

# **GRAPHIC DESIGN MANUAL**

**Principles  
and  
Practice**

**Armin  
Hofmann  
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Armin Hofmann, Basle

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D. Q. Stephenson, Basle

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Esther and Paul Merkle, Basle

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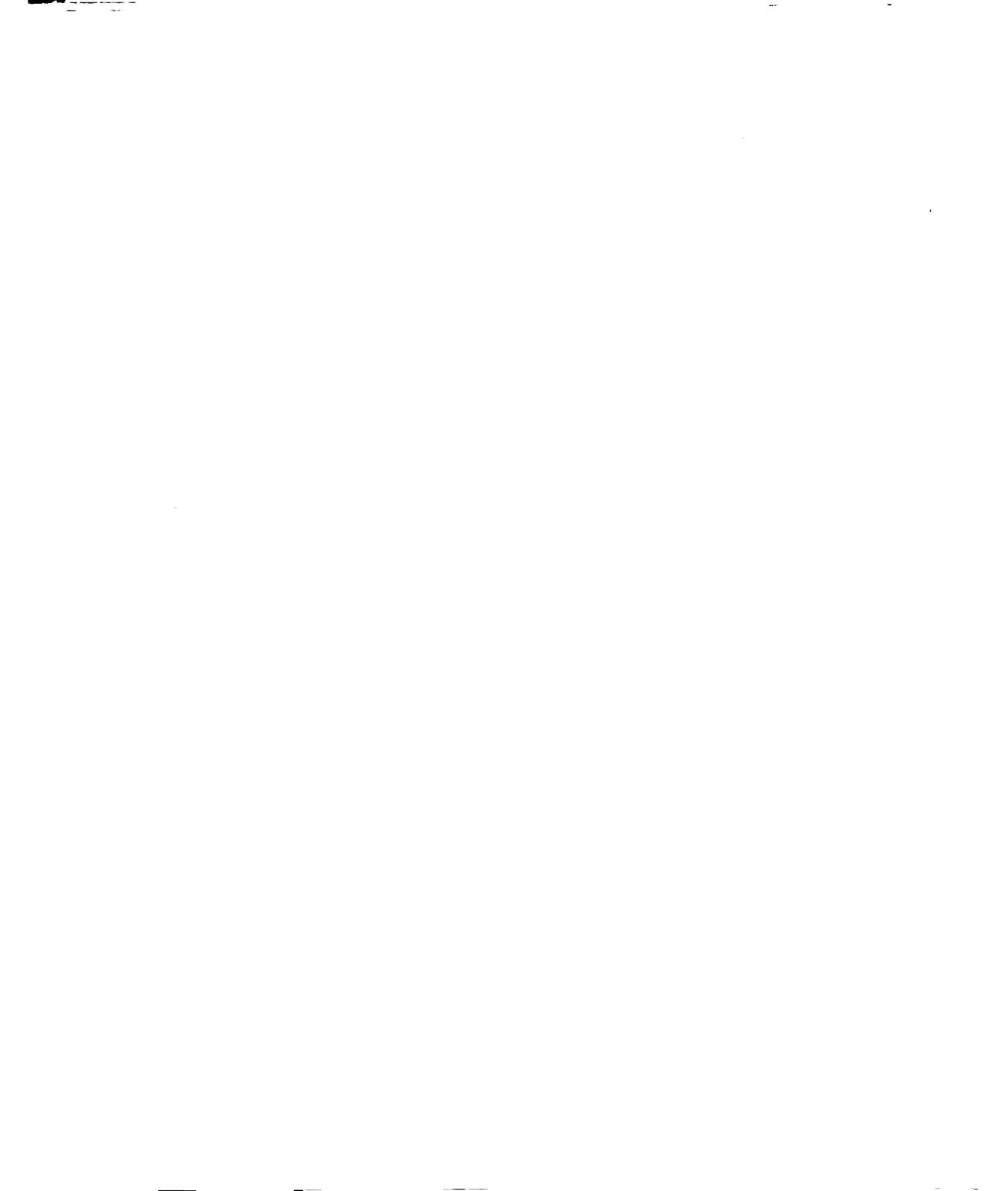
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Despite all our efforts to simplify things – efforts constantly expanding in order to keep abreast of steadily increasing complexity – nothing is very simple any more. Even in the arts, traditionally dedicated to the world of the spirit and the sensibilities, the figure of the artist is hard to see with anything of the old clarity. Like his still-incompatible sibling, the scientist, he has fissioned, so to speak, under the pressures of expanding technology, commercial competition, and the bewildering demands of a fast-changing existence.

The artist, whatever his now specialized label, suffers like the rest of us from the shocks which accompany life in a period of massive transformations. Change is always hard to take, but the scale and speed of transition today frequently become unbearable. It is not easy to find meaning in a world whose outlines – and core – daily become less familiar.

In the new world, a fresh landscape and a different climate are coming into existence. Technology has become the central fact of life. It is making hollow nonsense of assertedly conflicting ideologies, and there is no area of daily life left (and soon there will be no spot on the planet) where its influence is not the controlling one. Under this massive assault, nature – including the human variety – recedes into the background, and the individual is invited to convert himself into a docile component in a system. He is also asked – at the point of a gun, so to speak – to accept the idea that knowledge has become too complex to be embraced, even in the most general way, by any single person. He is told that what he is working on is not an entity but a fragment, and that the final product or outcome is really none of his business. Finally, he is constantly warned by the Cassandras of automation that his present insignificant activities may well be rendered superfluous by the next step forward in technique.

To find human content in this new landscape and climate is the problem

which confronts all of us, and the answers are not there to be picked up in the street, as the painters have made very clear in the few years since World War II. This small, special group, more highly sensitized than most to shifts in the human environment, has reacted with unbelievable swiftness and violence, running through a series of styles, "periods" or experiments, for which there is no parallel in the history of art.

It would be easy to evoke, nostalgically and probably inaccurately, images of a simpler time, when the young apprentice went into the studio of the master, learned to grind pigments, to paint backgrounds, to delineate figures in the manner of his teacher, and eventually to deal with the accepted subject matter of his time, such as the classical legends. It would be tempting also to contrast this idealized situation with the one presented by this book, which says in effect, "there is no acceptable subject matter in art". In fact, there is no longer agreement anywhere about art itself, and under these circumstances we must go back to the beginning, to concern ourselves with dots and circles and lines and all the rest of it. The purposes for which you are acquiring these skills will become apparent, in a superficial way, when you leave school and get a job, but the real meaning of all this is something you will have to find out for yourself, for no one can tell you.

It would be tempting, as I have said, and fashionable as well, to find in this book new evidence that modern life is a spiritual vacuum. But it would be entirely beside the point, for Armin Hofmann is saying something quite different. He is saying, in both words and drawings, that modern life is indeed desperately fragmented, and that this condition is mirrored in education. But rather than deplore these facts, he chooses to accept them, and thus he comes to the view that there has been a "radical alteration in the structure of the applied arts", and that more changes are in the making. By confronting these realities, he thus arrives naturally at the conviction that if problems can be correctly stated, they can be solved.

**Curiously enough, in making this confrontation he arrives at a position no different from that of thoughtful people in other disciplines. "We must accustom ourselves", he says, "to the idea that our mental and vocational equipment must be constantly refurbished". The same conclusion is presented by those concerned with the displacement of workers by technical advances. The necessity of "unity" in a world where old guide lines have been erased is a major preoccupation of Hofmann. He flatly rejects the notion that "artistic training is autonomous". He talks of "no separation between spontaneous work with an emotional tone and work directed by the intellect". This is an artist and teacher speaking, but it could be a scientist or a statesman.**

**Hofmann has quite clearly chosen to assume the responsibilities of citizenship in the new world, but because he is a genuinely humble man and a totally dedicated worker, the significance of his modest book may be overlooked. If his words fail to receive the consideration they deserve, however, it would take the most dull and unperceptive of individuals to miss the extraordinary sensitivity and beauty of the drawings he has made to serve as demonstrations. These lovely illustrations recall to mind that even Bach did not consider the writing of finger exercises below his dignity, and that because he wrote them, they are more than mere exercises. The answers to many of the vexing problems which plague art education and training today might be easier to come by if there were more teachers with the artistic integrity, broad intelligence and deep responsibility of Armin Hofmann.**

**George Nelson**

Generally speaking, too little attention is paid to the problems of art in our schools. What is lacking is a creative focus which would be the source of every new insight into the nature of art and would foster every kind of talent. Activities by which the child itself sets great store in its early years, such as playing, making pictures, modeling and taking things apart, etc., are steadily losing importance in our schools. Whereas in elementary education writing, gymnastics and games, drawing, singing, music and handwork do constitute something of a general approach to the arts as a whole, this group of subjects begins to lose its characteristic features the further the child goes up the educational ladder. Language instruction, capable in itself of imparting creative impulses, is usually bogged down at the level of the "absolutely essential" or, in secondary schools, is channeled primarily towards traditional matter. The history of literature is studied, but the student's own imaginary world and powers of self-expression cannot develop adequately. It is only in drawing, which occupies an isolated and underprivileged position in the curriculum, that thinking, inventing, representing, transposing and abstracting can be correlated. The fact that art activities are not included among school examination subjects is another reason why drawing is rated as merely of secondary importance.

Except for students undergoing a purely artistic training, even the technical colleges and universities provide no courses in which the process of design and original creation is conceded to have any general educational value. The student with creative gifts can hardly develop any further under such unfavorable conditions. Under the present-day system with its emphasis on standard knowledge and the presentation of subject matter, he becomes an outsider.

What reasons can be advanced for this bias in our education? Is it primarily the schools themselves which believe they must adhere to educational subjects that can be conveyed, assessed and stored more readily than activities in which

imagination and creative gifts can be given free rein? Or is it that the curricula are influenced from outside by the prevailing trend towards the accumulation of rapidly and easily assimilated knowledge? Whatever the reasons may be for this bias towards the presentation of knowledge, there is no doubt that it fails to provide a basis for fruitful educational work. Questions of composition, combination and variation cannot be dealt with within such a curriculum. The creative student cannot develop and his valuable gifts become stunted.

It is a fairly general assumption that art training is autonomous and subject only to its own laws. It is precisely this error which has induced me to preface my consideration of the problems of art education with some thoughts on education in general with a view to showing the close interdependence of the various aims of education. As a natural consequence of the inadequate art training given during the years of compulsory schooling, the art school is left with a legacy of almost insoluble problems. There are two characteristics which are becoming increasingly prominent among students now entering the preliminary classes of the art school:

1. A fundamentally wrong assessment of the problems facing anyone working in the art field today.
2. A wrong approach to the problems awaiting solution: dashing off a rapid piece of work is all-important, development and painstaking preparation are of no importance at all.

To my mind, these two points make it particularly necessary to reexamine the basis of both preliminary and specialized art training. Superficial handling of pictorial values, which is, of course, partly a consequence of education with no proper basis, must be dealt with firmly at an early stage, particularly where vocations are involved which are closely concerned with the affairs of everyday life. Sound preparatory work with the primary aim of recognizing artistic, creative and technical principles would be impossible if exploitation, taste, fashion and other rapidly changing influences were to be given a place in

instruction. This does not mean, of course, that student's exercises should be done in a vacuum and yield nothing that can be evaluated or placed in a context. On the contrary: recognizability and utility must be included from the very start among the aims of the exercise. Here we have the first approach to applied activity. The student who can represent rising, falling, opposed and radiating elements with simple means has taken the initial step towards the application of his art. It would be wrong to conceive the work of the designer as anything but the service of giving messages, events, ideas and values of every kind a visible form. The purpose of the preliminary course is to prepare a well-defined central area from which paths can branch off in every direction. The profession of graphic designer is only one of these paths. Perhaps today it is one of the most important, but we must not make the mistake of shaping the preliminary course too much to the pattern of this profession, which is the very one constantly subject to the most marked vocational bias and inner change.

| Whereas a few years ago the activities of the graphic designer were mainly restricted to the creation of posters, advertisements, packaging, signs, etc., his work has now expanded to embrace virtually every field of representation and design. It is inevitable that this expansion should assume an ever wider scope for reasons which need not be discussed in detail here. One of the most important, however, deserves mention. In recent years industrialization and automation have meant that a number of craftsmen who used to play an important role in the field of applied art have now been deprived of their functions of creation and design or even that the crafts have gone out of existence. There are signs that, besides the lithographer, process engraver and engraver, not to mention the sign-writer, cabinet-maker, art metal-worker, etc., other typical representatives of the applied arts group, such as the compositor and letterpress printer, will also be overtaken by mechanization. The changes within these trades, or even their disappearance, have given rise to a new situation. The creative side of the

trades mentioned has now been largely handed over to the designer and the mechanical side increasingly to the machine. This radical alteration in the structure of the applied arts means that the designer of today must combine a knowledge of photography, industrial design, typography, drawing, spatial representation, reproduction techniques, language, etc. |

It will be obvious that educators in a field which has been affected by such a revolution must decide afresh where the main accents are to lie. The creation of closer relationships between forces which have hitherto been isolated is a subject which far transcends the bounds of art and may be regarded as one of the great problems of our age. From this point of view the structure of most curricula is inadequate and unsuitable for giving shape to fresh impulses. It is urgent, therefore, that educators should stop thinking in terms of results and thus clear the way for an outlook which embraces a wider field of activities and is more alert to their finer and deeper interrelationships. Line, plane surface, color, material, space and time should be presented to students as a coherent whole. For example, by extending the angle of vision from the two-dimensional surface to the three-dimensional space, quite different pairs of contrasting elements are obtained, and there are many more and much richer possibilities of confrontation than were previously afforded by the plane surface with its contrasts of point-line, thin-thick, circle-square, softened effect-hardness, etc. Adding a new dimension means an extension of the principles of design, not merely in the sense of a numerical increase of existing disciplines, but rather in the sense of completing a constantly expanding unit. Individual values must be investigated in relation to their common denominator. It is necessary that the curriculum should be arranged and the teachers selected so that any one area of subject matter can be reciprocally related to any other. Instead of an extensive accumulation of subjects, a single unit will appear in which the various aspects continually interpenetrate, stimulate and enrich each other. Even

apparently remote areas should receive more attention so that starting points may be found for new combinations and fusions of forces.

The problem of reorganizing basic schooling and specialized training in the art vocations clamors for greater attention particularly because of the enormous advances made in industry and technology. The very instruments we have been accustomed to using for expressing ourselves have become mechanized. Pen and pencil, it is true, have remained as our basic implements, but an industry manufacturing mechanical instruments and pencils, crayons, etc., (all with the features of small handy machines) is beginning to influence and confuse the student. A paper industry which sets out to prefabricate every shade of color is going to make color-mixing a thing of the past. A fully developed type-founding industry is changing all our work with lettering. The camera with all its versatility embracing extreme realism, abstraction, movement, color, etc., presupposes a new artistic vision. And in the background there are reproduction processes with laws of their own which are still far from being fully recognized and which, indeed, are constantly infringed as a result of the naive belief that they are purely rational.

The schools are therefore faced with a new task in the sifting, testing and grouping of the instruments and means of representation and production which are constantly appearing on the market. The manufacturers themselves usually give little heed to the new developments they set in motion. Hitherto this problem has been virtually ignored by the schools and the students have been left to select their own instruments. Until recently, for example, each tool for producing graded effects in grey tone (pencil, pen, charcoal, brush, etc.) and each tool for producing color effects (crayon, colored chalk, brush, etc.) was appropriate for the job it had to do and was a natural choice. But now we are suddenly forced to realize that the more mechanical and impersonal nature of the new

implements has challenged the whole basis of our thinking. For instance, we can already dimly see in outline a new style of drawing and designing which has been called into being by ball-point pens, felt nibs, rapidographs, etc.

The school must vigorously oppose the view that, given proper modern technical equipment, one can live in a perfectly functioning organization requiring no personal effort or input, and automatically enjoy success and financial security. The instruments and aids that are placed in our hands nowadays are far too tricky for us to use them unquestioningly. The more cunningly devised they are, the greater the knowledge that is required before they can be put to wise and responsible use.

Instead of accommodating itself to the rapid progress taking place in every field today, the school should, in its own sphere, take the lead in such developments; it must remember its function as a trail-blazer and reorganize itself accordingly. The man of today is chronically short of time. The smaller his store of energy, the less rest he can obtain, the more significant must be the values the creative worker throws into the balance.

The fewer the vocations remaining today that still have a creative contribution to make to a piece of work, the more fully and basically must those educational institutions be equipped where artistic growth can take place. The less experimental work done by people engaged in the actual practice of a profession and intent on extracting from it as much material gain as they can, the more energy and careful thought must the schools devote to experiment and research. This is of particular concern to us because we have hitherto been accustomed to working on subject matter – and even results – supplied to us by practitioners. Now we can see with increasing clarity that it is our business to recognize, plan and stimulate coming trends. This is quite contrary to modern advertising technique which, as a rule, merely exploits situations but does nothing to create

new ones. Sales graphs are too uncertain a clue to the course that will be followed by the events ahead.

The problems broached here warrant the following question. How must art teaching today be organized so that it can adapt itself to the latest developments, so that it can bend to its own purposes the technical means now available to it, so that all the varied requirements of design in a highly industrialized world will be recognized and the solutions devised gain general acceptance? It would be rash to believe in simple solutions. But I hold that certain particularly urgent steps can and must be taken today:

1. The line of demarcation between general education, specialized training and continuing education must be drawn in such a way that work can be deepened and diversified on certain themes without a break in continuity and without any final end in view.
2. Schools must be set up for people who have completed their training and are actively pursuing their profession. The times are past when study and training undertaken in youth lasted a whole lifetime. We must accustom ourselves to the idea that our mental and vocational equipment must be constantly refurbished and that our chances of making an effective contribution to an essential process depend on the regularity with which we bring our knowledge up to date.
3. The boundaries between work as practice and work merely aimed at a particular result must be removed. Every exercise or study which is properly done must show a result, and every valid result must have aspects which provide scope for exercise and experiment.
4. No dividing line must be drawn in future between work done with art qualities in view and work done with merely a commercial application in view. A valid form of unity can be found.
5. There should be no separation between spontaneous work with an emotional tone and work directed by the intellect. Both are supplementary to each other and must be regarded as intimately connected. Discipline and freedom are thus to be seen as elements of equal weight, each partaking of the other.

6. The interdependence between design and reproduction must be reconsidered. Today applied art works primarily in the service of industrial mass production. The modernization and rationalization of designing methods, the use of more refined instruments and the introduction of more efficient machines are not in themselves enough to complete the transition from production by craftsmen to production by machines in a satisfactory way. We must realign our whole way of thinking if we are to achieve unity between our creative idea and its realization under the changed circumstances.

Every educator today is faced with the task of preparing young people to work together in building a society based on an honest exchange of labor. Such an aim, however, can be accomplished only in collaboration with the world of practical activity. Neither educators whose minds are turned inwards nor practitioners who exploit for their own private ends the resources and power provided by research for the general good can form a basis on which an authentic culture appropriate to our age can grow. Collaboration between educators and practitioners is thus something that goes to the roots of our existence.

Armin Hofmann

The idea of a dot must be understood in a very broad sense. All plane figures which have a center and are perceived as closed forms may be described as being dot-shaped. And even if a dot expands, it still remains a dot. A mere increase in the size of an element is not enough to alter its essential character. We must be able to recognize an element as such in spite of the accidentals of a particular embodiment. The dot may grow large and cover a flat area; in which case the question arises as to its precise external form, its color value and its surface texture. But when it is found in its smallest form, all these questions are superfluous.

Because it is circumscribed, balanced, non-figurative and weightless, the smallest dot is particularly well adapted to demonstrating the most important principles of composition. It is the most maneuverable element in the whole field of pictorial art – it is really a building block of instruction.

It is also rewarding from the technical point of view to look into the mobility of the dot. When any pictorial work is transferred to a printing surface, it is the dot alone that can make graded tone values, colors, transitions and blends reproducible. The whole technique of graphic reproduction is based on the small unit of the dot.

Exercises with dots – the most important graphic element – are particularly instructive when performed in the medium of lithography. Especially in our day when for the first time design is developing along separate lines from printing techniques, a great deal can be learned from the close artistic and technical relationship which is possible between the original and the reproduction in lithography.

If we place the smallest dot in the center of a square, its forces begin to make themselves felt at once. The two values dot–background must, however, always be proportioned to each other, otherwise too large a dot disrupts too small a background or too large a background overwhelms too small a dot.

In the safe middle ranges the dot readily establishes contact with its environment. The problem assumes a particular interesting form in marginal situations. At what moment does the dot emerge as such from its environment? Are there already relationships at this early stage of its appearance? It takes considerable artistic discernment to seek out and fix the extreme limits of a consonance between two elements. Throughout the region of marginal consonances there are great possibilities of producing tensions. The most marked tensions arise in the neighbourhood of disturbing forces, in the zone where there is a danger of one element being engulfed or overpowered by another.

Every dot, even the smallest, has radiating power; it is most at home in the center of its environment. But the dot–plane relationships invariably proceed exclusively outwards from the dot or inwards towards it. There is something unconditional and final about a dot in the center. In practical applications, it is true, the radiating power of the absolute center is of extreme importance, but a freer play of forces is needed to create more vital relationships. If the dot is displaced from the center, the static relationship between dot and background is unsettled. Above all, the somewhat passive plane of the background now becomes aggressive. It succeeds in startling the dot into flight, driving it round or forcing it to the outer limits. The illusion of space might even be evoked.

If we place another dot by the side of the first one, the dot–background relationship, which was previously the only contact, now becomes secondary. The two dots determine what happens on the plane. Their forces are reciprocally engaged along a linear path. When appropriately arranged, they can cut the plane into two parts and break out of the format. If we shorten the distance between the dots so that they impinge on each other, we have a pair of dots out of which the most varied new dot structures develop as the degree of fusion between them increases. In a triangle of dots this reciprocal action along the

lines between the dots creates a stream of forces which is closed within itself; the movements remain within the format.

Working with a large number of dots gives a rich variety of formulations: simple rows of dots, vertical and horizontal rows of dots (grid pattern), grouping, free and selective scattering, massing, variability in size, grey tone and color, and in texture.

Just as the expansion of the dot into a plane surface does not affect its nature, so the spatial expansion of the dot into a sphere leaves its essential character untouched. Through the addition of an extra dimension, the sphere simply gives added weight to the statement. The radiating power of the sphere is greater than that of the disc; through the addition of the new dimension, the pattern of forces has increased and the center must intensify its activity. Just as with the smallest dot, so in the case of the smallest sphere, for example, a speck of dust, the question of its characteristics does not arise, yet, hard though it is to visualize, these continue to exercise their effect.

In this book particular attention is paid to the combination of plane surfaces and three-dimensional elements. The reasons are twofold: first, to keep track of fundamental forces and, second, to enable us to make the transition from two-dimensional to three-dimensional designing in entirely concrete terms. We must endeavour to do away with artificially imposed limits which have now lost their validity.

In our exercises with dots the line figured repeatedly in the important role of a connecting link. In one case this connection between two distant dots is invisible – it is simply imagined; in another case where dots follow very closely upon one another in a linear arrangement, it already appears as an independent force. If one runs a pencil over a paper, a line appears which is made up of dots so small that they can no longer be recognized as such. Only by using suitable instruments, particularly the brush and drawing pen, can a compact line be produced with a fluid medium. But even in this case it should be remembered that the line is the visible trace of a moving dot. Hence the line is dependent on the dot; it presupposes the dot as its own basic element.

Movement is the real domain of the line. Unlike the dot, which is bound to a center and is therefore static, the line is dynamic by nature. It can be continued indefinitely in either direction, it is bound neither to a form nor to a center. If the line is nevertheless conceived as a basic element, this is only because the process that created it is no longer perceptible as such. The line is an element that has already gone through a process of growth.

If the dot is an important element in structure and analysis, the line performs the important duty of construction. It joins, articulates, bears, supports, holds together and protects; lines intersect and ramify.

The simplest configuration of lines is the grid of vertical or horizontal lines. If a thin line is repeated at constant intervals it produces a solid grey effect in which the single line is no longer discernible, analogous to the way in which the individual dot merges its separate existence into that of a uniform mass of dots.

If we remove individual lines from the grid, new ones instantly appear – but on a different plane. This makes us realize that two qualities of essentially equal value are operative in the grid: namely

the black line and the white line, which are at all times interdependent. Two straight parallel lines produce a third enclosed between them. The relationship of negative-positive, one of the most important encounters between opposites in all design work, arises automatically. The space in between, which is a by-product, is just as important as the element producing it.

Progressively increasing the distance between the lines, slowly thickening the line itself, taking away from above or below, slanting the line within the field of operations – all these are processes which, because of their very simplicity, recall fundamental but forgotten knowledge to our minds.

Like the dot, the line does not change its nature, however extended it becomes. But unlike the dot, which, however much enlarged, still appears to the eye as a dot, the line, when extended, rapidly passes from the field of vision. If the line is thickened too much in proportion to its length, the eye sees it as a plane surface. The line as such can only be mentally grasped in terms of the relationship between its length and width. It is more easily affected by distance than the dot.

The thin line, like the small dot, is not a suitable vehicle for color. Even if infinitely prolonged, it is difficult for it to give tone and color values any scope for display. If its thickness is increased enough for color to have an adequate field of action, then, to remain a line, its length must be extended beyond visual range. The black line loses its intensity and turns grey as it gets thinner. The white line holds out longest against a black background. It gains additional luminosity as it grows thinner.

In the field of reproduction the woodcut, the linocut and the etching are particularly suitable for linear designs because in these original techniques both the material and the instruments lend themselves ideally to the production of line. In the woodcut and the linocut the line cut in the material appears negative (white on

black) in the print. For a black line on a white ground a more complicated process is necessary. The etching genuinely produces a positive black line on a white ground, although, to the superficial observer, the actual operation, the formation of the line, seems basically the same as that in the woodcut and the linocut. The etching is better suited than almost any other medium for making lines of extreme delicacy. The ungrained smooth lithographic stone, the offset plate and, more recently, the film, offer the least resistance to the production of line. Linear designs can be easily drawn with a pen or brush. The material itself sets no limits to refinements in the thickness of the stroke or to the rapidity with which the strokes can be executed.

All these methods of reproduction have been rendered obsolete by the latest technical developments. All the same, they do afford the students today a practical opportunity of coming to grips with basic methods within the field of reproduction where processes are growing constantly more complicated. In these primary printing techniques trimmings and frills must be dispensed with. The purest expression of line, the manifestation of its essence so to say, is invariably attained with the most success when – like every other pictorial element – it is conceived with its reproduction by a printing technique in mind.

Encounters between dissimilar elements within compositions containing dots or lines only can be readily followed even if complicated arrangements and formations are involved. In compositions depending on contrasts, such as much-little, horizontal-vertical, dynamic-static, light-dark, etc., the basic idea can be deciphered without difficulty. But the creation of consonances, in which the individual elements are taken from worlds of mutually alien character and in which movements and groupings always follow their own laws, confronts the student with complicated and unfamiliar processes. To bring together in harmony two disparate systems necessarily presupposes a greater depth of artistic perception and the courage to embark upon new trains of thought and novel formulations.

Even in the early stages, bringing together two opposed components proves to be extremely fruitful because, as the basis of more complicated composition studies, it already affords new insights of decisive importance. The meeting of a square and a circle within a predetermined field of action has been selected as the basic example in the following chapter. Confrontation is a theme on which variations can be played with any desired consonances, with any imaginable values and in a great variety of ways. Hence a number of examples which strictly belong to the chapter on confrontation will be found scattered all over the book. To bring together disparate values, to achieve equilibriums of every kind, to resolve opposites on a higher plane is a task transcending the problems considered here from the graphic point of view and has, indeed, become one of the cardinal tasks of our age.

Combining design and lettering epitomizes the special world of harmonics in which the graphic designer works. The difficult task of unifying two different kinds of graphic systems is characteristic of his vocation and is also a clue to what is required in his training. This basic dyad is of an unusual character; its complexity becomes apparent only

when the two systems involved are carefully studied.

Writing is purely a means of communication built up from linear geometrical signs which are understood on the basis of mutual agreement. But the system had first to be invented and it requires a mental effort on everybody's part to elicit a message from signs which were hitherto unfamiliar. The picture, on the other hand, contains an inherent message. Although it also costs us an effort – and today more than ever before – to "read" its outward forms, which may range from a realistic depiction or a stylized representation to a non-figurative picture, it nevertheless speaks to us directly. Unlike lettering, the picture radiates movements, tone values and forms as forces which evoke an immediate response. The reconciliation of this typical antagonism calls for a great deal of knowledge and skill in all tasks where picture and lettering are to be combined.

In applied art the problem must always be solved with the technique of reproduction in mind. In the case of the woodcut, the etching and the lithography, the nature of the instrument and the printing surface inevitably led to the picture and lettering being conceived in the same spirit and executed in a manner appropriate to the material. As soon as the movable letter was introduced in letterpress printing, lettering began to develop in its own way, with the result that, with industrialization, the process of lettering was partitioned off and became extremely complicated technically. Similarly the versatility of modern printing methods, the advent of photography and motion pictures and, last but not least, the new formal language of painting have invested the picture with great expressive power, but at the same time they have made the initial conditions for producing a picture substantially more difficult. Today it is a practical impossibility to acquire a mastery of every separate technical and artistic aspect of the creation of pictures and lettering. There has been a change in the functions of the graphic designer. Today he must know,

**on the one hand, precisely what can be offered him by the highly specialized branches into which the originally simple and readily understood printing trade has split and, on the other hand, he must develop and realign his artistic perception accordingly. Only then will he be able to find creative solutions to the problems presented by a confrontation of opposites.**

Probably very few people are conscious of the structure of our letter system. These legible symbols are too familiar to provoke us into reflections on their basic construction. Perhaps it should be emphasized that we resort to the basic elements of creative art when we compose or receive a written message. From this point of view, letter forms assume considerable importance in that, apart from their actual function as a means of communication, they also afford one of the few occasions when modern man has to deal with the pure formal element. This means an increased responsibility for those who work with lettering and letter forms in an influential capacity.

In the training of graphic designers a considerable part of the curriculum is taken up by writing letters in imitation of historical models, drawing letters, constructing and composing letters and, to an increasing extent, by the composition of printing type. Work on lettering is certainly the part of their training which is most clearly marked out in advance because of the stability of the traditional forms and the traditional system; but this tradition-bound atmosphere is also the least susceptible to the winds of change.

Previously, the way to teach lettering was clearly defined, for the work to be done in actual practice formed the basis for the course of instruction. Accordingly the work revolved largely round the shaping of individual letters, creating new types of letters and ornamental and fancy letters. Lithography, which was for a long time the main means of reproduction, was well-adapted for hand-drawn letters in every respect. But now, when graphic reproduction has been revolutionized by the mechanization of almost all its processes, the designer is precluded from having any direct influence on the future development of letters. The hand-drawn word and the logotype designed specially for a specific purpose have become rare.

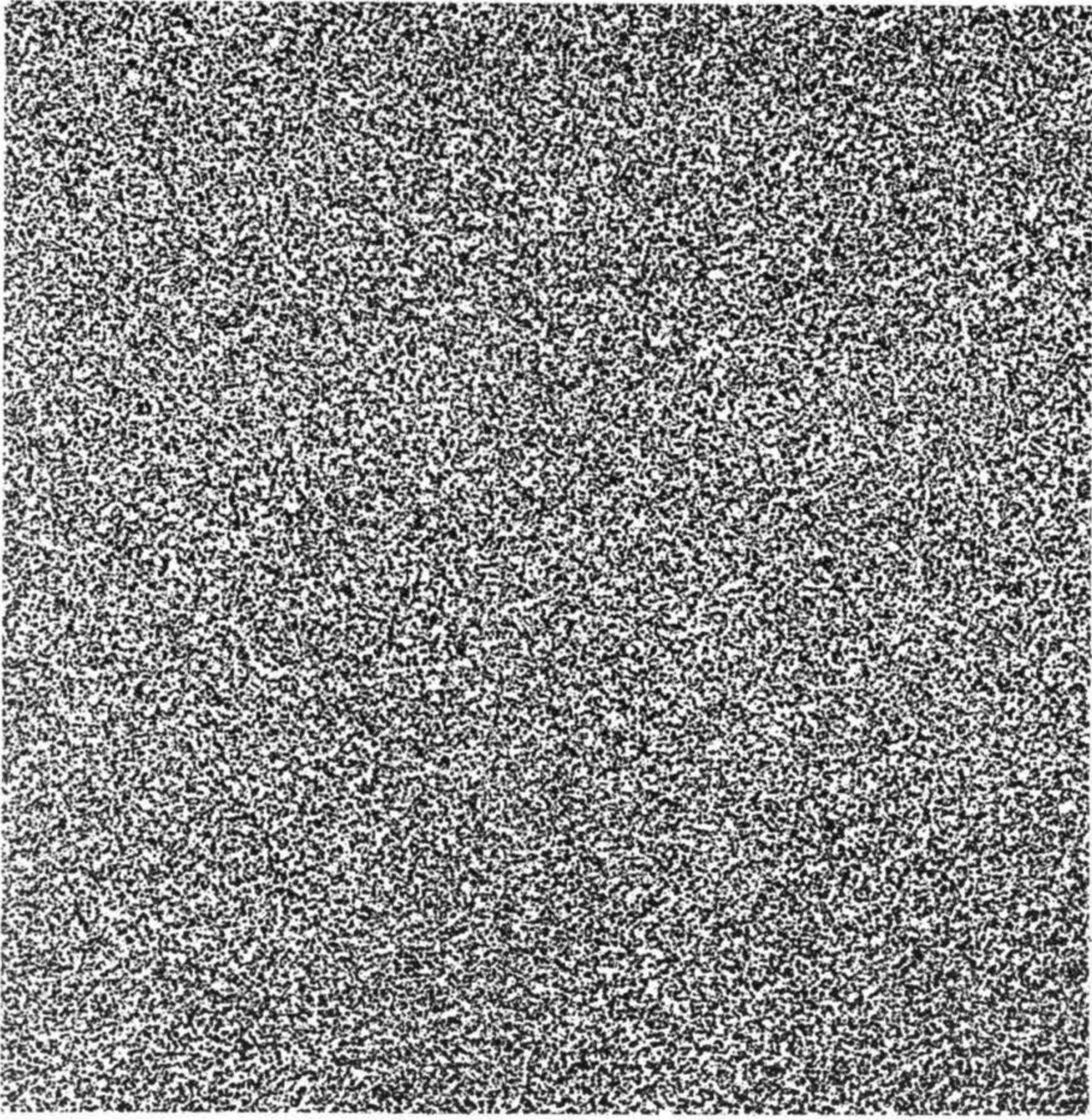
People working with letters today find that their task consists increasingly of the combination of ready-made

components. As the development of letters in the next few years is bound to be determined by the important type-founders, we know roughly what lines this further development is likely to take: above all it will be characterized by a more and more pronounced gradation within the familiar series of type faces. The designer will be in the position of a composer who can produce ever richer sound patterns because of the ever more finely differentiated categories of type faces at his disposal. It is this maneuverability with varieties of type displaying richer and finer shades of distinction which must guide us in the organization of future courses in lettering.

The designing of whole alphabets and the study of historical letter forms remain indispensable to the teaching of form. At the same time, however, new paths must be explored so that a sense of the finest distinctions can be cultivated, so that the basic elements of our letters can appear in a new form, and so that those special abilities for combining are developed which lettering will demand in future. The creation of all those symbols and logotypes which are an ever more striking feature of the world in which we live calls for a new and fresh approach to lettering on the part of the designer. In these logotypes the combination of letters can be more or less obvious; but only deliberately contrived encounters of elements and confrontations of values can lead beyond the letters to new forms of expression.



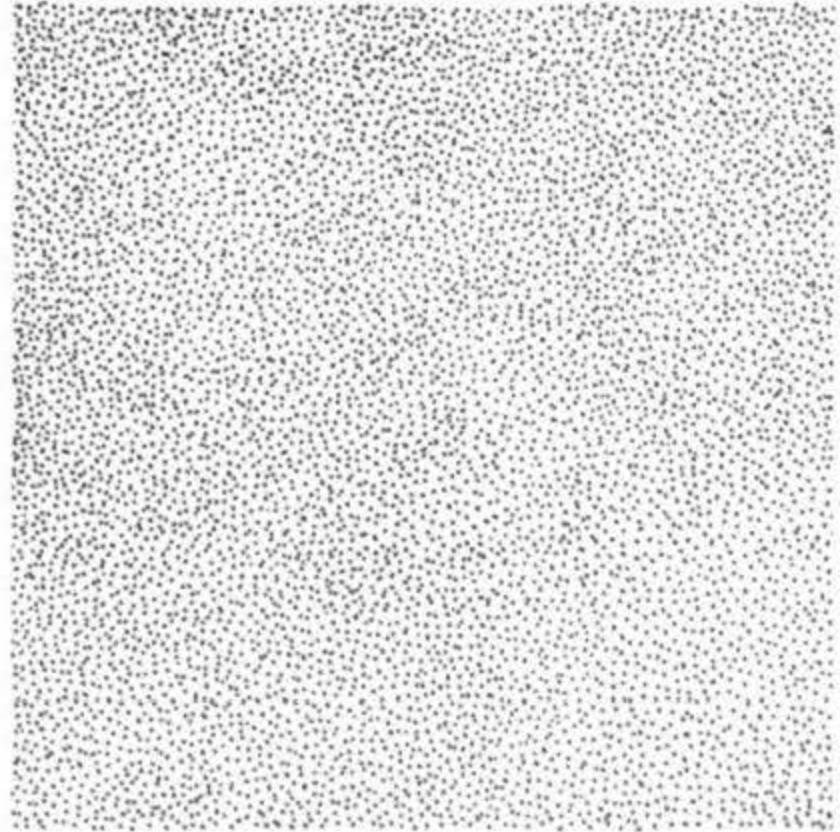
**The dot**



1

1  
The dot is produced when a pencil or crayon is passed over a roughly grained surface. (Lithograph)

2  
The dot is produced by briefly touching a smooth surface with pen and India ink.



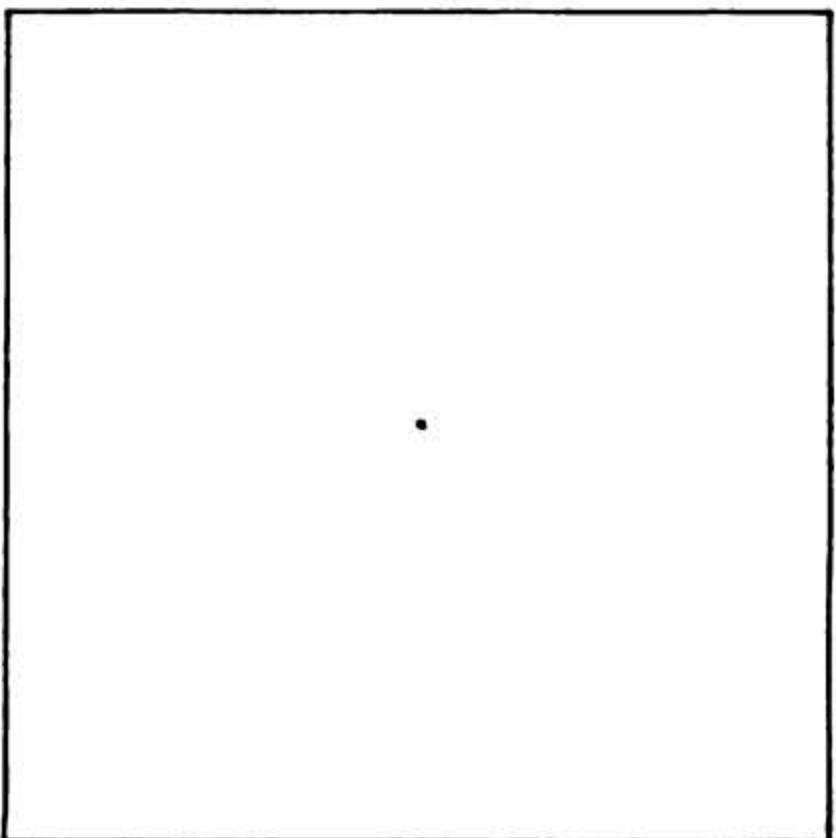
2

3

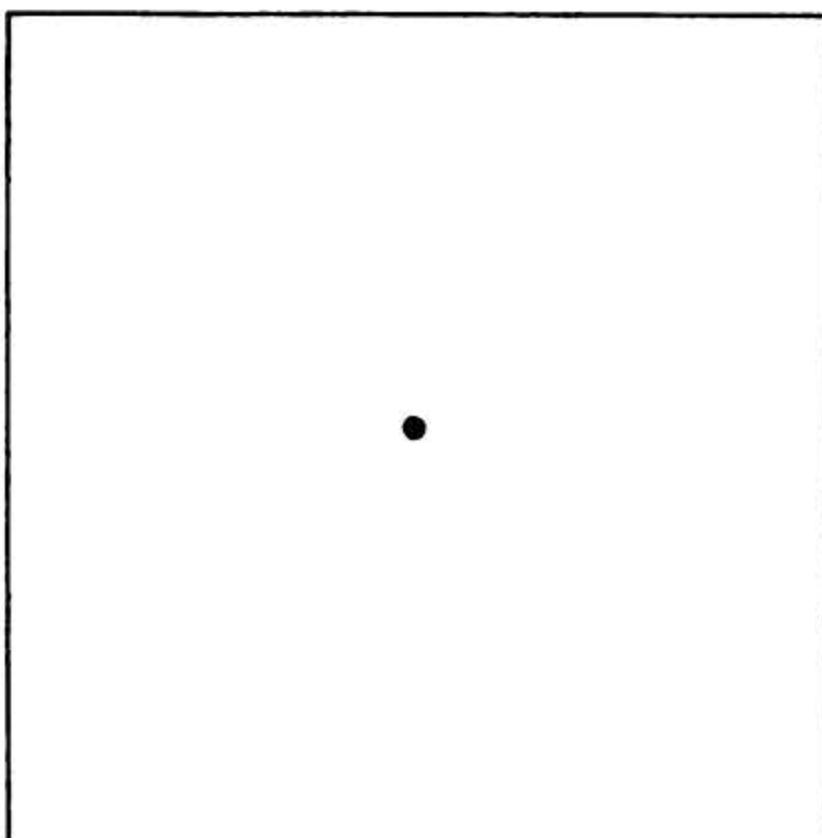
A combination of two different processes. The small white dots are produced indirectly by chalking over the roughly grained surface, whereas the white dot in the center is cut out with a sharp instrument, such as a scraper. (Lithograph)



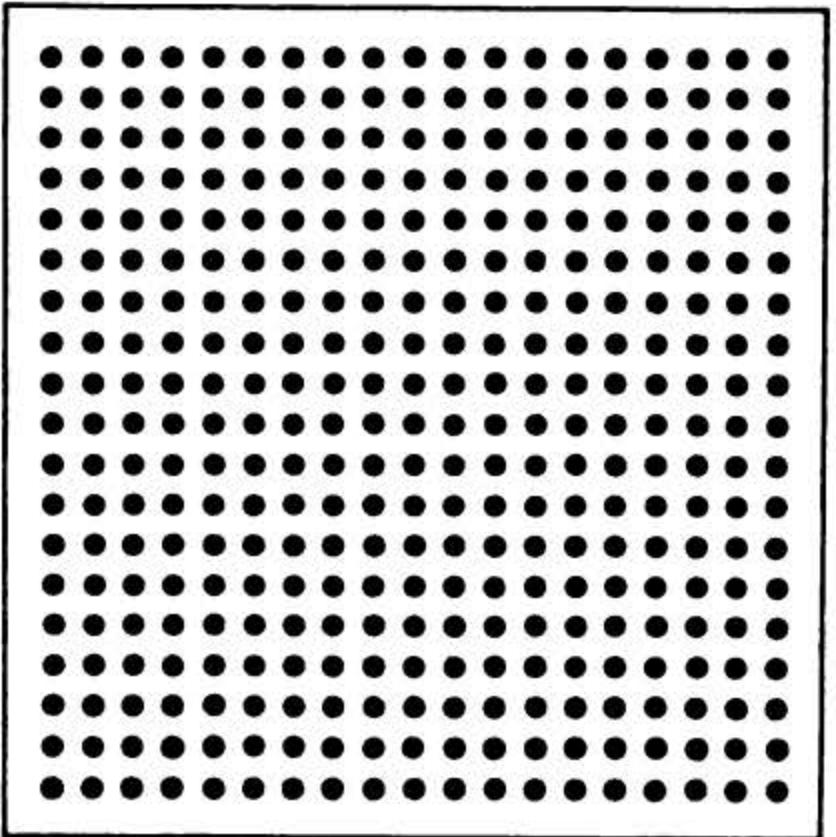
3



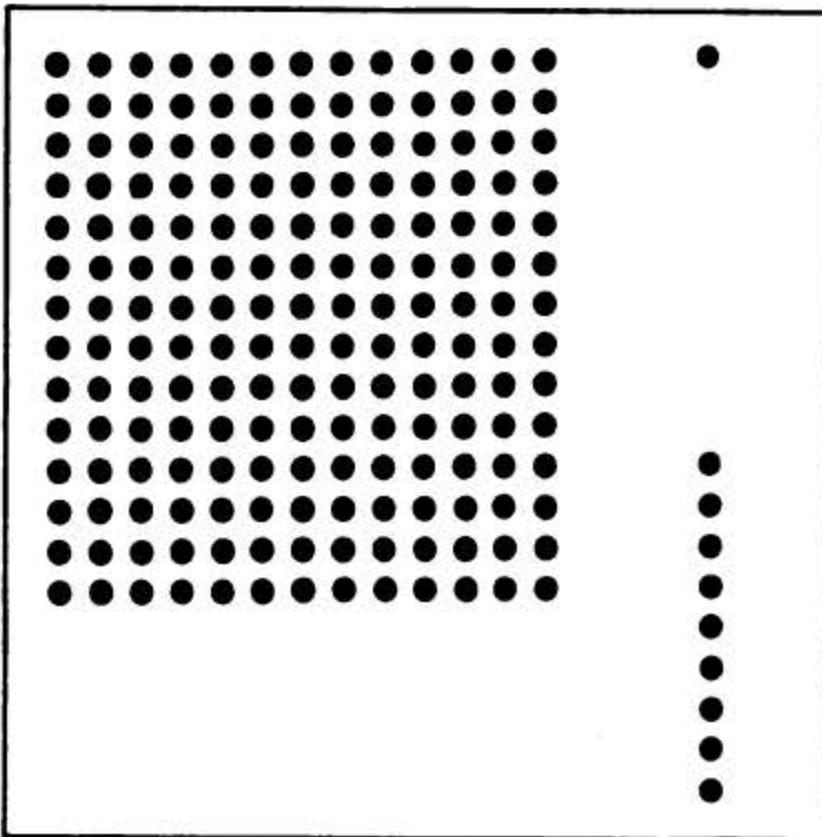
4



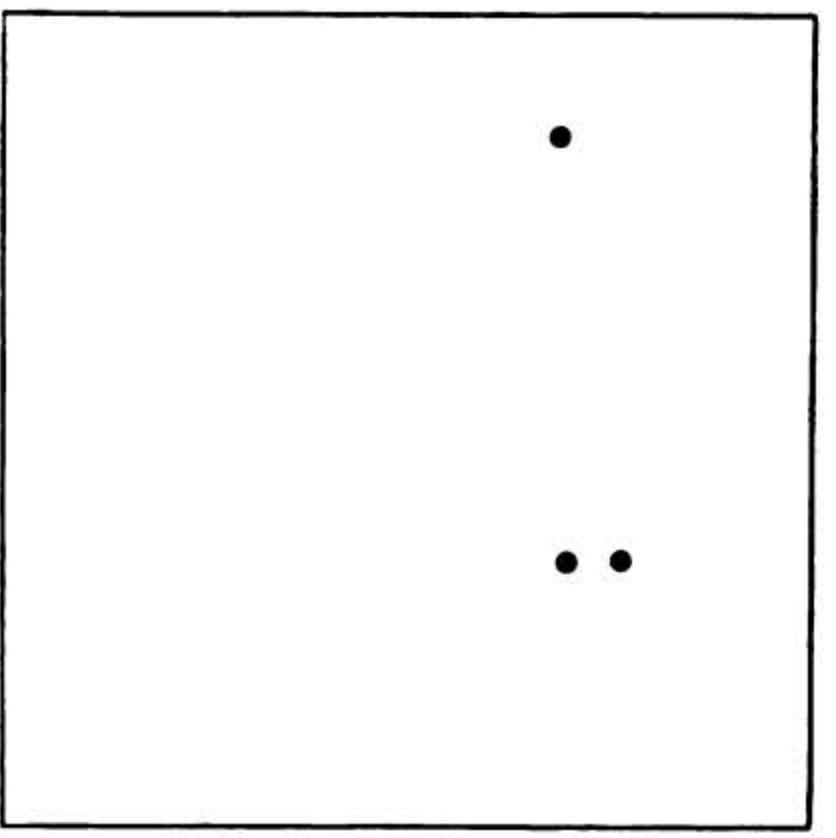
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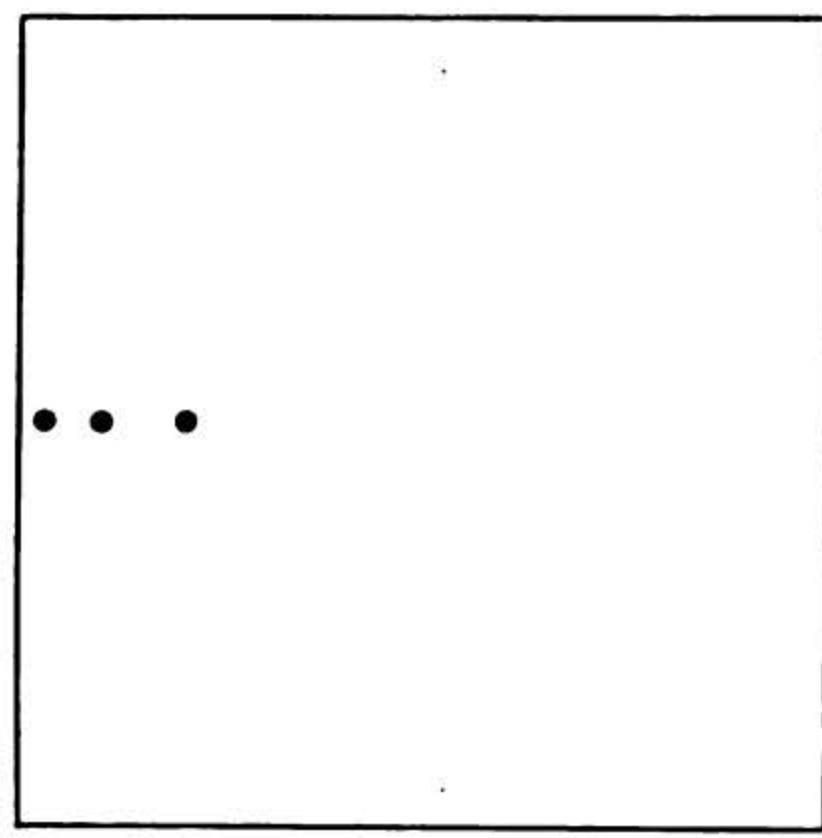
6



7

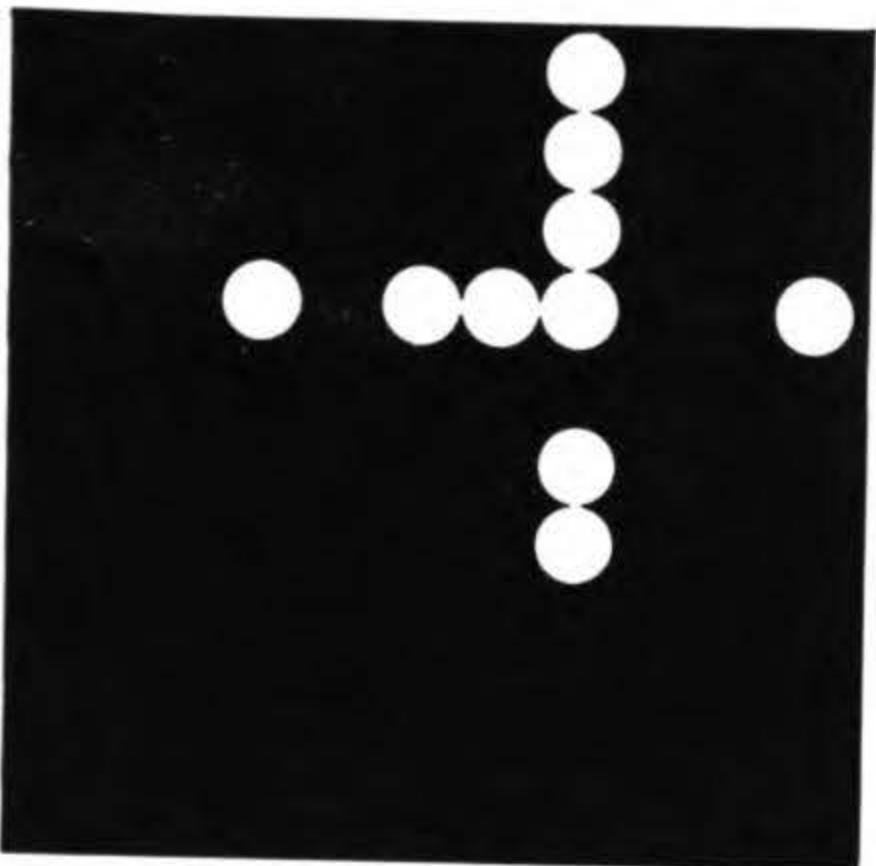


8

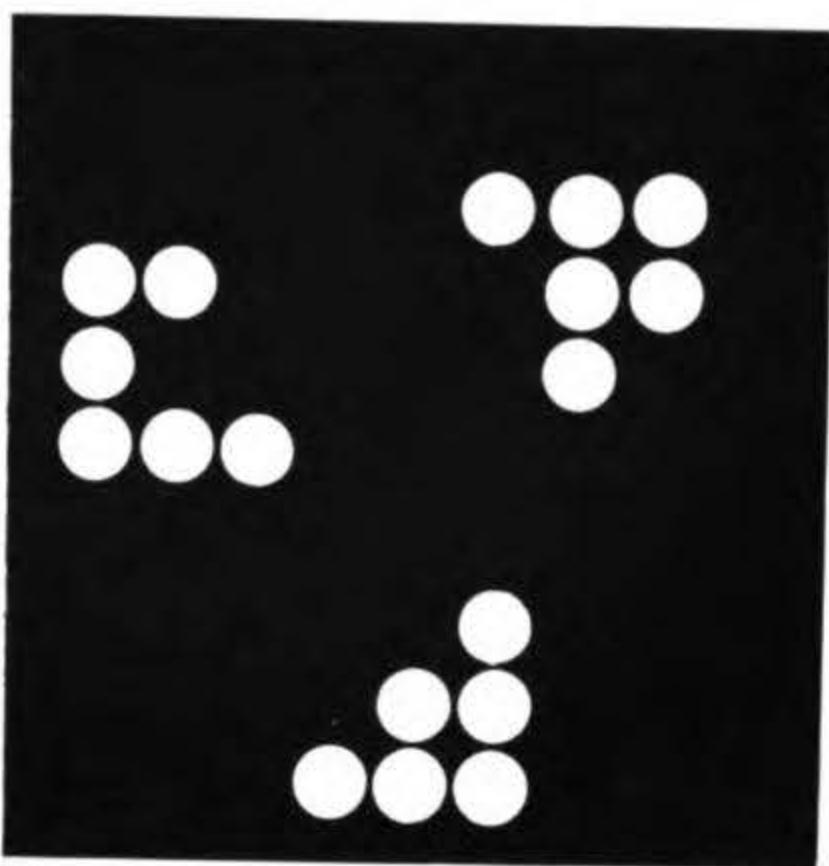


9

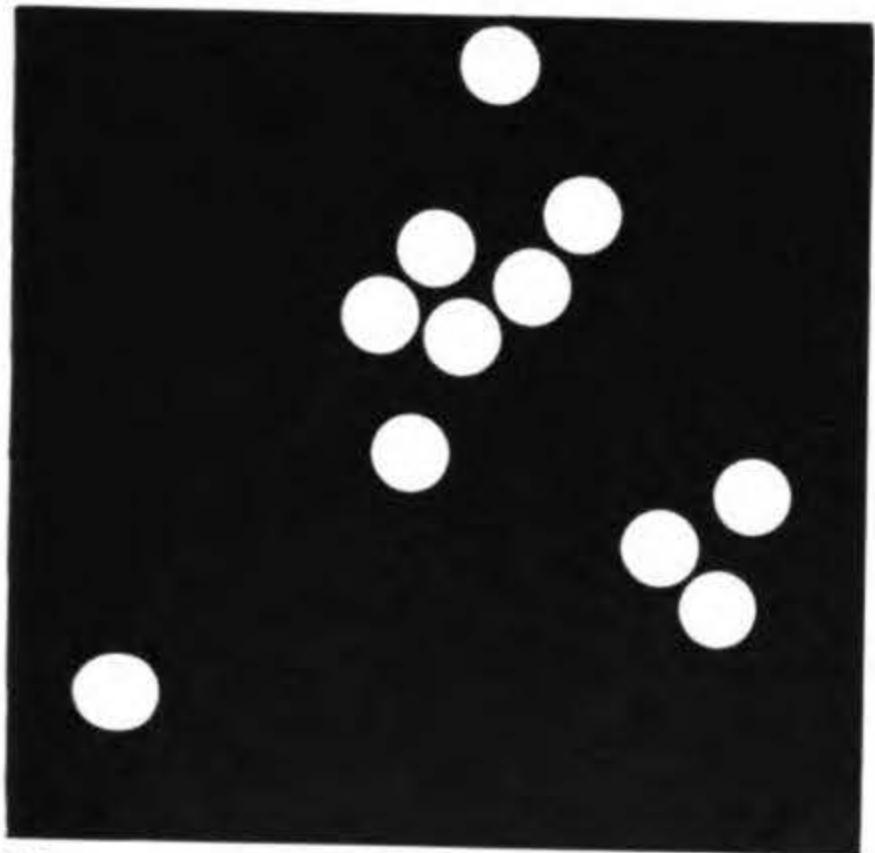
- 4 How big must the dot be in order to be effective within a given area?  
5 The dot in the center  
6 The dot in a grid  
7 Mass, single value, line formation  
8 Two against one  
9 The beginning of an expanding series



10

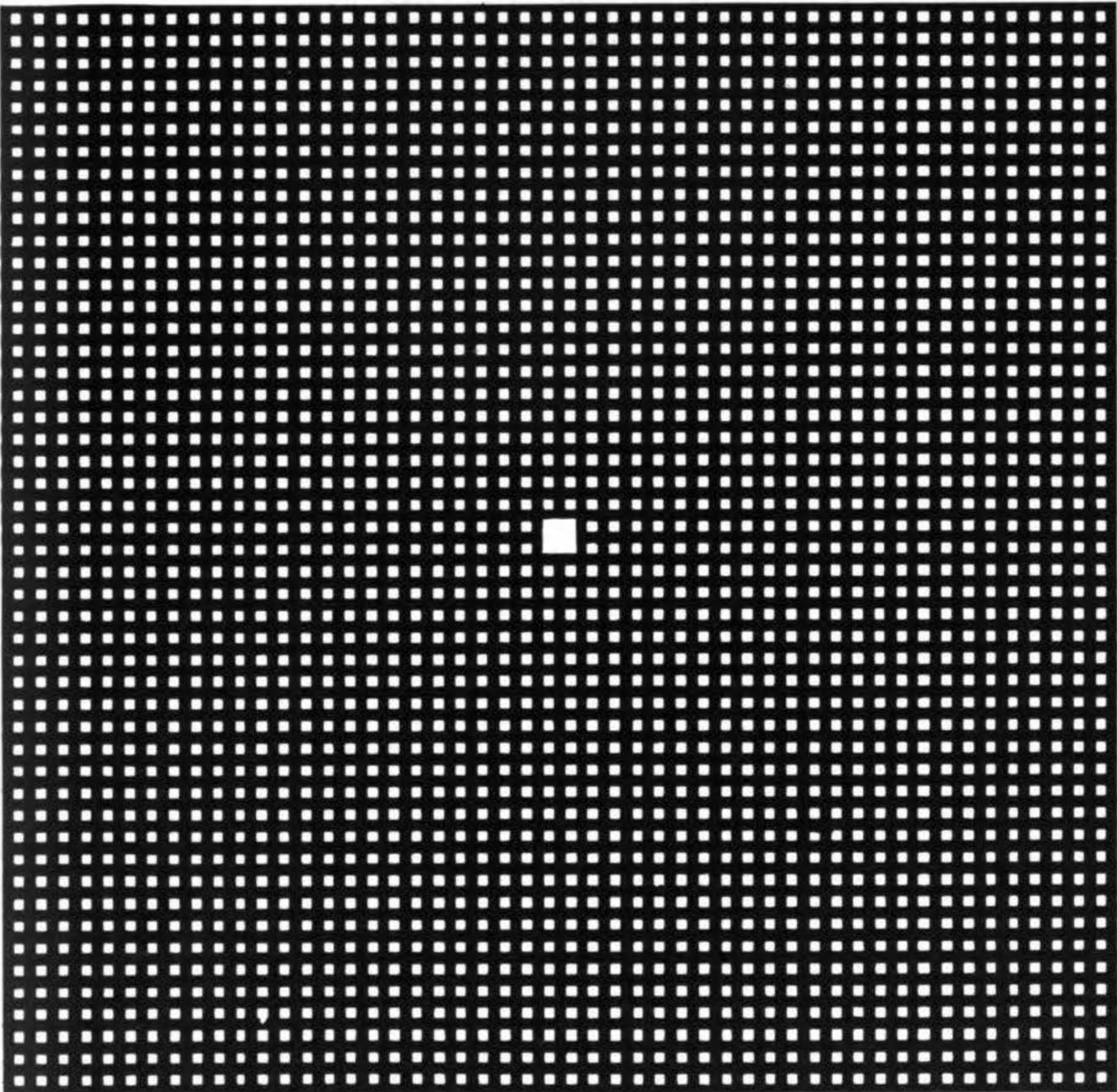


11

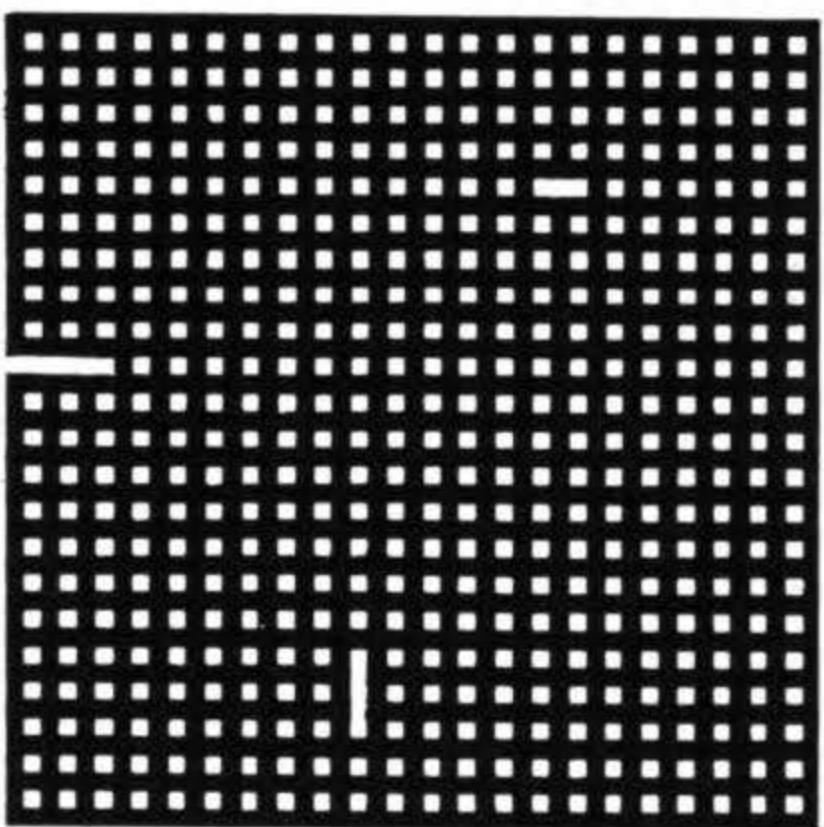


12

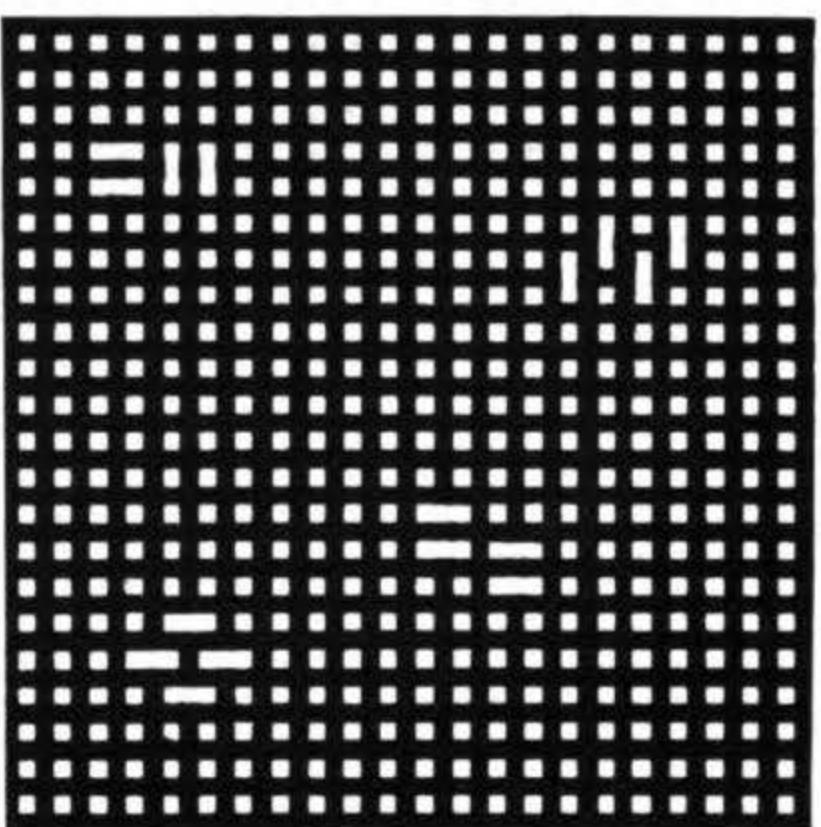
- 10  
Cross of dots separated out from the grid pattern  
11  
Three groups of dots from the same pattern  
12  
Free distribution without a grid pattern



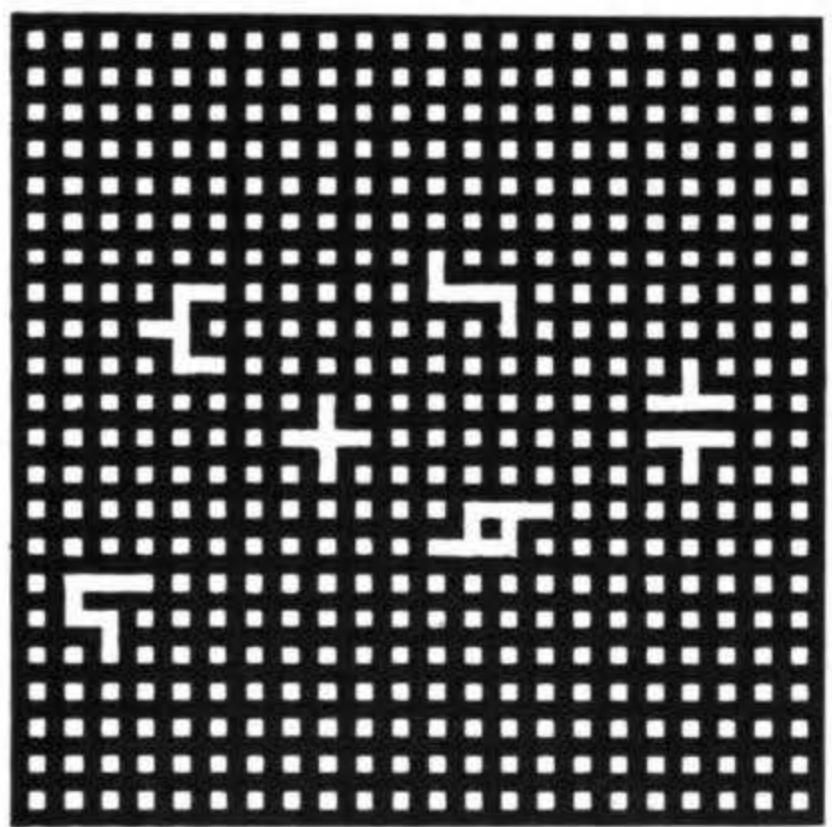
13  
The square dot. The lattice grid automatically produces square dots. Only deliberate interference with the grid makes the gap stand out as a dot. The situation is similar to No. 3.



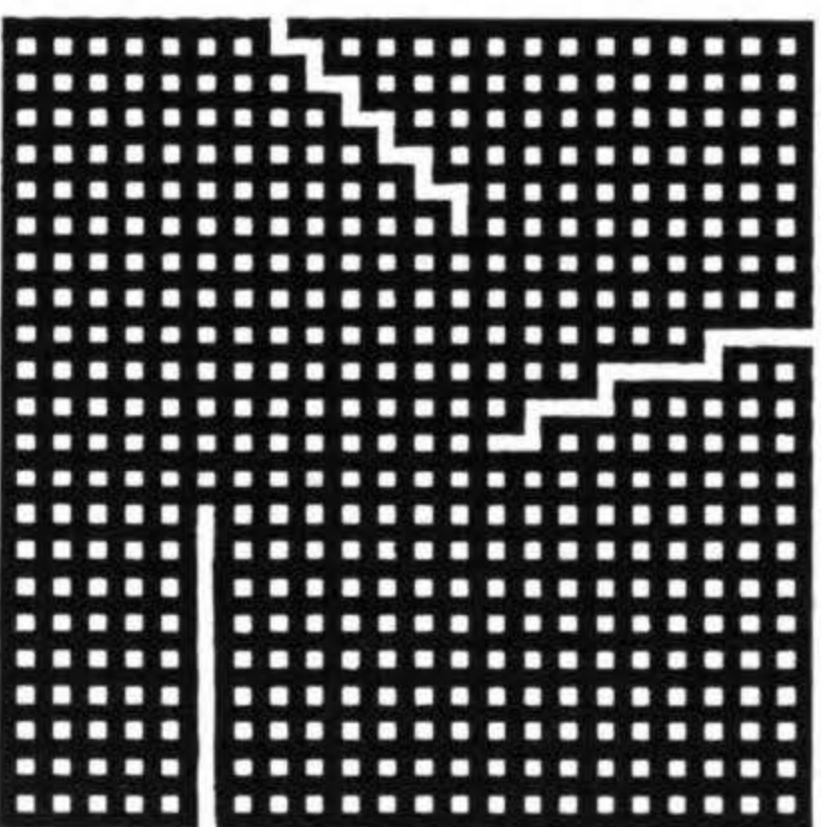
14



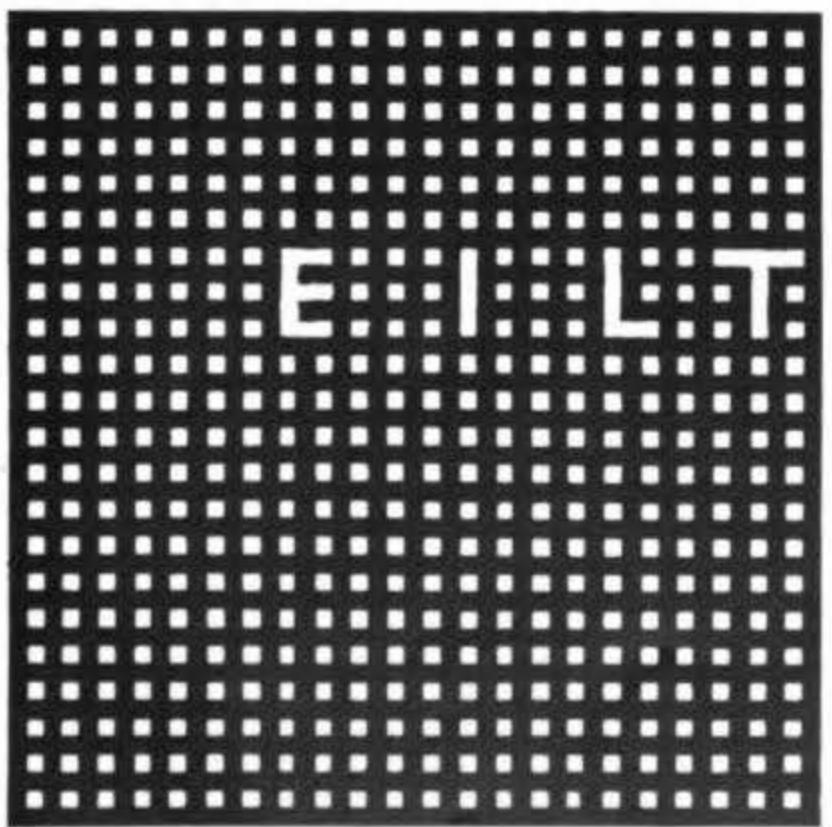
15



16

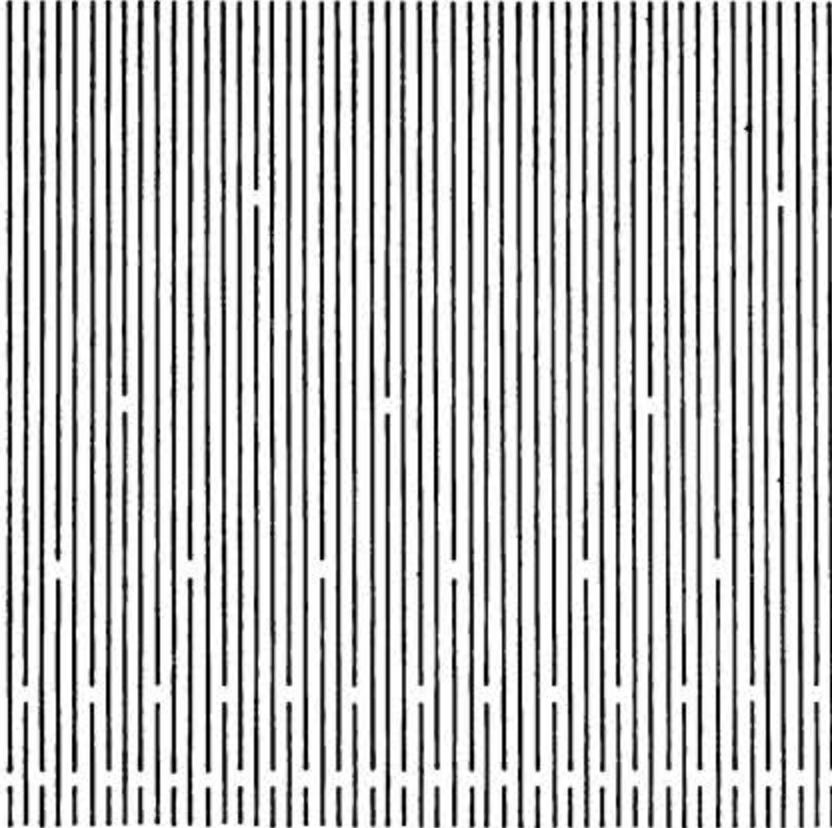


17

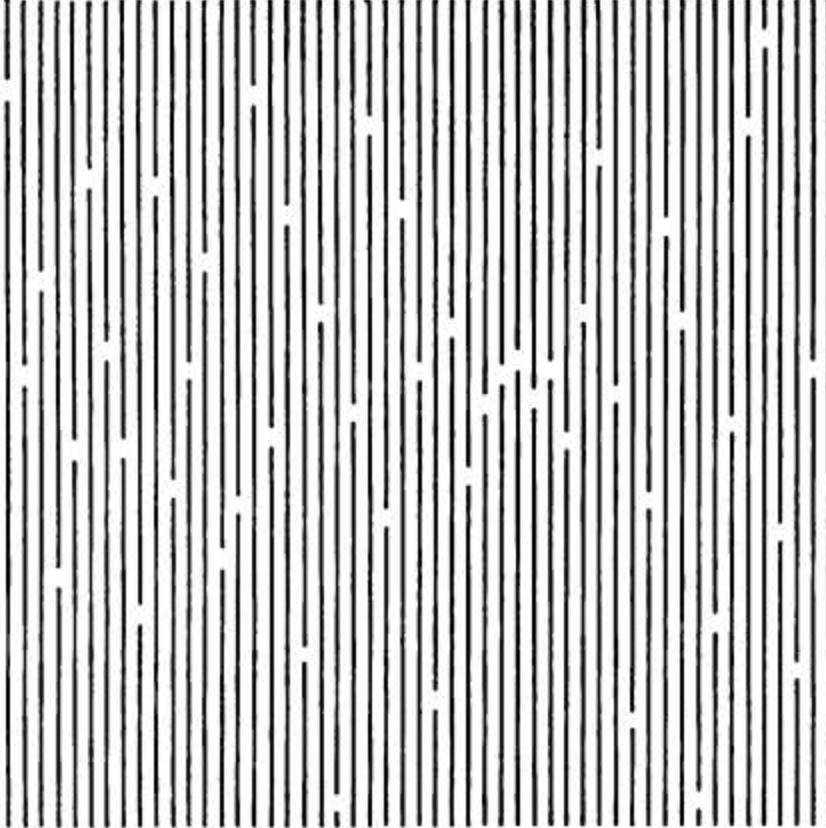


18

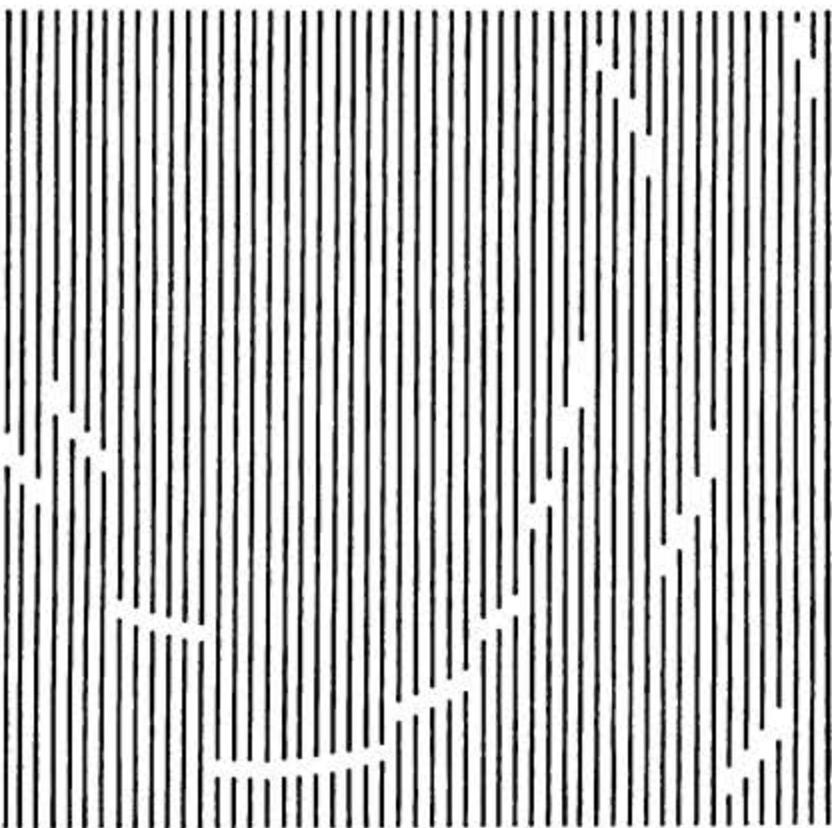
14 15 16 17 18  
If the lines of the lattice grid are interrupted, the white dots combine to form symbols and figures.



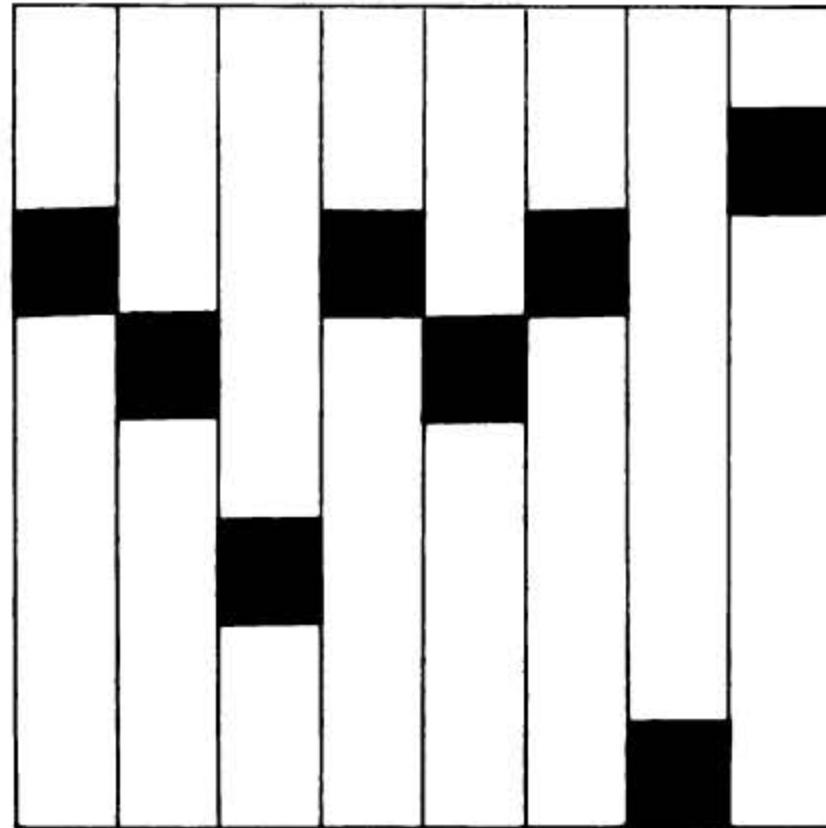
19



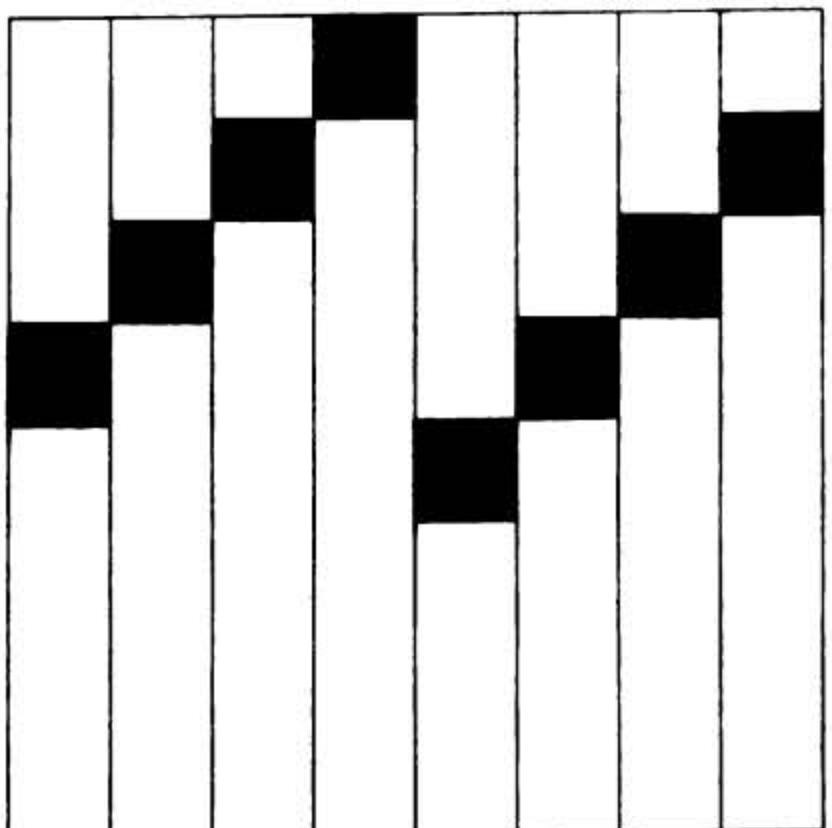
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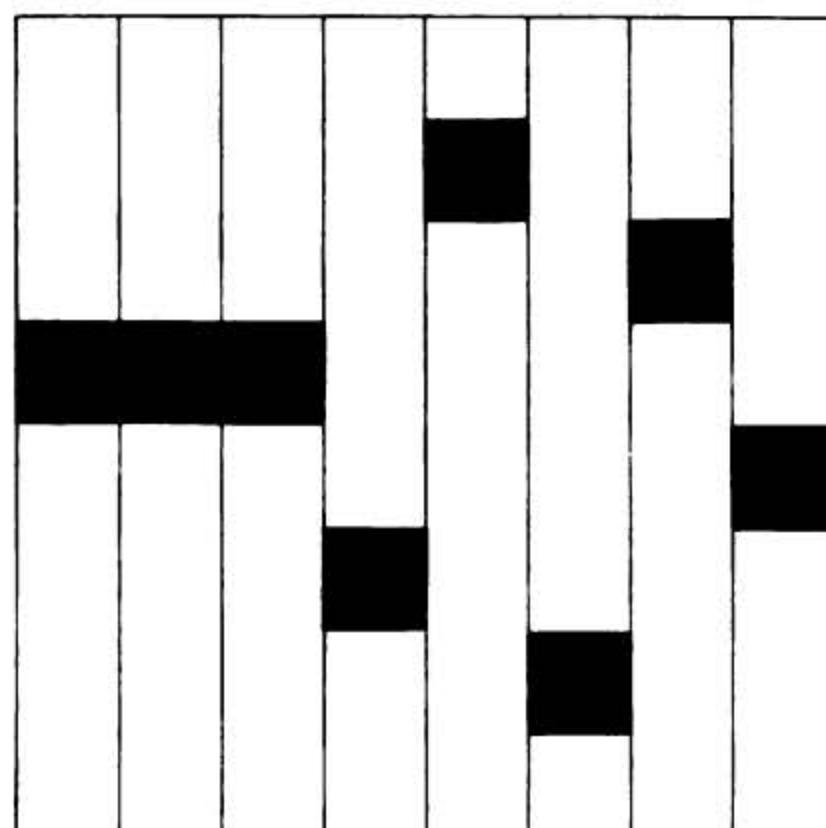
21



22



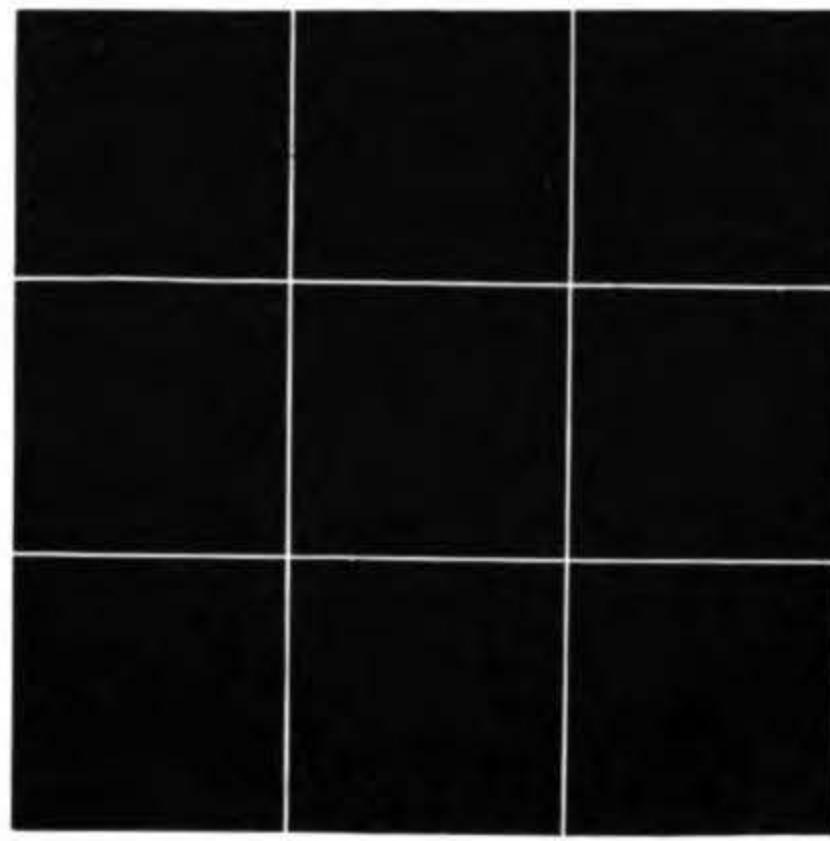
23



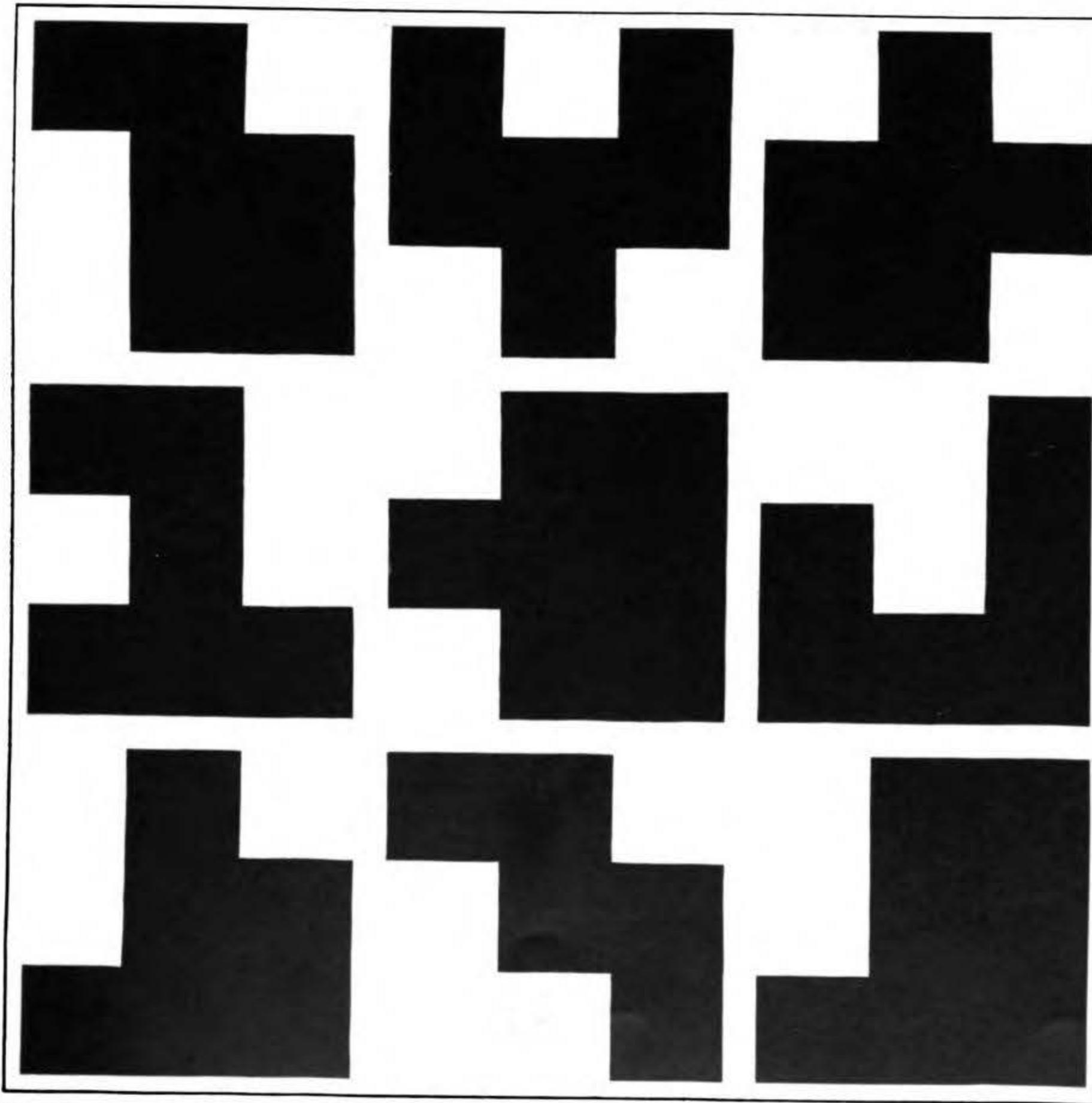
24

19 20 21  
If the lines in a grid of thin lines are interrupted, the dot is produced by the gap and the interstitial spaces at its sides. These dots can once again combine to create figures and paths of movement. See No. 73-76.  
22 23 24  
Various patterns of dots separated out from a coarse grid

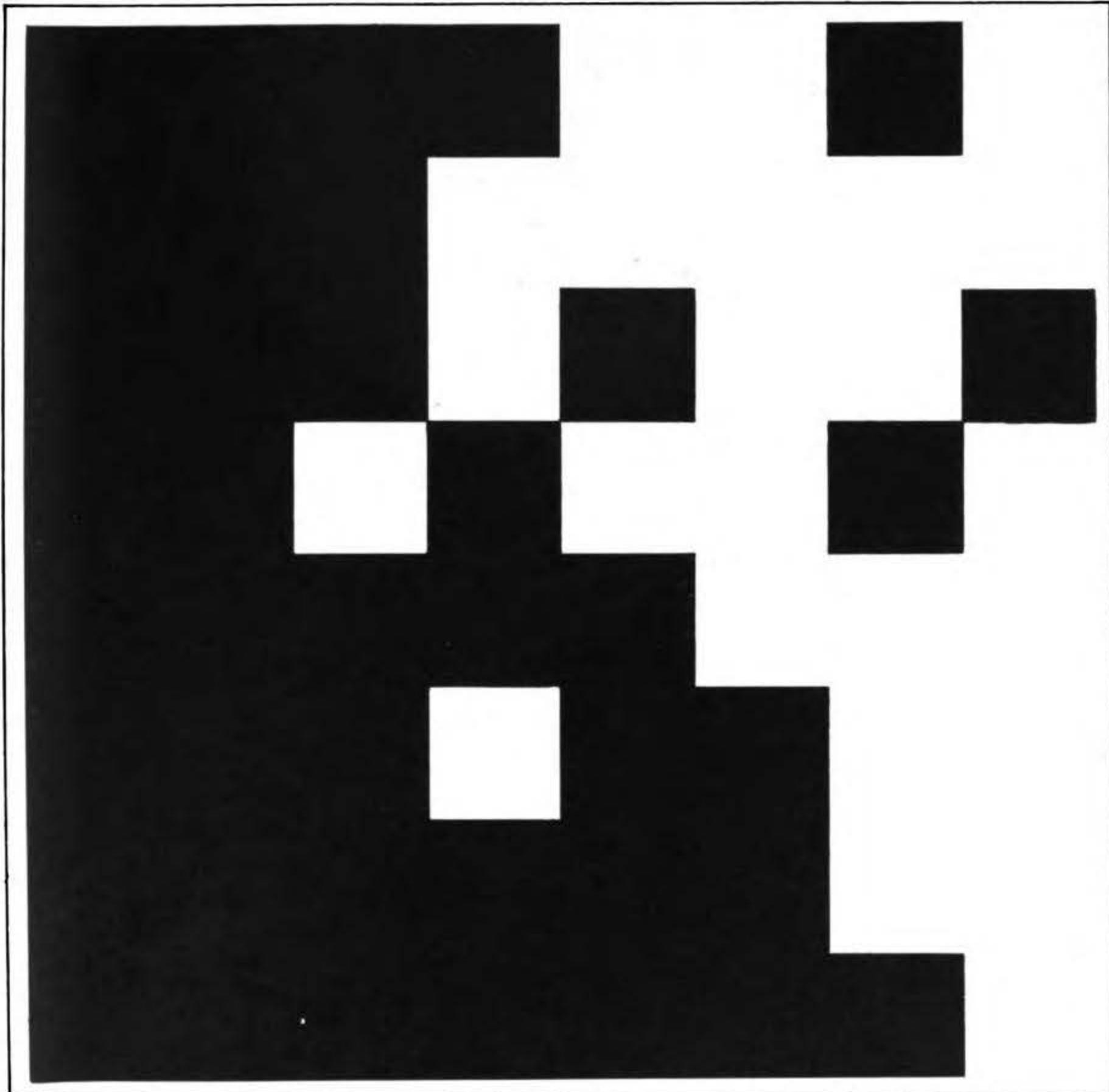
25  
Initial figure for exercise No. 26  
26  
Composition study



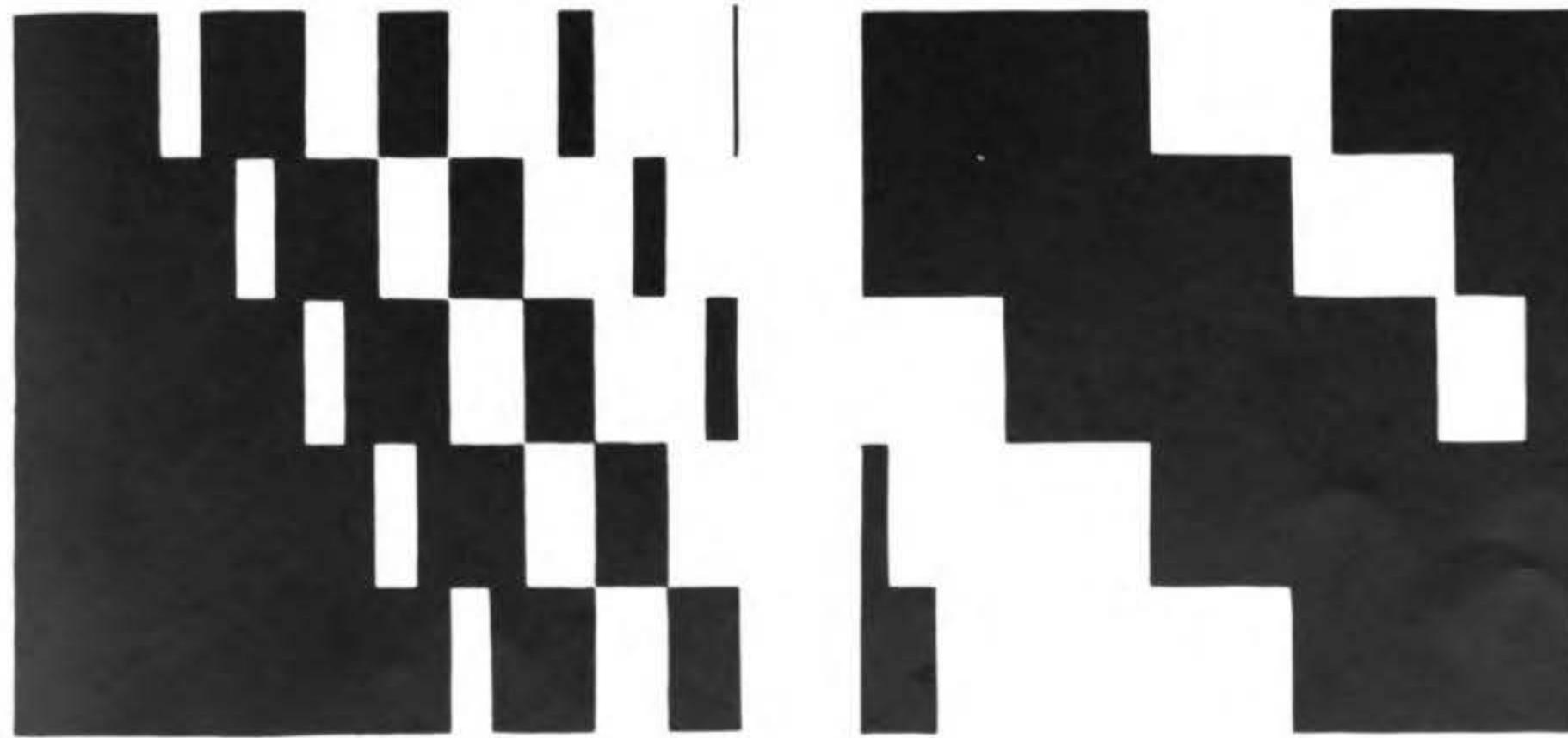
25



26



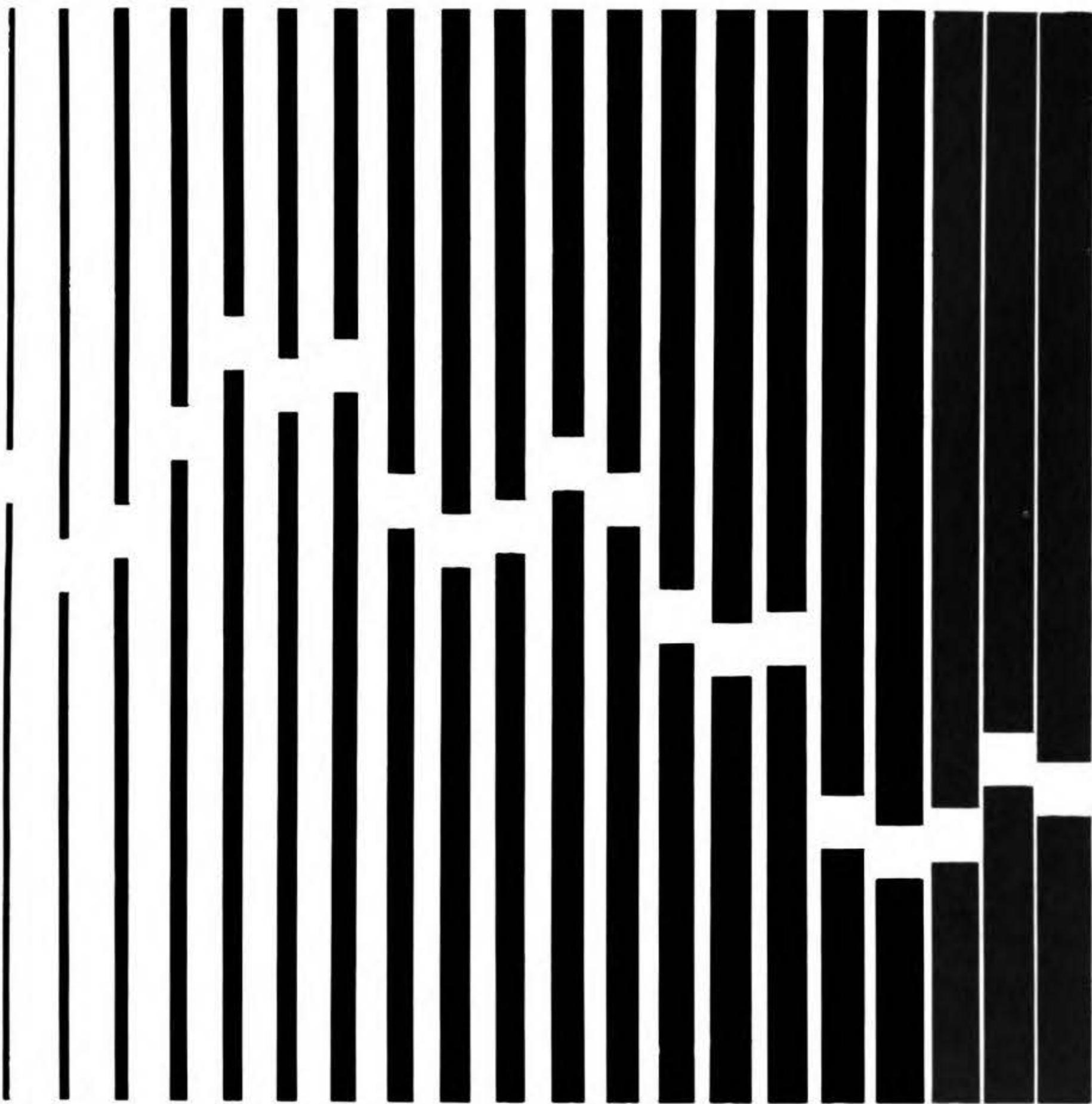
27



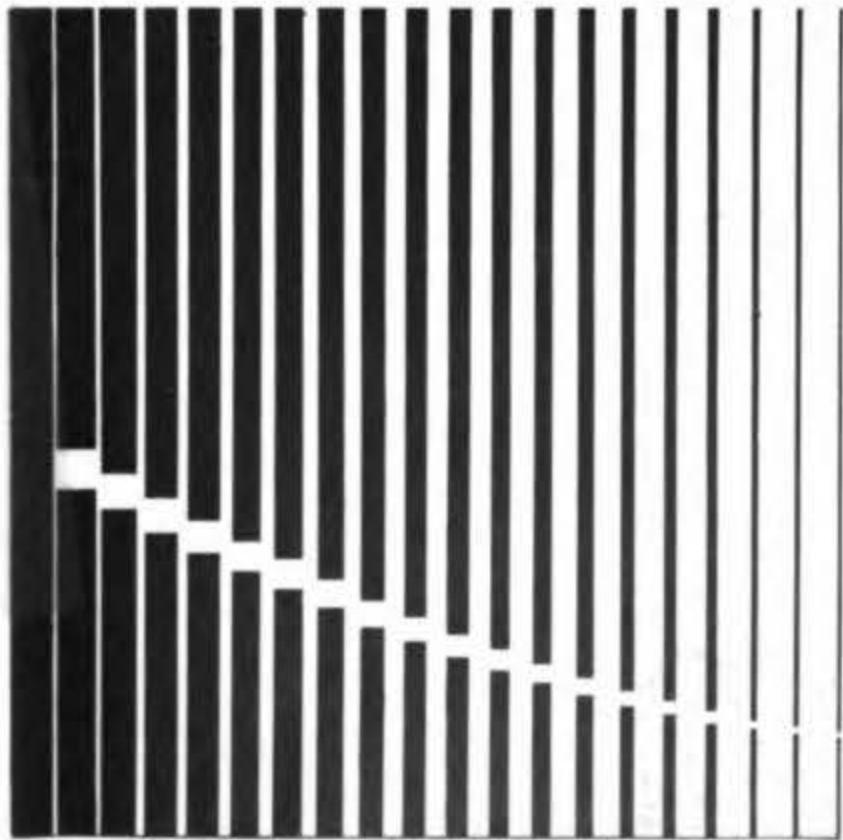
28

27 28  
Black dots on a white background.  
White dots on a black background.  
29  
Composition study

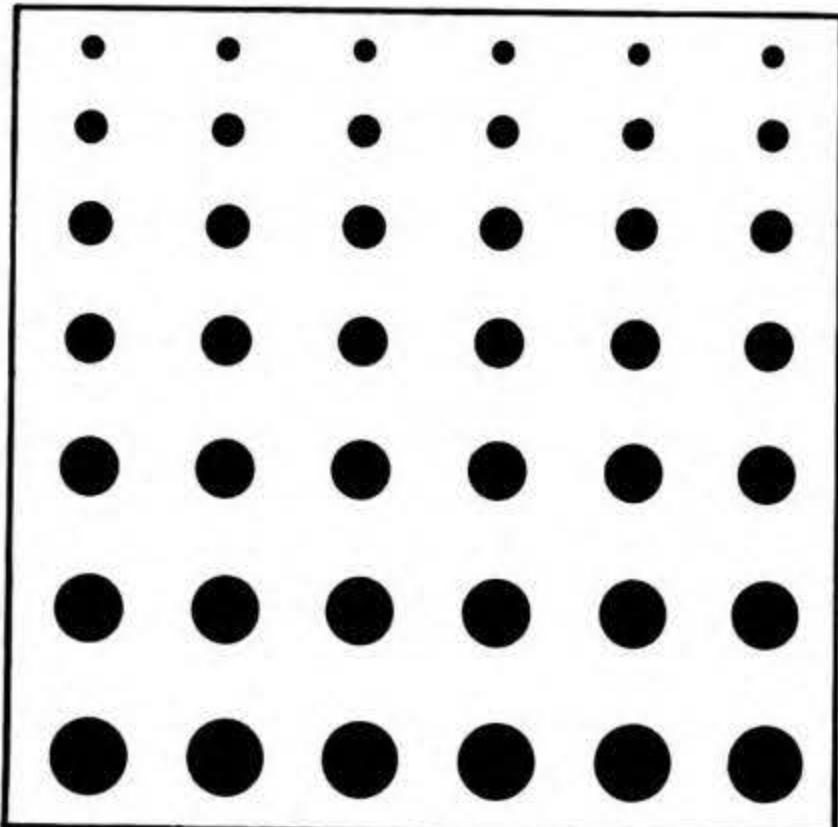
30 31  
Same exercise as No. 19-21 but with  
progressively thicker lines



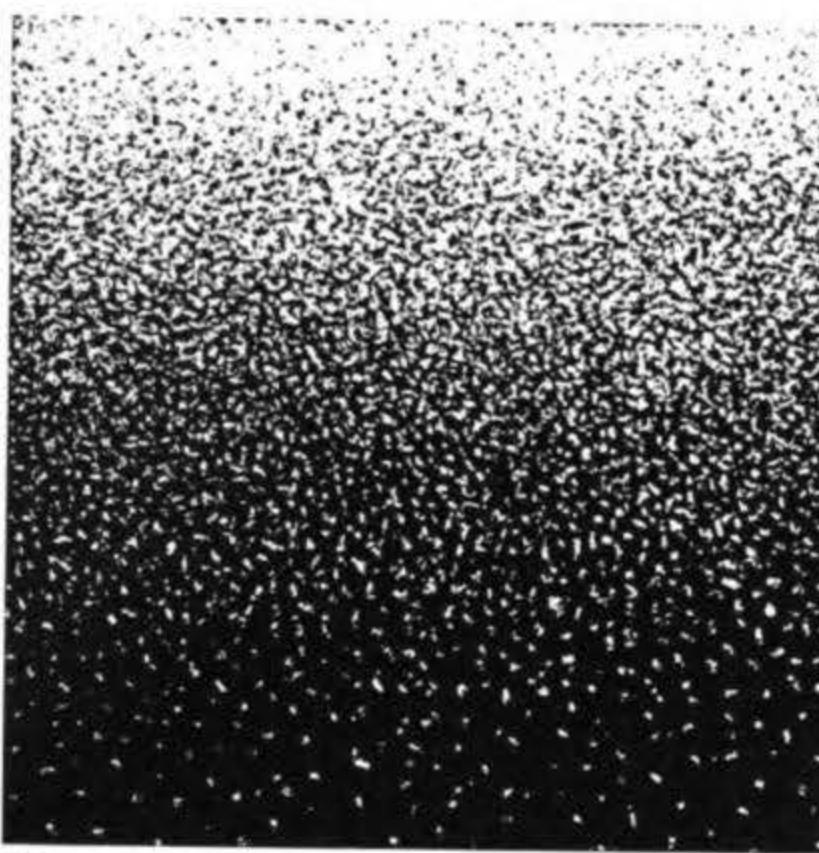
30



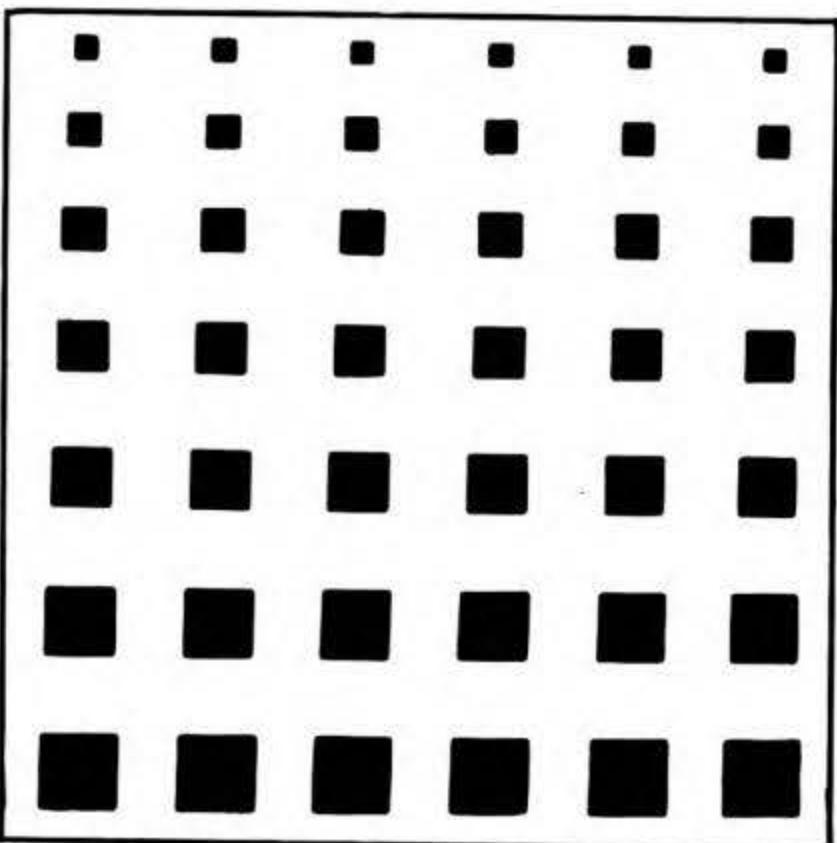
31



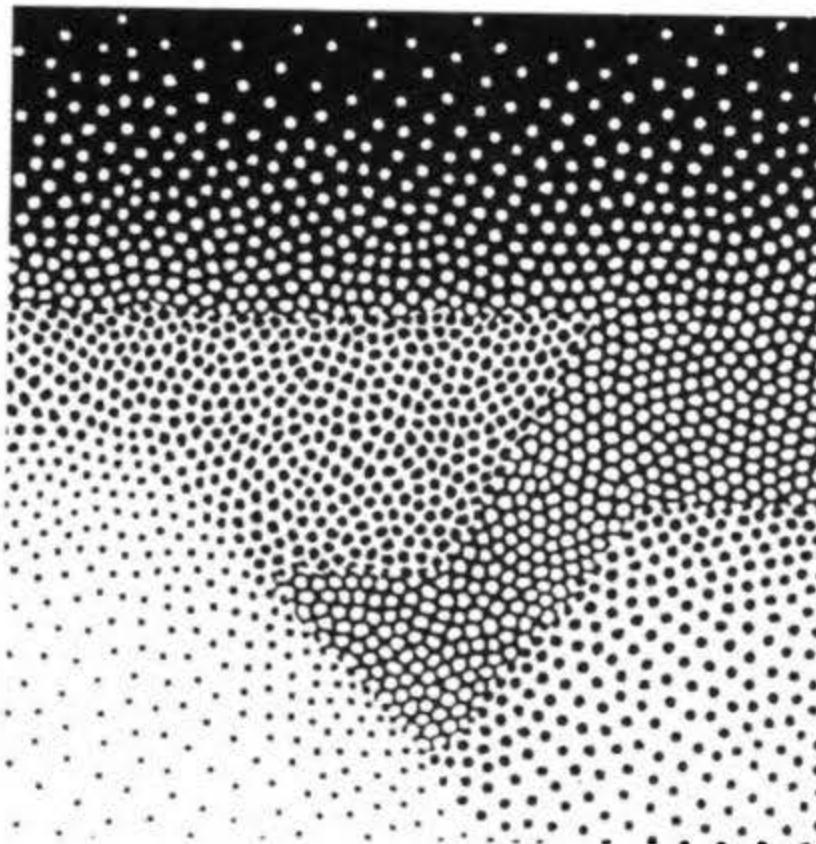
32



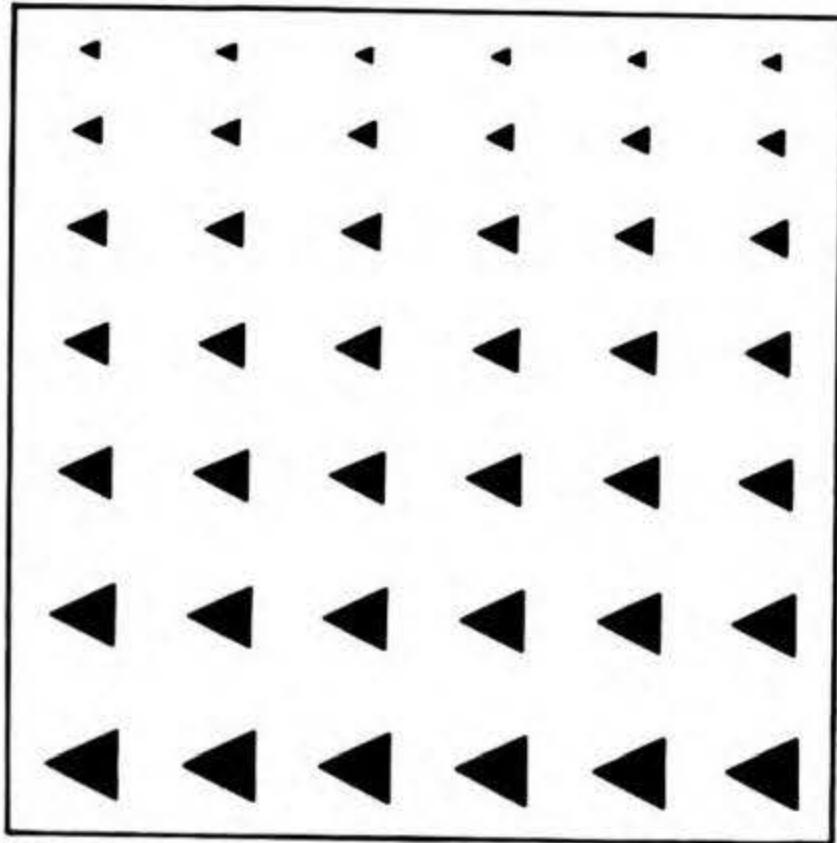
35



33



36

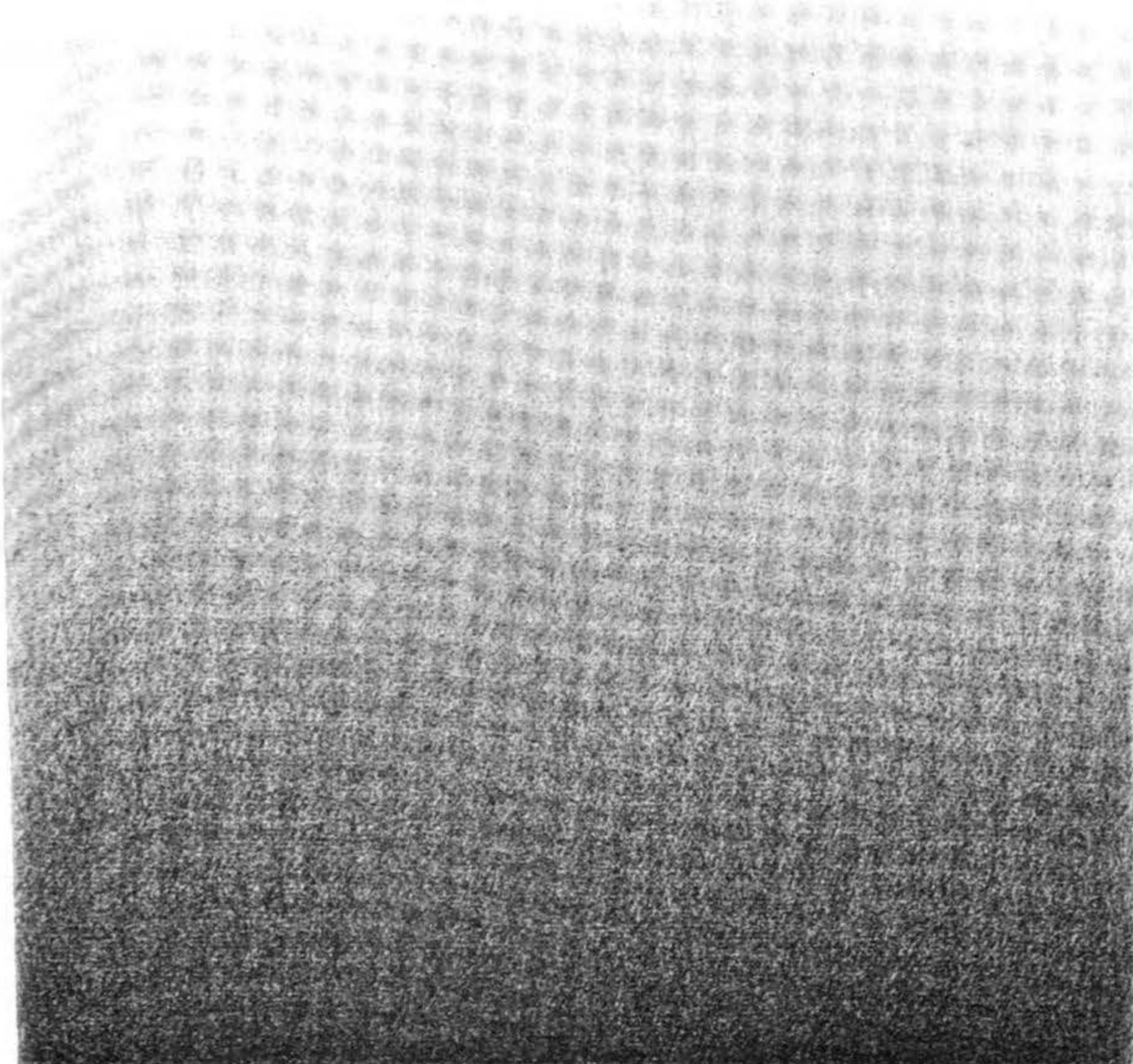


34

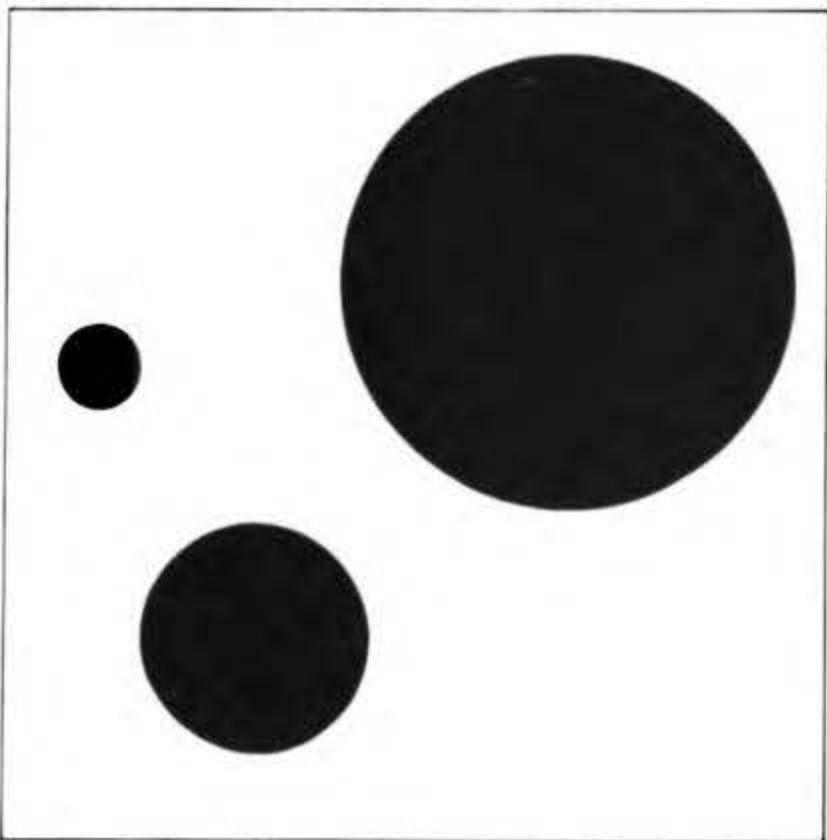
32 33 34  
The smallest perceptible dot looks round. How big must it be before the question of its shape arises?  
35  
The slow transition from positive to negative dots is a natural consequence of a chalk stroke.  
36  
Experiment for a "Winter Aid" poster

37

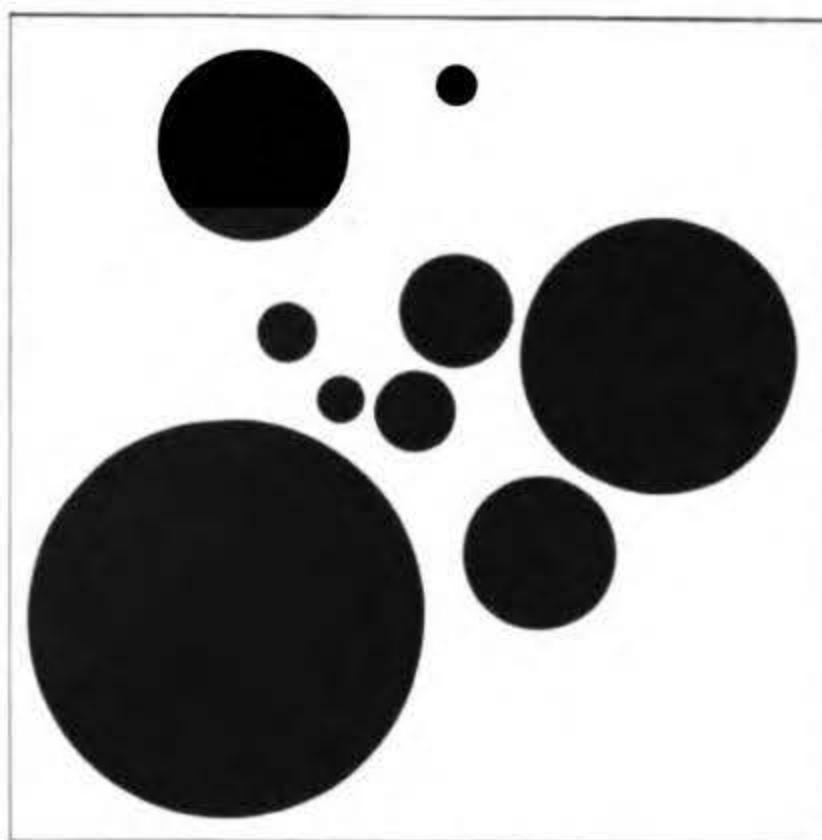
Where the grain is finer, the dot merges into the grey effect. However, it still remains the essential component of the stroke. (Lithograph)



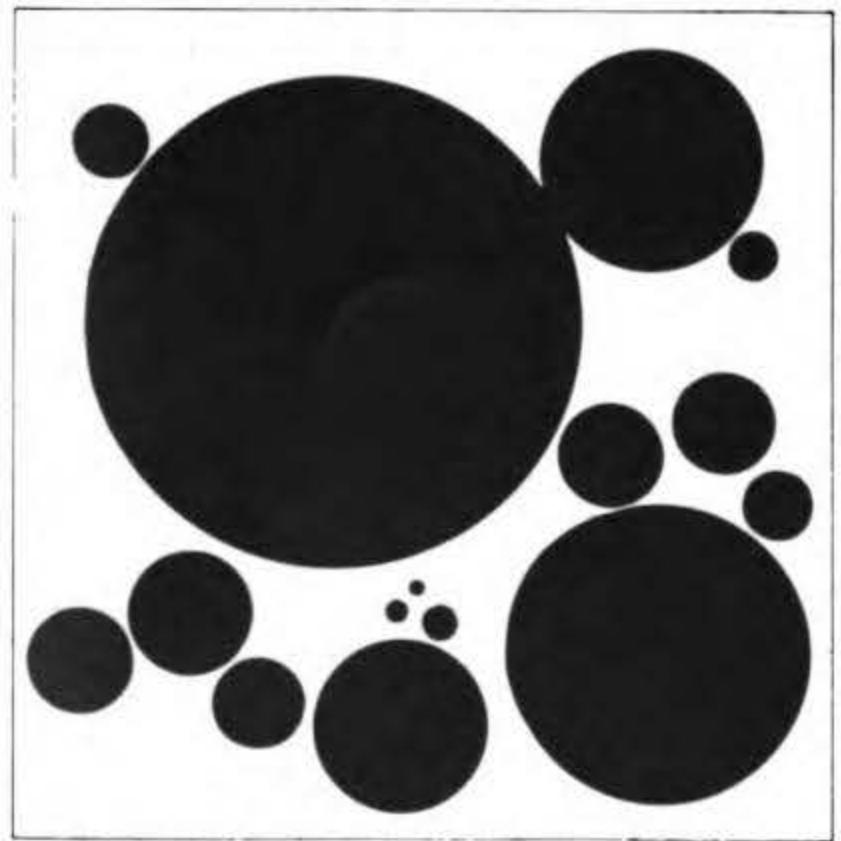
37



38

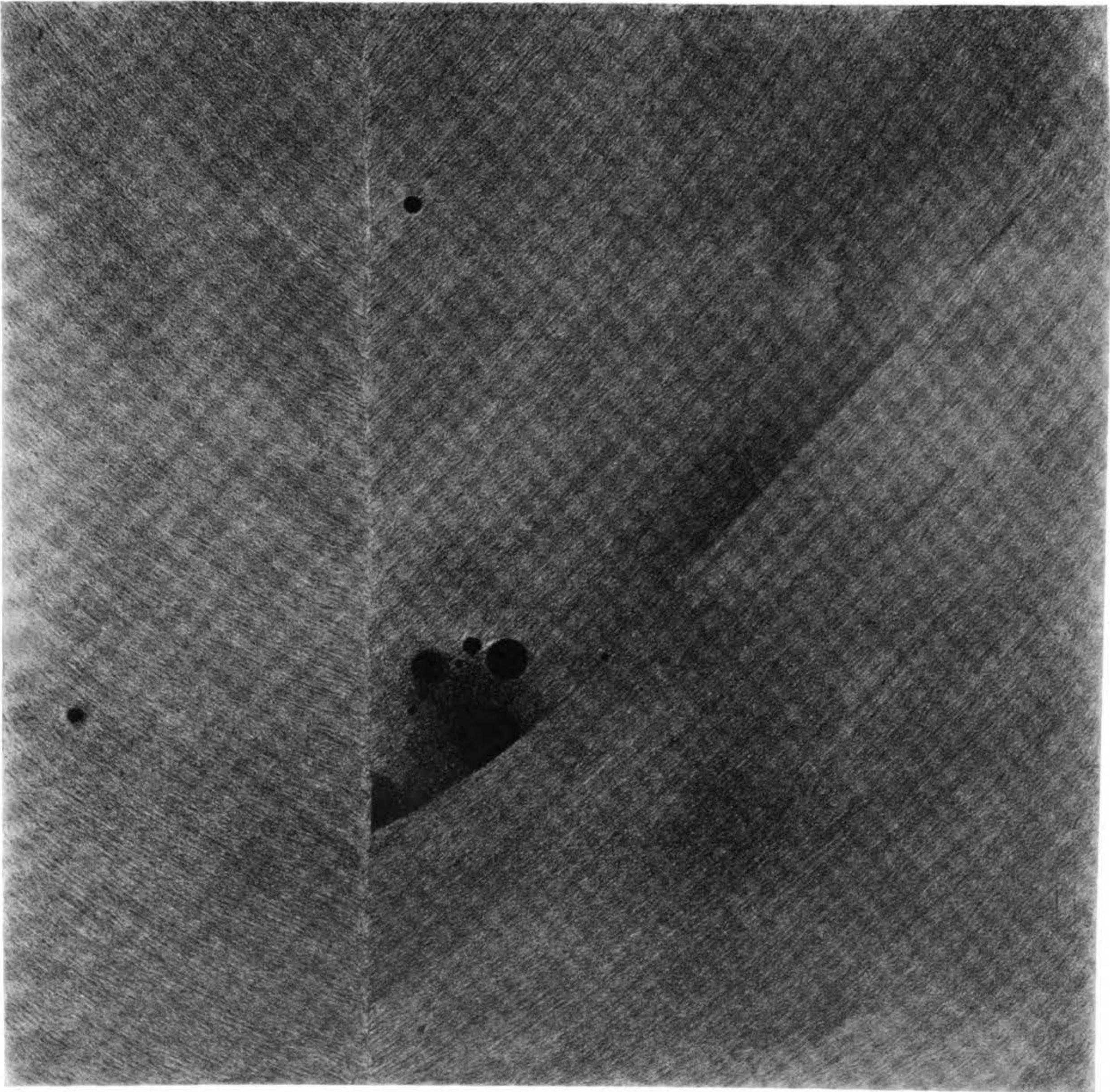


39

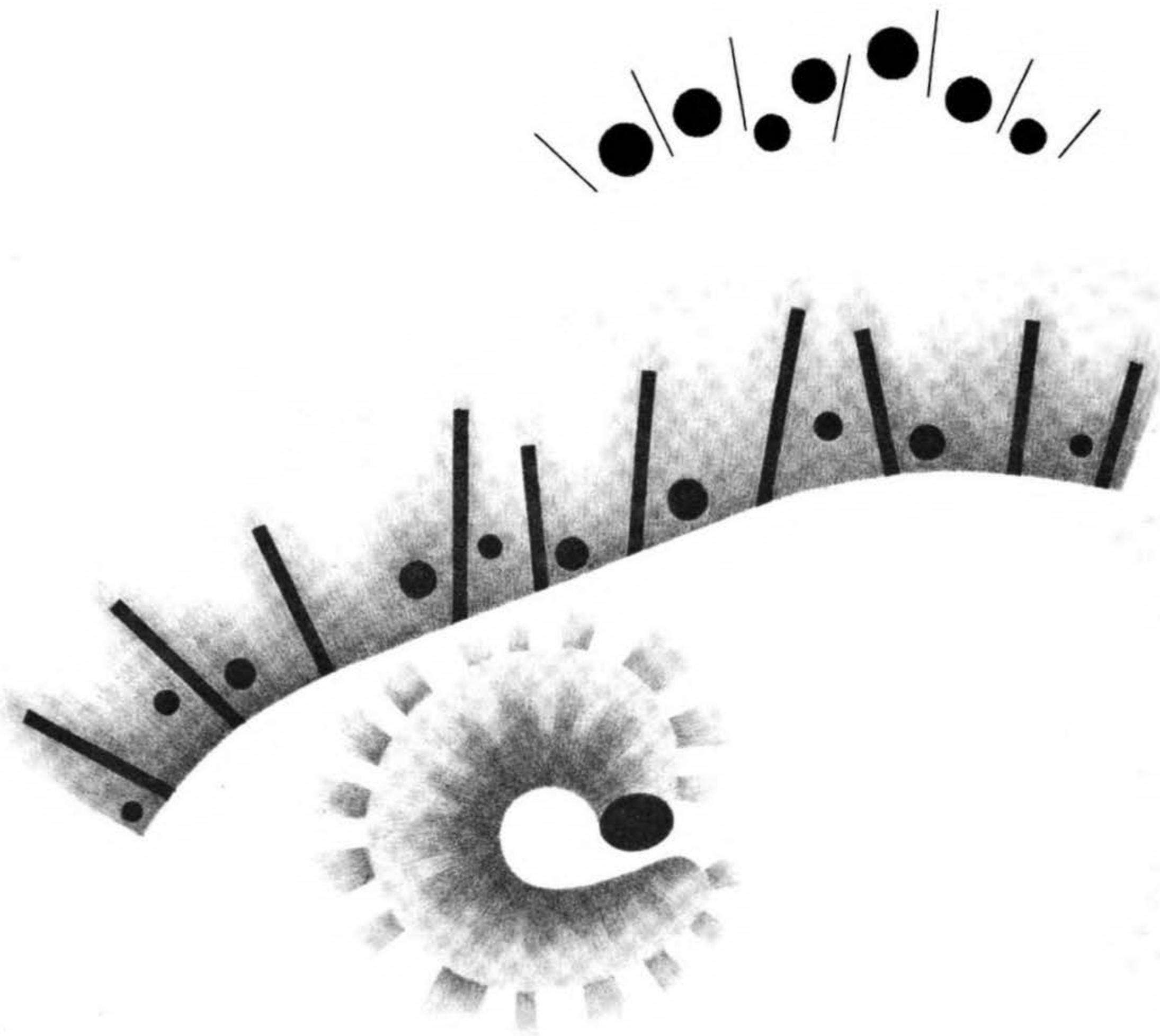


40

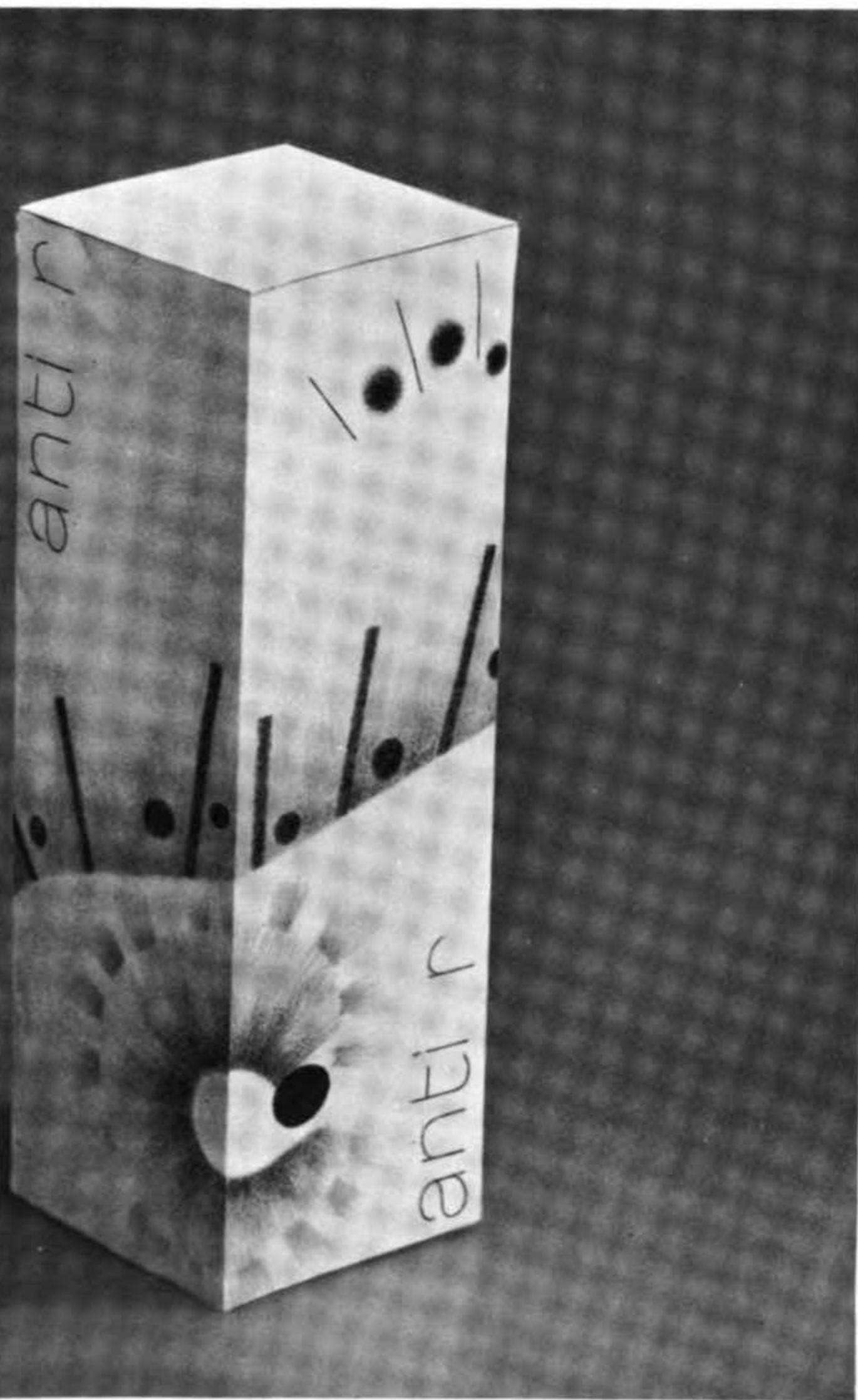
- 38  
Dots, three sizes  
39  
Smallest dot isolated  
40  
Interaction between various groups of dots  
41  
Transposition exercise from nature.  
Dot formation in an autumn leaf.  
(Lithograph, multi-colored, dots reddish, leaf surface green; contrast of quantity)



41



- 42 Transposition exercise from nature combined with a composition problem (Lithograph)  
43 Package for caterpillar exterminator. The dots remain an inherent part of the composition even when the wrap is given a three-dimensional form.



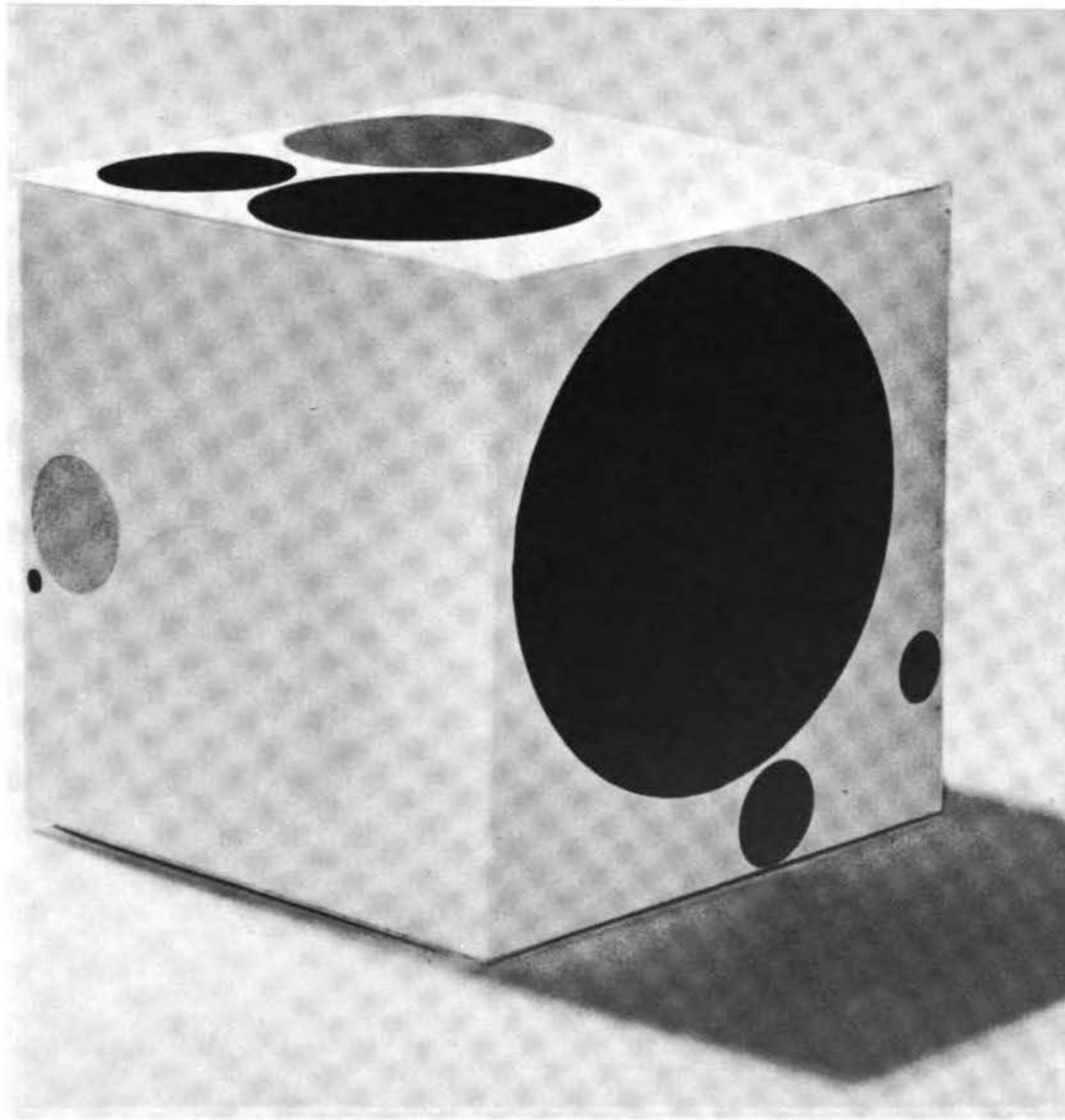
43

44  
The difference in the size of the dots is now underlined by different values of grey. The basis of the composition is similar to No. 38.

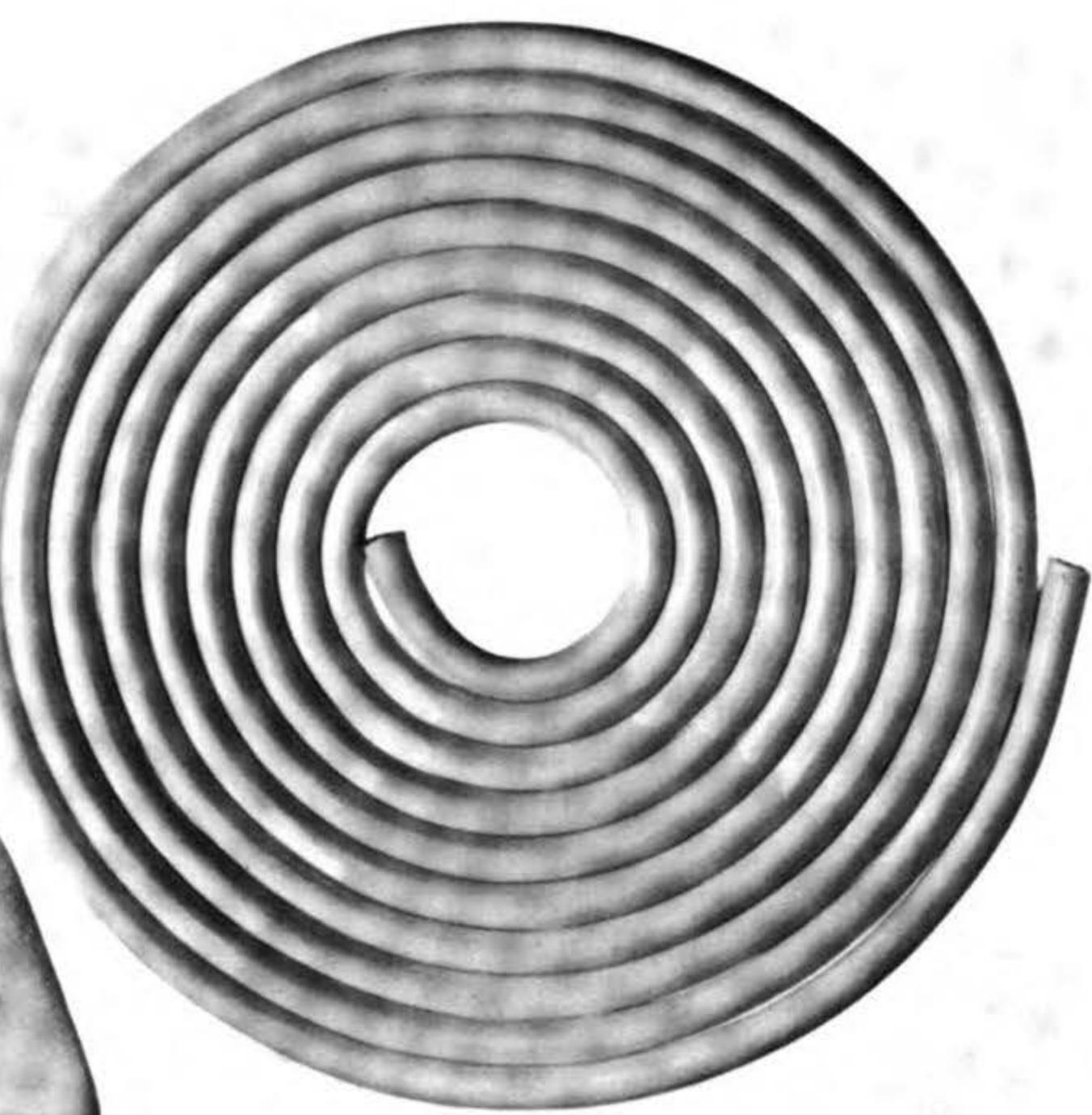
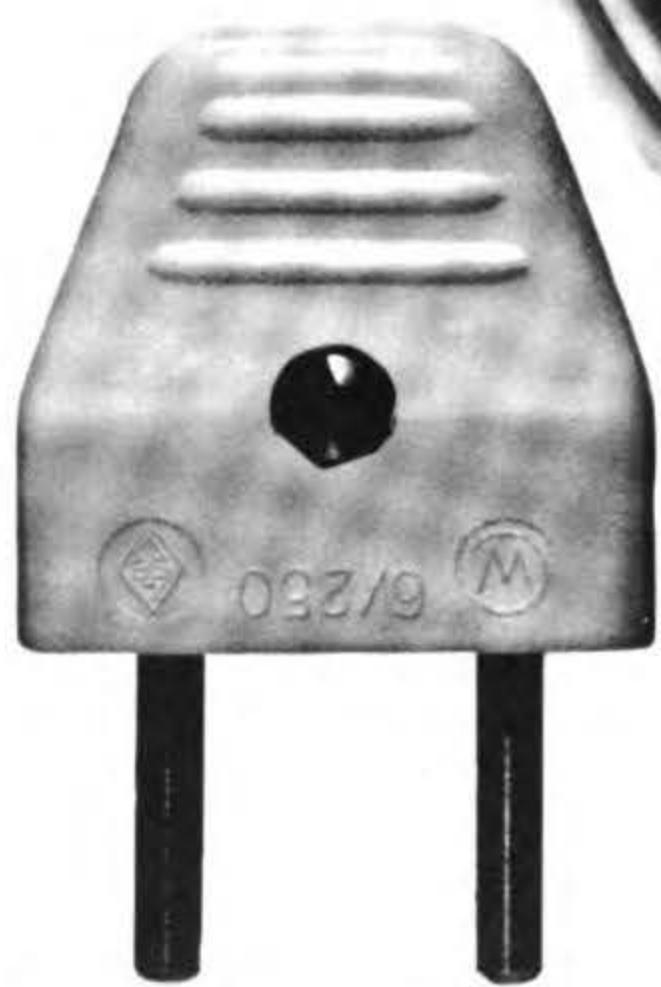
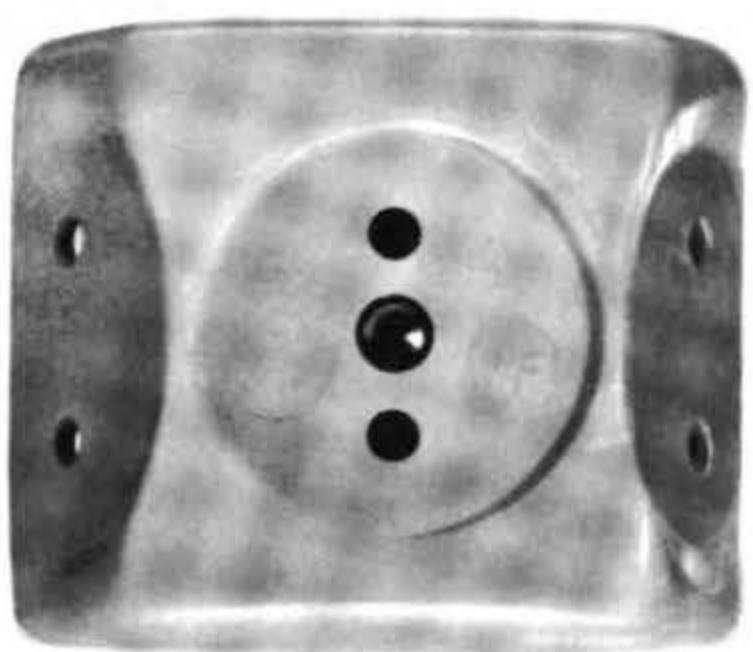
45  
Color is now added to the play of light and shade in the different values of grey. A different configuration appears on each side of the package. The interplay between all the visible sides brings in a new compositional element. At the same time the spatial laws of the cube receive due attention.  
No. 44 and 45 are preliminary steps leading to spatial compositions with objects in which tone values also play their part.

46  
Movements of dots and tone value in objects. The light and dark dots form the background of the composition.  
(Executed in collaboration with the photography course)

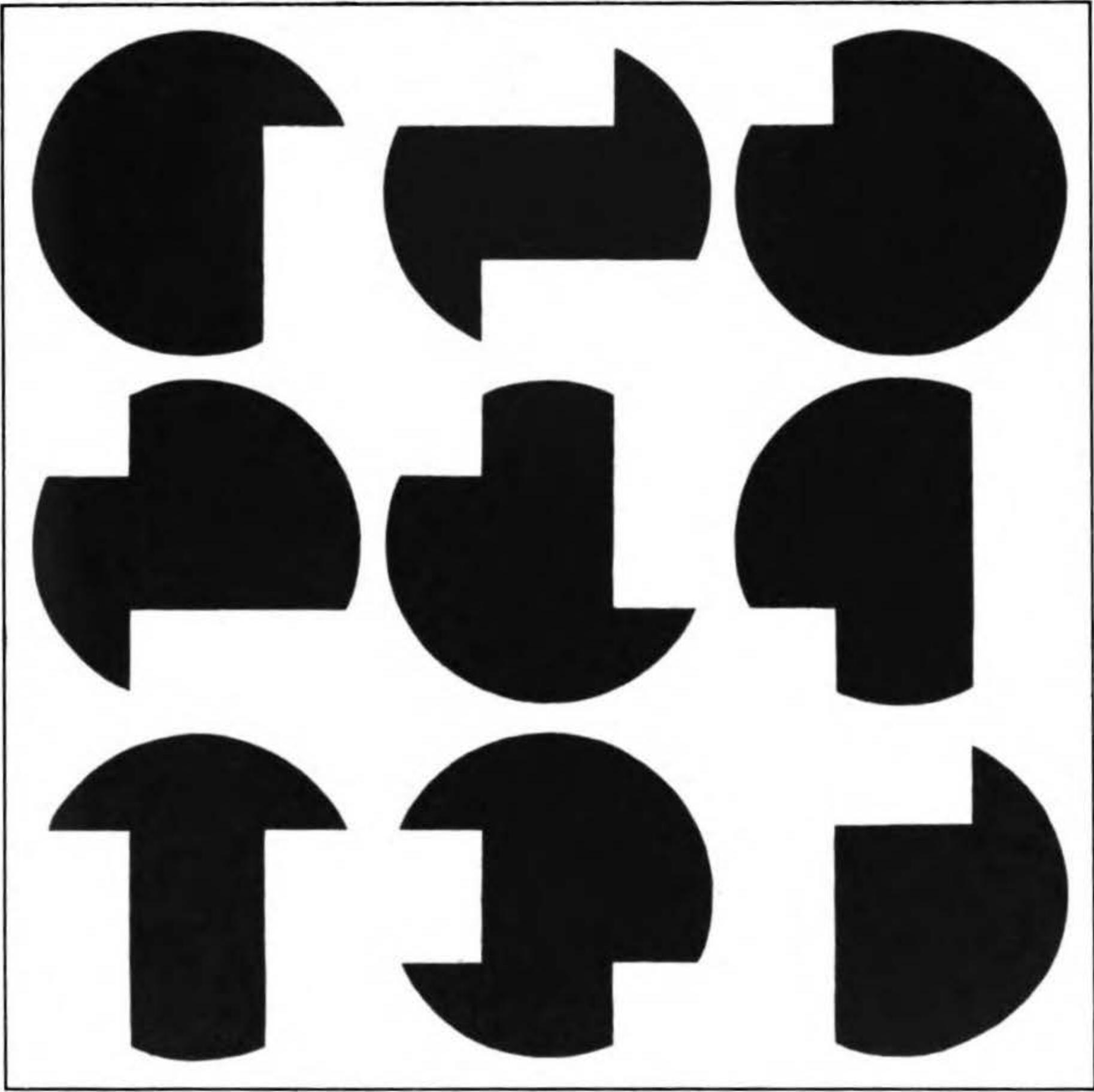
44



45

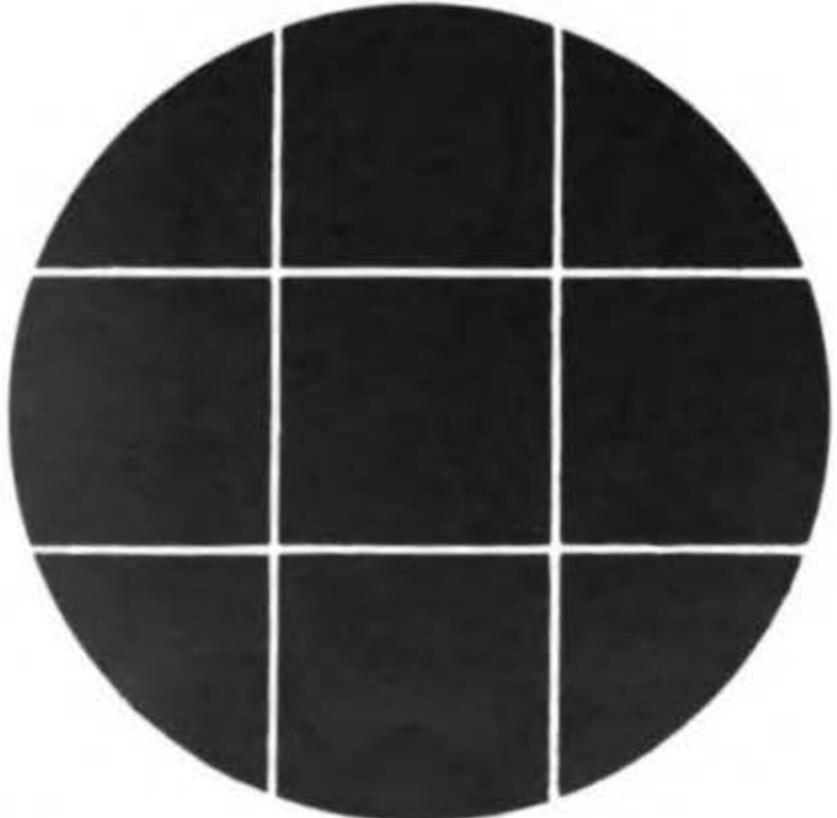


FB



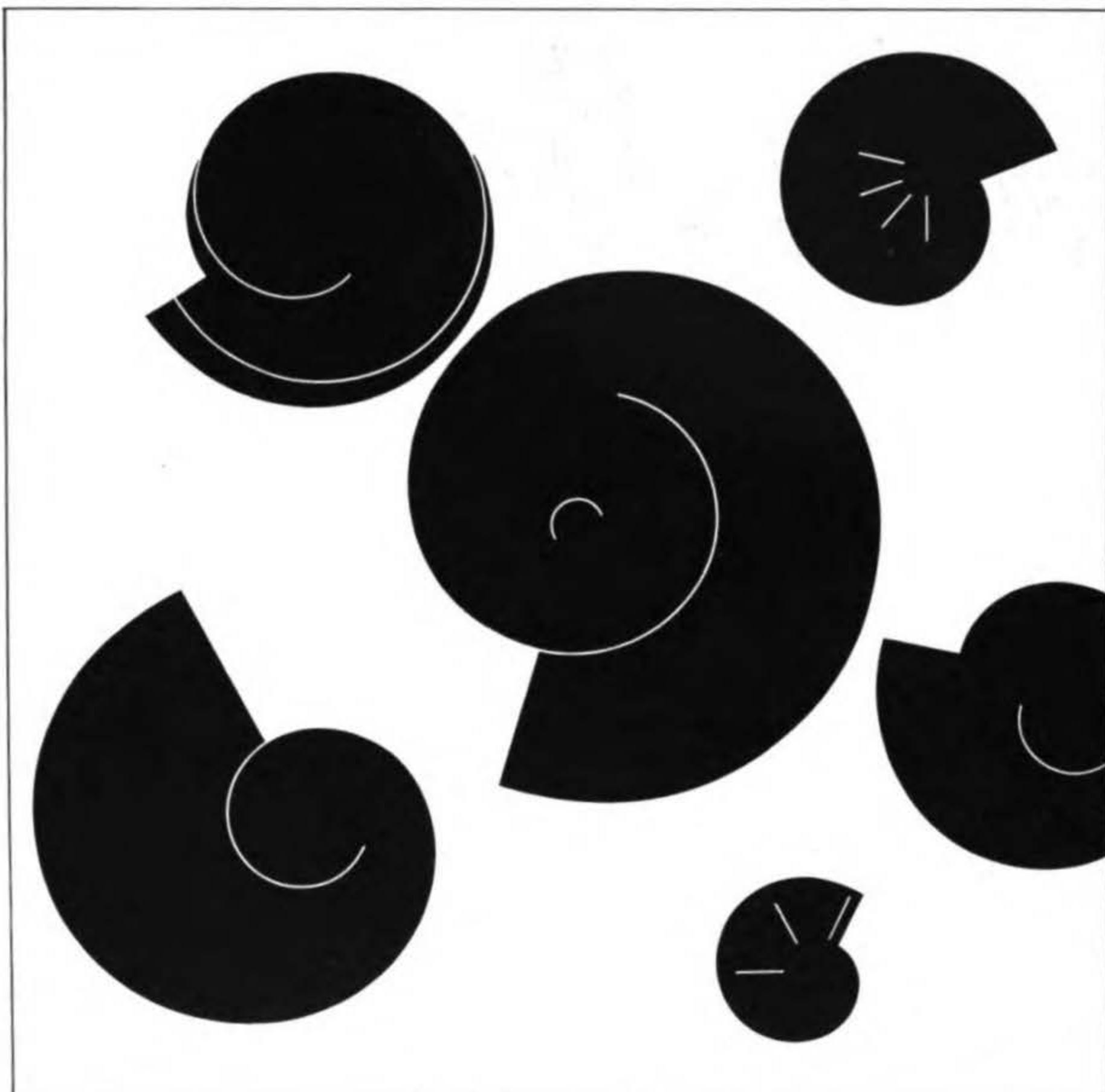
47

47  
The round dot is divided into nine parts. By blanking out single parts, figures are obtained which more or less suggest the basic form.  
48  
Starting point for the exercise  
No. 47

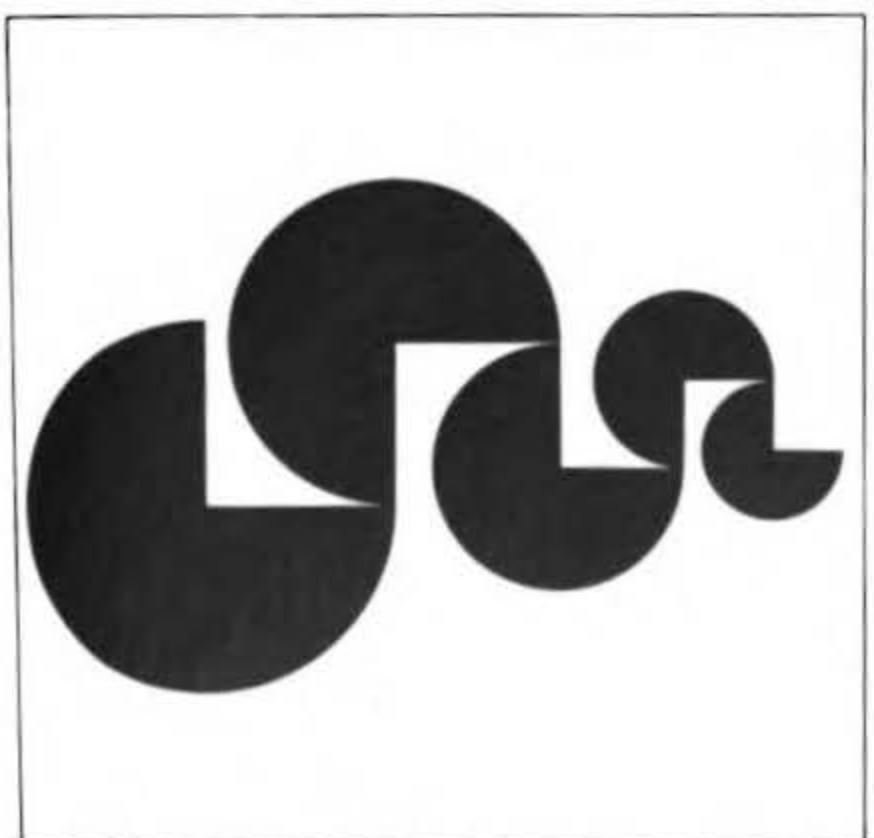


48

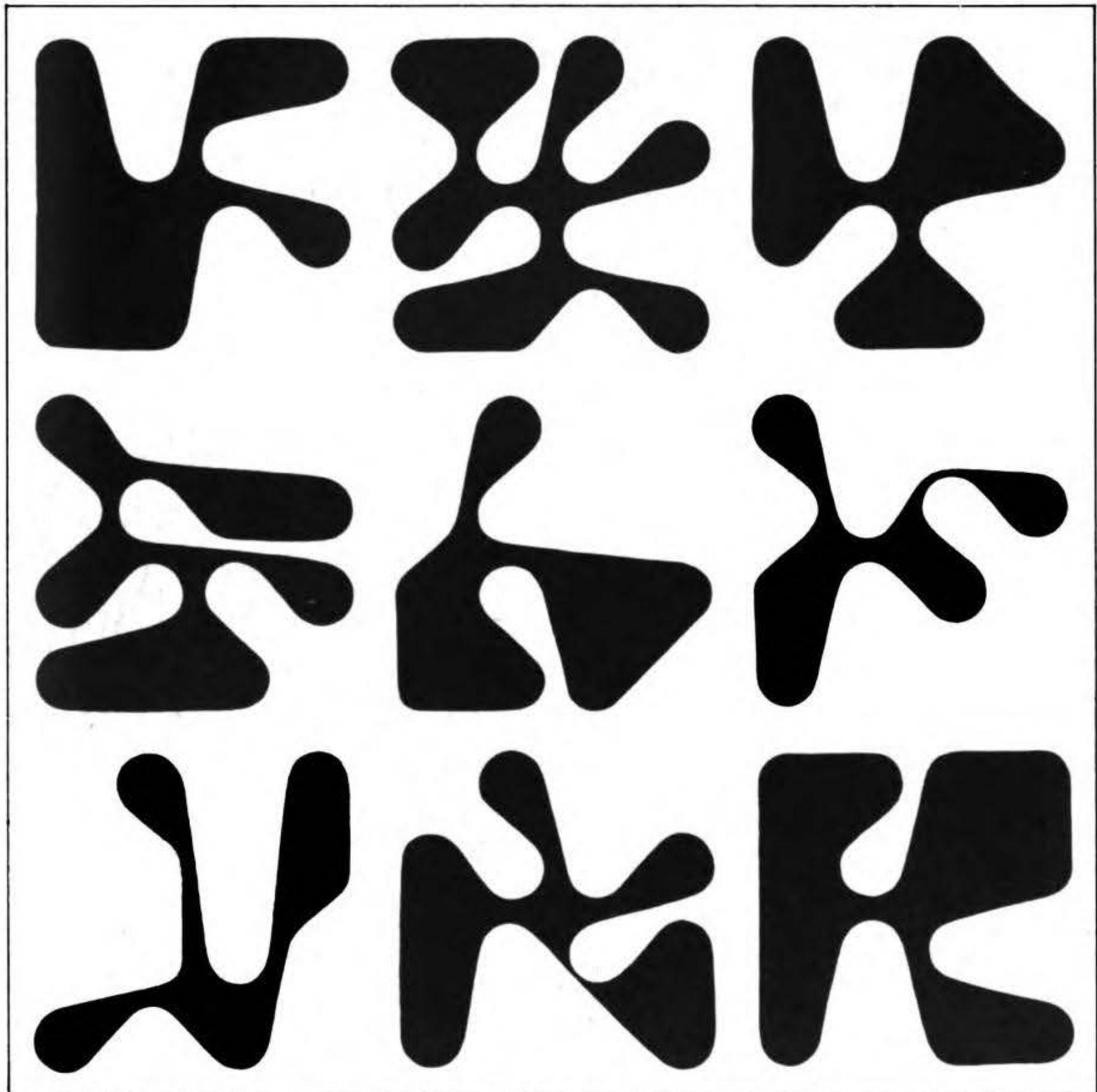
49  
Transposition exercise from nature  
50  
Similar exercise to No. 47. A quarter  
of the dot is blanked out, the  
remaining figures are turned and  
fitted together to make a symbol.



49



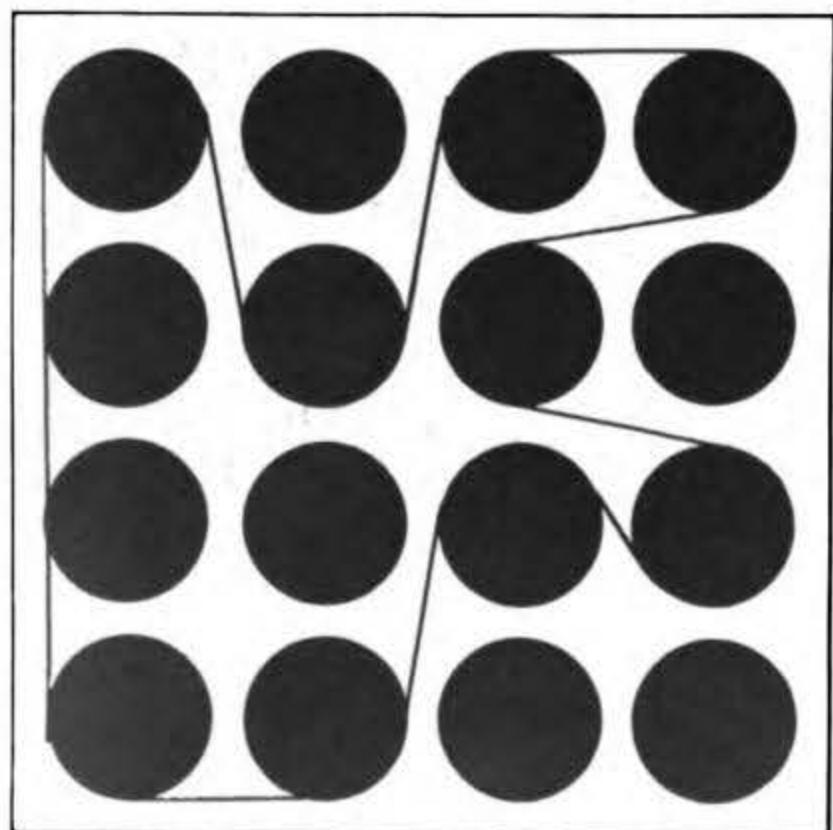
50



51  
Study in variations: growing, fluid structures meet one another.  
Starting position: sixteen dots.  
Certain dots are singled out and linked together. The nine variations thus created are recombined into a new unit.

52  
Starting position for No. 51, figure 1  
53  
Transposition exercise from nature.  
Dot formation on an autumn leaf.  
(Lithograph)

51



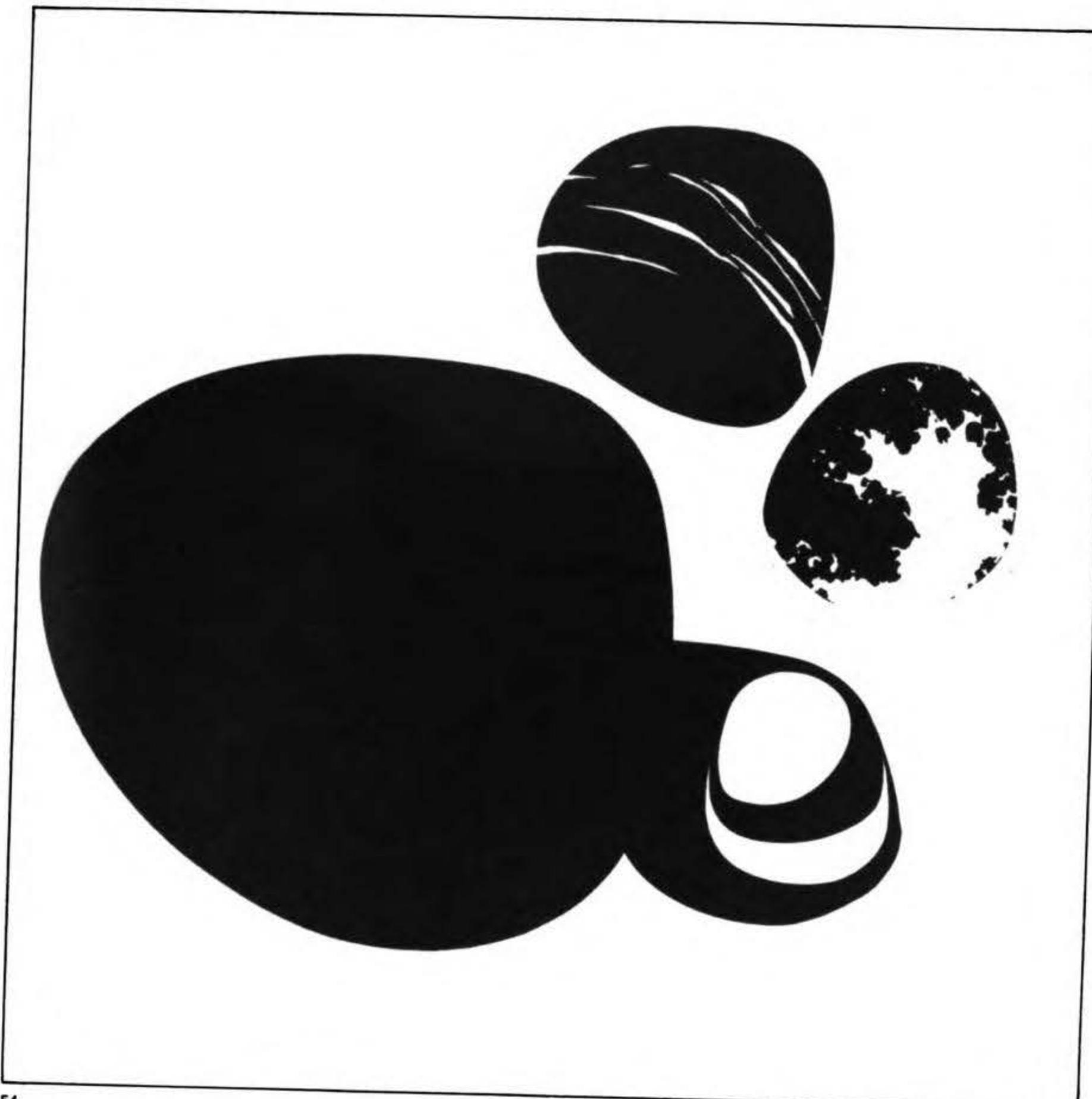
52



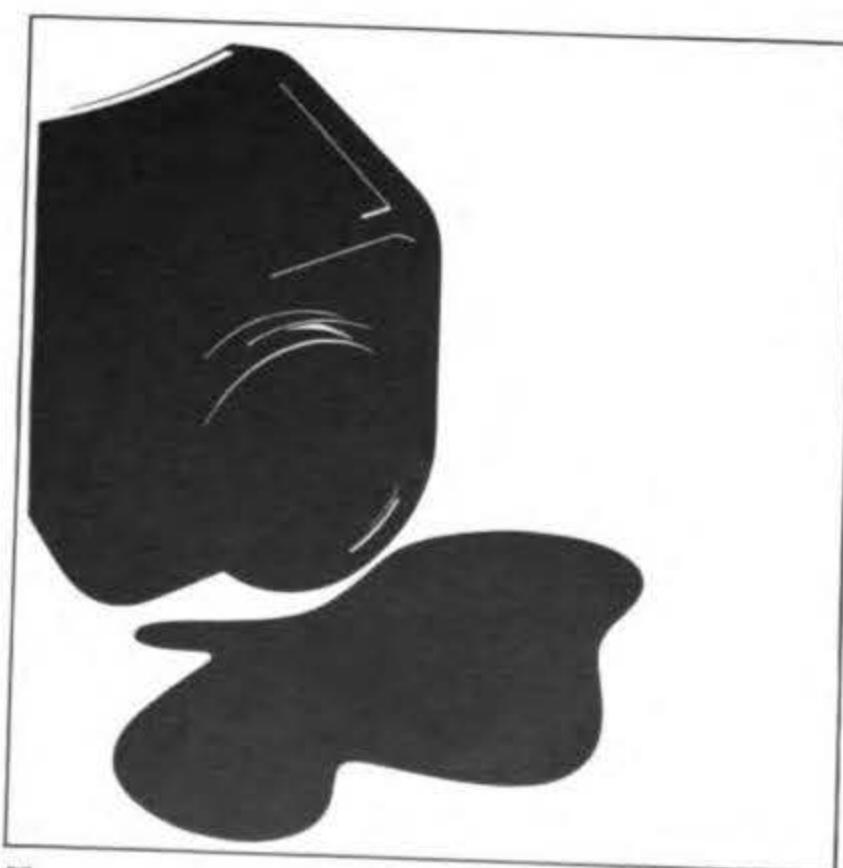
53

54  
Transposition exercise from pebbles.  
Previously the round dot has been  
the starting point for the exercises.  
But even when the dot is grossly  
distorted, it still retains the radiating  
power which is inherent in every  
dot-shaped structure. This exercise  
is basically a variant of composition  
study No. 38. (Linocut)

55  
Pouring out and flowing away.  
Transposition of the process into a  
practical exercise.



54

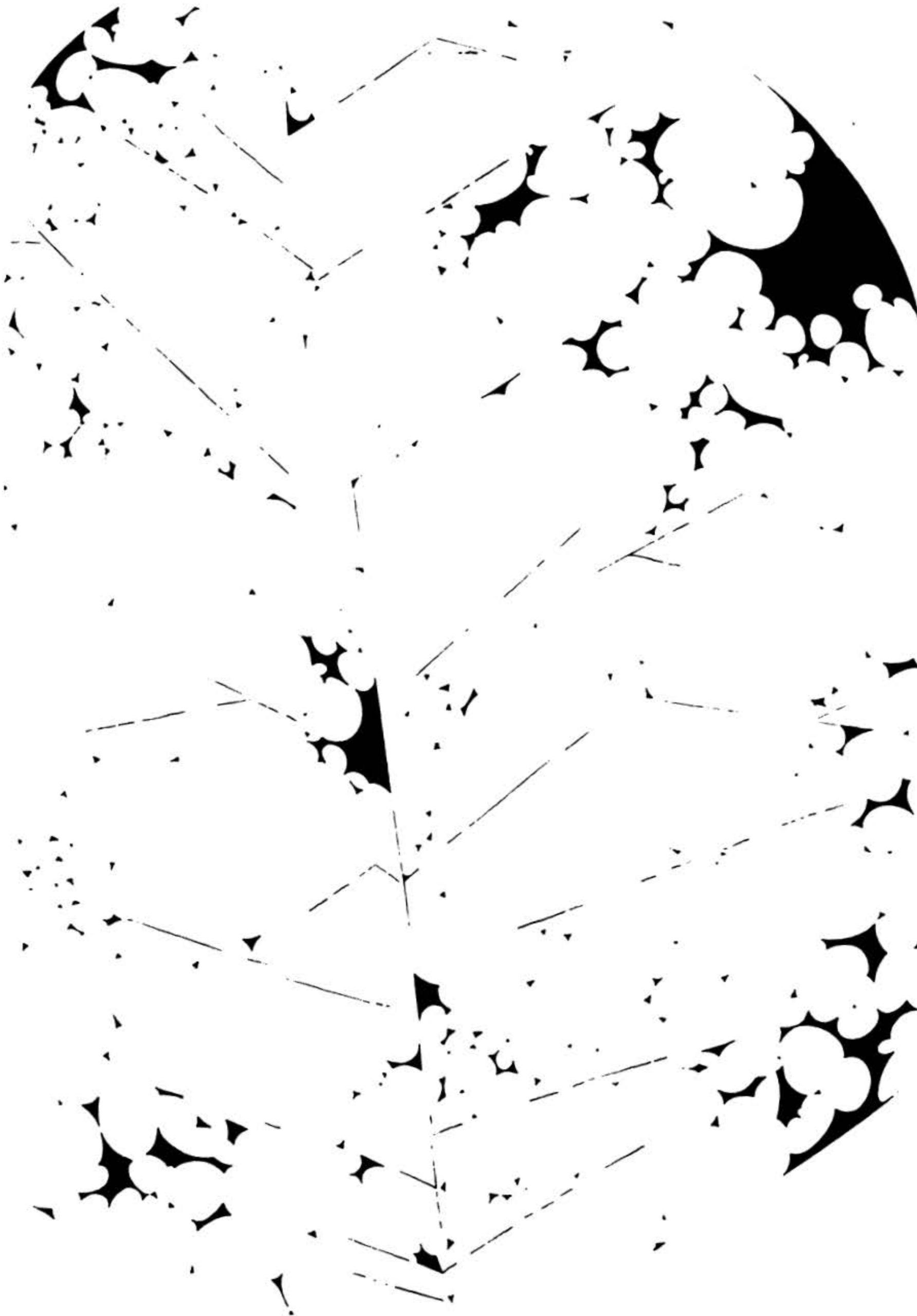


55

56  
Linked dots in an autumn leaf study  
(Lithograph)

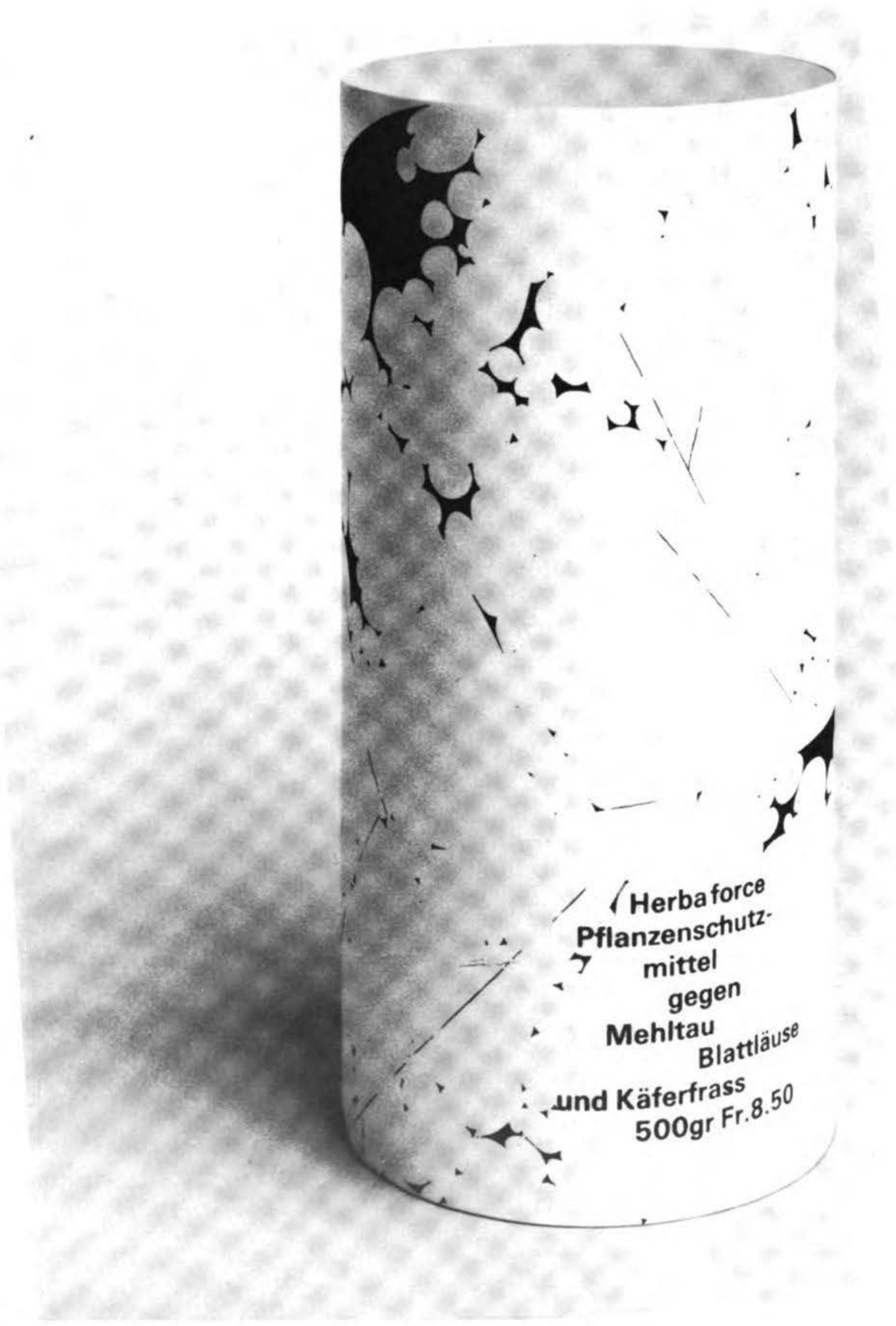


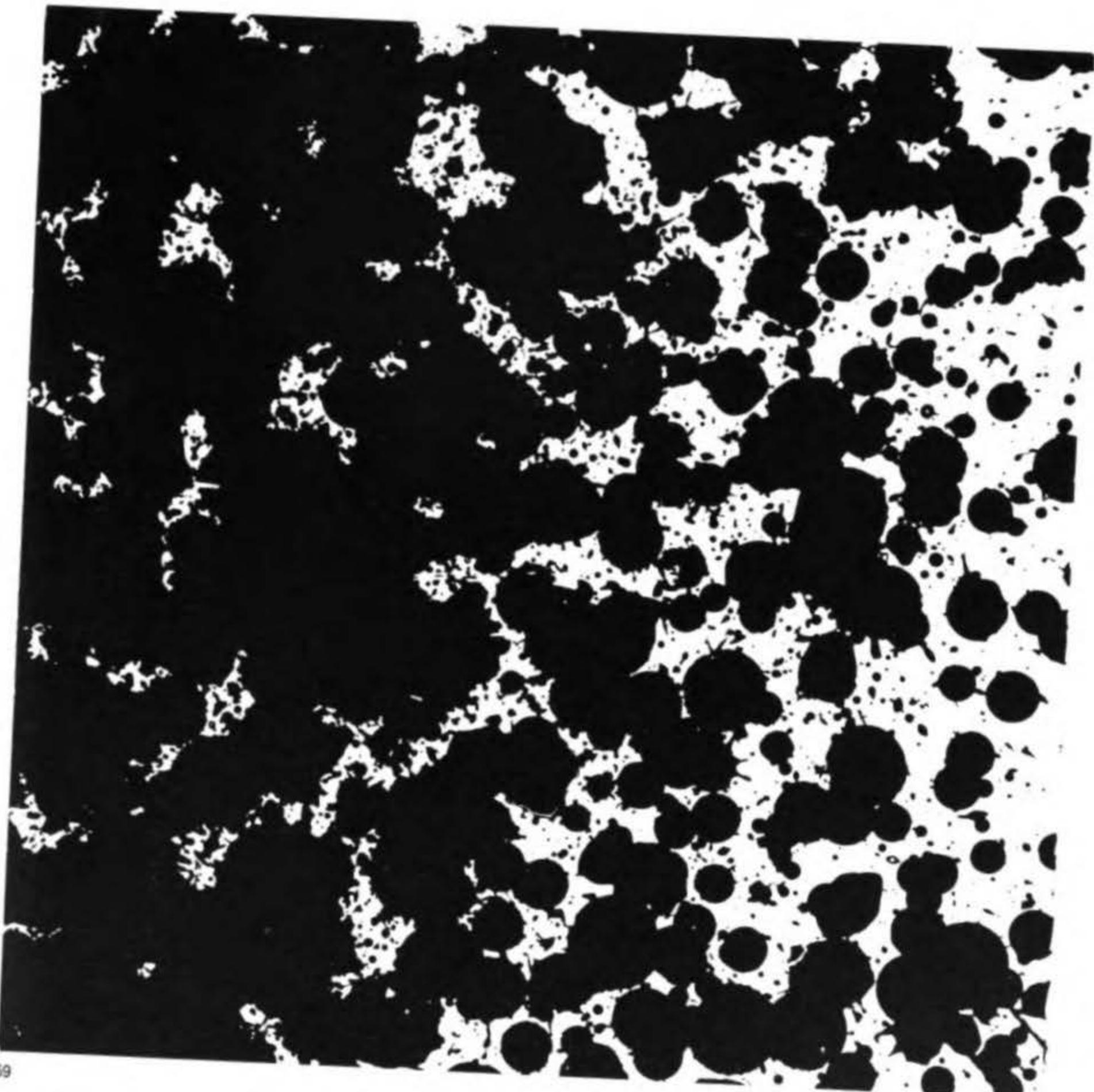
56



57  
Autumn leaf study. The dots are intensively massed together and leave over new and minute dot-shaped forms. (Lithograph)

58  
Container for a plant insecticide. Whereas in No. 43 and 44 we saw how groups of dots were disposed over cubes, here the solid chosen is the cylinder.

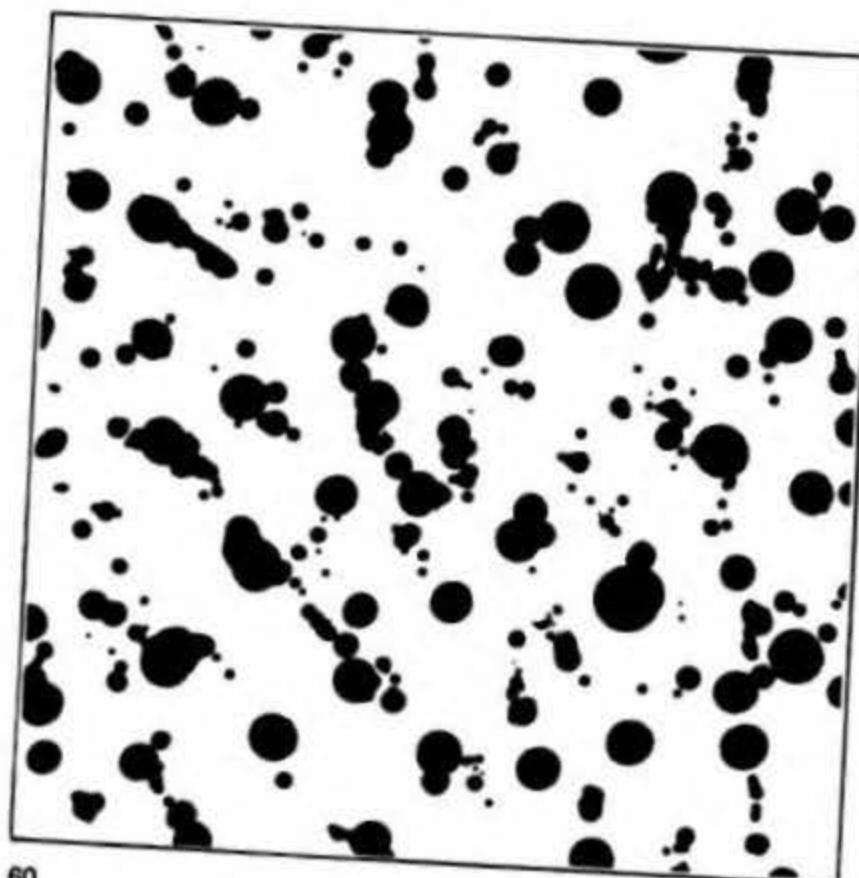




59

59  
Traces left by drops, produced  
by successive manipulations with  
different kinds of brushes  
(Lithograph)

60  
If we let drops of India ink drip  
from a brush onto the paper, the  
power inherent in the process is  
expressed with particular vividness  
in the result obtained: the radiation  
bursts forth with explosive power.

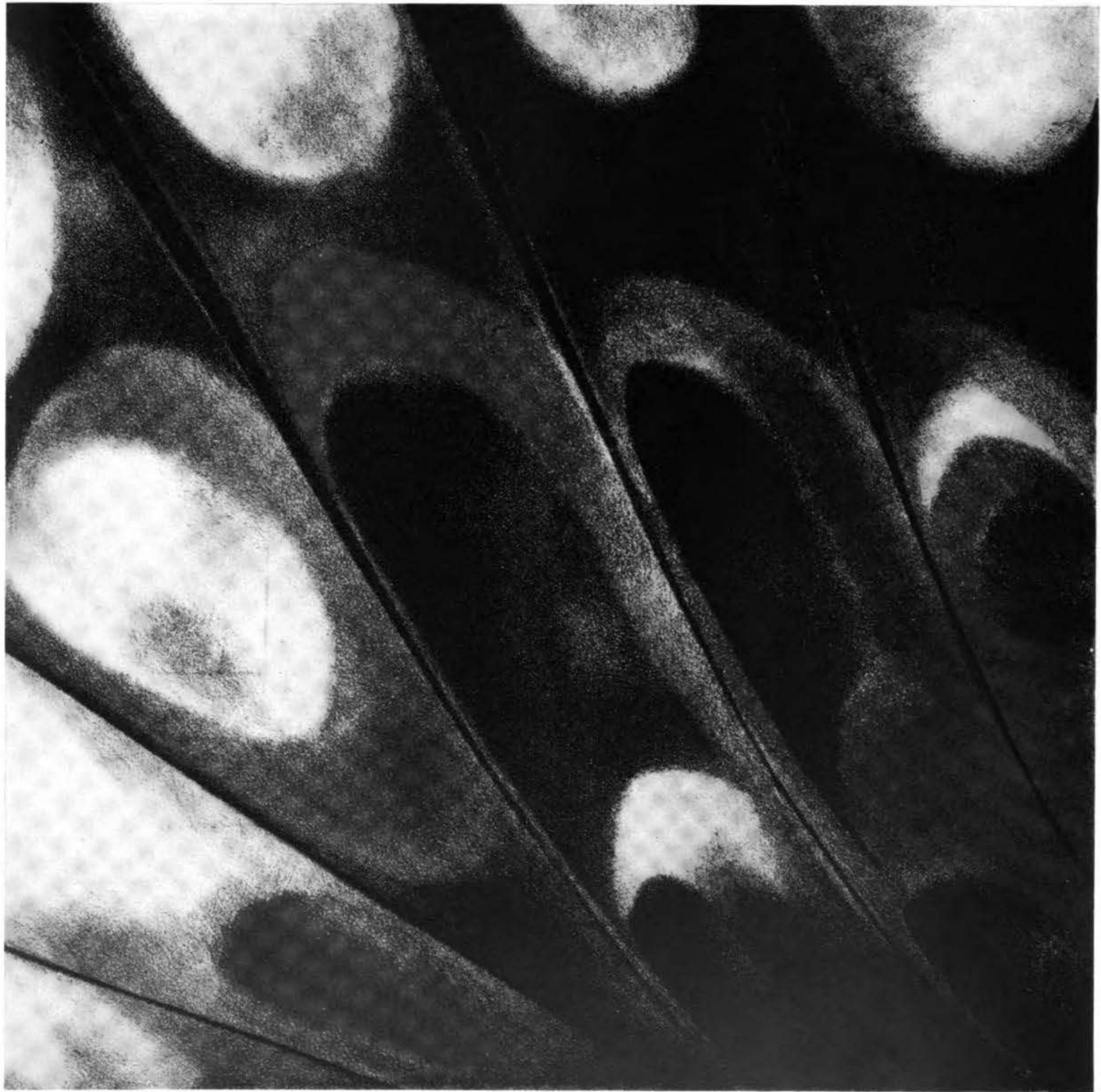


60

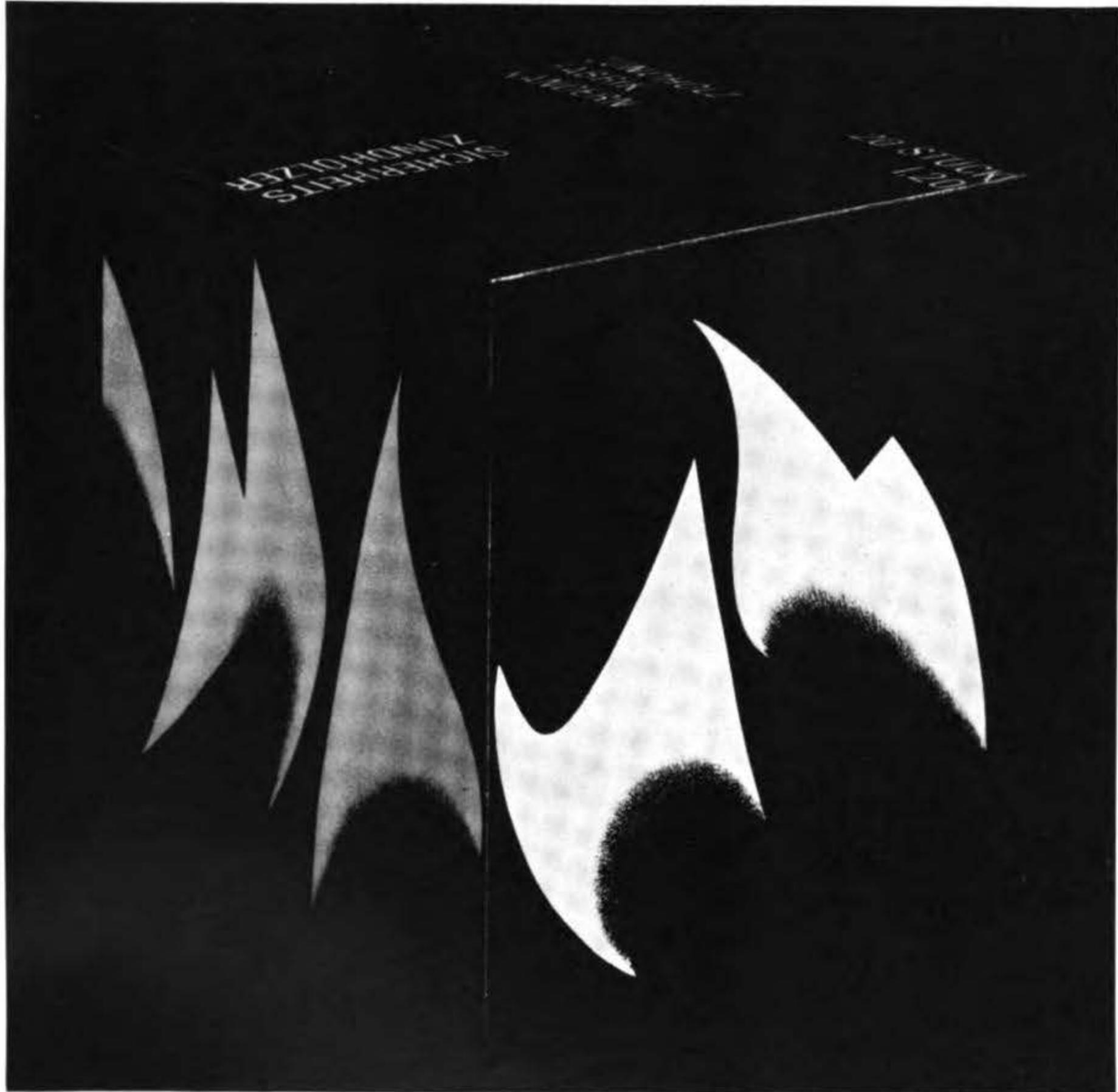
61  
Autumn leaf study. The group of dots brings its influence to bear on the line system. (Tempera, multi-colored: violet-brown dots on an olive background)



61



62



62

Part of a butterfly's wing. The dot is set in motion. (5-color chalk lithograph)

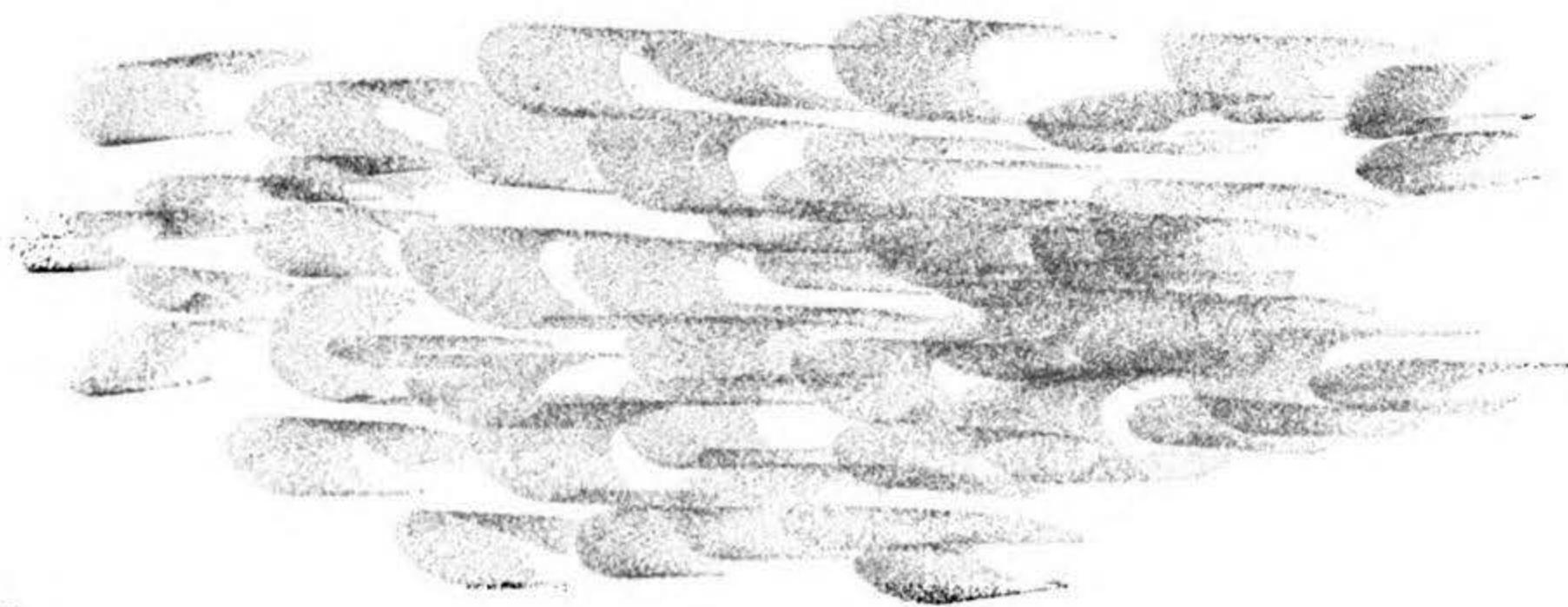
63

Design for a candle box. Situation similar to No. 62. The dots take flight as the candles flare up. (Combination of crayon texture, surface and lettering, drawn on offset plate)

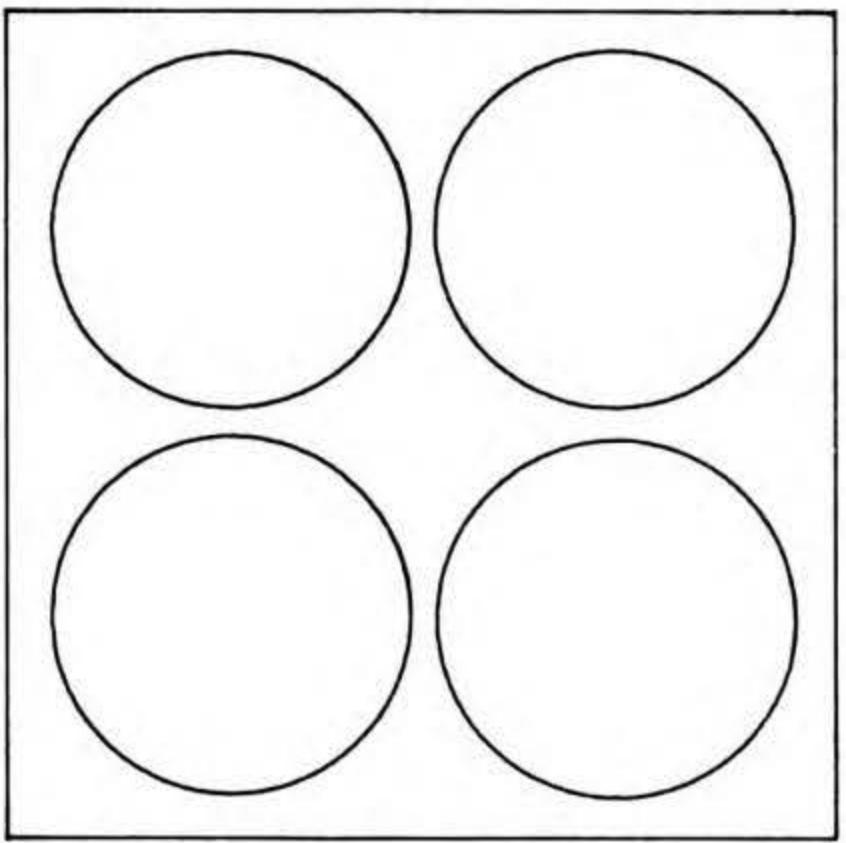
64

Streaming motion of dots, produced by a crayon moved under pressure (Lithograph)

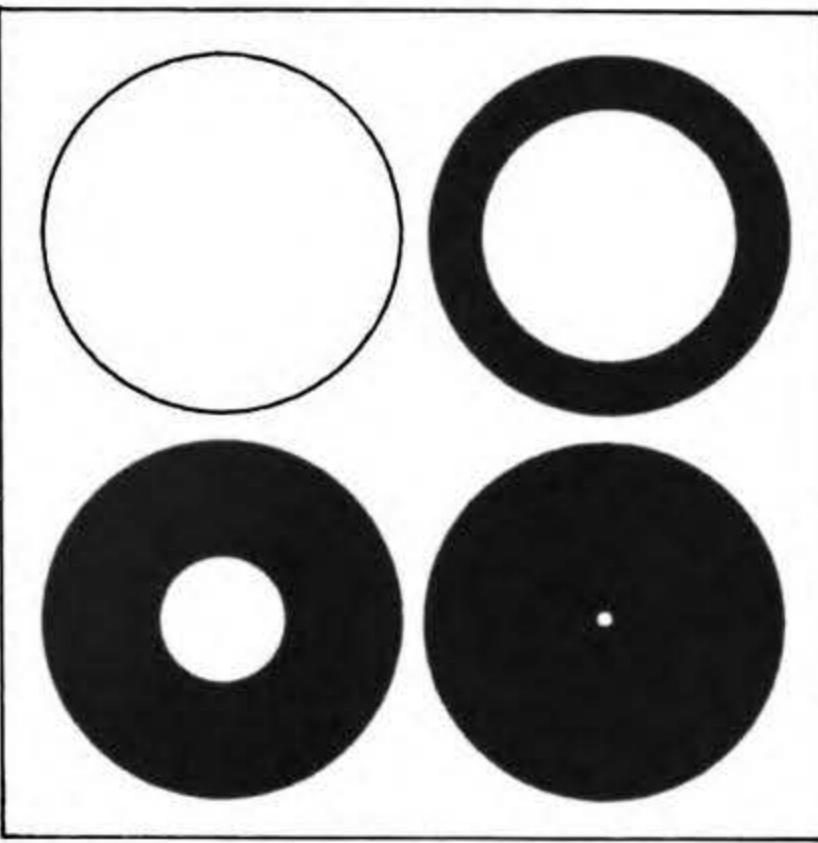
63



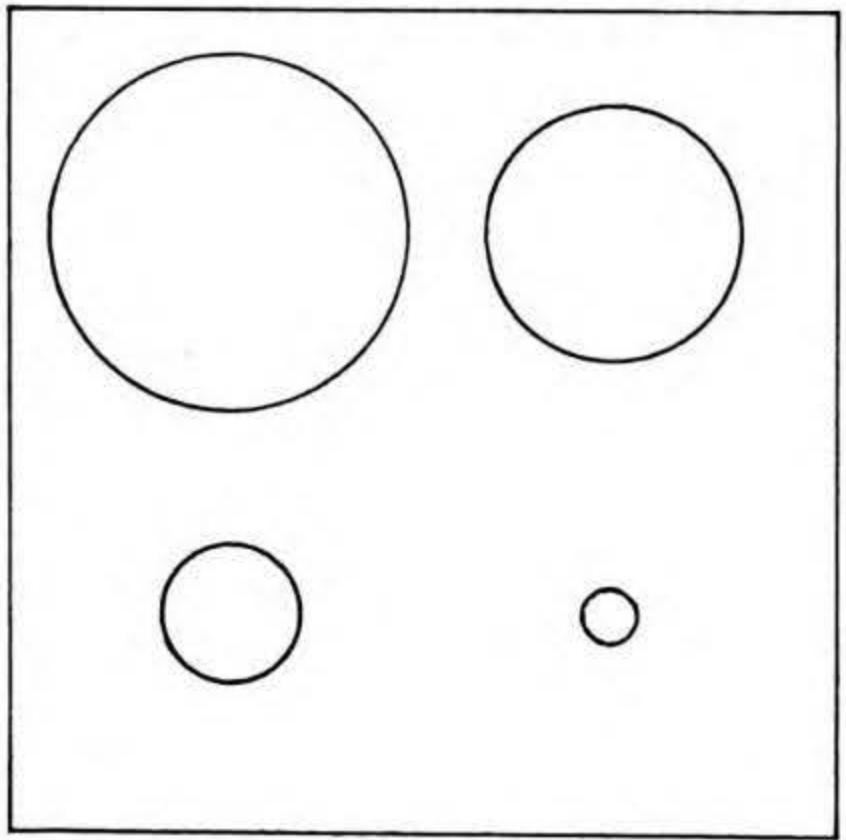
64



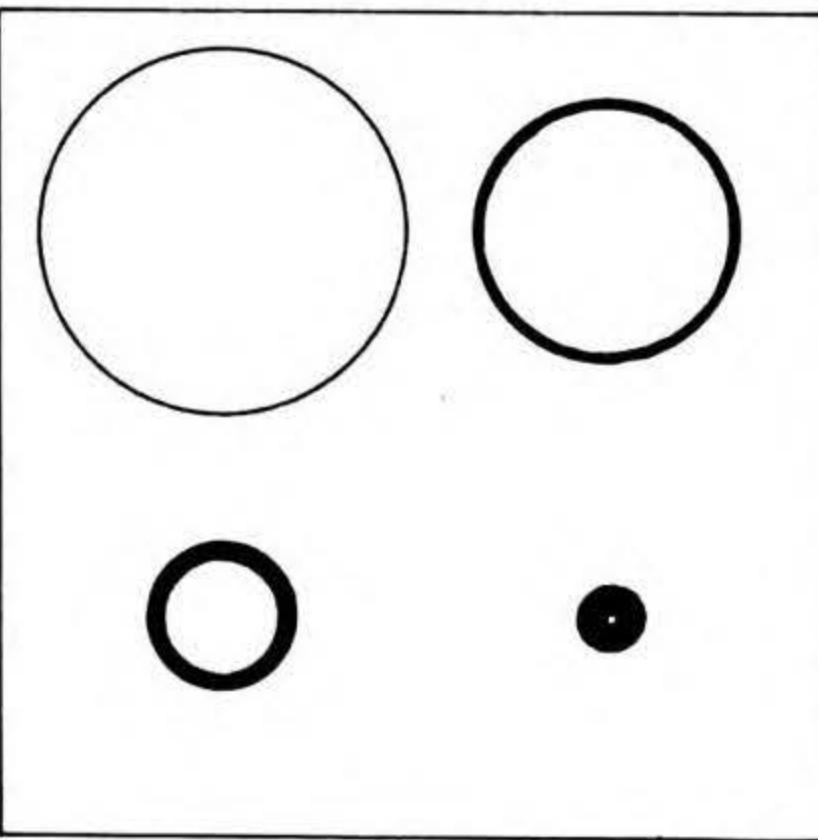
65



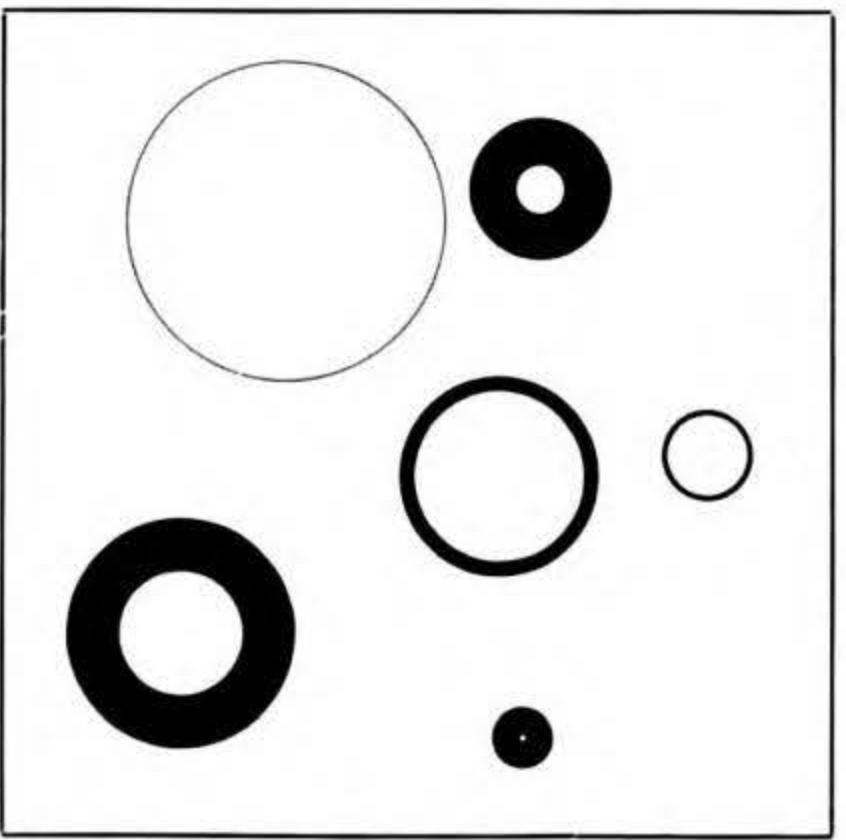
66



67



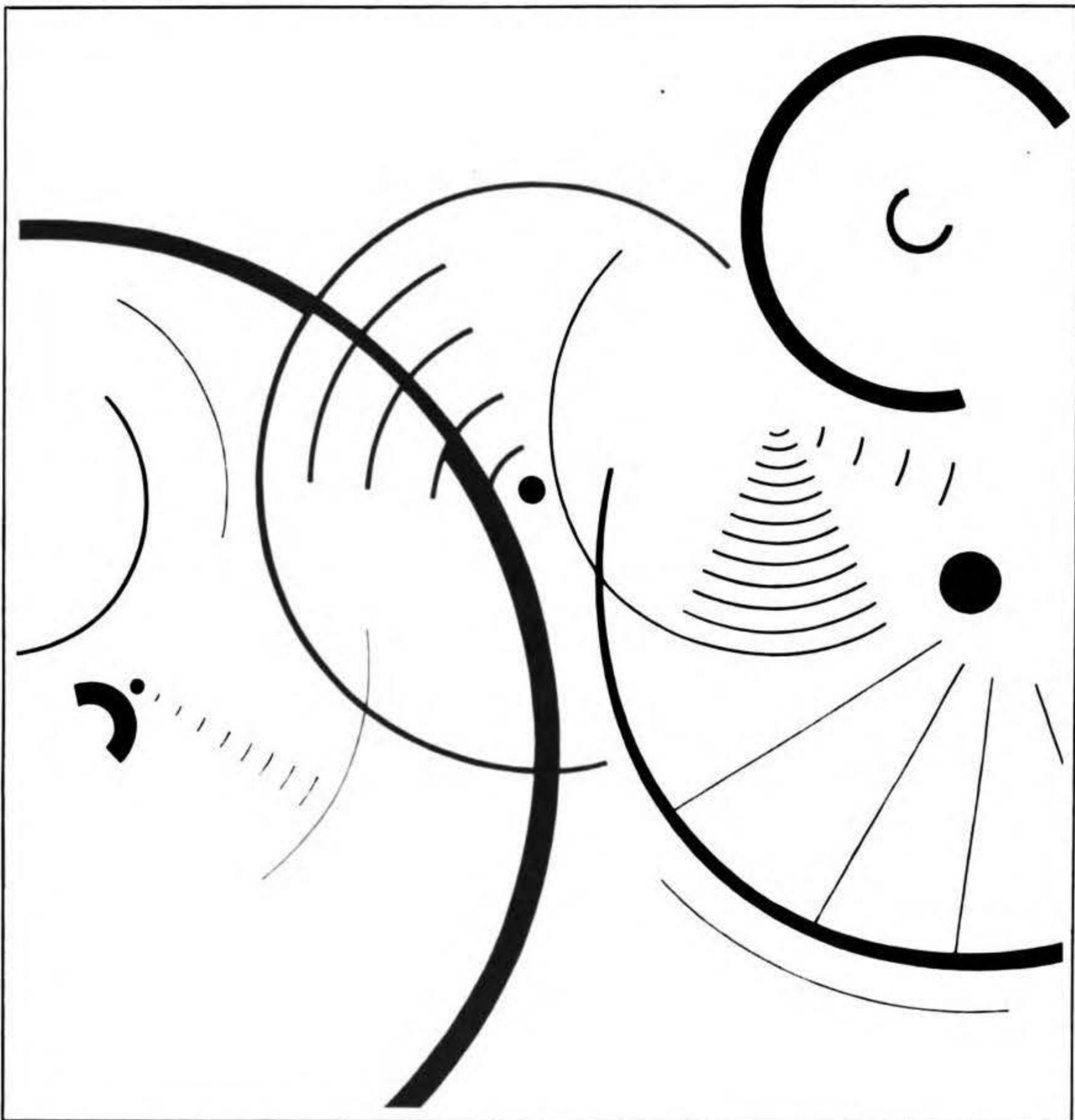
68



69

65 66 67 68 69  
The circle. Exercises similar to No. 38, 39, 40. In No. 66, 68, 69 variations in size are accompanied by differences in the thickness of the line. This gives rise to a new element: the white dot in the black dot.

70  
First stage of a design for a poster advertising a children's traffic school. Application of exercises No. 65–69. New element: segment of a circle.  
71  
Segments of a circle

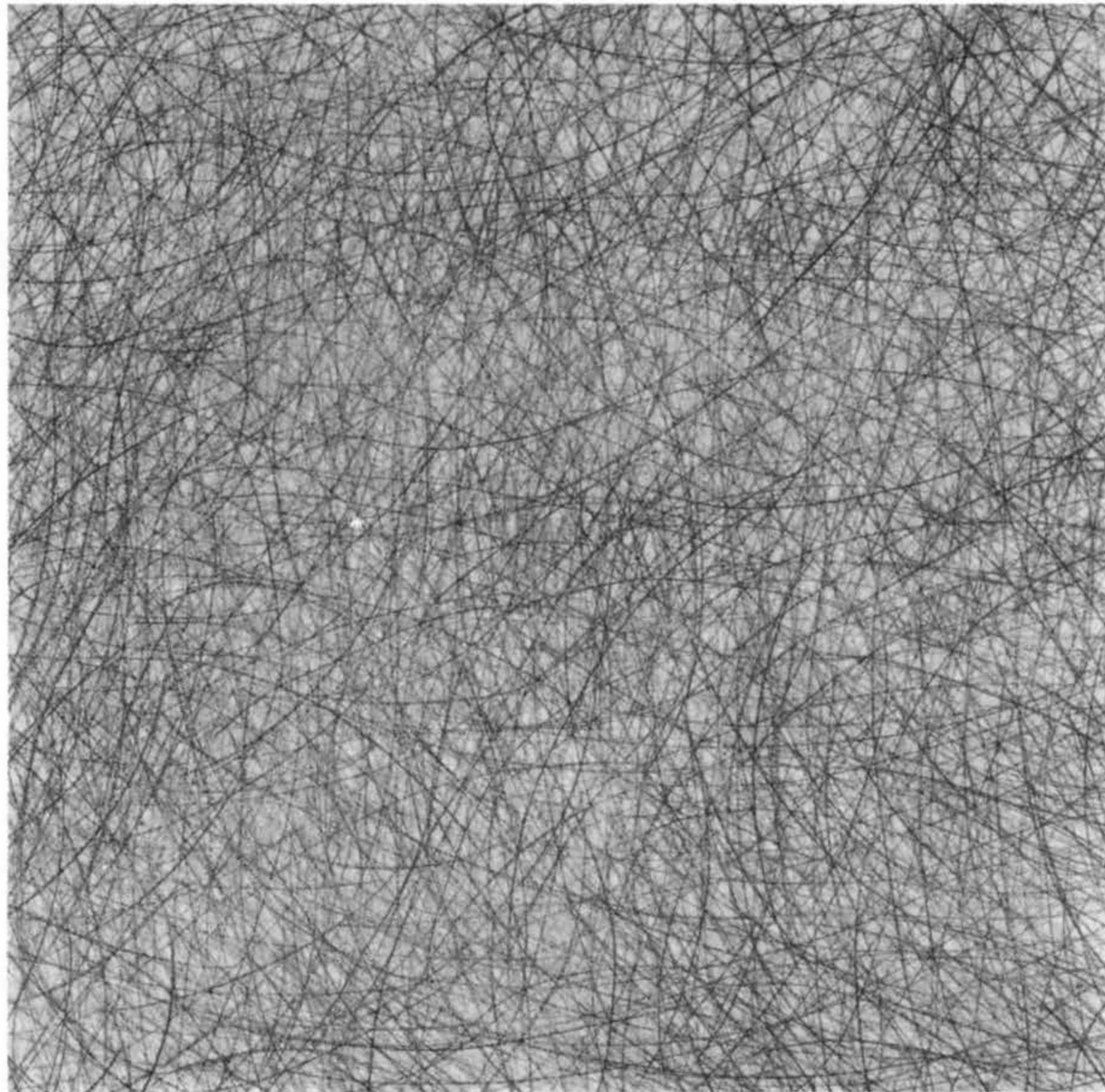


70

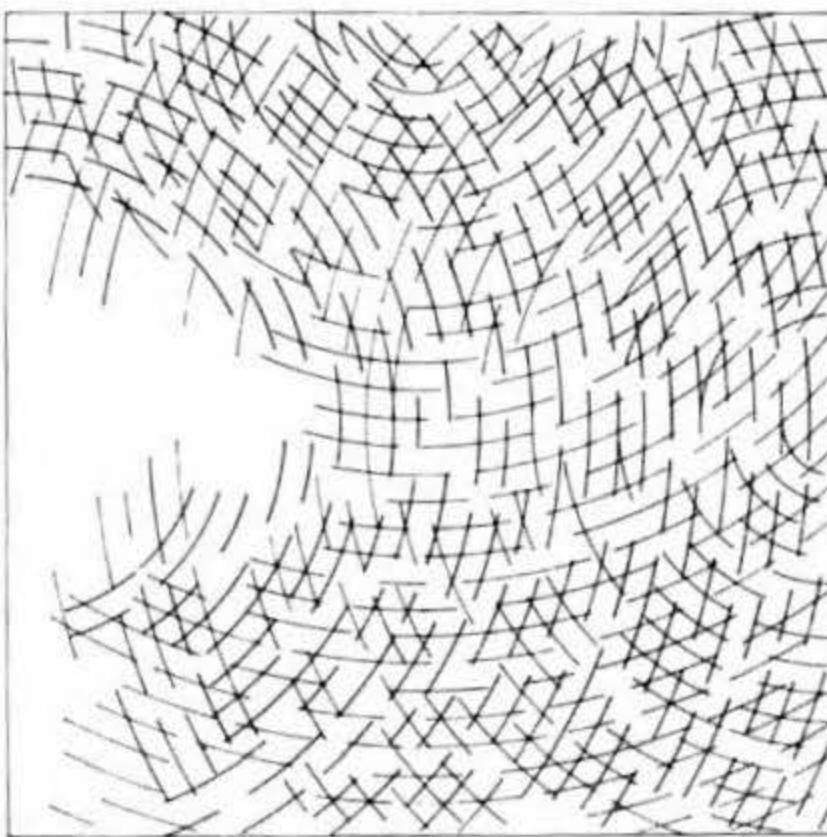


71

72  
Free exercise with segments of circles (Lithograph)  
73 74 75 76  
The starting point for these exercises is a circular grid. The various patterns are obtained by blanking out different parts of the grid. The results elicit a wide variety of sensations: rotating, moving, flitting past, rocking, crossing, etc. (Exercises executed with a pair of compasses)

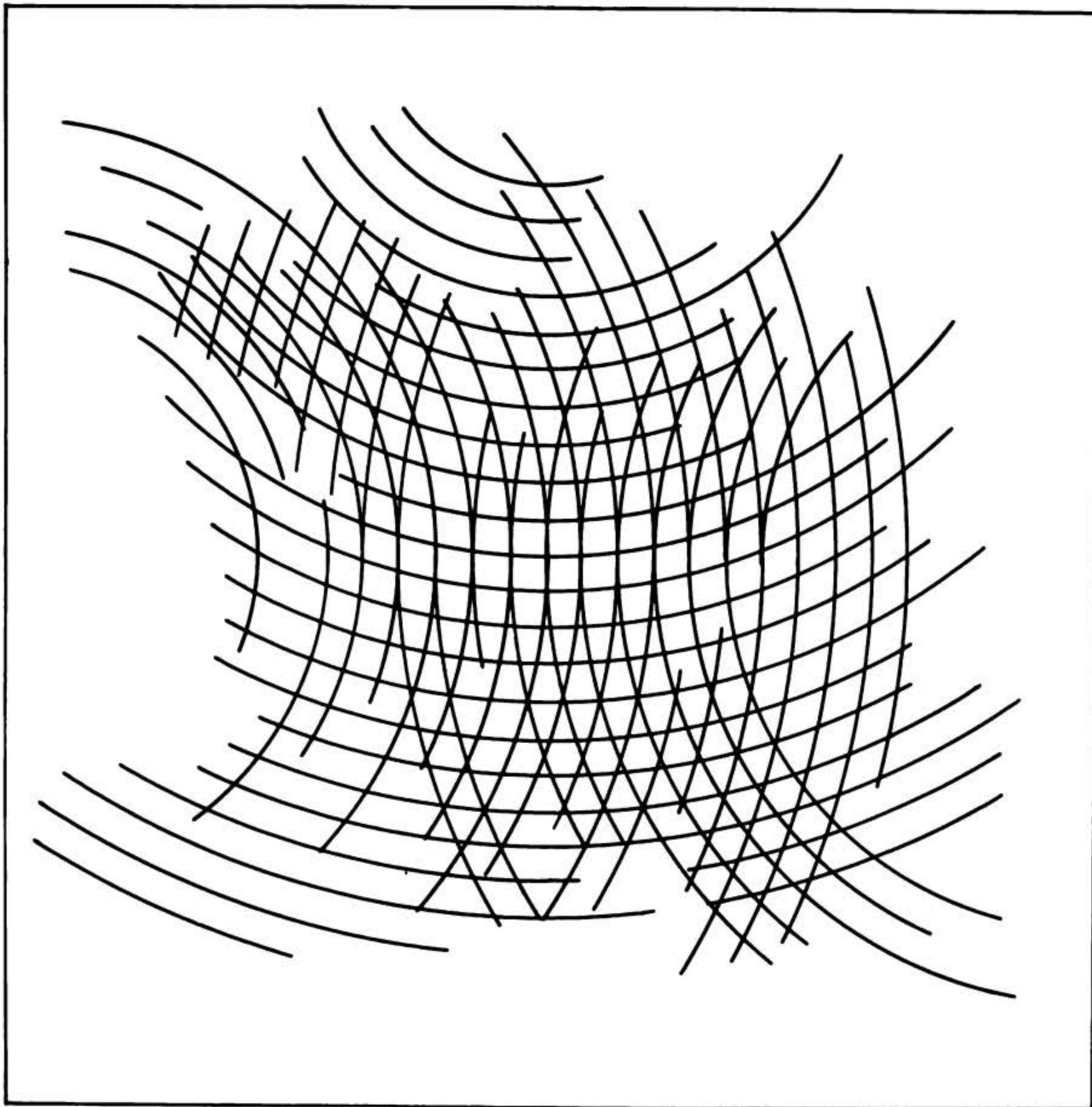


72

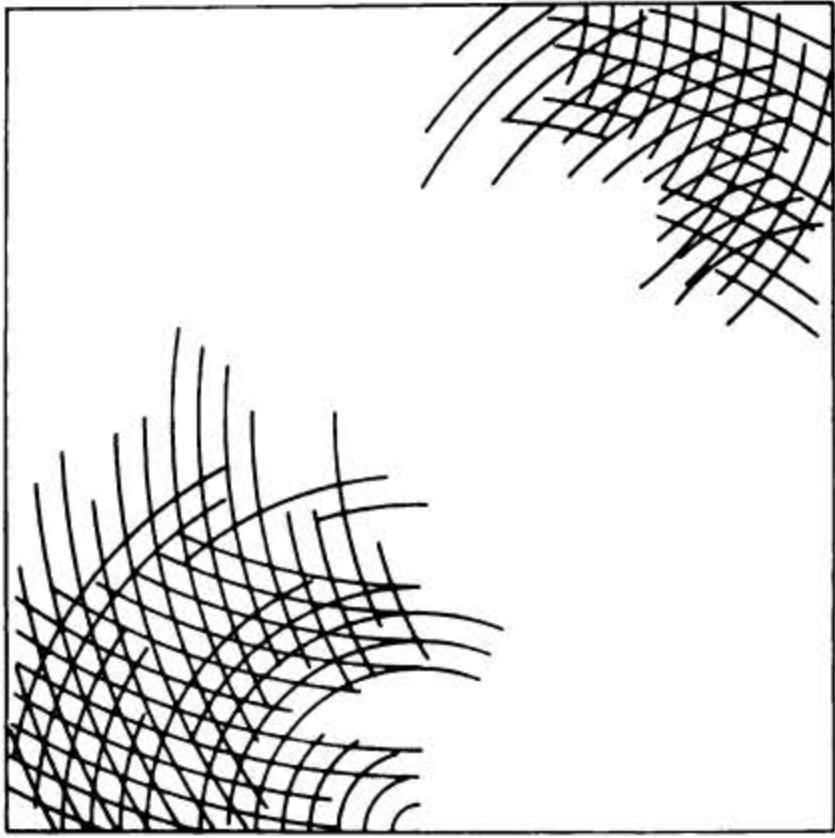


73

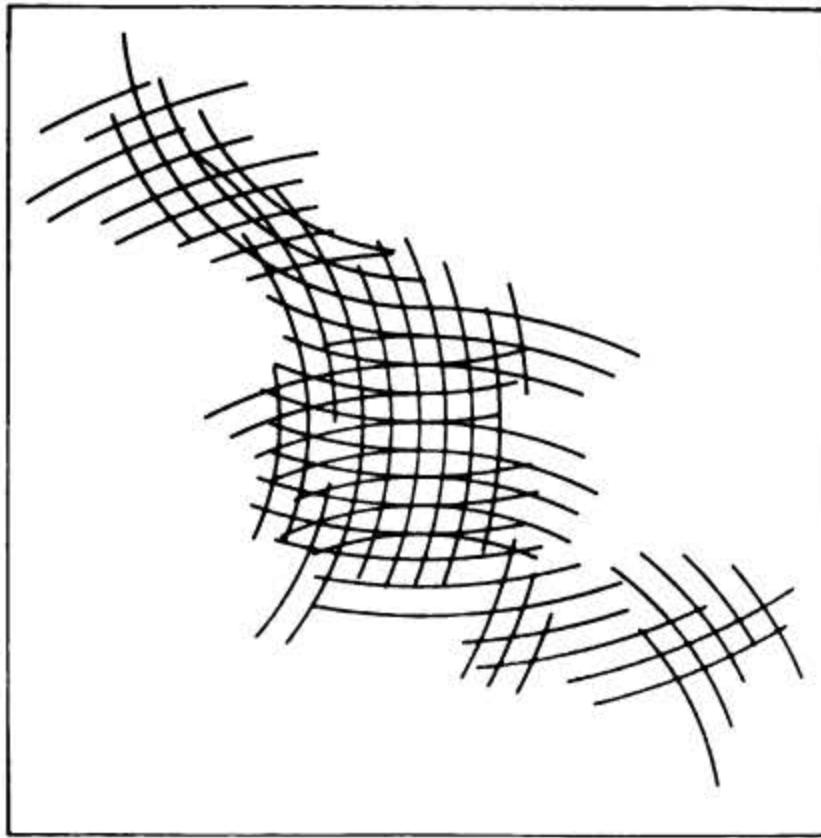
54



74



75



76

77  
Box for screws  
78  
Symbol for vocational guidance



77

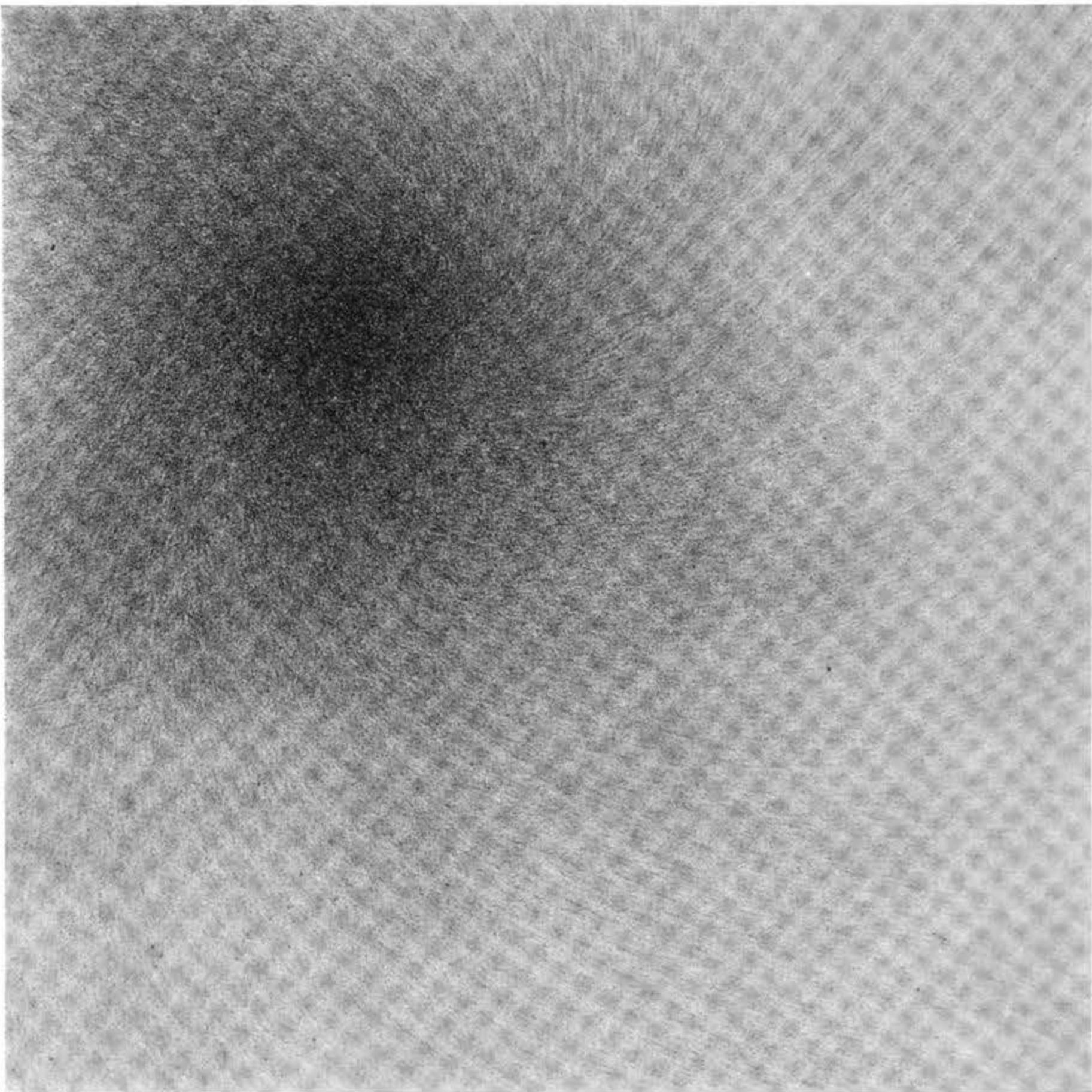


78

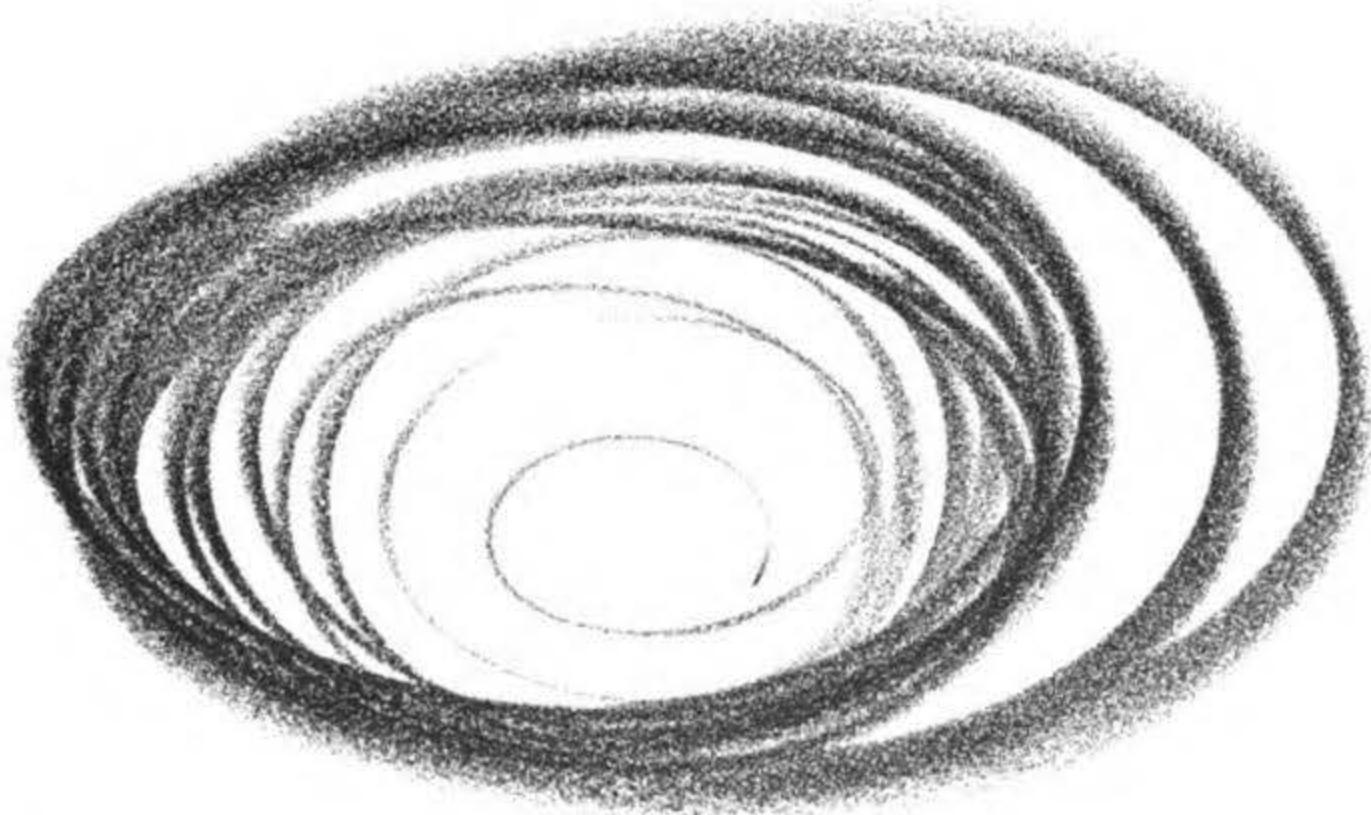
79  
Poster for children's traffic school  
(Photograph)

27.Aug.-15.Sept.  
Mustermesse Halle 9  
**KINDER** Eintritt frei  
**VERKEHRS** Täglich  
**GARTEN**  
14-17 Uhr

80  
Study in rotation. Particles are propelled from the central point along spiral paths. (Lithograph)  
81  
Study in rotation. Rotary lines are made direct with a crayon. (Lithograph)



80

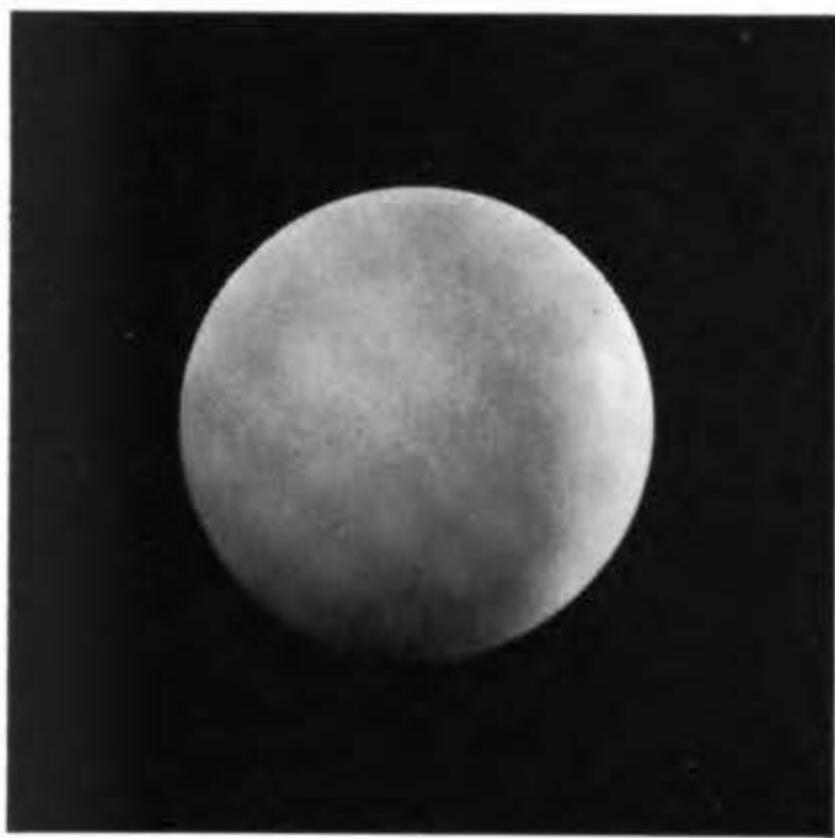


81

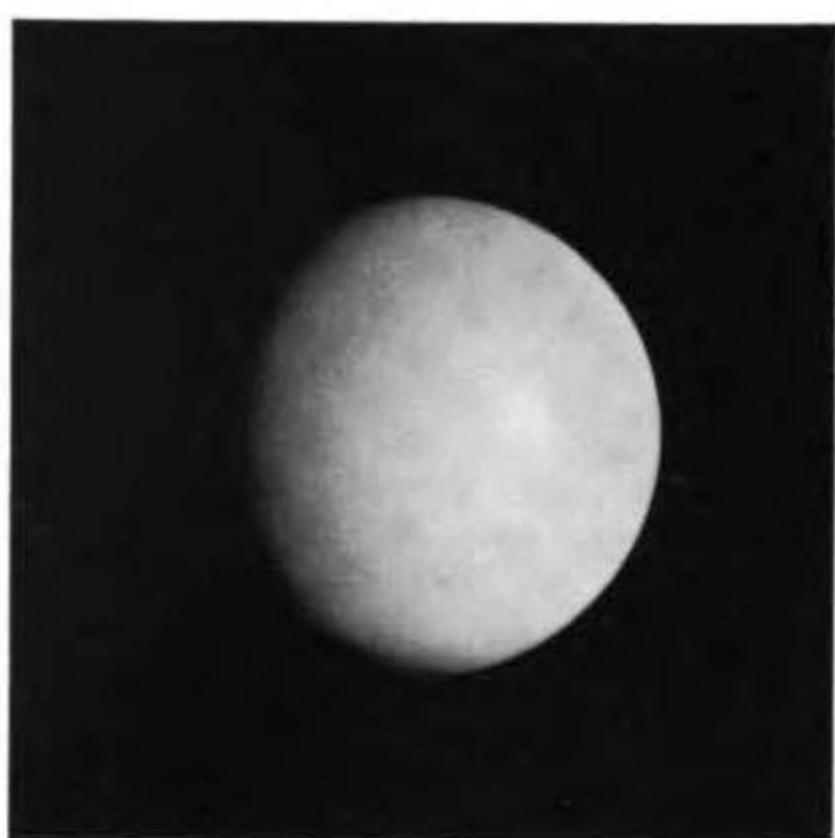
Mustermesse  
Halle 9  
26. Aug.-15. Sept.  
14-17 Uhr  
Täglich geöffnet  
Sonntags  
geschlossen

82  
Poster for children's traffic school.  
The rotating process is initiated  
by the lettering. (The letters were  
arranged on a gramophone record,  
set in motion and then photographed.)





83



84



85



86



87



88

83 84 85 86 87 88  
The sphere as a space-occupying dot  
(Various forms of lighting)



Holländische Frischäier  
Stück 25 Rp.  
In jedem Fachgeschäft erhältlich  
Eier Import AG Basel

Ei

89



Holländische Frischäier  
Stück 25 Rp.  
In jedem Fachgeschäft erhältlich  
Eier Import AG Basel

Ei

90

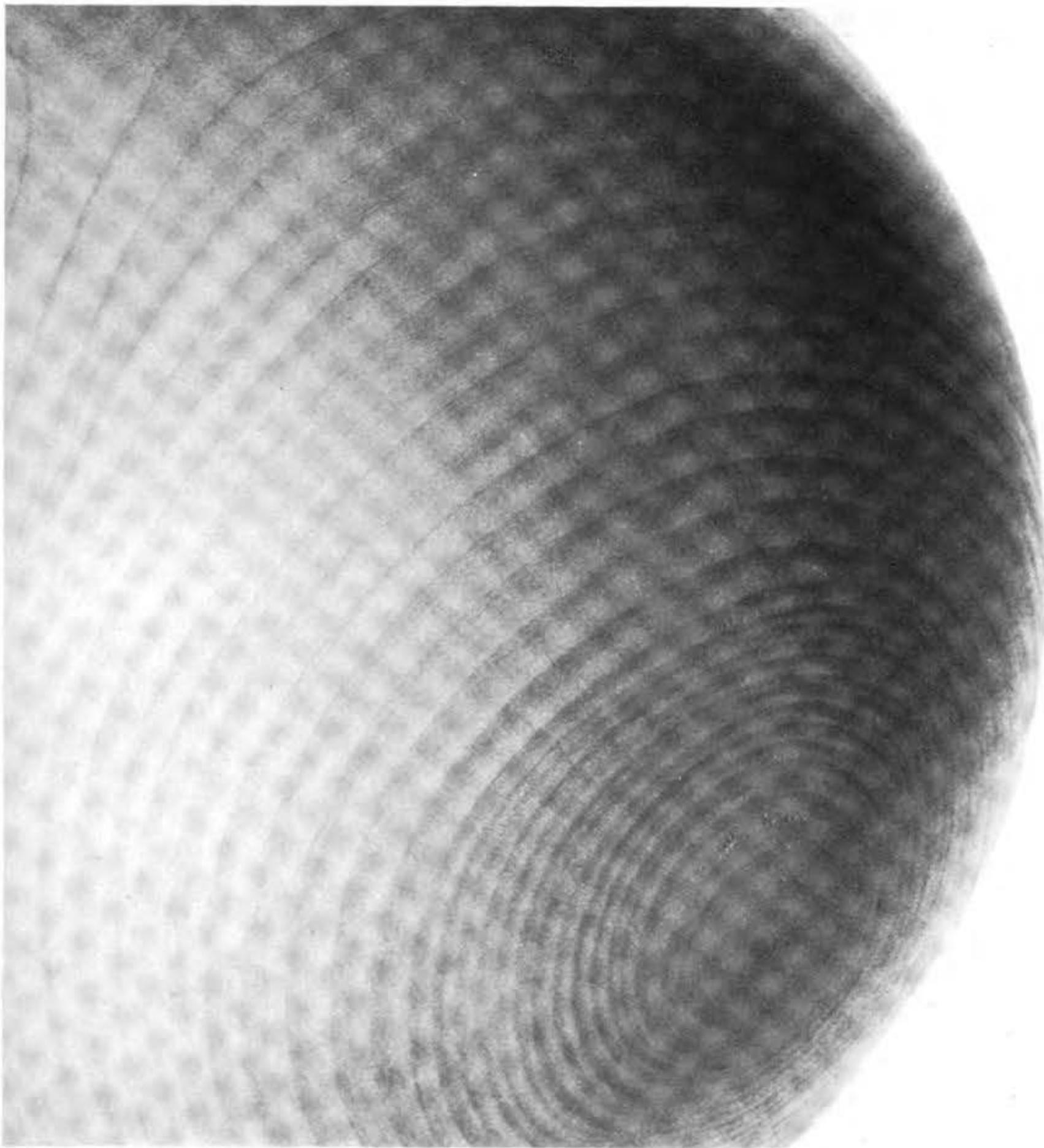


Holländische Frischäier  
Stück 25 Rp.  
In jedem Fachgeschäft erhältlich Eier Import AG Basel

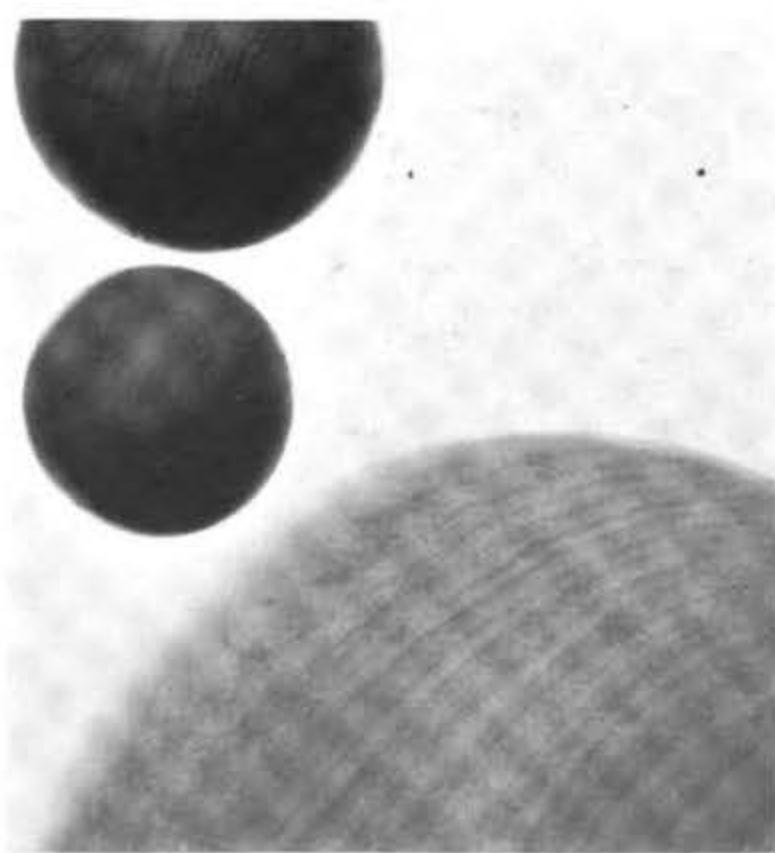
Ei

91

92  
Segment of a wooden sphere  
93  
Composition study with wooden  
spheres: large-small, complete-  
incomplete, distinct-indistinct,  
light-dark.



92



93

94  
Poster for "Winter Aid"  
Application of No. 93.

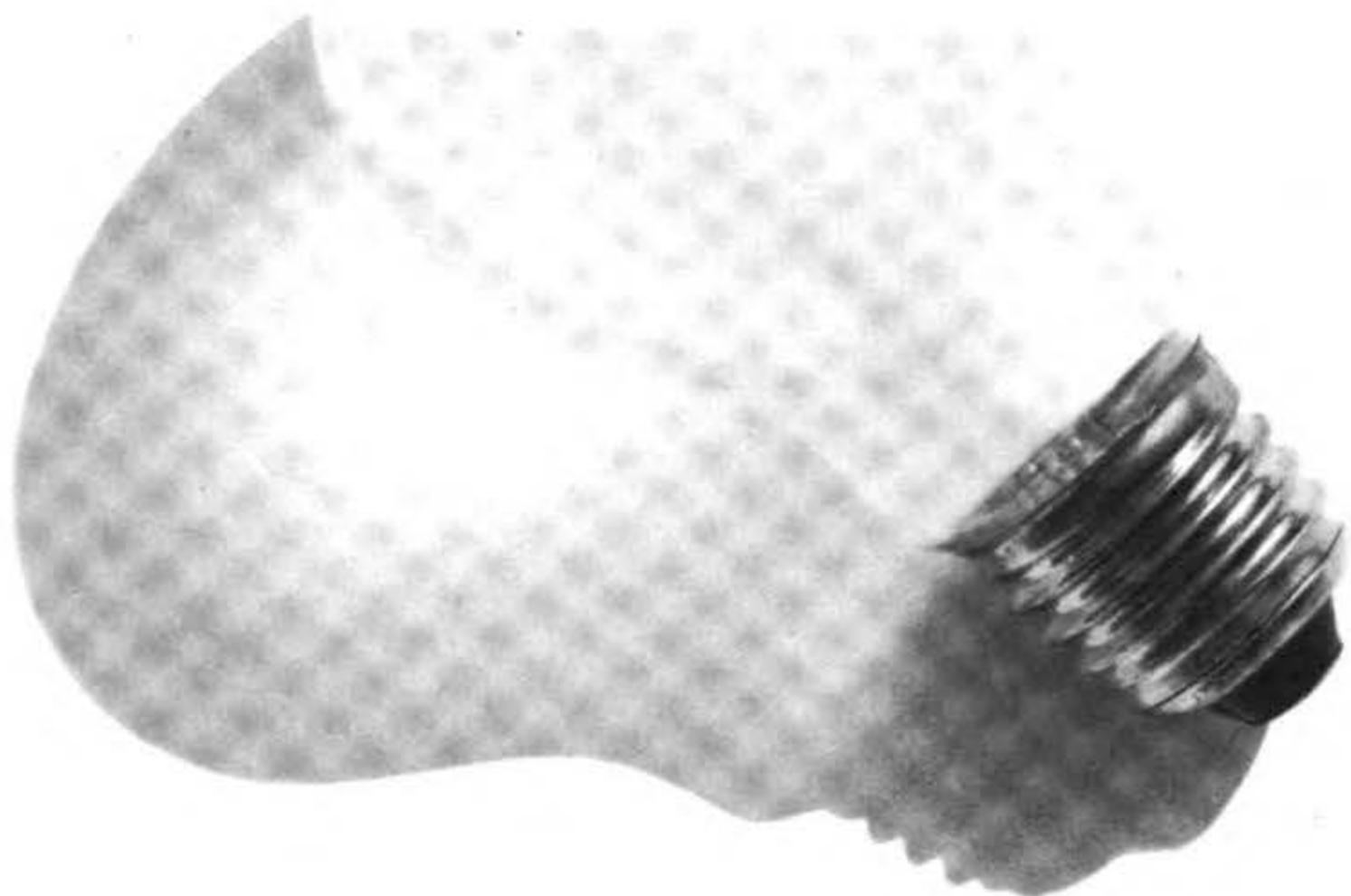
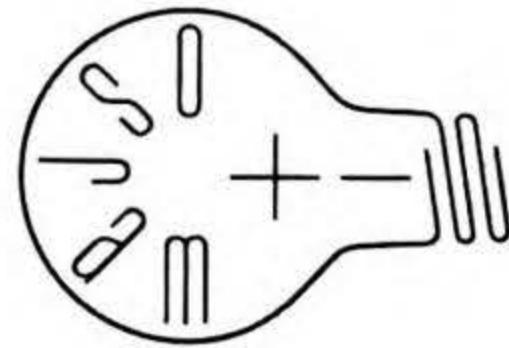


Winter hilfe 60

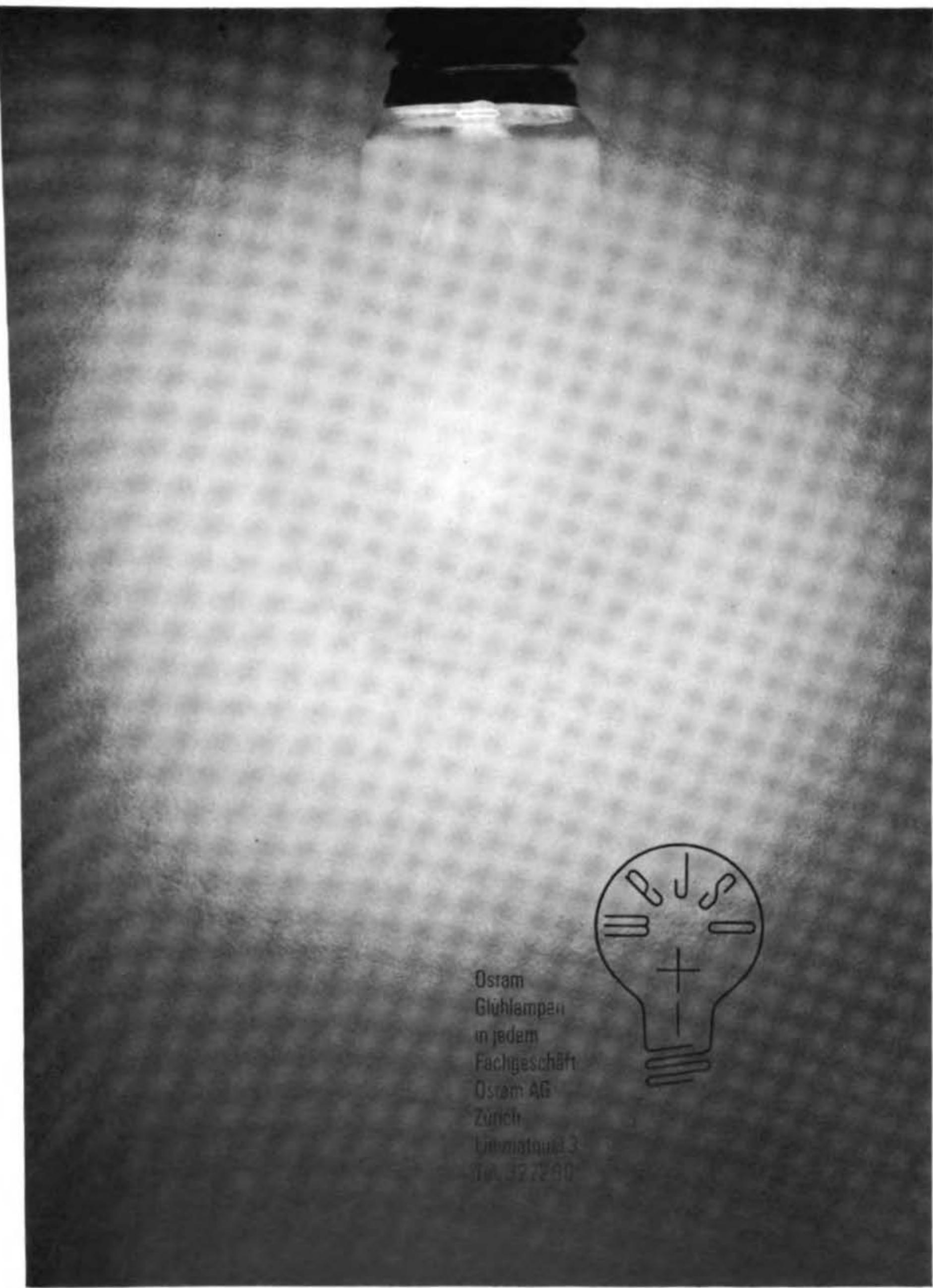
Osram  
Glühlampen  
in jedem  
Fachgeschäft

Osram AG  
Zürich  
Limmatquai 3  
Tel. 327280

95  
Advertisement for electric light  
bulbs. The daylight shines through  
the transparent sphere.

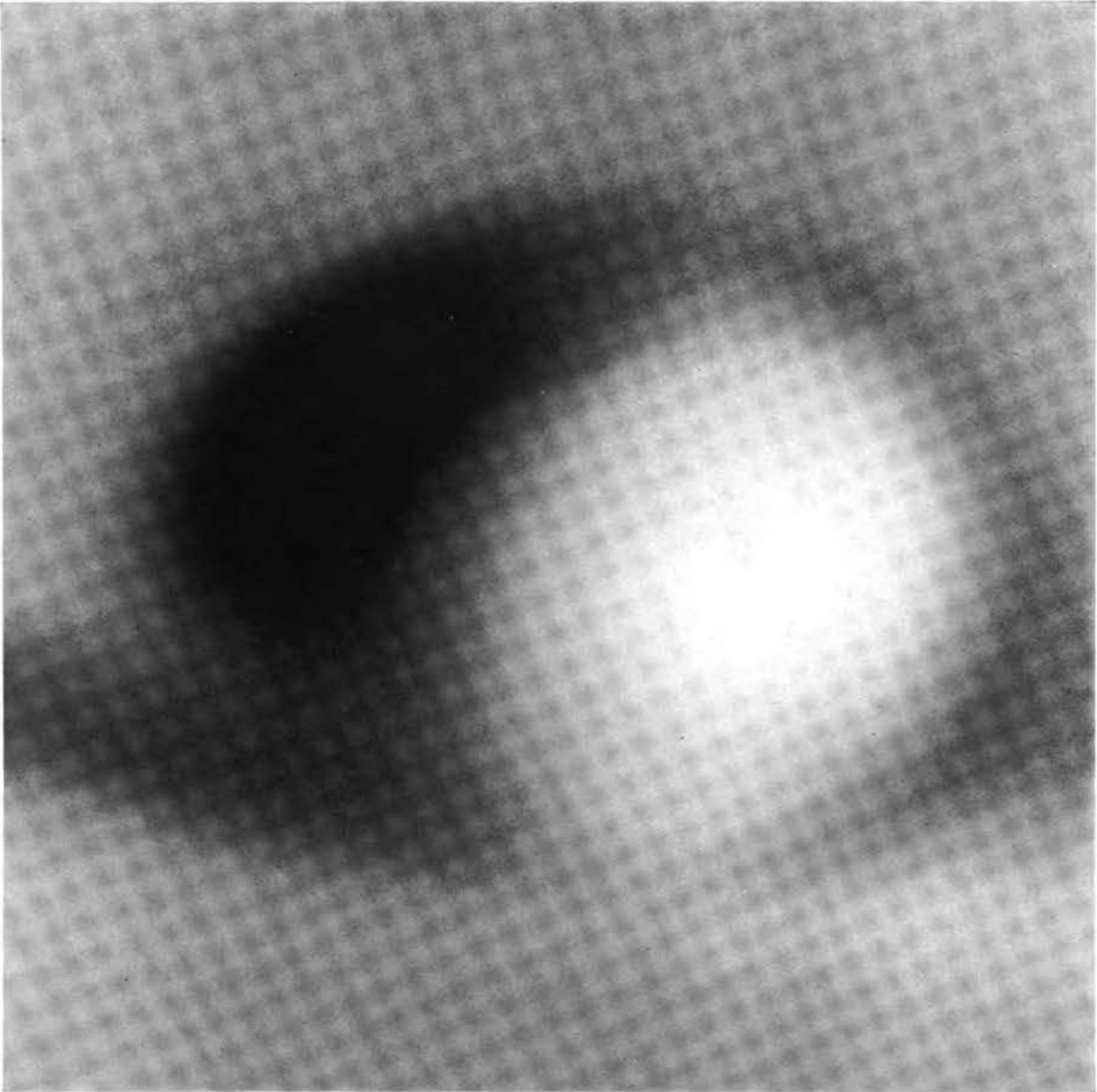


96  
Advertisement for electric light  
bulbs. The sphere radiates artificial  
light.



97

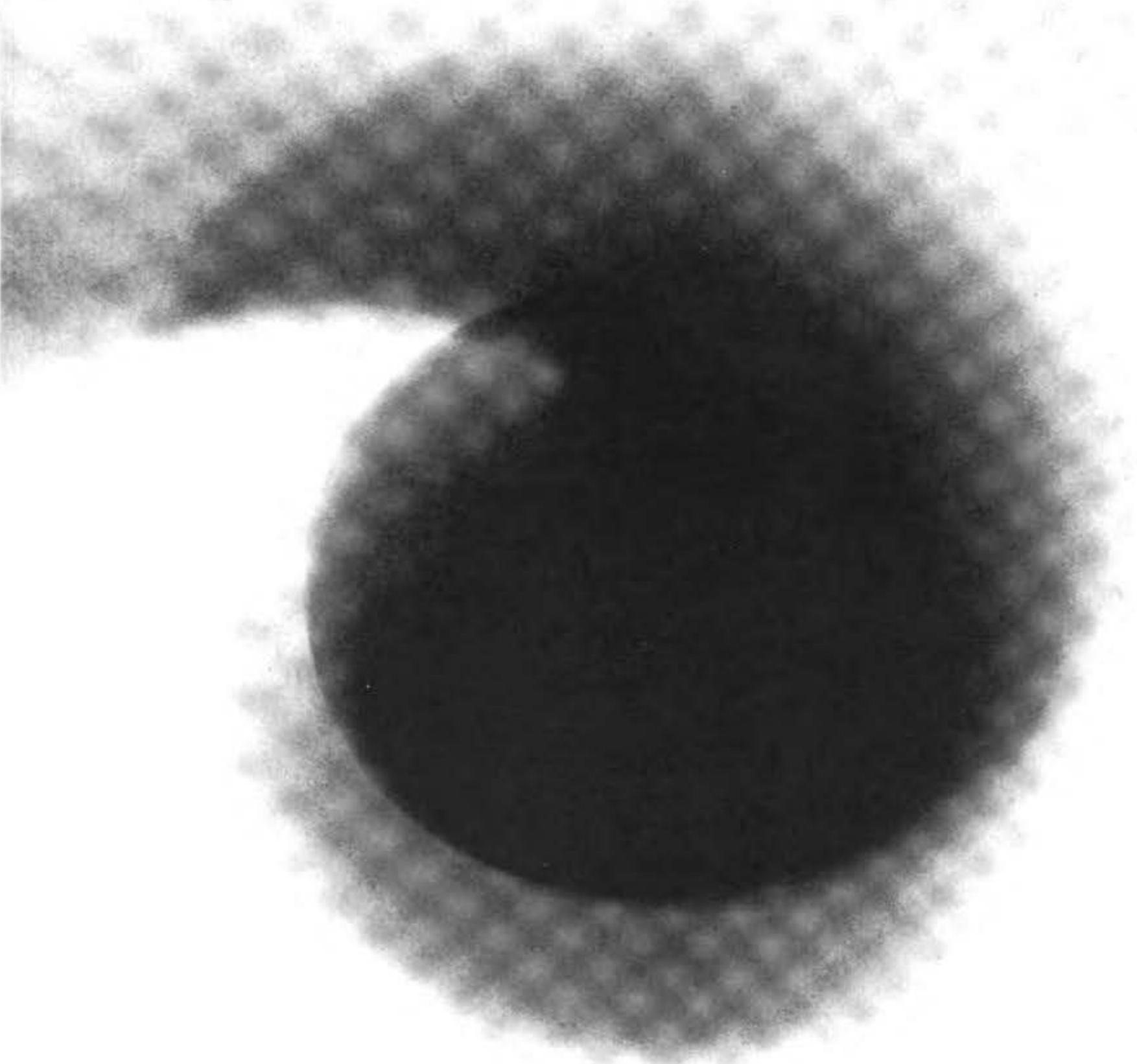
The object loses its outline and retreats into the distance because of the blurred setting of the lens.



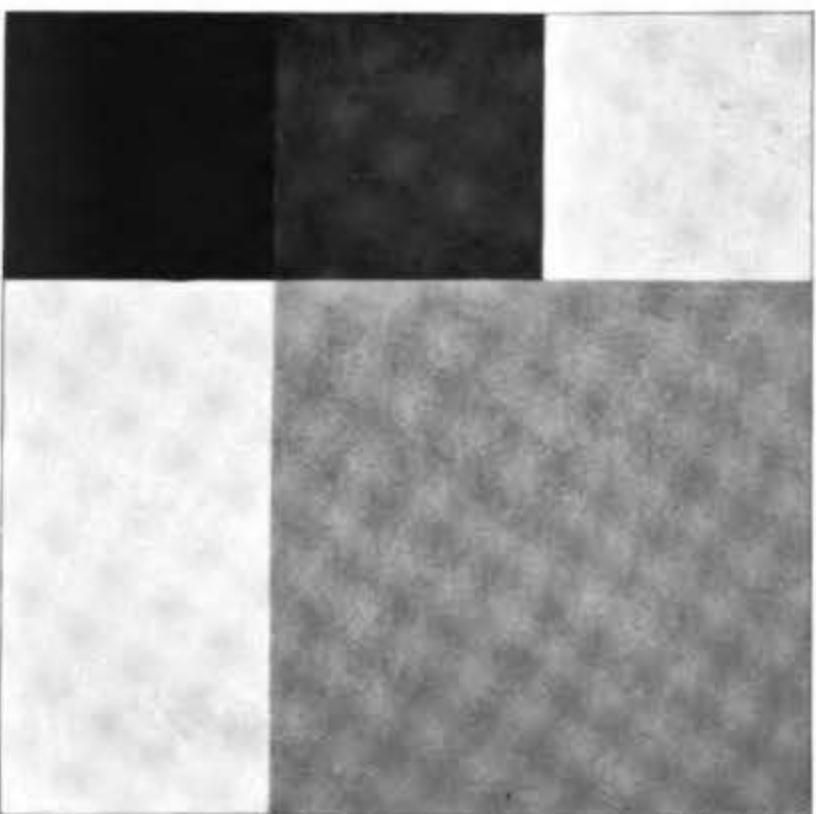
97

98

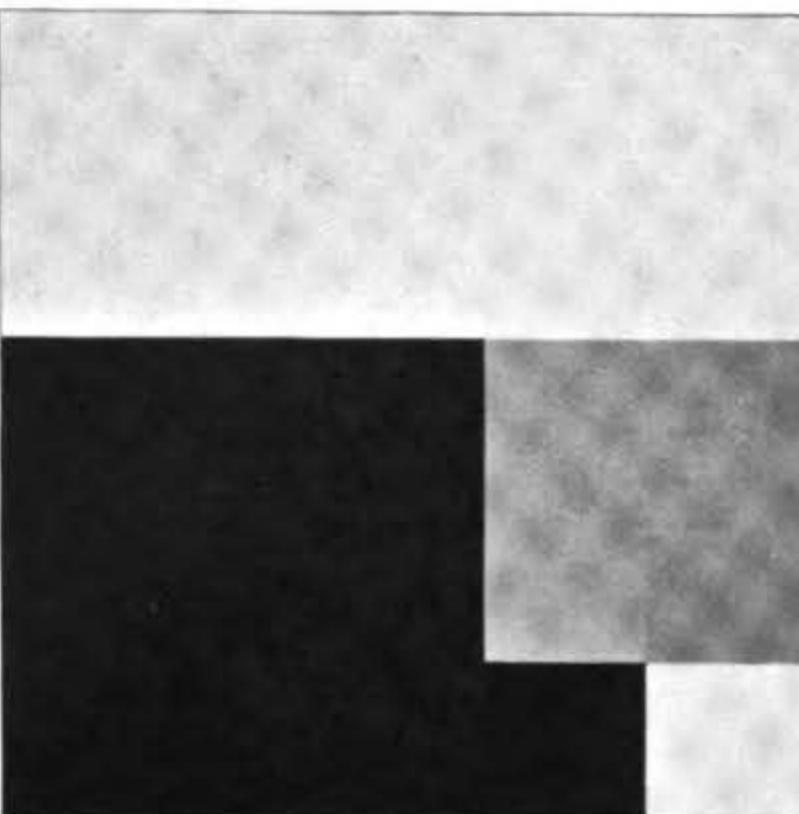
First stage of a film poster. The sphere loses its outline when it is set in motion. Two associations are elicited: the human eye, a reel of film.



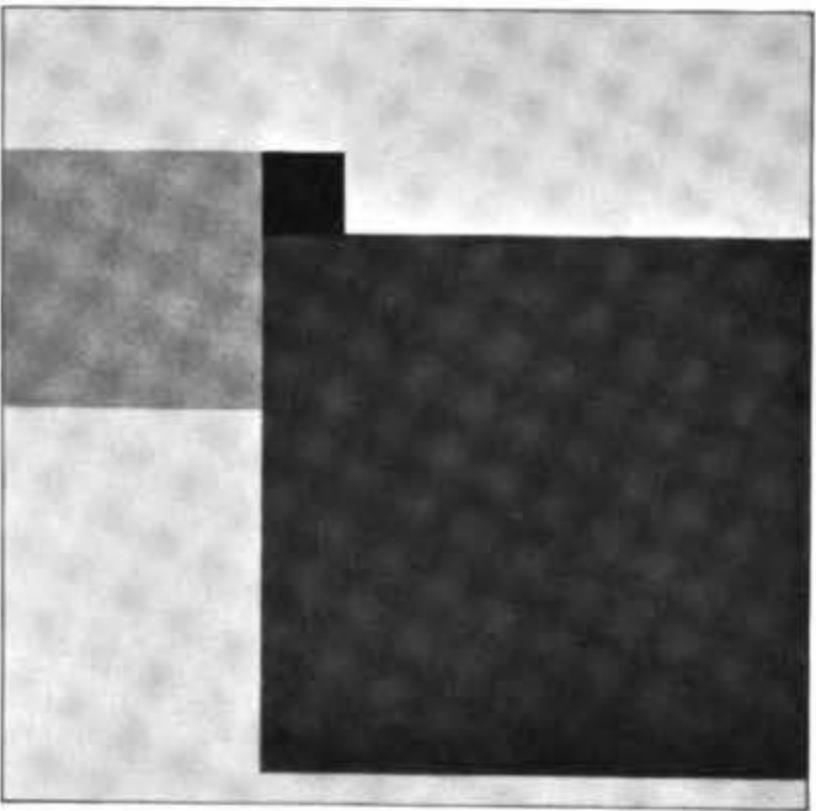
98



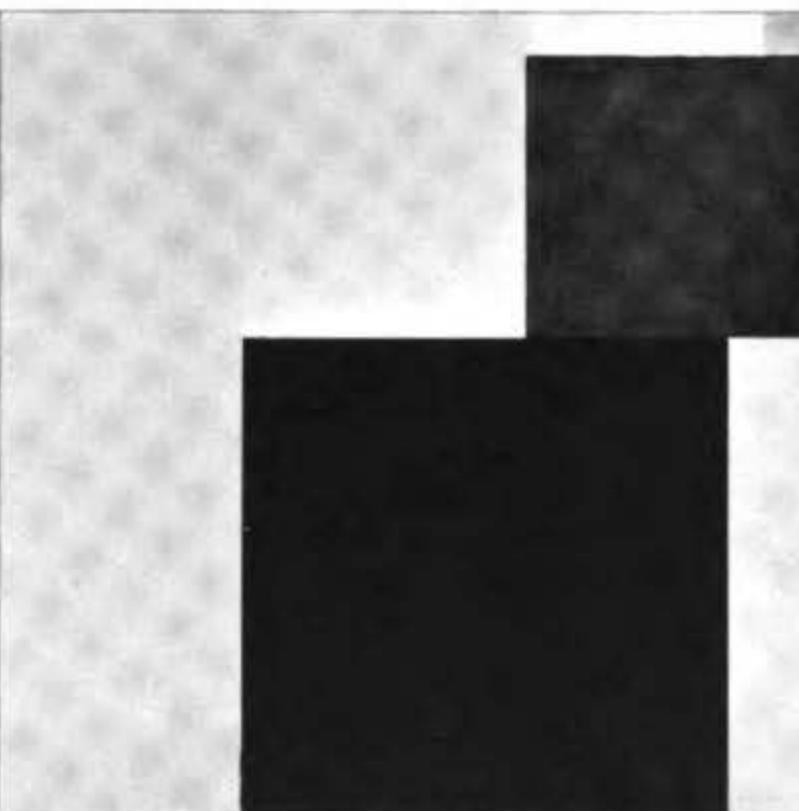
99



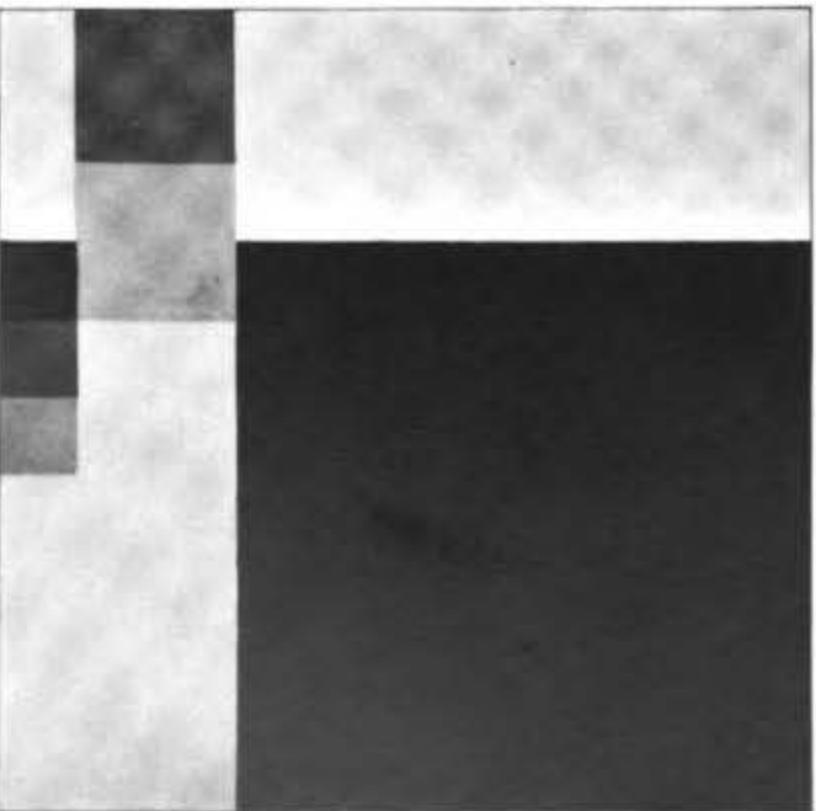
100



101

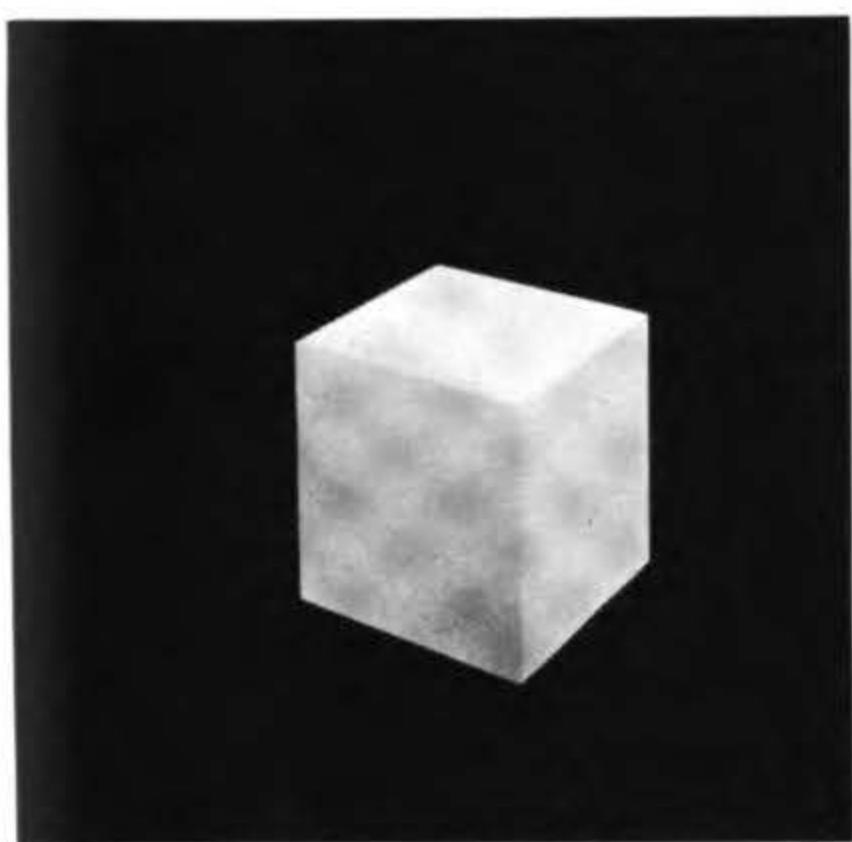


102



103

99 100 101 102 103  
Compositions with dots of different sizes and tone values. These give rise to the most varied associations, such as inclusion and exclusion, standing together, standing side by side, intermeshing, clustering, piling up, sliding to and fro, incorporation of background, separation of background, etc.

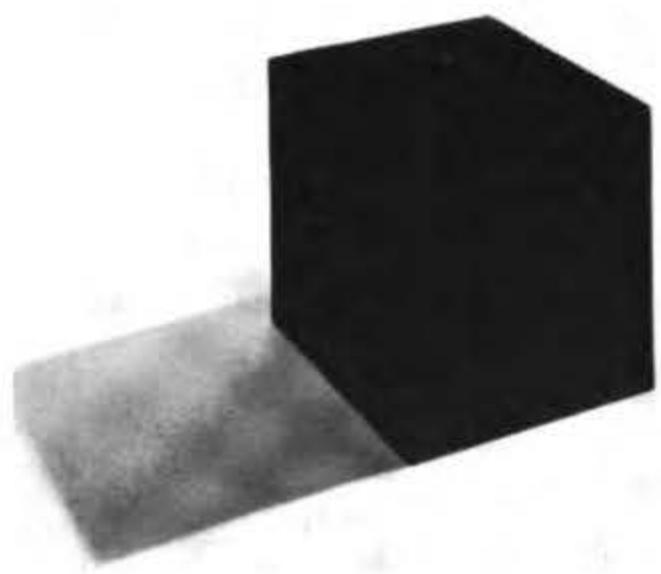


104

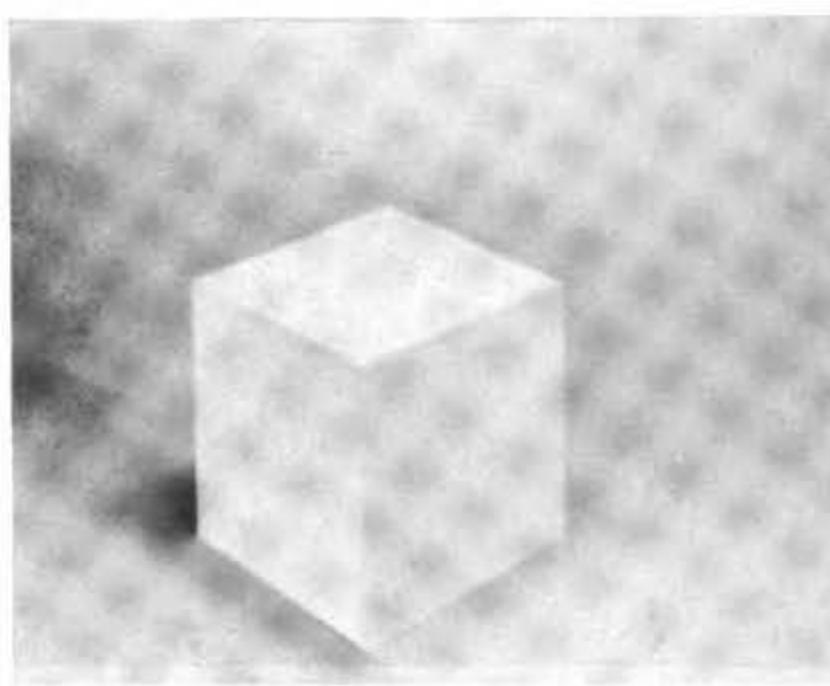


105

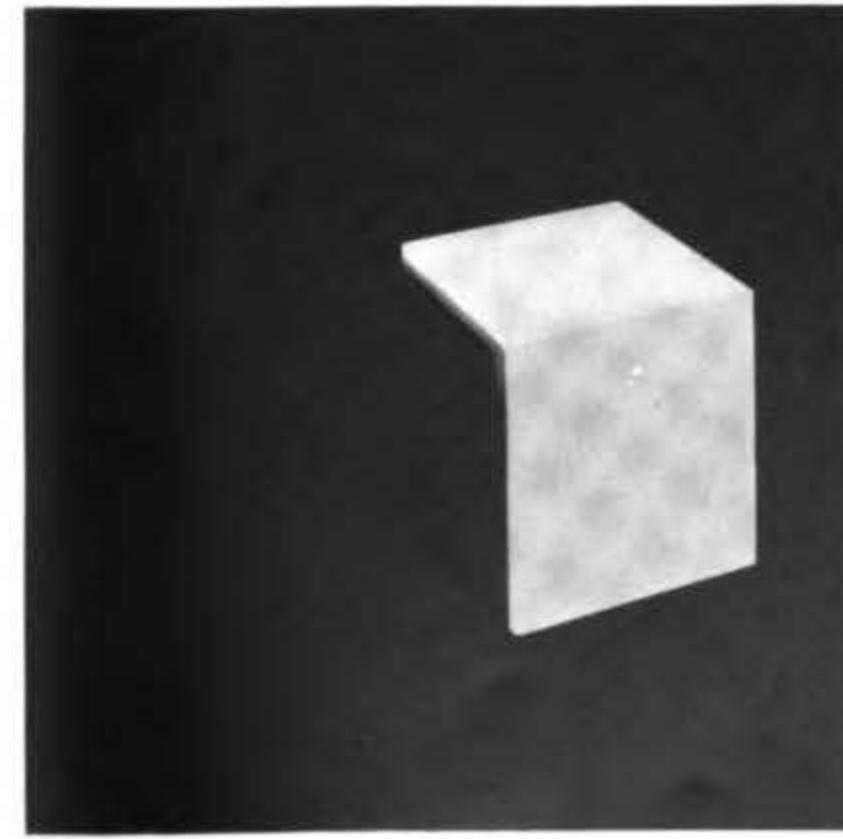
104 105 106 107  
Studies in tone values.  
The white cube on a black  
background, the black cube on a  
white background, etc. The incident  
light produces differentiated tone  
values on the various faces of the  
cube.  
108 109  
A black and a white cube side by  
side, once against a black ground  
and once against a white ground.



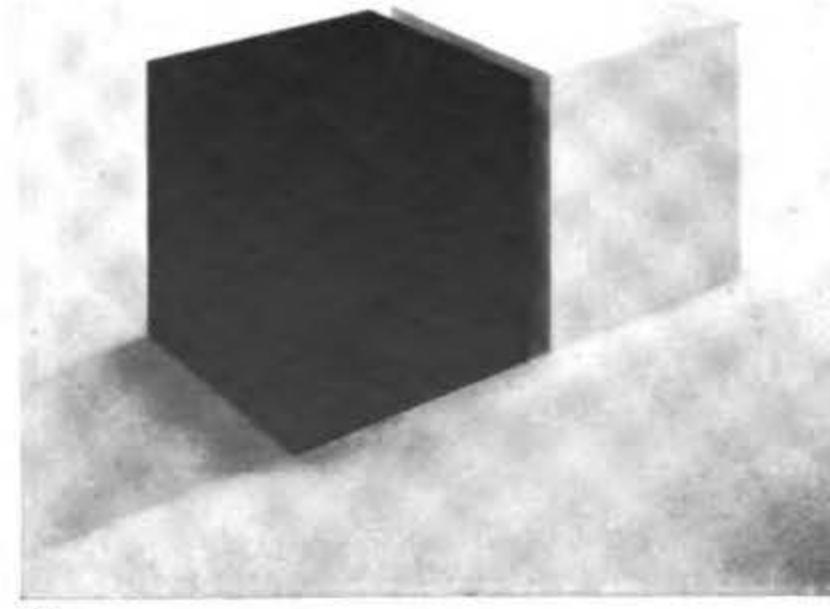
106



107



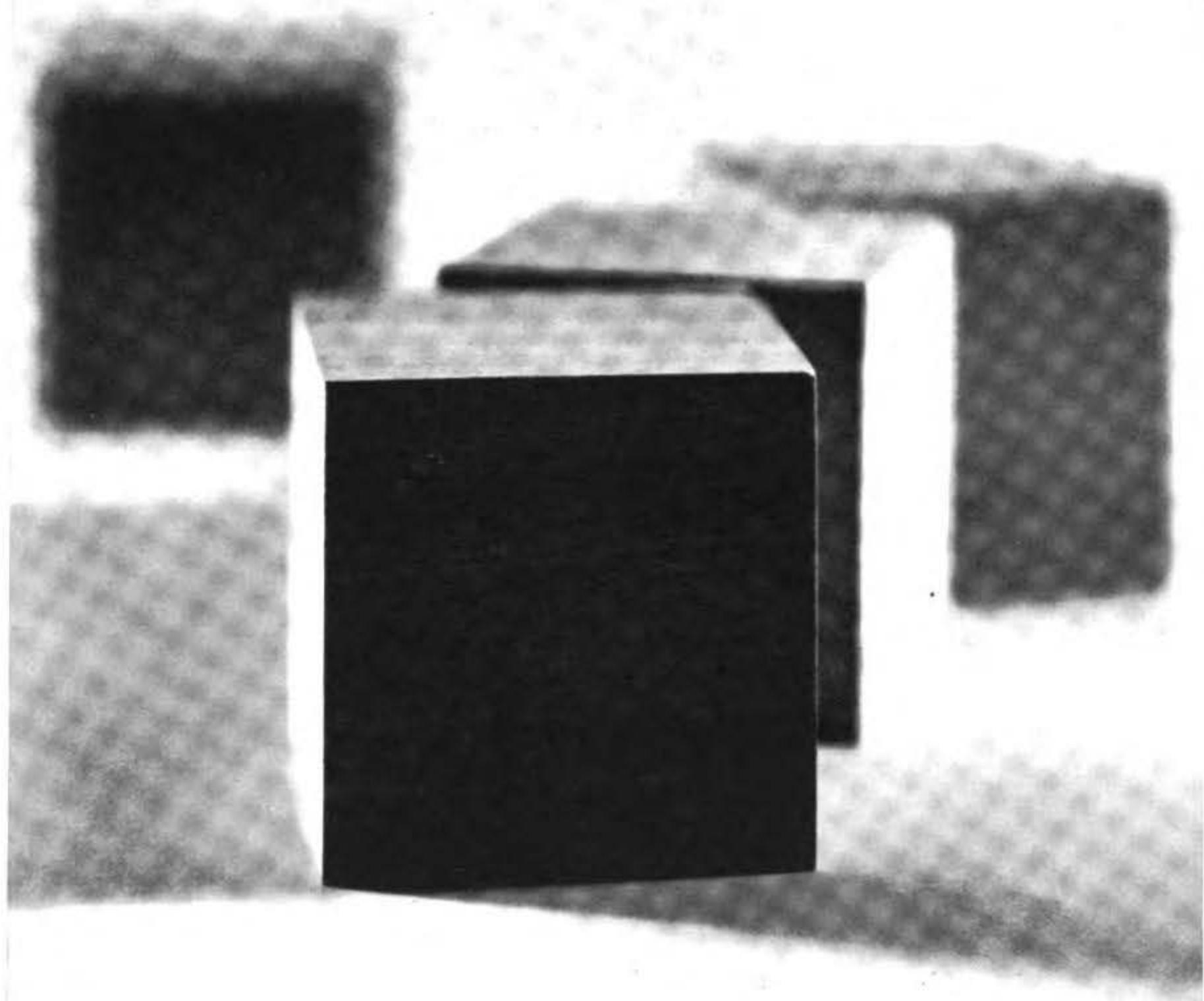
108



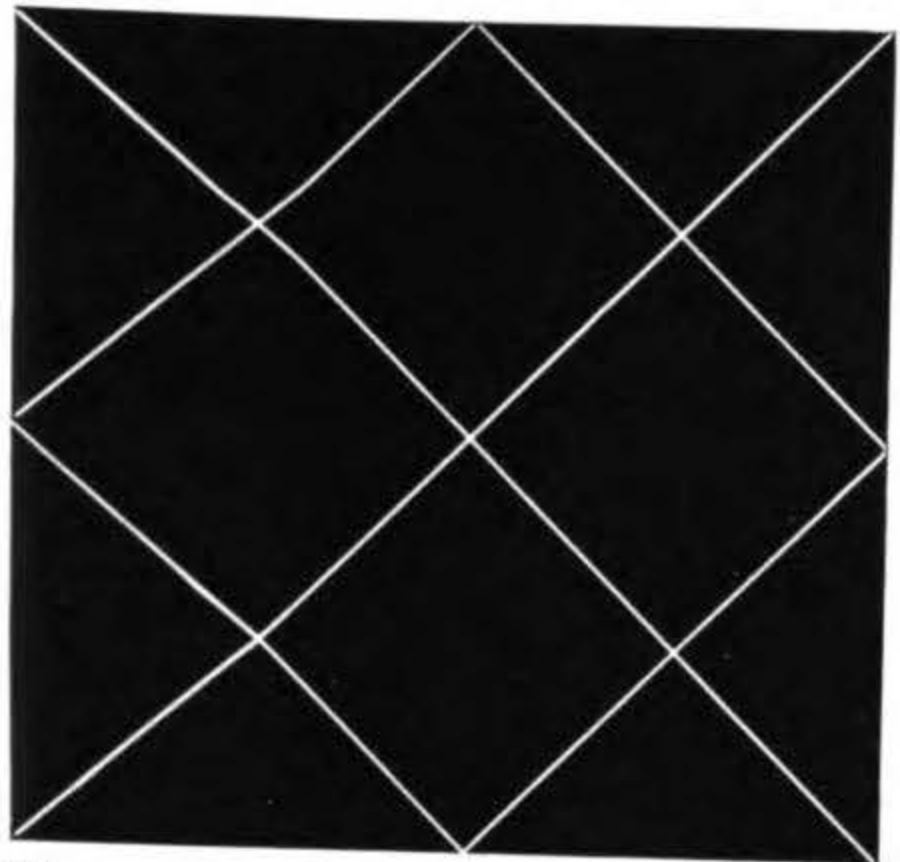
109

110  
Arrangement of wooden cubes with distinct and indistinct outlines. The increasing indistinctness towards the rear produces a strong illusion of space.

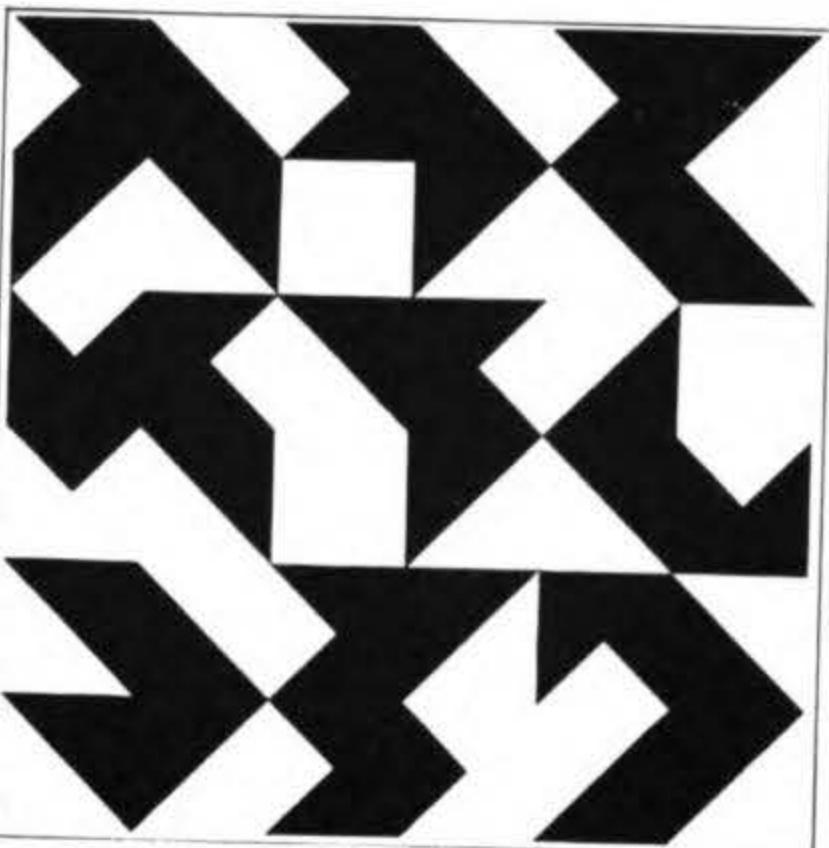
No. 83-98 and No. 104-110 were executed in collaboration with the photography course.



110

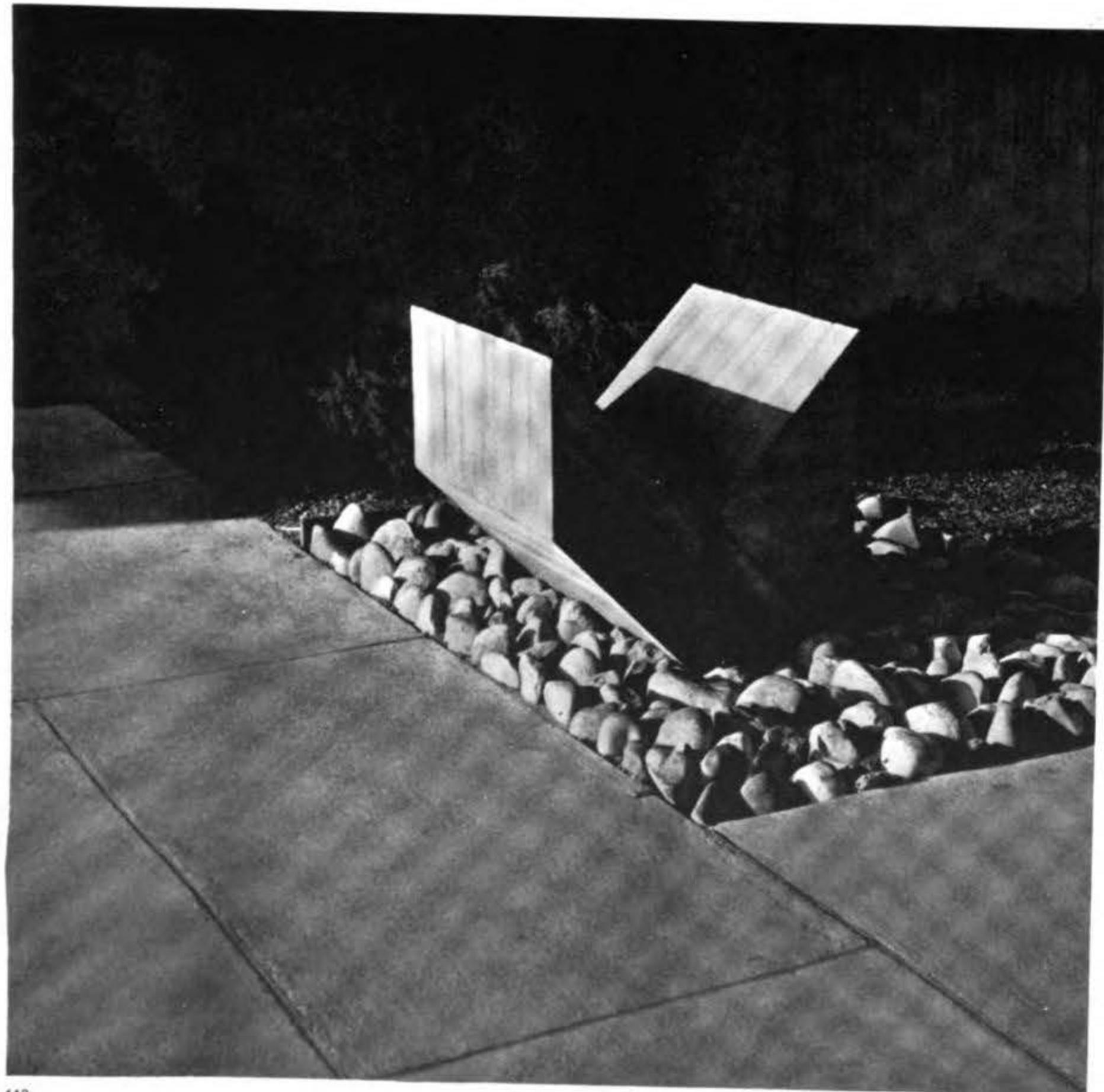


111



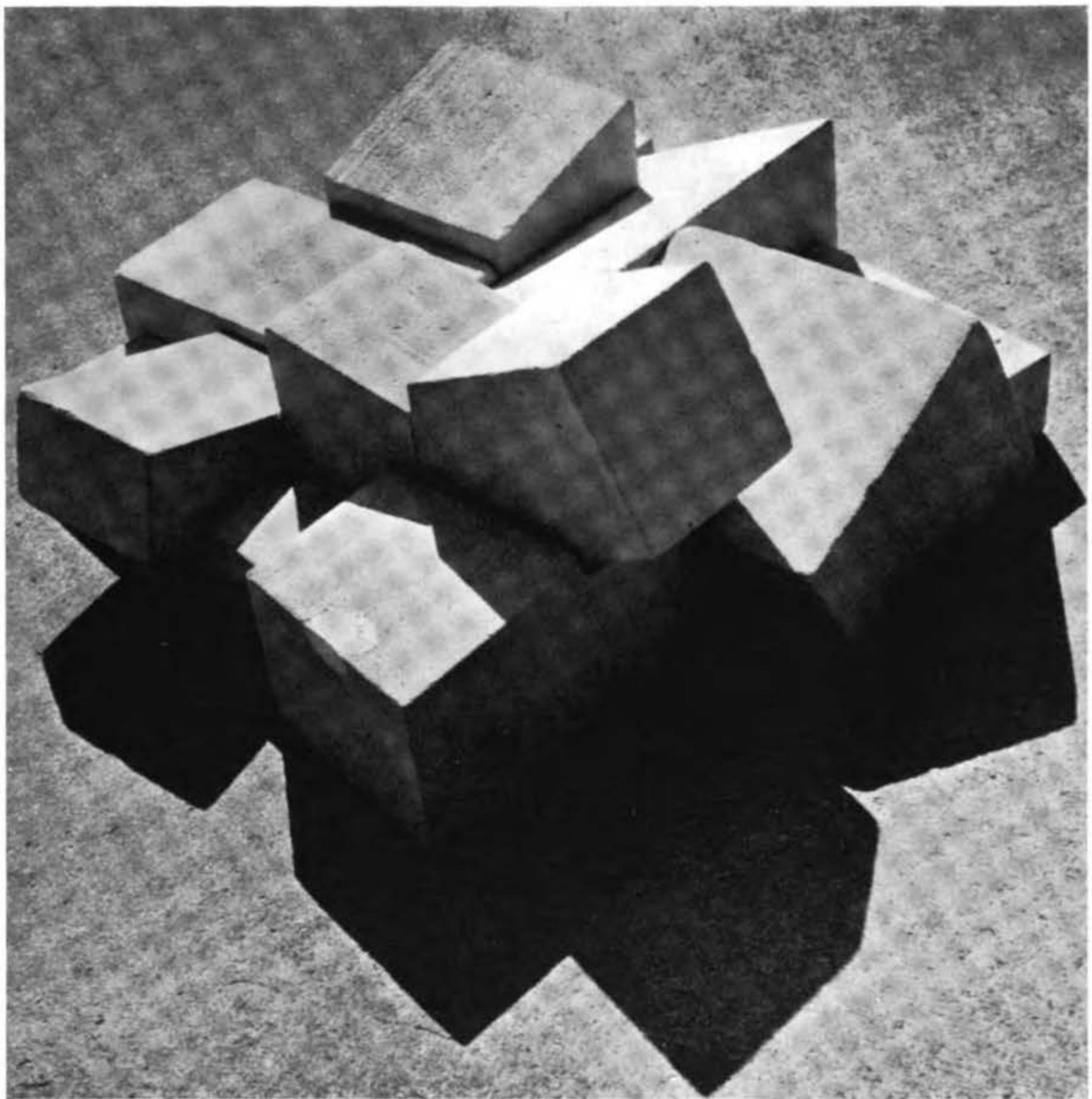
112

111  
Starting point for No. 112 and  
No. 113  
112  
Blanking out some of the parts gives  
rise to various plane figures.  
113  
Water collector at the General Trade  
School in Basle. Instead of a pattern  
of planes, here the components  
form corresponding projections into  
space.

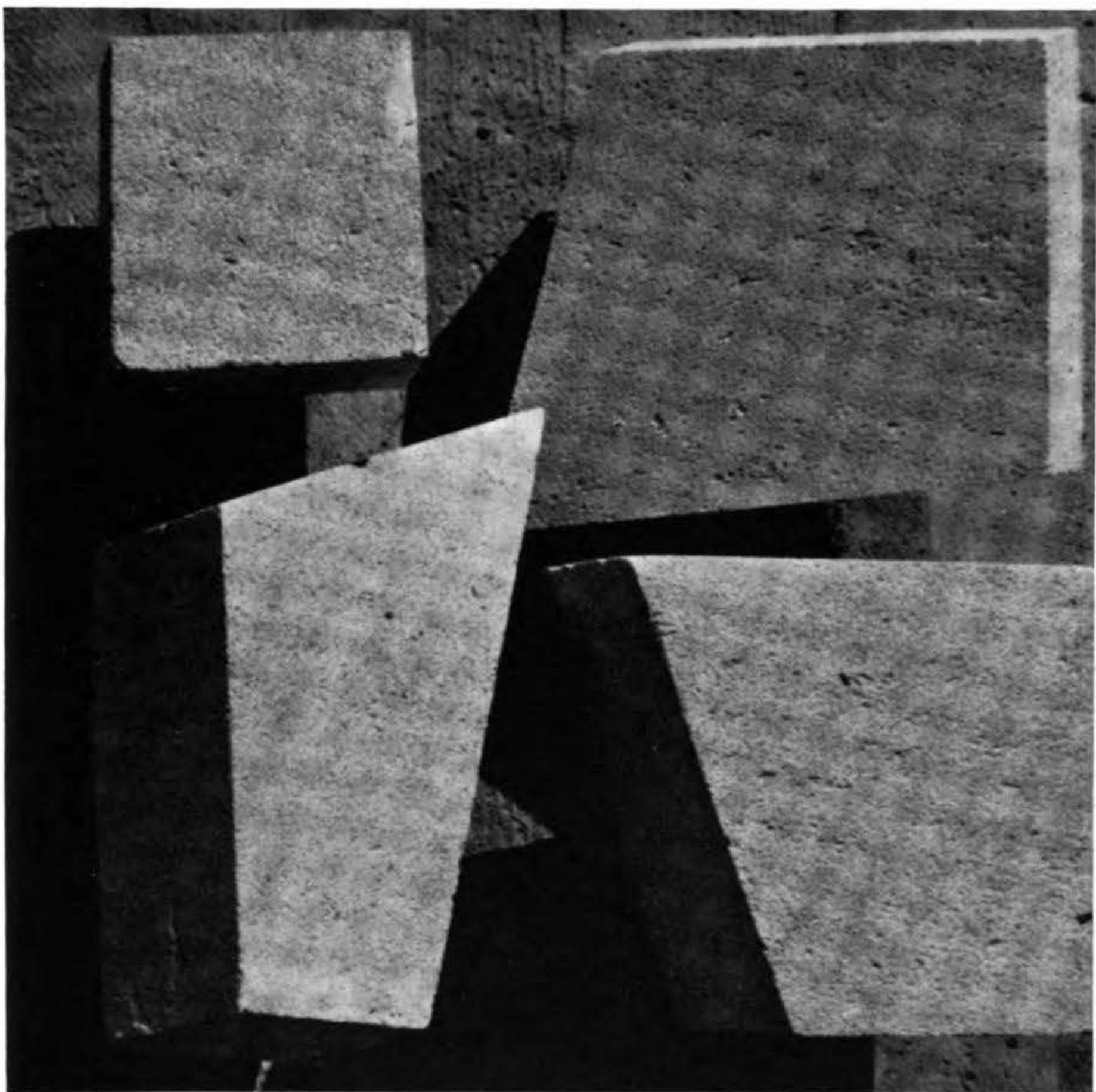


113

114  
Competition for an inn sign "The  
Cross" (Cast concrete)



114



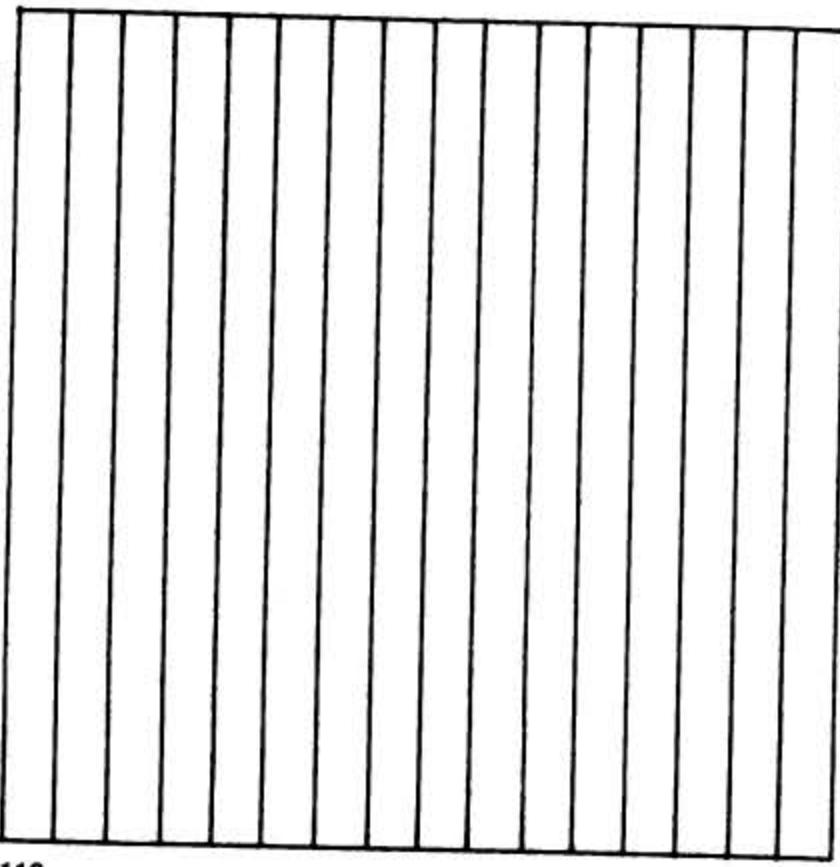
115

Competition for an inn sign "The Crooked Corner" (Cast concrete)

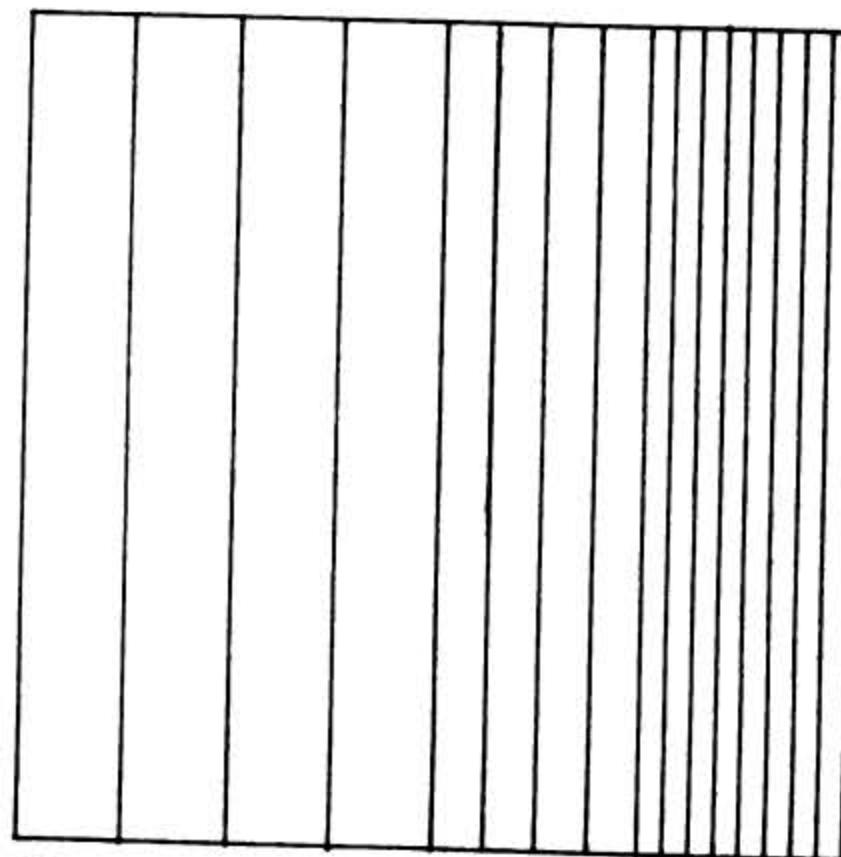
No. 114 and 115 were executed in collaboration with the course for spatial design.



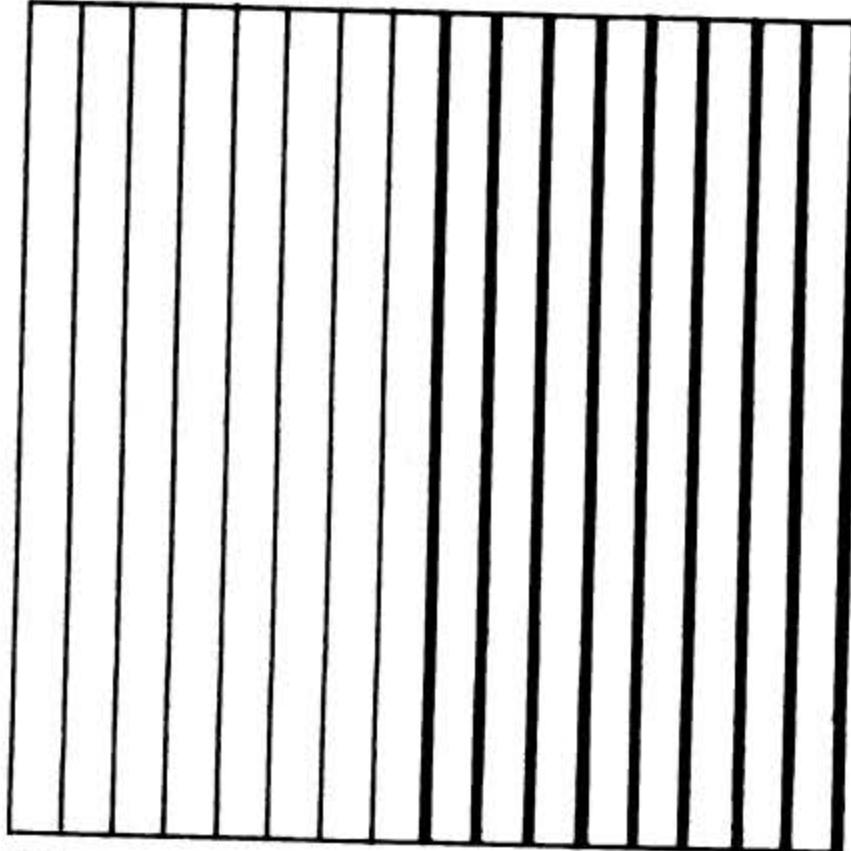
**The line**



116

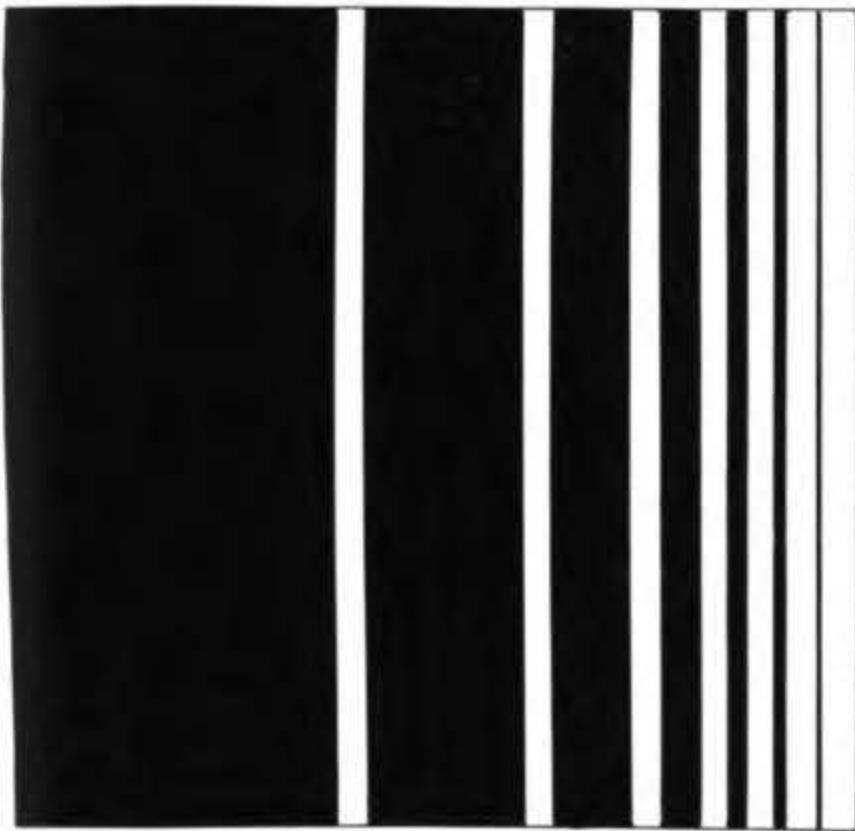


117

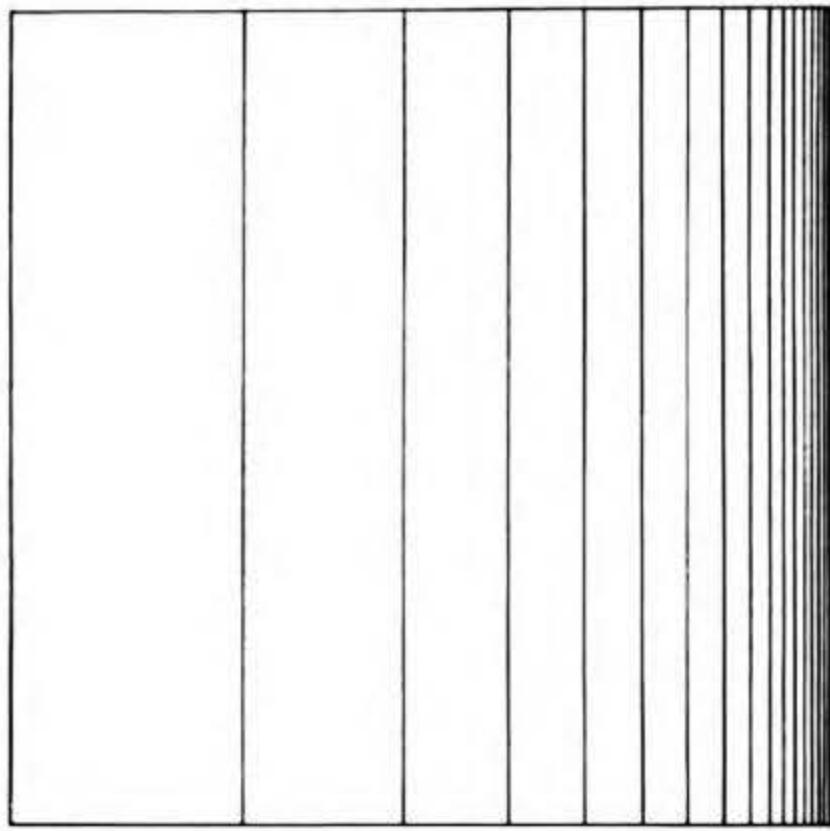


118

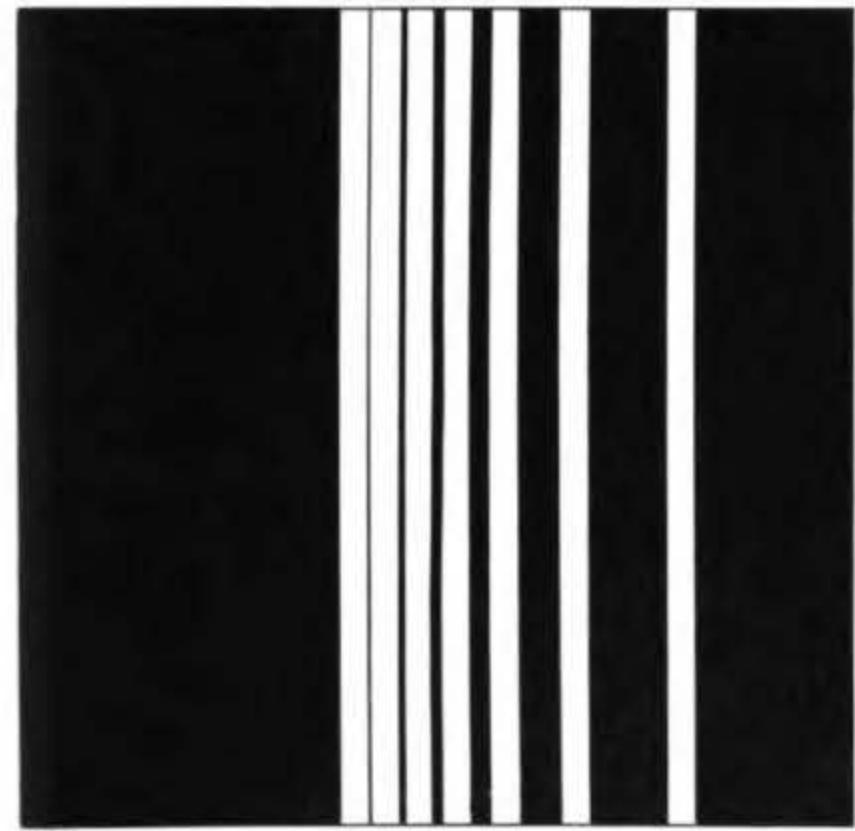
- 116  
Uniform repetition of a vertical line  
117  
Repetition of a vertical line in which  
the distance between the lines is  
reduced three times  
118  
Repetition of thin and thick lines  
at regular intervals



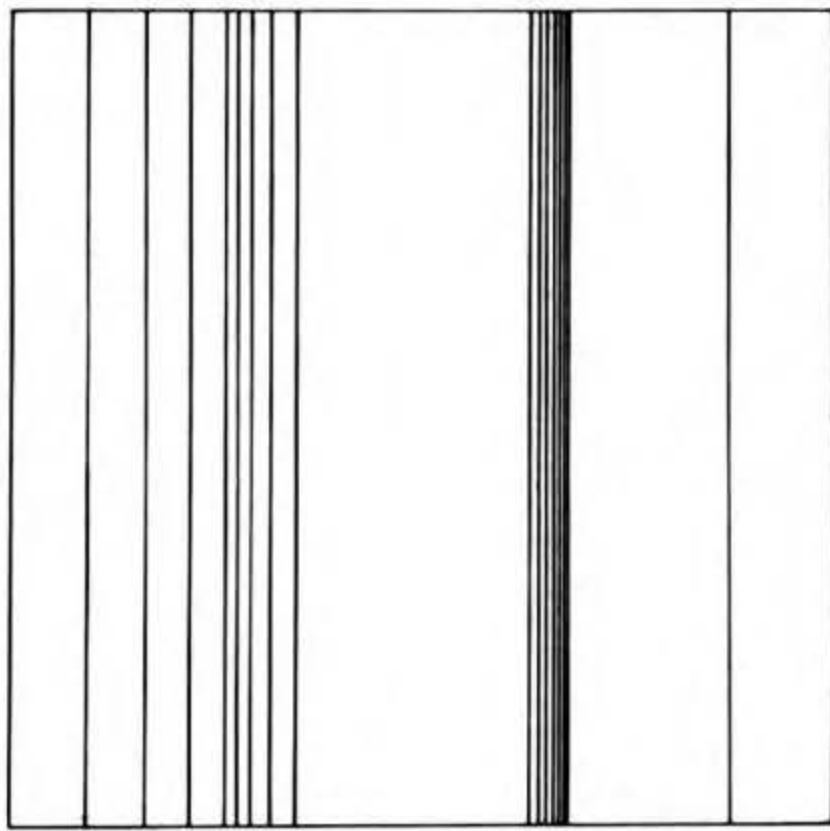
119



121



120



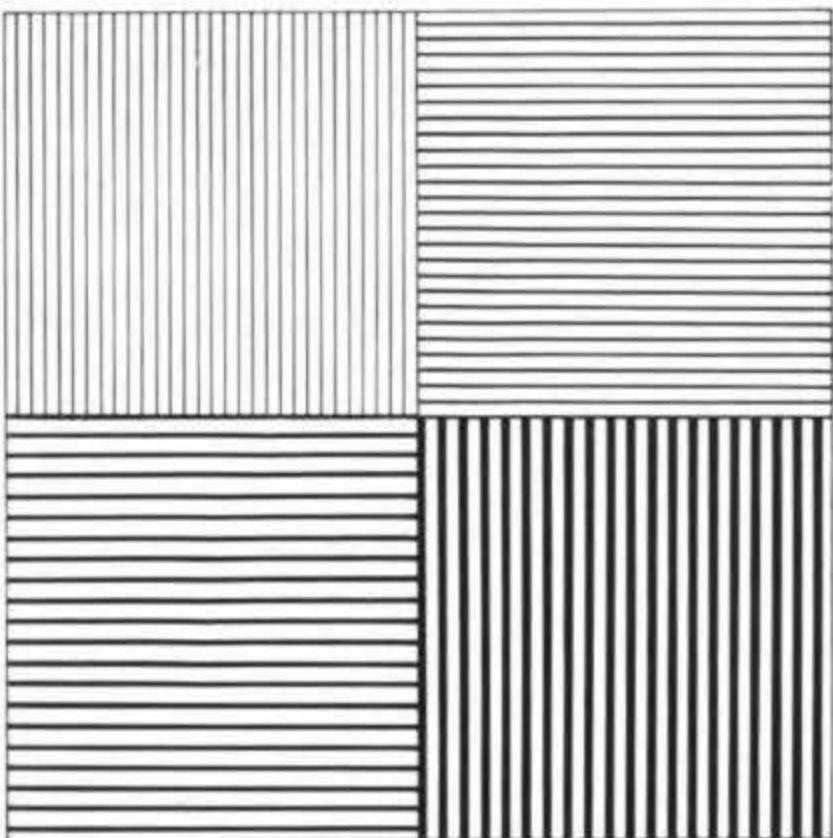
122

119  
Progressively widening distances between regular white strips on a black background. The white strips activate the black interspaces.  
In contrast to No. 120, the entire black background is affected by the rhythm.

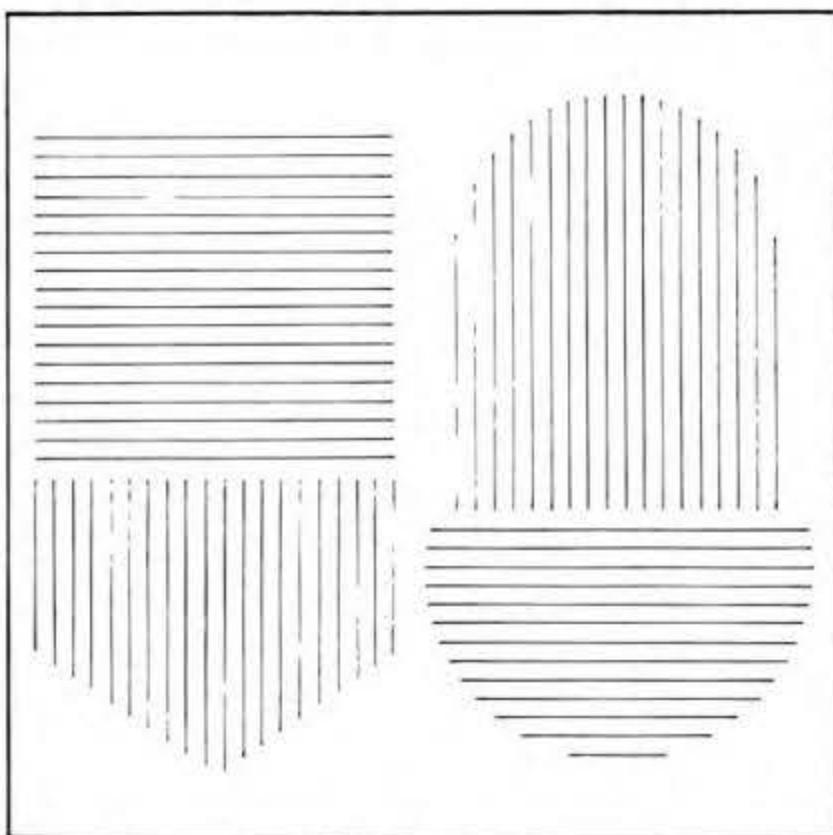
120  
The gradation begins after the first third of the background. In this way the disengaged black third acquires a quality of its own.

121  
Progressively narrowing distances of lines. The white background is not affected by the gradation.

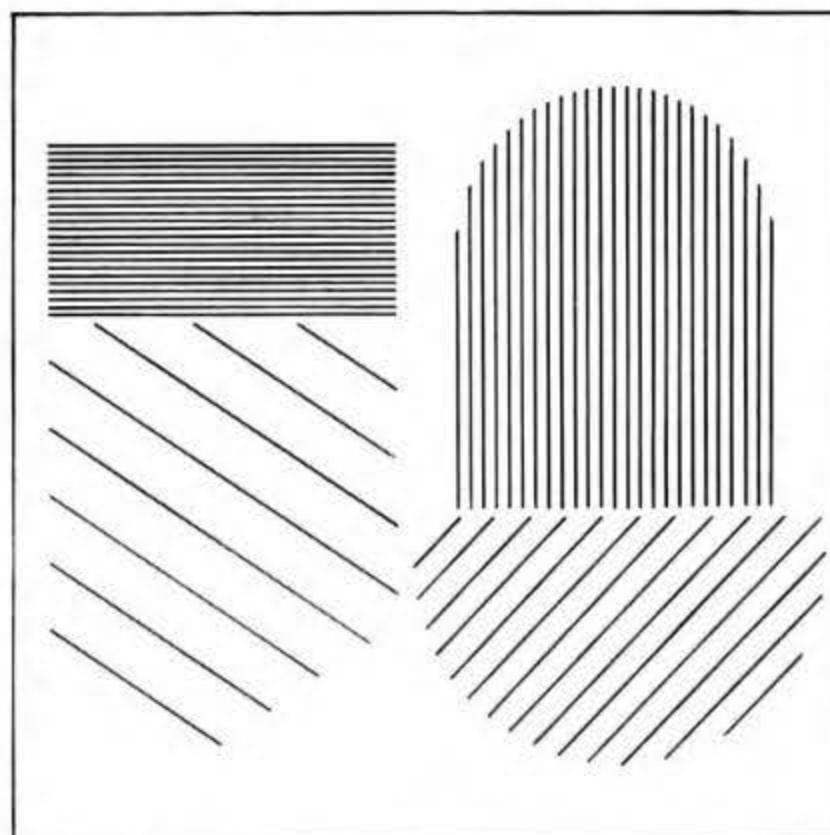
122  
Differently graded bundles of thin lines



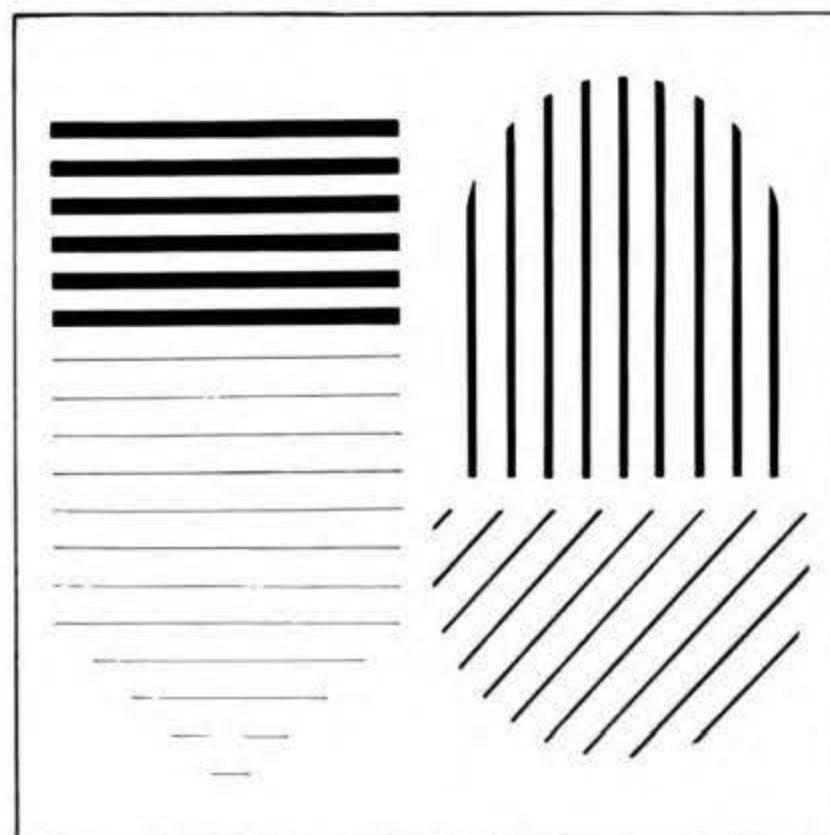
123



124



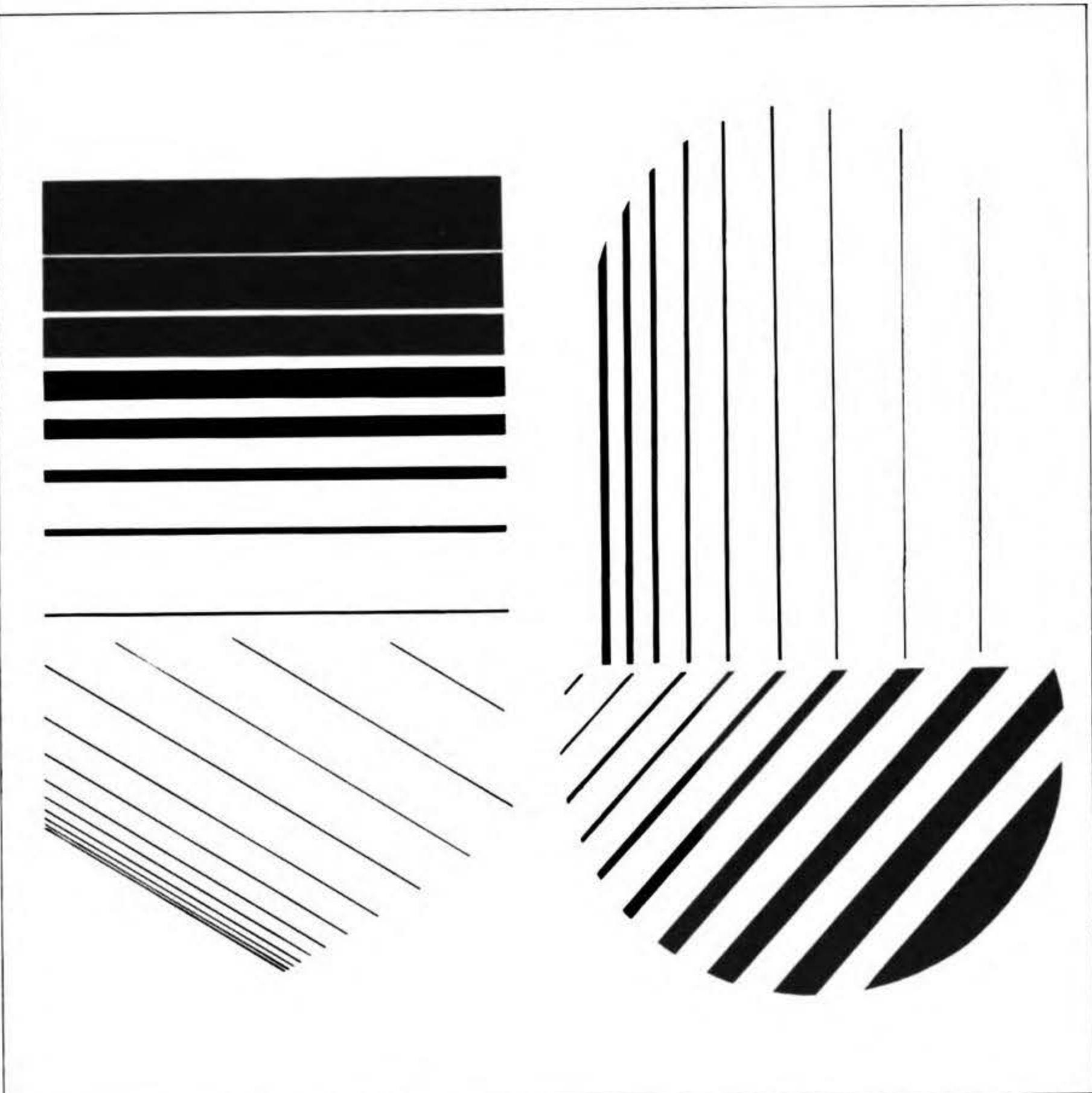
125



126

123  
Study in tone value  
124 125 126  
Experiments with playing card figures  
on the basis of the preceding  
exercises

Playing card figures. A particularly impressive feature here is the interplay between the primacy of the black or white lines. In spite of the lively sense of motion which the play of lines imparts, it remains primarily a substitute for tone value.



128  
Another example of graded tones of grey produced by different qualities of lines (Linocut)



128



129



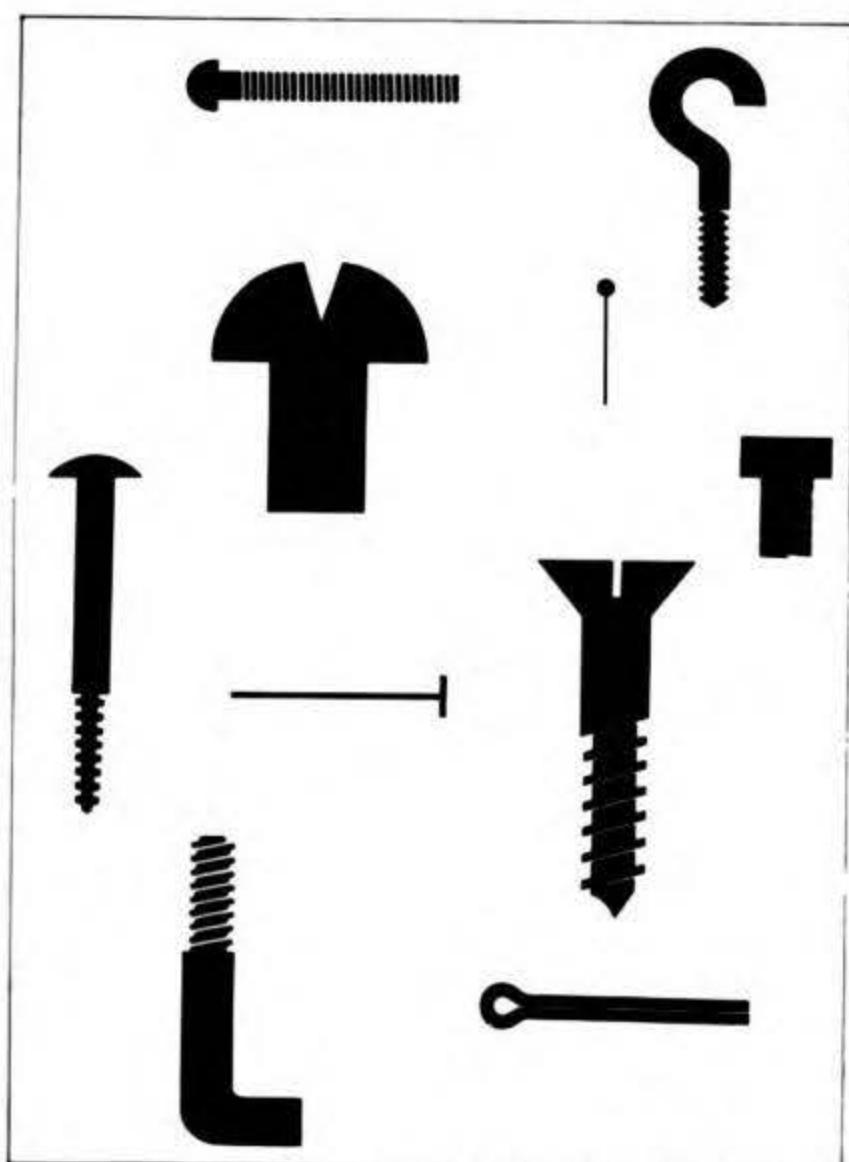
130

129  
Advertisement for hardware manufacturer. The introduction of the lattice grid evokes the illusion of a screw-thread. The grey tone thus produced creates a link with the group of letters.

130  
Advertisement for hardware manufacturer. The lines representing the screw-thread retain their own value because of the breadth of the black intervals. Contrast with group of letters.

131  
Advertisement for hardware manufacturer. Differently graded linear values.

132  
Symbol for hardware manufacturer. The line performs two kinds of function at the same time: it forms the lettering and represents the object.



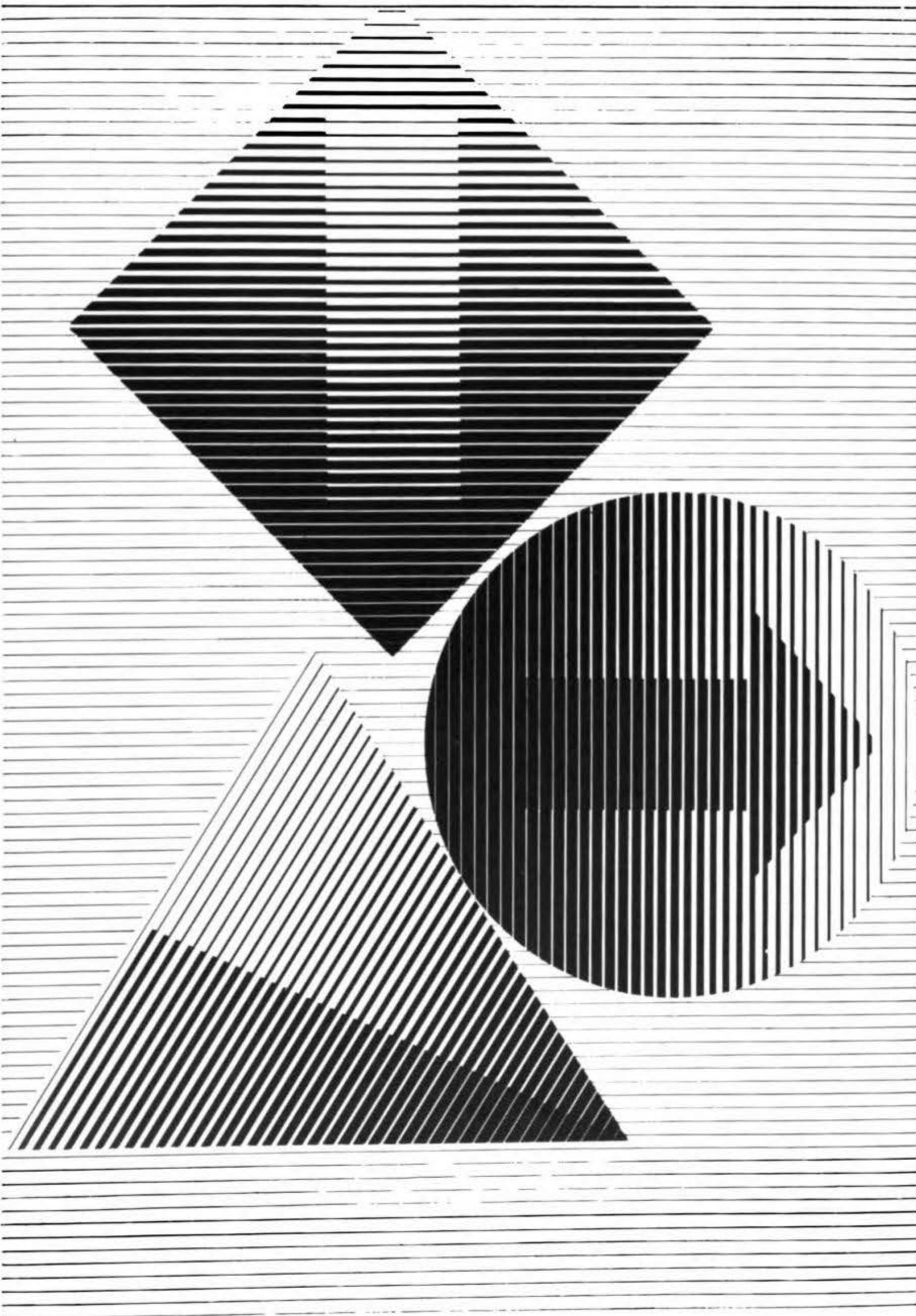
131



132

133

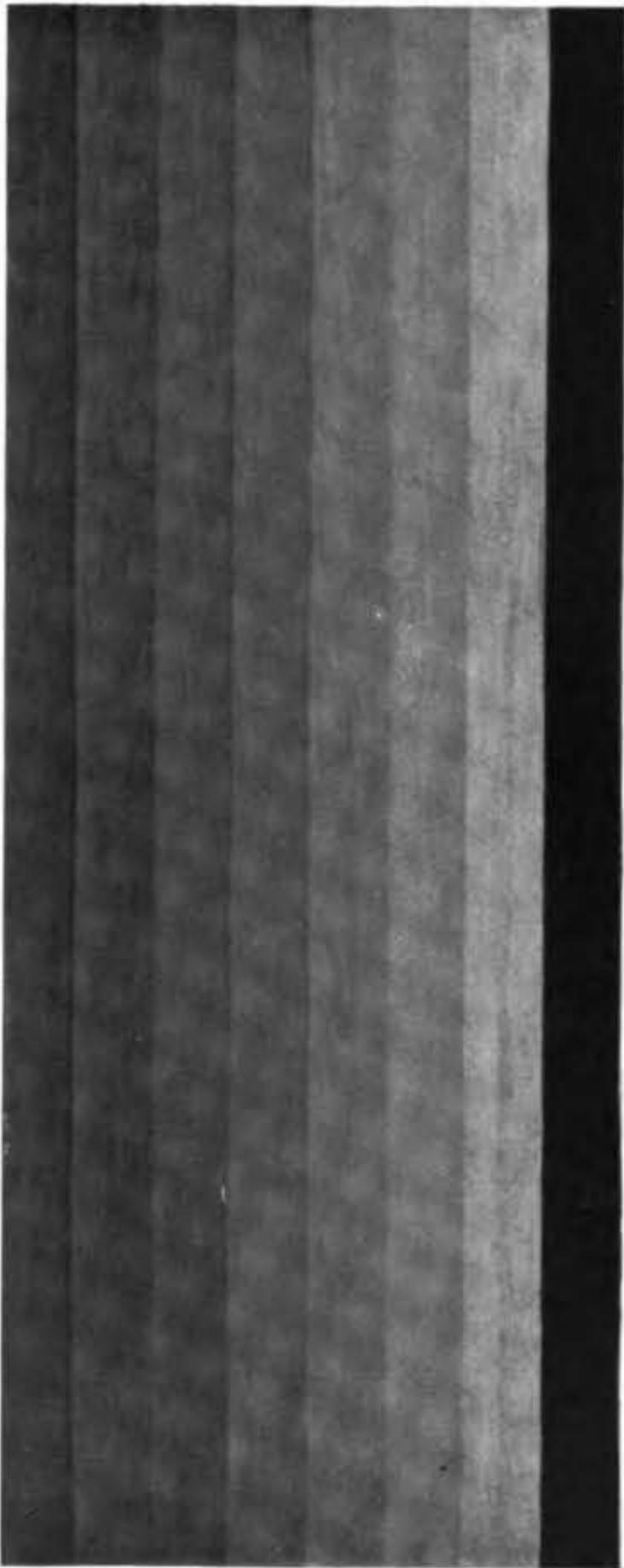
First stage of a traffic poster. The use of a progressively graded line evokes the impression of movement and speed. The regular pattern of horizontal lines provides the background against which the general movement takes place.



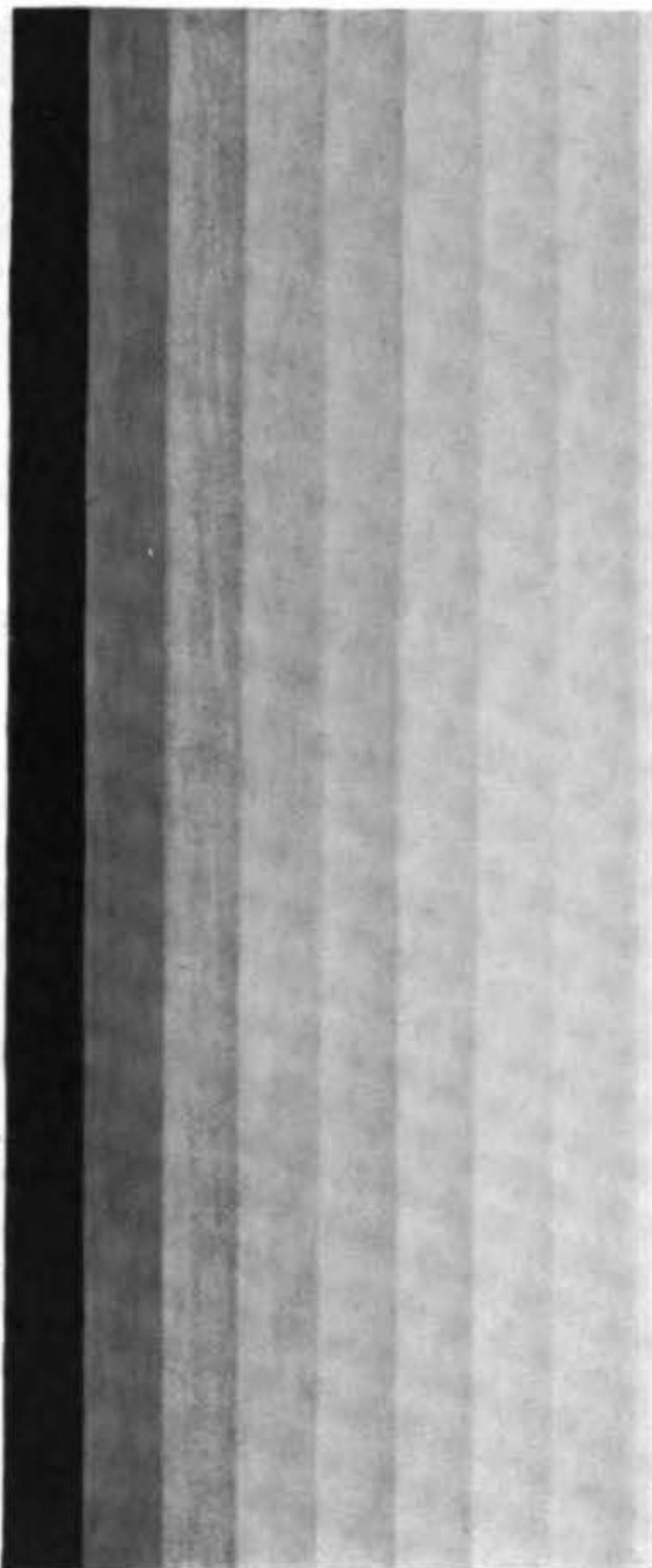
133



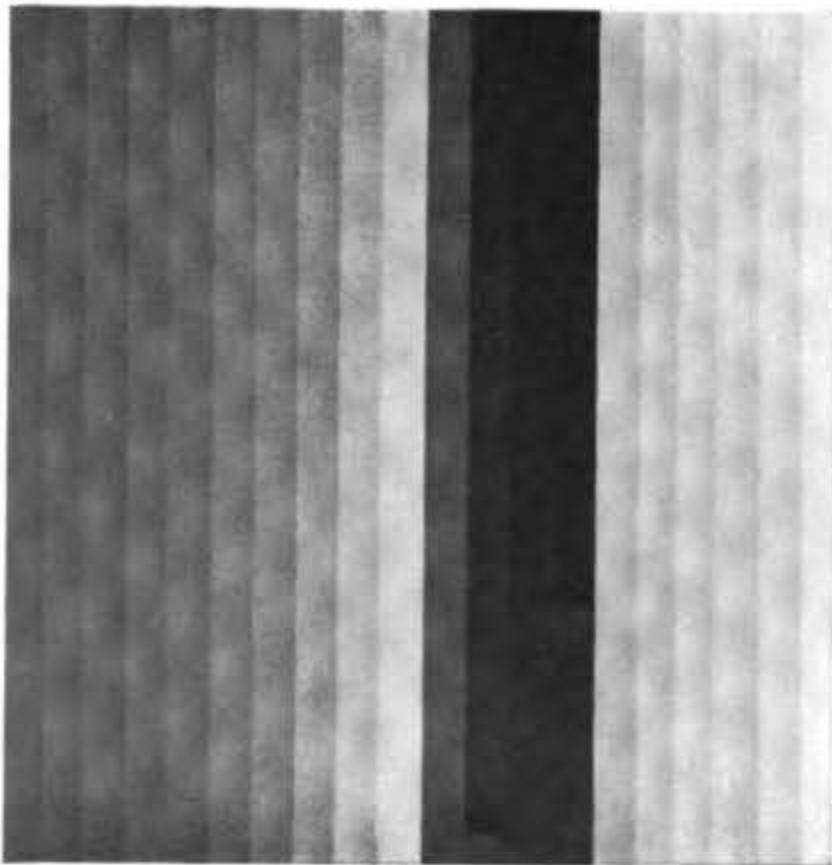
134  
Railway poster. What has been learnt  
in the preceding exercises has been  
applied here in more elaborate forms.  
(Line drawing)



135



136

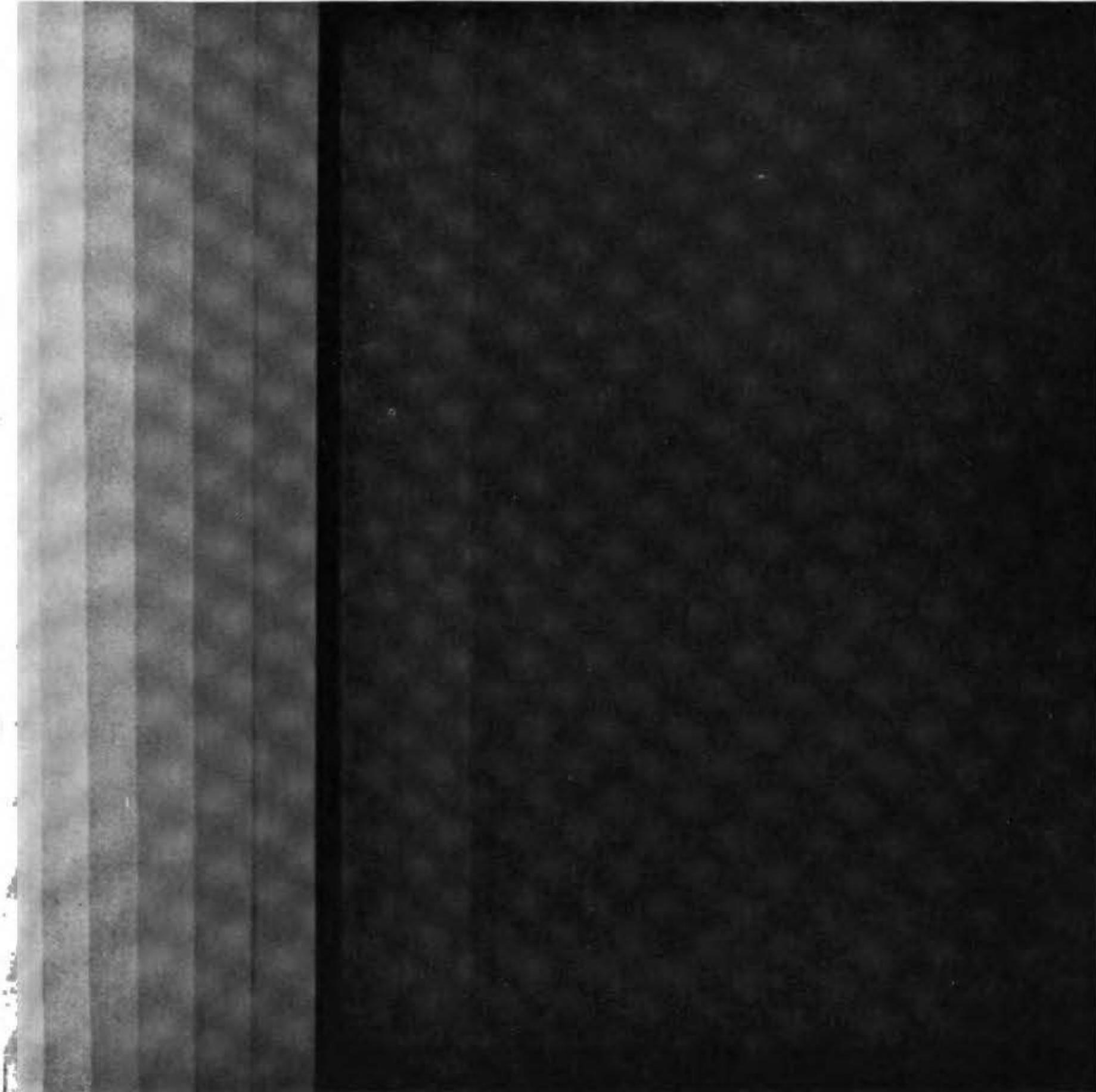


137

137

135 136 137  
The illusion of movement previously evoked by a gradation of line thicknesses and interspaces can also be produced by using different tone values.

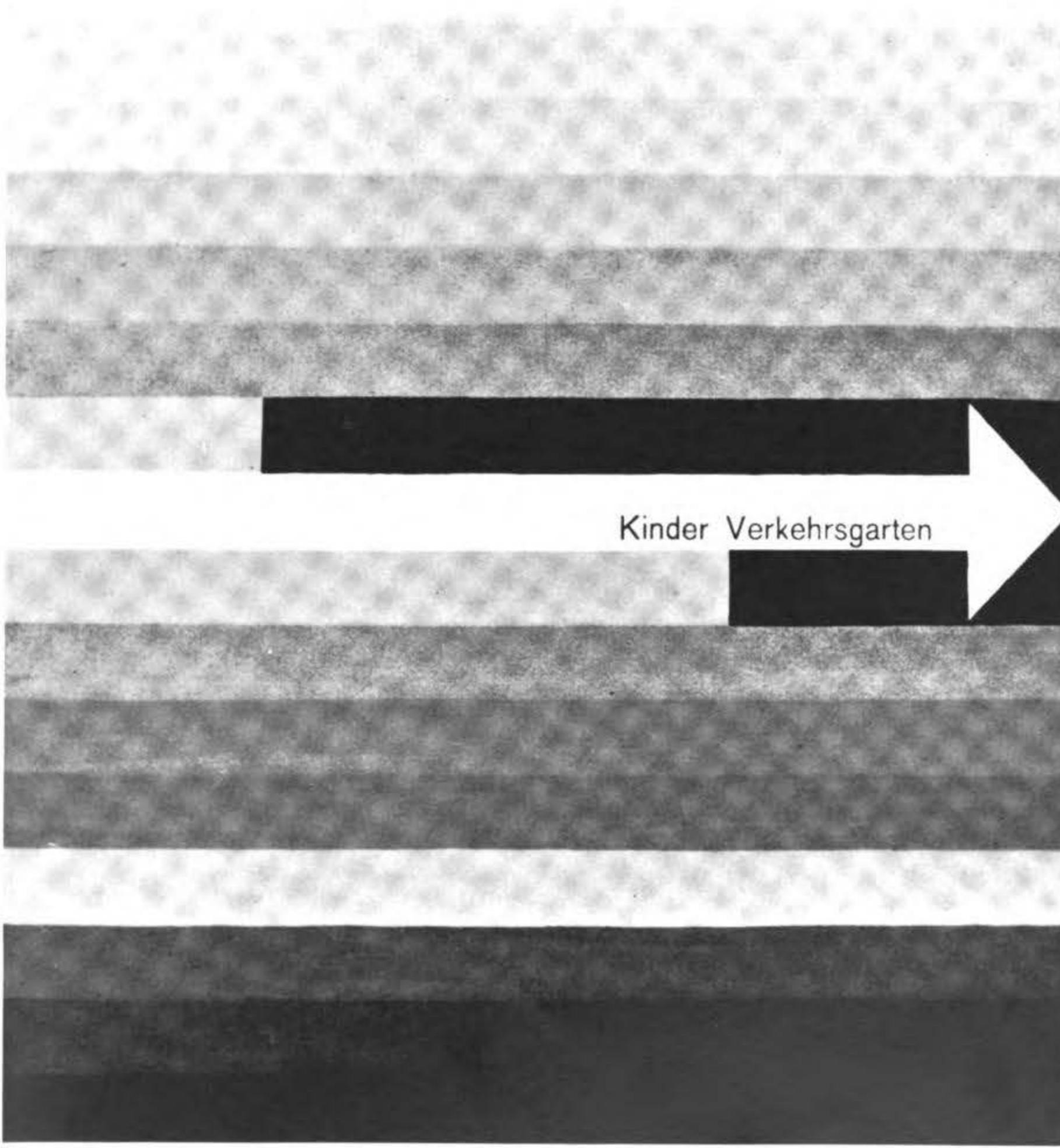
138  
If, in addition to graded tone values,  
the background is also sectioned  
on similar lines to No. 119, 120, 122,  
then a greatly extended range of  
possible means of expression is  
obtained.



138

Mustermesse  
Halle 9  
27 Aug.-15 Sept  
14-17 Uhr  
Täglich geöffnet  
Sonntags  
geschlossen  
Eintritt frei

139  
Poster for a children's traffic school.  
An arrow penetrates into the scale  
of tone values.



139

140  
Advertisement for an electric light bulb manufacturer. Vertical white values stream into the horizontal dark areas.

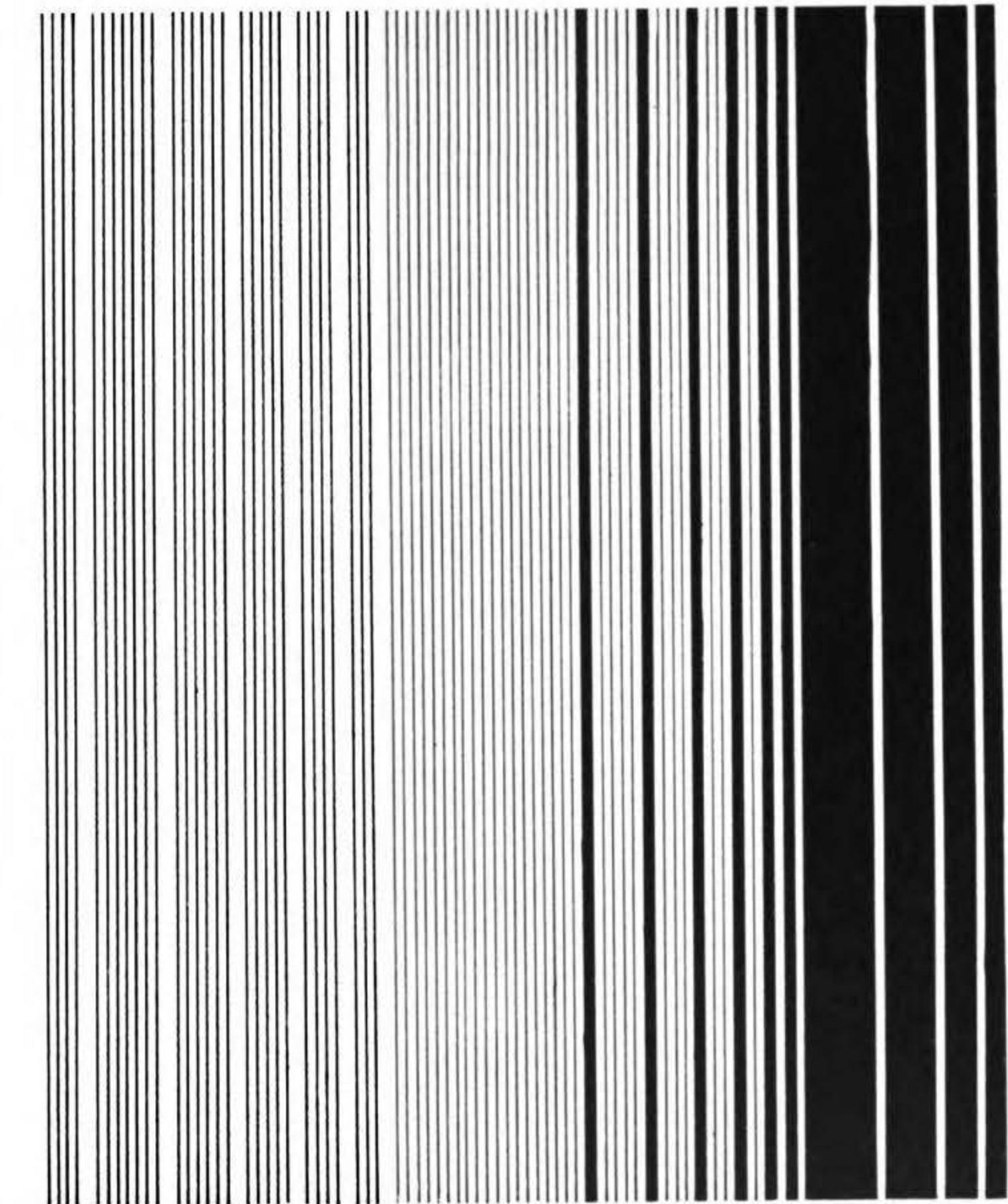


LICHT

**Osram Glühbirnen und Leuchtröhrenfabrik Winterthur Schweiz**

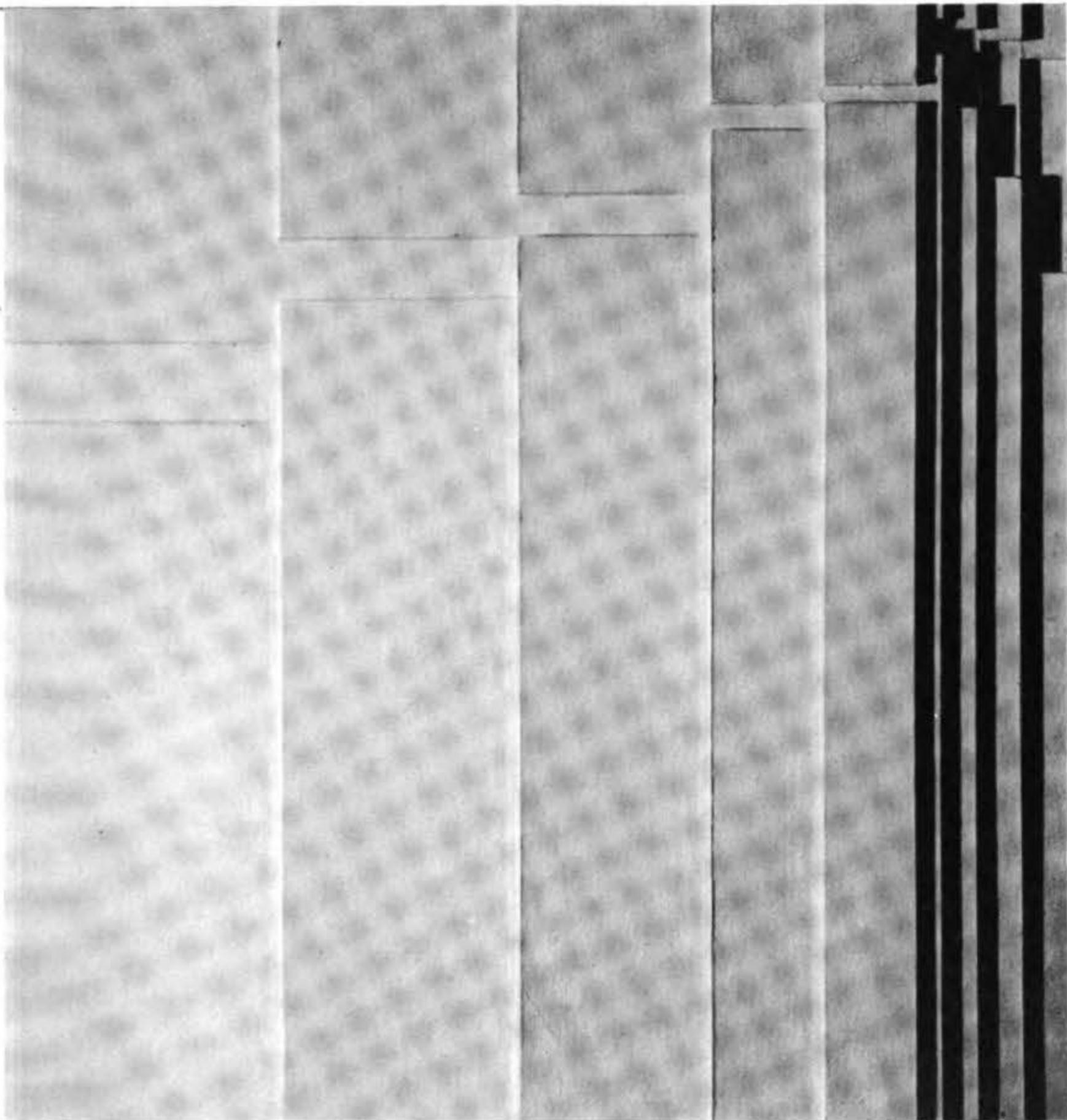
141

A suitable arrangement of lines can produce the finest shades of grey which are very close to a solid grey tone.

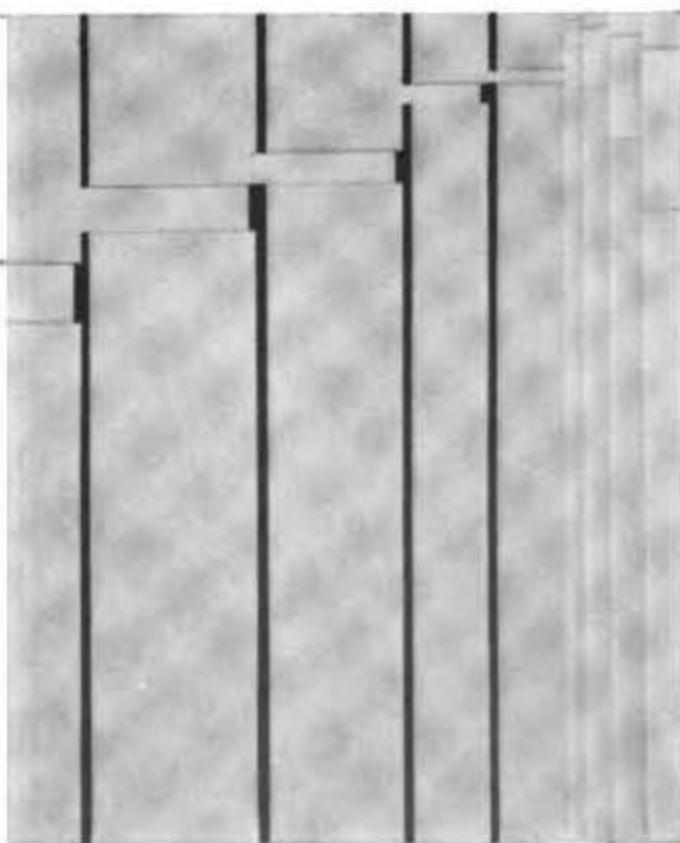


141

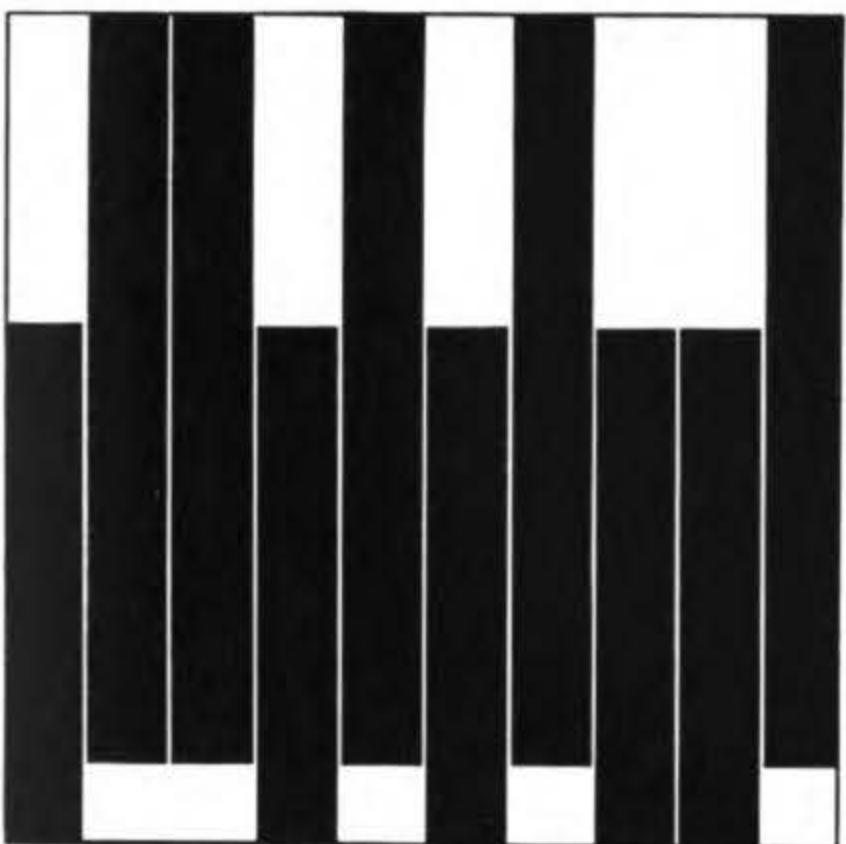
142  
Relief with the letter i. Incident  
light from the left gives rise to lines  
with various tone values.  
143  
The same object with light falling  
from the right



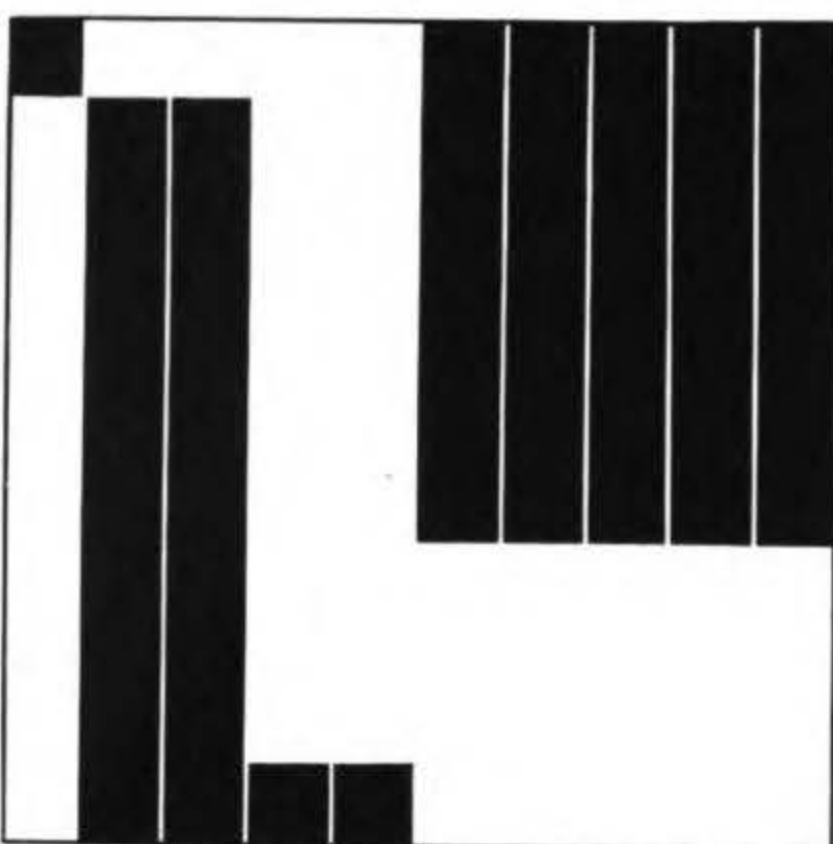
142



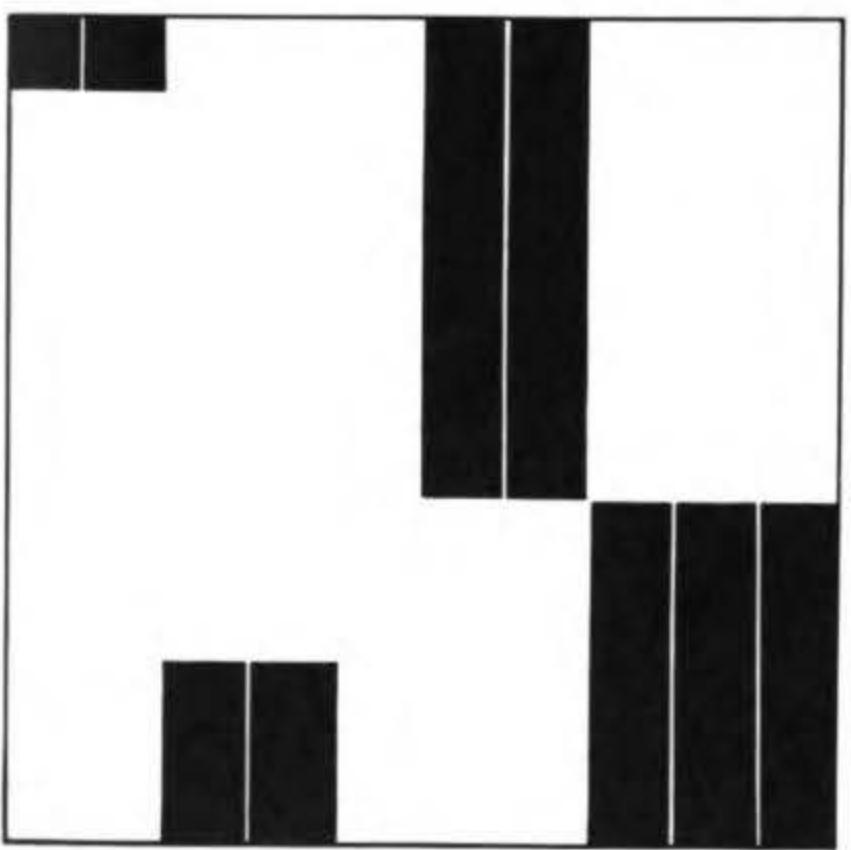
143



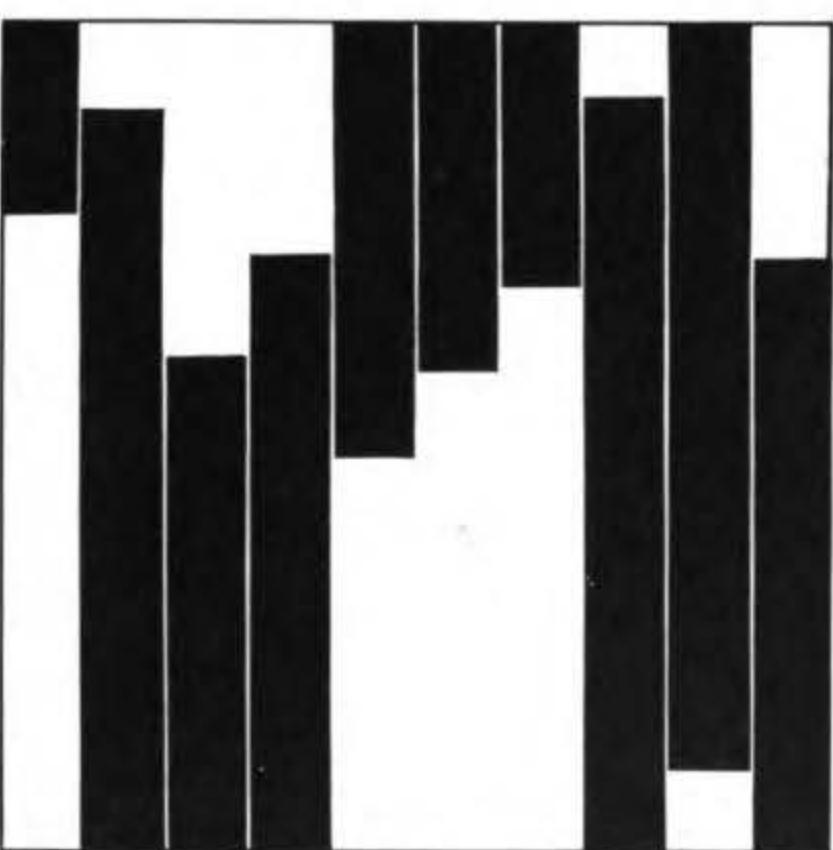
144



145



146



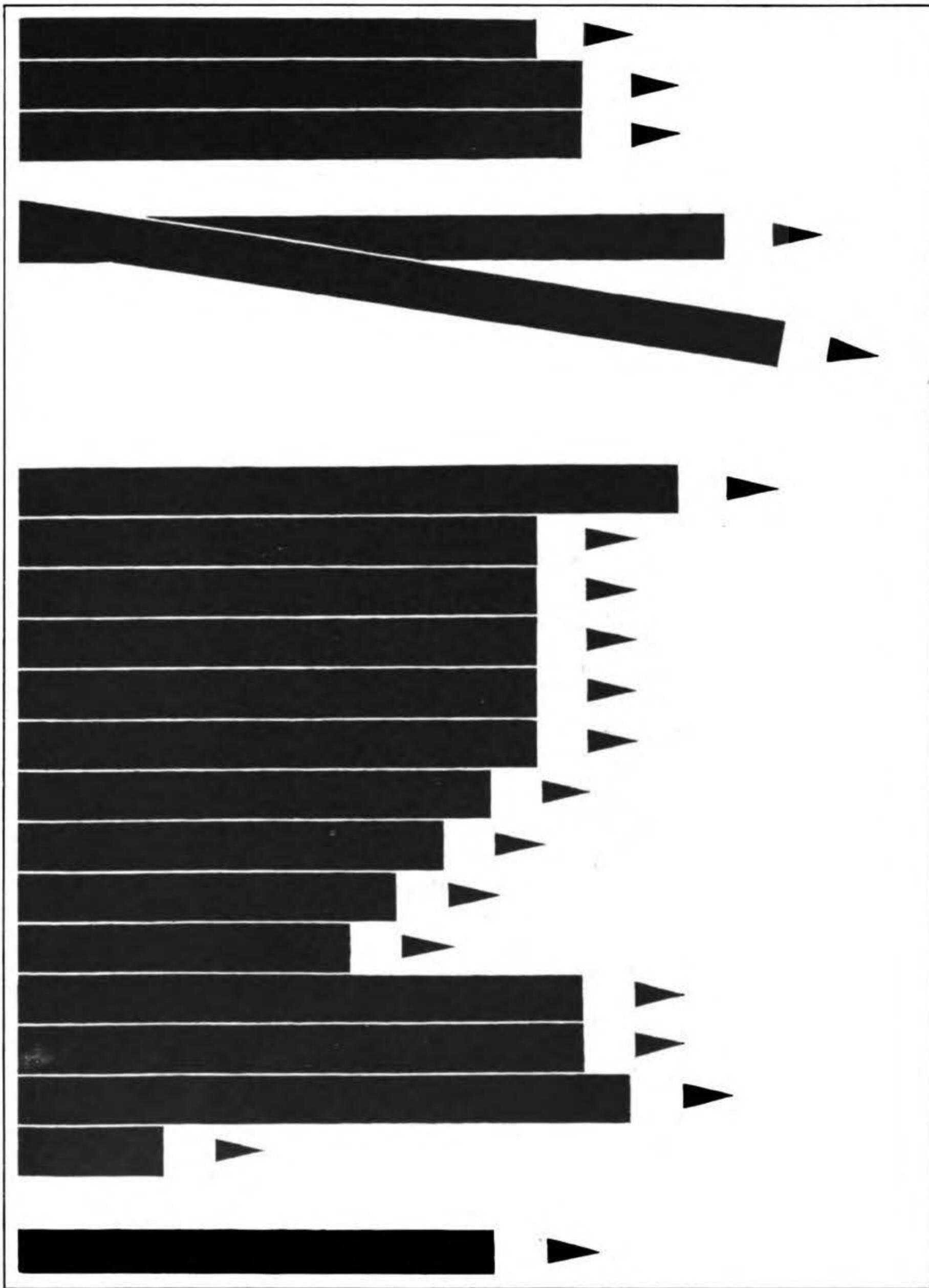
147



148

144 145 146 147  
Certain parts are blanked out from the lattice grid of bars. This gives rise to both black and white figures of equal quality. Themes: steady in the middle; marked contrasts; various groups; up and down.  
148  
Symbol: head of violin (see No. 301)

149  
Design for a poster for a pencil  
factory



149



150

150-153: Continuation of exercises  
No. 144-147. Variations in the external  
shape and thickness of the bar.

150  
Design for a poster for athletics  
151 152  
Studies with tools



151



152

# Fachklasse für Graphik

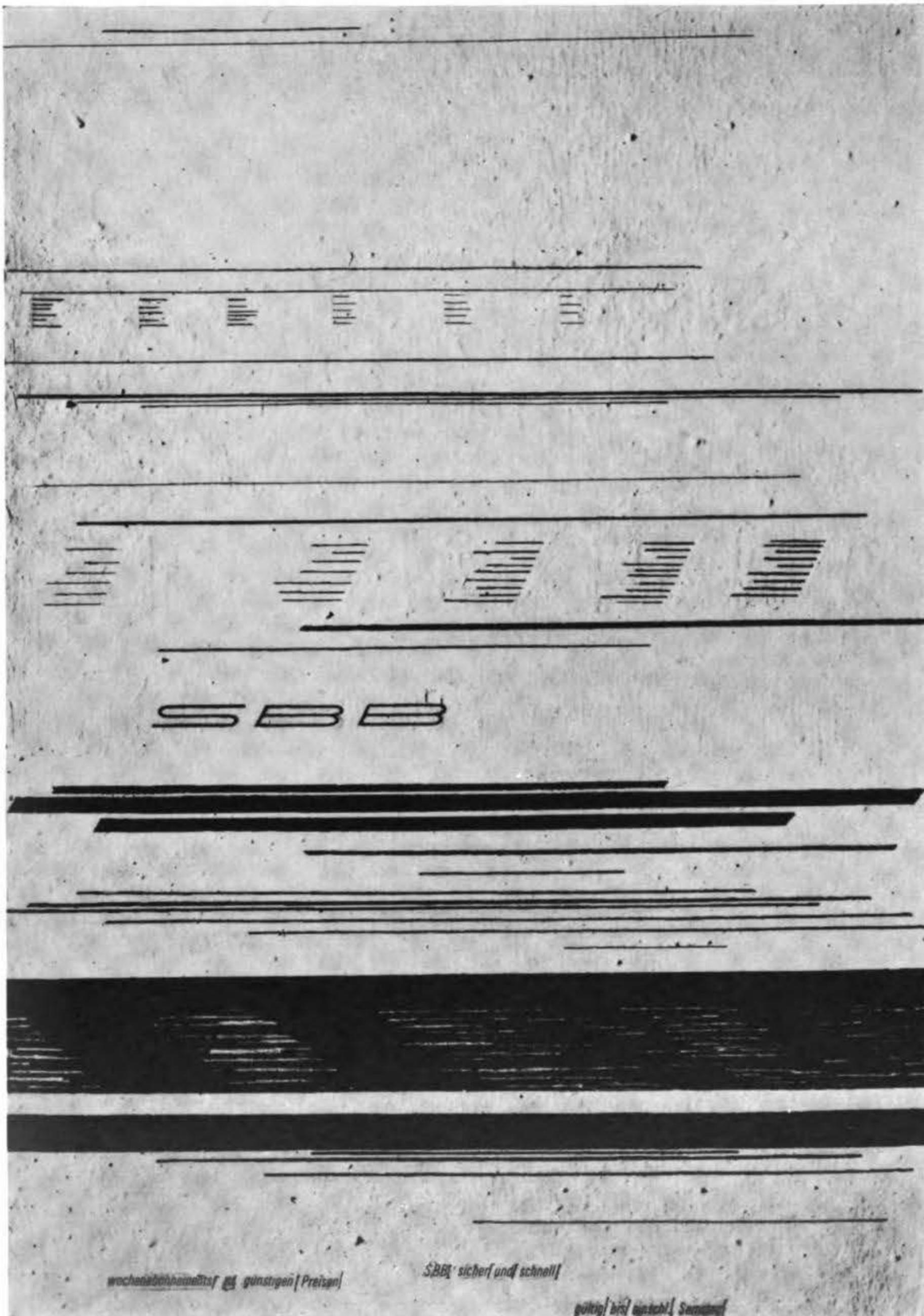
Basel Gewerbemuseum  
Ausstellung 31.August-6.Oktober  
täglich geöffnet  
10-12 und 14-18 Uhr  
Mittwoch auch 20-22 Uhr  
abendliche Führungen  
Eintritt frei

153  
Poster for an exhibition of graphic  
design



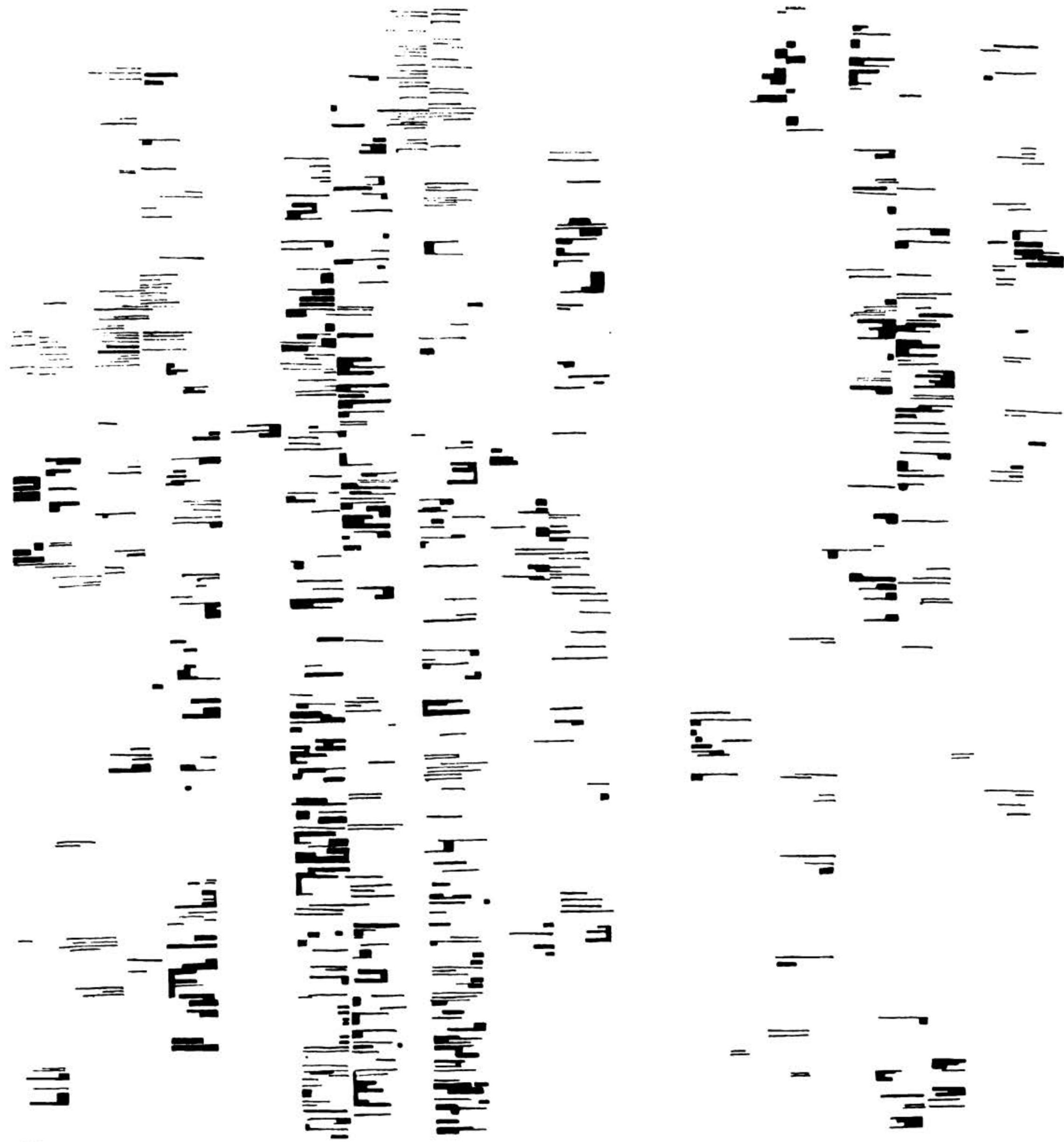
154

Design for a railway poster. Marked differences in the thickness and length of the vertical lines evoke an impression of extreme acceleration.

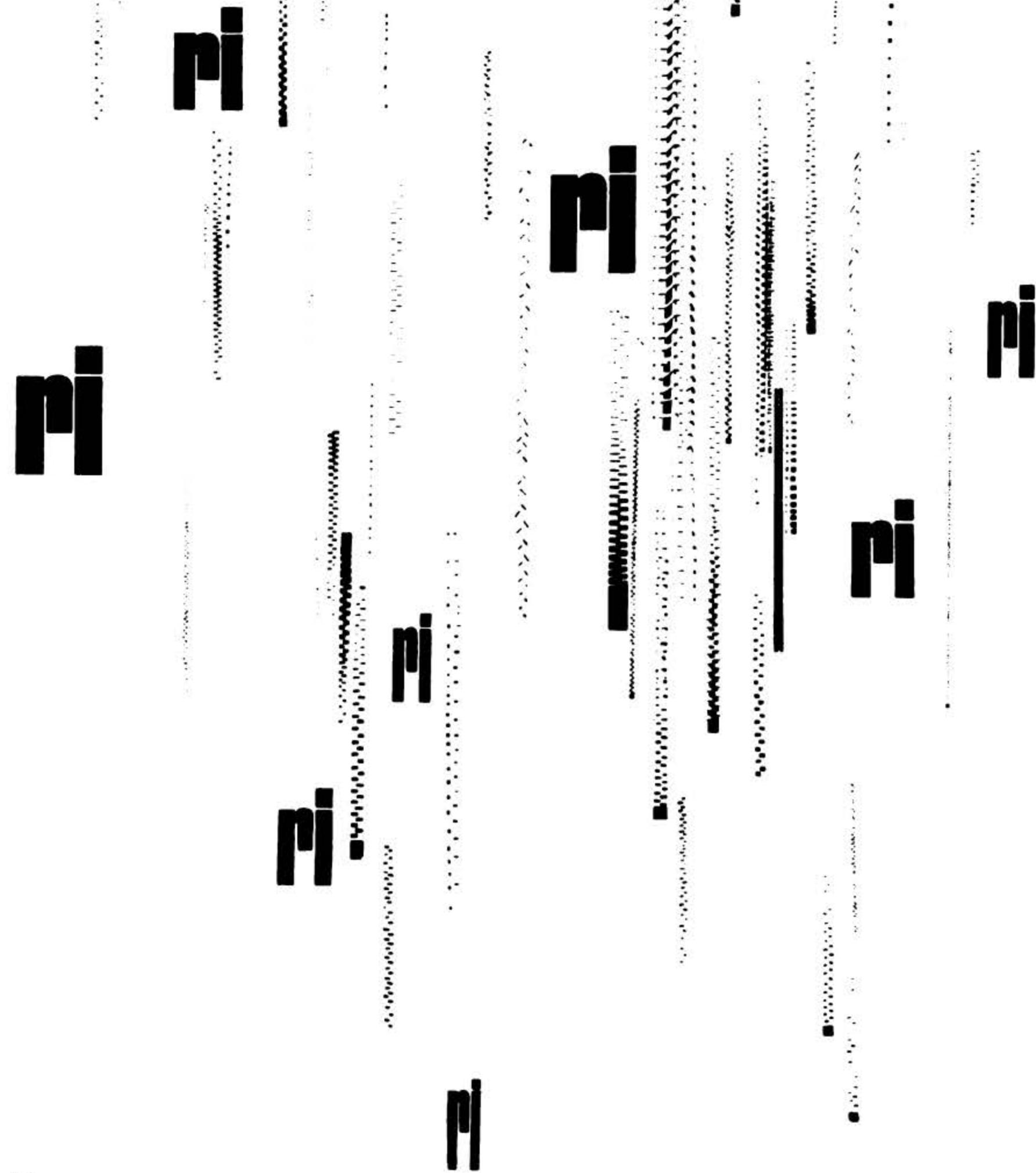


155  
Poster for children's traffic school.  
The rush of traffic is contrasted with  
the quietness of the pedestrian  
crosswalk. (Photo and drawing)





**ri**



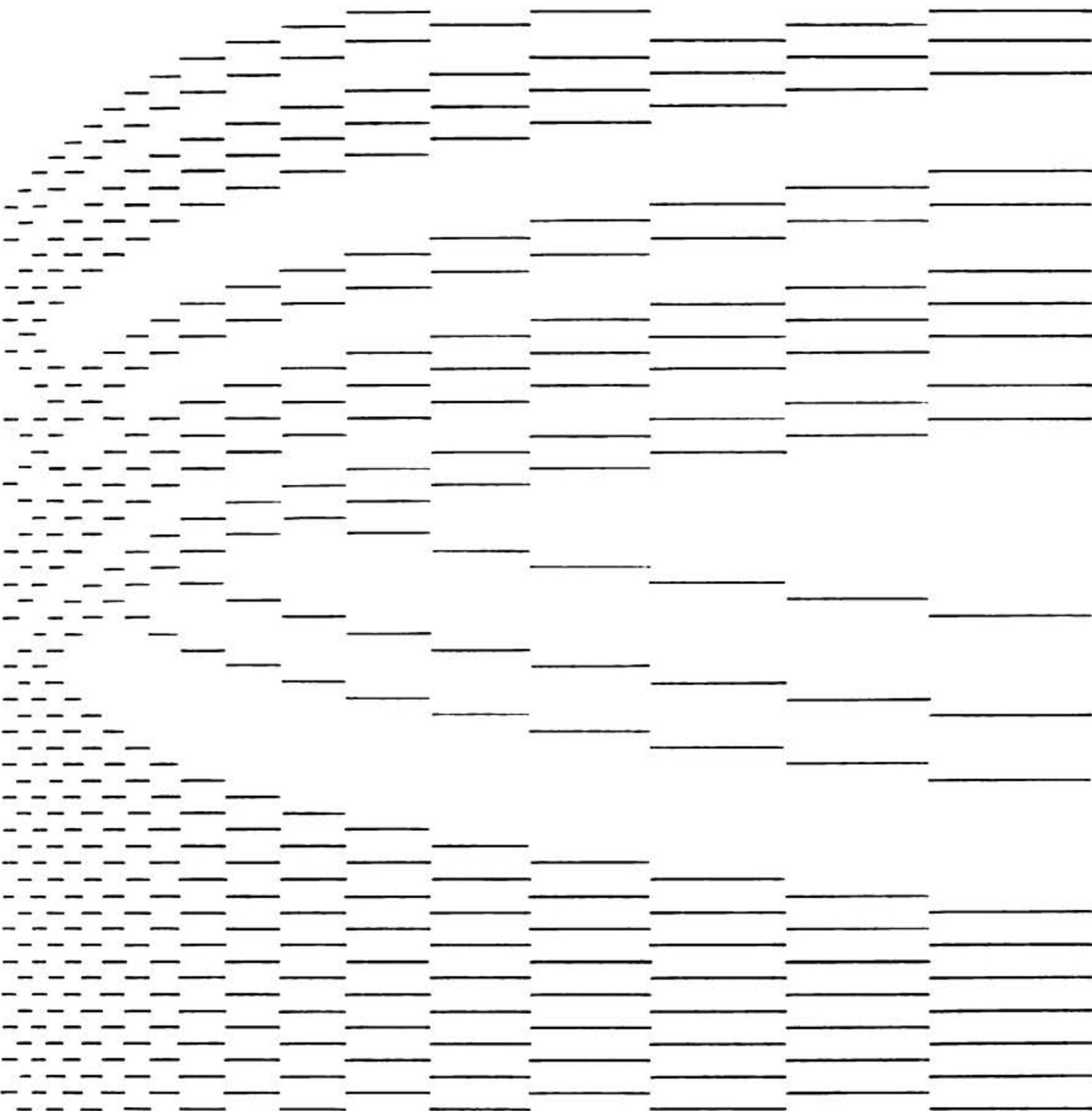
156

Transposition exercise from nature:  
birch-tree trunks. The verticals  
remain in spite of the marked way  
in which the horizontals are broken  
up. (Pen drawing)

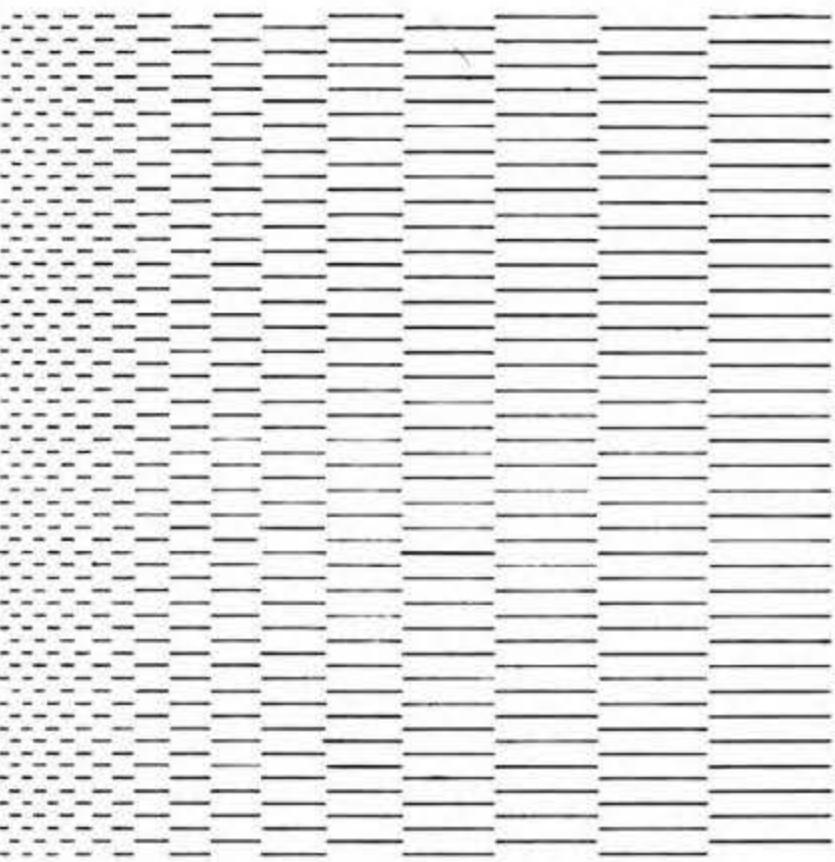
157

Poster for zippers (Drawn on film)

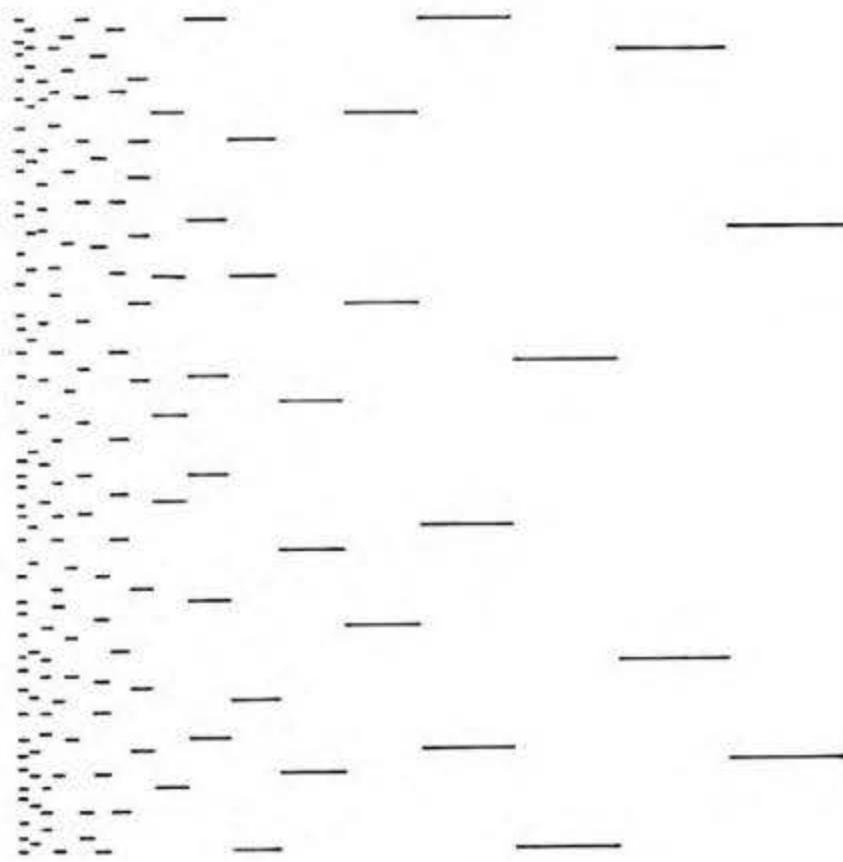
158 159 160  
Grid studies with the horizontal line.  
Subject: acceleration.



158



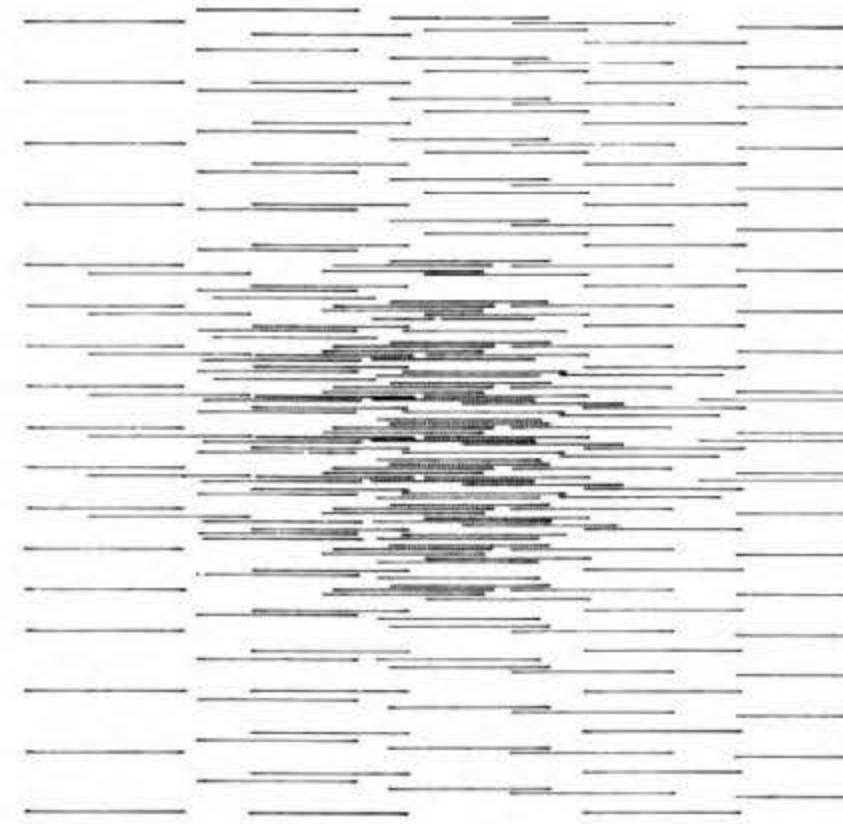
159



160

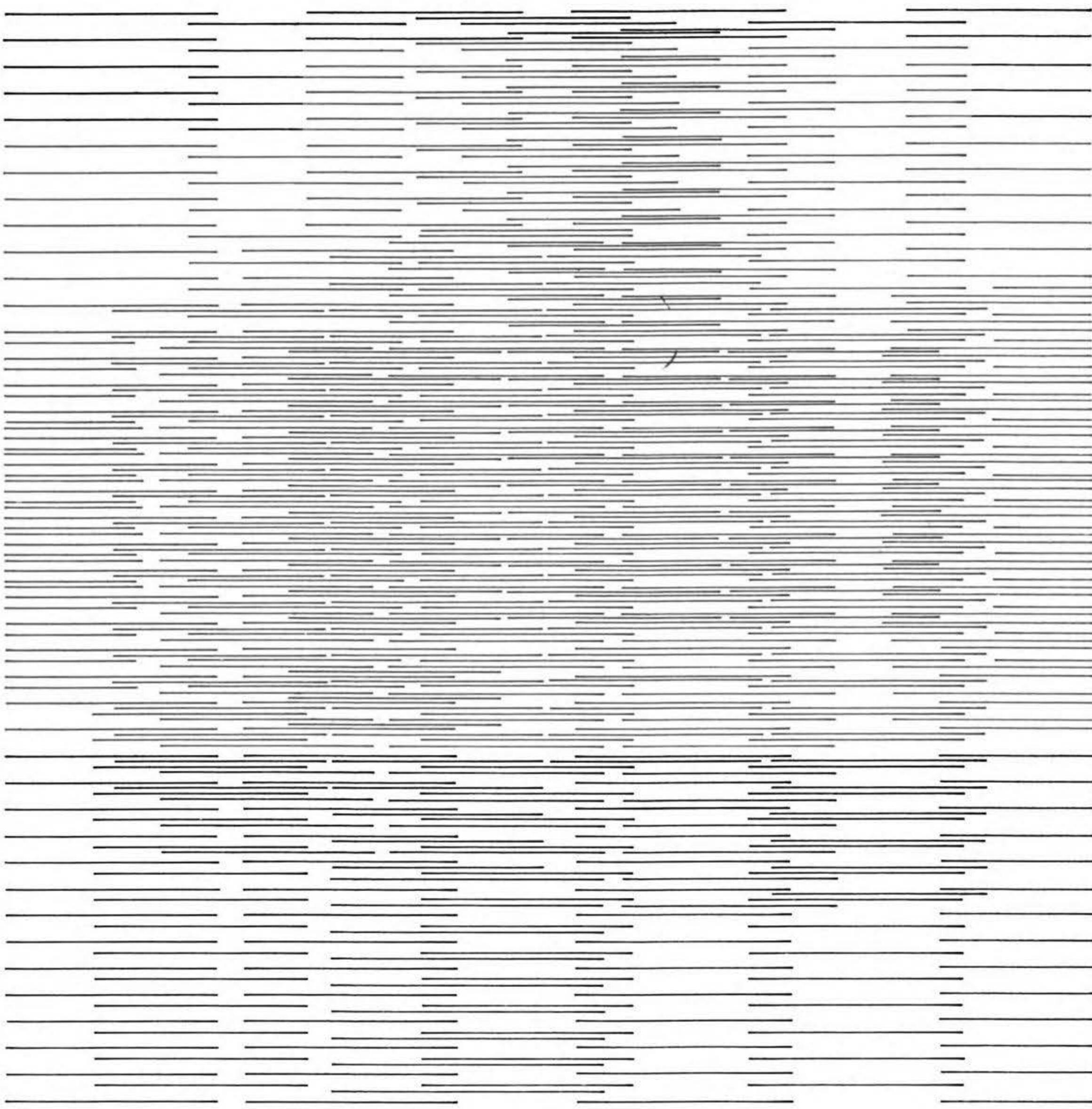


161



162

161 162 163  
Grid studies with the horizontal line.  
The overlapping of the lines and  
the graded values of grey thus  
obtained reinforce the impression of  
acceleration. At the same time an  
illusion of depth is created.

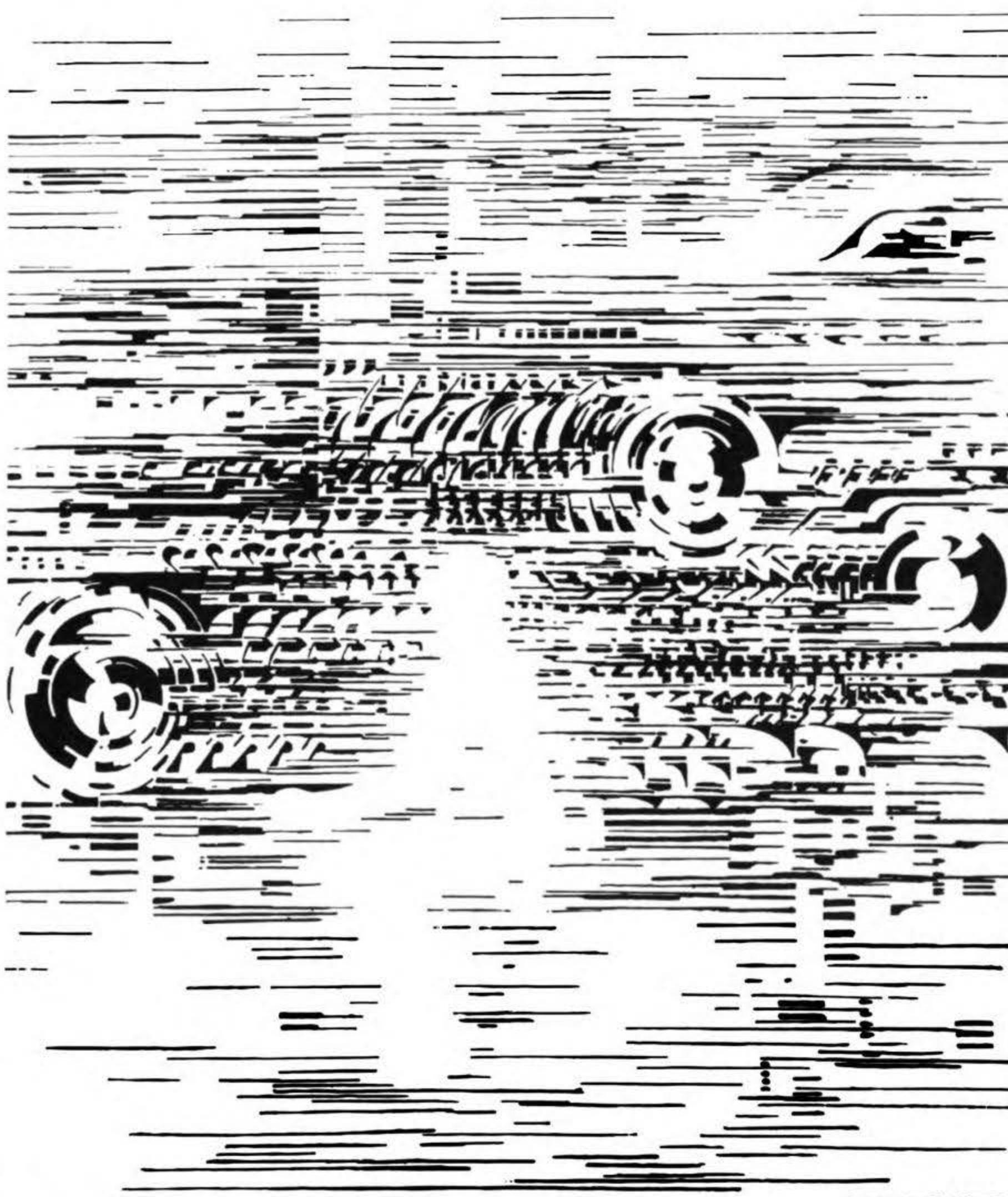


163

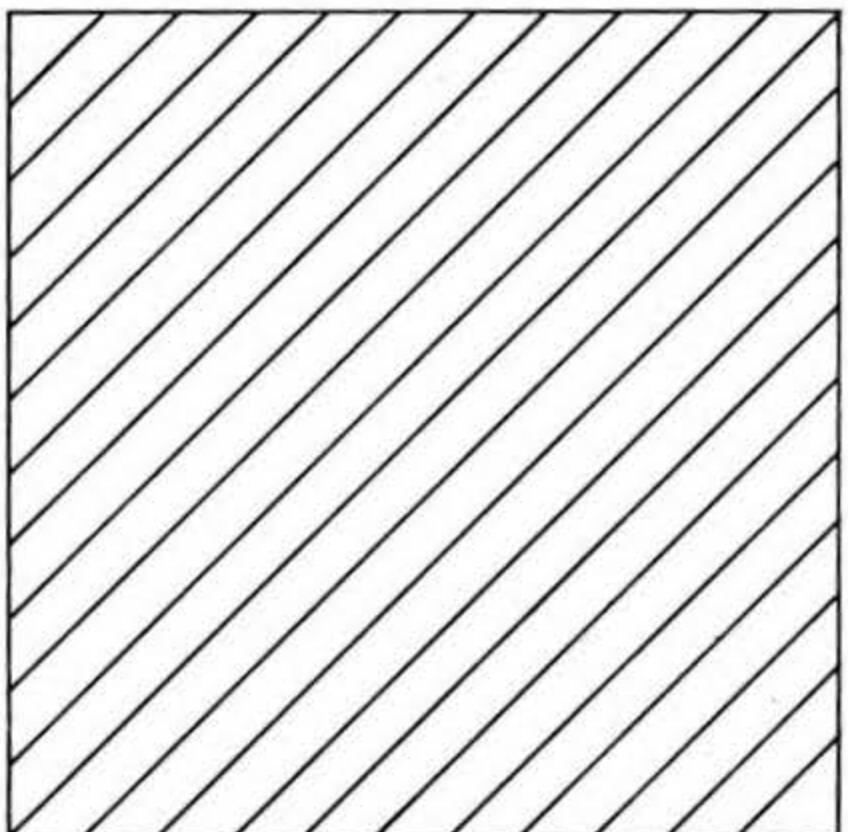
Mustermesse Halle 6 Geöffnet 1.-20. Juni  
14-17.30 Uhr, sonntags geschlossen, Eintritt frei

# Kinderverkehrsgarten

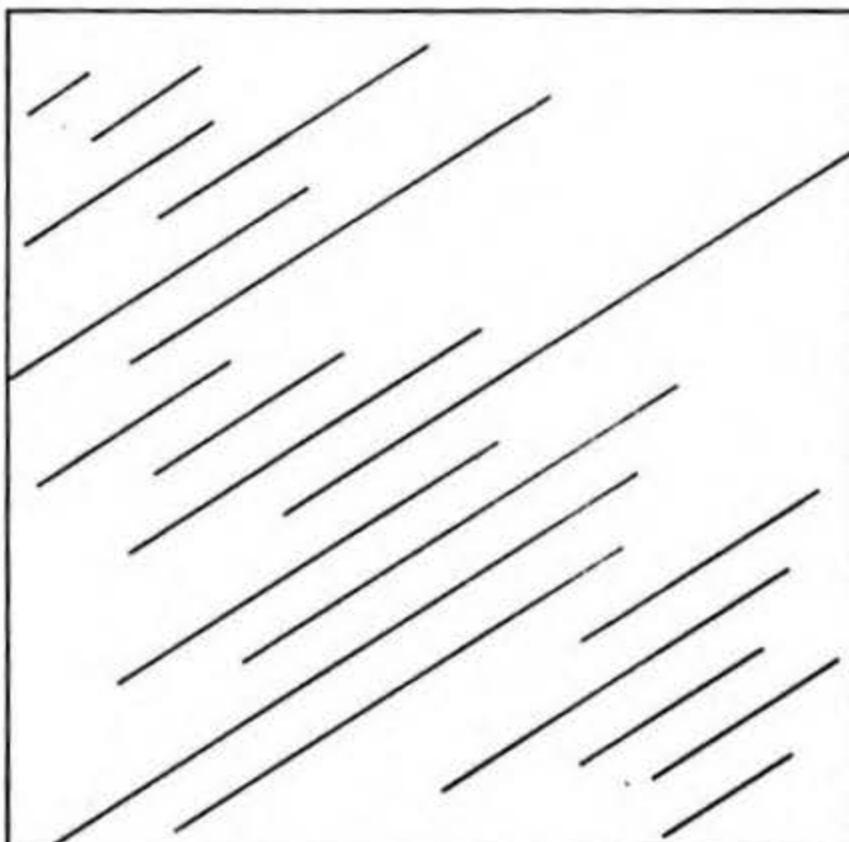
164  
Poster for children's traffic school  
(Drawn on film)



164



165

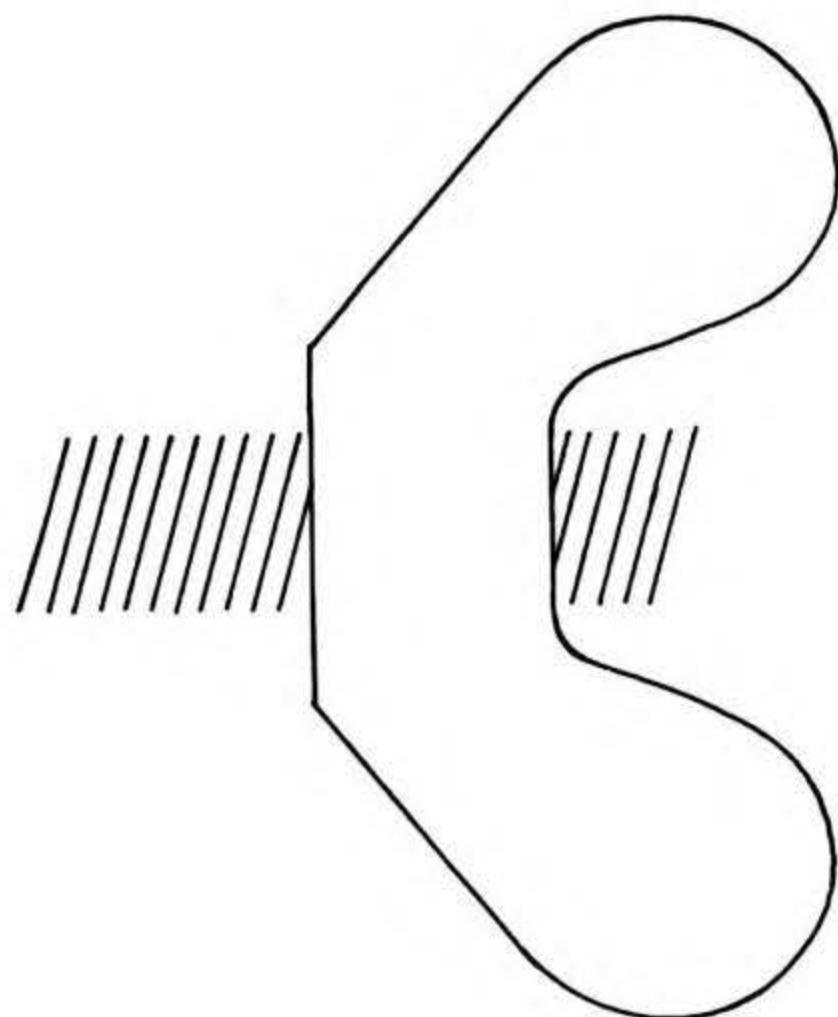


166



167

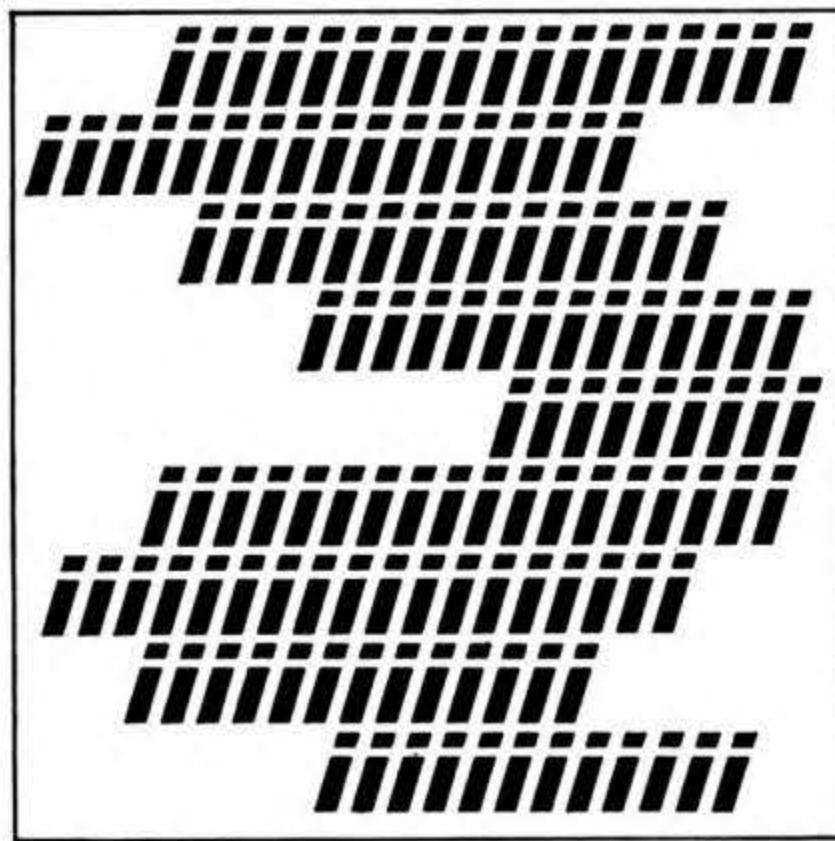
165  
The pronounced slant of the line gives it dynamic qualities.  
166 167  
The impression of dynamic force is still further enhanced when the lines are of unequal length or placed with unequal distances between them.



168



169

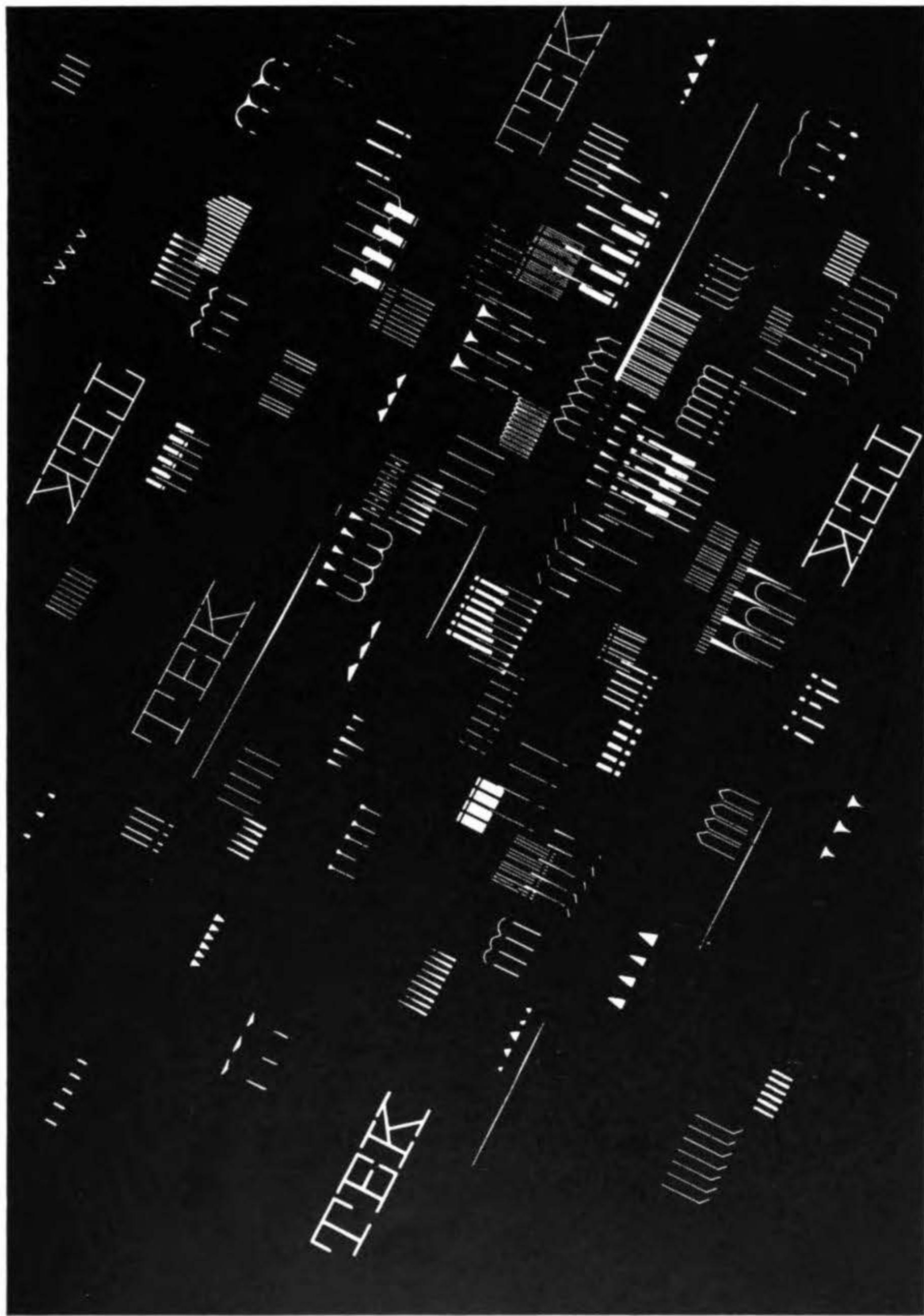


170

168 169  
The slant of a regular sequence  
of lines evokes turning sensations.  
In No. 169 the principle of the double  
function already employed in No. 132  
is taken a step further.  
170  
Study with slanting letters



172  
Poster for tooth-brushes  
(Drawn on film)



172



173

174  
Variation of No. 153. The inclined position of the objects gives added life to the composition.

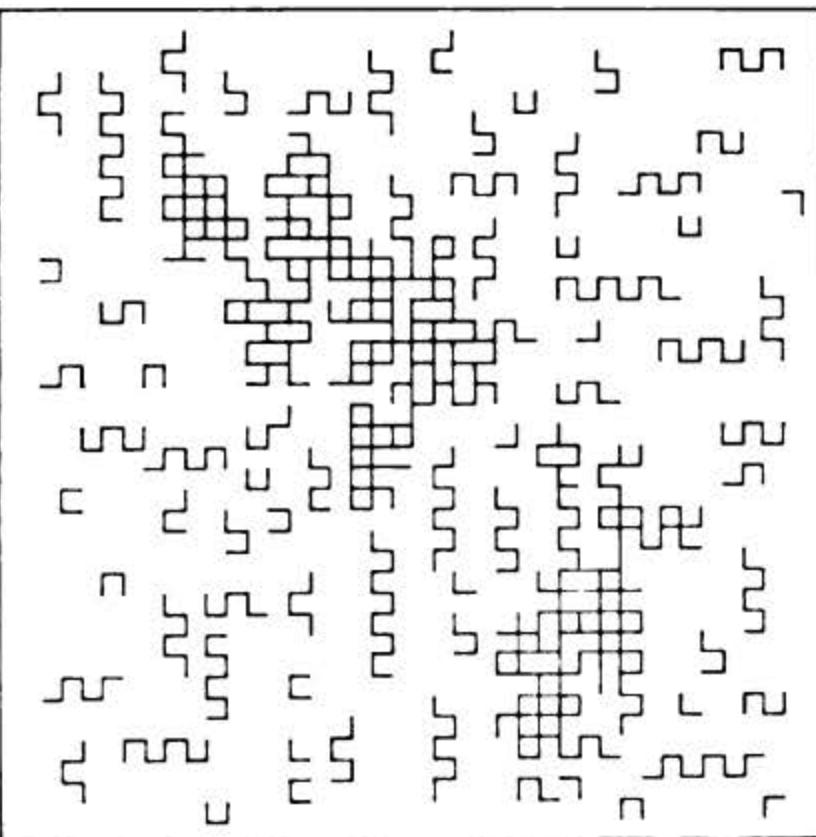


174

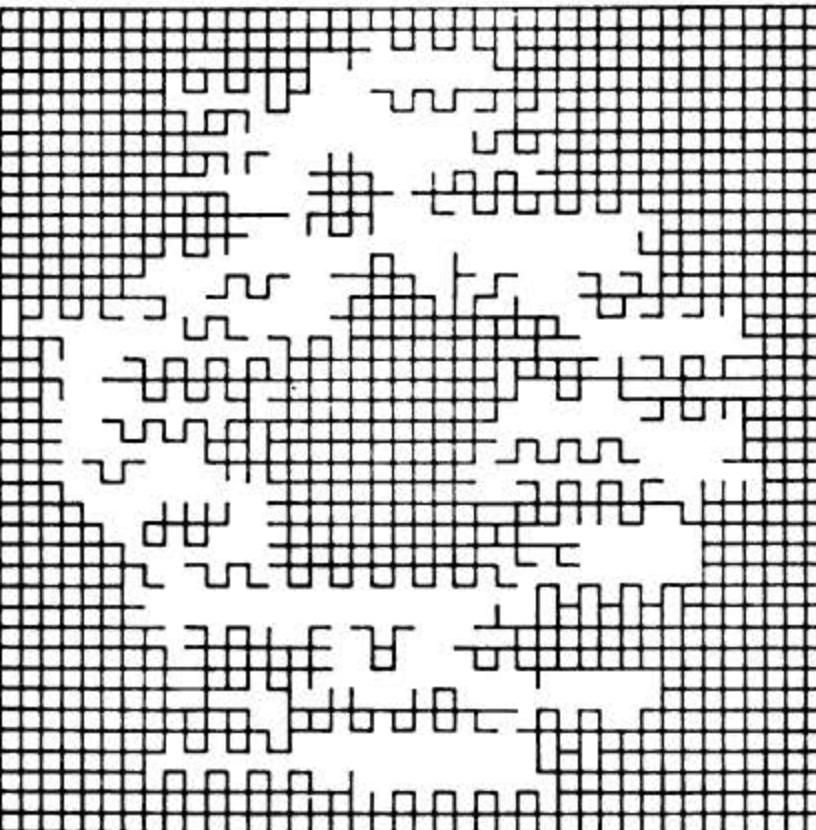
175 176 177 178 179 180

181 182

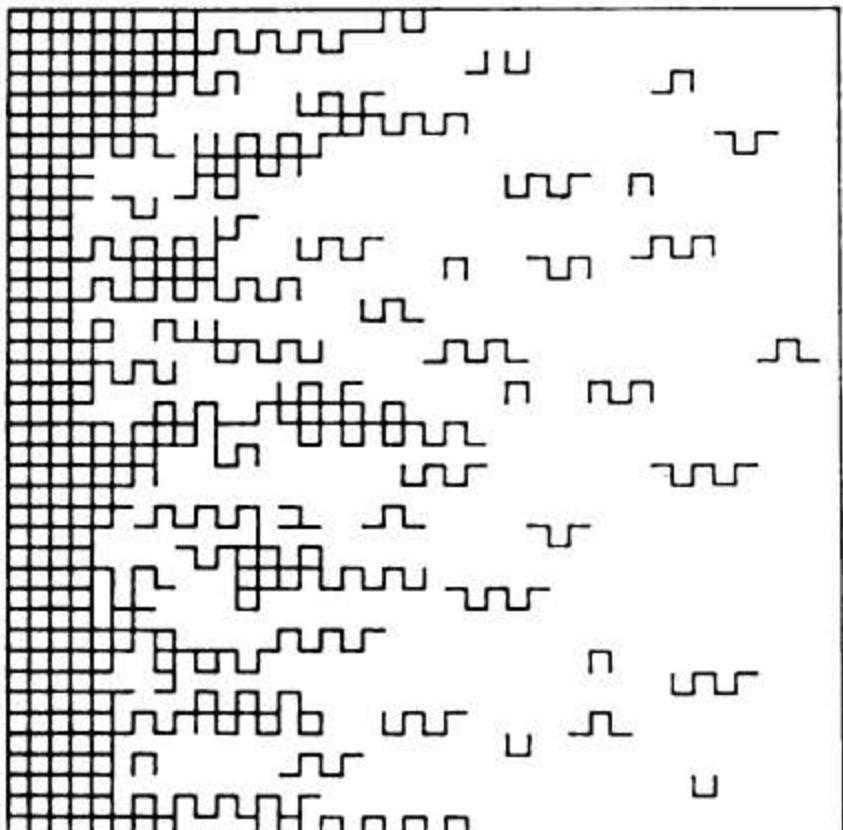
Previously the studies have been based initially on the autonomous line. Now a new feature is introduced as vertical, horizontal and oblique lines are made to meet (angle). In these grid studies the most original structures are created almost spontaneously.



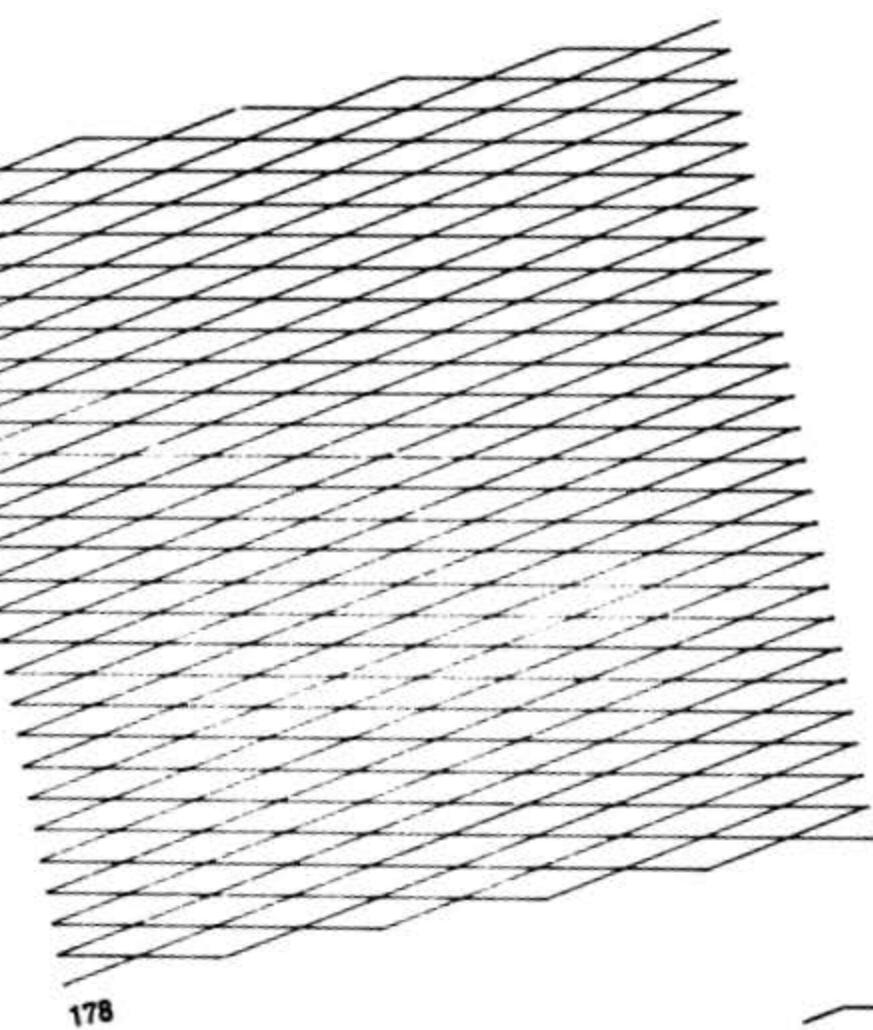
175



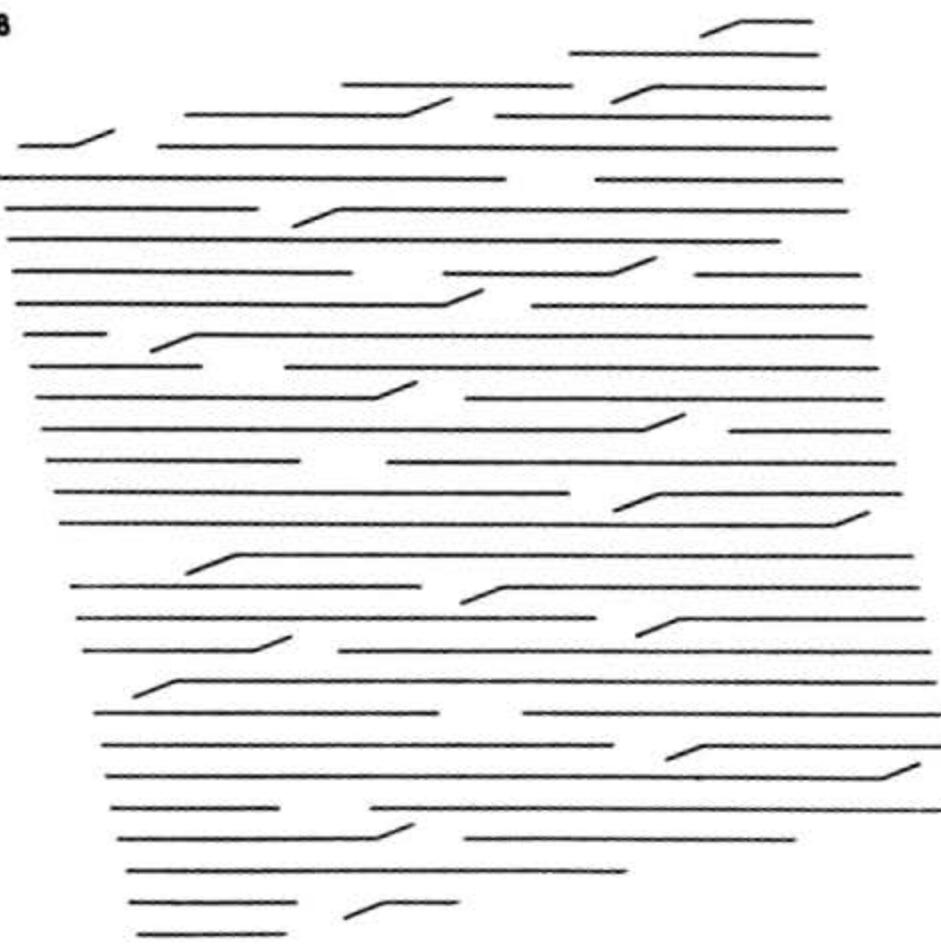
177



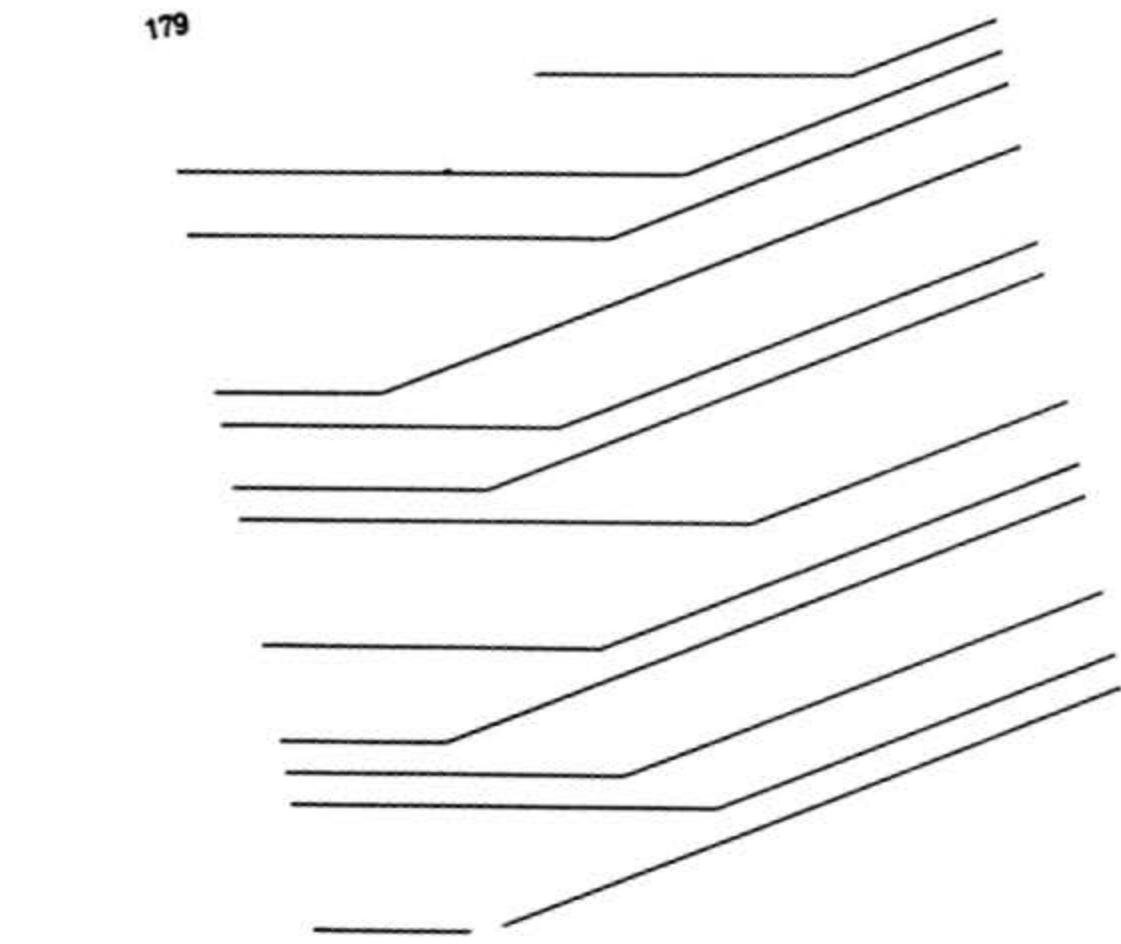
178



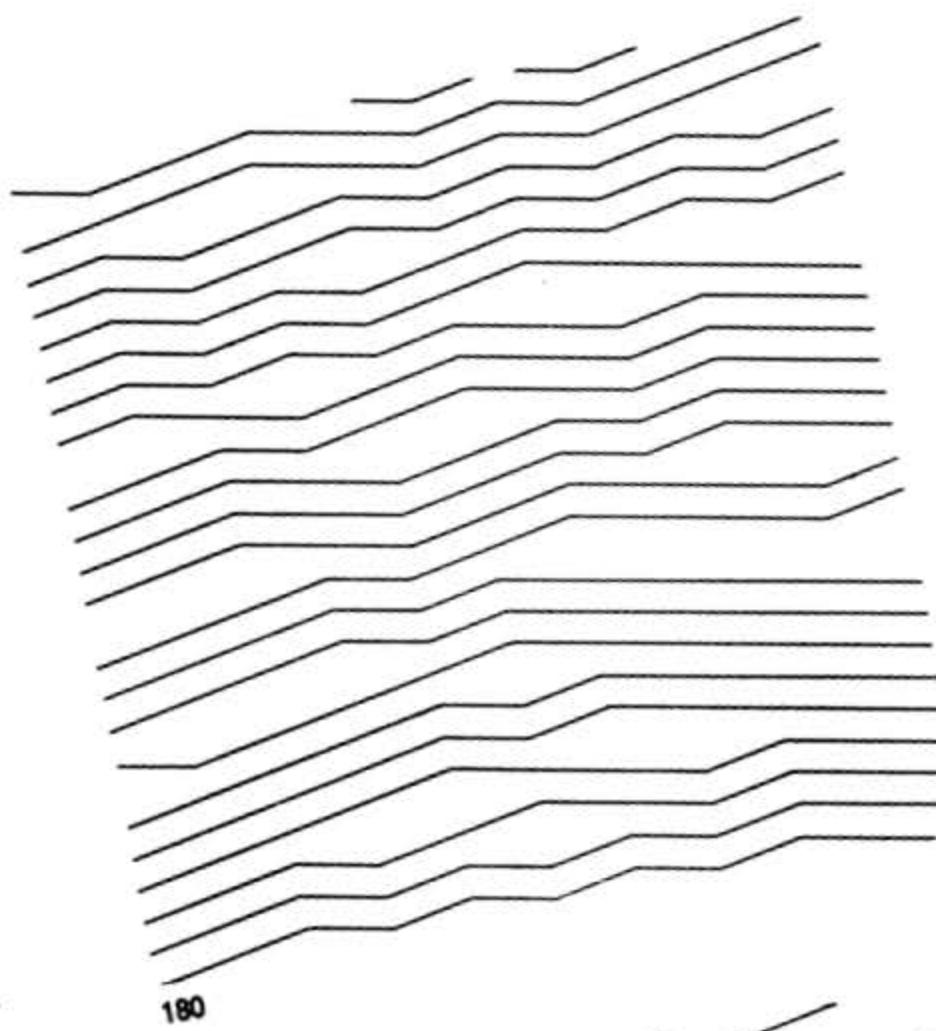
178



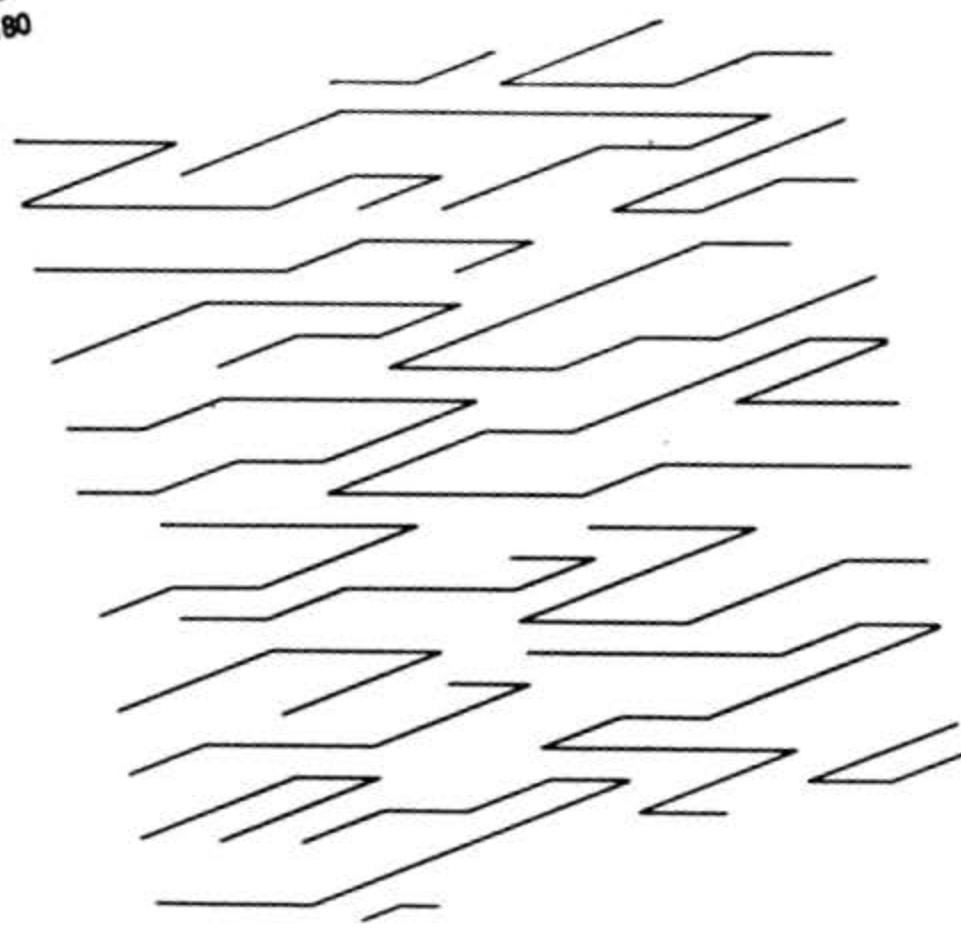
179



181



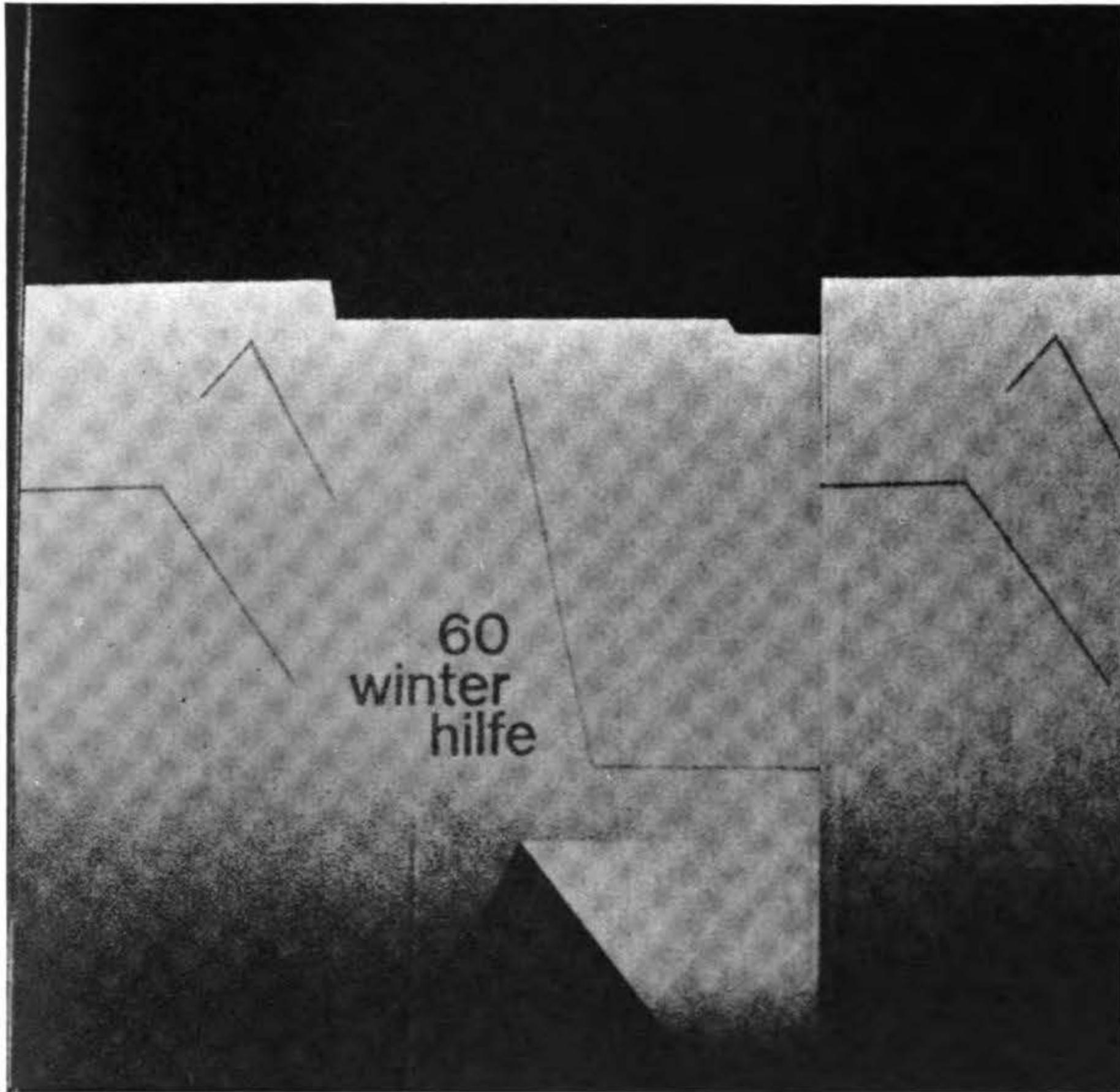
180



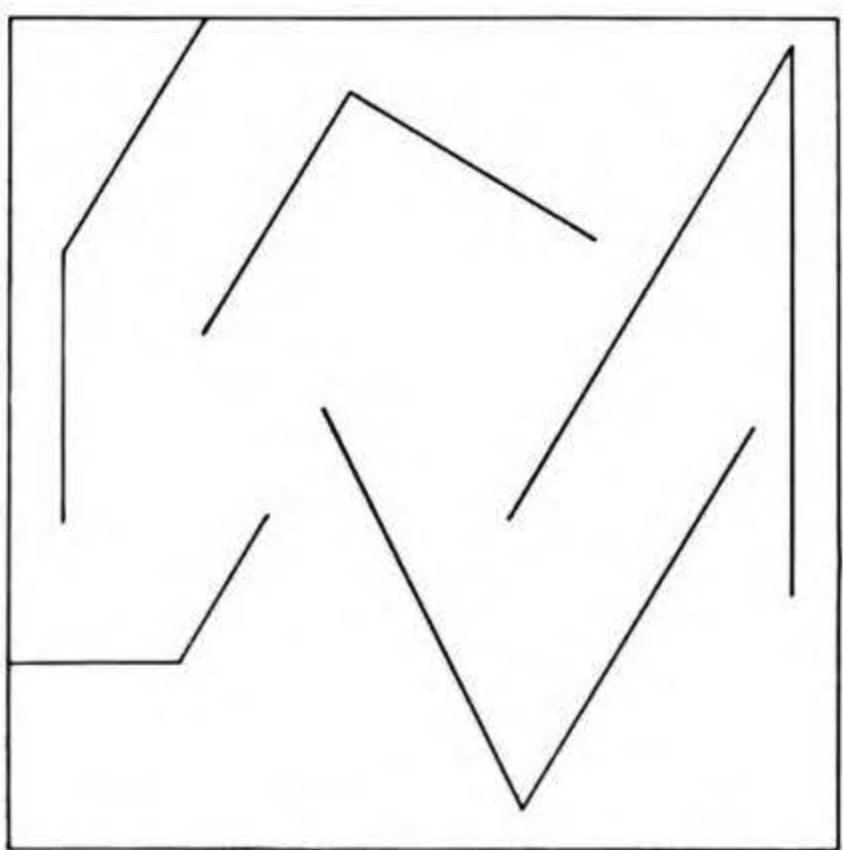
182

109

183  
Poster for "Winter Aid" (Lithograph)  
184  
Study with angles of 30°, 45°,  
60°, 90°, 120°

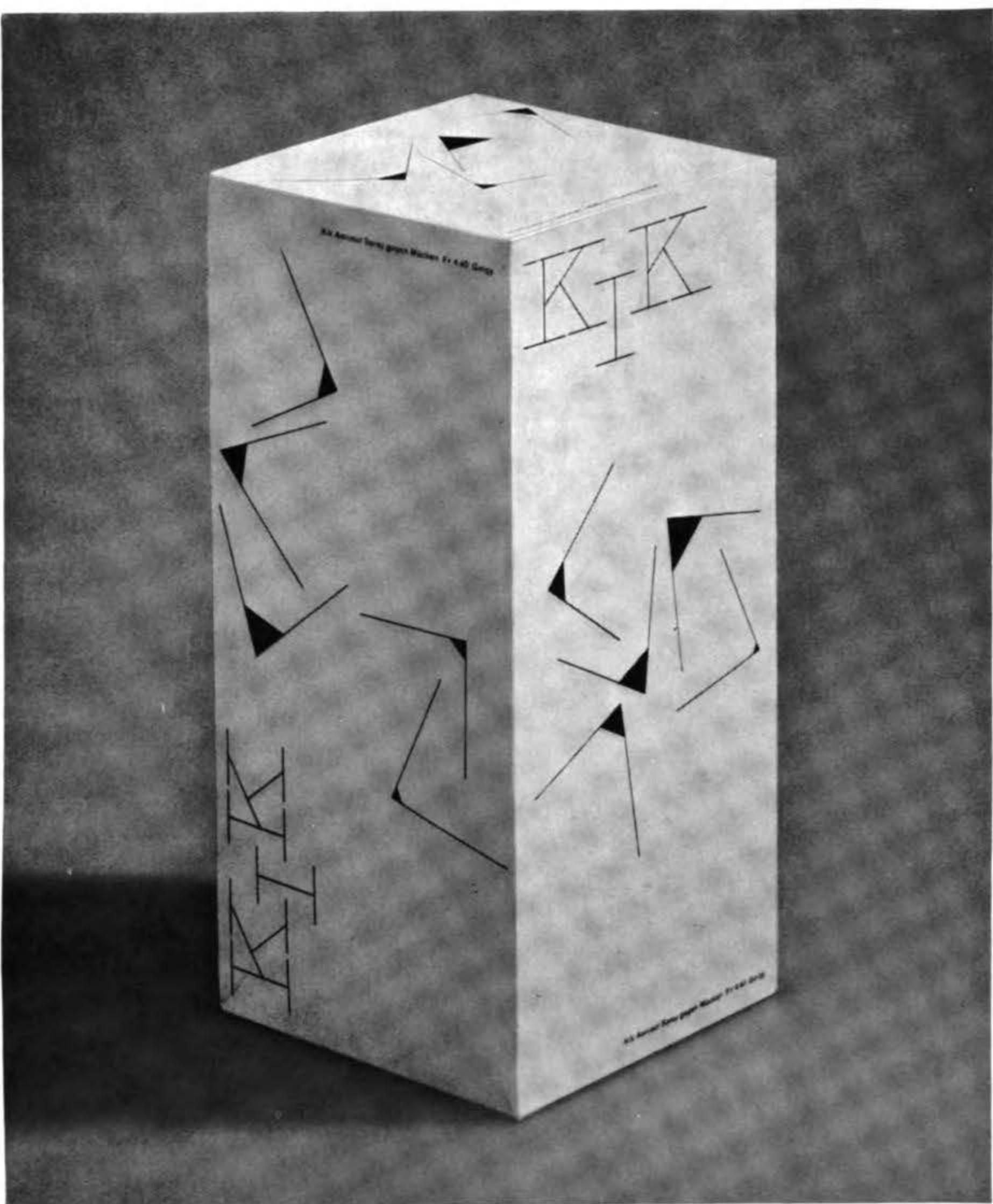


183



184

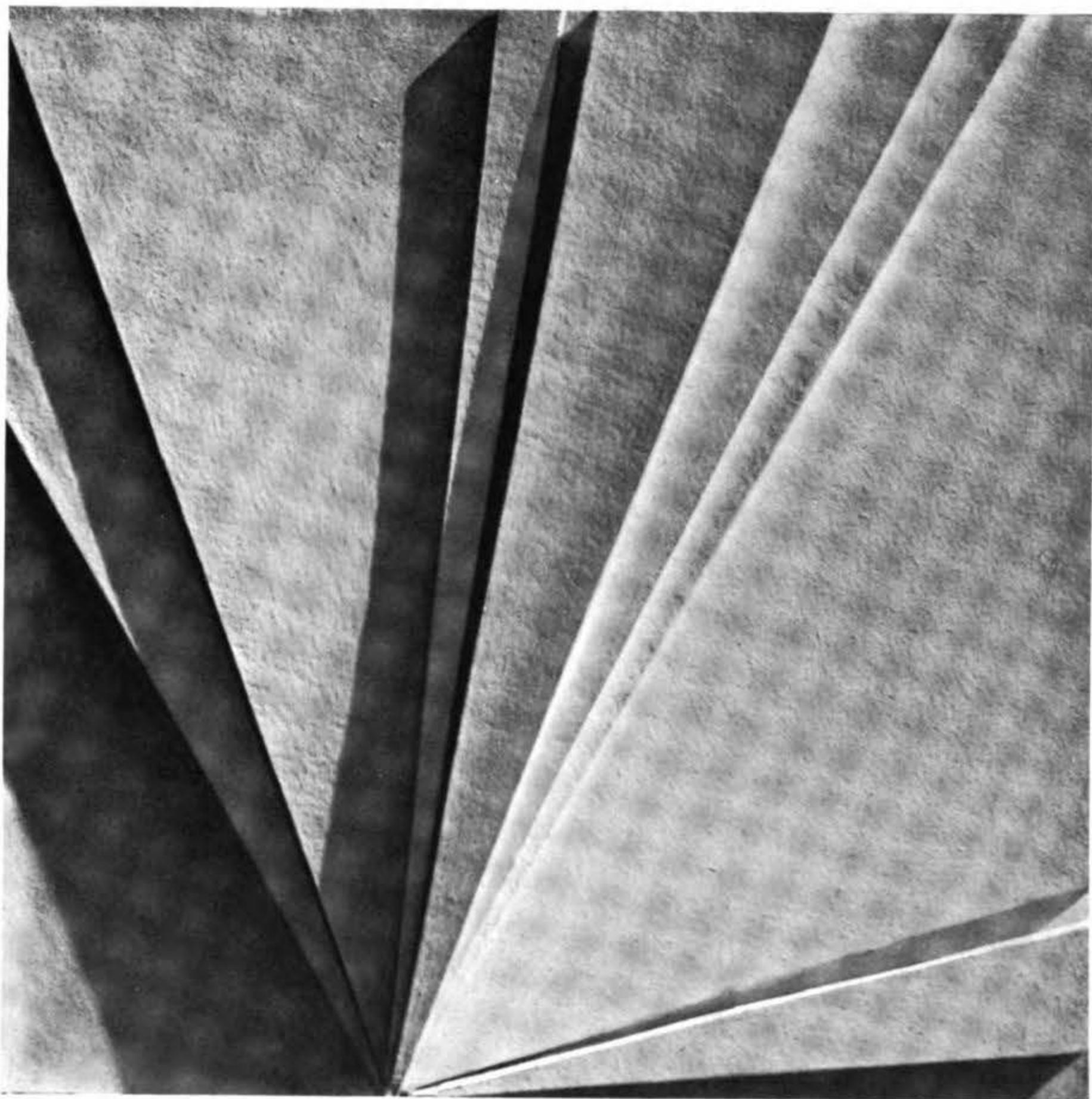
185  
Box for insecticide. The actual sizes of the various angles on the lateral faces of the cube alter depending on the viewpoint of the onlooker. In this particular instance the illusion of swarming insects is intensified.



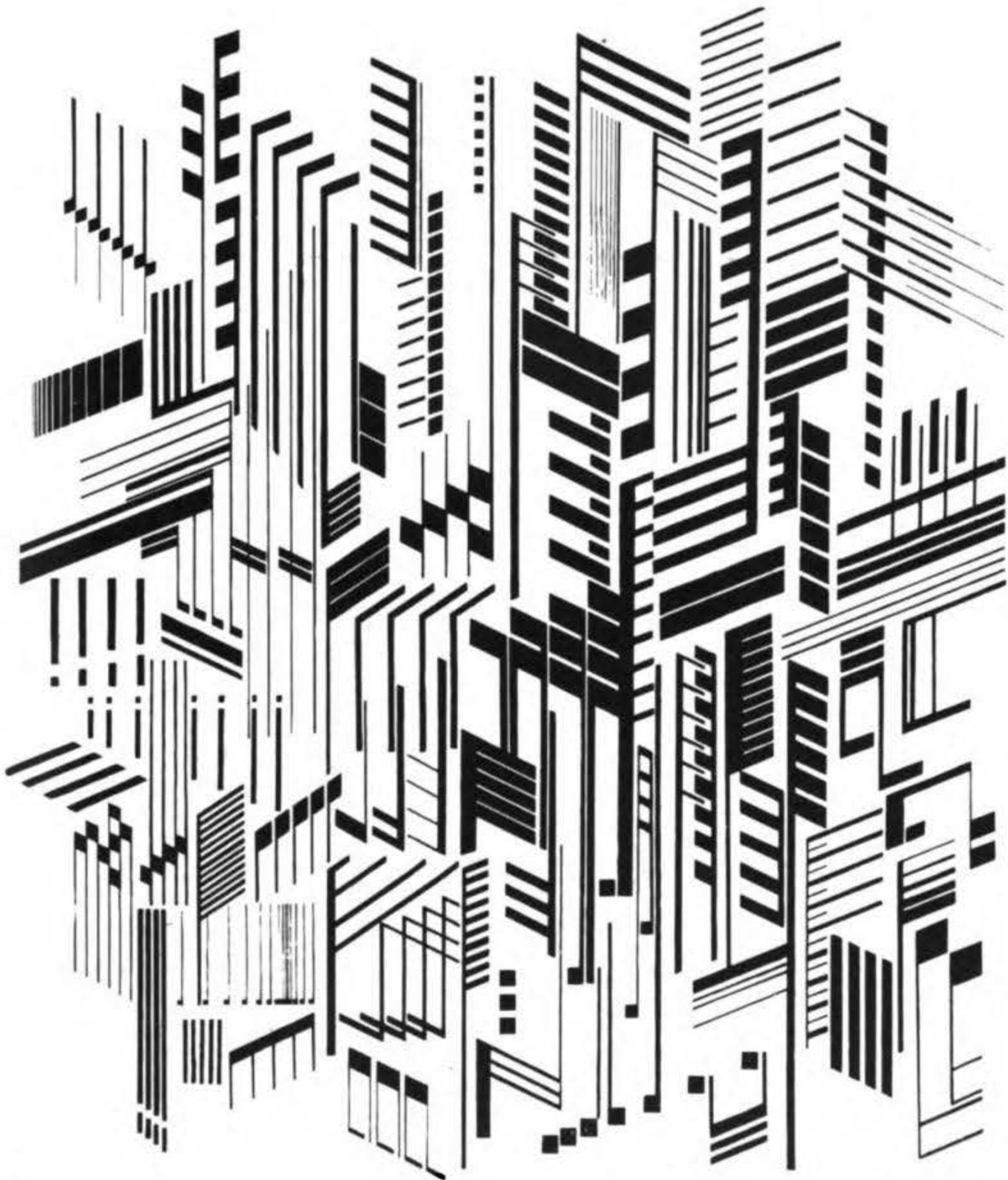
185

186  
Poster for "Winter Aid". The varying thicknesses of the legs of the angles create an impression of jingle, glitter and tingle.





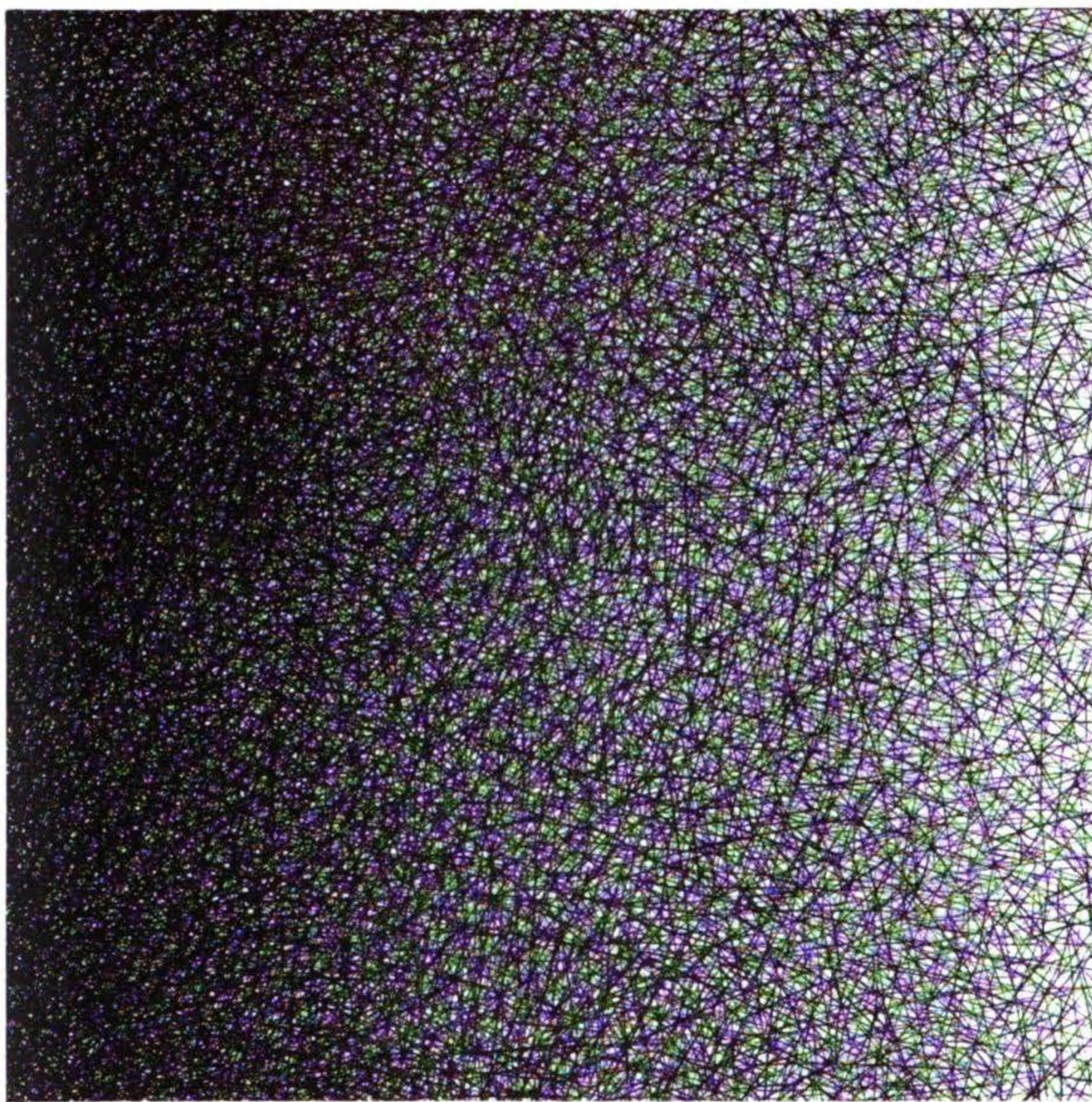
187  
Competition for an inn sign "The Sun". The various angles meeting at the center evoke the idea of rays. The impression is intensified by the play of light and shade. (Wood relief)



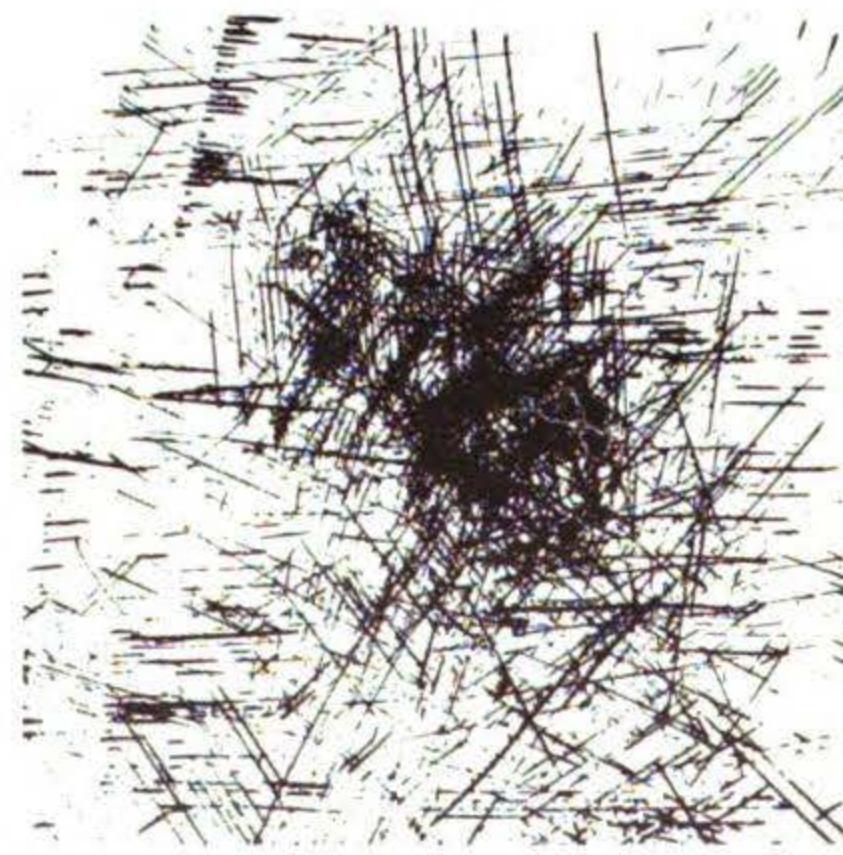
188  
Draft for a music poster. The various groups of angles interpenetrate.  
Associations with musical scores and sounds.

189  
Study with group movements.  
Angles, centers, turning motions,  
radiating powers form the basis of  
the exercise. (Drawn on film)



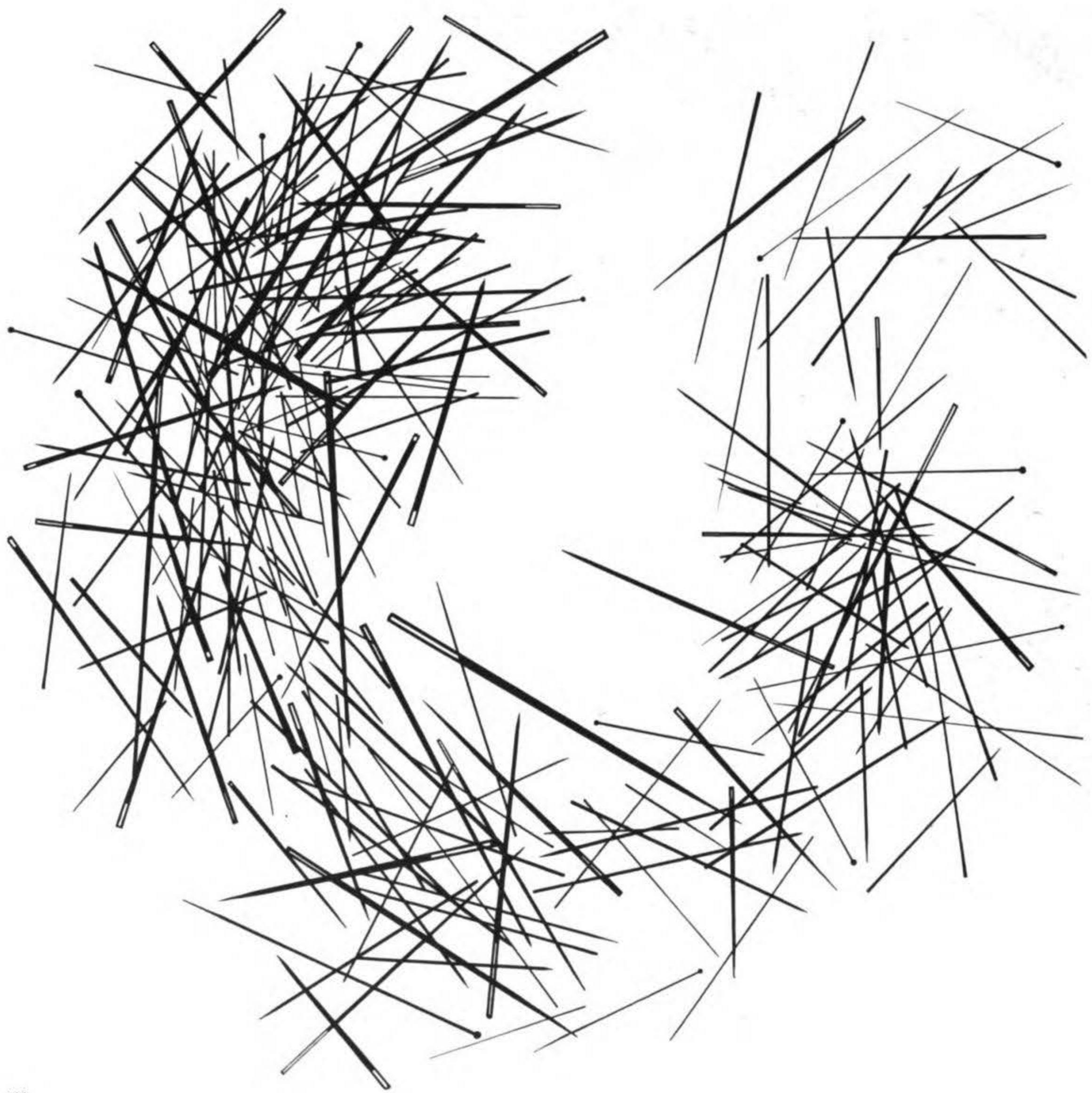


190



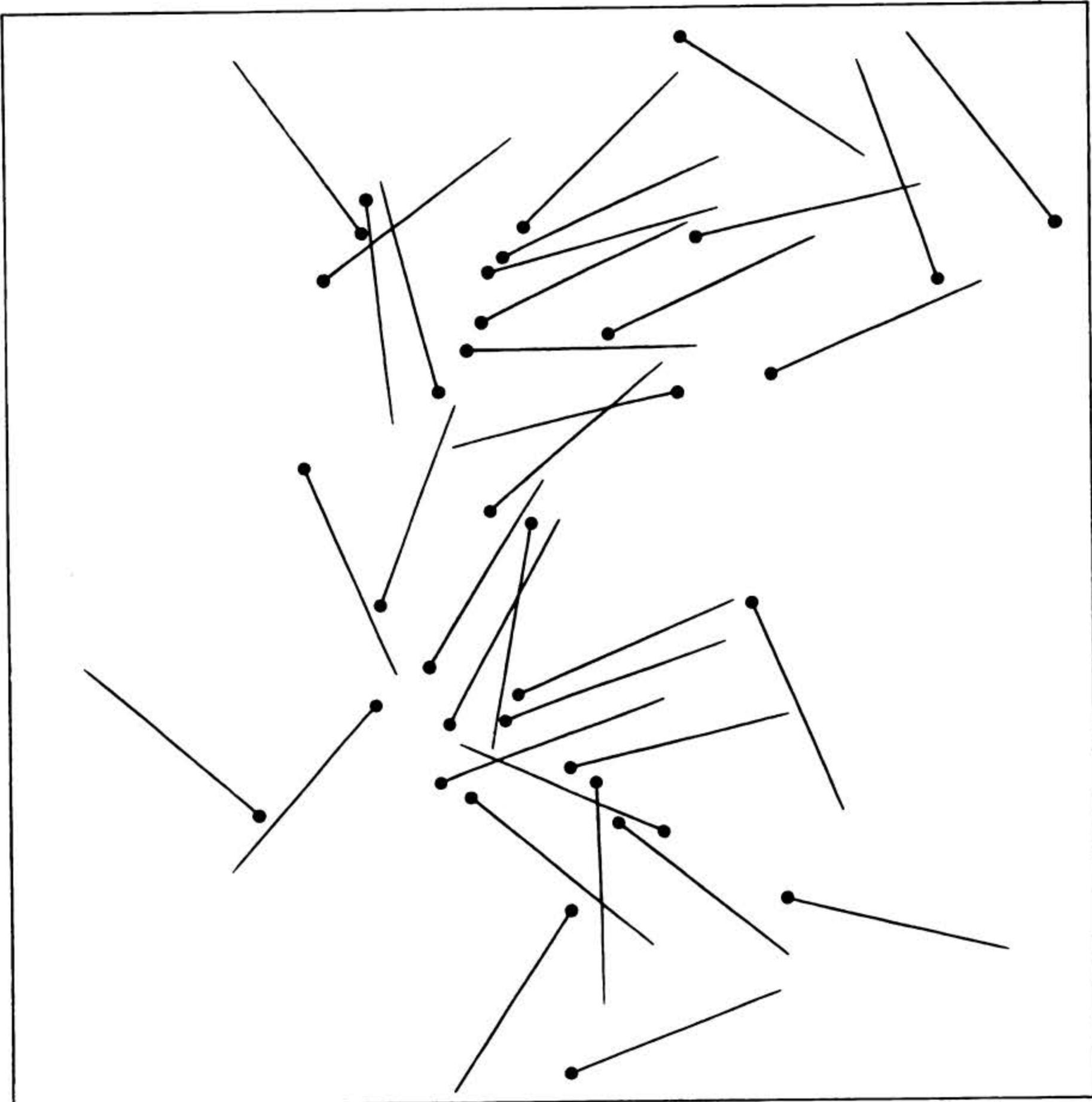
191

190 191  
Texture studies. The lines are condensed into a network. The direction of the individual line is lost.  
192  
Study with scattered needles

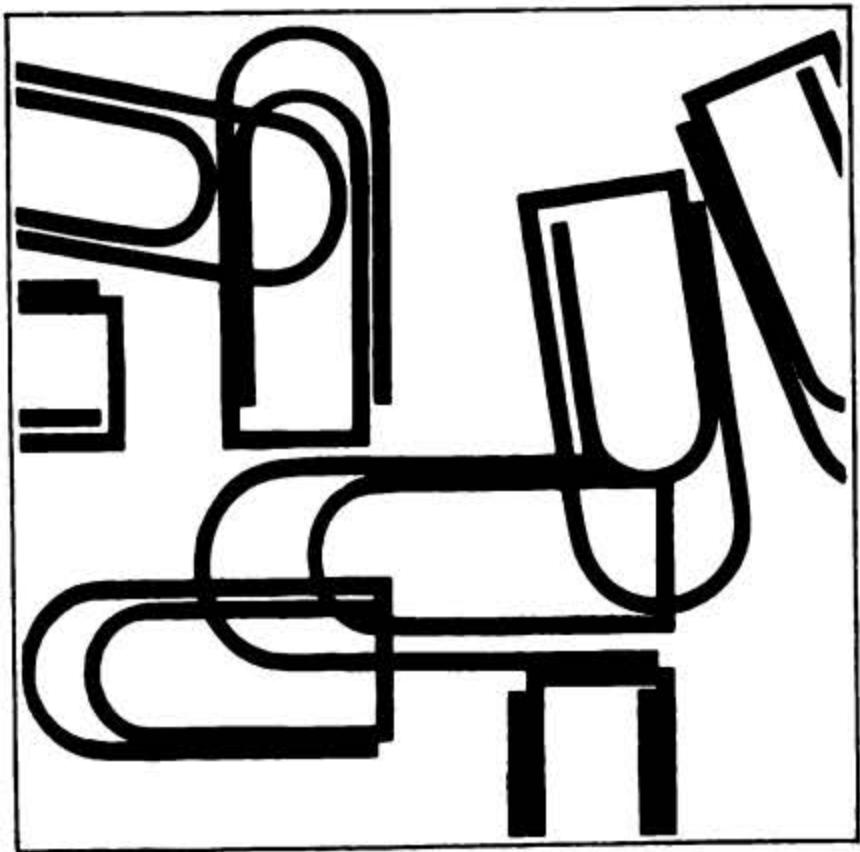


192

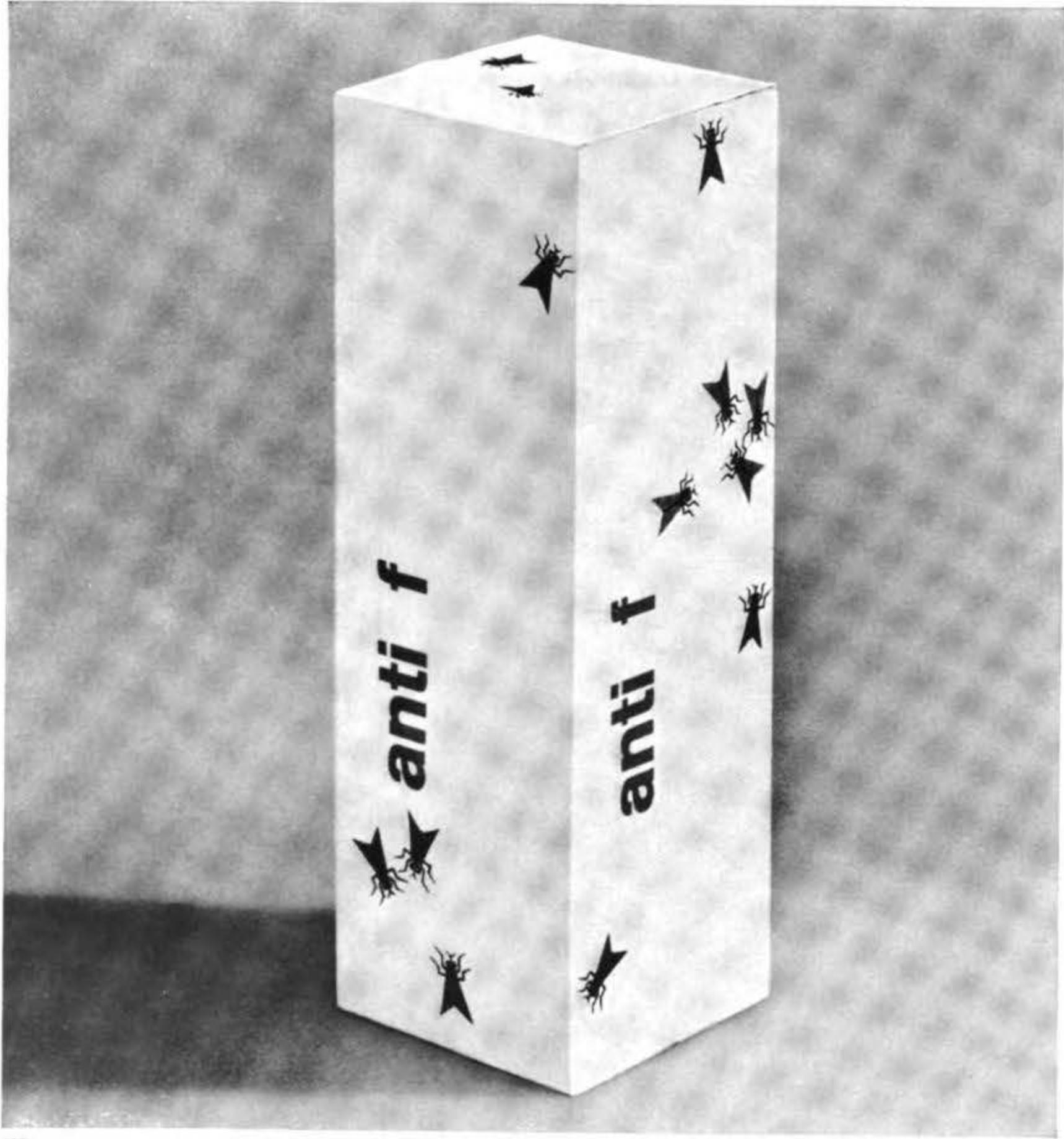
193  
Study with scattered pins  
194  
Study with scattered paper clips



193



194



195  
Box for fly-killer.  
Scattering exercise on a solid.  
196  
Advertisement for mosquito-killer

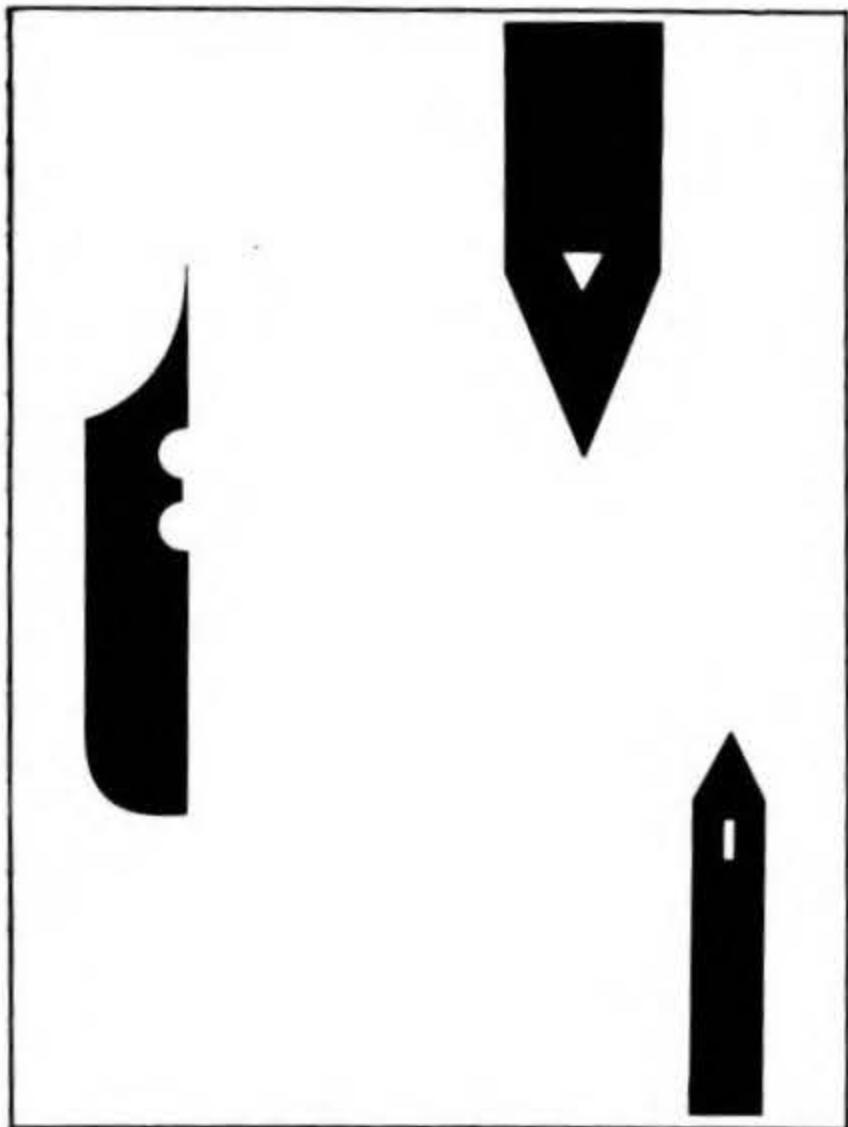
195



196



197



198



199



200

197 198 199 200  
Grouping exercises with pen-nibs.  
Themes: simple contrasted arrangement (198); loose scattering (199);  
densification (197); compaction (200).

201  
Design for an ant-killer box.  
Wrapper unfolded flat.  
202  
View showing two sides of the box



201



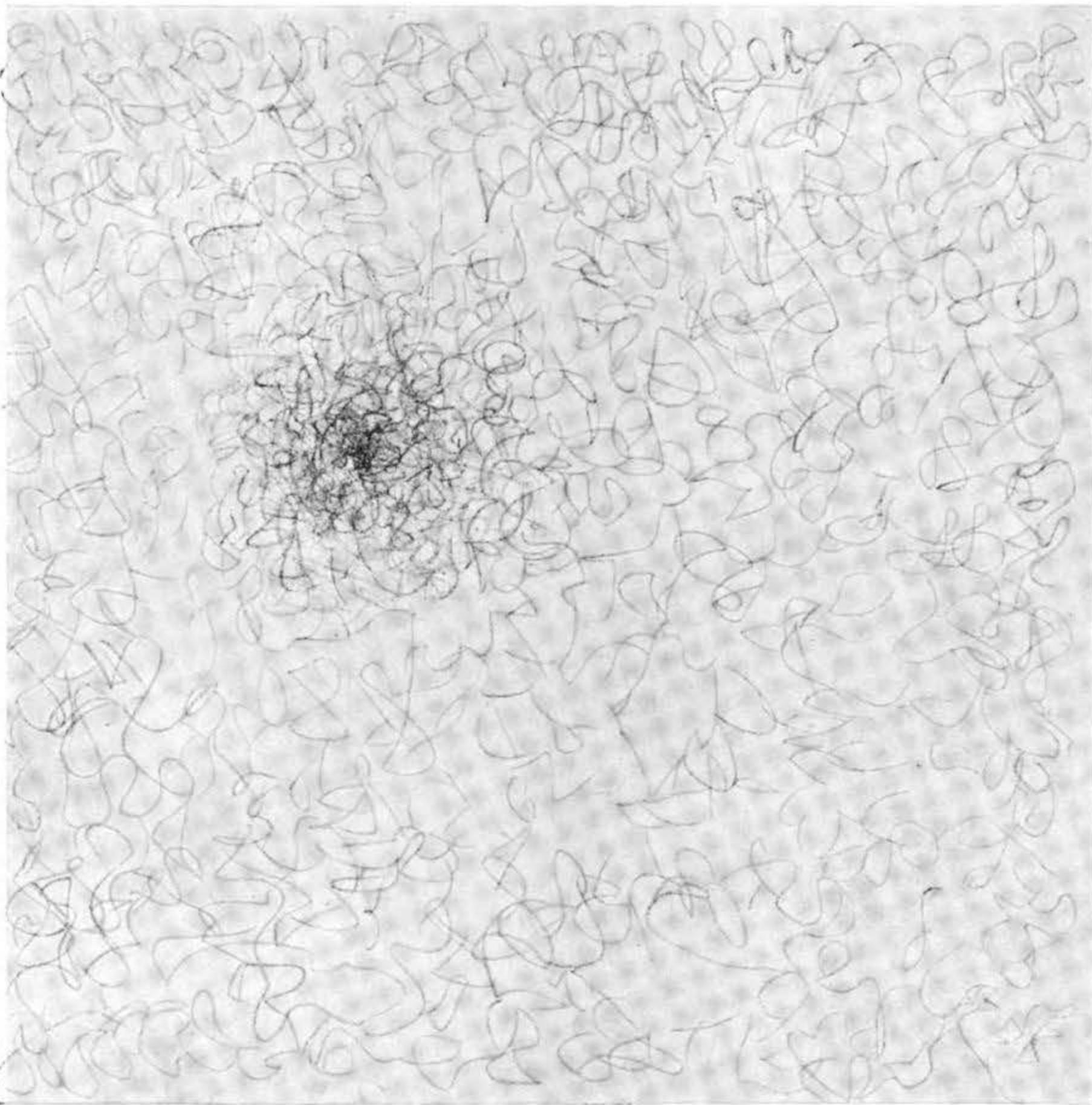
202

203

Side of the box. In the previous studies in densification the straight line formed the basis. Already in No. 197-200, and more pronouncedly still in this ant-killer box, the curved line has been added.

Neocid Geigy®





204

204  
Scribbling exercise. The surface is covered with uniform scribbling movements which start from a center and work outwards.  
(Chalk lithograph)

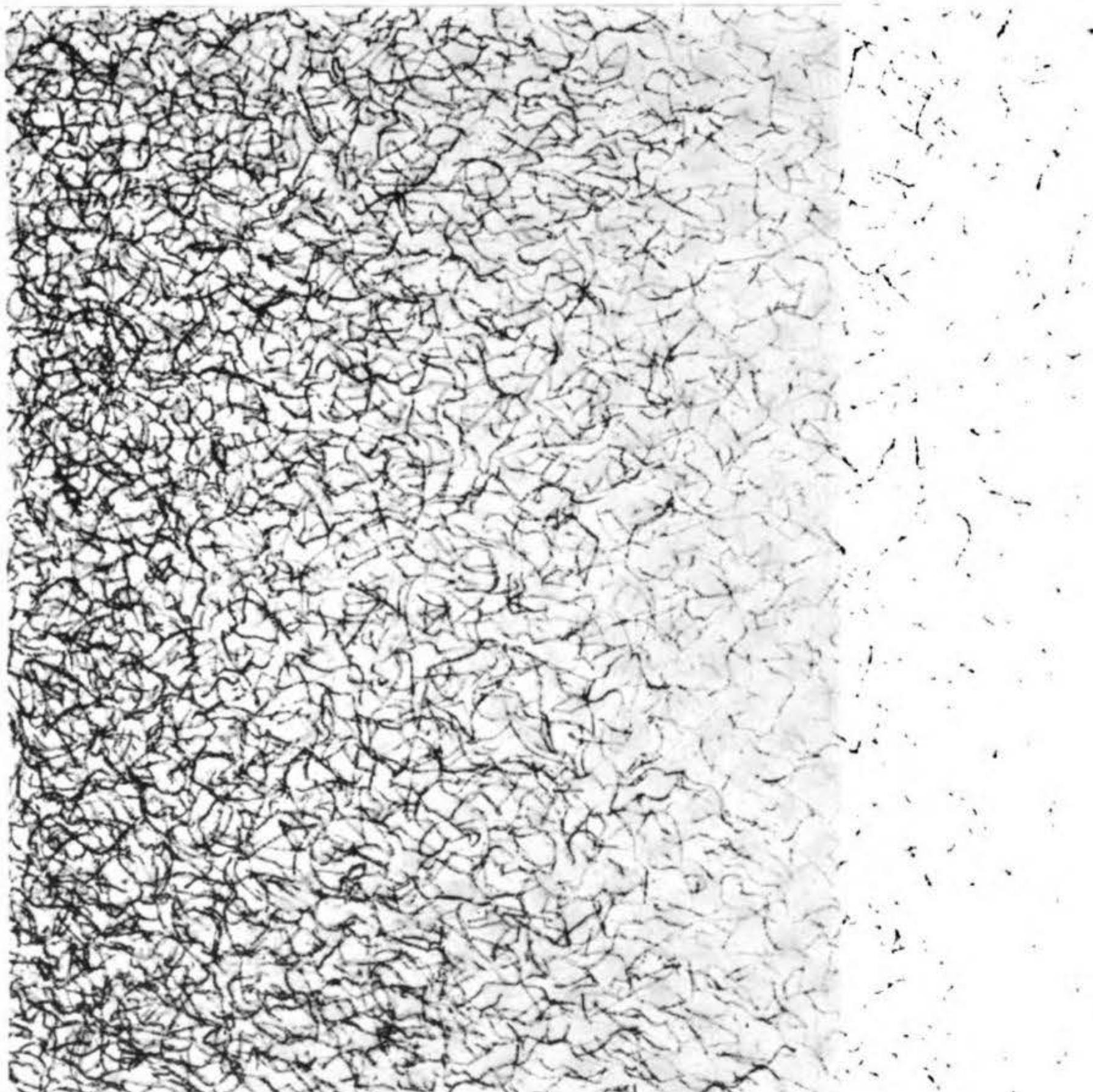
205  
Scribbling exercise with a hard brush (Lithograph)



205

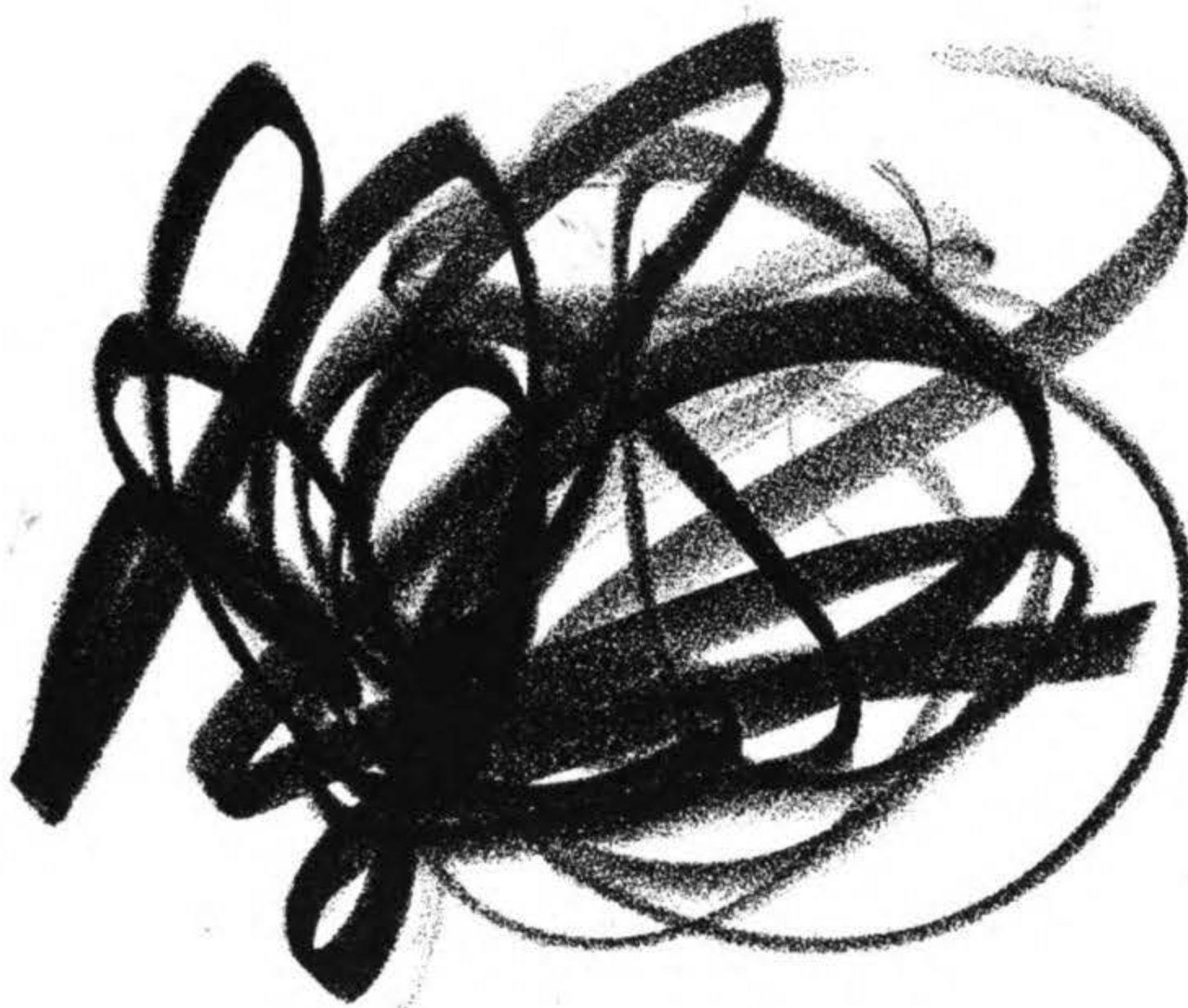
206

Scribbling exercise. The scribbling movements fade away from left to right. (Chalk lithograph)

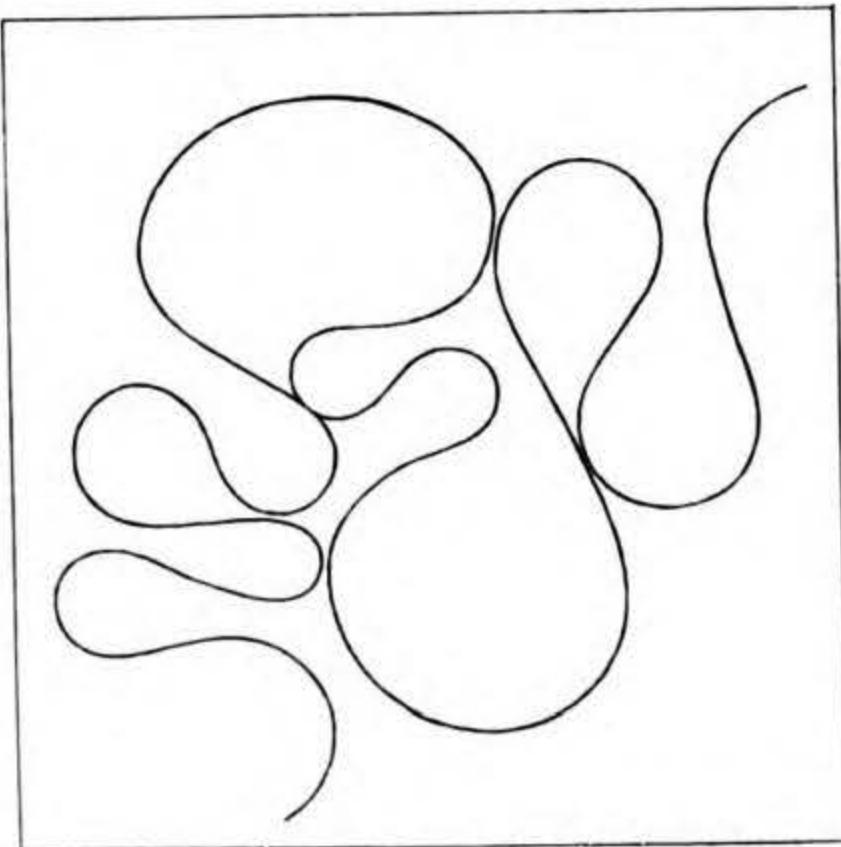


206

207  
Vigorous spontaneous movements  
with crayon (Lithograph)  
208  
Slow development of a winding line  
with a fine pen



207



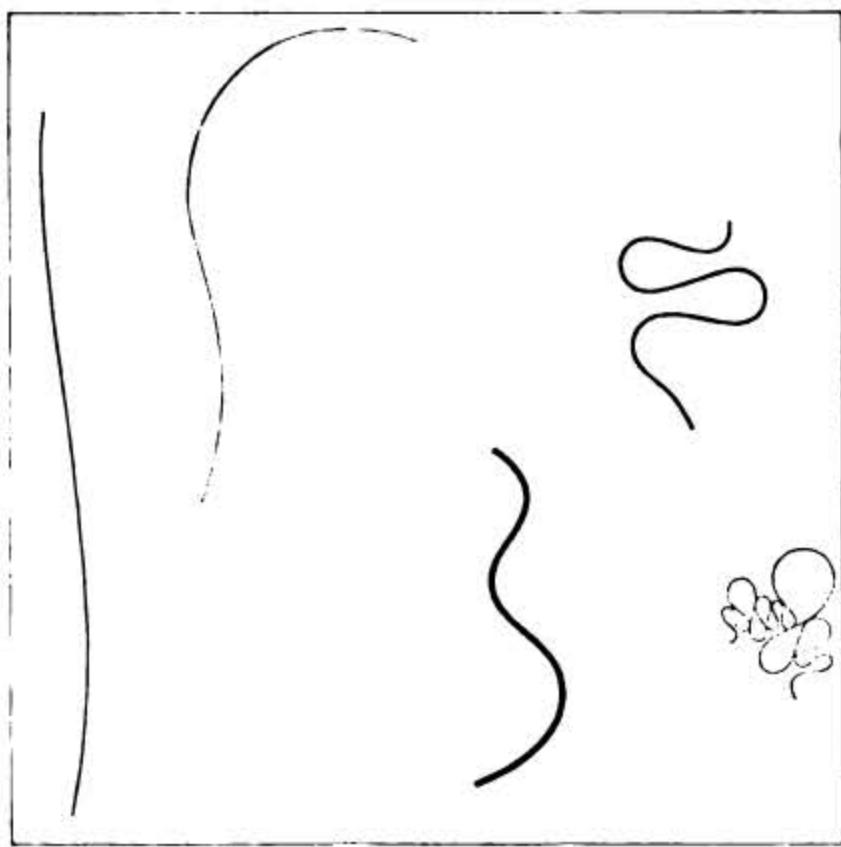
208



210 211  
Line exercises with paths of motion.  
In both exercises the thickness and  
curvature of the lines are varied.  
In No. 210 there is also a gradation  
of tone value.

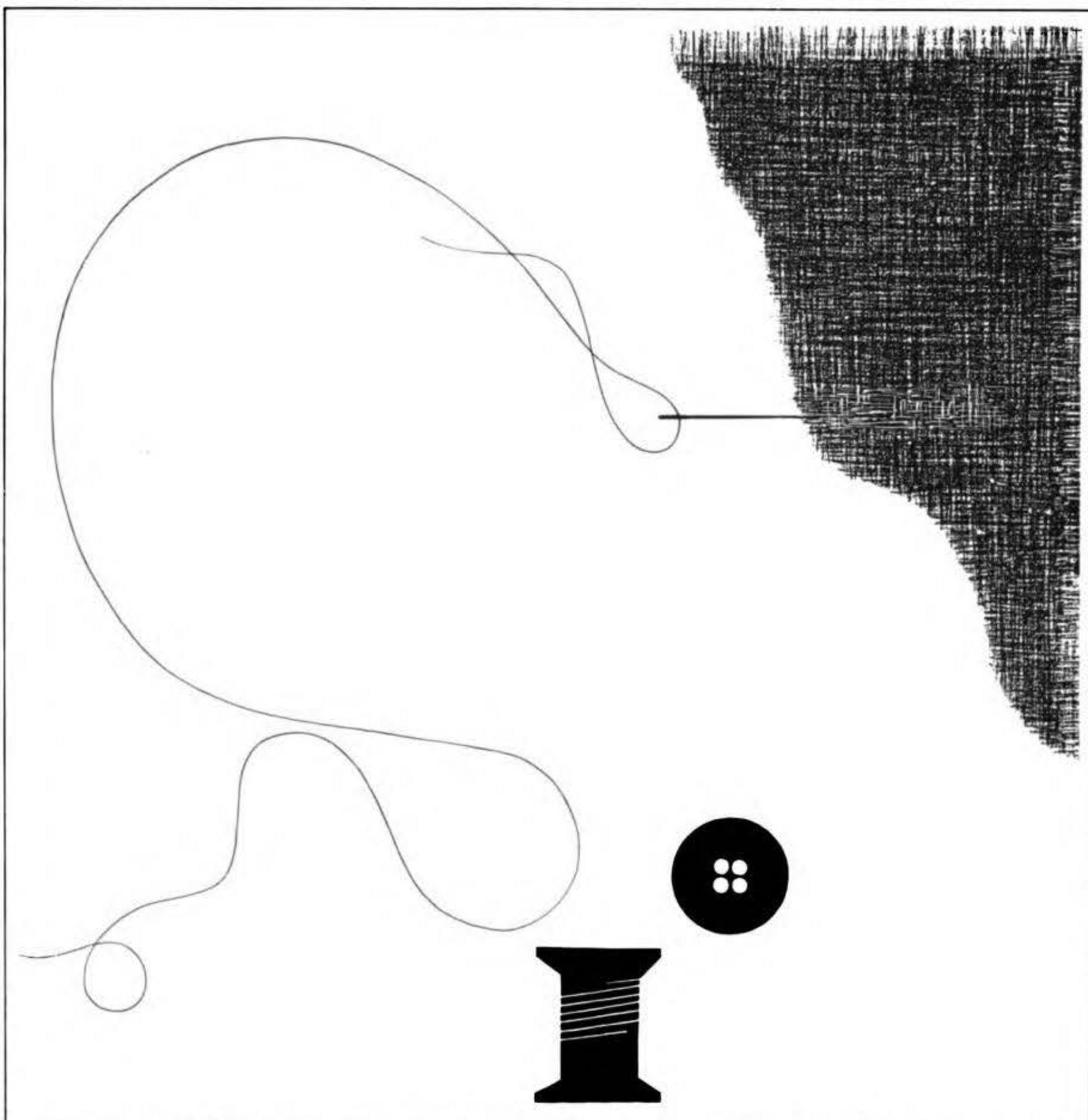


210



211

212  
Composition study, figurative

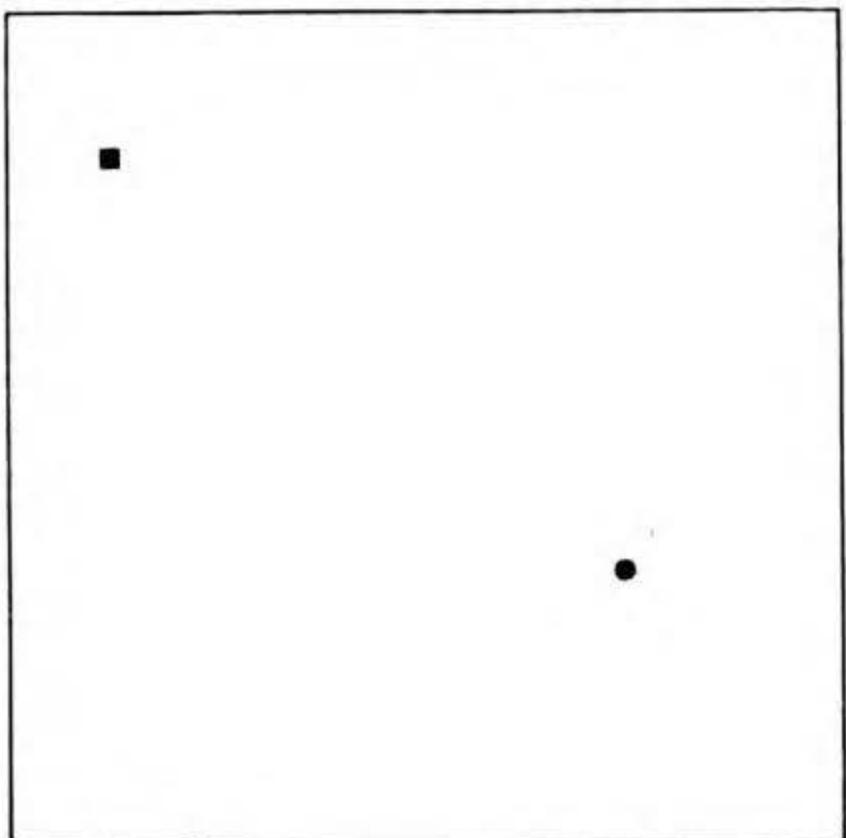


212



## **Confrontation**

213–218: Confrontation studies



213



214

213  
Because of their smallness and isolated position the two elements – round-square dot – do not appear as a contrasting pair.

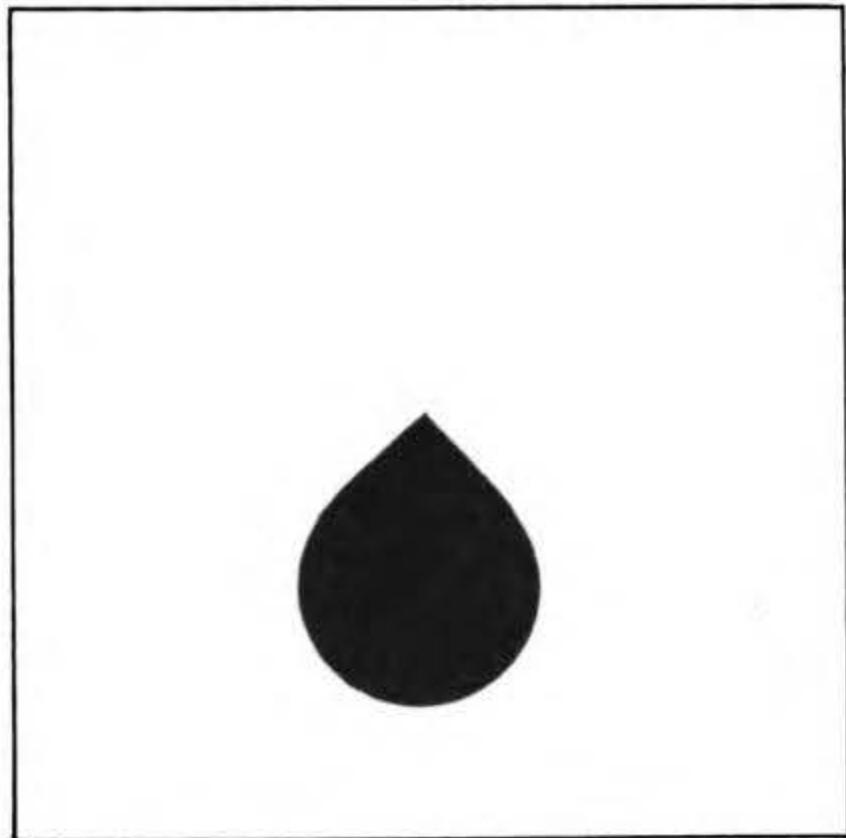
214  
The confrontation is made clear.

215  
The two elements merge from below and above.

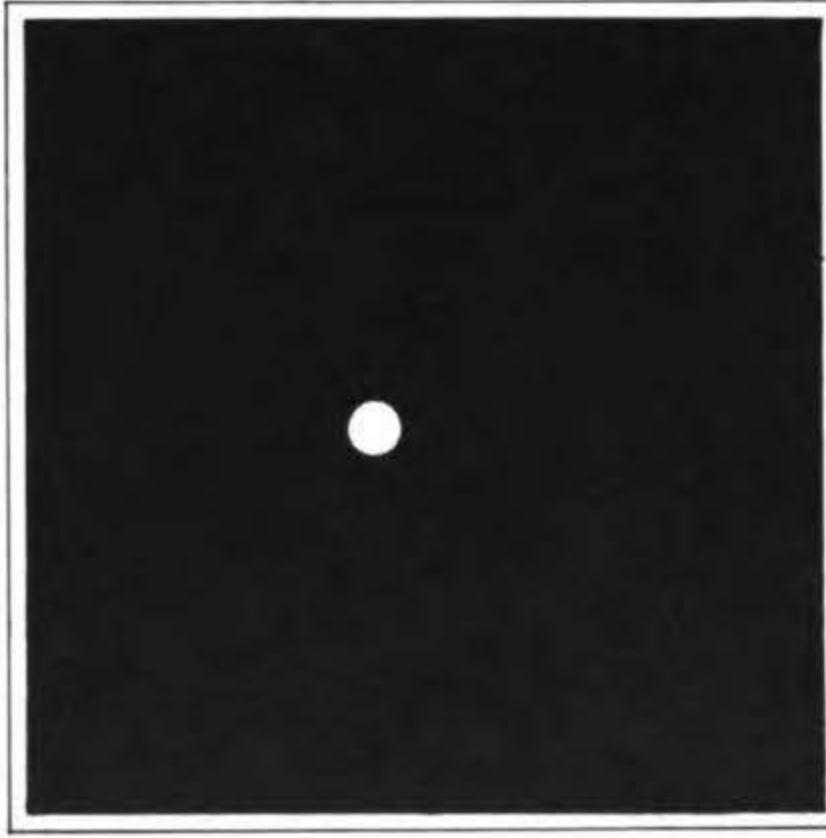
216  
The square dot expands to its utmost limit. The round dot dwindles towards its center.

217  
The two elements merge into each other form all four sides.

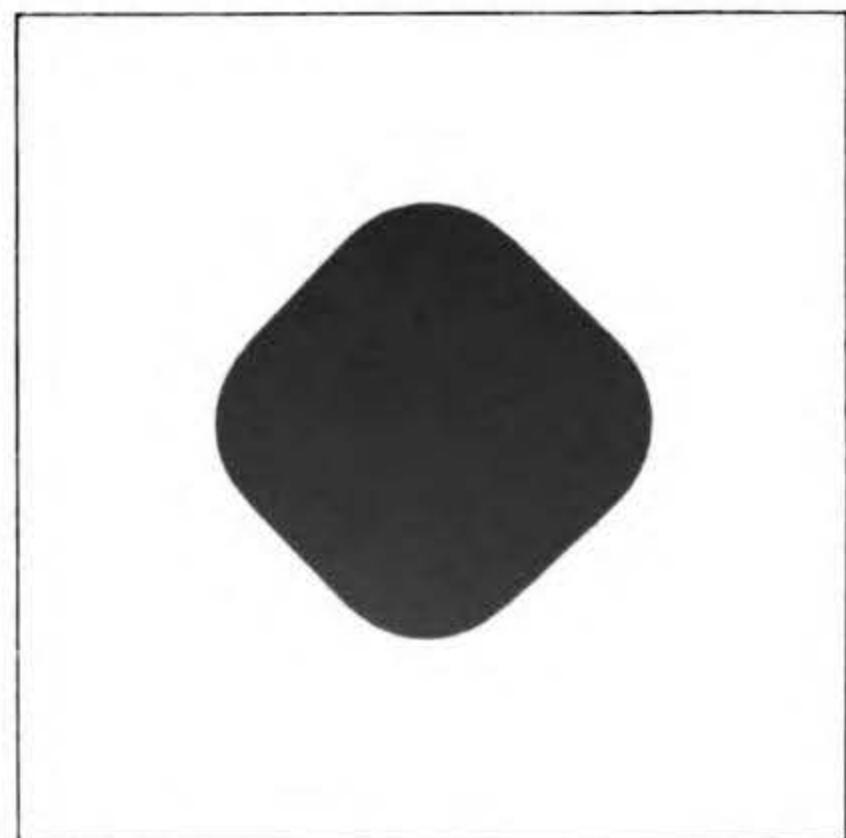
218  
The two elements overlap.  
Residual forms appear.



215



216



217



218

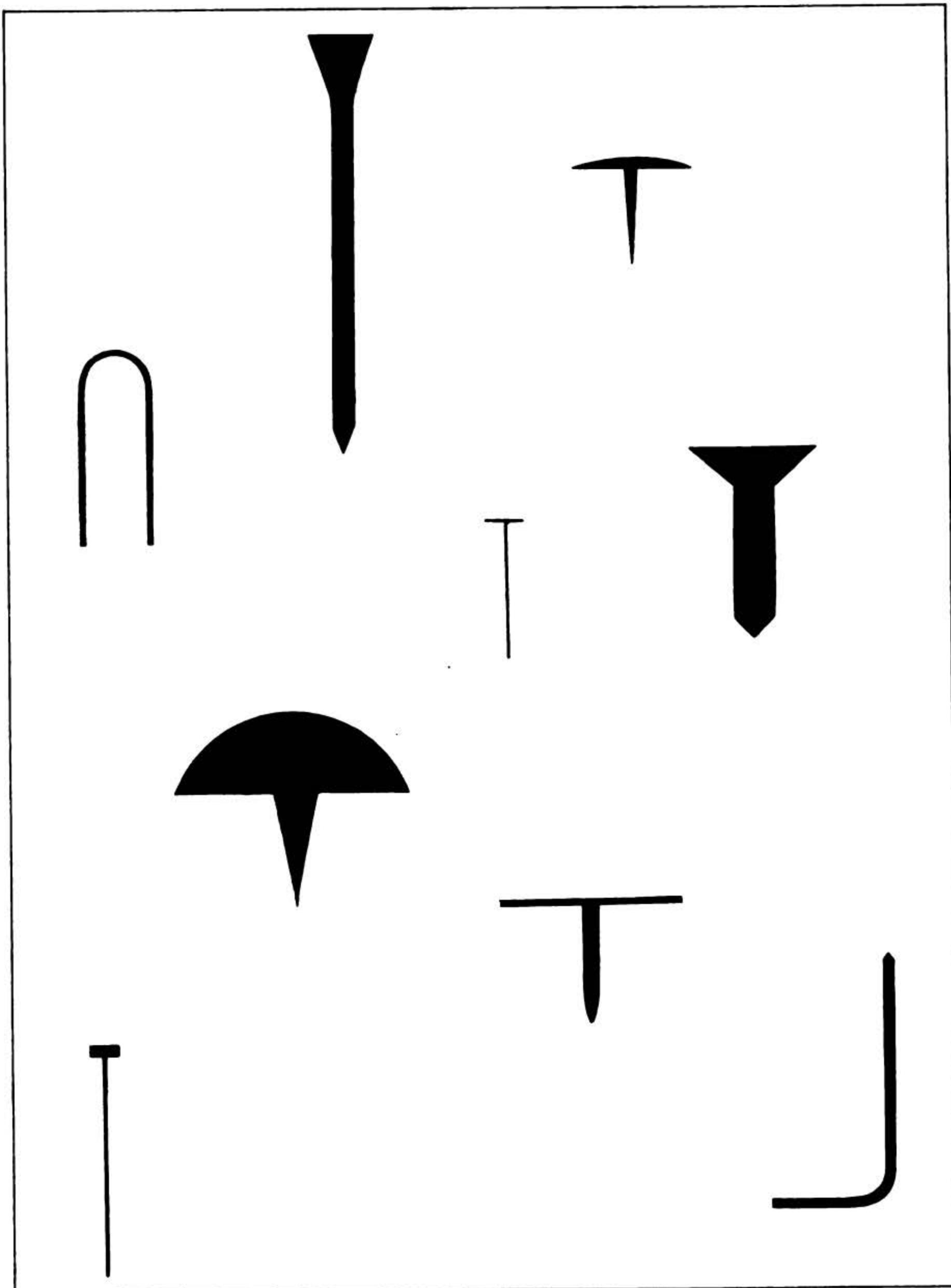
219  
Poster for children's traffic school  
(Combination linocut and  
typography)



## kinderverkehrsgarten

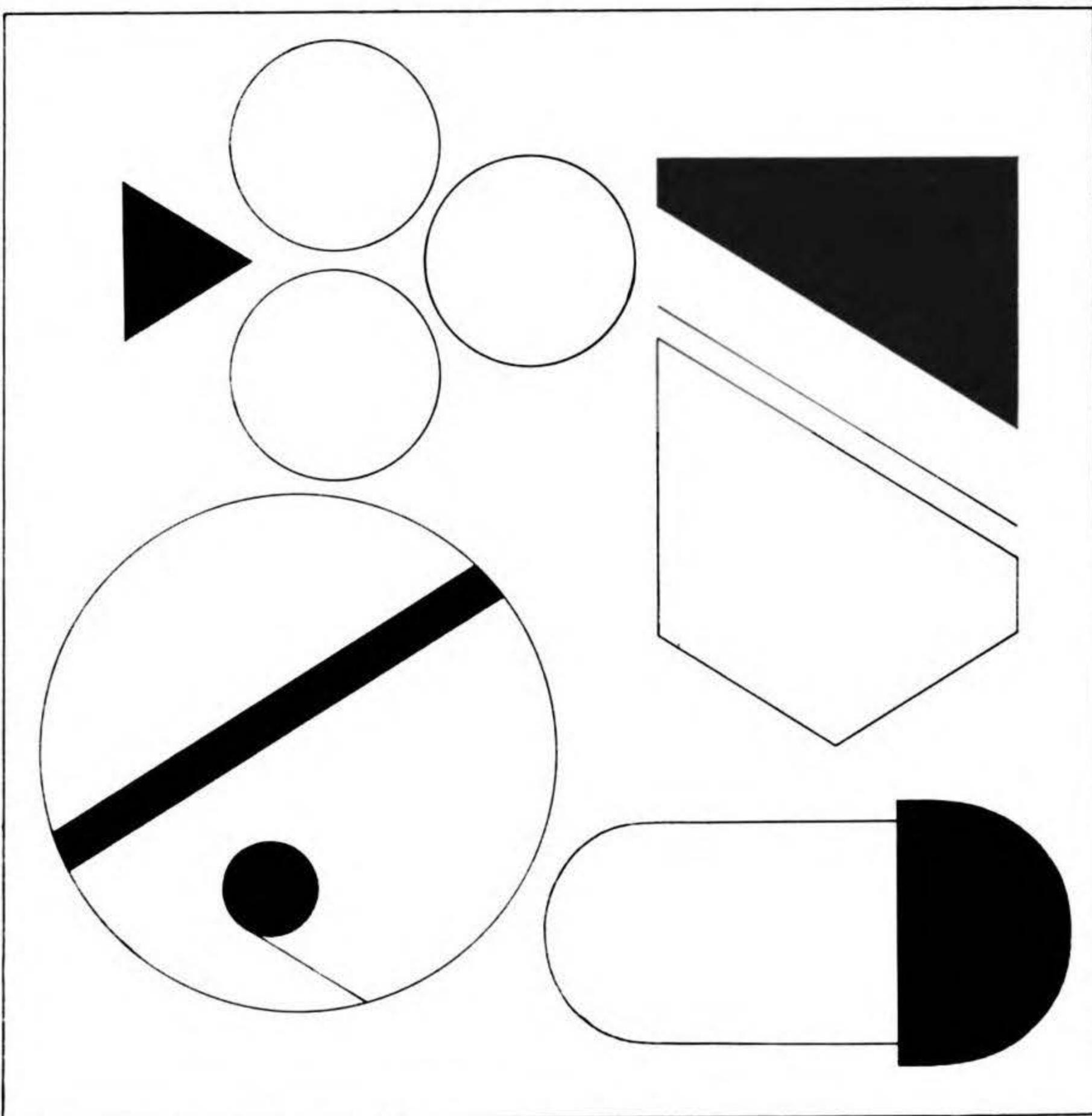
mustermesse halle 9  
14 sept.-3 okt.  
täglich geöffnet  
14 00-17 00 Uhr  
sonntags geschlossen

220  
The combination of various basic elements and segments of elements produces objects which confront one another in the composition.

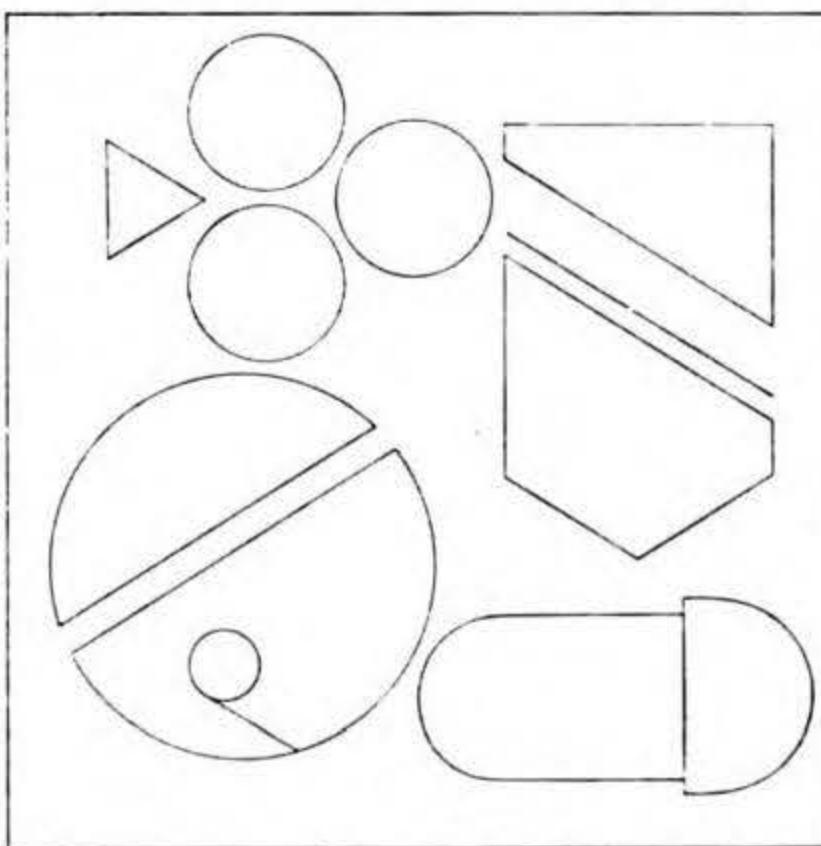


220

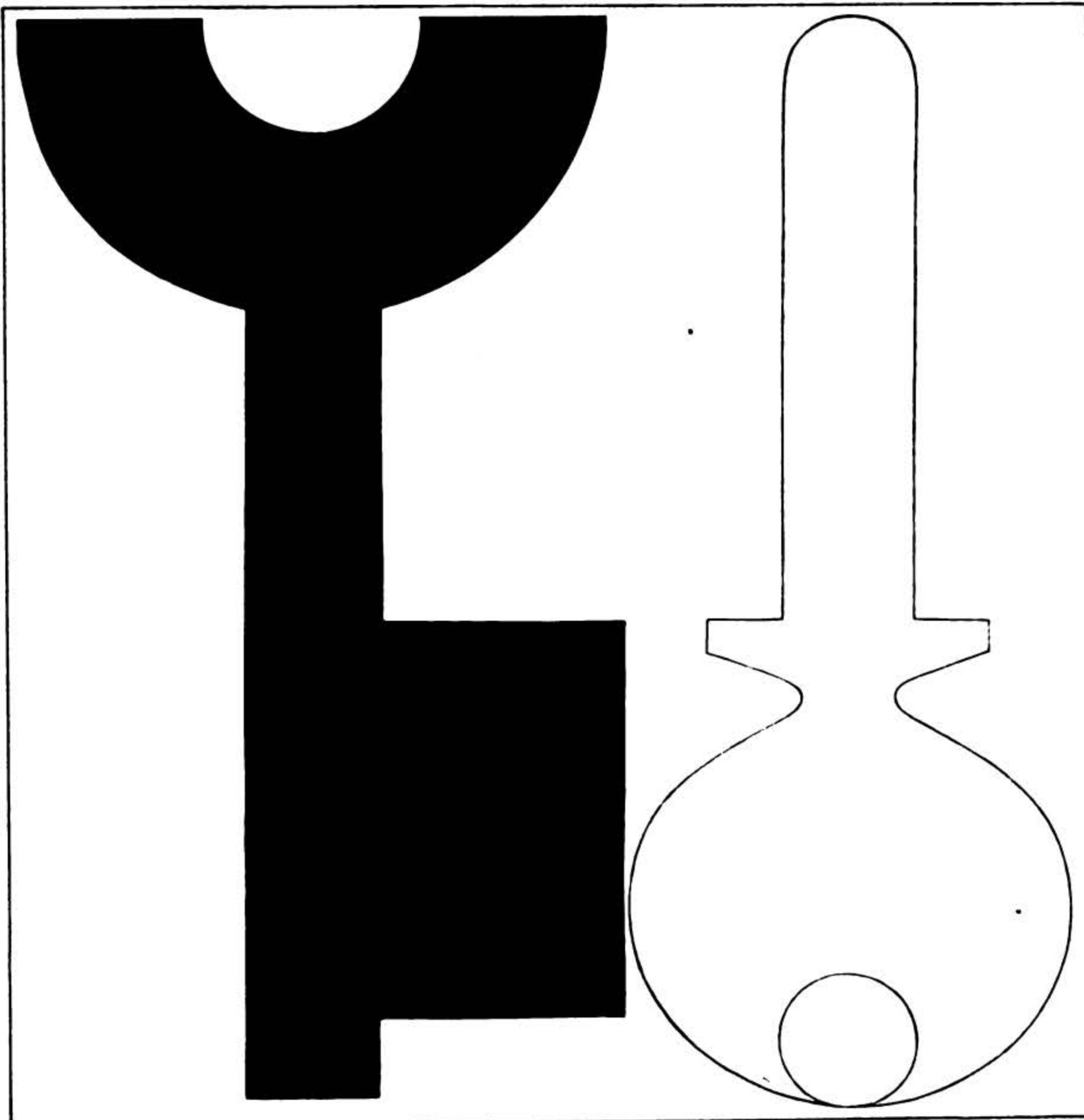
221 222  
Exercises with playing card figures.  
Straight and curved lines confront  
one another with the addition of  
light and dark in No. 221.



221



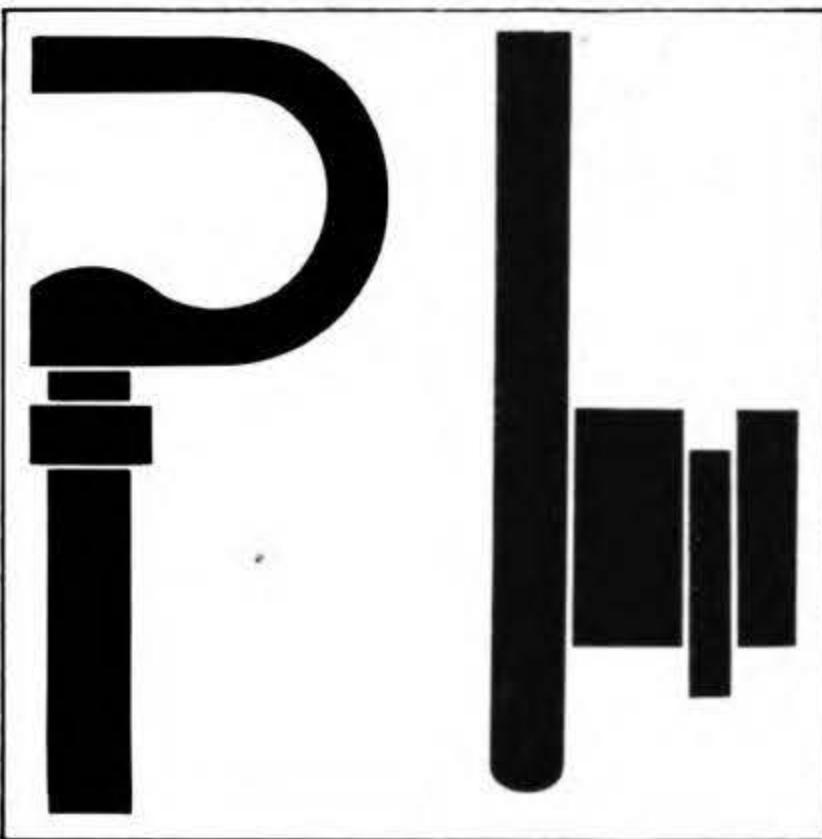
222



223



224



225



226



227



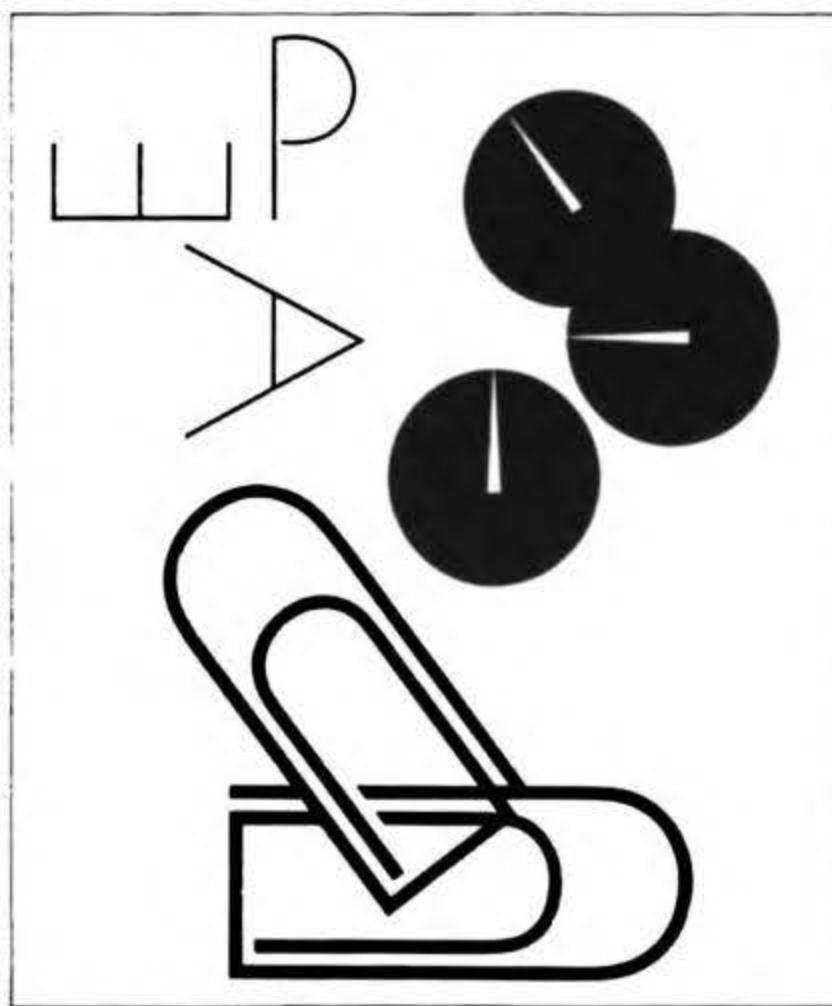
228



229



230



231



232

229 230 231  
Confrontation studies. Dot and line and various objects are juxtaposed in contrast; in No. 230 and 231 there is also the element of lettering.  
232  
Confrontation study: horizontal-vertical, dot-line, black-white.

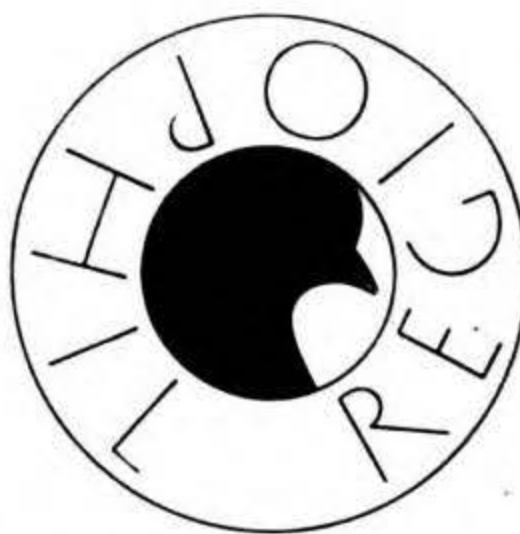


233

233 234 235 236 237  
Designs for a stamp competition.  
Interplay between object and  
lettering.



234



235

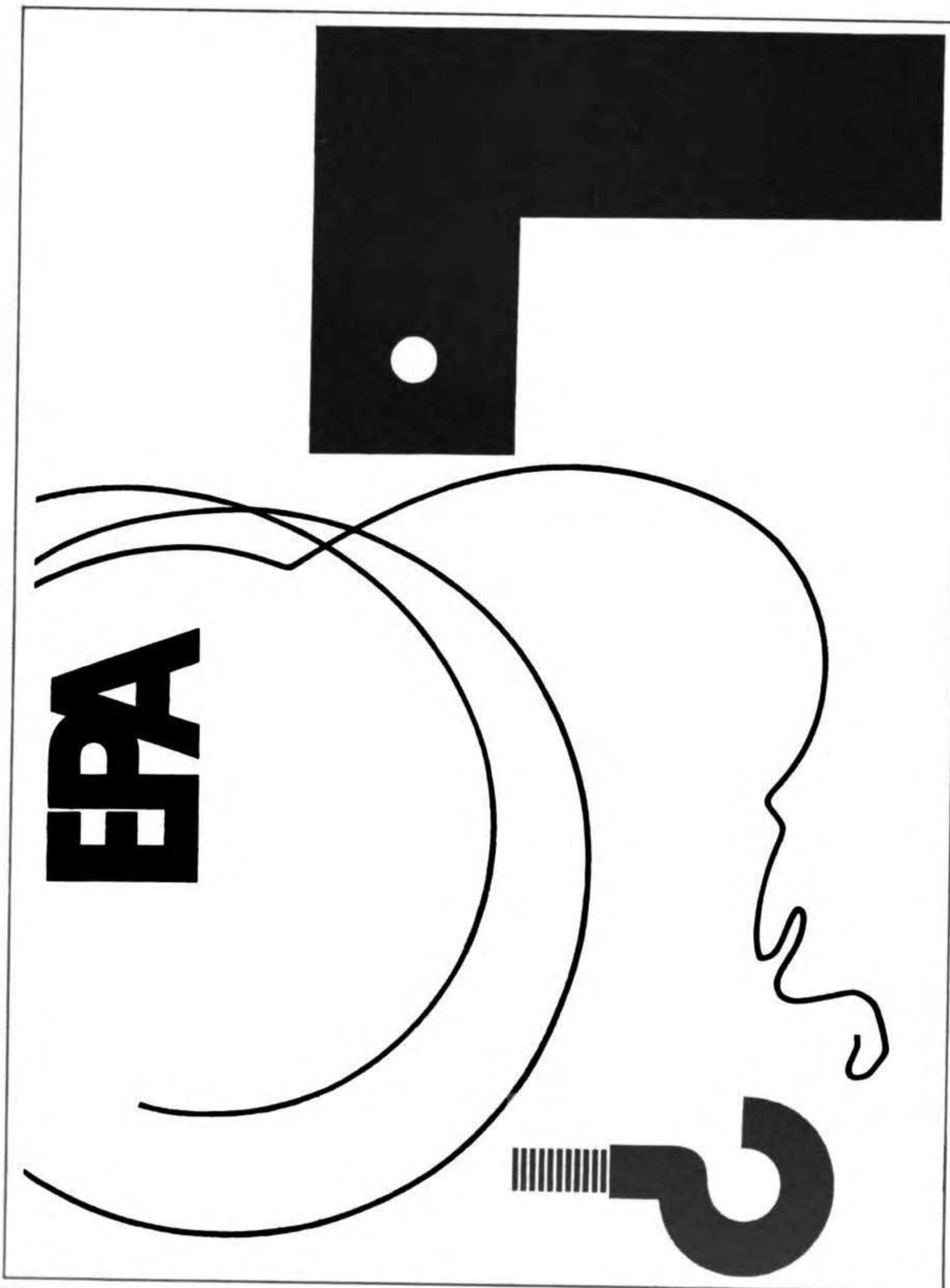


236



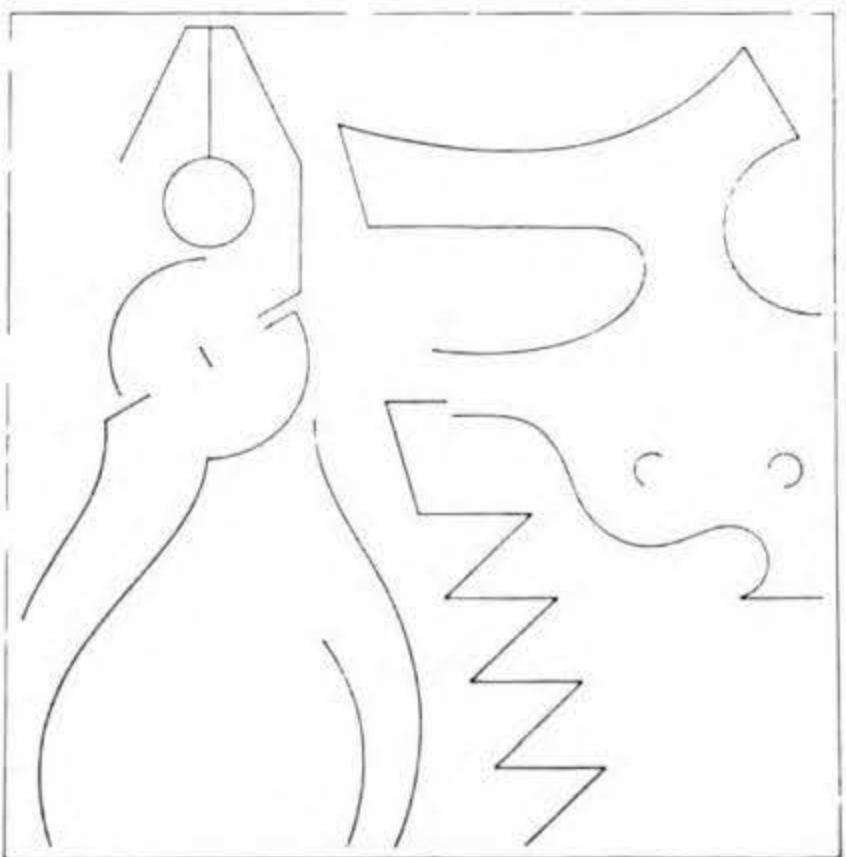
237

238  
Poster design for a department store.  
Objects with different pictorial  
qualities form a unified pattern  
together with the lettering.  
(Linocut)



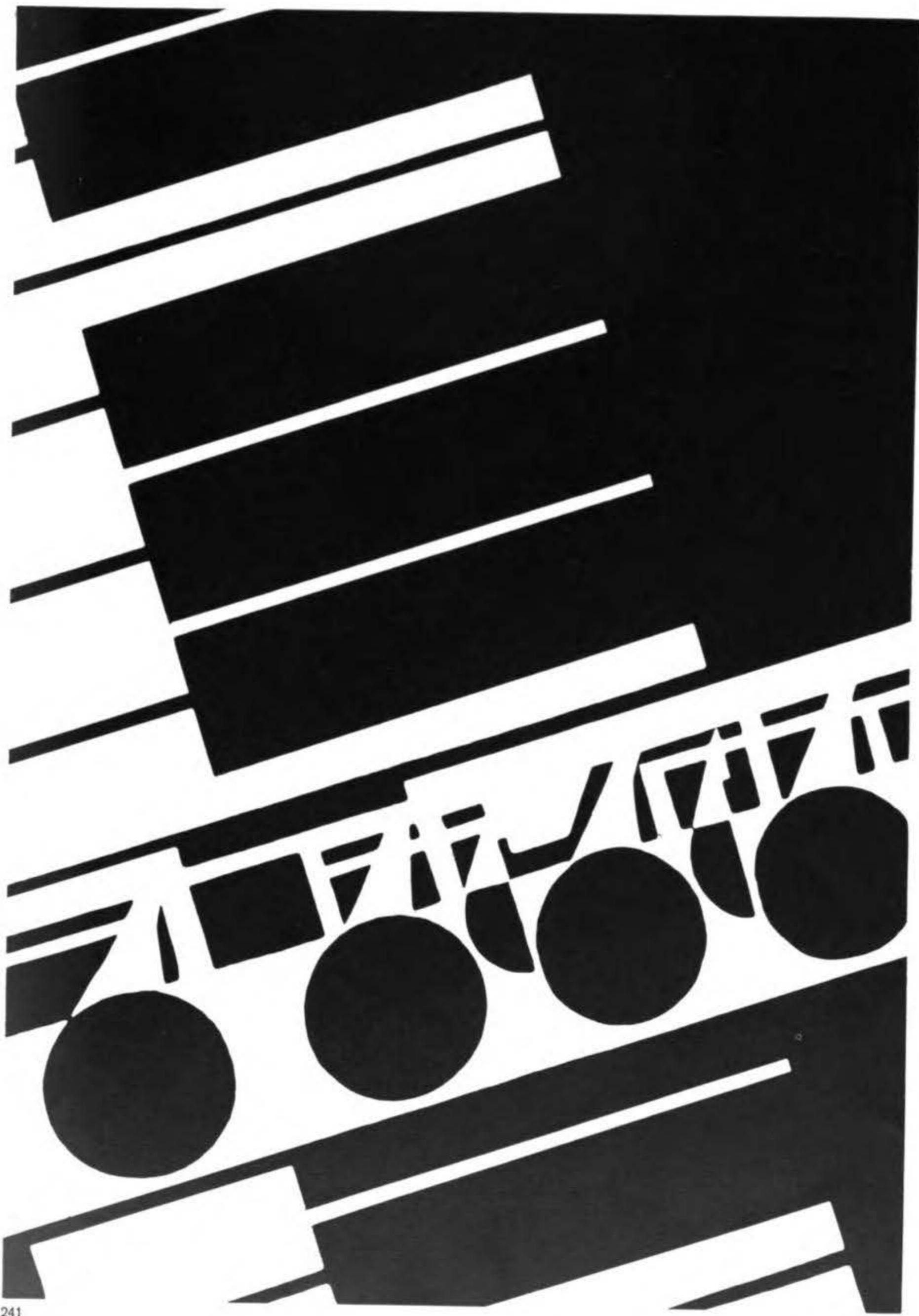


239



240

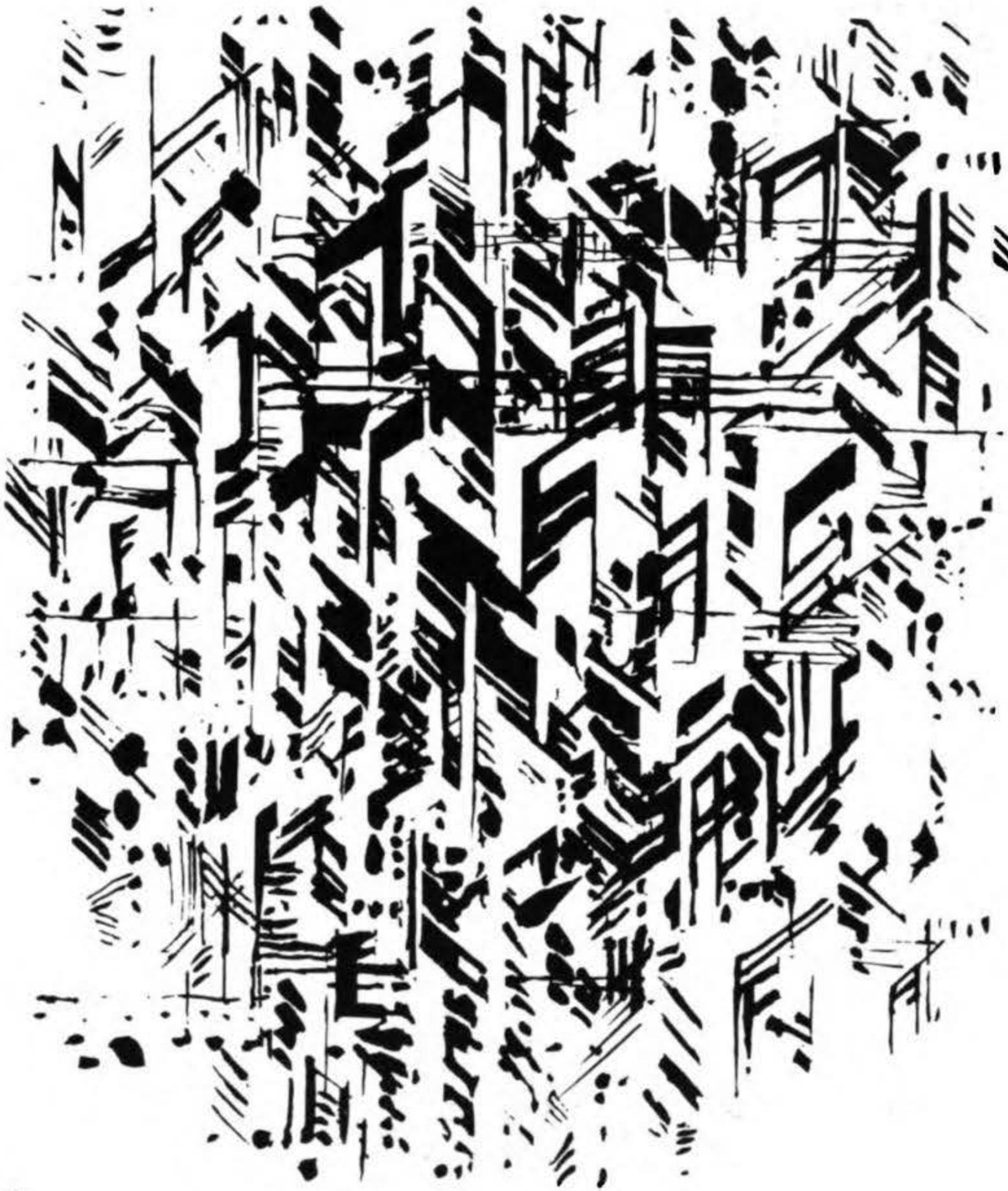
239 240  
Studies with tools. There is a confrontation of straight and circular lines, curved and zigzag lines, and in No. 239, tone values as well.



241

Poster for Jeunesse Musicale. Here dot-line, black-white, narrow-wide, repetition of dot-repetition of line, and two oblique lines confront one another in the general pattern.

241



242

Several contrasting elements are linked together in a rapidly executed process.

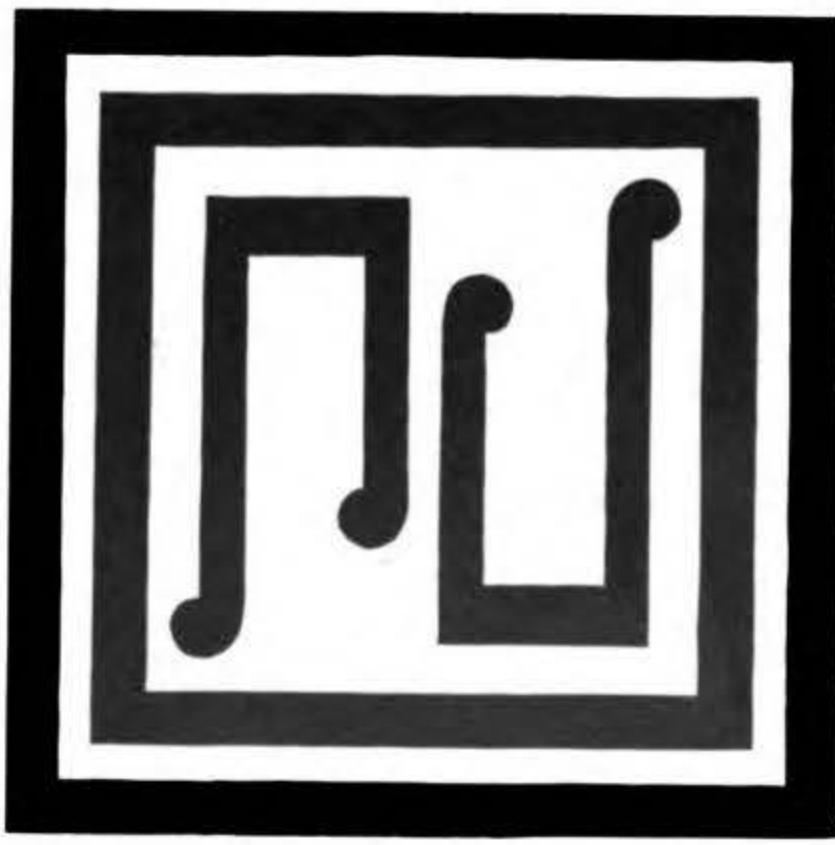
243

Symbol for the «Crown Hotel»

244

Symbol for the Music Institute

242

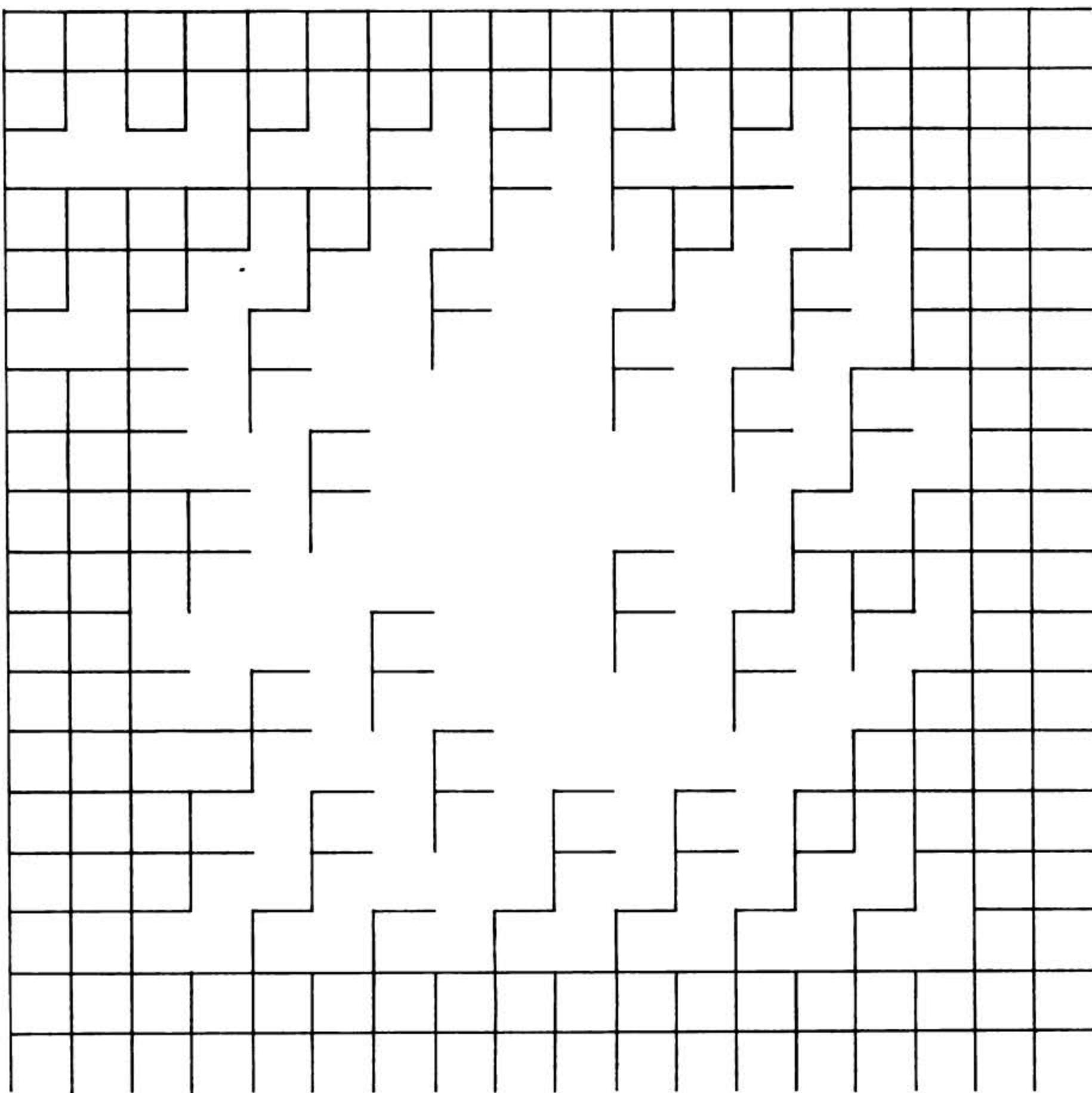


243

244

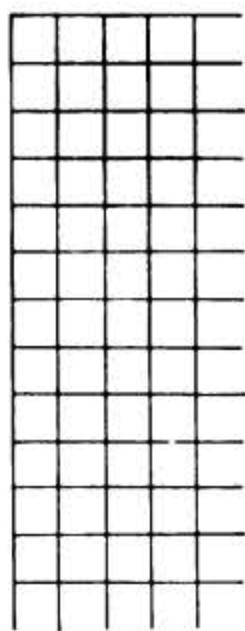


## **Letters and signs**

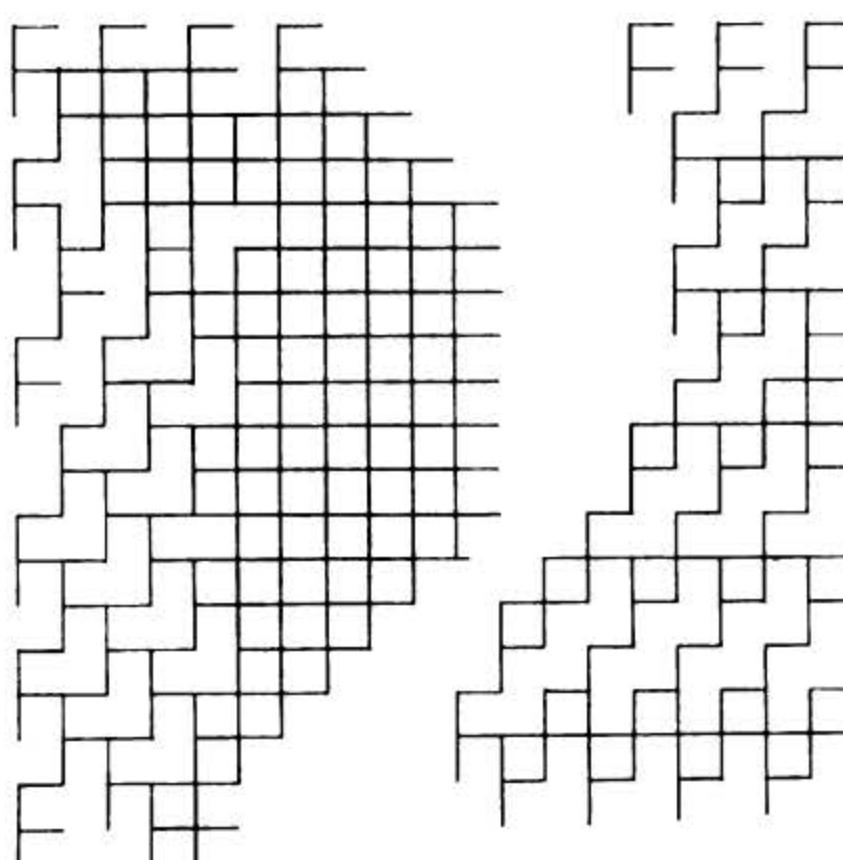
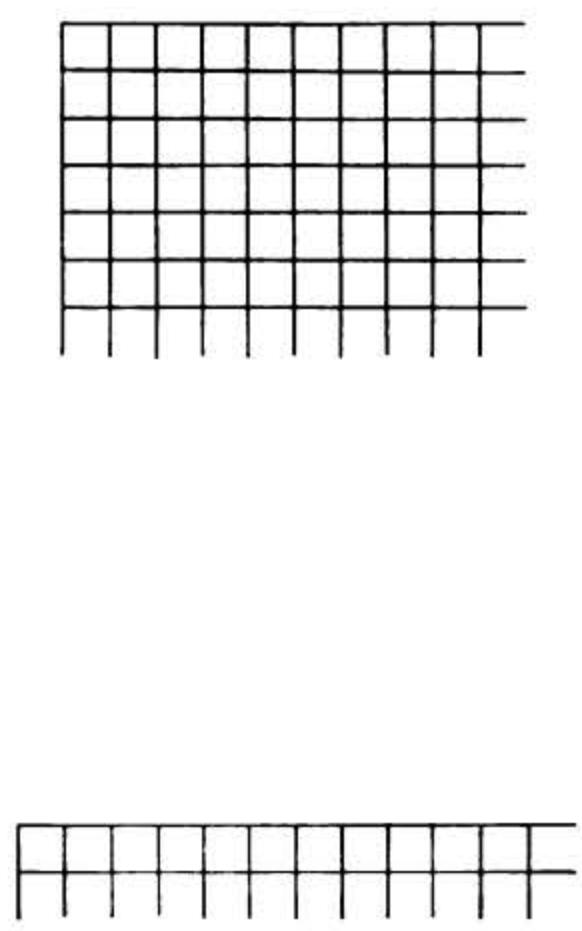


245

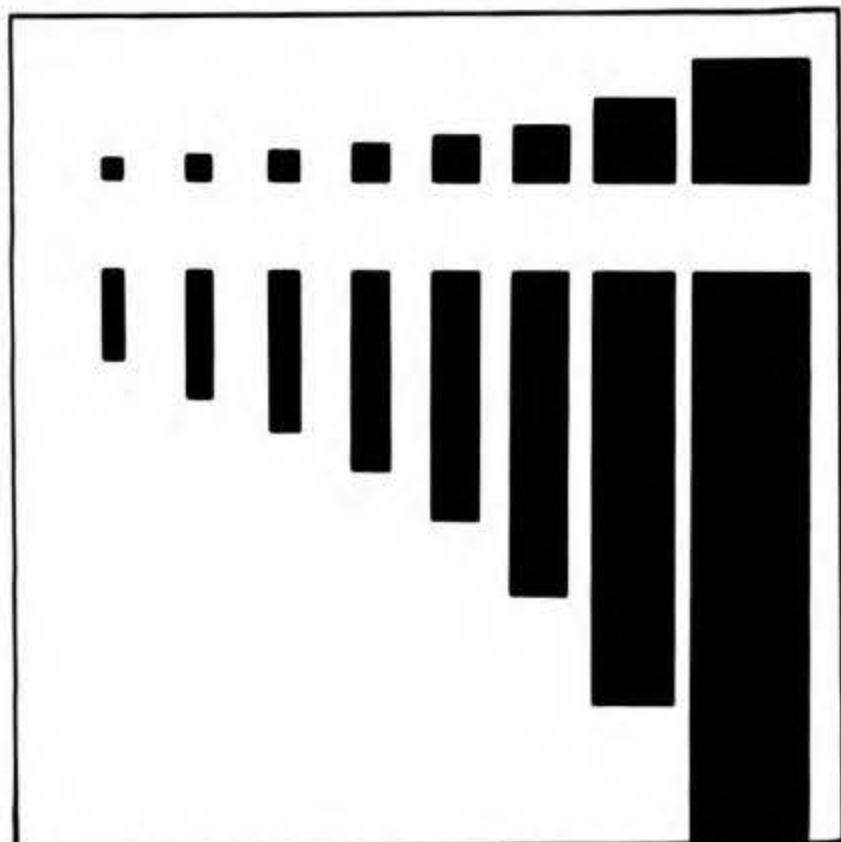
245 246 247  
Grid studies. The letter F is separated out of the grid.



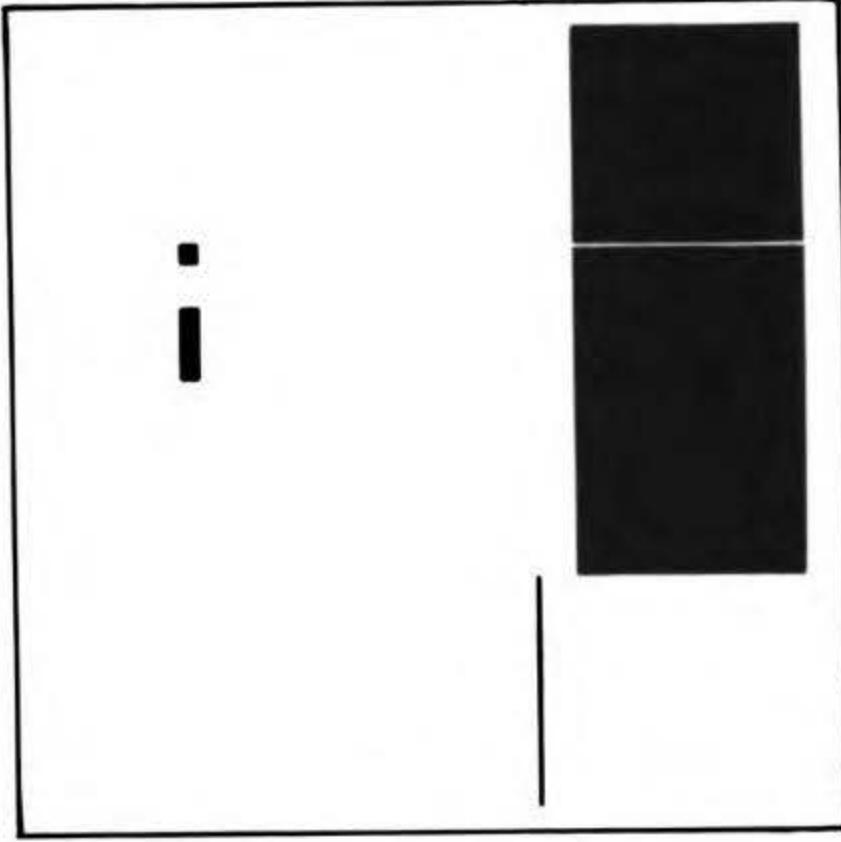
246



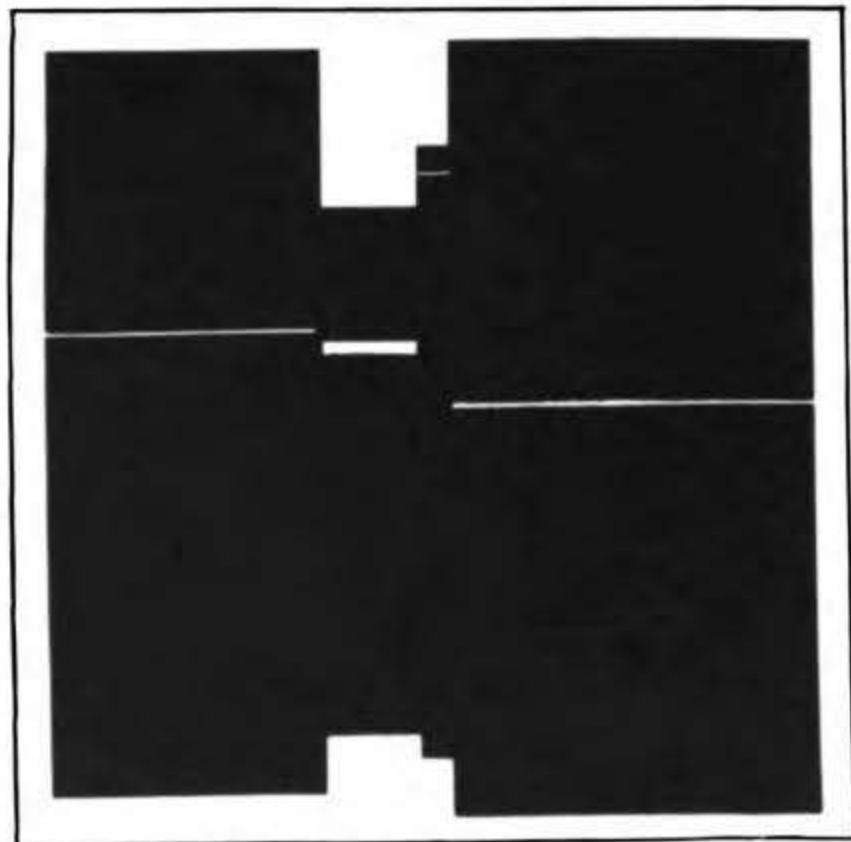
247



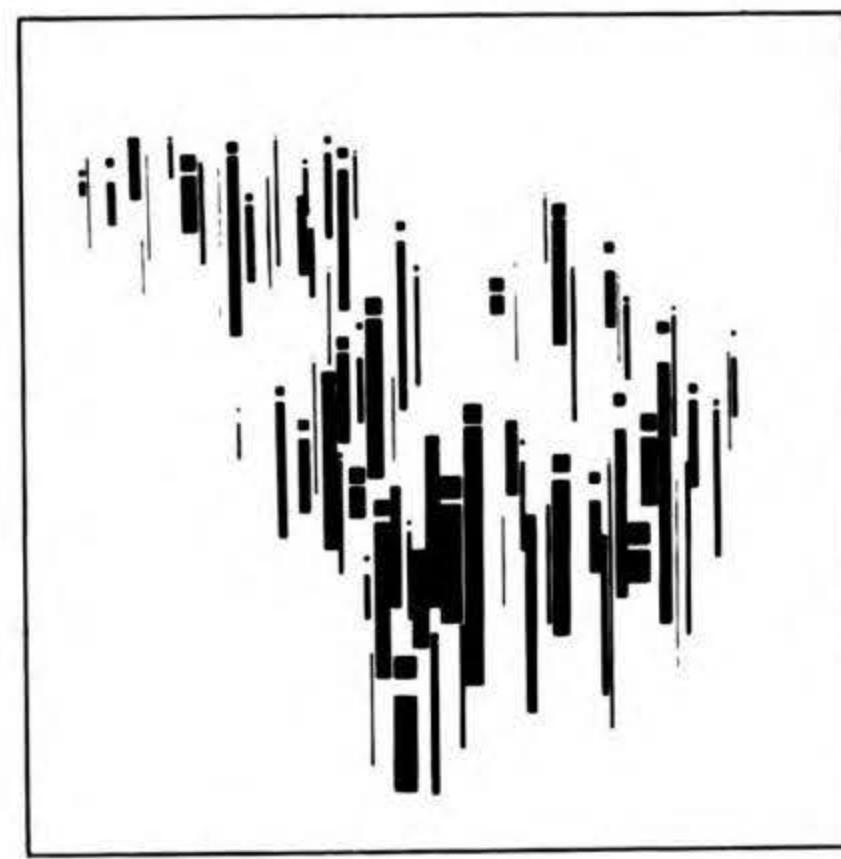
248



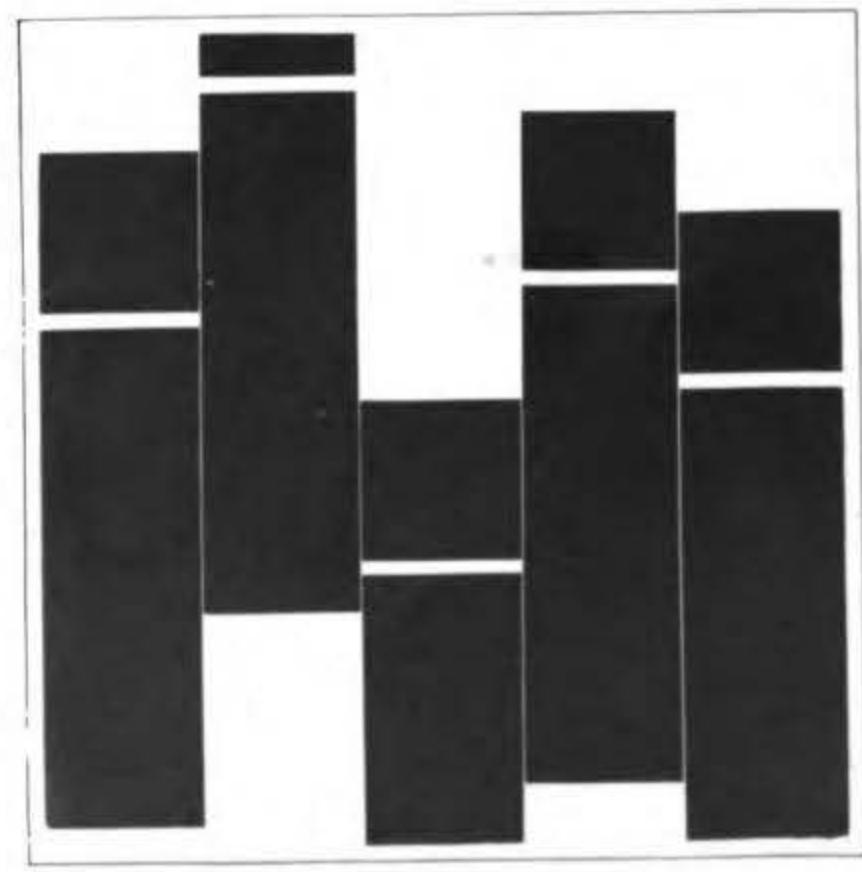
249



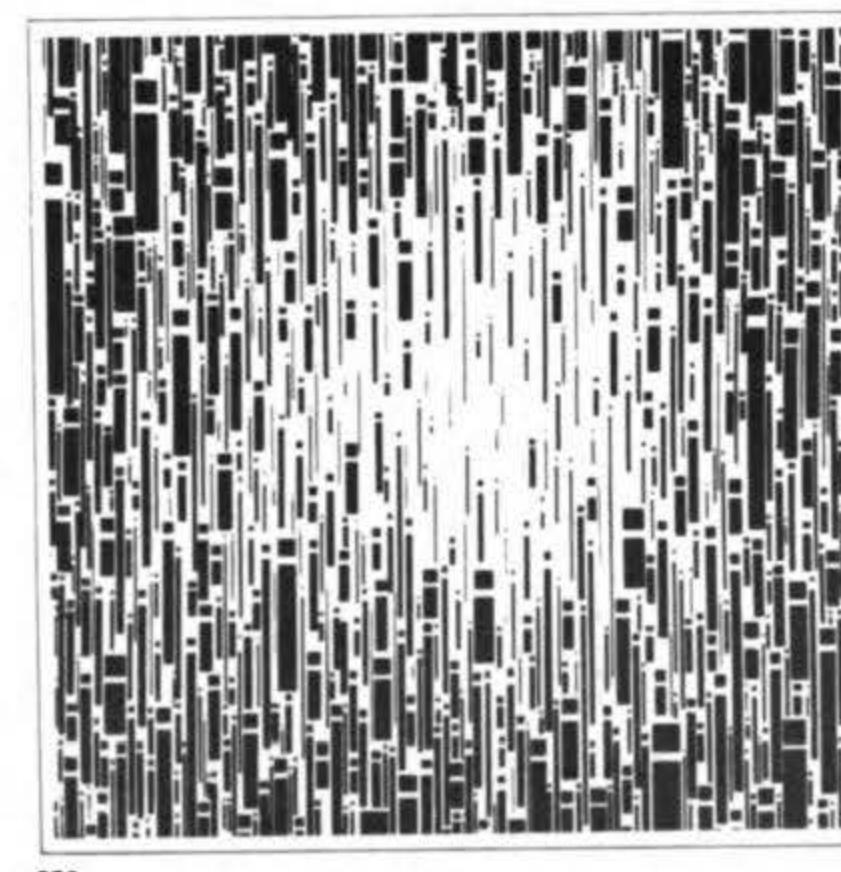
250



251



252



253

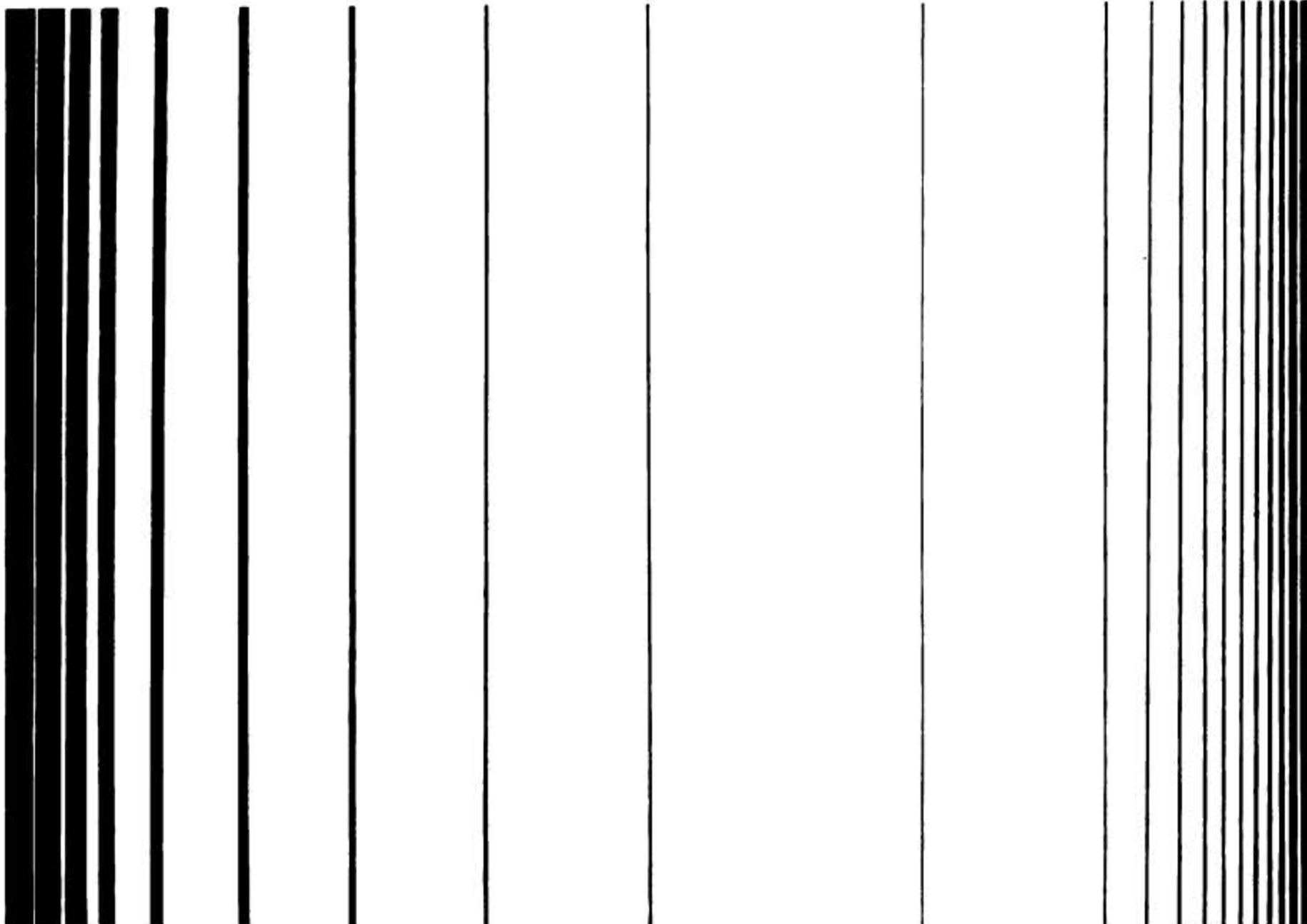
248 249 250 251 252 253  
Composition and motion studies  
with the letter i

254

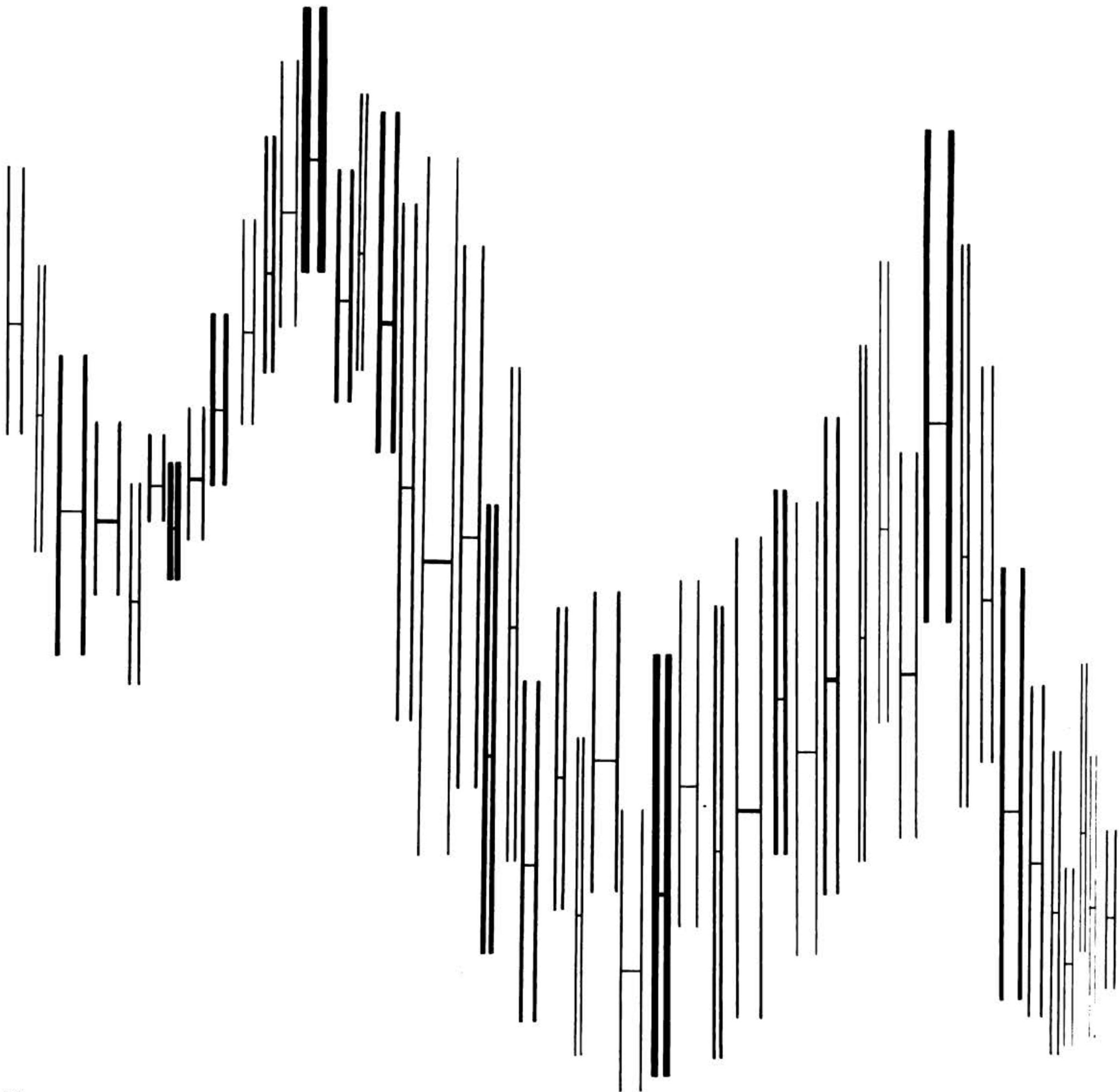
Composition study with the letter i.  
Lines and dots are grouped according  
to various laws.

255

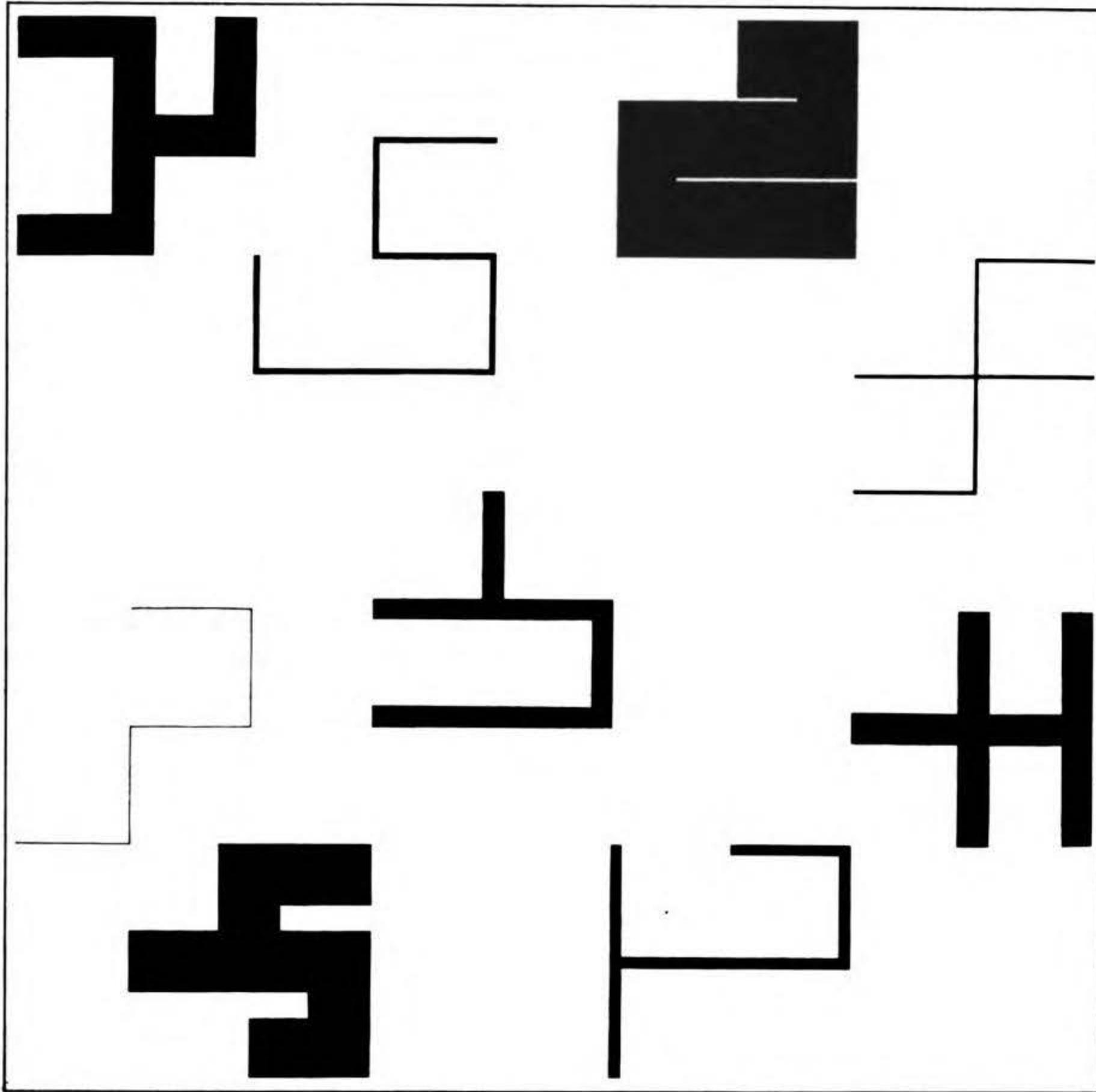
Composition study with the letter H



254

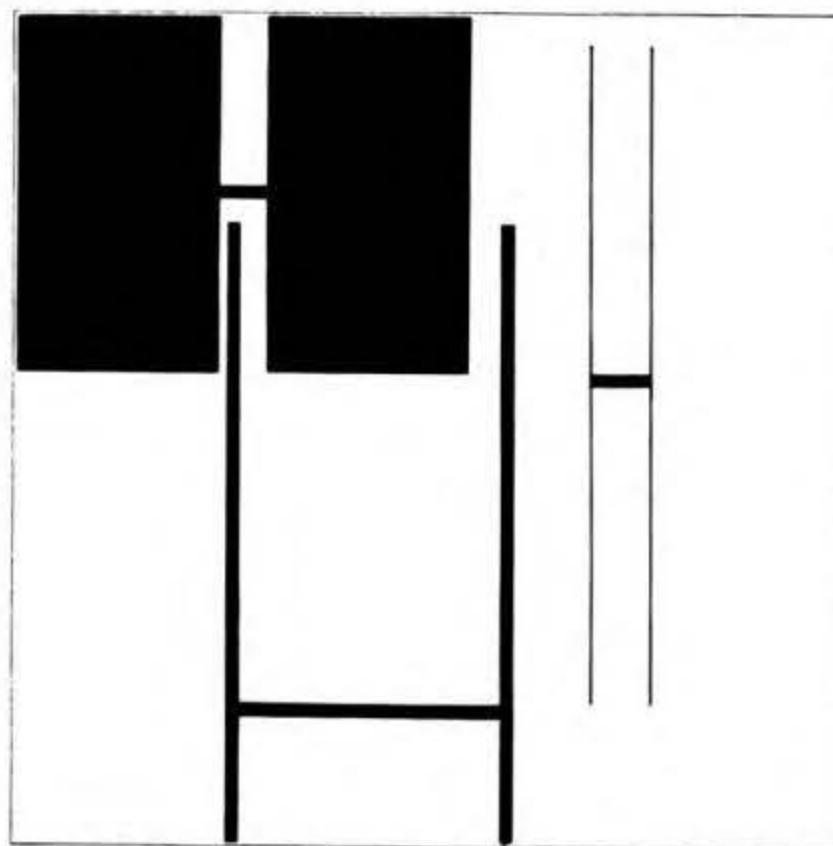


255



256

256  
Vertical and horizontal lines meet and intersect. Differences in the thickness of the line produce a new white linear value.  
257  
Three letter H's showing extreme variations of form



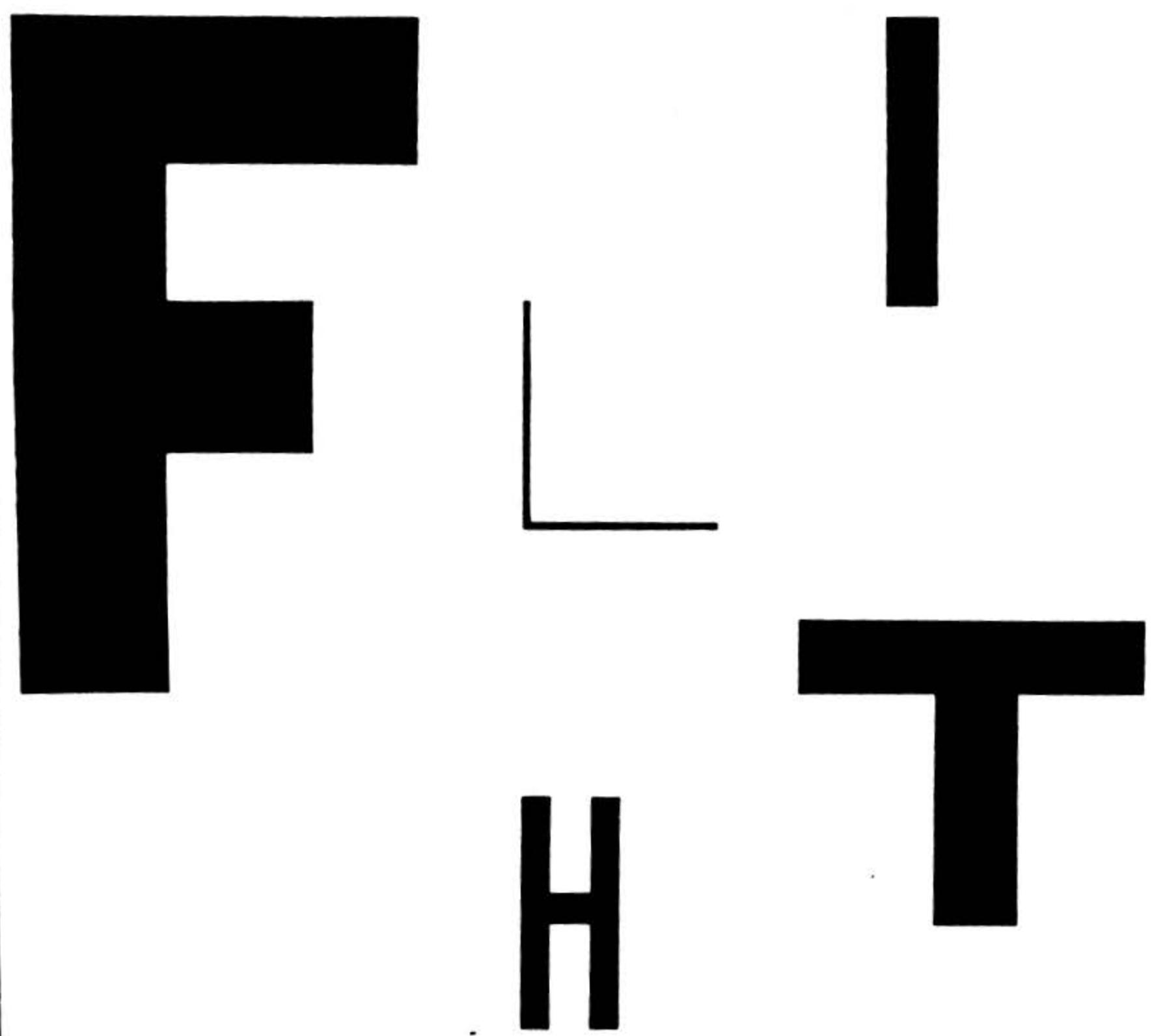
257

258

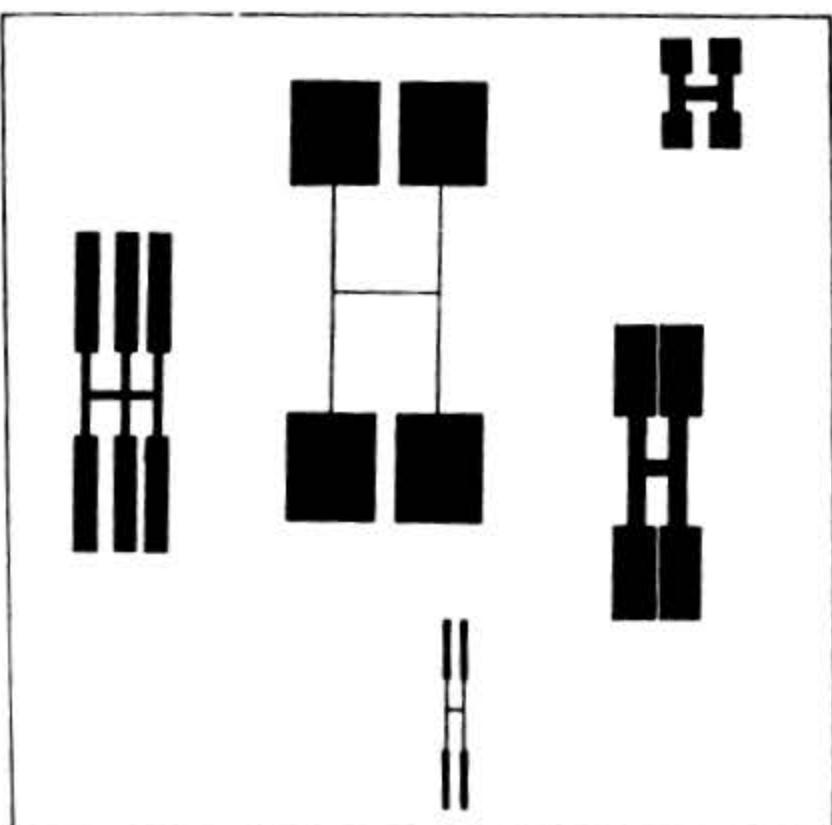
Five letters made up of horizontal and vertical lines meet. Their weight is determined by their size and the thickness of their lines.

259

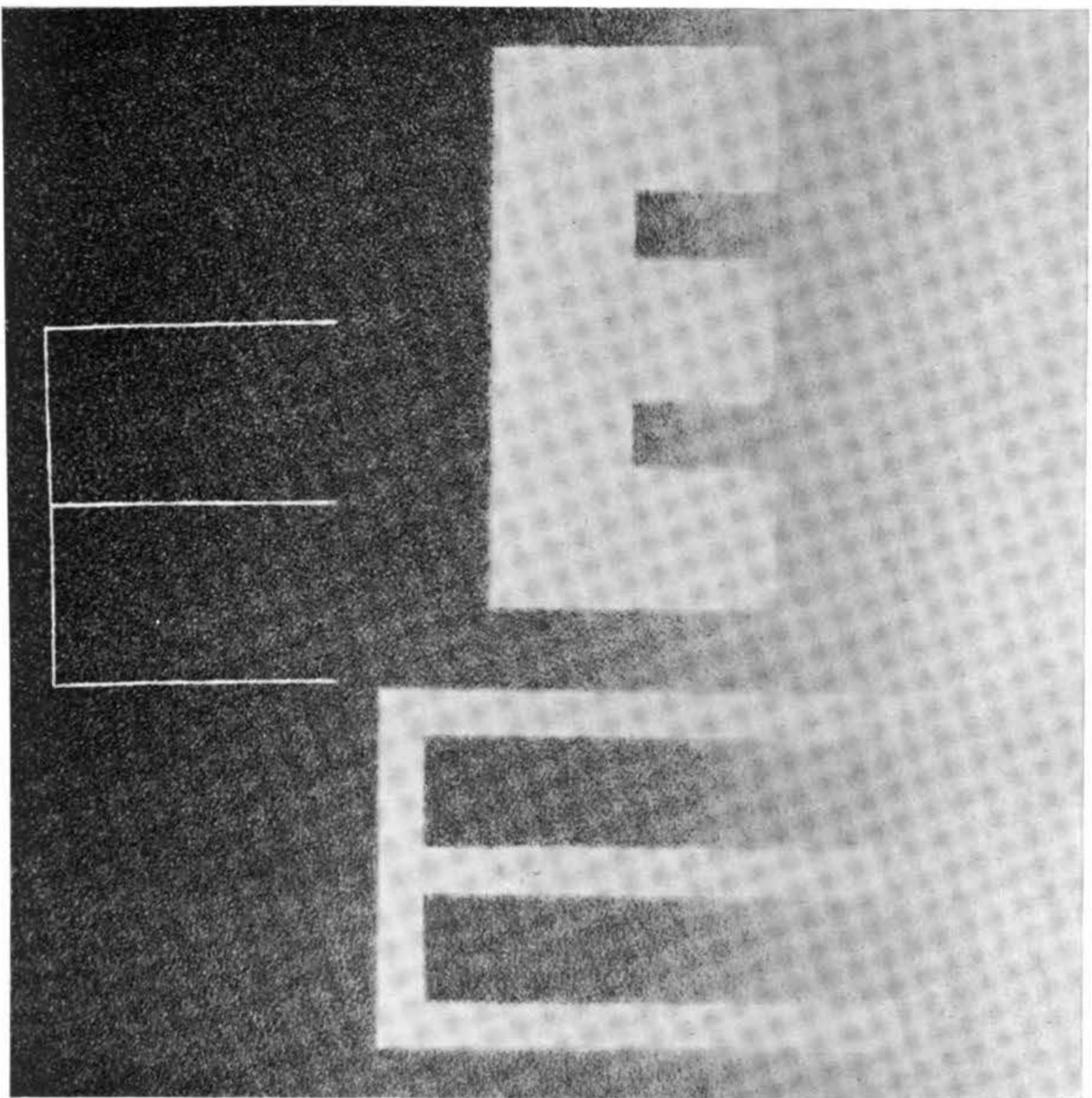
Study with the letter H.  
Dot shapes on lines.



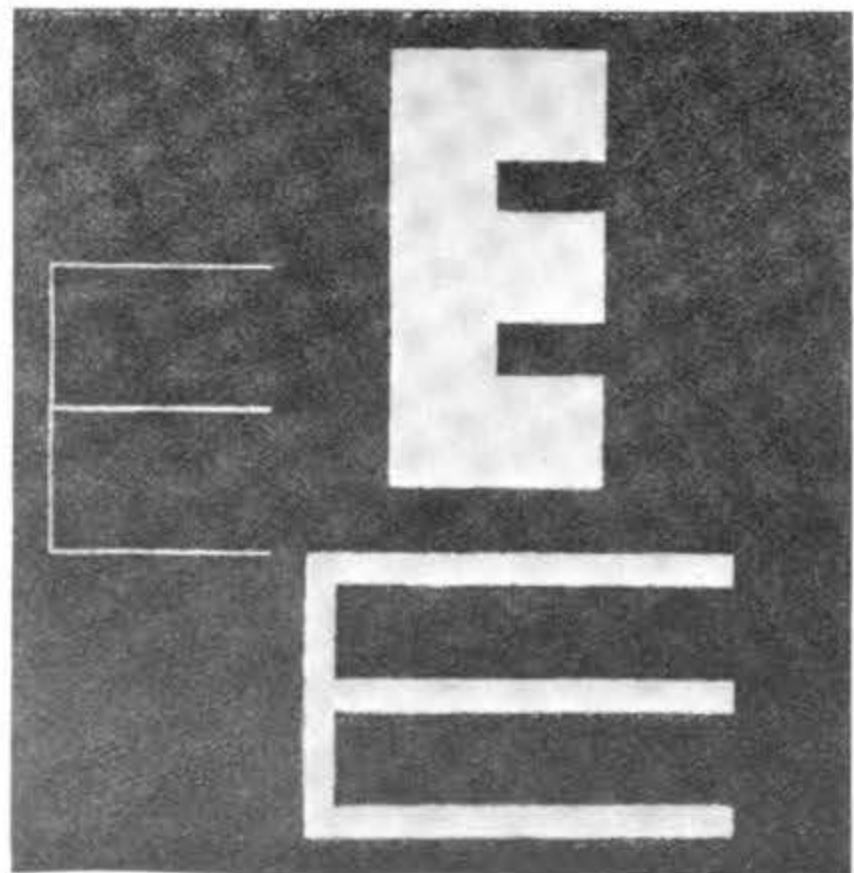
258



259

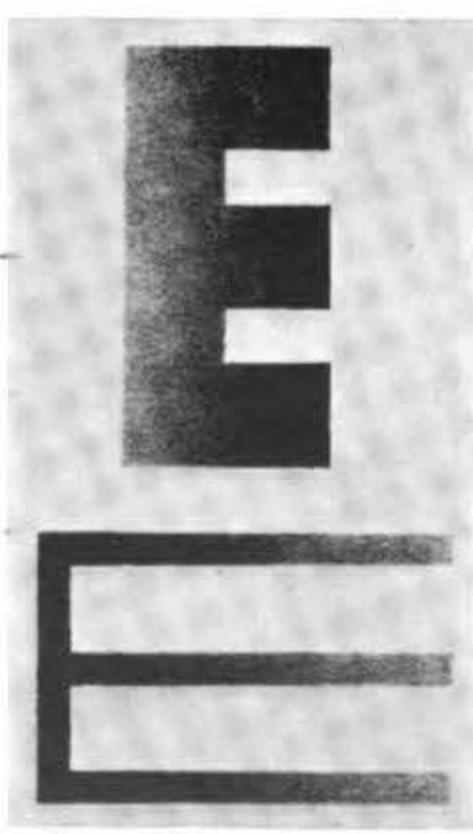


260



261

262



260 261 262  
Studies with the letter E. No. 261 provides the starting point for these studies. In No. 260 the dark background shades away from the left so that the two E's on the right side lose definition against the lightened background. The reverse process is found in No. 262.

263

Letter F's are linked together into a total form.

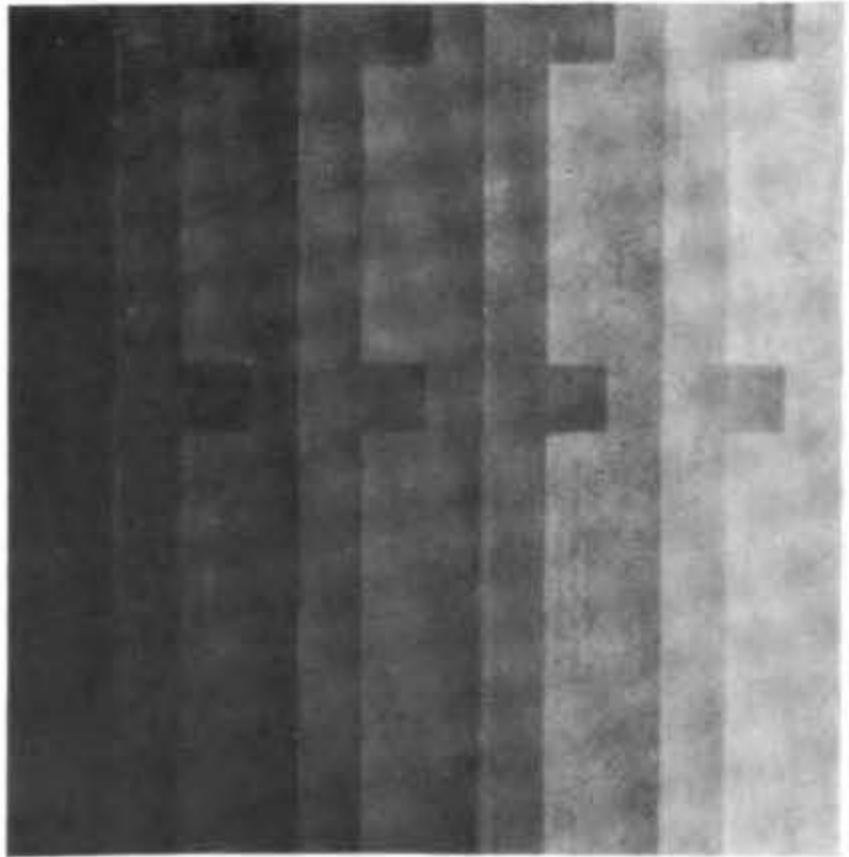
264

Study with letter F.

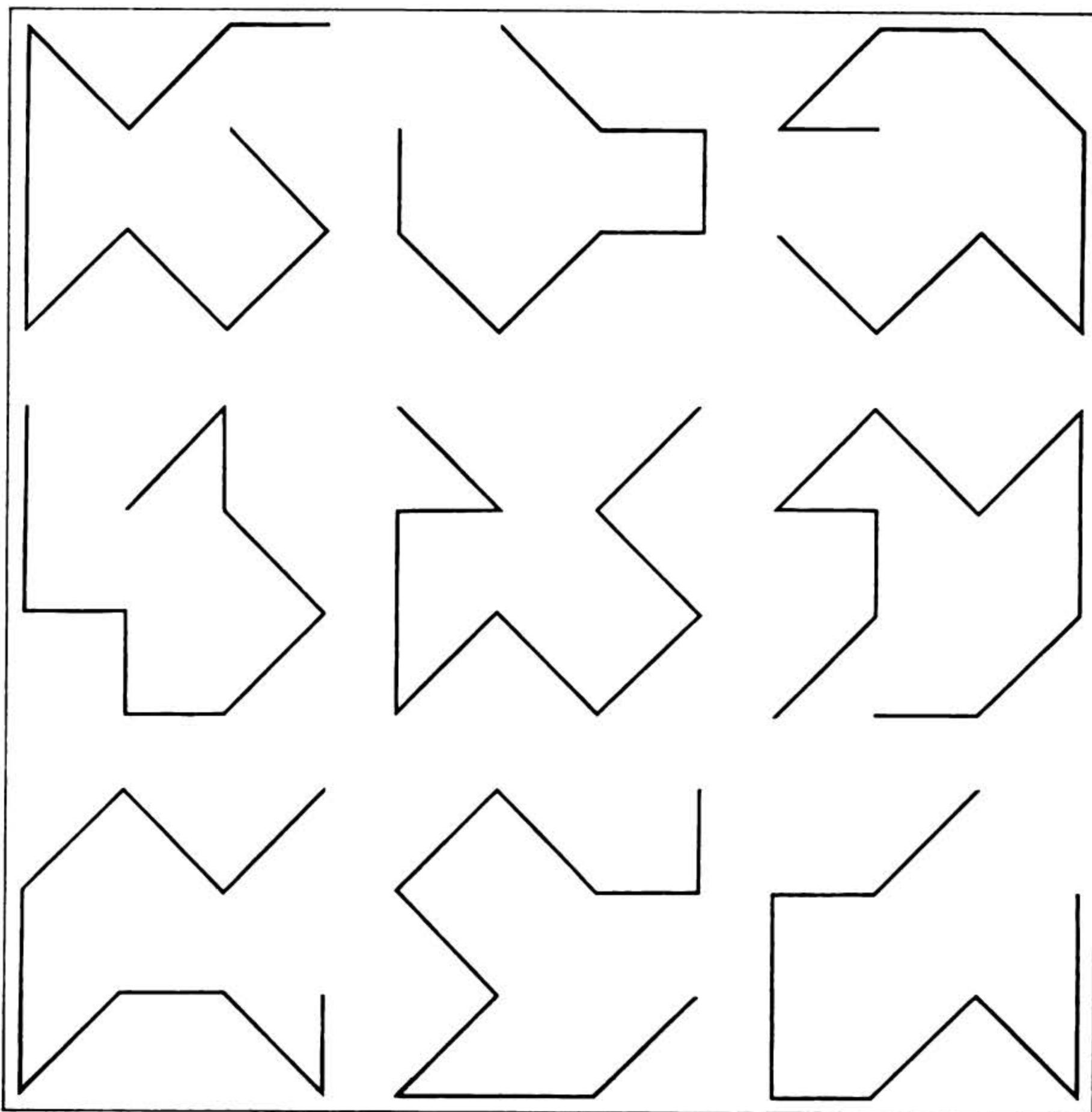
Four F's graded in tone value.



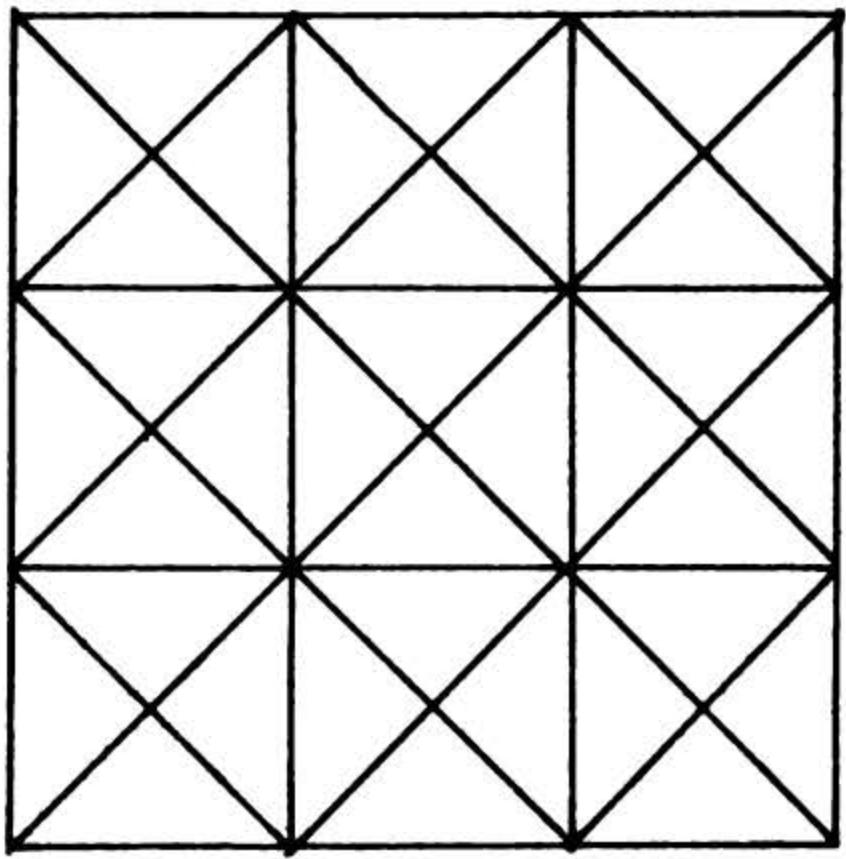
263



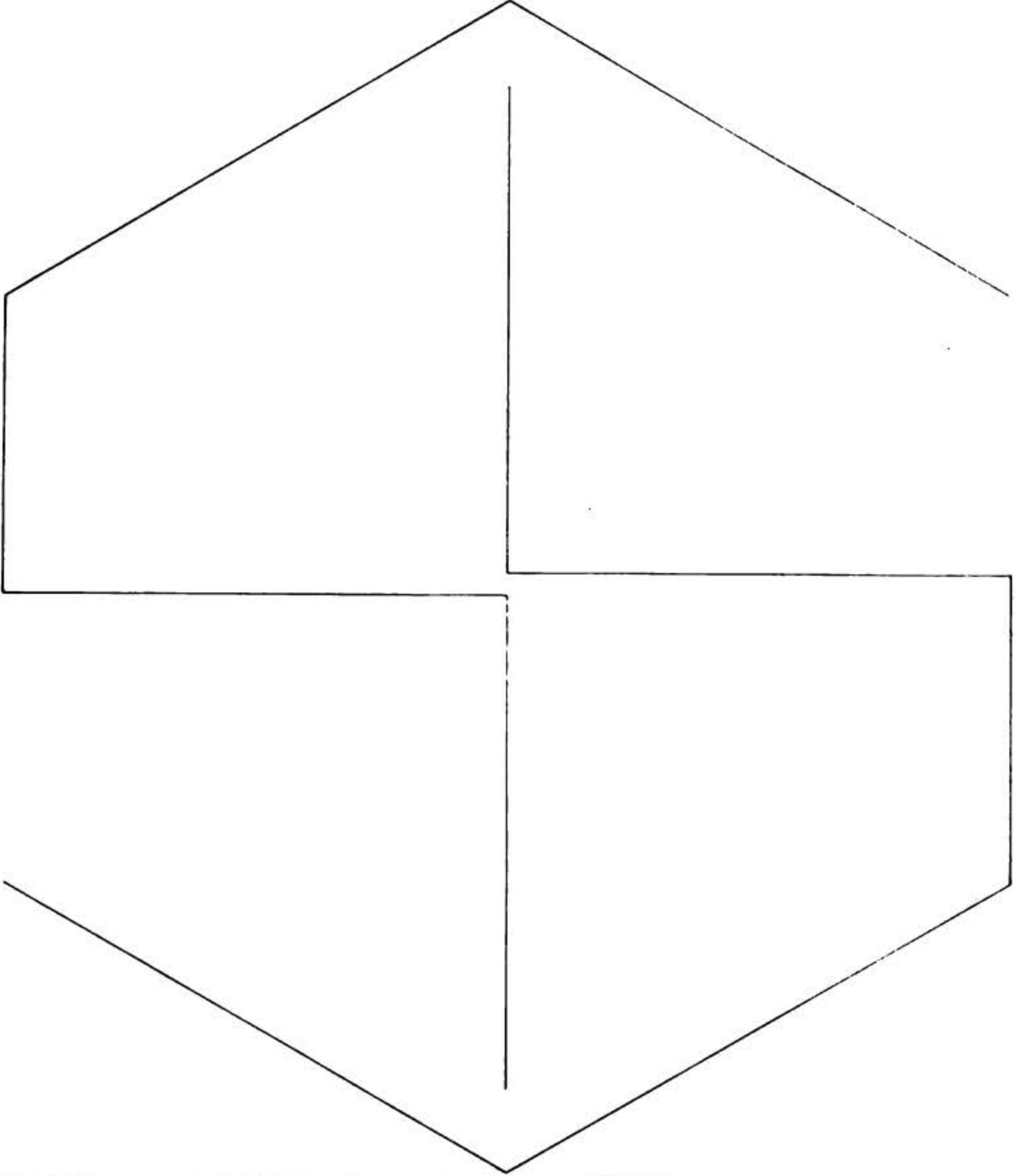
264



265

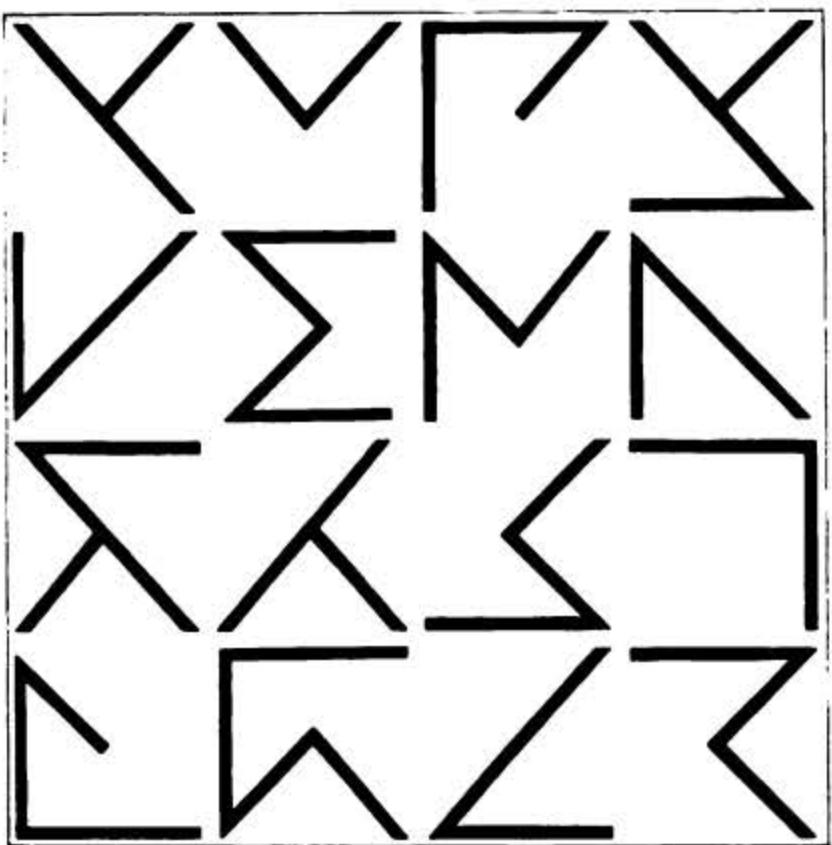


266

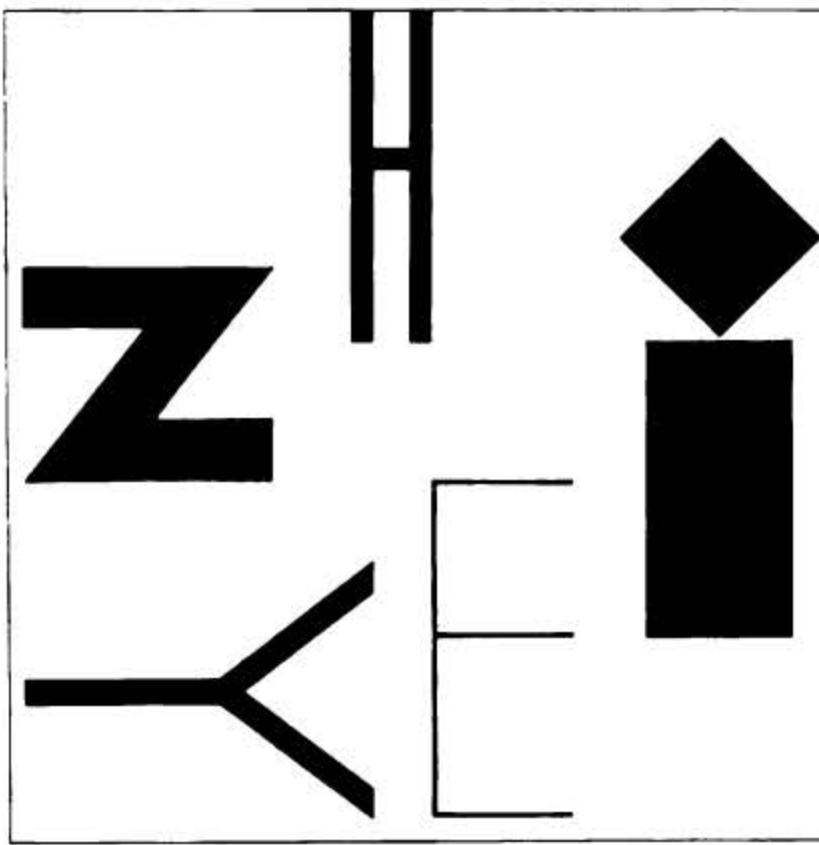


267

265 266  
The diagonal line is a structural element in letters and imparts movement to their form. Various figures have been separated out of grid No. 266 and linked together in a composition in No. 265.  
267  
Symbol for the steel construction firm of Suter



268



269

268  
Signs resembling letters are separated out from a geometrical figure (two intersecting diagonals in a square).

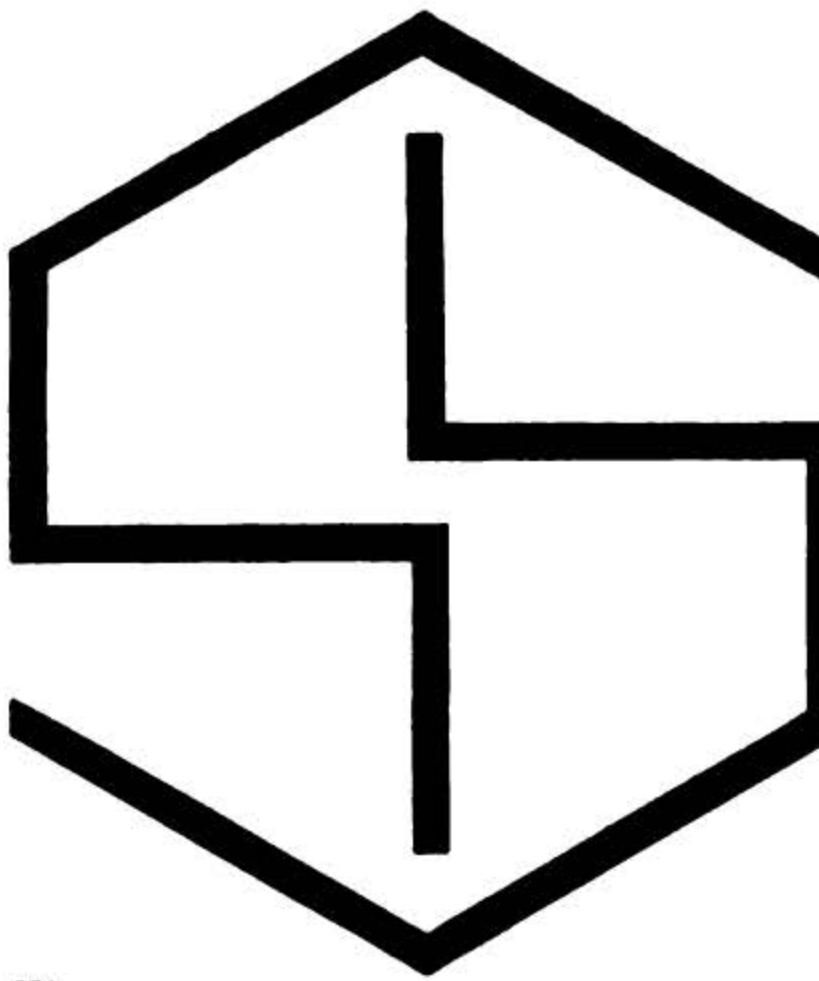
269  
Vertical, horizontal and oblique elements form letters of different weights which are grouped together to form an unit.

270  
Letters of the alphabet which are formed of horizontal, vertical or diagonal lines.

271  
Alternative version of No. 267

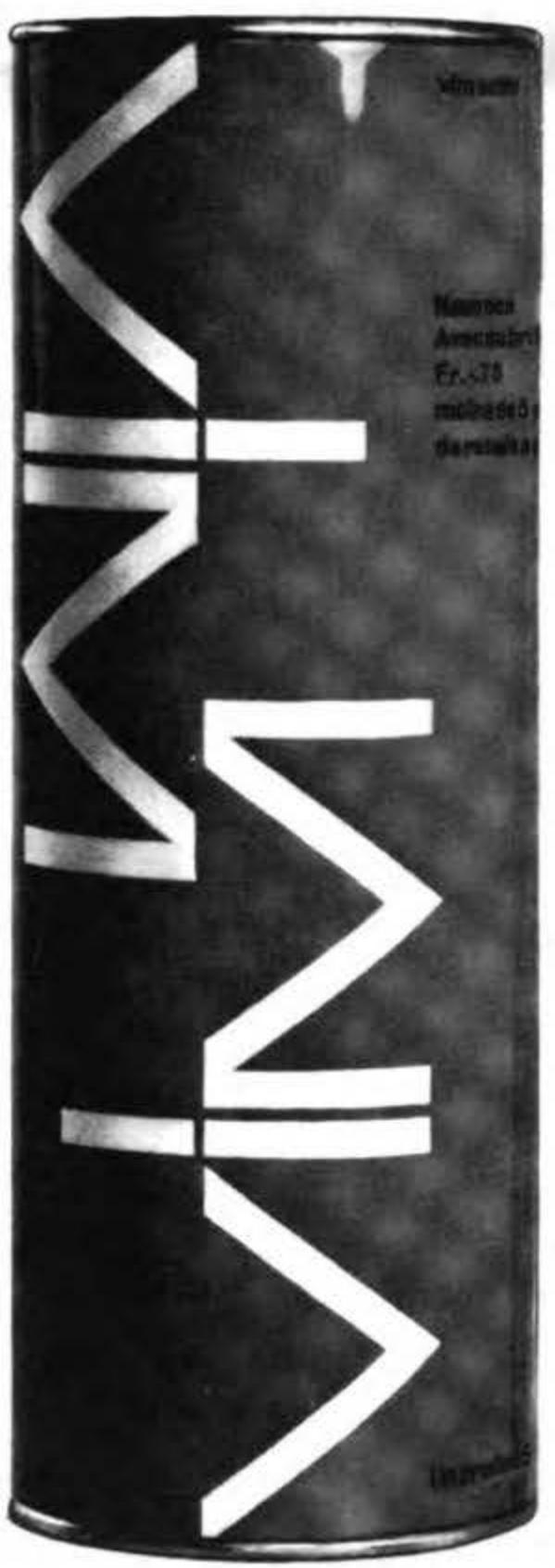


270



271

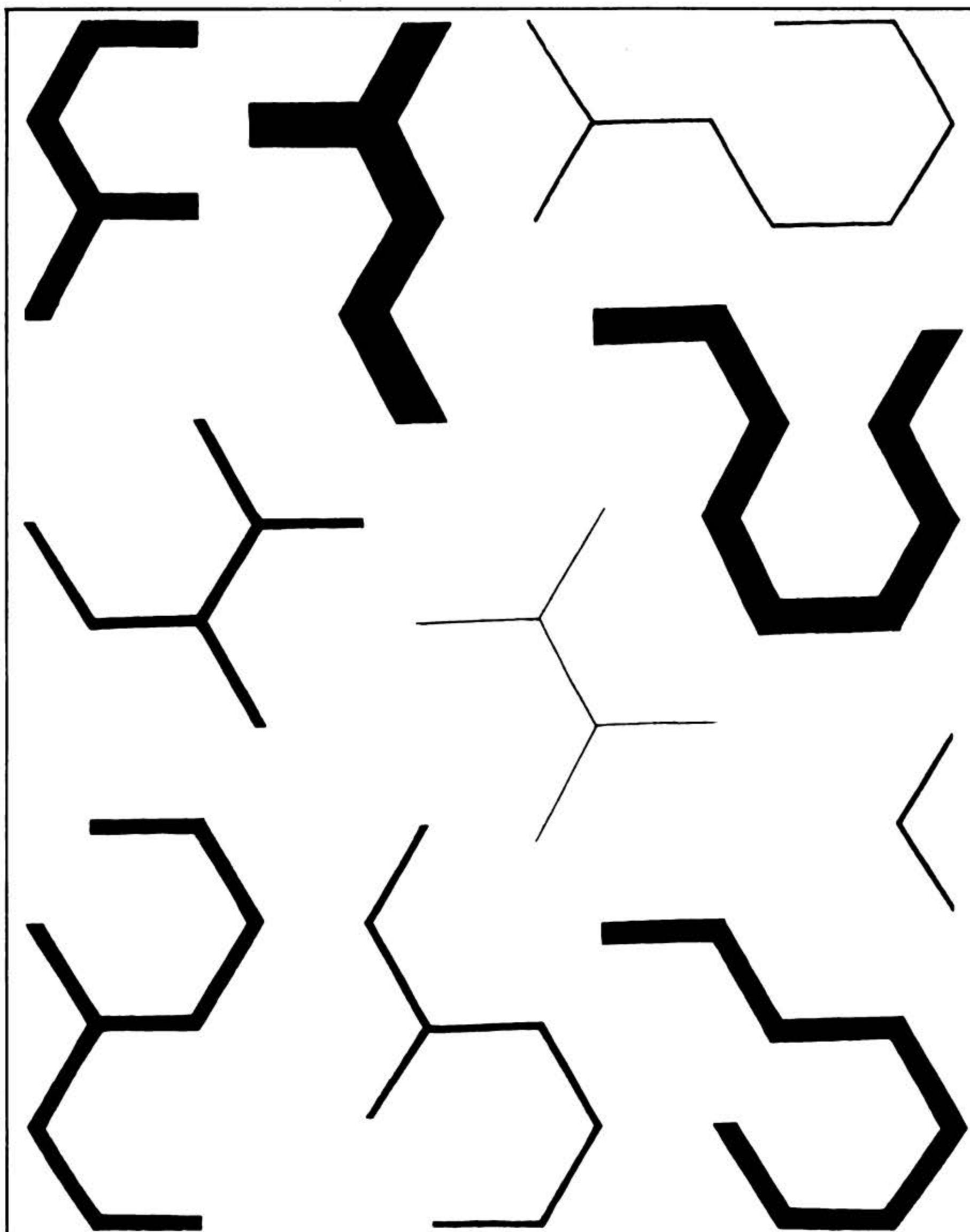
272  
Container for cleaning agent  
273  
Symbol for musical congress



272



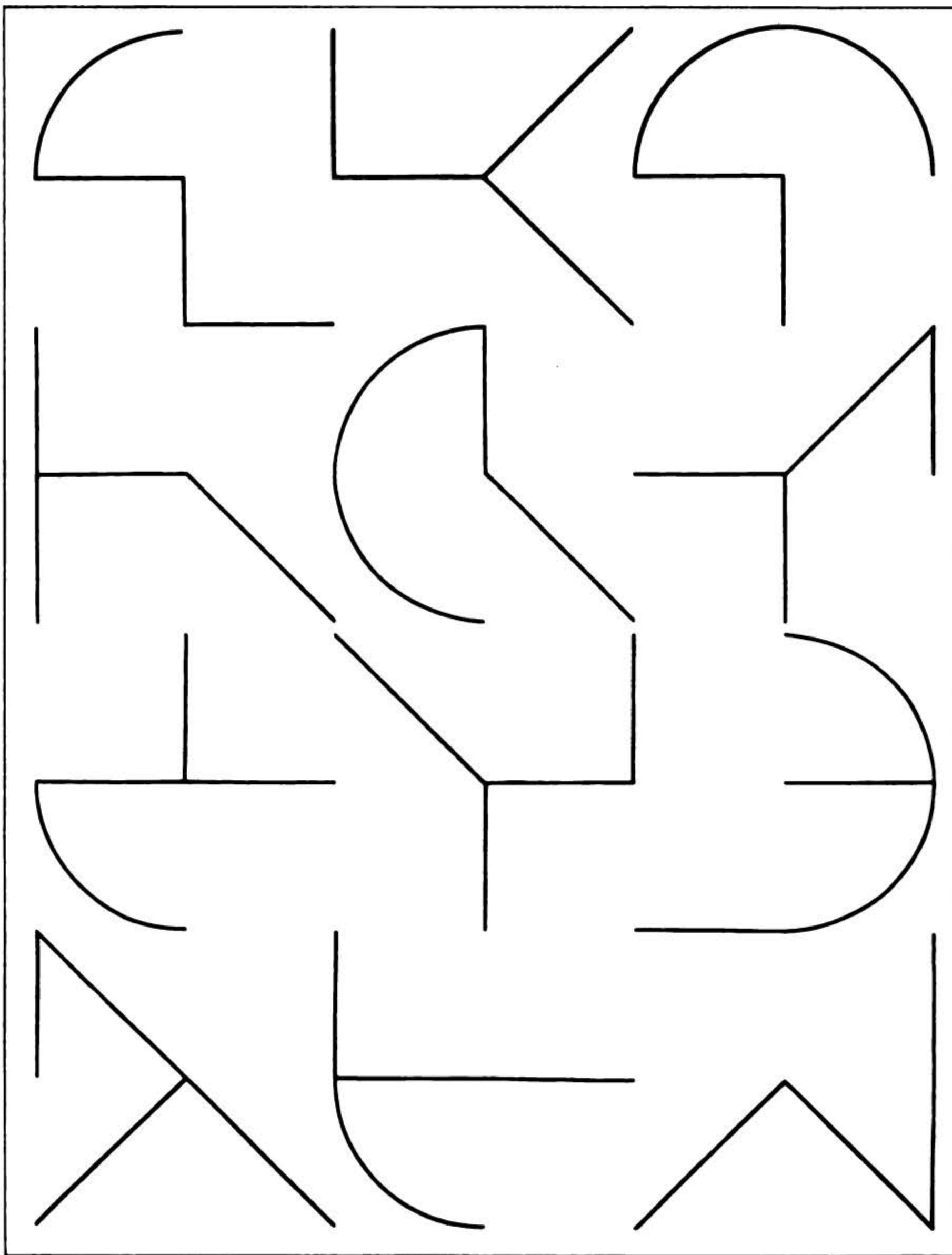
273



274  
Symbol picture

274

275  
Symbol picture. Curvature is a new element.



275



**276**  
Symbol picture. Basic elements of  
our letters: circle, square, triangle.  
**277**

**Symbol for Dalang manufacturer of**

**Symbol for Dalang, manufacturer of alimentary pastes**



277

EF

ED

EA

1E

278  
Study with the letter E, which comes into contact with letters of a different structure. In some cases curiously harmonious figures are obtained. Sometimes the figures actually form a combination of letters which can be used as a logotype. Examples: No. 277, 279.

279  
Logotype for the Basle electrical power company. A suitable arrangement of the lines symbolizes processes arising in the application of electricity. See also No. 46.

EX

ES

EI

UE

EJ

EO

EL

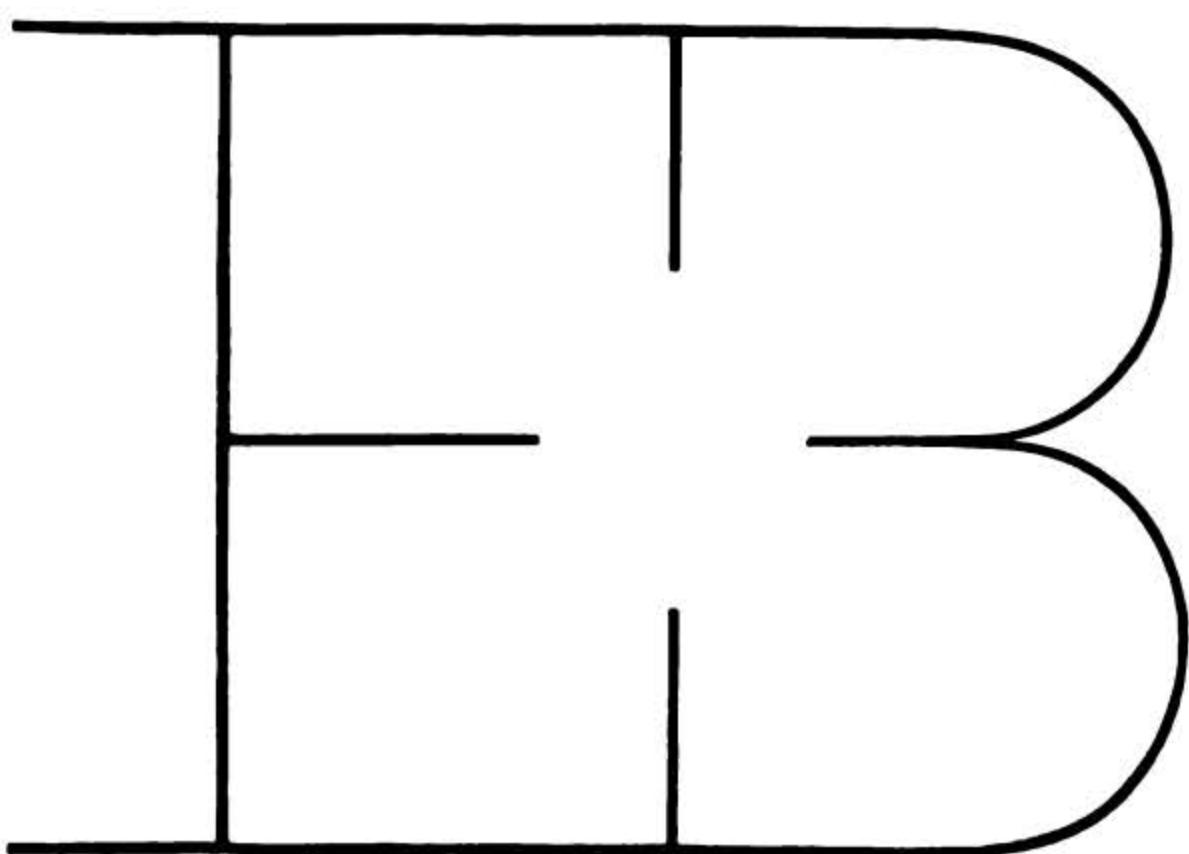
YE

EN

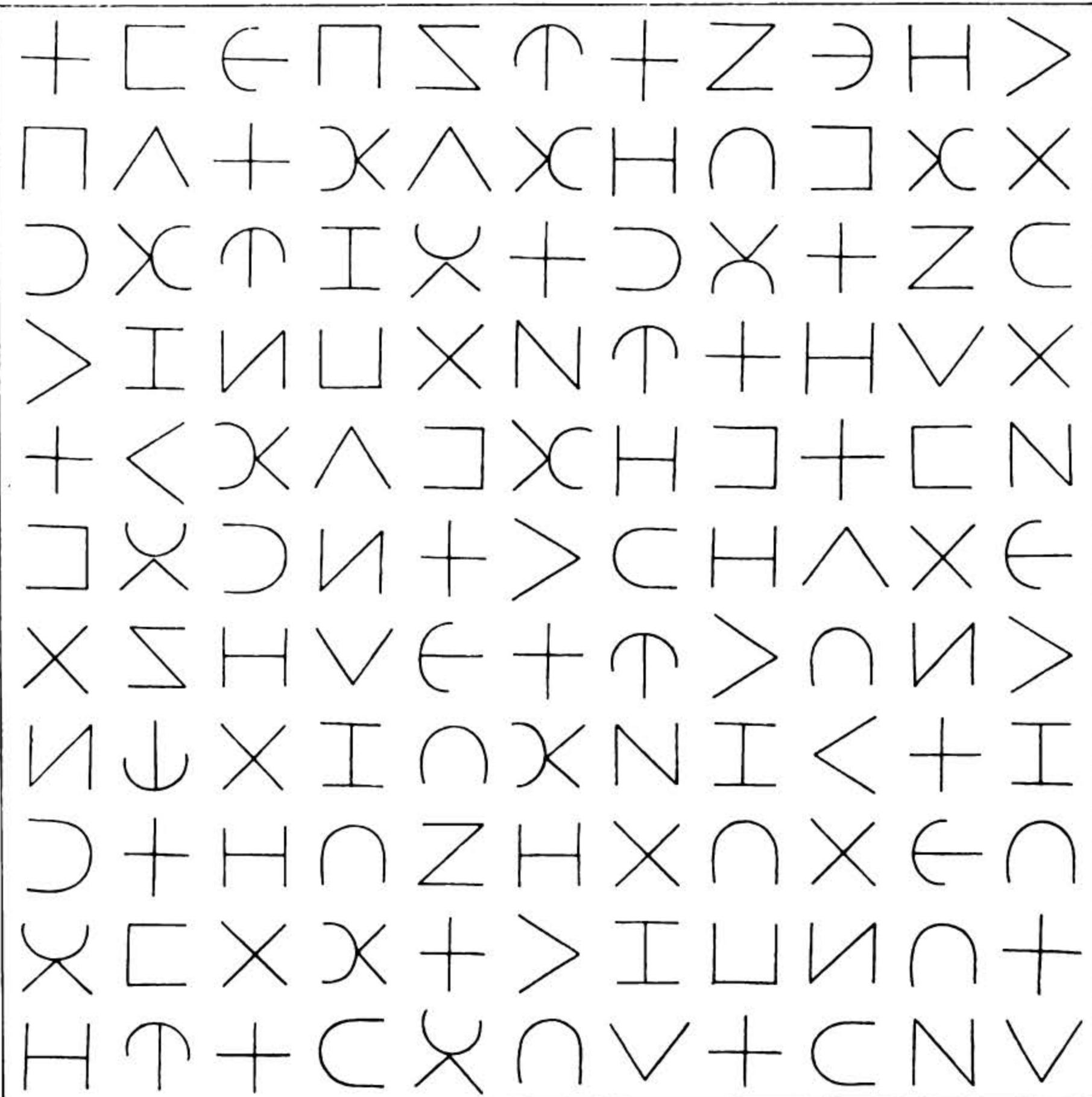
EK

ET

3E



279



- 280 Composition of existing and possible new letter symbols  
 281 Numerals picture. The same numerals join together and are emphasized by their diagonal run.  
 282 Roman lettering (Pencil)

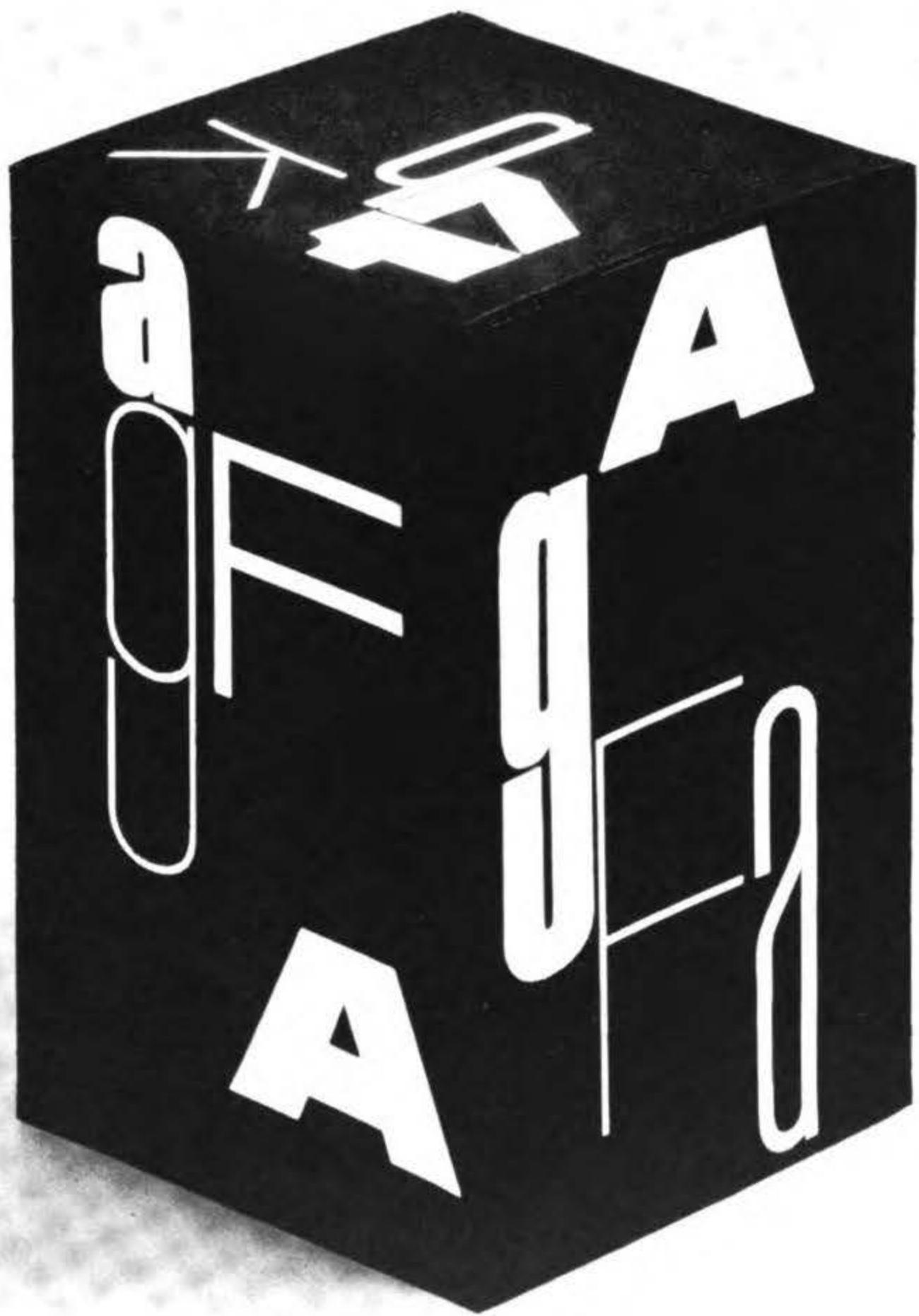
280

234567890 1  
 34567890 12  
 4567890 123  
 567890 1234  
 67890 12345  
 7890 123456  
 890 1234567

281

QVI MOS FUIT APVD VETERES NEOS OBSCVRIS NEOS  
PAVCIS EXEMPLIS COMPROBATVS VTI SIVE PROPRIAS SV  
SIVE AB ALIS CODITA MONVMETA IN PVBLICVM  
PRODIRE ABSOS COMENDATIONE NON PATERENTVR. EVM  
MIHI QVOS SEQVENDVM NVNC ESSE IUDICAVI EXISTIMANS  
MEA OFFITIVM NON ILLIBERALE OPERA PRÆTIVM  
MINIME VLGARE HOC MODO FACTVRVM ESSE  
SIQVIDEM OFFICIVM NVLLVM MAIUS HABERVUS DEBET  
QVAM VTI POSTERORVM HOMINVM CVRAM HABEAMVS  
NON MINORE QVAM DE NOBIS MAIORES HABVERVRVNT  
ET HVERVSC E REIOCCASIO AVT ALIA NON EST AVT.  
CERTE NVLLA POITOR EST QVAM QVE IN ADOLESCENTE  
ANIMIS INSTTVTVM EST EXEMPLA COMPARANDA SVNT  
QVE AD IMITATIONEM FORMANDAM IVENIBVS  
V UTILITER APTE PROPONI POSINT HAEC NVSQVAM  
ALIVNDE RECTIVS PENTENTVR QVEX EORVM AVTORVM  
ORDINE QVI INTER CAETEROS FVI GENERIS SEMPER  
SVMMI EXTITERVNT OVELA CERTE GENVS NVLLA LAUDATIO  
POSTVLAT SED A SEMETIPSO SVAM LUCEM HABET EXVE  
VERO GENERE ANTIQVISIMV HVNC VATEM ESSE ECQVIS NON  
AFFIRMARE VOLET SANE AVTORES ALIAB ANTIQVITATE  
ALIA DOCTRINA AVTA GENERE IPSO IN QVO VERSANTVR  
COMENDARE SOLET ANTICELIT THEOCRITVS FVI GENERIS  
HISCE VNIVERFIS NOMINIBVS ALIOS OMNES CARMINIS HVIVS  
TITVLVS EST BVCCOLICA ANTIQVISIMVM PORRO SCRIBEDI  
GENVS ISTVD SOLEM ESSE CONFIRMAT ORIGINIS ANTIQVITAS  
QVAE DIVITRNITATE TEMPORIS IPSAM QVOS HOMINVM  
MEMORIAM PRÆVERTISSE VIDET QVADO ADEO INTERSCRIPTO

283  
Harmony of various block capitals on a box. The individual letters are designed in highly contrasted forms. Block letters are particularly suitable for this purpose.

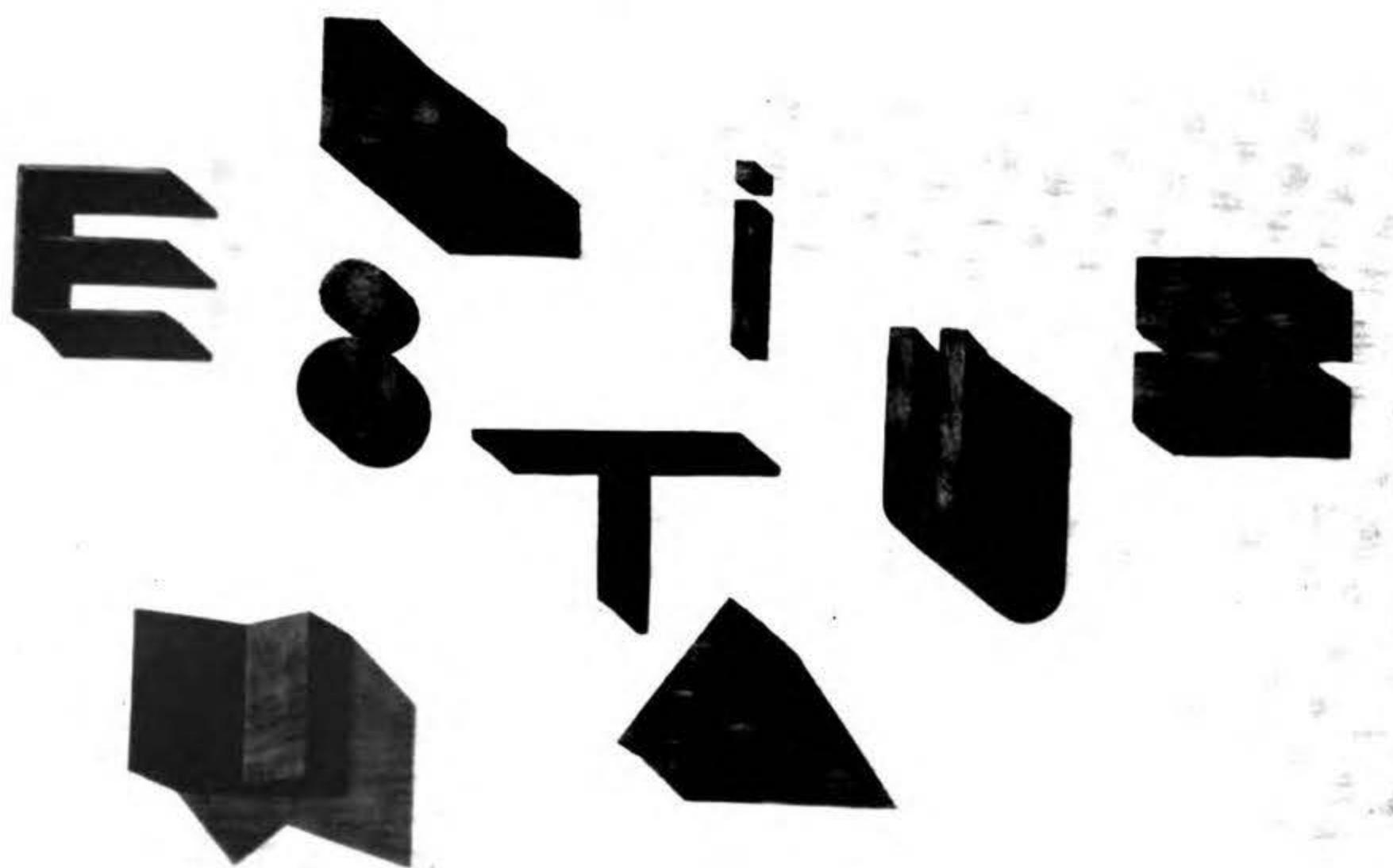


284

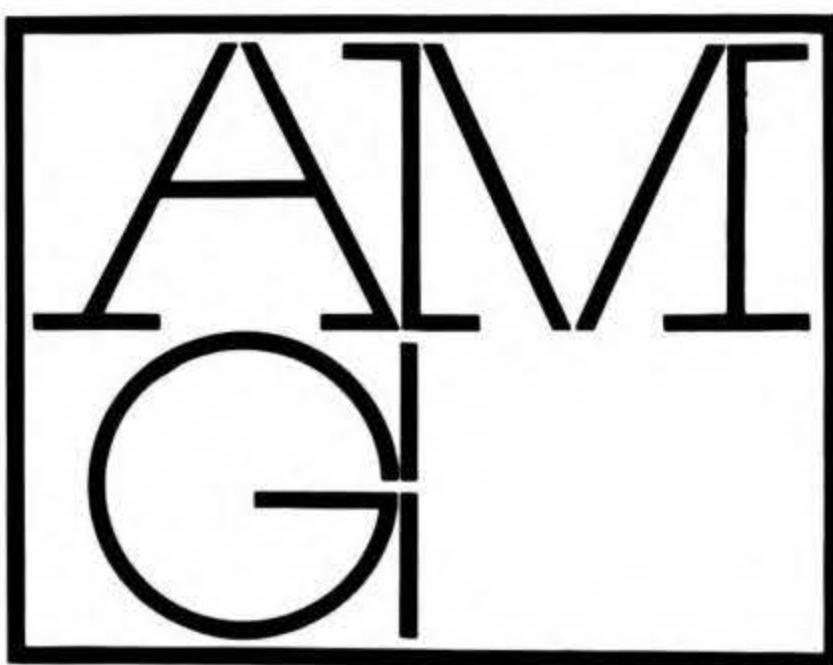
Letter composition. Pieces of wood provide the basic material and are combined, cut out, hollowed out and notched to produce the three-dimensional letter.

285

Logotype for the Allgemeine Musikgesellschaft Basle. The three basic elements of circle, square and triangle make a distinctive symbol.



284



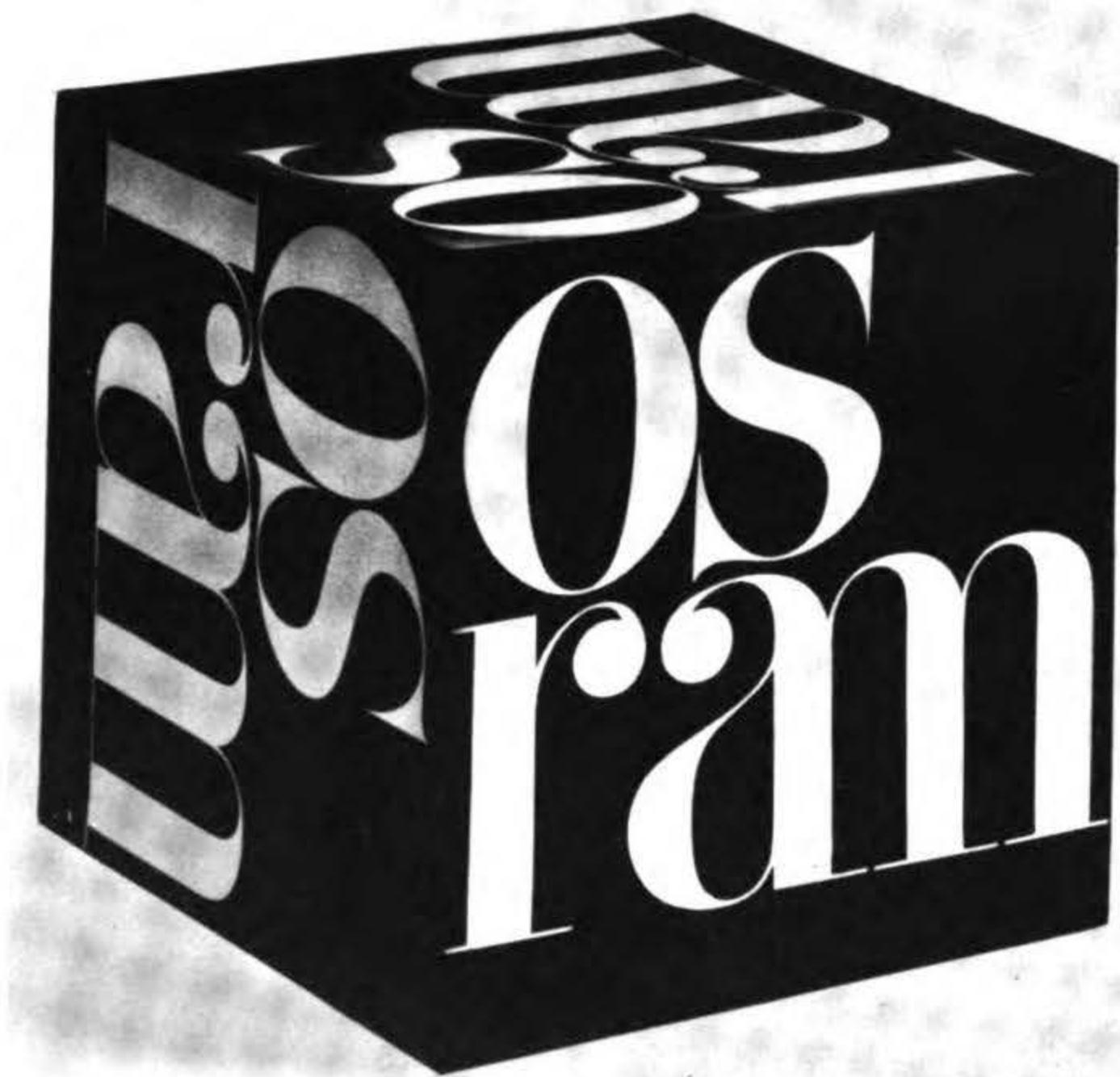
285

286  
Poster for an electric light bulb manufacturer. The association with the electric light bulb is elicited by the contrast of the black background and the bright lines and dots.  
(Linocut)

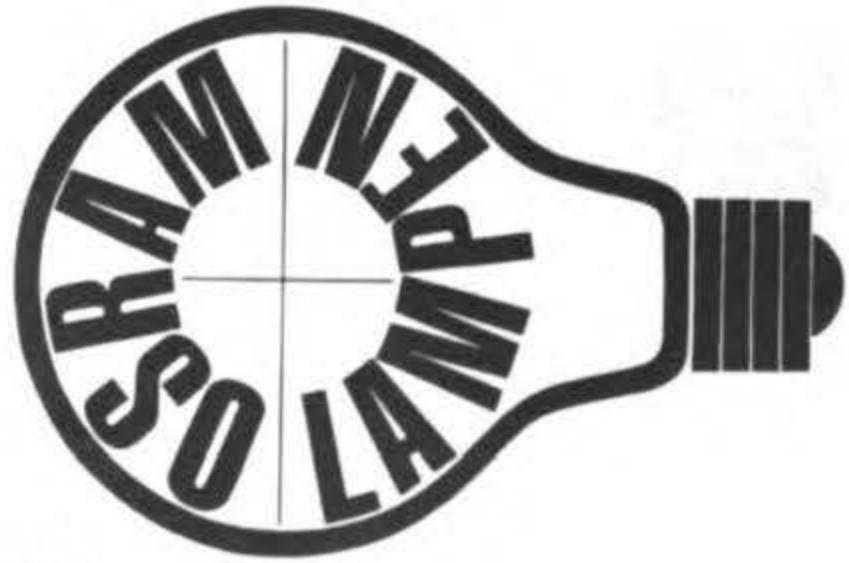


286

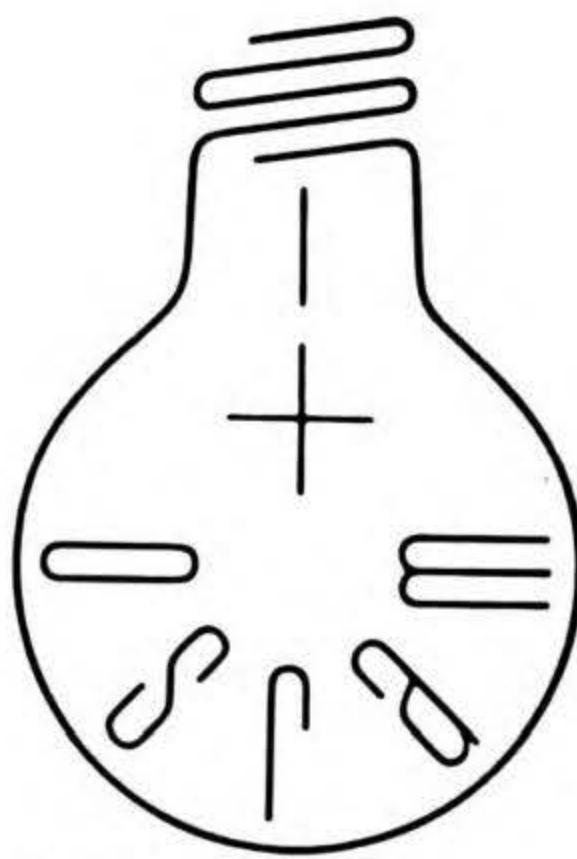
287  
Package for an electric light bulb manufacturer. In a similar manner the ductus of the classic letters symbolizes here light and luminosity.  
288 289  
The spatial arrangement of the letters repeats the structure of the filaments and thus symbolizes the radiation of light. The insertion of the fine crossed lines in No. 288 underlines the subtlety of the material and process.



287

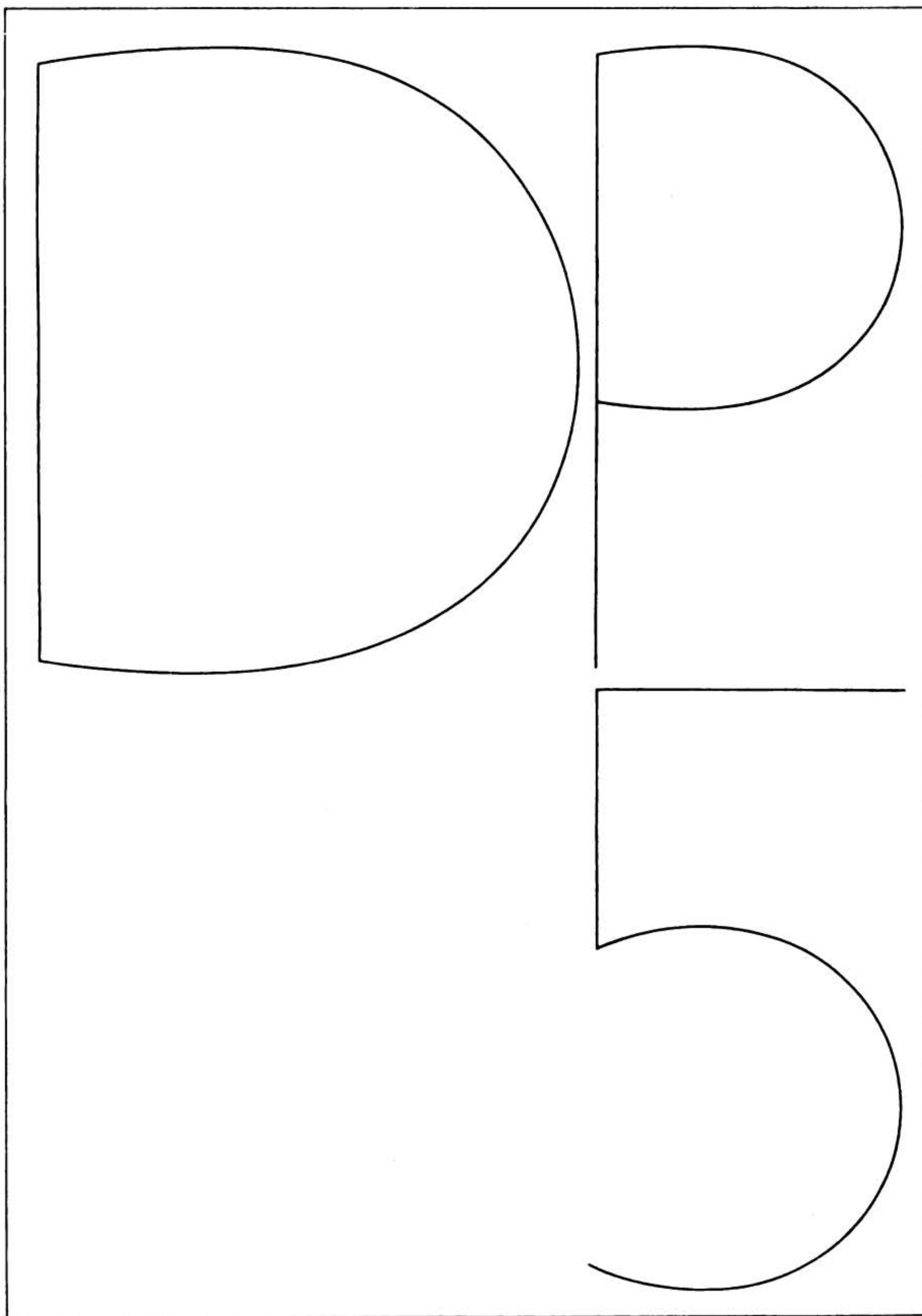


288



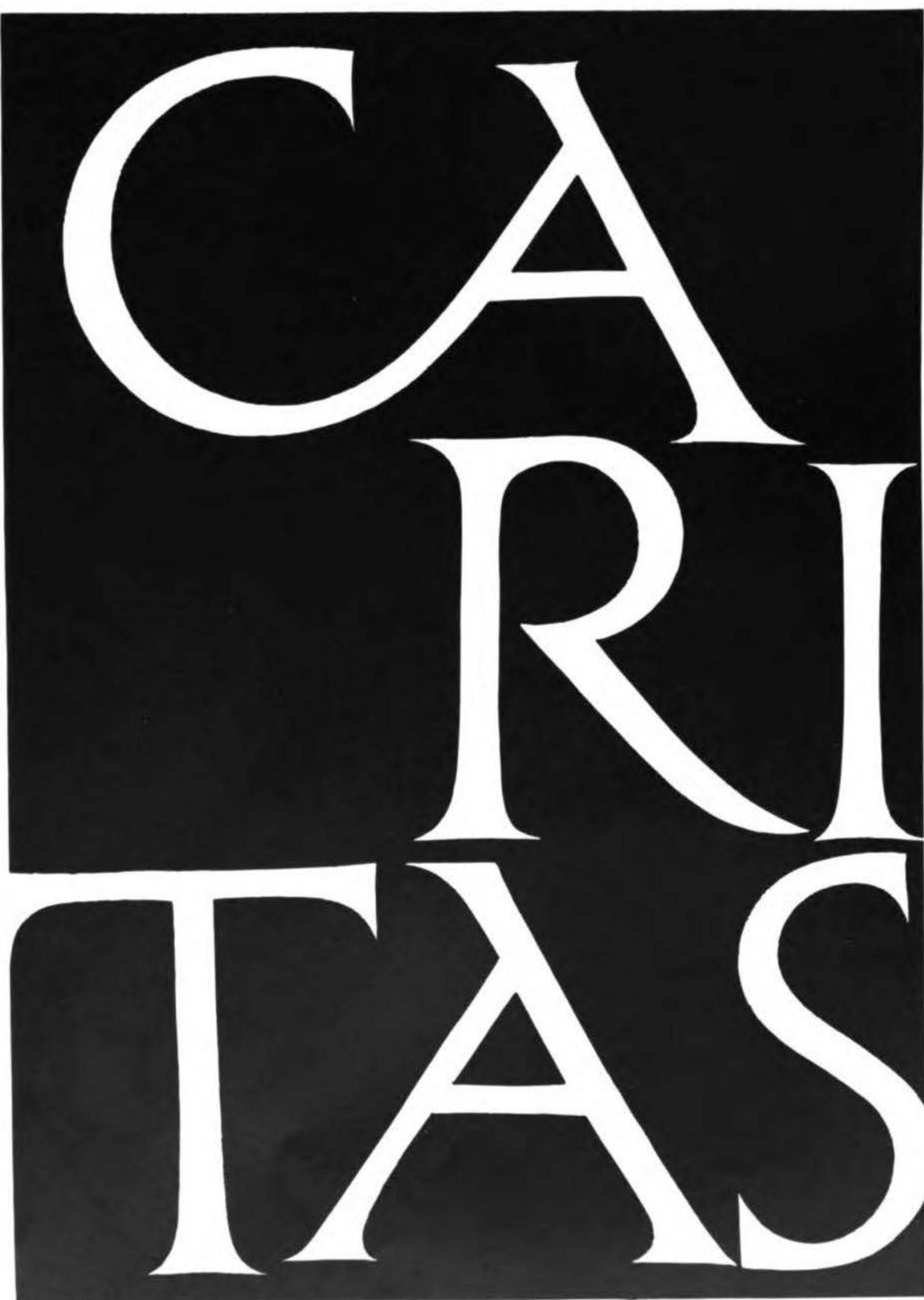
289

290  
Composition study with letters and a numeral. Large and small curves, long and short straight lines compose into a positive statement.

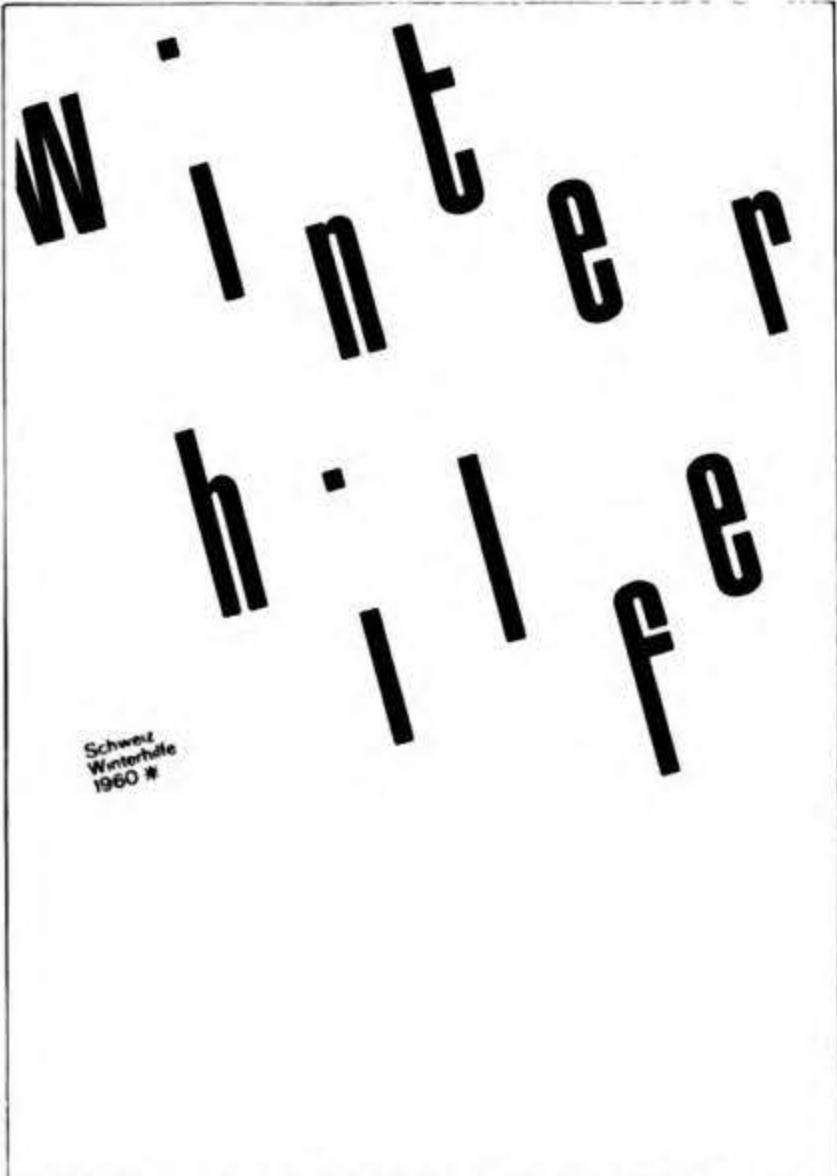


290

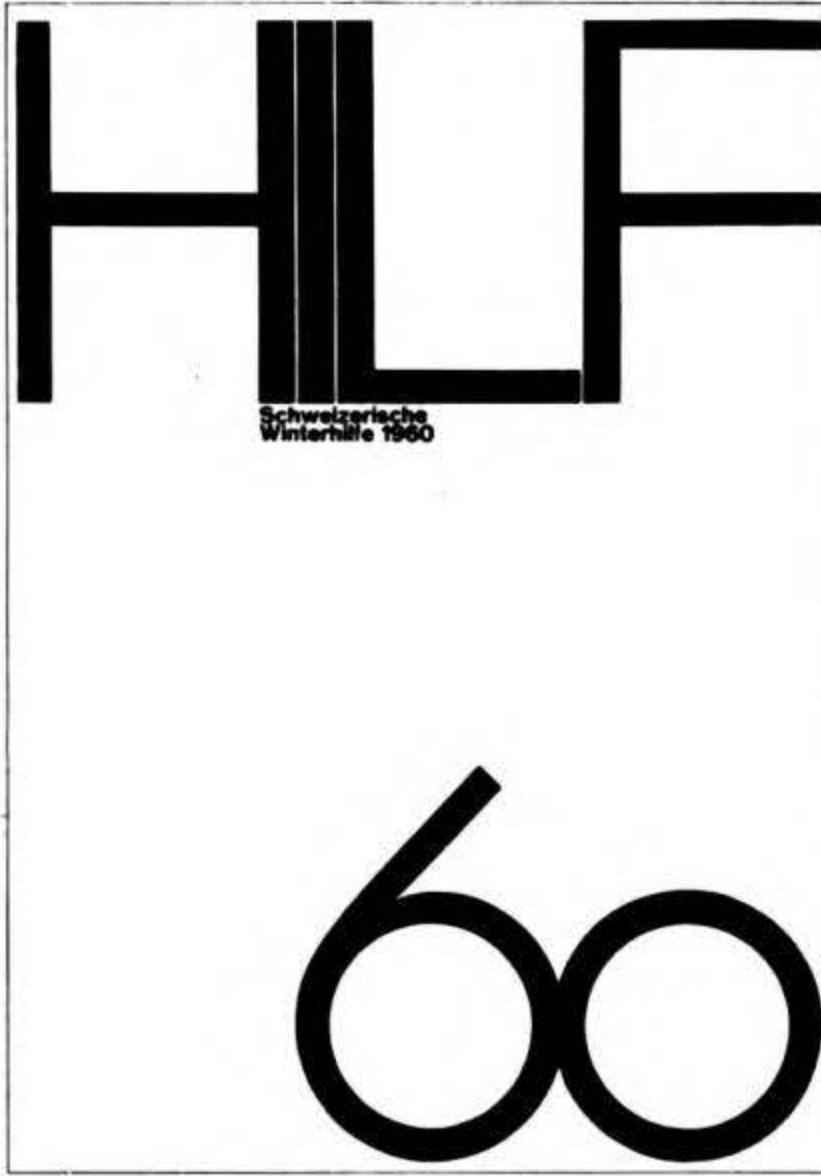
291  
Charity poster for Caritas. The diagonal lines bring life and activity into the composition. By thickening the lines as compared with No. 290, the black background is mobilized and brought out of its passive role.



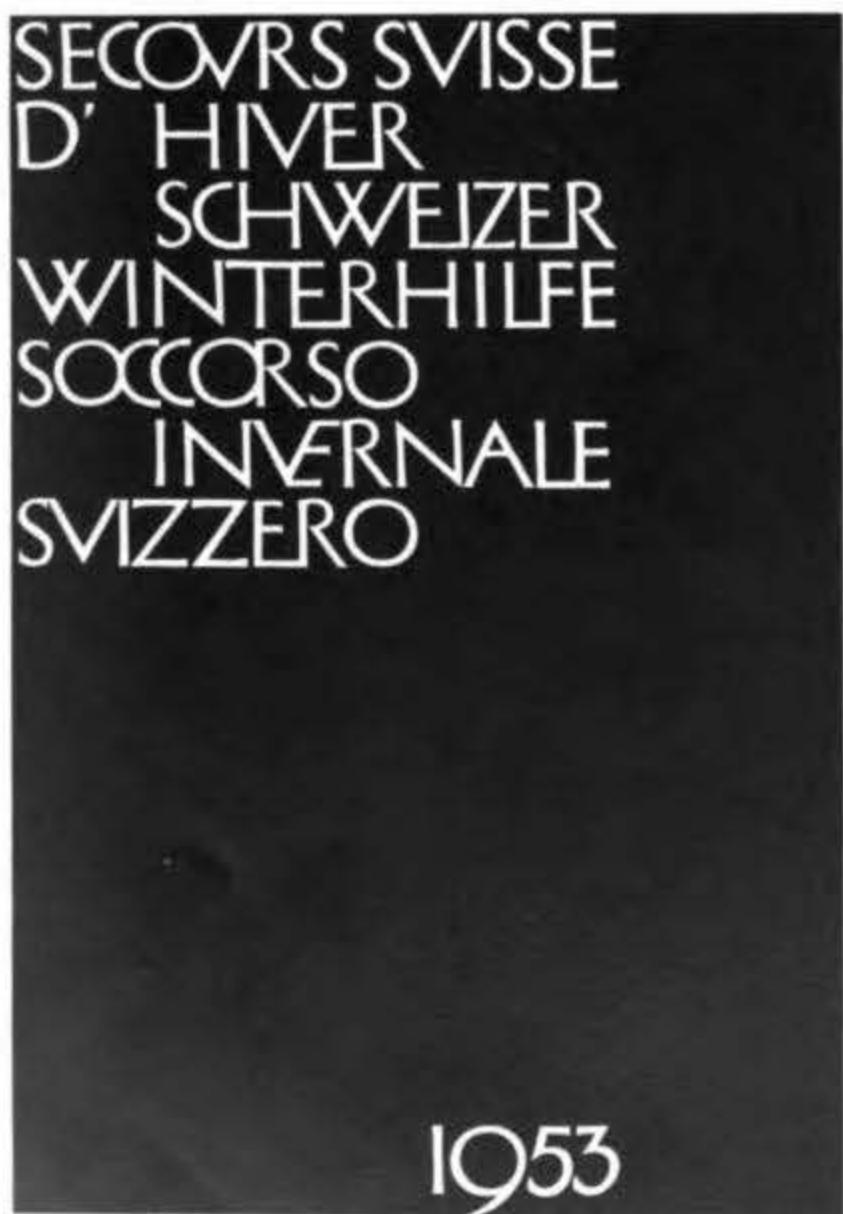
291



292



293



294

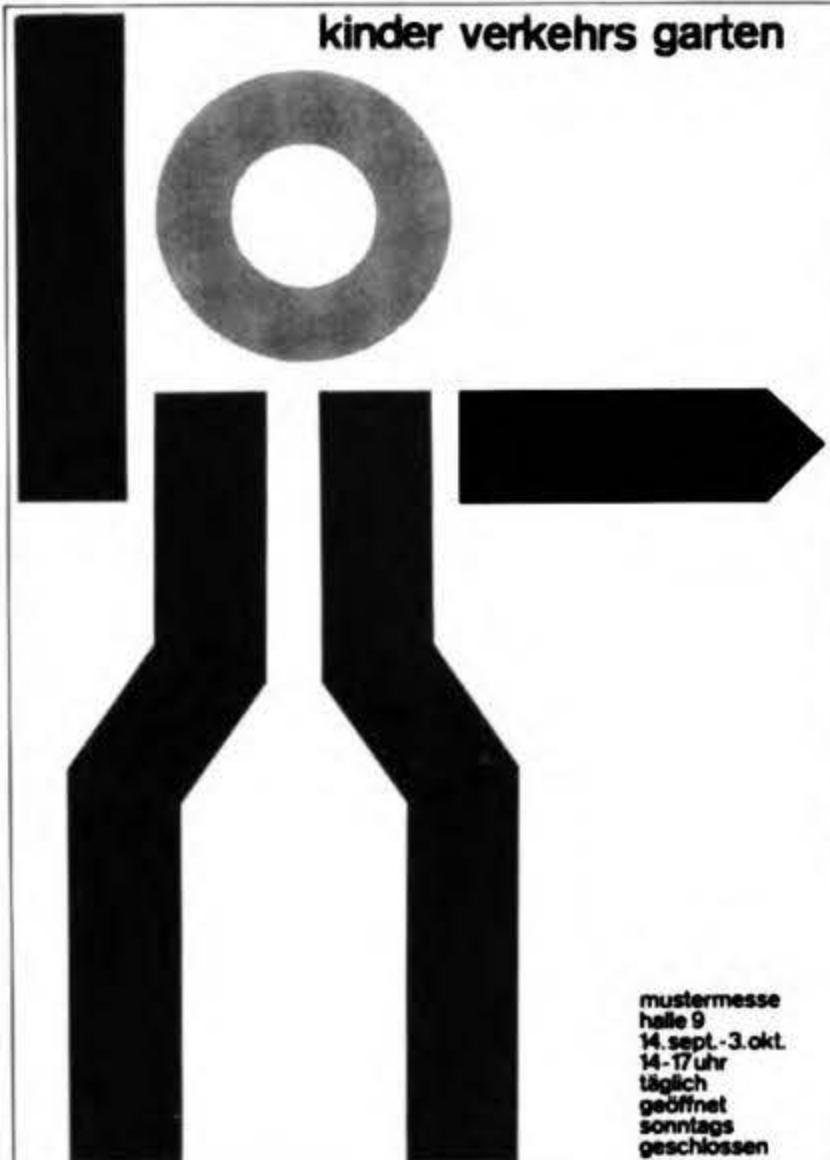


295

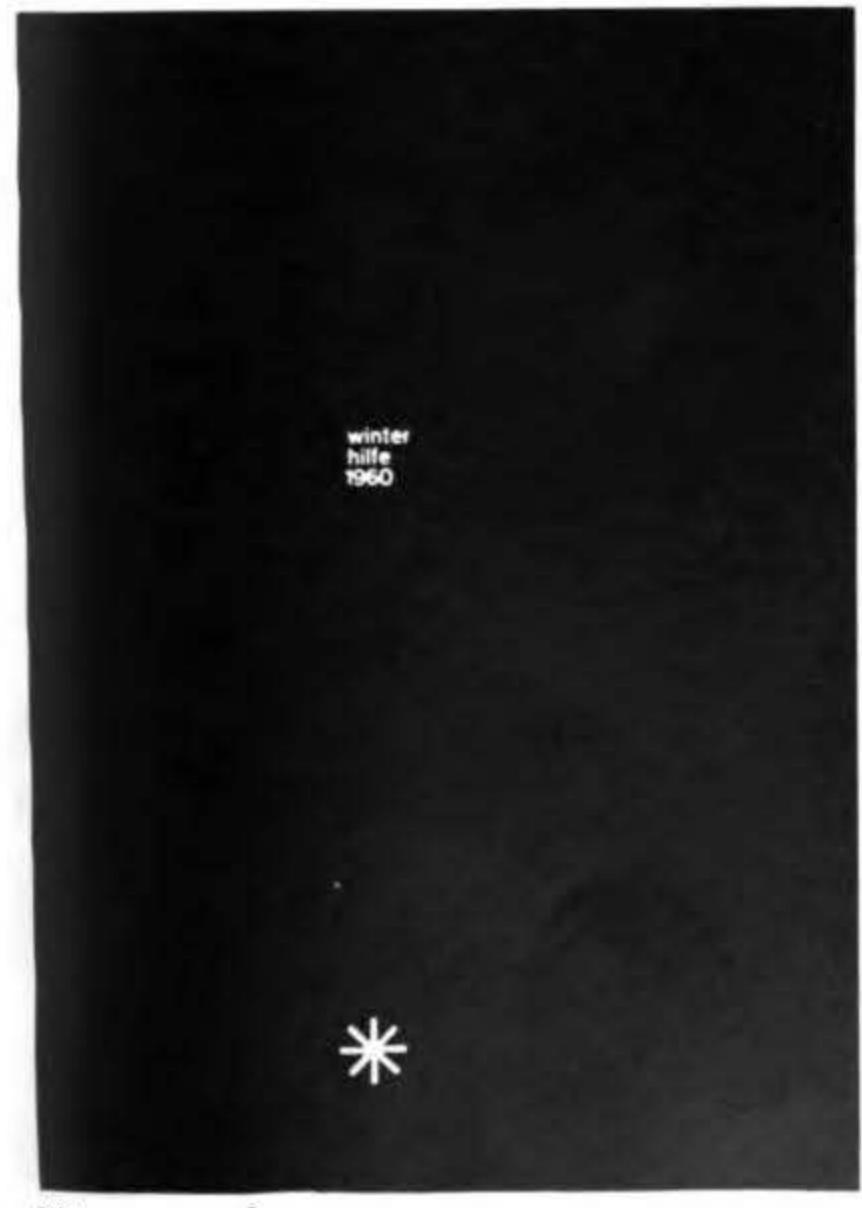
292 293 294 295 298  
Five competition designs for a  
"Winter Aid" poster



296



297

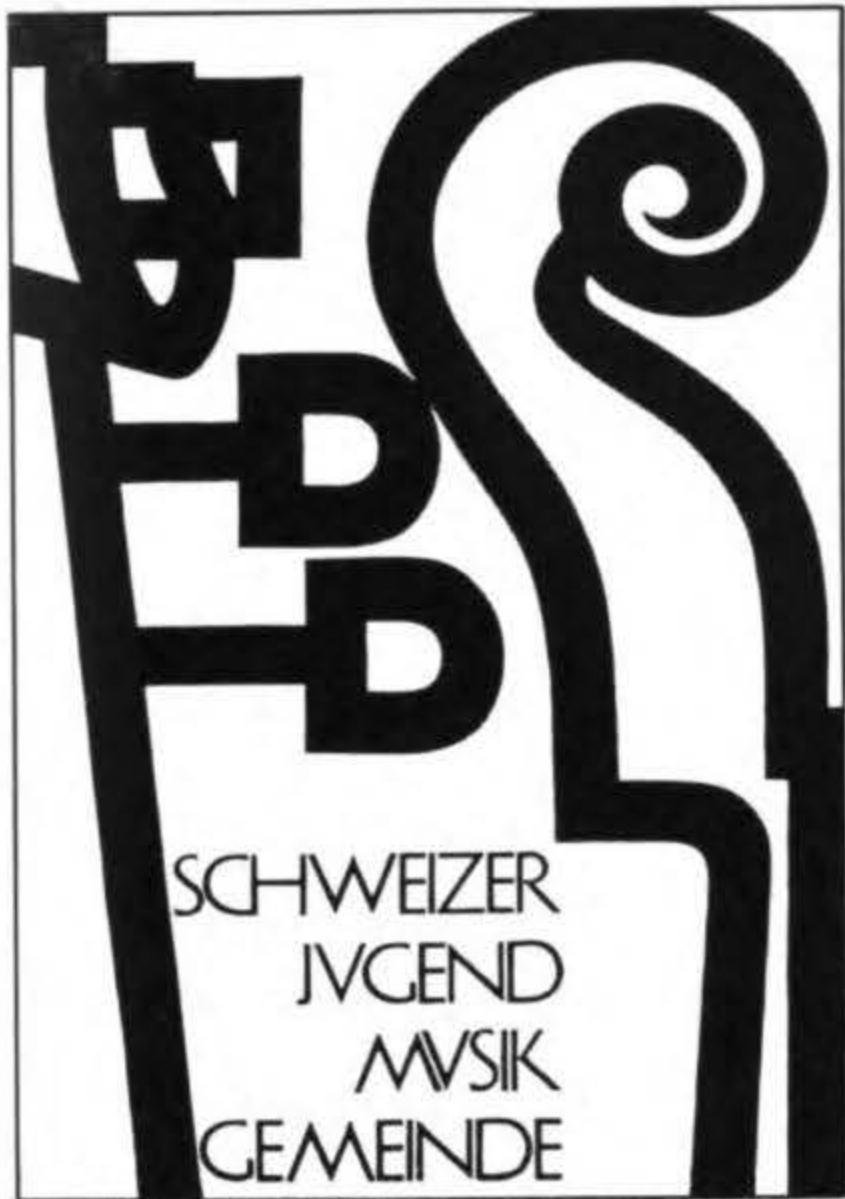


298



299

296 297 299  
Three competition designs for a  
children's traffic school poster



300



301

300 301  
Two designs for music posters

44 64RR  
02/95 BR1 4215  
02-013-01 SEC

The printing technique is mentioned in the captions only when it has a particular bearing on the creation of the work shown.