

The Late 19th Century and the Early Years of the 20th Century

1850–1960 AD

Typography
Fall 2011
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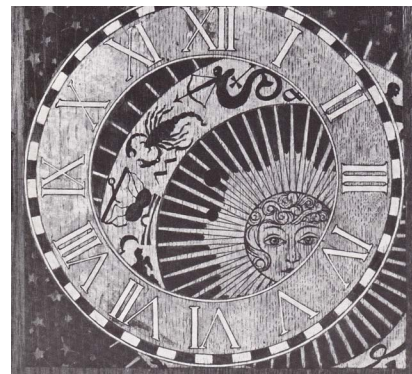
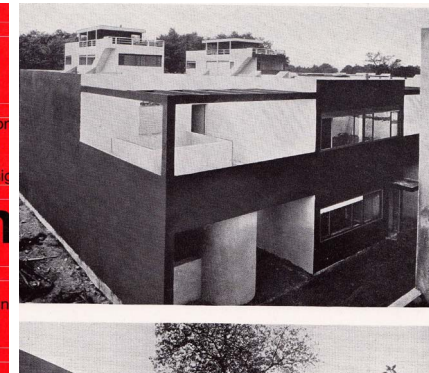
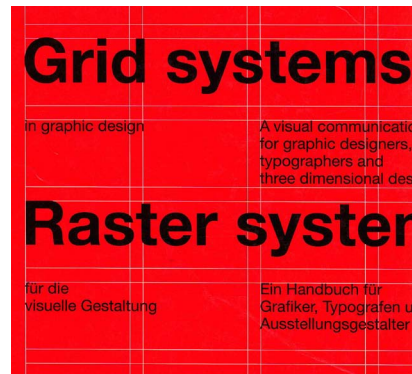
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William Morris

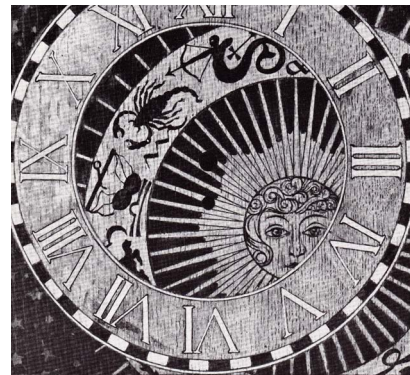
1890s

Artist of the Arts & Crafts Movement in preserving craftsmanship and the work of artisans

January 1891 made Kelmscott Press, which is a group of 53 books with intricate medieval-inspired designs on each page

Theory that “the designer must have a personal knowledge of the potentials and limitations of the materials he is working with if he is to produce work of any validity [...] it cannot be communicated by a teacher, or a book”

You have to have a knack for design, be one with your materials. Your “average Joe” cannot design without an understanding of it



Eric Gill

1882–1940



Extremely religious and influenced by medieval Catholicism

Socialist; believer in “free love”

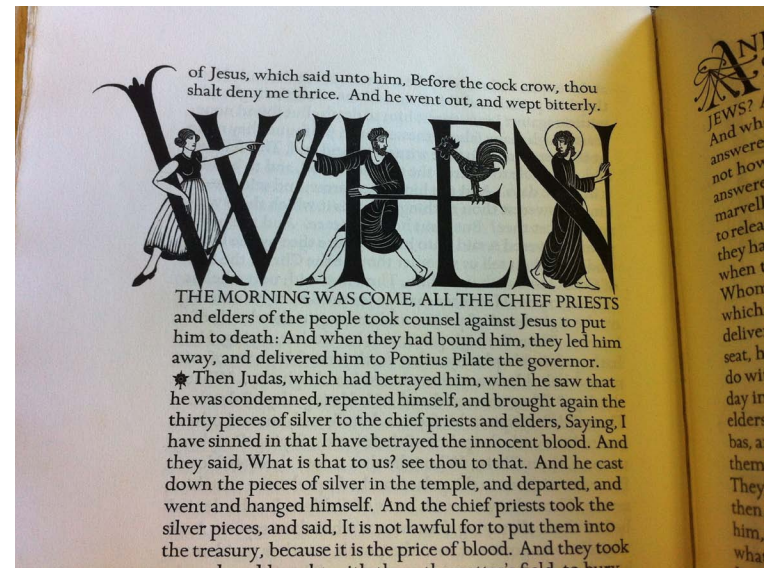
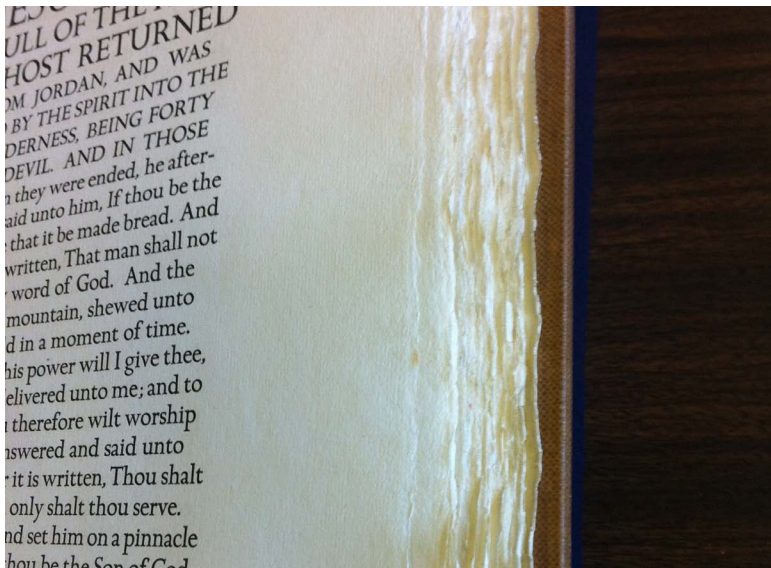
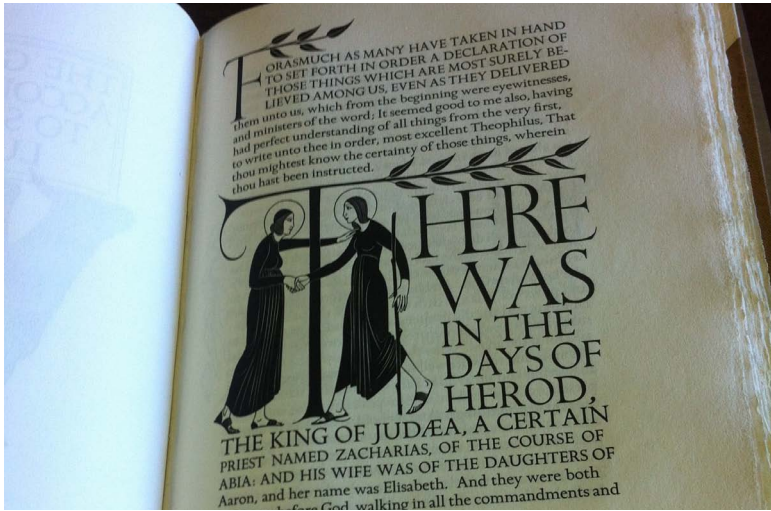
Started as a sculptor making religious sculptures such as the Mother and Child statue in 1912

Created the font Gill Sans inspired by Edward Johnston's sans serif lettering in 1927–1930

Fonts based on Roman capitals (i.e. Baskerville)

Created the “Four Gospels” books with decorative designs and type

Eric Gill



Edward Johnston

1872–1944



His typeface was against two of popular fonts today, which are Perpetua and Gill Sans- both were created by his student Eric Gill

In 1899–1913, he taught at the Central School of Arts and Crafts in London in the new lettering department and later taught at the Royal College of Art in London from 1901–1940

Johnston is recognized as a father of modern calligraphy in the form of the broad edged pen as the writing tool

“Writing and Illuminating and Lettering” was published in 1906, which resulted in a renaissance for calligraphy and is considered the most influential book on calligraphy ever written

London Underground




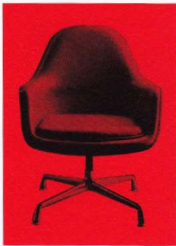




Johnston's students founded the Society of Scribes & Illuminators (SSI), one of the world's foremost calligraphy society

Most famous for designing the sans serif Johnston typeface that was used throughout the London Underground system until it was redesigned in the 1980's

The famous roundel symbol used throughout the system was also designed his Johnston

Today there is an Edward Johnston Foundation that is dedicated to the promotion of public awareness of calligraphy not only as an art form in its own right but also as the seed and reference point for many other lettering disciplines including modern typeface design

The Grid System

The cut-out photograph in the grid	Die freistehende Fotografie im Raster	Photograph and colour area in the grid	Fotografie und Farbfäche im Raster
			
			
1 To give a cut-out photograph greater optical stability it can be centered within the grid.	Example 2 is very often used for industrial advertising matter.	2 Um einer freistehenden Fotografie mehr optischen Halt geben	Das Beispiel 2 findet besonders in werblichen Drucksachen der

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<h2>The Grid System</h2> <p>The ultimate resource in grid systems. "The grid system is an aid, not a guarantee of possible uses and each designer must learn how to use the grid; it is an art that requires practice." Josef Müller-Brockmann</p>			
Articles	Tools	Books	Temp
<p>Applying Divine Proportion to Your Web Designs</p> <p>This article explains what the Divine proportion is and what is the Rule of Thirds and describes how you can apply both of them effectively to your designs.</p> <p>01.Dec.2008</p>	<p>Syncotype</p> <p>Syncotype is a simple tool to help align your text to a baseline grid. Enter your line height and offset in pixels in the Syncotype control box and click "Syncotype it" to overlay a baseline grid in red to your designs.</p> <p>01.Dec.2008</p>	<p>The Typographic Grid Systems</p> <p>We consider this to be the academic part two to "Grid Systems" Hans Rudolf Bosshart tackles a deeper understanding of the complex grid.</p> <p>30.Nov.2008</p>	<p>inDesign Grid Systems</p> <p>Adobe InDesign page that is 12 columns wide using the (Golden) 12pt base</p> <p>29.Nov.2</p>

Demgegenüber steht die zweite Gruppe, deren Hauptung augenscheinlich die Hand des Gebrauchsgraphikers ist. Diese Arbeiten beziehen ihre Wirkungskraft aus der Beherrschung der typographischen Mittel, unter denen der Satz nur die Funktion der unbedingt notwendigen Textausgestaltung der Drucktechniken soll im Rahmen dieser Zeilen nicht

Wersich der Fülle von Druckerzeugnissen aller Art b wird notwendig eine strenge Trennung versuchen u teilen. Wir unterscheiden dabei nach Art und Anlage staltung und kommen dabei einmal zu dem Anteil zweiten zu der Gruppe von Druckerzeugnissen, be gering, ja seinem Umfang nach von ausgesproche erste Gruppe der reinen Typographie umschließt samtkezeption aus typographischen Mitteln erstell nisse ihre Entstehung der Skizze eines Graphikers genommen also Arbeiten, die unter Verwendung v elementar, soweit sie als typographisches Material

The Grid System (.org) is an ever-growing forum where graphic designers can join to learn more about the grid systems, the golden ratio and baseline grids

Recognized for simple designs and clean use of typography

The grid system is widely used to designers today because of it's fuctionality to give organized and continuity in designs

De Stijl Movement

1920s–1930s

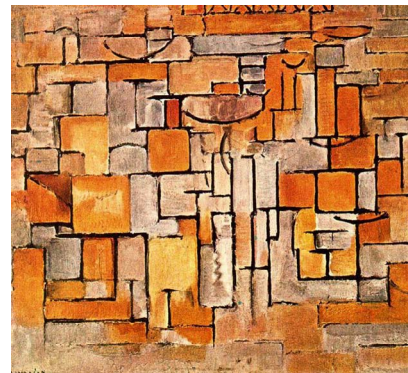
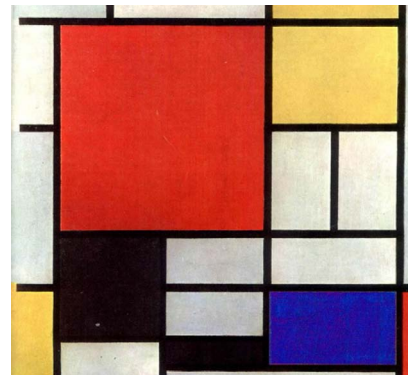
Dutch artistic movement meaning “the style”

Simplified design to vertical and horizontal lines, primary colors, and rectangular shapes

At the time this type of art was considered “abstract”

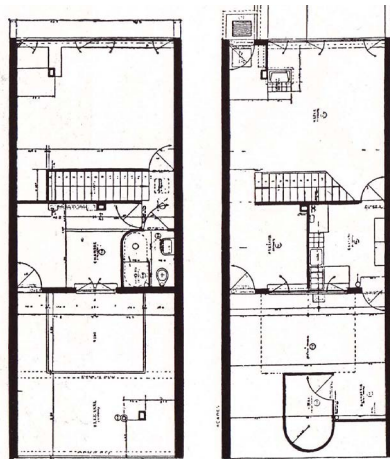
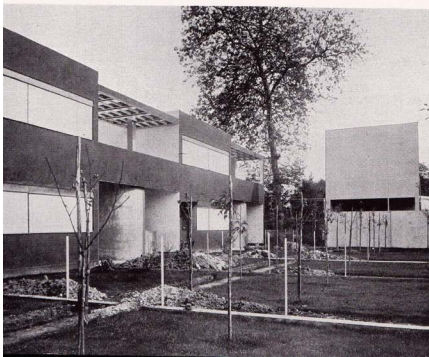
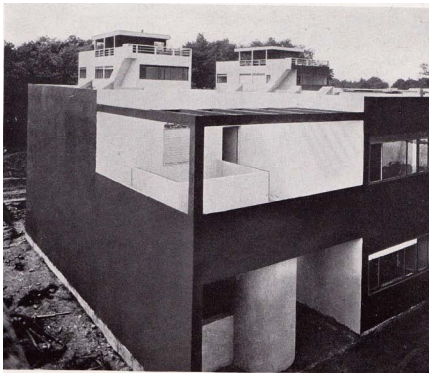
Influenced the Bauhaus style which was used in Nazi propaganda design styles

Piet Mondrian was a Dutch artist part of the De Stijl movement who used grey lines, which were horizontal and vertical, with certain spaces filled in with primary colors. Used a pattern and grid to develop an extremely minimalist design



Le Corbusier

1887–1965



Was an architect who used the “golden ratio”, which is using the proportions of the human body as a grid

Used laws and beauty of proportion

Influenced by the Fibonacci sequence.

A system where each number is the sum of the two previous numbers

0, 1, 1, 2, 3, 5, 8, 13, 21, 34...

Jan Tschichold

1930 – 1960

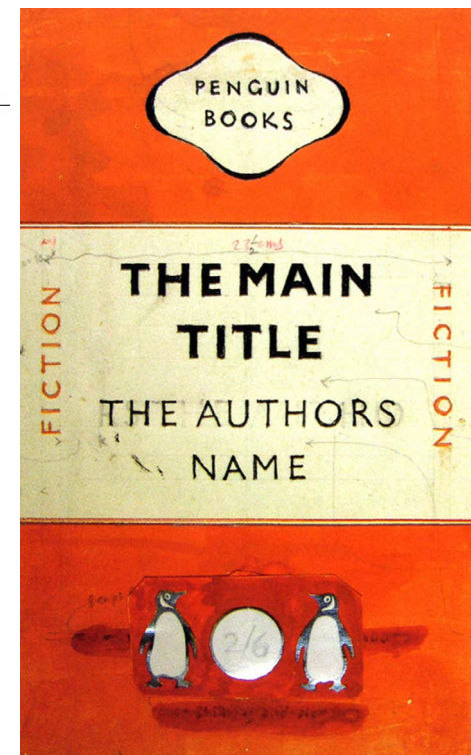
Designer from Germany who steered away from the traditional Blackletter design of the Nazi propaganda

Nazis confiscated his work before he was able to flee the country

Only used sans serif typefaces

Influenced by the simple design of De Stijl movement

Designed Penguin Books official layout



Josef M. Brockmann

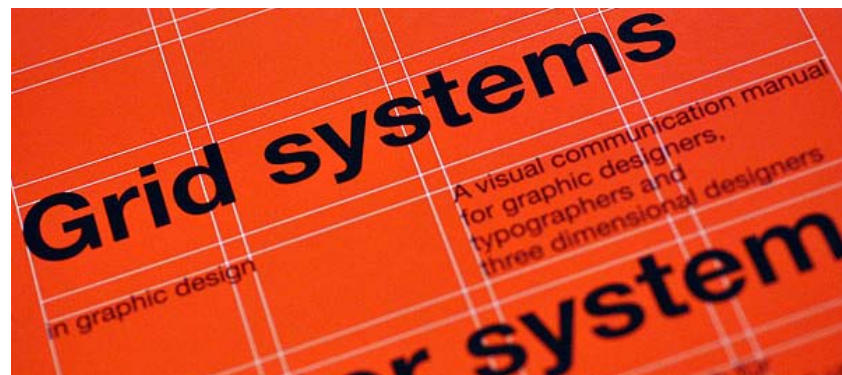
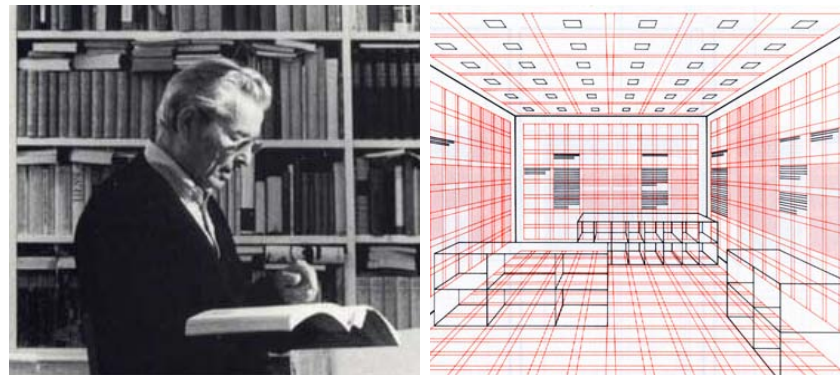
1914–1996

Influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus

He was a supporter of using a grid to design page structure and studied architecture, design, and art history

Appointed to the European design consultant to IBM

“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice”



Fillipo Marinetti

1876–1944

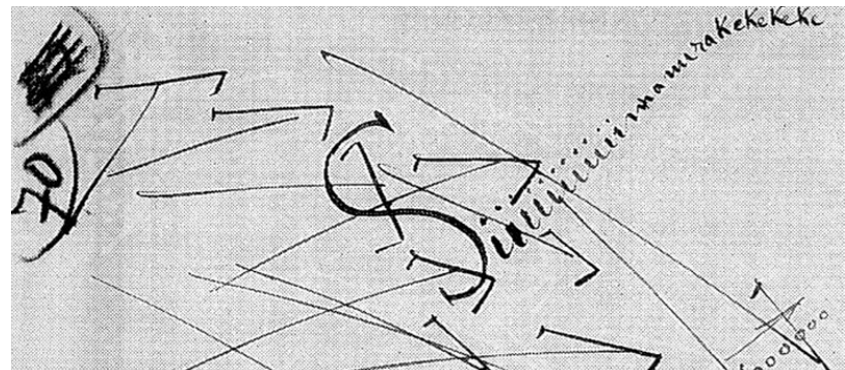
An Italian poet, editor and the founder of the Futurist movement

A piece called “Action”, which is a poem illustrated in the Futurist art style, a style very different from the grid because there was no clear organization in the design

Author of Futurist Manifesto, which was written in 1908. Marinetto declared that “*Art can be nothing but violence, cruelty, and injustice*”

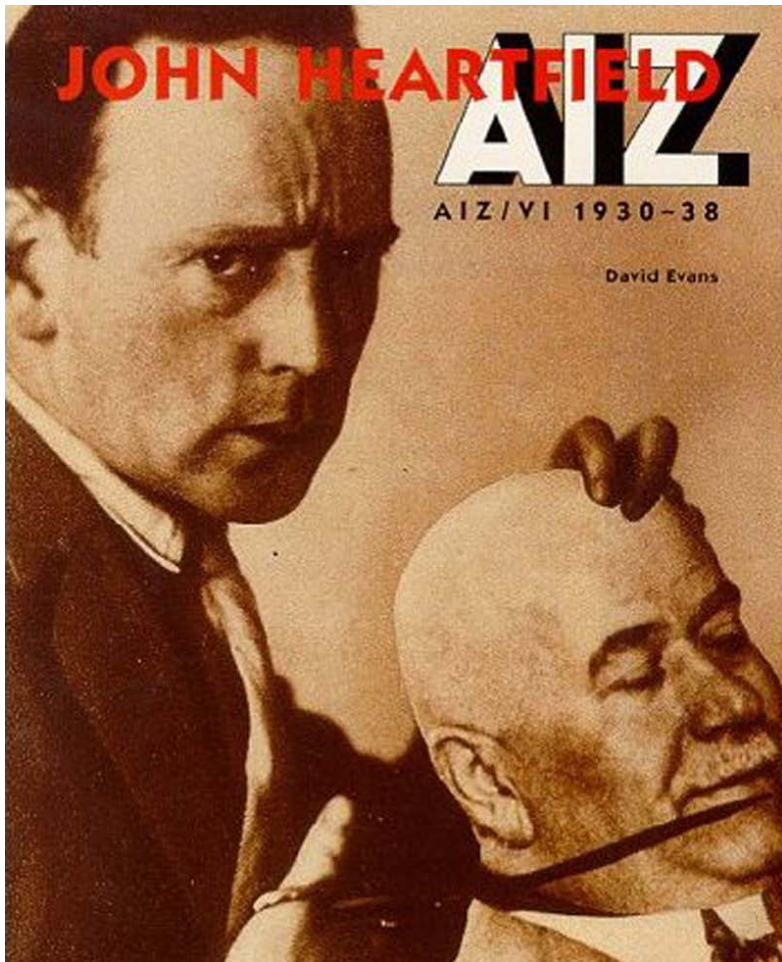
Futurism was an artistic and social movement that started in Italy in the 20th century, which glorified contemporary concepts of the future, things such as speed, technology, and violence

The Futurist practiced everything from painting, sculpture, ceramics, interior design, film, and fashion.



John Heartfield

1891–1968



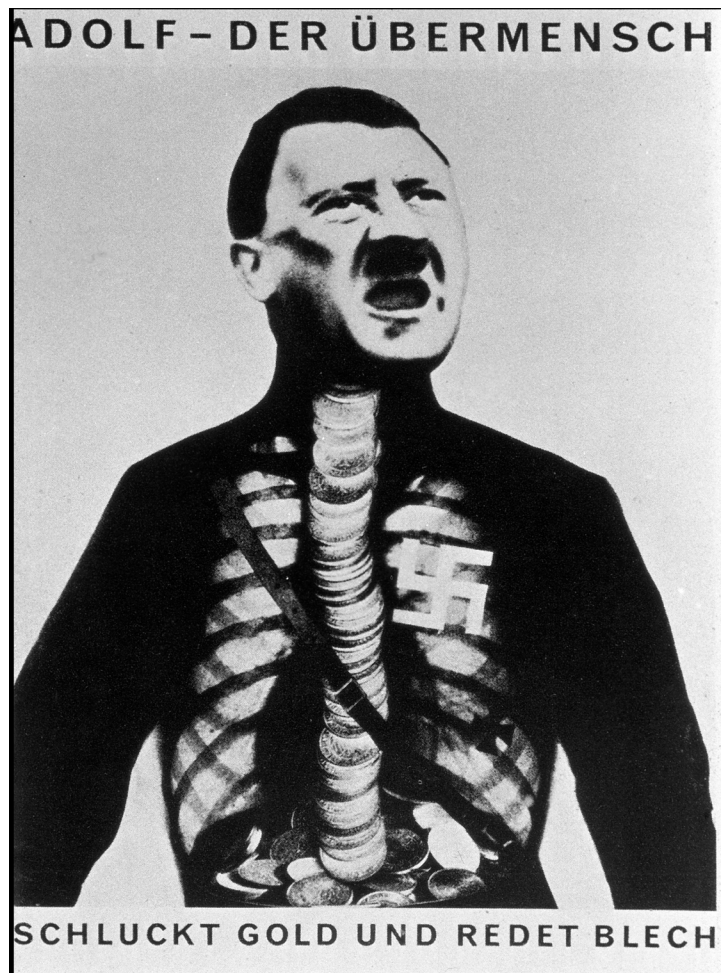
Originally born as Helmut Herzfelde but had his name changed in 1916 in protest against German Nationalism

His photojournalism was based off his archive, newspaper clippings, material found in picture agencies, and staged his own photographs

He was forced to leave Germany in 1938 because he was under threat of arrest because of his sarcastic art on National Socialism

Heartfield worked for an underground socialist magazine, Arbeiter-Illustrierte-Zeitung (A.I.Z), where he used photomontages to attack Adolf Hitler and his Nazi Party

German Propaganda



The magazine lasted from 1921–1938 and was issued weekly after 1926

Worked in exile in Prague due to their opposition of the Nazis

His photomontages forecasted and reflected all the chaos that was going on in Germany as it went through social and political catastrophe

Today, the magazines can be found at the Peace Museum in Chicago and Viktoria Hertling, a show at the Goethe House in New York of books, periodicals, and portfolio

(The picture on the left) Heartfield overlaid a widely published photograph of Hitler with a chest x-ray. The caption reads “Adolf, the superman, swallows gold and spouts tin.” In this montage, Heartfield is referring to the large contributions that wealthy industrialists were making to the Nazi Party

Paul Renner

1878 – 1956

He originally studied architecture and painting in Berlin, Munich, and Karlsruhe

The summer of 1924 is when Renner first started to work on the famous typeface Futura

Siegfried Buchenau, founder of the bibliophile journal Imprimatur, brought Jacob Hegner to visit Renner in his Munich studio because he was looking to create a modern print type. The day after Hegner's visit to Renner, he made multiple sketches of "Die Schrift unserer Zeit", meaning "the typeface of our time" in German, which Hegner had said to him about Futura

Renner called for an abolition of Fraktur- a calligraphic black letter typeface and Futura was an alternative solution to the choice of gothic or roman



Futura

1926

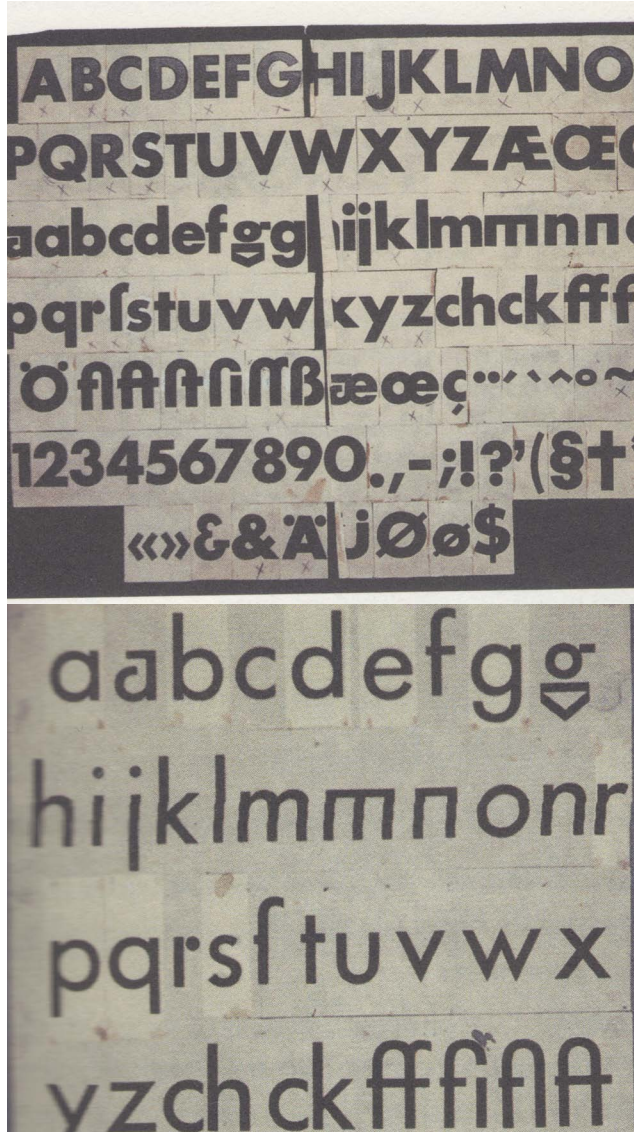


Futura was an important type at the time in Germany because it was a movement towards the modern roman letter

Futura is a geometric sans-serif that became representative visual elements of the Bauhaus design style of 1919–1933

The typeface is derived from geometric forms such as near perfect circles, triangles, and squares

The debate concerning the importance of gothic letterforms in the German culture, which had been present in learned circles for some centuries became a political issue in the early 20th century



Bauhaus

1919 – 1933

School in Germany that taught a combination of crafts and fine arts; founded by Walter Gropius

In German, Bauhaus means, “house of construction”

Architecture style used by Nazis as a part of the rebirth of Germany

Bauhaus style became one of the most influential currents in modernist architecture and modern design

The school was closed down by its own leadership under pressure from the Nazi regime



Russian Constructivist Movement

1915 – 1930s



Modern

Minimal

Geometric

Simplistic

Influenced by the avant-garde artists

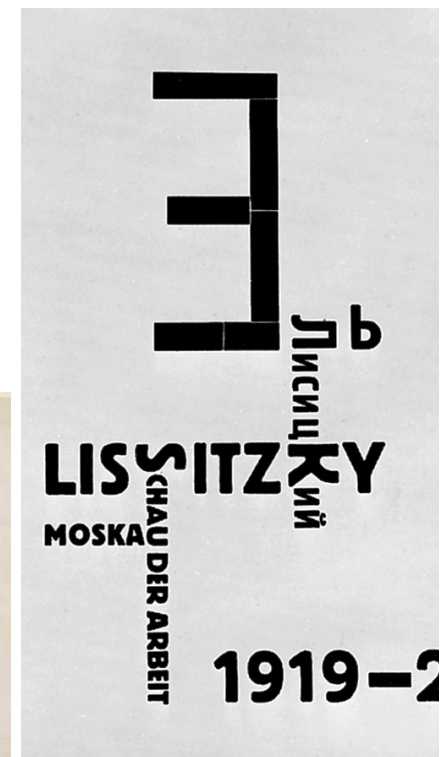
El Lissitzky

“Utopian” designer

Designed for the Russian Soviet Union and believed that design could create change in a society

Aided in the development of suprematism with Kazimir Malevich which was the movement of design focused on geometric forms, particularly the square and rectangle

Influenced the Bauhaus movement



Conclusion

German Nationalism has played a bigger role on the art of typography a lot more than what the everyday person realizes

Beautiful typography has the ability to deceive and have an underlying message of evil (Nazi propaganda). "Don't judge a book by its cover"

Typography has been highly influenced by architecture

If a building is structured to "work", typography designed in the same way will "work"

Typographers back then really knew what they were doing because their ideas still exist today after centuries such as the grid, which is what we have been following in class

We are grateful for these amazing typographers today because they have shaped how we work with type in the classroom and real life

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