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THE AVANT-GARDE APPLIED (1890-1950)

2012

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The Avant-Garde Applied (1890–1950) presents close to 700 works by 250 avant-garde artists, typographers, and graphic designers from nearly thirty countries—including original designs, maquettes, preparatory studies, and photomontages; posters, books, and magazines; as well as postcards and other small-scale items. These works constitute a fascinating visual history of the impact of the prevailing ideals among artists in the late nineteenth century and the first half of the twentieth.

The results of this process manifested themselves almost simultaneously across a geography as wide as it was interconnected, in facets of life as diverse as political propaganda, advertising and mass media, architecture, urban and interior design, exhibitions, theater, film, and photography, among many others.

The overwhelming majority of works on display belong to two important private collections whose quality and breadth make them worthy of a museum: those of Merrill C. Berman, from the United States, and José María Lafuente, from Spain.

With essays by Richard Hollis, Maurizio Scudiero, Bruno Tonini, and Manuel Fontán del Junco, *The Avant-Garde Applied (1890–1950)* aims to provide a transverse view of the transformative spirit of the avant-garde. It revolves in particular around the articulation of forms and signs in avant-garde graphic design and in the revolution that those cutting-edge developments implied for the field of typography, bringing together and making intelligible the enormous range of visual and textual material presented in this catalogue.



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FUNDACIÓN JUAN MARCH

2012

THIS CATALOGUE
AND ITS SPANISH EDITION
ARE PUBLISHED ON THE
OCCASION OF THE EXHIBITION
THE AVANT-GARDE APPLIED (1890-1950)

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FUNDACIÓN JUAN MARCH
MADRID
MARCH 30 TO JULY 1, 2012

T H E A

V A N T

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G A R D

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E A P P

L I E D



Aleksandr Rodchenko. *Smotri*, ca. 1924 [CAT. B79].

FOREWORD + ACKNOWLEDGMENTS

The exhibition *The Avant-Garde Applied (1890–1950)* and its accompanying catalogue present close to 700 works by 250 artists from nearly thirty countries—including original designs, maquettes, preparatory studies, and photomontages; posters, books, and journals; and even postcards and small-scale objects. These works constitute a fascinating visual history of the impact of the prevailing ideals among artists in the late nineteenth century and the first half of the twentieth. The results of this process manifested themselves almost simultaneously across a geography as wide as it was interconnected, particularly in the fields of typography and graphic design, but also in facets of life as diverse as political propaganda, advertising and mass media, architecture, urban and interior design, exhibitions, theater, film, and photography, among many others.

The exhibition showcases the work of a long list of avant-garde artists, typographers and graphic designers, including pioneers such as Fortunato Depero (1892–1960), Oskar Koschka (1886–1980), El Lissitzky (1890–1941), Filippo Tommaso Marinetti (1876–1944), László Moholy-Nagy (1895–1946), Aleksandr Rodchenko (1891–1956), Kurt Schwitters (1887–1948), Jan Tschichold (1902–1974), and Theo van Doesburg (1883–1931), to name just a few.

The overwhelming majority of the works on display belong to two important private collections whose quality and breadth make them worthy of a museum: those of Merrill C. Berman, from the United States, and José María Lafuente, from Spain. The selection of works from each of these collections is based on historical criteria, certainly, but the exhibition also aims to provide a kind of cross-section or oblique view of the transformative spirit of the avant-garde, encompassing numerous fields of creativity. It revolves in particular around the articulation of forms and signs in avant-garde graphic design and in the revolution that those cutting-edge developments implied for the field of typography.

In the introductory essay, “The Avant-Garde Applied, 1890–1950 (A User’s Manual)” (pp. 8–13), the reader will find a thorough review of the complex, fascinating process that led to the present exhibition and catalogue. It describes the project’s inception and transformation and provides a detailed account of the curatorial decisions that guided the initial concept and the final organization of the exhibition through the

project’s various stages. One of the many unique aspects of this effort has been the close collaboration between the collectors, the contributing authors, and the organizers, which in the end has produced a kind of collective curatorship. We are truly indebted to each and every collaborator.

The Fundación Juan March wishes to express its profound gratitude, first of all, to Merrill C. Berman and José María Lafuente for at least three crucial reasons. They have been extraordinarily generous as lenders and no less extraordinarily patient and flexible throughout the entire process of bringing together this exhibition and arranging its details. They have also each demonstrated an admirable willingness to grant a leading role to the other, to the conspicuous benefit of a project that, though entirely dependent on each of these collections, has transcended them individually and produced a whole greater than the sum of its parts. Finally, a project as complex as *The Avant-Garde Applied* would not have been possible without both collectors’ active participation in the selection of works—they are, after all, the two people most knowledgeable about their own collections—or without the constant, wonderful sense of camaraderie between them, which they also shared with the organizers of the exhibition. Our gratitude must also extend to Riccardo and Amelia Sozio and to the other private collections that have lent several important works for the project.

Likewise, the Fundación Juan March wishes to thank Richard Hollis, Maurizio Scudiero, and Bruno Tonini, whose essays are featured in this catalogue. Without their contributions, both the exhibition and this volume would have been deprived of elements that are essential to an overall understanding of the numerous and varied works on display. As will become immediately apparent to the reader, the works included in the exhibition represent, visually and textually, an extraordinarily rich source of material, though it is true that many also present significant interpretive challenges for various reasons. Among these is a general unfamiliarity with many of the artists and writers featured and the works on display, for they are practically inaccessible to a non-specialized audience. By the same token, the remarkable geographic diversity—in terms of the works’ provenance and dissemination in a period spanning over half a century—presents an added

challenge, as do the attendant linguistic barriers. Finally, the viewer must confront the complexity inherent in these artists’ articulation of forms and signs and, in many cases, their revolutionary *mise en page* (to use the title of Albert Tolmer’s seminal text) of that which is a fundamental vehicle of communication and comprehension: textual language.

Yet despite this complexity, and as the reader will discover, Bruno Tonini’s illuminating essay on the historical sources of avant-garde typography, Richard Hollis’s chronological and geographic panorama of avant-garde graphic design, and Maurizio Scudiero’s transverse approach to avant-garde typography, lend coherence to an apparently heterogeneous and disparate assemblage. The three authors’ sustained efforts—employing interpretive tools as effective as they are uncommon—succeed in bringing together and making intelligible the enormous range of visual and textual material presented in this exhibition.

The Fundación Juan March wishes to express its gratitude, once again, to Banca March and the Corporación Financiera Alba for their support of this exhibition. We extend our thanks also to the members of Merrill C. Berman’s staff, Joelle Jensen and Jim Frank, for their efficient assistance over the course of the project; to Juan Antonio González Fuentes and Pilar Chaves from Tresa Restauración, for their help in the restoration and preparation of some of the pieces from the José María Lafuente collection; and, likewise, to Jorge de la Fuente, Lukas Gerber, Marta Ramírez, and Inés Vallejo for their research assistance. We are grateful also to Gabriel Martín, Juan Luis Sarabia, and Carmen Pedraja at Ediciones La Bahía in Santander, and to Paolo Tonini at L’Arenario Studio Bibliografico. The conservation team at the Fundación—Lourdes Rico, Celia Martínez, and Victoria de las Heras—have collaborated with the exhibition coordinators in preparing the works and in effectively identifying supports, materials, and techniques, basic elements in the proper and complete description of the works on display.

Fundación Juan March, Madrid
March 2012

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1890-1950
(A USER'S MANUAL)
MANUEL FONTÁN DEL JUNCO**

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Журналист

35 коп.

A detailed illustration of a hand holding a rectangular block of wood. The word 'Журналист' is carved into the wood in a bold, sans-serif font, oriented vertically. The hand is rendered in a realistic style with shading, showing the texture of the skin and the grip on the wood. The background is a plain, light-colored surface.

Журналист

5

Издательство „ОГОНЬ“

1930

THE AVANT-GARDE

APPLIED, 1890–1950

(A USER'S MANUAL)

MANUEL FONTÁN DEL JUNCO

I

This introduction aims, in summary fashion, to present the exhibition, *The Avant-Garde Applied (1890–1950)*, and—as suggested by its parenthetical subtitle—seeks to orient the reader regarding the rationale and criteria for the selection of the exhibited works and their organization in this catalogue, presented alongside a range of essays whose subjects and purposes are various. Indeed, for several reasons, the exhibition seems to call for some clarification with respect to its conception, content, and objectives.

First of all, it should be emphasized that the exhibition does not pretend to offer a linear, historical overview of the evolution of avant-garde graphic design and typography. That role has been exhaustively fulfilled by a significant number of studies devoted specifically to the topic, some of which may be found in this catalogue's bibliography.

Secondly, these clarifications seem necessary given the breadth and nature of the exhibition, which includes some unfamiliar and highly unusual pieces. This breadth is apparent in the large number of works on display (686 in all); the many artists represented (250

hailing from twenty-eight different countries); the variety of their professional pursuits (artists, typographers, graphic designers, academics, essayists, playwrights, poets, and narrators); the span of years covered (over half a century); the wide range of media represented (posters, magazines, books, brochures, portfolios, advertisements, bank notes, cards, programs, pamphlets); and, lastly, the numerous techniques and states of preparation: drawings, preparatory sketches, unfinished works, typographic studies, maquettes, original collages and photomontages, and graphic material printed in the most varied of manners.

II

Thus, while this exhibition makes no pretense of exhaustiveness, it does aim to present a wide-ranging, yet focused and intensive examination of a dimension of the historical avant-gardes that is typically relegated to a position of secondary importance. It constitutes the least “artistic” manifestation of the avant-gardes (in the modern sense of “art,” at any rate) and, at the same time, represents their most novel contribution. Their legacy in this regard is the historical outcome of the “application” of the ideals of the avant-gardes

Aleksandr Rodchenko
cover for *Zhurnalists*,
Moscow, 1930
[CAT. L297].

to various spheres of human activity and in certain media—those very ideals that filled artists' manifestoes with ambitious proclamations and radical slogans and that directed their activities in the field of art narrowly conceived; that is, “pure art” as that notion developed within the tradition of modernity.

The spheres to which the exponents of the historical avant-gardes “applied” those ideals were, in short, every single one that structures organized social life: its domestic realm, its urban planning, the architecture of its private homes and public spaces, its political order, its educational institutions, its religion, its economy, the dissemination of its ideas and ideologies, its entertainment and leisure activities, its sports [...]. In sum, all the various spheres of existence that, intertwined, give form to everyday human life. In the “application” of their ideals with the aim of transforming society, and in order to communicate and disseminate those transformative notions, the promoters of the avant-gardes turned to representational media traditionally viewed as secondary and inherently inferior to the privileged medium of representation, namely, the classic genres of high art: painting and sculpture. The new media to which the avant-gardes were fruitfully applied included the poster and the pamphlet,

the newspaper and the magazine, the book, and the photographic image, fragmented and manipulated in photomontages and set in motion in the cinema. That fruitful “application” generated a prodigious number of works in a veritable apotheosis of the play of forms and signs, in contexts that previously had been alien to the practice of the arts—most especially and by no means fortuitously, in the context of written language: the text.

Thus, in addition to their activities within the framework of art “proper,” in applying their avant-garde ideals to all those other diverse contexts and by means of those new media, these artists made perhaps their most novel and determinant contribution to the profound conceptual changes in the understanding of art and the meaning of artistic activity that had been the legacy of modernity. Indeed, the works that comprise this exhibition would be designated “art” in only a secondary sense of the word, almost unsuitably, were we to strictly apply modern criteria to judge them—criteria that, though somewhat nuanced, to this day prevail in our aesthetic judgments and in our standard approaches to the history of art and its display in museums and exhibitions. The instrumental, functional, illustrative, and documentary character of avant-garde experiments with typography and graphic design weighs so heavily that even at this point in history our understanding is too retrograde, and we resist conceding the same value to them that we grant the formal experimentations of avant-garde artists working in traditional media like canvas or wood. In exhibitions, for example, the sorts of experiments on display here typically fulfill a documentary role in order to “contextualize” what is the most common focus of the exhibition: the “authentic” works of art in a traditional sense. The same is true of collections and of the museological practices underlying their exhibition, in the way these works are preserved and archived.

Indeed, from the standpoint of modern aesthetic awareness, the products of human activity in these arenas and the skillful use of these media have not been viewed as belonging to the category of high art at all. Art in this sense occupies a different sphere, the autonomous sphere in which original, unique, unrepeatable objects are produced whose only purpose is to be contemplated. Separate from the other realms of life, it is the sacred realm of the ends that give shape to the profane realm of the means (the media) in which utilitarian, predictable objects are produced—objects that, if such is necessary, may be substituted

THE HISTORICAL AVANT-GARDES BURST FORTH INTO THE MODERN CONSCIENCE AND SUBJECTED THE PREVAILING AESTHETICS THAT HAD SHAPED IT TO A COLD SHOWER.

with other different, but identical, objects: the objects of mass production.

This is not the place to conduct a detailed survey of the history of the art object, an analysis which, first of all, would take us back to the beginnings of modern notions of beauty and to the autonomy that, at least since the late eighteenth century, Enlightenment poetics and aesthetics accorded the work of art, its creation, and critical judgments of it. It would also oblige us to delve into the concrete impact of the ideologies of the various historical avant-gardes during the first thirty years of the twentieth century, in addition to pausing to consider the implications of Duchamp’s gesture of the readymade.

For the purposes of this introduction, it perhaps suffices to point out a very basic aspect of that historical trajectory so as to smooth the path leading to one of the objectives of this exhibition: opening the eyes of the public even wider to the “artistic value” of graphic design and experimentation with typography among the exponents of the historical avant-gardes. It is simply a matter of calling attention to the fact that what defines the supposedly ancillary nature of the “applied” avant-garde (as we are calling it here) is also a characteristic of that supposedly primordial, “pure” art: the undeniable fact, in other words, that, until the advent of the historical avant-gardes, what we consider pure *art* has always been at its core a kind of *design*, stripped of its original function.

For eons, and until the appearance in the eighteenth century of modern aesthetics that proclaimed the autonomy of the fine arts, they were what Hans Belting has called “art before the age of art”—that is, they were basically viewed as “applied arts,” for they were, *de facto*, applied to the most diverse of functions, religious, political, and social. They were fully incorporated into the general space-time of worship, performance, play, power, wealth, decoration, and leisure.

Modern aesthetics in the end devised a formalist notion of the work of art as a purely autonomous reality and applied to it an askesis of pure contemplation, with the aim of freeing the work from the spatial and temporal conditions that had previously always been inherent to it. These conditions were the very same ones that inhered to the other objects of the world, the “things” of life that are not intended exclusively for contemplation but rather are born out of the need for an instrument or means to satisfy some particular purpose, use, or function. Modern aesthetic awareness turned art and its product, beauty, into a representation of the human or natural world

whose sole purpose was to be contemplated, a “purposiveness without purpose,” according to one of the most famous formulations of the idea.¹ This functionless function of art, one might add, finds its condition of possibility in the neutral, a-temporal space of the modern museum, itself not coincidentally a product of the spirit of the Enlightenment.

Later, certain movements that appeared at the end of the nineteenth century and the beginning of the twentieth accentuated in part that modern notion of the autonomy of art, as was the case with the Viennese Secession or the Arts and Crafts Movement and, above all, the historical avant-gardes, from Futurism to Bauhaus and including De Stijl and Constructivism. At the same time, however, these movements also initiated a radical and generalized attempt to bring art into all those spheres of life from which formalist purism had banished it. Additionally, in the case of the most revolutionary avant-gardes, such as Dada and the various manifestations of Futurism and Constructivism, it was no longer a matter of representing life or adorning it, but rather the objective was to transform it and shape it from the standpoint of the new as an ideal in itself. For this reason, the avant-gardes sought to return art and its transformative potential to a political and social space; to the domestic world and its decoration; and also to the pages of books and periodicals and the walls and windows of buildings by means of the poster—all of which were primary vehicles for the dissemination of ideas. Art had never truly abandoned these contexts, of course, but the aesthetics and poetics of pure art, and the aestheticist ideal of “art for art’s sake” had distanced it from them.

Thus, the historical avant-gardes burst forth into the modern conscience and subjected the prevailing aesthetics that had shaped it to a cold shower. The champions of the avant-garde arrived proclaiming their manifestoes, which, though manifold and diverse, all shared in common the possibility of being redirected toward an attempt to reintegrate art and beauty into the space and time of human existence, in every sphere and through every available medium, including the direct incorporation of fragments of that existence into the work of art itself, as in the pieces of newspaper or other objects in collages glued to the traditional support of canvas—or even

1. The phrase is now a common translation of Emmanuel Kant’s “Zweckmäßigkeit ohne Zweck,” which appears at several points in the *Critique of Judgment* (1790) and which is also sometimes rendered as “finality without an end”—or, one might say more prosaically, in the present context of the “applied” avant-garde, “useless utility.”—Trans.

the placement of entire objects from that existence within the spaces devoted to the work of art, as in Duchamp's urinal sitting on a pedestal in a museum.

In every avant-garde manifesto one hears the echoes of the same proclamation: "Art must be brought into life!" That is to say, we must "apply" art to life. But what life? And for what purpose? The life from which the aesthetic purists of the Enlightenment had separated art. In order to transform that old life inherited from the past into a new one. Indeed, in the various spheres of human life and in the traditional media through which it was experienced, the avant-gardes exerted the same transformative violence that they had in the narrow context of the fine arts and their characteristic media. It was no longer a matter of representing reality but of transforming it. While the field of the arts witnessed the modification of traditional notions ranging from perspective and figure to the idea of artistic creation itself (which Duchamp would end up replacing with the artistic decision), the situation was no different with other domains of life. This implied, naturally, that the task of transforming them should begin first of all with the very means of disseminating the new ideals. For this reason it is in no way fortuitous that the avant-gardes manifested themselves most radically in the realm of what may be called "the medium of mediums": language and its material presence in the written and printed text.

This, then, was the conceptual framework for our project. I shall now turn to a straightforward account of the manner in which the exhibition evolved and how it took its final form—precisely represented in this catalogue itself, which serves as a kind of textual twin to the installation in the exhibition space.

III

Our initial scenario for the gestation of the project is an institution that, in the course of its work, has successive encounters with two unusual collectors.

Beginning in 2009, the Fundación Juan March was immersed in the preparations for various exhibitions related to the historical avant-gardes: Wyndham Lewis, the essential figure of Vorticism, the only avant-garde movement to emerge out of Britain; geometric abstraction in Latin America beginning in the 1930s; and the encounter between the Russian avant-garde and revolutionary Soviet art in the work of Aleksandr Deineka. The search for documentation and avant-garde graphic

THE AVANT-GARDES SOUGHT TO RETURN ART AND ITS TRANSFORMATIVE POTENTIAL TO A POLITICAL AND SOCIAL SPACE.

art in general, and from a Soviet context in particular, led us to contact the American collector Merrill C. Berman. Berman's is possibly the most complete private collection in existence specializing in graphic design from the historical avant-gardes. Built up over the span of more than thirty years and following very specific criteria in the selection of works and the delineation of its field of interest, the collection now boasts a range and depth that is worthy of a museum.

Making one's acquaintance with collections like Merrill Berman's—and beginning to imagine the possibility of working with them—is a very particular experience. Ambitious ideas and complex projects suddenly begin to transform themselves into something like challenges that are at least logistically manageable, if not at first obviously straightforward. Surely enough, in addition to arrangements for the loan of several essential works for the Aleksandr Deineka exhibition in 2011, the continuing relationship with Merrill Berman during that period soon developed into a proposal, made in 2010, to conceive and organize an exhibition built fundamentally on the holdings of his collection. It would be an attempt to draw the outlines of as wide a map as possible of its area of specialization. The collection focuses on a domain whose history at first had been sketched out only succinctly and which for some time was considered extraneous, secondary, derivative, documentary: namely, avant-garde graphic design. The subject, which in Spain has infrequently received attention in the form of substantial exhibitions, became more concrete in our case when we decided to include pieces belonging to the movements that may be considered the antecedents of avant-garde work in the field traditionally referred to as the applied arts: *arts and crafts* in an Anglo-Saxon context and *angewandte Kunst* in the Central-European, German, and Viennese context. Thus, the project would begin with the *fin de siècle* and extend into the 1950s. Starting from this still very general notion, we began the process of selecting works. The principal difficulty, it soon became apparent, was not as on other occasions the scarcity of suitable objects but precisely the immense number of possibilities.

IV

At this point in the process, which had been planned out but not completed, the opportunity presented itself to establish a relationship with another collector no less unusual:

the Spaniard José María Lafuente, who had shown an interest in a small exhibition of artists' books from the 1960s and the 1980s organized in 2010 at the Museo de Arte Abstracto Español in Cuenca and at the Museo Fundación Juan March in Palma de Mallorca. He subsequently loaned a large part of the works comprising the documentary section of our exhibition, *Cold America* (2011).

Curiously, and despite their difference in age, nationality, and the amount of time each has devoted to specialized collecting, both men shared one thing in common: an awareness that collecting is an enterprise that must be guided by a coherent plan. Merrill C. Berman had decided already in the 1970s to leave off collecting American art and to devote himself to a specialized field in a manner that was at the time pioneering. At that point, the public at large and, indeed, even the most professional museological institutions were only vaguely aware of the inherent value of his collection's subject area—graphic arts and the documentation of the international avant-gardes. José María Lafuente, meanwhile, chose to follow a path similar to Berman's some ten years ago, cognizant of the near total dearth of specialized collections in that field in Spain. He was also mindful, therefore, of the difficulties in acquiring direct, first-hand knowledge of essential sources on the international avant-gardes.

Thus, around 2010, recognizing the breadth his collection had attained in a scant decade, Lafuente began to consider the likelihood that it was time to begin working on exhibitions based on the collection. In particular, together with Bruno Tonini, director of the prestigious L'Arengario Studio Bibliografico, and Maurizio Scudiero, a highly regarded independent curator with many years of experience and a specialist in Fortunato Depero and Futurism, Lafuente had begun work on a project whose focus was avant-garde typography. What was striking was their approach to the subject. It would not be a mere study of historical typefaces or the effects on graphic design brought about by the evolution of the printing press and techniques of graphic reproduction. Rather, it would be an analysis of the radical transformations engineered by the representatives of different avant-gardes, in terms of the most fundamental elements: the sign, the letter, the word, the phrase, the line, the paragraph, the page, the text—including texts that violate the limits of the page and of its traditional containers—the periodical, and the book. Their subject was, in short, the medium of communication par excellence, language, and its metamorphosis best exemplified in the Dadaists' unre-

strained alphabetic anarchy and the Futurists' "words-in-freedom," among the numerous expressive uses of typography by these and many other avant-garde movements.

V

With matters as they stood, the next step in the project's evolution was a consequence of our having combined, on the one hand, an awareness of the thematic compatibility of the two initiatives and, on the other, a habit of mind peculiar to the work of curators, namely, seeing and thinking in terms of space. In a general sense, the subject of study was the same in both projects, for they both covered the graphic arts and the historical avant-gardes. In one case, an institution was working with a collector on the presentation of the artistic panorama in the field of avant-garde graphic design; in the other, a collector and two scholars were doing the same while focusing on avant-garde typography.

Every exhibition tends to be in some fashion a version of Le Corbusier's famous *Poem of the Right Angle*. Exhibitions habitually obey patterns of vertical and horizontal arrangement in the gallery. Now, then, considered in spatial terms, the two projects' thematic commonalities unfolded before us in two distinct planes, one horizontal and the other vertical. For the most part, an exhibition focusing on typography will be one that presents books and periodicals—that is to say, objects laid out horizontally—while an exhibition devoted to avant-garde graphic arts will be, for the most part, a display of posters hanging on the vertical plane of the gallery walls.

Thus, it became gradually apparent that both projects could be one and the same. Almost immediately, the two collectors enthu-

PERHAPS THE MOST RADICAL DEFINING FEATURE OF THE AVANT-GARDES IS THE FREE INTERPLAY [BETWEEN] LINGUISTIC SIGNS AND ARTISTIC FORMS.

siastically agreed to participate in such a joint project, which was followed by an obvious though for us no less decisive circumstance, namely, the confirmation of the extent to which the selection of works from both collections—already well underway—coincided in terms of artists, designers, and movements. This realization was followed in turn almost immediately by the decision to refine the selection of pieces from the Berman Collection according to guidelines that would single out works marked by an important typographical component. This decision lent the project a degree of coherence amid its diversity and, above all, greater depth of perspective in our criteria for the selection of the most suitable works. For, as I have already suggested, what is perhaps the most radical defining feature of the avant-gardes is the free interplay they established between forms and the most artificial and conventional, yet also the most natural, aspect of language as the medium of mediums—the materiality of the linguistic sign. This interplay includes on one extreme the pure virtuosity of graphic design and, on the other, the dramatization of the destruction, the creation, or the re-creation of meanings, perpetually intermingling linguistic signs with artistic forms.

Indeed, the combination of the pieces from both collections offers a kind of counterpoint that would be lacking had they been shown in isolation. In medium- and large-format avant-garde posters, for instance, signs and shapes are combined in such a way that the latter predominate. Form, figure, and color organize the space of the support—whose format at times is quite large, as is the case with the placard, the *lubok*, and the giant billboard, genres intended to burst forth onto the public space and attract the gaze of a multitude of viewers, like a shout, as Tarabukin would have it. In con-

trast, in the reduced space of the magazine or book, the sign predominates. Letter, word, and text were manipulated in the hands of the Futurists, Constructivists, and Dadaists to the extent that they became images, acquired geometric forms, breached the space of the page, and (in the last analysis) ceased to be mere vehicles for the communication of a message but rather proudly called attention to the prominence of that which seeks to affirm itself, independent of any prior signified, and to decide, *ab ovo*, the sense and significance of reality instead of univocally representing meanings pre-established for that reality.

VI

This twofold sequence of signs and forms has been organized in the exhibition and in this catalogue in a manner that itself is twofold. On the one hand, in their preliminary work, Maurizio Scudiero and José María Lafuente had attempted an approach as daring as it is suggestive. Their point of departure was a series of historical facts that allow us to perceive true networks—contacts among authors and artists, contrasting mutual influences, movement of graphic material between countries and continents, and, above all, the magazines and journals that in themselves constituted a veritable system of symbiotic exchange in that period. The collector and the curator have methodically organized the selected works, grouping them together in a series of sections (the six that appear in the table of contents to this catalogue) according to what might be suitably called a "visual rhetoric" or "formal architecture." In other words, they focused primarily on the diverse structural features according to which the signs are organized (or disorganized) on the page. Their approach,

therefore, cuts across the entire group of works transversely, breaking up the other classificatory systems they might have employed, whether that be according to chronology, geography, or aesthetic movements. The result of this exercise has been the establishment of groupings of works that reveal fascinating relationships among their members. The establishment of such homologues produces the impression (one that is, in fact, historically accurate) that despite the rich multiplicity and imaginative variety of the play of signs and forms in these works, they nevertheless share underlying aims. Maurizio Scudiero's text, "A Transverse Reading of Typography and the Graphic Avant-Gardes" (pp. 162–210), provides the methodological rationale behind the division of the works into six groups, as well as adducing historical arguments for that decision. This portion of the exhibition is comprised of more than 450 objects, for the most part books and magazines, from the collection of José María Lafuente (see *II. Signs and Shapes* [CATS. L28–L407]).

On the other hand, the fact that all of these works' structural organization is eminently visual demanded a methodological counterpoint to Scudiero and Lafuente's approach that could provide another source of order among the disparate works in the exhibition. That order is to be found in the texts by Bruno Tonini and Richard Hollis. Tonini's rigorous study, "Avant-Garde Typography (1900–1945): Theories and Typefaces" (pp. 396–412), on the historical sources for typography, its theory, and its practice, gathers together the last section of works on display (*III. History and Sources* [CATS. L1–L27]), in which many of the protagonists of the history previously told by the works in the exhibition reappear, this time as theoreticians and authors of handbooks

**EVERY EXHIBITION
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VERTICAL AND
HORIZONTAL
ARRANGEMENT IN
THE GALLERY.**

and other texts of a theoretical and practical nature. The catalogue opens with Richard Hollis' essay, "The Avant-Garde and Graphic Design" (pp. 16–38), written from the standpoint not only of the theoretician but also that of the practitioner: Hollis is a renowned graphic designer with decades of experience and knowledge. His contribution provides the necessary chronological and geographic thread that ties the exhibition together and that is the guiding principle chosen in the end to organize the works from the collection of Merrill C. Berman (see *I. Shapes and Signs* [CATS. B1–B175]).

In addition to the basic organization of the works in the exhibition into three large sections, we have also chosen a small yet significant group of very particular objects, including some early examples of the tradition initiated by Soviet artists [CATS. B172–B175] and the work of German artists like Gerd Arntz or creators of "infographics" such as Otto Neurath [CAT. B169], whose work makes evident certain designers' ability to communicate the dry information of numbers and figures almost exclusively through images, thereby reducing the use of text to a minimum. A series of publications—included in the appendix to the second section of works in the exhibition (pp. 386–393)—have also been chosen because of their enormous historical value. That value derives from the difficulty in assembling complete sets in the case of the fourteen volumes in the Bauhaus Books series [CAT. L405] and the twelve issues of the magazine *Žijeme* [CAT. L406]; or from the longevity of the series, as in the case of the various copies of the magazine *Wendingen*, which was published from 1918 to 1931 [CAT. L407]; or from the virtuosic combination of sign and image, as in Fortunato Depero's *Depero futurista* [CAT. L363] and Karel Teige's *Abeceda* [CAT. L310].

In the foreword, it was remarked that one of the peculiarities of this exhibition has been the close collaboration between collectors, authors, and organizers. That collaborative enterprise has implied the dissolution of the dividing lines separating the roles habitually assumed in the preparation of conventional exhibitions and publications, producing in the end a kind of joint curatorship responsible for the project as a whole. For this reason in the final portion of the catalogue we have given the floor to the collectors themselves, in the form of two interviews, one with each of them (pp. 436–448).

Lastly, the catalogue includes a critical apparatus that aims to provide useful essential information. Each work is catalogued with accompanying technical and bibliographic details, prepared by Deborah L. Roldán and Aida Capa. It also includes a comprehensive listing of artists featured in the exhibition by name, together with catalogue numbers of their works in the exhibition; by nationality, which gives one an idea of the extraordinary geographical variety covered; and by date of birth, offering an intuitive visual representation of the exhibition's historical breadth (pp. 452–459). Thus, although only a portion of the objects on display are organized according to date of execution [CATS. B1–B175; CATS. L1–L27], while the others are grouped according to different criteria [CATS. L28–L407], as indicated above, the presence of geographical and alphabetical indices of artists with their corresponding catalogue numbers allows one to cross-reference works, artists, and countries of origin. This section concludes with a selective bibliography.

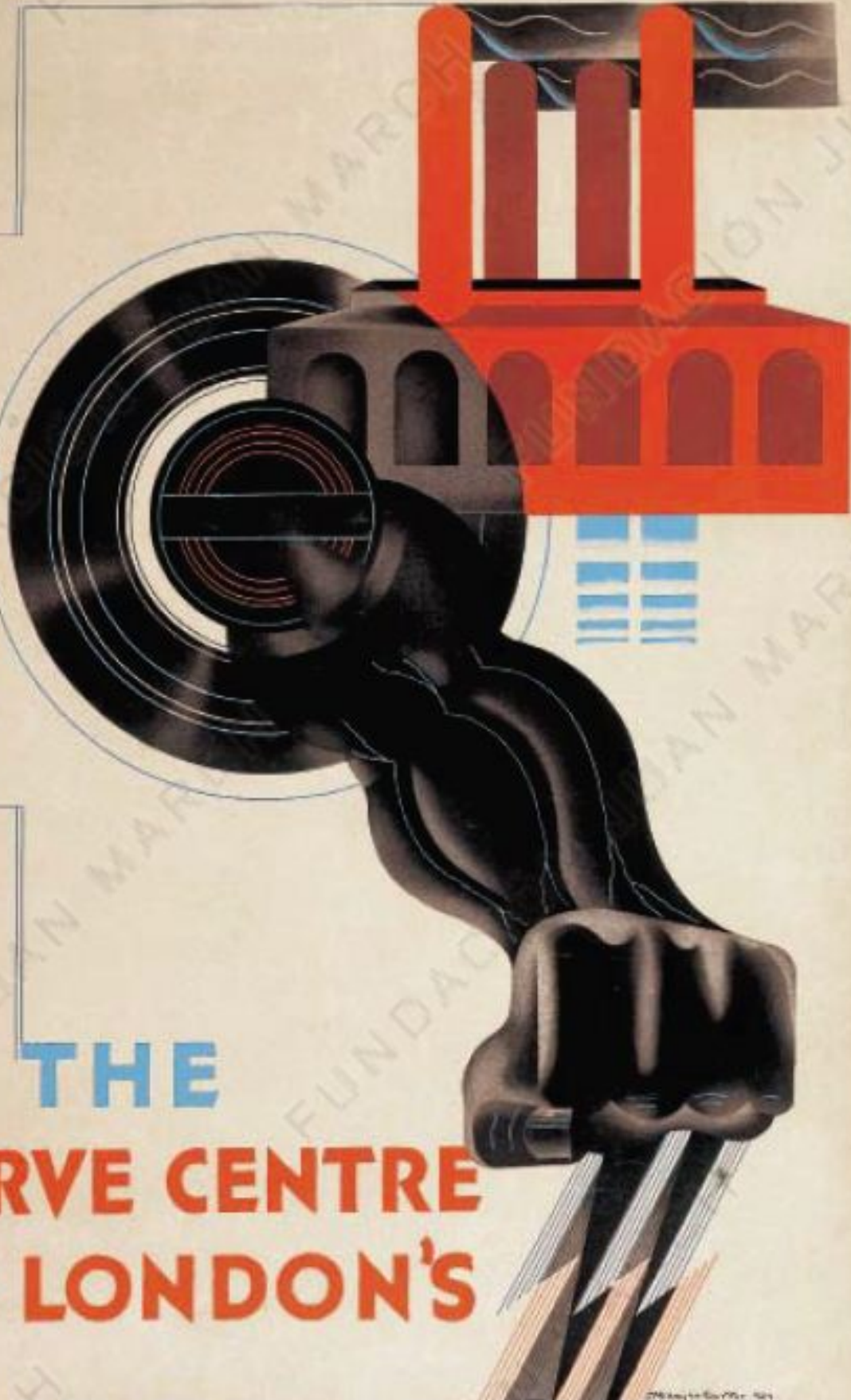


S H A P E S

A N D

S I G N S

ROCKWELL



**THE
NERVE CENTRE
OF LONDON'S**

UNDERGROUND

THE AVANT-GARDE AND GRAPHIC DESIGN

RICHARD HOLLIS

The twentieth-century avant-garde was international. The cooperation of its members is revealed in a typical example. One day in 1930 two visitors from Germany met in the Vienna office of Otto Neurath, director of the Gesellschaft- und Wirtschaftsmuseum (Museum of Society and Economy). The first visitor was Jan Tschichold, leading spokesman for the “New Typography”; the other was Walter Allner, a young man fresh from the Bauhaus, looking for the next step in his career. Tschichold suggested, “Why not work for Piet Zwart?” and he wrote out the Dutch designer’s address. Zwart took on Allner as an assistant.¹ The professional lives of these three personalities were formed in a period of political turbulence when the avant-garde flourished, and their work was part of its lasting influence.

Otto Neurath was the initiator of a system for the graphic presentation of statistics known as Isotype [CAT. B169]. He took his ideas to the Soviet Union, was forced to leave Austria after the Nazis’ takeover, and fled to The Hague and then to England where he set up an Isotype institute in Oxford. Tschichold became the most influential typogra-

pher and theorist of the period [CATS. L6, L13]. Forced to leave Germany, he became a Swiss citizen, and for two years after World War II he worked for Penguin Books in England. Zwart was a hugely inventive experimental typographer associated with the De Stijl group in the Netherlands and influenced by the Russian Constructivists. He was arrested by German occupying forces in 1942, but remained in his native Holland until his death in 1977 [CAT. L94]. Walter Allner, after his time with Zwart, became an assistant to the poster designer Jean Carlu in Paris [CAT. B124]. He opened his own studio there, collaborated with the photographer-artist Man Ray, and after World War II was a correspondent for the new Swiss magazine *Graphis*. He moved to New York in 1949, where for several years he was the distinguished art director of *Fortune* magazine.

Whatever aesthetic tendency was dominant for individual members of the avant-garde—and they changed allegiances over time—their impulse was to overturn convention. Attacks on nineteenth-century values were underway well before the Great War, but it was the war and the aftermath of infla-

Edward McKnight Kauffer poster, *Power: The Nerve Centre of London's Underground*, 1930 [CAT. B137].

tion and unemployment that inflamed social unrest [CAT. L129]. Many of the avant-garde held strong political views: they wanted to change the world. Others among them had no thought of changing the world, but they wanted to change the means of conveying their ideas to the world.

Alongside the avant-garde were commercial designers who revolutionized their métier and transformed public taste: they had no interest in social change, no intention to *épater la bourgeoisie*. It was the challenge to intellectual and social attitudes by the artistic and literary avant-garde that gave Modernism its impetus and its legacy.² World War II interrupted them, and their new forms of graphic language spread only gradually, intermittently and piecemeal, into the everyday commercial world. Faced with methods little changed over centuries and a trade in the hands of craftsmen, avant-garde designers nevertheless transformed print into a fitting medium for their ideas. The way they put their ideas into print, how their words and images were reproduced, depended on the technology and craft of the printer.

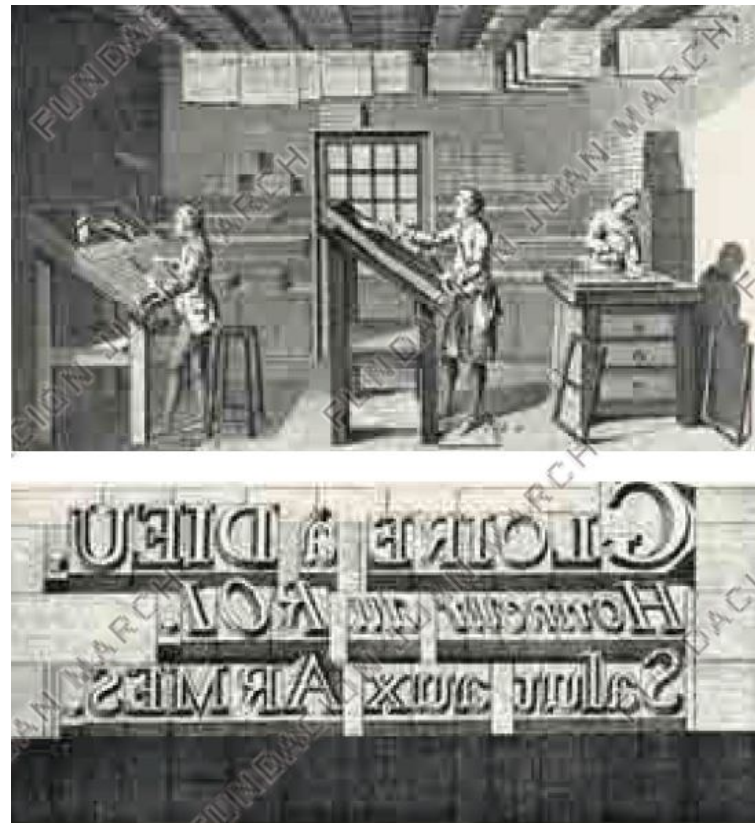
PRINTING: AN INDUSTRIAL CRAFT

Printing—ink on paper—has a long history. The most common process until the late twentieth century was letterpress. Printing from inked relief surfaces onto rectangular sheets of paper, flat or folded, was a technique that originated in thirteenth-century Korea. Two centuries later it was re-invented in the German city of Mainz. The introduction of movable type—individual cast metal letters that could be re-used—is credited to Johann Gutenberg. Of equal importance were Gutenberg's oil-based ink, made in imitation of the artist's oil paint, and his modification of a wine press as a printing device. This type of press survived into the twentieth century, as illustrated in *Zur Feier des Einhundertjährigen Bestandes der K. K. Hof und Staatsdruckerei* (Celebration of the Centenary of the Imperial and Royal Court and State Printing Office, Vienna [CAT. L2]). Following Gutenberg, the technique of printing text from metal type, with illustrations from woodblocks, spread to many European cities. Engravings were also used, giving a greater range of tone and detail.

The modern avant-garde used a variety of formats depending on the available sizes of presses and paper. The printer's commercial trade consisted of the single sheet, printed on one side for a poster or flyer, or printed on both sides, either folded as a pamphlet or as multiple folded sheets, which were fastened together to make a brochure, booklet, or book.

From an entirely mechanical stage, printing developed to processes dependent on chemistry and photography. By the mid-nineteenth century lithography became an alternative to letterpress. When the lithographic image was transferred to paper via a rubber-wrapped cylinder, this was called "offset." The third common method was gravure, used particularly for popular illustrated magazines, a process that deposited ink on the paper from an etched copper cylinder.

Letterpress, lithography, and photogravure: these were the three principal printing techniques used by avant-garde designers of the first part of the twentieth century. Printing, particularly letterpress, by comparison with the freedom of painting, imposed restraints: pictorial tone was restricted and color was simplified or excluded, encouraging simple and dramatic effects. If avant-garde design-



ers had lived in the age of the microcomputer, they would have controlled their graphics directly. But the electronic period began only in the late twentieth century, when typesetting, image scanning, retouching, and layout were initiated by the designer and executed digitally. Before computers the production process was divided. On one side was the designer, who gave instructions and specifications. On the other side were the print-trade specialists—typesetter, photo-engraver or lithographic draftsman, platemaker, and printer. These were the craftsmen the avant-garde relied on.

THE ALPHABET: TYPE AND TYPESETTING

For books, leaflets, and small posters, letterpress was the most convenient printing method. Text was set by the printer, in some cases to simple instructions from the writer or artist. If there were illustrations, the printer sent original drawings to the photo-engraver. In letterpress the form of letters was ready-made, and the choice of fonts was very limited (Figs. 1, 2; see Figs. 13, 14)

Letterforms had evolved over centuries. In medieval Europe the texts produced by scribes were written in ink on parchment or

vellum (thin, prepared, and stretched animal skins). The forms of the letters produced with thick reed or quill pens were imitated by the early type founders: Gutenberg, for example, copied monastic calligraphy in his "black letter," "textura," or "Fraktur" survived into the twentieth century for most printing in Germany. This style was demanded by the National Socialists in the 1930s, and used satirically by George Grosz.) When German printers took their techniques to Italy around 1500, these dark letters were found uncouth and hard to read. The Renaissance preferred the forms of antiquity, among them the letters inscribed on classical monuments. These inscriptions influenced the most enduring form of letter, the roman with serifs—small projections that terminate the strokes of several letters, such as the top and foot of a capital "I." Sans-serif type, also known as "Grotesque" and first applied in early nineteenth-century commercial printing, was not used for text before avant-garde typographers adopted it for aesthetic reasons early in the twentieth century: they saw it as more fitted to the Machine Age than serif type (Fig. 3).

Ancient Roman inscriptions were the basis for the new typefaces designed in fifteenth-century Italy, and they were cut only in capital letters. Lowercase letters were soon added in the style of Renaissance scribes. These letters were at first sloping, hence the term "italic" as distinct from "roman" (vertical). Uppercase (capitals) was traditionally used for headings and for the initial letters of proper names in any text (except in German, where all nouns have initial capitals); lowercase was for continuous text. A font usually had a matching italic for various kinds of emphasis. Bold versions of some fonts became available, especially of sans-serif designs. The different styles of fonts have been seen as expressive and symbolic (Fig. 4).

The extremely specialized craft of type design lay with the type foundries, and although designers drew the forms of the letters, the type founder controlled the actual fit of the letters, the way they appeared in different combinations, and the development of their variants into families. (For example, between 1926 and 1930 the Gill Sans typeface acquired thirteen variations on its original design—light, medium, medium condensed, bold, bold

Fig. 1. Letterpress has changed little since this view of an eighteenth-century printshop. Two compositors set type and a woman ensures that the type is locked up "type high"—with surfaces level with the type. Printed sheets are hanging above to dry.

Fig. 2. An example of metal type: each letter is on a square base, with spacing material between the words.

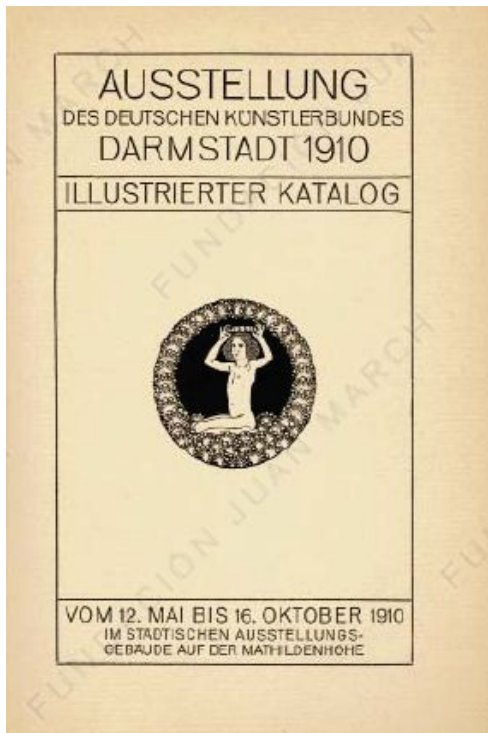


Fig. 3. Exhibition catalogue title page designed by F. W. Kleukens using a light Grotesque type, avant-garde at this time, 1910. Such fonts became the typeface of choice for Modernist design.

Fig. 5. Max Bill poster, Tanzstudio Wulff, Basel, 1931 [CAT. B147].



Fig. 4. The relationship between styles of letters and the meaning of words, demonstrated by the typographer Pierre Faucheux, 1952.

Fig. 6. Type locked up with spacing material.



condensed, bold extra condensed, extra bold, ultra bold [or Gill Kayo], Gill Cameo, Gill Cameo Ruled, Shadow Titling, Shadow no. 1, and Sans Shadow Line.) Type foundries also produced a wide range of decorative fonts, usually in capitals only, as well as ornaments and borders, which later held a great attraction for the Dadaists and Surrealists (Fig. 5) [CATS. B147, L237, L287].

By the end of the nineteenth century most typesetting of continuous text was done by machine, either casting single letters and spaces (Monotype) or complete lines of type (Linotype) But the traditional means of typesetting by hand continued after the invention of typesetting machines, mainly for headings and titles. Words and the spaces between them were set in single lines in a “composing stick.” This assembling of letters by the compositor is the central graphic element in a cover design by Aleksandr Rodchenko [CAT. L297]. The type is then transferred to a rectangular metal “chase,” a frame in which they are locked together, usually with spacing strips of lead between the lines (Fig. 6). Type and spacing material were produced in fixed increments, a pioneering use of standardization: standardization was to become a Modernist doctrine, important in an industrial age. The height of type, from the bed of the press to the surface of the relief letter, had to remain constant, to be inked from a roller and to pro-



vide an even impression when printed on the paper. Size was described by the dimension of the rectangular body of the relief letter, not by the size of the printed letter.

Type foundries across Europe were competitive, producing new fonts to meet designers' and publishers' changing demands. Printers and type houses made up specimen books and produced brochures and advertisements showing the styles of type they had available [CATS. L8, L9, L11, L12]. Designers were necessarily limited in their choices unless the printer was prepared to buy type specially to satisfy them. Printers mainly stocked types originating in their own country, which limited their clients' choice.

Francis Picabia printed his magazine 391 first in Barcelona, then in Paris. Published in New York, the fifth issue of 391 has text set in Globe Gothic, an American font Picabia would have been unlikely to find in Europe. Of the avant-garde, he was by far the wildest in his choice of typefaces, using as many as twelve on a single sheet [CATS. L255, L287]. This was unlike German artists, even Kurt Schwitters, who in his post-Dada period primarily chose a standard Grotesque. (Picabia's method forecast the freedom of today's digital designers, who can access current and historical typefaces with a mouseclick—and do.)

THE ROOTS OF MODERNISM AND DESIGN FOR PRINT

The practice of reading—understanding letters as words arranged in horizontal lines, column by column, page by page—had been long established before printing was invented. Printers observed the reader's norms. In posters and on the title pages of books, words were arranged symmetrically in a hierarchy of importance made evident by the larger or smaller sizes of type. This seemed an unassailable convention. Little attempt was made to place words in a way that would enhance their individual or collective meaning through their appearance—their choice of fonts, sizing, layout, and so on. To the avant-garde this was a challenge and an opportunity.

Associations of like-minded artists in the twentieth-century avant-garde defy simple classification, either chronologically or geographically. Groups formed, split, and dissolved. Individuals took ideas beyond their birthplaces, formed new allegiances. A reforming idea or aesthetic movement in one country might be rivalled by an equally energetic but distinctly different program elsewhere. The Arts and Crafts movement in England, led by William Morris, had an important influence on book typography. Inspired by the work of the medieval craftsman, Morris deplored the effects of industrial production. Yet his social aspirations were shared by the later, Constructivist-inspired Modernists. They both hoped to improve the relationships between the creative worker, the product, and the consumer, and to bridge what Morris called “that fatal division of men into the cultivated and the degraded classes which competitive commerce has bred and fosters.”³ The Modernists alone were to achieve this, however, and through industry. Arts and Crafts ideas were nonetheless taken up in continental Europe.

According to Morris, the industrialization of printing in Victorian Britain had resulted in books whose type was “a little too grey.” He was a printer, as well as a designer, theorist, and poet. He was describing not only the general typographical effect, but unsatisfactory typefaces. His criticism was not merely aesthetic: “[I]t is obvious that legibility is the first thing that is to be aimed at in the form of letters.” His aims became the standard criteria for book design, with “well-designed type, due

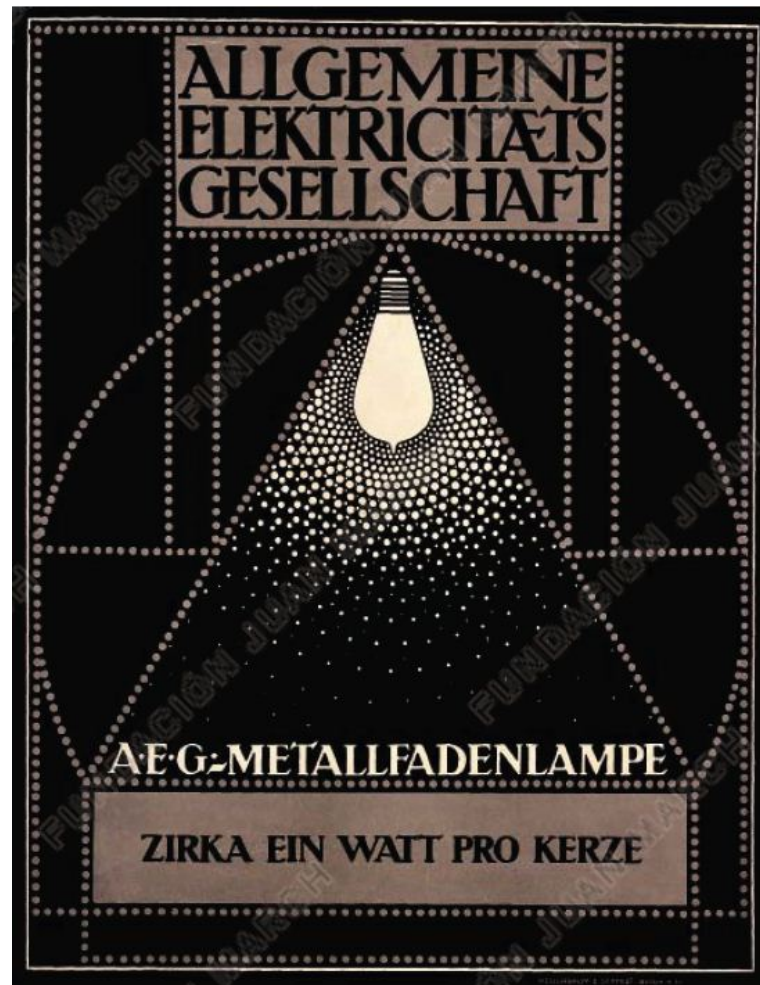


Fig. 7. Peter Behrens poster, *Allgemeine Elektrizitäts-Gesellschaft. AEG – Metallfadenlampe. Zirka ein Watt pro Kerze*, ca. 1907 [CAT. B18].

spacing of the lines and words, and proper position of the page on the paper.”⁴ Morris set up his Kelmscott Press to print by hand with pre-industrial technology, and he designed type to suit his aesthetic needs.

Morris's aim to reconcile the fine and the decorative arts was shared by many. The Swiss-born designer Eugène Grasset, working in Paris, was also inspired by the spirit of medieval and Renaissance craftsmen, and he too looked to nature as a basis for ornamental forms. He published his ideas in the two-volume *Méthode de composition ornementale* (Method of Ornamental Composition) in 1900 [CAT. L3]. Grasset was one of the first in a succession of designers who felt that a new typeface was needed for the setting of text, something more fitted to their ideas. The result was Grasset roman and italic, issued by the typefounders Deberny & Peignot in 1898, following the heavy weight of Morris's Golden type produced ten years earlier.

It was not only Grasset who mixed Arts and Crafts attitudes with Art Nouveau style.

Although the combined influence of these two tendencies in Europe was extensive, in Germany there was an acceptance of industrial production. The architect Peter Behrens is credited with creating the concept of corporate identity with his work for Allgemeine Elektrizitäts-Gesellschaft (AEG), and he designed more than one font (Fig. 7) [CATS. B18, B19]. The poster designer Lucian Bernhard designed a text typeface known as Bernhard Antiqua in 1913 [CAT. B22]. After his move to the United States in 1922, he produced several fonts for the important American Typefounders Company, the most successful of which was Bernhard Gothic, in various weights, forms, and sizes.

New typefaces were commonly named after the designer: for example, Gill Sans, produced by the Monotype Corporation in 1927, was designed by Eric Gill the year before. Wood engraver, sculptor, and letter cutter, he worked in the Arts and Crafts tradition but was unusual in accepting industrial production. He expressed his views in his 1931 book *An Essay on Typography* [CAT. L18]. “The typography of industrialism,” he wrote, “when it is not deliberately diabolical and designed to deceive, will be plain.” He also insisted that it was “intellectually imperative to standardize all forms and obliterate all elaborations and fancifulness.”⁵ This coincided with the Modernists' embrace of standardization, an inevitable accompaniment to industrial manufacture, which they saw as socially liberating. Sizes of type and spacing material were gradually standardized in Britain and the United States, although in continental Europe a different system complicated the transatlantic and cross-Channel import of type. The standardization the countries achieved was chiefly in the sizes of printing papers.⁶ Although poster sites in all countries required a modular system, it was many years before standard paper sizes were adopted outside Germany and Switzerland.

Eric Gill argued in his essay that text in books would benefit from being

aligned or set flush left with equal word-spacing in the line and an uneven right-hand edge to the text. This method avoided “rivers” of white space between words running down the page. Unless the type was carefully set, or the lines were uncomfortably long, “rivers” were inevitable when the compositor “justi-

fied” the type to give even right-hand and left-hand edges. An unjustified column of type gave the page an inherently asymmetrical arrangement. Forty years later “flush left” became increasingly common practice.

FUTURISM ET AL. AND THE REVOLUTION OF THE WORD

The avant-garde assault on printing conventions came first from writers, most dramatically the Futurists, Dadaists, and Surrealists. Filippo Tommaso Marinetti’s *Technical Manifesto of Futurist Literature* in 1912 anticipated many ways in which words came to be used in advertising: “One must destroy syntax and scatter nouns at random. One should use infinitives [...]. One must abolish the adjective [...] abolish the adverb [...] one should deliberately confound the object with the image that it evokes [...] abolish even punctuation [CAT. L7].”⁷ Before Marinetti several authors had insisted on using the space of the page in a new way. The asymmetrical elegance of *The Gentle Art of Making Enemies* (1890) by the American painter James McNeill Whistler had broken the mold (Fig. 8). Whistler’s friend Stéphane Mallarmé laid out his poem *Un coup de dés jamais n’abolira le hasard* (A Throw of the Dice Will Never Abolish Chance) in a literary journal in 1897 to exploit the white space of the page as well as the space between words, “without presuming anything about what will emerge from this in future” [CAT. L352].⁸ In fact, the future led first to Marinetti and his colleague-poets’ “words-in-freedom” [CAT. L7], and to Guillaume Apollinaire’s forming words into childish pictures in his *Calligrammes* [CAT. L28].⁹

Marinetti realized that the letters that made up words were not mere alphabetical signs. Different weights and shapes, as well as their position on the page, gave words a distinct expressive character. Words and letters could be used as visual images in their own right. He went a great deal further than Mallarmé in subverting tradition, destroying the essentially orthogonal construction of a letterpress page by setting words and letters at oblique angles [CATS. L41, L43, L46, L51]. Their forms echoed the meaning of the words and the layout articulated them to powerful effect.

One of the clearest responses to Futurism was the thick journal *Blast*, produced by the Vorticist group of artists and writers in London following a visit by Marinetti [CAT. L231]. *Blast* appeared in only two issues, the first issue only a month before the outbreak of World War I. Its revolutionary spirit is announced by its front cover, in pink with black poster lettering set diagonally. The text pages are printed in a heavy Grotesque type, which by its size and arrangement reflects the sense and importance of the words. By choosing such a typeface and exchanging symmetry for the consciously crude layout of popular advertisements, the Vorticists were original in Britain in exploiting typography as part of a wider movement for reform. But they were not convinced by Marinetti’s view of the future, which they considered to be “romantic and sentimental,” as they saw the British as the inventors of industrial civilization, and therefore “the great enemies of Romance.”¹⁰

Marinetti’s visits to Moscow and St. Petersburg in 1914 also had varied results. The Russians failed to share the Futurist enthusiasm for the machine. Rather than typeset, many avant-garde books were written by hand. Notable exceptions were books by Il’ia Zdanevich (known as Iliazde) using type abstractly to suggest sounds or an emotional state. The first book he published after settling in Paris

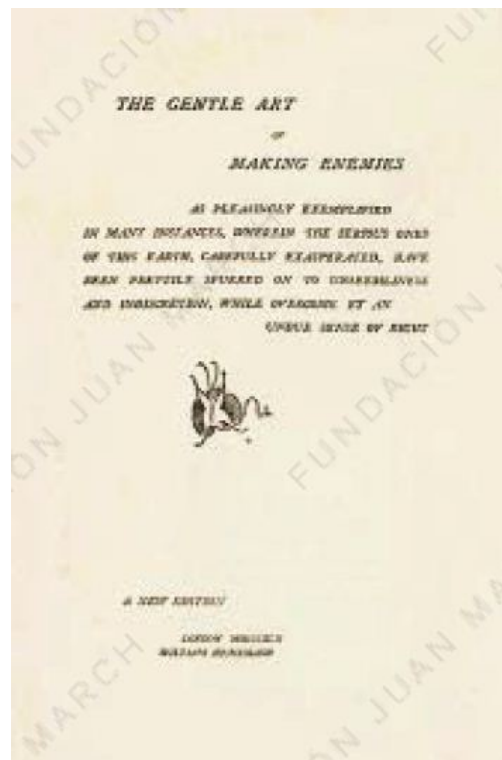


Fig. 8. Title page of James McNeill Whistler, *The Gentle Art of Making Enemies*, 2nd ed., London, W. Heinemann, 1892.

was the virtually unintelligible theatrical script *lidantIU fAram* (Lidantiu as a Beacon). Almost like a musical score for the actors, it was set in hugely varied sizes and styles of type [CAT. L+P32].

The shared outlook of progressive writers and artists is one of the most remarkable aspects of the twentieth-century avant-garde. Several celebrated writers, their work now familiar in books with traditional typography, first appeared in the “little magazines” of the time. In contrast to their portraits, in which they resemble conventional bourgeois, their words appear in radical dress, or at least between covers of an eccentric novelty: examples are Fernando Pessoa in the Portuguese journal *Orpheu*, James Joyce in *Transition*, Paul Éluard in Dada and Surrealist publications, and Ezra Pound in *Blast* and *The Little Review* [CATS. L78, L39, L40, L244].

And the literary mixed with the artistic: Eugene Jolas, American editor of the Paris-based *Transition*, translated an essay on photography by László Moholy-Nagy, misleadingly listing “Typography” as one of the subjects on the cover, designed by the Dada/Surrealist artist and photographer Man Ray.¹¹ This issue carried a large section of Joyce’s novel *Finnegan’s Wake*. The young Samuel Beckett seemed to be describing Dada and Surrealist typography when he wrote of Joyce: “Here form is content, content is form [...]. When the sense is dancing, the words dance [...]. The language is drunk. The very words are tilted and efferrescent.”¹²

After the pressure from writers to revolutionize printing came the demands of artists, in particular those associated first with Dadaism and later with Constructivism. The latter movement was ideologically linked with Arts and Crafts, but excited by the possibilities of the machine age. Dada, which began with cabaret improvisations in Zurich during World War I, was a combined assault by émigré writers and artists on bourgeois values. Incorporating ideas from Futurism and Cubism—noisy, anarchic, irrational, sometimes violent, often humorous—Dada posters and magazines were graphic expressions of its attitudes. The magazine *Dada* frequently used woodcuts for illustrations. Typesetting was conventional until issue no. 3 [CAT. L252], where every contribution appears in a different font. *Dada* no. 4/5 had thin colored pages



Fig. 9. Page from *New York Dada*, ed. Marcel Duchamp and Man Ray, 1921.

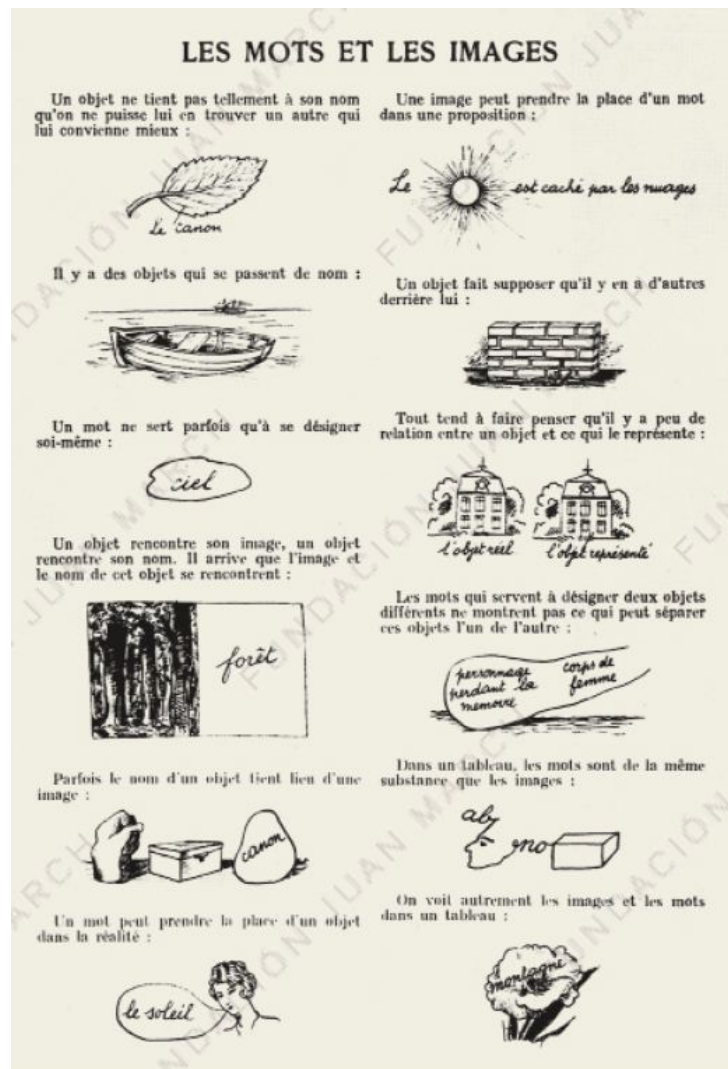


Fig. 10. René Magritte, "Words and Images," *La révolution surréaliste* 12 (December 15, 1929), p. 32.

of orange, blue, and pink. In New York, a Dada-like enterprise, the large-format magazine 291, printed the extravagant, Marinetti-like typography of Marius de Zayas together with Francis Picabia's "machine drawings" (his "object-portraits") [CATS. L190, L191]. Dada publications sometimes gave their editorial content the look of advertisements: certain pages of Marcel Duchamp and Man Ray's single issue of *New York Dada* could be mistaken for advertising layouts of half a century later (Fig. 9).

With the end of the war Dada dispersed. Of the original Zurich group, Tristan Tzara presented Dadaist sympathizers in Paris with several publications and in 1920 two more issues of *Dada* (*Bulletin Dada* and *Dadaphone*; CATS. L251, L372]. These included contributions by Picabia, who had begun to publish 391, his successor to 291, and its supplement *Pilhaou-Thibaou* [CAT. L215]. André Breton was the most prolific

writer associated with the movement's chief organ, *La révolution surréaliste*, published from 1924 to 1929. In a journal where images became more important than novelties of layout and the meaning of words was not inflected by their typography, the Belgian painter René Magritte made a central contribution. A former commercial artist, Magritte had a special interest in the relationship of words and images, which he set out in tabular form (Fig. 10).

The writers and artists whose provocations the new typography expressed were supported by a politically disaffected section of the printing trade. These workers saw the new typography as reflecting their own aspirations for revolutionary change. The economic and social conditions of postwar Germany provided a climate receptive to Dada. Richard Huelsenbeck returned from Zurich to relaunch Dada in Berlin with the young artist Raoul Hausmann. Hausmann

became editor of the movement's new magazine, *Der Dada*. In addition to idiosyncratic typography, this had Dada drawings and some of the earliest photomontages. The cover to the third issue of *Der Dada* was a montage by John Heartfield, whose brother Wieland Herzfelde edited an "illustrated monthly," *Jedermann sein eigener Fussball* (Everyone His Own Soccer Ball). Such magazines proliferated: there were *Die freie Strasse* (The Open Street) [CAT. L189], *Der blutige Ernst* (Bloody E[ar]nest), and *Die Pleite* (The Collapse), for which the artist and draftsman George Grosz provided cover drawings, mordant satires of life in the city. Dada also found a new life in Cologne, recorded in the nonsensically named *Die Schammade* (subtitled *Dilettanten erhebt euch!* [Rise Up Dilettantes!]), a magazine remarkable for typesetting without capital letters, several years before this practice became Bauhaus doctrine.

TYPE AND IMAGE TECHNOLOGY

What was at the disposal of those wanting to revolutionize print? For illustrations in letterpress, artists had a traditional method, the woodcut, much used in Dada publications, beginning with *Cabaret Voltaire* [CAT. L365]. Many painters were familiar with lithography, used by Russian artists such as Kazimir Malevich [CATS. L160, L161]. Writers whose books were produced by letterpress had little understanding of the printing process. Faced with the printer's typecase, what would they find? First, metal type in a variety of styles and a range of sizes, from the smallest, with capital letters only about two millimeters high, to large wooden letters for posters, which could be at least twenty centimeters high. Alongside these were "rules," strips of brass to render lines in a variety of thicknesses, from an almost invisible hairline to heavier lines about three millimeters wide. Broader rules were made of wood. A range of symbols, mathematical signs, ornaments, and decorative borders were a natural extension of the typecase.

Printers also kept a large stock of engravings they had used on earlier jobs.

Longer pieces of text, in books and magazines, were typeset by machine. This could take place only at the largest printers; small printers had to order the setting from a specialist typesetter. This was supplied in columns with proofs. The designer or the printer would cut up these proofs and paste them onto pages to make a layout. The artist-designer not only pasted proofs in columns onto pages, but sometimes pasted in other proofs at an angle: the printer had special spacing material to deal with such problems. The publisher Wieland Herzfelde explained that odd-sized engravings and type set at an angle were held in place by pouring plaster of Paris into the bed of the press, making a kind of collage of the printing matter.

How did writers and artists show the printer what they wanted? It was easy for Iliazde, who had some experience in printing and set type himself (Fig. 11). Tschichold gave the typesetter precise instructions by tracing letters from type specimen sheets (Fig. 12).

Tristan Tzara was fortunate to have a sympathetic printer who interpreted his sketches with great precision (Figs. 13, 14).

In the first three-quarters of the nineteenth century most images printed in letterpress were hand-engraved in wood or steel, including photographs. From 1880, however, the invention of photo-engraving made possible more accurate and much speedier reproduction. The simplest form was a "line" engraving (black and white, without gray tones). Originals with tone, paintings for example, were photographed through a gridded glass screen. This broke the image into a series of dots according to the tones of the original (Fig. 15). The resulting negative, placed in contact with a coated copperplate, allowed the light passing through to produce hardened surfaces that resisted etching when placed in a bath of acid. The metal plate was then mounted on a wooden block to bring it to the same height as the type, so that both text and image could be inked and printed together. This technique, known as half-tone reproduction, allowed



Fig. 11. The Russian émigré writer Iliia Zdanevich (Iliazde) setting type at a Paris printer, 1962.

Fig. 12. Instructions by Jan Tschichold on how to trace letters from a type specimen book, from his *Typographische Entwurfstechnik*, 1932.



Fig. 13. Page designed by Tristan Tzara from the magazine 391, no.14, 1920.

Fig. 14. Tzara's layout for *Une Nuit d'Échecs Gras* published in the Dada bulletin 391, no. 14, 1920 (see Fig. 13), showing how closely the printer was able to follow his original design. Pen and ink on paper.

photographs to appear in newspapers and magazines from 1880 on.

Photographs and photomontages had to be reproduced in print by half-tone, with photo-engraved blocks for letterpress and as film for lithographic printing. If artists or designers wanted their own images reproduced, the printer sent the artist's original drawing to a photo-engraver. For a two- or three-color illustration, the colors were applied to separate (usually transparent) sheets, one color per sheet to make individual photo-engraved blocks. The engraving, mounted on a rectangular block to bring it level with the surface of the type, was then assembled with the type and spacing material before transfer to the press for printing. Each color was printed separately, the press's ink rollers being cleaned between each operation, and the two or three overlaid prints, in exact registration, replicated the colors of the original. The photo-engraver



Fig. 15. An example of a halftone screen, which reproduces the values of an image from light to the dark.

would supply a proof for checking, as would the printer, if there was time.

Full-color printing of photographs was developed but little used in the period before World War II. Lithographic or offset printing, the main alternative to letterpress, gave greater freedom. Traditionally, images were drawn directly on the lithographic stone or transferred there from a special paper. For posters, an artist or designer would make a colored original and a lithographic draftsman would copy (and perhaps enlarge) the image on the stone, preparing separate stones for each color, a process that might require a great many stones. The same photographic process used with letterpress—a “line” or half-tone screen—

would also be used for reproducing artists' originals (Figs. 16–18).

Photogravure, employed for magazines and posters, had elements assembled on film for transfer to the printing cylinder. Gravure and offset could be combined, as in El Lissitzky's poster for the 1928 Russian exhibition in Zurich, *USSR Russische Ausstellung* [CAT. B129], where the black montage image is in photogravure, the red in offset. Gravure was rarely used for avant-garde publications. For color illustrations reproduced in short runs, artists employed the stencil process known as *pochoir*, as in Robert Delaunay's book cover [CAT. L221].

POSTERS: ART AND COMMERCIAL ART

If books were the primary medium for the individual reader in this period, posters were the chief means of visual communication on a large public scale. With few exceptions they were created by professional poster designers rather than avant-garde artists. But by the end of the nineteenth century it was claimed that posters had turned the street into an art gallery. The new posters attracted a serious critical following and inspired specialist magazines: *Das Plakat* in Germany, *Les Maîtres de l’Affiche* in France, *The Poster* in England (Fig. 19).

Tracing the history of the poster in his book *El cartel publicitario* (*The Advertising Poster*), 1937, the Valencian designer Josep Renau gave an illustrated account of how the poster developed “in parallel with capitalism” (*en las circunstancias de la libre concurrencia capitalista*), its function being to make a presentation of goods and at the same time “stimulate the acquisitive appetite of the public” (*para estimular la capacidad de consumo de las masas*).¹³ Renau made a judicious choice of reproductions [CAT. L324], beginning in Victorian Britain with a sentimental painting to advertise Pears soap, and including the styles of Art Nouveau and American realism, the French poster designers—the *affichistes* and German and Swiss photographic designs. Renau concluded (inevitably in the political circumstances of the time) with eight posters from Soviet Russia and the same number from the Republican side in the Spanish Civil War.

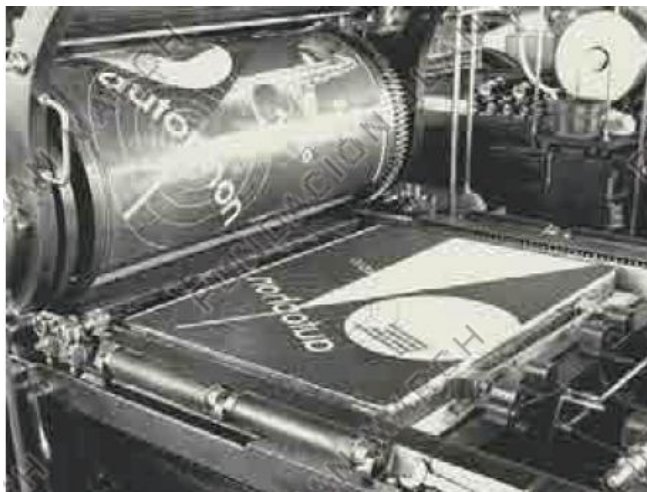


Fig. 16. Lithographic stones in sizes typical for posters.

Fig. 17. Litho craftsmen reproducing the artist's original on a stone; a film poster is shown on the far left.

Fig. 18. Lithographic press printing the second color on a poster. The first and second printings can be seen on the poster wrapped around the cylinder.





Fig.19. Cover by the Scottish artist James Pryde for *The Poster* magazine, 1899. Pryde and William Nicholson called themselves the Beggarstaff Brothers, and greatly influenced the German *Sachplakat* [CATS. B22, B25, B26].

Fig. 20. Alfred Roller poster, *Secession. XIV. Ausstellung der Vereinigung bildender Künstler Österreichs, Wien, 1902* [CAT. B11].

Renau's selection made a clear distinction between posters promoting products or services and those advertising cultural events or with political messages. If the product was there at all in commercial posters, it played a minor role in the design. If he was aware of them, Renau ignored not only the "artistic" pictorial posters of turn-of-the century Italy but also the highly ornamented Austrian designs of the Jugendstil. Vienna had undergone a kind of graphic revolution: posters carried ornament to an extreme, either covering the surface with repeated decoration or balancing a dense area with unprinted space (Fig. 20) [CATS. B5, B6, B9, B11, B12, B17]. This style was developed by the radical artists of the Secession and the Wiener Werkstätte (Vienna Workshops), which followed the Arts and Crafts in creating and marketing well-designed articles for the home. Pictorial elements in their posters are highly stylized, layouts are symmetrical, suggestions of pictorial space are suppressed. (Forerunners of the style were the Scottish designers, Charles Rennie Mackintosh, Frances and Margaret Macdonald, and Herbert H. McNair, who exhibited in Vienna several times around the turn of the century [CATS. B2, B1].) The traditional forms of alphabet letters are distorted, influenced by the lettering theorist Rudolph von Larisch, an advocate of a free individual style who ignored the traditional proportions of the Roman alphabet [CAT. L4]. Similar to the Viennese in their symmetrical geometry

are the posters that Peter Behrens designed for AEG in Germany [CATS. B18, B19].

An important German innovation before World War I was the *Sachplakat* (object poster), a genre introduced by Lucian Bernhard. This type of poster has the simplest relationship of word and image. There is no slogan. The product and the brand name are presented with the same weight and simplicity; instead of tonal drawing, a restricted range of flat colors made the design easy to transfer to a lithographic stone. Bernhard's posters for Bosch sparkplugs and Hans Rudi Erdt's for Opel cars are typical [CATS. B26, B21]. Erdt's design has the unusual wit of making the circular capital "O" double as an automobile tire.

French posters had the same objectives as the *Sachplakat*. According to Jean Carlu, the poster was "intended to associate in the mind

of the spectator a name and an image for the purposes of propaganda [...]. [A] poster must do more than catch his eye—it must impress itself upon his memory."¹⁴ Carlu talked about layout: "To remain engraved on the mind, the poster should first be a closed composition, based on a simple geometric plan, which inevitably holds the eye more easily than a non-limited, amorphous composition." He demonstrated this by diagrams (Fig. 21).¹⁵ Further, he insisted that the poster should ignore the "non-limited" compositional methods of painting, but nonetheless he claimed that posters are works of art.

Indeed, French commercial posters were different from German ones in deriving much of their style from painting. Writing in 1937 the printer Alfred Tolmer admitted that "The formulas of advertising design today still derive

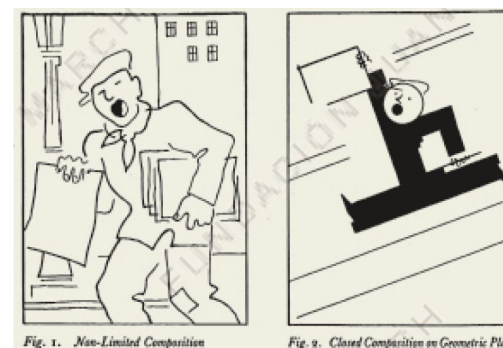


Fig. 21. Jean Carlu's demonstration of how to design a poster for a newspaper, contrasting the "pictorial and artistic" versions of the graphic image.



Fig. 22. Spread from Albert Tolmer, *Mise en Page: The Theory and Practice of Lay-out*. London: The Studio, 1931 [CAT. L21].

Fig. 23. The airbrush, a common twentieth-century tool, spreads a fine mist of color, most often white. It was used for retouching photographs, but also for adding clouds, backgrounds, and shading. Preferred for Art Deco's cubistic effects, it was finer than the alternative method of spattering tiny spots of ink from a stiff brush.

from Cubism, though Cubism itself is dead."¹⁶ Cubist techniques—overlapping graduated areas of tone against a contrasting background, elliptical forms, sharp edges, and diagonals—were the basis of Art Deco, a style Tolmer flamboyantly displayed in his book *Mise en Page: The Theory and Practice of Lay-out* (Fig. 22). "The art of lay-out nowadays," he wrote, "owes its strength to its free use of processes. From photographic apparatus, scissors, a bottle of India ink, a gum-pot, combined with the hand of the designer and an unprejudiced eye, a composition can be evolved and a novel idea expressed by simple means."¹⁷ He omits the airbrush, an essential new tool in producing the graduated tones of Art Deco (Fig. 23). Tolmer condescendingly refers to Surrealism, writing that "we must admit the beneficial effect of such movements which, however debatable in themselves, have the merit of stimulating and inspiring the Minor Arts, of which ours is one." His coarse Jazz Age style is remote from the work of the sophisticated Parisian poster artists Carlu, Paul Colin, Charles Loupot, and A. M. Cassandre.

Geometric construction was an important tool of the most cultivated French poster artists. Cassandre wrote: "Sticking to my method, or to be more precise, architectural method, I try at least to give my posters a foundation that cannot be altered" (Figs. 24, 25). He said more: "It is vital that the poster artist should always begin with the text and that he should place it, as far as possible, in the centre of his composition. The design must revolve around



the text and not the other way round." In the same interview Cassandre admitted that although lowercase letters had been shown to be more legible, he remained unfailingly loyal to uppercase.¹⁸ Cassandre attempted compromise, mixing capitals and lowercase in a single typeface design, Peignot (which is little used). But his decorative typeface Bifur, in capitals only, is often revived to give a retro, 1930s gloss to graphic designs (Fig. 26). Like Paris haute couturiers, the type founders Deberny & Peignot produced new typefaces for each season. To promote the range of fonts, Maximilien Vox put together flashy *Divertissements typographiques* brochures for the company [CAT. L9].

Whatever Cassandre and Carlu said about the distinction between art and commercial art, the *affichistes* aspired to be artists. But Cassandre warned designers that painting "is an end in itself, the poster is only a means of communication between the producer and the public, rather in the same way as the telegraph operator does not originate messages, but transmits them; he isn't asked for his opinion—only to make a communication that is clear, powerful, precise."¹⁹

Naturalistic pictorialism, which Cassandre seems to repudiate and which derived from ideas of "Modern Art," was common in most European countries. In England the most prolific and successful poster designer was an American, Edward McKnight Kauffer [CATS. B32, B136, B137, B157]. Unlike his counterparts abroad, Kauffer (and most English poster artists) failed to combine words and images to express an idea. Although his *Power: The Nerve Centre of London's Underground* has some of the geometry of a poster by Cassandre, its dependence on the words "Power," "Nerve Centre," and "Underground" leads only to graphic confusion [CAT. B137]. The poster's deployment of a wide range of graphic conventions—metaphors for power in the station and muscular arm, the stylized lightning and Underground symbols, the lettering and lines—does not fulfil Cassandre's criteria and communicate a clear message. Kauffer has illustrated the words. In doing so he eliminates any tension between text and image, fatally defying the old advertising dictum that the worst mistake is to show a picture of a monkey and then add the word "monkey."

Belgium had celebrated representatives of Art Nouveau and Arts and Crafts among its architects and designers, such as Victor Horta and Henry van de Velde. Van de Velde was one of the first to use the new geometric typeface Futura in 1927. (Futura had been designed on a geometric, ruler-and-compasses basis by Paul Renner, one of the experienced older typographical theorists, see below.) After World War I the range of poster design in Belgium was equal to the best commercial work in other countries. The most prominent of the modernist designers was the painter Jozef Peeters. First influenced by Marinetti, he later adopted a geometrical style of lettering similar to that of Theo van Doesburg [CATS. B42, B43].

CULTURE, POLITICS, BUSINESS: THE NETHERLANDS

The Netherlands boasted the same variety of posters of other European countries. The avant-garde was influenced first by the Arts and Crafts movement and the Wiener Werkstätte and by trends in contemporary art. The chief Dutch graphic tendency was toward rectangular geometry, which married the idiom of the art movement De Stijl (The Style) with the inevitably orthogonal technology of letterpress. De Stijl is identified most obviously with the abstract paintings of Piet Mondrian: a composition of horizontal and vertical black lines on a white canvas with a few of its rectangles filled with primary colors or gray. But De Stijl's energetic spokesman and theorist was Theo van Doesburg, painter, architect, and poet, who also engaged in commercial typography. Although at first he took part in and advertised Dada events, his strictly geometric manner underlay much of the pioneering work of the Bauhaus.

The Dutch posters that best demonstrate a simple geometry are those of the De Stijl member Bart van der Leek and, more obviously, those of the architect Hendrikus Wijdeveld. Before World War I, Van der Leek was already laying out posters with rectangular letters within Mondrian-like, but symmetrical, grids [CATS. B33, B34]. Printed by lithography, his

geometrical posters are not determined by the means of production in the same way as Wijdeveld's letterpress examples [CAT. B34]. Two of Wijdeveld's exhibition posters made for the Stedelijk Museum in Amsterdam in 1929 and 1931 clearly demonstrate his use of printing material—like bricks—to build large areas of color from square ornaments or from type rules [CATS. B135, B149]. This technique is a feature in Wijdeveld's square-format magazine mainly devoted to architecture, *Wendingen* (Turns or Upheavals), which he began designing in 1918. (When he stopped designing it is unknown.) *Wendingen's* covers display every tendency in the art of the time, the best-known and least typical being the cover for the first of seven issues devoted to Frank Lloyd Wright, designed by El Lissitzky in 1921 [CAT. L407.19]. Before the first issue appeared in 1919, Wijdeveld wrote: "I felt that destruc-

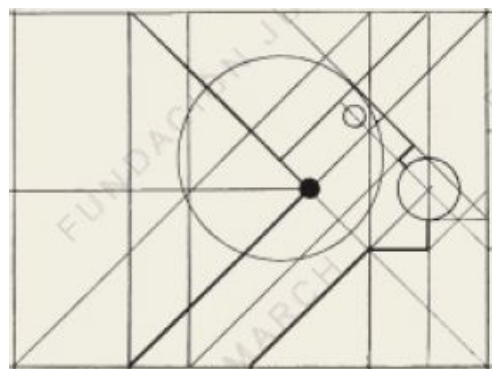


Fig. 26. Spread from
Cassandre, *Words*.
Paris: Fonderie
Deberny Peignot, 1929.
Promotional brochure for
the Bifur typeface
[CAT. L15].



Fig. 24. Cassandre's
geometrical structure
for his poster for
the newspaper
L'Intransigeant.

Fig. 25. A. M. Cassandre
poster, *L'Intransigéant. Le
plus fort* [CAT. B80].



tion through WAR would now transmute into growth through PEACE and spoke of unity [...]. All the time I felt a ringing inside me, Europe!"²⁰ That such optimism was unfounded is shown by the career of the printer-artist Hendrikus Nicolaas Werkman.

As well as everyday jobbing, Werkman produced the magazine *The Next Call*. Printed by hand from metal and wood type on a simple press in only forty copies, this was very much a production of craft rather than industry [CAT. B94]. The printing process was crude: the type was often unevenly inked and the impression smudged. Werkman on occasion printed without the press, pressing inked letters onto the paper by hand, a method he called "hot printing." Like other Dutch printers during World War II, he had to surrender one fifth of his metal type to make bullets. Because his printing showed anti-Nazi sentiments, he

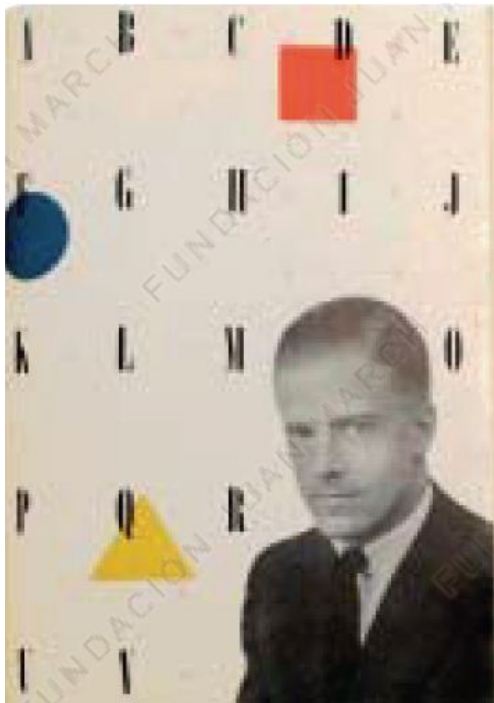


Fig. 27. Portrait of Duwaer in Friedrich Vordemberge-Gildewart's *F. D. [Frans Duwaer]*, (*Van Zijn Vrienden*). Amsterdam: J. F. Duwaer und Zonen, [ca. 1945] [CAT. L98].

Fig. 28. Illustration in the loose sheet inserted by Franz Roh and Jan Tschichold in their book *Foto-Auge*, 1928 [CAT. L321], pleading for all typesetting to be lowercase and in a sans-serif font. They ask: "Why four alphabets, if all of them are pronounced the same (Latin capitals and lowercase, German [Fraktur] capitals and lowercase)?"



was shot two days before his town was liberated. A similar fate befell the printer Frans Duwaer, arrested for forging hundreds of identity documents. His life was celebrated in one of the most famous Modernist books, *FD: Van zijn vrienden*, (*FD: From his friends*), Amsterdam, (undated, probably 1945), designed by the painter-designer Friedrich Vordemberge-Gildewart (Fig. 27).

One group of Dutch designers was responsible for some of the earliest and still influential examples of modern graphic design. Gerard Kiljan, Paul Schuitema, and Piet Zwart were part of the Dutch modernizing movement that included the artists of *De Stijl* led by Van Doesburg. Van Doesburg, a traveling propagandist, had met Dadaists and avant-garde artists from Eastern Europe and Russia in Berlin. There were few members of the avant-garde with whom he had no personal link. In 1922 he attended the International Conference of Progressive Artists in Weimar, an occasion that brought together Dadaists and Constructiv-

ists; Van Doesburg belonged to both tendencies. El Lissitzky was present, and the same year his *Zwei Quadraten* (original title, *Pro 2 kvadrata*, or *About Two Squares*) appeared in *De Stijl* magazine [CAT. L358]. Its use of the diagonal coincided with Van Doesburg's move from a rigorously orthogonal painting and typography, a change that introduced less static compositions, influenced by Russian Suprematism, into *De Stijl*.

Kiljan, Schuitema, and Zwart were prominent among the radical designers who were making a new typography. So outrageous and dogmatic did their ideas seem that they were known as "The Maniacs." Their attitude was summed up by Schuitema in two opposing twelve-word lists. The first, titled "Yesterday," was: "artistic, decorative, symbolic, fantastic, non-social, lyrical, passive, romantic, aesthetic, theoretical, craftsmanlike; in other words: 'art.'" The second, titled "Today," was: "real, direct, photographic, business-like, competitive, reasoning, active, current, purposeful, practical, technical; in other words, "'reality.'"²¹ Kiljan and Schuitema taught at the Rotterdam Academy. A student later recalled being told that "perfectly ordinary drawing, or even lettering, led to emotional individualism and [both] were rejected as being counter-revolutionary."²² Furthermore, "the use of lower-case and capitals was not only governed by formal principles, it also stood for a particular ideology. You had 'leftist and 'rightist' typography. Using lower-case and capitals in the same text would not only be messy and untidy, it would testify to hierarchical differences. And hierarchical differences were seen as anti-social."²³

Kiljan trained as a lithographic artist, Schuitema as a painter. Zwart studied architecture, working for several years as an assistant to the celebrated architect Hendrikus Berlage, who introduced him to his son-in-law, a manager at NKF, the Netherlands Cable Factory. For ten years from 1923, Zwart, calling himself a "typotect," worked for the NKF, producing nearly three hundred advertisements [CATS. L36, L282]. He started with no typographical experience, not even knowing the meaning of the terms "uppercase," "lowercase," or "capitals." "I learned the principles of typography from an eighteen-year-old apprentice in a small print-shop; during the lunch hour I showed him my sketches and together we tried to set them in metal type."²⁴

The same year that he started work with NKF, Zwart met Schwitters, who was in Holland on a Dada tour, and El Lissitzky, whose "Topographie der Typographie" Schwitters had just published in issue no. 4 of his journal *Merz*. On this visit El Lissitzky showed Zwart how to make photograms. El Lissitzky's *Diia golosa* (*For the Voice, or To Be Read Out Loud* [CAT. L359]) has been cited as an influence on one of the most famous examples of the New Typography, Zwart's eighty-page NKF catalogue with close-up photographs of the composition of electrical cables [CAT. L94]. This also showed a mastery of the "Typophoto," the term Moholy-Nagy coined for the graphic integration of type and photograph in his contribution to Jan Tschichold's first promotional and theoretical publication, *elementare typographie* (*Elemental Typography*), 1925.

Kiljan, Schuitema, and Zwart mastered the camera and photography became an essential part of their work. For example, they each designed a set of postage stamps using photographic images. In brochures and advertisements for Berkel, a meat slicing machine company, Schuitema practiced making his "typophotos," integrating text and image by overprinting black on red, red on black [CATS. L319, L327, L328, L331]. Two-color printing in black and red was not only economical but dramatic: it made a direct impact without decorative distraction (red was second to black as the traditional printing color). Both designers were members of the *Opbouw* (Construction) group of advanced architects. Schuitema designed covers for the group's journal and for the magazine of the *Filmliga*, distributors of foreign avant-garde films. He shared with Zwart the method of overprinting two colors. Zwart used blue and red to give an effect of depth and movement to a series of covers for books on film [CAT. L312].

After Gropius left the Bauhaus in 1928, the new director Hannes Meyer invited Zwart to take over the typography and advertising course. The result was condensed into one-week of intense engagement. Zwart learned from the experience of the Bauhaus photography expert Walter Peterhans, and reinforced Zwart's commitment to the use of lowercase type in order to reduce the amount of type needed, and to simplify typesetting and even the typewriter keyboard [CAT. L282]. The aim was also to reduce the number of typefaces.

To point out the unnecessary existing variety, Franz Roh and Jan Tschichold inserted a paper bookmark in *Foto-Auge*, their survey of avant-garde photography (Fig. 28). But their restrictive doctrine was little followed, and strict adherence to the tenets of Tschichold's New Typography was uncommon. Nevertheless, it can be seen in the magazine *Gaceta de arte*, published far away from the center of avant-garde activity, in the Canary Islands [CAT. L119].

THE BAUHAUS AND THE AVANT-GARDE

The Bauhaus is often credited with forming much of the style and philosophy of Modernist typography. This is due to the presence there of leading graphic designers, in particular Herbert Bayer and László Moholy-Nagy. But there was no 'Bauhaus style' except, in the case of Moholy-Nagy, an exaggerated use of heavy rules – horizontal and vertical black stripes and strips (Fig. 29).

The short life of the Bauhaus, 1919–1933, ran parallel to the wider transformation of attitudes to print design. Johannes Itten, a painter and teacher at the school, experimented with activating the text through calligraphy and various sizes and styles of type. His choices echoed the loud and anxious Expressionism of the time in painting and film. This tendency survived in Lyonel Feininger's title page to a set of artists' prints published by the school in 1925 [CAT. L356]. But in 1922 the arrival of Van Doesburg in Weimar, the school's birthplace, began moving the Bauhaus to a more industrial aesthetic. Max Burchartz, a follower of Van Doesburg, was in Weimar at the same time. Both men had commercial experience as typographers, and Burchartz practiced an equally geometrical form of print design [CAT. L265]. Moholy-Nagy, fresh from Berlin where his fellow painters included the Russian Constructivists, arrived to teach at the school in 1923. So aspects of De Stijl and Russian Constructivism were combined to influence Herbert Bayer, a former Bauhaus student who took charge of the new printing and advertising department at the school when it moved to Dessau in 1925 [CATS. B53, B54, B72, B97, B116].

Bayer had a pedigree from the avant-garde mainstream: he had been an assistant to the architect and designer Emanuel Josef

Margold, a Wiener Werkstätte member, at the artists' colony in Darmstadt, where exhibition catalogues were printed in Grottesque type as early as 1910 (see Fig. 3). Under Bayer's leadership an advertising department opened in the new Bauhaus buildings in Dessau, with its own composing room—restricted to one typeface, Akzidenz Grotesk—in a range of sizes, and two printing presses, which allowed it to take commercial work.

At the time of the Bauhaus exhibition in 1923, the early diversity of aesthetic outlooks was demonstrated by the varied style of its posters [CAT. B53]. But the repeated use of the square, so beloved by El Lissitzky, is remarkable. It appears in Oskar Schlemmer's exhibition leaflet, designed with some of the new Constructivist spirit [CAT. B64]. And even the eye of the geometricized head in Fritz Schleifer's poster is a square [CAT. B63]. Numerous works in the exhibition show a red

Fig. 29. Flyer advertising Bauhaus Books by László Moholy-Nagy, 1925, the stereotype of "Bauhaus" typography. Justifying a single word to fit the column width (*Bauhausbücher*) would later be regarded as formalizing and the use of heavy rules to impose structure as excessive. See Fig. 50, the use of rules in sophisticated New Typography.

IM VERLAG
ALBERT LANGEN MÜNCHEN
erscheinen die
BAUHAUSBÜCHER
SCHRIFTLEITUNG:
WALTER GROPIUS und L. MOHOLY-NAGY

Die Herausgabe der Bauhausbücher geschieht von der Erkenntnis aus, daß alle Gestaltungsgebiete des Lebens miteinander eng verknüpft sind. Die Bücher behandeln künstlerische, wissenschaftliche und technische Fragen und versuchen, den in ihrer Spezialarbeit gebundenen heutigen Menschen über die Problemstellung, die Arbeitsführung und die Arbeitsergebnisse verschiedener Gestaltungsgebiete Aufschluß zu geben und dadurch einen Vergleichsmaßstab für ihre eigenen Kenntnisse und den Fortschritt in anderen Arbeitszweigen zu schaffen. Um diese Aufgabe von diesen Ausmaßen bewältigen zu können, haben die Herausgeber bestandsreiche Fachtexte verschiedener Länder, die ihre Spezialarbeit in die Gesamtheit heutiger Lebenserscheinungen einzugliedern bestrebt sind, für die Mitarbeit gewonnen.

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8 BAUHAUSBÜCHER

		Akkoladen	PREIS	
			vier Mk.	8. Leinen Mk.
			5	7
1	Walter Gropius, INTERNATIONALE ARCHITEKTUR. Auswahl der besten neuzeitlichen Architekturwerke.	101	Mk. 5	Mk. 7
2	Paul Klee, PÄDAGOGISCHES SKIZZENBUCH. Aus seinem Unterricht am Bauhaus mit von ihm selbst gewählten Textillustrationen.	87	Mk. 6	Mk. 8
3	Ein Versuchshaus des Bauhauses. Neue Wohnkultur, neue Techniken des Hausbaus.	61	Mk. 5	Mk. 7
4	Die Bühne im Bauhaus. Theoretisches und Praktisches aus einer modernen Theaterwerkstatt.	42	Mk. 5	Mk. 7
5	Piet Mondrian, NEUE GESTALTUNG. Forderungen der neuen Gestaltung für alle Gebiete künstlerischen Schaffens.	2 Farfstiche	Mk. 3	Mk. 5
6	Theo van Doesburg, GRUNDBEGRIFFE DER NEUEN GESTALTENDEN KUNST. Versuch einer neuen Kosmetik.	32	Mk. 5	Mk. 7
7	Neue Arbeiten der Bauhauswerkstätten. Praktische Beispiele neuzeitlicher Wehrtungseinrichtung.	107	Mk. 6	Mk. 8
8	L. Moholy-Nagy, MALEREI, PHOTOGRAPHIE, FILM. Ästhetik der Photographie, täglich grundlegende Erkenntnisse abstrakter und gegenständlicher Malerei.	102	Mk. 7	Mk. 9

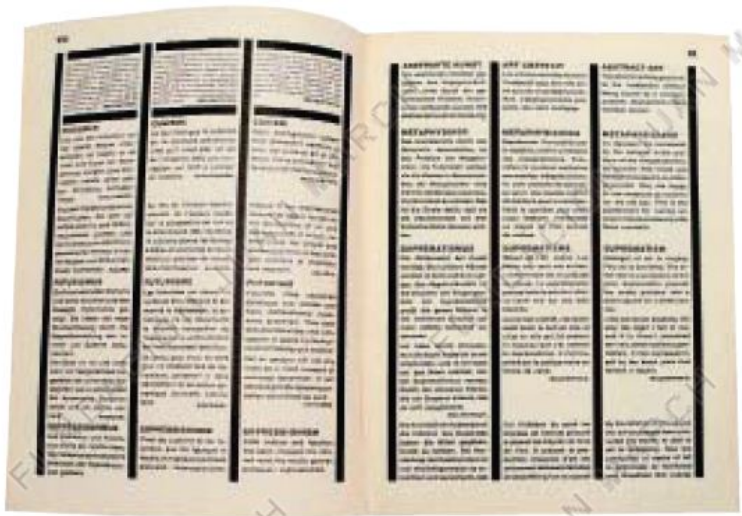
square, often placed at an angle. The main exhibition catalogue, its cover designed by Bayer and text pages by Moholy-Nagy, is in a square format [CAT. L134]. Moholy-Nagy's statement there on typography, that "we use all typefaces, type sizes, geometric forms, colours, etc." (a reflection of Dada), was by then an outdated view.

It was not so much the design of certain items that made the 1923 exhibition important, but rather its modernizing spirit and the slogan of the Bauhaus's founder, the architect Walter Gropius: "Art and technology, a new unity." One visitor to the display was the scholarly calligrapher Jan Tschichold. Working as a typographic designer for a Leipzig printer, he had heard the words "Suprematism" and "Constructivism." To discover what they meant, he took the advice of an art historian and traveled to Weimar to see the exhibition. He returned to Leipzig in a state of shock. The visit and his experience of the new abstract painting made him impatient with the traditional rules of design. He soon made contact with Moholy-Nagy, who passed on his interpretation of Russian work and put him in touch with El Lissitzky.

TSCHICHOLD AND "THE NEW TYPOGRAPHY"

In 1925 Tschichold published his manifesto on what he called "The New Typography." With the title *elementare typographie*, it appeared as a special issue of a print-trade magazine [CAT. L6]. The introduction proposes modern art movements as the basis of a new way of seeing and welcomes the modern industrial spirit exemplified by the forms of engineering and machinery. Almost half the illustrations are of Bauhaus works. Tschichold also reproduced El Lissitzky's letterhead and his most celebrated designs, his *About Two Squares* and his book of Mayakovsky's poems *For the Voice* [CATS. L358, L359]. More than two thousand copies of the magazines were printed, so that the message reached a wide audience of printers who were still, in 1925, looking to the future after the disillusion of the World War I. Some greeted these revolutionary proposals with excitement and a rash of imitation, others with concern or misunderstanding.

Tschichold elaborated ten principles of "elemental" typography, beginning with two:



"1. Typography is shaped by functional requirements. 2. The aim of typographic layout is communication (for which it is the graphic means). The communication must appear in its shortest, simplest, most penetrating form."²⁵

Tschichold went on to demand the use of photographs rather than drawings and sans serif (Grotesque) in all its forms—light, medium, bold, condensed, and expanded—although normal serif type was better than poor sans serif, he said. And he cited the advantages of dispensing with capital letters. He recommended contrasting shapes, sizes, and weights according to the logic of the message, and he stressed the importance of the white space of the unprinted areas of a design. Vertical and diagonal lines of type were appropriate to lend urgency to the new typography, but any ornament was to be excluded, as well as anything "decorative-artistic-fanciful." He ended by recommending standardized paper sizes, but warned that "because new means [...] may become available to the designer."²⁶

Tschichold's ideas were certainly subject to change, but the change was gradual. His books, *The New Typography*, 1928, and *Typographische Gestaltung* (Typographic Design), published in Basel in 1935, were less doctrinaire [CATS. L13, L23]. In 1933 the Nazis had hounded him out of his teaching job in Munich and forced him to leave Germany for Switzerland; he came to regard work by the committed followers of modernist typography—for example, Max Bill—as based on totalitarian notions.

The year after *elementare typographie* appeared, the Bauhaus gained further publicity

Fig. 30. Spread from Hans Arp and El Lissitzky, *Die Kunstismen 1914-1924* [CAT. L91].

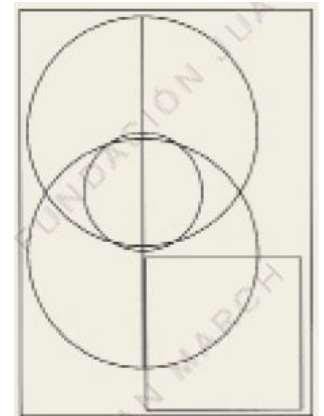
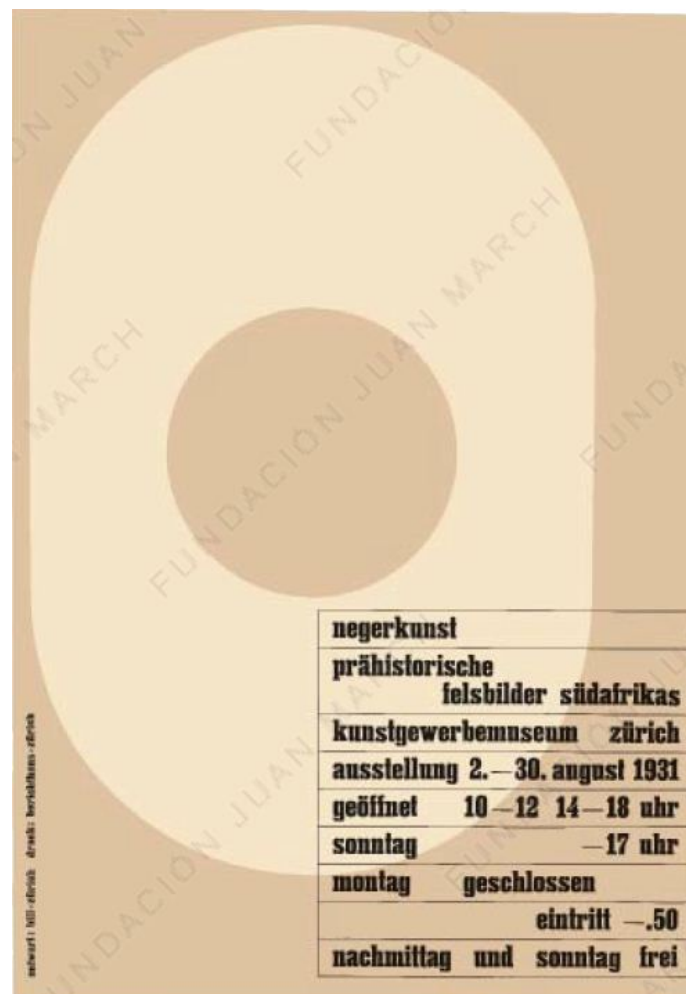
Fig. 31. Max Bill poster for the exhibition *Negerkunst, prähistorische Felsbilder Südafrikas. Ausstellung, 1931* [CAT. B146]

Fig. 32. The geometrical structure of Max Bill's *Negerkunst* (African Art) poster.

through a special issue of another publication, *Offset- Buch- und Werbekunst* (Offset, Book, and Advertising Art) [CAT. L225]. Herbert Bayer described his attempt to make a universal alphabet; Josef Albers illustrated a stencil alphabet made up of simple geometrical units—square, triangle, and quarter-circle; and Moholy-Nagy, a prolific propagandist, wrote about the use of photo-collages and photograms in advertising. Moholy and Tschichold were not alone in Germany in spreading the word of the New Typography. Craft school professors included several celebrated pioneers of reform: Paul Renner and Georg Trupp [CATS. B119, B108] in Munich, both type designers and professionals in the printing trade: the former Expressionist painters Max Burchartz in Essen and Johannes Molzahn in Breslau [CATS. B87, B130]; the museum director Walter Dexel in Magdeburg [CATS. B75, B76, B99, B126]; the artists Willi Baumeister and Hans Leistikow both in Frankfurt [CATS. B128, L273]; and abroad, Paul Schuitema in The Hague and Ladislav Sutnar

in Prague [CATS. B89, B158, B175, L178–L181, L261, L406]. Apart from Molzahn, this group all exhibited with the Ring neuer Werbegestalter (Circle of New Advertising Designers; see below).

Tschichold had been teaching at the Graphische Berufsschule (Master Printers School) in Munich. The school's principal was the typographer Paul Renner, one of the most serious writers on his métier since before World War I. He had worked in Frankfurt, a center of Modernism in its rational town planning, where the head of the city planning department edited the progressive magazine *Das neue Frankfurt*. The poster by Hans Leistikow for the exhibition *Die Wohnung für das Existenzminimum* (The Minimalist Dwelling [CAT. B128]) typifies the functionalist attitude of Renner's important contribution to type design, Futura, and so does his book *Mechanisierte Grafik* (Mechanized Graphics), a reasoned assessment of new print technology and typographical practice [CAT. L20]. (There were many variations of Futura [CATS. L8,



L12]: in fact, when Renner criticized National Socialist anti-Modernist dogma in his pamphlet *Kulturbolschewismus* (Cultural Bolshevism?) he used the Display version of Futura on the cover [CAT. L308].)

Tschichold, Renner's colleague at the Master Printers School in Munich, made a series of film posters for the Phoebus-Palast cinema in 1927, often finishing them in a few hours [CATS. B110, B111]. Though their lettering was hand-drawn, the confident design of these posters exposed the shortcomings of those by the previous designer, Carl Otto Müller [CATS. B106, B118]. Tschichold's collection of Soviet posters and contacts with Russian designers were among incriminating evidence that led to his arrest. Within ten days of the Nazi election victory in March 1933 he was in prison. Released after a few weeks, he left for Switzerland, where he taught typography in Basel and established himself as a book designer.

It was in Switzerland that Modernism took a firm hold, undisturbed in its development by the nationalist reaction in Germany.²⁷ El Lissitzky spent time there, experimenting with photomontage and designing advertising for Pelikan stationery products. He also collaborated with the artist Hans Arp on a guide to modern art movements, *Die Kunstisten* (The Isms of Art) (Fig. 30), and with Mart Stam on the architectural journal *ABC* [CAT. L97]. In Basel, Theo Ballmer pioneered a geometrical poster style without perspective [CATS. B114, B115]. Max Bill returned from the Bauhaus to Zurich, to work as an artist, architect, and graphic designer in a functionalist aesthetic, which included the rejection of capital letters [CATS. B145–B147]. In his African art exhibition poster (Figs. 31, 32), Bill used a construction method as rigorous as that of Cassandre.

SCHWITTERS, THE RING NEUER WERBEGESTALTER, AND GEFESSELTER BLICK

Kurt Schwitters may seem one of the most unlikely artists to have had a lasting influence on the development of design for print. A painter and a maker of collages and sculpture from found materials, he invented the word *Merz* to identify his avant-garde activity, and this included his advertising design office, *Merz-Werbe*. And *Merz* was the title of his self-published magazine. Schwitters was a man of

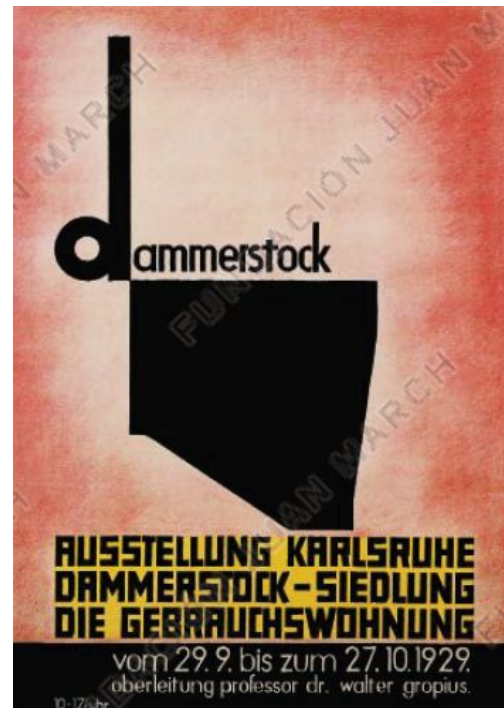


Fig. 33. Kurt Schwitters poster and catalogue for the exhibition *Dammerstock*, 1929 [CATS. B131, L375].



Fig. 34. Futura typeface as illustrated in Kurt Schwitters, *Die neue Gestaltung in der Typographie*, pp. 12, 13. Hanover: Redaktion Hanover, ca. 1930 [CAT. B143].

words, letters, and images [CATS. B67, B68, L102].

Like Marinetti, he was interested in the connection between sound and the printed word. He wrote and recited sound-poems: some were printed in Van Doesburg's magazine *Mécano* in 1923, in *i10* in 1927 [CAT. L193], and in 1932 in Schwitters's own *Merz* magazine, with typography by Tschichold [CAT. L397], and in *Transition* no. 22, 1933 [CAT. L171], and no. 24, 1936. (This gives some idea of Schwitters's popularity among the avant-garde, and his energy.) He also designed what he called the *Systemschrift* alphabet to give a picture of speech based on logic. "Optophonetic" was how he described it. One example of this all-capital alphabet in use is his poster for the Opel factory gala in 1927 [CAT. B107].

Schwitters's originality as an artist was balanced by his professionalism as a commercial designer. In Hanover he made press advertisements for local businesses in a

straightforward modern style; when Gropius supervised a model housing development at Karlsruhe, the *Dammerstock Siedlung*, Schwitters designed the graphics (Fig. 33). This included a symbol based on a plan of the *Dammerstock* site with a standardized three-line heading logotype in hand-drawn letters that appeared on posters, an exhibition catalogue, stationery, invitations, and advertisements. This work prepared him to take on the comprehensive design of printed material for the city of Hanover: theater posters and more than one hundred items of stationery, from simple letterheads to social security forms

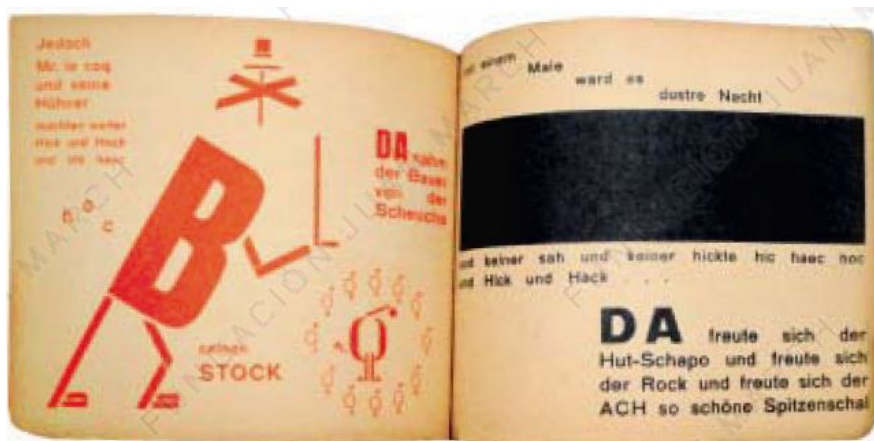
and school reports. All were typeset in Futura, which Schwitters used in place of his usual *Akzidenz Grotesk*.

Futura was also the font in Schwitters's sixteen-page manual, *Die neue Gestaltung in der Typographie* (The New Design in Typography) [CAT. B143]. After listing all the areas of typography, beginning with letterheads and ending in lighted advertising signs, Schwitters divided his subject into design, the relationships in text and in images, and rules for text and rules for images, followed by the recommendation of Futura in all its variations (Fig. 34). He ended with a few examples of his own designs and a reprint of Lissitzky's declaration of 1923, "The Topography of Typography." This began with a reminder, common to many avant-garde pronouncements, "The words on the printed sheet are seen, not heard" (*Die Wörter des gedruckten Bogens werden abgesehen, nicht abgehört*). In 1924 Schwitters had published an issue of *Merz* magazine de-

Fig. 35. Spread from Heinz Rasch and Bodo Rasch, *Gefesselter Blick*. Stuttgart: Dr. Zaugg & Co. Verlag, 1930 [CAT. L326].

Fig. 36. Final pages of Kurt Schwitters, Käte Steinitz, and Theo van Doesburg, *Die Scheuche*: Märchen in Merz, no. 14/15. Hanover: Apossv-Verlag, 1925 [CAT. L64].

Fig. 37. John Heartfield illustrations in Kurt Tucholsky, *Deutschland, Deutschland über alles*, pp. 46, 47. Berlin: Neuer Deutscher Verlag, 1929 [CAT. L325].



were joined in 1928 by Hans Leistikow, Werner Gräff, Hans Richter, and the first foreign member, Piet Zwart. Traveling exhibitions included guests such as Moholy-Nagy and Herbert Bayer, Karel Teige (from Czechoslovakia), Lajos Kassák and Ladislav Sutnar (from Hungary), and Max Bill (from Switzerland). Schwitters's proposed publication of all the Ring members' work was realized by the 1930 book *Gefesselter Blick* (The Captured Glimpse) (Fig. 35). This was the most complete account of the avant-garde designers and their ideas: each contributor provided a statement and examples of work. With few exceptions, their designs are asymmetrical; the type is sans serif; the illustrations are photographs, not drawings. There are fewer of the bands, lines, and dots typical of early Bauhaus design, and printer's rules are used for a practical purpose, especially in tabular lists, to separate one category from another. The most common stylistic feature is the diagonal, inspired by Van Doesburg.

Schwitters's friendship with Van Doesburg resulted in the children's book, *Die Scheuche* (The Scarecrow) [CAT. L64]. A rare account of the way in which the avant-garde worked with printers was written by the third co-author of the book, Käte Steinitz.

Theo and Nelly van Doesburg came for a visit. There were discussions of typography and architecture, about the magazines *De Stijl* and *Merz*, jazz and other things. Theo van Doesburg pointed to the cases of type. "Couldn't we straightaway make another typographic picture book, only more consistent, using only printer's material, just as Lissitzky had done in his poetry book [Mayakovsky's *For the Voice*], but something quite different?" Schwitters immediately replied by reciting his poem about a scarecrow. Kurt knew the typesetter Paul Vogt who, in a small workshop, played around with new typographic ideas. We brought *Die Scheuche* to him. He gave us a free hand and was happy to cut a specially large "O" for us, which we needed for Monsieur le Coq, or the cockerel; and he didn't refuse, as every normal compositor would, to set the lowercase "b" at an angle for the feet of one figure, and for the angry farmers, to set the capital "B" at an angle. I remember that after a time we were tired and couldn't agree. To cut matters short I suggested that on the page with the dark night we simply print a broad band of black or dark blue and leave it at that (Fig. 36).

voted to print advertising [CAT. L379]. As well as an essay on typography, it included some of the pithy comments of the artist-designer Max Burchartz, starting with "Good publicity is cheap. A small amount of high-quality advertising, itself absolutely first class, is more effective than a larger amount of unsuitable, clumsily organized advertising."²⁸

Burchartz was a member of the Ring neuer Werbegestalter (New Advertising Designers Circle). This organization was formed by Schwitters in 1927 to publicize the work of its members, and for mutual support. At first the Ring included only designers working in Germany: Burchartz, Willi Baumeister, Walter Dexel, César Domela, Robert Michel, Georg Trumpp [CAT. B108], Tschichold, and Friedrich Vordemberge-Gildewart [CAT. L98]. They

This idea was adopted; there was then only a single page left over for the densely packed final scene. There was a compression of the elements toward the right-hand side of the page as if all the actors were together exiting to the right on the stage. The last sentence, “Und da wards hell” (And then it was light), was printed running up the right-hand margin from bottom to top. Nevertheless, by using bold capital letters these two design geniuses managed to give the arrangement a visual rhythm.²⁹

Of the designers included in *Gefesselter Blick*, Walter Dexel was one of the most visible. In 1927 he had published the article “What is New Typography?” on the front page of a daily newspaper. Although it was a simple explanation along the Bauhaus lines taken by Moholy-Nagy, it took exception to some Bauhaus mannerisms, particularly the use of rules and geometrical ornament, which Dexel thought no better than Victorian vignettes. He also deplored Moholy’s lines of type set at an angle. Dexel, an art historian, was the exhibition organizer and designer at the municipal art gallery in Jena, for which he created invitations that he sometimes cut up and collaged as posters [CAT. B75]. Unlike his contemporaries, he answered the question of designing with upper- or lowercase by using capital letters exclusively. His publicity for an exhibition of contemporary photography in Magdeburg in 1929 was one of the purest expressions of the New Typography [CAT. B126]. It was also unusual in employing hand-drawn lettering to form the image, with a negative-positive reversal signifying the photographic process.

In the four pages of *Gefesselter Blick* given to the “photomonteur” (or photomontage artist) John Heartfield, he chose to include his book cover for the satirical *Deutschland, Deutschland über alles* [CAT. L325]. Heartfield cut and recomposed photographs with Gothic lettering to mock militarism and big business. His text pages were an unusual example of the “typophoto,” interrupting and reinforcing the text with documentary images (Fig. 37). Heartfield adapted stock photographs but also staged and took his own. For example, his friends dressed for the part and climbed the scaffolding of a building site so that they could later be transformed into capitalists climbing a dollar sign, the initial “S” of the title of the book, *So macht man Dollars* (That is How Dollars are Made) [CAT. P344]. Heartfield became

Fig. 38. London Olympic Games, double-page spread from the French sports magazine *La vie au grand air*, 1908. Photomontage was not uncommon in the popular press, well before its use by the avant-garde.



Fig. 39. American advertisement, 1880s.

celebrated for his hundreds of sepia-printed covers for the weekly *A-I-Z* or *Arbeiter-Illustrierte-Zeitung* (Workers Illustrated News) from 1929 to 1936. After Hitler took power in 1936, Heartfield continued to contribute works to the magazine after it moved to Prague where it was published under the name *Die Volks Illustrierte* (The People’s Illustrated) [CATS. L340, L341]. Such photomontages, in which he put the words of the headlines and captions together in grotesque relationships, created a new medium for political persuasion.

PHOTOGRAPHY AND PHOTOMONTAGE: GERMANY AND SOVIET RUSSIA

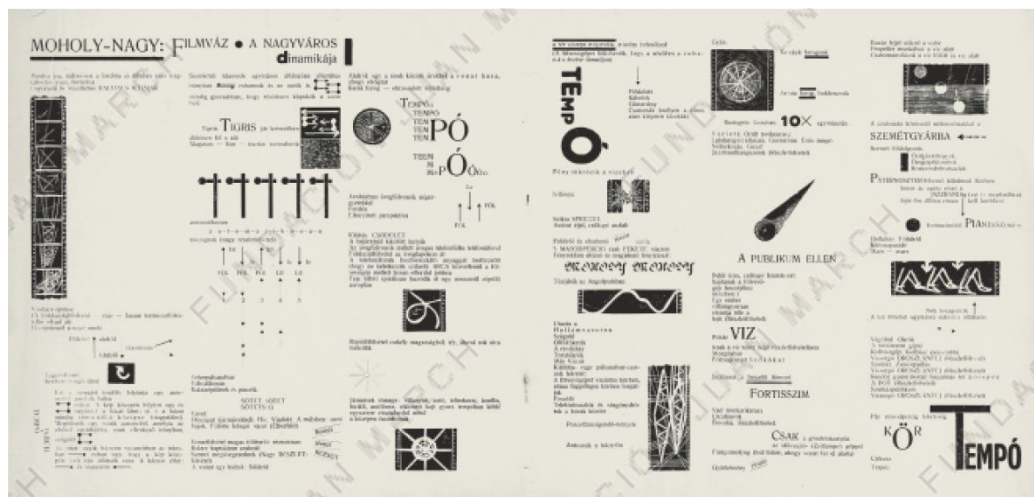
Photography had transformed not only the way of recording appearance but also the means of creative expression. It was in the hands of the photographer to control the image by means of different cameras, films, shutter speeds, lenses, and filters. The image could be manipulated further in the darkroom in developing the film and printing the negative on photographic paper.

Moholy-Nagy was one of the first to recognize and promote the potentials of photography, which he described as “design with light.” In an essay translated in *Transition*, his enthusiasm was lyrical: “A new feeling is developing,” he wrote, “for the light-dark, the luminous white, the dark-gray transitions filled with liquid light, the exact charm of the finest textures: in the ribs of a steel construction

as well as in the foam of the sea—and all this registered in the hundredth or thousandth of a second.”³⁰ With Moholy’s essay were reproductions of his “photoplastic studies—composed of various photographs—[which] are an experimental method of simultaneous presentation; a compressed interpenetration of the visual and verbal jest: a weird linking with the imaginary of the most real, imitative means [...]. This work, which today is still done by hand, we will soon be able to produce mechanically [...]”³¹

The pages of illustrated magazines and newspapers had been made more exciting by cutting out and overlapping photographic images (Fig. 38). In many layouts, photographs took up more space than the text, although Moholy-Nagy complained in *Transition* that “The modern illustrated newspapers are still reactionary when measured by their immense possibilities!”³² In fact the avant-garde freely appropriated techniques from advertisements and the popular press (Fig. 39). For their broadsheets and journals (which had very limited circulation), the Dadaists adopted and often parodied the journalistic conventions of headline, text column, illustration, and caption.

Photomontage put together bits of the real world in collages, as the Cubists had done. But it was not for their color or texture that these fragments were pasted into photomontages, it was for their imagery—its meaning and associations. The available material was small-



scale, cut from books and magazines, and collaged into illustrations. The images' original context was removed, so that their interaction with other images produced fresh and unexpected meanings.

By combining drawing with photographs Moholy-Nagy could suggest three-dimensional space. He also attempted to introduce the concept of time into two-dimensional graphics. Concluding his Bauhaus book *Malerei Photographie Film* (Painting Photography Film) is the section "Dynamic of the Metropolis," fourteen pages of "typophotos" as the script for a film that was to be "visual, purely visual" [CAT. L376]. The same film scenario had been published in the Hungarian journal *MA* (Today). Printed in letterpress with woodcut images, it illustrates the contrast between earlier printing methods and the "typophoto," made possible by photo-engraving (Figs. 40, 41). *Painting Photography Film* was no. 8 in the school's *Bauhausbuch* series, edited by Moholy-Nagy and the school's director, Walter Gropius [CAT. L405.8]. Series authors, in addition to Moholy-Nagy and Gropius, included the painters Paul Klee, Mondrian, Van Doesburg, Wassily Kandinsky, and Malevich.³³

When Moholy-Nagy wrote of making things by hand, he was referring to his "photoplastics," his collages of photographs with drawings on card, a combination that Herbert Bayer used in his design for an exhibition structure [CAT. B72]. Moholy-Nagy also experimented with photograms—cameraless photographs made by placing objects on or above photographic paper and exposing them to light in the darkroom. He described his procedure in a do-it-yourself article for the popular monthly *UHU*

(Fig. 42).³⁴ Several artists created Moholy-Nagy's kind of photo-collages. But the true photomontage was made mainly in the darkroom by multiple exposure of negatives, negatives sometimes created by rephotographing. The most celebrated example is Lissitzky's *Self-Portrait: The Constructor*, reproduced on the cover of *Foto-Auge*, an anthology of the new photographic vision edited by Tschichold and Franz Roh [CAT. L321]. Lissitzky used what he had on hand when he was staying in Switzerland: compasses, graph paper, his own letterhead. These he combined into a single image by rephotographing the materials and by multiple exposures in printing (Figs. 43–46). The images were re-used in the USSR in a booklet cover for the Vkutemas school's architecture department and for a lithographed showcard for Pelican inks [CAT. B86]. El Lissitzky used a similar technique, with airbrushing, to generate the images in his poster for the Russian Exhibition in Zurich [CAT. B129].

It was in Russia that the concept of montage originated. At the State Film School in Moscow, Lev Kuleshov had intercut the same piece of film with a variety of unrelated sequences to produce quite dissimilar meanings for the test audience. This was in effect the method of graphic photomontage: the designer juxtaposed images not just with text but with other, unlikely images to engage the viewer and create a new reality.

The collaboration of avant-garde members—writers, artists, designers, architects, and filmmakers—was closer in the Soviet Union than elsewhere. A number of Constructivist artists, writers, and filmmakers grouped themselves into what was known as the Left



Front of the Arts. Covers of the organization's journal *LEF*, co-edited by Mayakovsky, carried photomontages by Aleksandr Rodchenko [CAT. L295]. One of the first to use this new medium, Rodchenko illustrated Mayakovsky's autobiographical poem *Pro eto* (About This) [CAT. L290]. On a white background, Rodchenko combined images of middle-class life, cannibalized from magazines, with his own photographs of Mayakovsky and his lover. The technique was followed by Solomon Telingater, the most versatile of the designers employing montage in book design. He is best known for his cover of Semyon Kirsanov's book of poems [CAT. L291].

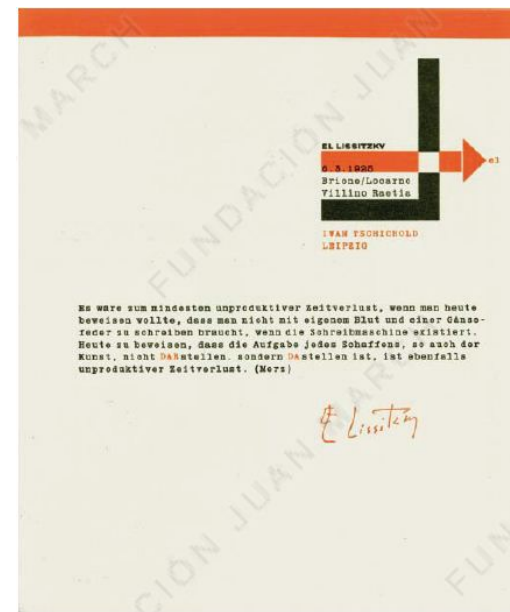
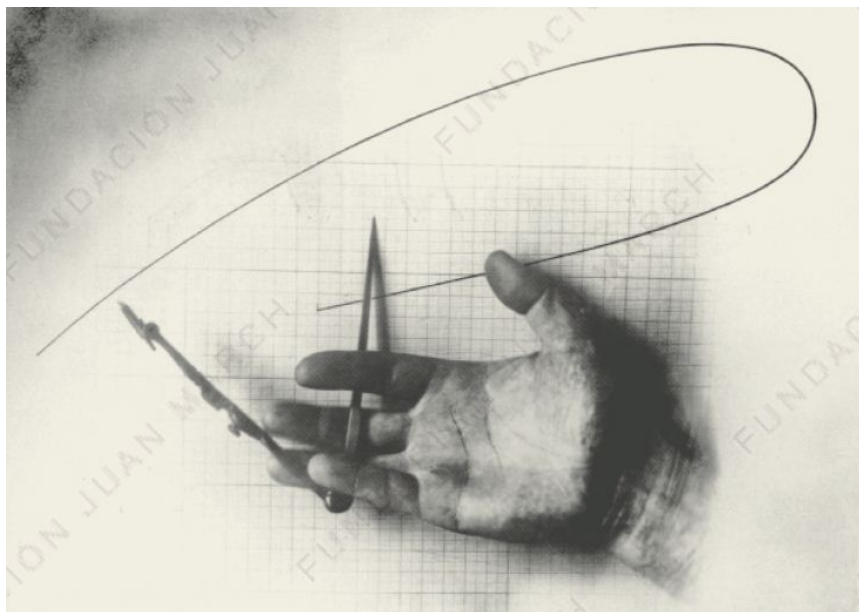
In the same way as the Dutch designers, the Russians who made photomontages went on to become photographers. Rodchenko, for example, became a pioneer of documentary photography. Gustavs Klucis was among the gifted designers whose images for posters depended on his own photographic skills and experimental darkroom techniques. He

Fig. 40. First publication of Moholy-Nagy's film scenario for *Dynamic of the Metropolis* in the Hungarian journal *MA*, 1924. The illustrations are all woodcut, without halftone.

Fig. 41. Moholy-Nagy's *Dynamic of the Metropolis* scenario as it appears with halftone images in *Malerei Photographie Film*, Bauhaus Book, no. 8, 1925 [CAT. L376].

Fig. 42. Spread from Moholy-Nagy, "Photograms," *UHU*, no. 5, February 1928. The image at the top left is a self-portrait.





claimed that “The photomontage as a new method of visual art is closely linked to the development of industrial culture and mass forms of artistic effect.” He thought of photomontage as “an agitation-propaganda form of art” and therefore saw it as a natural medium for the Soviet Union. In his view the Dadaists’ type of photomontage derived from American advertising, and was distinct from the Soviet method, which he considered “a new kind of mass-art—the art of socialist construction.”³⁵

Some in Western Europe were eager to join in the work of Socialist construction in the USSR, a nation where avant-garde ideas were officially accepted. Schuitema was one of many who visited; others went there to work. Hans Leistikow, designer of graphics for the city of Frankfurt, was one; and a group of Bauhaus students set off for Moscow with Hannes Meyer when the Dessau Bauhaus closed (Fig. 47). John Heartfield went, not only for his exhibition but also to carry on his work. Referring to him, Klucis had written of the effect of Russian photomontage in Germany. Experienced as a photomontage contributor to Communist agitprop, Heartfield helped design an issue of the propaganda magazine *USSR in Construction*. He spent time in Moscow and gathered material by touring sites of Soviet achievement with photographers, accompanied by Klutis on one visit to a vast building project.

A quite different form of photomontage was used by some designers of Soviet film posters. The practice of the most celebrated, the Stenberg Brothers, was to project a pho-

tograph, usually a film still, and then redraw it, imitating its tones with chalked shading, distorting its perspective, or enlarging a detail [CATS. B93, B133]. They assembled such images with headlines and actors’ names from typeset proofs, the larger headings cut up letter by letter or hand-drawn. Contrasts of size and color, light against dark, sharp angles and diagonals, repetition and fracturing of the same image: all these techniques had never been applied so dramatically before.

AVANT-GARDE GRAPHICS IN EASTERN EUROPE

The network of the avant-garde stretched across Europe. The central city for exchanging ideas between East and West was Berlin. Apart from personal meetings, studio visits and exhibitions, the chief medium was magazines. The trilingual *Veshch’/Gegenstand/Objet* and the journal *Ga*, both involving El Lissitzky, were published in Berlin [CATS. P264, L84].

Moholy-Nagy was only one of many Hungarians prominent in the avant-garde in Germany. His countryman Lajos Kassák put his magazine *MA* (Today) at the center of progressive activity. A leading avant-garde figure, poet, painter, and Dadaist turned Constructivist, Kassák shared much with Moholy. Kassák provided the slogan, “Advertising is constructive art,” and he believed that “To design advertising means to be a social artist.”³⁶ He was also a proponent of functionalism in graphics: an advertisement was to be judged not as



Fig. 43. El Lissitzky, *Self-Portrait*, 1924.

Fig. 44. El Lissitzky, *Hand with Compasses*, 1924

Fig. 45. El Lissitzky, letterhead, 1924, with a letter written from Switzerland to Jan Tschichold, March 1925.

Fig. 46. El Lissitzky, *Self-Portrait with Hand and Compasses*, 1924.

beautiful or as ugly, but on whether it was effective.

Magazines proliferated in Central and Eastern Europe: *Zenit* in Yugoslavia, *Mechano* and *Blok* in Poland, *Disk*, *Fronta*, *Pásmo*, *ReD*, and *Zivót* in Czechoslovakia. In addition to publishing their own contributions, they invited others from the West. The strongest Czech group was *Devětsil*, with its own magazine. Karel Teige was *Devětsil*’s leading figure, a painter who had turned to photomontage and typography. An important theorist, he designed the group’s magazines and almanacs, as well as many book covers and posters using photomontages and the resources of the printer’s typecase [CAT. B134].

More important in Czechoslovakia for his influence on later developments in design was



Fig. 47. Cover of *Das neue Frankfurt* planning magazine, 1930, designed by Hans Leistikow. The issue is devoted to German building in the Soviet Union, to which many of the Frankfurt planning office departed the same year. Note the image of the architect, with portfolio, heading east.

Ladislav Sutnar. As propagandist for an organization that promoted a Modernist outlook, he designed book covers with photographs, type, and white space intended to suggest the passage of time and three dimensions. Sutnar was director of the Státní grafická škola v Praze (State School for Graphic Arts) in Prague from 1932 to 1939. After emigrating to the United States in 1939, he became celebrated for his work on catalogues of industrial parts and his pioneering books on information design (Fig. 48).

The Polish artistic groups were as outward-looking as any national avant-garde. *Blok*, the magazine of the Constructivist group of the same name, designed by Wladislaw Strzeminski and Henryk Stazewski, printed texts by Marinetti, Malevich, Van Doesburg, and Schwitters [CAT. L404]. Strzeminski was active with the architecture-based group Praesens and its eponymous magazine [CAT. L195]. He organized a school of modern printing, and in his book *Z Ponad* (From Beyond) [CAT. B140] he attempted to make type “recite” poetry on the page. Henryk Berlewi, another member of the Blok group, sought to relate art to life through advertising, using a style he called *Mechano-Faktura*, a version of Constructivism.

THE SPANISH AVANT-GARDE

In Spain, Josep Renau was one of the most prominent among the considerable avant-

garde. There were many other artists, writers, and designers. *Picabia* issued the first four issues of 391 from Barcelona in 1916 and 1917. In the early 1920s Marinetti’s admirer Guillermo de Torre was among those making *calligrammes* in the manner of Apollinaire [CAT. L79]. For its book covers the Madrid publisher Cenit used modernist designers. They included the Polish immigrant Mariano Rawicz, who sometimes employed drawn lettering, sometimes photomontages. Cenit also published books with covers by Heartfield and Moholy-Nagy.

The most obvious influence from Northern European designers was evident in magazines of the period: the German-looking *Gaceta de arte* even compared Dutch postage stamps by Kiljan, Schuitema, and Zwart with Spanish designs. The editor Eduardo Westerdahl was in touch with Tschichold and hoped to publish a Spanish translation of *Die neue Typographie*. The architects’ journal *AC* (*Actividad contemporanea*) took its design from *Das neue Frankfurt*, while issues of the stylish magazine *D’ací i d’allà* (From Here and There) after 1932 followed French magazines in their generous use of white space [CATS. L332, L398, L399]. Renau and Manuel Monléon worked on several left-wing journals such as *Orto* and *Nueva cultura*. But the magazine most daring in its design was *Catolicismo*, complete with photomontages laid out by another Polish im-

migrant, Mauricio Amster (who also designed the dramatic, anti-Fascist school textbook in the Lafuente collection [see CAT. L342]).

In spite of the success of the Spanish pavilion at the 1937 *Arts et métiers techniques* exhibition in Paris—it included a photo-mural by Renau as well as Picasso’s *Guernica*—Republican designers did not have modernist ideas to themselves. Equally avant-garde were the right-wing publications *Fotos* and *Vertice* and the two spiral-bound issues of *Homenaje de Cataluña liberada a su Caudillo Franco* (Homage from Liberated Catalonia to Its Leader Franco). *Fotos* contained typographic experiments by the poet Carles Sandrieu and the kind of graphic photography pioneered by AC and *D’ací i d’allà*: it is one of the most complete collections of commercial and avant-garde tendencies of the late 1930s.

AFTERMATH

The avant-garde used the same materials—words and images—and the same printed media—leaflets, flyers, brochures, and posters—as their commercial colleagues. But much of it remained underground, only emerging in the archives as the avant-garde’s members and followers disappeared. Not until recently has it been seen by the general public. In a box in the Victoria & Albert Museum’s library, catalogued with random material as “Commercial Printing,” the original works that Tschichold reproduced in *Die neue Typographie* remained almost untouched for twenty years. At mid-century it was difficult for students to handle an original example of Tschichold’s work, or to locate his books.

In Europe the rise of totalitarianism in the 1930s almost extinguished what the pioneers had achieved. A few earlier books were concerned with the poster, notably McKnight Kauffer’s *The Art of the Poster* (1924), but after World War II it was Moholy-Nagy’s *Vision in Motion* (1947) and his colleague Gyorgy Kepes’s *The New Vision* (1944) that alerted students to the prewar past. The Bauhaus Books and Tschichold’s writings were little spoken of and almost impossible to find.

One might find the pioneering work of the interwar years in magazines, however. In the 1920s and 1930s publications that kept the pioneers informed of each other’s activities were matched by the more regular profession-



Fig. 48. Spread from Ladislav Sutnar and Knud Lönberg-Holm, *Catalog design*. New York: Sweet’s Catalog Service, 1944 [CAT. L25].



Fig. 49. Saul Bass, advertisement for Tylon Cold Wave hair cream, 1946.



Fig. 50. Johannes Canis, page from *Gefesselter Blick*, 1930, showing the sophisticated New Typography, all lowercase, that became standard for the “Swiss” style in the late 1950s.

al journals of commercial art: the latter could be found in art school libraries. Some bridged the divide between art and the progressive designers; a few, such as *Campo grafico* in Italy, represented Modernism. In France, Tschichold's propaganda for the New Typography appeared in *Arts et métiers graphiques*, and from time to time the magazine reproduced avant-garde work George Grosz in 1929 and Herbert Matter in 1935, for example mixed with book illustrations and the latest posters. In England, in a series of articles in *Commercial Art*, Tschichold gave readers an idea of modernist techniques, of photomontage, and of Lissitzky's work. Tschichold also wrote in the German print-trade journals *Buchgewerbe und Drucktechnik* (Book and Printing Crafts). The more commercial monthly *Gebrauchsgraphik* (Commercial Art) in Germany discussed the latest designs, but commercial attempts to follow Tschichold demonstrate how few of his precepts had been understood.

In time avant-garde design activity was integrated with the cultural history of the period. Exhibitions of Dada, Surrealism, and Constructivism—in part because these movements embraced literary, social, and political events and ideas—were seen as running parallel to significant strands of modern thought: the emergence of Freudian psychology, the theory of relativity, the identification of quantum mechanics, the Frankfurt school of philosophy, the theater of Bertolt Brecht and V. E. Meyerhold, atonal music, the talking film, radio, political cabaret, jazz.

Members of the exiled avant-garde, in particular in the United States and Switzerland, became influential and successful. In 1937 Moholy-Nagy opened the New Bauhaus in Chicago. The following year New York celebrated the original Bauhaus in an exhibition at the Museum of Modern Art. Josef Albers joined the staff at Black Mountain College, where several of the postwar avant-garde (Robert Rauschenberg and Cy Twombly among them) were bred. Albers moved to the Graphic Design Department at Yale University, where Herbert Matter, the Swiss photographer and master of photomontage, was also on the staff. Ladislav Sutnar had come to New York as the designer of the Czech contribution to the 1939 World's Fair, and he stayed as a premier “information architect,” epitomizing Modernist functionalism [CAT. L25]. Herbert

Bayer became consultant to the Container Corporation of America, an appointment that led to the most significant artifact exemplifying late Bauhaus functionalism: the vast *World Geographic Atlas*, produced in 1953 under his direction. It remains unrivaled in the history of information design.

Today's information design and typography show the influence of the interwar avant-garde most obviously. Photomontage has become commonplace. The legacy of Surrealism survives in advertising. While the interest of the commercial artists of the interwar period lies in the history of style, the legacy of pioneering designers lives on. Evidence of their enduring value is the reflection of their work and ideas in succeeding generations. Saul Bass's 1946 advertisement for Tylon Cold Wave hair cream might well have been designed in Herbert Bayer's class at the Bauhaus (Fig. 49). And the catalogue page by Johannes Canis, shown in *Gefesselter Blick* more than eighty years ago, might have been made yesterday (Fig. 50).

- 1 Walter Allner in conversation with Mel Calman, New York, 1972; audiotape in the possession of the author.
- 2 “Modernism” and “Modernist” are capitalized in this essay in relation to avant-garde designers who were associated with the social and aesthetic aims represented by the Modern Movement in architecture, as distinct from modernism in general. (By contrast, the French *affichistes* can be described as “moderne”—i.e., up-to-date: they lacked the ideological underpinning of the Modernists.)
- 3 Letter, *Manchester Examiner*, March 14, 1883 in “Art and Society,” in Asa Briggs, ed., *William Morris: Selected Writings and Designs*. Harmondsworth: Penguin, 1962, 139.
- 4 William Morris and Emery Walker, “Printing,” *Arts and Crafts Essays*, ed. William Morris. London: Longmans Green, 1899, 133.
- 5 Eric Gill, *Typography*. London: Dent, 1954; reprint of second 1935 edition, 71.
- 6 Use of the German DIN system slowly won acceptance. Its proportion is based on a $\sqrt{2}$ (1:1.414 or 70:99) rectangle, a ratio of width to breadth that remains constant when the sheet is cut or folded in half across its length.
- 7 *Technical Manifesto of Futurist Literature*, 1912, in R. W. Flint, ed., *Marinetti: Selected Writings*. London: Secker & Warburg, 1972, 84
- 8 “Aujourd’hui ou sans présumer de l’avenir qui sortira d’ici [...]” Preface to the 1897 edition. <http://www.psychanalyse-paris.com/Un-coup-de-des-jamais-n-abolira-le.html>, accessed January 15, 2012.
- 9 Apollinaire was “helped by his friend the Russian printer Dimitri Snegaroff,” according to the painter Amédée Ozenfant, and they “had played with the palette of typefaces, mixing families, to create amusing or eccentric effects—eccentricity was fashionable then. Dada wasn’t far away”; Ozenfant, *Mémoires 1886-1962*. Paris: Seghers, 1968, 87.

- 10 *Blast*, no. 1, London: John Lane, The Bodley Head (June 20, 1914), 41.
- 11 *Transition*, no. 15 (February 1929): 289.
- 12 “Dante... Bruno. Vico... Joyce.” [1929] in *Our Examination Round his Factification for Incarnation of Work in Progress*. London: Faber, 1972, 14.
- 13 Josep Renau, *Funcion social del cartel publicitario*. Valencia: Tipografia Moderna, 1937, 19.
- 14 *Commercial Art*, London (March 1931): 10.
- 15 *Ibid.*, 90.
- 16 *Commercial Art and Industry*, London (March 1937): 85.
- 17 Alfred Tolmer, *Mise en Page: The Theory and Practice of Lay-out*. London: The Studio, 1931.
- 18 *La revue de l'Union de l’Affiche Française*, 1926, quoted in English trans. in Henri Mouron, *Cassandre*. London: Thames & Hudson, 1985, 18.
- 19 “La peinture est un but en soi, l’affiche n’est qu’un moyen de communication entre le commerçant et le public, quelque chose comme le télégraphiste: Il n’émet pas de messages, il les transmet: on ne lui demande pas son avis on lui demande seulement d’établir une communication claire, puissante, précise”; Alain Weill, *L’affiche française*. Paris: Presses Universitaires de France, 1982, 79.
- 20 “Ik datvernietiging door OORLOG, nu wel zou overgaan in groei door VREDE en sprak over eehheid onder de volken... Ondertussen zingt het in mij. Europa!” H. Th. Wijdeveld, quoted in *Art Deco-ontwerpen op papier* (Art Deco Design on Paper), ed. Hans Oldewarris. Rotterdam: O10, 2003, 26.
- 21 Paul Schuitema, “reclame,” *i10*, no. 16 (1928), quoted in Dick Maan, *De Maniaaken*. Eindhoven: Lecturis, 1982, 18, and trans. in Dick Maan, *Paul Schuitema: Visual Organiser*. Rotterdam: O/10, 2006, 15: “Gisteren kunst, artistiek, decoratief, symbolisch, fantastisch, onmaatsschappelijk, lyrisch, passief, romantisch, aesthetisch, theoretisch, ambachtelijk. Vaandag werkelijkheid, reëel, direct, photographisch, zakelijk, concureerend, argumenteerend, actief, actueel, doelmatig, praktisch, technisch.”
- 22 “Gewoon tekenen en zelfs lettertekenen leidden tot gevoelsmatig individualisme en werden als contrarevolutionair afgewezen”; quoted in Leonie Ten Does and Anneliese Haase, *De Wereld moe(s)t anders / The World Must Change*. Amsterdam: De Balie, 1999, 77.
- 23 “[...] het gebruik va onderkast en kapitalen niet alleen aan vormprincipes was verbonden, het stod ook voor een bepaalde ideologie. Je had ‘linkse’ und rechtse’ typografie”; *ibid.*, 78.
- 24 Kees Broos, *Piet Zwart 1885-1977*. Amsterdam: Van Gennep, 1982; quoted in Bruno Monguzzi, “Piet Zwart typotect,” *Rassegna* 12, no. 30/2, June 1987, 9. The original, longer text in Broos reads: “Het mooie ervan is, dat ik eigenlijk typografie geleert heb van het hulpje op een kleine drukkerij, waar die maandbladen voor elektrotechniek gedrukt werden. Het was een hele kleine drukker, met een hulpje van een jaar of achttien, negentien misschien. En daar maakte ik dus, na die bittere ervaring van dat ding dat al weer lang te laat was, een typografisch schetsje en dat kiende ik mit die jongeman in het middaguur uit, hoe we dat en dat zouden kunnen maken—nou, dan kwam het.”
- 25 “1. Die neue Typographie ist zweckbetont. 2. Zweck jeder Typographie ist Mitteilung (deren Mittel sie darstellt). Die Mitteilung muss in kürzester, einfachster, eindringlichster Form erscheinen”; “Elementare Typographie,” *Typographische Mitteilungen*. Special issue. Leipzig: Bildungsverband Deutscher Buchdrucker, October 1925, 198.
- 26 “da sich der Begriff elementarer Gestaltung mit der Wandlung der Elemente [...] notwendig ebenfalls ständig wandelt”; *ibid.*, 200.
- 27 See Richard Hollis, *Swiss Graphic Design: The Origins and Growth of an International Style 1920-1965*. New Haven, CT: Yale University Press, 2006.
- 28 “Ein geringes Mass hochwertiger Reklame, die in jeder Weise Qualität verrät, übersteigt an Wirkung eine vielfache Menge ungeeigneter, ungeschickt organisierter Reklame”; “Typo Reklame,” *Merz* 11 (1924): 90.
- 29 Käte T. Steinitz and Kurt Schwitters. *Erinnerungen aus den Jahren 1918-1930*. Zurich: Arche, 1963, 79-82: [D]a kamen Theo und Nelly van Doesburg angereist. Es wurde über Typographie und Architektur diskutiert, über die Zeitschriften “Stijl” und “Merz,” jazz und viele andere. Theo van Doesburg zuckten die Finger nach dem Setzkasten. “Könnten wir nich sofort ein anderes typographisches Bilderbuch machen, nur konsequenter, nur Druckelemente benutzen, wie etwa Lissitzky in seinem typographischen Gedichtbuch [gemeint war Majakowski’s “Für die Stimme”], aber auch wieder ganz anders?” Kurt kannte den Schriftsetzer Paul Vogt, der in einer kleinen Druckerei gern mit neuen typographischen Ideen herumspielte. Zu ihm brachten wir *Die Scheuche*. Er liess uns schalten und walten, schnitt uns gern extragrosse “O,” die wir für Monsieur le Coq, den Hahn, brauchten; und weigerte sich nicht, wie es jeder normale Setzer getan hätte,
- das kleine “b” als Füße des Bauern. Ich erinnere mich, dass wir nach einiger Zeit müde und uneinig wurden. Darum schlug ich vor, um das Verfahren abzukürzen, auf der Seite mit der finsternen Nacht einfach einen breiten soliden Streifen schwarz oder dunkelblau zu drucken, ohne weitere Komplikationen. Der Vorschlag wurde angenommen: es blieb dann nur noch eine einzige Seite übrig für die figurenreiche Schlusszene. Es was ein Gedränge auf der rechten Seite zusammenliefen. Der letzte Satz “un da wards hell” musste ganz am Rand von oben nach unten gedruckt werden. Dennoch brachten die beiden Gestaltungsgenie, Kurt Schwitters und Theo van Doesburg, mittels fetter Versalien einer rhythmische Komposition zustande.
- 30 “The Future of the Photographic Process,” *Transition*, no. 15 (February 1929): 289.
- 31 *Ibid.*
- 32 *Ibid.*, 290.
- 33 The Bauhaus also attracted visitors from fields other than painting and applied arts, such as El Lissitzky and Schwitters. Paul Hindemith wrote music for Oskar Schlemmer’s *Triadic Ballet*, and Schonberg and Stravinsky were among the supporting Friends of the Bauhaus. Other Friends were Einstein, Chagall, Kokoschka, and Peter Behrens.
- 34 “Photograms,” *UHU* (February 1928): 36–37.
- 35 “The Photomontage as a New Kind of Agitational Art,” in Margarita Tupitsyn, *Gustav Klutsis and Valentina Kulagina: Photography and Montage after Constructivism*, Göttingen: Steidl, 2004, 237.
- 36 “Die Reklame ist konstruktiver Kunst [...]. Reklame schaffen heisst sozialer Künstler sei”; quoted in *Das Werk* (July 1926): 226–27.

W O R K S

O N

D I S P L A Y

FIN DE SIÈCLE

TO

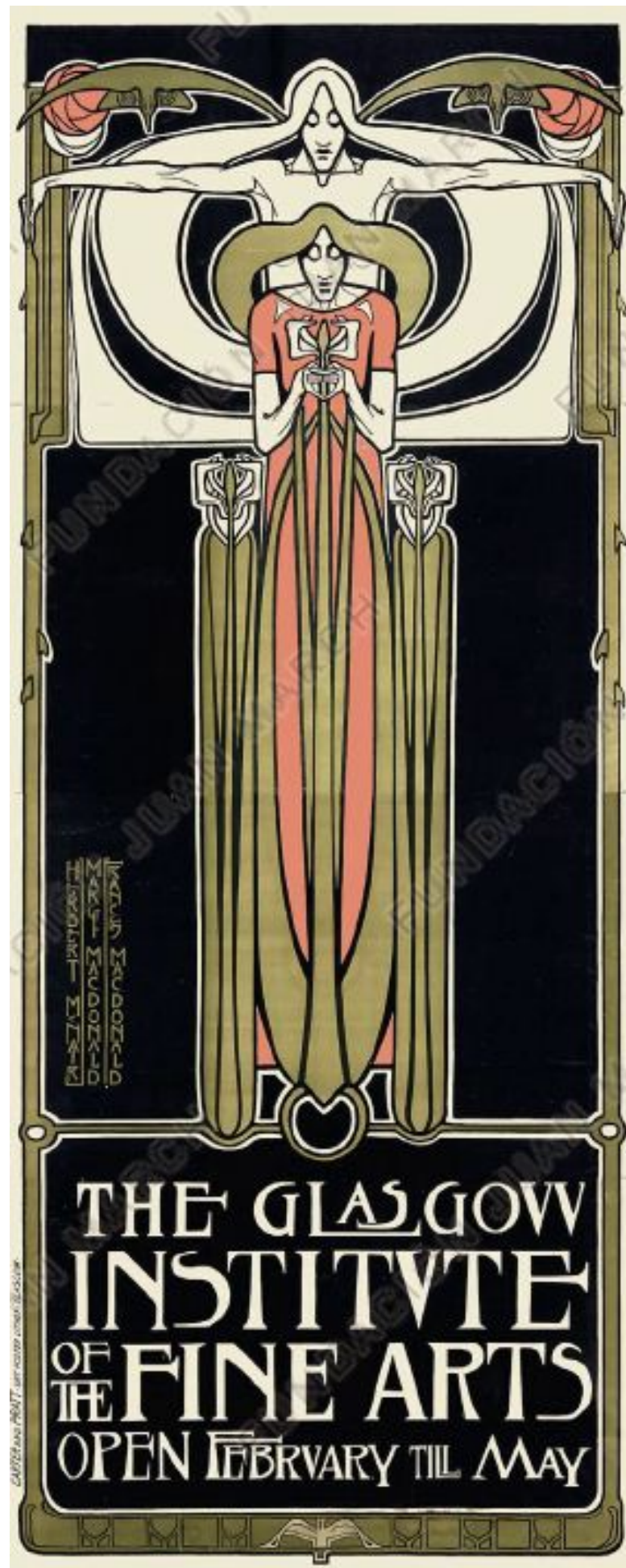
INFORMATIONAL

GRAPHICS

[CATS. B1 - B175]

All the works in this first segment are from the Merrill C. Berman Collection (CAT. B).

Unless otherwise indicated, all are on paper.



CAT. B1

James Herbert McNair, Margaret Macdonald, and Frances Macdonald. *The Glasgow Institute of the Fine Arts. Open February till May*, ca. 1894. Artist's signature/mark, lower left (in vertical): "Herbert McNair, Margt. Macdonald, Frances Macdonald". Advertising poster: lithograph. 89 1/8 x 36 1/2 in. (226.5 x 92.8 cm). Printer: Carter and Pratt, Art Poster Lithos., Glasgow

CAT. B2

Charles Rennie Mackintosh. *The Scottish Musical Review. Published on the 1st of each month. Price: two pence*, 1896. Artist's signature/mark, lower right: "Chas. R. Mackintosh. inv. delt 1896". Advertising poster: lithograph. 97 x 39 1/4 in. (246.4 x 99.7 cm). Printer: Banks & Co., Edinburgh & Glasgow

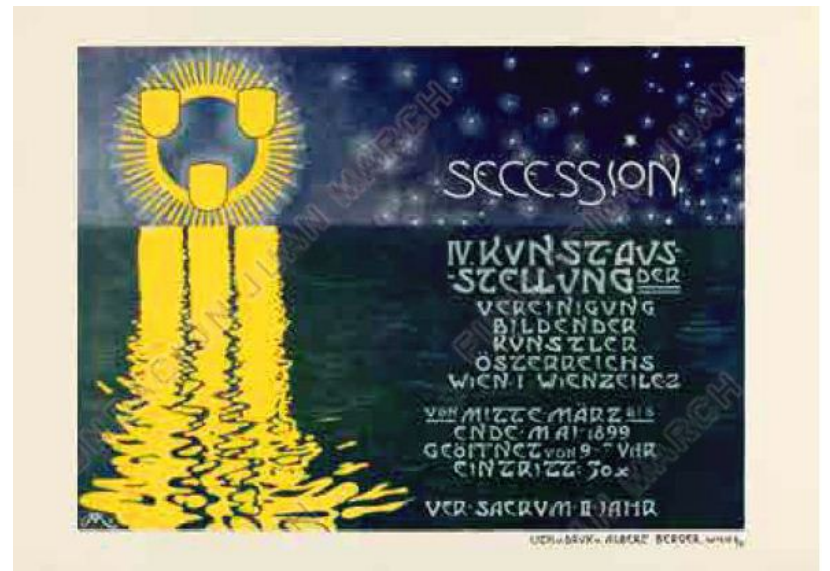
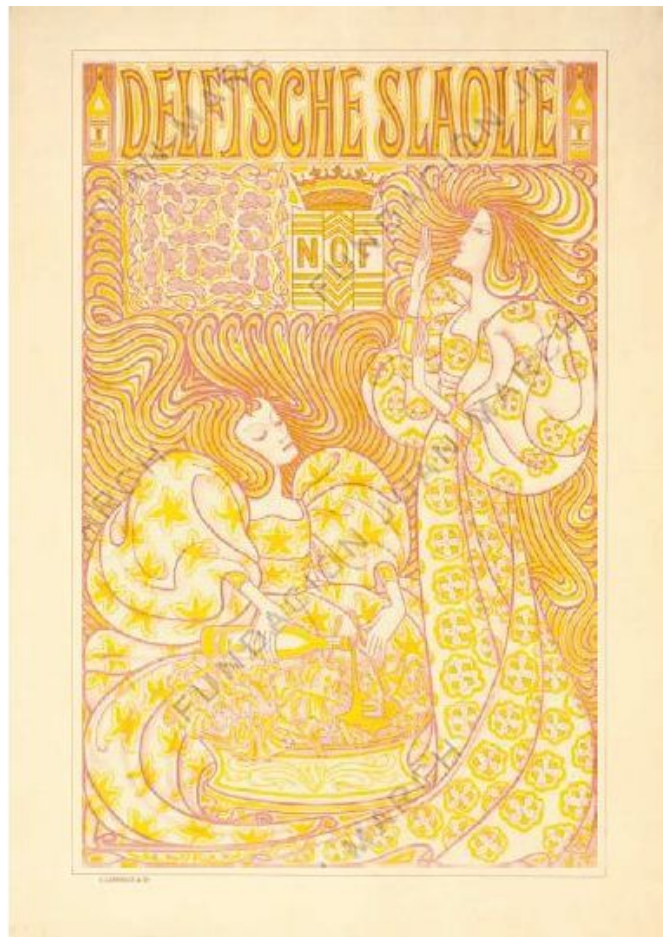
CAT. B3

Jan Toorop. *Delftsche Slaolie* (Nederlandsche Oliefabriek) [NOF Delft Salad Oil], 1895. Artist's signature/mark, lower right: "J. T." Advertising poster: lithograph. 39 1/8 x 27 7/8 in. (99.4 x 70.8 cm). Printer: S. Lankhout & Co.

CAT. B4

Alfred Roller. *Secession. IV. Kunst-Ausstellung der Vereinigung bildender Künstler Österreichs. Wien. I. Wienzeile 2. Von Mitte März bis Ende Mai 1899. Ver Sacrum* II Jahr* [Secession. IVth Art-Exhibition of the Association of Visual Artists of Austria. 1 Wienzeile 2, Vienna. From mid-March to end of May, 1899. *Ver Sacrum*, Year II], 1899. Artist's signature/mark, lower left: "AR". Exhibition poster: lithograph. 24 15/16 x 37 3/8 in. (63.3 x 94.9 cm). Printer: Lith u. Druck v. Albert Berger, Wien 8/2

* *Ver Sacrum* was the official organ of the Association of Visual Artists of Austria.—Trans.

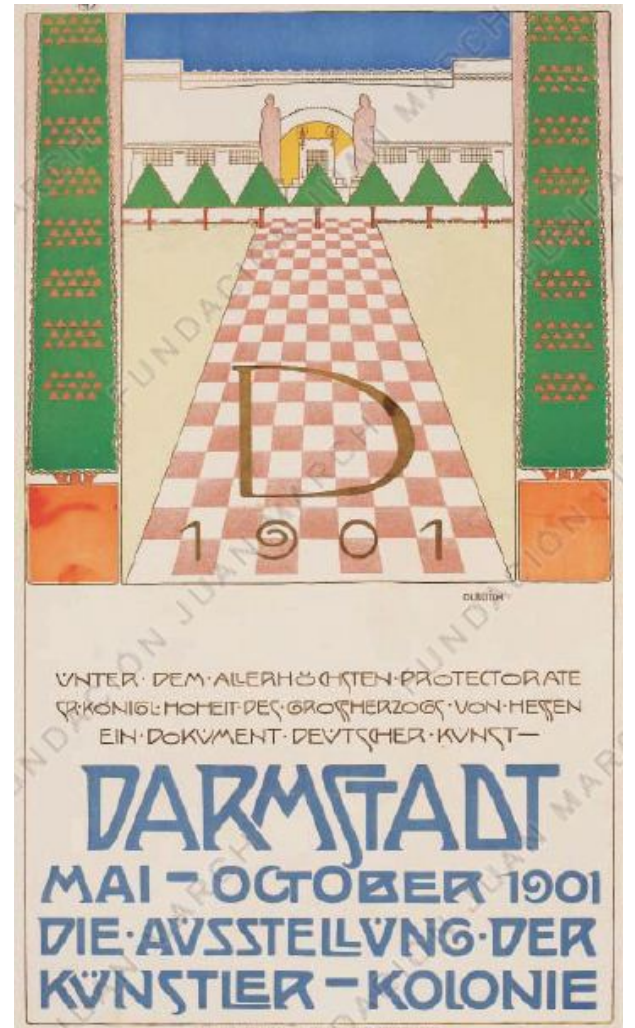


CAT. B5

Adolf Boehm. *VIII Secession Ausstellung der Vereinigung bildender Künstler Österreichs* [VIII Secession Exhibition of the Association of Visual Artists of Austria], 1900. Artist's signature/mark, center right: "AD BOEHM". Exhibition poster: lithograph. 34 x 23 3/4 in. (86.4 x 60.3 cm). Printer: A. Berger Wien VIII/2

CAT. B6

Josef Olbrich. *Winters Patent Öfen Germanen sind vorzüglich. Über 170000 Stück im Gebrauch. Neue moderne Modelle nach Entwürfen von Prof. Olbrich* [Winters Patent Germanen Furnaces are Excellent. Over 170,000 in use. New, modern models after designs by Prof. Olbrich], ca. 1900–01. Artist's signature/mark, right of image: "JO". Advertising poster: lithograph. 63 x 19 ¾ in. (160 x 50 cm)

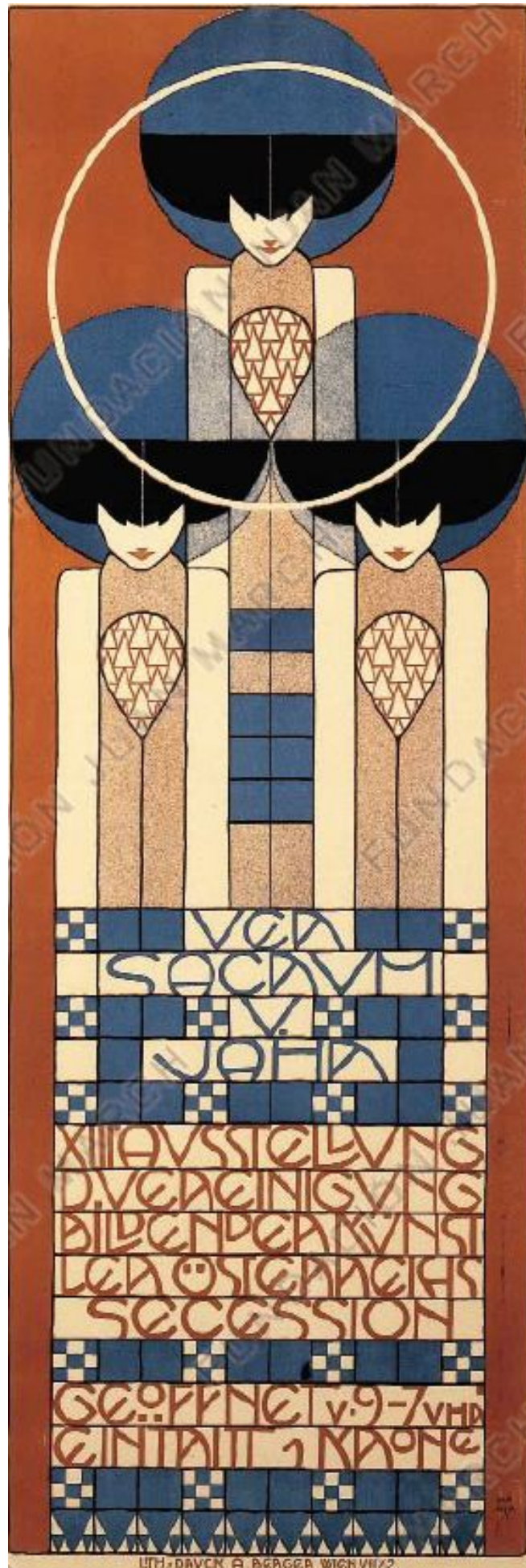
**CAT. B7**

Josef Olbrich. *Darmstadt. Mai - October 1901. Die Ausstellung der Künstler-Kolonie* [Darmstadt. May–October 1901. Artists' Colony Exhibition], 1901. Artist's signature/mark, center left: "OLBRICH". Exhibition poster: lithograph. 31 x 18 ¾ in. (81 x 47.6 cm). Printer: Hofdruckerei H. H. Hohmann, Darmstadt

CAT. B8

Thomas Theodor Heine. *Die 11 Scharfrichter. Münchener Künstler.* On sticker: *Gastspiel im Saal der Freunde, Neue Graupenstr. 3-4. 15., 16. und 18. März* [The 11 Executioners. Munich Artists. (On sticker:) Guest appearance in the Saal der Freunde, Neue Graupenstr. 3-4. March 15, 16, and 18], 1901. Artist's signature/mark, lower left (in vertical): "TTH". Event poster: lithograph. 44 x 27 ¾ in. (114 x 70.5 cm). Printer: Vereinigte Druckereien & Kunstanstalten vorm. Schön & Maison J.G. Velisch, G.m.b.H. München





CAT. B9

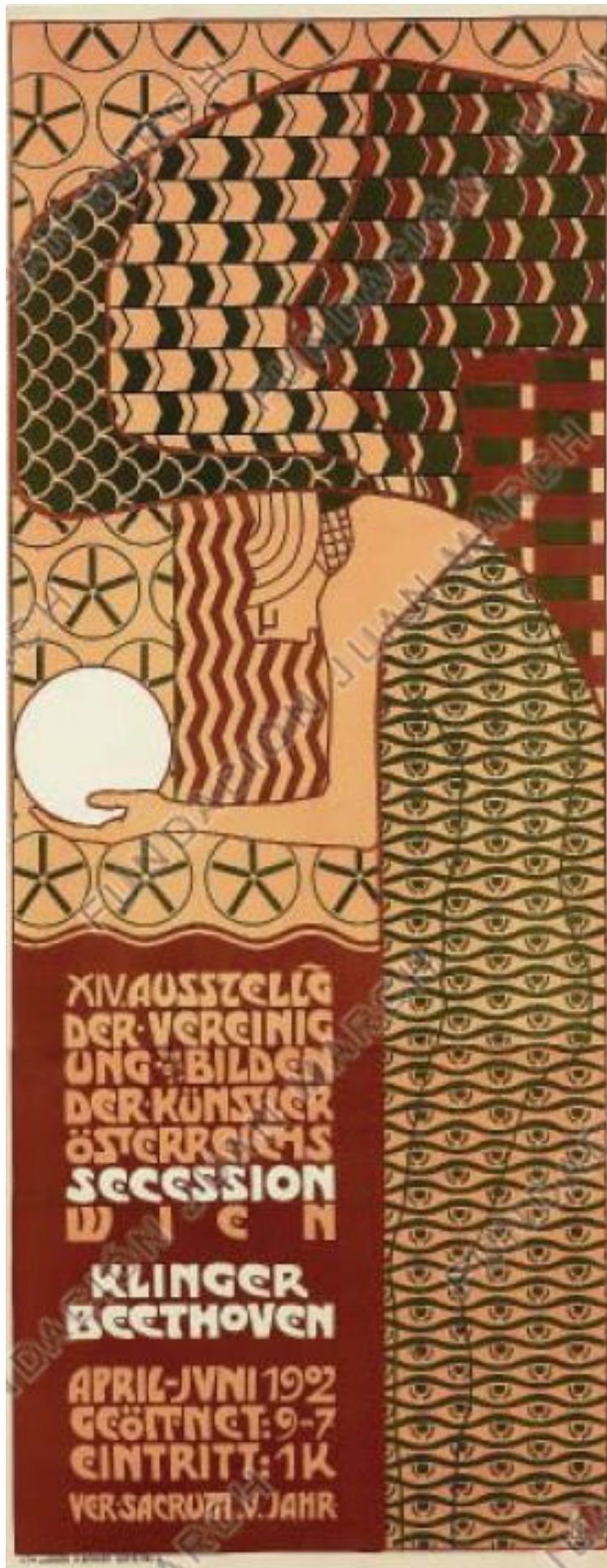
Adolf Boehm. *Secession. 15. Ausstellung der Vereinigung bild. Künstler Österreichs. Nov.-Dec. 1902. Ver Sacrum 5 Jahr* [Secession. 15th Exhibition of the Association of Visual Artists of Austria. Nov.-Dec. 1902. *Ver Sacrum*, Year 5], 1902. Artist's signature/mark, lower right: "AD BOEHM". Exhibition poster: lithograph. 37 x 12 1/2 in. (96.2 x 31.8 cm). Printer: A. Berger Wien VIII/2

CAT. B10

Koloman Moser. *Ver Sacrum V. Jahr. XIII Ausstellung der Vereinigung bildender Künstler Österreichs. Secession* [Ver Sacrum. Year V. XIIIth Exhibition of the Association of Visual Artists of Austria. Secession], 1902. Artist's signature/mark, lower right: "KOLO MOSER". Exhibition poster: lithograph. 73 3/4 x 25 in. (187.5 x 63.4 cm). Printer: Lith. u. Druck A. Berger Wien, VIII/2

CAT. B11

Alfred Roller. *Secession. XIV. Ausstellung der Vereinigung bildender Künstler Österreichs, Wien. Klinger Beethoven. April-Juni 1902. Ver Sacrum. V. Jahr* [Secession. XIVth Exhibition of the Association of Visual Artists of Austria, Vienna. Klinger Beethoven. *Ver Sacrum*, Year V], 1902. Artist's signature/mark, lower left: "AR". Exhibition poster: lithograph. 82 5/8 x 33 5/8 in. (210 x 85.4 cm). Printer: Lith u. Druck v. Albert Berger, Wien VIII/2



CAT. B12

Alfred Roller. *Secession. 16.*
Ausstellung der Vereinigung
bild. Künstler Österreichs.
Jänner Februar 1903. Ver
Sacrum 6. Jahr [Secession. 16th
Exhibition of the Association
of Visual Artists of Austria.
January–February 1903. *Ver*
Sacrum, Year 6], 1902. Artist's
signature/mark, lower right:
"ALFRED ROLLER, 1902".
Exhibition poster: lithograph.
36 ½ x 12 ¾ in. (92.7 x 32.1 cm).
Printer: Lith. u. Druck A. Berger,
Wien, VIII/2

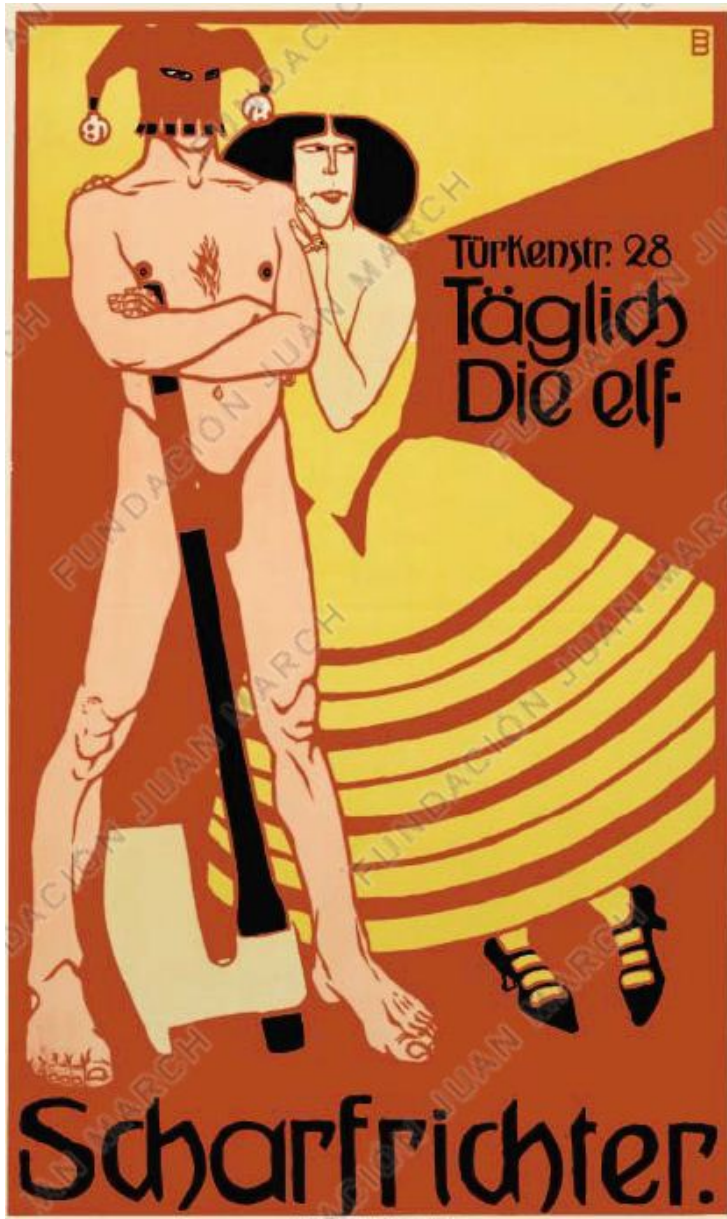
CAT. B13

Julius Klinger. *III. Internationale Automobil-Ausstellung. Vom 14. bis incl. 20. März. Wien 1903* [IIIrd International Automobile Exhibition. From March 14 to 20. Vienna, 1903]. 1903. Artist's signature/mark, center left: "J. KLINGER". Exhibition poster: lithograph. 49 x 36 5/8 in. (126.5 x 93 cm). Printer: Lith. Kunstanstalt J. Weiner, Wien



CAT. B14

Bruno Paul. *Täglich. Die elf Scharfrichter* [Daily. The 11 Executioners], 1903. Artist's signature/mark, upper right: "BP". Event poster: lithograph. 45 x 27 ¼ in. (114.3 x 69.2 cm). Printer: Vereinigte Druckereien & Kunstanstalten vorm. Schön & Maison JG. Velisch, G.M.B.H. München



CAT. B15

Bruno Paul. *Vereinigte Werkstätten für Kunst im Handwerk, A.G. Am Wall 138. Ausstellung für Kunstgewerbe für Kunst und Wohnungseinrichtungen* [United Workshops for Arts and Crafts, AG. Am Wall 138. Crafts Exhibition of Art and Furnishings], 1905. Exhibition poster: lithograph. 37 x 24 ¾ in. (94 x 62.9 cm). Printer: G. Hunckel, Bremen

CAT. B16

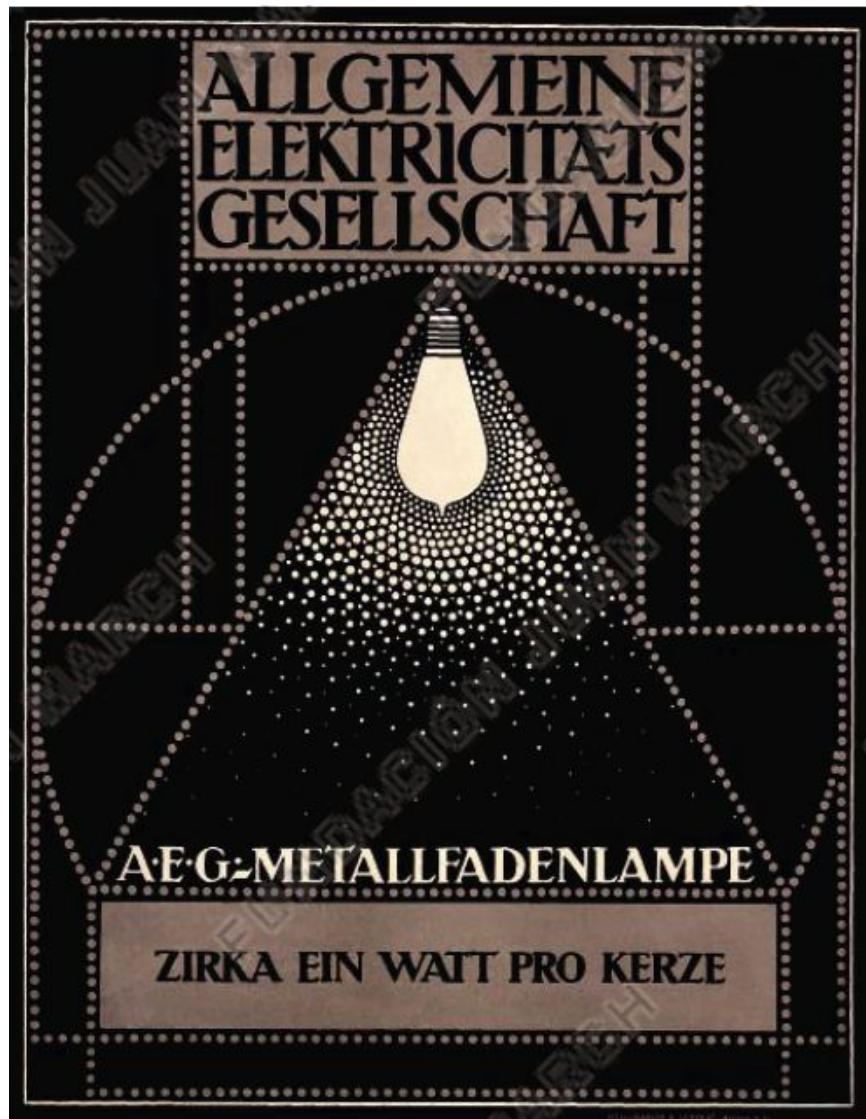
Anonymous (German and/or Czech). *I. Ausstellung des deutschen Künstlerverbandes "Die Juryfreien" im Künstlerhause, Brünn, vom 1. Febr. bis 1. März* [1st Exhibition of the German Art Association "The Unjuried" in the Künstlerhaus, Brno, from Feb. 1 to March 1], 1919. Artist's signature/mark, lower left: "S". Exhibition poster: lithograph. 24 x 35 ½ in. (63.2 x 90.2 cm). Printer: R. M. Rohrer, Brünn





CAT. B17

Ferdinand Andri. XXVI.
Secession Ausstellung [XXVIth
Secession Exhibition], 1906.
Exhibition poster: lithograph.
36 x 24 in. (93.7 x 63.2 cm).
Printer: Lith. u. Druck A. Berger,
Wien

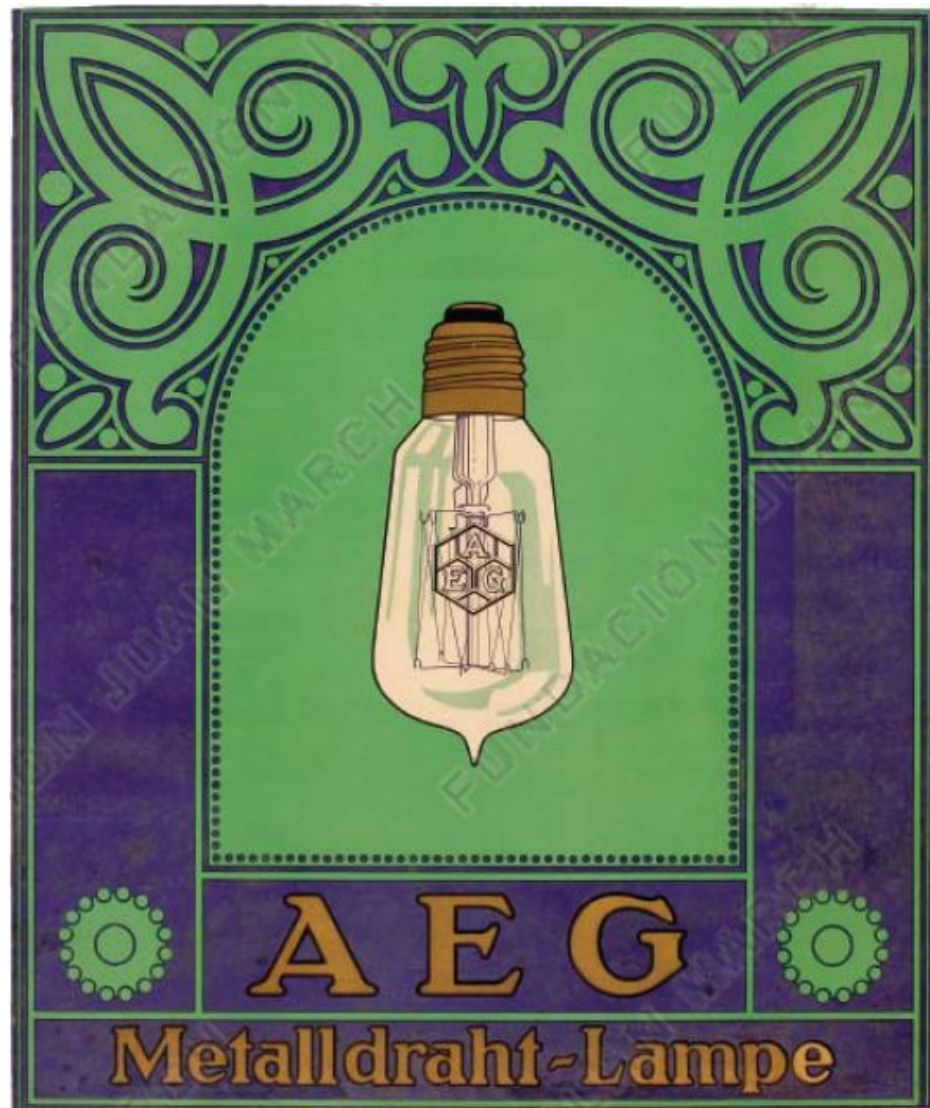


CAT. B18

Peter Behrens. *Allgemeine Elektricitäts. Gesellschaft. AEG – Metallfadenlampe. Zirka ein Watt pro Kerze* [General Electric Company. AEG – Metal Filament Bulb. Circa one watt per candlepower], ca. 1907. Advertising poster: lithograph. 22 ¾ x 19 ½ in. (57.8 x 48.6 cm). Printer: Hollerbaum & Schmidt, Berlin, N.65

CAT. B19

Peter Behrens. *AEG Metalldraht – Lampe* [AEG Metal Filament Bulb], ca. 1907. Advertising poster: lithograph. 22 ¾ x 19 ½ in. (57.8 x 48.6 cm)



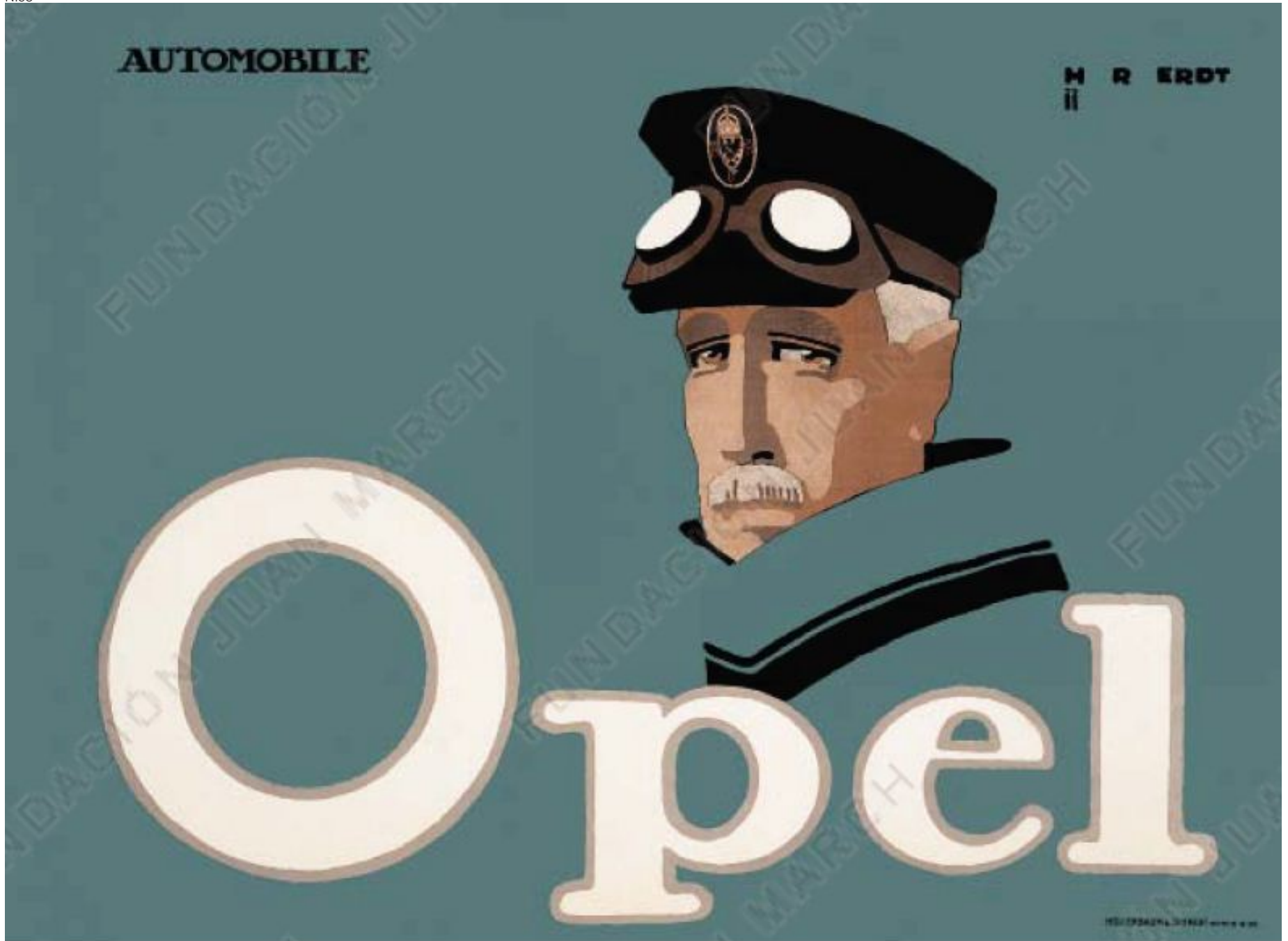
CAT. B20

Oskar Kokoschka. *Kunstschau. 1908 Mai. Oktober. Wien. I. Schwarzenbg. Pl.* [Art Show. May–October 1908. Vienna. I Schwarzenberg Platz], 1908. Artist's signature/mark, center left: "OK". Exhibition poster: lithograph. 37 ¼ x 15 ¾ in. (94.6 x 39 cm). Printer: A. Berger Druck u. Lithographie. Wien VIII. Tigerg. 17/19



CAT. B21

Hans Rudi Erdt. *Opel Automobile*, 1911. Artist's signature/mark, upper right: "H R ERDT ii". Advertising poster: lithograph. 27 ¾ x 37 ¾ in. (70.5 x 95.9 cm). Printer: Hollerbaum & Schmidt, Berlin, N.65





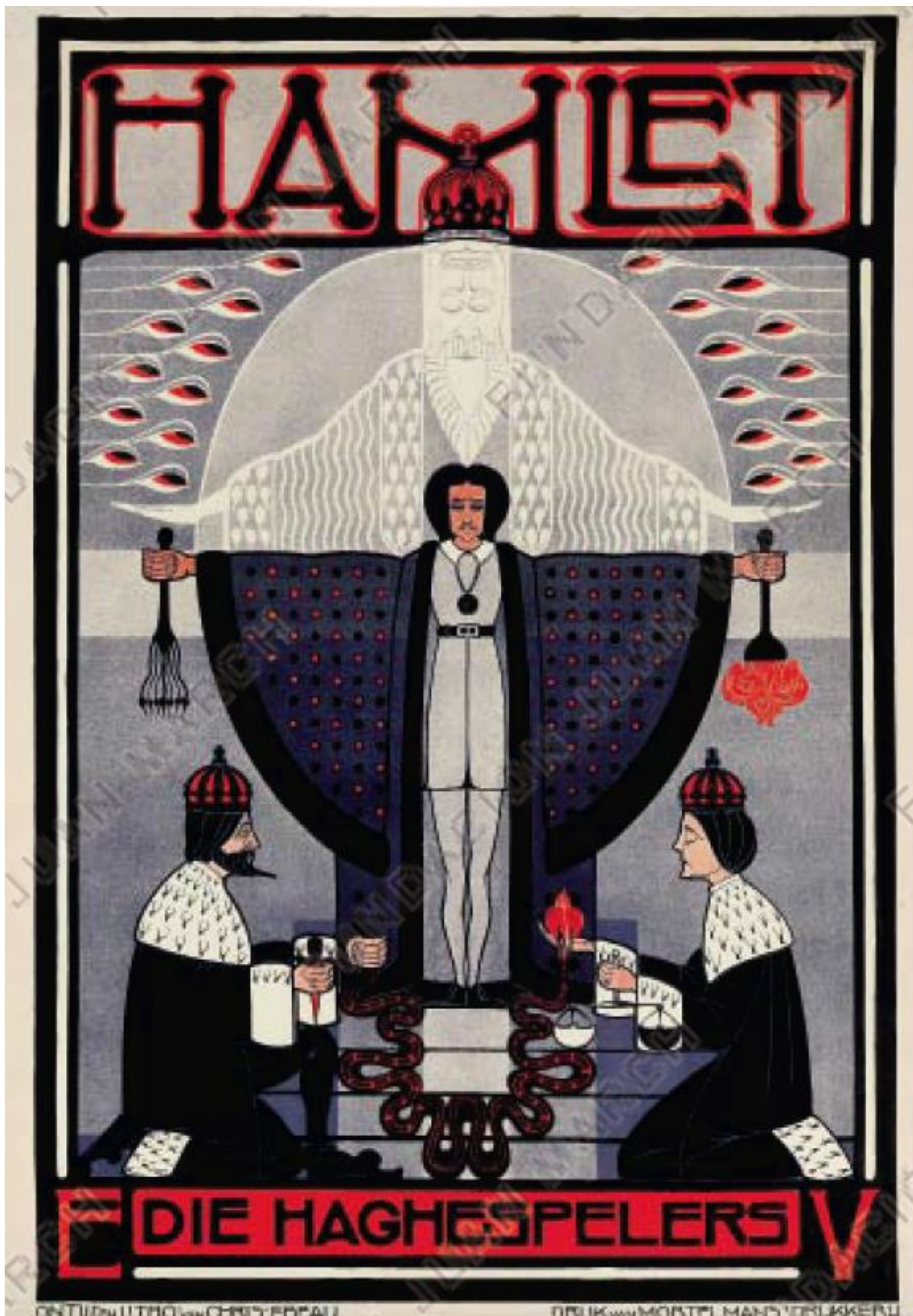
CAT. B22

Lucian Bernhard. *Vertex mit gezogenem Leuchtdraht unzerbrechlich* [Vertex with an unbreakable drawn filament], 1912. Advertising poster: lithograph. 37 x 24 ¾ in. (94 x 62.9 cm). Printer: Hollerbaum & Schmidt, Berlin, N.65

CAT. B23

Anonymous (Russian). "Oslinyi khvost". *Vystavka kartin v novom vystavochnom zdanii uchilishchia zhivopisi, vaiania i zodchestva (Miasnitskaia)* ["The Donkey's Tail". Exhibition of Paintings in the New Exhibition Building of the School of Painting, Sculpture, Architecture (Miasnitskaia Street)], 1912. Exhibition poster: letterpress. 14 1/8 x 40 1/4 in. (35.9 x 102.2 cm). Printer: Tipografiia A. Z. Kiseleva, Moscow





CAT. B24

Chris Lebeau. *Hamlet. Die Haghe-spelers. E.V.* [Hamlet. The Hague Players. E. V.], ca. 1914. Artist's signature/mark, lower left: "Ontw' en litho. van Chris Lebeau". Theater poster: lithograph. 48 ½ x 35 ½ in. (123 x 90 cm). Printer: Mortelmans' Drukkerij

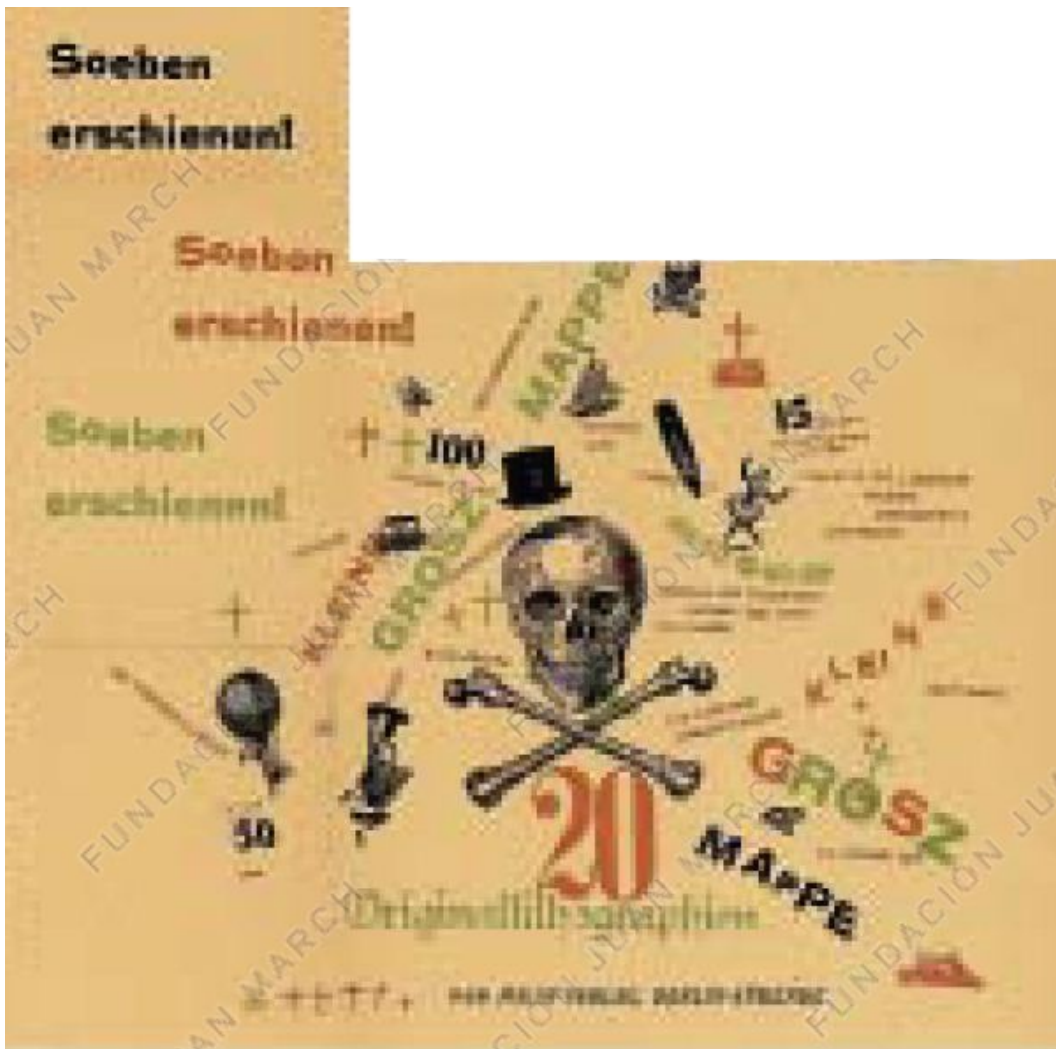


CAT. B25

Lucian Bernhard. *Manoli*,
1915. Artist's signature/
mark, lower left: "BERN
HARD". Advertising poster:
lithograph. 27 ¾ x 37 ¾ in.
(70.5 x 95.9 cm). Printer:
Hollerbaum & Schmidt, Berlin,
N.65



CAT. B26
Lucian Bernhard. *Bosch*,
1915. Artist's signature/mark,
lower left: "BERN HARD".
Advertising poster: lithograph.
27 ¾ x 37 ¾ in. (70.5 x 95.9 cm)



CAT. B27
 John Heartfield. *Neue Jugend: Soeben erschienen! Kleine Grosz Mappe* [New Youth: Just Published! Small Grosz Portfolio], June 1917. Advertisement: letterpress. 25 ¼ x 20 ¾ in. (64.1 x 51.75 cm). Printer: Der Malik-Verlag, Berlin-Südende

New Youth: Just Published!
 Small Grosz Portfolio.
 20 original lithographs.
 100 copies at 25 marks. 15
 copies on Imperial Japan
 (paper) at 35 marks. 1-5
 copies at 50 marks. The
 private home. Along the Canal.
 Café. Hunter. Streets. The
 Village Schoolmaster. Murder.
 Execution. Society. Women
 and Lovers. Advertising. Street
 Scene. Coffee house. Street of
 Pleasure. Riot of Madmen. The
 Church. The Factories. Suburbs.
 Stroll. Gold Diggers' Bar

CAT. B28
 Marcel Janco. *DADA*. Galerie Corray. Bahnhofstr. 19. Tiefenhofe 12. 1^{re} Exposition. *Dada. Cubistes. Art Negre. Conférences sur l'art faites par Tristan Tzara. Samedi le 13-20-27 Jan.* [DADA. Galerie Corray. Bahnhofstrasse 19. Lower Courtyard 12. 1st Exhibition. Dada. Cubists. Negro Art. Lectures on Art by Tristan Tzara. Saturdays, January 13, 20, 27], 1917. Exhibition poster: linocut. 16 ⅝ x 10 ⅜ in. (42.3 x 26.3 cm)





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CAT. B29

Natan Al'tman. Designs
for RSFSR [Russian Soviet
Federative Socialist Republic]
postage stamps, ca. 1917. Ink

1. Industrial Landscape,
9 x 7 1/8 in. (22.9 x 18.1 cm)

2. Hammer and Anvil,
10 3/8 x 7 1/16 in. (26.4 x 17.9 cm)

3. Plough, 9 x 7 1/8 in.
(22.9 x 18.1 cm)

4. Stalks and Sickle, 9 x 7 1/8 in.
(22.9 x 18.1 cm)



CAT. B30

Nicolaas de Koo. *Phoenix*.
Malto Alcoholvrij. Brouwerij
 Amersfoort Nederland [Phoenix.
 Malto Alcohol-free. Amersfoort
 Brewery, Netherlands], 1918.
 Artist's signature/mark, lower
 right: "NK". Advertising poster:
 lithograph. 35 ¾ x 13 in.
 (90.8 x 35.2 cm)

CAT. B31

Jacob Jongert. *Secretaris*
Sigaren [Secretaris Cigars].
 W. G. Boele, Senior, ca. 1918.
 Artist's signature/mark, lower
 right: "JAC. JONGERT FEC".
 Advertising poster: lithograph.
 25 ⅞ x 12 ¾ in. (65.1 x 32.4 cm).
 Printer: Druk. Immig. & Zoon



CAT. B32

Edward McKnight Kauffer.
Vigil, The Pure Silk, 1919.
Artist's signature/mark, lower
right: "E. McK. Kauffer 1919"
Advertising poster: lithograph.
31 7/8 x 23 1/8 in. (80.3 x 58.7 cm)



CAT. B33

Bart van der Leek. Designs for advertising poster, *Delftsche Slaolie. Plantenvet Delfia* [Delft Salad Oil. Delfia Vegetable Fat], 1919

1. Gouache, charcoal, pastel. 39 1/8 x 28 1/2 in. (99.4 x 72.4 cm)
2. Gouache, pencil, charcoal. 34 1/4 x 23 in. (87 x 58.4 cm)
3. Collage: gouache, pencil, paper cuttings. 40 3/4 x 24 in. (103.5 x 61 cm)
4. Gouache, pencil. 34 1/4 x 23 1/8 in. (87 x 58.7 cm)



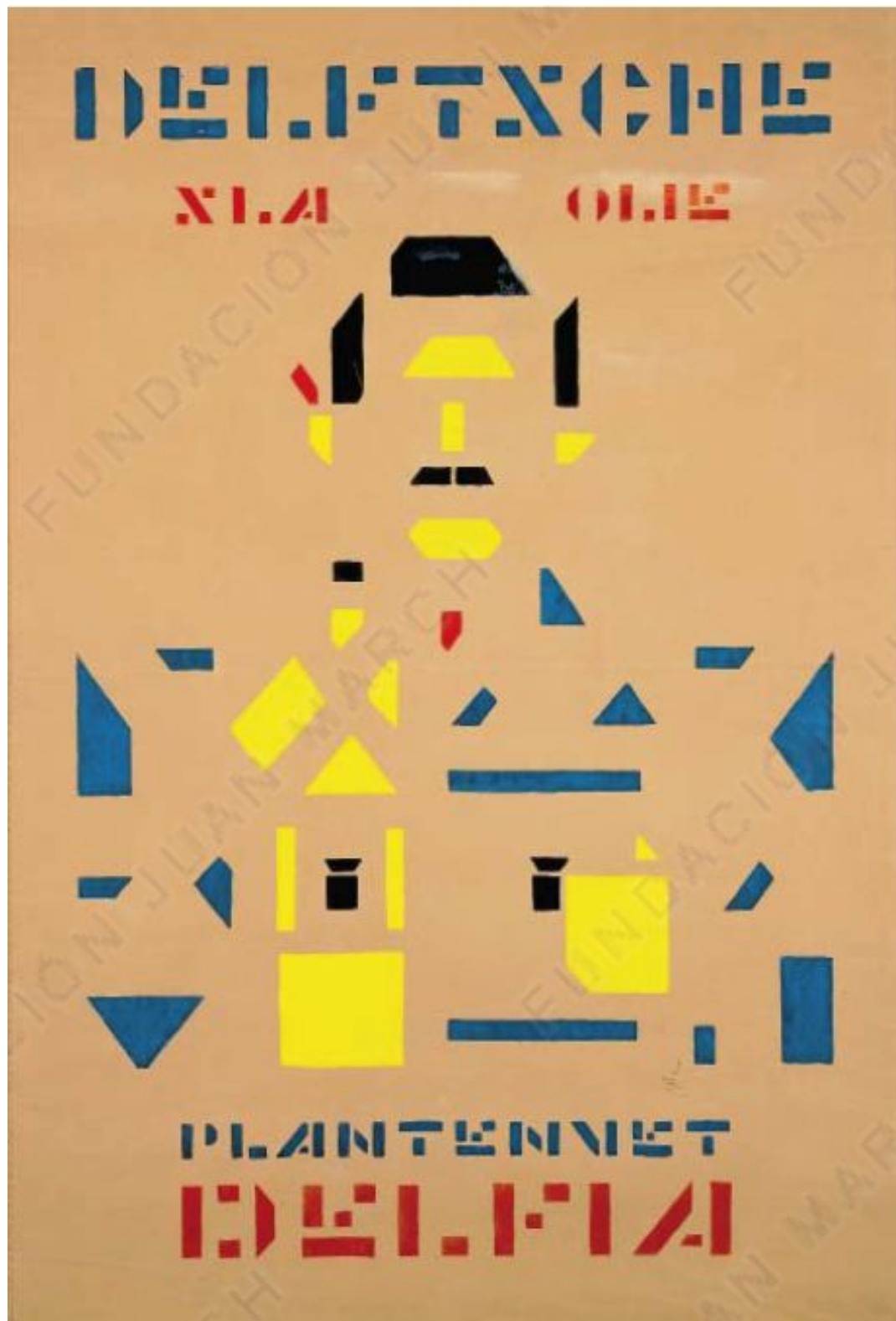
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CAT. B34

Bart van der Leek.
Tentoonstelling V. D. Leek.
12. Jan–9. Feb [V. D. Leek
Art Exhibition. Jan. 12–Feb.
9]. *Voor de Kunst. Nobelstr.*
Utrecht, 1919. Exhibition poster:
lithograph; additions applied to
top and bottom. 45 5/8 x 22 in.
(115.9 x 55.9 cm). Printer:
Fotolitho. W. Scherjon Utrecht

**CAT. B35**

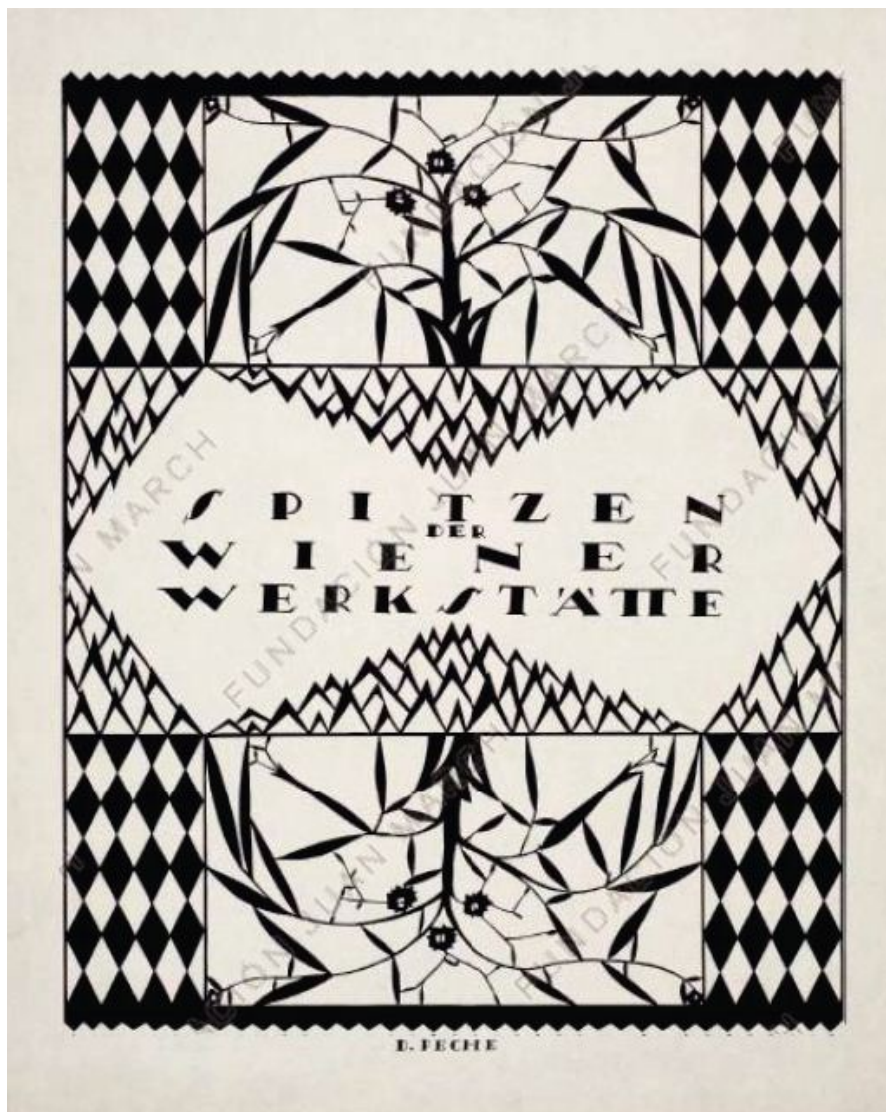
Theo van Doesburg. *Prima Goudsche Kaas. G. Klaverweide en Zoon, Amsterdam* [Prima Gouda Cheese. G. Klaverweide and Sons, Amsterdam], 1919. Artist's signature/mark, lower center: "Ontw. Th. V. D.". Product label: lithograph. 7 3/8 in. (18.7 cm), diam.



CAT. B36

Jacob Jongert. *Van Nelle's Tabak* [Van Nelle's Tobacco], 1920. Artist's signature/mark, lower right: "JAC. JONGERT". Advertising poster: lithograph. 39 ¾ x 26 ½ in. (101 x 66.4 cm). Printer: Druk. Immig & Z





CAT. B37

Dagobert Peche. *Spitzen der Wiener Werkstätte* [Wiener Werkstätte Lace], ca. 1920. Artist's signature/mark, lower center: "D. PECHE". Advertising poster: linocut. 22 x 18 1/8 in. (58.1 x 46 cm)



CAT. B38

Dagobert Peche. *A Wiener Werkstätte. Divatbemutatója a Dunapalota szállodában, folyó évi október hó 14-én d. u. 4-6 óráig. Belépti díj (teával együtt) 10 K. A tiszta jövedelem a Magyar Vöröskereszt javára* [Wiener Werkstätte. Fashion Show at the Danube Palace Hotel (Budapest), October 14, 4–6 p.m. Admission fee (tea included): 10 K. Proceeds to benefit Hungarian Red Cross], ca. 1920. Artist's signature/mark, lower center: "D. PECHE". Event poster: lithograph; original German text at bottom cut and Hungarian text attached. 22 x 18 1/8 in. (58.1 x 46 cm)



CAT. B39

Giacomo Balla. *Exposition des Peintres Futuristes Italiens et Conférence de Marinetti. Mai 1921* [Exhibition of Italian Futurist Painters and Lecture by Marinetti. May 1921]. *Galerie Reinhardt. 12, Place Vendôme. Paris, 1921.* Artist's signature/mark, below drawing: "BALLA". Exhibition poster: lithograph. 38 x 30 in. (98.8 x 78.5 cm), framed. Printer: Devambez Imp. Paris

CAT. B40

Jozef Peeters. *Moderne dichten voorgedragen door Germaine Michiels, ingeleid door Marnix Gijzen, Beethoven Zaal, 25 Februari 21, Antw.* [Modern poems recited by Germaine Michiels, introduced by Marnix Gijzen, Beethoven Hall, February 25, 1921, Antwerp], 1921

1. Preliminary design for invitation. Pencil. 11 x 7 1/2 in. (28.2 x 19.2 cm)

2. Invitation: lithograph. 7 3/4 x 5 1/8 in. (19.7 x 13 cm)



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2



CAT. 41

Jozef Peeters. *Jozef Peeters. 6 Linos* [6 Linocuts], 1921. Printer: Antwerpen "De Sikkel"

1. Design for portfolio. Collage: paper cuttings. 18 5/8 x 14 5/8 in. (47.3 x 37.1 cm), open

2. Portfolio. Artist's signature/mark, center: "J.P." [in form of star]. Lithograph. 18 3/4 x 14 3/4 in. (47.6 x 37.5 cm), open

3. Untitled, 1920. Artist's signature/mark, lower left: "J.P. [in form of star] 20". Linocut. 9 1/4 x 8 1/4 in. (23.5 x 21 cm)

4. Untitled, 1920. Artist's signature/mark, upper left: "J.P. [in form of star] 20". Linocut. 8 1/4 x 9 1/4 in. (21 x 23.5 cm)

5. Untitled, 1921. Artist's signature/mark, upper right (in reverse): "J.P. [in form of star] 21". Linocut. 8 1/4 x 9 1/4 in. (21 x 23.5 cm)

6. Untitled. Artist's signature/mark, lower left: "J.P." [in form of star]. Linocut. 9 1/4 x 8 1/4 in. (23.5 x 21 cm)

7. Untitled. Artist's signature/mark, lower left: "J.P. [in form of star] 21". Linocut. 9 1/4 x 8 1/4 in. (23.5 x 21 cm)

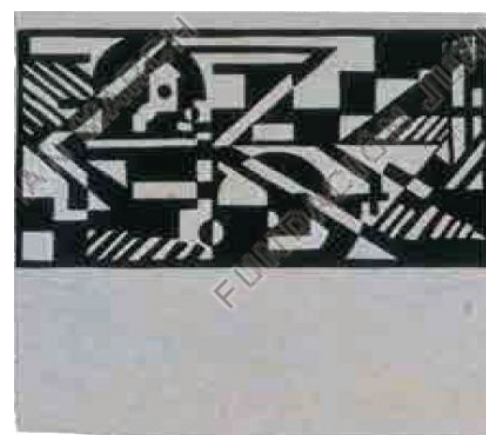
8. Untitled. Artist's signature/mark, lower right: "J.P. [in form of star] 21". Linocut. 9 1/4 x 8 1/4 in. (23.5 x 21 cm)



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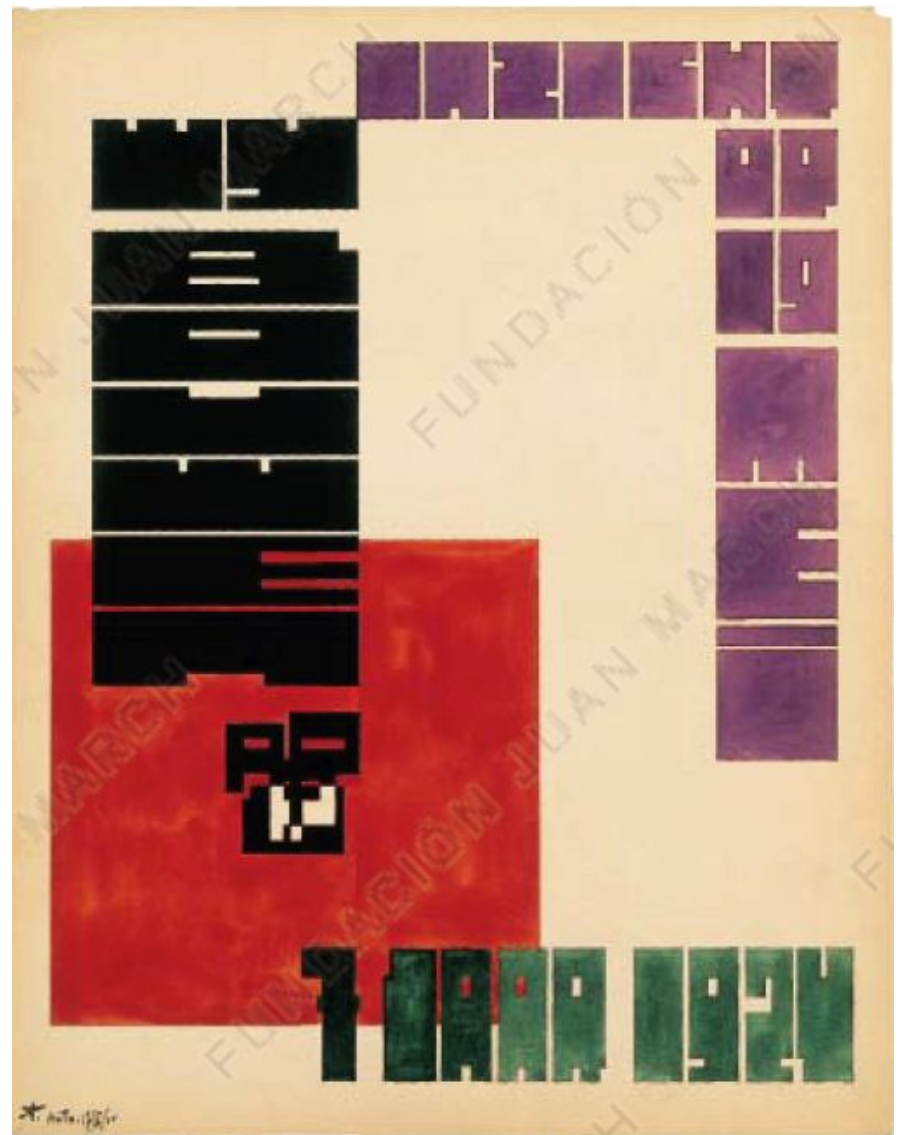
7



8

CAT. B42

Jozef Peeters. Design for event poster, *Ik Totaal aan Pe! 19 Mei '21. Hoera!!* [I (am) totally PEL, May 19, 1921. Hurray!], May 18, 1921. Artist's signature/mark, and dated, lower left: "J.P. [in form of star] Antw. 18-5-'21". Collage: ink, gouache, pencil, paper cuttings. 18 x 14 ¾ in. (47.8 x 37.4 cm)



CAT. B43

Jozef Peeters. Design for event poster, *Wy Bouwen. Dazicht op 19 Mei. 7 jaar 1924* [We Build. In view of May 19. 7 years, 1924], May 17, 1924. Artist's signature/mark, and dated, lower left: "J.P. [in form of star] Antw. 17/V/24". Collage: ink, watercolor. 18 5/8 x 14 ¾ in. (47.4 x 37.3 cm)

GALERIE MONTAIGNE

du 6 au 30 juin 13, av. Montaigne 10^h à 6^h

SOIRÉE le 10 juin à 8^h 30.
MATINÉES les 18 & 30 juin à 5^h 30.

NUL
n'est censé
IGNORER
DADA

A MORT!



Qui est-ce qui veut une paire de claques

nyosotis, s.v.p.

ON CHERCHE
des
ATHLÈTES

IMMOBILISATION!

Salon
DADA

EXPOSITION INTERNATIONALE

H. CHACHOIN Imp. PARIS

CAT. B44

Tristan Tzara. *Salon Dada. Exposition Internationale. Galerie Montaigne, du 6 au 30 juin* [Salon Dada. International Exhibition. Galerie Montaigne, from June 6 to 30], 1921. Exhibition poster: lithograph. 47 ⁵/₈ x 31 ¹/₁₆ in. (116.9 x 76.5 cm). Printer: H. Chachoin. Imp. Paris



CAT. B45

André Lhote and Il'ia Zdanevich.
*Fête de nuit à Montparnasse. Bal
costumé. Salle Bullier. Vendredi
le 30 juin 1922 de 9 h. du soir à
4 h. du matin* [Evening Party in
Montparnasse, Costume Ball.
Bullier Hall. Friday, June 30,
1922, from 9 p.m. until 4 a.m.],
1922. Artist's signature/mark,
lower left: "A. LHOTE." Event
poster: lithograph. 54 x 39 3/8 in.
(139.4 x 100 cm). Printer: Imp.
Engelmann, 16 rue Nansouty,
Paris



CAT. B46

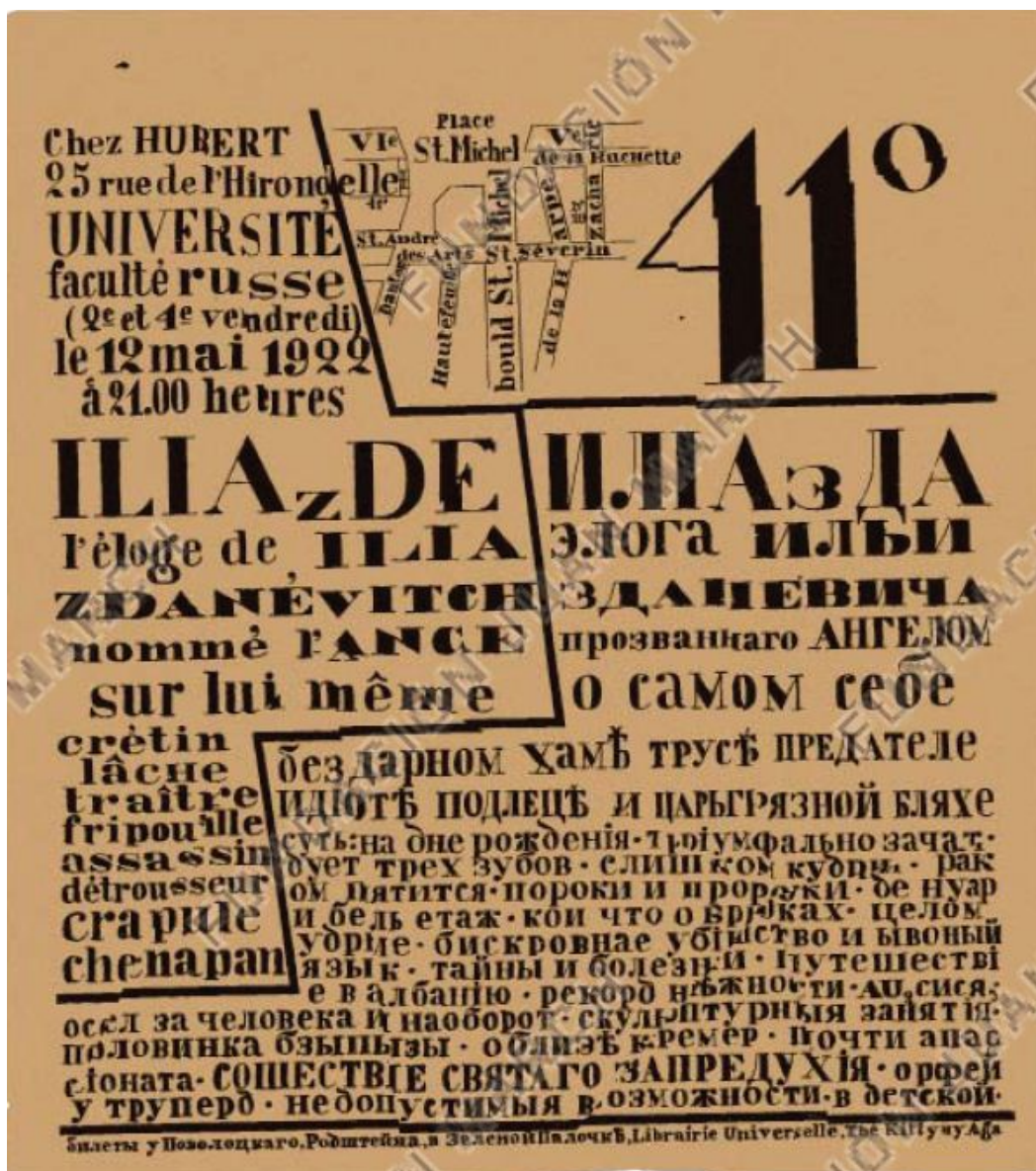
Fortunato Depero. *Teatro degli Indipendenti* (Teatro sperimentale). Bragaglia. *Girotondo*. Dieci quadri di Arturo Schnitzler. *Novita' per l'Italia*. Piazza Barberini [Theater of the Independents (Experimental Theater)]. [Director: Anton Giulio] Bragaglia. *La Ronde*. Ten acts by Arturo Schnitzler. First time in Italy. Piazza Barberini], 1922. Artist's signature/mark, center right: "Depero". Theater poster: letterpress. 27 3/4 x 12 in. (70.5 x 32.7 cm). Printer: Roma-R. Off. Tipografiche Anon Aff. Araddeli 49



CAT. B47

Varvara F. Stepanova. *Vsevolod Meyerhold pokazyvaet svoiu novuiu proizvodstvennuiu work: Smert' Tarelkina* [Vsevolod Meyerhold presents his new production: Tarelkin's Death], 1922. Theater poster: letterpress. 27 1/16 x 41 1/4 in. (68.7 x 104.8 cm). Printer: Mospoligraf

Top left: Gitis [State Institute for Theater Arts]. The Studio of Vsevolod Meyerhold. B. Sadovaia 20 [street address]. Below chevron: Premiere. Center: Vsevolod Meyerhold presents his new production: *Tarelkin's Death*, 1922. Theater poster: letterpress. Top right: Friday, November 24. Bottom right: Begins at 8. Tickets at the counter from 12. Bottom left: A comedy in three acts, the work of Sukhovo-Kobylyna. Maker: Vs. Meyerhold. Laboratory assistants: comrades Inkizhinov and Eisenstein. Constructor: V. F. Stepanova. Text in bottom box: Sketch of the poster dedicated to Vs. Meyerhold



CAT. B48

Il'ia Zdanevich. 41°, *Iliazde, l'éloge de Ilia Zdanévitch, nommé l'ange sur lui même crétin lâche traître fripouille assassin détrousseur crapule chenapan. Chez Hubert. 25 rue de l'Hirondelle. Université. Faculté Russe. (2^e et 4^e vendredi) le 12 mai 1922 à 21.00 heures* [41°, *Iliazde, elogy of Il'ia Zdanevich called angel called himself moron coward traitor rogue scoundrel vagabond killer thief. Chez Hubert. 25 rue de l'Hirondelle. University. Russian faculty. (2nd and 4th Friday). May 12, 1922 at 9 p.m.*], 1922. Event poster: lithograph. 21 5/8 x 18 in. (55 x 48.1 cm)

Russian text:
 ILIAZDA. The Eloge [Funeral Oration] of Il'ia Zdanevich nicknamed an Angel about himself an untalented boor coward traitor idiot scoundrel and tsar-dirty belt buckle the essence: on the birthday • triumphantly conceived • blowing three teeth • too much curls • walking backward like a crab • vices and prophets • *de noir et bel étage* • somethin bout trousers • chastity • bloodless murder and its language • secrets and diseases • a journey to Albania • record of tenderness • Au₂ Titty₃ • a donkey for a person and vice versa • sculpture lessons • half a bzypyzy • oubliez Kremer • almost apassionata • descent of the holy before-behind spirit • Orpheus among the farting corpses • intolerable possibilities • in the children's room

CAT. B50

László Moholy-Nagy. *MA. Aktivista Folyóirat* [Today: *Activist Periodical*], March 1922. Artist's signature/mark, upper right: "Kasak [sic] Lajos". Artist's signature/mark, lower left: "Moholy-Nagy: Üvegarchitektura". Magazine: lithograph (cover). 12 2/16 x 9 1/4 in. (31 x 23.5 cm)





CAT. B49

Piet Zwart. *Laga Rubber Vloeren*.
Vickers House [Laga Rubber
Flooring. Vickers House],
ca. 1922. Advertising poster:
letterpress. 35 x 25 ³/₈ in.
(91.1 x 64.5 cm)

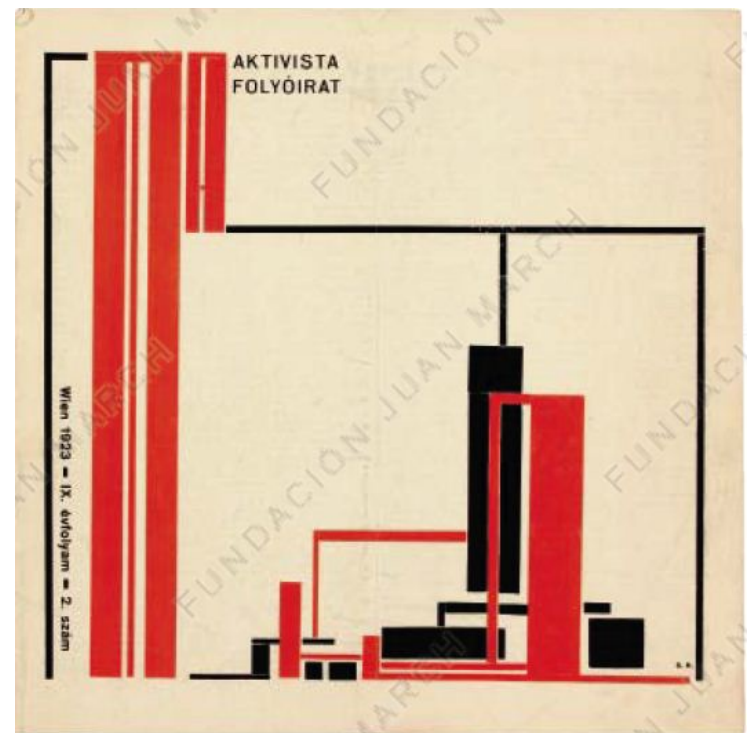
CAT. B51

Lajos Kassák. *MA. Aktivistat-Folyóirat* [Today. Activist Periodical], Vienna. Magazines: letterpress, lithograph (covers). 12 ¼ x 12 ¼ in. (31.1 x 31.1 cm)

1. *MA. Aktivistat-Folyóirat*, IX, no. 1, 1923
2. *MA. Aktivistat-Folyóirat*, IX, no. 2, 1923
3. *MA. Aktivistat-Folyóirat*, IX, no. 5, 1924
4. Lajos Kassák and [Janos] Mácza. *MA. Teljes Színpad* [Today. Full Stage], 1924–25



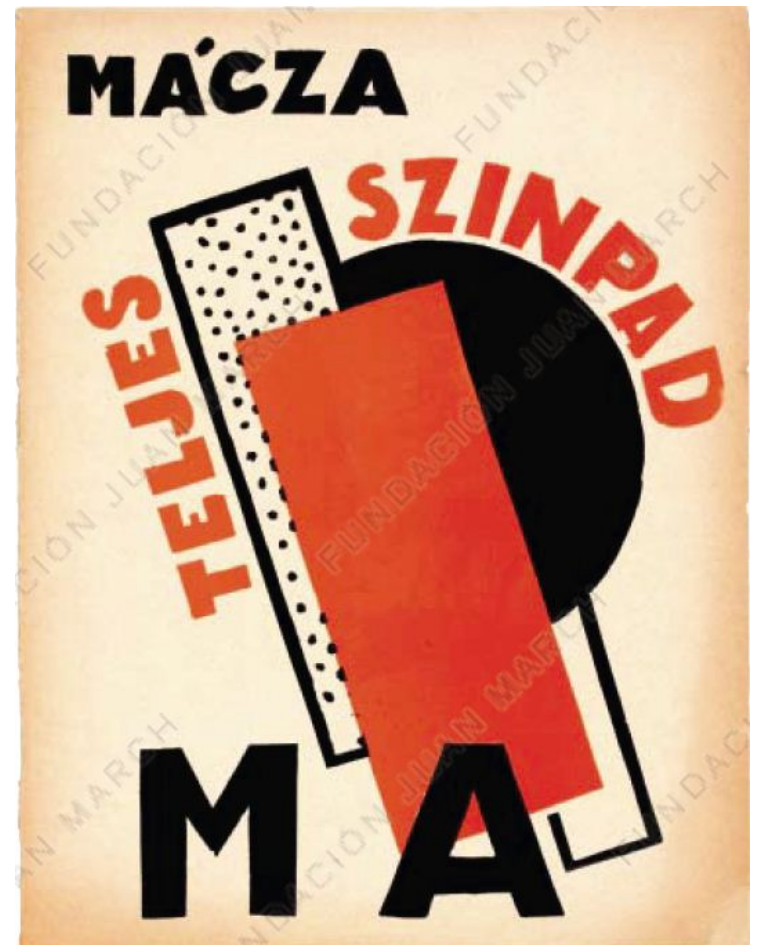
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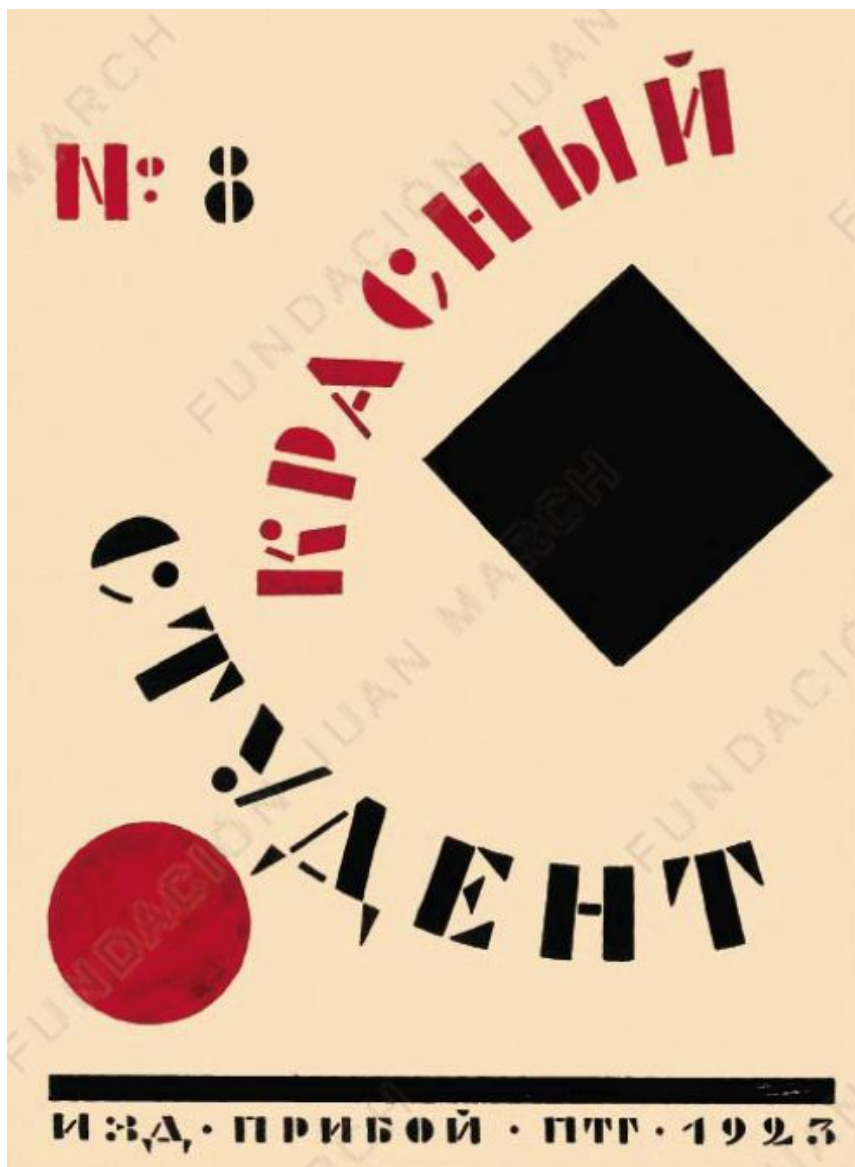
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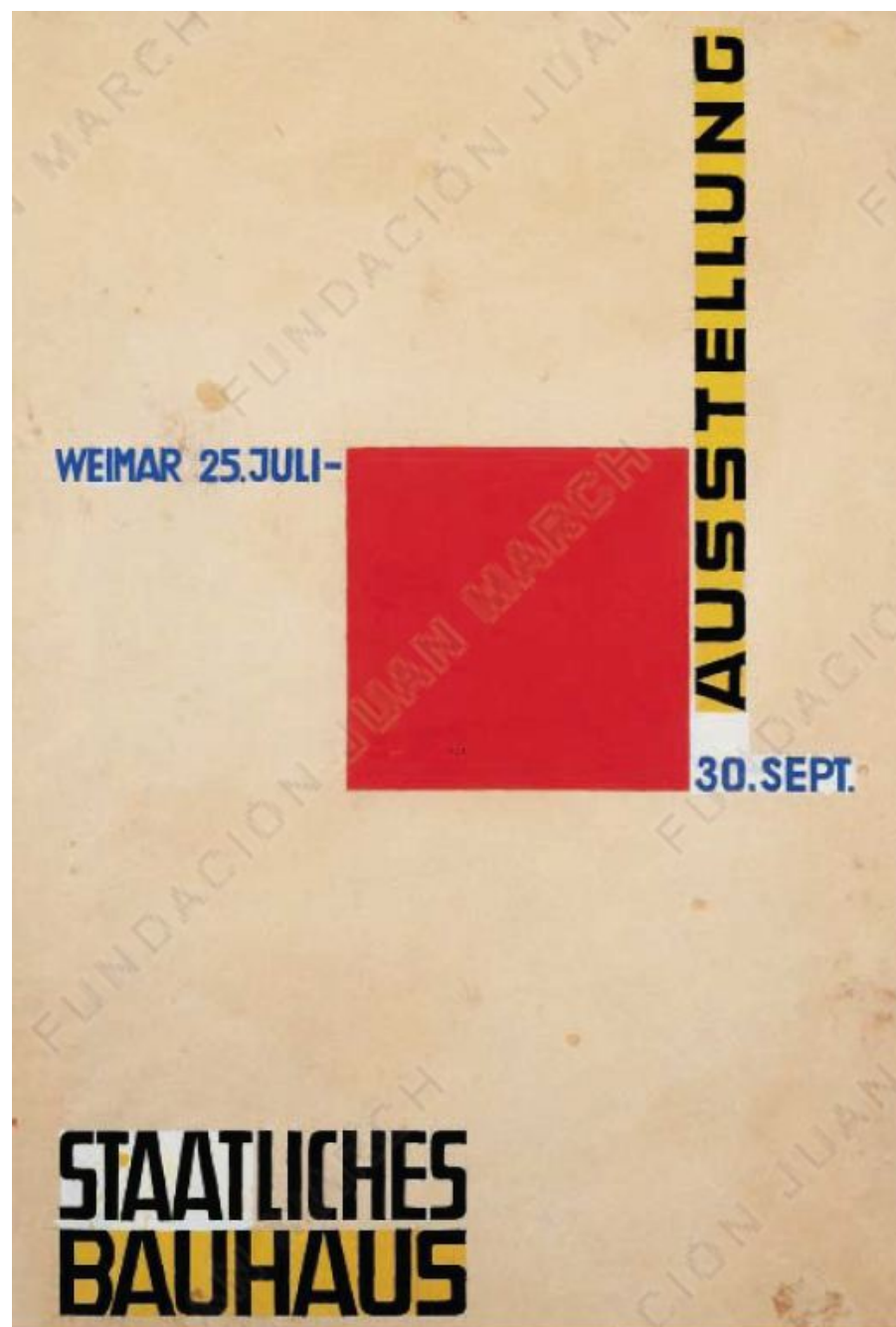


4



CAT. B52

Natan Al'tman. Design for magazine cover, *Krasnyi Student No. 8* [Red Student No. 8], 1923. Ink and gouache. 15 ³/₈ x 11 ⁷/₁₆ in. (39.2 x 29 cm). Printer: Petrograd Priboi Publishing House

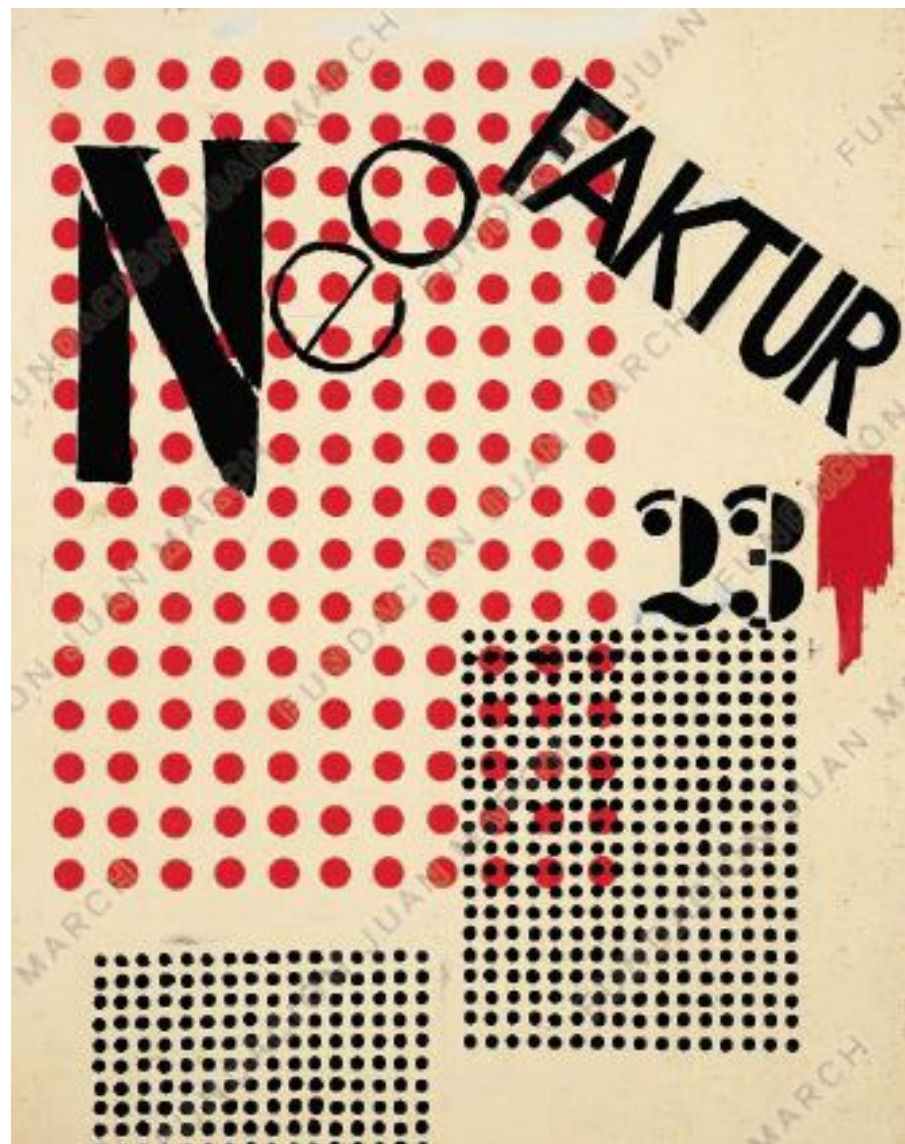
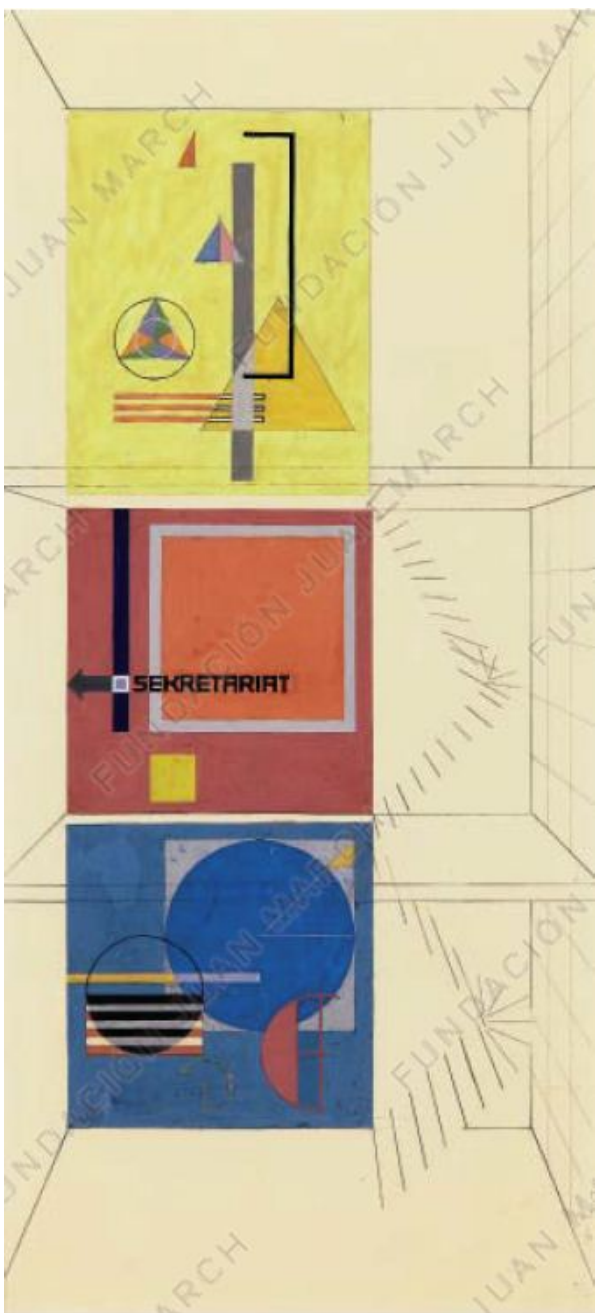


CAT. B53

Herbert Bayer. Design for exhibition poster, *Staatliches Bauhaus Ausstellung. Weimar. 25. Juli–30. Sept.* [State Bauhaus Exhibition. Weimar. July 25–Sept. 30], 1923. Pencil, ink, gouache. 16 ¹⁵/₁₆ x 11 in. (43 x 30.2 cm)

CAT. B54

Herbert Bayer. Mural designs
for Weimar Bauhaus stairwell,
1923. Collage: pencil, gouache,
paper cuttings. 22 x 10 ³/₈ in.
(58.1 x 26.4 cm)



CAT. B55

Henryk Berlewi. Design for
magazine cover, *Neo-Faktur*
23, 1923. Gouache, pencil.
21 x 16 ⁷/₈ in. (53.3 x 42.2 cm)

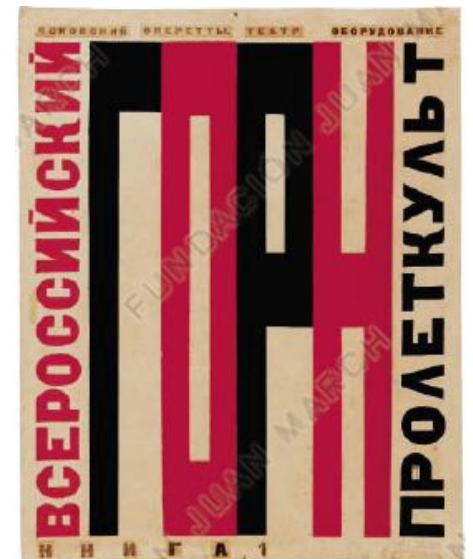


CAT. B56

Robert Delaunay and Naum Granovskii. *Soirée du cœur à barbe*. Organisée par Tchérez. Vendredi 6 et samedi 7 juillet à 9^h. Théâtre Michel [Evening of the Bearded Heart. Organized by Tchérez. Friday 6 and Saturday 7 at 9 p.m. Théâtre Michel, Paris], 1923. Event poster: lithograph. 35 3/8 x 23 5/8 in. (89.9 x 60 cm). Printer: Fab. Gilard, Impr. 13, rue Duban (16^e)

CAT. B57

Gustavs Klucis. Design for magazine cover. *Gorn* [The Forge], no. 1, 1923. Collage: paper cuttings, ink. 9 x 7 1/4 in. (22.9 x 18.4 cm)





CAT. B58

Liubov' Popova. *K novym beregam muzykal'nogo iskusstva* [Toward the New Shores of Musical Art], no. 1, 1923. Artist's signature/mark (on inside cover): "Oblozhka po risunku L. S. Popovoi". Magazine: letterpress (cover). 11 ³/₈ x 8 ¹/₂ in. (28.9 x 21.6 cm). Printer: Notopechatnie im. P.I. Chaikovskogo Muzikal'nogo Sektora Gosudarstvennogo Izdatel'stva



CAT. B59

Aleksandr Rodchenko. Text by Vladimir Mayakovsky. *Chelovek - tol'ko s chasami. Chasy tol'ko Mozera. Mozer tol'ko u GUMa* [(You are) a person - only with a watch. Watches - only Mozer. Mozer - only at GUM [State Universal Store], 1923. Artists' signature/mark, lower right: "Agit-Reklam MAYAKOVSKY RODCHENKO". Advertisement: lithograph. 7 ¹/₁₆ x 6 ¹/₁₆ in. (17.9 x 15.4 cm)



CAT. B60

Aleksandr Rodchenko. Text by Vladimir Mayakovsky. *Galoshi rezinotrest. Prosto vostorg! Nosiat sever, zapad, iug i vostok* [Rezinotrust (Rubber Trust) Galoshes. Simply a delight! Worn North, South, East, and West!], ca. 1923. Artist's signature/mark, lower right: "MAYAKOVSKY RODCHENKO". Advertising poster: lithograph. 27 5/8 x 19 in. (70.2 x 50.5 cm). Printer: Mospoligraf, Moscow

CAT. B61

Aleksandr Rodchenko. Text by Vladimir Mayakovsky. *Stolovoe maslo* [Table oil], ca. 1923. Artist's signature/mark, mid-lower right: "MAYAKOVSKY RODCHENKO". Advertising poster: lithograph. 26 11/16 x 19 1/2 in. (67.8 x 49.5 cm), Printer: Tipolitografiia Mossel'prom, Moscow

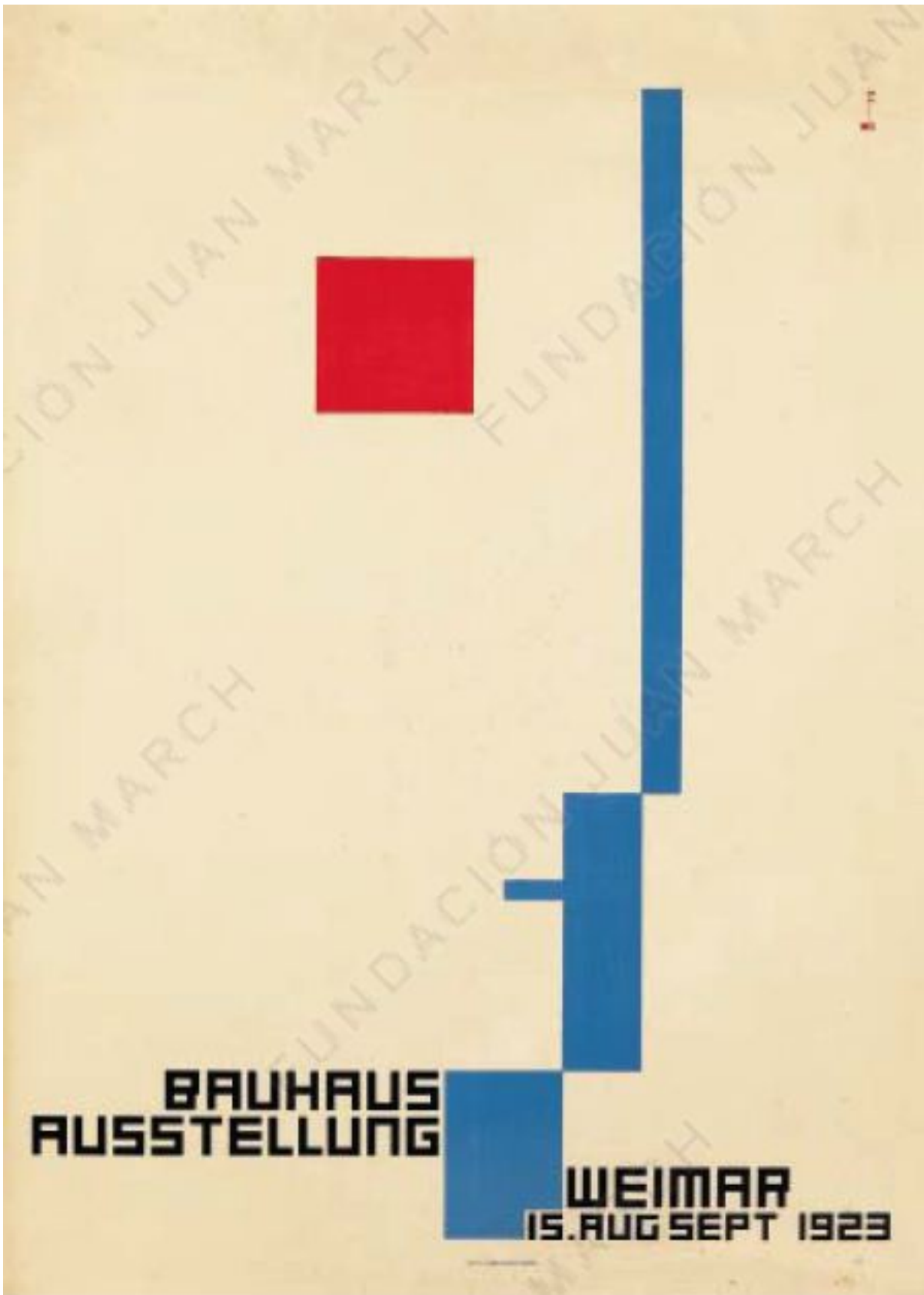
Top left: Table oil. Attention working masses. Top right: Three times cheaper than butter! More nutritious than other oils! At bottom: Nowhere else except at Mossel'prom





CAT. B62

Karl Peter Röhl.
Konstruktivistische Ausstellung
Weimar. Architekt Josef
Zachmann. M. Burchartz.
W. Dixel. Peter Röhl. Maler.
Mittwoch, 22. Aug. bis 15.
Sept. [Weimar Constructivist
Exhibition. Architect Josef
Zachmann. M. Burchartz. W.
Dixel. Peter Röhl. Painter.
Wednesday, Aug. 22 to Sept.
15], 1923. Exhibition poster:
photomechanical print.
36 3/8 x 23 1/4 in. (92.3 x 59 cm).
Printer: Johannes Keipert,
Weimar



CAT. B63

Fritz Schleifer. *Bauhaus Ausstellung Weimar. 15. Aug. – Sept. 1923* [Bauhaus Exhibition Weimar. Aug. 15–Sept. 1923], 1923. Artist's signature/mark, upper right: "FS 23". Exhibition poster: lithograph. 39 3/4 x 28 3/4 in. (101.1 x 73 cm). Printer: Reineck & Klein, Weimar

CAT. B64/L130

Oskar Schlemmer. *Die erste Bauhaus-Ausstellung in Weimar* [First Bauhaus Exhibition in Weimar], 1923. Exhibition brochures: letterpress, lithograph. Printer: Gustav Christmann, Inh. Eberhard Sigel, Stuttgart
1. Die erste Bauhaus-Ausstellung in Weimar. Juli bis September 1923 [First Bauhaus Exhibition in Weimar. July to September 1923]. 8 x 23 5/8 in. (20.3 x 60 cm), open
2. Die Ausstellung 1923 die Bauhauswoche [1923 Bauhaus Week Exhibition]. 8 x 23 5/8 in. (20.3 x 60 cm), open



1

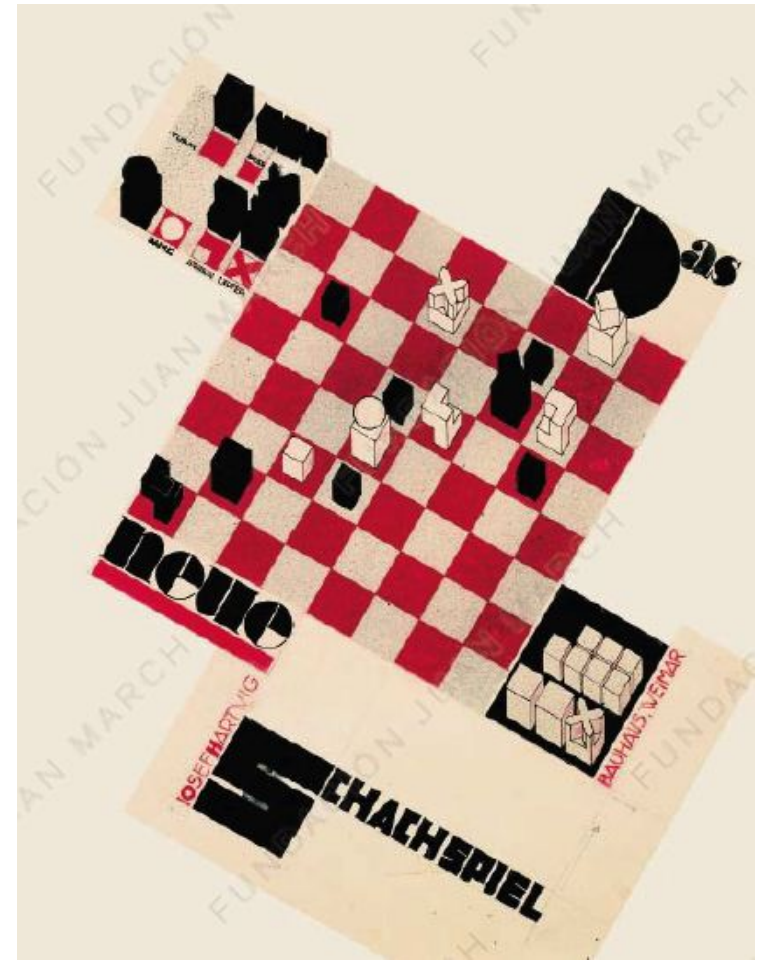


2



CAT. B65

Joost Schmidt. *Staatliches Bauhaus Ausstellung*. 15. Aug.–30. Sept. 1923, Weimar [Bauhaus State Exhibition. Aug. 15–Sept. 30, 1923, Weimar]. 1923. Exhibition poster: lithograph. 27 x 19 in. (68.6 x 48.3 cm). Printer: Reineck & Klein, Weimar



CAT. B66

Joost Schmidt. Design for product box for Josef Hartwig, *Das Neue Schachspiel* [The New Chess Game]. Bauhaus, Weimar, 1923. Artist's signature/mark, bottom center: "Joost Schmidt, Bauhaus Weimar". Ink, pencil. 15 3/4 x 16 3/16 in. (40 x 41.1 cm)

CAT. B67

Kurt Schwitters. *Merz = von Kurt Schwitters*, with poem "Anna Blume" and illustration of *Kirschbild* [Cherry Picture], both by Kurt Schwitters, 1923. Advertising poster: lithograph, rotogravure. 18 1/8 x 23 in. (46 x 58.4 cm). Printer: Redaktion Hannover, Waldhausenstrasse 5

MERZ =

VON KURT SCHWITTERS

ANNA BLUME

Das Meer entzückt durch deine Stimme
 Ich bin ein Mann, ich habe keine
 Auf Schwitters

LESSEN SIE DIE ZEITSCHRIFT MERZ. REDAKTION HANNOVER, WALDHAUSENSTRASSE 5

ABSTRAKT
 KURT SCHWITTERS

MERZ-MATINEEN

KURT SCHWITTERS
RAOUL HAUSMANN

DER BLINDE ZUSCHAUER, SCHEINWERFER, 4 PERSOENEN

LESEN SIE ZEITSCHRIFT MERZ

LESEN SIE ZEITSCHRIFT MERZ

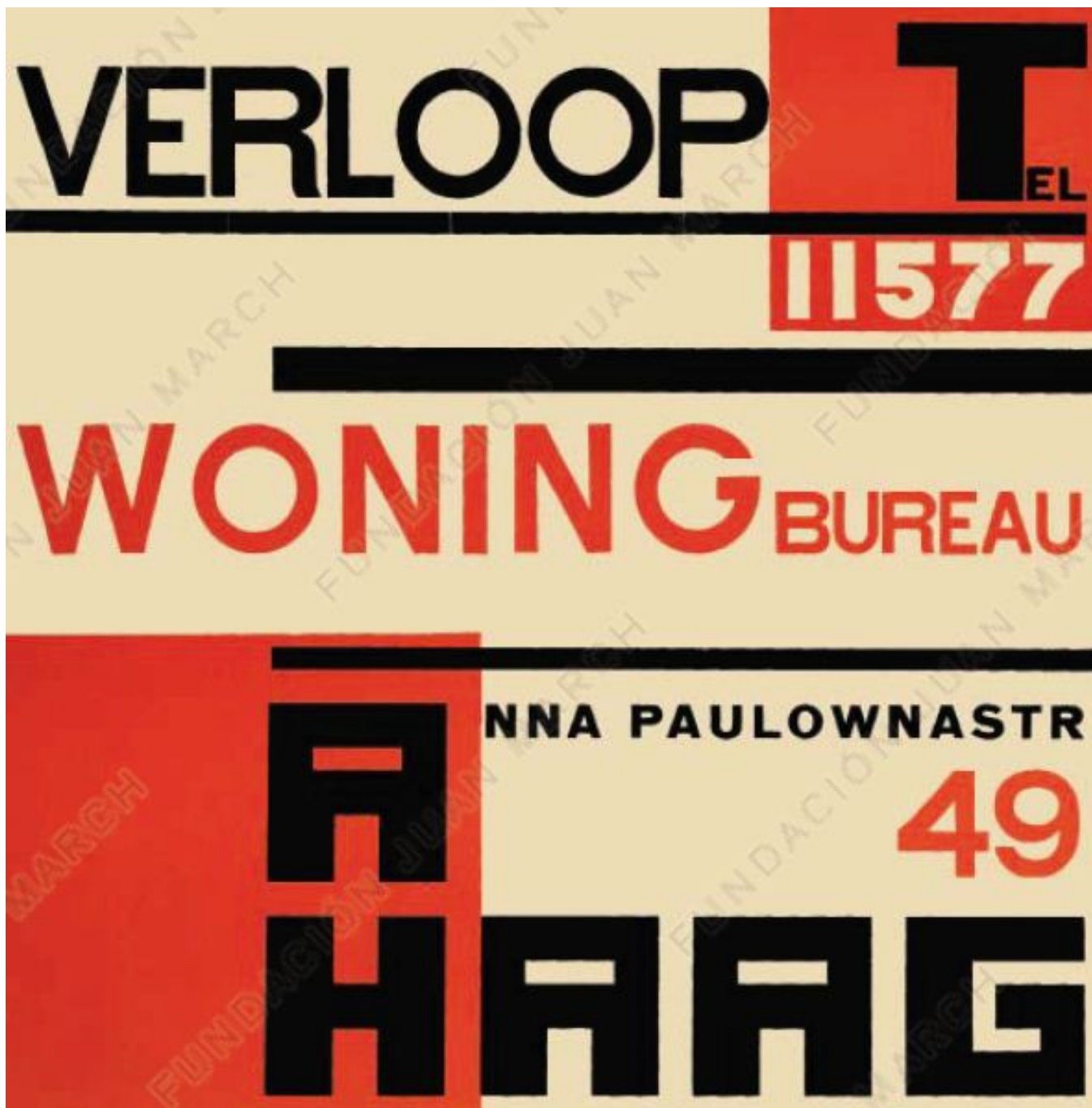
REVO LUTION
 ANNA BLUME
 DENKTUNGSICKE POCRE MIT GEGEN
 TATA TATA TATA
 ILLALALA ILLALALA
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 tai tai tai tai tai tai tai

OGRAZM
 TYPSE-STEP
 WANG-WANG-BLUES
 RAYNBOW'S
 WORTRAG
 DIE GEGESZ DER LAUTE
 ALL-SEELNHEERDINE
 DADAISTISCHE BEFANDET
 MANIFEST von fliegenden MAIKAFER
 MANIFEST von BRUMKREIBEL
 DIE GESCHICHTE DEN JOSEF BRUCH
 Phantastische Dichtungen

DADA IST DER SITTICHE ERNST UNSERER ZEIT.
 Niemand soll ohne dadelitlichen Trost das alte Jahr beschließen!
 Unerwartete Ereignisse.

CAT. B68

Kurt Schwitters. *Merz-Matineen*. Kurt Schwitters. Raoul Hausmann. Program, 1923. Printed, upper right (in vertical): "Typographie: El Lissitzky". Invitation: letterpress. 9 x 11 1/8 in. (22.9 x 28.26 cm). Printer: Leunis & Chapman



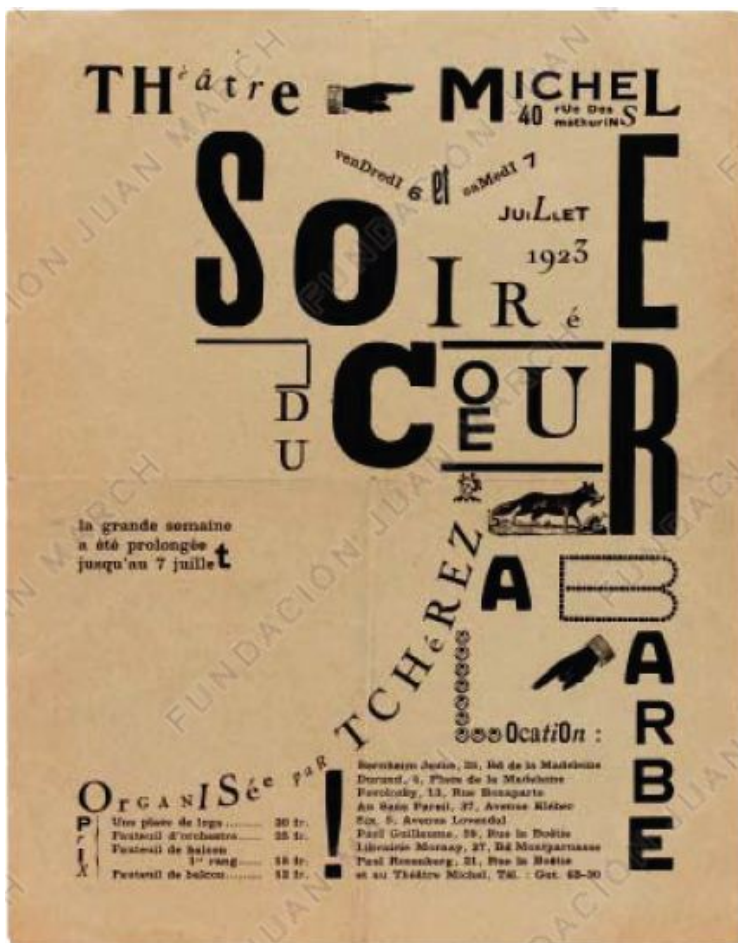
CAT. B70

Piet Zwart. *Verloop Woning Bureau* [Verloop Real Estate], 1923. Advertising poster: lithograph. 17 5/8 x 17 5/8 in. (44.8 x 44.8 cm)



CAT. B71

Piet Zwart. *Zagen Boren Vrijen. Vraagt Nu! Offerte nieuwe prijzen.* Vickers House [Saws, Drills, Files. Ask now! Special offer new prices. Vickers House], 1923. Artist's signature/mark, lower left: "Z". Advertising postcard: lithograph. 4 3/4 x 6 3/4 in. (12.1 x 17.1 cm)



CAT. B69

Il'ia Zdanevich. *Soirée du cœur à barbe*. Théâtre Michel. Vendredi 6 et samedi 7 juillet 1923. Organisée par Tcherez [Evening of the Bearded Heart. Théâtre Michel. Friday and Saturday, July 6 and 7, 1923. Organized by Tcherez], 1923. Event poster: letterpress. 10 ¼ x 8 ½ in. (26 x 20.6 cm)



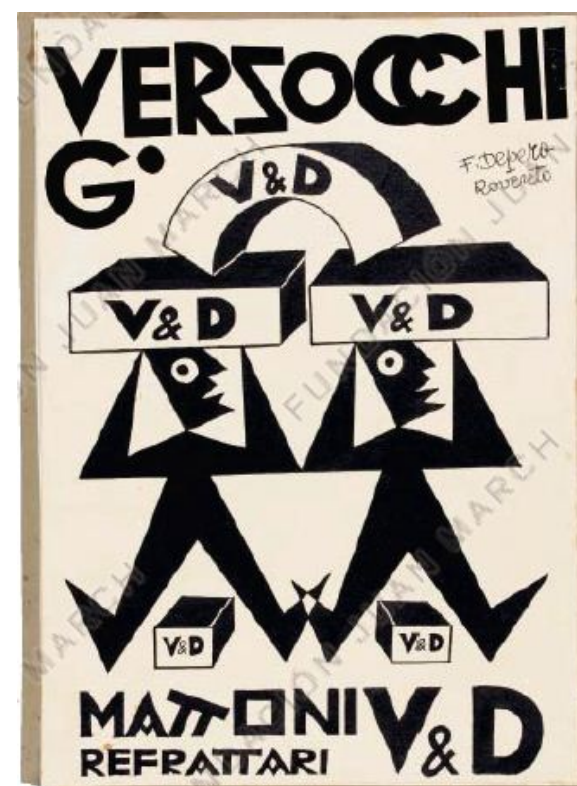
CAT. B72

Herbert Bayer. Design for Exhibition stand (sign) for Electric Company of rotating neon bands, 1924. Artist's signature/mark, lower right, in pencil: "bayer 1924". Inscribed, along bottom, in pencil: "Ausstellungs stand (Zeichen) for electrical company, rotierende, leuchtschrift bänder". Photocollage: gouache, gelatin silver print. 24 ½ x 12 in. (62.5 x 30.5 cm)



CAT. B73

Henryk Berlewi. Design for exhibition poster, 1ª Wystawa Prac Mechano = Fakturowych w Salonie Automobilowym Austro-Daimler. Wierzbowa 6. Wystawca: Henryk Berlewi [First Exhibition of Mechano-Faktur Works at the Austro-Daimler Automobile Salon. Wierzbowa 6. Exhibitor: Henryk Berlewi], 1924. Gouache, 24 ¾ x 19 ⅜ in. (63 x 49.2 cm)

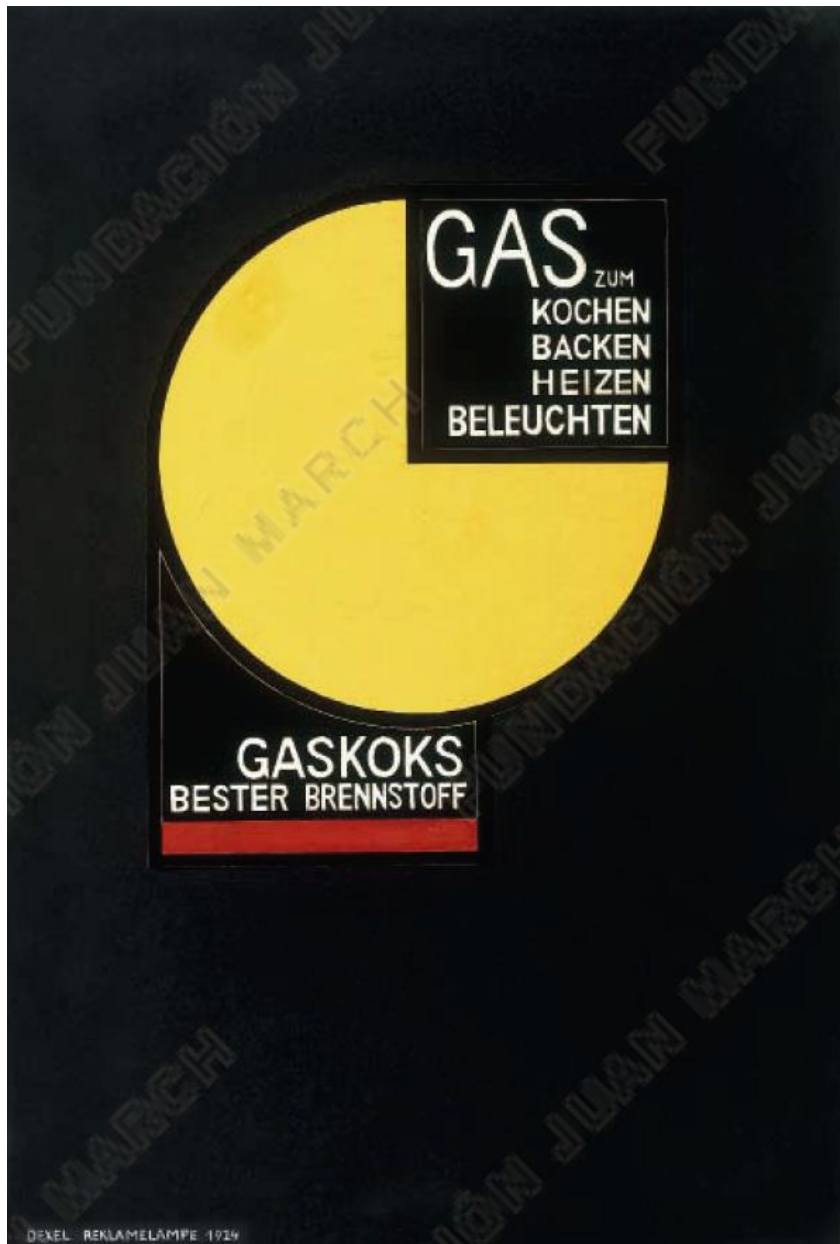


CAT. B74

Fortunato Depero. Design for advertisement, G. Verzocchi. V & D. Mattoni Refrattari [G. Verzocchi. V & D. Refractory Bricks], 1924-25. Artist's signature/mark, upper right, in ink: "F. Depero - Rovereto". Collage: ink, paper. 13 ¼ x 9 ¼ in. (33.7 x 23.5 cm)

CAT. B75

Walter Dexel. Design for advertising poster, *Gas zum Kochen, Backen, Heizen, Beleuchten, Gaskoks. Bester Brennstoff* [Gas for Cooking, Baking, Heating, Lighting, Gas Coke. The Best Fuel], 1924. Artist's signature/mark, lower left: "DEXEL REKLAMELAMPE 1924". Collage: ink, gouache, pencil, paper cuttings. 14 ½ x 10 ⅝ in. (36.8 x 27 cm)

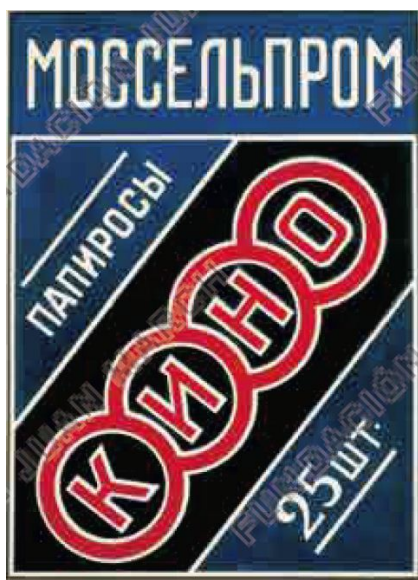


CAT. B76

Walter Dexel. *Verwende stets nur Gas zum Kochen, Backen, Heizen, Beleuchten. Denn es ist praktisch, reinlich, billig. Spart Arbeit, Zeit, Geld. Auskunft und Ausstellung. Städtisches Gaswerk. Saalbahnhofstrasse 15* [Only use gas for cooking, baking, heating, lighting. Because it is practical, clean, and cheap. Saves labor, time, and money. Information and Exhibition. Municipal Gas Works. Saalbahnhofstrasse 15], 1924. Artist's signature/mark, center left: DEXEL JENA. Advertising poster: letterpress. 20 ¼ x 26 ½ in. (51.4 x 67.3 cm)



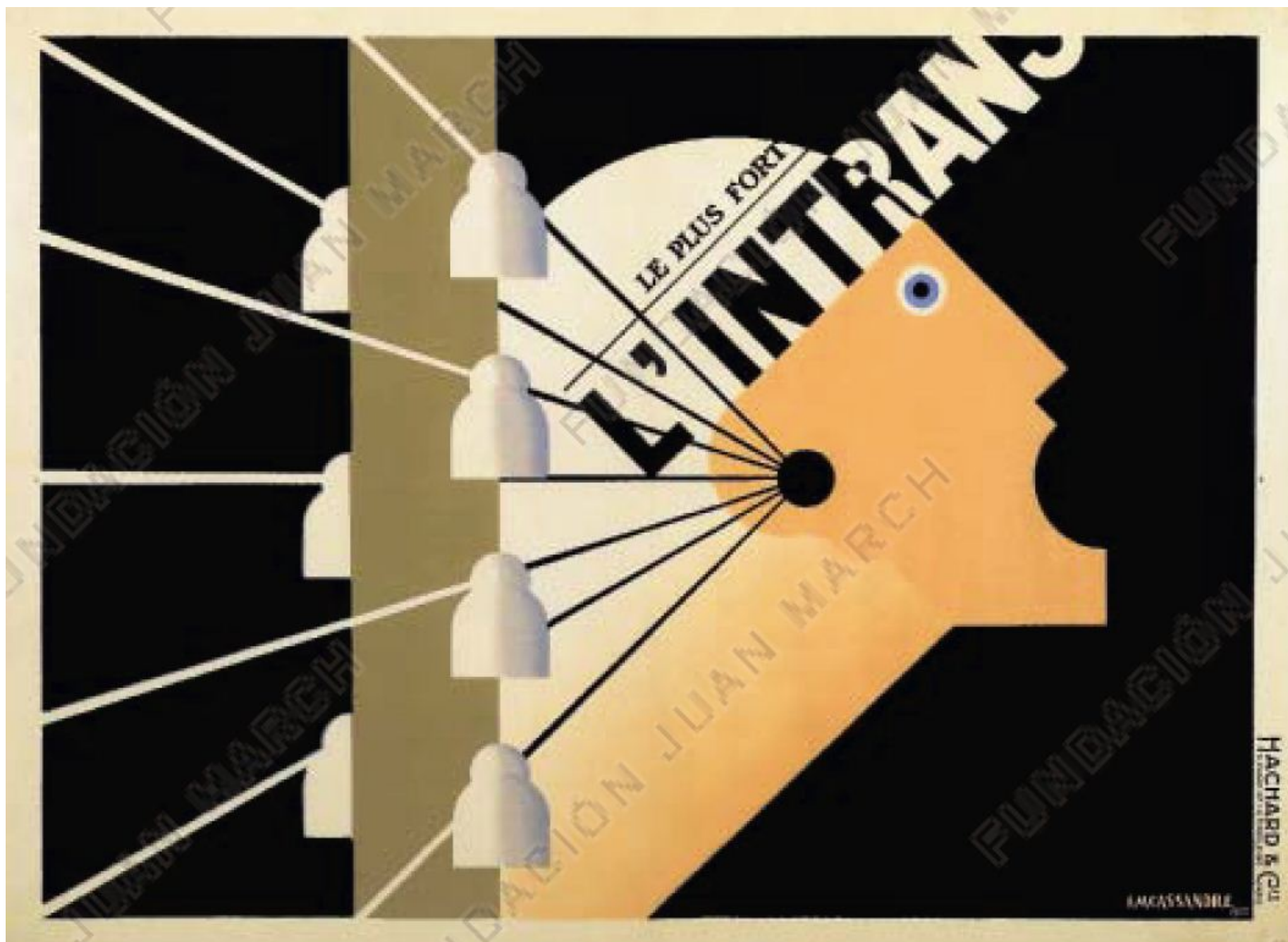
CAT. B79
Aleksandr Rodchenko. Design for bookmark, *Smotri* [Look], ca. 1924. Gouache on cut board. 17 ½ x 18 ⅝ in., irr. (44.5 x 47.3 cm, irr.)



CAT. B78
Aleksandr Rodchenko. *Mossel'prom. Papirosy Kino. 25 sht.* [Mossel'prom. Cinema cigarettes. 25 count], 1924. Advertising poster: lithograph. 13 x 9 ½ in. (33.2 x 24.3 cm). Printer: Tipo-litografiia Mossel'prom, Moscow

CAT. B77
Francis Picabia. Design for event poster, *Revue Cinésketch de Francis Picabia. Théâtre des Champs-Elysées. Reveillon du 31 décembre à 21h. Représentation unique. Organisée par Rolf de Maré* [Cinésketch Review by Francis Picabia. Théâtre des Champs-Elysées. New Year's Eve Dinner at 9 p.m. Only performance. Organized by Rolf de Maré], 1924. Lithograph, watercolor. 27 ¾ x 21 in. (69.5 x 53.3 cm). Printer: Imp. L'Hoir. 26, R. du Delta, Paris





CAT. B80

A. M. Cassandre.

L'Intransigent. Le plus fort
[The uncompromising one.

The strongest], 1925. Artist's
signature/mark, lower right:

"A. M. CASSANDRE 1925".

Advertising poster: lithograph.
35 3/8 x 63 in. (89.9 x 160 cm).

Printer: Hachard & Cie, 8, Place
de la Madeleine, Paris



CAT. B81

Wilhelm Deffke. "Der Zucker". *Ausstellung der Zucker Herstellenden und Verarbeitenden Industrien Deutschlands. Magdeburg. 23. Mai – 7. Juni 1925* [Sugar. Exhibition of the sugar manufacturing and processing industries in Germany. Magdeburg. May 23–June 7, 1925], 1925. Advertising poster: lithograph. 35 5/8 x 24 in. (90.4 x 61 cm). Printer: Dr. Selle & Co. A. G. Berlin



CAT. B82

Auguste Herbin. *Bal de la Grande Ourse*. 8 mai 1925. Salle Bullier. Organisé par l'Union des Artistes russes à Paris. Bal costumé traditionnel de l'Union. Prix d'Entrée 30 frs. [Big Dipper Ball. May 8, 1925. Bullier Hall. Organized by the Union of Russian Artists in Paris. Traditional Costume Ball. Cost of admission: 30 frs.], 1925. Artist's signature/mark, upper right: "herbin". Event poster: lithograph. 48 1/8 x 30 in. (122.2 x 76.2 cm). Printer: Imp. Kaplan, Paris



1



2

CAT. B83

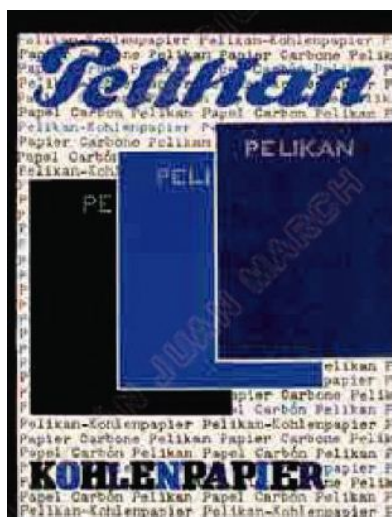
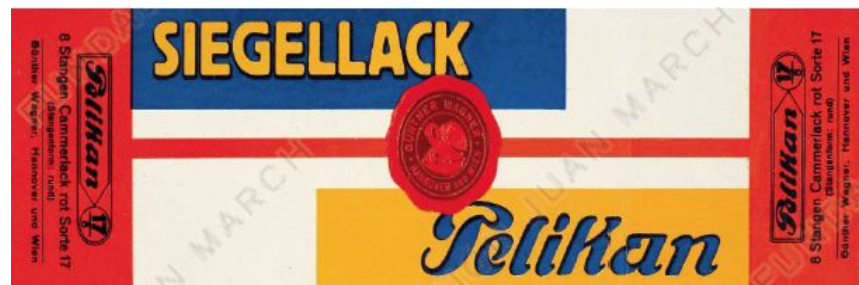
Nikolai Il'in. *Gibel' teatra – torzhestvo kino* [The Downfall of Theater is a Triumph for Cinema] by Pavel Poluianov, 1925. Pamphlet

1. Design for pamphlet cover. Photocollage: gelatin silver print, ink. 8 ⁵/₁₆ x 6 ⁹/₁₆ in. (21.5 x 16 cm)

2. Pamphlet cover: rotogravure, lithograph. 7 ¹/₁₆ x 5 ⁵/₁₆ in. (17.8 x 13.5 cm). Printer: Tipografiia Nizhpoligraf, Nizhnyi Novgorod

CAT. B85

El Lissitzky. *Pelikan Siegellack* [Pelikan Sealing Wax], 1925. Product label: letterpress. 2 ¹⁵/₁₆ x 10 ³/₄ in. (7.5 x 27.3 cm)

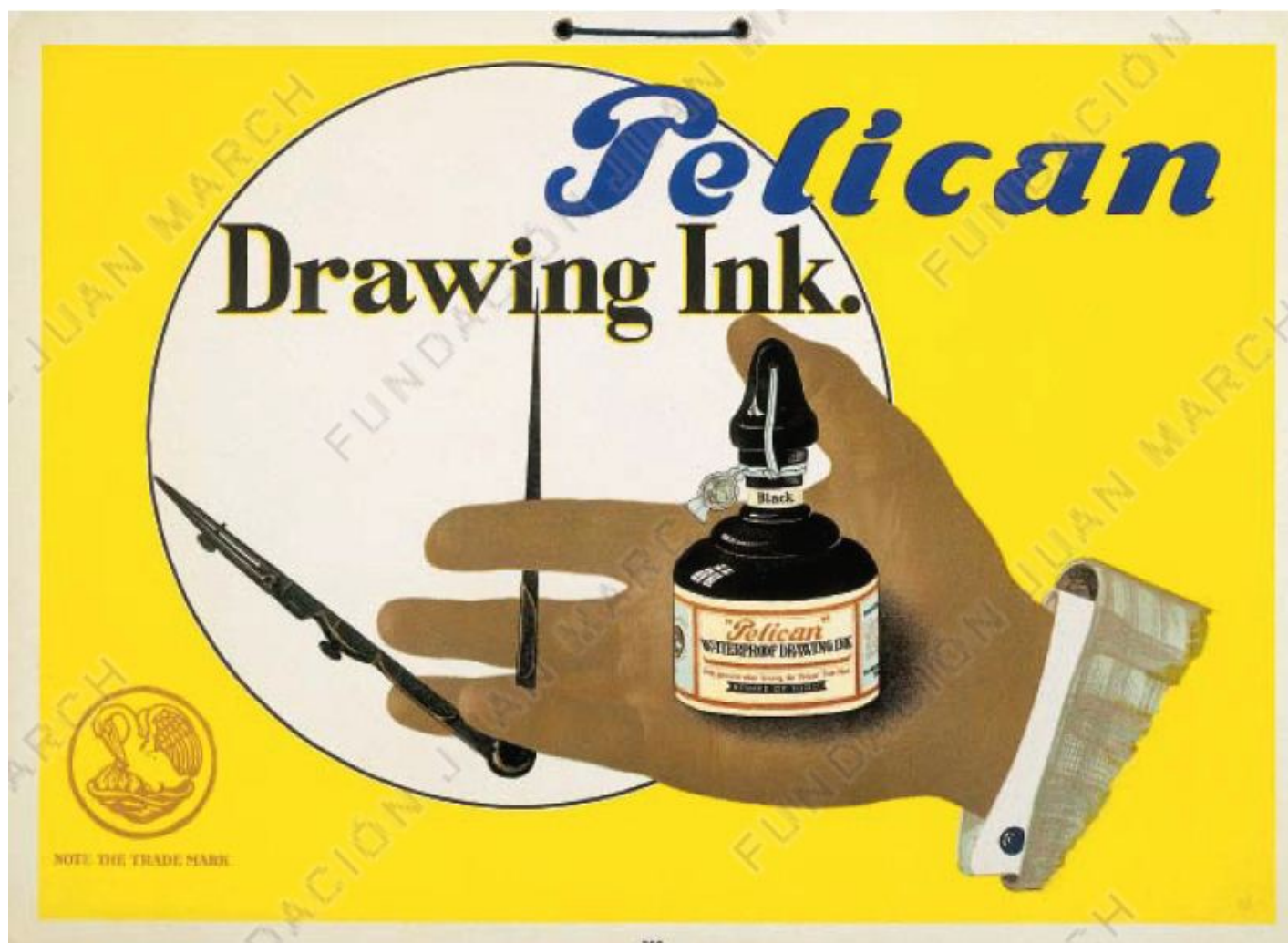


CAT. B84

El Lissitzky. *Pelikan Kohlenpapier* [Pelikan Carbon Paper], 1925. Advertisement: lithograph on card. 5 x 4 ⁹/₁₆ in. (14.9 x 11.6 cm)

CAT. B86

El Lissitzky. *Pelican Drawing Ink*, 1925. Artist's signature/mark, lower right: "el". Advertisement: lithograph on card. 12 ³/₄ x 17 ³/₈ in. (32.4 x 44.1 cm)





CAT. B87

Johannes Molzahn.
*Mitteldeutsche Handwerks
Ausstellung, Magdeburg, 18.
Juli-9. August 1925* [Central
German Crafts Exhibition,
Magdeburg, July 18–August 9,
1925]. 1925. Artist's signature/
mark, upper right (in vertical):
"MOLZAHN". Exhibition poster:
lithograph, 34 ¼ x 24 ¾ in.
(86.8 x 62 cm). Printer: Julius
Brückner, Magdeburg



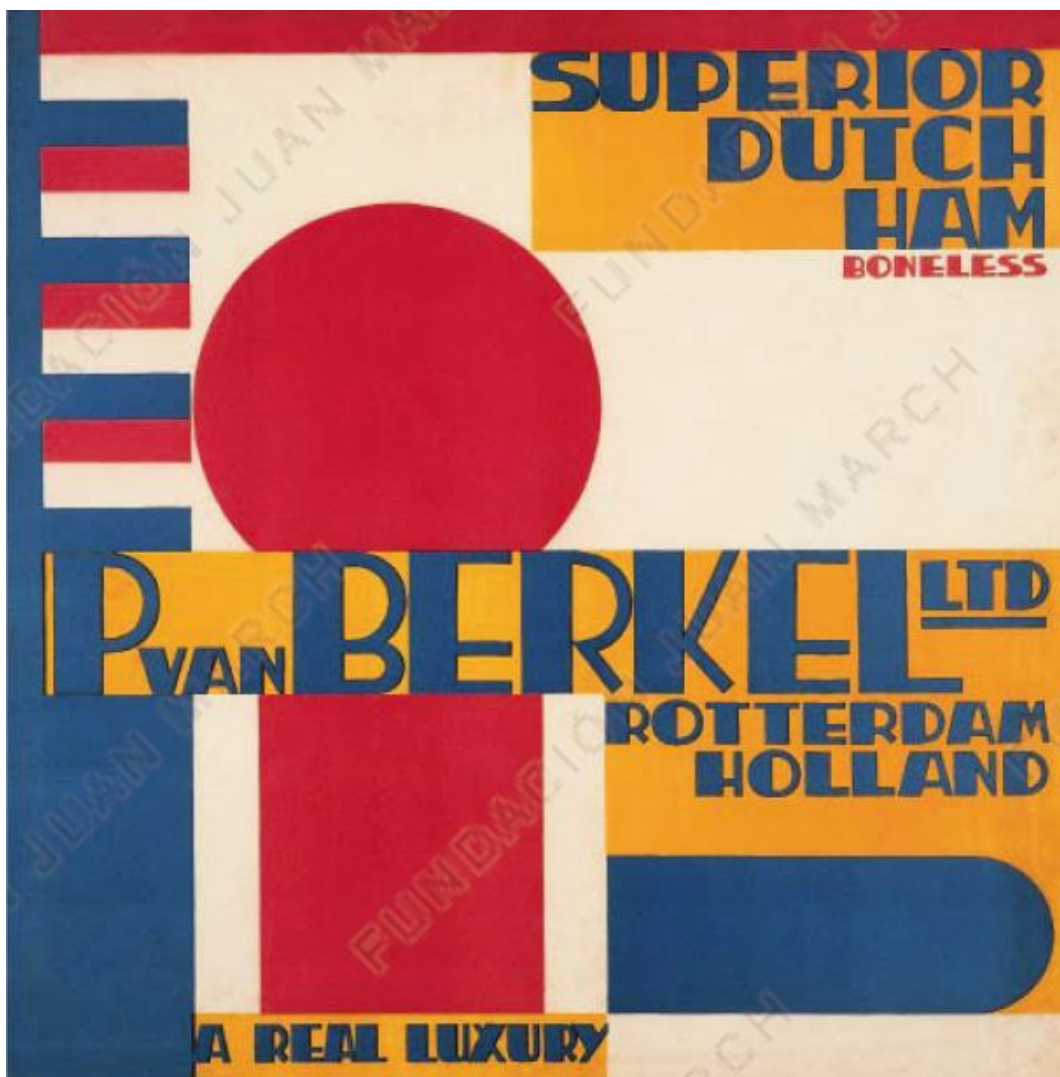
CAT. B88

Aleksandr Rodchenko.
Bronenosets Potemkin
 [Battleship Potemkin]
 1905, 1925. Film poster:
 photomechanical print.
 27 ½ x 38 ½ in. (69.9 x 97.8 cm).
 Publisher: Goskino. Printer:
 Tipo-litografiia Izdatel'stvo
 "Bezhbozhnik", Moscow

At top: The pride of Soviet
 filmmaking. In lozenge shape:
 Battleship Potemkin 1905.
 A Production of the First
 Factory of Goskino. Directed by
 Eisenstein. Cameraman – Tisse.
 The Year 1905

CAT. B89

Paul Schuitema. *Superior Dutch Ham. Boneless. P. van Berkel Ltd. Rotterdam, Holland. A Real Luxury*, ca. 1925. Advertising poster: lithograph. 19 3/4 x 19 in. (50.2 x 50.5 cm)



CAT. B90

Vilmos Huszar. *Miss Blanche Virginia Cigarettes*, 1926. Artist's signature/mark, lower right: "VH". Advertisement: lithograph on cardboard. 11 3/4 x 7 1/2 in. (29.8 x 19.1 cm)



CAT. B91

Lajos Kassák. *Mentor. Modern Könyvek. Modern Grafika. Andrassy út 17. Budapest* [Mentor. Modern Books. Modern Graphics. 17 Andrassy Road, Budapest], 1926. Magazine: letterpress. 9 13/16 x 7 3/8 in. (23.3 x 18.7 cm). Printer: Lit. Korvin Testvérek, Budapest



CAT. B92

Elena Semenova. *Vstupai v Aviakhim* [Join Aviakhim!]*, 1926. Artist's signature/mark, lower right: "ES". Political propaganda poster: lithograph, rotogravure. 27 5/8 x 42 3/8 in. (70.2 x 107.6 cm). Publisher: Aviakhim. Printer: Tipolitografiia TsUP VSNKh "Novaia Derevniia", Moscow

Top left: Aviakhim is the Underpinning of Peaceful Labor.

Top right: The Gas Mask is the Aerial Sentinel of the USSR.

Bottom center: Join Aviakhim

* Aviakhim (1925-1927) was a Soviet mass organization that promoted aviation and civilian preparedness in case of chemical gas attacks. The name of the organization connotes these two goals of the organization (avia – air; khim – an abbreviation for chemical).
—Trans.



CAT. B93

Vladimir Stenberg and Georgii Stenberg. *Chelovek s kino apparatom* [Man with a Movie Camera], 1926. Artist's signature/mark, lower left: 2 STENBERG 2. Film poster: lithograph. 43 ½ x 28 in. (110.5 x 71.1 cm). Publisher: Vseukrainskoe Fotokinoupravlenie (All-Ukrainian Photo-Cinema Administration). Printer: Litografiia Sovkino, Moscow

Slogan at bottom: Man with a Movie Camera. Outer circle: Author-director: Dziga Vertov. Main cameraman: M. Kaufman. Montage assistant: E. Svilova. Inner circle: A film without words. A film without words

CAT. B94

Hendrick Nicolaas Werkman.
The Next Call. Publisher: H.
N. Werkman, Lage der A 13,
Groningen, Holland

1. No. 1, with illustrations by
W. Alkema and J. van der Zee,
1926. Magazine: letterpress,
rotogravure (interior pages).
16 ¼ x 16 in. (41.2 x 42.9 cm),
semi-folded spread

2. No. 8, 1927. Magazine:
letterpress. 8 ½ x 10 in.
(21.6 x 27.6 cm)



1



2

CAT. B95

Anonymous (Russian). *Molot*
[Hammer] cigarette box,
1926, or later. Lithograph on
paper adhered to cardboard.
8 ⅜ x 5 ⅛ in. (21.3 x 13 cm)

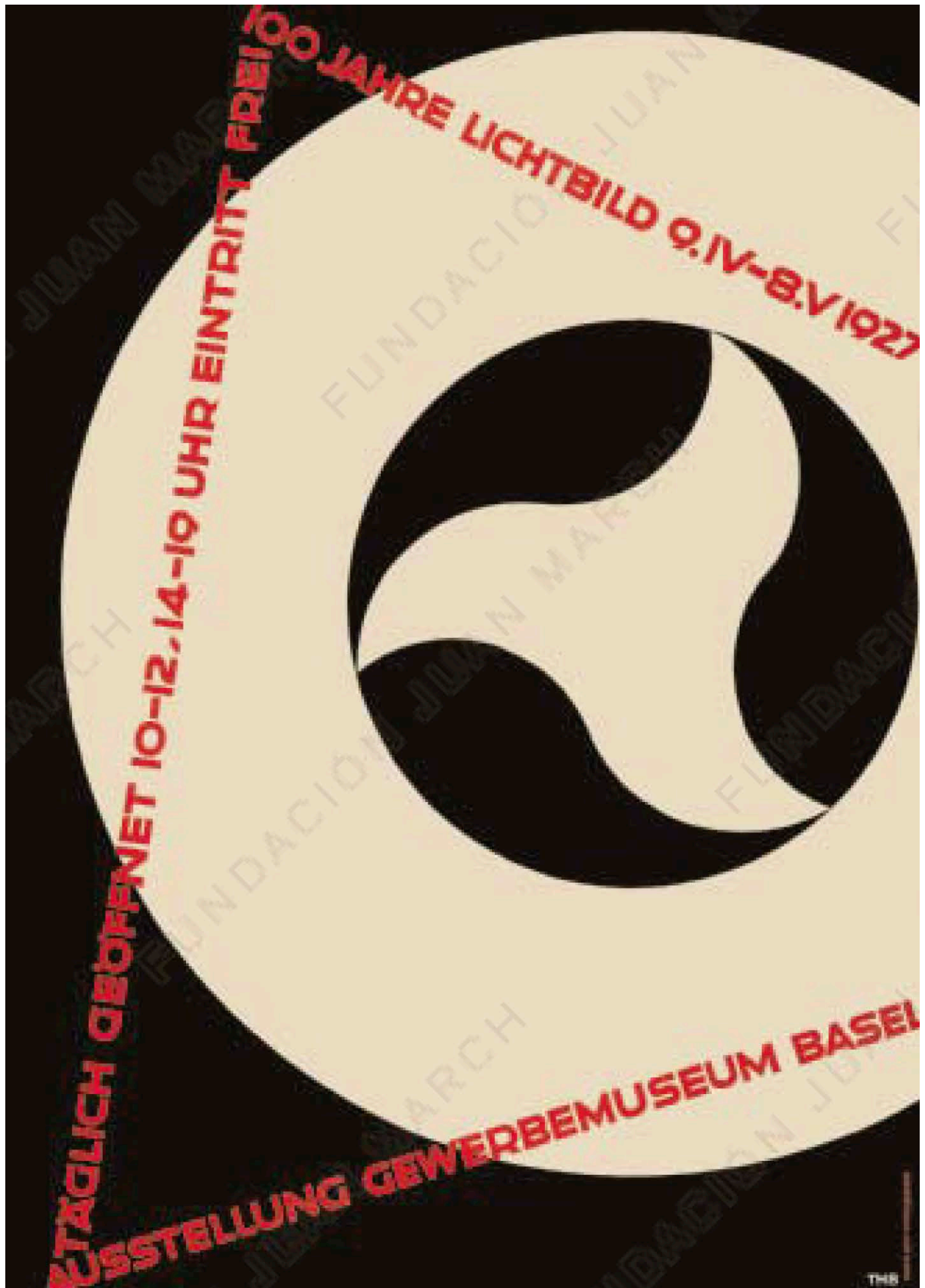
Top of box: Hammer. Letters
wound into gears: DGTF [acronym
for Don State Tobacco Factory].
Bottom of box: North Caucasus
Tobacco Trust. Don State Tobacco
Factory. Hammer. 25 Cigarettes
No. 2 (Top Rate D). Price 28
kopecks. For Siberia, D. V. K. [The
Far Eastern Region*], and Central
Asia. Tobacco weight for 1,000
cigarettes: 695 grams. Sale at a
price higher than indicated on the
package is punishable by law.

* The Far Eastern Region was
formed in 1926.—Trans.



CAT. B96

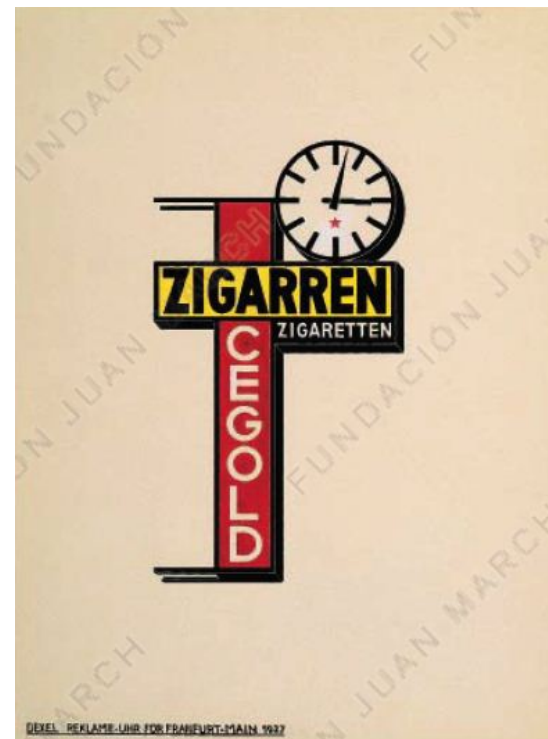
Theo Ballmer. *100 Jahre Lichtbild. Ausstellung Gewerbemuseum Basel. 9. IV–8. V 1927* [100 Years of Photography Exhibition. Gewerbemuseum Basel. April 9–May 8, 1927], 1927.
Artist's signature/mark, lower right: "THB". Exhibition poster: lithograph. 49 x 35 ½ in. (124.5 x 90.2 cm). Printer: Graph. Anst. W. Wassermann





CAT. B97

Herbert Bayer. *Europäisches Kunstgewerbe Ausstellung*. 6. März–15. Aug. Grassimuseum an der Johanniskirche, Leipzig [European Applied Arts Exhibition. March 6–Aug. 15. Grassimuseum, next to Johanniskirche, Leipzig], 1927. Artist's signature/mark, lower left: "herbert bayer bauhaus". Exhibition poster: lithograph. 35 ⁵/₁₆ x 26 ⁹/₁₆ in. (89.7 x 67.5 cm). Printer: Buch- und Kunstdruckerei Ernst Hedrich Nachf., Leipzig, C.1



CAT. B99

Walter Dexel. Design for advertising clock, *Cegold Zigarren, Zigaretten* [Cegold Cigars, Cigarettes], 1927. Artist's signature/mark, lower left, in ink: "DEXEL. REKLAME-UHR FÜR FRANKFURT-MAIN 1927". Collage: ink, gouache, pencil. 14 ¹/₂ x 10 ⁵/₁₆ in. (36.8 x 27 cm)



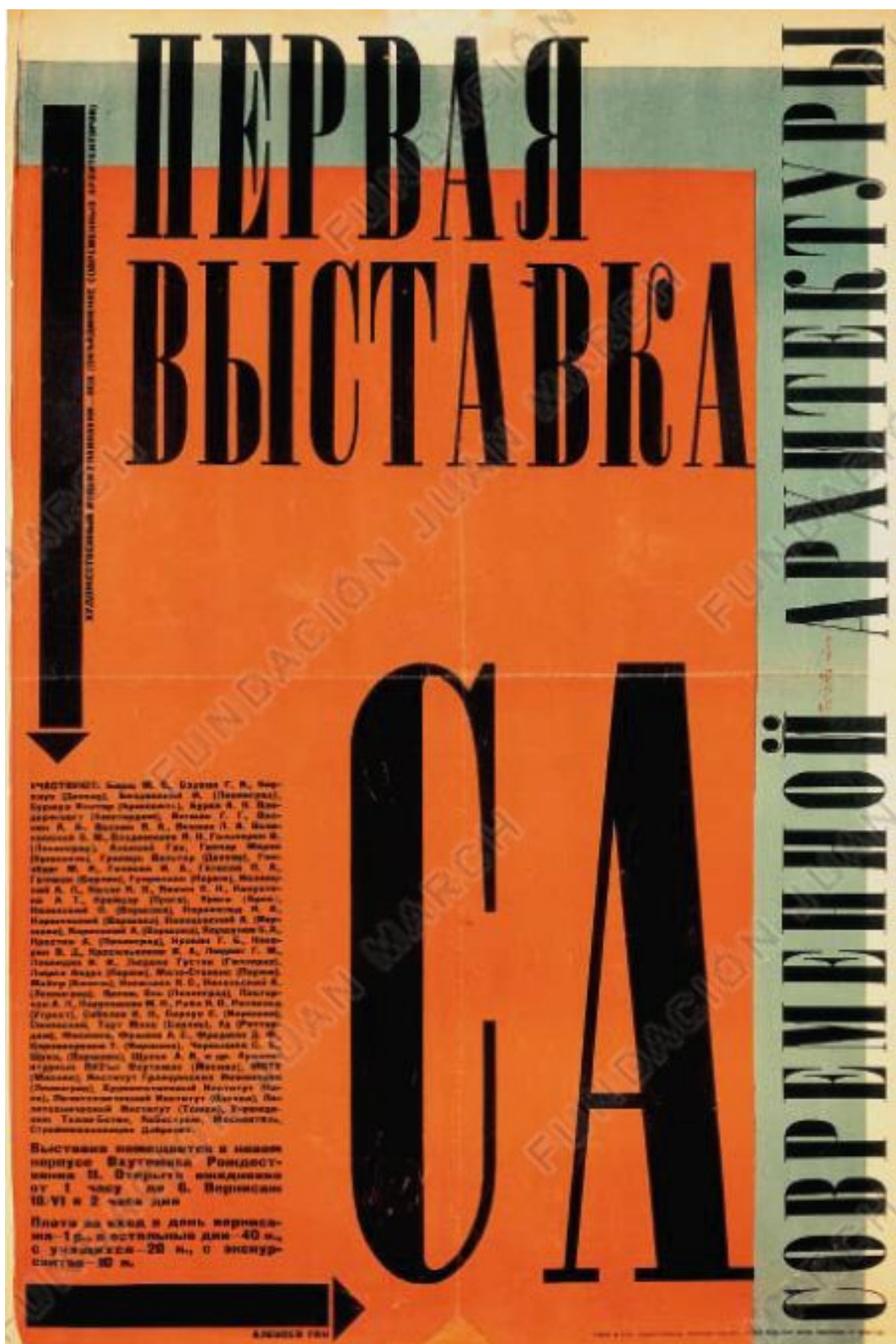
CAT. B98

Fortunato Depero. 1928
calendar cover, 1927. Artist's
signature/mark, lower right:
"F. Depero - Rovereto". Collage:
paper cuttings. 12 5/8 x 15 in.
(32.1 x 38.1 cm)

CAT. B100

Vasyl' Iermiylov. *Kniga i presa
ukraini na 10 rokovini zhovtnia*
[The Book and Press of Ukraine
for the 10th Anniversary of
October], 1927. Exhibition
poster: woodblock print
(artist's proof). 38 5/8 x 26 1/4 in.
(98 x 71.7 cm)

Text at top: State Industry
Building, Dzerzhinskii Square
[Kharkiv]. From November 3,
1927



CAT. B101

Alexei Gan. *Pervaya vystavka SA* [The First Exhibition of SA (Contemporary Architecture)], 1927. Artist's signature/mark, lower left, under arrow: "Aleksi Gan". Exhibition poster: lithograph, letterpress. 42 ½ x 27 ¾ in. (108 x 70.5 cm). Publisher: Glavnauk. Printer: Tipografii Gosizdata "Krasnyi Proletarii"

Vertical text at right:
Contemporary Architecture

*SA was a magazine published by the Constructivist architecture group OSA (Organization of Contemporary Architects) from 1926 to 1930. The title "SA" is the acronym for "Sovremennaia arkhitektura" (Contemporary Architecture).—
Trans.



CAT. B102

Vilmos Huszar. *Boulevard St. Michel 5. Spirit. Motor*, 1927. Artist's signature/mark, at bottom, in pencil: "Huszar". Artist's signature/mark, lower right: "VH". Lithograph. 14 ½ x 18 in. (36.8 x 45.7 cm)



CAT. B103

Walter Käch. *Form ohne Ornamente Ausstellung.* Gewerbemuseum Zuerich. 20. Februar bis 27. März [Form without Ornament Exhibition, Gewerbemuseum Zurich. February 20 to March 27], 1927. Artist's signature/mark, lower center: "Käch". Exhibition poster: lithograph. 50 1/8 x 35 5/8 in. (127.3 x 90.4 cm). Printer: J. C. Müller, Zürich 8

CAT. B104

Chris Lebeau. *Groote Openlucht Meeting ter Herdenking van de Oprichting der "Intern[ationale] Anti-Mil[itairistische] Ver[eniging] in 1904 en het Uitbreken van de Wereldoorlog in 1914 [...]* Zondag 27 Juli des namiddags [Grand Outdoor Meeting in Commemoration of Establishment of International Anti-Militarist Association in 1904 and Outbreak of the World War in 1914 [...]] Sunday afternoon, July 27], 1927. Artist's signature/mark, center left (in vertical): "Ontw' en litho Chris Lebeau". Event poster: lithograph. 49 ½ x 33 in. (125.5 x 86 cm). Printer: Drukkerij Lankhout



CAT. B106

C. O. Müller. *Der Scharlachrote Buchstabe mit* [The Scarlet Letter with] Lillian Gish, Lars Hanson. Dir. M. Demmel. Phoebus-Palast, ca. 1927. Artist's signature/mark, lower center: "C. O. Müller". Film poster: linocut. 46 ½ x 32 ⅝ in. (118.1 x 82.9 cm). Printer: Linoleum Schnitt u. – Druck Münchner Plakatdruckerei Volk & Schreiber



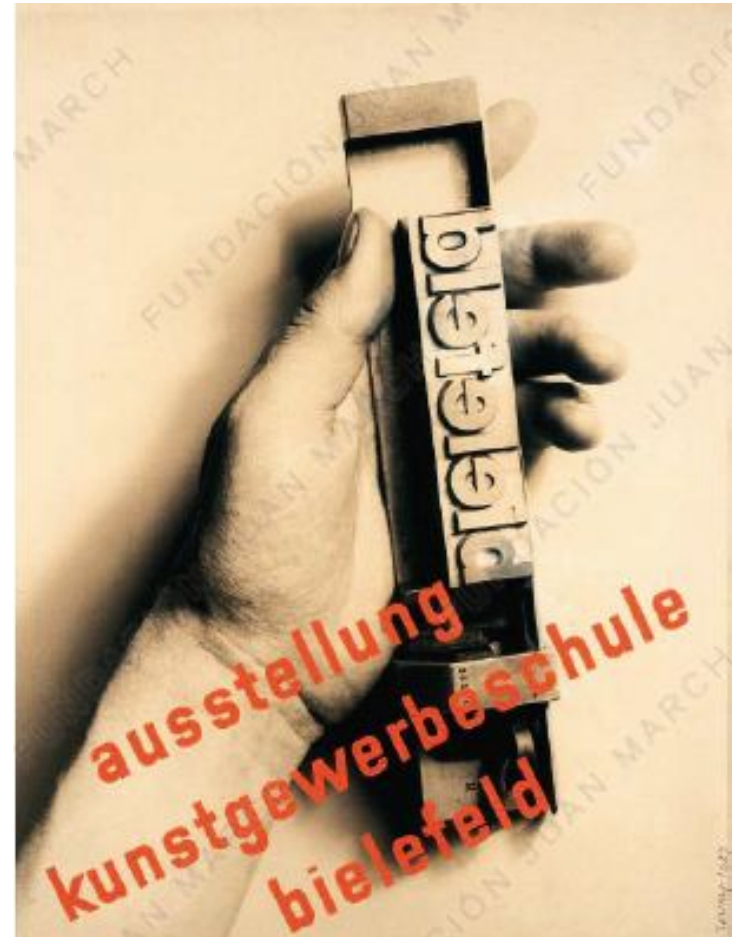
CAT. B105

László Moholy-Nagy. *14 Bauhausbücher* [14 Bauhaus Books], 1927. Artist's signature/mark, (in interior): "TYPO: MOHOLY-NAGY / BERLIN". Advertising brochure: rotogravure. 5 ⅝ x 8 ¼ in. (13.5 x 21 cm)



CAT. B107

Kurt Schwitters. *Opel-Tag*,
24 Juli. *Grosser Auto Blumen
Korso* [Opel Day. July 24. Big
Parade of Flower Cars], 1927.
Artist's signature/mark, lower
right: "SYSTEMSCHRIFT. K.
SCHWITTERS. F." Event poster:
lithograph. 33 ½ x 23 ¾ in.
(85.1 x 60.3 cm). Printer:
Wüsten & Co., Frankfurt a.M.



CAT. B108

Georg Trupp. Design for
exhibition poster, *Ausstellung
Kunstgewerbeschule Bielefeld*
[Exhibition at the School of
Applied Arts, Bielefeld], 1927.
Artist's signature/mark, lower
right (in vertical): "TRUPP 1927".
Photocollage: gelatin silver
print, paper cuttings, pencil
on photograph. 23 ½ x 18 in.
(58.7 x 45.7 cm)

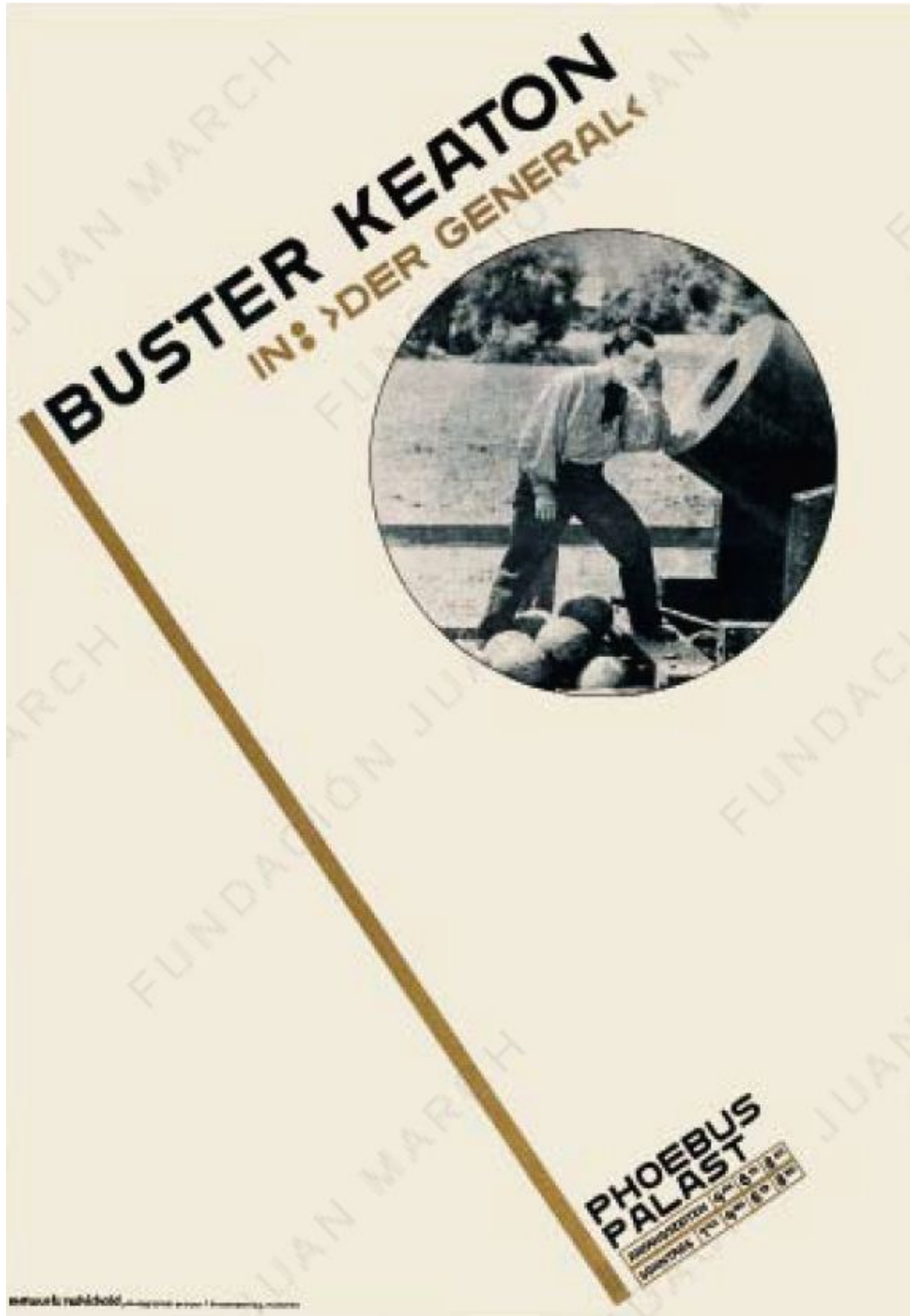


CAT. B109

Jan Tschichold. *Graphische Werbekunst. Internationale Schau Zeitgemässer Reklame. Städtische Kunsthalle Mannheim. Vom 7. August bis 30. Oktober* [Graphic Advertising Art. International Show of Contemporary Advertisements. Städtische Kunsthalle Mannheim. From August 7 to October 30], 1927. Artist's signature/mark, lower right (in vertical): "ENTW. JAN TSCHICHOLD, PLANEGG". Exhibition poster: lithograph. 34 $\frac{3}{4}$ x 24 $\frac{5}{8}$ in. (88.3 x 62.5 cm). Printer: Gebr. Obpacher A.G., München

CAT. B110

Jan Tschichold. *Buster Keaton in "Der General"* [Buster Keaton in "The General"]. *Phoebus-Palast*, 1927. Artist's signature/mark, lower left: "entwurf: Tschichold planegg b/mch." Film poster: lithograph, rotogravure. 47 ¼ x 33 ½ in. (120 x 84 cm). Printer: F. Bruckmann A.G., München



CAT. B111

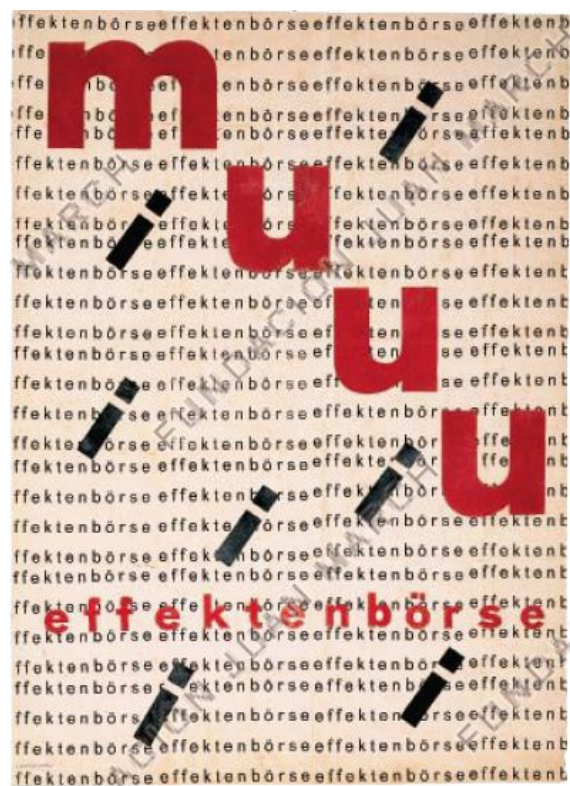
Jan Tschichold. *Die Frau ohne Namen. Zweiter Teil.* Georg Jacobys Weltreisefilm [The Woman without a Name. Part Two. George Jacoby's World Tour Film]. *Phoebus-Palast*, 1927. Artist's signature/mark, lower left: "ENTWURF: JAN TSCHICHOLD, PLANEGG B. MCH". Film poster: lithograph. 48 ¾ x 34 in. (123.8 x 86 cm). Printer: Gebr. Obpacher AG. München





CAT. B112

Alexei Ushin. *Muzika i byt* [Music and Everyday Life], no. 1, 1927. Artist's signature/mark, lower center: "Ushin - 27". Magazine cover: lithograph. 10 3/4 x 14 in. (27.3 x 37.8 cm). Publisher: Izdatel'stvo "Leningradskaia Pravda", Leningrad. Printer: Tipografiia izdatel'stva "Leningradskaia Pravda", Leningrad

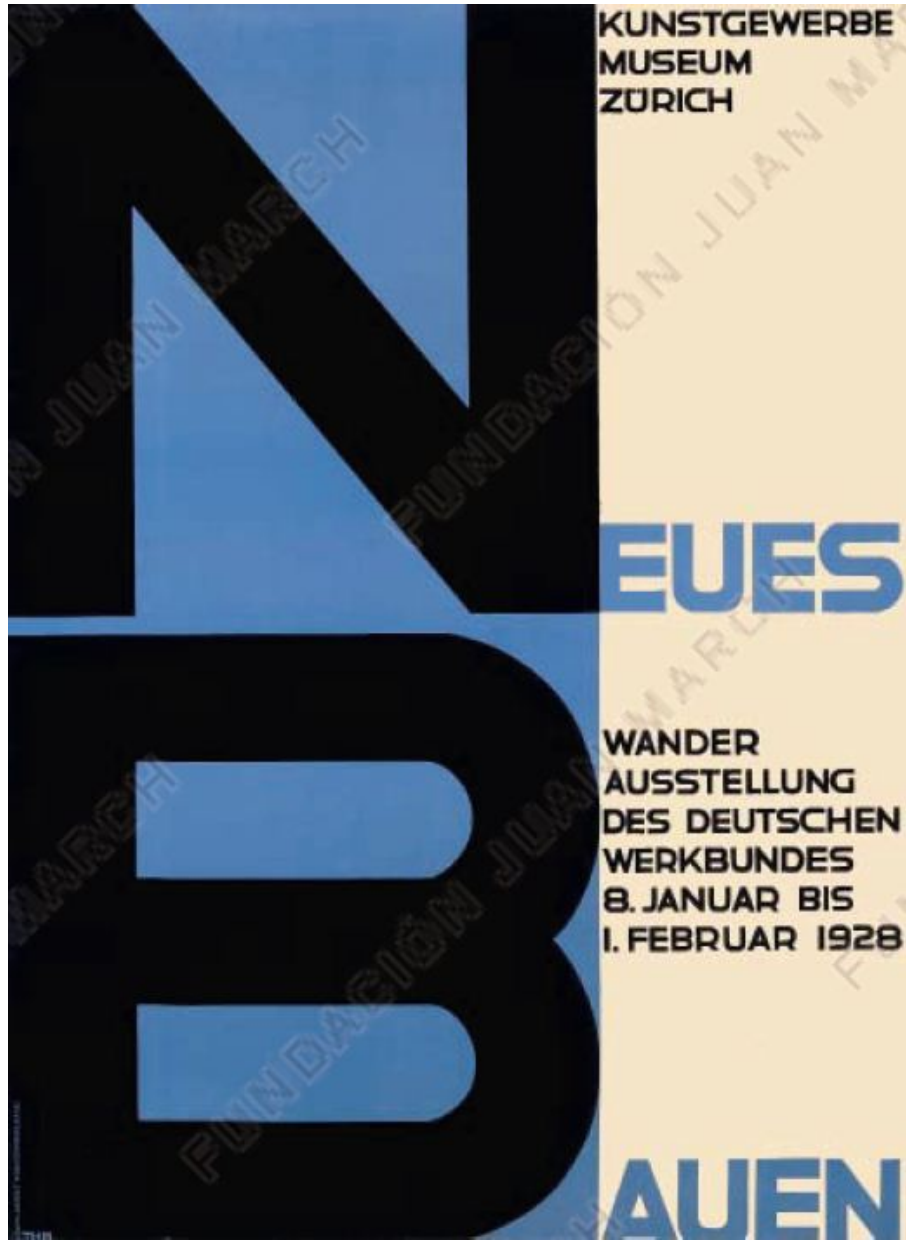


CAT. B113

Erich Comeriner. Design for advertising poster, *Muu i i Effektenbörse* [Securities Exchange], 1927–28. Artist's signature/mark, lower right, in pencil: "comeriner". Collage: printed paper cuttings, gouache. 22 x 16 7/16 in. (58.1 x 41.8 cm)

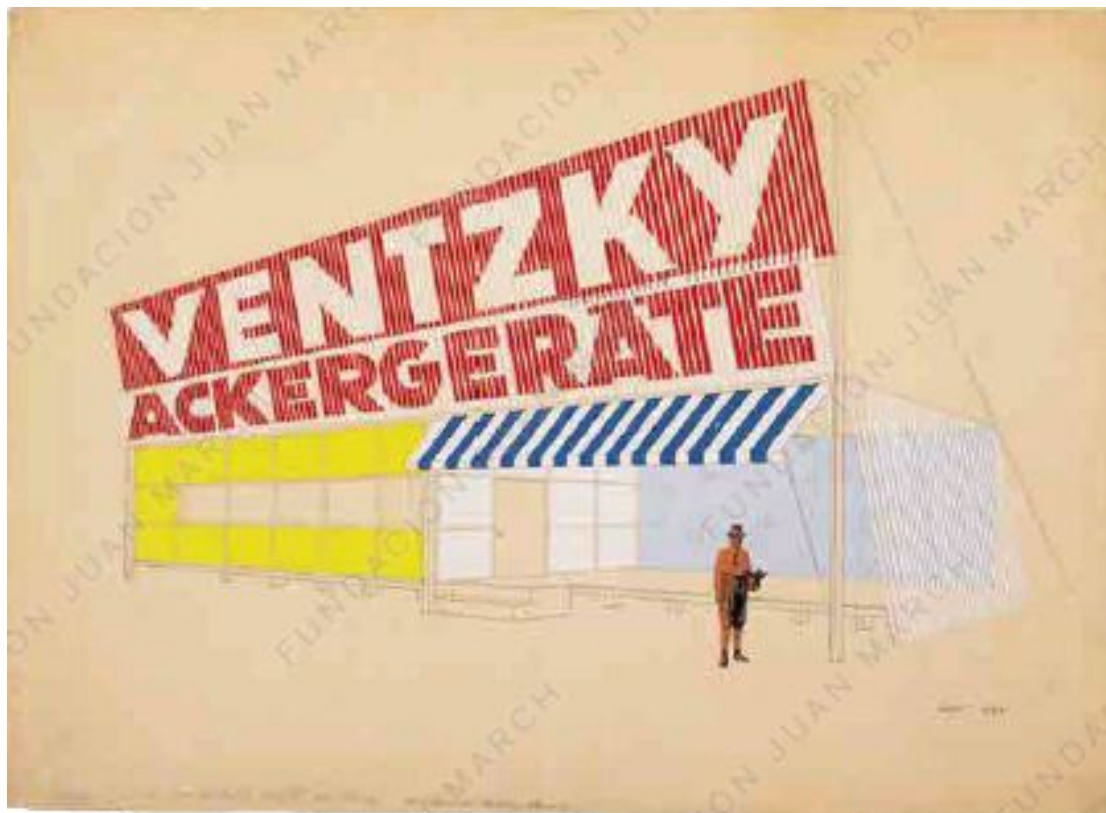
CAT. B115

Theo Ballmer
Exposition Internationale du Bureau à Bâle. 29 sept.-15 oct. 1928. Dans le Palais de la Foire Suisse [International Office Exhibition, Basel. Sept. 29–Oct. 15, 1928. At the Palais de la Foire Suisse], 1928. Artist's signature/mark, lower left: "THB".
Exhibition poster: lithograph.
50 ¼ x 35 ¾ in. (127.6 x 90.8 cm).
Printer: W. Wassermann, Bâle



CAT. B114

Theo Ballmer. *Neues Bauen. Wander Ausstellung des Deutschen Werkbunds. Kunstgewerbemuseum, Zürich. 8. Januar bis 1. Februar 1928* [New Constructions. Deutsche Werkbund Traveling Exhibition. Kunstgewerbemuseum, Zurich. January 8 to February 1], 1928.
Artist's signature/mark, lower left: "THB".
Exhibition poster: lithograph.
50 x 35 ½ in. (127 x 90.2 cm).
Printer: Graph. Anstalt. W. Wassermann, Basel



CAT. B116

Herbert Bayer. Design for *Portable Exhibition Stand for Ventzky Ackergerate* [Ventzky Agricultural Machines], 1928. Artist's signature/mark, lower right, in pencil: "Bayer 1928". Collage: pencil, gouache, rotogravure. 19 ⁵/₈ x 26 ³/₈ in. (49.8 x 68.1 cm).

CAT. B117

Fortunato Depero. 19, 19, 19. *Direttore: Mario Giampaoli*, 1928. Artist's signature/mark, lower left: "Fortunato Depero - Rovereto". Magazine cover: lithograph. 15 ¹/₈ x 10 ³/₈ in. (38.4 x 26.4 cm)



CAT. B118

C. O. Müller. *Elisabeth Bergner in Donna Juana*. Dir. M. Demmel. Phoebus-Palast, 1928. Artist's signature/mark, lower center: "C O Müller". Film poster: lithograph, rotogravure. 47 5/8 x 34 5/8 in. (121 x 87.9 cm). Printer: Linoleum Schnitt u. – Druck Münchner Plakatdruckerei Volk & Schreiber





CAT. B119

Paul Renner.
Gewerbliche Fachschulen Bayerns. Ausstellung.
Kunstgewerbemuseum,
Zürich. 4. März bis 7. April
[Technical Schools of Applied
Arts of Bavaria. Exhibition.
Kunstgewerbemuseum,
Zürich. March 4 to April 7],
1928. Artist's signature/
mark, lower left: "REN NER".
Exhibition poster: lithograph.
50 x 35 3/8 in. (127 x 90 cm).
Printer: Reichhold & Lang. Lith.
Kunstanstalt, München



CAT. B120

Mart Stam. *Internationale Architectur Tentoonstelling. Organiseert een in Rest., de la Paix. Coolsingel 103 – R'dam van 5 tot 28 April* [International Architecture Exhibition. Organized in the Rest., de la Paix. Coolsingel 103 – R'dam from April 5 to 28], 1928. Exhibition poster: lithograph. 39 5/8 x 26 in. (100.6 x 66.2 cm)

CAT. B121

Karel Teige. Retouched illustrations for *S lodi jež dovází čaj a kávu: Poesie* [On the Ship Bringing Tea and Coffee: Poems] by Konstantin Biebl, 1928.

1. Artist's signature/mark, lower right: "Teige". Watercolor. 7 5/8 x 5 3/8 in. (19 x 13.7 cm)

2. Artist's signature/mark, lower left: "Teige". Letterpress, watercolor. 7 5/8 x 5 3/8 in. (19 x 13.7 cm)



1



2

CAT. B122

Jean Arp and Walter Cyliax.
*Abstrakte und surrealistische
Malerei und Plastik. Kunsthaus
Zürich. 6. Oktober bis 3.
November 1929* [Abstract
and Surrealist Painting and
Sculpture. Kunsthaus Zurich.
October 6 to November 3,
1929], 1929. Exhibition poster:
lithograph. 50 ½ x 35 ⅝ in.
(128.3 x 90.5 cm). Printer: Gebr.
Fretz AG, Zürich



CAT. B123

Anatolii Bel'skii. *5 minut*
[5 Minutes], 1929. Artist's
signature/mark, lower right: "A.
Bel'skii". Film poster: lithograph.
42 1/8 x 28 1/2 in. (107 x 72.4 cm).
Publisher: Goskinoprom SSR
Gruzii. Printer: 26-ia Tipo-
litografiia "Mospoligraf"

Main slogan: 5 Minutes. At
bottom: Directors: A. Balagin
and G. Zelondzhev-Shipov. In
the main roles: P. Poltoratskii
and I. Chuvelev



CAT. B124

Jean Carlu. *Disques Odéon*
[Odeon Records], 1929. Artist's
signature/mark, lower left:
"JEAN CARLU 29". Advertising
poster: lithograph. 99 x 52 in.
(251.5 x 132.1 cm). Printer: Les
Imp.^{ies} Franç ses Réunies, 50
Rue de Châteaudun, Paris





CAT. B125

Wilhelm Deffke. *Manoli Gold 6 & 8*, 1929. Artist's signature/mark, lower right: "Deffke um 1929". Advertising poster: lithograph. 47 ¼ x 35 ½ in. (119.2 x 90.2 cm). Printer: Otto Elsner K.-G. Berlin S 42

CAT. B126

Walter Dexel. *Fotografie der Gegenwart*. Ausstellung am Adolf-Mittag-See. 28. November–19. Dezember. Veranstaltet vom Ausstellungsamt der Stadt Magdeburg und vom Magdeburger Verein für Deutsche Werkkunst E.V. [Contemporary Photography Exhibition at Adolf Mittag Lake. November 28–December 19. Presented by the Office of Exhibitions of the City of Magdeburg and by the Magdeburg Society for German Crafts, Inc.], 1929. Artist's signature/mark, lower right: "ENTWURF: DEXEL". Exhibition poster: linocut. 33 ½ x 23 ⅞ in. (84 x 59.5 cm). Printer: W. Pfannkuch & Co. in Magdeburg



CAT. B127

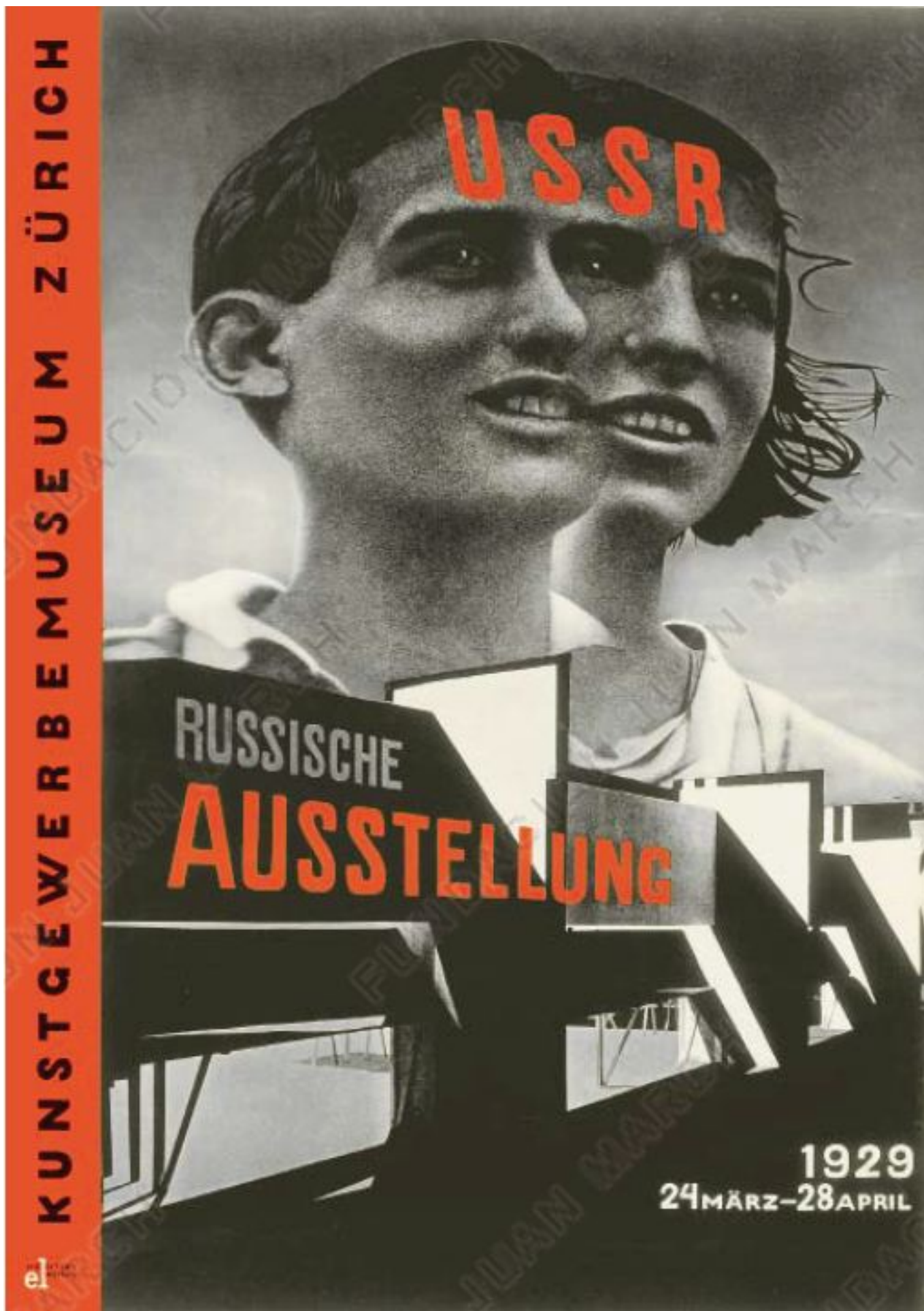
Vilmos Huszar. *Tentoonstelling van Hedendaagsche Kunstnyverheid, Kleinplastiek, Architectuur*. Stedelyk Museum, Amsterdam. 29 Juni–28 Juli [Exhibition of Contemporary Crafts, Small Sculptures, Architecture. Stedelijk Museum, Amsterdam. June 29–July 28], 1929. Artist's signature/mark, lower right: "V. HUSZAR". Exhibition poster: lithograph. 27 ½ x 23 ½ in. (69.9 x 59.7 cm)



CAT. B128

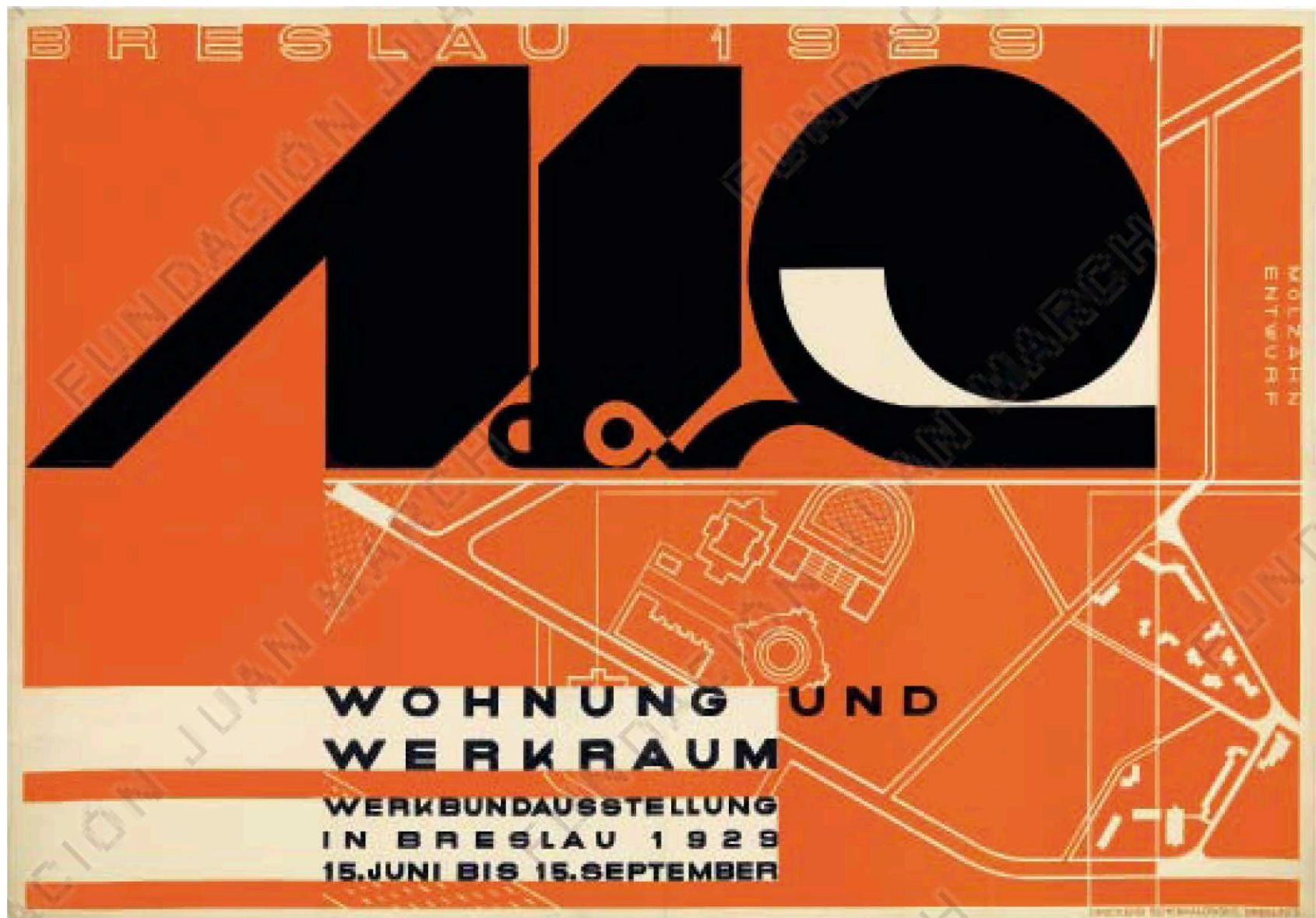
Hans Leistikow. *Die Wohnung für das Existenzminimum.*
Internationale Plan Ausstellung.
Frankfurt a.M. Haus Werkbund.
26. Oktober bis 10. November
1929 [The Minimalist Dwelling.
International Exhibition Plan.
Frankfurt a.M. Haus Werkbund.
October 26 to November 10,
1929], 1929. Exhibition poster:
lithograph. 45 x 33 1/16 in.
(116.8 x 84 cm). Printer:
Druckerei August Osterrieth,
Frankfurt A.M.





CAT. B129

El Lissitzky. *USSR*
Russische Ausstellung.
Kunstgewerbemuseum,
Zürich. 24. März–28. April 1929
[USSR Russian Exhibition.
Kunstgewerbemuseum,
Zurich. March 24–April 28,
1929], 1929. Artist's signature/
mark, lower left: "el LISSITZKY
MOSKAU". Exhibition poster:
lithograph. 49 $\frac{3}{4}$ x 35 $\frac{5}{8}$ in.
(126.5 x 90.5 cm)

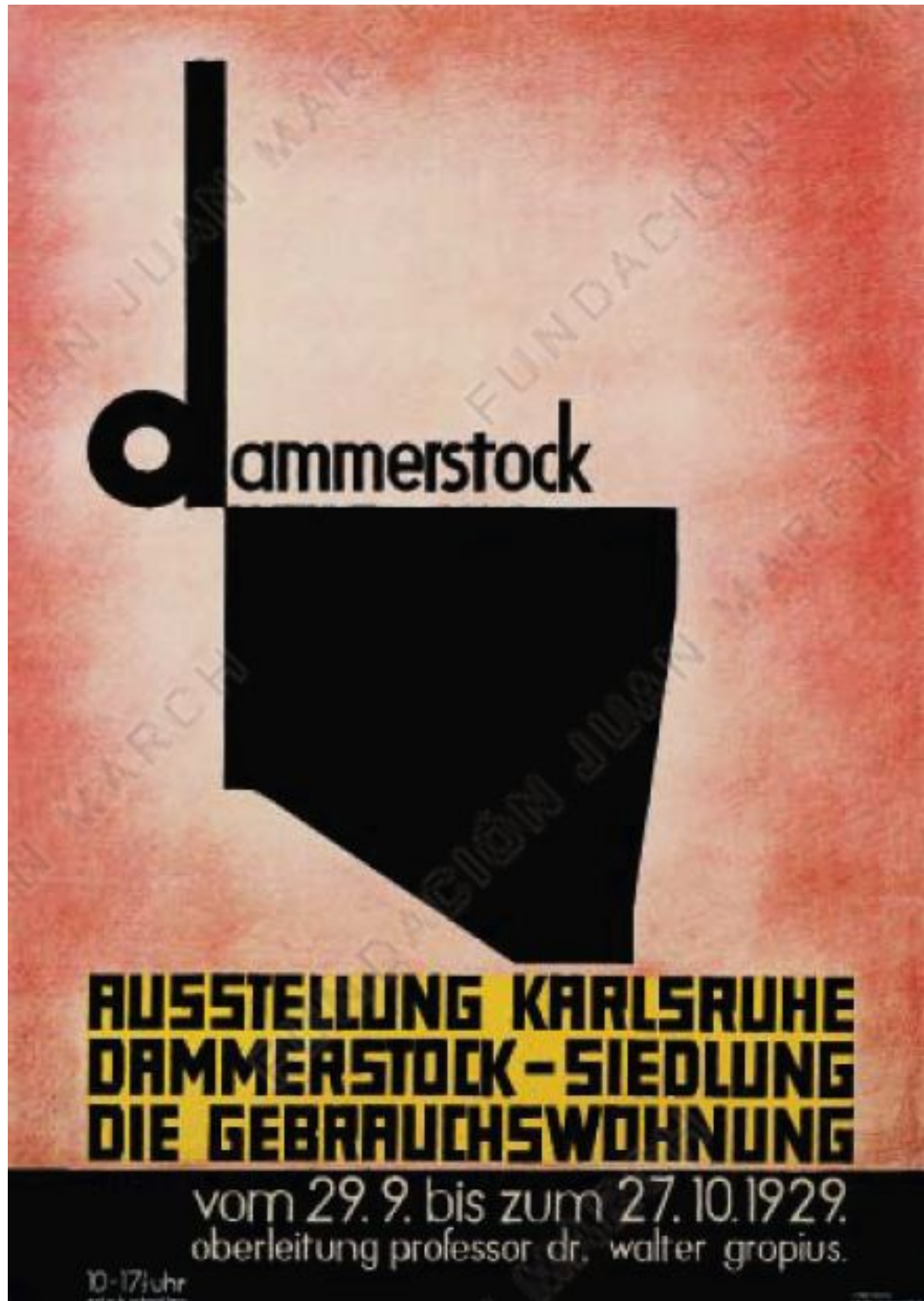


CAT. B130

Johannes Molzahn. *Wohnung und Werkraum. Werkbundaussstellung in Breslau 1929. 15. Juni bis 15. September* [Dwelling and Workplace. Werkbund Exhibition in Breslau, 1929. June 15 to September 15], 1929. Artist's signature/mark, upper right (in vertical): "MOLZAHN ENTWURF". Exhibition poster: lithograph. 23 ⁵/₈ x 33 ¹¹/₁₆ in. (60 x 85,6 cm). Printer: Druckerei Schenkalowsky, Breslau 5

CAT. B131

Kurt Schwitters. *Dammerstock*.
Ausstellung Karlsruhe
Dammerstock-Siedlung Die
Gebrauchswohnung. Vom
29. 9. bis zum 27. 10. 1929.
Oberleitung Professor Dr.
Walter Gropius [Dammerstock.
Exhibition of the Dammerstock
Development, Karlsruhe – The
Practical Dwelling. From 9/29 to
10/27/1929. Under the direction
of Professor Dr. Walter Gropius],
1929. Artist's signature/mark,
lower left: "entw. k. schwitters".
Exhibition poster: lithograph.
32 5/8 x 22 in. (82.9 x 58.1 cm).
Printer: A. Braun & Co.,
Karlsruhe



CAT. B132

Semyon-Semyonov.
Turksib [Turkestan-Siberia
Railroad], 1929. Artist's
signature/mark, lower right:
"©emenov 29".* Film poster:
lithograph. 42 ¾ x 28 ½ in.
(108.6 x 71.9 cm). Publisher:
Vostok-Kino. Printer: Tipo-
litografiia im. Vorovskogo,
Moscow

At top: A Production of Vostok-
Kino [Eastern Cinema]. At
bottom: Author and Director:
V. A. Turin. *Turksib* [Turkestan-
Siberia Railroad]

*The letter "S" in Cyrillic is "С" –
the artist has used the standard
copyright sign as the first letter
of his name.—Trans.



CAT. B133

Vladimir Stenberg and Georgii Stenberg. *Bronenosets Potemkin* [Battleship Potemkin] 1905, 1929. Film poster: lithograph. 35 3/8 x 26 3/8 in. (90 x 67 cm)

On guns: Battleship Potemkin.
Director – S. M. Eisenstein.
Cameraman – Eduard Tisse.
Lower right: A Production of Sovkino



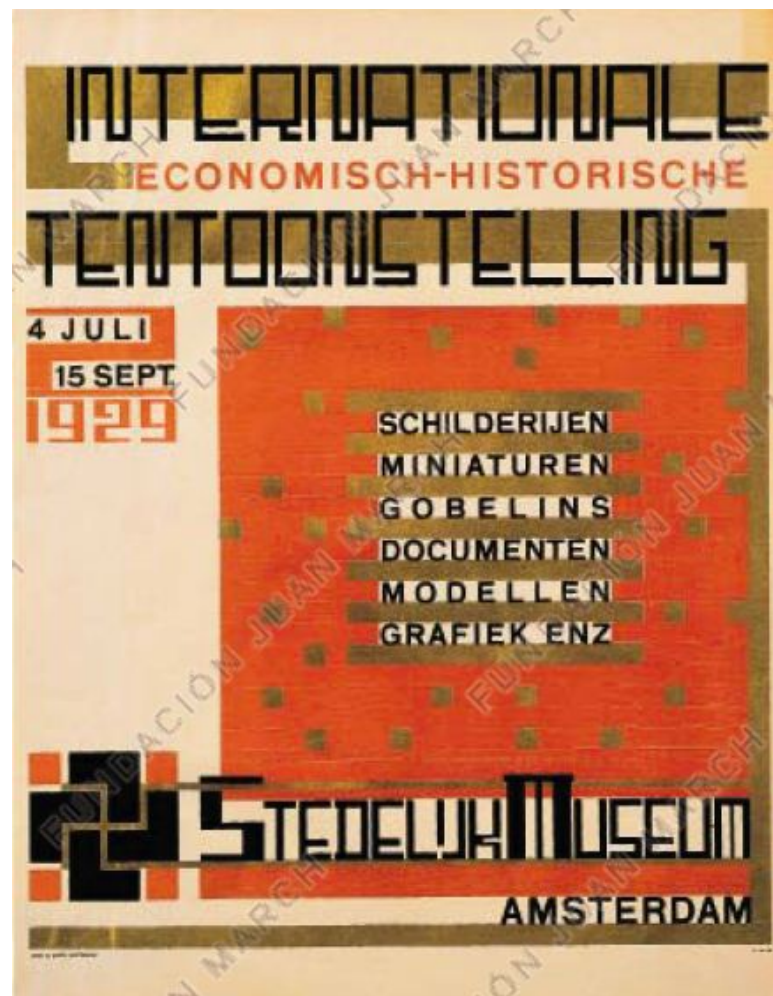
CAT. B134

Karel Teige. *Mezinárodní nově*
Výstava Architektury. Otevřena
od 16.-31./V. [International
Exhibition of New Architecture.
Open May 16-31], 1929.
Exhibition poster: lithograph.
25 1/8 x 37 1/2 in. (64 x 95.3 cm).
Printer: V. Palasek & Fr. Kraus,
Praga



CAT. B135

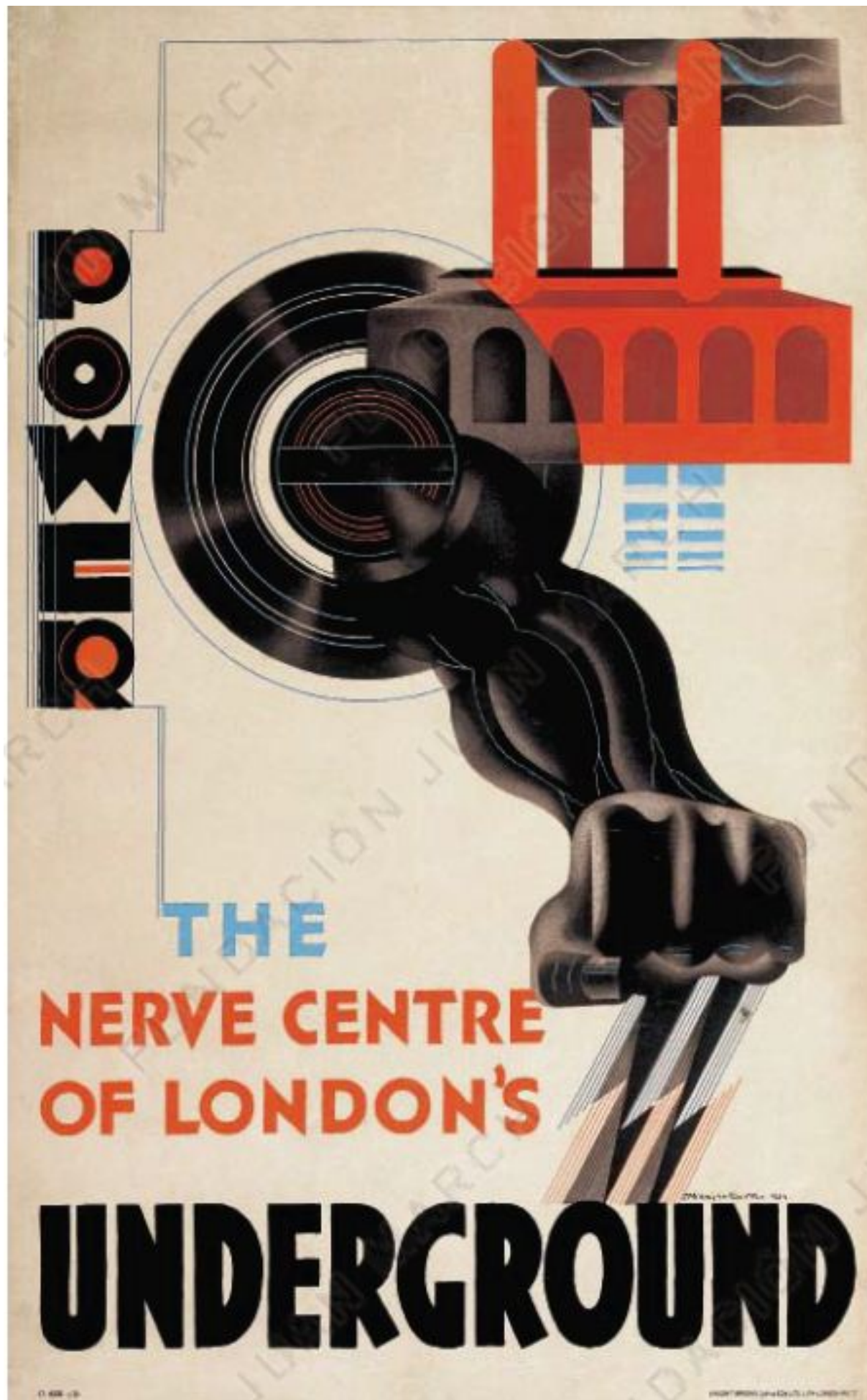
Hendrikus Th. Wijdeveld.
*Internationale Economische-
Historische Tentoonstelling.*
Schilderijen, Miniaturen,
Gobelins, Documenten,
Modellen, Grafiek enz. Stedelijk
Museum, Amsterdam, 4
Juli-15 Sept. 1929 [International
Economic-Historical Exhibition.
Paintings, Miniatures,
Tapestries, Documents,
Models, Graphics etc. Stedelijk
Museum, Amsterdam, July 4-
Sept. 15, 1929], 1929. Artist's
signature/mark, lower right:
"H. TH. W." Exhibition poster:
lithograph. 25 1/2 x 19 3/4 in.
(64.8 x 50.2 cm). Printer: Druk
de Bussy, Amsterdam



CAT. B136

Edward McKnight Kauffer. *The Quiet Hours. Shop between 10 and 4 and by Underground*, 1930. Artist's signature/mark, upper right: "E. McKnight Kauffer 1930". Advertising poster: lithograph. 40 x 25 in. (101.6 x 63.5 cm). Printer: Vincent Brooks, Day & Son, Ltd. Lith. London, W.C.2





CAT. B137

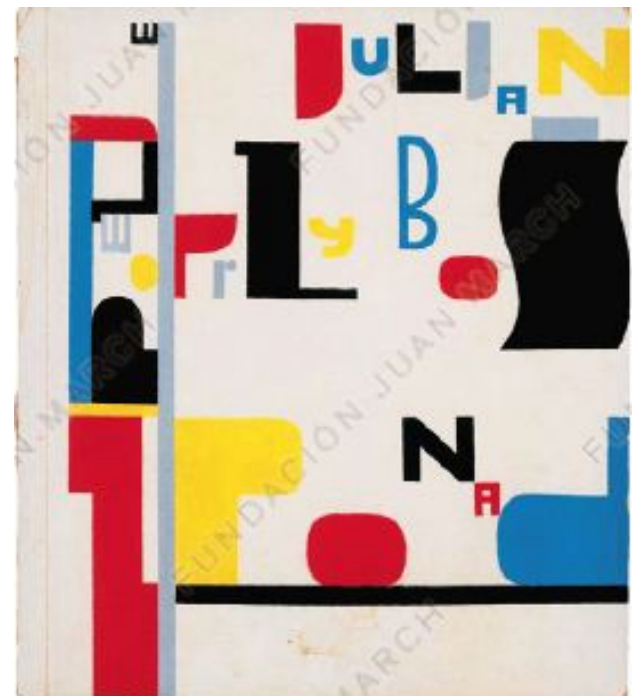
Edward McKnight Kauffer.
*Power: The Nerve Centre of
London's Underground*, 1930.
Artist's signature/mark, lower
right: "E. McKnight Kauffer
1930". Advertising poster:
lithograph. 39 ³/₈ x 24 ³/₄ in.
(101.1 x 62.9 cm). Printer:
Vincent Brooks, Day & Son, Ltd.
Lith. London, W.C.2



CAT. B138

Gustavs Klucis and Sergei Sen'kin. *Agitprop MK VKP(b)* [Agitational Propaganda Committee of the Moscow Committee of the All-Union Communist Party (Bolsheviks)], ca. 1930. Artist's signature/mark, lower right: "Klucis Sen'kin". Political propaganda poster: rotogravure, lithograph. 28 x 20 5/8 in. (71.1 x 52.4 cm). Publisher: Moskovskii Rabochii. Printer: Tipografiia "Rabochei Gazety"

Text at top: Agitprop MK VKP(b).
Large text at top right and bottom left: Activists – study!
Text at center left: Letter of instruction about summer studies for the self-taught.
Text on propaganda display at center: Use summer for study.
Text at bottom: Go to the [Party] cell for advice



CAT. B140

Władysław Strzemiński. *Z Ponad. Poezje* [From Beyond: Poems] by Julian Przyboś, 1930. Book: letterpress. 8 1/2 x 7 1/2 in. (21.6 x 19 cm)



CAT. B139

Paul Schuitema. 13
*Tentoonstelling. Van Schilderijen
en Beeldhouw: Werk in de
Academie. Van 25. T/M 31.
Dec.* [13 Exhibition. Paintings
and Sculptures: Works
from the Academy. From
December 25 to 31], 1930.
Artist's signature/mark,
lower right: "RECLAME PAUL
SCHUITEMA"; Exhibition poster:
lithograph. 39 1/8 x 27 3/4 in.
(99.5 x 69.3 cm). Printer:
Drukkerij Kühn & Zoon,
Rotterdam



CAT. B141

Anonymous (Russian).
Kooperatsii [Cooperatives],
 ca. 1930. Political
 propaganda poster:
 lithograph. 41 1/8 x 28 1/4 in.
 (104.5 x 71.8 cm). Publisher:
 Tsentrosoiuz, Moscow. Printer:
 Tipolitografiia Tsentrosoiuz,
 Moscow

Large letters running from lower left to upper right: Cooperatives. Text at bottom: Actively participating in the all-out socialist offensive for factory kitchens and laundries, cinema and radio, and reinforcing the factories and collective farms, the consumer cooperative properly observes the 13th anniversary of October. Words on buildings in background: Kolkhoz [Collective Farm]. Bread Factory. Elevator. Club. Laundry. Factory Kitchen. Cinema. Radio. Library

CAT. B142

Kukhtenov. *Kostroma. Zavod "Rabochii metallist"* [Kostroma. The Factory "Metalworker"], n.d. Design for advertising poster: gouache and ink. 9 5/16 x 9 in. (23.7 x 25.1 cm), image: 14 3/16 x 10 11/16 in. (36 x 27.1 cm), support

Words at top of poster [list of products]: Peat presses. Forge gear. Motors. Cast steel. Buck shot. At bottom: Kostroma. The Factory "Metalworker". Moscow Office Piatnitskaia St. No. 52. Tel. 2-21 2-13



CAT. B144

Valentina Khodasevich.
Nashestvie Napoleona. P'esa v 7-mi kartinakh [The Invasion of Napoleon. A Play in Seven Acts], 1931. Theater poster: lithograph, 35 7/16 x 25 3/4 in. (89.9 x 65.4 cm). Publisher: GSS Teatra Dramy. Printer: Leningradskii Oblastlit, Leningrad

On hat: Napoleon's Invasion. A play in seven acts by A. V. Lunacharskii and Al. Deich (after Hasenclever). On face: Gosdrama [State Dramatic Theater] July 6, 1931. Left epaulette: Artist Valentina Khodasevich. Decorations after the design of the artist V. Khodasevich. Executed by the artist-sculptor S. A. Evseev, the artists Kir. Kustodiev and M. A. Filippov. Right epaulette: Direction by Nikolai Petrov and V. N. Solov'ev. Musical design by Iu. D. Shaporin. Director's Assistant – D. A. Muzil'. Performance lead by A. N. Popov. At bottom: [List of actors in the production]



CAT. B143

Kurt Schwitters. *Die neue Gestaltung in der Typographie* [The New Design in the Typography], ca. 1930. Book: letterpress. 5 x 8 3/8 in. (14.9 x 21.3 cm), open. Publisher: Redaktion Hannover, Waldhausenstrasse 5

CAT. B145

Max Bill. *Wohnausstellung*
Neubühl. 19.–27. September. *Mit*
neusten Möbeln eingerichtete
Mustereinfamilienhäuser und
Wohnungen für verschiedenste
Bedürfnisse [Home Show
Neubühl. September 19–27.
Model Single-Family Houses
and Apartments for the Most
Varied Needs Furnished with
the Most Modern Fittings].
1931. Artist's signature/
mark, lower left (in vertical):
"entwurf [design]: bill – zürich".
Exhibition poster: lithograph.
50 5/8 x 36 in. (128.6 x 91.4 cm).
Printer: Berichthaus Zürich



CAT. B146

Max Bill. *Negerkunst, prähistorische Felsbilder Südafrikas. Ausstellung. Kunstgewerbemuseum, Zürich* [African Art, Prehistoric Cave Paintings in South Africa. Exhibition. Kunstgewerbemuseum, Zurich], 1931. Artist's signature/mark, lower left (in vertical): "entwurf: bill – zürich". Exhibition poster: lithograph. 53 1/8 x 38 3/8 in. (135 x 97.5 cm). Printer: Berichthaus – Zürich



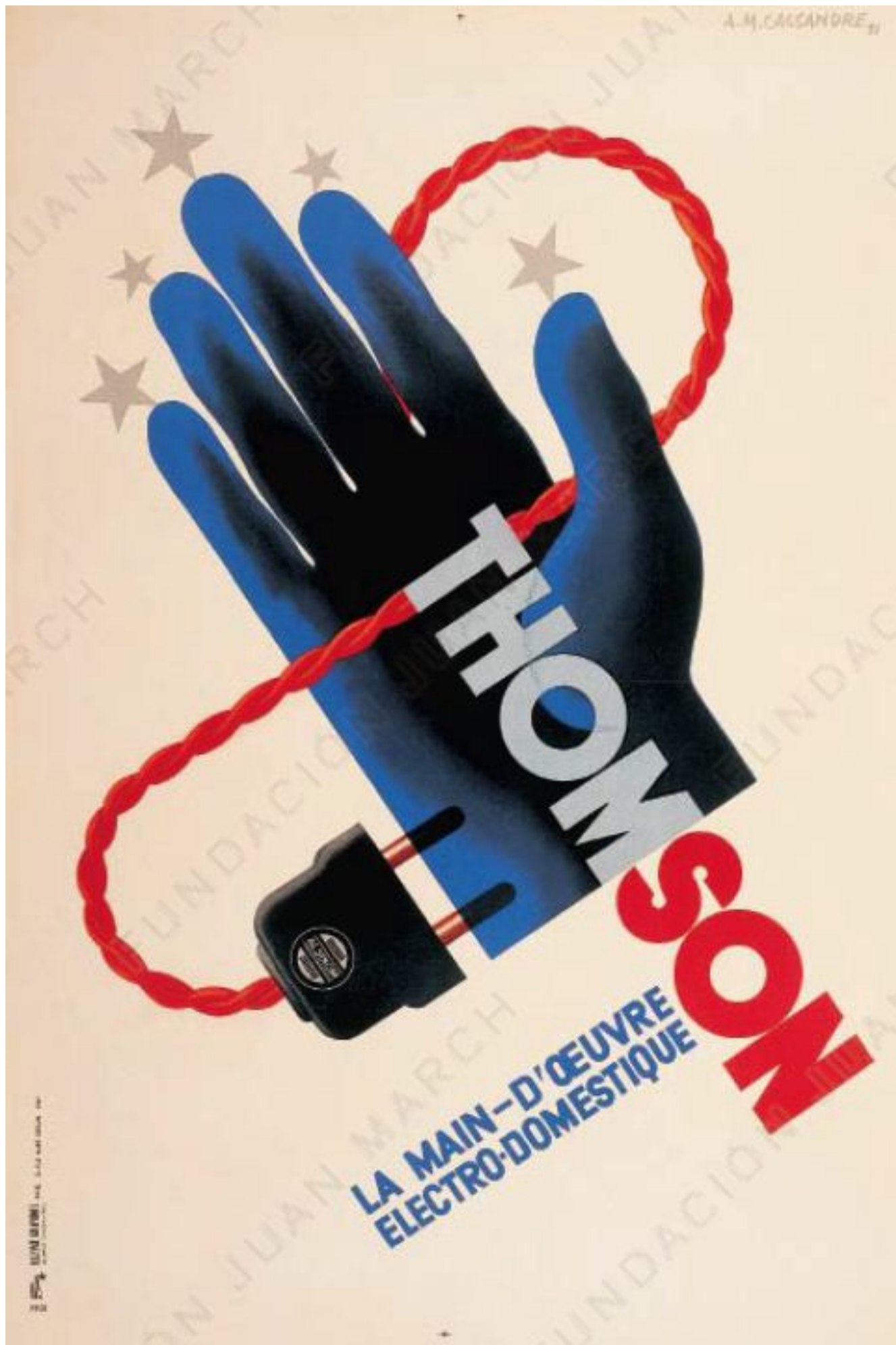
CAT. B147

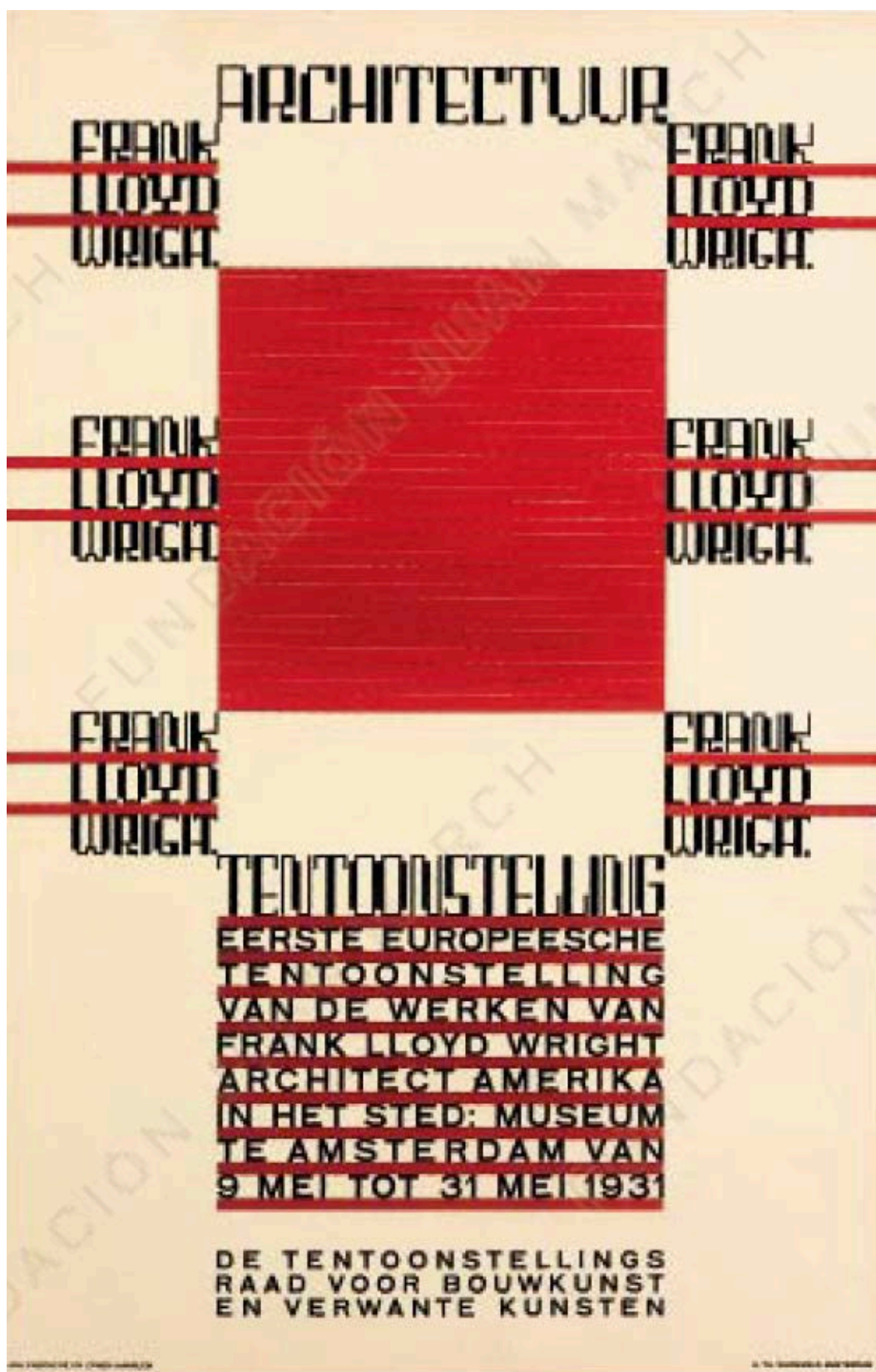
Max Bill. Tanzstudio Wulff, Basel. Stadttheater Matinée. 24. April 10.45h. Gutekunst. Kreis. Meyenburg. Mutschelknaus. Nadolny. Wulff. Am Klavier: James Giles. Relâche. Ballett von Satie und Picabia. Ariadne. Ballett in 3 Akten von Meyenburg [Dance Studio Wulff. Basel. Stadttheater Matinee. April 24, 10:45 a.m. Gutekunst. Kreis. Meyenburg. Mutschelknaus. Nadolny. Wulff. At the piano: James Giles. Intermission. Ballet by Satie and Picabia. Ariadne. Ballet in 3 Acts by Meyenburg]. 1931. Artist's signature/mark, lower left: "entwurf: bill - zürich". Event poster: lithograph. 26 ¼ x 35 ¾ in. (64.3 x 91 cm). Printer: Berichthaus Zürich



CAT. B148

A. M. Cassandre. Thomson.
*La main-d'oeuvre électro-
domestique* [Thomson.
Electro-domestic Manpower],
1931. Artist's signature/mark,
upper right: "A. M. CASSANDRE
31". Advertising poster:
lithograph. 46 ¹⁵/₁₆ x 31 ¹/₂ in.
(119.4 x 80 cm). Printer: Alliance
Graphique. Loupot-Cassandre,
Paris, 34 rue Marc Seguin, XVIII^e





CAT. B149

Hendrikus Th. Wijdeveld. *Frank Lloyd Wright Architectuur Tentoonstelling. Eerste Europeesche Tentoonstelling van de Werken van Frank Lloyd Wright. Architect Amerika in het Sted[elijk] Museum te Amsterdam van 9 Mei tot 31 Mei 1931* [Frank Lloyd Wright Architecture Exhibition. First European Exhibition of the Works of Frank Lloyd Wright. Architect in America, in the Sted[elijk] Museum in Amsterdam from May 9 to May 31, 1931], 1931. Artist's signature/mark, lower left: "H. TH. WIJDEVELD AMSTERDAM". Exhibition poster: lithograph, letterpress. 30 ½ x 19 ¾ in. (77.5 x 49.7 cm). Printer: Joh. Enschede en zonen Haarlem

CAT. B150

Piet Zwart. *Drukkerij Trio. Een kleine keuze uit onze lettercollectie* [Trio Printers. A small selection from our letter collection], 1931. Booklet page: letterpress. 11 ⅝ x 8 ⅜ in. (29.5 x 20.8 cm)



CAT. B151

Sándor Bortnyik, *Modiano*,
1932–33. Artist's signature/
mark, upper left: "bortnyik".
Advertising poster:
lithograph, 50 1/8 x 37 1/8 in.
(127.3 x 94.4 cm). Printer:
Athenaeum Budapest. Felelős
Kiadó: Wóznér Ignác





CAT. B154

Vladimir Stenberg and Georgii Stenberg. *Vystavka "Plakat na sluzhbe piatiletki"* [Exhibition (opened July 9, 1932, at State Tretyakov Gallery). "The Poster in the Service of the 5-Year Plan], 1932. Artist's signature/mark, lower left: 2 STENBERG 2. Exhibition poster: lithograph. 41 x 29 ½ in. (106.2 x 75 cm). Printer: State Fine Arts Publishing House

Main slogan at center: The Exhibition "The Poster in the Service of the Five-Year Plan". Small print at top: State Tretyakov Gallery. Association of Workers of the Revolutionary Poster

CAT. B155

Walter Käch. *Ausstellung der Neue Schulbau.*

Gewerbemuseum, Winterthur. 20. Mai bis 19. Juni 1932 [New School Building Exhibition.

Gewerbemuseum, Winterthur. May 20 to June 19, 1932], 1932.

Artist's signature/mark, lower right: "Käch". Exhibition poster: lithograph. 50 1/3 x 35 1/2 in. (127.6 x 90.5 cm). Printer: Zur Alten Universität Zürich



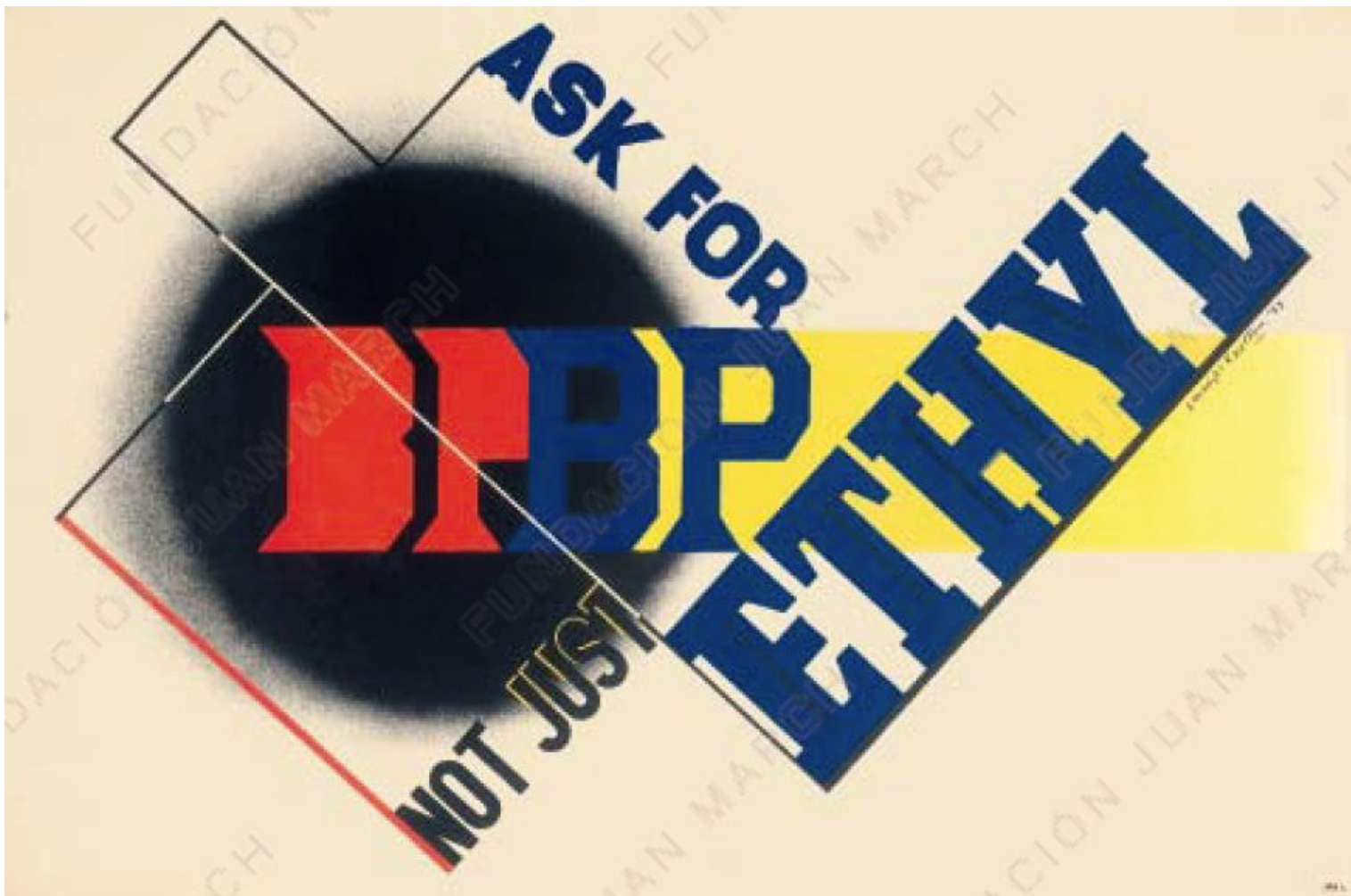
CAT. B156

Futurismo. Magazines:
letterpress, lithograph.
25 ³/₁₆ x 17 ¹/₂ in. (64 x 44.5 cm)
1. Mino Somenzi, editor. Year I,
no. 16, December 25, 1932
2. Enrico Prampolini, artist. Year
I, no. 8, October 28, 1933



CAT. B157

Edward McKnight Kauffer. *Ask for BP Ethyl*. Not just Ethyl, 1933.
Artist's signature/mark, center
right: "E. McKnight Kauffer '33".
Advertising poster: lithograph.
29 x 45 in. (75.9 x 114.3 cm)



CAT. B152

Jozsef Pécsi. *Photo und Publizität. Photo and Advertising* by J. Pécsi, 1932. Book: lithograph, rotogravure (cover). 11 ½ x 8 ⅝ x 5 ½ in. (29.2 x 21.9 x 12.9 cm). Publisher: Josef Singer AG, Berlin



CAT. B153

Mikhail Razulevich. *Za bol'shevistskie zheleznye dorogi* [For Bolsheviek Railroads], edited by L. Valershtein, 1932

1. Design for book cover.

Collage: rotogravure cuttings, ink, gouache. 10 ¼ x 7 ⅞ in. (26 x 18 cm)

2. Book cover: rotogravure, letterpress. 10 x 6 ⅝ in.

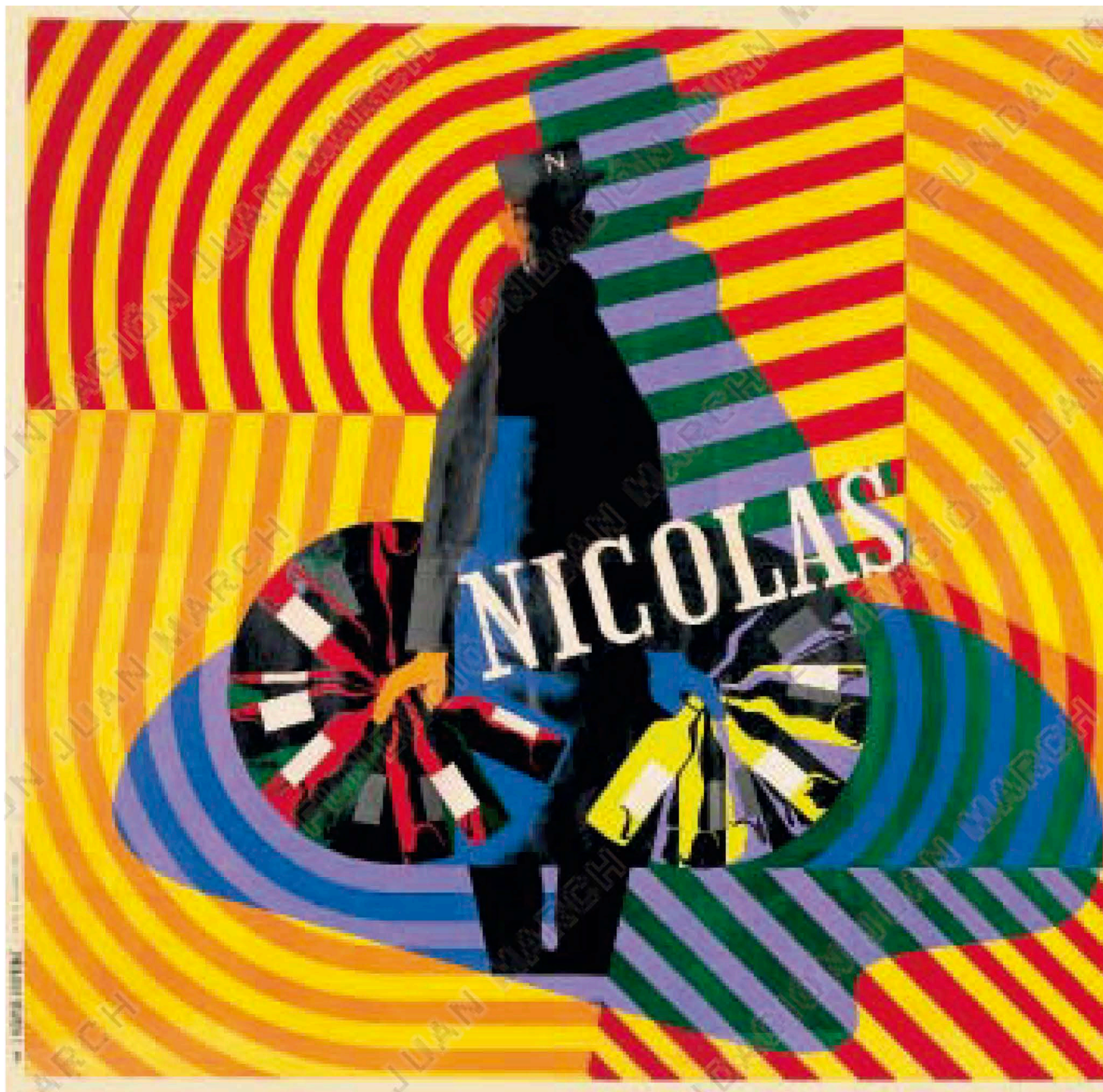
(25.4 x 16.8 cm). Publisher: Uchpedgiz [Publishing House], Moscow/Leningrad

Main slogan: For Bolsheviek Railroads. Smaller text at bottom: Compiled by L. Valershtein according to the resolutions of the June and October Plenums of the C.C. VKP(b) [Central Committee of the All Union Communist Party (Bolsheviks)]



CAT. B158

Ladislav Sutnar. *Státní grafická škola v Praze, 1932-1933* [Prague State School for Graphic Arts], 1933. Catalogue: rotogravure (cover). 8 ¼ x 5 in. (21 x 15 cm)





CAT. B159

A. M. Cassandre. *Nicolas*, 1935.
Artist's signature/mark, upper right: "A. M. Cassandre 35".
Advertising poster: lithograph.
94 ½ x 126 in. (240 x 320 cm).
Printer: Alliance Graphique.
L. Danel. 34, rue Marc Séguin,
Paris

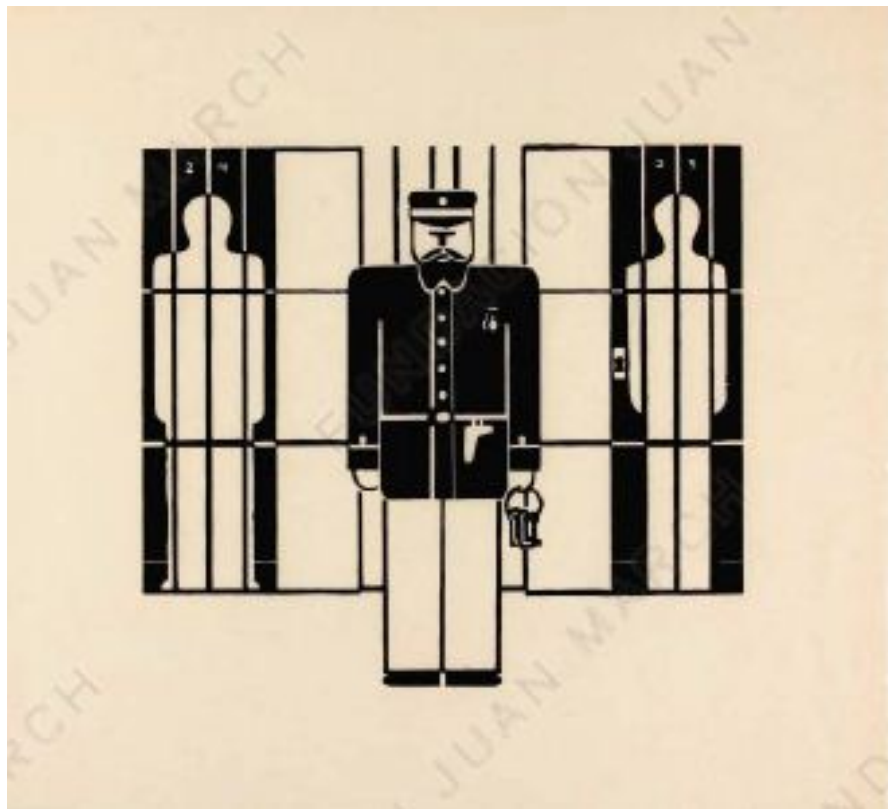


CAT. B160

Nicolaas de Koo. *Vertrek 3x per week. Voor Nederlandsch-Indië. Brieven voor elke 10 gram 12 ½ ct. Briefkaarten 10 ct. Steeds per Vliegtuig* [Departures 3x a week for the Dutch East Indies. Letters 12 ½ cents for every 10 grams. Postcards 10 cents. Always by air(mail)]. late 1930s.
Advertising poster: lithograph.
11 5/8 x 14 1/8 in. (29.5 x 35.9 cm)

INFORMATIONAL GRAPHICS

The following pages illustrate several examples of what can be considered precedents in the field of modern informational graphics: the Soviet tradition of quantitative visual information as well as woodcuts, linocuts, and lithographs by European artists such as Peter Alma, Augustin Tschinkel, and Gerd Arntz. Arntz is also represented by a selection of Isotypes, or diagrams from the celebrated *Gesellschaft und Wirtschaft* (1930) portfolio by the Austrian social scientist and urban planner Otto Neurath. The portfolio is one of the founding works of conceptual diagrams, graphs, and statistics, and of modern visual information in general [see CAT. B169].



1



2

CAT. B165

Peter Alma. *8 Sociale Portretten*
[8 Social Portraits], 1929–31.

Linocuts, edition of 75

1. *De Cipier* [The Jailer].

11 1/8 x 12 1/8 in. (28.3 x 30.8 cm)

2. *De Generaal* [The General].

11 1/8 x 12 1/4 in. (28.3 x 31.1 cm)



CAT. B162

Gerd Arntz. *Ausstellung Arntz Holzschnitte im neuen Buchladen, Köln, Passage 53, vom 20. Februar–20. März 1925* [Arntz Woodcut Exhibition at the new bookstore, Cologne, Passage 53, February 20–March 20, 1925]. 1925. Exhibition catalogue: letterpress. 11 ³/₁₆ x 15 in. (28.4 x 38.1 cm)

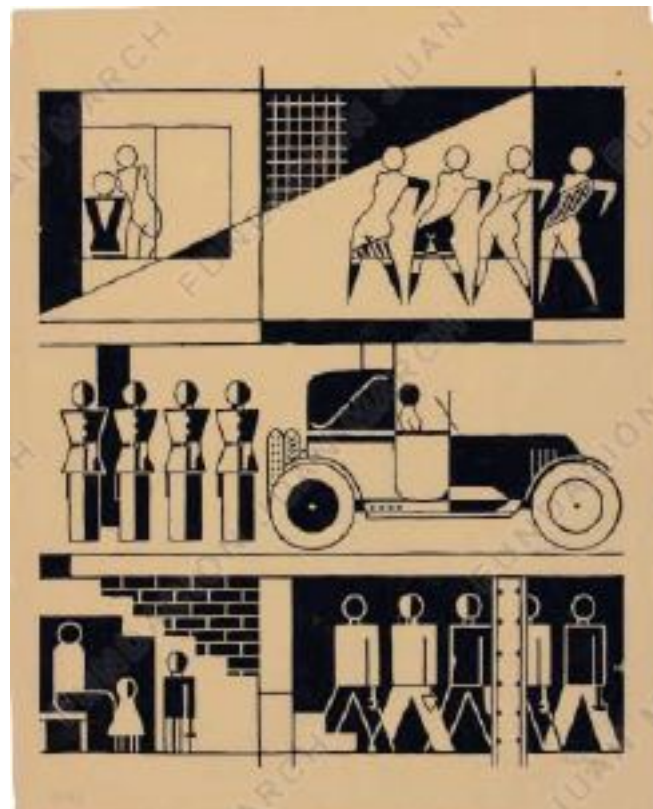
CAT. B164

Gerd Arntz. *Die Ordnung* [The Order], 1926. Artist's signature/mark, lower right, in pencil: "Arntz 26". Linocut. 12 x 10 ³/₄ in. (32.8 x 27.4 cm)



CAT. B163

Gerd Arntz. *Erschossen um nichts* [Shot for Nothing], 1925. Artist's signature/mark, lower left, in pencil: "Arntz 25". Linocut. 9 ³/₈ x 14 in. (23.9 x 35.6 cm)

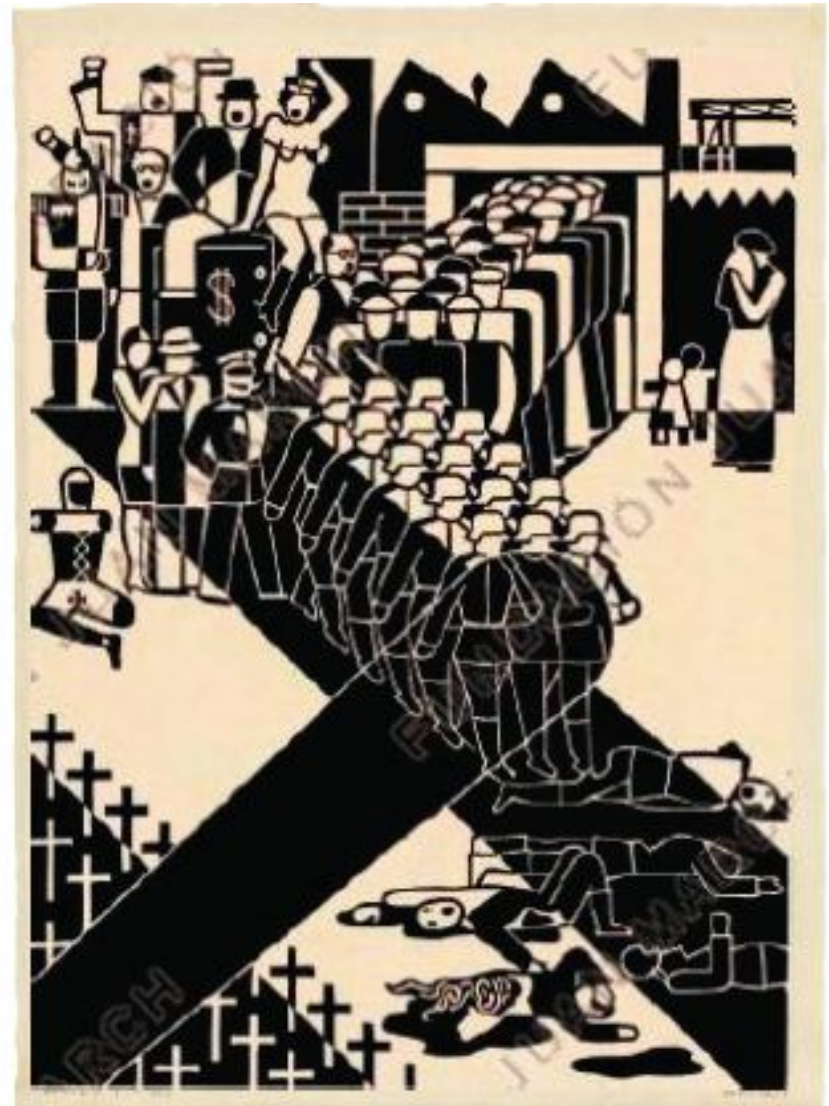
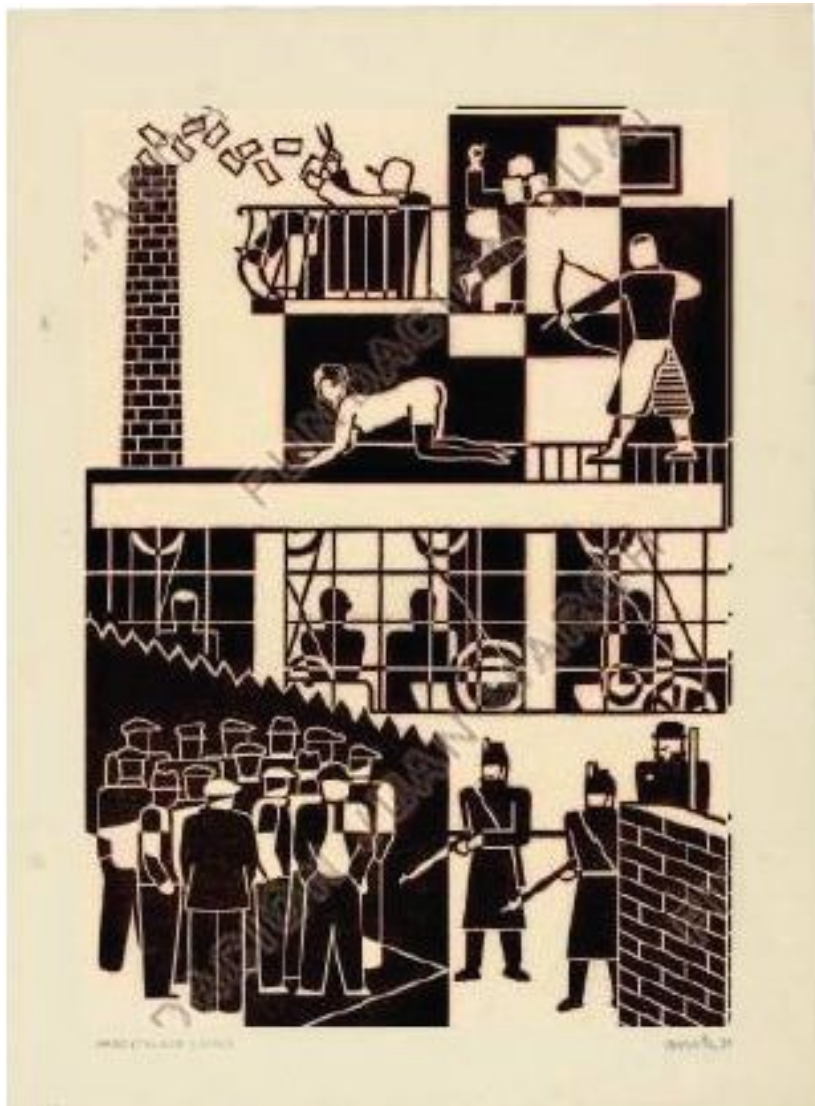


CAT. B165

Gerd Arntz. *Arbeitslose*
[Unemployed], 1931. Artist's
signature/mark, lower right,
in pencil: "arntz 31". Linocut.
11 ¾ x 8 ¼ in. (30 x 21 cm)

CAT. B166

Gerd Arntz. *Krieg* [War], 1931.
Artist's signature/mark,
lower right, in pencil: "arntz
31". Linocut. 11 ¾ x 8 ¼ in.
(30 x 21 cm)

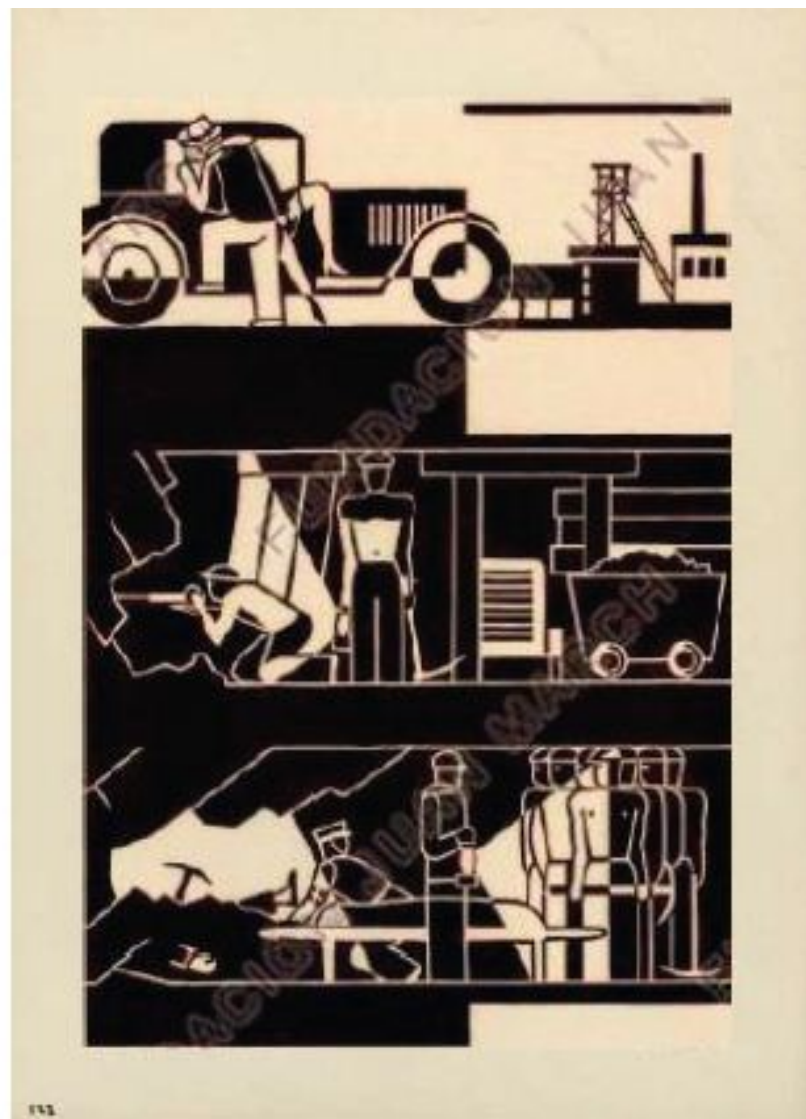
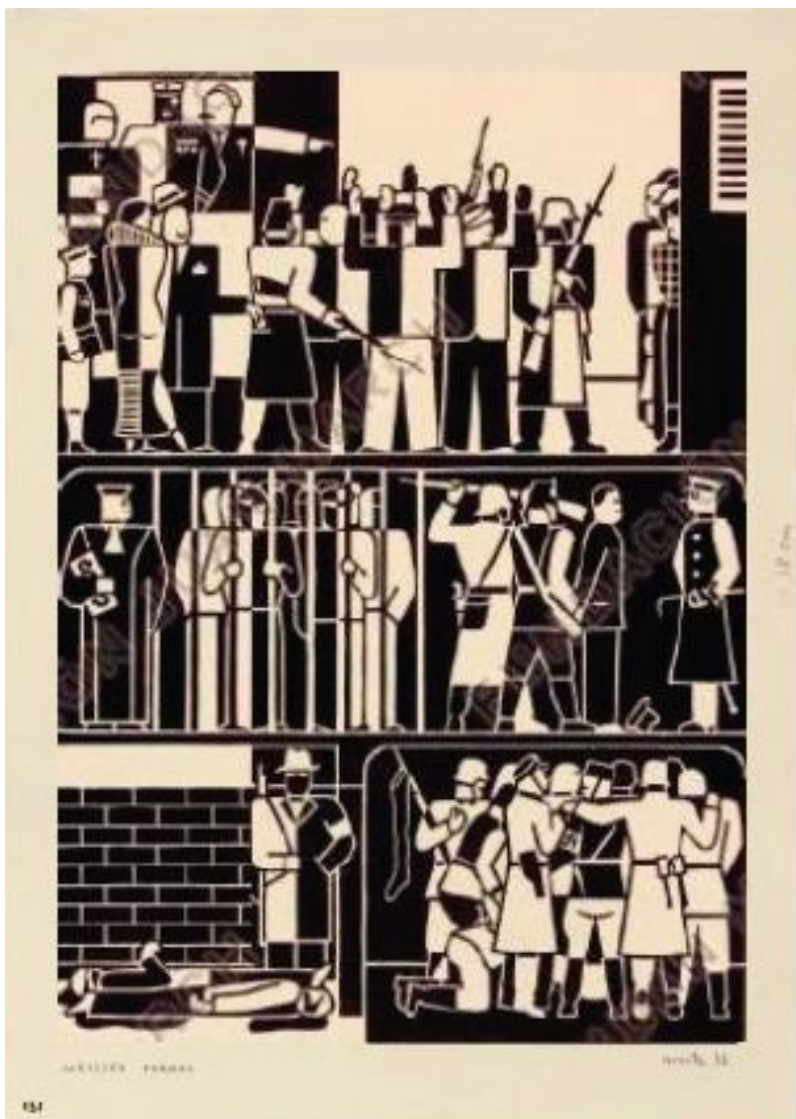


CAT. B167

Gerd Arntz. *Weisser Terror*
[White Terror], 1931. Artist's
signature/mark, lower
right: "arntz 32". Linocut.
11 ¾ x 8 ¼ in. (30 x 21 cm)

CAT. B168

Gerd Arntz. *Oben und unten*
[Above and Below], 1931.
Artist's signature/mark,
lower right, in pencil: "arntz
31". Linocut. 11 ¾ x 8 ¼ in.
(30 x 21 cm)

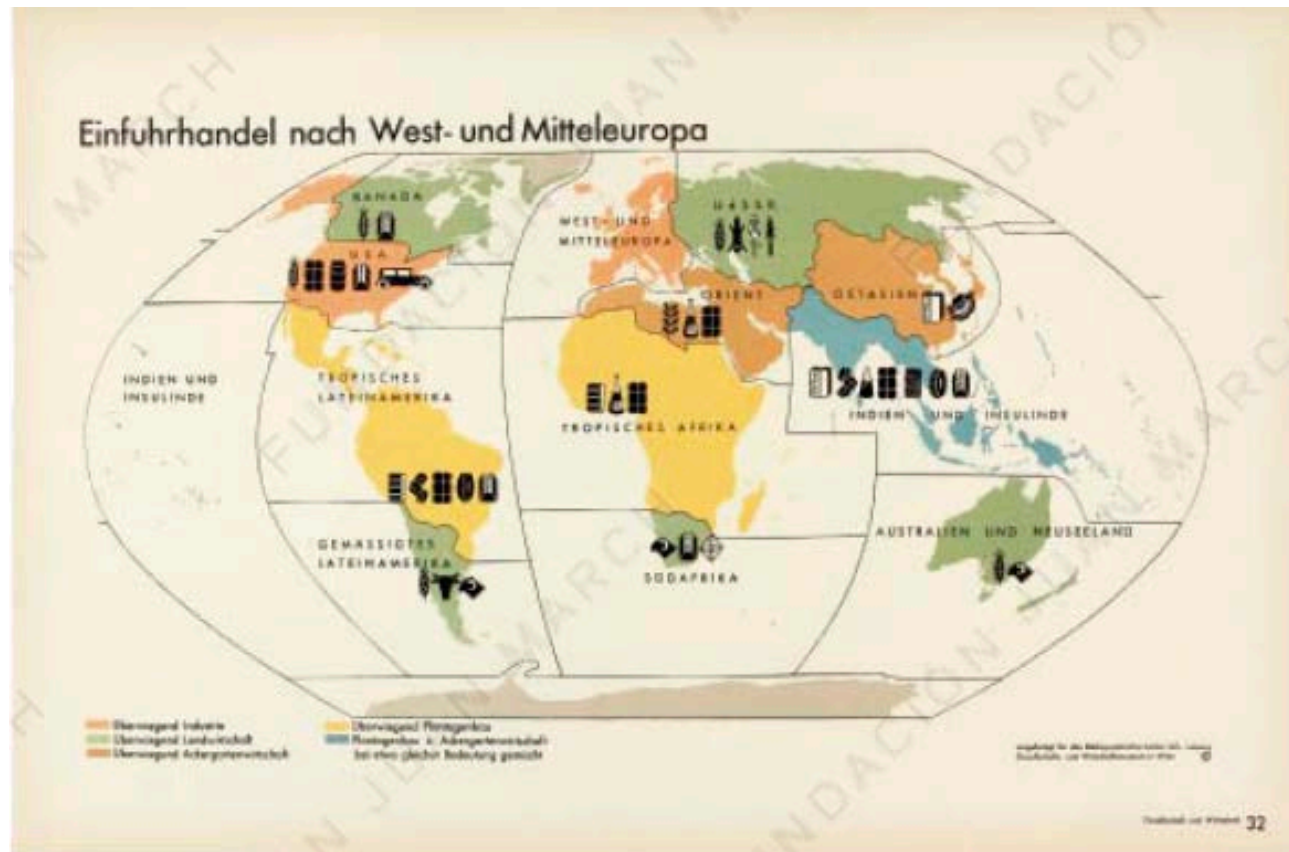


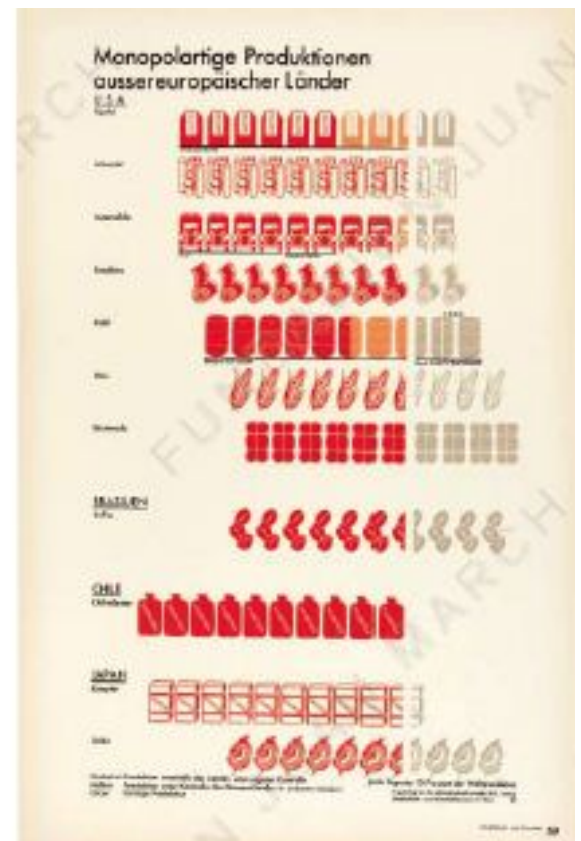
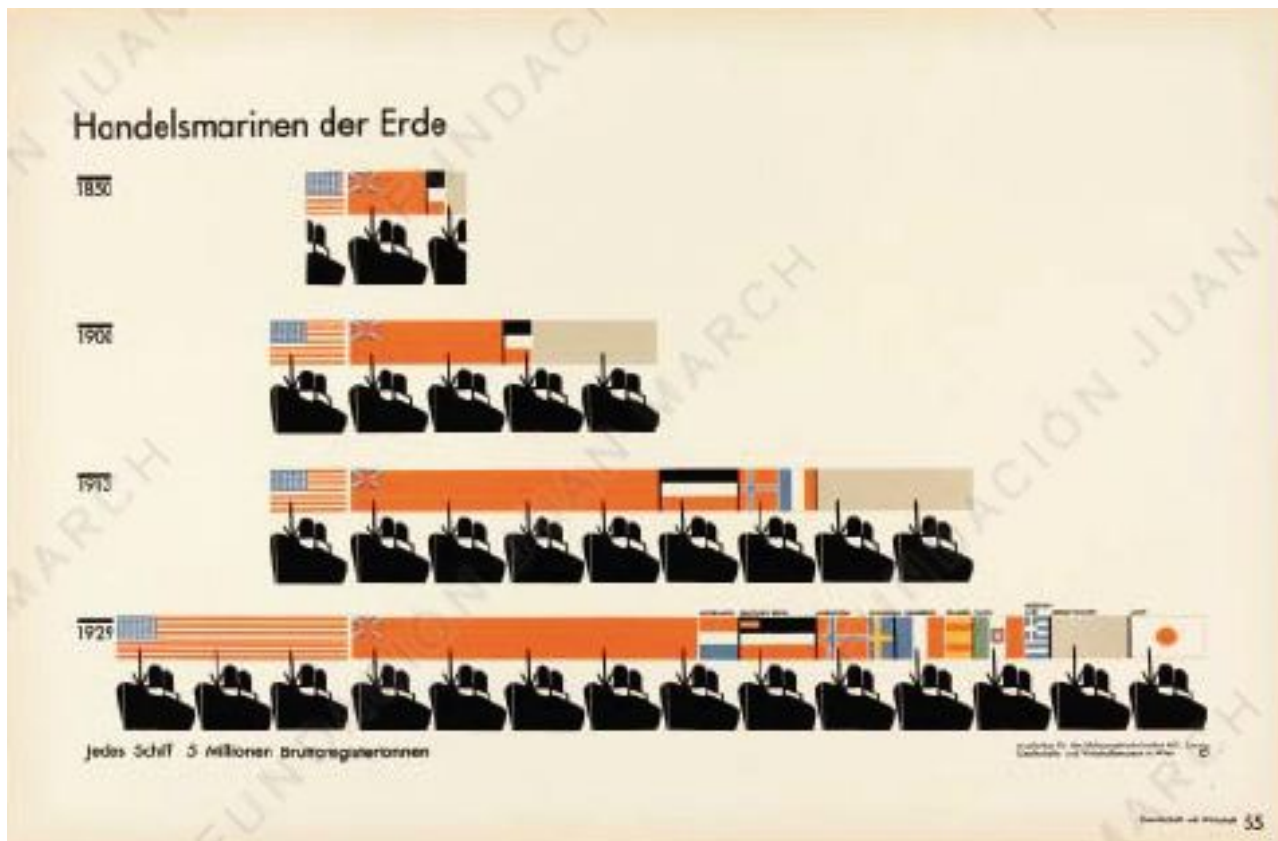
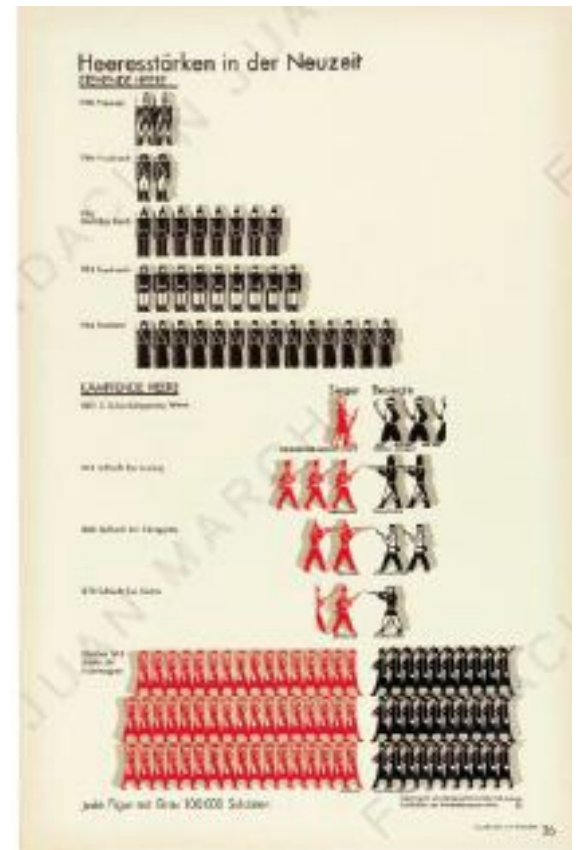
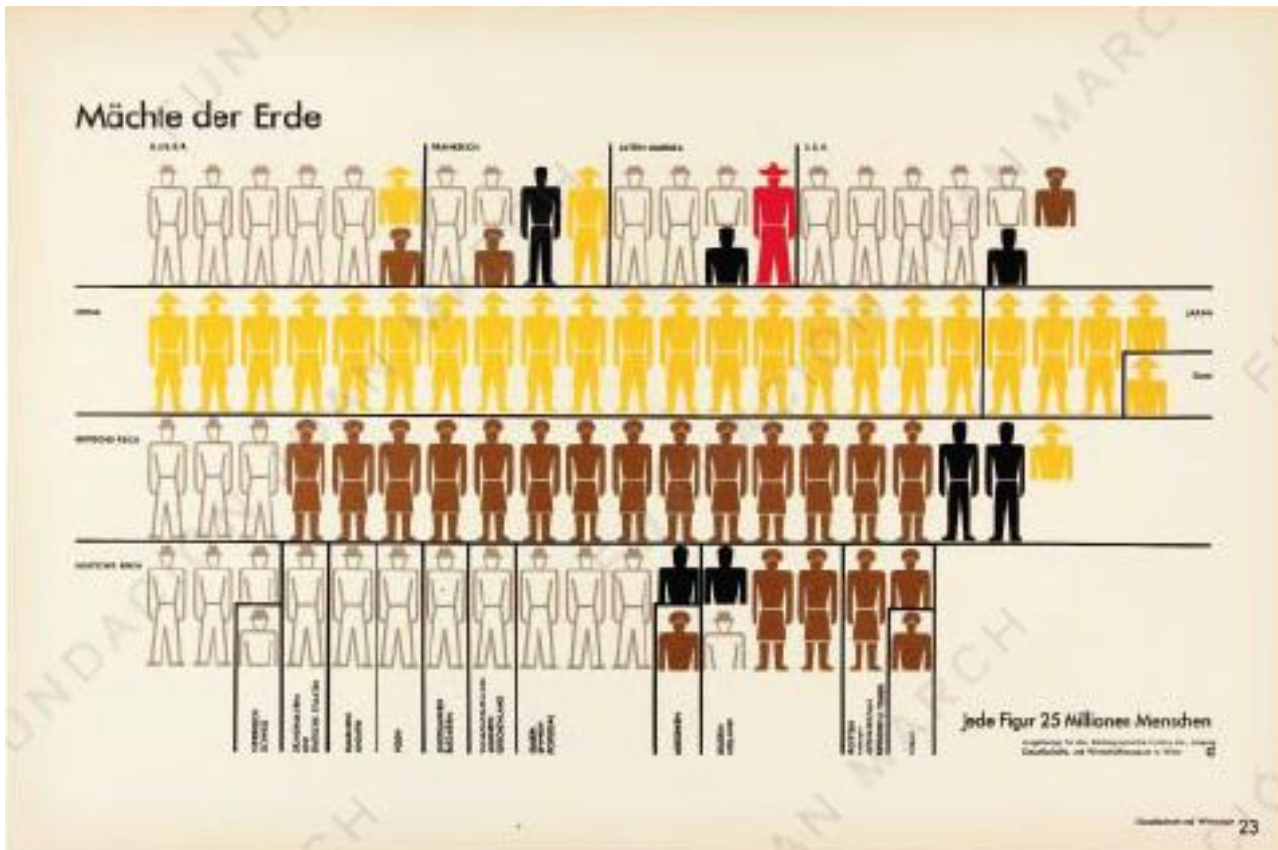
CAT. B169

Gerd Arntz. *Gesellschaft und Wirtschaft. 100 farbige Tafeln. Bildstatistisches Elementarwerk des Gesellschafts- und Wirtschaftsmuseums in Wien* [Society and Economy. 100 Color Plates. Pictorial Statistics Elementary Work of the Gesellschafts- und Wirtschaftsmuseum (Museum of Society and Economy) in Vienna]. 1930. Advertisement: photomechanical print. 12 1/16 x 23 in. (30.6 x 58.4 cm). Publisher: Verlag des Bibliographischen Instituts AG, Leipzig

Otto Neurath and Gerd Arntz Series of 100 lithographs, 1930. 12 x 18 in. (30.5 x 45.7 cm). Publisher: Verlag des Bibliographischen Instituts AG, Leipzig

1. "Mächte der Erde" [World Powers], plate 23
2. "Heeresstärken in der Neuzeit" [Modern Army Strength], plate 26
3. "Einfuhrhandel nach West- und Mitteleuropa" [Western and Central Europe Import Trade], plate 32
4. "Handelsmarinen der Erde" [Merchant Marines of the World], plate 55
5. "Monopolartige Produktionen aussereuropäischer Länder" [Monopoly-like Productions of Non-European Countries], plate 59
6. "Maschinenausfuhr vor dem Krieg und jetzt" [Machinery Exports before the War and Now], plate 60
7. "Wohndichte in Großstädten" [Residential Density in Large Cities], plate 72
8. "Typische Volksdichten in wichtigen Zeiten und Ländern" [Average Population Densities in Important Periods and Countries], plate 73
9. "Erwerbstätige nach Wirtschaftsgruppen um 1920" [Employee Economic Groups around 1920], plate 76
10. "Arbeitnehmer in der U.d.S.S.R." [Workers in the U.S.S.R.], plate 86



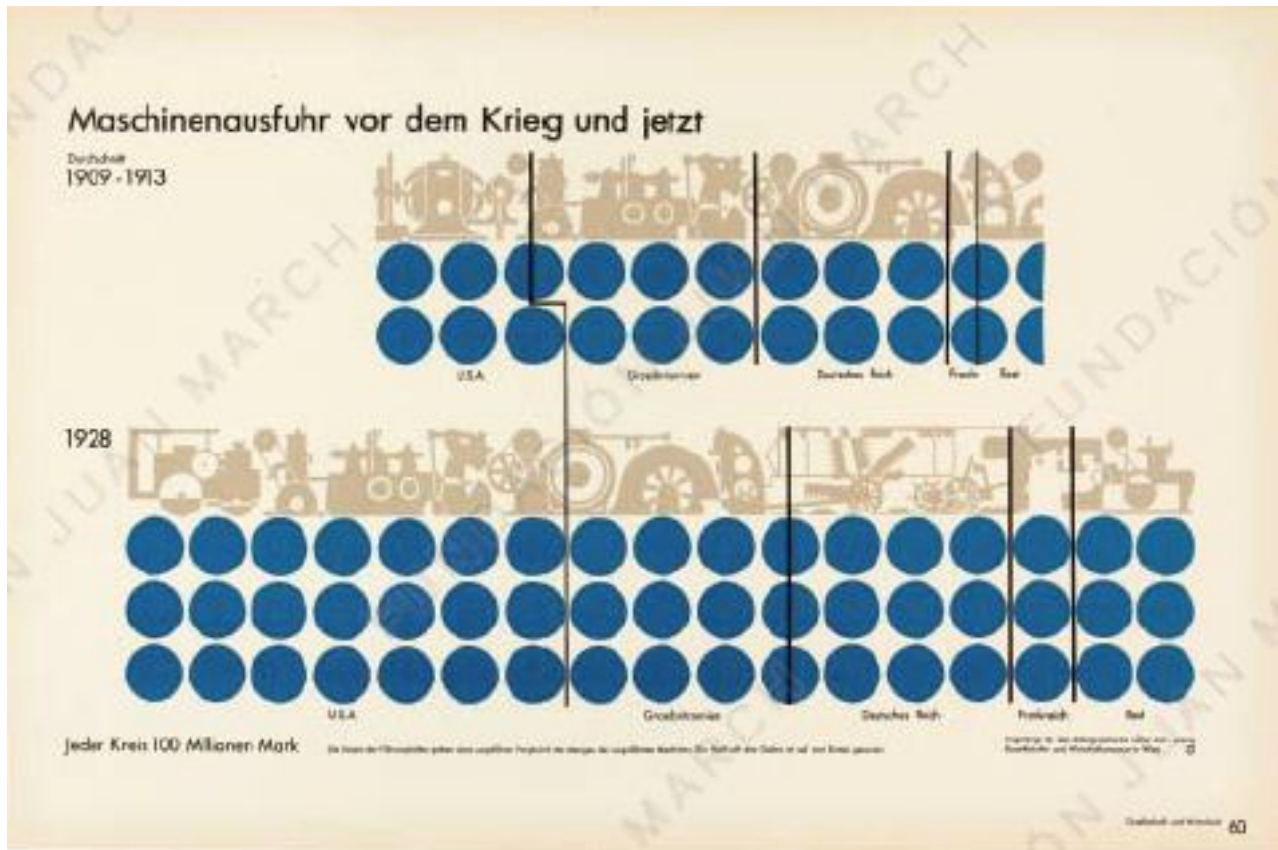


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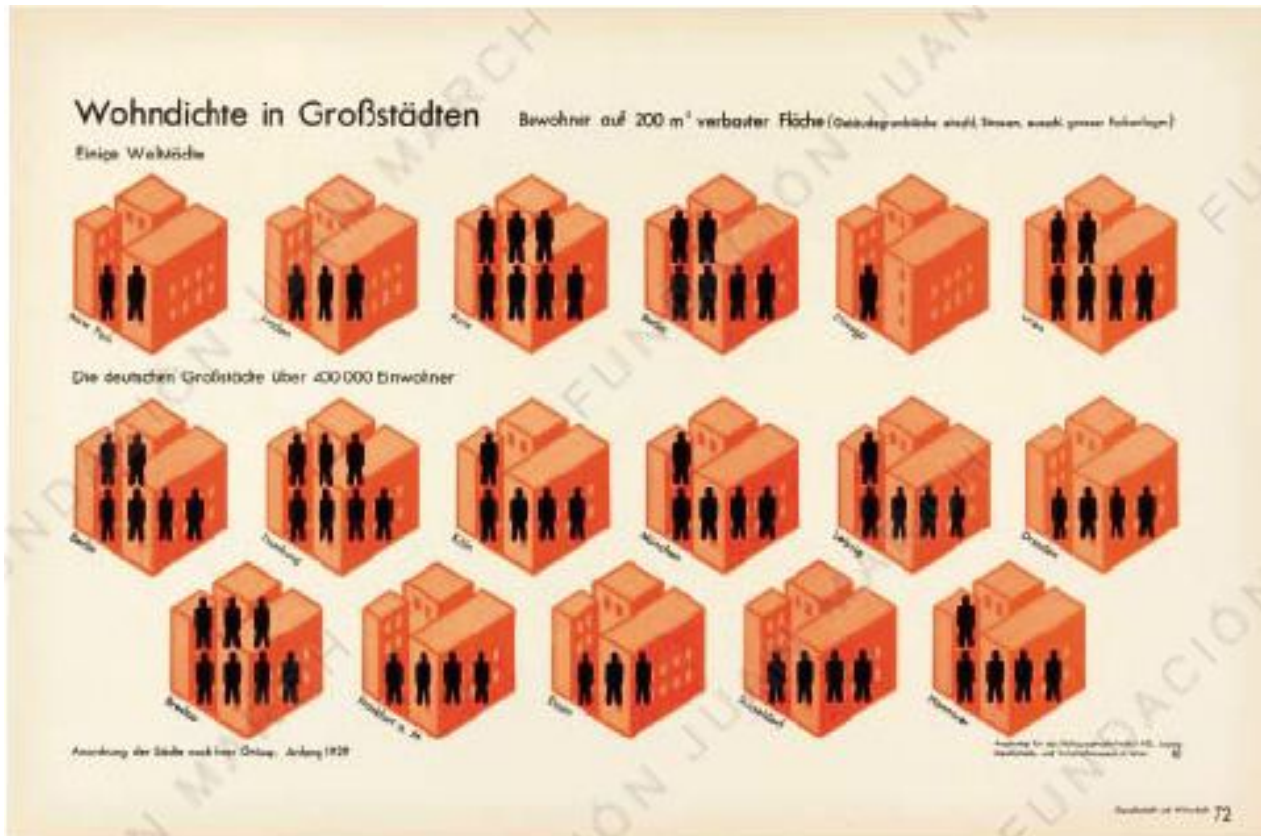
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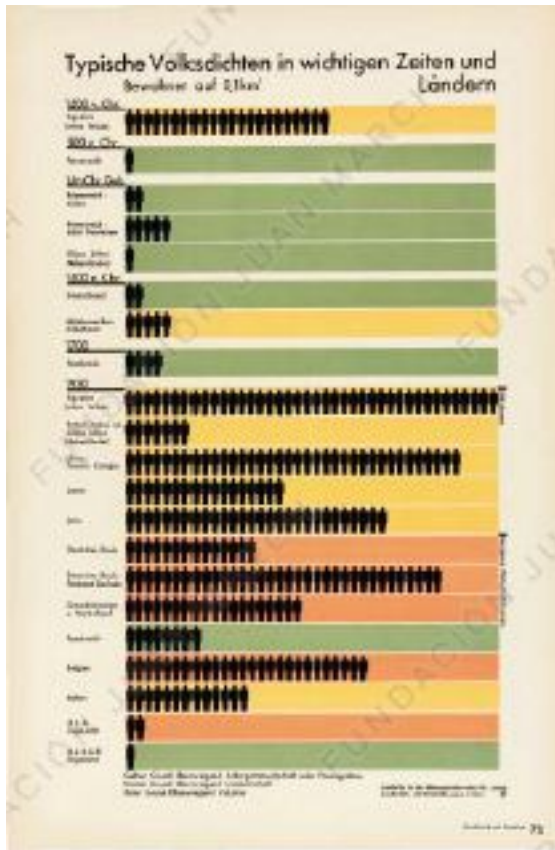
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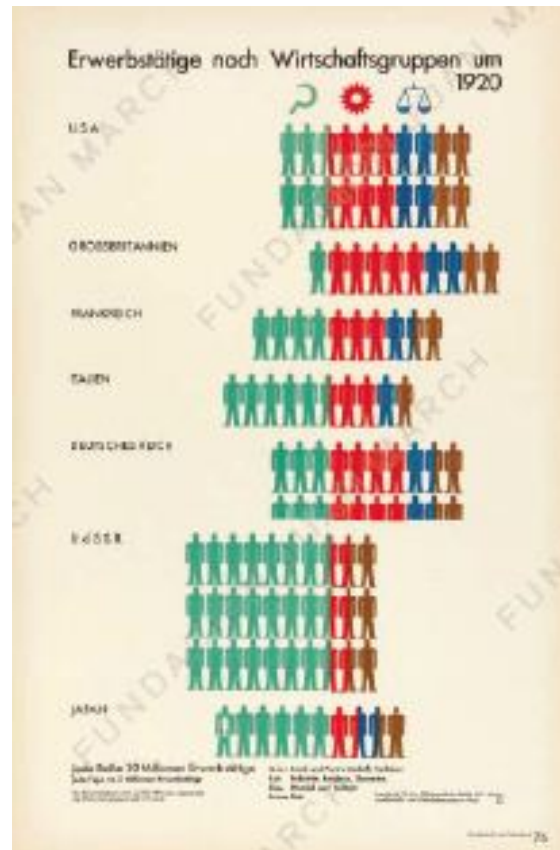
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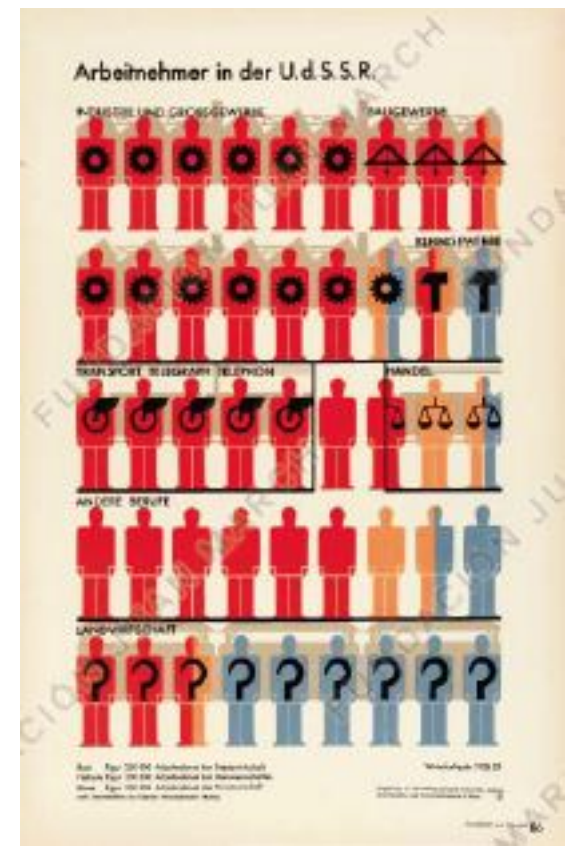
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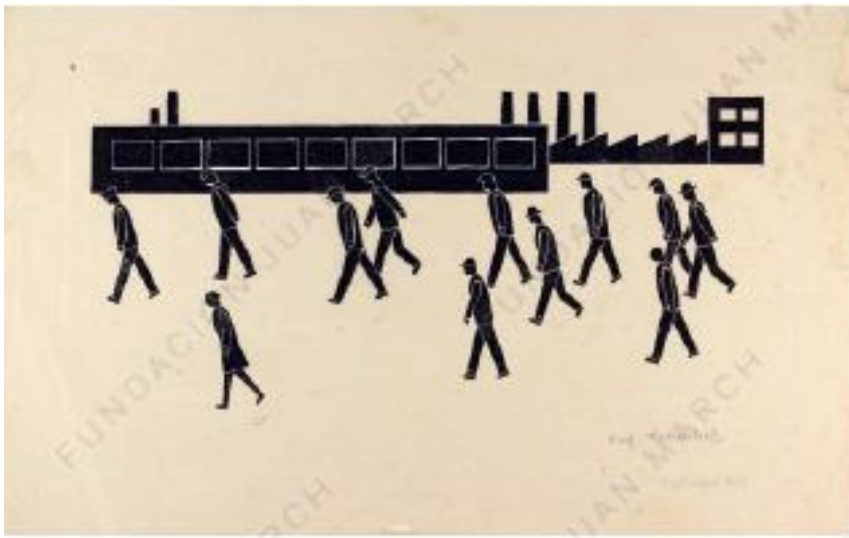
CAT. B170

Augustin Tschinkel. Linocuts

1. *Weg zur Arbeit* [Path to Work], 1929. 6 ½ x 13 ¾ in. (16.5 x 35 cm)

2. *Arbeiter I* [Workers I], 1930. Artist's signature/mark, lower right, in pencil: "aug. tschinkel"; "tschinkel 1930". 8 9/16 x 9 1/16 in. (16.7 x 23 cm)

3. *Wahlversprechungen* [Election Promises], 1932. Artist's signature/mark, lower right: "t 32". 8 7/16 x 9 3/16 in. (21.5 x 23.4 cm)



1



2



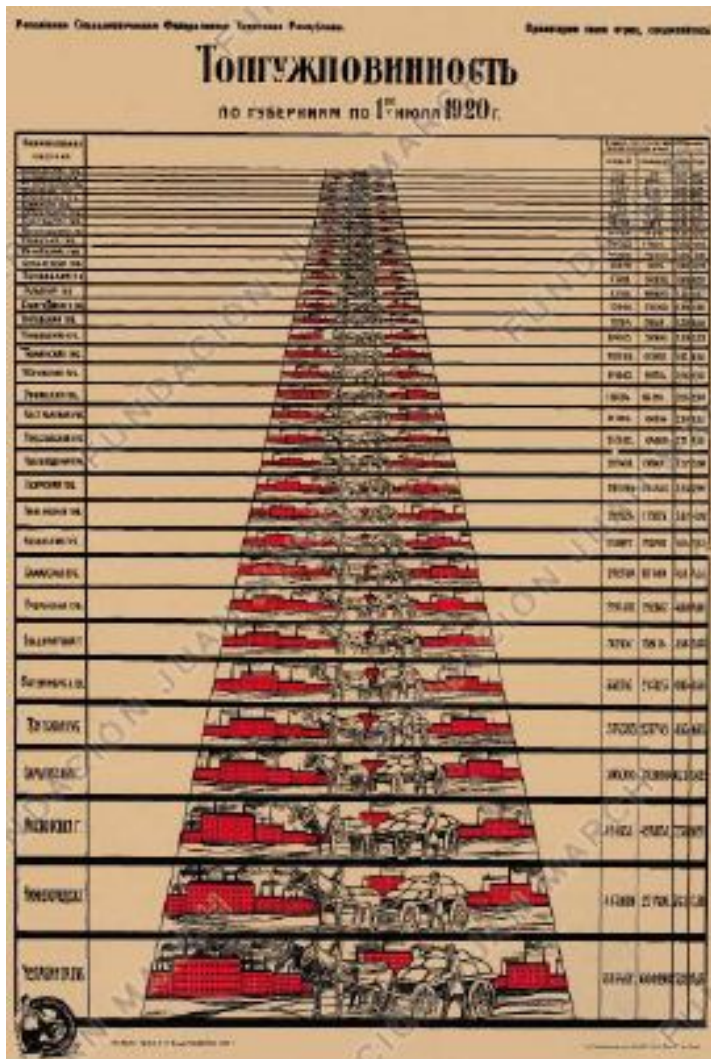
3

CAT. B172

Anonymous (Russian).
*Topguzpovinnost'** [acronym for "Draft Animal Transport Duty"], 1921. Political propaganda poster: lithograph. 20 1/8 x 13 3/4 in. (51.1 x 34.9 cm).
 Printer: 3-ia gosudarstvennaia tipo-litografiia

At top: Draft animal transport duty by province up to 1 July 1920.

**Topguzpovinnost'* refers to the obligation of peasants to provide animals to the state for transport needs.—Trans.

**CAT. B173**

Nikolai Kochergin. *Krizis kapitalizma zamiraet promyshlennost' kapitalicheskikh stran* [The Crisis of Capitalism Brings Industry to a Standstill in Capitalist Countries], 1931. Artist's signature/mark, center-left bottom: "N. Kochergin". Political propaganda poster: lithograph. 14 3/4 x 20 3/8 in. (37.5 x 51.8 cm). Publisher: Izogiz – Otdel' Izobrazitel'noi Statistiki (State Art Publisher – Department of Visual Statistics). Printer: Leningradskii Oblastlit, Leningrad



CAT. B174

Dmitrii Bulanov
5. Zheleznodorozhnik pomni
bespereboinye perevozki
osnova uspeshnogo vypolneniia
piatiletki narodnogo khoziaistva
v chetyre goda [5. Railroad
worker, remember that
uninterrupted shipping
operations are the foundation of
the successful fulfillment of the
Five-Year Plan for the economy
in four years], ca. 1931. Artist's
signature/mark, lower right: "D.
Bulanov". Political propaganda
poster: lithograph. 40 x 27 ¾ in.
(101.6 x 70.5 cm). Publisher:
Ts. K. Soiuza Zh. D. (Central
Committee of the Union of
Railroad Workers). Printer:
Leningradskii Oblastlit



CAT. B175

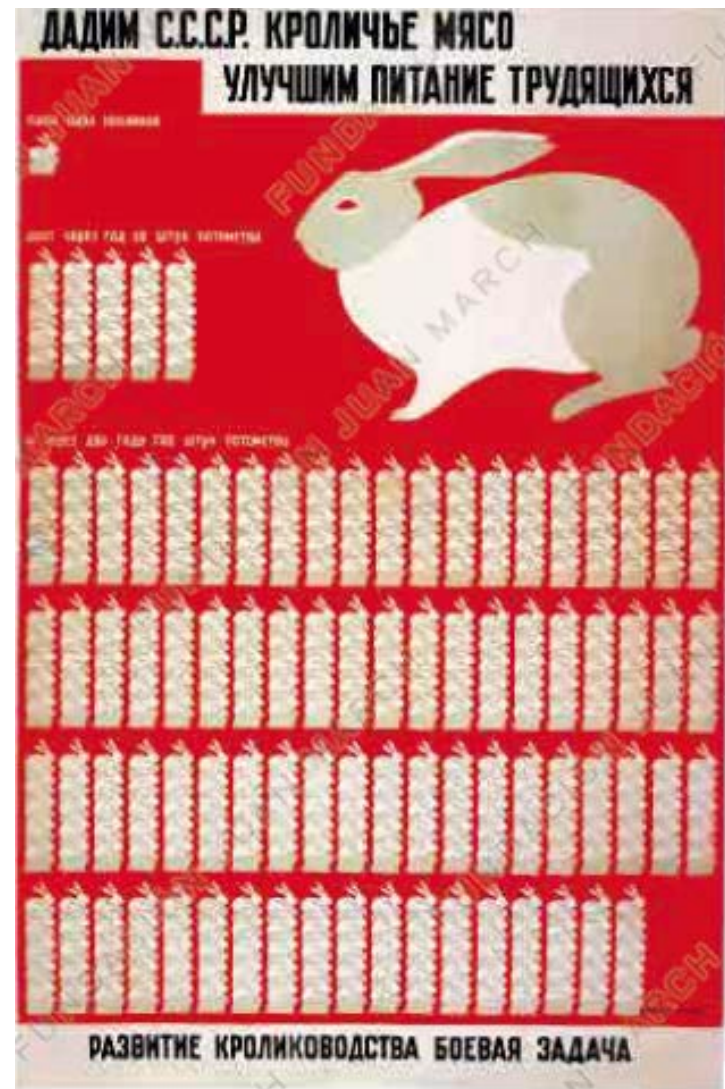
Anonymous (Russian). *Dadim SSSR krolich'e miaso. Uluchshim pitanie trudiashchikhsia* [We will produce rabbit meat for the USSR. We will improve worker nourishment], n.d. Political propaganda poster: lithograph. 42 ½ x 27 ¾ in. (106.8 x 70 cm). Publisher: Institute Izostat*

* Acronym for *Institut Izobrazitel'noe Statistiki* (Institute for Visual Statistics), which was established in part with the assistance of the foreign advisor Otto Neurath [see CAT. 173], the Viennese philosopher and founder of the Isotype system of visual statistics, which this poster implements.—Trans.

At top: We will produce rabbit meat for the USSR. We will improve worker nourishment.

At bottom: The development of rabbit breeding is a battle task.

Captions accompanying visual statistics: One pair of rabbits produces 50 pair of offspring in one year. And 780 pairs of offspring in two years.





S I G N S

A N D

S H A P E S



Cover of the book, *Zang Tumb Tumb: Adrianopoli Ottobre 1912. Parole in Libertà*, by Filippo Tommaso Marinetti (Milan, 1914) [CAT. L43].

A TRANSVERSE READING OF TYPOGRAPHY AND THE GRAPHIC AVANT-GARDES

MAURIZIO SCUDIERO

1. METHODOLOGICAL PREMISE

Entering the world of avant-garde books can be an amazing intellectual as well as visual experience. These were “niche materials” that were rarely circulated outside the circles of the specialists in the field—artists, poets, and writers—materials of which the mass of art lovers have little knowledge. Yet the cultural fervor that characterized the first half of the last century is accurately reflected in the books presented here, in their form and theoretical content. As seen in this catalogue, the selections from the Lafuente collection of graphic and typographic works allow a comprehensive exploration, the first to be undertaken in Spain, of the close ties that were forged between the artistic pioneers of the first half of the twentieth century and the spheres of experimental poetry, literature, graphics, and typography. These ties are little known, yet often they were not merely ties but positions central to the development of these avant-gardes.

To be clearer, when you visit a museum of modern art and look at a series of masterpieces, you may think that they were born from the artist’s inspiration. Inspiration can be a vast and changeable thing: it might explain the great differences in style between, for ex-

ample, a work by Vasilii Kandinsky and one by Piet Mondrian or even one by Mikhail Larionov. These differences cannot, however, be ascribed merely to inspiration, but are generated instead by different theoretical positions. In other words, what we see in a modern art museum is the tip of the iceberg, the visible and final outcome, while what is submerged is the theoretical thinking that underpins and justifies the artistic production. This thinking is what motivated the art. It can be found in the texts that anticipated these works, defined the guidelines for them, and organically developed the assumptions on which they were based. The key text for Kandinsky was his *Über das Geistige in der Kunst* (Concerning the Spiritual in Art) (Fig. 1);¹ for Mondrian it was *Le Neoplasticisme* (Neo-Plasticism) (Fig. 2);² and for Larionov *Luchism* (Rayonism) (Fig. 3).³ All three are small books with just a few pages, but with an explosive content that influenced entire ranks of artists. Appropriately, and not by chance, Mondrian’s dedication to his book is “Aux hommes futures” (To the Men of the Future).

With this presupposition about the centrality of artistic theory, I will attempt to explore the close links between art as conceived and written and art as practiced and executed



Fig. 1. Cover of the book, *Über das Geistige in der Kunst*, by Vasilii Kandinsky (Munich, 1912).



Fig. 2. Cover of the book, *Le Néoplasticisme*, by Piet Mondrian (Paris, 1920).

during the early twentieth century, as seen in particular books in the Lafuente collection. Setting aside the *sources* of early modern art, I will instead investigate the *relationships* between the avant-gardes and the books and magazines they produced, for these pioneering artists saw this territory as another experimental area and they proceeded to renew graphics and typography. The relationships among the historical avant-gardes were close, but in this case the link was not the theoretical datum, but rather that felicitous symbiosis of avant-garde poetry, literature, and graphics.

This study pursues a new typological approach to the field of type and graphics, shedding light on a series of transverse relationships among the period’s individual pioneering movements. It would be an error to analyse the Lafuente publications by a line of reasoning rooted primarily in art history, namely by art group or “ism,” as if each drawer in a large chest of drawers contained an avant-garde movement—Futurism, Dadaism, Constructivism, and so on—and research rules permitted you to open only one drawer at a time. This makes an overall vision forever impossible, that is, a vision that takes into account the documented processes of “transversality” and osmosis that took place between one move-

ment and another. My approach therefore will not be concerned with group membership, but with what may be considered typological or stylistic characteristics. It was the styles that migrated and became the common heritage of the various “isms.” They were used regardless of theoretical stance and simply as tools of graphic and typographic experimentation.

Apart from the theoretical stances taken by various avant-garde movements, what were the stylistic tendencies of the end products, that is, the books and magazines in question here? The first and foremost was grounded in the foundational idea of “words-in-freedom” introduced by the Futurists. Of poetic-literary origins, the idea was also understood in its more pragmatic sense as having typographic application. A natural development then ensued (a second tendency), in which the word became a self-representing, self-sufficient image without need for illustration. The third and fourth tendencies I group together because of the temporal overlap in their uses, their often simultaneous deployment (although they are treated separately, for visual and stylistic consistency, in the catalogue section of this book). One tendency may be called “orthogonalization and diagonalization”: it is evident in the new, dynamic, and sometimes asymmetrical type area. The fourth tendency is the use of elementary geometrical forms. It is clear that both the “orthogonal and diagonal” and the geometrical tendencies have their roots in Constructivism and Suprematism. Next is the medium of photography in its various aspects, and in particular the use of photomontage and/or photography combined with graphic elements. Finally, as a result of the theoretical and practical contributions made by these currents, the “New Layout” presents various new ways of composing the page. Layout is clearly an area of synthesis, where the “isms” and their stylistic characteristics were combined with considerable ease.

2. THE “MAGAZINE NETWORK”

Going beyond methodology, I would like to comment on what led to my choices from the Lafuente collection. My motives reflect a qualified vision of the field, one distinct from conventional art history. This vision is not original. In fact, it originated with the avant-gardes themselves, and its disarming clarity was later

lost in the byways of academic historicism, which reduced everything to a reassuring and rational catalogue (the chest of drawers). There every stylistic trend was isolated from the others. By contrast, the first reference points in my transversal view are two books that gathered work by the avant-gardes, published not a posteriori as historical analyses but at the time, as unequivocal documents of work in progress.

The first book, *Buch neuer Künstler* (Book of New Artists) (Fig. 4),⁴ came out in 1922 in Vienna and was edited by Lajos Kassák and László Moholy-Nagy, two Hungarians who also published the innovative avant-garde magazine, *MA. Aktivist* *folióirat* (Today. Activist Periodical). The book is a veritable compendium of images: it presents an account of avant-garde styles from an international perspective and groups the works not by their “ism” but by aesthetic sensibility. It came out in Hungarian and German versions and is the first example of “universality” in graphic language and visual communication intended for the use of the community. (It did not, however, avoid severe criticism from the prewar avant-gardes.) In the introduction (dated “! 31st May 1922”), Kassák writes of these artists: “In presenting this book to the public in the midst of the hypocrisy of demagogic politicians and the adoring sighs of aesthetes, we are writing with the simple strength we get from certainty: Here there are the heroes of destruction and here there are the fanatics of organization [...]”⁵ The identity of these heroes and fanatics is soon made clear: they are the various prewar “isms” (Futurism, Expressionism, Cubism, and Dadaism), all rejected for their ultimate inconclusiveness, for falling back on the past, because, Kassák said, “our generation has lost itself in a phoney battle without hope.” He continued: “And now? We are finally taking account of the emotions for the primitive rhythm of creativity that is in our hands.”⁶ He concluded:

Our era is the “constructivist” period. The productive powers have freed themselves from their transcendental atmosphere and thanks to the class struggle have allowed even the common man to participate in the new social order and in the need for a common purpose [...] in order to reach out to a new unity in a decaying world and the architecture of strength and of the spirit [...].

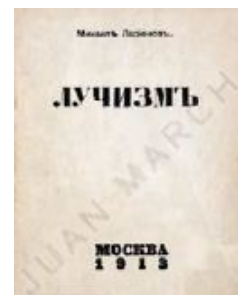


Fig. 3. Cover of the book, *Luchism [Rayonism]*, by Mikhail Larionov (Moscow, 1930).

Fig. 4. Cover by Lajos Kassák for *Buch neuer Künstler*, by Lajos Kassák and László Moholy-Nagy (Vienna, 1922).



Art, science and spirit converge in a single place. Changes must take place.

There must be creativity, because movement means creation [...].

The new form is architecture [...].

The new art is simplicity, like the beauty of a child, unconditional and triumphant over every other matter.⁷

Here was a declaration of intent, with a utopian impulse that sidestepped the movements that preceded it in order to leap forward without hindrance. Yet it made precise elucidations of its political nature (the class struggle) and of its methodology (e.g., architecture is the basis of Constructivism). The second book, titled *Die Kunstismen* (The Isms of Art) [CAT. L91],⁸ was edited by El Lissitzky and Hans Arp and published in 1925 in German, French, and English. Unlike *Buch neuer Künstler*, this book is not limited to the visual but also contains quotations that describe and explain specific developments in the individual avant-gardes. The quotations come from their most charismatic representatives, followed by a gallery of works of art and architecture. The page layout was designed in Constructivist style by El Lissitzky, who used a kind of timeline for the ten-year period 1914–1924 to examine developments among the various “isms.” Oddly enough, this is a retreating timeline: it begins with a page bisected vertically by a thick black line with “1925” printed above it and a question mark below, indicating uncertainty about what will

happen, and it ends with “1914” at the center of a St. Andrew’s cross. While the “isms” are by necessity separated from each other in the initial descriptive section, the catalogue section presents a happy mixture of styles, and therefore of “isms,” which highlight the migration of ideas. The texts are not framed by declarations of intent or proclamations, but are preceded simply by a sort of introduction (Fig. 5). A short quotation from Kazimir Malevich clarifies the editors’ intent: “The present Time is the Era of analyses, the outcome of all the systems that have ever been implemented. The past centuries have shown us the signs of our demarcation line, and we should recognize in them those flaws that have led to division and conflict. We should perhaps take a position in opposition to all that in order to construct a unified system.”⁹

The third publication supporting a transversal view has a significant visual component but offers more conceptual interest. I am referring to a little-known publication, namely a 1926 issue of the Swiss architecture magazine *Das Werk* (The Work), published in Zurich. This special issue, titled *Die neue Welt* (The New World)¹⁰ and edited by Hannes Meyer (a lecturer at the Bauhaus and later its director), gives a kind of inventory of the available sources of information on the current state of the art (and the avant-gardes). How did Meyer provide this? He carefully chose magazines and books from his personal library, neatly arranged them on the floor, and had a photographer from Basel, Theodor Hoffmann, photograph them. I consider the photographs (Figs. 6–7) epoch-making: the magazines (in the first image reproduced in *Das Werk*) and the books (in the second) appear in an arrangement that represents a still-convincing choice within a choice. Meyer titled the photographs *Zeitgemässe Zeitschriften* (Magazines in Accordance with the Times) and *Zeitgemässe Bücher* (Books in Accordance with the Times) respectively. Two titles that are already a program! Both photographs show the best avant-garde publications of that period. Not everything, of course, but a representative sample, although one perhaps a little too biased toward Northern Europe (Futurism is under-represented and there is nothing from Spain or Portugal). Nonetheless, much of what appears in Figs. 6, 7 is in the Lafuente collection: the magazines *Manomètre*, *Pásmo*, *Zenit*, *MA*,

Blok, *Merz*, *Der Sturm*, *L’Esprit Nouveau*, *De Stijl*, and *Typographische Mitteilungen*; the Bauhaus books (the *Bauhausbücher* series and *Staatliches Bauhaus in Weimar* catalogue), El Lissitzky’s *Zwei quadraten* (About Two Squares), El Lissitzky and Hans Arp’s *Die Kunstismen*, Jean Epstein’s *Bonjour Cinéma*, and *Die Scheuche* (The Scarecrow) by Kurt Schwitters, Käthe Steinitz, and Theo van Doesburg, to name the most important publications.

Meyer’s idea was extraordinary, because it allows us to catapult into that time with a glance, in synchrony with the zeitgeist that produced the works, to use Meyer’s own terminology. If Meyer’s decision to photograph avant-garde books—useful and valuable objects—is obvious, his decision to photograph magazines—objects designed for more rapid consumption and thus often underrated—is quite remarkable. He doubtless understood that magazines are the real barometer of the cultural and social tensions of an era; and he valued the vanguard “magazine network,” which has now completely disappeared.



Fig. 5. Page from the book *Die Kunstismen*, by El Lissitzky and Hans Arp (Zurich, Munich and Leipzig, 1925).

Figs. 6, 7. Pages from the article “Die Neue Welt,” by Hannes Meyer, published in vol. 13 of the magazine *Das Werk* (Zurich, July 1926).

The network idea, a Web ahead of its time, originated in 1922 in Kassák’s journal *MA* (Today). The contacts between the vanguard magazines were formed gradually and spontaneously, following the activities of the groups and their artists, and from a com-



mon need to collaborate and exchange resources, for example, of printing plates. Even more commendably, texts too were often exchanged and usually published in the original language, giving each magazine an additional note of internationalism. Finally, advertising for each other's periodicals made this collaboration explicit and increased the credibility of the respective journals.

Kassák also had the idea of making the mutual contacts between the set of journals visually explicit by creating a graphics grid in Constructivist style. Into this gridded page was inserted the name of a given magazine using its exact logotype. The page, which contained logos for sister journals such as *De Stijl*, *Der Sturm*, *L'Esprit Nouveau*, *Zenit*, *Mécano* [CAT. L369], *Broom*, etc., appeared in an issue of *MA* in 1922 (Fig. 8) and became a model for all the magazines involved in the network. Similar pages were soon printed in magazines throughout Europe: *Manomètre*, *Pásmo*, *Noi* (Fig. 9), *Contimporanul*, *De Stijl*, etc. A “magazine network” image even appeared in Depero's typographic masterpiece of 1927, the “libro bullonato” (bolted book) (Fig. 10), which of course was not a magazine, but which enjoyed enormous exposure as a result of this mutual exchange.

The year 1922, when *MA* published the “magazine network,” was significant because it coincided with the conferences that the International Faction of Constructivists held in Weimar and Düsseldorf, to consolidate this common thread, Constructivist in nature, that ran through the Bauhaus, *De Stijl*, and other movements. It was the year a vast exhibition of modern Russian art was held in Berlin, which aroused a great deal of interest. It was the year that saw publication of Aleksei Gan's book *Konstruktivizm* (Constructivism), and also when El Lissitzky and Il'ia Erenburg launched the magazine *Veshch'/Gegenstand/Objet*¹¹ [CAT. P264] in Berlin, which would become the ideal, international, conceptual platform for all non-Russians who identified with the Constructivist ethos. In short, it was the year in which the bases for graphic design and typography were laid down for the decade, and beyond. As a result of the “magazine network,” images and texts were circulated as well as styles, and new trends in graphics and typography were soon communicated, becoming a transversal heritage of the avant-garde.



Fig. 8. Image of the “network of journals” from the back cover of *MA*, no. 1 (Vienna, 1922).

The network, established between the magazines and illustrated in a synoptic table showing the mutual exchanges between them (Figs. 8–10), was also gradually to outline a new geography of avant-garde art, which in many cases sidestepped the big metropolises like Paris, Vienna, Berlin, and Moscow that until then had largely monopolized the management of art. Instead, the network brought attention to peripheral cities in the new states emergent after World War I (such as Poland, Yugoslavia, and Czechoslovakia), to minor centers such as Vitebsk, Weimar, and Leiden, and even to very small towns such as Rovereto in Trentino (northern Italy), home of Depero's vibrant center, the Casa d'Arte Futurista (Futurist Art House). These were new situations, but they were undoubtedly free of the deferential fear of the historical baronies of art and the avant-garde. Consider what the Pole Leon Chwistek wrote in 1922: “Some French critics have reproached us for not being exotic enough. The partisans of ‘indigenous’ art were quick to acknowledge this reproach. In my opinion, however, we are, in this case, encountering the same misunderstanding that can be observed in other fields. The outsider sees us as a ‘colony’ lacking the rights that are in place in Europe. According to these gentlemen, our art in particular should fascinate in the same way that African tribal art, for example, does.”¹²

The geographic periphery, however, sent out not just claims to creative independence but even guidelines for avant-garde magazines about the tasks and possibilities available to graphic communication. The magazines, it was hoped, would thus be able to pursue the further goal, the creation of a “new form of life”—the *Gestaltung* of the social—which, for instance, the Futurists called *Artecrazia* (Artocracy). It was László Moholy-Nagy who undertook this task, and in 1925 in the Czech journal *Pásmo* (The Zone), he published “Richtlinien für eine syntetische Zeitschrift” (Guidelines for a Synthetic Journal) in which he proclaims the abolition of all distinctions and hierarchies between the productive sectors in society. He also urges openness in addressing the full range of applications of the new *Gestaltung* idea, according to an all-encompassing program that does not distinguish between the arts and the sciences.¹³ Moholy's call aroused much consensus and many reactions in various magazines, but it was effectively answered only in the impressive almanac titled *Fronta* [CAT. L182], published in Brno in 1927 by the Devětsil group and edited by Bedřich Václacek. *Fronta* (The Frontline) gathered around a hundred texts and illustrations by a multidisciplinary group of more than eighty authors and artists from all over Europe. This sort of globalizing attitude gradually took root in the editorial boards of such major magazines as *L'Esprit Nouveau* [CAT. L126], *Merz* [CAT. L254], *De Stijl* [CAT. L232], and *Noi* [CAT. L169], to mention a few. But despite these examples, many of the peripheral magazines simply reflected the positions of their editors. For example, the Polish journals *Blok* [CAT. L404] and *Dźwignia* [CAT. L387], both edited by Mieczysław Szczuka and Teresa Żarnowerówna, and *Praesens* (edited by Szymon Syrkus) [CAT. L195] were slanted toward sculpture and architecture, whereas many East Central European magazines were more diversified. Nonetheless, they were generally characterized by the personalities of the artist or the critic-theoretician: *Pásmo* (with Artuš Černik and Bedřich Václacek) [CAT. L374], *Zenit* (with Ljubomir Micić) [CAT. L172], *Zwrotnica* (with Tadeusz Peiper) and *Contimporanul* (with Ion Vinea). By contrast, *MA* [CAT. L194] and *Munka* (with Lajos Kassák), and *Disk*, *ReD* [CAT. L115] and *Stavba* (with Karel

Teige) had a multifunctional, eclectic perspective.

At the same time, there was always space for literature, and poetry in particular, and in some cases these subjects became dominant (as in *Zenit* and *Zwrotnica*) because they allowed extensive typographic experimentation in the vein of “words-in-freedom.” This genre was the ideal platform from which to implement the “poem-painting.”

3. PARIS AND MILAN: THE LIBERATION OF THE WORD

To open discussion of words-in-freedom, let us examine the situation of graphics and typography at the end of the nineteenth century in Europe. If Johannes Gutenberg, who introduced printing with moveable metal type around 1454, had entered any print shop at the beginning of the nineteenth century he would not have felt out of place. Nothing had changed in more than three and a half centuries: the hand press, compositor’s sticks, printed sheets of paper hanging up to dry, etc. But around 1814 steam power brought a wave of technical regeneration. First, the paper, which for centuries had been made by hand from rags, was replaced by machine-produced rolls of paper made from cellulose. Then the hand press was replaced by

Fig. 10. Page from the book *Depero futurista 1913–1927*, by Fortunato Depero (Milan, 1927) [CAT. L363].



Fig. 9. Image of the “network of journals” from the back cover of *Noi*, no. 5 (Rome, August 1923).



steam-driven and then electrically powered printing presses, of increasing technical sophistication. As for books, at the end of the nineteenth century they did not look that much different from their progenitors. The beauty of the page was the first principle, and it implied absolute adherence to rules of orthogonality, rectangularity, and alignment—in short, the notions of aesthetics and the Golden Section proportion codified by Giambattista Bodoni in his 1818 *Manuale tipografico* (Manual of Typography). Readability had the upper hand. In the newspaper and magazine business, however, there was tentative change. Not so much in the texts, but in the advertisements, which contained various typographic and graphic signs specifically designed to attract attention. An example is the famous little pointing finger, which was later widely adopted by the Dadaists.

There were also new literary and poetic demands that were manifest toward the end of the century, disrupting the status quo. The need to represent new signifiers, that is, poetic propositions that required a more complete form of expression, was rupturing distinctions between high and low, body text and typeface, and page alignments and the orthogonality of the composition.

The first example of this new wave came from Stéphane Mallarmé’s experimental poem *Un coup de dés jamais n’abolira le*

hasard (A Throw of the Dice Will Never Abolish Chance) [CAT. L352], published in the journal *Cosmopolis*¹⁴ in London in 1897. There, for the first time, the words were not printed along pre-set lines, but on broken lines that continued below. The page was not a closed grid of characters, commas, and periods, but a geography of words and spaces, where the words floated like rafts on the sea. For Mallarmé a single word could suffice to fill a page and a sentence several pages! In fact, his title was not placed on a single page but fractured into several parts and inserted into the text, where its vastly different typeface let it be distinguished from the body text.

Along with Paul Valéry, André Gide closely followed the creation of this masterpiece and recalled:

Toward the end of his life, Mallarmé wanted to go even further and reflecting on the material elements of the book in the same way the painter reflects on the blank canvas in front of him—as a surface to be filled—and the musician reflects on the symphony that he intends to write—as the animation of an extension of time—so Mallarmé dreamed of a book composed entirely like a painting, or like a symphony. And even better than dreaming about it, he did it [...].¹⁵

However, Mallarmé had not intended *Un coup* merely as an poetic exercise, an attempt in Valéry’s words to “elevate the page to give it the power of a starry sky.”¹⁶ In 1969 the Conceptual artist Marcel Broodthaers published an artist’s book with the same title as Mallarmé’s and an identical composition, but he removed the words and replaced them by black lines exactly matching the layout that Mallarmé used to dislocate his text from the pages. This conceptual device highlighted the essential structure of *Un coup* and showed that it had its own graphic power, in addition to its poetry.¹⁷

We should not overestimate Mallarmé’s influence on typographic design, however. Although authoritative, *Cosmopolis* was nonetheless an elite publication, with an exclusive readership restricted to literary circles (and it was published in London, not Paris). Hence its real impact on the typographic tradition of the time was decidedly minimal, if not irrelevant. When *Un coup* appeared as a book in 1914,



Fig. 11. Front page of the newspaper *Le Figaro* with the Futurist manifesto by Filippo Tommaso Marinetti (Paris, February 20, 1909).

the Futurist revolution had already been blazing for five years, so its role as a precursor of Futurism's "conquered futures" must be qualified. Nevertheless, *Un coup* was one of a number of precedents for words-in-freedom. For example, around 1911–12 another avant-garde poet, Nicolas Beauduin, convinced that "the cinematic pluralism of the period" needed "new expressive typographic forms," invented a printing process specifically for poetry called "Synoptisme Polyplan." It would involve typefaces in various sizes, styles, and colors, which could be superimposed in printing if desired.¹⁸ This was an entirely new concept, and in 1913 it can be found again in a passage of the Futurist manifesto *L'immaginazione senza fili e le parole in libertà* (Imagination without Strings and Words-in-Freedom), where Marinetti declares: "My revolution is aimed against the so-called typographical harmony of the page [...] so that in the same page we will use

three or four different colored inks and even 20 different typefaces, if need be [...].¹⁹

The son of an Italian lawyer, Marinetti was born in Alexandria, reared in France, and given his poetic and literary education in Paris. At that time Paris was Europe's capital of culture and art, where every discovery found a wide and knowledgeable audience. Because he frequented poetic and literary circles, it is very likely that Marinetti saw Mallarmé's work, precisely because of its poetic framework, and later perhaps also Beauduin's formulations. Certainly he attended the première of Alfred Jarry's *Ubu Roi* and heard his long opening monologue in 1896. Within a few years of settling in Milan, he was nurturing an ambitious project: to found a poetry magazine. In 1905 he launched the explicitly named *Poesia* (Poetry). The magazine very quickly became not just a showcase for the best European poetry but also a place where innovators could try out their ideas. It was multilingual: authors wrote in their native languages, and Marinetti himself wrote in French, the mother tongue of his education, not his birth.

In *Poesia*, Marinetti and Gian Pietro Lucini published their essay "Inchiesta sul verso libero" (Survey of Free Verse) in 1905. Taking their cue from the poetic innovations introduced in France by Gustave Kahn, they sought to modernize writing by means of a syntax free of centuries-old rules. Their initiative proved successful, and the essay was enlarged and reprinted as a book in 1908.²⁰ This initiative and others of an artistic and later political nature were the basis for the Futurist movement's "Foundation Manifesto,"²¹ which Marinetti conceived that year and published in provincial Italian newspapers. In February 1909 he brought the full-length Futurist Manifesto to an international audience on the front page of the Paris daily newspaper *Le Figaro* (Fig. 11).

The contribution Futurism made to typographic-graphic renewal was central, and continuous over more than thirty years. It was Futurism that also first set the graphics issue on theoretical grounds (as it did with many other issues), by introducing the vogue for the manifesto. Its philosophy was to declare "first" what was to be done "afterwards." And then to do it. In addition to damning "passéism" (the cult of the past), museums, academies, and "Venice, *Cloaca Maxim*," Marinetti's manifesto assigned a new mission to literature: "Up to now,

Literature has glorified pensive immobility, ecstasy, and sleep. We want to glorify aggressive movement, feverish insomnia, the fast pace, the somersault, the slap and the punch [...]. The poet must, with ardor, munificence, and generosity, use all means available to increase the enthusiastic fervor of the primordial elements."²² It can be clearly seen that Futurism descended from the great "isms" of the nineteenth century, from Impressionism and Pointillism to Symbolism, because it aimed to fill the void they left with a heroic, positivist dialectic. But at the same time Futurism also aimed to sanction, firmly and decisively, a clean break with all that had gone before—in short, with historical continuity.

Between 1911 and 1912 Marinetti (and several other signatories) tackled head on the "space of the written word" in three consecutive manifestos. First, in the *Manifesto dei drammaturghi futuristi* (Manifesto of Futurist Playwrights), he reaffirmed the validity of free verse and "the delight in being hissed at."²³ Then in the *Manifesto tecnico della letteratura futurista* (Technical Manifesto of Futurist Literature) and the associated *Supplemento al manifesto tecnico della letteratura futurista* (Supplement to the Technical Manifesto of Futurist Literature), he called for the destruction of syntax, of the verb in the infinitive, of adjectives, adverbs, punctuation, and the literary "I." He also urged the use of "il 'brutto' in letteratura" (what is "ugly" in literature), and the wholesale destruction of "solemnity" (meaning rhetoric).²⁴

The statements set the stage for the introduction of "words-in-freedom," which took form in the manifesto *L'immaginazione senza fili e le parole in libertà*, where Marinetti stated that "the poet's imagination must weave together distant things *without strings*, using essential words absolutely *in freedom*."²⁵ This marked a decisive step forward from Mallarmé's *Un coup* because it broke meaningful connections between words. But the manifesto went further and introduced the use of free, expressive spelling, and then, most importantly for design, the ground-breaking statement: "I am starting a typographical revolution against the excruciating, nauseating idea of the backward-looking, D'Annunzio-style book of verses [...]. [I]n the same page we will use [...] *italics* for a series of similar or fast sensations, *bold rounded* fonts for violent

onomatopoeia etc.”²⁶ Marinetti ends by referring to another of the Manifesto’s important contributions: the concept of “onomatopoeia” (the use of words whose sounds suggest their meaning—such as “hiss”). He was alluding to the *Manifesto tecnico della letteratura futurista*, in which he had advocated a “very swift, brutal and immediate lyricism, a lyricism that should appear to all our ancestors as antipoeitic, a telegraphic lyricism that has absolutely no hint of the book, nor, as far as is possible, of life.”²⁷ With these ideas, he urges a natural (literally “courageous”) use of onomatopoeic harmonies to “reproduce all the sounds and noises, even the most cacophonous, of modern life.”²⁸ These lines suggest that Marinetti was aware of Beauclerk’s “synoptist” theories. And regarding the variability in size of type characters, it is possible that he knew the title page of Alfred Jarry’s book *Les minutes de sable mémorial* (The Minutes of Memorial Sand), 1894, in which some of the type is printed in different sizes, creating an almost graphic composition. (Indeed, the Manifesto is more graphic than typographic, perhaps to emphasize its verbal violence).

By spring 1913 the bases for a theorized, design-oriented, and systematically revitalized book are all outlined. From this point onward, the Futurist book became an experimental laboratory for typographic creations, which were to subvert the age-old approach to typesetting. These compositions were called “words-in-freedom” (From the beginning of 1914 words-in-freedom compositions appeared in *Lacerba* (the Futurists’ “official” magazine at the time); and by uniting them with the practice of onomatopoeia in his revolutionary book *Zang Tumb Tumb* [CAT. L43], 1914, Marinetti legitimized them definitively.²⁹

The precedents for words-in-freedom, as noted above, were French, and nearly a dozen French experiments with the idea took place around the same time as the Italian ones. For instance, the 1913 publication of Guillaume Apollinaire’s manifesto *L’antitradition futuriste* (Futurist Anti-Tradition) by the Futurist movement of Milan showed that the cultural transfer had changed direction, now flowing from Italy to France instead of the reverse. Apollinaire, it was evident, had drunk deep from the well of Futurism, not just in the typical attack on “passéisme,” but also in hailing the “destruction of syntax [...] of punctuation

of typographic harmony,”³⁰ which shows the closeness of his affinity with Marinetti’s manifesto *Immaginazione*. (It matters little if the following year Apollinaire distanced himself from Futurism, mostly because of his image in France.) Confirmation of this can be found in his “calligramme” titled “Voyage,” published in the first issue of the New York magazine *291* in March 1915 (which had a ground-breaking cover by Marius de Zayas [CAT. L190], as well as in his most important work, *Calligrammes* [CAT. L28], 1918, which was modified at the last minute after he had seen the proofs of Marinetti’s book *Les mots en liberté futuristes* (Futurist Words-in-Freedom, published in 1919). That the seeds of words-in-freedom had already been sown is also evident in various projects by Blaise Cendrars (the pseudonym of Frédéric Sauser). For example, *La prose du Transibérien [...]* (Prose of the Trans-Siberian [...])³¹ [CAT. L350], 1913, is a striking book, both Futurist and Orphist, with abstract images in *pochoir* by Sonia Delaunay who designed the layout on a single, long page folded several times. She reserved half of the space (divided vertically) for the text and the other half for her pictures: in essence, this is a “book-picture,” perhaps more for viewing than for reading, but certainly a milestone in the history of the avant-garde book. Also by Cendrars are *Le Panama*, 1914, and that unique example of literary experimentation, *Dix-neuf poèmes élastiques* (Nineteen Elastic Poems), written in 1913–14, but published in 1919, where Futurism is constantly quoted in subject and object positions within the text (as Sergio Cigada acutely observed).³² French publications also worth attention are *Demi cercle* [CAT. L69], 1920, the words-in-freedom book by Juliette Roche (the wife of Albert Gleizes), as well as Jean Epstein’s 1921 *Bonjour Cinéma* [CAT. L58], and Pierre Albert Birot’s *La lune ou le livre des poèmes* (The Moon, or the Book of Poems) [CAT. L57], 1924, two books that are far more sensational for their explosions of words-in-freedom pages.

On the Futurist front, a flurry of words-in-freedom books appeared, from Corrado Govoni’s *Rarefazioni* (Rarefactions) [CAT. L50] to Ardengo Soffici’s *BİFŞZF+18* [CAT. L44]; from *Archi voltaici* (Electric Arcs) [CAT. L45] by Volt Futurista (Vincenzo Fani-Ciotti) to Francesco Cangiullo’s *Piedigrotta* (the name of a typical Naples feast, the fireworks of which are

matched by this book’s irruptions of words-in-freedom) [CAT. L52]. These were published between 1915 and 1916, while Giorgio Morpurgo’s later *Il fuoco delle piramidi* (The Fire of the Pyramids) [CAT. L48], 1923, is also of note.

Experimentation with the word was not just a Franco-Italian issue. Poets and writers at various latitudes were also breaking new ground and with a certain persistence, for they did not exhaust the possibilities in their first, purely literary and poetic phase, but later explored the visual dimension.

In Russia, for example, in the same year as Marinetti’s manifesto *L’immaginazione senza fili* (1913), Mikhail Larionov’s group published *Oslinyi kvost i mishen’* (The Donkey’s Tail and the Target) [CAT. L34]. In addition to the Rayonist manifesto, it contained an example of a Rayonist poem by Mikhail Semenov, in which the word was freed from the typographic grid. The following year, at the same time that Marinetti published *Zang Tumb Tumb, Futuristy. Pervyi zhurnal russkikh futuristov* (The First Journal of the Russian Futurists) [CAT. L30] came out, containing a geometricized page divided into several asymmetrical parts, within which the text was printed in different typefaces, often running diagonally. This was one of Vasily Kamensky’s famous “reinforced concrete poems” (*Zhelezobetonnyaya poema*), dedicated to the painter-poet David Burliuk. That same year, 1914, also saw publication of the poet Vladimir Mayakovsky’s book *Tragediia* [CAT. L33], which contains an analogous investigation of typefaces and how words are laid out on the page. Following the October Revolution of 1917 came the 41° group in Tiflis (Tbilisi), an enclave of Futurism in the Caucasus within the nation’s rampant Constructivism. Its books include *Fakt* (The Fact) (Fig. 12), 1919, and *Traktat o sploshnom neprilichii* (Treatise on Total Indecency) [CAT. L31], 1919–20, both by Igor’ Terent’ev, and Iliazde’s 1923 *Lidantiu fAram* (Lidantiu as a Beacon) [CAT. L+P32]: the three are characterized by a words-in-freedom layout that recreates and improves on Mayakovsky’s in *Tragediia*.

The Dadaists took the route of the “freed word” in their own way. A good example is the poster-program for the *Kleine Dada-Soirée* (A Little Dada-Soirée) [CAT. L59] by Kurt Schwitters and Theo van Doesburg, printed in The Hague for an evening (undated) between 1920 and January 1923. Their two-color com-

position is tightly packed with words and typographical signs printed in black, which lead in all directions and are superimposed over very large words (such as *DADA*) printed in red. While exemplifying words-in-freedom, this work prefigures its future development toward a more visual role for the word in the “word-image” (where the word pictures the idea and needs no further illustration).

The Latin contingent is also particularly vibrant in the visual area. A genuine forerunner, Rafael Nogueros i Oller published a collection of poems about social problems (*Les tenebroses*) (The Shadowy Ones) [CAT. L29] in 1905 with a layout in which the blocks of text defied the typographic grid and often have curved shapes. The Catalan Josep Maria Junoy, a figure of supranational standing, wrote in French and in 1917 established the magazine *Troços* (Pieces) in Barcelona [CAT. L82]. He initially designed it as a book but then transformed it into a magazine, and in the first issue published his first “calligrammes,” “Oda a Guynemer” (Ode to Guynemer) and “Deltoïdes” (Deltoïdes) [CAT. L81]. Their typographic and visual elegance and unique semantic sophistication impressed Guillaume Apollinaire; and on seeing “Oda,” dedicated to the World War I aviator who met his death in the skies over France, he stated that it “is very much the fruit of an authentic inspiration, at once both lyrical and plastic.” Junoy’s “calligrammes,” published in 1920, were along the lines of Apollinaire’s 1918 book [CAT. L35, L28].³³ Also well worth noting are two exemplary words-in-freedom books by the founder of the poetic movement “Creationism,” Vicente Huidobro, a Chilean who often wrote in French: *Horizon carré* (Squared Horizon) [CAT. L72], 1917, and *Canciones en la noche* (Songs in the Night) [CAT. L80], 1913. The latter seems less about words-in-freedom than “literary geometrism,” since, page after page, the text is compressed into ever-new geometric forms. This idea was taken up again in 1938 by the Ecuadorian José de la Cuadra in his book *Guasinton* (Washington), in which the text blocks often take the shape of the literary content, as, for example, in “Se ha perdido una niña” (A Girl Got Lost) [CAT. L75], which is modeled on the well-defined outline of a young woman’s body. In a words-in-freedom vein is the collection of poems by Joan Salvat-Papasseit, of Barcelona, containing the 1921 *L’irradiador del port i les gavines* (The Ir-



Fig. 12. Cover of the book *Fakt*, by Igor Terent'ev (Tbilisi, 1919).

radiator of the Port and the Seagulls: Avant-Garde Poems) [CAT. L66], an extraordinary work by a poet who died in 1924 at just thirty years of age. The 1923 book of poems *Hélices* [CAT. L79], by Guillermo de Torre (who subsequently became a critic) represents Ultraism (the 1918–25 movement of Spanish poets dedicated to writing in Castilian). Influenced by Dada poetics is the words-in-freedom Stridentist Kyn Tanilla, pseudonym of the Mexican poet Luis Quintanilla, who in 1923 published the book of poems *Avión* [CAT. L74], in which he expresses his fascination with flight and the mechanical muse of his title, the airplane. (Stridentism was a 1921–27 movement of Latin American poets, writers, journalists, photographers, and musicians (but not painters) who adopted aesthetic attitudes similar to those of the Futurists.) Another book that is experimentally visual as it breaks the typographic grid is the whimsically titled 1927 *El hombre que se comió un autobús* (Poemas con olor a nafta) (The Man Who Ate a Bus: Poems that Smell of Gasoline) [CAT. L73] by the

Uruguayan Alfredo Mario Ferreiro. In keeping with the ideas of Creationism and Ultraism, this book, for the first time in Uruguayan poetry, mentions elements of modern everyday life—such as a truck and other vehicles.

Also noteworthy are the ideas I would call almost “poetic-visual” that Carles Sindreu i Pons explores in his “Radiacions i Poemes” (Radiations and Poems) [CAT. L71] published in 1928 in Barcelona. While words-in-freedom joke with broken words and phrases, “poetic-visual” type aspires to become a picture—a serious work of art. In *Looping* [CAT. L65], 1929, Juan Marin showed a preference for onomatopoeic solutions. From Uruguay, the 1932 book *Aliverti Liquidada* presented an astonishing celebration of different typefaces laid out in disparate directions. Was this the title or the author? In Montevideo in 1922 students had founded a theater company with the name *Troupe Juridica Atenienses*. Ten years later, in 1932, the former students met again, wanting to do something funny (*goliardico*), they decided after much pondering to publish the satirical book *Aliverti Liquidada. Primer libro neosensible de letras atenienses: Apto para señoritas* (Aliverti On Sale. First Neosensitive Book of Athenian Letters: Suitable for Young Ladies) [CAT. L76]. The title makes reference to the well-known slogan of Montevideo’s large department store Aliverti: *Cuando Aliverti liquida, hay que comprar enseguida* (When Aliverti’s on sale, you’ve got to buy fast). Their sole aim was teasing the avant-garde and ridiculing Ultraism, but because of the book’s astonishing layout, it turned out to be a remarkable words-in-freedom exercise. A copy embellished with watercolors is illustrated here [CAT. L76]. Finally, words-in-freedom experiment often appeared in the Brazilian magazine *Klaxon* [CAT. L67], which was published between 1922 and 1923 with an exceptionally modern graphic design; and it was present in the book of poems *Cartazes* (Posters) [CAT. L68], by the poet Paulo Mendes de Almeida, also Brazilian. The book appeared in 1928 in São Paulo.

4. TO THE EAST!

If Paris was the hub of Futurism, which radiated from there throughout the whole of Europe, the place welcoming it with greatest enthusiasm, aside from Italy, was Tsarist Rus-

sia. There the literary tensions that had begun stirring against Symbolism facilitated rapid assimilation. In early March 1909 the newspaper *Vecher* (The Evening) reported the publication in Paris on February 20 of Marinetti's manifesto.³⁴ Then between 1909 and 1913 there was a plethora of publications of the major Futurist manifestos in translation and with articles in magazines and newspapers. This build-up culminated in Marinetti's visit to Russia in 1914, which also coincided with the publication of two of his books: *Futurizm* (Futurism) and *Manifesty italianskogo futurizma* (Manifestos of Italian Futurism) (Fig. 13).³⁵

But while Futurism was a united and close-knit movement in Italy, in Russia it was polycentric from the beginning, divided into various groups that were often at odds with one another, with different views and positions, but above all determined not to be confused with Italian Futurism. (This shows, incidentally, the highly proactive nature of Russian Futurism.) However, Russian Futurist poetry as a whole is often identified with just one of these groups, led by the poets Vladimir Mayakovsky, Velimir Khlebnikov, and Aleksei Kruchenikh, known as *Gileia* [a region in the Caucasus] and therefore a name signifying they looked more to Eastern than Western culture). Meanwhile, other worthy groups have been neglected, such as Igor' Severianin's *Ego-futurizm* (Ego-Futurism), Vadim Shershenevich's *Mezonin poezii* (Mezzanine of Poetry), the young Boris Pasternak's *Tsentrifug*, and the Zdanevich brothers' *41°*, not to mention the painters' groups *Bubnovyi valet* (Knaves of Diamonds) (Fig. 14) and *Oslinyi khvost* (The Donkey's Tail). Despite the claims, clarifications, and denials, the Russians' contacts and affiliations with Italian Futurism are undeniable. And, of course, so are their indigent contributions.

Demonstrating the affiliations, an outstanding example is *Poshchechina obshchestvennomu vkusu* [CAT. P153],³⁶ an anthology published in 1912. The title, *A Slap in the Face of Public Taste*, reveals the inspiration of Marinetti's attitudes (scorn was integral to Futurist polemic), and the text shows the same literary-polemical positions: "Throw Pushkin, Dostoyevsky, Tolstoy, etc. [...] from the steamship of Modernity [...]. We contemplate their insignificance from the top of skyscrapers [...]. We alone are the face of our Time [...]. The past constricts [...]."³⁷ Along the lines of the

decatalogue in Futurism's founding manifesto, the anthology enumerates poets' rights: "To hate inexorably the language that existed before us (#2) [...] to stand on the pedestal of the world 'we' in the midst of a sea of catcalls and outrage (#4),³⁸ which recalls Marinetti's "delight in being hissed at." At the same time, the book introduces something new in the way it is packaged: the cover is of hessian, a cloth only slightly better than the burlap of coffee sacks. This choice emphasizes the poverty of these poets who were often self-supporting (and it offers a distant premonition of *Arte povera*). Further, it is impossible not to see the connection between Marinetti's 1911 *Uccidiamo il chiaro di luna* (Let's Kill the Moonlight) (Fig. 15) and another Russian Futurist anthology, *Dokhlaiia luna* (The Croaked Moon) (Fig. 16),³⁹ 1913, which focuses on the moon as an outmoded emblem of radical romanticism, to be rejected and combatted.

The recurring poetic tropes that characterize Russian Futurism between 1912 and 1916 have clear affinities with those of Italian

Futurism and confirm its assimilation. The movements share the rejection of the past and of aesthetics as an end in itself; they embrace the technological and modernist driving force, especially its architectural components (the skyscraper as utopian icon) and fast-moving machines (motor vehicles and aircraft); they identify the urban mega-complex with positivist progress and the modernist frontier. But there is also something entirely home-grown in Russian Futurism—the way the stylistic and semantic structure of the text is redesigned. Rooted in the denial of syntax, in words-in-freedom, and in Futurist onomatopoeia, this field became, under Khlebnikov's influence, a veritable training ground for linguistic "re-writing" based on the absolute freedom to bend words to its needs. Indeed, words were broken up and fused with other words; neologisms and palindromic rhymes were invented; and prefixes and suffixes were often arbitrarily attached to these roots to create new words without corresponding literal meaning—only a conceptual one. Thus a meta-language was created, the *Zaumnyi iazyk* (the "transrational" language), better known as *Zaum*.

A good example of a transrational poem is Khlebnikov's *Zakliatie smekhom* (Incantation by Laughter) (Fig. 17), which is a play on the many possible variations of the word *smekh* (laughter), whose root *sme-* (corresponding to "laugh") appears (often with the addition of affixes) in thirty of the total forty-eight words constituting the text. Ahead of its time, the poem was published very early in 1910 in *Studiia impressionistov* (Fig. 18),⁴⁰ a book dedicated to Impressionism. When Benedikt Livshits, author of *Polutoraglaziye strelets* (The One-and-a-Half-Eyed Archer), 1933, the first chronicle of Russian Futurism, read it for the first time he was stunned: "I saw before me [...] language given life [...] the exposed roots [...] the amorphous substance of a word not yet substantiated with meaning [...]."⁴¹

In short, *Zaum* was an attempt to produce a generative phonetic act, where the sound of the word, not its meaning, was the real poetic, hence creative, act. Or, as Igor' Terent'ev put it, *Zaum* was "the mystery of the birth of the word."⁴² In this respect, Khlebnikov was the most committed experimenter, while Kruchenikh was the major theoretician. In the 1921 book *Zaumniki* (Transrationalists) (Fig. 19) (which included a text titled "Declaration

Fig. 13. Cover of *Manifesty italianskogo futurizma*, Russian translation of Filippo Tommaso Marinetti's manifesto (Moscow, 1914).

Fig. 14. Cover of the catalogue of the group *Bubnovyi valet* (Moscow, 1913).

Fig. 15. Cover of the book *Uccidiamo il chiaro di luna*, by Filippo Tommaso Marinetti (Milan, 1911).

Fig. 16. Cover of the anthology of Russian Futurists, *Dokhlaiia luna* (Moscow, 1914).



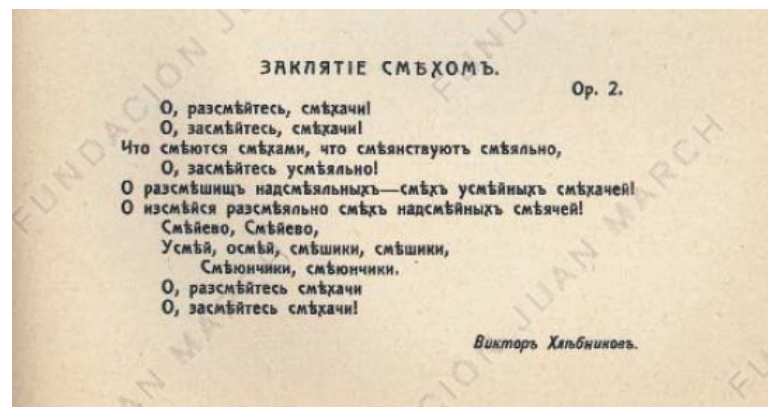
of the Transrational Language”), Kruchenikh wrote: “Thought and speech cannot keep up with the emotional experience of the person who is inspired. Artists are therefore free to express themselves not just with everyday language (concepts), but also with a language that has no determinate meaning (not frozen), that is, transrational.”⁴³ In the final analysis, he identified *Zaum* with what he termed the “primary form” of poetry.

Following Khlebnikov and Kruchenikh, Roman Jakobson (under the pseudonym Ali-agrov) also ventured into the *Zaum* language, and in 1916 he and Kruchenikh wrote the book-object *Zaumnaia gniga* (Transrational Book) (Fig. 20), which has a heart-shaped collage with a button sewn onto the front cover. The concept of *Zaum* altered part of the title: book in Russian is *kniga*, not *gniga*, so the translation of the title would sound something like *Transrational Pook*. This phonetic corruption of the word anticipates the authors’ linguistic experimentalism.

In those years of *Zaum* exploration, Russian Formalism was also developing, and by definition it paid particular regard to metrical and linguistic structures. It is perhaps no accident that the formalist theoretician Viktor Shklovskii was at that time closely involved with Russian Futurist poetics.

In short, it was in this phonetic experiment with the signifying aspect of words that the Russian Futurists distinguished themselves from their Italian counterparts, who with words-in-freedom placed greater emphasis on the visual and compositional, as well as narrative, aspect of the written word.

There is another substantial difference between Italian Futurist avant-garde books (and later those of the Western avant-gardes) and the books made by the first Russian Futurists (or pre-Revolutionary Cubo-Futurists)—then Constructivists—under Russian-Soviet influence, including those of the “buffer states” from Poland to Yugoslavia. In Italy, mass production was endorsed and a large print run of ten to twenty thousand copies (often declared on the cover) was aimed at the widest possible circulation of Futurist books and hence ideas. In fact, the books were widely distributed and often given away free. This greatly helped the proliferation (and appropriation) of the ever-new ideas that the Futurists put into their compositions.



Figs. 17, 18. Cover and interior page of *Zaklyatie smekhom*, first transrational poem by Velimir Khlebnikov, in *Studia impressionistov* (Moscow, 1910).

In Russia, however, Cubo-Futurist poets and writers worked as nowhere else in close synergy, if not symbiosis, with avant-garde artists. Larionov, Natal'ia Goncharova, Olga Rozanova, Kazimir Malevich, and the Burliuk brothers (to name only the most famous) produced woodcuts, drawings, and even original works that were inserted into books, and the books themselves were often made by non-typographic techniques (lithograph or mimeograph) and then stapled or glued together. All these publications were bound by hand and produced in print runs that were very small, especially for a country as large as Russia.

So if the Italian Futurists’ output may be defined as mass production, it was indisputably the Russian Futurists who pursued the “artist’s book,” that is, the kind of publication in which the artist’s contribution is highly prominent and often fundamental. A

good example is the book by Khlebnikov and Kruchenikh titled *Mirskontsa* (The World Backwards) (Fig. 21),⁴⁴ published in 1912 in only 220 copies, each with a cover featuring an original collage by Goncharova: a flower cut out of different kinds of paper and in different ways, so that each copy had a different cover. In fact, this is the first example in the history of the printed book with an original work of art on each cover! A final example confirming the great distance in concept and execution between Italian and Russian Futurist books is the lengthy series that Kruchenikh published himself during his stay in Tbilisi, between 1918 and 1921. These books were hand-made by the poet, contained few pages (usually ten), and had a small print run (ten to fifteen copies). With mimeograph reproductions or carbon copies of the author’s handwriting (Fig. 22), they are extremely rare today, if not impossible to find. These hand-made books, or rather manuscripts mechanically reproduced on paper,⁴⁵ epitomize the Russian avant-garde approach to the “artist’s book,” as opposed to that taken by the Italians.

In sum, if Italian Futurist books were widely distributed beyond the country’s literary and geographical borders, circulating Futurist ideas and stylistic characteristics and exerting a certain influence from France to Czechoslovakia, from Spain to South America and Japan, and so on, the Russian books, on the other hand, by virtue of their very small print runs often did not go beyond the circles of those directly involved in them—the poetic, literary, and perhaps artistic circles. Today, we acknowledge their enormous intrinsic value, but we would be wrong, in my opinion, to invest them with absolute cultural prominence, if only because we have not yet verified the real impact they exerted internationally then. Our knowledge of their existence often goes back only a few decades, and that says a lot about the literary or artistic influence they might have had when they were published.

Quite another thing, however, are the post-Revolutionary Constructivist books published (after a brief season of Suprematism) between 1921–22 and the arrival of Stalin (1933), who subjected everything to the normalization of Social Realism. In this case, too, there was a close synergy among writers, poets, and artists that was at times enduring (as with Mayakovsky and Rodchenko), but



the final outcomes—apart from Kruchenikh's aforementioned artisanal production in Tbilis—were exclusively printed. Furthermore, the print runs increased considerably (from an average of twenty-five hundred to ten thousand copies, with peaks of twenty thousand), although they were still small for such a vast and highly populated country.⁴⁶ These books are generally characterized by sophisticated graphics, including photomontage and ingenious experiment with lettering using intersecting and overlapping shapes, diagonal orientations, and other graphic refinements. They were also often printed outside the Soviet borders, in Berlin or in Paris, demonstrating their greater international scope. Even with blatantly politicized content, their graphic appeal is nonetheless impeccable.

The gifts of Italian Futurism and Russian Futurism (later followed by Constructivism) to graphic renewal were not just important but also highly consistent over some twenty years. Though valuable, the contributions of the Cubists were quite few, indicating that Cubism was not the avant-garde movement Futurism was, but instead a tendency shared by various artists, without a unified direction. The same could be said for Expressionism, which was outstanding in book illustration, but not in revitalizing the book itself.

Far more stimulating and numerous—even fundamental—were the contributions made by the various Dada movements (in Zurich,

New York, Paris, and Hanover), each a powerhouse of experiment in photomontage and typography as well as literary contributions from the middle of the first decade to the end of the 1920s. The same could be said for the publications inspired by Surrealism, which were in the same vein and equally copious for a long time—contributions to be described below.

5. FROM "WORDS-IN-FREEDOM" TO THE "WORD-IMAGE"

In 1927 the Futurist artist Fortunato Depero published his famous *Depero futurista 1913–1927* [CAT. L363], better known as the "bolted book," a catalogue of his works and artistic production from 1913 to 1927, the year of its issue. As a result of its new use of materials, revolutionary layout, and unprecedented binding, it went beyond pure self-promotion, far exceeding what Depero had in mind, and it raised the question: does it belong to the history of radical twentieth-century typography and design, or to that of object-books? The latter, happy choice is confirmed in the preface, printed in bright red characters, by Fedele Azari, the book's editor and publisher:

This book is MECHANICAL bolted like an engine, DANGEROUS it may constitute a projectile-weapon, UNCLASSIFIABLE it cannot be placed on a bookshelf between other volumes. So even in its outward form it is ORIGINAL—INVASIVE—TORMENTING like DEPERO and HIS ART. The Volume DEPERO-FUTURISTA does not fit well in a bookcase nor in other furniture as it could scratch it. So that it may find its true place, it should be set carefully on a highly colorful, soft-resistant DEPERO CUSHION.⁴⁷

Depero futurista 1913–1927 has an original binding designed by Azari, Depero's Futurist friend: no glue or threads hold it together, but rather two large bolts run through the whole volume. The content of the work is by no means inferior to its external appearance. The layout is just as imaginative, with type in various fonts and words and phrases running in all directions: horizontally, vertically, diagonally, and even at right angles. The paper is of various types: thin, thick, in white and various colors. The texts are often printed in different shapes instead of the usual blocks—in geome-

Fig. 19. Cover by Aleksandr Rodchenko for the book *Zaumniki*, by Velimir Khlebnikov, Aleksei Kruchenikh and Grigorii Petnikov (Moscow, 1921).



Fig. 20. Cover of *Zaumnaya gniga*, book-object by Aleksei Kruchenikh and Aliagrov (Roman Jakobson) (Moscow 1916).

Fig. 21. Cover of the book *Mirskontsa*, by Velimir Khlebnikov and Aleksei Kruchenikh (Moscow 1912).

Fig. 22. Pages from *Nastuplenie*, by Aleksei Kruchenikh, in which, by means of carbon paper, the artist's calligraphy has been transferred to the book (Tbilisi, ca.1918).

tries such as circles, squares, or triangles, and in alphabetical form in Marinetti's introduction which is set to spell out the huge word *depero*. The text becomes the image. In short, in this important step forward, the typographic tool is invested with new aesthetic value. The work earned Depero high praise from many quarters, for example, from Kurt Schwitters, who took pains to applaud the revolutionary achievements of the first authentic object-book.

Depero's book, however, was not merely a typographic exercise, since its texts contained notable theoretical contributions that elucidated and organized his multifaceted activities. They included painting: "*W an a r eviati n evviva h rra la macchina e lo stile d'acciaio*" (Long Live the Machine and the Steely Style), "*Il nuovo fantastico*" (The New Fantastic), and "*Ritratto psicologico*" (Psychological Portrait); architecture: "*Architettura della luce*" (Architecture of Light); and sculpture-architecture: "*Glorie plastiche-architettura pubblicitaria-manifesto agli industriali*" (Plastic Splendors-Promotional Architecture-Manifesto to the Industrialists), "*Architettura tipografica*" (Typographic Architecture), and "*Plastica in moto*" (Plastic Arts in Movement) (Fig. 23). Following this were illustrations of projects and concepts for advertising pavilions, like those for Matite Presbitero (tall cylindrical shapes for this pencil manufacturer), and for the typographic pavilion, the Padiglione del Libro (Book Pavilion) (Fig. 24), which was constructed at the III Biennial of Decorative Arts in Monza in 1927, a perfect example of typographic architecture. Commissioned by the publishing companies Bestetti ff Tumminelli and Fratelli Treves, this exhibition pavilion had a design dictated by the objects it contained, objects it was constructed to advertise. For the promotion of books, printed with type, what better form than enormous letters. Inside, there were no traditional shelves to display the books, but typographic forms were cut out of the walls and the books were placed in the recesses (not without difficulty) (Fig. 25). Amid the constellations of Baroque, Rococo, and Art Nuv eau pavilions that packed the fairs at the time, the typographic pavilion must have seemed a visitor from another planet. Through it, however, Depero made a substantial addition to the new architecture.⁴⁸



Fig. 23. "Necessità di auto-rèclame," page from the book *Depero futurista 1913-1927*, by Fortunato Depero (Milan, 1927) [Cat. L363].



Fig. 24. Padiglione del Libro, by Fortunato Depero, constructed in Monza in 1927 for the third Biennial of Decorative Arts. Period photograph.



Fig. 25. Inside the Padiglione del Libro, by Fortunato Depero, constructed in Monza in 1927 for the third Biennale of Decorative Arts. Period photograph.

Depero's object-book is therefore an example of the extension of advertising and typography into the three-dimensional stage space of the city. It marks the Futurist movement's most advanced point of experimentation—"solidified words," which evolved from the "words become image," which in turn were the logical continuation of experiment with "words-in-freedom" in advertising graphics. All in all, Depero's extension of words-in-freedom created not only a poetic-literary and typographical laboratory that functioned into the twenties, but also the premise for a renewal of advertising graphics. His ideas were crucial to the realization that the product name could abandon its role as mere complement to an image, and become an image itself, that is, a self-representing icon of the product. In the Futurist context, it was Fortunato Depero who introduced and took to new limits the exploration of three-dimensional, solidified letters and colors in flat, electric, and violent shades. He didn't, of course, create his pavilions overnight, but after years of experiment and typographic applications with increasingly enormous letters, which gradually replaced all other visual communication. Even on the cover of the "bolted book" there are no images with the title, but only *depero artista* in huge letters printed diagonally.

Depero designed and produced much in the spirit of the word-image, starting with a lengthy series of proposals for the magazines 1919 (Figs. 26–28), *mp ri m*, e *l*, *a rivista Il strata del p l d talia* (Fig. 29), and *g e*. In short, he created a veritable aesthetic of the word as an icon, an image in itself. He and the Futurists in general were not, of course, the only ones to focus on the self-representing power of the word, or even the single letter. El Lissitzky's typographic works come to mind, as do his "Proun presences," as he called them (Fig. 30), and the syncretist visual and typographic impact of magazines such as *e til*, G CAT. L84, A CAT. L97, *an m tre* CAT. L101, A CAT. B51, and *i na* CAT. L116. In these examples the lack of color reproductions on the covers is more than offset by the elegant composition with the strokes and counters of giant typefaces set against a flat background. This can be said of Piet wart's and W adys aw Strzemiński's compositions, in which the rigor of the word,

Fig. 26. Cover by Fortunato Depero for the magazine *1919*, no. 1 (Milan, January 1927).

Fig. 27. Cover by Fortunato Depero for the magazine *1919*, no. 4 (Milan, April 1927).

Fig. 28. Cover by Fortunato Depero for the magazine *1919*, no. 11 (Milan, November 1927).



Fig. 29. Cover by Fortunato Depero for the magazine *La Rivista Illustrata del Popolo d'Italia*, no. 1 (Milan, January 1927).

Fig. 30. Cover by El Lissitzky for the portfolio *Erste Kestnermappe-Proun* (Hannover, 1923).



or the individual letter, lifts them to the level of pure icon.

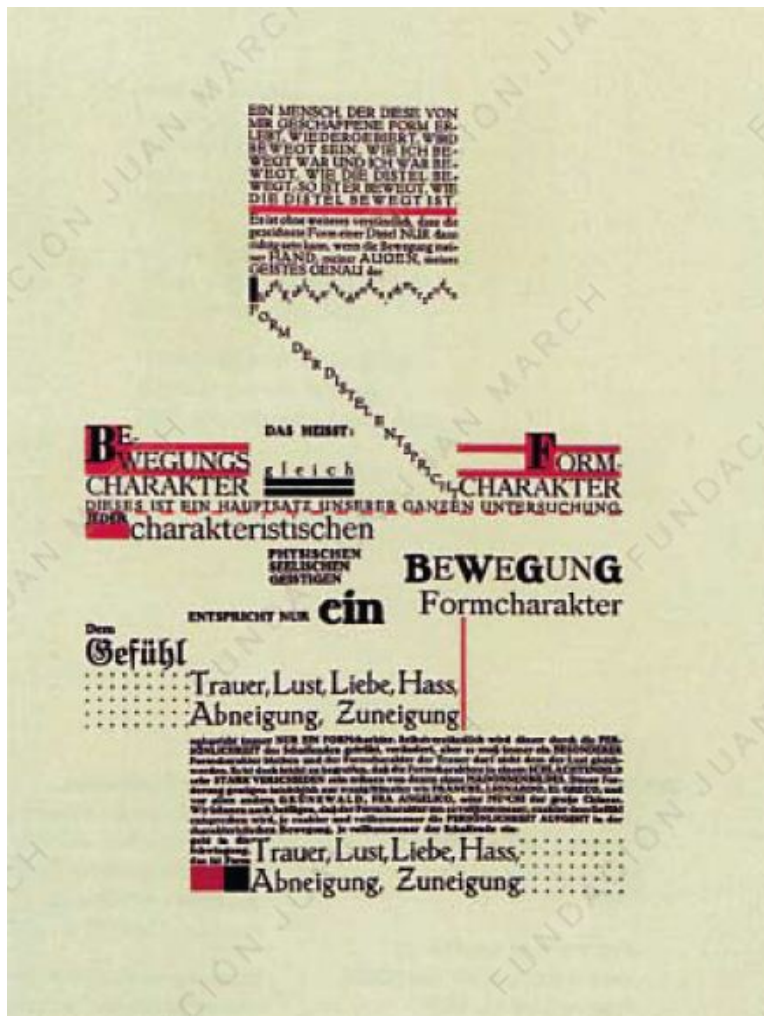
In the word-image field, there is continuity between book and magazine covers and posters, especially film posters, and especially Soviet film posters, which in the 1920s made wide use of type (together with highly colorful images). The type did not occupy a complementary position, but served as a structural element in the composition. A good example of this is the photography/typography combi-

nation that Aleksandr Rodchenko employed in multipurpose fashion, for the poster and book cover alike. This was proof indeed of the flexibility with which a typographic approach, by then disconnected from nineteenth-century compositional logic, could be applied.

What explains the evolution from words-in-freedom to the word-image—both a question of words? They often seem to have the same external appearance, but there was a profound difference in their underlying struc-

ture. From a purely formal standpoint, the word-image may seem to be the logical extension of the experiment with words-in-freedom, especially in advertising graphics (as noted above), which more than anything require direct and incisive communication. But logical extension does not mean adopting the same values. Words-in-freedom, in fact, had its own poetic framework, its own semantics. Its explosion on the page, breaking established layout models, such as the typographic grid, was similar to the “rupture poétique” in the phrase of Mallarmé and Marinetti. It was aimed at liberating the word, but with a specific purpose: to give the word the freedom to become self-signifying, and to express its poetic and literary significance through its topographic position on the page. Such words could thus acquire greater communicative potential than the same words in a traditional layout, that is, within the alignments of a rigid typographical grid.

The word-image, however, departs from a different premise, which is not literary, and has nothing to do with the signification of the text. Rather, the word-image is based on a logic of text “spatialization.” The word does not relate to the page through its poetic power or its connection to the text, but through its visual power. Yet this does not affect in the slightest the transmissibility of the text. Instead, it often enhances it.



A good example is Marcel Janco's cover of Tristan Tzara's book among Dada texts, titled *La première aventure céleste de Mr. Antipyrine* (The First Heavenly Adventure of Mr. Antipyrine) [CAT. L367], 1916.⁴⁹ This cover bears only the title and Tzara's and Janco's names, yet this textual communication has a powerful visual impact, which strikes us even before we read it. This visual dimension is taken even further in a 1921 book by Johannes Itten and Friedel Dicker titled *Utopia. Dokumente der Wirklichkeit* (Utopia. Documents of Reality) (Fig. 31),⁵⁰ in which the text is chopped into various typographic blocks, each printed in a different style and size of typeface and linked by typographical signs or single lines of text. The text is readable, although with some effort. At the same time, however, it has a new and incisive visual power, which becomes the primary factor in capturing the viewer's attention. Conceived in this way, the page is no longer only text, no longer merely one in a sequence in the economy of the book. It becomes, instead, a graphic composition. We

Fig. 31. Cover of the book *Utopia. Dokumente der Wirklichkeit*, by Johannes Itten and Friedel Dicker (Weimar, 1921).

Fig. 32. *Poésie sans titre*, by Man Ray, in 391, no. 17 (Paris, 1924).

could almost call it a technical demonstration of visual poetry. (*Utopia* forecast the experiments in visual poetry of the 1960s, setting a precedent for them that deserves acknowledgment.) In sum, in the word-image, the text is "spatializing," and designed so that it becomes a body in dialogue with the very page that hosts it.

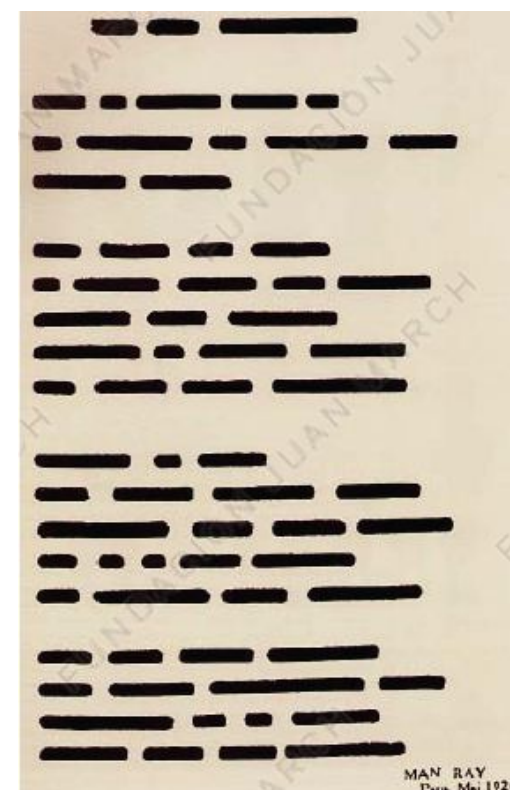
Furthermore, *Utopia* may be seen in part as paving the way for what would come to be defined as the "Bauhaus style." It was printed in Weimar, first home of the Bauhaus; Itten, one of its authors, was then teaching at the Bauhaus; and its text, though freely composed, features rules and other typographical signs printed in red—motifs subsequently identified with Bauhaus graphic design.

Two other significant examples, among many others, take up the schema of Janco's cover. On the cover that Hans Arp designed for *Der Pyramidenrock* (The Pyramid Skirt) [CAT. L120]⁵¹ in 1924, he repeats the title over and over (123 times to be exact) in three vertical rows. The title thus becomes an image in itself, within which the "real" title is highly explicit and at the same time disguised as it drowns in the continuous sequence of characters. Vincent Huidobro's book *Manifestes* [CAT. L118],⁵² 1925, also uses repetition of the title, but here it is gradually reduced, line by line, down to the last letter, so that only the final "s" of the word *Manifestes* remains on the tenth row. Here the force of the block of text is not just visual, but also formal: it is a triangle.

In 1924, a further leap forward was made when Man Ray published his "Poésie sans titre" (Untitled Poetry) (Fig. 32)⁵³ in the Dadaist magazine 391. This rendered the conceptual underpinnings of the new approach to the printed page completely explicit: the text is replaced by a series of black lines arranged in rows to simulate the text. This is a highly perspicacious negation of the word in itself, and at the same time an affirmation of its presence, but as a graphic element rather than a typographic one. In other words, Man Ray is teaching us to see the blocks of text beyond the limits of their literary meaning, to grasp their graphic power. In fact, this page has great visual strength, which remains even when the black lines are replaced with text.

These designs were signals sent by artist-intellectuals who wanted to build bridges between the various areas of signification,

or who sought to shatter long-established codifications. Their messages were gradually picked up by those who were not directly involved in poetic or literary activity, but whose job instead was to represent such activity with a page layout or cover. Following are examples in which the title is a pretext for a coordinated "Typo-Graphic" design (in which the text block is seen as a graphic shape). Characterized by a formal seriality within which distinctions are made by alternating colors, Italo Tadolato's cover for his 1914 *Contro la morale sessuale* (Against Sexual Morality) [CAT. L147], makes even the price (twenty cents) part of the typographic design. The blocks of texts are analogous in Anton Giulio Bragaglia's *Fotodinamismo futurista* (Futurist Photodynamism) [CAT. L151]⁵⁴ of 1913; Marinetti's *Guerra sola igiene del mondo* (War, the World's Only Hygiene) [CAT. L157],⁵⁵ of 1915; Juan Garcia Torres's 1919 *L'art en relació [...]* [CAT. L149]; George Grosz's 1922 *Mit Pinsel und Schere. 7 Materialisationen* (With Brush and Scissors: 7 Materializations) [CAT. L137]; *Maiakovskii ulybaetsia Maiakovskii smeetsia Maiakovskii izdevaetsia* [CAT. P133] (Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers) of 1923, with a cover by Rodchenko; *Staatliches Bauhaus in Weimar. 1919–1923* [CAT. L134] of 1923, with a cover by Herbert Bayer; Depero's cover for the



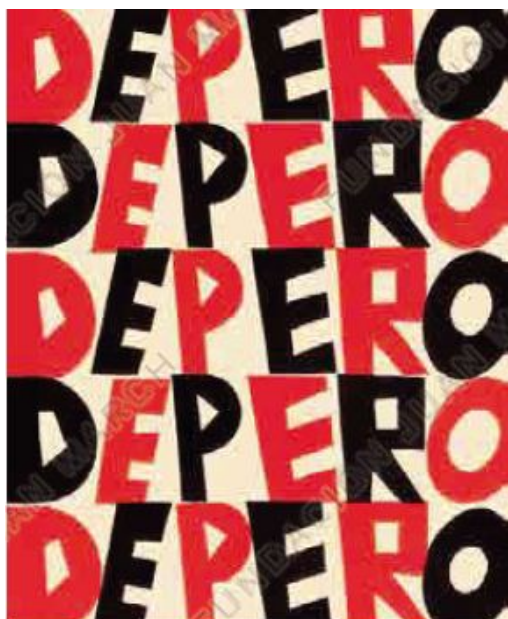
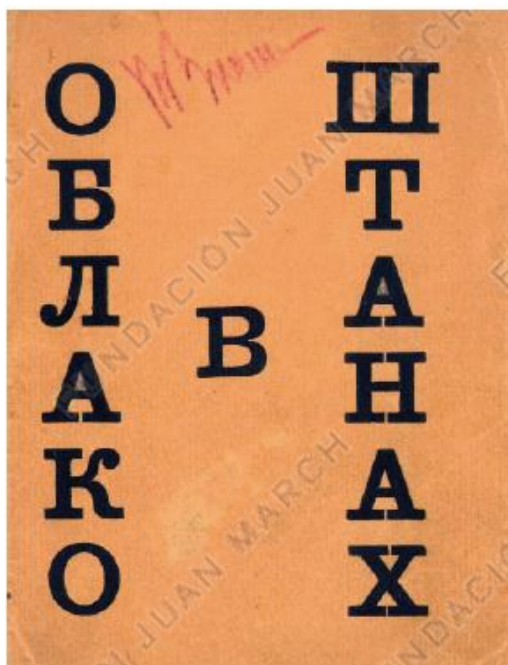


Fig. 33. Self-promotional page in the book *Depero futurista* (Milan, 1927).

Fig. 34. Cover of the book *Oblako v shtanakh*, by Vladimir Mayakovsky (Moscow, 1918).



magazine *Emporium* [CAT. L138], 1927; and, in the same year, his self-promotional page *Depero Depero Depero* [...] (Fig. 33).⁵⁶ Also notable for their graphic design are the covers of the magazine *Plastique* [CAT. L132], 1938, and of Tomas Borrás's book *Tam Tam* [CAT. L131], 1931.

All the above concerns the visual appearance of the text, mainly when the word as a form is "hidden" by the seriality of the text. But if we focus instead on the word, or the word that becomes an image, the subject of this chapter, then we move away from the seriality of the text and see how the "word as image" was addressed and visualized as a unit.

Further examples of the word-image include the cover of one of Mayakovsky's first books, *Oblako v shtanakh* (A Cloud in Trousers) (Fig. 34),⁵⁷ 1918, which displays the title in a construction of letters that disrupt the normal direction of reading: from top to bottom instead of left to right. The following year Marinetti also disrupted the direction of reading on the cover of *Les mots en liberté futuristes* (Futurist Words-in-Freedom) [CAT. L41] but instead he used a diagonal orientation and a ninety-degree rotation. In 1920 Goncharova created the cover for a book by Aleksandr Rubakin, *Gorod: Stikhi* (The City: Poems) [CAT. L37],⁵⁸ in which she broke the word *Gorod* into its individual characters and arranged them on the page so that their visual stimulus is received immediately, before their meaning. Another example is Władysław Strzemiński's typographic experiments on the word in the Polish magazine *Blok* [CAT. L404]: here the visual component is predominant and it virtually overwhelms the semantic power of the word by its graphic strength.

From 1920 on came a flood of covers that turned the word-image's graphic power into an advertising tool: the cover became an element concerned less with providing information and an introduction to the text than with promoting sales of the book and showing off support for the avant-garde style. Deserving mention are certain magazines, for example: *Broom* [CATS. L246–L249], 1921; *Manomètre*, 1922; *Noi* [CAT. L169] and *G* of 1923; *ABC* of 1924; and *Linja* [CAT. L116.2] of 1931; as well as certain issues of *The Little Review* [CATS. L39–L40] and the *DADA Bulletins* [CAT. L251] of various years. Further, the cover that Picaabia made for *Le Pilhaou-Thibaou* [CAT. L215], a special issue of the magazine *391* of 1921, should not be forgotten.⁵⁹ As for the books, those worth noting are Theo van Doesburg's *Wat is Dada?* [CAT. L104] of 1923; Aleksei Gan's *Konstruktivizm* [CAT. L106] of 1922; Nikolai Aseev's 1923 *Izbran* [CAT. L107]; the Russian Constructivists' *Mena vsekh* (Change of All) [CAT. L105] of 1924; *Die Kunstismen* by El Lissitzky and Hans Arp, 1925; Fortunato Depero's *Depero futurista 1913–1927* of 1927; and also Marcel Duchamp's *Boîte en valise* (The Green Box), 1934, a container of reproductions of his previous works, including *La mariée mise à nu par ses célibataires même* (The Bride Stripped Bare by Her Bachelors

Even) [CAT. L146],⁶⁰ with a title rendered in holes punched out of the cover.

A case apart is the Dadaists' impertinent approach to the word as image, which was implemented in only a few cases, such as the above-cited *Wat is Dada?* The Dadaists tended to pursue a philosophy in which the word generally mirrored the chaotic freedom of their artistic behavior. Hence Dadaist typographic works are characterized by a highly explosive visual approach, which makes it impossible to identify the points of stasis typical of the word-image. (This was true of Van Doesburg and Schwitters's manifesto, cited above, which, however, took an approach closer to words-in-freedom than to the word as image: it lacks a defined center of gravity.) Nonetheless, certain Dada works showed several strong elements in their multidirectional compositions, toward which the entire composition tended to orient itself in a Constructivist manner. For this reason, the various printed materials, especially those edited by Schwitters, have the character almost of posters. (See, for example, the first issue of the magazine *Merz* dedicated to Dutch Dada [CAT. L102] and also the cover for the *Dada Ausstellung* catalogue [CAT. L103].)

In Eastern Europe a particular case of the word-image is that of the magazine *Zenit*, in which the editors (Ljubomir Micić, Branko Ve Poklianski, and Marijan Mikac) in many issues used a kind of Constructivist adaptation of Dadaist methodologies with overlapping characters printed in black and red [CAT. L127, CAT. L236].

Regarding the word-image at the Bauhaus, two figures are worth citation, Herbert Bayer, Oskar Schlemmer, and Walter Dexel. Bayer designed the memorable cover of the exhibition catalogue of student works in 1923, the famous *Staatliches Bauhaus in Weimar 1919–1923*, spreading the alternating red and blue letters of the title across the entire dark blue background. By Schlemmer is the pamphlet designed for that exhibition, in which the blocks of text, in different colors, become pure visual elements [CAT. L130/B64]. As for Dexel, who worked in Jena and was a teacher at the Magdeburg Kunstgewerbeschule (Arts and Crafts School), his work crossed borders. He executed a long series of typographic works and some graphic designs, all with a strict Constructivist layout. These examples

would not be out of place in the section below on Orthogonality, but his rigorously orthogonal compositions actually serve to push the word to the foreground. A good example of this is an extensive series of invitations to the Kunstverein exhibitions in Jena [CAT. L124] for such leading artists as Klee, Kandinsky, Feininger, Lovis Corinth, and August Macke, which he produced around 1923–28. (Dexel also enjoyed playing with “isms,” however: for example, in 1926 he designed the invitation to an evening at Zirkus Koxélski [CAT. L62] in perfect Dadaist style, yet his various covers for the publishing house Prometheus, also in Jena, and the calendars for Thüringen Verlagsgesellschaft are all in exemplary Bauhaus style [CATS. L230.1, 2].

A refinement of the word-image can be found in deconstructions of letterforms and in inventions of formally aestheticized type. These, too, call attention to the graphic properties of letters and words, especially their geometric components, seen apart from their meaning. For example, the letter “F” was understood as the summation of various rectangles by El Lissitzky in 1923, when he had to design the cover of a graphics portfolio titled *Sieg über die Sonne* (Victory Over the Sun) (Fig. 35), published in Hanover. It contained reproductions of ten sketches for Suprematist costumes for the famous play, which had been staged in 1913 with music by Mikhail Matiushin and costumes by Malevich (Fig. 36). Given that the German word for a folder of this type is *Figurinenmappe*, El Lissitzky created a box with a large black “F” on a red background, with an opening exactly in the center, along the vertical stroke of the “F.” He made the “F” by joining together a black square and two black rectangles of different lengths, so it was constructed (or deconstructed, if you prefer) not so much for its alphabetical significance, but for its formal significance, which was then synthesized in its geometric components. Paul Schuitema did the same thing when he designed the logo for the film magazine *Film-liga* [CAT. L85] in 1931, as did Paolo Alcide Saladin when in 1942 he put a large “F” on the cover of the special issue of the magazine *Graphicus*⁶¹ dedicated to Futurist typographic art [CAT. L27]. His “F” was also created by joining geometric elements.

In addition to these examples, the cover of the catalogue of the international exhibition

Fig. 35. Portfolio of “figurines” by El Lissitzky, *Sieg über die Sonne* (Hannover, 1923).

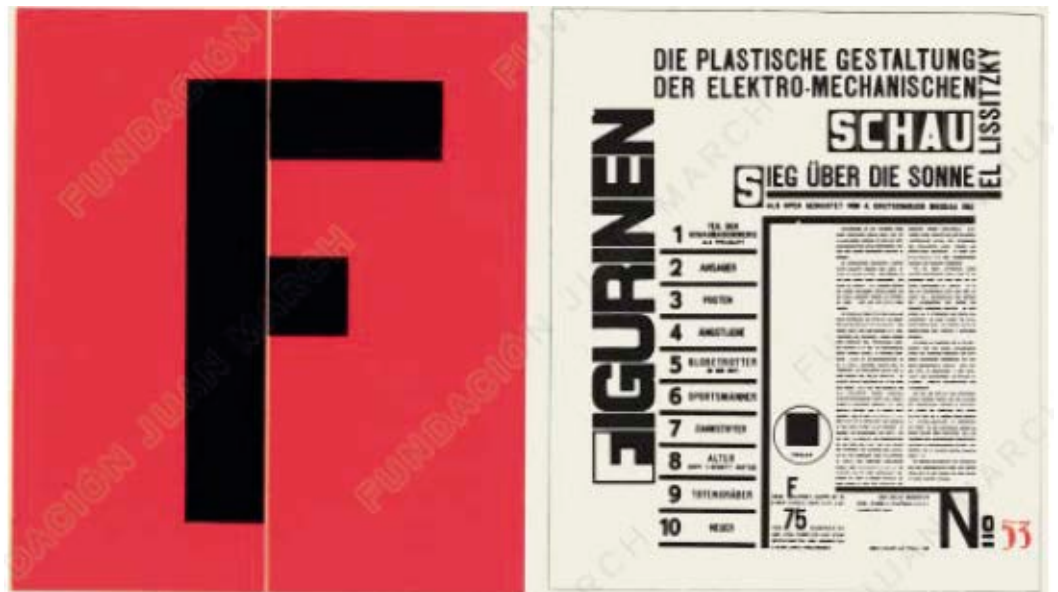
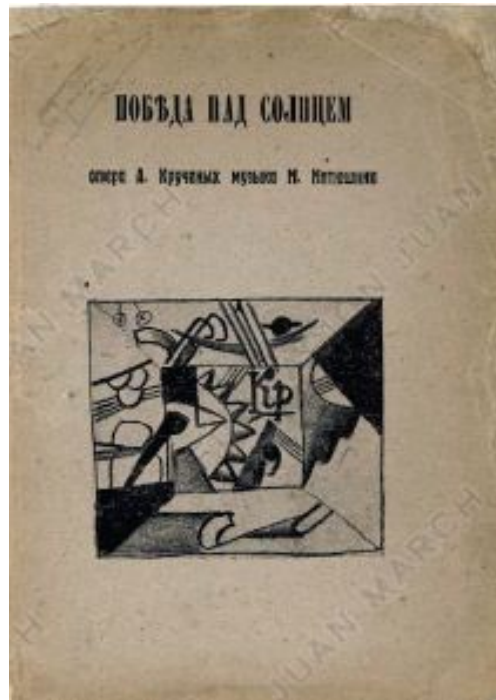


Fig. 36. Cover by Kazimir Malevich for *Pobeda nad solntsem*, by Aleksei Kruchenikh, with music by Mikhail Matiushin (Saint Petersburg, 1913).



held in Vienna in 1924, curated by Friedrich Kiesler [CAT. L83], dealt with new design ideas and techniques for concert halls and theaters. In this case, too, the initial letters of the words *Theater Fest Musik* and *Wien* (T, F, M, W) were turned into pure geometricized logos.⁶²

In a further refinement of the word-image, the letters of the alphabet are shaped in some publications as if they were three-dimensional objects in the world, sometimes serving as a form of illustration. For example, Francis Cangiullo’s book *Poesia pentagrammata* (Poetry on the Staff) [CAT. L142] of 1923 contains poetic compositions written in a musical framework: their creator was Enrico Prampolini, who gave the lettering the features and style of musical notes written on the staff. Later, for Marinetti and Azari’s *Primo dizionario aereo italiano* (First Italian Aerial Dictionary) [CAT. L141] of 1929, the anonymous designer (presumed to be Azari himself—publisher of Depero’s bolted book and his friend) gave the title the form of the cockpit of a plane, and shaped the names of the two authors like propeller blades. Again we return to Fortunato Depero, and in particular to the covers of magazines such as *La Rivista Illustrata del Popolo d’Italia* (from January 1927), *Secolo XX* (the year 1928) (Fig. 37), *1919* (January–February 1929) [CAT. B117], *Vogue* (1930) (Fig. 38), and finally the title page of *Numero unico futurista Campari 1931* (Futurist Campari Single Issue 1931), where the title seems to emerge from the page like a block of buildings projected into space (Fig. 39).

Outside the realm of Italian Futurism is a beautiful cover by Anton Lavinskii for Mayakovsky's book *Lirika* (Lyric Poetry) (Fig. 40), 1923, and Rodchenko's cover for an August 1929 book, again by Mayakovsky, publishing the play *Klop* (The Bedbug) (Fig. 41), which presents his stage design for the February 1929 production at the Meierkhol'd Theater. Then there is Claude Dalbanne's cover for Jean Epstein's *Bonjour Cinéma* [CAT. L58], 1921, and Jozef Peeters's covers for the Dutch magazine *Het Overzicht* (Overview) [CAT. L391], not to mention Julian Przyboś's *Z Ponad* (From Beyond) [CAT. 61/B140], which has a remarkable cover with typefaces designed by Władysław Strzemiński in Lodz in 1930. There are some unusual cases where a variously

colored and partially outlined hand-drawn typeface is superimposed onto a typeset text. This can be seen in Fernand Léger's *pochoir* illustration of Blaise Cendrars's text *La Fin du monde, filmée par l'Ange N.-D.* (The End of the World Filmed by the Angel of N[otre] D[ame]) [CAT. L143] of 1919, while another example is Jozef Peeters's cover for Paul Burssens's book *Piano* [CAT. L384] of 1924.

In the Latin area, the great Uruguayan poet Joaquín Torres García published *L'art en relación amb l'home etern i l'home que passa* (Art in Relation to Eternal Man and Transient Man) [CAT. L149] in 1919 with a cover comprising a grid of designed characters; in a similar vein is the cover of the book *Himnos del cielo y de los ferrocarriles* (Hymns of the Sky and of the

Railways) [CAT. L159], 1924, by another Uruguayan poet, Juan Parra del Riego. The Chilean poet Clement Andrade Marchant (a member of "Runrunismo," an avant-garde literary group founded in Chile in the late 1990s) also trusted to the self-representing word, without an image, for his first work *Un montón de pájaros de humo* (A Heap of Smoke Birds) [CAT. L154] in 1928, as did Gerardo Diego for his second book, *Imagen* (Image) [CAT. L155], published in 1922, an anthology of the poems written between 1918 and 1921 by the Santander poet, a member of the famous "Generation of '27" and editor of their two major anthologies. Mention should also be made of the book *Dibujos en el suelo* (Drawings on the Ground) [CAT. L152], published in 1927 by the Argentinian Bernardo Canali Feijoo, an admirer of free verse; and Blaise Cendrars's *Antología negra* (Black Anthology) [CAT. L148], published in Madrid in 1930 in Manuel Azaña's translation, the cover of which is a play of large characters drawn on a background covered with an uninterrupted repetition of the title set diagonally in very fine type. The Ecuadorean Gonzalo Escudero's 1935 book *Paralelogramo* (Parallelogram) [CAT. L110] is a play "en 6 cuadros": Francisco Alexander designed the cover with an "empty" or outline type, which describes the space as if it were a rationalist embroidery.

Also praiseworthy is the magazine *Wendingen*, which represents an almost unique case of longevity, with consistently high-quality "Typo-Graphic" design covering thirteen years, from 1918 to 1931. The selection of covers catalogued here [CAT. L407] display an astonishing eclecticism in their illustrations, which (except for the first year's issues) always run continuously from the back to the front covers, and provide a more or less complete vision of northern European graphics. Some of the covers are gems, starting with no. 11, designed and printed in 1921 by El Lissitzky though not released until the end of 1922 [CAT. L407.19]. But it is rather the ones that are particularly attentive to the lettering, to the designed word-image, that are interesting here, since the word *Wendingen*, although central, is rarely treated with typographical novelty. No. 4 of 1918, by C. J. Blaauw, gives *Wendingen* in cuneiform-like lettering, and K. P. C. de Bazel designed the cover of issue no. 1 of 1919 with the word *Wendingen* written on the arms of a Tibetan swastika. The cover of

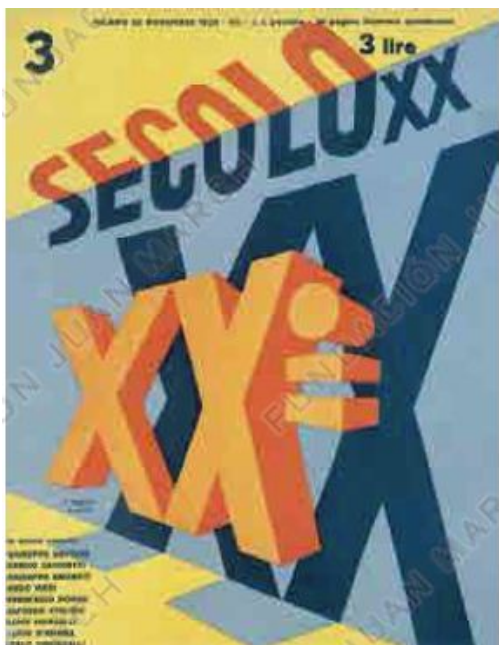


Fig. 37. Cover by Fortunato Depero for *Secolo XX*, no. 3 (Milan, November 1928).

Fig. 38. Cover design by Fortunato Depero for the magazine *Vogue*, 1930.

Fig. 39. Cover by Fortunato Depero for *Numero unico futurista Campari 1931* (Milan, 1931).

no. 3 of 1921 by Michel de Klerk was in Oriental style with Chinese ideograms, while Vilmos Huszár designed a lettering of geometric formalism for the 1929 special issue dedicated to Diego Rivera [CAT. L307.16], and Hendrikus Wijdeveld chose letters in a diagonal orientation for the 1930 issue featuring aerial views of the Netherlands [CAT. L407.17]. Perhaps best known are the seven issues dedicated to the architect Frank Lloyd Wright, with covers by Wijdeveld. In short, these are samples of the designed word-image through which the name of the magazine was explored from what seem to be all the stylistic angles of modern graphic design.

It can be easily concluded, then, that the “word-image” is a vast field that transcends the enclosures of the “isms” and inspired significant experiment in areas both geographical and intellectual. It is the expression that may come closest to realizing the word in three-dimensional space. For this very reason it attracted a wide variety of artists and graphic designers.

6. ORTHOGONAL, DIAGONAL, AND ELEMENTARY FORMS

In breaking with the typographic grid, words-in-freedom set the precedent for abandoning orthogonal fixity, substituting instead the idea of dynamic diagonals in layouts. This, too, was a practice that soon effortlessly migrated from the covers and pages of Futurist books and magazines to advertising.

There is a long list of book covers, magazines, and posters, from Futurism onward, that placed the word diagonally as a distinguishing feature, as an affirmative gesture for a theoretical proposition or a factual position. This list includes books such as *Vozropshchem* (Let's Grumble) [CAT. L240], *Guerrapittura* (War Painting) [CAT. L238], *Futurizm i revoliutsiia* (Futurism and Revolution) [CAT. L269];⁶³ magazines such as *Portugal futurista* [CAT. L234], *Blast* [CAT. L231], *Dada* [CAT. L252], *Création* [CAT. L233], *Cannibale* [CAT. L245], *Zenit* [CAT. L236], *Broom* [CATS. L246, L248], *Reflector* [CAT. L242]; posters such as *Staatliches Bauhaus Ausstellung* by Joost Schmidt [CAT. B65], *Ask for BP Ethyl* by Edward McKnight Kauffer [CAT. B157], *Création L'Intransigéant* (The Uncompromising One) by Cassandre [CAT. B80], *13 Tientoonstell-*

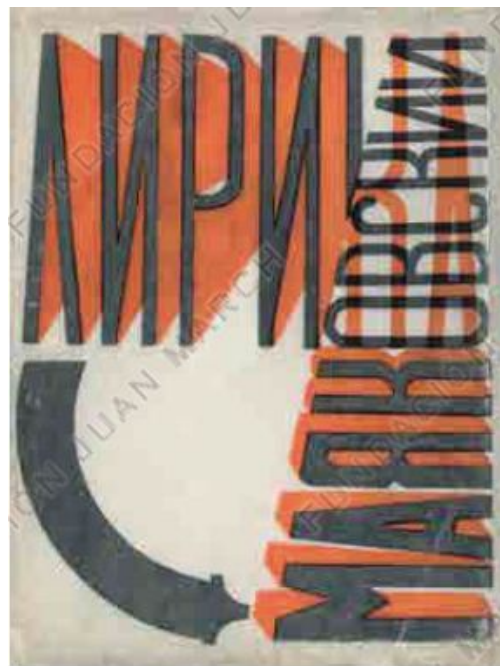


Fig. 40. Cover by Anton Lavinskii for the book *Lirika*, by Vladimir Mayakovsky (Moscow and Petrograd, 1923).

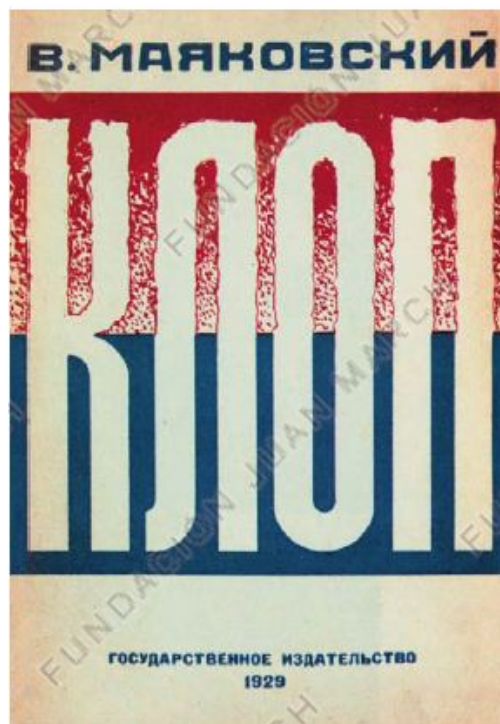


Fig. 41. Cover by Aleksandr Rodchenko for the book *Klop*, by Vladimir Mayakovsky (Moscow and Leningrad, 1929).

ing (13 Exhibition) by Paul Schuitema [CAT. B139],⁶⁴ and so on.

But diagonalism and orthogonality are also closely related to a new formal creativity, since it is possible to position on those ideal guiding grids a number of elementary forms that are themselves static but at the same time in dynamic dialogue with each other. The categories of the “diagonal” and “elementary” cannot, however, be strictly separated, and our stylistic groupings should be seen as proposals, focusing on the dominant predisposition of a given typographic product. Many products could easily be placed in more than one category, especially with the advent of Suprematism and Constructivism, when stylistic elements often coexist in the same compositional space. Here, from a historiographic perspective, it is better to tackle them together in order to underline the hybrid, transversal nature of the exchanges between the various groups of the international avant-garde.

Apropos these two sections, they immediately reveal a new formal creativity, which resulted from the sedimentation and meditation in the typographic domain of the Suprematist theories introduced by Kazimir Malevich into the visual arts, theories he expounded in three books published between 1916 and 1920. The first, *Ot kubizma i futurizma k suprematizmu. Novyi zhivopisnyi realizm* (From Cubism and Futurism to Suprematism. New Painterly Realism) (Fig. 42), 1916, appeared in the wake of the famous *O-10* exhibition (1915). The other two were presented on the threshold of their applicability, once Malevich had established his avant-garde group UNOVIS, identified with the Vitebsk Art School: *O novykh sistemakh v iskusstve. Statika i skorost'* (On New Systems in Art. Statics and Speed) [CAT. L160], 1919; and *Suprematizm. 34 risunka* (Suprematism. 34 Drawings) (Fig. 43), 1920. In the first of the three texts Malevich described Suprematism as non-objective art, freed of any representation and above all based on the formal purity of abstract geometric shapes. All his concepts were postulated for the first time in this book; they place all contemporary painting in the past.

In reality, the seeds of the new revolution in painting that produced the revolutionary works Malevich showed at the *O-10* exhibition in 1915 and later (Fig. 44), such as *Black Square* and *White Square on White Back-*

ground, had already been sown with the development and production of the play *Pobeda nad solntsem* (Victory over the Sun),⁶⁵ of 1913. For this, as already mentioned, Malevich had designed costumes inspired by Cubist forms, but in their fundamental ideas they already contained the compositional schemas of Suprematism, to be named in 1915. Following Malevich's initiatives, it goes without saying that Futurism in Russia closed its doors.

Malevich's other two texts were published in quite another climate and in accordance with his utopian vision of Suprematism as a global art form, one that would encompass not just painting but also sculpture, architecture, music, theater, and poetry. Thus far, the texts offered nothing revolutionary, and if anything they were in the same vein as Depero and Giacomo Balla's manifesto *Ricostruzione futurista dell'universo* (Futurist Reconstruction of the Universe) of 1915, which also advocated the widest possible application of the artist's aesthetic vision. But, unlike the Futurists, Malevich was able to fulfil his utopian dream by founding UNOVIS (an acronym for Affirmers of New Art) in 1919, a revolutionary school of ideas, rather than politics, in Vitebsk. There Malevich gathered El Lissitzky, Il'ia Chasnikh, and Vera Ermolaeva as teachers. This was, in short, the Russian response to the simultaneous opening of Gropius's Bauhaus in Weimar.

In his two books, Malevich reported what happened around 1915, the year he initiated his non-objective (or Suprematist) paintings. Stating that "the pen is sharper than the brush," he then made clear, from an almost historicized view, the assumptions generated by his new, non-objective development in painting:

Suprematism is divided into three stages, in accordance with the number of squares—black, red, and white; the black period, the colored period, and the white period. The latter denotes white forms painted in white. All three levels took place in the years between 1913 and 1918. These periods were delineated on the basis of purely planar developments, and the chief executive principle lies in the basis of their construction—namely how to convey the static force, or the apparent "dynamic residue," by means of a single plane.⁶⁶

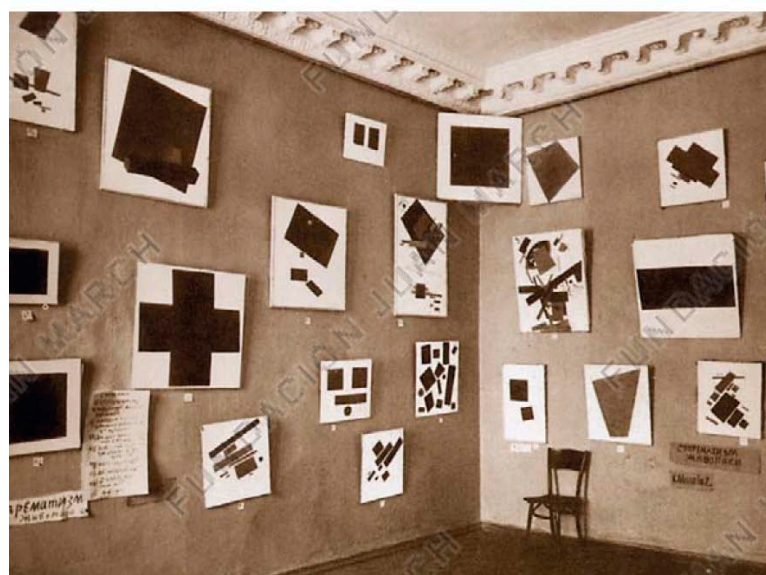


Fig. 42. Cover of the book *Ot kubizma i futurizma k suprematizmu. Novyi zhivopisnyi realizm*, by Kazimir Malevich (Moscow, 1920).

Fig. 43. Cover by Kazimir Malevich for his book *Suprematizm: 34 risunka* (Vitebsk, 1920).

Fig. 44. Photograph of the last Futurist exhibition, 0-10, in which Malevich presented his Suprematist work in Petrograd in 1915.

It is evident that for much of the graphic design to come, from El Lissitzky's *Pro 2 kvadrata* (About Two Squares) onward, this defines the theoretical foundations and figurative presuppositions. But it is equally evident that this Malevich's statement is describing more than a formal modus operandi or one that deals only with the dialogue among black, red, and white squares. Indeed, the squares' interaction with typography creates new equilibriums in terms of orthogonality and diagonalism. Even when we take typography on its own, every possible page composition is now conditioned by the primacy of those elementary geometries (even if squares are not used). From this moment on, the new philosophy of squares enters into the ideal page layout, and though an actual square may not be entered, one might well, for instance, leave a void that suggests the shape. Ultimately, the shape is "virtually" present, though not visible. Similarly, the typographic component is inserted into the layout as if it contained geometric shapes. And this determines a new typographic approach founded on an ideal, originating, geometric *Gestaltung*. After Malevich, layout would never be the same.

If Malevich was concerned with extreme formal and chromatic synthesis, another series of theoretical contributions would shortly stabilize the new development set on its course by Suprematism. In October 1921 in Berlin, Raoul Hausmann, Hans Arp, Ivan Puni, and László Moholy-Nagy agreed on the need for a strong call to artists to create an art they called "elementary"—in other words, synthetic and essential. Therefore they drew up a manifesto, which appeared in the Dutch magazine *De Stijl*. "We ourselves are committed," they wrote, "to Elementary Art. Elementary because it doesn't 'philosophize,' because it is 'constructed' out of its own elements. 'To yield' to the elements of the form, that is what it is to be an artist[...]."

This is our manifesto: caught up in the dynamism of our time, we proclaim that we have revised our point of view because of the untiring phrasing of the forces that shape the spirit and the form of an Era, and that allow the Artist to grow as something pure, freed from utilitarianism and beauty, as something entirely elementary.

We proclaim Elementary Art! Down with reactionary Art!⁶⁷

This series of statements has, although they do not quote it, much in common with Malevich's synthesizing vision, which also "does not philosophize," which does not oppress the purity of forms with superfluous frills.

However, the first real call for a new art appeared in March 1922 in the first issue of a Russian magazine, *Veshch'/Gegenstand/Objet*, published in Berlin in three languages: Russian, German, and French. The editors El Lissitzky and Il'ia Erenburg defined the orientation of the new art as "constructive," and advocated its application not only in painting but also in architecture and design. Hence "Object" was the name of the magazine.

"Object" is the point where two adjacent lines of communication meet.

We are witnessing the birth of a great Constructivist era [...]. Art today is international, even though it has retained its local characteristics and its special features [...]. The days of destructions, sieges, uprisings are behind us [...]. Now is the time to build on terrain that has been "cleaned up." What is dead must pass on without our help [...]. [I]t is ridiculous now to say you want to "throw Pushkin overboard" [...]. "Object" does not want to condemn the Past, as such. It seeks instead to construct the Present "in" the present [...]. We possess the main characteristic of the present Era, which is the triumph of the constructive method [...]. We have called our magazine "Object" because for us Art means the creation of new objects [...].

"Object" is therefore for constructive art that does not beautify life, but organizes it.⁶⁸

What is evident here is a severing not just with the Past but also with the recent past, that is to say, with the Russian Futurists—those who shocked readers in 1912 by demanding that "Pushkin, Dostoyevsky, Tolstoy, etc." be thrown "from the steamship of Modernity." In addition to rejecting the sterile polemics of the entire past, they asserted that artistic creation lay not with aesthetic results but with the functionality of the work. Whatever the case, the means to achieve all this should be constructive practice.

That Berlin was chosen as the place of publication for *Veshch'/Gegenstand/Objet* is a clear sign that El Lissitzky and Ehrenburg sought "the point where two adjacent lines of communication meet," which is indeed the German capital, where East meets West.

It was to Berlin, again in 1922, and under the aegis of UNOVIS that El Lissitzky went to print his Suprematist masterpiece, the portfolio he had conceived in 1920 and titled *Suprematicheskii skaz pro 2 kvadrata* (A Suprematist Tale of 2 Squares), which is usually shortened to *Pro 2 kvadrata* (About Two Squares) [CAT. L358]. In the booklet, apparently for children, two squares in flat colors, one red and one black, converse with each other and with a series of three-dimensional geometric shapes. The squares are a metaphor for the dialogue between the cosmic conceptions of Suprematism and the new Constructivist ideas in the typographic field. *Pro 2 kvadrata* was a landmark in the history of the book, and from then on the dialogue between geometric shapes and typography was secured. The book was reprinted almost immediately as a special issue of the Dutch magazine *De Stijl*.⁶⁹

It was preceded, however, by another masterpiece of graphic design by El Lissitzky, namely no. 11 of the Dutch magazine *Wendingen* [CAT. L407.19], dated November 1921 but published no earlier than the end of 1922. On the cover El Lissitzky arranged the geometricism of "Suprematist squares" within a grid in

the style of Constructivist orthogonality and diagonalism, and used a wrap-around design, one continuous from the back to the front covers. With these two works he created the "ABC" of a new "geometry of typography": it drew inspiration not from poetry, but rather from the Supremacist legacy, in conjunction with the new Constructivist rules about the geometry of the page.

There was another cornerstone in this prolific year of 1922: Aleksei Gan's book *Konstruktivizm* (Constructivism), which definitively sanctions the name of this new "ism"—a name that still identifies it today. Gan wrote:

Constructivism is a phenomenon of our Age. It arose in 1920 as part of the "mass action" by painters and ideologues on the left [...]. Ours is the Age of Industry. And sculpture should give priority to the spatial solution offered by the Object. Painting cannot compete with photography. Architecture is powerless to halt Constructivism. Constructivism and Mass Action are inextricably linked to the Labor System and our Revolutionary system of Life [...].⁷⁰

This tone is already one of political agitation. In fact, Gan's text, rather than being a programmatic pamphlet, sanctions a previous situation (dating at least to 1920, the same year El Lissitzky conceived his "children's fable") in which Constructivism was already serving the Revolution de facto. This is demonstrated by a poster published by El Lissitzky in the winter of 1919–20 in support of the action of the "red" faction against the "whites." This was the famous *Klinom krasnym bei belykh* (Beat the Whites with the Red Wedge) (Fig. 45), which is perhaps the high point of El Lissitzky's Suprematist period. Here the political situation was also in distinct movement. Apart from politics, however, some passages of Gan's text, despite their ideological peremptoriness, show an interesting openness toward other areas of design: for example, photography. It is impossible not to see the first signs of how pure lines and shapes would be contaminated by the practice of photomontage.

Also in that mythical 1922, Paul Renner, who would later design the Futura typeface and theorize about the "new typography," published his *Typografie als Kunst* (Typography as Art): it was the response of a techni-

Fig. 45. The manifesto *Klinom krasnym bei belykh*, the high point of El Lissitzky's Suprematist period (Vitebsk, 1920).



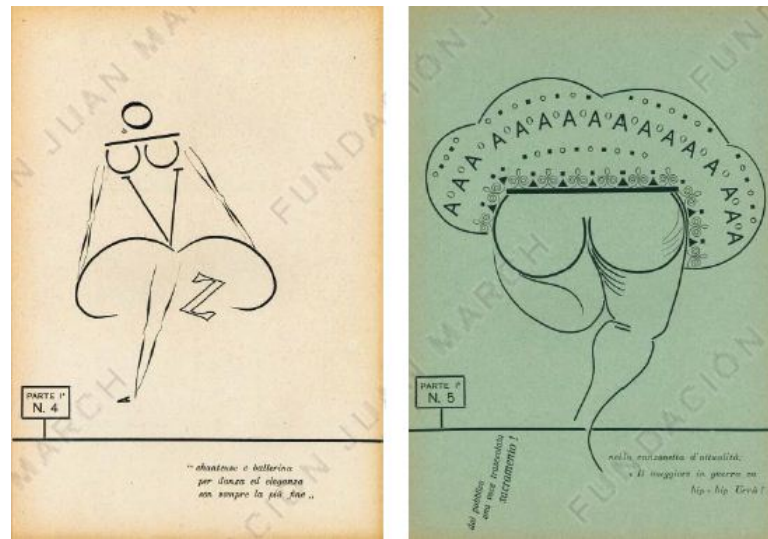
cian and theoretician of typography to artists. In this text Renner laid the foundations for a typographic praxis that would be one of several through which avant-garde artists could express themselves. But it would not be just a tool to serve: it would also have its own mission, to pursue purity, geometry, and linearity and thereby to express the utopian impulses of contemporary civilization. All these ideas then took shape in Renner's production of the first folder of the Futura typeface in Frankfurt in 1927, a geometric, linear typeface that met all the criteria of the "new typography," and that is still valued today.

Returning to El Lissitzky and the avant-garde, we find him in 1923 in Germany, by now his adopted country and also the springboard for dissemination of Socialist-Communist artistic ideas in the West. In Kurt Schwitters's magazine *Merz* the Russian published a short text, a set of eight peremptory assertions, emblematically titled "Topographie der Typographie" (Topography of Typography). He meant by this that typography is not just a printing process, but rather a *Topos*, an active place, a place of signification. Among his assertions are:

1. The words on the printed sheet are to be seen, not heard.
2. Ideas are communicated through conventional words [...] given form through letters [...].
4. The design of the book-space, through the compositional material [...] must transmit the expanding and contracting tension of the content.
5. Through the printed materials, the design of the book-space expresses the new optics. The supernaturalistic reality of the perfected eye [...].
8. The printed sheet transcends space and time. The printed sheet, the infinity of books, must be transcended.

The ELECTRO-LIBRARY (for the full text, see pp. 400-01 in the Tonini essay).

This set of formulas concerns not only typography but also the processes of perception. It concludes with a technician's solicitation that in its techno-utopian impulse recalls the Futurist proclamations wherein El Lissitzky offered a glimpse into the future, almost foreseeing the transition from the



Figs. 46, 47. Pages from the book *Caffeconcerto. Alfabeto a sorpresa*, by Francesco Cangiullo, (Milan, 1919) [Cat. L53].

printed to the virtual page of the tablets of our century.⁷¹

It is notable that when El Lissitzky was invited to run the UNOVIS Department of Typography in 1919, he had already identified the future fields of action in the form-typography relationship. It was in that year that he wrote to Malevich: "I feel that the ideas we drink in through the eyes from books must be poured into all the forms that we perceive through our eyes. We must be preoccupied with letters, signs, punctuation, that put ideas in order, but we must also, in deference to the eye, shorten the spacing of the lines in correspondence with condensed ideas."⁷² In other words, as early as 1919 El Lissitzky thought typography would also encompass visual forms, but in order to achieve this he would only be able to use—with imagination and art—the technical possibilities specific to the print media. Thus El Lissitzky conceived type fonts and the other printing characters (punctuation, lines, and other typographic signs) as possible components with which to invent new figures, figures for reorganizing the space and dynamic relationships of the page. According to this view, illustration executed with traditional plates would become useless and could be replaced by typographic choices alone.

The first and best example of these ideas is the page layout El Lissitzky designed in 1923 for Mayakovsky's book, *Dlia golosa* (For the Voice) [CAT. L359], which contains a collection of poems one is supposed to recite aloud. In El Lissitzky's superb layout, Mayakovsky's text is swept aside, almost annihilated by the universe of geometric signs and typographic

rules used to compose abstract emblems of the poems, images that are completely atypical (and therefore revolutionary) with respect to traditional representations. The images form a feast of typographic solutions that extend like a long musical chord from the first to the last page, and that, although designed to illustrate the poems, become their poetic and visual alter egos. Furthermore, the book is structured like an indexed notebook, with tabs to open each poem, within which the typographic characters are neatly arranged.

El Lissitzky's use of typographic material to make figures was not, however, exactly a novelty. The Futurist Francesco Cangiullo had the same idea in 1916, when he wrote the explosive words-in-freedom book *Piedigrotta*; and in 1919 when he published *Caffeconcerto. Alfabeto a sorpresa* (Café Concert. Surprise Alphabet) (Figs. 46, 47), an entertainment in which all the illustrations were assembled of elements from the compositor's tray. Cangiullo, however, used types and rules to create traditionally representational figures as illustrations—not the flat, geometric compositions of *Dlia golosa*. Above all, he did not intend to give these typographical materials any function beyond illustration. In 1925 a special issue of *Merz* was dedicated to a history of typography and titled *Die Scheuche* (The Scarecrow) [CAT. L64]: it came mid-way between Cangiullo's book and *Dlia golosa* (though the latter's inspiration is more evident). Although the book is credited to three authors, Kurt Schwitters, Käte Steinitz, and Theo van Doesburg, most of it was the work of the last-named.⁷³ An indication of the differences between these earlier works and *Dlia golosa* is El Lissitzky's statement: "My pages have the same relationship with the poems that holds between the cello and the piano that accompanies it. In the same way the poet fuses sound and ideas in his poetry, I have tried to create an equivalent entity with poetry and typography."⁷⁴

As can be gathered, the Futurism of words-in-freedom had already become the past by 1922. In fact, when Marinetti threw down the gauntlet for typographic revolution, he was thinking mainly of the appearance of writing, and he sought both a renewal of typefaces and a new order for words on the page, which would no longer be slaves to orthogonality and alignments. And if the interaction between literature and typography was, when all is said

and done, physiological (books were still printed with set type), he had not yet considered interactions with other fields, especially the visual arts. He had not thought that typography could interact with the non-objective proposals of Suprematism, for example, or even that it could become a form of self-representation, disconnected from any poetic or literary text, as in the case of *Dlia golosa* (in which there was text, but text that had become almost an accessory). None of this had happened within the Futurist agenda because the poetic-literary was always the originating, central context, and therefore it conditioned other potential developments.⁷⁵

Among the earliest and most assiduous interpreters of El Lissitzky's new typographic theories, which combined Suprematism with Constructivist rigor, was the Hungarian Lajos Kassák, cited above for his reference text *Buch neuer Künstler* (Book of New Artists). As early as 1923 and 1924, and sometimes alternating with Farkas Molnar, he made a series of astonishing covers for the Hungarian magazine *MA. Aktivista folyóirat* (Today. Activist Periodical) [CAT. B51], which at that time was printed in Vienna. These compositions have a brilliant compositional clarity, and in them the new typographic concepts introduced by El Lissitzky interact with red or black squares (or geometric forms), exactly as Malevich had prescribed. They are perhaps the finest of all

the Constructivist typographic creations. Also worth noting is Peter Röhl's poster for the *Konstruktivistische Ausstellung* (Constructivist Exhibition) [CAT. B62] in Weimar in 1923; Gustavs Klucis's cover for no. 1 of the magazine *Gorn* (The Forge) [CAT. B57]⁷⁶ of 1923; and, of the same year and using a comparable graphic design, the cover conceived by Aleksandr Rodchenko for Upton Sinclair's book *Ad* (Hell) (Fig. 48). Also significant are Hendrick Nicolaas Werkman's covers for the magazine *The Next Call* (so titled in English) [CAT. B94] of 1926; Rodchenko's for *No. C*, an abbreviation of *Novye stikhy* (New Verses) (Fig. 49) by Mayakovsky, 1928; and, finally, with a spectacular cover by Nikolai Il'in, *Sloni v Komsomole* (Elephants in the Komsomol) [CAT. P250], 1929, Mayakovsky's cry of pain for a revolution reduced to bureaucracy.

These are just a few examples, characterized by an orthodox use of color and Constructivist asymmetry. But essentially, virtually all avant-garde and other graphic design, especially in Central Europe in the mid-1920s, soon adopted something like a Constructivist typology of the page. Whether or not it contained Malevich's squares, the essentials were a chromatic dialogue between red and black on a white background, or between type and line ornaments played against a rigorous orthogonal or diagonal layout. See, for example, the cover of *Szósta! Szósta!* (Six Hours! Six

Hours!) [CAT. L60] by Tadeusz Peiper, 1925, and in the same year, the first book in the *Bauhausbücher* series, *Internationale Architektur* (International Architecture), by Walter Gropius [CAT. L405.1]; the first number of *Documents Internationaux de l'Esprit Nouveau*, 1927 [CAT. L126]; the multi-issue 26–33 of *Zenit*, 1924 [CAT. L127]; no. 3 of *Signals*, 1928 [CAT. L214]; and the various *Dada* bulletins [CAT. L252], 1917–20, in which the red-black-white counterpoint governs the architecture of a page consisting only of type.

At this point, the middle of the decade, Weimar saw the initial stages of the official output of the Bauhaus, a series of books that, it is no exaggeration to say, defined the era. In all probability they composed one of the most important collections of educational-theoretical books of art history in the twentieth century. I am talking about the famous *Bauhausbücher*, which began publication in 1925, when Walter Gropius was already thinking of transferring the Bauhaus from Weimar to Dessau, a move completed in 1927. Given the cultural and educational authority the Bauhaus had attained in just a few years and the worldwide esteem in which it was held, the influence exerted by these books, fourteen in all between 1925 and 1930, has still not been fully evaluated. But it was huge and decisive in many artistic and cultural environments internationally. The topics range from architecture (nos. 1, 3, 10, 12, and 14), photography (no. 8), and the new artistic theories (nos. 5, 6, 9, 11, and 13), to their practical applications (nos. 2, 4, 7), and their authors include Bauhaus teachers (Gropius, Paul Klee, Oskar Schlemmer, Moholy-Nagy, and Kandinsky) and prominent members of the international avant-garde (Mondrian, Van Doesburg, Albert Gleizes, and Malevich). Confirming the school's wide range of interests are: *Bauhausbücher* no. 4, Schlemmer's *Die Bühne* (Theater) [CAT. L405.4]; no. 5, *Neue Gestaltung* [CAT. L405.5] by Mondrian, a translation of his seminal text "Le Néoplasticisme" (Neo-Plasticism) of 1919; no. 8, *Malerei Fotografie Film* (Painting Photography Film) [CAT. L405.8] by Moholy-Nagy; no. 9, *Punkt und Linie zu Fläche* (Point and Line to Plane) [CAT. L405.9] by Kandinsky, in which he attempts to identify the constituent elements of form; and no. 11, *Die Gegenstandslose Welt* (The Non-Objective World) [CAT. L405.11] by



Fig. 48. Cover by Aleksandr Rodchenko for the book *Ad* [i.e., *Hell: A verse drama and photoplay*], by Upton Sinclair (Moscow, 1923).

Fig. 49. Cover by Aleksandr Rodchenko for the book *Novye stikhy*, by Vladimir Mayakovsky, (Moscow, 1928).



Malevich, in which he presents his theories on abstraction.

As if the content weren't enough, the series also had its own coordinated typographic line and a layout of Constructivist inspiration, but revised and corrected by Moholy-Nagy, who also designed all the book bindings. Though derived from Constructivism, layouts were orthogonal (static), rather than diagonal (dynamic); the palette was two-color (red-white or black-white); and photomontage was sharp and clean. Exemplifying what we will call the "Bauhaus style," these genuine masterpieces of graphic design now have their own place in the history of the avant-garde book in the twentieth century.

In Czechoslovakia the geometric shape typifies the graphics avant-garde, whether squares or circles in interaction with each other and/or with a system of vertical, horizontal, or diagonal rules. This language predominates in a long series of covers that characterize production in the late twenties; it assumes a specific connotation with some creative and executive autonomy from the originating area (Soviet Russia), and later it will generate completely independent developments, such as Surrealism, which are very different from Soviet expressions. The Czechs' stylistic variations, with minimalist compositions and typographic equilibrium, are still unsurpassed. The artists' and designers' achievements range from *S lodí jež dováží čaj a ká* (On the Ship Bringing Tea and Coffee) [CAT. L200] and *Zlom* (Rupture) [CAT. L196.1, 2], two books by Konstantin Biebl with splendid layouts by Karel Teige, to Teige's layouts for Baudelaire's *Fanfarlo* and the magazines *Host* [CAT. L256] and *ReD* [CAT. L197] (Fig. 50). These are just a few examples of the work of

the most important Czech artist and graphic designer. With the same graphic and typographic rigor and reductivism in execution, Vít Obrtel produced many covers for Vítězslav Nezval's books such as *Diabolo*, *Edison*, *Akrobat*, and *Abeceda* (Figs. 51–54), and also for the literary critic František Xaver Šalda (Figs. 55, 56), all governed by the rule of linearity. Such designs reflect a clear theoretical position, as expounded by Teige and others, such as Jindřich Štírký.

From the pages of the magazine *Host*, Karel Teige launched the *Manifesto of Poetism* (Manifesto of Poetism) in 1924, which gathered the contributions of various thinkers (Nezval, Seifert, and Voskovec of the Devětsil group), and in which Teige attributes a key role to poetry and the printed word:

The new beauty, originated in the Constructivist work [...] is the basis of modern life. The triumph of Constructivist methods [...] was made possible only because of a keen intellectualism that manifests itself in contemporary techniques of materialism [...]. The Constructivist principle is, moreover, that which conditions the existence of the modern world. Purism is an aesthetic that conditions constructive work. Nothing more and nothing less. Poetism is the crowning of the life which has its bases in Constructivism [...]. Poetism is not only the antithesis but also the realization of Constructivism [...]. Poetism has no particular philosophical tendency. It is devoted only to a practical but elegant eclecticism [...]. Poetism is not Literature. Poetism is not a style of painting. Poetism is not an "ism" [...]. Poetism is the most beautiful of the "senses," that of the art of life, a modern Epicurianism, and does

Fig. 51. Cover by Vít Obrtel for the book *Diabolo*, by Vítězslav Nezval (Prague, 1926).

Fig. 52. Cover by Vít Obrtel for the book *Edison*, by Vítězslav Nezval (Prague, 1926).

Fig. 53. Cover by Vít Obrtel for the book *Akrobat*, by Vítězslav Nezval (Prague, 1927).

Fig. 54. Cover by Vít Obrtel for the book *Abeceda*, by Vítězslav Nezval (Prague, 1926) [Cat. L310].

Figs. 55, 56. Covers by Vít Obrtel for two books by F. X. Šalda (Prague, 1928).

not lead to an aesthetic that conditions or prohibits [...]. Poetism is not Art, that is to say, art in the romantic sense of the term. It seeks dissolution of the forms and varieties of artistic styles that have so far defined Art; it replaces them with a pure Poetry, with innumerable shining forms [...] and answers completely to our needs for joy and activity [...]. Poetism is, above all, a *modus vivendi*. It is a function of life and, at the same time, its *raison d'être* [...]. Not to understand Poetism is not to understand Life [...]. The world today is ruled by money, that is to say by capitalism. Socialism means that the world should be governed by reason, wisdom, and economy: proactively and practically. The method for achieving all this is Constructivism. But reason will cease to be wise if, in governing the world, it represses our feelings instead of enriching them, and this will also mean impoverishing life. The only wealth that is valuable for our happiness is that of our senses as well as the perfection of our sensibility. And here Poetism intervenes: to protect and restore our sense of life, pleasure, and imagination [...].⁷⁷

This quotation is almost too long, but it is a text of the highest intellectual rigor in terms of its historical period and geographical location. When international coverage of the visual styles of Constructivism was at its height, Teige and his companions wanted to bring the equilibrium of Constructivist praxis back to poetry, to the printed word. Also interesting is Teige's warning (or perhaps premonition) of a potential betrayal of Constructivist (and So-

cialist) ideals, which he may have already seen on the horizon in 1924. He had only to wait until 1933, when Iosif Vissarionovich Dzhugashvili, better known as Stalin, would prove him right.

Constructivist stylistic features—circles, squares, various geometric shapes, and rules—partly or totally monochrome—gradually and transversally came to characterize various magazines in Europe and the United States, such as *Bauhaus*, *Junge Menschen* [CAT. L176], *Broom*, *Secession* [CAT. L185], *Cercle et carré* [CAT. L177], *Abstraction, création, art non figuratif* [CAT. L192], *i10* [CAT. L193], *Transition* [CAT. L171], the Polish *Praesens* [CAT. L195] and *Sztuka Współczesna* (Contemporary Art) [CAT. L184], and the Romanian *Meridian* [CAT. L170]. These traits also appeared in books such as *Tisztaság Könyve* by Lajos Kassák [CAT. L174]; *Klassiek, Barok, Modern* by Theo van Doesburg [CAT. L186]; Karel Hugo Hilar's *Pražská dramaturgie* [CAT. L277] with a layout by Ladislav Sutnar; *Die neue Wohnung* by Bruno Taut [CAT. L226]; *K4 o quadrado azul* and *Direção única* by José de Almada-Negreiros [CATS. P183, L223]; José Sanchez-Silva's *El hombre de la bufanda* [CAT. L187]; Ramon Lopez's *El son del corazón* [CAT. L219]; and Botín Polanco's *El, Ella y Ellos* [CAT. L229], to give just a few examples. Even the layout of the catalogue for Depero's 1929 exhibition at the Guarino Gallery in New York (Fig. 57) is Constructivist rather than Futurist (!), as are some of his cover proposals for a catalogue for Katherine Dreier's Société Anonyme (Fig. 58). Similarly, in Italy, the cover of the catalogue of a Futur-

ist exhibition, the *1ª Mostra triveneta d'arte futurista* (1st Triveneta Futurist Art Exhibition) in Padua, 1932, was designed by Carlo Maria Dormal (Fig. 59) in exemplary Constructivist style!

In short, over the course of just a few years Constructivism changed the landscape of editorial graphics, sweeping aside the traditional cover image and replacing it with material that was one half geometric essentiality and compositional asymmetry. The other half, as we will see, involved a new illustrative language: photomontage.

7. PHOTOGRAPHS, PHOTOMONTAGE, AND "TYPO-PHOTOS"

In terms of actual production, graphics with photographs are the largest and most varied of the areas discussed so far. Avant-garde practice saw the shift from a predominantly typographical approach to a view of typography and graphics as interdependent or, of the photographic image as central, either as it is or recontextualised to take on additional or different meanings, in the technique known as photomontage. Again, the subject is complicated by currents from many movements, because photomontage grew and was consolidated in a climate of Dadaism and immediately afterwards in the broader sphere of international Constructivist poetics. Photomontage was often used in association with Constructivist typesetting in a grid (with linearity), or diagonally, with geometric shapes, rules, and other typographic signs typically in red, white, or black. This was the Russian approach and that of the area under Russian in-

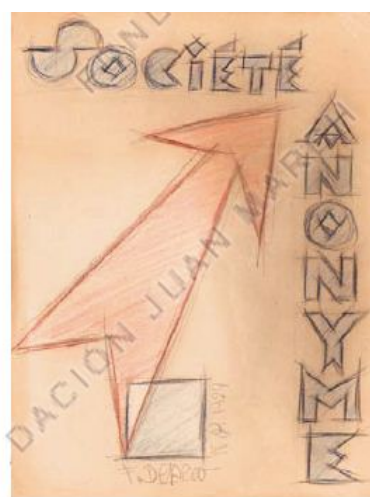
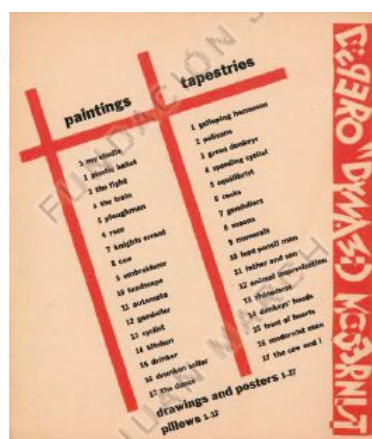


Fig. 50. Cover by Karel Teige for the magazine *ReD* [*Revue Devětsilu*], no. 9 (Prague, October 1928).

Fig. 57. Page from the exhibition catalogue, *Depero Dynamic Modernist* (New York 1929).

Fig. 58. Cover design by Fortunato Depero for the exhibition catalogue *Société Anonyme* (New York 1929).

Fig. 59. Cover by Carlo Maria Dormal for the catalogue from the *1ª Mostra triveneta d'arte futurista* (Padua 1932).

fluence (particularly Czechoslovakia), as well as of the Bauhaus. But there was the third, strong position of international Dada, which did not pursue univocal styles but rather a stylistic heterogeneity. And finally, there was a fourth, somewhat isolated expression, that of several postwar Futurist currents, open to the international scene. Visually and theoretically, post-Futurists assumed a stronger identity in the first half of the thirties when they were joined by the artists and graphic designers around the Gallery Il Milione and the magazine *Campo grafico*.

The roots of modern photomontage lie in collage, to be precise, in 1912, when, in the Cubist arena, the question of going beyond painting arose. In May of that year Picasso produced *Nature morte à la chaise cannée* (Still Life with Chair Caning), an oil painting that incorporates a commercially printed scrap of oilcloth which he glued onto the canvas and partially overpainted. There were two influential witnesses to this extemporaneous artifice, invited by Picasso himself to his studio to give their opinion. The Cubist Georges Braque and the Futurist Gino Severini immediately intuited the enormous creative and working potential henceforth opened up to artists. In fact, in the following year, Braque, Picasso, and Juan Gris all set to with great fervor gluing bits of cloth, corrugated cardboard, and especially newspaper clippings into their canvases and then into works on paper. Severini, for his part, almost immediately after that visit to Picasso's studio, painted *Blue Dancer*, into which he glued sequins; in 1913, he painted a portrait of Marinetti and pasted into it various

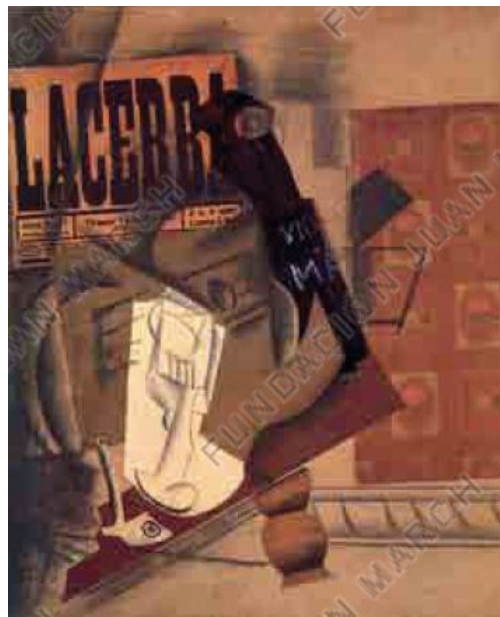


Fig. 60. Pablo Picasso, *Nature morte—“Lacerba”*, 1914.



Fig. 61. Carlo Carrà, *Manifestazione interventista*, 1914.



Fig. 62. Ivan Puni, *Composition with Glass of Tea*, 1914.

clippings from the French edition of his manifesto *L'immaginazione senza fili e le parole in libertà*, hot off the press.

In 1914 the rupture between Cubists and Futurists had already started to open up when Picasso produced his *Nature morte—“Lacerba”* (Still Life—“Lacerba”) (Fig. 60), into which, along with other fragments, he pasted a large portion of the first page of the January 1, 1914, issue of the Florentine Futurist magazine, with the title in a prominent position. This work by Picasso also marks a major step forward in the prevalence of collage over “autograph” painted parts, which are, furthermore, often executed with graphics tools (china-marking pencil, charcoal, and white lead). He would soon choose a paper support where the formal dialogue was to be between the printed sign and the handmade one, preferably drawn in charcoal: the famous *papiers collée*. In the course of 1914, Ardengo Soffici responded from Italy with several still lifes in collage and gouache, and so did Carlo Carrà, who combined numerous clippings from newspapers in his famous *Manifestazione interventista* (Interventionist Demonstration) (Fig. 61). In distant and still-Czarist Russia, which was ever-mindful of contemporary art, especially from France, and where Cubo-Futurism had already spread, it was Ivan Puni who first interpreted this new trend (and better than all others), as evident in his *Composition with Glass of Tea* (Fig. 62), 1914.

As for the book, in 1913, in the wake of publishing his manifesto on words-in-freedom, Marinetti began work on his famous *Zang Tumb Tumb*, which would appear in 1914. In addition to producing typographically-based words-in-freedom pages for the book, he also made words-in-freedom and onomatopoeic pictures in collage technique, cutting and pasting various printed typographic elements. Carlo Carrà, on the other hand, used a method closer to that of Picasso's *papiers collée*: he started work on the illustrative part of his book, *Guerrapittura* (War Painting) (to appear in early 1915), with a series of pictures in collage and charcoal. In 1915 Ardengo Soffici published his book *BIF&ZF+18* with an imaginative collage on the cover. Hereafter, the practice of inserting collage into paintings or gouaches spread rapidly among the Futurists, and was pursued with assiduity by Boccioni, Enrico

Fig. 63. Roberto Marcello Baldessari, *Notte + Strada + Luna*, 1918.

Prampolini, and Roberto Marcello Baldessari (Fig. 63).

By 1915, as the Dadaists were becoming active, collage, especially scraps of newspapers and other printed materials (often taken from advertising), became the main form of artistic production, whether they were in Zurich, New York, Paris, Hanover, or Berlin. Between 1918 and 1920 a new trend was spreading, in which they added to their clippings more numerous fragments of actual photographs. On the editorial level, too, Dadaist magazines and posters increasingly showed type superimposed onto a base of photographic collage. See, for example, the covers of the no. 3 issue of *Der Dada* and of Richard Huelsenbeck's book *Dada Siegt!* (Dada Wins!); and the poster for the *Erste Internationale Dada-Messe* (First International Dada Fair) in Berlin [CAT. L285], all the work of John Heartfield.

Kurt Schwitters produced his first collages—then hybrids of photographs and press clippings—during the two years 1918–19, and they were immediately followed by those of Raoul Hausmann and Paul Citroën, and then of Hannah Höch. Moving on to Russia, in Gustavs Klucis's work of 1918 titled *The Latvian Riflemen*, of drawing and scraps of photographs, the figure is still important. But the following year Klucis made a poster titled *Dynamic City* (Fig. 64), a montage of scraps of photographs and other pieces of paper that outline a Suprematist composition, placed over a full-color circle. Although it is not yet a



real photo-collage (exclusively of photographic elements), it is an innovative work in lacking a top and bottom: it overturns our sense of space and orientation since the image may be rotated and also viewed upside down. Its effect of disorientation, that is, of doing away with logical visual cues, such as recognizable compass points, was to become a leitmotif of photomontage.

As already noted, 1919 was also the year that saw the opening of two revolutionary schools, the Bauhaus in Weimar and UNOVIS in Vitebsk. Lazar Markovich (El) Lissitzky

worked in the latter and there began his research in typographic photomontage. Rodchenko also approached photomontage and in 1920 produced several illustrations for a book by Ivan Aksenov titled *Gerkulesovy stolpy* (The Pillars of Hercules) using the technique.⁷⁸ In 1920 Klucis produced another montage of photographic cut-outs and graphic devices titled *Electrification of the Entire Country* (Fig. 65),⁷⁹ which is roughly modeled on the layout of *Dynamic City* (originating from a circle). Its difference is that a photographic cut-out of a menacing Lenin on the march symbolizes the Bolshevik state's commitment to modernizing the nation. It is evident that Klucis had decided to put the new art at the service of state propaganda, for which he would become its main mentor.

In 1921–22, there are signs that both Rodchenko and El Lissitzky had begun to explore montages of graphic and photographic elements. Rodchenko and Varvara Stepanova, together with twenty-three other artists, drew up the *Productivist Manifesto* in November 1921, which advocated using these new means of artistic production to promote the state's attempts to renew and modernize the country.⁸⁰ To illustrate Il'ia Erenburg's book *6 Povestei o legkikh kontsakh* (6 Stories with Easy Endings), El Lissitzky produced *The Constructor* (or *Tatlin at Work*), a montage with one of his photographs of Tatlin, to which he added post-Suprematist style graphic elements (Fig. 66). Rodchenko, on the other hand, produced

Fig. 64. Gustavs Klucis, *Dynamic City*, 1919.

Fig. 65. Gustavs Klucis, *Electrification of the Entire Country*, 1920.

Fig. 66. El Lissitzky, *The Constructor* (or *Tatlin at Work*), 1921–22.

Fig. 67. Aleksandr Rodchenko *Self-caricature*, 1922.



a real and proper photo-collage, without any graphic elements: a portrait of himself balanced on a tire while wielding a clock gear like a machine gun (Fig. 67).

The time was ripe in 1922, then, for extensive, official use of the new illustrative typology for editorial purposes. The following year, in fact, Mayakovsky founded the magazine *LEF*, acronym from *Levogo fronta iskusstva* (Left Front of the Arts) [CAT. L108], of which it was the official organ. Thanks to Rodchenko, *LEF* would become an authentic theoretical and creative training ground of Constructivism and photomontage, the latter announced as the “new art form” in the first issue’s editorial: “A new method of illustration has been developed that involves a combination of typographic and photographic materials on a specific theme. This combination, despite the richness of the material and the clarity and realism of what they reproduce, renders all kinds of illustration and graphic art devoid of a complete sense.”⁸¹ The “non-sense” referred to here is the estrangement of the primary signifiers of the photographs once these converge, as scraps and fragments, in the montage as a whole. There, together, they take on a new overall meaning, often entirely subjective, in accordance with the different erratic paths that the viewer’s eye takes in exploration.

In 1924, this idea of photomontage was further clarified:

By photomontage is meant the use of photography as a plastic medium. The combined action of the photo replaces the composition of the picture made by drawing. What is most important in this substitution is that the photo is no longer a trace of the visual fact, but its exact “fixation.” This “exactness,” this documentary aspect, gives the photo a power to act on the viewer that would be impossible to achieve with a graphic representation. A poster on the theme of hunger made using pictures of hungry people creates a much stronger impression than a poster in which people are represented with graphic elements. Photos of cities, landscapes, strike the viewer a thousand times more forcefully than similar painting [...]. As for the professional—meaning artistic—photo, efforts have been made to imitate painting and drawing [...]. THE MORE ARTISTIC IT IS THE MORE INFERIOR IT WILL BE.

Fig. 68. Cover by Aleksandr Rodchenko for *Novyi LEF*, no. 2, (Moscow, 1928).

Fig. 69. Cover by Aleksandr Rodchenko for *Sovetskoe foto*, no. 10 (Moscow, 1927).

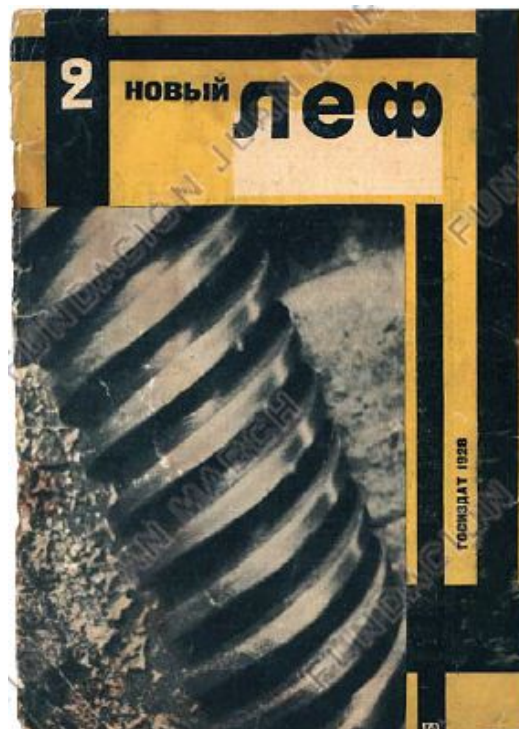
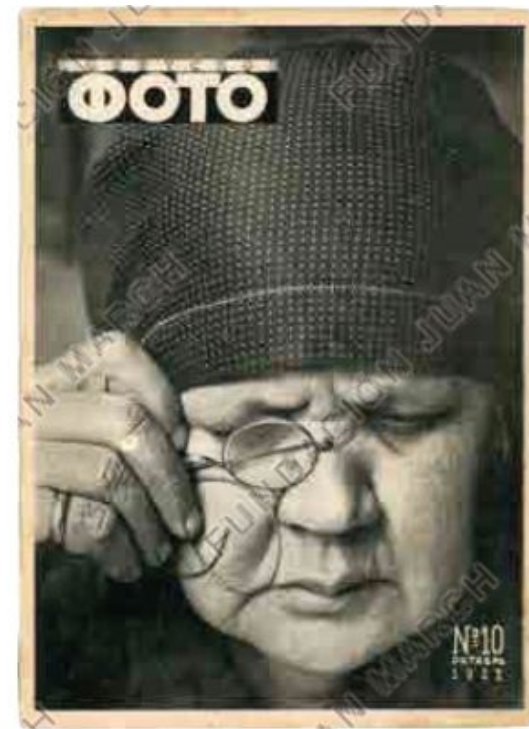


Fig. 70. Cover by Varvara Stepanova for *Sovetskoe kino*, no. 1 (Moscow, 1927).



The photo presents opportunities for montage that have nothing in common with the composition of a painting. This point must be emphasized [...].⁸²

From this point in time, photomontage became fully integrated with the stylistic elements that defined Constructivism. With this integration, with the synergistic action of photographs or photomontages with the Constructivist page layout—asymmetrical or orthogonal in its geometric formalisms—Constructivism acquires its full graphic and typo-



graphical identity and reshapes the long wave of Suprematist stylistic features. Paradoxically, however, except for nos. 2 and 3 of the first series of *LEF* [CATS. L294, L295], the magazine did not immediately embrace photomontage (at least with respect to its front covers). There was little photography in *LEF*'s second series (1923–25), although it pervaded eleven of the twelve issues of the third series, retitled *Novyi LEF* (1927–28) (Fig. 68). In the same period as *LEF*, photographs and photomontages invade the covers and pages of many other Soviet journals, especially those dedicated to cinema and photography (such as *Kino-fot*, *Kino-front*, *Sovetskoe foto*, *Sovetskii ekran*, *Sovetskoe kino*, etc.) (Figs. 69, 70), and also posters, especially film posters (the speciality of the brothers Georgii and Vladimir Stenberg, Solomon Telingater, and Natan Al'tman) [CATS. B93, B133].

It is chiefly in Soviet books, especially of literature and poetry, that we find the most felicitous conjunction between authors, led by Mayakovsky, and graphic artists, among whom Rodchenko and El Lissitzky take first place. Their synergies gave rise to some of the most extraordinary books of the twentieth century, which reached unequalled levels of poetic quality and visionary representation. The copious yet high-quality production continued from 1923 to around 1932. It all happened inside the Soviet Union, except for isolated, sporadic cases.

It has often been written that this was due to the massive support of the state authorities, or rather the government publishing houses (such as Gosizdat, Ogiz-Izogiz and Federatsiya), which printed poetry books for free, but the reality must have been somewhat different if, in 1931, Klucis could be permitted to say of Rodchenko and El Lissitzky that “their production often slides towards the methods of western Advertising—a formalist montage which is in no way influenced by the delineation of a political montage.”⁸³ Klucis went on: “It should not be thought that photomontage is just an expressive composition of photographs. It always carries a political slogan, color, and graphic elements.”⁸⁴

As for the two masters of Soviet Constructivist graphics of the decade, Rodchenko and El Lissitzky, it should be said that their approaches to the use of the photographic medium and photomontage would soon become distinct and specific. Rodchenko, an accomplished photographer, concentrated on effective and often highly complicated montages, starting from finished photographs (which he had taken, printed, cut up, and pasted down). El Lissitzky, on the other hand, tended to explore the technical aspects of the photographic medium (taking the photographs with double or triple exposures, for example; developing them with solarization; and printing them with retouching). El Lissitzky’s procedure, far more than Rodchenko’s, relates to that of Surrealism (consider Man Ray’s use of photography).

The year 1923 was marked by an important book that alone would justify the fame of photomontage. This was Mayakovsky’s *Pro eto* (About This) [CAT. L290], in which the poet expresses his anger at the morbid interest that “middle-class folk” have in his relationship with Lilya Brik, the wife of his former publisher, Osip Brik, with whom he was still friends. (He should instead have been committed as a poet to the cause of the Revolution.) Rodchenko contributed the cover and eight photomontages to *Pro eto*. Different from anything that had been done before in the USSR, his photographic elements occupy all the space in tightly packed and apparently disordered montages (Figs. 71, 72). Rodchenko may have seen Paul Citroën’s *Metropolis* photomontage of 1923 (Fig. 73) on the subject of Fritz Lang’s film of the same name,⁸⁵



Figs. 71, 72. Pages of the book *Pro eto*, by Vladimir Mayakovsky (Moscow, 1923), which shows two of the eight photomontages by Aleksandr Rodchenko [Cat. L290].



Fig. 73. Paul Citroën, *Metropolis*, 1923.

in which the jumble of cuttings is dense and disorienting, with viewing angles changing from image to image. In fact, this is exactly the purpose of photomontage: to block any possible reading that would generate a single signification and instead refer to the chaos of the composition and the new meanings that result from the random wandering of the eye.

Citroën’s and Rodchenko’s photo-collages present some substantial differences, though. Citroën’s works can without question be defined as urban: he produced several, each dedicated to a city, working exclusively with found photographs of urban landscapes, which he used to fill all the available space like an optical game. Rodchenko’s are more

complex, cover various themes, and often interact with spaces left deliberately empty. His photographs and choice of press clippings bear a somewhat cryptic connection with the text, except for the presence, here and there, of a picture of Mayakovsky or of Brik. A spectacular work is his cover with a frontal view of Brik's face staring out, overlapping an image of a phone, and eliminating all spatial reference [CAT. L290]. Cut out and stuck onto a flat background, the photograph recalls an ancient Russian devotional icon. (This was not unusual in early avant-garde Russian artworks by several Cubo-Futurist artists, such as Goncharova and Larionov, included primitivist references and elements from their historical-religious heritage, despite the paradox that this opposed the idea of breaking with the past, as Futurism demanded.) The letters spelling *Pro eto* are placed partly in the background and partly within the space of the photographs, and where they overlap they are the same color as the background. As Franco Panzini points out, this is an "anti-cultural gesture in opposition to centuries of classical tradition in which the three-dimensional space of the painting and the two-dimensional space of the writing were seen as different and heterogeneous."⁸⁶ First the Cubists and then the Italian and Russian Futurists had often introduced painted letters into the picture space, but Rodchenko's effect is even more advanced because of his photomontage. Superimposing letters on photographs denies the camera work's function as a document of three-dimensional reality, and cancels the classical order of the figurative space, from the depth of the photograph to the foreground of the superimposed letters. Rodchenko's cover therefore creates not just an optical effect but an actual conceptual position. We also recall that in the same year, 1923, Rodchenko was working with photographs for *Pro eto* and El Lissitzky was using type to illustrate another of Mayakovsky's books: *Dlia golosa*. Here, in short, are two landmarks in book art of the twentieth century, and two ways of working in 1923.

In the same years the vibrant Czechoslovakian avant-garde found itself in sympathy with the innovative ideas about photographs that were stirring in Russian agitprop (originating from Klucis and El Lissitzky). By 1922, *Život. Sborník nové krásy* (Life: An Anthology



Fig. 74. Cover by Karel Teige for *Disk*, no. 1 (Prague, 1923).

of New Beauty) [CAT. L309] had appeared with a cover photomontage combining naturalistic and mechanical images (the sea, a car wheel, etc.). Three artists can take credit for it: Jaromir Krejcar, Josef Šima, and Karel Teige. But a full-fledged photo-collage, without text and very similar to those by Rodchenko for *Pro eto*, is on the cover designed by Otaakar Mrkvička of Jaroslav Seifert's book *Samá Láská* (Sheer Love) [CAT. L317], 1923. The essential difference between Mrkvička's collage and Rodchenko's is that the former nonetheless maintains a figurative approach: the photograph on which the various photographs are pasted is an urban landscape with a deep perspective. It was, however, a courageous act to put it on the cover.

Also in Czechoslovakia, in 1923 Jindřich Štyrský, a member of the nine-member avant-garde group *Devětsil*,⁸⁷ published a manifesto titled simply *Obráz* (Image/Photo), which codified several maxims regarding the relationship between images, poetry, and life. It is a little-known document, reproduced only by Zdenek Primus in the exhibition on the Czech avant-garde held at the Rijksmuseum, The Hague, in 1992. Above all, Štyrský declares that there are basically three characteristics that can be ascribed to a photograph: first, "practice, deliberate and comprehensible." If it possesses them, then it is a "vital product"; otherwise it is only "kitsch." A photograph is always "Original! Unique. A photo is nothing but

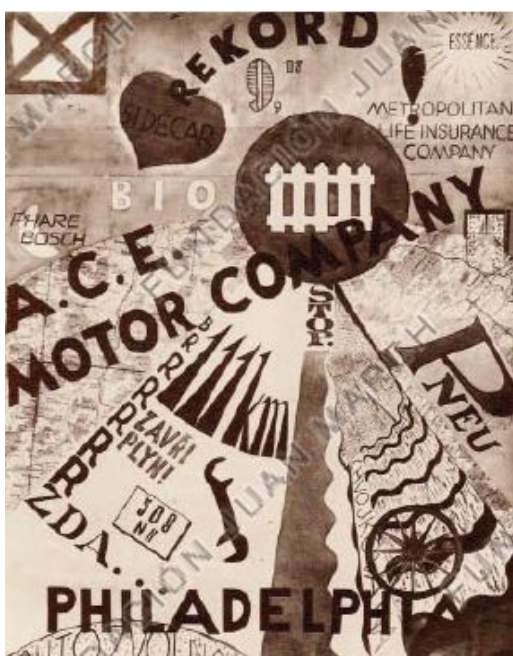
a photo," and its purpose is to give "energy, criticism, and emotional momentum to Life." He then continues with a "Demand: a photo must be active, it must 'be' something in the world." And again: "Photo = constructive poem about the beauty of the world [...]. Attention: it is necessary to make a distinction. Is what preceded this World the Foundation of a New one?" And finally he concludes with a vitalistic call: "To love the new images" rather than preserve the dead ones (i.e., of the past).⁸⁸

Štyrský's manifesto is of course utopian, but lucid in its awareness that photography, rather than painting, is the real expression of modern life. In November 1923, the first issue of the magazine *Disk* (Fig. 74) appeared, for which Teige was responsible not only for the typographic design but also for an important theoretical contribution, namely "Malířství a poezie" (Painting and Poetry). In that text, which concurs with what Štyrský wrote, Teige postulated that one must draw consequences from what had happened in "new contemporary painting" and then proceed accordingly in creating collages and photomontages. Teige stated that in the same way that new painting had become less representative and instead more poetic (like a "poem of colors, lines, and forms"), so modern poetry had become more visual, as in Marinetti's words-in-freedom and Apollinaire's "calligrammes." The point of convergence must therefore be the "Poem Painting," which, according to that utopian radicalism typical of the interwar avant-gardes, had to replace the traditional hanging picture and the traditional poetic form. The age of Fine Arts, according to Teige, was dead because "Pictorial Poems" could be reproduced in large quantities and thus reach a wider audience. Their execution was intended to be democratic, which is the daughter of that wish expressed by the Comte de Lautréamont (alias of Isidore Lucien Ducasse, *poète maudit*) around 1870, shortly before dying, that in the future "anyone would be able to create poems." Hence, not only painters but also poets, and then photographers, architects, critics, etc., would be able to create "Pictorial Poems." And the technique was, in fact, very simple: you just needed a lot of photographs and newspapers, a pair of scissors, and some glue. Then creativity, your aesthetic sense, and chance did the rest, with sometimes spectacular results, from those who were art-



Fig. 75. Jindřich Štyrský, *Souvenir*, 1924. Národní Gallery, Prague.

Fig. 76. Jiří Voskovec, *Motorbike Journey*, 1923. Reproduced in the magazine *Pásmo*, no. 3 (Prague, 1924).



ists, such as Jindřich Štyrský, and those who weren't, such as Jiří Voskovec, an actor. By the former is *Souvenir* of 1924 (Fig. 75); by the latter, *Motorbike Journey* of 1923 (Fig. 76). These were incorrectly defined as Dadaist collages, as František Šmejkal quite rightly pointed out by. What's more, they cannot even be defined as Constructivist. They are right in between, given that they perpetuate that almost chaotic amassing of fragments of reality typical of Dada, but they order them into a Constructivist grid and in so doing determine the relationships of meaning. They do not, however, have Constructivism's dynamic momentum, but rather a static arrangement.⁸⁹

We have dwelt at length on the contributions of the Czechs to the avant-garde book in 1923 and 1924, a contribution that is far from marginal. They should be considered not as issuing from an individual geographic area, however, but in light of their universal properties. In short, they are like the ideas of

the "magazine network" and typify the widespread avant-garde.

After these exploits, the extreme examples of photomontage gradually moved out of the limelight to make way for a more complex use of the photographic image. But good examples could still be found, such as Karel Teige's cover for Vítězslav Nezval's *Pantomime* of 1924 [CAT. L311], with a photocollage in the style of a "poem painting." Also from the same year is the Soviet equivalent to American pulp maga-

zines, the series *Mess-Mend ili lanki v Petrograde* (Mess-Mend or a Yankee in Petrograd): Fig. 77 is a splendid cover photomontage by Rodchenko, who, in 1926, illustrated Mayakovsky's memorial, *Sergeiu Esenin* (To Sergei Esenin) [CAT. L293], with a cover and several photomontages recalling those for *Pro eto*.

In Italy, Vinicio Paladini worked closely with the ideals of Imagism, a Russian literary faction of the early 1920s that adopted the image as a constitutive principle of poetry, and Rus-



Fig. 77. Four covers by Aleksandr Rodchenko for the series *Mess-Mend ili lanki v Petrograde* (Moscow, 1924).

sian Constructivism, producing a number of photomontages as book and magazine illustrations. Among the notable magazines was *La ruota dentata* (The Cogwheel), 1927; among the books, Dino Terra's *L'amico dell'angelo* (The Angel's Friend) [CAT. L346], 1927; Umberto Barbaro's *L'essenza del can barbone* (The Essence of the Poodle) [CAT. L347], 1931; and the untranslatable *Raun*, 1933, by the Berlin Futurist Ruggero Vasari [CAT. L305]. The decade drew to a close with a small volume by Semen Kirsanov titled *Slovo predostavliaetsia Kirsanovu* (The Word Belongs to Kirsanov) [CAT. L291], 1929, in which a stunning montage of photographs and letterpress produces something between Dadaism and caricature.

The thirties open with John Heartfield in the forefront of innovative photomontage, with both covers of individual books, such as *Hotel Amerika* by Maria Leitner [CAT. L348], 1930, and *So macht man Dollars* by Upton Sinclair [CAT. P344], 1931, and works of political satire, such as the famous magazine *AIZ* and Kurt Tucholsky's book *Deutschland, Deutschland über alles* [CAT. L325], 1929, which makes fun of the Nazi regime. In Spain the magazine *Estudios* (1934) was designed in the style of Heartfield and the journal *AIZ*, and it also dealt in fierce political satire and featured photomontages by another great graphic artist of the twentieth century who still lacks the international fame he deserves: Josep Renau.

From the mid-twenties there were also alternative routes to photomontage, which proposed not that old photographs be reused, but instead that new ones be taken specifically for the purpose and intentionally elaborated. What was being sought, in essence, was a less unsettling photomontage, one with a more recognizable image, albeit altered by being split or solarised or mixed with other signs.

A trend introduced by El Lissitzky was the practice of multiple exposures and the superimposition of semitransparent writings over individual photographs. A second trend followed László Moholy-Nagy's suggestions in his manifesto, in which, as an alternative to collages of photographs alone, he proposed the synthesis between clippings and type or design elements. He called this synthesis the "typo-photo." The German magazine *G*, for example, followed the first trend, and between 1924 and 1926 its covers featured multiple-exposure photographs surprinted with a large "G" in red. Dated 1927 is El



Lissitzky's cover with a photograph of his hand holding a compass, to illustrate the Vhutemas book on architecture [CAT. P296]. The cover of Il'ia Selvinskii's 1928 book *Zapiski poeta* (Notes of a Poet) has El Lissitzky's double-exposure photograph of Hans Arp (although the caption reads *Evgenii Nei*) [CAT. L288]. No. 14 in the *Bauhausbücher* series, titled *Von Material zu Architektur* (From Material to Architecture) [CAT. L405.14], 1929, was written and designed by Moholy-Nagy. His cover, apparently transparent, was in fact created photographically, when the title of the book was affixed to a piece of glass tilted over an orange background and then photographed. This example was copied a few years later (1933) by the Italian magazine *Campo grafico* [CAT. P330]. Also from 1929 is the important photographic anthology edited by Franz Roh and Jan Tschichold, *Foto-Auge*, with a double-exposure self-portrait of El Lissitzky on the cover [CAT. L321]. It was produced in the aftermath of the exhibition *Film und Foto* (Film and Photo) (Fig. 78), held in Stuttgart that same year. Both the exhibition (which traveled to various locations, including Japan) and the book represent the first serious survey of contemporary photography.



Fig. 78. Poster designed by an unknown artist for the exhibition *Film und Foto*, Stuttgart, 1929.

Fig. 79. Page from the catalogue of the publishing house Trio Drukkerij in The Hague. Typographic composition by Piet Zwart, 1931 [CAT. B150].

In the Netherlands, Piet Zwart and Paul Schuitema turned out a significant number of works in the framework of photomontage. Zwart's followed an unusual course, given his long relationship from the early twenties and through the thirties, with NKF, the Nederlandse Kabel Fabriek in Delft, manufacturers of electrical and telephone cables, who essentially gave him carte blanche in graphic design. Zwart produced a long series of promotional materials for NKF, all displaying an advanced level of graphic, typographic, and photographic experiment, and a reductionism in form and layout that was unsurpassed [CAT. L94]. During the thirties this experience also carried over into his relationship with the printers Trio Drukkerij in The Hague, resulting in a typographic and photo-typographic output of extremely high quality (Fig. 79). Not to be forgotten are his splendid covers for the series of monographs, begun in 1931, on art films (*Serie Monografieën over Film-kunst*) [CAT. L312], featuring multiple exposures and semi-transparent typographic overlays.

In the same vein are the photographic covers surprinted with semi-transparent type by Schuitema for the magazine *Filmliga* of 1932

[CATS. L301, L313], and also for the magazine *De 8 en Opbouw* (The Eight and Construction) (Fig. 80), which came out of two study groups on architecture, *De Acht* and *De Opbouw*. In a similar if shorter relationship than that between Zwart and NKF, Schuitema produced publicity for Berkel [CAT. L327], a famous Rotterdam manufacturer of scales. They, too, were characterized by a significant formal freedom and the use of photographic and typographic overlays. At first sight, the work of the two Dutch graphic artists may be difficult to tell apart, given that they held the same views regarding typographic and photographic methods.

Photographs with typographic transparencies still characterize graphics in the second half of the thirties. One of many is Le Corbusier's book *Des canons, des munitions? Merci! Des logis... s.v.p.* (Cannons, ammunition? Thanks! Housing... please) of 1938 [CAT. L337]. As for the other trend, the "typo-photo" introduced by Moholy-Nagy, it was inaugurated with one of his own books: no. 8 in the *Bauhausbücher* series titled *Malerei Fotografie Film* (Painting Photography Film), 1927 [CAT. L405.8]. Definitely the most provocative book in those years, as far as the combined use of photographs and typographic design is concerned, is Vítězslav Nezval's *Abeceda* [CAT. L310], 1926, with layout and illustrations by Karel Teige. For this book Teige created a series of illustrations corresponding to the letters of the alphabet and using a Constructivist typographic format; in each of these appears a photograph of the dancer Milch Mayerová interpreting Nezval's poem or posing in the shape of the alphabet letter in which she is placed (see Fig. 81 for a precedent).⁹⁰ The device has an indisputably strong visual impact, and is also the most striking example of the so-called "typo-photo," precisely as theorized by Moholy-Nagy. Another example of the "typo-photo" from the same year is by Rodchenko, who, for Mayakovsky's thorny pamphlet, *Sifilis* (Syphilis) [CAT. L289], designed a cover on which a photographic negative is partially surprinted with a typographic band bearing the title. The following year Rodchenko took a very similar approach for Il'ia Erenburg's book *Materializatsiia fantastki* (Materialization of the Fantastic) (Fig. 82) where he restricted the negative effect to just a part of the photograph. Finally, the series of *LEF* retitled *Novyi LEF* should not be forgotten: during the period 1927–28 it became a photo-illustrated journal

Another "typo-photo" by Rodchenko illustrates Mayakovsky's *Parizh* (Paris) [CAT. L283] of 1928, an aerial photograph over which the title is printed diagonally. Yet another "typo-photo" by Rodchenko appears on the cover of no. 5 of *Zhurnal'ist* (Journalist) [CAT. L297], 1930, a hand holding a compositor's stick with the characters spelling out the title of the magazine. The cover of no. 4 of the magazine *Brigada khudozhnikov* (Artists' Brigade) (Fig. 83) of 1931 is by El Lissitzky, who partnered with Il'ia Erenburg on the photographs in *Moi*



Fig. 80. Cover by Paul Schuitema for *De 8 en Opbouw*, no. 9 (Amsterdam, April 1939).

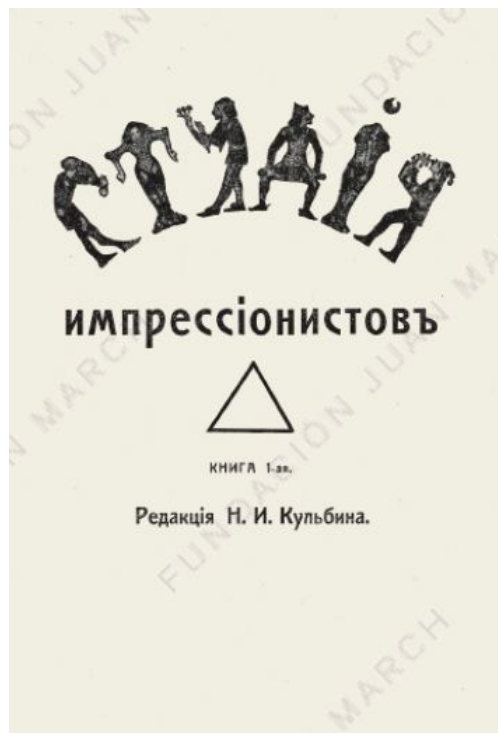


Fig. 81. Cover for the book *Studia Impressionistov* (Moscow, 1910). The title has been created with bodies in poses imitating the letters of the alphabet, as in *Abeceda*, by Vítězslav Nezval.

Parizh (My Paris) [CAT. L284], of 1932. Here manipulation of the photograph is more or less abandoned in favor of the photograph as such, recalling the title of an old Futurist book of 1913, *Slovo kak takovoe* (The Word as Such). This is actually the last important book of purely aesthetic exploration, before the oppressive grip of Stalinist propaganda took hold.

In sum, by 1932 photography, with its diversity and various modes of expression, had become central to artistic debate, and it effectively changed all the previous orders. It was the true expression of modernity. A witness to this was Alfred H. Barr Jr., the first director of the Museum of Modern Art in New York, who in the second half of the twenties made several trips to various European countries, including the Soviet Union, to acquire works for the museum but also to understand the state of the art. His intellectual training was primarily in painting from Post-Impressionism onward, so this is what primarily attracted him, and he was curious about what was happening in the land of the Soviets, where artists were taking part in the social and political renewal of society. But when, in 1927, he arrived at the studios of the artists he was told were the prominent ones, he found himself in an unexpected situation.

[W]e went to see Rodchenko and his talented wife [...] [Varvara Stepanova]—R. showed us an appalling variety of things—suprematist paintings (preceded by the earliest geometrical things I've seen, 1915 [...])—woodcuts, linoleum cuts, posters, book designs, photographs, kino sets [stage designs], etc., etc. He has done no painting since 1922, devoting himself to the photographic arts of which he is a master [...]. We left after 11:30—an excellent evening—but I must find some painters if possible.⁹¹

And of course Barr did not find the painter when he visited El Lissitzky's studio, since he wrote: "He showed also books and photographs, many of them quite ingenious [...]. I asked whether he painted. He replied that he painted only when he had nothing else to do, and as that was never, never."⁹² At this point, to try to better understand the situation, Barr went to the writer Sergei Tret'iakov who attempted to assuage his disappointment. Tret'iakov told him that everyone, himself included, had changed their artistic convictions in line with the processes of modernization and industrialization taking place in the country. In

Fig. 82. Front and back covers by Aleksandr Rodchenko for the book *Materializatsiia fantastki*, by Il'ia Erenburg (Moscow and Leningrad, 1927).



graphics. This tragic piece, and one of his last, gathers fifteen poems in which he rails against the young “elephants” (i.e., pachyderm-bureaucrats) of the Komsomol (Union of Communist Union). In particular, Mayakovsky would send to “that country” those who dish out Communism “full time” (“from 8 am to 3 pm”); and in the “Factory of Dead Souls” he says that those in the Communist youth organization are more attracted by vodka than by work. In “Up to Our Ears,” he takes issue with the number of offices held by Communist officials; and in “The Zealot” with those who have dealings with the bureaucracy, and so on. The disillusion felt by this “poet of the revolution” is evident here. Having become aware of the decadence of a political model to which he had devoted his whole being and above all his poetry, a year later he shot himself.

Klucis was fully politicized, whereas Rodchenko and El Lissitzky were more independent (though they had to pay tribute to the regime, too). Klucis's accusations against them, framed in 1931,⁹³ are utterly untenable, especially against the latter, as can be seen in certain passages of the document drafted by Rodchenko and the Productivist Group in November 1921:

When the group formed, the ideological standpoint was as follows: The only fundamental concept is scientific communism, founded on the theory of historical materialism [...]. Construction, which is organization, gathers in the already-formulated elements of the thing [...]. Down with art, long live the technical; religion is a lie, art is a lie; we kill the last remains of human thought when this is linked to art; down with preserving artistic traditions, long live the constructivist technician; down with art that only masks the impotence of humanity; the constructive life is the collective art of the present!⁹⁴



Fig. 83. Cover by El Lissitzky for *Brigada khudozhnikov*, no. 4 (Moscow, 1931).



Fig. 84. Two postcards by Gustavs Klucis for the series *Spartakiada*, athletic games for workers (Moscow, 1928).

short, they had become productivists, as Rodchenko and Stepanova had augured in their 1921 manifesto, and this was precisely because they had embraced the cause of Productivism.

This brings us to the last, extreme, phase of the use of photography and photomontage: for politics and propaganda. At the beginning of the 1930s, as Stalin's dictatorship had begun to show its true face, Klucis reclaimed his political consistency in his graphic work and put it at the service of the revolution, not only before the Party's political machine but also before his colleagues, El Lissitzky and Rodchenko. Politicizing, but from the opposite side, is an anti-historical pamphlet written by Mayakovsky, *Sloni v Komsomole* (Elephants in the Komsomol) [CAT. P250], of 1929, with El Lissitzky's superlative

Of course not everything Klucis produced had a conspicuously political stamp: suffice it to look at his series of posters and postcards for the Spartakiada, a sequence of Olympic-style games for athlete-workers, held in Moscow in 1928 (Fig. 84). These graphic works had a high level of dynamism, in which the amalgam of photographic and graphic elements gave rise to unique photomontages. But the apogee of his political commitment and perhaps his most famous work is a poster, also used for the back cover of issue no. 1 of

the magazine *Brigada khudozhnikov* (Artists' Brigade), of 1931, which shows a large hand (composed of other hands) held out in a Roman salute! It is accompanied by the words *Vypolnim plan velikikh rabot* (We Will Fulfill the Plan of Great Works),⁹⁵ which is an obvious reference to the *Piatiletka*, the Five-Year Economic Plan for works to modernize the country (Fig. 85). Despite Klucis's open criticism of Rodchenko and El Lissitzky, the latter did excellent work in 1928 in designing the Soviet pavilion at Pressa (Press Exhibition) in Cologne and the associated catalogue: the pavilion's impact was based on a single, continuous photomontage that covered a wall twenty-five meters long by three meters high (while the illustrations in the catalogue were printed on a long accordion-fold page). In political propaganda it dealt with issues that were precisely those of the first *Piatiletka* with a highly enlightening slogan: "The Purpose of the Press is the Education of the Masses."

From 1933 onward, Rodchenko, El Lissitzky, Klucis, and Stepanova would all sing the praises of the Socialist life, and they illustrated, with great professionalism of course, pages and pages of useless propaganda in magazines such as *SSSR na stroike* (USSR in Construction) (Fig. 86), which reported the constant works that the regime was carrying out for its faithful subjects.⁹⁶

In the thirties, how did the geo-political situation stand? Photography can be, as seen above, a powerful weapon of political consensus, whether supportive, critical, or satirical. It is therefore only natural that photographic and typographic activities were carried out where political debate, or oppression by regimes, was



Fig. 85. Front and back cover by Gustavs Klucis for *Brigada khudozhnikov*, no. 1 (Moscow, 1931).

most pronounced. While in Russia in 1933 Stalin already had a firm hold on power and had pulled in the reins on artistic freedom, in Germany, Hitler had only just taken over, and so there was still room for maneuver, at least until 1937, when the houses and businesses of Jews were attacked and burned on "Crystal Night." After this, and with the arrival of the unhealthy idea of avant-garde production as *Entartete Kunst* (Degenerate Art) (Fig. 87), there would be a general exodus to the West. In Italy, Futurism dragged tiredly on, while, in 1926, the *Gruppo 7* had been founded and carried forward the initiatives of Italian Rationalism. In 1928 two major architectural magazines began publication: *Casabella* and *Domus* (the latter under the direction of Gio Ponti) (Figs. 88, 89). In 1930 the Gallery Il Milione

opened in Milan, a bridgehead of abstract art in Italy. At the Venice Biennial that year, works by Kandinsky, Ernst, Grosz, Max Beckmann, Otto Dix, and Lyonel Feininger were exhibited. In 1931 *Tipografia* began publication under the direction of Guido Modiano. In 1932, the tenth year of Fascist rule was celebrated with an exhibition, its associated catalogue full of photomontages in Klucis style produced by, among others, Prampolini and Mario Sironi, with the variation that Fascist propaganda was mainly directed against the Bolsheviks. In Italy, however, by contrast with the Soviet Union and Germany, once having formally joined the regime, artists still had room to escape the mesh of censorship and prohibitions (although the Italian version was somewhat moderate, if truth be told).

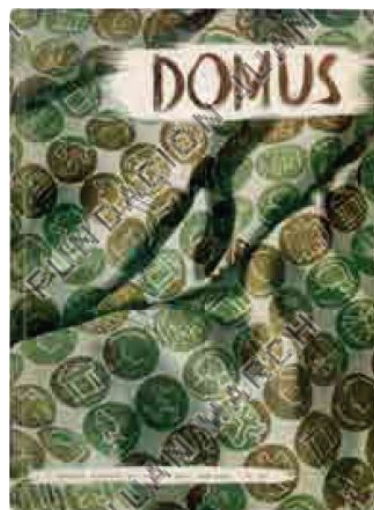


Fig. 86. Fotomontage by Aleksandr Rodchenko and Varvara Stepanova for the special issue devoted to Vladimir Mayakovsky of *SSSR na stroike*, no. 7 (Moscow, 1940).

Fig. 87. Cover of *Deutsche Kunst und entartete Kunst*, by Adolf Dressler (Munich, 1938).

Fig. 88. Cover by Giuseppe Pagano for *Casabella*, no. 60 (Milan, December 1932).

Fig. 89. Cover by Giò Ponti for *Domus*, no. 147 (Milan, March 1940).

It was in this climate that two important journals were born in 1933: *Quadrante* (Quadrant) (Fig. 90) and *Campo grafico* (Graphic Field). Edited by Pier Maria Bardi and Massimo Bontempelli, *Quadrante* was in part an organ of Rationalist culture in architecture as well as of abstraction in the arts. Open to European contributions (from the likes of Le Corbusier, Gropius, and Breuer, etc.), it also gave ample space to photography, and notably to Pier Maria Bardi's photomontages in the style of Citroën, with whom he sought to denounce "Italy's architectural eyesores." But the magazine that interests us most is *Campo grafico*,⁹⁷ which is not exactly the counterpart of other typographical culture magazines, such as *Typographische Mitteilungen*, for example. It used those typographical elements most open to renewal, but above all it published those who wanted to keep alive the defense of abstract art against the rising intolerance of totalitarian regimes and to join hands with the other avant-gardes, in short, with those who did not identify with the pro-government line, which promoted a twentieth-century art of neoclassical revivals, imperial splendors, square jaws, etc. (Figs. 91–94).

Campo grafico [...] is the only attempt to infuse Italian typography with a new, revitalizing current which corresponds perfectly with the pace of our times [...]. What we mean, at the cost of repeating ourselves, is that typography belongs with the applied arts. Once this principle has been accepted and recognized as a good one, everyone will realize that the action we are carrying out consists in making this concept accessible, ultimately to deduce the most logical, simple consequence from it: to enforce, also on typography, the means and forms which derive directly from labor and from the acquisitions of the arts.⁹⁸

Thus read an editorial of 1934, which very clearly claimed for typography a praxis that would come close to that of the major arts. It is also made clear that:

Through one of its publishers, Attilio Rossi, *Campo grafico* has arrived at an important, new clarification: the artist's collaboration with the typographer [...] was a product of which the two factors are the artist, the purely spiritual element, and the typographer, the mainly technical element. The current established between these two elements

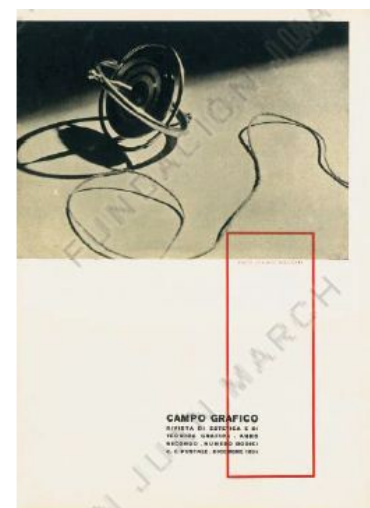
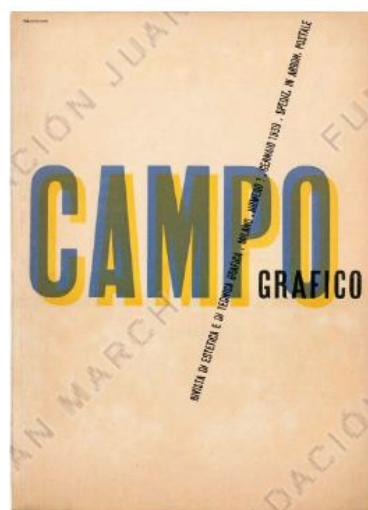
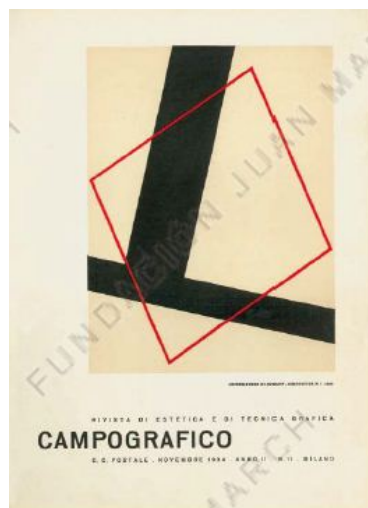
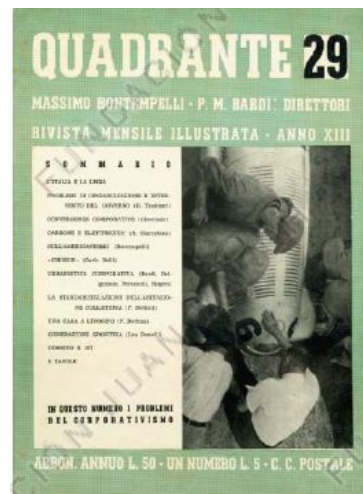


Fig. 90. Cover for *Quadrante*, no. 29 (Milan 1935).

Fig. 91. Cover by Carlo Dradi for *Campo grafico*, no. 6 (Milan, June 1933).

Fig. 92. Cover by Friedrich Vordemberge-Gildewart for *Campo grafico*, no. 11 (Milan, November 1934).

Fig. 93. Cover by Attilio Rossi and Carlo Dradi for *Campo grafico*, no. 12 (Milan, December 1934).

Fig. 94. Cover by Sergio Franciscone for *Campo grafico*, no. 1 (Milan, January 1939).

Fig. 95. Cover for *Il Milione*, no. 31 (Milan, October 1934), which includes a review of the Vordemberge-Gildewart exhibition in the Il Milione Gallery.

would at last provide the certainty that those mismatches between taste and life that were Italy's worst defect would no longer arise.⁹⁹

Another statement goes into further detail because it was understood there was a need to distinguish between the geometricism codified by centuries of typographic practice and the geometricism introduced by the avant-garde's new developments (such as Constructivism, even though it was not explicitly mentioned):

The lesson of things forced typography to adopt a geometric approach. But it was too basic and scholastic a geometry. Typography, therefore, remained on its own and external to the schema. The square and the rectangle are the limit of any construction, and alignments and cadences are forced into these shapes[...]. To combat this typography that reproduces old models and tastes in new guises, the most effective tonic for young people, the only ones who count, is in fact abstract painting. This takes the intellect to other levels: to discover new relationships between pure forms (i.e., typography), new ways of realizing the construction, new dynamic lines [...].¹⁰⁰

Raising the question of abstract art in Italy, when the cultural debate was increasingly imbued with twentieth-century rhetoric and to a small extent with Futuristic rhetoric as well, was not an entirely random move. In fact, at the time this statement appeared, November 1934, one of the most important theoretical books for twentieth-century art, and not only in Italy, was about to be published: the passionate vindication of abstract art by Carlo Belli, titled *Kn* [CAT. L96], which Kandinsky called "the gospel of abstract art."¹⁰¹ Furthermore, in Italy, the Gallery Il Milione (Fig. 95), through the mediation of Futurist Roberto Marcello Baldessari, had recently held the first Italian exhibition of Friedrich Vordemberge-Gildewart, leader of the Hanover Abstract Art Group. The artist was introduced in the catalogue by the great critic Sigfried Giedion: "When someone, in fifty years' time, wonders what painter of our times might have lived in this city of Hanover, there will be just two names that will remain: the painter Vordemberge-Gildewart and the Dadaist painter and poet Kurt Schwitters, the present-day incarnation of Till Eulenspiegel."¹⁰² That Giedion was right is clear to anyone. But one might well ask what the Futurist Baldessari had to do with

the painter. The question could have come from someone who, steeped in years of ideologized criticism of Futurism, thought that the Futurists were all Fascists, which is not the case—but this is not the place to go it.¹⁰³ Between 1914 and 1916 the Futurists Balla, Depero, Baldessari, and Prampolini, concurrently with European pioneers (Kandinsky on the one hand and Malevich on the other), went through a brief abstract period with themes of dynamic analogism and simultaneity. The Futurist works were acquired by European avant-garde members who were temporarily in Rome: Igor Stravinsky, Leon Bakst, Mikhail Larionov, Leonide Massine, Sergei Diaghilev, etc. Later, Baldessari was in Hanover in 1923, where he became friends with Schwitters, and helped him build his *Merzbau*, a sculptural construction that was gradually swallowing up his house. Through the Dadaist, he met Vordemberge-Gildewart with whom he struck up a friendship and association that continued over many years, since Baldessari lived in Germany until the 1940s.

Returning to *Campo grafico*, it is evident that this was more than a typographic magazine. A quick rundown of its covers and illustrations establishes that it was a laboratory of entirely contemporary experimentation, especially with photography, as such or combined with graphics that were halfway between Bauhaus lessons and Futurist Aeropainting, with its cosmic allusions. (Aeropainting was the new curse of Futurism in the early thirties, when themes shifted from the speed of cars and trains to that of airplanes.) In addition, a frequent contributor to the magazine, Luigi Veronesi, one of the young Italian abstract artists of the time, was in close correspondence with László Moholy-Nagy, which explains his geometric-dynamic essentiality and above all his experimentation with photography. Veronesi wrote about this: “Photomontage is the only expression of modern illustration. If a book, magazine, or newspaper really wants to be a part of the spiritual climate of today, it must look to the photograph and the dynamic imposed by the artist in creating the photomontage.”¹⁰⁴ The artists, graphic designers, and typographers who gathered around *Campo grafico* soon agreed on the centrality of photography to modern expression, and on its importance in the economy of compositions that could be considered part of the zeitgeist. As a result, they understood the technical and formal problems with which typogra-

Fig. 96. Two-page spread by Luigi Veronesi for the special issue of *Domus*, “Italiani,” edited by Giò Ponti (Milan, 1937).



phy was struggling: “It is now indisputable that photography, with its prodigious expansion, has revolutionized the graphic aesthetic and massively increased its possibilities [...]. The essential, urgent problem for anyone who is sensitive to the horrors of the layouts currently favored by newspapers and magazines [...] is to raise typography to the standards of today’s photography.”¹⁰⁵

Photography had become one of the pillars of *Campo grafico*, but the problem of its page composition remained. And since the magazine saw propaganda photo-compositions as horrible, its choice of a geometric minimalism close to previous De Stijl and Bauhaus experiments was an almost natural one. However, their variations spoke of “the Enlightenment and the Mediterranean.” In a long essay titled “Quaderno di geometria” (Geometry Notebook), Leonardo Sinigalli wrote:

The most important achievement that can be considered as consisting in what Pascal was the first to call “the spirit of geometry” is the discovery of a sense of “proportion” and “position” which constitutes the less obvious and truer expression of things. As if from a theory of perfect proportions, of the “golden number,” there was a gradual movement toward a freer vision of the figures, that is to say, as if with the help of the eye the cloistered intellect was able to open up: this is above all what we

want to make clear. That geometry should be understood as a “metaphysical faculty of the eye” this much we can learn from Plato [...].¹⁰⁶

Sinigalli’s conviction was endorsed by the editorial staff: “Our efforts are confined within the borders of a blank sheet of paper. We have not crossed these boundaries, convinced that a sign printed on paper, or a mark, require from us the same rigor, the same circumspection as a strophe, understood as a geometrical or at least architectonic but not lyrical schema [...].”¹⁰⁷

I think it would be worthwhile investigating the cultural climate of this magazine, which scholars of the European avant-gardes, too biased toward the East and the North, still underestimate, and which was the only unifying factor for those in Italy who did not identify with the idea of an autocratic culture, with that flat, homologizing framework imposed by Ministry of Popular Culture. *Campo grafico* ceased publication in 1939. It had wanted to breathe the air of the European avant-garde, its inspiration, but it defined its own distinct reference points which set it clearly apart in the typographic landscape of the 1930s in Europe. Reflecting its influence is one of the last Futurist publications of the decade, *Il poema del vestito di latte* (The Poem of the Milk Dress), 1937, by the movement’s inexhaustible founder, Marinetti. It had an impeccable layout by Bruno Munari (who had had a short Fu-

turist phase) in accordance with the new typographic styles championed by *Campo grafico* [CAT. L320]. In 1938 Munari used a series of photomontages in the spirit of Paul Citroën to illustrate *Urbanistica*, a publication in the series *I quaderni della Triennale di Milano* (Notebooks of the Milan Triennale), edited by Piero Bottoni. Of 1937 is the special issue of *Domus*, edited by Giò Ponti, titled "Italiani" (Italians), with double-page photomontages in "typo-foto" style by Luigi Veronesi (Fig. 96).

Before closing this survey of Italy, it is essential to mention Studio Boggeri, an advertising graphic design studio founded in 1933 in Milan. It immediately stood out for its international vision, and in its modus operandi it displayed a preference for the integrated use of photography with a keen eye on the work of Moholy-Nagy and the Bauhaus in general. Within a few years Studio Boggeri had among its regular contributors Xanti Schawinsky, Imre Reiner, Kathe Bernhardt, and several of the *Campo grafico* group, as well as Bruno Munari, Erberto Carboni, and, from 1938, Max Huber. In sum, Studio Boggeri brought to graphic design the same philosophy of renewal that *Campo grafico* had brought to typography.¹⁰⁸

8. SURREALISM'S PHOTOGRAPHIC IMAGES

Another variation of the photographic image is stamped by Surrealism. In line with the approach so far, the photography to be discussed here is distinguished by its application in typography and book design. (I set aside publications with salvaged and reworked nineteenth-century engravings, such as *Les malheurs des immortels* (The Misfortunes of the Immortals) by Paul Éluard and Max Ernst, 1922; Ernst's *La femme 100 têtes* (The 100-Headed Woman), 1929, and his *Une semaine de bonté* (A Week of Kindness), 1934. For the Surrealists, such engravings could represent their "dreaming with open eyes" better than photographs because they were less tied to the representation of reality, and thus had the potential for a much greater imaginative dynamism.)

Man Ray's experiments of the early twenties, such as his Rayograms (cameraless photographs made in the darkroom), do not come into the editorial context, but his use of found photographs does. No earlier than 1929 he inserted four pornographic photographs into Louis Aragon and Benjamin Peret's book

Fig. 97. Paul Éluard, *Les plus belles cartes postales*, published in *Minotaure*, no. 3–4 (Paris, 1933).

Fig. 98. First series of the famous "Surrealist postcards," edited by André Breton in 1937.

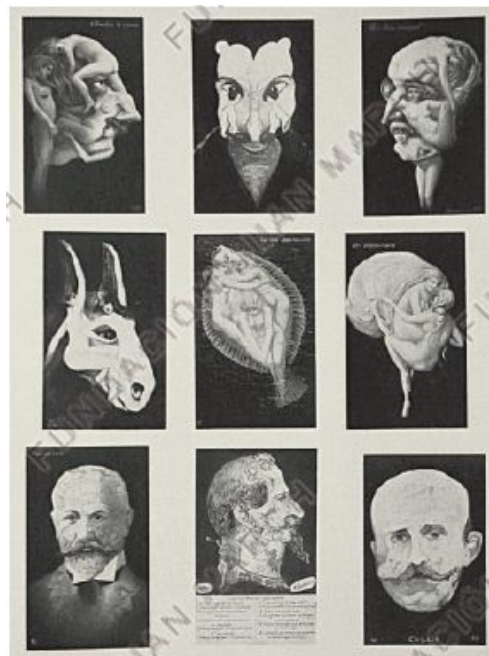
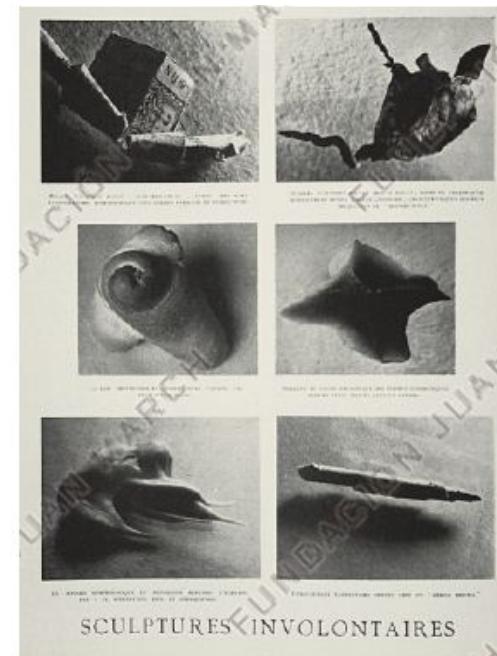


Fig. 99. *Sculptures involontaires* by Brassai, *Minotaure*, no. 3–4 (Paris, 1933).

Fig. 100. *Le Phénomène de l'extase*, by Salvador Dalí, *Minotaure*, no. 3–4, (Paris 1933).



titled *1929*. Then in 1935 he illustrated with eleven photographs Paul Éluard's book *Facile* (Easy), which appeared a year after the poet's marriage to Maria Benz (a former actress and model also known as Nusch). The book contains Éluard's love poems set in dialogue with Man Ray's solarized photographs, which often look evanescent, of Benz's body. The juxtaposition, however, is more decorative than Surreal. Mention should also be made of Éluard's use of historical photographs in erotic or ironic photomontages in the style of Arcimboldo

(Fig. 97), which were published in the Surrealist magazine *Minotaure* in 1933.¹⁰⁹ Also noteworthy is the famous first series of "Surrealist postcards," gathered by André Breton in 1937 (Fig. 98). Other photographic contributions from Benjamin Péret to Camille Bryen were given editorial space, as were the photographs Brassai discovered and called *Sculptures involontaires* (Unintentional Sculptures) (Fig. 99).¹¹⁰ All of these found photographs gain new meaning by their selection and new contexts: they typify the Surrealist practice of overturn-

ing so-called normality and “systematically degrading the senses. Salvador Dalí was also operating with this philosophy when he changed the attributive meaning of a photograph simply by isolating a portion of it and placing it in a new context, where it took on very different, often opposite meanings. One example of many is *Le phénomène de l'extase* (The Phenomenon of Ecstasy) (Fig. 100), 1933, a montage of photographs that mocks the mystical ecstasy of the saints and the blessed by juxtaposing close-ups of several sacred images with close-ups of faces taken (as one might have been guessed) from pornography.¹¹¹

More thoroughgoing examples of the Surrealist use of photography and photomontages, which redefine the limits of representation and meaning, can be found in 1930 by Claude Cahun, when she created montages of staged self-portrait photographs and other illustrative material for her book *Aveux non Avenus* (Avowals Disavowed). George Hugnet's photomontages for his book *La septième face du dé* (The Seventh Face of the Die) [CAT. L286], 1936, follow the same philosophy, but the constant presence of the female body, usually naked, contributes to the explicit provocation. In Hugnet's book, furthermore, the photomontages are in dialogue with a text that defies the grid and instead follows the outlines of the photographs. The type continually varies in style and size, enhancing the book's visual power.

Notwithstanding these examples, however, it must be said that French Surrealism was at the forefront not of photography but of literature and images as sign systems, that is, juxtaposing words and graphic (and sometimes also typographic) figures, as in Yves Tanguy's cover and illustrations for Benjamin Péret's book *Dormir, dormir dans les pierres* (Sleep, Sleep among the Stones) [CAT. L55], of 1927, and René Magritte's table, “Les mots et les images” (Words and Images), published in the magazine *La Révolution Surréaliste* in December 1929.

Beyond the borders of Surrealism's homeland, a later, if undeclared, Surrealist tendency began to take hold in Czechoslovakia during the twenties, where it cohabited comfortably with the Constructivist tendency, both of which had their own particular characteristics. Those collages called “Pictorial Poems” by Teige and company, discussed above, at some point became the prerequisite for the develop-

ment of a route beyond that of “typo-photos” or in any case beyond the Constructivist page composition. The route passed through Poetism, named in 1924, and was consolidated in what was defined as Artificialism in 1926, exemplified by the work of Jindřich Štyrský and Toyen (as Marie Čermínová called herself). Artificialism was an operational area midway between Constructivism and Surrealism, and both movements became aware of it as soon as it appeared. The artists of Artificialism wanted in their art, graphics, and literary-poetic works to evoke the essence of their received impressions, of their memories, and of their imaginative meditations. Thus they

would give substance to an artificial reality that might also relate to actual reality and that would inspire in viewers a complex system of new meanings and new feelings, in tune with its imaginative impulse.

Artificialism shows a remarkable similarity to the poetics of Surrealism, of which it was the forerunner in Czechoslovakia. All this would take definitive shape in the graphic design of Czech books in the second half of the twenties, in graphics based on photography that were increasingly open and contaminated by graphisms and figurative inserts. The Artificialist approach coexisted, but was quite distinct from, the linear, elemental Construc-

Fig. 101. Cover by Jindřich Štyrský and Toyen for the book *Falešný mariáš*, by Vítězslav Nezval (Prague, 1925).

Fig. 102. Cover by Jindřich Štyrský and Toyen for the book *Strašidelný dům*, by Jan Bartoš (Prague, 1926).

Fig. 103. Cover by Josef Sima for the book *Pětros se zavřenýma očima*, by George Ribemont-Dessaigne (Prague, 1925).

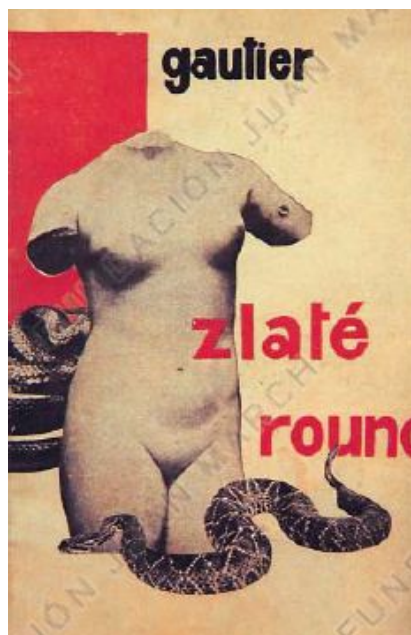
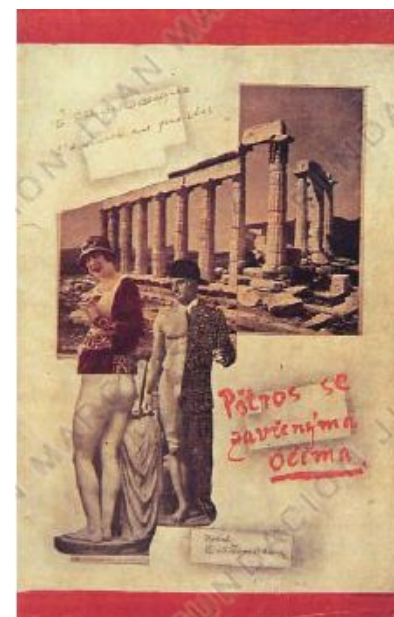


Fig. 104. Cover by J. Don for the book *Karneval*, by Vítězslav Nezval (Prague, 1926).

Fig. 105. Cover by Jindřich Štyrský for the book *Zlaté rouno*, by Théophile Gautier (Prague, 1927).

tivist approach, taken, for example, by Vít Obrtel (see Figs. 50–53).

The clippings used in Czech collages are laid out to follow curved lines, three-dimensional shapes, and anatomical parts, which are abruptly cut off but completed by graphic interventions in dialogue with the photographs. Often the montages are chaotic and decontextualized, as were Paul Citroën's, inspired by urban complexities at the beginning of the decade, or Hannah Höch's, or finally Rodchenko's for Mayakovsky's *Pro eto*. That they were unsettling in their decontextualizations has been said and is indisputable. As Max Ernst once remarked: "Whoever says collage, says irrational."¹¹² His statement was much more apt in a country such as Czechoslovakia, which had lived through crises on several occasions and was often oppressed by totalitarian regimes of opposing persuasions, situations that were thus both culturally and socially open to literary or poetic ideas that might alleviate and inspire, even if only on an intellectual level, a possible escape from reality. As Alessandro Catalano observed: "Maybe not even in France did Surrealism in the whole of the twentieth century play so central a role as it did in Czech literature."¹¹³

Typical of this period are several covers by Štyrský and Toyen working together, such as that for Vítězslav Nezval's *Falešný mariáš* (The False Marriage) (Fig. 101) of 1925; and for Jan Bartoš's *Strašidelný dům* (The Bewitched House) (Fig. 102) of 1926. Also worth citation are George Ribemont-Dessaigne's *Pštros se zavřenýma očima* (The Ostrich with Closed Eyes) (Fig. 103) of 1925 (with a cover by Josef Sima); Nezval's *Karneval* (Carnival) (Fig. 104), 1926 (with a cover by J. Don, generally acknowledged to be a pseudonym for Jindřich Štyrský); Paul Morand's *Jen země* (Nothing but Earth) [CAT. L314] of 1927 (with a cover by Cyril Bouda); Théophile Gautier's *Zlaté rouno* (The Golden Fleece) (Fig. 105) of 1927 (with a cover by Štyrský); and Emil František Burian's *Jazz* of 1928 (with a cover by Karel Šourek) [CAT. L315].

Toward the end of the decade, when Devětsil's energies were beginning to wane, Štyrský and Toyen's Artificialism evolved almost naturally toward a position increasingly closer to orthodox Surrealism, which in some ways it was already practicing (as seen in the above-cited works). (It should also be said



Fig. 106. Cover by Ladislav Sutnar for the magazine *O Bydlení* (Prague, 1932).

that defining the term Surrealism with precision is a risky business, to say the least.)

With the new decade Czech ties with French Surrealism became even closer. In 1932 works by Czech and French Surrealists appeared together in a major exhibition held in Prague, attended by, among others, Štyrský, Toyen, Muzika, Hoffmeister, Filla, Sima, Makovsky, Stefan, and Wachsman, on the one hand, and Dalí, Ernst, Masson, Tanguy, Arp, Miró, and Giacometti, on the other. Shortly afterward, in 1934, the Czech Surrealists' Group was formed, and Karel Teige subsequently became its official spokesman and one of its most consistent and enduring interpreters.

The Surrealist approach would prevail in Czech graphics for many years, but with some notable qualifications. Somewhere between formal essentiality and the surreal, an eye watches us from the cover of Zdeněk Rossmann's *Písmo a fotografie v reklamě* (Text and Photography in Advertising) [CAT. L322]

of 1936. Between 1931 and 1934 Ladislav Sutnar produced numerous covers for magazines such as *Žijeme* (We Live) [CATS. L406.1, 2, 8] and *O Bydlení* (About Living) (Fig. 106), and for books, among which the series of books by George Bernard Shaw stands out. These compositions were usually put together with a mixed media technique of photographic collage with graphic interventions: their rigor and formal clarity, entirely Rationalist, are interwoven with restrained Surrealist influences. In fact, the series for *Žijeme* and for Shaw's writings are stylistically consistent with those Zwart carried out for the *Filmkunst* series. Sutnar here reveals himself to be a graphic designer of international standing. His evolution is also notable. For *Žijeme*, especially in its first year, 1931, his covers often had a diagonal layout with a strong, dynamic impact, similar to the Bauhaus style, while by 1932 he unexpectedly passed to using only photographic images, tinted in solid colors and bled to the edges of the page. Sutnar designed the equally long series of Shaw's works in the style of the 1931 *Žijeme*, and then gradually slid toward a more Surrealist and elementary use of photomontage.

In Spain the political situation that gripped the country in the mid-thirties was expressed above all in a more or less instrumental use of photography, pure or in photomontage. It is the evocative power of the images, often more than the words, that sticks in the mind. The artificial and Surrealist visions particularly lent themselves to political satire. For example, the magazine *Estudios* featured the surreal photomontages of Josep Renau, a long series titled *Los diez mandamientos* (The Ten Commandments) [CATS. L338, L339]. Using a fascinating two-tone coloring technique, and later several colors, Renau here pilloried the major political and social problems of Spanish society in the mid-thirties. The images used to create these montages were often extremely crude (the hanged children in the *Cuarto mandamiento* or Fourth Commandment, for example), but they also denounce the injustices that were soon to lead to the Spanish Civil War.

Other notable Spanish works include photographs resembling double exposures but surprinted during production on the cover of *Arte moderno* (Modern Art), 1934, by Alfonso Olivares, a painter, decorative artist, and collector; the cover of Joan Alavedra's book *El*



Fig. 107. Pages from the book *Depero futurista 1913–1927* (Milan: Dinamo-Azari, 1927). In one, the text by Marinetti forms the letters of his name; in the other, Depero's text for the manifesto "Architettura tipografica" takes the shape of a large letter "A".

fet del dia (The Event of the Day) [CAT. L335], published in Barcelona in 1935, with a "wrap-around" photomontage, running from flap to flap, over the back and front covers, by Gabriel Casas; and Renau's last book before his flight to Mexico, *Función social del cartel publicitario* (Social Function of the Advertising Poster), published in 1937 in Valencia [CAT. L324]. Renau's book is connected in its theories to the work of the Czech designer Zdeněk Rossman, just mentioned.

Finally, I want to recall a little book, not avant-garde but intentionally political: at that time and for that target, it was socially useful. I am referring to the *Cartilla Escolar Antifascista* (Student's Antifascist First Reader), a kind of abecedarium published by the Ministry of Education and Fine Arts in Valencia in 1937 [CAT. L342], with photographs by José Val de Omar and José Calandin and design and layout by Mauricio Amster. With heroic slogans ("A prosperous and happy Spain! We are fighting for our culture"), it celebrates Madrid's long resistance to bombings and armed assaults ("Viva Madrid Heroico!") and it scans by syllable the hopeful prophecy: "RE-PU-BLI-CA DE-MO-CRA-TI-CA" (DE-MO-CRA-TIC REPUB-LIC) as if to say that Art, the art that is the true expression of a people and its spirit, is meta-historical, beyond contingencies, beyond Time, even though it can feel and breathe its signs. After many decades, the hope expressed in that alphabet has finally been fulfilled, and the work is now a dramatic, and precious, document of its time, like the books photographed by Hannes Meyer in his library.

9. NEW LAYOUT: A SUMMA OF GRAPHIC TENDENCIES

This last section is a kind of "summa," a survey of the stylistic features discussed in the previous sections, but here viewed from the



broader perspective of the page composition, apart from the specific details of the styles. To illustrate the ideas of the new layout, examples are drawn from books designed to concentrate on the word, such as Iliazde's *lidantIU fAram* (lidantIU as a Beacon) of 1923 [CAT. L+P32], or to focus on the visual aspect, as is the case with *Pro 2 kvadrata* and *Diia golosa*, both with layouts by El Lissitzky. In short, what interests us here is the whole layout which has been identified with the "New Typography." Jan Tschichold defined this in 1928, writing: "The essence of the New Typography is clarity. The New Typography is distinct from the 'old' in the fact that its prime objective is to take the content of the text as the point from which to develop its visible form. It is essential that whatever the text being printed, it be conferred with its own pure and direct expression: as happens with the works of Technology and Nature [...]"¹¹⁴ It is quite remarkable that most of these concepts, set out by Tschichold in 1925 when he edited a special issue of *Typographische Mitteilungen* titled "Elementare Typographie" (Elemental Typography), had been put into practice for years, although no

one had ever codified them, identifying them as specific elements of an unfolding stylistic trend.

After the Futurist typographic revolution (1913), the First World War (1914–18), and the October Revolution (1917), nothing was ever the same. Typography became revolutionary, strictly serving subversion, repudiating any kind of decorative effects, and subsequently expressing the Machine Age. Typefaces were simplified, unornamented, and linear. Sans-serif fonts were required and layouts were asymmetrical—asymmetrical as the opposite of symmetrical or of order, which was seen as part and parcel of the decorative approach; dynamic rather than static, as design was practiced from Gutenberg onwards; and synonymous with that utopian impulse of the avant-gardes, which could not be contained in a set of rules (such as symmetry).

Tschichold was the first to summarize these trends in a theoretical form, in an operating system that he defined as the *Neue Typographie* (New Typography), and he linked this system to the avant-garde art of his time. In fact, as seen above, in the early years of the century, avant-garde artists from Cubists to Futurists to Dadaists had used typefaces (single letters or entire words) in their painting and collage: Pablo Picasso, Ardengo Soffici, and Ivan Puni were just three examples. Tschichold, who had attended the Bauhaus, knew this and also wrote: "The laws of this new type of typographic design are nothing more than the practical application of the laws of design discovered by the new painters."¹¹⁵ His point of view was not isolated, nor was it the first.

According to Kornelii Zelinskii and Il'ia Selvinskii, two active members of the Group of Constructivists, typography that was adequately in step with the times couldn't help but refer to technological innovation: "The nature of our contemporary industrial technology," they wrote in 1924, "exerts an influence on how we present our ideologies and subordinates all cultural processes to these intrinsic, formal requests. The expression of this close attention to the technological and organizational problems of society is Constructivism."¹¹⁶

The situation that unfolded in the mid-twenties was an expression of that cultural climate, and Constructivism was the most appropriate and staunchest supporter of its

purposes, the best possible group to manage page composition, because it had the same operational guidelines (elementarism, linearity, asymmetry, etc.). In his special issue of 1925, Tschichold alerted printing professionals to El Lissitzky's typographic experiments and the new typesetting ideas influenced by events taking place in contemporary art. In the same year the artist, graphic designer, photographer, and Bauhaus teacher László Moholy-Nagy defined the problems of typography from the inside:

We need a standardized way of writing, without lowercase, or uppercase; letters with not only standard body sizes but also standard forms [...].

Today we are seeking, we are attempting to create a "style" for our works that is not borrowed from established principles but that is the objective result of the typographic material. There are many forms and techniques that can contribute to the accuracy and visual clarity of the image: points, lines, geometric shapes, and a whole range of photo-etching techniques [...].

An essential component of the typographic order is the harmonious articulation of surface, which gives rise not only to a symmetrical, well-balanced composition, but also to various other ways of achieving balance. For example, we are now trying to oppose the ancient static-centric equilibrium with a dynamic-eccentric equilibrium.¹¹⁷

This is exceptionally clear, but one of a multitude of positions. For example, before the arrival of Constructivist ideas there were other movements that invested the field of the book with innovative intentionality, in particular Futurism. But its attention was not directed to the page composition nor to theorizing precise rules. Futurist page composition evolved rather from that literary and poetic work, words-in-freedom, which were always moving on the page. Of course this was not based on order and formal clarity. On the contrary. For example, in the large folded pages of books like *Archi voltaici* (Voltaic Arcs), 1916, by Volt Futurista (the pseudonym of Vincenzo Fanciotti), and Marinetti's *Les mots en liberté futuristes* (Futurist Words-in-Freedom), 1919, the only rule was disorder, resulting from a sort of typographic explosion so intense as to

need the space of even bigger pages—whence their foldouts. Focusing on the word, Depero set his texts as silhouettes of various forms in several parts of his "bolted book" (*Depero futurista 1913–1927*), like Marinetti's text on Depero set in the form of the artist's name. Or other texts were laid out within geometric shapes or the shapes of letters, like the text of "Typographic Architecture" laid out as a large "A" (Fig. 107). Indeed, these texts take on the shape of their subject matter. Depero's page compositions for *Numero unico futurista Campari 1931* (Fig. 108), a series of extremely interesting innovative poetic-typographic inventions, are notable not least because they were aimed at promoting the products of the famous Milanese company Campari. To all intents and purposes, this is the first artist's advertising book.

Also characterized by layout centered on the word is a series of Russian books published in Tiflis, today Tbilisi, Georgia, under the direction of the Zdanevich brothers, Il'ia and Kirill, and with the trademark 41°. The former, who signed himself "IliaZd," became famous in the West for the book he published in Paris in 1923, *lidantIU fAram* (lidantIU as a Beacon), a masterpiece of typographical layout with blocks of text running horizontally and vertically, with sudden changes in the body and style of the typeface [CAT. L+P32]. The book appears to contradict the Constructivist tendency, and it seems very close to Mayakovsky's *Tragediia* of 1914. From the poet's prewar book it borrows the somewhat messy Futurist approach to the page, with different fonts combined in the words. Nonetheless, the book's compositional structure and text layouts show the inevitable influence of Constructivist linearity and orthogonality (although not asymmetry). These features also appear, though less forcefully, in the other books by the group working in Tbilisi: for example, Igor' Terent'ev's *Fakt* (The Fact), 1919, and *Traktat o splotshnom neprilichii* (Treatise on Total Obscenity), 1919–20. In the layout by Kirill Zdanevich in Terent'ev's *17 erundovykh orudii* (17 Nonsensical Implements), 1919, the word printed in a variety of sizes and typefaces is the factor that conditions the page composition. Surely the masterpiece of this group of Georgian publications is a collective work printed in 1919 in honor of Sofia Mel'nikova, star of the Tbilisi theater: *Sofii Georgievne Mel'nikovoi. Fantasticheskii*

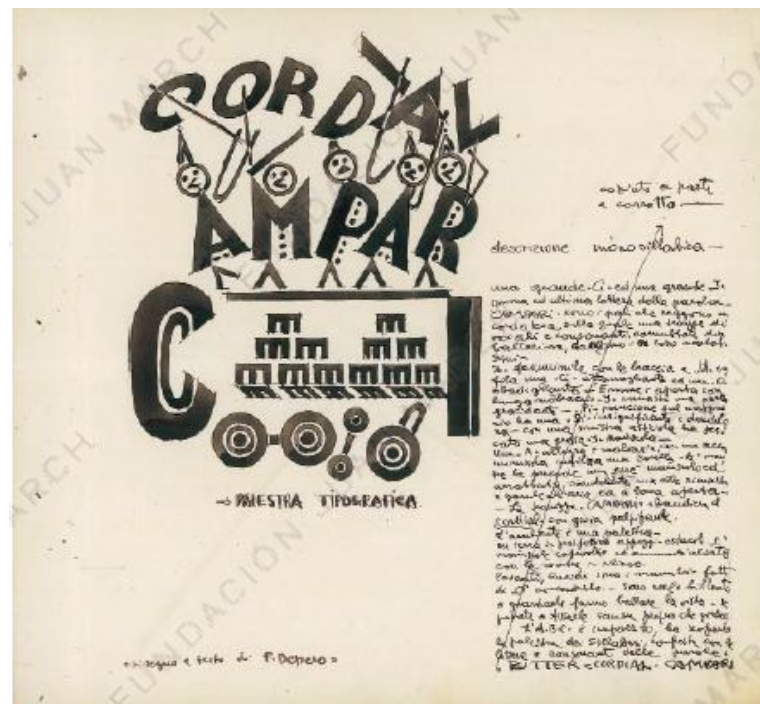


Fig. 108. Page design by Fortunato Depero for the book *Numero unico futurista Campari 1931*. India ink and diluted India ink on paper. 10 5/8 x 10 13/16 in. (27 x 27.5 cm). Courtesy Studio 53 Arte, Rovereto.

kabachek (To Sofia Mel'nikova. The Fantastic Tavern) [CAT. L360].¹¹⁸ Kirill Zdanevich illustrated the cover with the dancer's crown, while his brother Il'ia created an extraordinary layout in words-in-freedom style. Words and letters travel across the pages, either printed or glued down in collage; color overlays are used; and some of the sheets are multiple foldouts. All of this book is beyond the rules: each page has a different layout!

Particular mention should be made of the magazine *Merz*, conceived and edited by Kurt Schwitters in Hanover and published between 1923 and 1932 in twenty-four issues (three of which were announced but never published). Although developments in Dada in the twenties in New York, Paris, and elsewhere turned toward Surrealism, in Germany, on the other hand, Dada was gradually influenced by the new Constructivist groups. In this context, *Merz* became a powerful catalyst in defining an area of international Constructivism beyond Russia and De Stijl, and a fundamental role was played in this process by Schwitters, Dadaist "in pectore" but in fact, by 1923 a Dada-Constructivist.

The shift from Dadaism for Schwitters was visible in the pages of *Merz*. In fact, the break had happened a few years before, when the clashes with the Expressionists in the hungry and smouldering postwar period were temporarily forgotten in a burst of utopian optimism. What in other parts of Europe was the *Rappel*

à l'ordre (Return to Order), in Germany was Constructivism, and when Schwitters founded *Merz*, Dadaism in most of Germany had run its course. Even Schwitters's *Merzbau* project showed the effects: the wooden assemblage that he had begun in the living room of his Hannover home acquired a Constructivist flourish that echoed the architectural experiments he had seen in the Netherlands in 1922. He dedicated the first issue of *Merz* to Dada in Holland, but by that time the Dutch had nothing more to do with it. Nevertheless, *Merz* was a Dadaist magazine, or at least the first three numbers of it were. But by no. 4, apart from contributions from the French Dadaists (headed by Tzara), the Constructivist presence was evident, if not dominant, with illustrations of architecture by Rietveld, Oud, and Van Doesburg, as well as contributions from Moholy-Nagy and El Lissitzky. No. 6 reprinted an excerpt from Mondrian's text, "Le Néo-plasticisme," and reproduced Tatlin's Monument to the III Internationale: the transition was complete. In fact, in a short time *Merz* went from being a Dada magazine to a philo-De Stijl journal with influences that were clearly Constructivist. That Constructivism became the dominant force is further confirmed by no. 8/9. Titling it "Nasci," from the Latin to be born of Nature, Schwitters meant to demonstrate analogies between geometric and natural forms and to define a vocabulary of vitalist and primordial elements as the basis for every kind of construction. This double issue of 1924 refers to Dutch Elementarism and here Schwitters and El Lissitzky advocate a kind of Constructivist view of Nature. No. 14/15 of 1925 is *Die Scheuche* (The Scarecrow) [CAT. L64], by Schwitters, Van Doesburg, and Steinitz, a Constructivist fairy tale with figures formed of type clearly inspired by *Dlia golosa*, 1923, and with a layout by El Lissitzky. Equally Constructivist is a double issue, no. 18/19 of 1925, titled *Neue Architektur I* and dedicated to the work of the architect (and Bauhaus teacher) Ludwig Hilberseimer, with a cover image of the structural skeleton of a Rationalist skyscraper under construction. There are of course other Constructivist examples in a magazine of such elevated cultural standing. With an impeccable layout in El Lissitzky's style, no. 11 of 1924 is dedicated to *TypoReklame* [CAT. L379], and Schwitters, although one of the editors, joins in the debate on typographic renewal with a text called

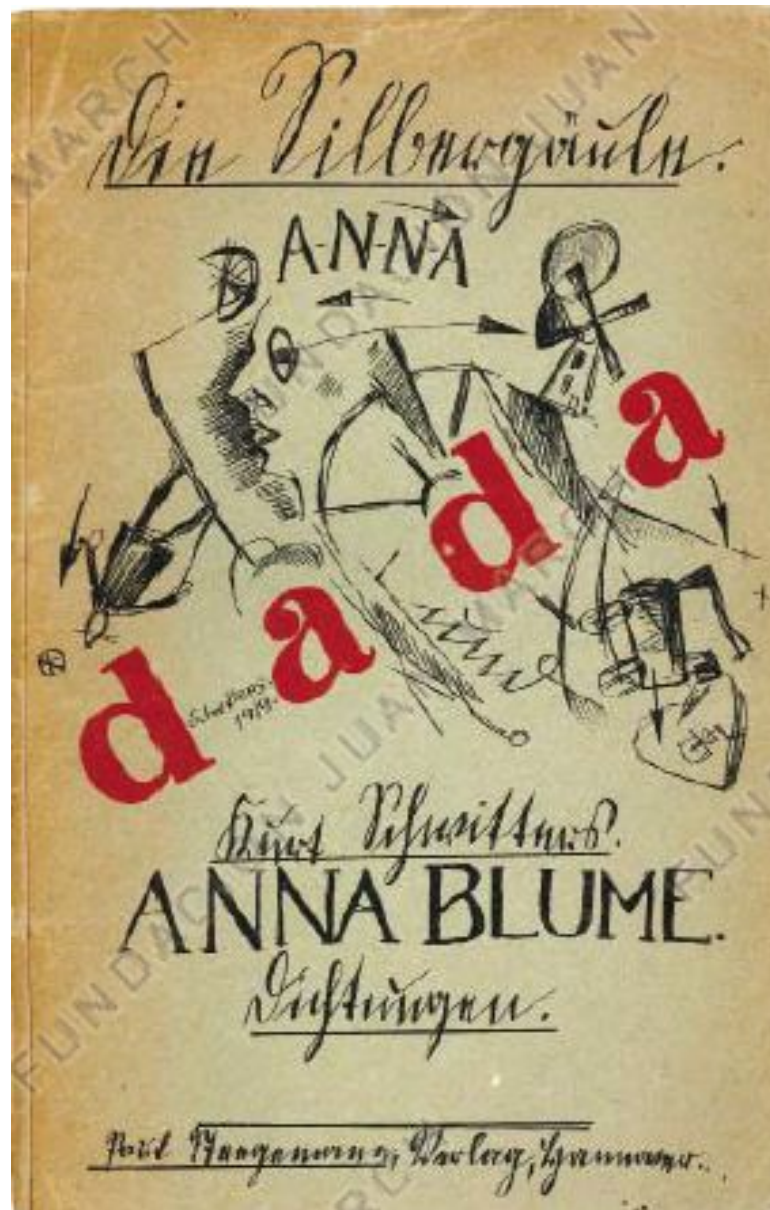


Fig. 109. Cover by Kurt Schwitters for his book, *Anna Blume Dichtungen* (Hannover 1919).

"Thesen über Typographie" (Theses on Typography). As can be gathered, *Merz* drew on a vast range of procedures and propositions, and it was gradually transformed as Schwitters repositioned himself from "ism" to "ism," yet it retained residual Dadaist "impurities." All this would become the magazine's strong point. Its heterogenous approach was evident in increasingly diverse layouts that sometimes subverted what had just been consolidated in a previous issue. *Merz* represented a real battle ground of stylistic encounters, a real revolution against the old idea of the monolithic magazine with a single style.

In Czechoslovakia, the renewal of typography and layout was more systematic, and Karel Teige proposed that typography and page composition could be renewed in his

1927 text on modern typography. He presented a number of recommendations:

1. Liberation from traditions and prejudices: overcome the archaism, the academic approach and exclude decorativism [...].
4. The harmonious balance between the strictly typographic area and the overall layout according to the objectivity of optical laws: well-defined layout and geometric composition [...].

I regard the cover as an advertisement for the book [...]. [T]o render this effect similar to a poster I usually use primary colors and geometric shapes. In my view orthogonal forms are better for balancing out an area that is orthogonal: squares and rectangles. As for the circle, it is the most pleasing shape to the eye [...].¹¹⁹

In 1927 when Teige wrote this text (for a typography magazine) he had already been working as a graphic designer for at least five years, with exceptional results in book layout. So his writings are not theorizings but based on his experience. This underlies his insistence on the importance of seeing the book cover as a poster, as something that draws attention. No less pertinent is his observation that the page must above all be understood visually, with its various elements balanced against each other according to optical laws. He was not talking about typographic laws but about the page's *Gestalt*.

The term *Gestalt* leads us directly to the special issue dedicated to typography in the magazine *Der Sturm*, published a year after Teige's text. Since Tschichold himself was cited several times, it can be assumed it was inspired by his "Elementare Typographie," the special, 1925 issue of *Typographische Mitteilungen*. This issue of *Der Sturm* also contains an interesting text by Schwitters entitled "Gestaltende Typographie" (Creative Typography), which states that: "Only creative publicity has any lasting effect [...] because it guides the eye of viewer into reading only what it intends the attention be drawn to [...]. There are no rules for creating a composition: sensitivity is all that is needed."¹²⁰ Schwitters here confirms what he had always practiced, namely a free typography without constraints, which used every means to catch the eye. In typography the variety of roads he traveled can be seen in early examples, such as the covers

of *Die Kathedrale* (The Cathedral) and *Anna Blume Dichtungen* (Anna Blume Poems), both of 1919 [CAT. L368] (Fig. 109), with hand-drawn type in every possible variation on the page; the cover of *Memoiren Anna Blumes in Bleie* (Anna Blume's Memoirs in Lead), 1922, for which he used a montage of graphics and typographic elements; and, finally, the various issues of *Merz*, mentioned above. With his "non-rules," Schwitters's contribution to overturning the classical idea of an orderly layout was enormous.

On the group front of Dada there are examples worth citing from the magazine *Cabaret Voltaire* of 1917 to the various editions of *Der Dada*, 1918–20, with layouts by Raoul Hausmann or John Heartfield, and *Le coeur à barbe. Journal transparent* (The Bearded Heart. Transparent Journal) [CAT. L371], 1922, with a nineteenth-century-style graphic design by Tristan Tzara created out of montages of figurative images from advertisements and old-fashioned typographic elements.

Another magazine that made its layout style one of its visual strengths was the Polish journal *Blok* [CAT. L404], published in Warsaw from March 1924 to March 1926 in eight issues, three of which were doubles, for a total of eleven numbers. Founded by Mieczysław Szczuka and Teresa Żarnowerówna, who were then joined by Władysław Strzemiński, *Blok* was the mouthpiece of the Group of Plastic Artists, or the "Bloc des cubistes suprématises et constructivistes," as they called themselves in French. From the start it was internationalist—open to contributions from the various European avant-gardes: Marinetti, Van Doesburg, Léger, Schwitters, and Herwarth Walden were among those taking part, although it had a predilection for the Soviet area. This is confirmed by its French translation, "Des nouveaux systèmes en art" (New Systems in Art), of Kazimir Malevich's text "O novikh sistemakh v iskusstve" (serialized in nos. 2, 3–4, and 8–9) and texts by El Lissitzky. Credit goes to Szczuka and Strzemiński for the imaginative Constructivist layout and typography, which were never repeated but reinvented for each issue. However, these two editors also represent two different trains of thought: Strzemiński's comes out of Suprematism, which tends to give priority to Constructivist and Rationalist positions in the work of art; while Szczuka's reflects Tat-

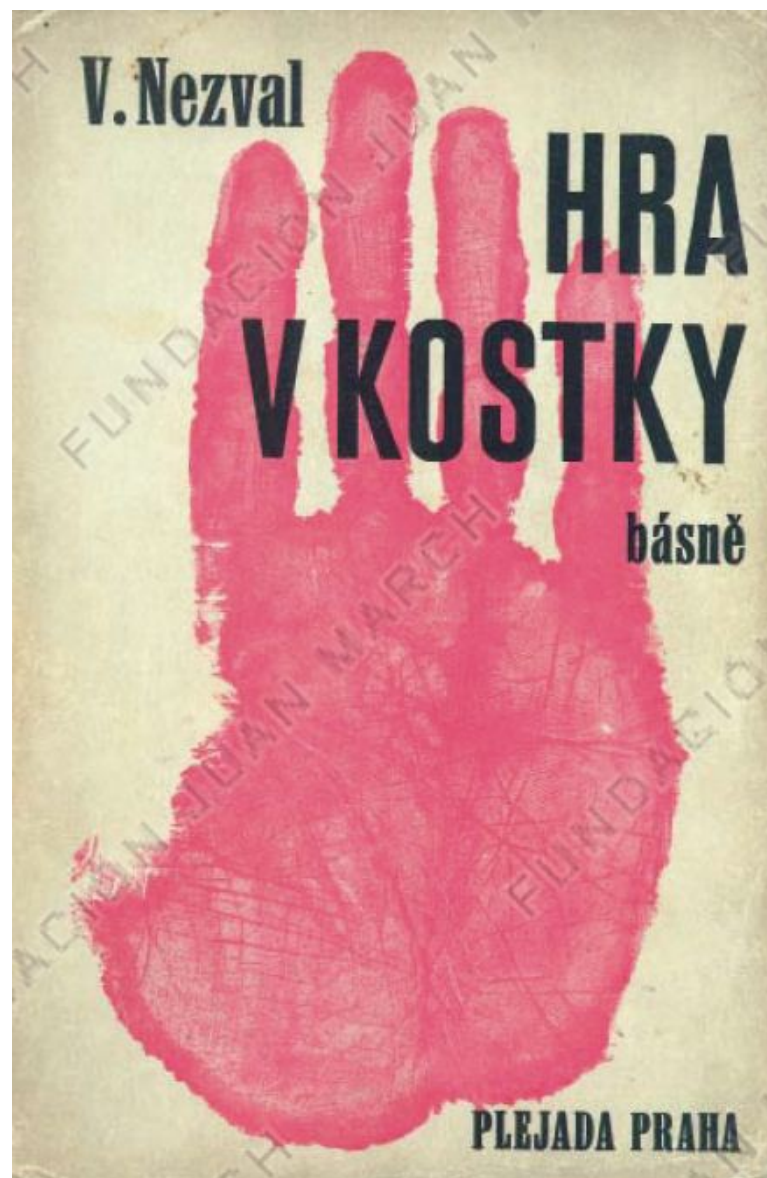


Fig. 110. Cover by Jindřich Štyrský for the book *Hra V kostky*, by Vítězslav Nezval (Prague, 1928).

lin's utilitarian conceptions, based in Soviet Productivism, which holds that revolutionary and social commitment must be expressed through architecture, photomontage, and typography. These were, in short, contiguous but fundamentally opposite tendencies that ultimately led to a schism, and unfortunately to the closure of the magazine. Strzemiński and most of *Blok* would meet again in the brief but discerning life of the magazine *Praesens* (published in just two numbers), whereas Szczuka and Żarnowerówna started a Marxist magazine called *Dźwignia* (The Lever), with a similar stance to *Novyi Lef*, as a vehicle for their Productivist views.

A few more works may be mentioned for their singularity. The title on the cover of Camille Bryen's *Experiences* [CAT. L385], 1932, is in a hand-drawn typeface placed vertically to

straddle the spine and spill onto both the front and back covers: the book must be wide open for it to be read. *Westwego* is a collection of poems by Philippe Soupault [CAT. L386], 1922, with the title placed in the center of the title page, while all the other editorial data (the author's name, publisher, place, etc.) are printed in lowercase running along the four sides of the perimeter of the sheet. In addition, opposite this on the inside front cover appears a print of the author's right hand, made by inking it and pressing it on the paper. A few years later, in 1928, to illustrate the cover of Vítězslav Nezval's book, *Hra v kostky* (The Game of Dice) (Fig. 110), Jindřich Štyrský could do no better than print another hand (this time the left one) in red ink covering the entire front cover.

In the Latin area, it is worth citing the activities of the magazine *D'ací i d'allá* (From Here and There), published in Barcelona in 1918–36 and founded by Antonio López Llausàs. Over its last four years, when it was directed by Carles Soldevilla, it became an important model of unity between content and typographic design, which culminated in no. 179 of December 1934 [CAT. L398]. This special issue was dedicated to "Arte del siglo XX" (Art of the Twentieth Century), and it was then the most complete overview of European contemporary art published in Spain. The cover, specially designed by Joan Miró, and the layout of the inside pages, in pure Rationalist style, make it one of the most valuable examples of the New Typography in Spain.

I should also mention the position taken by another artist-graphic designer, the Dutchman Piet Zwart, who, as Teige had done, added to the discussion of typography on several occasions as a veteran, drawing on his considerable experience in the field. A first sign of his concern with layout can be seen in a text written with Paul Schuitema and Gerard Kiljan in 1933, which states that: "With the word, the typography element adds what appears to be necessary to complete the image, not independently but in immediate and functional contact. So, not an image with a text, but two elements united organically."¹²¹ It is an extremely lucid passage, which explains what Zwart's work was about (for example, his use of semi-transparent texts over images, all the better to achieve this unity), and what a composite layout should be: unitary in its graphic and typographic components. The last text by

Zwart to be considered here, “Contemporary Typography,” 1937, is also remarkable (and little known because it addresses the issues methodically, argument by argument, and from a highly critical perspective. The text, dry and terse, is laid out almost like a telegram, with repetitious punctuation separating the concepts from each other:

THE OUTLOOK

Because of traffic (advertising), photography and typesetting machines [have] many occasions to change the appearance of typography; nevertheless little change: the typographical material is backward and insufficient: the typographic form is traditional and sluggish; the typographers are passive aids; many hindering factors; the product is prompted by the capitalist form of business: destruction of the initiative of the compositor: *schematization*.

MATERIAL

Centralized production of typographic material; the type-foundries attempt to boost sales by means of abundant supply of new typefaces; therefore modish typefaces.

Gotika, Signal, Mont [...].

Zwart then writes at length on “Functional Typography,” entering into technical details that do not concern us. He continues:

The mistakes of Morris & co.—born out of fear and the contrariness of the Art Nouveau period—do not change the situation; they merely enhance the untypographic character. Marinetti (1911) and Dada (1919) bring about a revolution, but no clear solution. “De Stijl” (1916) does. But only around 1922 does functional typography get its international outlook.

Typical: expression of the pulling and pushing tensions of the content; oppositional dynamic tension instead of static stance.

Later: the tension becomes the conscious strength of the avant-garde, bloodlessness

remains typical for the bread-and-butter printer, indifference typifies the consumer.

The tension: the contrast effect is determined and justified by the various parts of the text, which are clearly and conveniently arranged; asymmetric rhythmicality: *the living, striking, irritating, exciting typography without schemas; active*.

Asymmetrical rhythm [but] no arbitrariness:

1. arranged by a strongly developed optical discernment;

2. controlled by an ability for composition, analogous to that genetic factor which determined the form of abstract painting and modern architecture; Tschichold argues that there is an influence of abstract painting on the functional-typographic form; I don't see this influence, but similarities instead;

paper and type are the compositional elements; the paper (that remains visible after printing) is not just a background, but a part of the composition;

3. bound by an urge for objectivity (by which we mean that all-round objectivity which also allows for *beauty as a condition*);

4. functional typography has no decorative additions. *Dynamic rhythm* also in depth: the photograph breaks the surface.

The old typography arranged type around the optical void (the picture remained illustration, never formed an active entity with the text; illustration remained bibliophilic-decorative).

The new typography links one element of form (plastic image) to the other element of form (space or plastic image or paper): a typographic frame of tractive rods and spanning arches which constitute a dynamic rhythmic whole.

Color: not a decorative element but *signal*; visual distinction of the functions of the text and psychological activation of the beholder. Therefore mainly black-white-red-yellow-blue.

Perspective.

Functional typography leads to the image-book wherein optical-image and sound-image want to be one continuously.

And I see no reason why eventually functional typography would not visualize in the same way as (abstract) painting does. Consequently, both would be freed from their ivory towers and led to genuine cooperation. The new type of writer (the reporter) [is] ushered in.¹²²

This complex, profound text offers much to reflect on, and several passages are important and also emblematic. First is Zwart's disagreement with Tschichold, who had published *Typographische Gestaltung* two years before (1935), where he realigned himself with the idea of traditional typography (possibly also under pressure from the Nazis who had branded him a Bolshevik, like everyone in the avant-garde). Tschichold's step backward left Zwart as the standard bearer for the “New Typography.”

Extremely important is Zwart's emphasis on paper as “part of the composition” and “not just a background.” Here he reaffirms what he had alluded to in his 1933 text when he spoke of the “organic unitariness” of the elements that act on the composition, and here he restates it with a remark that is also, in fact, a very precise working principle.

Until Max Bill and the “Swiss school” appear on the horizon in the late 1940s, there is nothing new in the debate on the “new layout.” The revolution had taken place between 1910 and 1940, when graphic design and typography were hit by an aesthetic cyclone that changed shape over and over again and overturned in a few years what had been established for centuries. Even today the picture reflects myriad facets of a theoretical and working vitality that I believe have not yet been fully explored.

What I hope has emerged with some clarity from this essay is the positive circle of ideas, of thinking, that went beyond the boundaries of the “isms” and that took shape in a “diffused avant-garde.” Within this broad movement, theories and stylistic elements were intertwined, and they interacted, in short, to define the style of an era.

- 1 Kandinsky 1912.
- 2 Mondrian 1920.
- 3 Larionov 1913.
- 4 *Buch neuer Künstler* 1922.
- 5 "Indem wir gegenwärtiges Buch mitten unter den Phrasen demagogischer Politiker und den Seufzern süßholzraspelnder Ästhetiker der Öffentlichkeit vorlegen, schreiben wir es mit der schlichten Kraft der Gewißheit hin: Da habt Ihr die Helden der Vernichtung, und da habt Ihr die Fanatiker des Aufbaues [...]"; from Lajos Kassák's introduction in *Buch neuer Künstler* 1922, [1].
- 6 "Wir glaubten, unsere Generation verliere sich im hoffnungslosen Spiegelkampf, und siehe da! Wir werden in unsere Hände Bewegung des ersten Rhythmus des Schaffensgewahr gewahr [...]"; from Lajos Kassák's introduction in *Buch neuer Künstler* 1922, [4].
- 7 "Unser Zeitalter ist das der Konstruktivität. Die der transzendentalen Atmosphäre entronnenen produktiven Kräfte ließen den Mann des praktischen Alltags über den Klassenkampf mit der Notwendigkeit des einheitlichen Zieles an den gesellschaftlichen Aufbau der Klassen schreiten ... auf daß er endlich die neue Einheit der zerfallenen Welt: die Architektur der Kraft und des Geistes auch sich hervorbringt.
Kunst, Wissenschaft, Technik, berühren sich an einem Punkt.
Es muß geändert werden!
Es muß geschaffen werden, denn Bewegung heißt Schaffen.
Die Bewegung muß in Gleichgewicht gebracht werden, denn so kann man zur Form gelangen.
Die neue Form ist die Architektur.
Das gründliche Aufräumen.
Die Stärke des Willens.
Die Einfachheit des Sicherheitsgefühls.
Die neue Kunst aber ist einfach, wie die Güte des Kindes, kategorisch und sighaft über alle Stoffe"; from Lajos Kassák's introduction in *Buch neuer Künstler* 1922, [4].
- 8 *Die Kunstismen* 1925.
- 9 "Die Gegenwart ist die Zeit der Analysen, das Resultat aller Systeme, die jemals entstanden sind. Zu unserer Demarkations-grenze haben die Jahrhunderte die Zeichen gebracht, in ihnen werden wir Unvollkommenheiten erkennen, die zur Getrenntheit und Gegensätzlichkeit führten. Vielleicht werden wir davon nur das Gegensätzliche nehmen, um das System der Einheit aufzubauen"; Kazimir Malevich, introduction to the "Isms" in *Die Kunstismen* 1925, viii.
- 10 *Die neue Welt* 1926: 205–24.
- 11 *Veshch'/Gegenstand/Objet* 1922.
- 12 "Niektórzy francuscy krytycy zarzucali nam, że nie jesteśmy wystarczająco egzotyczni. Zwolennicy sztuk 'rdzennych' pospieszyli się aby odebrać tą krytykę. Moim zdaniem w tym przypadku jest to nieporozumienie co można zaobserwować w innych dziedzinach.
- Obcokrajowiec uważa nas jako 'kolonia' bez praw obowiązujących w Europie. Zdaniem tych panów, szczególnie nasza sztuka musiałaby być fascynująca w ten sam sposób co jest na przykład sztuka 'murzyńska'; Czyżewsky1960, 110. Here Czyżewsky is quoting a passage written by Leon Chwistek that appears in a book by Czyżewsky: *Tytus Czyżewsky a kryzys formizmu*, Cracow, 1922.
- 13 Moholy-Nagy 1925b: 5.
- 14 Mallarmé 1897: 419–30.
- 15 This passage by André Gide is quoted in Henri Mondor's essay "Un coup de dés" in Mallarmé 1974, 68.
- 16 This passage by Paul Valéry is quoted in Henri Mondor's essay "Un coup de dés" in Mallarmé 1974, 68.
- 17 Broodthaers 1969.
- 18 Excerpts in Cigada 1986: 47.
- 19 "La mia rivoluzione è diretta contro la cosiddetta armonia tipografica della pagina [...] noi useremo perciò in una medesima pagina *tre o quattro colori diversi* di inchiostro e anche 20 caratteri tipografici diversi, se occorrerà [...]"; Marinetti 1913, [4].
- 20 Lucini 1908.
- 21 The two proposals were put together in one volume: Marinetti 1909a.
- 22 "La Letteratura esaltò fino ad oggi l'immobilità pensosa, l'estasi ed il sonno. Noi vogliamo esaltare il movimento aggressivo, l'insonnia febbrile, il passo di corsa, il salto mortale, lo schiaffo ed il pugno [...]. Bisogna che il poeta si prodighi, con ardore, sfarzo e munificenza, per aumentare l'entusiastico fervore degli elementi primordiali"; Marinetti 1909b (this was the final draft, shorter versions of which had appeared in several Italian newspapers in the previous January). It was immediately afterwards distributed in both French and Italian versions in the format of a "manifesto" (leaflet), then also published in the magazine *Poesia* in the single issue 3–4–5–6, for the months April to July 1909.
- 23 Marinetti 1911.
- 24 Marinetti 1912a and Marinetti 1912b.
- 25 "L'immaginazione del poeta deve allacciare fra loro le cose lontane *senza fili conduttori*, per mezzo di parole essenziali ed assolutamente *in libertà*"; Marinetti 1913, [2].
- 26 The full original quotation follows here; for the full translation into English, see p. 400. "Io inizio una rivoluzione tipografica diretta contro la bestiale e nauseante concezione del libro passatista e dannunziana, la carta a mano seicentesca, fregiata di galee, minerve e apolli, di iniziali rosse a ghirigori, ortaggi mitologici, nastri da messale, epigrafi e numeri romani. Il libro deve essere l'espressione futurista del nostro pensiero futurista. Non solo. La mia rivoluzione è diretta contro la così detta armonia tipografica della pagina, che è contraria al flusso e riflusso, ai sobbalzi e agli scoppi dello stile che scorre sulla pagina stessa. Noi useremo perciò in una medesima pagina, *tre o quattro colori diversi d'inchiostro*, e anche
- 20 caratteri tipografici diversi se occorra. Per esempio: *corsivo* per una serie di sensazioni simili e veloci, *grassetto tondo* per le onomatopее violente, ecc."; Marinetti, 1913, [4].
- 27 "Un lirismo rapidissimo, brutale e immediato, un lirismo che a tutti i nostri predecessori deve apparire come antipoetico, un lirismo telegrafico, che non abbia assolutamente alcun sapore di libro, e, il più possibile, sapore di vita"; Marinetti 1913, [4].
- 28 "Per rendere tutti i suoni e i rumori anche i più cacofonici della vita moderna"; Marinetti 1913, [4].
- 29 Marinetti 1914c.
- 30 "Le destruction des syntaxes [...] de la ponctuation de l'harmonie typographique"; Apollinaire 1913, [1].
- 31 For the full title of Blaise Cendrars's book, see Cendrars 1913 in the Bibliography.
- 32 Cigada 1986.
- 33 "Il est vraiment le fruit d'une authentique inspiration à la fois lyrique et plastique." Junoy used this comment of Apollinaire's as a preface to his volume, *Poemes i calligrammes* (Poems and Calligrammes) (1920). Vallcorba Plana refers to it in his study on Junoy: see Junoy 2010.
- 34 Vladimir Markov refers to this in his *Russian Futurism: A History*. See Markov 1968, 148.
- 35 Marinetti 1914a and Marinetti 1914b.
- 36 *Poshchechina* 1912.
- 37 "Tol'ko *my* – *litso nashego Vremeni*. Rog vremeni trubit nami v slovesnom iskusstve. Proshloe tesno [...]. Brosit' Pushkina, Dostoevskogo, Tolstogo i proch, i proch, s parokhodov Sovremennosti."; *Poshchechina* 1912, 3.
- 38 "Na nepreodolimuiu nenavist' k sushchestvo-vavshchemu lj nikh iazyku"... "Stoiat' na glybe slova 'my' sredi moria svista i negodovaniia"; *Poshchechina* 1912, 3–4.
- 39 *Dokhlaiia Luna* 1913.
- 40 *Studiia Impressionistov* 1910.
- 41 "Ibo ia uvidel voochiiu *ozhivshii* iazik... Obnazhenie kornei [...] kak probuzhdeniem us-nuvshikh v slove smyslov i rozhdeniev noykh."; Livshits 1933: 47. The unusual title refers to a drawing by David Burliuk published in *Futuristy*. *Pervyi zhurnal russkikh futuristov* (The First Journal of Russian Futurists), Moscow, 1914, of a Scythian warrior on horseback looking backward (toward the East) with only half an eye looking ahead (toward the West), signifying the tendency in the *Gileia* group to convey not just innovative ideas in their art, but also the archaic heritage of their land. The name *Gileia* was introduced by Livshits to distinguish the Russian Futurists, and refers to Herodotus' *Historia*, which cites some of the Scythian lands in the Caucasus near the mouth of the Dnieper that had this name. In that area was the Chernianka farm, where the Burliuk brothers spent their childhood and adolescence and later hosted their Futurist colleagues.
- 42 Igor' Terent'ev in Markov 1968, 330.
- 43 "Deklaratsiia zaumnogo iazyka. 1) Mysl' i rech' ne uspevaiut za perezhivaniem vdokhnoven-nogo, poetomu khudozhnik volen vyrazhat'sia ne tol'ko obshchim iazykom (poniatii), no i lichnym (tvorets individualen), i iazykom, ne imeiushchim opredelennogo znacheniia, (ne zastyvshchim), zaumnyv [...]"; Aleksei Kruchenikh in Khlebnikov 1921.
- 44 Khlebnikov and Kruchenikh 1912. The cover had an original collage by Natal'ia Goncharova; the lithographic illustrations were by Goncharova, Larionov, Rogovin, and Tatlin.
- 45 On this subject, see *Knigi A. E. Kruchenikh* 2002.
- 46 The rarity (and value) of these early Russian Futurist books should not be confused with their cultural import, an entirely different thing. The question as to whether they had a real influence on other avant-gardes of the same period will only be answered after hundreds of archives belonging to their Western contemporaries are examined to ascertain whether they contain copies of these books or only just quotations and comments on the manuscripts and correspondence.
- 47 "Questo libro è MECCANICO imbullonato come un motore, PERICOLOSO può costituire un'arma-proiettile, INCLASSIFICABILE non si può collocare in libreria fra gli altri volumi. E quindi anche nella sua forma esteriore ORIGINALE-INVADENTE-ASSILLANTE come DEPERO e LA SUA ARTE. Il Volume DEPERO-FUTURISTA non sta bene in libreria e neppure sugli altri mobili che potrebbe scalfire. Perché sia veramente a suo posto, deve essere adagiato sopra un coloratissimo e soffice-resistente CUSCINO DEPERO"; from the introduction to Depero 1927b, [9].
- 48 On Depero as architect, see Godoli 1983, 151–53; and Bortot, "Architettura futurista: Il contributo Veneto" (Futurist Architecture: The Veneto Contribution), in *Futurismo Veneto* 1990, 230–33.
- 49 Tzara, 1916.
- 50 Itten and Dicker 1921. Weimar was the first home of the Bauhaus, and Itten was teaching there when *Utopia* was printed. Although not one of the *Bauhausbuch* series, *Utopia* in design, with rules and other typographic signs in red, may have paved the way for what came to be defined as the "Bauhaus style."
- 51 Arp 1924.
- 52 Huidobro 1925.
- 53 Man Ray 1924.
- 54 Bragaglia 1913. This book contains the first examples of the movement's creative photographs.
- 55 Marinetti 1915. From the manifesto of the same name and concomitant with the Futurists' interventionist campaign, Marinetti published the book in order to increase pressure on the Italian government to enter the war, and on the Allies' side.
- 56 Depero 1927b. The self-promotional page cited is in Depero 1927a.

- 57 Mayakovsky 1918. The first edition came out in 1915, but with a very ordinary cover.
- 58 Rubakin 1921.
- 59 The magazine 391 1921. Vol. 4, no. 15 came out in July 1921 in a much smaller format than usual.
- 60 Duchamp 1934.
- 61 *Graphicus* 1942. This special issue is entirely dedicated to Futurist typography and contains Marinetti's manifesto *L'arte tipografica di guerra e dopoguerra* (Typographic Art of the War and Postwar Period), which is in large part a history, and reaffirmation, of what had been done, including what did not touch on typography (Aeropainting). The programmatic formulations follow the historical ones, but they do not bring anything new to the concept of Futurist typology. Alfredo Trimarco, Luigi Scrivio, and Piero Bellanova were co-authors.
- 62 Kiesler 1924.
- 63 In order: Kruchenikh 1913; Carrà 1915; and Gorlov 1924.
- 64 All posters in the Merrill Berman Collection.
- 65 The play *Pobeda nad solntsem* (Victory over the Sun) was conceived by Aleksei Kruchenikh with music by Mikhail Matiushin and staged in 1913 with sets and costumes by Malevich. The script, with an illustration by Malevich and David Burliuk, was published the same year in St. Petersburg.
- 66 "Suprematism delitsia na tri stadii, po chislu kvadratov – chernogo, krasnogo i belogo; chernyi period, tsvetnoi i belyi. V poslednem napisany formy belije v belom. Vse tri perioda razvitiia shli s 1913 g. po 1918 god. Periody byli postroeny v chisto ploskostnom razvitiu. Osnovaniem ikh postroeniia bylo glavnoe ekonomicheskoe nachalo – Odnou ploskost'iu peredat' sil statiki ili vidimogo dinamicheskogo pokoia"; Malevich 1920, 1.
- 67 "Wir treten für die elementare Kunst ein. Elementar ist die Kunst, weil sie nicht philosophiert, weil sie sich aufbaut aus den ihr allein eigenen Elementen. Den Elementen der Gestaltung nachgeben, heißt Künstler sein [...]. Dieses Manifest gilt uns als Tat: Erfaßt von der Bewegung unserer Zeit verkünden wir mit der elementaren Kunst die Erneuerung unserer Anschauung, unseres Bewußtseins von den sich unermüdlich kreuzenden Kraftquellen, die den Geist und die Form einer Epoche bilden und in ihr die Kunst als etwas Reines, von der Nützlichkeit und der Schönheit Befreites, als etwas Elementares im Individuum entstehen lassen. Wir fordern die elementare Kunst! gegen die Reaktion in der Kunst!"; Hausmann et al. 1921 (the text is dated October 1921, Berlin): 156.
- 68 "Der 'Gegenstand' ist das Bindestück zwischen zwei benachbarten Laufgräben. / Wir stehen im Beginn einer großen schöpferischen Epoche [...]. Die Kunst ist von nun ab, bei Wahrung aller lokalen. Eigentümlichkeiten und Symptome, international [...]. [p. 1]. Die Tage der Zerstörung, der Belagerung, der Unterwühlung liegen hinter uns [...]. Es ist an der Zeit, auf freigelegtem Gelände zu bauen. Was tot ist, wird auch ohne unser Zutun sterben [...]. Ebenso lächerlich als naiv ist es heute noch 'Puschkin über Bord werfen zu wollen.' [...] Der 'Gegenstand' lehnt das Vergangene im Vergangenen nicht ab. Er ruft zum Schaffen des Gegenwärtigen in der Gegenwart auf [...]. Grundlegend für unsere Gegenwart halten wir den Triumph der konstruktiven Methode [...]. Wir haben unsere Revue 'Gegenstand' genannt, weil Kunst für uns nichts anderes bedeutet als das Schaffen neuer 'Gegenstände' [...]. Der 'Gegenstand' wird für die konstruktive Kunst eintreten, deren Aufgabe nicht etwa ist, das Leben zu schmücken, sondern es zu organisieren" [p. 2]; Lissitzky and Ehrenburg, Editorial, in *Veshch' / Gegenstand / Objet* 1922: 1–2.
- 69 *El Lissitzky suprematisch worden van twee kwadraten in 6 konstrukties* (El Lissitzky Becomes a Suprematist with Two Squares in 6 Constructions) in *De Stijl* 5, no. 11/12, special issue (The Hague, November 1922). This re-edition actually had a reduced number of pages.
- 70 "Konstruktivizm iavlenie nashikh dnei. Voznik on v 1920 godu v sprede levyykh zhivopistsev i ideologov 'massogo deistva.' [...] Nasha epokha – epokha industrial'naia. I skulptura dolzhna ustupit' mesto prostranstvennomu razresheniiu veshchi. Zhivopis' ne mozhet sostiazat'sia s svetopis'iu, t.e. s fotografiiie [...] Arkhitektura bessil'na ostanovit' razvivaiushchiia konstruktivizm. Konstruktivizm i massovoe deistvo nerazryvno sviazny s trudovoi sistemoi nashego revoliutsionnogo bytiia."; Gan 1922, 3 and 36.
- 71 "1. Die Wörter des gedruckten Bogens werden abgesehen, nicht abgehört / 2. Durch konventionelle Worte teilt man Begriffe mit, durch Buchstaben soll der Begriff gestaltet werden. / 3. Ökonomie des Ausdrucks – Optik statt Phonetik. / 4. Die Gestaltung des Buchraumes durch das Material des Satzes nach den Gesetzen der typographischen Mechanik muß den Zug- und Druckspannungen des Inhaltes entsprechen. / 5. Die Gestaltung des Buchraumes durch das Material des Klischees, die die neue Optik realisieren. Die supernaturalistische Realität des vervollkommenen Auges. / 6. Die kontinuierliche Seitenfolge – das bioskopische Buch. / 7. Das neue Buch fordert den neuen Schrift-Steller. Tintenfaß und Gänsekiel sind tot. / 8. Der gedruckte Bogen überwindet Raum und Zeit. Der gedruckte Bogen, die Unendlichkeit der Bücher, muß überwunden werden. DIE ELEKTROBIBLIOTHEK"; Lissitzky 1923: 47.
- 72 "la schitaiu, shto myslu, kotorye my vpityvaem iz knig glazami, my dolzhny zapolnit' cherez vse formy, glazami vospriatia. Bukvy, znaki prepiniia, vnosiashchie poriadok v myslu, dolzhny byt' uchteny, no krome etogo beg strok skhod skhodiashiia v kakikh-to skondensirovannykh mysliaikh, dolzhny byt' skondensirovan i dlia glaz"; El Lissitzky, Letter to Kazimir Malevich of September 12, 1919, quoted by Nikolai Khardzhiev in "El Lisitskii—konstruktor knigi" (El Lissitzky—Constructor of Books), in *Iskusstvo knigi. 1958–1960* (Art of the Book. 1958–1960), vol. 3 (1962): online: <http://www.pustovit.ru/?p=18>: "12 sentiabria 1919 goda v pis'me k K. Malevichu Lisitskii vperve sformuliroval svoi myslu o smyslovoi funktsii eltmentov zritel'nogo iazyka, aktiviziruiushchego soderzhanie knigi."
- 73 *Die Scheuche* (The Scarecrow), in *Merz* no. 14/15, special issue (Hanover, Merzverlag, 1925).
- 74 "Mes pages entretiennent la même relation avec les pœmes que le violon avec le piano qui l'accompagne. Tout comme le poète dans sa poésie fait fusionner le son et l'idée, j'ai essayé de créer une entité équivalente avec la poème et la typographie"; declaration quoted in Claude Leclanche-Boulé 1984, 89 (where Leclanche-Boulé, in turn, quotes *Typografische Tatsachen*, as published in *Gutenberg Festschrift*, 135).
- 75 There are two exceptions to the primacy of the poetic-literary in Futurism, two poetry books printed on tin: (1) Marinetti 1932; (2) D'Albisola [1934]. But they were published two decades after the first formulations of works in freedom, and did not extend their research forward. In fact, they confirmed (with minor adjustments) the original premises of the movement.
- 76 The original sketch is in the Merrill C. Berman Collection [CAT. B57].
- 77 "Nová krása zrodila se z konstruktivní práce jež je základnou moderního života. Triumf konstruktivní metody [...] je umožněn jen hegemonií ostrého intelektualismu, jenž se projevuje v soudobém technickém materialismu. Konstruktivní princip je tedy principem podmi ujícím samotnou existenci moderního světa. Purismus je estetická kontrola konstruktivní práce, nic více, nic méně [...]. Poetismus je korunou života, jehož basi je konstruktivismus [...]. Poetismus je nejen protiklad, ale i nezbytný doplněk konstruktivismu [...]. [p. 199] Poetismus je bez filozofické orientace. Přiznal by se asi k diletantskému praktickému, chutnému a vkusnému eklekticismu [...]. Poetismus není literatura [...]. [p. 200] Poetismus není malířství [...]. Poetismus není ismen [...]. Poetismus jest, opakujeme, v nejkrásnějším smyslu slova, uměním žiti, zmodernizovaným epikureismem. Nepřináší estetiku, která by cokoliv zakazovala a nakazovala [...]. [p. 201] Poetismus není umění, t. j. není umění v dosavadním romantickém smyslu slova. Přistoupil k regulérní likvidaci dosavadních uměleckých odrůd, aby nastolil vládu čisté poesie, skvíc se v neschislných formách [...]. Odpovídá plně naší potřebě zábavy a aktivity [...]. Poetismus je především modus vivendi. Je funkcí života, a zároveň, naplněním jeho smyslu [...].
- Nepochopiti poetismu znamená nepochopiti života! [p. 202]
- Svět je dnes ovládán penězi, kapitalismem. Socialismus znamená, že svět být ovládán rozumem a moudrostí, ekonomiky, cílevědomně, užitečně. Metodou této vlády je konstruktivismus. Ale rozum by přestal být moudrý, kdyby, ovládaje svět, potlačoval oblasti sensibility: místo znásobení, znamenalo by o ochuzení života, neboť jedině bohatství, které má pro naše štěstí cenu, je bohatství pocitů, obsáhlost sensibility. A zde intervenuje POETISMUS k záchraně a obnově citového života, radosti, fantazie" [p. 203]; Teige 1924: 97–204; republished in Teige and Nezval 1928: 317–36.
- 78 German Karginov refers to this never-published work in *Rodchenko*, Budapest, Corvina, 1975 (Italian edition 1977, 120).
- 79 The original sketch of this, too, is in the Merrill Berman Collection, though it is not reproduced here.
- 80 Rodchenko et al. 1921. The art critic Elena Rakitina noted this in her review of Popova: "A sensational event took place on November 24, 1921, at INChUK in Moscow: 25 young artists, who have already established a reputation and taken part in several exhibitions, have judged their artistic activity to be useless and have decided to pass over to production [...]."; Rakitina 1973, 83.
- 81 "vveden novyi sposob illiustratsii putem montirovki pechatnogo i fotograficheskogo materiala na opredeleniiu temu, shto po bogatstvu materiala, nagliadnosti real'nosti vosproizvodimogo delaet bezsmyslennoi vsiakuii "khudozhestvenno-graficheskuii" illiustratsiiu"; *LEF* 1923, 252.
- 82 "Pod foto-montazhem my razumeem ispol'sovanie fotograficheskogo snimka, kak izobrazitel'nogo sredstva. Kombinatsiia foto-snimkov zameniaet kompozitsiuiu graficheskikh izobrazhenii. Smysl etoi zameny v tom, shto foto-snimok ne est' zarisovka zritel'nogo fakta, a tochnaia ego fiksatsiia. Eta tochnost' i dokumental'nost' pridaiot foto-snimku takuii silu vozdeistviia na zritelia, kakuii graficheskoe izobrazhenie nikogda dostich' ne mozhet. Plakat o golode s foto-snimkami golodaiushchikh proizvodit gorazdo bolee sil'noe vpechatline, chem plakat s zarisovkami etikh zhe golodaiushchik. Reklama s foto-snimkom reklamiruemogo predmeta deistvitel'nei risunka na etu zhe temu. Fotografii gorodov, peizazhei, lits daiut zriteliu v tysiachu raz bol'shche, chem sootvetstvuiushchie kartinki [...]. Do sikh por kvalifitsirovannaia fotografiia – t.n. khudozhestvennaia – stara-las' podrazhat' zhivopisi i risunku, ot chego ee produktsiia byla slaba i ne vyavliala tekhnicheskikh vozmozhnostei, kotorye v fotografii imeiut-sia. Fotografy polagali, shto, chem bolee foto-snimok budet pokhozhd na kartinku, tem poluchaetsia khudozhestvennei, luchshe. V deistvitel'nosti zhe rezul'tat poluchalsia obratnyi: chem khudozhestvennei, tem khuzhe. V fotografii est' svoi vozmozhnosti montazha, nichego obshego s kompozitsiei kartinok

- ne imeiushchie. Ikh to i to i nadlezhit vyaviat." *LEF* 1924, vol. 2, no. 4: 43–44.
- 83 "[Rodchenko i El' Lisitzkii] ... V ikh proizvodstve proskal'zyvaiut metody zapadnoi reklamy – eto formal'nyi montazh, kotoryi ne imeet nikakogo vlianiia na montazh politicheskii"; Klucis 1931, 119.
- 84 Klucis 1931, 120.
- 85 In fact, Citroën had been working on this type of collage on urban complexity since 1918/19. See, for example, Schwarz 1976, various pages.
- 86 Panzini 1990, 41.
- 87 "Devětsil" refers to the first flower to open in spring (the butterbur) and is an obvious metaphor for the renewal of the arts. In Czech the name of this flower translates as "nine forces," which is why it was adopted to represent the nine members of the group: in addition to Štyrský, Karel Teige, Vítězslav Nezval, Konstantin Biebl, and four other members.
- 88 "Praktické, účelné a srozumitelné" [...] "produkt života" [...] "vše ostatní = kýč!" [...] "Originál - unikát! Obráz není jen obrazem!" [...] "Obráz - Energii, Kritikou Hybnou silou – Života" [...] "Požadavek: Obráz musí být aktivní, musí být něco, dělat ve světě" [...] "Obráz = konstruktivní báse krás světa" [...] "Pozor: Nutnost rozlišování. Co z dnešního světa je základem nového?" [...] "Milujte nové obrazy"; Štyrský 1992, 168–71.
- 89 František Šmejkal, "Pictorial Poems," in *Devětsil* 1990, 16. In this text the author takes issue with Herta Wescher, theoretician and historian of collage, who places "Pictorial Poems" in the Dadaist camp.
- 90 Similar representations, of a body modeled around the shapes of letters of the alphabet, can be found on the title page of one of the first Russian Futurist books, *Studia Impressionistov* (Impressionists' Studio) of 1910, probably designed by David Burliuk, where the title is photographically composed in this way (see Fig. 81).
- 91 Barr 1978, 19 and 21.
- 92 Barr 1978, 21.
- 93 Klucis 1931, 120.
- 94 Rodchenko et al. 1921.
- 95 In the magazine the slogan is replaced by "Raboche i Rabotnikh. Vse Na Perv'bor' Sovetov" (Workers and Laborers. Everyone to the Soviet Elections).
- 96 On this subject, see Karasik 2007.
- 97 On events concerning the magazine, see *Campo grafico* 1983.
- 98 "Campo grafico [...] rappresenta l'unico tentativo di infondere alla tipografia italiana una corrente vivificatrice e nuova in perfetta rispondenza col ritmo del nostro tempo. [...] Intendiamo dire, anche a costo di ripeterci, che l'attività della tipografia rientra tra quelle delle arti applicate. Una volta accettato questo principio e riconosciuto come buono, ognuno si avvedrà come l'azione che stiamo svolgendo consista appunto nel rendere accessibile questo concetto, per arrivare a de-
- durne la conseguenza più logica e semplice: quella di imporre i modi e le forme, anche alla tipografia, che discendono direttamente dal travaglio e dalle acquisizioni delle arti"; the editors, "Nonprogramma" (Non-program), in *Campo grafico* 2, no. 1 (Milan, 1934): 5.
- 99 "Campo Grafico è giunto a concludere per mezzo di uno dei suoi direttori, Attilio Rossi, una nuova importante chiarificazione: la collaborazione dell'artista col tipografo [...] come un prodotto di cui i due fattori sono l'artista, elemento puramente spirituale, e il tipografo, elemento prevalentemente tecnico. La corrente che si dovrebbe stabilire tra questi due elementi darebbe infine la sicurezza che non si avvererebbero più quegli sfasamenti tra gusto e vita che furono in Italia la maggior pecca"; I. Giongo, "Comprensione" (Understanding), in *Campo grafico* 2, no. 2 (Milan, 1934): 29.
- 100 "La lezione delle cose ha imposto alla tipografia un indirizzo geometrico. Ma si è trattato di una geometria troppo elementare e scolastica. La tipografia è rimasta, quindi, allo schema esterno ed unico. Quadrato e rettangolo sono il limite di ogni costruzione, a raggiungere i quali si sforzano giustezze e cadenze... Contro questa tipografia, che vuol riprodurre in veste nuova schemi e gusti secolari, il tonico più efficace per i giovani, che soli contano, è appunto la pittura astratta. Questa chiama l'intelletto su altri piani: a scoprire nuove relazioni fra le forme pure (cioè tipografiche), nuove espressioni della costruzione, nuove linee dinamiche [...]"; Guido Modiano, "Insegnamenti della pittura astratta" (Teachings in Abstract Painting), in *Campo grafico* 2, no. 11 (Milan, 1934): 248.
- 101 Belli 1935.
- 102 "Quando qualcuno, fra una cinquantina d'anni, si domanderà quale pittore di questi nostri tempi abbia vissuto in questa città di Hannover, non saranno che due i nomi che resteranno: il pittore Vordemberge-Gildewart, e il pittore e poeta dadaista Kurt Schwitters, l'incarnazione contemporanea di Till Eulenspiegel"; Giedion 1934: 3. Giedion likens Schwitters's Dadaist verve to that of Till Eulenspiegel, a famous medieval German jester who wandered throughout Europe playing all kinds of pranks and became the hero of many popular tales. This legendary figure inspired Wedekind and also Richard Strauss who dedicated a tone poem to him (*Till Eulenspiegel's Merry Pranks*).
- 103 On this subject, see Lista 1980, Carpi 1981, and Carpi 1985.
- 104 "Il fotomontaggio è l'unica espressione dell'illustrazione moderna. Un libro, una rivista, un giornale che vogliono veramente appartenere al clima spirituale d'oggi devono dipendere dalla fotografia e dalla dinamica impostata dall'artista nella creazione del fotomontaggio"; Luigi Veronesi and Battista Pallavera, "Del fotomontaggio" (On Photomontage), in *Campo grafica* 1934: 278.
- 105 "[C]he la fotografia, con la sua prepotente invasione, abbia rivoluzionato l'estetica grafica
- e ne abbia arricchito in modo grandioso le possibilità è ormai pacifico [...]. Il problema essenziale e urgente, per chi prende atto degli orrori che ci regalano le impaginazioni, oggi in auge, nei giornali e nelle riviste [...] è di portare la tipografia all'altezza della fotografia d'oggi"; the editors, "Fotografia e tipografia" (Photography and Typography), in *Campo grafico* 1934: 269.
- 106 "La conquista più importante in cui si può far consistere quello che Pascal per primo chiamò 'esprit de géométrie' è la scoperta di un senso della 'misura' e della 'posizione' che costituisce l'espressione meno apparente e più vera delle cose. Come da una teoria della perfetta misura, del 'numero d'oro' si passi a poco a poco a una più libera visibilità applicata alle figure, vale a dire come si sia riusciti ad allargare, con l'aiuto dell'occhio la clausura dell'intelletto è quello che ci preme chiarire innanzi tutto. Che la geometria venisse intesa come una "facoltà metafisica dell'occhio", ecco, quanto possiamo apprendere da Platone [...]; Leonardo Sinigaglia, "Quaderno di geometria" (Geometry Notebook), in *Campo grafico* 4, nos. 9–12 (Milan, 1936): 192.
- 107 "La nostra fatica si è proprio ristretta entro i margini di un foglio bianco. Non siamo usciti da questi confini, convinti che un segno, stampato sulla carta, o una macchia, richiedono da noi lo stesso rigore, la stessa cautela di una strofe, intesa come schema geometrico o comunque architettonico e non lirico [...]"; the editors, "Discussioni tipografiche" (Typographic Discussions), in *Campo grafico* 4, no. 1 (Milan, 1936): 5.
- 108 For more in-depth discussion, see *Studio Boggeri* 1981.
- 109 Éluard 1933: 89.
- 110 Brassai 1933: 68.
- 111 In *Minotaure* no. 3/4 (Paris, 1933): 67.
- 112 "Quelle est la plus noble conquête du collage? C'est l'irrationnel. C'est l'irruption magistrale de l'irrationnel dans tout les domaines de l'art, de la poésie, de la science, dans la mode, dans la vie privée des individus, dans la vie publique des peuples. Qui dit collage, dit l'irrationnel"; Ernst 1970, 258–59.
- 113 "Forse neppure in Francia il Surrealismo ha ricoperto in tutto il '900 un ruolo così centrale come nella letteratura Ceca"; Catalano 2003, 73–85.
- 114 "Das Wesen der Neuen Typographie ist Klarheit [...]. Die neue Typographie unterscheidet sich von der früheren dadurch, daß sie als erste versucht, die Erscheinungsform aus den Funktionen des Textes zu entwickeln. Dem Inhalt des Gedruckten muß ein reiner und direkter Ausdruck verliehen werden. Seine 'Form' muß, wie in den Werken der Technik und denen der Natur, aus seinen Funktionen heraus gestaltet werden"; Tschichold 1928: 67–68.
- 115 "Denn die Gesetze Gestaltenden Typographie stellen nichts anderes dar als die Nutzanwendung der von den neuen Maler gefundenen Gesetze der Gestaltung überhaupt"; Tschichold 1928: 30.
- 116 "Karakter nashei sovremennoi promyshlennoi tekhnologii, okazyvaet vlianie na tom, kak my predstavliaem nashu ideologiiu i podchiniaet sebe vse kul'turnye protsessy, shtoby eti vnutrenie, ofitsial'nye zaprosy. Vyrasheniem etogo pristal'noe vnimanie na tekhnologicheskii i organizatsionnye problemy obshchestva konstruktivizma"; Zelinskii and Selvinskii 1924, 9.
- 117 "Zu fordern ist zum Beispiel eine Einheitsschrift, ohne Minuskeln und Majuskeln; nur Einheitsbuchstaben—nicht der Größe, sondern der Form nach [...]. Wir suchen heute den 'Stil' unserer Arbeit nicht aus geliehenen Requisiten, sondern aus dem an sich objektivsten typographischen Material zu gestalten. Es gibt hier eine Reihe von Formen und eine Fülle von Verwendungsarten, welche an der Exaktheit, Klarheit und Präzisionität des optischen Bildes mitschaffen: Punkte, Linien, geometrische Formen; das ganze Gebiet der zinkographischen Techniken. / Einen wesentlichen Bestandteil der typographischen Ordnung bildet die harmonische Gliederung der Fläche, welche außer einer symmetrischen Gleichgewichtsteilung verschiedene Balancemöglichkeiten zuläßt. Gegenüber dem jahrhundertlang gebräuchlichen statisch, konzentrisch erzeugten Gleichgewicht, sucht man heute das Gleichgewicht dynamisch-exzentrisch zu erzeugen"; Moholy-Nagy 1925c, 314–17.
- 118 The book contains texts by various Georgian authors, among whom I point out the "usual" Terent'ev, and also some small drawings by Goncharova, from the days of "Donkey's Tail," printed, cut out, and glued down. The name "Fantastic Tavern" refers to the Tbilisi haunt of the Georgian Futurists, who wanted as a group to dedicate this place to the then-famous dancer Sofia Melnikova.
- 119 "1. Osvobození od tradice a předsudků: překonání archaismu, akademismu, a vyloučení jakéhokoliv dekorativismu....
4. Harmonické vyvážení plochy a rozvrhu sazby podle objectivních optických zákonů: přehledné rozčlenění a geometrické organizování....
- I pokud jde kryt jako reklama na knihu [...]. Aby tato žádoucí, plakátově působivá rovnováha byla co nejdůraznější, volím pto ni obvykle základní barvy a základní tvary geometrické. Domnívám se, že pro vybalancování ortogonální formy: čtverec a obdélník. Kruh vnucuje se sám sebou jako tvar ze všech nejvíce lahodící oku"; Teige 1927, 189–98.
- 120 "Die einzige Wirkung aber von bleibender Dauer kann die gestaltende Werbung erzielen [...]. So leitet die gestaltende Werbung durch gestaltende Typographie den Blick des Vorbeieilenden zum Lesen auf das, was sie hervor-zu-heben beabsichtigt [...]. Für die Gestaltung der Komposition kann man nicht Regeln schreiben, notwendig ist das Feingefühl"; Schwitters 1928b: 265–66.
- 121 "Het typografisch element voegt met het woord toe, wat nodig is om het beeld te completeren; het staat niet los van elkaar, maar is

een direct en functioneel raakpunt. Dus niet een beeld met een tekst, maar de twee elementen verenigd als een fundamenteel geheel"; Kiljan, Schuitema, Zwart 1933: 433.

122 "TYPOGRAFIE VAN NU 'I' GEZICHT

Door verkeer (reclame) fotografie en ze machines veel aanleidingen tot verandering van 't typografisch gezicht; evenwel weinig verandering : het typografisch materiaal is achterlijk en onvoldoende: de typografische vorm traditioneel en lamendig: de typografen passieve hulpkrachten; veel belemmerende factoren: het product wordt gedieteed door de kapitalistische bedrijfsvorm: vernietiging van 't initiative van den zetter; *schematisering*

MATERIAL

Gecentraliseerde productie van zetmateriaal; de lettergieterijen trachten de afzet te stimuleren door overvloedig aanbod van nieuwe typen; dardoer mode-achtige typen. Gotika, Signal, Mont [...].

"De uit angst gehoren vergissing van Morris c.s., de ballorigheid der Jugendperiode bren-

gen daarin geen verandering; vermeederen slechts het ontypografisch karakter. Marinetti (1911) en Dada (1919) brengen revolutie maar geen duidelijke oplossing. Wel "de Stijl" (1916). Eerst echter om 1922 krijgt de functionale typografie international haar gezicht.

Karakteristiek: uitdrukking der trek- en drukspanningen van de inhoud; oppositionele dynamische spanning inplaats van statische pose.

Later: de spanning wordt de bewuste kracht der avantgarde, bloedarmoede blijft typisch voor den brooddrukker, ongeïnteresseerdheid karakteriseert de consument.

De spanning : contrastwerking bepaald en verantwoord door de functie van de tekstdelen, klaar en overzichtelijk geordend: asymmetrische rythmie: *het levende, schemaloze, steeds frapperende, irriterende, wekkende drukwerk; actief.*

Asymmetrisch rythme (geen willekeur):

1e. geordend door een zeer ontwikkeld optisch onderscheidingsvermogen;

2e. beheerst door een compositievermogen, analog aan die genetische factor, die de vorm bepaalde der abstracte schilderkunst en van het nieuwe bouwen; (Tschichold constateert invloed van de abstracte schilderkunst op de functioneel-typografische vorm; ik zie die niet: wel gelijkgerichtheid); Papier en zetsel zijn de compositorische elementen; het papier (that overblijft naast het zetsel) is geen underground maar deel in de compositie;

3e. gebonden door drang naar zakelijkheid (bedoeld wordt die allround zakelijkheid die eok *schoonheid als voorwaarde* begrijpt);

4e. functionele typografie kent decoratieve toevoegsels niet, *Dynamisch rythme* ook in de diepte: de foto breekt het oppervlak.

De oude typografie ordende het zetsel naast het optische gat (de afbeelding bleef illustratie, vormde nooit met de tekst een werkzame eenheid; illustratie bleef bibliophil-decoratief).

De nieuwe typografie verbindt het ene vormelement (plastisch beeld) met het andere

vormelement (ruimte of plastisch beeld of papier): een typografisch gestel van treksangen, overspannende bogen tot dynamisch rythmische eenheid.

Kleur: geen decoratief element maar *signaal*; visuele onderscheiding der tekstfuncties en psychologische activering van den beschouwer. Daarom hoofdzakelijk zwart-wit-rood-geel-blauw.

Perspectief.

Functionele typografie voert naar het beeldboek waarin optisch beeld en klankbeeld continueel actief één willen zijn. En ik zie niet in waarom functionele typografie literatuur op den duur niet beelden zal op de wijze der (abstracte) schilderkunst, waardoor beide uit hun ivoren torens bevrijd en tot reele samenwerking gebracht zouden worden. Het nieuwe type schrijver (reporter) melde zich." Zwart 1937: 76–84. Louise Baldessari-Bleeker of The Hague very kindly translated this text, which is unpublished in Italy, into Italian for me.

W O R K S

O N

D I S P L A Y

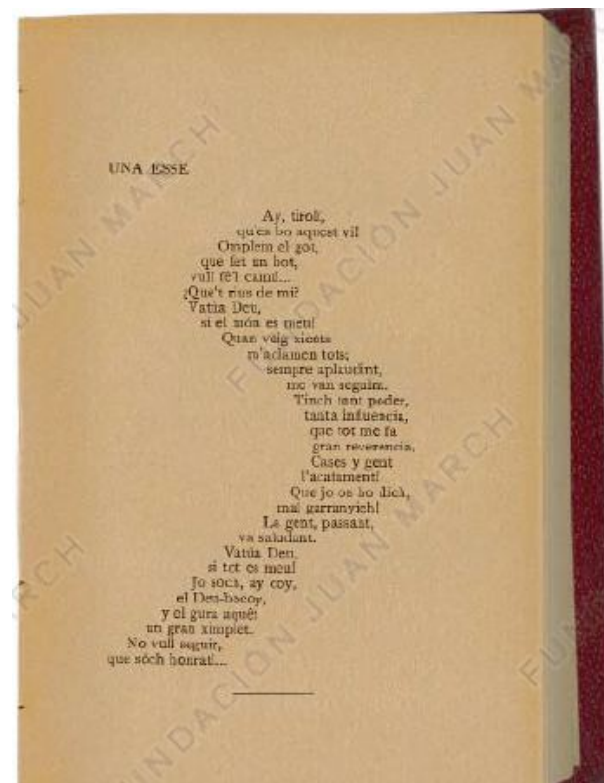
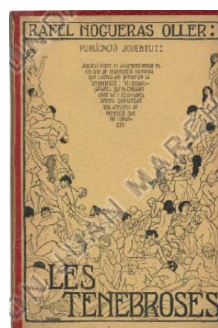
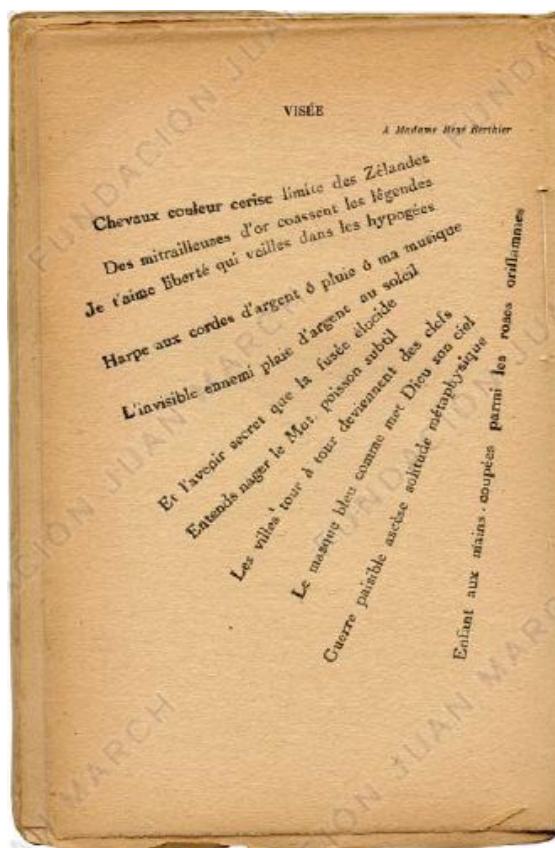
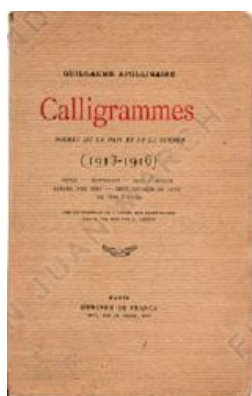
[1]

W O R D S - I N - F R E E D O M

[C A T S . L 2 8 - L 8 2]

The works in this second segment are from the José María Lafuente Collection [CAT. L], except for those from other private collections [CAT. P].

Unless otherwise indicated, all works are on paper and the medium specified for each refers only to the cover or page reproduced here.



CAT. L28

Guillaume Apollinaire.
Calligrammes: Poèmes de la paix et de la guerre (1913–1916)
[*Calligrammes: Poems of Peace and War (1913–1916)*],
by Guillaume Apollinaire. Paris:
Mercure de France, 1918. Book:
letterpress, 208 pp. 8 x 5 5/8 in.
(22.7 x 14.2 cm)

CAT. L29

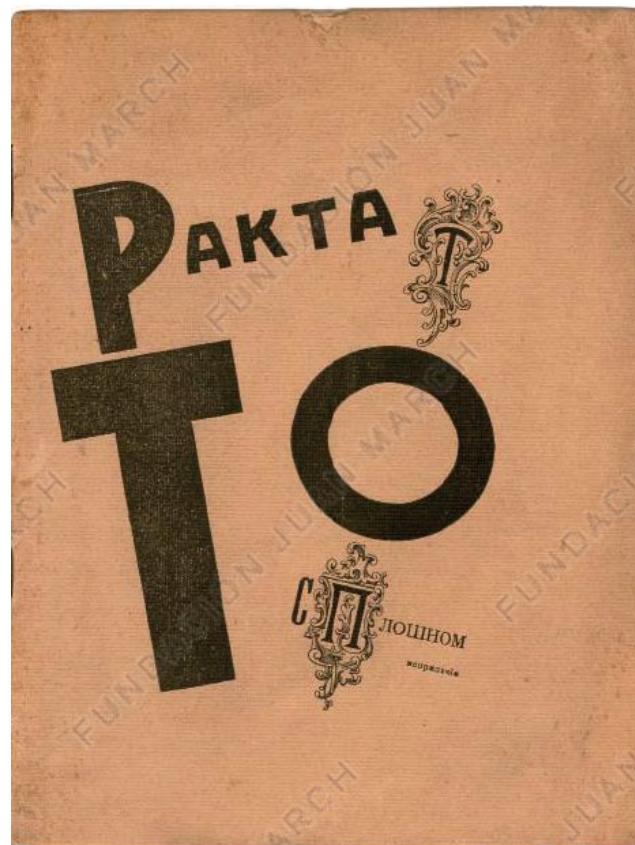
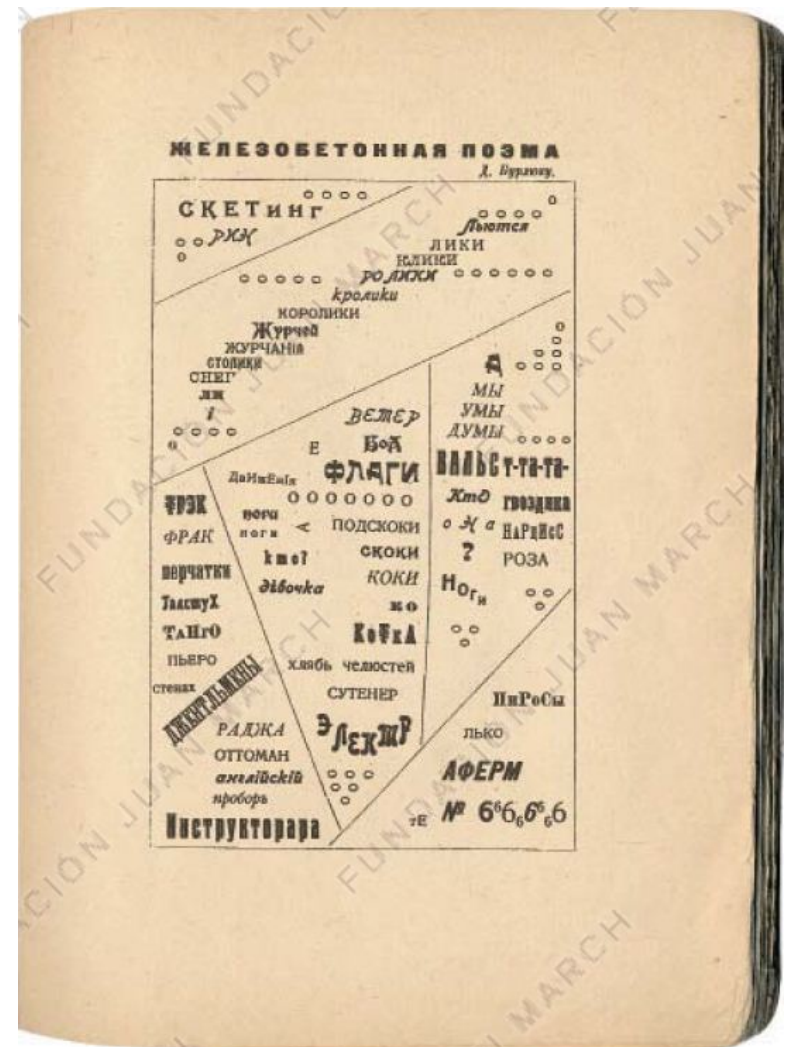
Pere Tornè i Esquius. *Les tenebreses* [The Shadowy Ones], by Rafael Nogueras Oller. Barcelona: Publicació Joventut, 1905. Book: letterpress, 228 pp. 7 1/4 x 4 in. (18.3 x 12.5 cm)

CAT. L30

Vasilii Kamenskii, et al. *Futuristy: Pervyi zhurnal russkikh futuristov* [Futurists: The First Journal of the Russian Futurists], ed. Vasilii Kamenskii and David Burliuk, nos. 1–2 (Moscow: D. D. Burliuk, March 1914). Magazine: letterpress, 160 pp. 10 3/8 x 7 1/2 in. (26.5 x 19 cm)

**CAT. L31**

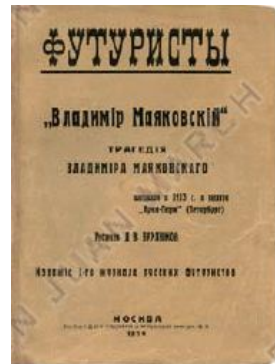
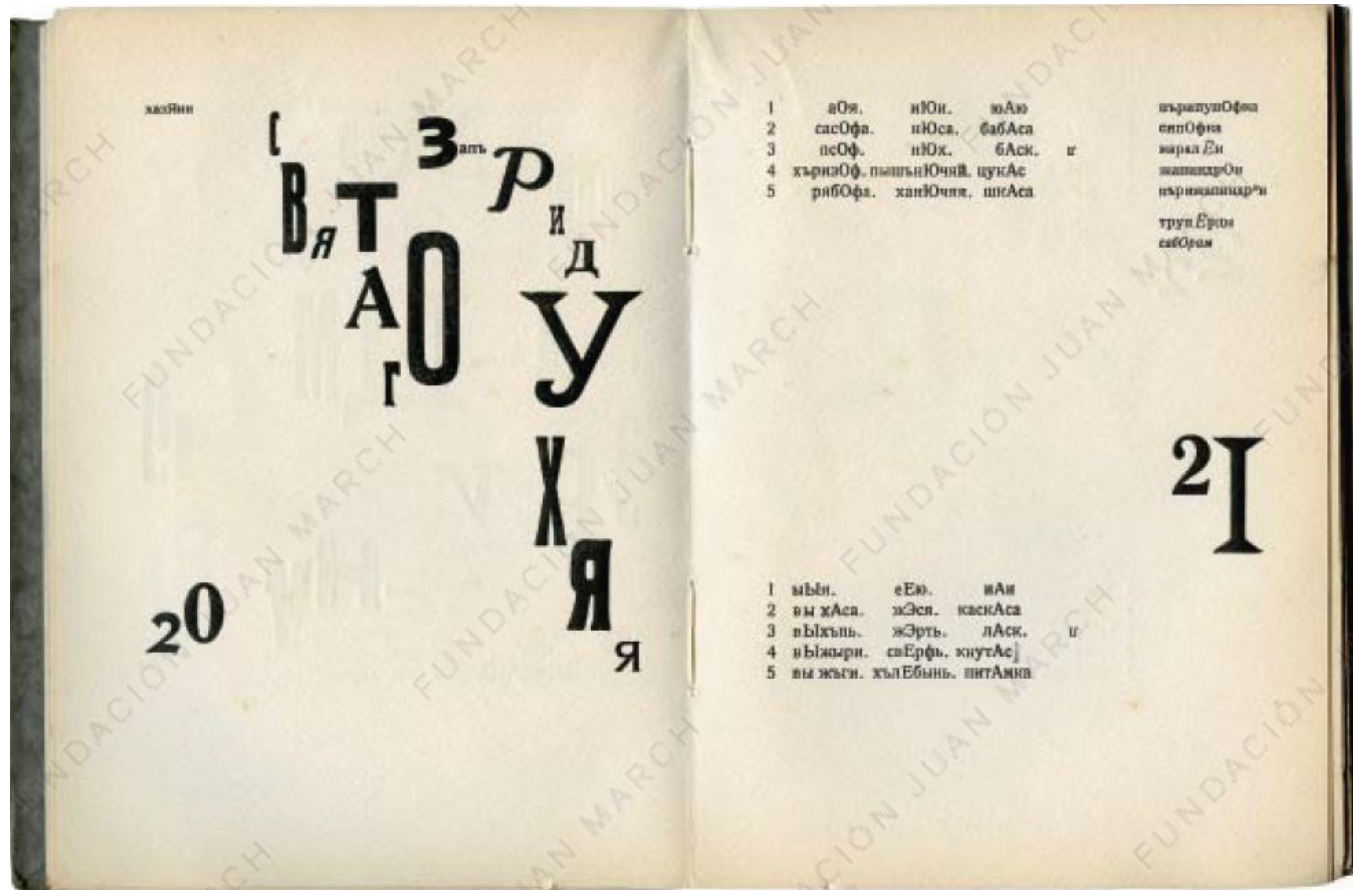
Igor' Terent'ev. *Traktat o sploshnom neprilichii* [Treatise on Total Indecency], by Igor' Terent'ev. Tbilisi: 41°, 1919–20. Pamphlet: letterpress and Silkscreen, 16 pp. 8 1/16 x 6 3/16 in. (21.8 x 16.8 cm)





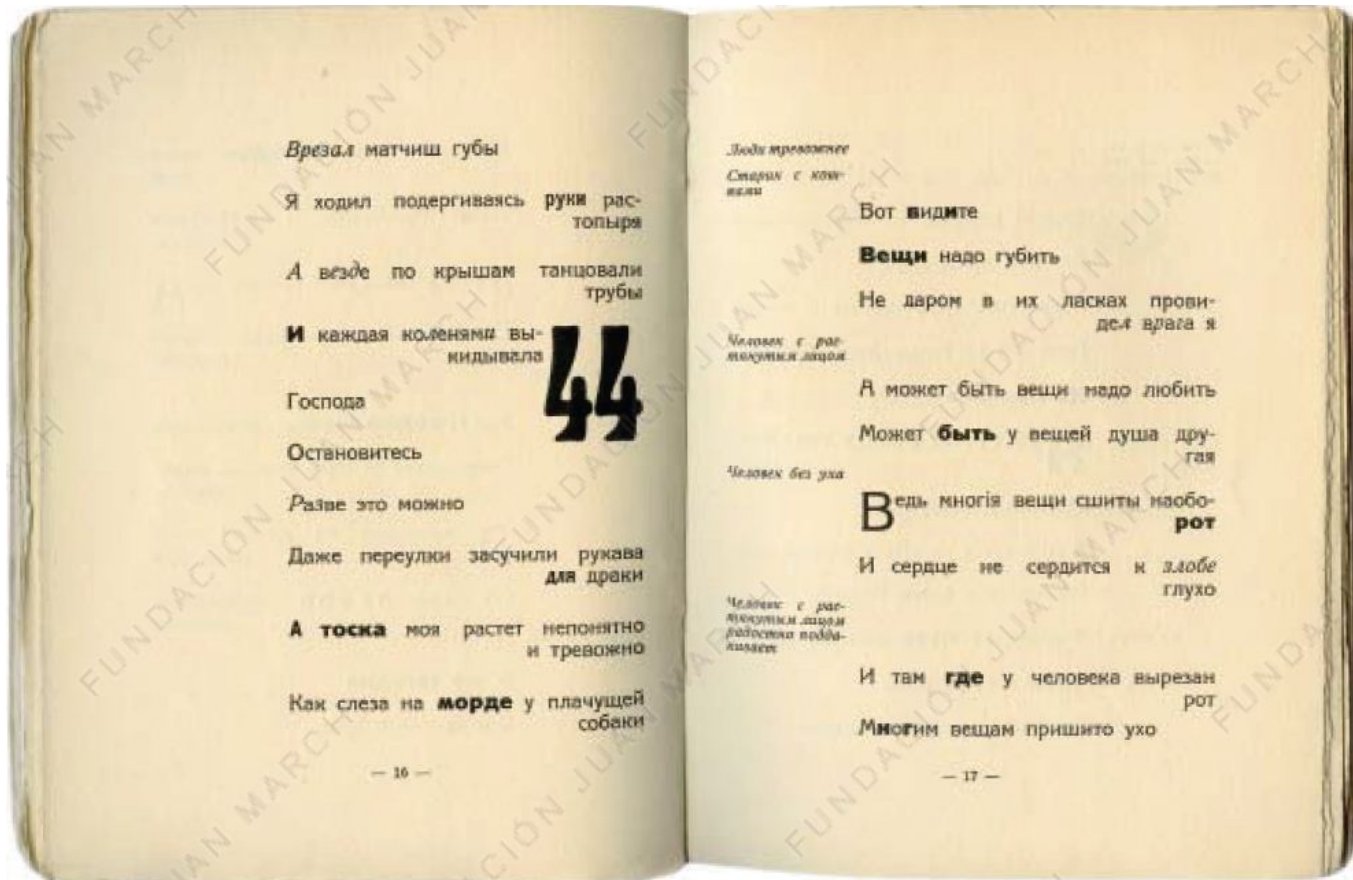
CAT. L+P32

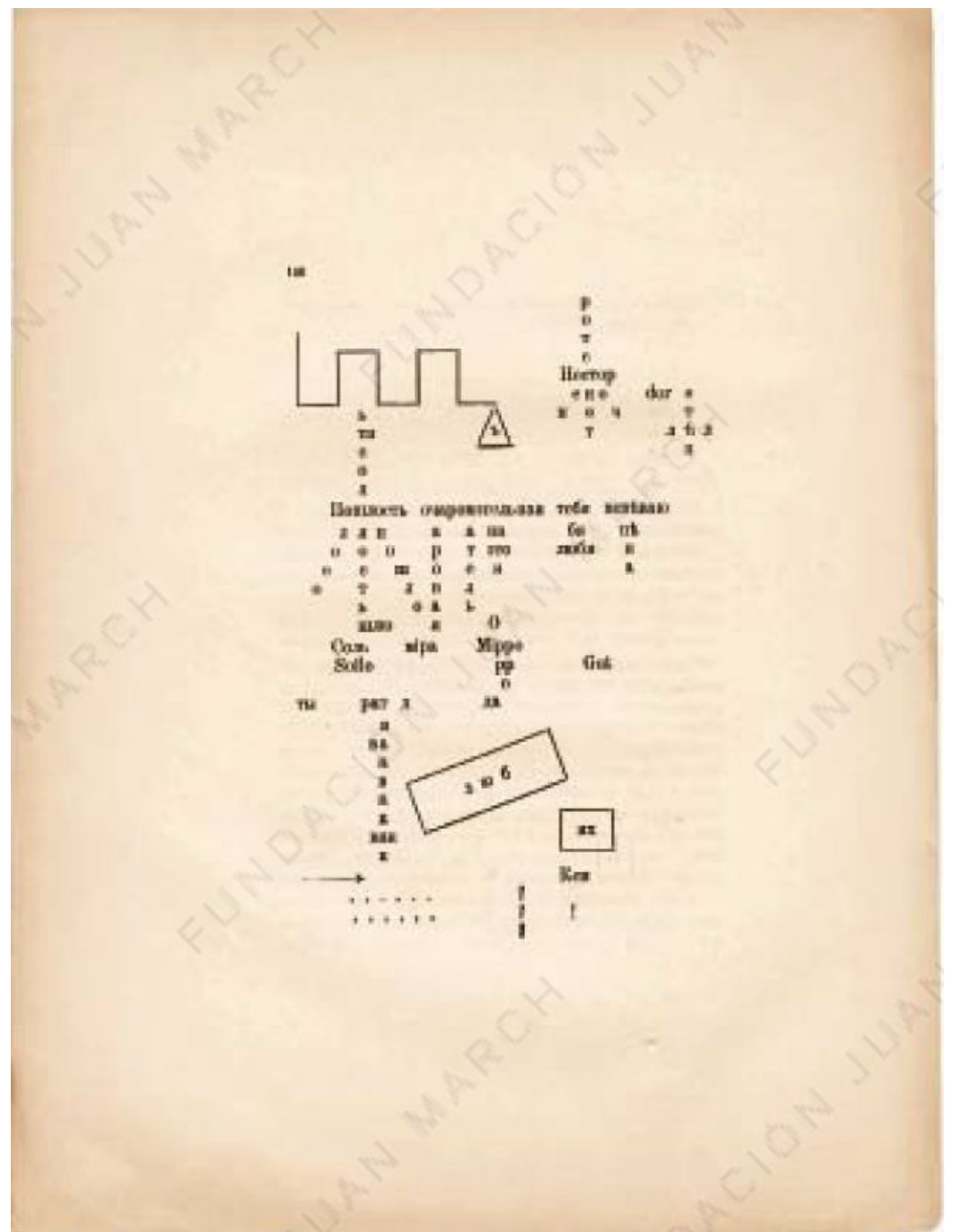
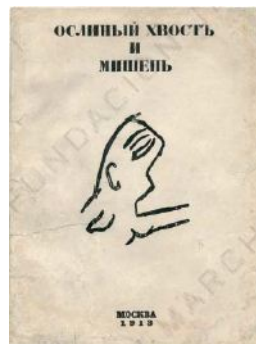
Naum Granovskii (cover) and Il'ia Zdanevich (typography). *Lidantiu fAram* [Lidantiu as a Beacon], by Il'ia Zdanevich. Paris: 41°, 1923. Book: letterpress, 64 pp. 7 5/8 x 5 5/8 in. (19.4 x 14.3 cm)



CAT. L33

David Burluk and Vladimir Burluk. *Vladimir Maiakovskii: Tragediia v dvukh deistviakh s prologom i epilogom* [Vladimir Mayakovsky: Tragedy in Two Acts with a Prologue and Epilogue], by Vladimir Mayakovsky. Moscow: Pervyi zhurnal russkikh futuristov, 1914. Book: letterpress, 46 pp. 7 1/8 x 5 1/2 in. (17.9 x 13.3 cm)



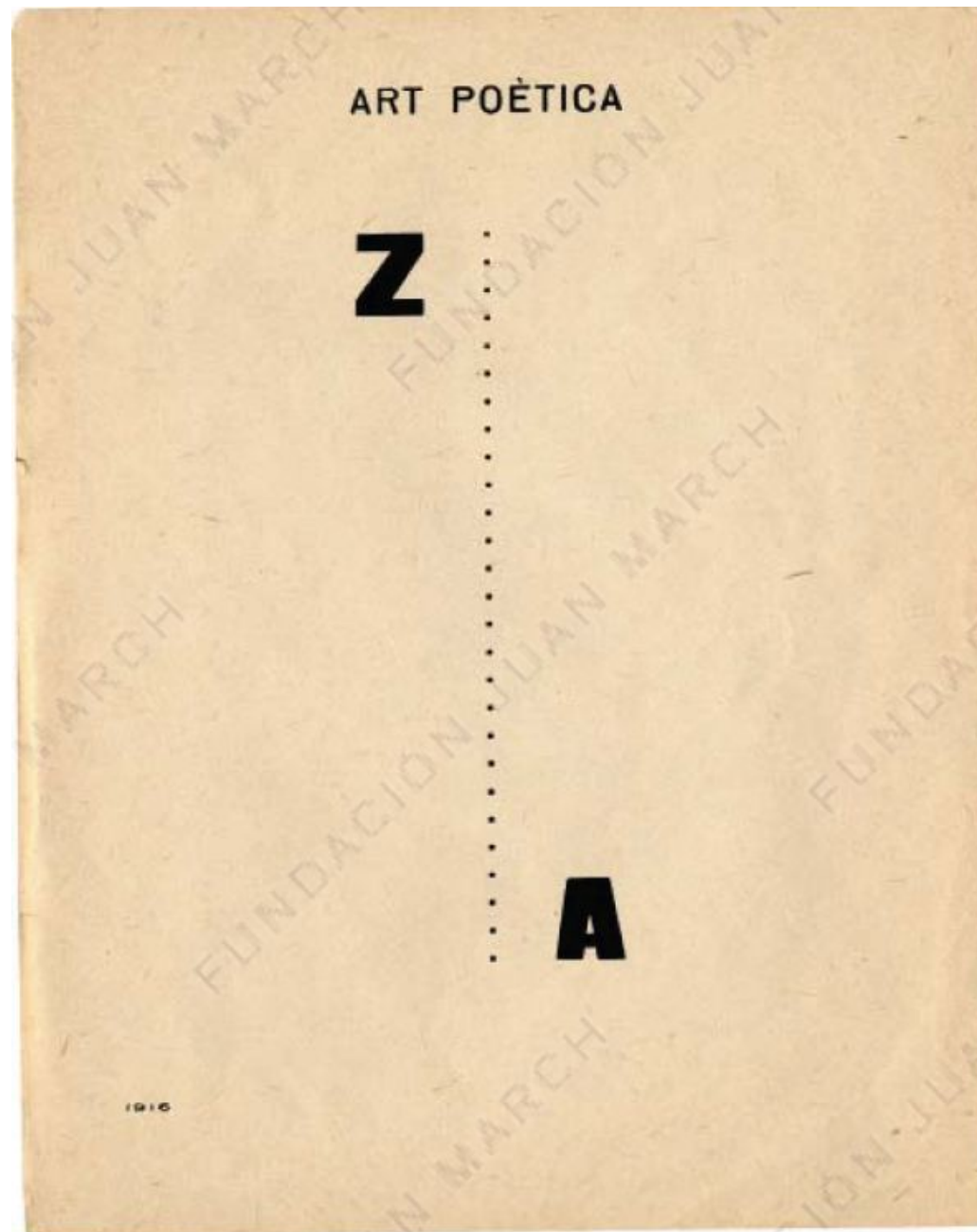


CAT. L34

Mikhail Larionov. *Oslinyi khvost i misha* [The Donkey's Tail and the Target], by Mikhail Larionov, et al. Moscow: Ts. A. Miunster, 1913. Book: letterpress, 154 pp. 12 5/8 x 9 3/16 in. (32 x 23.3 cm)

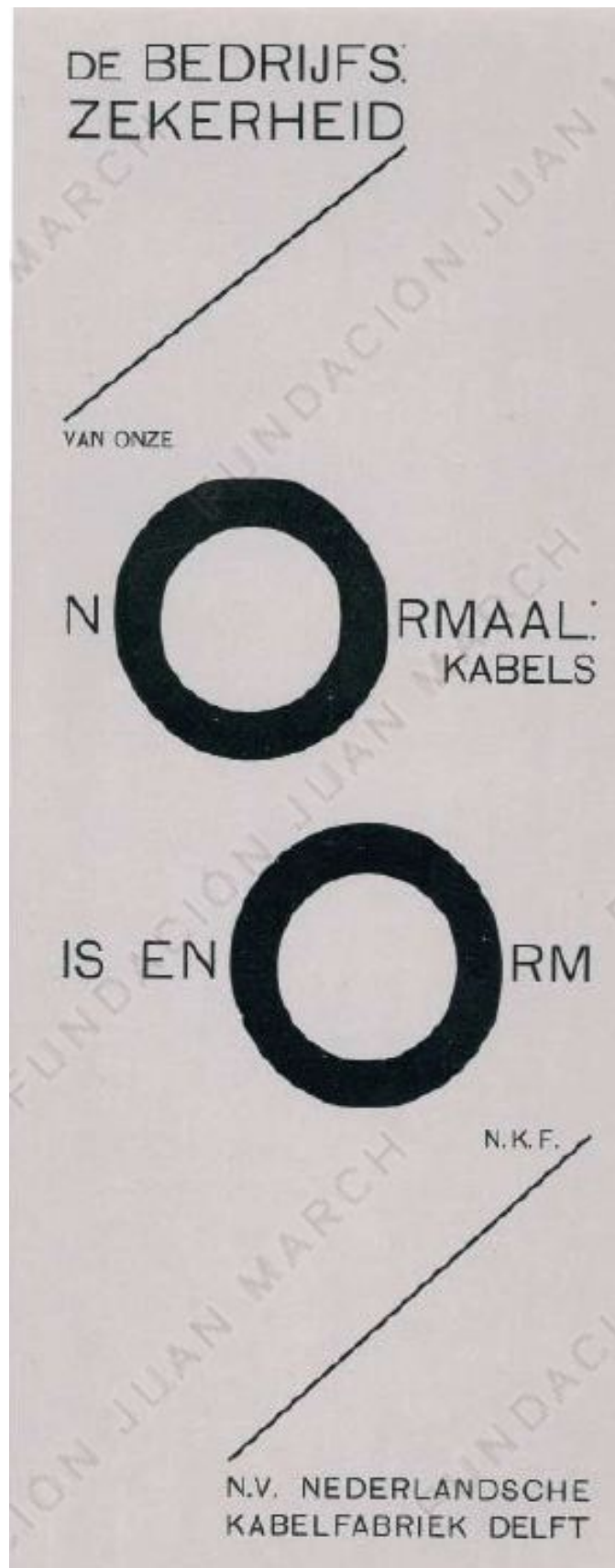
CAT. L35

Josep Maria Junoy i Muns.
Poemes & Cal·ligrames [Poems
and Calligrammes], by Josep
Maria Junoy. Barcelona: Salvat-
Papasseit / Llibreria Nacional
Catalana, 1920. With prefatory
letter by Guillaume Apollinaire.
Book: silkscreen, 30 pp.
10 ⁹/₁₆ x 8 ¹/₂ in. (26.8 x 21.5 cm)



CAT. L36

Piet Zwart. *De Bedrijfszekerheid van onze Normalkabels is enorm: N[ederlandsche] K[abel] F[abriek]* [The Operational Reliability of our Normal Cables is Enormous: Dutch Cable Manufacturers]. N. V. Nederlandsche Kabelfabriek Delft, 1926]. Advertising poster: letterpress. 11 5/8 x 4 3/4 in. (29,5 x 12 cm)

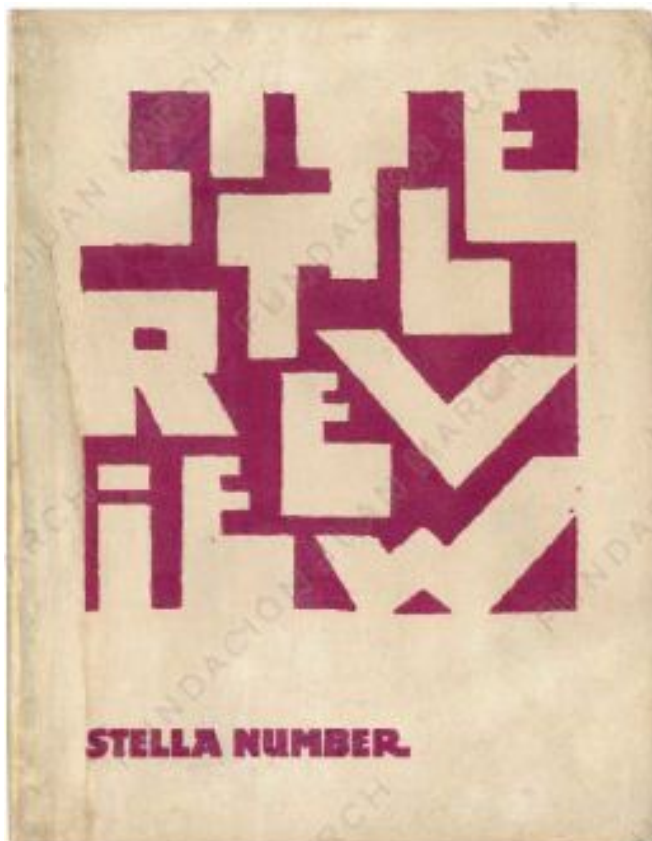
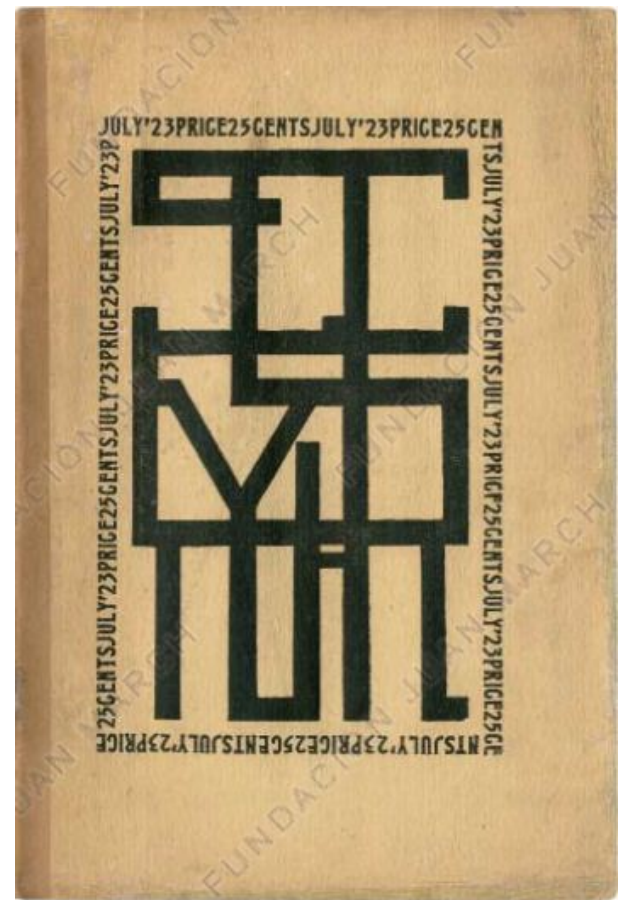


CAT. L37

Natal'ia Goncharova. *Gorod: Stikhi* [The City: Poems], by Natal'ia Goncharova. Paris: A[leksandr] R[ubakin], 1920. Book: lithograph, 56 pp. 10 1/16 x 6 3/8 in. (25.5 x 16.2 cm)

CAT. L38

Anonymous. *Secession*, ed. Kenneth Burke and Gorham B. Munson, no. 5 (Vienna and New York, July 1923). Magazine: letterpress, 28 pp. 9 3/8 x 6 1/2 in. (24.5 x 16.5 cm)



CAT. L39

Francis Picabia. "Stella Number," *The Little Review*, vol. 9, no. 3 (New York: Margaret Anderson, autumn, 1922). Magazine: letterpress, 64 pp. 7 3/8 x 9 5/8 in. (18.7 x 24.5 cm)

CAT. L40

Karl Peter Röhl. *The Little Review*, vol. 10, no. 1 (New York: Margaret Anderson, spring, 1924). Magazine: letterpress, 64 pp. 9 7/16 x 7 3/4 in. (24 x 19.7 cm)



CAT. L41

Filippo Tommaso Marinetti.
Les mots en liberté futuristes
 [Futurist Words-in-Freedom],
 by Filippo Tommaso Marinetti.
 Milan: Edizioni futuriste di
 "Poesia," 1919. Book: letterpress,
 116 pp. 10 ³/₁₆ x 9 ¹/₂ in.
 (25.8 x 23.5 cm)

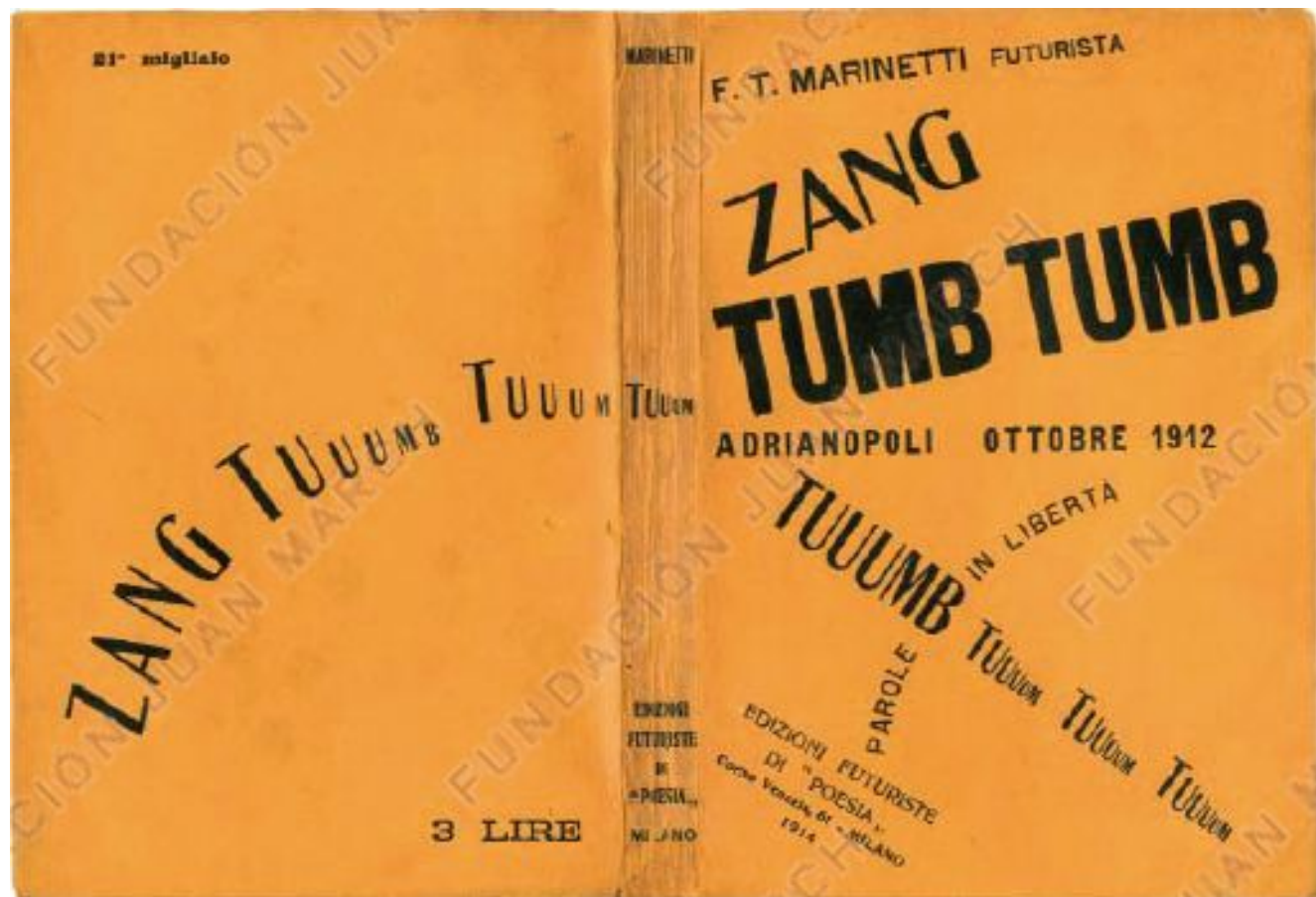
CAT. L42

Karel Čapek. *Osvobozená slova*
 [Liberated Words, i.e., *Les mots en liberté futuristes*], by Filippo
 Tommaso Marinetti, trans. Jirky
 Makak. Prague: Edice Atom /
 Nakladatelé Petra Tvrď, 1922.
 Book: rotogravure, 96 pp.
 5 ⁷/₁₆ x 7 ¹/₁₆ in. (13.6 x 20.3 cm)



CAT. L43

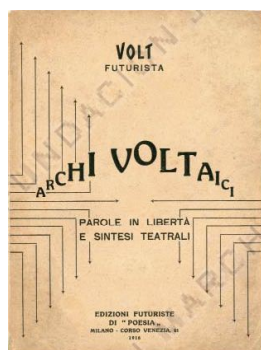
Filippo Tommaso Marinetti.
*Zang Tumb Tumb: Adrianopoli
Ottobre 1912; Parole in Libertà*
[Zang Tumb Tumb: Adrianopolis
October 1912; Words-in-
Freedom], by Filippo Tommaso
Marinetti. Milan: Edizioni
futuriste di "Poesia," 1914. Book:
letterpress, 226 pp. 7 x 5 ½ in.
(20.1 x 14 cm)



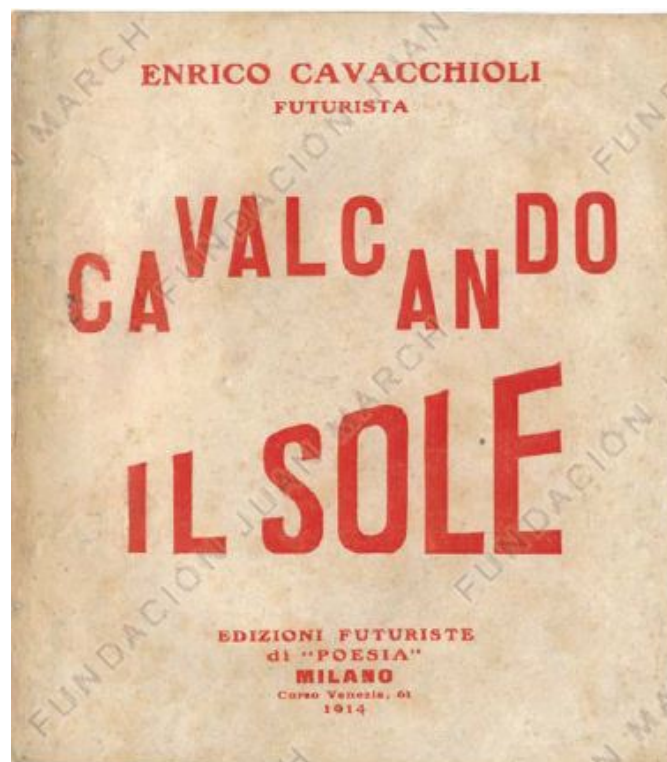


CAT. L44

Ardengo Soffici. *BİFŞZF+18*
Simultaneità e chimismi lirici
 [BİFŞZF+18 Simultaneity and
 Lyrical Chemisms], by Ardengo
 Soffici. Florence: Vallecchi
 Editore, 1919. Book: letterpress,
 120 pp. 7 3/8 x 5 3/8 in.
 (19.8 x 13.7 cm)



CAT. L45
 Volt Futurista. *Archi Voltaici: Parole in libertà e sintesi teatrali* [Electric Arcs: Words-in-Freedom and Theatrical Syntheses], by Volt Futurista. Milan: Edizioni futuriste di "Poesia," 1916. Book: letterpress, 60 pp. 8 3/8 x 6 15/16 in. (21.3 x 15.8 cm)



CAT. L47
 Anonymous. *Parole consonanti vocali numeri in Libertà* [Words-Consonants-Vowels-Numbers-in-Freedom], by Filippo Tommaso Marinetti, Corrado Govoni, Francesco Cangiullo and Paolo Buzzi. Milan: Direzione del Movimento Futurista, 11 February 1915. Pamphlet: letterpress, 4 pp. 11 1/2 x 9 3/8 in. (29.2 x 22.9 cm)

CAT. L46
 Filippo Tommaso Marinetti. *Cavalcando il sole: Versi liberi* [Riding the Sun: Free Verse], by Enrico Cavacchioli. Milan: Edizioni futuriste di "Poesia," 1914. Book: letterpress, 320 pp. 7 3/8 x 6 9/16 in. (18.7 x 16.6 cm)



CAT. L48

Nelson Morpurgo. *Il fuoco delle piramidi: Liriche e parole in libertà* [The Fire of the Pyramids: Poems and Words-in-Freedom], by Nelson Morpurgo. Milan: Edizioni futuriste di "Poesia," 1923. Book: letterpress, 32 pp. 6 11/16 x 9 9/16 in. (17 x 24.3 cm)



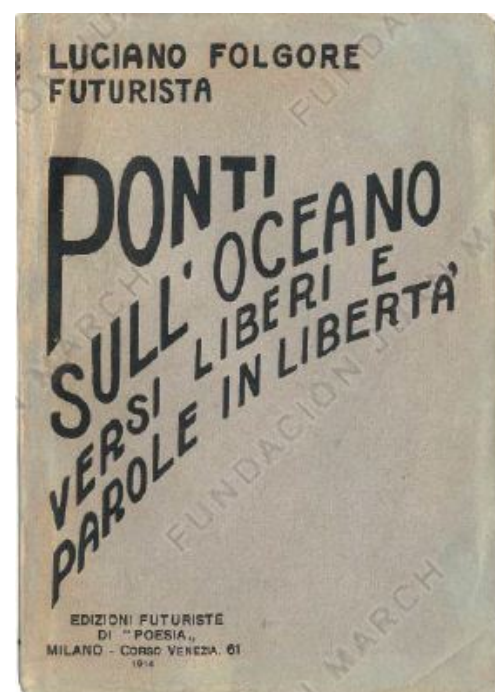
CAT. L50

Corrado Govoni. *Rarefazioni e parole in libertà* [Rarefactions and Words-in-Freedom], by Corrado Govoni. Milan: Edizioni futuriste di "Poesia," 1915. Book: letterpress, 56 pp. 12 5/8 x 9 7/16 in. (32 x 24 cm)



CAT. L49

Antonio Sant'Elia. *Ponti sull'oceano: Versi liberi (Lirismo sintetico) e parole in libertà 1912-1913-1914* [Bridges over the Ocean: Free Verse (Synthetic Lyricism) and Words-in-Freedom, 1912-1913-1914], by Luciano Folgore. Milan: Edizioni futuriste di "Poesia," 1914. Book: letterpress, 176 pp. 5 5/8 x 8 1/16 in. (14.3 x 20.5 cm)





CAT. L51

Filippo Tommaso Marinetti.
Baionette: Versi liberi e parole in libertà [Bayonets: Free Verse and Words-in-Freedom], by Auro D'Alba. Milan: Edizioni futuriste di "Poesia," 1915.
 Book: letterpress, 144 pp.
 8 3/8 x 6 1/2 in. (22.4 x 16.5 cm)

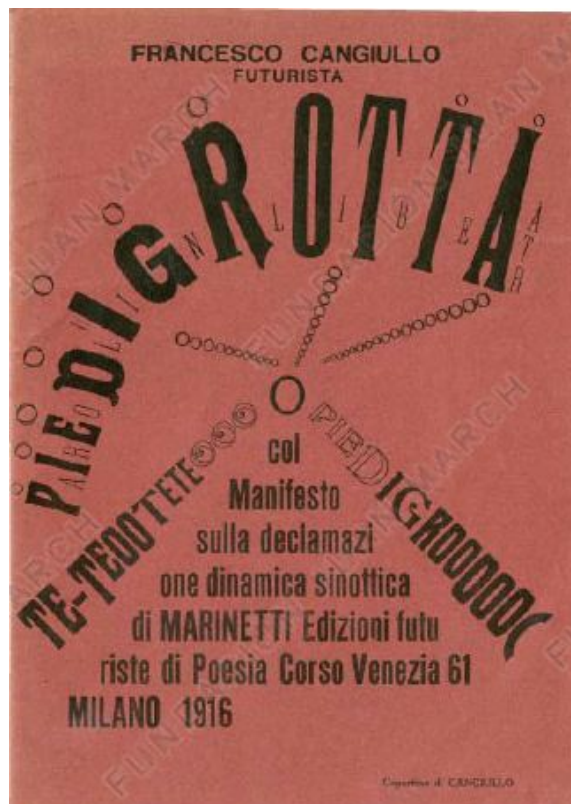


CAT. L54

Ivo Pannaggi. *L'angoscia delle macchine: Sintesi tragica in tre tempi* [The Anguish of the Machines: Tragic Synthesis in Three Tempos], by Ruggero Vasari. Turin: Edizioni Rinascimento, 1925. Book: lithograph, 70 pp. 7 1/16 x 5 3/16 in. (18 x 13.1 cm)

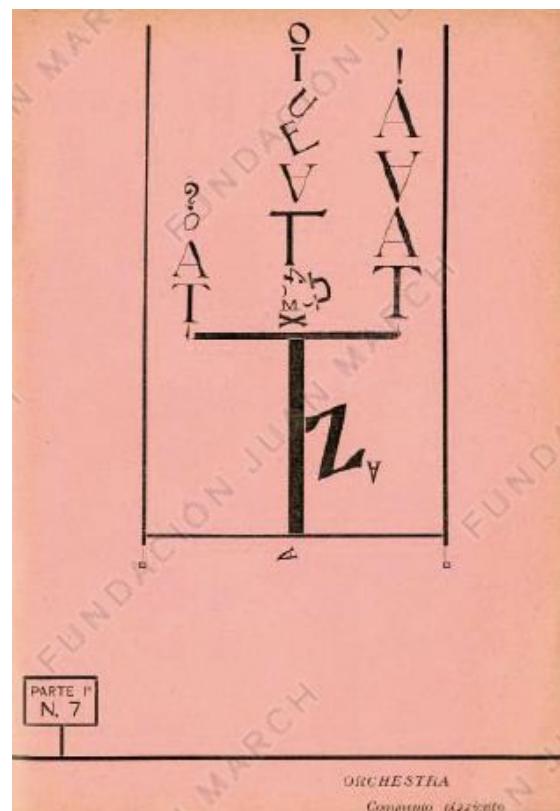
CAT. L52

Francesco Cangiullo.
Piedigrotta: Col manifesto sulla declamazione dinamica sinottica di Marinetti [Piedigrotta: With the Manifesto on the Synoptic Dynamic Declamation by Marinetti], by Francesco Cangiullo. Milan: Edizioni futuriste di "Poesia," 1916. Book: letterpress, 28 pp. 10 7/16 x 7 3/8 in. (26.5 x 18.7 cm)



CAT. L53

Francesco Cangiullo.
Caffèconcerto—Alfabeto a Sorpresa [Caffèconcerto—Alphabet Surprise], by Francesco Cangiullo. Milan: Edizioni futuriste di "Poesia," 1919. Book: lithograph, 48 pp. 9 3/4 x 6 15/16 in. (24.7 x 17.6 cm)

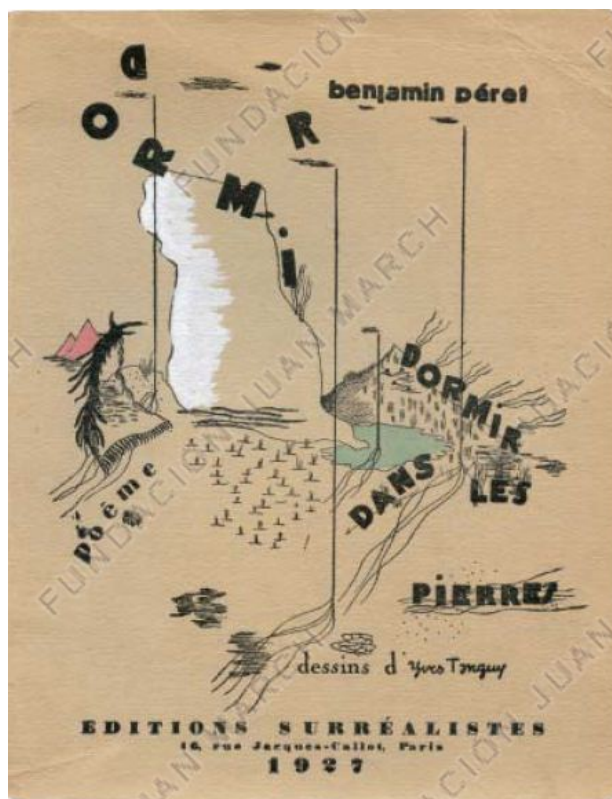


CAT. L55

Yves Tanguy. *Dormir, dormir dans les pierres* [Sleep, Sleep among the Stones], by Benjamin Péret. Paris: Éditions Surréalistes, 1927. Book: lithograph, 36 pp. 7 x 6 in. (22.5 x 17.4 cm)

CAT. L56

José Soler Darás. *Terremotos líricos and otros temblores* [Lyrical Earthquakes and Other Tremors], by José Soler Darás. Buenos Aires: El Inca, 1926. Book: letterpress and lithograph, 112 pp. 7 7/16 x 5 9/16 in. (18.9 x 14.1 cm)



CAT. L57

Anonymous. *La lune, ou Le livre des poèmes* [The Moon, or the Book of Poems], by Pierre Albert-Birot. Paris: Jean Budry et Cie., 1924. Book: letterpress, 243 pp. 7 1/2 x 4 15/16 in. (19 x 12.5 cm)



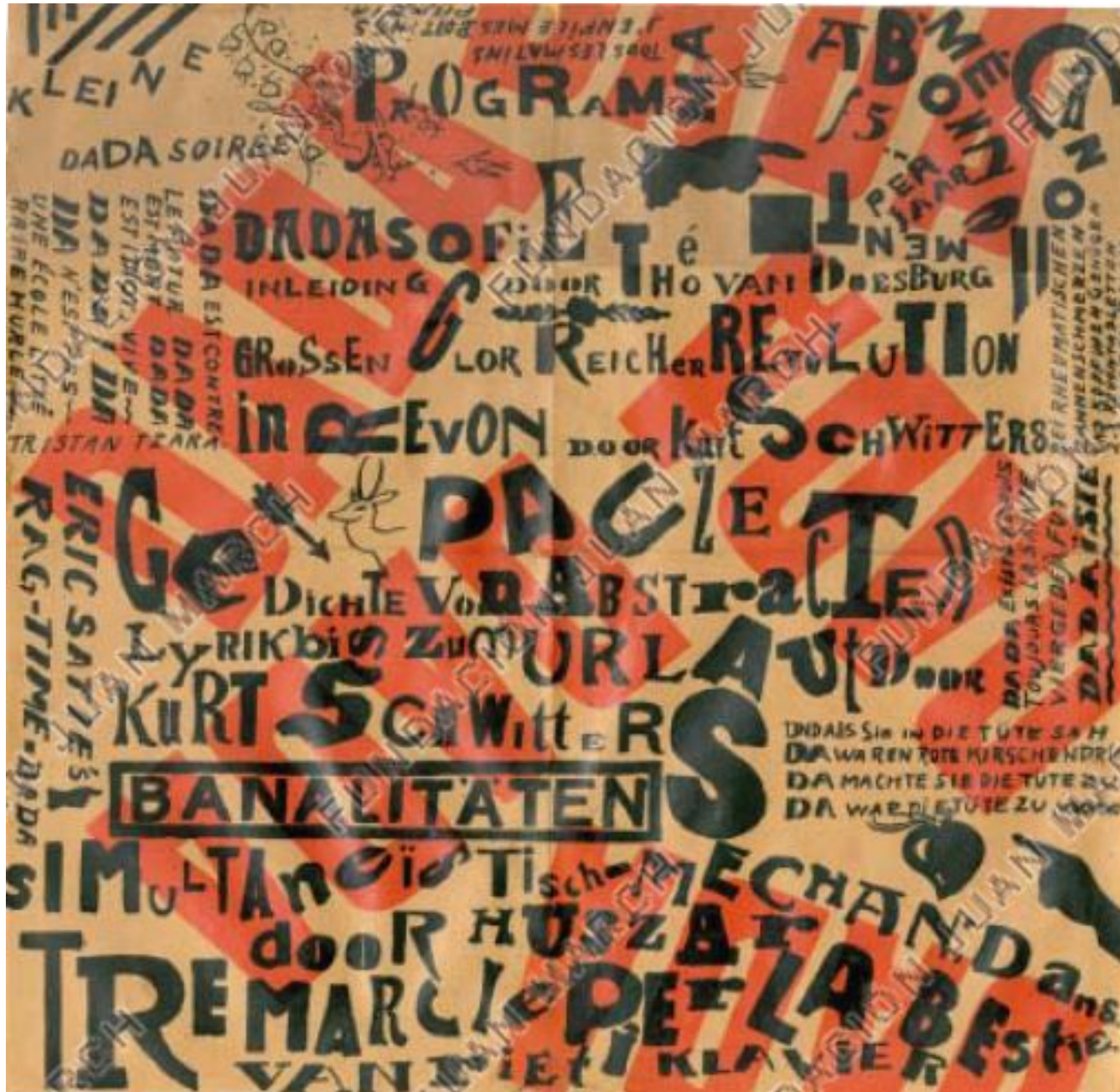
CAT. L58

Claude Dalbanne. *Bonjour cinéma* [Good Day, Cinema], by Jean Epstein. Paris: Éditions de la Sirène, 1921. Book: letterpress, 128 pp. 7 1/16 x 4 1/2 in. (18 x 11.4 cm)



CAT. L59

Kurt Schwitters and Theo van Doesburg. *Kleine Dada-Soirée: Programma* [A Little Dada-Soirée: Program]. The Hague, 1922. Poster: rotogravure. 11 3/8 x 11 3/8 in. (30 x 30 cm)



CAT. L60

Władysław Strzemiński. *Szósta!*
Szósta! Utwór teatralny w
2 częściach [Six Hours! Six
Hours! Theatrical Work in 2
Parts], by Tadeusz Peiper.
Kraków: Zwrotnica, 1925. Book:
rotogravure, 48 pp. 8 5/8 x 6 in.
(21.9 x 17.5 cm)



CAT. 61 / B140

Władysław Strzemiński.
Z Ponad: Poezje [From Beyond: Poems], by Julian Przyboś.
Cieszyn, 1930. Book: letterpress.
8 ½ x 7 ½ in. (21.6 x 19 cm).
Merrill C. Berman Collection

CAT. L62

Walter Dexel. *Zirkus Koxélski*
[Koxélski Circus]. Jena, 1926.
Card for art festival: lithograph.
5 x 4 ¾ in. (15 x 10.6 cm)

CAT. L63

Ladislav Medgyes. *Broom*, vol. 3,
no. 4 (New York: Harold A. Loeb,
November 1922). Magazine:
lithograph, 70 pp. (pp. 241–312).
13 ½ x 8 in. (33.2 x 22.6 cm)



CAT. L64

Kurt Schwitters, Käte Steinitz,
and Theo van Doesburg. *Die Scheuche: Märchen* [The Scarecrow: A Fairy Tale], by Kurt Schwitters, Käte Steinitz, and Theo van Doesburg. *Merz*, no. 14/15 (Hannover: Aposso-Verlag, 1925). Magazine: lithograph, 12 pp. 8 x 9 ¾ in. (20.3 x 24.5 cm)



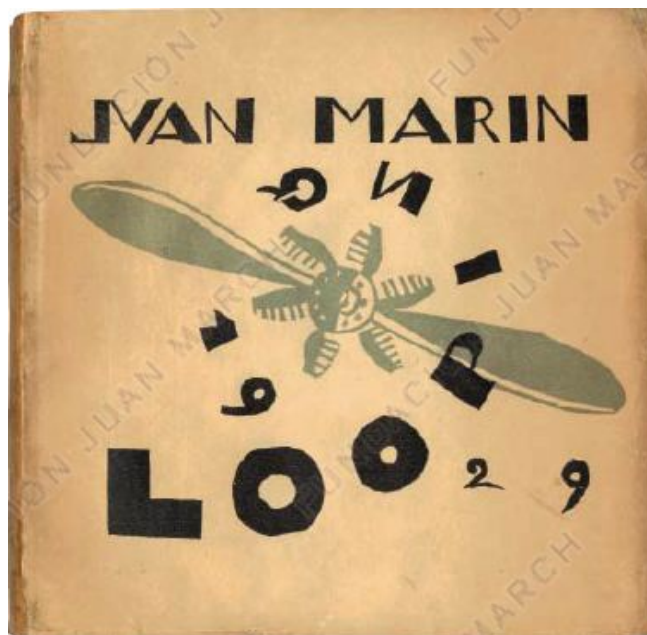


CAT. L67

Anonymous. *Klaxon: Mensario de arte moderna* [Klaxon: Monthly Journal of Modern Art], no. 1 (São Paulo, May 1922). Magazine: letterpress, 16 pp. 10 ³/₁₆ x 7 ³/₁₆ in. (25.9 x 18.2 cm)

CAT. L65

Anonymous. *Looping*, by Juan Marín. Santiago de Chile: Editorial Nascimento, 1929. Book: lithograph, 120 pp. 7 ³/₄ x 7 in. (19.7 x 20 cm)



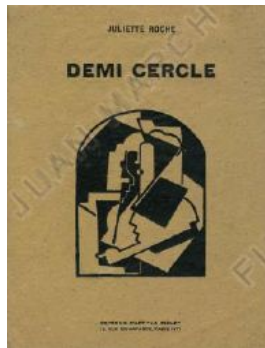
CAT. L68

Anonymous. *Cartazes* [Posters], by Paulo Mendes de Almeida. São Paulo: Livraria Liberdade, 1928. Book: lithograph, 76 pp. 7 ¹¹/₁₆ x 5 ¹/₂ in. (19.5 x 14.1 cm)



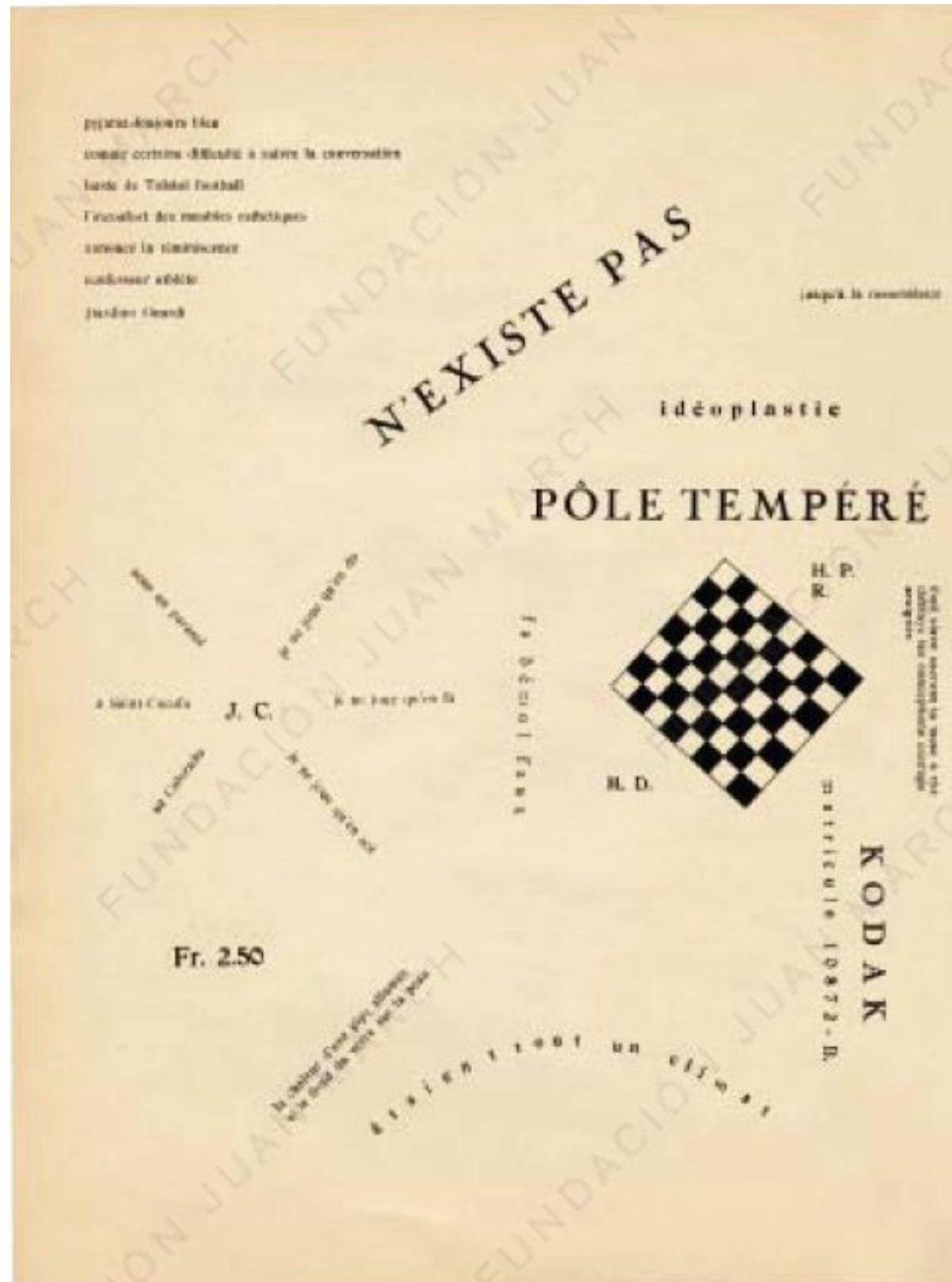
CAT. L66

Anonymous. *L'irradiador del port i les gavines: Poemes d'avantguarda* [The Irradiator of the Port and the Seagulls: Avant-Garde Poems], by Joan Salvat-Papasseit. Barcelona: Atenes A. G., 1921. Book: letterpress, 128 pp. 4 ⁵/₈ x 7 ¹/₂ in. (11.7 x 18.4 cm)



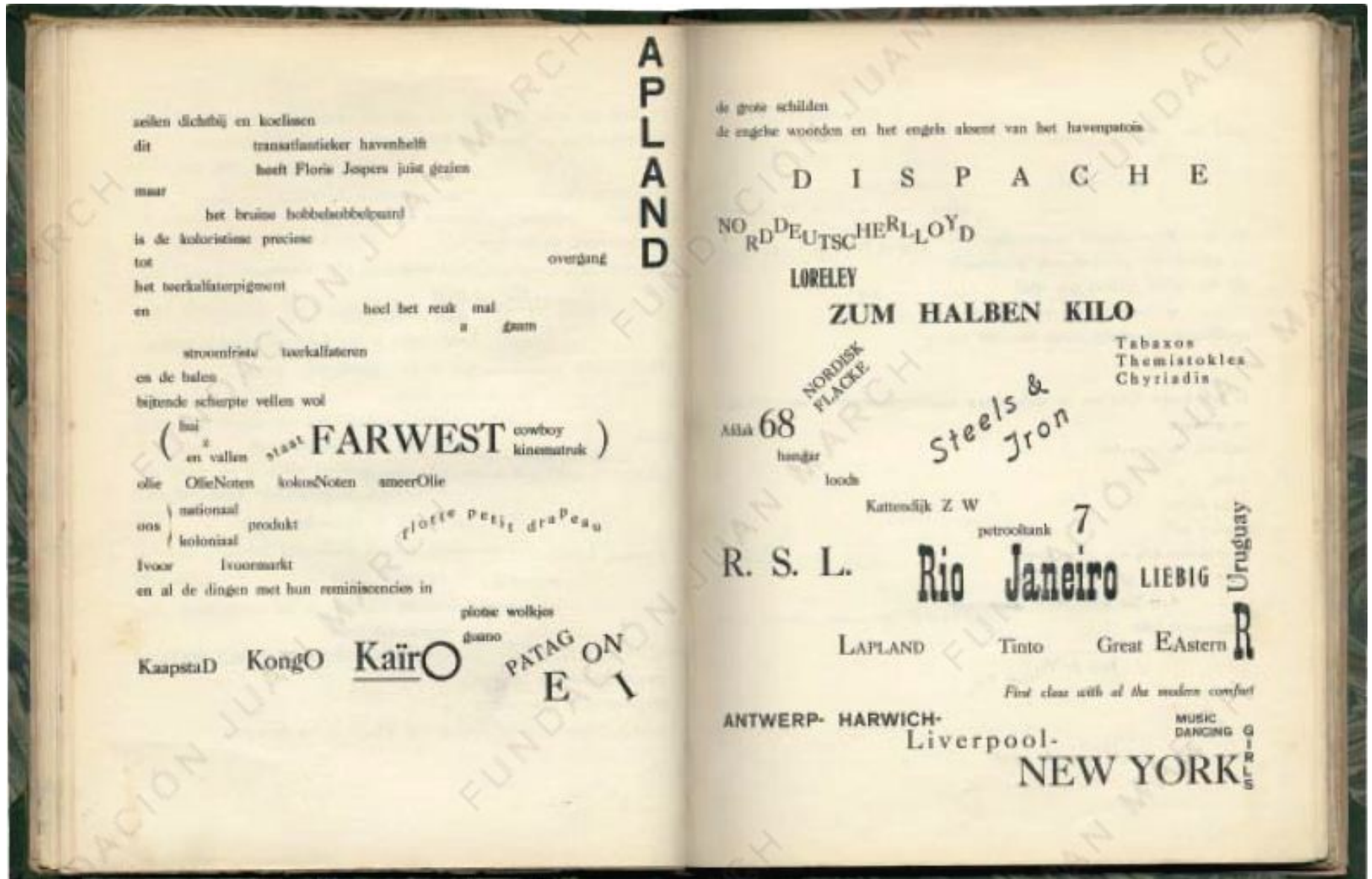
CAT. L69

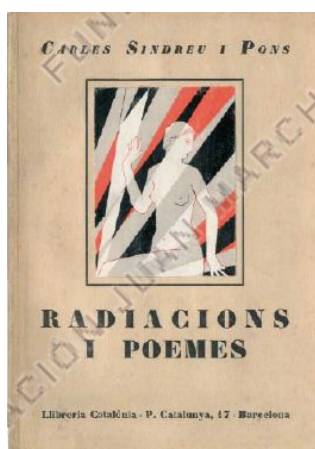
Albert Gleizes. *Demi cercle*
[Semicircle], by Juliette Roche.
Paris: Éditions d'art La Cible,
1920. Book: letterpress, 52 pp.
12 3/16 x 9 5/8 in. (31.9 x 24.5 cm)



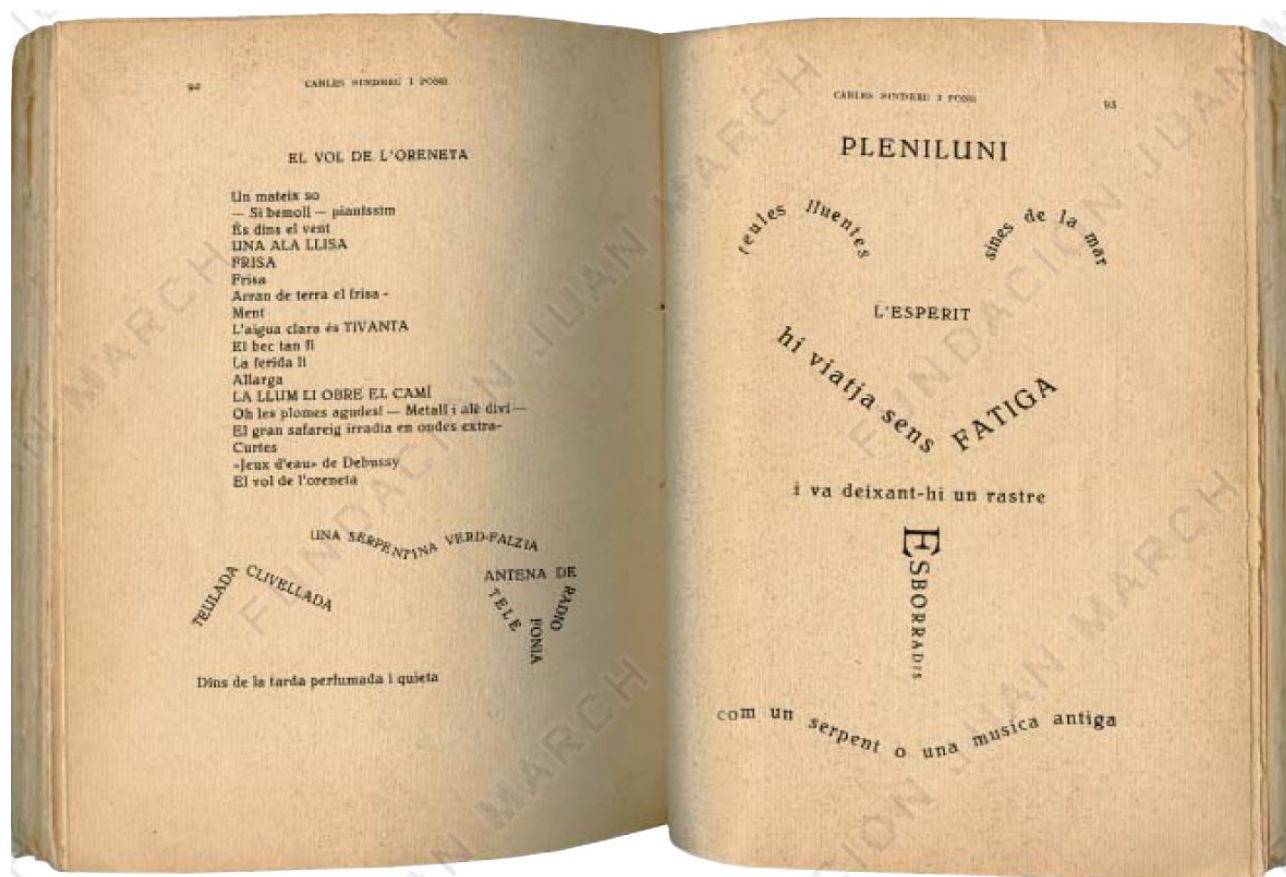
CAT. L70

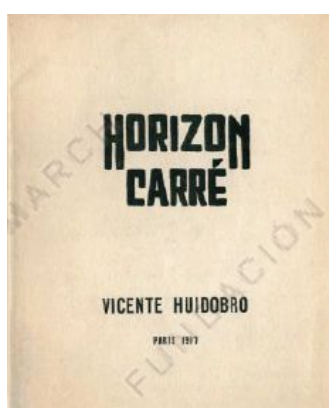
Oscar Jespers (prints and drawings). *Bezette Stad* [Occupied City], by Paul van Ostaijen. Antwerp: Uitgave van het Sienjaal, 1921. Book: letterpress, 142 pp. 11 5/8 x 8 in. (29.5 x 22.5 cm)





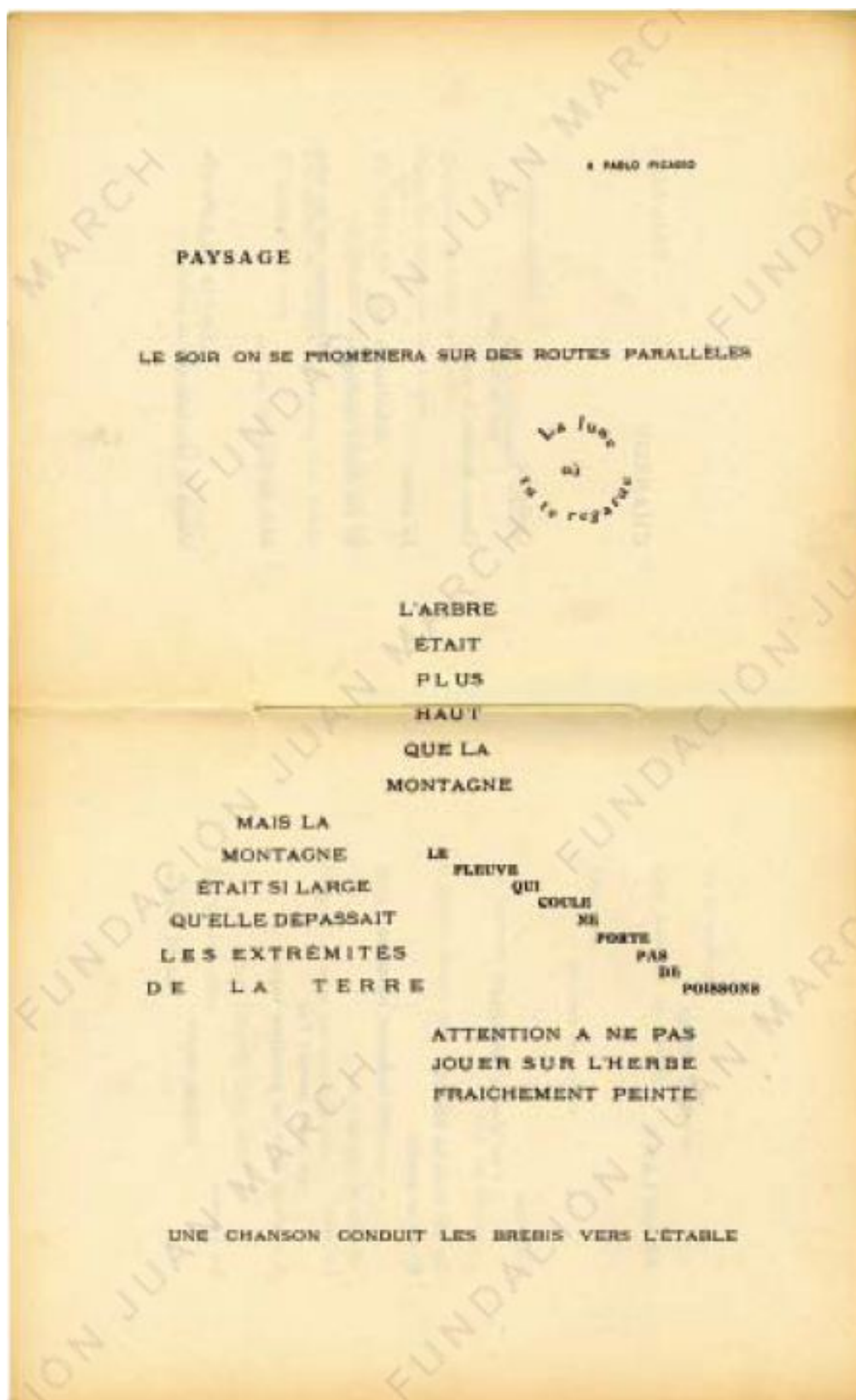
CAT. L71
 Ramon de Capmany. *Radiacions i poemes* [Radiations and Poems], by Carles Sindreu i Pons. Barcelona: Llibreria Catalònia, 1928. Book: letterpress, 100 pp. 8 3/8 x 5 in. (21.3 x 14.9 cm)





CAT. L72

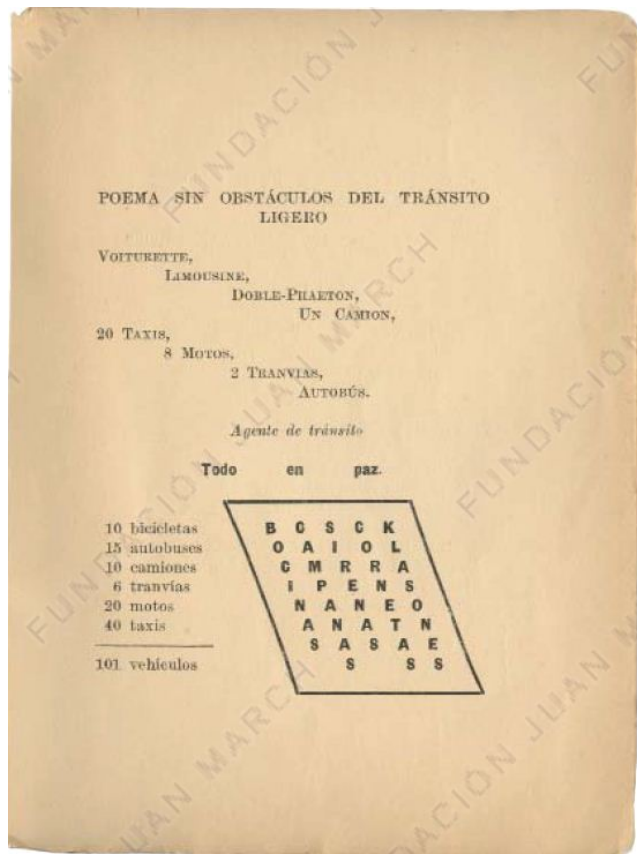
Anonymous. *Horizon carré*
[Squared Horizon], by Vicente
Huidobro. Paris: Paul Birault,
1917. Book: letterpress, 80 pp.
8 15/16 x 7 3/16 in. (22.7 x 18.3 cm)





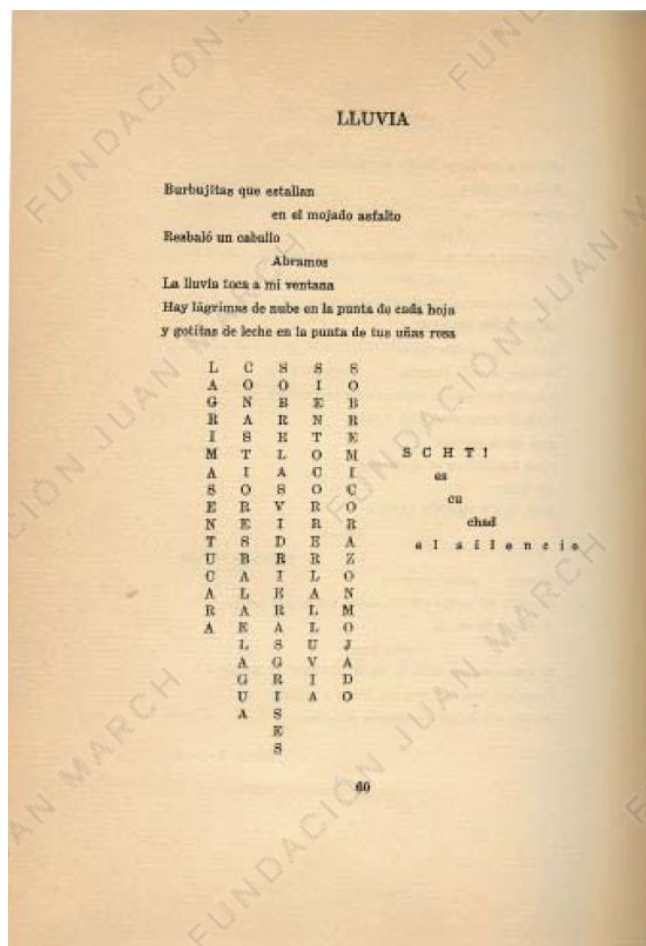
CAT. L73

Renée Magariños. *El hombre que se comió un autobús: Poemas con olor a nafta* [The Man Who Ate a Bus: Poems that Smell of Gasoline], by Alfredo Mario Ferreiro. Montevideo: Editorial La Cruz del Sur, 1927. Book: letterpress, 104 pp. 7 3/4 x 5 11/16 in. (19.7 x 14.5 cm)



CAT. L74

Anonymous. *Avión* [Airplane], by Kyn Tanilla [Luis Quintanilla]. México: Editorial Cultura, 1923. Book: letterpress, 128 pp. 9 3/16 x 6 11/16 in. (23.3 x 17 cm)



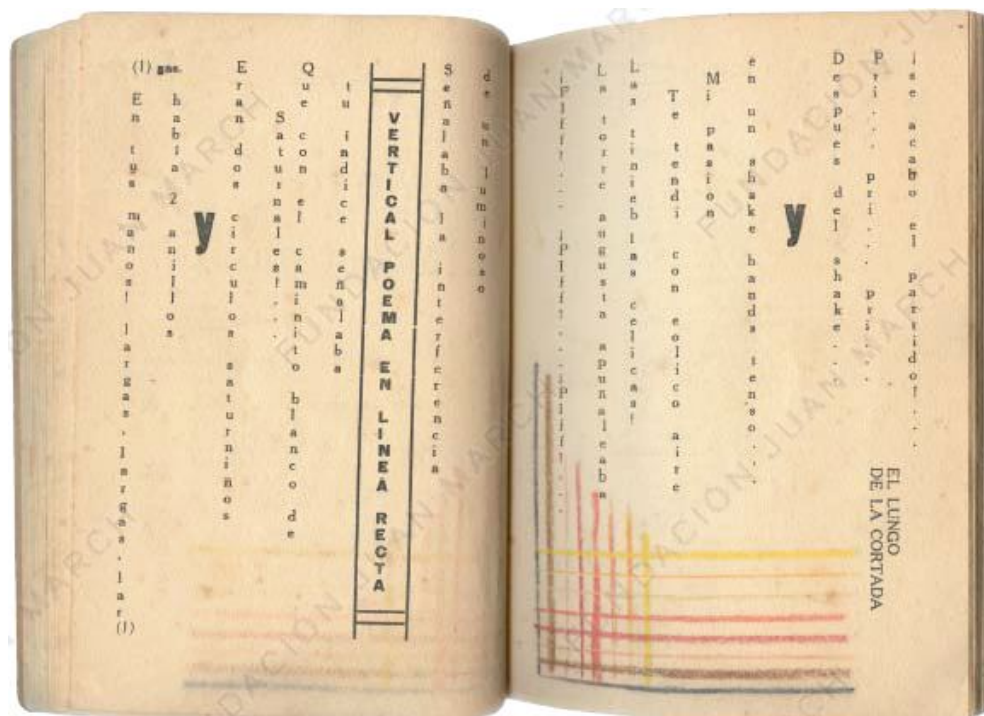
CAT. L75

L. Tejada. *Guasinton*, by José de la Cuadra. Quito: Talleres Gráficos de Educación, 1938. Book: lithograph, 164 pp. 6 x 8 3/8 in. (15.3 x 21.2 cm)



CAT. L76

Anonymous. *Aliverti líquida: Primer libro neosensible de letras atenienses; apto para señoritas* [Aliverti, on Sale: First Neosensitive Book of Athenian Letters; Suitable for Young Ladies], [Montevideo]: Salón de "Harte" Ateniense, 1932. Book: letterpress, with pencil and crayon added by hand, 64 pp. 7 3/8 x 5 1/2 in. (19.4 x 14 cm)

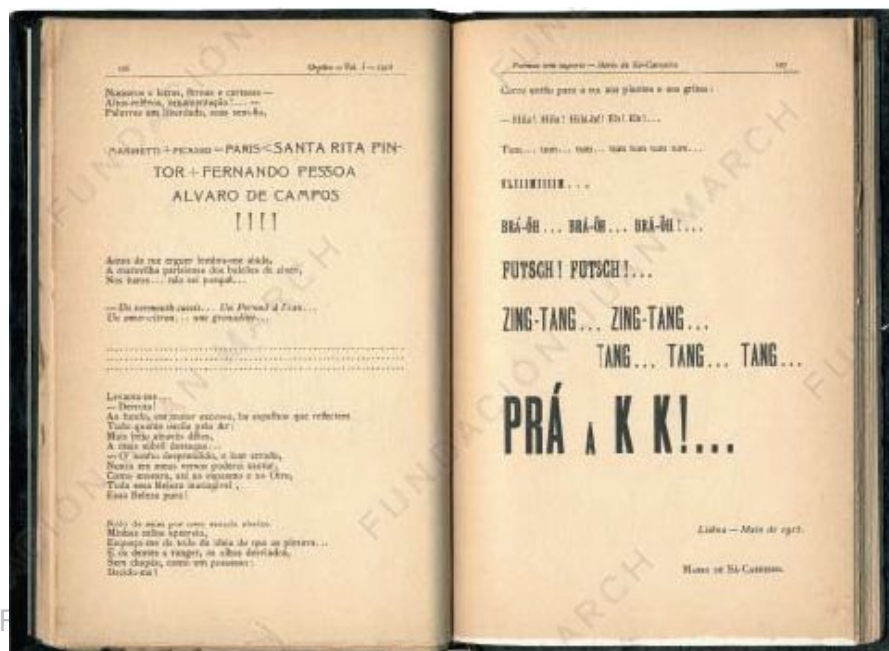
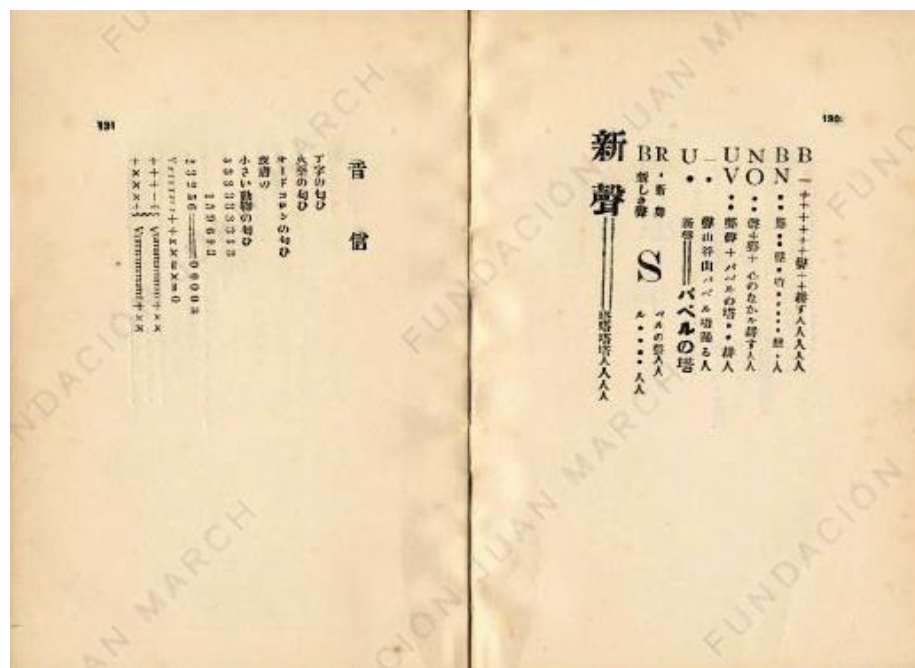


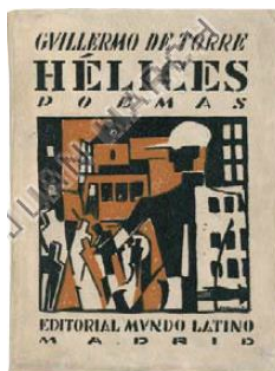
CAT. L77

Anonymous. *Hirato Renkichi shishū* [Collection of Poems by Hirato Renkichi], by Hirato Renkichi. Tokyo: Kawaji Ryūko, 1931. Book: rotogravure, 208 pp. 8 x 4 15/16 in. (17.4 x 12.5 cm)

CAT. L78

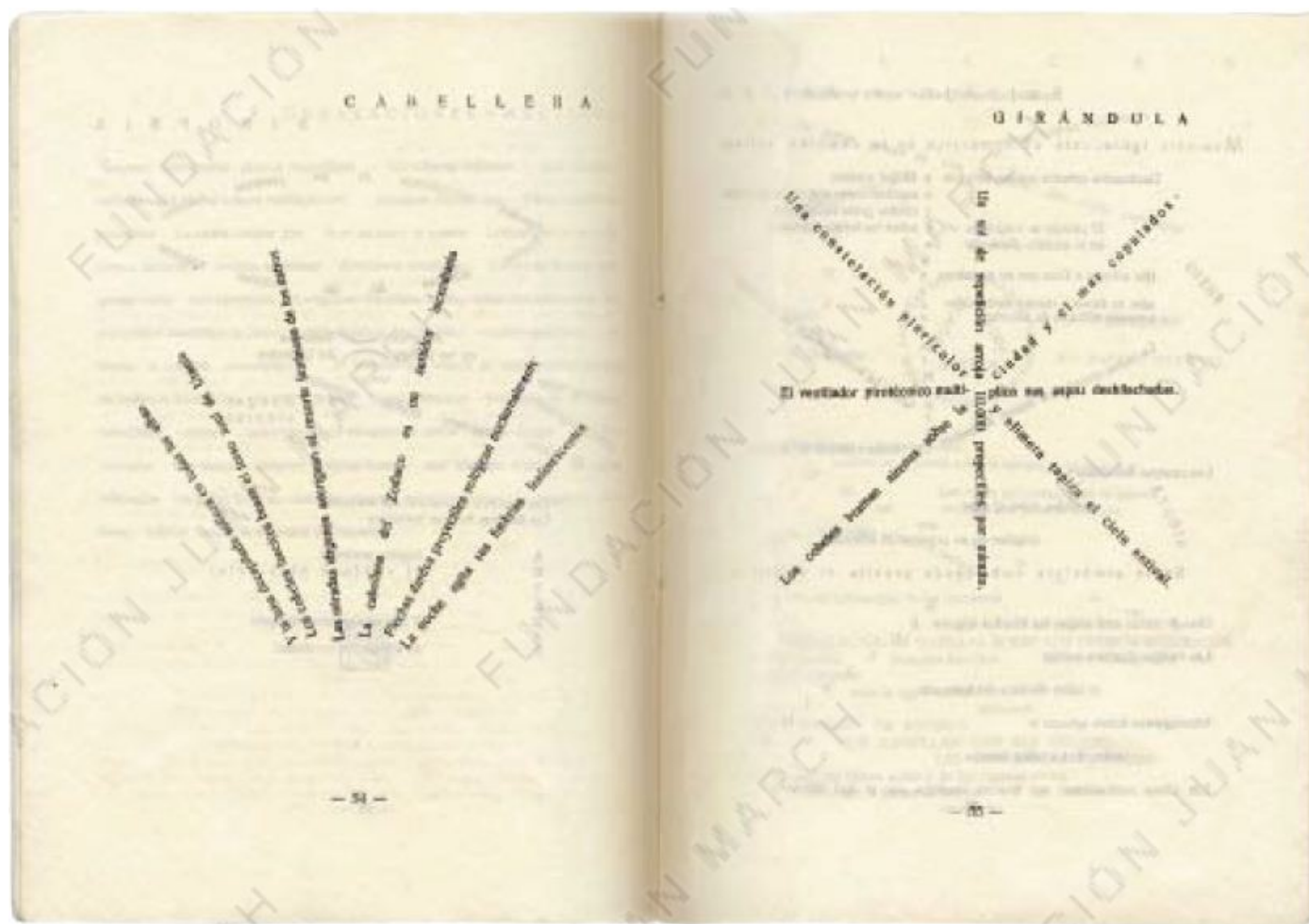
José Pacheco. *Orpheu* [Orpheus], ed. Fernando Pessoa and Mário de Sá-Carneiro, vol. 1, no. 2 (Lisbon and Rio de Janeiro: Antonio Ferro, April–June 1915). Magazine: letterpress and lithograph, 164 pp. 6 7/16 x 9 1/2 in. (16.4 x 24.1 cm)





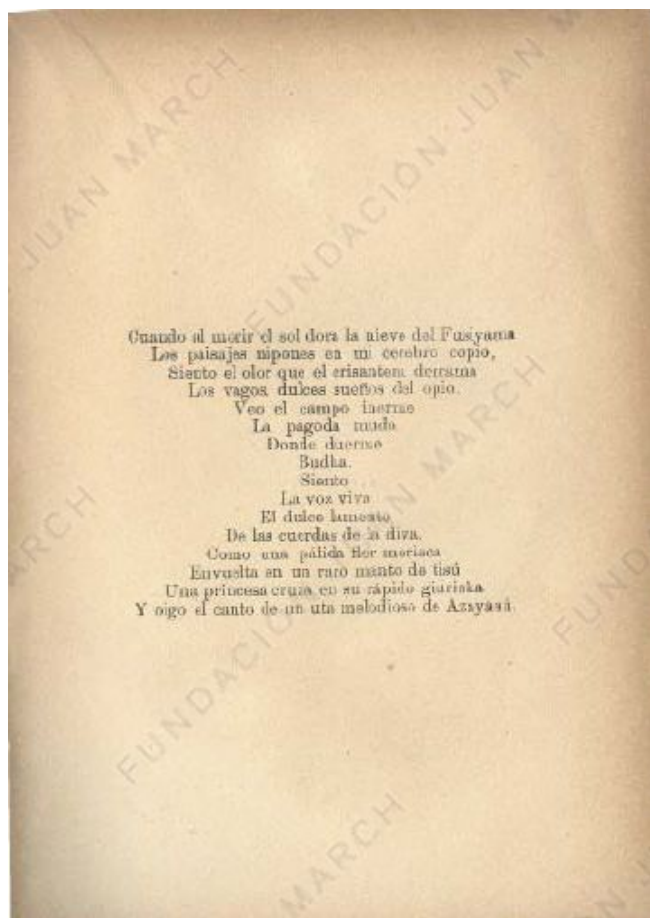
CAT. L79

Rafael Barradas. *Hélices: Poemas* [Helices: Poems], by Guillermo de Torre. Madrid: Editorial Mundo Latino, 1923. Book: letterpress and lithograph, 128 pp. 10 x 7 ³/₈ in. (25.4 x 18.7 cm)



CAT. L80

Anonymous. *Canciones en la noche: Libro de modernas trovas* [Songs in the Night: Book of Modern Ballads], by Vicente García Huidobro Fernández. Santiago de Chile: Imprenta y encuadernación Chile, 1913. Book: letterpress, 122 pp. 7 ¹/₁₆ x 5 ⁷/₁₆ in. (19.5 x 13.8 cm)

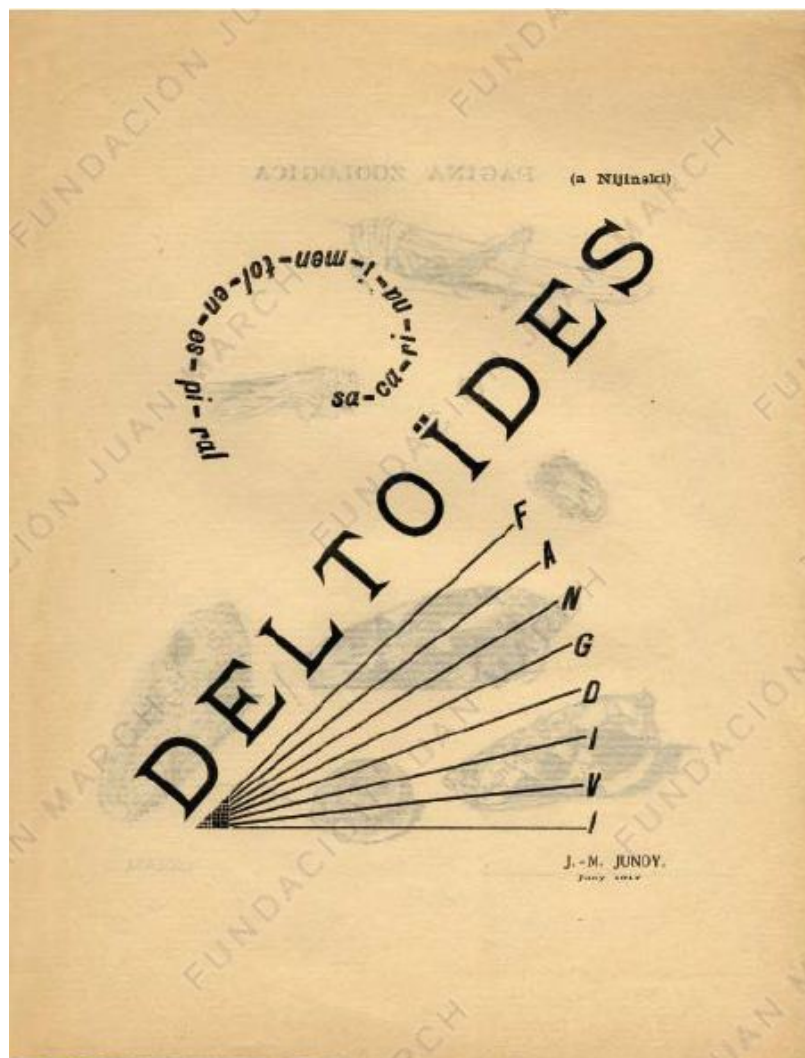
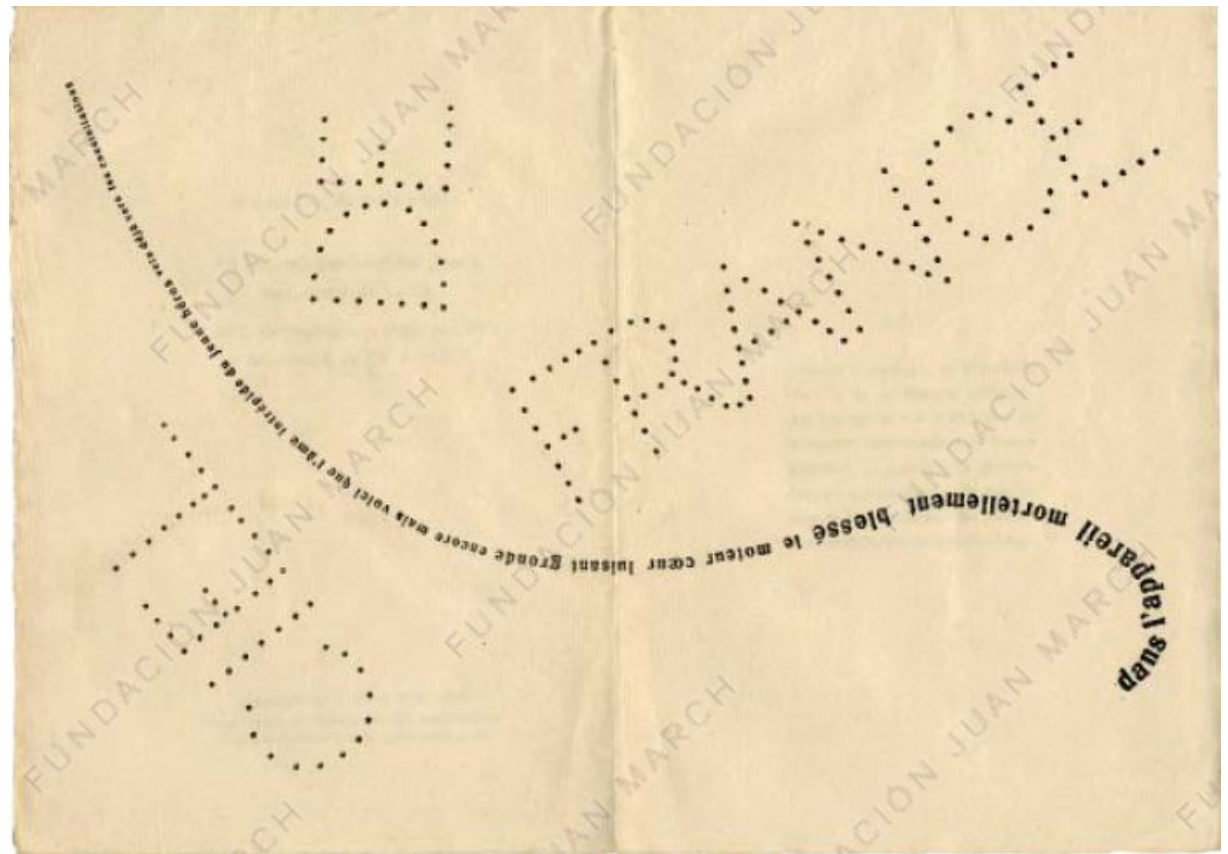


CAT. L81

Anonymous. *Guynemer*, by Josep Maria Junoy. Barcelona: Libreria Antonio López, 1918. Book: letterpress, 8 pp. 5 1/2 x 7 1/16 in. (14 x 19.5 cm)

CAT. L82

Anonymous. *Troços* [Pieces], ed. Josep Maria Junoy, no. 1, (Barcelona: Galeries Dalmau, September 1917). Fold-out magazine: lithograph, 8 pp. 11 x 8 1/16 in. (28 x 22 cm)



W O R K S

O N

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[2]

W O R D S

T H A T

B E C O M E

P I C T U R E S

[C A T S . L 8 3 - L 1 5 9]

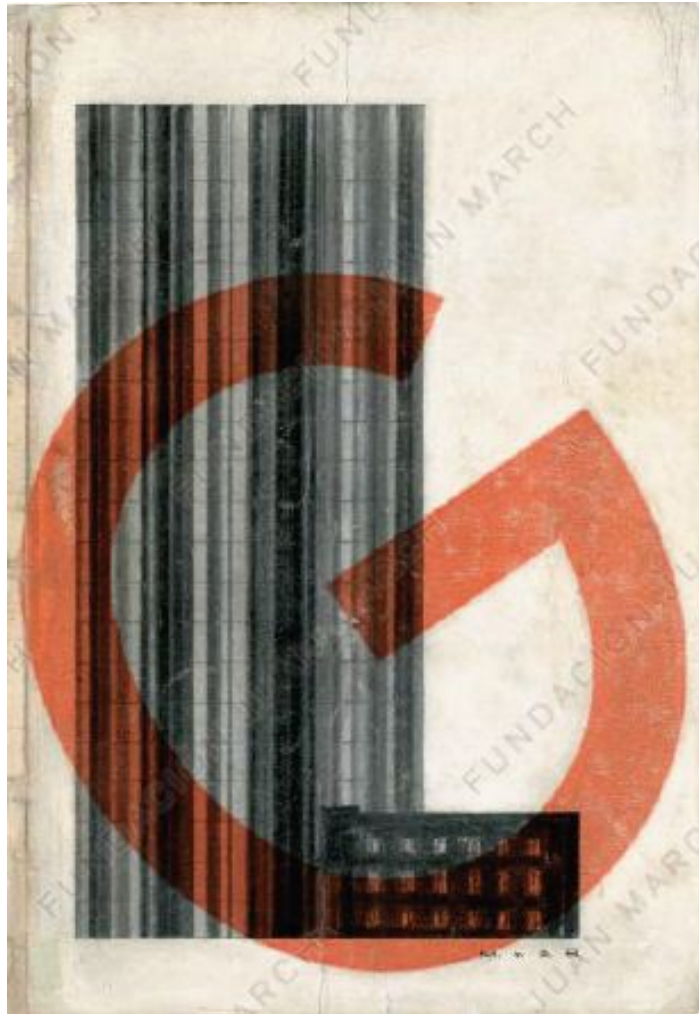


CAT. L83

Frederick Kiesler. *Internationale Ausstellung Neuer Theatertechnik* [International Exhibition of New Theatrical Technique]. Exhibition catalogue. Vienna: Kunsthandlung Würthle & Sohn, 1924. Book: letterpress, 112 pp. 9 x 6 ¼ in. (22.8 x 15.8 cm)

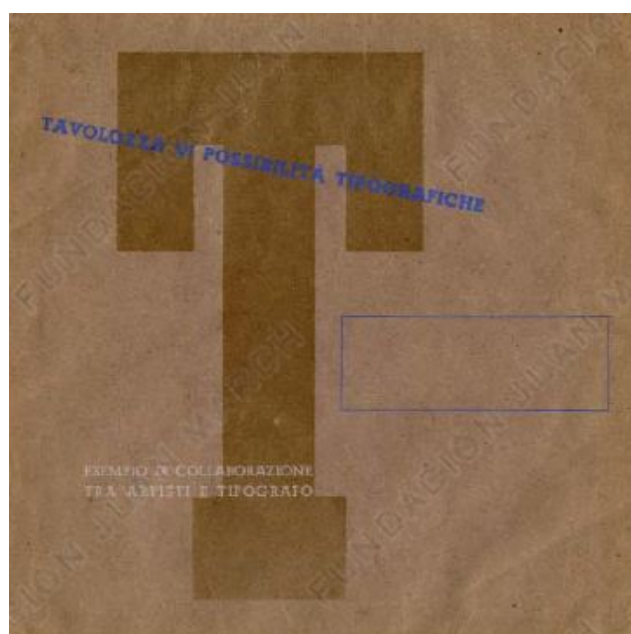
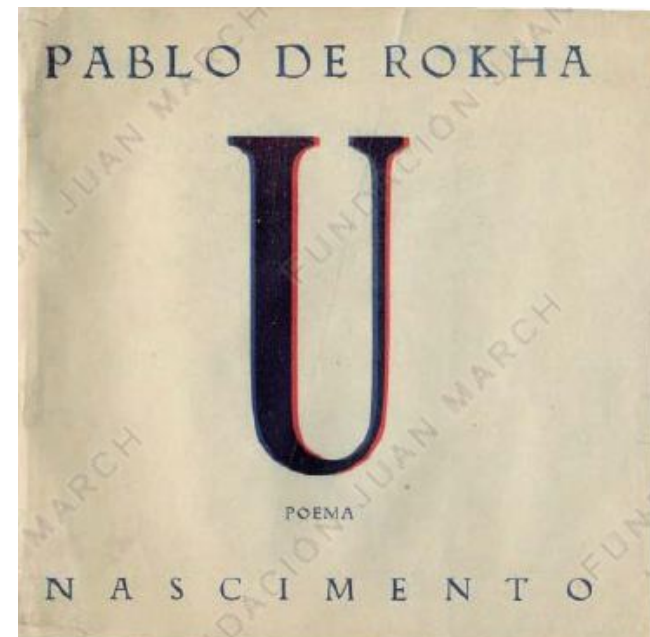
CAT. L84

Ludwig Mies van der Rohe.
Gestaltung Grundelementare
Gestaltung Grund: Journal of
Elemental Design, ed. Hans
Richter, no. 3 (Berlin: June,
1924). Magazine: rotogravure,
pp. 6x 9³/₈ in. (17.4 x 25 cm)



CAT. L85

Paul Schuitema. *Filmliga*
[Film League], no. 1
(Amsterdam: J. Clausen, 1927).
Magazine: letterpress, 14 pp.
12 ⁷/₁₆ x 9 ⁷/₁₆ in. (31.6 x 24.3 cm)

**CAT. L86**

Anonymous. *UPoema* [UPoem],
by Pablo de Rokha [Carlos Díaz
Loyola]. Santiago de Chile:
Nacimiento, 1926. Book:
lithograph, 52 pp. 7 ¹/₂ x 7 ¹/₂ in.
(19 x 19 cm)

CAT. L87

Ricas + Munari. *Tavolozza
di possibilità tipografiche*
[A Palette of Typographic
Possibilities], by Ricas + Munari.
Milan: Officina Grafica Rinaldo
Muggiani, 1935. Envelope:
letterpress. 8 ¹/₂ x 8 ¹/₂ in.
(21 x 21 cm)



CAT. L88

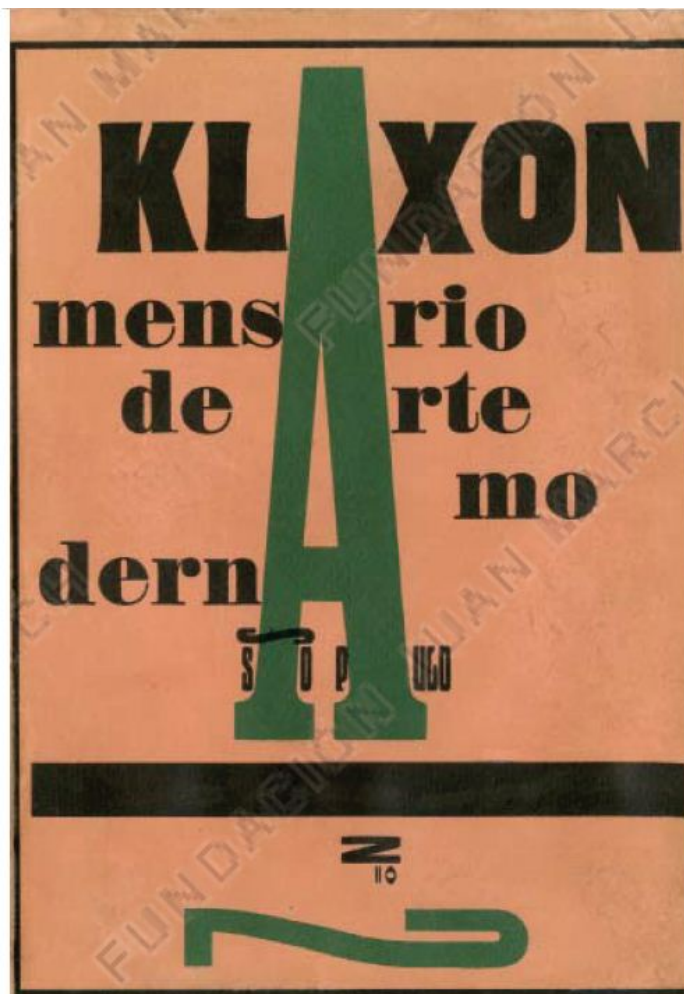
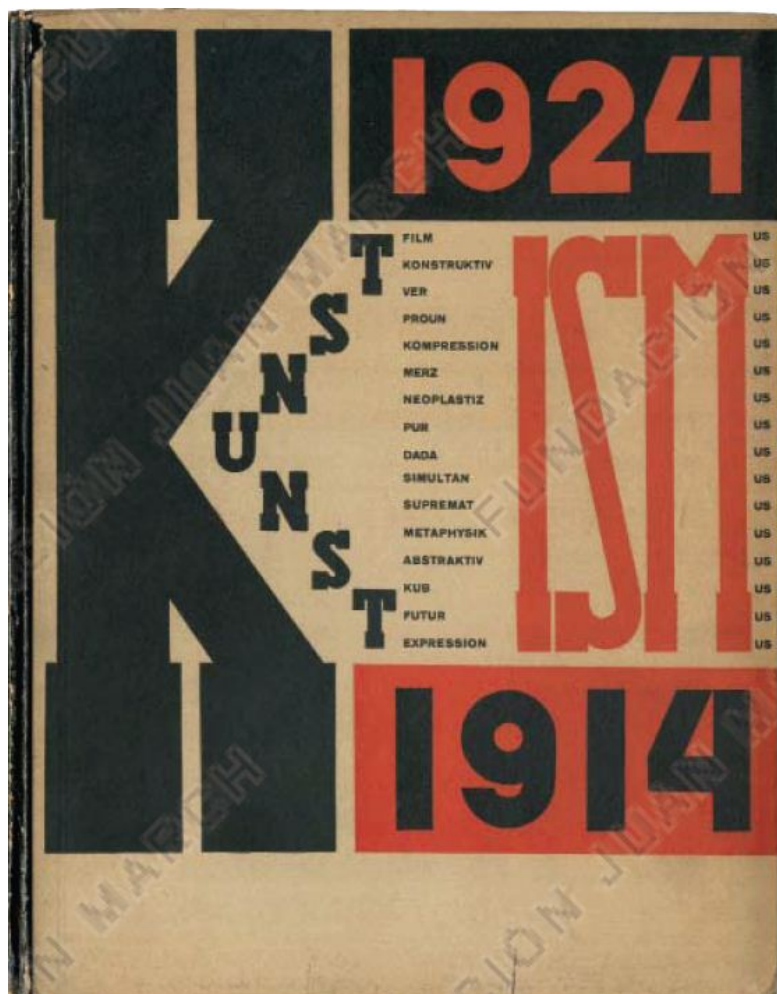
Andreas Martinus Oosterbaan. *Blokken* [Blocks], by Ferdinand Bordewijk. Utrecht: De Gemeenschap, 1931. Book: letterpress, 112 pp. 7 ¹/₁₆ x 5 ³/₁₆ in. (19.6 x 13.7 cm)

CAT. L89

Anonymous. *Bor'ba za molodezh'* [The Struggle for the Youth], by Kh. G. Rakovskii. Kharkiv: Gosudarstvennoe izdatel'stvo Ukrainy, 1925. Book: lithograph, 82 pp. 6 ¹⁵/₁₆ x 5 ¹/₁₆ in. (17.6 x 13 cm)

CAT. L90

Gustavs Klucis. *Priemy Leninskoj rechi: Kizucheniia iazika Lenina* [Devices of Leninist Oratory: For the Study of Lenin's Language], by Aleksei Kruchenykh. Moscow: Vserossiiskii Soiuz Poetov, 1928. Book: lithograph, 64 pp. 6 ¹/₁₆ x 5 ³/₁₆ in. (17 x 13.2 cm)

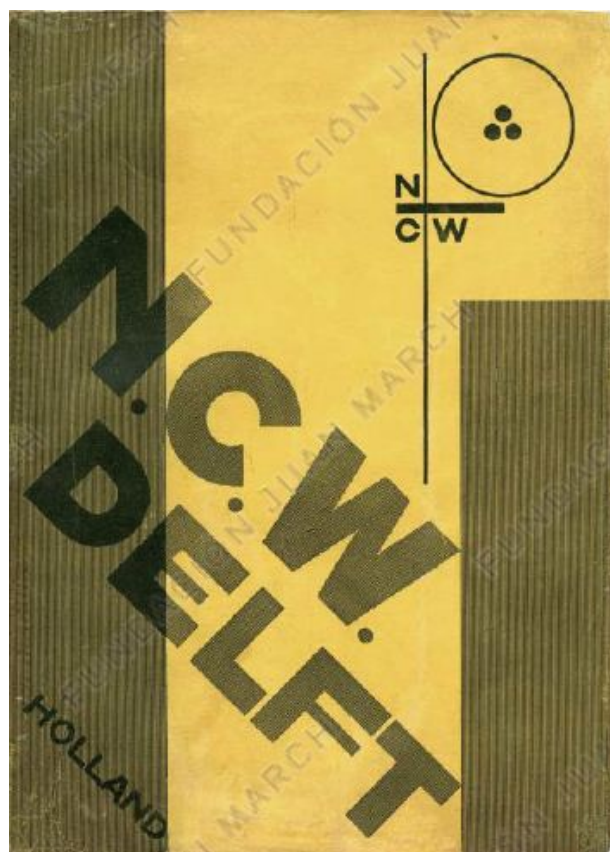
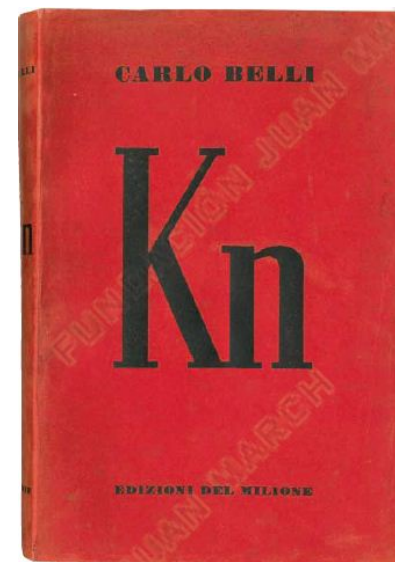
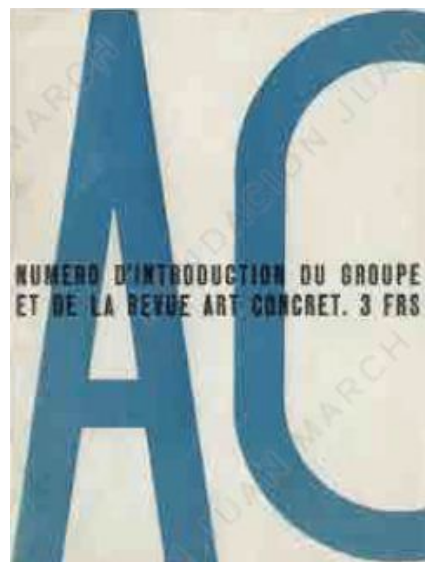
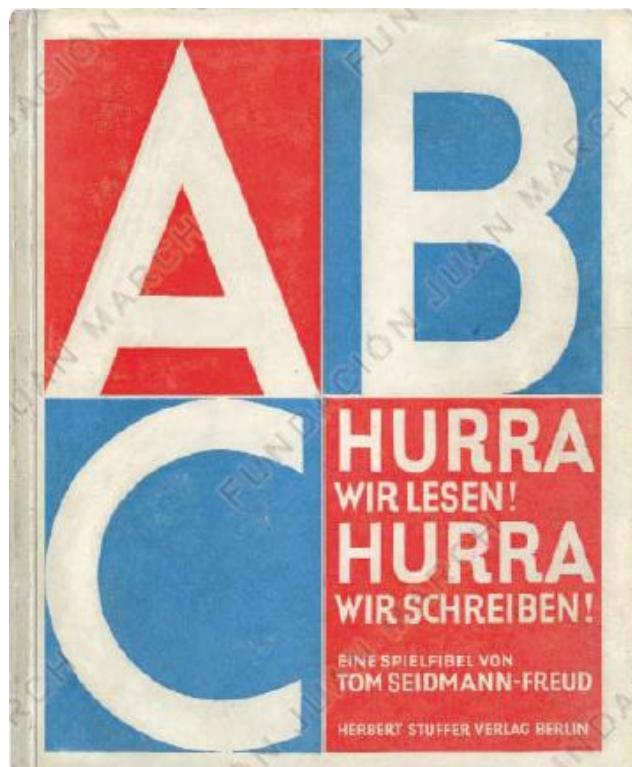


CAT. L91

El Lissitzky. *Die Kunstismen 1914-1924 / Les ismes de l'art 1914-1924 / The Isms of Art 1914-1924*, by Jean (Hans) Arp and El Lissitzky. Erlenbach-Zurich: Eugen Rentsch, 1925. Book: lithograph, 48 pp. 10 ³/₁₆ x 8 ¹/₁₆ in. (26.4 x 20.5 cm)

CAT. L92

Anonymous. *Klaxon: Mensario de arte moderna* [Klaxon: Monthly Journal of Modern Art], ed. Mário de Andrade, no. 2 (São Paulo, June 1922). Magazine: letterpress, 16 pp. 10 ³/₁₆ x 7 ³/₁₆ in. (25.9 x 18.2 cm)



CAT. L93

Susanne Ehmcke. *Hurra wir lesen! Hurra wir schreiben!* [Hooray, We Read! Hooray, We Write!], by Tom Seidmann-Freud. Berlin: Herbert Stuffer Verlag, 1930. Book: lithograph, 64 pp. 9 x 8 in. (25.1 x 20.3 cm)

CAT. L95

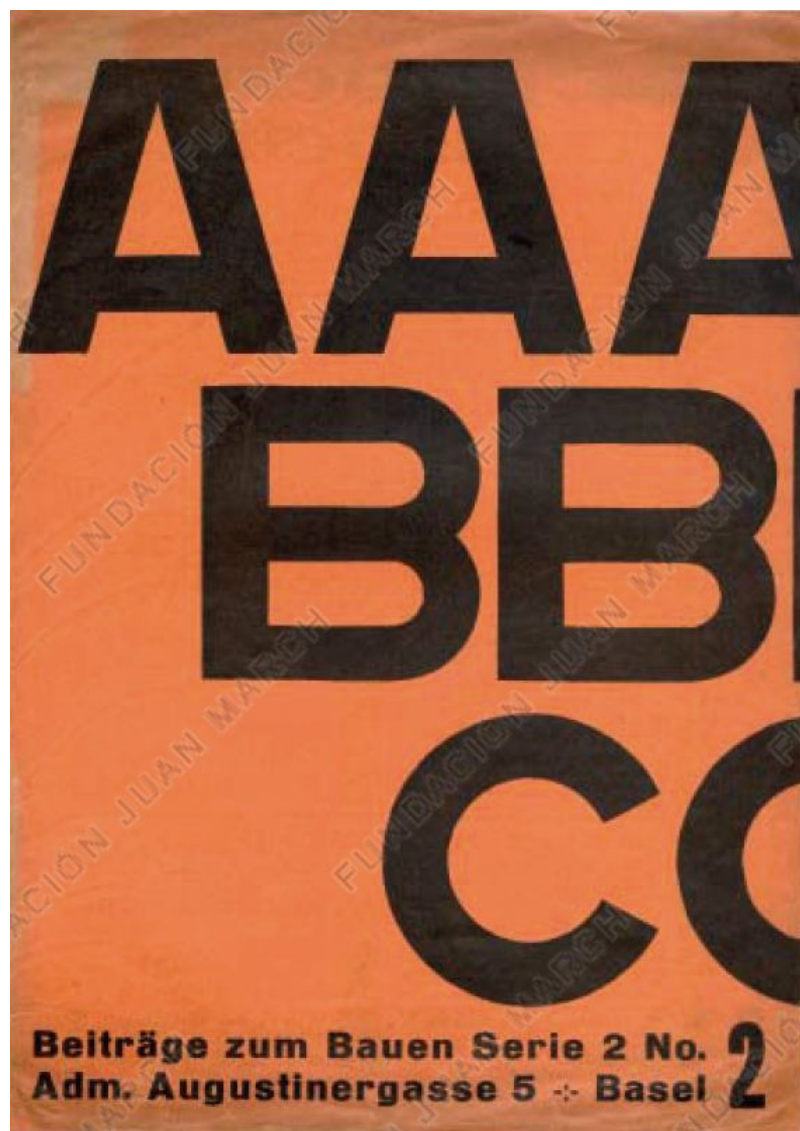
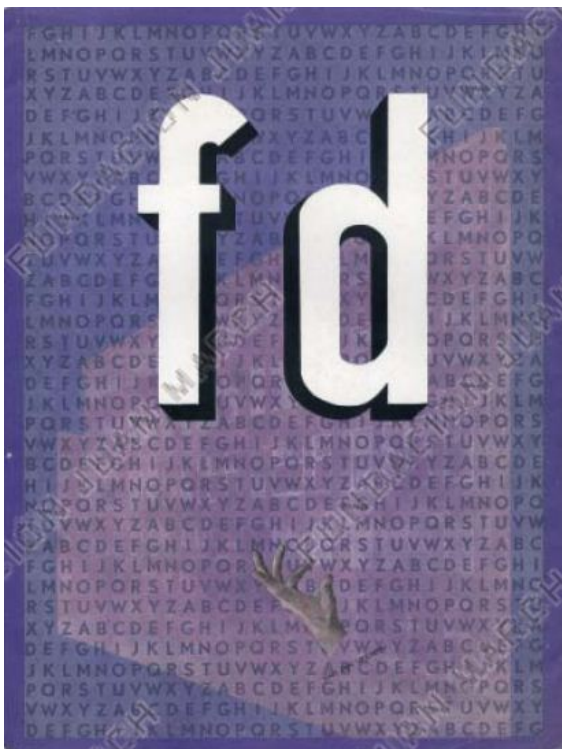
Otto Gustav Carlsund. *AC: Numéro d'introduction du groupe et de la revue Art Concret* [AC: Introductory Issue for the Group and the Journal, Concrete Art], ed. Otto Gustav Carlsund, (Paris: Art Concret, April 1930). Magazine: lithograph, 16 pp. 7 ⁵/₁₆ x 5 ¹/₂ in. (18.5 x 13.9 cm)

CAT. L96

Anonymous. *Kn*, by Carlo Belli. Milan: Edizioni del Milione, 1935. Book: lithograph, 228 pp. 7 ¹⁵/₁₆ x 5 ³/₈ in. (20.1 x 13.7 cm)

CAT. L94

Piet Zwart. *NCW, Netherlands Cable Works*, by Piet Zwart. Delft: 1927. Book: lithograph and rotogravure, 64 pp. 11 ³/₈ x 8 ⁹/₁₆ in. (30 x 21.7 cm)

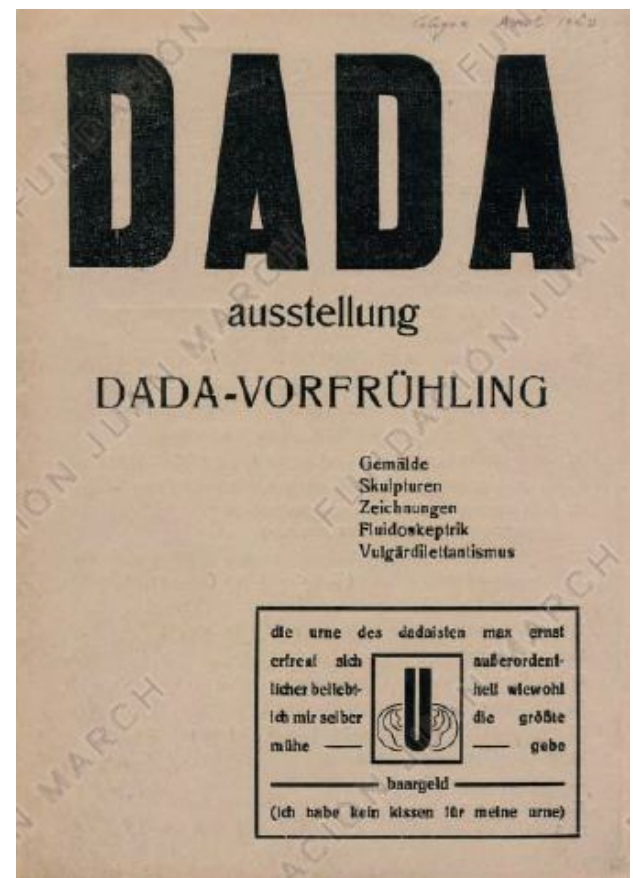
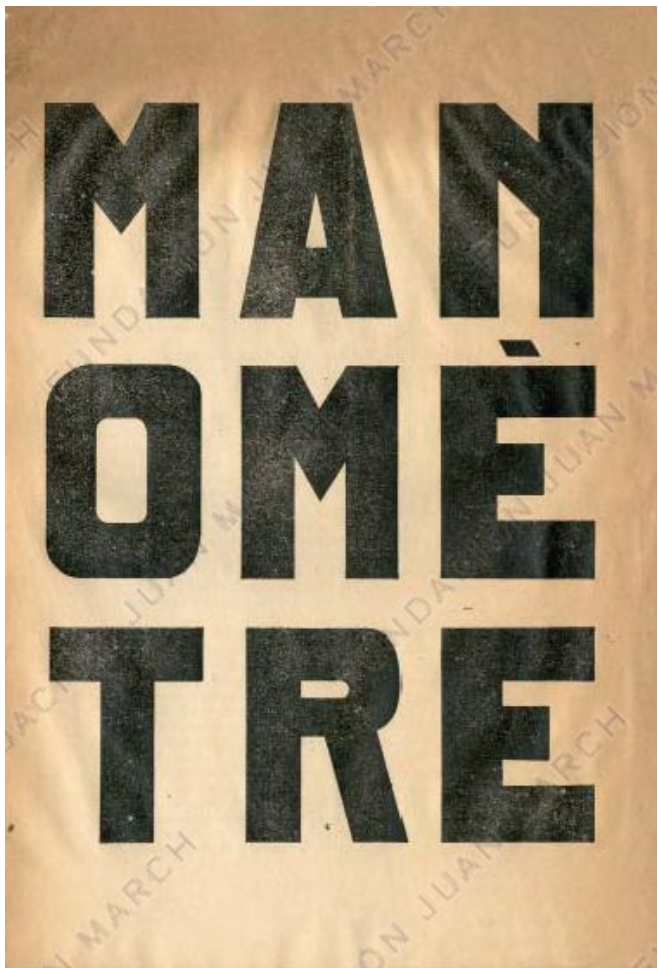


CAT. L97
El Lissitzky. *ABC: Beiträge zum Bauen* [ABC: Contributions to Building], ed. Hannes Meyer, 2nd series, no. 2. Basel, 1927–28. Magazine: lithograph, 8 pp. 13 ⁹/₁₆ x 9 ⁵/₈ in. (34.5 x 24.5 cm)

CAT. L98
Friedrich Vordemberge-Gildewart. *F[rans] D[uiwaer]: Van zijn vrienden* [Frans Duwaer: From his Friends], Amsterdam: J. F. Duwaer und Zonen, [ca. 1945]. (Homage to Frans Duwaer, Murdered by the Nazis in 1944). Book: letterpress and rotogravure, 32 pp. 9 x 13 in. (25 x 33.1 cm)

CAT. L99
Anonymous. *Arte* [Art], ed. Manuel Abril, vol. 1, no. 1 (Madrid: Revista de la Sociedad de Artistas Ibéricos, September 1932). Magazine: letterpress, 48 pp. 11 x 8 ⁷/₁₆ in. (27.9 x 21.5 cm)

CAT. L100
Anonymous. *Arte* [Art], ed. Manuel Abril, vol. 2, no. 2 (Madrid: Revista de la Sociedad de Artistas Ibéricos, June 1933). Magazine: letterpress, 46 pp. 11 x 8 ⁷/₁₆ in. (27.9 x 21.5 cm)



CAT. P105

Nikolai Kupreianov (cover). *Mena vsekh: Konstruktivisty poety* [Change of All: Constructivist Poets], by Kornelii Zelinskii, Aleksei Chicherin, Il'ia Sel'vinski. Moscow, 1924. Book: letterpress, 84 pp. 9 ⁷/₁₆ x 6 in. (24 x 17.5 cm)

CAT. L106

Aleksei Gan. *Konstruktivizm* [Constructivism], by Aleksei Gan. Moscow: Tver, 1922. Book: lithograph, 70 pp. 10 ³/₈ x 8 ¹/₂ in. (26.3 x 21 cm)

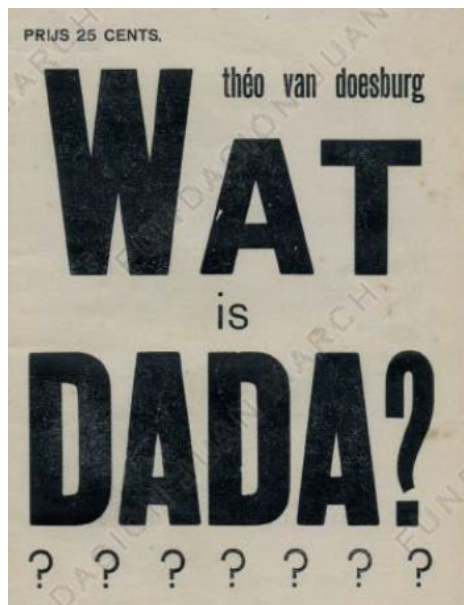
CAT. L107

Aleksandr Rodchenko. *Izbran': Stikhi, 1912-1922* [Selected Poems, 1912-1922], by Nikolai Aseev. Moscow and Petrograd: Krug, 1923. Book: rotogravure, 132 pp. 8 x 5 ⁵/₈ in. (20.4 x 14.3 cm)

CAT. L108

Aleksandr Rodchenko. *LEF: Zhurnal Levogo Fronta Iskusstv* [LEF: Journal of the Left Front of the Arts], no. 1 (Moscow and Leningrad: Gosudarstvennoe izdatel'stvo, 1924). Magazine: lithograph, 162 pp. 9 x 5 ¹⁵/₁₆ in. (22.9 x 15 cm)





CAT. L101

Anonymous. *Manomètre* [Manometer], no. 9 (Lyon: Émile Malespine, January 1928). Magazine: lithograph and letterpress, 16 pp. (pp. 141–56). 10 ⁷/₁₆ x 7 ¹/₁₆ in. (26.5 x 18 cm)

CAT. L102

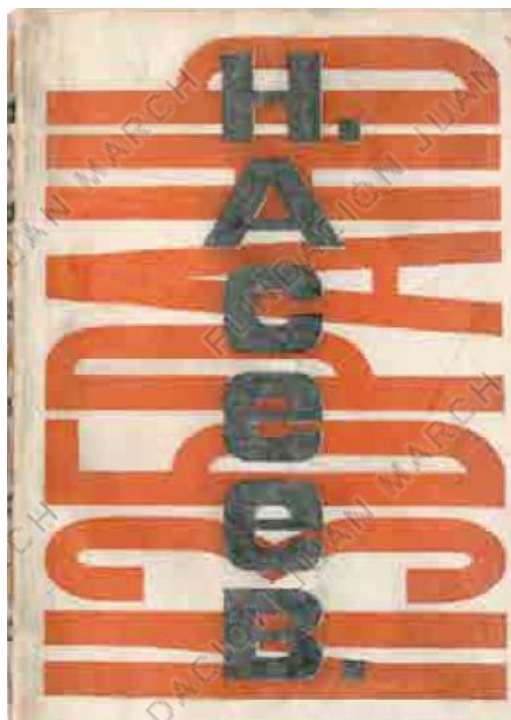
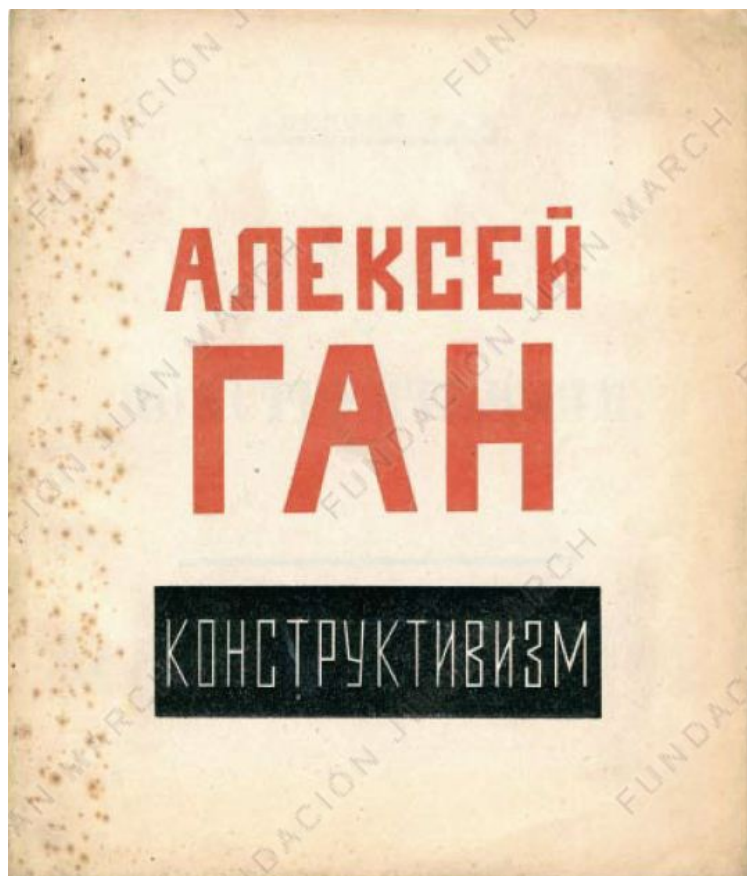
Kurt Schwitters. "Holland Dada," *Merz*, no. 1 (Hanover: Merz Verlag, January 1923). Magazine: rotogravure, 16 pp. (pp. 33–48). 9 ¹/₁₆ x 5 ⁵/₈ in. (23 x 14.2 cm)

CAT. L103

Johannes Baargeld. *Dada Ausstellung: Dada-Vorfrühling* [Dada Exhibition: Dada Early Spring]. Exhibition catalogue. Bauhaus Winter, Cologne, April 1919. Book: rotogravure. 8 ⁷/₁₆ x 6 in. (21.5 x 15.3 cm)

CAT. L104

Theo van Doesburg. *Wat is Dada?* [What is Dada?], by Theo van Doesburg. The Hague: De Stijl, 1923. Newspaper: lithograph. 6 ¹/₈ x 4 ³/₈ in. (15.6 x 12.3 cm)



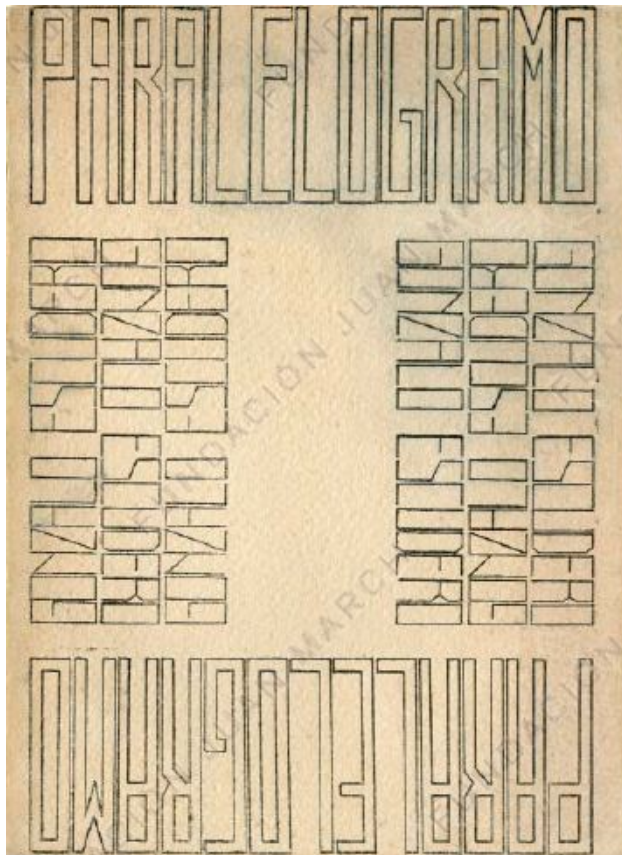


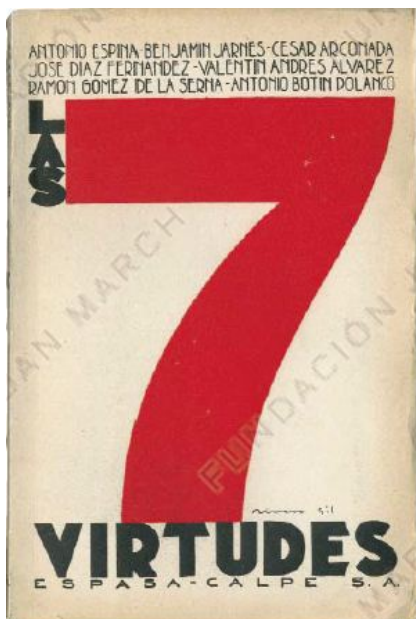
CAT. L109

Vilmos Huszár.
Volkswoningbouw [Construction
of Public Housing], intro. by
H[endrik] P[etrus] Berlage,
illus. by Jan Wils. Rotterdam:
Vereniging Haagsche
Kunstkring, 1919. Portfolio:
letterpress. 16 ³/₄ x 12 ¹⁵/₁₆ in.
(42.5 x 32.8 cm)

CAT. L110

Francisco Alexander.
Paralelogramo
[Parallelogram], by Gonzalo
Escudero. Quito: Imprenta de
la Universidad Central, 1935.
Book: lithograph, 160 pp.
8 x 6 7/16 in. (22.5 x 16.4 cm)



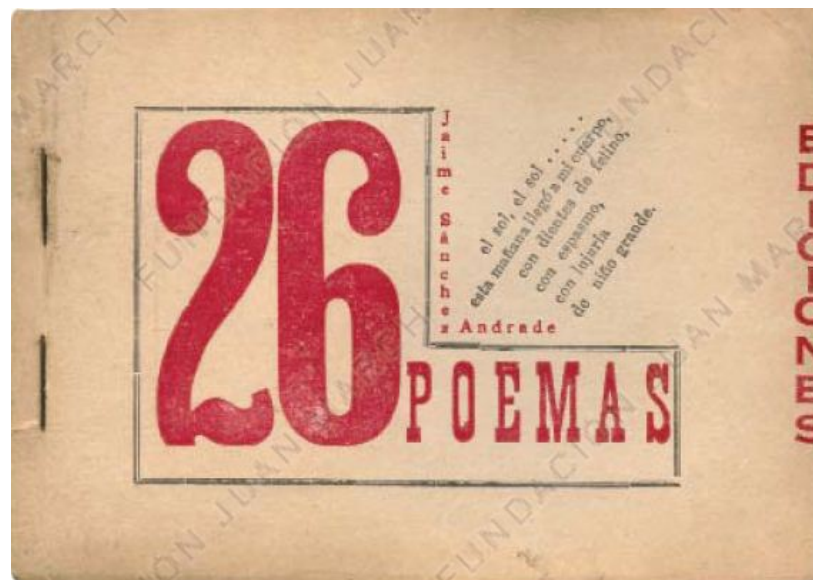


CAT. L111

Francisco Rivero Gil. *Las 7 virtudes* [The 7 Virtues]. Madrid: Espasa-Calpe, 1931. Book: lithograph, 260 pp. 5 x 7 5/8 in. (12.7 x 19, 3 cm)

CAT. L112

Anonymous. *26 poemas* [26 Poems], by Jaime Sánchez Andrade. Quito: Ediciones Antorcha, 1939. Book: letterpress, 64 pp. 4 1/2 x 6 5/16 in. (11.4 x 16.1 cm)

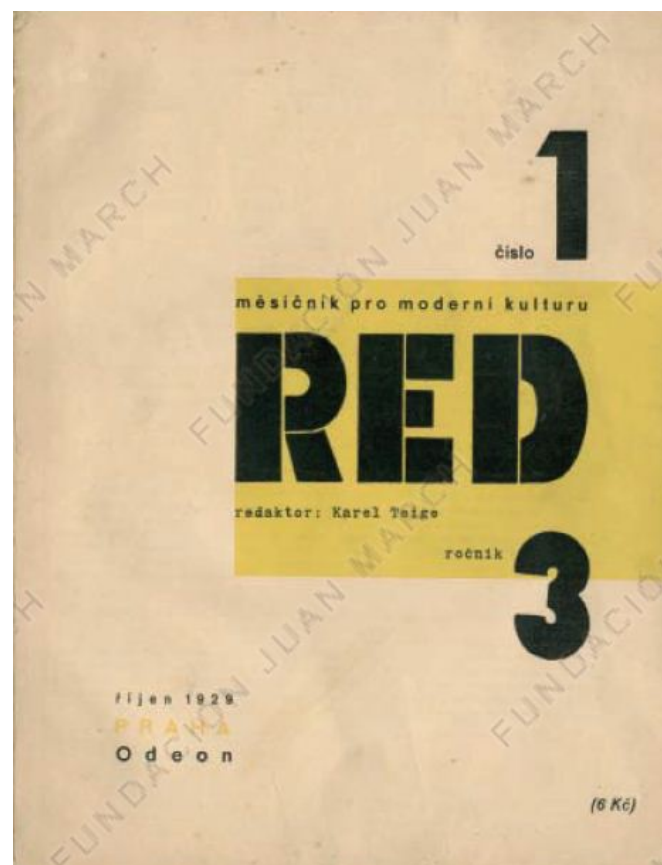
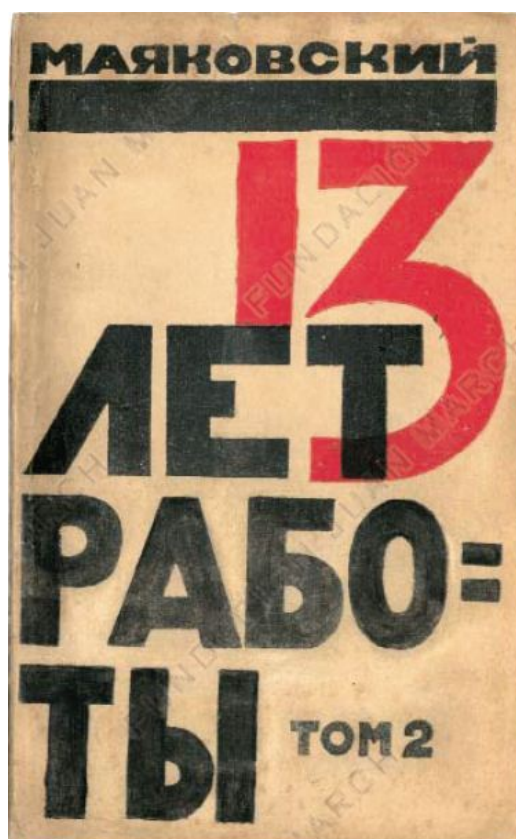


CAT. L113

Solomon Telingater. *10 loshadinykh sil* [10 Horsepower], by Il'ia Erenburg. Moscow and Leningrad: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1933. Book: letterpress, 152 pp. 7 x 5 1/8 in. (20 x 13 cm)

CAT. L114

Anton Lavinskii. *13 let raboty* [13 Years of Work], by Vladimir Mayakovsky. Vol. 2. Moscow: F and VKHUTEMAS, 1922. Book: lithograph, 464 pp. 7 1/2 x 4 3/4 in. (19 x 12 cm)

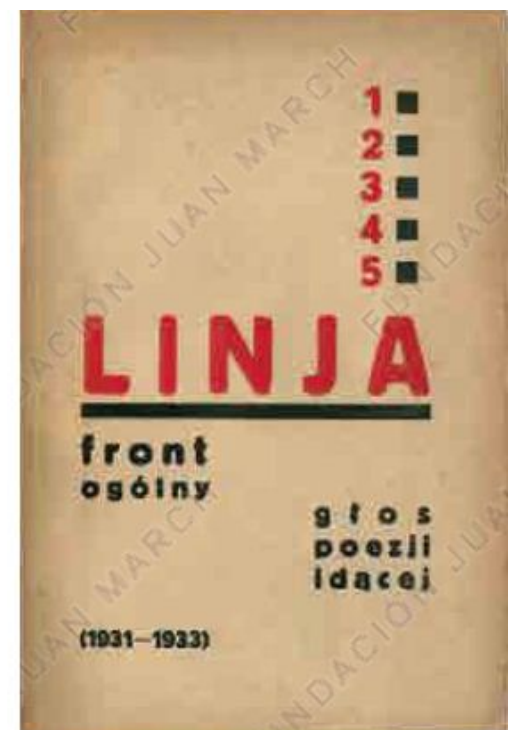
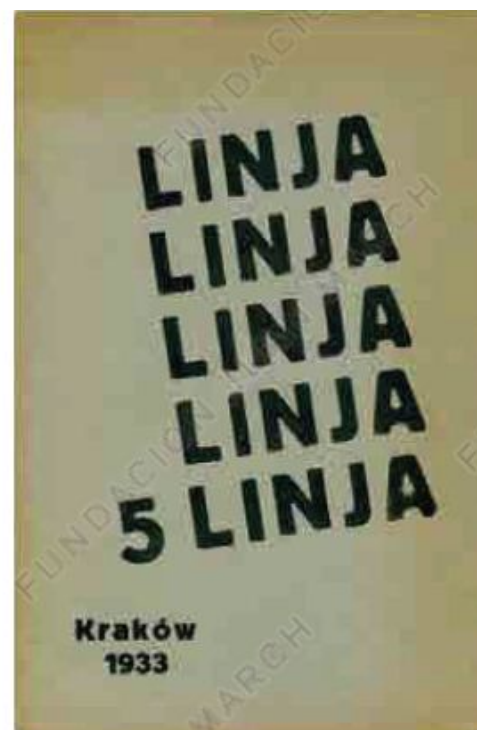
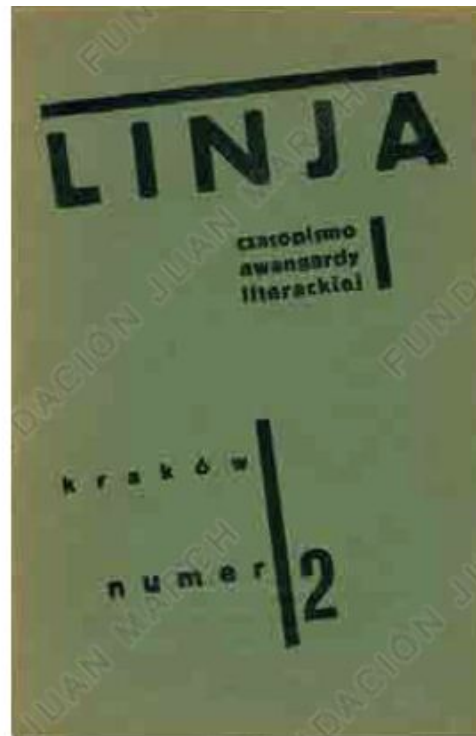


CAT. L115

Teige, Karel. *ReD* [i.e., *Revue Devětsilu* / *Devětsil Review*], vol. 3, no. 1 (Prague: Odeon, October 1929). Magazine: letterpress, 32 pp. 9 3/16 x 7 in. (23.4 x 18 cm)

CAT. L116.1, 2, 3, 4, 5, 6

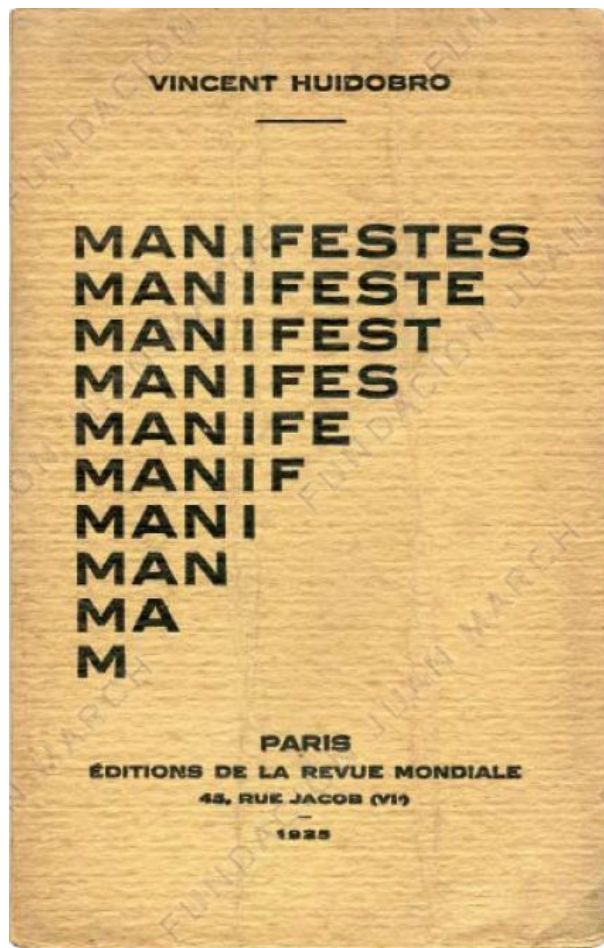
Kazimir Podszadecki. *Linja* [Line], nos. 1, 2, 3, 4, 5 and compilation (nos. 1–5) (Krakow, 1931–33). Magazine: letterpress, 48 pp. (vol. 1, pp. 1–48), 16 pp. (vol. 2, pp. 49–64), 20 pp. (vol. 3, pp. 65–84), 20 pp. (vol. 4, pp. 85–104), 16 pp. (vol. 5, pp. 105–20), 122 pp. (compilation). 6 x 8 ¹⁵/₁₆ in. (15.3 x 22.7 cm)



CAT. L117

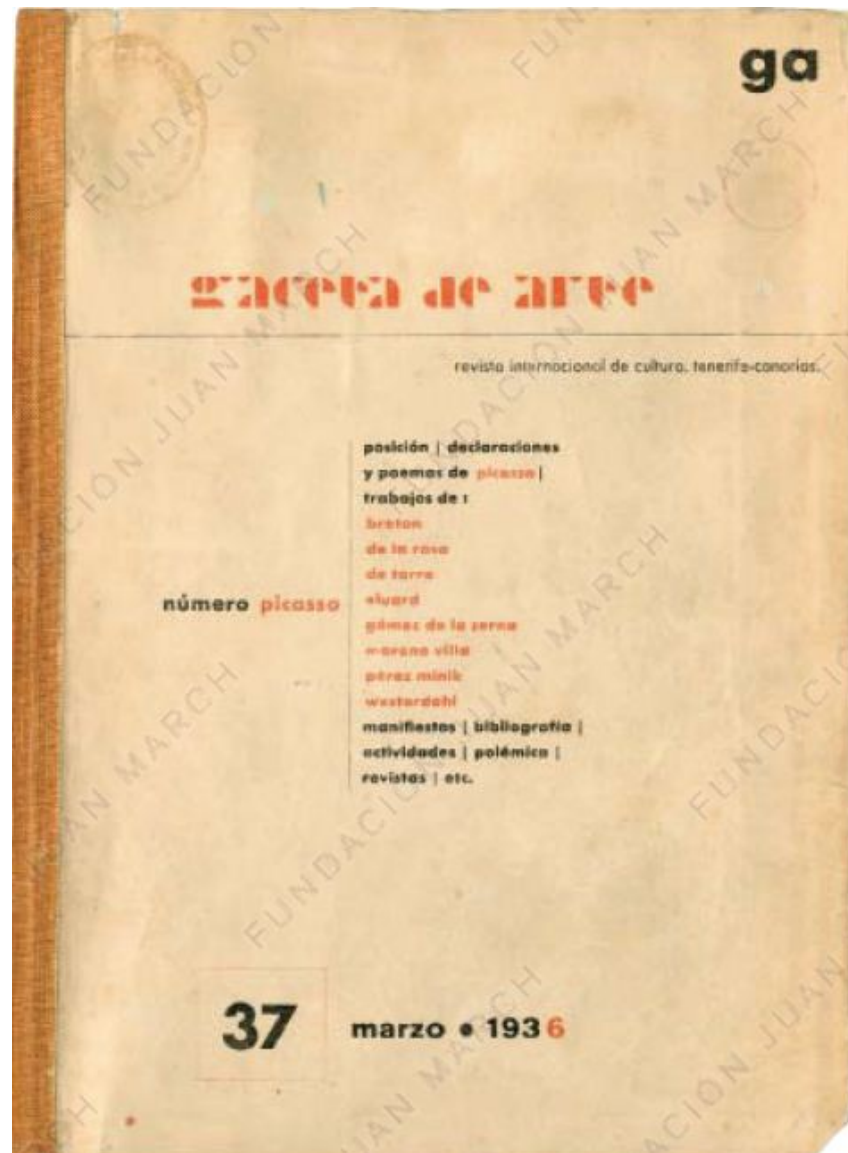
Man Ray. *Une bonne Nouvelle*
[A Piece of Good News]. Paris:
Librairie six, 1921. Exhibition
invitation: letterpress.
8 x 7 ½ in. (20.4 x 19.1 cm)





CAT. L118

Anonymous. *Manifestes* [Manifestos], by Vicente Huidobro. Paris: Éditions de la Revue Mondiale, 1925. Copy dedicated to Man Ray by the author. Book: letterpress, 112 pp. 7 7/16 x 4 3/4 in. (18.9 x 12 cm)



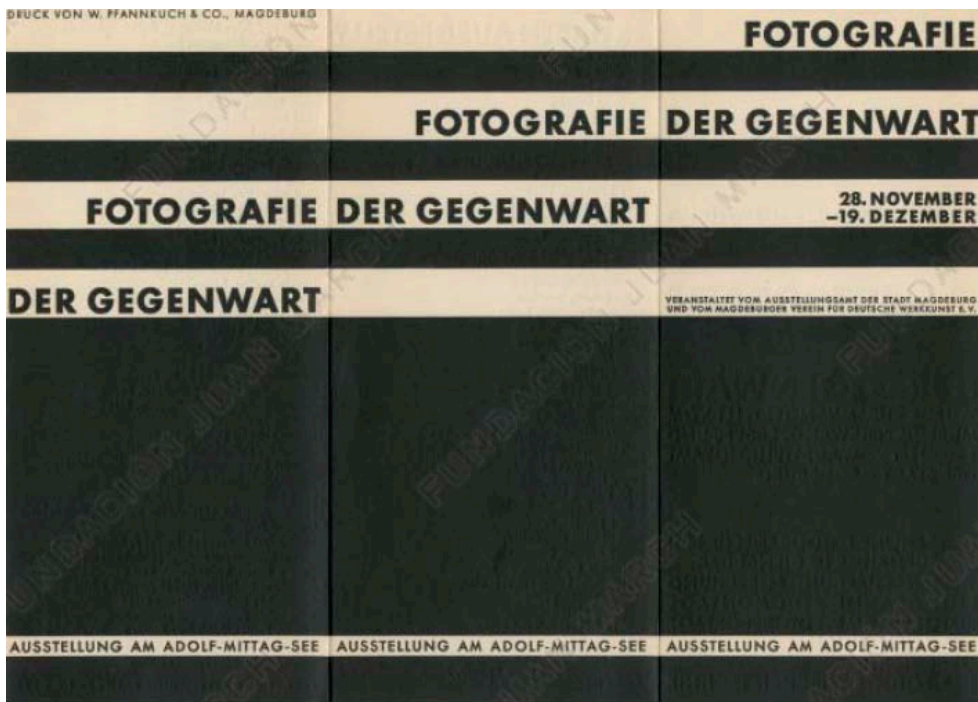
CAT. L119

Anonymous. *Gaceta de Arte* [Art Gazette], ed. Eduardo Westerdahl, no. 37 (Tenerife: ga ediciones, March 1936). Magazine: lithograph, 100 pp. 9 7/16 x 6 in. (23.9 x 17.5 cm)

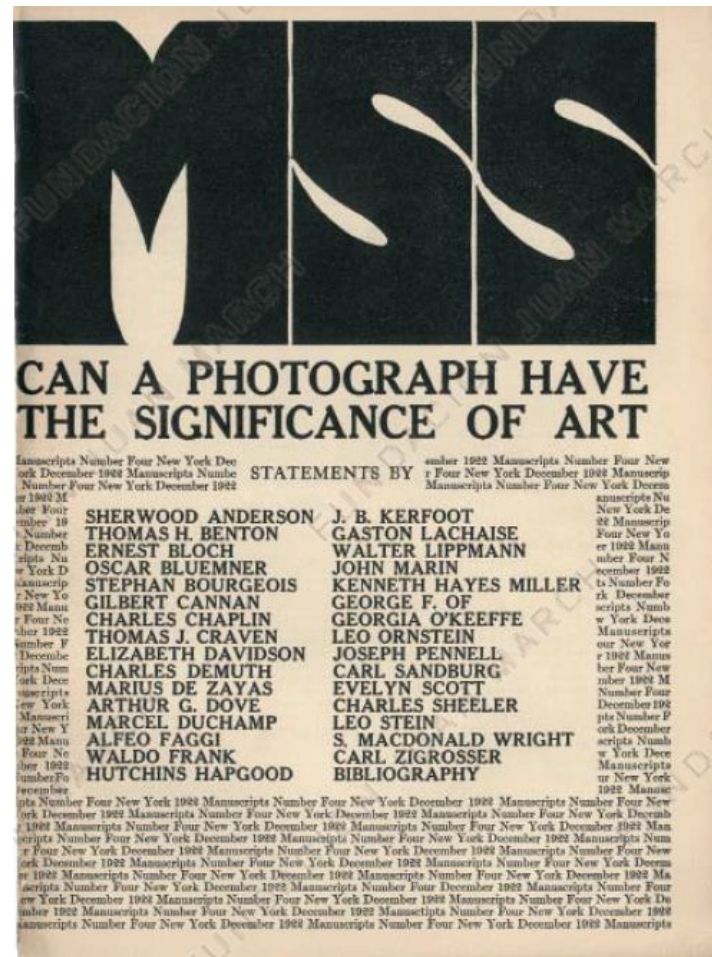


CAT. L122
Kurt Schwitters. *Sehr geehrter Herr!* BISMARCK pflegte zu sagen: "Das Bier verfehlt seinen Zweck, wenn es nicht getrunken wird"... [My dear sir! BISMARCK used to say: "Beer fails to serve its purpose if it isn't drunk"]. Hanover, [ca. 1926]. Postcard: rotogravure. 4 1/8 x 5 3/4 in. (10.5 x 14.7 cm)

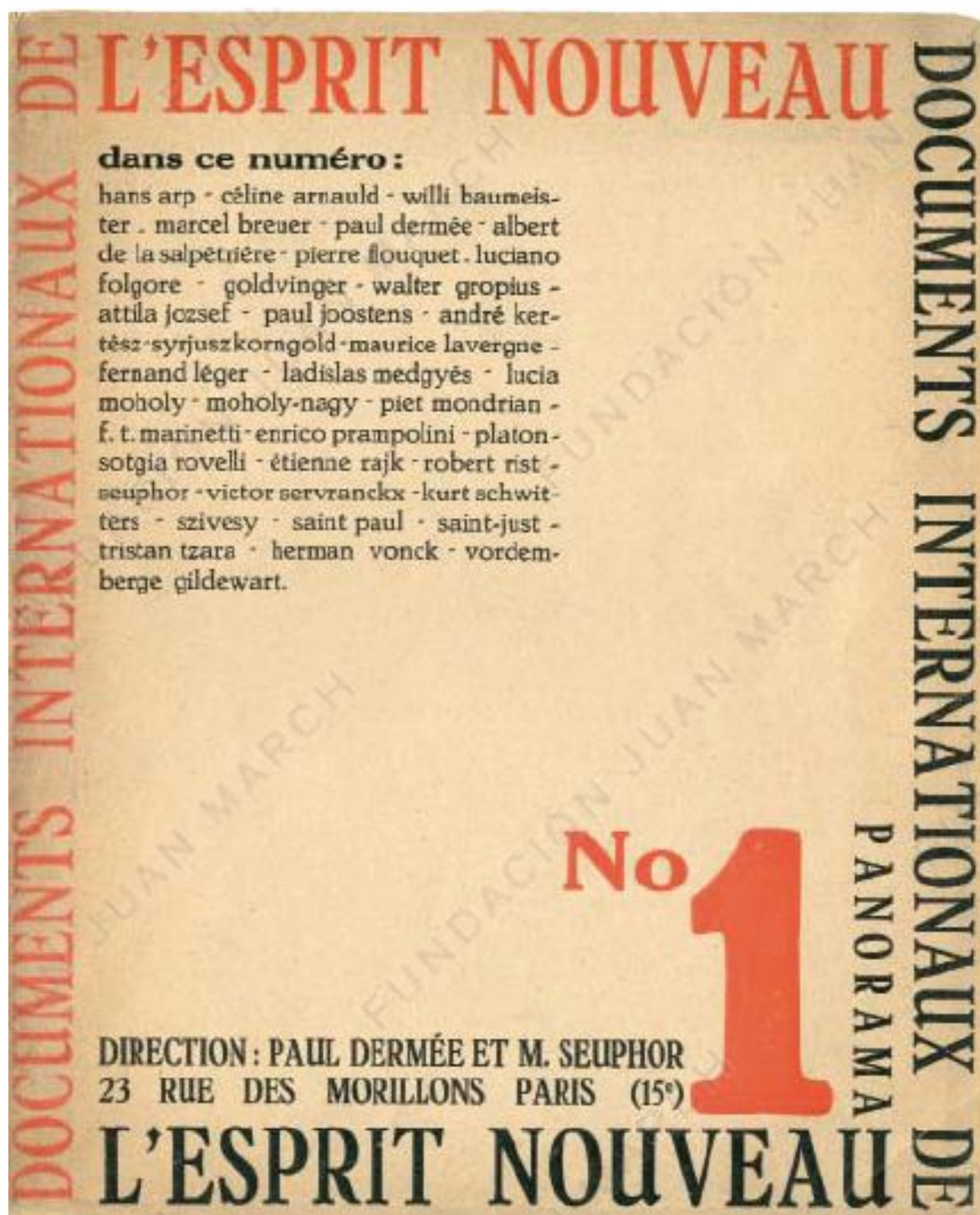
CAT. L125
Paul Schuitema. *Berkel*. Rotterdam, 1929. Advertising brochure: letterpress. 7 7/16 x 8 in. (18.8 x 22.5 cm)



CAT. L124
Walter Dexel. *Fotografie der Gegenwart* [Photography of the Present]. Jena, 1929. Pamphlet: letterpress. 8 3/16 x 11 5/8 in. (20.8 x 29.5 cm)



CAT. L123
Georgia O'Keeffe. "Can a Photograph Have the Significance of Art", MSS, ed. Paul Rosenfeld, no. 4 (New York, December 1922). Magazine: letterpress, 18 pp. 11 x 8 in. (28 x 20.5 cm)



dans ce numéro :

hans arp - celine arnauld - willi baumeis-
ter - marcel breuer - paul dermée - albert
de la salpêtrière - pierre flouquet - luciano
folgore - goldvinger - walter gropius -
attila jozsef - paul joostens - andré ker-
tész - syryjsz korngold - maurice lavergne -
fernand léger - ladislas medgyès - lucia
moholy - moholy-nagy - piet mondrian -
f. t. marinetti - enrico prampolini - platon-
sotgia roveli - étienne rajk - robert rist -
seuphor - victor servranckx - kurt schwit-
ters - szívesy - saint paul - saint-just -
tristan tzara - herman vonck - vordem-
berge gildewart.

DIRECTION : PAUL DERMÉE ET M. SEUPHOR
23 RUE DES MORILLONS PARIS (15^e)

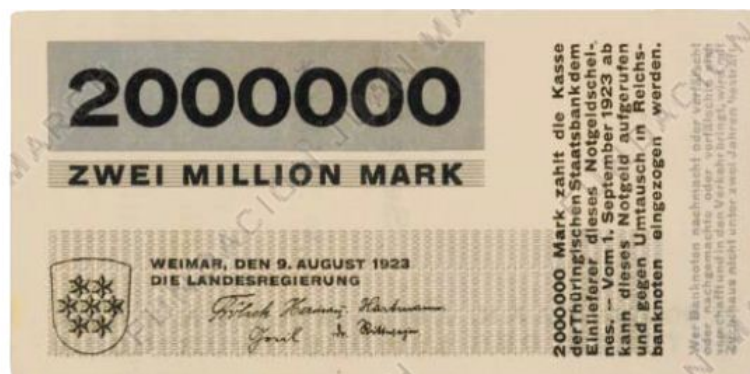
CAT. L126

Anonymous. *Documents Internationaux de l'Esprit Nouveau* [International Documents of the New Spirit], ed. Paul Dermée, Michel Seuphor and Enrico Prampolini, no. 1 (Paris: a kockelbergh, 1927). Magazine: letterpress, 60 pp. 10 ½ x 8 ⅜ in. (26.1 x 21.3 cm)



CAT. L127

Ljubomir Mitzitch. *Zenit* [Zenith], ed. Ljubomir Mitzitch, vol. 4, no. 26-33, (Belgrade, October 1924), Magazine: lithograph, 32 pp. 12 1/16 x 8 5/8 in. (30.7 x 21.9 cm)



CAT. L128

Herbert Bayer. 1.000.000.000:
Eine Milliarde Mark
 [1,000,000,000: A Billion
 Marks]. Weimar, 1923. Banknote:
 letterpress and lithograph.
 3 ⁹/₁₆ x 5 ⁹/₁₆ in. (9 x 14.1 cm)

CAT. L129

Herbert Bayer. 2.000.000: *Zwei
 Million Mark* [2,000,000: Two
 Million Marks]. Weimar, 1923.
 Banknote: letterpress and
 lithograph. 2 ³/₄ x 6 in. (7 x 15 cm)

CAT. L130a, b / CAT. B64

Oskar Schlemmer, *Weimar: Staatliches Bauhaus; die erste Bauhaus-Ausstellung in Weimar* [Weimar: State Bauhaus; the First Bauhaus Exhibition in Weimar], Weimar, July–September, 1923. Exhibition pamphlet: lithograph. 7 15/16 x 23 5/8 in. (20.1 x 60 cm). Front, José María Lafuente Collection; back, Merrill C. Berman Collection





CAT. L131

Enrique Garrán. *Tam*
Tam, by Tomás Borrás,
 inside illustrations by
 Rafael Barradas. Madrid:
 Compañía Iberoamericana
 de Publicaciones, 1931. Book:
 letterpress and lithograph,
 148 pp. 6 ¾ x 9 ⅞ in.
 (17.2 x 24.3 cm)

CAT. L132

Anonymous. *Plastique* [Plastic],
 no. 3 (Paris and New York,
 Spring 1938). Magazine:
 letterpress, 32 pp. 6 ½ x 9 ⅞ in.
 (15.8 x 23.9 cm)



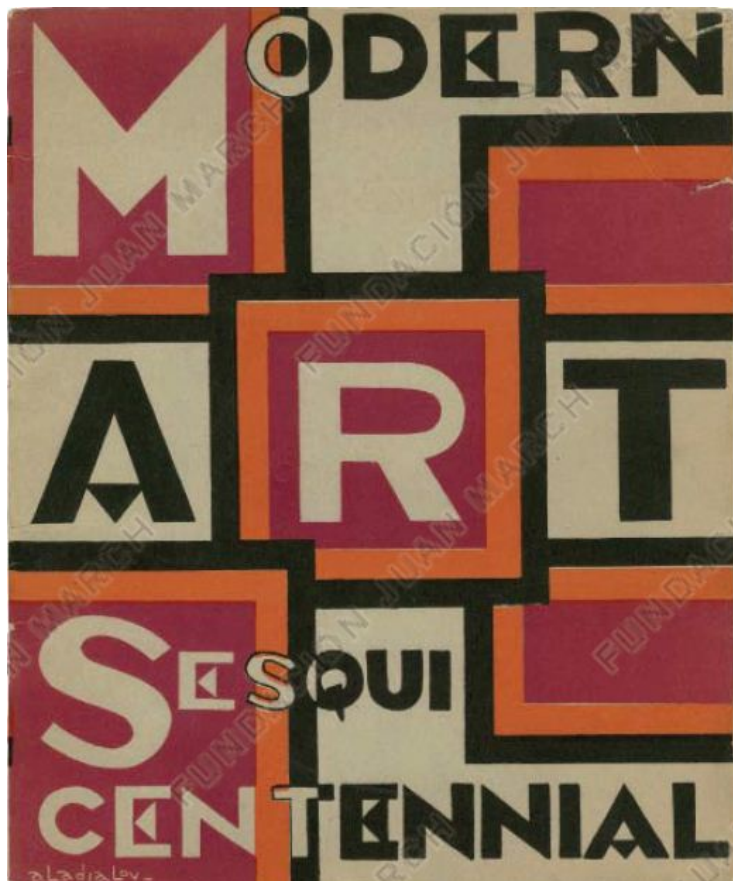
CAT. L134

Herbert Bayer (cover) and
 László Moholy-Nagy (design).
*Staatliches Bauhaus in Weimar
 1919–1923* [State Bauhaus in
 Weimar 1919–1923], by Walter
 Gropius, et al. Weimar and
 Munich: Bauhaus Verlag, [ca.
 1923]. Book: letterpress, 226 pp.
 9 ¾ x 10 in. (24.7 x 25.3 cm)



CAT. P133

Aleksandr Rodchenko.
*Maiakovskii ulybaetsia
 Maiakovskii smeetsia
 Maiakovskii izdevaetsia*
 [Mayakovsky Smiles,
 Mayakovsky Laughs,
 Mayakovsky Jeers], by Vladimir
 Mayakovsky. Moscow and
 Petrograd: Krug, 1923. Book:
 letterpress and lithograph, 112 pp.
 6 x 5 ⅞ in. (17.5 x 13 cm)



CAT. L135

Constantin Alajalov. *Modern Art at the Sesqui-centennial Exhibition*. Exhibition catalogue. Museum of Modern Art, New York. New York: Societé Anonyme, 1926. Book: lithograph, 24 pp. 10 ½ x 8 11/16 in. (26.6 x 22 cm)



CAT. L136

Aleksandr Rodchenko. *L'art décoratif et industriel de l'U.R.S.S.: Exposition internationale des arts décoratifs, Paris* [Decorative and Industrial Art of the USSR: International Exhibition of Decorative Arts, Paris]. Exhibition catalogue. Paris: Édition du comité de la section de l'U.R.S.S., 1925. Book: letterpress, 152 pp. 10 5/8 x 7 in. (27 x 20 cm)

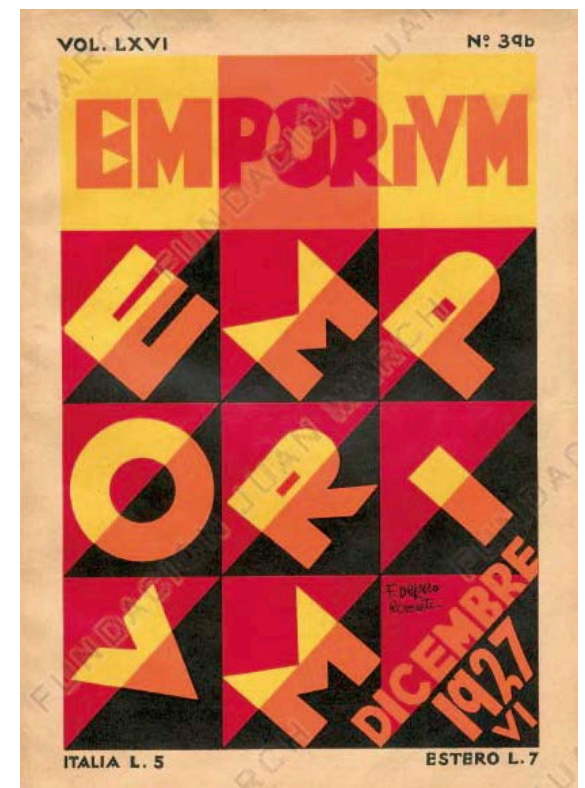
CAT. L138

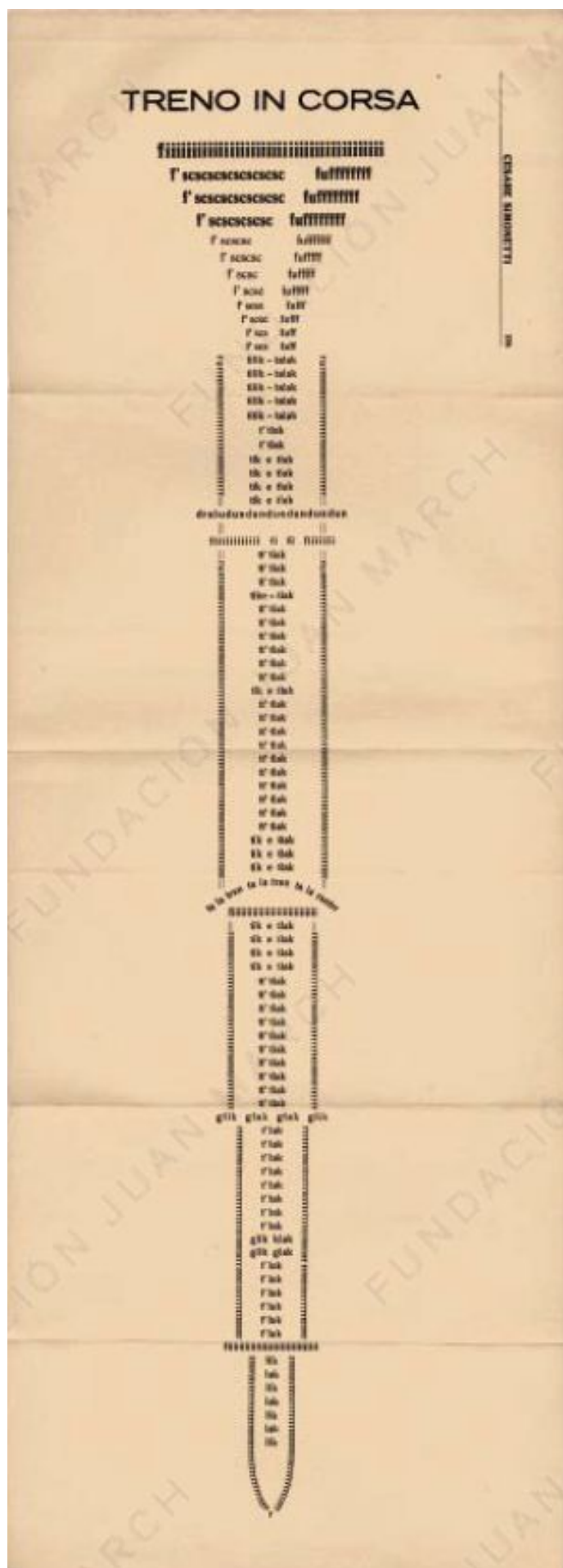
Fortunato Depero. *Emporium*, vol. 66, no. 39b (Bérgamo: Istituto italiano d'arte grafiche, December 1927). Magazine: lithograph, 60 pp. (pp. 331-92). 10 x 7 3/8 in. (27.7 x 19.9 cm)



CAT. L137

John Heartfield. *Mit Pinsel und Schere: 7 Materialisationen* [With Brush and Scissors: 7 Materializations], by George Grosz. Berlin: Malik-Verlag, 1922. Book: lithograph, 16 pp. 12 5/16 x 9 3/16 in. (31.3 x 23.8 cm)





CAT. L140

Anonymous. *I nuovi poeti futuristi* [The New Futurist Poets]. Rome: Edizioni futuriste di "Poesia", 1925. Book: letterpress, 362 pp. 8 x 5 ¹¹/₁₆ in. (20.5 x 14.5 cm)



CAT. L139

Anonymous. *Periplo* [Wanderings], by Juan Filloy. Buenos Aires: Ferrari Hnos., 1931. Book: lithograph, 208 pp. 5 ³/₁₆ x 7 ³/₁₆ in. (13.2 x 18.2 cm)



CAT. L141

Fedele Azari. *Primo dizionario aereo italiano* [First Italian Aerial Dictionary], by Filippo Tommaso Marinetti and Fedele Azari. Milan: Editore Morreale, 1929. Book: letterpress, 160 pp. 7 x 4 ¹⁵/₁₆ in. (18 x 12.5 cm)



CAT. L142
 Enrico Prampolini. *Poesia pentagrammata* [Poetry on the Staff], by Francesco Cangiullo. Naples: Gaspare Casella, 1923. Book: lithograph, 44 pp. 6 3/8 x 8 11/16 in. (16.2 x 22.1 cm)



CAT. L143
 Fernand Léger. *La Fin du monde*, filmée par l'Ange N.-D.: Roman [The End of the World, Filmed by the Angel of N[otre] D[ame]: A Novel], by Blaise Cendrars. Paris: Éditions de la Sirène, 1919. Book: lithograph, 60 pp. 12 5/16 x 9 in. (31.2 x 25 cm)

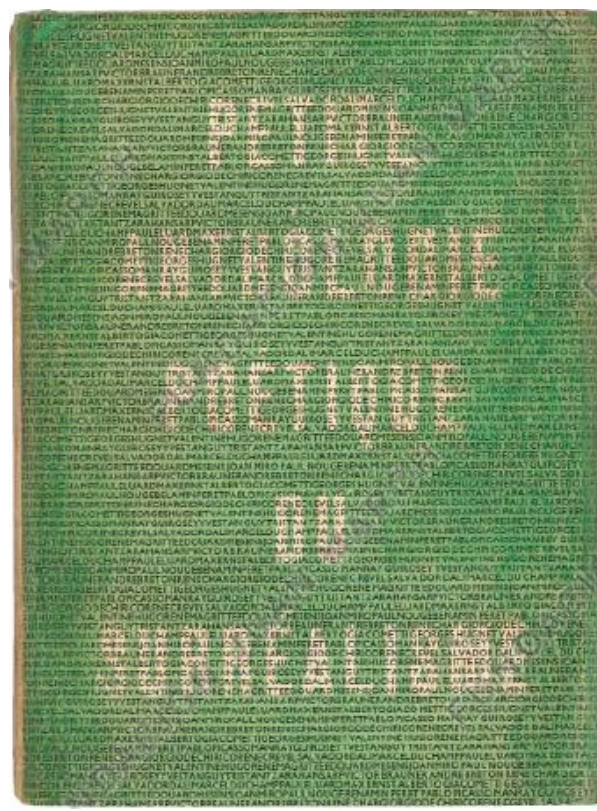


CAT. L144

Marcel Duchamp. "3 ou 4 gouttes de hauteur n'ont rien à faire avec la sauvagerie" [3 or 4 Drops of Height/ Haughtiness Have Nothing to Do with Savagery], *Transition: A Quarterly Review*, no. 26. New York, London and Paris: Eugene Jolas & Elliott Paul, 1937. Magazine in book format: rotogravure, 220 pp. 8 7/16 x 6 1/8 in. (21.4 x 15.5 cm)

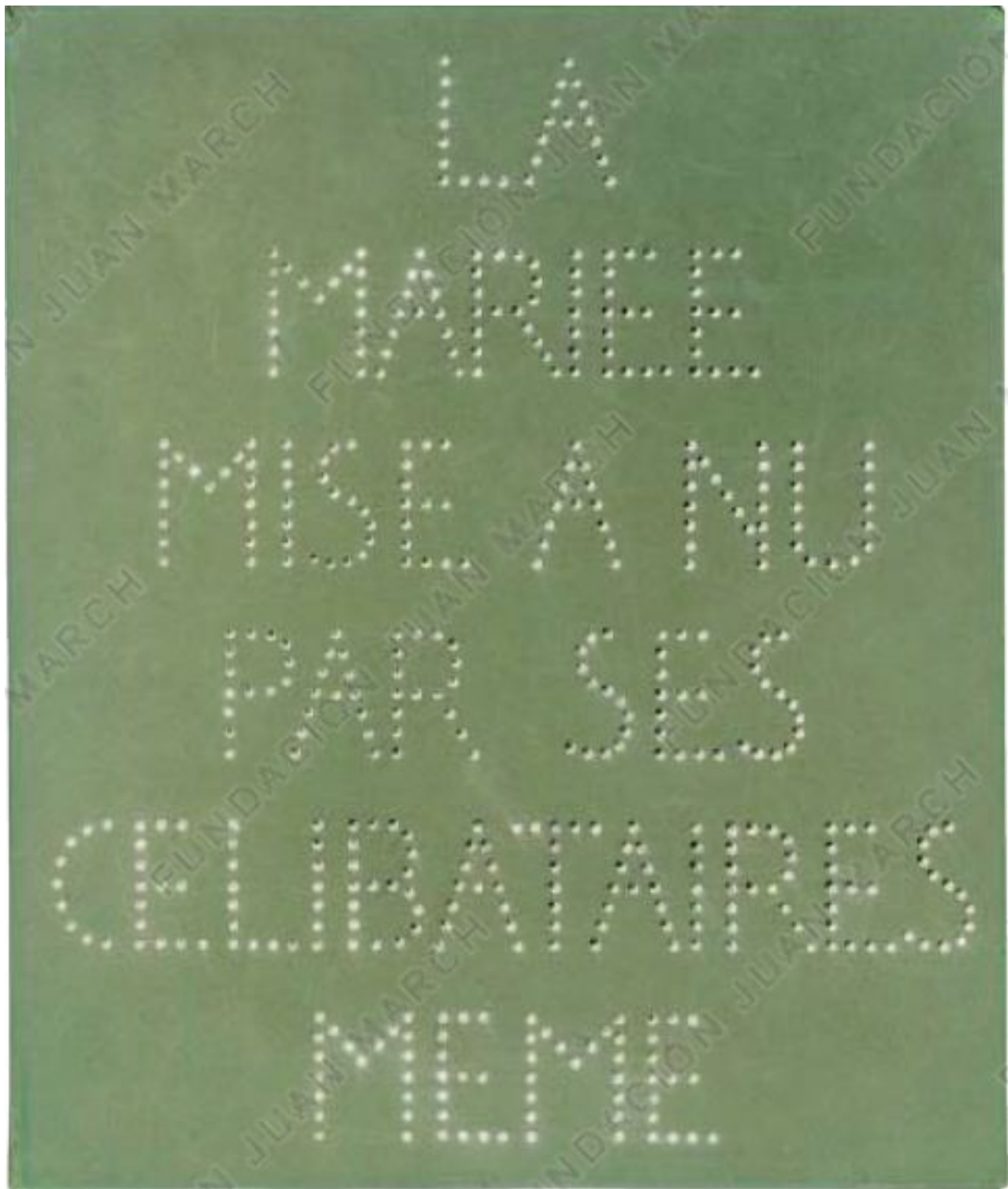
CAT. L145

Marcel Duchamp. *Petite anthologie poétique du surréalisme* [Little Poetic Anthology of Surrealism]. Paris: Éditions Jeanne Bucher, 1934. Book: letterpress and lithograph, 172 pp. 7 9/16 x 5 5/8 in. (19.2 x 14.2 cm)



CAT. L146

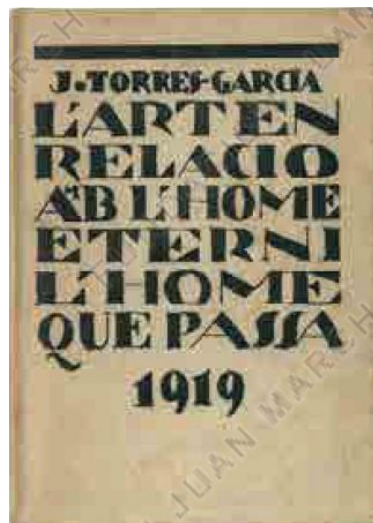
Marcel Duchamp. *La Mariée
mise à nu par ses célibataires,
même* [The Bride Stripped Bare
by Her Bachelors, Even], by
Marcel Duchamp. Paris: Édition
Rose Sélavy, 1934. Slipcase:
gouache on velvet. 13 1/16 x 11 in.
(33.2 x 27.9 cm)





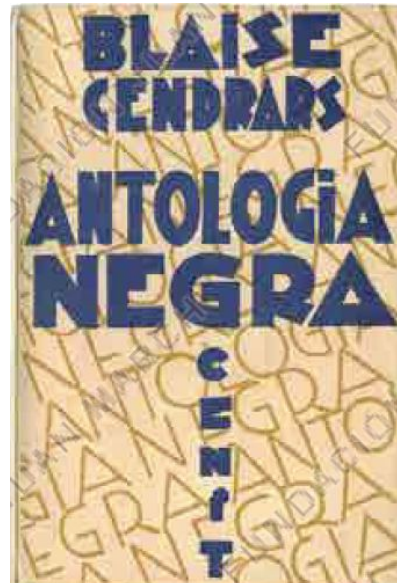
CAT. L147

Ardengo Soffici. *Contro la morale sessuale* [Against Sexual Morality], by Italo Tavolato. Florence: Ferrante Gonnelli, 1913. Book: rotogravure, 24 pp. 7 ¹¹/₁₆ x 5 ³/₈ in. (19.5 x 13.6 cm)



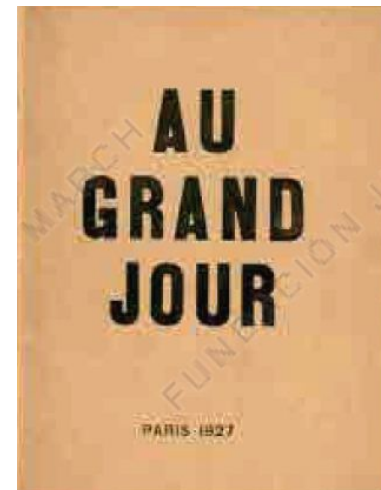
CAT. L149

Anonymous. *L'art en relació amb l'home etern i l'home que passa* [Art in Relation to Eternal Man and Transient Man], by Joaquín Torres-García. Sitges: Edició dels Amics de Sitges, 1919. Book: lithograph, 32 pp. 6 ⁵/₈ x 4 ³/₄ in. (16.9 x 12 cm)



CAT. L148

Anonymous. *Antología negra* [Black Anthology, i.e., *Anthologie nègre*], by Blaise Cendrars. Madrid: Cénit, 1930. Book: letterpress and lithography, 380 pp. 7 ⁵/₈ x 5 ¹/₈ in. (19.4 x 13 cm)



CAT. L150

Anonymous. *Au Grand Jour* [Out in the Open]. Paris: Les éditions surréalistes, 1927. Book: lithograph, 32 pp. 6 ⁵/₁₆ x 4 ³/₈ in. (16 x 12.2 cm)



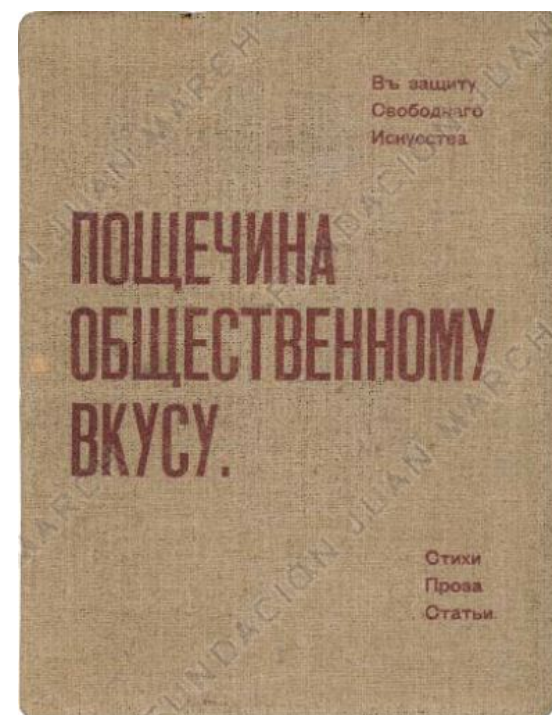
CAT. L151

Anonymous. *Fotodinamismo futurista* [Futurist Photodynamism], by Anton Giulio Bragaglia. Rome: Nalato Editore, 1913. Book: lithograph, 78 pp. 10 x 7 ¹¹/₁₆ in. (25.5 x 19.5 cm)



CAT. L152

Anonymous. *Dibujos en el suelo* [Drawings on the Ground], by Bernardo Canal Feijoo. Buenos Aires: Juan Roldán and Cía. Editores, 1927. Book: letterpress, 112 pp. 8 ⁵/₁₆ x 5 ¹⁵/₁₆ in. (21.1 x 15 cm)



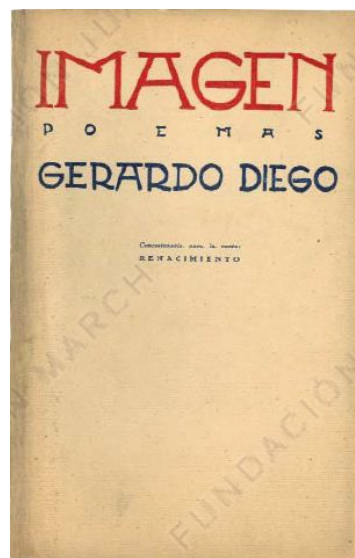
CAT. P153

Anonymous. *Poshchetchina obshchestvennomu vkusu: Stikhi, proza, stat'i* [A Slap in the Face of Public Taste: Poems, Prose, Essays], by D[avid] Burliuk, et al. Moscow: Izd. G. L. Kuz'mina, 1912. Book: letterpress, 114 pp. 9 ⁹/₁₆ x 7 ¹/₁₆ in. (24.3 x 18 cm)



CAT. L154

Anonymous. *Un montón de pájaros de humo* [A Heap of Smoke Birds], by Clemente Andrade Marchant. Santiago de Chile: Editorial Run-Run, 1928. Book: letterpress, 100 pp. 5 ½ x 7 ¾ in. (13.3 x 19.7 cm)



CAT. L155

Attributed to Pancho Cossío. *Imagen: Poemas* [Image: Poems], by Gerardo Diego. Madrid: Renacimiento, 1922. Book: letterpress, 128 pp. 7 5/16 x 4 11/16 in. (18.6 x 11.9 cm)



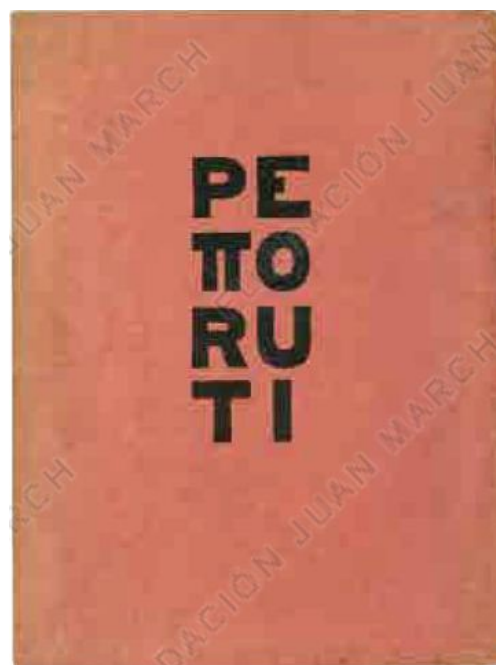
CAT. L156

Anonymous. *Tre razzi rossi* [Three Red Rockets], by Ruggiero Vasari. Milan: Edizioni futuriste di "Poesia," 1921. Book: letterpress and lithograph, 40 pp. 7 ½ x 6 3/8 in. (18.4 x 17.3 cm)



CAT. L157

Anonymous. *Guerra sola igiene del mondo* [War, the World's Only Hygiene], by Filippo Tommaso Marinetti. Milan: Edizioni futuriste di "Poesia," 1915. Book: letterpress, 164 pp. 7 ½ x 6 7/16 in. (19.1 x 16.4 cm)



CAT. L158

Anonymous. *Pettoruti: futurismo, cubismo, expresionismo, sintetismo, dadaísmo* [Pettoruti: Futurism, Cubism, Expressionism, Synthetism, Dadaism], by Alberto M. Candiotti. Berlin and Buenos Aires: Editora Internacional, 1923. Book: letterpress, 58 pp. 8 3/8 x 6 9/16 in. (21.9 x 16.6 cm)



CAT. L159

Anonymous. *Himnos del cielo y de los ferrocarriles* [Hymns of the Sky and of the Railways], by Juan Parra del Riego. Montevideo: Tip. Morales, 1925. Book: lithograph, 158 pp. 8 ½ x 6 1/16 in. (21 x 15.4 cm)

W O R K S

O N

D I S P L A Y

[3]

W O R D S

A N D

B A S I C

S H A P E S

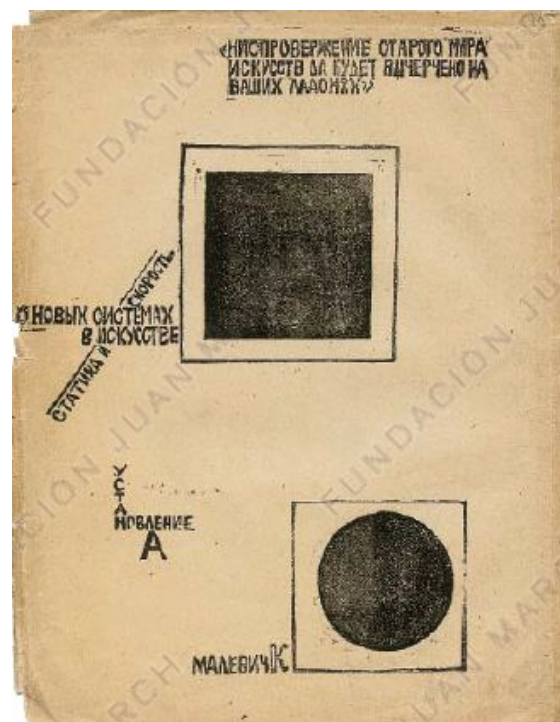
[C A T S . L 1 6 0 - L 2 3 0]

CAT. L160

El Lissitzky (front cover) and Kazimir Malevich (back cover). *O novikh sistemakh v iskusstve: Statika i skorost'* [On New Systems in Art: Statics and Speed], by Kazimir Malevich. Vitebsk: Artel' khudozhestvennogo truda pri Vitsvomas (Vitebskikh svobodnykh masterskikh), 1919. Book: lithograph, 32 pp. 9 1/16 x 6 in. (23 x 17, 5 cm)

CAT. L161

Kazimir Malevich. *Pervyi tsikl leksii, chitannykh na kratkosrochnykh kursakh dlia uchitelei risovaniia* [First Cycle of Lectures, Read for a Short Course for Drawing Instructors], by Nikolai Punin. Petrograd: 17-ia Gosudarstvennaia Tipografiia, 1920. Book: lithograph, 84 pp. 8 7/16 x 5 1/8 in. (21.5 x 13 cm)

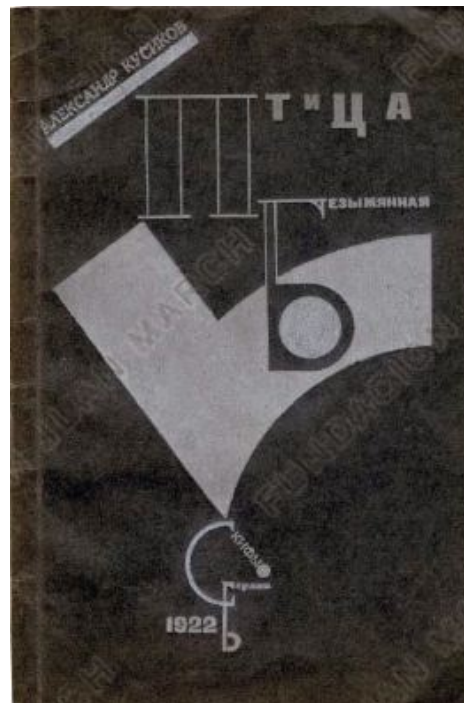


CAT. L162

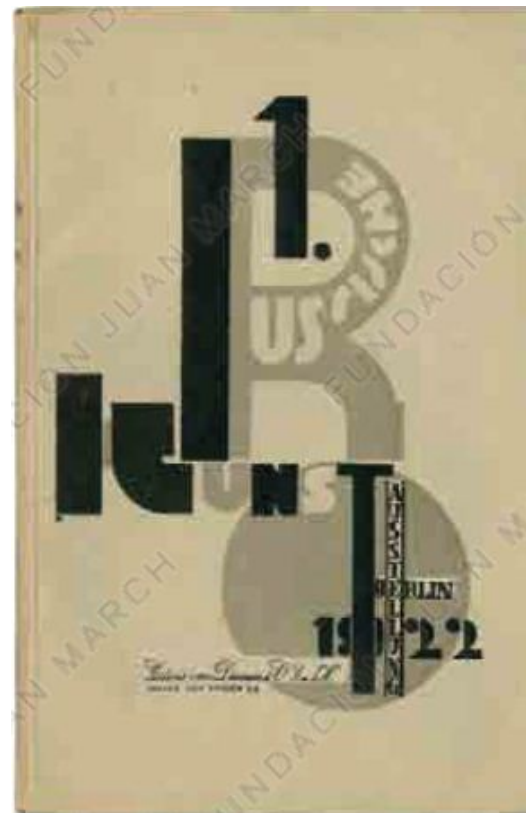
El Lissitzky. *Ravvi: P'esa v trekh deistviakh* [The Rabbi: A Play in Three Acts], by Olga Forsh. Berlin: Verlag Skythen, 1922. Book: lithograph, 64 pp. 5 3/8 x 7 3/8 in. (13.6 x 19.9 cm)

**CAT. L408**

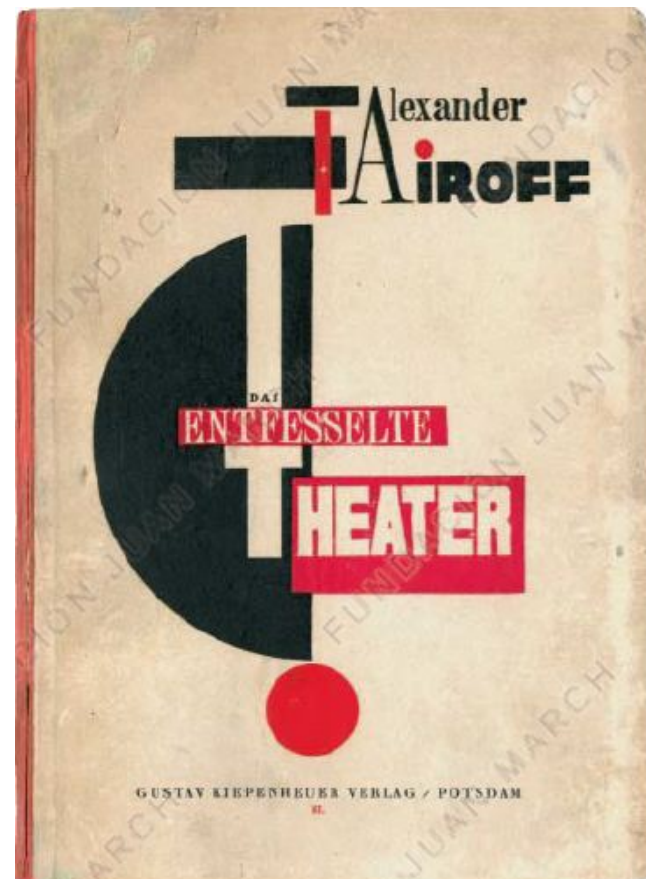
El Lissitzky. Design for the book by Aleksandr Kusikov, *Ptitsa Bezymiannaia* [The Nameless Bird], 1922. Watercolor, graphite and pencil on paper. 7 7/8 x 5 3/8 in. (19.9 x 13.7 cm)

**CAT. L164**

El Lissitzky. *Ptitsa bezymiannaia: Izbrannye stikhi 1917-1921* [The Bird Without a Name: Selected Poems, 1917-1921], by Aleksandr Kusikov. Berlin: Skify, 1922. Book: letterpress, 64 pp. 8 1/8 x 5 1/2 in. (20.7 x 13.9 cm)

**CAT. L163**

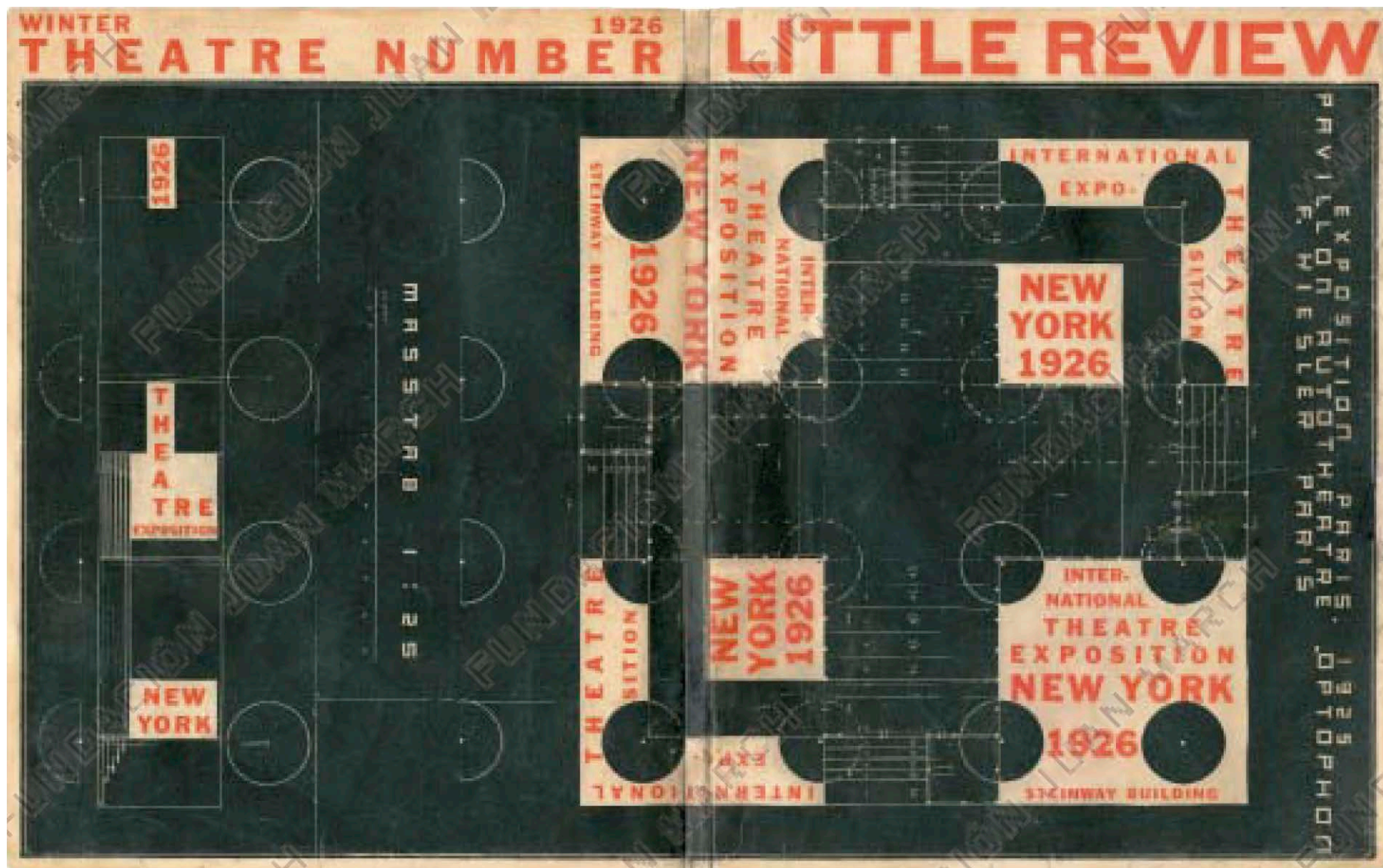
El Lissitzky. *Erste Russische Kunstausstellung* [First Russian Art Exhibition]. Exhibition catalogue. Galerie Van Diemen & Co., Berlin, October-December 1922; Stedelijk Museum, Amsterdam, April-May 1923. Berlin: Internationale Arbeiterhilfe, 1922. Book: letterpress, 80 pp. 8 x 5 1/8 in. (22.6 x 14.5 cm)

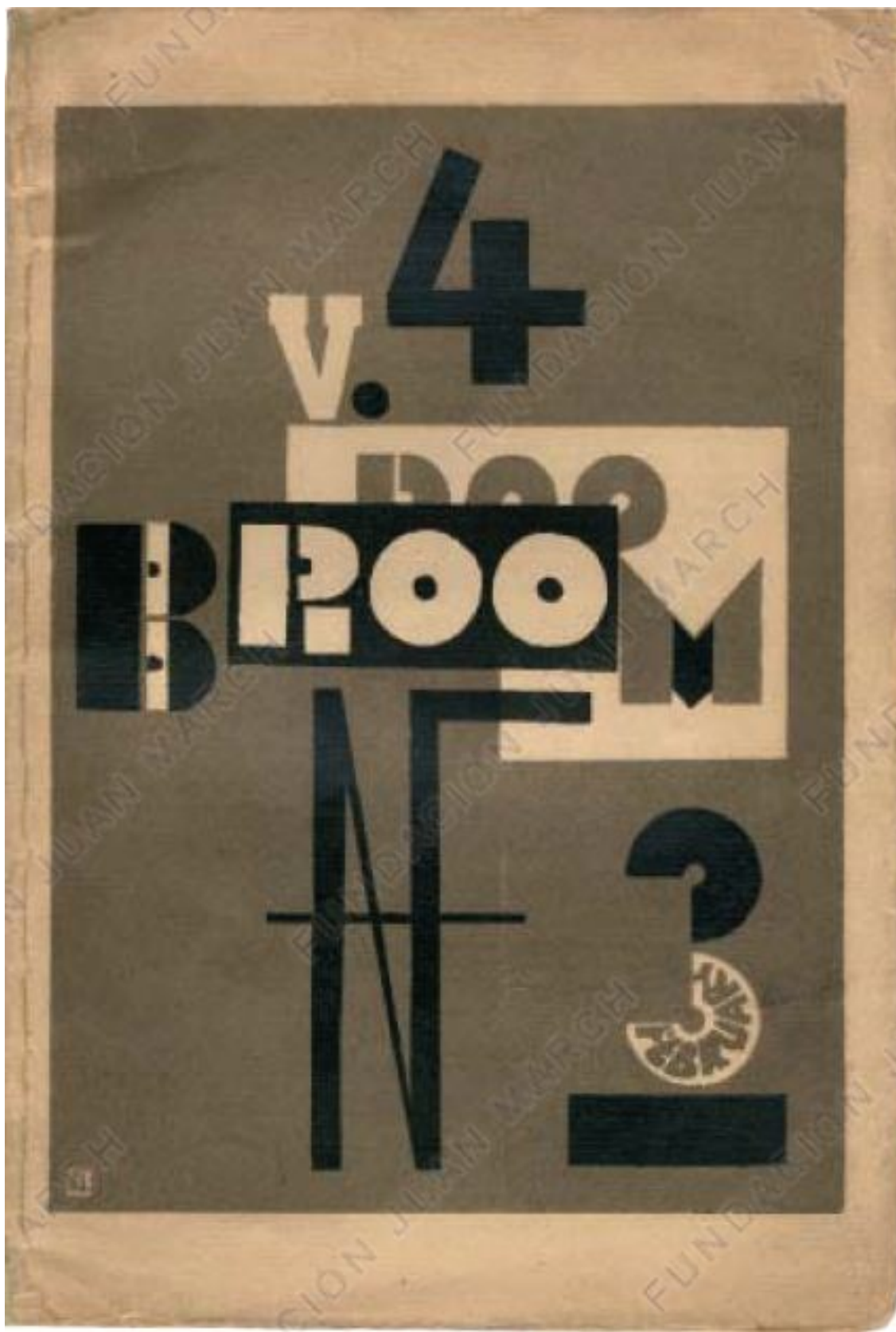
**CAT. L165**

El Lissitzky. *Das entfesselte Theater* [Theater Unchained], by Aleksandr Tairov. Potsdam: Gustav Kiepenheuer, 1923. Book: letterpress, 112 pp. 9 3/8 x 7 1/8 in. (24.9 x 18 cm)

CAT. L166

Frederick Kiesler. "Special Theatre Number," *The Little Review*, ed. Jane Heap (New York: Margaret Anderson, winter 1926). Magazine: lithograph, 122 pp. 9 5/8 x 7 5/8 in. (24.5 x 19.3 cm)





CAT. L167

El Lissitzky. *Broom*, vol. 4, no. 3
(Berlin and New York: Harold A.
Loeb, February 1923).

Magazine: lithograph, 64 pp.
(pp. 147-212). 13 ¹/₈ x 8 ¹⁵/₁₆ in.
(33.4 x 22.7 cm)

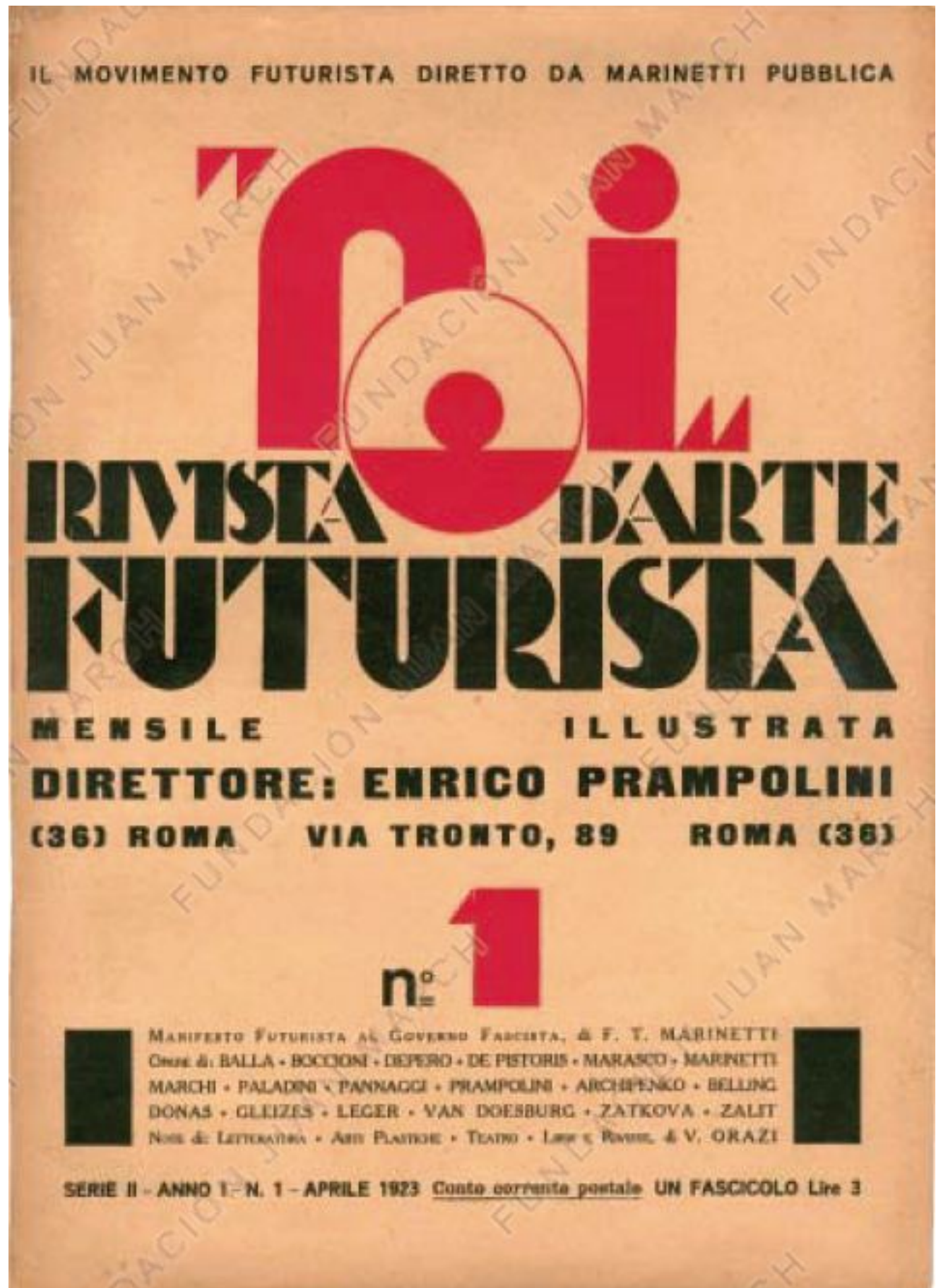
CAT. L168

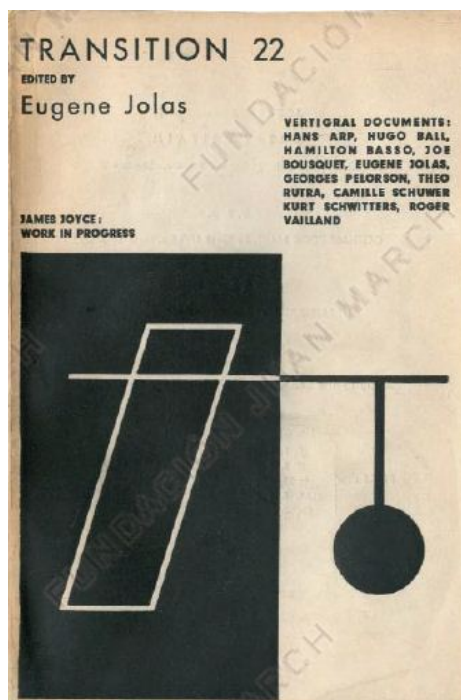
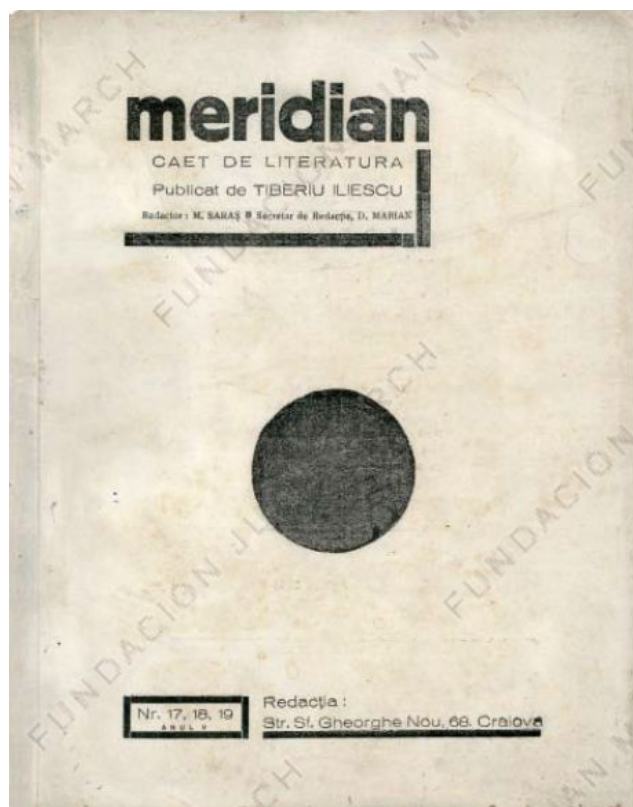
Enrico Prampolini. *Broom*, vol. 2, no. 1 (Rome and New York: Harold A. Loeb, April 1922). Magazine: lithograph, 96 pp. 12³/₈ x 8³/₈ in. (32.5 x 22.4 cm)



CAT. L169

Enrico Prampolini. *Noi: Rivista d'arte futurista* [Us: Journal of Futurist Art], 2nd series, vol. 1, no. 1, (Rome, April 1923). Magazine: letterpress, 16 pp. 13 9/16 x 9 7/8 in. (34.4 x 24.5 cm)





CAT. L170

Anonymous. *Meridian*, nos. 17, 18, 19 (Craiova, Romania: Tiberiu Iliescu, April 1943). Magazine: lithograph, 70 pp. 10 1/2 x 8 1/16 in. (26 x 20.4 cm)

CAT. L171

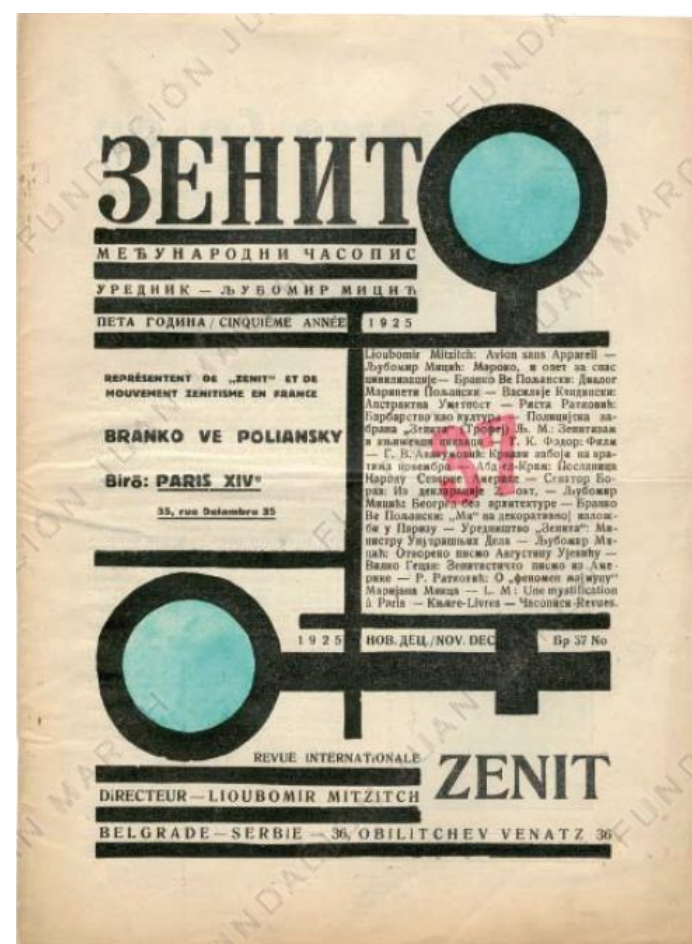
Sophie Täuber-Arp. *Transition*, ed. Eugene Jolas, no. 22 (The Hague: Servire Press, February 1933). Magazine: lithograph, 192 pp. 9 1/8 x 6 1/8 in. (23.2 x 15.5 cm)

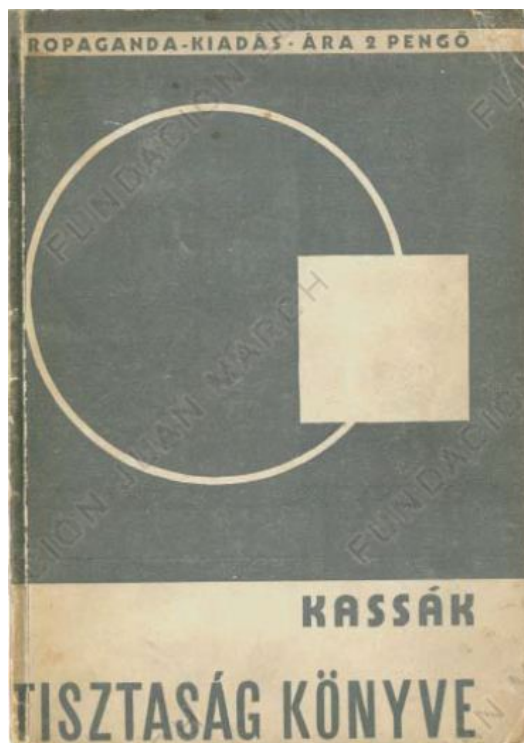
CAT. L172

Ljubomir Mitzitch. *Zenit* [Zenith], vol. 5, no. 36 (Belgrade, October 1925). Magazine: letterpress and lithograph, 20 pp. 12 1/16 x 8 5/8 in. (30.7 x 21.9 cm)

CAT. L173

Ljubomir Mitzitch. *Zenit* [Zenith], vol. 5, no. 37 (Belgrade, November–December 1925). Magazine: letterpress and lithograph, 20 pp. 12 1/16 x 8 5/8 in. (30.7 x 21.9 cm)

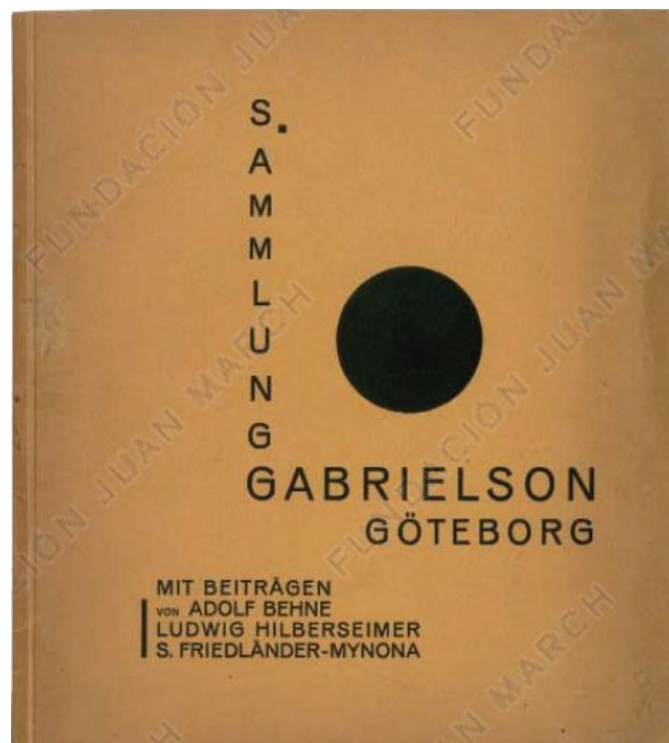




CAT. L174
Lajos Kassák. *Tisztaság Könyve* [Book of Cleanliness], by Lajos Kassák. Budapest: Horizont Kiadó, 1926. Book: lithograph, 128 pp. 9 ³/₁₆ x 6 ³/₄ in. (24.3 x 17.1 cm)

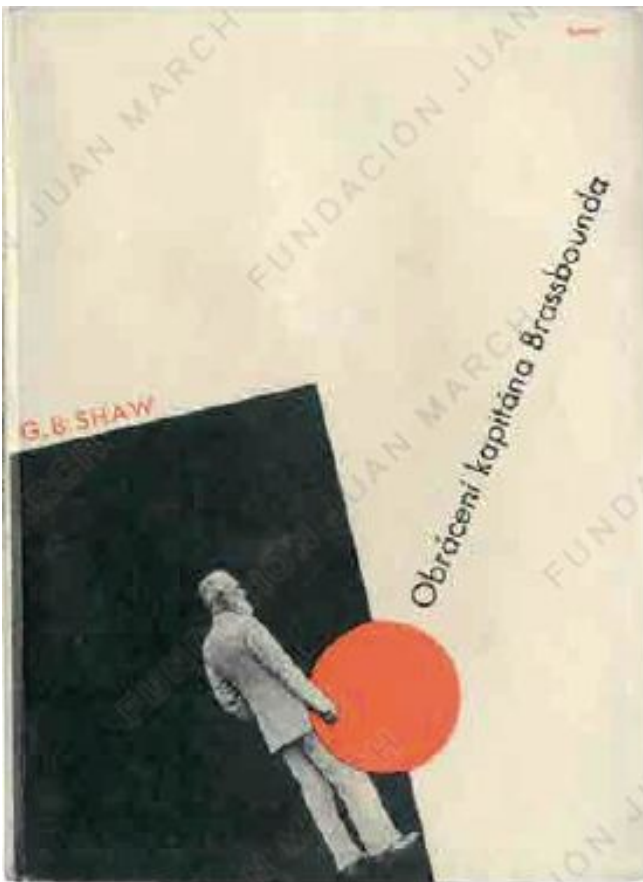
CAT. L175
Erich Buchholz. *Sammlung Gabrielson—Göteborg* [Gabrielson Collection—Göteborg]. Collection catalogue (acquisitions, 1922–23). Berlin, 1926. Book: letterpress, 74 pp. 9 x 8 ³/₁₆ in. (22.9 x 20.9 cm)

CAT. L176
Joost Schmidt. "Bauhaus Weimar", *Junge Menschen* [Young People], vol. 5, no. 8 (Melle-Hannover: Walter Hammer, November 1924). Magazine: letterpress, 14 pp. (pp. 169–92). 5 ⁵/₁₆ x 8 in. (29.3 x 22.6 cm)



CAT. L177
Anonymous. *Cercle et Carré* [Circle and Square], ed. Michel Seuphor, no. 1 (Paris, March 1930). Magazine: letterpress, 8 pp. 12 ⁷/₁₆ x 9 ³/₁₆ in. (31.6 x 23.4 cm)



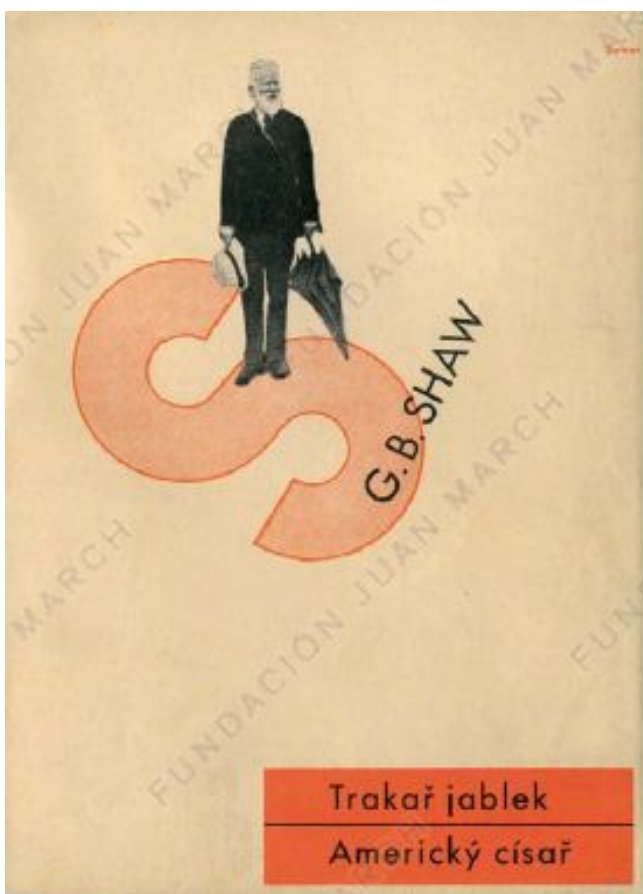
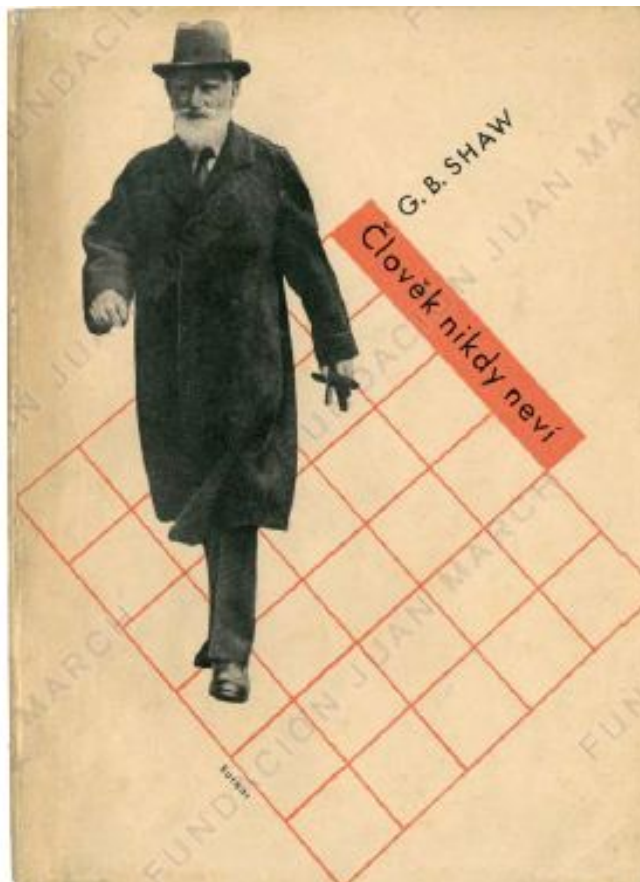


CAT. L178

Ladislav Sutnar. *Obráčení kapitána Brassbounda* [Captain Brassbound's Conversion], by George Bernard Shaw. Prague: B. M. Klika, 1932. Book: lithograph and rotogravure, 132 pp. 7 7/8 x 5 5/8 in. (19.3 x 14.2 cm)

CAT. L179

Ladislav Sutnar. *Člověk nikdy neví* [You Never Can Tell], by George Bernard Shaw. Prague: B. M. Klika, 1931. Book: rotogravure, 168 pp. 7 7/8 x 5 5/8 in. (19.4 x 14.2 cm)



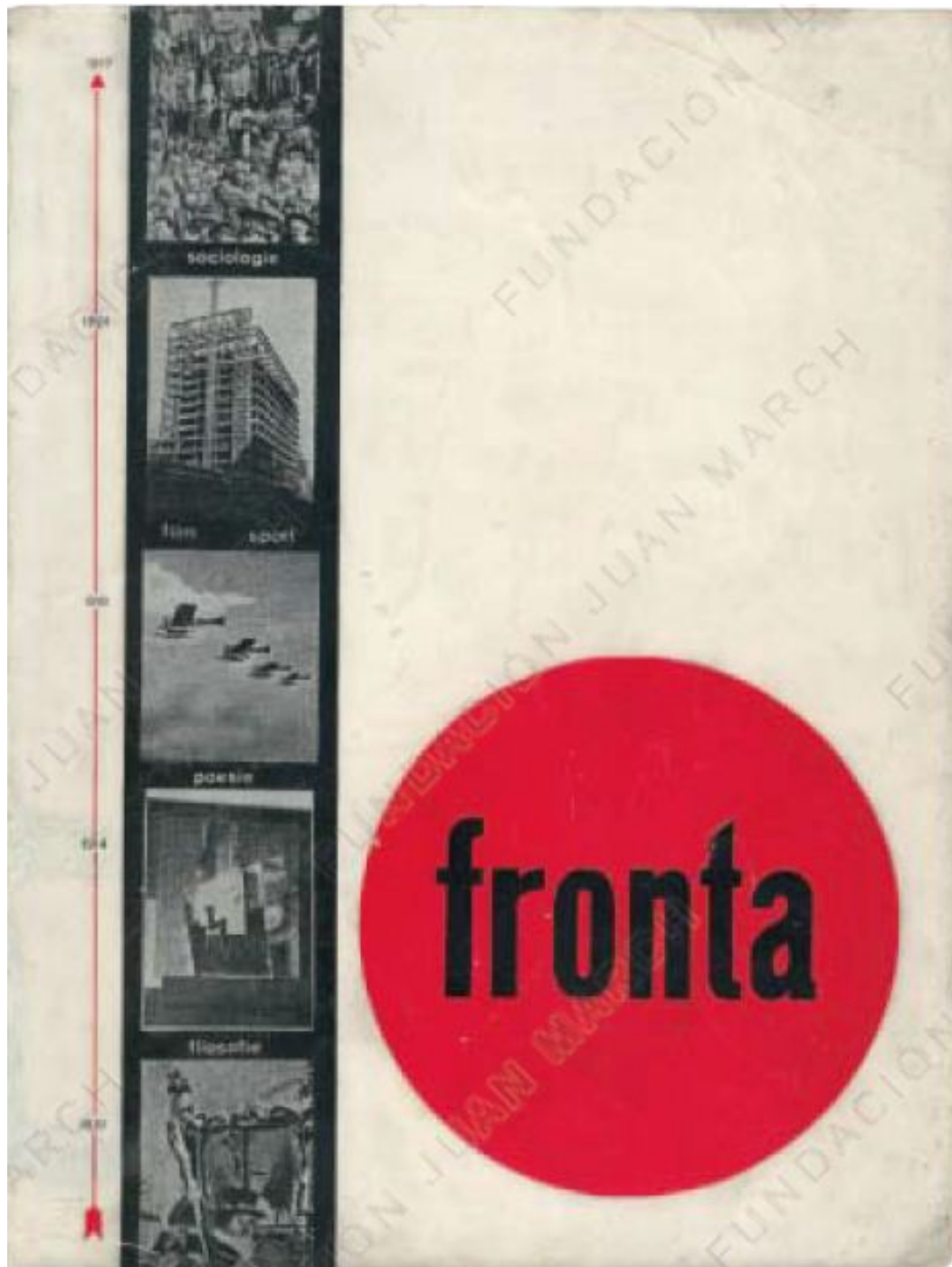
CAT. L180

Ladislav Sutnar. *Trakař jablek* [The Apple Cart], by George Bernard Shaw. Prague: B. M. Klika, 1932. Book: rotogravure, 164 pp. 7 7/8 x 5 5/8 in. (19.3 x 14.2 cm)

CAT. L181

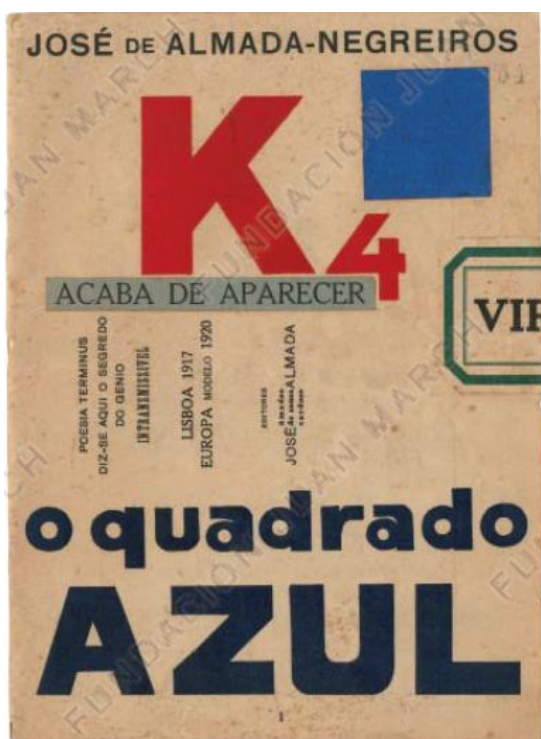
Ladislav Sutnar. *Nastolení krále* [The Crowning of a King], by Arnold Zweig. Prague: Druževní práce, 1938. Book: letterpress and rotogravure, 496 pp. 7 9/16 x 5 3/16 in. (19.2 x 13.2 cm)





CAT. L182

Zdeněk Rossmann. *Fronta*
[The Frontline] (Brno: Bedrich
Vaclavek, 1927). Magazine
(special issue): letterpress and
rotogravure, 260 pp. 12 x 9 ½ in.
(30.5 x 23.5 cm)

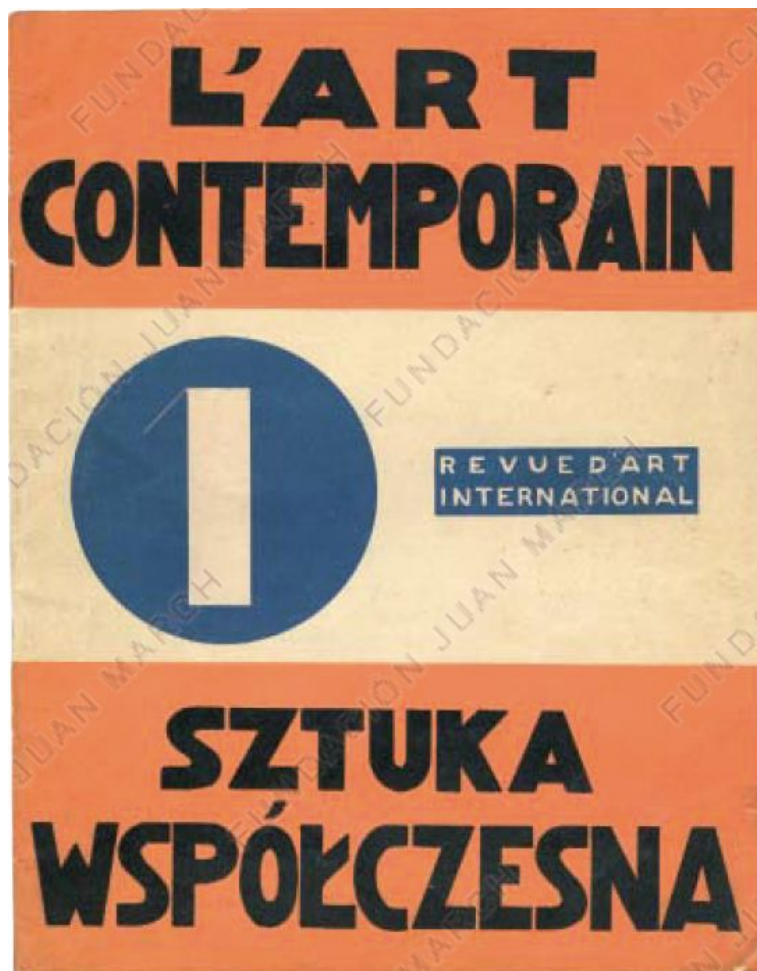


CAT. P183

José de Almada Negreiros. *K4: o quadrado azul* [K4: The Blue Square], by José de Almada Negreiros (Lisbon: Amadeo de Souza Cardoso and José Almada, 1917). Book: letterpress and glued papers, 20 pp. 9 x 6 ⁵/₈ in. (22.9 x 16.9 cm). Riccardo and Amelia Sozio Collection, Italy

CAT. L184

Anonymous. *L'art contemporain / Sztuka Współczesna* [Contemporary Art], no. 1 (Paris: Societé Nouvelle d'Editions Franco-Slaves, 1929). Magazine: lithograph, 48 pp. 12 ⁷/₈ x 9 ⁵/₈ in. (31.2 x 24.4 cm)



CAT. L185

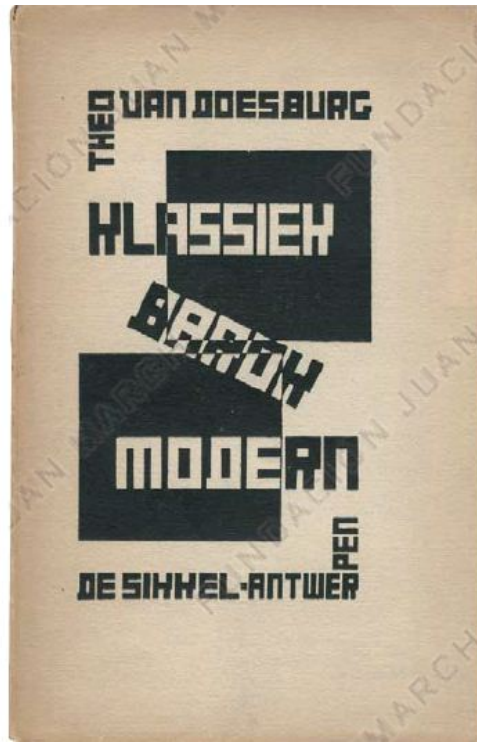
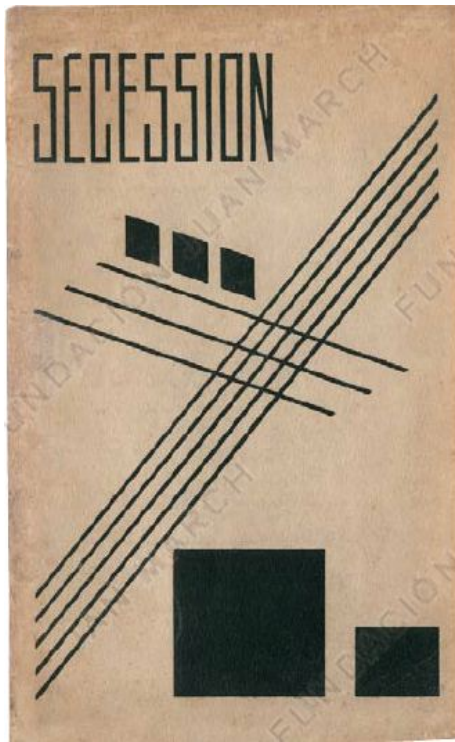
Lajos Kassák. *Secession*, no. 2 (New York: Gorham B. Munson, July 1922). Magazine: letterpress, 32 pp. 8 x 5 3/8 in. (22.5 x 13.7 cm)

CAT. L186

Theo van Doesburg. *Klassiek, Barok, Modern* [Classic, Baroque, Modern], by Theo van Doesburg. Antwerp: De Sikkel, 1920. Book: letterpress, 48 pp. 8 3/8 x 5 5/8 in. (22.4 x 14.3 cm)

CAT. L187

V. L. Campo. *El hombre de la bufanda* [The Man with the Scarf], by José María Sánchez Silva. Madrid: Imprenta Graphia, 1934. Book: letterpress, 200 pp. 7 3/8 x 5 1/8 in. (19.4 x 13 cm)



CAT. L188

Anonymous. *Sintesi futurista della guerra* [Futurist Synthesis of War]. Rome: Direzione del Movimento Futurista, 1914. Pamphlet: rotogravure, 4 pp. 11 7/16 x 9 1/16 in. (29 x 23 cm)

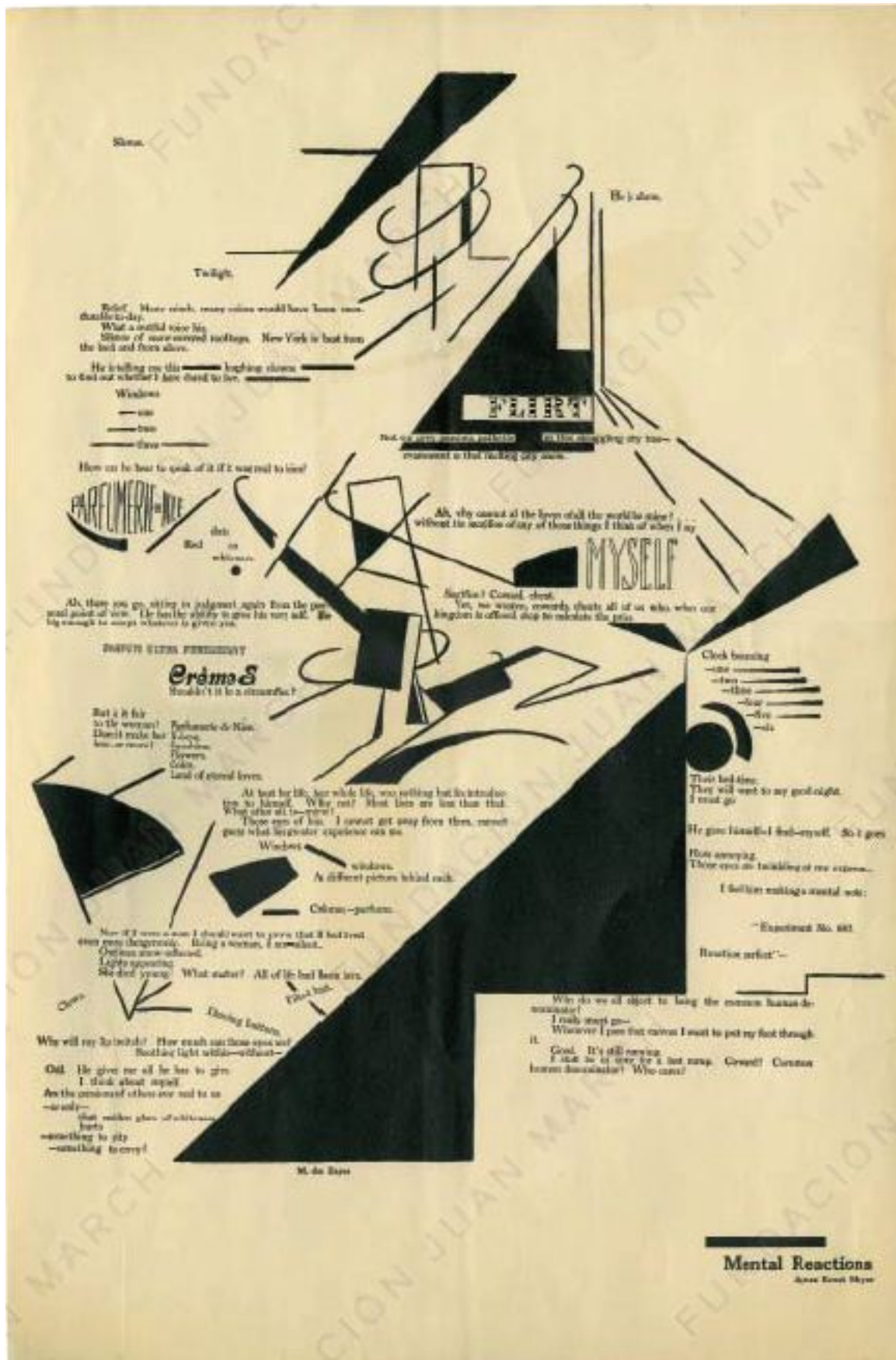
CAT. L189

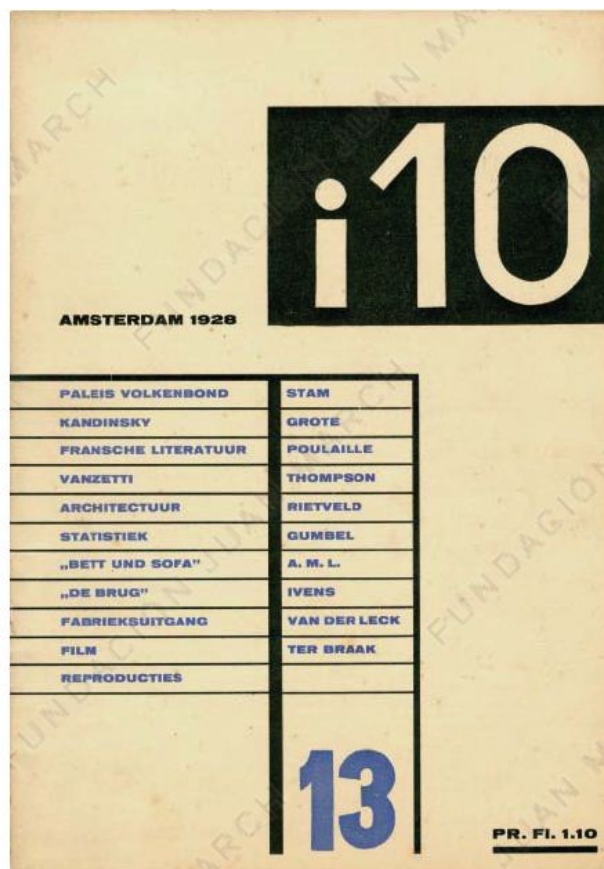
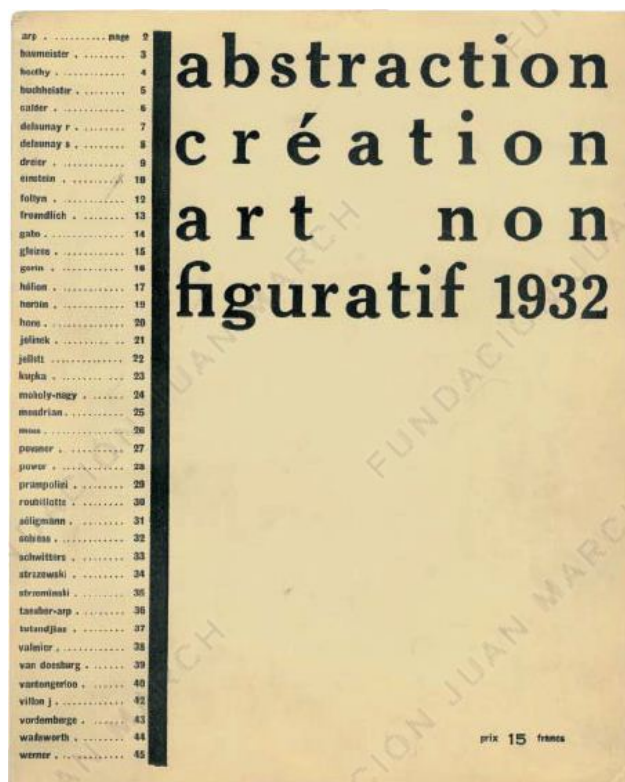
Anonymous. *Die freie Strasse* [The Open Street], no. 9, (Friedenau, Berlin: Verlag Freie Strasse, November 1918). Magazine: rotogravure, 4 pp. 16 3/4 x 11 7/16 in. (42.5 x 29.1 cm)





CAT. L190
Marius de Zayas. *291*, ed. Alfred Stieglitz, no. 1 (New York, 1915).
Magazine: lithograph, 6 pp.
17 ³/₈ x 11 ¹/₂ in. (44.2 x 29.2 cm)





CAT. L192

Anonymous. *Abstraction, création, art non figuratif* [Abstraction, Creation, Non-Figurative Art], no. 1 (Paris: Éditions les Tendances Nouvelles, 1932). Magazine: letterpress, 48 pp. 10¹⁵/₁₆ x 8³/₄ in. (27.7 x 22.2 cm)

CAT. L193

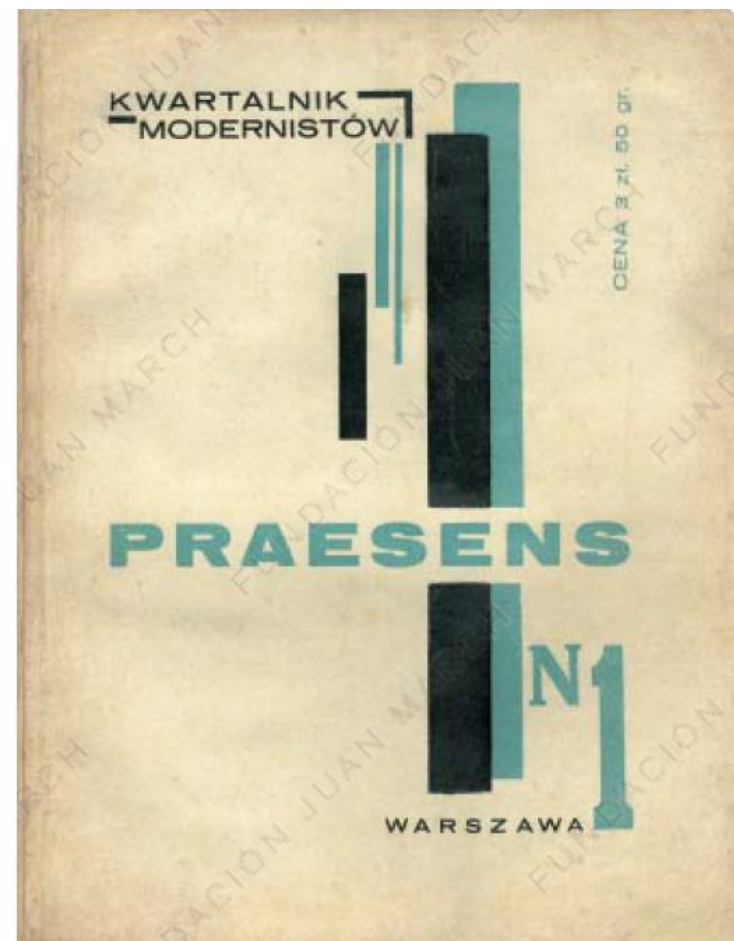
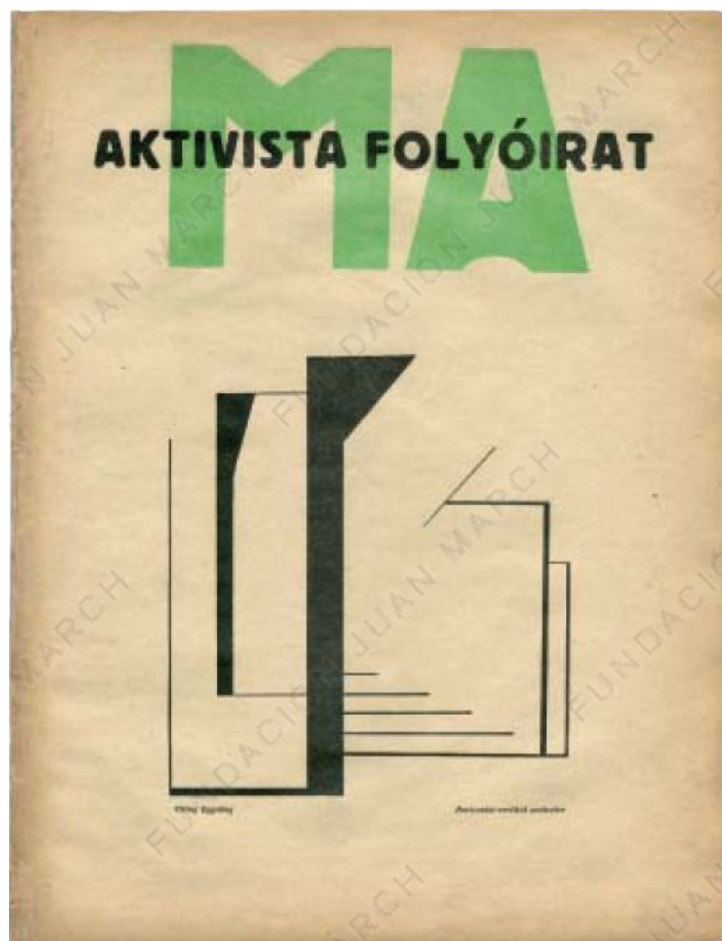
César Domela. *i10*, no. 13 (Amsterdam, 1928). Magazine: lithograph, 24 pp. 11³/₄ x 8¹/₂ in. (29.8 x 21 cm)

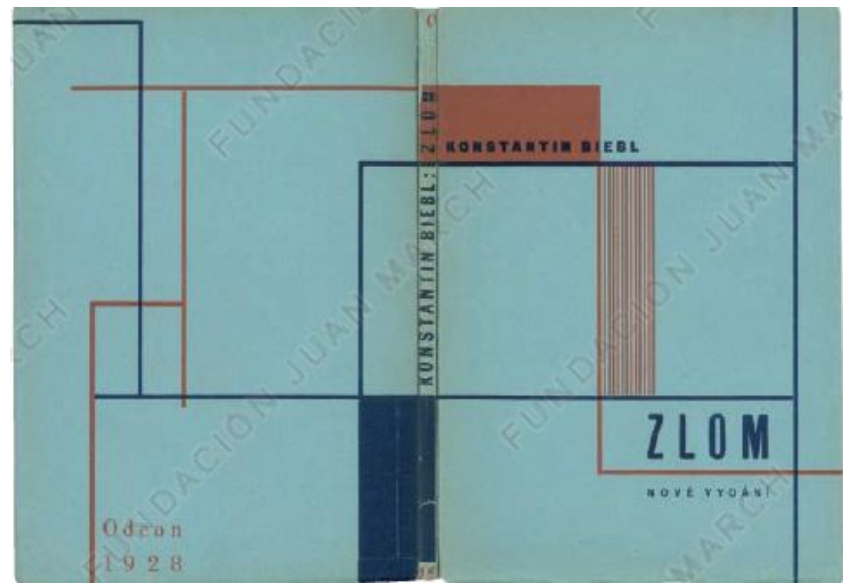
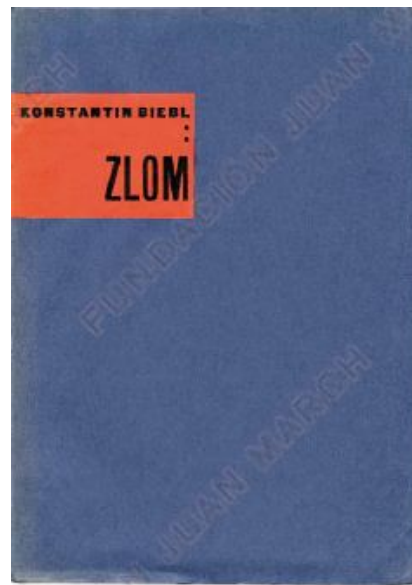
CAT. L194

Viking Eggeling. *MA: Aktivista folyóirat* [Today: Activist Periodical], vol. 6, no. 8. Vienna: Lajos Kassák, 1921. Magazine: rotogravure, 16 pp. (pp. 101–16). 12⁵/₈ x 9⁷/₁₆ in. (32 x 24 cm)

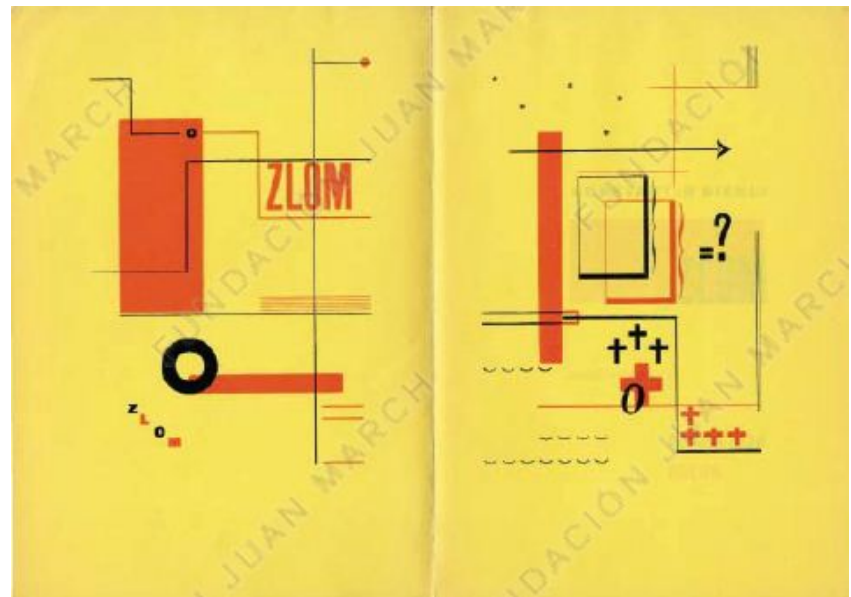
CAT. L195

Anonymous. *Praesens* [Present], no. 1 (Warsaw: 1926). Magazine: lithograph, 64 pp. 12¹/₈ x 9⁵/₁₆ in. (30.8 x 23.7 cm)





CAT. L196.1, 2
 Karel Teige. *Zlom* [Rupture],
 by Konstantin Biebl. Prague:
 Odeon, 1928. 2 vols. Books:
 letterpress (vol. 1), lithograph
 (vol. 2); 68 pp. (vol. 1), 68 pp.
 (vol. 2). 7 x 5 ½ in. (20 x 14 cm)

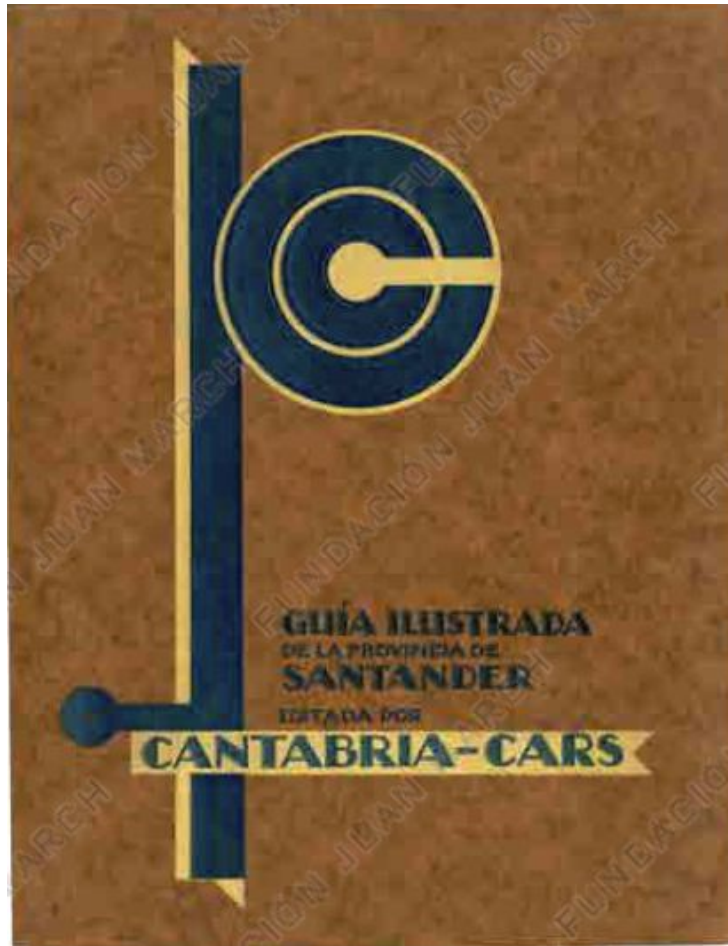


CAT. L197
 Karel Teige. *reD* [*Revue
 Devětsil*]: *Měsíčník pro moderní
 kulturu* [*Devětsil Review:
 Monthly Journal on Modern
 Culture*], no. 3 (Prague: Odeon,
 1927). Magazine: lithograph,
 40 pp. (pp. 89–128).
 9 ¾ x 7 ¾ in. (23.4 x 18.3 cm)



CAT. P198

August Cernigoj and Karlo Cernigoj. *Tank*, ed. Delak Ferdinand, no. 1 1/2 (Ljubljana, 1927). Magazine: lithograph, 64 pp. 10 1/16 x 7 3/8 in. (25.6 x 18.7 cm). Riccardo and Amelia Sozio Collection, Italy



CAT. L199

Anonymous. *Guía ilustrada de la provincia de Santander* [Illustrated Guide to the Province of Santander], by unknown author. Santander: Cantabria-Cars, [ca. 1930]. Book: letterpress and lithograph, 96 pp. 10 3/4 x 8 3/8 in. (27.3 x 22.4 cm)

CAT. L200

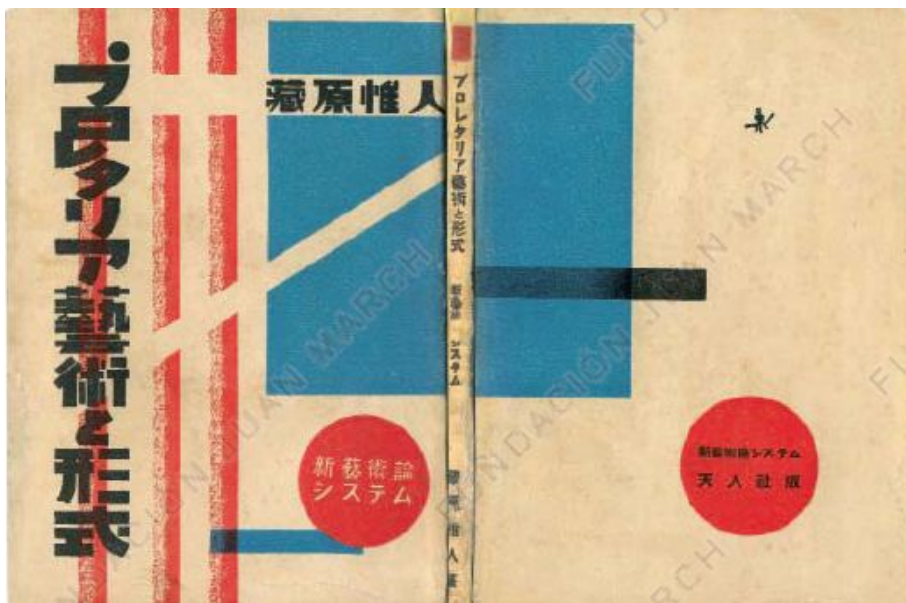
Karel Teige. *S lodi jež dovází čaj a kávu: Poesie* [On the Ship Bringing Tea and Coffee: Poems], by Konstantin Biebl. Prague: Odeon, 1928. Book: letterpress, 70 pp. 7 x 5 1/16 in. (20 x 14.1 cm)



CAT. L201

Karel Teige. *Stavba a báseň: Umění dnes a zítra, 1919–1927* [Construction and Poetry: Art Today and Tomorrow, 1919–1927], by Karel Teige. Prague: Edice Olymp, 1927. Book: lithograph, 224 pp. 9 7/16 x 6 3/8 in. (24 x 16.2 cm)





CAT. L202

Anonymous. *Puroretaria geijutsu to keishiki* [Proletarian Art and Style], by Korehito Kurahara. Tokyo: Tenjinsha, 1930. Book: lithograph, 130 pp. 6 3/8 x 4 in. (17.3 x 12.4 cm)

CAT. L203

Carlo Maria Dormà. *1ª Mostra triveneta d'arte futurista* [1ª Triveneta Futurist Art Exhibition]. Exhibition catalogue. Padua, February 1932. Book: letterpress, 58 pp. 6 x 4 in. (17.4 x 12.3 cm)

CAT. L204

Bruno Giordano Sanzin. *Mostra Fotografia Futurista (ceramiche)* [Futurist Photography Exhibition (Ceramics)]. Exhibition catalogue. April 1932. Trieste: Movimento Futurista, 1932. Book: letterpress, 24 pp. 6 3/4 x 4 in. (17.2 x 12.3 cm)



CAT. L205

Vasilii Kandinsky. *Transition: Tenth Anniversary*, ed. Eugene Jolas, no. 27 (Paris, April–May 1938). Magazine in book format: letterpress, 388 pp. 8 x 5 3/8 in. (20.3 x 14.8 cm)

CAT. L206

Karel Teige and Jaromir Krejcar. *Sever, jih, západ, východ* [North, South, West, East], by Karel Schulz. Prague: V. Vortel and R. Reiman, 1923. Book: letterpress, 140 pp. 7 1/2 x 5 1/2 in. (18.4 x 13.3 cm)

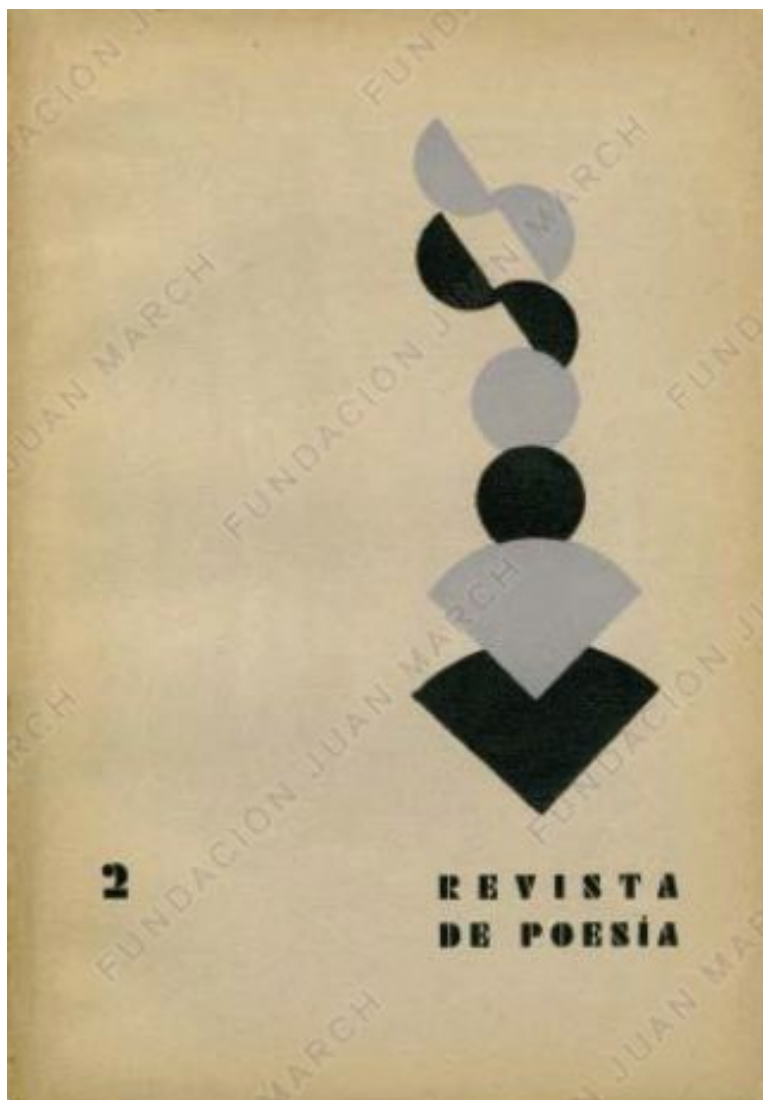
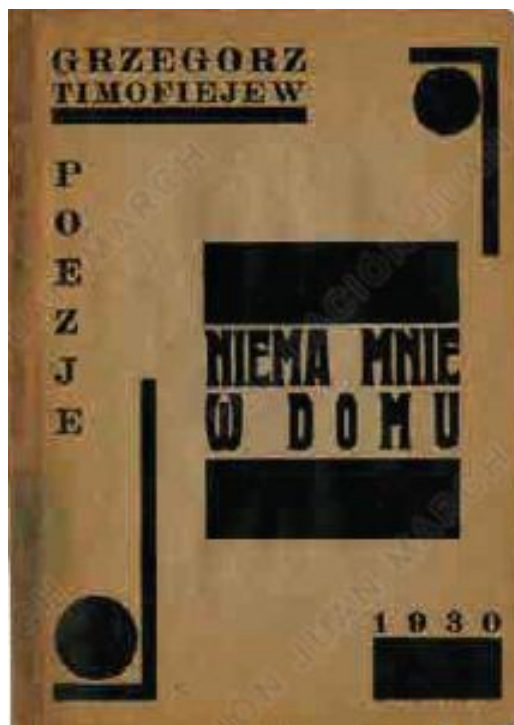


CAT. L 207

Anonymous. *Tribine: Revolucion s kulturās žurnāls* [Tribune: Journal of Revolutionary Culture], ed. Linards Laicens, no. 1 (Riga: Latvju Kultūra, 1932). Magazine: letterpress, 48 pp. 9 x 6 in. (22.8 x 15.3 cm)

CAT. L208

Anonymous. *Niema mnie w domu: Poezje* [I Am Not at Home: Poetry], by Grzegorz Timofiejew. Warsaw: Biblioteka Meteora, 1930. Book: letterpress, 40 pp. 8 x 5 5/8 in. (20.3 x 14.3 cm)



CAT. L209

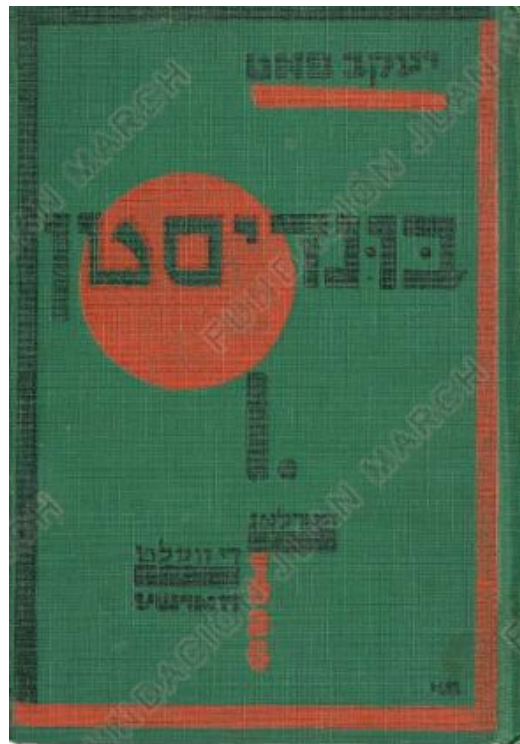
Anonymous. *Revista de avance* [Journal of Progress], ed. Francisco Ichaso et al., 4th year, vol. 5, no. 47 (La Habana, June 1930). Magazine: letterpress, 32 pp. (pp. 161–92) 10 1/2 x 7 11/16 in. (26.6 x 19.5 cm)

CAT. L210

Anonymous. *Ddooss: Revista de poesía* [Ddooss: Poetry Review], no. 2 (Valladolid, February 1931). Magazine: letterpress, 24 pp. 12 5/16 x 8 1/2 in. (31.3 x 21.5 cm)

CAT. L211

Anonymous. *Rumor: Poesía*
[Murmur: Poetry], by Atahualpa
del Cioppo. Montevideo:
Impresora Uruguaya, 1931.
Book: letterpress, 90 pp.
7 ½ x 5 ⅞ in. (19 x 14.1 cm)



CAT. L212

Franciszek Benesz and Tytus
Czyżewski. *Waż, Orfeusz
i Euridika (Ah Nic Tak)*
[The Snake, Orpheus and
Euridice (Ah, Nothing Like
That)], by Tytus Czyżewski.
Krakow: Instytut Wydawniczy
"Niezależnych", 1922. Book:
lithograph, 32 pp. 6 x 4 ⅞ in.
(15.3 x 11, 6 cm)

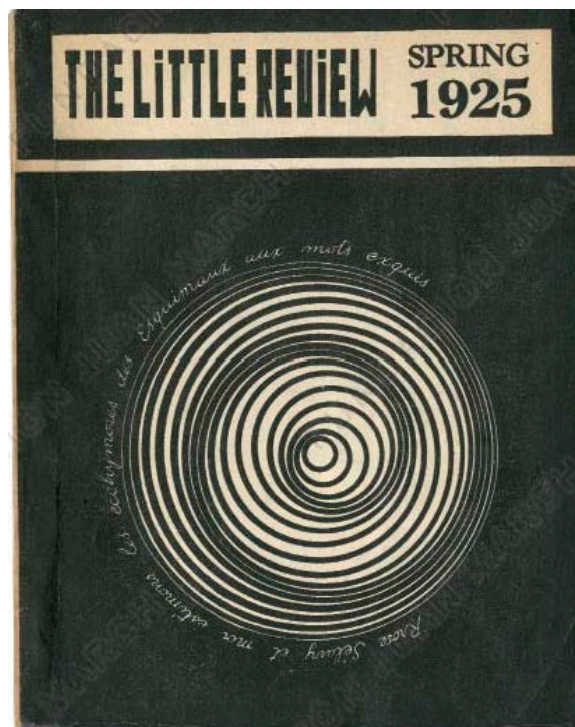


CAT. L213

Henryk Berlewi. *Bundistn*
[Bundists, i.e., members of
the General Union (Bund) of
Jewish Workers of Lithuania,
Poland and Russia], by Jacob
Pat. Vol. 1. Warsaw: Farlag
Kultur-Lige / Farlag Di Velt,
1926. Book: letterpress, 130 pp.
9 ⅝ x 5 ⅞ in. (24.4 x 14.3 cm)

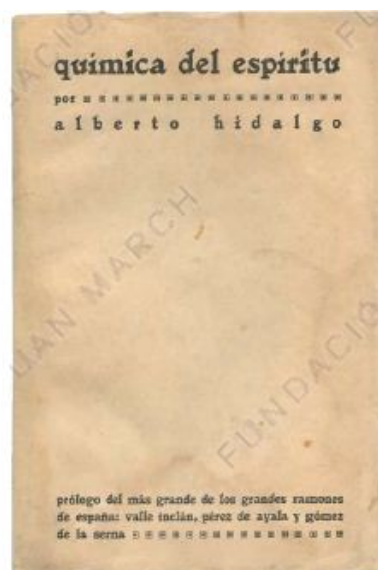
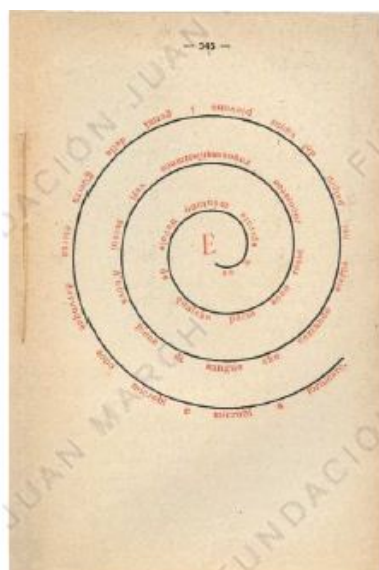
CAT. L214

Anonymous. *Signals* [Signal],
no. 3 (Riga: Izd. Nākotnes
Kultūra, December 1928).
Magazine: letterpress and
lithograph, 32 pp. (pp. 65–96).
8 ⅞ x 5 ¾ in. (21.5 x 14.6 cm)



CAT. L215
Francis Picabia. "Le Pilhaou-Thibaou" [The Pilhaou-Thibaou]. Illustrated supplement, 391, no. 15 (Paris, 1921). Magazine: lithograph, 12 pp. 12 ½ x 9 ¾ in. (31.7 x 24.7 cm)

CAT. L216
Marcel Duchamp. *The Little Review*, vol. 11, no. 1 (New York: Margaret Anderson, spring 1925). Magazine: lithograph, 64 pp. 9 ⅝ x 7 ⅝ in. (24.5 x 19.4 cm)



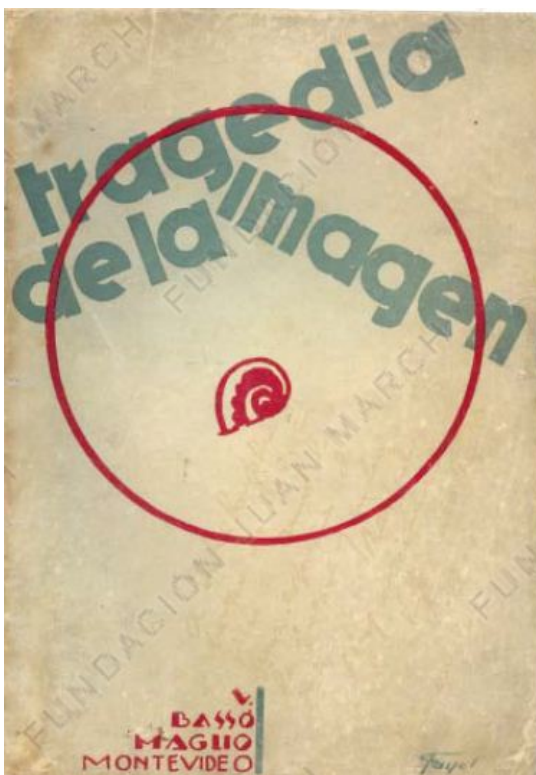
CAT. L217
Anonymous. *L'Ellisse e la Spirale: Film + Parole in libertà* [The Ellipse and Spiral: Film + Words-in-Freedom], by Paolo Buzzi. Milan: Edizioni futuriste di "Poesia," 1915. Book: letterpress, 352 pp. 7 ½ x 4 ⅜ in. (19.1 x 12.2 cm)

CAT. L218
Anonymous. *Química del espíritu* [Chemistry of the Spirit], by Alberto Hidalgo. Buenos Aires: Imprenta Mercatali, 1923. Book: letterpress, 112 pp. 7 ⅞ x 4 ⅞ in. (18.6 x 12.5 cm)



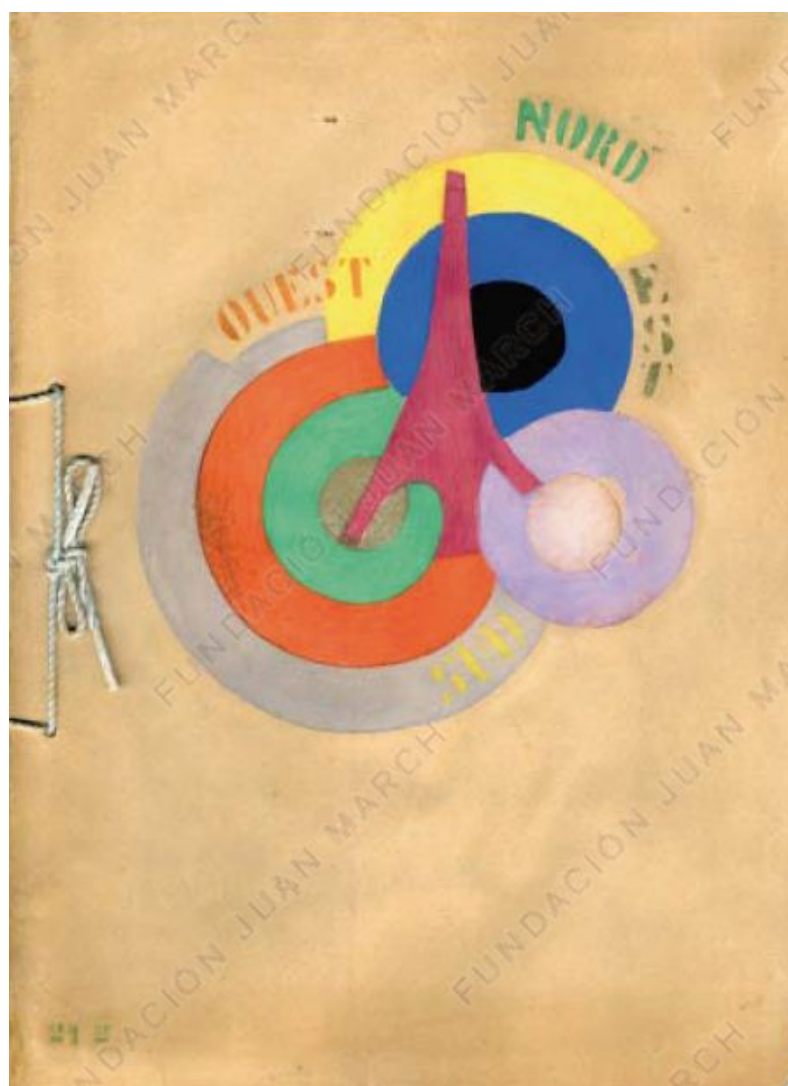
CAT. L219

Fermín Revueltas. *El son del corazón* [The Sound of the Heart], by Ramón López Velarde. Mexico City: Editorial Crisol, 1932. Book: lithograph, 122 pp. 9 ³/₁₆ x 6 in. (23.4 x 17.5 cm)



CAT. L220

Fayol, C. *Tragedia de la imagen* [Tragedy of the Image], by Vicente Basso Maglio. Montevideo, [ca. 1930]. Book: lithograph, 64 pp. 9 ⁷/₁₆ x 6 ⁵/₁₆ in. (23.9 x 16.8 cm).



CAT. L221

Robert Delaunay. *Tour Eiffel* [Eiffel Tower], by Vicente Huidobro. Madrid: Imprenta J. Pueyo, 1918. Book: gouache, 14 pp. 13 x 10 ¹/₂ in. (35.5 x 26 cm)



CAT. L222

Tarsila do Amaral. *Pau Brasil* [Brazilwood], by Oswald de Andrade. Paris: Au Sans Pareil, 1925. Book: lithograph, 112 pp. 6 ⁷/₁₆ x 5 ¹/₈ in. (16.4 x 13 cm)

CAT. L223

José de Almada Negreiros. *Direcção unica* [One Way], by José de Almada Negreiros. Lisbon: Of. Gráficas U. P., 1932. Book: letterpress, 56 pp. 7 ³/₈ x 5 ⁵/₁₆ in. (18.5 x 13.5 cm)



CAT. L224

Herbert Bayer. *Deutsches Volk, Deutsche Arbeit* [German People, German Work]. Exhibition catalogue. Kaiserdamm, Berlin, April 21st–June 13th. Berlin: Ala Anzeigen-Aktiengesellschaft, 1934. Book: rotogravure, 132 pp. 8 1/8 x 8 1/8 in. (20.7 x 20.7 cm)

CAT. L225

Joost Schmidt. "Bauhaus-Heft" [Bauhaus Issue], *Offset- Buch- und Werbekunst* [Offset, Book, and Advertising Art], no. 7. (Leipzig: Der Offset Verlag G.M.B.H., 1926). Magazine: lithograph, 80 pp. (pp. 353-432). 12 ³/₁₆ x 9 ³/₁₆ in. (30.9 x 23.3 cm)



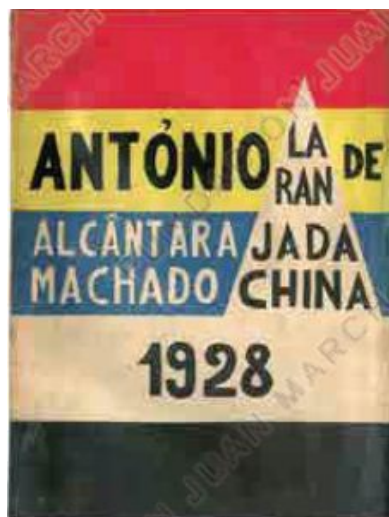


CAT. L226

Johannes Molzahn. *Die neue Wohnung: Die Frau als Schöpferin* [The New Dwelling: the Woman as Creator], by Bruno Taut. Leipzig: Verlag von Klinkhardt und Biermann, 1924. Book: letterpress, 112 pp. 8 x 5 3/8 in. (20.4 x 13.6 cm)

CAT. L227

Anonymous. *Laranja da china* [China Orange], by Antônio de Alcântara Machado. São Paulo: Of. da Empreza Gráfica, 1928. Book: letterpress, 156 pp. 7 1/2 x 5 5/8 in. (19.1 x 14.3 cm)



CAT. L228

Lev Blatný. *Sborník Literární skupiny* [Anthology of the Literary Group]. Prague: Edice Obziny, 1923. Book: lithograph, 116 pp. 10 7/16 x 8 7/16 in. (26.5 x 21.5 cm)

CAT. L229

Anonymous. *Él, Ella y Ellos* [Him, Her, and Them], by Antonio Botín Polanco. Madrid: Editorial Renacimiento, 1929. Book: lithograph, 272 pp. 7 5/8 x 5 in. (19.4 x 12.6 cm)





CAT. L230.1, 2, 3, 4

Walter Dexel. *Thüringer Verlagsanstalt und Druckerei GMBH* [Thuringian Publishing and Printing Co.]. Jena: Thüringer Verlagsanstalt und Druckerei GMBH, 1927 (no. 1), 1928 (no. 2), 1929 (no. 3), 1930 (no. 4). Calendars: lithograph. No. 1: 12 ¹¹/₁₆ x 9 ³/₄ in. (32.3 x 24.7 cm); no. 2: 9 ³/₄ x 12 ¹¹/₁₆ in. (24.7 x 32.3 cm); no. 3: 12 ¹⁵/₁₆ x 10 ¹/₂ in. (32.8 x 26 cm); no. 4: 13 ³/₈ x 9 ³/₄ in. (34 x 24.7 cm)



W O R K S

O N

D I S P L A Y

[4]

P A G E S

I N

M O V E M E N T

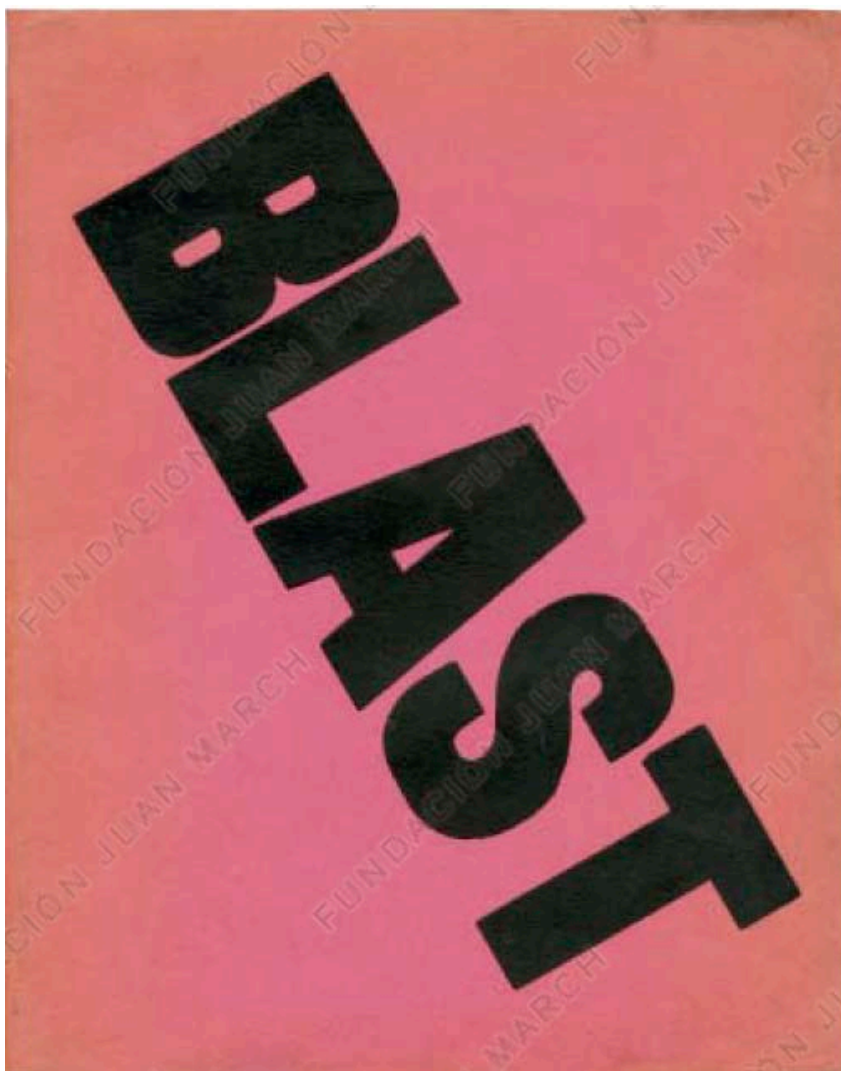
[C A T S . L 2 3 1 - L 2 8 2]

CAT. L231

Wyndham Lewis. *Blast: Review of the Great English Vortex*, no 1 (London: John Lane, 1914). Magazine: letterpress, 164 pp. 12 x 9 ½ in. (30.5 x 24.1 cm)

CAT. L232

Theo van Doesburg. "Numéro consacré à l'Aubette" [Issue Dedicated to the Aubette Building], *De Stijl*, nos. 87–89 (Leiden, 1928). Magazine: letterpress and rotogravure, 20 pp. 8 7/16 x 10 3/8 in. (21.4 x 27.5 cm)



CAT. L409

Óscar Domínguez. *Homenaje de "Gaceta de Arte"* [Homage from *Gaceta de Arte*]. Collage. 3 1/8 x 4 1/8 in. (8 x 11 cm)

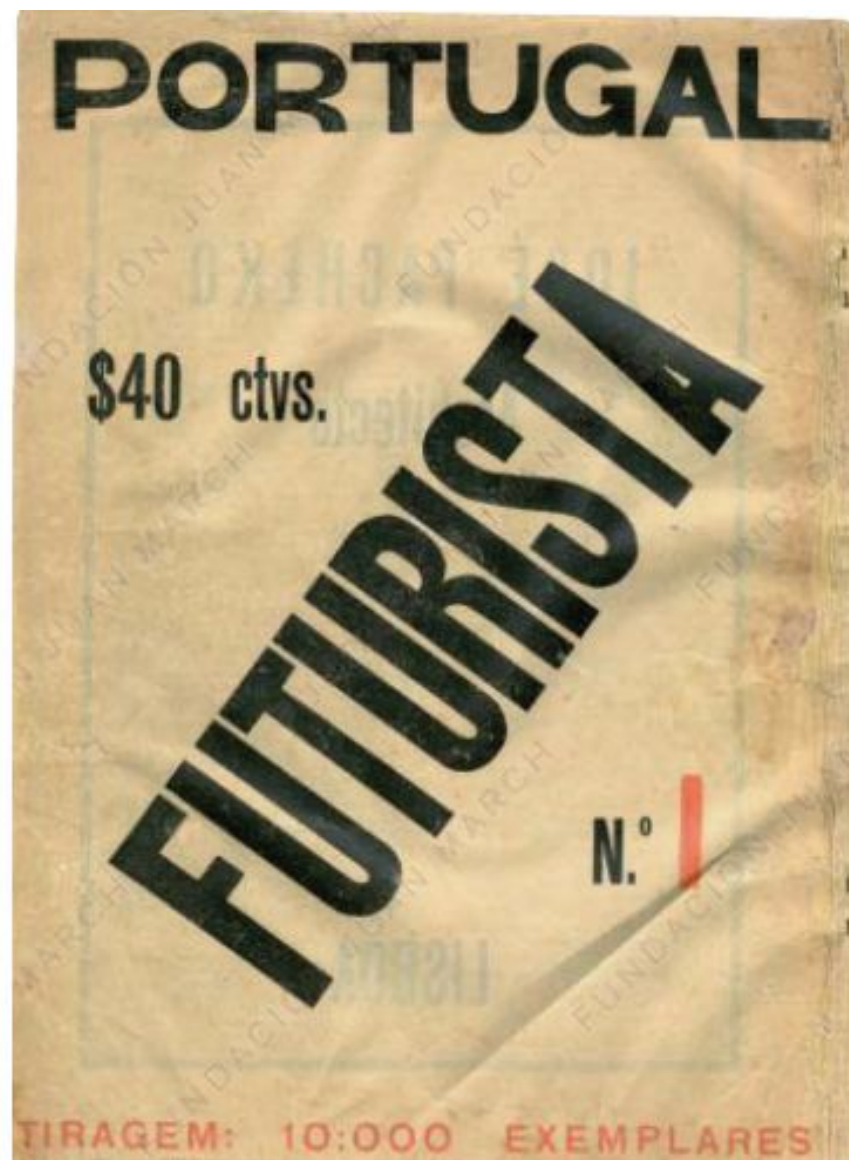
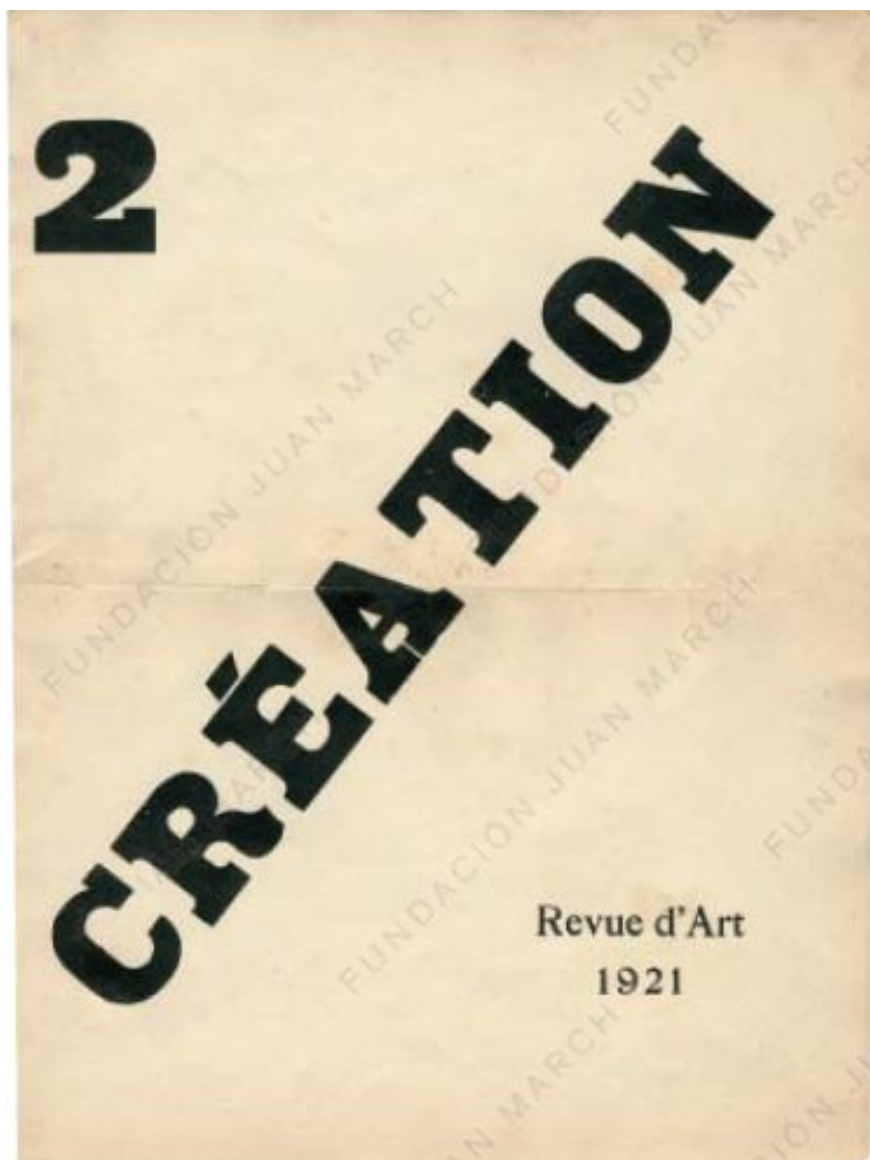


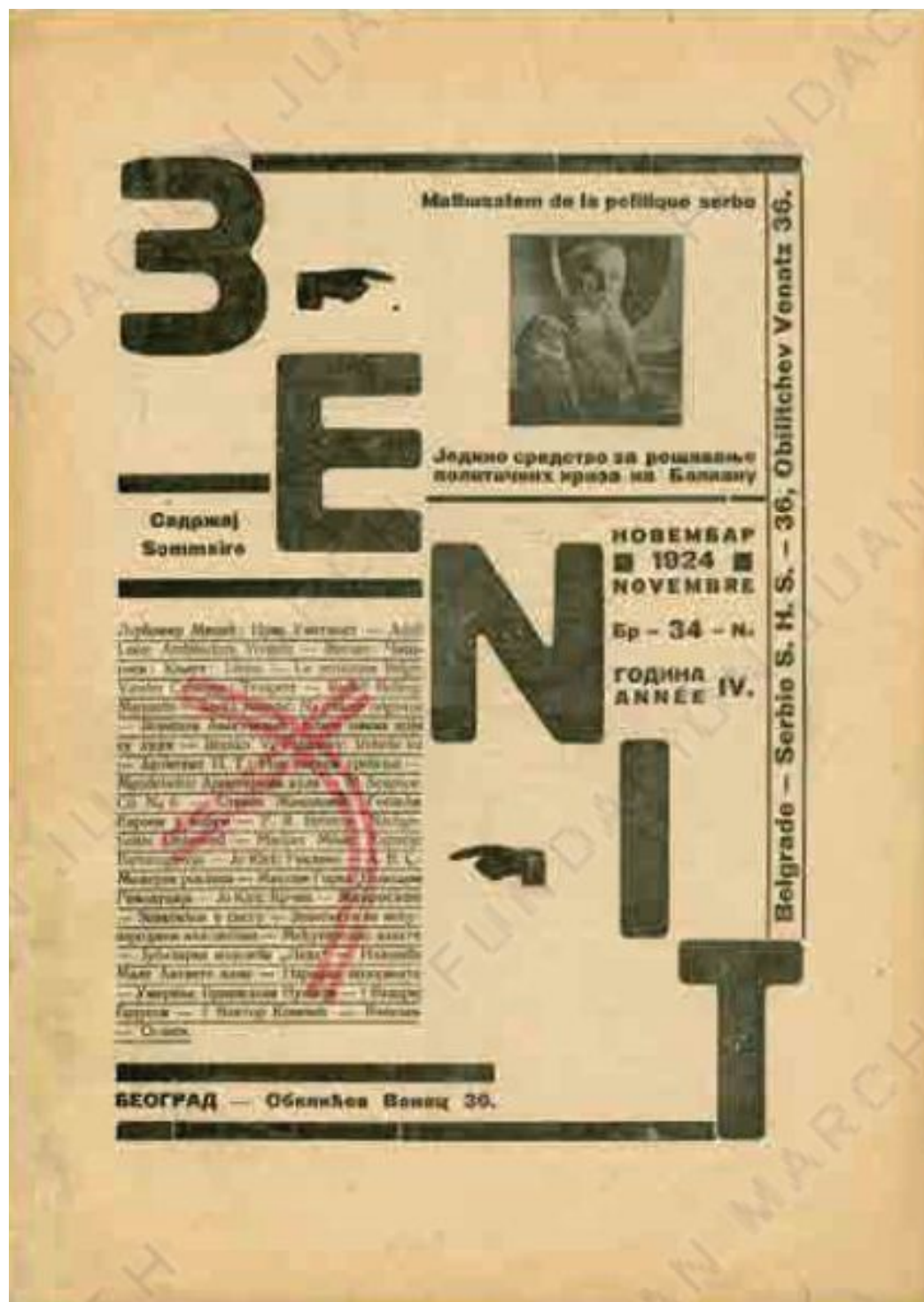
CAT. L233

Anonymous. *Création*
[Creation], ed. Vicente
Huidobro, no. 2 (Paris, 1921).
Magazine: lithograph, 10 pp.
12 7/16 x 9 3/8 in. (31.6 x 24.5 cm)

CAT. L234

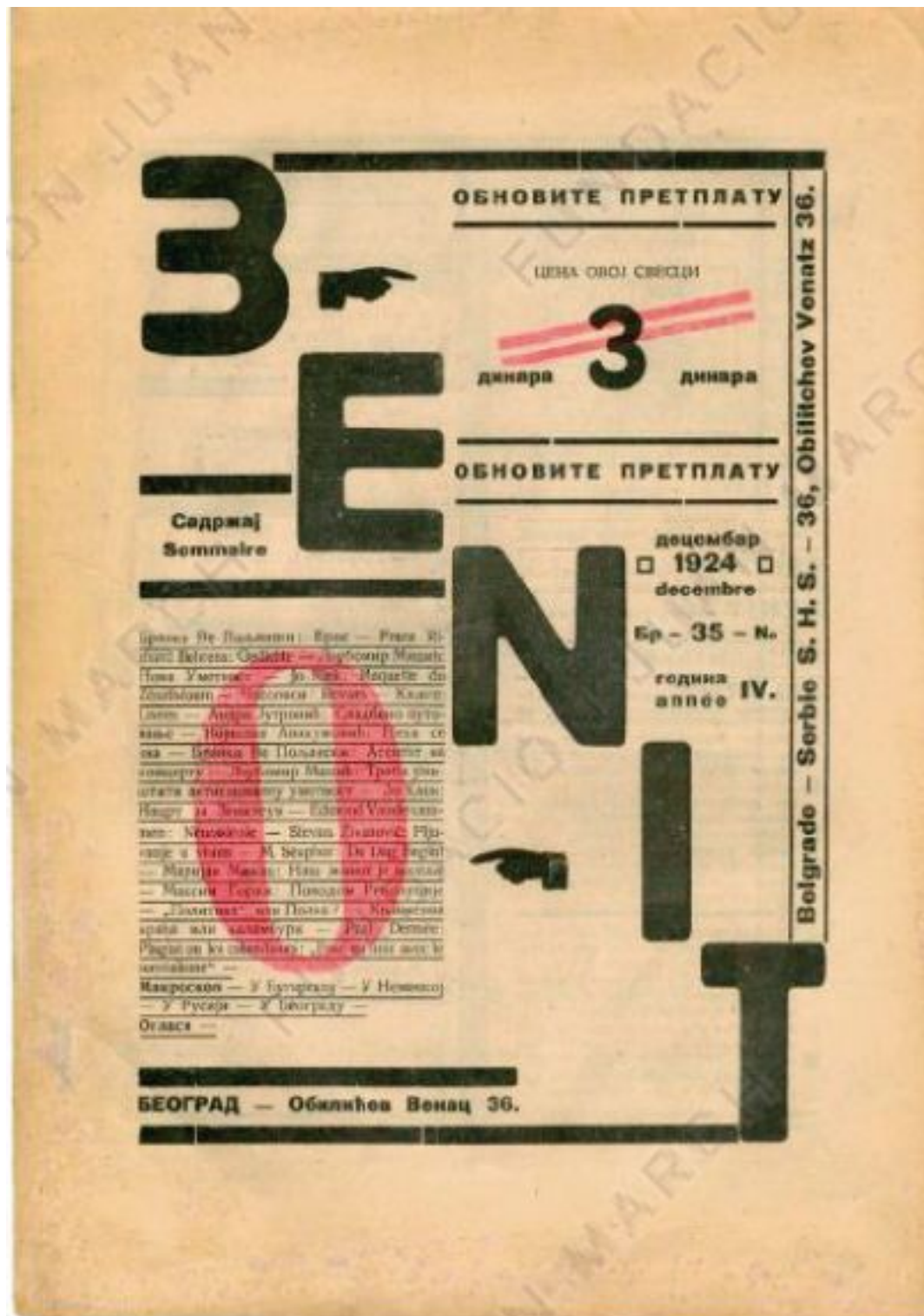
Anonymous. *Portugal futurista*
[Futurist Portugal], ed. Carlos
Felipe Porfírio, no. 1 (only
issue, Lisbon, [ca. 1917]).
Magazine: letterpress, 44 pp.
13 3/8 x 9 3/8 in. (34 x 24.9 cm)





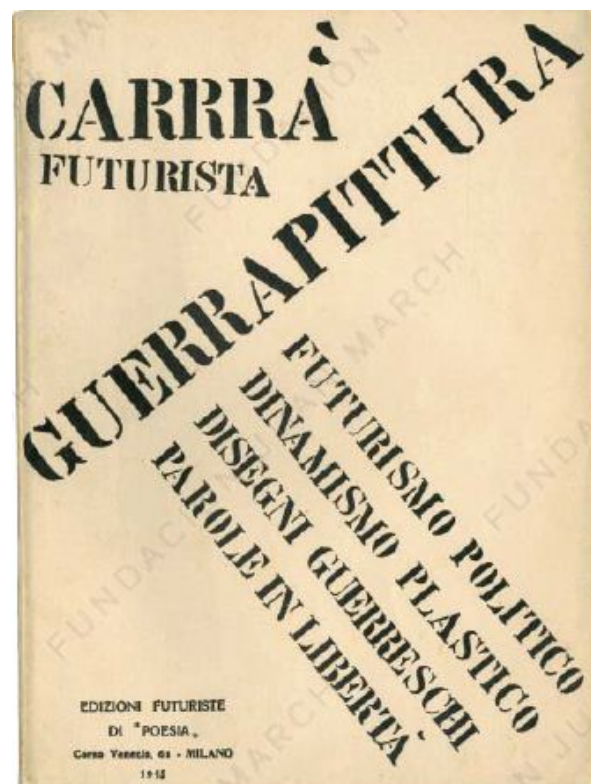
CAT. L235

Ljubomir Mitzitch. *Zenit*
[Zenith], ed. Ljubomir
Mitzitch, vol. 4, no. 34
(Belgrade, November 1924).
Magazine: rotogravure, 16 pp.
12 1/16 x 8 5/8 in. (30.7 x 21.9 cm)



CAT. L236

Ljubomir Mitzitch. *Zenit*
[Zenith], ed. Ljubomir
Mitzitch, vol. 4, no. 35
(Belgrade, December 1924).
Magazine: rotogravure, 16 pp.
12 1/16 x 8 5/8 in. (30.7 x 21.9 cm)



CAT. L237

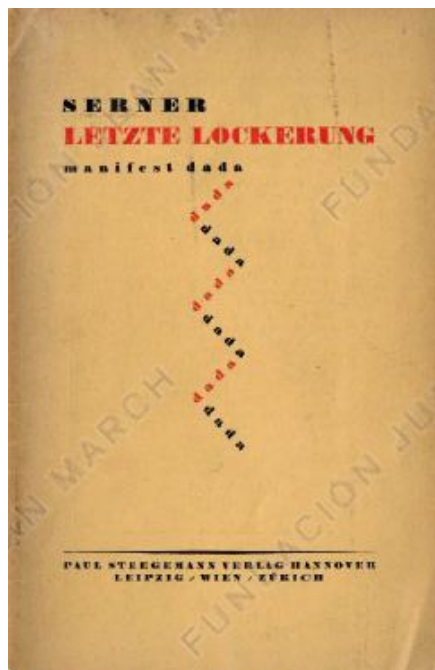
Anonymous. *Mouvement Dada: Manifeste, Vorträge, Kompositionen, Tänze, Simultanische Dichtungen; Leitfaden durch die 8. Dada-Soirée*. Zürich [Dada Movement: Manifestos, Lectures, Compositions, Dances, Simultaneous Poetry; Guide to the 8th Dada Soirée], Kaufleuten Room, Zurich, April 9th, 1919. Program: rotogravure. 8 1/16 x 10 15/16 in. (20.5 x 27.8 cm)

CAT. L238

Carlo Carrà. *Guerrapittura: Futurismo politico—Dinamismo plastico—Disegni guerreschi—Parole in libertà* [War Painting—Political Futurism—Plastic Dynamism—War Drawings—Words-in-Freedom], by Carlo Carrà. Milan: Edizioni futuriste di "Poesia," 1915. Book: lithograph, 116 pp. 10 5/16 x 7 1/2 in. (26.2 x 19 cm)

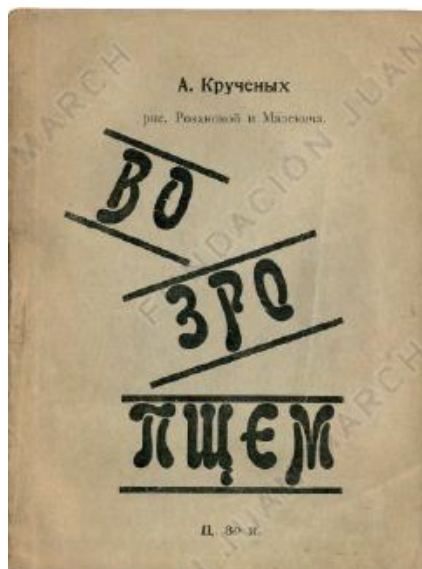
CAT. L239

Anonymous. *Letzte Lockerung: Manifest Dada* [Last Liberalization: Dada Manifesto], by Walter Serner. Hannover: Paul Steegemann, 1920. Book: letterpress, 48 pp. 8 3/4 x 5 3/4 in. (22.2 x 14.6 cm)



CAT. L240

Kazimir Malevich. *Vozroshchem* [Let's Grumble], by Aleksei Kruchenykh. Saint Petersburg: EUY, 1913. Book: rotogravure, 12 pp. 7 1/2 x 5 5/8 in. (19 x 14.3 cm)



CAT. L241

Anonymous. *Dada soulève tout* [Dada Stirs Up Everything]. Paris, January 1921. Pamphlet: letterpress. 10 15/16 x 8 3/8 in. (27.8 x 21.2 cm)





CAT. L242

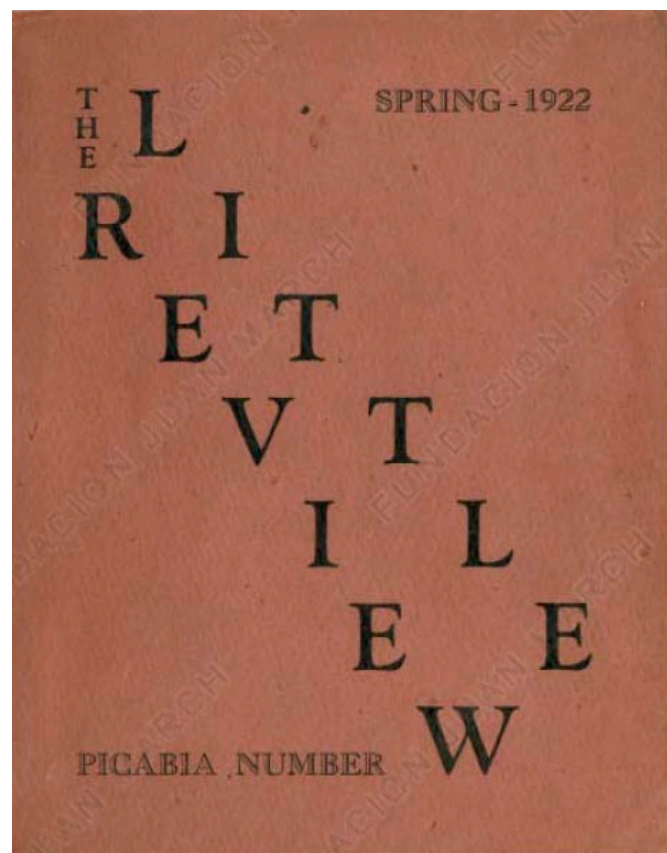
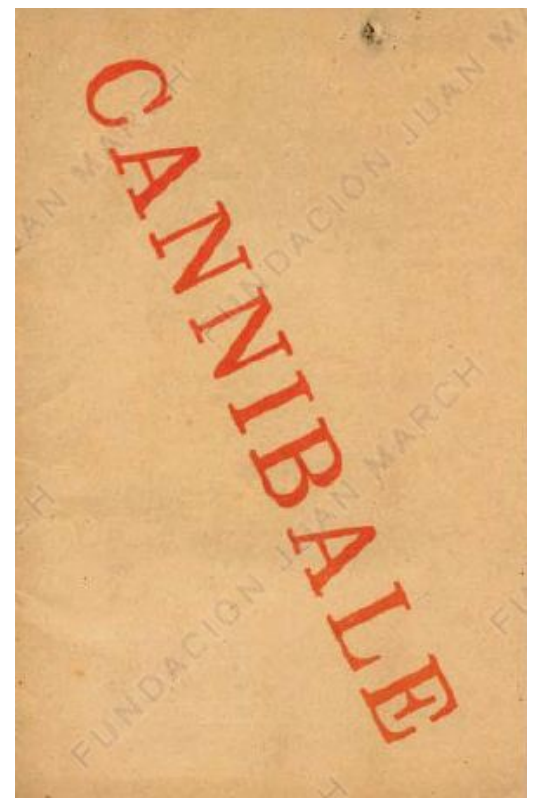
Rafael Barradas. *Reflector*, ed. José de Ciriá y Escalante, no. 1 (Madrid, 1920). Magazine: lithograph, 20 pp. 11 1/2 x 8 1/16 in. (24.3 x 17.3 cm)

CAT. L243

Anonymous. *Luz* [Light], vol. 1, no. 1 (La Coruña, 1922). Magazine: lithograph, 16 pp. 11 1/2 x 8 1/16 in. (28.6 x 22 cm)

CAT. L245

Francis Picabia. *Cannibale* [Cannibal], ed. Francis Picabia, no. 1 (Paris: Au Sans Pareil, 1920). Magazine: letterpress, 16 pp. 9 1/2 x 6 1/8 in. (24.1 x 15.6 cm)



CAT. L244

Francis Picabia. "Picabia Number," *The Little Review*, vol. 8, no. 2 (New York: Margaret Anderson, Spring 1922). Magazine: letterpress, 64 pp. 9 1/16 x 7 9/16 in. (24.6 x 19.2 cm)

CAT. L246

Ladislav Medves. *Broom*, vol. 2, no. 3 (New York: Harold A. Loeb, June 1922). Magazine: lithograph, 88 pp. (pp. 185–272). 12 ¹¹/₁₆ x 8 ¹⁵/₁₆ in. (32.3 x 22.7 cm)

CAT. L248

Fernand Léger. *Broom*, vol. 2, no. 4 (New York: Harold A. Loeb, July 1922). Magazine: lithograph, 80 pp. (pp. 273–352). 12 ³/₈ x 8 in. (32.5 x 22.5 cm)

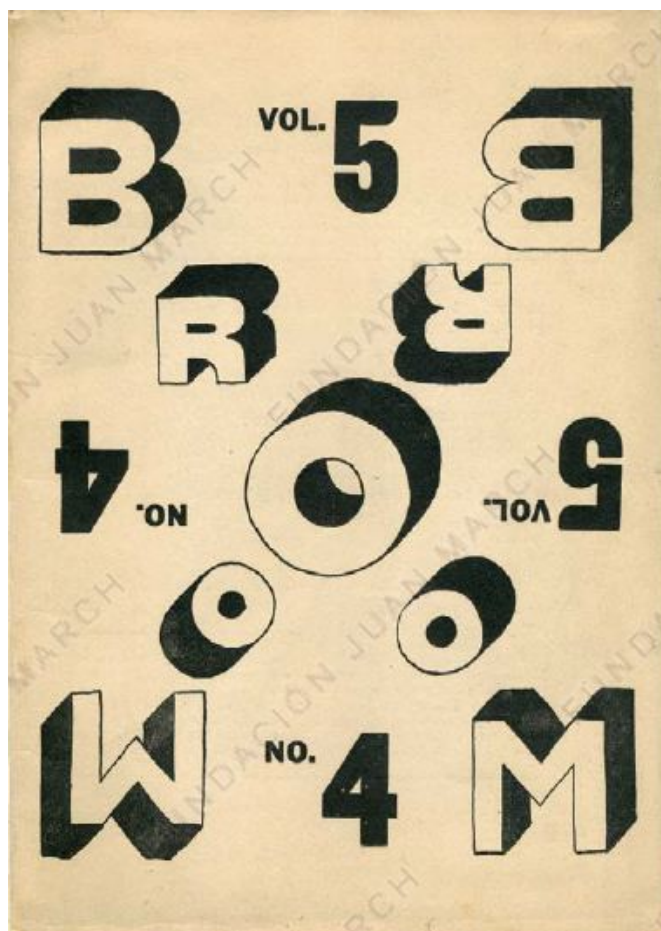


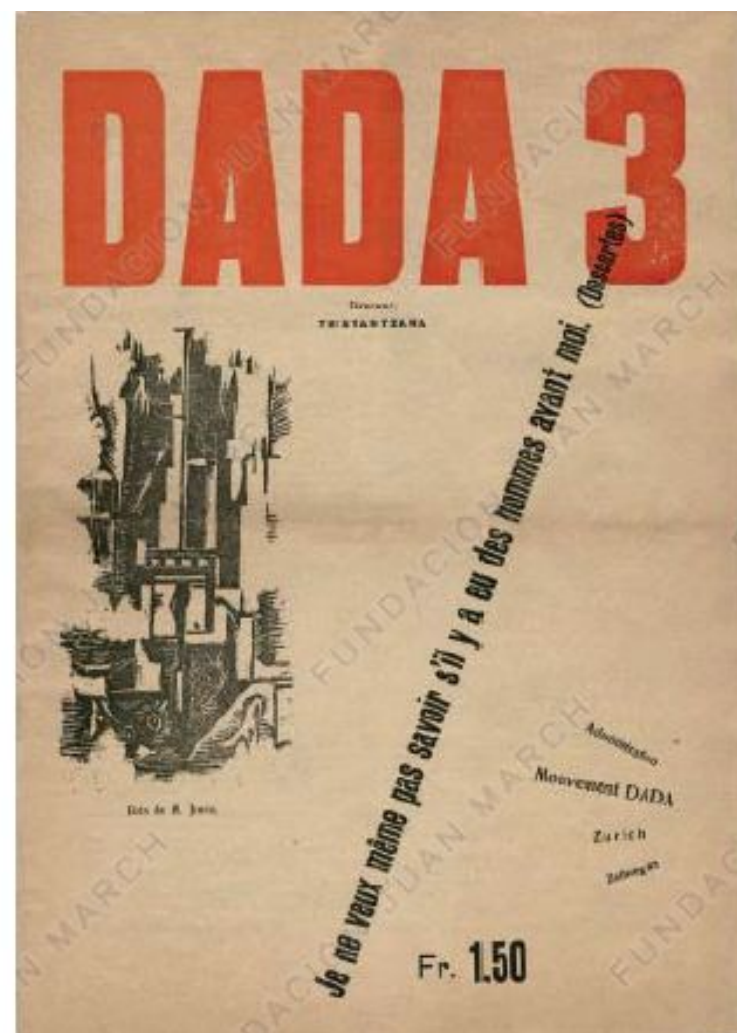
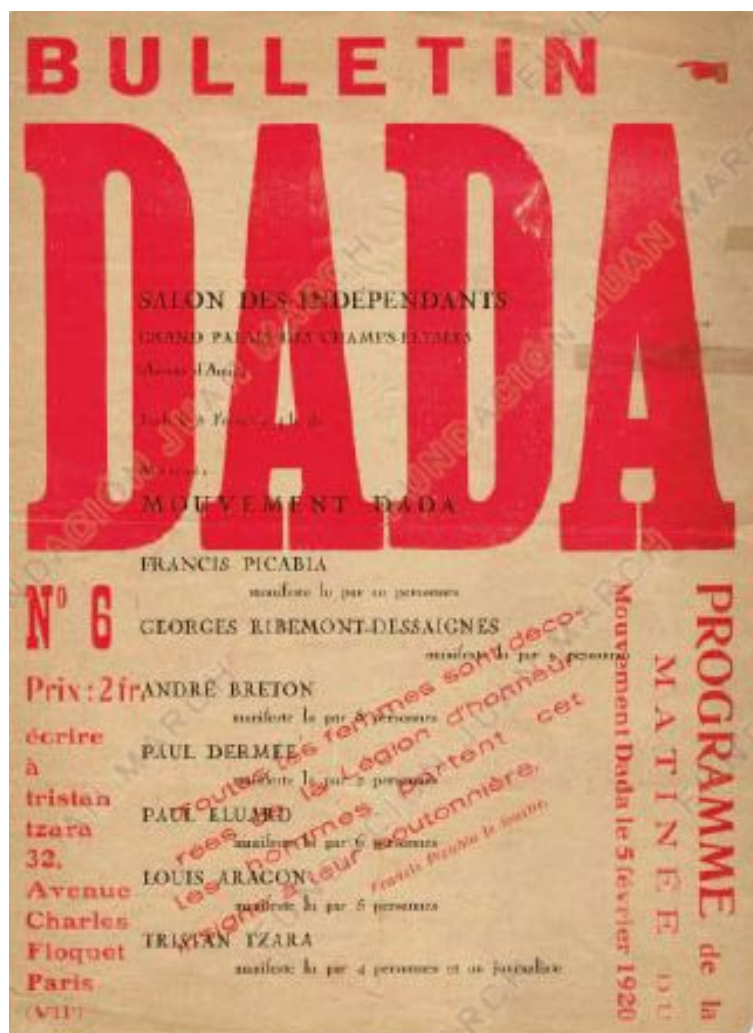
CAT. L247

El Lissitzky. *Broom*, vol. 5, no. 4 (New York: Harold A. Loeb, November 1923). Magazine: letterpress, 48 pp. (pp. 143–240). 11 x 7 in. (27.9 x 20 cm)

CAT. L249

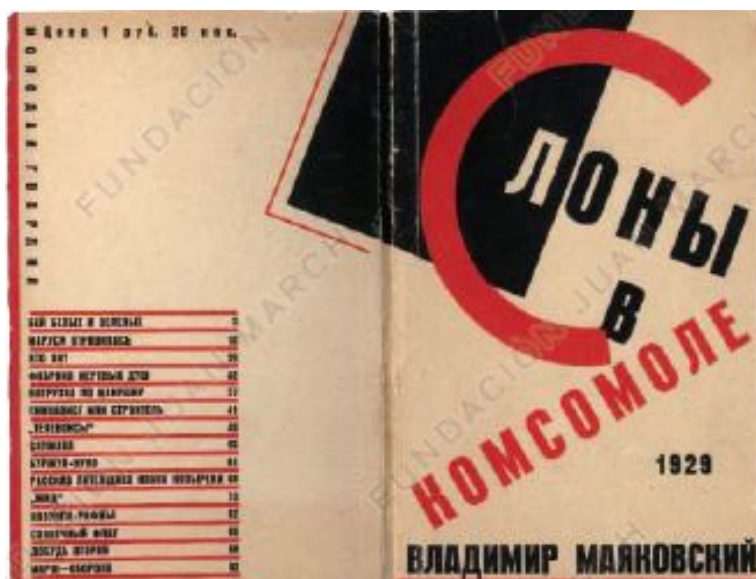
El Lissitzky. *Broom*, vol. 6, no. 1 (New York: Harold A. Loeb, January 1924). Magazine: letterpress, 32 pp. 11 x 7 in. (27.9 x 20 cm)





CAT. P250

Nikolai Il'in. *Sloni v Komsomole* [Elephants in the Komsomol], by Vladimir Mayakovsky. Moscow: Molodaia gvardiia, 1929. Book: letterpress, 96 pp. 7 x 4 ½ in. (17.8 x 11.5 cm)



CAT. L251

Francis Picabia. *Bulletin Dada* [Dada Bulletin], no. 6 (Paris: Tristan Tzara, February 1920). Magazine: letterpress and lithograph, 4 pp. 14 x 10 ¾ in. (37.7 x 27.5 cm)

CAT. L252

Marcel Janco. *Dada*, no. 3, ed. Tristan Tzara (Zurich: Mouvement Dada, 1918). Magazine: lithograph, 20 pp. 13 ¼ x 9 ½ in. (34.5 x 24.4 cm)

CAT. L253

Walter Dexel. *Radikal* [Radical].
Jena, 1924. Advertising
brochure: letterpress and
lithograph. 5 15/16 x 15 5/8 in.
(15 x 39.7 cm)

CAT. L254

El Lissitzky and Kurt Schwitters.
"Nasci" [Being Born], Merz,
nos. 8-9 (Hanover: Merz Verlag,
April-July 1924). Magazine:
lithograph, 16pp. (pp. 72-89).
12 3/16 x 18 1/2 in. (31 x 47 cm)

FEUERLÖSCHPROBE

Gestern Sonntag nachmittag fand auf dem Schießplatz die praktische Vorführung des neuen Trockenfeuerlöschers „Radikal“ statt. Der Feuerherd war ca. 3 Meter hoch und 2 Meter breit, aus Holz gebaut, mit Teer und Benzol überzogen, so daß man eigentlich vorher daran zweifelte, daß ein derartiger Brandherd gelöscht werden könnte. Nachdem das Feuer entzündet war, entwickelte sich das Feuer durch die oben angegebenen Stoffe darauf, daß man hier noch eine gewaltige Feuerzule sah. Nachdem das Feuer sich richtig entwickelt hatte, griff der Vorführer das Feuer mit einem Feuerlöschers „Radikal“ an und die zahlreich herbeigekommenen Interessenten und Neugierigen waren wirklich perplex, denn so eine nur Sekunden dauernde Löschung hatte man nicht für möglich gehalten. Das Feuer war sofort erstickt. Bei der Billigkeit des „Radikal“-Apparates dürfte es solcher eigentlich in keinem Hause fehlen.

TROCKENFEUERLÖSCHER

DRUCKSACHE

H. BOLTZE u. Co.
FABRIK FÜR TROCKENFEUERLÖSCHER
RUDOLFSSTADT I. THÜR.
BANK-KONTO: STADT-SPARKASSE RUDOLFSSTADT
TELEGRAMM-NUMMER: 11111111111111111111
TELEFON-NUMMER: 11111111111111111111
FERNSPRECHER 111

SAALFELDER VOLKSBLATT VOM 10. SEPT. 1924
NUMMER 214

ENTWURF
D. DEXEL
J. R. A.

SMERZ9

NATUR VON DER **NASCI**

F

ANZEIGE

ANZEIGE

APRIL
JULI
1924

Nasci

CAT. L255

Francis Picabia. 391, ed. Francis Picabia, no. 14 (Paris: November 1920). Magazine: letterpress and rotogravure, 8 pp. 19 5/16 x 15 5/8 in. (49 x 32.6 cm)

Copie d'un autographe d'Ingres
par
Francis Picabia

(The former drawing will follow the work
from London, the London work from
Paris, the Paris work from London)



Rimbaud est allé au Harar
pour faire "Littérature",
dans ce sens.

Paul Eluard dit toujours
"Proverbe" au lieu de dire proverbe.

Ernst Soderik,
Nachide se soigner au troncure.
Les arbres ont des feuilles en été
pour se garantir du soleil.
Francis Picabia

391

Dieu nous aide et fait pousser le caca
CHERIN

"391"

DADA



011

Francis Picabia

163

Francis PICABIA

Ernest Picabia aquarel un
ouvrage très important de
philosophie et d'histoire qui
sera sur la très-brève
édition de lui et de ses
légis successeurs.

Il est le premier journal à
Paris et le premier magazine
de l'actualité de la poésie.

Tout ses poèmes sont des
poèmes en forme d'errata.

Je fais l'amour entre deux gendarmes

Dites : "Dada"
Et dites "Non"
Ecrivez-vous dans "Picabia"
Mardi
Je suis enroué
Il faut lire Dada
C'était vraiment un idéal
Mais Jean-François Picabia
Louis-Raoul-Duval
Louis Tristan Tzara
Et vous ne lirez plus

C'est très bon de sentir d'où vient le vent en
mouillant son doigt.

CAT. L256

Anonymous. *Host: Měsíčník pro moderní kulturu* [Guest: Monthly journal on Modern culture], ed. František Götz, vol. 6, no. 1 (Prague: 1924). Magazine: letterpress, 32 pp. 11 ³/₁₆ x 7 ⁹/₁₆ in. (28.5 x 19.2 cm)

CAT. L257

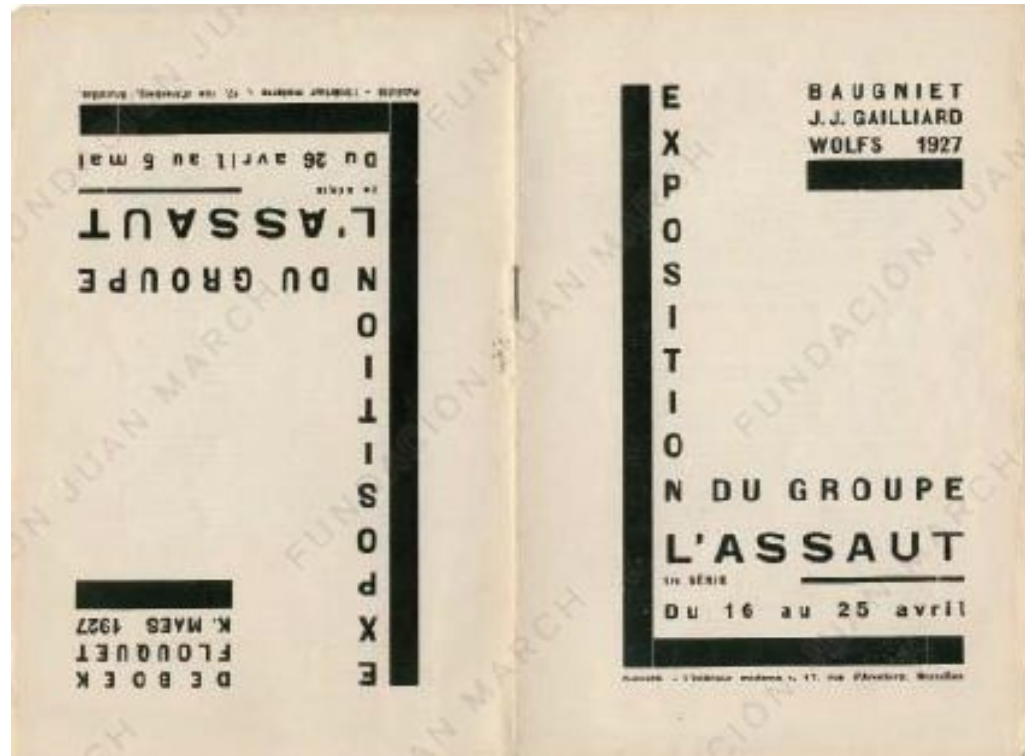
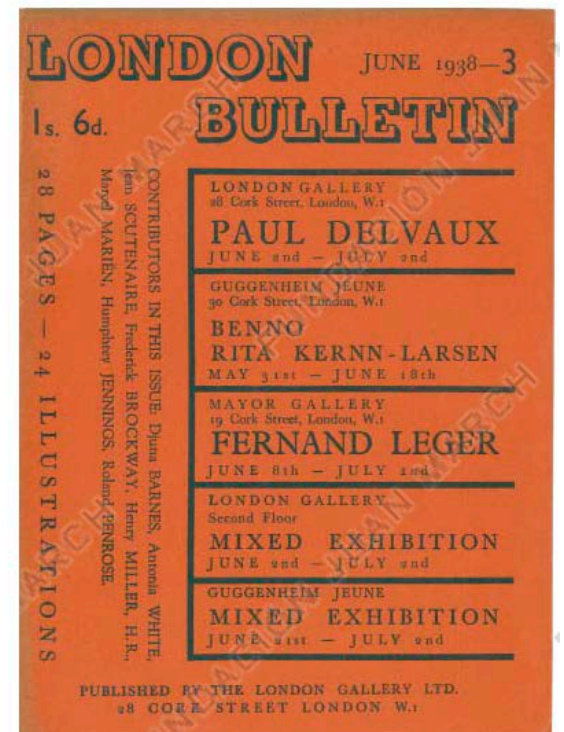
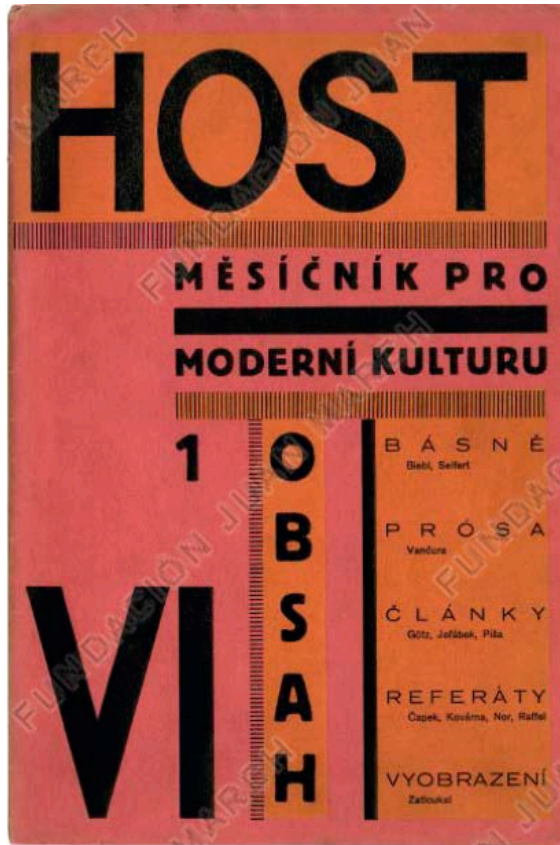
Anonymous. *London Bulletin*, no. 3 (London: London Gallery Ltd., June 1938). Magazine: letterpress, 28 pp. 9 ³/₈ x 7 ⁵/₁₆ in (24.9 x 18.6 cm)

CAT. L258

Anonymous. *Výkřiky od Těšína* [Cries from Těšín], by Jindra Cink. Ostrava: Melantrich, 1934. Book: letterpress, 32 pp. 7 x 5 ¹/₈ in. (20 x 13 cm)

CAT. L259

Attributed to Pierre-Louis Flouquet. *Exposition du Groupe l'Assaut* [Exhibition of Groupe L'Assaut]. Exhibition catalogue. Brussels: Galerie Fauconnier, April–May 1927. Pamphlet: lithograph, 8 pp. 10 ¹/₈ x 6 ⁵/₈ in. (25.7 x 16.8 cm)



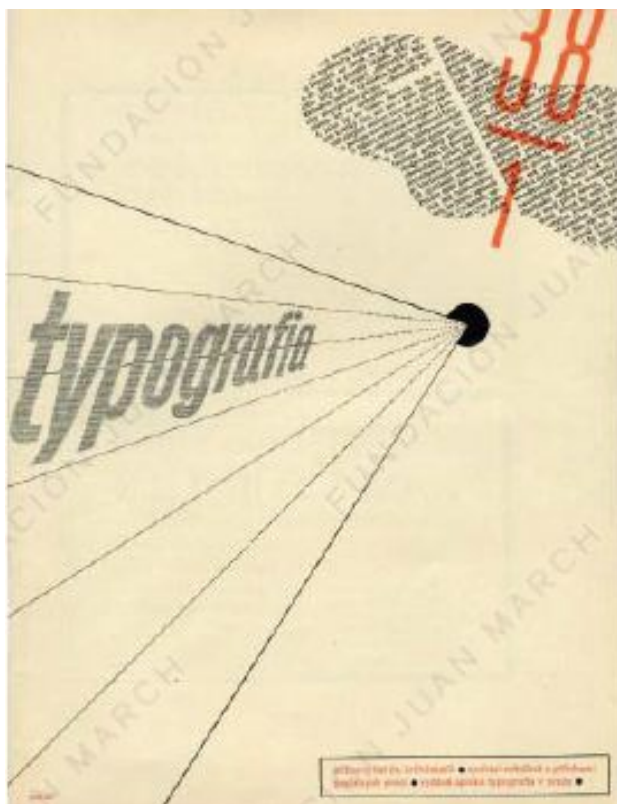


CAT. L260

Paul Schuitema. "Foto '37"
[Photo '37] special issue, by
Paul Schuitema. *Prisma der
Kunsten* [Prism of the Arts]
(Amsterdam: n. d.). Magazine:
rotogravure, 40 pp. (pp. 97–136)
10 5/8 x 7 11/16 in. (27 x 19.6 cm)

CAT. L261

Ladislav Sutnar. *Typografia*
[Typography], no. 1 (Prague,
1938). Magazine: letterpress
and rotogravure, 84 pp.
12 3/16 x 9 5/16 in. (31 x 23.7 cm)



CAT. L263

Henryk Stażewski. *Grafika*
[Graphic Art], no. 2 (Warsaw:
Tadeusz Gronowski, February
1939). Magazine: lithograph,
58 pp. 12 1/16 x 9 1/16 in.
(30.6 x 23 cm)

CAT. L262

Julius Evola. *Arte astratta:
Posizione teorica / 10 poemi /
4 composizioni* [Abstract Art:
Theoretical Position / 10 Poems
/ 4 Compositions], by Julius
Evola. Zurich: Collection Dada;
Rome: P. Maglione e G. Strini,
1920. Book: letterpress and
lithographic, 24 pp. 9 x 7 5/8 in.
(25.3 x 19.3 cm)



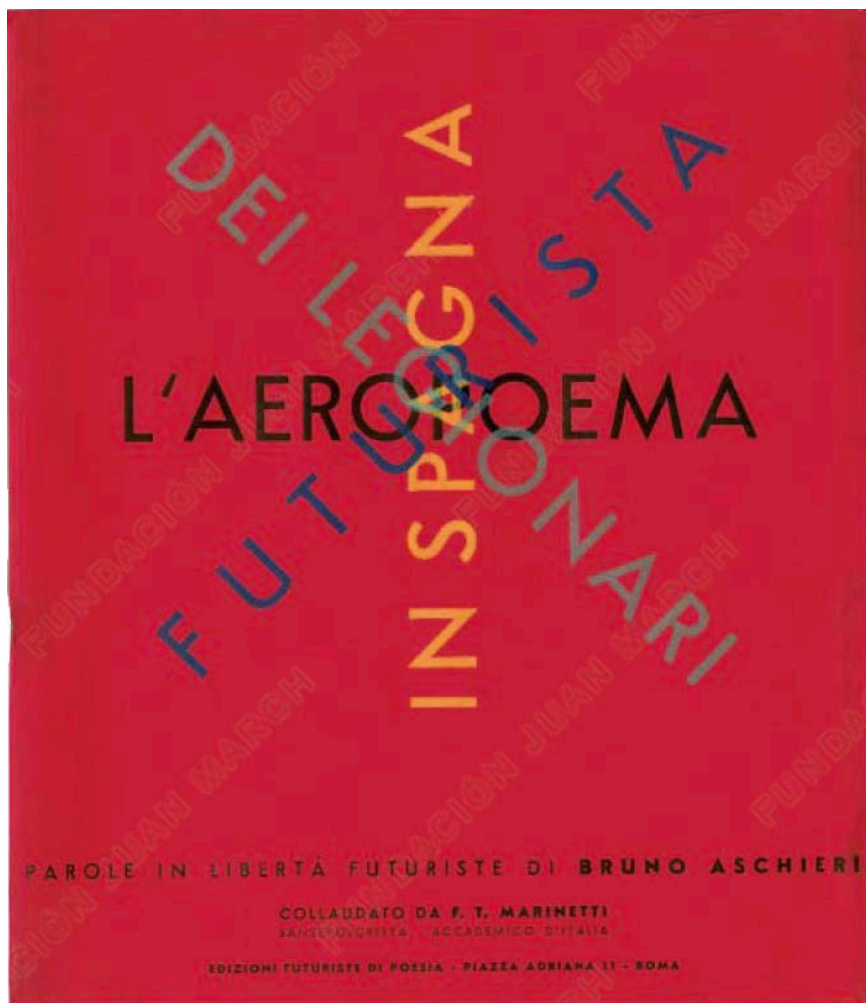


CAT. P264

El Lissitzky. *Veshch' / Gegenstand / Objekt* [Object], nos. 1–2, by El Lissitzky and Il'ia Erenburg. (Berlin: Izdatel'stvo Skify / Verlag Skyten, 1922). Magazine: letterpress, 32 pp. 12⁵/₁₆ x 9¹/₂ in. (31.3 x 23.5 cm)

CAT. L265

Max Burchartz. *Probleme des Bauens: Der Wohnbau* [Construction Problems: The Dwelling], by Fritz Block. Potsdam: Müller und Kiepenheuer Verlag, 1928. Book: lithograph, 214 pp. 11¹¹/₁₆ x 8³/₁₆ in. (29.6 x 20.9 cm)

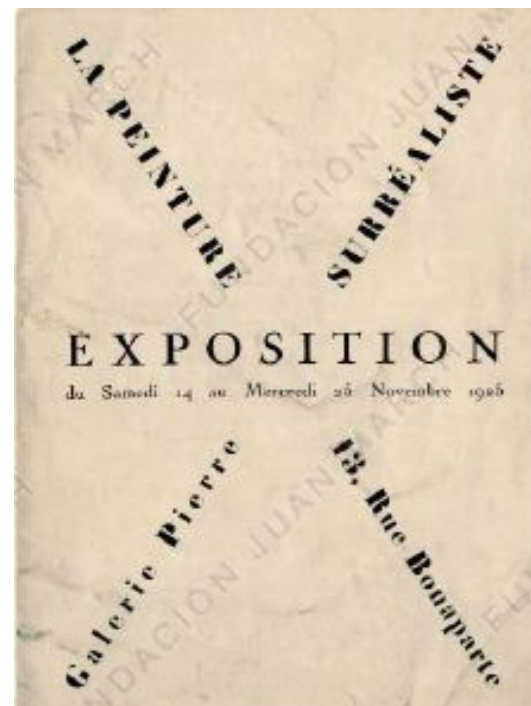


CAT. L266

Enrico Bona. *L'aeropoema futurista dei legionari in Spagna: Parole in libertà futuriste* [The Futurist Aerogram from the Spanish Legionnaires: Futurist Words-in-Freedom], by Bruno Aschieri. Rome: Edizioni Futuriste di "Poesia," 1941. Book: letterpress, 16 pp. 10 x 9⁵/₁₆ in. (27.6 x 23.6 cm)

CAT. L267

Anonymous. *La peinture surréaliste* [Surrealist Painting], by André Breton and Robert Desnos (preface). Exhibition catalogue. Galerie Pierre Paris, November 14th–25th, 1925. Book: lithograph, 120 pp. 7⁷/₁₆ x 5¹¹/₁₆ in. (18.9 x 14.5 cm)

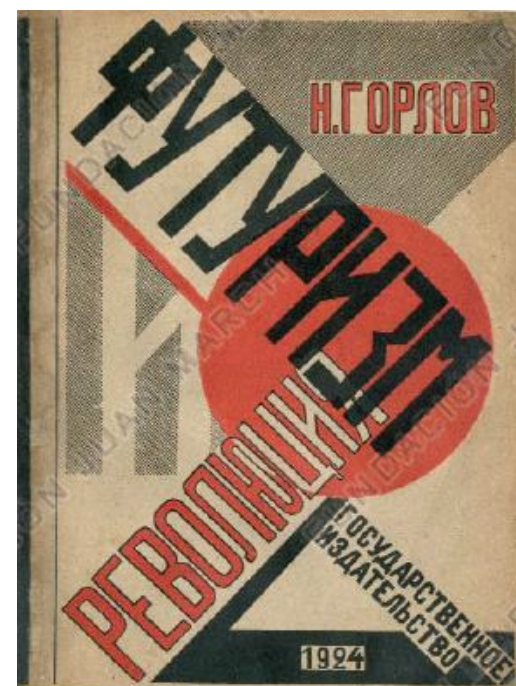
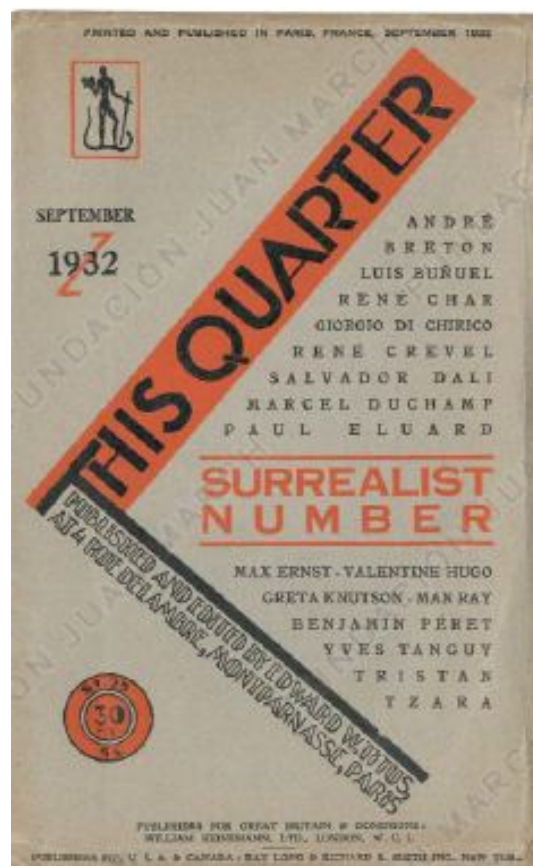


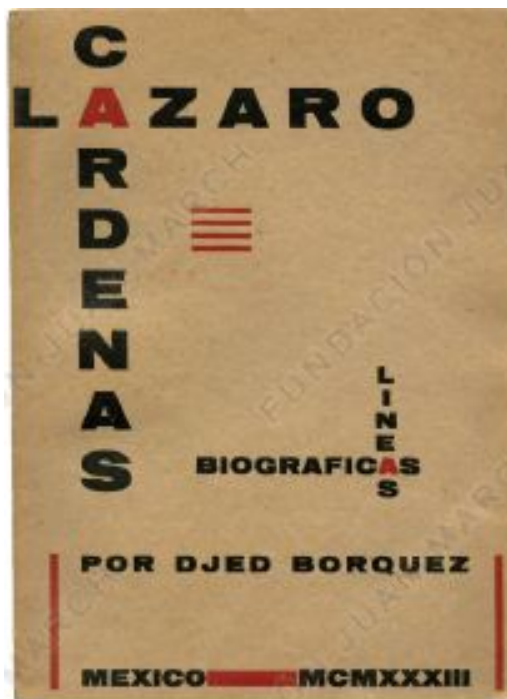
CAT. L268

Anonymous. "Surrealist Number", *This Quarter*, ed. Edward W. Titus, vol. 1, no. 5 (Paris: Edward W. Titus, September 1932). Magazine: letterpress, 212 pp. 9³/₈ x 5³/₄ in. (23.8 x 14.7 cm)

CAT. L269

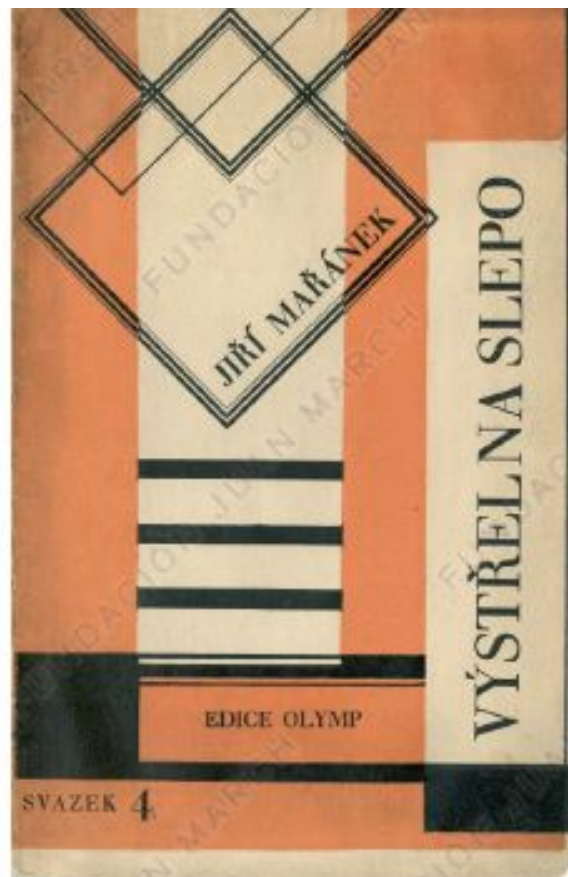
Anonymous. *Futurizm i revoliutsiia: Poeziia futuristov* [Futurism and Revolution: Poetry of the Futurists] by Nikolai Gorlov. Moscow: Gosudarstvennoe izdatel'stvo, 1924. Book: lithograph, 86 pp. 7 x 5¹/₂ in. (17.7 x 13.4 cm)





CAT. L270

Anonymous. *Lázaro Cárdenas: Líneas biográficas* [Lázaro Cárdenas: Biographical Lines], by Djed Bórquez. Mexico City: Imprenta Mundial, 1933. Book: letterpress, 142 pp. 7 11/16 x 5 5/8 in (19.5 x 14.3 cm)



CAT. L271

Vít Obrtel. *Výstřel na slepo* [A Shot in the Dark], by Jirí Mařánek. Prague: Edice Olymp, 1926. Book: letterpress, 44 pp. 9 5/8 x 6 3/8 in. (24.5 x 16.2 cm)

CAT. L272

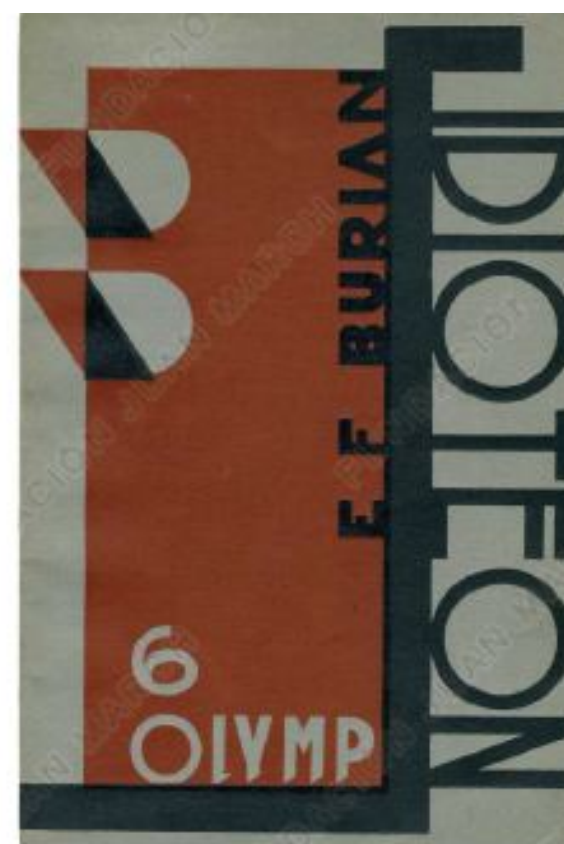
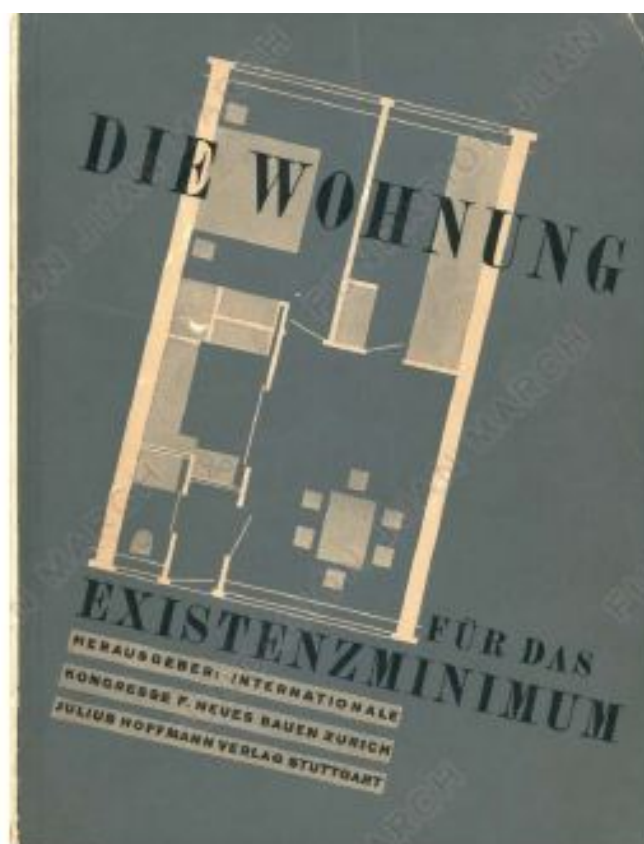
Kurt Schwitters. *Die Blume Anna; Die neue Anna Blume*. [The Flower Anna; the New Anna Flower], by Kurt Schwitters. Berlin: Verlag Der Sturm, [ca. 1922]. Book: rotogravure, 32 pp. 9 x 6 1/8 in. (22.9 x 15.5 cm)

CAT. L273

Hans Leistikow. *Die Wohnung für das Existenzminimum* [The Minimalist Dwelling]. Stuttgart: Julius Hoffmann, 1933. Book: letterpress and rotogravure, 420 pp. 9 7/16 x 7 1/2 in. (24 x 18.4 cm)

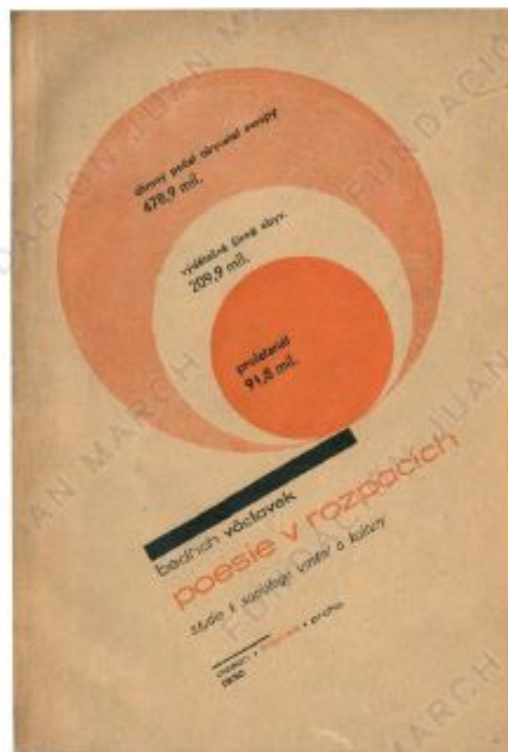
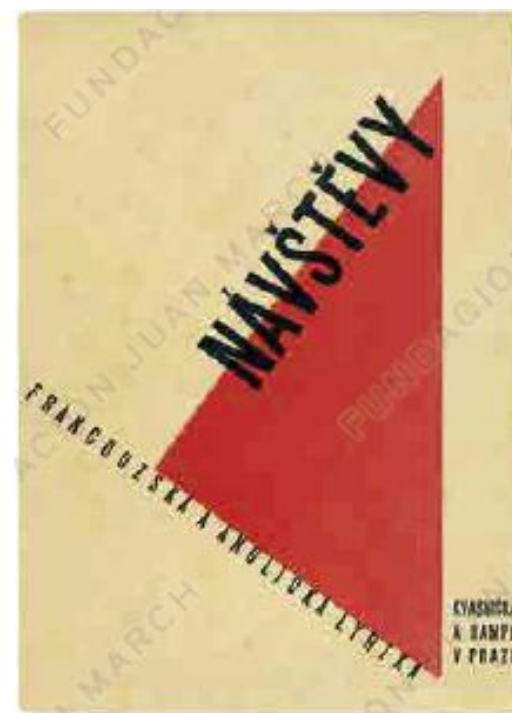
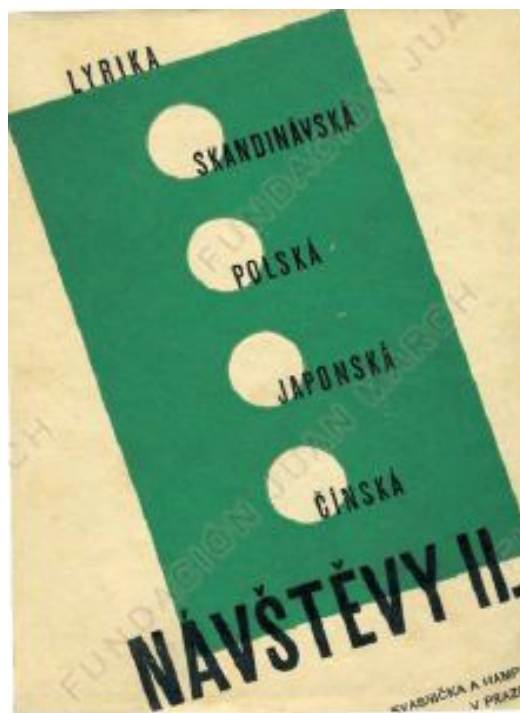
CAT. L274

Karel Hlavacek. *Idioteon*, by E. F. Burian (Prague: Edice Olymp, 1926) Book: letterpress, 40 pp. 9 1/2 x 6 3/16 in. (24.2 x 16.1 cm)



CAT. L275.1, 2

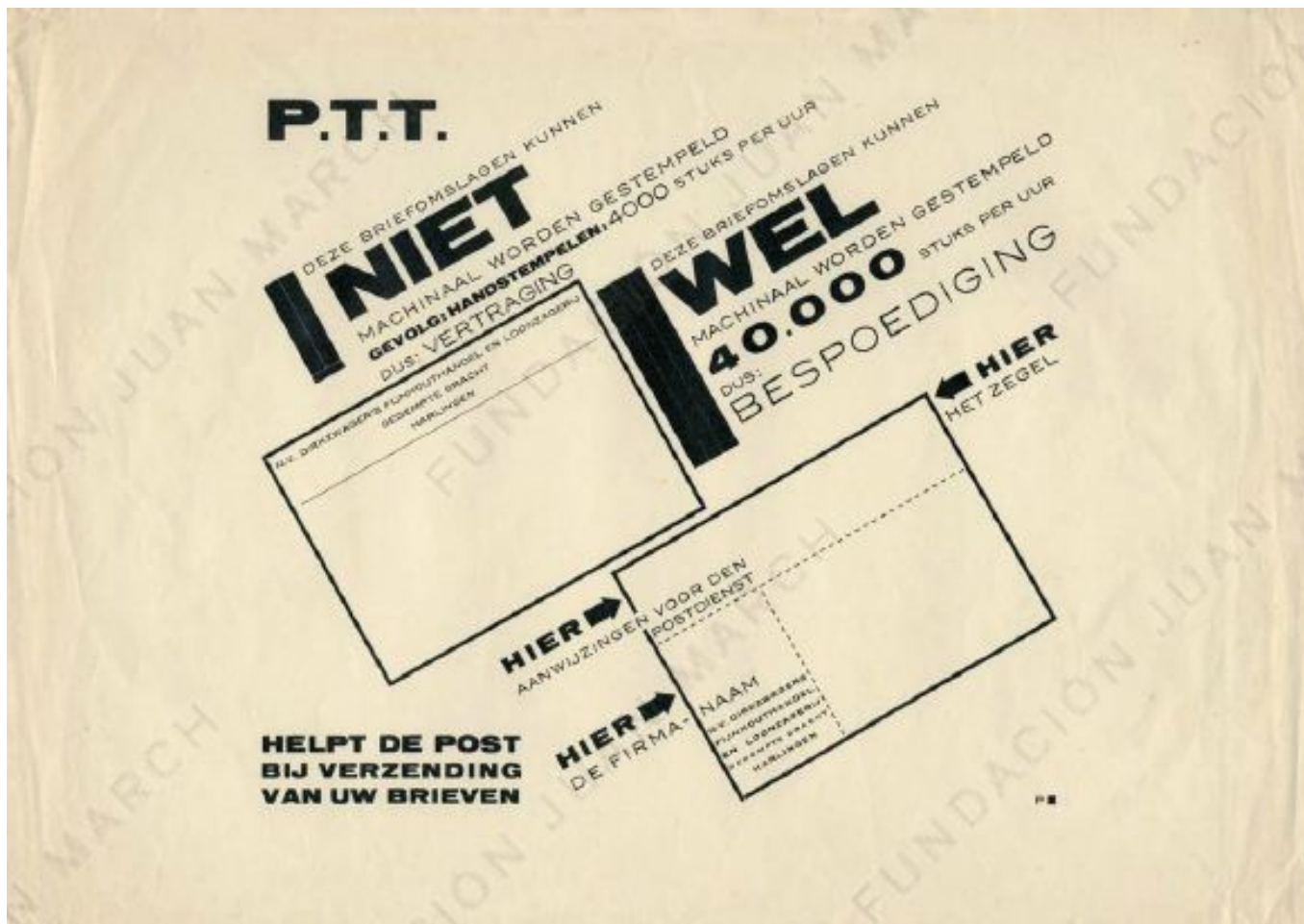
Jindřich Štyrský. *Návštěvy, I & II* [Visits, 1 and 2]. Prague: Kvasnička a Hampel, 1931–32. 2 vols. Book: lithograph, 164 pp. (vol.1): 200 pp. (vol.2). 7 1/16 x 5 1/16 in. (17.9 x 12.9 cm)

**CAT. L276**

Zdeněk Rossmann. *Poesie v rozpacích: Studie k sociologii umění a kultury* [Poetry in Bewilderment: A Study on the Sociology of Art and Culture], by Bedřich Václavěk. Prague: Odeon, 1930. Book: lithograph and rotogravure, 256 pp. 7 3/8 x 5 1/2 in. (19.8 x 13.9 cm)

CAT. L277

Ladislav Sutnar. *Pražská dramaturgie* [Prague Dramaturgy], by Karel Hugo Hilar. Prague: Sfinx-Janda, 1930. Book: letterpress and lithograph, 208 pp. 8 x 5 3/8 in (20.2 x 13.7 cm)



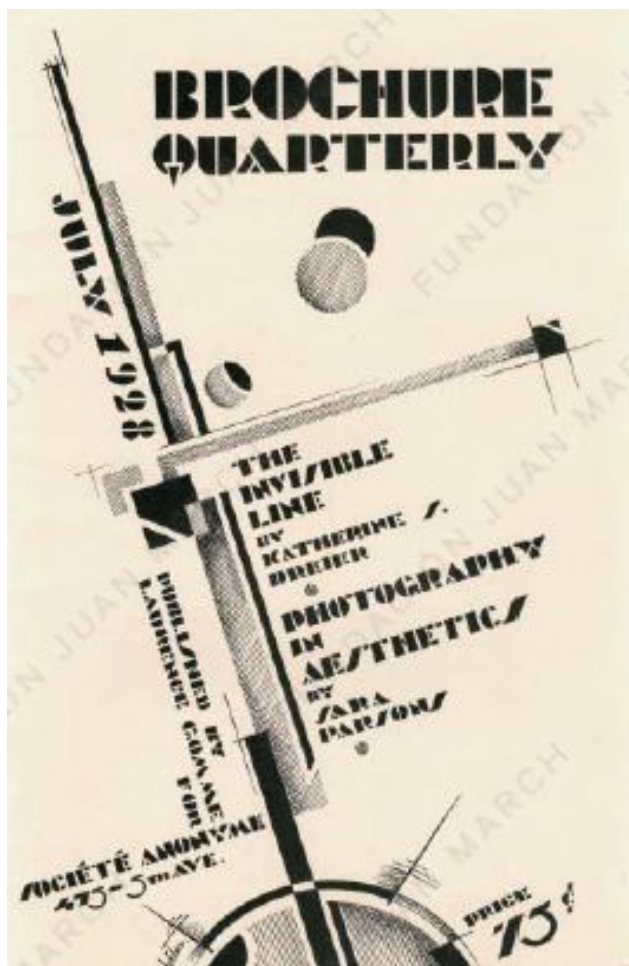
CAT. L278

Piet Zwart. *P.T.T.* [i.e., *Posterijen, Telegrafie en Telefonie*: Postal, Telegraph, and Telephone Service]. Advertisement: letterpress. 9 x 14 in. (25 x 35.5 cm)



CAT. L+P279

Fortunato Depero. *New-York: Film Vissuto*; primo libro parolibero sonoro [New York: Lived Film; First Sonorous Freeword Book], by Fortunato Depero. [Rovereto], 1931. Pamphlet: letterpress and rotogravure (cover); photomechanical printing; letterpress (back cover): 4 pp. 7 x 8 ¹¹/₁₆ in. (20 x 22 cm)

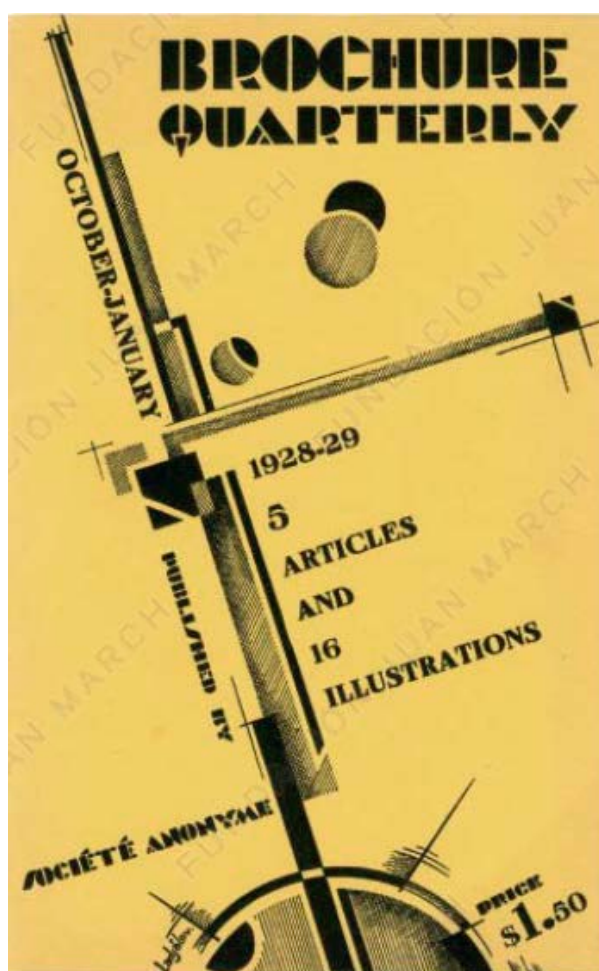


CAT. L280

Constantin Alajalov. *Brochure Quarterly*, no. 1 (New York: Soci t  Anonyme, October–January 1928). Magazine: silkscreen, 30 pp. 10 5/16 x 6 3/4 in. (26.2 x 17.1 cm)

CAT. L281

Constantin Alajalov. *Brochure Quarterly*, no. 2 (New York: Soci t  Anonyme, July 1929). Magazine: silkscreen, 28 pp. 10 5/16 x 6 3/4 in. (26.2 x 17.1 cm)



CAT. L282

Piet Zwart. *Radiodistributie* [Radio Distribution]. Delft: NKF [i.e., Nederlandsche Kabelfabriek], 1930. Advertisement: letterpress. 13 x 4 3/4 in. (33 x 12 cm)



W O R K S

O N

D I S P L A Y

[5]

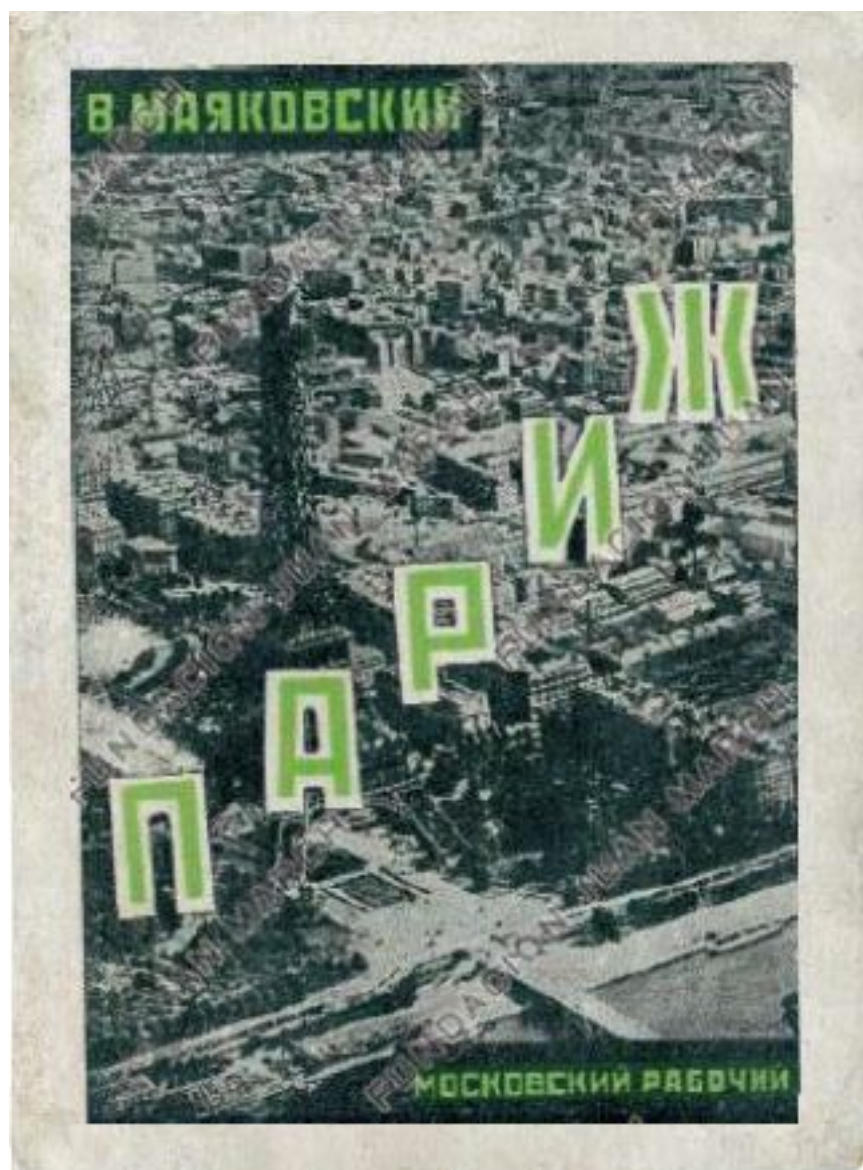
M U L T I P L E

M E A N I N G S :

T H E U S E

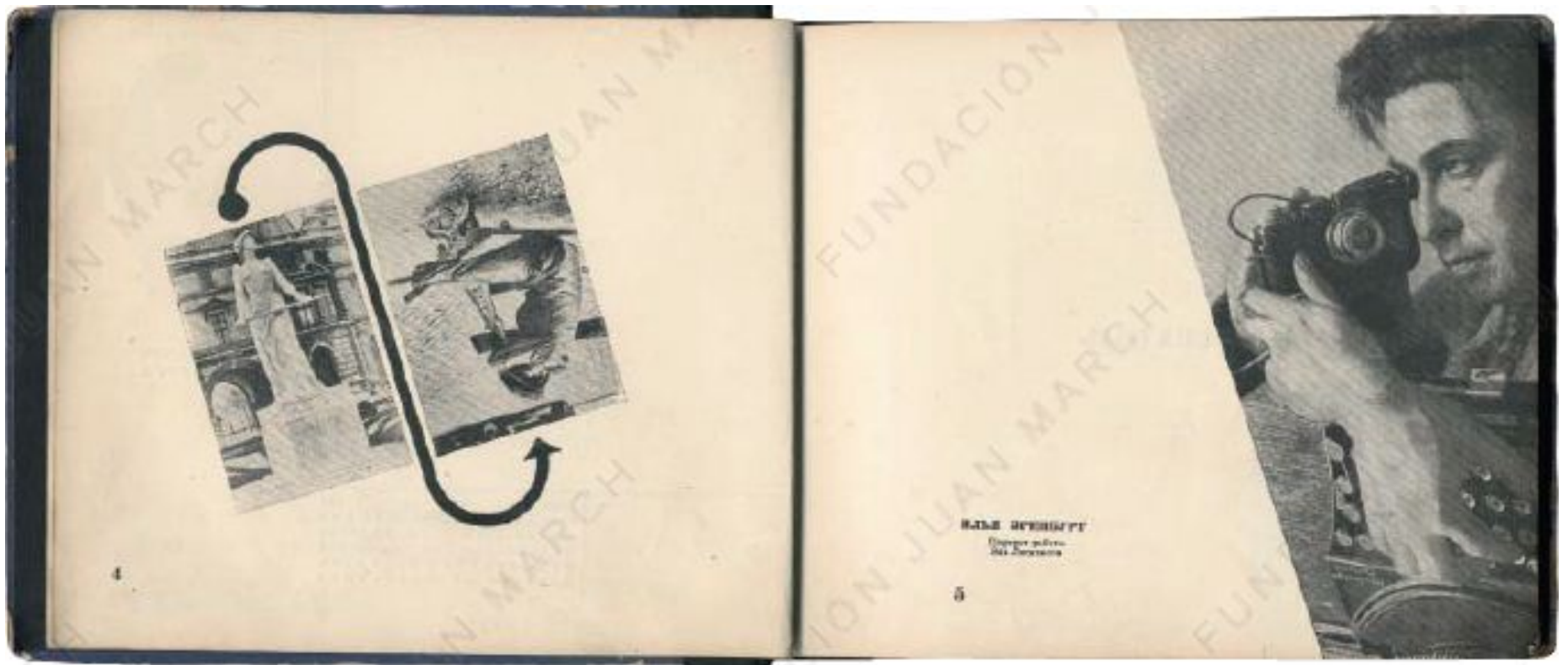
O F P H O T O M O N T A G E

[C A T S . L 2 8 3 - L 3 4 9]



CAT. L283

Aleksandr Rodchenko. *Parizh* [Paris], by Vladimir Mayakovsky. Moscow: Moskovskii rabochii, 1925. Book: rotogravure, 40 pp. 6¹⁵/₁₆ x 5¹/₁₆ in. (17.6 x 12.9 cm)



CAT. L284

El Lissitzky. *Moi Parizh* [My Paris], by Il'ia Erenburg. Moscow: Izogiz, 1933. Book: letterpress, 42 pp. 6 ½ x 7 ¾ in. (16.6 x 19.4 cm)

CAT. L285

John Heartfield. *Erste Internationale Dada-Messe*
[First International Dada Fair], by Raoul Hausmann and
John Heartfield. Berlin: Otto
Burchard / Malik-Verlag, 1920.
Poster-catalogue: rotogravure.
12 5/16 x 30 1/2 in. (31.2 x 77.5 cm)

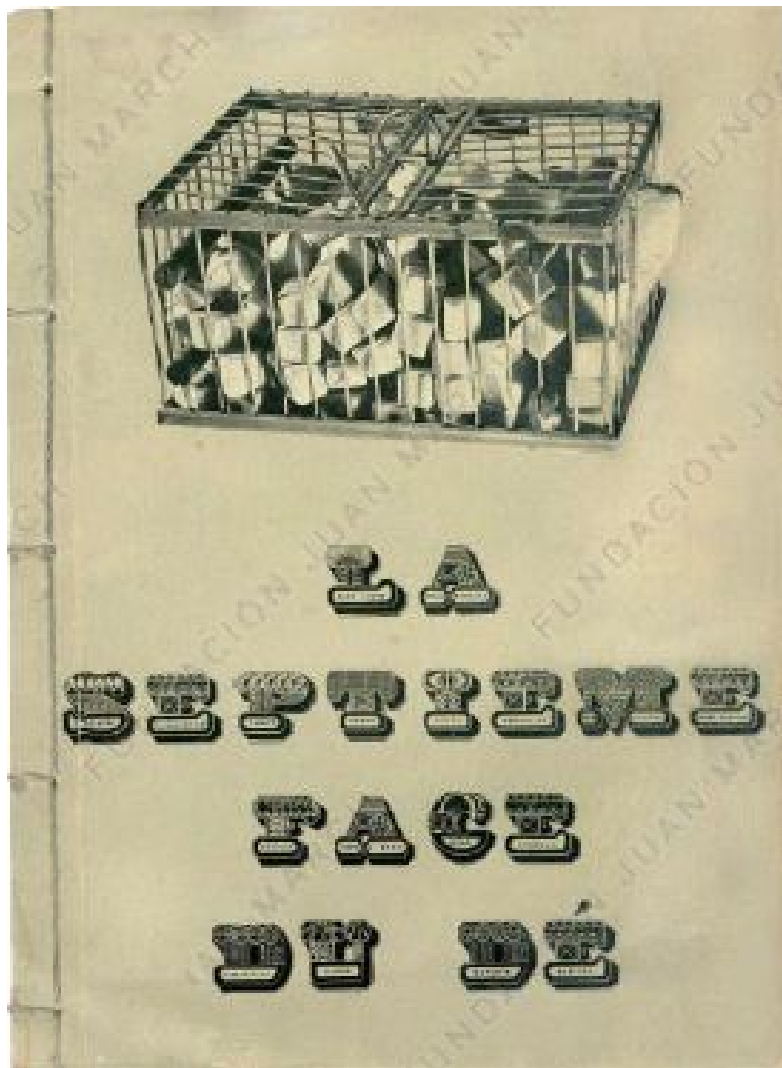


CAT. L286

Marcel Duchamp. *La septième face du dé: Poèmes-découpages* [The Seventh Face of the Die: *Découpage-Poems*], by Georges Hunget. Paris: Éditions Jeanne Bucher, 1936. Book: rotogravure, 76 pp. 11 7/16 x 8 3/8 in. (29.1 x 21.3 cm)

CAT. L287

Francis Picabia. 391, no.19 (Paris, October, 1924). Magazine: letterpress and rotogravure, 4 pp. 15 9/16 x 10 in. (37 x 27.6 cm)





CAT. L288

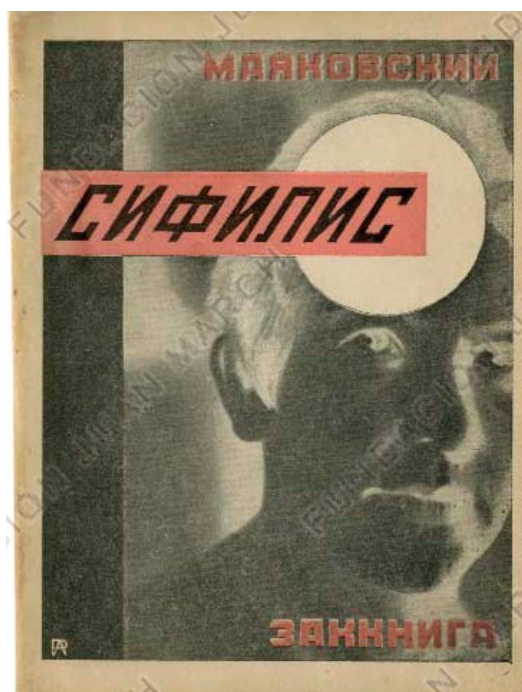
El Lissitzky. *Zapiski poeta: Povest'* [Notes of a Poet: A Tale], by Il'ia Sel'vinskii. Moscow and Leningrad: Gosudarstvennoe izdatel'stvo, 1928. Book: rotogravure, 98 pp. 6 x 4¹⁵/₁₆ in. (17.5 x 12.5 cm)

CAT. L289

Aleksandr Rodchenko. *Sifilis* [Syphilis], by Vladimir Mayakovsky. Tbilisi: Zakkniga, 1926. Book: rotogravure, 16 pp. 5¹/₈ x 6¹¹/₁₆ in. (13 x 17 cm)

CAT. L290

Aleksandr Rodchenko. *Pro eto: Ei i mne* [About This: To Her and To Me], by Vladimir Mayakovsky. Moscow: Gosudarstvennoe izdatel'stvo, 1923. Book: letterpress and rotogravure, 60 pp. 9¹/₁₆ x 6 in. (23 x 15.3 cm)



CAT. L291

Solomon Telingater. *Slovo predostavliaetsia u Kirsanova* [The Word Belongs to Kirsanov] by Semen Kirsanov. Moscow: Gosudarstvennoe izdatel'stvo, 1930. Book: rotogravure, 84 pp. 7 3/8 x 3 7/16 in. (19.9 x 8.8 cm)

CAT. L292

Vladimir Mayakovsky (cover portrait) and K. Bor-Ramenskii (constructivist composition on cover). *Iunost' Maiakovskogo* [Mayakovsky's Youth]. Tbilisi: Zakkniga, 1931. Book: rotogravure, 86 pp. 6 15/16 x 5 in. (17.6 x 12.7 cm)

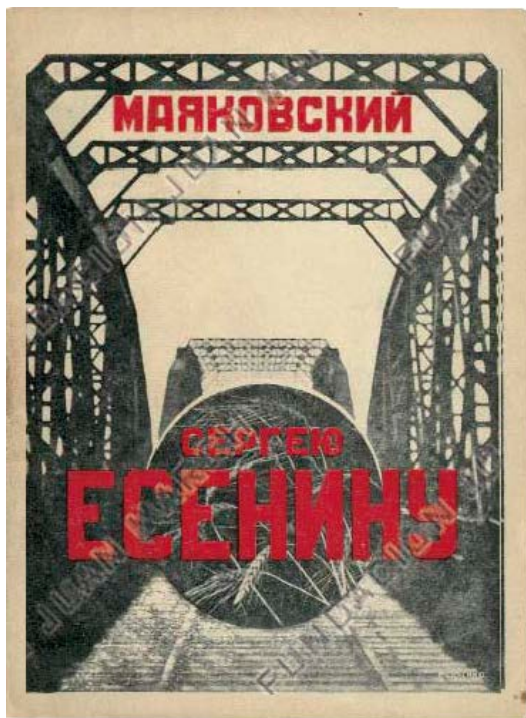


CAT. L294

Aleksandr Rodchenko. *LEF: Zhurnal Levogo Fronta Iskusstv* [LEF: Journal of the Left Front of the Arts], ed. Vladimir Mayakovksy, no. 3 (Moscow: Izdatel'stvo LEF, June–July 1923). Magazine: rotogravure, 192 pp. 9 ²/₄ x 6 ⁵/₁₆ in. (23.5 x 16 cm)

CAT. L295

Aleksandr Rodchenko. *LEF: Zhurnal Levogo Fronta Iskusstv* [LEF: Journal of the Left Front of the Arts], ed. Vladimir Mayakovksy, (Moscow and Petrograd: Gosudarstvennoe izdatel'stvo, April–May 1923). Magazine: rotogravure, 180 pp. 9 ³/₁₆ x 6 ¹/₈ in. 23.4 x 15.5 cm)



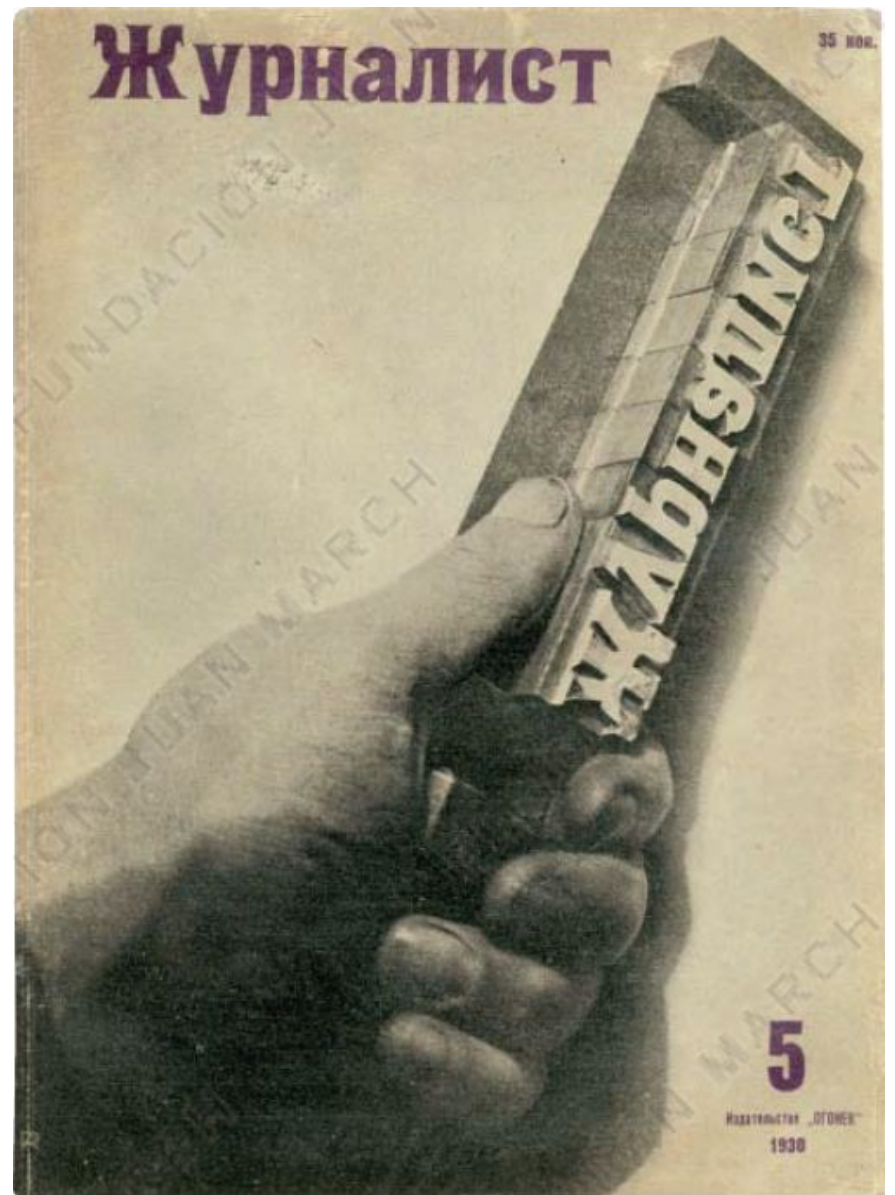
CAT. L293

Aleksandr Rodchenko. *Sergueiu Eseninu* [To Sergei Esenin], by Vladimir Mayakovksy. Tbilisi: Zakkniga, 1926. Book: rotogravure, 16 pp. 7 ¹/₁₆ x 5 ¹/₈ in. (18 x 13 cm)



CAT. P296

El Lissitzky. *Arkhitektura VKhUTEMAS: Raboty arkhitekturnogo fakul'teta VKhUTEMASa. 1920–1927* [Architecture: Works from the School of Architecture of VKhUTEMAS (Higher Art and Technical Studios)]. Moscow: VKhUTEMAS, 1927. Book: rotogravure and lithograph, 58 pp. 6 ¹¹/₁₆ x 9 ⁷/₁₆ in. (17 x 24 cm)



CAT. L297

Aleksandr Rodchenko. *Zhurnal'ist* [The Journalist], no. 5. (Moscow: Ogonek, March 1930). Magazine: rotogravure, 32 pp. (pp. 129–60). 11 ⁹/₁₆ x 8 ⁷/₁₆ in. (29.4 x 21.5 cm)

CAT. L298

Nikolai Akimov. *Rozhdenie Kino* [The Birth of Cinema], by Léon Moussinac. Leningrad: Academia, 1926. Book: rotogravure, 200 pp. 7 ³/₁₆ x 5 ⁵/₁₆ in. (18.2 x 13.5 cm)

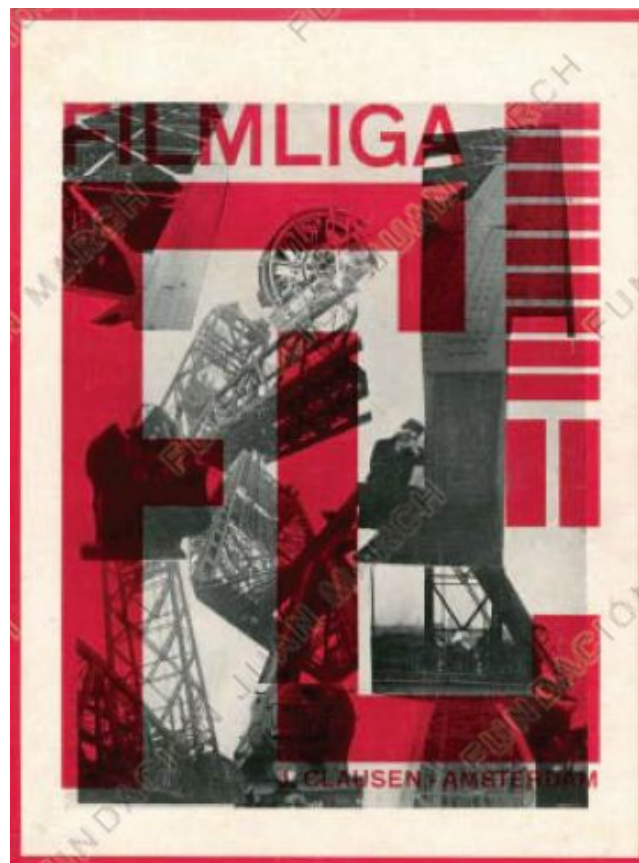
CAT. L299

Anonymous. *El paraíso norteamericano* [The North American Paradise], by Egon Erwin Kisch. Madrid: Cénit, 1931. Book: rotogravure, 320 pp. 7 ⁷/₈ x 5 ¹/₂ in. (19.4 x 13.9 cm)



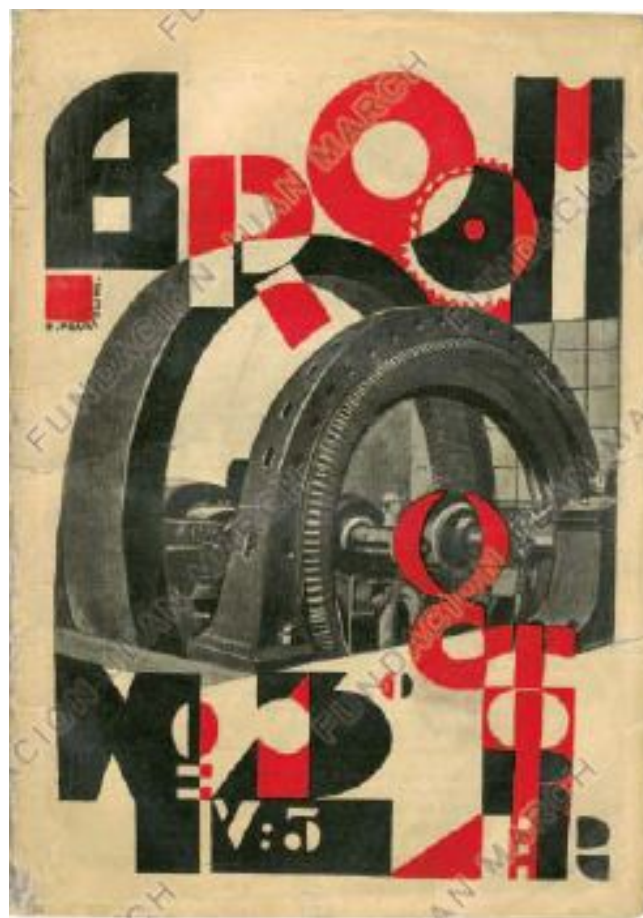
CAT. L300

Boruch Aronson. *Der hamer: Komunistisher khoydesh-zhurnal / Der Hammer: Workers' Monthly* [Title in Yiddish: The Hammer: Communist Monthly], no. 2 (New York: Freiheit Publishing Association, April 1926). Magazine: rotogravure, 64 pp. 10 5/8 x 8 1/4 in. (27 x 21 cm)



CAT. L301

Anonymous. *Filmliga* [Film League], no. 7-8. (Amsterdam: J. Clausen, 1928). Magazine: rotogravure, 12 pp. 12 1/2 x 9 3/4 in. (31.8 x 24.7 cm)

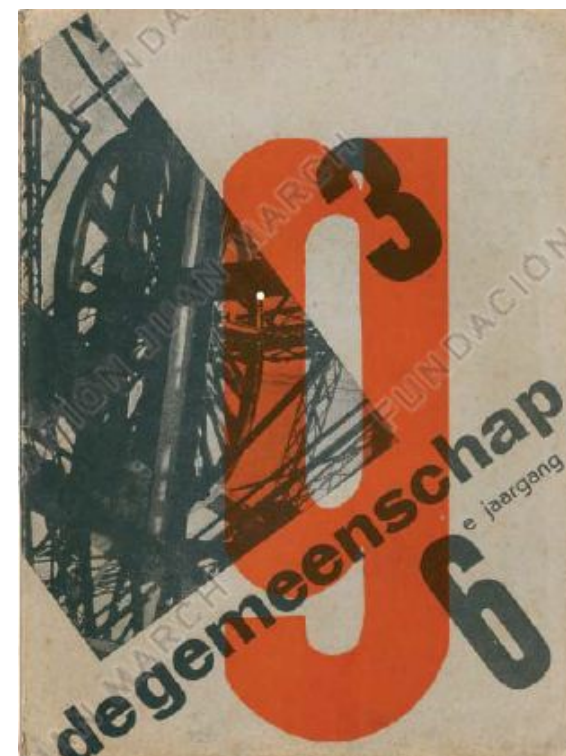


CAT. L302

Enrico Prampolini. *Broom*, vol. 3, no. 3. (New York: Harold A. Loeb, October 1922). Magazine: rotogravure, 76 pp. (pp. 163-238). 12 11/16 x 9 in. (32.2 x 22.9 cm)

CAT. L303

Paul Schuitema. *De Gemeenschap* [The Community], vol. 6, no. 3. (Utrecht: De Gemeenschap, 1930). Magazine: rotogravure, 48 pp. (pp. 81-128). 10 x 7 5/16 in. (25.3 x 18.6 cm)





CAT. L304

Karel Teige. *ReD [Revue Devětsil]: Měsíčník pro moderní kulturu [Devětsil Review: Monthly Journal on Modern Culture]*, no. 2. (Prague: Odeon, 1927). Magazine: lithograph and rotogravure, 40 pp. (pp. 49–88). 9 ³/₁₆ x 7 ³/₁₆ in. (23.4 x 18.3 cm)

CAT. L305

Ivo Pannaggi. *L'uomo e la macchina: Raun; spettacolo di Ruggero Vasari [The Man and the Machine: Raun; Show by Ruggero Vasari]*, by Ruggero Vasari. Milan: Impresa editoriale Lino Cappuccio / Edizioni Il Libro Futurista, 1933. Book: letterpress and rotogravure, 80 pp. 9 ⁷/₁₆ x 6 in. (24 x 17.5 cm)

CAT. L306

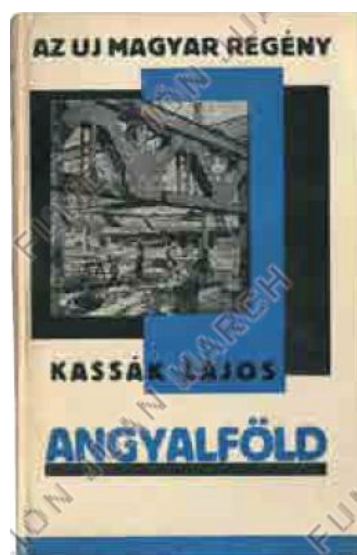
Lajos Kassák. *Angyalföld [Angel's Field (Budapest Neighborhood)]*, by Lajos Kassák. Budapest: Pantheon Irodalmi Intézet, 1929. Book: rotogravure, 360 pp. 7 ⁷/₁₆ x 4 ³/₄ in. (18.9 x 12 cm)

CAT. L307

Herbert Bayer. *Dessau: Die Stadt alter Kultur und neuer Arbeitsstätten [Dessau: The City of Ancient Culture and New Workplaces]*, by Herbert Bayer. Dessau: Gemeinnütziger Verein Dessau, 1927. Fold-out brochure in nine sections: lithograph and rotogravure. 8 ¹/₂ x 4 ¹/₈ in. (21 x 10.5 cm)

CAT. L308

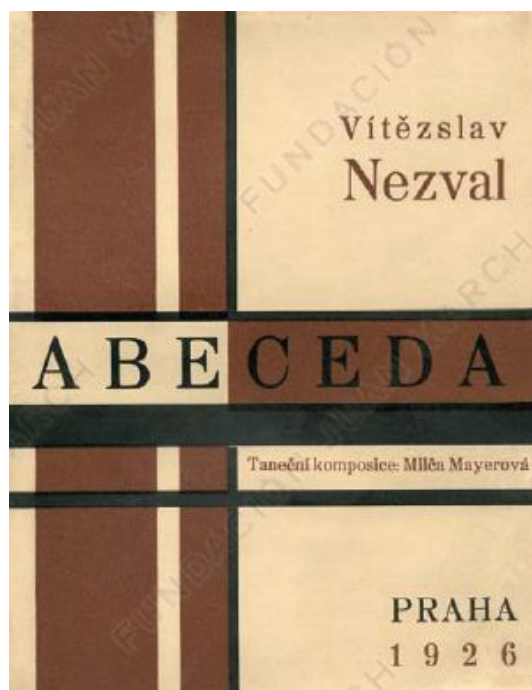
Paul Renner. *Kultur-bolschewismus? [Cultural Bolshevism?]*, by Paul Renner. Leipzig: Eugen Rentsch, 1932. Book: rotogravure, 64 pp. 8 ¹/₁₆ x 5 ³/₄ in. (22.1 x 14.6 cm)





CAT. L309

Karel Teige, Bedřich Feuerstein, Jaromír Krejcar, and Josef Šíma (cover design); J. Krejcar (typography). *Život: Sborník nové krásy* [Life: An Anthology of New Beauty]. Prague: J. Krejcar, 1922. Book: rotogravure, 214 pp. 10 x 7 ⁵/₁₆ in. (25.4 x 18.6 cm)



CAT. L310

Karel Teige. *Abeceda: Taneční kompozice Milči Mayerové* [Alphabet Book with Choreography by Milča Mayerová], by Vítězslav Nezval. Prague: J. Otto, 1926. Book: rotogravure, 60 pp. 11 ⁵/₈ x 9 ³/₁₆ in. (29.5 x 23.4 cm)



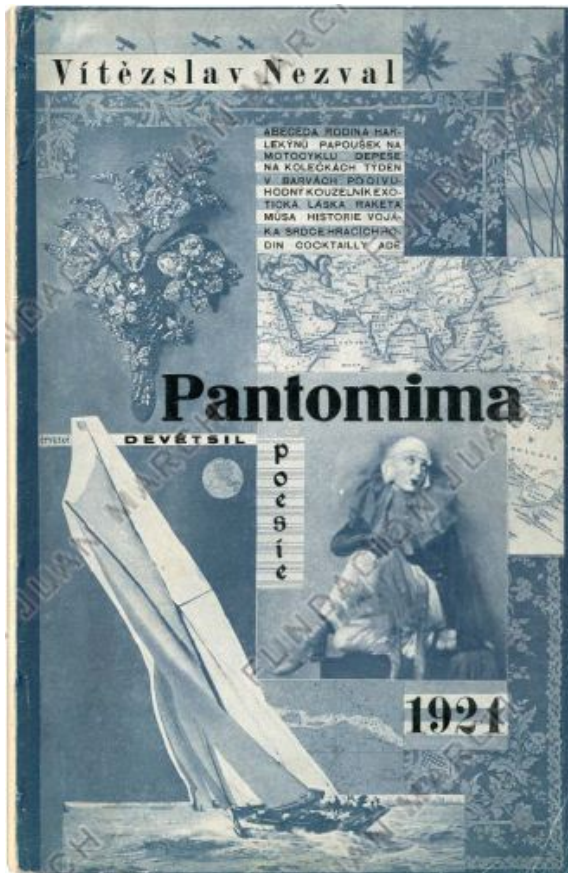


CAT. L311

Jindřich Štyrský (cover design) and Karel Teige (typography). *Pantomima* [Pantomime], by Vítězslav Nezval. Prague: Edice Pražské Saturnalie, 1924. Book: rotogravure, 144 pp. 9 x 6 ³/₈ in (25.1 x 16.2 cm)

CAT. L312

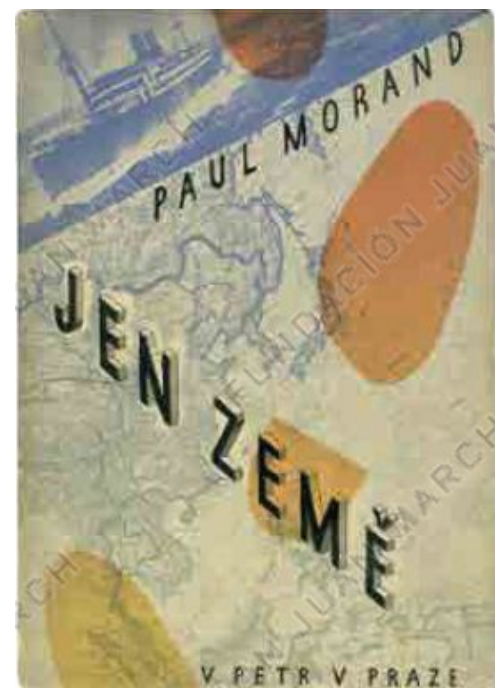
Piet Zwart. "Amerikaansche filmkunst" [American Cinematography], by C. J. Graadt van Roggen, *Serie Monografieën over Filmkunst* [Monographic Series on Cinematography], no. 7 (Rotterdam: L & J. Brusse N.V., 1931). Magazine: rotogravure, 72 pp. 8 ³/₄ x 6 ³/₈ in. (22.3 x 17.3 cm)

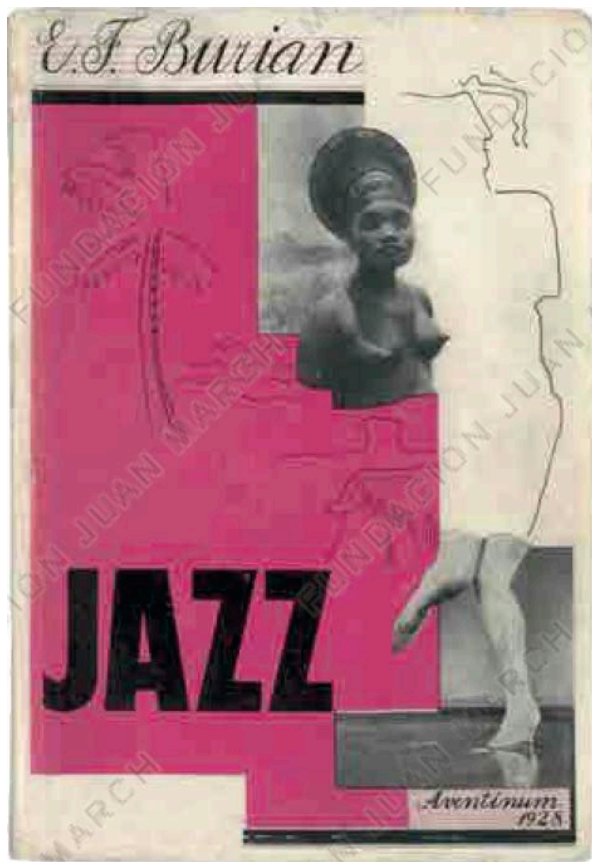
**CAT. L313**

Cas Oorthuys. *Filmliga* [Film League], year 8, no. 7-8. (Amsterdam, 1935). Magazine: rotogravure, 256 pp. 11 ⁵/₈ x 8 ³/₁₆ in. (29.5 x 20.8 cm)

CAT. L314

Cyril Bouda. *Jen země* [Nothing but Earth], by Paul Morand. Prague: Petr Václav, 1928. Book: rotogravure, 124 pp. 7 ³/₄ x 5 ⁷/₁₆ in. (19.7 x 13.8 cm)





CAT. L315

Karel Šourek. *Jazz*, by E. F. Burian. Prague: Aventinum, 1928. Book: rotogravure, 208 pp. 10 x 7 ³/₁₆ in. (25.4 x 18.3 cm)

CAT. L317

Otakar Mrkvicka. *Samá Láska* [Sheer Love], by Jaroslav Seifert. Prague: Večernice, 1923. Book: letterpress and rotogravure, 64 pp. 7 ⁵/₈ x 5 ¹/₂ in. (19.4 x 13.9 cm)

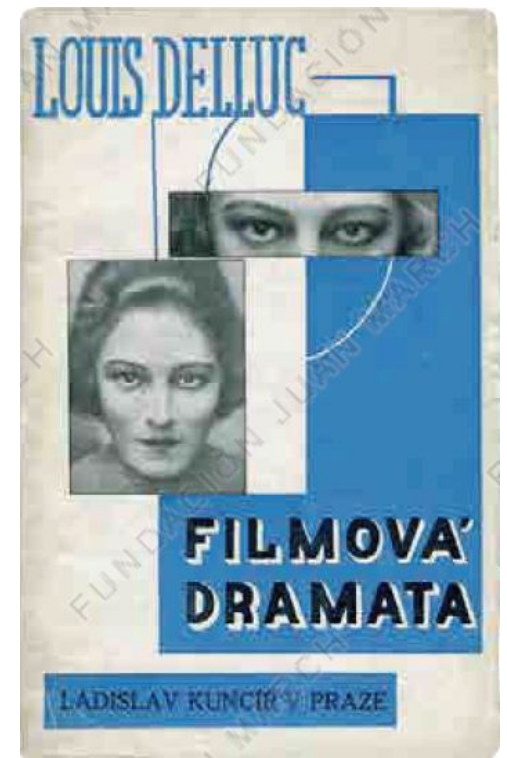


CAT. L316

Julio Vanzo. *Nuevo Arte* [New Art], by Felipe Cossío del Pomar, no. 883. (Buenos Aires: Editorial La Facultad, 1934). Book: letterpress and rotogravure, 208 pp. 8 ¹/₁₆ x 5 in. (20.5 x 14.9 cm)

CAT. L318

Karel Teige. *Filmová Dramata* [Film Drama], by Louis Delluc. Prague: Ladislav Kuncič, 1925. Book: letterpress and rotogravure, 84 pp. 7 ³/₈ x 4 ³/₄ in (19.8 x 12.1 cm)

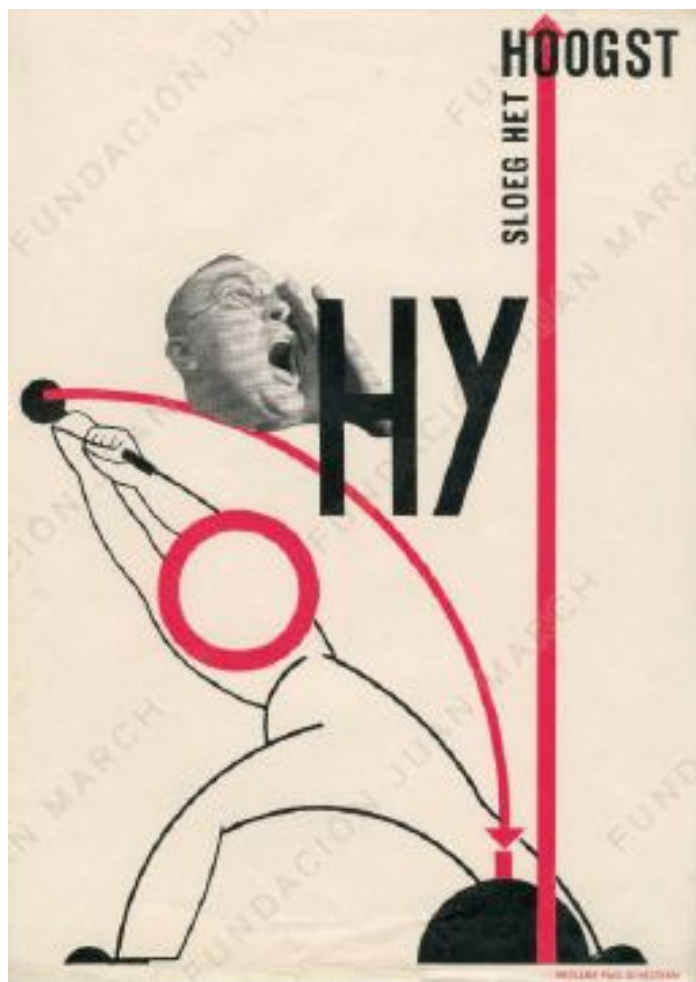


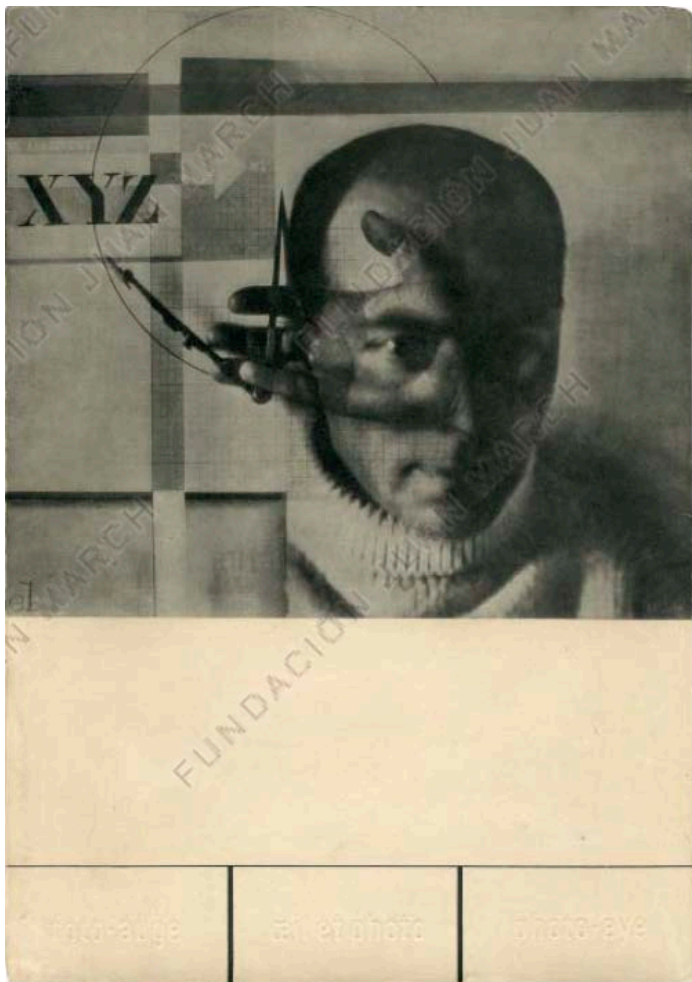
CAT. L319

Paul Schuitema. *Ohy sloeg het hoogst* [Ohy Hit the Highest]. Holland: 1928. Advertising card: rotogravure. 11 x 8 ⁷/₁₆ in. (30.2 x 21.5 cm)

CAT. L320

Bruno Munari. *Il poema del vestito di latte: Parole in libertà futuriste* [The Poem of the Milk Dress: Futurist Words-in-Freedom], by Filippo Tommaso Marinetti. Milan: Ufficio Propaganda della SNIA Viscosa, 1937. Book: rotogravure, 14 pp. 13 ³/₈ x 9 ⁵/₈ in. (34 x 24.5 cm)





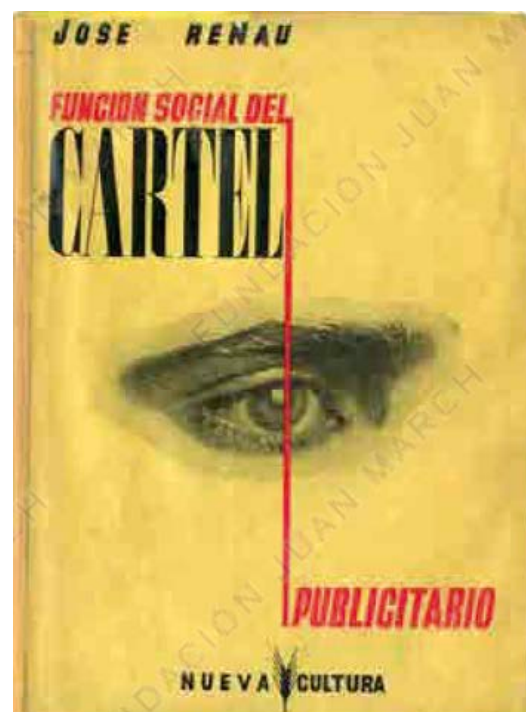
CAT. L321

El Lissitzky (cover photo) and Jan Tschichold (design).
Foto-Auge / Oeil et Photo / Photo-Eye, by Franz Roh.
 Stuttgart: Akademischer Verlag Dr. Fritz Wedekind & Co., 1929.
 Book: rotogravure, 98 pp.
 11 ⁵/₈ x 8 ³/₁₆ in. (29.5 x 20.9 cm)



CAT. L323

László Moholy-Nagy (cover) and Jan Tschichold (design).
L. Moholy-Nagy: 60 fotos, by Franz Roh. Berlin: Klinkhardt & Biermann, 1939. Book: letterpress and rotogravure, 76 pp. 9 ⁷/₁₆ x 6 in. (24 x 17.5 cm)



CAT. L324

Anonymous. *Función social del cartel publicitario* [Social Function of the Advertising Poster], by Josep Renau. Valencia: Nueva Cultura, 1937. Book: letterpress and rotogravure, 66 pp. 8 ⁷/₁₆ x 6 ³/₁₆ in (21.5 x 15.7 cm)



CAT. L322

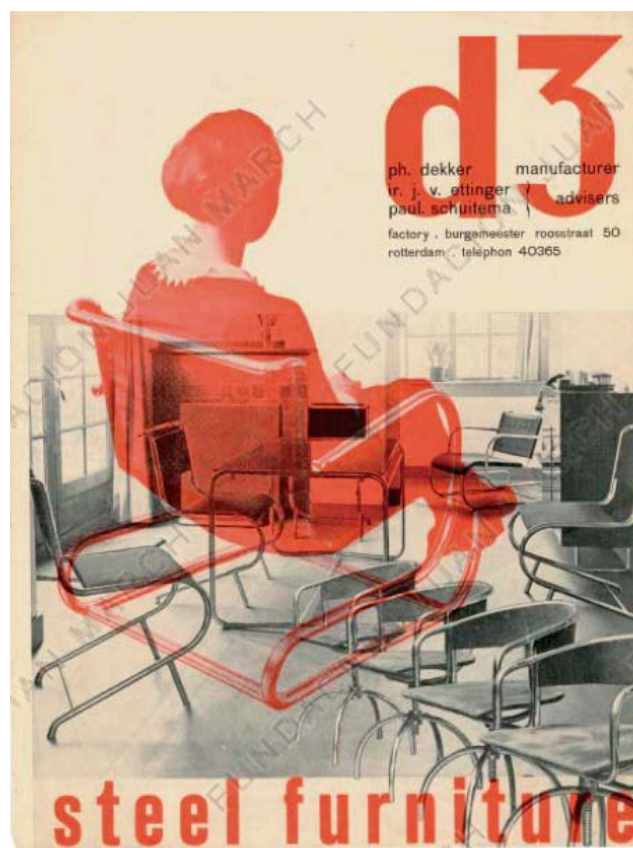
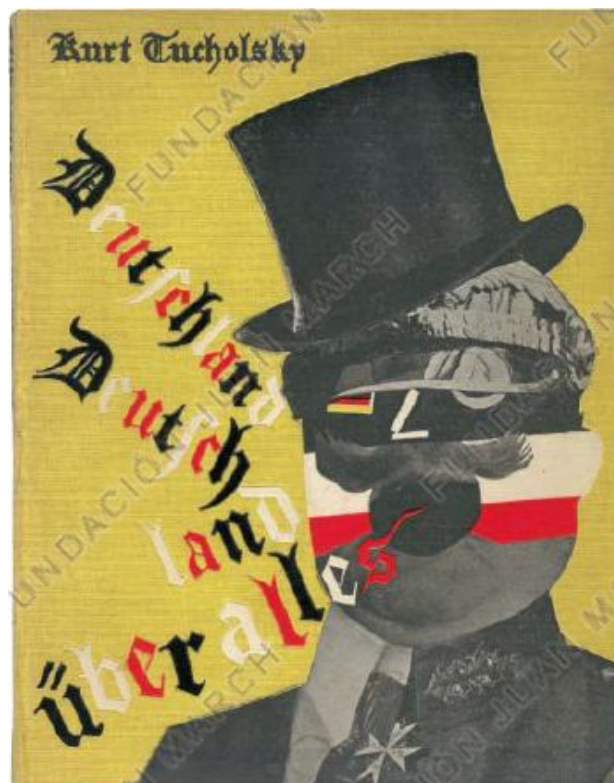
Zdeněk Rossmann. *Písmo a fotografie v reklamě* [Text and Photography in Advertising], by Zdeněk Rossmann. Brno: Index Olomouc, 1938. Book: letterpress and rotogravure, 100 pp. 8 ¹/₂ x 5 ³/₄ in. (21 x 14.6 cm)

CAT. L325

John Heartfield. *Deutschland, Deutschland über alles* [Germany, Germany Above All], by Kurt Tucholsky. Berlin: Neuer Deutscher Verlag, 1929. Book: letterpress and rotogravure, 238 pp. 9 ⁵/₁₆ x 7 ⁵/₁₆ in. (23.7 x 18.6 cm)

CAT. L326

Heinz Rasch and Bodo Rasch. *Gefesselter Blick* [The Captured Glance]. Stuttgart: Dr. Zaugg & Co. Verlag, 1930. Book: letterpress and rotogravure, 112 pp. 10 ¹/₂ x 8 ³/₁₆ in. (26.1 x 20.8 cm)

**CAT. L327**

Paul Schuitema. *Berkel*, 1928. Advertising brochure: letterpress and rotogravure, 11 ³/₁₆ x 8 ³/₁₆ in. (28.5 x 21.3 cm)

CAT. L328

Paul Schuitema. *D3: Steel Furniture*. Rotterdam, 1933. Advertising brochure: letterpress and rotogravure, 10 ¹⁵/₁₆ x 8 ¹/₂ in. (27.8 x 21 cm)

CAT. L329

A. Bratashano (cover design) and Man Ray (photograph on cover).
Trois scénarii: Cinépoèmes (*Paupières mûres, Barre fixe, Mtasipoj*) [Three Scenarios: Film poems (Mature Eyelids, Horizontal Bar, Mtasipoj)], by Benjamin Fondane [Benjamin Wechsler]. Paris: Documents Internationaux de l'Esprit Nouveau, 1928. Book: rotogravure, 64 pp. 9 1/16 x 7 3/16 in. (23.1 x 18.3 cm)



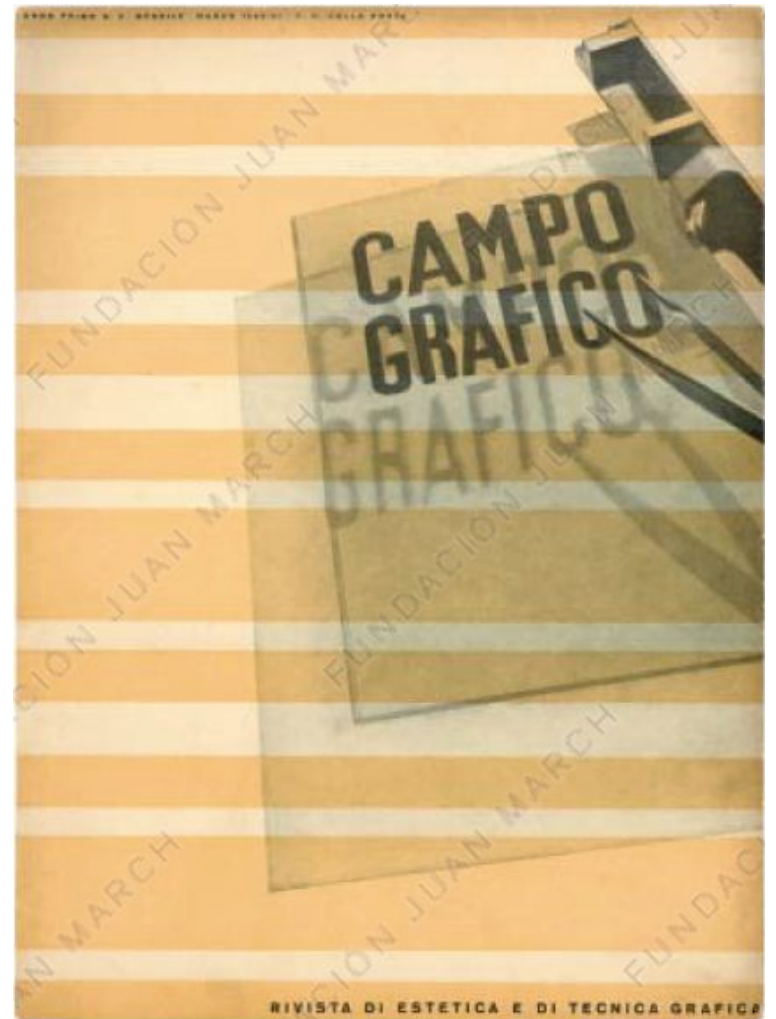
CAT. L331

Paul Schuitema. *Machinezetterij* [Mechanical Typesetting]. Holland, [ca. 1930]. Advertising brochure: rotogravure. 6 x 8 3/4 in. (17.5 x 22.2 cm)



CAT. L+P279

Fortunato Depero. *New York: Film Vissuto* [New York: Lived Film], by Fortunato Depero. Rovereto: Casa d'Arte Depero, 1931. Pamphlet: letterpress and rotogravure, 4 pp. 7 x 8 11/16 in. (20 x 22 cm)



CAT. P330

Arturo Baroni. *Campo grafico: Rivista di estetica di tecnica grafica* [Graphic Field: Journal of Graphic Aesthetics and Technique], vol. 1, no.3. (Milan: March 1933). Magazine: rotogravure and letterpress. 20 pp. (pp. 33-52). 12 11/16 x 9 3/16 in. (32.2 x 23.3 cm)

CAT. L332

Pruha. *D'ací i d'allà* [From Here and There], vol. 24, no. 184. (Barcelona: Antoni López Llausàs, March 1936). Magazine: rotogravure, 86 pp. 12 ³/₈ x 11 ³/₁₆ in (32.6 x 28.5 cm)





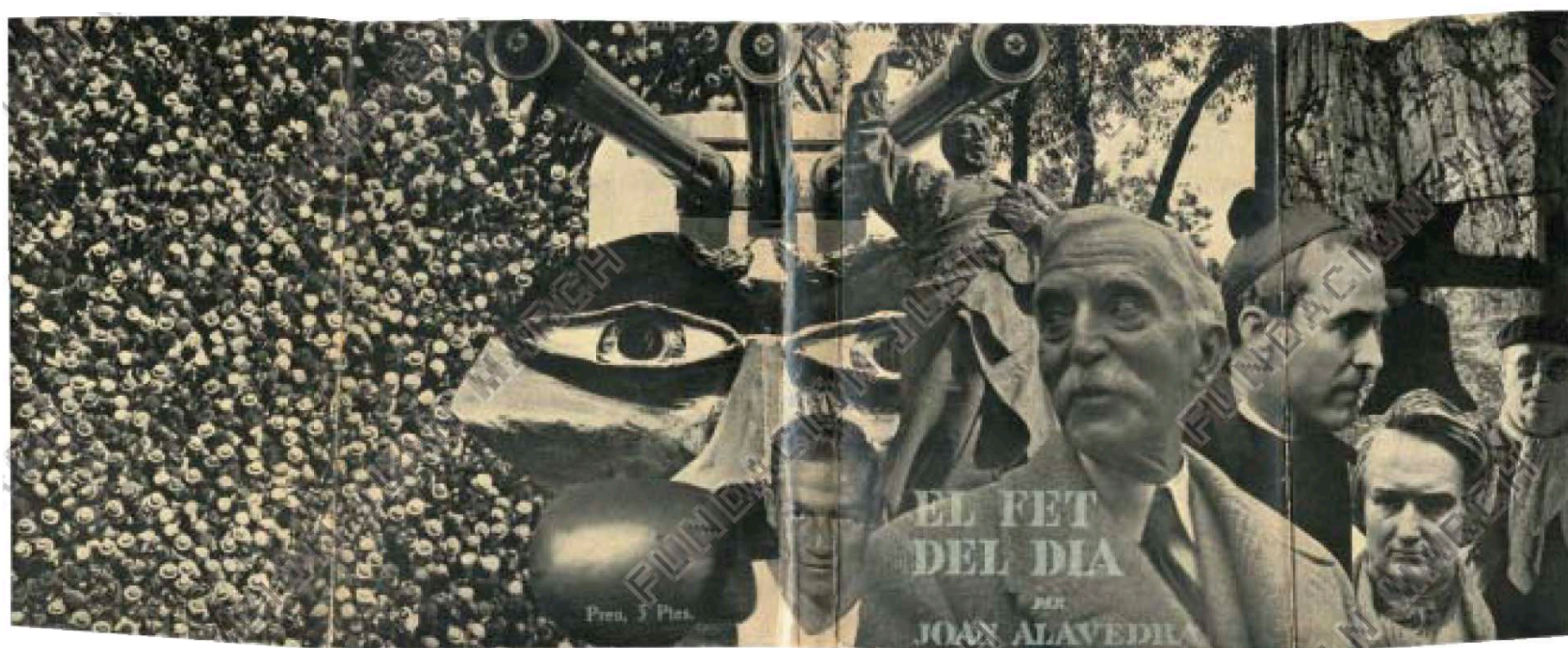
CAT. L333

Anonymous. *Tais shish*
Collection of Gymnastic
Poems, by Shir Murano.
Tokyo: Aoi Shobō, 1939.
Book: rotogravure, 46 pp.
10⁷/₁₆ x 7⁵/₈ in. (26.5 x 19.3 cm)

CAT. L334

Ramón Marinello. *Homenaje de Cataluña liberada a su Caudillo Franco*. [Homage from Liberated Catalonia to its Leader, Franco], only issue, (Barcelona: Fomento de la Producción Nacional, 1939). Magazine: rotogravure, 170 pp. 12 9/16 x 9 1/2 in. (31.9 x 23.5 cm)





CAT. L335

Gabriel Casas. *El fet del dia*
[The Event of the Day], by
Joan Alavedra. Barcelona:
Llibreria Catalonia, 1935.
Book: letterpress, 320 pp.
7 ⁵/₁₆ x 5 ³/₁₆ in. (18.6 x 13.2 cm)

CAT. L336

Anonymous. *Arte moderno*
[Modern Art], by Alfonso
de Olivares. Madrid, 1934.
Book: rotogravure, 84 pp.
11 5/8 x 7 3/16 in. (29.5 x 18.3 cm)





CAT. L337

Le Corbusier. *Des canons, des munitions? Merci! Des logis... s.v.p.* [Cannons, ammunition? Thank You! Housing... please]. Paris: Les éditions de l'architecture d'aujourd'hui, 1937. Book: rotogravure and lithograph, 148 pp. 9 ³/₁₆ x 11 ⁹/₁₆ in. (23.4 x 29.4 cm)

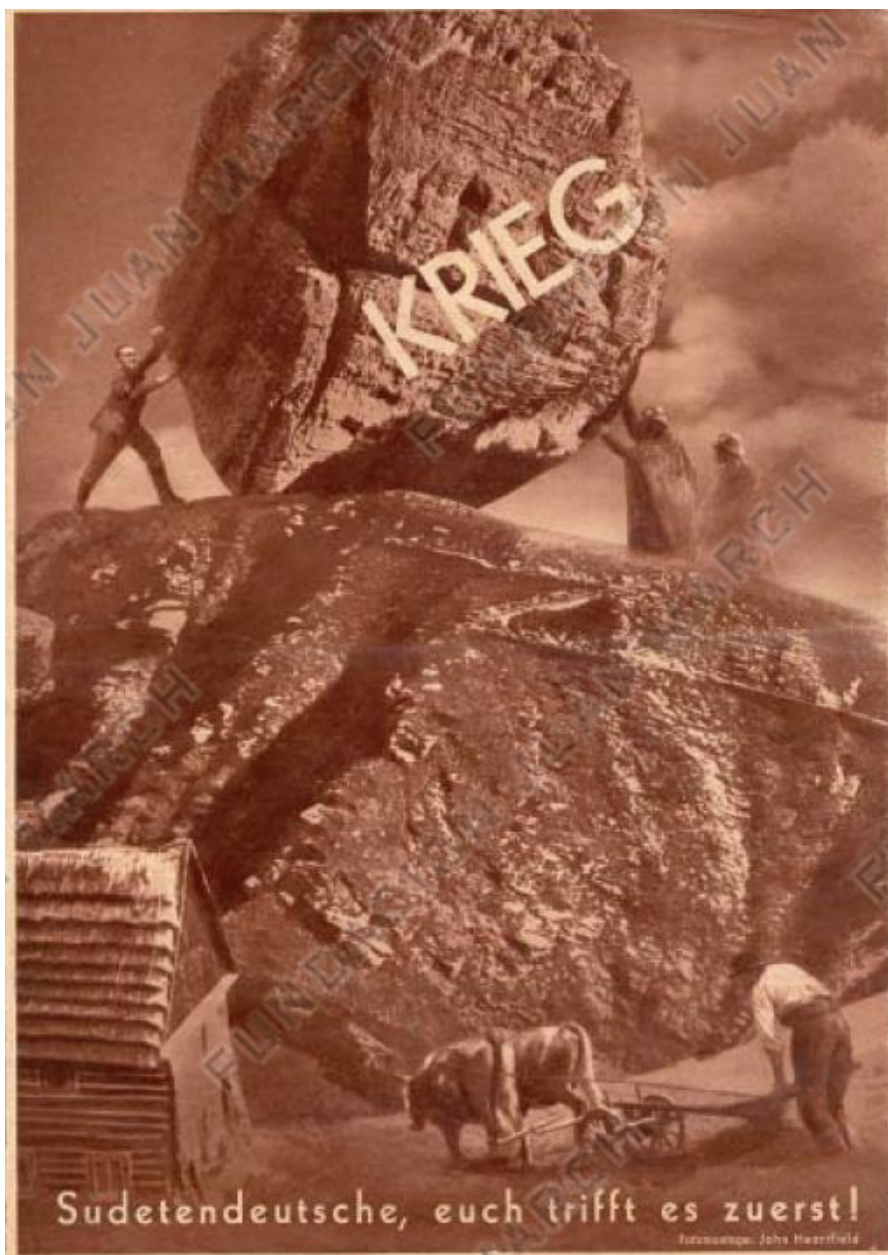


CAT. L338

Josep Renau. *Estudios: Los diez mandamientos; sexto mandamiento* [Studies: The Ten Commandments; Sixth Commandment], 1934. Pamphlet: rotogravure. 14 ³/₈ x 9 ¹/₁₆ in. (37.6 x 23 cm)

CAT. L339

Josep Renau. *Estudios: Los diez mandamientos; octavo mandamiento* [Studies: The Ten Commandments; Eighth Commandment], 1934. Pamphlet: rotogravure. 14 ³/₈ x 9 ¹/₁₆ in. (37.6 x 23 cm)

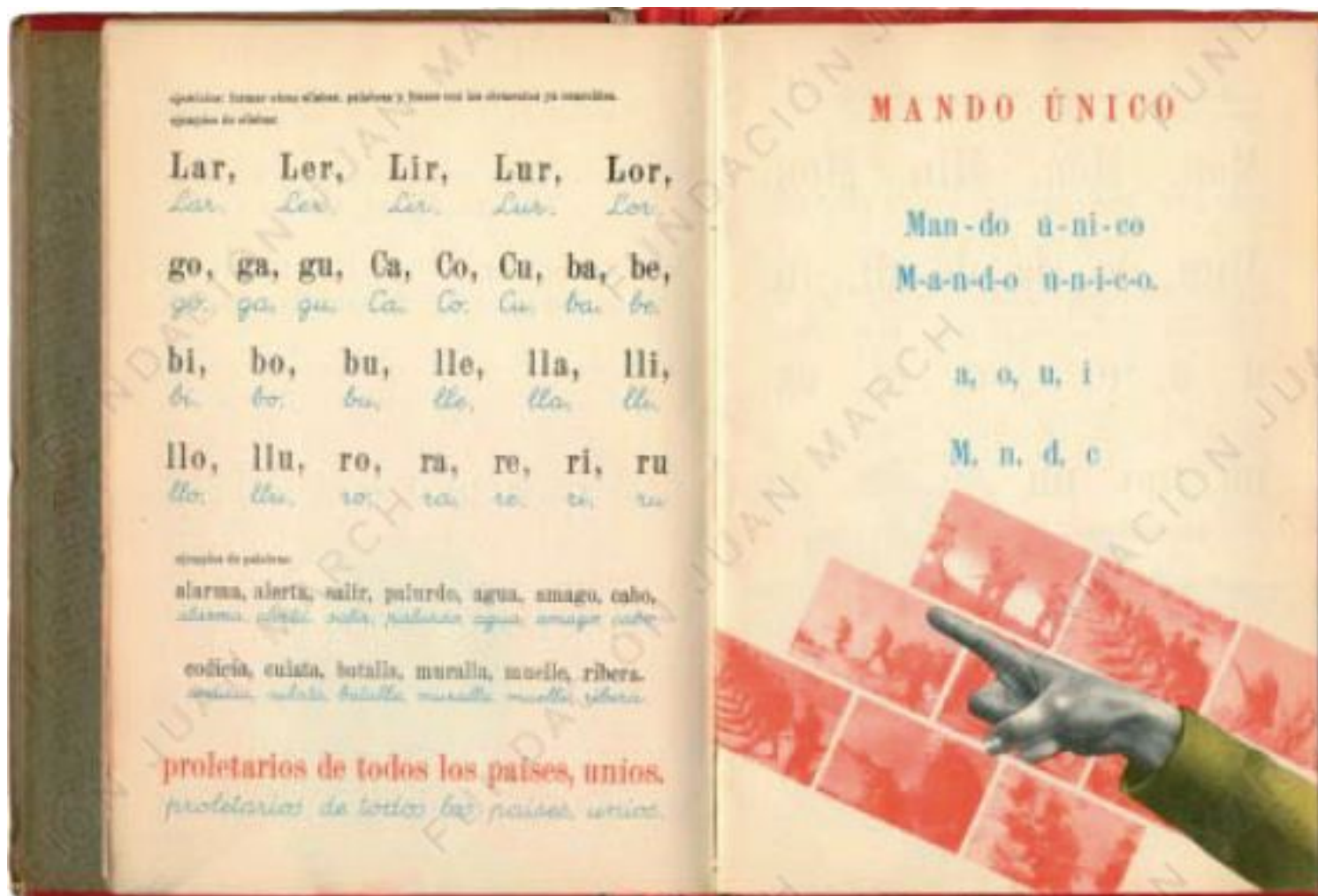


CAT. L340

John Heartfield. *ie / s-*
ll strierte. "Sudetendeutsche,
 euch trifft es zuerst!" VJ: The
 People's Illustrated War: Sudeten
 Germans, It Will Strike You First!,
 no. 42. (Prague, October 1937).
 Magazine: rotogravure, 16p p.
 14 3/4 x 10 7/16 in. (37.5 x 26.5 cm)

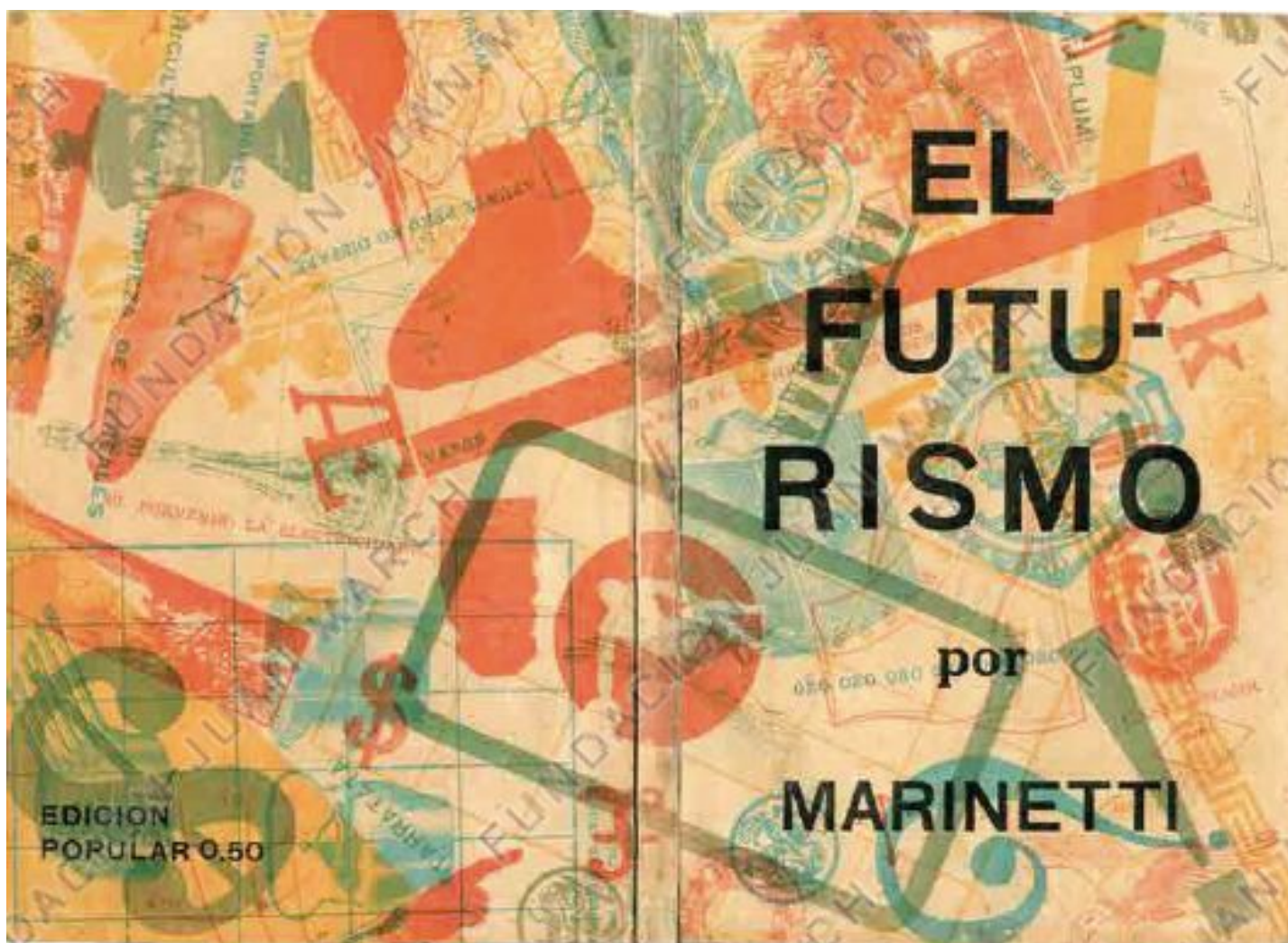
CAT. L341

John Heartfield. *ie / s-*
ll strierte. "Schach den
 Friedensstörern!" VJ: The
 People's Illustrated War: Stop the
 Destroyers of the Peace!,
 no. 37. (Prague, September, 1938).
 Magazine: rotogravure, 14 pp.
 14 3/4 x 10 7/16 in. (37.5 x 26.5 cm)



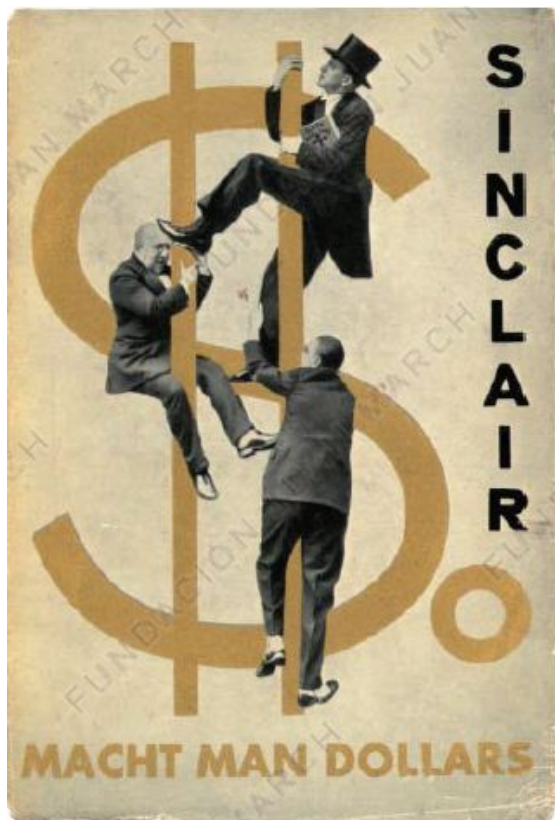
CAT. L342

Mauricio Amster. *Cartilla Escolar Antifascista* [Student's Antifascist First Reader] by Fernando Sáinz and Eusebio Cimorra. Madrid: Ministerio de Instrucción Pública y Bellas Artes, 1937. Book: rotogravure and lithograph, 62 pp. 9 5/16 x 6 11/16 in. (23.6 x 17 cm)



CAT. L343

Anonymous. *El futurismo*
[Futurism], by Filippo Tommaso
Marinetti, trans. Germán
Gómez de la Mata and N.
Hernández Luquero. Buenos
Aires: Edición Popular, [ca.
1920]. Book: letterpress, 96 pp.
7⁷/₁₆ x 4¹⁵/₁₆ in. (18.9 x 12.6 cm)



CAT. P344

John Heartfield. *So macht man Dollars* [That is How Dollars are Made, i.e. *Mountain City*], by Upton Sinclair. Berlin: Malik-Verlag, 1931. Book: rotogravure and letterpress, 400 pp. 4 15/16 x 5 1/8 in. (19 x 13 cm)

CAT. L345

Mauricio Amster. *3 Cómicos del cine: Biografías de sombras* [3 Cinema Comics: Shadow Biographies], by César M. Arconada. Madrid: Ediciones Ulises, 1931. Book: rotogravure, 296 pp. 7 11/16 x 5 1/8 in. (19.3 x 13 cm)

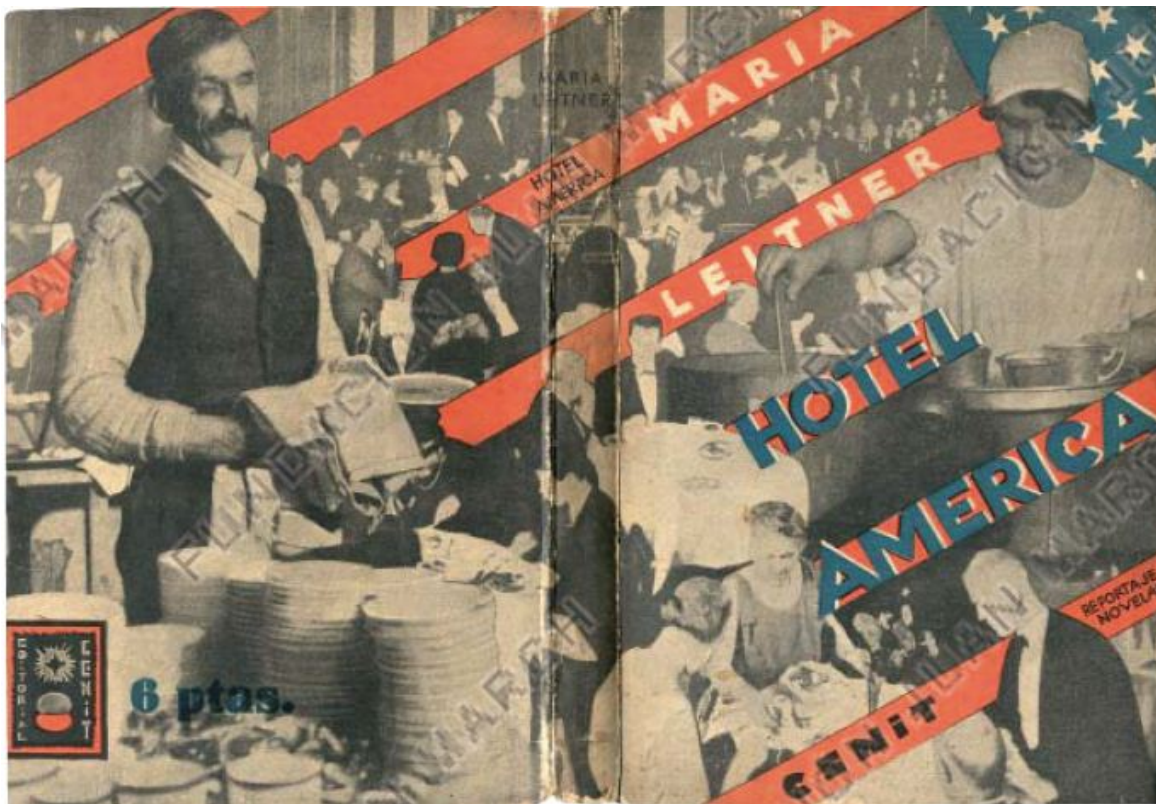


CAT. L346

Vinicio Paladini. *L'amico dell'angelo* [The Angel's Friend], by Dino Terra. Rome: La Ruota Dentata, 1927. Book: rotogravure, 94 pp. 7 1/16 x 5 3/16 in. (17.9 x 13.1 cm)

CAT. L347

Vinicio Paladini. *L'essenza del can barbone* [The Essence of the Poodle], by Umberto Barbaro. Rome: Le edizioni d'Italia, 1931. Book: letterpress and rotogravure, 112 pp. 7 1/2 x 5 1/2 in. (19 x 13.4 cm)

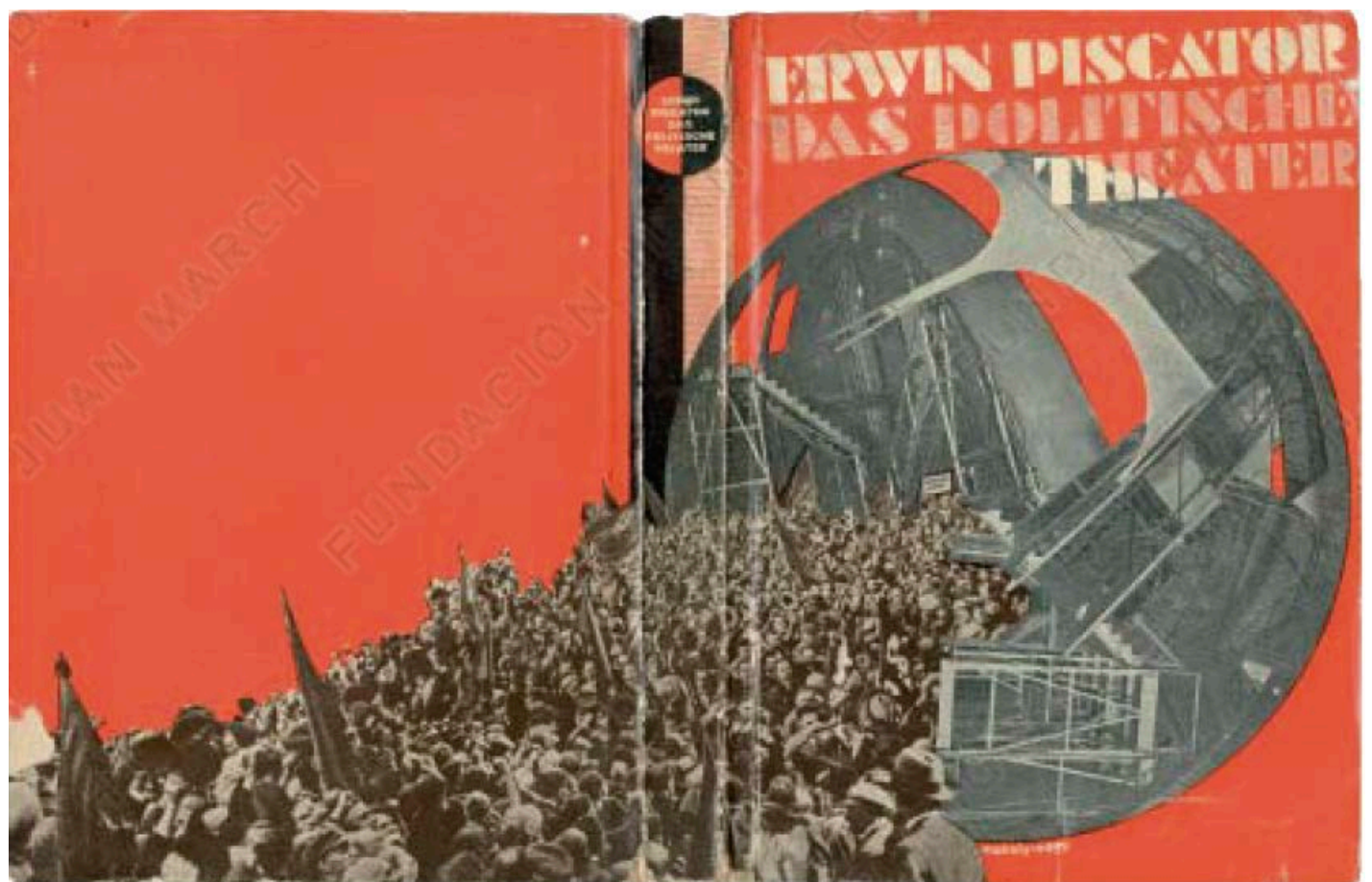


CAT. L348

John Heartfield (original cover by John Heartfield, retouched by Mauricio Amster and Mariano Rawicz). *Hotel América* [Hotel America], by María Leitner. Madrid: Cénit, 1931. Book: lithograph and rotogravure, 228 pp. 5 ²/₄ x 5 ¹/₁₆ in. (19 x 12.9 cm)

CAT. L349

László Moholy-Nagy. *Das politische Theater* [The Political Theater], by Erwin Piscator. Berlin: Adalbert Schultz, 1929. Book: rotogravure, 264 pp. 8 ⁷/₁₆ x 6 ¹/₁₆ in. (21.5 x 15.6 cm)



W O R K S

O N

D I S P L A Y

[6]

N E W

L A Y O U T C O N C E P T S

F O R

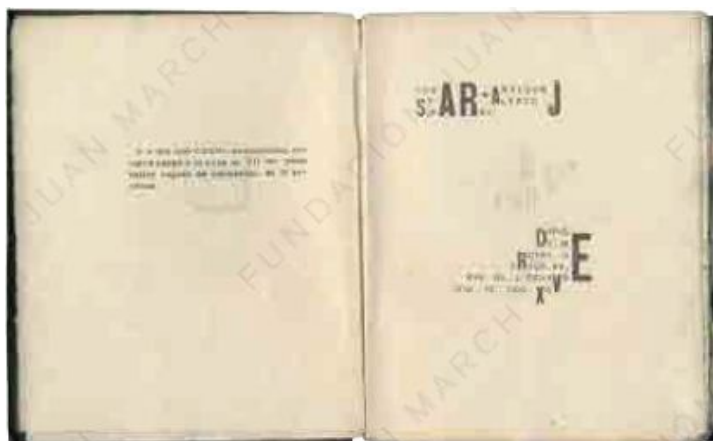
T H E P A G E

[C A T S . L 3 5 0 - L 4 0 4]

CAT. L350

Sonia Delaunay-Terk. *La Prose du Transsibérien et de la petite Jehanne de France* [Prose of the Trans-Siberian and of Little Jeanne of France], by Blaise Cendrars. Paris: Éditions des Hommes Nouveaux, 1913.
Fold-out book: letterpress and watercolor. 78 $\frac{3}{4}$ x 14 $\frac{3}{8}$ in. (200 x 36.5 cm)



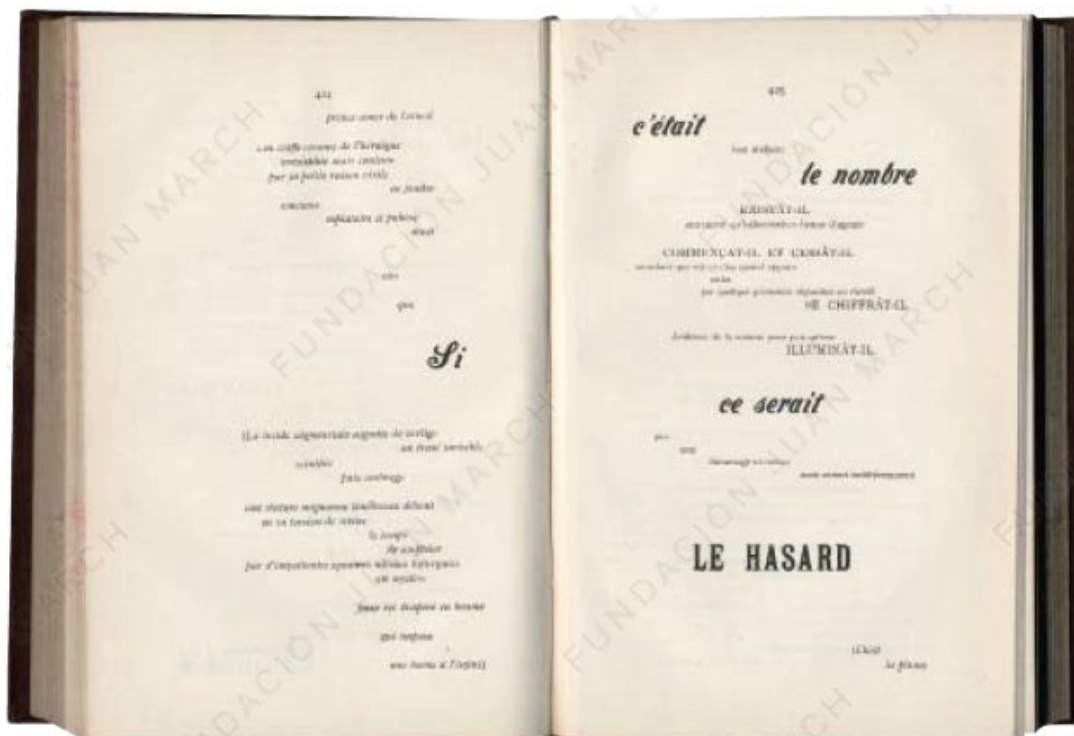


CAT. L351

Anonymous. *César antéchrist* [Cesar Antichrist], by Alfred Jarry. Paris: Mercure de France, 1895. Book: rotogravure, 152 pp. 5 3/8 x 4 11/16 in. (14.7 x 11.9 cm)

CAT. L352

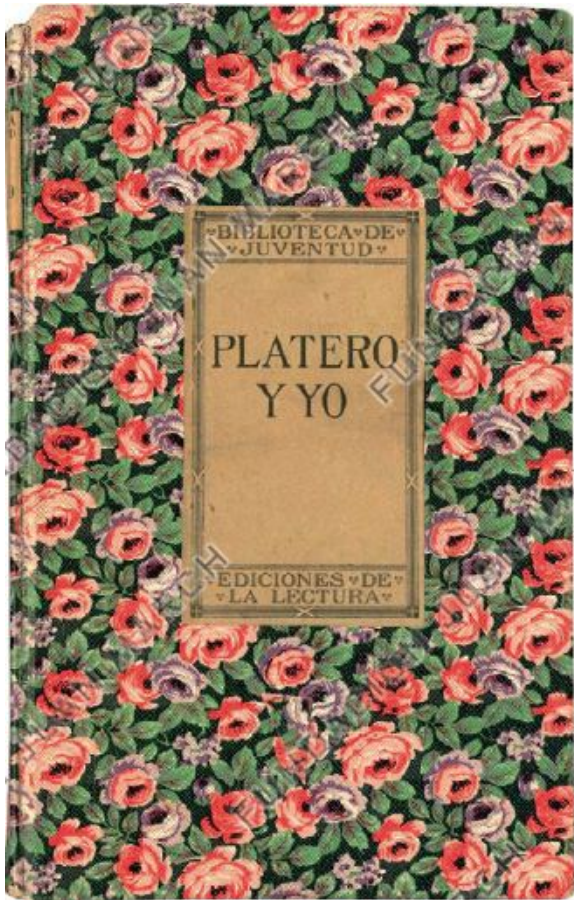
Stéphane Mallarmé. *Un coup de dés jamais n'abolira le hasard* [A Throw of the Dice Will Never Abolish Chance], by Stéphane Mallarmé, *Cosmopolis: Revue Internationale* [Cosmopolis: International Review], vol. 4, (Paris: Armand Colin & Cie, April–June, 1897). Magazine: letterpress, 908 pp. 9 9/16 x 6 9/16 in. (24.3 x 16.7 cm)



CAT. L353

Anonymous. *Katalog der VIII. Kunst-Ausstellung der Vereinigung Bildender Künstler Österreichs Secession* [Catalogue of the Eighth Exhibition of the Association of Visual Artists of Austria, Secession] Exhibition catalogue. Vienna: Druck von A. Holzhausen, 1900. Book: Silkscreen on cloth, 56 pp. 12 ³/₁₆ x 3 ¹/₈ in (31 x 8 cm)



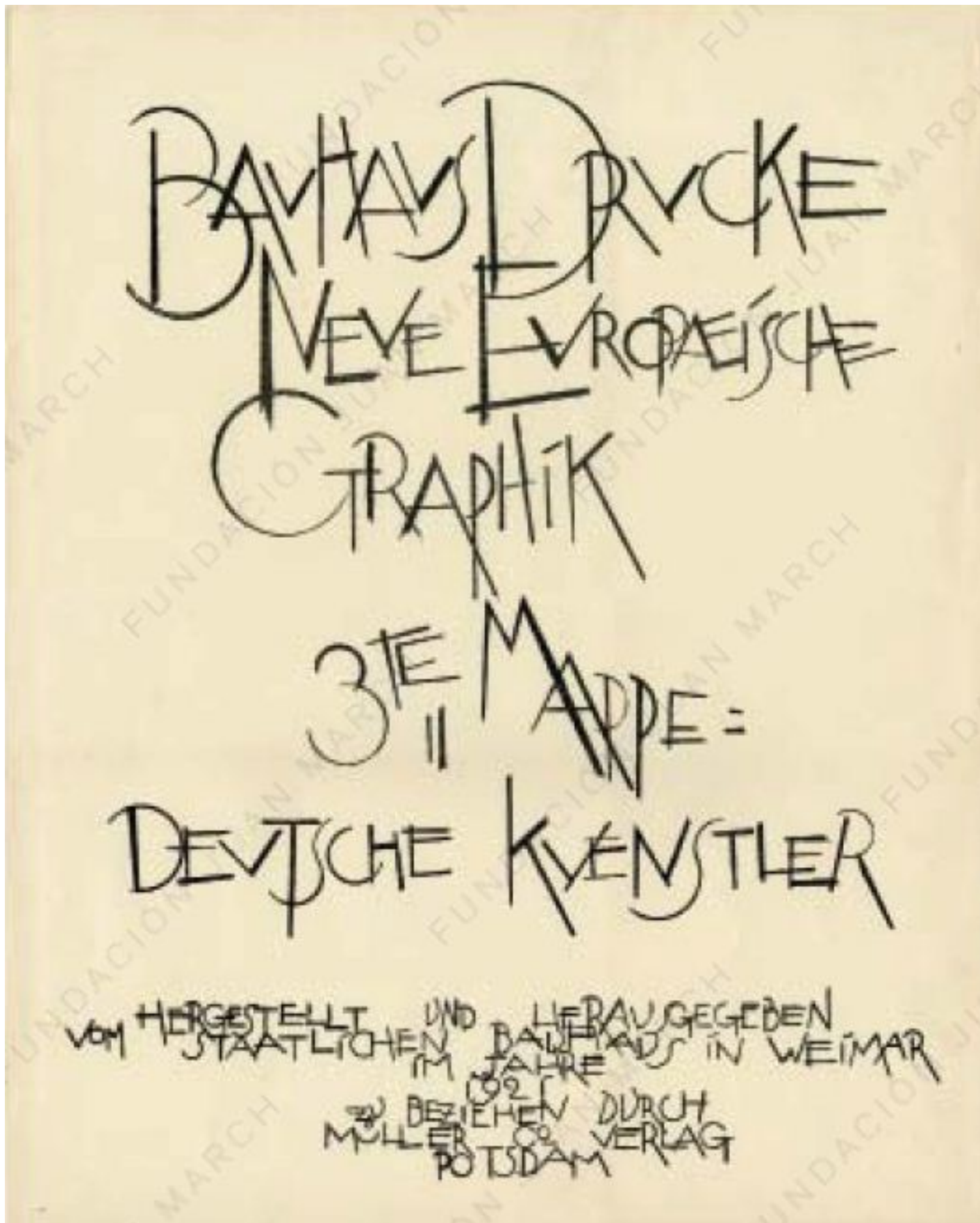


CAT. L354

Fernando Marco. *Platero y yo* [*Platero and I*], by Juan Ramón Jiménez. Madrid: Ediciones de La Lectura, 1914. Book: rotogravure, 144 pp. 7 1/16 x 4 7/16 in. (17.9 x 11.3 cm)

CAT. L355

David Burliuk. *Sadok sudei II* [*A Trap for Judges, 2*], by Vladimir Burliuk, Natal'ia Goncharova, Elena Guro, and Mikhail Larionov. Saint Petersburg: Zhuravl', 1913. Book: lithograph, 112 pp. 7 3/8 x 6 1/8 in. (19.8 x 15.5 cm)

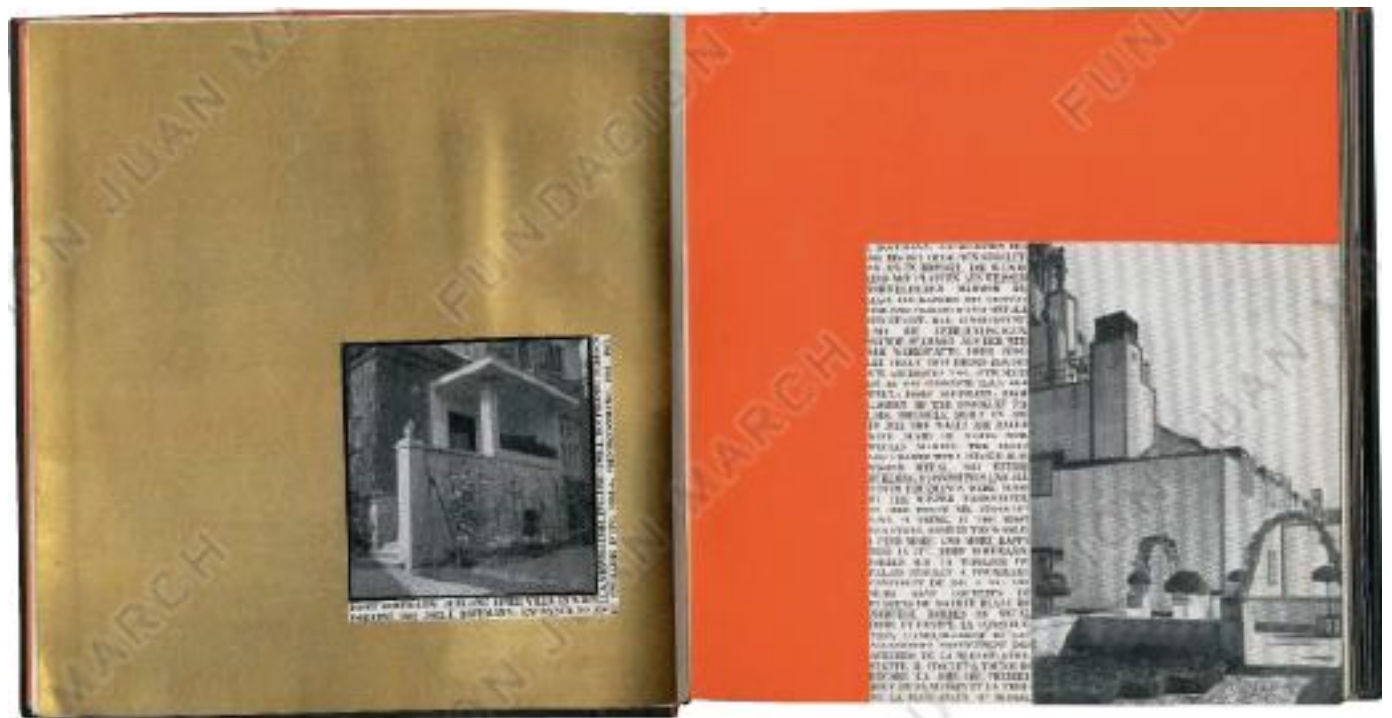


CAT. L356

Lyonel Feininger. *Bauhaus-Drucke: Neue europäische Graphik; Erste Mappe: Meister des Staatlichen Bauhauses in Weimar* [Bauhaus Prints: New European Graphic Arts; First Portfolio: Masters from the State Bauhaus in Weimar]. Potsdam: Müller & Co. Verlag, 1921. Portfolio of graphic work; rotogravure. 22 1/2 x 17 1/16 in. (56.5 x 45 cm)

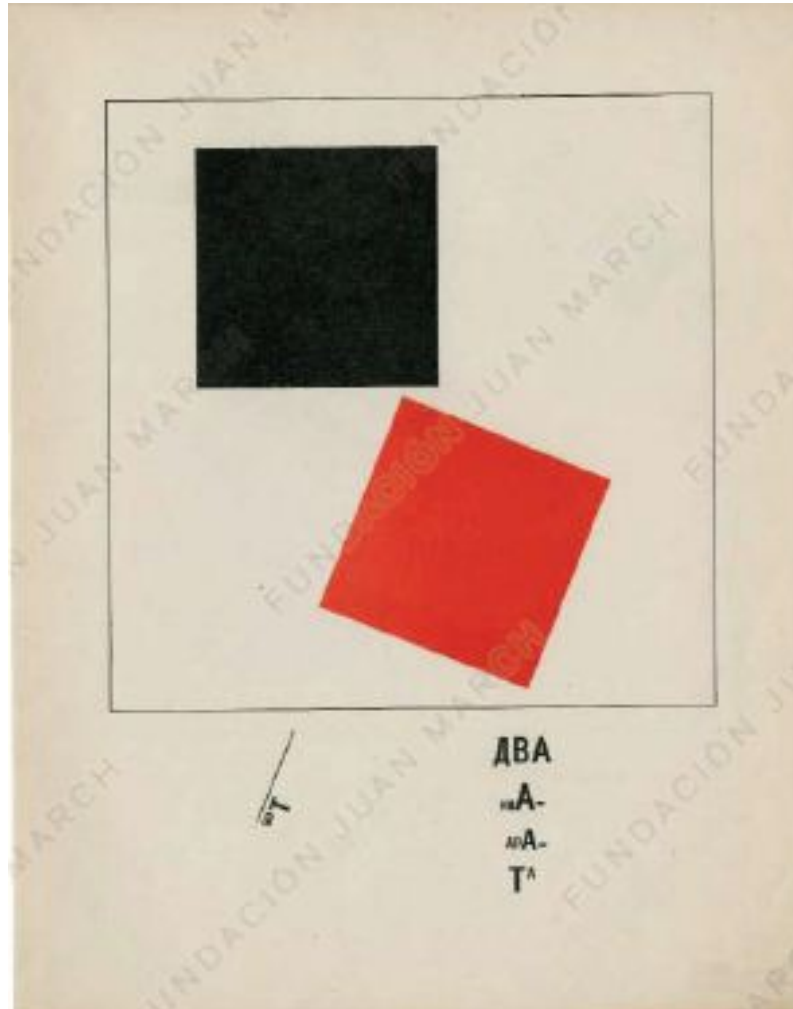
CAT. L357

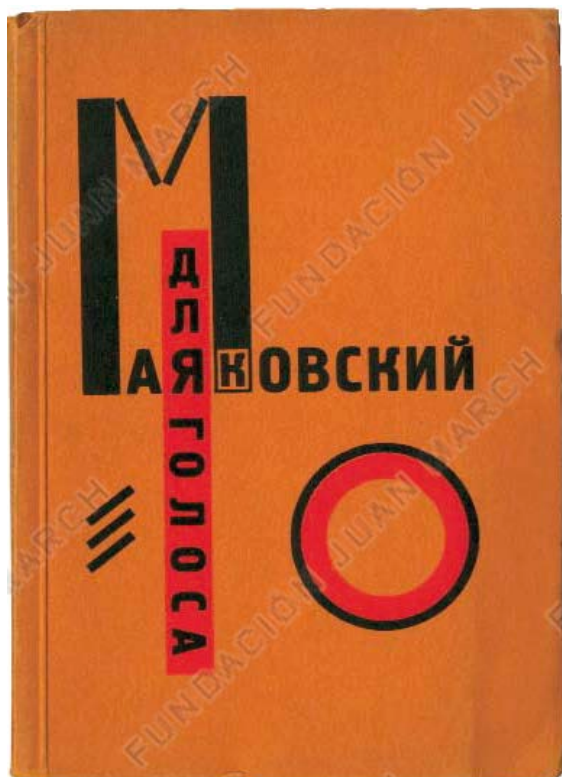
Vally Wieselthier and Gudrun Baudisch (cover); Mathilde Flögl (page design). *Die Wiener Werkstätte 1903–1928: Modernes Kunstgewerbe und sein Weg* [Viennese Workshops, 1903–1928: Modern Decorative Arts and Their Path]. Vienna: Krystall Verlag, 1929. Book: embossed cardboard (cover), rotogravure (interior), 146 pp. 23 1/16 x 8 11/16 in. (23 x 22 cm)



CAT. L358

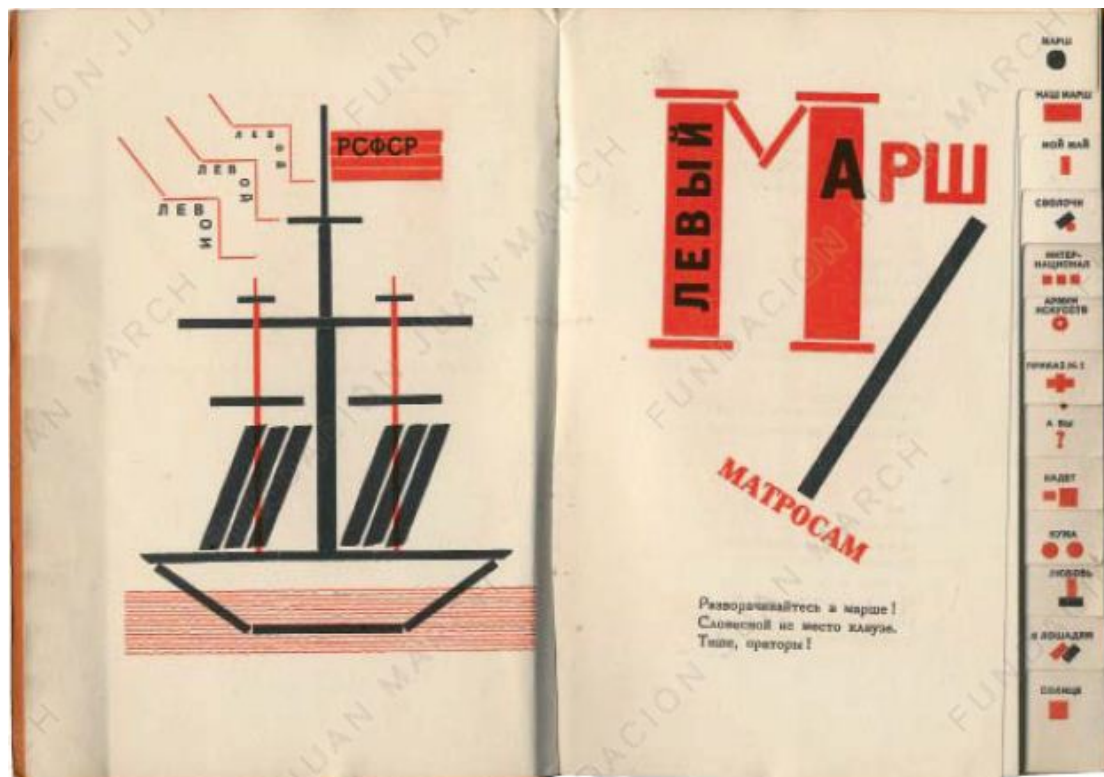
El Lissitzky. *Pro dva kvadrata: Suprematicheski skaz v 6-ti postroikakh* [About Two Squares: A Suprematist Tale in Six Constructions], by El Lissitzky. Berlin: Skify, 1922. Book: lithograph, 24 pp. 11 ³/₁₆ x 8 ³/₁₆ in. (28.4 x 22.4 cm)





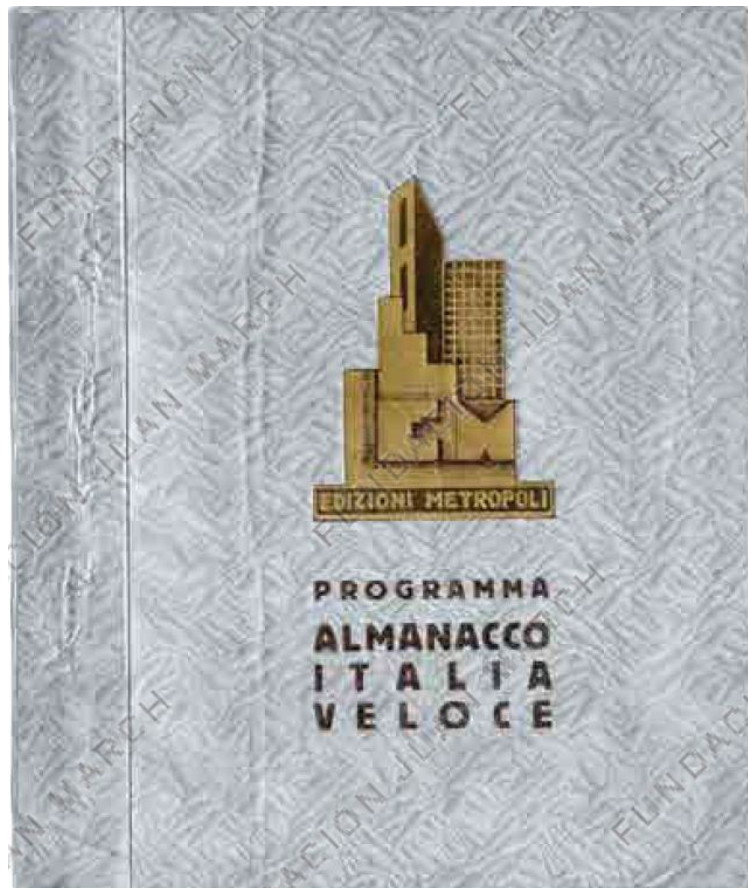
CAT. L359

El Lissitzky. *Dlya golosa* [For the Voice], by Vladimir Mayakovsky. Berlin: Gosudarstvennoe izdatel'stvo, 1923. Book: letterpress, 64 pp. 7 1/2 x 5 5/16 in. (19 x 13.5 cm)



CAT. L361

Nikolai Dolgorukov (cover).
Almanacco dell'Italia veloce
 [Almanac of Fast Italy], by
 Filippo Tommaso Marinetti.
 Milan: Edizioni Metropoli,
 1930. Book: silkscreen, 36 pp.
 11 3/8 x 9 7/16 in. (28.9 x 24 cm)

**CAT. L+P32**

Naum Granovskii (cover) and
 Il'ia Zdanevich (typography).
lidantU fAram [lidantU as a
 Beacon], by Il'ia Zdanevich.
 Paris: 41°. 1923. Book:
 letterpress and glued papers, 64
 pp. 7 5/8 x 5 5/8 in. (19.4 x 14.3 cm)

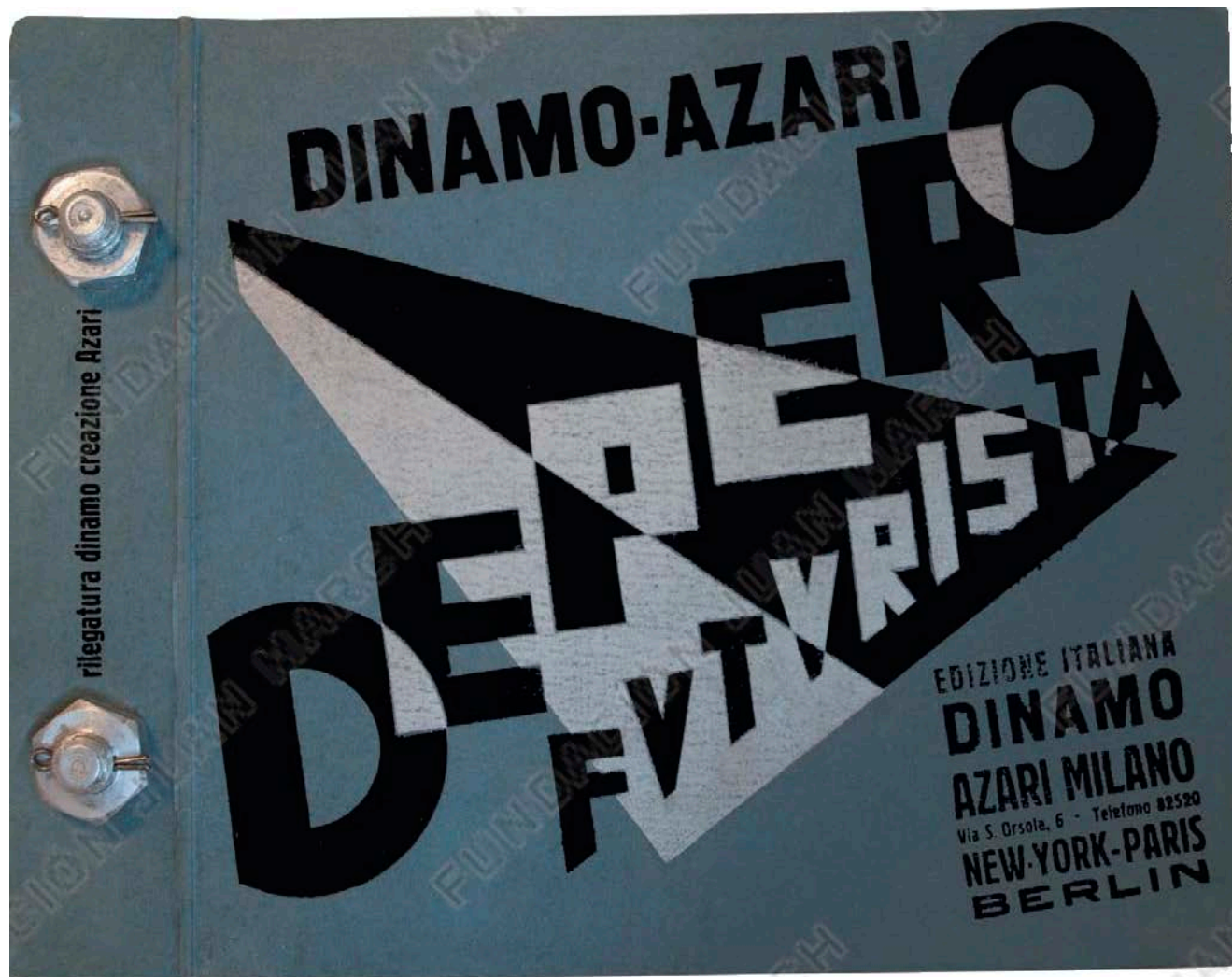
**CAT. L360**

Il'ia Zdanevich, et al. *Sofii
 Georgievne Mel'nikovoi:*
Fantasticheski kabachek [For
 Sofia Georgievna Melnikova:
 The Fantastic Tavern], by Il'ia
 Zdanevich. Tbilisi: 41°. 1919.
 Book: lithograph, 192 pp.
 7 1/16 x 5 5/16 in. (18 x 13.5 cm)

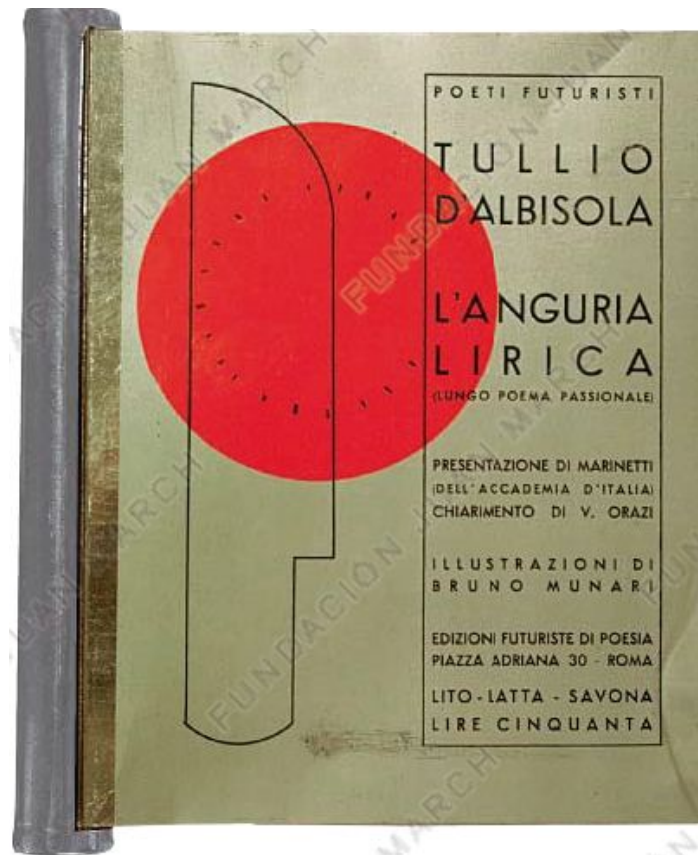


CAT. L362

Ardengo Soffici. *BIFZIF + 18*
Simultaneità e chimismi lirici.
[*BIFZIF + 18 Simultaneity and*
Lyrical Chemisms], by Ardengo
Soffici. Florence: Edizioni della
Voce, 1915. Book: rotogravure,
68 pp. 17¹¹/₁₆ x 13³/₁₆ in.
(45 x 33.5 cm)



CAT. L363
Fortunato Depero. *Depero futurista 1913-1927* [Futurist Depero, 1913-1927], by Fortunato Depero. Milan; Dinamo-Azari, 1927.
Book: letterpress, 224 pp.
9 5/8 x 12 3/16 in. (24.5 x 31.9 cm)



CAT. L364

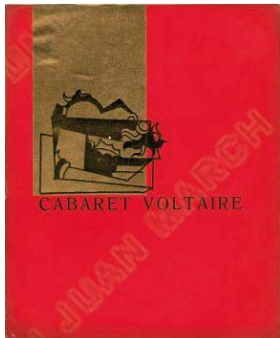
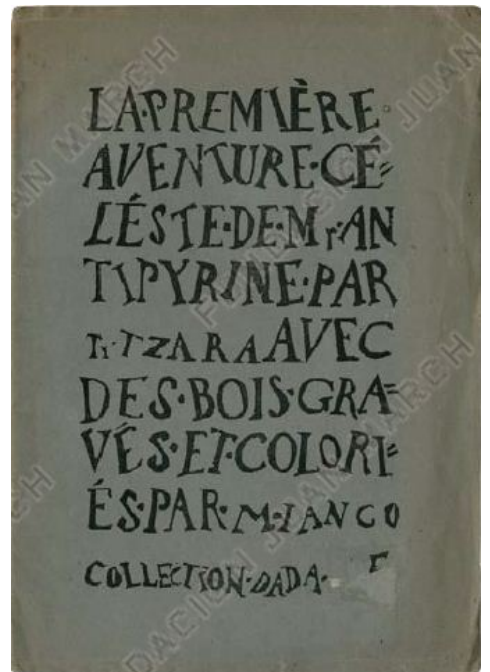
Bruno Munari. *L'anguria lirica: Lungo poema passionale*. [The Lyrical Watermelon: Long Poem of Passions], by Tullio D'Albisola, et al. Rome: Edizioni futuriste di "Poesia," 1934. Book: lithograph on metal, 42 pp. 7 ¾ x 6 in. (19.7 x 17.5 cm)

CAT. L366

Anonymous. En avant Dada: Die Geschichte des Dadaismus [Forward, Dada: The History of Dadaism], by Richard Huelsenbeck. Hanover: Paul Steegemann, 1920. Book: letterpress, 52 pp. 9 1/2 x 6 in. (23.5 x 15.2 cm)

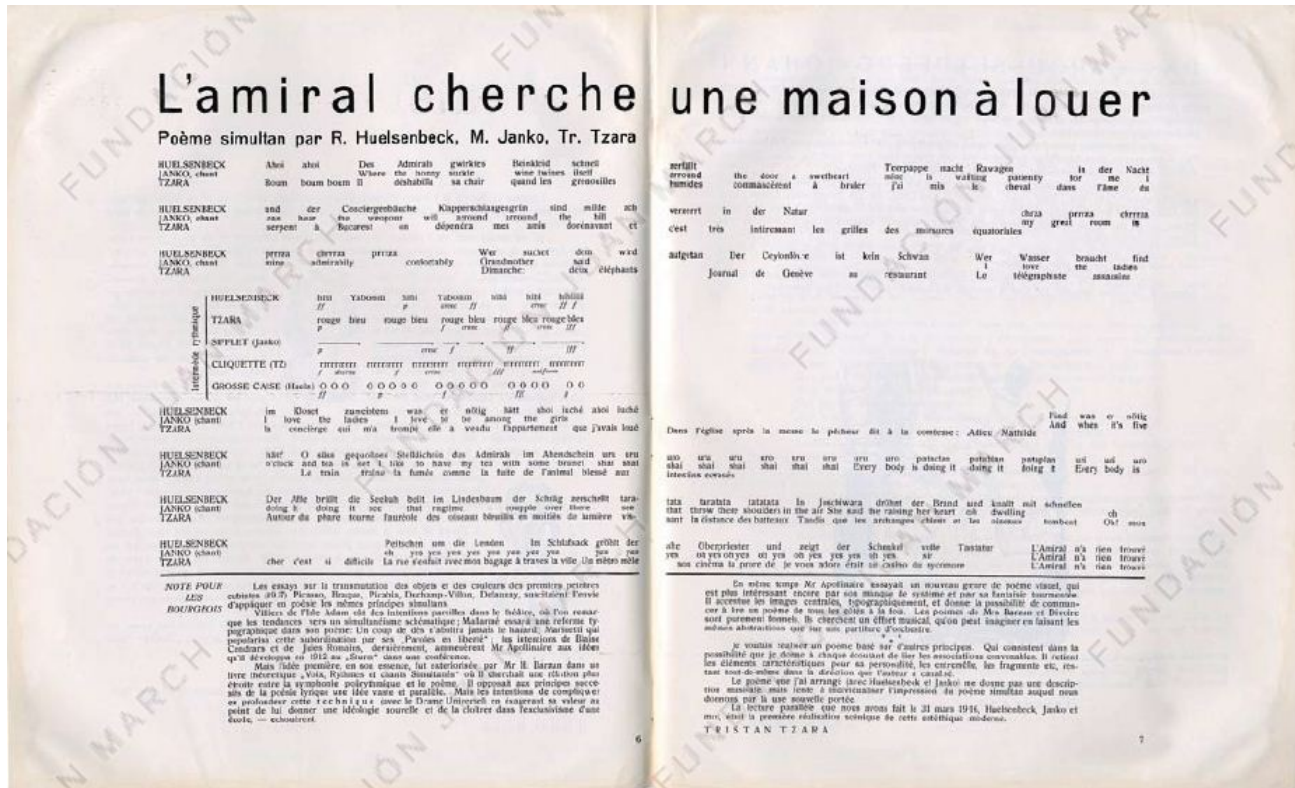
CAT. L367

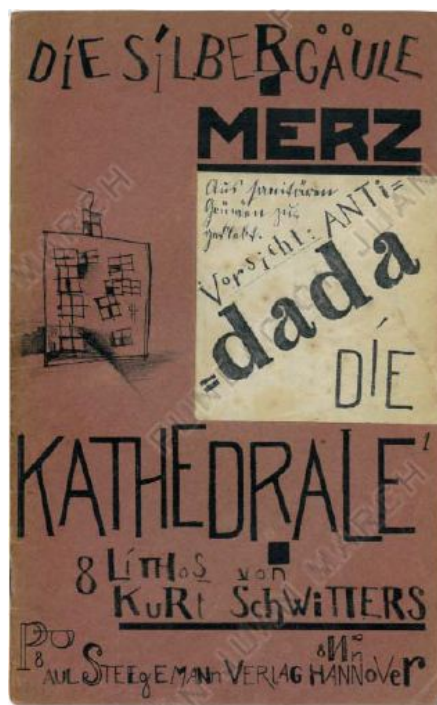
Marcel Janco, La première aventure céleste de Mr. Antipyrine [The First Heavenly Adventure of Mr. Antipyrine], by Tristan Tzara. Zurich: Collection Dada, 1916. Book: rotogravure, 16 pp. 9 1/2 x 6 1/2 in. (23.5 x 16.5 cm)



CAT. L365

Jean (Hans) Arp. Cabaret Voltaire (Zurich: Hugo Ball, 1916). Magazine: letterpress, 32 pp. 10 3/8 x 8 3/4 in. (26.9 x 22.2 cm)



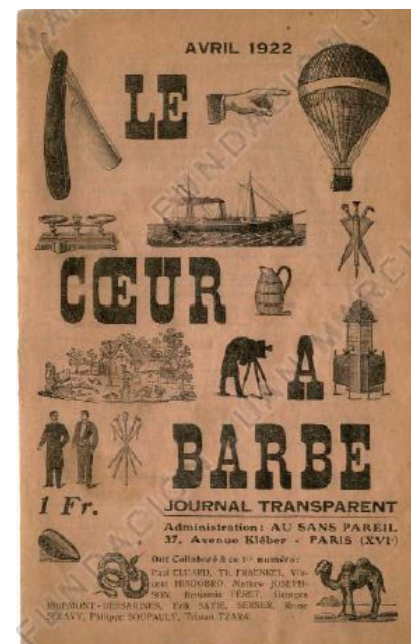
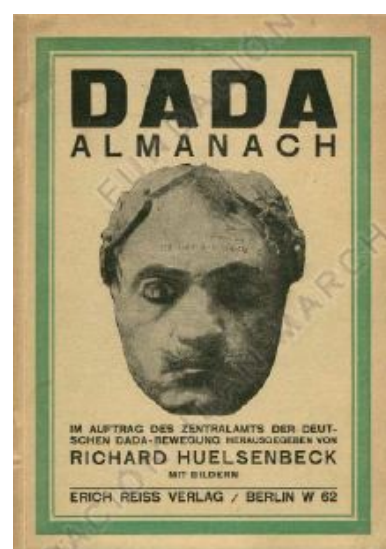


CAT. L372

Francis Picabia. *Dadaphone*, ed. Tristan Tzara, no. 7 (Paris, 1920). Magazine: lithograph, 8 pp. 10 9/16 x 7 7/16 in. (26.9 x 18.9 cm)

CAT. L373

Anonymous. *Oesophage* [Esophagus], ed. Edouard Léon and Théodore Mesens, no. 1 (Brussels, March 1925). Magazine: letterpress and rotogravure, 12 pp. 11 1/8 x 8 3/8 in. (28.2 x 22.4 cm)



CAT. L368

Kurt Schwitters. *Die Kathedrale* [The Cathedral], by Kurt Schwitters. Hanover: Paul Steegemann, 1920. Book: rotogravure and paper. 8 x 5 11/16 in. (22.5 x 14.4 cm)

CAT. L369

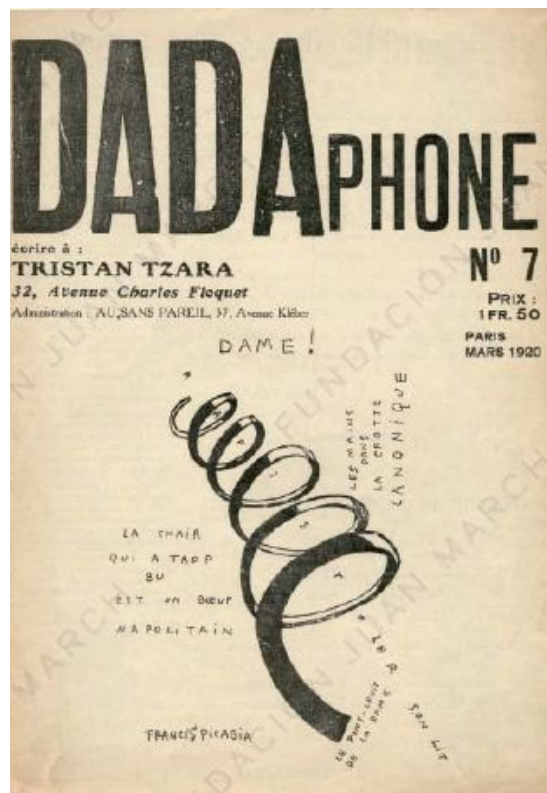
Theo van Doesburg. "White, Blanc, Wit, Weiß", *Mécano*, ed. I. K. Bonset [i.e., Theo van Doesburg], no. 4/5 (Leiden, 1924). Magazine: lithograph and rotogravure, 16 pp. 10 x 6 3/16 in. (25.3 x 15.8 cm)

CAT. L370

Otto Schmalhausen. *Dada Almanach: Im Auftrag des Zentralamts der deutschen Dada-Bewegung* [Dada Almanac: By Order of the Central Office of the German Dada Movement], by Richard Huelsenbeck, Berlin: Erich Reiss, 1920. Book: rotogravure, 160 pp. 7 3/16 x 5 3/16 in. (18.2 x 13.2 cm)

CAT. L371

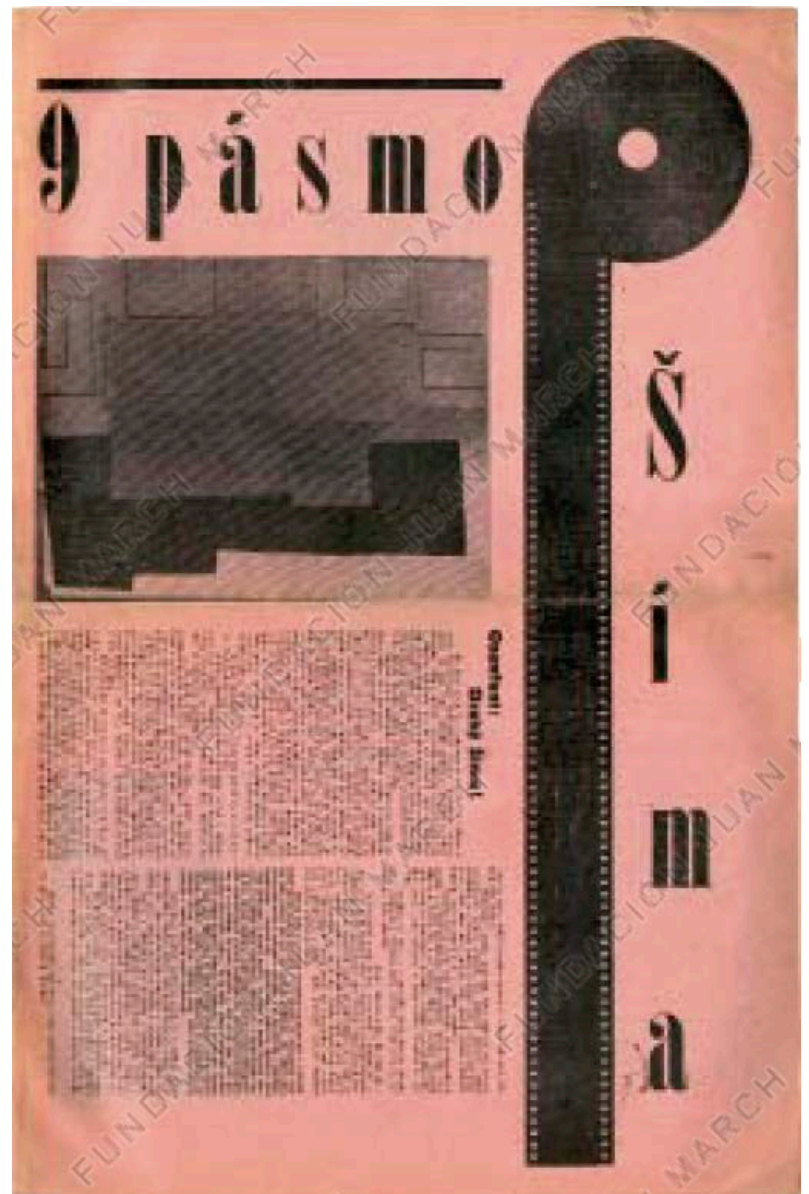
Attributed to Il'ia Zdanevich. *Le coeur à barbe: Journal transparent* [The Bearded Heart: Transparent Journal], no. 1. Director: Tristan Tzara (Paris: Au Sans Pareil, April 1922). Newspaper: rotogravure, 4 pp. 8 x 5 1/2 in. (22.5 x 14 cm)





CAT. L375

Kurt Schwitters. *Ausstellung Karlsruhe: Dammerstock-Siedlung; die Gebrauchswohnung* [Exhibition Karlsruhe: Dammerstock Housing Development; The Practical Dwelling]. Exhibition catalogue. Karlsruhe, September–October 1929. Karlsruhe: C. F. Müller, 1929. Book: letterpress, 64 pp. 8 1/8 x 11 3/4 in (20.7 x 29.8 cm)



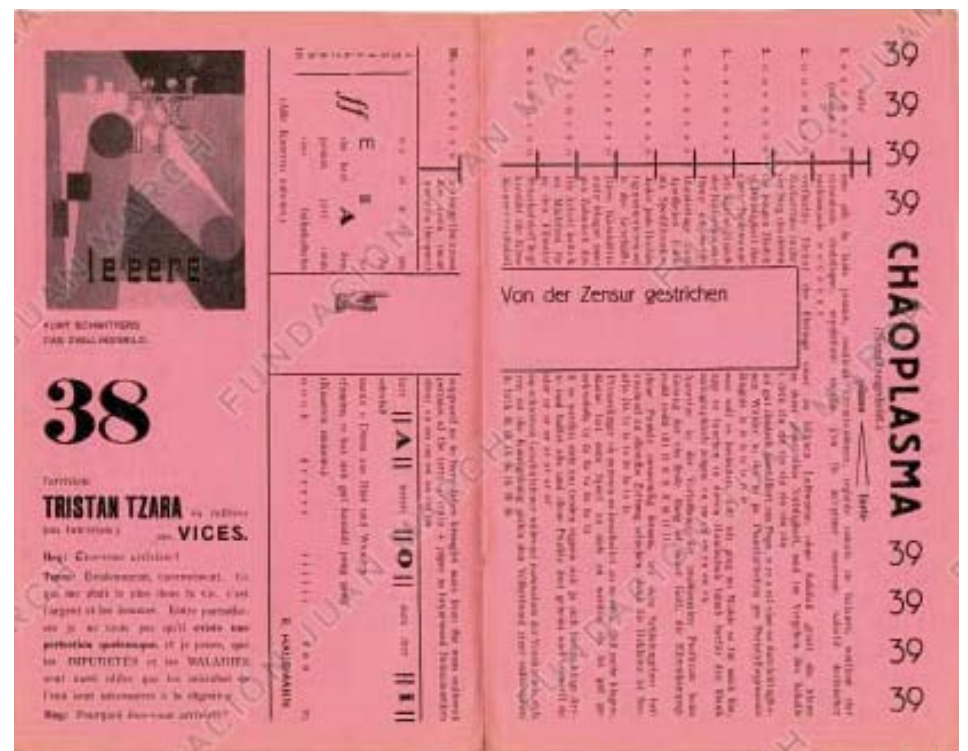
CAT. L374

Anonymous. *Pásmo* [The Zone], no. 9, special issue dedicated to Josef Šima. (Brno: Devětsil, 1925). Magazine: rotogravure, 6 pp. 18 11/16 x 12 7/16 in. (47.5 x 31.5 cm)



CAT. L5b
Kurt Schwitters. "Banalitäten"
[Banalities], Merz, no. 4.
(Hanover: Merz Verlag, July 1923). Magazine: letterpress and rotogravure, 16 pp.
(pp. 33–48). 9 1/16 x 5 3/8 in.
(23 x 14.8 cm)

CAT. L376
László Moholy-Nagy. *Malerei Photographie Film* [Painting Photography Film], by László Moholy-Nagy. Bauhausbücher 8. Munich: Albert Langen Verlag, 1925. Book: letterpress and rotogravure, 134 pp.
9 3/16 x 7 5/16 in. (23.4 x 18.5 cm)

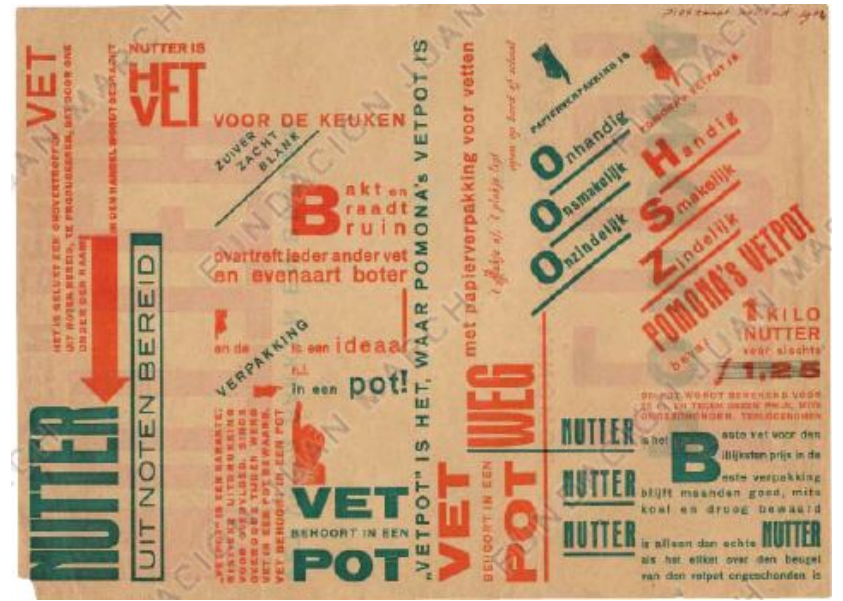
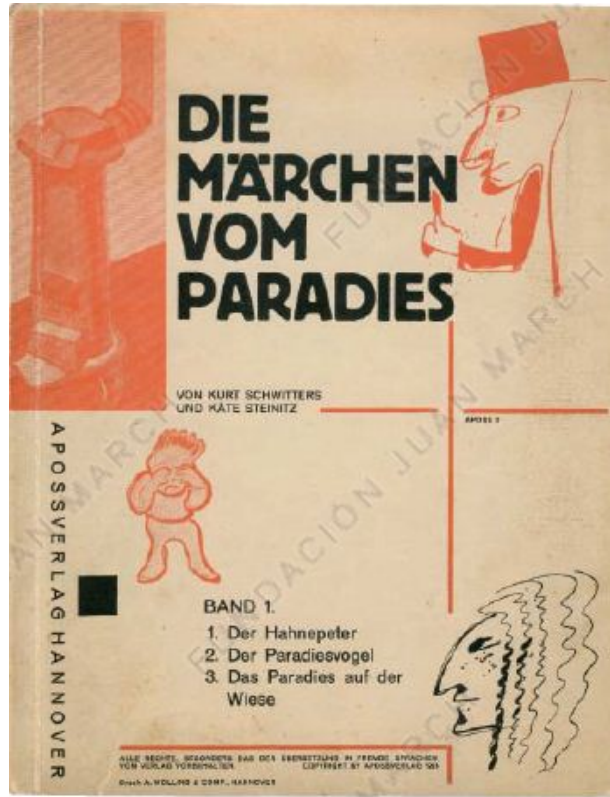


CAT. L377

Kurt Schwitters. *Die Märchen vom Paradies* [Fairy Tales of Paradise], by Kurt Schwitters and Käte Steinitz, drawings by Käte Steinitz. Hanover: Apos Verlag, 1924. Book: letterpress, lithograph, and rotogravure, 32 pp. 10¹¹/₁₆ x 8⁵/₁₆ in. (27.2 x 21.2 cm)

CAT. L378

Piet Zwart. *Nutter* (Utrecht, 1923). Paper wrapper for margarine: rotogravure, 8 1/2 x 11 3/16 in. (21 x 28.5 cm)



CAT. L379

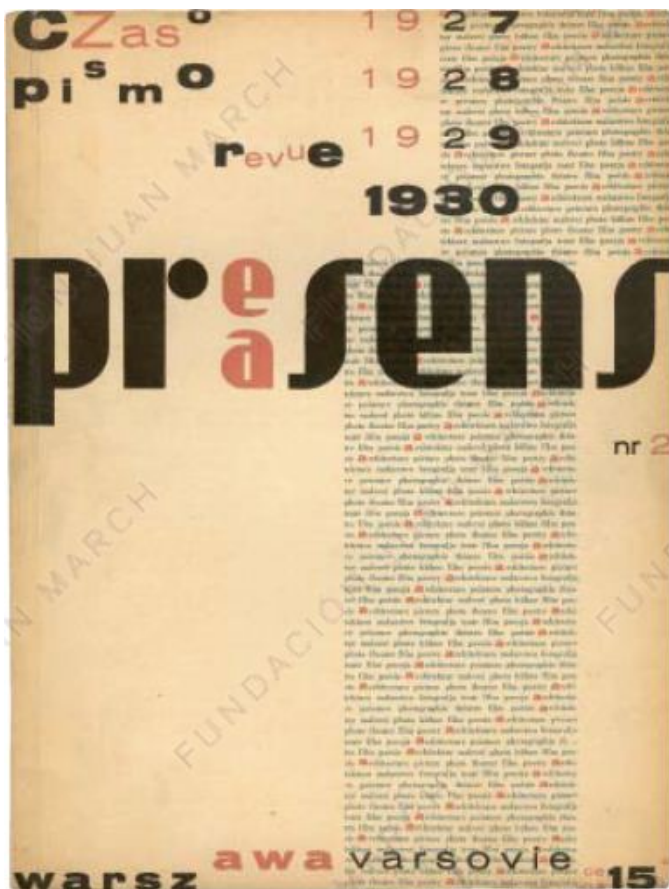
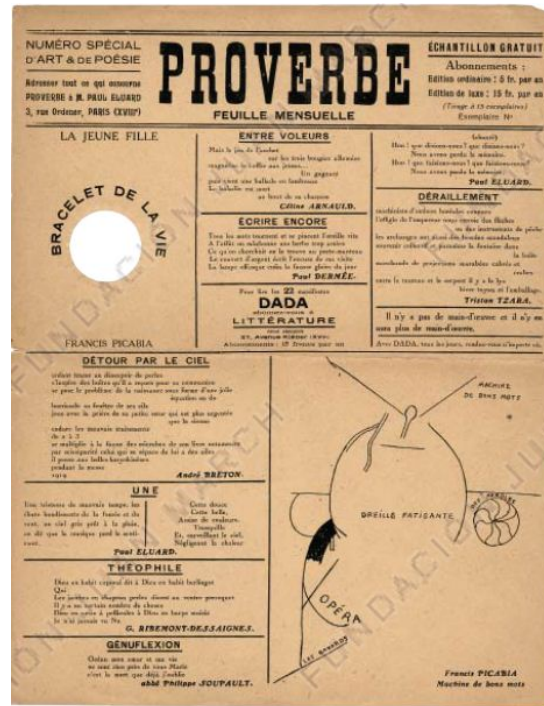
Kurt Schwitters. "Typoreklame" [Typographic Advertisement], Merz, no. 11. (Hanover: Merz Verlag, 1924). Magazine: letterpress, 8 pp. 11 7/16 x 8 11/16 in. (29 x 22 cm)

CAT. L380

Francis Picabia. "Numéro spécial d'art et de poésie"
 Special Issue: Art and Poetry ,
 r ver e , ed. Paul Luard, no. 4
 (Paris, 1920). Magazine:
 letterpress, 2 pp. 10 x 8⁷/₁₆ in.
 (27.6x 21.4 cm)

CAT. L381

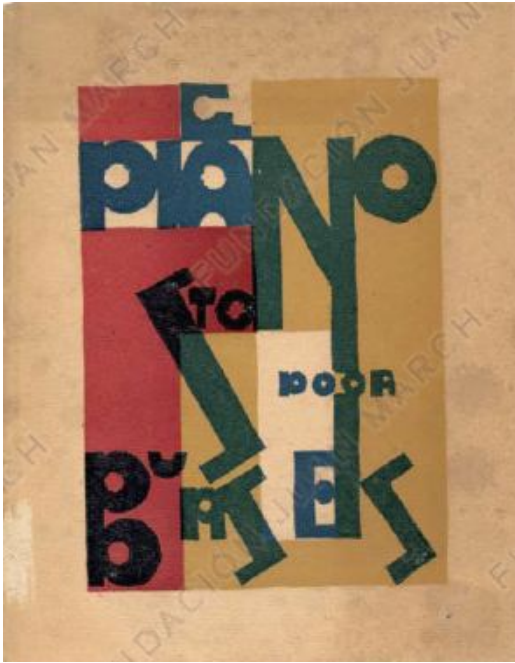
Francis Picabia. *a rie rnal*
i rens elp r la elle e nesse
 Marie: Bimonthly Journal
 for Beautiful Youth , no. 2-3
 (Brussels, June-July 1926).
 Newspaper: rotogravure. 12 pp.
 12 x 9¹⁵/₁₆ in. (32.7 x 25.2 cm)

**CAT. L382**

W adys aw Strzemiński.
 raesens Present , ed. Szymon
 Syrkus and Andrzej Pronaszko,
 no. 2. (Warsaw, 1930).
 Magazine: lithograph. 212 pp.
 12 x 9³/₁₆ in. (30.5 x 23.4 cm)

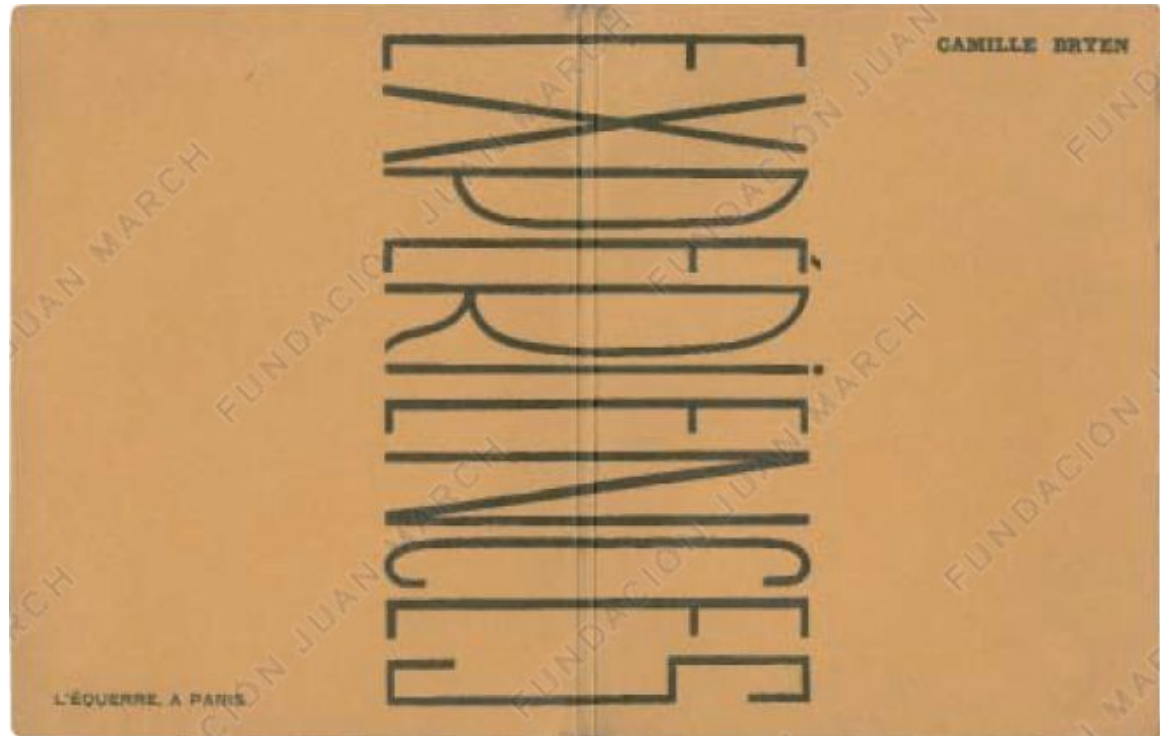
CAT. L383

W adys aw Strzemiński.
 raesens Present , ed. Szymon
 Syrkus and Andrzej Pronaszko,
 no. 2. (Warsaw, 1930). Slipcase:
 letterpress. 12¹/₁₆ x 9⁷/₁₆ in.
 (30.6 x 24 cm)



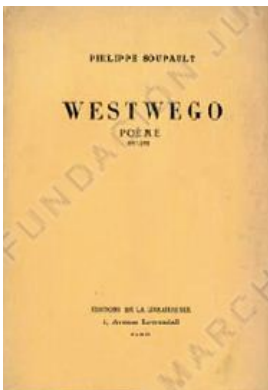
CAT. L384

Jozef Peeters. *Piano*, by Gaston Burssens. Antwerp: Holemans Mechelen, 1924. Book: letterpress, 34 pp. 9 7/8 x 7 11/16 in. (24.4 x 19.6 cm)



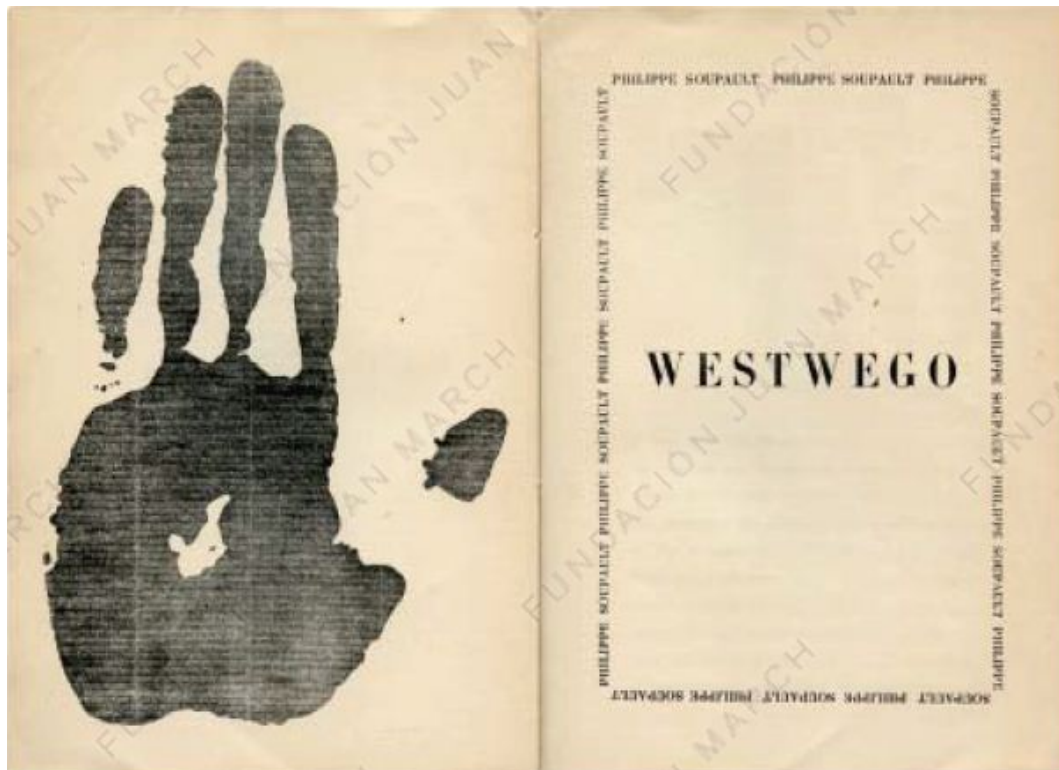
CAT. L385

Anonymous. *Expériences* [Experiences], by Camille Bryen. Paris: L'Equerre, 1932. Book: rotogravure, 32 pp. 8 1/2 x 6 7/16 in. (21 x 16.3 cm)



CAT. L386

Anonymous. *Westwego: Poème, 1917-1922* [Westwego: Poem, 1917-1922], by Philippe Soupault (Paris: Éditions de la Librairie Six, 1922). Book: rotogravure, 30 pp. 9 5/16 x 6 7/16 in. (23.7 x 16.3 cm)





CAT. L387

Ludwik Oli (cover), Mieczysław Szczuka (typography).
Dźwignia: Miesięcznik [Lever: Monthly], no. 4 (Warsaw: Mieczysław Szczuka, July 1927).
 Magazine: rotogravure, 48 pp.
 8 ½ x 6 ½ in. (24.4 x 16.5 cm)

CAT. L389

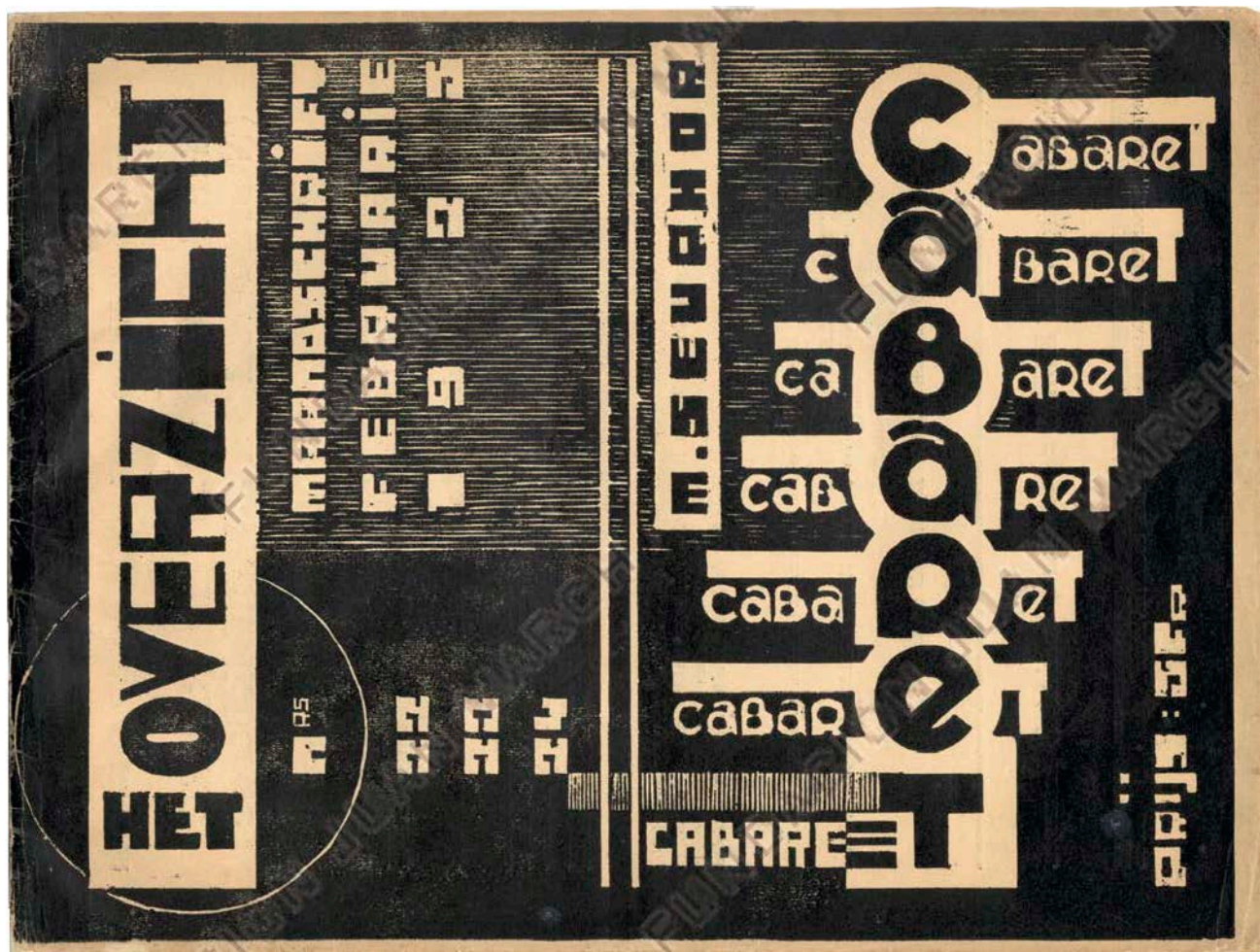
Max Herman Maxy.
Integral: Revistă de sinteză modernă [Integral: Journal of Modern Synthesis], ed. Max Herman, et al., vol. 2, no. 9 (Bucarest: Ed. Tip. Reforma Social, December 1926).
 Magazine: rotogravure, 16 pp.
 12 x 9 ½ in. (32.7 x 24.2 cm)



CAT. L388

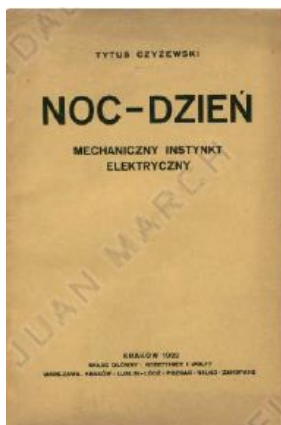
Anonymous. *Butai s chisha no tech* [Scenographer's Notebook], by Kenkichi Yoshida.
 Tokyo: Shiroku Shoin, 1930.
 Book: rotogravure, 154 pp.
 9 15/16 x 7 1/8 in. (25.2 x 18.1 cm)





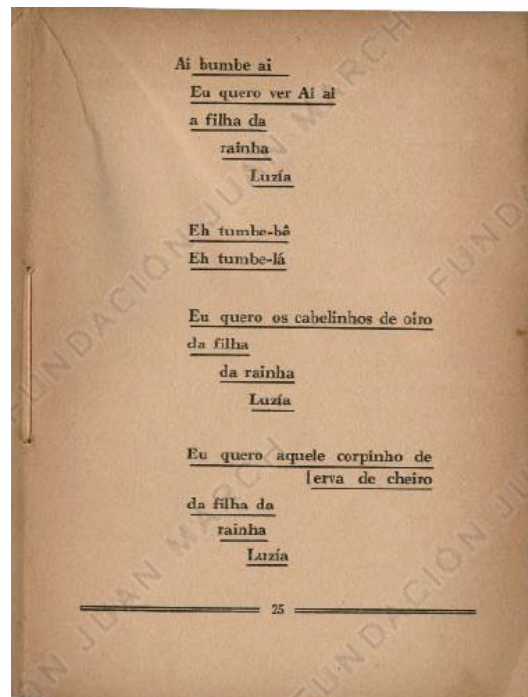
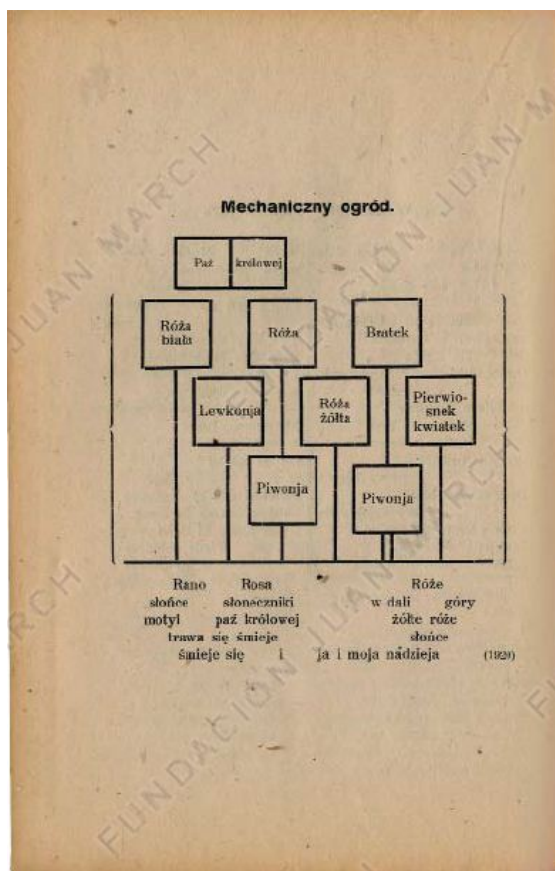
CAT. L391

Jozef Peeters. "Cabaret," *Het Overzicht* [The Overview], ed. M. Seuphour, et al., no. 22–24 (Antwerp, February 1925). Magazine: lithograph, 24 pp. (pp. 165–88). 9 x 13 1/8 in. (25.1 x 33.4 cm)



CAT. L392

Tytus Czyżewski. *Noc-Dzień: Mechaniczny instynkt elektryczny* [Night-Day: Mechanical Electrical Instinct], by Tytus Czyżewski, Krakow: Gebethner i Wolff, 1922. Book: letterpress, 42 pp. 8 x 5 ¹⁵/₁₆ in. (22.5 x 15 cm)



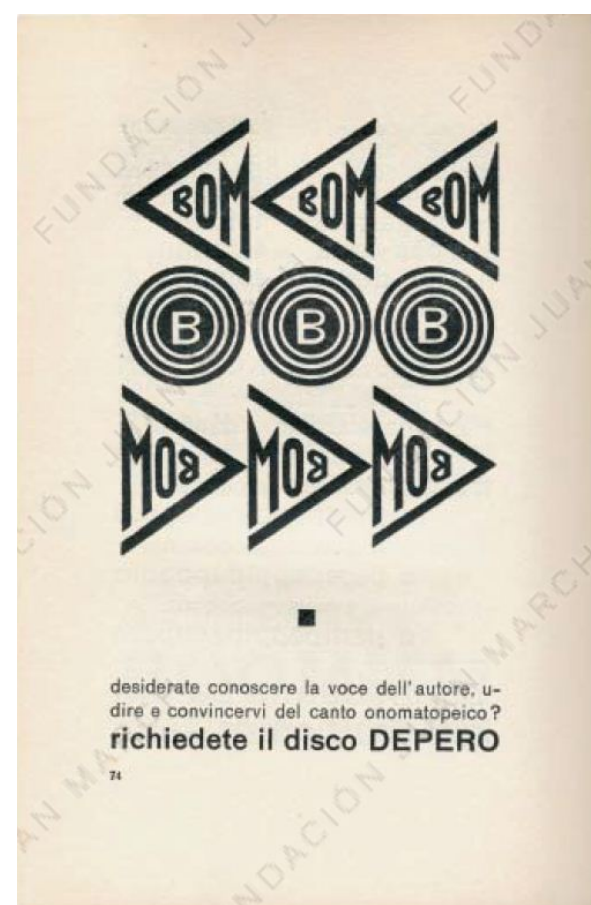
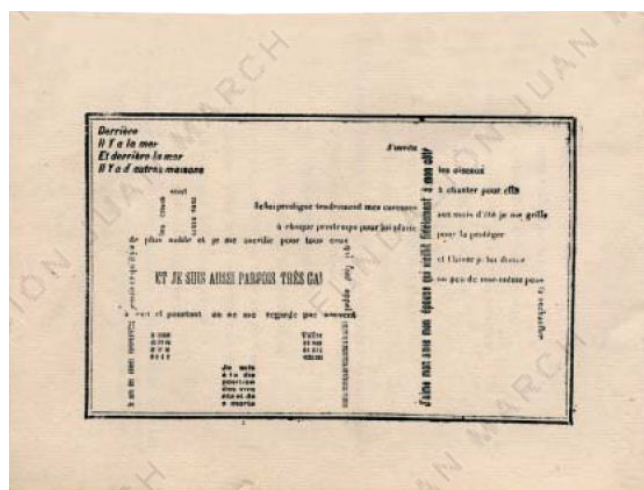
CAT. L393

Flavio de Carvalho. *Cobra Norato*, by Raul Bopp. São Paulo: Irmãos Ferraz, 1931. Book: lithograph and rotogravure, 82 pp. 7 ¹/₂ x 5 ⁵/₈ in. (19 x 14.2 cm)



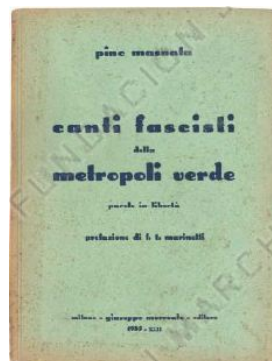
CAT. L394

Pierre Albert-Birot. *La joie des sept couleurs: Poème orné de cinq poèmes-paysages hors texte* [The Joy of the Seven Colors: Poem Decorated with Five Landscape-Poems on Separate Plates] by Pierre Albert-Birot. Paris: Sic, 1919. Magazine: rotogravure, 84 pp. 7 ³/₈ x 5 ¹¹/₁₆ in. (19.4 x 14.5 cm)



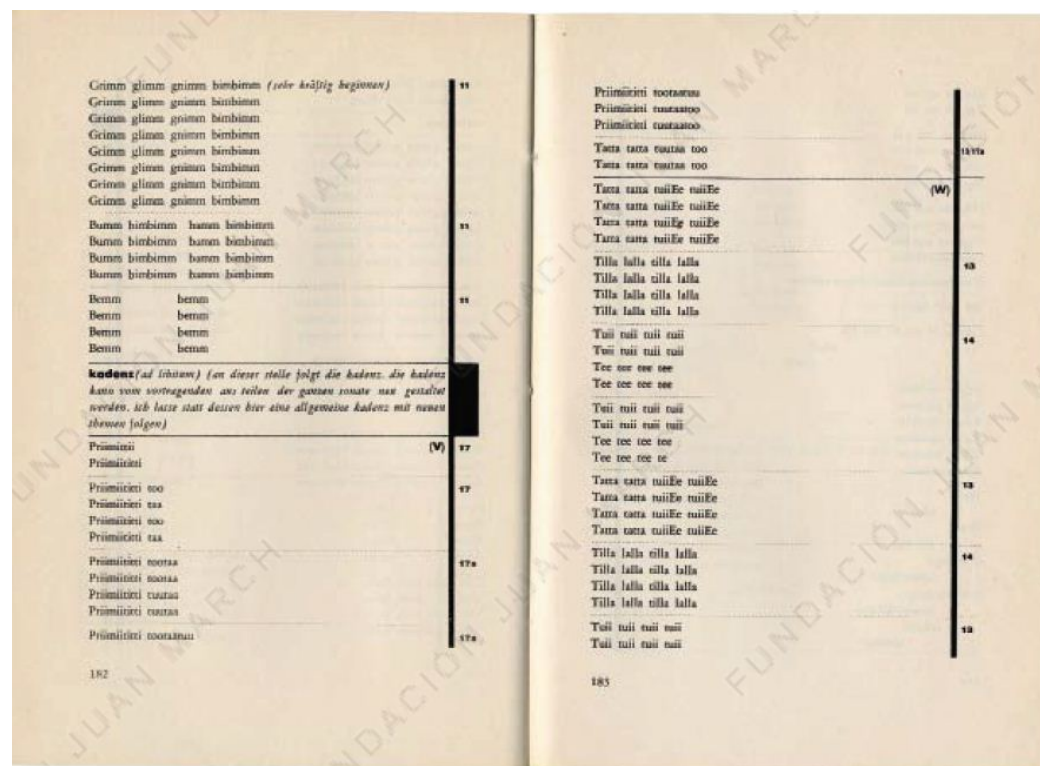
CAT. L395

Fortunato Depero. *Liriche radiofoniche* [Radiophonic Poetry], by Fortunato Depero. Milan: Editore Morreale, 1934. Book: lithograph, 102 pp. 9 ¹¹/₁₆ x 6 ¹/₂ in. (24.6 x 16.5 cm)



CAT. L396

Anonymous. *Canti fascisti della metropoli verde: Parole in libertà* [Fascist Songs of the Green Metropolis: Words-in-Freedom], by Pino Masnata. Milan: Giuseppe Morreale, 1935. Book: rotogravure, 172 pp. 8 1/16 x 6 in. (20.5 x 15.3 cm)

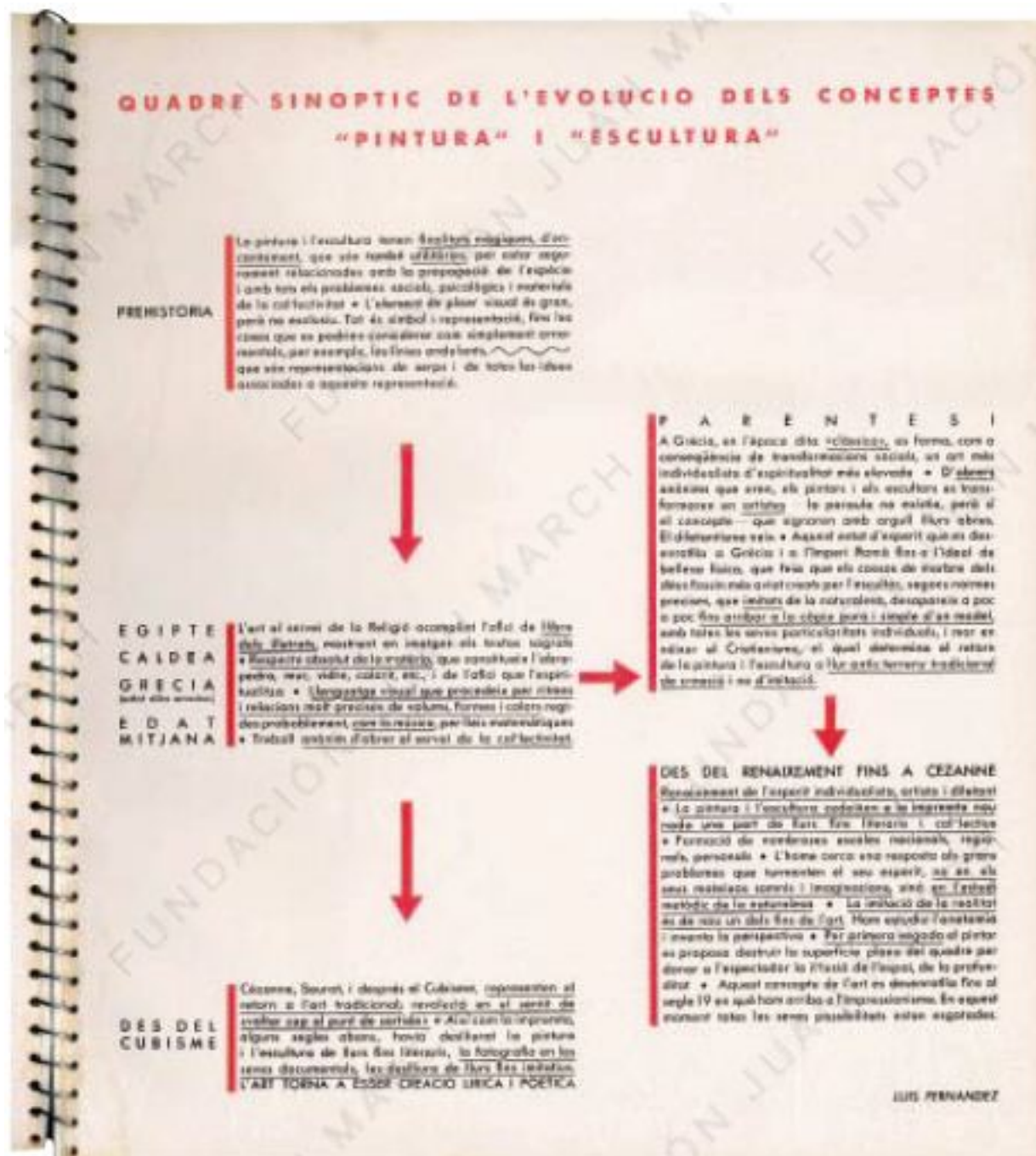
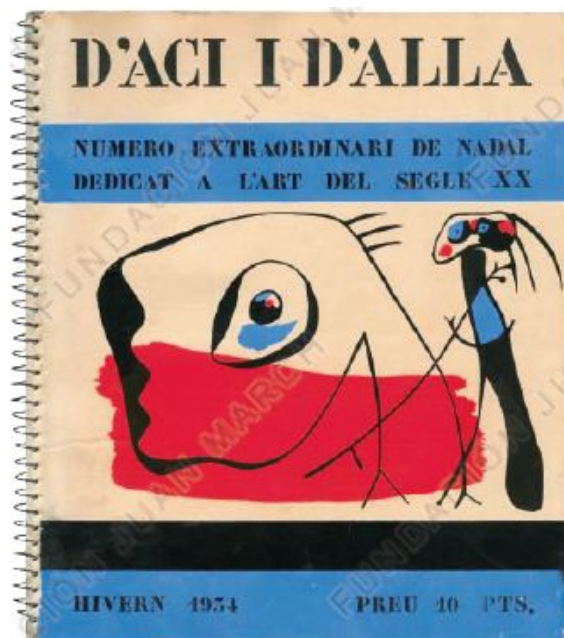


CAT. L397

Jan Tschichold. *Ursonate* [Ur-Sonata, i.e. Primeval Sonata], by Kurt Schwitters, Merz, no. 24 (Hanover: Merz Verlag, 1932). Magazine: letterpress, 34 pp. (pp. 153-186), 8 5/16 x 5 in (21.1 x 14.9 cm)

CAT. L398

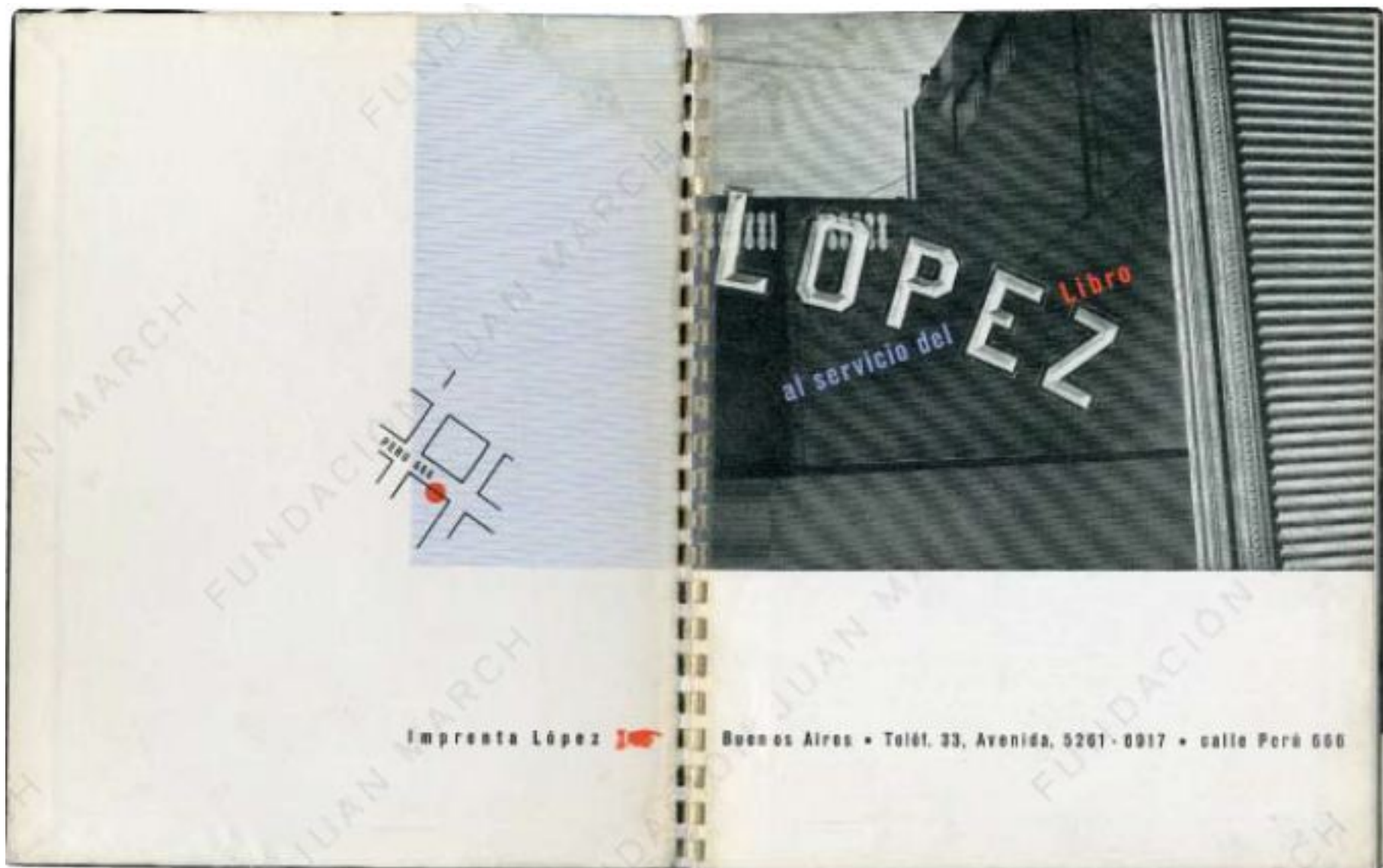
Joan Miró. *D'ací i d'allà* [From Here and There], vol. 22, no. 179 (Barcelona: Antoni López Llausàs, December 1934). Magazine: letterpress, 126 pp. 12 3/8 x 11 1/8 in. (32.6 x 29.4 cm)



CAT. L399

Faber. *D'ací i d'allà* [From Here and There], vol. 21, no. 171 (Barcelona: Antoni López Llausàs, January 1933). Magazine: silkscreen and rotogravure, 84 pp. 12 3/8 x 11 1/2 in. (32.6 x 29.2 cm)





CAT. L400

Attilio Rossi. *Cómo se imprime un libro* [How a Book is Printed]. Buenos Aires: Imprenta López, 1944. Photographs by Grete and Horacio Coppola. Book: rotogravure, 98 pp. 10 x 8 in. (27.6 x 22.5 cm)

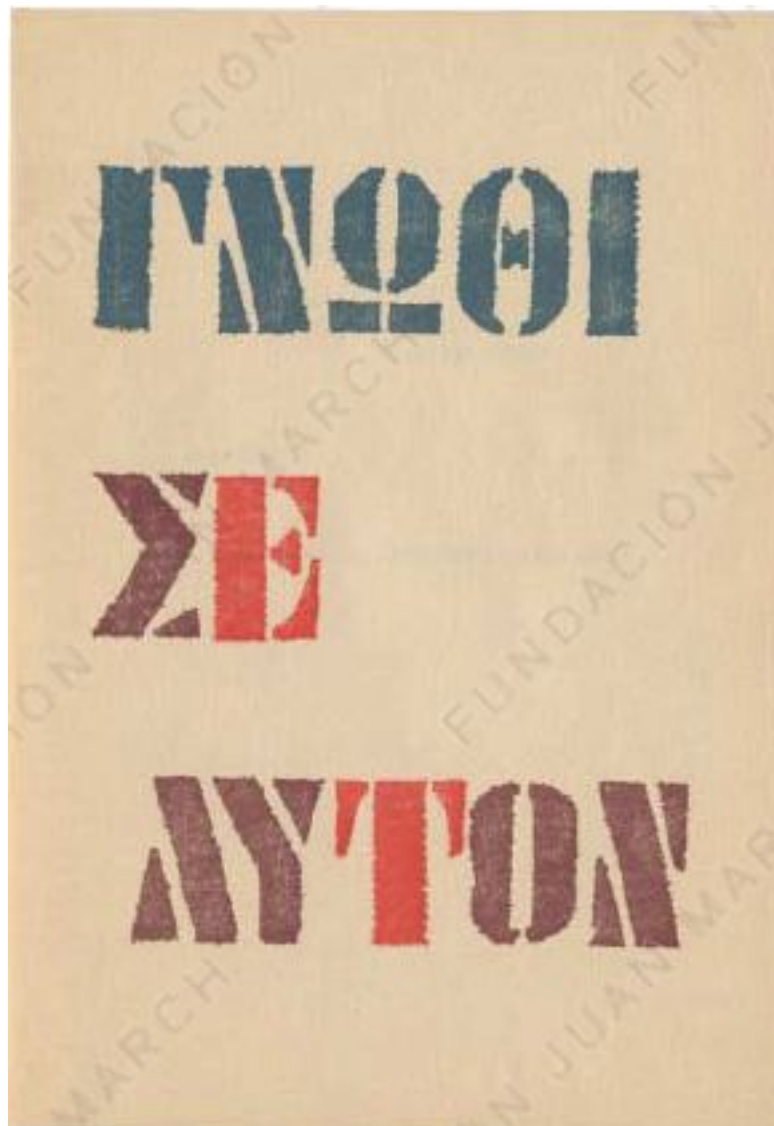
CAT. L401

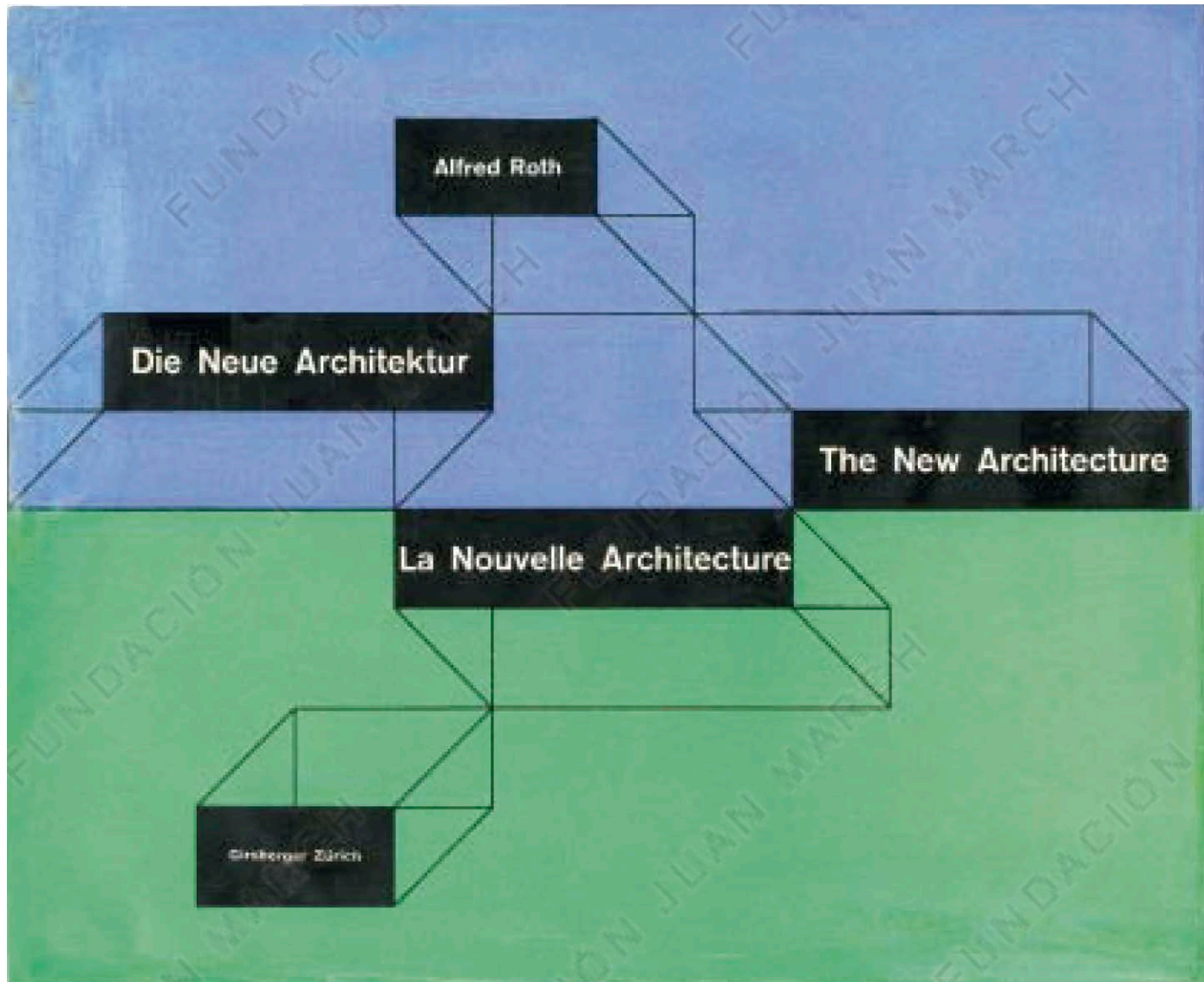
Piet Zwart. *Het boek van PTT* [The Book of the Postal, Telegraph, and Telephone Service], by Piet Zwart. Leiden: Nederlandsche Rotogravure, 1938. Book: rotogravure, 50 pp. 9 x 6 ¹⁵/₁₆ in. (25.1 x 17.6 cm)



CAT. L402

Willem Sandberg. "Gnothi sE auTon" [Know Thyself/ET], *Experimenta typografica* [Typographic Experiments], no. 3 (Amsterdam: Vijf Ponden Pers, 1945). Magazine: rotogravure, 28 pp. 8 ¹¹/₁₆ x 6 ³/₁₆ in. (22.1 x 15.8 cm)





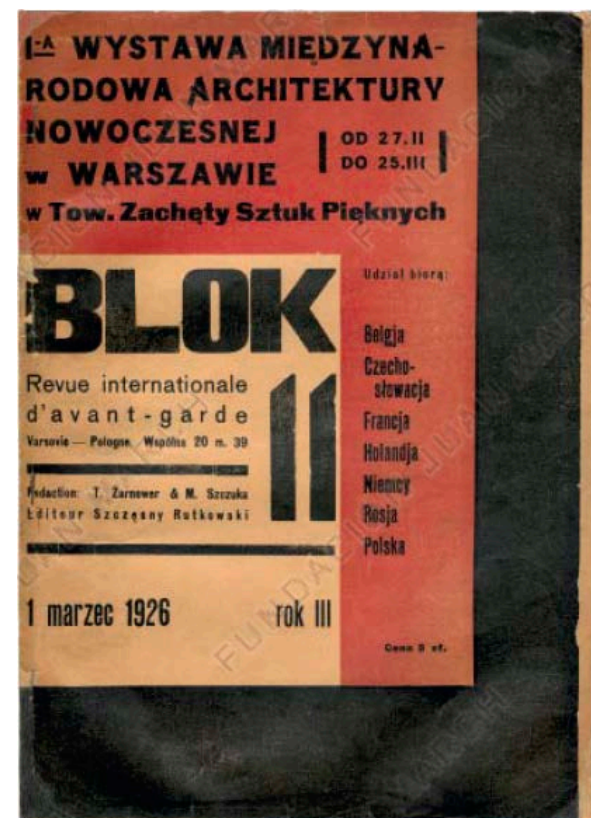
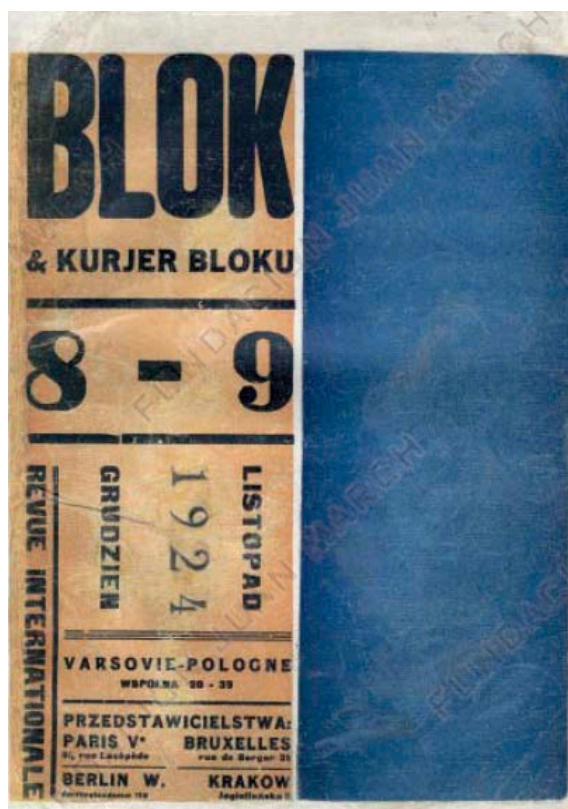
CAT. L403

Max Bill. *La Nouvelle Architecture / Die neue Architektur / The New Architecture*, by Alfred Roth. Zurich: Girsberger, 1940. Book: letterpress and lithograph. 238 pp. 9 1/2 x 11 9/16 in. (24.2 x 29.3 cm)



CAT. L404.1-8

Henryk Stażewski, Teresa Żarnowerówna and Mieczysław Szczuka. *Blok: Czasopismo awangardy artystycznej* [Block: Journal of the Artistic Avant-Garde], ed. Henryk Stażewski, Teresa Żarnowerówna and Mieczysław Szczuka, and Edmund Miller (Warsaw, 1924-26). 11 issues; nos. 3 and 4, 6 and 7, 8 and 9, each in one volume. Magazine series: rotogravure and lithograph (no. 5) and rotogravure (all other issues); 4 pp. (no. 1), 8 pp. (no. 2), 16 pp. (no. 3/4), 16 pp. (no. 6/7), 28 pp. (no. 8/9), 10 pp. (no. 10), 34 pp. (no. 11). 24 x 17 1/2 in. (61 x 44.4 cm) (no. 1), 13 1/2 x 9 in. (34.3 x 25 cm) (no. 2), 9 1/2 x 13 11/16 in. (24.2 x 34.7 cm) (no. 3/4), 9 5/16 x 6 1/8 in. (23.7 x 15.5 cm) (no. 5), 13 3/4 x 9 in. (35 x 25 cm) (nos. 6/7 and 8/9), 13 3/4 x 9 in. (35 x 25 cm) (no. 10), 13 3/4 x 9 in. (35 x 25 cm) (no. 11)



W O R K S

O N

D I S P L A Y

(A P P E N D I X)

T H E B O O K A N D T H E M A G A Z I N E :

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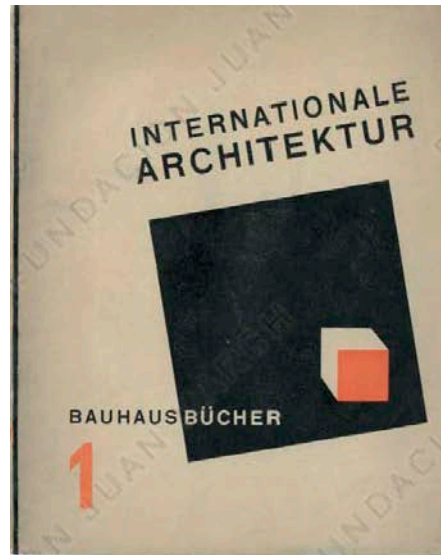
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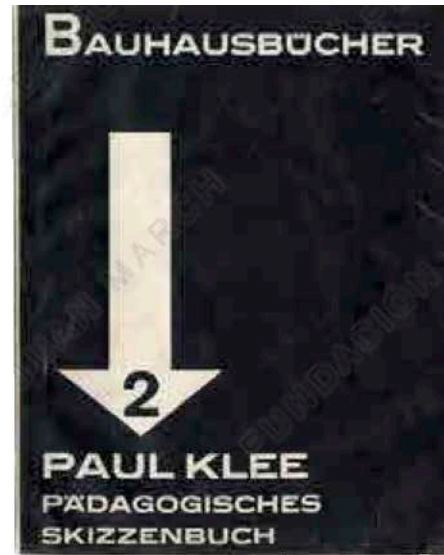
[C A T S . L 4 0 5 - L 4 0 7]

CAT. L405.1-14

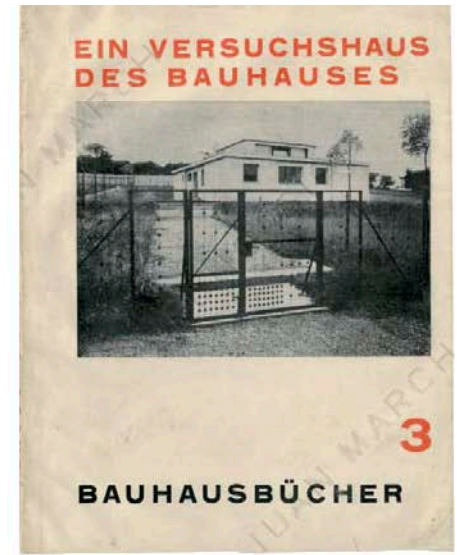
Bauhausbücher [Bauhaus Books], 14 volumes. Munich: Albert Langen Verlag, 1925-29. Book series: rotogravure. 9 5/16 x 7 13/16 in. (23.6 x 18 cm)



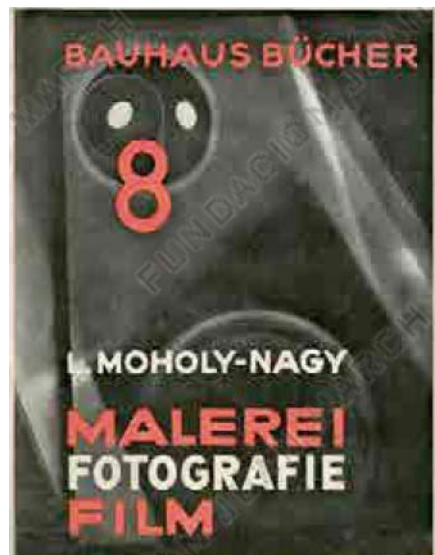
Internationale Architektur [International Architecture], by Walter Gropius. 1925. Cover by Farkas Molnár, typography by László Moholy-Nagy, 108 pp.



Pädagogisches Skizzenbuch [Pedagogical Sketchbook], by Paul Klee. 2nd ed. 1925. Cover and typography by László Moholy-Nagy, 56 pp.



Ein Versuchshaus des Bauhauses in Weimar [An Experimental House by the Bauhaus in Weimar], by Adolf Meyer. 1925. Cover by Adolf Meyer, typography by László Moholy-Nagy, 80 pp.



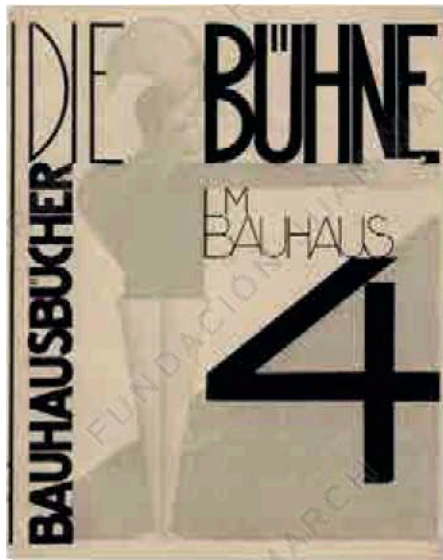
Malerei Fotografie Film [Painting Photography Film], by László Moholy-Nagy. 1927. Cover and typography by László Moholy-Nagy, 140 pp.



Punkt und Linie zu Fläche: Beitrag zur Analyse der malerischen Elemente [Point and Line to Plane: Contribution to the Analysis of Pictorial Elements], Vasilii Kandinsky. 1925. Cover by Herbert Bayer, typography by László Moholy-Nagy, 196 pp.



Holländische Architektur [Dutch Architecture], by Jacobus Johannes Pieter Oud. 1926. Cover and typography by László Moholy-Nagy, 88 pp.



Die Bühne im Bauhaus [The Theater of the Bauhaus], ed. Oskar Schlemmer. 1925. Cover by Oskar Schlemmer, typography by László Moholy-Nagy. 86 pp.



Neue Gestaltung: Neoplastizismus [New Design: Neoplasticism], by Piet Mondrian. 1925. Cover and typography by László Moholy-Nagy. 68 pp.



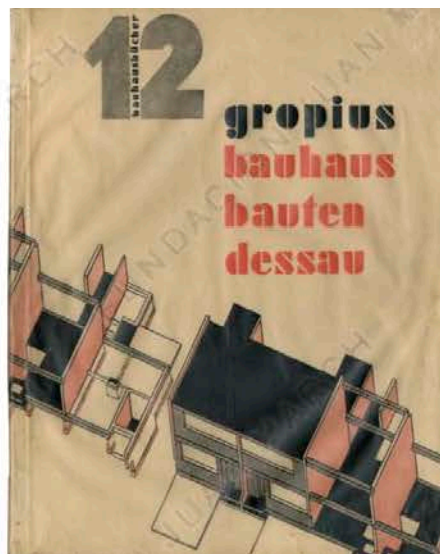
Grundbegriffe der neuen gestaltenden Kunst [Principles of the New Design Art], by Theo van Doesburg. 1925. Cover by Theo van Doesburg, typography by László Moholy-Nagy. 40 pp.



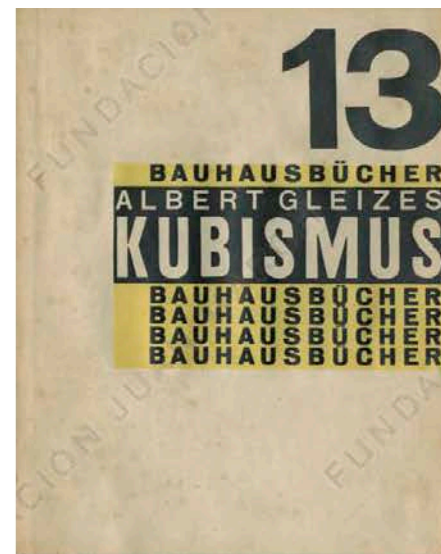
Neue Arbeiten der Bauhauswerkstätten [New Work of the Bauhaus Workshops], by Walter Gropius. 1925. Cover and typography by László Moholy-Nagy. 116 pp.



Die gegenstandslose Welt [The Non-Objective World], by Kazimir Malevich. 1927. Cover and typography by László Moholy-Nagy. 104 pp.



Bauhausbauten Dessau [Bauhaus Buildings, Dessau], by Walter Gropius. 1928. Cover and typography by László Moholy-Nagy. 224 pp.



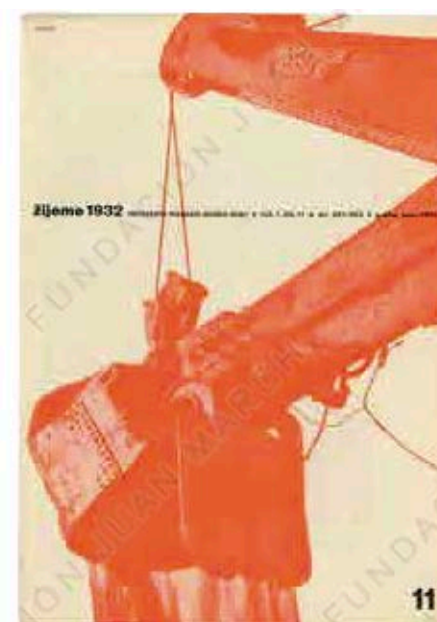
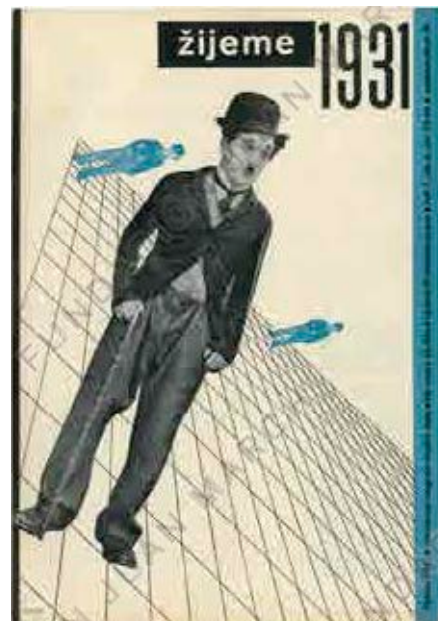
Kubismus [Cubism], by Albert Gleizes. 1928. Cover and typography by László Moholy-Nagy. 104 pp.

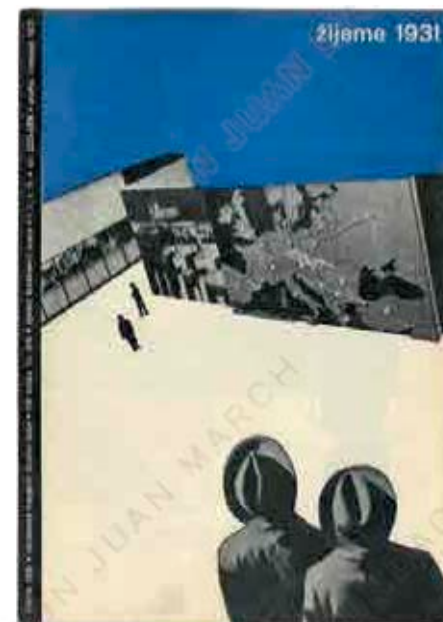
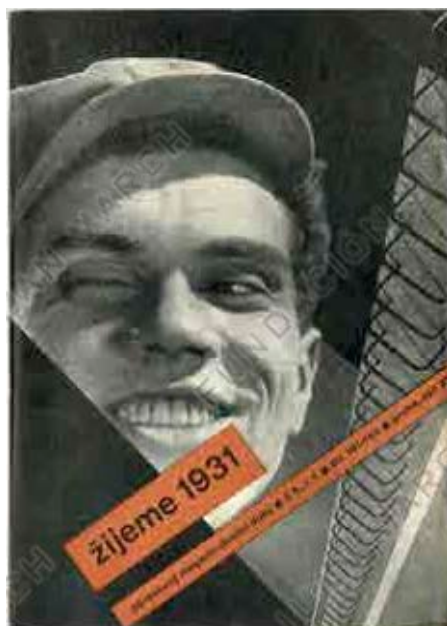


Von Material zu Architektur [From Material to Architecture], by László Moholy-Nagy. 1929. Cover and typography by László Moholy-Nagy. 244 pp.

CAT. L406.1-11

Ladislav Sutnar. *Žijeme* [We Live], nos. 1-12 (Prague, 1931-32). Magazine: rotogravure, 32 pp. in each issue, continuous pagination (pp. 1-384); nos. 4 and 5 in one volume. 9 x 7 1/8 in. (25 x 18 cm). Magazine: rotogravure, 32 pp. (no. 1, pp. 1-32), 32 pp. (no. 2, pp. 33-64), 32 pp. (no. 3, pp. 65-96), 64 pp. (no. 4/5, pp. 97-160), 32 pp. (no. 6, pp. 161-92), 32 pp. (no. 7, pp. 193-224), 32 pp. (no. 8, pp. 225-56), 32 pp. (no. 9, pp. 257-88), 32 pp. (no. 10, pp. 289-320), 32 pp. (no. 11, pp. 321-52), 32 pp. (no. 12, pp. 353-384)





CAT. L363d-i

Fortunato Depero. Depero futurista 1913-1927 [Futurist Depero, 1913-1927], by Fortunato Depero. Milan: Dinamo-Azari, 1927. Book: letterpress, 224 pp. 9 5/8 x 12 1/16 in. (24.5 x 31.9 cm)

necessità di auto-reclame
L'auto-reclame non è vano, inutile o esagerata espressione di megalomania, ma bensì indispensabile NECESSITA' per far conoscere rapidamente al pubblico le proprie idee e creazioni. In qualunque campo della produzione al di fuori di quello dell'arte è permessa e ammessa la più strepitosa reclame; ogni industriale può e fa la più ardita pubblicità ai suoi prodotti; soltanto per noi produttori di genialità, di bellezza, di arte, la pubblicità è considerata cosa anormale, mania arrivista e sfacciata immodestia. E' ora di finirla con il riconoscimento dell'artista dopo la morte o in avanzata vecchiaia. L'artista ha bisogno di essere riconosciuto, valutato e glorificato in vita, e perciò ha diritto di usare tutti i mezzi più efficaci ed impensati per la reclame al proprio genio e alle proprie opere. Il primo e più competente critico dell'opera d'arte è l'artista che l'ha creata: a lui tutti i mezzi per illustrarla e per lanciarla. Se l'artista attende la celebrità e la riconoscenza dell'opera propria per mezzo altrui ha tempo di morire 5000 volte di fame.

ARCHITETTURA DELLA LUCE
I divisionisti diressero i loro fasci lineari cromatici verso le fonti luminose: il sole, la luna, le lampade. Le superfici dei corpi risultarono ripiegate ed orientate verso tali centri prospettici del quadro. Questo spunto di arbitrario senso prospettico mi iniziò a tutte le possibilità di nuove prospettive che fossero deformazioni di quella convenzionale e geometrica. Arrivai così a creare intere costruzioni suggeritemi dalle direzioni varie ed intrecciatissime della luce.
BOCCIONI cred ed intui per primo la solidificazione dell'impressionismo. Esempi di luci solide, costruite, si trovano anche nelle raggiere dei cristalli in croce, o scoppianti dai cuori dei santi, e forse gli obelisci e le stesse Piramidi non sono che giganteschi raggi di sole solidificati o dune geometrizzate dalla luce solare. Ma eccoci al paesaggio ricostruito, cristallizzato dal sole, sagomato in tutti i suoi splendori solari. I raggi luminosi appaiono come ponti e strade dirette arditamente verso il cielo. La casa, i campanelli, sono tarantolati in tutte le posizioni, scavalcati da pareti di mare ed in bilico sui barzari di profonde ombre, scavati GEOMETRICI POZZI DI MISTERO. Dai laghi scoppiano piramidi d'oro capovolte. I personaggi e gli oggetti lucidi si corazzano di aculei cristallini quali nuovi istrici di vetro.
IL SOLE DA LA VITA IL SOLE DA I COLORI ed ora il sole dona all'arte una NUOVA ARCHITETTURA.

Dea-Macchina
LA MACCHINA E LO STILE D'ACCIAIO
stile d'acciaio
La macchina è varia e bella. La macchina non tradisce. La macchina produce con tranquillità e di sciolta continuità e generosità. Se la macchina potesse sentirsi di cervello, l'umanità sarebbe soppiantata senza altro. Una mitragliatrice vale di 100 soldati. Una collimatrice scrive per 100 mani. Un'auto corre per 100 puro-sangue. La macchina ha un stile NUOVO, lo stile STILE D'ACCIAIO con il quale superatutti gli

TUTTO QUESTO GENERO LO STILE FUTURISTA
METALLICO CRYSTALLINO GEOMETRICO DINAMICO LUMINOSO RUMORISTA
ROSSO-BANDIERA ARANCIO-FUOCO VERDE-ANICE VERDE-BELLE NERO-LAUCA

MANIFESTO AGLI INDUSTRIALI
ARCHITETTURA PUBBLICITARIA
RIDICOLA.
Palazzi e padiglioni dove TRIONFERA' lo stile dell'acciaio, lo stile del CRISTALLO, lo stile della MACCHINA.
BITTER
CAMPARI

DEPERO HA MECCANIZZATO L'UNIVERSO

Ha creato un universo meccanico ed artificiale

donne
uomini
diavoli
divinità

meccanici

alberi
monti
nuvole
fiori

meccanici

ha creato il mondo animale:

elefanti
topi
serpenti
farfalle
pesci
uccelli
coleotteri
sole luna e astri
artificiali

meccanici

fantastico

Nelle opere del geniale artista di cui si parla in questi giorni, si è creato un universo meccanico ed artificiale. Ha creato un mondo di macchine, di automi, di esseri meccanici, di esseri fantastici. Ha creato un mondo di macchine, di automi, di esseri meccanici, di esseri fantastici. Ha creato un mondo di macchine, di automi, di esseri meccanici, di esseri fantastici.

il nuovo

per con i COLLETTORI QUADRI II

PLASTICA D'OGGI

3. FUTURISMO.

1. IMPRESSIONISMO.

2. CUBISMO.

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

GLORIA PLASTICA

La gloria plastica è un fenomeno di Parigi dal 1925 in avanti.

FUTURISMO

prodotto geniale e moderno, è stato creato in Italia dal 1909 in avanti.

MARTELLATO

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

AL LAVORATORE

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

RI-MACCHINA

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

Bisogna glorificare genio, creatori, inventori, costruttori,

con le materie che servono a realizzare le loro mirabolanti creazioni, con strutture e materiali tipici dell'epoca in cui vivono.

GLORIA PLASTICA

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

GLORIA PLASTICA

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

Plastiche

Glorie

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

Le materie plastiche sono state usate fino a ieri per costruire gli uomini, le macchine, le automobili, le navi, le aerei, le automobili, le navi, le aerei.

Ansaldò - Fiat - Alfa Romeo - Pirelli

Marinetti - Boccioni - de Pinedo - Nobile

Galileo Ferraris - Paccinotti - Volta - Marconi

GLORIA PLASTICA

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

GLORIA PLASTICA

è un tipo di plastica che si è sviluppata in Italia dal 1909 in avanti.

CAT. L407.1-21

Wendingen [Turns]
(Amsterdam: H. P. L. Wiessing, 1918-24, and C. A. Mees, 1924-32). Selection of 21 issues. Magazine series: lithograph (1, 2, 5, 8, 10, 11, 12, 13, 14, 16, 17, 18, 20, and 21), rotogravure (3, 7, 9, and 19), rotogravure and silkscreen (4), letterpress and lithograph (6), letterpress (15). 13 ³/₁₆ x 13 ³/₁₆ in. (33.5 x 33.5 cm)



Eileen Gray, vol. 6, no. 6, 1924. Cover by Wijdeveld. 32 pp.



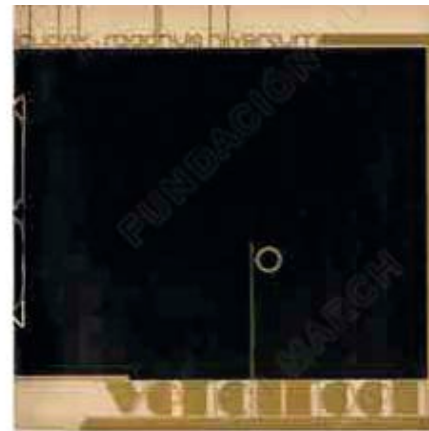
Bijenkorf Stores, The Hague, vol. 7, no. 11/12, 1928. Cover by J. M. Luthmann. 42 pp.



Projects by W. M. Dudok in Hilversum, vol. 9, no. 1, 1928. Cover by W. Wouda. 26 pp.



Building of the Bijenkorf in Rotterdam Executed by W. M. Dudok, vol. 10, no. 8, 1930. Cover by Arthur Staal. 30 pp.



Hilversum City Hall by the architect W. M. Dudok, vol. 10, nos. 11 and 12, 1930. Cover by W. M. Dudok. 44 pp.



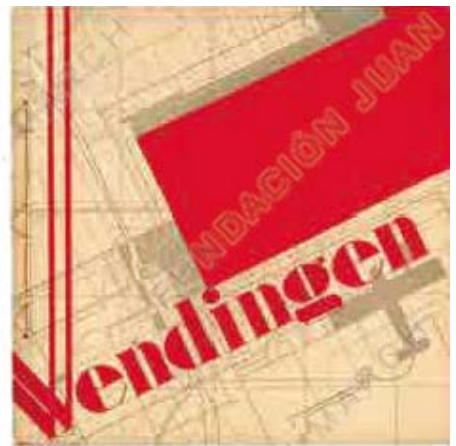
Typography, vol. 1, no. 6, 1918. Cover by H. A. Van Anrooy. 22 pp.



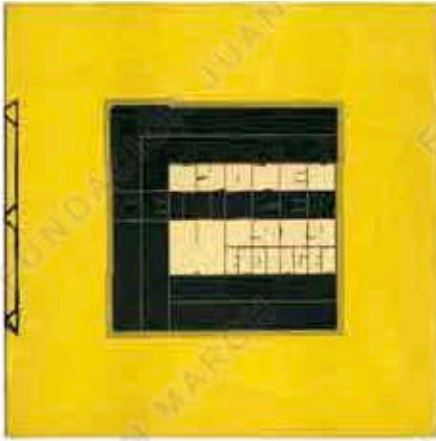
Austrian Art, vol. 8, no. 9/10, 1927. Cover by Christa Ehrlich. 32 pp.



Diego Rivera, vol. 10, no. 3, 1929. Cover by Vilmos Huszár. 24 pp.



Aerial Photographs of the Low Countries, vol. 10, no. 5, 1930. Cover by Wijdeveld. 18 pp.



Lyonel Feininger, vol. 10, no. 7, 1929. Cover by Tine Baanders. 18 pp.



Frank Lloyd Wright, vol. 7, no. 3, 1925. Cover by Frank Lloyd Wright. 36 pp.



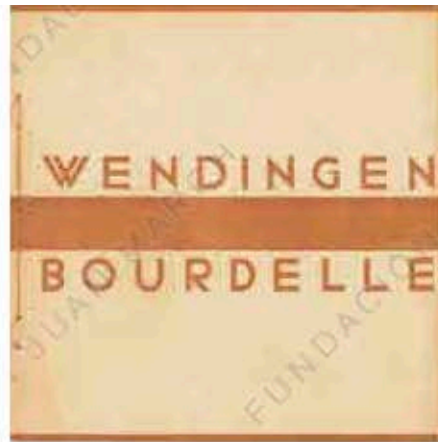
Erich Mendelsohn, vol. 3, no. 10, 1920. Cover by H. Th. Wijdeveld. 20 pp.



Hilversum City Hall: Project Executed by W. M. Dudok, vol. 6, no. 8, 1924. Cover by M. Dudok. 40 pp.



J. Van Nelle Factories in Rotterdam by J. A. Brinkman and L. C. Van der Vlugt, vol. 10, no. 2, 1930. Cover by L. C. Van der Vlugt. 30 pp.



Antoine Bourdelle, vol. 10, no. 4, 1930. Cover by H. P. L. Wiessing. 24 pp.



Portraits of M. de Klerk, vol. 6, no. 7, 1924. Cover by Tine Baanders. 30 pp.



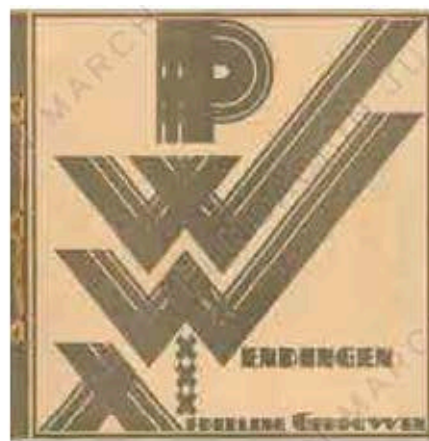
Projects of M. de Klerk, vol. 5, no. 4/5, 1924. Cover by Margaret Kopholler. 48 pp.



Diego Rivera, vol. 9, no. 2, 1928. Cover by Vilmos Huszár. 18 pp.



First Monographic Issue on Frank Lloyd Wright, vol. 4, no. 11, 1921. Cover by El Lissitzky. 38 pp.



Amsterdam Department of Public Works, vol. 8, no. 11, 1927. Cover by P. L. Marnette. 20 pp.



Winning Project of the Rijksakademie Competition (Amsterdam), B. Bijvoet and J. Duiker, vol. 4, no. 12, 1921. Cover by B. Bijvoet and J. Duiker. 38 pp.



H I S T O R Y

A N D

S O U R C E S

AUF DIE

STRASSE

**IST DIE ANWENDUNG DER SCHRIFT
BILDSCHABLONE IN JEDER GRÖSSE
MÖGLICH · BESONDERS IM GROSSEN
KAN MAN DIE FARBIGKEIT STEIGERN**

Reklame

Schrift

kann nicht so schnell und nicht
besser als mit den Schriftbild-
Schablonen gemacht werden.

Auf Glas, Stein, Holz und anderem Grund, für dauernd
oder nur flüchtig für Tage und Stunden, überall kann man
schnell und sicher mit der Schriftbild-Schablone arbeiten.

ANWENDUNG DER SCHRIFTBILDSCHABLONE

AVANT-GARDE

TYPOGRAPHY

(1900-1945):

THEORIES AND TYPEFACES

BRUNO TONINI

By the mid-nineteenth century, the Industrial Revolution had created the need for new ways of communicating. This gave rise to a huge growth in the production of trade catalogues, election posters, train timetables, illustrated advertising leaflets, and the like, alongside the development of new printing machinery and techniques.

In the arts, the concept of visual representation was changing radically: the arrival of the avant-garde movements completely overturned the canons and principles underpinning the rules of perspective and the representation of reality. Across the whole of Europe, from Spain to Russia, as well as in the Americas, artists and writers were challenging the fundamental principles of representation and language. In their pursuit of the new, groups like The Four in Glasgow (Charles Rennie Mackintosh, the sisters Frances and Margaret MacDonal, and Herbert McNair [CATS. B1, B2]) and the Vienna Secessionists [CATS. B4, B5, B9–B12, B17] were radically revising every aspect of two- and three-dimensional design, including typography, while in Great Britain the Arts and Crafts movement was condemning the aesthetic degradation that resulted from mass industrial production and discovering a renewed interest in craftsmanship and decoration.

Studies and debates on the ornamental arts proliferated and attention returned to drawing and the merits of graphic design. Architects, artists, and designers theorized about the “linearism” of the form, which was posited as fundamental to the composition and perception of the image. The line defined the contours of the image and established the field of chromatic relationships, and by modulating its thickness it was possible to define the relationships between individual visual episodes and the contrast between figure and ground.

The line is a force that acts in a similar way to elementary natural forces: several interrelated but contrasting lines have the same effect as several opposing elementary forces (Henry van de Velde).¹

Enormous numbers of typefaces had been created during the nineteenth century, yet the search for new typefaces for the book industry, advertising, and commercial activities continued to grow, while at the same time the professions of type designer and “book designer” were emerging. Whereas previously “designer” had simply meant “illustrator,” this person was now responsible for page layout, decoration,

Georg Lüpke. *Schrift-Bildmappe*. Osterode-Harz, n.d. [ca. 1930] [CAT. L16].

and the entire printing process from titling to binding.

This period of change was characterized by three distinct trends. One concerned the use of serif typefaces, still inspired to a large extent by sixteenth- and seventeenth-century models, such as Cheltenham, designed by Bertram Goodhue in 1896, and Century, cut by Linn Boyd Benton in 1894 in collaboration with Theodore De Vinne. The second was based on modifying and perfecting “linear” or “grotesque” typefaces taken from nineteenth-century sources, as was the case with Akzidenz Grotesk, distributed by the Berthold Foundry of Berlin, and Franklin Gothic, designed by Morris Benton for ATF (American Type Founders). Lastly, there were the various new typefaces created by famous artists, such as Behrens Antiqua, designed by the architect Peter Behrens in 1908 and produced by the Klingspor Foundry for the exclusive use of the German electricity company AEG (Allgemeine Elektrizität Gesellschaft [CATS. B18, B19]), and Bradley, designed by Will Bradley for the Chicago magazine *The Chap-Book*.

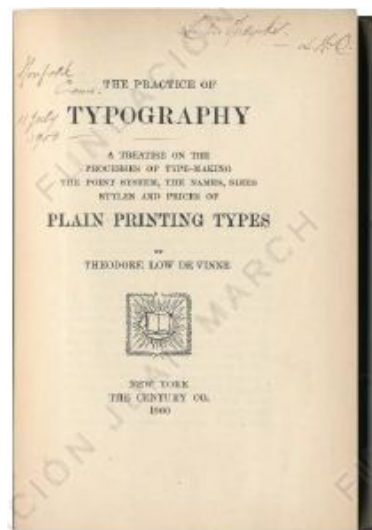
In the late nineteenth and early twentieth centuries, alongside the creation of new typefaces and machinery, numerous books and magazines were published on the theory, tech-

niques, and practice of printing. One of the most important works of this period is *The Practice of Typography* (Figs. 1–3) by the American typographer and bibliophile Theodore De Vinne, a manual in four volumes published between 1900 and 1904. Demonstrating keen interest in the mechanics of composition, it contains a vast amount of information and ideas derived from the author's personal experience.

Of great interest is the 1904 commemorative volume *Zur Feier des Einhundertjährigen Bestandes der K. K. Hof und Staatsdruckerei* (In Celebration of the Centenary of the Imperial and Royal Court and State Printing Office) (Figs. 4–6), produced by the Wiener Werkstätte (Vienna Workshops) on the occasion of the centenary of the Imperial-Royal Court and State Printers. It was the first official contract awarded to the famous Viennese school, and the Austrian calligrapher Rudolf von Larisch cut special typefaces for the occasion. The page design and decorations are by Koloman Moser, and the woodcut illustrations by Carl Otto Czeschka. The page layout echoes the graphic design themes of the Kelmscott Press, founded by the painter, writer, and bibliophile William Morris, and of other late nineteenth-century British printers, while the text, freed from the rigidity of traditional foundry typefaces, is an integral part of the overall harmony of the composition. The writing becomes an essential part of the visual message.

The relationship between verbal and visual languages is at the core of another theoretical text: Eugène Grasset's *Méthode de composition ornementale*,² published in two large volumes in 1905 and illustrated with hundreds of models for decoration and alphabets designed by the author (Figs. 7, 8). This study addresses the text-image relationship systematically with the aim of constructing an abstract graphic schema in which the compositional elements are constructed according to various combinations of points and lines and have a sinuous outline redolent of the plant world: "Every curve gives the idea of the movement of life [...] curved ornamentations have a sort of life of their own, and this is why their various branches must behave like a plant emerging from the ground."³

The German designers were inspired by similar principles and by a style of graphics that fused the organic tendencies derived from their own version of Art Nouveau, the Jugendstil, and the Gothic script tradition. This is exempli-

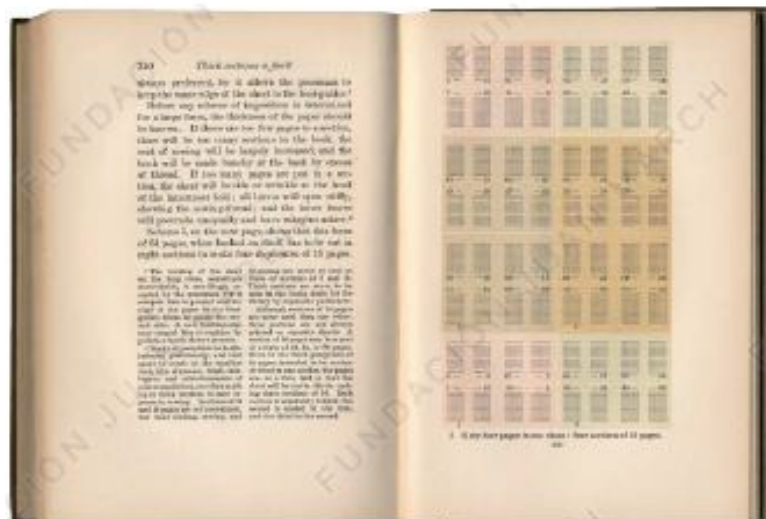
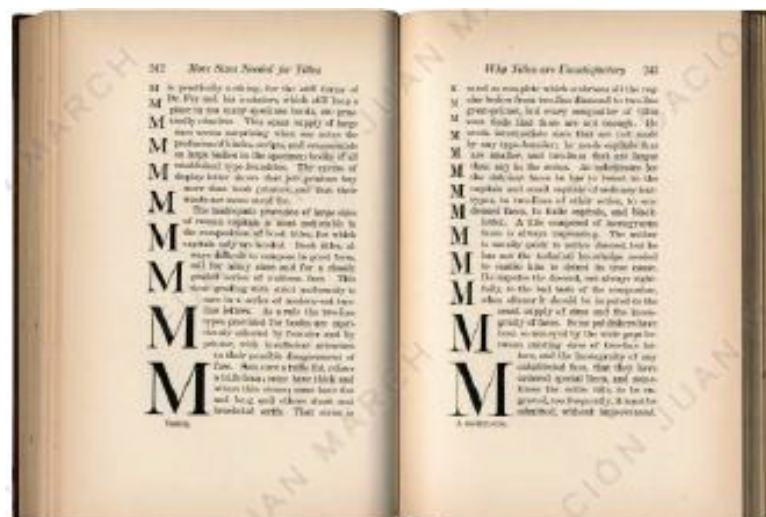


Figs. 1–3. Title page and interior pages from the book, *The Practice of Typography*, by Theodore De Vinne (New York, 1900) [CAT. L1].

fied by the flowing, stylized shapes of one of the best-known typefaces of the period: Eckmann. Designed by Otto Eckmann for the Klingspor Foundry in 1900, the letter strokes evoke the instinctive movement of a pen or a brush.

In the revolution in German graphics that was taking place at the beginning of the twentieth century, publishers sought to give their collections a distinctive appearance by using standard elements, such as a uniform format, cardboard covers with decorated paper wrappers, and glued-on title labels, while the typefaces were freely chosen for the body text. Design was focused exclusively on books that were increasingly less ornate. In Germany and Austria the relationship between tradition and modernity was nonetheless conditioned by the legacy of Gothic script, which the reformers of typography saw as an obstacle. Critics of Gothic held that individual letters were too similar to each other, making them difficult to read. Rudolf von Larisch's *Unterricht in ornamentaler Schrift* (Instruction in Ornamental Script)⁴ was an interesting contribution to the argument. In this 1905 book (Figs. 9–11), reprinted up to the eleventh edition in 1934, discussion of the shape of the letters takes second place to that of legibility, while the spacing between individual letters and the subordination of detail become the principal factors in typesetting a text.

In 1907 the architect Hermann Muthesius, together with Friedrich Naumann and Henry van de Velde, founded the *Deutscher Werkbund* (German Work Federation), an association aimed at promoting modern industrial art. Muthesius held that a kind of standardization, which he called *Typisierung*, was needed. This would be the basis for developing uniform models, which would provide the designer with just a few examples that could be used in a variety of contexts. Many objections were raised against this tendency to objectivity in design, especially by advocates of the artist's creative freedom, but it was the origin of subsequent developments in architecture and design. A few years previously, the architect Adolf Loos, in a polemic against the excessive decorativeness of Art Nouveau, had advocated a graphic style that would avoid confusion and excess, citing by way of example the graphics of the American Will Bradley: "There is no fantastical ornamentation in his work; there are no characters superimposed over others. His characters are never scattered about in a disorganized way. His workshop rigorously con-



formed to the principle that letters must form a straight mathematical line.”⁵

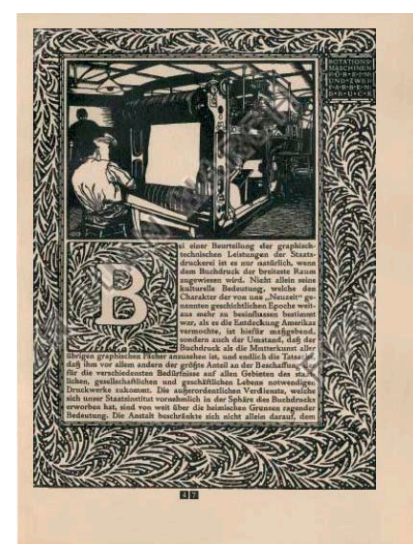
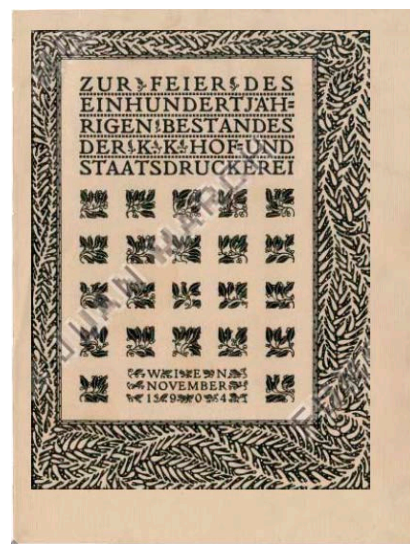
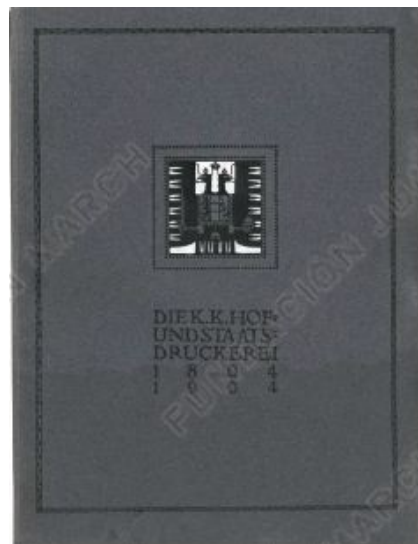
The debate that was taking place in the first decade of the century in Germany and Austria had a profound influence on the development of new systems of visual communication. A direct result of the search for an industrial model rooted in criteria of modernity and productivity was the simplification of typefaces and the defining of a formal logic characterized by an essential graphic language and semantically transparent sign, as in the printed materials designed by Peter Behrens for the Berlin AEG. Under the enlightened leadership of the progressive industrialist Emil Rathenau, Behrens took over the artistic direction of AEG in 1907 and played a role there unprecedented in the history of design, for which he is considered the first true “industrial designer. He was, in fact, given the task of designing anything and everything for the company: from the logo to the graphics of promotional materials, from the products to be sold (kettles, lamps, fans, turbines) to the houses for workers’ families.

Between 1909 and 1915 the Futurist doctrine of *plastic dynamism* marked a definitive break with traditional schemas of visual communication. The static layout of the space became instead a set of intersecting asymmetrical figures in which words and images, light and shadows, and rotations of the elements and layerings of the planes stand in contrast to each other. This radical shift in the way the constituent elements of the visual form were conceived derived in part from the Cubist ideas of Picasso and Braque, who by 1907 had already begun to move toward three-dimensionality.

This *dynamism* is closely related to the search for a suitable language for modern industrial society, with particular emphasis placed on the idea of the machine, the movement of gears, and the sensation of speed.

Of all the avant-garde movements of the period, Futurism stands out for being the most predisposed to applying its theoretical concepts to every possible form of expression: architecture, the decorative arts, cinema, graphics, literature, fashion, painting, sculpture, theatre, and typography.

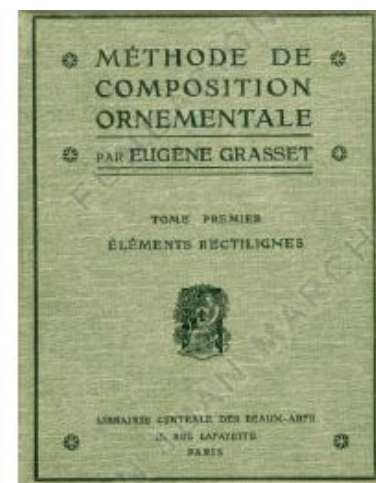
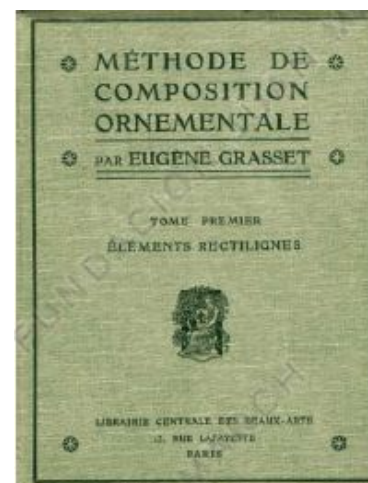
We Futurists [...] want to carry out this total fusion in order to reconstruct the universe and make it more joyful, that is, to re-create it. We will give flesh and bones to the invisible, the



Figs. 4–6. Cover by Koloman Moser and interior pages from the book commemorating the centenary of the Imperial Printing Office, *Die K. K. Hof- und Staatsdruckerei 1804–1904. Zur Feier des Einhundertjährigen Bestandes der K. K. Hof und Staatsdruckerei* (Vienna, 1904) [CAT. L2].

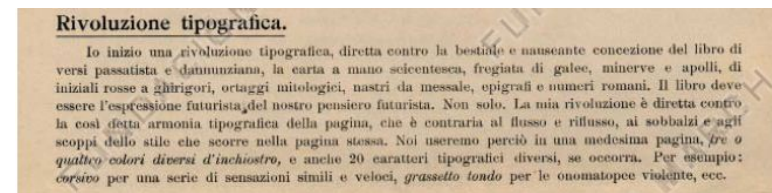
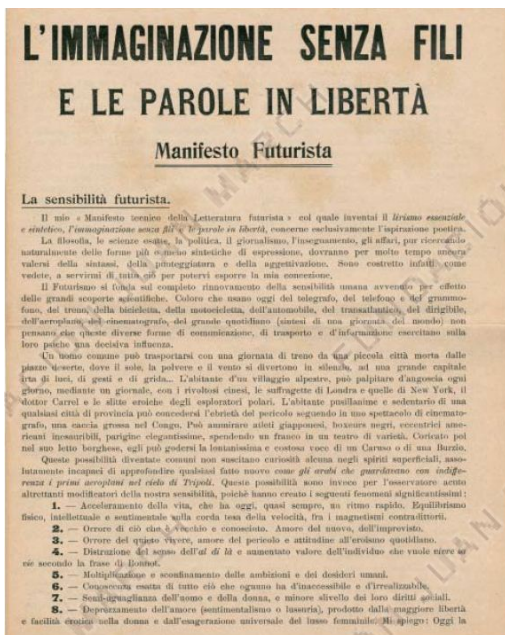


Figs. 9–11. Cover and interior pages of the book, *Unterricht in ornamentaler Schrift*, by Rudolf von Larisch (Vienna, 1905) [CAT. L4].



Figs. 7, 8. Covers of the two volumes of the book, *Méthode de composition ornementale*, by Eugène Grasset (Paris, [ca. 1905]) [CAT. L3].





Figs. 12, 13. *L'immaginazione senza fili e le Parole in Libertà: Manifesto futurista; text and design by Filippo Tommaso Marinetti (Milan, 1913) [CAT. L7].*

impalpable, the imponderable, the imperceptible. We will find abstract equivalents for all the forms and all the elements in the universe; we will then combine them according to the whim of our inspiration, to create plastic compositions that we will set in motion.⁶

The Futurists resolved the problem of the organic relationship between book graphics and typography through the concept of *typographic revolution*, expounded in a famous theoretical manifesto by Filippo Tommaso Marinetti, published in 1913 in Italian and French: *Imagination without Strings and Words-in-Freedom* (Figs. 12, 13).

I am starting a typographical revolution against the excruciating, nauseating idea of the backward-looking, D'Annunzio-style book of verses, seventeenth-century handmade paper adorned with galleys, Minervas, and Apollon, with swirly red initial letters, vegetables, mythological missal ribbons, epigraphs, and Roman numerals. Books must be the Futurist expression of our Futurist thought. And that's not all. My revolution is aimed at the so-called typographical harmony of the page, which is opposed to ebb and flow, to the leaps and bursts of style that run through the page. So that in the same page we will use *three or four different colored inks* and even 20 different typefaces, if need be. For example, *italics* for a series of similar or fast sensations, *bold rounded fonts* for violent onomatopoeia, etc. With this typographic revolution and this multi-col-

ored variety of typefaces I mean to double the expressive force of the words.⁷

The Futurist concept, which held that the new visual and verbal ideas required a radically new use and layout of the page and text, can be found in all the artistic and literary avant-gardes. Despite their different and sometimes conflicting theoretical visions, the avant-gardes were nonetheless united in their search for new approaches free from classical schemas and the influence of conventions.

The Futurists' enthusiasm for machines, electricity, speed, and for geometrized space inspired visual models of modernity and provided the impetus for creating new forms and compositional concepts.

At the beginning of the 1920s, Russian and Dutch Constructivists adopted factory methods and the workings of machinery as their design principle and as the basis on which to analyze the technical structure of the artifact and the functioning of its constituent elements.

Figs. 14. Interior page of *Banalitäten*, issue no. 4 of *Merz*; text by El Lissitzky and design by Kurt Schwitters (Hanover, July 1923) [CAT. L5].



They repudiated all forms of decoration in their compositions and instead aimed toward an essential geometric rigor, which featured the use of typographic elements, photographic images, and photomontages. A keen interest in graphic design and typography prompted them to work with magazines and newspapers, where they could publish their theoretical writings and attend personally to the layout and composition of their texts.

In this context, one of the most significant contributions appeared in 1923 in no. 4 of the periodical *Merz*. Written by El Lissitzky and titled "Topographie der Typographie" (Topography of Typography) (Fig. 14), it was a policy statement on the nature and aims of the new typography in eight points, each of which extended the ideas expressed in the preceding point.

1. The words on the printed sheet are to be seen, not heard.
2. Ideas are communicated through conventional words, the idea should be given form through letters.
3. Economy of expression—optics instead of phonetics.
4. The design of the book-space, through the compositional material and in accordance with the laws of typographical mechanics, must transmit the expanding and contracting

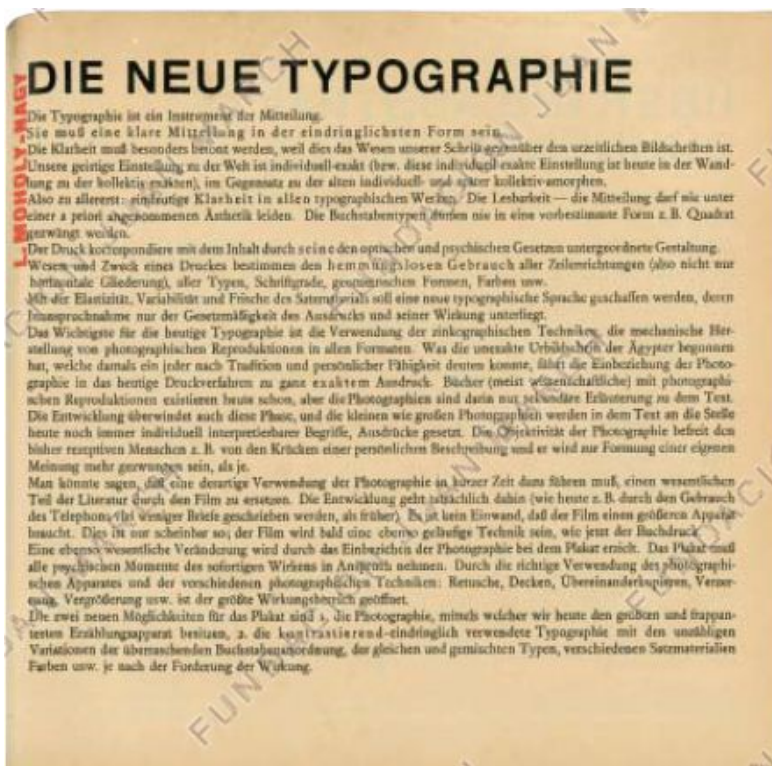


Fig. 15. Interior page of the book, *Staatliches Bauhaus in Weimar 1919–1923*, designed by László Moholy-Nagy (Weimar and Munich, [ca. 1923].) [CAT. L134].

tension of the content.

5. Through the printed materials, the design of the book-space expresses the new optics. The supernaturalistic reality of the perfected eye.
6. The continuous succession of pages: the bioscopic book.
7. The new book demands a new writer. Inkwell and quill pen are dead.
8. The printed sheet transcends space and time. The printed sheet, the infinity of books, must be transcended. The electro-library.⁸

In the decade following the end of the First World War, the new artistic trends and experiments in the field of typography were shaped by the artistic legacy of Constructivism and De Stijl. Here, the Bauhaus had a greater influence than any other avant-garde movement on the final transition of design culture to modernity. The Staatliches Bauhaus was founded in 1919 in Weimar as the Higher Institute of Arts out of a merger between a school of applied arts and an academy of art. Under the guidance of its director, the architect Walter Gropius, the school's initial focus was on the manual production of artworks and craftwork. After a few years, however, it changed tack completely: the theoretical side, which until then had played a minor role, now took precedence, and student training was oriented to industrial design for mass production.

The teachers were of various nationalities and at the forefront of European culture, yet their relationship with the students was one of mutual give and take. Students did more than attend classes: they actively contributed to the school's expansion and financial support by designing furniture, housewares, ceramics, graphics, and textiles for commercial exploitation. The sense of social responsibility firmly entrenched in this community was at the root of the profound change that would later take place in the teaching of art and design throughout the entire world.

The succession of Bauhaus teachers included many artists, architects, and designers: Johannes Itten, Wilhelm Ostwald, Paul Klee, Vasilii Kandinsky, Lyonel Feininger, Herbert Bayer, Joost Schmidt, Josef Albers, Theo van Doesburg, and László Moholy-Nagy. It was Moholy-Nagy who was largely responsible for the school adopting a modern teaching methodology with an industrial focus. When he joined the Bauhaus in 1923, replacing Johannes Itten as director of the foundation course, he immediately drew up a manifesto in which typography played a central role (Fig. 15):

Typography must communicate clearly and as forcefully as possible.

Clarity must be particularly emphasized, as it is the essence of modern printing, as opposed to the old picture writings.

[...] Therefore, above all: absolute clarity in every typographic work. Readability—communication must never be subordinate to an aesthetic adopted a priori.

The characters must not be deformed and constrained inside a predetermined form, for example, a square [...].⁹

In 1925 Moholy-Nagy made a number of important reforms to the school's regulations, introducing into the curriculum specific lessons on the composition of geometric alphabets and permanently abolishing the use of capital letters. Exclusive use of lowercase was seen as provocative because it broke with the German tradition of writing nouns with an initial capital letter. In the same year, in his essay "Zeitgemässe Typographie—Ziele, Praxis, Kritik" (Typography Today—Goals, Practice, Criticism),¹⁰ Moholy-Nagy foresaw an experimental typography where the traditional tools of the trade were replaced with photographic images and sound recordings that would transform the pages of text into narra-

tive sequences similar to film shots. At the same time, the page layout would be characterized by the sharp visual contrast of its constituent graphic elements: empty vs. full, light vs. dark, horizontal vs. vertical, straight vs. oblique, colorless vs. multi-colored.

The most striking result of the experimentation in the Bauhaus workshops was the publication in 1926 of an article based on a research project by Herbert Bayer,¹¹ in which he presented his new "universal" alphabet consisting exclusively of lowercase letters that resembled geometric shapes (Fig. 16). From being a mere student in the Weimar workshops, by 1925 Bayer had become director of the printing and



Fig. 16. Cover by Joost Schmidt for issue no. 7, devoted to Bauhaus, of *Offset-Buch- und Werbekunst* (Leipzig, 1926) [CAT. L225].

advertising workshop. Joost Schmidt, who had also been a student at Weimar, succeeded him in June 1928 when Bayer decided to leave the school in solidarity with Walter Gropius, who had resigned that year.

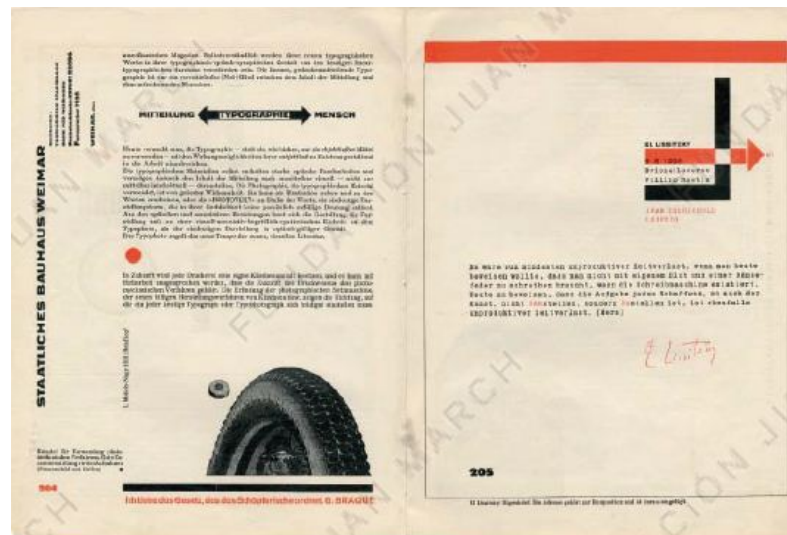
Many other undertakings with an avant-garde focus were taking place in Germany, one of which was a special issue of the magazine *Typographische Mitteilungen* (Typographical Communications) published in October 1925 by the Leipzig Bildungsverbandes der Deutschen Buchdrucker (Educational Union of the German Printing Trade). Titled *Elementare Typographie* (Elemental Typography) (Figs. 17–19),¹² this issue was written and designed by Jan Tschichold. Here he argues for the new ideas on typography and presents a selection of printed works that develop the concepts of asymmetry, rational arrangement of the space, and readability of the text. The magazine is illustrated throughout with red and black line reproductions of El Lissitzky's book covers (*Zwei Quadraten*, *Kunstismen*, *Dlia golosa* [About Two Squares, Isms of Art, For the Voice; CATS. L358, L91, L359]), Moholy-Nagy's photomontages and page composition models, Jan Tschichold's letterheads, and Herbert Bayer's and Johannes Molzahn's typeface proofs. The issue gathered consensus and provoked controversy around the world and is considered a central episode in the history of twentieth-century graphic art.

In June 1926, Tschichold moved from Berlin to Munich where he had been invited to teach at the Städtischen Berufsschule (Municipal Vocational School) and the Meisterschule für Deutschlands Buchdrucker (Master School for Germany's Printers). The position had been offered to him by Paul Renner, who at the time held the posts of director and teacher respectively at these two schools.

If Tschichold's fame stemmed from his theories and graphic innovations, Renner's came mainly from his design of the most emblematic typeface of the 1920s: Futura. He began designing this sans-serif typeface¹³ in 1925 and continued work on it until 1927, when it was put into production by the Bauer Foundry in Frankfurt. Its formal elegance and compositional harmony made Futura hugely successful. Inspired by the purity of geometric forms, the letters and signs that make up the family of fonts follow the basic shapes of letter design: in some ways Futura is closer to a traditional typeface than to the graphic experimentation of the Bauhaus.



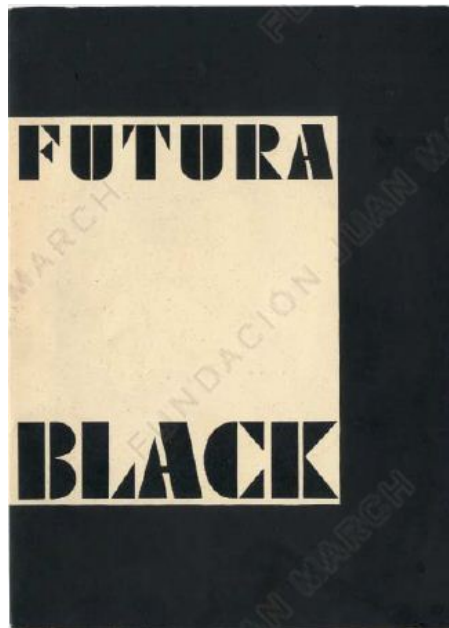
Figs. 17–19. Cover and interior pages of *Elementare Typographie*, with design and typography by Jan Tschichold, a special issue of *Typographische Mitteilungen: Zeitschrift des Bildungsverbandes der Deutschen Buchdrucker* (Leipzig, October 1925) [CAT. L6].



In conjunction with the commercial release of the typeface, Bauer published numerous promotional folders and specimen booklets. Two publications are worth mentioning for their historical importance: folder no. 1 of 1927 containing eight loose sheets with texts by Emil Pretorius, Willy Haas, and Fritz Wichert, and

Figs. 20–22. Cover and interior pages of the portfolio, *Futura 1*, designed by Paul Renner (Frankfurt, 1927) [CAT. L8].





Figs. 23, 24. Cover and interior page of the promotional brochure, *Futura Black*, designed by Paul Renner (Frankfurt, [ca. 1928]) [CAT. L12].



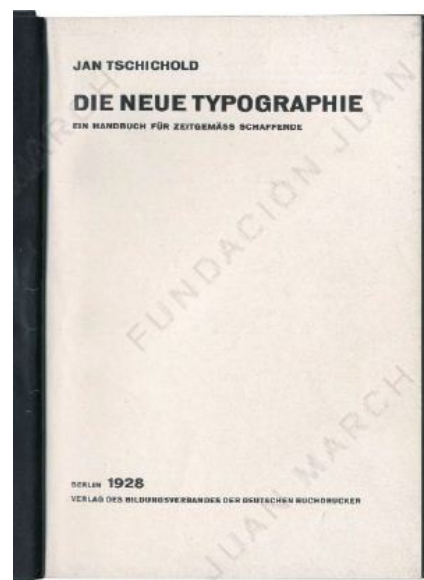
Figs. 25, 26. Cover and interior page of the brochure *Fette Kabel*, by Rudolf Koch (Offenbach am Main, n.d.) [CAT. L11].

sixteen typographic plates in various formats (Figs. 20–22);¹⁴ and the specimen brochure produced by Renner in 1928 to illustrate Black, a variant of Futura that would become one of the most popular sans-serif typefaces¹⁵ in advertising (Figs. 23, 24).¹⁶

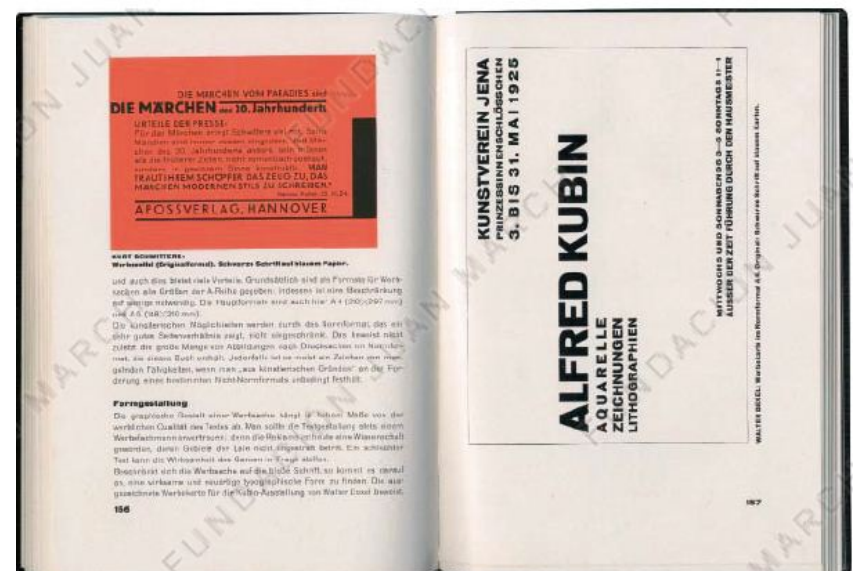
Among the many notable designers dedicated to creating new typefaces was the engraver and calligrapher Rudolf Koch, one of the foremost figures in the German typographic tradition. Of the many fonts he created, it was the linearity of Kabel, produced in 1928 for the Klingspor Foundry in Offenbach, that most appealed to the tastes and needs of graphics professionals of the period, despite still displaying several Gothic features. The same features appear in an eight-page specimen booklet promoting the variant Fette Kabel; this was printed entirely in black and orange with page layout by Koch (Figs. 25, 26).¹⁷

The prevailing situation with respect to theories of typographic visual design is reviewed in another text by Jan Tschichold, the seminal *Die neue Typographie* (The New Typography). Published in June 1928 and considered the manifesto of dynamic, asymmetrical typography (Figs. 27–29),¹⁸ this book takes up some of the themes he developed in his 1925 essay, but here he sets them in historical perspective, against which he presents an overview of the ideas emerging from the individual movements and their principal exponents.

A few months after publication of *Die neue Typographie*, the magazine *Der Sturm* brought out a special issue devoted to modern typog-



Figs. 27–29. Title page and interior pages of the book, *Die neue Typographie: Ein Handbuch für zeitgemäss Schaffende* by Jan Tschichold (Berlin, 1928) [CAT. L13].





raphy, illustrated with typeface proofs and film posters designed by Tschichold, Piet Zwart, Otto Goedecker, and Kurt Schwitters (Fig. 30).¹⁹ The only text is a short essay by Schwitters titled “Gestaltende Typographie” (Formative Typography), which contains some important reflections on the legibility of typefaces and the clarity of layout:

Clear type, simple and clear arrangement, weighting of all the parts against each other for the purpose of emphasizing any detail to which special attention is to be drawn, that is the essence of the new typography, that is design.²⁰

Between 1927 and 1930, a series of projects and experiments were carried out in Europe and America that paralleled those in Germany, particularly in advertising. One of the most eclectic figures in this area was Fortunato Depero, whose activities encompassed all fields of visual communication, in keeping with the Futurist principle of “total art.” His concept of advertising derived directly from his early practical experiences with several major companies (Campari, Verzocchi [CAT. B74], Lane Rossi, San Pellegrino, S. A. Linoleum, etc.), but there were two events that drew particular attention from critics in the field. In 1927 he created a space dedicated to the book in the Publishers’ Pavilion at the III International Biennial of Decorative Art in Monza. Here Depero applied typographic elements to architecture by placing huge three-dimensional letters together to spell the names of the companies he was advertising. Viewed

Fig. 30. Cover of *Typographie*, a special issue of *Der Sturm*, vol. 19, no. 6 (Berlin, September 1928) [CAT. L14].

Figs. 31–34. Cover and interior pages of the book, *Depero Futurista 1913–1927*, text, design, and typography by Fortunato Depero (Milan, 1927) [CAT. L363].

from the outside the letters formed an impressive “typographical architecture,” while inside they were transformed into book displays and containers (Fig. 31).

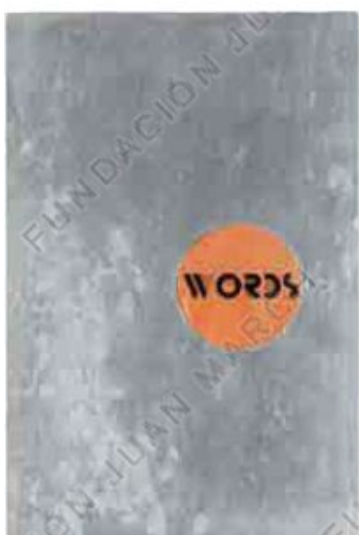
The year 1927 also saw publication of his book *Depero futurista 1913-1927* (Figs. 32–34),²¹ also known as the “libro bullonato” (bolted book). This “book-object,” printed in an album-like format, consists of 123 sheets of paper of varying qualities, weights, and colors, bound in a blue cardboard cover held together by two large metal bolts fixed with hexagonal nuts and cotter pins (an idea of the publisher Fedele Azari). The page layout totally subverts traditional principles of typographic composition, with dynamic, synoptic, “words-in-freedom” texts arranged in circles and the shapes of letters, the pages sequenced in reverse order. The Bolted Book is not only a masterpiece of Futurist and avant-garde typography but also an exemplary interpretation of Mechanical Art. The bolts equate the book with a mechanical object and as such it can be disassembled and reassembled in order to modify the order of its unnumbered pages or to replace them. The introduction to the “machine book” read:

This book is: MECHANICAL bolted like an engine DANGEROUS it may constitute a projectile weapon UNCLASSIFIABLE it cannot be placed on a bookshelf among other volumes. It is therefore also in its outward form ORIGINAL-INTRUSIVE-TORMENTING like DEPERO and HIS ART.²²

After seeing Schwitters’s copy of *Depero futurista*, Tschichold wrote Depero a postcard, dated November 10, 1933, acknowledging the significance of this work in the development of German and Swiss typography over the previous five years. He also (and perhaps this was his main intention) asked him for a copy of the book.

In France, graphic design centered on the production of *livres d’artiste*, billboards, and a few elegant magazines in a style that was still clearly influenced by Art Deco. Nevertheless, some typefaces were produced and these, along with new typographic and calligraphic techniques, gave an air of modernity to some of the printed matter.





Figs. 35–39. Cover and interior pages of the promotional brochure *Words*, designed by Cassandre (Paris, 1929) [CAT. L15].

Figs. 40–48. Cover and pages from the portfolio *Divertissements typographiques* (Paris, 1928–33) [CAT. L9].



The work of the most important graphic artist and poster designer of the time, A. M. Cassandre (pseudonym of Adolphe Jean-Marie Mouron), falls into this category. Cassandre used typography as decoration in his posters, at times interspersing sans-serif, slab-serif,²³ and monumental-style typefaces with hand-drawn versions [CATS. B80, B148, B159]. In 1927 he designed Bifur, one of the most innovative typefaces of the Art Deco period. Bifur is a graphic synthesis of Bauhaus ideas: some of the letter strokes are eliminated leaving only the parts that allow identification. The typeface, in its basic form and in its variations with striped shading or with two or more colors, was produced in the Deberny & Peignot workshops in Paris around the end of 1928 and the beginning of 1929. Cassandre designed a beautiful specimen brochure in 1929 to advertise the typeface, which is memorable for its silver-colored cover

with a die-cut hole through which the title of the book can be read. Equally interesting are his illustrations with alphabets and typographic compositions printed in black and yellow, which give a distinct dynamism to the page layout (Figs. 35–39).²⁴

Also important were Cassandre's contributions to the periodical *Divertissements typographiques* published from 1928 in Paris by Deberny & Peignot²⁵ under the direction of Maximilien Vox (pseudonym of Samuel William Théodore Monod). It was short-lived, with only five folders issued between 1928 and 1933, each containing typeface proofs, brochures, letterheads, modern typeface specimens (*Europe*, *Studio*, *Pharaon*), and other unpublished material designed by Cassandre and several anonymous artists. A disagreement between the publisher and Vox brought the publication to an abrupt halt in 1933 (Figs. 40–48).

No less important was the contribution made by Parisian typesetter Albert Tolmer's book *Mise en Page: The Theory and Practice of Lay-out*, published in London in 1931 (Figs. 49–52).²⁶ In this work Tolmer explicated the Bauhaus teachings and the new typography through his thorough knowledge of traditional printing techniques. The volume is masterfully illustrated with photographs, collages, drawings, and typographic compositions in black and white and color. The text is arranged in vertical and oblique blocks, while the pages exhibit a wide range of graphic techniques. The page layouts show that particular attention was paid to the problem of readability, evidenced in particular by the use of sans-serif typefaces and wide spacing between the letters.

The years between 1925 and 1935 witnessed a proliferation of theoretical books, manuals, brochures, and specimen booklets. One after the other came proposals, experiments and attempts to create typefaces and rules of layout that would more closely meet the specific demands of clients, especially in the advertising industry. Opposing ideas and motivations were often contrasted. This was the case with a 1928 manual, *Layout in Advertising*,²⁷ by William Addison Dwiggins, published in the same year as Tschichold's *Die neue Typographie* (Figs. 53–55). Dwiggins's text draws on twenty years of personal experience in advertising and book and typeface design. It critiques the application of *Gestaltpsychologie* (Gestalt Psychology) principles to graphic design conjectured by Bauhaus and European avant-garde typographers:

“Modernist” printing design? “Modernism” is not a system of design—it is a state of mind. It is a natural and wholesome reaction against an overdose of traditionalism. [...]

Most masquerading quasi-modernist printing is revived in 1840. Actual modernism is a state of mind that says “Let's forget (for the sake of the experiment) about Aldus, and Baskerville, and William Morris (and the Masters of the forties), and take these types and machines and see what we can do with them on our own. Now.” The graphic results of this state of mind are extraordinary, often highly stimulating, sometimes deplorable. The game is worth the risk [...].²⁸



Dwiggins also criticized the growing aesthetic impoverishment and excessive use of sans-serif typefaces, and, paradoxically, he called for the creation of a new Gothic typeface.²⁹ He is to be remembered along with other important American graphic designers and printers: Daniel Berkeley Updike, doyen of that generation and author, in 1922, of a seminal history of typefaces,³⁰ Bruce Rogers, Will Bradley, Will Ransom, Thomas Maitland Cleland, Frederic Warde, and Frederic Goudy, a designer who put a modern spin on traditional typefaces. Goudy was the author of a comprehensive text on typeface design, numerous writings on lettering, and editor of the international journals *Typographica* and *Ars typographica*.

During the 1920s the reform movement in British design gathered around the magazine *The Fleuron*, edited first by Oliver Simon and then by Stanley Morison. Between 1923 and 1930, a total of seven issues were published, the last of which included a short piece written by Morison titled “First Principles of Typography” (Figs. 56, 57).³¹ This text expands on the definition of “typography” he used in his entry for the topic in the *Encyclopaedia Britannica*, and

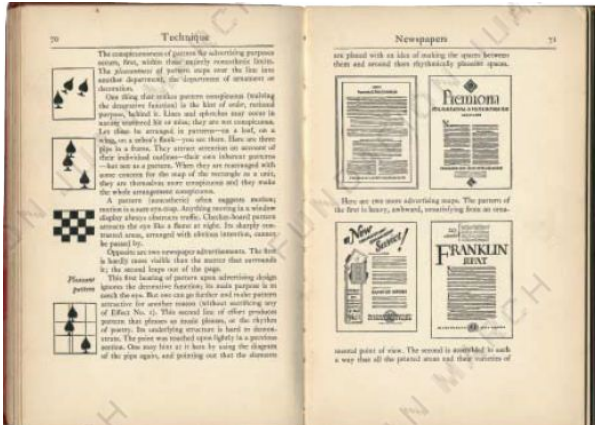
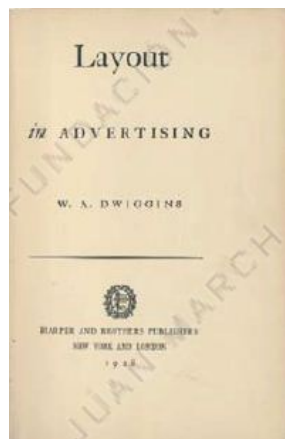
Figs. 49–52. Cover and interior pages of the book, *Mise en Page: The Theory and Practice of Lay-out*, text, design, and typography by Albert Tolmer (London, 1931) [CAT. L21].

praises the traditional art of printing. Its republication in book form, first in 1936 and then in several reprints, was so enormously successful that it was soon considered the manifesto of conventional, symmetrically composed typography.

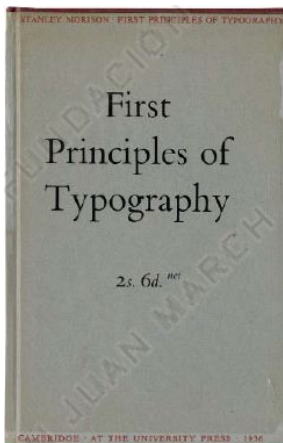
Typography may be defined as the craft of rightly disposing printing material in accordance with a specific purpose; of so arranging the letters, distributing the space, and controlling the type as to aid to the maximum the reader's comprehension of the text. Typography is the efficient means to an essentially utilitarian and only accidentally aesthetic end, for enjoyment of patterns is rarely the reader's chief aim [...]. [T]he typography of books, apart from the category of narrowly limited editions, requires an obedience to convention which is almost absolute—and with reason.³²

Alongside his activities as critic and typography scholar, Morison was also a graphic designer and he created several typefaces for the Lanston Monotype Corporation. In 1929 he was appointed typographic adviser to the *London Times*, and in 1931 he collaborated with Victor Lardent on the design of what would become one of the best known and most widely used typefaces in the history of modern typography: Times New Roman.

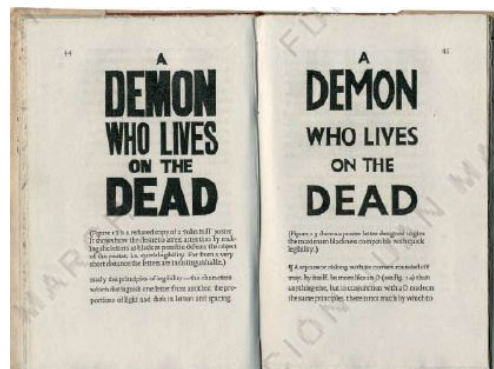
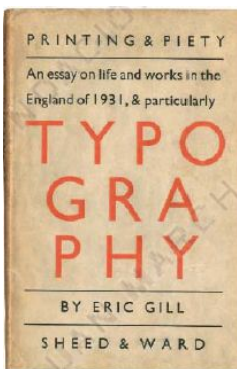
The ideas expressed in “First Principles of Typography” are more clearly and effectively conveyed in the illustrations and language of *An Essay on Typography*³³ by the versatile artist Eric Gill, published in 1931 in five hundred copies and printed in Joanna, a font designed by the author (Figs. 58–60). This book explores the conflict between the old methods of manual printing and modern industrial systems, and



Figs. 53–55. Cover, title page, and interior page of the book, *Layout in Advertising*, text, design, and typography by William Addison Dwiggins (New York and London, 1928) [CAT. L10].

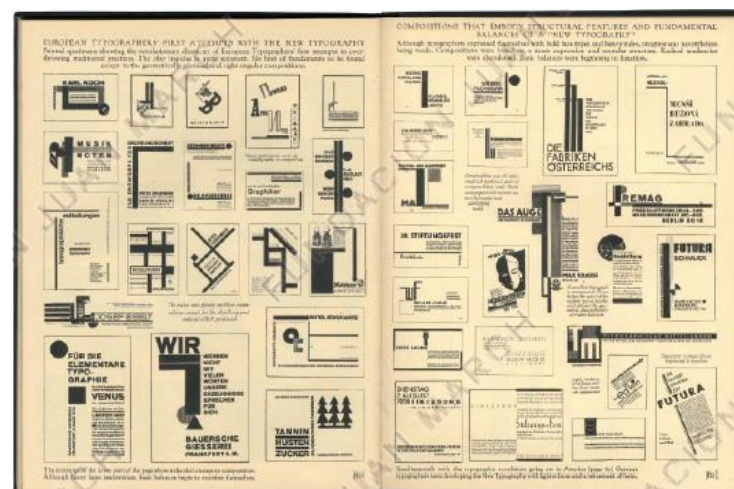
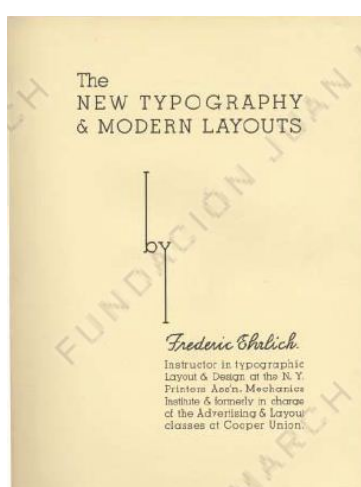
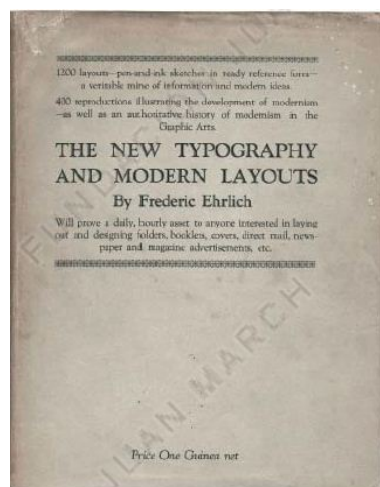


Figs. 56, 57. Cover and interior page of the book, *First Principles of Typography*, text, design, and typography by Stanley Morison (New York, 1936) [CAT. L17].



Figs. 58–60. Cover and interior pages of the book, *An Essay on Typology*, text, design, and typography by Eric Gill (London, 1931) [CAT. L18].

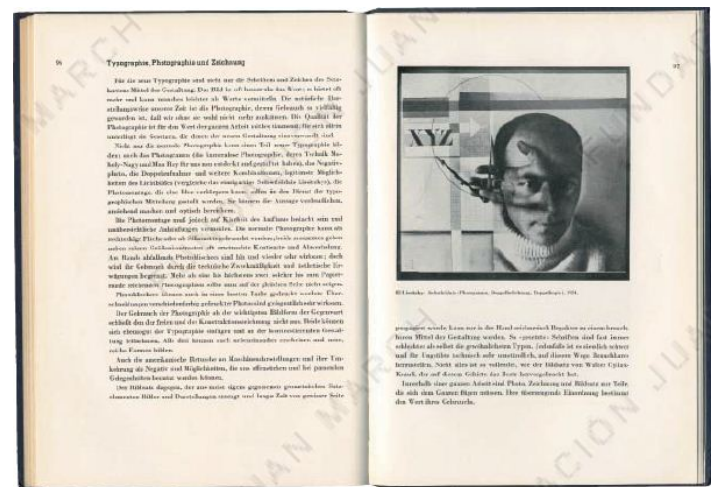
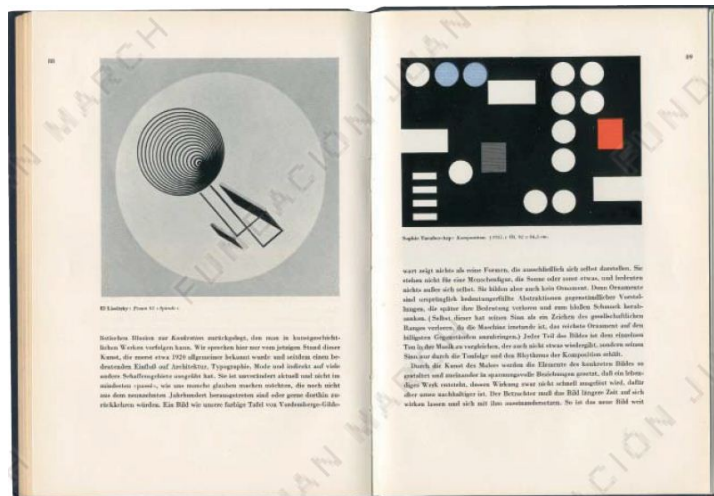
Figs. 61–63. Cover and interior pages of the book, *The New Typography and Modern Layouts*, text, design, and typography by Frederic Ehrlich (London, 1934) [CAT. L19].



contains theoretical deliberations that have surprising similarities with current debates on digital printing.

Frederic Ehrlich's *The New Typography and Modern Layouts* of 1934 is one of the few books showing the infiltration of modernism into Great Britain. A sort of sample book, it contains more than a thousand catalogued examples of modern posters and advertising graphics (Figs. 61–63).

The rise of Nazism in the 1930s brought with it a harsh repression of artistic and literary activity, first in Germany and then in Austria, Holland, and France. On September 30, 1932, following an order issued by the National Socialist Party, the Bauhaus was forced to abandon its illustrious building complex in Dessau for a site in Berlin, an old factory on the southern outskirts of the city. For the pro-Nazi printing industry, the Bauhaus was a “hotbed of Bolshevism,” and several teachers, including Hilberseimer, Kandinsky, Albers, and the Bauhaus director himself, Ludwig Mies van der Rohe, were accused of distributing Communist leaflets. On April 11, 1933, the school was raided by the police and classes were halted; on July 19, 1933, the Bauhaus closed permanently. Thereafter, the intellectuals who had stimulated students in the lecture rooms and workshops in Weimar and Dessau gradually moved abroad: Gropius and Bayer to Harvard University, Albers to Black Mountain College



and then Yale University, while Moholy-Nagy founded the New Bauhaus in Chicago.

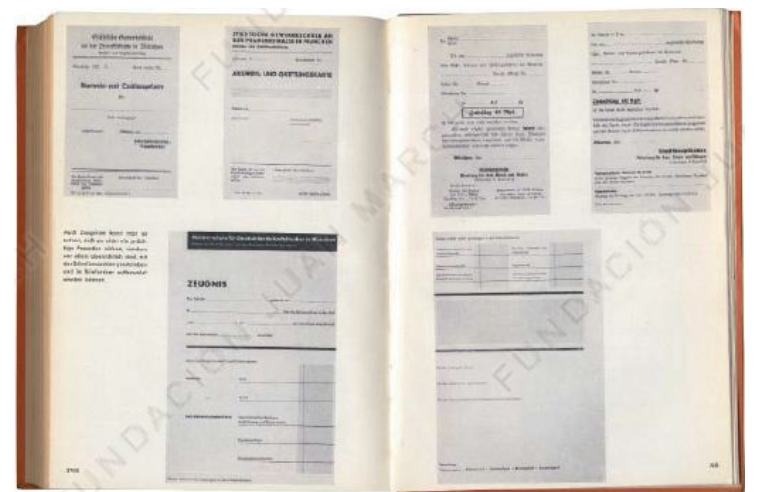
The rise of Nazism also struck the two major theorists of the new typography: Jan Tschichold and Paul Renner. Accused of *Kulturbolschewismus*, Tschichold was arrested and spent six weeks in “preventative custody.” Having obtained a temporary work permit, in August 1933 he moved to Basel with his wife and son, where he gradually revised his radical position in favor of a less rigid approach to visual design, with a greater reliance on tradition. The text that best reflects this period of change is Tschichold’s 1935 *Typographische Gestaltung* (Typographical Design) (Figs. 64–66).³⁴ While remaining faithful to many of the ideas he had expressed in *Die neue Typographie*, here he undertook a broader examination of the typographic arts and found room for several stylistic affectations from classical typography: the text is composed in a Bodoni font, the titles have squared serifs, the author’s name is printed on the title page in an arabesqued italic, and the layout is balanced with symmetrical and asymmetrical elements. Just as he had once defended the principles of asymmetrical typography and sans-serif typefaces, over the following years Tschichold would come to uphold Stanley Morison’s traditionalist views with the same unconditional conviction.

Renner was forced to resign from his post in Munich, and he subsequently took up a form of civil disobedience, known as “internal exile,” that many German artists and writers were resorting to at the time. In 1930, before leaving the Graphische Berufsschule (Graphics Trade School), Renner published *Mechanisierte Grafik. Schrift-Typo-Foto-Film-Farbe* (Mechanized Graphics. Script-Type-

Photo-Film-Color).³⁵ This important text examined the impact of modern technology on visual design, with particular reference to the use of photography, film, and color. The book jacket perfectly expressed Renner’s style and graphic modernity: the title was printed in lowercase in two different typefaces (Sans Serif and Futura), and the words *graphik* and *photo* were simplified to *grafik* and *foto* (Figs. 67, 68).

Despite Germany’s difficult economic, social, and political situation, theoretical texts on typography as well as material announcing and advertising new typefaces continued to be produced there. Alongside the artists of the Bauhaus and famous graphic designers like Renner, Rudolf Koch, and Tschichold, there were many scholars and typographers, now forgotten by history, who were also making valuable contributions. One of them was Georg Lüpke, a typographer and director of a workshop school in Osterode am Harz in Lower Saxony. He produced a splendid folder around 1930 containing a series of color plates depicting fonts and page layouts inspired by Bauhaus and Art Deco ideas (Figs. 69–74).

Switzerland played a role as important as Germany’s in the development of a new graphic language, especially in the structural use of photography. The Swiss perspective derived from Tschichold’s theories, especially his concept of the modularity of typefaces based on simple geometric forms, and the search for visual contrast between the printed and unprinted areas of the page. Of particular importance among the Swiss graphic artists are Willy Baumeister, Herbert Matter, Anton Stankowski (a German working in Zurich), Hans Neuburg, and the artist Max Bill, the most eclectic and the most mindful of synthesis in the arts. In 1931 Bill



Figs. 64–66. Interior pages of the book, *Typographische Gestaltung*, text, design, and typography by Jan Tschichold (Basel, 1935) [CAT. L23].

Figs. 67, 68. Cover and interior page of the book, *Mechanisierte Grafik: Schrift, Typo, Foto, Film, Farbe*; text, design, and typography by Paul Renner (Berlin, 1931) [CAT. L20].



Figs. 69–74. Cover and pages from the portfolio, *Schrift Bildmappe*, design and typography by Georg Lüpke (Osterode-Harz, [ca. 1930]) [CAT. L16].

all of whom made a voluntary contribution to this experiment, which was defying the constraints of classical symmetry and the static page. Collaborators included artists, graphic artists, and designers, such as Guido Modiano, Cesare Andreoni, Enrico Bona, Luigi Veronesi, Bruno Munari, Atanasio Soldati, Lucio Fontana, Alberto Sartoris, Antonio Boggeri, the Futurists Filippo Tommaso Marinetti, Pino Masnata, Luigi Russolo, and many others.

Milan was also the location of the Reggiani foundry, which produced the Triennial typeface, adopted for a large part of Fascist graphics and also used in a newsletter (of brief publication) that received contributions from the architect Edoardo Persico and the graphic designer Guido Modiano. In 1933 Studio Boggeri was founded, where collaborators included Xanti Schawinsky, Albe Steiner, Imre Reiner, Erberto Carboni, and Bruno Munari. The projects they worked on opened up new perspectives in methodology and visual language, especially in the use of photography, and emphasized the growing modernization of Italian graphics.

Among the theoretical texts published in Italy in the thirties, a 1935 brochure by Bruno Munari and Riccardo Ricas (pseudonym of Riccardo Castagnedi) is often overlooked by many reviewers of modern typography, yet it is worth mention. *Tavolozza di possibilità tipografiche* (Catalogue of Typographic Possibilities) was conceived as something of a gimmick, to be given away by the “R + M” (Ricas + Munari) studio, and it looks more like an experimental artist’s book than a simple promotional brochure. It was sent out in a brown paper bag stamped with the letter “T” in gold (Figs. 75, 76).

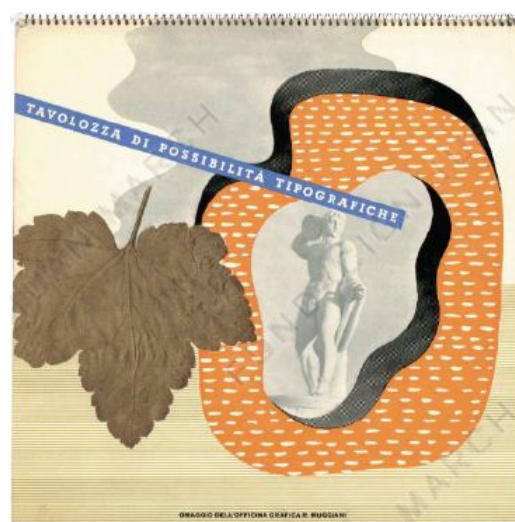
Figs. 75, 76. Cover and interior page of the brochure, *Tavolozza di possibilità tipografiche*, design and typography by Ricas + Munari (Milan, 1935) [CAT. L22].

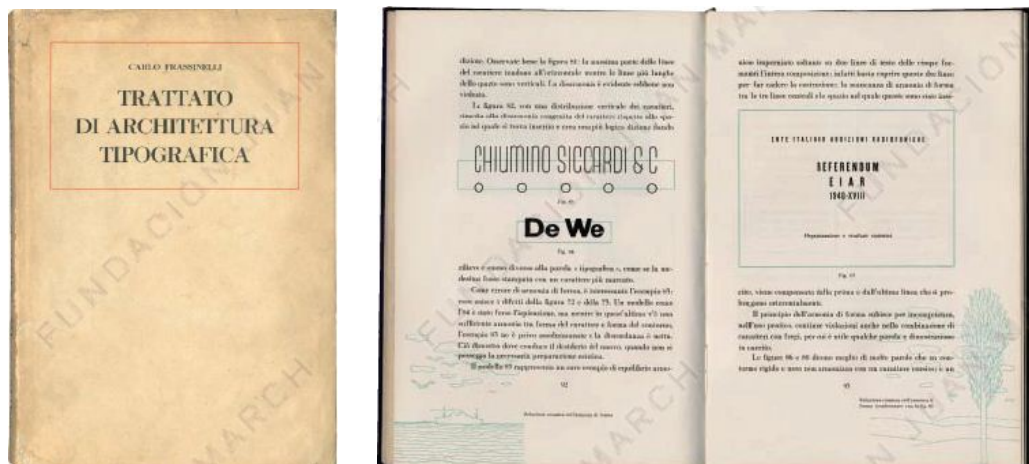
designed a poster for the exhibition *Negerkunst* (African Art) in Zurich, an innovation in advertising illustration: devoid of symbolism, it was composed entirely of simple typographic elements [CAT. B146]. In 1933 he used a “scalar” typographic text for the first time, that is, a text aligned on one side only, which allowed for consistent spacing between the letters and words. (At the time he was working on this project, designers were still using block text, which forced them to stretch or compress the spacing between the characters in a line.)

Between 1930 and 1940 typographic reform spread to the rest of Europe. It was taken up by Piet Zwart, Hendrik Nicolaas Werkman, and Paul Schuitema in Holland; Karel Teige and Ladislav Sutnar in Czechoslovakia; El Lissitzky and Varvara Stepanova in Russia; Wladyslaw Strzemiński in Poland; and Josep Renau, Esteban Trochut Bachmann, and Joan Trochut Blanchard in Spain.

In Italy, the enthusiasm generated by the exhibition of German graphics at the V Triennial in Milan in 1933 gave rise to a series of publications in that city inspired by the Bauhaus and Renner’s Futura typeface, adopted by

Italian rationalist designers as their model. In April of that year Attilio Rossi and Carlo Dradi founded *Campo grafico*, a magazine dedicated to graphic design aesthetics and techniques. During its seven-year run it was a mouthpiece for the graphic design themes of the “New Typography” and had an enormous influence on the direction of Italian graphics. It was also an excellent example of collaboration between artists, theorists, and the workforce,





The typographer is the interpreter of the pictorial composition and endeavors to preserve the harmony in it through an intelligent choice of the means of graphic reproduction [...]. The outcome of an artwork depends on a close collaboration between designers and executors. This mutual understanding ensures the success of the work, and where it is absent the work will appear incoherent and less effective even though it has all the elements required for a complete work.³⁶

With the outbreak of World War II, the growth of modernism in graphics slowed down dramatically in Europe. The military conflict created new demands that had more to do with disseminating political and economic information and propaganda than with the artistic and the commercial. Between 1940 and 1945, there were no substantial changes in how the various studies of modern typography dealt with the themes of the new typography. There are only two publications worth mentioning, both published in Italy: the first is typographer and publisher Carlo Frassinelli's 1941 *Trattato di architettura tipografica* (Treatise on Typographic Architecture),⁴¹ a masterfully laid-out book that clearly shows the author's passage from a revolutionary, avant-garde position and a fervent supporter of Futurist typography to a classic, book-style perspective inspired by the new dictates that Tschichold had developed after 1935 (Figs. 77, 78).

Typography, more than any other art, is tied to conventions and laws, so that progress does not arise from improvisation. Tenacity, untiring patience, testing, and retesting— together with a sound technical and artistic background— are the vital ingredients for success. In this

Treatise, therefore, the aim is not to teach a new "method" of typographic composition or a new "method" to impress the public, but rather to provide a recipe for learning and perfecting the art of typographic composition and to establish an appropriate language with which to teach or criticize the work of the typographer by presenting the true face of typography from the side that is less well-known, overlooked, or unknown among us, and to do so with sincere, constructive intent.³⁷

The second publication is Marinetti's *L'arte tipografica di guerra e dopoguerra* (Typographic Art of the Wartime and Postwar Periods), a comprehensive study of Futurist typography. It contains a text without punctuation written by Marinetti, Alfredo Trimarco, Luigi Scivo, and Piero Bellanova, and an anthology of writings accompanied by illustrations of book covers and "words-in-freedom" verses (Figs. 79, 80).

Typographic art, which had for centuries remained in an elementary state where the sole

Figs. 79, 80. Cover and interior page of *L'arte tipografica di guerra e dopoguerra: Manifesto futurista*, text by Filippo Tommaso Marinetti and design and typography by Paolo Alcide Saladin, issue no. 5 of *Graphicus* (Rome, 1942) [CAT. L27].

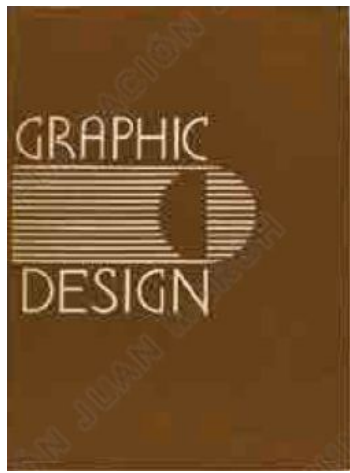


qualities required of the page were harmony, symmetry, equilibrium, monastic seriousness, and that it should ideally resemble a little temple or a tiny monument or a vast woodland or the door of a cathedral, was turned upside down for the first time thirty-five years ago by Futurism and its systematic destruction-creations [...]. The Futurist words in freedom that poured forth from the first Futurist Manifesto in an effort to simultaneously celebrate highly imaginative rapid movements and the instant-omnipresent point ruptured the page and exploded the typographic characters in all directions, colors of ink, and spiritual and material perspectives.³⁸

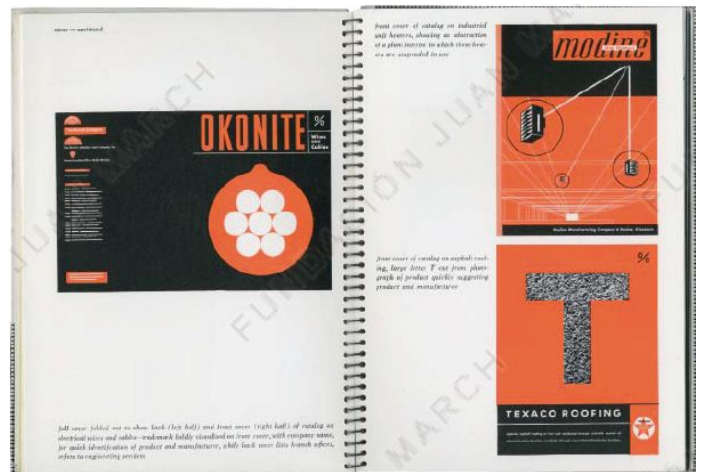
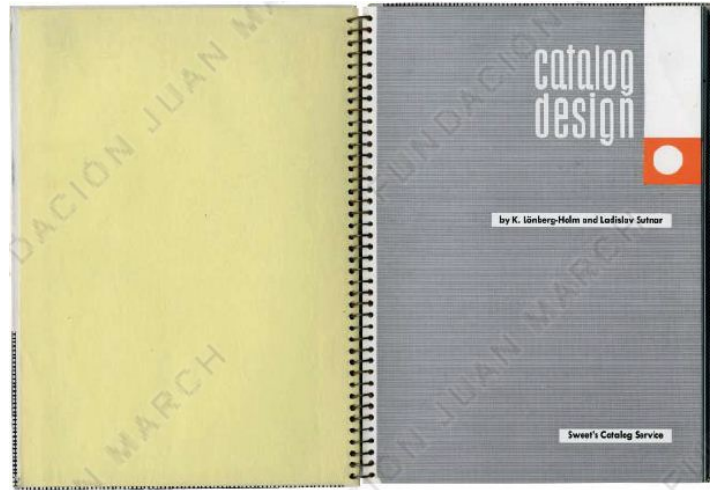
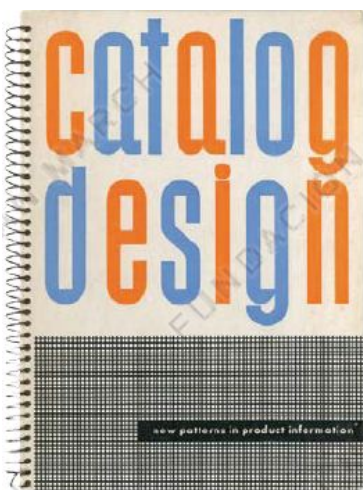
In the 1940s the center of graphic design shifted to the United States, and it was in New York in particular that the biggest names in American graphics were to be found: Lester Beall, Alvin Lustig, Paul Rand (pseudonym of Peretz Rosenbaum), Bradbury Thompson, and Leon Friend (co-author with Joseph Heftler of an interesting book titled *Graphic Design: A Library of Old and New Masters in the Graphic Arts*, published in New York in 1936, in which they venture a general survey of modern typography) (Figs. 81, 82).

By the end of the thirties, the classes held at the School of Design in Chicago, directed by Moholy-Nagy, had already made a substantial contribution to research by introducing criteria of observation typical of the Bauhaus and the new design methods. The renewed enthusiasm for graphic design can be attributed to the large number of European avant-garde exiles in the major universities and museums, artists of the caliber of Walter Gropius, Herbert Bayer, Ludwig Mies van der Rohe, Josef Albers, Marcel Breuer,

Figs. 77, 78. Cover and interior page of the book, *Trattato di Architettura Tipografica*, text, design, and typography by Carlo Frassinelli (Turin, 1941) [CAT. L24].



Figs. 81, 82. Cover and interior page of the book, *Graphic Design: A Library of Old and New Masters in the Graphic Arts*, text, design, and typography by Leon Friend and Joseph Heffer (New York and London, 1936) [CAT. L26].

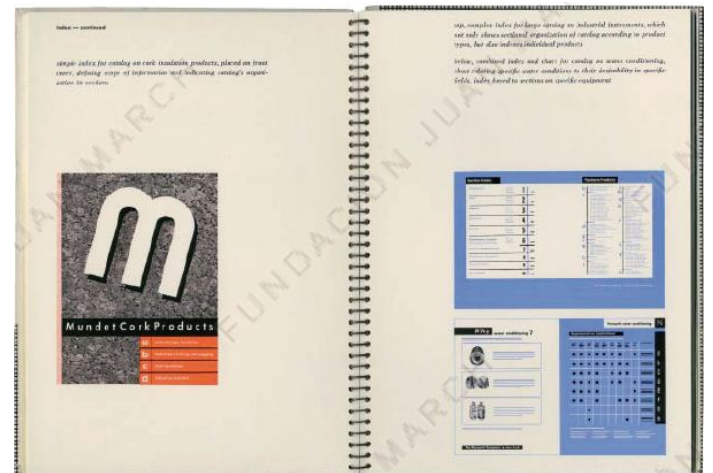


Joseph Binder, Alexey Brodovich, Leo Lionni, Jean Carlu, and Ladislav Sutnar. This creative vivacity was not, however, matched with a significant theoretical output. Between 1940 and 1945 the only significant study is a small book by Ladislav Sutnar and Knud Lonberg-Holm printed in 1944, titled *Catalog Design*, which explains how a modern trade catalogue should be designed. The text is set in the two typefaces most favored by the European modernists, Futura and Bodoni, while Sutnar's graphics samples are printed in orange, blue, and black to highlight the contrast between filled and empty spaces. These elements and the book's metallic spiral binding give it the air of an elegant trade catalogue (Figs. 83–86).

In the years following the end of the Second World War, industrial resurgence brought with it a demand for printed matter unprecedented in history. The arrival on the cultural scene of the industrial designer and graphic designer was to give aesthetic integrity to technology and the mass production of consumer goods, and

would see typography acknowledged as one of the most important means of mass visual communication.

- 1 "Eine Linie ist eine Kraft, die wie Ähnliche allen Kraft elementaren tätig ist; mehre in Verbindung gebrachte, sich aber widerstrebende Linien bewirken dasselbe, wie Meher Elementary gegeneinander wirkende Kraft"; Van de Velde 1902, 188.
- 2 Grasset [1905].
- 3 "Toute courbe donne l'idée du mouvement de la vie [...] les ornements courbes ont une sorte de vie propre que leurs diverses branches doivent se comporter comme la plante qui sort du sol"; Grasset [1905], 61.
- 4 Larisch 1905.
- 5 "Bei ihm gibts keine mätzchen, keine typen, die sich über die anderen erheben. Seine buchstaben springen nie herum. In der offizin wurde ja stets strenge darauf gesehen, daß die lettern eine mathematische gerade bilden"; Loos 1921, 142.
- 6 "Noi futuristi [...] vogliamo realizzare questa fusione totale per ricostruire l'universo rallegrandolo, cioè ricreandolo integralmente. Daremo scheletro e carne all'invisibile, all'impalpabile, all'imponderabile, all'impercettibile. Troveremo degli equivalenti astratti di tutte le forme e di tutti gli elementi dell'universo, poi li combineremo insieme, secondo i capricci della nostra ispirazione, per formare dei complessi plastici che metteremo in moto"; Balla and Depero 1915, p. [1].



Figs. 83–86. Cover and interior pages of the book, *Catalog Design*, with text, design, and typography by Ladislav Sutnar (New York, 1944) [CAT. L25].

- 7 “lo inizio una rivoluzione tipografica diretta contro la bestiale e nauseante concezione del libro di versi passatista e dannunziana, la carta a mano seicentesca, fregiata di galee, minerve e apolli, di iniziali rosse a ghirigori, ortaggi, mitologici nastri da messale, epigrafi e numeri romani. Il libro deve essere l’espressione futurista del nostro pensiero futurista. Non solo. La mia rivoluzione è diretta contro la così detta armonia tipografica della pagina, che è contraria al flusso e riflusso, ai sobbalzi e agli scoppi dello stile che scorre nella pagina stessa. Noi useremo perciò in una medesima pagina, *tre o quattro colori diversi d’inchiostro*, e anche 20 caratteri tipografici diversi, se occorra. Per esempio: *corsivo* per una serie di sensazioni simili o veloci, *grassetto tondo* per le onomatopée violente ecc. Con questa rivoluzione tipografica e questa varietà multicolore di caratteri io mi propongo di raddoppiare la forza espressiva delle parole”; Marinetti 1913, unpag. [4].
- 8 “1. Die Wörter des gedruckten Bogens werden abgesehen, nicht abgehört / 2. Durch konventionelle Worte teilt man Begriffe mit, durch Buchstaben soll der Begriff gestaltet werden. / 3. Ökonomie des Ausdrucks—Optik statt Phonetik. / 4. Die Gestaltung des Buchraumes durch das Material des Satzes nach den Gesetzen der typographischen Mechanik muß den Zug- und Druckspannungen des Inhaltes entsprechen. / 5. Die Gestaltung des Buchraumes durch das Material der Klischees, die die neue Optik realisieren. Die supernaturalistische Realität des vervollkommenen Auges. / 6. Die kontinuierliche Seitenfolge—das bioskopische Buch. / 7. Das neue Buch fordert den neuen Schriftsteller. Tintenfaß und Gänsekiel sind tot. / 8. Der gedruckte Bogen überwindet Raum und Zeit. Der gedruckte Bogen, die Unendlichkeit der Bücher, muß überwunden werden. DIE ELEKTROBIBLIOTHEK”; El Lissitzky 1923, 47.
- 9 “Die Typographie ist ein Instrument der Mitteilung. Sie muß eine klare Mitteilung in der eindringlichsten Form sein. Die Klarheit muß besonders betont werden, weil dies das Wesen unserer Schrift gegenüber den uralten Bildschriften ist [...]. Also zu allererst: eindeutige Klarheit in allen typographischen Werken. Die Lesbarkeit—die Mitteilung darf nie unter einer a priori angenommenen Ästhetik leiden. Die Buchstabentypen dürfen nie in eine vorbestimmte Form z. B. Quadrat gezwängt werden [...]”; Moholy-Nagy 1923, unpag. [141].
- 10 Moholy-Nagy, *Zeitgemässe Typographie—Ziele, Praxis, Kritik*, in Moholy-Nagy, 1925c.
- 11 Bayer 1926.
- 12 Tschichold 1925.
- 13 In typography, a “sans-serif” typeface—from the French *sans* (without)—is one without “serifs,” the terminal strokes at the ends of the principal strokes making up a letter.
- 14 Renner 1927.
- 15 Cf. note 13.
- 16 Renner 1928.
- 17 Koch [1928].
- 18 Tschichold 1928.
- 19 Schwitters 1928b.
- 20 “Klare Schrifttypen, einfache und klare übersichtliche Verteilung, Wertung aller Teile gegeneinander zum Zwecke der Hervorhebung einer Einzelheit, auf die besonders aufmerksam gemacht werden soll, das ist das Wesen neuer Typographie, das ist Gestaltung”; Schwitters 1928b, 266.
- 21 Depero 1927b.
- 22 “Questo libro è: MECCANICO imbullonato come un motore PERICOLOSO può costituire un’arma proiettile INCLASSIFICABILE non si può collocare in libreria fra gli altri volumi. È quindi anche nella sua forma esteriore ORIGINALE-INVADENTE-ASSILLANTE come DEPERO e LA SUA ARTE”; Introduction, Depero 1927b, unpag. [9].
- 23 Block-like, right-angled serifs without brackets or variations in thickness.
- 24 There is a French version of this work titled *Le Bifur* (Paris: Fonderies Deberny & Peignot, 18 rue Ferrus, 1929) with twenty-eight pages interspersed with six transparent vellum sheets, and an English version titled *Words*, published without typographic data, with the same cover but only sixteen pages interspersed with four transparent vellum sheets.
- 25 AA. VV. 1928–33.
- 26 Tolmer 1931.
- 27 Dwiggins 1928.
- 28 Dwiggins 1928, 193.
- 29 “[T]he type founders will do a service if they will provide a Gothic of good design”; Dwiggins 1928, 24.
- 30 Updike 1922.
- 31 Reprinted as Morison 1936.
- 32 Morison 1936, 1.
- 33 Gill 1936.
- 34 Tschichold 1935a.
- 35 Renner 1930.
- 36 “Il tipografo è l’interprete della composizione pittorica e si impegna di conservarne l’armonia mediante una intelligente scelta dei mezzi di riproduzione grafica [...]. Il risultato di un lavoro grafico dipende dalla stretta collaborazione tra ideatori e esecutori. Mancando il concorso di questa intesa che conduce il lavoro a buon fine, esso apparirà slegato e di minore efficacia pur avendo tutti gli elementi per essere un lavoro completo”; Ricas and Munari 1935, unpag. [3 and 11]. See CAT. L22.
- 37 “La tipografia, più che ogni altra arte, è legata a convenzioni e a leggi, per cui il progresso non è dovuto a improvvisazioni. La tenacia, la lunga pazienza, le prove e le riprove sono—assieme ad una buona cultura tecnica ed artistica—gli elementi indispensabili per la buona riuscita. Quindi in questo Trattato non si vuole insegnare una nuova “maniera” di fare composizioni tipografiche o una nuova “maniera” per stupire il pubblico, ma si vuole fornire la ricetta per formarsi e perfezionarsi nel mestiere del compositore tipografo, si vuole stabilire un linguaggio appropriato per insegnare o criticare il lavoro tipografico, presentando la tipografia nel suo vero volto e dal lato tra noi meno noto, trascurato o sconosciuto, e tutto ciò con sinceri intenti costruttivi”; Frassinelli 1941, p. vii. See CAT. L24.
- 38 “L’arte tipografica rimasta per secoli allo stato elementare con le sole virtù di armonia simmetria equilibrio serietà monastica della pagina che doveva idealmente somigliare a un tempio o a un monumentino o ad una cappellata boschiva o alla porta di una cattedrale fu rivoluzionata la prima volta trentacinque anni fa dal futurismo e dalle sue sistematiche distruzioni creazioni [...]. Le parole in libertà futuriste che scaturirono dal primo Manifesto Futurista nel loro sforzo di cantare contemporaneamente le rapidità immaginose e il punto attimo-onnipresente spaccarono la pagina e fecero esplodere i caratteri tipografici in tutte le direzioni colorazioni d’inchiostri e piani prospettici spirituali e materiali”; Marinetti 1942, pp. 2–4. See CAT. L27.

W O R K S

O N

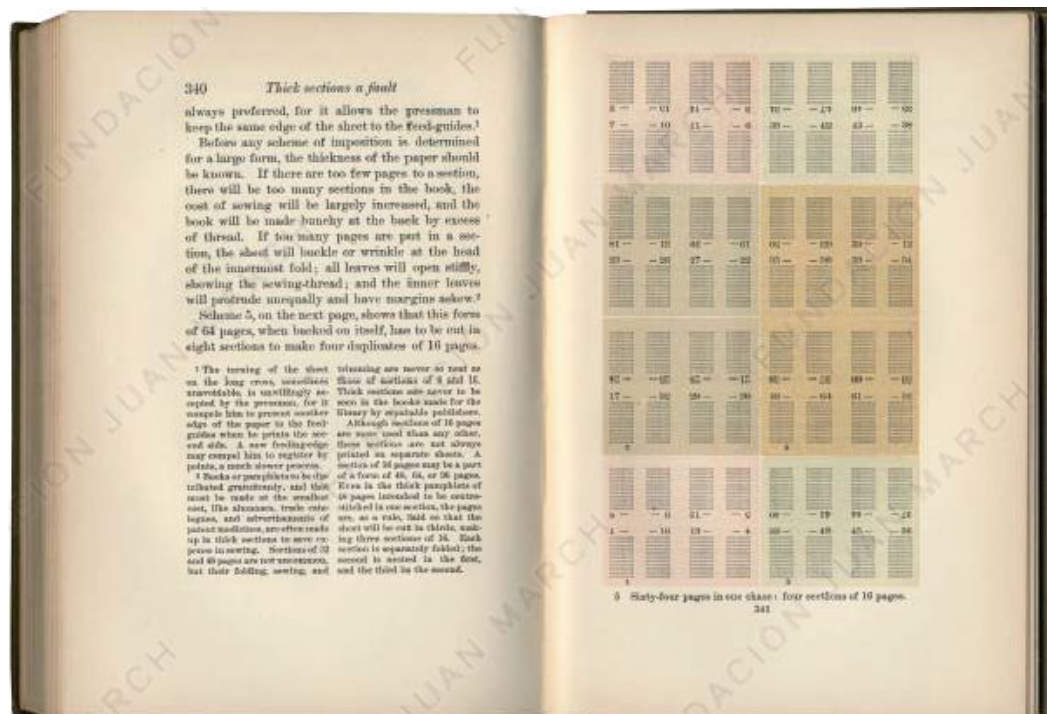
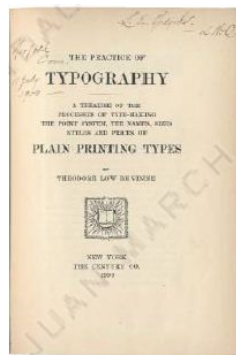
D I S P L A Y

D E V I N N E

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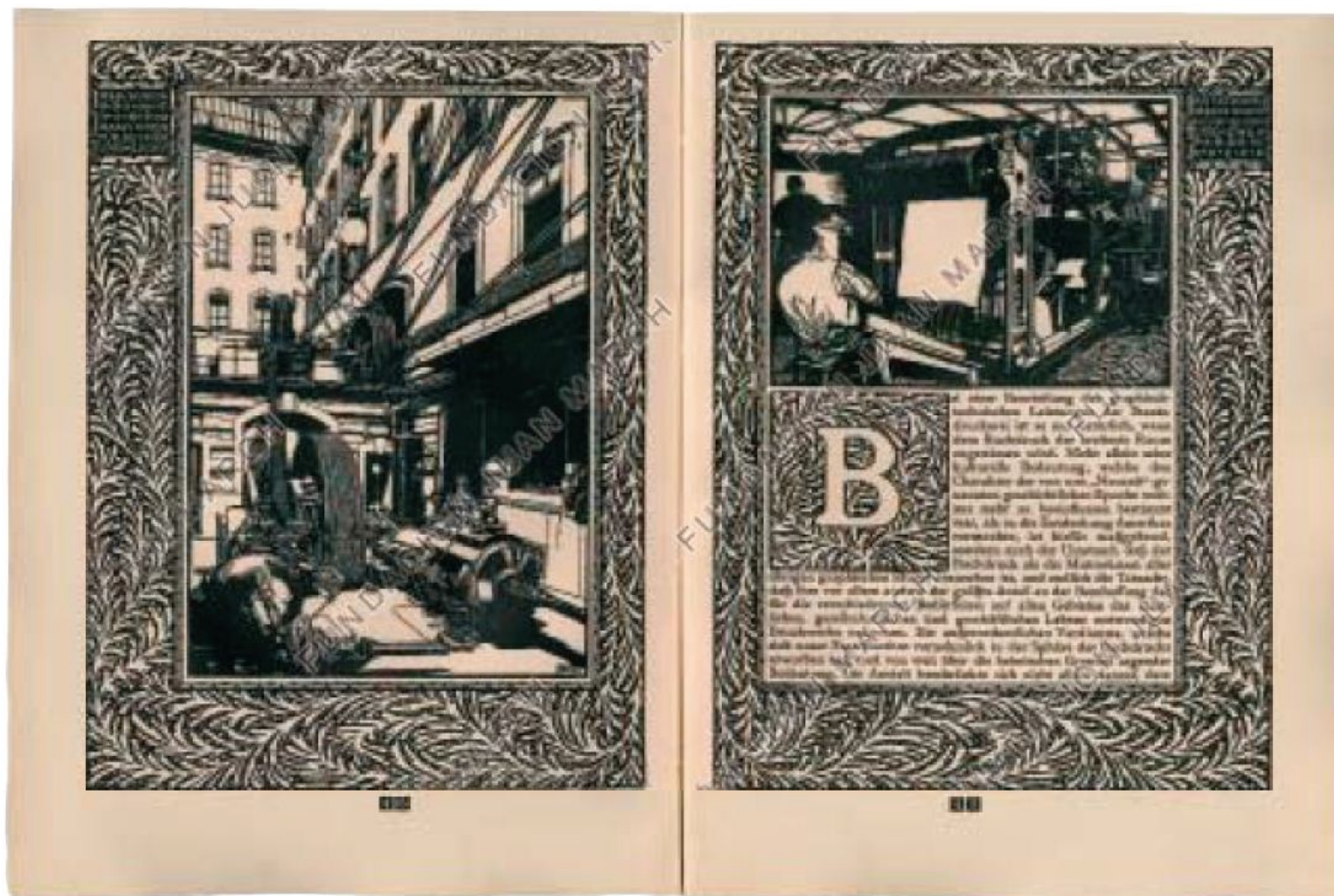
S U T N A R

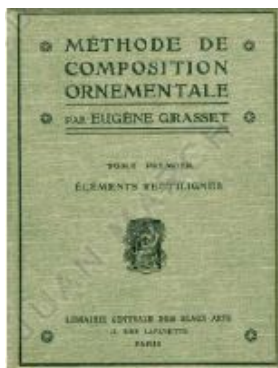
[C A T S . L 1 - L 2 7]



CAT. L1.1, 2
 Anonymous. *The Practice of Typography*. Vol. 1, *A Treatise on the Processes of Type-Making, the Point System, the Names, Sizes, Styles and Prices of Plain Printing Types*; vol. 2, *Modern Methods of Book Composition. A Treatise on Type-Setting by Hand and by Machine and on the Proper Arrangement and Imposition of Pages*, by Theodore Low De Vinne. New York: The Century Co., 1900 (vol. 1); 1904 (vol. 2). Book: letterpress, 478 pp. (vol. 1), 408 pp. (vol. 2). 7 5/8 x 5 3/8 in. (19.5 x 13.5 cm)

CAT. L2
 Koloman Moser (cover and art direction) and Carl Otto Czeschka (typography). *Die K. K. Hof- und Staatsdruckerei 1804-1904: Zur Feier des Einhundertjährigen Bestandes der K. K. Hof und Staatsdruckerei* [The Imperial and Royal Court and State Printing Office 1804-1904: In Celebration of the Centenary of the Imperial and Royal Court and State Printing Office], by Wiener Werkstätte [Vienna Workshops]. Vienna: Die K. K. Hof- und Staatsdruckerei, 1904. Book: letterpress and rotogravure, 124 pp. 16 1/8 x 12 1/4 in. (41 x 31 cm)



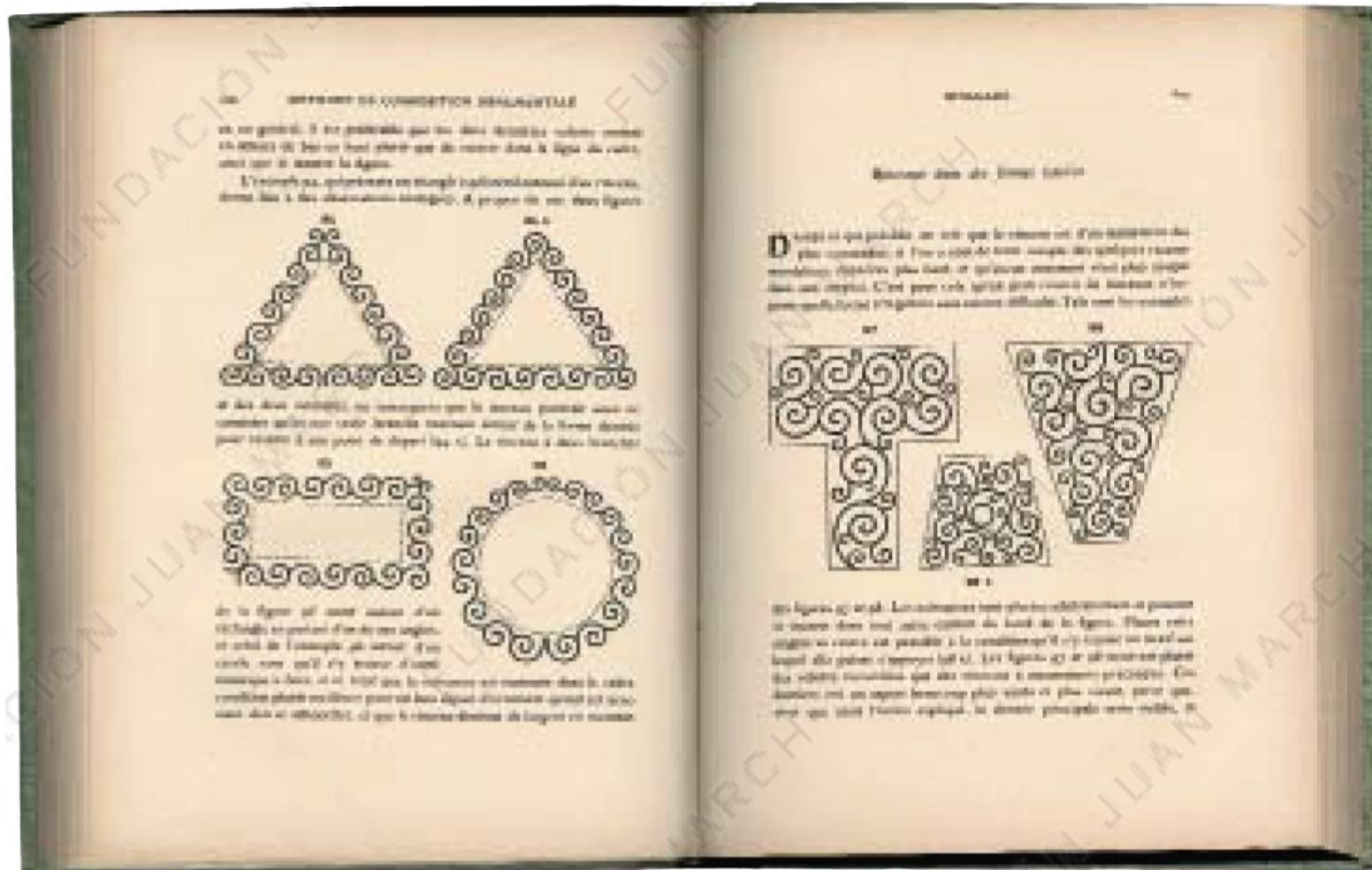


CAT. L3.1, 2

Anonymous. *Méthode de composition ornementale* [Method of Ornamental Composition]. Vol. 1: *Éléments rectilignes* [Rectilinear Elements]; vol. 2: *Éléments courbes* [Curved Elements], by Eugène Grasset. Paris: Librairie Centrale des Beaux Arts, [ca. 1905]. Book: letterpress, 386 pp. (vol. 1), 496 pp. (vol. 2). 12 ¾ x 10 in. (32.4 x 25.5 cm)

CAT. L4

Anonymous. *Unterricht in ornamentaler Schrift* [Instruction in Ornamental Script], by Rudolf von Larisch. Vienna: K. K. Hof- und Staatsdruckerei, 1905. Book: letterpress and lithograph, 90 pp. 9 x 5 in. (23 x 15 cm)

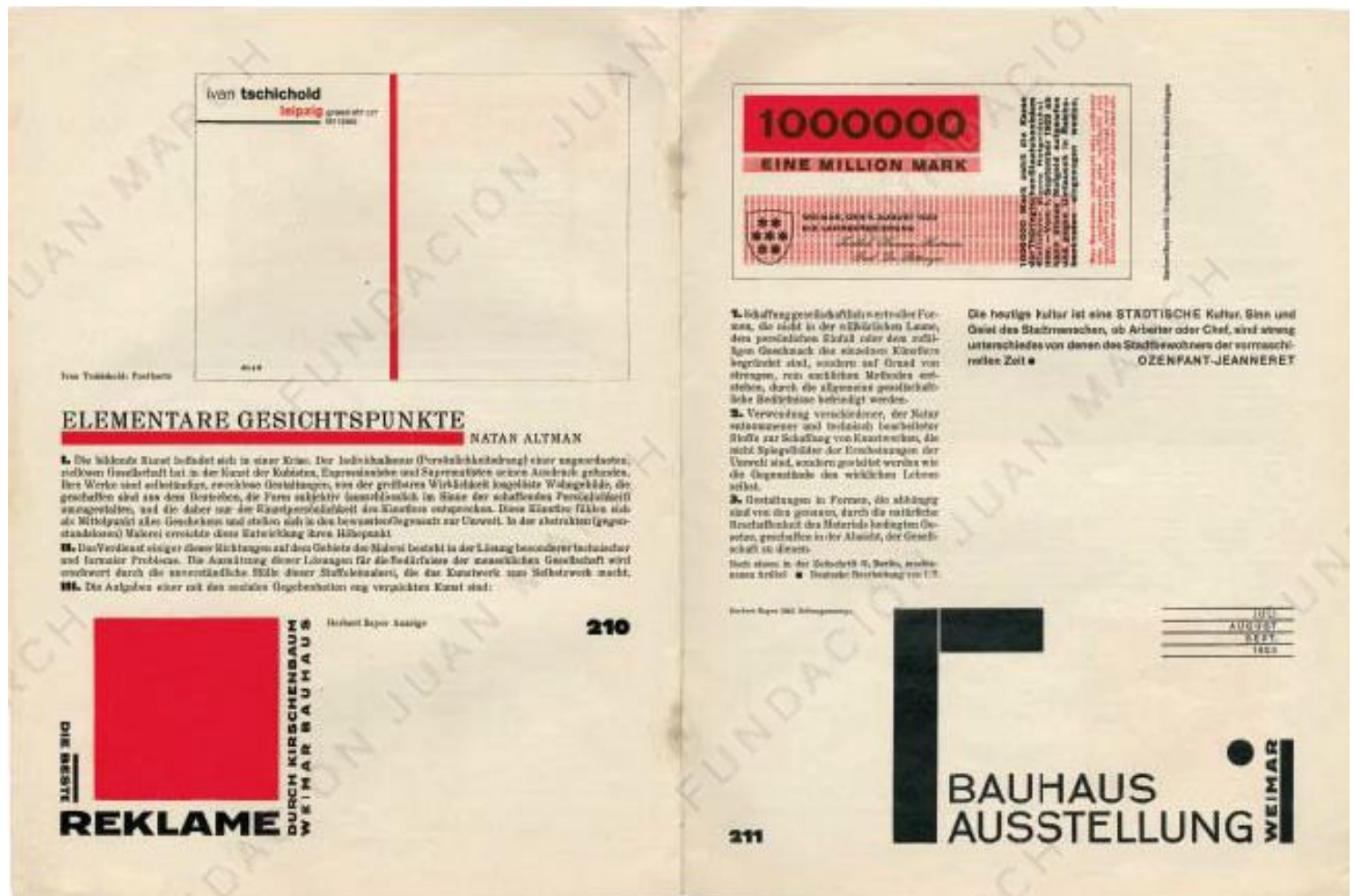


CAT. L5a

Kurt Schwitters. "Banalitäten" [Banalities], Merz, no. 4 (Hanover: Merz Verlag, July 1923). Magazine: letterpress and rotogravure, 16 pp. (pp. 33–48). 9 x 5 in. (23 x 14.8 cm)

CAT. L6

Jan Tschichold. "Elementare Typographie" [Elemental Typography]. Special issue, *Typographische Mitteilungen: Zeitschrift des Bildungsverbandes der Deutschen Buchdrucker* [Typographical Communications: Journal of the Education Association of German Printers] (Leipzig: Verlag des Bildungsverbandes der Deutschen Buchdrucker, October 1925). Magazine: letterpress and lithograph, 46 pp. 12 ¼ x 9 ½ in. (31 x 23.3 cm)



L'IMMAGINAZIONE SENZA FILI E LE PAROLE IN LIBERTÀ

Manifesto Futurista

La sensibilità futurista.

Il mio « Manifesto tecnico della Letteratura futurista » col quale inventai il *livrismo essenziale e stilistico*, *l'immaginazione senza fili* e *le parole in libertà*, concerne esclusivamente l'ispirazione poetica.

La filosofia, le scienze esatte, la politica, il giornalismo, l'insegnamento, gli affari, pur ricercando naturalmente delle forme più o meno sintetiche di espressione, dovranno per molto tempo ancora valersi della sintassi, della punteggiatura e della aggettivazione. Sono costretto infatti, come vedete, a servirvi di tutto ciò per potervi esporre la mia concezione.

Il Futurismo si fonda sul completo rinnovamento della sensibilità umana avvenuto per effetto delle grandi scoperte scientifiche. Coloro che usano oggi del telefono, del grammofo, del treno, della bicicletta, della motocicletta, dell'automobile, del transatlantico, del dirigibile, dell'aeroplano, dell'cinematografo, del giornale quotidiano (sintesi di una giornata del mondo) non pensano che queste diverse forme di comunicazione, di trasporto e d'informazione esercitano sulla loro psiche una decisiva influenza.

Un uomo comune può trascinarsi con una giornata di treno da una piccola città morta dalle piazze deserte, dove il sole, la polvere e il vento si divertono in silenzio, ad una grande capitale irta di luci, di gesti e di grida... L'abitante d'un villaggio alpestre, può palpitare d'angoscia ogni giorno, mediante un giornale, con i rivolotti cinesi, le suffragette di Londra e quelle di New York, il dottor Carrel e le sfilte eroiche degli esploratori polari. L'abitante pusillanime e sedentario di una qualsiasi città di provincia può concedersi l'ebrietà del pericolo seguendo in uno spettacolo di cinematografo, una caccia grossa nel Congo. Può ammirare atleti giapponesi, boxeurs negri, eccentrici americani inimitabili, parigine elegantissime, spendendo un franco in un teatro di varietà. Coricato poi nel suo letto borghese, egli può godersi la lontanissima e cosuosa voce di un Curuso o di una Bazzio.

Queste possibilità diventate comuni non suscitano curiosità alcuna negli spiriti superficiali, assottigliamente incapaci di approfondire qualsiasi fatto nuovo come gli arabi che guardavano con indifferenza i primi aeroplani nel cielo di Tripoli. Queste possibilità sono invece per l'osservatore acuto altrettanti modificatori della nostra sensibilità, poiché hanno creato i seguenti fenomeni significantissimi:

1. — Acceleramento della vita, che ha oggi, quasi sempre, un ritmo rapido. Equilibrismo fisico, intellettuale e sentimentale sulla corda tesa della velocità, fra i magnetismi contraddittori.
2. — Orrore di ciò che è vecchio e conosciuto. Amore del nuovo, dell'imprevisto.
3. — Orrore del quieto vivere, amore del pericolo e affidarne all'erismo quotidiano.
4. — Distruzione del senso dell'*al di là* e aumentato valore dell'individuo che vuole vivere *ad vie* secondo la frase di Bonnet.
5. — Moltiplicazione e sconfinamento delle ambizioni e dei desideri umani.
6. — Conoscenza esatta di tutto ciò che ognuno ha d'inaccessibile o d'irrealizzabile.
7. — Semi-ugriaglianza dell'uomo e della donna, e minore rilievo dei loro diritti sociali.
8. — Deprezzamento dell'amore (sentimentalismo o lussuria), prodotto dalla maggiore libertà e facilità erotica nella donna e dall'esagerazione universale del lusso femminile. Mi spiego: Oggi la

CAT. L7

Filippo Tommaso Marinetti.
L'immaginazione senza fili e le Parole in Libertà: Manifesto futurista [Imagination without Strings and Words-in-Freedom: Futurist Manifesto], by Filippo Tommaso Marinetti. Milan: Direzione del Movimento Futurista; Cart. Tip. A. Taveggia, S. Margherita, 1913. Pamphlet: letterpress, 4 pp. 11 3/8 x 9 1/8 in. (29 x 23.1 cm)



CAT. L363b, c

Fortunato Depero. *Depero futurista, 1913-1927* [Futurist Depero, 1913-1927], by Fortunato Depero. Milan: Dinamo Azari, 1927. Book: letterpress, 224 pp. 9 5/8 x 12 1/2 in. (24.5 x 31.9 cm)



PADIGLIONE DEL LIBRO

PADIGLIONE DEL LIBRO
delle case editrici Bestetti e Tumminelli e Fratelli Treves alla III^a Biennale d'arte decorativa di MONZA - 1927

Il comitato artistico della III^a Biennale di Monza ha scelto d'accordo con le case editrici Bestetti e Tumminelli e F.^{lli} Treves, il pittore futurista Depero per l'allestimento della Bottega del libro. Invece di presentare due sale appositamente decorate Depero propose di erigere un padiglione all'aperto con assoluta libertà di stile. Il padiglione in un mese venne progettato e realizzato. Depero ha creato audacemente un nuovo saggio d'architettura intimamente legata al tema "L'ARCHITETTURA TIPOGRAFICA". Depero ha già ripetutamente esposto le proprie concezioni sull'architettura del Padiglioni, delle Fiere e delle Esposizioni, che sono generalmente costruiti in uno stile assolutamente stonato in rapporto al loro scopo pubblicitario ed al loro contenuto. Difatti si vedono padiglioni per automobili, per macchine, aeroplani ecc. in stile

greco-romano barocco o liberty! Lo stile ch'essi richiedono deve invece essere suggerito dalle linee, dai colori, dalla costruzione degli oggetti ch'essi contengono e per i quali vengono costruiti. Depero inizia con il "Padiglione del libro" ISPIRATO DA CARATTERI TIPOGRAFICI, questo suo programma architettonico nel modo più audace e persuasivo.

Lettere gigantesche, compenetrate, impaccinate, sovrapposte, lettere scritte ai neon, BESTETTI-TUMMINELLI-TREVES formano il blocco centrale dell'edificio ed i plastici figurati esterni. Anche il blocco laterale è un continuo sviluppo dell'edificio: le tre gradate verticali sono composte dalle gigantesche parole scavate nei muri Bestetti-Tumminelli-Treves; ogni lettera è un vaso-verrina per il libro. Gli ascenti sono pure delle "E" e delle "F" minuscole. Anche il blocco centrale è composto dalle gigantesche parole scavate nei muri Bestetti-Tumminelli-Treves; ogni lettera è un vaso-verrina per il libro. Il padiglione è bianco-grigio-azzurro. Anche questa volta, l'edificio è creato di una nuova concezione costruttiva, è un futurista. E tutti certi come gustano il libro a proclama il Futurista. Depero ha creato un nuovo saggio di architettura che questo architettura sarà punto di partenza per l'architettura delle nostre future. Altre delle supreme espressioni vengono seguite l'esempio delle case Bestetti-Tumminelli-Treves, rivoleggiate all'architetto DEPERO ed agli altri originali architetti futuristi Marchi-Panaggi-Balardini ecc... ecc... ecc...



CAT. L8a, b, c, d

Paul Renner. *Futura 1*, by Paul Renner. Frankfurt: Bauersche Giesserei, 1927. Portfolio: letterpress and rotogravure. 10 5/8 x 7 in. (27 x 20 cm)

SOMMER DER MUSIK

FRANKFURT AM MAIN 1927
11. JUNI BIS 28. AUGUST

6. WOCHEN

IM BACHSAL
TAGLICH 16 UHR
ORGELKONZERTE

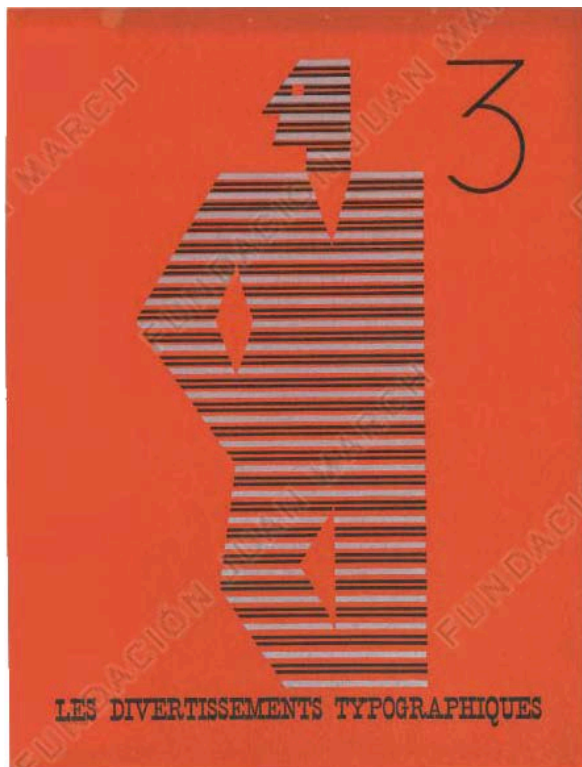
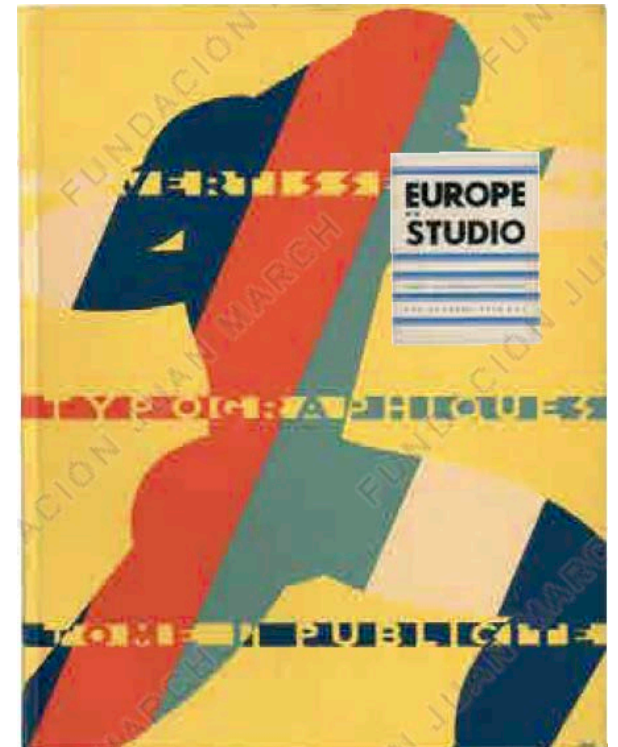
Sonntag 17. Juli	Morgenfeier des Hessischen Sängerbundes Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze Tanz- und Gesangsgruppen aus Rußland	Beethoven 9 Uhr Bach 17 Uhr Saxophon 17 Uhr Opern 20 Uhr
Montag 18. Juli	Tanzabend »In Argentina«, Span. Tänze Quartett »Pro Arte«, Belg. Kammermusik Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze	Opern 20 Uhr Beethoven 20 Uhr Bach 20 Uhr Saxophon 17 Uhr
Dienstag 19. Juli	Tanzabend »In Argentina«, Span. Tänze Quartett »Pro Arte«, Belg. Kammermusik Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze	Opern 20 Uhr Beethoven 20 Uhr Bach 20 Uhr Saxophon 17 Uhr
Mittwoch 20. Juli	Tanz- und Gesangsgruppen aus Rußland Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze Hausfrauen-Nachmittag mit »Küchenmusik«	Opern 20 Uhr Bach 20 Uhr Saxophon 17 Uhr Unterhalt. Park
Donnerstag 21. Juli	Tage für reiche Musik, Leitg. P. Hindemith Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze Streichorchester-Konzert, Leitg. Joh. Strauß	Beethoven 20 Uhr Bach 20 Uhr Saxophon 17 Uhr Unterhalt. Park
Freitag 22. Juli	Tanz- und Gesangsgruppen aus Rußland Tage für reiche Musik, Leitg. P. Hindemith Teatro del Piccolì, Marionettenspiele Gemeins. Orchester und japanische Tänze	Opern 20 Uhr Beethoven 20 Uhr Bach 20 Uhr Saxophon 17 Uhr
Sonntag 23. Juli	Tanz- und Gesangsgruppen aus Rußland Teatro del Piccolì, Marionettenspiele Tage für reiche Musik, Leitg. P. Hindemith Streichorchester-Konzert, Leitg. Joh. Strauß	Opern 20 Uhr Bach 20 Uhr Beethoven 20 Uhr Unterhalt. Park

IM
UNTERHALTUNGS
PARK: JEDEN TAG
KONZERT U. TANZ

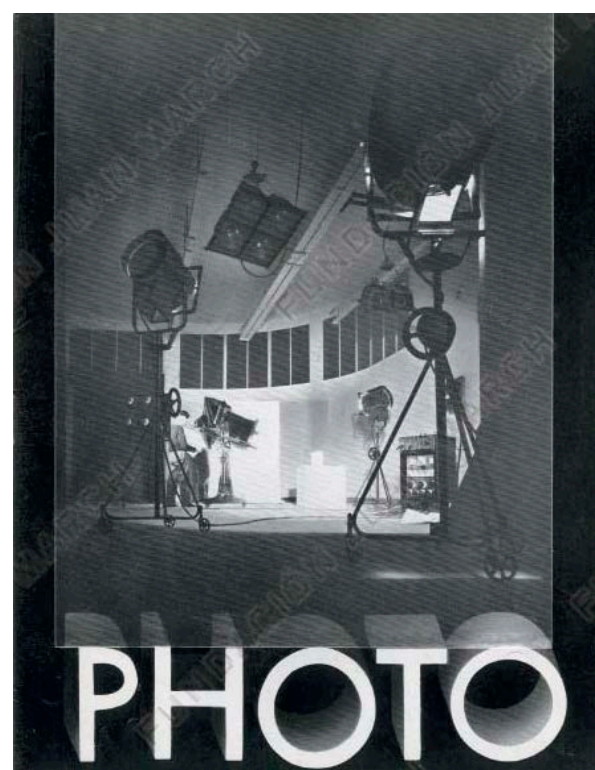
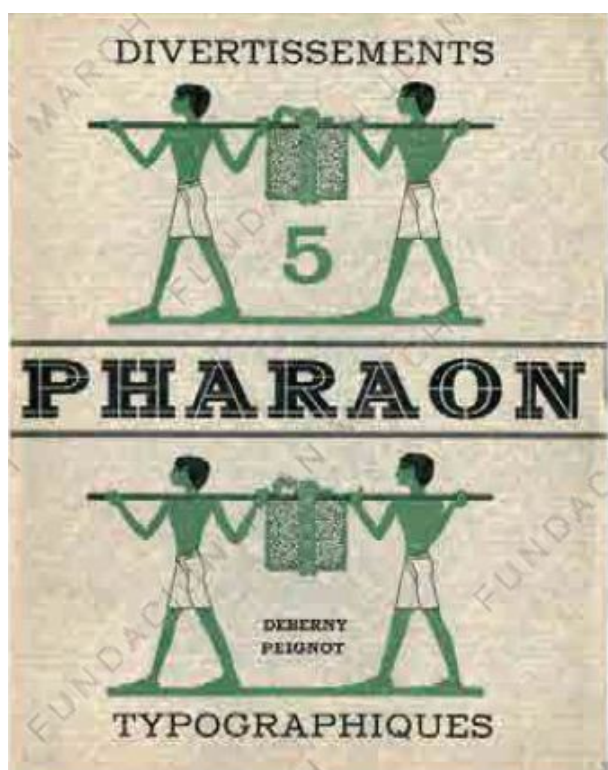
Typ. LEISTENOW

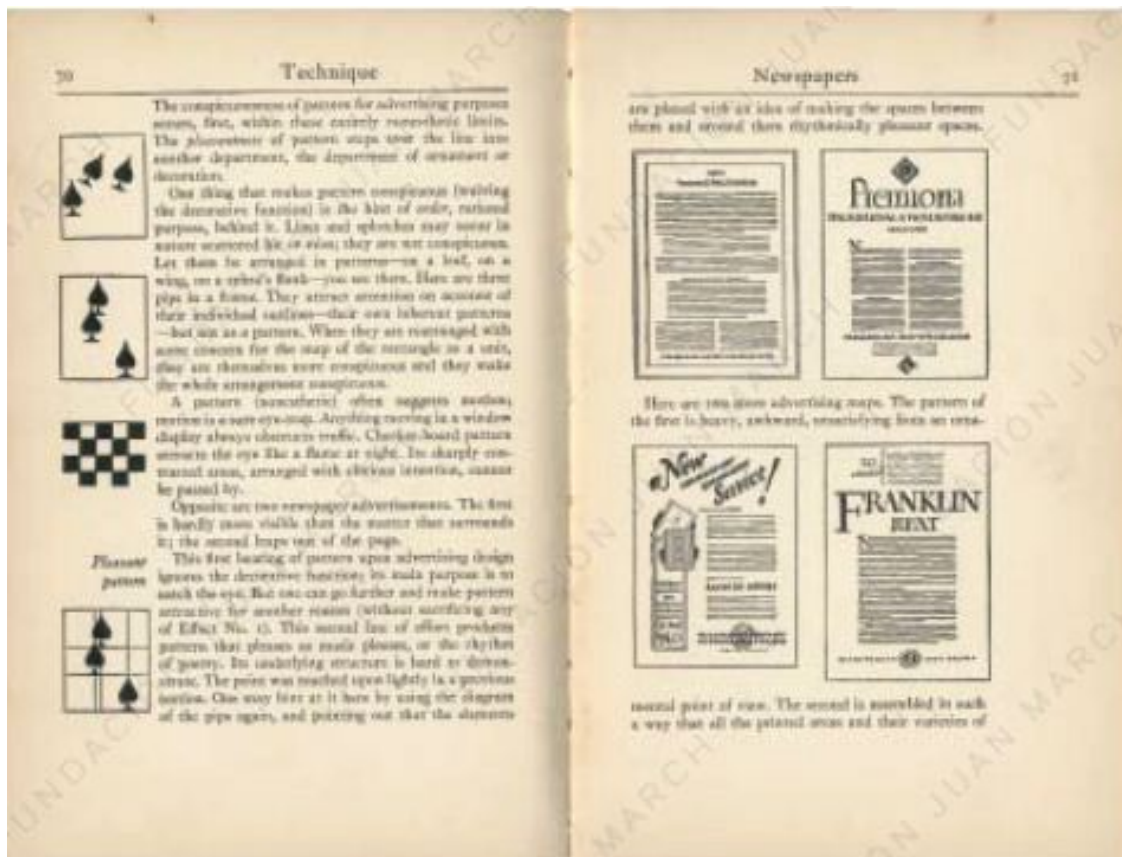
MUSIK IM LEBEN DER VÖLKER

INTERNAT. AUSSTELLUNG



CAT. L9.1, 1a, 2, 2a, 3, 3a, 4, 4a, 5
 Maximilien Vox. *Divertissements typographiques* [Typographic Amusements]. Vol. 1: *Travaux de Ville* [City Works]; vol. 2: *Publicité* [Advertising]; vol. 3: *Édition* [Edition]; vol. 4: *Europe et le Studio* [Europe and the Studio]; vol. 5: *Pharaon* [Pharaoh], by anonymous author. Paris: Fonderies Deberny et Peignot, 1928–1933. Portfolio: letterpress and rotogravure. 11 x 8 in. (28 x 22.5 cm)





CAT. L10

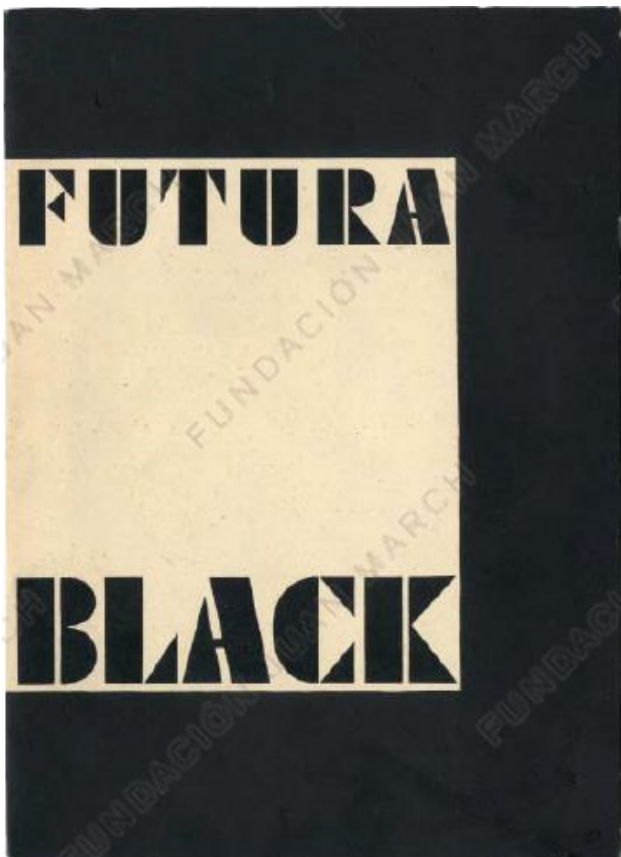
William Addison Dwiggins.
Layout in Advertising, by
 William Addison Dwiggins. New
 York and London: Harper and
 Brothers Publishers, 1928.
 Book: lithograph, 200 pp.
 9 1/8 x 6 1/8 in. (23.1 x 15.5 cm)

CAT. L11

Rudolf Koch. *Fette Kabel*
 [Kabel Bold], by Rudolf Koch.
 Offenbach am Main: Gebrüder
 Klingspor, n.d. Promotional
 brochure: letterpress, 6 pp.
 11 1/8 x 8 3/4 in. (28.2 x 22.2 cm)

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CAT. L12

Paul Renner. *Futura Black*, by Paul Renner. Frankfurt and New York: Bauersche Giesserei, n.d. [ca. 1928]. Promotional brochure: letterpress, 12 pp. 10 1/2 x 7 5/8 in. (26.8 x 19.3 cm)

CAT. L14

Kurt Schwitters. "Typographie" [Typography], by Kurt Schwitters. Special issue, *Der Sturm: Monatsschrift* [The Storm: Monthly Review], ed. Herwarth Walden, vol. 19, no. 6 (Berlin: Sturm Verlag, September 1928). Magazine: letterpress, 20 pp. (pp. 263–82). 9 x 7 1/2 in. (25.2 x 19 cm)

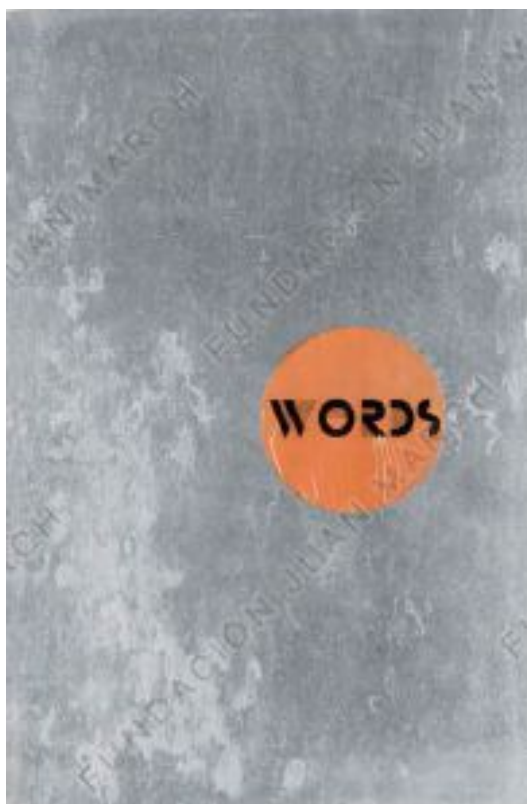
CAT. L13

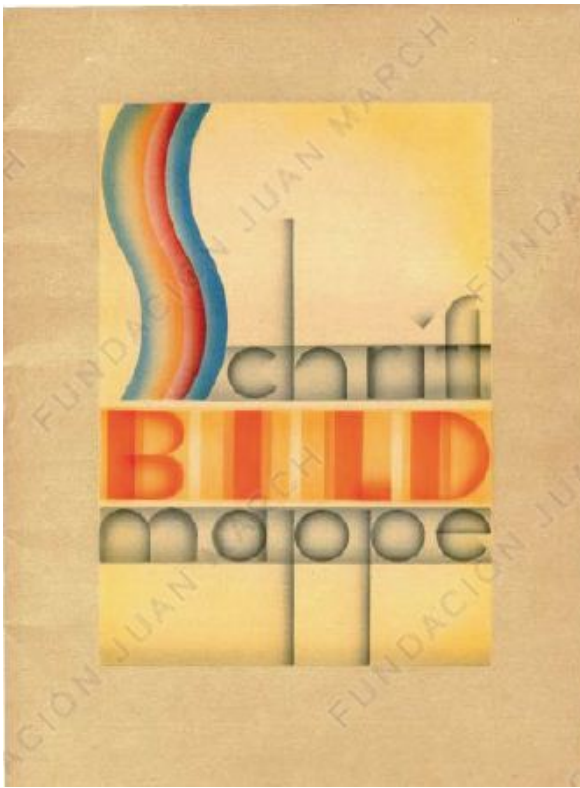
Jan Tschichold. *Die Neue Typographie: Ein Handbuch für zeitgemäss Schaffende* [The New Typography: A Handbook for Modern Designers], by Jan Tschichold. Berlin: Verlag des Bildungsverbandes der Deutschen Buchdrucker, 1928. Book: letterpress and rotogravure, 242 pp. 8 1/2 x 6 in. (21.6 x 15.4 cm)



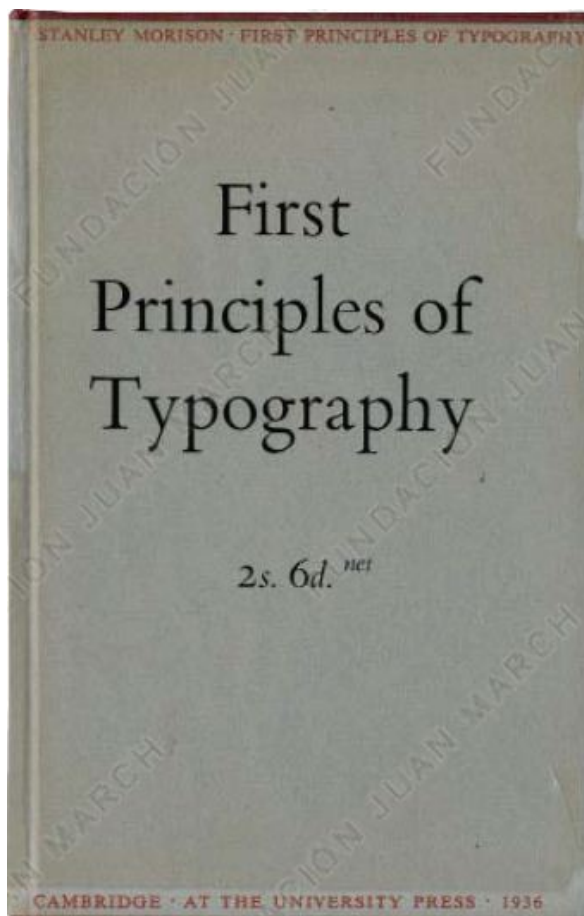
CAT. L15.1, 2

A. M. Cassandre. *Words*, by A. M. Cassandre. Paris: Fonderie Deberny Peignot, 1929.
Promotional brochure for the Bifur typeface: letterpress.
14 pp. (vol. 1), 28 pp. (vol. 2).
10 3/8 x 6 in. (26.4 x 17.4 cm)





CAT. L16a, b, c, d, e
Georg Lüpke. *Schrift-Bildmappe*
[Type Portfolio], by Georg
Lüpke. Osterode-Harz:
Schulwerkstätten Georg Lüpke,
n.d. [ca. 1930]. Portfolio:
letterpress and silkscreen.
15 1/8 x 11 3/8 in. (38.5 x 29 cm)

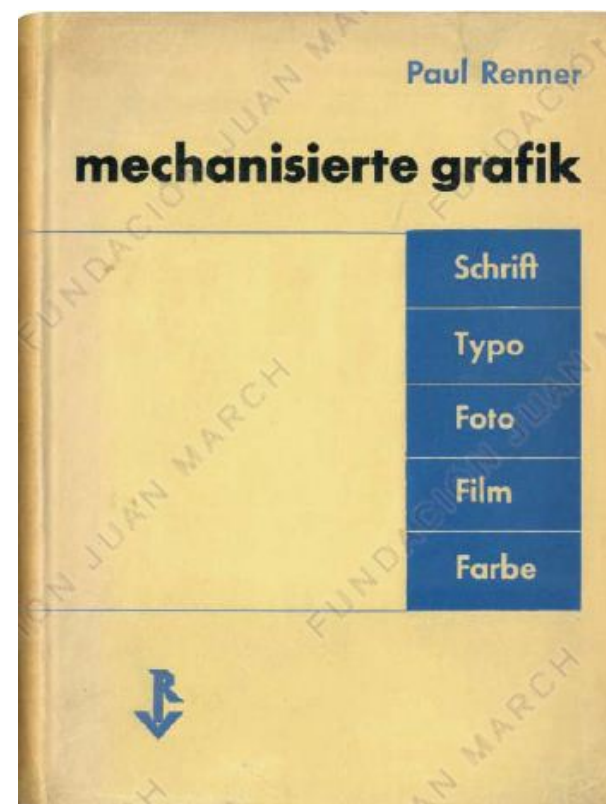
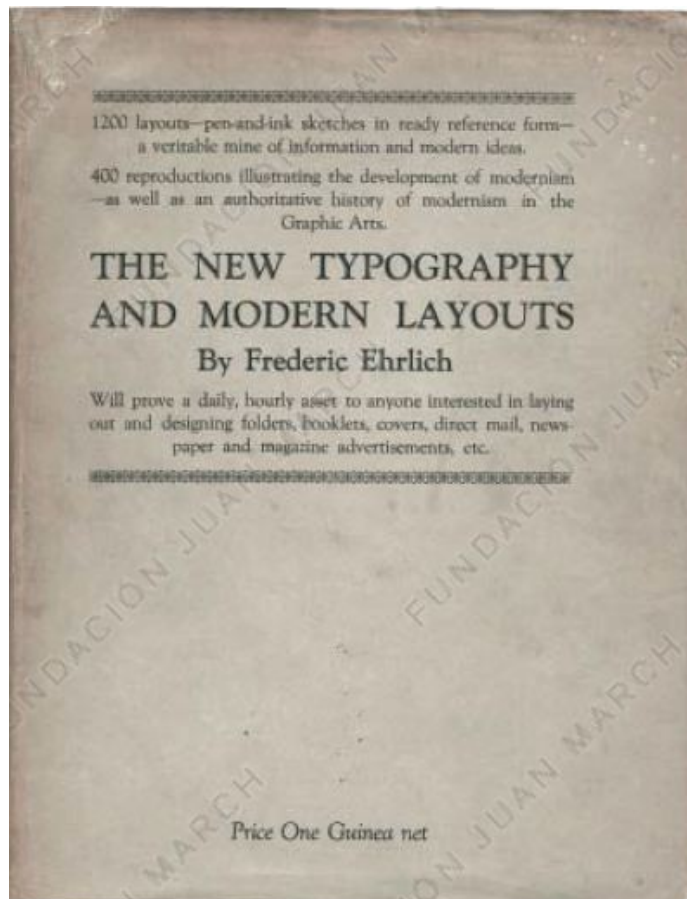
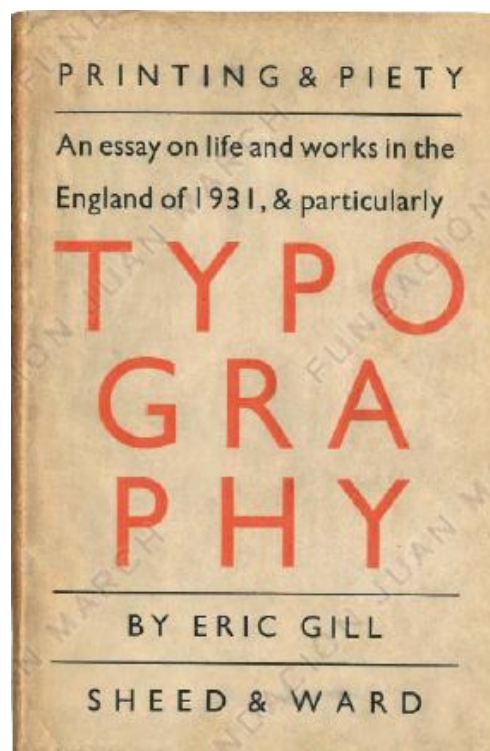


CAT. L17

Stanley Morison. *First Principles of Typography*, by Stanley Morison. New York: The Macmillan Company, 1936. Book: letterpress, 30 pp. 6 3/4 x 4 3/8 in. (17 x 11 cm)

CAT. L18

Eric Gill. *An Essay on Typography*, by Eric Gill. London: Sheed and Ward, 1931. Book: letterpress, 124 pp. 7 x 5 1/8 in. (20 x 13 cm)

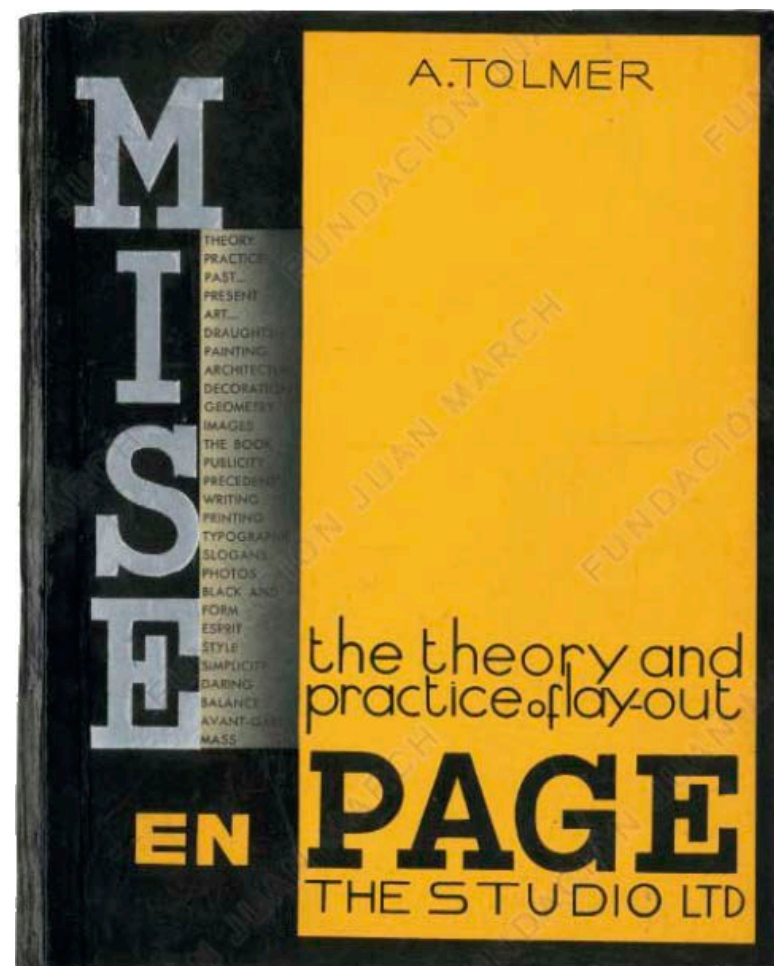


CAT. L19

Frederic Ehrlich. *The New Typography and Modern Layouts*, by Frederic Ehrlich. London: Chapman and Hall, 1934. Book: letterpress, 192 pp. 12 3/8 x 9 3/4 in. (31.5 x 24.8 cm)

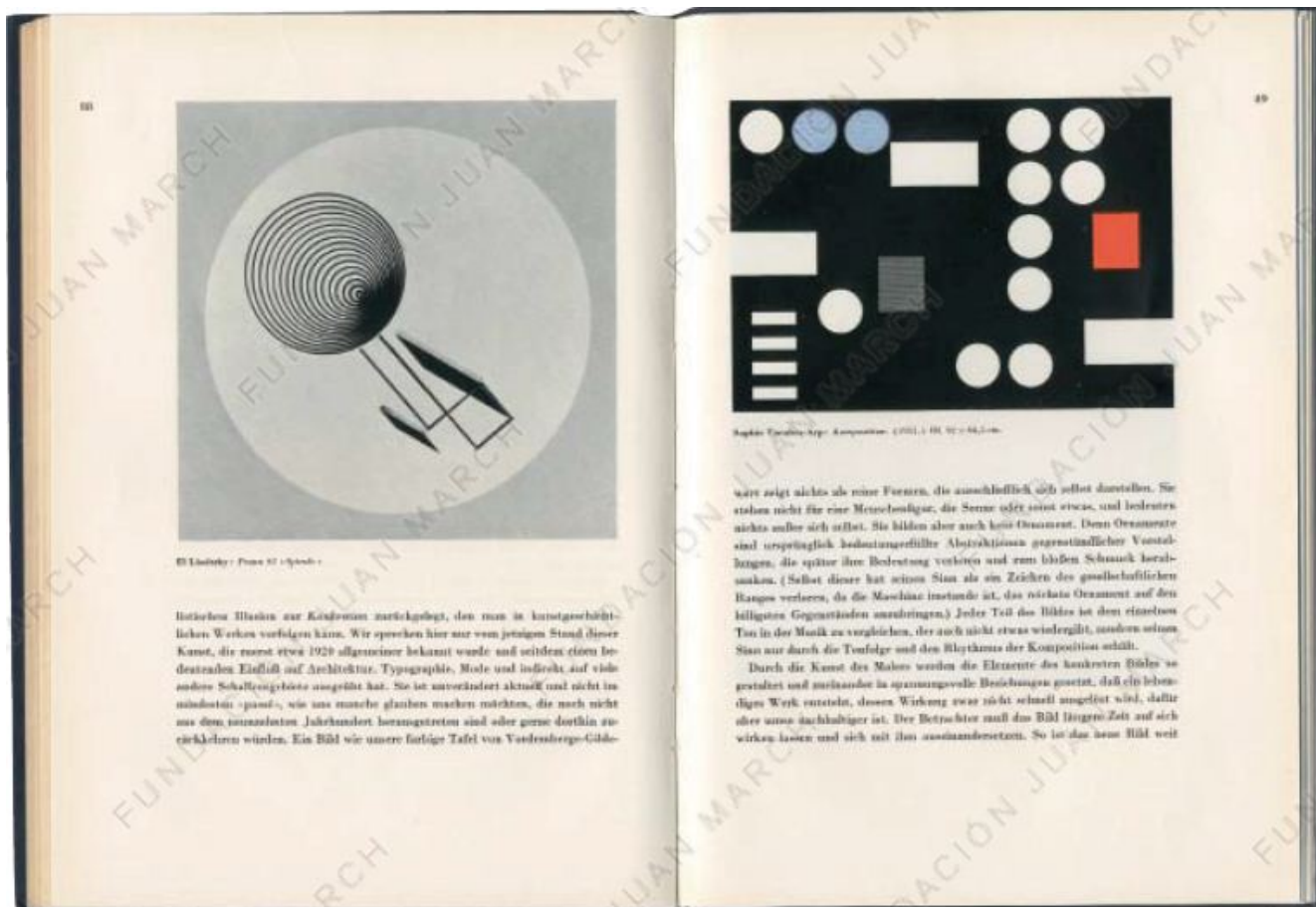
CAT. L20

Paul Renner. *Mechanisierte Grafik: Schrift, Typo, Foto, Film, Farbe* [Mechanized Graphic Arts: Type, Typography, Photography, Film, Color], by Paul Renner. Berlin: Verlag Hermann Reckendorf, 1931. Book: letterpress, 248 pp. 8 1/4 x 6 1/4 in. (21 x 16 cm)



CAT. L21a, b

Albert Tolmer. *Mise en Page: The Theory and Practice of Lay-out*, by Albert Tolmer. London: The Studio, 1931. Book: letterpress and rotogravure, 138 pp. 10 x 8 ⁷/₈ in. (27.5 x 21.9 cm)



CAT. L22

Ricas + Munari. *Tavolozza di possibilità tipografiche* [A Palette of Typographic Possibilities], by Ricas + Munari. Milan: Officina Grafica Rinaldo Muggiani, 1935. Brochure: rotogravure, 8 pp. 7 ³/₈ x 7 ³/₈ in. (19.5 x 19.5 cm)

CAT. L23

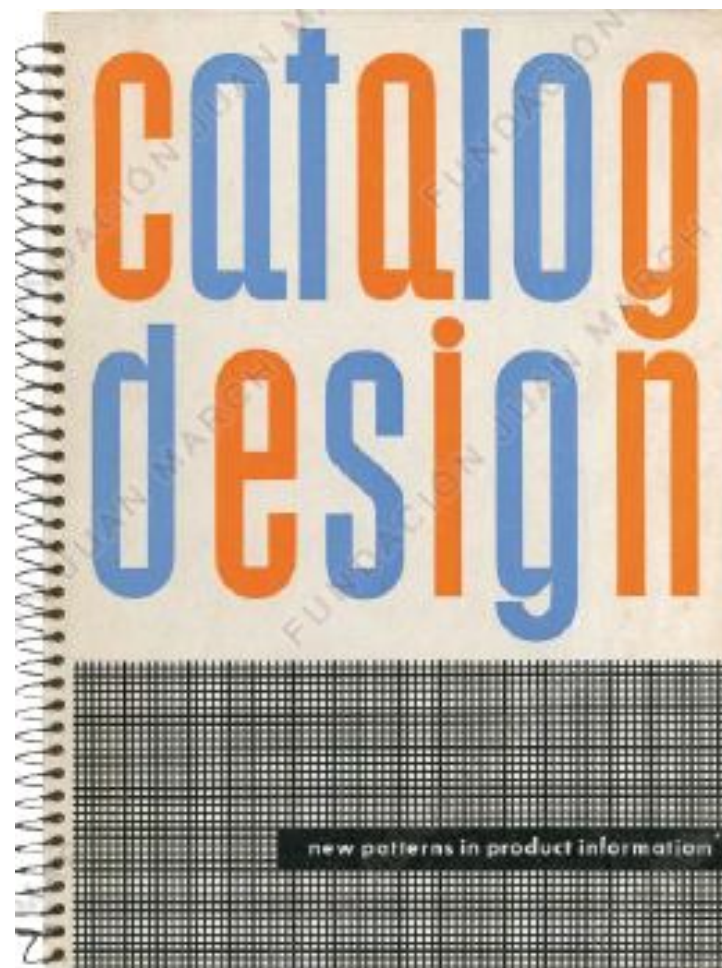
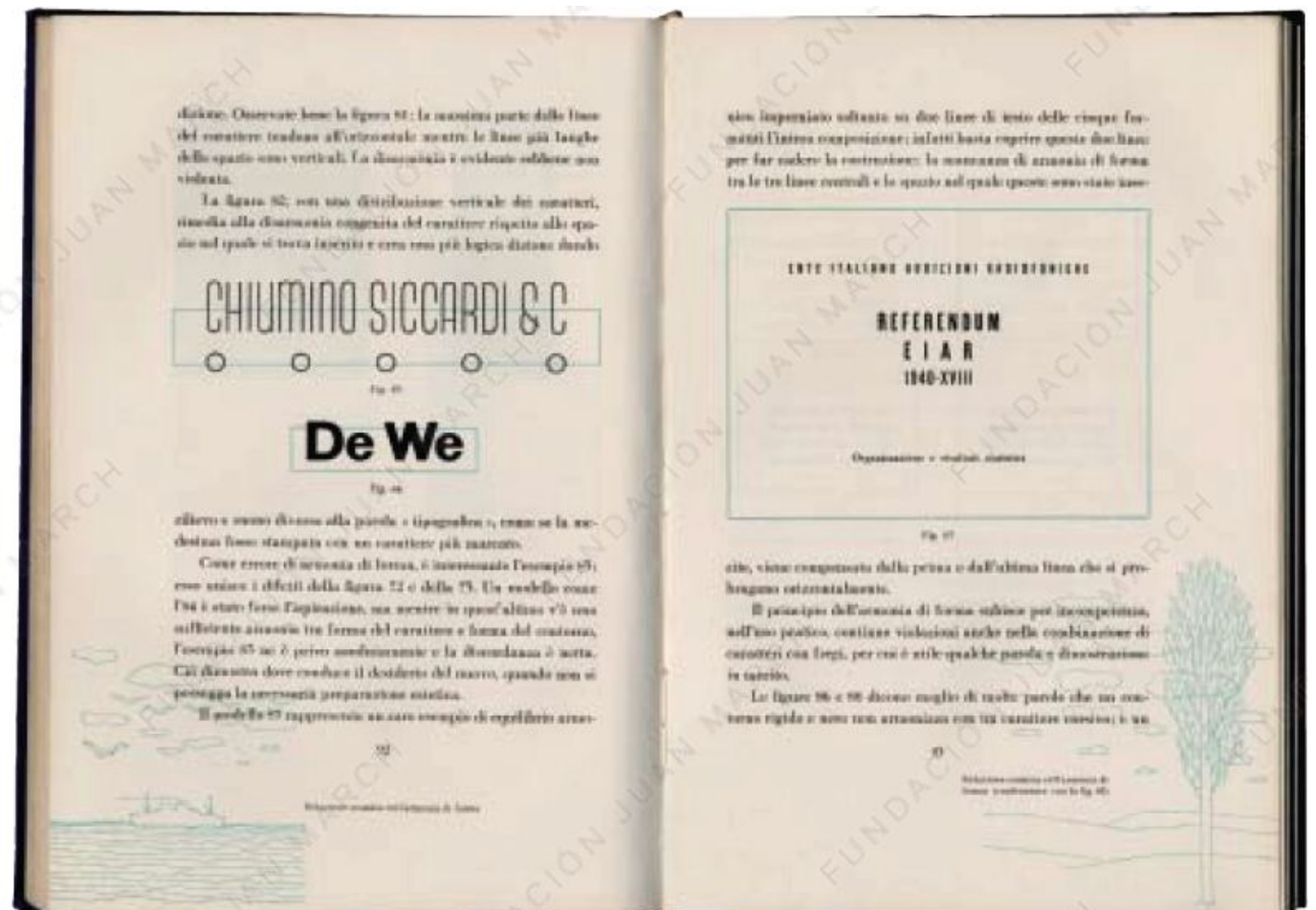
Jan Tschichold. *Typographische Gestaltung* [Typographic Design], by Jan Tschichold. Basel: Benno Schwabe & Co., 1935. Book: letterpress and rotogravure, 124 pp. 8 ³/₈ x 6 in. (21.4 x 15.3 cm)

CAT. L24

Carlo Frassinelli. *Trattato di Architettura Tipografica* [Treatise on Typographic Architecture], by Carlo Frassinelli. Turin: Carlo Frassinelli, 1941. Book: letterpress, 228 pp. 9 5/8 x 6 3/4 in. (24.5 x 17.1 cm)

CAT. L25

Ladislav Sutnar. *Catalog Design*, by Ladislav Sutnar and Knud Lönberg-Holm. New York: Sweet's Catalog Service, 1944. Book: lithograph, 72 pp. 8 3/8 x 6 1/4 in. (21.3 x 16 cm)



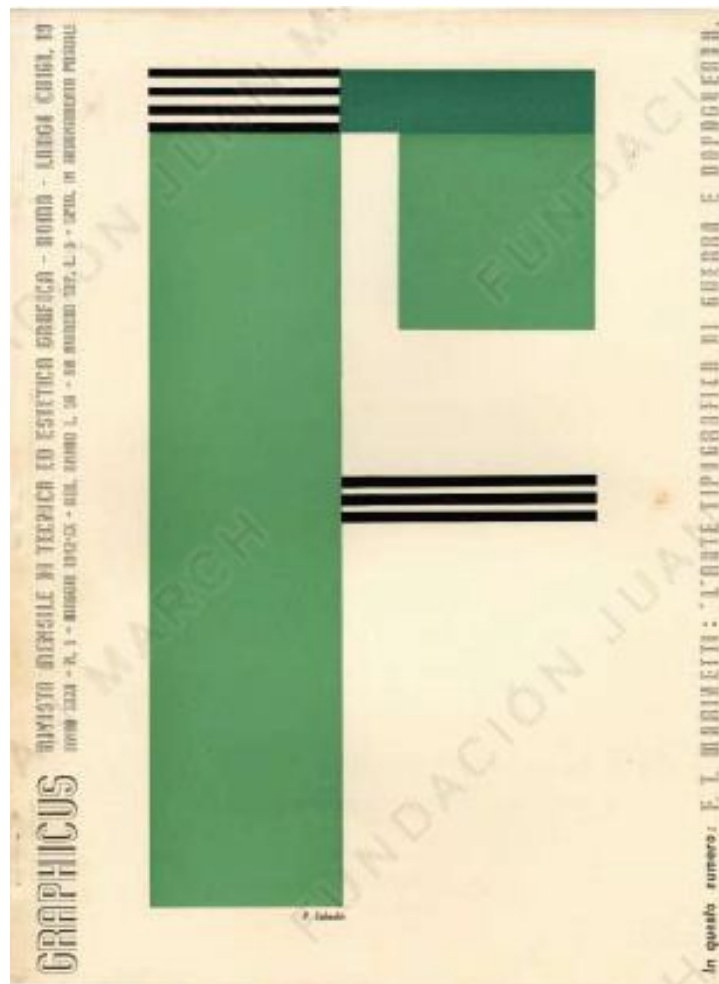
CAT. L26

Leon Friend and Joseph Heffer.
*Graphic Design: A Library of Old
and New Masters in the Graphic
Arts*, by Leon Friend and Joseph
Heffer. New York and London:
Whittlesey House / McGraw-
Hill, 1936. Book: letterpress, 408
pp. 11 x 8 1/8 in. (28 x 20.5 cm)



CAT. L27

Paolo Alcide Saladin. "L'arte tipografica di guerra e dopoguerra: Manifesto futurista" [Wartime and Post-war Typographic Art: Futurist Manifesto], by Filippo Tommaso Marinetti. *Graphicus*, vol. 32, no. 5 (Rome, May 1942). Magazine: letterpress, 22 pp. 12 15/16 x 9 5/8 in. (32.9 x 24.5 cm)



*"THE
COLLECTOR
AS
CURATOR"*

CONVERSATIONS

WITH

MERRILL C. BERMAN

AND

JOSÉ MARÍA LAFUENTE

I

The exhibition *The Avant-Garde Applied (1890–1950)* is the culmination of a collective effort carried out over the course of more than two years, by the collectors, the authors of the catalogue essays, and the institution that has organized the show. It has been the result of a kind of “group curatorship” that oversaw the entire project and which implies a process that at the very least may be described as unusual.

In effect, the respective roles of collectors, authors, and exhibition organizers typically remain fairly closely defined and delimited. The collector’s participation is most often passive—paradoxically, since it is precisely his or her works that make the exhibition possible—while the curators, authors, and organizers are usually the agents guiding the exhibition. The collector is approached in order to request a series of previously identified works selected by the “curator” (from the Latin, *cŪRA*, “solicitude, care, thoughtful attention, guardianship”), who bears the intellectual responsibility for the project, coordinated with the other participants (authors and organizers), some of whose roles the curator might, on the other hand, share. Whatever the case may be, this particular exhibition from the very beginning, and in a way that was completely natural, began to take shape as a common project carried out by the various implicated parties.

This was not by chance. On the one hand, one must keep in mind that the point of departure for the project was two private collections that are very unique, assembled by two collectors who are no less unique, Merrill C. Berman and José María Lafuente. On the other hand, the institution that undertook this initiative as a rule conceives and produces its own projects.

It is an institution less interested in promoting exhibitions of collections than exhibitions *with* collections. Furthermore, it strives to bring to every project the most highly qualified curators and scholars, and such is the case with Maurizio Scudiero, Richard Hollis, and Bruno Tonini.

These unusual circumstances are owing to the fact that in this case, exceptionally, the figure of the collector happens to share the profile of the curator. In fact, Merrill C. Berman and José María Lafuente embody that profile for many reasons. This has to do as much with the decisions that determined their practices as collectors—which, despite their separation by a distance of many miles and nearly a generation in age, are surprisingly similar—as it has to do with the sort of art they collect. The reader will undoubtedly confirm this fact in the interviews that follow this introduction, which reveal why and how, in some cases, the task of the curator and that of the collector are configured in such a way that they become almost identical.

II

In theory, the collector collects works of art, and the curator chooses them in the context of a specific exhibition. Exhibitions therefore tend to be, basically, groups of works brought together temporarily, making the curator a kind of ephemeral collector. And vice versa: If we imagine a collection as a sort of permanent virtual exhibition, we end up concluding that the collector is a curator. The collector is, in short, an authority invested with the same power—the power to choose—as the curator.

One might argue that this line of thinking, though apparently reasonable, is missing one crucial compo-

nent. The curator, after all, is granted legitimacy because of the specialized knowledge that allows him or her to decide and to select: a type of knowledge that is guaranteed by his or her status as a professional. A collector, on the other hand, is free to forgo this type of knowledge and, indeed, in many cases truly is lacking in that respect. And this, too, is fundamentally reasonable: in fact, most collectors do not come from the academic world of art history, nor are they connected to museological institutions, nor are they connoisseurs, theoreticians, essayists, or art critics. More commonly, collectors come from outside the art world—or are themselves artists.

Nevertheless, we must not forget that, despite all the legitimacy of which the curator may boast, curatorial decisions would not be possible were it not for collections in the broad sense of the word. The curator can only decide and select based on what is offered by various collections. In other words, the decision to collect is prior to the curator’s task and is primordial. Collecting and curating, therefore, are each other’s twin. In fact, from the very beginnings of the modern museum—itsself based, incidentally, on royal, state, and private collections—and practically until the establishment of a discipline as young as art history is, the activities of collectors and conservators (the forebear of what today we would call a curator) were historically almost indiscernible.

Fundamentally, art has always been that which is collected according to certain criteria. In its origins, the work of art—in the modern sense of the word: the object that belongs to a collection or a museum (which is nothing more than the space occupied by a collection) and whose exclusive purpose is none other than to be contemplated—began to assume that status not

so much when it left the artist's hands as when it was chosen to form part of a collection and enter a museum. Without that act of choosing, the works were what they had always been before our modern subjectivity converted them into art: objects that served a function (adornment, representation) in the most diverse contexts of religious, political, and social life. Chosen to be valued exclusively for their beauty, selected as ends in themselves, saved from the temporal flux of the utilitarian, of that which is used, they become works of art in the modern sense of the word. The act of collecting consists precisely of this. Contrary to what is commonly believed, it was collectors and conservators, or curators, and not artists, who converted an object into a work of art. It was not some intrinsic quality that made the object worthy of belonging to a collection. What conferred artistic value on it was the decision to collect it, for only in the space of a collection do we observe an object invested with the feature that makes it a work of modern art: value in and of itself.

The curatorial character of the act of collecting has very deep roots in the modern tradition and in the transformation that the modern concept of art underwent during the period of the historical avant-gardes. Its logic is especially applicable to twentieth-century art, marked as it is to a large degree by the destruction of the old, objective criteria for defining art or the beautiful and their substitution by what in the last analysis are decisions that will art into existence. When what is art no longer depends on manual skill, ability, the harmonious relationship between the parts of a whole, the respect for the laws of the canon, of perspective, or of proportion, but rather depends on subjective decisions (individual ones that are nevertheless generalizable and, therefore, ultimately the product of consen-

sus at an institutional level), then everything depends on a primordial, originating decision: one that makes a distinction between what is and what is not art. This is exactly the sort of foundational decision in the formation of a collection. Collecting is, after all, choosing certain things and excluding others.

That decision (which explains, incidentally, why the majority of modern art and above all contemporary art has been produced with the almost exclusive intention of being collected), proves all the more "curatorial" when what is chosen and collected has never before been collected, because it has received insufficient consideration and lacks the status of "art." In those cases, decisions are made almost in a void, without a prior tradition or consensus about what must be collected. In the end, such decisions expand the boundaries of art, incorporating new realities within the space of the collection. The collections of Merrill C. Berman and José María Lafuente have been marked, from their inception, by decisions of this sort. They began, each a member of his generation and each in his respective country, by deciding to collect "objects" that previously were rarely ever collected. They have contributed, with their pioneering work, to the expansion of the field of art—and in that sense they are curators as much as they are collectors.

III

The interview is an uncommon genre in exhibition catalogues. In contrast, it is frequent in the current literature on curatorship, with true virtuosos of the form, like Hans Ulrich Obrist. It would seem the most appropriate way of gaining knowledge of the opinions of those who spend much more of their time inquiring, seeking,

finding, debating, discriminating, deciding, and acquiring than theorizing or writing about the matter. The experience of innumerable conversations with Merrill C. Berman and José María Lafuente, and the positive results of other examples for instance, the interview with Robert Rosenblum published in the exhibition catalogue *The Abstraction of Landscape: From Northern Romanticism to Abstract Expressionism* (Madrid: Fundación Juan March, 2008), pp. 234–45—encouraged us to propose interviews with these two collectors for this catalogue.

Given their difference in age and the amount of time each has devoted to collecting—greater in the case of Merrill Berman—there already existed interviews with him, like Steven Heller's ("Merrill Berman, Design Connoisseur," <http://typotheque.com/site/articles.php?&id=76>) or the one conducted by his friend Alma Law ("Merrill C. Berman: Collecting Graphic Art," in *The Twentieth-Century Poster: Design and the Avant-Garde* [New York: Abbeville Press, 1984], pp. 95–105). Thus, although we have maintained long conversations with Merrill Berman about the possibility of doing another, in the end we turned again to his conversation with Alma Law, which has been translated for the first time in the Spanish edition of this catalogue. We reprint it here together with an interview, based on a similar set of questions, that we conducted with José María Lafuente in Madrid in February 2012.

The various participants are indicated with their initials: Merrill C. Berman (MCB); José María Lafuente (JML); Alma Law (AL); and Manuel Fontán del Junco, Deborah L. Roldán, and Aida Capa (FJM). Lukas Gerber and Jorge de la Fuente assisted in the recording and transcription of the interviews.

A

CONVERSATION

WITH

MERRILL C. BERMAN

NEW YORK, 1984

AL: How did you first become interested in collecting graphic art?

MCB: My parents were collectors of American antiques and collecting was something I became involved with in childhood. From the age of ten or twelve I began collecting political ephemera, campaign memorabilia, political flags, tokens and buttons. I cut my teeth on campaign art, and in a sense, my later appreciation of graphic design came from an early and constant exposure to this material. It had color, typography; candidates trying to communicate to a mass audience through their posters and buttons. I pursued this interest until I went to college, and then more or less forgot about it.

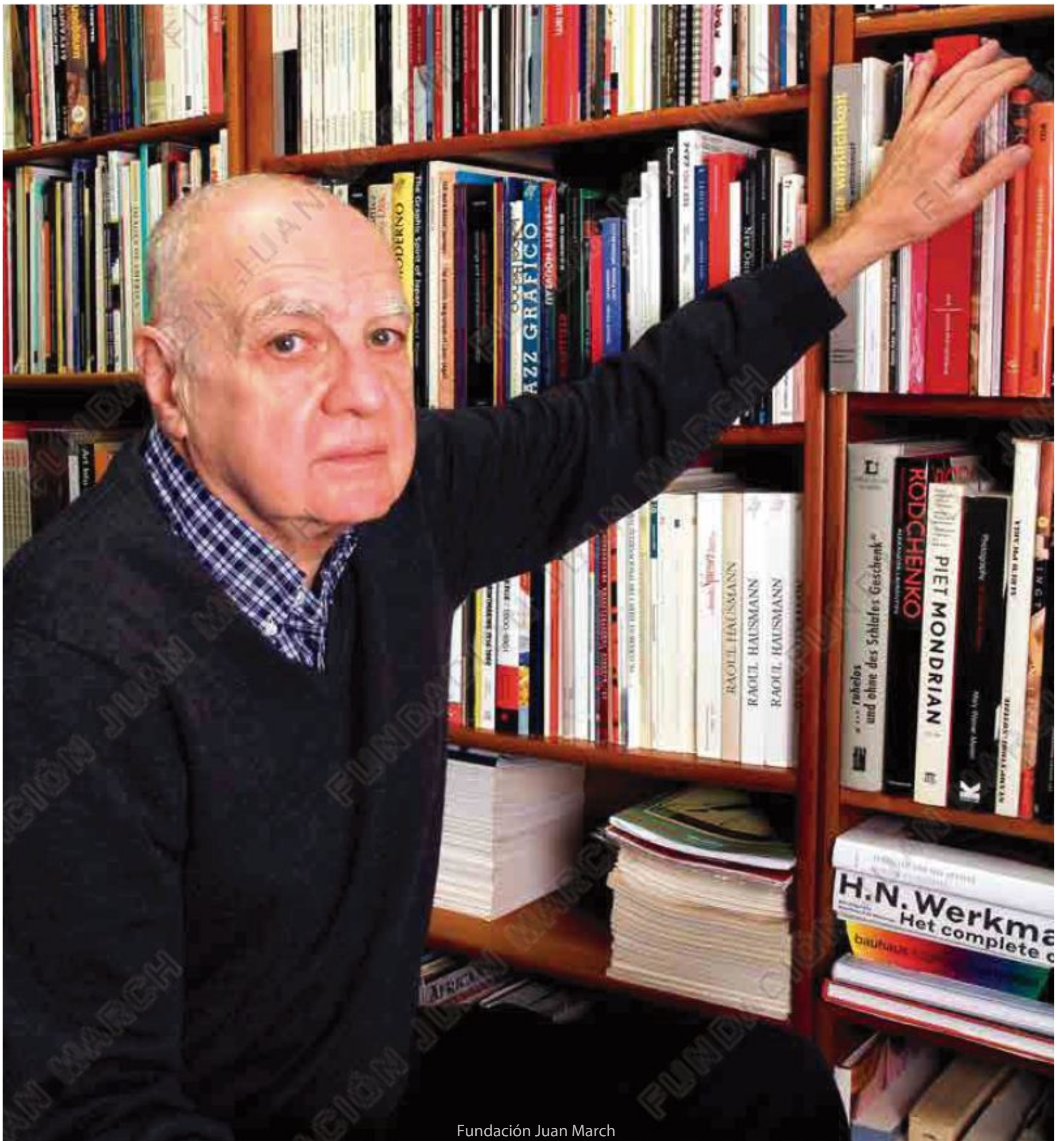
When I came back to collecting, it was to collecting art, mainly contemporary art, but also Post-Impressionist and American Abstract Expressionist art. I was, for example, an early collector of works by Richard Estes, who became one of America's most renowned photorealist painters, and of paintings by

Wayne Thiebaud. This was in late 1966 or 67. There were some quite nice paintings in that collection, but I didn't really get a sense of personal fulfillment from that field. Through a combination of study and developing one's eye, and also collecting, one's taste is gradually refined, and that's what's happened to me. But it became impossible to go on, as the cost of many of these paintings had become quite prohibitive. I had important Gorkys, Pollocks and de Koonings, and several Soutines. I had a Renoir, and other quite substantial pieces. Yet I didn't feel that I was doing anything more than participating in a trend that had already been well documented and well exhibited. There was no personal contribution beyond that of selecting a fine painting or being in a position to buy it. So in 1973 I decided to sell the collection.

In the meantime, I had started to renew my interest in graphic art. I rediscovered my own collection of political material and decided to build on that. I felt that being a pioneer in a

Merrill Berman in his library, New York, 2012.

field was more exciting and meaningful than coming into an area that was very well mined. You can contribute more to a little known field and have more personal gratification as a collector by bringing together material from the far corners of the earth, putting it into a collection, exhibiting it and making other people aware of it. This was stimulating, and it also involved some scholarship. My own collection of political ephemera actually carried me right into graphic design. Some of the earliest examples of graphic art were the broadsides and woodcuts done in the 18th and 19th centuries for commercial and political purposes, even before the use of color lithography. There are some fantastic 19th-century pieces done in textile form and on paper for candidates like Andrew Jackson, William Henry Harrison, and John Quincy Adams. There was also the European broadside, like the one I have for the Revolution of 1848, right after the overthrow of Louis Napoleon. The designers were often unknown artisans or printers, but the pieces



they created really stand out because of their use of color, type, and layout. Some of these artisans developed the technique of lithography, the use of stone lithography, and chromolithography.

AL: Was there any specific incident or particular poster that caused you to move into 20th-century graphic design?

MCB: It was really the 19th-century product advertising and political poster that led me into the more sophisticated 20th-century "art" poster. When I was traveling around Europe in the early 1970s, especially in France, I came across posters in flea markets and antique shops, and I met a few people who were selling posters. That was when Art Nouveau was being rediscovered, so the first posters that I was exposed to were works by Mucha, Privat-Livemont, Steinlen, Grasset, and of course, Chéret.

A lot of political advertising done between 1896 and 1908 for the campaigns of William Jennings Bryan, McKinley, and Taft had used Art Nouveau graphics; some of the campaign buttons had incredible Art Nouveau designs, very much akin to the work being done at the time by Grasset, Mucha, and Berthon. That's why I was able to swing over and appreciate Art Nouveau posters when I saw them in Europe.

Then there was Art Deco. In Paris I became increasingly aware of posters by Cassandre. I also came across other material in poster form that didn't fit into obvious categories. One of the most extraordinary discoveries was a large poster by Herbert Bayer, *Section Allemande*, 1930. It was for a decorative arts and crafts exhibition in Paris. Bayer had by that time left the Bauhaus and had his own design studio in Berlin called Dorland. *Section Allemande* was an extraordinary work because it involved things I had never seen before in posters such as a new method of typographical layout, photomontage, and the use of geometric or abstract forms.

The next thing I found was a group of Soviet political posters. There were probably thirty of them from a museum in Belgium, or perhaps

they had come out of the Soviet Union. I was never really able to establish exactly where they had come from.

AL: This, in a sense, also provided a link to your earlier interest in political ephemera?

MCB: I had always been interested in political material. I was a political science major in college and had studied the Russian political system. And so I found these posters quite fascinating. One of them, for example, which was done in 1931, incorporated photographs, a photomontage of Trotsky, Stalin, and other Russian revolutionaries, including many leaders whom Stalin later purged. Other pieces dealt with the Five Year Plans; they were exciting in terms of color, type, and design.

I hadn't really delved into the meaning of typography, the avant-garde, or photomontage, but just the way type was used in these Russian works made them quite distinctive from the decorative poster. Most collectors at that time were interested in decorative posters, not with those with greater content. The Russian posters were distinctly non-decorative and they were trying to communicate something. You just knew that there was something special about these pieces, in their extraordinary use of color, form, and typography. They obviously emanated from some major art movement.

AL: It must have required a great deal of research and detective work to track down these obscure posters.

MCB: There's very little source material with which to educate yourself about these posters, so you feel like you're flying by the seat of your pants, and that was the exciting part of it. The more you dug around and expanded your contacts with dealers in books and with collectors, the more posters you could find that were meaningful. One would come across pockets of some of the most exciting material.

Also, it was fortunate that I met like-minded people in the field who were tilling the same soil. Robert Brown and Susan Reinhold, for example, had opened a gallery in the early 1970s

THE WORK OF THE 1920s SET THE STANDARD FOR EVERYTHING [...] IN CONTEMPORARY DESIGN. [...] IT ALL CAME OUT OF THE FRENETIC BRILLIANCE OF THE 20s.

devoted to antique posters. They had the German objective poster, as it has come to be called, people like Lucian Bernhard who were designing commercial graphic material in the 1900-1920 period. There were other styles that I became aware of such as the Vienna Secession, the Mackintosh group in Scotland, and the Beggarstaffs in England. There were various categories that became evident as I pursued the subject more and more. One could run across this material, but not in great quantity. There were also some great American artists, Bradley and Penfield, for example, who were making illustrations between 1896 and 1910.

Some of the posters from World War I were also very interesting, and of course there was Futurism, Dadaism, and the Bauhaus. Those artists developed spectacular posters and in the process they revolutionized typography. Later I began to pick up constructivist pieces from the 1920s and De Stijl material. With the Russian material people like Arthur Cohen and his colleagues at Ex Libris, also specialists like Gail Harrison Roman, were a great help. And there are others. John Vloemans, an antiquarian bookseller in The Hague, has a tremendous appreciation of architecture and book design and of the Russian avant-garde.

AL: How would you assess the relative influence of the various artists and movements you have discovered in the course of building your collection?

MCB: As great as some of the pioneering work coming out of the Bauhaus and De Stijl was, probably the greatest influence has come from the Russians. Russian typography was so juicy and exciting. You know, some of the theater posters for Meyerhold's theater, for example, and of course, Rodchenko and El Lissitzky, who was traveling to Western Europe. He was certainly a pivotal figure. But there were many, many anonymous people doing equally incredible work. Some of them were true unsung heroes whose names we'll never know.

I think the work of the 1920s set the standard for everything that people take for

granted in contemporary design, even our own commercials and television graphics. It all came out of the frenetic brilliance of the 20s. And yet, we still have not by any means plumbed the depths of the eastern European avant-garde, the Polish avant-garde, for example, and the other Slavic countries. There are so many more names, more artists, and more material that we have to see [...] from Russia and other east European countries as well.

[...] The work by the Blok group, for example, is fantastic, very exciting graphically. And in terms of the use of photography, they had a totally different slant from that of the Russians. The fact that these people were crossing paths with each other, and all the work they were producing was permeating mass culture through the film poster, for example, has also yet to be explored. Take, for instance, the Stenberg brothers and their film posters. These works are breathtakingly beautiful and important. I think you have to look at them again and again and you see different things each time. I think their impact on the art world is yet to be felt.

The very fact that there were so many major figures, not only artists, but literary figures and architects working in this format, suggests that this was an area of fascination for the artists themselves. Once again it shows the synthesis and the integration of all aspects of culture that was at the basis of movements like Constructivism and the Bauhaus in the 1920s. It was just not easel painting anymore. It covered all aspects of culture: book design, textiles, architecture, theater. In that sense you could say that the graphic arts really brought together many areas of artistic endeavor.

AL: As your collection has developed—and of course, it has grown enormously in these years—where are you today? What is the process you're going through now, a continuation of discovery, refinement?

MCB: I think the discovery process is something you can't predict, it's just something that happens. But for me, being able to bring

all this material together has been a continuing mission. First of all you have to be lucky enough to come across these works and to be in a position to buy them. You have to consider their condition. Often they have to be restored. A lot of this material would have been spread to the far corners, or never been rediscovered, and a lot of it might even have been destroyed. So there's the continuing process of search and discovery. A great deal still remains to be uncovered, especially in Eastern Europe.

Even in Germany we're coming across unknown works as members of the avant-garde and their families die and their archives and collections and libraries become available. [...] often their heirs have material. So there's probably another twenty years of rediscovery and of putting material together from all these distant fields, the Russian avant-garde, and the western European movements. There's also ephemera—little broadsides, programs—brilliant examples of graphic design, a quarter the size of a poster.

The goal is to continue a systematic rediscovery of these materials, and to build an archive that will be valuable to people who are interested in graphic design and in the synthesis of design and all other forms of art, and that will also be helpful in giving a certain identity and profile to the artists themselves, something better than just being buried in the cobwebs where they might not have been discovered for quite a while, if ever. I think a lot remains to be done.

AL: What advice would you have for someone who is interested in collecting graphic design?

MCB: From a collector's point of view graphic design is in a very early phase. The material is important artistically, it is visually exciting, and it is still to some degree available. One of the virtues of this field is that it is an area where someone like myself can build a systematic and comprehensive collection.

On a unit basis the price of these works is low compared to other art, either graphic works of known artists, or original works, and they're probably of equal importance, and

[GRAPHIC DESIGN] WAS AN AREA OF FASCINATION FOR ARTISTS. [...] IT WAS JUST NOT EASEL PAINTING ANYMORE. IT COVERED ALL ASPECTS OF CULTURE.

sometimes of greater importance than original artworks. Some of these posters are very rare although they were probably made in multiples. Originally many of them were totally ignored and all known copies of many works were destroyed. The basic point about posters is that almost no one has had any regard for them. Art historians and critics have had little regard for anything existing in multiple copies made for mass consumption. Also, art dealers prefer one-of-a-kind works. They can't relate to multiples unless they're numbered and signed by a famous artist. It's a prejudice that has affected the attitude of many people toward this material. They have never understood typography, anything with a message. A poster has typically been something seen in the window of a drugstore or a butcher shop. It was advertising, not art.

I think that if one started collecting painting today, one would have to have absolutely staggering resources, whereas here, for a relatively modest sum I have been able to put together a very systematic, comprehensive collection of design material (i.e. posters and ephemera) by some major figures in 20th-century art and graphic design. The fact that this was a relatively unknown and neglected area, for one reason or another, has meant that it presented a great opportunity, a great challenge.

One of the negatives about collecting is that you get frustrated. What are you really doing? Can you really accomplish anything? You can collect a few things, get a few nice examples, but can you ever really make a major contribution to the field? The exciting thing in dealing with graphic works is that one is able to pursue things as a scholar and as a collector at the same time in a comprehensive and systematic fashion. Any enduring value in collections of graphic materials will stem directly from their cultural, historical, and aesthetic qualities. This will be more widely recognized as curators and other collectors participate in and carry on the discovery. And in the meantime there is enormous satisfaction in rescuing and preserving many of these vital works.





José María Lafuente with his collection of books on typography, Santander, 2012.

A
CONVERSATION
WITH
JOSÉ MARÍA LAFUENTE

MADRID, 2012

FJM: Let's talk first about collecting in general. It seems that true collectors are led by a kind of irresistible vocation. Why does José María Lafuente collect?

JML: Perhaps my trajectory as a collector can help me explain. It has two separate periods. The first is marked by the collection I began in the 1980s, when I collected simply intuitively, according to a certain personal preference, basically works by Spanish painters and sculptors, and some by international artists. The basis for that first collection was personal preference: my own.

And about eight years ago, I began to collect in a different way, a way I would call "professionalized." So, I stopped collecting what I had before and began to part with what lay outside the context I began to construct in this second period of collecting. I sold or exchanged some works, and I did so because they no longer made sense in my new collection. I don't collect out of some irresistible vocation, out of compulsion. No. I collect because I have

a project in mind, because I want to construct a map, through historical documents, of and about the international historical avant-gardes [...]. Let me put it this way: I collect that which allows me to reply, "Yes, I have it," when I am asked by those who write, those who do art history, "Do you have such-and-such issue of this or that Hungarian magazine, or such-and-such issue of *Minotaure*? The original of this or that Polish or Russian document that I can only find in Spanish or French translation? Or such-and-such book?" That is what I collect. Really. And, with that in mind, I aim to be able to say, if I'm asked, "Yes. I have a complete set of *Minotaure* at your disposal."

FJM: In other words, you have turned from collecting art in its most obvious sense—that portrait of José Hierro you have in the entrance to your studio overlooking the Bay of Santander—to collecting it in this other sense that the historical avant-gardes gave to the concept of art, an "art" that is also an artistic

document, a source for art history. And you have done so consciously.

JML: Yes, right, very consciously. That is what I mean by collecting with a project in mind.

FJM: And to what extent was it important, in defining that project, the fact that you began to intuit and then discovered with certainty that this kind of collection was lacking in Spain?

JML: At first, I only intuited, of course, because everything always begins out of a kind of autodidactic interest; it was in the 1970s and 1980s, when I was educating myself about these matters. Where? I educated myself by reading, by visiting the Prado Museum, which became as familiar to me as the hallways in my own house. And in this way I went about educating my eye, and then I moved on to other realities, and I began to ask myself, like many others do, questions about contemporary art. Why Duchamp? Why Surrealism? Why Dada? I began to want to learn from the original sources about what interested me. And soon I realized that for many of the things that interested me there were no collections, there was almost absolutely nothing about sources and documents in our country.

FJM: In this sense there is a very clear parallel between you and Merrill Berman, recalling, of course, that your differences in nationality and age make the two of you contemporaries of moments and realities that don't entirely coincide. But he also began collecting art, American Abstract Expressionism, abandoned that project and went on to create a collection that is very similar to yours. The two of you also recognized that that step must be taken, not only because there are no private collections devoted to the subject but also because there are no such collections in museums, either.

JML: That's right: there aren't, or there weren't. Or not in any systematic way, at least, above all in the case of Spain regarding the international avant-gardes. There are some exceptions, acquisitions made by the Reina Sofía Museum or IVAM [Institut Valencià d'Art Modern], for instance, and much has been done on graphic design and typography in our country [...]. But you can say that in Spain names like Schuitema, Dexel, or Zwart, to mention only three, have hardly ever been shown.

FJM: Our exhibition has been given the title *The Avant-Garde Applied* in reference to the fact that historically, after the reigning ideal of "pure art," the last decades of the nineteenth century and above all the avant-gardes in the

early twentieth attempted to "apply" art to real life once again. You began by collecting "art" in that first sense and then moved on to the documentation of the avant-garde, something that is not simply "art" (and also not "decorative art") but rather art with a "function": political, commercial, communicative.

JML: Of course. Mine is not an art collection per se. That doesn't mean that I haven't collected original works—a cover by Lissitzky, a maquette by Óscar Domínguez—but I own them because they have their place in the rest of the collection. Now, own an oil by Óscar Domínguez just to own it? No. The Centre Pompidou or the Reina Sofía or the Museum of Fine Arts in Bilbao already have them. However, it is my job to try to contextualize, with my collection, all the work of Óscar Domínguez and other Surrealists. And, unlike an oil painting by Óscar Domínguez, what I collect you can take anywhere, it can become part of any exhibition or research project more easily than those large works.

FJM: When and how did you begin collecting books, magazines, and documents pertaining to the international historical avant-gardes?

JML: There are two very decisive moments. The first, when, sometime in 2001 or 2002, I bought the collection of Miguel Logroño, who was a singular art critic, the founder of the Salón de los 16, a person with close ties to artists, a highly cultivated man with exquisite taste, who had assembled an equally unique collection. Perhaps for economic reasons he didn't have access to major works, but through his relationship with artists, he owned pieces by Palazuelo, Martín Chirino, Elena Asins.

Specifically in my case, I was very struck by his collection of books and documents, because it seemed to me that through them one could follow in a certain sense the recent history of Spanish art. That collection did not include truly special documents, books, and magazines from the international avant-garde because at the time very few were in circulation, and Miguel was not in a position to acquire the few that were available. But there were true wonders: the first catalogue of El Paso or of El Grupo Hondo, catalogues of the first exhibitions that Juana Mordó did before she was Juana Mordó and before Biosca. I think that getting to know that collection provided the spark for something that was already in my head, though still drowsing, not yet awake. I purchased Miguel Logroño's collection from him, and I have gone about completing that nucleus. Miguel owned, for example, a collection of Latin American documents that was

I WASN'T INTERESTED IN A COLLECTION OF TYPOGRAPHY. IT'S TYPOGRAPHY THAT SOMEHOW BECAME A NATURAL PART OF THE AVANT-GARDE WORLD IN WHICH I MOVED AS A COLLECTOR.

truly incredible, which I have been completing.

The second stage was my encounter with the collection of Pablo Beltrán de Heredia, who later became a good friend. It is a stupendous collection of material related to the Escuela de Altamira, the Semanas de Arte de Altamira at the end of the 1940s and the early 1950s. He was one of the instigators of those gatherings, he acted as a kind of general secretary for them, and he had brought together a collection of delightful works by Willi Baumeister, Mathias Goeritz, Ángel Ferrant, etc., accompanied by original documents, letters, small catalogues, all of which was interrelated. And then I said to myself, "This is what I want to do." Only, not limited to a specific period or a specific country, as was the case with these two collections. No. I wanted to do it differently.

FJM: So, of course, right away you moved from those national themes (or local ones, for those two periods are connected to your city, Santander), and became interested in the avant-garde on an international scale.

JML: Yes, that's right. And almost immediately. And I created the collection in relatively little time. I remember, speaking a few months ago in New York with Merrill. He asked me how many years I'd been collecting, and I responded, "Well, let's see. Less than ten." And Merrill, who is already familiar with my collection, didn't believe me. But I swear it's true.

FJM: Your collection is also, like Merrill's, made up of many works of quality, museum-quality, of course. And your effort at building the collection, very pioneering in Spain, has occurred at the same time that several museums in our country have set about improving or beginning their collections in the field of avant-garde design, following the example of international institutions like MoMA, the Stedelijk Museum in Amsterdam, etc. Could you say something in that regard?

JML: Of course. Well, I'm not revealing anything new if I say that Spanish museums had at their disposal budgets that were more like those of libraries, and the material we are talking about was beyond their means. I'm speaking of documents from the international avant-garde. The case of Spanish and Latin American documents is different: collections have been built and individual works purchased because the prices are not as high. But in the case of the historical avant-gardes, we're talking about copies of publications whose market value is the same as that of an artwork—an oil painting, a sculpture—by an

important artist. They are objects that should be bought not with the budget of a museum library, but with an acquisitions budget suitable for artworks. I imagine that lately that has become the case. Now, then. This situation also pertains to a certain mindset and is related to matters of methodology, to a lack of systematic work. I was speaking before of Miguel Logroño. I recall that he, one of the pioneers in this field, used to tell me that in the eighties, during the first years of the Reina Sofía Museum, he would be asked to attend auctions outside Spain to acquire avant-garde works and documents, in Paris, for example, and he would show up there with a ridiculously small amount of funds. Of course, he would watch as they sold wonders and passed him by without his even being able to bid.

FJM: Let's talk more specifically about your interest in avant-garde typography, in language, and in the inclusion of text in art, that is, in the content of art, which was very much part of the origin of our exhibition project. Every work of art has "content," of course, but the works that you have collected have a content that, furthermore, is "textual." And, if I am not mistaken, that is what brought you to typography, because your interest in typography is not, so to speak, a "bookish" interest in the history of font families and typefaces. Could we speak about that a little?

JML: That's right, my interest has always been along the lines of what we have ended up calling the "applied" avant-garde in this project. I've become interested in typography in general, perhaps as a consequence of my appreciation and love of books, of the world of the book, which comes from my father. But one day, I encountered Bauhaus, the world of Dada, and I said to myself, "Look how interesting the typography is in all of these designs"—sometimes these were calendars or stamped paper, like Schwitters'. And in looking further into the matter, I realized that there were hardly any Spanish editions of these sources, and I ran up against a wall. A wall that I'd like to get through with my collection. Exactly.

Specifically, with regard to typography, it just so happened that a complete collection of books crossed my path, brought together by Bruno Tonini, very complete, extraordinary, with around sixty or seventy works on the history and practice of typography. I became fascinated with it and ended up acquiring that collection, and since then have been adding to it, in a certain "enterprising" sense. Later we'll discuss this further, because I see there is a question about that, which I also found very

amusing, about the analogy between work as an entrepreneur and a collector. I mean in the sense of undertaking an enterprise with that collection: perhaps translating some of the works, maybe exhibiting them, because I realized that it was something as fascinating as it was unfamiliar for the public at large in our country.

FJM: Are you referring to the collection around which Bruno Tonini oriented his essay?

JML: Yes, that's right. It is a collection that Bruno took a long time to assemble. Bruno showed it to me on one occasion and said, "Look what I've put together. I don't know if I'll ever find someone interested in it, but I think it's very valuable and I'd like to sell it as a collection," and I came to an immediate agreement with him, because that world fascinates me—I'm thinking of Tolmer's *Mise en Page* right now. The fact is, that encounter stimulated in me an appreciation for that design, for that typography, for that "applied" art, which in the end has led to a major part of this exhibition.

But, like I said before, I wasn't interested in a collection of typography. It's typography that somehow became a natural part of the avant-garde world in which I moved as a collector.

FJM: And it is indeed the case that typography is one of the themes that has been incorporated into the assemblage of our exhibition. At the time you are referring to, the Fundación was already working with Merrill, speaking with him about a proposed exhibition on the avant-garde and graphic design.

JML: As it turns out, in one of my conversations with Bruno Tonini, Maurizio Scudiero, whom I barely knew, was present. I mentioned how interested I was in putting together an exhibition based on the collection Bruno had assembled, and Maurizio explained that for some time he'd been thinking of the methodology for taking on the challenge of precisely that type of a project. And we began to think about it together. And since Maurizio wasn't familiar with the works Bruno had collected, the three of us met one day in Santander, and it was then that we realized that with that material the exhibition we were thinking of was already almost all there. I'd begun to select works from other "isms," from the Dadaists, by Schwitters, adding to the typographical items.

FJM: And more pieces of the puzzle fell into place: because that coincided with our decision to set the timeframe for our project with

OUR APPROACH INCLUDES EVERYTHING THAT IS HISTORICALLY RELEVANT [FROM THE AVANT-GARDE] BUT AS REALITIES THAT CAN ALSO BE VIEWED AS A PANORAMA.

Merrill and his collection from the end of the nineteenth century to the 1940s. And finally, we all arrived at the conclusion that the projects were the same, although the supports were different. And we made the decision to turn the two into a single project.

JML: Right. The selecting of works you were doing with Merrill and his collection was from the standpoint of a historical approach. What Bruno, Maurizio, and I were working on was not only historical in nature but also had something like a "transverse" component.

FJM: Of course. Yes, your approach was much more of a cross-section than what we were working on with Merrill and his collection, which Richard Hollis was going to cover with his essay—that's right—and it was a result of your work and the novel approach Maurizio had communicated to you and you began to work on.

JML: Exactly. Our approach included everything that had been historically relevant, from the first Russians, Futurism, and then Constructivism, everything that Czechoslovakia produced, Poland, what the Swiss were doing, and the Germans, there was all the graphic design from Holland, and then a section (a small one, but it's there) from Spain and Latin America with a few very distinguished works. Only, all that material was organized "transversely" so to speak, as Maurizio would say, not as if the various avant-gardes were archived in files that could be opened only one at a time, but to show that they were realities that crossed national boundaries and movements, expanding outward like a network that can also be viewed as a panorama.

FJM: What is apparent is that you came to typography because type is what texts are composed with, and text is the content of the works of art you are interested in. You are interested in their political aims, their message, their ambition to transform every sphere of modern life. There is something Richard Hollis writes in his essay that's very true: the avant-gardes perhaps did not manage to change the world as they hoped, but they certainly did change the ways in which the ideas they hoped would transform it were communicated as well as the media in which they were communicated.

JML: I agree completely.

FJM: Because it's the case that from the time of Gutenberg to the emergence of the avant-gardes, all those media—books, magazines, pamphlets—shared in common the fact that—

whether they were ornamented to a greater or lesser degree—they were the mere support for a textual content, which in turn provided the vehicle for a message. But beginning with the avant-gardes, it's not just the support but the text itself that becomes "artified," for lack of a better word, that moves, that contracts and expands, that begins to "dance," that steps outside the limits of the text block and the page, so that its very presence, its very form already implies a visual impact, the impact of the sign, and that leads logically to political propaganda, advertising. And that's what is interesting about typography above all.

JML: Yes, certainly. There were precedents, as you know, like the appearance of texts in the Cubist collages of Braque, Picasso, and then in Schwitters.

Mentioning those great names from the history of art leads me to something, incidentally, that has always concerned me a lot: the need to write about and tell the story of that parallel history, which now the museums are paying a lot of attention to. The history that takes place in publishing, in magazines, in books, in ephemeral documents, parallel to that very linear history of art, made up of great names and great works like they have always told us. There were other creations, by those same artists and by other similar ones, who sought to communicate the same things.

FJM: That's true. On the one hand, of course, modern art has been drifting from classical modernity, from what was and is the work of art in a substantive sense, toward what one might call the artistic document. But perhaps we are not yet sufficiently aware of the fact that the avant-garde artistic document is a work of art in the fullest sense. A newspaper designed by Marinetti is not simply a textual vehicle for a message. Nor is it a document like, I don't know, the original proceedings of the 1902 plenary sessions at the Academy of Fine Arts in Vienna. A newspaper by Marinetti is not simply a text into which Marinetti has transferred for us the message of Futurism and its pictorial and linguistic revolution. It is a work of art, something that has been transformed, in an attempt to adapt its content to its form, in which words enjoy the same freedom that we find in the representations of movement in paintings by Boccioni or Balla. But perhaps we are not yet sufficiently aware of this. And that's why, hanging over exhibitions like this one, there is always something like a suspicion, like "Oh. Another exhibition on posters and the documentation of modern art."

JML: That's true, of course, but there is increasing receptiveness towards these projects, because the "artistic value" of the works is so obvious. I'm thinking now of Grosz's *Gott mit uns*, where he is doing the same thing as in the painting from the twenties and in plastic terms almost outdoes them. And museums have begun to change the way they present the supposed works of art and the supposed documents together. Things are evolving. I'm thinking of the perpendicular hallways in the Pompidou, full of objects, books, letters, documents. You know, me with my sense of intuition (don't get me wrong: keeping in mind the differences) [...] but I must not be so wrong when I'm essentially doing the same thing.

FJM: That work is enormously valuable because it offers, in addition to so much formal beauty, so much knowledge.

JML: The times I have spoken with art critics, with scholars, and the times I have heard them say, "I've gone to consult such-and-such a document, and it's in Spanish, fortunately. The original is in Czech, but someone translated it into French, and someone else from the French into Spanish [...]," I have felt like I was creating an open space in which those original documents can be consulted, studied, admired. That is important.

FJM: A collector is surely a solitary hunter, but you have probably not been alone in your task. Have you made any consultations to form your collection? Have you had the support of any institutions? Let's speak in greater detail about the work of the collector in pursuit of objects. What is it like to be engaged in what Thomas Hoving has called "the hunt"? How do you work? How do you seek things out? How do you find them?

JML: Let's see, to begin with, as I was saying, I started with those two collections that I bought initially. Looking at them now, they seem very small. But it was a beginning. Since then, I have gone about acquiring works in different ways. One, which has become increasingly common, is that there are more and more collectors who have learned of me and my interests, and they offer me certain material.

FJM: In other words, people interested in the business, who buy and sell, make up a network or a pool. So, instead of hunting for works, what you do is more like waiting, looking, and casting your line in that pool.

JML: Exactly. Except that, at this point, in many cases, I am already there before a need

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to cast my line arises, and, sometimes before a catalogue is published or when a particular thing that interests me appears, I'm contacted. If I tell my friends at Ars Libri that I am seriously interested in obtaining some issue of *Blok*, they're alert, they inquire, they search, they ask around. And sometimes they let me know about something, and I get a step ahead of the catalogues they publish with the items they are selling, which are veritable treatises on bibliophilia, like the ones on modern art from Ars Libri, Ltd., or the ones published by Vloemans, or the one, for example, that Bruno Tonini just published on Futurist manifestoes. They are often key catalogues, especially the specialized or monographic ones. And this is the case for a very particular reason, because the booksellers have truly had these items in their own hands, that original material, the same objects that often the art historians, the essayists, or the art critics cite without having ever seen them. In short, there are great international booksellers, and every once in a while something shows up at an auction—although I have no time for auctions.

FJM: Any case in particular?

JML: Yes, Latin America. There is a person who works with me on the Latin American section, because the field is very wide, and we conduct a systematic, professional search to acquire specific items and to pursue the trails that lead from one place to another. In short, there are perhaps between ten to fifteen people and entities that know the terrain I explore, besides the people who help me. In contrast, I have received no public institutional support.

FJM: Your collection, like Merrill's, covers broad interests. You haven't followed a narrow specialty, like others have.

JML: No. Although now my plan is better defined and I am more determined. I began with a plan, but now it is firmly established. Look, in a certain sense, the voyage is an end in itself. The plan is the shaping of the collection. And now I know very well what I am looking for. Although I have a wonderful collection of first editions by Borges, I am no longer searching for books by Borges. I search in the general area—not specialized or limited to movements—of the international historical avant-gardes, and I limit myself to between, well, between the years our exhibition begins and ends, between 1895 and the 1950s.

Although my interests, in addition—and this would be the second part of my collection—go beyond the fifties to include Lettrism, the Situationist International, Cobra, Yves

Klein, Fluxus [...]. I want to contribute to the documentation of the cultural history of those movements. And then there is a third part that is taking shape, which comes from an initial nucleus of material that I buy relating to writing, experimental writing, experimental poetry, experimental editions, mail art [...]. But I stay calm in all of this. I'm in no rush, I don't seek to be the greatest collector or the greatest exponent of whatever. I seek to document the aspects of the cultural history of art and literature that seem to me to be important.

FJM: One of our questions seems to have interested you in particular, and it's the following: Is there an analogy between your work as a businessman and your work as a collector?

JML: Just yesterday I was thinking about this question, and I jotted down some extreme notions. But here goes: Yesterday I was thinking that, in reality, when I collect, I do the same thing as in my business. I have made collecting a very professional pursuit. Let me explain myself. If my business is completely professionalized, my collection should be as well. And here is the comparison that occurred to me, which might sound extravagant. Let's see. In my business, in my factories, we work with raw materials...

FJM: I think I know where you're headed.

JML: ...raw materials like milk. You can work with a raw material like that. But you can also view all the graphic design of the avant-garde, all those magazines, books, and documents, also as a kind of raw material.

FJM: The raw material of art history, at least.

JML: Well, right. And if I take the comparison one step further, there is a second phase: production, the manufacture of something exclusive, unique, from that raw material. And, like in my factories, that is what has been happening. The Lafuente collection has become increasingly professional. There are people working on all these aspects of "production": people documenting, people working in the archives, on restoration. And, meanwhile, there are curators who have worked with the collection, based projects on it, authors who have written texts based on it, with some of the results already published. This is the work of production beginning with the raw material that I love and collect, just like when we produce a series of products, goods, from the basic raw materials that enter my factories. And then there is distribution. What is distribution in this case? The publishing house we have created, Ediciones La Bahía.

FJM: The analogy is very suggestive, because it is also very accurate. And, as part of the system of distribution, I imagine that you would include, of course, exhibitions, which have been, in addition to books, magazines, audiovisual media, and now the Internet, channels for the distribution of art.

JML: Of course, exactly, as in the case of *Cold America* [at the Fundación Juan March] or in my collaboration with the exhibition at the TEA [Tenerife Espacio de las Artes] on Óscar Domínguez, or this very project. And, of course, future ones, in Spain and elsewhere. Some things I have disseminated myself with Ediciones La Bahía, and others are being disseminated through exhibitions like these we are collaborating on. Does that make sense?

FJM: Of course. In the same way that in the case of the businessperson and industrialist, there are tests and experiments that one doesn't carry out oneself, in the factory, or with its technicians, but has them taken care of by specialized laboratories, it has been wonderful for us to be a laboratory, in this case, for the joint experiment that this exhibition represents.

JML: That's right. That is why I'd like to continue to exploit this analogy, along the lines above all of the professionalism of collecting. Which allows one to say: this is not the result of whims. Here there is a concept of work, of efficiency, of professionalism, of service, of quality, which is what I want to give to my collection, in the search for material as well as in its conservation and dissemination. I am obsessed with this. I refuse to believe that the world of art should be less professional than other sectors.

FJM: What works do you most value in your collection?

JML: Let's see, I think that more than specific works, I value...

FJM: ...You value the extraordinary groups of works you have managed to bring together.

JML: Yes. Although there are some things. I have letters from Enrique Molina to Oliverio Girondo that are incredible, not only because of the texts they contain, but because the letters themselves, full of drawings and surrealist collages, are fascinating, and every time I look at them, I am moved. But they came with a group of very valuable material, the Martín Fierro collection. I could say the same of my collection of material related to Dexel, Schuitema, my Dada collection, the collection of the fourteen Bauhausbücher, or the original edition of

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Der Blaue Reiter, or *La Prose du Transsibérien*, or César Vallejo's *Trilce*, so many things [...].

I am thinking again about *La Prose du Transsibérien*, because it occurs to me that in a certain sense it's a metaphor for my collection. Is it a book? Yes, but without pages. Is it a fold-out? That, too. Is it a work of art by Delaunay? Without a doubt, but it's also graphic design, typographical experimentation, abstract art, an object. It is all these things at once, and none of them entirely.

FJM: What does the future hold for your collection?

JML: Let's see, I would like it to become—we'll see how eventually—something like a center of documentation for modern art, for contemporary art, for the historical avant-gardes.

FJM: In other words, from the start you have conceived of your private collection as part of a calling to "public service," so to speak.

JML: Yes, absolutely. If it happens or it doesn't we'll see. But to me it's as clear as the light of day: to organize a kind of space for study, that's open, public. Why would I want all this in my house? I mean, besides the fact that it gives me great satisfaction to see it, I'm not some sort of Dickensian usurer here counting my books, looking at them, and then looking at them again.

FJM: There is a matter we have spoken about on other occasions, and also with Merrill: that of the family resemblance between the collector and the figure that is now called a "curator." At times it seems as if we believed works of art have always existed, they have always been judged and considered important by critics and historians, they have always belonged to a kind of canon, and, therefore, they have always been collected.

But, in fact, if you think about, the act of collecting precedes the work of art. For example, it is obvious that museums and collections came before critics and the history of art as a professional discipline—and it's a relatively young discipline at that. The crucial thing has always been deciding which objects are selected and therefore preserved, and which are not and are excluded. First there is a kind of decision-making that determines what will count in the future, because, by definition, what remains excluded no one knows about and therefore cannot count.

That's why the figures of the collector and the curator are not as distinct as they might seem. In the end, making an exhibition is bringing together a group of objects, making

one a kind of ephemeral collector for a time, and telling a story. Being a collector is the same thing, being a kind of permanent curator of a potential exhibition that is only visible at times. Anyway, in short, the decision to collect is a curatorial decision.

JML: Well, yes. I live in a kind of constant curatorship. And, incidentally, that leads me to consider the word itself, "collecting." We use that word, it's the right one, of course, but sometimes I ask myself, "What I'm doing here, is it collecting?" Well, not exactly.

FJM: It's that you're not a collector in the habitual sense of the word; you don't see in yourself that thing that has been so romanticized, that irresistible compulsion to possess things. For you, collecting is a means, not an end: You collect because you want to map out a territory that is still unknown.

JML: Exactly, that's it, right. And it's not that I say I'm not a collector, but I think that the word doesn't define exactly what I do, or what Merrill does.

FJM: That's true. He is also not a collector in the most usual sense.

JML: That is to say, it's something more than a collection. It's something else. I've tried to describe it before as a "project," but I find it difficult to define myself.

FJM: Just as it does for Merrill, perhaps what makes the word inexact is the fact that what both of you collect is a mixture of "artworks" (in other words, the objects that historians

write histories about) and "artistic documents" (witnesses, sources for that history), which furthermore are works that, though original, are reproduced mechanically, mass-produced, they're multiple. It seems like the word "collector" should be reserved for collections of works of art. The two of you own works of art, but not exclusively.

JML: Yes, that's right. There are documents, letters, books, magazines, posters, banknotes, stamped paper, even objects. Is that a collection? Well, of course, but it is neither a collection of letters nor a collection of art nor a collection of magazines, or documents, but a collection of everything. But it isn't a collection of original works. Are there some original works? Of course.

FJM: And it's also not an archive, in the proper sense of the word.

JML: It's also not an archive, no. Nor a center of documentation. It's a mixture, and that is why I'm having difficulty defining it.

FJM: It is difficult, it is difficult. Because, naturally, if it were a center of documentation, would it make any sense to have the original? That contributes, obviously, but if you have it in a digital format. But you also don't want to have only the bibliographic or documentary reference that is typical of an archive or a library. Even though you have many books, it's also not a collection of books or a historical library, is it?

JML: No. And the digital version of a *Wendingen* on the computer screen is not the same

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as the *Wendingen* itself: you lose the paper, the volume, its original condition.

FJM: You're right. Despite what Walter Benjamin says, mechanical reproductions also have their "aura." Anyhow, yours is a blend of a modern Wunderkabinet of avant-garde prints, a center of historical documentation, a collection of ephemera, an archive, a library of books and periodicals, a collection of works of art that, put somewhat simplistically, you can frame.

JML: Absolutely. There are magazine covers by Schwitters that are at least as good as the collages made by Schwitters. In fact, they are collages. In fact, I have some of them in frames. And many other things are not framed, because they are in their boxes, in their mylar sleeves, in their cabinet drawers, protected from the light.

FJM: In darkness, of course. I recall now something that came up in a conversation with Merrill, a lovely expression in English, in reference to his collection, which is stored away, of course, like yours, and only sees the light intermittently, in publications and above all exhibitions. The term is "shadow museum."

Perhaps that is what the two of you have made and continue to make: a shadow museum, a modest but valuable museum in the shadows. And perhaps that's a good definition of what you have created and preserve.

Apparently, shade is good for what must continue to grow.

ARTISTS BY NAME

Akimov, Nikolai
(Russian, 1901–1968)
L298

Alajalov, Constantin
(American, born Russia, 1900–1987)
L135, L280, L281

Albert-Birot, Pierre
(French, 1876–1967)
L394

Alexander, Francisco
(Ecuadorian, 1910–1988)
L110

Alma, Peter
(Dutch, 1886–1969)
B161

Almada Negreiros, José Sobral de
(Brazilian, 1893–1970)
P183, L223

Al'tman, Natan
(Russian, 1889–1971)
B29, B52

Amaral, Tarsila do
(Brazilian, 1886–1973)
L222

Amster, Mauricio
(Spanish, 1907–1980)
L342, L345, L348

Andri, Ferdinand
(Austrian, 1871–1956)
B17

Apollinaire, Guillaume
(French, 1880–1918)
L28

Arntz, Gerd
(German, 1900–1988)
B162, B163, B164, B165, B166, B167,
B168, B169

Aronson, Baruch (Boris)
(American, born Ukraine, 1898–
1980) L300

Arp, Jean (Hans)
(French, 1886–1966)
B122, L120, L365

Azari, Fedele
(Italian, 1896–1930)
L141

Baargeld, Johannes Theodor
(German, 1892–1927)
L103

Balla, Giacomo
(Italian, 1871–1958)
B39

Ballmer, Theo
(Swiss, 1902–1965)
B96, B114, B115

Baroni, Arturo
(Italian, 1906–1958)
P330

Barradas, Rafael
(Uruguayan, 1890–1929)
L79, L131, L242

Baudisch, Gudrun
(Austrian, 1907–1982)
L357

Bayer, Herbert
(American, born Austria, 1900–
1985)
B53, B54, B72, B97, B116, L128,
L129, L134, L224, L307, L405.9

Behrens, Peter
(German, 1868–1940)
B18, B19

Bel'skii, Anatolii
(Russian, 1896–1970)
B123

Benesz, Franciszek
(Polish, n.d.)
L212

Berlewi, Henryk
(Polish, 1894–1967)
B55, B73, L213

Bernhard, Lucian
(German, 1883–1972)
B22, B25, B26

Bill, Max
(Swiss, 1908–1994)
B145, B146, B147, L403

Blatný, Lev
(Czech, 1894–1930)
L228

Boehm, Adolf
(Austrian, 1861–1927)
B5, B9

Bona, Enrico
(Italian, 1907–1976)
L266

Bor-Ramenskii, K.
(Russian, 1899–1943)
L292

Bortnyik, Sándor
(Hungarian, 1893–1976)
B151

Bouda, Cyril
(Czech, 1901–1984)
L314

Bratashano, A.
(n.d.)
L329

Brauner, Victor
(Romanian, 1903–1966)
L390

Buchholz, Erich
(German, 1891–1972)
L175

Bulanov, Dmitrii
(Russian, 1898–1942)
B174

Burchartz, Max
(German, 1887–1961)
L265

Burliuk, David
(Russian, 1882–1967)
L33, L355

Burliuk, Vladimir
(Russian, 1888–1917)
L33

Callimachi, Scarlat
(Romanian, 1896–1975)
L390

Campo, V. L.
(n.d.)
L187

Cangiullo, Francesco
(Italian, 1884–1977)
L52, L53

Čapek, Karel
(Czech, 1890–1938)
L42

**Capmany i de Montaner,
Ramón de**
(Spanish, 1899–1992)
L71

Carlsund, Otto Gustav
(Swedish, 1897–1948)
L95

Carlu, Jean (Georges-Léon)
(French, 1900–1997)
B124

Carrá, Carlo
(Italian, 1881–1966)
L238

Carvalho, Flavio
(Brazilian, 1899–1973)
L393

Casas, Gabriel
(Spanish, 1892–1973)
L335

Cassandre, A. M.
[Adolphe Jean-Marie Mouron]
(French, born Ukraine, 1901–1968)
B80, B148, B159, L15

Castagnedi, Riccardo
(Italian, 1912–1999)
L22, L87

Cernigoj, August
(Slovenian, 1898–1985)
P198

Cernigoj, Karlo
(Slovenian, 1896–?)
P198

Comeriner, Erich
(German, 1907–1978)
B113

**Cossío, Pancho [Francisco
Gutiérrez Cossío]**
(Spanish, 1898–1970)
L155

Cylix, Walter
(Swiss, 1899–1945)
B122

Czechka, Carl Otto
(Austrian, 1878–1960)
L2

Czyżewski, Tytus
(Polish, 1880–1945)
L392

Deffke, Wilhelm
(German, 1887–1950)
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Vanzo, Julio (1901–1984)

AUSTRIA

Andri, Ferdinand (1871–1956)
Baudisch, Gudrun (1907–1982)
Boehm, Adolf (1861–1927)
Czeschka, Carl Otto (1878–1960)
Ehrlich, Christa (1903–1995)
Klinger, Julius (1878–1942)
Koch, Rudolf (1876–1934)
Kokoschka, Oskar (1895–1938)
Neurath, Otto (1882–1945)
Olbrich, Josef (1867–1908)
Peché, Dagobert (1887–1923)
Roller, Alfred (1864–1935)
Wieselthier, Vally (1895–1945)

BELGIUM

Flouquet, Pierre-Louis (1900–1967)
Jaspers, Oskar (1887–1970)
Peeters, Jozef (1891–1960)

BRAZIL

Almada Negreiros, José Sobral de (1893–1970)
Amaral, Tarsila do (1886–1973)
Carvalho, Flavio (1899–1973)

CZECH REPUBLIC

Biebl, Konstantin (1898–1951)
Blatný, Lev (1894–1930)
Bouda, Cyril (1901–1984)
Čapek, Karel (1890–1938)
Feuerstein, Bedřich (1892–1936)
Flögl, Mathilde (1893–1958)
Hlaváček, Karel (1874–1898)
Krejcar, Jaromír (1895–1950)
Mrkvicka, Otakar (1898–1957)
Obrtel, Vít [Otec František Obrtel] (1873–1962)
Rossmann, Zdeněk (1905–1984)
Šíma, Josef (1891–1971)

Štyrský, Jindřich (1899–1942)
Sutnar, Ladislav (1897–1976)
Teige, Karel (1900–1951)
Tschinkel, Augustin (1905–1983)

ECUADOR

Alexander, Francisco (1910–1988)
Tejada, L. (n.d.)

ENGLAND

Ehrlich, Frederic (n.d.)
Gill, Eric (Arthur Rowton) (1882–1940)
Lewis, Wyndham (1882–1957)
Morison, Stanley (1889–1967)
Tolmer, Albert (n.d.)

FRANCE

Albert-Birot, Pierre (1876–1967)
Apollinaire, Guillaume (1880–1918)
Arp, Jean (Hans) (born Germany, 1886–1966)
Carlu, Jean (Georges Léon) (1900–1997)
Cassandre, A. M. [Adolphe Jean-Marie Mouron] (born Ukraine, 1901–1968)
Delaunay, Robert (1885–1947)
Delaunay-Terk, Sonia (1885–1979)
Duchamp, Marcel (1887–1968)
Gleizes, Albert (1881–1953)
Herbin, Auguste (1882–1960)
Le Corbusier [Charles Édouard Jeanneret-Gris] (1887–1965)
Léger, Fernand (1881–1955)
Lhote, André (1885–1962)
Mallarmé, Stéphane (1842–1898)
Picabia, Francis (1879–1953)
Tanguy, Yves (1900–1955)
Vox, Maximilien [Samuel William Théodore Monod] (1894–1974)
Zdanevich, Il'ia (born Georgia, 1894–1975)
Tzara, Tristan (born Romania, 1896–1963)

GERMANY

Arntz, Gerd (1900–1988)
Baargeld, Johannes Theodor (1892–1927)
Behrens, Peter (1868–1940)
Bernhard, Lucian (1883–1972)

Buchholz, Erich (1891–1972)
Burchartz, Max (1887–1961)
Comeriner, Erich (1907–1978)
Deffke, Wilhelm (1887–1950)
Dexel, Walter (1890–1973)
Ehmcke, Susanne (1906–1982)
Erdt, Hans Rudi (1883–1918)
Heartfield, John [Helmut Herzfelde] (1891–1968)
Heine, Thomas Theodor (1867–1948)
Käch, Walter (1901–1970)
Leistikow, Hans (1892–1962)
Lüpke, Georg (n.d.)
Margold, Emanuel Josef (1889–1962)
Meyer, Adolf (1881–1929)
Molzahn, Johannes (1892–1965)
Müller, C. O. (Carl Otto) (1901–1970)
Paul, Bruno (1874–1968)
Rasch, Bodo (1903–1995)
Rasch, Heinz (1902–1996)
Renner, Paul (1878–1956)
Röhl, Karl Peter (1890–1975)
Schleifer, Fritz (1903–1977)
Schlemmer, Oskar (1888–1943)
Schmalhausen, Otto (1890–1958)
Schmidt, Joost (1893–1948)
Schwitters, Kurt (1887–1948)
Steinitz, Käte (1889–1975)
Trump, Georg (1896–1985)
Vordemberge-Gildewart, Friederich (1899–1962)

HUNGARY

Bortnyik, Sándor (1893–1976)
Huszár, Vilmos (1884–1960)
Kassák, Lajos (1887–1967)
Mácsa, János (1893–1974)
Medgyes, Ladislav (1892–?)
Moholy-Nagy, László (1895–1946)
Molnár, Farkas (1897–1945)
Pécsi, József (1889–1960)
Šourek, Karel (1909–1950)

ISRAEL

Janco, Marcel (born Romania, 1895–1984)

ITALY

Azari, Fedele (1896–1930)
Balla, Giacomo (1871–1958)
Baroni, Arturo (1906–1958)
Bona, Enrico (1907–1976)
Cangiullo, Francesco (1884–1977)
Carrá, Carlo (1881–1966)
Castagnedi, Riccardo (1912–1999)
Depero, Fortunato (1892–1960)
Dormàl, Carlo Maria (1909–1938)
Evola, Julius [Giulio Cesare Andrea Evola] (1898–1974)
Frassinelli, Carlo (1896–1983)
Govoni, Corrado (1884–1965)
Marinetti, Filippo Tommaso (1876–1944)
Masnata, Pino (1901–1968)
Morpurgo, Nelson (1899–1978)
Munari, Bruno (1907–1998)
Paladini, Vinicio (1902–1971)
Pannaggi, Ivo (1901–1981)
Prampolini, Enrico (1894–1956)
Rossi, Attilio (1909–1994)
Sant'Elia, Antonio (1893–1968)
Sanzin, Bruno Giordano (1906–1994)
Soffici, Ardengo (1879–1964)
Somenzi, Mino (1899–1948)
Vallecchi, Attilio (1946–1980)
Volt Futurista [Vincenzo Fani-Ciotti] (1888–1927)

LITHUANIA

Klucis, Gustavs (1895–1938)

MEXICO

Revueltas, Fermín (1901–1935)
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NETHERLANDS

Alma, Peter (1886–1969)
Domela-Nieuwenhuis, César (1900–1992)
Jongert, Jacob (1883–1942)
Koo, Nicolaas de (1881–1960)
Lebeau, Chris [Joris Johannes Christiaan Lebeau] (1878–1945)
Moser, Koloman (1868–1918)
Oorthuys, Cas (1908–1975)
Oosterbaan, Andreas Martinus (1882–1935)
Sandberg, Willem (1897–1984)
Schuitema, Paul (1897–1973)
Stam, Mart (1899–1986)
Toorop, Jan (1858–1928)
Van der Leck, Bart (1876–1958)
Van Doesburg, Theo [Christian Emil Marie Küpper] (1883–1931)
Werkman, Hendrick Nicolaas (1882–1945)
Wijdeveld, Hendrikus Th. (1885–1987)
Zwart, Piet (1885–1977)

POLAND

Benesz, Franciszek (n.d.)
Berlewi, Henryk (1894–1967)
Czyżewski, Tytus (1880–1945)
Podsadecki, Kazimir (1904–1970)
Rawicz, Mariano (1908–1973)
Stazewski, Henryk (1894–1988)
Strzemiński, Władysław (born Belarus, 1893–1952)

Szczuka, Mieczysław (1898–1927)
Żarnowerówna, Teresa (1895–1950)

PORTUGAL

Pacheco, José (1885–1934)

ROMANIA

Brauner, Victor (1903–1966)
Callimachi, Scarlat (1896–1975)
Maxy, Max Herman (1895–1971)

RUSSIA

Akimov, Nikolai (1901–1968)
Al'tman, Natan (1889–1971)
Bel'skii, Anatolii (1896–1970)
Bor-Ramenskii, K. (1899–1943)
Bulanov, Dmitrii (1898–1942)
Burliuk, David (1882–1967)
Burliuk, Vladimir (1888–1917)
Dolgorukov, Nikolai (1901–1982)
Gan, Aleksei (1893–1942)
Goncharova, Natal'ia (1881–1962)
Granovskii, Naum (1898–1971)
Il'in, Nikolai (1884–1954)
Kamenskii, Vasilii (1884–1961)
Kandinsky, Vasilii (1866–1944)
Khodasevich, Valentina (1894–1970)
Kochergin, Nikolai (1897–1974)
Kruchenikh, Aleksei (1886–1968)
Kukhtenov (n.d.)
Kupreianov, Nikolai (1894–1933)
Larionov, Mikhail (1881–1964)
Lavinskii, Anton (1893–1968)
Lissitzky, El [Lazar Markovich Lissitzky] (1890–1941)
Malevich, Kazimir (1878–1935)
Mayakovsky, Vladimir (1893–1930)
Popova, Liubov' (1889–1924)
Razulevich, Mikhail (1904–1980)
Rodchenko, Aleksandr (1891–1956)
Semenova, Elena (1898–1986)
Semyon-Semyonov (1895–1972)
Sen'kin, Sergei (1894–1963)
Stenberg, Georgii (1900–1933)
Stenberg, Vladimir (1899–1982)
Stepanova, Varvara F. (1894–1958)
Telingater, Solomon (1903–1969)
Terent'ev, Igor' (1892–1941)
Ushin, Aleksei (1905–1942)

SCOTLAND

Macdonald, Margaret (1865–1933)
Macdonald, Frances (1873–1921)
Mackintosh, Charles Rennie (1868–1928)
McNair, James Herbert (1868–1955)

SERBIA

Mici [Mitzitch], Ljubomir (1895–1971)

SLOVENIA

Cernigoj, August (1898–1985)
Cernigoj, Karlo (1896–?)

SPAIN

Amster, Mauricio (1907–1980)
Capmany i de Montaner, Ramon de (1899–1992)
Casas, Gabriel (1892–1973)
Cossío, Pancho [Francisco Gutiérrez Cossío] (1898–1970)
Domínguez, Óscar (1906 1957)
Faber, Will (born Germany, 1901–1987)
Garrán, Enrique (n.d.)
Junoy i Muns, Josep María (1887–1955)
Marinello, Ramón (1911–?)
Miró, Joan (1893–1983)
Renau, Josep (1907–1982)
Rivero Gil, Francisco (1899–1972)
Tornè i Esquius, Pere (1879–1936)

SWEDEN

Carlsund, Otto Gustav (1897–1948)

SWITZERLAND

Ballmer, Theo (1902–1965)
Bill, Max (1908–1994)
Cyliax, Walter (1899–1945)
Saladin, Paolo (Paul) Alcide (1900–1958)
Taeuber-Arp, Sophie Henriette (1889–1943)
Tschichold, Jan (born Germany, 1902–1974)

UKRAINE

Iermylov, Vasyil' (1894–1968)

URUGUAY

Barradas, Rafael (1890–1929)
Fayol, C. (n.d.)

U.S.A.

Alajalov, Constantin (born Russia, 1900–1987)
Aronson, Baruch (Boris) (born Ukraine, 1898–1980)
Bayer, Herbert (born Austria, 1900–1985)
Dwiggins, William Addison (1880–1956)
Feininger, Lyonel (1871–1956)
Friend, Leon (1902–1969)
Hefter, Joseph (n.d.)
Kauffer, Edward McKnight (1890–1954)
Kiesler, Frederick (born Austro-Hungarian Empire [today Ukraine], 1890–1965)
Mies van der Rohe, Ludwig (born Germany, 1886–1969)
O'Keeffe, Georgia (1887–1986)
Ray, Man [Emmanuel Radnitzky] (1890–1976)

NATIONALITY UNKNOWN

Bratashano, A. (n.d.)
Campo, V. L. (n.d.)
Magariños, Renée (n.d.)
Marco, Fernando (n.d.)
Oli, Ludwik (n.d.)
Pruha (n.d.)

ARTISTS BY DATE

1842–1898	Stéphane Mallarmé	1880–1961	Marius de Zayas	1886–1973	Tarsila do Amaral
1858–1928	Jan Toorop	1881–1929	Adolf Meyer	1887–1923	Dagobert Peche
1861–1927	Adolf Boehm	1881–1953	Albert Gleizes	1887–1948	Kurt Schwitters
1864–1935	Alfred Roller	1881–1955	Fernand Léger	1887–1950	Wilhelm Deffke
1865–1933	Margaret Macdonald	1881–1960	Nicolaas de Koo	1887–1955	Josep María Junoy i Muns
1866–1944	Vasilii Kandinsky	1881–1962	Natal'ia Goncharova	1887–1961	Max Burchartz
1867–1908	Josef Olbrich	1881–1964	Mikhail Larionov	1887–1965	Le Corbusier [Charles Édouard Jeanneret-Gris]
1867–1948	Thomas Theodor Heine	1881–1966	Carlo Carrá	1887–1967	Lajos Kassák
1868–1918	Koloman Moser	1882–1935	Andreas Martinus Oosterbaan	1887–1968	Marcel Duchamp
1868–1928	Charles Rennie Mackintosh	1882–1940	Eric (Arthur Rowton) Gill	1887–1970	Oskar Jespers
1868–1940	Peter Behrens	1882–1945	Otto Neurath	1887–1986	Georgia O'Keeffe
1868–1955	James Herbert McNair	1882–1945	Hendrick Nicolaas Werkman	1888–1917	Vladimir Burliuk
1871–1956	Ferdinand Andri	1882–1957	Wyndham Lewis	1888–1927	Volt Futurista [Vincenzo Fani-Ciotti]
1871–1956	Lyonel Feininger	1882–1960	Auguste Herbin	1888–1943	Oskar Schlemmer
1871–1958	Giacomo Balla	1882–1967	David Burliuk	1889–1924	Liubov' Popova
1873–1921	Frances Macdonald	1883–1918	Hans Rudi Erdt	1889–1943	Sophie Henriette Taeuber-Arp
1873–1962	Vít Obrtel [Otec František Obrtel]	1883–1931	Theo van Doesburg [Christian Emil Marie Küpper]	1889–1960	József Pécsi
1874–1898	Karel Hlaváček	1883–1942	Jacob Jongert	1889–1962	Emanuel Josef Margold
1874–1968	Bruno Paul	1883–1972	Lucian Bernhard	1889–1967	Stanley Morison
1876–1934	Rudolf Koch	1884–1954	Nikolai Il'in	1889–1971	Natan Al'tman
1876–1944	Filippo Tommaso Marinetti	1884–1960	Vilmos Huszár	1889–1975	Käte Steinitz
1876–1958	Bart van der Leck	1884–1961	Vasilii Kamenskii	1890–1929	Rafael Barradas
1876–1967	Pierre Albert-Birot	1884–1965	Corrado Govoni	1890–1938	Karel Čapek
1878–1935	Kazimir Malevich	1884–1977	Francesco Cangiullo	1890–1941	El Lissitzky [Lazar Markovich Lissitzky]
1878–1942	Julius Klinger	1885–1934	José Pacheco	1890–1954	Edward McKnight Kauffer
1878–1945	Chris Lebeau [Joris Johannes Christiaan Lebeau]	1885–1947	Robert Delaunay	1890–1958	Otto Schmalhausen
1878–1956	Paul Renner	1885–1962	André Lhote	1890–1965	Frederick Kiesler
1878–1960	Carl Otto Czeschka	1885–1977	Piet Zwart	1890–1973	Walter Dexel
1879–1936	Pere Tornè i Esquiús	1885–1979	Sonia Delaunay-Terk	1890–1975	Karl Peter Röhl
1879–1953	Francis Picabia	1885–1987	Hendrikus Th. Wijdeveld	1890–1976	Man Ray [Emmanuel Radnitzky]
1879–1964	Ardengo Soffici	1886–1966	Jean (Hans) Arp	1891–1956	Aleksandr Rodchenko
1880–1918	Guillaume Apollinaire	1886–1968	Aleksei Kruchenikh	1891–1960	Jozef Peeters
1880–1945	Tytus Czyżewski	1886–1969	Ludwig Mies van der Rohe	1891–1968	John Heartfield [Helmut Herzfelde]
1880–1956	William Addison Dwiggins	1886–1969	Peter Alma	1891–1971	Josef Šíma

1891–1972	Erich Buchholz	1897–1973	Paul Schuitema	1902–1996	Heinz Rasch
1892–?	Ladislav Medgyes	1897–1974	Nikolai Kochergin	1903–1966	Victor Brauner
1892–1927	Johannes Theodor Baargeld	1897–1976	Ladislav Sutnar	1903–1969	Solomon Telingater
1892–1936	Bedřich Feuerstein	1897–1984	Willem Sandberg	1903–1977	Fritz Schleifer
1892–1941	Igor' Terent'ev	1898–1927	Mieczysław Szczuka	1903–1995	Christa Ehrlich
1892–1960	Fortunato Depero	1898–1942	Dmitrii Bulanov	1903–1995	Bodo Rasch
1892–1962	Hans Leistikow	1898–1957	Otakar Mrkvicka	1904–1970	Kazimir Podsadecki
1892–1965	Johannes Molzahn	1898–1970	Pancho Cossío [Francisco Gutiérrez Cossío]	1904–1980	Mikhail Razulevich
1892–1973	Gabriel Casas	1898–1971	Naum Granovskii	1905–1942	Aleksei Ushin
1893–1930	Vladimir Mayakovsky	1898–1974	Julius Evola [Giulio Cesare Andrea Evola]	1905–1983	Augustin Tschinkel
1893–1942	Aleksei Gan	1898–1980	Baruch (Boris) Aronson	1905–1984	Zdeněk Rossmann
1893–1948	Joost Schmidt	1898–1985	August Cernigoj	1906–1957	Óscar Domínguez
1893–1952	Władysław Strzemiński	1898–1986	Elena Semenova	1906–1958	Arturo Baroni
1893–1958	Mathilde Flögl	1899–?	José Soler i Darás	1906–1982	Susanne Ehmcke
1893–1968	Anton Lavinskii	1899–1942	Jindřich Štyrský	1906–1994	Bruno Giordano Sanzin
1893–1968	Antonio Sant'Elia	1899–1943	K. Bor-Ramenskii	1907–1976	Enrico Bona
1893–1970	José Sobral de Almada Negreiros	1899–1945	Walter Cyliax	1907–1978	Erich Comeriner
1893–1974	János Mácza	1899–1948	Mino Somenzi	1907–1980	Mauricio Amster
1893–1976	Sándor Bortnyik	1899–1962	Friederich Vordemberge-Gildewart	1907–1982	Gudrun Baudisch
1893–1983	Joan Miró	1899–1972	Francisco Rivero Gil	1907–1982	Josep Renau
1894–1930	Lev Blatný	1899–1973	Flavio Carvalho	1907–1998	Bruno Munari
1894–1933	Nikolai Kupreianov	1899–1978	Nelson Morpurgo	1908–1973	Mariano Rawicz
1894–1956	Enrico Prampolini	1899–1982	Vladimir Stenberg	1908–1975	Cas Oorthuys [Casparus Bernardus Oorthuys]
1894–1958	Varvara F. Stepanova	1899–1986	Mart Stam	1908–1994	Max Bill
1894–1963	Sergei Sen'kin	1899–1992	Ramon de Capmany i de Montaner	1909–1938	Carlo Maria Dormàl
1894–1967	Henryk Berlewi	1900–1933	Georgii Stenberg	1909–1950	Karel Šourek
1894–1968	Vasyl' Iermylov	1900–1951	Karel Teige	1909–1994	Attilio Rossi
1894–1970	Valentina Khodasevich	1900–1955	Yves Tanguy	1910–1988	Francisco Alexander
1894–1974	Maximilien Vox [Samuel William Théodore Monod]	1900–1958	Paolo (Paul) Alcide Saladin	1911–?	Ramón Marinello
1894–1975	Il'ia Zdanevich	1900–1967	Pierre-Louis Flouquet	1912–1999	Riccardo Castagnedi
1894–1988	Henryk Stazewski	1900–1985	Herbert Bayer	1946–1980	Attilio Vallecchi
1895–1938	Gustavs Klucis	1900–1987	Constantin Alajalov		
1895–1938	Oskar Kokoschka	1900–1988	Gerd Arntz		DATES UNKNOWN:
1895–1945	Vally Wieselhier	1900–1992	César Domela-Nieuwenhuis		Franciszek Benesz
1895–1946	László Moholy-Nagy	1900–1997	Jean (Georges Léon) Carlu		A. Bratashano
1895–1950	Jaromír Krejcar	1901–1935	Fermín Revueltas		V. L. Campo
1895–1950	Teresa Żarnowerówna	1901–1968	Nikolai Akimov		Frederic Ehrlich
1895–1971	Max Herman Maxy	1901–1968	A. M. Cassandre [Adolphe Jean-Marie Mouron]		C. Fayol
1895–1971	Ljubomir Mici [Mitzitch]	1901–1968	Pino Masnata		Enrique Garrán
1895–1972	Semyon-Semyonov	1901–1970	Walter Käch		Joseph Hefter
1895–1984	Marcel Janco	1901–1970	C. O. (Carl Otto) Müller		Kukhtenov
1896–?	Karlo Cernigoj	1901–1981	Ivo Pannaggi		Georg Lüpke
1896–1930	Fedele Azari	1901–1984	Cyril Bouda		Renée Magariños
1896–1963	Tristan Tzara	1901–1984	Julio Vanzo		Fernando Marco
1896–1970	Anatolii Bel'skii	1901–1987	Will Faber		Ludwik Oli
1896–1975	Scarlat Callimachi	1902–1965	Theo Ballmer		Pruha
1896–1983	Carlo Frassinelli	1902–1969	Leon Friend		L. Tejada
1896–1985	Georg Trump	1902–1971	Vinicio Paladini		Albert Tolmer
1897–1945	Farkas Molnár	1902–1974	Jan Tschichold		
1897–1948	Otto Gustav Carlsund	1902–1980	Nikolai Dolgorukov		

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☞ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

☞ EXPOSICIÓN ANTOLÓGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

☞ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1976

☞ JEAN DUBUFFET. Text by Jean Dubuffet

☞ ALBERTO GIACOMETTI. Colección de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

☞ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1977

☞ ARTE USA. Text by Harold Rosenberg

☞ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

☞ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

☞ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) **P**

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

☞ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1978

☞ ARS MEDICA. Text by Carl Zigrosser

☞ FRANCIS BACON. Text by Antonio Bonet Correa

☞ BAUHAUS. Texts by Hans M. Wingler, Will Grohmann, Jürgen Joedicke, Nikolaus Pevsner, Hans Eckstein, Oskar Schlemmer, László Moholy-Nagy, Otto Stelzer and Heinz Winfried Sabais. Published by the Institut für Auslandsbeziehungen, Stuttgart, 1976

☞ KANDINSKY: 1923–1944. Texts by Werner Haftmann, Gaëtan Picon and Wassily Kandinsky

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH

☞ IV EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1979

☞ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

KEY: ☞ Sold-out publications | **P** Exhibition at the Museu Fundación Juan March, Palma | **C** Exhibition at the Museo de Arte Abstracto Español, Cuenca

🖼️ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

🖼️ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

🖼️ GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Text by Alfonso E. Pérez-Sánchez (1st ed.)

🖼️ V EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1980

🖼️ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

🖼️ ROBERT MOTHERWELL. Text by Barbaralee Diamonstein and Robert Motherwell

🖼️ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

🖼️ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1981

🖼️ MINIMAL ART. Text by Phyllis Tuchman

🖼️ PAUL KLEE. Óleos, acuarelas, dibujos y grabados. Text by Paul Klee

🖼️ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

🖼️ MEDIO SIGLO DE ESCULTURA: 1900–1945. Text by Jean-Louis Prat

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel

1982

🖼️ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

🖼️ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

🖼️ PINTURA ABSTRACTA ESPAÑOLA: 1960–1970. Text by Rafael Santos Torroella

🖼️ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

🖼️ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1983

🖼️ ROY LICHTENSTEIN: 1970–1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

🖼️ FERNAND LÉGER. Text by Antonio Bonet Correa and Fernand Léger

🖼️ PIERRE BONNARD. Text by Ángel González García

🖼️ ALMADA NEGREIROS. Texts by Margarida Acciaiuoli, Antonio Espina, Ramón Gómez de la Serna, José Augusto França, Jorge de Sena, Lima de Freitas and Almada Negreiros. Published by the Ministério da Cultura de Portugal, Lisbon, 1983

🖼️ ARTE ABSTRACTO ESPAÑOL EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego

🖼️ GRABADO ABSTRACTO ESPAÑOL. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego. [This catalogue accompanied the exhibition of the same name that traveled to 44 Spanish venues between 1983 and 1999.]

1984

🖼️ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

🖼️ JOSEPH CORNELL. Text by Fernando Huici

🖼️ FERNANDO ZÓBEL. Text by Francisco Calvo Serraller. Madrid and 🇪🇸

🖼️ JULIA MARGARET CAMERON: 1815–1879. Texts by Mike Weaver and Julia Margaret Cameron. English ed. (Offprint: Spanish translation of text by Mike Weaver). Published by

John Hansard Gallery & The Herbert Press Ltd., Southampton, 1984

🖼️ JULIUS BISSIER. Text by Werner Schmalenbach

1985

🖼️ ROBERT RAUSCHENBERG. Text by Lawrence Alloway

🖼️ VANGUARDIA RUSA: 1910–1930. Museo y Colección Ludwig. Text by Evelyn Weiss

🖼️ DER DEUTSCHE HOLZSCHNITT IM 20. Text by Gunther Thiem. German ed. (Offprint: Spanish translations of texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1984

🖼️ ESTRUCTURAS REPETITIVAS. Text by Simón Marchán Fiz

1986

🖼️ MAX ERNST. Texts by Werner Spies and Max Ernst

🖼️ ARTE, PAISAJE Y ARQUITECTURA. El arte referido a la arquitectura en la República Federal de Alemania. Texts by Dieter Honisch and Manfred Sack. German ed. (Offprint: Spanish translation of introductory texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1983

🖼️ ARTE ESPAÑOL EN NUEVA YORK: 1950–1970. Colección Amos Cahan. Text by Juan Manuel Bonet

🖼️ OBRAS MAESTRAS DEL MUSEO DE WUPPERTAL. De Marées a Picasso. Texts by Sabine Fehlemann and Hans Günter Wachtmann

1987

🖼️ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

🖼️ IRVING PENN. Text by John Szarkowski. English ed. published by The Museum of Modern Art, New York, 1984 (repr. 1986)

🖼️ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

1988

🖼️ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

🖼️ ZERO, A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeier. Bilingual ed. (Spanish/English)

🖼️ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1st ed.)

1989

🖼️ RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croës, François Daulte, Paul Lebeer and René Magritte

🖼️ EDWARD HOPPER. Text by Gail Levin

🖼️ ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

1990

🖼️ ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

🖼️ CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlík

🖼️ ANDY WARHOL. COCHES. Texts by Werner Spies, Cristoph Becker and Andy Warhol

🖼️ COL-LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

1991

🖼️ PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

🖼️ VIEIRA DA SILVA. Texts by Fernando Pernes, Julián Gállego, M^a João Fernandes, René Char (in French), António Ramos Rosa (in Portuguese) and Joham de Castro

🖼️ MONET EN GIVERNY. Colección del Museo Marmottan de París. Texts by Arnaud d'Hauterives, Gustave Geffroy and Claude Monet

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2nd ed.)

1992

🖼️ RICHARD DIEBENKORN. Text by John Elderfield

🖼️ ALEXEJ VON JAWLENSKY. Text by Angelica Jawlensky

🖼️ DAVID HOCKNEY. Text by Marco Livingstone

🖼️ COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (German ed.)

1993

🖼️ MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

🖼️ PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

🖼️ MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

1994

🖼️ GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

🖼️ ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

🖼️ TESOROS DEL ARTE JAPONÉS. Período Edo: 1615-1868. Colección del Museo Fuji, Tokio. Texts by Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshiaki Yabe, Hirokazu Arakawa and Yoshihiko Sasama

🖼️ FERNANDO ZÓBEL. RÍO JÚCAR. Texts by Fernando Zóbel and Rafael Pérez-Madero 📄

1995

🖼️ KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898–1918. Texts by Gerbert Frodl and Stephan Koja

🖼️ ROUAULT. Texts by Stephan Koja, Jacques Maritain and Marcel Arland

🖼️ MOTHERWELL. Obra gráfica: 1975–1991. Colección Kenneth Tyler. Text by Robert Motherwell 📄

1996

🖼️ TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

🖼️ TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

🖼️ MILLARES. Pinturas y dibujos sobre papel: 1963–1971. Text by Manuel Millares 📄 📄

🖼️ MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1st ed.)

🖼️ PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

1997

🖼️ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

🖼️ EMIL NOLDE. NATURALEZA Y RELIGIÓN. Text by Manfred Reuther

🖼️ FRANK STELLA. Obra gráfica: 1982–1996. Colección Tyler Graphics. Texts by Sidney Guberman, Dorine Mignot and Frank Stella 📄 📄

🖼️ EL OBJETO DEL ARTE. Text by Javier Maderuelo 📄 📄

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1st ed.)

1998

🖼️ AMADEO DE SOUZA-CARDOSO. Texts by Javier Maderuelo, Antonio Cardoso and Joana Cunha Leal

🖼️ PAUL DELVAUX. Text by Gisèle Ollinger-Zinque

🖼️ RICHARD LINDNER. Text by Werner Spies

1999

🖼️ MARC CHAGALL. TRADICIONES JUDÍAS. Texts by Sylvie Forestier, Benjamin Harshav, Meret Meyer and Marc Chagall

🖼️ KURT SCHWITTERS Y EL ESPÍRITU DE LA UTOPIA. Colección Ernst Schwitters. Texts by Javier Maderuelo, Markus Heinzlmann, Lola and Bengt Schwitters

🖼️ LOVIS CORINTH. Texts by Thomas Deecke, Sabine Fehleemann, Jürgen H. Meyer and Antje BIRTHÄLMER

🖼️ MIQUEL BARCELÓ. Cerámiques: 1995–1998. Text by Enrique Juncosa. Bilingual ed. (Spanish/Catalan) 📄

🖼️ FERNANDO ZÓBEL. Obra gráfica completa. Text by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 📄 📄

2000

🖼️ VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

🖼️ EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger

SCHMIDT-ROTTLUFF. Colección Brücke-Museum Berlin. Text by Magdalena M. Moeller

🖼️ NOLDE. VISIONES. Acuarelas. Colección de la Fundación Nolde-Seebüll. Text by Manfred Reuther 📄 📄

🖼️ LUCIO MUÑOZ. ÍNTIMO. Text by Rodrigo Muñoz Avía 📄

🖼️ EUSEBIO SEMPERE. PAISAJES. Text by Pablo Ramírez 📄 📄

2001

🖼️ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Text by Sabine Fehleemann

🖼️ ADOLPH GOTTLIEB. Text by Sanford Hirsch

🖼️ MATISSE. ESPÍRITU Y SENTIDO. Obra sobre papel. Texts by Guillermo Solana, Marie-Thérèse Pulvenis de Séligny and Henri Matisse

🖼️ RÓDCHENKO. GEOMETRÍAS. Texts by Alexandr Lavrentiev and Alexandr Ródchenko 📄 📄

2002

🖼️ GEORGIA O'KEEFFE. NATURALEZAS ÍNTIMAS. Texts by Lisa M. Messinger and Georgia O'Keeffe

🖼️ TURNER Y EL MAR. Acuarelas de la Tate. Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft

🖼️ MOMPÓ. Obra sobre papel. Texts by Dolores Durán Úcar 📄

🖼️ RIVERA. REFLEJOS. Texts by Jaime Brihuega, Marisa Rivera, Elena Rivera, Rafael Alberti and Luis Rosales 📄

🖼️ SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura 📄 📄

2003

🖼️ ESPÍRITU DE MODERNIDAD. DE GOYA A GIACOMETTI. Obra sobre papel de la Colección Kornfeld. Text by Werner Spies

🖼️ KANDINSKY. ORIGEN DE LA ABSTRACCIÓN. Texts by Valeriano Bozal, Marion Ackermann and Wassily Kandinsky

🖼️ CHILLIDA. ELOGIO DE LA MANO. Text by Javier Maderuelo 📄 📄

🖼️ GERARDO RUEDA. CONSTRUCCIONES. Text by Barbara Rose 📄

🖼️ ESTEBAN VICENTE. Collages. Texts by José María Parreño and Elaine de Kooning 📄

🖼️ LUCIO MUÑOZ. ÍNTIMO. Texts by Rodrigo Muñoz Avia and Lucio Muñoz 📄

MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Catalan/Spanish and English/German, 2nd ed. rev. and exp.)

2004

🖼️ MAESTROS DE LA INVENCIÓN DE LA COLECCIÓN E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE.

Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

🖼️ FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París. Texts by Delfín Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos. Bilingual ed. (Spanish/French)

🖼️ LIUBOV POPOVA. Text by Anna María Guasch 📄

🖼️ ESTEBAN VICENTE. GESTO Y COLOR. Text by Guillermo Solana 📄

🖼️ LUIS GORDILLO. DUPLEX. Texts by Miguel Cereceda and Jaime González de Aledo. Bilingual ed. (Spanish/English) 📄

🖼️ NEW TECHNOLOGIES, NEW ICONOGRAPHY, NEW PHOTOGRAPHY. Photography of the 80's and 90's in the Collection of the Museo Nacional Centro de Arte Reina Sofía. Texts by Catherine Coleman, Pablo Llorca and María Toledo. Bilingual ed. (Spanish/English) 📄

KANDINSKY. Acuarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) 📄

2005

🖼️ CONTEMPORANEA. Kunstmuseum Wolfsburg. Texts by Gijs van Tuijl, Rudi Fuchs, Holger Broecker, Alberto Ruiz

de Samaniego and Susanne Köhler. Bilingual ed. (Spanish/English)

🖼️ ANTONIO SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura. Bilingual ed. (Spanish/English)

CELEBRATION OF ART: A Half Century of the Fundación Juan March. Texts by Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina, Juan Navarro Baldeweg and Javier Fuentes. Spanish and English eds.

🖼️ BECKMANN. Von der Heydt-Museum, Wuppertal. Text by Sabine Fehleemann. Bilingual ed. (Spanish/German) 📄

🖼️ EGON SCHIELE: IN BODY AND SOUL. Text by Miguel Sáenz. Bilingual ed. (Spanish/English) 📄

🖼️ LICHTENSTEIN: IN PROCESS. Texts by Juan Antonio Ramírez and Clare Bell. Bilingual ed. (Spanish/English) 📄

🖼️ FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection. Text by Francisco Caja. Bilingual ed. (Spanish/English) 📄

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 2nd ed.)

2006

🖼️ OTTO DIX. Text by Ulrike Lorenz. Bilingual ed. (Spanish/English)

🖼️ CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art. Texts by Stephan Koja, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerkandl. Spanish, English and German eds. Published by Prestel, Munich/ Fundación Juan March, Madrid, 2006

🖼️ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perhelfter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro

LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo,

Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broecker. Bilingual ed. (Spanish/English) 📄

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11th ed., 1st ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS, A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/ Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

EQUIPO CRÓNICA. CRÓNICAS REALES. Texts by Michèle Dalmace, Fernando Marías and Tomás Llorens. Bilingual ed. (Spanish/English) 📄

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp. Spanish, Catalan, English and German eds. 📄

2008

MAXimin: Maximum Minimization in Contemporary Art. Texts by Renate

Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

🖼️ ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English) 📄

JOAN HERNÁNDEZ PIJUAN: THE DISTANCE OF DRAWING. Texts by Valentín Roma, Peter Dittmar and Narcís Comadira. Bilingual ed. (Spanish/English) 📄

Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Badeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

🖼️ Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds. 📄

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

🖼️ CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina

Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓ JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3rd ed. rev. and exp.)

2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

.....
Supplementary publication: William Shakespeare and Thomas Middleton.

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