

The Bauhaus and the New Typography



16-1. Lyonel Feininger, *Cathedral*, 1919.

"It is obvious that the machine is here to stay. Whole armies of William Morris and Tolstoy could not now expel it... Let us then exploit them to create beauty — a modern beauty, while we are about it.
--Aldus Huxley, 1928

Bauhaus

- German School of Art and Design
- Name refers to the medieval Bauhüttn or Masons' lodges
- Re-established workshop training
- Advocated for a closer relationship between the practice of 'fine art' and 'applied art'



16-3. Oscar Schlemmer, later Bauhaus seal, 1922.

16-5 & 16-6. Herbert Bayer and Laszlo Moholy Nagy, cover and title pages designs, *Staatliches Bauhaus in Weimar 1919-1923*, 1923



Das Staatliche Bauhaus in Weimar

- 1919—1932
- Modeled on the William Morris's Arts and Crafts Workshop

Walter Gropius—Director

- Influences: Peter Behrens and Henri Van de Velde
- Recognizing the common roots of both the fine and applied visual arts, Gropius sought a new unity of art and technology as he enlisted a generation of artists in a struggle to solve problems of visual design created by industrialism.
- 'Art and technology, a new unity: technology does not need art, but art does need technology.'



Walter Gropius and Adolf Meyer, Fagus Factory, Alfeld on the Leine, 1911-13



12-40. Peter Behrens, poster for the Anchor Linoleum exhibition pavilion, 1906.



11-55. Henri van de Velde, poster for Tropon food concentrate, 1899.

"Real World" Practice

- Bauhaus was Anti-Academic
- Teachers called *Masters*
- Students called *Apprentices and Journeymen*
- Studios called *Workshops*



16-15. Herbert Bayer, cover for *Bauhaus* magazine, 1928.

Herbert Bayer, exhibition kiosks and pavilion, 1925?



16-17. Laszlo Moholy-Nagy, dust jackets for four Bauhaus books, 1924-30.

Functionalism

- With the arrival of László Moholy-Nagy the school made a decided shift towards constructivist ideas, moving firmly away from expressionism.
- Teaching was pervaded with scientific content, concentrating on constructive problem-solving
- Technical reproducibility became a guiding force

Bauhaus Style

- Geometric
- Functional—As in “Fitness of Purpose”
- Asymmetry
- Rectangular Grid Structures
- Decorations Limited to Heavy Rules, Rectangles, Circles
- Photography and Montage instead of Realistic Drawing
- San Serif Typefaces
- Did not distinguish between upper and lower case.
- Influenced by De Stijl and Constructivism



16-4. Joost Schmidt, Bauhaus exhibition poster, 1923. Combination of geometric shapes and machine forms reflects the orientation of the School.

Jan Tschichold—New Typography

The Amy Arnston or Robin Landa of his generation



16-24. Jan Tschichold, display poster for a publisher, 1924.



16-25. Jan Tschichold, cover from “Elementare Typographie,” 1925.

New Typography

Modern typography is simply defined as rejection of the classical rules of typographic symmetry.

Style Signified by:

- San Serif
- Economical
- Clarity



16-40. Rudolf Koch, Kabel light, c. 1928.



16-39. Paul Renner, Futura typefaces, 1927-30.



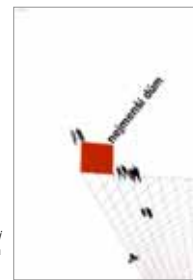
16-35. Eric Gill, the Gill Sans type family, 1928-30.

Bringing New Typography to Life

- Tschichold's strict rules were more intended for the jobbing printer
- Innovators break rules
- Innovators respond to conditions and anticipate change



15-65. Ladislav Sutnar, cover for *Samuel hledaa* (*Samuel the Seeker*), 1931.



15-66. Ladislav Sutnar, cover for *Najmensi dum* (*Minimum Housing*), 1931.

Isotypes and Information Graphics

Isotype concept involves the use of elementary pictographs to present complex data, particularly statistical data.



16-44. Henry C. Beck, map for the London Underground, 1933. Replaced geographic fidelity with diagrammatic interpretation.



16-43. Gerd Arntz and Otto Nuerath, “Gesellschaftsgliederung in Wien” (Social Stratification in Vienna) chart, 1930.

Visions from Elsewhere—Netherlands

- Influenced by Modern movements but personal and original in vision
- Added photography and diagonals to DeStijl's austerity and created a cinematic effect



16-49. Piet Zwart, pages from the NKf cableworks catalogue, 1928



16-55. Paul Schultema, brochure cover for the Berkel Model Z scales, before 1929.

Visions from Elsewhere—Switzerland

- The Hyperealistic Object Poster
- 'illustrative advertising design' (refers to the text being part of the design)
- Object Photography
- 'objective communication' (refers to the object being removed from its naturalistic environments)



14-18. Otto Baumberger,
poster for department store
PKZ, 1923.



16-63. Herbert Matter,
Swiss tourism poster,
1935.