

Contents

Preface 10

Introduction: The Origins
of Type and Typography 12

From Gutenberg to Bodoni 15

1 The Nineteenth Century:
An Expanding Field 24

The Industrial Revolution and the Rise
of Urban Mass Culture 28

New Technologies 29

Photography 30

European Newspapers and the Law 32

New Design Theories 33

The Popular Book and Print 38

Mass-market Advertising: The Broadsheet and the Poster 39

Nineteenth-century Type 45

Typesetting and Competition 47

Advertising Agencies 50

William Morris 50

The Arts and Crafts Movement 50

William Morris's Kelmscott Press 51

The Advent of Graphic Design 53

2 Art Nouveau: A New Style
for a New Culture 54

French Art Nouveau 59

Jules Chéret 59

Leonetto Cappiello 61

Japanese Prints 62

Alphonse Mucha 63

Sensuality and Symbolism 65

Absinthe, the Green Fairy 67

Théophile Steinlen 67

Henri de Toulouse-Lautrec 68

The United States 70

Harper's and Japanese Prints 71

The Portrayal of Young Women

Will H. Bradley 75

England 75

English Art Nouveau 76

Arthur Liberty and Liberty's 76

Aubrey Beardsley 77

The Beggarstaff Brothers 80

Art Nouveau in Scotland, Austria, and Germany 80

Glasgow, The Four 82

The Glasgow School of Art, Celtic Revival 82

Celtic Manuscripts and The Four 83

Charles Rennie Mackintosh 84

Vienna Secession 86

Gustav Klimt 86

The Secession Building 87

Ver Sacrum 88

Wiener Werkstätte 90

Werkstätte Style 90

Austrian Expressionism: Oskar Kokoschka, Egon Schiele 92

Art Nouveau in Germany 95

Pan and Jugend Magazines 95

Blackletter 97

Simplicissimus Magazine 99

Henry van de Velde 99

Peter Behrens 102

Behrens and AEG 102

3 *Sachplakat*, The First World War, and Dada 106

Sachplakat in Germany 108

- Lucian Bernhard and the Priester Breakthrough 108
- The *Sachplakat* Phenomenon 111
- Ludwig Hohlwein 112
- Posters and Typography 114

The First World War 116

- Wartime Propaganda 116
- Emasculating Messages 118
- Canadian War Posters 120

The United States 120

- War Posters and James Montgomery Flagg 121
- Uncle Sam, an American Icon 122
- Howard Chandler Christy 123

France 125

The Central Powers 126

- Realism versus Abstraction 128

Dada 129

- Tristan Tzara 131
- Dada in Paris 133
- Dada in Berlin 135
- Kurt Schwitters and *Merz* 138

4 Modern Art, Modern Graphic Design 140

Montparnasse 142

Cubism 143

- Guillaume Apollinaire's *Calligrammes* 144
- Robert and Sonia Terk Delaunay 145

The London Underground 146

- Frank Pick 146
- Edward McKnight Kauffer 148
- Signage and Visual Identity 149

Futurism 153

- "Words in Freedom" 154
- Lacerba* 154

Vorticism 157

- Book Design in Britain 160

Purism 161

- The Machine Aesthetic 161
- The New Spirit 162

Art Deco in France and Britain 163

- Poster Art: Cassandre and Carlu 164
- Art Deco in Asia 166
- The *Normandie* 166
- Art Deco Type Design 169
- Bookbinding 171

Art Deco and Colonialism 172

- The 1931 International Colonial Exposition 173

5 Revolutions in Design 176

De Stijl 179

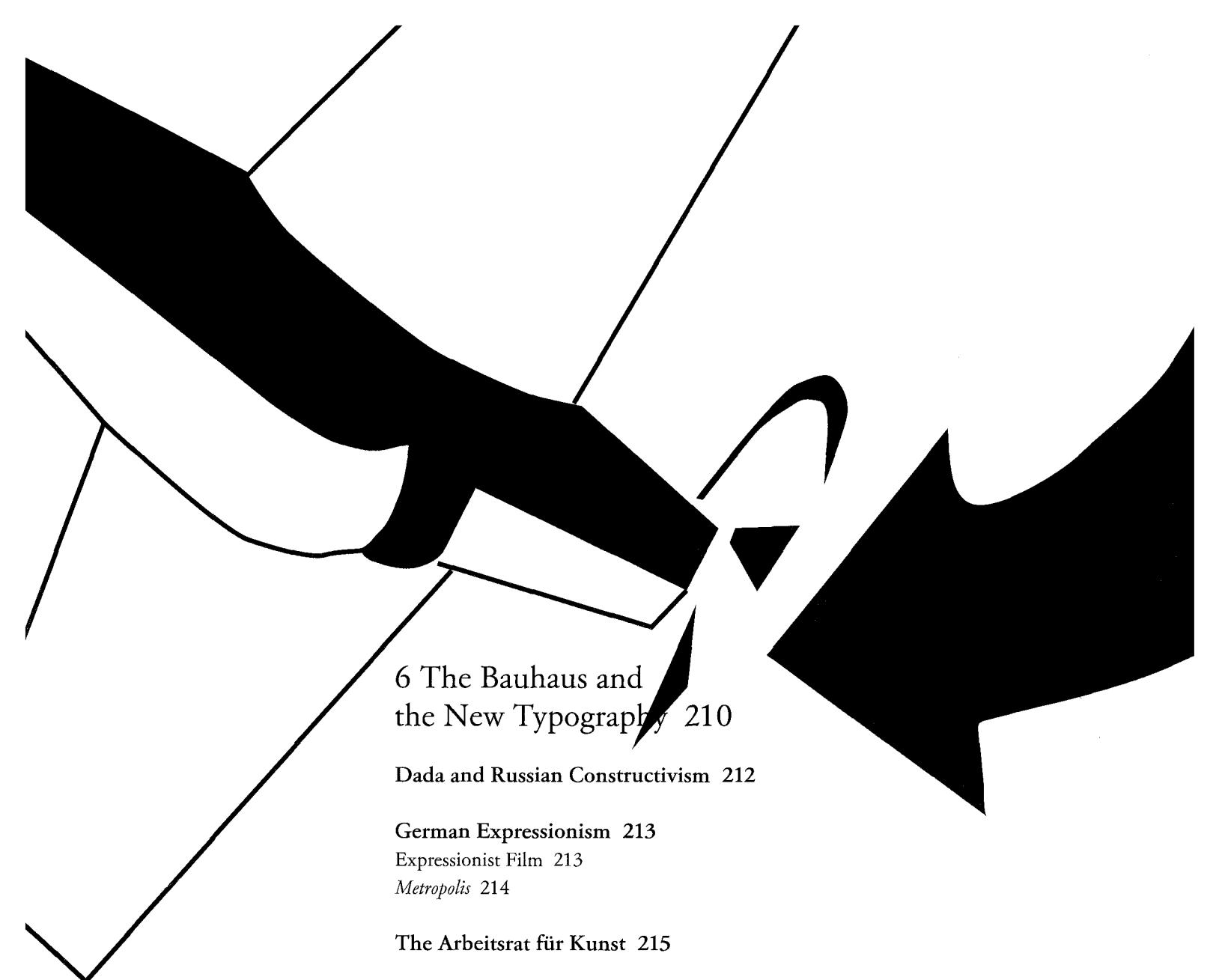
- Seeking Universal Harmony 179
- Typography and Journal Design 180
- De Stijl* Redesigned 181
- De Stijl Architecture 182
- De Stijl Poster Design 183
- De Stijl and Dada 184

Revolution in Russia 186

- The Russian Revolution and the Bolshevik Poster 187
- Alexander Apsit, Boris Zvorykin, Dmitri Moor 187
- Lubki and Religious Icons 189

Russian Suprematism and Constructivism 190

- Kazimir Malevich, Vladimir Tatlin 192
- A New Utopia 193
- Constructivism and Alexander Rodchenko 195
- Alexander Rodchenko, Vladimir Mayakovsky 195
- Photomontage and Film 196
- Filmic Vision 198
- Gustav Klutsis 199
- Constructivists under Stalin 201
- Film Posters: The Stenberggs 201
- El Lissitzky 204
- El Lissitzky in Germany 204



**6 The Bauhaus and
the New Typography 210**

Dada and Russian Constructivism 212

German Expressionism 213

Expressionist Film 213

Metropolis 214

The Arbeitsrat für Kunst 215

Weimar Bauhaus 216

Expressionism at the Bauhaus 216

Constructivism and the Bauhaus 219

László Moholy-Nagy 219

Women at the Bauhaus 220

The 1923 Exhibition 220

Political Problems 224

Dessau Bauhaus 225

New Buildings 225

Herbert Bayer 226

Typophoto 228

Depoliticization at the Bauhaus 229

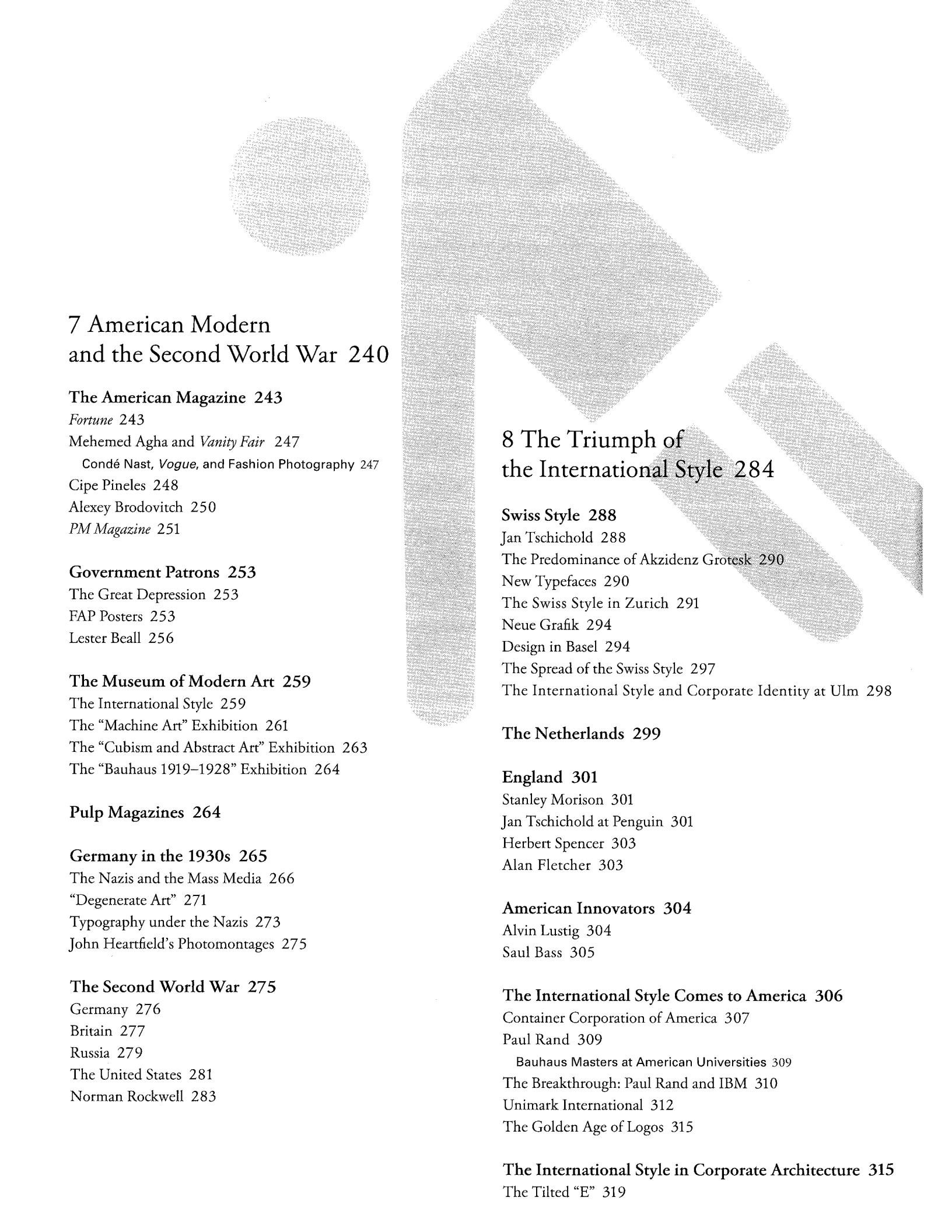
Type at the Bauhaus 230

Paul Renner and Futura 232

The New Typography 233

Die neue Typographie 233

Ring Neue Werbegestalter 237



7 American Modern and the Second World War 240

The American Magazine 243

Fortune 243

Mehemed Agha and *Vanity Fair* 247

Condé Nast, *Vogue*, and Fashion Photography 247

Cipe Pineles 248

Alexey Brodovitch 250

PM Magazine 251

Government Patrons 253

The Great Depression 253

FAP Posters 253

Lester Beall 256

The Museum of Modern Art 259

The International Style 259

The "Machine Art" Exhibition 261

The "Cubism and Abstract Art" Exhibition 263

The "Bauhaus 1919–1928" Exhibition 264

Pulp Magazines 264

Germany in the 1930s 265

The Nazis and the Mass Media 266

"Degenerate Art" 271

Typography under the Nazis 273

John Heartfield's Photomontages 275

The Second World War 275

Germany 276

Britain 277

Russia 279

The United States 281

Norman Rockwell 283

8 The Triumph of the International Style 284

Swiss Style 288

Jan Tschichold 288

The Predominance of Akzidenz Grotesk 290

New Typefaces 290

The Swiss Style in Zurich 291

Neue Grafik 294

Design in Basel 294

The Spread of the Swiss Style 297

The International Style and Corporate Identity at Ulm 298

The Netherlands 299

England 301

Stanley Morison 301

Jan Tschichold at Penguin 301

Herbert Spencer 303

Alan Fletcher 303

American Innovators 304

Alvin Lustig 304

Saul Bass 305

The International Style Comes to America 306

Container Corporation of America 307

Paul Rand 309

Bauhaus Masters at American Universities 309

The Breakthrough: Paul Rand and IBM 310

Unimark International 312

The Golden Age of Logos 315

The International Style in Corporate Architecture 315

The Tilted "E" 319

9 Postmodernism, the Return of Expression 320

Postmodernism 324

Psychedelic and Rock Graphics 324

British Psychedelics 327

Magazine and Album Design 328

Push Pin Studio 330

Postmodern Graphic Design 335

Historical Consciousness 336

Détournement 339

Postmodern Typography 342

Robert Venturi and *Learning from Las Vegas* 344

Wolfgang Weingart 345

Dan Friedman and April Greiman 348

Early Desktop Publishing 349

Cranbrook Academy of Art 350

The Postmodern Book and Richard Eckersley 350

The Netherlands and Britain 354

Tibor Kalman 355

Postmodern Architecture 357

Digital Typography 358

Emigre Graphics 358

Digital Typefaces and Zuzana Licko 359

Postmodernism of Resistance 362

Continuing Conflict 369

10 Contemporary Graphic Design 370

Eclectic Experiments 372

“Grunge” Design 372

Depoliticized Design 375

Celebrification 376

Eclecticism, Historicism, and Appropriation 376

Conceptual Design 380

MTV, Co-opting the Counterculture 384

Comics, Manga, Video Games, and Animé 385

Graffiti and Street Art 388

Illustration in a Digital Age 389

The Digital Aesthetic 391

Resurgent Idealism 391

Wired Magazine 391

Techno Type 391

Web 1.0: Beginnings 396

Web 2.0: Motion and Interactivity 397

Viral Advertising 404

Advertising Transformed 405

Motion Graphics for Film and Television 405

Contemporary Typography 411

Digital Crystal Goblets 411

Hoefler & Frere-Jones 414

Arial and Comic Sans 415

Experimental Type 415

The End of Type (?) 417

The Danger of the Digital 418

Global Graphics? 419

Design It Yourself 423

The “Citizen Designer” 425

Sustainability 425

Bruce Mau and Massive Change 426

Jonathan Barnbrook 429

Conclusion 431

Glossary 432

Bibliography 439

Index 447

Picture Credits 463