# TYPO POSTER AND THE NEW TYPOGRAPHY

## Exhibition Catalog for Jan Tschichold Process Book


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***GDVX 701 - Design Research, Analysis and Discourse***

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***Winter 2018***

## *About this project*

***A major component of this course work was research paper. This paper provided much of the content that was used to design a small exhibition catalog in the second half of the course.***

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## Critical Analysis + Research Paper Project

# *Assignment sheet*

GRDX 701
Design Research, Analysis and Discourse
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## *Critical Analysis + Research Paper Project*

### DESCRIPTION

A major component of this course work will be a research paper. This paper will provide much of the content that will be used to design a small exhibition catalog in the second half of the course. The research paper will be six to eight pages in length. Please uses APA style for all citations. The first step will be choosing a topic to research and a design theory (1900 to the present) to explore via critical analysis. We will be reading Ellen Lupton's Mechanical Brides in the first week of class, a model for the type of research I am looking for with this project.

### COMPONENTS OF THE CRITICAL ANALYSIS + RESEARCH PAPER

*Critical Analysis [2 pages]* We will begin with a critical analysis of a visual communication theory or model. The process. In the process of critical analysis, you will closely examine a single text (in this case, a primary document) written by a single author in an attempt to understand why the author wrote the particular text, in a particular way, to a particular audience, and for what purpose. You will seek to determine:
1) what the author argued or described,
2) how the author presented his/her argument or interpretation,
3) why the author chose that method of presentation and persuasion (in other words, what did the author view as the evidence and arguments that would most likely persuade his/her audience, what assumptions did the author expect his/her audience shared, and what assumptions did the author challenge.
4) what the author ultimately hoped to achieve by writing the text.

A critical analysis might be considered the first step in reading a document that might later be used as evidence in a research paper. In a critical analysis, the researcher searches for underlying assumptions, perceptions, values, and biases—elements that are present in all texts. Once the author's perspective, method, and purpose have been identified, you can determine how those shape the "evidence" (the author's descriptions, ideas, concerns, arguments) that the text presented. Some texts present a "narrative" rather than a clearly

defined argument. Yet even those texts are influenced by particular values and concerns, and most offer some message, whether implicit or explicit.

Remember, in the process of critical analysis, you are not evaluating or judging the accuracy, the validity, the logic, or the persuasiveness of an author's evidence, ideas, or interpretation. Since you are not the author's intended audience—the author was writing to an audience of his/her contemporaries—the analysis does not focus on whether the author has convinced you of the argument and/or ideas presented, nor should the student search for present-day relevance in the text. Similarly, this is not a research paper. Instead of considering and using the information that the document contains as "evidence" to explore broader historical issues or contexts, the student's focus stays squarely on the author and the text.

A critical analysis presents a careful examination of one author's rendition of an event, an experience, an issue, an argument, or some aspect of his/her society. The analysis should not attempt to recreate the author's experience or to establish whether the author was "representative" of his/her society. Instead, you should pay attention to how the author viewed and understood his/her society. Rather than focusing on your reactions as a reader, use your reactions as you read the text to lead you to new questions about the author's purpose and perspective.

*The essay*. Try to choose a text (a primary document) that has a clear argument or message. After you have carefully read and analyzed the text, you should be ready to write the first draft of your essay. More than likely your first draft will be preliminary, for only in the process of writing do we discover an argument and interpretation about the author and text. As you write, you may find that your argument becomes clearer and more persuasive. Don't forget to revise your critical analysis essay to reflect your discoveries.

Begin your essay with a sentence or two about the author, the date and title of the text, the occasion for which the text was written, and the general subject of the document. In a footnote or endnote, provide a full citation for the text (see below). You might offer a very brief statement about the author at the time during which the text was written. In your introductory paragraph,

present a brief summary of your interpretation of the author's perspective, method, and purpose in writing the text. The summary might contain a series of statements that lead up to your thesis statement. You do not need to describe the process of critical analysis; your essay should present the results of that process.

In the body of your essay, you may find that the most efficient and effective way to discuss and analyze the text is to move step by step through the text. After all, that is how the author intended the text to be read or heard. As you present the points that the author makes (offer quotations from the text as evidence for your discussion), begin to construct your analysis, and continue to build and develop your interpretation as your essay progresses. In your essay, use the simple past tense to describe what the author wrote: this serves to remind both you and your readers that the author wrote for an audience of his/her contemporaries. Whenever possible, use sentence constructions with the active voice rather than passive voice (the verb "to be"). Active verbs reiterate the author's active role in creating the text and the argument, and they encourage you to make connections and draw conclusions about the author and the text.

*Research Paper [4 to 6 pages]* The critical analysis portion of your research should be two to three written pages. Once you have completed the analysis of your text you should have a much clearer understanding of the perceptions, perspective and assumptions that shaped the author's argument. Now you should think about how you might use this text in a research paper about an era in design history. This is where you will discuss your evaluation of the accuracy, the validity, the logic, or the persuasiveness of an author's evidence, ideas, or argument. You will also present your understanding of the larger historical context in which the author wrote the text.

Now you will choose at least six objects from that period and analyze each in terms of its cultural importance and how it can be analyzed in terms of semiotics and design history. Does it work with or against the theory you examined in your critical analysis? How were the objects used and viewed at the time of their creation? How are they seen and viewed through today's lens?

This section of your research where you will propose a hypothesis and prove it through your research. This research and analysis will make up the bulk of your paper (4-6 pages). You will end with a strong conclusion.
All papers should be set in 12 point Times New Roman, double-spaced with one inch margins all around. You are to include all citations and bibliographic information. Please use APA style.

## GUIDES TO HELP WITH RESEARCH

If you need help with the APA style format you can reference:
http://www.citationmachine.net/apa/cite-a-book

Another good reference on style guides and research papers in general is:
https://owl.english.purdue.edu/owl/resource/679/01/

Of course, the SCAD Writing Center is an invaluable resource:
http://depts.scad.edu/the-writers-studio-atlanta/helpful-resources

As is the ACA Library at SCAD:
http://scad.libguides.com/

## KEEP IN MIND

The subject matter for your research paper will become the subject matter for the exhibition catalog you will design during the second half of the quarter. Choose wisely.

## TIMELINE

CLASS 1 AND 2 Read Ellen Lupton's Mechanical Brides (a model for research and especially exhibition catalog)

CLASS 3 Catherine Manci will lead a seminar on conducting research designed for our class. We will go up to the SCAD Library as a group at 8:15 am.

CLASS 4 Research for Critical Analysis + Research Paper

CLASS 5 AND 6 Due: Proposal for Critical Essay. Your proposal should be one page, include the artifacts and design period(s) you will be researching, cultural and social forces as well as the theories you will be using in your critical research. Please post to Critical Analysis + Research Paper Proposal thread in the Discussion section of Blackboard.

CLASS 7 AND 8 Continue work on critical essay + research paper

CLASS 9 Finalize critical essay + research paper

CLASS 10 paper due

GRADING CRITIERIA

Grading Criteria is based on course outcomes and the following factors:

Composition and grammar usage

Critical analysis component

Methodology: Research methods and Process

Semantics: Concepts and Ideas

Persuasiveness

Diverse and Appropriate Applications

Originality of research /Independent Critical Thinking

Hypothesis clearly stated

Research backs up the hypothesis

Academic Growth

# 1

# *Process involved in writing a Critical Analysis*

1. RESEARCH
2. SELECT A TOPIC
3. STATE TENTATIVE OBJECTIVE (OR THESIS)
4. FORM A PRELIMINARY BIBLIOGRAPHY
5. START TAKING NOTES
6. PREPARE A WORKING OUTLINE
7. WRITE A ROUGH DRAFT
8. EDIT PAPER
9. THE FINAL DRAFT AND SUBMIT CHECKLIST

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FINAL CRITICAL ANALYSIS ESSAY
PROFESSOR CHANGES
REVISED CRITICAL ANALYSIS ESSAY

*Started researching topic from Graphic Design Theory (1900 to the present) to explore via critical analysis.*

# *Mechanical Brides – Women and Machines from Home to Office by Lupton Ellen*

## THIS GAVE ME A BRIEF STRUCTURE ON HOW MY EXHIBITION CATALOGUE SHOULD BE WHICH MADE THE FURTHER RESEARCH PROCESS EASIER.

**Summary of the article:** In this new high tech world a trend or a machine comes and goes, we won't even know if there was no advertising. As the title of the book says "Mechanical brides" the book is about how Women, a target consumers and workforces have been wed to technology through design and advertising. Machines are designed just to perform work but advertising and design have portrayed them as if they are person with emotion, extensions, substitutes, metamorphous, or sensual mates. In today's world everyone's lifestyle is embodied with an endless inventory of products. Any product can become the target of craving, advanced with intense emotional meaning. As the book shows and we all know a married women is the main target audience for any product advertised. Whatever the product is, be it a lipstick for her, a house product or a children game.

Every product is made with lots of thoughts and design thinking as per the target audience's. Socialist studied the influence of domestic technology on women's time, so machine manufactures respond by designing new and advance technology machine that reduces stress and women get lots of leisureliness. Later, telephone jobs made the female workers as a human extension of a technological system, charged with mediating- rather than producing messages. Countless media images have depicted the phone as a partner to female pleasure, both at home and at work. Through such images and the social practices that they reflect and shape, the phone functions not simply as a neutral communication device but as a gendered symbol, a medium with a message.

The design and the use of mechanical objects, from telephones to typewriters to furniture engineered for efficiency and comfort, are central to the gendered organization of the modern office. As typewriting was a job with no established sexual history, female typist was not perceived as displacing male clerks. The keyboard, whose very neutrality first made it available to women, soon became a defining feature of feminized office work.

As John Bielenberg on why thinking wrong is right, said we are human and victim of our own Heuristic biases. The design of business machines and their environments has shaped and expressed the social meaning of office work. Design has helped articulate the differences between employees occupying various levels of an organization and has linked the language of the office to other institutional vocabularies, such as the home and the factory. Design has modelled the psychological, physical and symbolic value of work in modern offices.

Yes, I know a lot now on why for a boy everything has to be blue color and girl pink; men buy cigarettes and women buy lipsticks. So I like to end my journal with a quote by Mr. Ernest Dichter, "You would be amazed to find how often we mislead ourselves, regardless of how smart we think we are, when we attempt to explain why we are behaving the way we do,"..."What people actually spend their money on in most instances are psychological differences, illusory brand images".

# *Graphic Design Theory*
# *Readings from the field*

## WHAT IS MODERNISM?

You will think it's something modern, current or fresh.  But no the term Modernism in the art world refers to the big Umbrella, the broad movement that happened in the Western arts world which gathered pace from around 1850, and is known for its deliberate rejection of the styles of the past. The best example we have seen is in the last 20 years only because of technology there is so much that we have rejected and there are so many new things coming out every day. The growing Industry revolution, manufacturing goods, the economy and the surrounding was changing and that emphasize instead innovation and experimentation in forms, materials and techniques in order to create artworks that better reflected the modern society. There are many moments that happened under this broader umbrella called Modernism:

## FUTURISM – 1909- 1944

Futurism began its transformation of Italian culture in 1909, with the publication of the Futurist Manifesto, by writer Filippo Tommaso Marinetti. The arts and craft moment is a reaction to what has technology done. The word Futurist means Freedom and expressive layout, uneven use of typography. The thought was words are not just words, they give meaning. It needs to break the surface of the page, Shows the energy and dynamism. Lots of things started with book design and if you see those designs and typography now still you won't believe it was done a century back.

## CONSTRUCTIVISM – 1914–1932

Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century, developed parallel to Russian revolution. Constructivists proposed to replace art's traditional concern with composition and a focus on as the word says 'construction' built things. Things should be created in order to express beauty or not how the artist's feels, or to represent the world, but to carry out a fundamental analysis of the materials and forms of art, one which might lead to the design of functional objects. The artist such as Alexander Rodchenko and EL Lissistzky were very true to materials. Photomontage was the major form of work with this period as they said Photography was an objective art- and illustration was a subjective art. EL Lissistzky's Red, white, black colour and angular composition margins of typo on an image, geometric shape are not just words but portray action.

# *Few of the Modernism artists whose essay and artwork are very inspiring are as follows:*

### LÁSZLÓ MOHOLY-NAGY – 1925

This Hungarian Constructivist and Avant grade artist was not just into typography, but as the industry revolution was happening and plus his association with Lucia Schultz, a photographer with whom he married later, discovered that photography is a new artistic medium. His discussion and obsession with Typophoto is very inspiring. Typography is communication composed in type. Photography is the visual presentation of what can be optically apprehended. Typophoto is the visually most exact rendering of communication, Maholy says. Type place a very important role in communication but as in the essay he says future of typographic methods lies in the photomechanical process and the best example of it is attached below. Keep clicking and typing! Express in a beautiful way.

### JAN TSCHICHOLD – 1928

Inspired from the Bauhaus Weimar exhibition, a 22 year old German typographer became a powerful advocate of the new modern typographic movement. I totally agree with his belief which was actually said in 1928 in his Essay "The new typography" that old type was just meant for beauty and the new type is very important for Clarity and effective communication. The essay is inspiring now also and artists do follow this principal for effective communication. In his essay he said to get rid of arranging everything on the central axis, a rule from the renaissance period. He said asymmetry is the rhythmic expression of functional design which you can see in today's designs. Below is the timeline of the new Typography.

### HERBERT BAYER – 1967

Armed with compass, Ruler, and T square he reduced letterform design to the essentials. He eliminated capital and serif letters and created a Universal alphabet. A composition based on strong geometric elements and expressive values of colors shaped towards functional requirements. While reading his essay you will even notice it is all written in lower case. It's a nice change and very impactful. As said in the Book Megg's history of graphic design dynamic composition with strong horizontals and verticals characterize bayer's Bauhaus period.

### LATER COMES THE SWIZZ AND THE MIDCENTURY

After the world war and the rapid industry revolution in the midcentury from 1950 to 1970 graphic design became a profession. There were products and brands all over and few swiss designers turned avant grade ideals into formal practices, detaching design from a disruptive aesthetic agenda. Their goal was clarity and order and they help formulate the process and we as a graphic designers owe them a lot.

### DESIGNING PROGRAMS– 1964

By using opposite and complementary colors Karl Gerstner merged art and science. Through boundaries and limitation his design seemed to have early ideas of computer and programing.  In his essay he says Designing means to pick out determining elements and combine them. Today in out 702 class one student did an awesome presentation of his logo design. I am sure he got inspired by program as a grid. And I personally think if any designer approach this style in his design, will never go wrong.

## GRID AND DESIGN PHILOSOPHY – 1981

He says Grid is every designer's friend not enemy. He divided and ordered graphic design into the grid of Swiss typography. In his essay he said working with the grid system means submitting to the laws of universal validity. He designed a series of posters all look different but on a wonderful grid system and it seems like a musician with pure geometry and his book grid systems is also very inspiring.

## GOOD DESIGN IS GOODWILL – 1987

Paul Rand guided by European modernist principals and a thinking that designing is problem solving. He had designed lots of corporate American identities. Even Steve jobs, founder of apple company and my personal favourite creative designer had approached only Paul for designing his corporate identities for next. In his essay he strongly say, Design no less than business poses ethical problems. A badly designed product that works is no less unethical than a beautiful product that doesn't. Lastly, I wanted to say I enjoyed reading these entire different series and periods of essay and they are very inspiring. Look forward to read more.

## LONG LIVE MODERNISM: MASSIMO VIGNELLI REAFFIRMS HIS FAITH IN FORM AND FUNCTION

I totally agree 'modernism' was never a style, but an attitude to improve things around for betterment. And the other hand post- modernism just wanted to reject the modernisms idea without any reason or thinking. You will notice design thinking in the modernism era, in the new typography which helped printers and the grid design which gave more freedom in a functional way and many more. In post modernism nothing new was created but they just made a rule to reject everything. So the best designers in the world today also follow modernism principals and that as a designer you can see in most of the design today. Post modernism is fading.

## MY WAY TO TYPOGRAPHY- WOLFGANG WEINGART | 2000

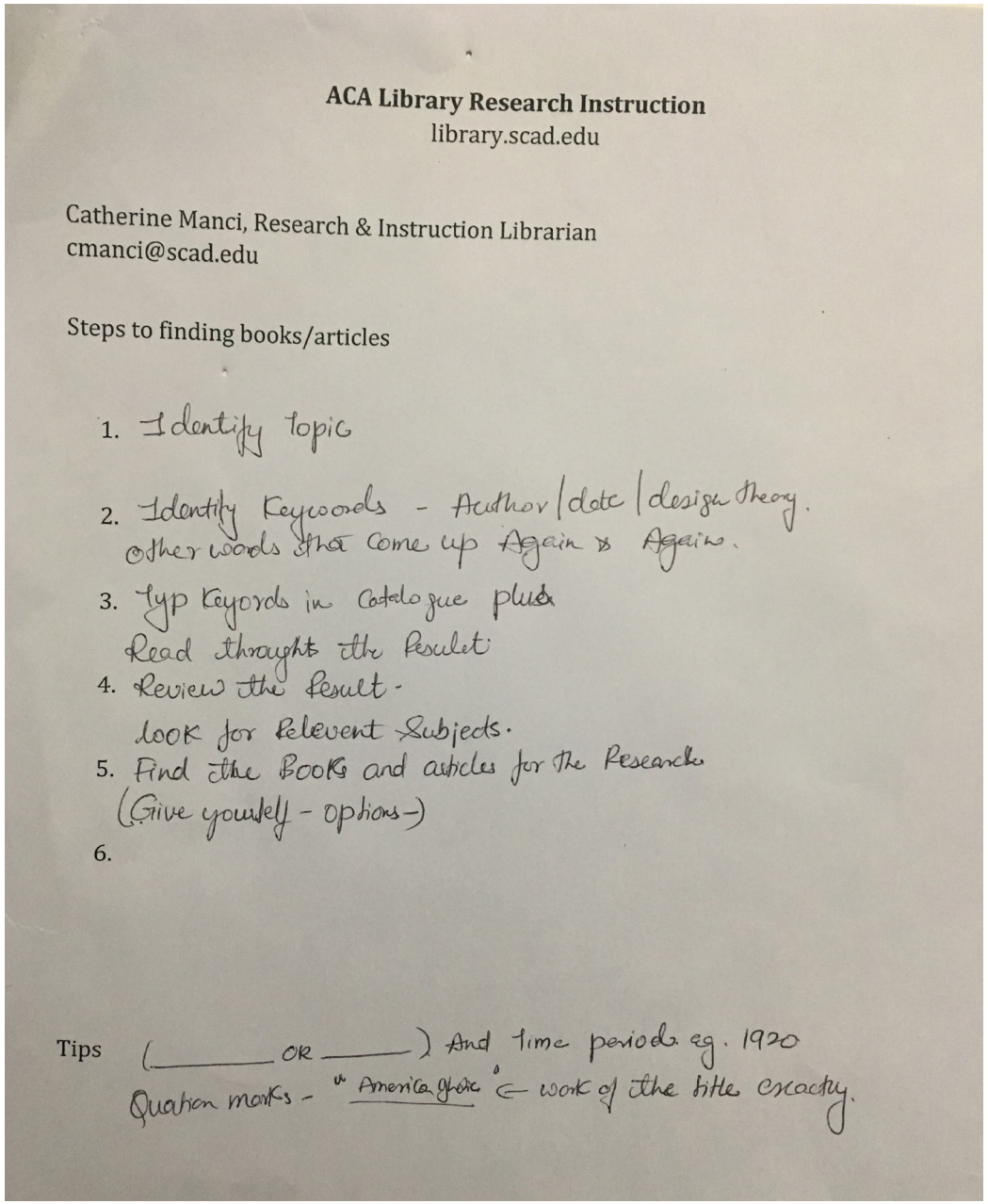
Born in the war era 1941 in Germany, so in the post modernism period wolfgang weIngart pushed typography to the limits of legibility and beyond. It was the point where typography was not evolving. So a movement was created by combining extreme letters pacing, slant, weight, size, and repetition. He says this would have not been possible if he dint had the prior knowledge of the field. After his consumption of all the prior knowledge he started de-constructing them in order to create new type. He even encouraged his students to critically analyse letter spacing with the limits of readability. By doing so the word became graphic in expression. He was interested in how far the graphic qualities of typography can be pushed and still retains its meaning. The best example can be seen in his own book cover design where the word typography is read and plus have created a graphic in its own. Look at the 'Y' it's so cool.

## TYPOGRAPHY AS DISCOURSE - KATHERINE MCCOY WITH DAVID FREJ | 1988

Katherine maccoy took typography to a new level. She explored the new relationship between text and image. This was going to happen, as in 1950- US graphic design formed 1960- Importation of Swiss minimalism and 1970 - Rebelled against Helvetica. This all lead to emerging of study of graphic design history. Simultaneously in Switzerland wolfgang weIngart was pushing typography to the limits of legibility. By this it was difficult to understand whether its post modernism or late modernism. It seems everyone was digging deeper. They all started looking at type in all possible way, how it looks, explores it sociology and through all possible aspects. And a result design thinking, design theory and visual language started. This decoded approach in design gave a new kind of design communication and implementation. We see that later in the 20th century, as all design is user centred and statically decoded. Now its design discourse.

*After spending weeks studying, analysing, and discussing the collection of essays from Graphic Design Theory, I choose "The New Typography" essay by Jan Tschichold for further research and critical analysis. Tschichold was a prominent twentieth century German typographer and book designer.*

STEPS TO FIND BOOKS/ ARTICLES RELEVANT TO MY RESEARCH TOPIC



**ACA Library Research Instruction**
library.scad.edu

Catherine Manci, Research & Instruction Librarian
cmanci@scad.edu

Steps to finding books/articles

1. Identify topic
2. Identify Keywords - Author / date / design theory.
   other words that come up Again & Again.
3. Typ Keyords in Catalogue plus
   Read throught the Resulet
4. Review the Result -
   look for Relevent Subjects.
5. Find the Books and articles for the Research
   (Give yourself - options -)
6.

Tips (_____ OR _____) And time periods eg. 1920
Quation marks - "America ghetto" ← work of the title exactly.

# *Who Is Jan Tschichold?*

Jan Tschichold was a prominent twentieth century German typographer and book designer. He was a remarkable teacher and an author as well. He is best known for writing Die neue Typographie and Typographische Gestaltung which became standard textbooks for the next generation of typographers.

Born on April 2, 1902, Jan Tschichold grew up in Leipzig, Germany. His father was a provincial sign writer and trained in calligraphy. Tschichold's rich artistic background and the calligraphic training he received from his father set him apart from his contemporary typographers. Since he didn't receive any such formal fine art education, he felt more at home utilizing commercial paper stocks and used stock fonts instead of handmade papers and custom fonts which other typographers prioritized. Upon Hitler's election in Germany, the Ministry of Culture required all designers to register themselves with the ministry. Also communist sympathizers were barred from attaining any teaching posts.

At the behest of Paul Renner, Tschichold succeeded to garner a teaching post in Munich. However, they were both denounced as cultural Bolshevists. In 1933, as Nazis rose to power, Tschichold and his wife were arrested. The Soviet posters found in his apartment during his arrest put him under scrutiny, based on the suspicion of his involvement with communists. Secret State Police of Nazis, The Gestapo, seized all of his books. Nonetheless, he found an opportunity to escape from the reign of terror in Germany as a policeman got him and his family a ticket for Switzerland. Except from his brief visits to Britain in 1937 and late 1940s, he remained settled in Switzerland till the end of his days.

In 1923, subsequent to his visit to the first Weimar Bauhaus exhibition, he converted to Modernist design principles. Tschichold soon became a strong advocate of Modernist design which he manifested through influential magazine supplement published in 1925. Two years later he held a personal exhibition showcasing Modernist design. Moreover, his magnum opus The new typography is testimonial of his support for Modernism. The book is considered a manifesto of modern design which reflects Tschichold's opinion of application of different typefaces. He condemned all typefaces in his work, except sans-serif or more commonly known as Grotesk in Germany. He codified several of Modernist design rules and approved non-centered designs. He emphasized on the use of standardized paper sizes for all printed matter. He also explained the effective use of different sizes and weights of type in order to easily convey information.

In addition to that Tschichold wrote a series of practical manuals on the principles of Modernist typography. Those had a great influence on printers and ordinary workers in Germany.

During his stay in England in late 1940s, he was requested by Penguin Books to redesign their paperbacks, thus he supervised the redesign of 500 books. Furthermore, Jan Tschichold wrote a guideline based on typographic and composition instructions for editors and compositors at Penguin, the Penguin Composition Rules.

# *Classic Typography Before The New Typography*

## CALLIGRAPHIC

Letters associated with the art of calligraphy and the fonts developed from their production can be classified as calligraphic. Calligraphic letters can be, although do not have to be, classified as Chancery, Etruscan or Uncial. Chancery letters have slightly sloping narrow letters and were influential in the development of serif italics. Etruscan faces do not have lower-case letters and are based on an early form of Roman calligraphy in which the brush was held at a steep angle. The Celtic style, Uncial letters are created from holding the brush at an almost horizontal angle. There is only one case in Uncial designs, although they did become the basis for the development of the roman lower case.

## BLACKLETTER

Blackletter typefaces are a script style of calligraphy that were popularized in Germany, although they were used all over Europe from the middle ages through the Renaissance. A highly ornamental style of typography, different styles are often associated with the different regions in which they were developed and used. The main classifications include Textura, Schwabacher, Cursiva and Fraktur. Textura is the most closely related to the calligraphic style and often includes a large number of ligatures. Schwabacher typefaces have a simplified, rounded stroke and several of their lowercase letters, including ‘o’, are often analogous forms. Cursiva, as the name suggests, is closely related to cursive letters and can be recognized by the more frequent presence of descenders and looped ascenders. Fraktur is the most common form of Blackletter and is characterized by broken strokes.

## SERIF

Serifed typefaces were popular much earlier than sans-serif typefaces and include semi-structural details on many of the letters. People often refer to them as feet, although that is in no way a proper anatomical term when referring to typography. Their are many different classifications for serif typefaces, often named for their origins, including Grecian, Latin, Scotch Modern, French Old Style, Spanish Old Style, Clarendon and Tuscan. Some of these classifications can also be placed into broader classifications of typography including the styles below.

## OLD STYLE

The Old Style or Humanist serif typefaces developed in the 15th and 16th centuries and are characterized by a low contrast in stroke weight and angled serifs. Example: Garamond.

## TRANSITIONAL

The bridge for the gap between Old Style and Modern serif typefaces, Transitional type has a more vertical axis and sharper serifs than humanist forms. Example: Baskerville.

# *Why I select “The New Typography Essay”?*

I was interested in the history of typography and graphic design. I was interested in Jan Tschihold because he was a prominent twentieth century German typographer who I admire and get inspiration the most. I’ve always admired his work “The New Typography” which became standard textbooks for typographers.
“The New Typography” has had a great influence on past and present day designers as well as students who want to learn graphic design.

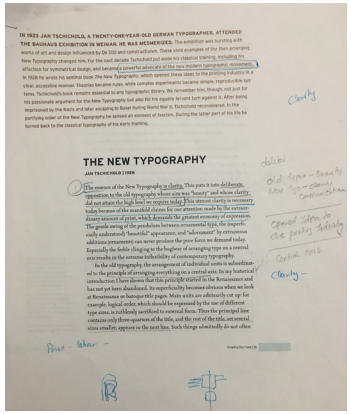
As a student, I think we need to know why many designers are greatly influenced by his work. Also I thought I could learn more about him if I would proceed to investigate about him. Therefore, I found the most basic curiosity in my mind as a question:
How can we see his influence in today’s typography and graphic design field?
Why many designers are greatly influenced by his work?
I researched to figure out what is the reason of this situation.

## PURPOSE

Literally, the goal of this research is to finding out what impact has Jan Tschichold’s work had on later designs and designers.

I begun with a critical analysis of a visual communication theory "The New Typography" by Jan Tschihold. In the process of critical analysis, I will closely examine this single text written by a single author in an attempt to understand why the author wrote the particular text, in a particular way, to a particular audience, and for what purpose. I will seek to determine:

1) What the author argued or described,
2) How the author presented his/her argument or interpretation,
3) Why the author chose that method of presentation and persuasion (in other words, what did the author view as the evidence and arguments that would most likely persuade his/her audience, what assumptions did the author expect his/her audience shared, and what assumptions did the author challenge.
4) What the author ultimately hoped to achieve by writing the text.

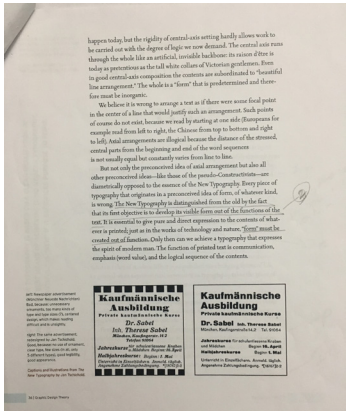

IN 1923 JAN TSCHICHOLD, A TWENTY-ONE-YEAR-OLD GERMAN TYPOGRAPHER, ATTENDED THE BAUHAUS EXHIBITION IN WEIMAR. HE WAS MESMERIZED. The exhibition was bursting with works of art and design influenced by De Stijl and constructivism. These vivid examples of the then emerging New Typography changed him. For the next decade Tschichold put aside his classical training, including his affection for symmetrical design, and became a powerful advocate of the new modern typographic movement. In 1928 he wrote his seminal book The New Typography, which opened these ideas to the printing industry in a clear, accessible manner. Theories became rules, while complex experiments became simple, reproducible systems. Tschichold's book remains essential to any typographic library. We remember him, though, not just for his passionate argument for the New Typography but also for his equally fervent turn against it. After being imprisoned by the Nazis and later escaping to Basel during World War II, Tschichold reconsidered. In the purifying order of the New Typography he sensed an element of fascism. During the latter part of his life he turned back to the classical typography of his early training.

THE NEW TYPOGRAPHY

JAN TSCHICHOLD (1928)

The essence of the New Typography is clarity. This puts it into deliberate opposition to the old typography whose aim was "beauty" and whose clarity did not attain the high level we require today. This utmost clarity is necessary today because of the manifold claims for our attention made by the ordinary amount of print, which demands the greatest economy of expression. The gentle swing of the pendulum between ornamental type, the imperfectly understood "beautiful" appearance, and "adornment" by extraneous additions (ornaments) can never produce the pure form we demand today. Especially the feeble clinging to the bogbear of arranging type on a central axis results in the extreme inflexibility of contemporary typography.

In the old typography, the arrangement of individual units is subordinated to the principle of arranging everything on a central axis. In my historical introduction I have shown that this principle started in the Renaissance and has not yet been abandoned. Its superficiality becomes obvious when we look at Renaissance or baroque title pages. Main units are arbitrarily cut up for example, logical order, which should be expressed by the use of different type sizes, is ruthlessly sacrificed to external form. Thus the principal line contains only three-quarters of the title, and the rest of the title, set several sizes smaller, appears in the next line. Such things admittedly do not often


happen today, but the rigidity of central-axis setting hardly allows work to be carried out with the degree of logic we now demand. The central axis runs through the whole like an artificial, invisible backbone: its raison d'être is today as pretentious as the tall white collars of Victorian gentlemen. Even in good central-axis composition the contents are subordinated to "beautiful line arrangement." The whole is a "form" that is predetermined and therefore must be inorganic.

We believe it is wrong to arrange a text as if there were some focal point in the center of a line that would justify such an arrangement. Such points of course do not exist, because we read by starting at one side (Europeans for example read from left to right, the Chinese from top to bottom and right to left). Axial arrangements are illogical because the distance of the stressed, central parts from the beginning and end of the word sequences is not usually equal but constantly varies from line to line.

But not only the preconceived idea of axial arrangement but also all other preconceived ideas—like those of the pseudo-Constructivists—are diametrically opposed to the essence of the New Typography. Every piece of typography that originates in a preconceived idea of form, of whatever kind, is wrong. The New Typography is distinguished from the old by the fact that its first objective is to develop its visible form out of the functions of the text. It is essential to give pure and direct expression to the contents of whatever is printed; just as in the works of technology and nature, "form" must be created out of function. Only then can we achieve a typography that expresses the spirit of modern man. The function of printed text is communication, emphasis (word value), and the logical sequence of the contents.

Kaufmännische Ausbildung
Private kaufmännische Kurse
Dr. Sabel
Inh. Therese Sabel

Kaufmännische Ausbildung
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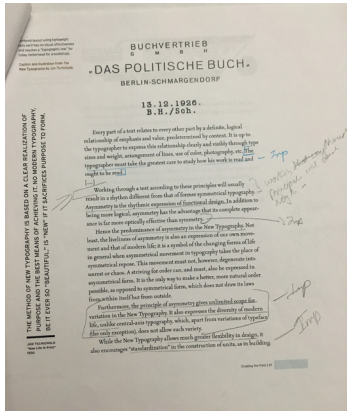

BUCHVERTRIEB
G M B H
DAS POLITISCHE BUCH
BERLIN-SCHMARGENDORF

13.12.1926.
B.H./Sch.

Every part of a text relates to every other part by a definite, logical relationship of emphasis and value, predetermined by content. It is up to the typographer to express this relationship clearly and visibly through type sizes and weight, arrangement of lines, use of color, photography, etc. The typographer must take the greatest care to study how his work is read and ought to be read.

Working through a text according to these principles will usually result in a rhythm different from that of former symmetrical typography. Asymmetry is the rhythmic expression of functional designs. In addition to being more logical, asymmetry has the advantage that its complete appearance is far more optically effective than symmetry.

Hence the predominance of asymmetry in the New Typography. Not least, the liveliness of asymmetry is also an expression of our own movement and that of modern life; it is a symbol of the changing forms of life in general where asymmetrical movement in typography takes the place of symmetrical repose. This movement must not, however, degenerate into unrest or chaos. A striving for order can, and must, also be expressed in asymmetrical form. It is the only way to make a better, more natural order possible, as opposed to symmetrical forms, which does not draw its laws from within itself but from outside.

Furthermore, the principle of asymmetry gives unlimited scope for variation in the New Typography. It also expresses the diversity of modern life, unlike central-axis typography, which, apart from variations of typeface (the only exception), does not allow such variety.

While the New Typography allows much greater flexibility in design, it also encourages "standardization" in the construction of units, as in building.

THE METHOD OF NEW TYPOGRAPHY IS BASED ON A CLEAR REALIZATION OF TODAY'S MEANS AND NEEDS. OF ACHIEVING IT. NO MODERN TYPOGRAPHY, BE IT EVER SO "BEAUTIFUL," IS "NEW" IF IT SACRIFICES PURPOSE TO FORM.

## *Critical Analysis + Research Paper Subject / Topic Which Turned Into An Exhibition Catalogue*

**Inspired from the Bauhaus Weimar exhibition, a 22 year old German typographer Jan Tschichold became a powerful advocate of the new modern typographic movement. In his Essay . "The new typography" written in 1928 he explains the primary purpose of old typography was beauty but the new typography is essential for clarity and effective communication.** I resonated with that idea, I feel typography is very important in what message has to be portrayed. He not only criticized the old typography but also stepped forward and changed it. Even now artists do follow his principal for effective communication. He was of the opinion that asymmetry is the rhythmic expression of functional design which is clearly evident in today's designs.

Jan Tschichold's merit consists in making these new design concepts available and understandable to those involved with producing ordinary design commissions, and, in doing so, he enlightens a wide range of audience such as printers, typesetters, and designers. As a graphic designer typography plays a very important role in designing. A good design needs good content and typo to convey an intended message. Also typefaces are an effective tool to market new product/strategies.

Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. Its basics are to understand the language of letters. The toughest part of starting a design project is to understand the language of design. Typographers have a whole language of their own that relates to type, fonts and design. Talking about type through different language and affective communication would be the centre focus of my research paper.

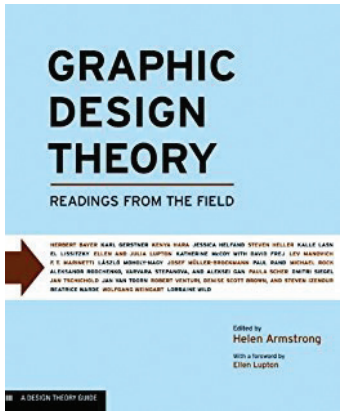
AFTER RESEARCH, I FORMULATED A TENTATIVE ONE-SENTENCE THESIS.

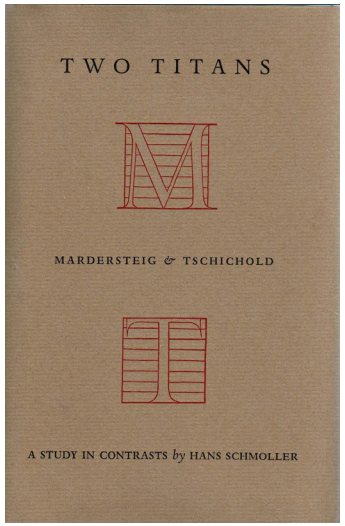
***Option -1***

***Jan Tschichold contribution in "The New Typography" revolutionized typography, created awareness, and opened the eyes of designers to the idea that typography can be cleaner and more impactful.***

***Option -2***

***"The new typography" was one of the modernist graphic design documents with style and principled sets of typographic rules and concepts articulated for printing.***






**Armstrong, H. (2009;2012;).** ***Graphic design theory: Readings from the field (First ed.).*** **New York: Princeton Architectural Press.**

**Le Coultre, M. F., Purvis, A. W., & Mader, D. H. (2007).** ***Jan tschichold: Posters of the avantgarde.*** **Basel;Boston;: Birkhäuser.**

**Schmoller, H. (1990).** ***Two titans, mardersteig and tschichold: A study in contrasts.*** **New York: Typophiles.**

## 1) WHAT THE AUTHOR ARGUED OR DESCRIBED

The fifth essay in Helen Armstrong's Graphic Design Theory is an excerpt from Jan Tschichold's "The New Typography," written in 1928 the essay, advocates clarity over beauty in the context of typography.

## 2) HOW THE AUTHOR PRESENTED HIS/HER ARGUMENT OR INTERPRETATION

"The New Typography" revolutionized typography, created awareness, and opened the eyes of designers to the idea that typography can be cleaner and more impactful.

## 3) WHY THE AUTHOR CHOSE THAT METHOD OF PRESENTATION AND PERSUASION (IN OTHER WORDS, WHAT DID THE AUTHOR VIEW AS THE EVIDENCE AND ARGUMENTS THAT WOULD MOST LIKELY PERSUADE HIS/HER AUDIENCE, WHAT ASSUMPTIONS DID THE AUTHOR EXPECT HIS/HER AUDIENCE SHARED, AND WHAT ASSUMPTIONS DID THE AUTHOR CHALLENGE).

In 1925, as a guest editor, he wrote an excerpt entitled "Elementare Typographie" in the German printing trade journal Typographic Notes. Since German typography medieval textura  was still the most popular typeface, it gave a lasting impression and created more eagerness excitement among a wide audience.

## 4) WHAT THE AUTHOR ULTIMATELY HOPED TO ACHIEVE BY WRITING THE TEXT.

"This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print, which demands the greatest economy of expression"

# *Rough Outline.*

## OUR PROFESSOR GAVE US A WORKSHEET WHICH WAS VERY HELPFUL AND TOOK MY ESSAY TO THE RIGHT TRACK

Name: _____

*GRDX 701 | Design Research, Analysis and Discourse*
*Professor Melissa Kupermine*

**Critical Analysis Worksheet (One to Two pages maximum)**

1. What is the text you plan to analyze critically?
   a. Title:
   b. Author:
   c. Date Written:

2. Begin your essay with a sentence or two about the author (What was the author like when he wrote your text?):

3. On what occasion was this text written?

4. What is the general subject of the text (summarize in 2 to 3 sentences)

5. Write a full citation in APA Style for the text you plan to critically analyze.

Samples:

Author, A. A. (Year of publication). *Title of work: Capital letter also for subtitle.* Location: Publisher.

Note: For "Location," you should always list the city and the state using the two letter postal abbreviation without periods (New York, NY).

Calfee, R. C., & Valencia, R. R. (1991). *APA guide to preparing manuscripts for journal publication.* Washington, DC: American Psychological Association.

6. Draft your introductory paragraph.

   a. A brief summary of your interpretation of the author's perspective.
   b. A brief summary of the author's method and purpose in writing your text.

   ***Note: this can lead to a thesis statement.***

7. Draft the body of your critical analysis essay. You may find it helpful to move through your text step by step to discuss and analyze your text. Break down a list of the main points you wish to discuss and analyze:

   *(Make your list of points in the original essay that you wish to discuss or analyze here.)*

8. Once you have your list of points from the original essay that you plan to analyze, take your list item by item and make your points of analysis and discussion. Offer quotations from the original text to act as evidence for your essay.

   *(Fill in your discussion and analysis under each item you have listed in number 7. Add quotations from the original text and remember to provide citations.)*

9. Continue to build your analysis essay draft. Make sure your interpretations develop as your essay progresses. Make connections and draw conclusions about the author and text you are analyzing.

10. Grammatical Reminder:
   a. Remember to use the simple past tense to describe what the author of the original essay wrote.

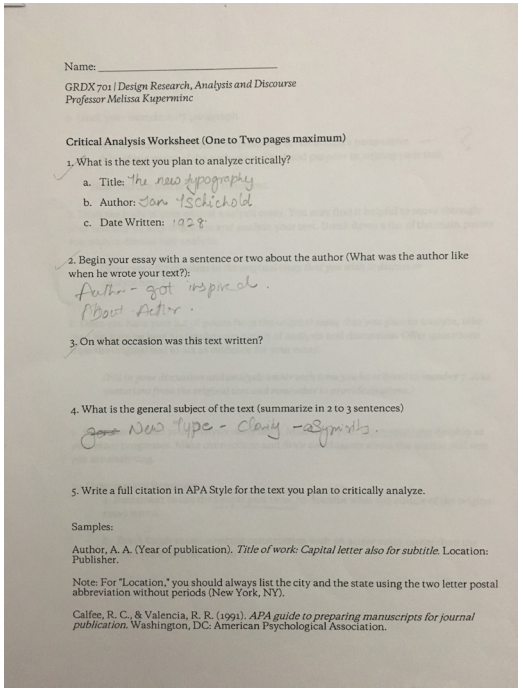
   b. Don't forget to use sentence construction with an active voice rather than the passive voice (the verb "to be").

11. Summarize your main (top three) points from the essay.

   a. Main point 1 (summary)
   b. Main point 2 (summary)
   c. Main point 3 (summary)

12. End with a powerful concluding statement:

   *In conclusion, ... (write yours here)*



Name: _____

GRDX 701 | Design Research, Analysis and Discourse
Professor Melissa Kupermine

Critical Analysis Worksheet (One to Two pages maximum)

1. What is the text you plan to analyze critically?
   a. Title: the new typography
   b. Author: Jan Tschichold
   c. Date Written: 1928

2. Begin your essay with a sentence or two about the author (What was the author like when he wrote your text?):
Author - got inspired.
About Author.

3. On what occasion was this text written?

4. What is the general subject of the text (summarize in 2 to 3 sentences)
~~Jan~~ New Type - Clarity - Symmetry.

5. Write a full citation in APA Style for the text you plan to critically analyze.

Samples:

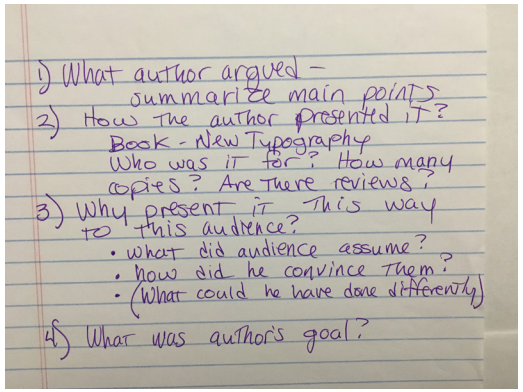
Author, A. A. (Year of publication). *Title of work: Capital letter also for subtitle.* Location: Publisher.

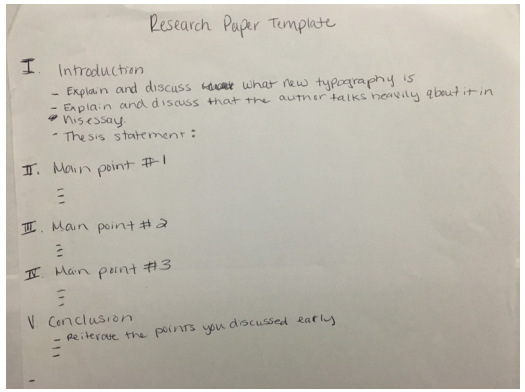
Note: For "Location," you should always list the city and the state using the two letter postal abbreviation without periods (New York, NY).

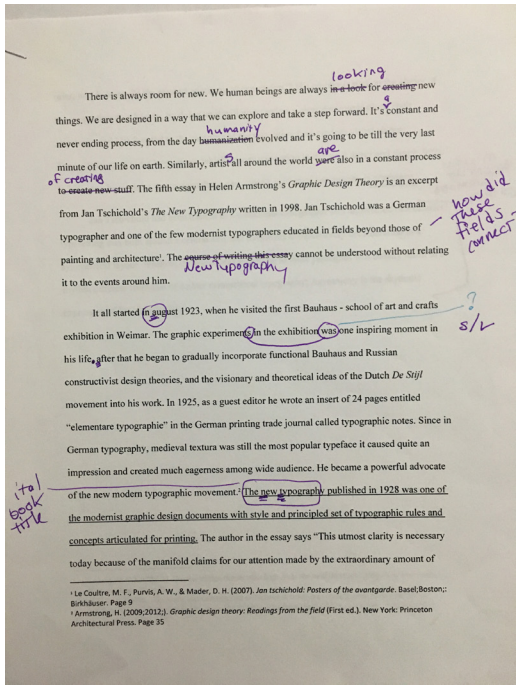
Calfee, R. C., & Valencia, R. R. (1991). *APA guide to preparing manuscripts for journal publication.* Washington, DC: American Psychological Association.

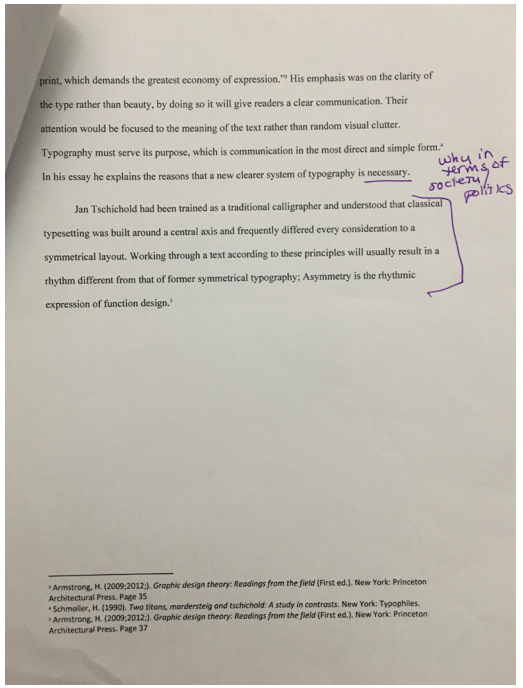
# *First draft.*

Constructing a Comprehensive Outline, the primary purpose of an outline is to help you write research/ interpretation and to create an organized (and tentative) vision of the research paper. An organized, fluid outline is the start of any good research paper. It aids the writer in constructing a paper which logically proceeds from one related point to the next. An outline should consist of three primary headings--the Introduction, Body, and Conclusion--as well as a number of subheadings regarding more specific categories of discussion. Analyse, synthesize, and organize research according to your outline. Research should proceed sequentially in accordance with your tentative outline.



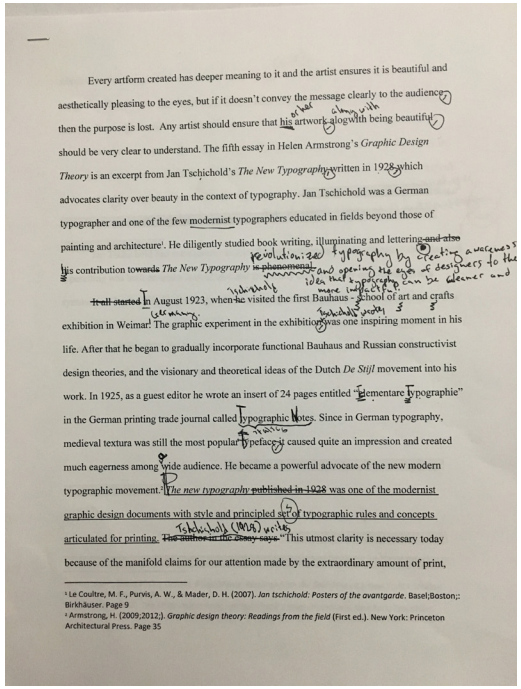



# Edit paper

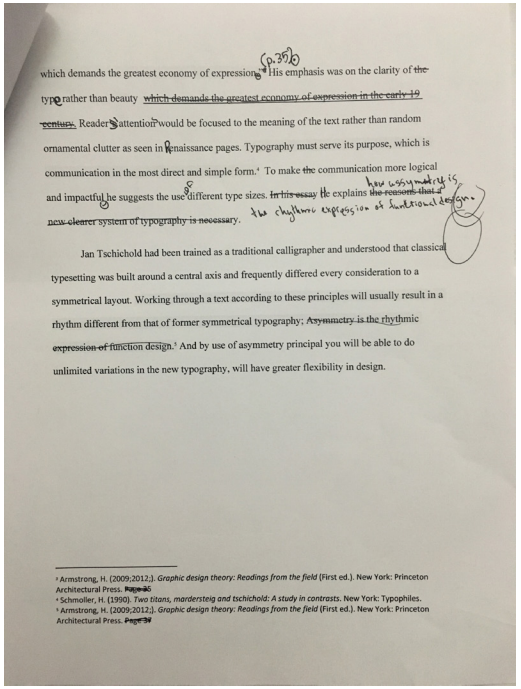
After the first draft I got some good feedback from my professor and writers studio that I will start to incorporate and move towards finalising.



Every artform created has deeper meaning to it and the artist ensures it is beautiful and aesthetically pleasing to the eyes, but if it doesn't convey the message clearly to the audience, then the purpose is lost. Any artist should ensure that his artwork along with being beautiful should be very clear to understand. The fifth essay in Helen Armstrong's *Graphic Design Theory* is an excerpt from Jan Tschichold's *The New Typography* written in 1928 which advocates clarity over beauty in the context of typography. Jan Tschichold was a German typographer and one of the few modernist typographers educated in fields beyond those of painting and architecture[1]. He diligently studied book writing, illuminating and lettering and also his contribution towards *The New Typography* is phenomenal.

In August 1923, when he visited the first Bauhaus - School of art and crafts exhibition in Weimar[2] The graphic experiment in the exhibition was one inspiring moment in his life. After that he began to gradually incorporate functional Bauhaus and Russian constructivist design theories, and the visionary and theoretical ideas of the Dutch *De Stijl* movement into his work. In 1925, as a guest editor he wrote an insert of 24 pages entitled "Elementare Typographie" in the German printing trade journal called Typographic Notes. Since in German typography, medieval textura was still the most popular Typeface, it caused quite an impression and created much eagerness among wide audience. He became a powerful advocate of the new modern typographic movement.[3] *The new typography* published in 1928 was one of the modernist graphic design documents with style and principled set of typographic rules and concepts articulated for printing. This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print,

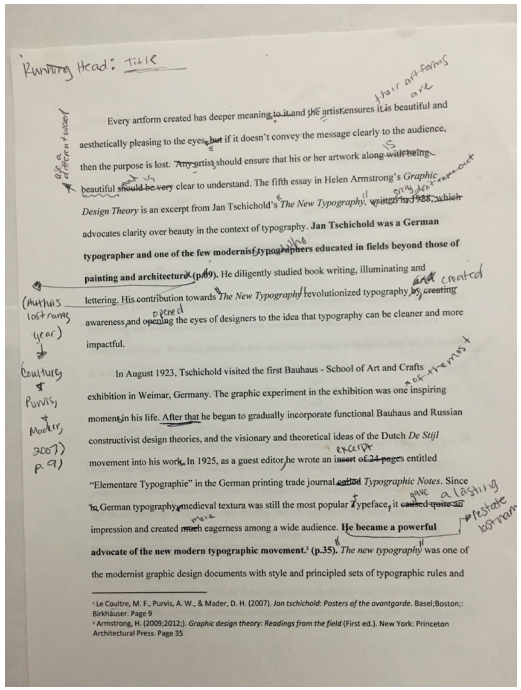
[1] Le Coultre, M. F., Purvis, A. W., & Mader, D. H. (2007). *Jan tschichold: Posters of the avantgarde*. Basel;Boston;: Birkhäuser. Page 9
[2] Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press. Page 35



which demands the greatest economy of expression.[4] His emphasis was on the clarity of the typ rather than beauty which demands the greatest economy of expression in the early 19 century. Reader's attention would be focused to the meaning of the text rather than random ornamental clutter as seen in Renaissance pages. Typography must serve its purpose, which is communication in the most direct and simple form.[4] To make the communication more logical and impactful he suggests the use different type sizes. In his essay he explains the reasons that a new clearer system of typography is necessary.

Jan Tschichold had been trained as a traditional calligrapher and understood that classical typesetting was built around a central axis and frequently differed every consideration to a symmetrical layout. Working through a text according to these principles will usually result in a rhythm different from that of former symmetrical typography; Asymmetry is the rhythmic expression of function design.[5] And by use of asymmetry principal you will be able to do unlimited variations in the new typography, will have greater flexibility in design.

[3] Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press. Page 36
[4] Schmoller, H. (1990). *Two titans, mardersteig and tschichold: A study in contrasts*. New York: Typophiles.
[5] Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press. Page 37



Every artform created has deeper meaning to it and the artist ensures it is beautiful and aesthetically pleasing to the eyes, but if it doesn't convey the message clearly to the audience, then the purpose is lost. Any artist should ensure that his or her artwork along with being beautiful should be very clear to understand. The fifth essay in Helen Armstrong's *Graphic Design Theory* is an excerpt from Jan Tschichold's *The New Typography*, written in 1928, which advocates clarity over beauty in the context of typography. **Jan Tschichold was a German typographer and one of the few modernist typographers educated in fields beyond those of painting and architecture[1] (p.09).** He diligently studied book writing, illuminating and lettering. His contribution towards *The New Typography* revolutionized typography by creating awareness and opening the eyes of designers to the idea that typography can be cleaner and more impactful.

In August 1923, Tschichold visited the first Bauhaus - School of Art and Crafts exhibition in Weimar, Germany. The graphic experiment in the exhibition was one inspiring moment in his life. After that he began to gradually incorporate functional Bauhaus and Russian constructivist design theories, and the visionary and theoretical ideas of the Dutch *De Stijl* movement into his work. In 1925, as a guest editor he wrote an insert of 24 pages entitled "Elementare Typographie" in the German printing trade journal called *Typographic Notes*. Since in German typography, medieval textura was still the most popular Typeface, it caused quite an impression and created much eagerness among a wide audience. **He became a powerful advocate of the new modern typographic movement.[3] (p.35).** *The new typography* was one of the modernist graphic design documents with style and principled sets of typographic rules and

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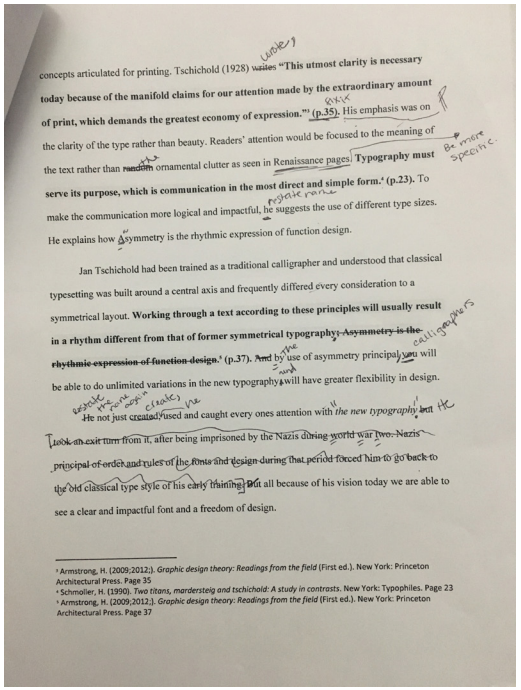

concepts articulated for printing. Tschichold (1928) writes **"This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print, which demands the greatest economy of expression."[3] (p.35).** His emphasis was on the clarity of the type rather than beauty. Readers' attention would be focused to the meaning of the text rather than random ornamental clutter as seen in Renaissance pages. **Typography must serve its purpose, which is communication in the most direct and simple form.[4] (p.23).** To make the communication more logical and impactful, he suggests the use of different type sizes. He explains how Asymmetry is the rhythmic expression of function design.

Jan Tschichold had been trained as a traditional calligrapher and understood that classical typesetting was built around a central axis and frequently differed every consideration to a symmetrical layout. **Working through a text according to these principles will usually result in a rhythm different from that of former symmetrical typography; Asymmetry is the rhythmic expression of function design.[5] (p.37).** And by use of asymmetry principal you will be able to do unlimited variations in the new typography, will have greater flexibility in design. He not just created fused and caught every ones attention with *the new typography* but he took an exit turn from it, after being imprisoned by the Nazis during world war two. Nazis principal of order and rules of the fonts and design during that period forced him to go back to the old classical type style of his early training, but all because of his vision today we are able to see a clear and impactful font and a freedom of design.

[3] Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press. Page 35
[4] Schmoller, H. (1990). *Two titans, mardersteig and tschichold: A study in contrasts*. New York: Typophiles. Page 23
[5] Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press. Page 37

# *The final draft and submit checklist*

Before submitting, I followed the following checklist:

## BASICS | OVERALL

- ☑ Proper grammar and usage
- ☑ Followed directions for Critical Analysis
- ☑ All quotations properly cited using APA style
- ☑ Turns in an editable Microsoft Word document
- ☑ All papers should be set in 12-point Times New Roman, double- spaced with a one inch margins all around.

## INTRODUCTION

- ☑ A brief summary of your interpretation of the author's perspective
- ☑ A brief summary of the author's method and purpose in writing your text.

## BODY OF PAPER

- ☑ Consists of an organized and thoughtful point-by-point coverage of analysis.
- ☑ Uses quotations with proper citation from the primary text to act as evidence for your essay.
- ☑ Makes original connections and draws fresh conclusions about text and author.

## ☑ EFFECTIVELY SUMMARIZES MAIN POINTS OF CRITICAL ANALYSIS.

## ENDS WITH A POWERFUL CONCLUDING STATEMENT

- ☑ Considers the designer: provides a brief biography.
- ☑ Considers historical and social context and its relationship to the text.
- ☑ Considers other design movements happening at the same time.

## ☑ PERSUASIVENESS OF ARGUMENTS

## ☑ LEVEL OF ANALYSIS | SCHOLARSHIP

# *Final critical analysis essay*

***Every art form created has deeper meaning.*** Artists ensure their art forms are beautiful and aesthetically pleasing to the eyes. If the art form does not convey the message clearly to its intended audience, then the purpose is lost. Artists should ensure that his or her artwork is striking and clear to understand. The fifth essay in Helen Armstrong's Graphic Design Theory is an excerpt from Jan Tschichold's "The New Typography," written in 1928 the essay, advocates clarity over beauty in the context of typography. Jan Tschichold was a German typographer and one of the few modernists who was educated in fields beyond painting and architecture (Coultre, Purvis & Mader, 2007, p. 9). He diligently studied book writing, illuminating, and lettering. His contribution in "The New Typography" revolutionized typography, created awareness, and opened the eyes of designers to the idea that typography can be cleaner and more impactful.

In August 1923, Tschichold visited the first Bauhaus — School of Art and Crafts exhibition in Weimar, Germany. The graphic experiments in the exhibition provided Tschichold with one of the most inspiring moments of his life. Soon after, he began to gradually incorporate functional Bauhaus and Russian constructivist design theories, and the visionary and theoretical ideas of the Dutch De Stijl movement into his works. In 1925, as a guest editor, he wrote an excerpt entitled "Elementare Typographie" in the German printing trade journal Typographic Notes. Since German typography medieval textura was still the most popular typeface, it gave a lasting impression and created more excitement among a wide audience. Tschichold became a powerful advocate of the new modern typographic movement (Armstrong, 2009, p. 35). "The new typography" was one of the modernist graphic design documents with style and principled sets of typographic rules and concepts articulated for printing. Tschichold (1928) wrote, "This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print, which demands the greatest economy of expression" (Armstrong, 2009, p. 35). Tschichold's emphasizes the clarity of the type rather than beauty. According to him, the ornamental clutter diminished the beauty of the text should not overpower the meaning of the text to the reader. Typography must serve its purpose, which is communication in the most direct and simple form (Schmoller, 1990, p. 37). To make the communication more logical and impactful, Tschichold suggests the use of different type sizes. He argues against the high usage of symmetry in Old typography and explains how asymmetry is the rhythmic expression of functional design.

Tschichold was a trained traditional calligrapher and understood classical typesetting was built around a central axis and frequently compared every consideration to a symmetrical layout. Working through a text according to these principles will usually result in a rhythm different from that of former symmetrical typography (Armstrong, 2009, p. 37). Following the principles of asymmetry, typographers and printers are able to create unlimited variations in the new typography and enjoy greater flexibility in design.

It is due to Jan Tschichold's clear thoughts and relentless efforts that "The New Typography" gained massive support and attention. His vision has enabled and gifted the world today with clear and impactful fonts without compromising the freedom of design.

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References

Armstrong, H. (2009;2012;). Graphic design theory: Readings from the field (First ed.). New York: Princeton Architectural Press.

Le Coultre, M. F., Purvis, A. W., & Mader, D. H. (2007). Jan tschichold: Posters of the avantgarde. Basel;Boston;: Birkhäuser.

Schmoller, H. (1990). Two titans, mardersteig and tschichold: A study in contrasts. New York: Typophiles.

# Professor changes



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Critical Analysis of "The New Typography" Essay by Jan Tschichold

Varsha Makwana

Savannah College of Art and Design

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GDVX 701 - Design Research, Analysis and Discourse

Professor Melissa Kuperminc

Every art form created has deeper meaning. Artists ensure their art forms are beautiful and aesthetically pleasing to the eyes. If the art form does not convey the message clearly to its intended audience, then the purpose is lost. Artists should ensure that his or her artwork is striking and clear to understand. The fifth essay in Helen Armstrong's *Graphic Design Theory* is an excerpt from Jan Tschichold's "The New Typography," written in 1928 the essay, advocates clarity over beauty in the context of typography. Jan Tschichold was a German typographer and one of the few modernists who was educated in fields beyond painting and architecture (Coultre, Purvis & Mader, 2007, p. 9). He diligently studied book writing, illuminating, and lettering. His contribution in "The New Typography" revolutionized typography, created awareness, and opened the eyes of designers to the idea that typography can be cleaner and more impactful.

**Commented [MOU1]:** Should these first sentences be more specific to graphic design? There seems to be a bit of a disconnect between the first two very general sentences and the the rest of the introduction.

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In August 1923, Tschichold visited the first Bauhaus - School of Art and Crafts exhibition in Weimar, Germany. The graphic experiments in the exhibition provided Tschichold with one of the most inspiring moments of his life. Soon after, he began to gradually incorporate functional Bauhaus and Russian constructivist design theories, and the visionary and theoretical ideas of the Dutch *De Stijl* movement into his works. In 1925, as a guest editor, he wrote an excerpt entitled "Elementare Typographie" in the German printing trade journal *Typographic Notes*. Since German typography medieval textura was still the most popular typeface, it gave a lasting impression and created more excitement among a wide audience. Tschichold became a powerful advocate of the new modern typographic movement (Armstrong, 2009, p. 35). "The new typography" was one of the modernist graphic design documents with style and principled sets of typographic rules and concepts articulated for printing. Tschichold (1928) wrote, "This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print, which demands the greatest economy of expression" (Armstrong, 2009, p. 35).

Tschichold's emphasizes the clarity of the type rather than beauty. According to him, the ornamental clutter diminished the beauty of the text should not overpower the meaning of the text to the reader. Typography must serve its purpose, which is communication in the most direct and simple form (Schmoller, 1990, p. 37). To make the communication more logical and impactful, Tschichold suggests the use of different type sizes. He argues against the high usage of symmetry in Old typography and explains how asymmetry is the rhythmic expression of functional design.

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Tschichold was a trained traditional calligrapher and understood classical typesetting was built around a central axis and frequently compared every consideration to a symmetrical layout. Working through a text according to these principles will usually result in a rhythm different from that of former symmetrical typography (Armstrong, 2009, p. 37). Following the principles of asymmetry, typographers and printers are able to create unlimited variations in the new typography and enjoy greater flexibility in design.

It is due to Jan Tschichold's clear thoughts and relentless efforts that "The New Typography" gained massive support and attention. His vision has enabled and gifted the world today with clear and impactful fonts without compromising the freedom of design.

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Commented [MOU4]: It would have been great to include more information about how Tschichold's work influences other designers at the Bauhaus and in Europe and even the US.

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References

Armstrong, H. (2009;2012;). *Graphic design theory: Readings from the field* (First ed.). New York: Princeton Architectural Press.

Le Coultre, M. F., Purvis, A. W., & Mader, D. H. (2007). J*an tschichold: Posters of the avantgarde.* Basel;Boston;: Birkhäuser.

Schmoller, H. (1990). *Two titans, mardersteig and tschichold: A study in contrasts*. New York: Typophiles.

# *Revised critical analysis essay*

***Every art form created has deeper meaning.*** Artists ensure their art forms are beautiful and aesthetically pleasing to the eyes. If the art form does not convey the message clearly to its intended audience, then the purpose is lost. Artists should ensure that his or her artwork is striking and clear to understand. The fifth essay in Helen Armstrong's Graphic Design Theory is an excerpt from Jan Tschichold's "The New Typography," written in 1928 the essay, advocates clarity over beauty in the context of typography. Jan Tschichold was a German typographer and one of the few modernists who was educated in fields beyond painting and architecture (Coultre, Purvis & Mader, 2007, p. 9). He diligently studied book writing, illuminating, and lettering. His contribution in "The New Typography" revolutionized typography, created awareness, and opened the eyes of designers to the idea that typography can be cleaner and more impactful.

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Schmoller, H. (1990). Two titans, mardersteig and tschichold: A study in contrasts. New York: Typophiles.

# 2

# *Process involved in writing a Research Paper*

1. TOPIC
2. STATE THE TENTATIVE OBJECTIVE (OR THESIS)
3. FORM A ANNOTATED BIBLIOGRAPHY
4. START TAKING NOTES
5.FINALISING THE POSTERS FOR THE EXHIBITION
6. PREPARE A WORKING OUTLINE
7. WRITE A ROUGH DRAFT
8. EDIT PAPER
9. THE FINAL DRAFT AND SUBMIT

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FINAL RESEARCH PAPER
PROFESSOR CHANGES
REVISED RESEARCH PAPER

# *Critical analyses essay was on "The New Typography" by Jan Tschichold - 1928*

Every art form created has deeper meaning. Artists ensure their art forms are beautiful and aesthetically pleasing to the eyes. If the art form does not convey the message clearly to its intended audience, then the purpose is lost. Artists should ensure that his or her artwork is striking and clear to understand. Jan Tschichold's "The New Typography," written in 1928 the essay, advocates clarity over beauty in the context of typography.

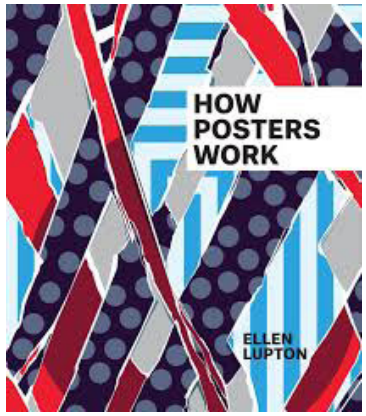
Taking the New typography essence as an inspiration i will be analysing six Posters who used new typography in their design. All the posters are from 1928 to 1934 when new typography was on swing. Plus I have a surprise at the end of the exhibition!

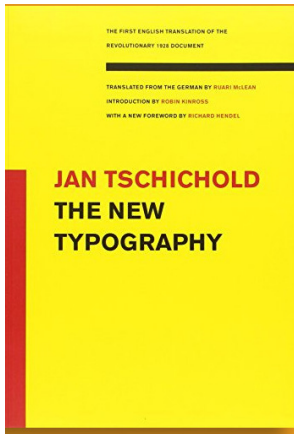
## *State the tentative objective (or thesis)*

After rereading my notes and reflecting on the topic, I formulated a tentative one-sentence thesis.
A thesis states my stance on a specific issue regarding the text. The remainder of my essay should expand upon and strengthen your primary claim or interpretation.

***"The New Typography" essay written by Jan Tschichold plays a major role in designing posters that can be expressive of the modern world.***

# *Form a Annotated Bibliography*




**SOURCE 1: LE COULTRE, M. F., PURVIS, A. W., & MADER, D. H. (2007). JAN TSCHICHOLD: POSTERS OF THE AVANTGARDE. BASEL;BOSTON;: BIRKHÄUSER.**

This book is based on German-Swiss designer/typographer Jan Tschichold (1902-1974). In 1928 he wrote a book on the New Typography and this made him the most exceptional and influential graphic artist and typographer of the 20th century. His life journey with printing and typesetting is portrayed well to the reader. Tschichold first started as a talented young calligrapher, Later he designed posters after that he became typographer and typeface designer. In his posters, he had expresses the avant-garde ideas of the New Typography, which were strongly influenced by the Bauhaus in Weimar, Germany.

This book is a systematic examination of Tschichold's 70 posters. It contains his own collection of posters, with works by Hans Arp, El Lissitzky, Moholy-Nagy, Oskar Schlemmer, and others. This book inspired me to do my research paper on posters design which implements the new Typography by Tschichold during that period and later in the 19th century.

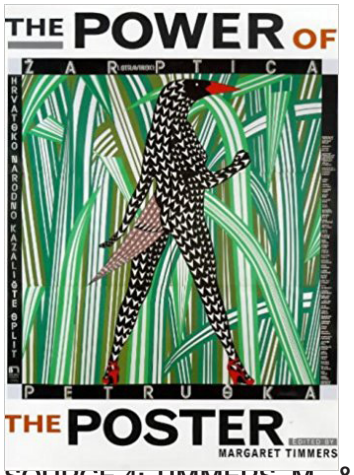
**SOURCE 2: LUPTON, E., & COOPER-HEWITT MUSEUM. (2015). HOW POSTERS WORK. NEW YORK, NY: COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM.**

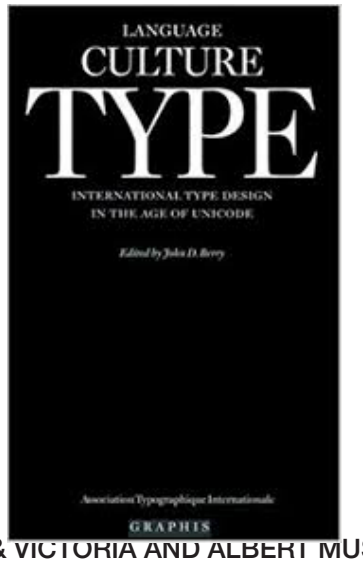
The book How Posters Work by Ellen Lupton gives a detailed understanding about how posters are a medium of storytelling. The book explains the perception of designer about posters and the principles designers use in poster making. The book has a unique focus on visual language and is organized around active design principles.
This book has definitely helped me in getting to know my research topic from wide perspective the designers around the world follow in designing posters and using as communication medium.

**SOURCE 3: TSCHICHOLD, J. (1998). THE NEW TYPOGRAPHY: A HANDBOOK FOR MODERN DESIGNERS (1ST PBK. PRINTING. ED.). BERKELEY: UNIVERSITY OF CALIFORNIA PRESS.**

The new Typography book is a more detailed version of Jan Tschichold's essay on The New typography which was my topic of critical analysis. It's the first English translation of the revolutionary 1928 document which changed the whole printing and typography of the later generation. The book has explained in depth about the old typography, the typographic revolution and the principals of new typography.

After reading the Essay by Ellen Lupton in Graphic Design Theory – reading from the field you feel like digging deeper and getting to know more about the topic. This helps in getting more detailed knowledge about the Topic. The book influences every person who is related to Design and typography.




**SOURCE 4: TIMMERS, M., & VICTORIA AND ALBERT MUSEUM. (1998). THE POWER OF THE POSTER. LONDON: V & A PUBLICATIONS.**

This book is an explanation of the development of the poster, from its early beginnings in the 1870s to the increasingly radical approach of the late-20th century. It's divided into three key sections performance and exhibitions, propaganda and commercial advertising posters. It provides an insight how posters have been used for communication an important part of a graphic designing.

The posters were the powerful medium of communication during the 19th century especially during the world war. The new typography which first developed in Germany after world war one and was bigger part of poster communication before world war two is highlighted in protest and propaganda which is a helpful source for my research.

**SOURCE 5: BERRY, J. D., ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE, & GRAPHIS U.S., I. (2002). LANGUAGE CULTURE TYPE: INTERNATIONAL TYPE DESIGN IN THE AGE OF UNICODE. NEW YORK, N.Y: ATYPI.**

Language Culture Type, the first international type-design competition happened in 2001. The goal was to promote global cultural communication, and diversity in typography. The book excessively is on the winners of the competition. Additional it has information about each typeface, its language, and its designer. The book plays a little different role in explaining type in its cultural context.

As the book, explores into the specific issues around developing typefaces for different language where culture plays an affective role. This helps in getting to know the Semiotic side of type for my research paper.

**TENTATIVE SOURCES BUT I AM NOT STILL SURE I WILL BE USING THEM IN MY RESEARCH PAPER AND THEY ARE AS FOLLOWS:**

**HALEY, A. (2012). TYPOGRAPHY, REFERENCED: A COMPREHENSIVE VISUAL GUIDE TO THE LANGUAGE, HISTORY, AND PRACTICE OF TYPOGRAPHY. BEVERLY, MA: ROCKPORT PUBLISHERS.**

**ADES, D., BROWN, R. K., FRIEDMAN, M. S., & WALKER ART CENTER. (1984). THE 20TH-CENTURY POSTER: DESIGN OF THE AVANT-GARDE. NEW YORK: ABBEVILLE PRESS.**

# *Start taking notes*

Once you have completed the analysis of your text you should have a much clearer understanding of the perceptions, perspective and assumptions that shaped the author's argument. Now you should think about how you might use this text in a research paper about an era in design history. This is where you will discuss your evaluation of the accuracy, the validity, the logic, or the persuasiveness of an author's evidence, ideas, or argument. You will also present your understanding of the larger historical context in which the author wrote the text. Now you will choose at least six objects from that period and analyze each in terms of its cultural importance and how it can be analyzed in terms of semiotics and design history.

## DOES IT WORK WITH OR AGAINST THE THEORY YOU EXAMINED IN YOUR CRITICAL ANALYSIS?

"The New Typography" was a response to new printing technologies and industrial revolution that allowed designers to break the shackles of traditional styles and gives freedom of composition, strong contrasts in type sizes, and design and color.

## HOW WERE THE OBJECTS USED AND VIEWED AT THE TIME OF THEIR CREATION?

Posters are a medium of communication that has a long history and a wide range of social functions (Lupton, 2015, p. 12). Post World War I Germany was hit by an economic depression and due to this, the political condition worsened. Posters were the most economic and easiest way to convey messages, which turned out to be a dynamic force in mass communication.

## HOW ARE THEY SEEN AND VIEWED THROUGH TODAY'S LENS?

In the digital age, where user's screen is the medium of message, today all big companies are moving towards the principals of "The New Typography" by Jan Tschichold. Google, Pinterest, Facebook and several internet platforms are using sans-serif in their logo and design elements, which has increased readability as compared to serifs. 90 years later, people are still using "The New Typography" concept in graphic design. Designers and companies adopting Tschichold's principles still continue to increase.

# *Finalising the posters for the exhibition*

**FINAL POSTERS FOR THE EXHIBITION CATLOGUE WHO WERE INSPIRED FROM JAN TSCHICHOLD'S "THE NEW TYPOGRAPHY".**

## FILM POSTER

### PIET ZWART

An international exhibition poster in the film domain is in contrast to the old posters during the 1930s. Very heavy display lines characterize the new typo-poster design.

## SPORTS POSTER

### WALTER DEXEL

The principals of "The New Typography" essay by Jan Tschichold were used extensively in the sport exhibition poster in Magdeburg's hall on Lake Adolf-Mittag was a special presentation by the German hygiene museum of Dresden.

## CULTURE EVENT POSTER

### MAX BURCHARTZ

This is a Dance Festival Poster in 1928, for the second German Dance Congress, the widespread culture of physical fitness in Weimar, Germany. "The New Typography" is used in promoting an expressive dance movement that flourished in Germany in the 1920s and 1930s.

## PHOTOGRAPHY POSTER

### WALTER DEXEL

Photography exhibition poster "The New Typography" emphasizes on contrasts which is showcased well in this poster for exhibition in city of Magdeburg, Germany. Use high contrast as conveyed by Tschichold, is seen in the design.

## CONSTRUCTIVISTS POSTER

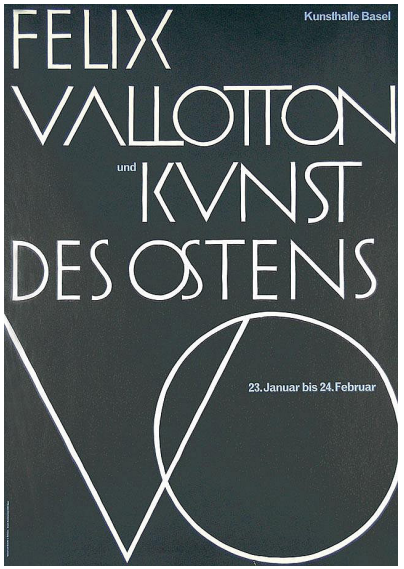
### JAN TSCHICHOLD

An exhibition on Typo Poster won't complete without taking Jan Tschichold's poster. As this was done in 1938 ten years after "The New Typography" essay a more mature and crisp in type choice and clarity can be seen.

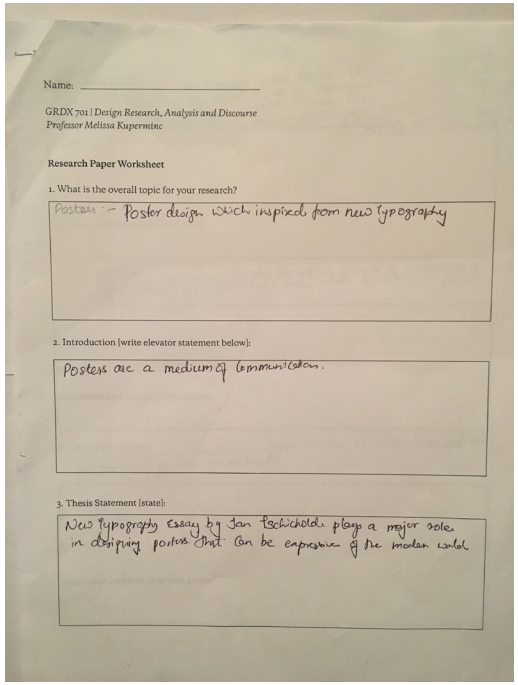
## ADVERTISEMENT POSTER

### PAUL SCHUITEMA

An advertisement poster for a scale manufactured by Berkel demonstrates "The New Typography" principals, by Jan Tschichold's which is highly inspiring. The use of red and black colour, the angular arrow marks, and the product all are in sync together.



# Prepare a working outline



Name: _____

GRDX 701 | Design Research, Analysis and Discourse
Professor Melissa Kupernine

Research Paper Worksheet

1. What is the overall topic for your research?

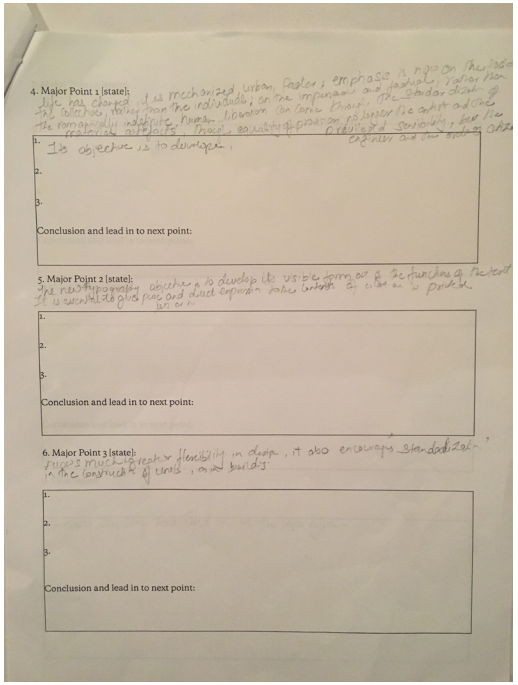
Posters :- Poster design which inspired from new typography

2. Introduction [write elevator statement below]:

Posters are a medium of communication.

3. Thesis Statement [state]:

New typography essay by Jan Tschichold plays a major role in designing posters that can be expressive of the modern world.



4. Major Point 1 [state]:

1. Its objective is to develop...
2.
3.

Conclusion and lead in to next point:

5. Major Point 2 [state]:

1.
2.
3.

Conclusion and lead in to next point:

6. Major Point 3 [state]:

1.
2.
3.

Conclusion and lead in to next point:

OUR PROFESSOR GAVE US A WORKSHEET WHICH WAS VERY HELPFUL AND TOOK MY ESSAY TO THE RIGHT TRACK

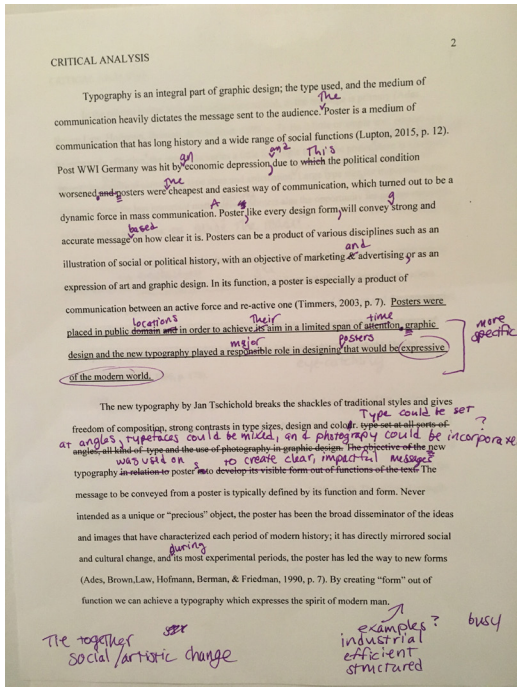
RESEARCH PAPER WORKSHEET

1. WHAT IS THE OVERALL TOPIC FOR YOUR RESEARCH?
2. INTRODUCTION [WRITE ELEVATOR STATEMENT BELOW]
3. THESIS STATEMENT [STATE]
4. MAJOR POINT 1 [STATE]: CONCLUSION AND LEAD IN TO NEXT POINT
5. MAJOR POINT 2 [STATE]: CONCLUSION AND LEAD IN TO NEXT POINT
6. MAJOR POINT 3 [STATE]: CONCLUSION AND LEAD IN TO NEXT POINT
7. CONCLUSION AND LEAD IN TO NEXT POINT

FOR ARTWORKS

DESIGNED OBJECT [DESCRIPTION + DETAILED CAPTION]

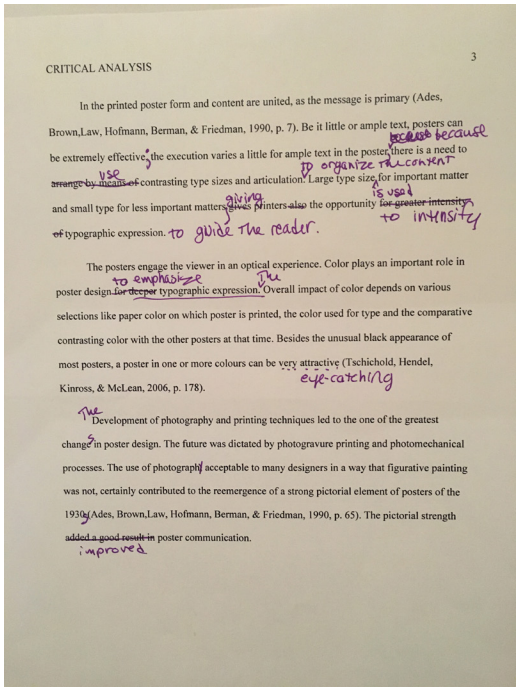
# *Write a rough draft*



CRITICAL ANALYSIS 2

Typography is an integral part of graphic design; the type used, and the medium of communication heavily dictates the message sent to the audience. Poster is a medium of communication that has long history and a wide range of social functions (Lupton, 2015, p. 12). Post WWI Germany was hit by economic depression, due to ~~which~~ the political condition worsened, ~~and~~ posters were cheapest and easiest way of communication, which turned out to be a dynamic force in mass communication. Poster, like every design form, will convey strong and accurate message on how clear it is. Posters can be a product of various disciplines such as an illustration of social or political history, with an objective of marketing & advertising or as an expression of art and graphic design. In its function, a poster is especially a product of communication between an active force and re-active one (Timmers, 2003, p. 7). Posters were placed in public ~~domain, and~~ in order to achieve its aim in a limited span of attention, graphic design and the new typography played a responsible role in designing that would be expressive of the modern world.

The new typography by Jan Tschichold breaks the shackles of traditional styles and gives freedom of composition, strong contrasts in type sizes, design and colour. ~~type set at all sorts of angles, all kind of type and the use of photography in graphic design. The objective of the new~~ typography ~~in relation to~~ poster ~~and to develop its visible form out of functions of the text.~~ The message to be conveyed from a poster is typically defined by its function and form. Never intended as a unique or "precious" object, the poster has been the broad disseminator of the ideas and images that have characterized each period of modern history; it has directly mirrored social and cultural change, and its most experimental periods, the poster has led the way to new forms (Ades, Brown,Law, Hofmann, Berman, & Friedman, 1990, p. 7). By creating "form" out of function we can achieve a typography which expresses the spirit of modern man.



CRITICAL ANALYSIS 3

In the printed poster form and content are united, as the message is primary (Ades, Brown,Law, Hofmann, Berman, & Friedman, 1990, p. 7). Be it little or ample text, posters can be extremely effective, the execution varies a little for ample text in the poster, there is a need to ~~strange by means of~~ contrasting type sizes and articulation. Large type size for important matter and small type for less important matters gives printers ~~also~~ the opportunity ~~for greater intensity~~ ~~of~~ typographic expression.

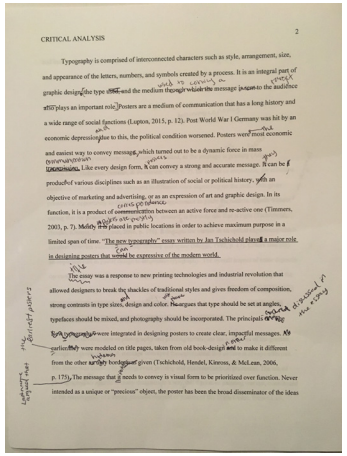
The posters engage the viewer in an optical experience. Color plays an important role in poster design ~~for deeper~~ typographic expression. Overall impact of color depends on various selections like paper color on which poster is printed, the color used for type and the comparative contrasting color with the other posters at that time. Besides the unusual black appearance of most posters, a poster in one or more colours can be very attractive (Tschichold, Hendel, Kinross, & McLean, 2006, p. 178).

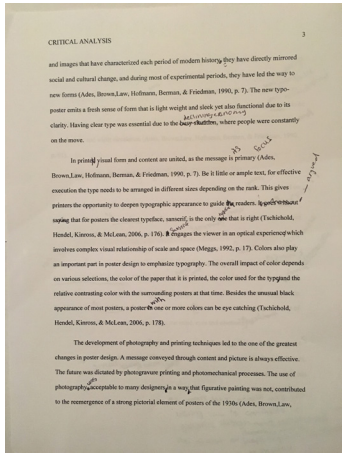
Development of photography and printing techniques led to the one of the greatest change in poster design. The future was dictated by photogravure printing and photomechanical processes. The use of photography acceptable to many designers in a way that figurative painting was not, certainly contributed to the reemergence of a strong pictorial element of posters of the 1930s (Ades, Brown,Law, Hofmann, Berman, & Friedman, 1990, p. 65). The pictorial strength ~~added a good result in~~ poster communication.

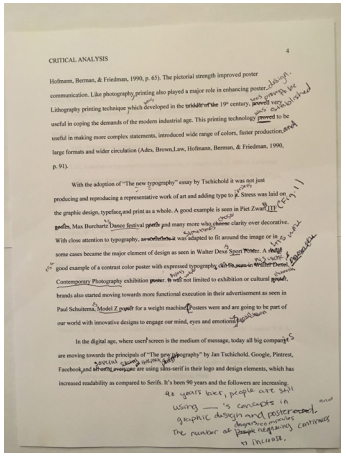
Constructing a Comprehensive Outline, the primary purpose of an outline is to help you write research/ interpretation and to create an organized (and tentative) vision of the research paper. An organized, fluid outline is the start of any good research paper. It aids the writer in constructing a paper which logically proceeds from one related point to the next. An outline should consist of three primary headings--the Introduction, Body, and Conclusion--as well as a number of subheadings regarding more specific categories of discussion. Analyse, synthesize, and organize research according to your outline. Research should proceed sequentially in accordance with your tentative outline.

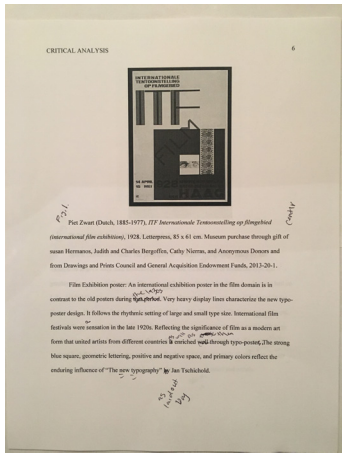
# Edit paper

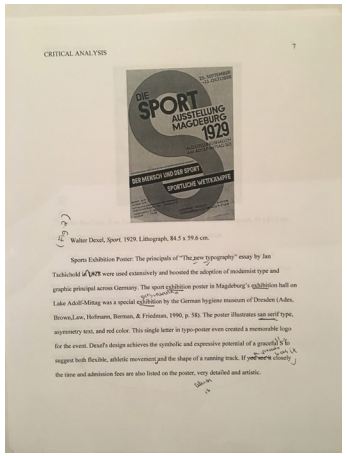
After the first draft I got some good feedback from my professor and writers studio will I start to incorporate and move towards finalising.

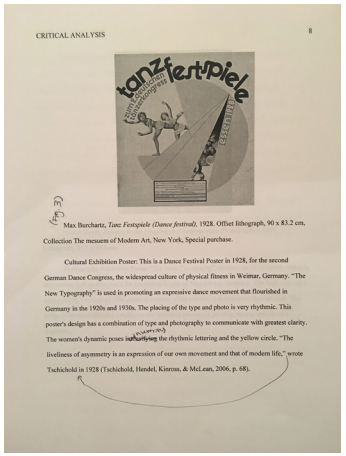


# *The final draft and submit checklist*

Before submitting, I followed the following checklist:

## BASICS | OVERALL

- ☑ Proper grammar and usage
- ☑ Followed directions for Critical Analysis
- ☑ All quotations properly cited using APA style
- ☑ Turns in an editable Microsoft Word document
- ☑ All papers should be set in 12-point Times New Roman, double- spaced with a one inch margins all around.

## INTRODUCTION

- ☑ A brief summary of your interpretation of the author's perspective
- ☑ A brief summary of the author's method and purpose in writing your text.

## BODY OF PAPER

- ☑ Consists of an organized and thoughtful point-by-point coverage of analysis.
- ☑ Uses quotations with proper citation from the primary text to act as evidence for your essay.
- ☑ Makes original connections and draws fresh conclusions about text and author.

## ☑ EFFECTIVELY SUMMARIZES MAIN POINTS OF CRITICAL ANALYSIS.

## ENDS WITH A POWERFUL CONCLUDING STATEMENT

- ☑ Considers the designer: provides a brief biography.
- ☑ Considers historical and social context and its relationship to the text.
- ☑ Considers other design movements happening at the same time.

## ☑ PERSUASIVENESS OF ARGUMENTS

## ☑ LEVEL OF ANALYSIS | SCHOLARSHIP

# *Final Research paper*

***Typography is comprised of interconnected characters such as style,*** arrangement, size, and appearance of the letters, numbers, and symbols created by a process. It is an integral part of graphic design. The type and the medium used to convey a message to the target audience plays a critical role in shaping communication. Posters are a medium of communication that has a long history and a wide range of social functions (Lupton, 2015, p. 12). Post World War I Germany was hit by an economic depression and due to this, the political condition worsened. Posters were the most economic and easiest way to convey messages, which turned out to be a dynamic force in mass communication. Like every design form, posters can convey a strong and accurate message. They can be products of various disciplines such as an illustration of social or political history, an objective of marketing and advertising, or as an expression of art and graphic design. In its function, it is a product of correspondence between an active force and re-active one (Timmers, 2003, p. 7). Posters are mostly placed in public locations in order to achieve maximum purpose in a limited span of time. "The New Typography" essay written by Jan Tschichold plays a major role in designing posters that can be expressive of the modern world.

"The New Typography" was a response to new printing technologies and industrial revolution that allowed designers to break the shackles of traditional styles and gives freedom of composition, strong contrasts in type sizes, and design and color. Tschichold argues that type should be set at angles, typefaces should be mixed, and photography should be incorporated. The principals discussed in the essay were integrated in designing posters to create clear, impactful messages. The earliest posters were modeled on title pages, taken from old book-design. Often, in order to differentiate posters from books, a  hideous border was added. (Tschichold, Hendel, Kinross, & McLean, 2006, p. 175). Tschichold argued that the message that posters needs to convey is visual form to be prioritized over function. Never intended as a unique or "precious" object, the poster has been the broad disseminator of the ideas and images that have characterized each period of modern history. They have directly mirrored social and cultural change, and during most of experimental periods, they have led the way to new forms (Ades, Brown, Law, Hofmann, Berman, & Friedman, 1990, p. 7). The new typo-poster emits a fresh sense of form that is light weight and sleek yet also functional due to its clarity. Having clear type was essential due to the declining economy, where people were constantly on the move.

In print, visual form and content are united, as the message is its primary focus (Ades, Brown, Law, Hofmann, Berman, & Friedman, 1990, p. 7). Be it little or ample text, for effective execution the type needs to be arranged in different sizes depending on hierarchy. This gives printers the opportunity to add depth to the typographic appearance in order to guide readers. Tschichold argued that for posters, the clearest typefaces, sans serifs, are the only typefaces that are right (Tschichold, Hendel, Kinross, & McLean, 2006, p. 176). Sans serif engages the viewer in an optical experience, which involves complex visual relationship of scale and space (Meggs, 1992, p. 17). Color also plays an important part in poster design to emphasize typography. The overall impact of color depends on various selections— the color of the paper stock, the color used for the type, and the relative contrasting color with the surrounding posters at that time. Besides the unusual black appearance of most posters, a poster with one or more colors can be eye catching (Tschichold, Hendel, Kinross, & McLean, 2006, p. 178).

The development of photography and printing techniques led to the one of the greatest changes in poster design. A message conveyed through content and picture is always effective. The future was dictated by photogravure printing and photomechanical processes. The use of photography was acceptable to many designers, in a way,

that figurative painting was not, contributed to the reemergence of a strong pictorial element of posters of the 1930s (Ades, Brown, Law, Hofmann, Berman, & Friedman, 1990, p. 65). The pictorial strength improved poster communication. Like photography, printing also played a major role in enhancing poster design. Lithography printing techniques, which were developed in the 19th century, were proven to be very useful in coping the demands of the modern industrial age. This printing technology created more complex statements, and introduced a wide range of colors, faster production, and large formats and wider circulation (Ades, Brown, Law, Hofmann, Berman, & Friedman, 1990, p. 91).

With the adoption of Tschichold's "The New Typography" poster design became more than simply reproducing a work of art and adding type to it. Stress was laid on the graphic design, typeface, and printing as a whole. A good example is seen in Piet Zwart's "Figure 1. ITF Internationale Tentoonstelling op filmgebied", Max Burchartz's "Figure 3. Tanz Festspiele", examples where the designer chose clarity over decoration. In these cases, typography was sometimes adapted to fit around the image. In other cases, typography became the major element of design as seen in Walter Dexel's "Figure 2. Sport". His "Figure 4. Fotografie der Gegenwart" is a good example of a contratsing color poster with expressive typography. Posters were not limited to exhibition or cultural poster, brands also started moving towards more functional execution in their advertisement as seen in Paul Schuitema's, "Figure 5. Model Z, zoo duidelijk zoo klein, elke streep 5 gram" an advertising poster for a scale. Posters whether print or digital, will continue to be an important part of our visual world with innovative designs to engage our mind, eyes and emotions. With the advent of the internet in the last years of the 20th century, there has been a renewed focus on breaking through the clutter of visual information. In the 21st century designers are returning to the principles espoused by Tschichold.

Google, Pinterest, Facebook and several internet platforms are using sans-serif in their logo and design elements, which has increased readability as compared to serifs. 90 years later, people are still using "The New Typography" concept in graphic design.

References

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# Professor changes



How the principals of “The New Typography” Essay by Jan Tschichold were incorporated in Poster Design

Varsha Makwana

Savannah College of Art and Design

GDVX 701 - Design Research, Analysis and Discourse

Professor Melissa Kuperminc

Typography is comprised of interconnected characters such as style, arrangement, size, and appearance of the letters, numbers, and symbols created by a process. It is an integral part of graphic design. The type and the medium used to convey a message to the target audience plays a critical role in shaping communication. Posters are a medium of communication that has a long history and a wide range of social functions (Lupton, 2015, p. 12). Post World War I Germany was hit by an economic depression and due to this, the political condition worsened. Posters were the most economic and easiest way to convey messages, which turned out to be a dynamic force in mass communication. Like every design form, posters can convey a strong and accurate message. They can be products of various disciplines such as an illustration of social or political history, an objective of marketing and advertising, or as an expression of art and graphic design. In its function, it is a product of correspondence between an active force and re-active one (Timmers, 2003, p. 7). Posters are mostly placed in public locations in order to achieve maximum purpose in a limited span of time. "The New Typography" essay written by Jan Tschichold plays a major role in designing posters that can be expressive of the modern world.

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With the adoption of Tschichold's "The New Typography" poster design became more than simply reproducing a work of art and adding type to it. Stress was laid on the graphic design, typeface, and printing as a whole. A good example is seen in Piet Zwart's "*Figure 1. ITF Internationale Tentoonstelling op filmgebied",* Max Burchartz's "*Figure 3. Tanz Festspiele"*, examples where the designer chose clarity over decoration. In these cases, typography was sometimes adapted to fit around the image. In other cases, typography became the major element of design as seen in Walter Dexel's "*Figure 2. Sport"*. His "*Figure 4. Fotografie der Gegenwart"* is a good example of a contrasting color poster with expressive typography. Posters were not limited to exhibition or cultural poster, brands also started moving towards more functional execution in their advertisement as seen in Paul Schuitema's, "*Figure 5. Model Z, zoo duidelijk zoo klein, elke streep 5 gram"* an advertising poster for a scale. Posters whether print or digital, will continue to be an important part of our visual world with innovative designs to engage our mind, eyes and emotions.

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Google, Pinterest, Facebook and several internet platforms are using sans-serif in their logo and design elements, which has increased readability as compared to serifs. 90 years later, people are still using "The New Typography" concept in graphic design.

Very interesting paper, Varsha. I am intrigued with how Tschichold's principles are being used in digital media today. This would be an interesting paper in its own right. Please pay attention to grammar and usage. Please review all corrections and continue to work on your writing. Your thinking is so clear, that I feel certain that with practice writing will become easier for you. You have used some terrific poster designs to explore the use of "The New Typography" in the poster design of Tschichold's time.

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# Revised Research paper

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# 3
# *Exhibition Catalog Design*

# *Assignment sheet*

GRDX 701
Design Research, Analysis and Discourse
Section: A03 CRN: 23349
MELISSA J. KUPERMINC
PROFESSOR
WINTER 2018 SCAD ATLANTA

## *Exhibition Catalog for Critical Analysis Artifacts and Essay*

### DESCRIPTION

In the second half of the quarter, you will design an exhibition catalog using your critical analysis and research completed in the first part of the quarter. This project will involve transforming your research into a designed object that helps communicate how these designed objects have functioned during the time they were created and how we view them today.

You will be responsible for design of a catalog for a small exhibition based on your research. The catalog will include your research as well as additional analysis of six to eight items that will make up the exhibition.

### SPECIFICATIONS

You are responsible for designing:

The Cover
Title Page
Table of Contents
Body and Display text
Trim size
Colophon
Introductory Essay (your research paper)
Section Opening Spreads/or other way of grouping your research and providing visual hierarchy
Object research and analysis for each of your six to eight objects

### KEEP IN MIND

What is your overall concept for the catalog?
How to combine your critical analysis as well as research on specific designed objects to present a clear voice and visual theme that supports the material?

DELIVERABLE

Your choices of type and image should support the outcome of your research and portray what you have analyzed and learned in a powerful visual format. You will determine the trim size of the catalog. You must turn in a printed copy of the catalog as well as digital files.

TIMELINE

CLASS 10 Introduce project

CLASS 11 Work on one page Creative brief due (Writing Across the Curriculum) and presentation of creative brief (Speaking Across the Curriculum)

CLASS 12 Creative brief due (Writing Across the Curriculum) and presentation of creative brief (Speaking Across the Curriculum)
Visual Assignment: Primary and Secondary Research. Look at a range of exhibition catalogs. Decide on the pacing, any additional artifacts to include. Complete initial pagination plan.

CLASS 13 In class we will explore multiple thumbnails of your exhibition catalog. The idea is to explore and process quickly. We will work on this during part of class. In small groups, we will zero in on the best visual approaches. After class you will move into InDesign to test out your design and work on type and image studies.

CLASS 14 Preliminary critiques in small groups and individual. After class, 3 + Comps of essay for your exhibition catalog. Bring to next class for review.
Please bring physical copies in addition to your InDesign files.

CLASS 15 Formal group critiques. After class, work on Full-Size Prototype/ Draft of your exhibition catalog. Please bring a printed and bound copy (can be black and white) to next class.

CLASS 16 AND 17 Pushing industry boundaries. How to utilize critique feedback. Work on revised prototypes of catalog.

CLASS 18 AND 19 Typographic detail and trouble-shooting.

CLASS 20 Exhibition Catalog due.

GRADING CRITERIA

- Deadlines: meets all project deadlines
- Methodology : Research and Process
- Semantics : Concepts and Ideas
- Syntactics : Design Principles
- Typography
- Diverse and Appropriate Applications
- Craftsmanship
- Presentation
- Academic Growth
- Independent Critical Thinking

The exhibition catalog is worth 30.00 percent of your final grade.

# 3
# *Exhibition Catalog Design*

# *Creative Brief*

## BACKGROUND

I was interested in the history of typography and graphic design. I was interested in Jan Tschihold because he was a prominent twentieth century German typographer who I admire and get inspiration the most. I've always admired his work "The New Typography" which became standard textbooks for typographers. "The New Typography" has had a great influence on past and present day designers as well as students who want to learn graphic design.

As a student, I think we need to know why many designers are greatly influenced by his work. Also I thought I could learn more about him if I would proceed to investigate about him. Therefore, I found the most basic curiosity in my mind as a question:
How can we see his influence in today's typography and graphic design field?
Why many designers are greatly influenced by his work?
I researched to figure out what is the reason of this situation.

## AUDIENCE

Graphic designers, Typographers, Art exhibition lover, Interested in getting to know the origin of "The New Typography" and "Jan Tschihold".

## OBJECTIVES

It doesn't work communication with audience throughout the design, layout is not flexible in interior page design making problem and no interesting of cover. Problems what I am trying to solve is that the book was designed too simple and boring to draw audience it first. It doesn't work to represent what graphic design is with great content.

## MESSAGE

Through art exhibition catlogue the target audience should know an Jan Tschihold and his principals and how he influenced the The New Typography" .

## TONE

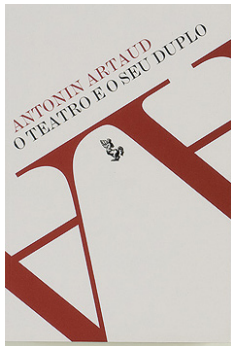
Inspiring, Innovative, Iconic, Clear, breakthrough and Interpretation.

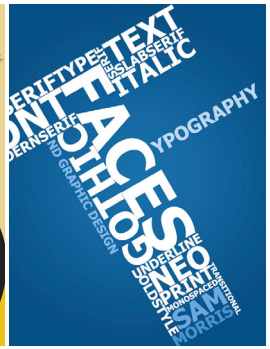
## PURPOSE

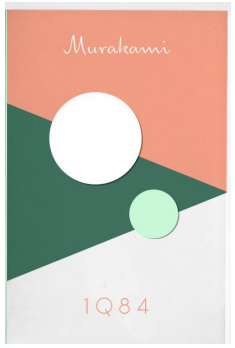
Literally, the goal of this research is to finding out what impact has Jan Tschichold's work had on later designs and designers.

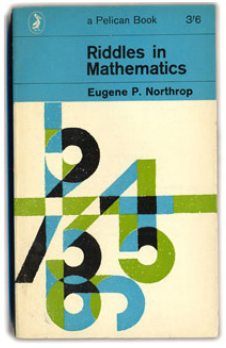
# *Moodboard for Book design*

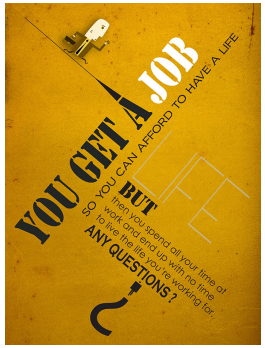
# *Latest designs for visual inspiration*

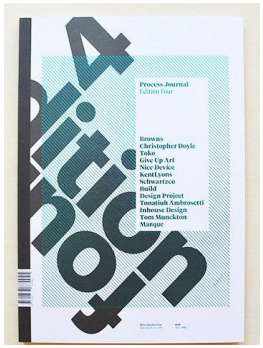






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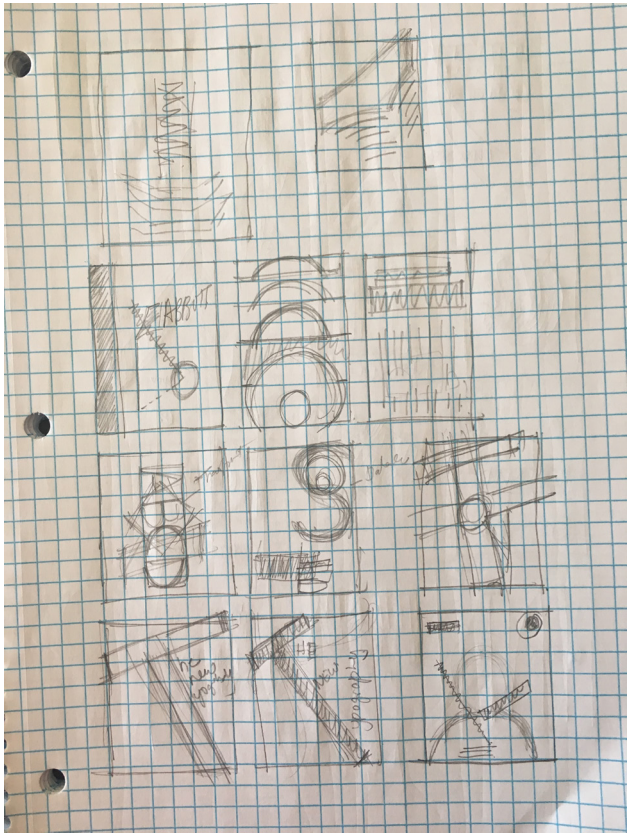
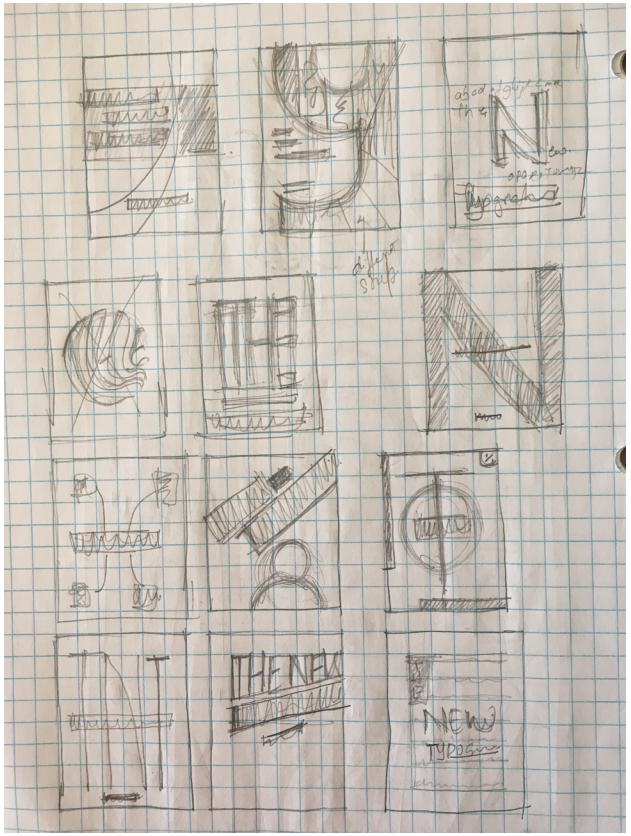




# *Type studies for type usage in catalog*

CREATE MULTIPLE PAGES OF TYPE STUDIES, EXPLORING DIFFERENT OPTIONS FOR THE TYPOGRAPHY ON YOUR COVER AND INTERIOR. TRY SERIFS, SANS SERIFS, ALL CAPITALS, LOWER CASE, WITH LETTERS PACING, WITHOUT ETC. TRY HANDWRITING AND OTHER WAYS OF CREATING TYPOGRAPHY.
TRY PHOTOGRAPHING AND CREATING TYPE. TEST DIFFERENT TEXT TYPEFACES AND SEE HOW THEY WOULD WORK WITH YOUR DISPLAY TYPE.

**Classical Garamond**

ABCDEFGHIJKLM
NOPQRSTUVWXY
ZÀÅabcdefghijklmn
opqrstuvwxyzàå&1
234567890($£€.,!?)

49

Designer: Jan Tschichold

Publisher: Bitstream

**Buy this font online from:**

MyFonts:
https://www.myfonts.com/

FontShop:
http://www.fontshop.com/

**Sabon Bold**

ABCDEFGHIJKLMN
OPQRSTUVWXYZÀ
ÅÉÎÕØabcdefghijklm
nopqrstuvwxyzàåéîõø
&1234567890($£.,!?)

44

One of a set of Equal width fonts with the font Sabon.

Designer: Jan Tschichold

Year: 1964, 1989

Copyright: Linotype

Publishers: Adobe and Linotype

An OpenType font that includes both lining and oldstyle figures.

**Buy this font online from:**

MyFonts:
https://www.myfonts.com/

Fonts.com:
http://www.fonts.com/

Linotype Library:
http://www.linotype.com/

**Iwan Reschniev**

ABCDEFGHIJKLMNOPQR
STUVWXYZÀÅÉÎÕØabcd
efghijklmnopqrstuvw
xyzàåéîõø&123456789
0123456789o[$£€.,!?]

61

Designers: Jan Tschichold and Sebastian Nagel

Year: 1930, 2008

Publisher: FDI

**Buy this font online from:**

FDI:
http://www.fonts.info/

MyFonts:
https://www.myfonts.com/

**ITC BODONI**

ITC Bodoni Six Book
*ITC Bodoni Six Book Italic*
**ITC Bodoni Six Bold**
***ITC Bodoni Six Bold Italic***

ITC Bodoni Twelve Book
*ITC Bodoni Twelve Book Italic*
**ITC Bodoni Twelve Bold**
***ITC Bodoni Twelve Bold Italic***

ITC Bodoni Seventy-Two Book
*ITC Bodoni Seventy-Two Book Italic*
**ITC Bodoni Seventy-Two Bold**
***ITC Bodoni Seventy-Two Bold Italic***

***Final Type - style sheet***

# RAJDHANI

Rajdhani Light

TTF 460 Characters

Rajdhani Thin Font Family

Rajdhani Regular

TTF 460 Characters

Rajdhani Thin Font Family

Rajdhani Medium

TTF 460 Characters

Rajdhani Thin Font Family

Rajdhani Semibold

TTF 460 Characters

Rajdhani Thin Font Family

Rajdhani Bold

TTF 460 Characters

Rajdhani Thin Font Family

# Adobe Garamond Pro

Adobe Garamond

abcdefghijklmnopqrstuvwxyz

Adobe Garamond Italic

*abcdefghijklmnopqrstuvwxyz*

Adobe Garamond Semibold

abcdefghijklmnopqrstuvwxyz

Adobe Garamond Semibold Italic

*abcdefghijklmnopqrstuvwxyz*

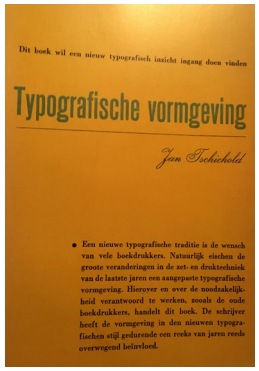
Adobe Garamond Bold

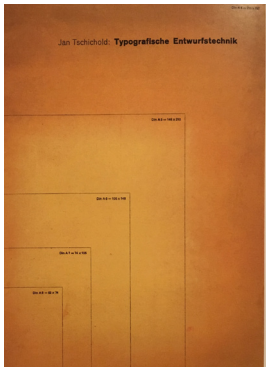
**abcdefghijklmnopqrstuvwxyz**

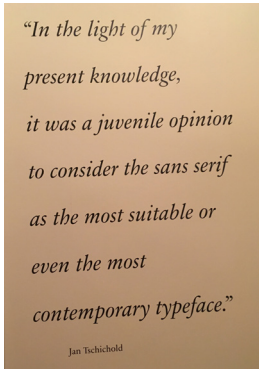
Adobe Garamond Bold Italic

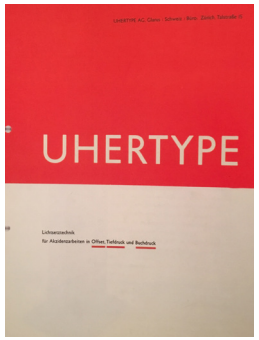
***abcdefghijklmnopqrstuvwxyz***

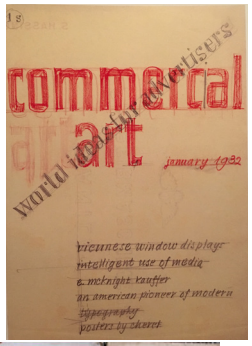
# *Jan Tschichold work for colour inspiration*

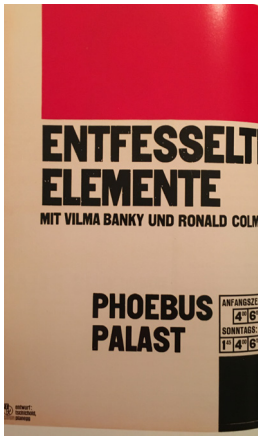


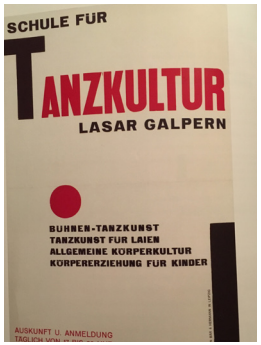


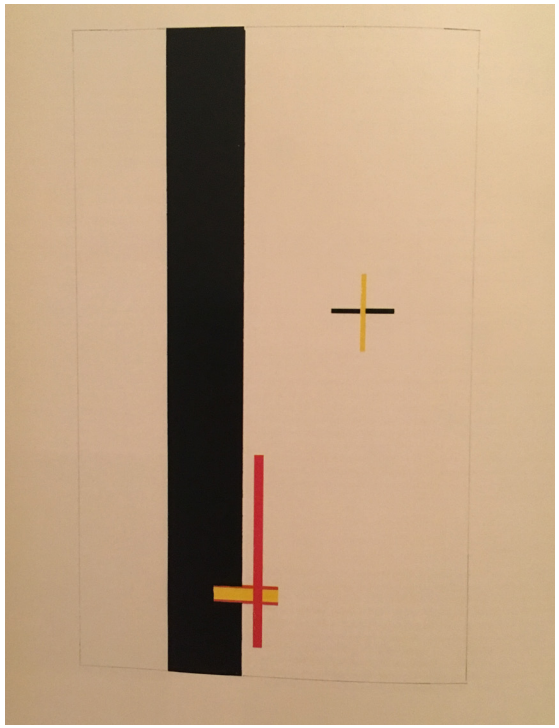



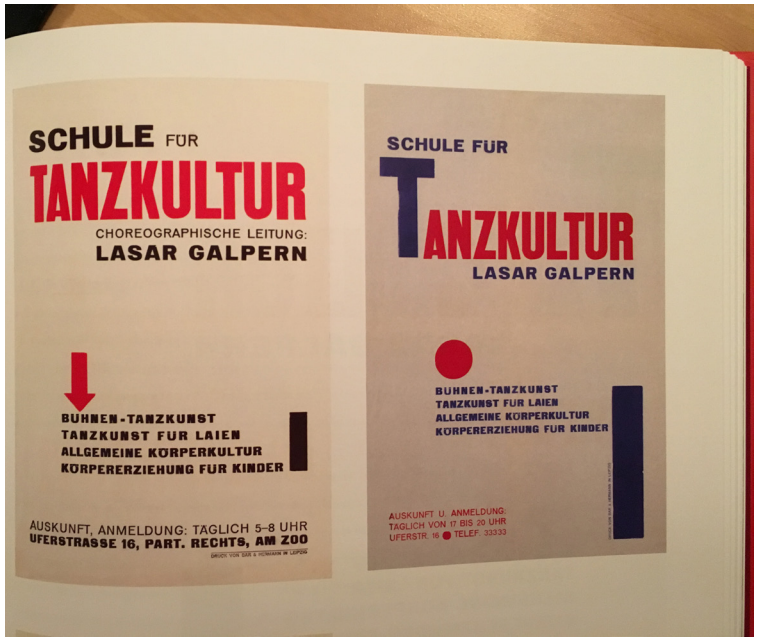



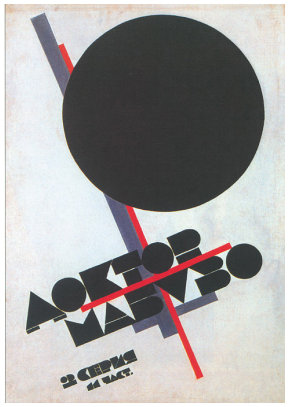



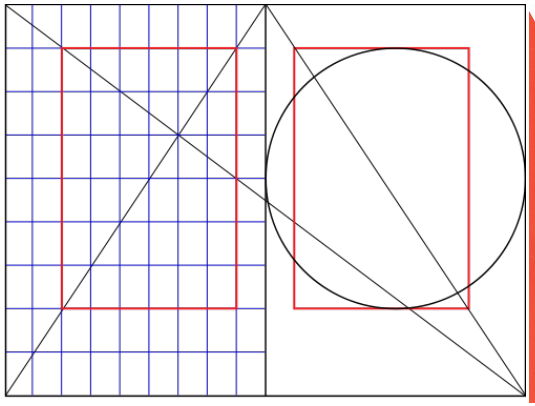
# *Jan Tschichold work for elements inspiration*

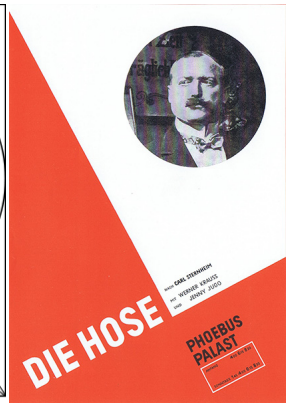


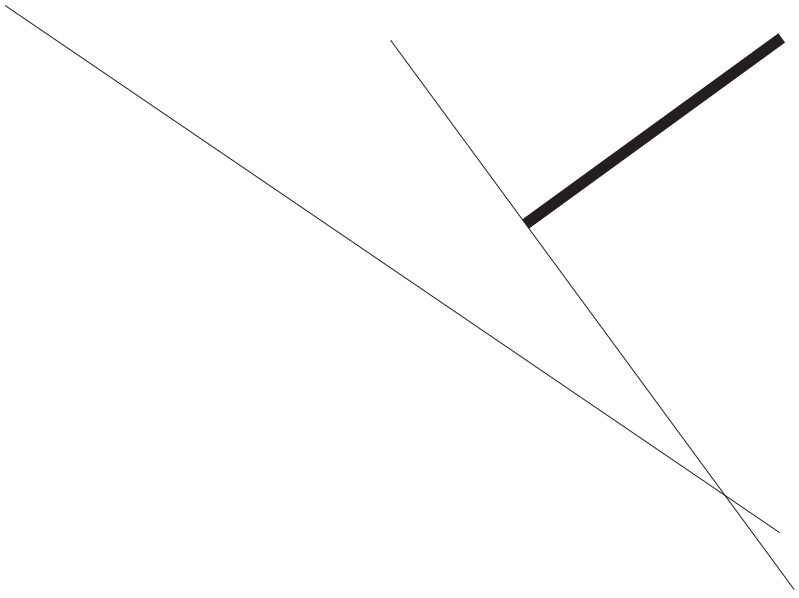


# *Jan Tschichold work for cover inspiration*

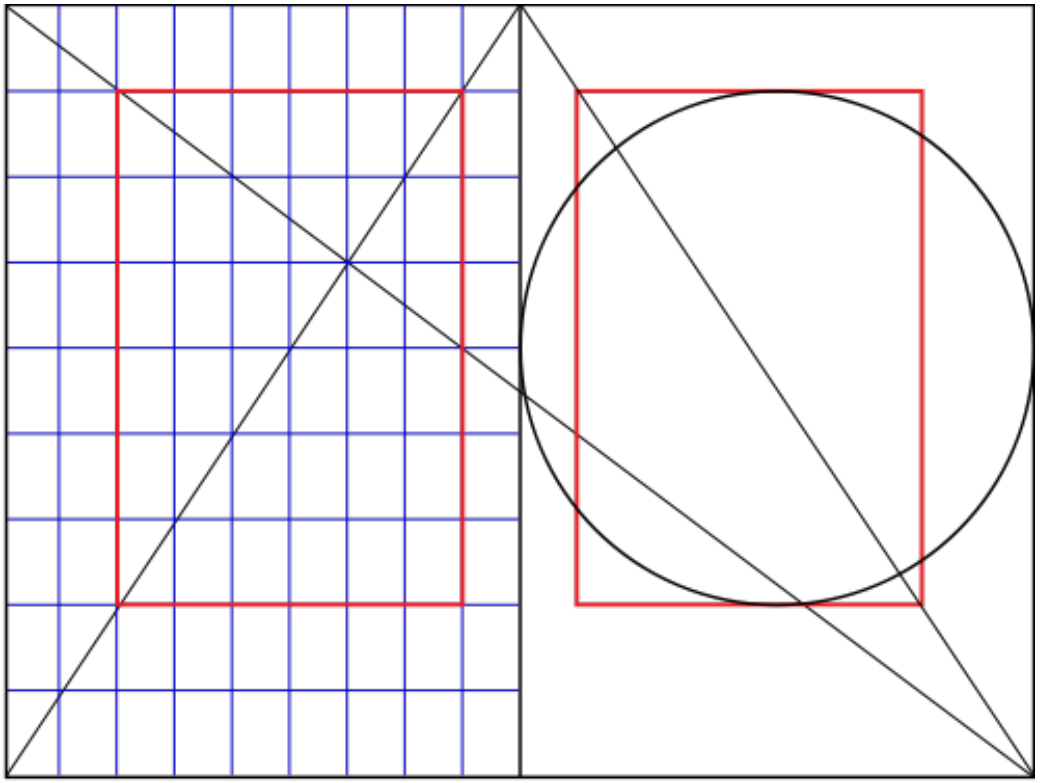


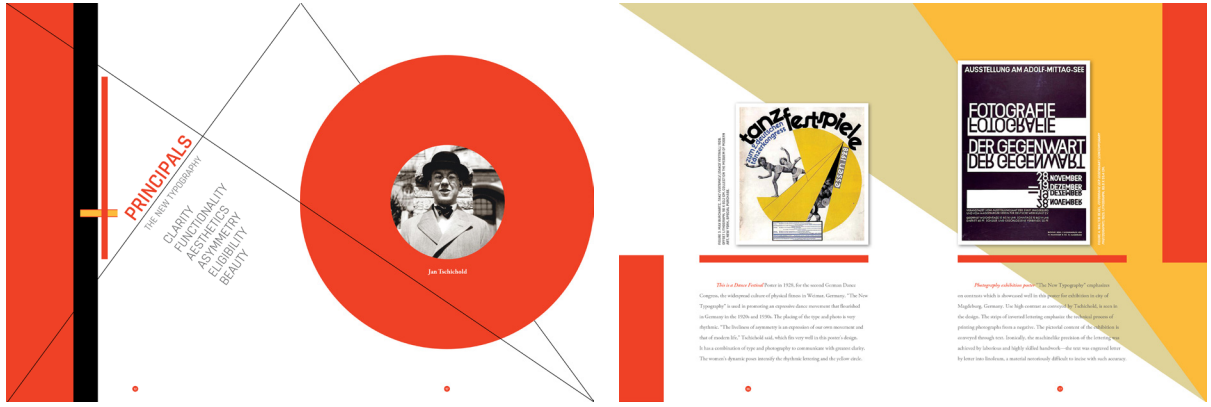







# *Inside pages inspiration*

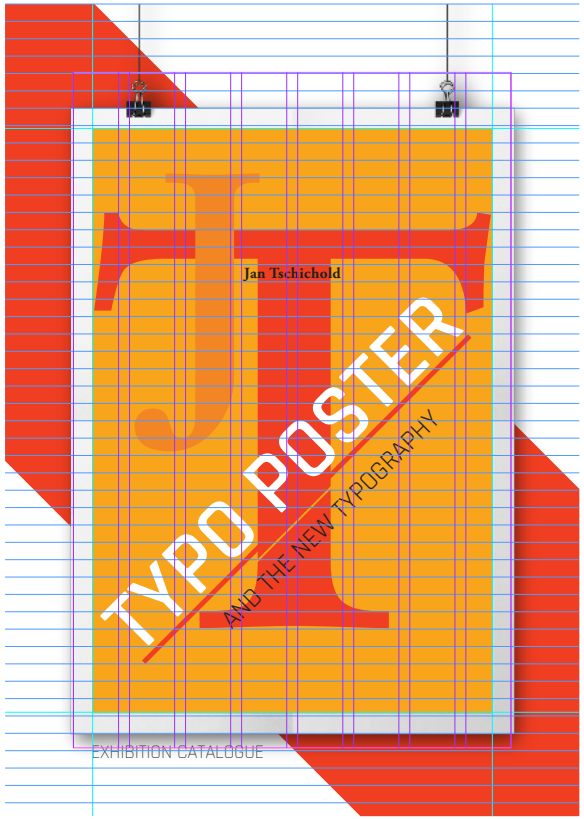





*This is a Dance Festival* Poster in 1928, for the second German Dance Congress, the widespread culture of physical fitness in Weimar, Germany. "The New Typography" is used in promoting an expressive dance movement that flourished in Germany in the 1920s and 1930s. The placing of the type and photo is very rhythmic. "The liveliness of asymmetry is an expression of our own movement and that of modern life." Tschichold said, which fits very well in this poster's design. It has a combination of type and photography to cost-maximize with greatest clarity. The women's dynamic poses intensify the rhythmic lettering and the yellow circle.

*Photography exhibition poster* "The New Typography" emphasizes on sentence which is showcased well in this poster for exhibitions in city of Magdeburg, Germany. Use high-contrast as essence of by Tschichold, is seen in the design. The strips of inverted lettering emphasize the technical process of printing photographs from a negative. The pictorial content of the exhibition is conveyed through text. Ironically, the machinelike precision of the lettering was achieved by laborious and highly skilled handwork—the text was engraved letter by letter into linoleum, a material notoriously difficult to incise with such accuracy.

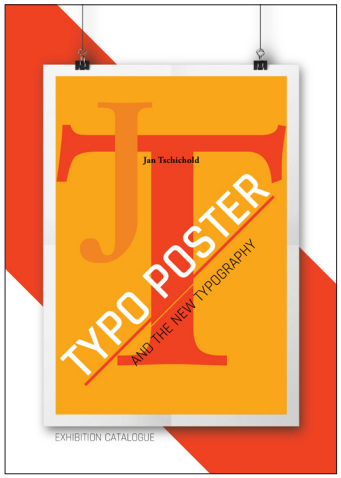
# *Catalogue page size*

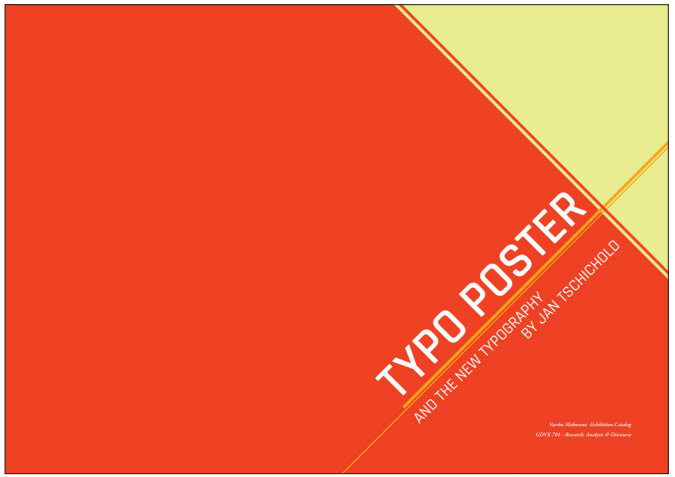



**PRINT SIZE**
**7 INCHES X 9.5 INCHES**

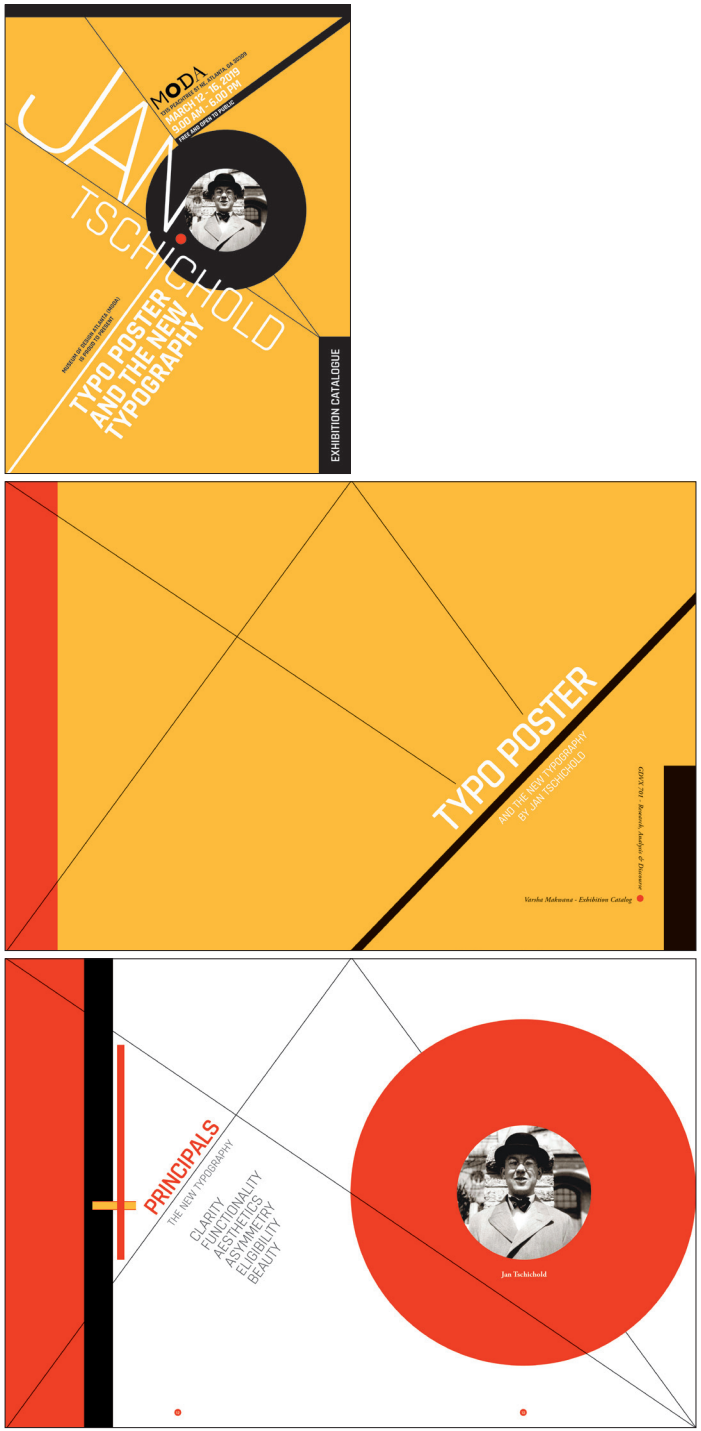
**MARGINS**
**1 INCHES FROM ALL SIDES**

# *Sample spreads - design option -1*

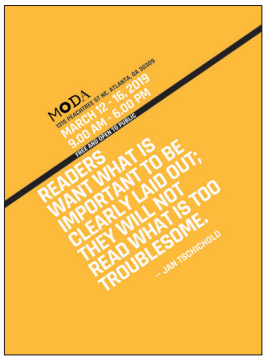


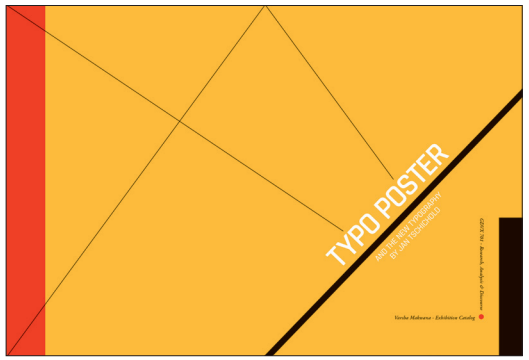



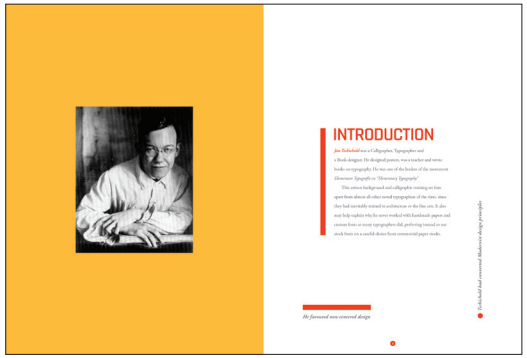
# *Sample spreads - design option -2*

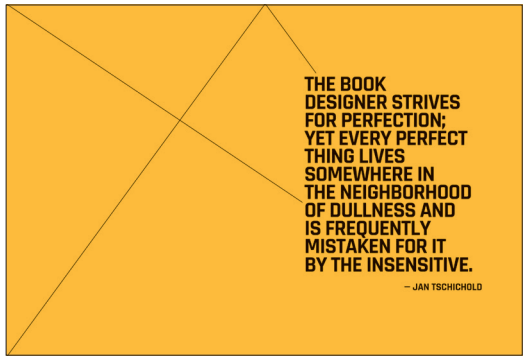


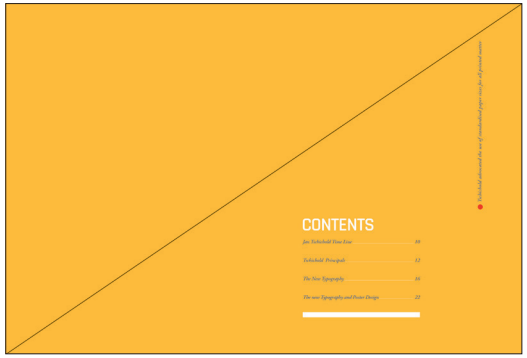
# *Final book opening pages*



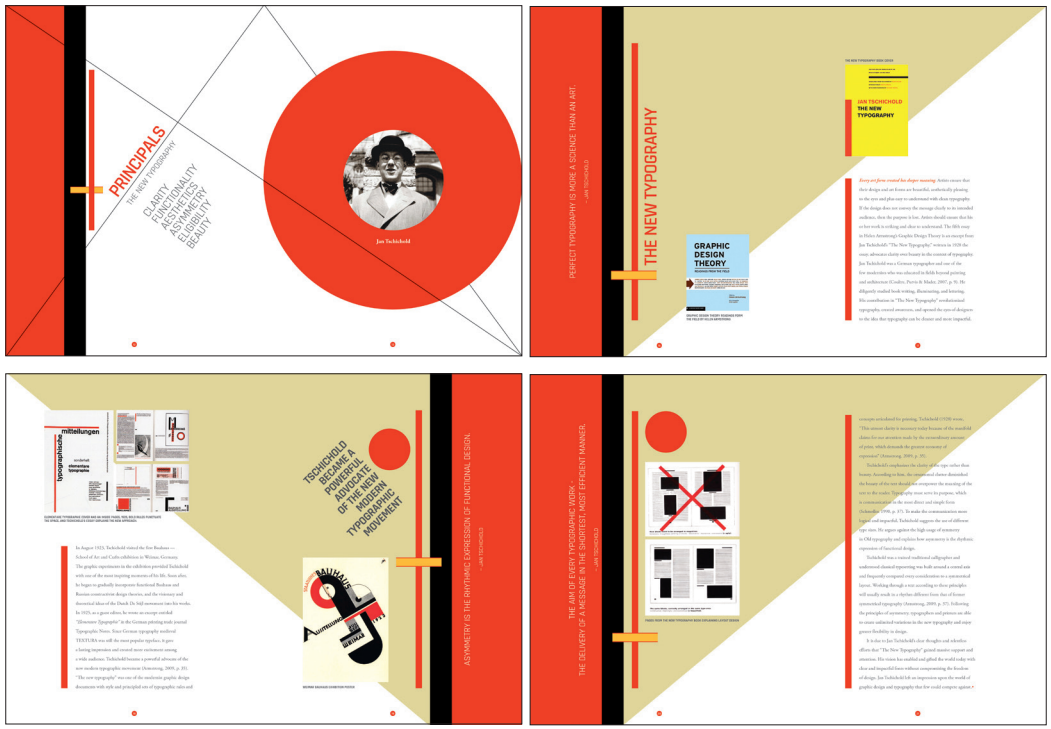



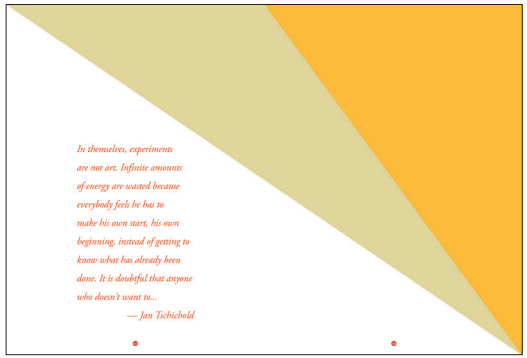



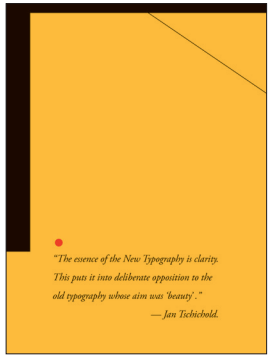
# *Final book - The new typography pages*



# Final book - The Typo-poster pages

# *Final book - Back pages*





## *Extension*

***Brochure***

***Sticker ticket***

***Poster***

***e- invite- Motion***

# Brochure

SIZE: 5 X 7 INCHES

## Cover

## Inside

# *Sticker ticket*

SIZE: 2.5 X 2.5 INCHES CIRCLE

## *Poster*

SIZE: 24 X 32 INCHES

## *E- invite - Motion*

**SIZE: 24 X 32 INCHES**

# 4

# Implementation

# *Mockup - Exhibition catlogue*

PRINCIPALS
THE NEW TYPOGRAPHY
CLARITY
FUNCTIONALITY
AESTHETICS
ASYMMETRY
ELIGIBILITY
BEAUTY
Jan Tschichold

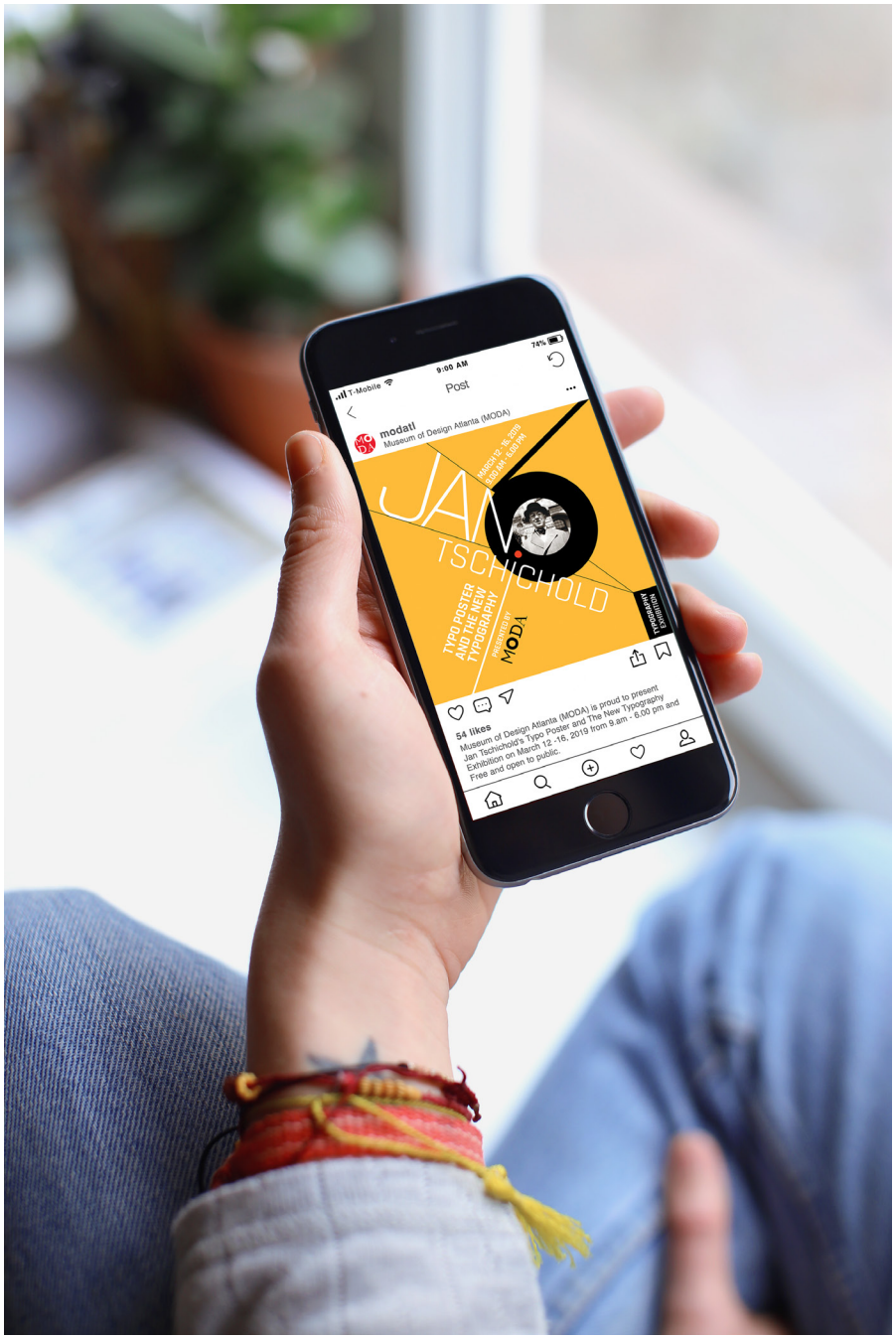
typographische mitteilungen
sonderheft
elementare typographie
ELEMENTARE TYPOGRAPHIE COVER AND AN INSIDE PAGES, 1925. BOLD RULES PUNCTUATE THE SPACE, AND TSCHICHOLD'S ESSAY EXPLAINS THE NEW APPROACH.
In August 1923, Tschichold visited the first Bauhaus — School of Art and Crafts exhibition in Weimar, Germany. The graphic experiments in the exhibition provided Tschichold with one of the most inspiring moments of his life. Soon after, he began to gradually incorporate functional Bauhaus and Russian constructivist design theories, and the visionary and theoretical ideas of the Dutch De Stijl movement into his works. In 1925, as a guest editor, he wrote an except entitled *"Elementare Typographie"* in the German printing trade journal Typographic Notes. Since German typography medieval TEXTURA was still the most popular typeface, it gave a lasting impression and created more excitement among a wide audience. Tschichold became a powerful advocate of the new modern typographic movement (Armstrong, 2009, p. 35). "The new typography" was one of the modernist graphic design documents with style and principled sets of typographic rules and
TSCHICHOLD BECAME A POWERFUL ADVOCATE OF THE NEW MODERN TYPOGRAPHIC MOVEMENT
BAUHAUS
WEIMAR
WEIMAR BAUHAUS EXHIBITION POSTER
ASYMMETRY IS THE RHYTHMIC EXPRESSION OF FUNCTIONAL DESIGN.
— JAN TSCHICHOLD

# *Mockup - Brochure*

# *Mockup - sticker*

## *Mockup - Poster*

# *Mockup - E- invite motion artwork for Instagram*



*Thank You*