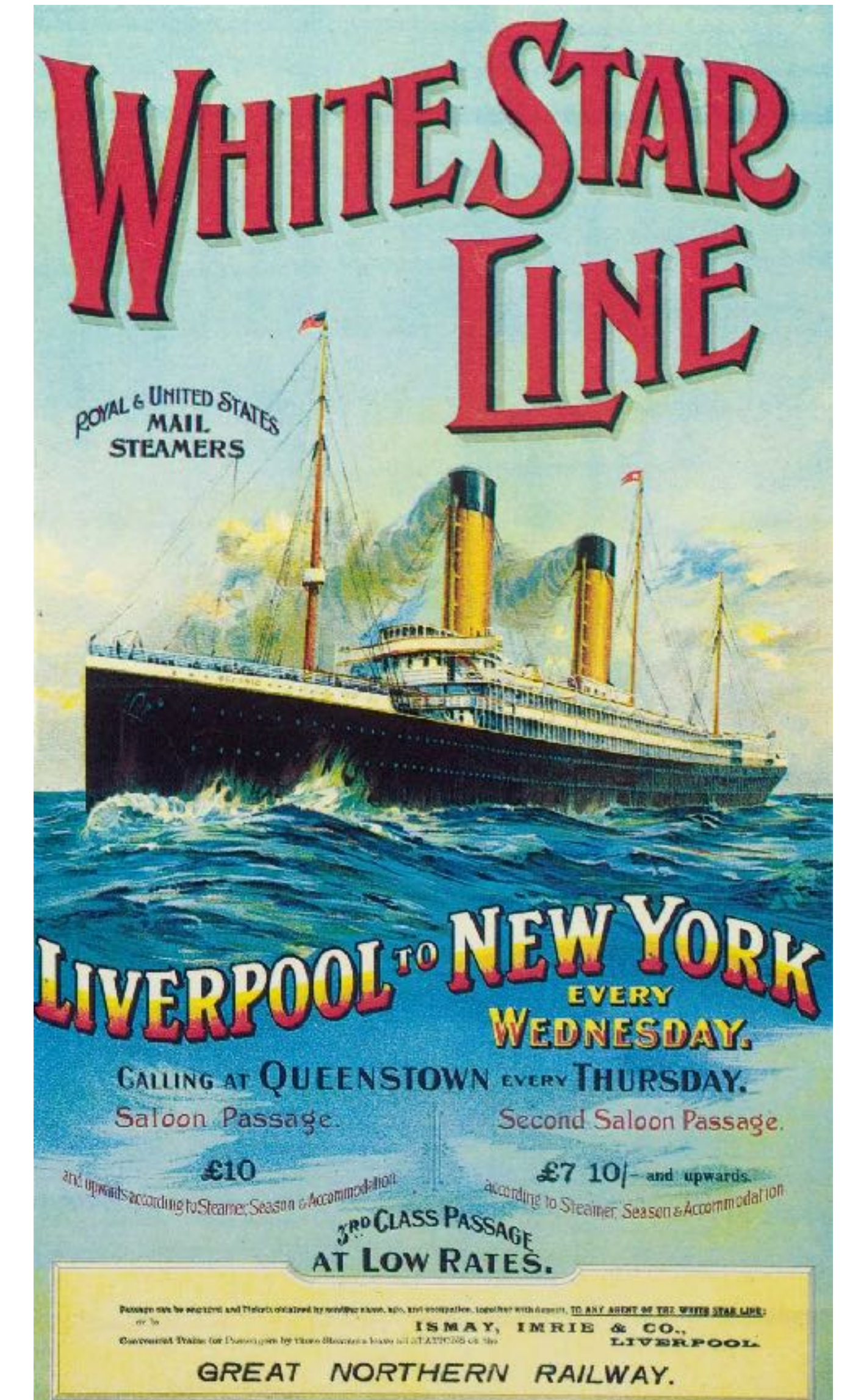
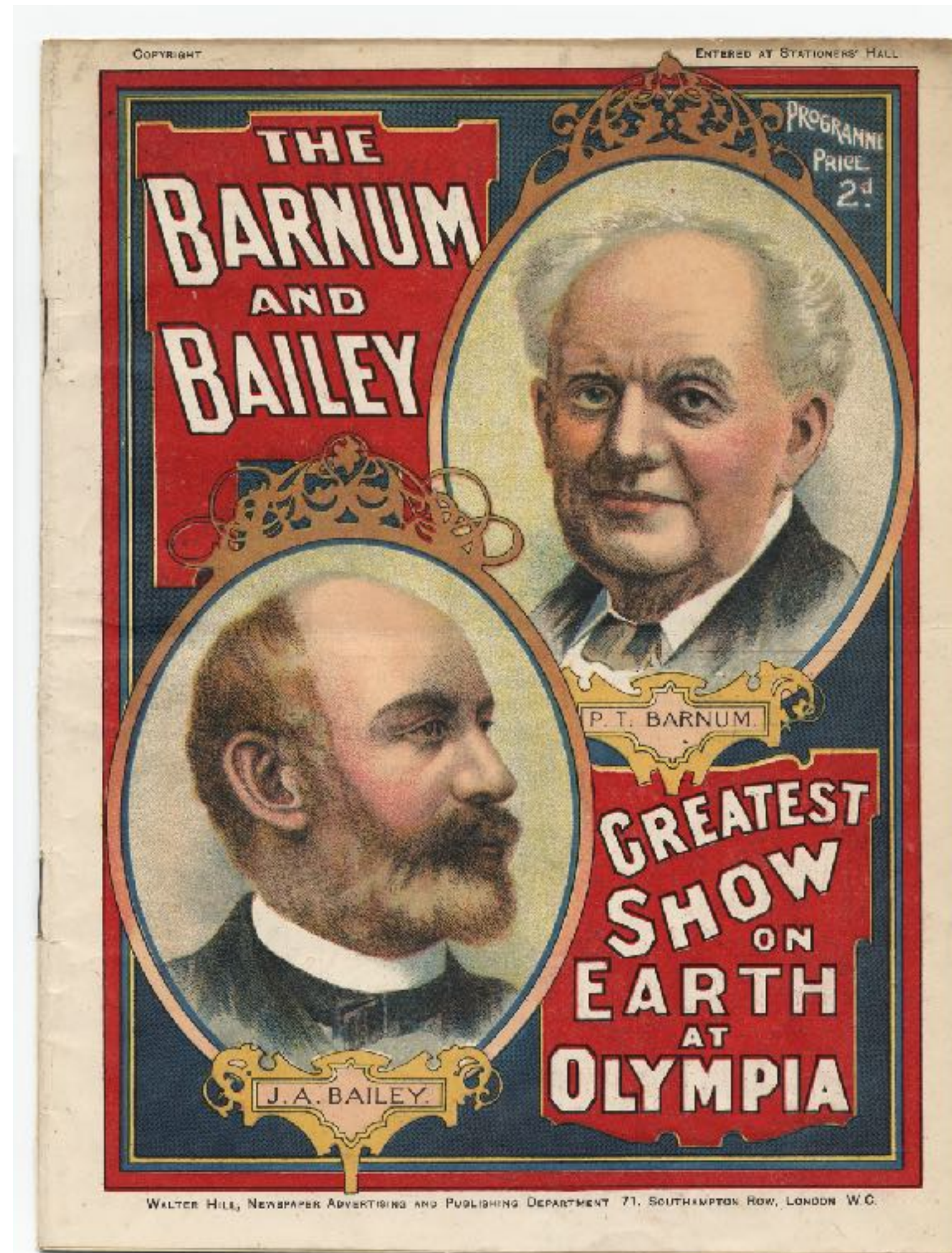
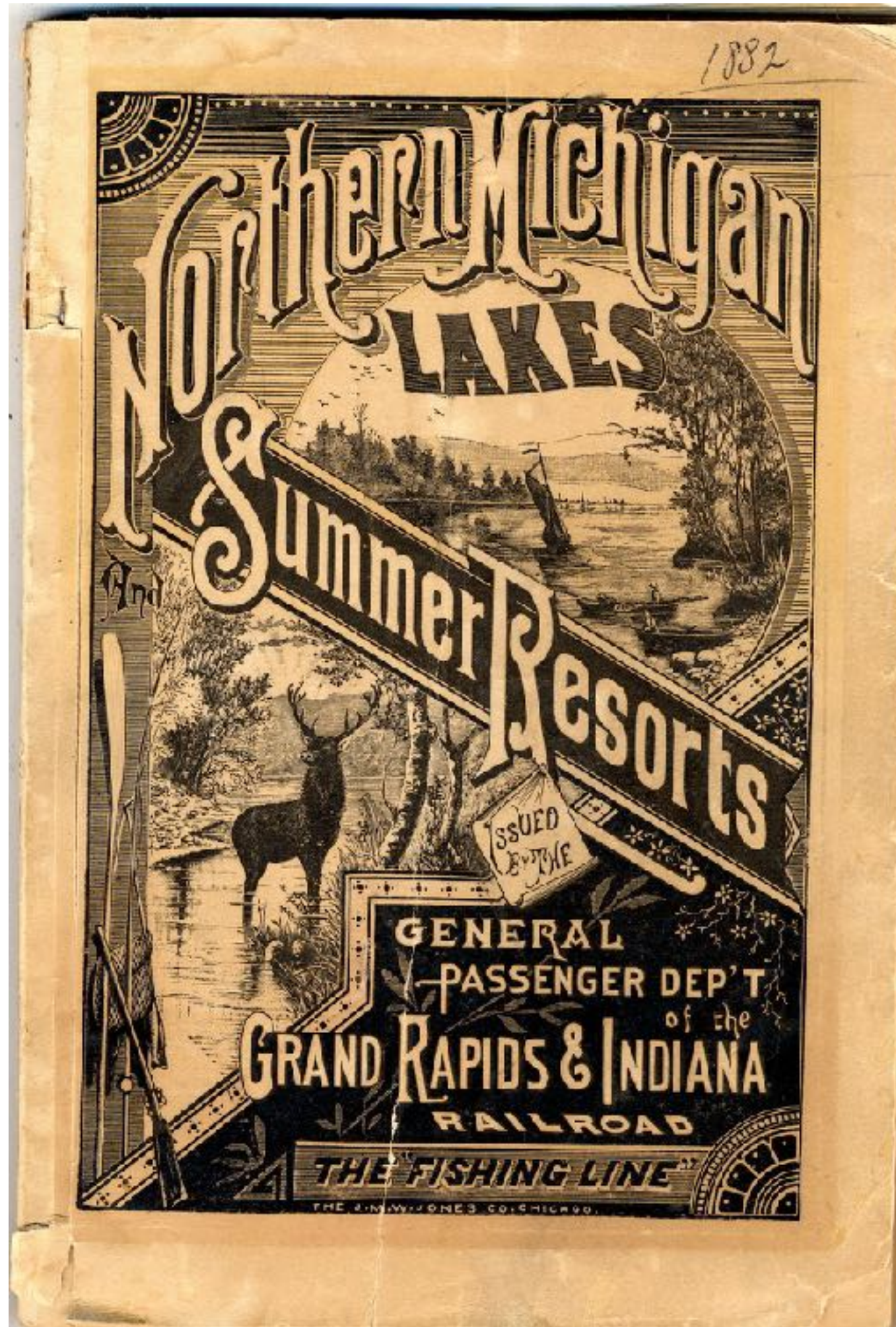


**MODERNISM**

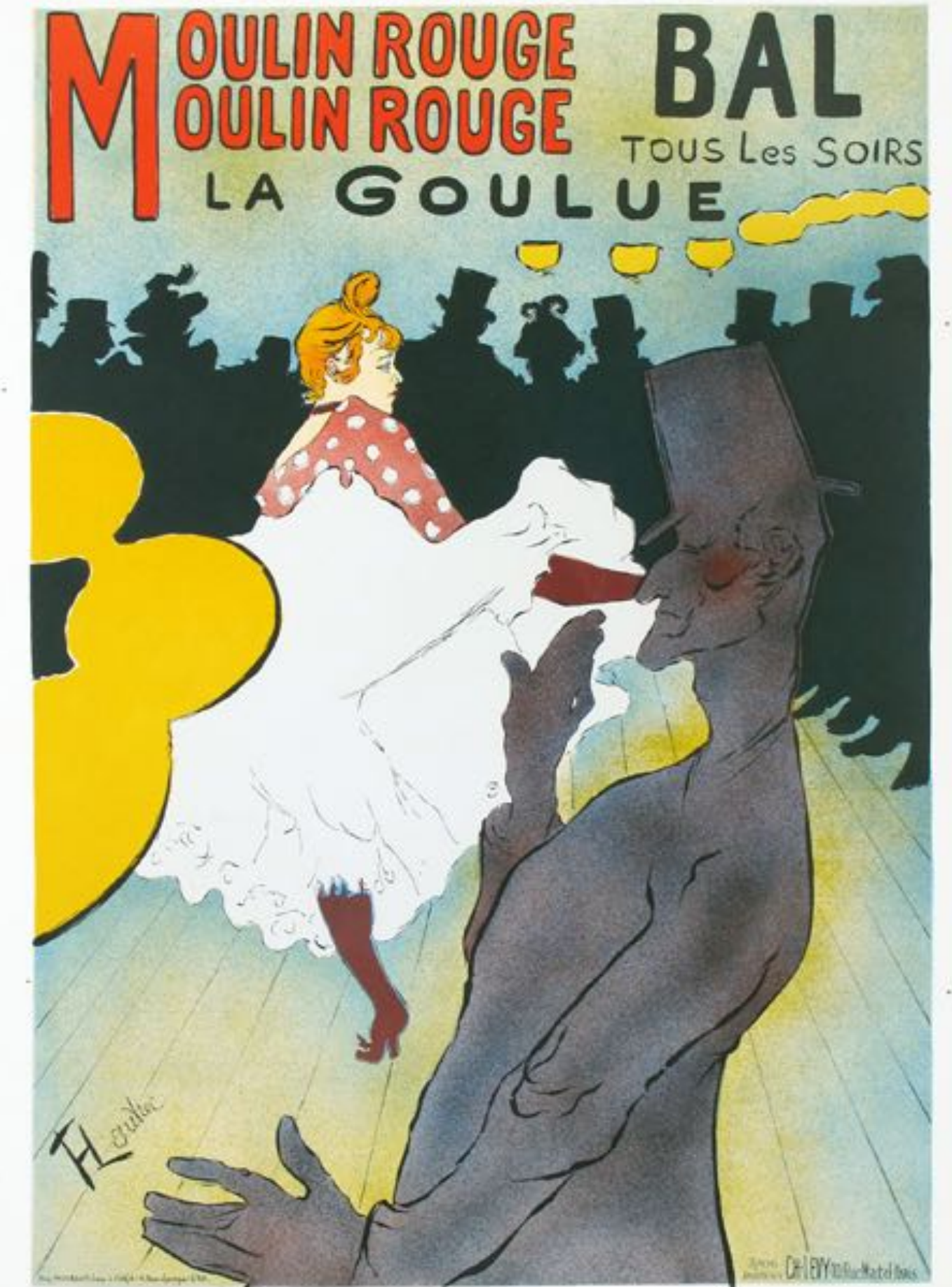


# Victorian



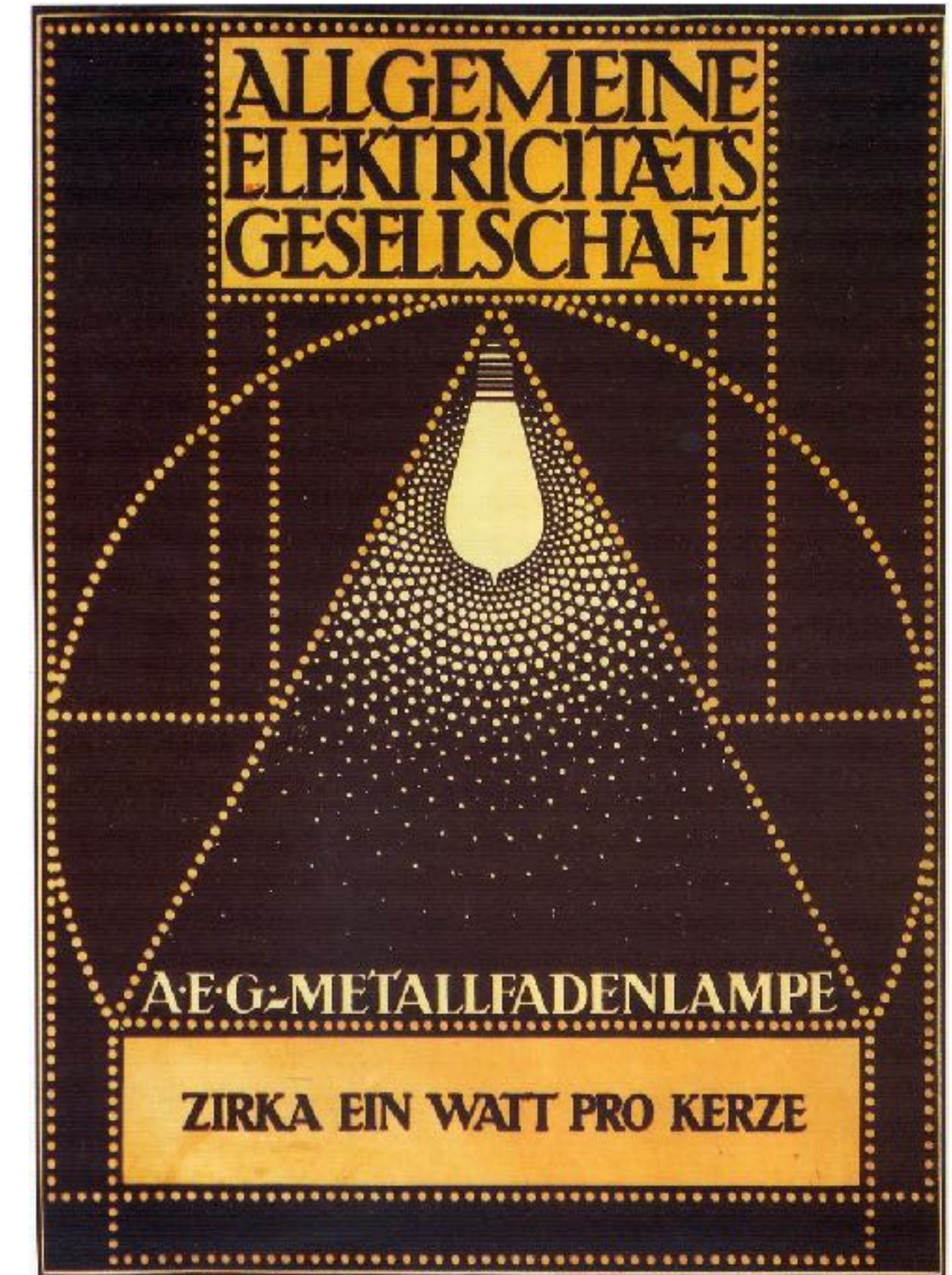
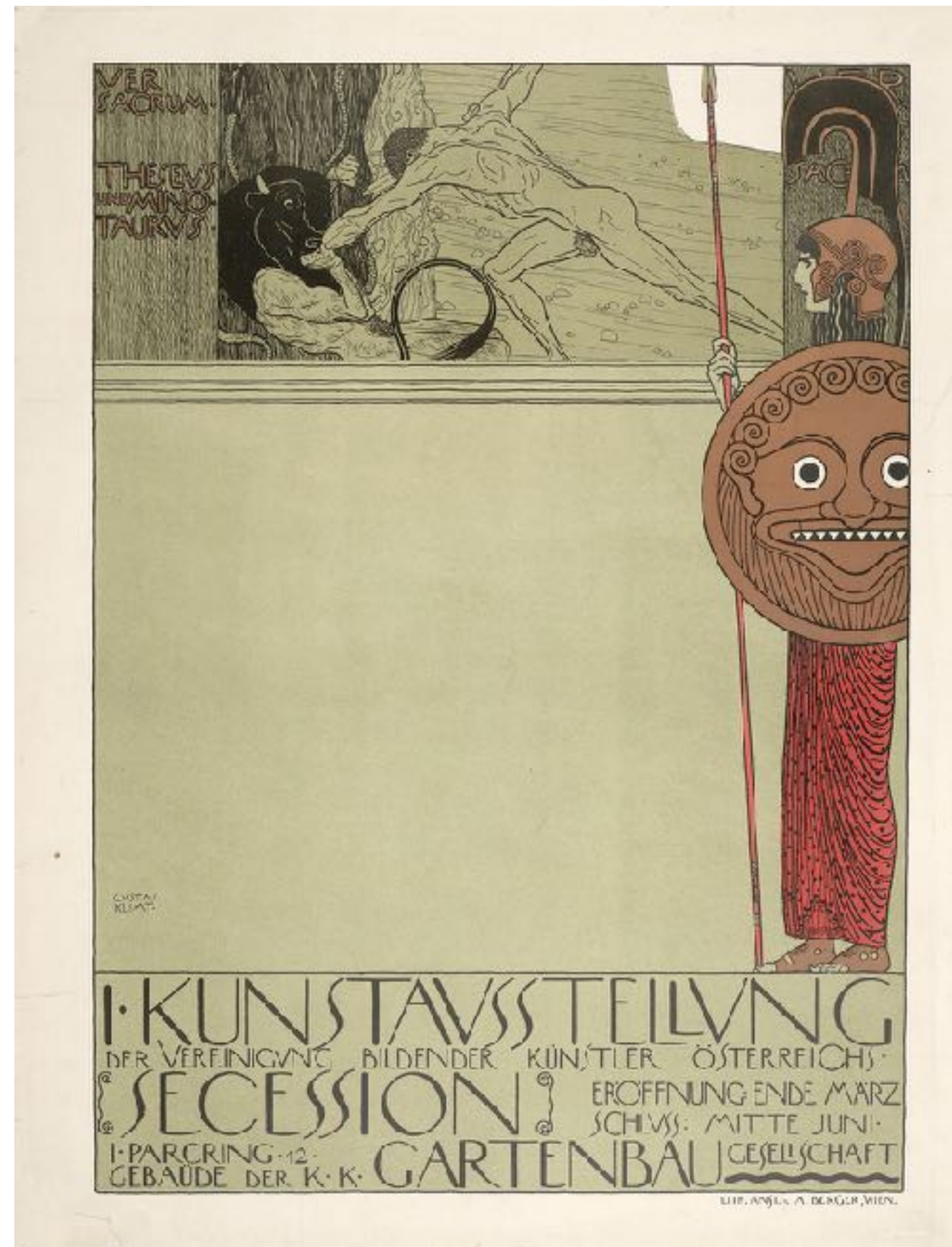


# Art Nouveau





# Art Nouveau



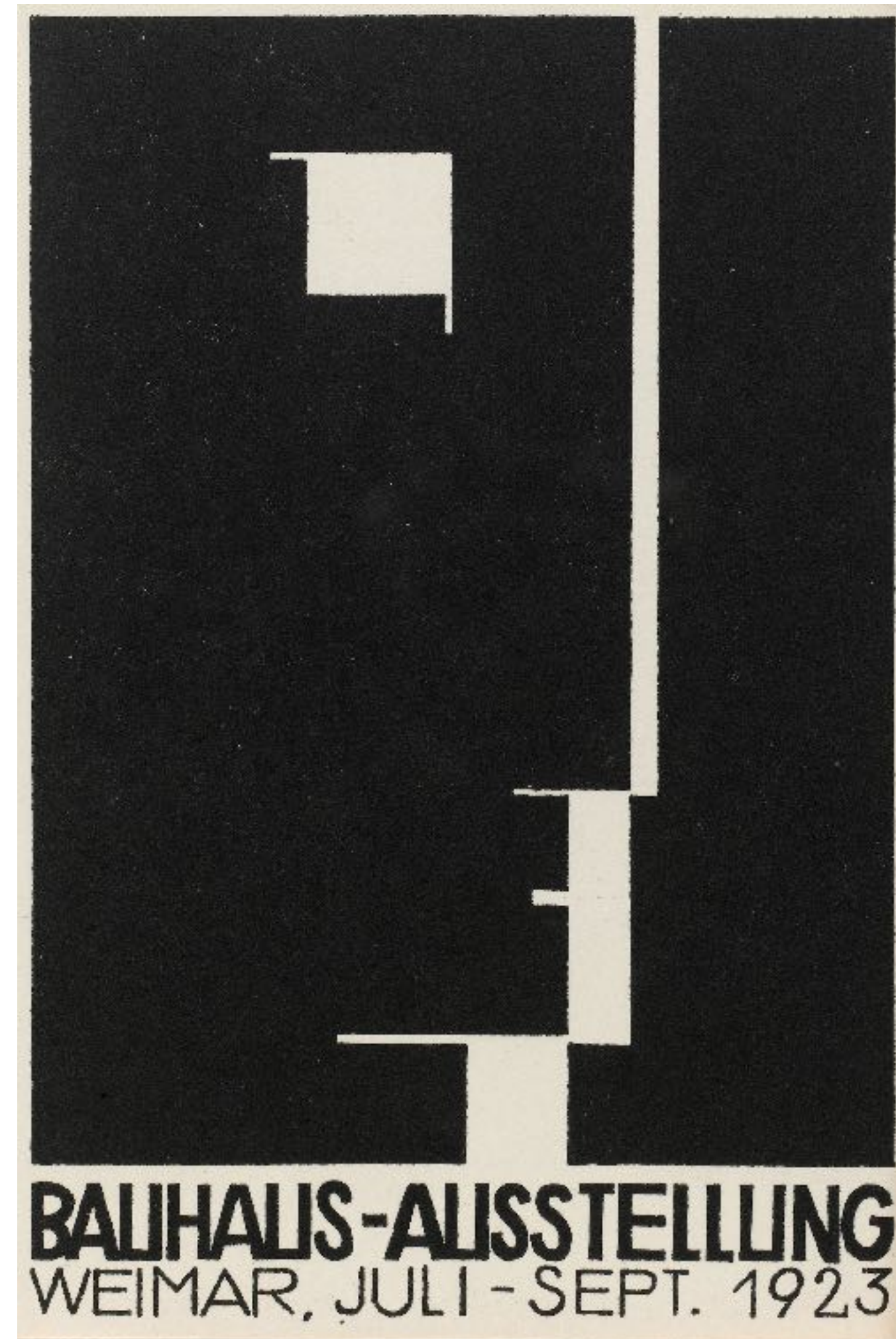


# Art Deco



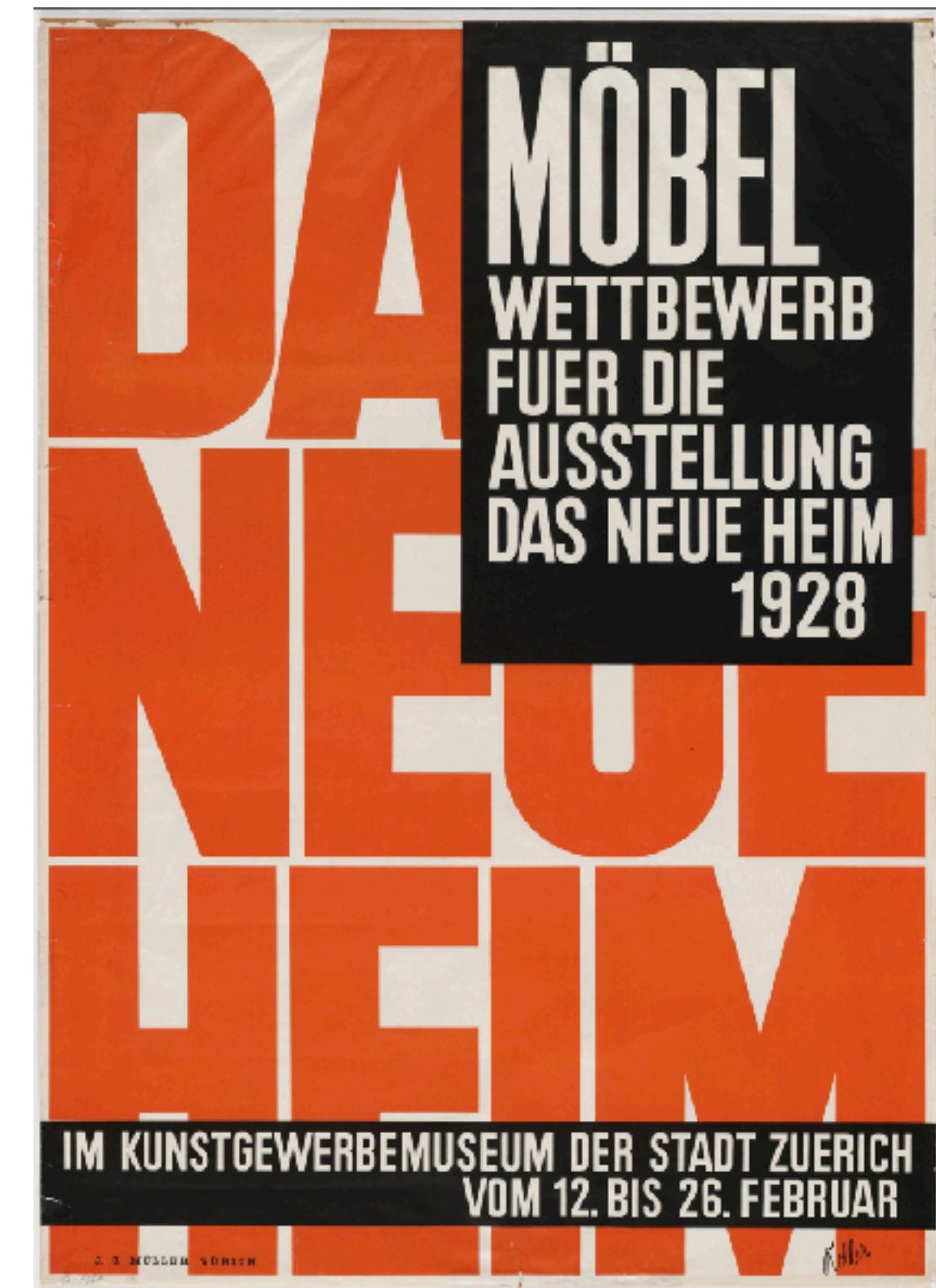
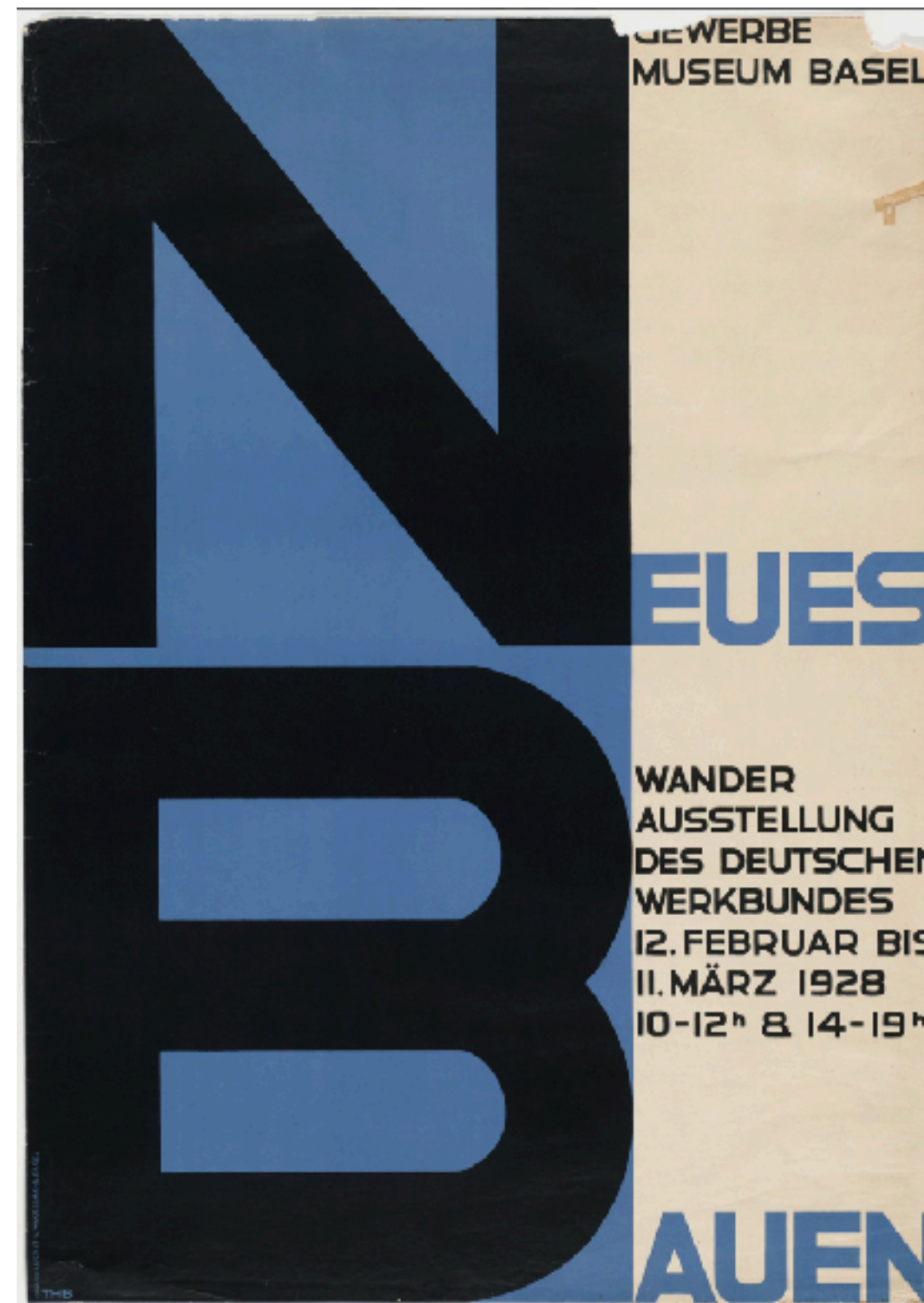
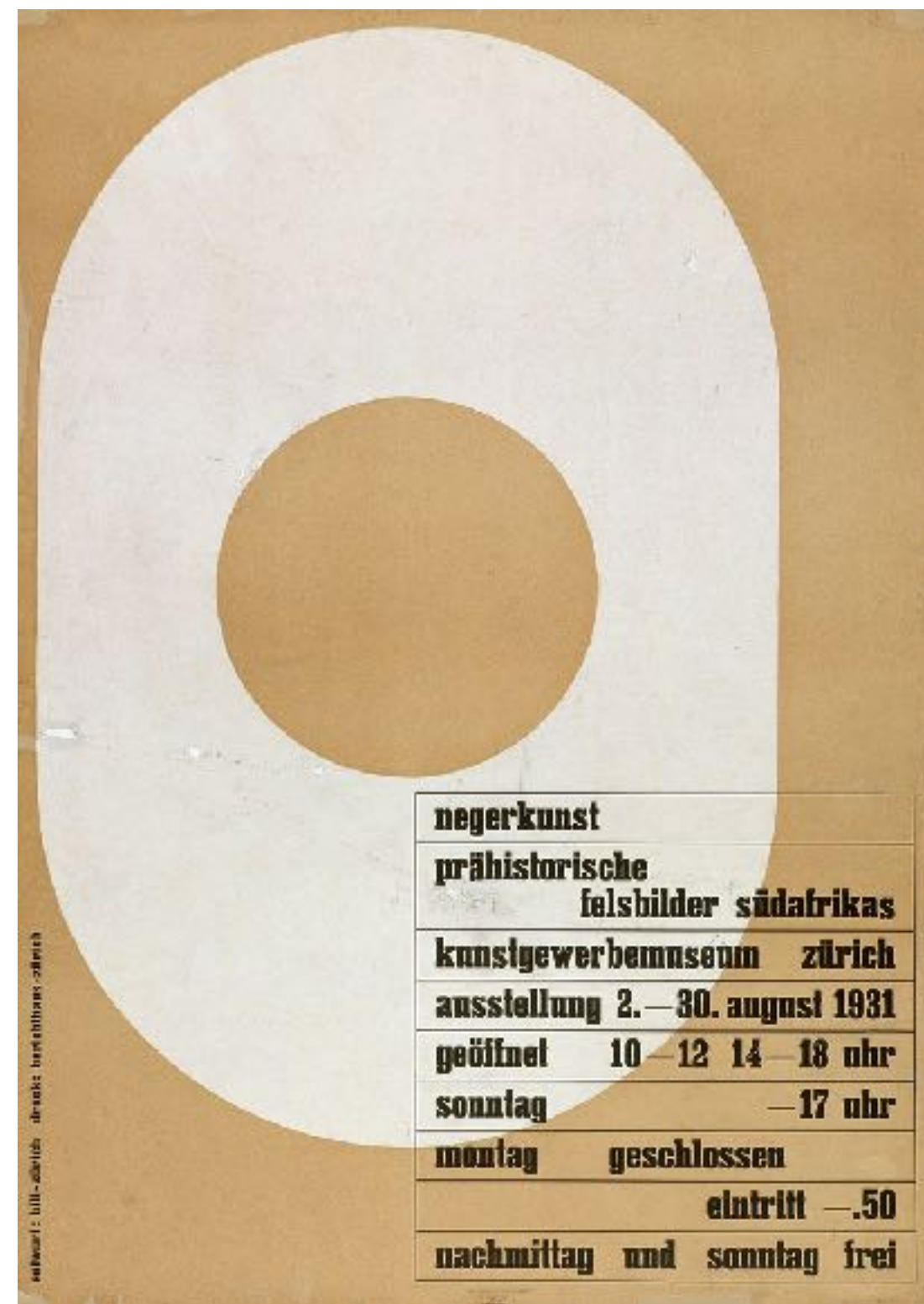


# Bauhaus



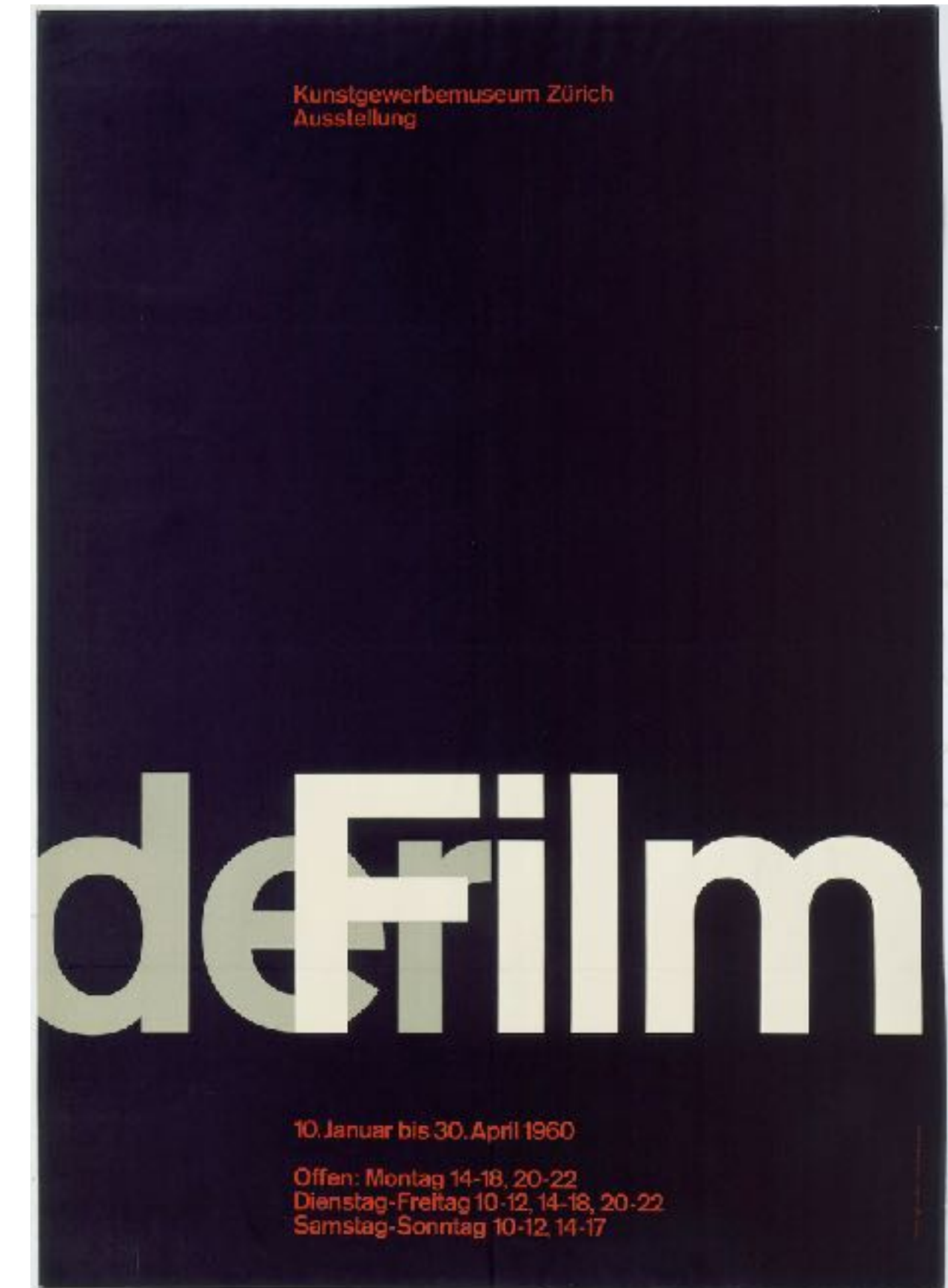
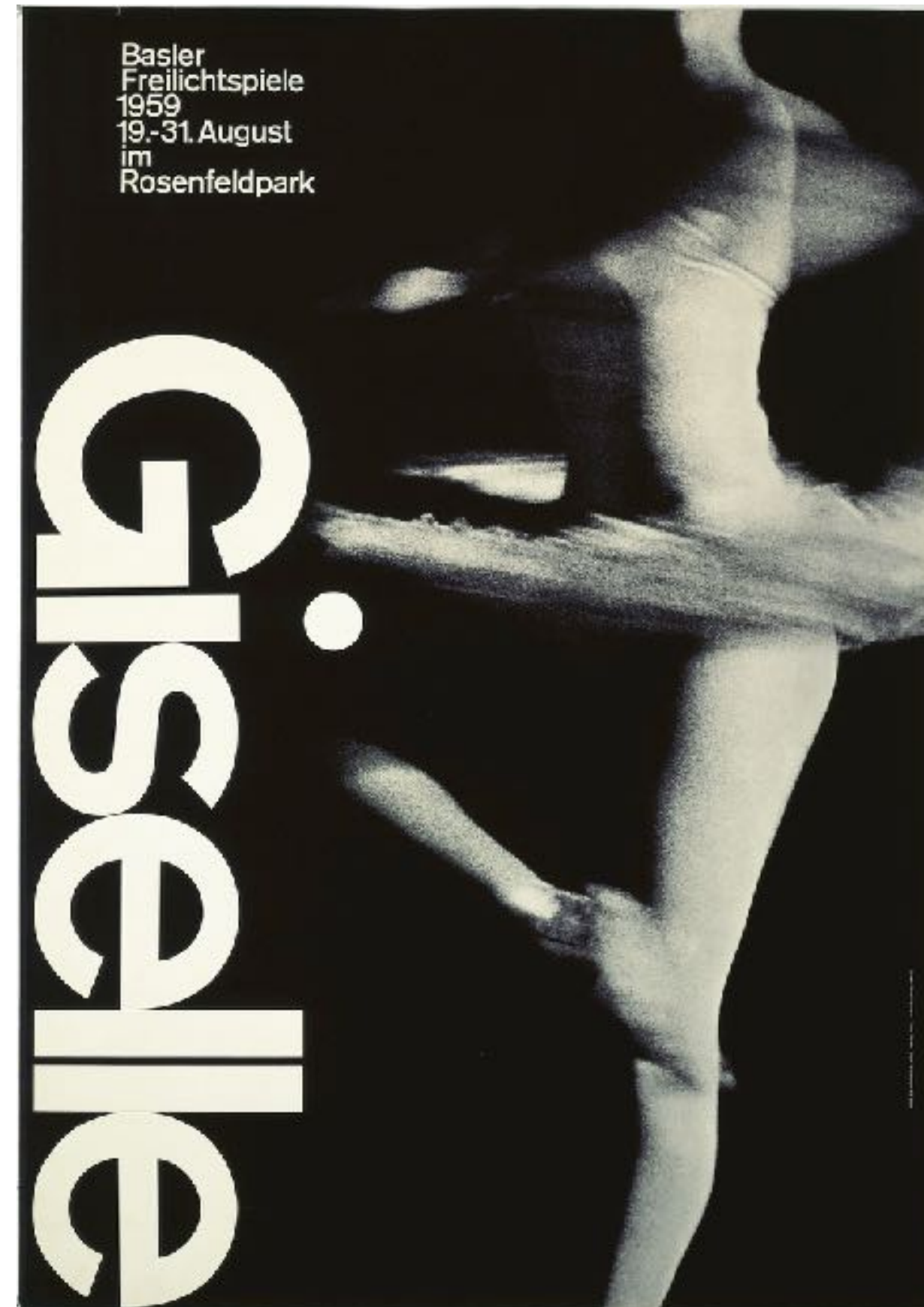


# Swiss Style



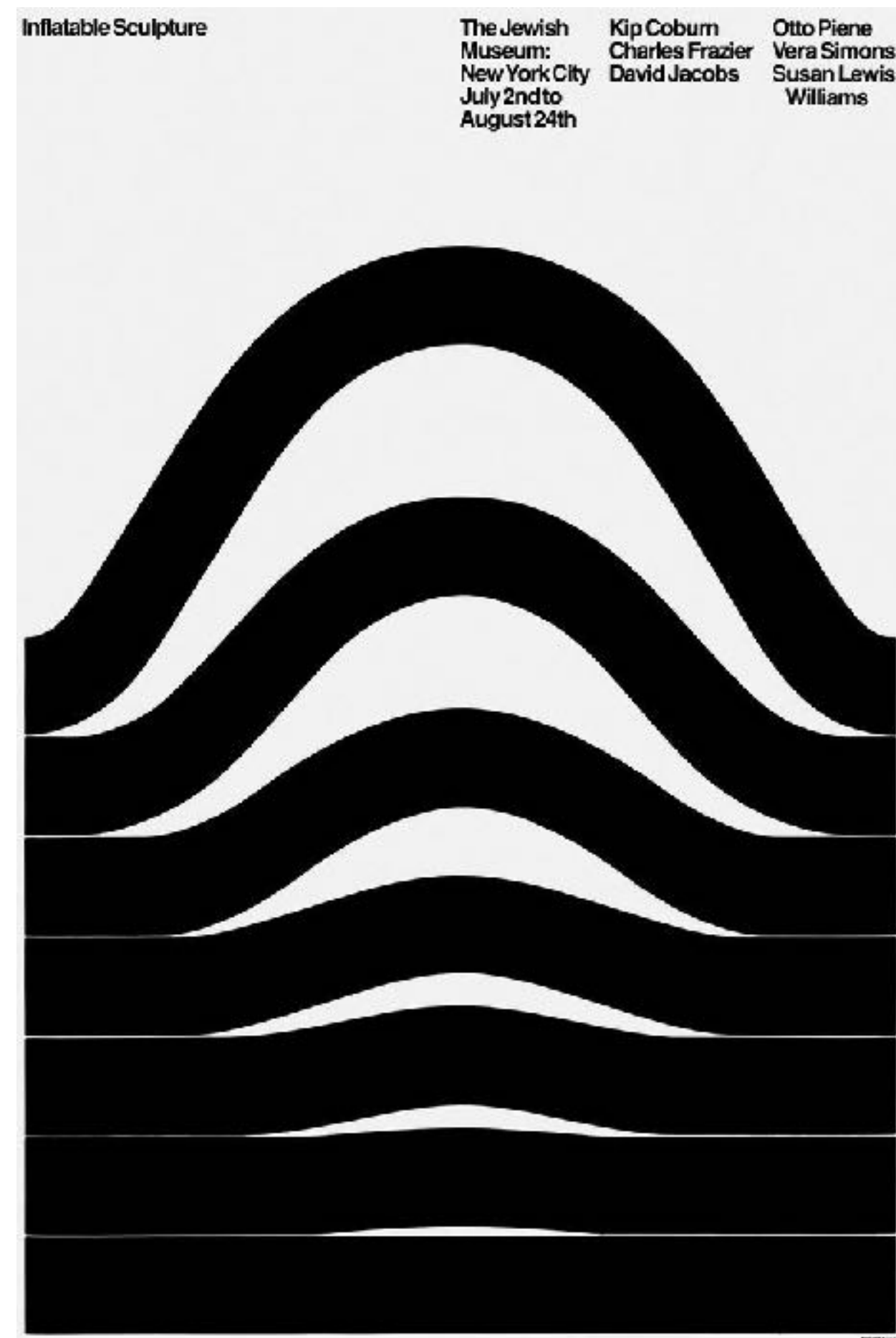


# International Typographic Style





# International Typographic Style



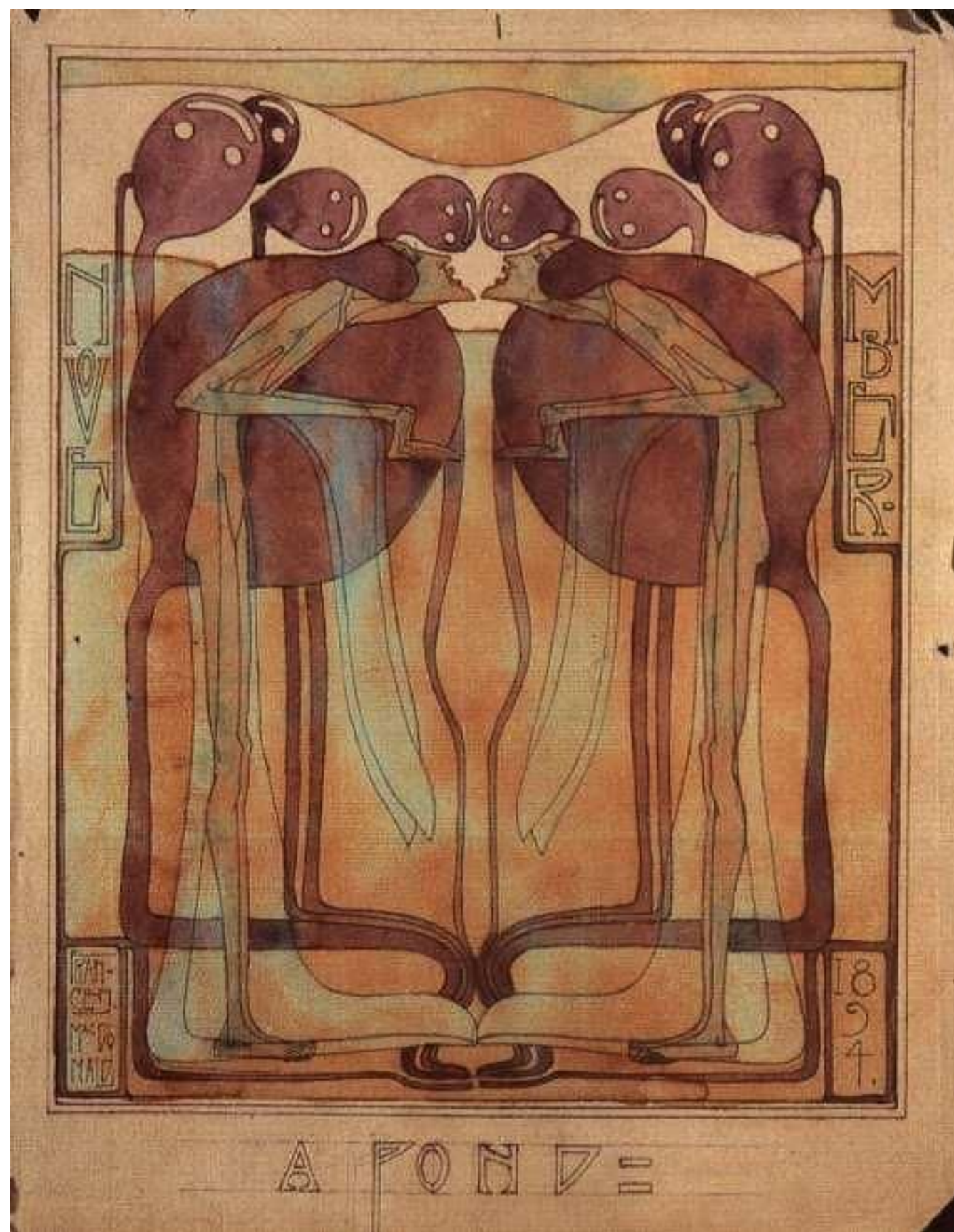


# The Four, Glasgow, late 1890's



**J. Herbert McNair, Charles Rennie Mackintosh,  
Frances & Margaret McDonald**





Frances McDonald, 1894

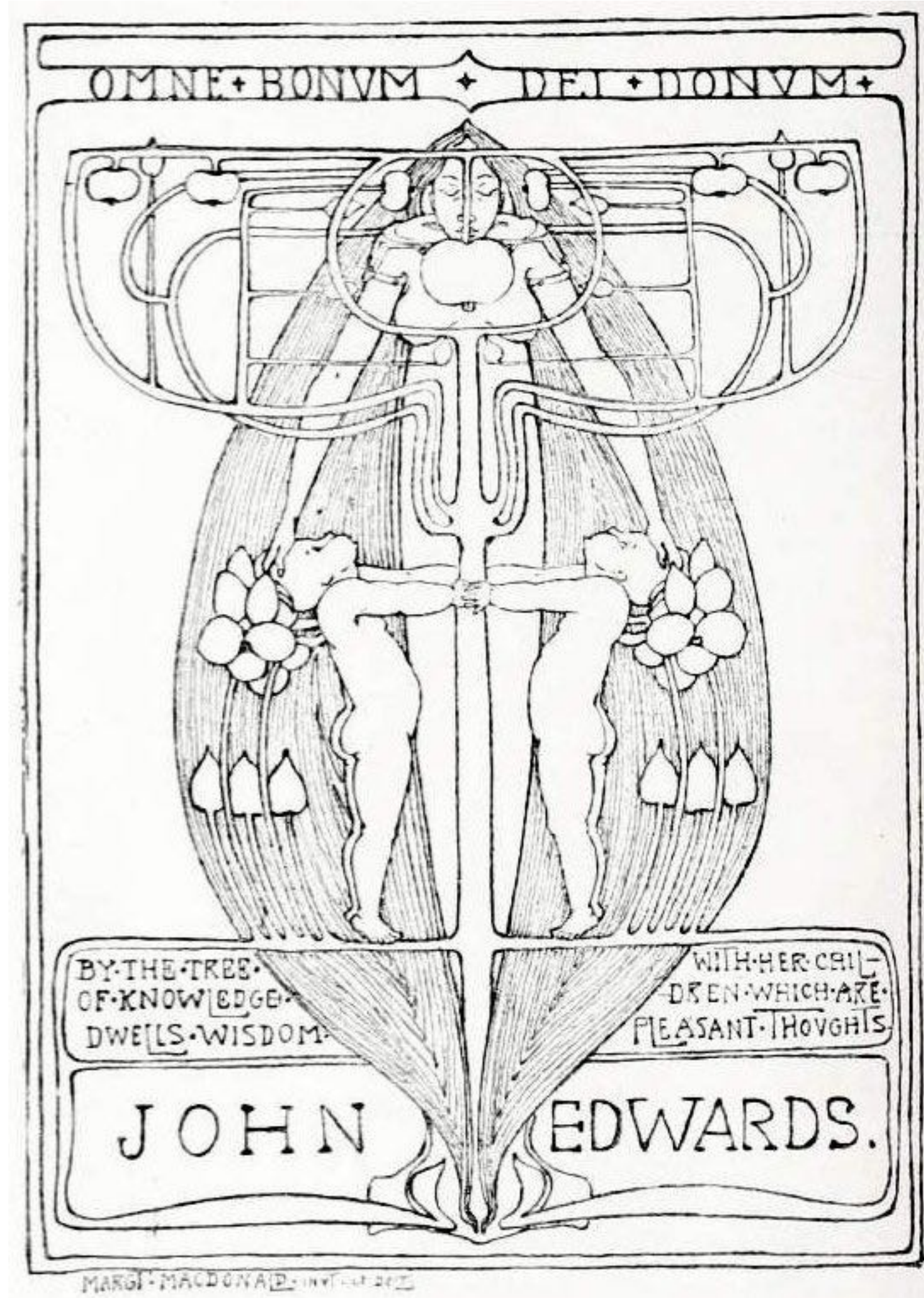


Margaret & Frances McDonald

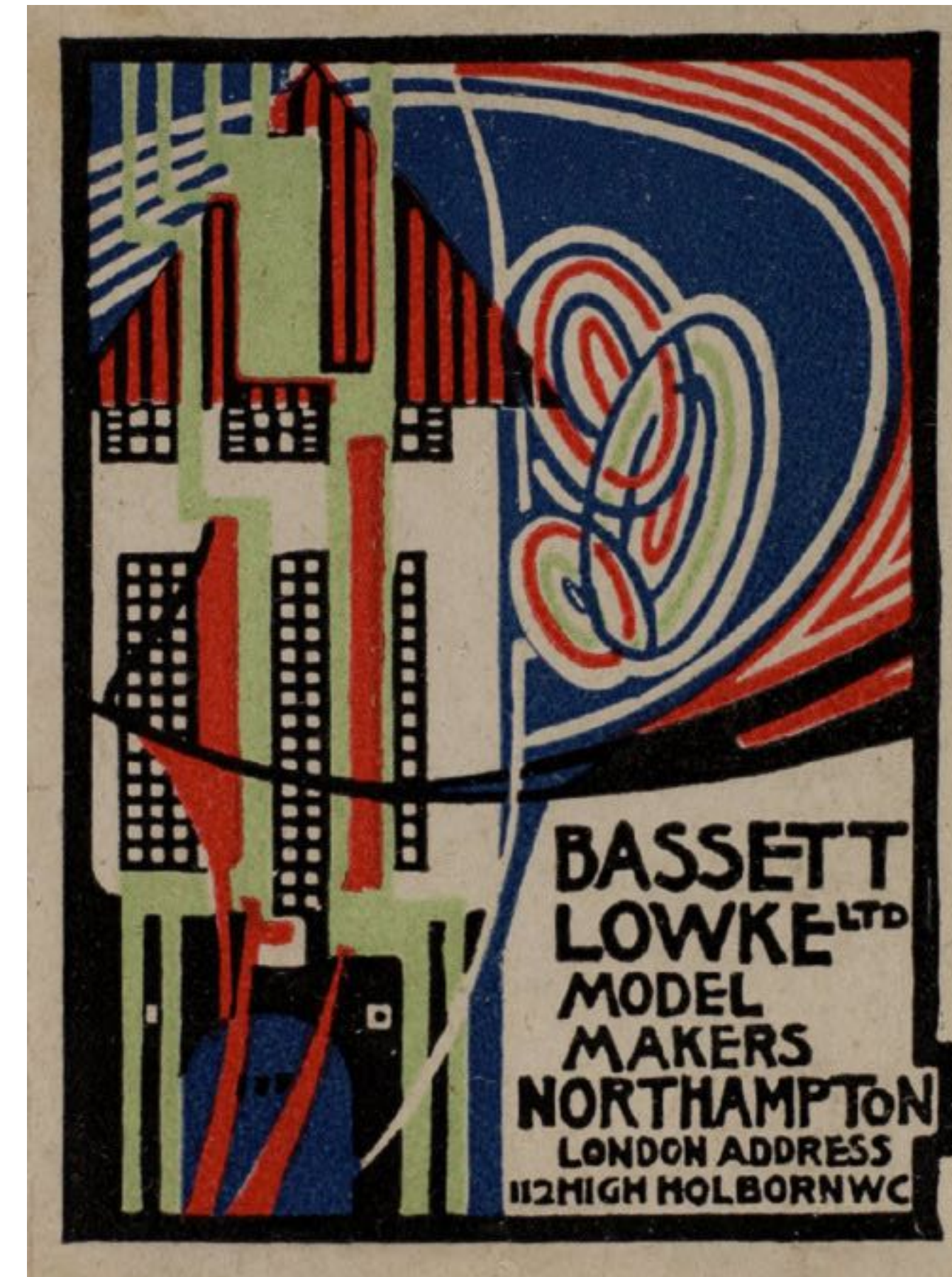


Charles Rennie Mackintosh, 1896





**Margaret McDonald, 1896**

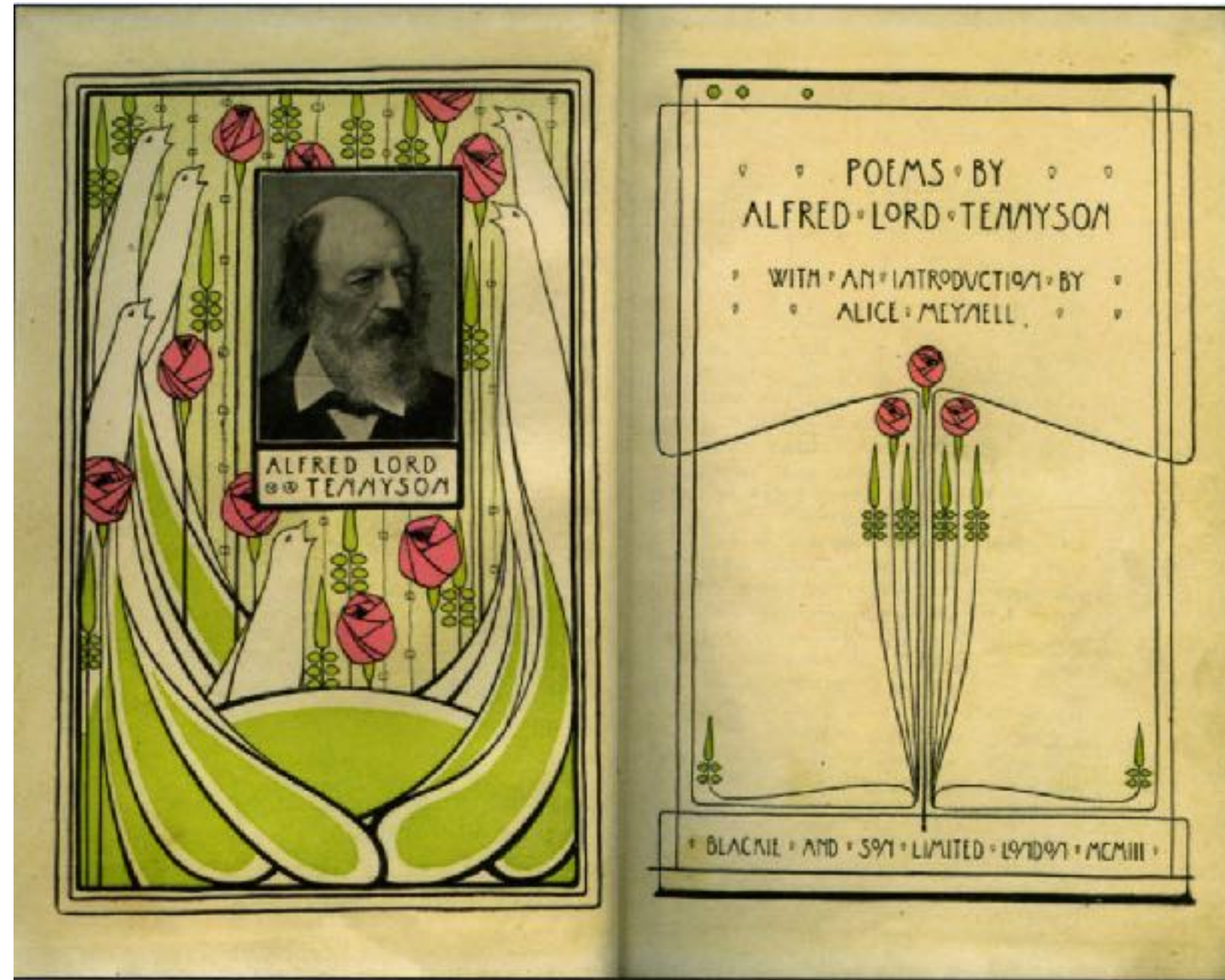


**Charles Rennie Mackintosh, 1919**

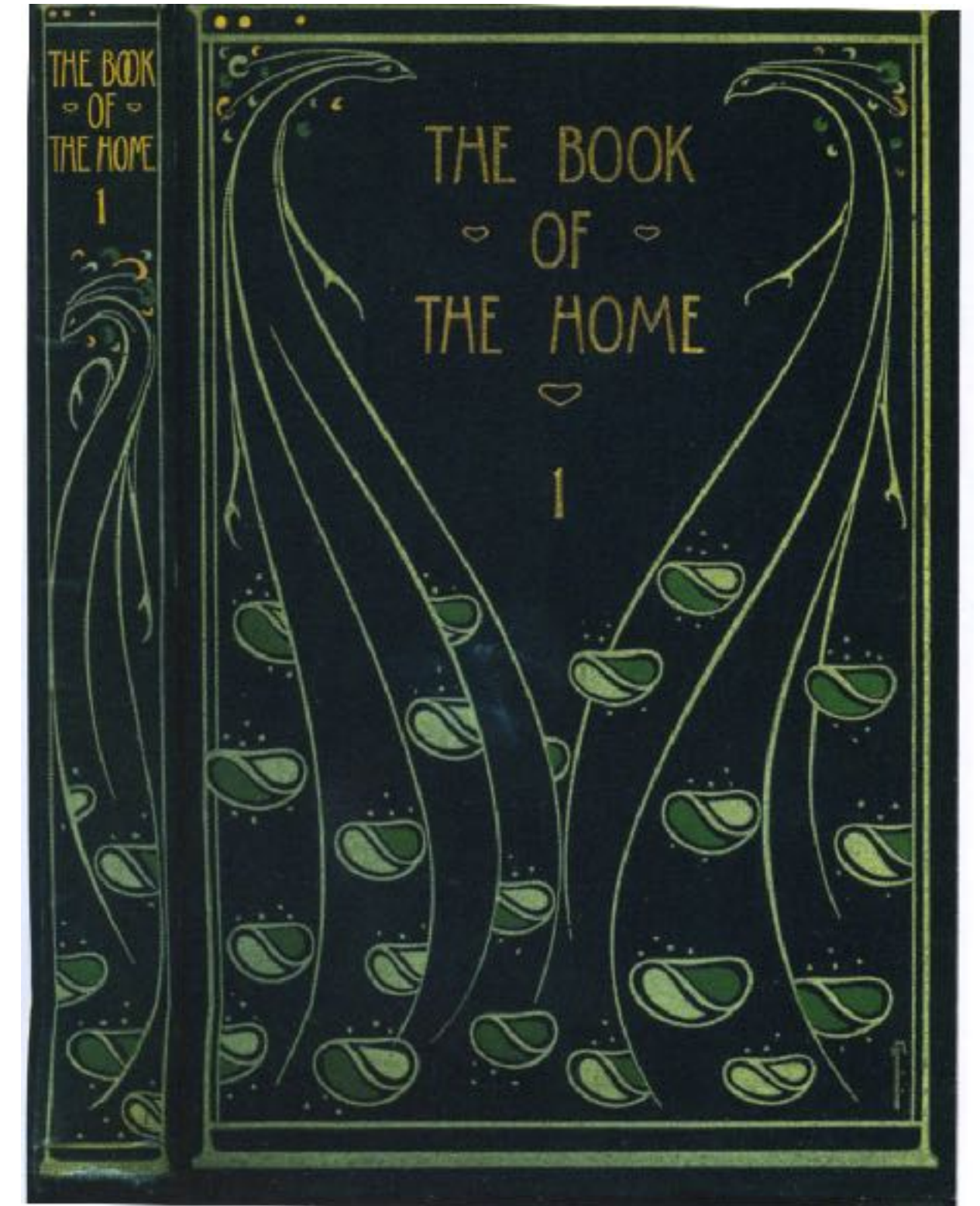




**Margaret & Frances McDonald,  
Herbert McNair, 1895**

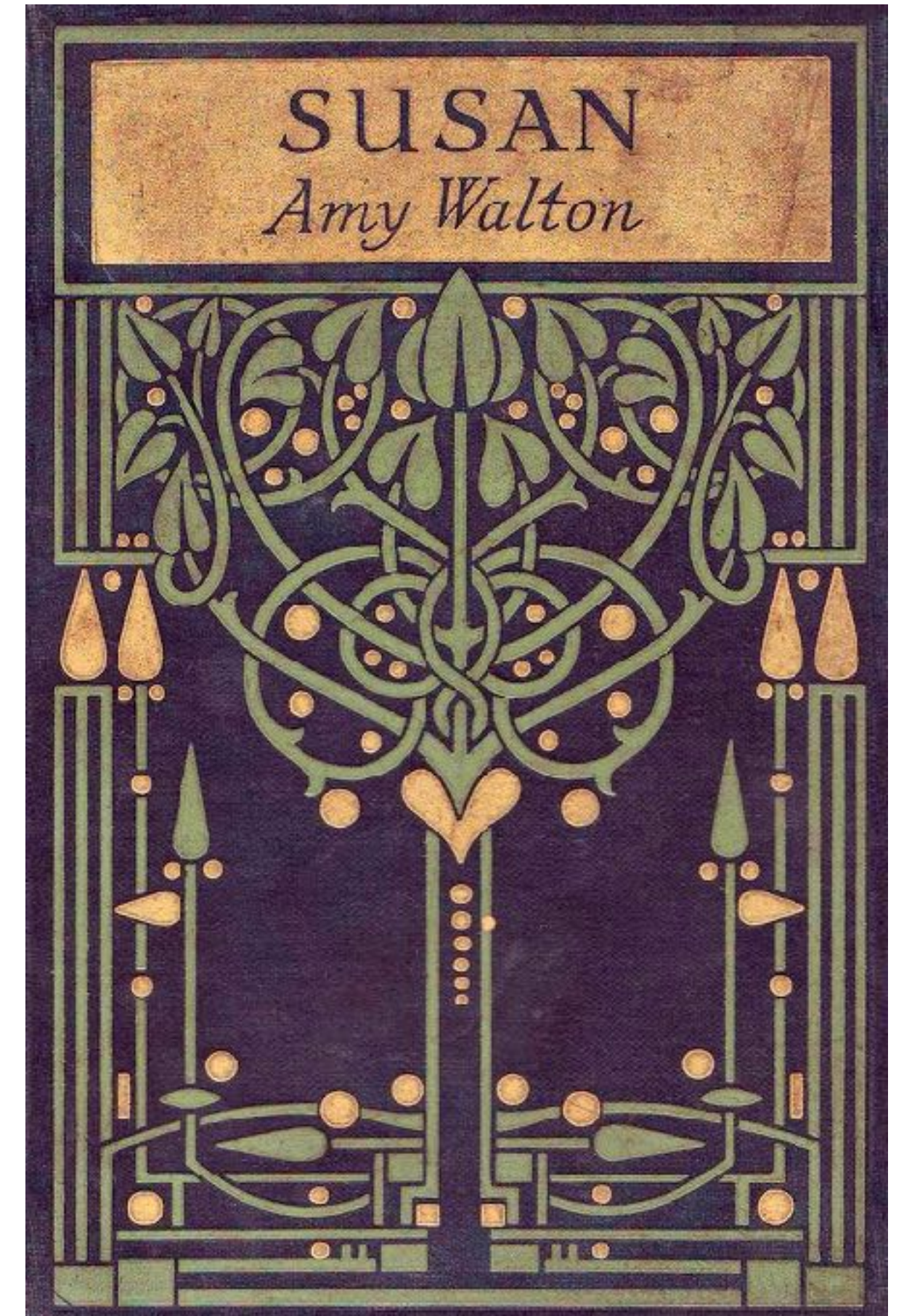
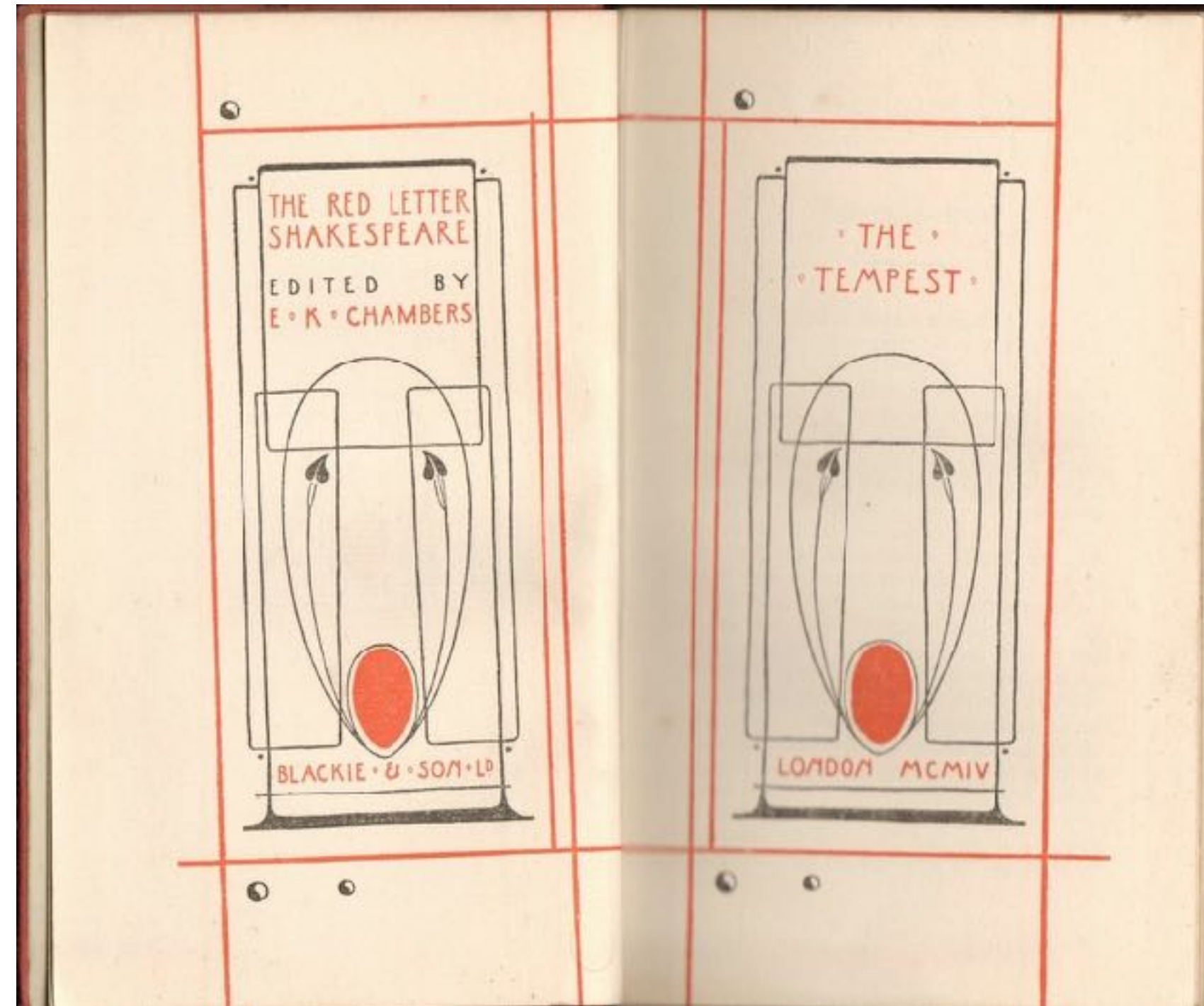
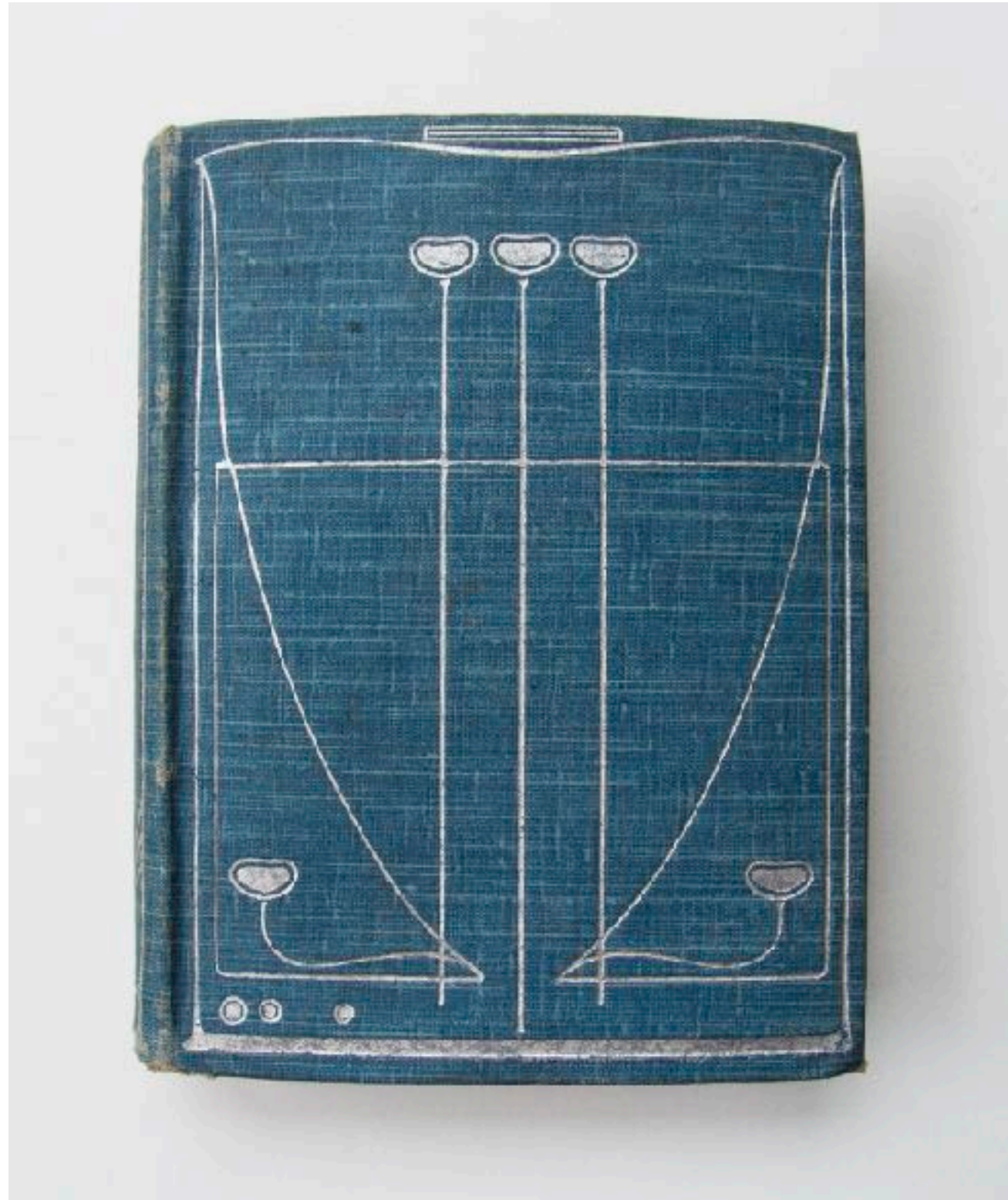


**Talwin Morris, 1900**



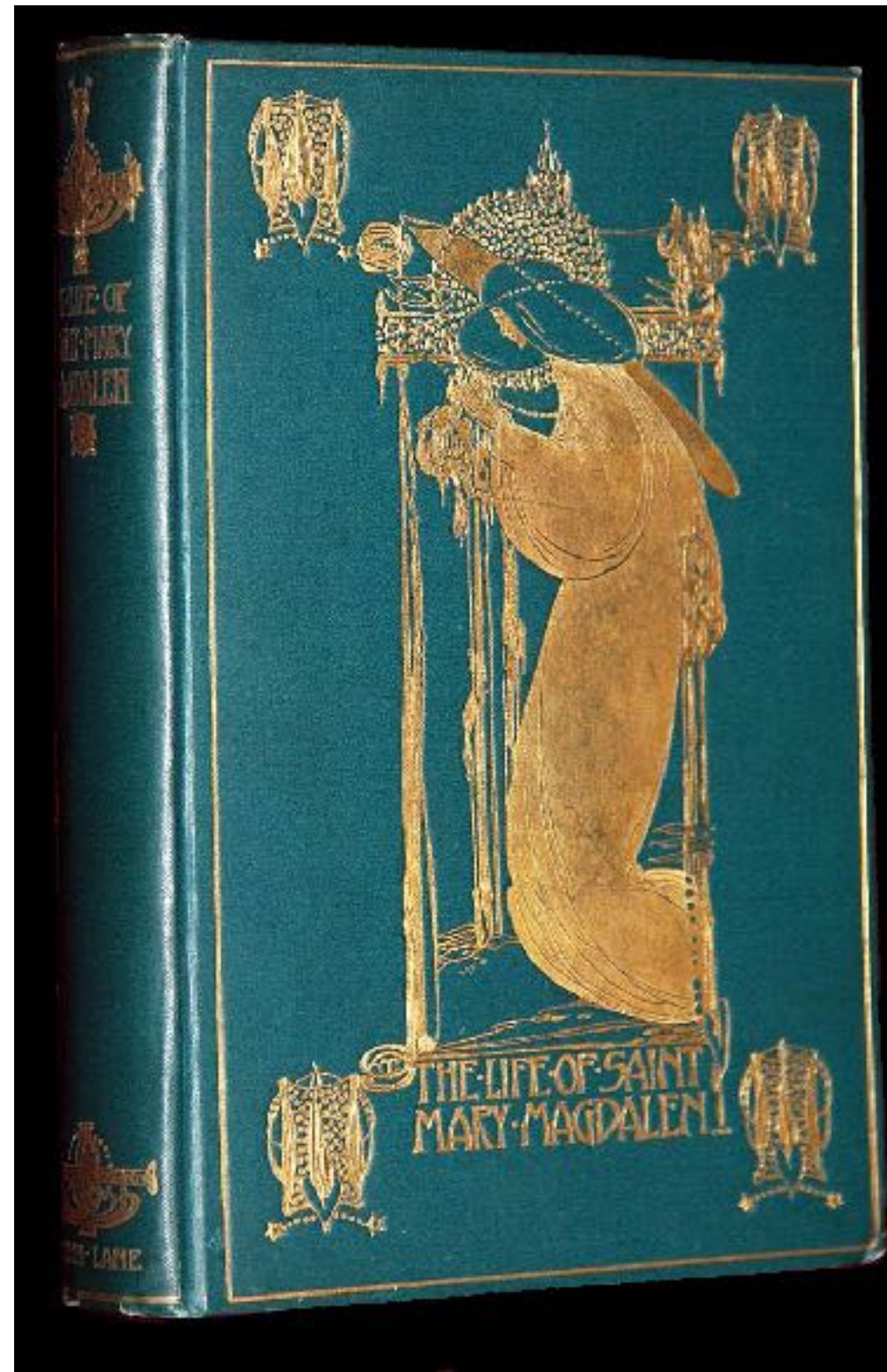
**Talwin Morris, 1903**





**Talwin Morris**





1904



1909



1913

Jessie Marion King

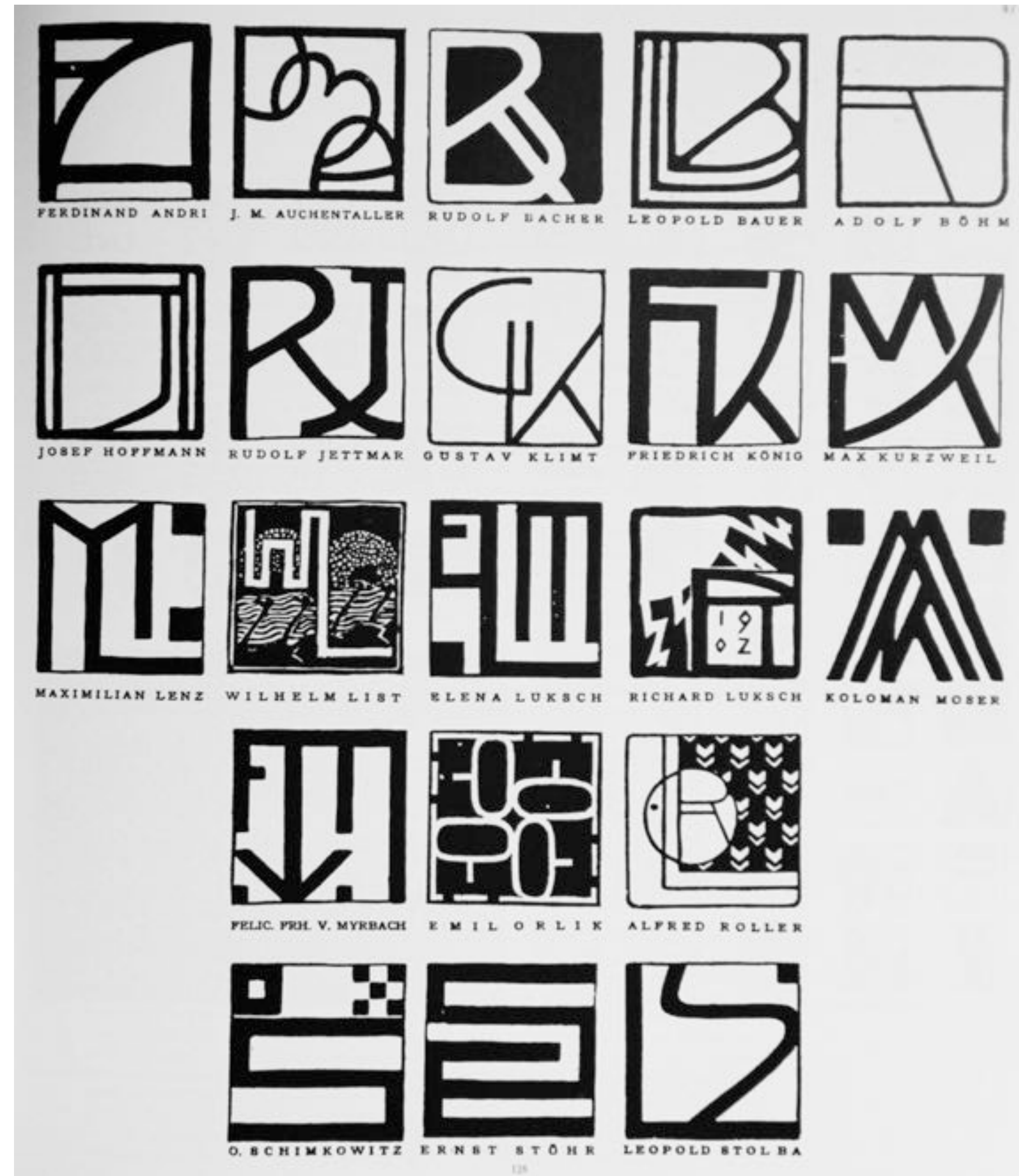


# The Vienna Secession, 1897





# The Vienna Secession, 1897

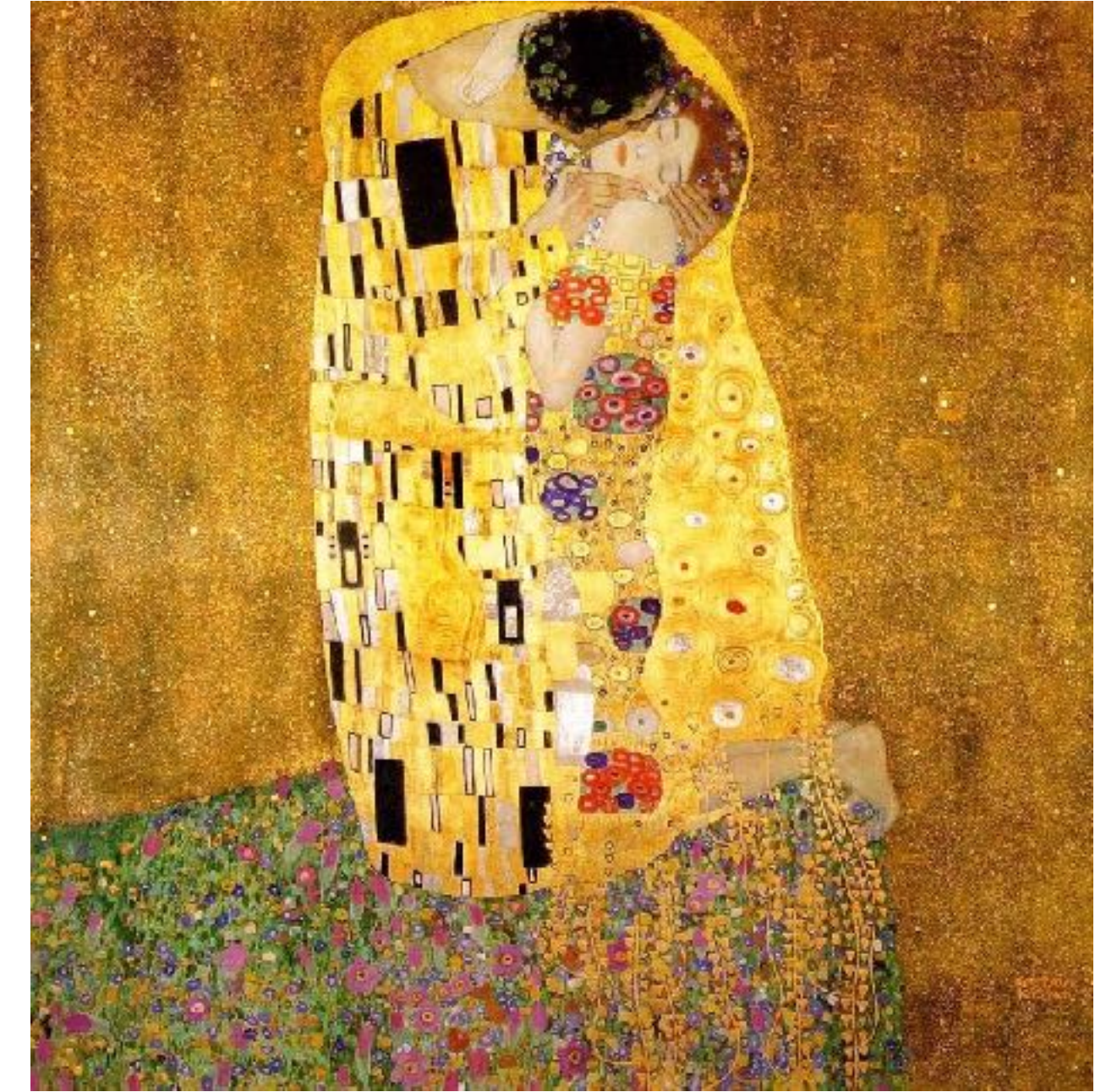






**Gustav Klimt, 1898**

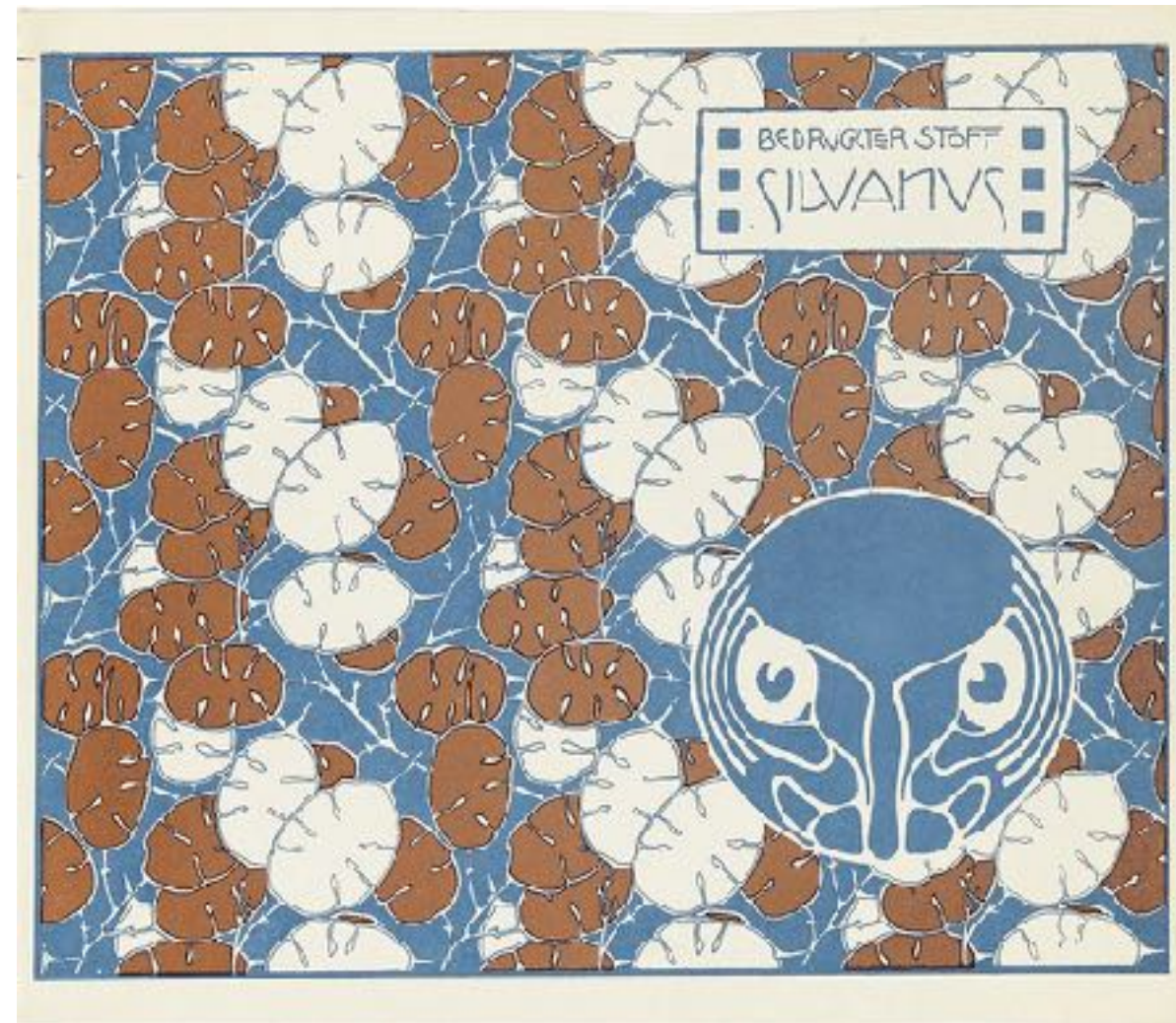




**Gustav Klimt**



# Kolomon Moser



1902



1899



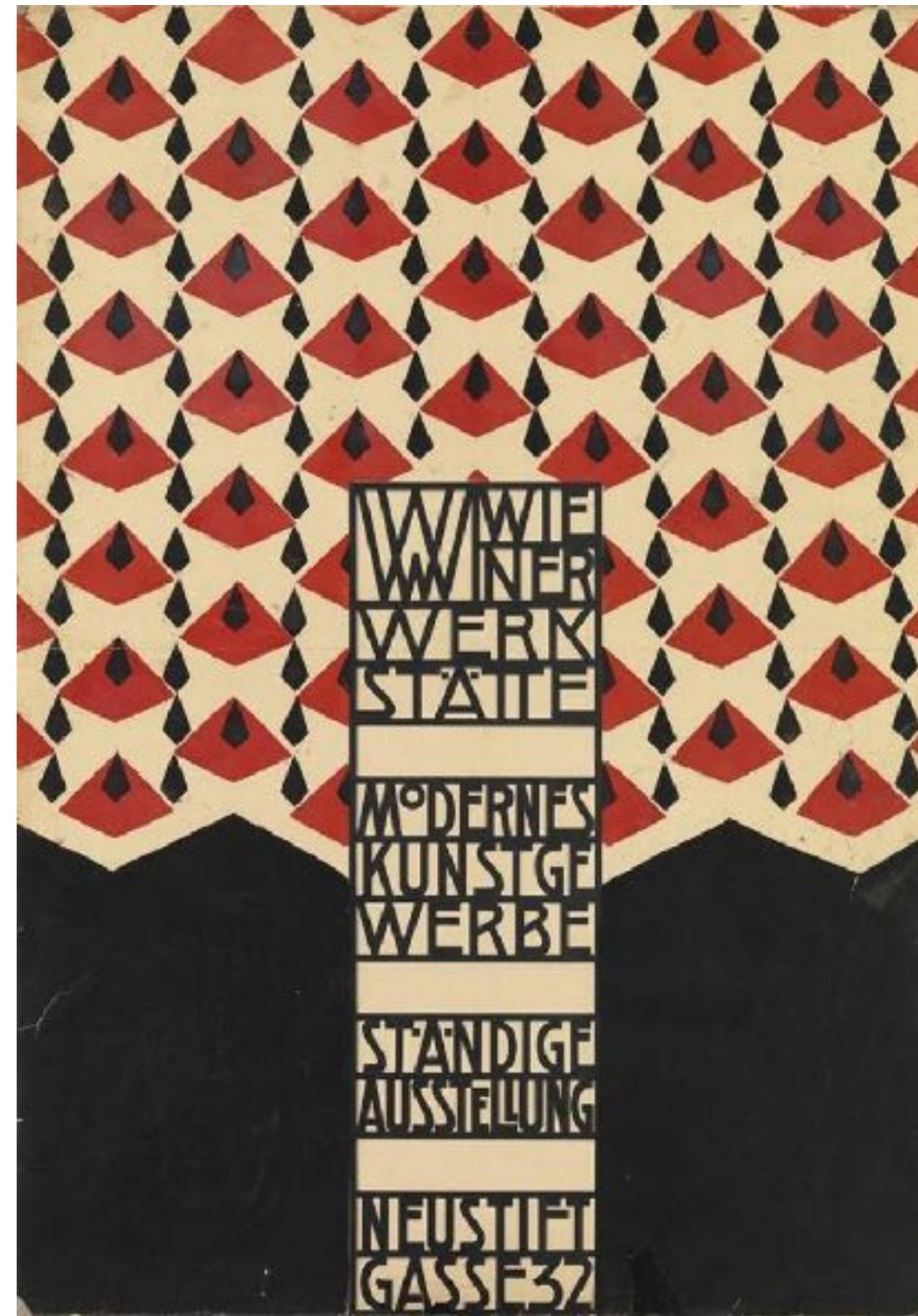
1902



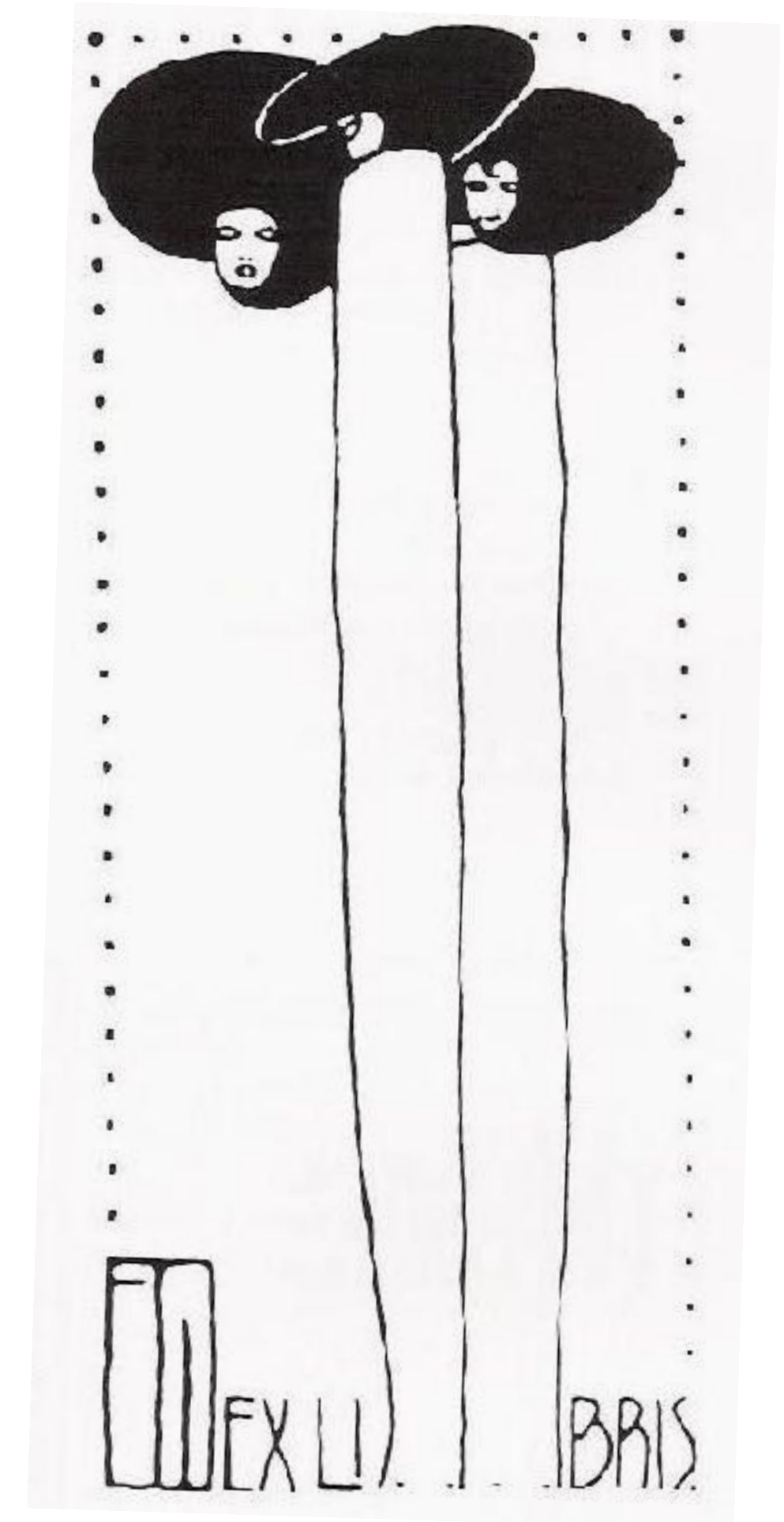
# Joseph Hoffman



1904



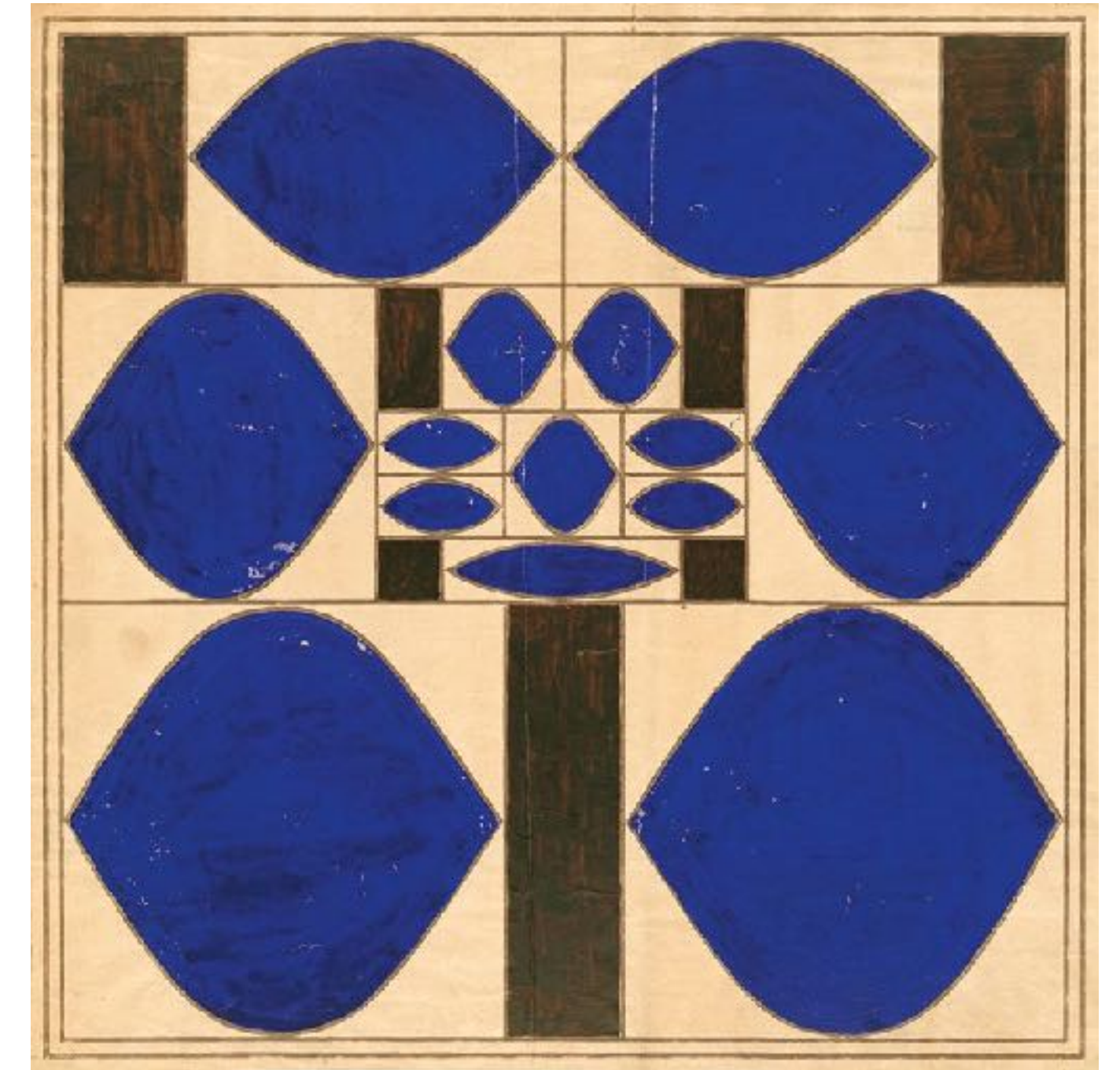
1905



1903



# Joseph Hoffman





# Elena Luksch-Makowsky



1907



1902



1926





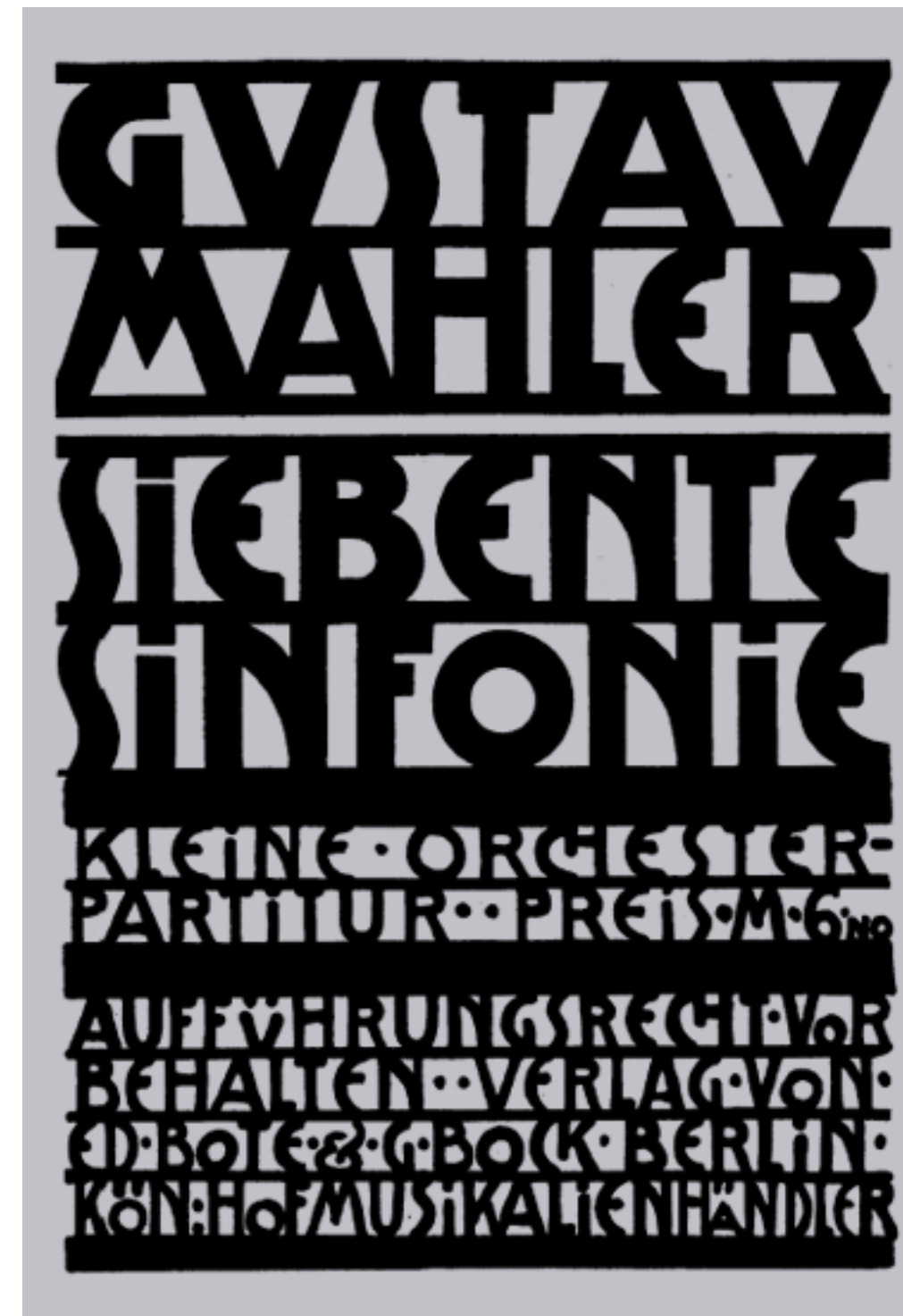
# Alfred Roller



1902



1903



1910



# Alfred Roller

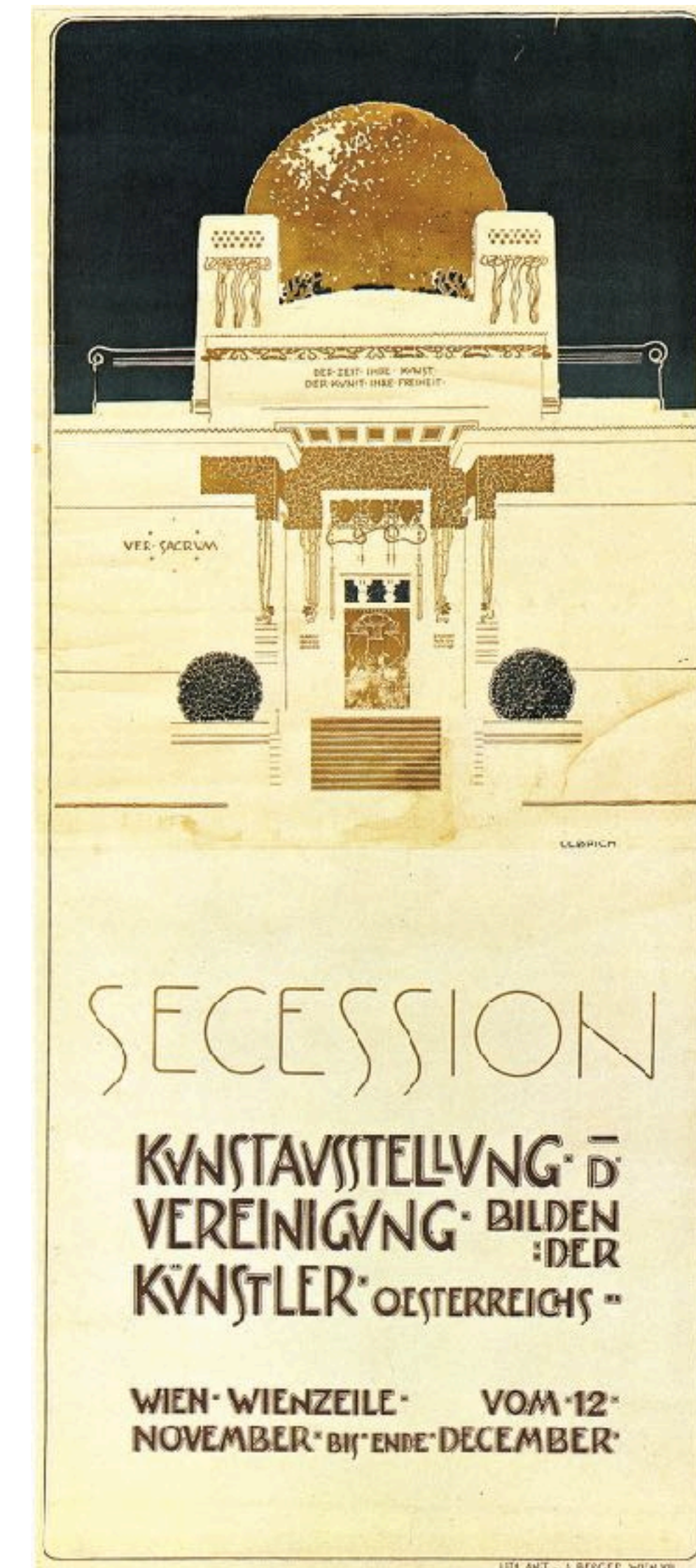


1902





# Joseph Maria Olbrich







**Joseph Maria Olbrich**  
**1897**





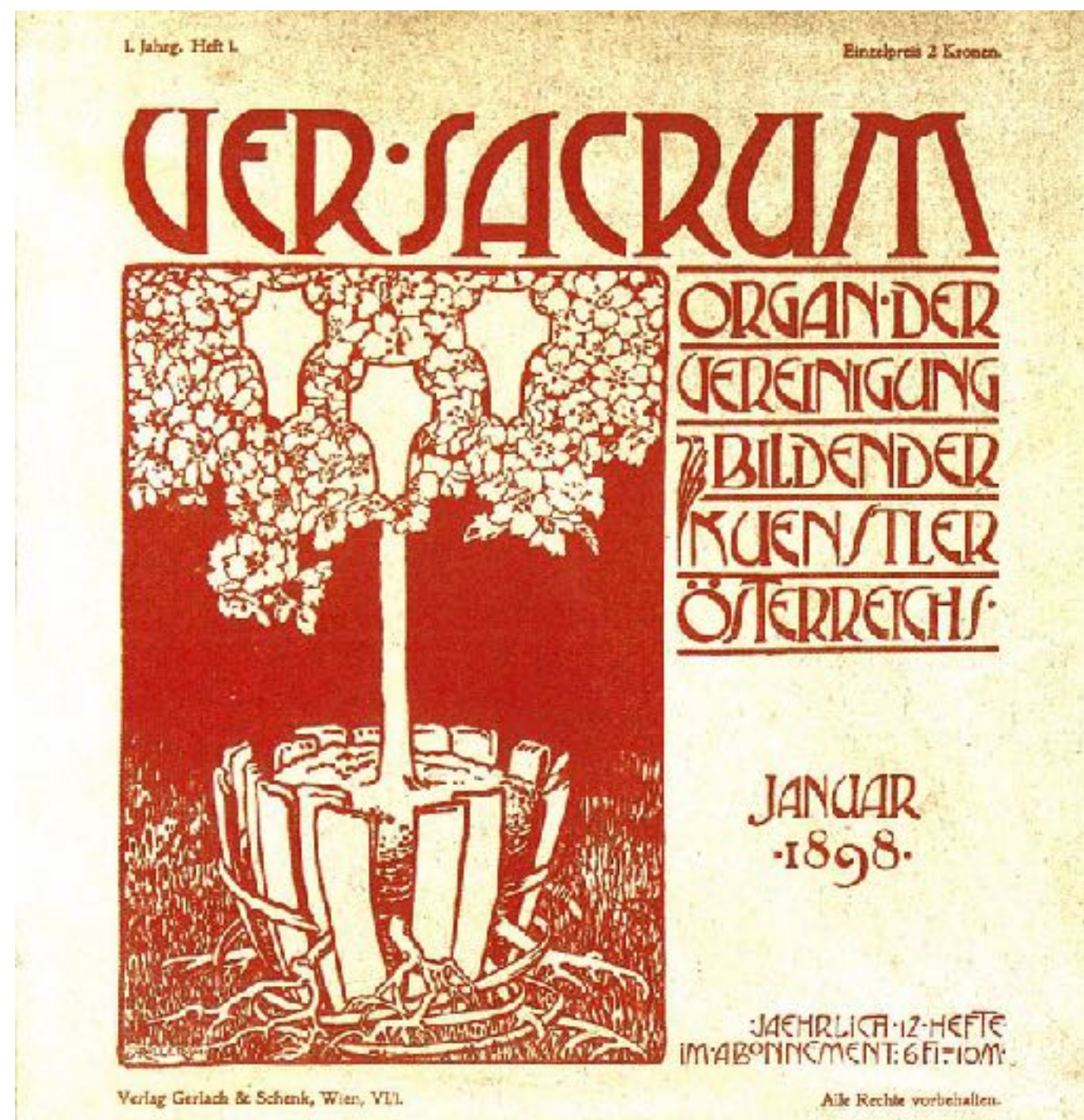
GALERIE ARCHITEKTUR PLASTIK







# Ver Sacrum 1898—1903



Alfred Roller



Koloman Moser



Josef Maria Auchentaller



# Ver Sacrum 1898—1903



A B C D E F G H I J K  
L M N O P Q R S T U  
V W X Y Z

Alfred Roller



# Weiner Werkstätte, 1903



**Josef Hoffmann**

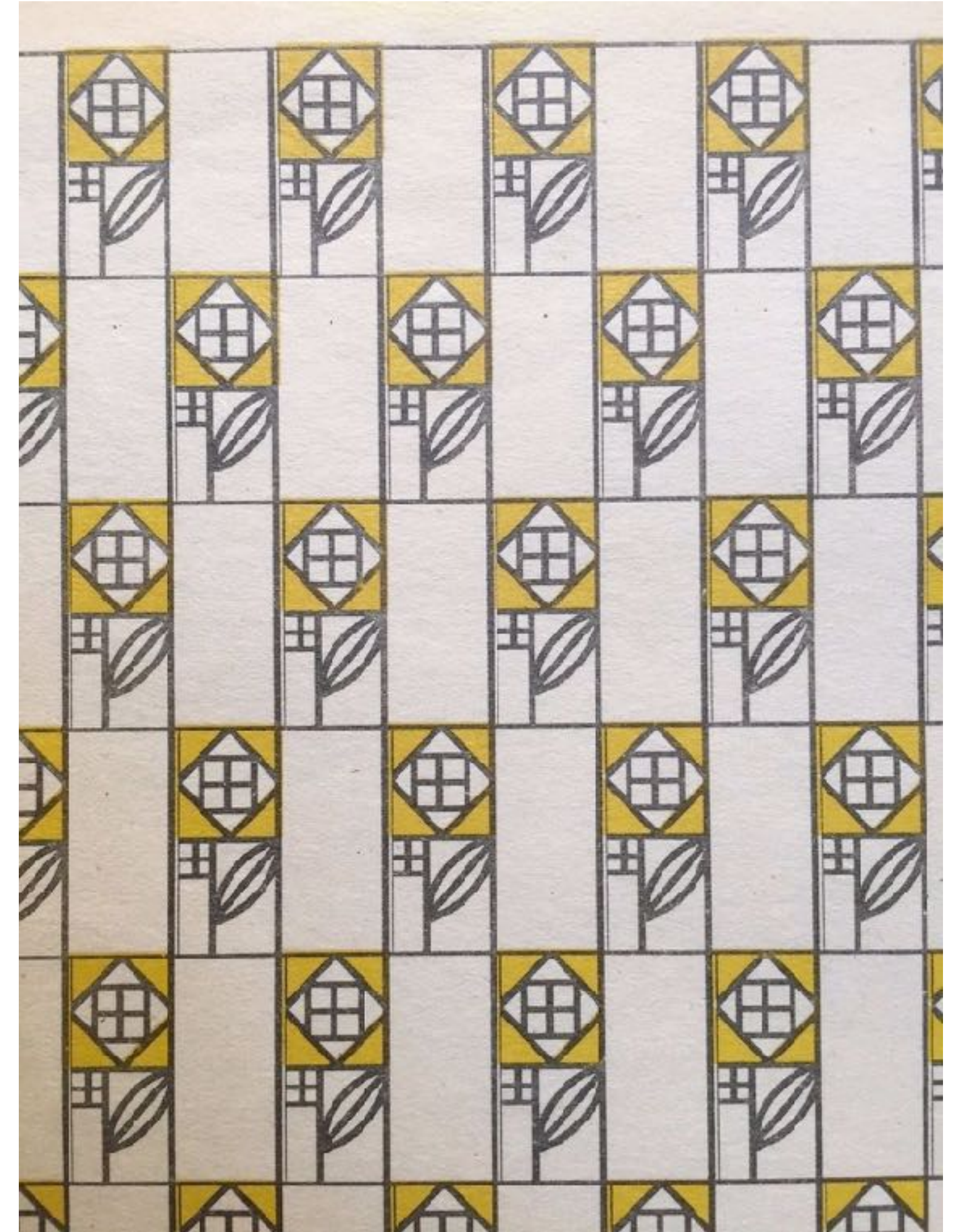


**Kolomon Moser**





# Weiner Werkstätte, 1903





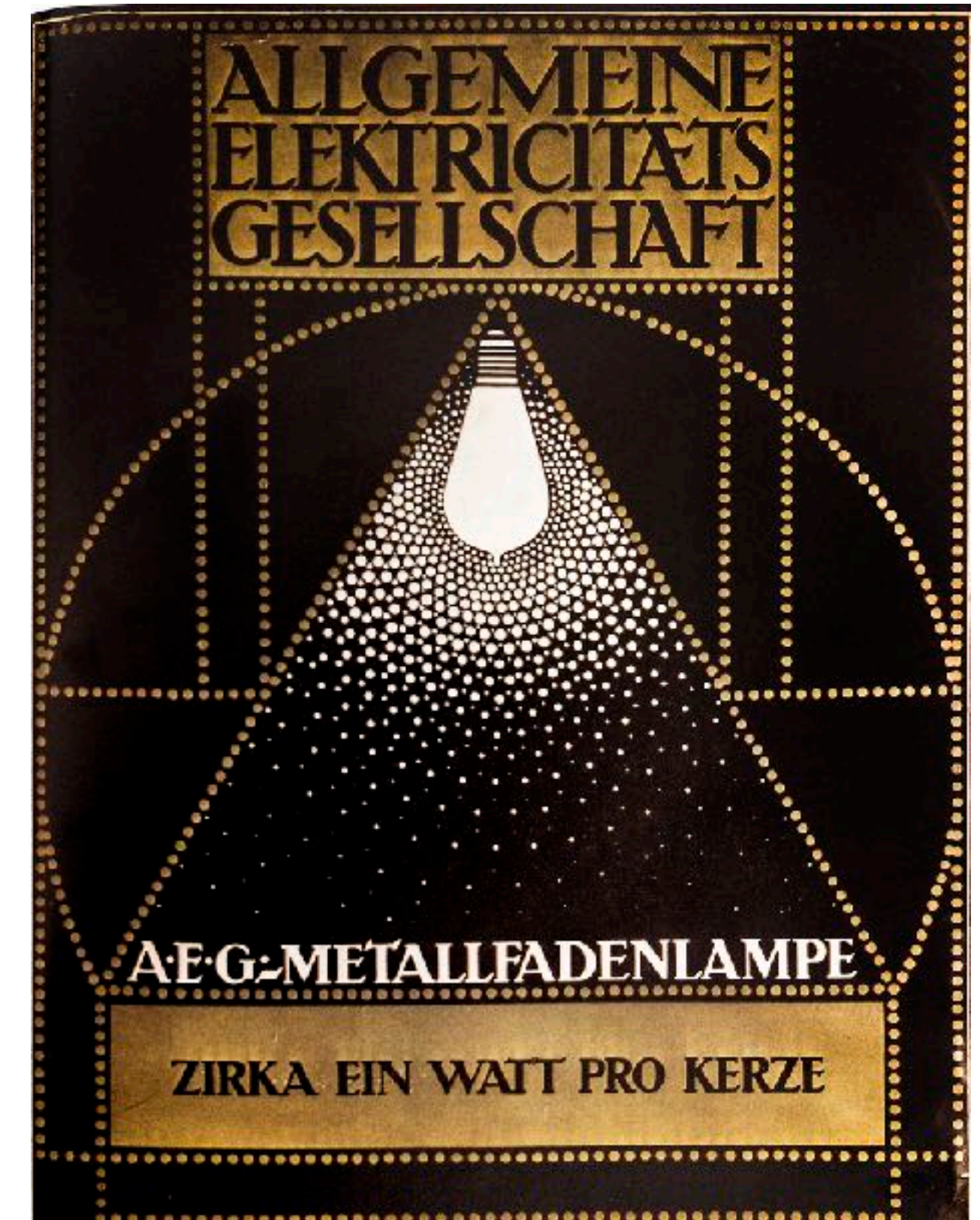
# Peter Behrens, Munich Germany, 1900



1898

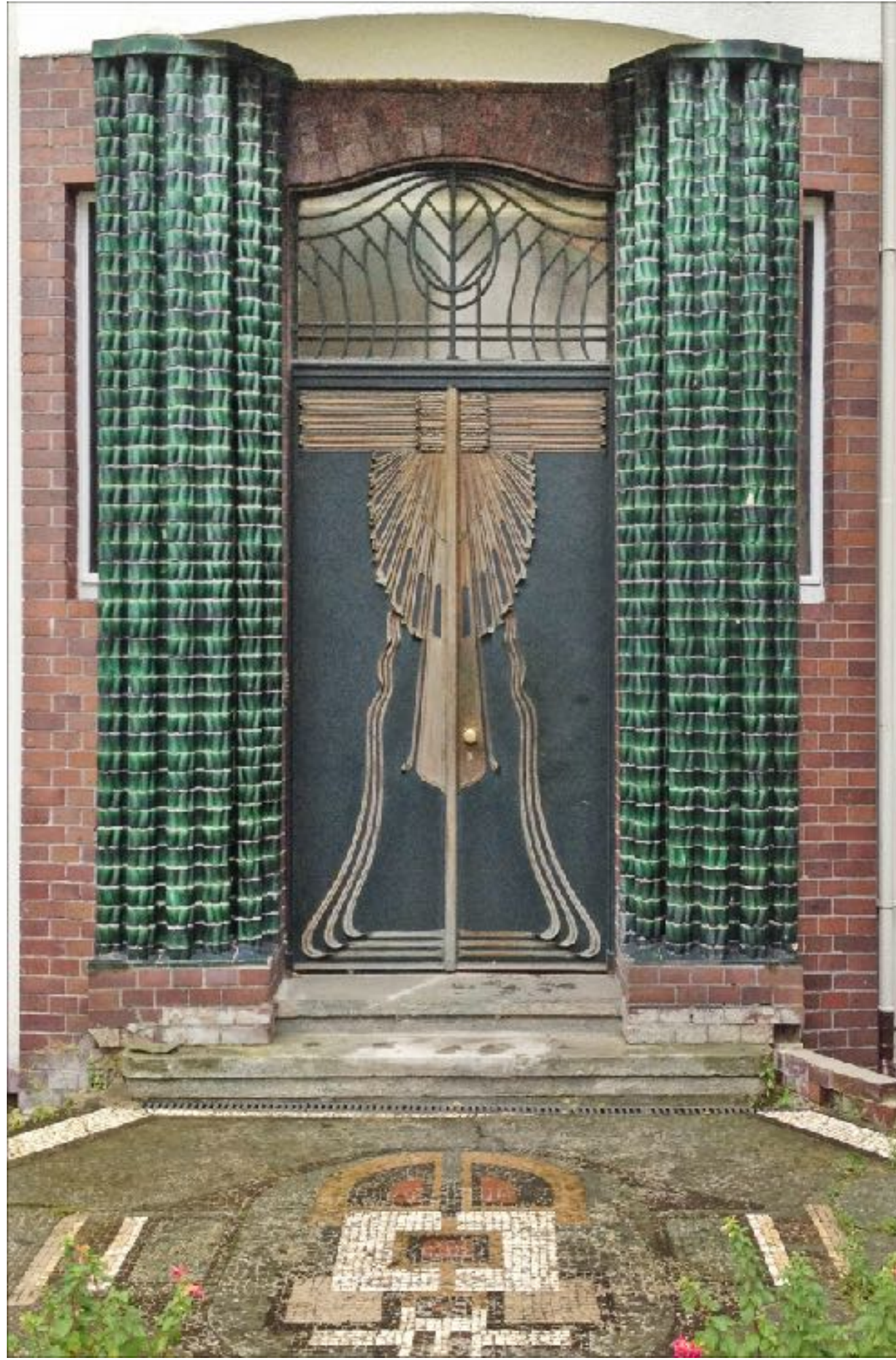


1901



1910

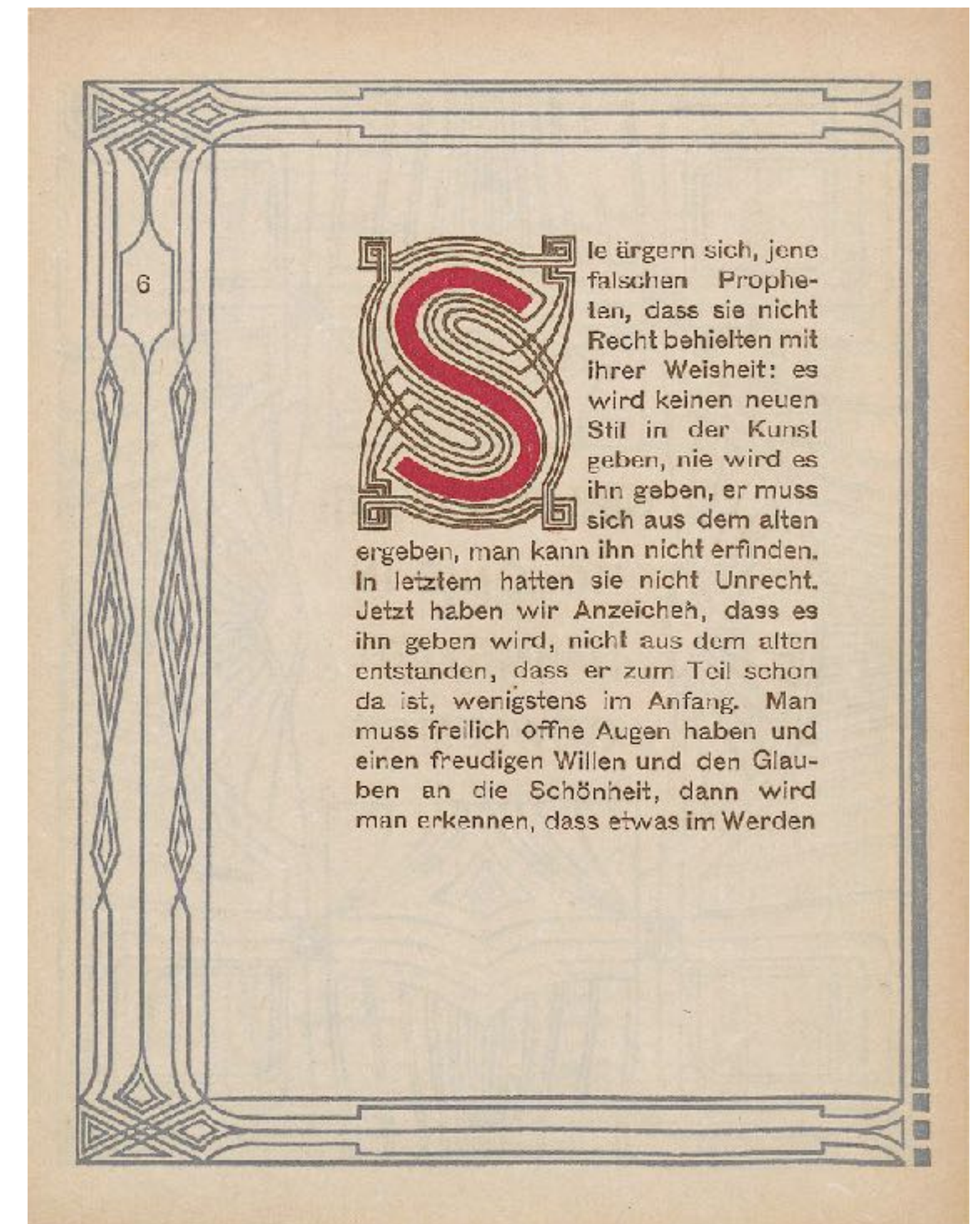












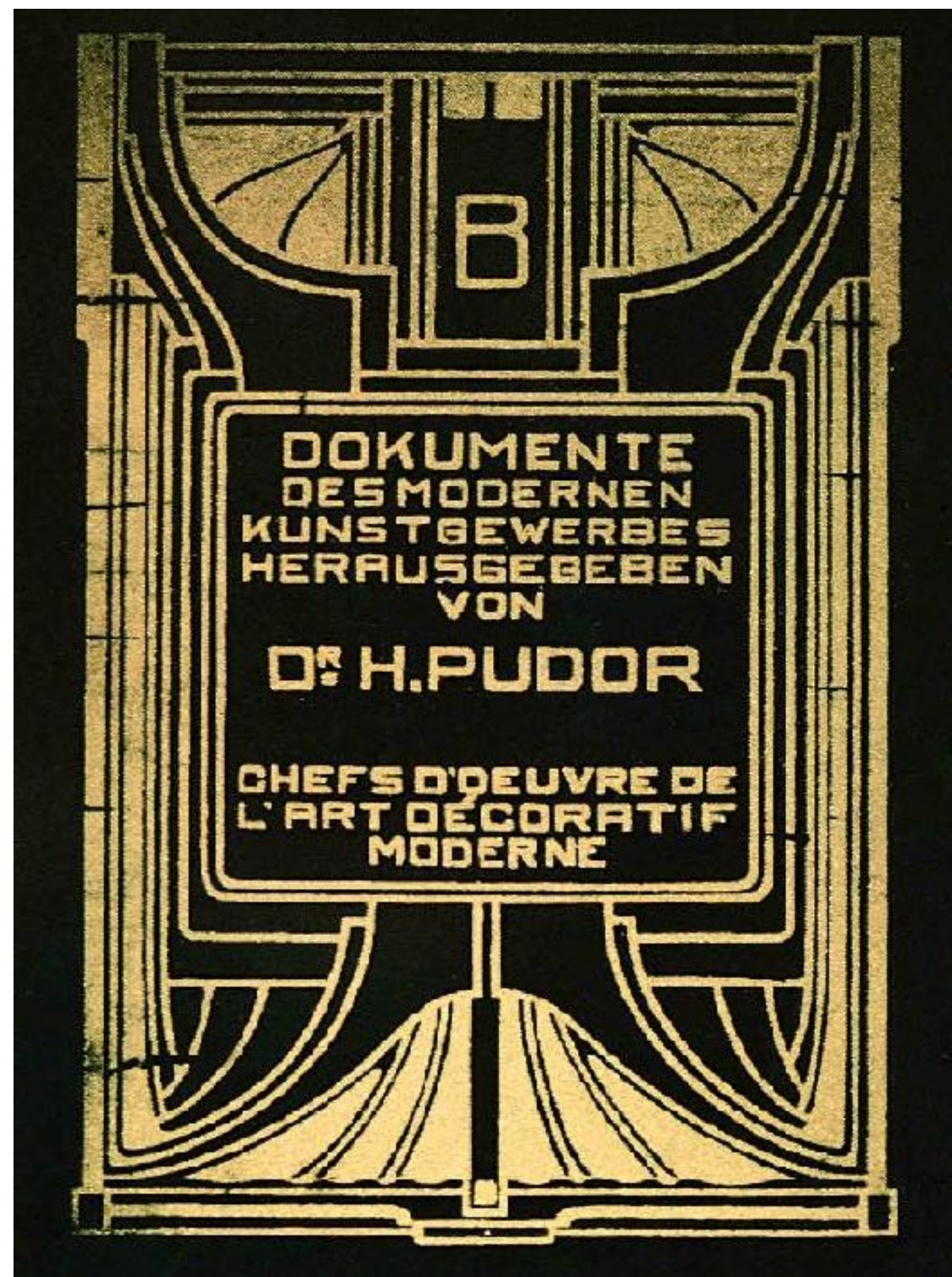
**Celebration of Life and Art, 1900**  
**first example of san serif typography being**  
**utilized for running text**



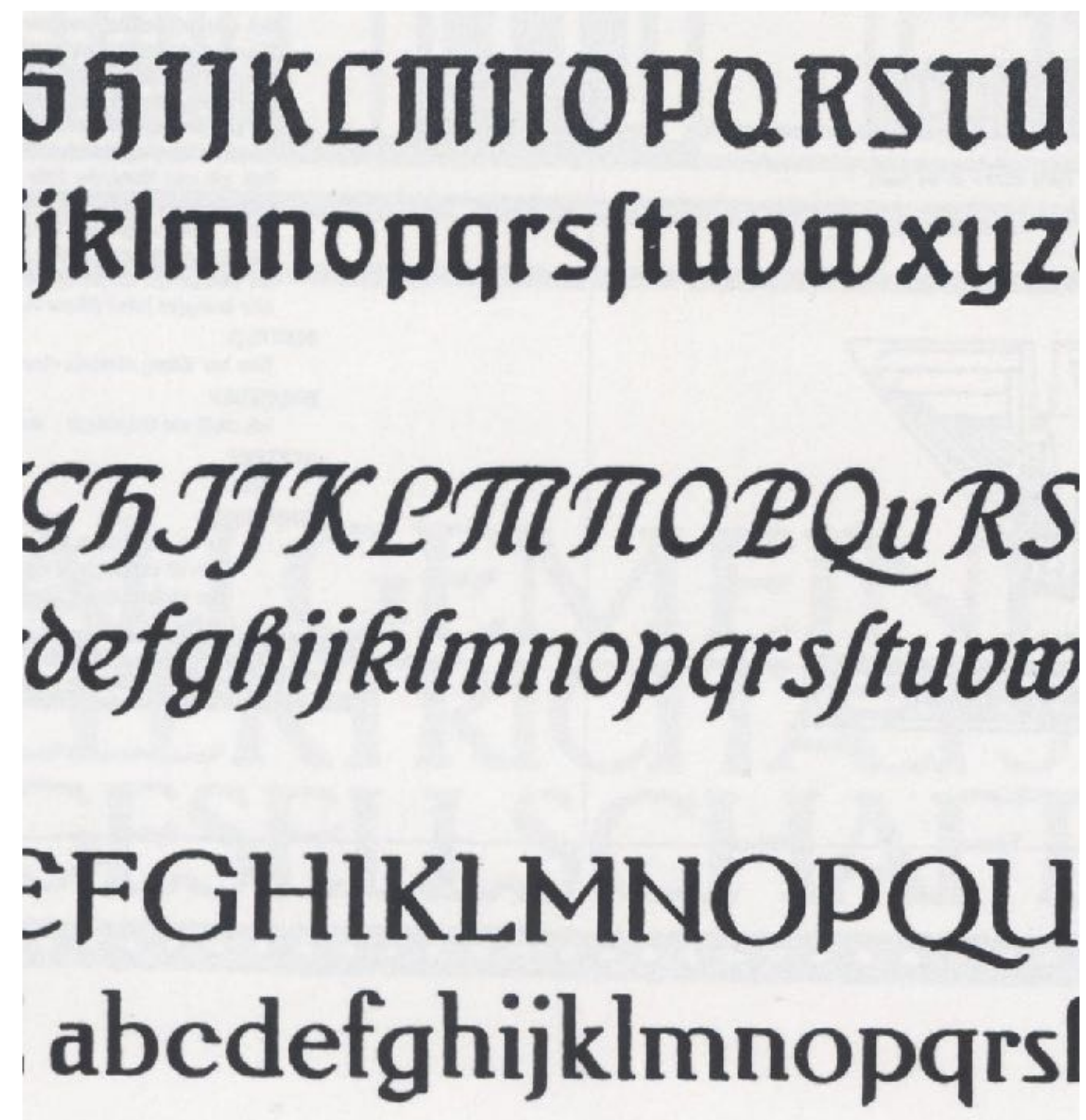
**“After architecture, typography is the most characteristic picture of a period and the strongest testimonial of the spiritual progress and development of a people”**

**—Peter Behrens**





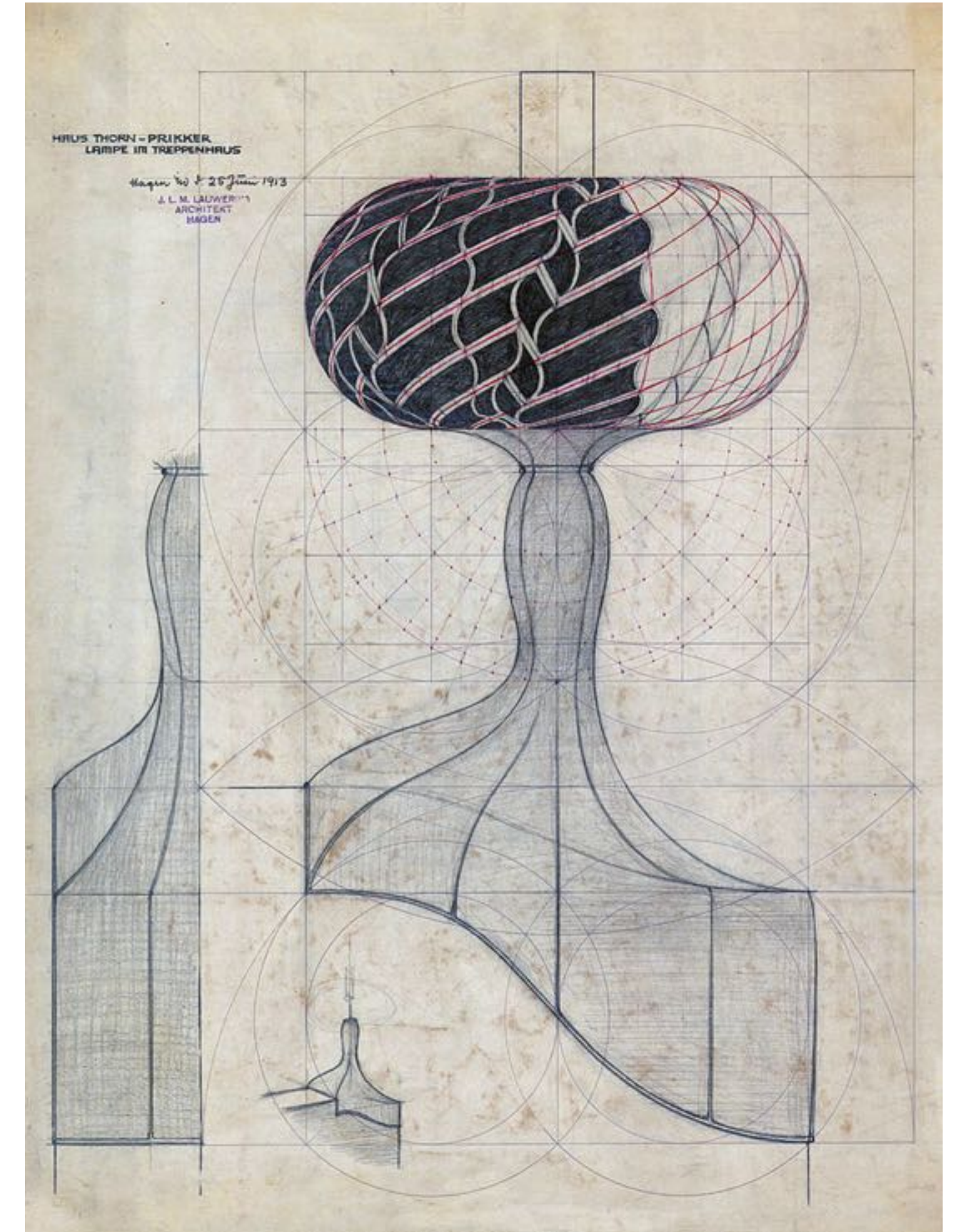
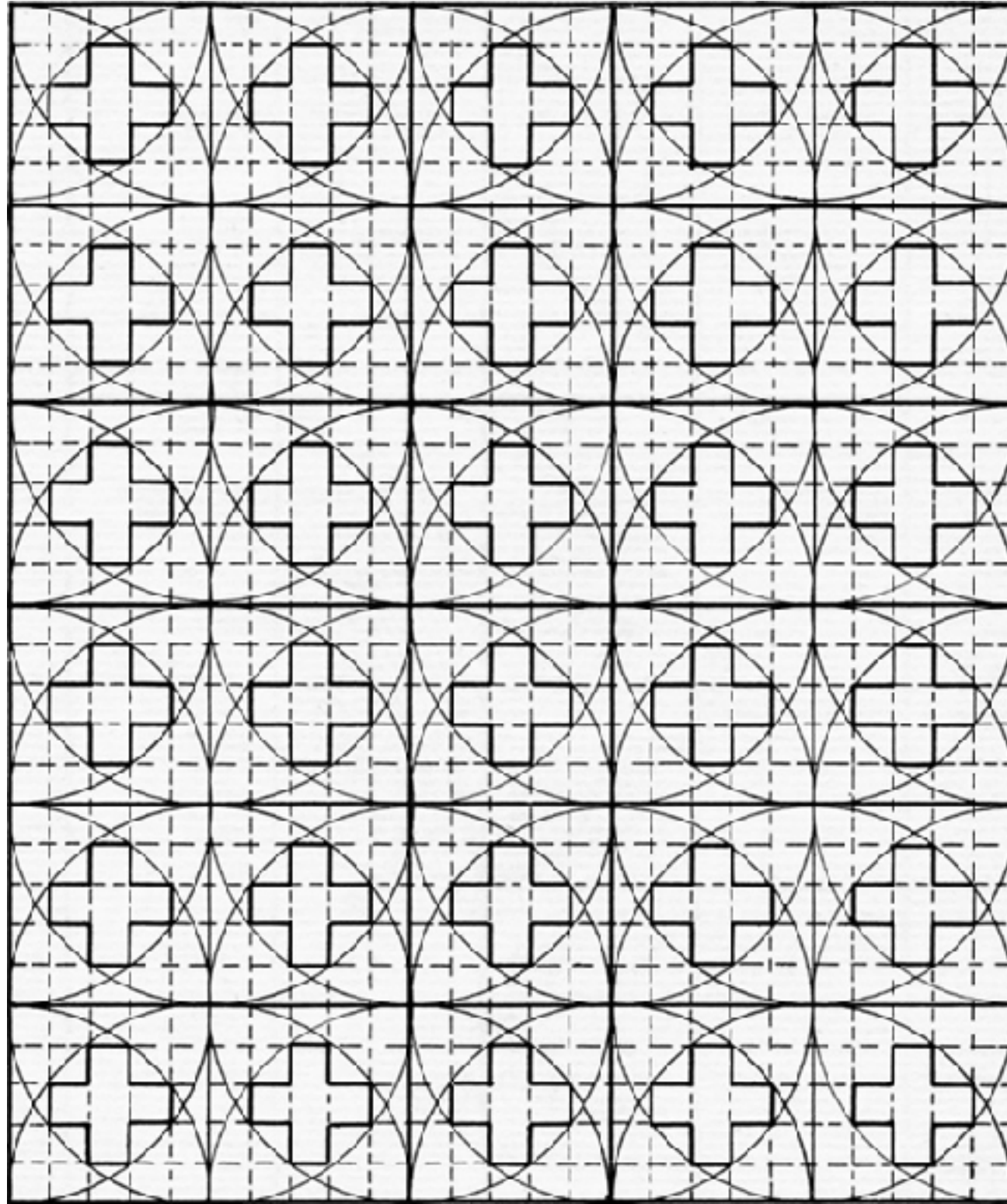
1901



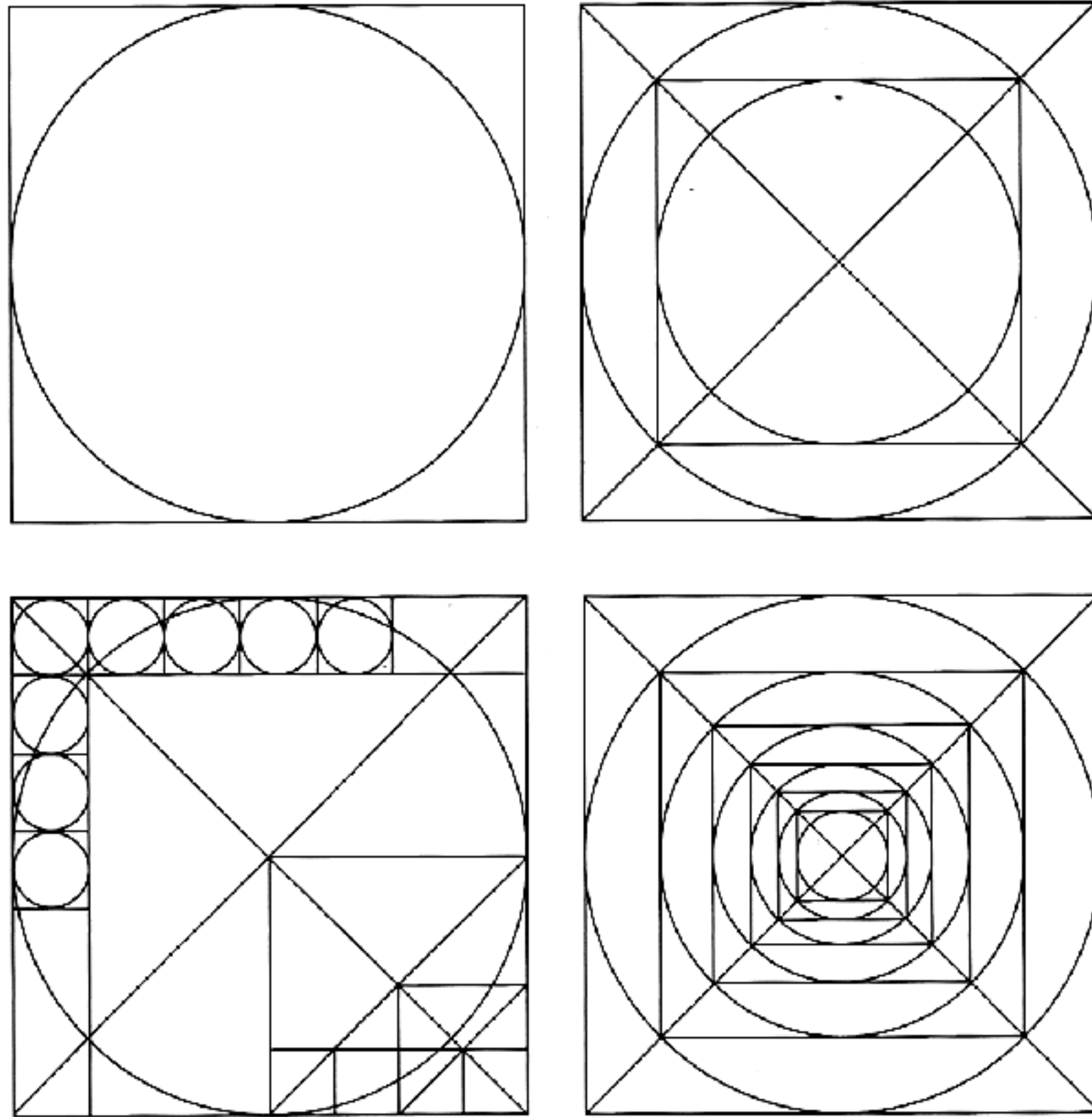
Klingspor type foundry  
Offenbach am Main, Germany



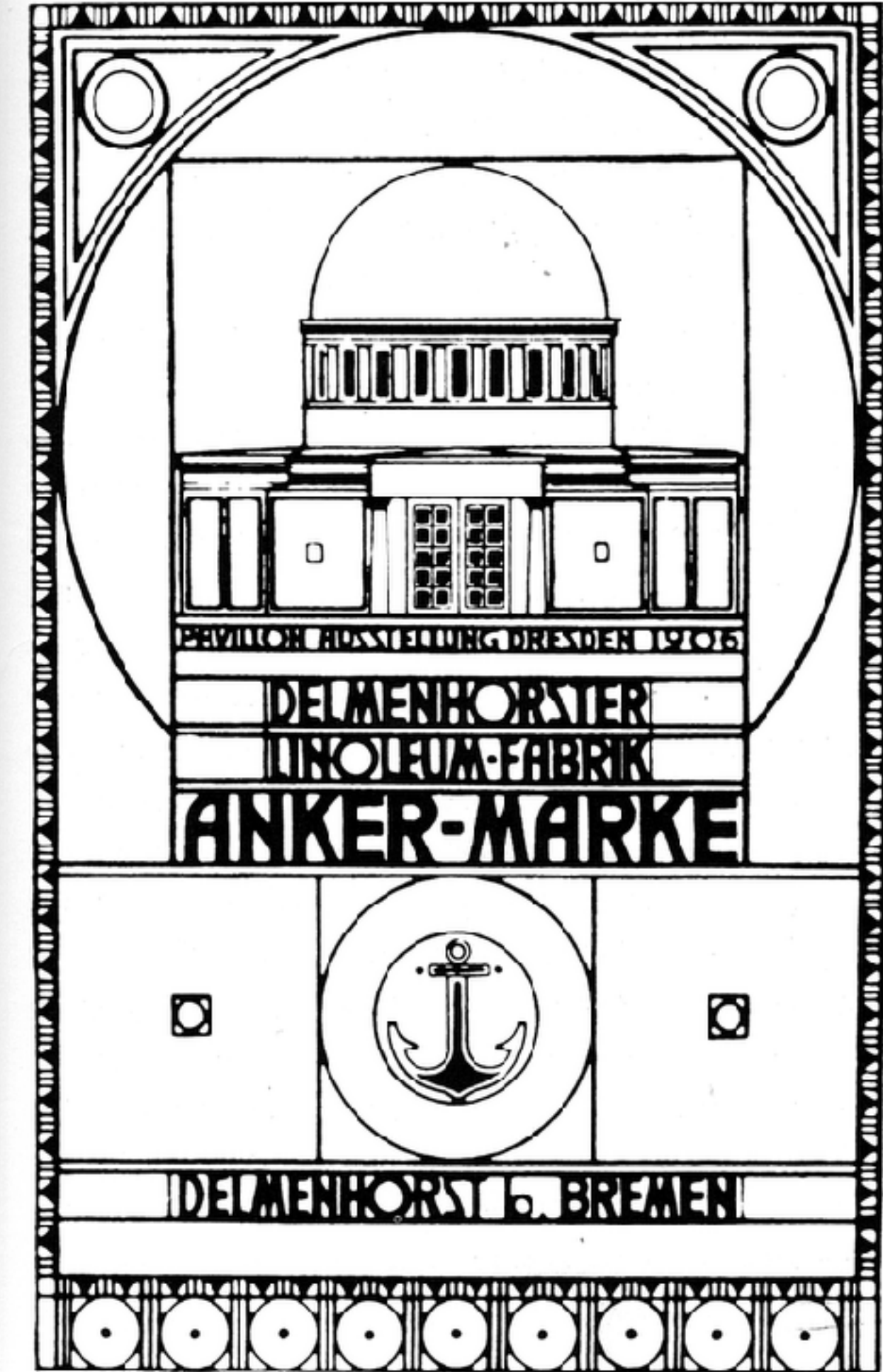
# J. L. Mathieu Lauweriks







**J. L. Mathieu Lauweriks**



**Peter Behrens**



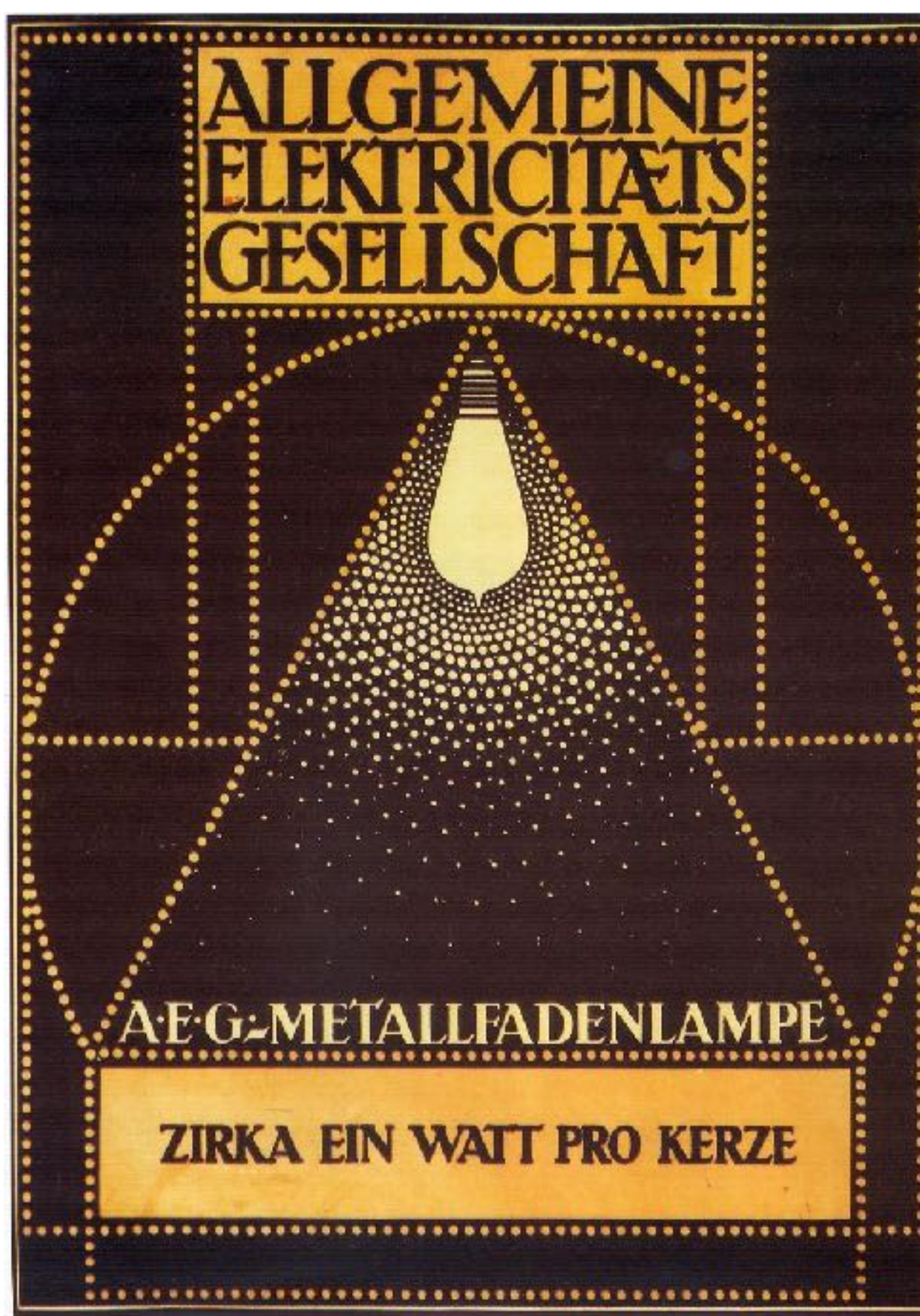
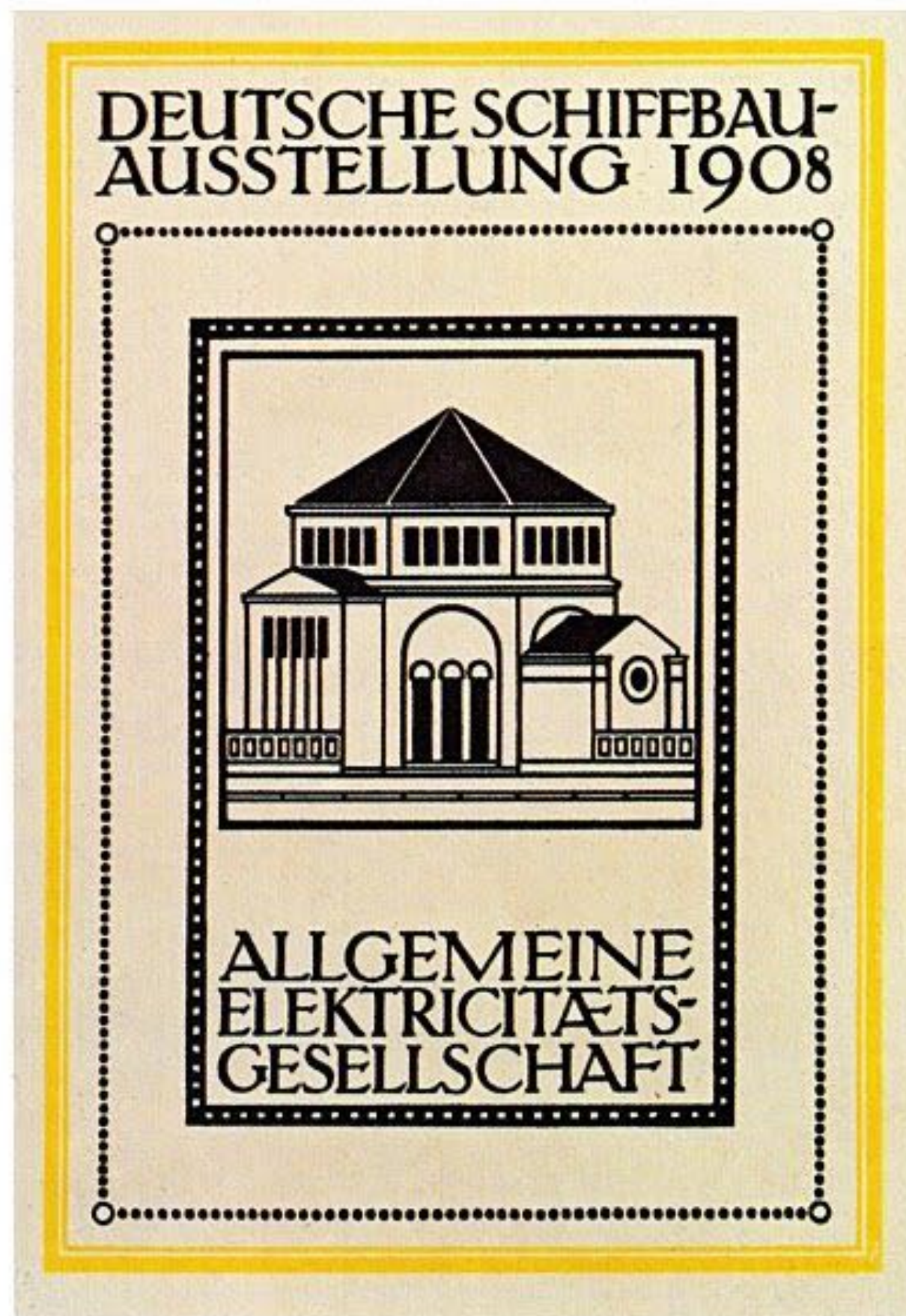
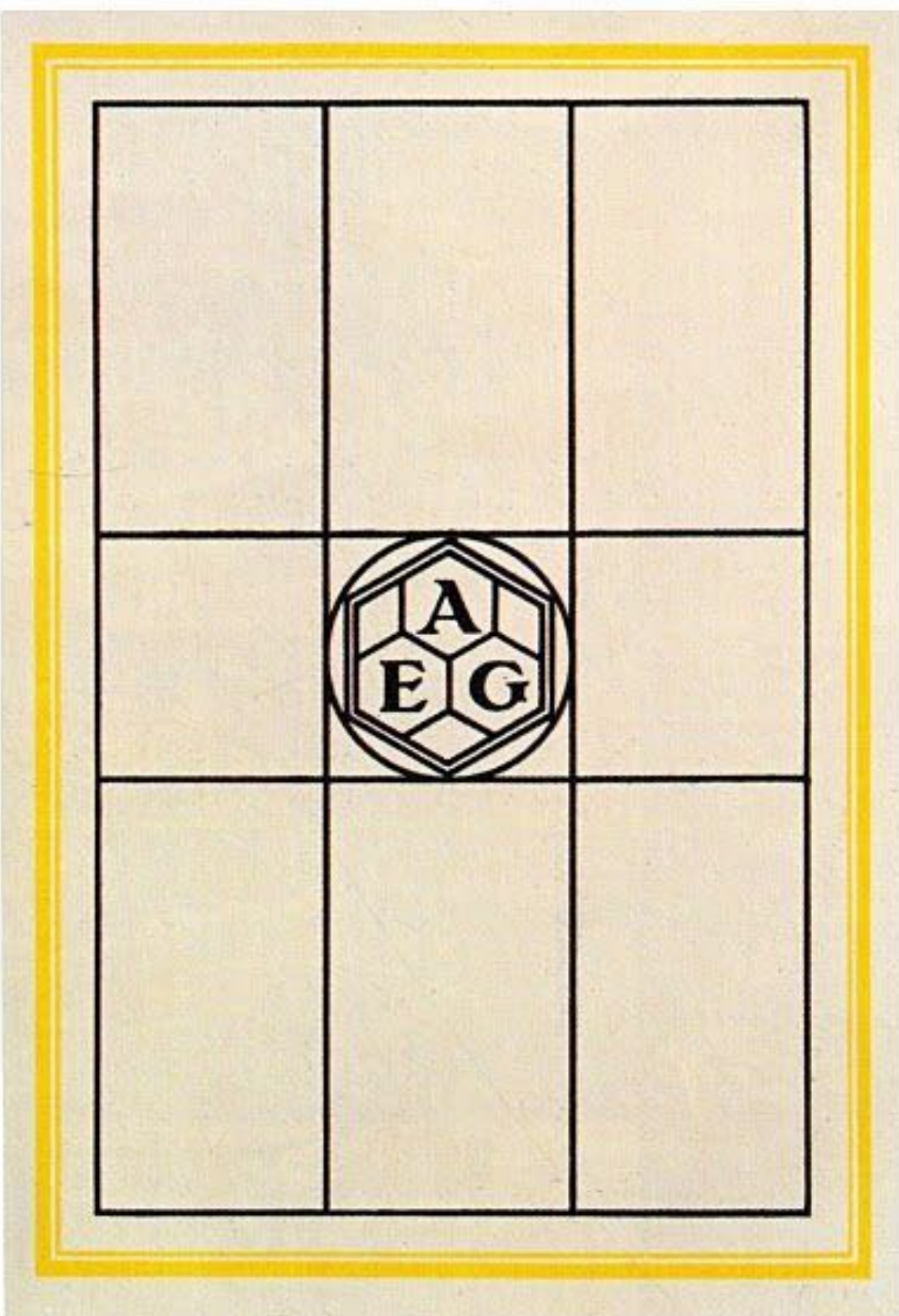
**geometry interpreted as the  
underlying structure for building  
modular systems**



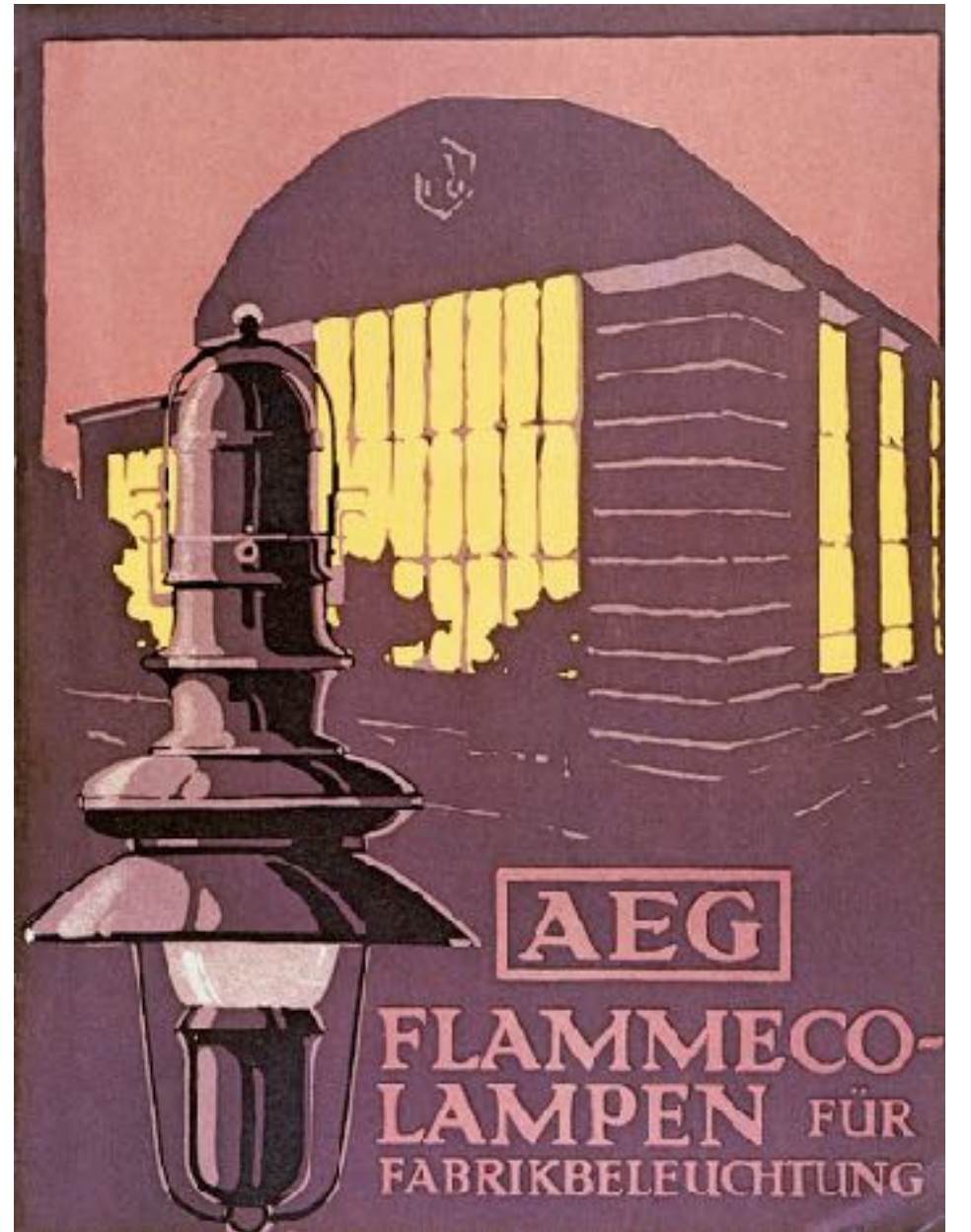
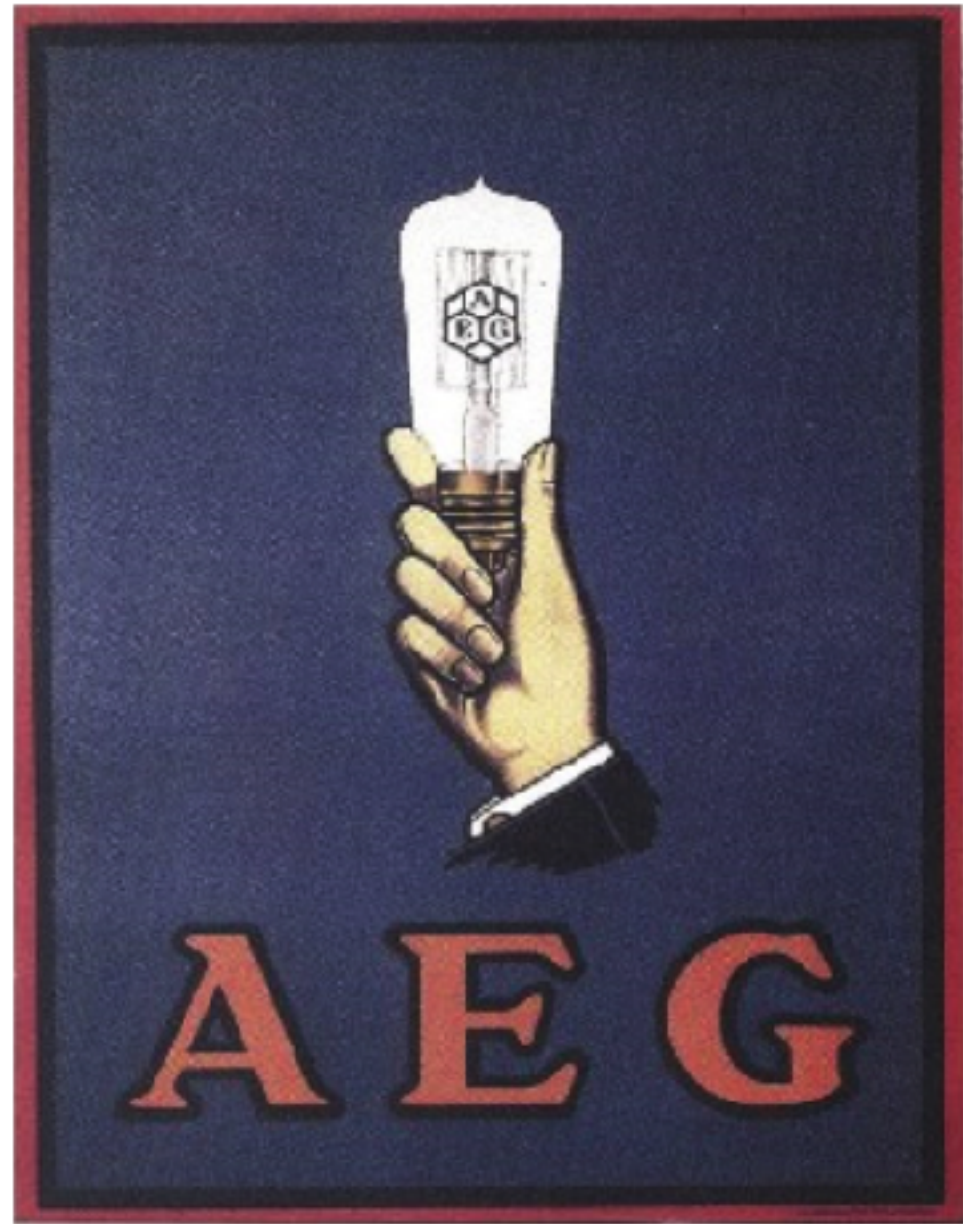
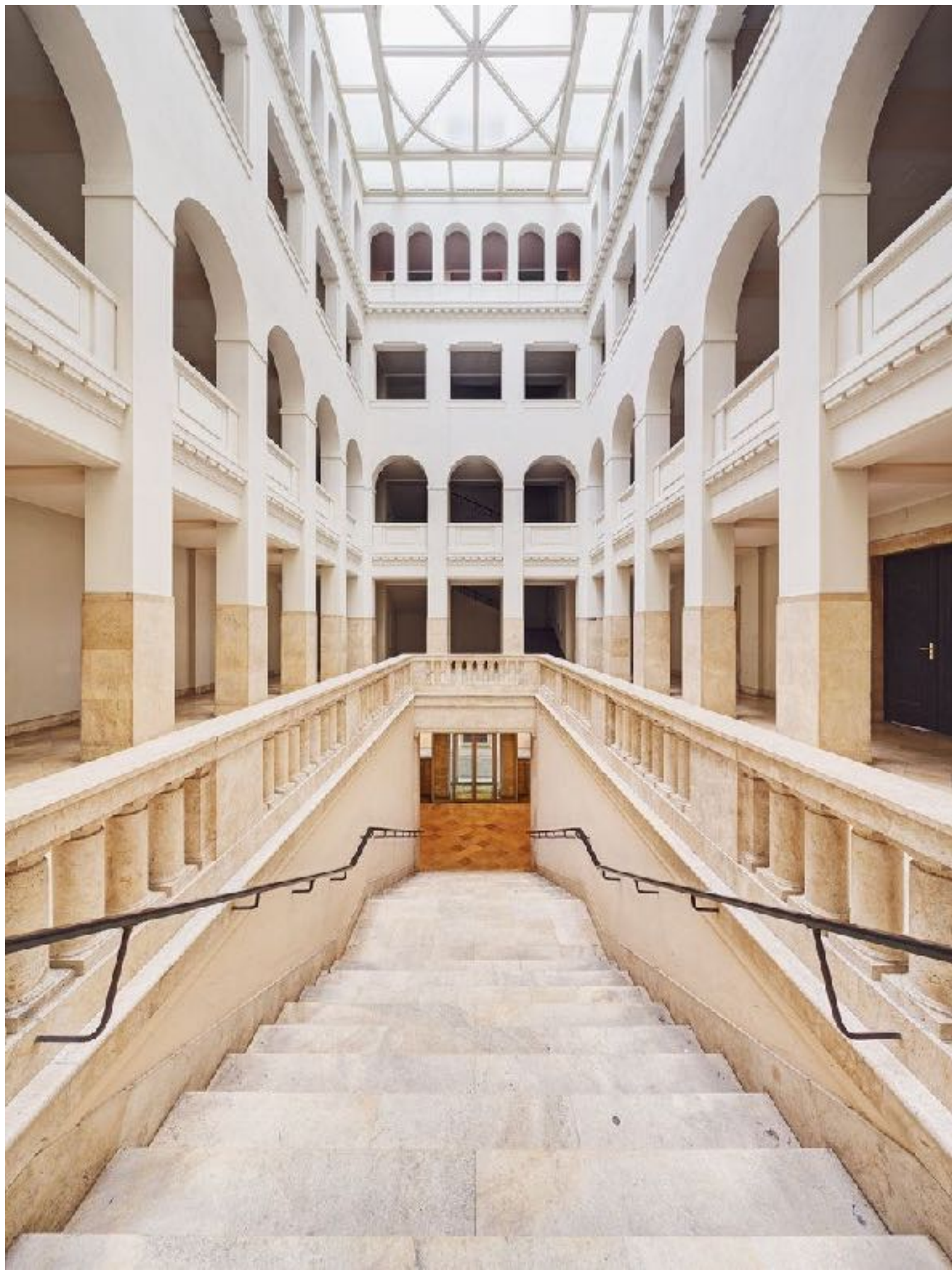
# Peter Behrens, AEG, 1908











## ALLGEMEINE ELEKTRICITÄTS GESELLSCHAFT

Stationäre Tachometer

# TACHOMETER

## ELEKTRISCHE TEE- UND WASSERKESSEL

NACH ENTWURFEN VON PROF. PETER BEHRENS

Messing glatt, matt achteckige Form				Kupfer flockig gehämmert achteckige Form				Messing vernickelt, glatt achteckige Form			
Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.	Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.	Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.
3588	0,75	1,75	20,—	3589	0,75	0,75	22,—	3587	0,75	0,75	19,—
3598	1,25	1,0	22,—	3599	1,25	1,0	24,—	3597	1,25	1,0	22,—
3608	1,75	1,1	24,—	3690	1,75	1,1	26,—	3607	1,75	1,1	23,—

## ALLGEMEINE ELEKTRICITÄTS-GESELLSCHAFT

ABT. HEIZAPPARATE



**SYSTEMS**



# Berthold Foundry, Berlin



**BERTHOLD AKZIDENZ GROTESK**





# London Underground, 1916

ABCDEFGHIJKKLMNOP  
QURSTUVWWXYZ

abcdefghijklmn

opqrstuvwxyz

£!\*&“” ,. : ;

1234567890

Edward Johnston





# London Underground, 1916





**The Age of Revolution: 1770's—1850's**

**French Revolution: 1789**

**American Revolution: 1775**

**Revolutions of 1848**

**American Civil War: 1865**

**World War 1: 1914**

**Russian Revolution: 1905, 1917, 1918**

**The German Revolution: 1918**

**The Great Depression: 1929**

**World War 2: 1939**



**rejection of tradition**

**departure from representation**

**destruction of past conventions**

**creation of new systems**

**complete break from the past**



# CUBISM

Paris, 1910's—1920's



# Cubism: Picasso



1907



1921



1910



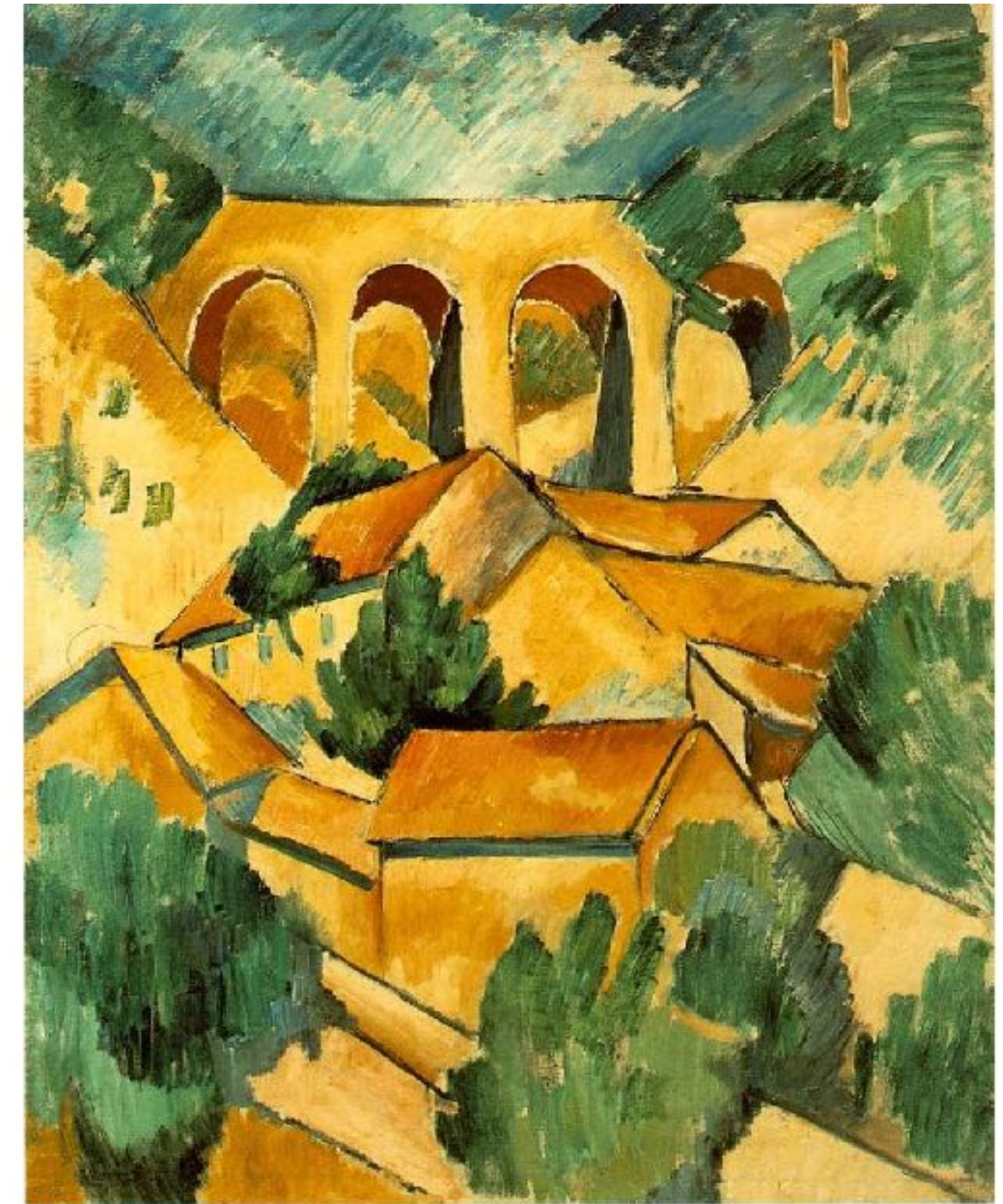
# Cubism: Georges Braque



1910—12



1928



1908



# Cubism: Juan Gris



1916



1921



# Cubism: Fernand Leger



1919



1919



# FUTURISM

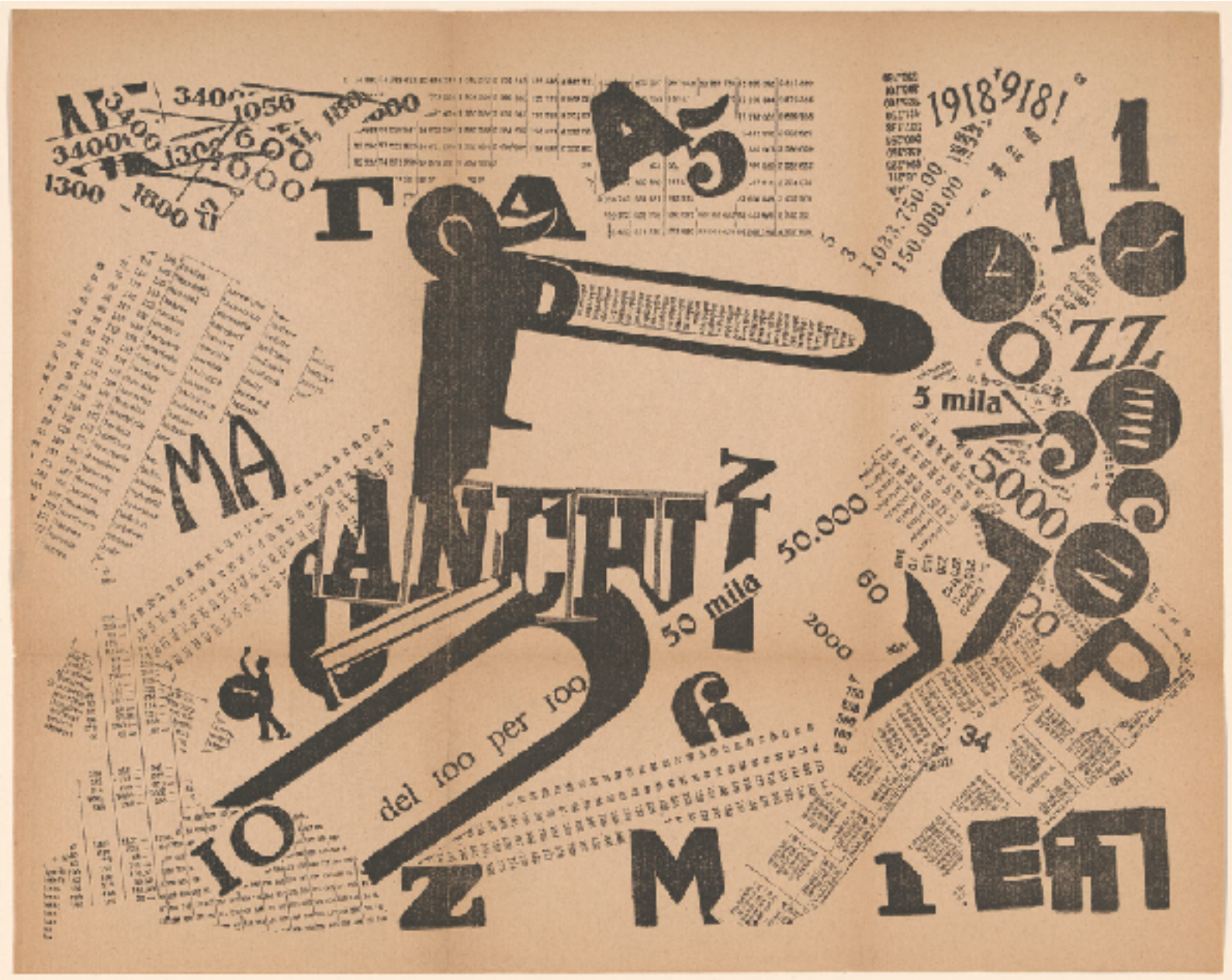
Italy, 1909



# Futurism: Filippo Marinetti



1919



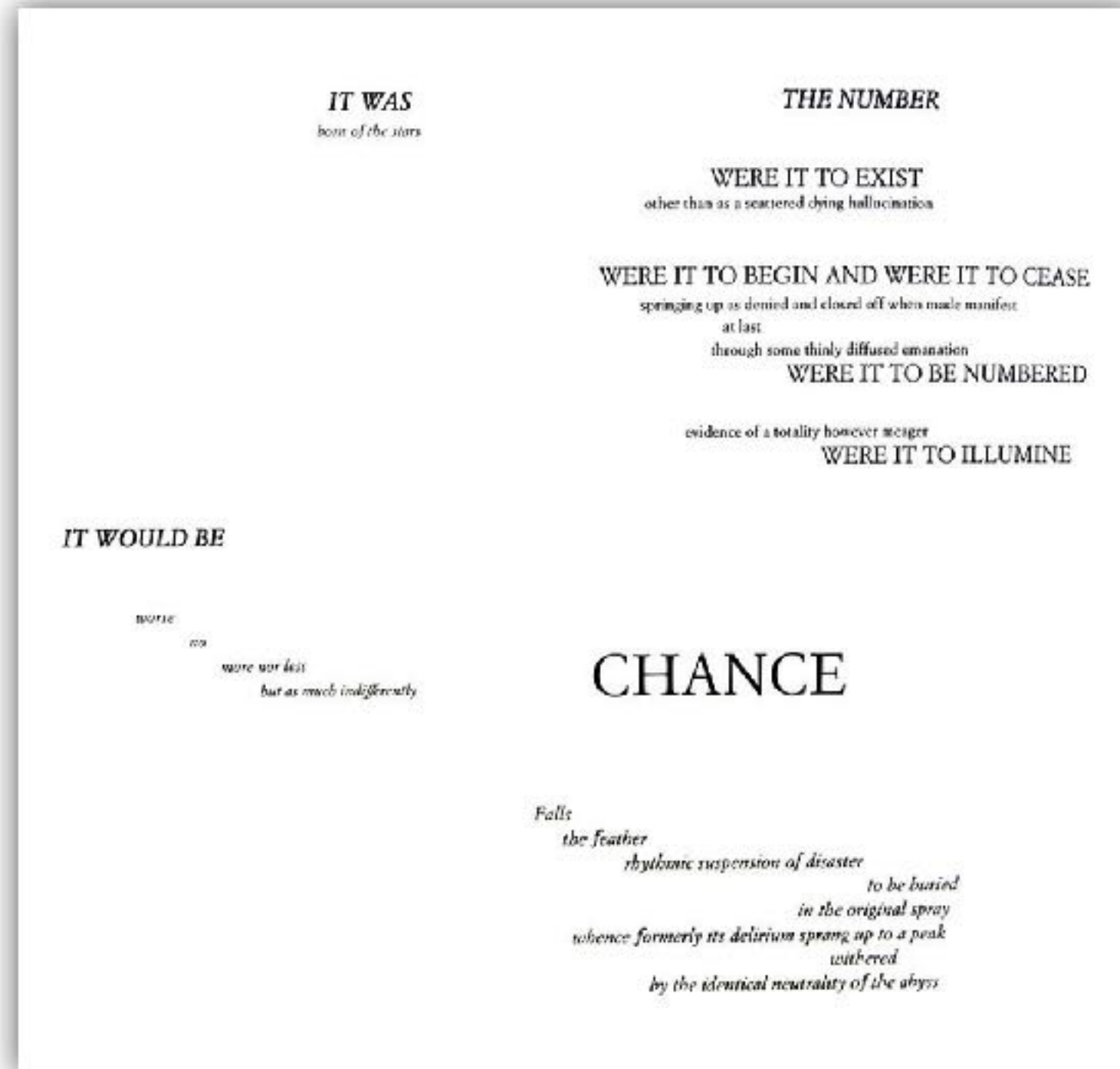
1919



1915



# Futurism



Stephane Mallarme, 1897

S  
A  
LUT  
M  
O N  
D E  
DONT  
JE SUIS  
LA LAN  
GUE É  
LOQUEN  
TE QUESA  
BOUCHE  
O PARIS  
TIRE ET TIRERA  
T O U JOURS  
AUX A L  
LEM ANDS

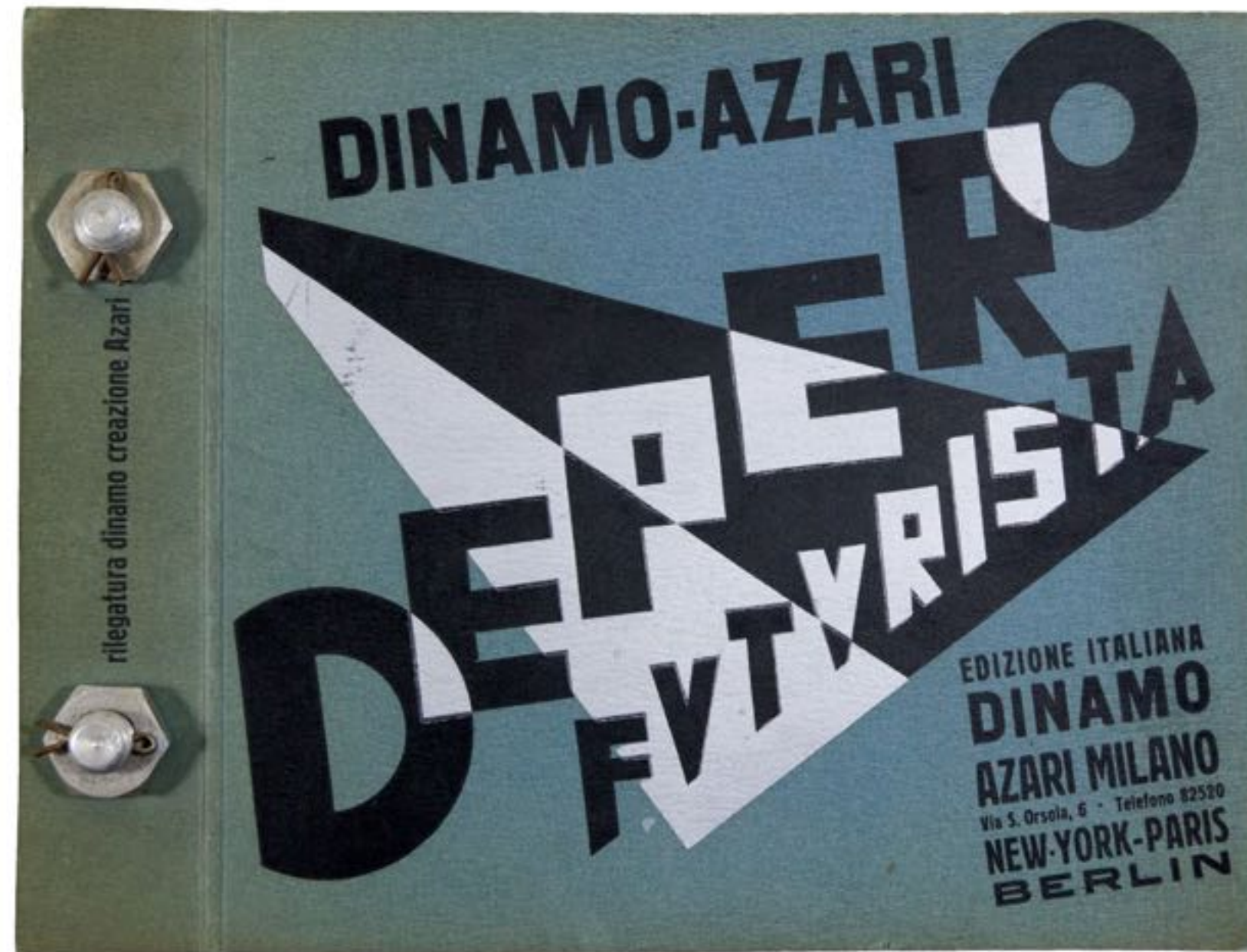
Guillaume Apollinaire, 1918

de la machine à vapeur  
vient me  
le  
SAIGNANTE  
CHE  
LOU M'A  
PERCE  
de la machine à vapeur  
vient me  
le  
SAIGNANTE  
CHE  
LOU M'A  
PERCE  
de la machine à vapeur  
vient me  
le  
SAIGNANTE  
CHE  
LOU M'A  
PERCE

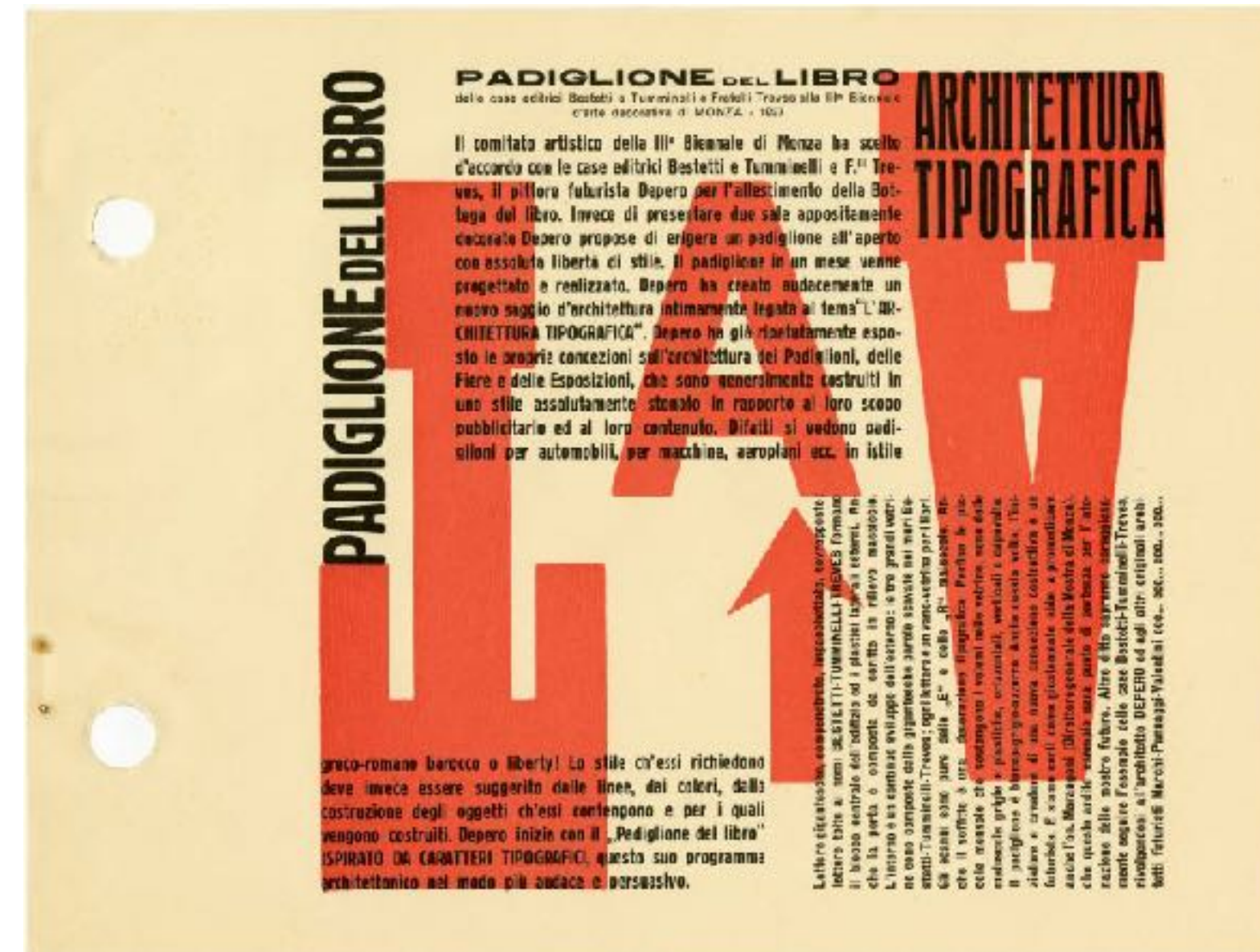
Guillaume Apollinaire, 1918



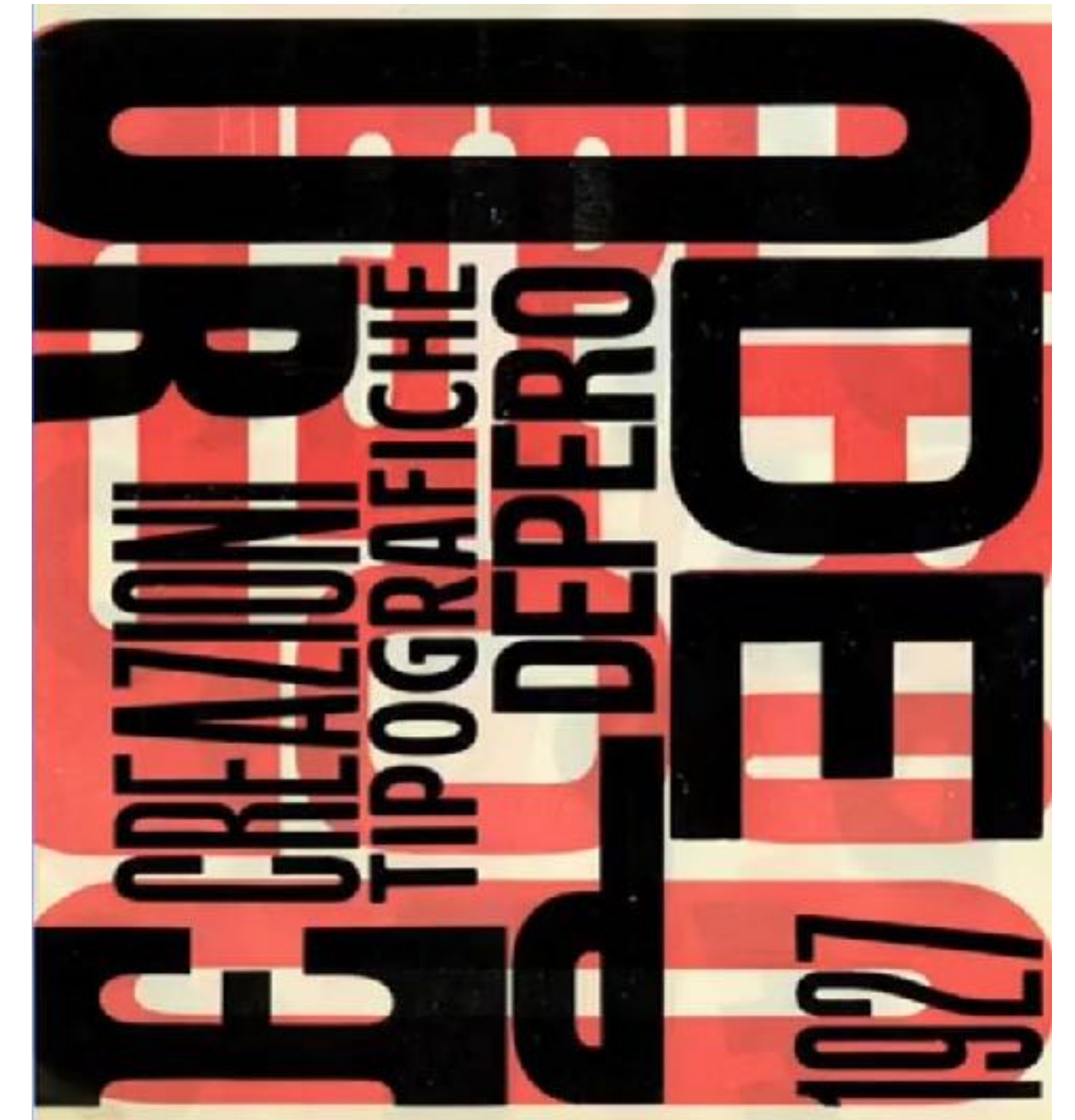
# Futurism: Fortunato Depero



1927



1927



1927



**We intend to sing the love of danger, the habit of energy and fearlessness. Courage, audacity and revolt will be essential elements of our poetry.**

**We affirm that the world's magnificence has been enriched by a new beauty—the beauty of speed**

**— Filippo Marinetti**



# DADA

Zurich, Paris, New York, 1914



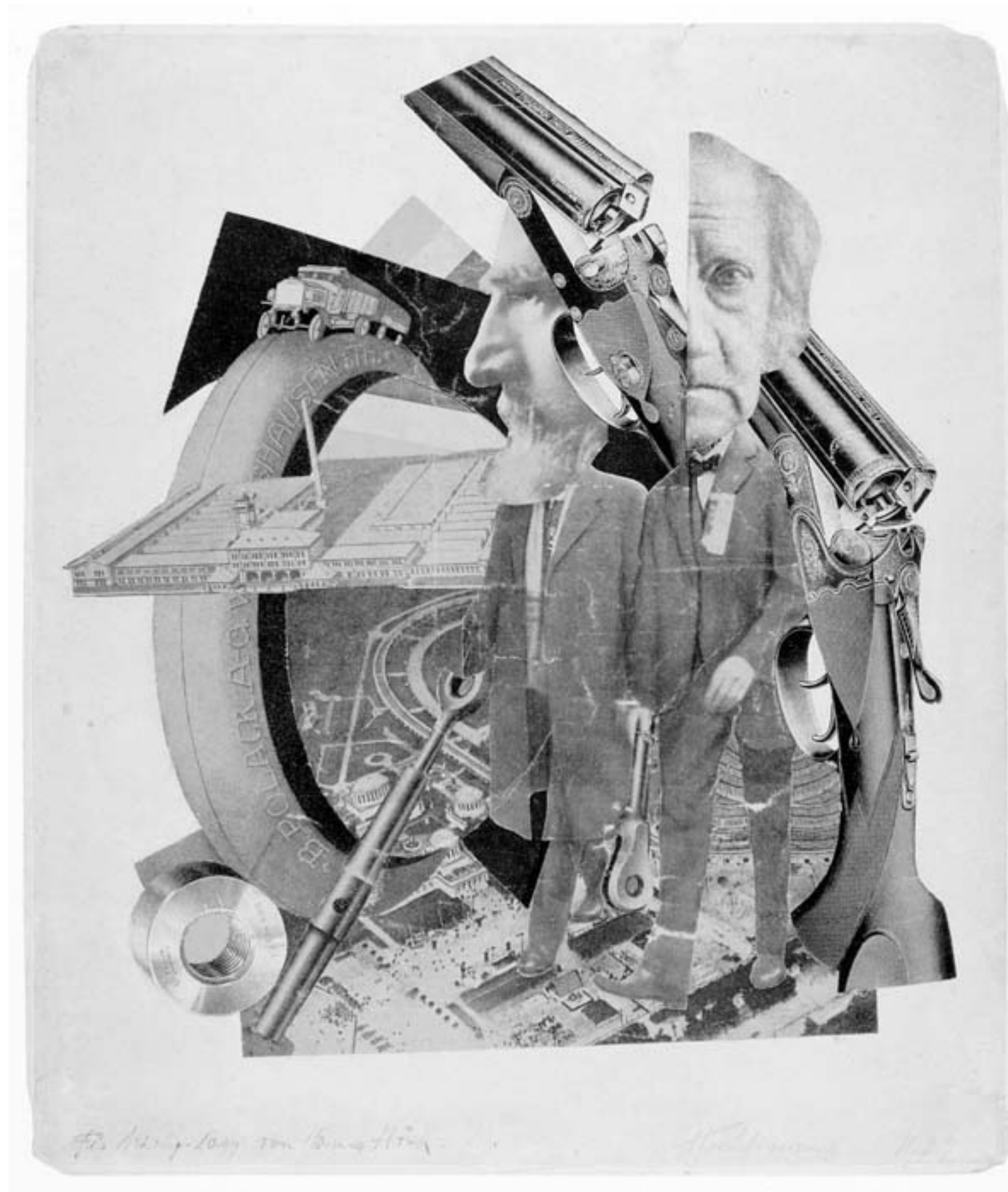




# Dada: Hannah Hoch



1919



1923



1931



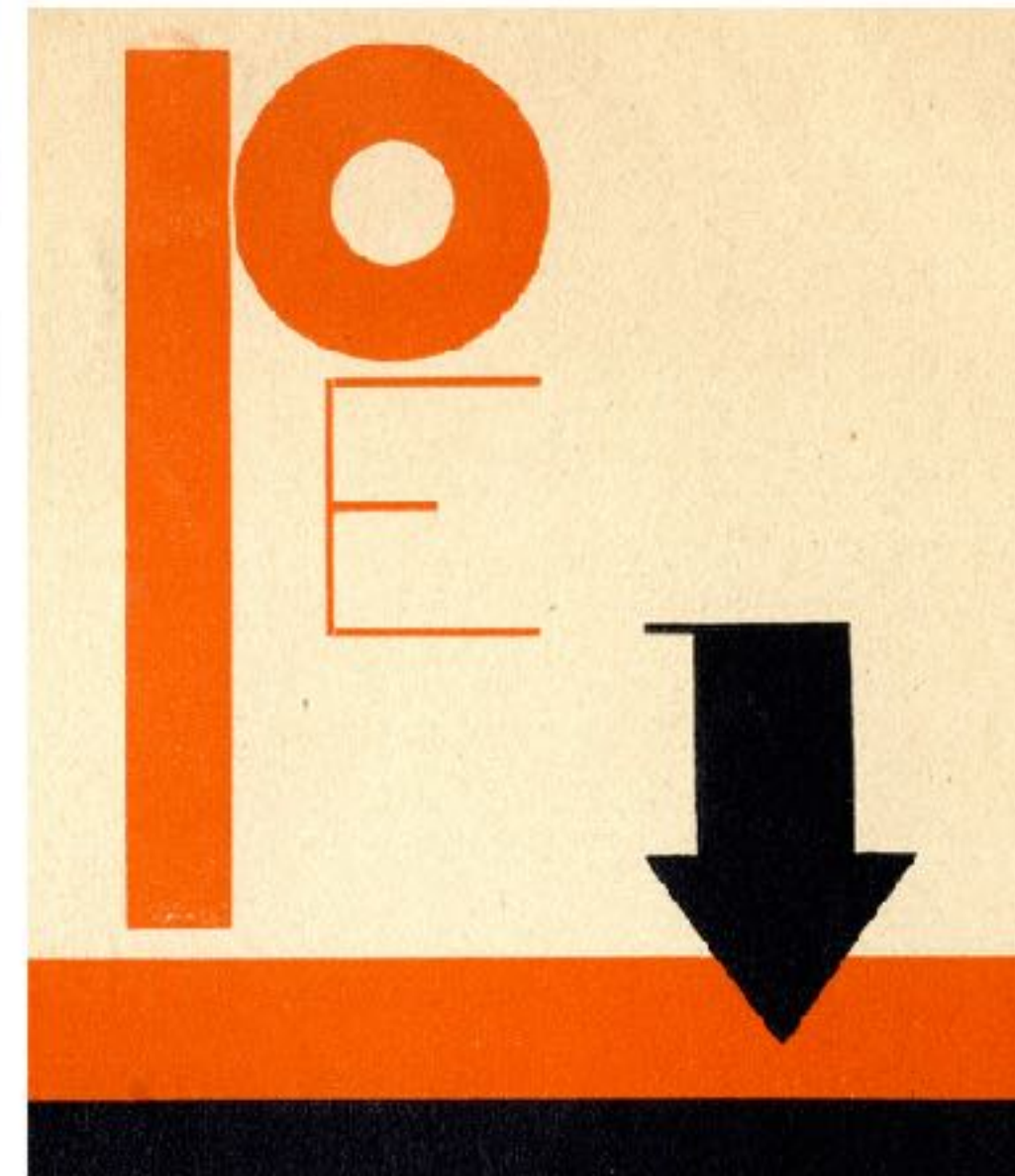
# Dada: Kurt Schwitters



The Scarecrow, with Theo Van Doesberg, 1922



# Dada: Kurt Schwitters



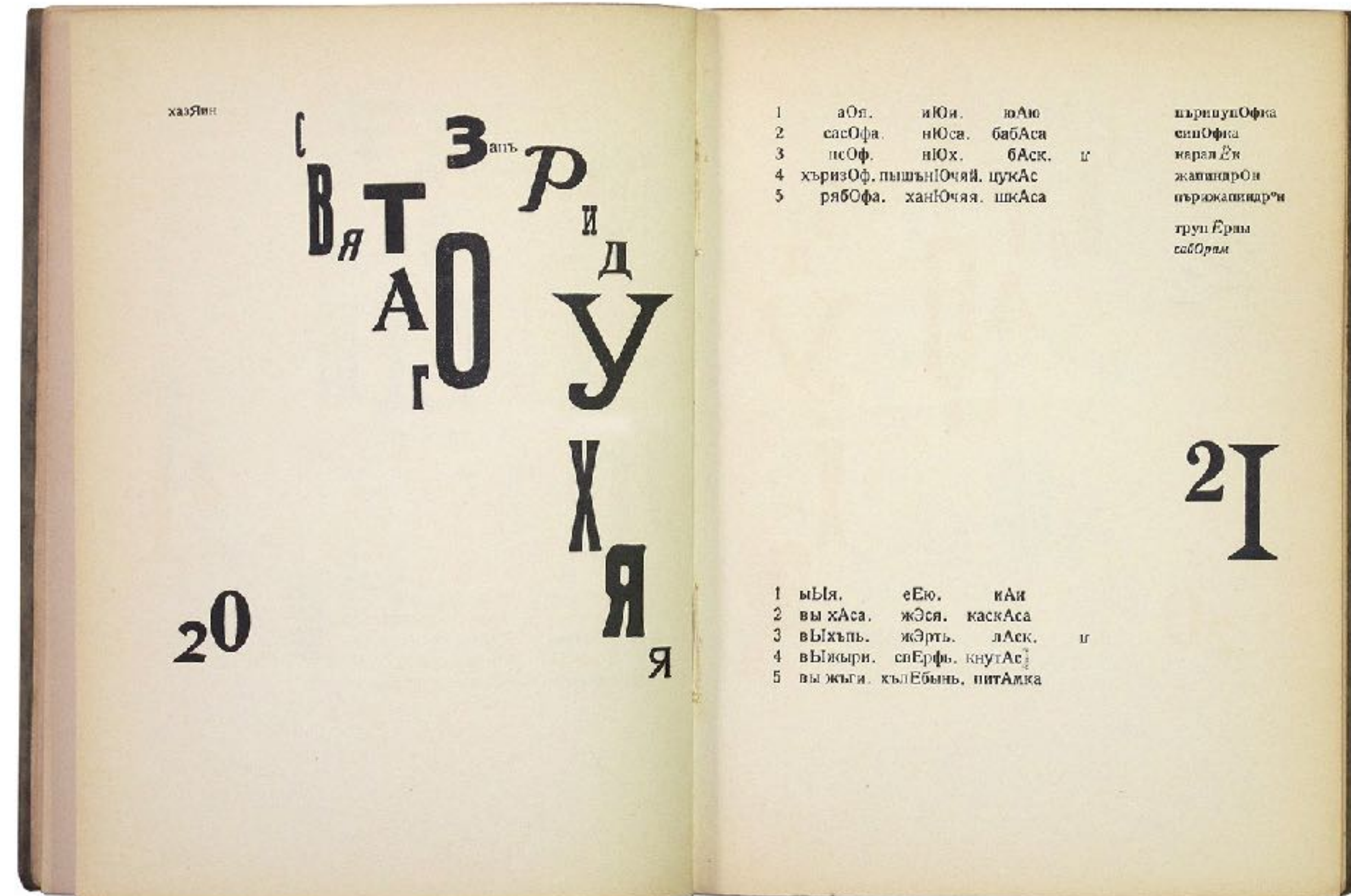
# MERZ, 1924



# Ilia Zdanevich



1919



1923



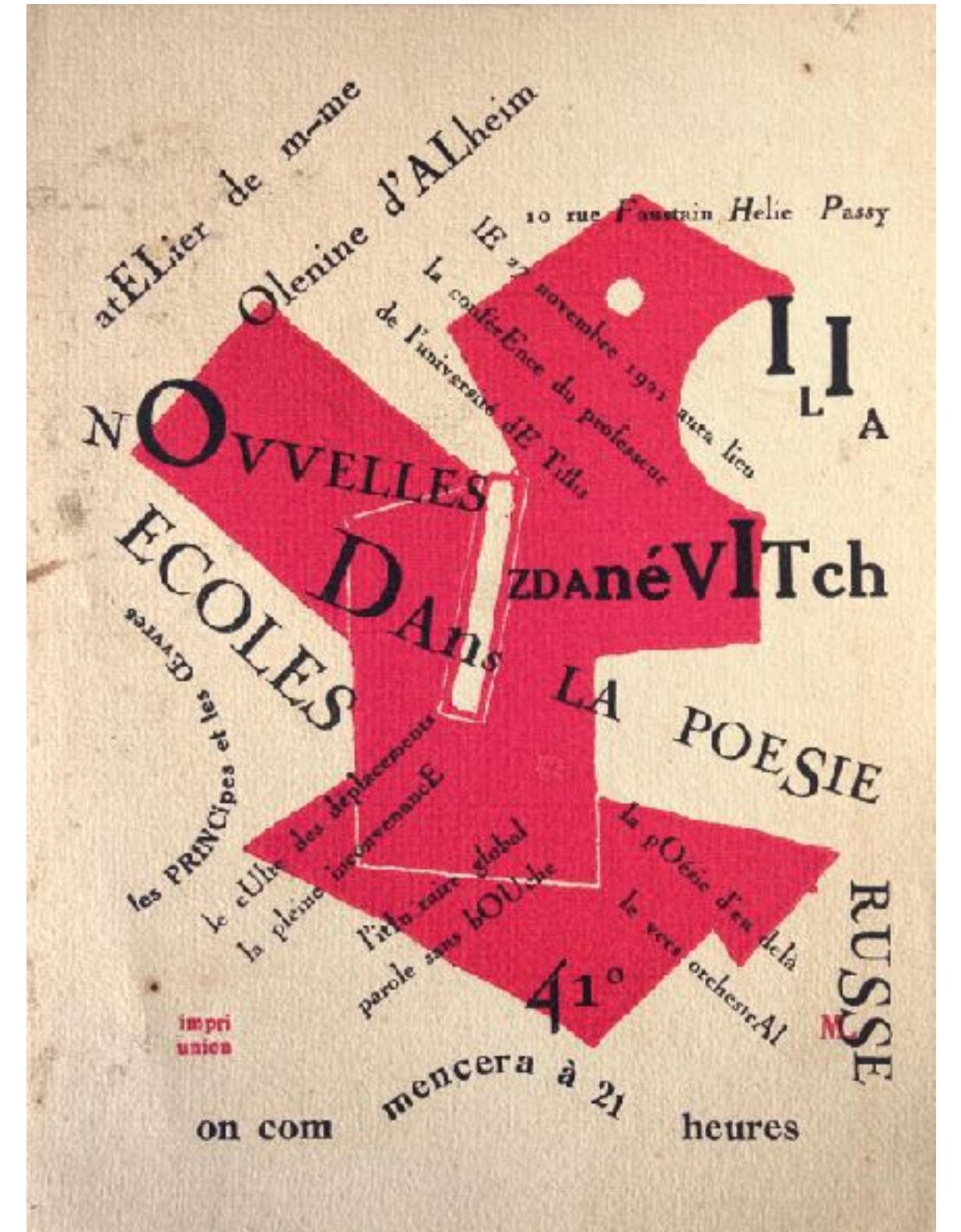
# Ilia Zdanevich



# 1919



# 1921



# 1921



**SUPREMATISM**

**CONSTRUCTIVISM**

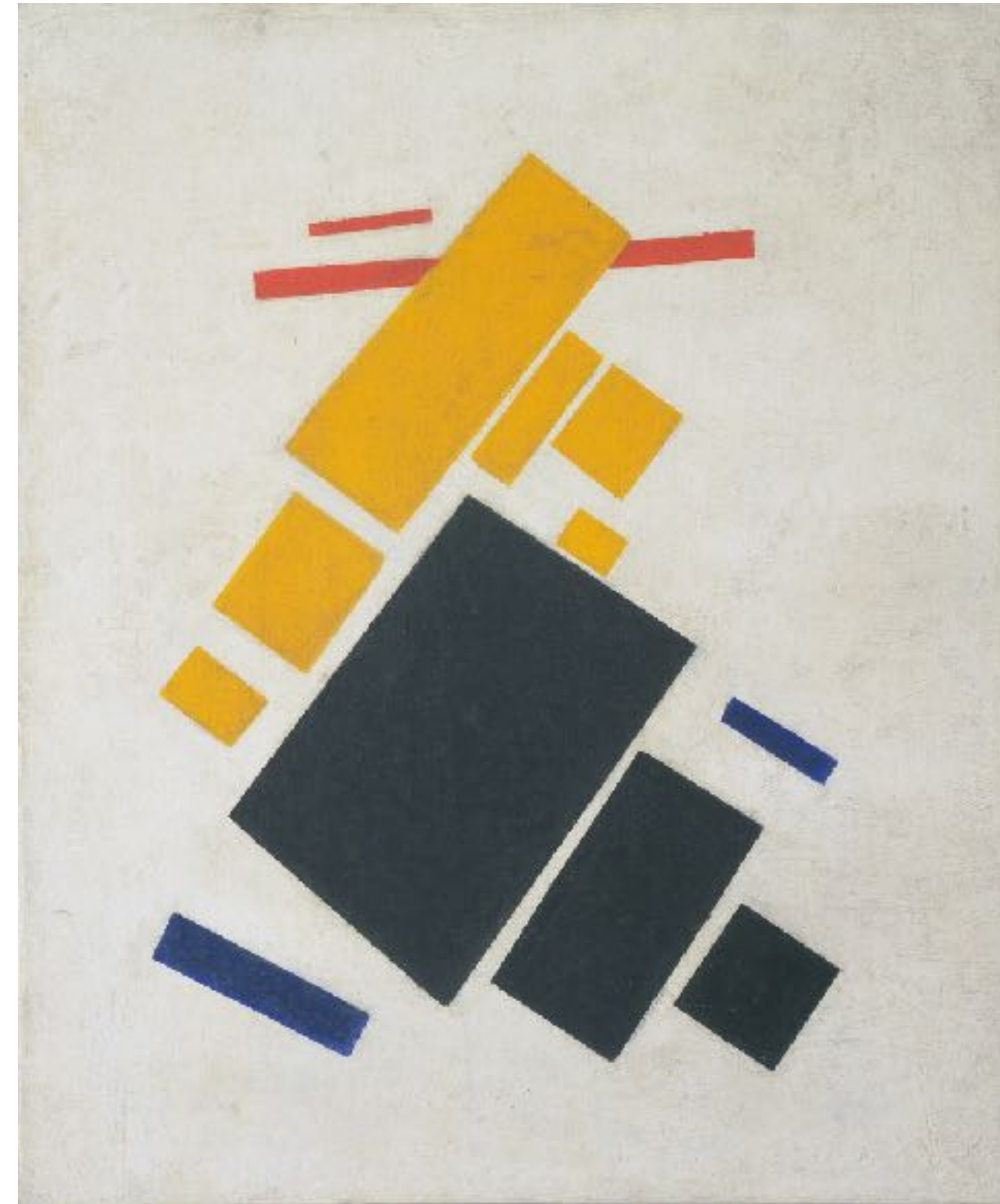
**Russian Revolution, 1917**



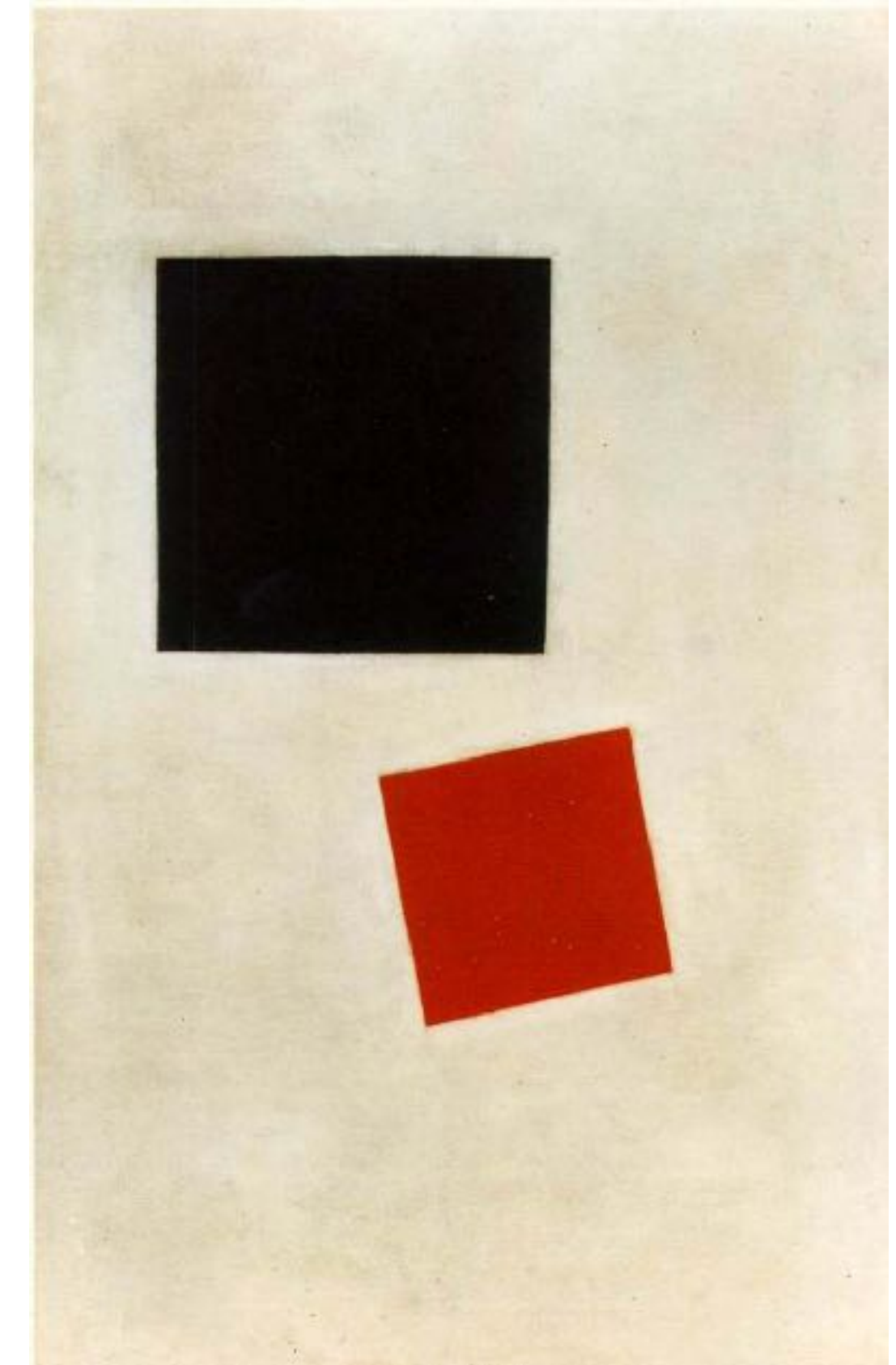
# Suprematism: Kasimir Malevich



1913



1915



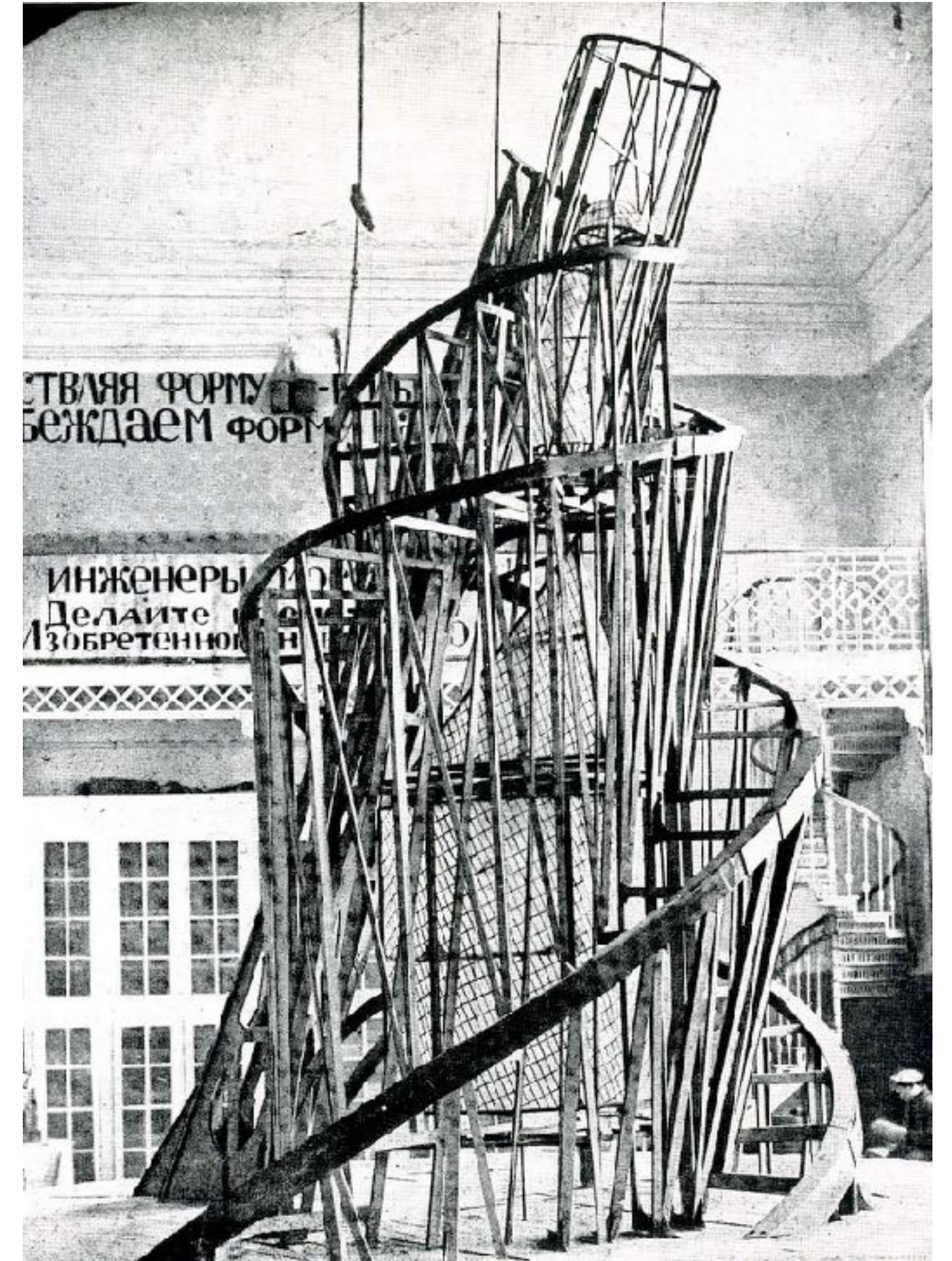
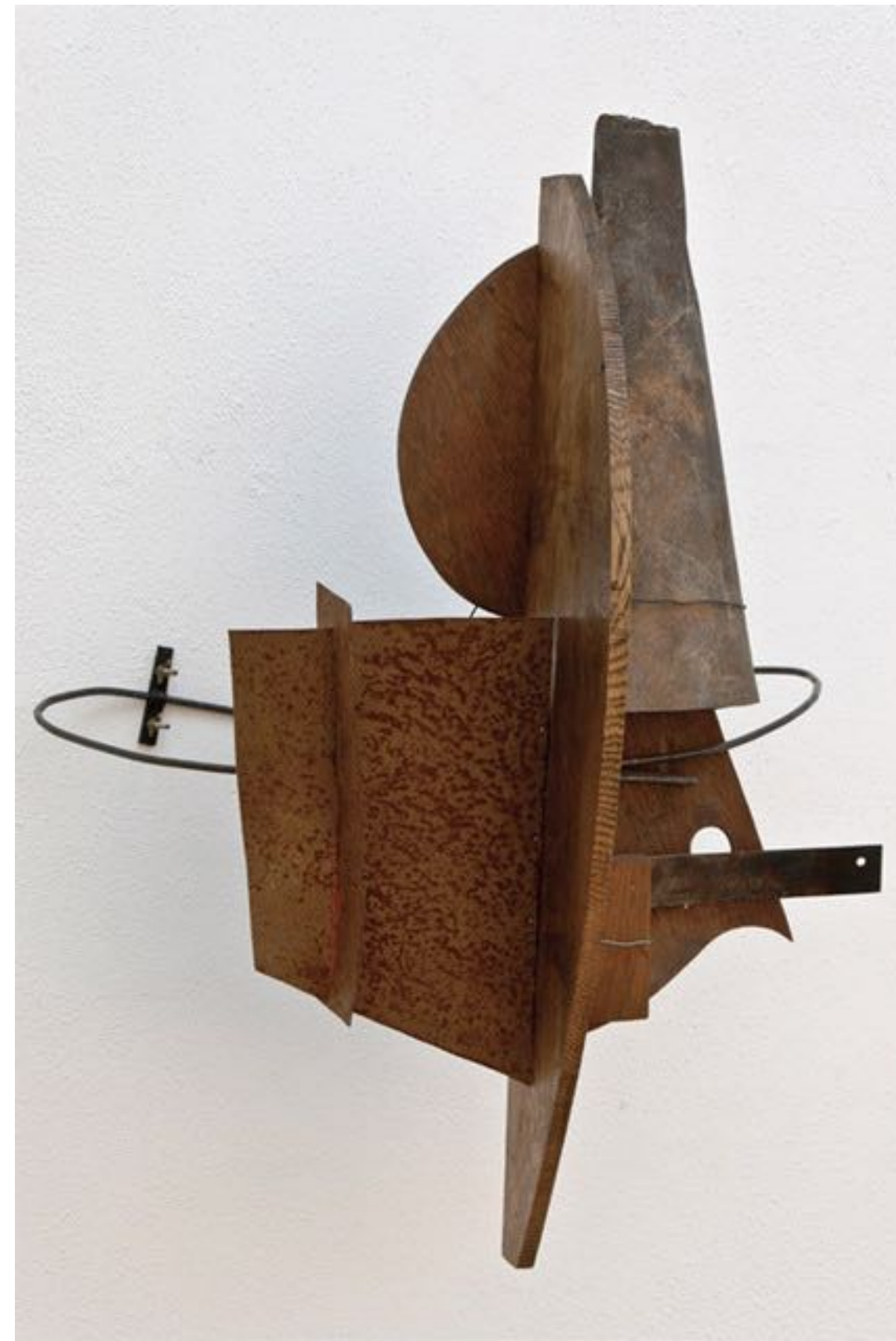
1915



# Constructivism: Vladimir Tatlin



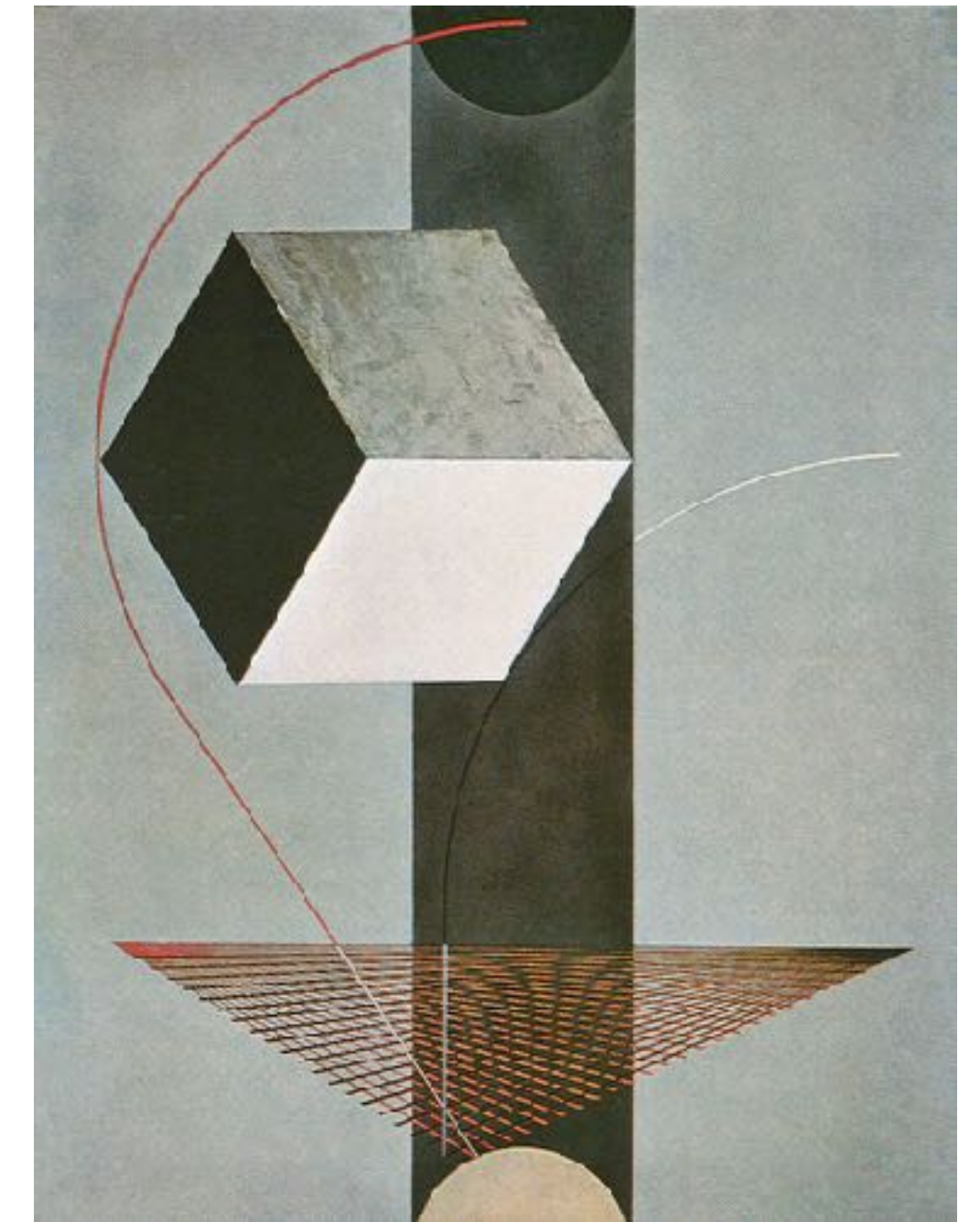
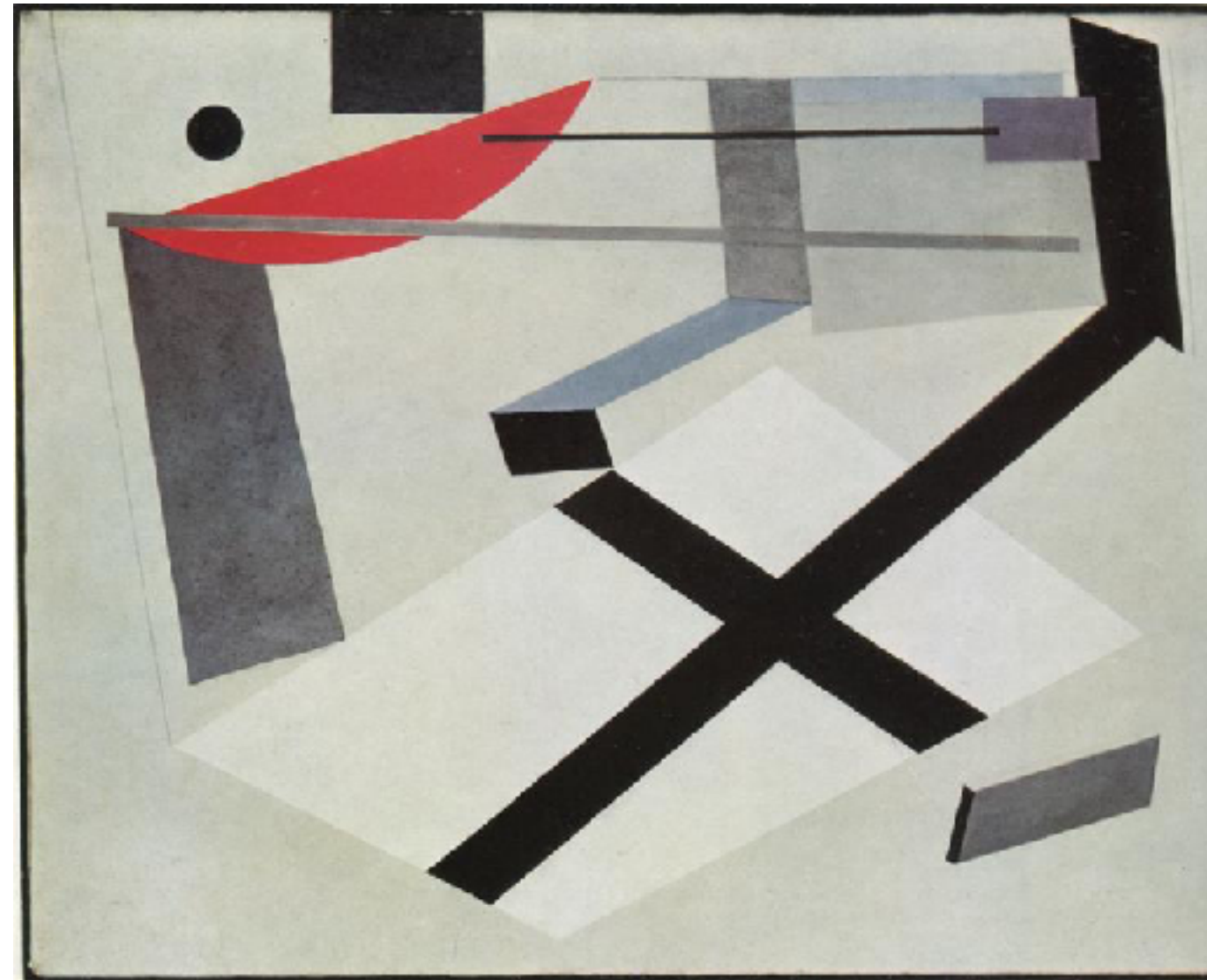
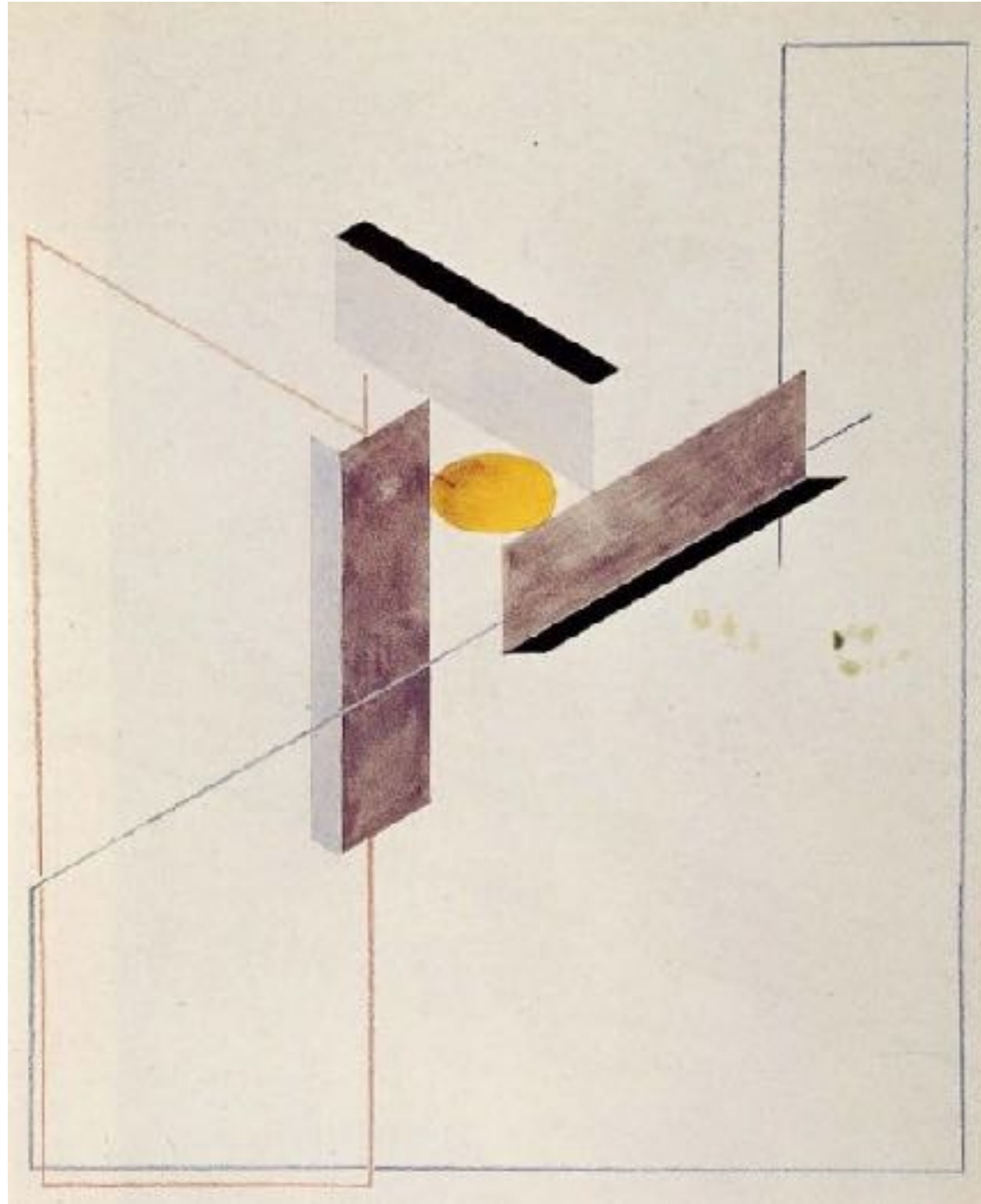
1915



1919



# Constructivism: El Lissitzky



PROUNs, 1920's



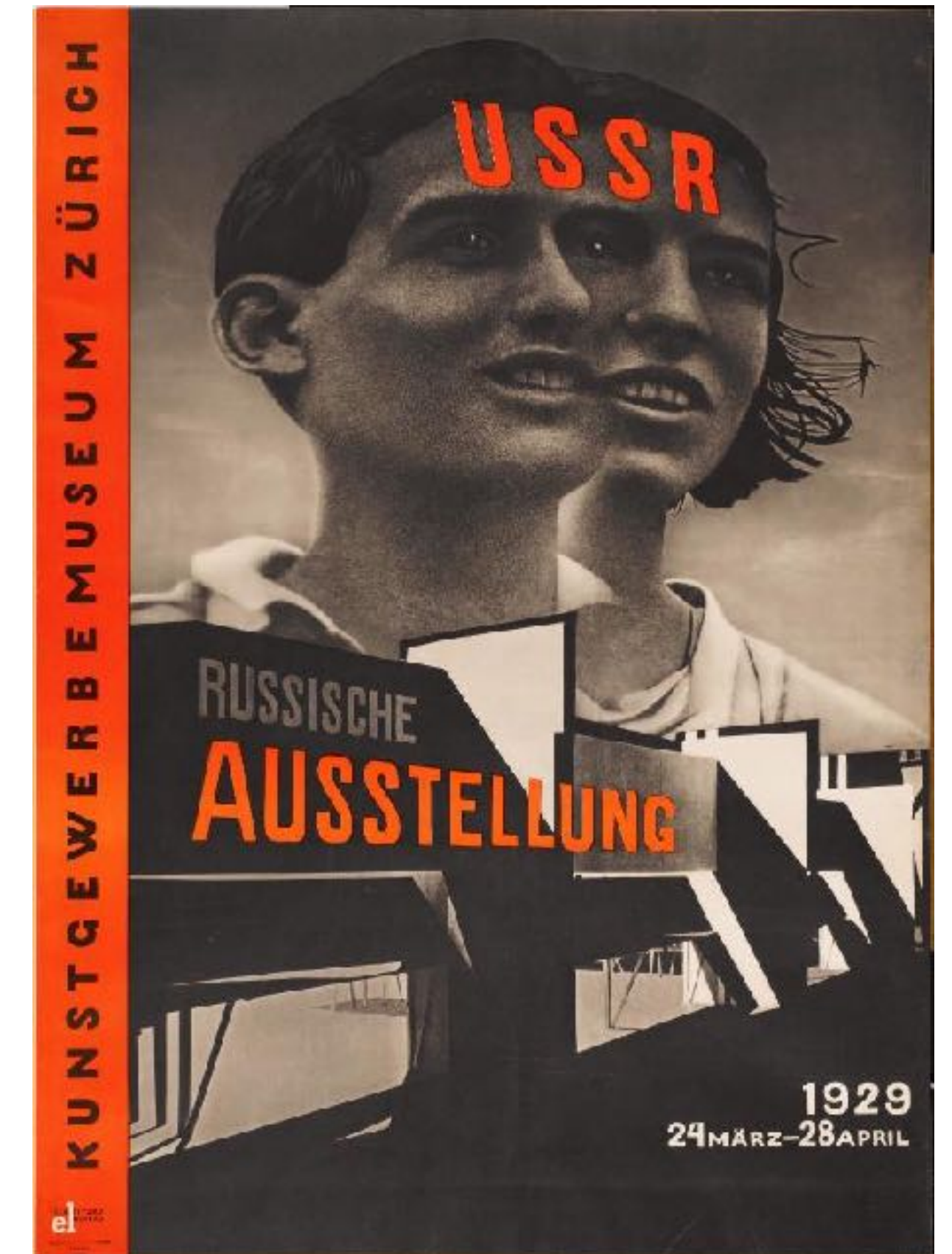
# Constructivism: El Lissitzky



1919



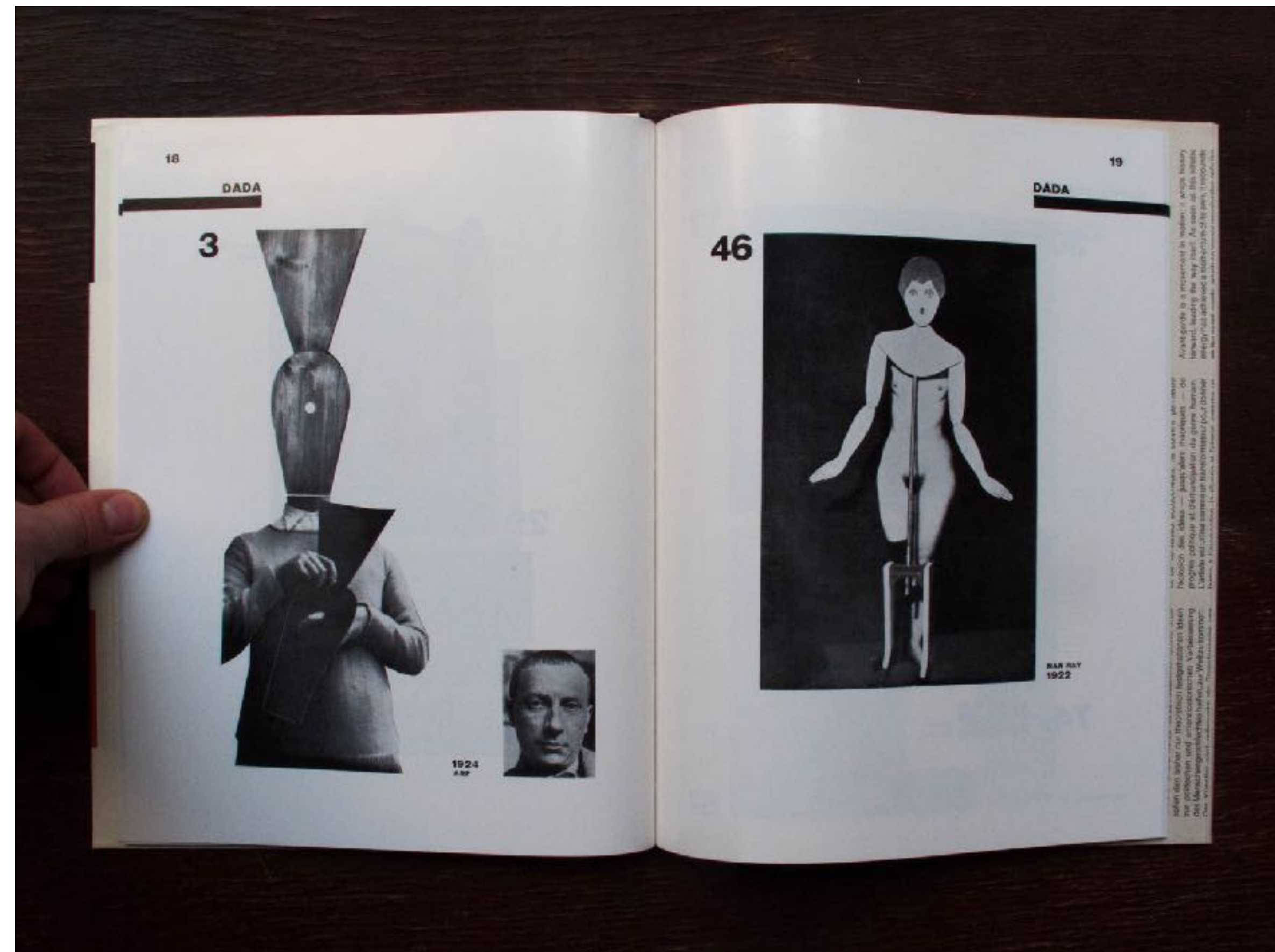
1923



1929



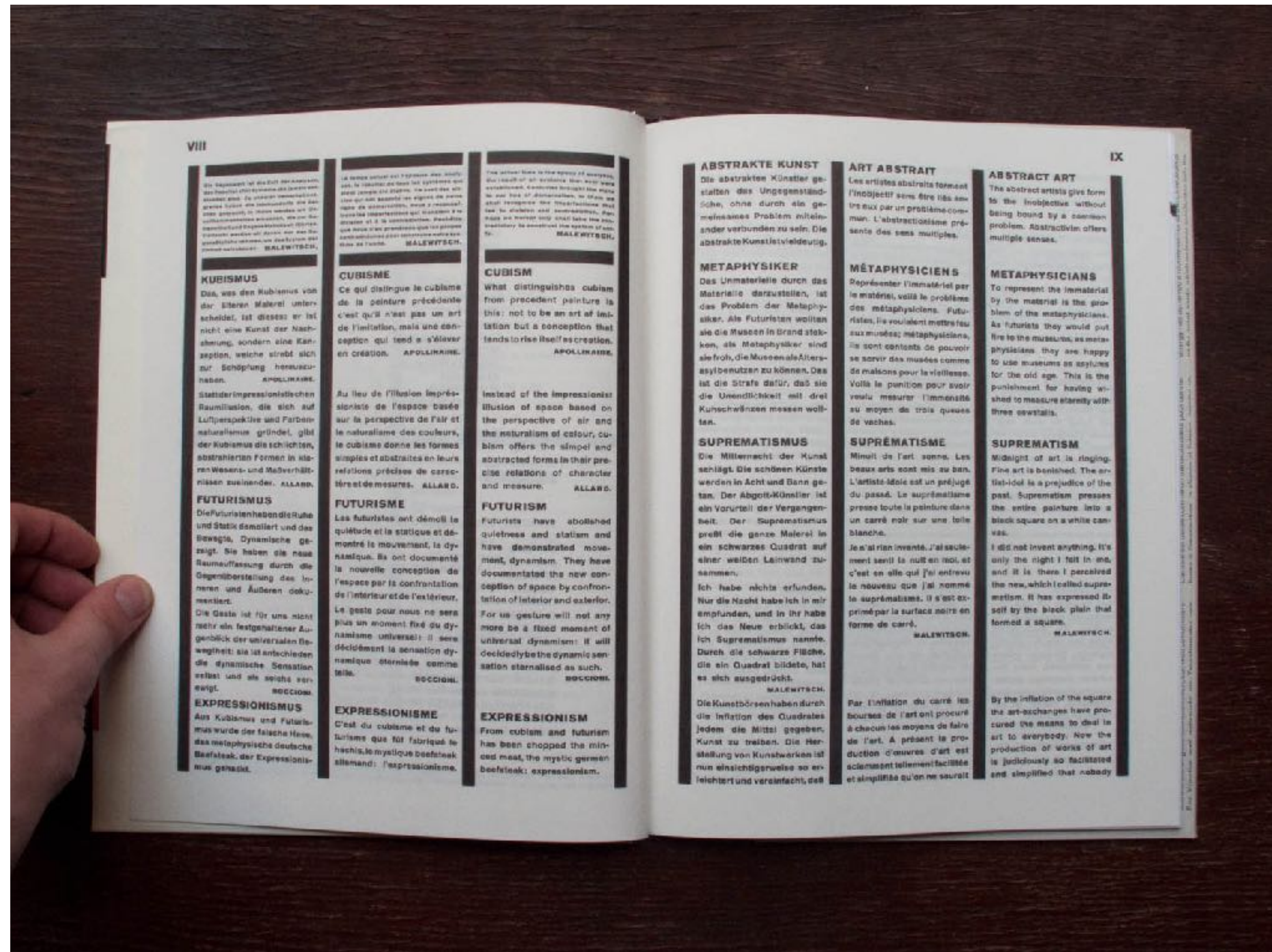
# Constructivism: El Lissitzky



The Isms of Art, 1924



# Constructivism: El Lissitzky



## The Isms of Art, 1924



# Constructivism: Alexander Rodechenko



1924



1925



1923—25

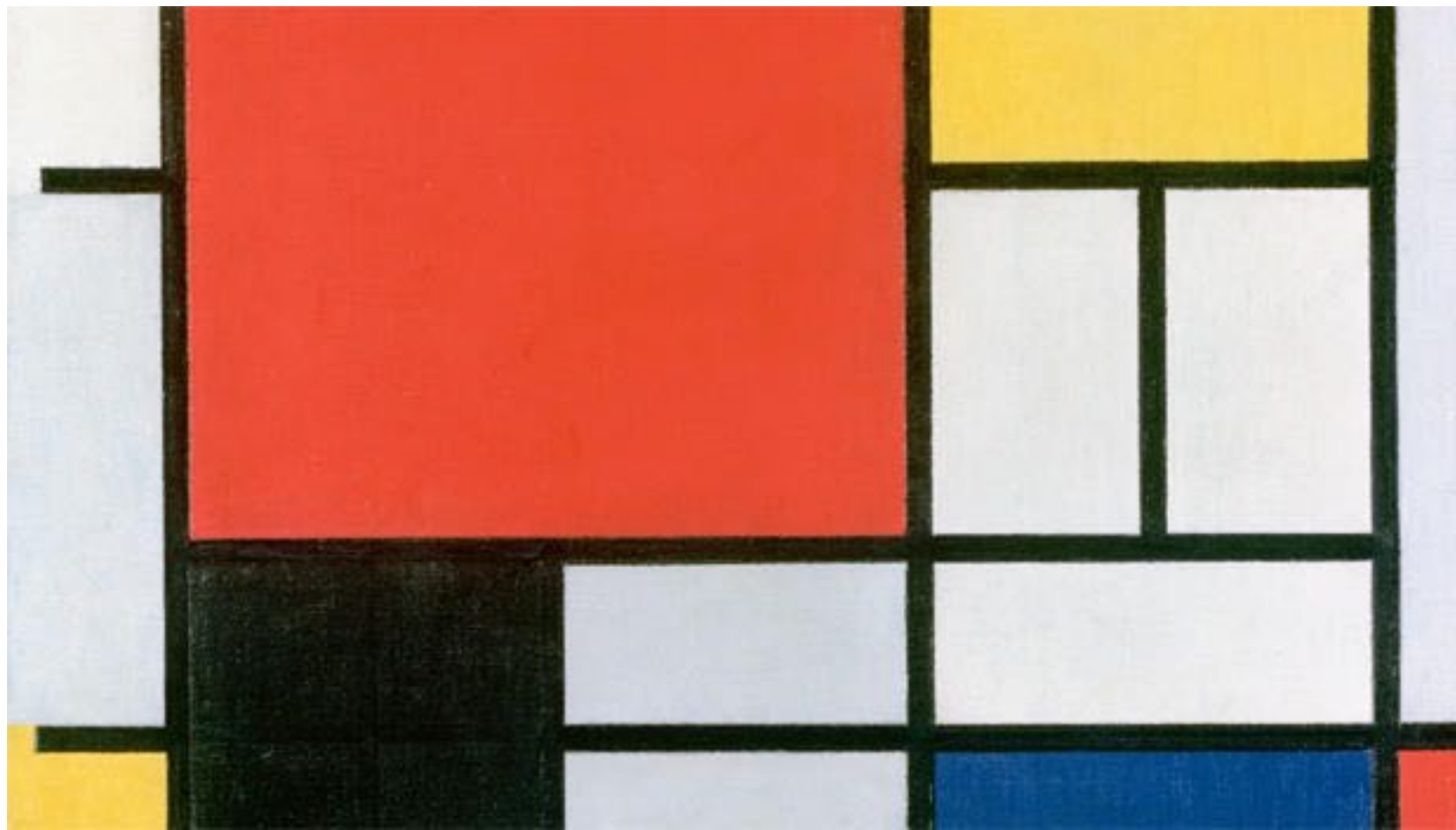


# DE STIJL

The Netherlands, 1917



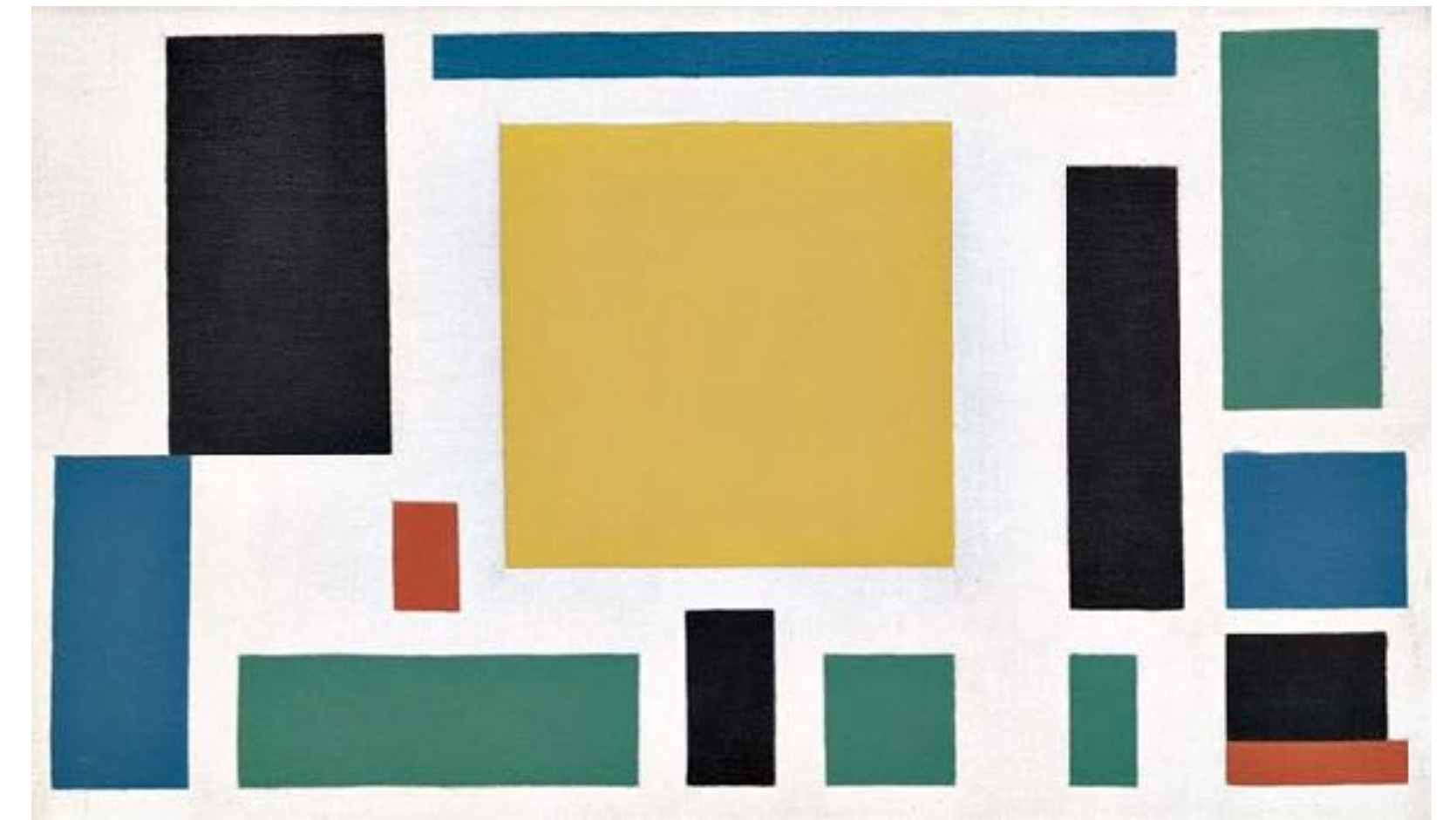
# De Stijl



**Piet Mondrian**  
**1921**



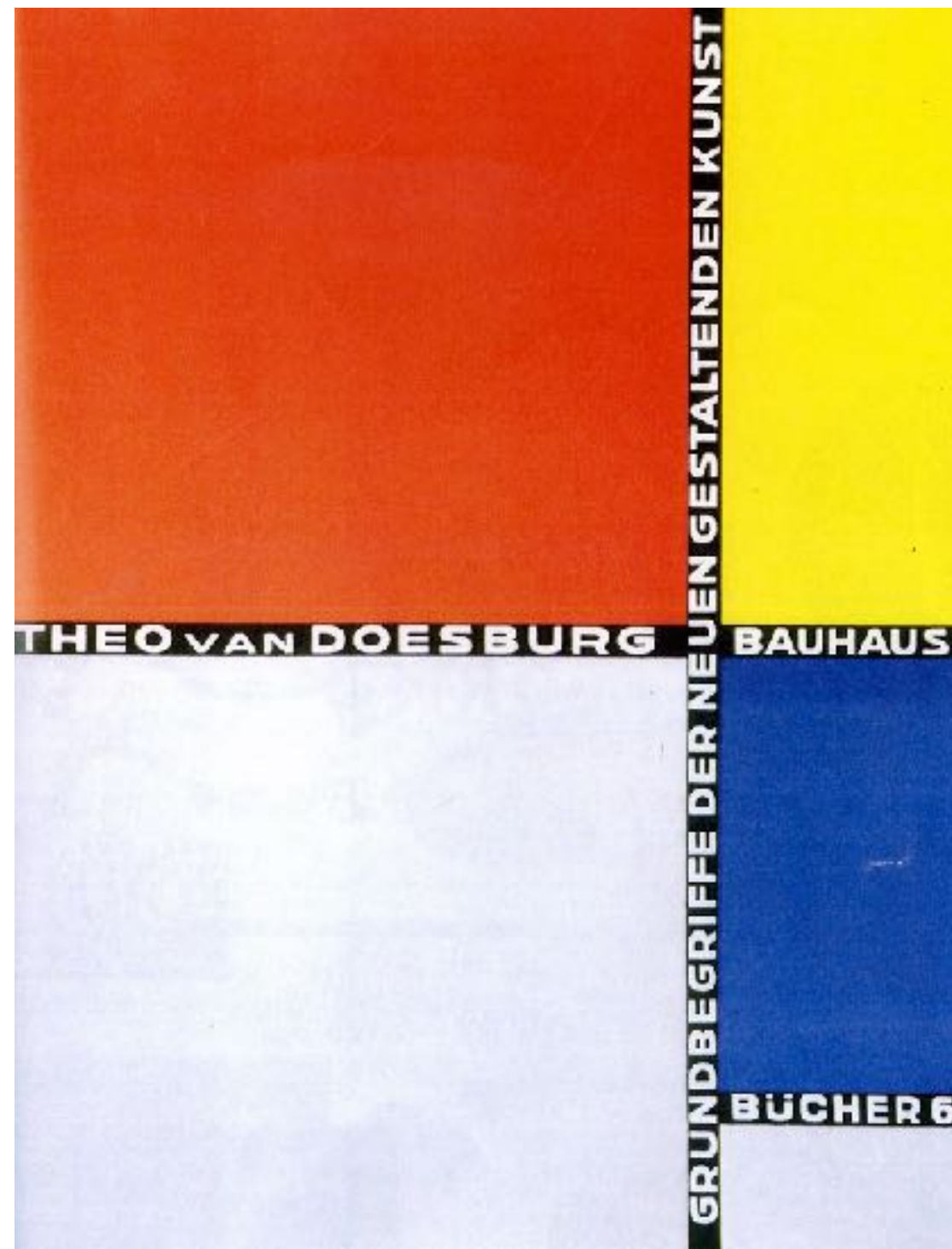
**Bart van der Leek**  
**1918**



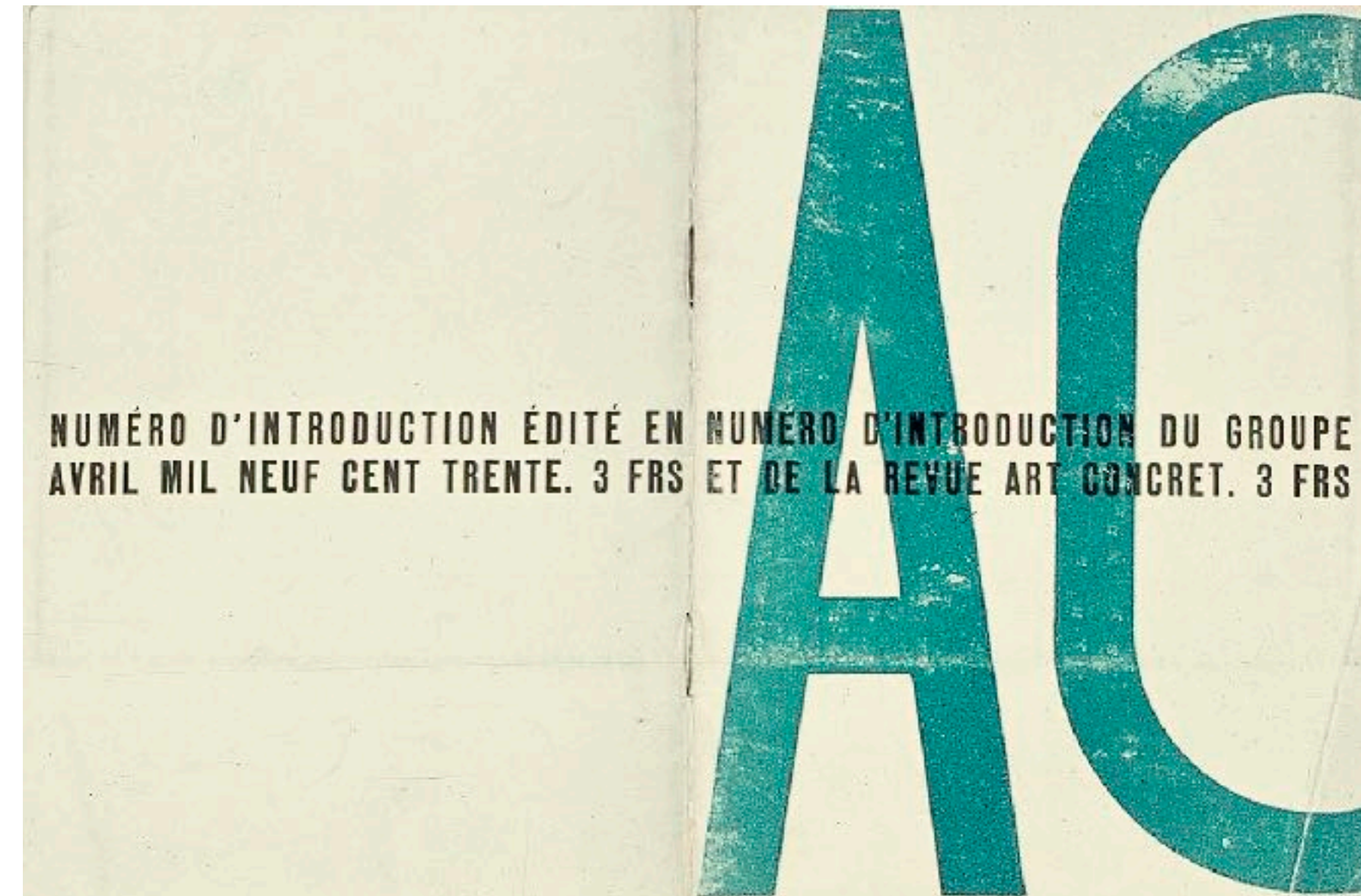
**Theo Van Doesberg**  
**1918**



# De Stijl: The Van Doesberg



1925



1930



# De Stijl: Vilmos Huszar



1918—28



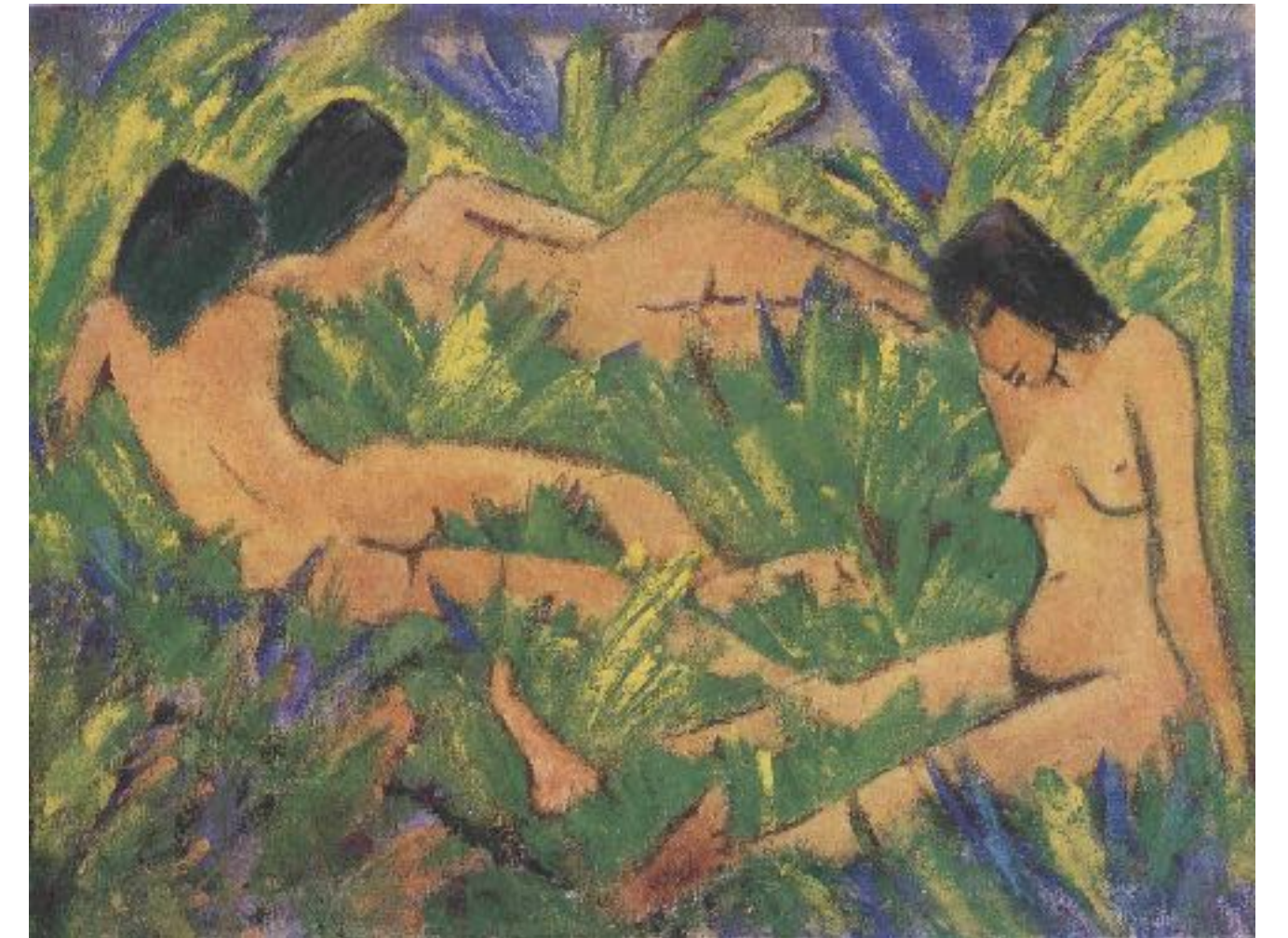
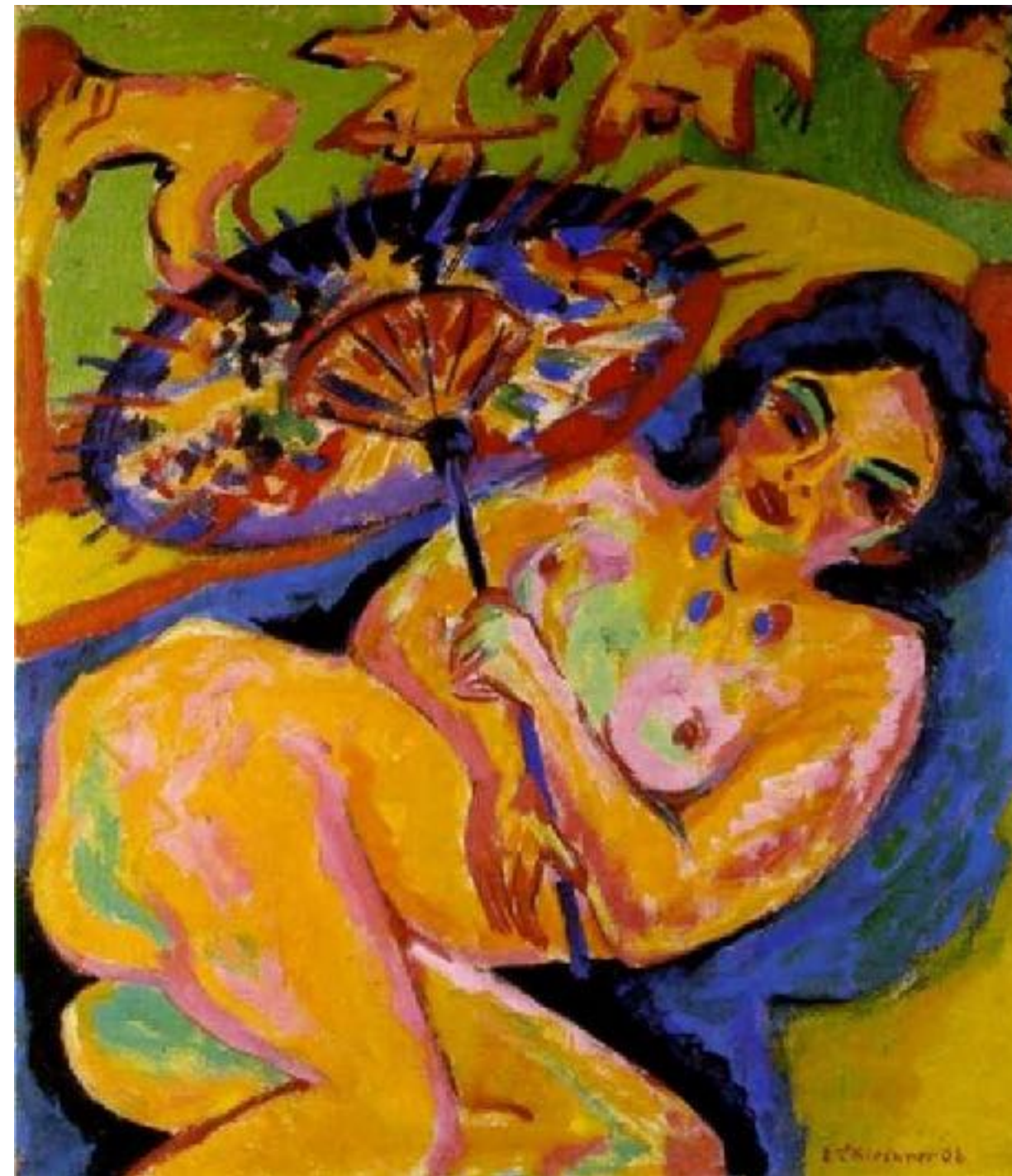
1917



1917

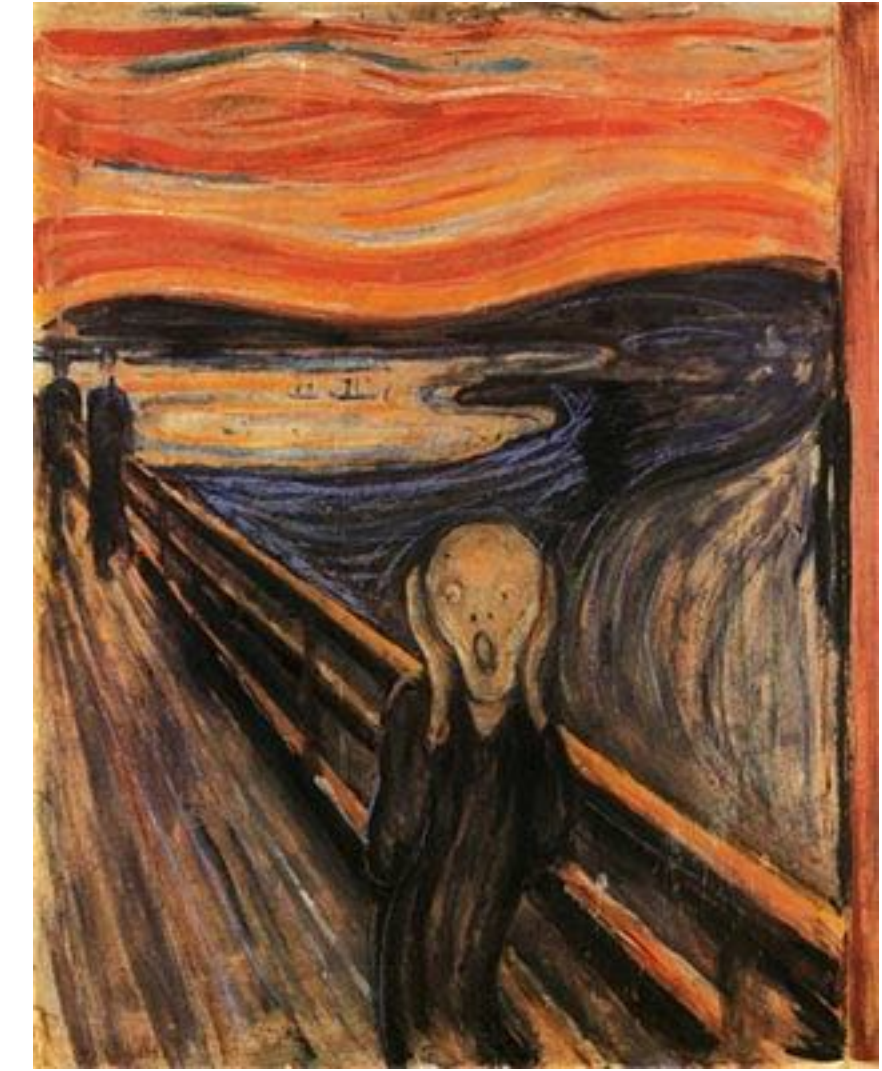


# Die Brücke: 1905, Dresden



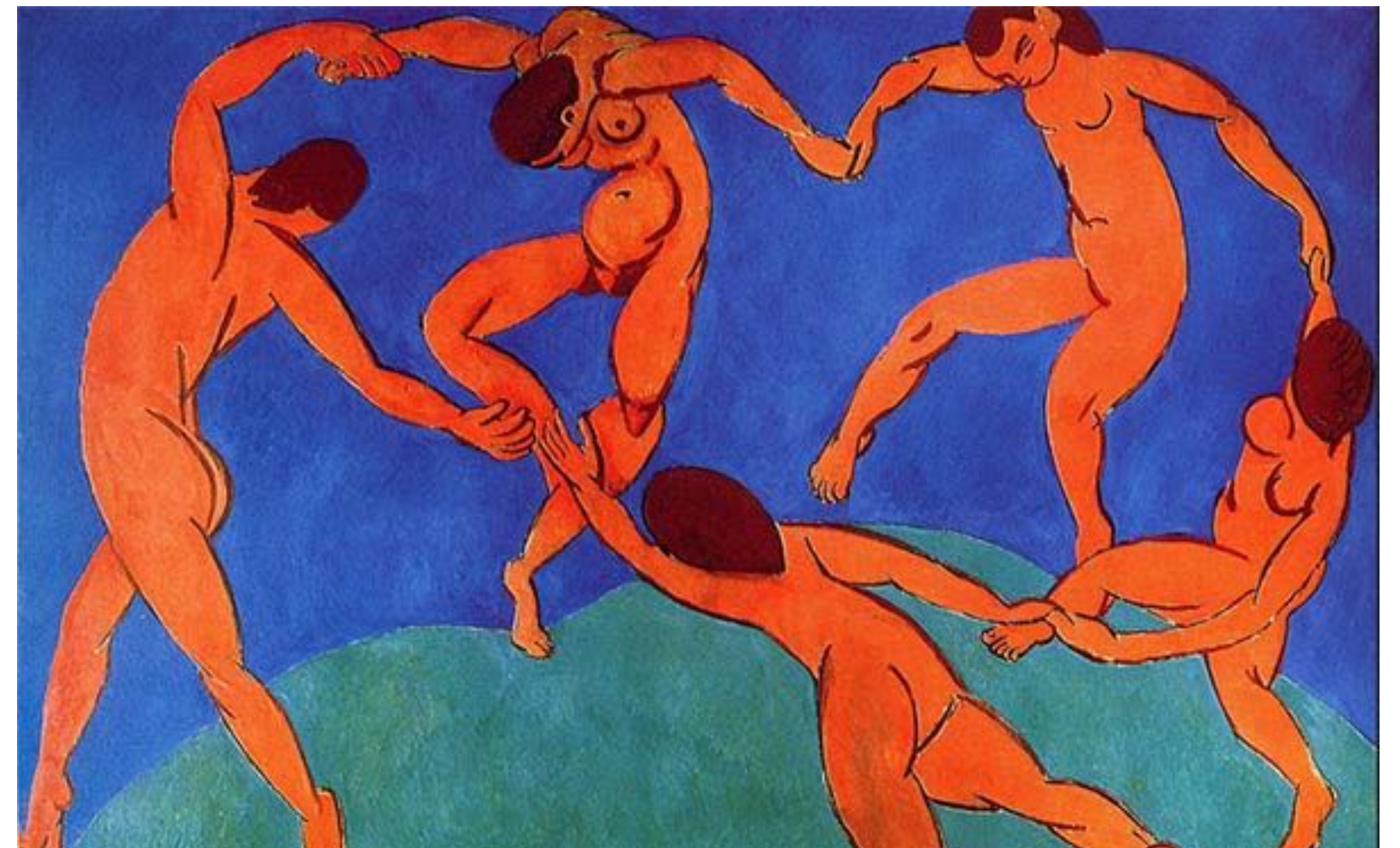


# Expressionism: 1912—1930's, Germany



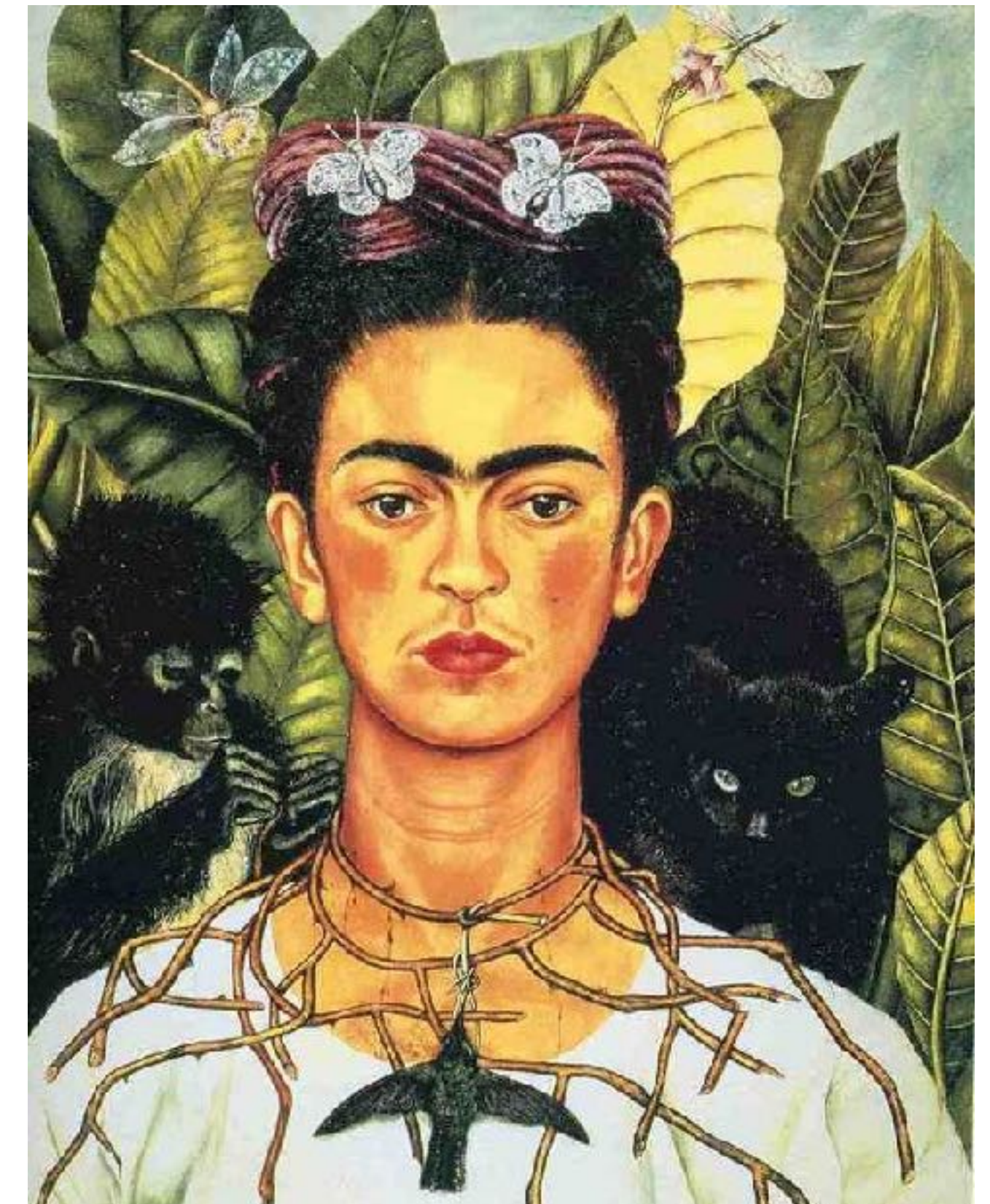
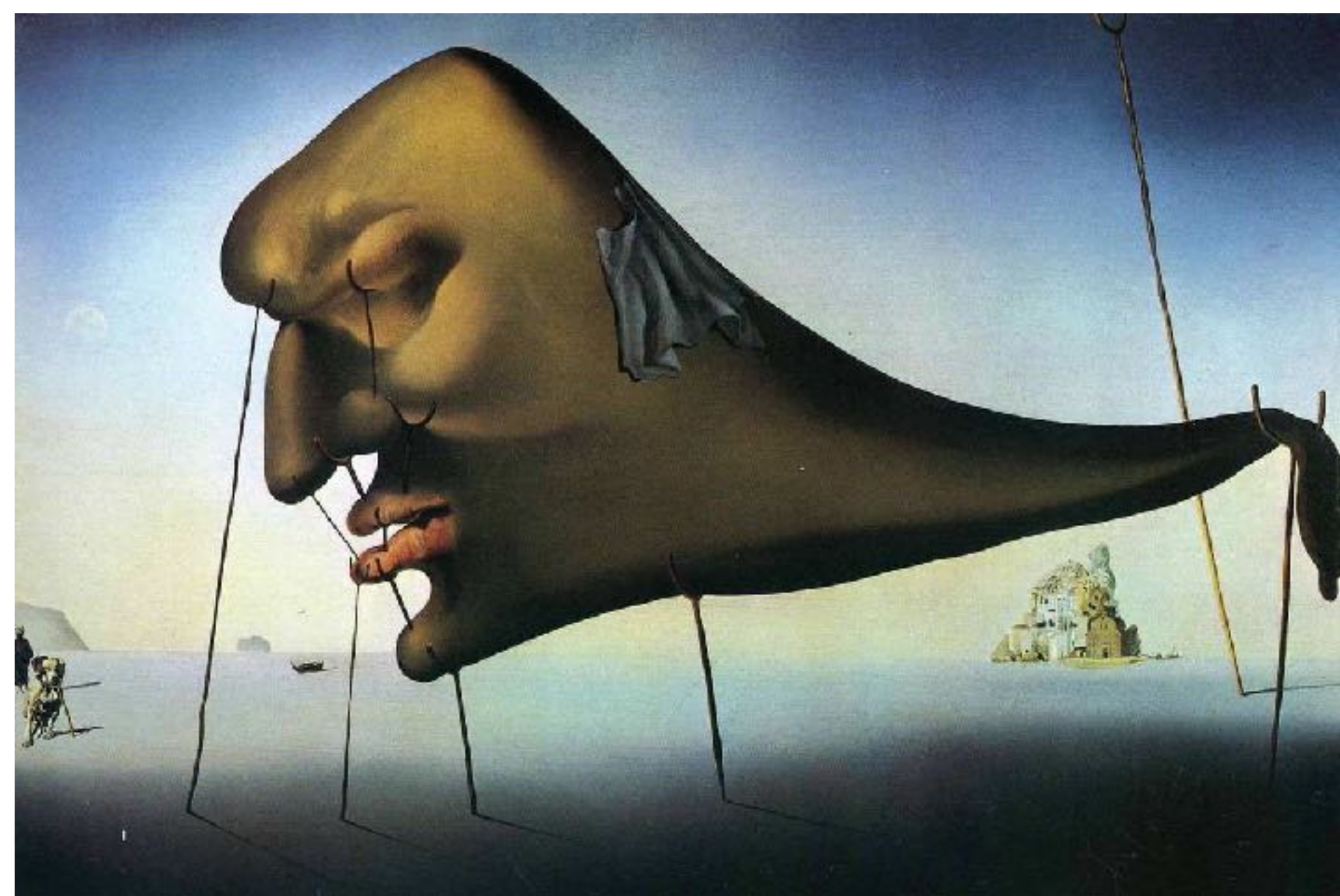


# Fauvism: 1905—1908, France





# Surrealism: 1920's—1930's, France, Belgium





**Avant Garde**

**+**

**War & Revolution**

**+**

**Industry & Technology**



**In the wake of the destruction of World War 1 and the rise of industry and capitalism throughout Europe and the US, a new graphic approach emerges which integrates the visual innovations of the avant grade movements in Europe with the formats of advertising and marketing that arose within the new climate of industry and production. The result is a creative practice which uses the elements of design to give form to identity, information, commerce, and media within the framework of a consumerist culture.**



**NEW**

**NEW**

**NEW**

**NEW**

**NEW**



**POSTERS**

**PACKAGING**

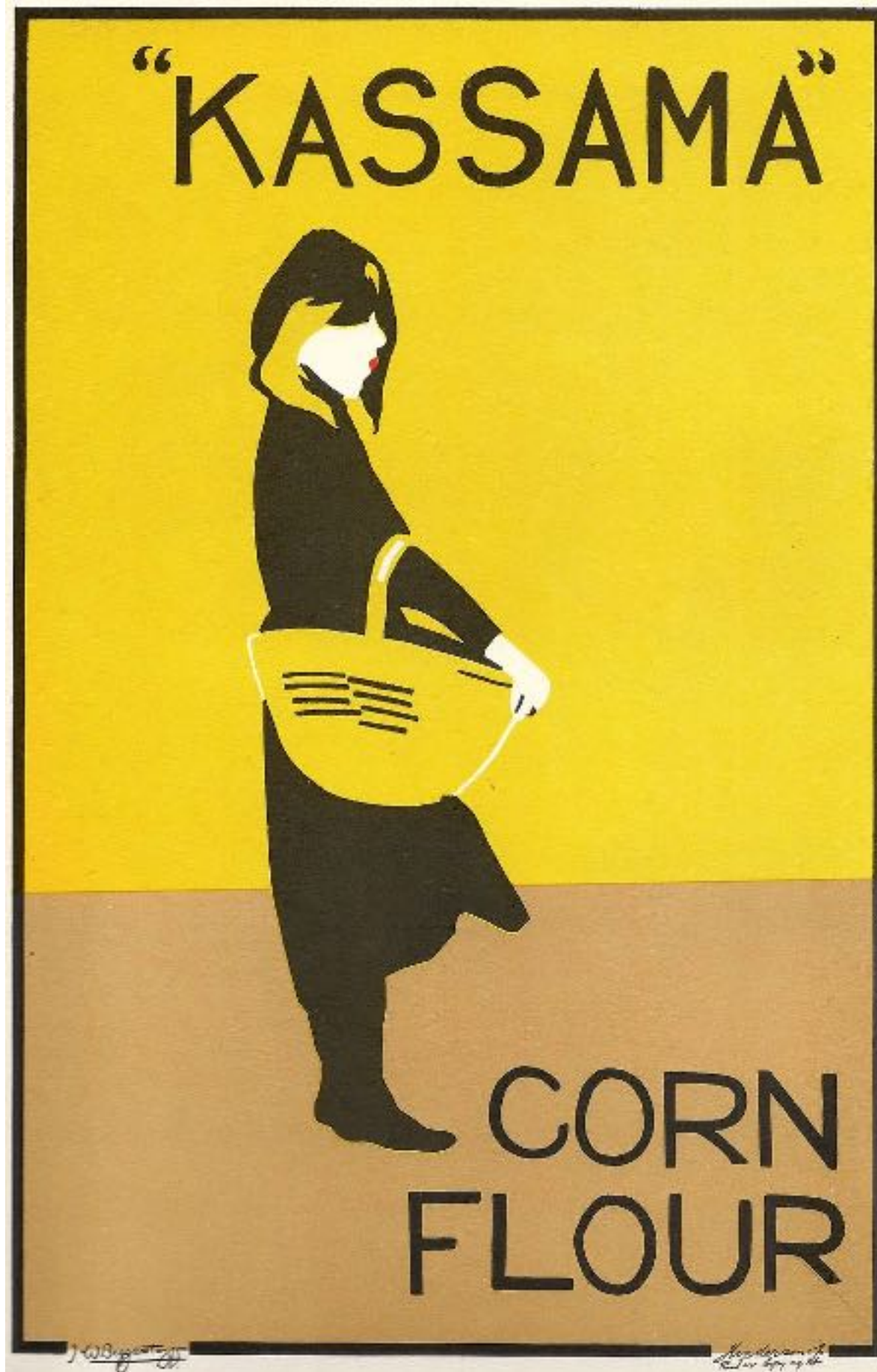
**MAGAZINES**

**ADS**



# The Beggarstaffs, London

James Pryde, William Nicholson



1894



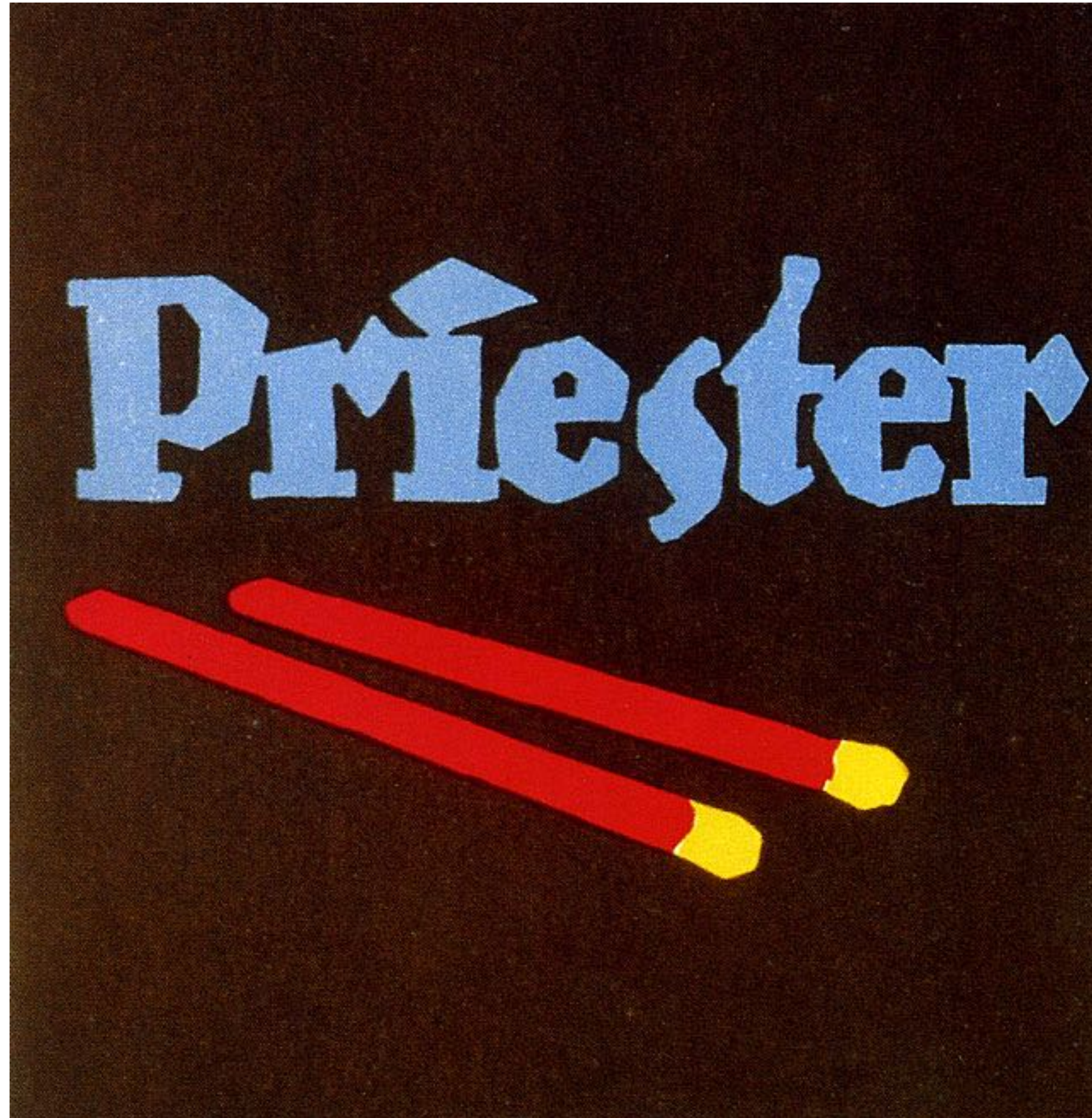
1895



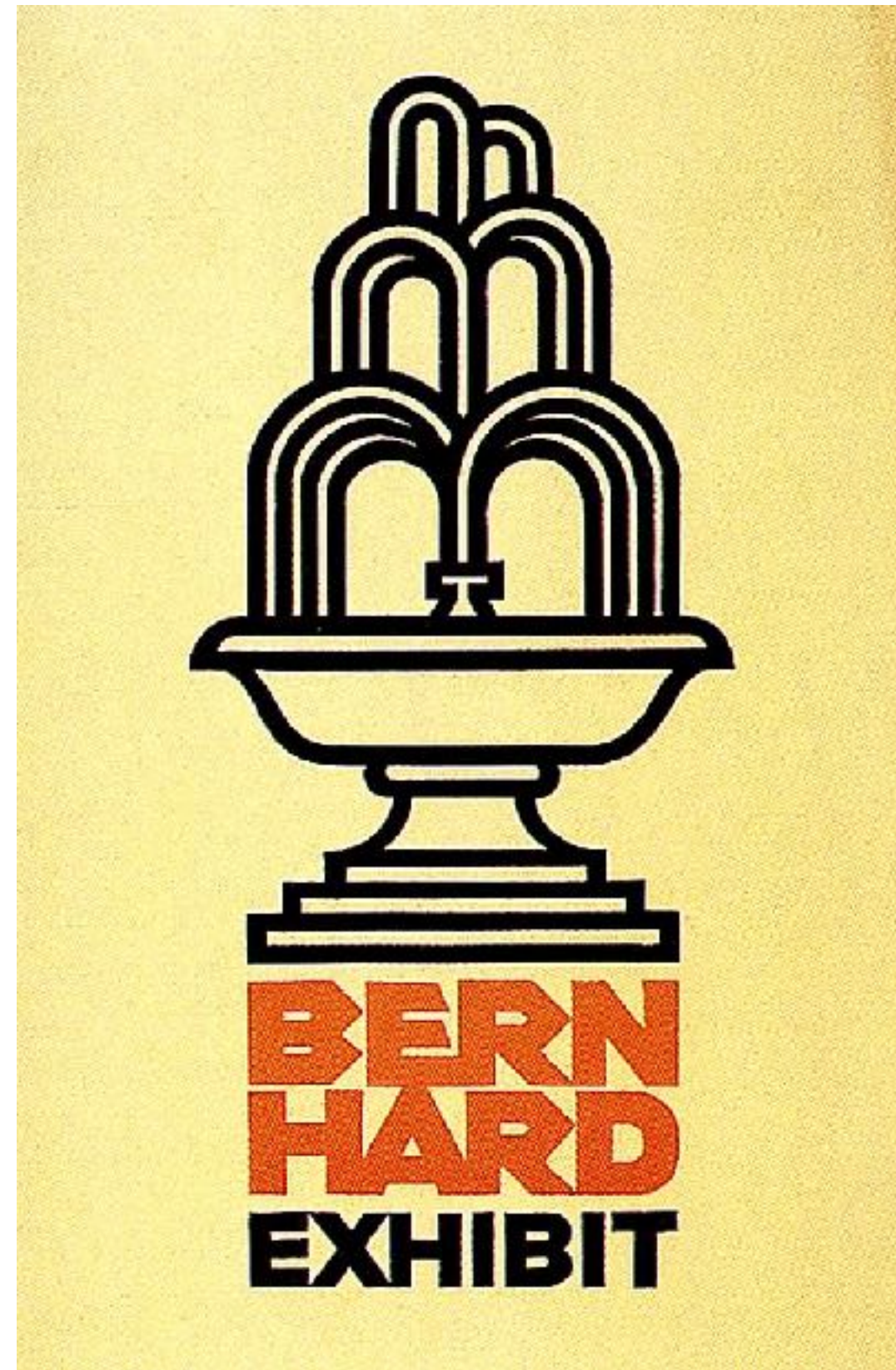
1896



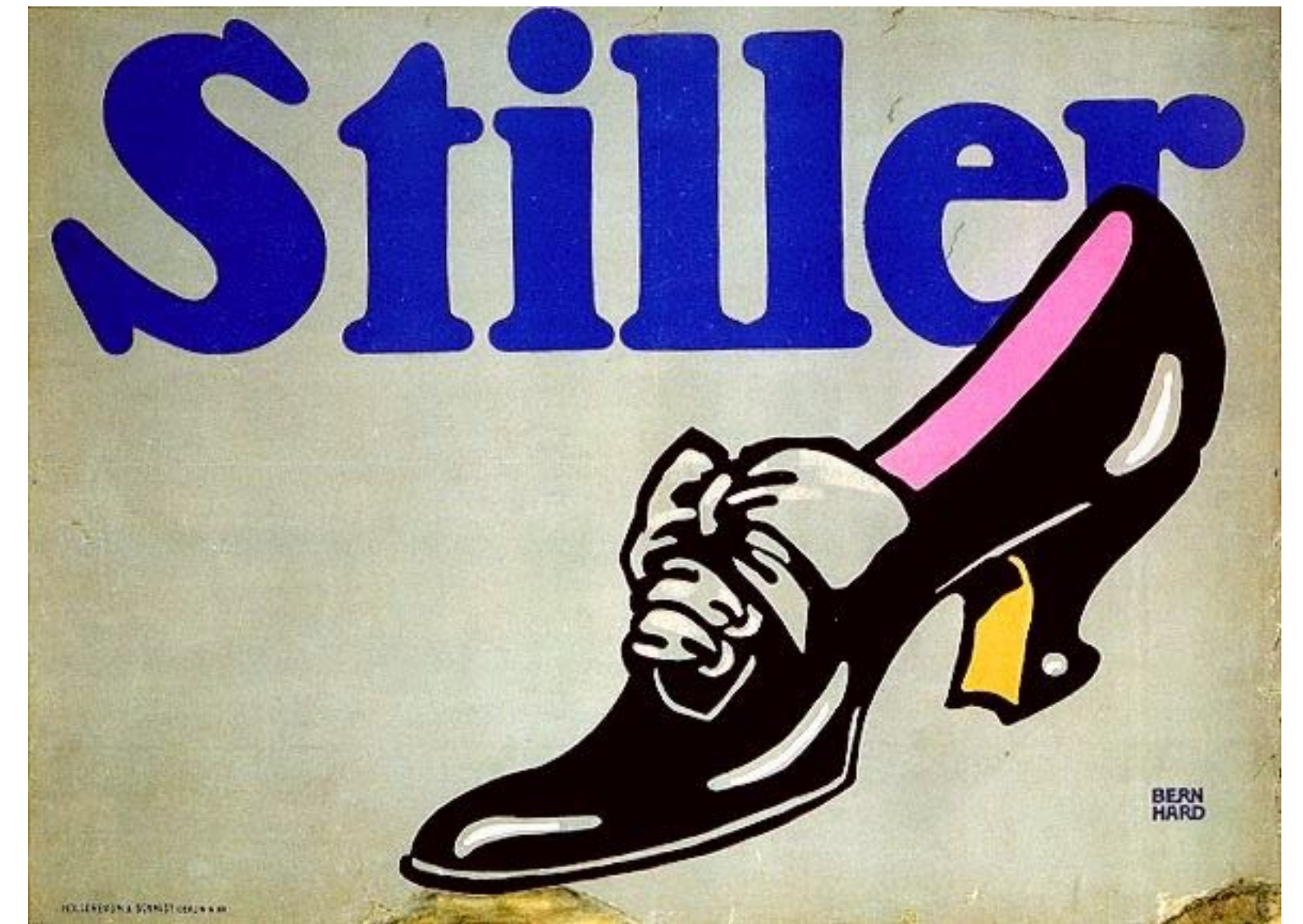
# Lucien Bernhard, Berlin



1906



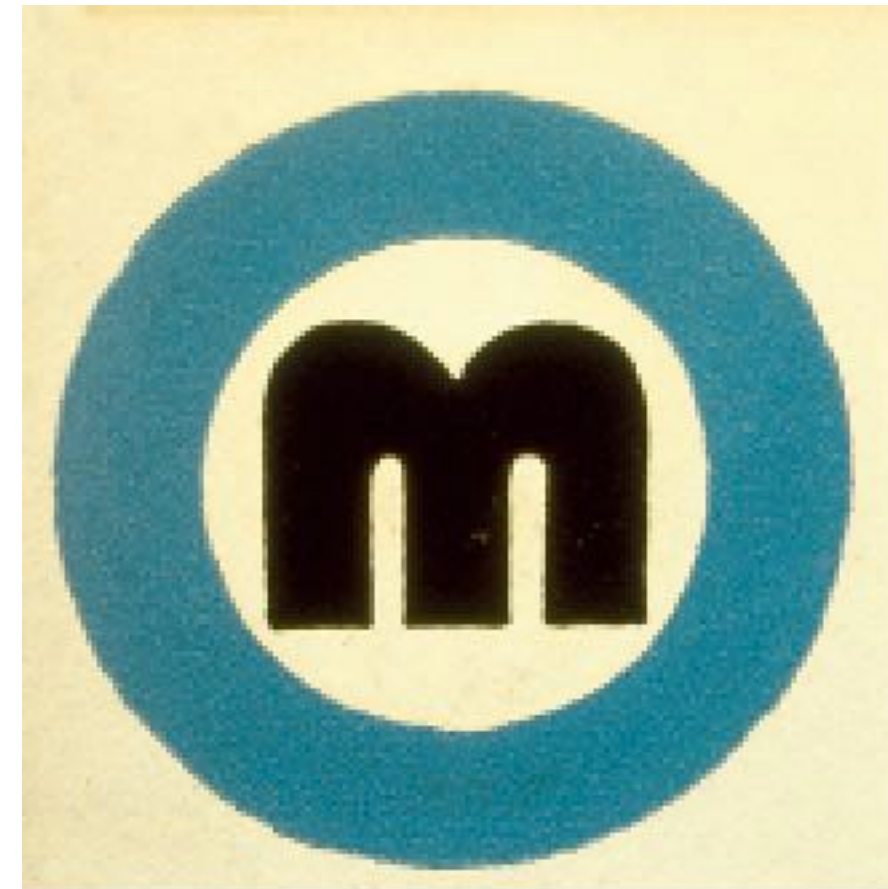
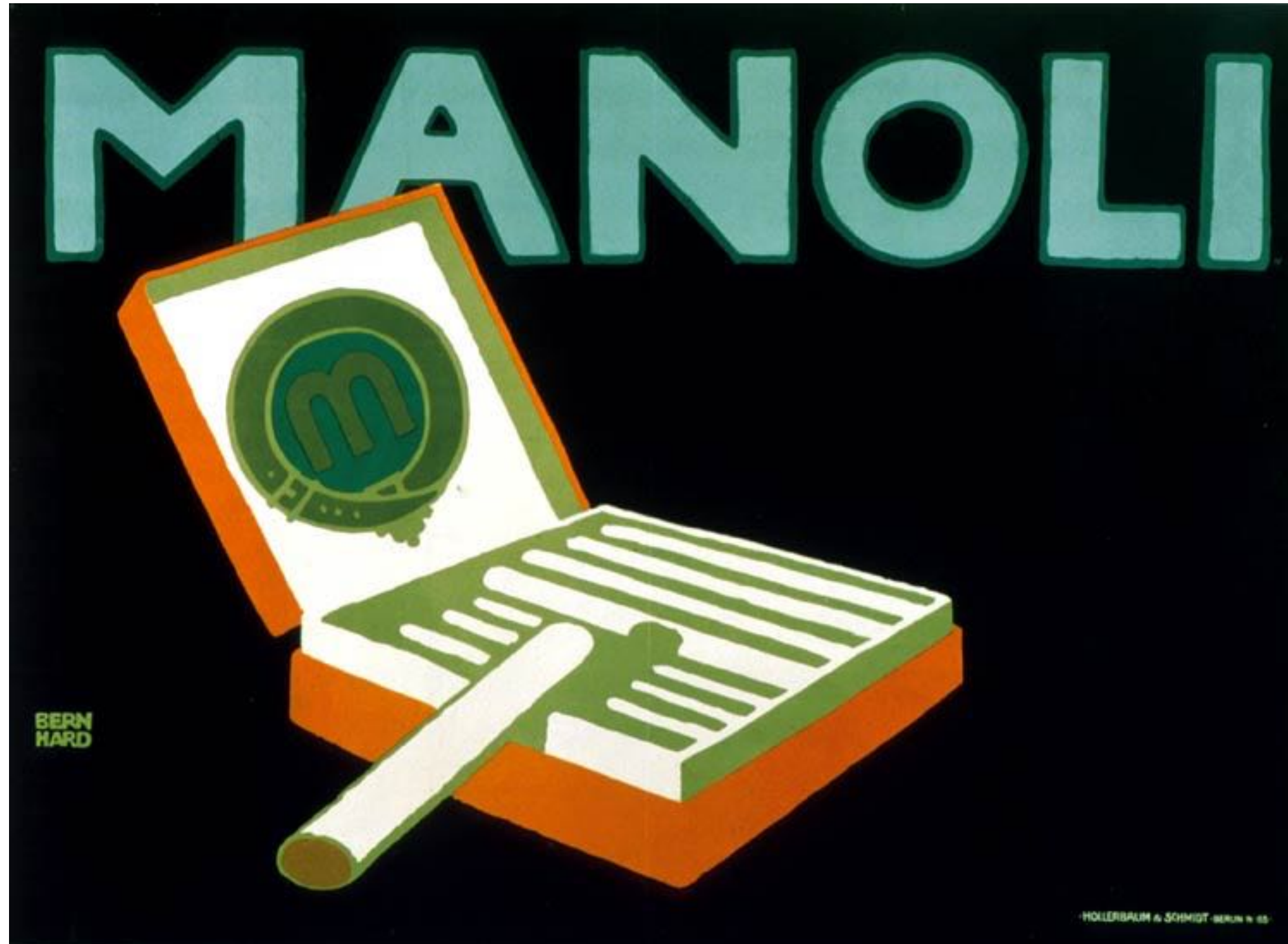
1922



1912



# Lucien Bernhard, Berlin



1910



UTOPIA



**the power of human beings to create, improve and reshape  
their environment with the aid of experimentation, creative  
pursuit, and technology.**



# ART DECO

Paris, 1925



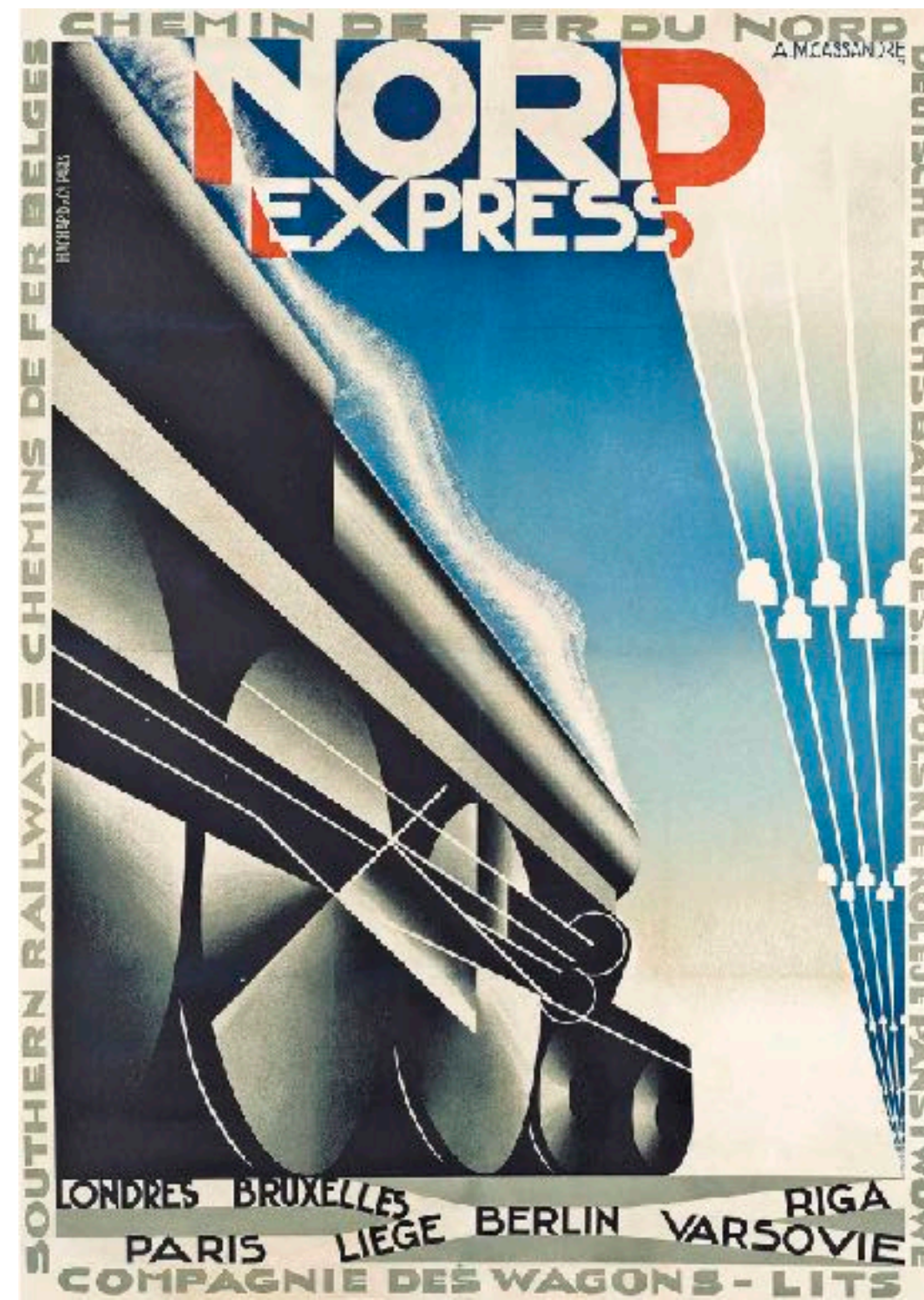
**Art Deco is the extension of the Art Nouveau style filtered through the lens of the emerging consumerist culture of the twenties. Whereas Art Nouveau has roots in movements that rejected technology and consumerism, Art Deco is a visual approach that completely embraces the machine age and its slick, geometric aesthetic is rooted in the intention of positioning “the new”—innovation, desire, fashion—as the cornerstone of cultural currency.**



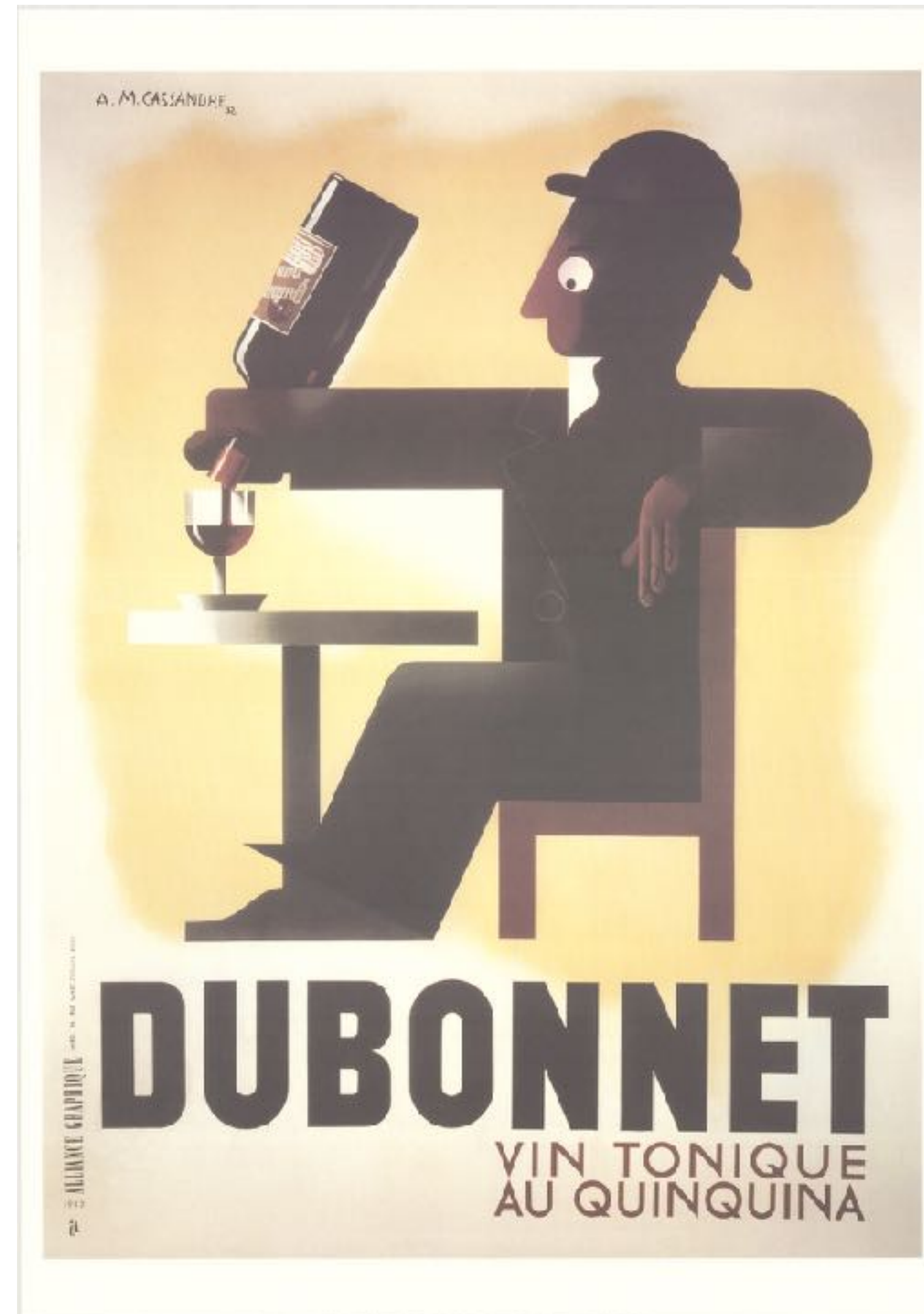




## A. M. Cassandre, Paris



1927



1932



1939



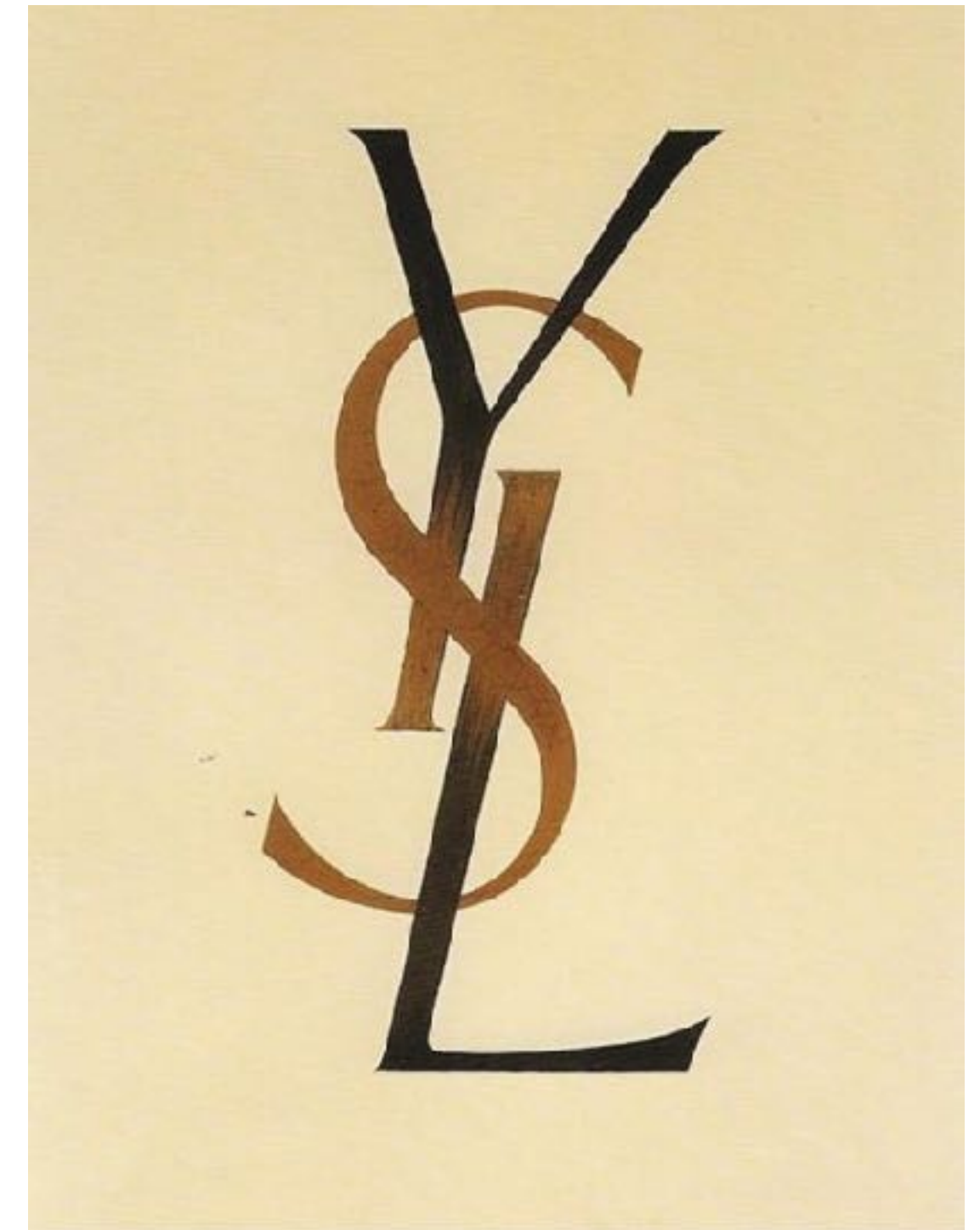
# A. M. Cassandre, Paris



1925



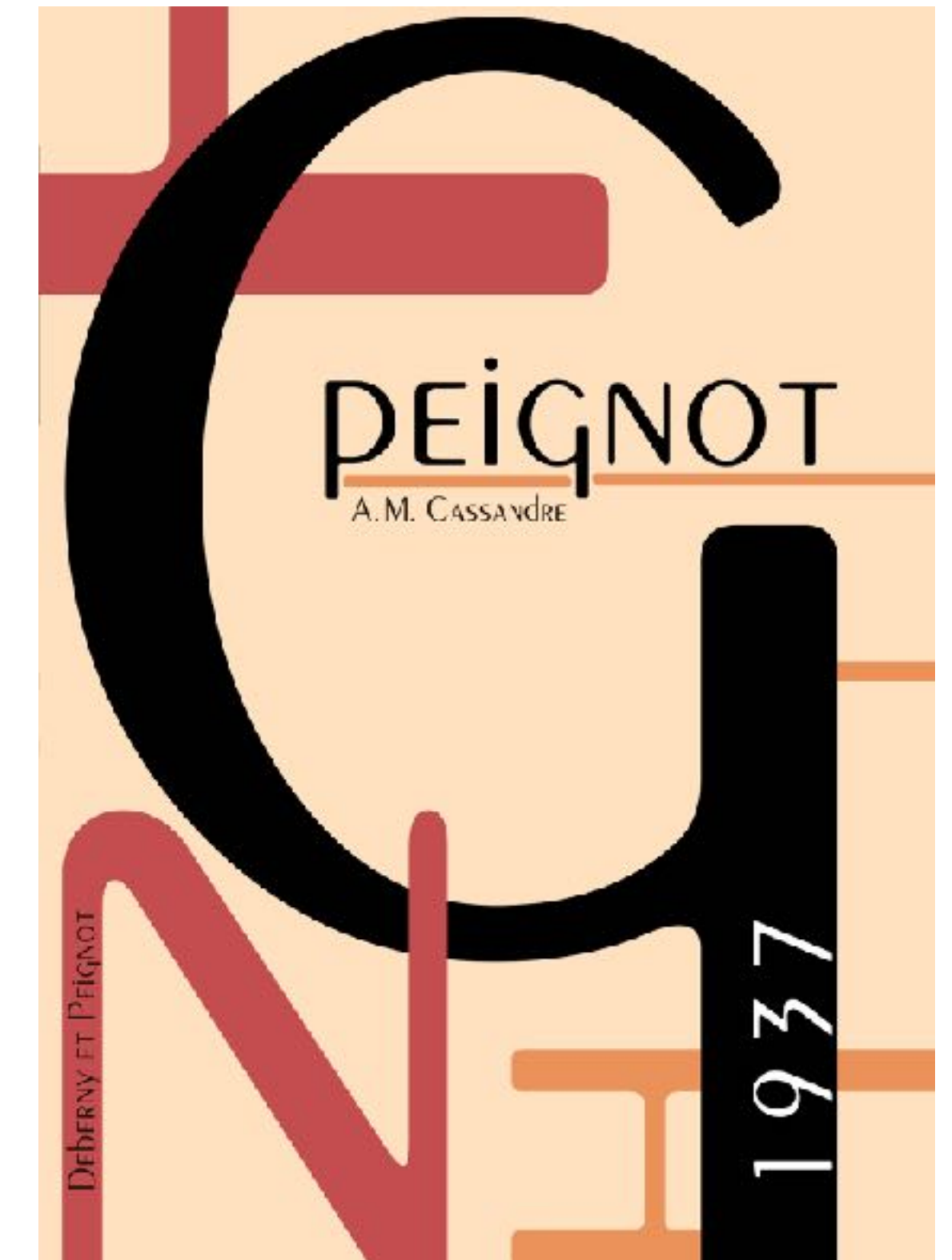
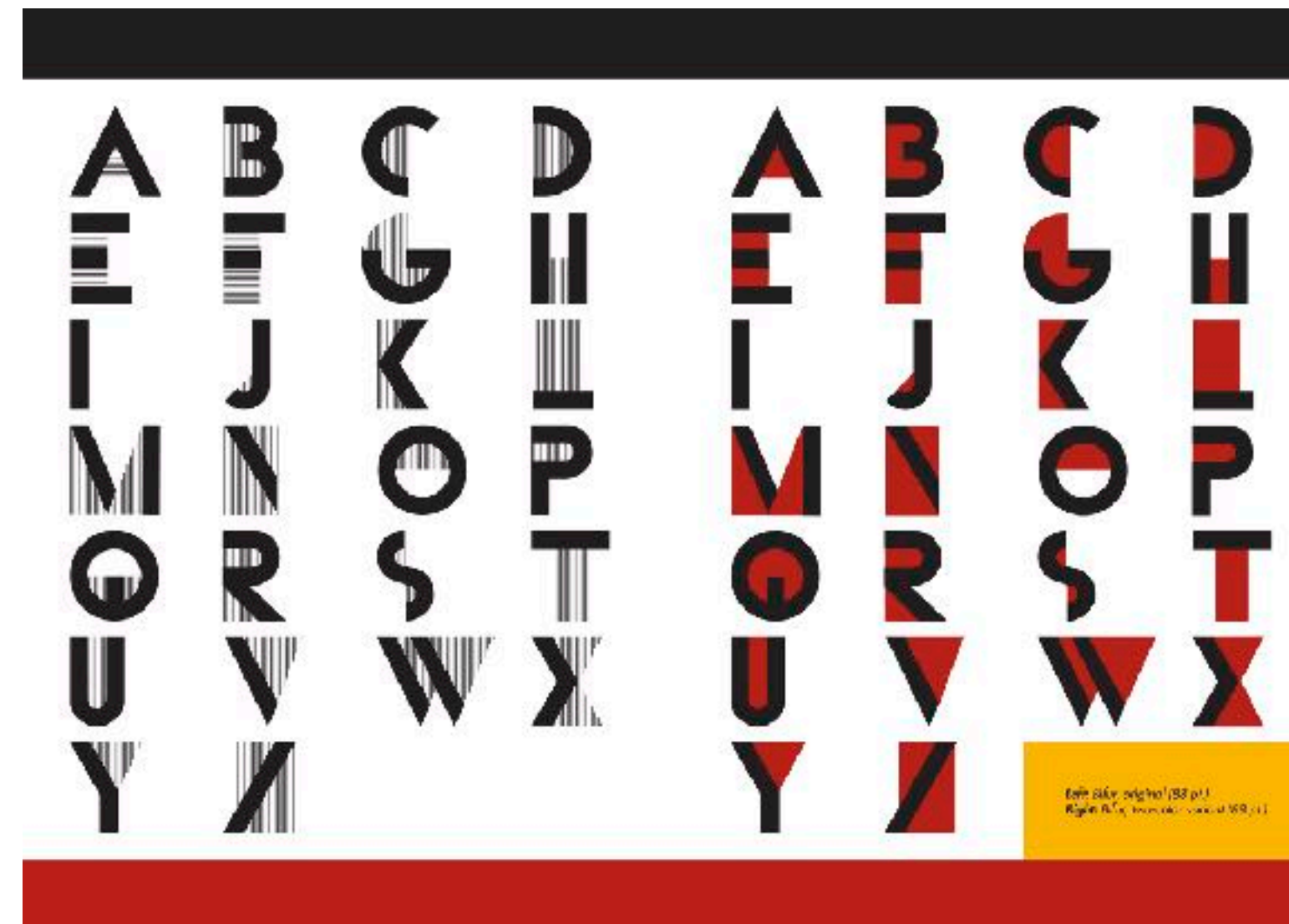
1938



1961

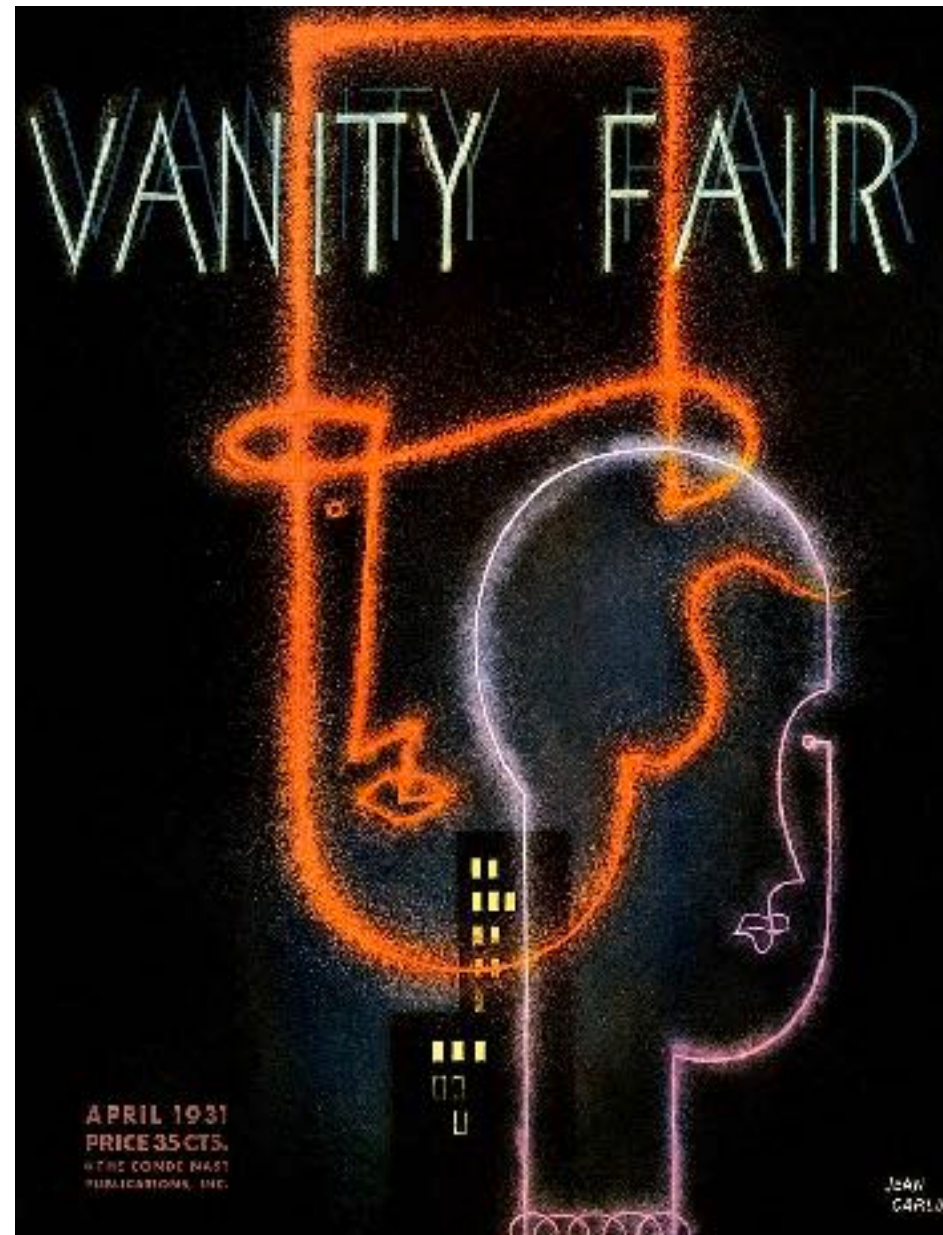


# A. M. Cassandre





# Jean Carlu, Paris



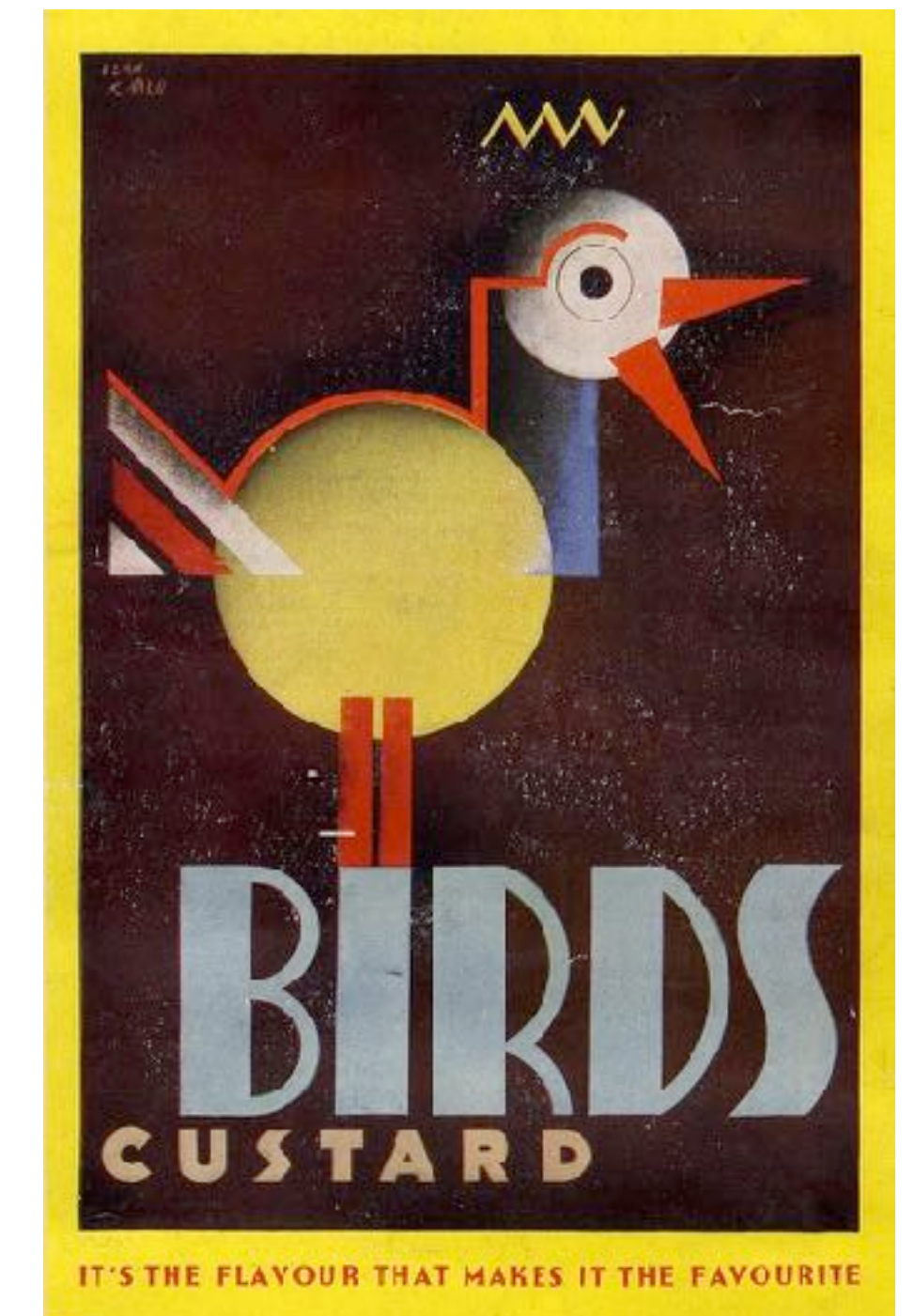
1931



1928



1930



1920's



# VOGUE Magazine



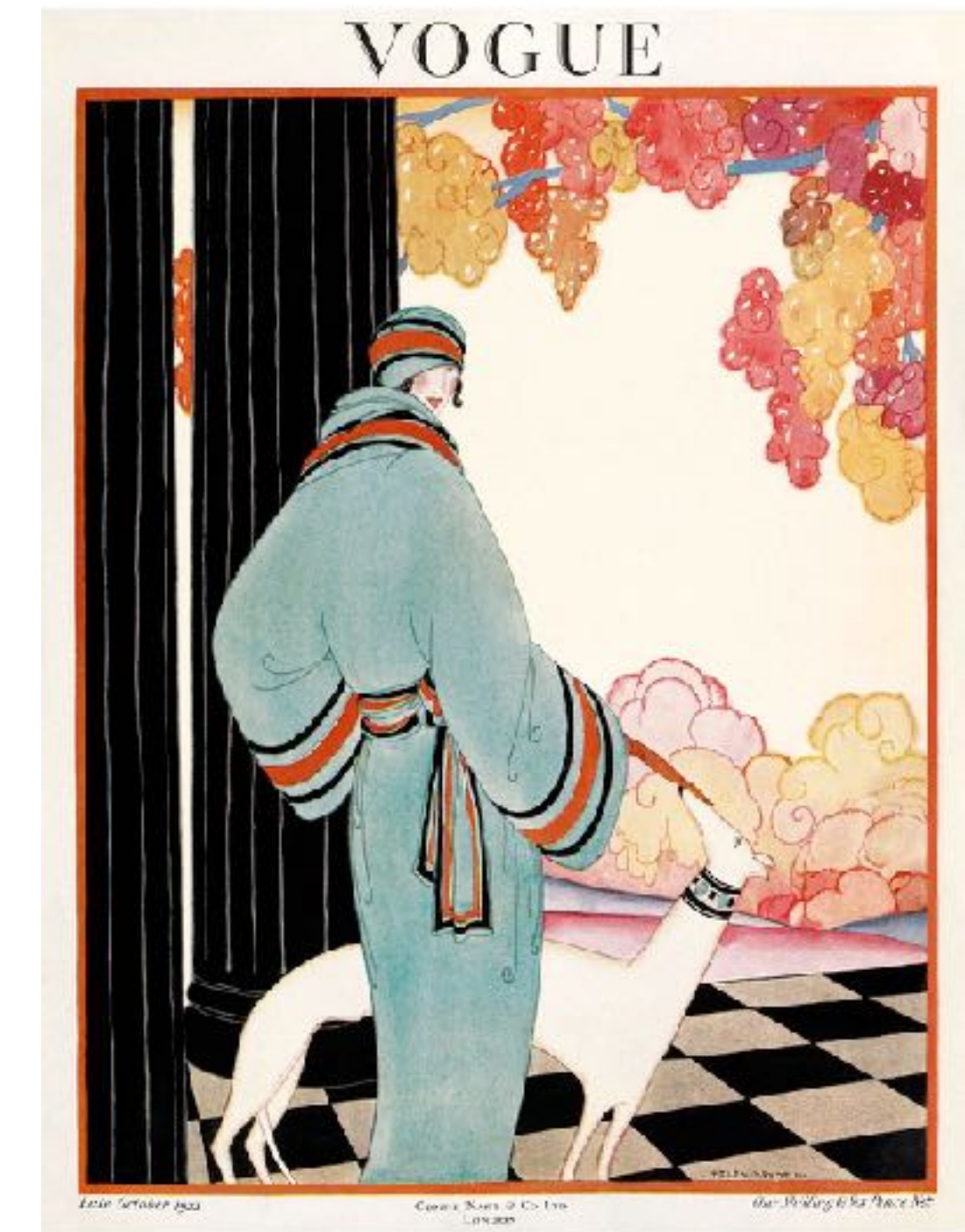
1929

Guillermo Bolin



1925

Eduardo Benito



1922

Helen Dryden



# VOGUE Magazine



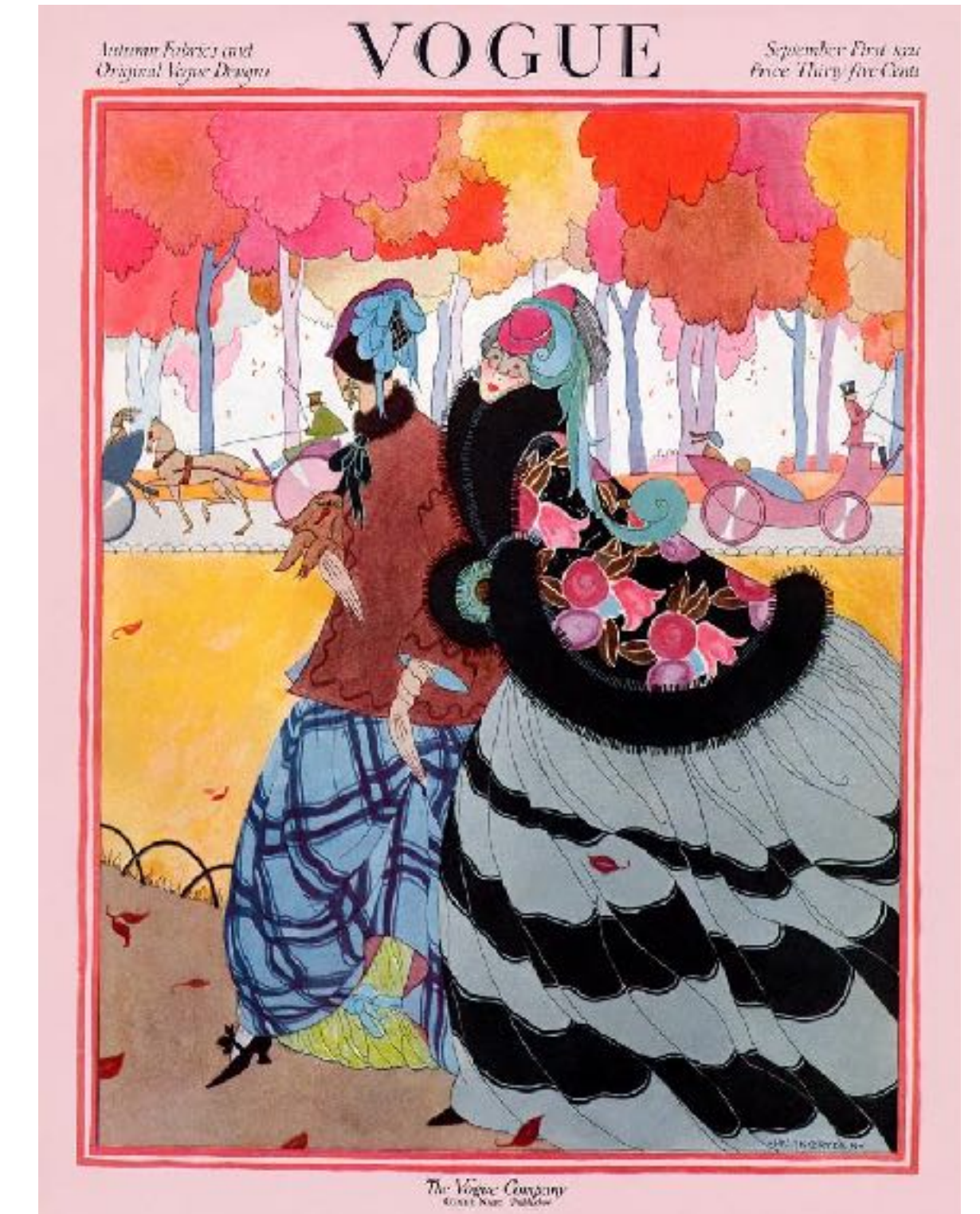
1929

Pierre Mourgue



1927

Guillermo Bolin



1921

Helen Dryden



# BAUHAUS

Germany, 1919—1933



**UTOPIA**



**The Bauhaus took the emerging visual approaches of the various European Avant Garde movements and integrated them into a concise and expansive creative curriculum. The Bauhaus ideology advocated for the cross pollination of the various creative practices—art, architecture, industrial design, and visual communication—for the realization of a unified creative culture. The perspectives of the European movements were distilled down and organized into formal principles of a structured design approach.**



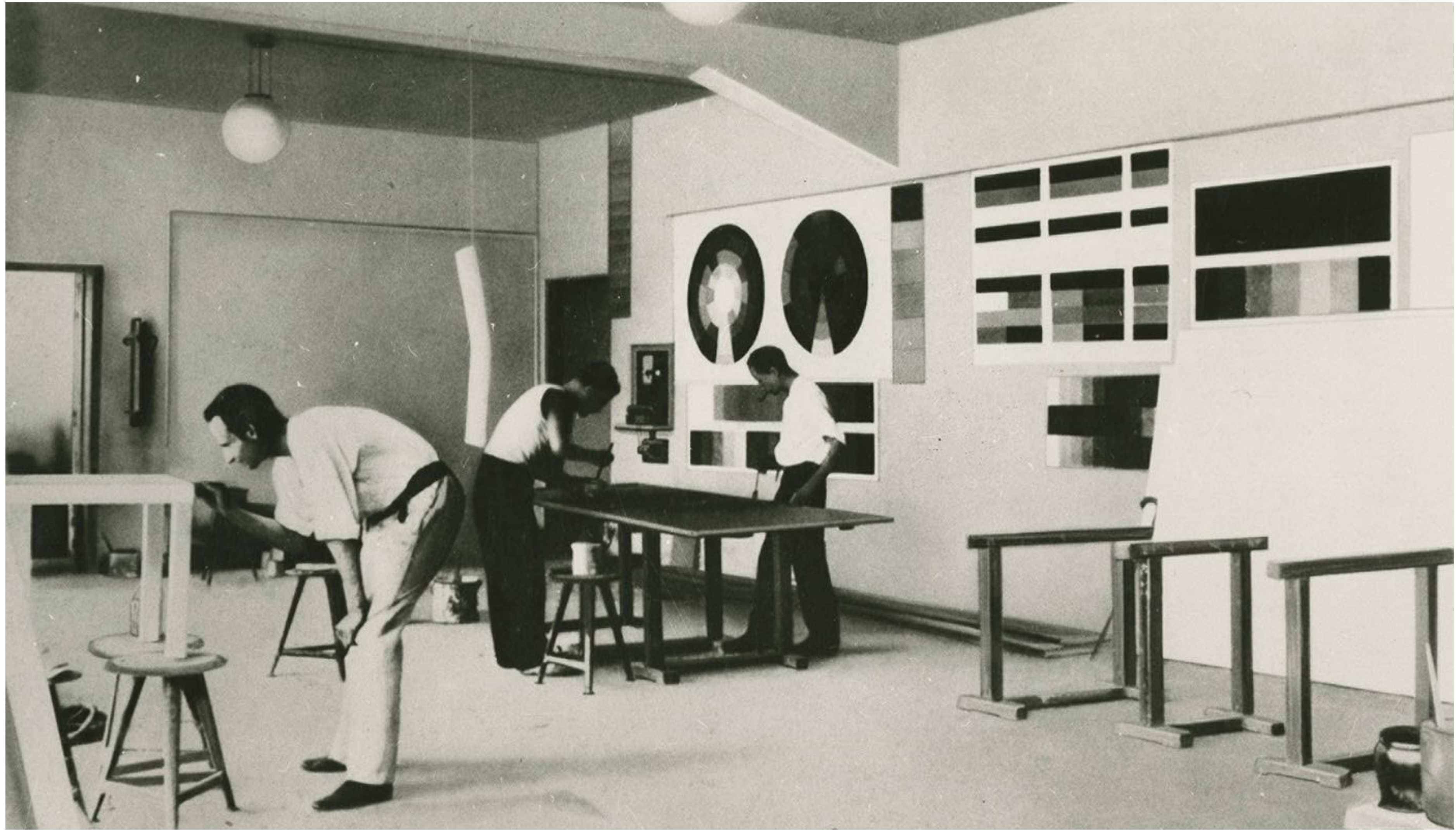
# Weimar

1919—1924





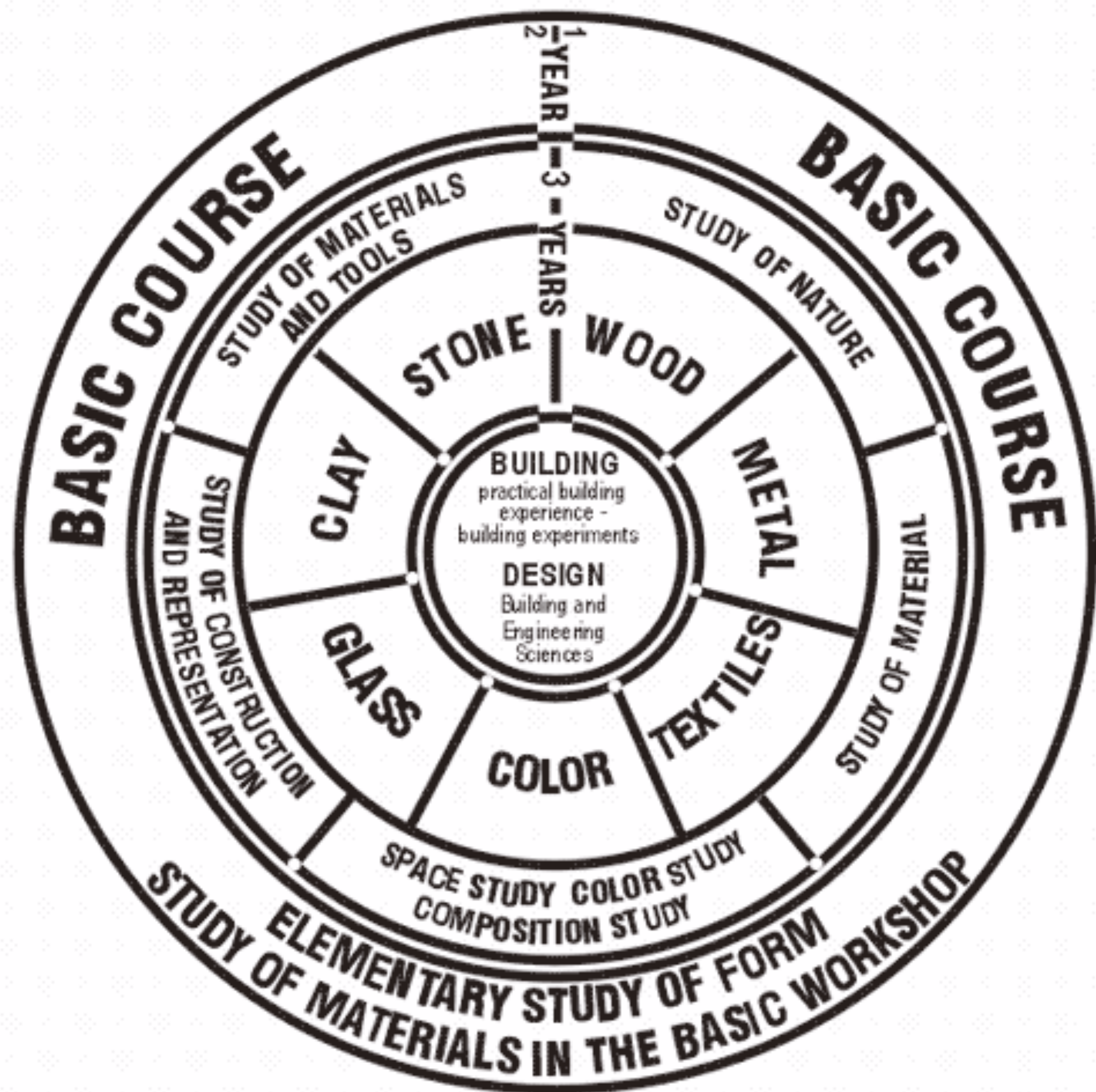










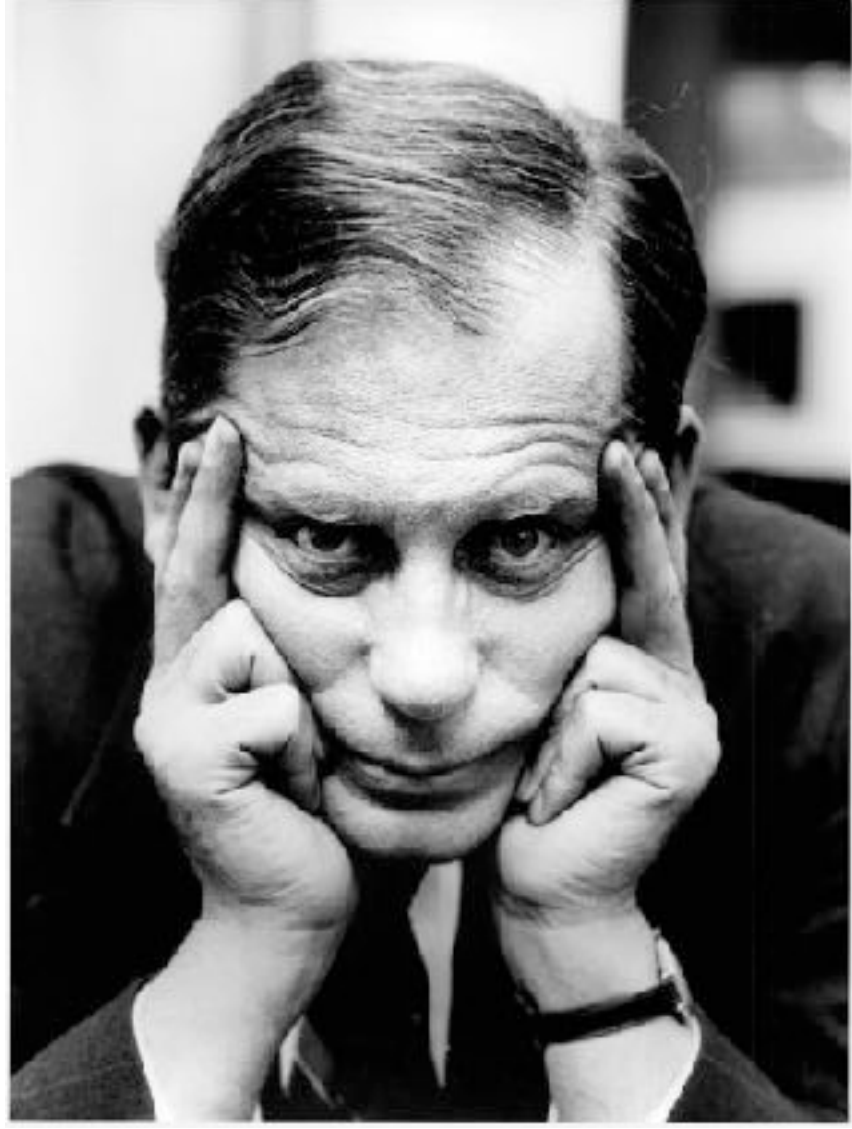




**Architects, sculptors, painters – we all must return to craftsmanship!  
For there is no such thing as 'art by profession'. There is no essential  
difference between the artist and the artisan. The artist is an exalted  
artisan.**

**So let us therefore create a new guild of craftsmen, free of the divisive  
class pretensions that endeavoured to raise a prideful barrier between  
craftsmen and artists!**





**Walter Gropius**





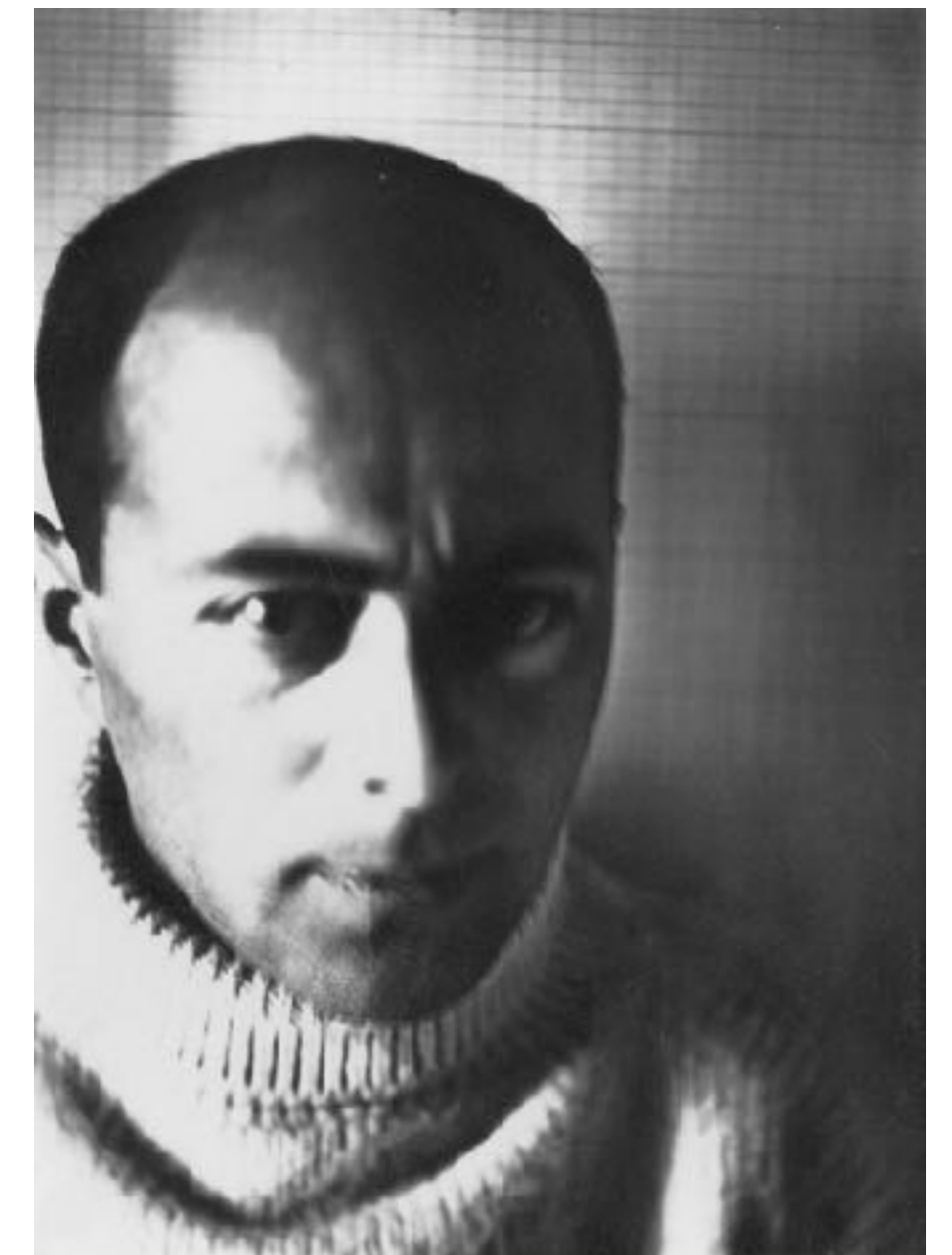
**Walter Gropius**



**Wassily Kandinsky**  
**Expressionist**



**Theo Van Doesberg**  
**De Stijl**



**El Lissitzky**  
**Constructivist**



**Johannes Itten**  
**Expressionist**

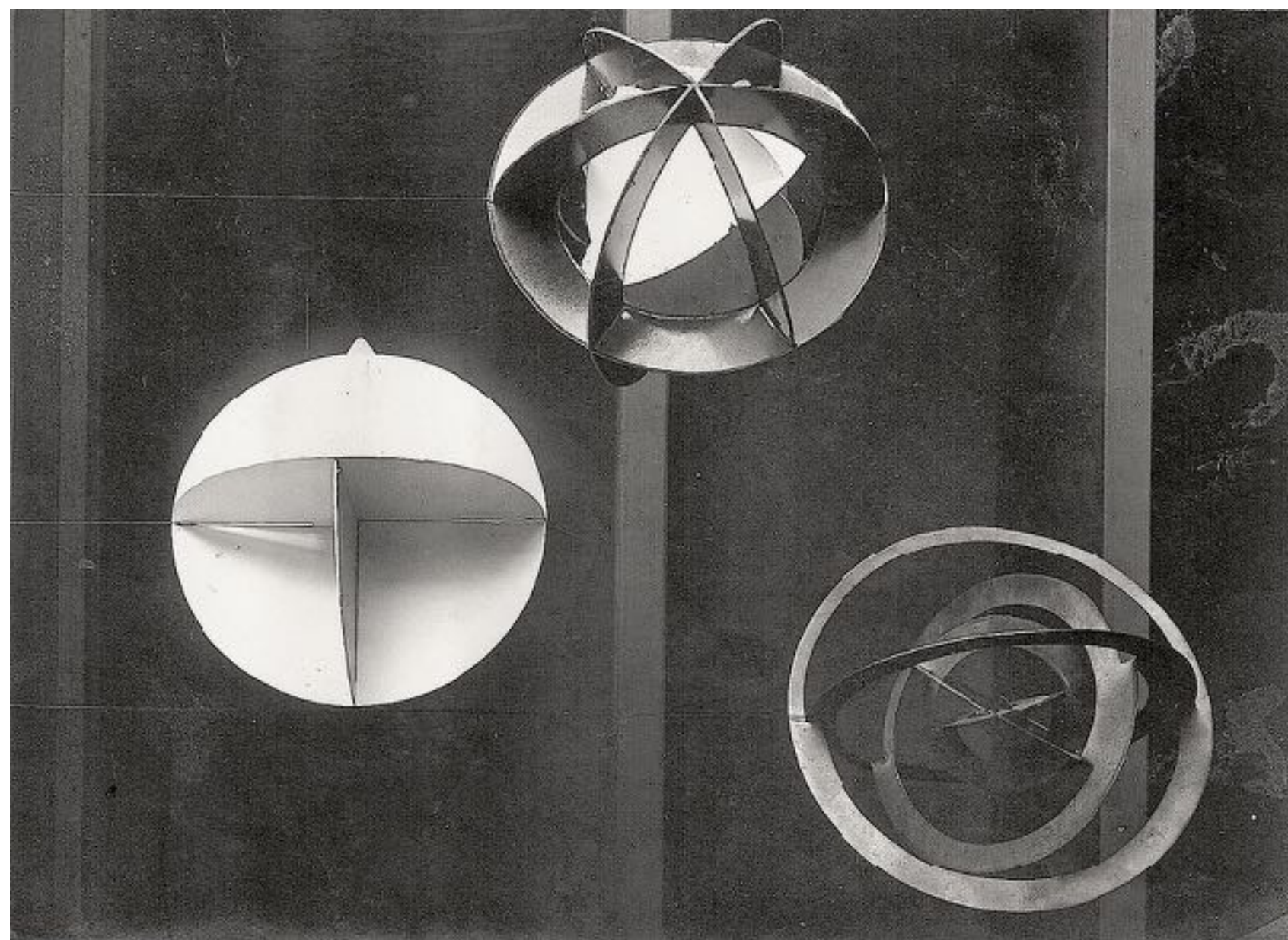
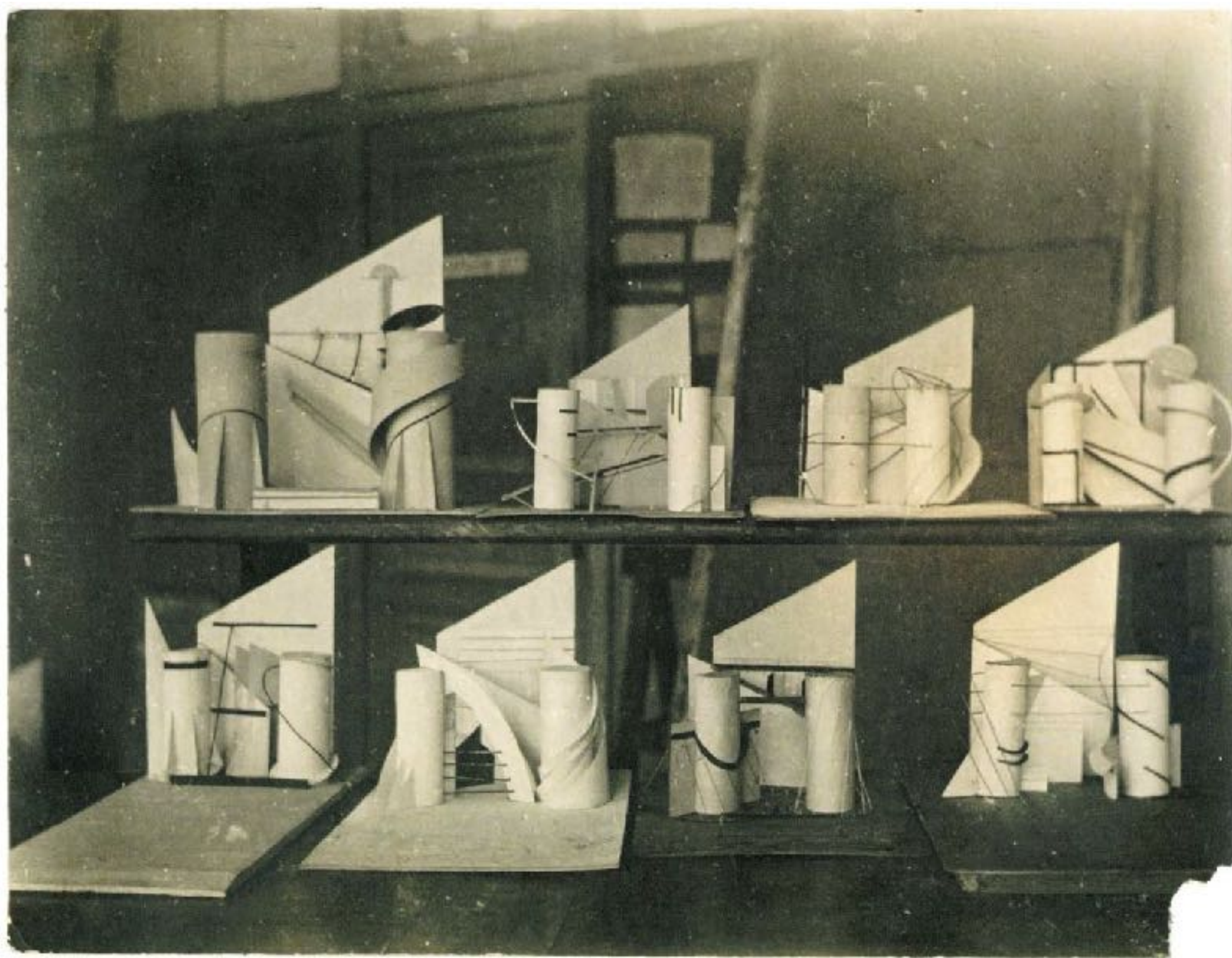
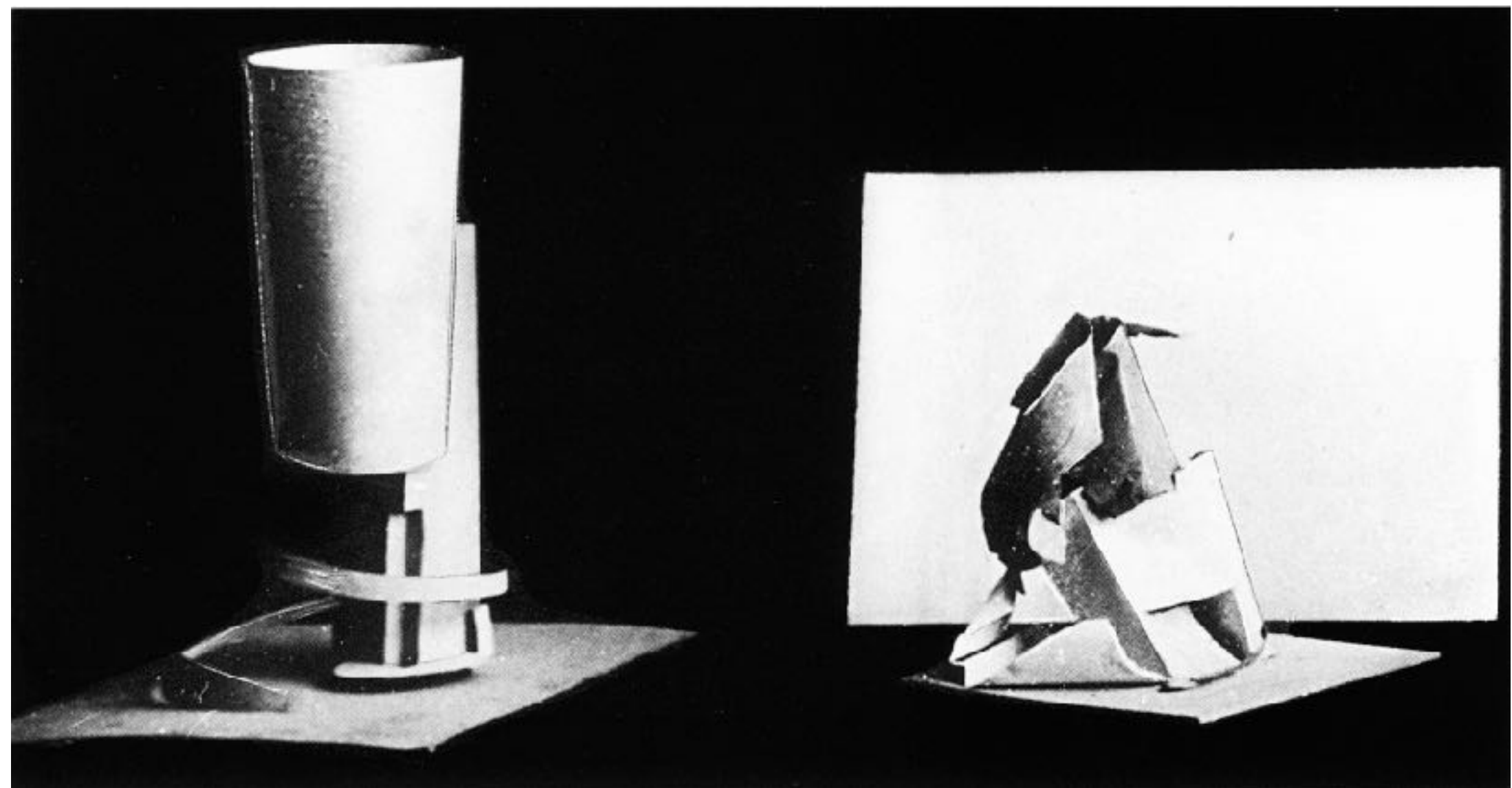
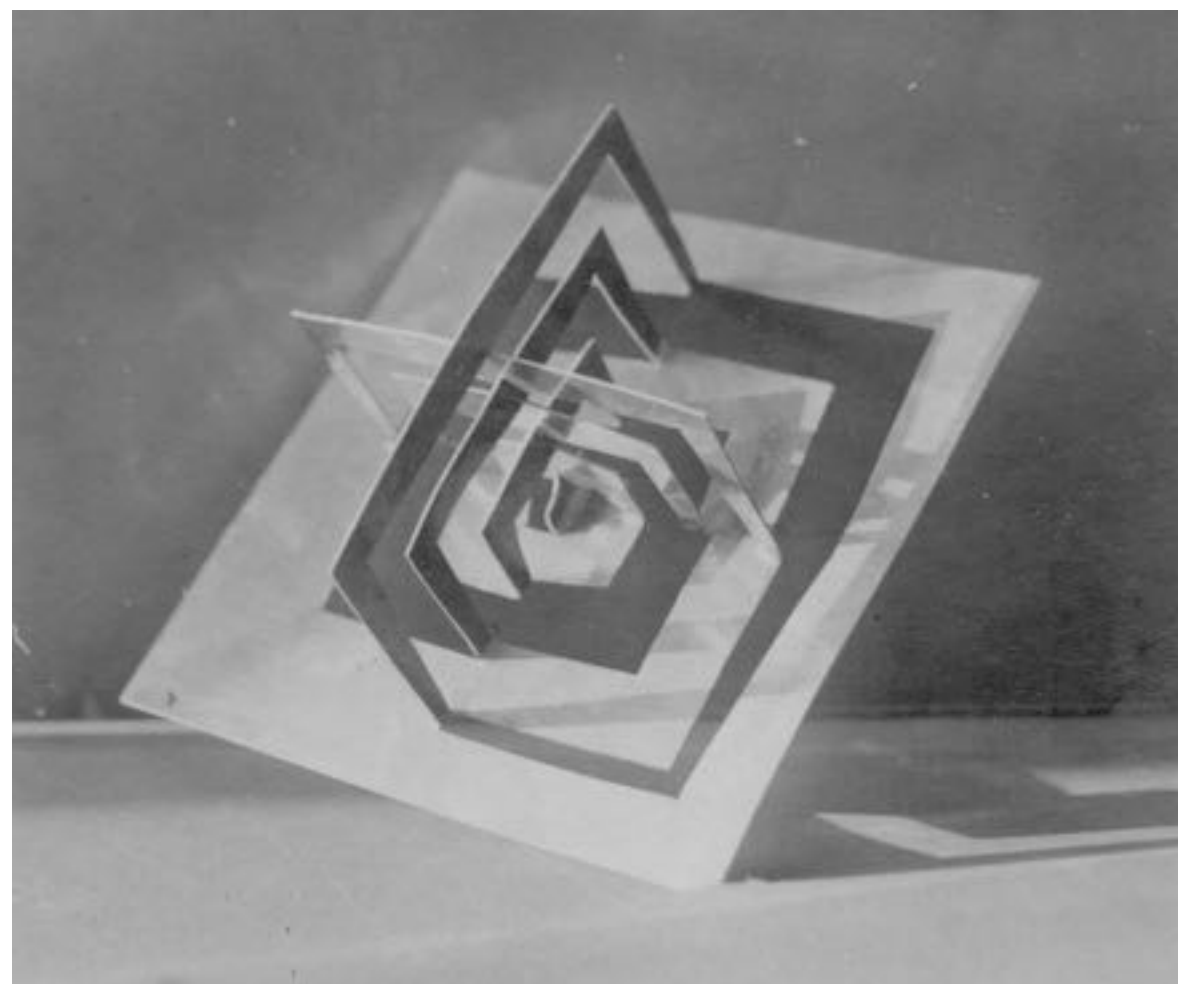


**Paul Klee**  
**Expressionist, Cubist,**  
**Surrealist**



**Laszlo Moholy Nagy**  
**Constructivist**





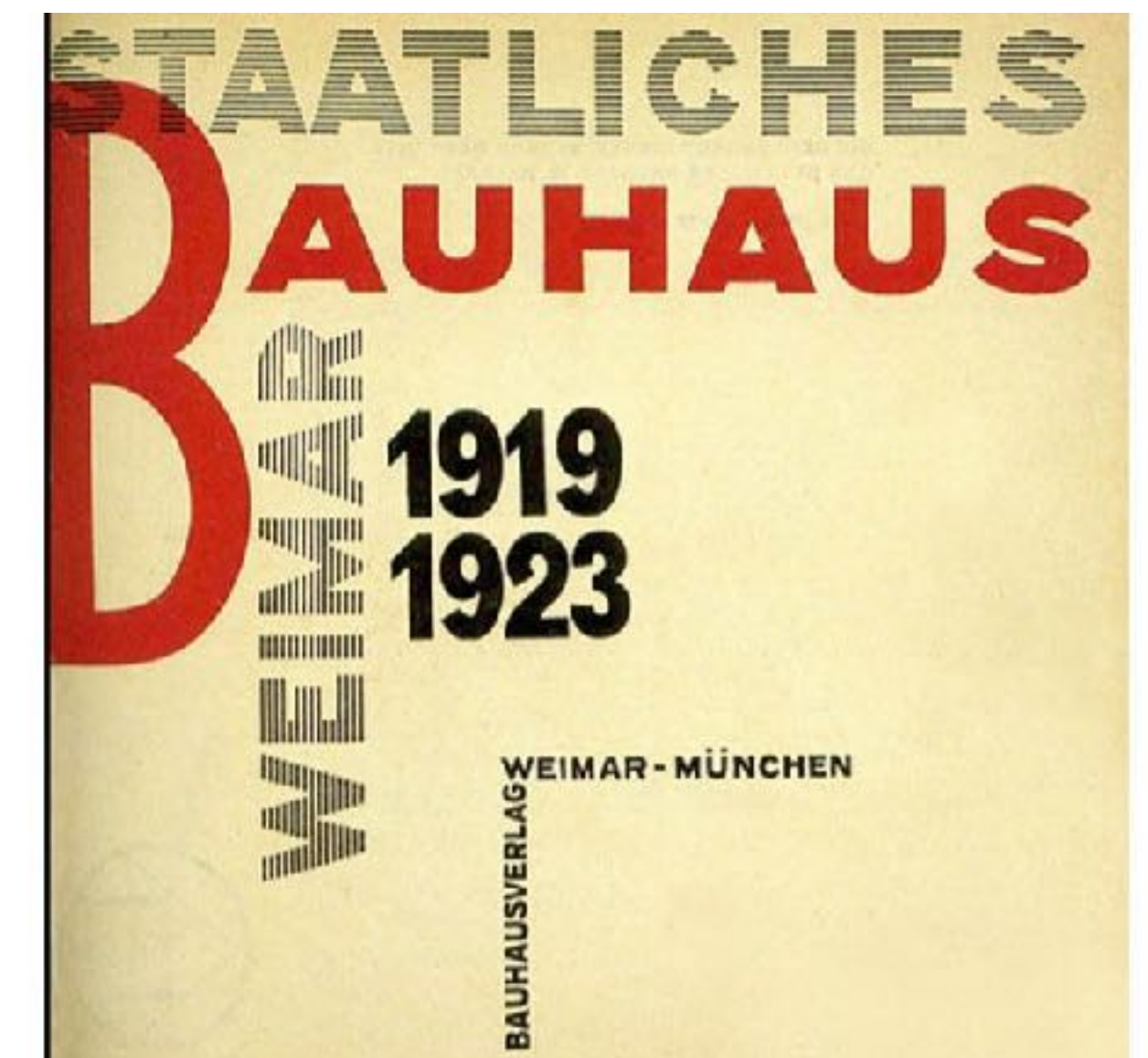
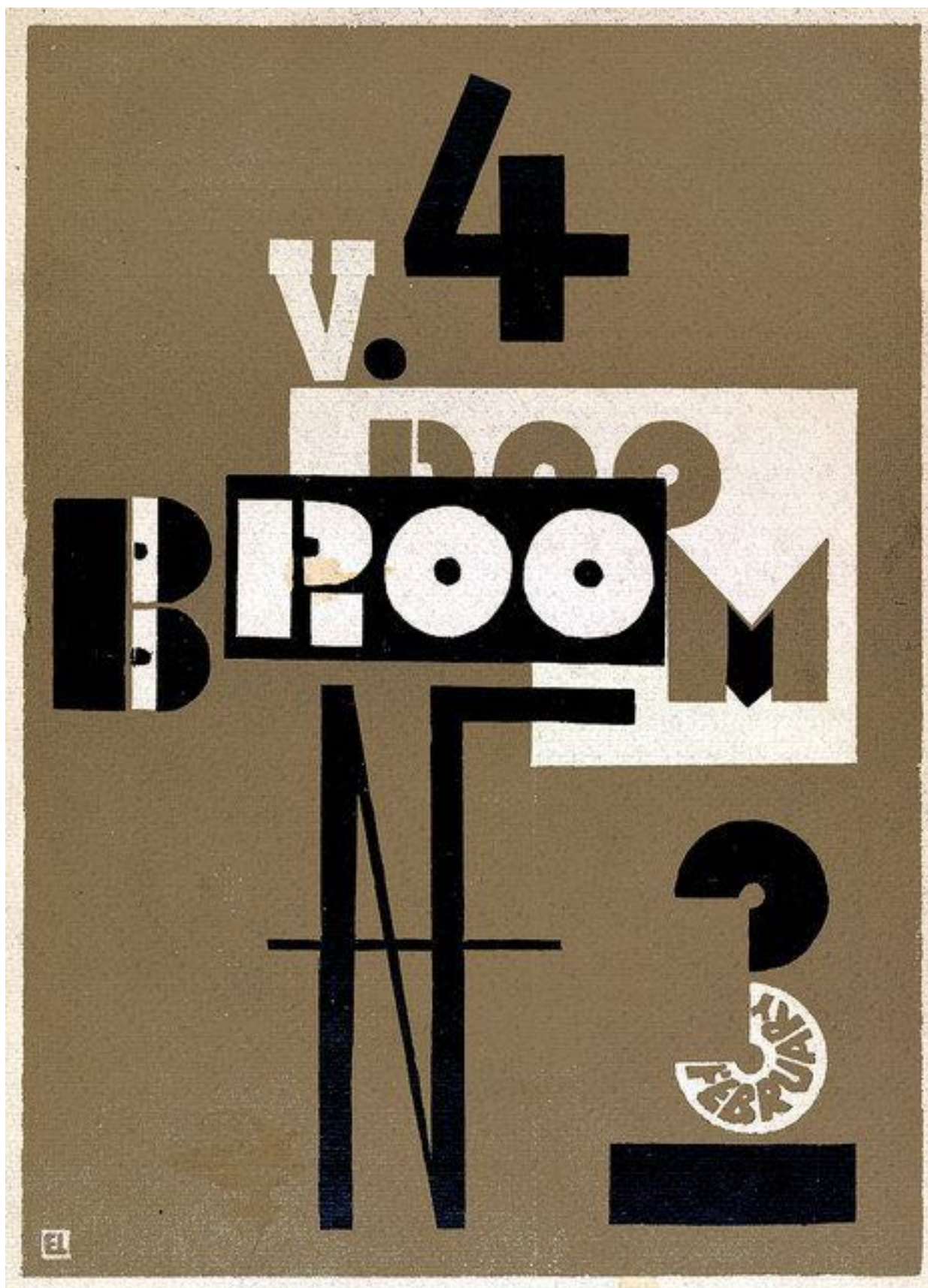








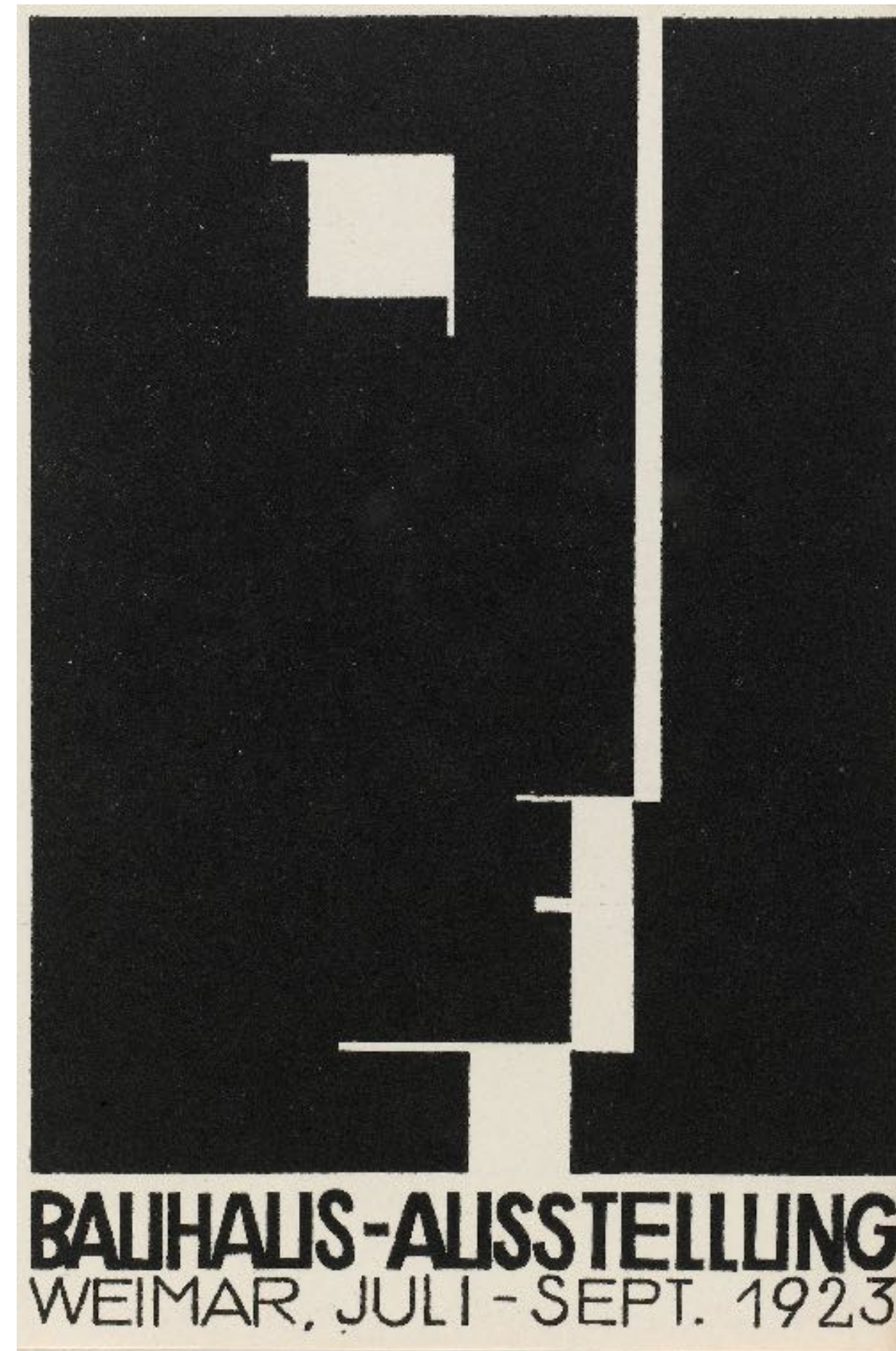








Joost Schmidt, 1923



Herbert Bayer, 1923



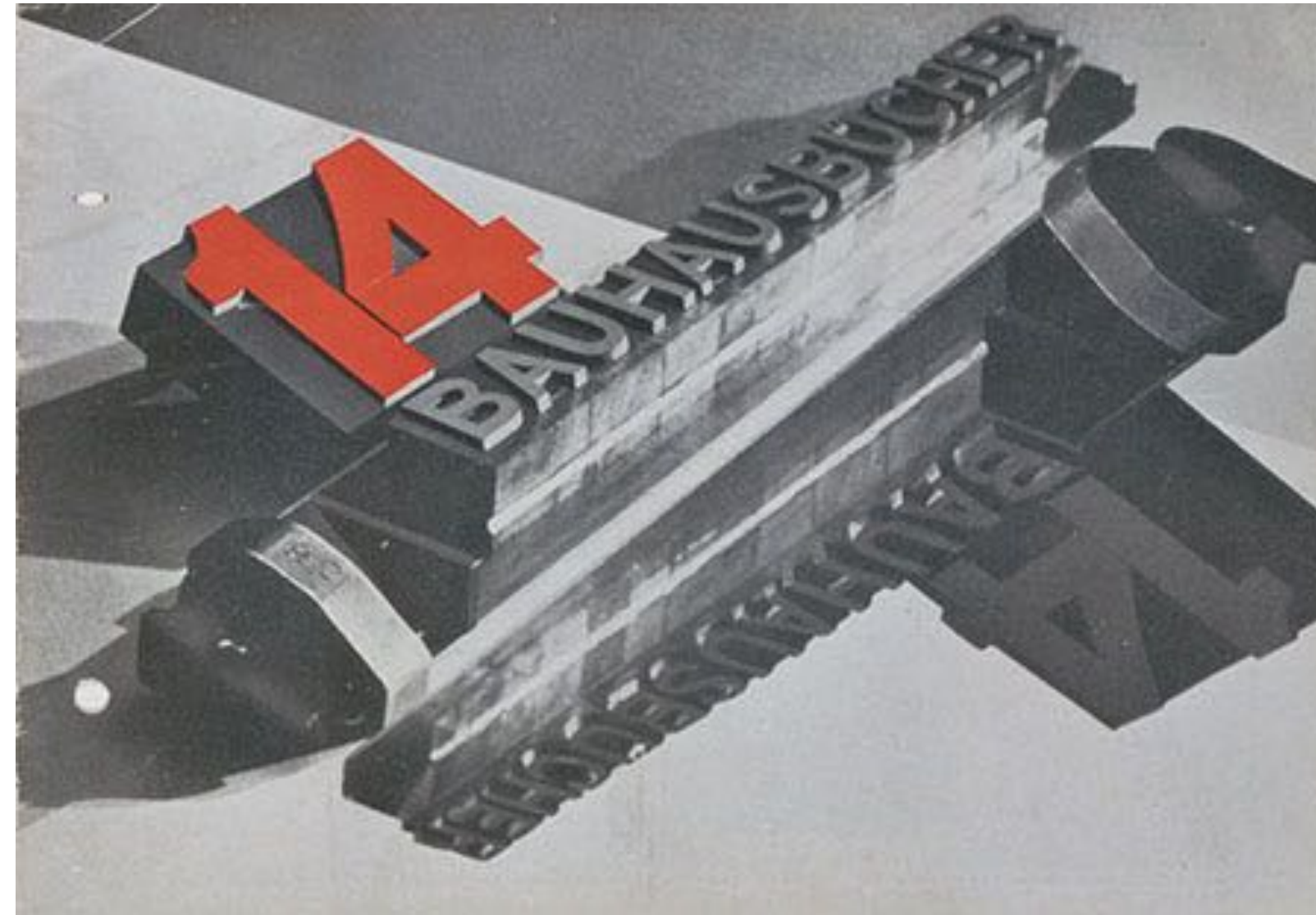
Laszlo Moholy Nagy, 1923



# Laszlo Moholy Nagy



1923



1923



1926



# Laszlo Moholy Nagy



1924



1921



1924



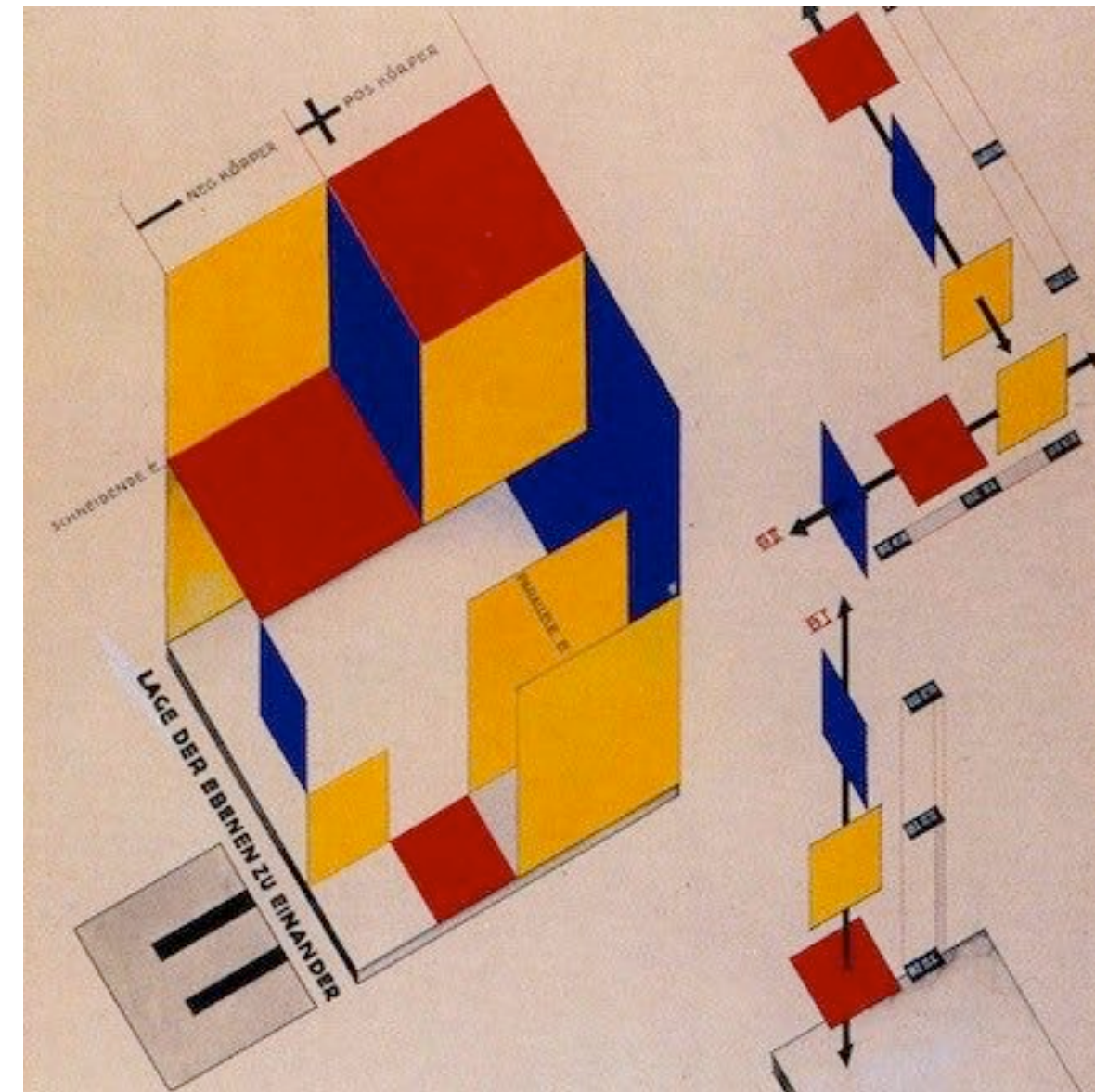
1926



# Joost Schmidt



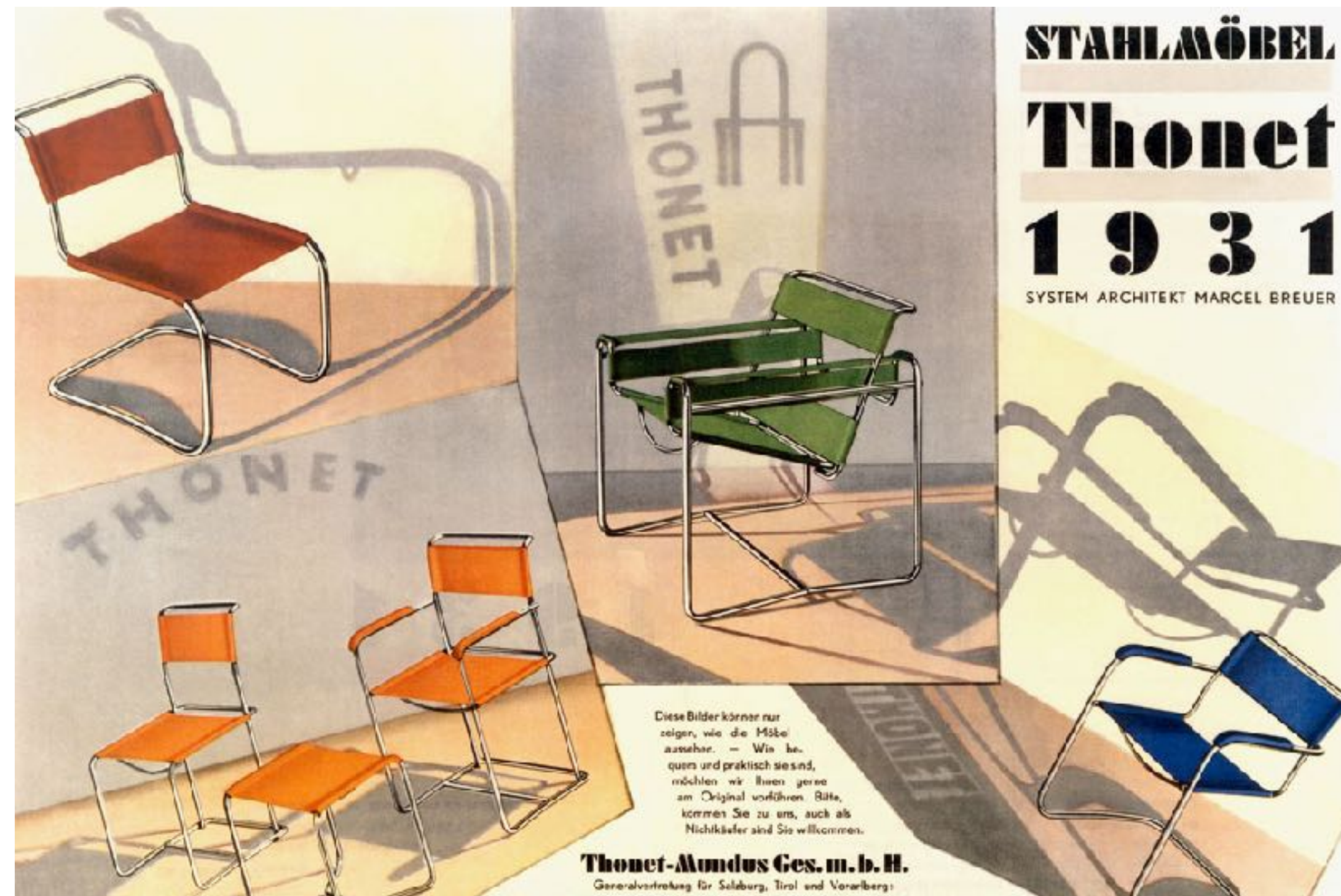
1929



1926



# Marcel Breuer

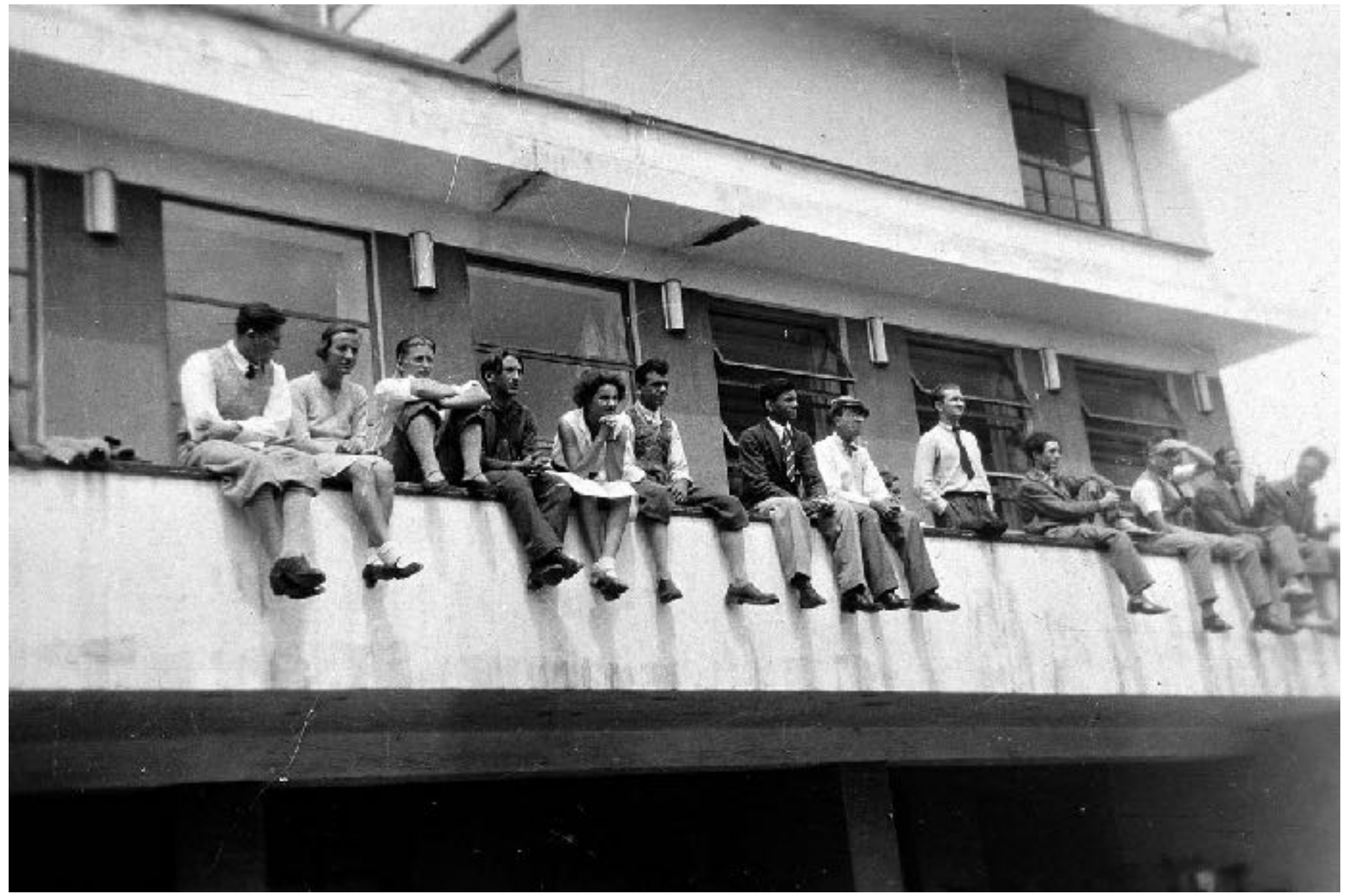




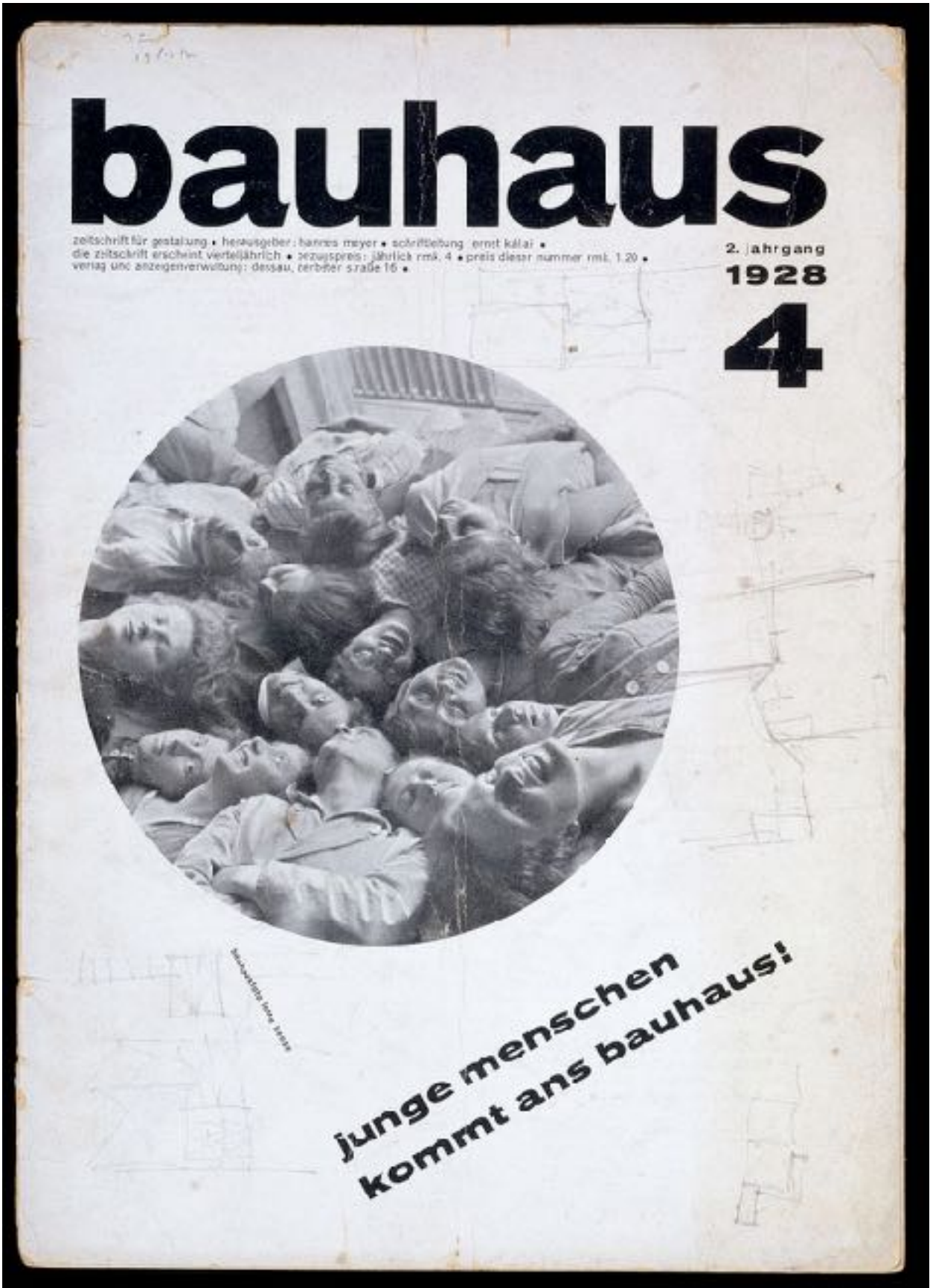
# Dessau

1925—1932











# Herbert Bayer



1926



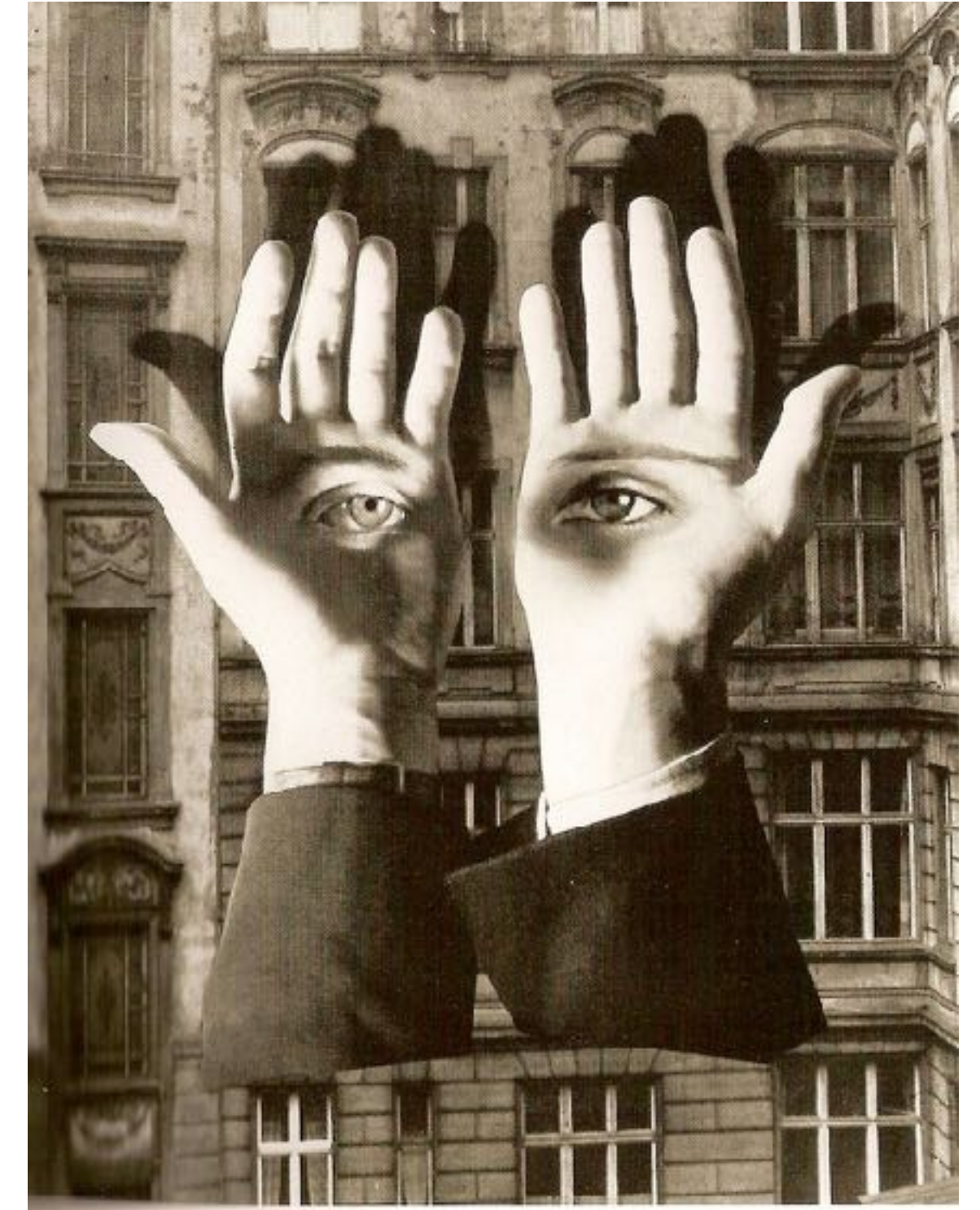
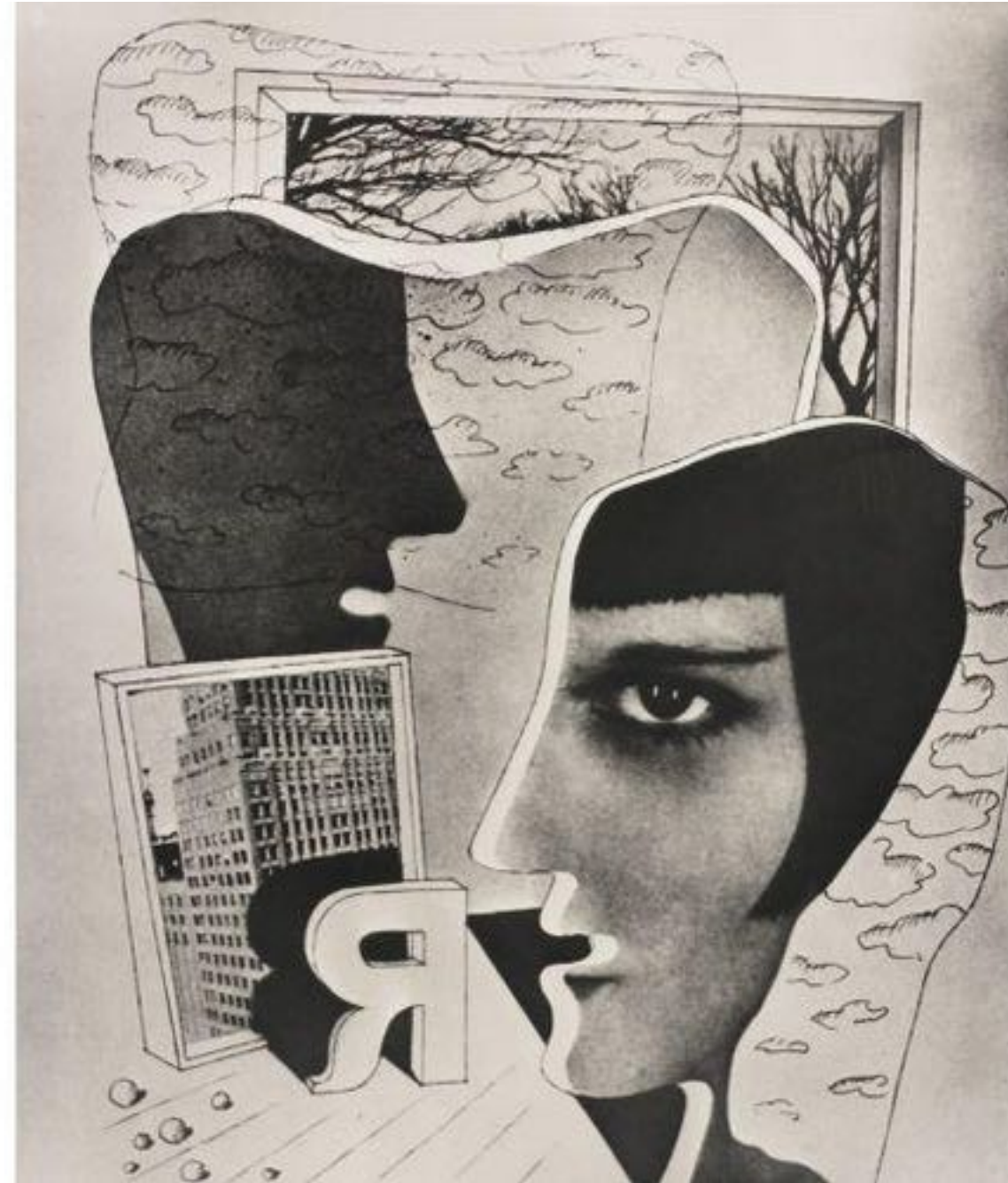
1923



1927



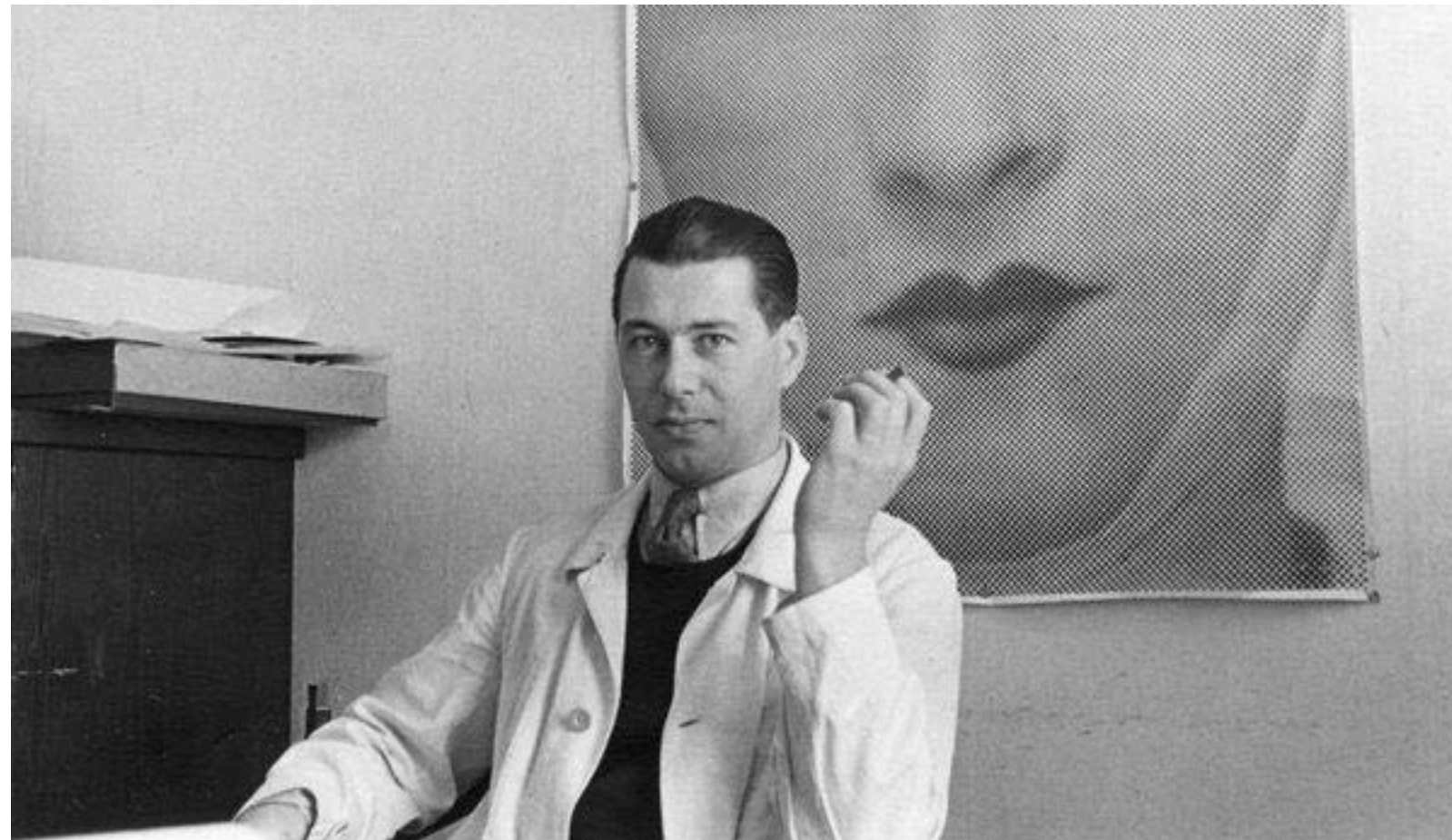
# Herbert Bayer



1932—36



# Herbert Bayer



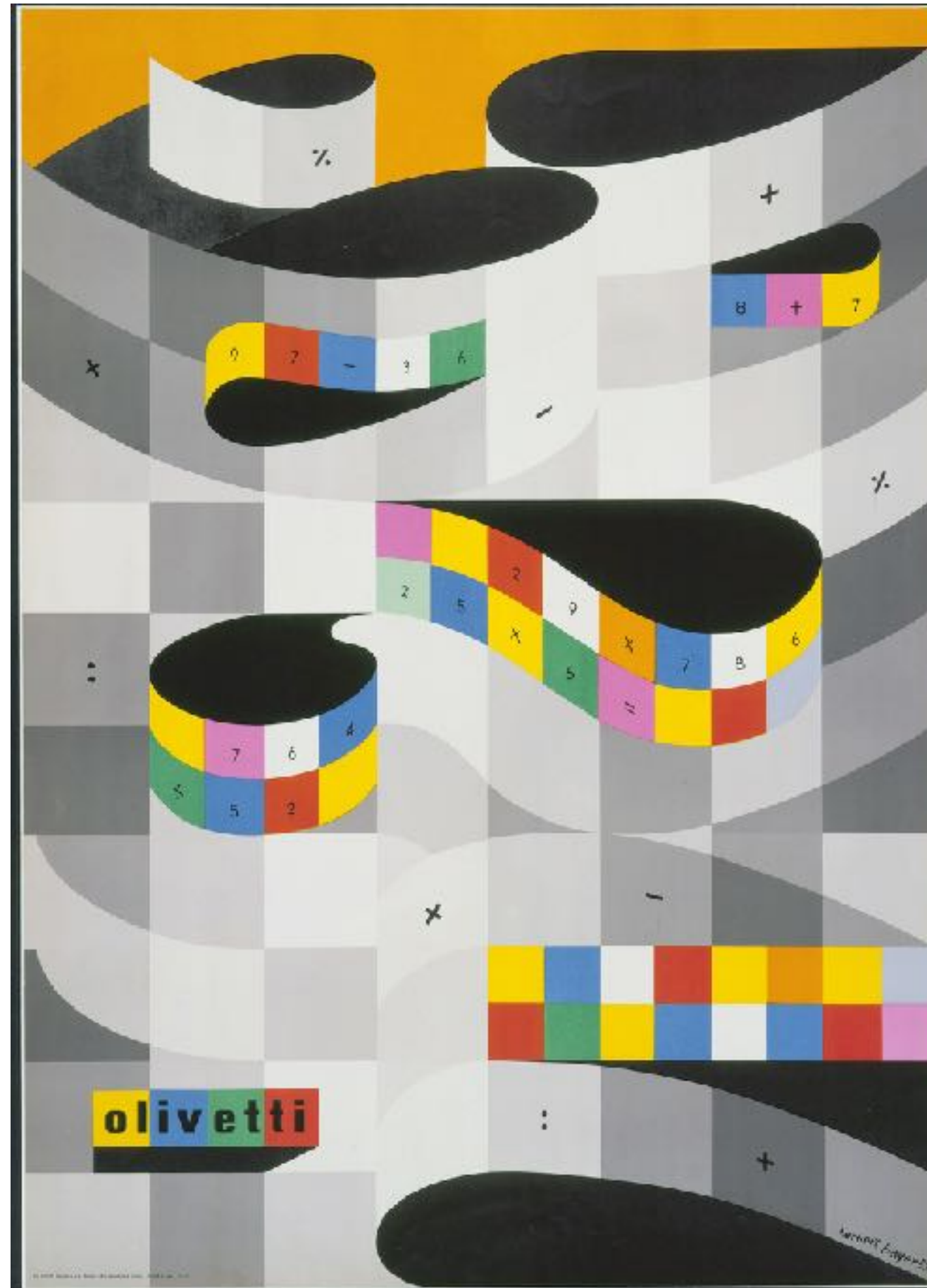
abcdefghijklmnopqrstuvwxyz  
àåéîõ  
abcdefghijklmnopqrstuvwxyz  
234567890(\$£.,!?)

55

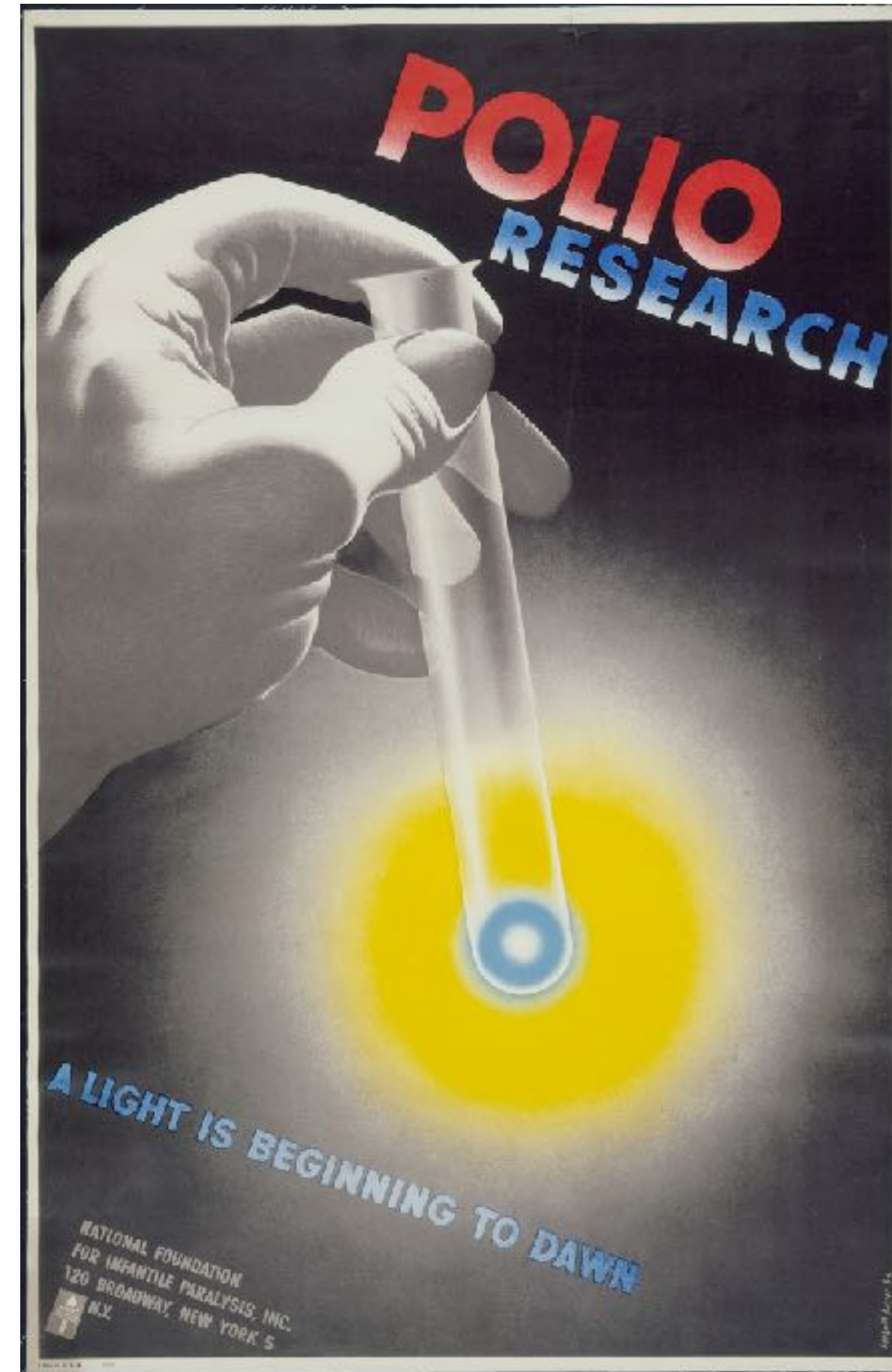
Universal Alphabet, 1925



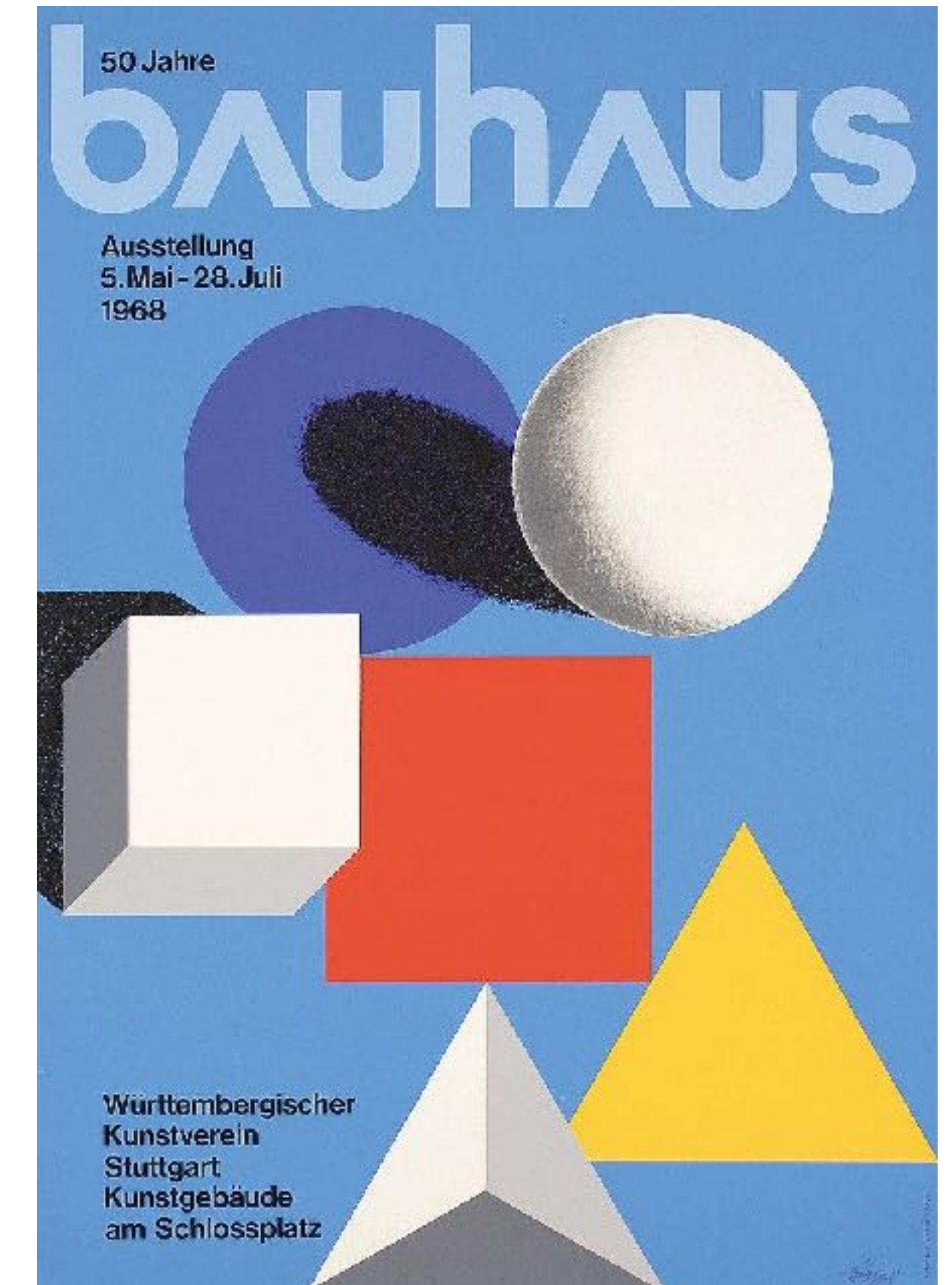
# Herbert Bayer



1959



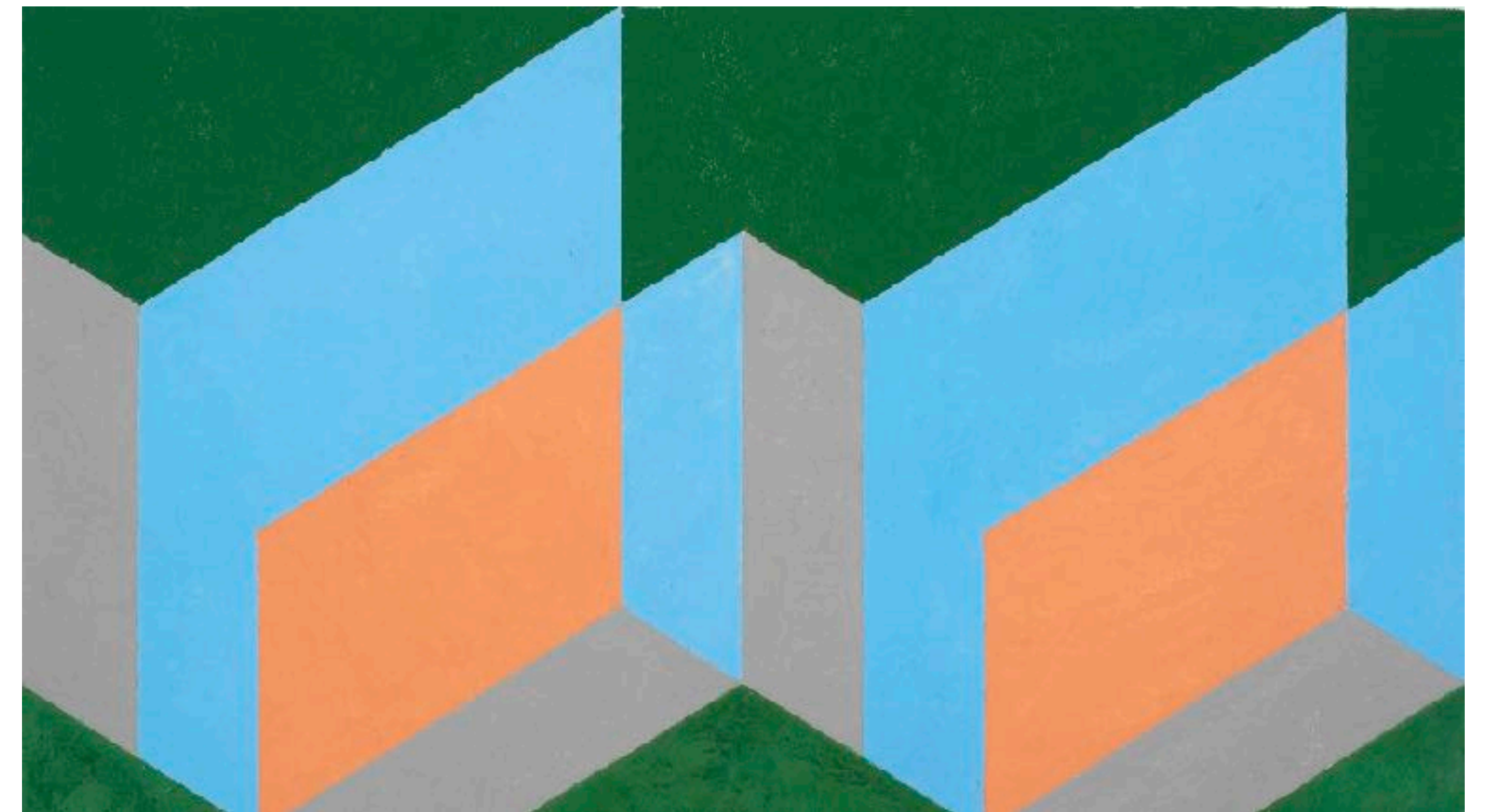
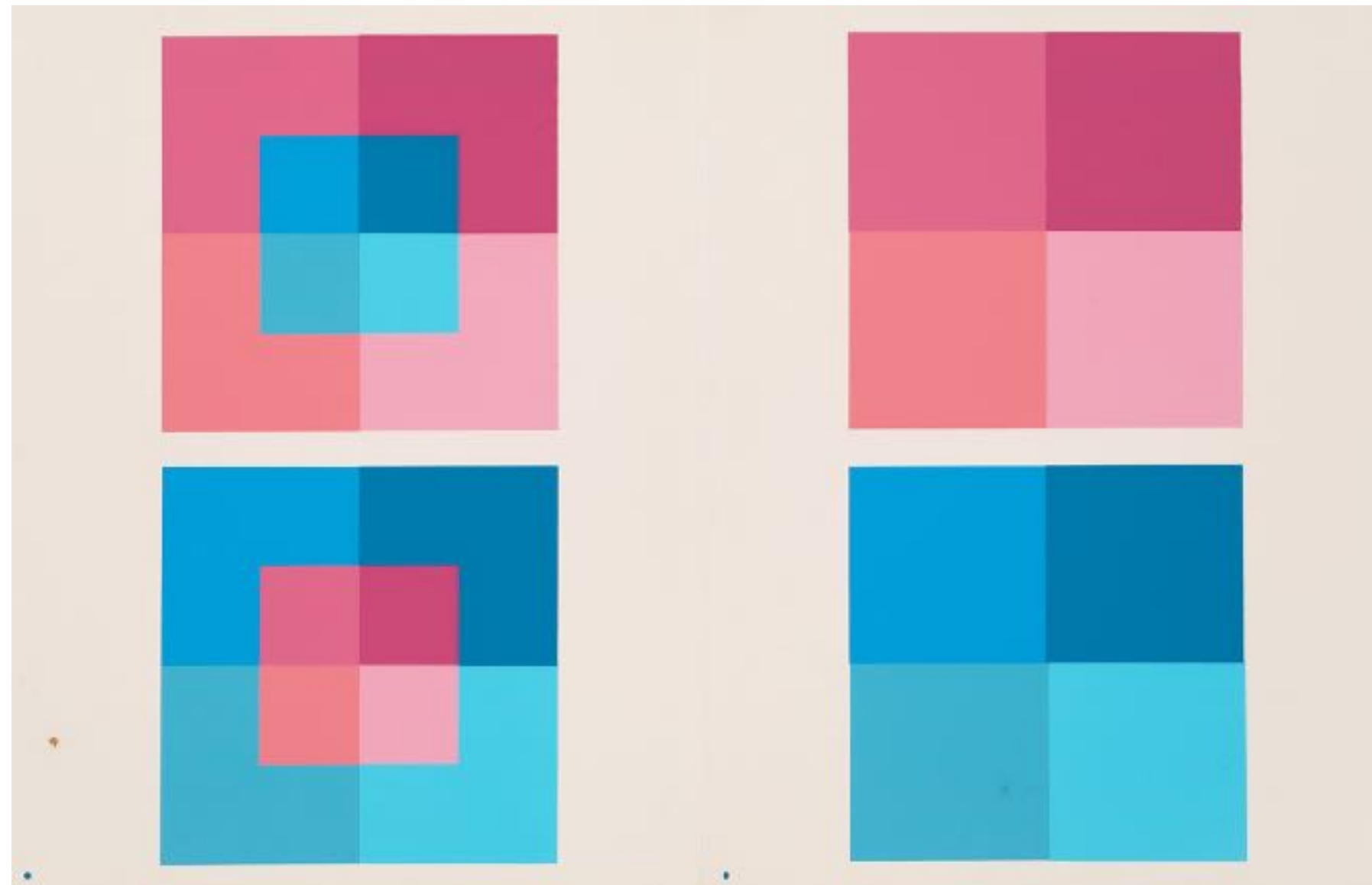
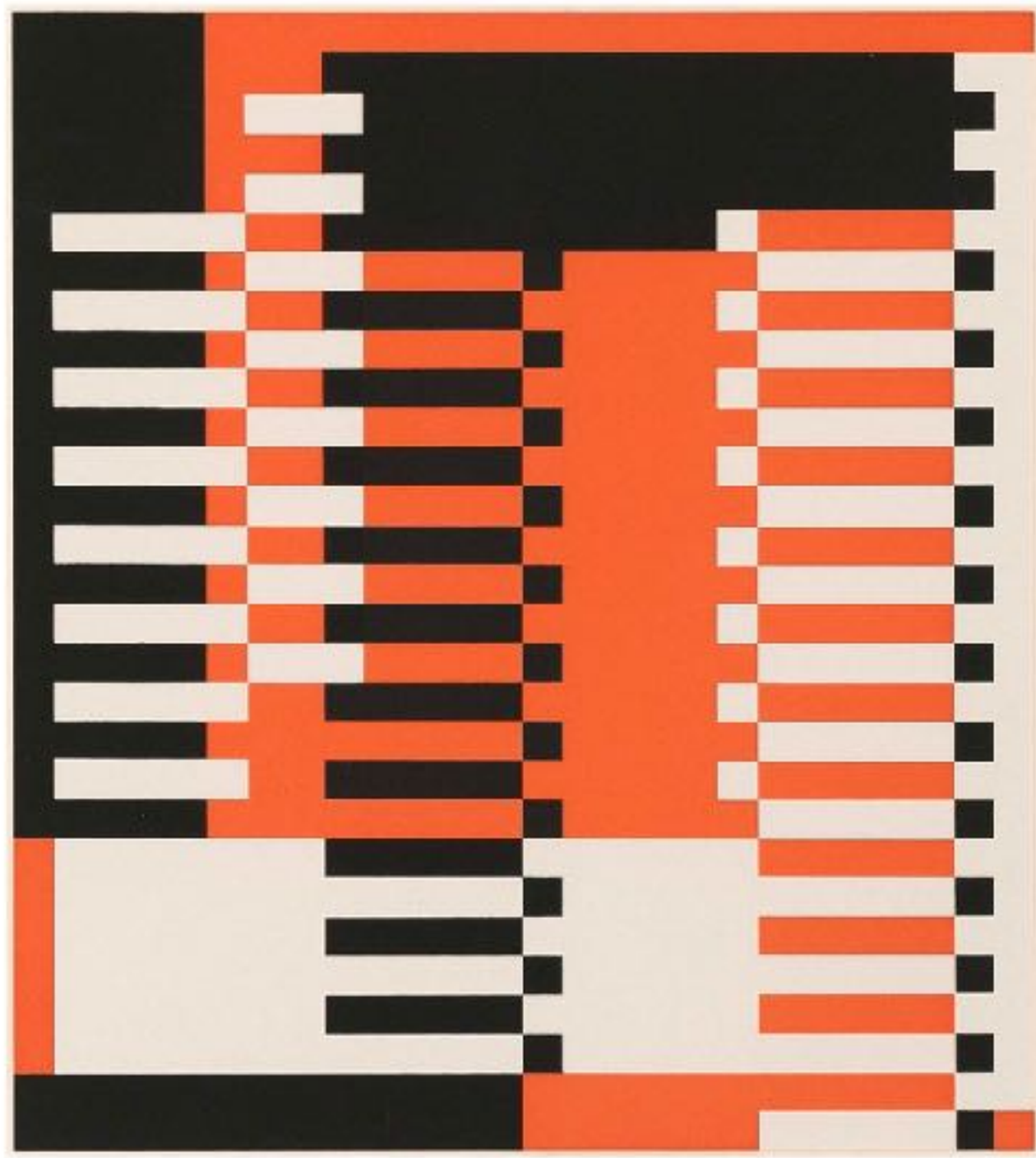
1949



1968

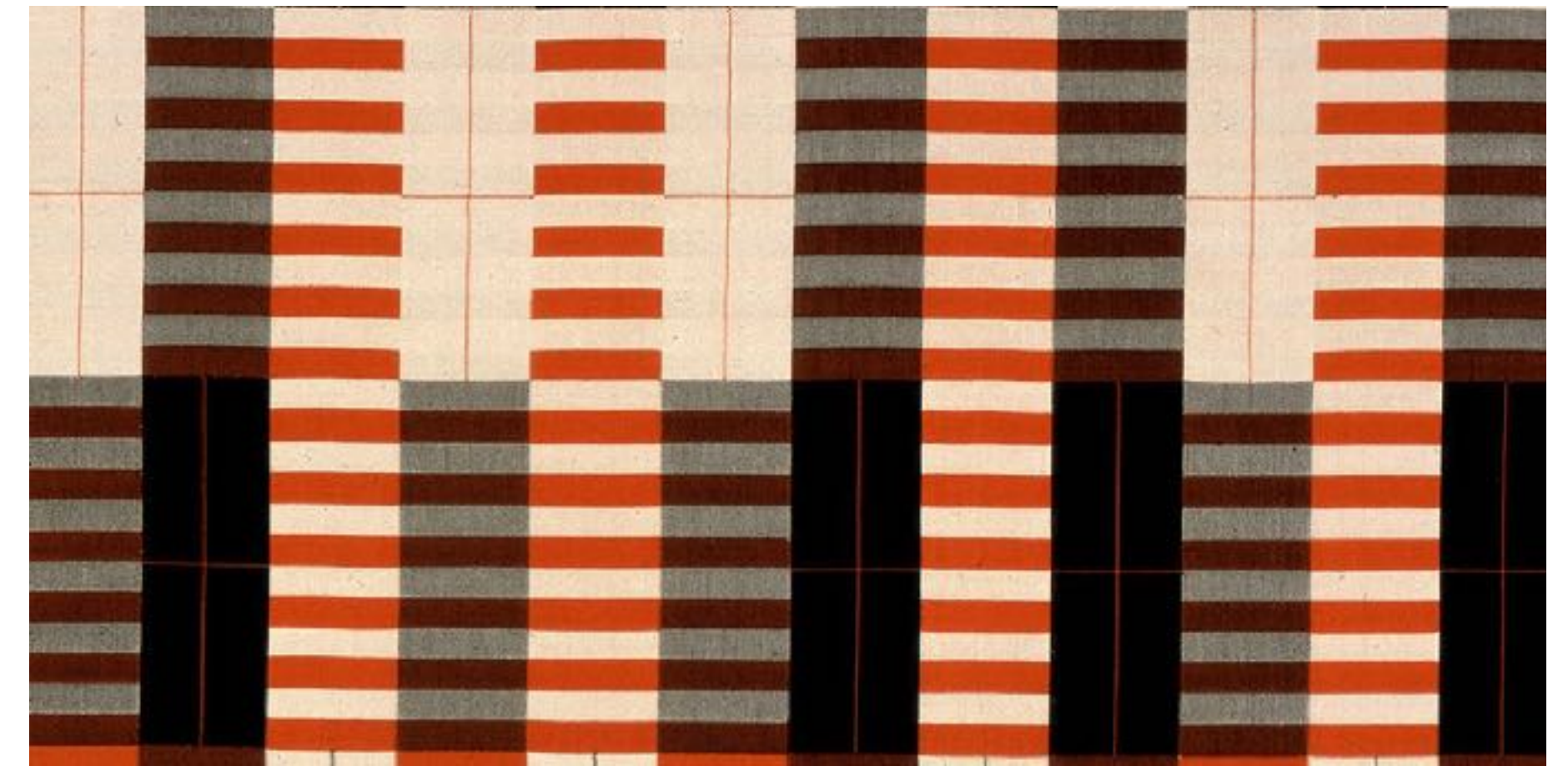
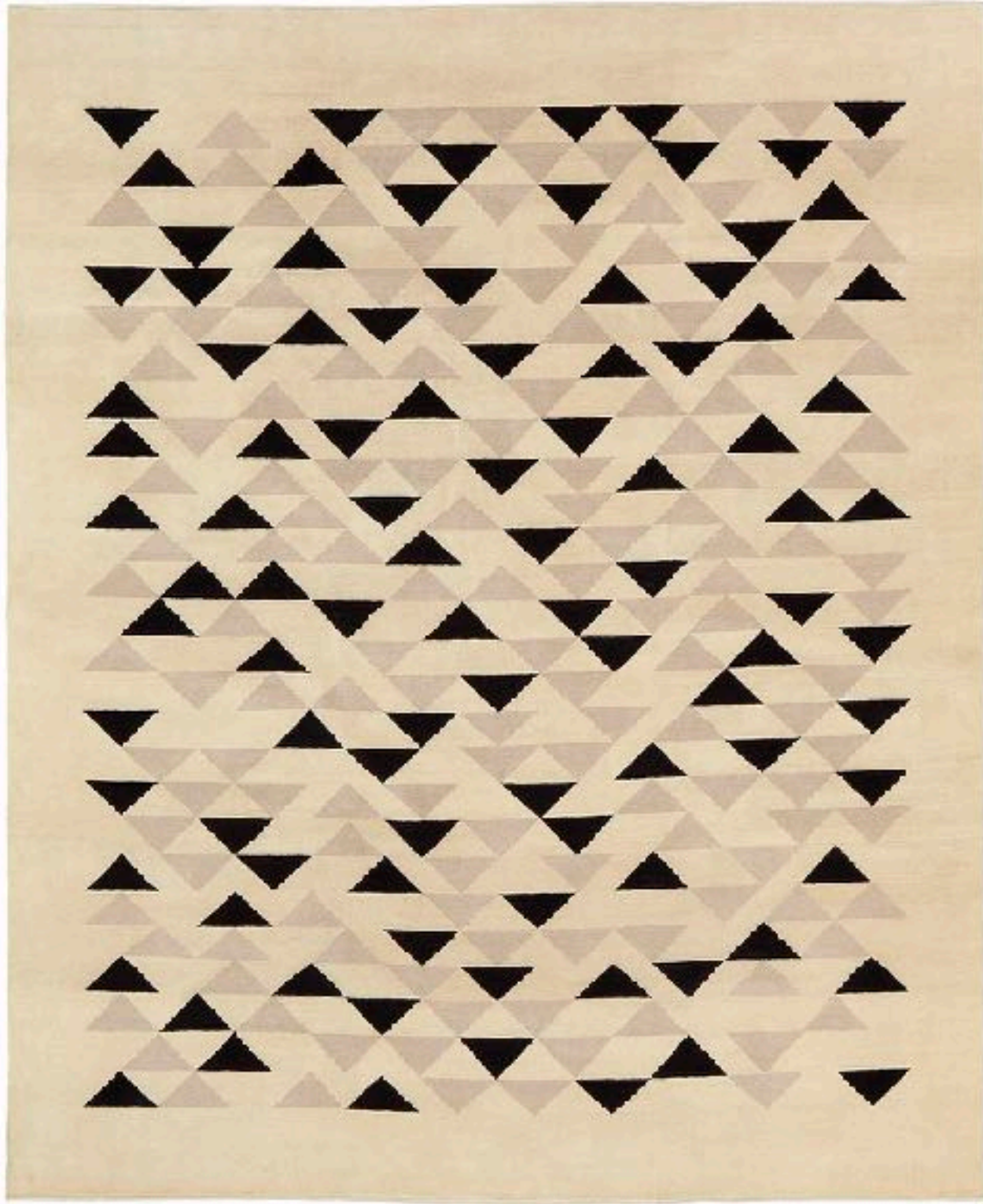


# Joseph Albers





# Anni Albers





# Marianne Brandt







# Marianne Brandt





# THE NEW TYPOGRAPHY

san serif letterforms

asymmetrical layouts

grid based layout

no decorative elements

dynamic use of space

stylized geometry

integration of systems



## Edward Johnston

ABCDEFGHIJKKLMNOP

QQUURSTUVWWXXYZ

abcdefghijklmn

opqqrstuvwxyz

£! ? & \* " ' , . : ;

1234567890

## Herbert Bayer

abcdefghijklmnop

qrstuvwxyzàáéîõ

abcdefghijklmnop

qrstuvwxyzàáé&l

234567890(\$£.,!?)



# Eric Gill, Gill Sans, 1928—1930

**Gill Sans Std**

Gill Sans Std Bold

***Gill Sans Std***

Gill Sans Std Bold Italic

***Gill Sans Std***

Gill Sans Std Italic

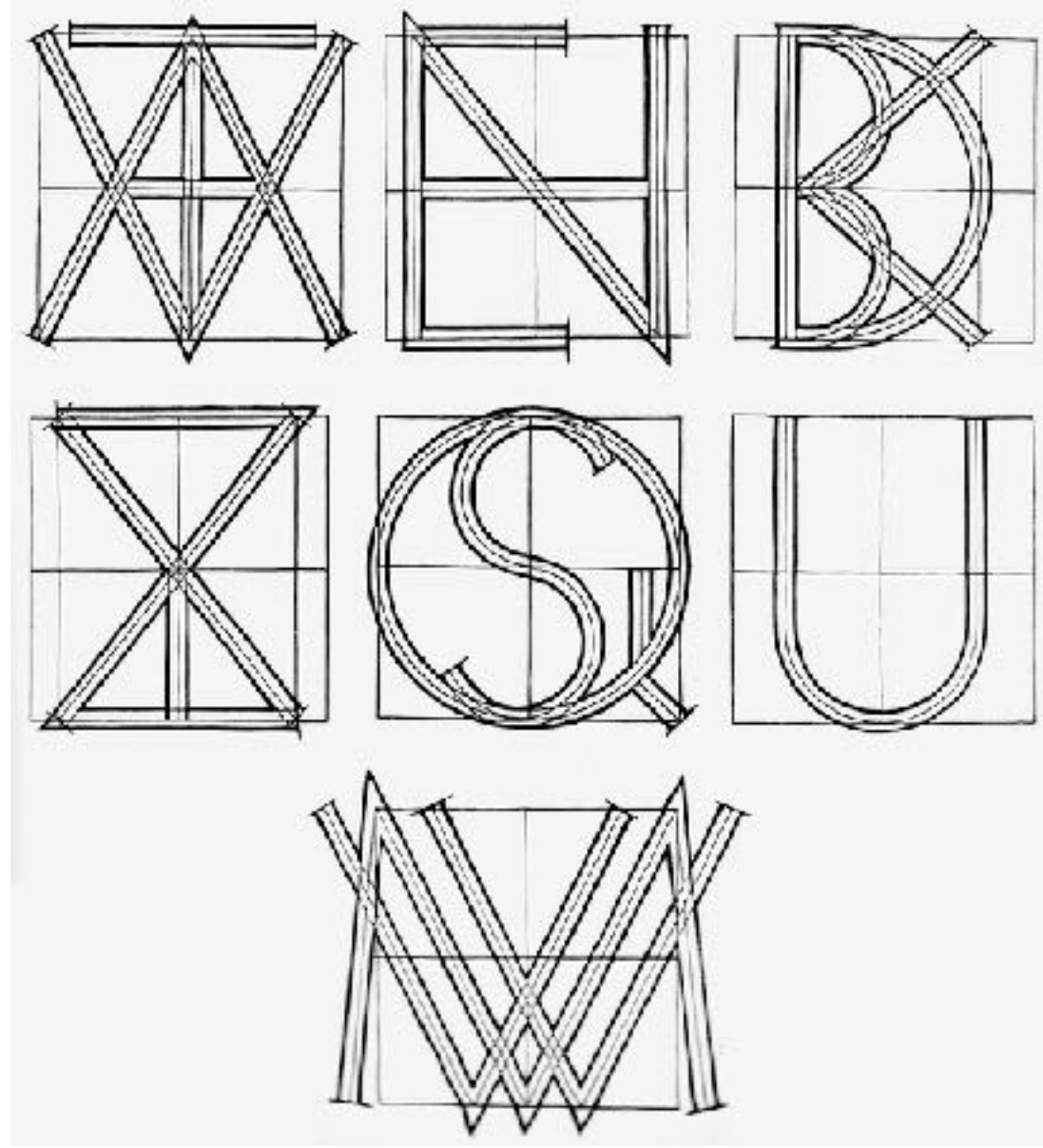
Gill Sans Std

Gill Sans Std Light

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
ÀÁÊËÏÖabcdefghijklmnopqrstuvwxyz  
nopqrstuvwxyzàáéêï  
&|234567890(\$£.,!?)

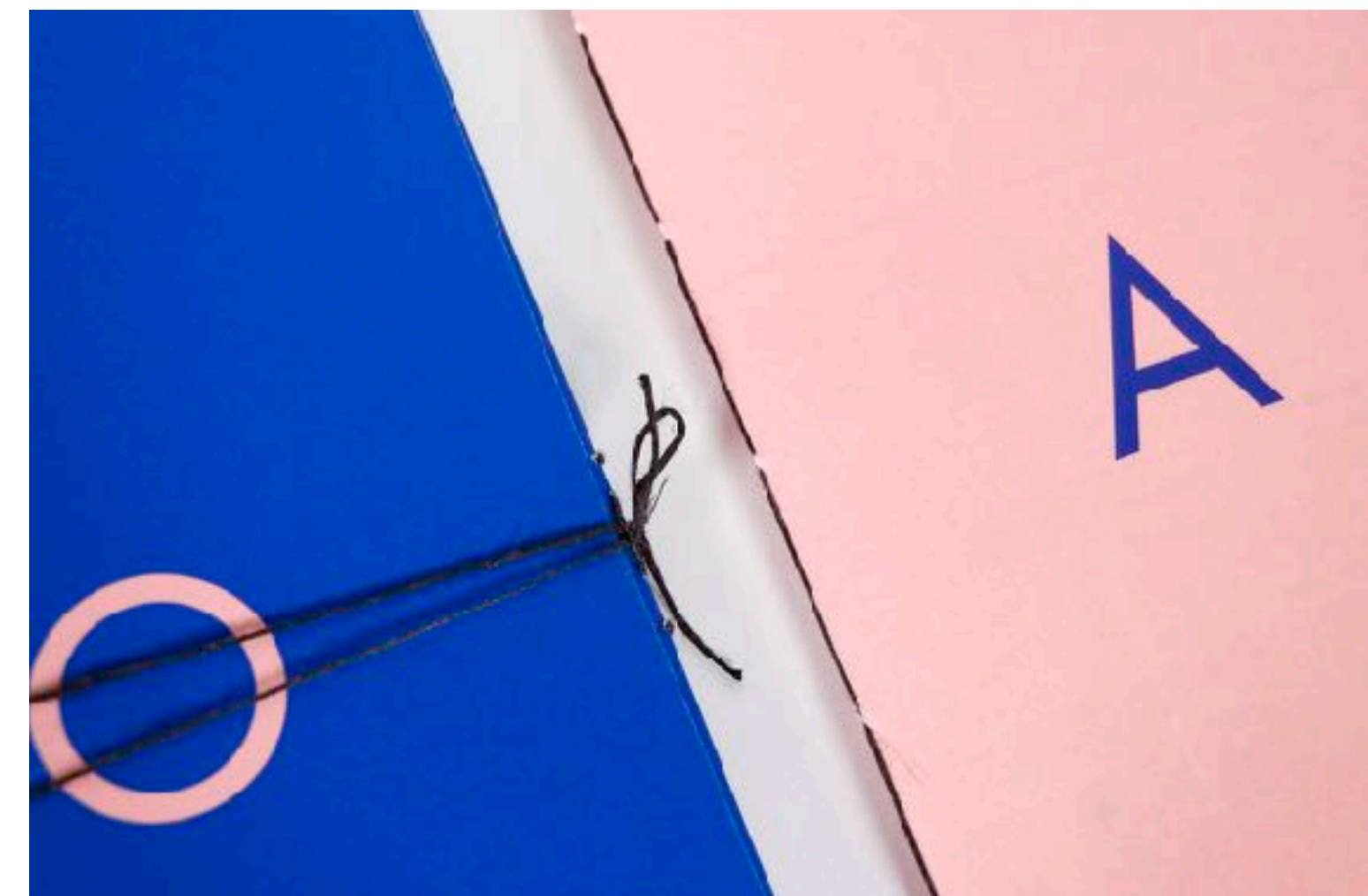
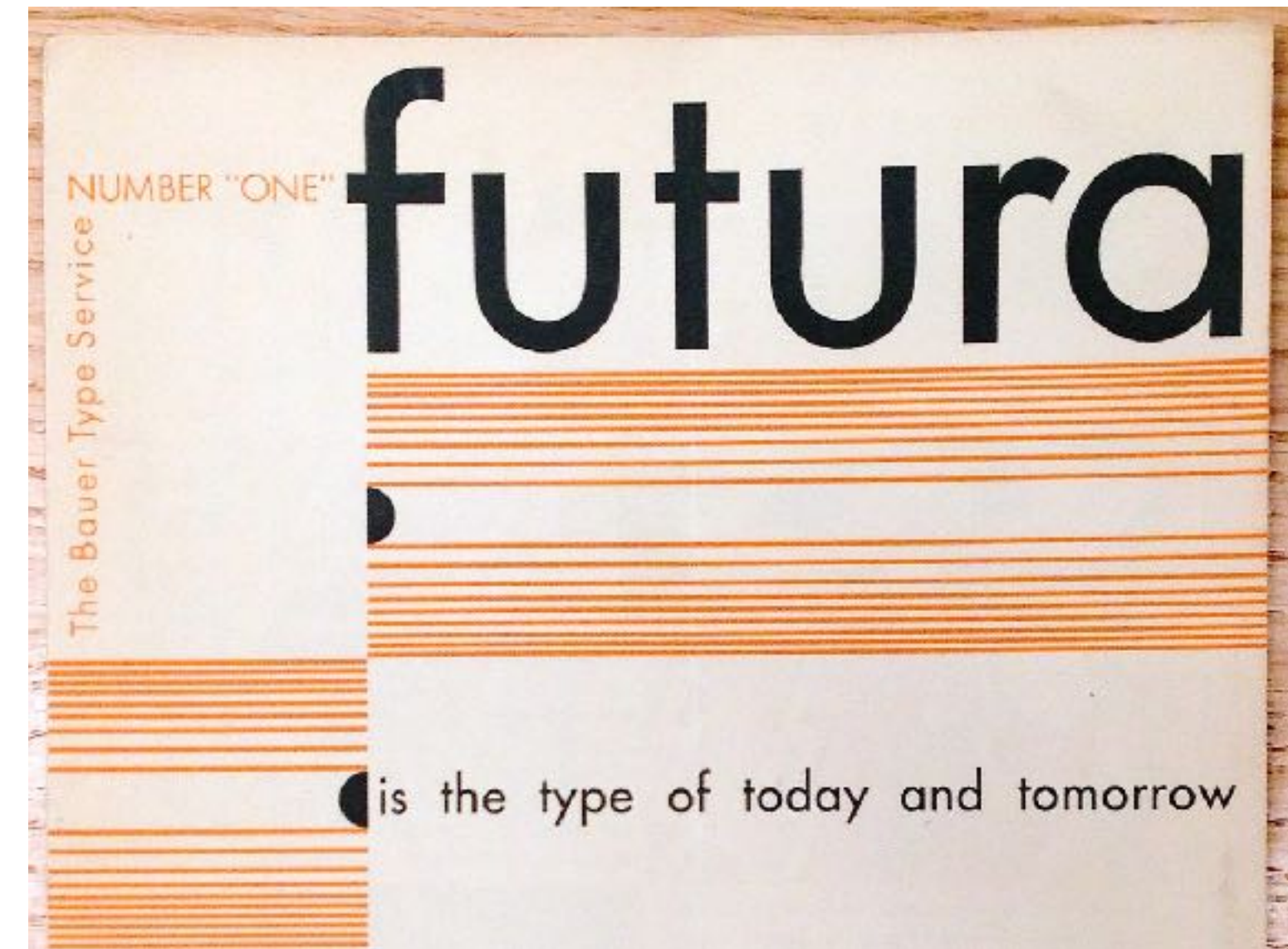


# Rudolph Koch, Kabel, 1927





# Paul Renner, Futura, 1927—1930

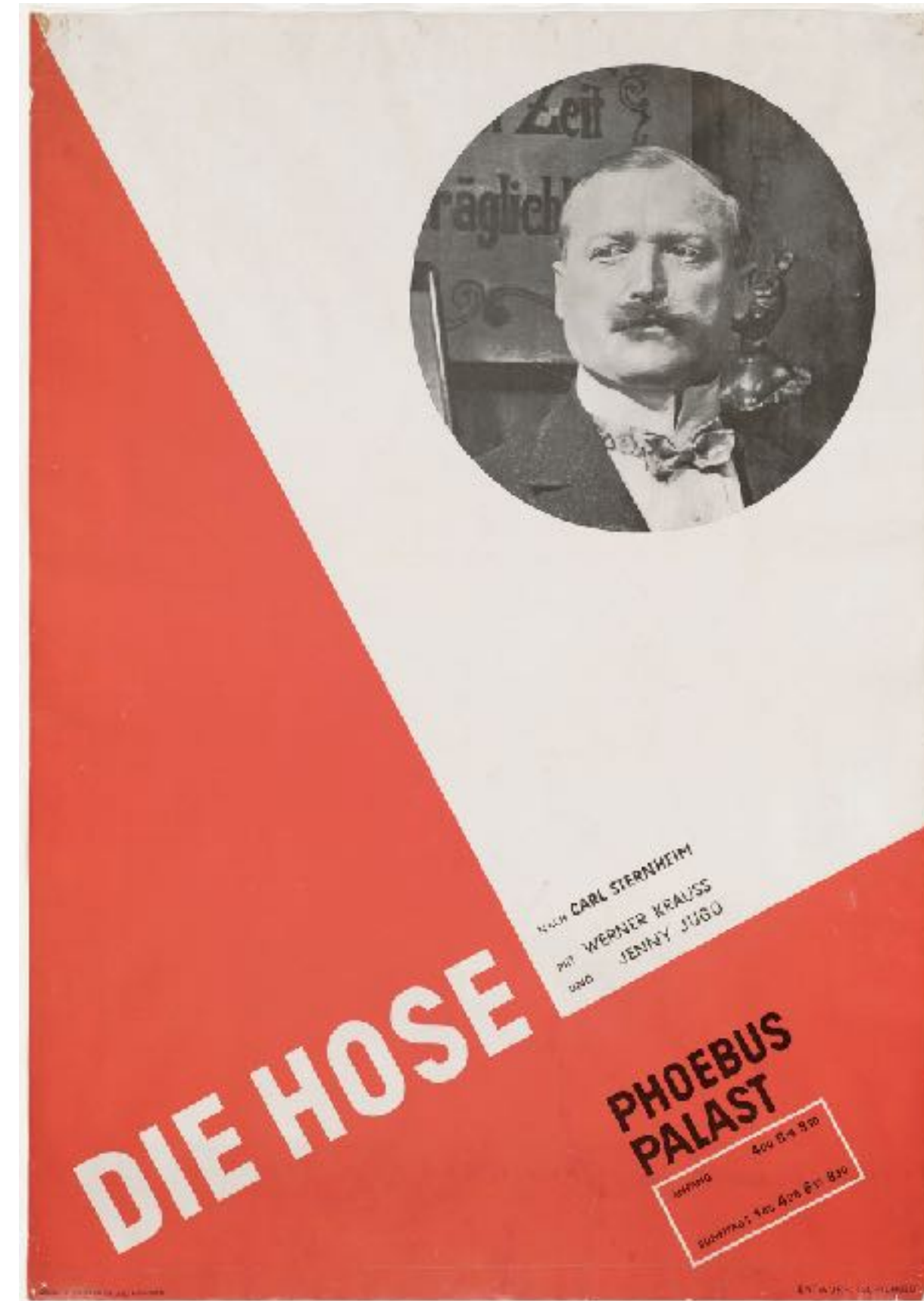




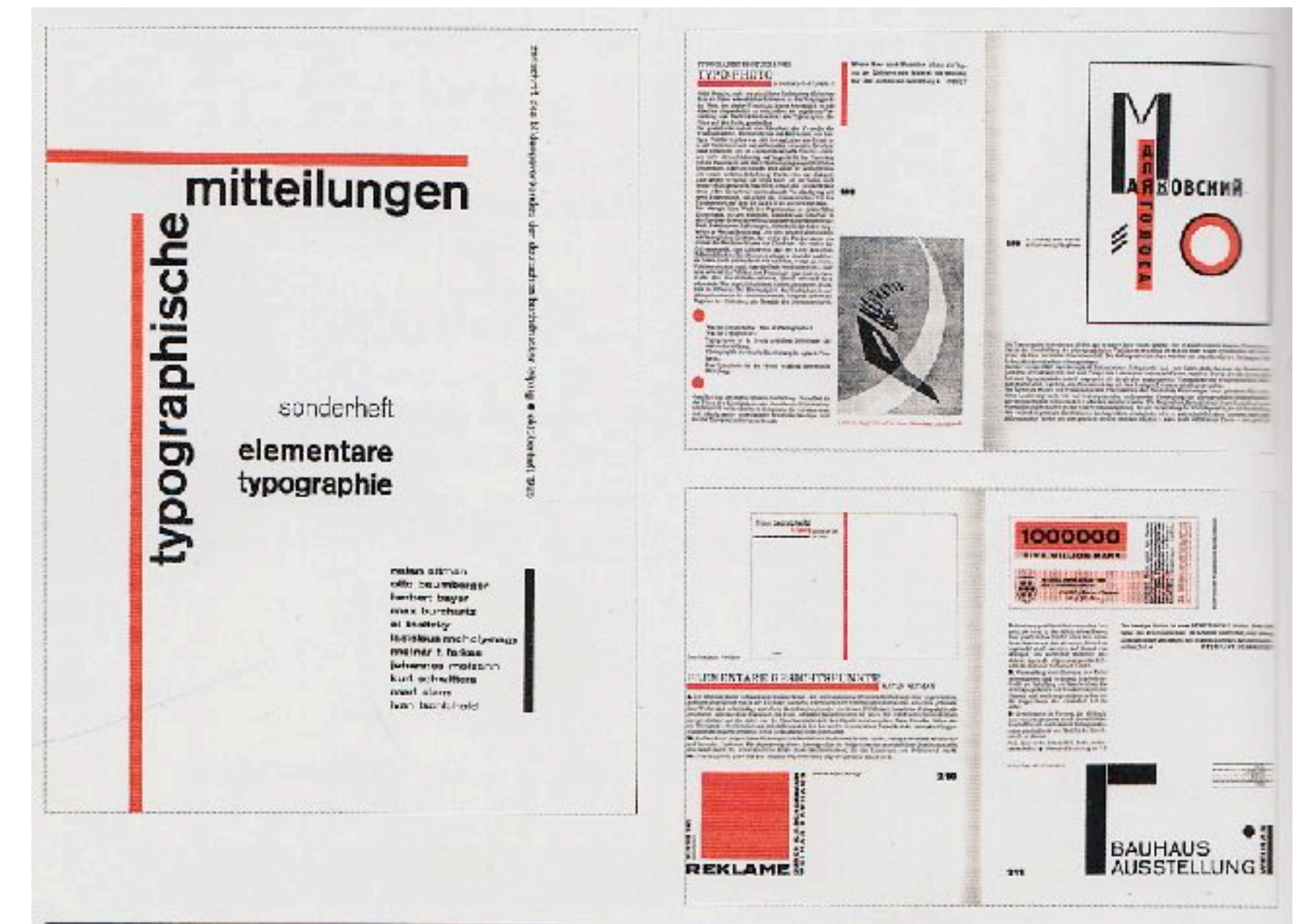
# Jan Tschichold



1927



1927



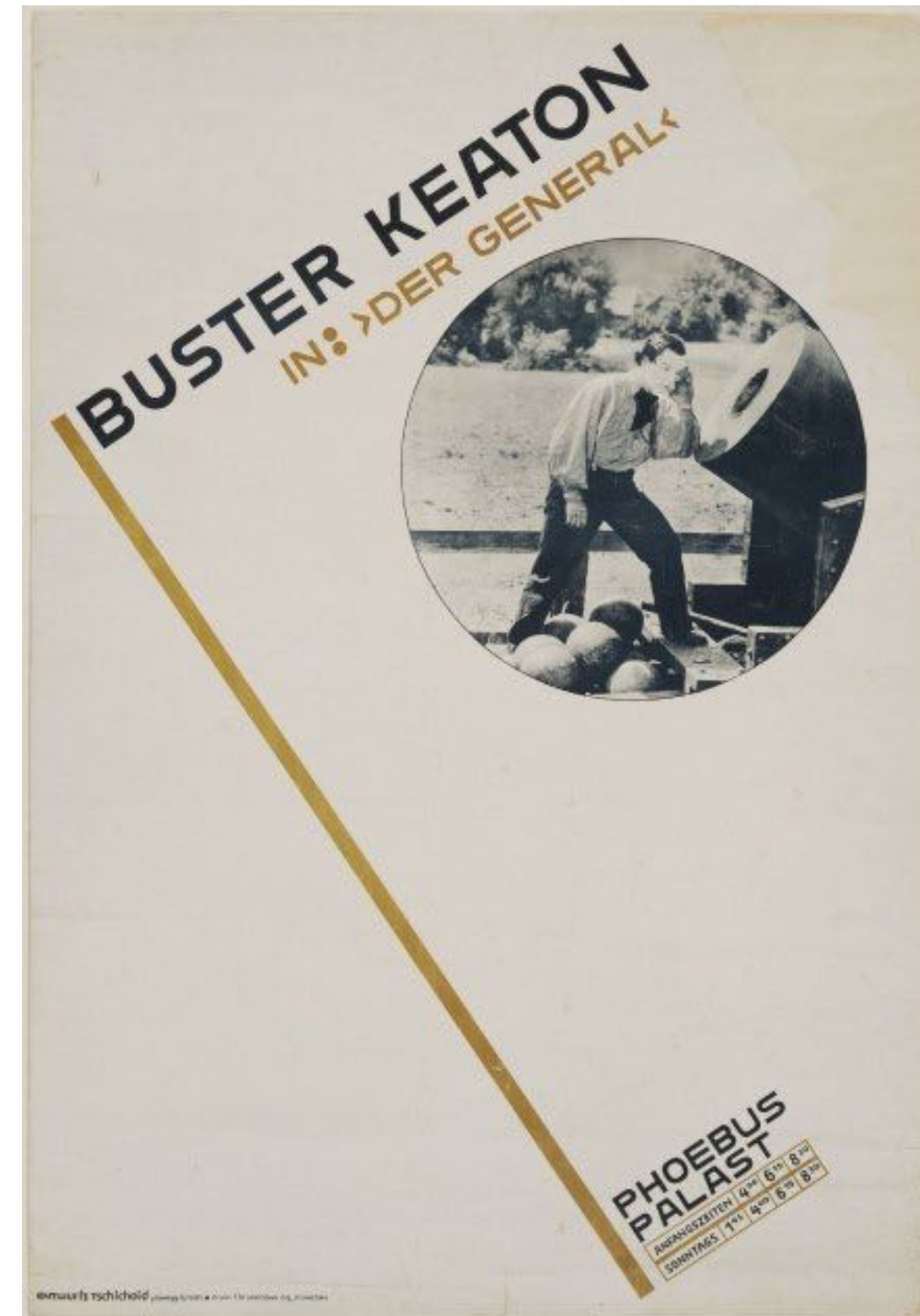
1925



# Jan Tschichold

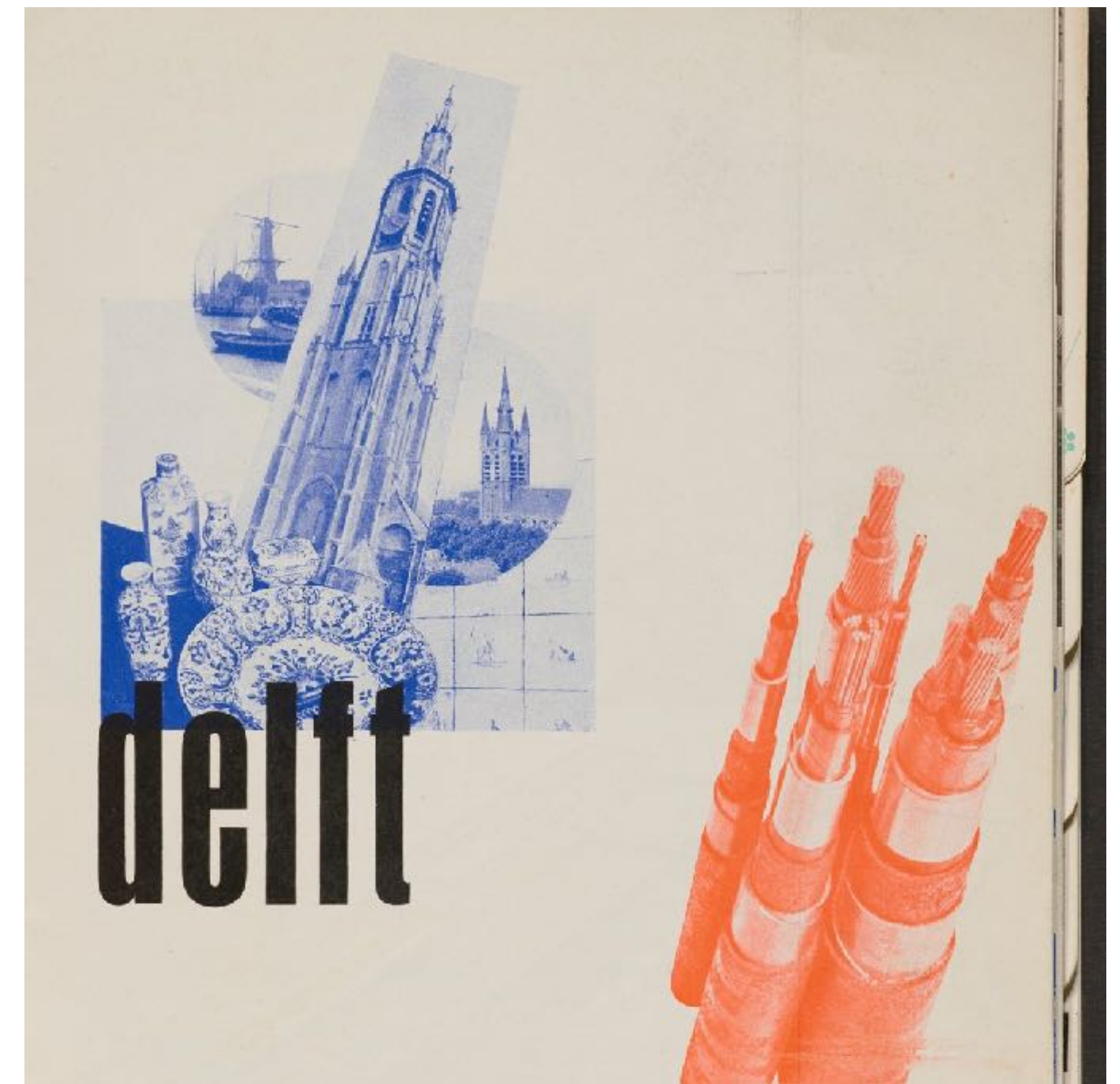


1938





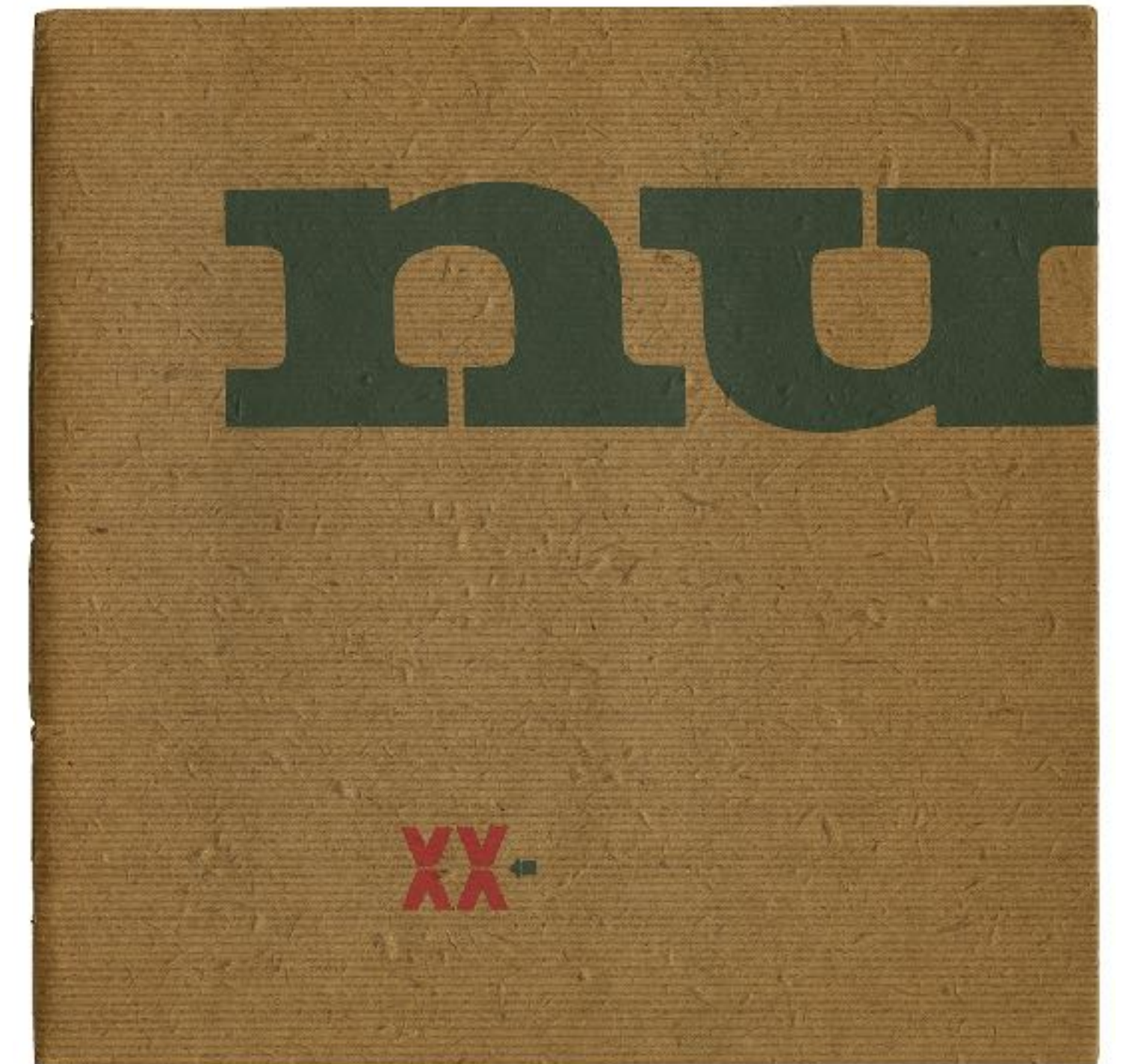
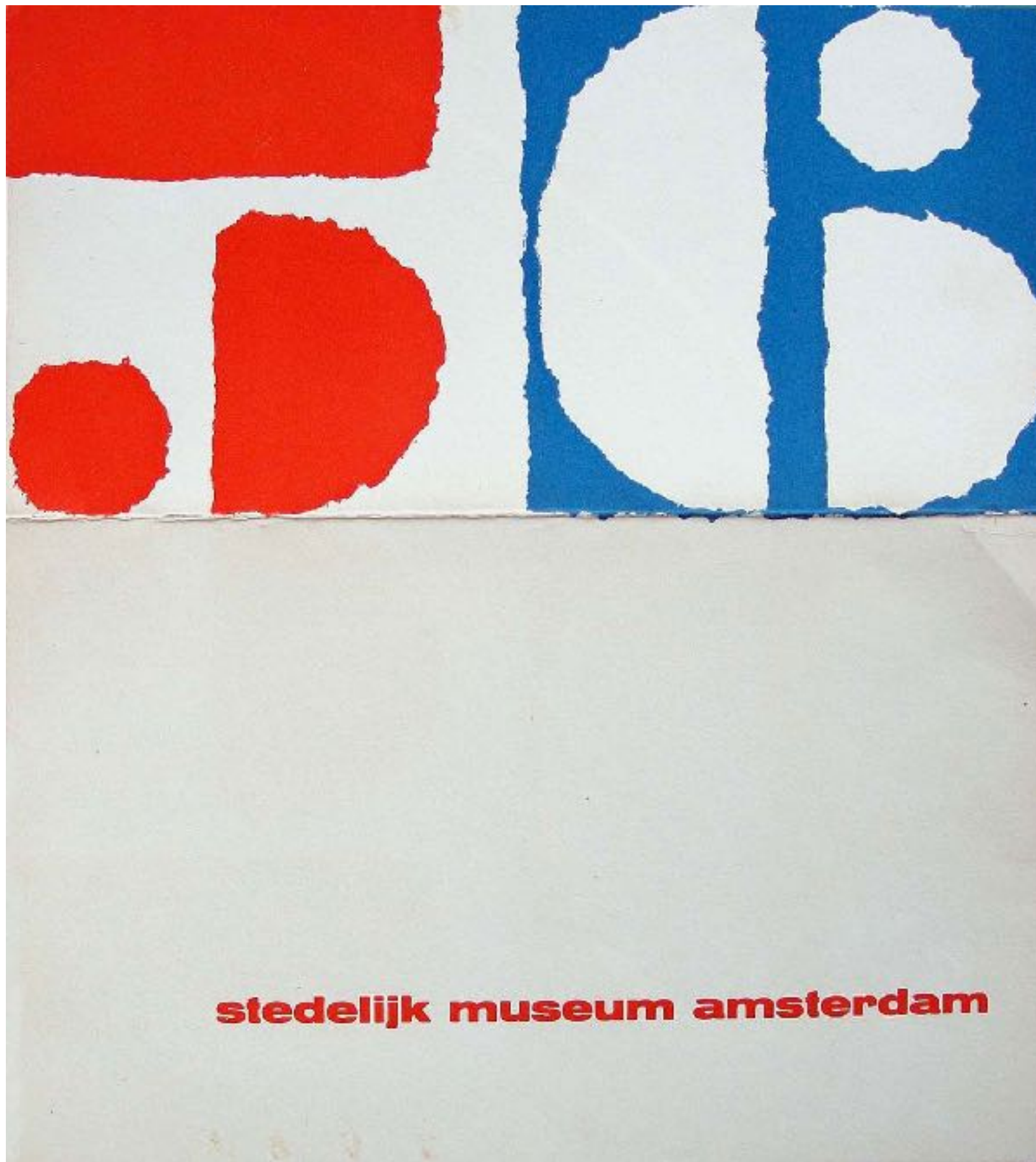
# Piet Zwart, The Netherlands





# Willem Sandberg

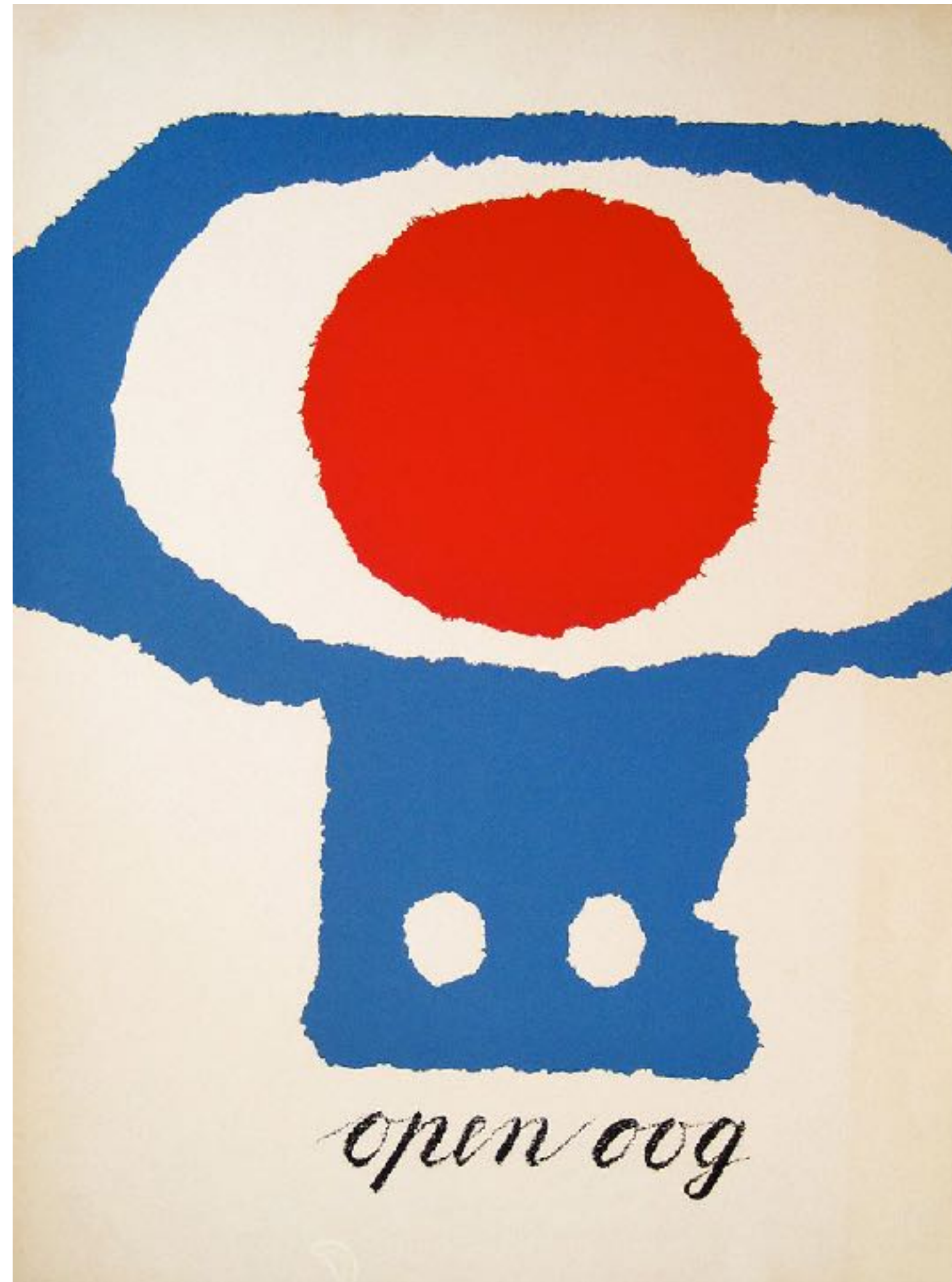
The Stedelijk Museum, Amsterdam, 1937—1962





# Willem Sandberg

## The Stedelijk Museum, Amsterdam, 1937—1962





# Willem Sandberg

## The Stedelijk Museum, Amsterdam, 1937—1962





# The Swiss Style

early years

1918—1930



# Ernst Keller

## School of Applied Arts, Zurich, 1918



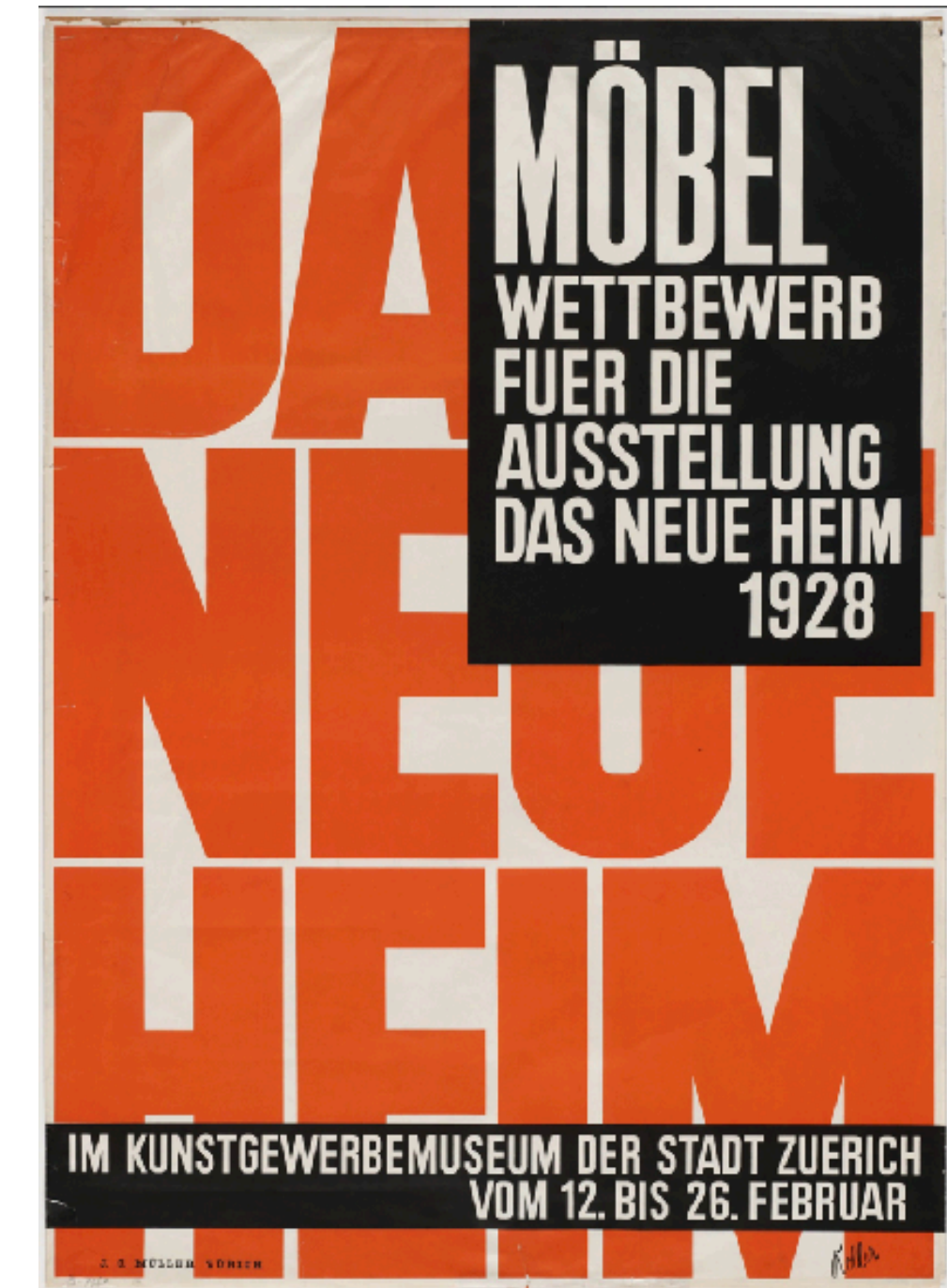
1920



1927



1927



1928

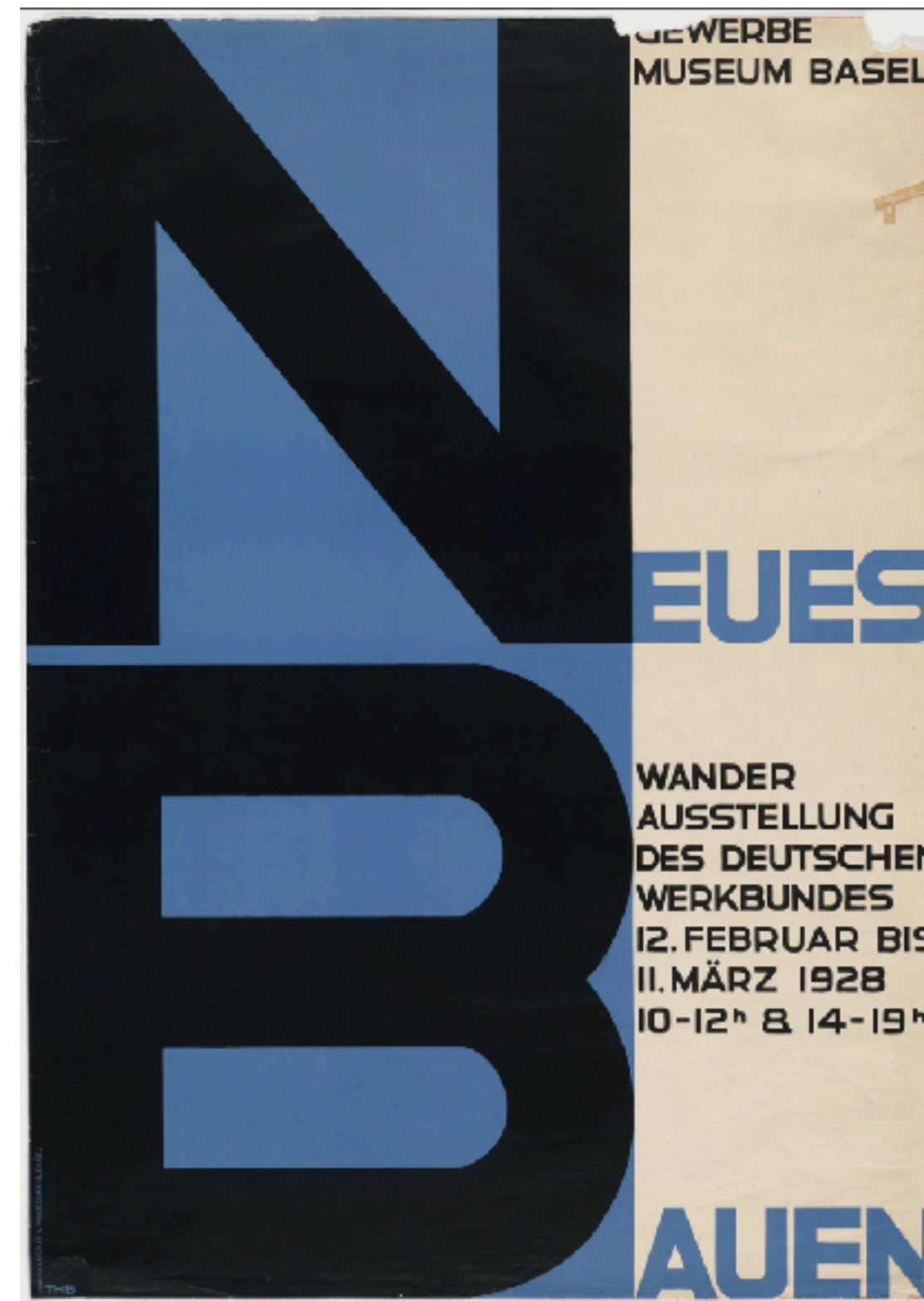


# Theo Ballmer

## School of Applied Arts, Basel, 1918



1928



1928



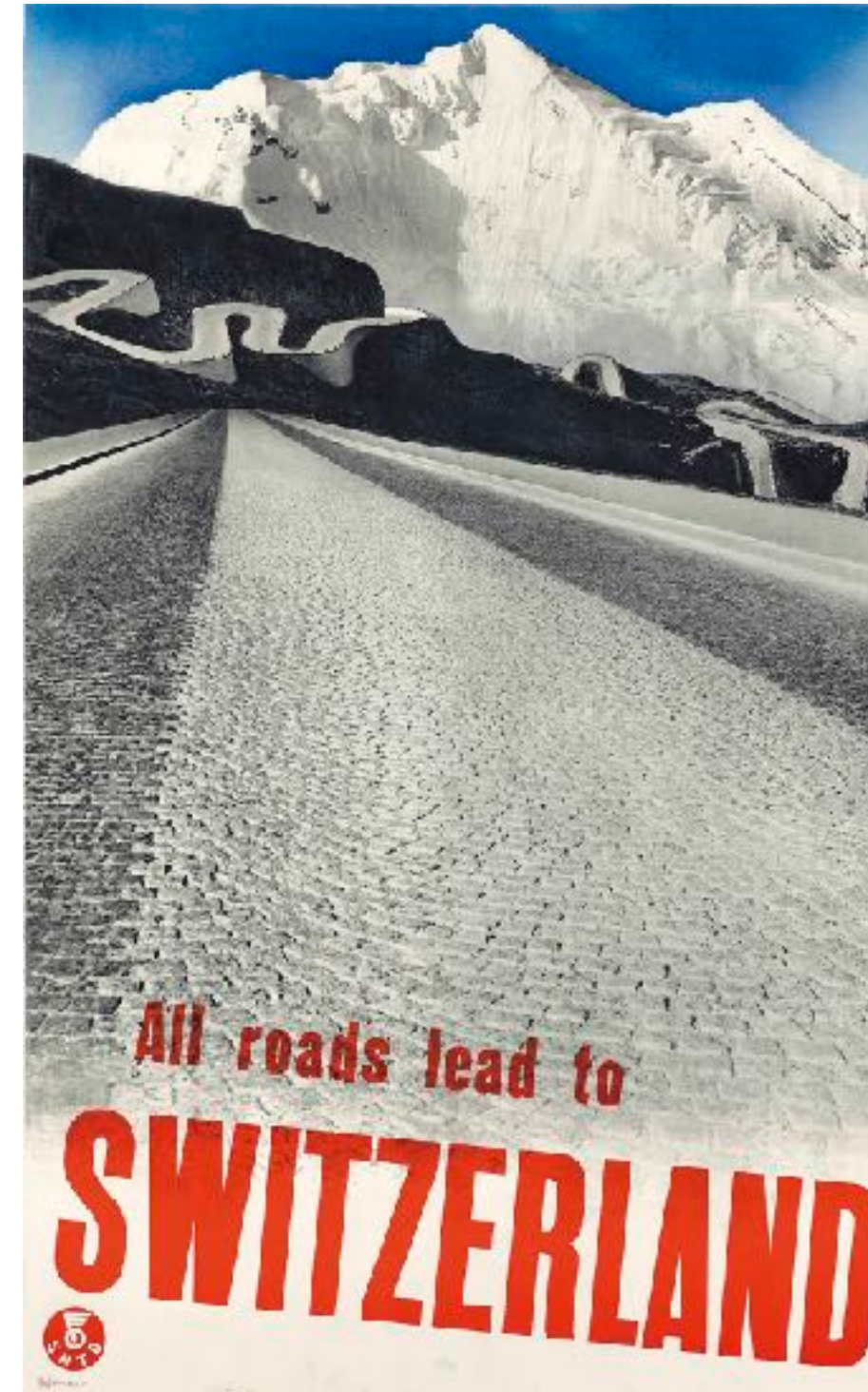
1928



# Herbert Matter



1935



1941



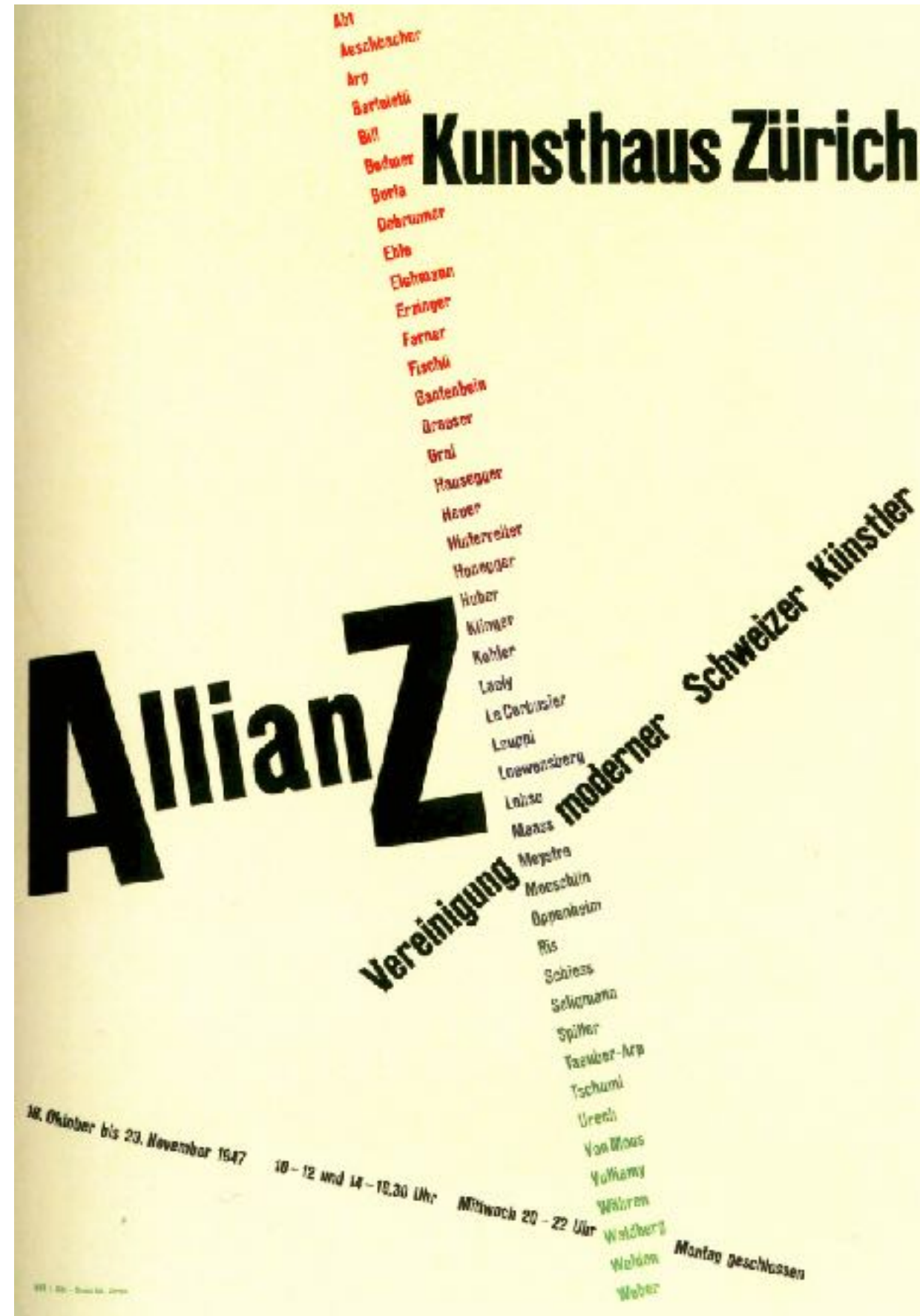
1928



# Max Bill



1931



# 1947



1945



**Avant Garde**

**+**

**Bauhaus**

**+**

**Swiss Style**



# International Typographic Style



# World War 2

1939—1945



**MODERNISM**

**ARRIVES**

**IN THE US**



# MANIFESTO

From the perspective of a designer just beginning your practice, write a manifesto expressing your concerns, intentions, desires, hopes, and demands. What are the guiding perspectives or principles that define who you are—the work that you will do and the areas in which you will be dedicating your resources. Are there specific ideas, conventions, or circumstances that you will be working in opposition to? Are there specific experiences that you will be, through your work, advocating for?

*200 WORD MINIMUM*