

Notes:

- 1 Abbreviations: A. = art, F. = form.
- 2 The A. object is a product of the union of the natural object with the object to which work is giving reality. (On this subject see section entitled 'The A. object').
- 3 It was central perspective that was employed and developed for the most part during the Renaissance period; it represented the cube with one side placed parallel to our face. It is a spectator's view of the façade, the depth of a stage; it was for that reason that perspective became so implicated in scenography.
- 4 By 'universal set' is understood the totality of all possible numbers; this may be represented geometrically by a straight line consisting of an infinite number of contiguous points.
- 5 Mondrian's solution is the ultimate achievement in the development of Western European painting. He brings the plane back to its original condition, to *utter* flatness; there is no longer any suggestion of receding back into or proceeding out from the flat surface. It is the ultimate in confinement within the plane. When the *De Stijl* Artists transpose the Mondrian principle to the three planes of space, they become interior decorators.

From a letter

1925

... I cannot define absolutely what 'Proun' is, for this work is not yet finished; but I can try to define a few things which are already clear. At my early exhibitions in Russia, I noticed that the visitors always asked: what does it represent? - for they were used

to looking at pictures which had been produced on the basis that they were to represent something. My aim - and this is not only my aim, this is the meaning of the new art - is not to represent, but to form something independent of any conditioning factor. To this thing I gave the independent name Proun. When its life is fulfilled and it lies down gently in the grave of the history of art, only then will this idea be defined. It is surely an old truth, dear friend, that had I defined absolutely this idea which I have created, my entire artistic work would have been unnecessary.

But a few facts:

The painter of pictures uses his optical, psychological, historical, etc. abilities, and writes all that into the novel, the short story, the grotesque, etc. of his picture. The Proun creator concentrates in himself all the elements of modern knowledge and all the systems and methods and with these he forms *plastic elements*, which exist just like the elements of nature, such as H (hydrogen) and O (oxygen), and S (sulphur). He amalgamates these elements and obtains acids which bite into everything they touch, that is to say, they have an effect on all spheres of life. Perhaps all this is a piece of laboratory work: but it produces no scientific preparations which are only interesting and intelligible to a circle of specialists. It produces living bodies, objects of a specific kind, whose effects cannot be measured with an ammeter or a manometer ...

From *ABC - Beiträge zum Bauen*, Basle 1925

THE BOOK

Topography of typography

1923

- (1) The words on the printed sheet are learnt by sight, not by hearing.
- (2) Ideas are communicated through conventional words, the idea should be given form through the letters.
- (3) Economy of expression - optics instead of phonetics.
- (4) The designing of the book-space through the material of the type, according to the laws of typographical mechanics, must correspond to the strains and stresses of the content.
- (5) The design of the book-space through the material of the illustrative process blocks, which give reality to the new optics. The supernaturalistic reality of the perfected eye.
- (6) The continuous page-sequence - the bioscopic book.
- (7) The new book demands the new writer. Inkstand and goose-quill are dead.
- (8) The printed sheet transcends space and time. The printed sheet, the infinity of the book, must be transcended.

THE ELECTRO-LIBRARY.

From *Merz*, No. 4, Hanover, July 1923

Typographical facts

1925

ABCDEFGHIJKLMNOPQRSTUVWXYZIn order to communicate your thoughts in writing you have only to form certain combinations from these symbols and string them together in an unbroken chain. but - NO.

YOU see here that the pattern of thought cannot be represented mechanically by making combinations of the twenty-six letters of the alphabet. Language is more than just an acoustic wave motion, and the mere means of thought transference. In the same way typography is more than just an optical wave motion for the same purpose. From the passive, non-articulated lettering pattern one goes over to the active, articulated pattern. The gesture of the living language is taken into account.

*E. g.: the Hammurabi tablets and modern election literature.*

YOU have divided up the day into twenty-four hours. There is not another hour for extravagant effusion of feelings. The pattern of speech becomes increasingly concise, the gesture sharply imprinted. It is just the same with typography.

*E. g.: Prospectuses, advertising brochures, and modern novels.*

YOU are accompanied from your first day onwards by printed paper, and your eye is superbly trained to find its way about in this specific field quickly, precisely, and without losing its way. You cast your glances into these forests of paper with the same confidence as the Australian throws his boomerang.

*E. g.: the page of a large daily paper.*

YOU ask for clear patterns for your eyes. Those can only be pieced together from plain elements. The elements of the letters are:

- the horizontal -
- the perpendicular |
- the diagonal /
- the curve C

These are the basic line-directions on the plain surface. Combinations occur in the horizontal and perpendicular directions. These two lines produce the

right (unambiguous) angle. It can be placed in alignment with the edges of the surface, then it has a static effect (rest). It can be placed diagonally, then it has a dynamic effect (agitation). These are the axioms of typography.

*E. g.: this page.*

YOU are already overcoming the prejudice which regards only letterpress-printing (from type) as pure typography. Letterpress belongs to the past. The future belongs to photogravure printing and to all photomechanical processes. In this way the former fresco-painting is cut off from the new typography.

*E. g.: advertisement pillars and poster-walls.*

YOU have observed that in an organic pattern all the facets exhibit the same structural unity. Modern typography is improving its structural unity.

*E. g.: The paper (art paper), the type (absence of flourishes), the ink (the new spectrum-clear products).*

YOU can see how it is that where new areas are opened up to thought- and speech-patterns, there you find new typographical designs originating organically. These are: modern advertising and modern poetry.

*E. g.: Some pages of American and European magazines and technical periodicals. The international publications of the dada movement.*

YOU should demand of the writer that he really presents what he writes; his ideas reach you through the eye and not through the ear. Therefore typographical form should do by means of optics what the voice and gesture of the writer does to convey his ideas.

*E. g.: As you have more faith in your grandparents' generation, let us consider this small example by Master Francis Rabelais, abstractor of the quintessence:*

*O, i? . . . am the great tamer of the Cimbri  
::: ted through the air, because the dew annoyed him.  
he appeared, went putting clods in the troughs.  
! of fresh butter, which with great tubs;*

*Gargantua, Book 1, Chapter 2.*

## Our Book

1926

Every invention in art is a single event in time, has no evolution. With the passage of time different variations of the same theme are composed around the invention, sometimes more sharpened, sometimes more flattened, but seldom is the original power attained. So it goes on till, after being performed over a long period, this work of art becomes so automatic-mechanical in its performance that the mind ceases to respond to the exhausted theme; then the time is ripe for a new invention. The so-called 'technical' aspect is, however, inseparable from the so-called 'artistic' aspect and therefore we do not wish to dismiss close associations lightly, with a few catchwords. In any case, Gutenberg, the inventor of the system of printing from movable type, printed a few books by this method which stand as the highest achievement in book art. Then there follow a few centuries which produced no fundamental inventions in our field (up to the invention of photography). What we find, more or less, in the art of printing are masterly variations accompanied by technical improvement in the production of the instruments. The same thing happened with a second invention in the visual field – with photography. The moment we stop riding complacently on our high horse, we have to admit that the first daguerreotypes are not primitive rough-and-ready things, but the highest achievements in the field of the photographic art. It is short-sighted to think that the machine alone, that is to say the supplanting of manual processes by mechanical ones, is fundamental to the changing of the appearance and form of things. In the first place it is the consumer who determines the change by his requirements; I refer to the stratum of society that furnishes the 'commission'. To-day it is not a narrow circle, a thin upper layer, but 'All', the masses. The idea which moves the masses to-day is called materialism, but what precisely characterizes the present time is dematerialization. An example: correspondence grows, the number of letters increases, the amount of paper written on and material used up swells, then the telephone-call relieves the strain. Then comes further growth of the communications network and increase in the volume of com-

munications; then radio eases the burden. The amount of material used is decreasing, we are dematerializing, cumbersome masses of material are being supplanted by released energies. That is the sign of our time. What kind of conclusions can we draw from these observations, with reference to our field of activity?

I put forward the following analogies:

INVENTIONS IN THE FIELD OF THOUGHT- COMMUNICATION	INVENTIONS IN THE FIELD OF GENERAL COMMUNICATION
Articulated speech	Upright walk
Writing	Wheel
Gutenberg's letterpress	Animal-drawn vehicle
?	Motor-car
?	Aeroplane

I submit these analogies in order to demonstrate that as long as the book is of necessity a hand-held object, that is to say not yet supplanted by sound recordings or talking pictures, we must wait from day to day for new fundamental inventions in the field of book-production, so that here also we may reach the standard of the time.

Present indications are that this basic invention can be expected from the neighbouring field of colotype. This process involves a machine which transfers the composed type-matter on to a film, and a printing-machine which copies the negative on to sensitive paper. Thus the enormous weight of type and the bucket of ink disappear, and so here again we also have dematerialization. The most important aspect is that the production style for word and illustration is subject to one and the same process – to the colotype, to photography. Up to the present there has been no kind of representation as completely comprehensible to all people as photography. So we are faced with a book-form in which representation is primary and the alphabet secondary.

We know two kinds of writing: a symbol for each idea = hieroglyph (in China today) and a symbol for each sound = letter. The progress of the letter in relation to the hieroglyph is relative. The hieroglyph is international: that is to say, if a Russian, a German, or an American impresses the symbols (pictures) of the

ideas on his memory, he can read Chinese or Egyptian (silently), without acquiring a knowledge of the language, for language and writing are each a pattern in itself. This is an advantage which the letter-book has lost. So I believe that the next book-form will be plastic-representational. We can say that

(1) the hieroglyph-book is international (at least in its potentiality),

(2) the letter-book is national, and

(3) the coming book will be a-national: for in order to understand it, one must at least learn.

To-day we have two dimensions for the word. As a sound it is a function of time, and as a representation it is a function of space. The coming book must be both. In this way the automatism of the present-day book will be overcome; for a view of life which has come about automatically is no longer conceivable to our minds and we are left suffocating in a vacuum. The energetic task which art must accomplish is to transmute the emptiness into space, that is into something which our minds can grasp as an organized unity.

With changes in the language, in construction and style, the visual aspect of the book changes also. Before the war, European printed matter looked much the same in all countries. In America there was a new optimistic mentality, concerned with the day in hand, focused on immediate impressions, and this began to create a new form of printed matter. It was there that they first started to shift the emphasis and make the word be the illustration of the picture, instead of the other way round, as in Europe. Moreover, the highly-developed technique of the process block made a particular contribution; and so photomontage was invented.

Post-war Europe, sceptical and bewildered, is cultivating a shrieking, bellowing language; one must hold one's own and keep up with everything. Words like 'attraction' and 'trick' are becoming the catchwords of the time. The appearance of the book is characterized by: (1) fragmented type panel, (2) photomontage and typomontage.

All these facts are like an aeroplane. Before the war and our revolution it was carrying us along the runway to the take-off point. We are now becoming

airborne and our faith for the future is in the aeroplane – that is to say in these facts.

The idea of the 'simultaneous' book also originated in the pre-war era and was realized after a fashion. I refer to a poem by Blaise Cendrars, typographically designed by Sonia Delaunay-Terk, which is on a folding strip of paper, 1.50 metres in length; so it was an experiment with a new book-form for poetry. The lines of the poem are printed in colours, according to content, so that they go over from one colour to another following the changes in meaning.

In England during the war, the Vortex Group published its work BLAST, large and elementary in presentation, set almost exclusively in block letters; today this has become the feature of all modern international printed matter. In Germany, the prospectus for the small Grosz portfolio *Neue Jugend*, produced in 1917, is an important document of the new typography.

With us in Russia the new movement began in 1908, and from its very first day linked painters and poets closely together; practically no book of poetry appeared which had not had the collaboration of a painter. The poems were written and illustrated with the lithographic crayon, or engraved in wood. The poets themselves typeset whole pages. Among those who worked in this way were the poets Khlebnikov, Kruchenykh, Mayakovsky, Asseyev, together with the painters Rozanova, Goncharova, Malevich, Popova, Burlyuk etc. These were not numbered, de luxe copies, they were cheap, unbound, paperbacked books, which we must consider today, in spite of their urbanity, as popular art.

During the period of the Revolution a latent energy accumulated in our young generation of artists, which merely awaited the great mandate from the people for it to be released and deployed. It is the great masses, the semi-literate masses, who have become the audience. The Revolution in our country accomplished an enormous educational and propagandistic task. The traditional book was torn into separate pages, enlarged a hundred-fold, coloured for greater intensity, and brought into the street as a poster. By contrast with the American poster, created for people who will catch a momentary glimpse whilst speeding

past in their automobiles, ours was meant for people who would stand quite close and read it over and make sense out of it. If today a number of posters were to be reproduced in the size of a manageable book, then arranged according to theme and bound, the result could be the most original book. Because of the need for speed and the great lack of possibilities for printing, the best work was mostly done by hand; it was standardized, concise in its text, and most suited to the simplest mechanical method of duplication. State laws were printed in the same way as folding picture-books, army orders in the same way as paperbacked brochures.

At the end of the Civil War (1920) we were given the opportunity, using primitive mechanical means, of personally realizing our aims in the field of new book-design. In Vitebsk we produced a work entitled *Unovis* in five copies, using typewriter, lithography, etching and linocuts. I wrote in it: 'Gutenberg's Bible was printed with letters only; but the Bible of our time cannot be just presented in letters alone. The book finds its channel to the brain through the eye, not through the ear; in this channel the waves rush through with much greater speed and pressure than in the acoustic channel. One can speak out only through the mouth, but the book's facilities for expression take many more forms.'

With the start of the reconstruction period about 1922, book-production also increases rapidly. Our best artists take up the problem of book design. At the beginning of 1922 we publish, with the poet Ilya Ehrenburg, the periodical *Veshch* ('Object'), which is printed in Berlin. Thanks to the high standard of German technology we succeed in realizing some of our book ideas. So the picture-book 'Of Two Squares' which was completed in our creative period of 1920, is also printed, and also the Mayakovsky-book, where the book-form itself is given a functional shape in keeping with its specific purpose. In the same period our artists obtain the technical facilities for printing. The State Publishing House and other printing-establishments publish books, which have since been seen and appreciated at several international exhibitions in Europe. Comrades Popova, Rodchenko, Klutsis, Syenkin, Stepanova and Gan devote them-

selves to the book. Some of them work in the printing-works itself, along with the compositor and the machine (Gan and several others). The degree of respect for the actual art of printing which is acquired by doing this is shown by the fact that all the names of the compositors and feeders of any particular book are listed in it, on a special page. Thus in the printing-works there comes to be a select number of workers who cultivate a very conscious relationship with their art.

Most artists make montages, that is to say, with photographs and the inscriptions belonging to them they piece together whole pages, which are then photographically reproduced for printing. In this way there develops a technique of simple effectiveness, which appears to be very easy to operate and for that reason can easily develop into dull routine, but which in powerful hands turns out to be the most successful method of achieving visual poetry.

At the very beginning we said that the expressive power of every invention in art is an isolated phenomenon and has no evolution. The invention of easel-pictures produced great works of art, but their effectiveness has been lost. The cinema and the illustrated weekly magazine have triumphed. We rejoice at the new media which technology has placed at our disposal. We know that being in close contact with worldwide events and keeping pace with the progress of social development, that with the perpetual sharpening of our optic nerve, with the mastery of plastic material, with construction of the plane and its space, with the force which keeps inventiveness at boiling-point, with all these new assets, we know that finally we shall give a new effectiveness to the book as a work of art.

Yet, in this present day and age we still have no new shape for the book as a body; it continues to be

a cover with a jacket, and a spine, and pages 1, 2, 3... We still have the same thing in the theatre also. Up to now in our country, even the newest theatrical productions have been performed in the picture-frame style of theatre, with the public accommodated in the stalls, in boxes, in the circles, all in front of the curtain. The stage, however, has been cleared of the painted scenery; the painted-in-perspective stage area has become extinct. In the same picture-frame a three-dimensional physical space has been born, for the maximum development of the fourth dimension, living movement. This new-born theatre explodes the old theatre-building. Perhaps the new work in the inside of the book is not yet at the stage of exploding the traditional book-form, but we should have learnt by now to recognize the tendency.

Notwithstanding the crises which book-production is suffering, in common with other areas of production, the book-glacier is growing year by year. The book is becoming the most monumental work of art: no longer is it something caressed only by the delicate hands of a few bibliophiles; on the contrary, it is already being grasped by hundreds of thousands of poor people. This also explains the dominance, in our transition period, of the illustrated weekly magazine. Moreover, in our country a stream of childrens' picture-books has appeared, to swell the inundation of illustrated periodicals. By reading, our children are already acquiring a new plastic language; they are growing up with a different relationship to the world and to space, to shape and to colour; they will surely also create another book. We, however, are satisfied if in our book the lyric and epic evolution of our times is given shape.

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