

New Modernist Type

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Shrine: Architectural Archetypes in Mid-Century Modernism
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A History of Modern Colloquial
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The J. J. Little Book of Types, Specimen Pages and Book Papers
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Methods of Book Composition
The Wonders of Science in Modern Life
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Modern Mechanism and Their Relation to Social Betterment
Modern
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The Evolution of the Woodwind Section
of the Modern Orchestra
Modern Cemetery
Historical Outlines of English Phonology
and Morphology (Middle English and Modern English)
Modern Greece
The Affinity of
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Modern Algebra
Modern Language Teaching
Steven Heller Jennifer M. Wilks Miles David Samson Abbey (Paisley) Robin Kinross
American Transit Association Henry Cecil Wyld J.J. Little and Ives Company
Theodore Low De Vinne Henry Smith Williams Jerome Bruce Crabtree Austin Melvin
Knight Charles Evans Morris Glen Haydon Samuel Moore Sir Richard Claverhouse
Jebb Robert Mark Wenley Webster Wells
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a rich sourcebook of ideas for the most functional of typographic styles classic modern design never goes out of style it is merely retired or subtly adapted to its given place and time having surveyed handwritten new vintage and new ornamental tendencies in type and lettering graphic design guru steven heller now turns his encyclopedic gaze on modernism new modernist type reveals how a graphic language of simplicity and economy has impacted contemporary design hundreds of examples by international designers are grouped into three thematic chapters old modern when the machine age influenced graphic design playful modern wit humor and transformation and meta modern typography as icon and symbol an historical introduction places today's tendencies in context and the reference section features a list of designers websites

race gender and comparative black modernism revives and critiques four african american and francophone caribbean women writers sometimes overlooked in

discussions of early twentieth century literature guadeloupean suzanne lacascade dates unknown african american marita bonner 1899 1971 martinican suzanne césaire 1913 1966 and african american dorothy west 1907 1998 reexamining their most significant work jennifer m wilks demonstrates how their writing challenges prevailing racial archetypes such as the new negro and the negritude hero of the period from the 1920s to the 1940s and explores how these writers tapped into modernist currents from expressionism to surrealism to produce progressive treatments of race gender and nation that differed from those of currently canonized black writers of the era the great majority of whom are men wilks begins with lacascade whom she deems best known for being unknown reading lacascade's novel *claire solange âme africaine* 1924 as a protofeminist proto negritude articulation of caribbean identity she then examines the fissures left unexplored in new negro visions of african american community by showing the ways in which bonner's essays plays and short stories highlight issues of economic class césaire applied the ideas and techniques of surrealism to the french language and wilks reveals how her writings in the journal *tropiques* 1941 45 directly and insightfully engage the intellectual influences that informed the work of canonical negritude wilks close reading of west's *the living is easy* 1948 provides a retrospective critique of the forces that continued to circumscribe women's lives in the midst of the social and cultural awakening presumably embodied in the new negro to show how the black literary tradition has continued to confront the conflation of gender roles with social and literary conventions wilks examines these writers alongside the late twentieth century writings of maryse condé and toni morrison unlike many literary analysts wilks does not bring together the four writers based on geography lacascade and césaire came from different caribbean islands and though bonner and west were from the united states they never crossed paths in considering this eclectic group of women writers together wilks reveals the analytical possibilities opened up by comparing works influenced by multiple intellectual traditions

the phase of american architectural history we call mid century modernism 1940 1980 saw the spread of modern movement tenets of functionalism social service and anonymity into mainstream practice it also saw the spread of their seeming opposites temples arcades domes and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s hut pavilion shrine examines this crossroads of modernism and the archetypal and critiques its buildings and theory the book centers on one particularly important and omnipresent type the pavilion a type which was the basis of major work by louis i kahn paul rudolph philip johnson minoru yamasaki and other eminent architects while focusing primarily on the architecture culture of the united states it also includes the work of british european team x and scandinavian designers and writers making connections between formal analysis historical context and theory the book continues lines of inquiry which have been pursued by neil levine and anthony vidler on representation and by sarah goldhagen and alice friedman on modernism's forbidden elements of the honorific and the visually pleasurable it highlights the significance of pavilionizing mid century designers such as victor lundy john johansen eero saarinen and edward durrell stone and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive in restaurants gas stations furniture and car showrooms branch banks and motels the book ties together the threads in mid century architectural theory that addressed aspects of type essential structure and primal humanistic aspects of environment making and discusses how these concerns outlived the mid century moment and in the designs and writings of aldo rossi and others they paved the way for post modernism

in a survey of developments since 1700 this book proposes a new understanding of

modern typography as something larger and more deeply rooted than a modernism of style rather modern is taken to imply an articulate consciousness of action the book s treatment lays stress on debates over principle and explanations of practice but full weight is given to the social technical and material bases of the activity and the argument is illustrated by freshly made photographs of items not often reproduced before sources of information are discussed and extensively listed the book thus contributes on several levels as a brisk narrative of historical development as a springboard for further investigation as a delineation of modern typography published first in 1992 modern typography is now issued in a revised and updated second edition book jacket

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