

TYPOGRAPHY

20th CENTURY ITALIAN ART & DESIGN
FROM THE MERRILL C. BERMAN COLLECTION



**20th CENTURY ITALIAN ART & DESIGN
FROM THE MERRILL C. BERMAN COLLECTION**

Volume 2

TYPOGRAPHY

Books on **Italian Art** in the Merrill C. Berman Collection.
Series editor: Nicola Lucchi.
All books published by the Merrill C. Berman Collection.

Bruno Munari: Works from the Merrill C. Berman Collection (2017)

Fortunato Depero: Works from the Merrill C. Berman Collection (2018)

20th Century Italian Art & Design from the Merrill C. Berman Collection (2020)

- Vol. 1. Futurist Art
- Vol. 2. Typography
- Vol. 3. Advertising
- Vol. 4. Propaganda

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Cover image: Enrico Prampolini (cover design), *Broom*, Vol. 3, No. 3, 1922
Letterpress and rotogravure on paper (magazine), 13 1/8 x 9 1/8" (33.3 x 23.2 cm)
See page 39

The Avant-garde in Print

By Nicola Lucchi

Scholars agree that typography constitutes one of Futurism's most radical fields of experimentation. Marinetti's call to obliterate bourgeois novels and poems was not merely an issue of subject matter, but rather extended to the visual appearance and physical format of type fonts and books. Futurists considered the blank page akin to a canvas: the size, weight, and placement of types could serve as visual counterparts to a revolutionary sensibility inspired by modern industry, new technologies, urban lifestyles, political vitriol, and war. Through typography, Futurists endeavored to create a new literary experience, one that could place readers at the center of the written page by enveloping them into a synesthetic rendition of words, sights and sound.

Early Futurist experiments made ample use of this drastic re-envisioning of printed matter:

publications such as Marinetti's *Zang tumb tumb* (1914, pages 18-19), or *Parole in libertà* (Words in Freedom) (1915, page 22) include several "words-in-freedom" compositions, where readers are treated to the atmosphere of a battle scene through the typographic rendering of artillery noises, shouts, and marching armies. Casting aside all rules of grammar and syntax, Marinetti's page reads as a symphonic ensemble of onomatopoeias and mathematical equations, lists and punctuation, bold and italic fonts. A litany of oversized "M" type fonts could turn into a mountain range, while a prolonged "S" could signify the marching path of soldiers in a valley; round brackets might represent an observation balloon, while a field of "+" signs could represent a mine field, a series of explosions, the crosses of a war cemetery, or the numerical addition of soldiers and weapons.

Besides providing a veritable field of artistic experimentation, typography also served as one of Futurism's main avenues of self-promotion. The massive and cost-effective distribution afforded by the printing press gave Futurists the opportunity to engage in one of the earliest examples of guerrilla-marketing: they circulated their manifestos in countless leaflets and literary journals; they advertised their Futurist soirées through posters and flyers; they published poems, portfolios, exhibition catalogues, and newspapers.

The Merrill C. Berman Collection preserves several landmark examples of this extraordinary typographic activity. The work by Fortunato Depero and Bruno Munari, two of the most important protagonists in the field, is the subject of separate catalogues (see colophon). The Collection's holdings however go well beyond these two artists, rivaling American museums, university archives, and research centers for chronological scope and comprehensive coverage. Highlights from the ensemble include a suite of Futurist manifestos from the 1910s, among which Carlo Carrà's iconic *Futurist Synthesis of War* (1914, page 20), a document with important repercussions in Russian Constructivism; Giacomo Balla and Fortunato Depero's seminal *Futurist Reconstruction of the Universe* (1915, page 23), as well as F.T. Marinetti's *Words-in-Freedom* leaflet (1915, page 22). Art books featuring extensive experimentation with the typographic rendering of free-wordist poetry include F.T. Marinetti's already-mentioned *Zang tumb tumb* (1914, page 18-19), Francesco Cangiullo's *Piedigrotta* (1916, page 25), as well as Ardengo Soffici's *BİFŞZF+18, Simultaneità Chimismi Lirici* (1919, page 34). The Collection additionally features a range of rare literary and avant-garde journals, such as *Lacerba* (pages 10-13), *Noi* (page 41), *L'italia futurista* (page 26) and *La città*

nuova (page 54). A comprehensive set of *Futurismo* (pages 56-59, plus Appendix), an oversized newspaper published by Marinetti and Mino Somenzi in the 1930s, illustrates the development of Futurist typography under the influence of Fascist ideology, while issues of the avant-garde journal *Broom* (pages 38-39), published in Italy by a group of American expatriates, show how Futurist aesthetics permeated the artistic sensibility of an entire generation. Lastly, an advertising brochure by Enrico Prampolini (page 66) exemplifies the translation of Futurist "cosmic" aeropainting into the language of typography and graphic design, while Marinetti's promotional publication for the never-published *Almanacco italia veloce* (1930, pages 46-51) presents a range of graphic and typographic experiments from all the major Futurist artists and illustrators active in the 1920s and 1930s.

Note: The following works are generally organized chronologically, with exceptions made to group like works together.

For reference to individual artists within this volume, please refer to the index at the back of Volume 4.

Uccidiamo il chiaro di luna!

BEVAGNA - TEATRO F. TORTI

Giovedì 4 Settembre - ore 20,30

GRANDE

Manifestazione Futurista

a beneficio della P.A. "Croce Verde,,
con l'intervento di

Luciano Folgore

Dolidoro Benveduti

A. G. Bragaglia

Proiezioni luminose - Declamazione di
poesie futuriste - Discorsi sulla sensibili-
tà futurista, sulla fotodinamica futurista,
sulla pittura futurista. * * * * *

CHE COSA È IL FUTURISMO
CHE VUOLE IL FUTURISMO
CHE COMBATTE IL FUTURISMO

L'avvenire del mondo è futurista!!

PREZZI - Ingresso L. 0,30 - Posti distinti L. 0,30 - Bambini L. 0,20 - Loggione L. 0,20

• Designer unknown, *Grande Manifestazione Futurista* (Great Futurist Event), 1910s
Letterpress on paper, 12 3/4 x 8" (32.2 x 20.4 cm)

Manifesto dei Pittori futuristi

Agli artisti giovani d'Italia!

Il grido di ribellione che noi lanciamo, associando i nostri ideali a quelli dei poeti futuristi, non parte già da una chiosatura estetica, ma esprime il violento desiderio che ribolle oggi nelle vene di ogni artista creatore.

Noi vogliamo combattere accanitamente la religione fanatica, incosciente e snobistica del passato, alimentata dall'esistenza nefasta dei musei. Ci ribelliamo alla stupida ammirazione delle vecchie tele, delle vecchie statue, degli oggetti vecchi e all'entusiasmo per tutto ciò che è tuffato, sudicio, corvoso dal tempo, e giudichiamo ingiusto, delittuoso, l'abituale disdegno per tutto ciò che è giovane, nuovo e pulsante di vita.

Compagni! Noi vi dichiariamo che il trionfante progresso delle scienze ha determinato nell'umanità mutamenti tanto profondi, da scavare un abisso fra i docili schiavi del passato e noi liberi, noi sicuri della radiosa magnificenza del futuro.

Noi siamo nauseati dalla pigrizia vite che dal Cinquecento in poi fa vivere i nostri artisti d'un incessante sbruttamento delle glorie antiche.

Per gli altri popoli, l'Italia è ancora una terra di morti, un'immensa Pompei biancheggiante di sepolcri. L'Italia invece rinasce, e al suo risorgimento politico segue il risorgimento intellettuale. Nel paese degli analfabeti vanno moltiplicandosi le scuole; nel paese del dolce far niente ruggono ormai officine innumerevoli; nel paese dell'estetica tradizionale spiccano oggi il volo ispirazioni sfolgoranti di novità.

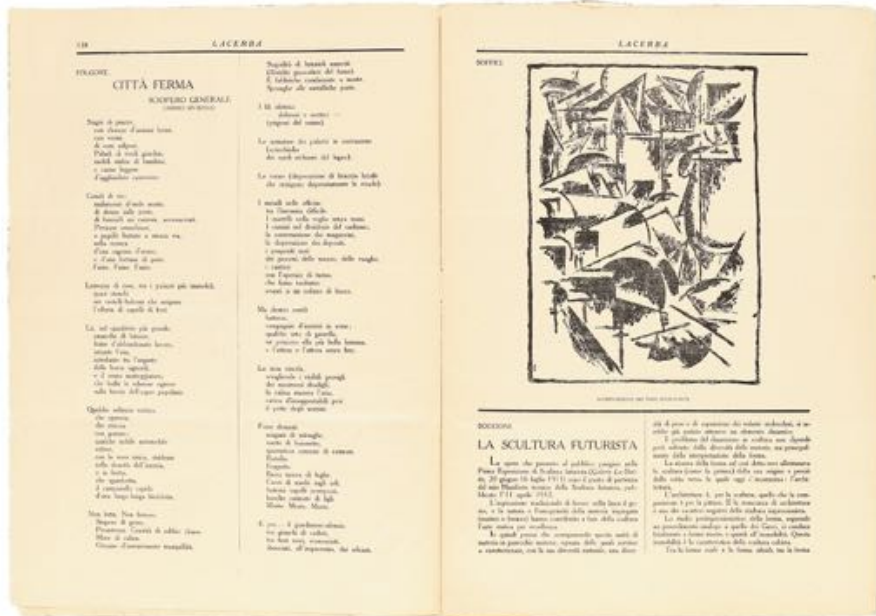
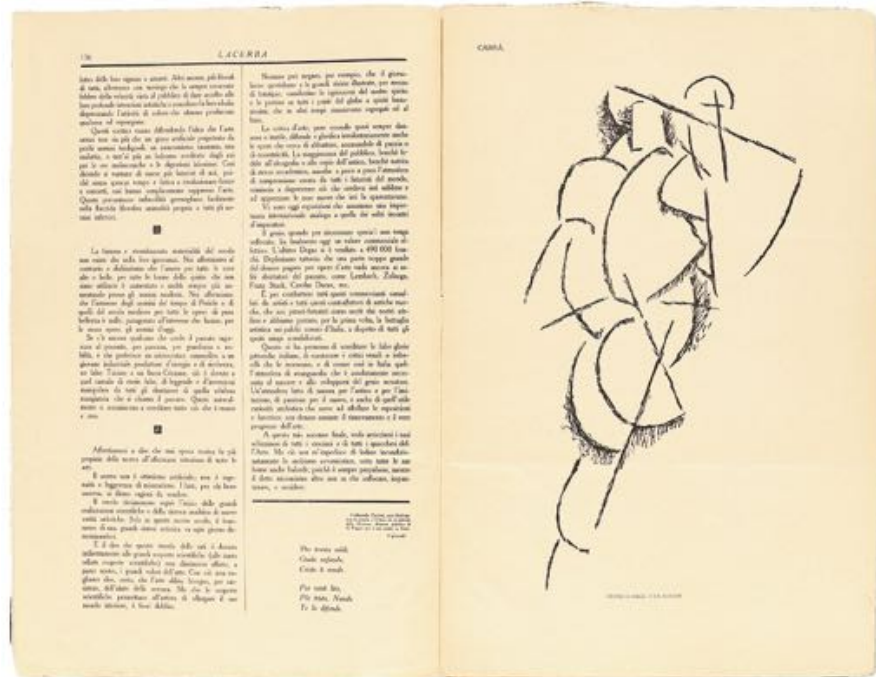
È vitale soltanto quell'arte che trova i propri elementi nell'ambiente che la circonda. Come i nostri antenati trassero materia d'arte dall'atmosfera religiosa che incombeva sulle anime loro, così noi dobbiamo ispirarci ai tangibili miracoli della vita contemporanea, alla ferrea rete di velocità che avvolge la Terra, ai transatlantici, alle *Dreadnought*, ai voli meravigliosi che solcano i cieli, alle audaci tentative dei navigatori subacquei, alla lotta spasmodica per la conquista dell'ignoto. E possiamo noi rimanere insensibili alla frenetica attività delle grandi capitali, alla psicologia nuovissima del instambulismo, alle figure febbrili del *river*, della *cocotte*, dell'*opérade* e dell'alcoolizzato?

Volemo noi pure contribuire al necessario rinnovamento di tutte le espressioni d'arte, dichiariamo guerra, risolutamente, a tutti quegli artisti e a tutte quelle istituzioni che pur camuffandosi d'una veste di falsa modernità, rimangono invecchiati nella tradizione, nell'accademismo, e soprattutto in una ripugnante pigrizia cerebrale.

• Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini, *Manifesto dei Pittori futuristi* (Manifesto of Futurist Painters), 1910
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)



no. 13



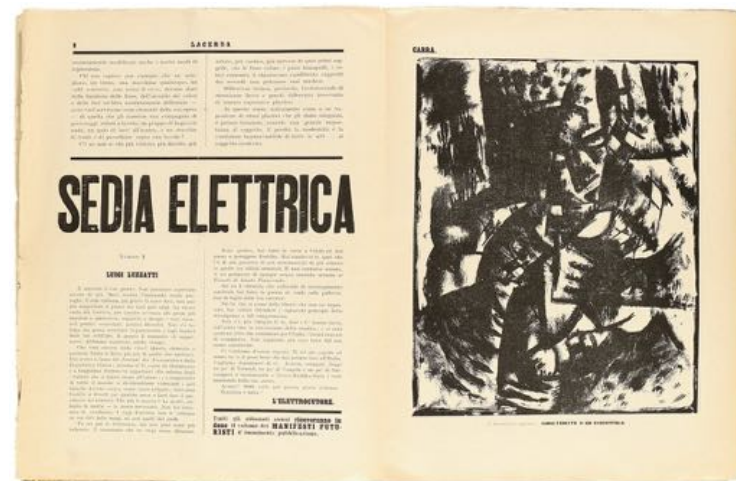
no. 20



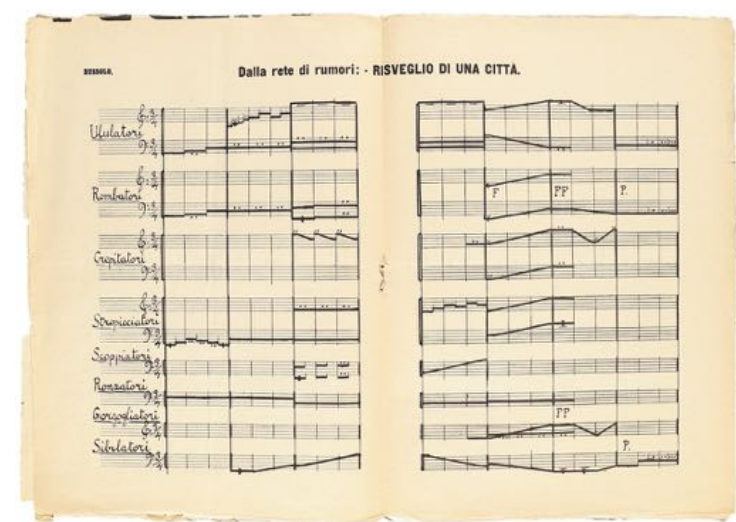
• Lacerba, Anno I, 1913
Letterpress on paper (publication), 13 3/4 x 9 3/4" (34.9 x 24.8 cm)



no. 1



no. 5



• Lacerba, Anno II, 1914
Letterpress on paper (publication) 14 1/2 x 10 3/4" (36.8 x 27.3 cm) (see right and following spread)



no. 6

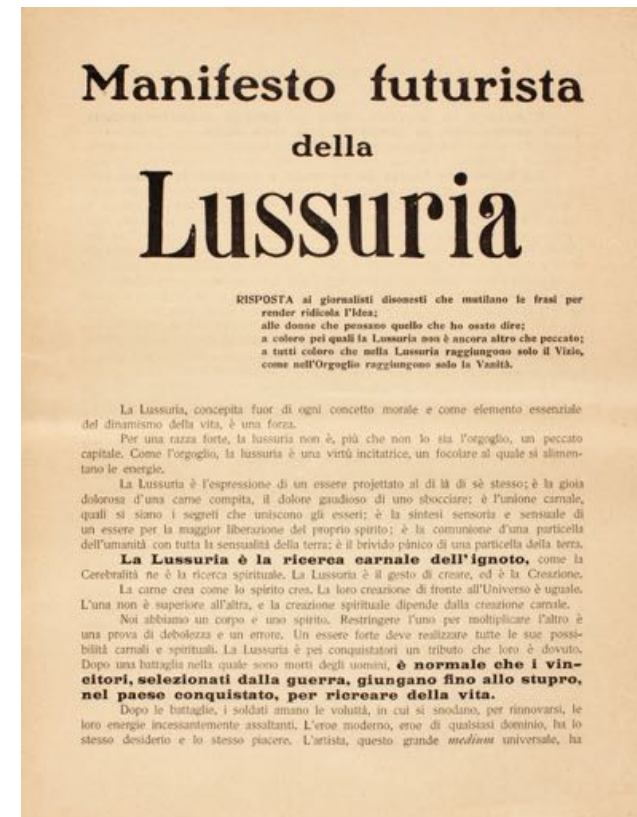


no. 8





- Carlo Carrà, *La pittura dei suoni, rumori, odori; Manifesto futurista* (The Painting of Sounds, Noises, and Smells: A Futurist Manifesto), 1913
Letterpress on paper (publication), 11 1/2 x 9 1/8" (29.2 x 23.2 cm)



- Valentine De Saint-Point, *Manifesto futurista della Lussuria* (Futurist Manifesto of Lust), 1913
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)

- Luigi Russolo, *L'arte dei rumori; Manifesto futurista* (The Art of Noises: A Futurist Manifesto), 1913
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)





• Bruno Corra and Emilio Settimelli, *Pesi, misure e prezzi del genio artistico; Manifesto futurista* (Weights, Measures and Prices of Artistic Genius: A Futurist Manifesto), 1914
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)



• Antonio Sant'elia, *L'architettura futurista* (Futurist Architecture), 1914
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)

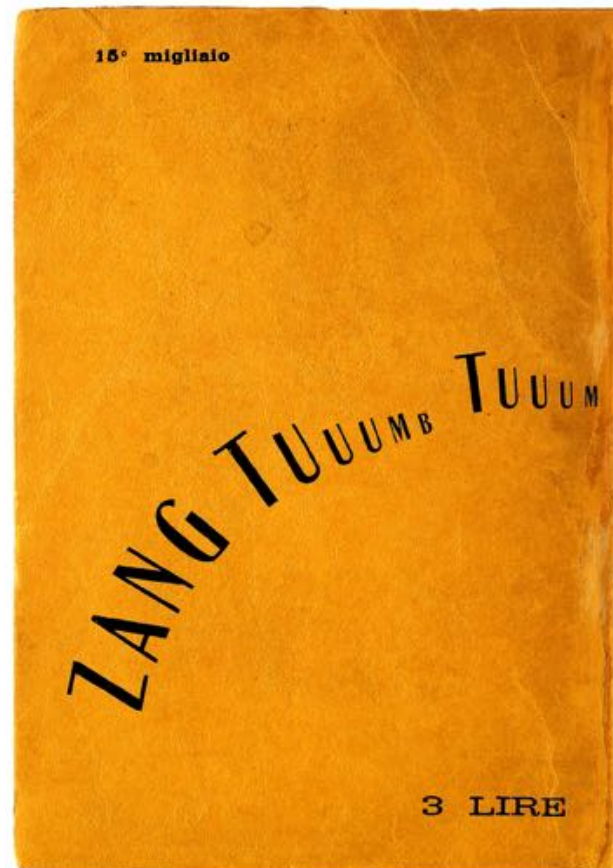


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verso

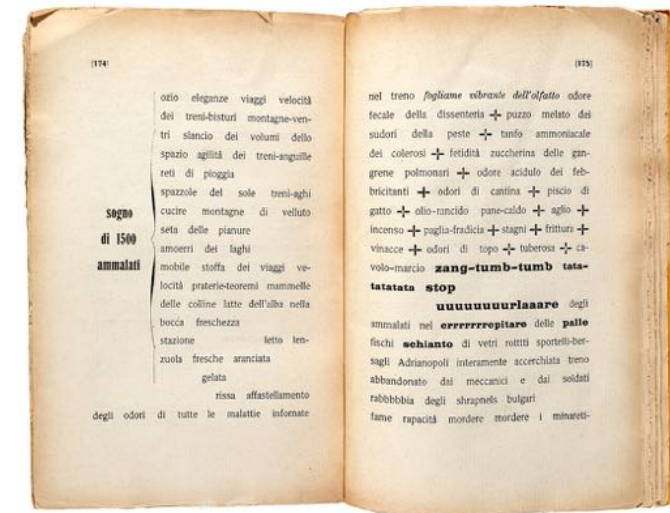


recto

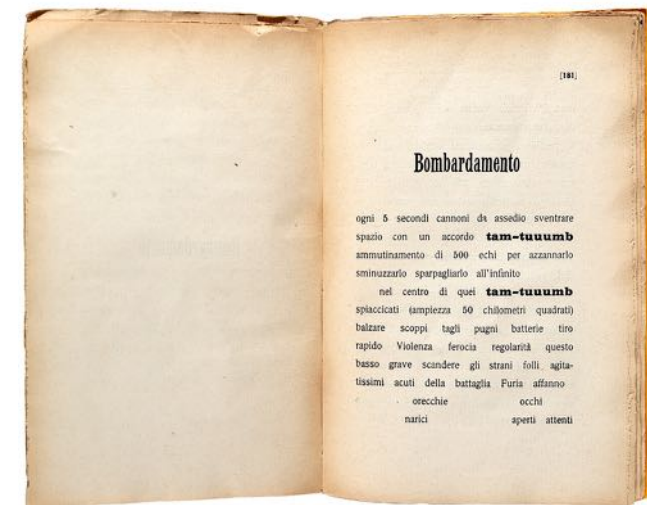


verso

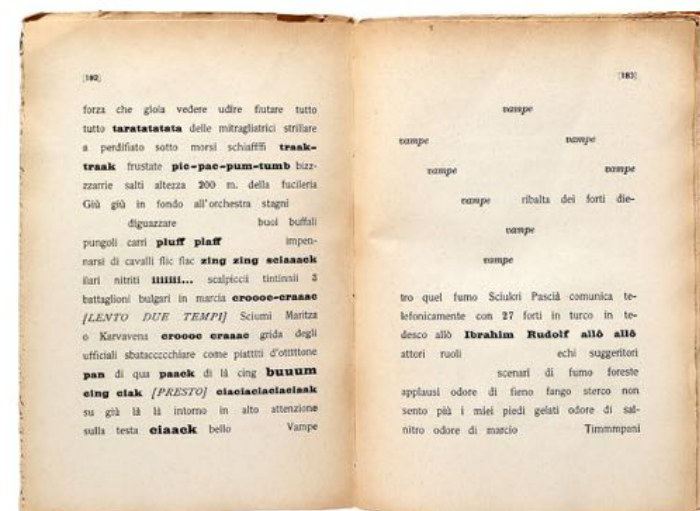
• Filippo Tommaso Marinetti, *Zang tumb tumb*, 1914
Letterpress on paper (book), 7 7/8 x 5 1/2" (20 x 14 cm)



pp. 174-175



p. 181



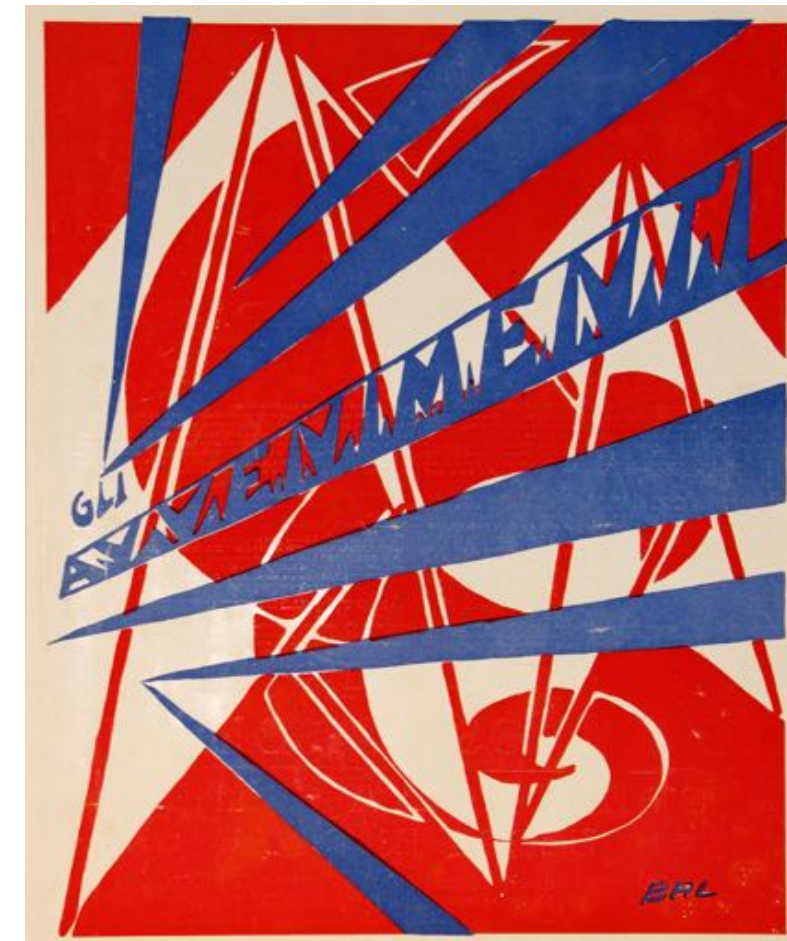
pp. 182-183



recto



verso



• Giacomo Balla, *Gli Avenimenti*, 1915
Lithograph on paper (magazine cover), 15 3/4 x 11 3/4" (40 x 30 cm)



spread

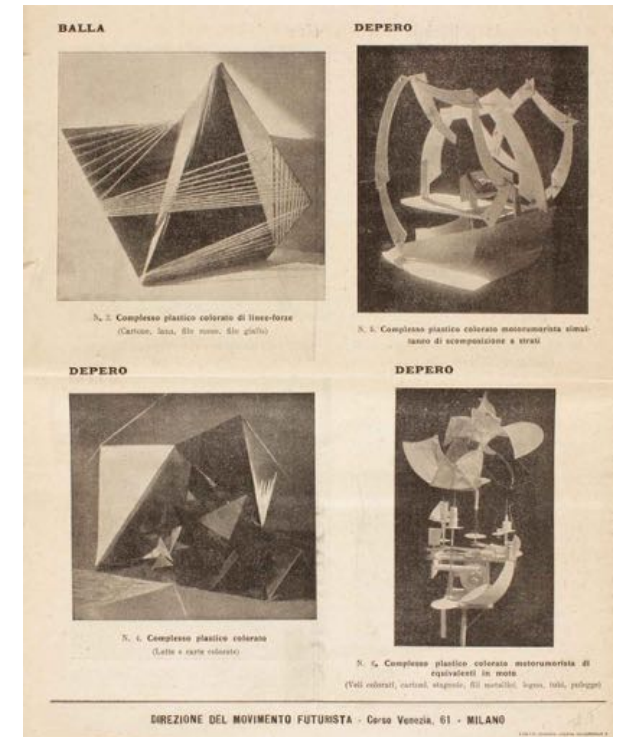
• F. T. Marinetti, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Ugo Piatti (Typographic composition by Carlo Carrà), *Sintesi futurista della guerra* (Futurist Synthesis of War), 1914
Letterpress on paper (publication), 11 1/2 x 9 1/8" (29.2 x 23.2 cm)



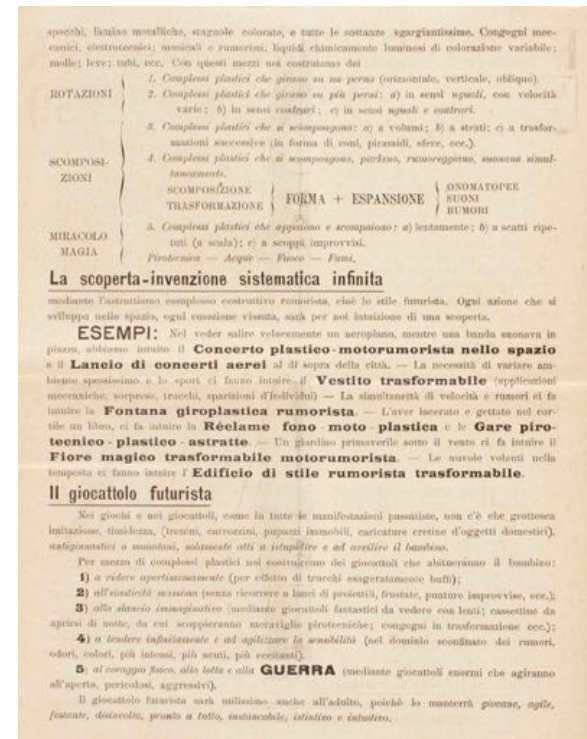
• F.T. Marinetti, *Parole in libertà. Consonanti vocali numerici* (Words in Freedom, Consonants Vowels Numbers), 1915
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.9 cm)



recto

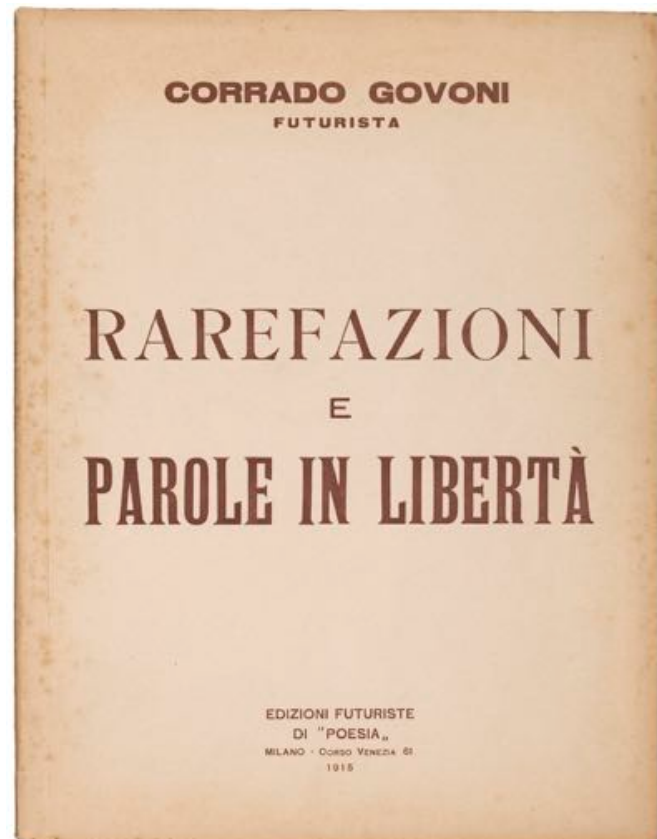


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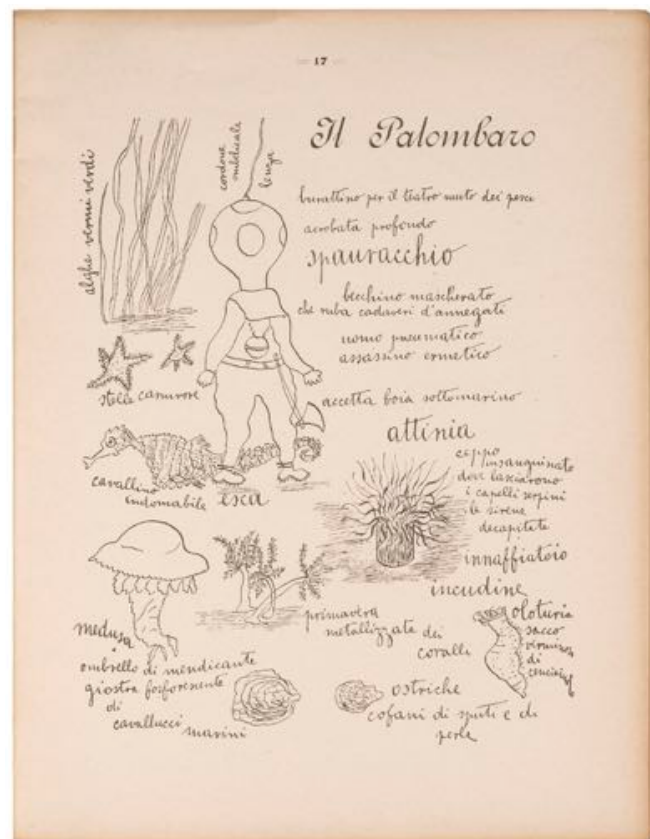


spread

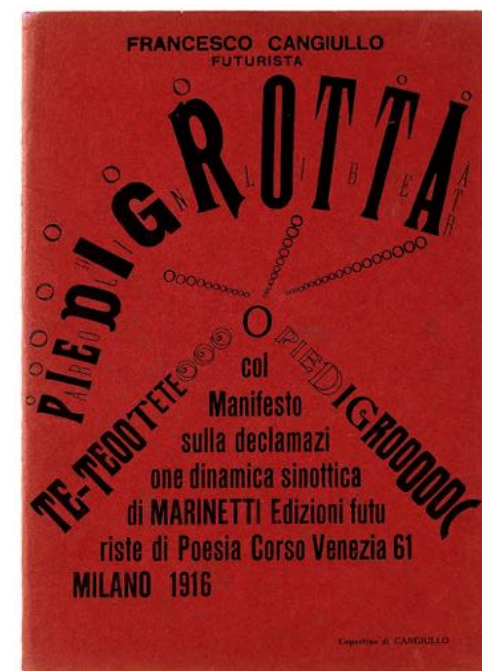
• Fortunato Depero and Giacomo Balla, *Ricostruzione futurista dell'universo* (Futurist Reconstruction of the Universe), 1915
Letterpress on paper (publication), 11 1/2 x 9" (29.2 x 22.7 cm)



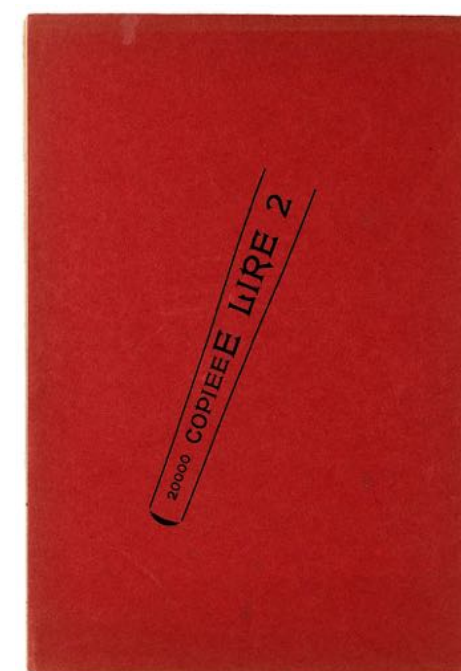
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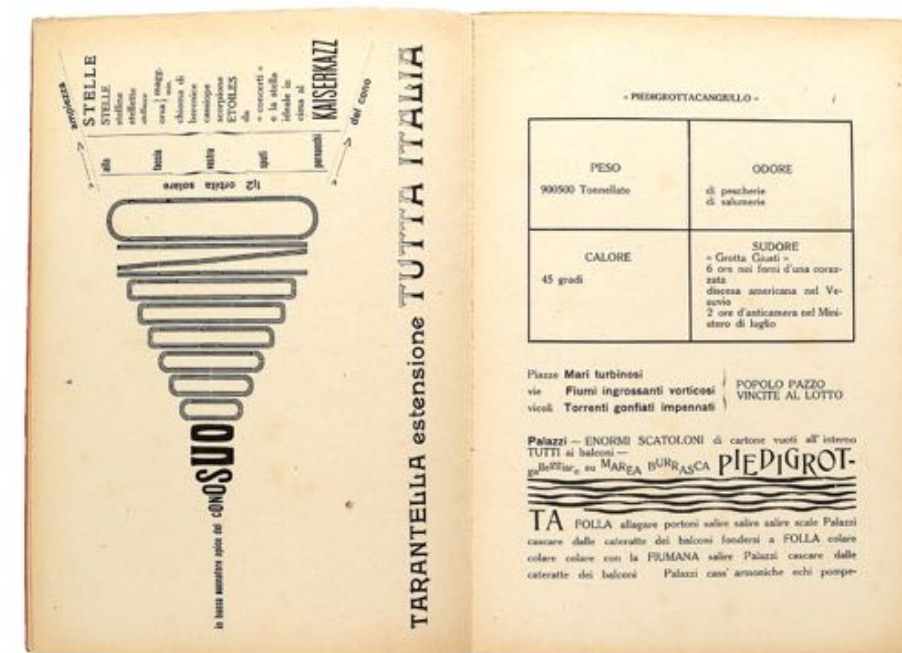
p. 17



recto



verso



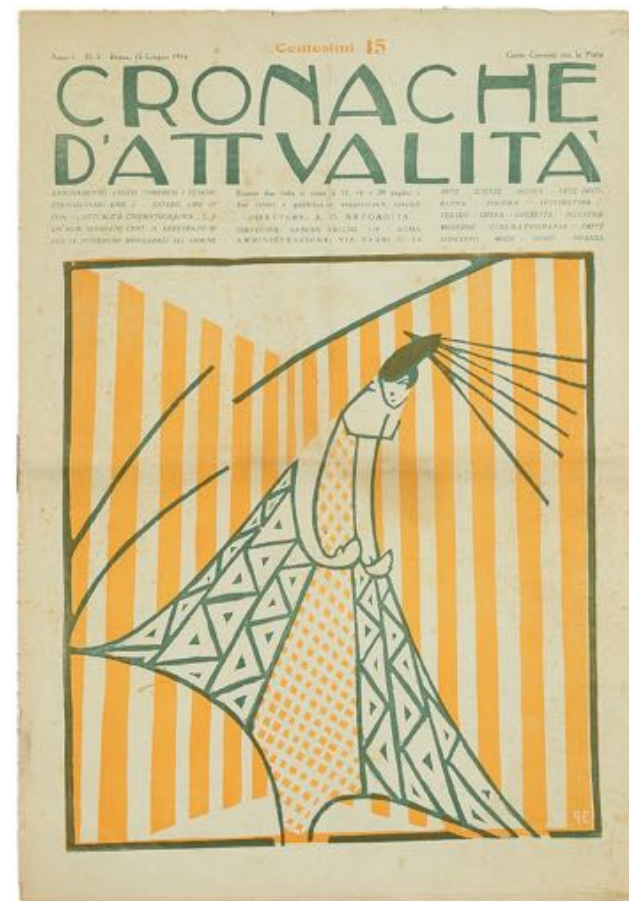
spread

• Corrado Govoni, *Rarefazioni e parole in libertà*, 1915
Letterpress on paper (book), 12 1/2 x 9 5/8" (32 x 24.5 cm)

• Francesco Cangiullo, *Piedigrotta*, 1916
Letterpress on paper (book), 10 3/8 x 7 1/2" (26.3 x 19 cm)



• Filippo Tommaso Marinetti, Bruno Corra, and Emilio Settimelli, *L'Italia futurista*, Anno 1, no. 2, 1916
Letterpress on paper (newspaper) 25 1/8 x 17 1/4" (63.8 x 43.8 cm)



recto



verso

• Anton Giulio Bragaglia (cover by Enrico Prampolini), *Cronache d'attualità*, 1916
Letterpress on paper, 23 1/4 x 16 1/8" (59.1 x 41.1 cm)



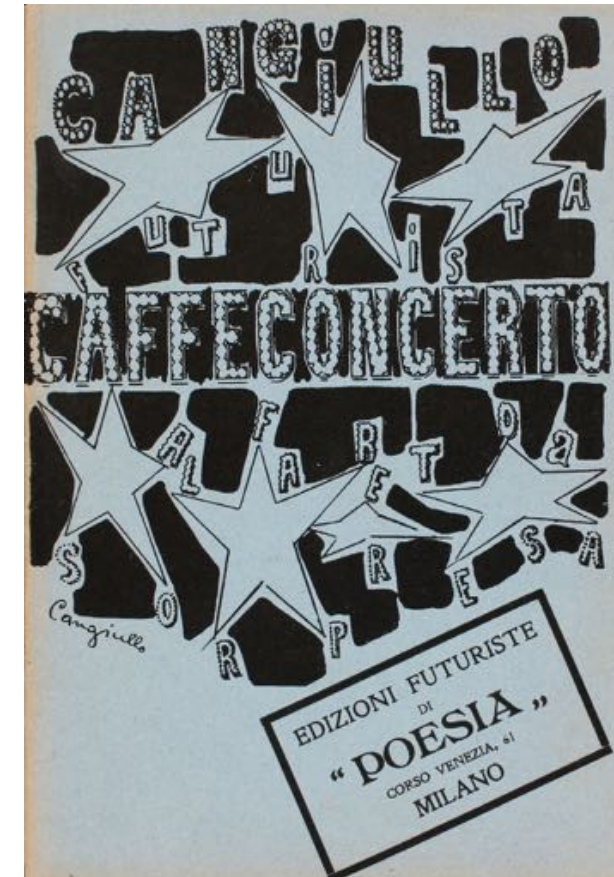
• Designer unknown, *La folgore futurista*, 1917
Letterpress on paper, 26 5/8 x 37" (67.6 x 94 cm)



• Designer unknown, Invitation to exhibition opening for Giacomo Balla, 1918
Letterpress on paper, 6 3/8 x 4 5/8" (16.2 x 11.7 cm)



• Giacomo Balla, *Ti Ta To*, 1918
 Letterpress on paper (booklet), 15 5/8 x 11 9/16" (39.7 x 29.4 cm)



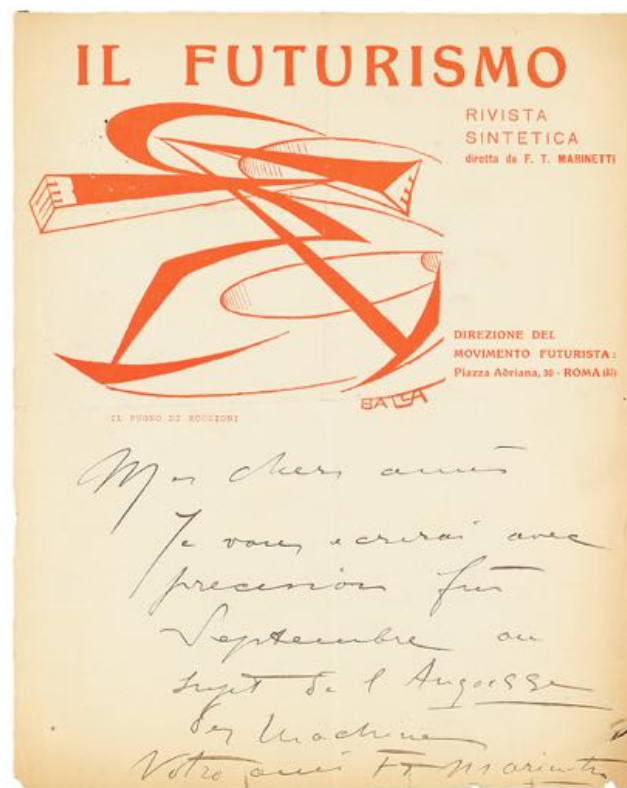
• Francesco Cangiullo, *Caffeconcerto*, 1919
 Lithograph printed on colored paper (book), 9 5/8 x 6 3/4" (24.4 x 17.1 cm)



• Ardengo Soffici, *Bifszf + 18, Simultaneità chimismi lirici*, 1919
Letterpress on paper (book), 7 3/4 x 5 1/2" (19.7 x 14 cm)



• Filippo Tommaso Marinetti, *Manifesti del futurismo, Vol. III* (The Manifestos of Futurism), 1919
Hardcover book, 3 3/4 x 2 1/2" (9.5 x 6.3 cm)

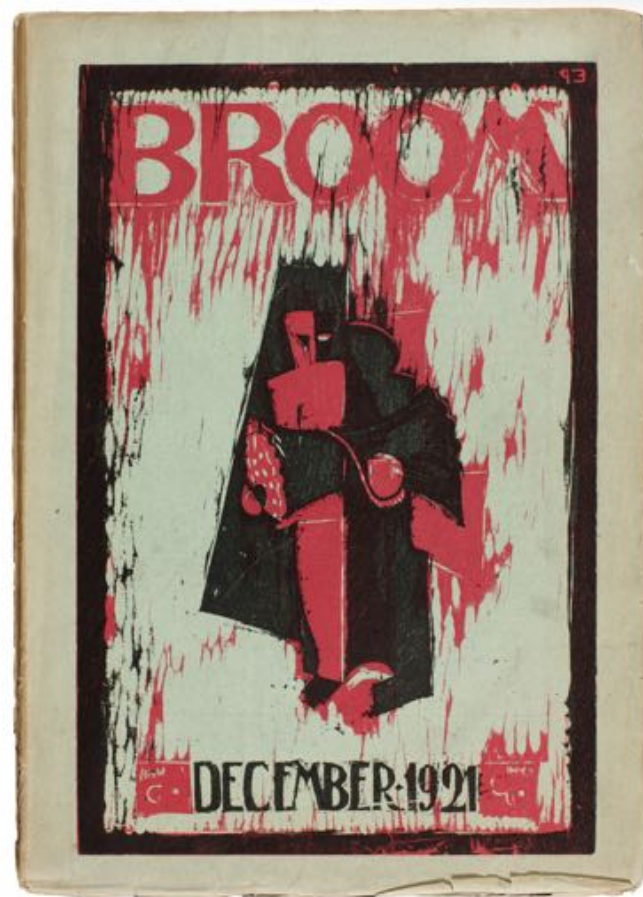
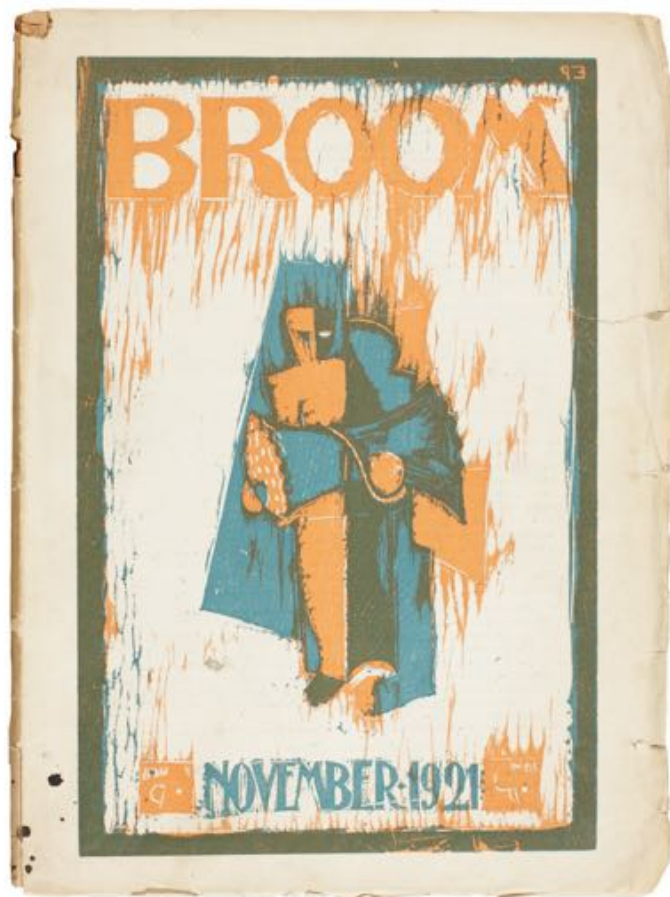


- Filippo Tommaso Marinetti, *Il Futurismo* letterhead, 1920s, with handwritten note by Marinetti
Lithograph on paper, 11 x 8 5/8" (27.9 x 21.9 cm)

- Filippo Tommaso Marinetti, *Futurismo* letterhead, circa 1927
Lithograph on paper, 11 1/2 x 9 1/8" (29.2 x 23.1 cm)

- Giacomo Balla, *Exposition des peintres futuristes italiens et conférence de Marinetti* (Exhibition of Italian Futurist Painters and Talk by Marinetti), 1921
Lithograph on paper (poster), 38 7/8 x 30 7/8" (98.7 x 78.4 cm)

- Giacomo Balla, *Exposition des peintres futuristes italiens et conférence de Marinetti* (Exhibition of Italian Futurist Painters and Talk by Marinetti), 1921
Letterpress on paper (catalogue), 9 1/4 x 6 7/8" (23.5 x 17.5 cm)



• Enrico Prampolini, (cover design), *Broom*, Vol. 1, No. 1, 1921
Letterpress on paper (magazine), 12 3/4 x 9 1/4" (32.4 x 23.5 cm)

• Enrico Prampolini, (cover design), *Broom*, Vol. 1, No. 2, 1921
Letterpress on paper (magazine), 12 3/4 x 8 7/8" (32.4 x 22.5 cm)



• Enrico Prampolini, (cover design), *Broom*, Vol. 3, No. 3, 1922
Letterpress and rotogravure on paper (magazine), 13 1/8 x 9 1/8" (33.3 x 23.2 cm)



• Designer unknown, *Il tamburo di fuoco*, c. 1922
 Lithograph on paper (poster), 38 1/8 x 19 7/8 (96.8 x 50.5 cm)



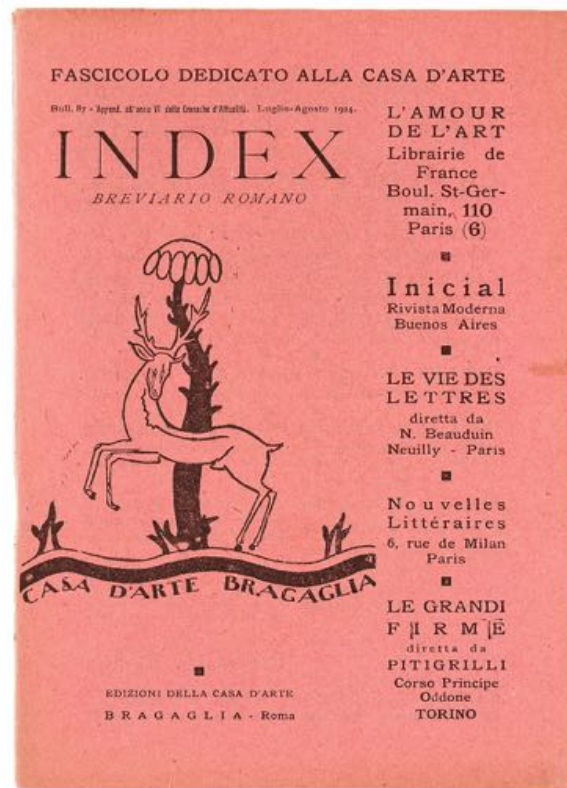
• Enrico Prampolini, *Noi. Rivista d'arte futurista* (The Futurist Art Magazine), no. 1, 1923
 Letterpress on paper, 13 1/2 x 9 5/8" (34.3 x 24.4 cm)



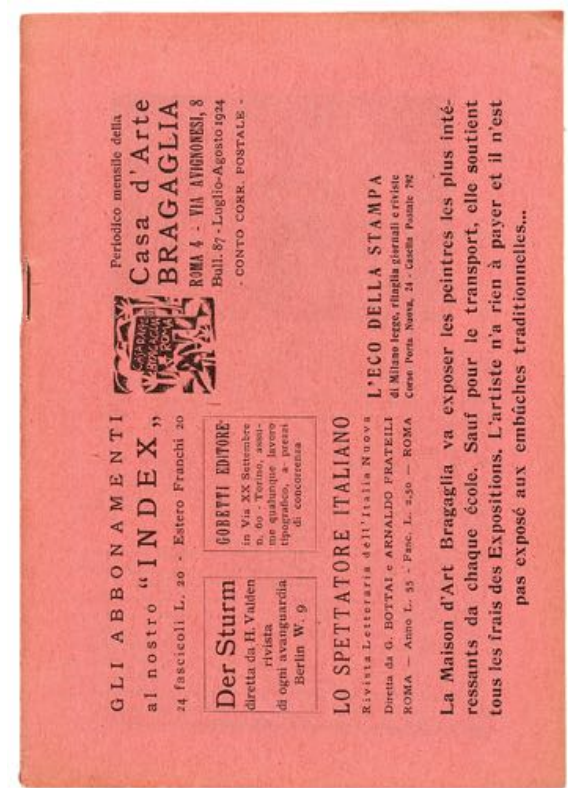
• Enrico Prampolini, *Noi. Rivista d'arte futurista* (The Futurist Art Magazine), no. 5, 1923
 Letterpress on paper, 13 1/2 x 9 5/8" (34.3 x 24.4 cm)



• Filippo Tommaso Marinetti, *Marinetti*, 1924
Letterpress on paper (newspaper) 30 1/2 x 22 1/2" (77.5 x 57.2 cm)

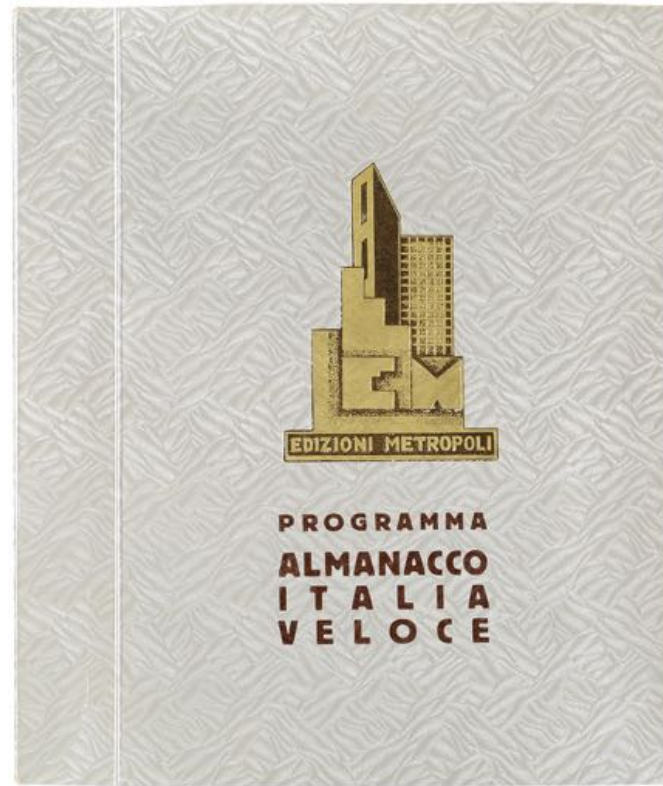


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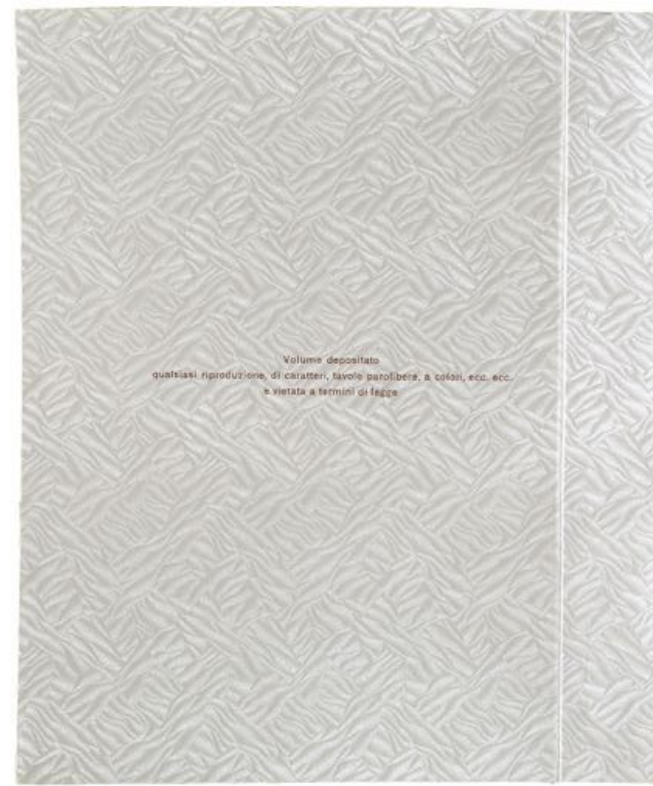


verso

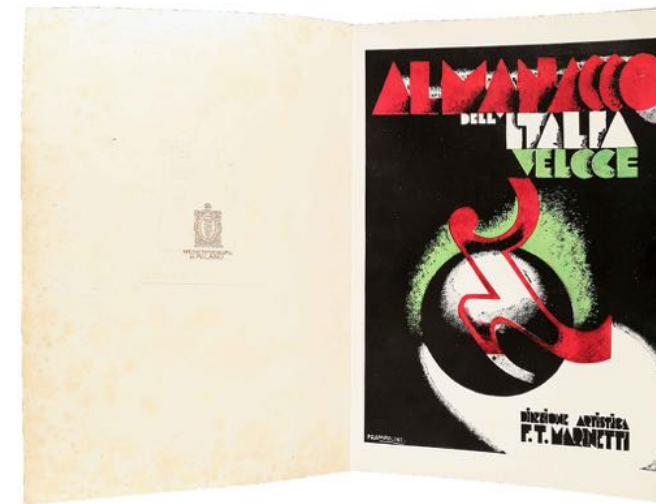
• Anton Giulio Bragaglia, *Index breviario romano*, 1924
Lithograph on paper (pamphlet), 7 1/4 x 5" (18.4 x 12.7 cm)



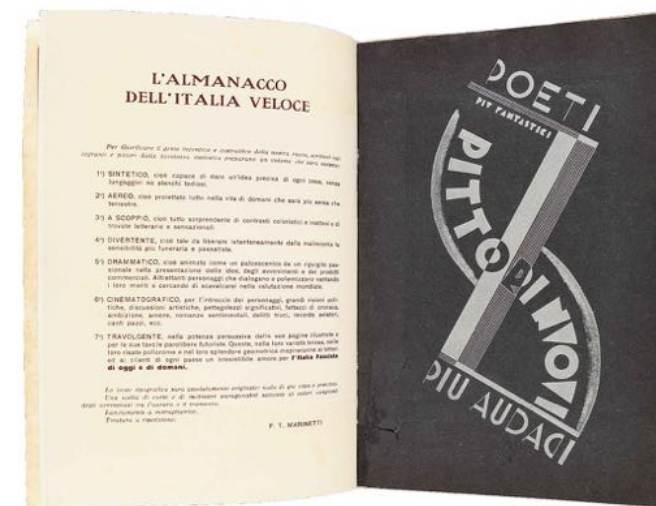
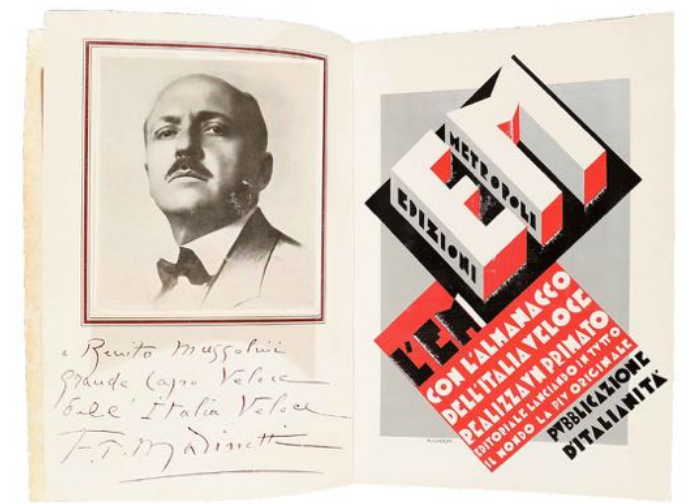
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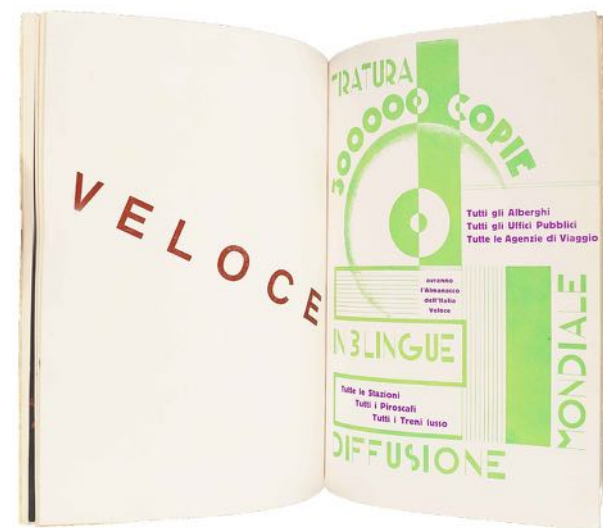
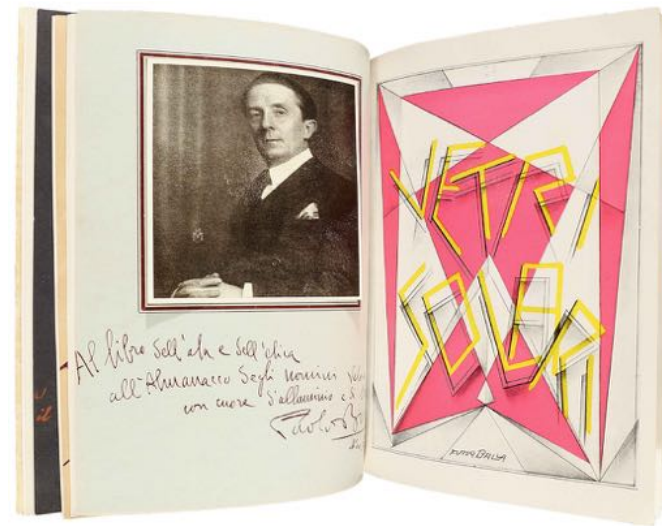
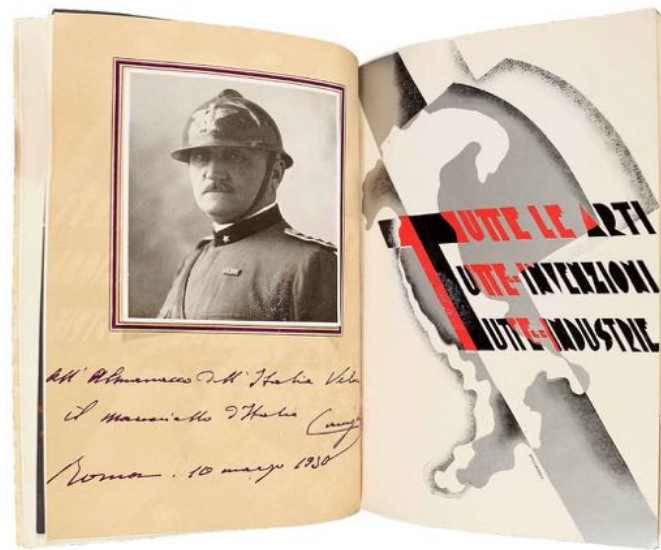
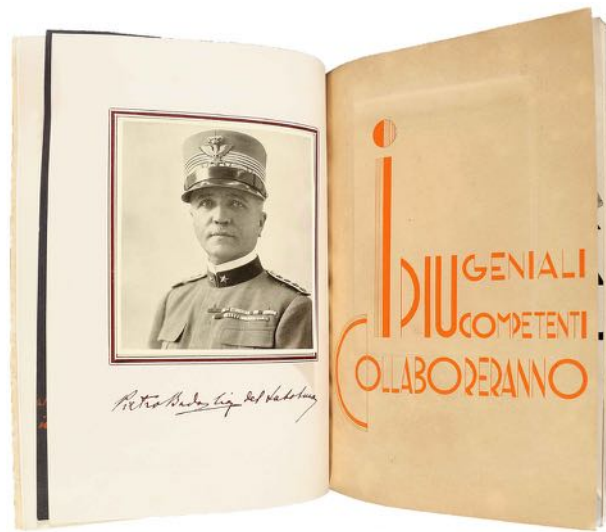
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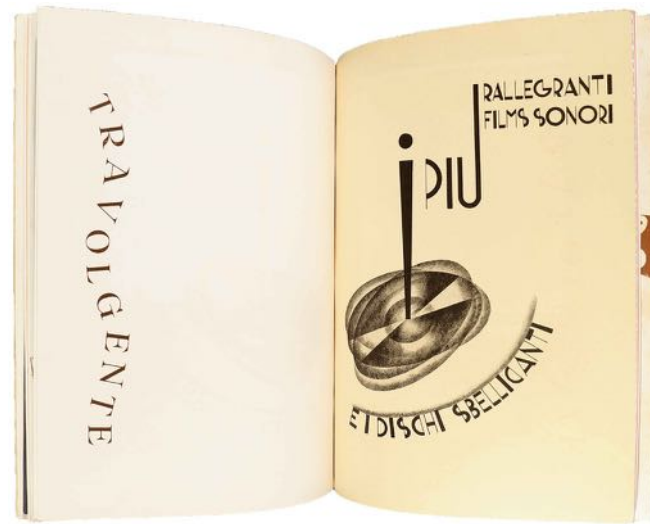


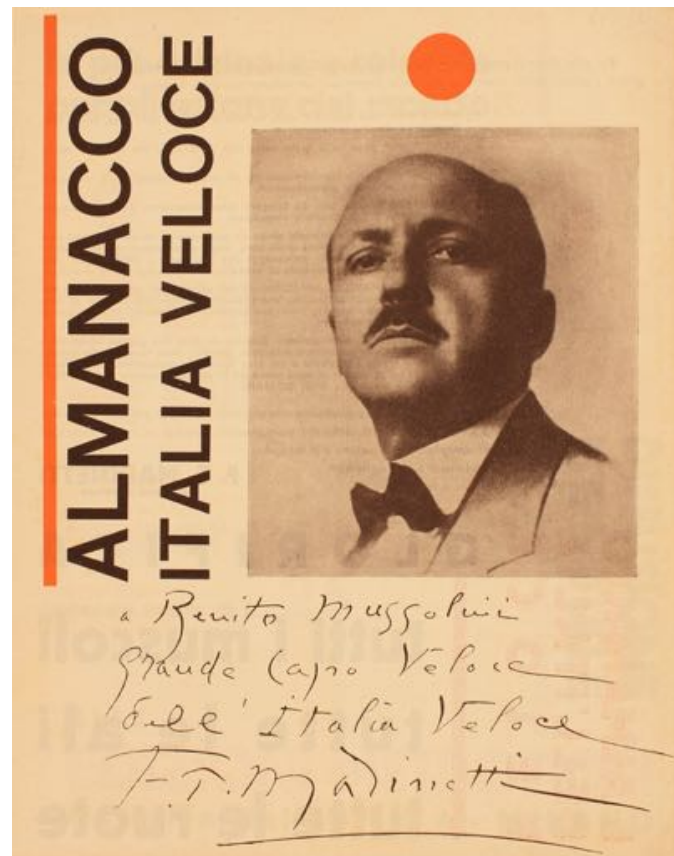
spreads



• F.T. Marinetti, Bruno Munari, Nikolai Diulgheroff, Enrico Prampolini and others, *Programma almanacco Italia veloce*, 1930
Lithograph on paper (promotional publication), 11 3/8 x 9 1/4" (28.9 x 23.5 cm)
pp. 47-51 for internal spreads







recto



verso



• Filippo Tommaso Marinetti, *Almanacco Italia veloce*, 1930
Letterpress and rotogravure on paper (leaflet), 11 3/8 x 8 7/8" (28.9 x 22.5 cm)

• Designer unknown, Poster for event with F.T. Marinetti, 1931
Lithograph on paper, 13 1/8 x 37 3/4" (33.3 x 95.9 cm)



• Fillia (Luigi Colombo), *La città nuova*, 1932
 Letterpress on paper (newspaper), 21 3/4 x 16 3/8" (55.2 x 41.6 cm)



• Giacomo Balla, Bendetta, Fortunato Depero, Gerardo Dottori, Fillia, F.T. Marinetti, Enrico Prampolini, Luigi Colombo, Mino Somenzi and Tato (Guglielmo Sansoni), *Artecrazia* 1. Includes: *L'aeropittura: Manifesto Futurista* (Aero-Painting: A Futurist Manifesto), 1932
 Lithograph on paper (newspaper insert), 9 5/8 x 6 5/8" (24.3 x 17 cm)



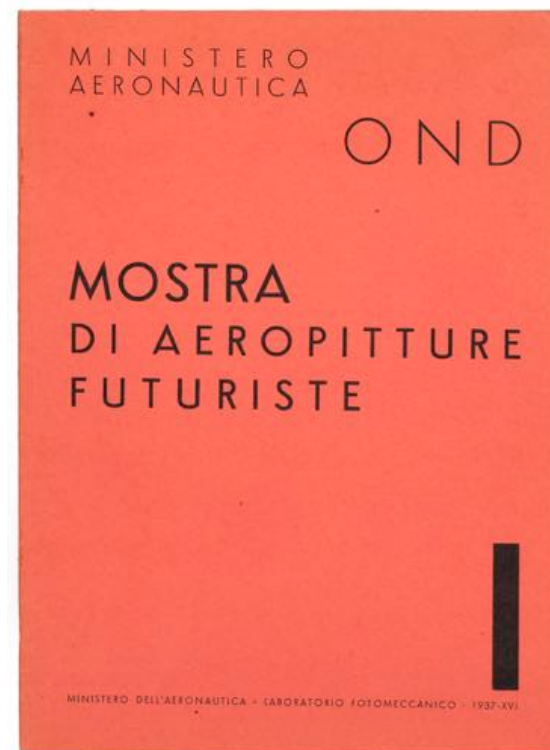
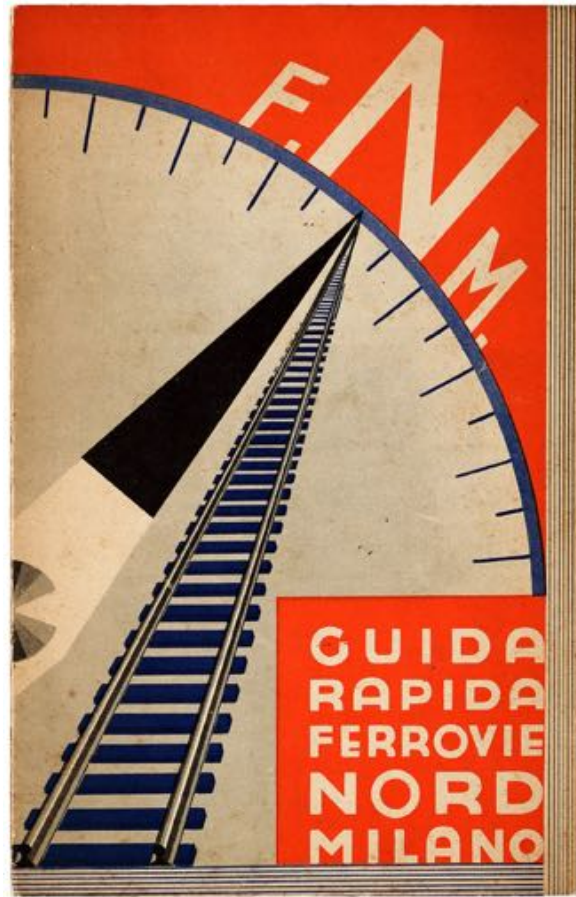
- Giacomo Balla and Mino Somenzi, Poster to honor Umberto Boccioni (issued by Futurismo magazine), 1933
Letterpress on paper (poster), 34 7/8 x 25 1/4" (88.6 x 64.1 cm)
- Designer unknown, *Grande Mostra Nazionale d'Arte Futurista* (Great National Exhibition of Futurist Art), 1934
Letterpress on paper (poster), 27 11/16 x 13 1/16 (70.3 x 33.2 cm)



- Filippo Tommaso Marinetti, *Futurismo. Visitate la Mostra della Rivoluzione Fascista* (Futurismo. Visit the Exhibition of the Fascist Revolution), 1932
Letterpress on paper (poster), 34 1/2 x 25 1/4" (87.6 x 64.1 cm)



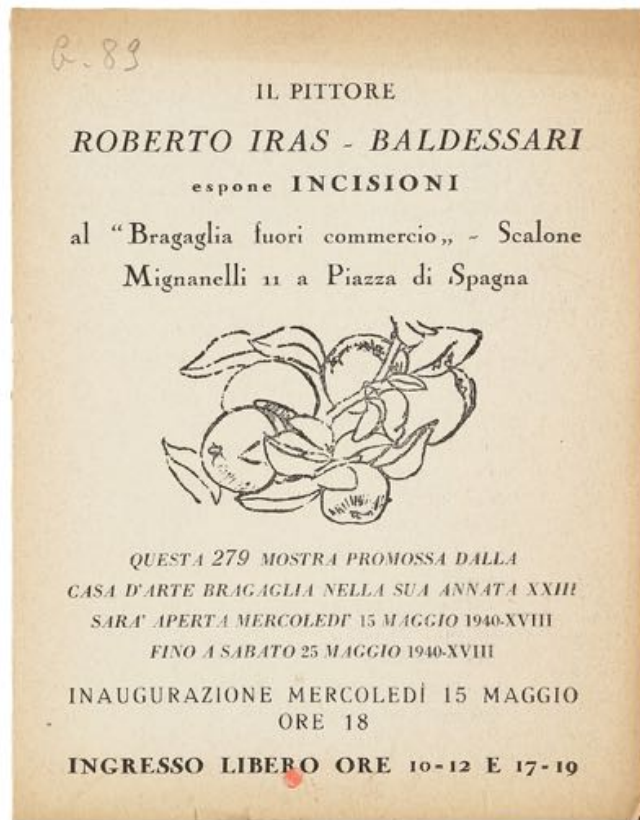
- Bruno Munari, *Carta del trentino*, 1933
Lithograph on paper (booklet), 6 5/8 x 4 3/4" (16.8 x 12.1 cm)
- Designer unknown, *F.N.M. guida rapida Ferrovie Nord Milano* (F.N.M. Reference Guide, Milan Northern Railways), 1935
Lithograph on paper (booklet), 7 1/4 x 4 3/4" (18.4 x 12.1 cm)



- Designer unknown, *Mostra di aeropitture futuriste* (Exhibition of Futurist Aeropaintings), 1937
Letterpress on paper (exhibition catalogue), 11 9/16 x 8 5/8" (29.4 x 21.9 cm)



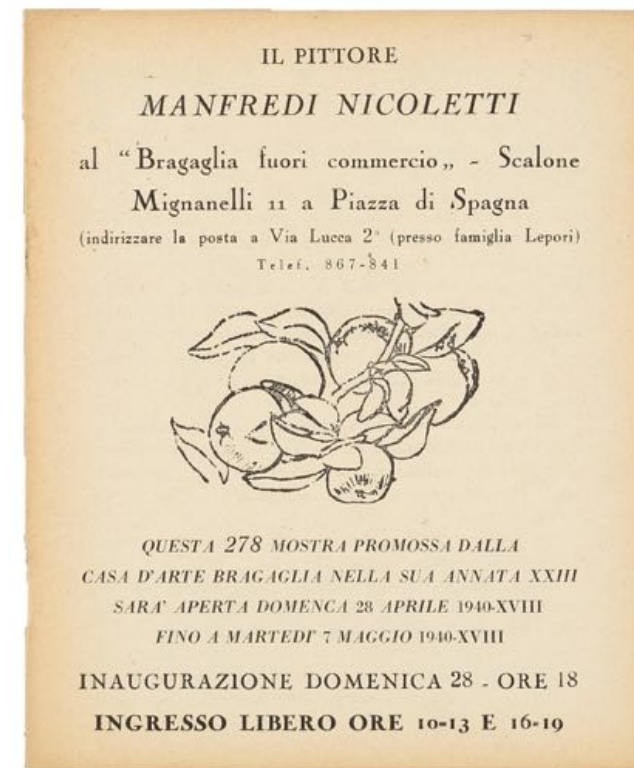
- Designer unknown, *Renato di Bosso aerosilografo futurista* (Renato di Bosso: Futurist Aeroprintmaker, Aeropainter, Aerosculptor), 1941
Letterpress and lithography on paper, 8 5/8 x 6 1/4" (21.9 x 15.9 cm)



recto



verso



recto



verso

• Designer unknown, Invitation to exhibition opening for Roberto Iras - Baldessari, c. 1940
 Lithograph on paper, 6 1/8 x 4 3/4" (15.7 x 12.2 cm)

• Designer unknown, Invitation to exhibition opening for Manfredi Nicoletti, c. 1940
 Lithograph on paper, 5 7/8 x 4 3/4" (15 x 12.3 cm)



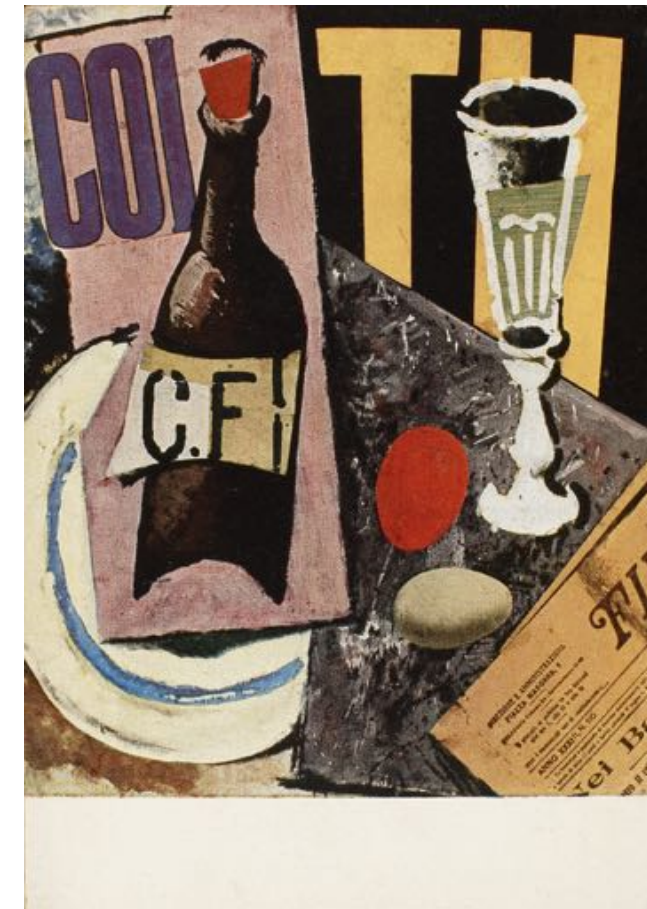
recto

verso

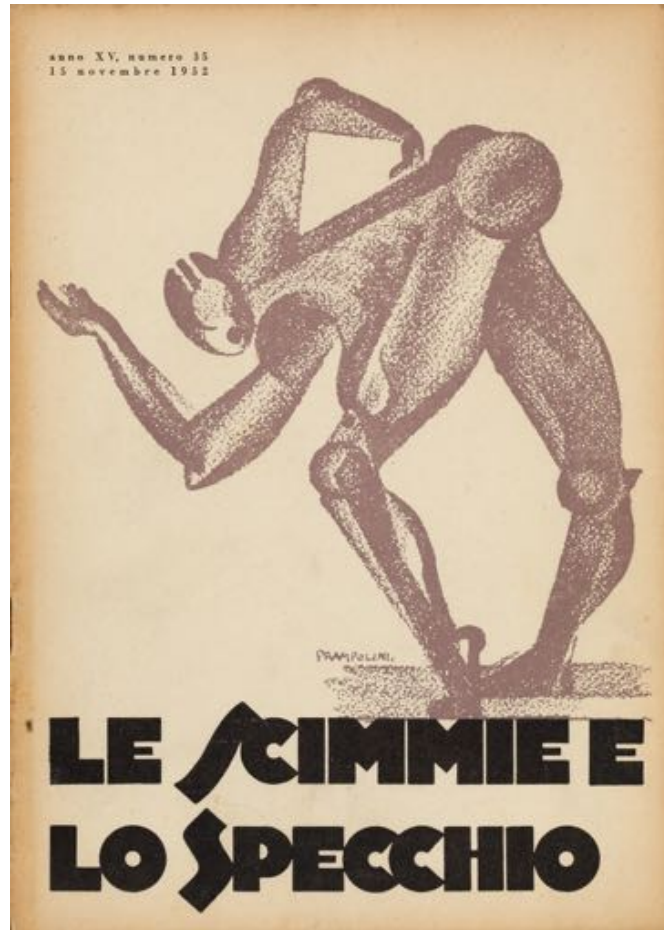


spread

• Enrico Prampolini, Advertising for the film *R.U.R.*, 1942
Letterpress on paper (brochure), 12 1/4 x 9 1/4" (31.1 x 23.5 cm)



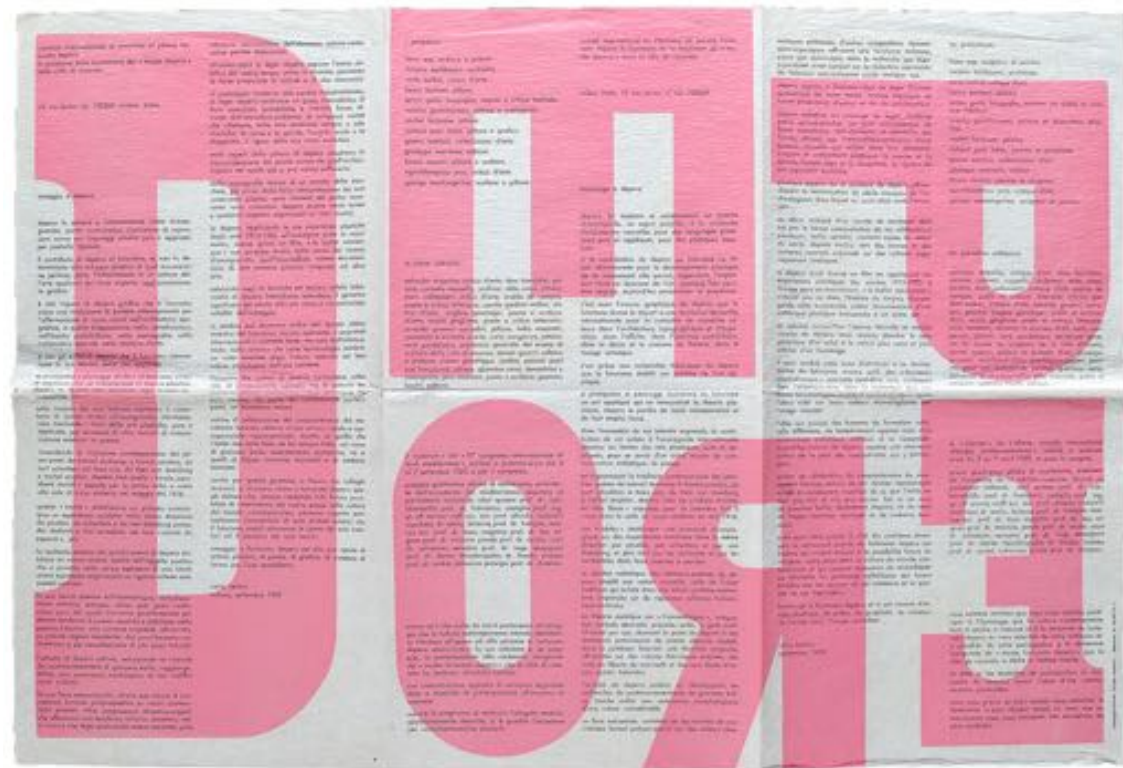
• Ardengo Soffici, *Nature morte* (Still Life with Red Egg), 1947
Lithograph on card (postcard), 5 3/4 x 4 1/8" (14.6 x 10.5 cm)



• Enrico Prampolini, *Le scimmie e lo specchio*, 1952
Lithograph on paper (periodical), 9 1/2 x 6 3/4" (24.1 x 17.1 cm)



• Giovanni Acquaviva, *Musica per i bimbi* (Music for Children), 1957
Lithograph on paper, 12 13/16 x 9 5/16" (32.5 x 23.7 cm)



• Bruno Munari, *Homage to Depero*, 1959
Lithograph on paper, 8 1/4 x 5 3/4" (21 x 14.5 cm)

APPENDIX

Filippo Tommaso Marinetti and Mino Somenzi, *Futurismo a. I n. 1, 2, 4-16, a. II n. 1, 18-59*, 1932-33.
Letterpress on paper (newspaper), 25 1/8 x 17 3/8" (63.8 x 44 cm) (see pages 53-55 for additional issues)





Leggete il Manifesto Futurista del cappello Italiano



Futurismo Italiano = Arte Fascista



FUTURISTI Tutti a ROMA per il 15 Aprile



FUTURISMO FUTURISMO FUTURISMO



DUCE! DUCE! DUCE!



Dal 5 al 21 maggio Mostra Futurista Mantovana



Dal 5 al 21 maggio Grande Mostra Futurista Mantovana



Il trionfo del Futurismo alla Mostra Mantovana



Grande Adunata Futurista - Milano - fine maggio



Milano - 15 giugno - Onoranze a Boccioni



Milano - 15 giugno - Adunata Futurista



Milano - 15 giugno - Adunata Futurista



Le onoranze a Boccioni sotto l'alto patronato del Duce



La Mostra Nazionale Futurista rimarrà aperta fino a tutto dicembre

