

CHAPTER 18—THE INTERNATIONAL TYPOGRAPHIC STYLE (PP320–336)

(ALSO: Chapter 19, pp374–398, *The New York School*)

Tectonic = pertaining to building or construction

International Style

- also called **Swiss Design**
- roots in De Stijl, the Bauhaus, the ‘new’ typography of the 1920s and ‘30s, back to Constructivism
- design is socially useful
- a scientific approach to design was favored over personal expression; design as a clear, concise vehicle for disseminating information with...
 - purity of means
 - a high degree of legibility
 - asymmetrical organization on a mathematically constructed grid
 - non-commercial
 - use of flush left (ragged right) sans serif type
- **Adrian Frutiger** (b.1928)
 - Univers: 21 variations, all same x-height, and ascender and descender lengths
 - #18-13 p 360, read p361, “New Swiss sans-serif typefaces”
- **Hermann Zapf** (b.1918) designed over 50 typefaces, among them...
 - Palatino, Melior, Optima, Zapf Chancery, Zapf Dingbats
 - #18-16 p362, read p361, “A master of classical typography”
 - #18-17, #18-18 p362, Zapf’s **Manual Typographicum** (1968): quotes about typography in two volumes, 18 languages and over 100 typefaces!
- **Edouard Hoffman** (?) and **Max Miedinger** (1910–1980)
 - designed *Neue Haas Grotesk*; in 1961 the Stempel Foundry named it **Helvetica** (Latin, for ‘Switzerland’ and used on Swiss postage stamps). #20-16 p324, and read p325.

Basel School of Design

- **Armin Hofmann** (b.1920), in collaboration with...
- **Dorothe Hofmann** (?)
 - both Hofmanns taught at the Basel School of Design, today continue active design practice
 - design philosophy based upon point, line, plane (i.e. De Stijl); dynamic harmony; extreme contrasts of scale, shape and movement. p364, #s18-21–18-24
- **Emil Ruder** (1914–1970), compositor’s apprentice at 14; taught type at Basel School of Design
 - **type loses its purpose when it loses its communicative meaning, therefore legibility and readability are the dominant concerns**
 - with his students, studied the **creative potential within the use of unified proportions**, pushed the limits of Univers’ 21 weights and widths
- **Josef Müller-Brockmann** (1914–1996)
 - worked with **extremes of scale, extremes of camera angle, geometric forms**
 - Constructivist influence. pp366–368 #18-29 through #18-35 (esp. **Swiss Auto Club and Less Noise**)

International Style in America

- (read MIT pp372, all of paragraph 2: “In the early 1950s MIT established a graphic design program enabling all members of the university community to benefit from free, professional design assistance on their publications and publicity material. This was a very early recognition of the cultural and communicative value of design by an American university. MIT based its graphic design program on an commitment to the grid and sans-serif typography...”
 - #18-43 through 18-46 pp73, 373)
- **Dietmar Winkler** (b.1938) worked for MIT (above), currently a graphic design educator