Century of Design International Typographic Style
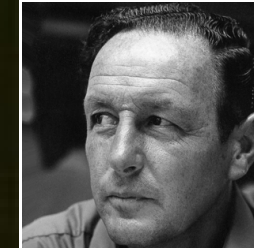
Emil Ruder

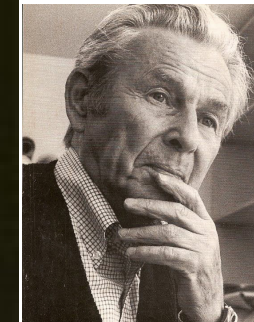# International Typographic Style

Armin Hofmann

Josef Muller Brockmann

International typographic style which is also sometimes known as Swiss Style emerged in the 1950s in Switzerland and Germany. This style made an important impact in many parts of graphic design covering a twenty year period from the 1950s to 1960s but until this day International typographic stlye is a big influence for designers.

The principles of International typographic style is all about the cleanliness, Readability and objectivity. When using a grid structure in your design, it tends to make hierarcy for the information much easier especially when web designing. Grids are a useful way of showing information and images in a consistenet and easy to follow technique. Appreciating International Typographic Style's means appreciating the typefaces because the typefaces are what started it all. The clasics Sans serif typeface is what made the grid structure work so seamlessly together.

Artists that were relevant from this movement are Armin Hofmann(1920–present) ,Emil Ruder(1914 – 1970) and Josef Muller brockmann(1914-1996) whose work influenced many designers through the grid structure designed work.

Cover:
Kunsthalle Basel
1956 by Emil Ruder

die gute Form

Gewerbemuseum Winterthur am Kirchplatz
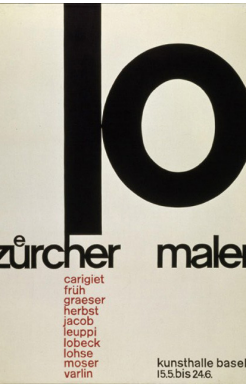
Emil Ruder
1914 – 1917

Emil Ruder

Thinking Typographer

Emil Ruder was born in Switzerland in 1914, he was a graphic designer and typographer. Ruder helped Armin Hoffman form the Basel School of Design and established the style of design known as Swiss Design. He taught Swiss style and also typography and how Type communicates ideas through writing. He placed heavy importance on Sans-Serif typefaces. His work was very brief and clear, especially his typography.

Ruder was classified as part of the Swiss movement. He liked using asymetrical compositions placing importance on typography and the negative space of compositions. His use of grid in design has influenced development of web design on many levels.

Berlin 1963 by Emil Ruder

Zürcher Maler, 1956. designed by Emil Ruder

Typographie: A Manual for Design by Emil Rude

By 1947, Ruder was promoted as the head of the Department of Apprentices in Applied arts. The same year he met one of the notable graphic artists, Armin Hofmann. Hence began there long period of collaboration on several art projects.

Their successful teaching methods culminated in receiving somewhat an international reputation. Besides teaching, Ruder also contributed as an editor and writer for Typografische Monatsblätter. Typographic Monthly was a famous trade publication of the era.

> " Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this duty. A printed work which cannot be read becomes a product without purpose. "
>
> Emil Ruder

Poster design for exhibition Glass art from Murano, 1955 by Emil Ruder

Glaskunst aus Murano

Univers and Helvetica

No account of the International Typographic Style is complete without mentioning the two most famous typefaces to be designed during the 1950s. In 1954 Adrian Frutiger, a Swiss typeface designer based in Paris, completed design work on a new sans serif named Univers that was arguably theworld's first megafamily typeface as it comprised twenty-one individual weights.

Becoming enormously popular among Swiss-style typographers.Those who taught Swiss Style argued that design should focus on the content and not decorative extras. By stripping away the embellishments, Swiss Style eliminates distractions for the viewer and allows the information that is heavy designed to be read and studied rather than merely seen and admired.

Kunsthalle Basel, 1956. designed by Emil Ruder

Joan Miró 1956 by Emil Ruder

International Typographic Style

Armin Hofmann
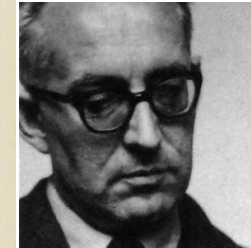
Gewerbemuseum Basel

Ausstellung

Das Holz als Baustoff

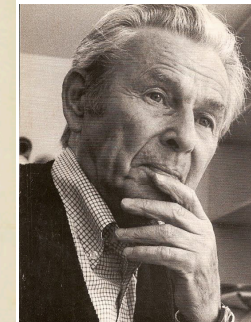6. September bis 5. Oktober

Täglich geöffnet:

10 bis 12 und 14 bis 18 Uhr

Eintritt frei

Emil Ruder

Josef Muller Brockmann

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**Cover:
Wood as a Building
Material 1952 by
Armin Hoffmann**

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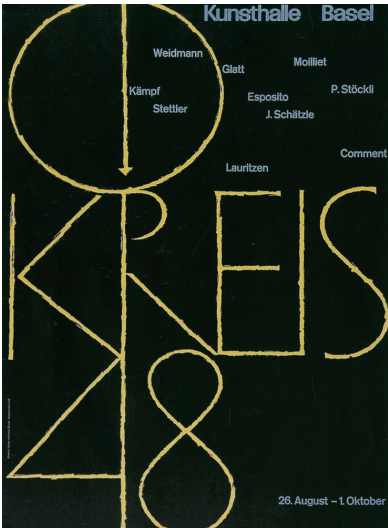
Armin Hofmann
1920 – present

Armin Hofmann

Armin hoffman was born on June 29, 1920 and grew up Winterthur, Switzerland. He went to the school of arts and Crafts in Zurich. In 1947, Armin Hofmann and Emil Ruder founded the school of design in Basel. Hoffman was often known unusual in his ways of teaching. Most of his work focused mainly on elements of graphic form but also remaining simplicity and objectivity.

His way of designing showed nothing but power and elegance of simplicity but clarity. Hoffman constantly emphasized that design should always have a context and a meaning behind it.His designs were well thoughout and effective. Hoffman relied on the fundamental elements which were point,line and shape. Hoffmann was influenced by Ernst Keller's teachings, his compositions were made of typography over illustrations.

Kreis 48,1950 by Armin Hofmann

Stadttheater Basel 1962 by Armin Hofmann

Stadttheater Basel 1962 by Armin Hofmann

Hofmann taught for several years at the Basel School of Design and he was not there long before he replaced Emil Ruder as the head of the school. The Swiss International Style, and Hofmann, thought that one of the most efficient forms of communications was the poster and Hofmann spent much of his career designing posters, in particularly for the Basel Stadt Theater. Just as Emil Ruder and Joseph Müller-Brockmann did, Hofmann wrote a book outlining his philosophies and practices. His Graphic Design Manual was, and still is, a reference book for all graphic designers today.

> **There should be no separation between spontaneous work with an emotional tone and work directed by the intellect. Both are supplementary to each other and must be regarded as intimately connected. Discipline and freedom are thus to be seen as elements of equal weight, each partaking of the other.**
>
> **Armin Hofmann**

Giselle 1959 by Armin Hofmann

Stadttheater Basel 1965 by Armin Hofmann

Hofmann saw his designs, in part, as didactic demonstrations of these principles. The posters he created in the late 1950s and 1960s for cultural clients such as the Kunsthalle Basel and the Stadttheater Basel possess great typographic and photographic purity of form.

Another design assembles a formally perfect arrangement of fragments: column, music stand, section of cello, ballerina's pointing foot, riding boot with spur. In Hofmann's 1959 poster for the ballet Giselle, the stark white typographic tower of the title—note the intermediary dot of the "i"—holds the blurring halftone of the dancer's pirouette in a state of dynamic balance and grace.

Stadttheater Basel 1967 by Armin Hofmann
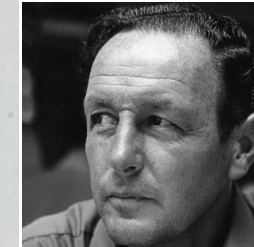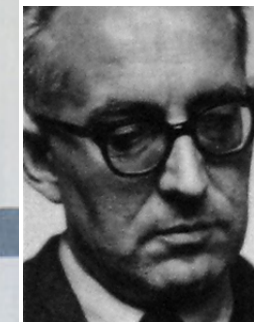
Basler Theater 1968 by Armin Hofmann

International Typographic Style

UNITED STATES POSTAL SERVICE ®

Josef Muller Brockmann

Armin Hofmann

Josef Muller Brockmann

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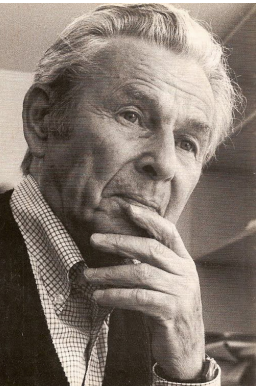
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**Cover:
"Protect the Child" Poster 1953 by Josef Muller Brockmann**

Josef Muller Brockmann

1914 – 1996

Key Player of International Typographic Style

Joseph Muller Brockmann was born in Swtizerland in 1914 where he studied Architecture, design and Art history at the Univeristy of Zurich. Brockmann was another student of Keller's, he was heavily influenced by Keller's work with the Grid system and Akzidence-Grotesk typeface His most reconized work was done for the Zurich Town Hall as poster advertisements for theater.

The work that was done for the Zurich town Hall was mostly graphic rather than illustative. His posters created a mathmatical harmony which reflected the harmony of music in his work. Josef Muller brockmann published a book in 1981 that is called "Grid Systems in Graphic Design".

Concert Poster 1958 by Josef Muller Brockmann

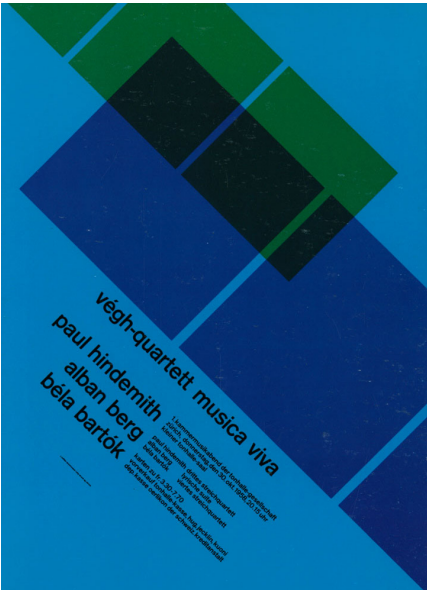
Less Noise 1960 by Josef Muller Brockmann

Zurich Tonhalle Poster 1955 by Josef Muller Brockmann

Perhaps his most decisive work was done for the Zurich Town Hall as poster advertisements for its theater productions. He published several books, including The Graphic Artist and His Problems and Grid Systems in Graphic Design.

These books provide an in-depth analysis of his work practices and philosophies, and provide an excellent foundation for young graphic designers wishing to learn more about the profession. He spent most of his life working and teaching, even into the early 1990s when he toured the US and Canada speaking about his work.

> **The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.**
>
> **Josef Muller Brockmann**

Campaign Poster: Less Noise 1960 by Josef Muller Brockmann

In 1958 he founded the magazine Neue Grafik - The International Review of Graphic Design and Related Subjects, and was soon joined by Richard Paul Lohse, Hans Neuburg and Carlo Vivarelli. In the magazine they published their game-changing theories about design and influenced the progress of the Swiss Style with the publication's innovative layout.

His method of working always adapted to the needs of each project and he favoured a no-nonsense approach, where the first port of call was to translate and give shape to ideas before being 'artistic'.

Zurich Tonhalle, Musica Viva Poster 1958 by Josef Muller Brockmann

Zurich Tonhalle Poster 1957 by Josef Muller Brockmann