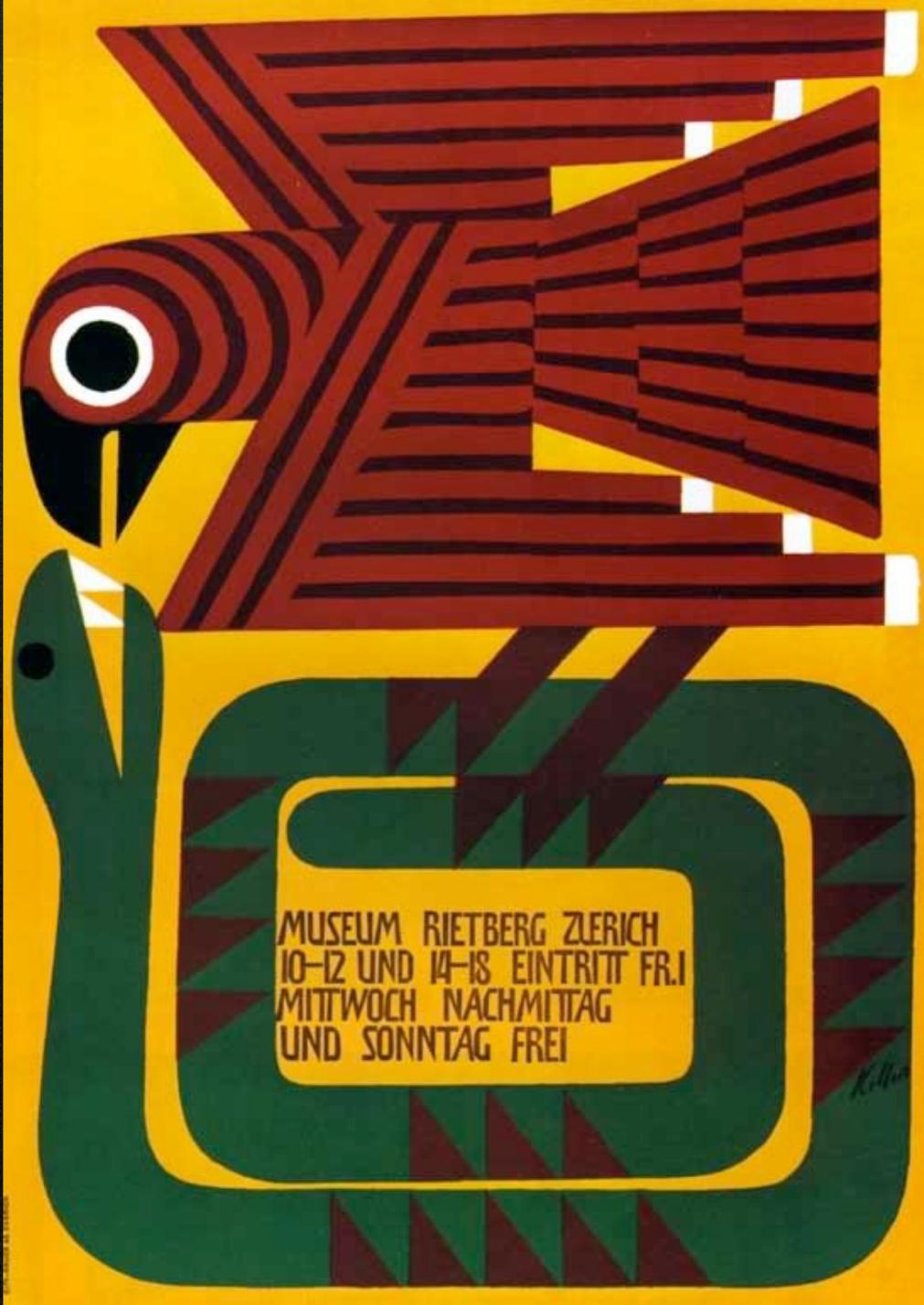


The International Typographic Style



Ernst Keller

was one of the pioneers of Swiss design. His work used symbolic imagery, simplified geometric forms and vibrant contrasting color.

Poster for the Rietberg Museum, 1952

Basler
Freilichtspiele
1959
19.-31. August
im
Rosenfeldpark

GISELE



**The International
Typographic Style**
was also known as the
Swiss Style.

It was developed in
Switzerland and
Germany in the 1950s
and it emphasized
cleanliness, readability
and objectivity.

strawinsky

fortner

berg

tonhalle grosser saal
donnerstag, den 6. januar 1955
20.15 uhr
12. volkstanzert
der tonhalle-gesellschaft

leitung
erich schmid
solisten
louy, druey, walter lang, klavier

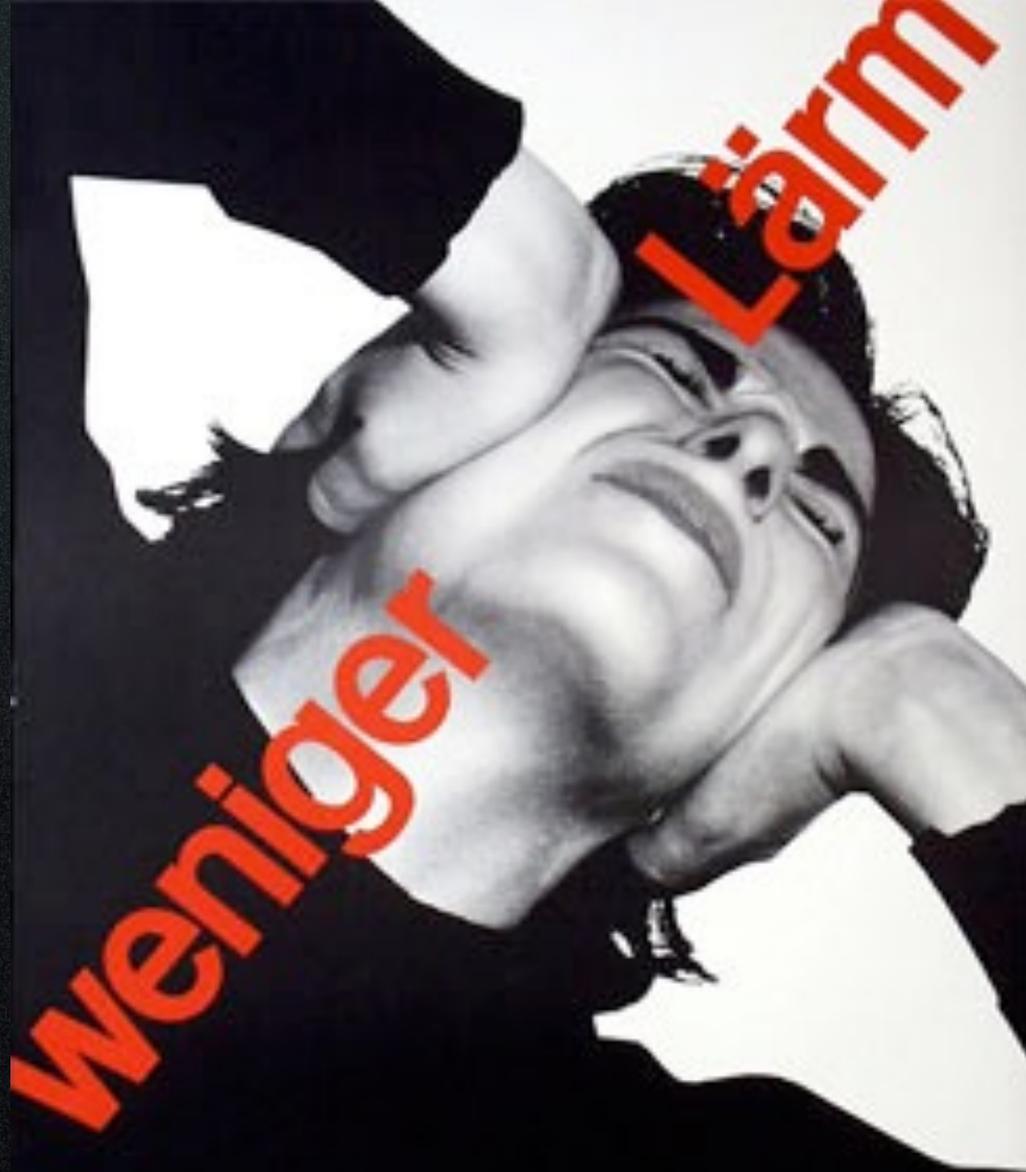
I. strawinsky
symphonie d'instruments à vent
w. fortner
fantase über bach
für zwei klaviere und orchester
alban berg
luku-sinfonie

karten zu fr. 1.-, 2.- und 3.-
tonhalle-kasse, hug & co. jecklin,
reisebureau kuoni,
genossenschaftsbuchhandlung

The International Typographic Style

Hallmarks of the style are:

- *asymmetric layouts*
- *grids*
- *sans-serif type*
- *flush-left, ragged-right text*



The International Typographic Style

This style shows a preference for photography in place of illustrations or drawings.

internationale
bürofachausstellung
basel
29. sept. - 15. okt. 1928
mustermessgebäude



Théo Ballmer

studied briefly at the Dessau Bauhaus in the late 1920s and applied De Stijl's principles in an original way, using an arithmetic grid of horizontal and vertical alignments.

Poster for an office professions exhibition, 1928

internationale
bürofachausstellung
basel
29. sept. - 15. okt. 1928
mustermessgebäude

Théo Ballmer

studied briefly at the Dessau Bauhaus in the late 1920s and applied De Stijl's principles in an original way, using an arithmetic grid of horizontal and vertical alignments.

Poster for an office professions exhibition, 1928

internationale
bürofachausstellung
basel
29. sept. - 15. okt. 1928
mustermessgebäude

The poster is a vertical composition divided into a grid of four columns and three rows. The top row contains text: 'internationale bürofachausstellung' in black, 'basel' in red, and '29. sept. - 15. okt. 1928' in black. The second row contains large, bold, black letters: 'B', 'U', 'R', 'O'. The third row contains large, bold, orange letters: 'O', 'F', 'F', 'I', 'S', 'I', 'O', 'N'. The bottom row is mostly white with some orange and black elements. A thin blue grid is overlaid on the entire poster.

Théo Ballmer

studied briefly at the Dessau Bauhaus in the late 1920s and applied De Stijl's principles in an original way, using an arithmetic grid of horizontal and vertical alignments.

Poster for an office professions exhibition, 1928



Théo Ballmer

While the grid used to build the forms in the Büro poster is only implied, here the grid is openly displayed.

Poster for an exhibition of industrial standards, 1928

Moderne Kunst

aus der Sammlung Peggy Guggenheim

Kunsthaus Zürich

16. April — Mitte Mai 1951 täglich 10—12 und 14—17 Uhr Montag geschlossen



Max Bill

studied at Bauhaus and moved to Zurich, Switzerland.

He used mathematical precision in his layouts, using asymmetry and linear divisions of space as typographic tools.

kunstgewerbemuseum zürich

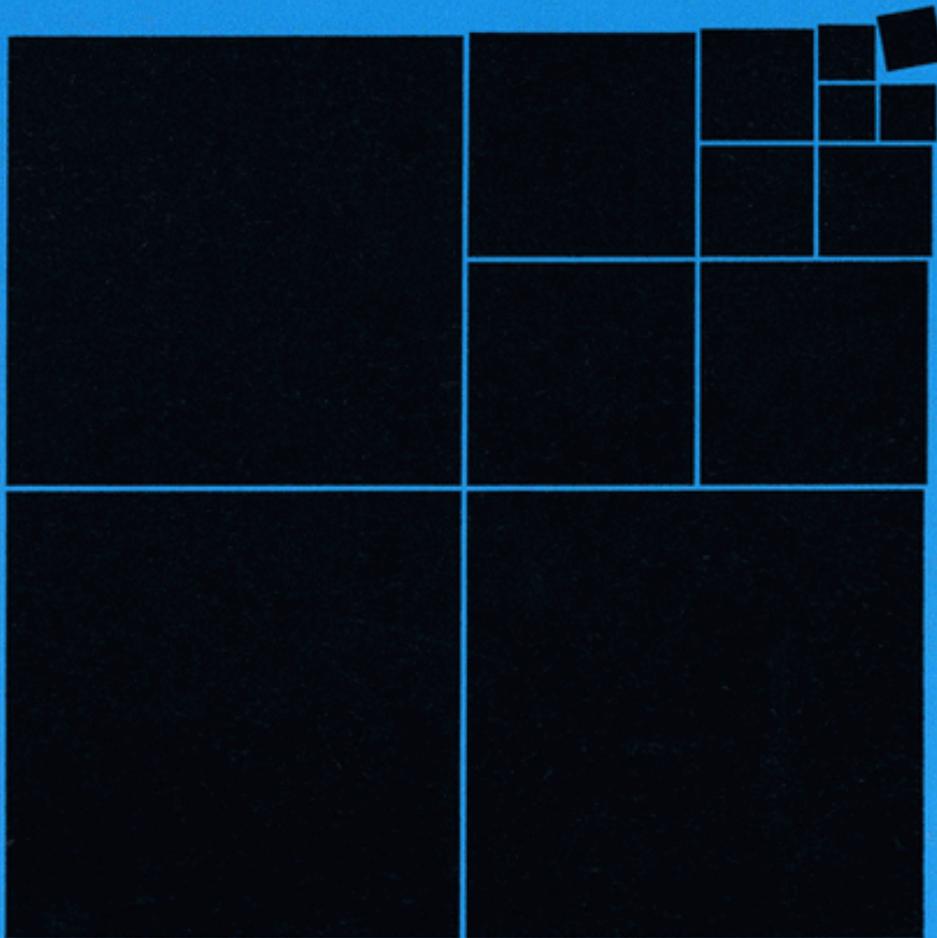
USA baut

9. september – 7. oktober 1945

Max Bill

In Switzerland he formulated his manifesto of *art concrete*: mathematical proportion, geometric spatial division, and he relied on sans-serif *Akzidenz Grotesk* type.

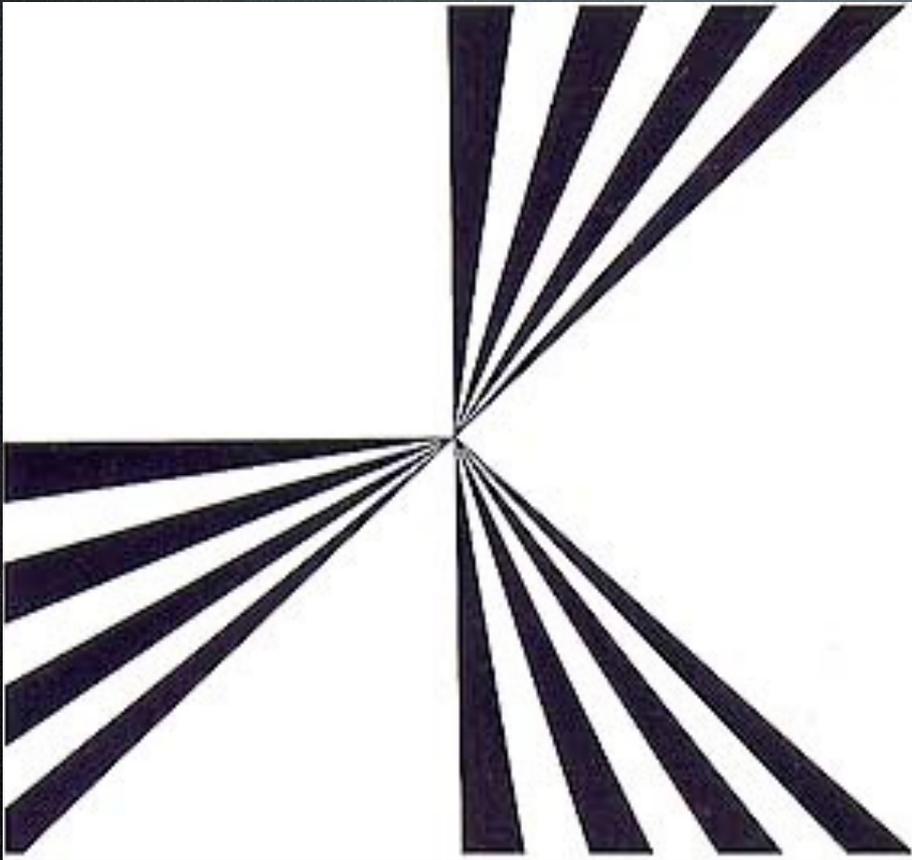
Exhibition on
American Architecture
poster, 1945



Anton Stankowski

Visual patterns and forms from his abstract paintings found their way in his graphics. He saw no difference between fine art and the applied arts.

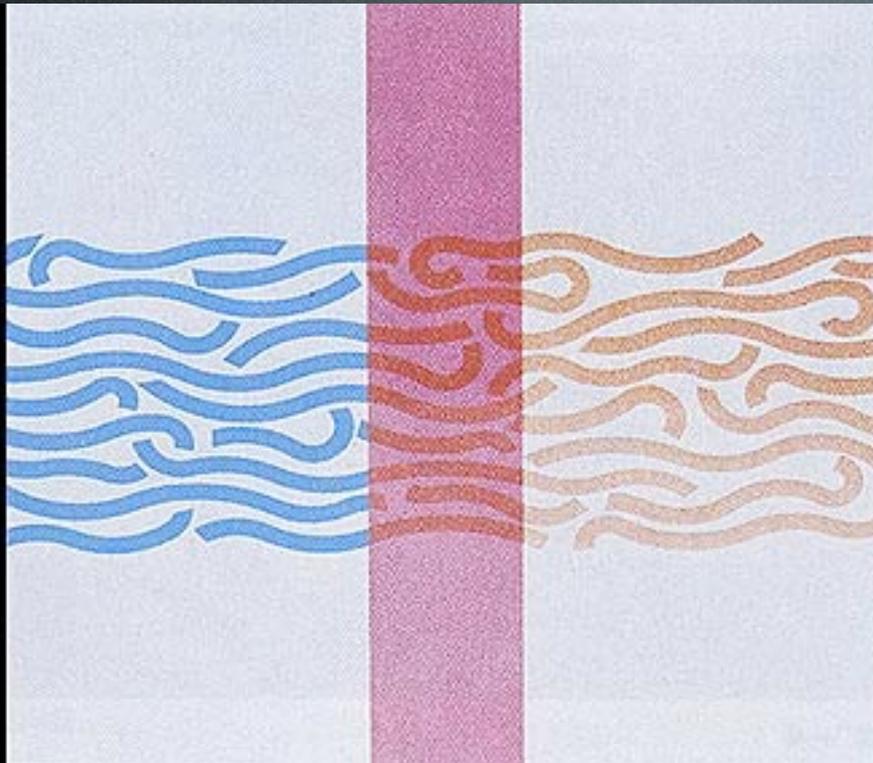
Use of Graphic Artists, Job and Tasks, 1959



Anton Stankowski

created designs that became symbols for complex scientific and engineering concepts.

This 1953 trademark for Standard Electric Lorenz AG represents communication transmission and reception.



Anton Stankowski

designed this calendar for a manufacturer of heating equipment.

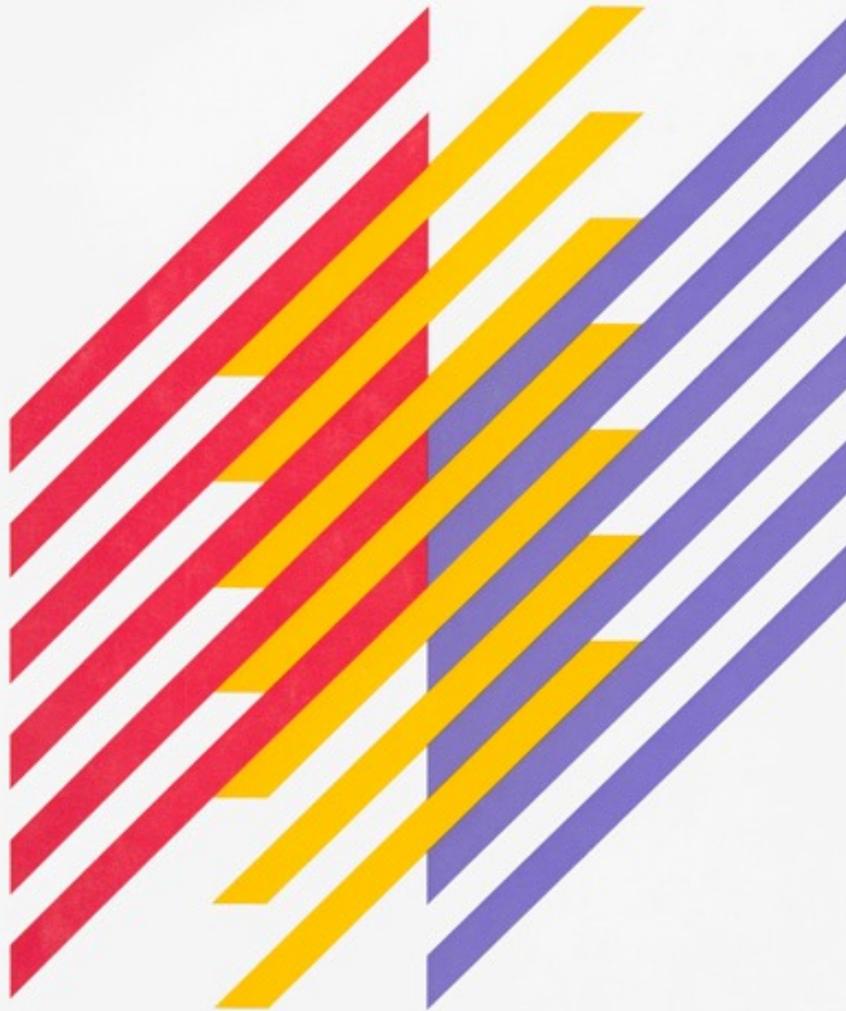
The linear elements change color after passing through the heating element, representing heat and energy transfer in furnace boilers.


Baden
Baden
1987



Anton Stankowski

Instead of designing a trademark or unique typographic logo to unify his layouts, Stankowski developed a *tectonic element* for consistent use on all material.



Anton Stankowski

The thin horizontal line with the vertical line symbolizes the Berlin Wall, which divided the city at that time.

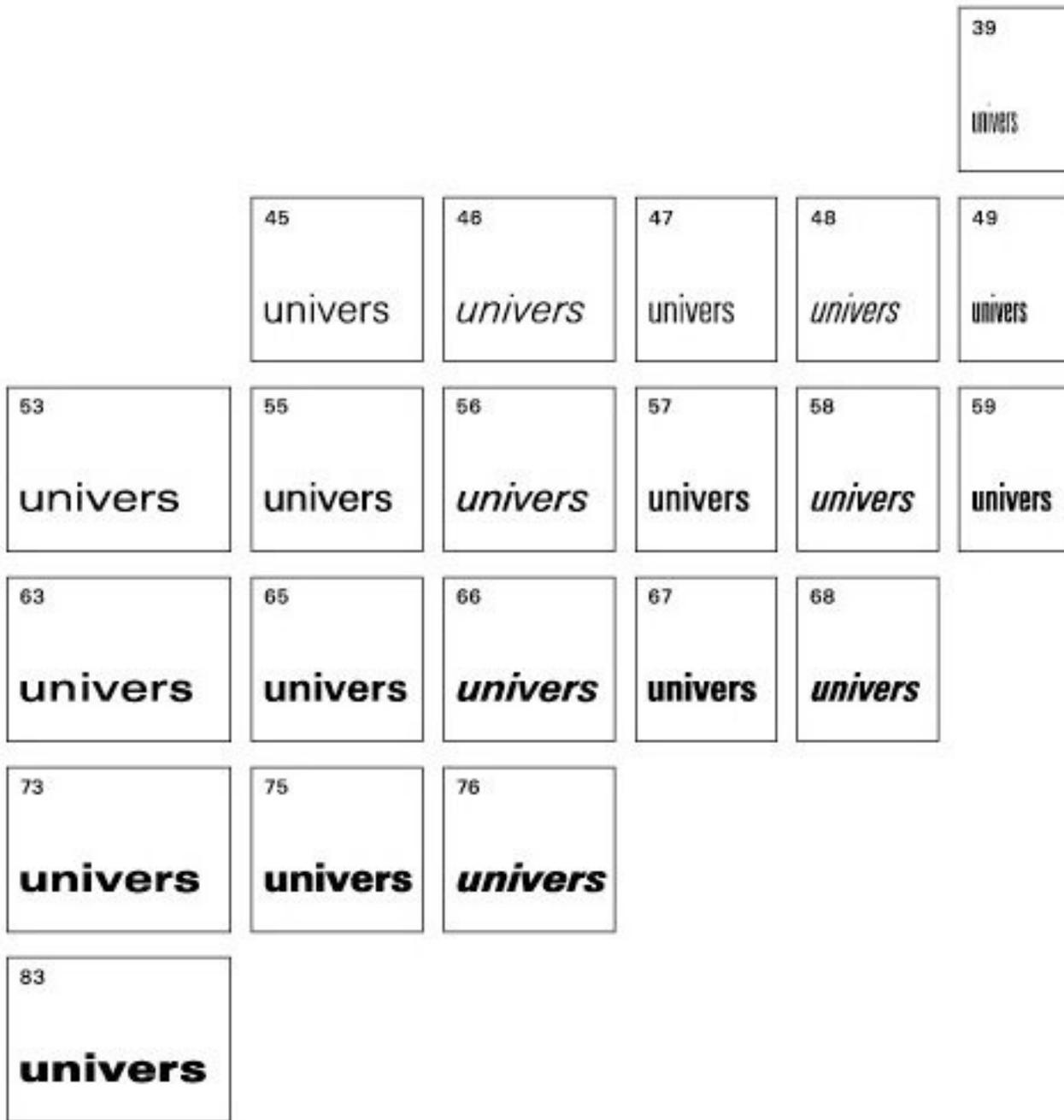
The tectonic element is based on one of his abstract paintings and used to visually unify the design.

Visual Identity manual for the city of Berlin, 1971

U
UU UU UU
UU UU UU UU
UU UU UU
UUUU
U
univers

Univers

The International Typographic Style was exemplified by new sans serif typefaces designed in the 1950s. *Univers*, designed by Adrian Frutiger, was a throwback to Akzidenz Grotesk.



Univers

Twenty-one visually related fonts all carry the same x-height and baseline, and all ascenders and descenders are the same length. Each font was identified by a number.

The Univers typeface family is one of the most well-recognized grotesque sans-serif typefaces of the past century. Noted typeface designer Adrian Frutiger began work on Univers while he was a student in Zurich in 1954, and the Deberny & Peignot foundry in Paris eventually released it in 1957. Designed to be versatile and distinctive, the Univers superfamily consisting of twenty-one typefaces, all of which were designed to work together and be mixed in a variety of ways. It was the first design that used numbers to signify variations of weight and width, a practice Frutiger continued in other designs.

Frutiger 1957 Univers

Examples of
Univers in
use:



The Univers face was the first that used numbers to classify differences in weight and width between fonts:

55 Roman

47 Light Condensed

63 Bold Extended

Univers

When combined, all 21 variations can be used together to achieve dynamic contrasts of weight, tone, width, and direction.

Palatino
Melior
Optima

Herman Zapf typefaces

Herman Zapf began his career as an apprentice retoucher at age 16. Calligrapher, book and type designer, he combined the classical traditions with 20th century attitude.



Armin Hofmann

Designed the
logotype for the
Basel Civic Theater
in 1954.

He taught at the
Basel School of
Design and ran his
own design studio.



Armin Hofmann

He designed posters, advertising, logos and environmental graphics. This theater poster uses photography to suggest kinetic motion.

Herman
Miller
Collection

Verkauf ab
9. März
Contura SA
Basel
Aeschen
vorstadt 4
Passage



Möbel unserer Zeit

Armin Hofmann

His aesthetic values and understanding of form evolved into his design philosophy that replaced pictorial ideas with modernist designs.

Poster for Herman Miller furniture, 1962

Kunstgewerbemuseum Zürich
Ausstellung

der Film

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

Josef Muller- Brockmann

A leading design theorist in Zurich, worked extensively with mathematical grid structures.

Kunstgewerbemuseum Zürich
Ausstellung

der Film

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

Josef Muller- Brockmann

This Film Exhibition poster from 1960 approximates the grid structure of the golden mean rectangle.

Kunstgewerbemuseum Zürich
Ausstellung

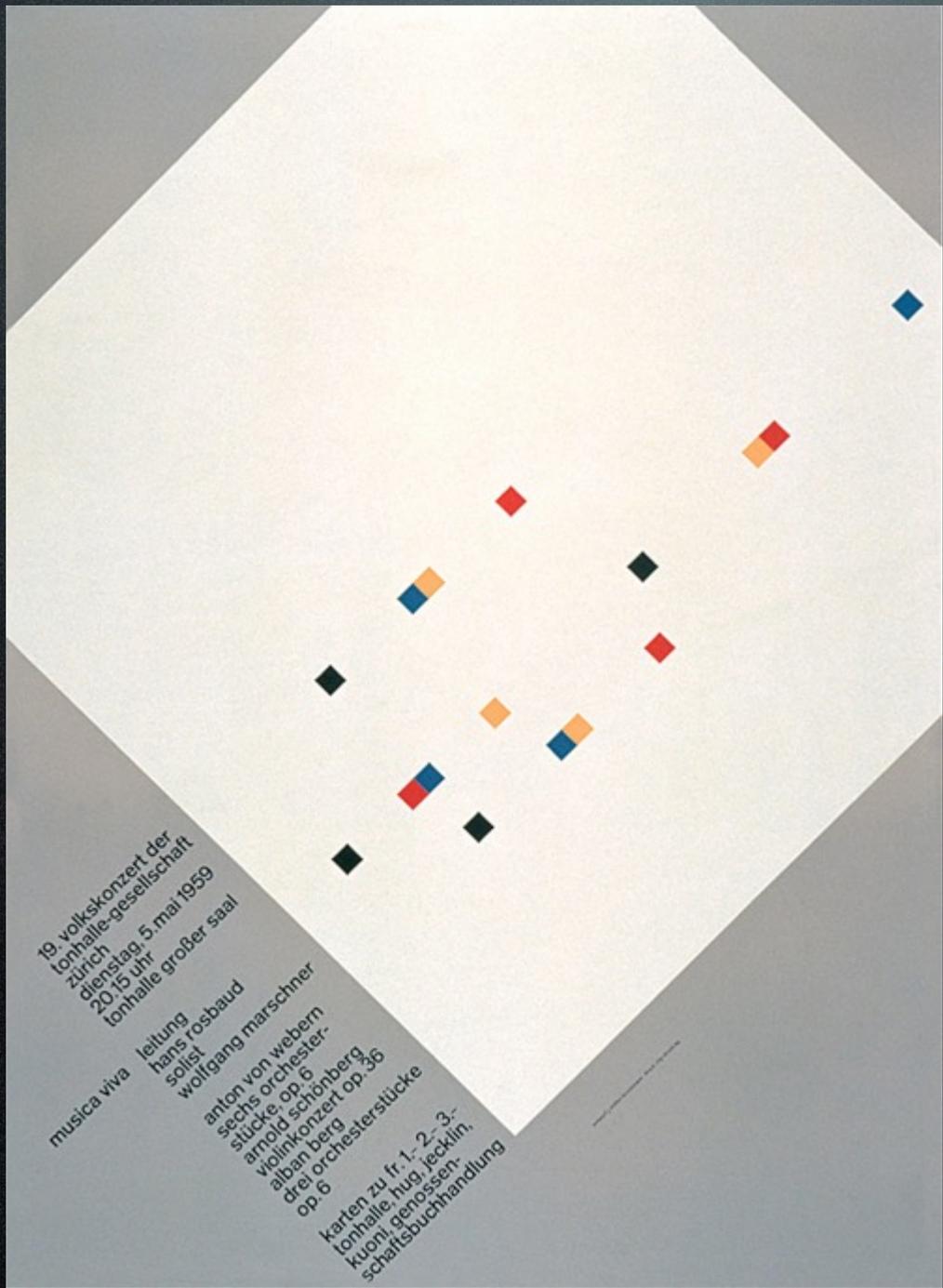
defilm

10. Januar bis 30. April 1960

Offen: Montag 14-18, 20-22
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17

Josef Muller- Brockmann

At a ratio of 3:5,
the Greeks
considered the
golden mean to be
the most beautifully
proportioned
rectangle.



19. volkskonzert der
tonhalle-gesellschaft
zürich
dienstag, 5. mai 1959
20.15 uhr
tonhalle großer saal

musica viva leitung
hans rosbaud
solist
wolfgang marschner
anton von webern
sechs orchester-
stücke, op. 6
arnold schönberg
violin-konzert op. 36
alban berg
drei orchesterstücke
op. 6
karten zu fr. 1.-2.-3-
tonhalle hug jecklin,
kuoni genossen-
schafts-buchhandlung

Josef Muller-Brockmann

In his “Musica Viva” concert poster, 1959, colored squares march in musical rhythm on a tilted white square.



beethoven

tonhalle grosser saal
dienstag, den 22. februar 1955,
20.15 uhr
4. extrakonzert
der tonhalle-gesellschaft

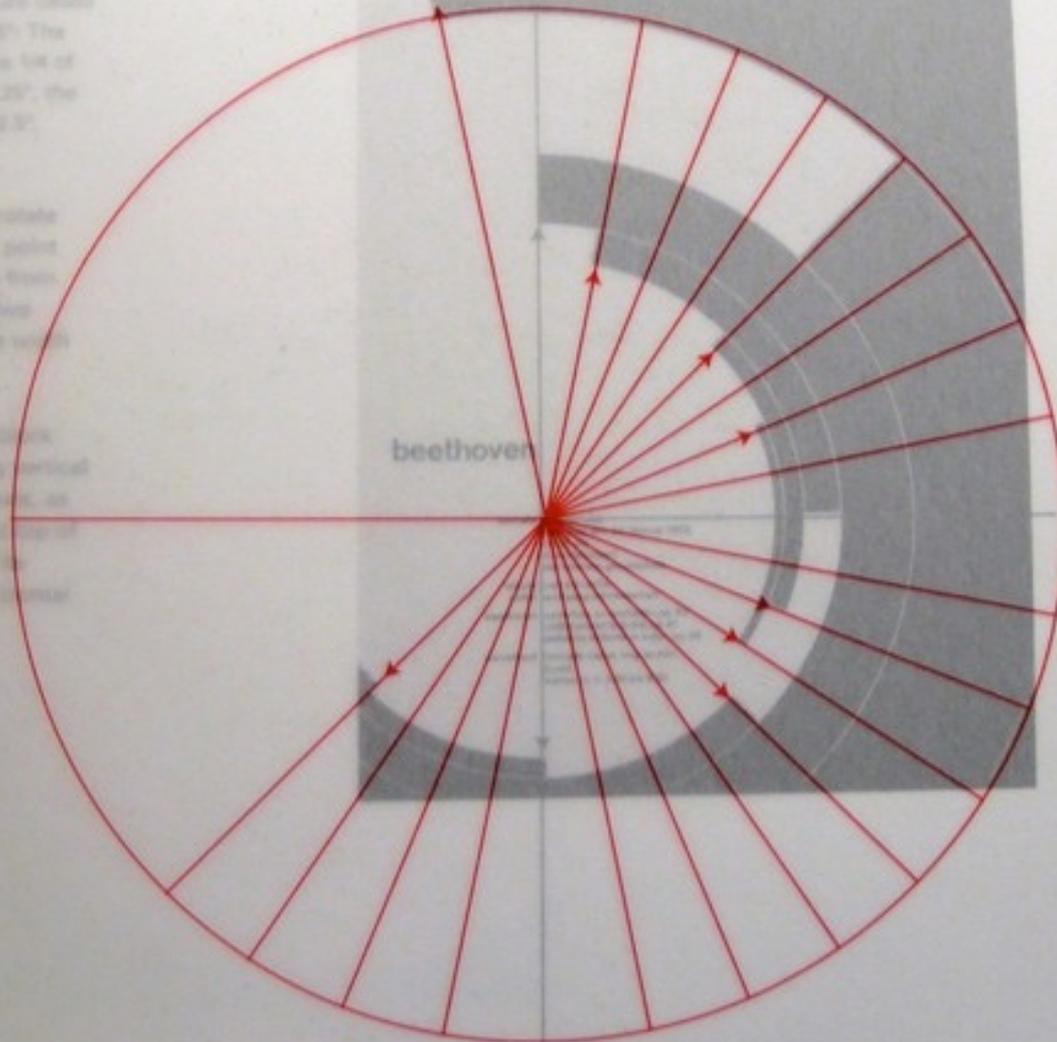
leitung carl schuricht
solist wolfgang schneiderhan

beethoven ouverture zu «coriolan», op. 62
violinkonzert in d-dur, op. 61
siebente sinfonie in a-dur, op. 92

vorverkauf tonhalle-kasse, hug, jecklin,
kuoni
karten zu fr. 3.50 bis 9.50

**Josef Muller-
Brockmann**

His “Musica
Viva” concert poster
series was designed
with underlying
grid structures.



**Josef Muller-
Brockmann**

His "Musica Viva" concert poster series was designed with underlying grid structures.



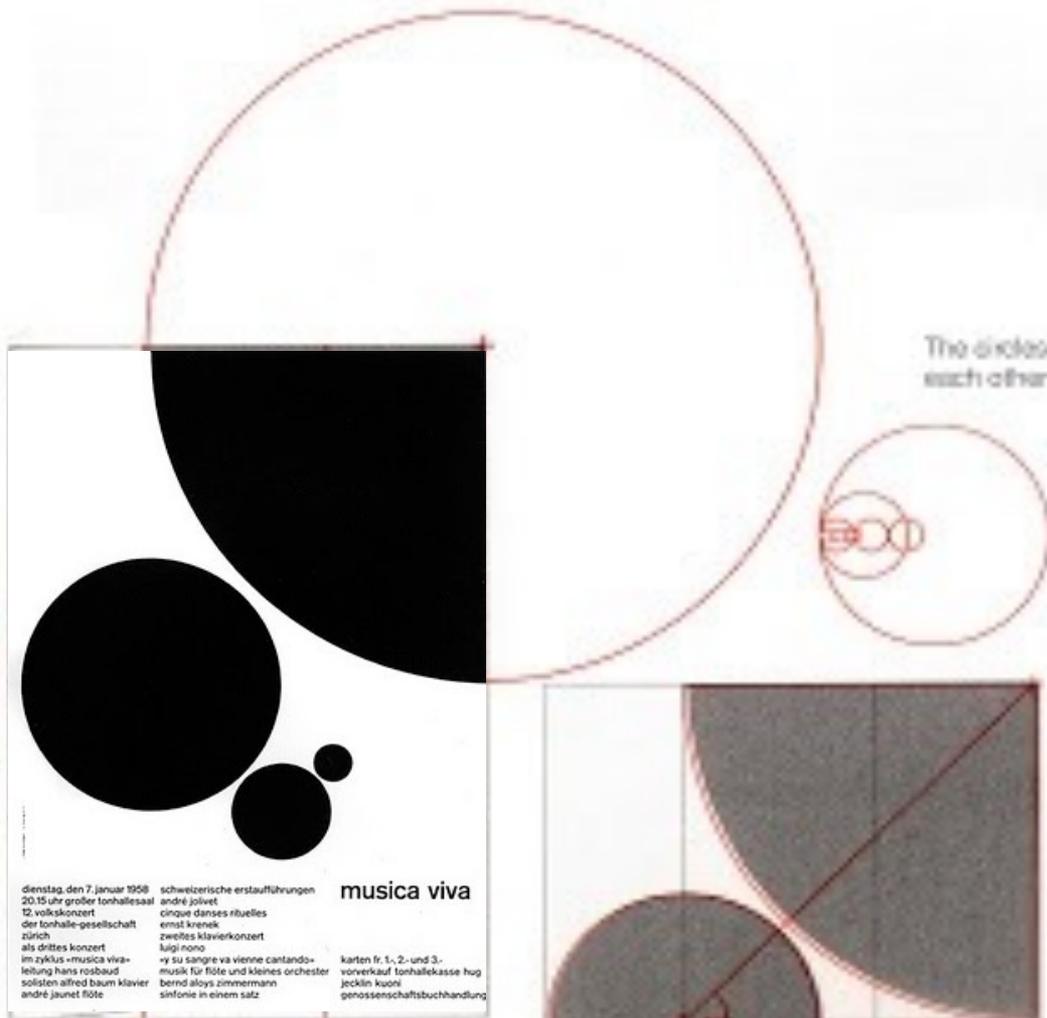
dienstag, den 7. januar 1958
20.15 uhr großer tonhallsaal
12. volkskonzert
der tonhalle-gesellschaft
zürich
als drittes konzert
im zyklus «musica viva»
leitung hans rosbaud
solisten alfred baum klavier
andré jaunet flöte

schweizerische erstaußführungen
andré jolivet
cinque danses rituelles
ernst krenek
zweites klavierkonzert
luigi nono
«y su sangre va vienne cantando»
musik für flöte und kleines orchester
bernd aloys zimmermann
sinfonie in einem satz

musica viva

karten fr. 1.-, 2.- und 3.-
vorverkauf tonhallekasse hug
jecklin kuoni
genossenschaftsbuchhandlung

Josef Muller-Brockmann
His “Musica Viva” concert poster series was designed with underlying grid structures.



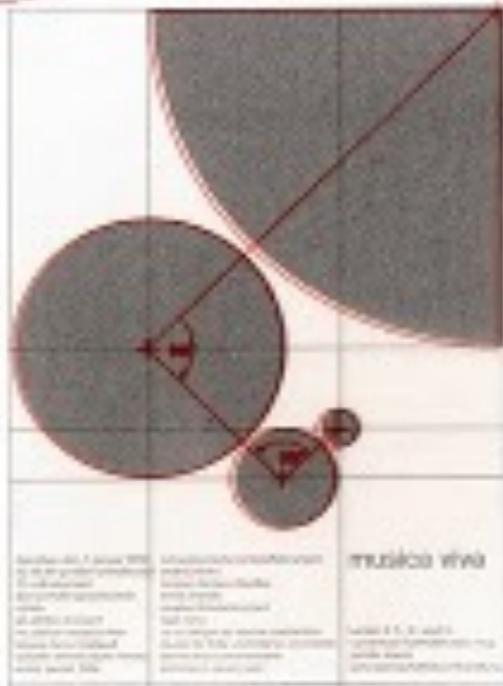
The circles are in proportion to each other in a ratio of 2.5.

dienstag, den 7. januar 1958
 20.15 uhr großer tonhallsaal
 12. volkskonzert
 der tonhalle-gesellschaft
 zürich
 als drittes konzert
 im zyklus «musica viva»
 leitung hans rossbaud
 solisten alfred baum klavier
 andré jaunet flöte

schweizerische erstauflührungen
 andré jolivet
 cinque danses rituelles
 ernst krenek
 zweiftes klavierkonzert
 luigi nono
 «y su sangre va vienne cantando»
 musik für flöte und kleines orchester
 bernd iloyz zimmermann
 sinfonie in einem satz

musica viva

karten fr. 1.-, 2.- und 3.-
 vorverkauf tonhallekasse hug
 jocklin kuoni
 genossenschaftsbuchhandlung

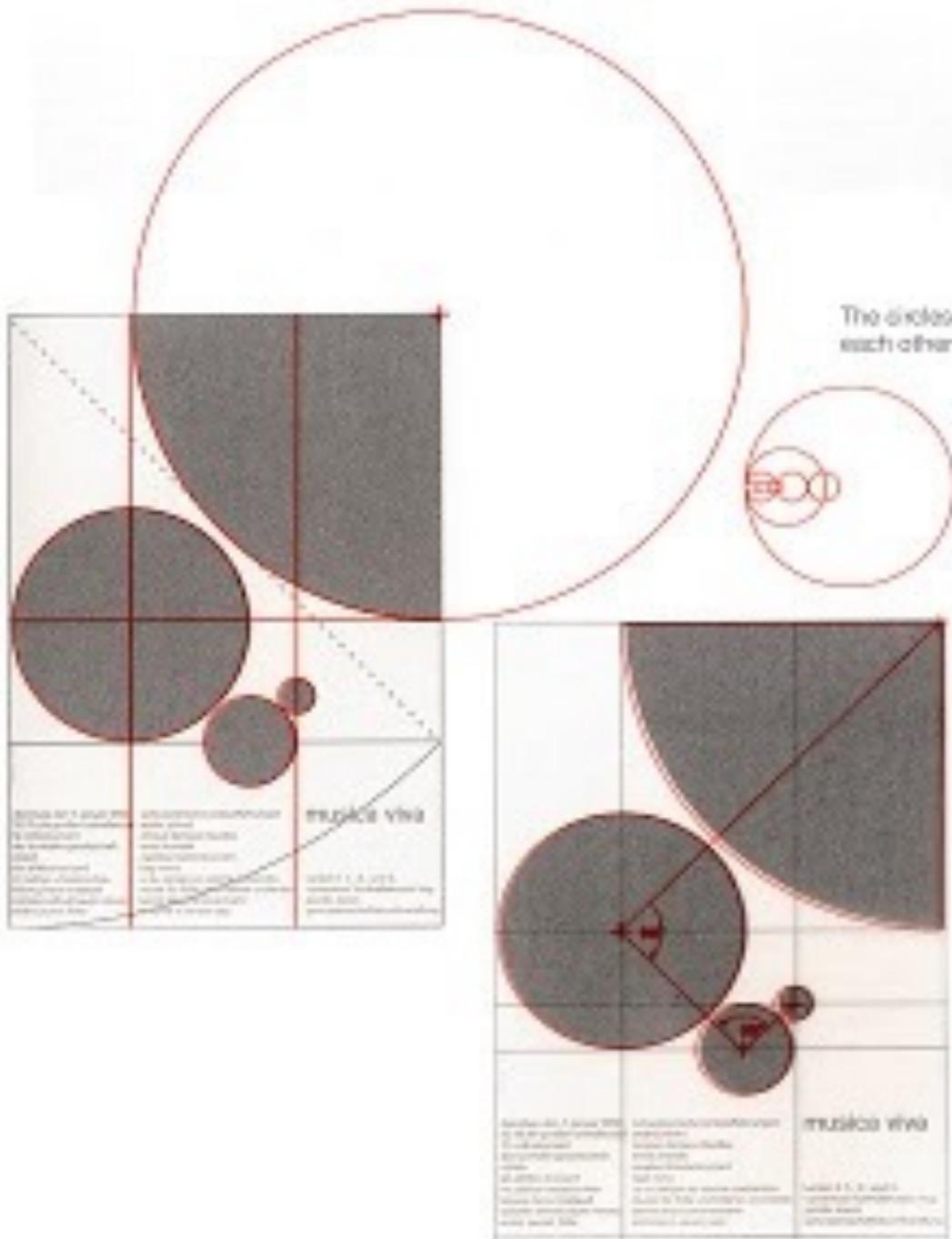


dienstag, den 7. januar 1958
 20.15 uhr großer tonhallsaal
 12. volkskonzert
 der tonhalle-gesellschaft
 zürich
 als drittes konzert
 im zyklus «musica viva»
 leitung hans rossbaud
 solisten alfred baum klavier
 andré jaunet flöte

schweizerische erstauflührungen
 andré jolivet
 cinque danses rituelles
 ernst krenek
 zweiftes klavierkonzert
 luigi nono
 «y su sangre va vienne cantando»
 musik für flöte und kleines orchester
 bernd iloyz zimmermann
 sinfonie in einem satz

musica viva

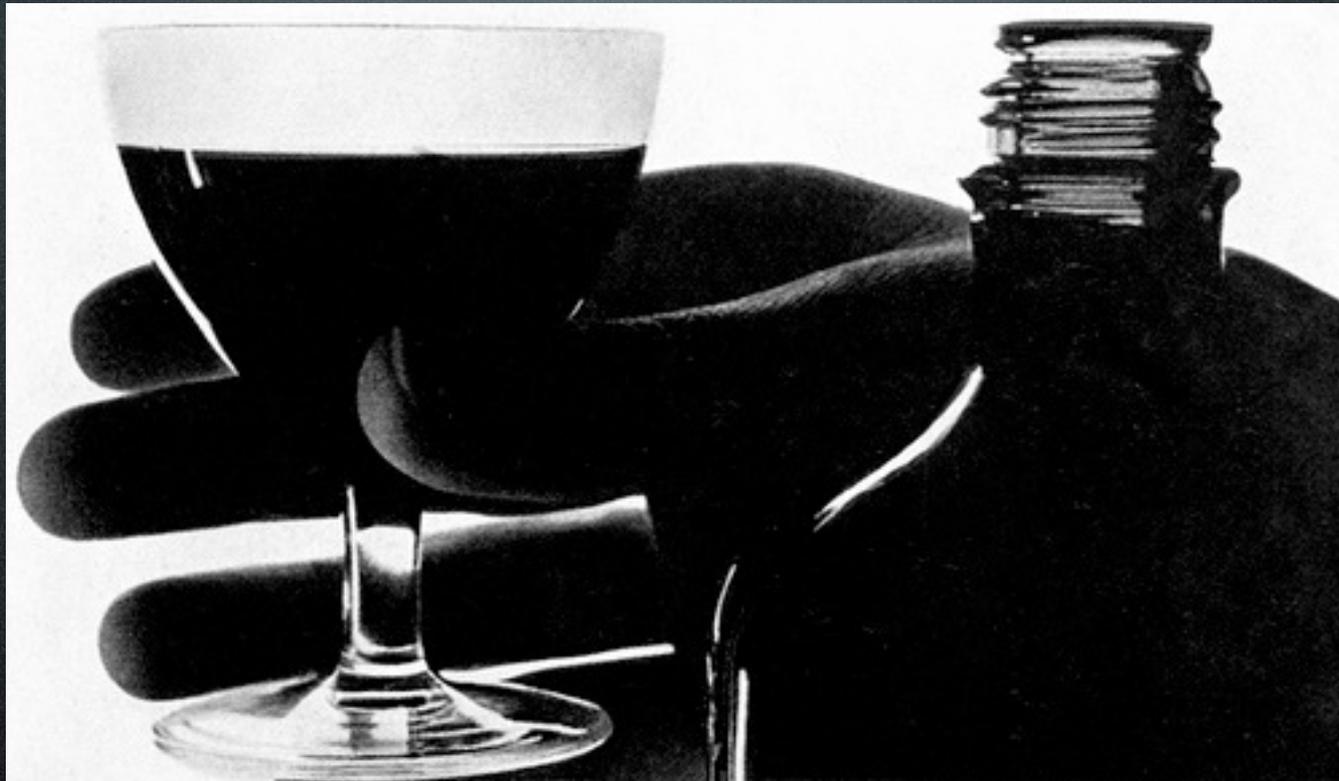
karten fr. 1.-, 2.- und 3.-
 vorverkauf tonhallekasse hug
 jocklin kuoni
 genossenschaftsbuchhandlung



The circles are in proportion to each other in a ratio of 2.5.

Música Viva
 Rua da...
 nº...
 1234-567
 Lisboa
 Portugal
 Telefone: +351 21 123 4567
 Email: musica@viva.pt
 www.musica-viva.pt

Música Viva
 Rua da...
 nº...
 1234-567
 Lisboa
 Portugal
 Telefone: +351 21 123 4567
 Email: musica@viva.pt
 www.musica-viva.pt



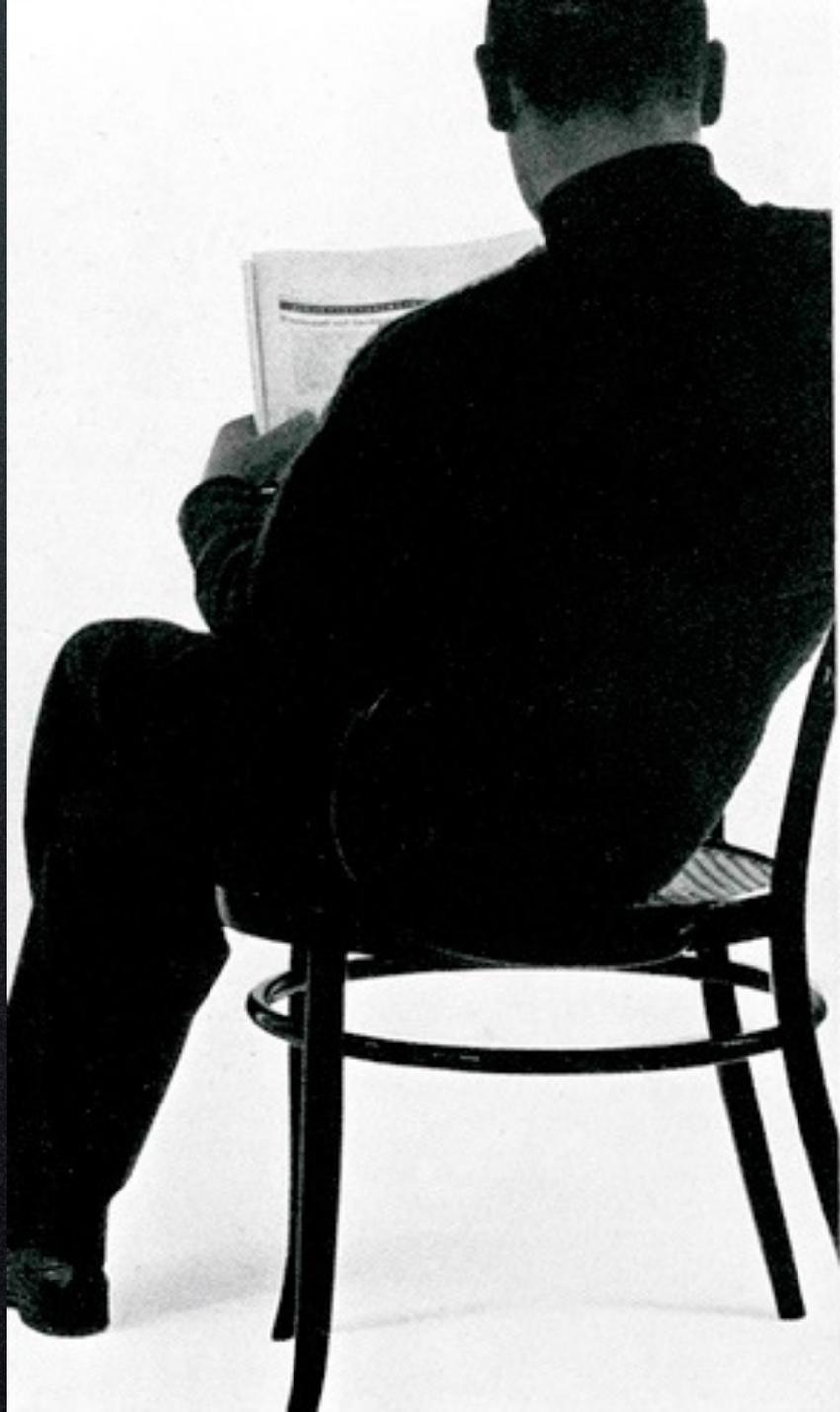
a Fortogen für Rekonvaleszenten und Überarbeitete! Täglich zwei bis drei Gläschen Fortogen stimulieren bei körperlicher und geistiger Ermüdung. Dieses blutbildende Tonikum enthält organisch wichtige Aufbaustoffe wie Lecithin, Kalk, Eisen. Fortogen stärkt die Nerven und steigert die Leistungsfähigkeit. Für ein besseres Allgemeinbefinden: Fortogen!

apotheke sammet
beim Hauptbahnhof
Zürich
Bahnhofstrasse 106
Telefon 051 25 51 33

Ad for a
cough
syrup.

Siegfried Odermatt

His work was characterized by ordinary objects turned into engaging photographs through careful cropping, scale and lighting.



e

Hämorrhoiden — langwierig, schmerzhaft, behindern!
Gegen dieses lässige Leiden hilft Ulmol, das antiseptische, blut-
stillende und vor allem schmerzlösende Heilmittel. Ulmol
beseitigt selbst starke Entzündungen; die Hämorrhoiden bilden
sich rasch zurück. Ulmol-suppositorien sind einfach anzu-
wenden, erprobt und zuverlässig.

apotheke sammel
beim Hauptbahnhof
Zürich
Bahnhofstrasse 106
Telefon 051 25 51 33

Siegfried Odermatt

Sometimes he would change the ordinary appearance of text in his layouts.

k Für die Reproduktion großflächiger Sujets ist der Druck ab

Linol die geeignete Technik. Dank der einfachen Herstellung
eines Linolschnittes und der Leuchtkraft der Buchdruckfarben

lassen sich die besten plakativen Wirkungen

äußerst wirtschaftlich erzielen.

Linolplakatdruck ist aus Tradition eine Spezialität von uns.

l i n o l - d r u c k

Ein mannigfaltiges Anschauungsmaterial

aus der Praxis steht Ihnen bei uns zur Verfügung.



City-Druck AG Zürich

St. Peterstraße 10 Telefon 23 46 34

Siegfried Odermatt

Much of his work was typographical. And he believed one-color design can achieve the visual impact and power of full-color graphics by use of form, space, shape and tone.

SERENADEN 95

1. Konzert
Mittwoch, 19. Juli, 1930 Uhr
Preziosa Trio Bern
Hansjörg Kuhn, Klavier
Alexander Gornowicz, Violine
Wolfgang Schenck, Violoncello
Joseph Haydn, Divertimento G-Dur
Hob. KV 23
Arthur Honegger, Sonatine
für Violine und Violoncello
Bedřich Smetana,
Klaviersonata op. 15

2. Konzert
Mittwoch, 26. Juli, 1930 Uhr
Philharmonie Bruno Zimmern
Jouret Truggier, Trompete
Paul M. A. Fougère
Joseph Koller, Horn
Johann Winkl, Fagotte
Hans Davi, Subi
Alessandro Scarlatti,
Aria «Tritone ha pur di piangere»
Antonio Vivaldi, Sonate in G-Dur
Samuel Scheel
Cantatas/Opfernde Bottega
Giuseppe Rossini,
«Die Italianen in Alger»
Teleso Mandelstam
Drei Lieder ohne Worte
Wladimir Scharowski
Mozart, Quartett
Joseph Haydn, Music Hall Suite
Peter Schölkopf
Mozart, in F-moll
Hugo Conestabli, Standart
Chalkalon Time (prof.)

3. Konzert
Mittwoch, 2. August, 1930 Uhr
Quartett musart Wien
Günther Krenn, Violine
Paul Angerer, Violine
Christoph Angerer, Violine
Hans und Viola Kramar
Günther Schögger, Violoncello
Hedwig Bruchmberg, Kontrabaß
«Mozart und seine Freunde»
Joseph Haydn,
Divertimento C-Dur, Hob. II 34
W. A. Mozart,
Quartett A-Dur KV 298
Johann Georg Albrechtsberger,
Partita I D-Dur
Franz Rauter, Streichquartett
Divertimento I, C-Dur
Karl Miksa, Streichquartett
Divertimento D-Dur

4. Konzert
Mittwoch, 9. August, 1930 Uhr
**Alexandre Magnin, Fidei
quartet-Quartet**
Hilf Papadopoulos, Violine
Hedwig Bruchmberg, Violine
Johannes Myriala, Violine
Borislaw Wyborn, Violoncello
W. A. Mozart,
Quartett D-Dur KV 285
Johann Joseph Haydn, Quartett Nr. 1
Violone, Sebastian Bach,
«Aria BWV 1048»
W. A. Mozart,
Quartett c-moll KV 406

5. Konzert
Mittwoch, 16. August, 1930 Uhr
Auro Ensemble
Adrian Staubitz, Violine
Roger Dyne, Violine
Koren Oppenorth, Viola
Conrad Wyss, Violoncello
W. A. Mozart,
Streichquartett KV 589
Ernst von Dohnányi,
Serenade für Streicher op. 10
Günther Schölkopf,
Streichquartett a-moll

Ort: im Park über Villa Schönberg,
Goldenersee 14, 8002 Zürich
Tipp: 7 bis Holzwiese
«Musium Kettberg»
Bei schlechter Witterung
im Stadthaus Zürich,
Stadthausquai 17, 8001 Zürich
Auskunft abends Tel. 182
im Konzerthaus ab 17 Uhr

Verkauf: Musik-Hug,
Sternstrasse 23-29, Tel. 01 261 1600
in Köln, Neuen, Tel. 01 31 3900
Abendkasse ab 18.50 Uhr
Eintritt: Fr. 15.-/30.- (ermässigt)
Veranstalter: Förderkommission
der Stadt Zürich

Rosemarie Tissi + Siegfried Odermatt

Sharing Odermatt's
uninhibited use of
type and elements
of playfulness,
Rosemarie Tissi
joins his studio in
the early 1960s.

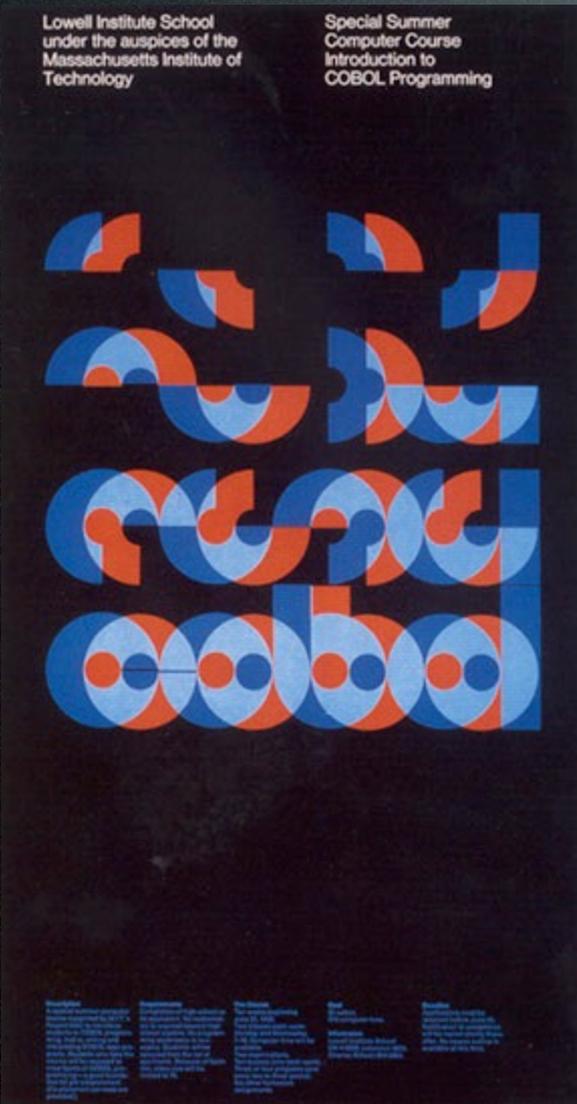
S E R E N A D E N — 9 6

<p>1. Konzert Mittwoch, 17. Juli, 19.30 Uhr Artistic Ensemble (Zürich) Karol Böschoten, Violine Ulrich Scheutz, Violine Stefania Wink, Violoncello Wolfgang Hessler, Kontrabaß Jörg Lechinger, Akkordeon Werke von A. Piazzolla, M. de Falla, I. Albeniz, E. Granados sowie Zigeunermusik aus Ungarn und Rumänien</p>	<p>2. Konzert Mittwoch, 24. Juli, 19.30 Uhr Colonus Trio Jasles Just, Klarinete, Bassethorn, Martin Infield, Klarinete, Bassethorn Martin Zimmermann, Klarinete, Bassethorn, Bassklarinete Werke von L. v. Beethoven, A. Felder, E. Szwedzki, W.A. Mozart, C. Debussy u. a.</p>	<p>3. Konzert Mittwoch, 31. Juli, 19.30 Uhr Vellinger String Quartet Stephanie Donley, Violine Harvey de Souza, Violine James Boyd, Viola Sally Penfoldbury, Violoncello Werke von W.A. Mozart, J. Haydn</p>	<p>4. Konzert Mittwoch, 7. August, 19.30 Uhr Blockflötenquintett Ensemble Classique: Rolf Blar, Trompete Winfried Koch, Trompete Werner Koch, Trompete Peter Seitz, Posaune Gerhard Wolf, Posaune Christian Sürch, Bassposaune Ulrich Heller, Posaune und Schlagzeug Werke von W. Koch, Ch. v. Kitzlerstein, H. Purcell, T. Siovola, G. Bizet, V. Monté, J. Arban, G. Verdi, S. Joplin, G. Gershwin, L. Bernstein</p>	<p>5. Konzert Mittwoch, 14. August, 19.30 Uhr Klarinettenquintett Zürich Elisabeth Oetler, Klarinete Andrea Nabring, Violine Regula Gantler, Violine Matthias Minder, Viola Cornelia Haber, Violoncello Werke von A. Reicha, G. Jacob, C. M. von Weber</p>
--	--	--	---	--

<p>Serenaden-Konzerte im Park der Villa Schönberg Götlienstrasse 14, 8002 Zürich Tram 7 bis Hölzliwäldli *Museum Kaufinger</p>	<p>Bei schlechtem Wetter im Stadthaus Zürich, Stadthausquai 12, 8001 Zürich Auskunft erteilt Tel. 180 am Konzerttag ab 17 Uhr</p>	<p>Vorverkauf: Musik Hug Limmatquai 28-30, Tel. 261 16 00 Jackie Pouen, Tel. 251 59 00 Abendkasse ab 18.30 Uhr</p>	<p>Eintritt: Fr. 15.- Fr. 10.- (ermäßig)</p> <p>Veranstalter: Präsidialdepartement der Stadt Zürich</p>
---	---	---	---

Rosemarie Tissi + Siegfried Odermatt

Together they mark
the beginning of a
break with the
traditions of Swiss
design.



Dietmar Winkler, 1969



Jacqueline S. Casey, 1970



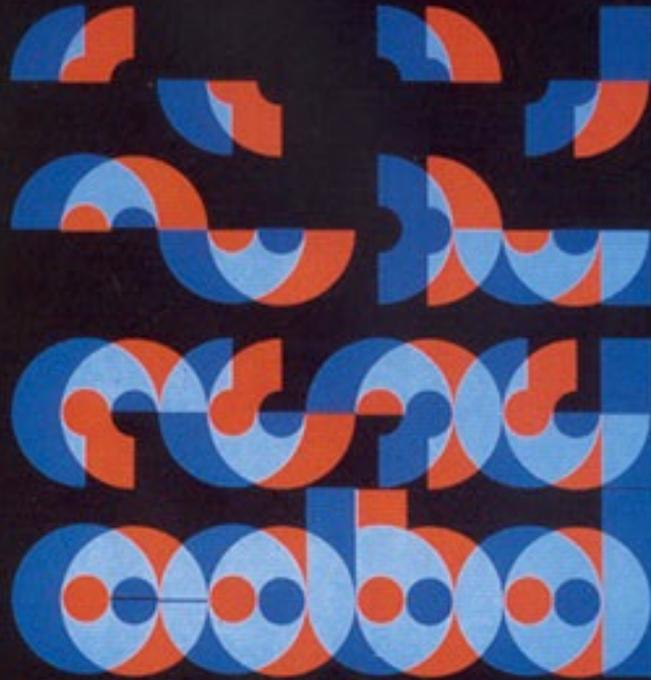
Ralph Coburn, 1972

The International Typographic Style in America

In 1950, the Massachusetts Institute of Technology establishes a graphic design program that serves the publishing needs of all areas of the university.

Lowell Institute School
under the auspices of the
Massachusetts Institute of
Technology

Special Summer
Computer Course
Introduction to
COBOL Programming



Massachusetts Institute of Technology (MIT) based its graphic design program on a commitment to the grid and sans-serif typography.

The letterforms become the illustration in this poster advertising a introductory course to computer programming .

Dietmar Winkler, 1969



**Massachusetts
Institute of
Technology**

Typography as art
becomes the design
standard as in this art
exhibit poster titled
“Six Artists” in 1970.

Six Artists

- Hardu Keck
- David Kibbey
- Katherine Porter
- Robert Rohm
- Anthony Thompson
- Dan Wills

Hayden Gallery
Massachusetts Institute
of Technology
May 13 – September 6, 1970
Opening May 12, 8-10 pm
Artists will be present

Sponsored by the
MIT Committee on the
Visual Arts

Jacqueline S. Casey,
1970



Directed by
MURPHY
Presented at
Vassar and
Yale
1977
4-stage Auditorium
MIT
Friday evening
December 8 at 8:30
Admission
\$1
For reservations
please call
extension 2973

Tickets for \$1.00
to the MIT Community
are available in

Massachusetts Institute of Technology

A poster for the MIT jazz band depicts a staccato of letterforms of the word JAZZ to animate the space in musical sequences.

Ralph Coburn, 1972