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## The International Typographic Style,

also known as the Swiss Style, is a graphic design style developed in Switzerland in the 1950s that emphasizes cleanliness, readability and objectivity. Hallmarks of the style are asymmetric layouts, use of a grid, sans-serif typefaces like Akzidenz Grotesk, and flush left, ragged right text. The style is also associated with a preference for photography in place of illustrations or drawings. Many of the early International Typographic Style works featured typography as a primary design element, and it is for this that the style is named. Two major Swiss design schools are responsible for the early years of International Typographic Style. A graphic design technique based on grid-work that began in the 19th century became inspiration for modifying the foundational course at the School of Design in 1908. Shortly thereafter, in 1918 Ernst Keller became a professor at the Zurich School of the Applied Arts (Kunstgewerbeschule) and began developing a graphic design and typography course. He did not teach a specific style to his students, rather he taught a philosophy of style that dictated “the solution to the design problem should emerge from its content.” Keller’s work uses simple geometric forms, vibrant colors and evocative imagery to further elucidate the meaning behind each design. Other early pioneers include Théo Ballmer and Max Bill. The 1950s saw the distillation of International Typographic Style elements into sans-serif font families such as Univers. Univers paved the way for Max Miedinger and collaborator Edouard Hoffman to create the font Neue Haas Grotesk, more commonly known as Helvetica. The movement began to coalesce after a periodical publication began in 1959 titled *New Graphic Design*, which was edited by several influential designers who played major roles in the development of International Typographic Style. The format of the journal represented many of the important elements of the style and was published internationally, thus spreading the movement beyond Switzerland’s borders. One of the editors, Josef Müller-Brockmann, “sought an absolute and universal form of graphic expression through objective and impersonal presentation, communicating to the audience without the interference of the designer’s subjective feelings or propagandistic techniques of persuasion.” Many of Müller-Brockmann’s feature large photographs as objective symbols meant to convey his ideas in particularly clear and powerful ways.

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Johannes Gutenberg (c. 1398-1468) was a German blacksmith, goldsmith, printer and publisher who introduced printing to Europe. His invention of mechanical movable type printing started the printing revolution and is widely regarded as the most important event of the modern period. It played a key role in the development of the Renaissance, Reformation, the Age of Enlightenment, and the Scientific Revolution, and it laid the material basis for the modern knowledge-based economy and the spread of learning to the masses. With his invention of the printing press, Gutenberg was the first European to use movable type printing. Among his many contributions to printing are the invention of a process for mass-producing movable type; the use of oil-based ink; and the use of a wooden printing press similar to the agricultural screw presses of the period. His truly epochal invention was the combination of these elements into a practical system that allowed viable for printers and readers alike. Gutenberg's method for making type is traditionally a metal alloy and a hand mould for casting type. The alloy was a mixture of lead, tin, and antimony that melted at a relatively low temperature for faster and more economical casting and created a durable type. Gutenberg's major work, the Gutenberg Bible (also known as the 42-line Bible), has been acclaimed for its high aesthetic and technical quality. The use of movable type was a marked improvement on the handwritten manuscript, which was the existing method of book production in Europe, as well as upon woodblock printing, and it revolutionized European book-making. Gutenberg's printing technology spread rapidly throughout Europe and later the world. In Renaissance Europe, the arrival of mechanical movable type printing introduced the era of mass communication which permanently altered the structure of society. The relatively unrestricted circulation of information—including revolutionary ideas—transcended borders, captured the imaginations of the Reformation and threatened the power of political and religious authorities; the sharp increase in literacy broke the monopoly of the literate elite on education and learning and bolstered the emerging

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