

Swiss
Graphic Design
Histories

Visual Arguments

advertisement
alternative actors
Arts and Crafts
associations
awards
canonization
career
clients
culture and commerce
curriculum
design scenes
discourse
diversity
education policy
exhibition design
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regionalism
representation
schools
self-promotion
skills
standardization
stereotypes
Swissness
Swiss Style
teaching
technology
templates
training
type design
typography

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Multiple Voices

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Tempting Terms

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Italy
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national identity
national label
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origins
politics
posters
practice
printing industry
private collectors
profession
publications
schools
self-promotion
standardization
training
typography

Swiss
Graphic Design
Histories

Visual Arguments

Edited by
Sandra Bischler,
Sarah Klein,
Jonas Niedermann,
Michael Renner

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A Visual Approach to the History of Swiss Graphic Design and Typography

Sandra Bischler, Sarah Klein,
Jonas Niedermann, Rudolf Barmettler,
Michael Renner

The present volume, *Visual Arguments*, contributes to *Swiss Graphic Design Histories* by providing a window onto an imaginary archive consisting of the familiar, as well as the unknown, entities of Swiss Graphic Design and Typography. This window is divided into twenty-five “visual arguments”—image clusters—each of them raising a specific topic that has not hitherto been subjected to historical inquiry. These arguments reveal aspects of design and typography practice, education, and discourse in Switzerland from the early 20th to the turn of the 21st century that go beyond the “metanarrative”¹ of the so-called “Swiss Style.”²

Our curated selection of images consists of graphic and typographic works, photographs, spreads from books and journals, letters, legal documents, and student work. By bringing these documents to the fore in an image-centered context rather than in a text-centered volume, *Visual Arguments* intends to provide an annotated collection of sources related to the history of Swiss Graphic Design and Typography. The arguments here derive from the visual source material, and are formulated in short accompanying essays.

This selection of documents derives from the respective fields of expertise of the contributing researchers, such as the pedagogy of graphic design and typography, their underlying networks of practice, and their publication and dissemination strategies. These diverse contributions focus on specific phenomena, events, personalities, clients, and philosophies, though without any claim to completeness. By presenting each source document in large format and untrimmed, we hope to foster a sense of immersion in its design, materiality, and detail that promotes

the reader’s visual engagement with it: this is a low-threshold form of access to primary source material that enables every reader to form his or her particular understanding of what is a multifaceted history. Altogether, these *Visual Arguments* constitute an argument in favor of a critical reevaluation of what has been taken for granted as the history of Swiss Graphic Design and Typography.

With this aim of reexamining the dominant historiography, the editors of this volume approached archives as being both essential to tracking down the sources on which the established historical narratives are based, and a means of detecting empty spaces in the history of visual communication—those aspects that have hitherto remained unknown, hidden, neglected, or intentionally suppressed. According to Michel Foucault, archives are neither the totality of texts written for a specific scientific field stored in a repository, nor the complex of institutions. Instead, he describes them as the invisible forces, rules, and value judgments that lead to the enunciation of a discourse, its appearance and transformation, before history is written.³ In order to reveal the invisible forces that led to the current historical narrative of Swiss Graphic Design and Typography, we have regarded the empty spaces of established archives as being as important as the objects they hold.

Under this premise, the authors of this volume have been collecting primary sources: from private legacies to the records of educational and federal institutions, the dusty cellars of collectors, and the archives of trade associations. A selection of our findings is presented here as a kind of visual “counter archive” complementing the limited number of objects of visual communication that reoccur throughout the metanarrative of Swiss Design and Typography.

Visual Arguments is based on an understanding that historiography transcends the widespread preconception of defining history through the linearity of a *written* text, referring to *written* sources. This is indicated by common definitions of historiography, such as the “writing of history,” “the principles, theory,

and history of historical writing,” or the “product of historical writing: a body of historical literature.”⁴ Traditionally, the sense of sight, one of our means of having sensory experiences, has been considered inferior to the experience of ideas, concepts, and language in the context of Western epistemology. This dichotomy of the sensory and the conceptual is often traced to Plato’s understanding of the “idea” as a superior means of arriving at a true understanding of the world.⁵

However, a critique of this distinction can also be traced throughout the history of Western thought, from Spinoza to Nietzsche and to recent philosophical positions of embodiment informed by cognitive science.⁶ In the 20th-century aftermath of these reconsiderations of the sensory experience in the assessment of truth, the status of images was transformed, in order to overcome an epistemology based exclusively on propositional argumentation implemented through abstract symbol systems such as language and mathematics.

It is not only in the field of art and visual communication that images have become omnipresent, but also in daily life, in political processes, and in the economy. Image creation has become of interest in psychology, anthropology, and in the natural sciences, where images are employed increasingly as arguments in highly standardized creative processes.⁷ In the case of the humanities, for example in philosophy, sociology, or the historical sciences, attention was directed towards an inquiry into what images are, and what role they can play in knowledge production.⁸

Graphic design history—as a sub-discipline of design history—came to the fore during the 1980s as an emerging academic field of study in its own right.⁹ As a discipline primarily dealing not with works of art, but with objects of visual communication, graphic design history can be seen as part of the epistemological shift that acknowledged the contribution of the visual sense to knowledge production in cultural history. Its objects of investigation conform to an expanded understanding of the image. However, design history has widely adopted methods of selection and description from art history, the

result being an overemphasis on the narration of masters and masterpieces—something that has been criticized within its own field.¹⁰

Today, even contemporary history acknowledges that visual documents, such as maps, collected postcards, private photographs, movies, posters, and advertisements, provide levels of information that linguistic sources are not able to transmit.¹¹ Visual history is a relatively novel research field in contemporary history, and it offers new perspectives, encourages the development of new types of research questions, and is further developing its methods of image analysis.¹²

The abovementioned shift in favor of the visual can be considered to be the foundation of the present volume, *Visual Arguments*. In his quest for a visual epistemology, Rudolf Arnheim’s writings on visual thinking, which were informed by Gestalt psychology, can provide a theoretical framework for the ideas behind this volume. From his point of view, “cognitive operations called thinking are not the privilege of mental processes above and beyond perception, but the essential ingredients of perception itself.”¹³ He lists operations that we perform consciously or unconsciously in the process of perception: “active exploration, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combining, separating, putting in context.”¹⁴ And he concludes that “Visual perception is visual thinking.”¹⁵

Another possible theoretical framework for this volume can be developed in accordance with hermeneutic methodology.¹⁶ When an interpretation of objects of visual communication is recorded in the form of an essay that takes into consideration previous, or alternative interpretations, this allows the beholder of the image to evaluate his or her own visual experience in comparison to the one proposed in the text. So the function of images has to go beyond that of a mere, small-format reference to the original, and must allow the beholder-reader to view in the visual document as many of its original qualities as possible.

Viewing an image has been described as both a seductive experience and an act with

epistemic potential. For a means of differentiation between these two possibilities, we can refer to a description of seeing by Gottfried Boehm. He observes that we can be immersed in an image and take part in it. Or we can analytically evaluate an image, keeping our distance to it *while taking it apart*.¹⁷

The researchers contributing to this volume have had both experiences. Finding an object in an archive and selecting it among others can be described as an intuitive process of taking part. And the analytical process must happen during a conscious act of taking the found visual object apart, while also considering other sources and performing operations of viewing. Since the immersive and analytical approaches to seeing are not divided into two strictly separate phases, but rather alternate continuously, we can understand them as the core of a process of continual negotiation between the sensory and the conceptual. In these operations, images are active material constellations that reveal or point (*zeigen*) at something, and guide a dialogue with the beholder.

This deictic quality of images, their ability to point, to present, to reveal, or to provide insight, has been used to draw a distinction between images and the propositional structure of language. Dieter Mersch defines the epistemological potential of images as their ability to provide evidence:

[. . .] it [the potential of truthfulness of the image] is rather based on a specific 'format of truthfulness' of showing, of demonstrare, illustrare or performare, which does not originate from the logic of reason, but from the structure of evidence. ([. . .] vielmehr beruht sie [die Wahrheitsfähigkeit des Bildes] auf dem spezifischen 'Wahrheitsformat' des Zeigens, dem demonstrare, illustrare oder performare, welche allerdings nicht der Logik der Begründung entstammen, sondern der Struktur der Evidenz.)¹⁸

Leaving theoretical foundations behind us, and coming back to the concrete examples of visual argumentation presented in the current publication, an image providing "evidence" is a snapshot of graphic designer Cornel Windlin

burning the controversial publication *Benzin* in front of an audience of studio visitors. This photograph and the circumstances of its creation are reflected upon in the contribution "Blogpost."

A critical negotiation between the evidential and seductive character of images is the focus of the contribution "Reproductions." It juxtaposes installation views of an exhibition of student work with the original exhibits—or rather, their close-up reproductions.

The continuous negotiation between the sensory and the conceptual when looking at images is represented by a large group of documents that combine propositional logic and visual evidence, being both text and image—a discipline-immanent feature of visual communication. The contribution "Timetables" makes institutional documents visually available: their content and appearance—such as their typographic composition—reflect both structures and shifts within an institution.

"Christmas Cards" compares the visual and textual aspects of the self-representations of a design studio, revealing hierarchies within the agency. The essential changes in the visual strategy of another institutional actor—the Swiss Design Awards—are analyzed and queried in "Award Catalogs."

Other contributions touch upon certain "empty spaces" in established archives by shifting the focus of interest from the individual designers towards other actors in design production, such as clients. "Corporate Printed Matter" engages with the Italian company Olivetti, while "Advertisements" analyzes the graphic design of the company Gygi. These contributions also identify designers excluded from the Swiss graphic design canon, and question the power structures and value judgments behind their exclusion.

The diversity of our authors, who come from both practical and theoretical backgrounds, is reflected in their respective approaches to the visual material in their contributions to *Visual Arguments*. Close analyses of images, taking the archival material as a dedicated starting point, are placed next to more contextualized approaches towards the documents, and to contributions that discuss the appearance of images in different

media. The nature of these documents decided the titles of these contributions, which are ordered in a way that hopes to provide a diverse mixture of themes, approaches, and authors. Instead of a linear narrative, our more fragmented arrangement results in thematic and ideological contrasts, leaps in time and place, and juxtapositions of known and unknown names. Overall, this approach bolsters our arguments for the creation of a “counter archive” for the history of Swiss Graphic Design and Typography.

Instead of another grand historical narrative or a linear chronology, we here develop a multitude of historical story lines—*histories*—that create meaning in a relationship to each other and to the currently established narrative. These histories do not intend to overwrite what has been written before, but aim to foster a discourse that allows us to engage with the phenomenon of Swiss Graphic Design and Typography from a more informed, up-to-date point of view.

- 1 Lyotard 1984 (1979): XXIV.
- 2 According to this metanarrative, “Swiss Style” or “International Style” typography and graphic design, or simply “Swiss Typography”, emerged out of a group of almost exclusively male, Swiss design “pioneers” from the early 1950s onwards, and has become an international success mainly because of the quality and innovation of the oeuvres produced. For overviews of the topic—with varying levels of critical engagement with this narrative—see Bignens 2000; Brändle et al. 2014; Hofmann 2016; Hollis 2006; and, less recent, but still common, Müller-Brockmann 1971.
- 3 See Foucault 2006 (1969): 26–37.
- 4 See the entry “Historiography” in the Merriam-Webster online dictionary: <https://www.merriam-webster.com/dictionary/historiography> (accessed Apr. 17, 2020).
- 5 See Plato, *Politeia*: VII 514–541. See also Heidegger 2010 (1961): 121; Rüegg 1999: 7.
- 6 See Damasio 2018: 209. See also Lakoff & Johnson 1999: 95. A prominent turning point was Nietzsche’s rejection of the hierarchical relationship between the sensory and what he calls the supersensory. He called for nonhierarchical understanding and desired a continuous negotiation between the two. See Nietzsche 1954 (1889): 963. See also Heidegger’s interpretation, Heidegger 2010 (1961): 118–148.
- 7 Mersch 2006: 95–116.
- 8 See publications on visual culture studies and *Bildwissenschaft* such as Mitchell 1994; Boehm 1994.
- 9 Regarding the emergence of design history and its sub-disciplines as academic fields in the late 1970s and 1980s, see, for example, Walker 1989: 1–2. For graphic design history, see De Bondt & de Smet 2012b.
- 10 Design history’s methodological orientation towards a “history of styles,” which is influenced by antiquated art history methods, remains a reason for critique. For a discussion of this problem, see Fallan 2014 (2010): 8–10.
- 11 See Danyel, Paul, & Vowinckel 2017: 11.
- 12 See the summary of the development of visual history in the German-speaking world since 1986 in Paul 2017: 16–18.
- 13 Arnheim 1997 (1969): 13.
- 14 *Ibid.*
- 15 *Ibid.*: 14.
- 16 Gadamer 1997 (1977): 32–57.
- 17 See Boehm 2019: 25.
- 18 Mersch 2005: 327.

Advertisements

Ueli Kaufmann, Sara Zeller

The exhibition *Swiss Graphic Designers*, a compilation of exclusively Modernist work by twelve Swiss designers, was shown in art museums all across the USA from 1956 until 1958.¹ The last page of the accompanying catalog shows a design by the Bernese designer Adolf Flückiger (an unknown name today) that is labeled as a “promotional booklet for [a] painting and plastering concern.”² [Fig. 1] In fact, it was the back cover of an exhibition catalog for Kunsthalle Bern, which between 1942 and 1960 almost continuously featured new advertisements for the painters and plasterers F. Gygi + Co. While a range of artists was commissioned to design the advertisements (among them well-known names such as Bernhard Luginbühl, Dieter Roth, and Otto Tschumi), most of the Gygi ads originated in the studios of three Bernese designers, namely Hans Hartmann, Kurt Wirth, and the abovementioned Adolf Flückiger. [Fig. 8]

A closer look at this long-lasting series reveals a wide array of solutions far removed from any formal dogmas. Restricted only by the means of reproduction—monochrome or two-color letterpress with line or half-tone blocks, woodcuts, and linocuts—the ads range from

the strictly typographic to abstract and illustrative works. Sometimes their style lets one attribute them to a specific designer, while at other times they appear to be experiments without any connection to the work of any one person. Flückiger’s contributions demonstrate great diversity, which suggests that the selection featured in *Swiss Graphic Designers* was determined by the stakeholder’s own program—for they chose a Gygi ad that would fit their Modernist agenda.

By contrast, the reception of these Gygi advertisements shows that it was in fact their diversity that was especially lauded by many of their Swiss contemporaries.³ In the specialist press, this phenomenon was explained by the company’s attitude to patronage, its unusually open commissioning policy, and the “artistic honesty” of the designers they commissioned.⁴ Both parties were praised accordingly.⁵ [Fig. 2] The Gygi designs were frequently featured in publications and exhibitions.⁶ In 1954 the Bernese publishing house Stämpfli issued an entire book that was dedicated to the advertisements made for Gygi since 1942, and in the same year it was chosen as one of the Most Beautiful Swiss Books.⁷ [Figs. 3, 6, 7] Two examples of lettering for Gygi were also shown in the *Lettera* type catalog: the issue of 1961 features geometric lettering, while a playful ornate version was published in 1976.⁸ [Figs. 4, 5] The Gygi advertisements show a different facet of Swiss graphic

design. They do not correspond to the dominant linear narrative of Modernist development, but reveal a stylistically diverse reality.⁹

- 1 See Zeller 2021. It was planned and executed by Allon Schoener, a curator at the Cincinnati Art Museum, and graphic designer Noel Martin. However, the selection of works and designers was provided by Josef Müller-Brockmann and Armin Hofmann.
- 2 Contemporary Arts Center 1957: n.p.
- 3 See Oeri 1948: 338.
- 4 See Rüdlinger 1953: 343.
- 5 See *Ibid.* A similar example of an extraordinary client-customer relationship can also be witnessed in the case of Olivetti. See “Corporate Printed Matter,” in the present volume.
- 6 See Rüdlinger 1953; Fischli & Rotzler 1955: 13; *TM* 1961; Gygi & Stämpfli Verlag 1958; Marti 1955.
- 7 See Gygi & Stämpfli Verlag 1954; Fischer 2004.
- 8 See Haab & Stocker 1960 (1954): 76; Haab & Hättenschweiler 1976 (1961): 105. The geometric lettering is also shown in *TM* 1961: 10. The ornate lettering is featured in Rüdlinger 1953: 343; Gygi & Stämpfli Verlag 1954: 22.
- 9 The works of Hans Hartmann also bear witness to this. Fritz Gygi also seems to have supported individual careers of graphic designers, for in 1958 he published a book about the work of Hans Hartmann together with Stämpfli, which was distributed as a New Year’s gift to their clients. See Gygi & Stämpfli Verlag 1958.



Fig. 1 Advertisement for F. Gygi + Co., Adolf Flückiger.



Il est dans la nature des choses que le praticien des arts appliqués s'efforce, dans ses créations, de tenir compte le plus étroitement possible des indications que son client ne laisse pas de lui donner au point de vue de la psychologie des acheteurs qu'il s'agit de conquérir. Aussi tout artiste publicitaire n'est-elle-t-il qu'avec d'autant plus d'enthousiasme les quelques occasions qui lui sont offertes de travailler, certes, sur un sujet donné, mais sans devoir soumettre, dans l'invention de la forme, à des conditions restrictives. Mais de telles occasions, évidemment, sont rares.

Fig. 2 Various advertisements for F. Gygi + Co., different authors.

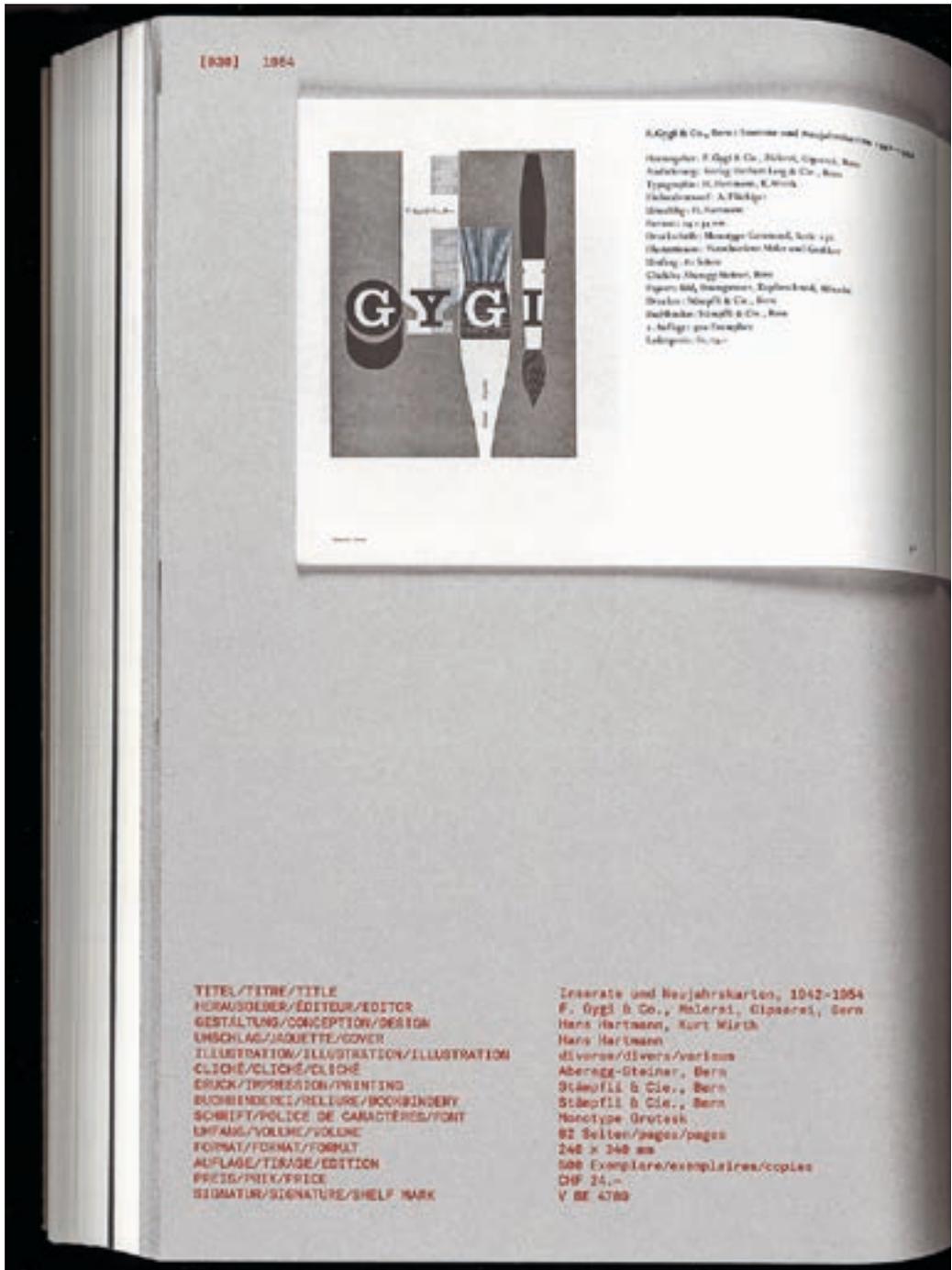


Fig. 3 Single spread from *Schönste Schweizer Bücher 1954*, showing the prize-winning book *F. Gygi + Co. Bern. Insetzer und Neujahrskarten 1942-1954*.



Fig. 4 Lettering for F. Gygi + Co., Hans Hartmann.



Fig. 5 Lettering for F. Gygi + Co., Hans Hartmann.



Fig. 6 New Year's card for F. Gygi + Co., Kurt Wirth.



Fig. 7 Advertisement for F. Gygi + Co., Bernhard Luginbühl.



Fig. 8 Two catalogs of Kunsthalle Bern featuring advertisements for Gygi and a cover design, Adolf Flückiger.



Reproductions

Sandra Bischler, Sarah Klein

At the end of the 19th century, Swiss arts and crafts schools began arranging student exhibitions on a regular basis in order to present what was taught and created in their classrooms and workshops to the interested public, experts, and potential students. In this way, the schools themselves also gained an overview of the state of their education, and could become aware of any need to formulate new goals.¹ The schools usually did not place the focus of these exhibitions on individual achievements, but on giving an overall picture of their educational programs.² However, in 1941 an extensive exhibition of student works by the arts and crafts department of the Allgemeine Gewerbeschule (AGS) Basel put its specialist class for graphic design in the foreground: the Fachklasse für angewandte Graphik.³ This Fachklasse had been reformed during the previous ten years, and according to the school directorate itself, it had become one of its most important arts and crafts classes.⁴ [Fig. 9]

This increase in significance may be one explanation for the fact that the 1941 exhibition was documented with a comparatively large series of photographs that reproduced the arrangement of student work on the exhibition walls.

[Figs. 10, 12, 14, 17, 19] This series of forty-nine black-and-white exhibition photographs provides us with an overall picture of AGS design and graphic design education in the early 1940s, a period that is otherwise only sparsely documented.⁵ Although the photographs can provide evidence about certain educational principles, they also lure researchers into venturing interpretations that can turn out to be somewhat overhasty. This becomes clear when comparing the photographic reproductions with those student works that have been preserved, or with teaching materials and written documents.

For example, the fact that Hermann Eidenbenz's course Vorbereitendes Zeichnen⁶ (Preparatory Drawing) for graphic designers included both black-and-white drawing exercises and colorful paper collages only becomes clear when we encounter an original student work from the Eidenbenz archive that initially seems to be identical to a work documented in the exhibition. [Figs. 10, 11] However, the teacher's signature on the original, its later dating (1943), and the 180-degree rotation indicates that although it is a very similar work, it is not the one shown in the photograph—and it implies that Eidenbenz's students most likely worked from templates in class.⁷

Similarly, some of the student work from Ernst Keiser's courses for graphic design and chemigraphy apprentices was obviously based on templates. This becomes clear

when comparing the exhibition photograph [Fig. 12] with a work from the teacher's archives, entitled "template." [Fig. 13] According to Keiser's description, these exercises with geometric shapes and grids served as "familiarization with clean craftsmanship and technically correct use of tools and materials" (*Gewöhnung an handwerklich-sauberes Schaffen und technisch-richtigen Gebrauch von Werkzeug und Material*).⁸ The same exercise was also taught in the first year of the Fachklasse für angewandte Graphik.⁹

The exhibition wall of the technical course Lithographie (Lithography) [Fig. 14] showed exercises that enabled the student to explore different drawing tools and the material characteristics of the lithography stone, [Fig. 15] and also featured a large variety of applied exercises. For example, an abstract advertisement with constructive lettering, [Fig. 16] points beyond the technical course Lithographie towards the applied graphic design courses taught by teachers such as Theo Ballmer. [Fig. 121]

The exhibition catalog also tells us that the section Fotografie (Photography) in the 1941 exhibition was Ballmer's responsibility. The exhibition photograph, [Fig. 17] however, does not let us discern that Ballmer's very technical photographic course was also extended to encompass applied work, such as the layout of a non-fiction book on animals that is preserved in the AGS library. [Fig. 18] Another exhibition

wall entitled “Schrift” showed the historical part of Ballmer’s lettering course, [Fig. 19] beginning with antique letters and continuing with their development. Ballmer had published a teaching concept in 1939 that included a timeline of letterform development, down to contemporary forms.¹⁰ [Fig. 20] This teaching concept reveals that Ballmer also provided templates, which were then reproduced with minimal modifications by the students.

As shown in the case of the student exhibition of 1941, the installation views allow us to categorize and date originals (albeit approximately) that are often found unlabeled and undated in various collections, libraries, archives, and private estates.¹¹ Comparisons with originals or other documents, however, raise questions that take us away from the smooth surface of the photographs into the deeper layers of graphic design education. Their point of intersection shows us both what we can learn from such photographs, and when they in fact raise new questions.

- 1 See Kienzle 1923: 1–2.
- 2 See Gewerbemuseum Basel 1923: n.p. See also *Das Werk* 1941: XX.
- 3 In 1941, this class was called the “Fachklasse für angewandte Graphik.” However, over the decades, this terminology shifted several times. The most common name was “Fachklasse für Graphik.”
- 4 On the increase in importance of the Fachklasse für angewandte Graphik compared to other arts and crafts branches, such as decorative painting or glass painting, see Allgemeine Gewerbeschule Basel 1941b: 5. For the reorganization of the Fachklasse, see Allgemeine Gewerbeschule Basel 1938: n.p.
- 5 Little attention has so far been paid to this period, probably because of the difficult source situation. Only recently have certain overviews of the history of graphic design education touched on this period. See, for example, Hofmann 2016; Vetter, Leuenberger, & Eckstein 2017.
- 6 See Allgemeine Gewerbeschule Basel 1941a: 18.
- 7 The same exercise can be found on a documentary photograph in the private archives of Hermann Eidenbenz, where it is signed with the name (Theo) Ferrari. See Klein 2019: 158.
- 8 See Keiser 1939: n.p.
- 9 The exercise also exists in the archives of former Fachklasse students Ferdinand and Beatrice Afflerbach, Plakatsammlung der Schule für Gestaltung Basel, Box 28.
- 10 Ballmer did not name what he regarded as the most contemporary letterforms, but his diagram of the historical development of lettering ended with constructive lettering and handwriting—the two lettering styles that he used almost exclusively for his applied work at that time.
- 11 Student works that were shown in the exhibitions of the Allgemeine Gewerbeschule Basel also often do not contain signatures. The school claimed these as its intellectual property, as they were created under the auspices of its teachers. See Directorship of Allgemeine Gewerbeschule Basel 1920: n.p.

Fächer und Lehrer

Zeichenkurse

Farbe und Form: Fritz Baumann.

Projektionszeichnen, Perspektive und Schattenlehre: Paul Artaria, Jakob Mumenthaler.

Perspektivisches Skizzieren: Paul Artaria.

Gegenstands- und Modellzeichnen: Teo Eble, Ernst Buchner, Hermann Meyer.

Naturstudien und Landschaftszeichnen: Ernst Buchner, Hermann Meyer.

Gedächtniszeichnen: Teo Eble.

Schrift: Teo Ballmer.

Vorbereitendes Zeichnen für Graphiker: Hermann Eidenbenz.

Praktische Kurse

Papier und Karton: Emil Kretz.

Holz- und Modellbau: Jakob Mumenthaler.

Arbeit in Ton und Gips: Emil Knöll.

Textilarbeit: J. M. Kocan.

Fachklasse für Angewandte Graphik

Die Anforderungen des Wirtschaftslebens an den Graphiker sind seit dem Ende des Weltkrieges, als die Bedürfnisse einer gesteigerten und zugleich differenzierten Propaganda zu befriedigen waren, ganz erheblich größer geworden. Nicht nur bedient sich heute die Werbegraphik sämtlicher graphischer Techniken, nämlich außer der Lithographie in steigendem Maß auch der Photographie und der auf ihr beruhenden photomechanischen Reproduktionsverfahren, der Typographie usw., sondern auch die Technik der Werbung selbst hat sich durch die Beobachtung ihrer psycho-

Fig. 9 Spread from exhibition catalog *Ausstellung von Schülerarbeiten der kunstgewerblichen Abteilung* showing an article about the Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1941.

logischen Grundlagen außerordentlich entwickelt und differenziert. Die Fachklasse hat die Aufgabe, Kräfte auszubilden, die diesen sehr hohen, vielseitigen Ansprüchen genügen können. Sie ist derjenige Teil der Abteilung, der sich in den letzten Jahren am meisten verändert hat. Neue Fächer auf technischem Gebiet, die Typographie und Photographie, wurden eingeführt. Aber auch sachlich erweiterten sich ihre Aufgaben. Das Gebiet der Mode, das der Werbung durch die Graphik besonders bedürftig ist, und das Spezialgebiet der Zeichen und Marken wurden zum Gegenstand besonderer Kurse gemacht; durch einen Vorbereitungskurs werden die Schüler in die Art des graphischen Darstellens eingeführt; ein Kurs über „Werbelehre“ gibt dem Schüler den notwendigsten Aufschluß über die psychologischen Grundlagen der Reklame.

Man hört etwa einmal Stimmen, die in Erinnerung an die Plakate von Hodler, Amiet, Cardinaux und andern Künstlern einen künstlerischen Niedergang des schweizerischen Plakates feststellen wollen. Sie vergessen, daß das künstlerische Gelegenheitsplakat, mit dem der glänzende Aufstieg der schweizerischen Plakatkunst begann, heute nur einen kleinen Teil des Gesamtgebietes der Werbegraphik darstellt und daß in unserer Zeit der Graphiker vor die Aufgabe gestellt ist, nicht nur der Ankündigung von Festen, Kunstausstellungen, Aufführungen usw. zu dienen, sondern die Bedürfnisse der im Konkurrenzkampf stehenden Wirtschaft zu befriedigen. Hierbei ist es mit künstlerischer Eigenart und Phantasie allein nicht getan. Es gilt, den Werbezweck lebendig zu erfassen und für ihn die adäquate künstlerische Form zu finden. Dies verlangt aber eine von der individuell künstlerischen Arbeit verschiedene, sehr eigenartige, aber durchaus nicht weniger wertvolle geistig-künstlerische Leistung.

Die schweizerischen Schulen, vor allem Basel und Zürich, dürfen darauf hinweisen, daß sie an der Schaffung eines Stammes ausgezeichnete graphischer Kräfte und damit auch am internationalen Ansehen der schweizerischen Graphik einen wesentlichen Anteil haben.

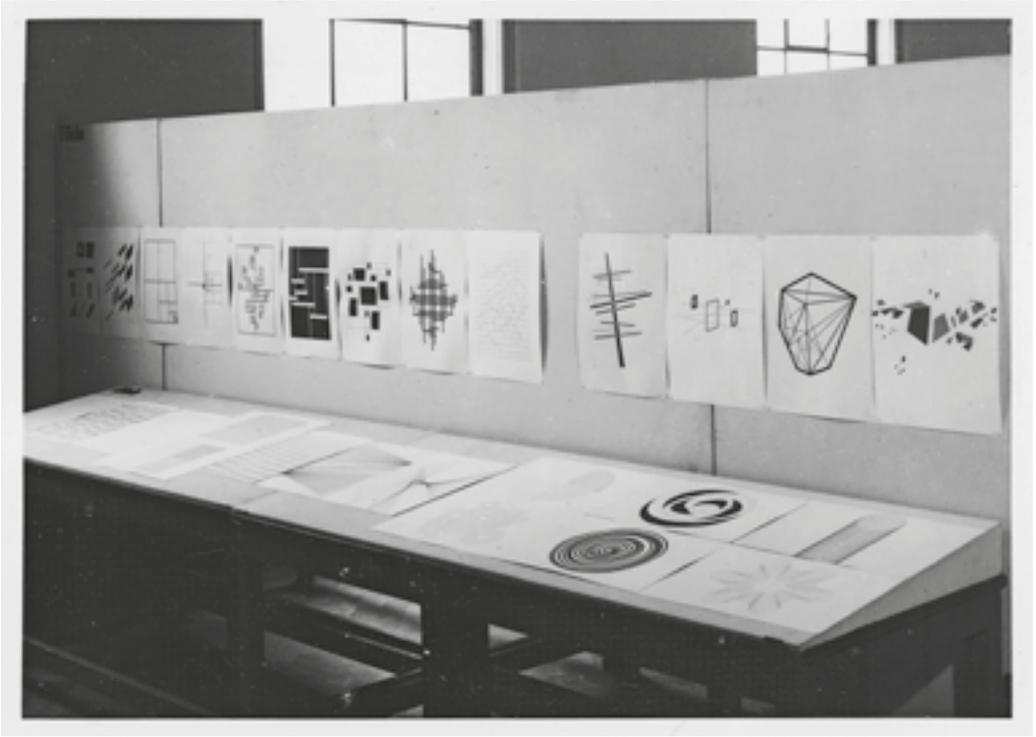


Fig. 10 Installation view of the “Fläche” panel and the “Linie” table, exhibition of student work, anonymous (photographer), Hermann Eidenbenz (teacher), Allgemeine Gewerbeschule Basel, 1941.



Fig. II Teaching aid from the course Vorbereitendes Zeichnen with the theme “line surface,” Hermann Eidenbenz, Allgemeine Gewerbeschule Basel, 1943.



Fig. 12 Installation view of the section “Chemigraphen und Graphikzeichner,” exhibition of student work, anonymous (photographer), Werner Koch (teacher), Allgemeine Gewerbeschule Basel, 1941.

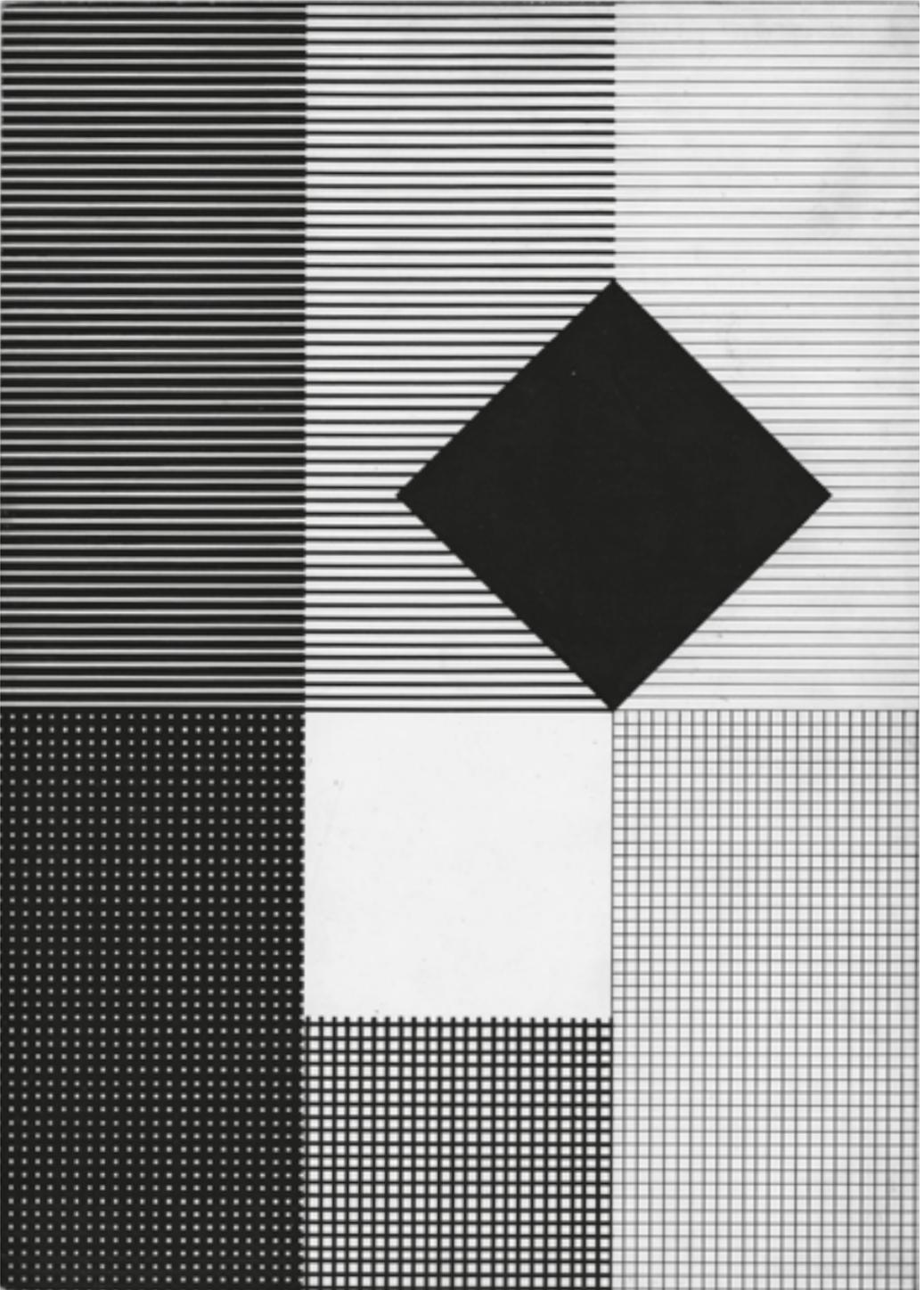


Fig. 13 Template for basic exercise, Ernst Keiser, Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.



Fig. 14 Installation view of the “Lithographie,” exhibition of student work, anonymous (photographer), Werner Koch (teacher), Allgemeine Gewerbeschule Basel, 1941.



Fig. 15 Student work from the lithography course, Marta Hirschmann (student), Werner Koch (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1941.



Fig. 16 *Kern Reisszeuge*, student work from the lithography course, anonymous (student), Werner Koch (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1941.

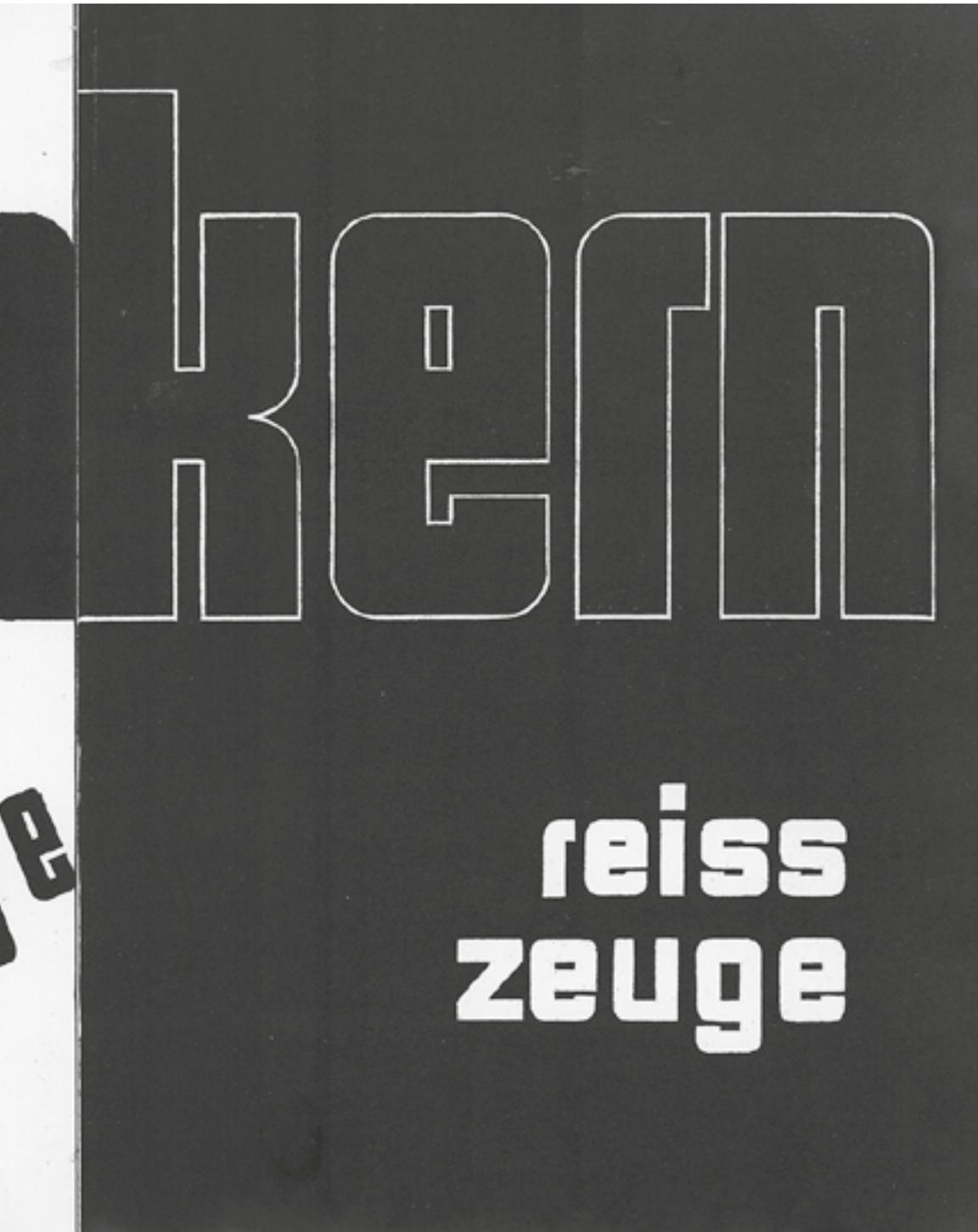




Fig. 17 Installation view of the “Fotografie,” section, exhibition of student work, anonymous (photographer), Theo Ballmer (teacher), Allgemeine Gewerbeschule Basel, 1941.



Fig. 18 *Tierbilder durch Wort und Skizzen erläutert*, student work from photography course, Heiri Strub (student), Theo Ballmer (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1940.

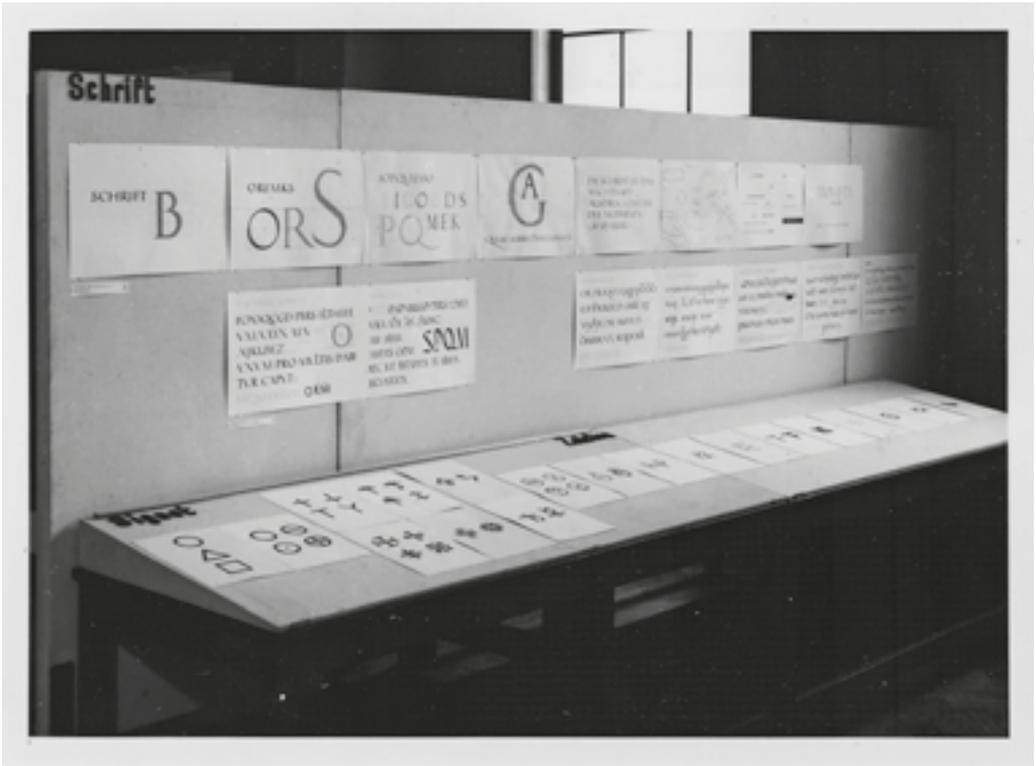


Fig. 19 Installation view of the “Schrift” section and the “Signet, Zeichen” table, exhibition of student work, anonymous (photographer), Theo Ballmer (teacher), Allgemeine Gewerbeschule Basel, 1941.

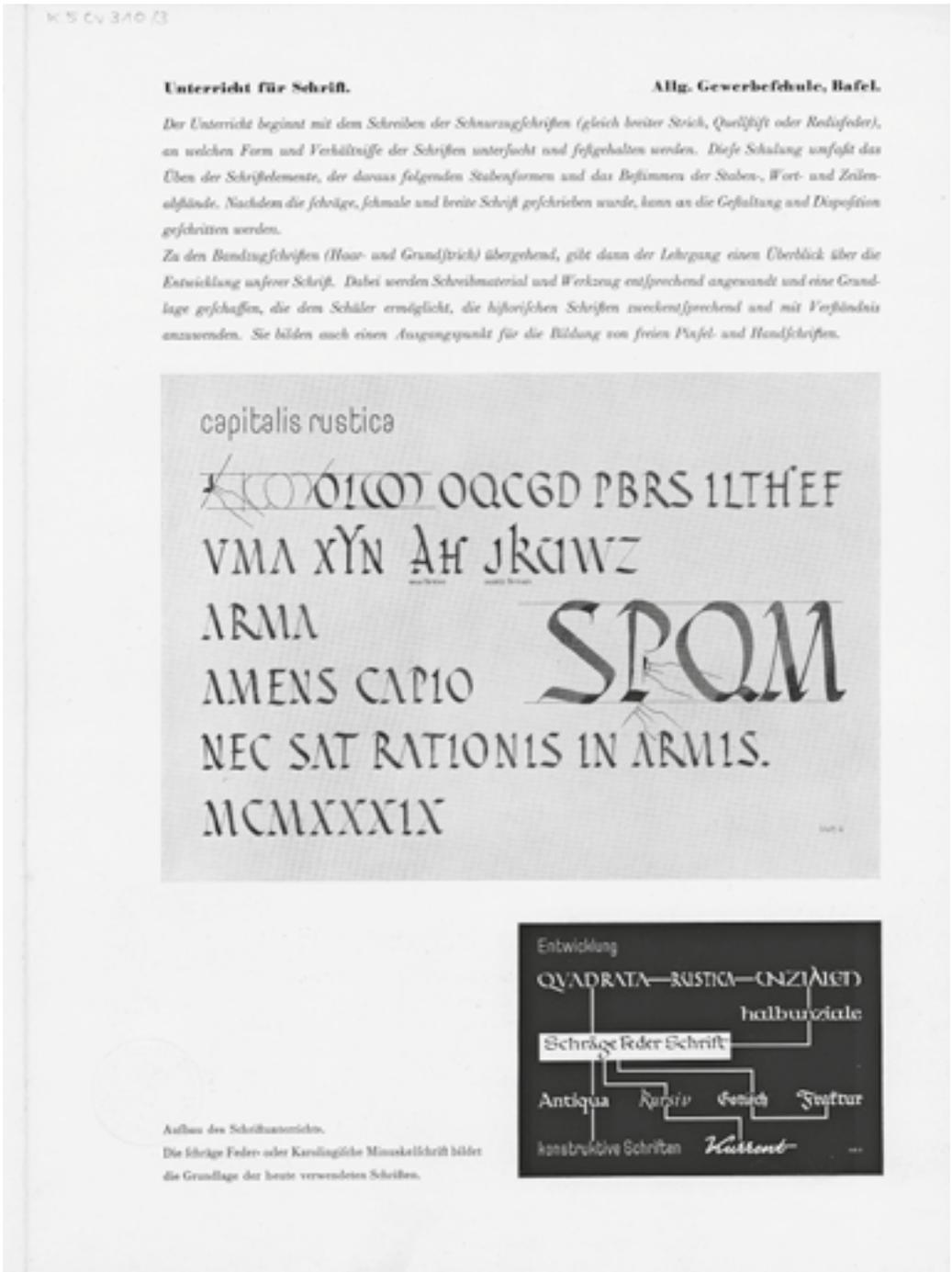


Fig. 20 Spread from the brochure *Unterricht für Schrift* (lettering course) including a timeline of letterforms (bottom right), Theo Ballmer, Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1939.

Corporate Printed Matter

Chiara Barbieri,
Davide Fornari

The Olivetti company was established in 1908 in Ivrea. Its multifaceted visual outputs were crucial in developing a “corporate diversity” that, far from repeating a stiff design formula of brand, logo-type, institutional colors and typefaces, provided an ideal working environment for Swiss graphic designers, photographers and art directors.¹ The relationship between Olivetti and the Swiss graphic designer Walter Ballmer is a case in point. In 1955 Ballmer was hired by Adriano Olivetti as one of four in-house art directors. He worked for the typewriter company until 1971, when he established Unidesign, his own design studio. Olivetti was arguably the most prominent client for whom Ballmer worked. His experience there had a remarkable impact on his career that went well beyond the mere client-designer relationship.

At Olivetti, Ballmer was in charge of designing printed advertising materials for typewriters, photocopiers, and office furniture. Most of his works feature a bold use of typography in association with either photographs or abstract compositions. His poster for the exhibition *Stile Olivetti* is a

good example of Ballmer’s use of typography as a constructive, visual element of his graphic compositions. [Fig. 21] This poster was declared the Best Swiss Poster for the year 1961.² In 1970, Ballmer was in charge of the redesign of the Olivetti logotype as part of the company’s rebranding. [Fig. 22] His logotype was the latest evolution of a corporate identity that had been developed over the years by key graphic designers such as Xanti Schawinsky and Giovanni Pintori. Ballmer’s contribution to the redesign of Olivetti’s visual identity was featured in a number of international design magazines, which put him in the spotlight and quite possibly gave him sufficient leverage to be elected a member of the Alliance Graphique Internationale (AGI) in 1970.

Just as Ballmer contributed to the visual identity of Olivetti, so was his public image shaped by the work he did for the company. Indeed, the media coverage of his work was largely bound up with the company. Today, his presence in museum collections across the world is still limited to the works he designed for Olivetti. Ballmer was well aware of the benefits of being associated with Olivetti. Over the years, he used the company’s network and media presence to build up his own career as a concrete artist. His brochure for the photocopier Olivetti Copia 105 is a good example of this self-promotion, as the cover’s background features a large abstract painting by Ballmer himself. [Fig. 23] In a

similar manner, his modular sculptures can be spotted in many photographs of the office furniture series *Synthesis*.

The pamphlet for the photocopier *Copia II* and the poster for the touring exhibition *Olivetti Innovates* allow us to peek into the advertising department. Both artifacts conceal details that help disclose the identity of the designer. At Olivetti, neither art directors nor assistants were allowed to sign their work, so all graphic output was anonymously attributed to the Olivetti advertising office. Nevertheless, some assistants came up with stratagems to flout the rules and declare their authorship. For example, Urs Glaser included a photocopy of an envelope with his name and address in the spreads of the *Copia II* pamphlet,³ [Fig. 24] while Anna Monika Jost sneaked her initial *AMJ* into the poster *Olivetti Innovates*.⁴ [Fig. 25] Besides these issues of clandestine authorship, both the pamphlet and the poster illustrate the uneasy power dynamics between the art director and his assistants: often, the brand discourse of the company—for which the contribution of designers was crucial—essentially obliterated the designers themselves. As such, these visual artifacts provide a more complex and nuanced image of the advertising department than the one reiterated in the literature.

- 1 See Shapira 1979.
- 2 See Pfeiffer-Belli 1962.
- 3 Glaser 2018.
- 4 Jost 2015.



Fig. 21 Poster for the exhibition *Stile Olivetti. Geschichte und Formen einer italienischen Industrie* (Olivetti style. History and forms of an Italian industry), held at Die Neue Sammlung in Munich, Jan. 15–Feb. 25, 1962, Walter Ballmer (graphic design), 1962.



Fig. 22 Spread from the booklet presenting the new Olivetti logotype for internal use, *Segno e disegno di una firma* (Sign and design of a company), Walter Ballmer (graphic design), 1971.



Fig. 23 Cover of the commercial brochure *Olivetti Copia 105. Desk-top copier*, Walter Ballmer (graphic design), date unknown.



Fig. 24 Spread from the commercial brochure *Copia II*, Walter Ballmer and Urs Glaser (graphic design), 1970.

Copia bene

Ogni copia, la prima come l'ultima, presenta le stesse eccellenti caratteristiche: nitidezza di segno e d'immagine, ottima resa delle tonalità e delle mezze tinte. Le copie escono perfettamente asciutte e si mantengono inalterate nel tempo. La qualità del risultato è costante, non dipende dall'abilità di chi aziona la macchina: è essa stessa a controllare ed assicurare, mediante un dispositivo elettronico, la densità del toner e quindi l'uniformità delle copie, reintegrando automaticamente le particelle resinose utilizzate nel corso del processo di stampa, ed assicurando così sempre la concentrazione ottima di toner.

Fattore di efficienza

La varietà delle prestazioni e la straordinaria versatilità, qualificano la Copia II come la macchina di impiego universale, adatta ai più diversi settori di attività, al centro come alla periferia, in aziende ed istituti di ogni dimensione.

L'elevata velocità, l'eccellente qualità della copia, la possibilità di copiare in formati diversi, l'elevato numero di copie che è possibile ottenere, la larga autonomia di lavoro, il basso costo di esercizio, l'uniformità delle copie, sono le caratteristiche per le quali la Copia II si raccomanda nelle organizzazioni dove il lavoro di copia è centralizzato. La sua versatilità le permette di far fronte alle più varie richieste: circolari, ordini di servizio, documenti legali, contabili, tecnici, disegni, articoli di riviste specializzate. Ogni ufficio o settore di lavoro riceve immediata risposta alle sue esigenze, ed è subito in grado di far conoscere a tutti gli interessati i materiali informativi necessari per il miglior coordinamento e il più elevato rendimento produttivo. Una copia o molte copie: dove la tempestività è condizione determinante di funzionalità, la Copia II è uno strumento di lavoro indispensabile, il cui rendimento effettivo ripaga l'investimento in valore moltiplicato: non solo è una macchina efficiente, ma una macchina che crea efficienza a sua volta, dinamizzando l'ambiente di lavoro.

Anche nelle riproduzioni più delicate, la sicurezza di una perfetta definizione dell'immagine

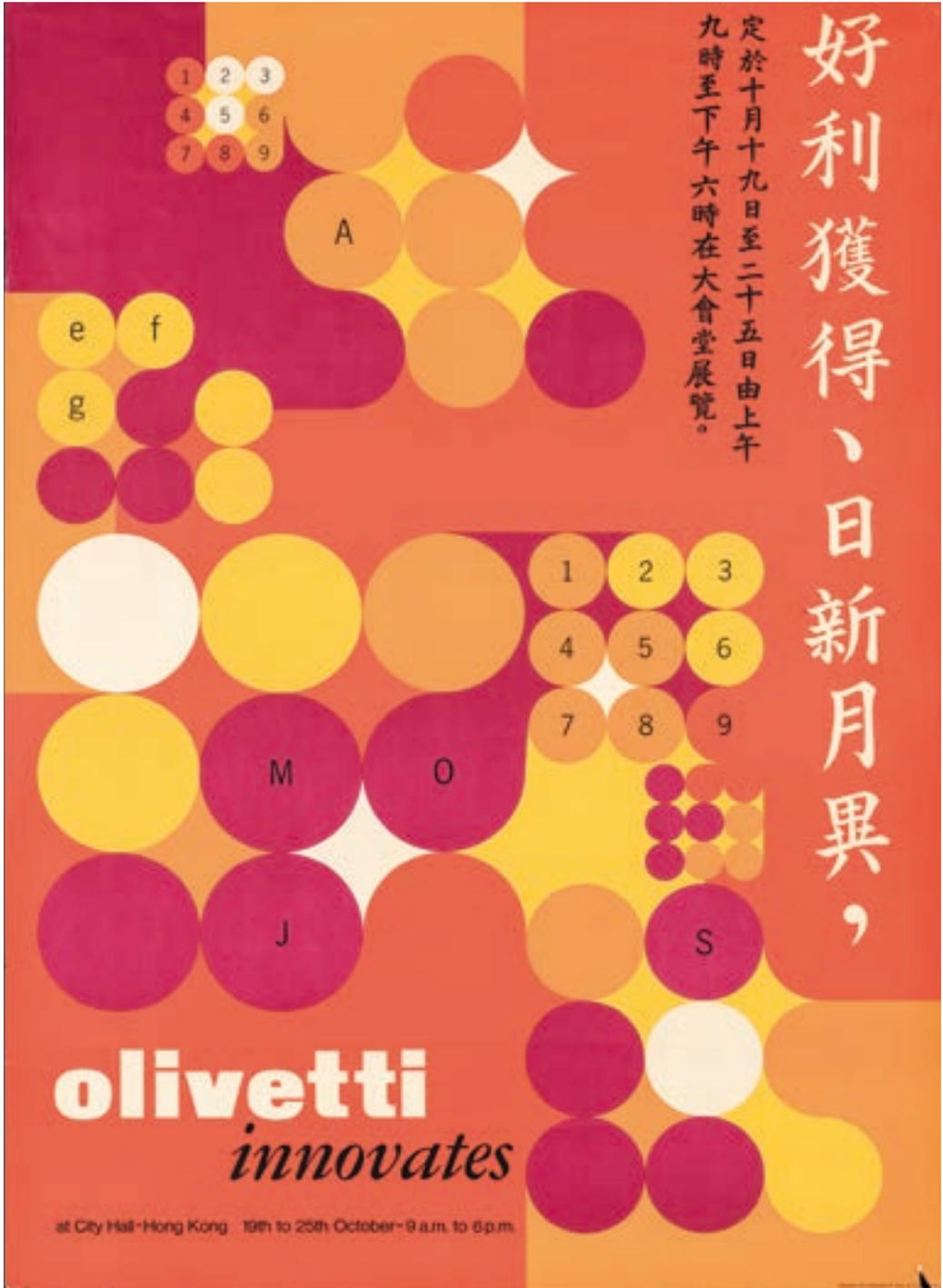


Fig. 25 Poster for the exhibition *Olivetti Innovates*, held at the City Hall in Hong Kong, Oct. 19-25, 1966, Walter Ballmer and Anna Monika Jost (graphic design), 1966.

Entrance Exam Concept

Sarah Klein

What kind of talent and temperament does one need to become a graphic designer? Artistic gifts, manual skills, quick comprehension? And who decides who is suitable for training in graphic design? In the mid-20th century, admission to the graphic design programs at Swiss arts and crafts schools was generally subject to an extensive aptitude test, including an entrance exam. The same applies today for students wishing to pursue a bachelor's degree in visual communication. In one specific case, we can use drafts for the examination procedure to trace the changes in requirements for this course from one year to the next.

In 1959, the entrance exam for the Fachklasse Grafik (Graphic Design Class) at the Kunstgewerbeschule Zürich (Zurich School of Arts and Crafts) lasted three full days. Two-and-a-half days were intended for drawing exercises. Over four more hours, the applicants were tested in the fields of calligraphy and composition, and had to write a short essay on the topic "Why have I chosen graphic design as a profession?"¹ [Fig. 26]

Josef Müller-Brockmann, the then head of the

Fachklasse Grafik, proposed major changes in his draft for the entrance exams. For the following year, according to his draft, the exam should be extended by one more day. Müller-Brockmann eliminated calligraphy and almost halved the time for drawing exercises, but increased the time for writing essays to half a day. [Figs. 27, 28] In these essays, the applicants were not only required to explain their motivation and their ideas about the profession, but also examined for their level of cultural education in subjects such as architecture, music, the fine arts, photography, literature, and graphic design. From today's perspective, the questions included about political opinions seem particularly inappropriate. On the basis of the extant documents, it is impossible to determine which answers spoke for or against admitting a student, and how heavily these were weighted in the evaluation.

Josef Müller-Brockmann considered including the analytical intelligence test by Richard Meili as a final task in his draft exam. [Figs. 29, 30] The Meili test aimed at classifying different types of intelligence. Its results were intended to reveal the applicants' "a) [...] more logical-formal [intelligence], b) a vivid, concrete [intelligence], c) an analytical, more receptive [intelligence, ... or] d) an easily combining, inventive intelligence."²

A comparison of the concepts for the entrance exams in 1959 and 1960 reveals the direction in which Müller-

Brockmann desired to steer the Fachklasse Grafik—and probably the entire profession with it.³ Whereas in 1959 the focus was still on drawing, craftsmanship, and technical skills, in 1960 Müller-Brockmann expected every applicant for the graphic design course to be ready to assume social, political, and cultural responsibilities.

- 1 Müller-Brockmann 1959: n.p.
- 2 Meili 1951: 301. "a) [...] mehr logisch-formale, b) auf eine anschaulich konkrete, c) auf eine analysierende, mehr rezeptive [...] oder] d) auf eine leicht kombinierende, erfinderische Intelligenz."
- 3 Müller-Brockmann did not pursue these goals any further at the Kunstgewerbeschule Zürich, but left the school in 1960.

Aufnahmeprüfung in die Grafikklassse der KGS
14./15./16. Jan. 59

Mi.14.1.	0800-1200	Figur allein	Bleistift	Format frei
Raum 501	1300-1700	Figur im Raum	"	" "
Do.15.1.	0800-1000	Steine im Bachbett	"	" "
Raum 408	1000-1115	rotes Quadrat in 8 Teile zerlegen, freie Komposition mit diesen 8 Teilen auf weisser Fläche		r. Quadrat 15/15 cm w. Fläche $\frac{24}{15} \times \frac{24}{15}$ cm
	1115-1200	Warum wähle ich den Grafikerberuf? Aufsatz		
	1300-1500	Perspektivzeichnung	"	Format frei
	1500-1600	Schriftschreiben	Tusche	" "
	1600-1700	Plakat auswendig zeichnen	Bleistift und Farbstift	" "
Fr.16.1.	0800-1000	farbige Zeichnung: Zirkus	Farbstift	" "
Raum 408	1000-1100	Form auswendig zeichnen	Bleistift	" "
	1100-1200	2 Buchstaben: ein schwerer Buchstaben ein eleganter Buchstaben	Bleistift oder Farbstift	" 15/30 cm quer
	1300-1430	lineare Zeichnung: 10 gleichlange Linien im Rechteck	Bleistift	Linienlänge frei Rechteck 15/20 cm quer
	1430-1700	Plakat: Zirkus	Farbstift	25,6/18,1 cm hoch

J. Müller-Brockmann

Fig. 26 Entrance exam for the Fachklasse Grafik, Josef Müller-Brockmann, Kunstgewerbeschule Zürich, 1959.

Aufnahmeprüfungen in die Grafikklasse, Jan. 60

1 Std.	Geschwindigkeit darstellen, abstrakt,	Bleistift,	schwarz-weiß
1 Std.	Rotation darstellen	Bleistift	schwarz-weiß
1 Std.	Transparenz darstellen	Bleistift	schwarz-weiß
1 Std.	Auftrieb darstellen, Windblät in einem Haufen Papierblätter	Bleistift	schwarz-weiß
1 Std.	12 Punkte in einem Quadrat von 15 cm Seitenlänge anordnen	Klebspapier	rote P. auf weiß
1 Std.	Kreis von 10 cm D. zerschneiden und in einem Quadrat von 15 cm Seiten- länge neu anordnen	Klebspapier	schwarz-weiß
1 Std.	4 senkrechte Linien teilen ein Quadrat von 15 cm Seitenlänge in 5 Flächen, senkrecht, sodass jede Fläche die doppelte Breite der vor- hergehenden hat.	Bleistift	schwarz-weiß
2 Std.	Quadratisches Bild mit 6 optisch gleichwertigen Feldern, bestehend aus weiß, grün, schwarz, gelb, rot und blau, Quadrat von 15 cm Seitenlänge	Farbstift	farbig
2 Std.	Das obere Ende einer senkrechten Metall- Stange soll mit vier Querstangen verbunden werden können, ohne Ver- schraubung und ohne Hilfe von Nägeln, für Ausstellungswecke	Bleistift	schwarz-weiß
3 Std.	Quadrat mit 36 Felder, gleichgrossen, so unterteilen, dass sich 8, 7, 6, 5, 4, 3, 2, und 1 gleichfarbige Felder ergeben, wobei kein gleichfarbiges neben dem andern liegen darf.	Farbstift	farbig
1 Std.	Bewegung eines Schnellläufers in Linien darstellen, sodass ein Bewegungs- ablauf entsteht	Bleistift	schwarz-weiß
2 Std.	Steinschlag überrascht drei Berg- wanderer	Bleistift	schwarz-weiß
1 Std.	Die Worte "boxen" und "Box" zeichnen	Bleistift	schwarz-weiß
4 Std.	Jagd im Wald	Farbstift	farbig
4 Std.	Plakatentwurf: Fahrt mit der SBB durch die Berge, 22,5/32cm oder 18/21,5 cm	Farbstift	farbig
1 Std.	Anwendungszeichnen des Film-Plakates	Farbstift	farbig
1 Std.	Perpektivzeichnung des Ganges 4. Stage	Bleistift	schwarz-weiß

Fig. 27 Draft for the entrance exam for the Fachklasse Grafik, Josef Müller-Brockmann, Kunstgewerbeschule Zürich, 1960, first page.



Fig. 28 Draft for the entrance exam for the Fachklasse Grafik, Josef Müller-Brockmann, Kunstgewerbeschule Zürich, 1960, second page.

[½ hr. Why do you want to become a graphic designer?

½ hr. What does a graphic designer do?

½ hr. What does a graphic designer look like, what should his character be, his approach to the profession, to the world, to his clients, etc.?

2 hrs. Who are the best architects working today, internationally speaking? Why? Who are the best painters? Why? Who are the best sculptors? Writers? Dramatists? Musicians? Composers? Photographers? Graphic designers? Politicians? What people have done something for their fellow human beings? What is the most beautiful new house in Zurich? What don't you like about Zurich?

Possibly Meili test.]

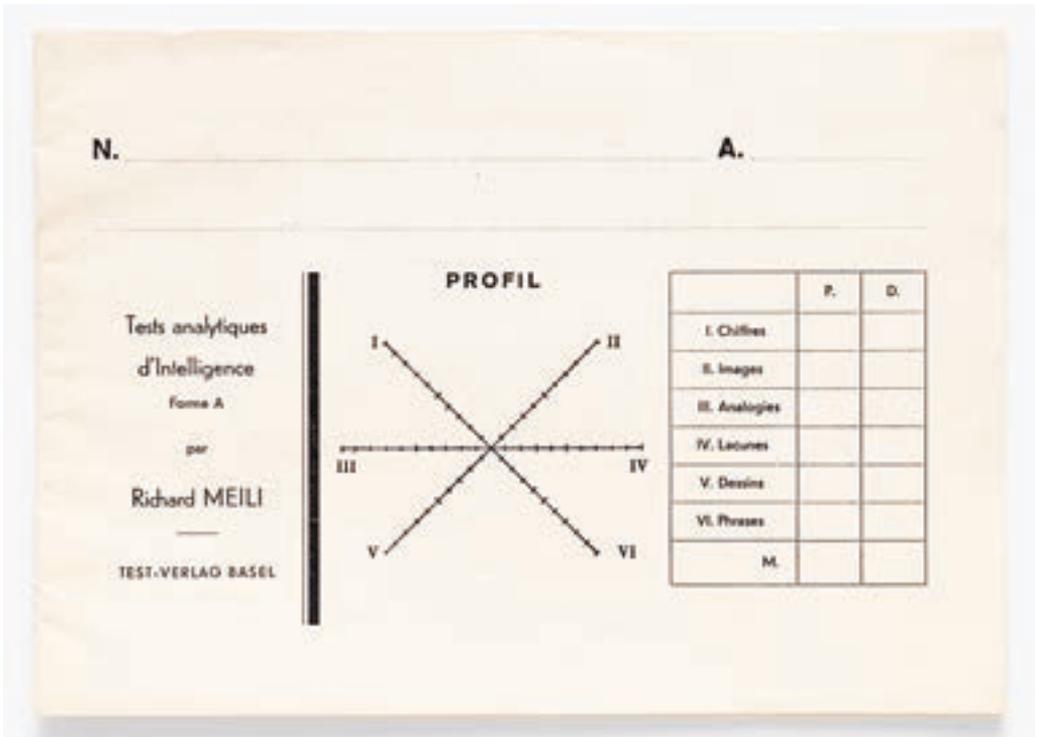


Fig. 29 Cover of *Tests analytiques d'Intelligence* (Analytical intelligence tests), Richard Meili, Test-Verlag Basel, ca. 1951.

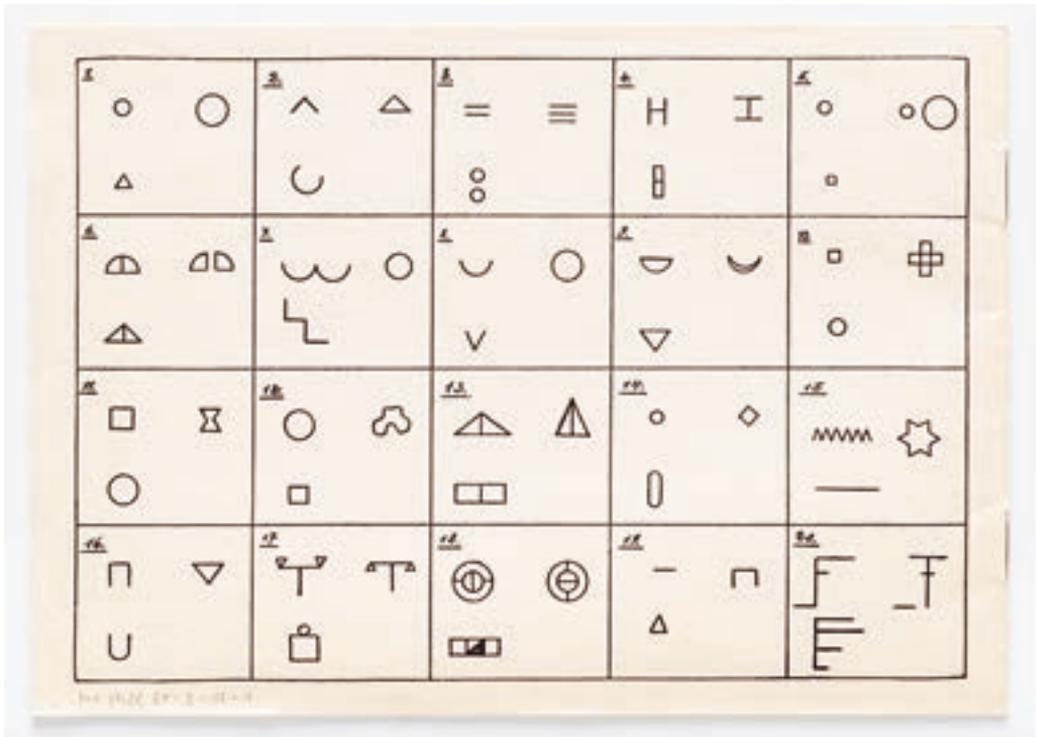


Fig. 30 Chapter “analogies” of *Tests analytiques d’Intelligence* (Analytical intelligence tests), Richard Meili, Test-Verlag Basel, ca. 1951.

Installation View

Sara Zeller

As they strolled through the exhibition *Swiss Posters*, which traveled through Europe, the USA, and South America from 1949 to 1952, visitors encountered two posters for a referendum on women's suffrage in Switzerland from 1946 placed side by side. [Fig. 31] The poster on the left advocated the implementation of women's suffrage, showing three women and three men drawn with fine lines in the unmistakable style of graphic designer and artist Hans Erni. Their equally muscular, androgynous body shapes hardly allowed one to distinguish between the two sexes, which corresponded with the equality being promoted. The poster on the right, by Donald Brun, showed a fly sitting on an abandoned pacifier, referring to an envisioned scenario of what would happen if the housewife was "distracted" from her motherly duties by political involvement. Brun's poster is an example of the illustrated *Sachplakat*, a popular design style practiced primarily by Basel-based designers during the 1940s.¹

This traveling exhibition was organized by Pro Helvetia, a foundation funded by the Swiss government that is responsible for cultural promotion at home and abroad.² As part of a series of similar endeavors whose task was to

represent the country on an international stage, *The Swiss Poster* must be seen in the context of Swiss cultural diplomacy.³ The voting posters were not just examples of Swiss poster design; they also provided visitors from abroad with an insight into the country's political system of regular referendums.⁴ Direct democracy is regarded as a factor that stimulated the development of Swiss poster production.⁵ However, a specific style of political poster or a uniform identity for the different parties cannot be observed until the 1970s.⁶ Accordingly, the posters by Erni and Brun represent their respective designer's personal approach, rather than that of any specific party or political grouping.

Besides providing an example of the extent to which political battles manifested themselves on a visual level in Switzerland, these posters also provide insights into the topics that were current in Swiss politics during the 1940s. It is surprising, however, that these posters on women's suffrage were among those chosen for purposes of national representation, as their content unmistakably depicted Switzerland's retrograde reality as one of the last European countries to continue to deny women the right to vote; it was not until 1971 that women's suffrage was granted on a federal level.⁷

- 1 This style was predominant at the Swiss national poster award "Beste Plakate des Jahres" during the 1940s until the mid-1950s. See APG 1991: 30–111. See also "The Basel School," in the volume *Tempting Terms*. Regarding the Swiss national poster award, see "Die besten Plakate / Les meilleures affiches," in the volume *Tempting Terms*.
- 2 Regarding the founding years of Pro Helvetia, see Hauser, Seger & Tanner 2010: 18–24.
- 3 In her PhD dissertation, the present writer focuses on the exhibition *The Swiss Poster*, analyzing the impact of traveling exhibition formats on the perception of Switzerland as a graphic design nation. About Swiss cultural diplomacy, see Gillibert 2013.
- 4 Direct democracy enables the Swiss population to take part in political decision-making processes at communal, cantonal, and national level on a regular basis. Parliamentary decisions can be called into question, and alterations and amendments can be proposed to the Federal Constitution. For further explanations about the Swiss political system, see Swiss Federal Council 2019. For a historical account of democracy in Switzerland, see *HLS* 2016.
- 5 In 1919, the federal parliament began to be elected by proportional representation, and it was at this time that voting posters gained in importance. To this day, posters remain a vital aspect of every referendum and election in Switzerland. See Richter 2014a: 36; Margadant 1983: 243.
- 6 See Margadant 1983: 243.
- 7 See Schaser 2009: 107.

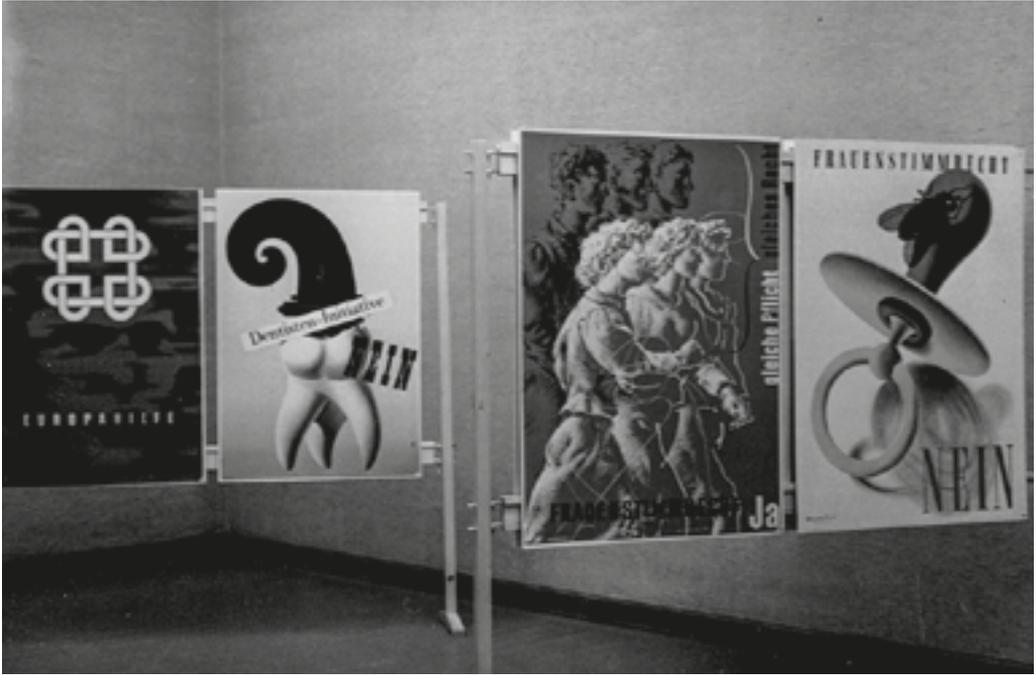


Fig. 31 Installation view of the exhibition *Swiss Posters*, organized by Pro Helvetia, Helmhaus Zürich, 1949.

Student Work

Sandra Bischler

In an internal report to the Department of Education of the Canton of Basel-Stadt in 1946, [Fig. 32] Berchtold von Grünigen, director of the Arts and Crafts Department of the Allgemeine Gewerbeschule (AGS) Basel for the past two years, informed his supervisory authority about a seemingly marginal change to the curriculum of the Fachklasse für Graphik¹ (Graphic Design Class):

"[...] the subject 'Graphics' was divided into two different subject fields and thus we achieved a more pronounced consideration of experimental, strict graphic design in addition to commercial graphic design [...]."

([...] das Fach 'Graphik' [wurde] in zwei verschiedene Fachgebiete getrennt und damit eine ausgesprochenere Berücksichtigung der experimentellen strengen Graphik neben der Gebrauchsgraphik erreicht.)²

Von Grünigen's brief notification hardly stood out in the five pages of this typewritten report, and was approved without further ado by the authorities. Furthermore, incorporating opposing design philosophies was not a novelty on the curriculum of the Basel Fachklasse für Graphik.³ However, von Grünigen's notification paved the way for the official sanctioning of an

essential degree of educational diversity in the graphic design program that would leave a visible mark on the Fachklasse's future outcomes. [Figs. 33, 34, 35, 36, 37, 38]

The school now offered two separate main courses for graphic design, which were officially named "Graphik A" and "Graphik B" shortly afterwards.⁴ Two new teachers with deliberately different approaches were hired on an equal footing as the main teachers for the Fachklasse: Donald Brun for the "commercial," Numa Rick⁵ for the "experimental, strict" approach. Rick was followed two years later by Armin Hofmann.⁶ This educational model remained in place over the following decades, and differed from that of other Swiss schools such as the Kunstgewerbeschule Zürich, which hired one teacher for the main subject of graphic design.⁷

The profile of the two courses was further defined in the following years in official publications by the school. According to the directorate, the course Graphik A would trigger "the student's liberation from conventional design approaches"⁸ through its focus on formal reduction and the *Gesetzmässigkeiten* (regularities) of graphic design.⁹ Even though the final student work from Graphik A consisted of the common "commercial" tasks of the graphic designer (such as making posters or advertisements), their starting point was not illustrative depiction, but an exploration of basic formal means. As can be seen in

many student works, the color palette was reduced to black and white, and forms were abstracted, playing with graphic translations instead of depicting products in a naturalistic manner. [Figs. 34, 36, 37]

According to the AGS, the educational approach in Graphik B was based on the assumption that a product should be presented in the most appealing way possible, according to psychological aspects of advertising practice.¹⁰ Products were thus represented figuratively or humorously, using a wide range of colors and playful pictorial illustrations in combination with lettering. The materiality of a product or the variety of a brand's assortment was emphasized using illustrative or painterly means. [Figs. 33, 35, 38]

Both courses were mandatory over the entire four-year duration of the graphic design program, and they were able to build on a large number of fundamental drawing courses, mostly provided by local artists such as Walter Bodmer, Julia Eble, Theo Eble, and Max Sulzbachner. The high proportion of drawing courses in the Fachklasse is reflected in the student records from that period.¹¹ [Fig. 39]

Students would eventually combine the skills and principles learned from all these courses. Therefore, similar principles of composition and drawing become visible across the students' work and link the seemingly contrary graphic design approaches once more.¹² [Figs. 37, 38]

The underlying terminology also shifted. Whereas von Grünigen had justified his reinforcement of the “strict” direction in his report of 1946 by emphasizing its “experimental” potential, the situation changed some fifteen years later. “Strict, more sober graphic design” (strengere, nüchternere Graphik) was now presented by its supporters as a widely established approach compared to outdated, artistic, painterly, and humorous graphic design.¹³ A change in favor of radical reduction was also noticeable at AGS Basel, such as in student works or the creation of new courses.¹⁴ Another semantic change was evoked by the popularity of “strict” graphic design and typography from the late 1960s onwards, which itself had to face the accusation of being commercial, or not experimental enough.¹⁵ If we leave these terminological shifts to one side for a moment (they were often strategically motivated), it is still remarkable that von Grünigen in 1946 deliberately generated such friction within the school’s Fachklasse für Graphik. This also reflected the diversity of the mid-century Swiss graphic design scene, which was far from homogeneous.¹⁶

- 1 Over the decades, the Allgemeine Gewerbeschule (later Schule für Gestaltung) Basel has used a wide variety of terminology for this Fachklasse, such as “Fachklasse für Graphik,” “Fachklasse für angewandte Graphik,” “Fachklasse für Gebrauchsgraphik,” and “Grafik-Fachklasse.” For purposes of simplification, the author will keep to the most common term, “Fachklasse für Graphik,” throughout this text.
- 2 von Grünigen 1946a: 3.
- 3 Illustrative and constructive approaches had coexisted since the early 1930s, when the school had substantially diversified the curriculum. See “Teaching Materials” in the present volume.
- 4 See von Grünigen 1946b: 9–10.
- 5 Also known as Walter Rickenbacher (1902–1973).
- 6 See von Grünigen 1947: 3.
- 7 The main graphic design teachers at the Kunstgewerbeschule Zürich included Ernst Keller (1921–1956), Josef Müller-Brockmann (1957–1959), and Rudolf Bircher (1960–1976).
- 8 “[...] Befreiung des Schülers von herkömmlichen Gestaltungsarten,” von Grünigen 1946b: 10.
- 9 See Gewerbemuseum Basel 1956: n.p.
- 10 See *Ibid.*
- 11 See Gewerbemuseum Basel 1946: 23.
- 12 In retrospect, owing to this blending of educational principles, the Fachklasse alumni are often unable to attribute their student work to any particular course.
- 13 Rotzler 1963: 57. Several alumni of the Allgemeine Gewerbeschule Basel were included in Rotzler’s article in *Du* magazine, which presented the magazine’s own selection of contemporary young graphic designers.
- 14 For example, the Weiterbildung (Advanced Class for Graphic Design), initiated by Armin Hofmann and others at the Allgemeine Gewerbeschule Basel in 1968, did not pursue the dual model of the Fachklasse. See Hofmann 1969/1970: 542–567.
- 15 See the oral statement by Donald Brun, cit. in Aebersold 1974: 2.
- 16 See, for example, Fischli & Rotzler 1955. See also “Advertisements,” in the present volume.

-3-

Herbst, was sich aus dem Beginn des neuen Schuljahres ergibt. Die endgültigen Pensen für das 1. Semester können deshalb erst nach Abschluss der Einschreibungen und der Aufnahmeprüfung bekannt gegeben werden.

2. Fachklasse für Graphik. Nach dem Rücktritt von Herrn Rolf Rappaz, Fachlehrer für Graphik, wurde das Fach "Graphik" in zwei verschiedene Fachgebiete getrennt und damit eine ausgesprochenere Berücksichtigung der experimentellen strengen Graphik neben der Gebrauchsgraphik erreicht, ohne dass eine Stundenvermehrung eintritt.

C. Änderungen im Personalbestand.

I. Personaländerungen.

a) Eintritte.

1. Berensler W., Schlossermeister, übernimmt 6 Std. aus dem Pensum Függle als Vikar mit festem Pensum. Ueber seine Personallien wird gesondert berichtet.
2. Ziltener Mark., Küchenchef, übernimmt 3 Std. aus dem Pensum Vogt mit Semesterauftrag. Ueber seine Personallien wurde bereits berichtet.
3. Brun Donald. Graphiker, übernimmt 7 Std. aus dem Pensum Rappaz. Sein Eintritt erfolgte bereits im Dezember 1945.
4. Rick Kuno. Graphiker, übernimmt 9 Std. aus dem Pensum Rappaz. Sein Eintritt erfolgte bereits im Dezember 1945.

b) Rücktritte.

1. Schröer Hans. Bäckermeister, wegen Abgabe seines Pensums an Herrn Calzabach. Er verbleibt als dessen Stellvertreter.
2. Müller Max. Zeichenlehrer, aus Gesundheitsrücksichten. Wird ersetzt durch die Herren T. Kaiser und J. Mümenthaler.
3. Kindschi A. Elektrotechniker, wegen Abgabe seines Kurses an das Pensum Hofflin.
4. Juslin Hans. (Vorklasse Dreiflorenranne), wegen Uebertritt an die Kantonsekundarschule.

II. Altersentlastungen im Schuljahr 1946/47 (Sommerhalbjahr)

1. Dr. P. Giroud. Lehrer für Geschäftskunde, um 2 Std.
2. Heikert K. Leiter der Schlosserfachschule, um 3 Std.

III. Pensionierungen auf anfangs Sommerhalbjahr.

Müller Max. Zeichenlehrer.

IV. Neue Kurse.

3 Vorbereitungskurse für die Meisterprüfung: Geschäftsverkehr, Buchhaltung und Rechtskunde.

Fig. 32 Letter to the Erziehungsdepartement Basel-Stadt, concerning timetables and programmatic changes for the summer semester 1946, Berchtold von Grünigen (school director), Allgemeine Gewerbeschule Basel, Mar. 19, 1946 (copy).

[Fachklasse für Graphik: after the resignation of Mr Rolf Rappaz, specialist lecturer for graphic design, the subject "Graphik" was divided into two different subject fields, and thus we achieved a more pronounced consideration of experimental, strict graphic design in addition to commercial graphic design.]



Fig. 33 Poster design "Schaffhauser Wolle," student work from the Fachklasse für Graphik, Teresa Christ, Allgemeine Gewerbeschule Basel, 1953.



Fig. 34 Design for a Swiss stamp “Pro Juventute,” student work from the Fachklasse für Graphik, Rudi Meyer, Allgemeine Gewerbeschule Basel, 1958–1963.

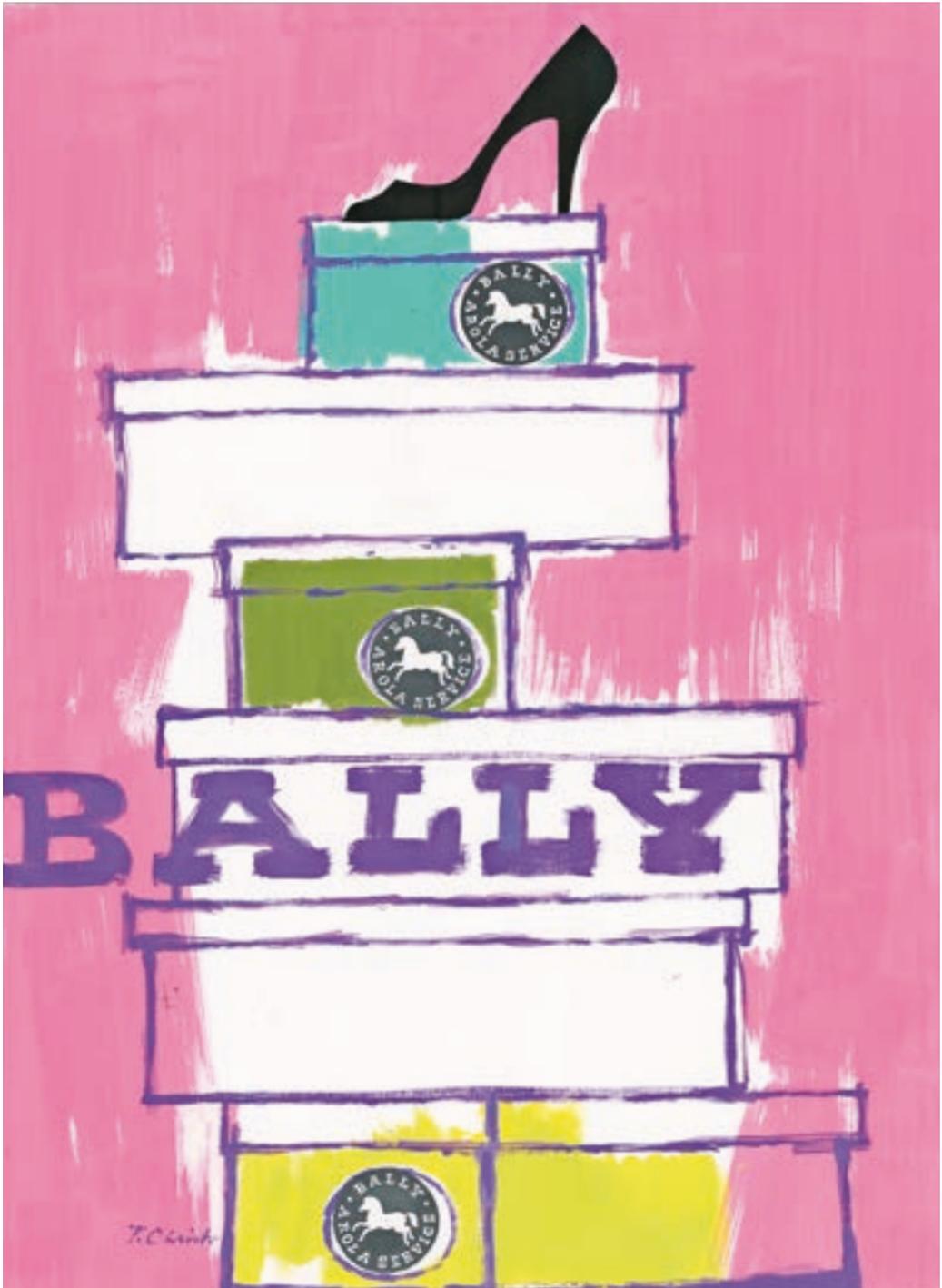


Fig. 35 Poster design “Bally,” student work from the Fachklasse für Graphik, Teresa Christ, Allgemeine Gewerbeschule Basel, 1951–1955.

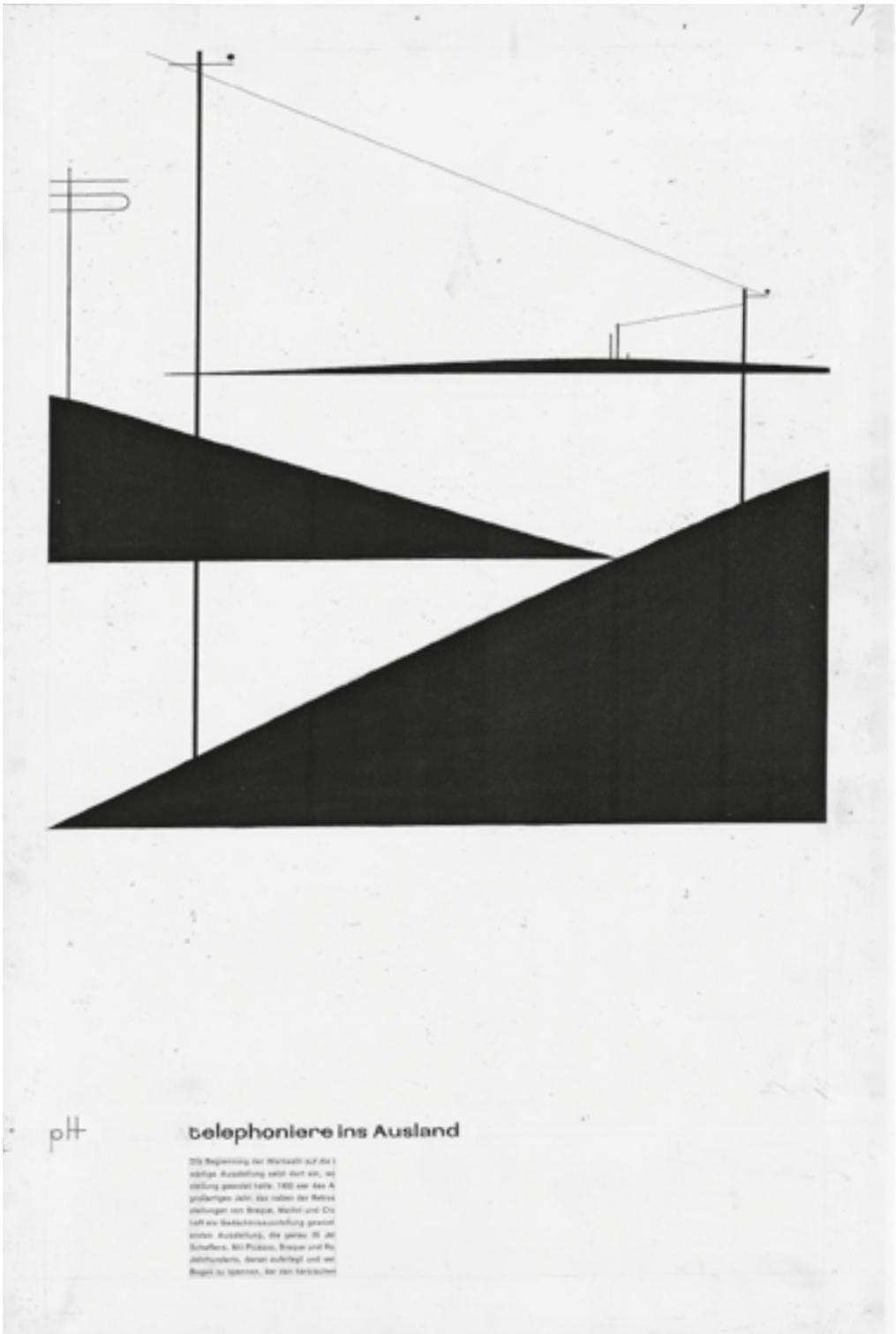


Fig. 36 Poster design “PTT—telephoniere ins Ausland” for Swiss Post, student work from the Fachklasse für Graphik, Kurt Hauert (attributed), Allgemeine Gewerbeschule Basel, 1953–1957.



Fig. 37 Poster design “Anti-ck” snail repellent, student work from the Fachklasse für Graphik, Georg Staehelin, Allgemeine Gewerbeschule Basel, 1958–1963.



Fig. 38 Poster "Textil AG," student work from the Fachklasse für Graphik, Suzanne Senn, Allgemeine Gewerbeschule Basel, 1951-1955.

Sem.	Fächer	Lehrer	Beh.			Pünkt.		Leist.		Verhalten	M	Fächer	Lehrer	Beh.			Pünkt.		Leist.	
			1	2	3	1	2	1	2					1	2	1	2	3		
1951 52	Graphik	Hofmann	1	1	1	1	1	1	1	1	1	Graphik	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
1952	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
1953	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1
	Zeichn.	Hofmann	1	1	1	1	1	1	1	1	1	Zeichn.	Hofmann	1	1	1	1	1	1	1

Fig. 39 Student record from the Fachklasse für Graphik, showing the variety of courses and the grades for performance, but also “behavior” and “diligence,” Allgemeine Gewerbeschule Basel, 1951-1953.

Chrono- logical Diagram

Roland Früh, Ueli Kaufmann

In his 1980 publication *Type Sign Symbol*, Adrian Frutiger included a two-page diagram that visualized a parallel development of letterforms and means of transportation. [Fig. 40] Referring to the idea of a *Zeitgeist*, he explained: “The human spirit of each century resounds from its type-forms, which in a formal manner accompany the achievements of the century like a reflection.”¹

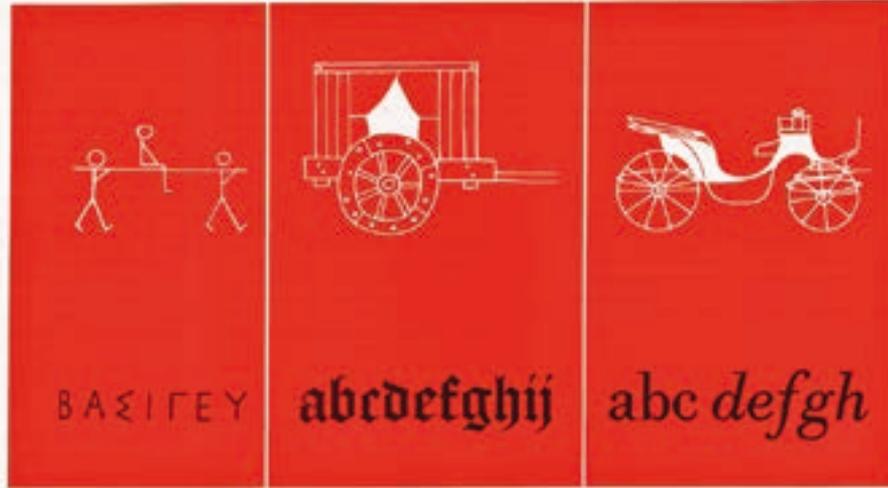
Chronologies of styles and references to a “spirit of the time” were nothing unusual in publications by Swiss graphic designers.² Timelines were a common feature³—and often they culminated in the authors’ own methods or works. These designers, it is evident, used a historiographical approach to contextualize and substantiate their own practice. However, prominent figures such as Karl Gerstner⁴ and Josef Müller-Brockmann⁵ (to name just two) went even further in their own accounts, claiming that their methods and styles should be seen as a key to the future.⁶ The architectural historians Nathalie Bredella and Carolin Höfler have claimed that this strategy was part of a much wider phenomenon:

“During late modernism, the promise of not only

vaguely, but also precisely predicting the future had acquired enormous prestige. When evoked, this predictive project lent power, legitimacy, and a cohesive identity to endeavours in almost any realm of society and culture [...]”⁷

But even though Frutiger’s chart also ends in the future, it seems to tell a different story. Rather than presenting his own work as a clear vision of what was to come, his illustration showed a simplistic sci-fi spaceship accompanied by a mere question mark. By 1980, according to his accompanying essay, technological systems and production processes had become too complex for non-specialists to understand. As a result, any basis for being able to divine possible paths for further innovation fell away, and the question Frutiger asked in the last line of the caption to his diagram—“What does the future hold in store?”⁸—had to remain unanswered.

- 1 Frutiger 1980: 42–43.
- 2 See Kinross 1984: 150.
- 3 See André Gürtler’s contributions in the journal *Typografische Monatsblätter* (Gürtler 1963; Gürtler 1969).
- 4 See Gerstner & Kutter 1959.
- 5 See Müller-Brockmann 1971; Müller-Brockmann 1986.
- 6 For a more in-depth analysis and comparison of these aspects in Gerstner and Kutter’s *Die neue Graphik* and Müller-Brockmann’s *A History of Visual Communication*, see “Cave Paintings,” in the volume *Tempting Terms*.
- 7 Bredella & Höfler 2017: 33. See also Doering-Manteuffel 2007: 566.
- 8 Frutiger 1980: 43.



The graphology of the centuries

The human spirit of each century resounds from its type-forms, which in a formal manner accompany the achievements of the century like a reflection. Until a few decades ago, technical functions were comprehensible to all: the wheel, the drive mechanism, steam motors and their integration into machines were understandable. Today, however, it is no longer possible for a non-specialist to imagine something like the functioning of the jet motor of an electronically controlled spaceship. The individual cannot grasp the course of a complex process except with great difficulty. Graphological expression has also altered fundamentally with the technical revolution of the 20th century: The comprehensible simplicity of the letterpress process has been replaced by dozens of separate editorial, typesetting, copying and printing phases. The production of print without team-work is now scarcely imaginable. So far as the quality of the type is concerned in this fragmented cycle, it must be noted that only a close connection with the past can give the right directions for the future: without the invention of the wheel, the steam engine would have been unimaginable and without

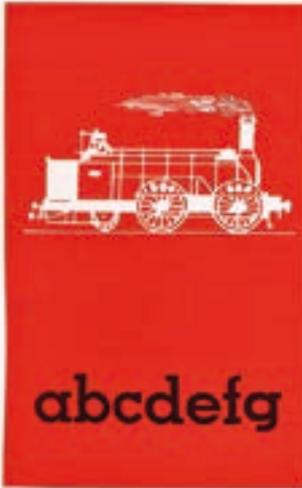
Die Grafologie der Jahrhunderte

Aus der Schriftform jedes Zeitalters klingt der menschliche Geist des Jahrhunderts; sie steht in formaler Weise den Errungenschaften wie ein belebendes Abbild nahe. Bis vor wenigen Jahrzehnten waren die technischen Funktionen gedanklich erfassbar: das Rad, das Getriebe, selbst die Motoren und deren Eingliederung in Maschinen war verständlich. Heutzutage ist es jedoch einem Nichtspezialisten nicht mehr möglich, sich etwas die Vorgänge im Düsenmotor eines elektronisch gesteuerten Raumschiffes vorzustellen. Der einzelne Mensch erfasst nur mit Mühe den Ablauf eines komplexen Vorganges. Mit der technischen Revolution hat sich im 20. Jahrhundert ebenfalls der grafologische Ausdruck grundlegend geändert. Die verständliche Einfachheit des Buchdrucks löst sich auf in Dutzende einzelner Redaktions-, Satz-, Kopier- und Druckphasen. Ohne Team-Arbeit ist die Herstellung einer Drucksache kaum mehr denkbar. Was die Qualität der Schrift in diesem zersplitterten Zyklus anbelangt, muss festgestellt werden, dass nur eine ganz ungetrübte Position der Vergangenheit gegenüber

La graphologies des siècles

Les formes d'écriture révèlent l'esprit propre à chaque siècle; elles sont le reflet des connaissances et acquisitions d'une époque. Il y a quelques décennies encore, les fonctions techniques pouvaient être saisies par le penseur: la roue, l'engrenage, même les moteurs et leur intégration à toutes sortes de machines étaient accessibles à la compréhension humaine. De nos jours, un non-spécialiste ne peut guère s'imaginer le fonctionnement d'un moteur à réaction dans un vaisseau spatial à commande électronique. L'homme individuel ne saurait que difficilement le déroulement des processus techniques complexes. L'évolution technologique du 20^e siècle a profondément modifié l'expression graphologique. La typographie, aux structures jadis claires et compréhensibles, se décompose en de multiples phases de rédaction, de composition, de reproduction et d'impression. Sans travail en équipe, la production d'un imprimé paraît aujourd'hui impossible. Quant à la qualité de l'écriture, face à cette dispersion, il convient de souligner que seule une attitude ouverte et sans compromis vis-à-vis du passé permet

Fig. 40 Adrian Frutiger's graphology of the past—and the future, published in his book *Type Sign Symbol*, 1980.



the development of the steam engine it would not have been possible to build a jet aircraft.

To the same extent, what we do today is the basis for tomorrow. Everything in the present has been built on experience from the past, and everything in the future is contained in the present. Today's work is anchored in the history of human achievement and, if of value, it becomes a foundation for the future. The workman therefore carries a double responsibility: to discern the path of human discovery in the keystone of the past and at the same time in the foundation stone of the future.

die Richtlinie für die Zukunft zu geben vermag ohne die Erfindung des Rades wäre die Dampfmachine undenkbar gewesen. Und ohne deren Entwicklung wäre der Bau eines Düsenflugzeuges nicht möglich.

Im gleichen Masse ist das, was wir heute tun, Grundlage für morgen. Alles Gegenwärtige ist auf der Erfahrung aus der Vergangenheit aufgebaut. Alles Zukünftige ist im Gegenwärtigen schon vorhanden. Das heutige Werk ist in der Geschichte menschlichen Schaffens verankert, und wenn es wertvoll ist, dann wird es zum Fundament für die Zukunft. Der Wertmann trägt deshalb eine doppelte Verantwortung: im Schlüsselstein der Vergangenheit und zugleich im Grundstein für die Zukunft den eigentlichen Weg des menschlichen Erfindens zu erkennen.

tra de dégager les grandes lignes de l'orientation future. Sans l'invention de la roue, la machine à vapeur est impensable; et sans le développement de celle-ci, comment concevoir la construction d'un avion à réaction?

Tant il est vrai que tout ce que nous faisons aujourd'hui est le fondement du monde de demain. Le présent repose sur les expériences du passé et contient déjà, en gestation, tout notre avenir. L'œuvre réalisée de nos jours est profondément ancrée dans l'histoire de la création humaine, et pour autant qu'elle est valable, contribue à forger l'avenir. Le créateur assume de ce fait une double responsabilité: celle de découvrir dans la clef de voûte du passé et la pierre angulaire de l'avenir les jalons qui balisent la voie de l'invention humaine.

Comparison of the development of means of transport and lettering: Roman inscription, medieval blackletter, typography of the post-Renaissance, expression of the "New Roman", social context of the present day; what does the future hold in store?

Vergleich der Entwicklung von Transportmittel und Schrift: Römische Latinskraft; Gotik des Mittelalters; Schriften der Nachrenaissance; Ausdruck der neuen Sachlichkeit; die typische Gotik der Gegenwart; was wird die Zukunft entwerfen?

Comparaison des moyens de transport et de l'écriture: l'épave romaine, gothique du Moyen Âge, les châteaux de l'époque Renaissance, l'expression du constructivisme, les enjeux de notre temps; quelles seront les formes de demain?

Type Catalog

Constance Delamadeleine

Initially named Neue Haas Grotesk, Nouvelle antique Haas, or Haas,¹ and later renamed Helvetica in 1960,² the Swiss typeface designed by Max Miedinger for the Haas'sche Schriftgiesserei AG was released onto the market in 1957. In the early 1960s, Albert Hollenstein became the official agent of the Foundry Haas, and launched the typeface Haas onto the French market in 1961. It was exclusively sold by Studio Hollenstein, first for hand-setting, and later for photo-composition. [Fig. 42] Hollenstein widely advertised Haas in different French professional reviews dedicated to graphic design, typography, and industrial design, such as *Esthétique industrielle*.

As reported by Francine Tourneroché, a French employee of the Studio, Haas was in France “new, revolutionary, light, elegant and modern.”³ Hollenstein had probably anticipated that the launch of this new typeface on French soil would be an asset for his business. Hence his systematic use of Haas as the main element when composing the self-promotional documents of his Studio, which he combined with a sober layout typical of the “Swiss Style.” All this emerged as part of the Studio's endeavor to represent itself as modern. [Fig. 41]

Hollenstein's business strategy aimed first and foremost to spread a typographic style that came from Switzerland:

“We are coming out of a period when typography from Switzerland left its mark on publishing and advertising. And this typography has its typefaces. For me, it was not enough to participate in the launch of a typographic style. At the same time, it was necessary to import the typeface that was the soul of this trend.”

(Nous sortons d'une période où la typographie venue de Suisse a marqué l'édition et la publicité. Et cette typographie a ses caractères. Pour moi, il ne suffisait pas de participer au lancement d'un style typographique. Il fallait en même temps apporter les caractères qui étaient l'âme de cette tendance.)⁴

1 See “Swiss Made” and “Typography,” in the volume *Multiple Voices*.

2 Malsy & Langer 2009: 47.

3 Tourneroché 2017.

4 Hollenstein 1968: 30.

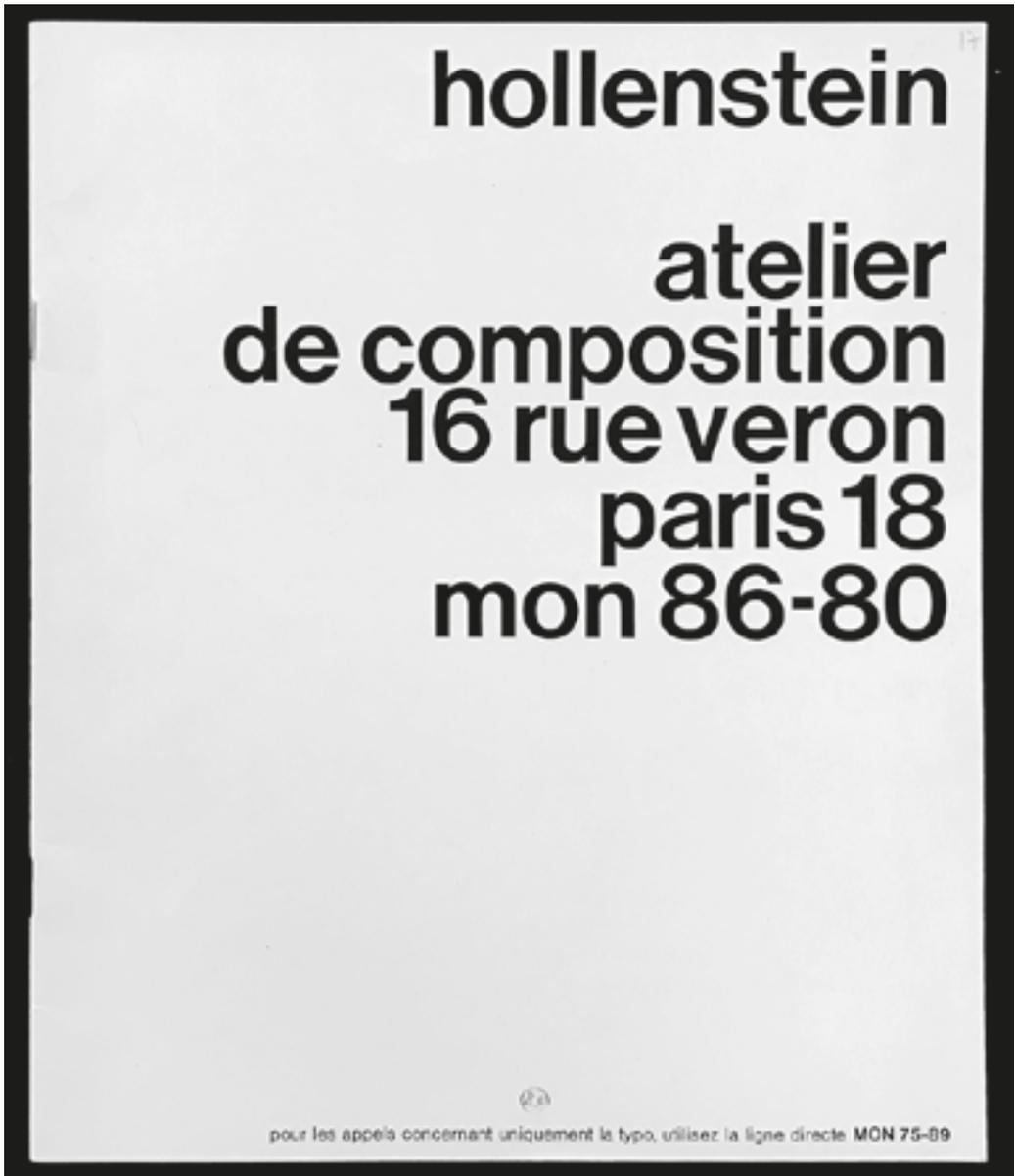


Fig. 41 Cover from a typesetting catalog, Studio Hollenstein, ca. 1965.

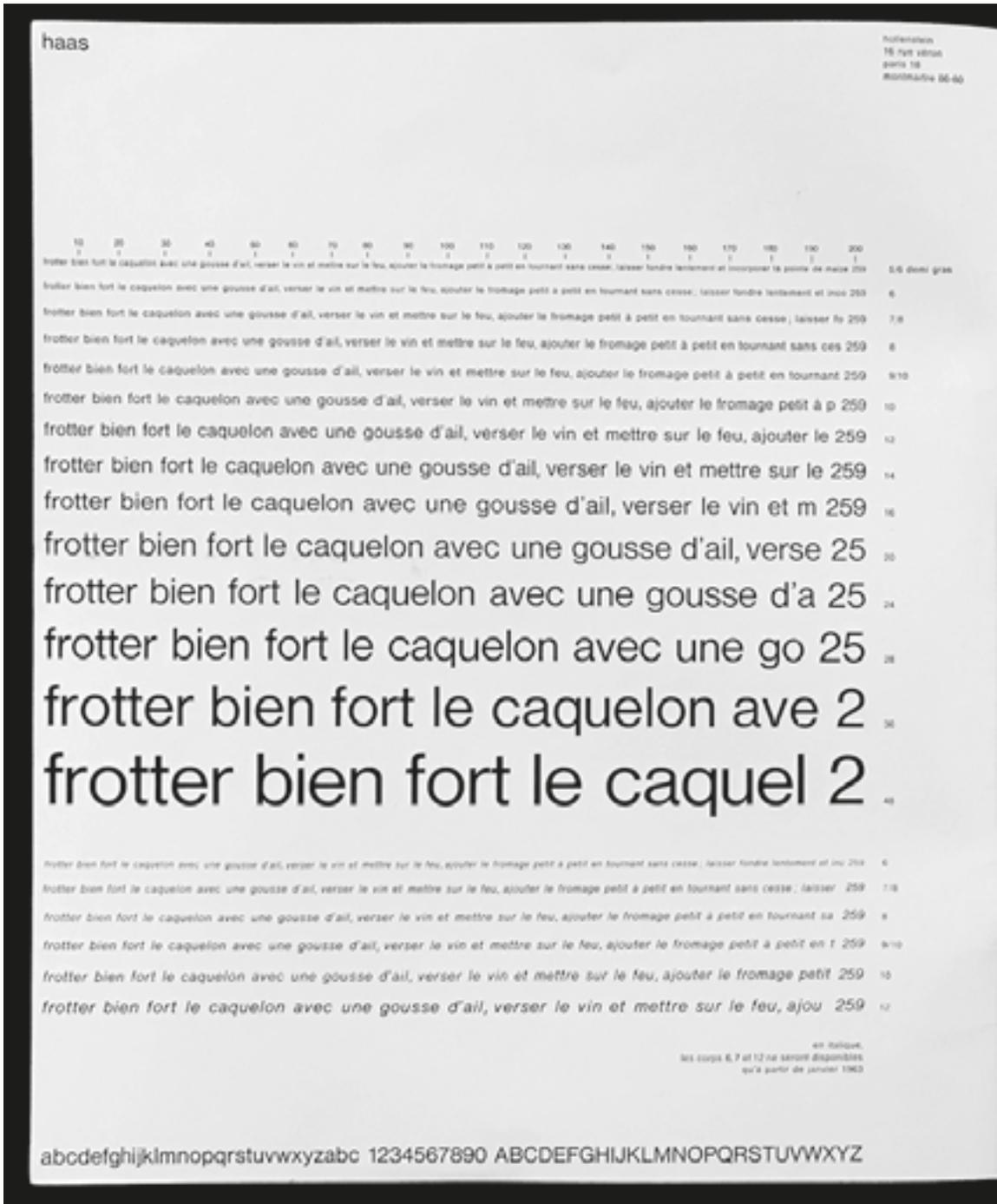


Fig. 42 Spread from a typesetting catalog, Studio Hollenstein, ca. 1965.

haas

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150

dein gra 5/8 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE FROMAGE PETIT A PETIT EN TOURNANT SANS GESSE. INCORPOR 259

6 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE FROMAGE PETIT A PETIT EN TOURNANT SANS C 259

7/8 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE FROMAGE PETIT A PETIT 259

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9/10 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE 259

10 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, A 259

12 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METT 259

14 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER L 259

16 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL V 259

20 FROTTER BIEN FORT LE CAQUELON AVEC UNE GO 25

24 FROTTER BIEN FORT LE CAQUELON AVEC UN 25

28 FROTTER BIEN FORT LE CAQUELON A 25

32 FROTTER BIEN FORT LE CAQ 2

36 FROTTER BIEN FORT L 2

Reliquet 6 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE FROMAGE PETIT A PETIT EN TOURNANT SANS C 259

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10 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METTRE SUR LE FEU, 259

12 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET MET 259

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Legal Documents

Rudolf Barmettler,
Jonas Niedermann

In June 1930, the Federal Council enacted the Swiss Federal Act on Vocational Training. [Fig. 43] It replaced the cantonal apprenticeship laws¹ and became effective in most cantons through various introductory laws.² [Fig. 44] The Federal Act—the implementation of which was delegated to the cantons under the supervision of the Federal Council—dealt in general terms with requirements for training in all industrial professions. It laid down rules on job titles and training authorizations, defined the prerequisites for establishing an apprenticeship relationship, and regulated the duties and rights of masters and apprentices. It thereby established the framework for an obligatory apprenticeship contract, defined the relationship between professional teaching and obligatory vocational schooling, and prescribed uniform apprenticeship exams for the whole of Switzerland. On the basis of this Federal Act, the Federal Office—in collaboration with professional associations—compiled regulations for vocational training, apprenticeship exams, and diplomas and master craftsman exams for all professions.³ In the case of *Graphiker* (graphic designers), these training regulations only

came into force after World War II, in 1948. [Fig. 45]

The trade schools aimed to classify their school-based vocational training within the scope of this new law—especially the *Fachklassen* (subject classes) of the arts and crafts departments. The following questions arose: How are the *Fachklassen* recognized by law? How does the recognition of school-based vocational training in the *Fachklassen* relate to vocational training in practice, and how do final, internal school exams relate to the final apprenticeship exams? How does the curriculum for the *Fachklassen* comply with the minimum requirements of the newly developed training regulations?

With the new Federal Act on Vocational Training, new authorizing bodies emerged.⁴ These all assumed official responsibility for vocational training, and entered into relationships with the respective schools. The Federal Act also intensified the link between trade schools and professional associations, which were granted important powers with regard to the training programs.

Up to this point, arts and crafts schools or trade schools had rarely approached the authorities or professional associations proactively in order to negotiate framework conditions for their training programs or to present them with improved pedagogical concepts.⁵ We may assume that school directors and department heads for their part were happy if no one from officialdom made

representations to them in this regard. However, once the associations were given a voice in the organization of trade schools, training programs, and curricula, the school directors were ultimately compelled to liaise with them and negotiate anew the content of their curricula.

- 1 In the Canton of Zurich it replaced the Apprenticeship Act of 1906. See Kantonsrat Zürich 1937.
- 2 In the Canton of Zurich in 1938.
- 3 See von Grünigen 1938: 61.
- 4 The Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor), the cantonal trade offices, the municipal authorities, vocational counseling, the trade inspectorates, the supervisory commissions of the trade schools, the Arbeitsgemeinschaft städtischer Gewerbeschulen (Syndicate of Municipal Trade Schools), the Supervisory Sections of the Arts and Crafts Departments, and the Swiss Werkbund (SWB).
- 5 With the exception of the negotiations on the reorganization of vocational schools, we have found no evidence of any proactive exchange with the authorities in the archives.

Ablauf der Referendumsfrist: 30. September 1930.

Bundesgesetz
über
die berufliche Ausbildung.
(Vom 26. Juni 1930.)

Die Bundesversammlung
der schweizerischen Eidgenossenschaft,
gestützt auf Art. 84^{ter} der Bundesverfassung,
nach Einsicht einer Botschaft des Bundesrates vom 9. November 1928,
beschliesst:

Abschnitt I. Geltungsbereich.

Art. 1.

Dieses Gesetz gilt für die Ausbildung zu Berufen des Handwerks, der Industrie, des Verkehrs, des Handels und verwandter Wirtschaftszweige. Durch Verordnung (Art. 55) können nähere Bestimmungen über den Geltungsbereich erlassen werden.

Ergeben sich im Einzelfalle Zweifel über die Unterstellung unter das Gesetz, so entscheidet darüber die zuständige kantonale Behörde (Art. 54, Abs. 2). Die Verwaltungsbeschwerde an den Bundesrat nach Art. 22 und folgende des Bundesgesetzes über die eidgenössische Verwaltungs- und Disziplinarrechtspflege *) ist zulässig.

Das Gesetz gilt auch, mit Ausnahme der Vorschriften über die kantonalen Befugnisse, für die dem Bundesgesetz über die Arbeit in den Fabriken unterstellten Betriebe des Bundes und der konzessionierten Transportanstalten. Der Bundesrat ist ermächtigt, weitere Personalkategorien des Bundes und der konzessionierten Transportanstalten dem Gesetze zu unterstellen.

Abschnitt II. Berufslehre.

A. Voraussetzungen des Lehrverhältnisses.

Art. 2.

Als Lehrlinge im Sinne des Gesetzes gelten, unter Vorbehalt der gesetzlichen Vorschriften über das Mindestalter, die aus der Primarschul-

*) Siehe Gesetzsammlung, Bd. 44, S. 779.

Fig. 43 Swiss Federal Act on Vocational Training, Federal Council, Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor), 1930.

I. Bundesgesetz über die berufliche Ausbildung.
 II. Verordnung I zum Bundesgesetz über die berufliche Ausbildung.

Bundesgesetz
 über
die berufliche Ausbildung.

(Vom 26. Juni 1930.)

Die Bundesversammlung
 der schweizerischen Eidgenossenschaft,
 gestützt auf Art. 34^{ter} der Bundesverfassung,
 nach Einsicht einer Botschaft des Bundesrates vom 9. November 1928,
 beschliesst:

Abschnitt I. Geltungsbereich.

Art. 1.

Dieses Gesetz gilt für die Ausbildung zu Berufen des Handwerks, der Industrie, des Verkehrs, des Handels und verwandter Wirtschaftszweige. Durch Verordnung (Art. 55) können nähere Bestimmungen über den Geltungsbereich erlassen werden.

Ergoben sich im Einzelfalle Zweifel über die Unterstellung unter das Gesetz, so entscheidet darüber die zuständige kantonale Behörde (Art. 54, Abs. 2). Die Verwaltungsbeschwerde an den Bundesrat nach Art. 23 und folgende des Bundesgesetzes über die eidgenössische Verwaltungs- und Disziplinarrechtspflege¹⁾ ist zulässig.

Das Gesetz gilt auch, mit Ausnahme der Vorschriften über die kantonalen Befugnisse, für die dem Bundesgesetz über die Arbeit in den Fabriken unterstellten Betriebe des Bundes und der konzessionierten Transportanstalten. Der Bundesrat ist ermächtigt, weitere Personalkategorien des Bundes und der konzessionierten Transportanstalten dem Gesetze zu unterstellen.

¹⁾ A. S. 44, 779.

Fig. 44 Cantonal Introductory Act to the Federal Vocational Training Act, Cantonal Council, Amt für Industrie, Gewerbe und Arbeit (KIGA) (Office for Industry, Trade and Labor Zurich), 1938.

Graphiker**Reglemente**

über

**die Lehrlingsausbildung und die Mindestanforderungen
der Lehrabschlussprüfung im Graphikerberufe**

- I. Reglement über die Lehrlingsausbildung
 - II. Reglement über die Mindestanforderungen der Lehrabschlussprüfung
-

I.

Das eidgenössische Volkswirtschaftsdepartement,

nach Massgabe von Artikel 5, Absatz 1, Artikel 13, Absatz 1, und Artikel 19, Absatz 1, des Bundesgesetzes vom 26. Juni 1930 über die berufliche Ausbildung (in der Folge Bundesgesetz genannt) und von Artikel 4, 5 und 7 der zugehörigen Verordnung I vom 23. Dezember 1932, erlässt nachstehendes

Reglement über die Lehrlingsausbildung im Graphikerberufe**1. Berufsbezeichnung und Lehrzeitdauer**

Berufsbezeichnung: Graphiker, Graphikerin.

Unter dieser Bezeichnung werden die nur entwerferisch, aber nicht selber reproduktiv tätigen Fachleute verstanden.

Die Dauer der Lehrzeit beträgt 4 Jahre.

Die zuständige kantonale Behörde kann im Einzelfalle unter den Voraussetzungen von Artikel 19, Absatz 2, des Bundesgesetzes eine Änderung der normalen Lehrzeitdauer bewilligen.

Lehrlinge dürfen nur in Betrieben (Ateliers) ausgebildet werden, die in der Lage sind, das gesamte Lehrprogramm gemäss Ziffer 3 zu vermitteln. Lehrmeister, die sich bloss in einem eng begrenzten Sondergebiet betätigen, wie Schuh-, Katalog-, Schriften- oder Inseratenzeichner, können nur dann Lehrlinge annehmen, wenn sie die vorstehend erwähnten Bedingungen in vollem Umfang erfüllen.

2. Beschränkung der Zahl der Lehrlinge

Führt ein Meister allein ein Atelier, so darf er jeweilen nur einen Lehrling ausbilden. Ein zweiter Lehrling darf erst angenommen werden, wenn neben dem Meister ständig mindestens fünf geübte Graphiker (Graphikerinnen)

Fig. 45 Regulations on Apprenticeship Training and Minimum Requirements for the Final Apprenticeship Exams in the Profession of Graphic Designer, Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor), 1948.

Award Catalogs

Jonas Berthod

In 1989, the Swiss Federal Office of Culture (SFOC) published the first catalogs for the most important design competition in the country, the Swiss Design Awards (SDA). This concise publication listed the winners, showed a few images of their work, and provided their CV or a short description of them. [Fig. 46] Until 2000, the SFOC maintained a similar editorial approach. It was akin to the design competition catalogs of other countries, such as the *International Biennale of Graphic Design Brno*. [Fig. 47] By comparison, the 2002 SDA catalog could not have been more different. The brief to the catalog designers, a new, Zurich-based graphic design studio called Elektrosmog, explained that the SFOC intended to create a publication offering a “critical discussion of [...] design in Switzerland.”¹¹ The publication’s name itself provided the program: entitled *Swiss Design 2002*, it inferred that its contents would provide a full overview of the Swiss design scene, even though there were only twenty-four winning projects in the publication. By presenting it as such, the SFOC sent the message that the SDA were the place to be. It was an attempt at strengthening the awards, the relevance, representativity, and quality of

which had meanwhile been questioned.² A keystone of this strategy was the use of a visual language that enhanced the “hype.”³ The brief to the designers took the publication *Benzin* from 2000 as a point of reference.⁴ [Fig. 48] Like the SDA publications, *Benzin* also showed a selection of young Swiss graphic designers. But unlike other design catalogs, its layout was also a space for experimentation that had an impact on the Swiss design scene.⁵

The design of *Swiss Design 2002* was used to create an added layer of discourse around the awards. The book opened with photographs reproducing the dossiers, presenting them like pieces of evidence. [Fig. 49] This directly echoed the jury process, during which dossiers are laid out on tables for the jury to assess. [Fig. 50] Seven visually varied sections followed, and provided extensive context. “Questions and answers,” a graphically diverse collage composed from interviews, delivered “witnesses’ accounts” in a design that prioritized style over legibility. [Figs. 51, 52, 53] “Diagrams and statistics” provided a humorous take on the dichotomy between hard facts and soft delivery. [Fig. 54] “Texts” was where the “procurer and the barristers” made their case, though the series of images interspersing the essays also introduced a lighter tone. [Fig. 55] The formidable grand jury was depicted in a stern formation, delivering its verdict. [Fig. 56] This was followed by an overview photograph of each

winner’s dossier, accompanied by the jury’s comments that aimed at justifying the choice of winners.

Swiss Design 2002 was a luxurious publication, with CHF 55,000 earmarked just for the production of the book (prepress and printing). On top of the designers’ fee of CHF 35,000, a further CHF 17,000 was allocated for art direction—including illustrations, experiments, maps, and photography. The publication thus became just as much a celebration of graphic design as of the SDA winners themselves. However, in the eyes of a reader accustomed to classic exhibition catalogs, *Swiss Design 2002* might have come across as a waste of paper. Strictly speaking, it was not a documentation of the exhibition and did not feature a classic plates section with descriptive captions. Arguably, however, this had never been the SFOC’s intention.

Instead, the catalog developed a critical discourse via the means of graphic design. It provided a new, subtle example of what a design book about design could be. By reproducing *Swiss Design 2002* in the present publication, we add a further layer in the meta-narrative that Elektrosmog conceived. But this was not just an exercise in style. The design was used to secure a favorable reception on the scene by creating a “must-have” publication. In other words, it was not aimed at a general audience, nor even at an audience interested in classic exhibition catalogs. The SDA made no effort to appeal to so-called commer-

cial or advertising studios, or well-established designers. Their goal was to attract a younger generation interested in experimental design. As a byproduct of this intention, a feedback loop of design promotion was created. Many designers who were awarded went on to play a defining role in federal design promotion by being commissioned by the SFOC for publications, by their later presence on various juries, and by being assigned advisory roles. The SDA were no longer a passive observer of the scene: instead, they became an actor with a defining impact on designers' careers, and *Swiss Design 2002* was the Trojan Horse of that strategy.

1 Crivelli 2002a: 2.

2 Gantenbein 1992; 1993; 1994; 1995; Lippuner & Buxcel 1989; Locher 1996b; Michel 2000a.

3 Crivelli 2002a: 3.

4 Ibid.

5 See "Blogpost," in the present volume.

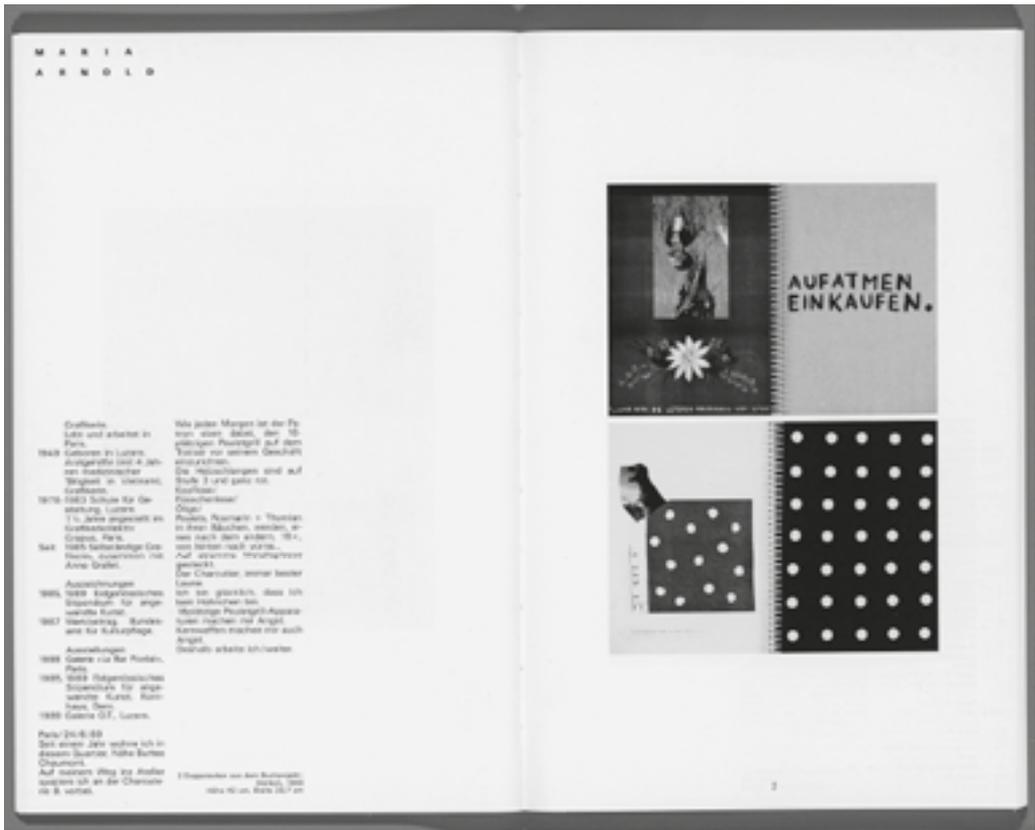


Fig. 46 Swiss Design Awards exhibition catalog presenting the work of Maria Arnold, 1989.



Fig. 47 Spread of catalog, *International Biennale of Graphic Design Brno, 2002.*

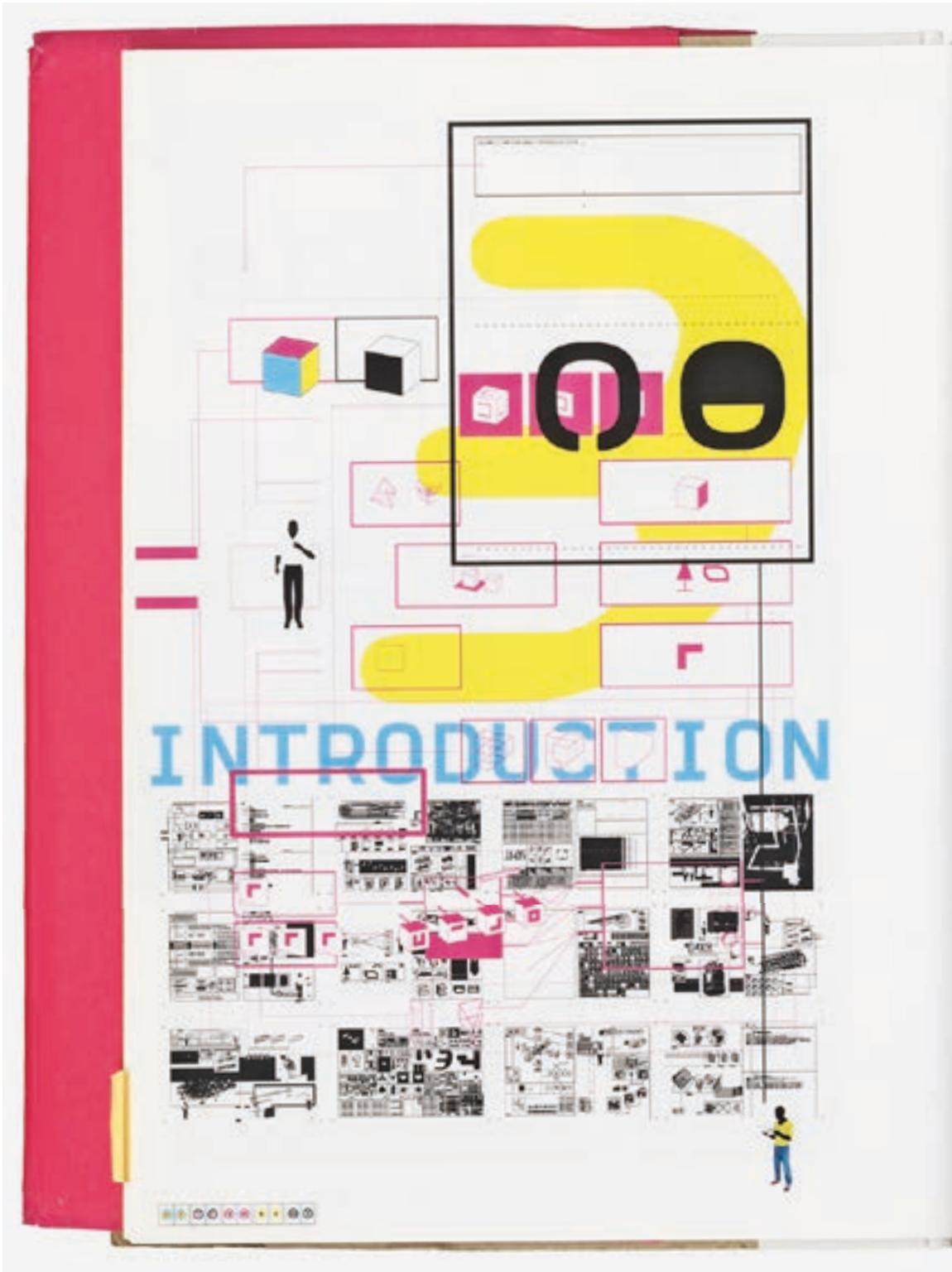


Fig. 48 Presentation of the work of the graphic design studio NORM in the publication *Benzin: Young Swiss Graphic Design, 2000*.

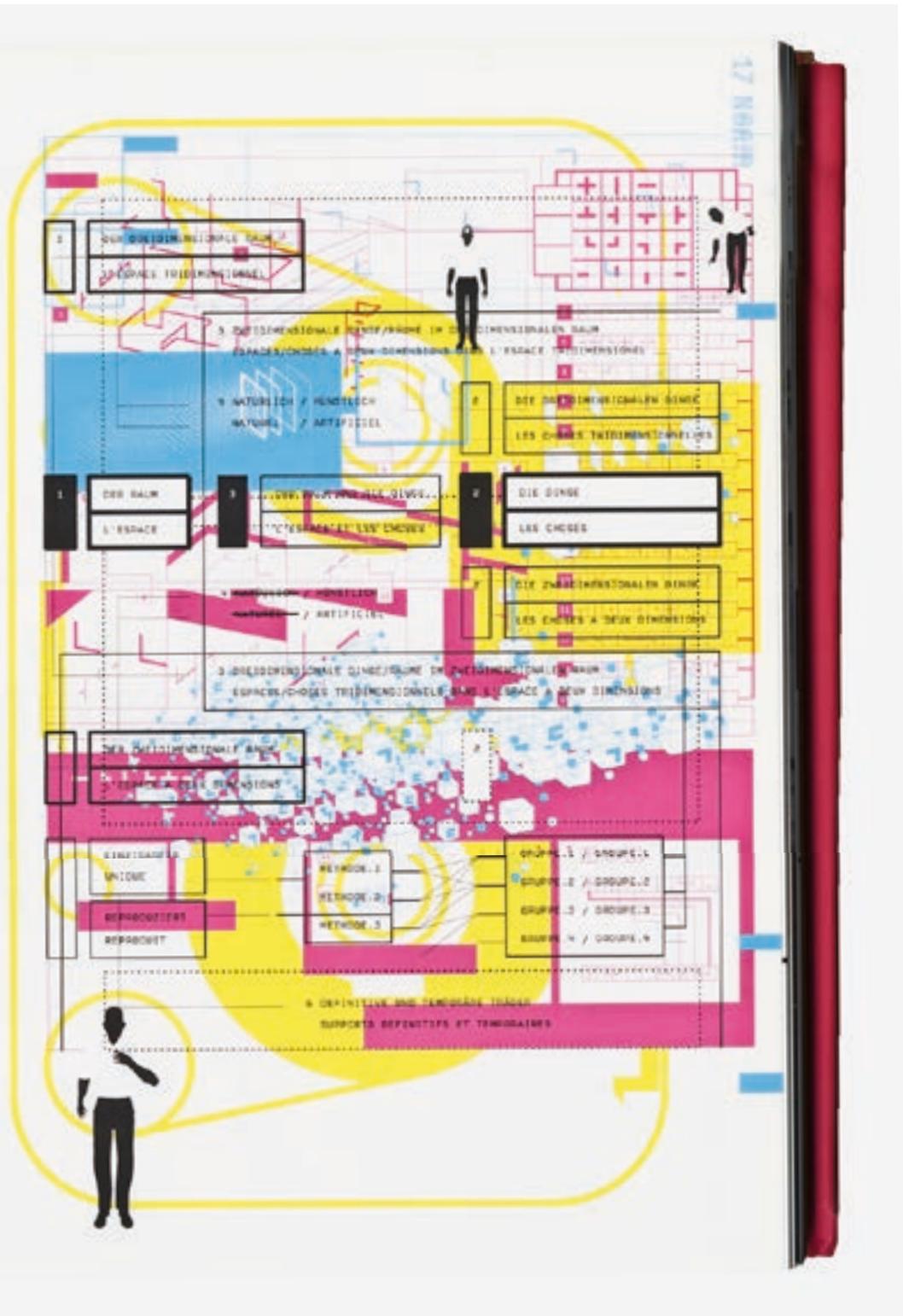




Fig. 49 First section of the Swiss Design Awards catalog showing awardees' submissions (left: Gilles Gavillet, right: Isabel Truniger), 2002.

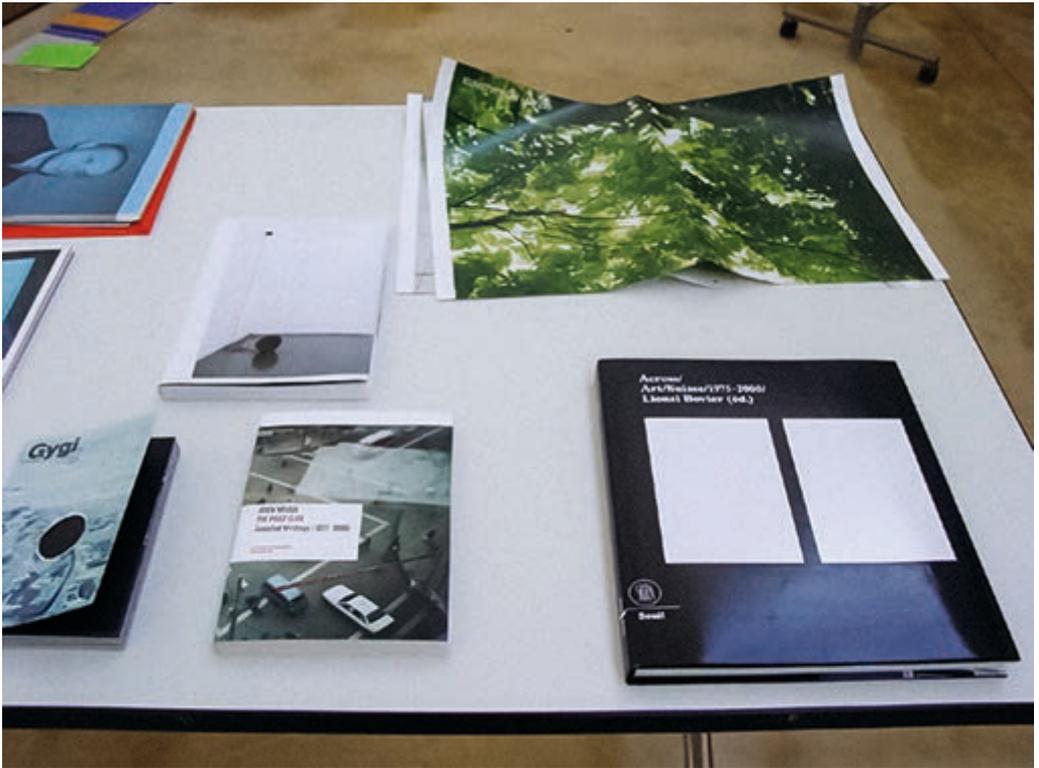


Fig. 50 Documentation photograph of the Swiss Design Awards judging process (here, Gilles Gavillet's submission), anonymous photographer, Bern, Feb. 18, 2002.

— MAJA ABPLANALP Wann uns die Idee gekommen ist? Beim Kirschenessen! Nein, ich über die Form hinausgehen. So wird die immaterielle Gestaltung viel wichtiger. Niveau professionnel avec Sergio Leone (mais uniquement par l'intermédiaire de la Présklasse, da es Einzelanfertigungen sind. — MICHAEL HÜRSCHER Die Frage nach für die Leute oft schwierig, meine Mode irgendwo einordnen zu können. In der Maschenreihe meines Netzwerks breitet sich über Zürich und Basel aus und für die Zukunft ist sehr offen, mal sehen, was sie bringt. — HAPPYPETS PRODUCTS Richtung lenken. — RUTH ERDT In zehn Jahren? Uff, ich würde gerne leben. Ich weiss nur, dass ich auf jeden Fall meinen Visionen und Überzeugungen treu bleibe. — SANDRA LEMP Ich fühle mich besonders wohl beim Entwickeln und Risiken eingehen, neue Wege suchen, neue Formen und Möglichkeiten für die Zukunft hat. — IRÈNE MÜNGER Ich will von meinem Beruf leben können. — GIAN PAOLO MINELLI La fotografia per me nei anni si è trasformata in un'attività di prim'ordine pour avoir remis la gouache au goût du jour à l'heure du vectoriel. steht der textile Aspekt immer an erster Stelle. — RAPHAËL PERRET Leute, die Kindern sicher gefällt. — MEGI ZUMSTEIN Typografie behandelt u.a. den Austausch. — NORM Netzwerke, Netzwerke, Netzwerke. — JUDITH ZAUGG Mit jedem neuen Projekt weiterkommen und nicht mein grosser Traum. Bis anhin arbeite ich immer noch nebenbei 50%. sind, können dagegen oft viel unbefangener und spontaner ihre Eindrücke weiter erweitern. — DANIEL HERMANN Letztendlich muss Mode doch einfach nur gefallen (und gesagt haben), deren Arbeit oder Haltung uns inspiriert und begeistert. — RACHEL IMBODEN Mes modèles: graphisme – trouver la balance entre la communication et la créativité spesso dallo stesso mercato dell'arte. — CHRISTOPH ZELLWEGER Ich habe mit jedem Regisseur wieder anders. In gewissen Konstellationen sitzt man öfter mit dem Regisseur mit meinen Vorschlägen. — NOBA GARCIA In meinen Arbeiten nach neuen Gestaltungsmitteln suchen. [...] Bei Modedesignern wäre das Netzwerk, das auftrags- und problembezogen ist, als auch die weltweite Zusammenarbeit. — HAPPYPETS PRODUCTS — GIAN PAOLO MINELLI I miei genitori non hanno mai bene. — MICHAEL HÜRSCHER Vorher. — CHRISTOPH ZELLWEGER Irgendwann habe ich die wichtigsten in privé sont en même temps les personnes les plus importantes (d'enfants), mes frères et sœurs (gymnase, études en microtechnique), mais man ja eigentlich erst, wenn man verglichen wird. Ich wurde schon mit Na Fotografie. Manche Fotos könnten genauso gut auch Fiktion sein. — ANNE poche parole: spero di poter continuare a crescere. — MEGI ZUMSTEIN Ich habe à mon activité professionnelle – mais uniquement parce qu'ils sont importants. — CHRISTOPH ZELLWEGER Jede Person kann mich vorwärts bringen, sie muss...

denke, das war eine Eingebung, ein Blitzgedanke. — SIMONE LÜLING Ich suche nach
als die materielle Form. — ANNE CRAUSAZ Mon futur? Mystère et boule de gomme! Ça

d'une voyante extra-lucide). — MARIA PLAMABILE Unsere Produkte sind für ein 'Liebh

dem Weg interessiert mich viel stärker als die Frage nach dem Wohin. — HEN PHU

das ist aber mein Stil, die Leute zu irritieren, ohne aufdringlich zu werden. — RA

verfeinert sich kontinuierlich. Eine dritte Maschenreihe legt sich über Europa und

Ferrari — ALAIN RAFFAPORT Über einen längeren Zeitraum mit einem Regisseu

hinnen von meinen Ideen und von freien Arbeiten. Das ist immer ein bisschen ein

freu bleiben möchte. Das kann aber bedeuten, dass ich in zehn Jahren Serviceange

nd Realisieren von konzeptionellen Arbeiten. Die Thematik einer Kleinkollektion ist

den, immer erfolgreich wäre, würden es mehr Leute probieren. Es ist toll, wenn

en. — CLAUDE BARCITOOLD Ce qui m'intéresse, c'est plus le jeu entre les images que l'in

Sergio Leone, qui transforme le genre western en conte mythologique. — RAFFAP

le riempie quasi completamente la mia vita, grazie alla passione per la fotografia ho

— CHRISTOPH ZELLWEGER Mir geht es auch um die Frage, wann der 'designte', also der t

mit ihrer Arbeit wichtig sind für mich, bezeichne ich als kleine Helden – grosse H

ack von Schrift. Die Stimme/der Körper transportieren den Ausdruck eines Gedan

zwerk, Bekanntenkreis? Freunde, die du siehst, manche mehr, manche weniger, l

Stadt gehst, gibt's halt andere Leute, die du dann mehr siehst, mit einigen arbeitest

das Gefühl haben zu stagnieren. Immer noch Spass und Freude an der Arbeit hab

MAJA ABPLANALP Das Beziehungsnetz ist eigentlich relativ gross, da ich mich, je nach Ar

der Meinungen schildern. — ISABEL TRUNGER Ein 'gutes', spannendes Portrait hat für

llen. — ISABEL TRUNGER Ich brauche das Geld, um für 2-3 Monate keine Aufträge ma

ert. 'Vorbilder' ist ja ein recht weites Feld. Es gibt welche, die haben gute Schrif

unication du contenu et le jeu avec l'esthétique (la forme). Modèles que je rejette:

reinen Stil, sondern nur Fragen, die ich materialisieren möchte. Das ist auch ein F

zusammen und fantasiert in einem ersten Schritt gemeinsam an einem Stück un

strebe ich keinen Vorbildern nach. Im Gegenteil. Vielmehr sind es die Inspiration

B. Rei Kawakubo von 'Comme des Garçons' oder Martin Margiela. — CHRISTIAN

Netz zu... anderen Kulturen und Menschen. — CHRISTOPH ZELLWEGER Kollaborati

capite rosa fac — SCHÖNWEHR'S Bof. — ANNE CRAUSAZ Oui, mes parents comprer

der finden ich in den unterschiedlichsten Gebieten, so kann mich eine Roman- od

allt, dass ich mir nichts richtig rein passe. Jetzt ist mir klar: mich interessiert c

roches, les plus importantes en professionnel: les discussions avec mes deux colo

copain (je suis galiste), et mes amis. — ALAIN RAFFAPORT Ich stelle mir vor, mein Tätigkei

Goldm... glichen [...] In einem persönlichen Gespräch mit ihr habe ich aber ge

— ANNE CRAUSAZ Je n'ai vraiment de modèles, mais plutôt des influences immédiates en vi

re direkten Vorbilder, natürlich gibt es Gestalter/-innen, die ich toll finde, abe

je leur ai dit: il n'y a pas de honte à être graphiste, même mauvais

zu was sie wollen. Ich meine damit Menschen, die etwas geben, die kritisch und wi

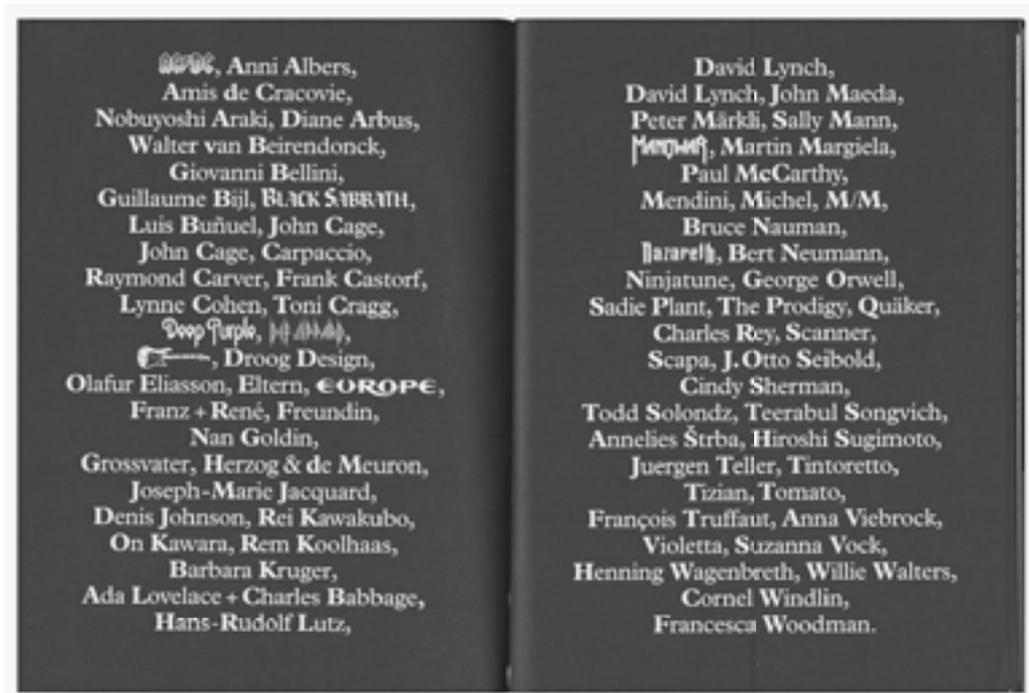


Fig. 52 A list of awardees' models in the Swiss Design Awards catalog, 2002.



Fig. 53 Left: essay discussing designers' self-perception; right: awardees' preferred tools in the Swiss Design Awards catalog, 2002.

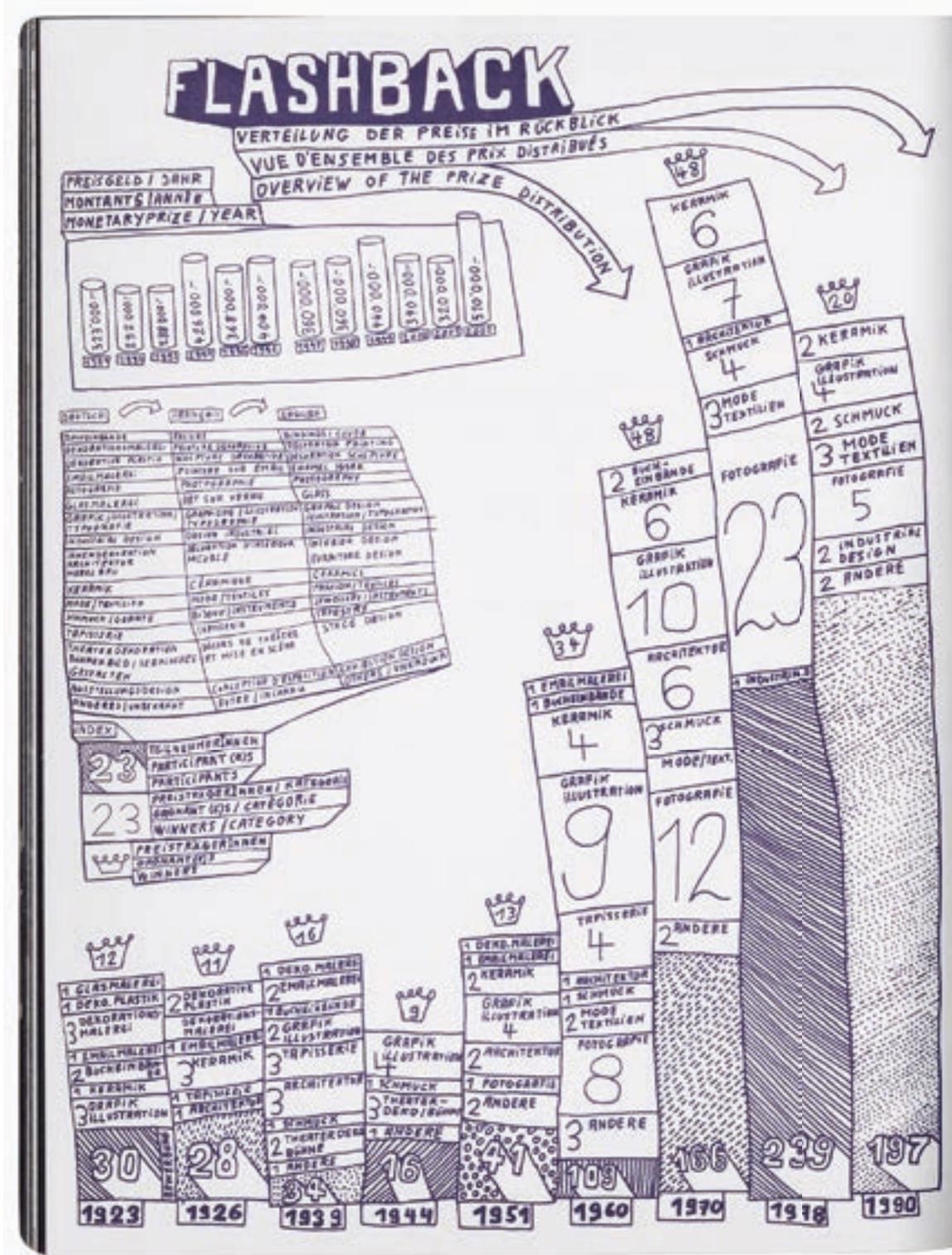


Fig. 54 Overview of prize distribution since 1923, illustrated by Bastien Aubry in the Swiss Design Awards catalog, 2002.

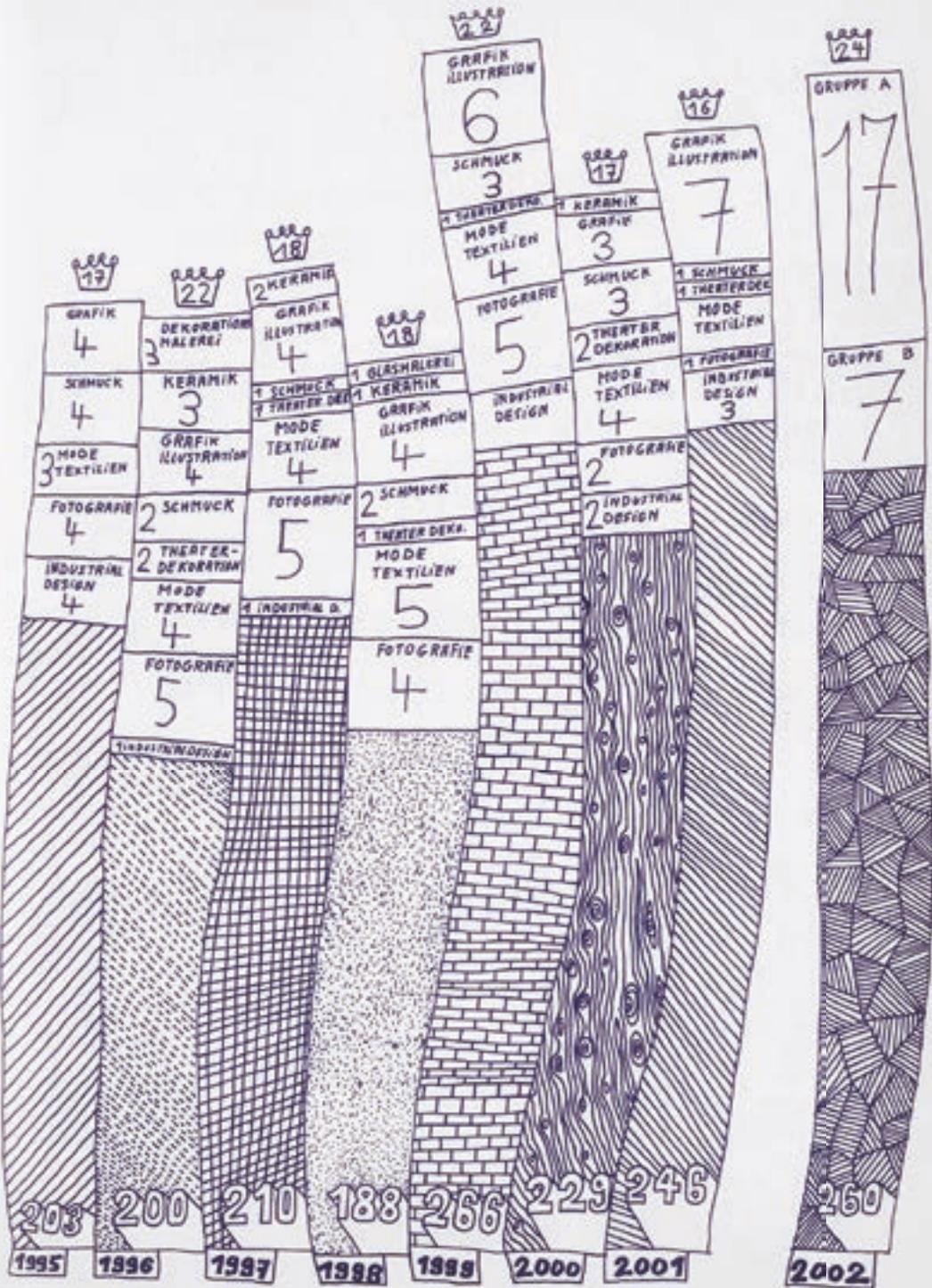




Fig. 55 Essay interspersed with humorous trophies in the Swiss Design Awards catalog, 2002.



Fig. 56 The “grand jury” formed by the Swiss Federal Design Commission and external experts, as presented in the Swiss Design Awards catalog, 2002.

Mixed Lots

Ueli Kaufmann

In fall of 1931, the newly built Swiss National Library in Bern was opened to the public. Its decidedly functionalist architecture attracted a fair share of attention, being conceived without any representative facades or ornamentation.¹ In addition to prompting heated debates in the local media, the building also awoke the enthusiasm of an international audience of experts.² In the elaborate Festschrift³ published on the occasion, the editor of *Das Werk*, Peter Meyer, mentioned that the project involved several artists, despite its much publicized lack of ornamentation.⁴ In what can be interpreted as a typical “Swiss compromise,” the commissions for two sculptures, a fresco, and the color concept went to four experienced men with traditionalist oeuvres from various regions.⁵ The building’s signage, however, was assigned to a young female graphic designer, namely Frieda Meier, a twenty-four-year-old member of the Schweizerischer Werkbund (SWB).⁶ [Fig. 57]

In stark contrast to the artworks, but in line with the Modernist architecture, she conceived a system of upper-case sans serif lettering that was directly painted onto the glass walls and doors of public areas, [Fig. 59] and metal door numbers that identified the opaque entrances to private areas. [Fig. 58] From today’s

perspective, the fact that a bold signage concept by a young female designer was chosen can seem rather surprising. And while barely anything has been written about Frieda Meier within design history so far,⁷ the mixed lot of contemporary sources shown here provides some insight into her early years as a professional.

An article on Bernese graphic design in *Schweizer Reklame* from 1931 noted that a group of practitioners had recently founded a professional association and organized an exhibition to promote themselves. Among these early members portrayed in brief is Frieda Meier. She is described as a promising, young, spirited Basel woman who has designed advertisements, posters, and shop windows, who has recently joined her colleagues in Bern, and who would not shy away from tough negotiations with local clients.⁸ The two images the author explicitly chose to represent Meier’s work are a fashion drawing and a poster for a public swimming pool in Basel. [Fig. 60] The latter had won second prize in a student competition at the Allgemeine Gewerbeschule (AGS) Basel, where Frieda Meier studied in the Fachklasse für Graphik (Graphic Design Class) from 1929 to 1930. [Figs. 61, 62] Just after graduating, this apparently driven designer appears to have been able to find various notable clients, and she won several competitions. Her work was positively received in the contemporary discourse. For example, a very

critical review of the HYSPA fair in *Das Werk* from 1931 features her work as one of just a few examples deemed successful. [Fig. 63] An article in *Schweizer Reklame* in 1934 by the director of the AGS Basel, Hermann Kienzle, lauds her progressive designs that had won a tender for the signage of post offices and were being implemented nationwide.⁹ [Fig. 64] In the same year, Frieda Meier even wrote an article on advertising brochures for *Schweizer Reklame* featuring some of her own work. She had recently married the architect Werner Allenbach, and in accordance with a Modernist approach, she signed herself “frida meier-allenbach.” [Fig. 65] Throughout the next decades, her first and last names appeared in various forms (Frieda, Frida, Maja, Maya; Meier, meier-allenbach, Allenbach-Meier, Allenbach), which was probably one of the reasons why her work all but disappeared from histories of graphic design.

- 1 See Meyer 1931: 12–13. For a more recent discussion of the building and the concepts behind it, see Bilfinger 2001: 9–10.
- 2 For articles about the dispute, see, for example, Kehrli 1931: 678–680. The library's annual reports mention several visits by international officials; see Schweizerische Landesbibliothek 1935.
- 3 This publication was gifted to the 300 guests invited to the opening ceremony, and sold thereafter. See Schweizerische Landesbibliothek 1932: 2–4. Lars Müller published a facsimile edition in 2008.
- 4 See Meyer 1931: 12–13.
- 5 See Schweizerische Landesbibliothek 1931: 56; Schaller 1993: 47–49; Bilfinger 2001: 32–37.
- 6 Meier's SWB membership is mentioned in the Festschrift; see Schweizerische Landesbibliothek 1931: 12, 56. Her date of birth can be found in the records of Allgemeine Gewerbeschule Basel. [Fig. 61]
- 7 Monica Bilfinger correctly noted this fact in 2001, though more recent historiographies do offer some information about Meier. See Bilfinger 2001: 34; Hollis 2006: 78, 105, 112–113; Bignens 2008: 57–58; Breuer & Meer 2012: 396, 442.
- 8 See Aronowska 1931: 49.
- 9 See Kienzle 1934a: 82–84. A similar article was published earlier, see *Das Werk* 1933: 55–56.

VERZEICHNIS DER MITARBEITER UND DER AM BAU BETEILIGTEN FIRMEN

ENTWURF, AUSFÜHRUNGSPLÄNE UND BAULEITUNG

A. Oeschger, Architekt, Zürich; J. Kaufmann, Architekt, Bern; E. Hostettler, Architekt, Bern

BAUFOHRER

E. Jeangros, I. Bauführer, Bern; M. Landolt, II. Bauführer, Bern

INGENIEURARBEITEN FÜR EISENBETON

A. Flury, Ingenieur, Bern; Fr. Steiner, Ingenieur, Bern; Ternier & Chopard, Ingenieure, Zürich
R. Eichenberger, Ingenieur, Bern (Vorprojekt); Prof. Dr. Ritter, Ingenieur, Zürich (Gutachten)

MITWIRKENDE KÜNSTLER

Plastik: Hans v. Mall, Stans; C. Angst, Genf. Freskomalerei: Ernst Morgenhaler, Paris-Zürich
Farbgebung: Leo Steck, Kunstmaler, Bern. Schriften: Frau Frida Meier, Graphikerin, SWB, Bern

BAUARBEITEN

1. ERD-, MAURER- UND EISENBETON- ARBEITEN

Ess und Birkenseer & Buser, Bern
J. Ghielmetti, Bern
Losinger & Co. A.G., Bern
Merz & Co. und Kurt Rieser, Bern
Streit & Co. und F. L. Müller, Bern

UMGEBUNGSARBEITEN

A. Herzig, Pflästerungen, Bern
A. Marti, Pflästerungen, Bern
F. Marti-Jordi, Pflästerungen, Bern
M. Roth, Pflästerungen, Bern
Stuag A.G., Bern

2. STEINHAUERARBEITEN

Granitarbeiten: P. Broggi, Bern
G. Dachsel, Bern
Sassella & Co., Zürich
A.G. Tessinische Granit-
brüche, Zürich und Biasca
E. Weber, Bern
Grès de Bulle: A. Bellora & Pugin, Bulle

Kunststeinarbeiten: Bernasconi A.G., Bern-
Bümpliz
Wwe. Kobel, Bern
K. Schürmann, Bern

3. ZIMMERARBEITEN

J. Baumgartner, Bern
Gebr. Kästli, Münchenbuchsee
G. Rohrer-Baderltscher, Bern
Joh. Willener, Bern
H. Wyder, Bern

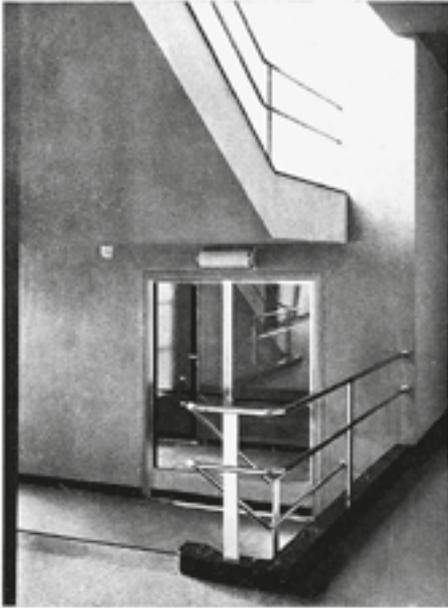
4. EISENKONSTRUKTIONEN

Th. Bell & Co., Kriens

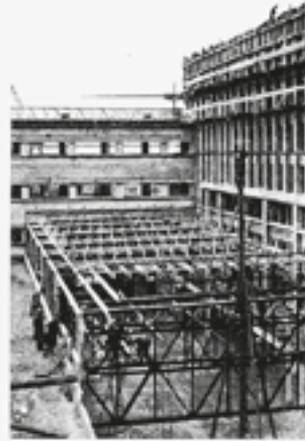
5. SPENGLERARBEITEN

O. Frey, Bern
Genossenschaft für das Metallgewerbe, Bern
E. Grossglauser, Münsingen
J. Jenni's Söhne, Bern
Fr. Jost & Sohn, Bern
H. Isler, Bern
G. Kulli, Bern
Kyburz & Etter, Bern
P. Meier, Bern
K. & W. Siegrist, Bern
E. Weiss, Bern

Fig. 57 The first of several pages of a list of companies involved in the construction of the Swiss National Library as shown in the Festschrift (commemorative publication), 1931.



Treppenhaus und Personaleingang (Ostflügel, Nordseite)



Eisenskelet des Lesesaalträgers
Rohbaufnahme

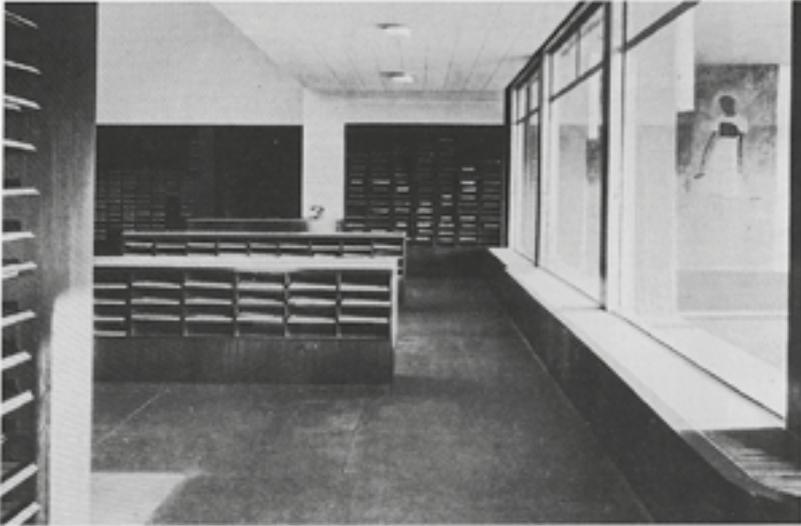
Normalkörn, Sperrholz, auf Eisenrahmen mit
Gummdichtung schließend

Holzfenster, Stahlradiatoren der Sauriswerke in Freiburg (Spezialmodell)



850

Fig. 58 Details of the metalwork for the Swiss National Library, including metal numerals on wooden doors, Frieda Meier (signage design), 1931.



Westteil des großen Lesesaales (Zeitschriftenabteilung)
rechts Durchblick in die offene Leseterrasse mit dem Fresko Ernst Morgenthalers

Blick aus der offenen Leseterrasse in den Lesesaal, vorn Zeitschriftenabteilung, im Hintergrund Bücherausgabe

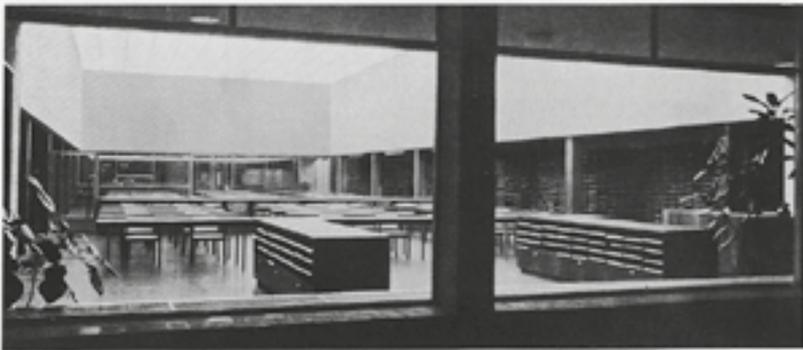


Fig. 59 Page from the Festschrift for the Swiss National Library, showing an artwork commissioned from Ernst Morgenthaler (top right) and the signage in situ by Frieda Meier (bottom right), 1931.

Fresko an der Südwand der
Leseterrasse
von Ernst Morgenstern
Zürich-Paris



Blick vom Warteraum
in den Katalogsaal



Karl Eggweiler - Plakatenwurf



Karl Eggweiler - Plakatenwurf



Edgar Brügger - Plakat



Frieda Meier - Plakat



Frieda Meier - Entwurf



Edgar Brügger - Erste Seite eines Prospektes



Ernst Reppecht - Plakat



Ernst Reppecht - Plakat

Fig. 60 Spread from an article on Bernese graphic designers in *Schweizer Reklame* showing two of Frieda Meier's early works, 1931.



Heinrich Mythenegger - Plakat



Hanns W. Scheller - Plakatentwurf



Hanns W. Scheller - Kalenderblatt



Heinrich Mythenegger - Inserat



Eugen Janki - Etikette



Otto Gulder - Plakat



Hermann Böhökalmann - Inserat

KUNSTGEWERBEMUSEUM DER STADT ZÜRICH



Eugen Janki - Marke



Hermann Böhökalmann - Marke



Otto Gulder - Kleines Plakat

ALLG. GEWERBESCHULE
BASEL

ABTEILUNG I.
ALLG. ZEICHEN- UND MALKLASSEN
UND FACHKLASSEN

STAMM-REGISTER
TAGESCHÜLER UND HOSPITANTEN

GESCHLECHTSNAME: *Meier* VORNAME: *Frieda* BERUF: - NO. *1134*

GEBURTSJAHR: *1917* MONAT: *Mai* TAG: *6* NAME: *Hr. Meier Frieda*

BESUCHTE SCHULE: - KLASSE: - VATER (VORMUND) } WOHNUNG: *Baumgarten 27?*

HEIMATORT: *Schleitheim* MAHNUNGEN: _____

WOHNUNG DES SCHÜLERS: *Basel* EINERITT: _____ AUSTRITT: _____

BEMERKUNGEN: *Mittelsch. 105*

Fig. 61 *Stammkarte* (student record) listing Frieda Meier’s personal data, Allgemeine Gewerbeschule Basel, 1929–1930.

Semester	Fächer	Lehrer	Versum.		Betr.	Fleiß	Leistg.	Fächer	Lehrer	Versum.		Betr.	Fleiß	Leistg.
			a	u						a	u			
I 19 29	Französisch Kunstgeschichte S. Meyer	L. Meyer L. Meyer	-	-	1	1	2	Französisch Kunstgesch. unter Lehrer Meyer Kunstgeschichte	L. Meyer L. Meyer	1	-	1	1	2
			1	-	1	1	2			1	1	2		
II 19 29	Kunstgeschichte Französisch S. Meyer	L. Meyer L. Meyer	-	-	1	1	2	Kunstgeschichte Französisch	L. Meyer L. Meyer	1	-	1	1	1
			1	-	1	1	2			1	1	1		
III 19 29	Kunstgeschichte Französisch Kunstgeschichte Kunstgeschichte	L. Meyer L. Meyer	1	-	1	1	2	Kunstgeschichte Französisch Kunstgeschichte Kunstgeschichte	L. Meyer L. Meyer	1	-	1	1	2
			1	-	1	1	2			1	1	1	2	
IV 19 29	Kunstgeschichte L. Meyer	L. Meyer	1	-	1	1	2	Kunstgeschichte L. Meyer	L. Meyer	1	-	1	1	1
			1	-	1	1	2			1	1	1		
V 19														
VI 19														
VII 19														

Fig. 62 Stammkarte (student record) indicating Frieda Meier's age and the period of her studies, and showing courses, teachers, and grades, Allgemeine Gewerbeschule Basel, 1929-1930.



Fig. 64 Spread from an article on graphic design for the Swiss federal postal services featuring Frieda Meier's signage (top right), 1934.

der werbeprospekt

von frida meier-allenbach, swb, bern

der prospekt von heute arbeitet hauptsächlich mit schriftsatz, foto und farbe, die zueinander in optische beziehung gestellt werden. die praktischen forderungen bestimmen den textwortlaut samt dem dazu gehörenden bild und meistens auch das format des prospektes. zu diesem zweckgefüge darf die optische gestaltung nicht eine dekorative zugabe sein, sondern sie hat die aufgabe, für den eigentlichen zweck des prospektes eine möglichst starke optische und psychologische werbewirkung zu erzielen.

die verwendung von gut lesbaren gesetzten schrifttypen ergibt durch ihre vielfältigkeit und gegensätze reiche optische wirkungen und ist das mittel für die gestaltung des textes. gezeichnete schriftzüge werden verwendet für wichtige, immer wiederkehrende bezeichnungen, wie namen usw.

die fotografie ist ein objektives, jedermann verständliches wiedergabeverfahren, das die werte des werbenden gegenstandes am besten zeigt.

die farbe wird nicht als dekoration verwendet, sondern als wirkungsteigerndes oder abschwächendes mittel benutzt.

die gestaltung des heutigen werbedruckwerkes erfordert enge zusammenarbeit zwischen grafiker und fachleuten in der setzerei und druckerei.

die werbedrucksache darf aber in kein feststehendes schema gekleidet werden. es kann z. b. eine zeichnung einmal eine optisch und psychologisch stärkere werbewirkung haben als eine foto, sowie gestaltete unruhe einmal stärker wirken kann als ruhe. die drucksache darf sich in jedes gewand kleiden, solange dieses unausgetragen ist. die «blickfangtypografie» ist nicht etwa erledigt, weil sie schlecht war, sie war an sich sehr gut, sondern weil ihre wirksamkeit ausgeschöpft ist. die gestaltung eines werbedruckwerkes verlangt die ausnützung aller heutigen und zukünftigen technischen verfahren und möglichkeiten, und ihr erstes gebot heißt : ständig neu sein, ständig überraschen.

entwurf h. steiner, gestaltet swb, stich



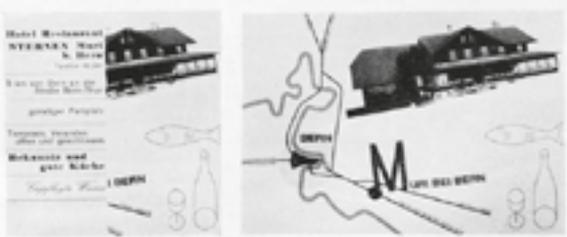
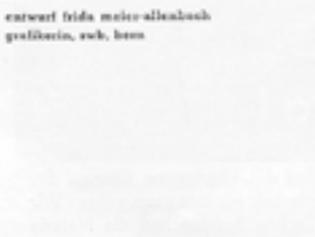
Fig. 65 Short article on advertising brochures for *Schweizer Reklame*, Frieda Meier (author), 1934, featuring work by Heinrich Steiner, Herbert Matter, and Frieda Meier.



entwurf frida meier-allenbach, grafikerin, swb, basel



entwurf h. matter, grafiker, swb, altdorf



KUNSTGEWERBEMUSEUM DER STADT ZÜRICH

Letter of Correspondence

Sandra Bischler

According to the stamp of receipt on its cover, the five-page letter of complaint about Swiss graphic design education shown here reached the Gewerbeinspektorat Basel-Stadt (the cantonal authority responsible for trades) on October 8, 1945, and was then placed in the official archives.¹ It was sent by the Schweizerischer Werkbund (SWB), an association founded in 1913 to increase the quality of mass-produced goods through the unification of art, industry, and trade, and through “enlightening”² the population in matters of quality and taste.³

Visually, this letter by the association of artists, architects, entrepreneurs, and design experts did not stand out significantly from the usual administrative correspondence received by the authority in question, though the SWB was well aware of the importance of design for its printed matter. A subtle, typographically reduced letterhead was combined with machine-written text on basic stationery. [Fig. 66] In this case, an “official” or “administrative” appearance was obviously considered the most appropriate to underline the credibility of the senders and the seriousness of their complaints.

In contrast to its pared-down appearance, the SWB letter’s terminology was drastic, warning of the danger of an imminent *Gleichschaltung* (enforced conformity)⁴ of education at Swiss arts and crafts schools. [Fig. 70] It referred to the ongoing negotiations between Swiss authorities, schools, and professional associations about the implementation of federal professional regulations for graphic design education. According to the authorities’ plans, the two educational models for graphic designers—on the one hand attending a full-time *Fachklasse* (subject class)⁵ at an arts and crafts school, on the other hand an apprenticeship in a studio—were to be united under the same, nationwide regulations.⁶

The SWB’s critical intervention came at a relatively late stage, as negotiations had already been going on since the 1930s. In 1938, Berchtold von Grünigen—graphic designer, teacher, and SWB member—had even made an official plea to the SWB that it should finally break free of its “reserve”⁷ and get involved in these discussions immediately. As an association whose members came from a wide variety of professions, the SWB was not an expert committee for graphic design. But according to von Grünigen, it was precisely this independence from any specific professional grouping that made the SWB predestined for the role of an arbitrator in this matter.⁸ Seven years later, however, the SWB’s letter opted to go on the offensive instead of attempting

mediation. It did not shy away from drastic measures, such as stirring up fears of competition from other countries which might lead to the potential loss of Swiss design’s international reputation, [Fig. 68] and threatening to inform the Swiss public about the situation. [Fig. 70]

The SWB was closely linked to the arts and crafts schools, especially in Basel and Zurich,⁹ which shared its self-perception as members of a design elite and the self-appointed defenders of progressive ideas.¹⁰ So it is not surprising that the SWB’s letter underlined the importance of the schools, claiming that only their specialist classes (the *Fachklasse*) provided “artistic” training, and downgraded the importance of studio apprenticeships as being representative of mere practical crafts. [Fig. 67]

Following the elimination of the like-minded Werkbund in Germany and Austria in the 1930s, the SWB felt a particularly strong obligation to hold up its ideas and exert its influence.¹¹ In several passages of the SWB’s letter, it criticizes the regulations being planned as being equivalent to the enforced conformity of politics and culture in the fascist regimes of Europe. Such a comparison was considered presumptuous by the letter’s recipient—which is indicated here by a handwritten exclamation mark that was added next to the text. [Fig. 69]

Although this letter succeeded in introducing the SWB to the authorities as a negotiating partner in matters

of design education,¹² it did not achieve the independence from regulatory control that it desired. In 1948, joint regulations for both educational models were adopted. Despite some compromises, officially at least, the Fachklasse now had to adhere to the same “minimum requirements”¹³ as a studio apprenticeship. But conversely, the educational path offered by the Fachklasse für Graphik was finally recognized at an official level.

1 Since the same letter was sent to the authorities in Zurich, it was also archived at Zürcher Hochschule der Künste, Archive, AB-UAE-00002.

2 Kienzle 1939: 63.

3 See Schweizer Werkbund 1913: n.p. This attitude also resulted in a sense of responsibility for design education.

4 Shortly after World War II, this terminology was loaded with meaning. In German, *Gleichschaltung* primarily evokes associations with National Socialist ideology. For its opponents and victims during the 1930s and 1940s, the term was synonymous with the persecution of political opponents and state terror.

5 The Fachklasse course model arose from the reform movements at the beginning of the 20th century that sought to bring together artistic and practical activities at arts and crafts schools. See Kienzle 1930: 270. See also “Timetables,” in the present volume.

6 See “Sonderstellung,” in the volume *Tempting Terms*.

7 von Grünigen 1938: 64.

8 See *Ibid.*

9 Regarding the close connection between the staff of the arts and crafts schools and the SWB, see Bignens 2008: 16–18.

10 See von Grünigen 1945: 1–2. See also “The Basel School,” in the volume *Tempting Terms*.

11 See Kienzle 1939: 63.

12 See Tschudi 1945: n.p.

13 Regarding these regulations, see “Legal Documents,” in the present volume.

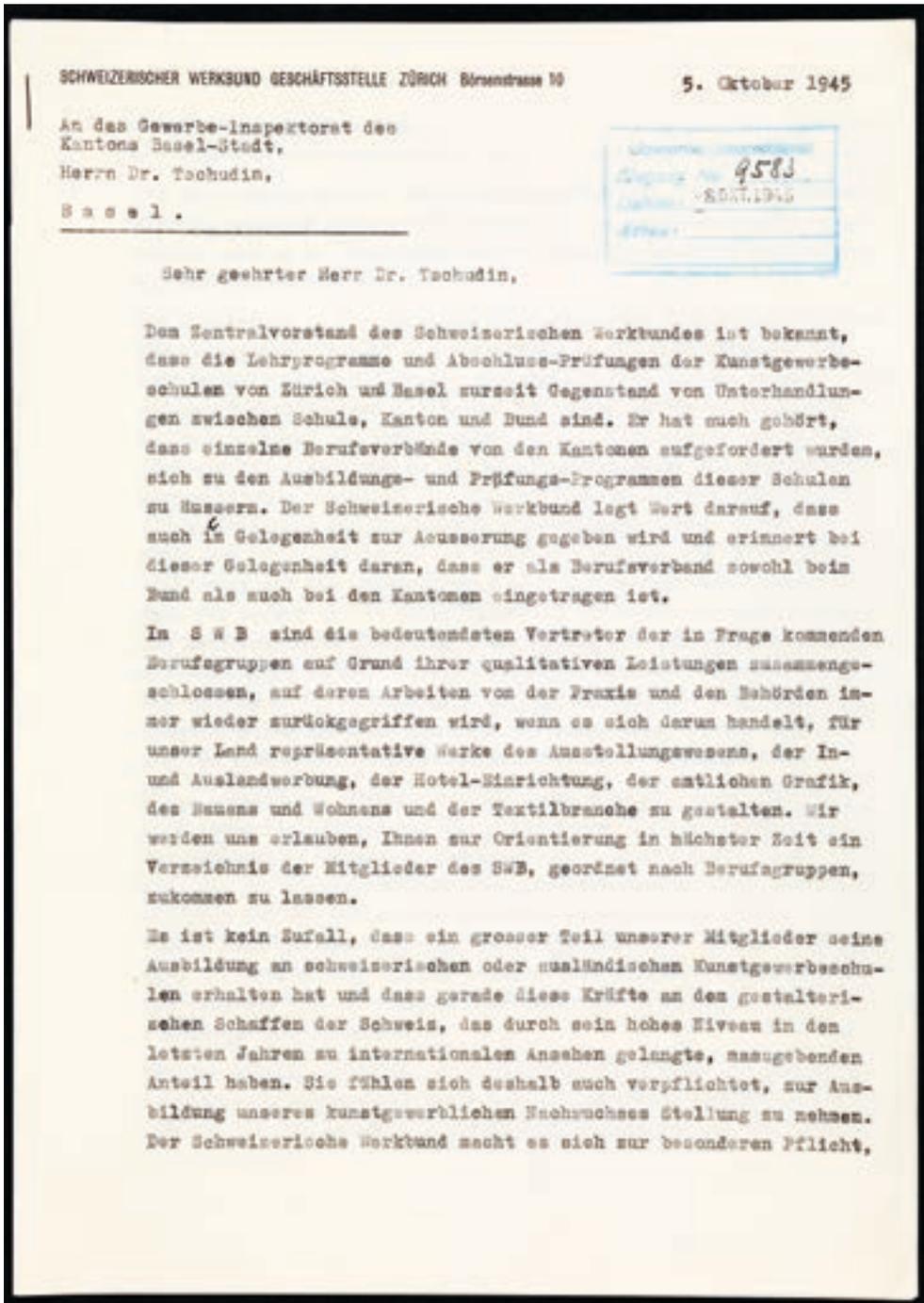


Fig. 66 Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, concerning the importance of arts and crafts schools for Swiss graphic design education, Richard Bühler and Egidius Streiff (signees), Zurich, Oct. 5, 1945, p. 1.

[It is not by chance that many of our members received their training at Swiss or foreign schools of arts and crafts, and that it was precisely these designers who have had a major impact on design in Switzerland, whose high level of quality has helped it to achieve international renown in recent years. For this reason, they feel compelled to take a stance when it comes to training our young, up-and-coming designers.]

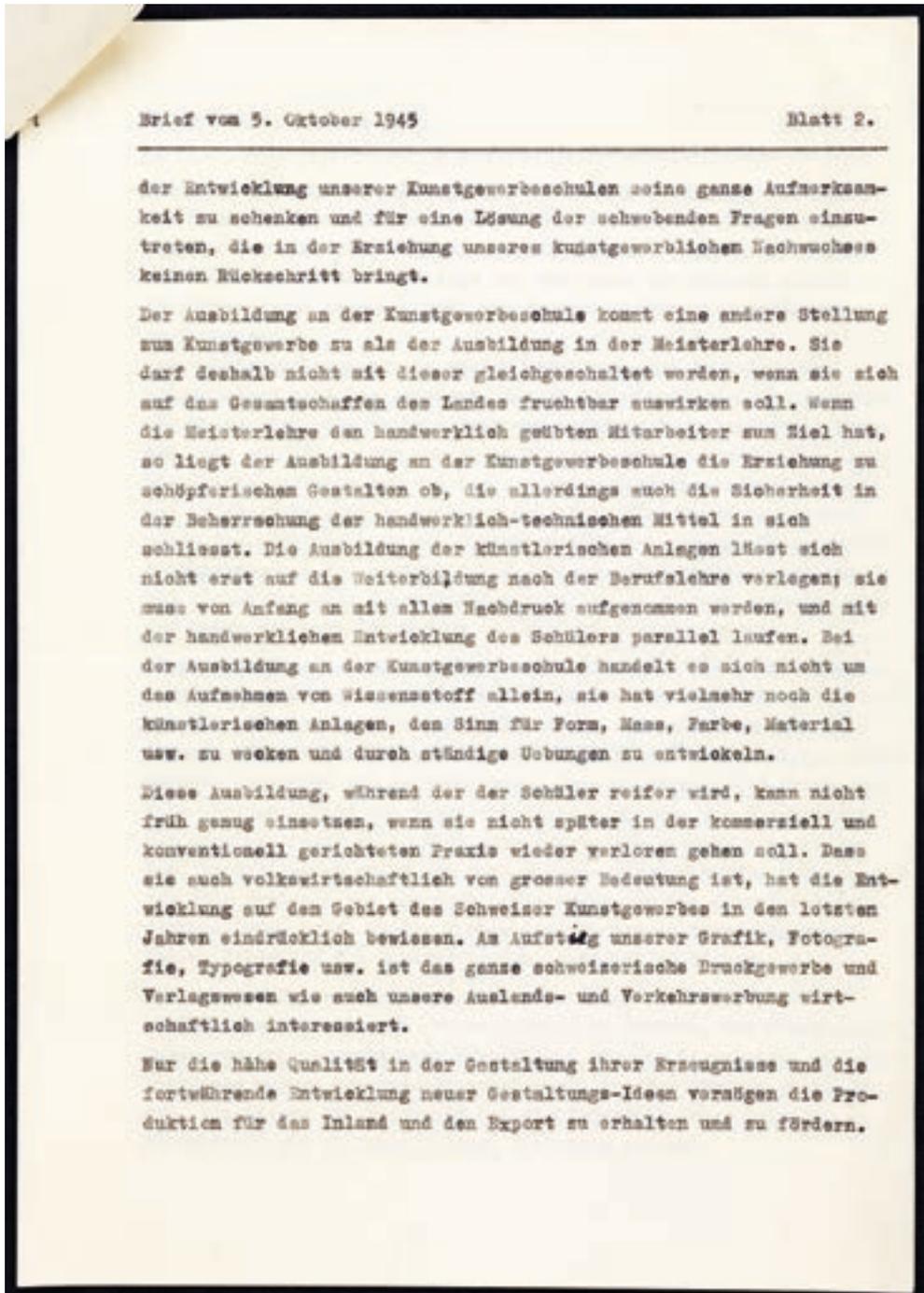


Fig. 67 Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, Zurich, Oct. 5, 1945, p. 2.

[The training offered at the schools of arts and crafts provides a different approach to the applied arts from that of an apprenticeship with a master craftsman. This is why, if the former is to have a profitable impact on the overall design scene of the country, it must not be forced into conformity with the latter. While the goal of an apprenticeship is to train a well-practiced handworker, the training at the schools of arts and crafts aims to inculcate an ability to engage in creative design [...]]

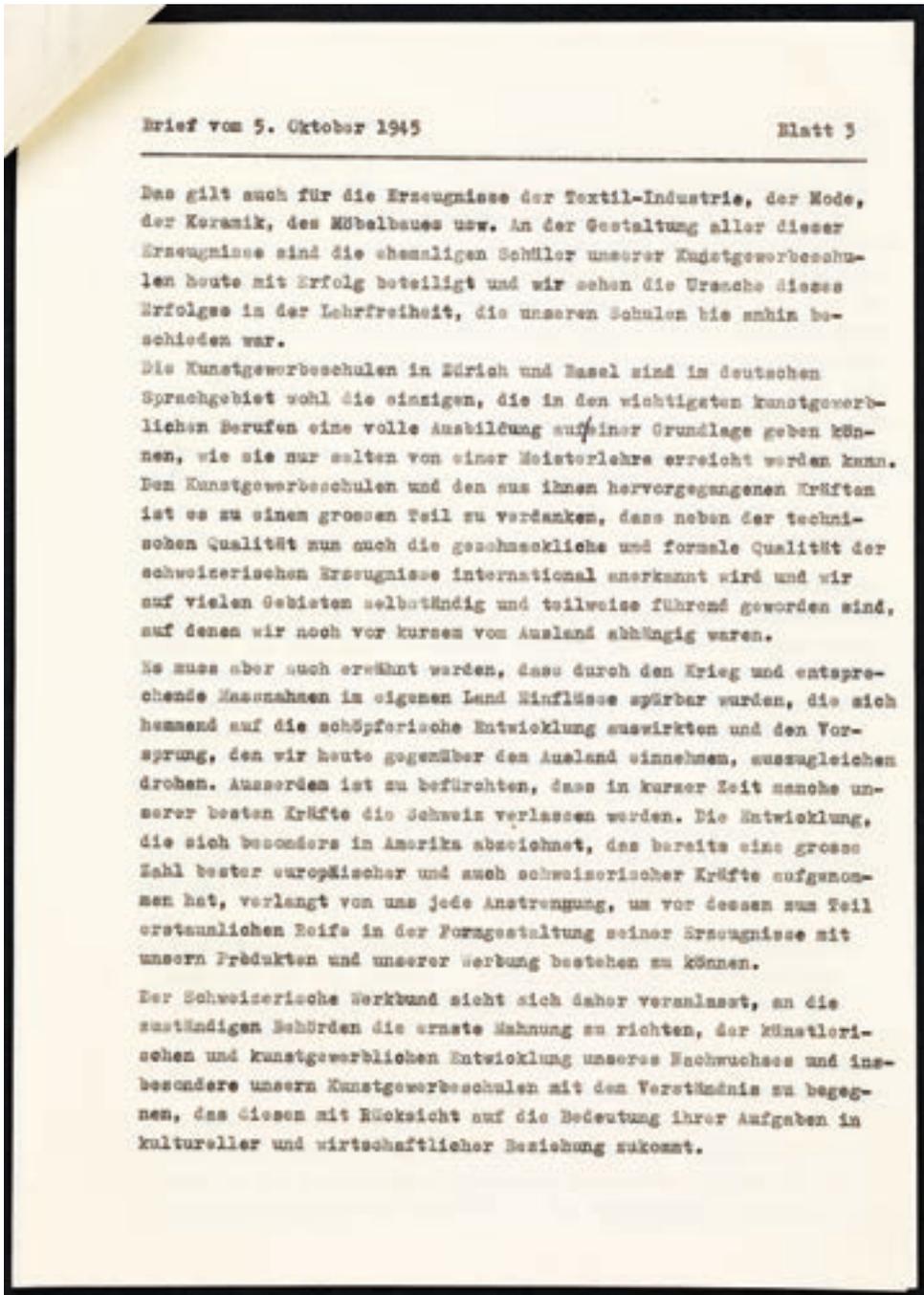


Fig. 68 Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, Zurich, Oct. 5, 1945, p. 3.

[It is in large part thanks to the schools of arts and crafts and their graduates that Swiss products are now internationally recognized not just for their technical quality, but also for their good taste and formal quality. In many areas, we have become independent, in some of them even a leading nation, even though until recently we were dependent on foreign countries in this regard. But it must be mentioned that the war and concomitant measures here at home have let influences become noticeable that have held back creative development and that threaten to thwart our advantages when compared to foreign countries.]

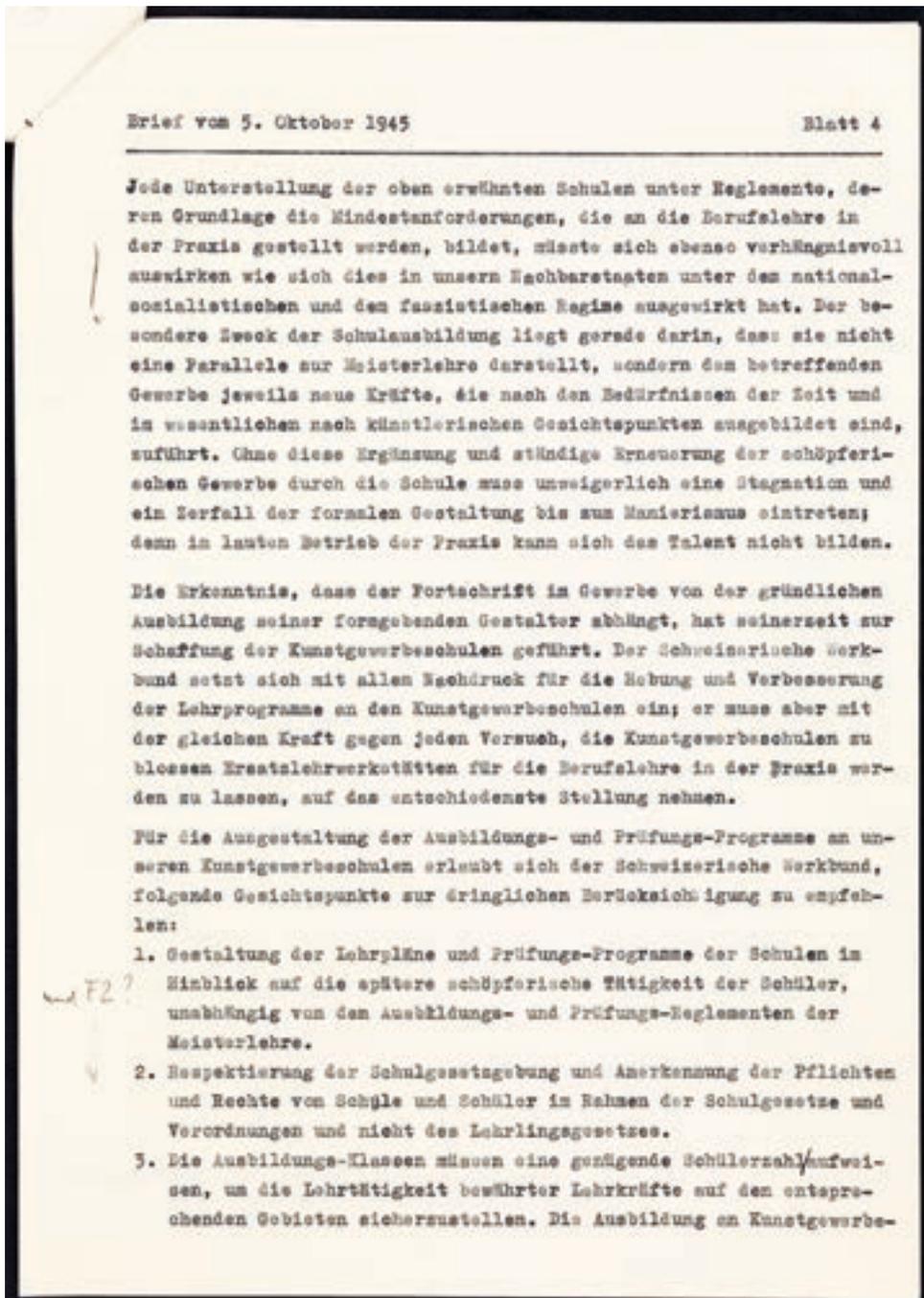


Fig. 69 Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, Zurich, Oct. 5, 1945, p. 4.

[Every effort to subordinate the abovementioned schools to regulations founded on the basic requirements of a practical apprenticeship would be as disastrous as it proved in our neighboring countries under the National Socialist and fascist regimes.]

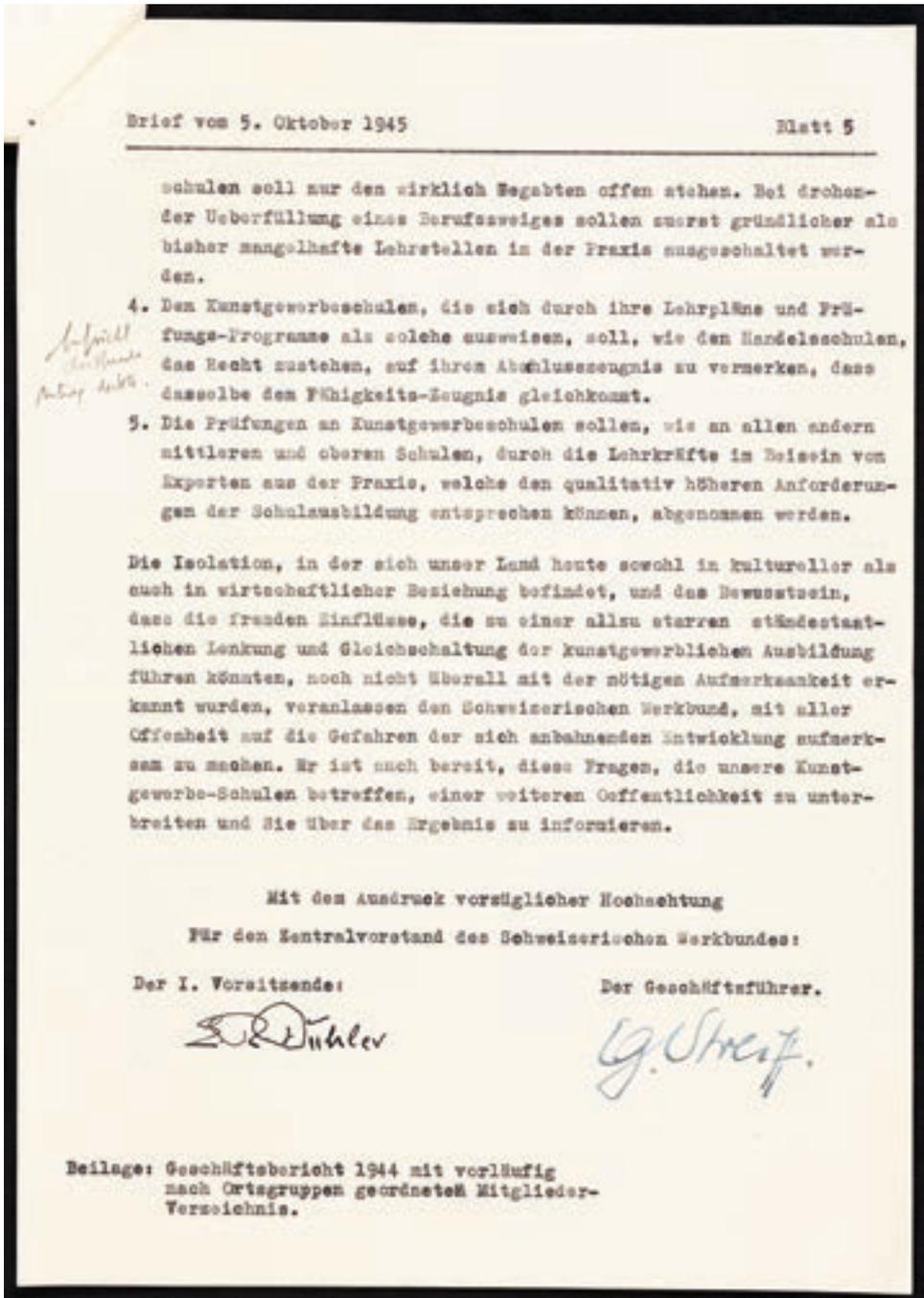


Fig. 70 Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, Zurich, Oct. 5, 1945, p. 5.

[Our country finds itself in a state of isolation today, both culturally and economically, and we are aware that not everyone has been sufficiently attentive to recognize how foreign influences could lead to all-too-rigid governance and enforced conformity in our arts and crafts training such as is typical of a corporatist state. For this reason, the Swiss Werkbund feels compelled to point out openly the dangers of such a possible development. We are also ready to discuss with a broader public these issues that affect our schools of arts and crats, and to inform you of the results of that discussion.]

Press Photos

Roland Früh

It is generally rare that one reads about graphic design in daily media. But in the spring of 2002, the Swiss media were keen to cover the rebranding of the national airline Swissair, an event that marked a new chapter in the financial turbulence of the company that had started back in the summer of 2001. From the very first articles on the Swissair crisis, reports on it had been highly emotional, and when the aircraft remained on the ground in October 2001, the press wrote of a national tragedy. One press photo showed a large, neon Swissair sign, dismantled and spread out on the ground. [Fig. 71] Another showed a group of aircraft lined up, with the Swiss cross on their tail fin hastily covered, as if to hide an act of national shame. [Fig. 72] The question arises, how was it possible that economic malpractice should cause such emotional media coverage? And what role did the corporate identity and design of Swissair play in this?

The Swiss cross has always featured prominently on the tail fins of Swissair planes.¹ Yet the corporate identity of Swissair did not use the cross as a logo until the 1970s. In 1952, Rudolf Bircher first created a logo in the form of an airplane silhouette.² Swissair modernized its

campaigns throughout the 1960s, and in 1966 it started to work with the design agency GGK,³ who continued with Bircher's logo. In 1978, Karl Gerstner developed a systematic new identity, and presented the Swiss cross on a trapezoid background as a ubiquitous logo.⁴ Markus Kutter later recalled the decisions behind it:

"The starting point was an airline with a Swiss cross on its tail. So we asked: What is Swiss about this? Besides the cross, everything about it was actually American. [. . .] You could not simply work with an immanent Swissness, [sic] you had to create it."

(Ausgangspunkt war eine Airline mit einem Schweizerkreuz an der Heckflosse. Stellt sich die Frage: Was ist daran schweizerisch? Ausser dem Kreuz war ja alles amerikanisch. [. . .] Swissness konnte man nicht abrufen, die musste man produzieren.)⁵

GGK applied Gerstner's logo in the following years, and set up Swissair for an international market, with an awareness of how to employ Swiss stereotypes to communicate the airline's values.⁶ After all, the Swiss cross did not only symbolize "home" for Swiss passengers, but it also promised national, cultural clichés such as punctuality and cleanliness to passengers of other nationalities.⁷

Prior to the airline's grounding in 2001, Swissair had undergone a difficult decade in which all airlines had suffered from the fragmentation of the market. At the same time, the Swiss national brand itself had been

on the up.⁸ The Swiss cross had made an appearance in pop-culture and on T-shirts,⁹ and the magazine *Wallpaper**, edited by Tyler Brülé, had run a special "Swiss Survey"¹⁰ to praise Swiss design products and culture.¹¹

Swissair was grounded in October 2001, and from then on the smaller Swiss airline Crossair helped to run parts of the remaining business. From this collaboration there sprang an effort to relaunch Swissair as an entirely new company and brand. In early 2002, the new company was publicly presented, with a new name, logo, and complete corporate design in which the globalization of the market and the popularity of Swiss national symbols had been fused together. Disregarding its previous collaboration with Swiss designers, the airline did not trust a Swiss agency to create its new appearance, and instead commissioned Tyler Brülé's company Winkreative, a British agency.¹² Brülé became a prominent figure in the Swiss media and did not tire of explaining his concept and vision to journalists. Swissair was renamed "Swiss" and Brülé kept referring to "Swissness" as the key influence for the campaign. He used "Swissness" as a synonym for characteristics such as quality, punctuality, and comfort. This concept was questioned in the press: "At the heart of the brand is the so-called Swissness. Can you sell an airline with it?"¹³ But the branding expert Dominique von Matt replied: "Without a doubt. We Swiss do have some difficulty

in identifying with the country and the values it embodies. Abroad they are much more relaxed about such things. Swiss is sexy. Switzerland stands not only for reliability, cleanliness, tradition and quality. Switzerland is also associated with prestigious architecture, with the most exciting theater in Europe, with the best techno parade. One doesn't want to see it here in Switzerland yet, but the Swiss image to the outside world is better than their view of themselves."

(Ohne Zweifel. Wir Schweizer haben zwar etwas Mühe, uns mit dem Land und den Werten, welche es verkörpert, zu identifizieren. Im Ausland ist man da viel unbekümmerter. Swiss ist sexy. Die Schweiz steht nicht nur für Zuverlässigkeit, Sauberkeit, Tradition und Qualität. Swiss wird auch mit angesehener Architektur verbunden, mit dem aufregendsten Schauspielhaus in Europa, mit der besten Techno-Parade. Man will es hier zu Lande noch nicht einsehen, aber das Fremdbild der Schweizer ist besser als ihr Selbstbild.)¹⁴

The grounding of Swissair, followed by the airline's relaunch under the guidance of a foreign agency with Tyler Brûlé as a proficient ambassador for the key narrative of "Swissness": this story contains all the elements necessary¹⁵ to make it newsworthy, and brought graphic design into the daily media for once. When Brûlé at first applied a slightly slimmer version of the official Swiss cross to the tail fins, for a more elegant appearance, it caused

a public scandal—which the media of course also covered in detail.¹⁶

In retrospect, this episode can be recounted from two perspectives, local and global. From a local perspective, it can be seen as an episode in a search for national identity, where the fundamentals of the Swiss cross and the national airline made the news very emotional. But from a global perspective, the story also illustrates how any skepticism regarding the notion of "national design" was set aside, as was any awareness of the potentially limiting impact of designing according to stereotyped national characteristics.¹⁷ On the contrary: "Swissness" was fully implemented in a design concept by an international agency that was now selling "Swissness" to an international market, not so much to the Swiss. In 2002, when the country was already going through an identity crisis, the upcoming national exhibition Expo 02 looked to answer "What is Swiss?" too, but on this occasion, the national desire for reinvention and the international throwback to conventional stereotypes clashed in the media.¹⁸

- 1 An illustrative overview of Swissair's livery can be found on the Swissair fan website of Patrick Eberhard (Eberhard 2013).
- 2 Rosner 1958: 240–249.
- 3 GGK was a design agency based in Basel, run by Karl Gerstner, Markus Kutter, and Paul Gredinger. Karl Gerstner left GGK in 1970.
- 4 Diener 1985: 8–31.
- 5 Kutter 2006: 125.
- 6 Junod 2014a.
- 7 "This symbol is a promise for the passengers and an obligation for Swissair itself. A special measure of precision and reliability is expected as well as confidence and conscientiousness—down to the last details," in Schmittel 1975: 204.
- 8 Swiss authors such as Max Frisch, Niklaus Meienberg, Paul Nizon, and others constantly questioned the role of the state, insisted on skepticism towards the notion of national culture in a global context, and certainly opposed any form of nationalist pride or symbolism. See Frisch 1953; Nizon 1970; Meienberg 1994.
- 9 Anita Fetz, politician of the left-wing Social Democratic Party, wore a red T-shirt with a prominent Swiss cross in parliament. See Fetz, 2002.
- 10 When *Wallpaper** included a fifty-seven-page "Swiss Survey" in 2001, the editors began with the moment when they had seen a Swissair aircraft for the first time and the impression it made on them: "We knew that somehow this represented glamorous travel, uncompromising quality and also a giant toy box with wings," cit. in *Wallpaper** 2001: n.p.
- 11 *Wallpaper** 2001.
- 12 Goldstein Crowe 2004: 16–33.
- 13 Speiser 2002.
- 14 Dominique von Matt in Speiser 2002.
- 15 According to Imhof, the media predominantly cover news that can be scandalized, personalized, or emotionalized. See Imhof 2011: 285.
- 16 Schmid 2002.
- 17 See also Fallan & Lees-Maffei 2016a.
- 18 Imhof 2002; 2012.



Fig. 71 A neon Swissair sign disassembled and spread out on the ground, Mar. 27, 2002.



Fig. 72 Swissair planes grounded and lined up with their tail fins hastily covered.

Basic Exercises

Sarah Klein

At the beginning of a graphic design education, students traditionally practice the so-called *Grundlagen* (basics) of design. To reduce complexity, these are taught in thematic units such as color, form, drawing, lettering, typography, photography, etc. before they are combined in an applied project. Within a variable set of basic competences—which has differed according to era and institution—certain teaching methods, theories, and exercises became established on the graphic design educational landscape of the 20th century in the Western world. One constantly recurring example comprises exercises with dots and circles in black and white. Such point exercises were a common part of the basic design training at various institutions, but different examples of them also show different teaching approaches.¹

In three examples from Magdeburg and Basel, the focus was on the control of the materials and tools. [Figs. 73, 74, 75] By using tools such as the compass or ruler, the students first constructed a geometric grid, scratching the lines with a ruling pen and then filling the shapes with ink.² Two of these are student works that were made either as an assignment or based

on a template.³ [Figs. 73, 75] The third example is one of ten teaching templates that the students had to trace precisely. [Fig. 74, see also Fig. 13] The experience the students gained in these exercises was mainly of a manual, technical nature. However, the motifs of these sheets are striking: all three are built on a geometrical grid, show a light–dark gradient, and create optical effects. The point and the circle, and especially their multiplication were part of a visual culture that was oriented towards the exact working methods of a machine, and sought to hide any individual or human gestures.⁴ With this choice of motif, the teachers also influenced their students aesthetically.⁵

In a later point exercise from the Kunstgewerbeschule Zürich, the technical challenges were of secondary importance. With nine pre-cut points in a square, different types of “orders” were to be expressed. [Figs. 76, 77] Here it becomes clear that there was not one correct solution, or a specific motif given by the teacher, but an infinite number and an open outcome. Finding a solution was not a matter of execution, but of approximation. The teacher distinguished “between mental, emotional, and accidental arrangements” ([...] zwischen verstandesmäßigen, gefühlsmäßigen, [sic] und zufälligen Anordnungen).⁶ Some of the twelve tasks aimed to achieve a certain expression or meaning, while others referred to an invisible grid given in the assignment. [Fig. 78]

The next two exercises were based on a completely different situation. It was not the blank page that was the starting point here, but the dot itself. In the example from Basel the dot is divided by a grid into nine unequal parts, [Fig. 79] while the example from Paris originates from paired semicircles evenly distributed on a grid. [Fig. 80] By removing individual parts, variations in shape were created. The student was encouraged to experiment, but only within a narrow framework. While the Basel example offered only a limited number of combinations, in the Paris exercise “the transition from an even grid to a sign,” ([...] der Übergang von einem gleichmäßigen Raster zum Zeichen [...])⁷ and thus the search for new forms, was open-ended. However, the learning objective of both exercises seems to have been more than just creating variants. The goal was not only to find a solution, but also to use or even develop a system for finding solutions. This approach is particularly evident in the German-language title of the publication from which Fig. 79 is taken (*Methodik der Form- und Bildgestaltung*) and can also be found as a “program”⁸ in the publication of one of the author’s students.⁹

The point was also treated in typography lessons. [Fig. 81] This image shows a compilation of lead typesetting exercises that the students arranged and labeled. Although only superficially treated, it becomes clear what they were supposed to achieve, namely to grasp

universal principles for typography and visual communication, such as their teacher himself published in 1967.¹⁰ These principles were based on visual perception and technical production and found their way into basic technical typesetting exercises by means of the motif to be set.

Rules and grids were first staged and then broken again in later examples. What at first appears as a humorous answer to strict design with grids turns out to be a visual translation of linguistic terms.¹¹ In the example from 1966, these are dynamic terms, verbs of movement. [Fig. 82] In the example from 1990, different sizes of points were used to visualize adjectives. [Fig. 83] But the points themselves seem to represent objects such as feathers or bubbles in *leicht* (light) or the sparkle of diamonds in *reich* (rich). This was less about optical perception, as in the previous example, and more about interpretation and notation, both of which are culturally conditioned and can therefore have no universal claims to validity. In the examples given here of basic point exercises in graphic design education, it is noticeable that most of them take place in a square format and refer to a grid. While these exercises reveal similarities on a formal level, there are obvious differences between the methods and learning objectives involved. Up until the 1940s, the focus was mainly on technical skills accompanied by the transmission of aesthetic preferences. In exercises from the 1960s and 1970s, instead

of copying, the students created new forms out of the circle, with specific systematized methods. Repeatedly, the point was used as a universal shape for formulating new principles or in representations of linguistic expression. These examples show how diversely the instructors approached an initially very limited topic at various institutions and in different eras, or rather how the exploration of the point was used for the acquisition of different graphic design and typography competences.

question. The development of the discipline resulted in an expansion of its title. "Language of vision," "Visual literacy," or "Visual communication" were suggestions that understood graphic design less as a craft and more as a means of communication, and thus as a cultural technique. See Kepes 1944; Dondis 1974; Kunstgewerbemuseum der Stadt Zürich 1978.

- 1 Half of the examples shown here are taken from the graphic design program at the Allgemeine Gewerbeschule (AGS) Basel between 1940 and 1980. The others are taken from schools in Magdeburg, Zurich, Paris, and Aarau between 1930 and 1990. Although our focus on Basel shows that these exercises have a certain tradition at the AGS and have been developed continuously, by looking at other schools we can see that such exercises have also been used internationally in graphic design education.
- 2 On closer inspection, the punctures of the compasses and the pre-drawn grid are visible, but there are no errors or corrections.
- 3 See Klein & Renner 2019: 481–483; Rappo 2019.
- 4 These design approaches were already formulated in Tschichold's "Elementare Typographie," and much later in even stricter form by the Swiss constructivist graphic designers of the 1950s. See Tschichold 1986 (1925); Bignens 2000: 25–32.
- 5 Providing an aesthetic education by means of templates and collections of models was common practice until the 1940s. See Klein 2018.
- 6 Müller-Brockmann 1960.
- 7 Meyer 2019.
- 8 See Gerstner 1964.
- 9 See Hofmann 1965.
- 10 See Ruder 1967.
- 11 These examples are typical of the time when the term "graphic design" was being called into



Fig. 73 Student work from the course Elementare Gestaltungsübungen, F. Berthold (student), Kunstgewerbe- und Handwerkerschule Magdeburg, Oct. 25, 1933.

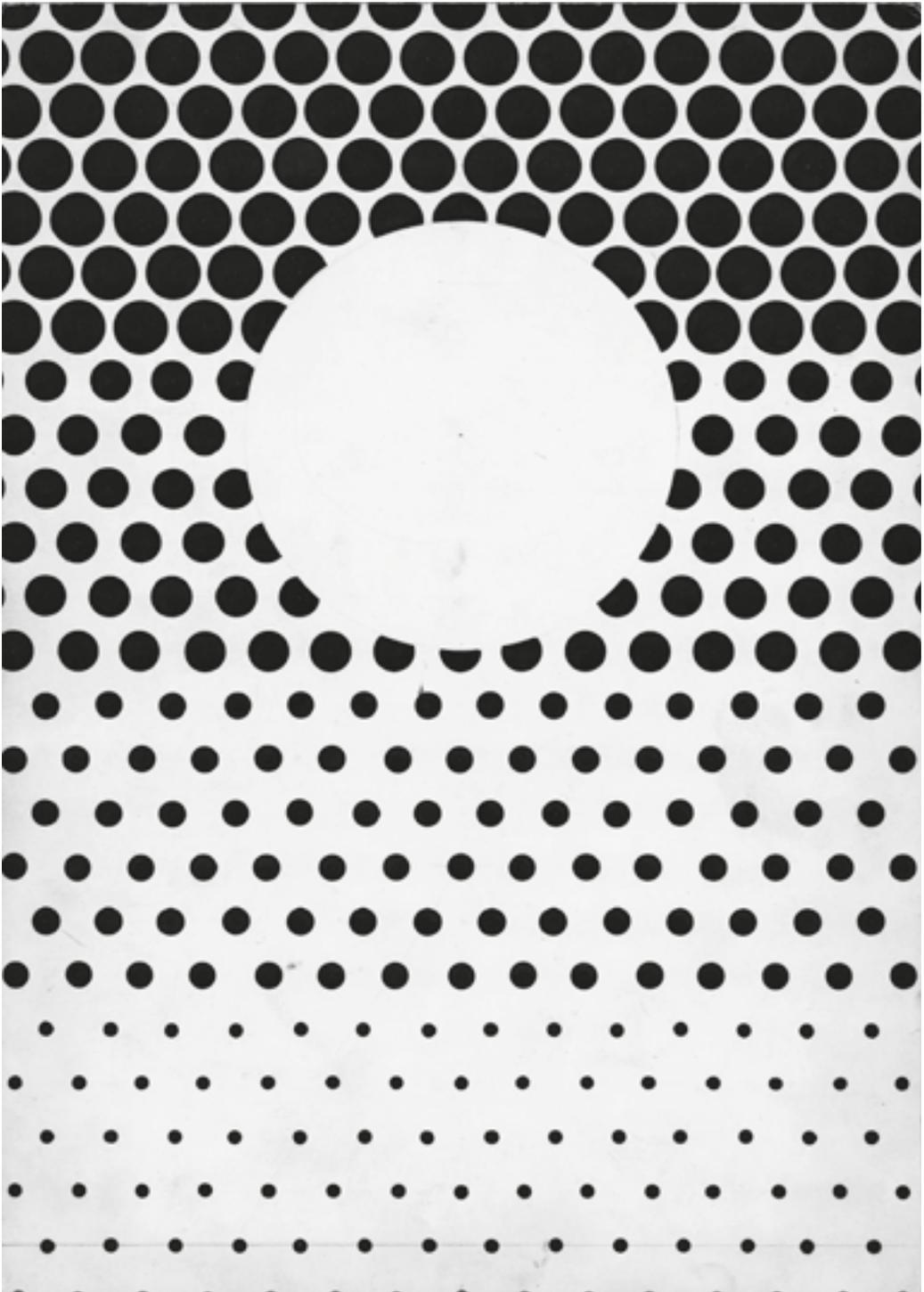


Fig. 74 Template for basic exercise, Ernst Keiser (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.

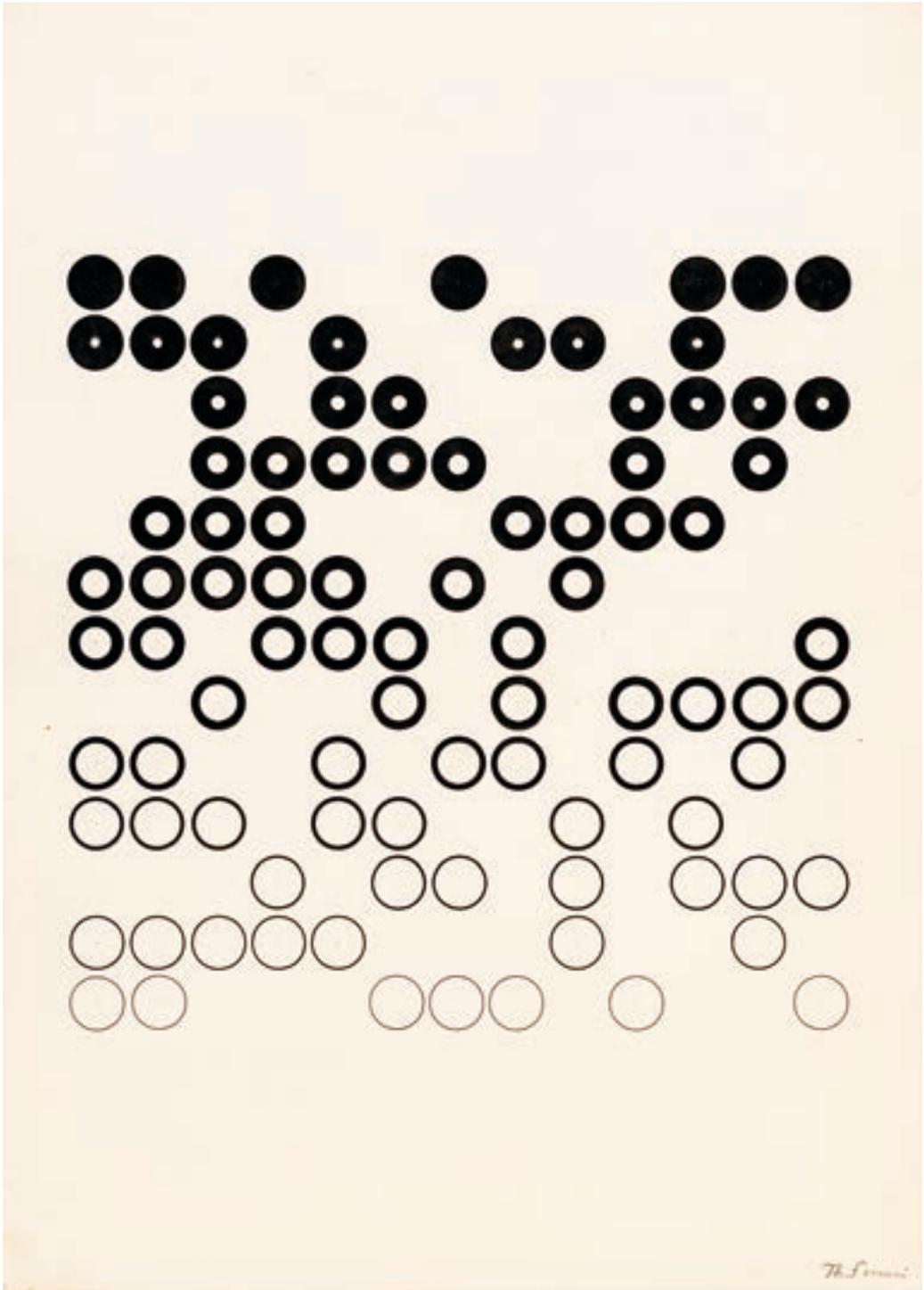


Fig. 75 Student work, Theo Ferrari (student), Allgemeine Gewerbeschule Basel, ca. 1943.

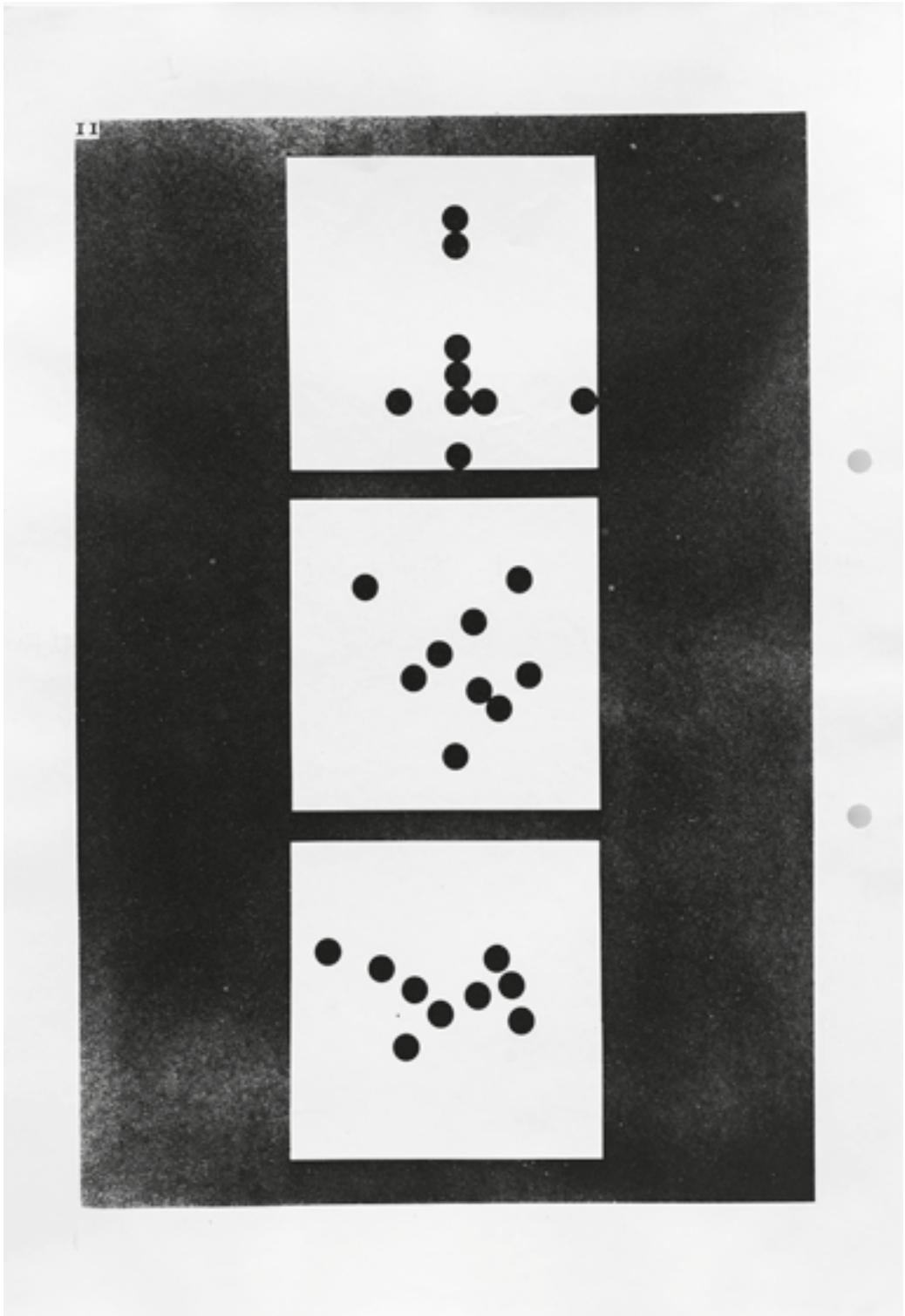


Fig. 76 Point exercise no. II, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

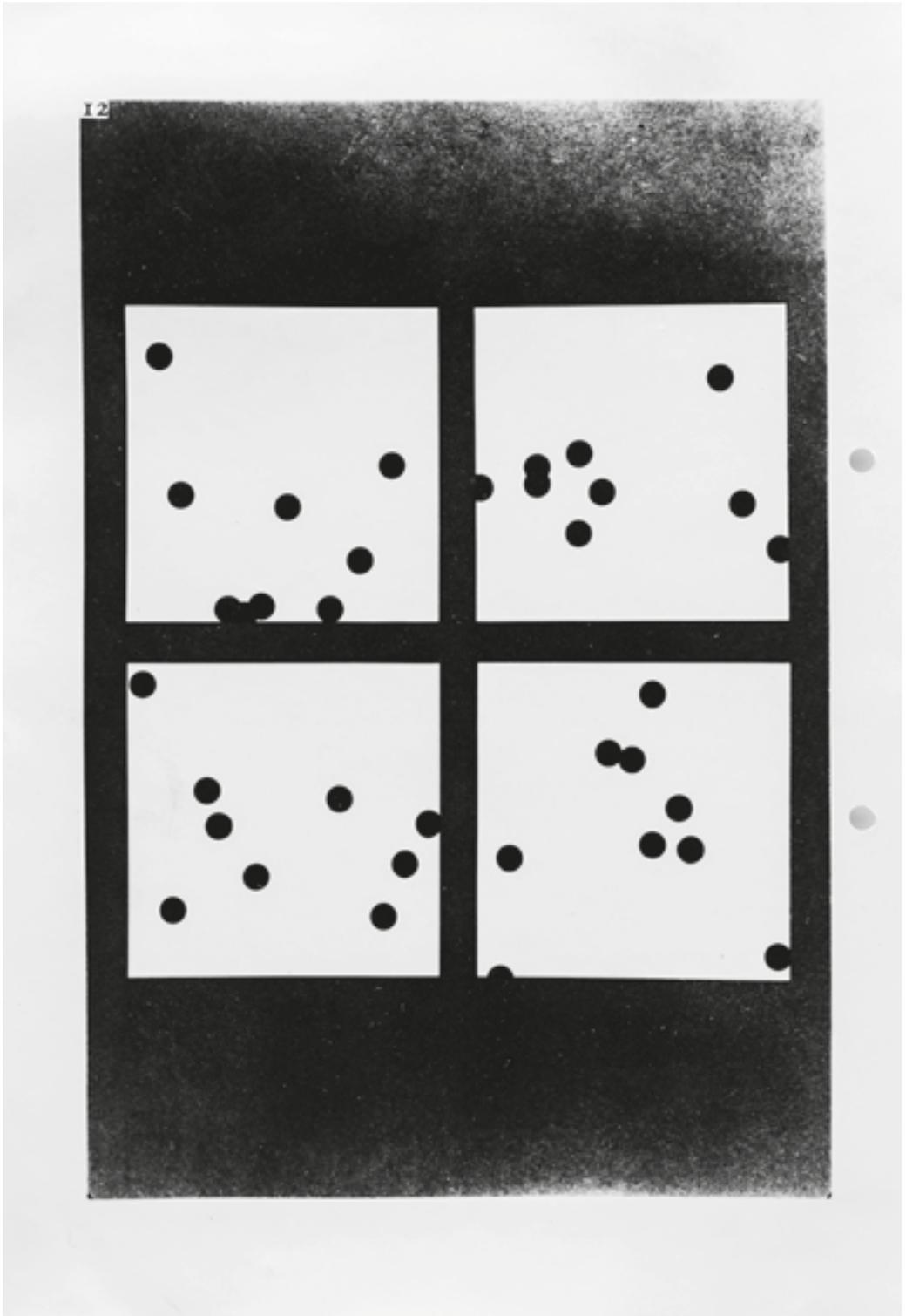


Fig. 77 Point exercise no. 12, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

Blatt 1 und 2	symmetrische Anordnungen
Blatt 3	a. asymmetrisch b. symmetrisch - asymmetrisch
Blatt 4	a. gefühlsmässig b. durch Einwirkung einer Kraft (Stösse von den vier Seiten her)
Blatt 5 und 6	Ortbetonungen 5a. Rand betont b. Zentrum betont c. Ecken betont d. ganze Fläche gleichmässig betont 6a. oberer Rand betont b. unterer " " c. linker " " d. rechter " "
Blatt 7 und 8	kontrastierende Gruppen 7a. regelmässig - unregelmässig b. wenig - viel c. locker - eng 8a. aussen - innen (Schale - Kern) b. links - rechts c. oben - unten
Blatt 9	a. steigende Bewegung b. fallende " c. zentrifugale "
Blatt 10	Betonung der Zahl a. 1 / 2 b. 2 / 3 / 4 c. 1 / 3 / 5
Blatt 11	Anordnungen auf einem Netz von unsichtbaren Verbindungslinien a. horizontal - vertikal b. auf schrägen Verbindungslinien c. " bogenförmigen " "
Blatt 12	durch Zufall

Fig. 78 Assignment point exercise, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

[Sheet 11: Arrangements on a network of invisible, connecting lines. a. horizontal—vertical; b. on diagonal connecting lines; c. on arch-like connecting lines
Sheet 12: by chance]

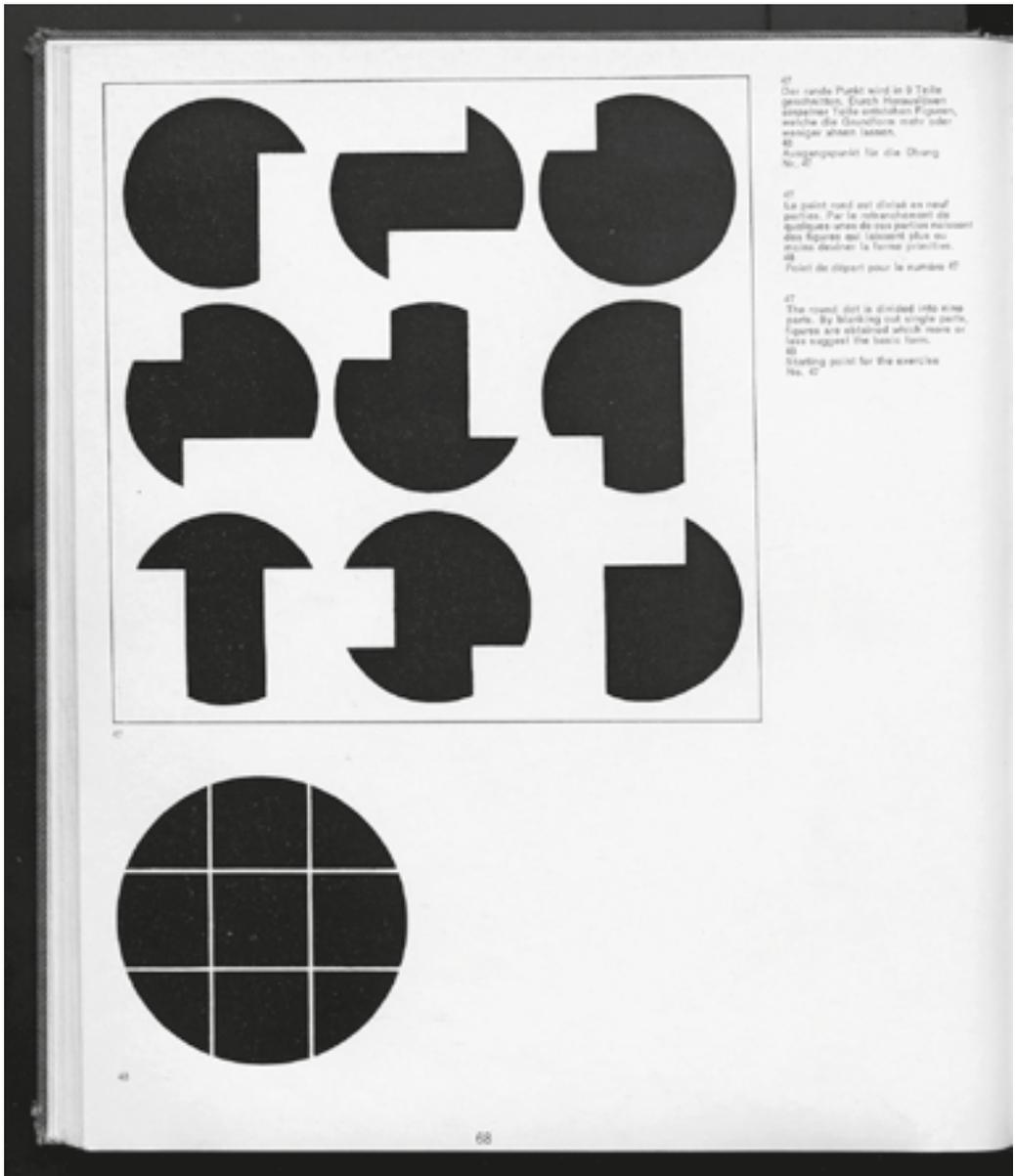


Fig. 79 Point exercise with nine parts, Armin Hofmann (teacher), Allgemeine Gewerbeschule Basel, ca. 1965.

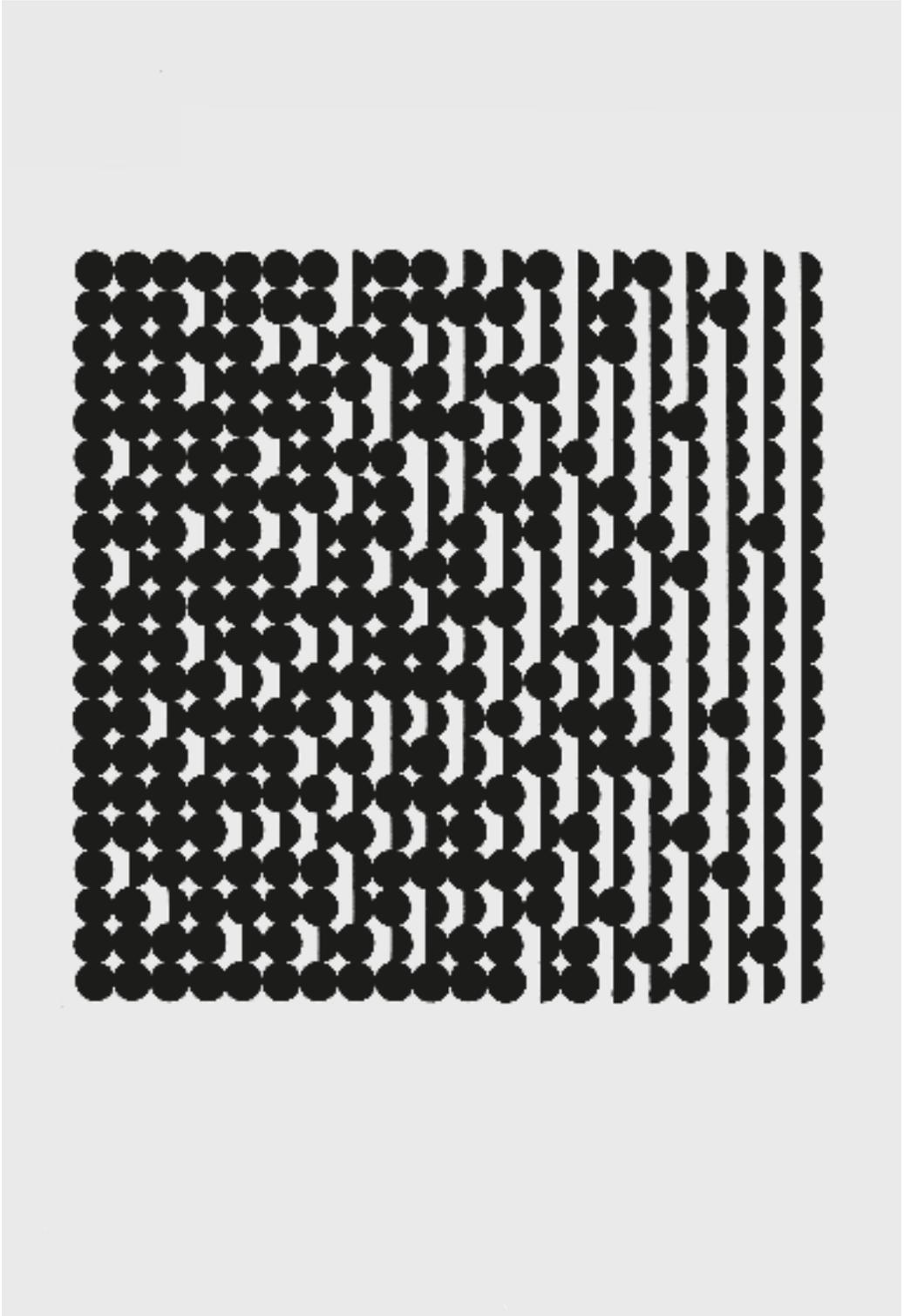


Fig. 80 Point exercise starting from a grid of semicircles, Rudi Meyer (teacher), École nationale des arts décoratifs Paris, ca. 1970.

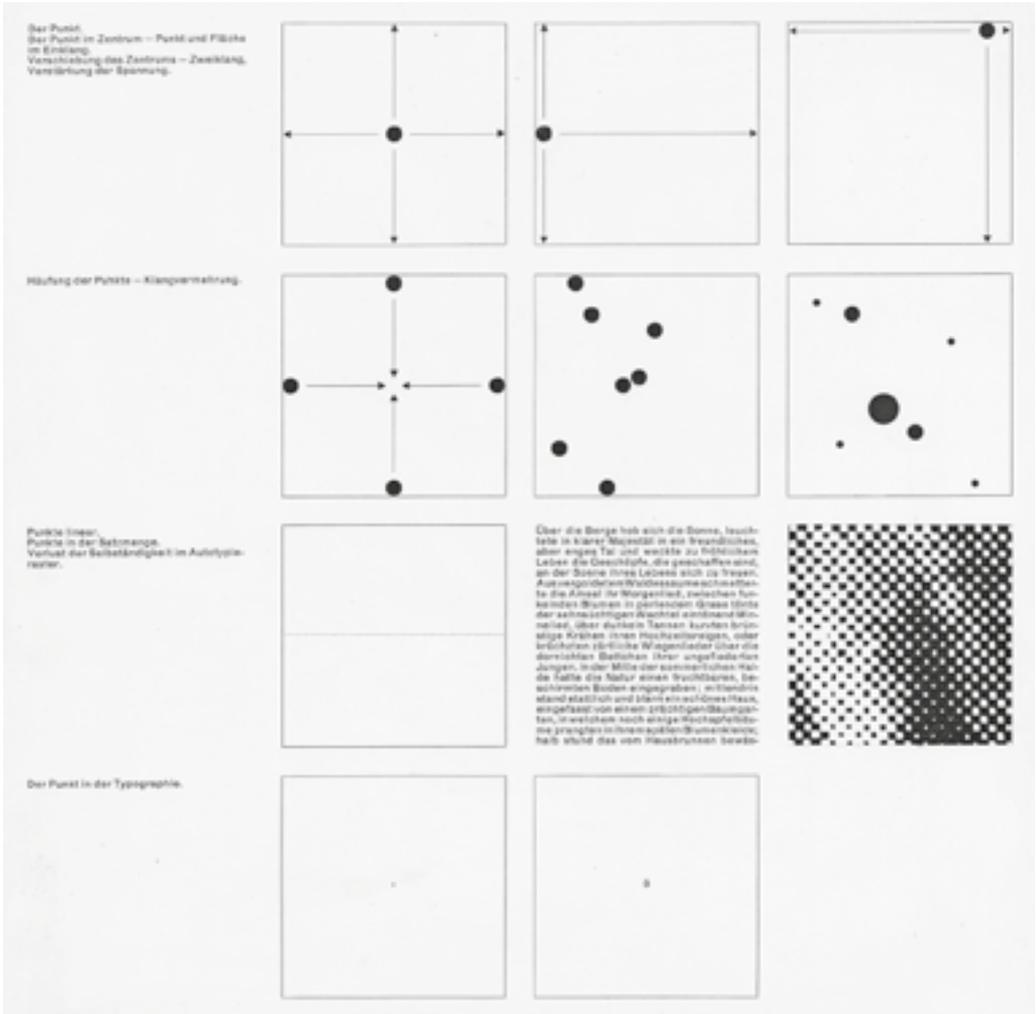


Fig. 81 Lead typesetting exercises, Bruno Pfäffli (student), Allgemeine Gewerbeschule Basel, 1959.

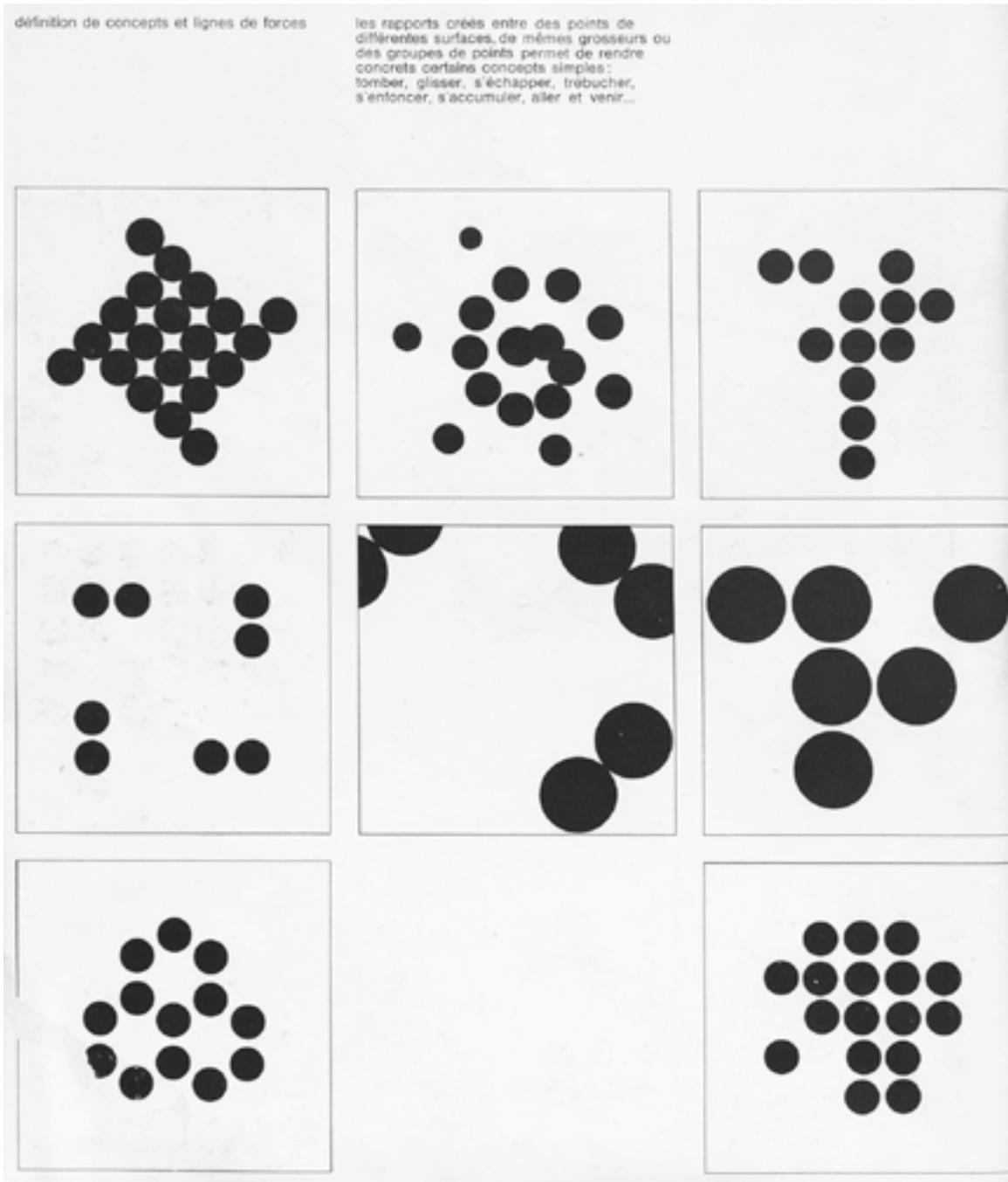
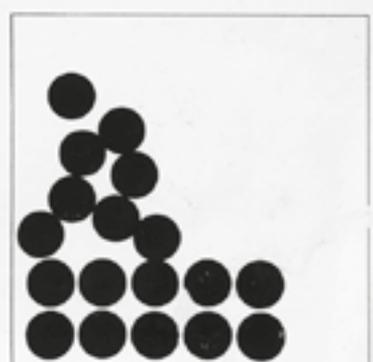
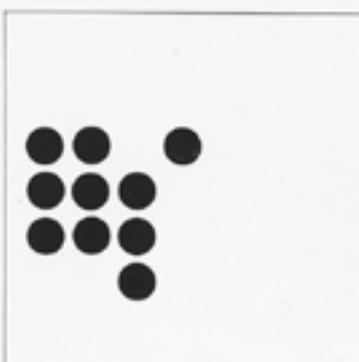
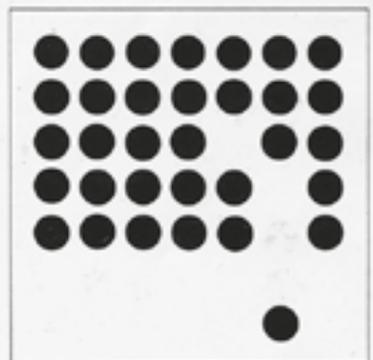
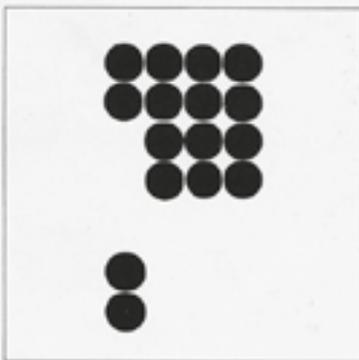
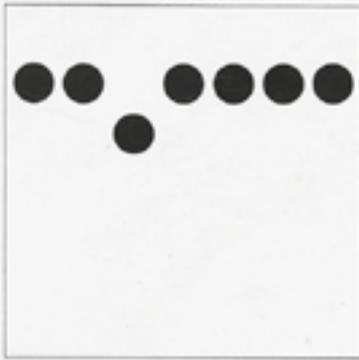
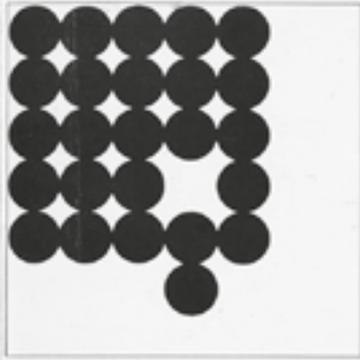


Fig. 82 Basic exercise, Jacques Roch, Hans Rudolf Lutz (both teachers), Paris, 1966.



20 Punkt

Grösse



ohne Bewegung

Form wird
wahrgenommennimmt an
Bedeutung zu;
Flächenwirkungsprengt alle
Grenzen; wirkt
grösser als Format;
Wechselwirkung
der Positiv-
Negativ-Form

Stellung

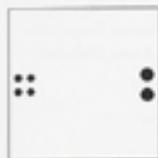
aktiv;
oben, entfernterpassiv;
unten, nahespannungsvoll
mit Unruhe;
mit Bewegungs-
möglichkeit nach
rechtsspannungsvoll
ohne Unruhe;
am Ziel angelangt

Form

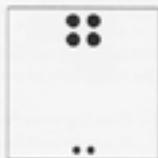
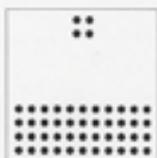
weich,
warmhart,
kaltdynamisch,
unstabilfrei,
unsauber

Fig. 83 Point, Dario Zuffo (teacher), Aarau, 1990.

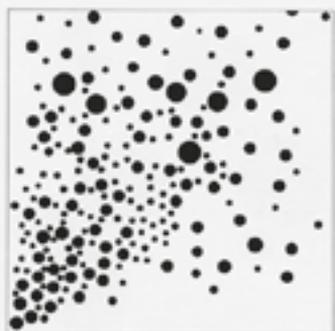
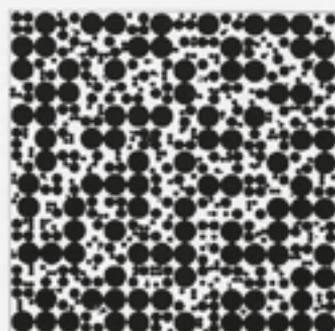
Anzahl/Menge



gleichwertig

spannungsvoller,
deutlicherwenig-viel,
kleine Gruppe
schwebendviel-wenig,
grosse Gruppe
lastend

Grösse/Stellung

keine Verbindung,
«verlorene»
Wirkunggrosse Spannung,
Steigerung
der EigenschaftenVerbindung
besteht,
ruhige Wirkungverlieren ihre
EigenständigkeitVisualisierung von «reich»,
Werner HoasVisualisierung von «reich»,
Dieter Eggenschwiler

Evening Course Documents

Constance Delamadeleine

In the early 1960s, the lack of any appropriate graphic design training in France led Albert Hollenstein to establish an evening training program named Cours 19.¹ It was developed within the framework of the association 19,² and given in the basement of the first Studio Hollenstein that was located in Montmartre. [Fig. 84] Cours 19 offered a one-year basic or advanced training that was open to the public and to Hollenstein's employees. Within this framework, Hollenstein regularly invited Swiss-trained practitioners to teach there, such as Peter and Sonja Knapp and Hans Rudolf Lutz. Lutz and Jacques Roch supervised the program for Cours 19 in 1965 and 1966, which culminated in a publication featuring student works.³ They took a transdisciplinary approach, providing basic exercises in graphic design, typography, and photography. [Fig. 85] Cours 19 was a "Swiss school," according to Albert Boton, a French employee of the Studio who gave a class in type design in the program. He describes it as a platform where knowledge in typography was disseminated in a given style, providing a quality and rigor that was hitherto unknown in France.⁴ As reported by

Georges Amalric, a student of Cours 19, the Swiss journal *Neue Grafik* sometimes served as the basis for the classes.⁵ This was published between 1958 and 1965 as a multilingual periodical aimed at achieving an international impact, and was the main publication in which the so-called "Swiss Style" was disseminated.⁶ Cours 19 can be understood as a hub where Swiss graphic design and typography were introduced to the French capital in the 1960s.

- 1 Albert Hollenstein's notes, Hugues Hollenstein archives, Tours. See also "Swiss Made," in the volume *Multiple Voices*.
- 2 The association 19 was founded with the primary goal of "developing graphic professions" (pour la progression des métiers graphiques). Hollenstein archives, Ville de Paris, Bibliothèque Forney, RES ICO 5515 17.
- 3 Roch & Lutz 1966.
- 4 Boton 2017.
- 5 See de Smet 2014: 19.
- 6 See Hollis 2006: 211.



Fig. 84 Photograph of Albert Hollenstein giving a class in the basement of the Studio, ca. 1965, photographer unknown.



Fig. 85 Student work included in the documentation of the course, Jacques Roch, Hans Rudolf Lutz, 1966.

Designer Portraits

Roland Früh

“Qu’est-ce qu’un graphiste?” (What is a graphic designer?) asked the writer Charles-François Landry in his introduction to the *Schweizer Grafiker – Handbuch*, a publication from 1960 intended to introduce the members of the Verband Schweizerischer Grafiker (VSG)—the Swiss Graphic Design Association—and provide potential clients with information on their practices.¹ The term “graphic designer,” wrote Landry, had not become properly established as a job description. Some used it with contempt, he said, some with love—but everybody used it differently. It was “un mot-choc, un mot-clef de notre temps” (a shocking word, a buzzword of our time).² The profession lacked a clear definition, which left room for a very diverse understanding of graphic design. Again, the *Handbuch* illustrated this perfectly. Each member of the VSG was allocated a double-spread to show their work, and in a column to the far right, a photographic portrait and a short biography were added. The variety of designers included illustrators, shop window designers, poster artists, typographers, book designers, exhibition designers, and more. The VSG members responded to Landry’s question “What is a

graphic designer?” with a kaleidoscopic answer.

Of interest here is how the members of VSG made use of the opportunity to present themselves in the best, but also in the most personal way possible. They carefully selected their work samples and their photographic portraits. [Figs. 86, 87, 88, 89, 90, 91] In only few cases did members use an existing snapshot. Otherwise, they generally chose a professional portrait in which the outfit, accessories, and location had been selected deliberately. Such complexity of self-representation is rare in the literature on graphic design. As a result, the *Handbuch* is an interesting case study in which the designers’ own portraits in text and image offer a very broad understanding of what graphic design encompasses.

When we take a closer look at the 136 portraits in the book,³ we can discern certain recurring themes.⁴ The picture of Walter Ballmer, for example, represented “the draftsman” wearing his white workcoat. [Fig. 86] He is in a setting that demonstrates cleanliness and precision, along with the tools of his trade—only the cigarette in his hand breaks the sober mood. White workcoats in portraits taken for self-promotion purposes can be found as far back as the 1920s, when ambitious designers such as the young Jan Tschichold sought to represent technical skill, cleanliness, and precision as counterparts to a printer’s workshop or an artist’s studio.⁵ The portrait of Fridolin Müller is not too different from

that of Ballmer—it shows the designer as an “architect” or “precise engineer” at work—but Müller favored the jacket and tie of the ad-men when leaning over his work. [Fig. 87] The portrait of Frédéric Riz à Porta is more relaxed. As he confirms in his short biography, he here represents “the designer who works for industry.” [Fig. 88] His shirt is short-sleeved, he looks into the camera, and, as if to underline his work for industrial clients, he has placed a miniature piece of piping next to him on his desk. The portrait of Solange Moser is of a different kind entirely. [Fig. 89] She is seated on the floor, drawing, illustrating, and is accompanied by her cat (which in fact is not the only cat in the book). Illustrators liked to present themselves pen-in-hand, eyes focused on a sheet of paper—an “artist’s representation,” but with a professional attitude. The photograph of Marcel Wyss is probably the most sterile of them all. [Fig. 90] Wyss was a graphic designer, but also a practicing concrete artist and editor of the magazine *spirale*.⁶ His portrait is almost all white, showing him in the process of installing a concrete sculpture, wearing a white turtleneck pullover and white trousers. Wyss’s spread presents only logo designs, so his two pages do not include any gray tones. It is all hard black and white, which gives it a very conceptual appearance. The last of our categories is that of the “globetrotter” or “metropolitan.” Several designers liked to present themselves while traveling, in front of foreign

landscapes or cityscapes—such as Warja Honegger-Lavater: she posed on top of a New York skyscraper, and her biography lists visits to Stockholm, Paris, London, Rome, and New York. [Fig. 91] Honegger-Lavater is introduced as an illustrator, though she had been running a design practice with her husband Gottfried Honegger and had been responsible for several well-known graphic design commissions too.⁷

To conclude, the *Handbuch* of the VSG illustrates the variety of professional scenes and disciplines that all came to fit under the umbrella of graphic design. It also showed that some designers consciously chose how to be presented, even balancing out their photo with illustrative work or their biography in order to achieve a consistent image of themselves. What seems surprising is that there was no real majority for any specific “type” among the graphic designers. The “serious” designers were contrasted with the smoking artists, the ambitious metropolitans with the casual illustrators and their cats. The main technological changes that would so profoundly shape the profession were still to come. By 1960, graphic design still gave opportunities to those working traditionally, by hand, with paint and pencil, but at the same time it was the profession of the conceptual, artistic designers and even of commercial agencies too.

And how did Landry himself answer his initial question? He wrote:

“The graphic designer is a very lively artist, who keeps up with his times; he is a sportsman of the arts, and what he produces is inevitably dynamic.”

(Le graphiste est un artiste bien vivant, qui marche au pas de son époque, c’est un sportif des arts, et ce qu’il produit est fatalement dynamique.)⁸

1 VSG 1960: n.p.

2 Landry 1960: n.p.

3 Out of the 136 portraits, only eleven are introducing female designers.

4 The six portraits described here were selected because they show their subjects’ intention to pose for a professional portrait, not just any occasional snapshot.

5 See, for example, the portrait taken of a young Jan Tschichold in ca. 1928, in Jacobs & Rössler, 2019: inside cover.

6 Bucher 2001.

7 Gottfried Honegger states in a conversation with Ruedi Christen that he met Warja Lavater when she had already been working as a graphic designer herself, and had been commissioned to design for the Schweizer Bankverein, amongst others. See Christen 2017.

8 Landry 1960: n.p.



Fig. 86 Portrait of Walter Ballmer in a draftsman's coat.

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Anpassungsmassnahmen durch
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Telefon 0041 22 71 70

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und der Schieber ist fertig. Dank dem
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aus ganz Stehwerkblech... Sie schneiden
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bau und bietet auch der Raumge-
staltung viele Möglichkeiten. Wir fabri-
zieren zwei Ausführungen: die 5 mm-
Platte ist leichter und beson-
dere preisgünstig, die 7 mm-Platte
eignet sich speziell für grossformatige
Schieber. Die neuen Schieberplatten
sind in üblichen Eurolox-Farben-
und -decalen erhältlich, und zwar mit
ausdrücklich gleichem Erfolg. Sie werden
ebenfalls im Format 124 x 252 cm
hergestellt (Verrechnung auf Bank
122 x 250 cm) und können durch
unsern Grossisten bezogen werden.

Fridolin Müller
Kurvenstrasse 7
Zürich 8
Telefon 0041 22 74 03



geboren 1926
4 Jahre Fachklasse für Grafik
(Helmann) an der Allgemeinen
Gewerbeschule Basel
Mitarbeiter bei J. R. Geigy AG
Basel
seit 1950 eigenes Atelier

Arbeitsgebiete
Signets, Inserate, Prospekte
Plakate, Ausstellungen, Packungen

Ich bemühe mich, jedes Werbe-
mittel aus der gegebenen Materie
heraus zu entwickeln und durch die
klare, funktionelle Lösung der
Aufgabe gerecht zu werden

Legenden
Signet Wirtschafts- und
Angebots Zürich
Inserat für Fachzeitschriften

Fig. 87 Portrait of Fridolin Müller.



Frédéric Riz à Porta
 Lachenacker 9
 Zürich 1049
 Telefon 051 946679

Kleine
 Nachbarkarte

von Silvaplana GR, geboren 1968
 etwas in die Schule gegangen
 Semesterlehre, fünf Jahre Paris
 lebte in Paris, Autodidakt
 seit sechs Jahren selbständig

Arbeitsgebiete
 Prospekt, Signet, Inserat, Katalog
 Geschäftslogos, Packung, Plakat
 Hotel- und Restaurantwerbung
 Ausstellungsaufbau

Besondere Aufgaben
 Ausstellungsaufbau
 Durchgestaltung von Geschäfts-
 drucksachen, Industriewerbung
 Plakat, Packung, Signet, Fotografie

Legende

- 1 Plakat für Filmclub
- 2 Weihnachtskatalog für Seiden-
 Glieder Zürich
- 3 Umschlag/Innenseite
- 4 Signet für Grossmetzgerei
- 5 Signet für Elektrotechniker
- 6 Inserat für Klischeeart
- 7 Etikette für Sprühdose
- 8 Packung für Haarpflegemittel
- 9 Nachtspezialitäten-Karte für
 Mönchengladbach
- 10 Signet für Schreinerei
- 10 Signet für Fotografen

Fig. 88 Portrait of Frédéric Riz à Porta.



Solange Moser
 Seidenweg 92
 Bern
 Telefon 601 3 75 10



von Herbergenbuchsee BE
 Kunstgewerbeschulen Gost
 und Zürich
 3 Jahre Mitarbeiterin im Atelier
 Fritz Bühler Basel
 seit 1950 selbständig arbeitend
 in Bern

Arbeitsgebiete
 Illustration, Inserat, Prospekt
 Zeitschrift, Ausstellung

Legenden

- 1 Illustration zu einem Hörspiel/
 Radiosendung
- 2 Illustration zu einem Hörspiel/
 Radiosendung
- 3 Illustration aus dem Jahrbuch
 1955 der Schweizerischen
 Radiogesellschaft
- 4 Modell einer an der Saffa
 ausgeführten Abteilung in der
 Halle Ernährung

Fig. 89 Portrait of Solange Moser.



Marcel Wyss

Stadeln Wankdorf, Ostum
Bern
Telefon 631 87036



von Landiswil BE, geboren 1930
vierjährige Grafikerlehre und
Kunstgewerbeschule Bern.
Volontariat in der Packungs-
industrie, Mitglied des SWIS
Mitarbeiter von Robert Seiler
Zeichenunterricht an Institut
8 Jahre selbständig

Arbeitsgebiete
Slogans, Geschäftsdrucksaachen
Ausstellungen, Zeitschriften
Prospekte, Kataloge, Plakate
Inserts, Packungen und Fotos

Sigets und Schulmarken

- 1 Otto Rohrbach, Autospengler
- 2 Fourniers Bernhard
- 3 Hübner, Tisch-Möbeltypen
- 4 Schweizer Reederei
- 5 Mario Dias Costa
- 6 Neuwiler, Wickenbau
- 7 Steiner, Import-Export
- 8 v. Siebenthal, Fotograf
- 9 Hess, Holz- und Tischbau
- 10 Andre Pozzani, Architekt
- 11 Gerber, Werberberater
- 12 Hutzler, Chauffage centrale
- 13 R. Jenni, Musikalienhandlung
- 14 Galerie 33 / 35, Siedlung Heise
- 15 Tanner, Flugmodellbau
- 17 Columbia Grammophonplatten

Fig. 90 Portrait of Marcel Wyss.



Fig. 91 Portrait of Warja Honegger-Lavater.

Student Magazines

Sandra Bischler

Magazines by design students, although rare and often short-lived, allow us insights beyond the official, institutional consensus of a design school, into a discourse that is often absent from public representations. They can reveal critical debates and transformational conceptions of graphic design at these schools, and can even be understood as seismographs for social, cultural, and aesthetic change processes that affect graphic design.

An early Swiss example of a socially critical design student magazine, *Der Stift* (The pen), was published at the Allgemeine Gewerbeschule (AGS) Basel in 1934.¹ Its supposedly “communist” terminology and polemical criticism caused an uproar at the school,² leading to the magazine’s prohibition after only two issues. For this reason, the magazine itself has not been preserved, but a machine-written transcript of an article about the Fachklasse für Graphik (Graphic Design Class) has survived in the school records because it was made by a teacher to provide evidence of his defamation and was included with a letter of complaint he submitted. [Fig. 92]

The harsh criticism that was applied to the Fachklasse reflects its substantial

reorganization during the early 1930s.³ Above all, graphic design education’s protracted institutionalization and the precarious labor market situation during the economic crisis of the day was a source of irritation between established and prospective designers, or, rather, between teachers and students, with the latter under pressure to quickly start out on their career.⁴

Der Stift is an extreme example of how students might criticize the authorities and raise awareness of class hierarchies affecting graphic design. In most cases, magazines by graphic design students saw themselves primarily as design or art magazines. Even though political issues often arose subliminally, these magazines focused above all on design topics, the presentation of student work, or the formal and technical quality of the magazine itself. Naturally, graphic design students published not only for the sake of the content, but also to be able to realize their own editorial design ideas.

An example of this is *K* magazine, also founded by students of the AGS Basel, though during the 1960s. For *K* magazine, which placed great emphasis on its design and execution, the educational philosophies of certain AGS teachers clearly had a formative influence.⁵ [Figs. 93, 95] However, critical voices can be found as well. Subtle changes to the editorial design emerged from *K2* to *K3*; for example, through the introduction of non-functional, typographic patterns (or

ornaments), and a less tidy layout. There was even an openly critical statement on the lack of imagination in contemporary Swiss typography. [Fig. 94] This already pointed to an aesthetic shift towards the experimental, and was an early manifestation of the postmodern mindset to follow.⁶

Another graphic design student magazine of the 1960s was published by the Fachklasse Grafik of the Kunstgewerbeschule Zürich. [Figs. 96, 97] The first issue of the magazine (which was also the last) exclusively dealt with a study trip to Germany by the Fachklasse and its head, Josef Müller-Brockmann. Even though the design and content were created by students of the Fachklasse, the initial impetus for this editorial project came from their teacher himself.⁷ This magazine can thus be understood as an educational outcome, rather than as a critical engagement with the school. Its design shows a clear reference both to the magazine *Neue Grafik*⁸ that had been co-edited by Müller-Brockmann since 1958, and to the typographic guidelines in his teaching concept.⁹

The atmosphere of new beginnings that became prevalent in graphic design in the following years, as in society as a whole, manifested itself in the student magazine *KGS*. This was also published at the Kunstgewerbeschule Zürich, eight years later. The strict, clean layout had now been broken down: instead of uniformity and a perfect appearance, stylistic diversity

had become the determining factor for the magazine's imagery, including influences from contemporary art movements such as Pop Art. [Fig. 98] The much more rebellious tone and content reflect the incipient "1968 movement" in Switzerland.¹⁰ [Fig. 99] Given the growing youth protest culture, the founding of the magazine was met with mixed feelings by the then director of the Kunstgewerbeschule.¹¹

The schools' reactions to these magazines ranged from hostile and skeptical to approving or even actively supportive, and demonstrate the extent to which magazines by design students negotiated a tense space between reflecting their institutions' internal discourse and representing those same schools to the outside world. Depending on the social, economic, and institutional framework, this led to varying degrees of critical distance from the school. Nor do these Swiss examples represent a special case.¹² Although often fragmentary and short-lived, these student magazines served to stimulate educational developments and critical discussion at their schools.¹³ In some cases, they are even the only remaining testimony of those most affected by design education: the students.

- 1 In German, "Stift" is also a colloquial expression for "apprentice."
- 2 Kammüller 1934: n.p. The students signed the magazine "K.J.V.," which was an abbreviation for "Kommunistischer Jugendverband der Schweiz" (Communist Youth Association of Switzerland).
- 3 See "Teaching Materials," in the present volume.
- 4 Regarding this dilemma, see Kienzle 1934b: 2.
- 5 Such as Emil Ruder's principles of formal unity and grid-based layouts, and Armin Hofmann's graphic design principles. See Ruder 1967: 226; Hofmann 1965: 64, 54, 143, 148.
- 6 In this regard, see, for example, Eisele 2004: 15–22.
- 7 See Müller-Brockmann 1961: 176.
- 8 See Lohse et al. 2014 (1965).
- 9 See Müller-Brockmann 1961: 16.
- 10 In this regard, see Skenderovic & Späti 2012: 31–43.
- 11 See Buchmann 1968: n.p.
- 12 See, for example, the student magazines *Bauhaus: Sprachrohr der kommunistischen Studierenden*, Dessau and Berlin, 1930–1932; *output*, Student Magazine of the Ulm School of Design, Ulm 1961–1964; *ARK. The Journal of the Royal College of Art*, London 1950–1978.
- 13 For example, shortly after *Der Stift* was published, the Allgemeine Gewerbeschule Basel changed its policy towards the students' practical activity. See Bischler 2018: 117.

[Copy from "Der Stift" no. 2 (handed out by a girl at the main door of the Gewerbeschule on Tuesday, June 5, 12 midday)

Article: *How much longer is this supposed to continue in graphic design?*

Everyone is sitting in front of their designs again, chewing on the ends of their pencils. Some are trying out scripts. The specialist lecturer is sitting at his table at the front, looking out of the window. If another lecturer teaches together with him, they sit together at their table and talk about detached houses and gardens. A few times each day, the lecturer patrols around and checks the work. He usually says "That's fine, carry on." But it isn't fine if it doesn't keep to a stiff graphic design framework, or if someone uses free handwriting instead of a constructed font.

Although the teachers for art and graphic design don't over-exert themselves, the specialist lecturer for graphic design is worried because he's afraid of competition from his students! That's why he doesn't want them to do any work on the side now and then. He doesn't want them to further educate themselves by taking on any commissions and design posters or anything else cheaper than he would. Otherwise, he might not get high prices for his work anymore.

Why can't the day students in graphic design work more freely? Why shouldn't students be able to take on practical work?

For the simple reason that the teacher doesn't see his work at the school as that of a teacher, someone who takes pleasure in every good piece of work his students produce. Instead, he sees himself as being in competition with his students, to whom he only teaches a little of his art, under duress.

We demand that tuition should be organized in the interests of the students. We won't put up with such specialist lecturers who neglect our education out of fear that we might become competition for them—which is a characteristic of today's exploiting class!

At the close of what I recall to have been an eight-page brochure, the editorial address is given as: "Der Stift." K.J.V. Unt. Rebgasse 24.]

Abschrift aus "Der Stift" Nr.2.
 (Verteilt durch ein Mädchen an der Haupttüre der
 Gewerbeschule Dienstag, 5. Juni 12 Uhr).

Artikel: Wie lang soll's in der Graphik noch so gehen?

Es sitzt wieder jeder vor seinen Entwürfen und kaut am Bleistiftende. Einige probeln an Schriften herum. Der Fachlehrer sitzt vorn am Tisch und schaut durchs Fenster. Wenn ein anderer Lehrer mit ihm zusammen Unterricht hat, sitzen sie zusammen am Tisch und sprechen zusammen über Einfamilienhäuschen und Gartenanlage.

Ein paar Mal im Tage macht der Lehrer Patrouillie und kontrolliert die Arbeiten. Meistens sagt er: "Es ist recht, machen Sie weiter." Nicht recht ist die Arbeit dann, wenn sie nicht in dem steifgraphischen Rahmen gehalten ist, wenn einer eine freie Handschrift benützt, anstatt einer konstruierten Schrift. Trotzdem die Lehrer des Kunstfaches und der Graphik sich nicht überanstrengen, hat der Fachlehrer der Graphik doch seine Sorgen, nämlich fürchtet er die Konkurrenz seiner Schüler! Deshalb will er nicht, dass Schüler nebenbei mal einen Auftrag ausführen. Dass sie in Aufträgen irgendwelcher Art sich weiter bilden und Plakate oder andere Arbeiten billiger ausführen als er. Sonst könnte er ja womöglich für seine Arbeiten keine Apothekerpreise mehr bekommen.

Warum dürfen die Tagesschüler der Graphik nicht freier arbeiten? Warum sollen nicht auch Schüler praktische Aufträge entgegennehmen?

Aus dem einfachen Grunde, weil der Lehrer seine Arbeit in der Schule nicht als Lehrer auffasst, der an jeder guten Arbeit seiner Schüler eine Freude hat, sondern als Konkurrenz seiner Schüler, denen er nur gezwungenermassen ein wenig seiner Kunst lehrt.

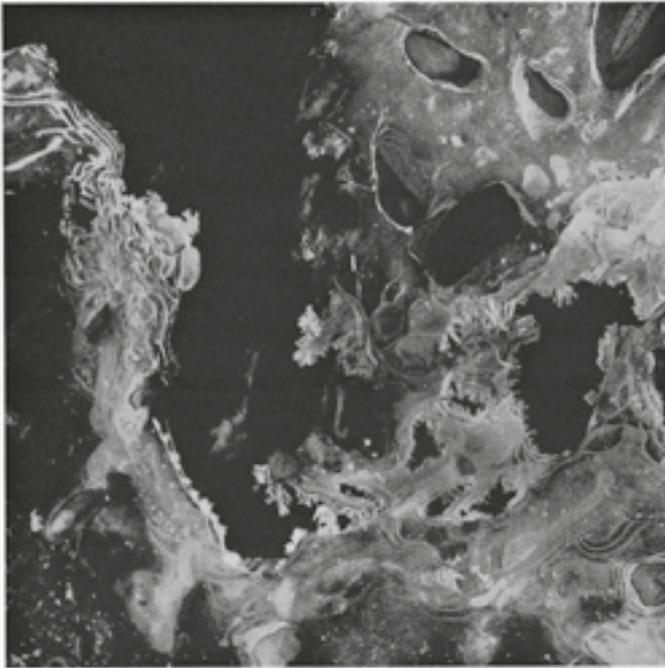
Wir verlangen die Ausgestaltung des Unterrichts im Interesse der Schüler.

Wir werden uns solche Fachlehrer, die aus Angst vor unserer Konkurrenz, welche ein Merkmal der heutigen Ausbeuterklasse ist, unsere Ausbildung vernachlässigen, nicht gefallen lassen!

Am Schluss des, wie mir erinnerlich, achtseitigen Heftes steht als Herausgebersadresse:

"Der Stift." K.J.V.
 Unt. Rebgasse 24.

Fig. 92 Transcript of an article from the student magazine *Der Stift*, Paul Kammüller (author), director Hermann Kienzle (addressee), Allgemeine Gewerbeschule Basel, 1934 (translation on previous page).



Christian Mangelt



André Bink

18

Fig. 93 Spread from *KI* student magazine, Fritz Gottschalk (layout), Allgemeine Gewerbeschule Basel, 1963.

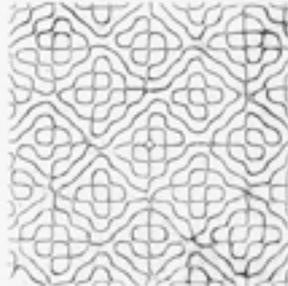
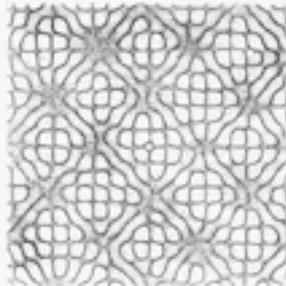
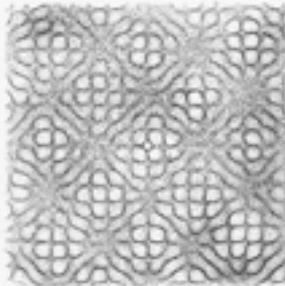
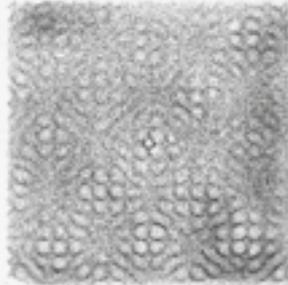
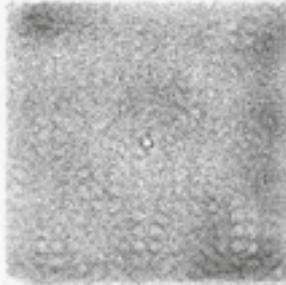
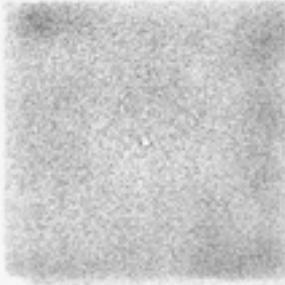


Fig. 94 Spread from K3 student magazine, Klaus Sandforth (layout), Allgemeine Gewerbeschule Basel, 1964.

[When used properly, the photometer constitutes a means that will help to give new impetus to our rather unimaginative graphic design and typography.]

Wissenschaftliche

Es entsteht
eine Chladnische
Klangflur



Auf den Bildern 1-8 sieht man eine quadratische Stahlplatte (Seitenlänge 21 cm, Dicke 0,5 mm) von oben fotografiert. Im Schnittwinkel der Diagonalen ist sie flach, Aufgesetzt ist ein schwingungsfähiger Kristall angebracht. Wo einstrahlt nur nicht, wie es Chladni tat, mit einem Gegenbogen an, sondern wir erzeugen diesen freistell, der wenig an die Metallplatte andrückt. Seine Schwingung überträgt sich auf diese, das heißt, die Platte beginnt selber zu schwingen. Im ersten Vorgang beginnen sich die Sandkörner zu ordnen. Bild 1 (Ausgangslage): Der Sand ist beliebig gestreut. Bild 2 (Versuchbeginn): Es erscheint wie im Nebel ein Muster, das sich über Bild 3 und 4 und 5 immer mehr klärt, bis auf Bild 6 eine klare Figur sich herausgehoben hat. Der sichtbare Vorgang entspricht dem Schwingungsvorgang, den man hört. Es ist also ein wirklich Entsprechendes vorhanden. Akustisches und Visuelles gehören demselben Systemsatz an. Der Ton, den man erzeugt, hat eine Pha-

quenz oder Schwingungszahl von 7980, das heißt, der Schwingungsvorgang vollzieht sich 7980-mal pro Sekunde, er ist gut hörbar. Der Sand vibriert an diejenigen Stellen, wo keine Bewegung ist (Knotenlinien); in den freien Zonen ist starke Schwingungsbewegung (Bäuche). Man hat sich alles vorzustellen, daß etwa in Bild 6 überall da, wo man sieht, steht, der eigentliche Bewegungsvorgang, die eigentlich hervorbringenden Ausschläge der Schwingung spielen. Da, wo die Figur erscheint, die Sandkörner sich bilden, herrscht Ruhe. Die Schwingungsvorgänge in der Platte und in ihrer Umgebung sind außerordentlich kompliziert; es durchdringen sich die Wellenverläufe in mannigfaltiger Weise. Weil mit den schwingenden Kristallen gearbeitet wird, kann man sehr übersichtlich experimentieren. In unserem Fall läßt sich jede Phase des Vorganges festhalten und beobachten. Wo haben überhaupt die Schwingung an und konnten so jede beliebige Etappe fotografieren. Von einem solchen einfachen Grundversuch es w-

gehen sich schon viele Problemstellungen zu weiteren Versuchen: Unter den verschiedensten Bedingungen, an verschiedenem Material, in verschiedenen Medien. Es ist auf diese Weise möglich, eine ganze Phänomenologie von Strukturen und Dynamik zu gewinnen; es tut sich hier eine wirkliche schwingende Welt auf. Es entsteht die Frage: Wie verhalten sich solche Tonfiguren und Klanggestalten zu den Strukturen und Texturen, welche unsere gesamte erfahrbare Welt konstituieren und begründen, sowohl in der anorganischen, als auch in der organischen Natur? Diese eine hier dokumentierte Vorgang kann somit schon dazu anregen, sich in diese ungeheure Problematik von Gestaltung und Schwingung, von Verhältnissen der Gestalten zum Gesetzten beobachtend und furchend einzu-lassen. Die Versuche und Aufnahmen sind aus Teamarbeit hervorgegangen.
Ralf Jenny, Christian Stuber, Hans Peter Widmer.



Fig. 95 Cover of K2 student magazine, Christian Mengelt, Allgemeine Gewerbeschule Basel, 1963.

sindelfingen bei stuttgart: mercedes-montagewerke

die mercedes-montagewerke, die die sternen und zusammenstellungen der korpussellen, das einströmen der motoren, schrauben und einbaueinheiten, das polieren der räder, das feilen des überstrichs, bilden eine richtige fabriksstadt, mit eigenen schulen, eigener fuhrerstraße, eigener stromleitung und eigenen verkehrsmitteln. im anfangsjahre wurde mir kurz über produktions- und fabriksbetrieb aufgeführt, neben personen- und anlagenverzeichnissen, die zusammengefasst in diesen werken sind 18000 arbeiter und arbeiterinnen beschäftigt, ein drittel fachtarbeiter, zwei drittel angelernt, für arbeiten bestimmt, die oft nur auf einer lehrkündigung auch wiederholenden arbeitsbewegung beruhen. ein dreistündiger rundgang zeigte uns die aggr- und gerätemagazinverteilung, die gelieferung der räder und des stromwerk, in diesem waren haushaltsstrommaschinen im gange, mehrtägige bestände, unter deren druck oft nur nicht vollendet diese lehrkündigung auf einen schlag zu verschiedenen formen geändert werden, bezeichnend ist die fehlsache, daß fichtbacher, die zahlung an maschinen läng waren, durch neue kombiwerte maschinen sich plötzlich überlegen, alle vier minuten verfährt ein auto die löstmaschine montagehallen, die nach fußbodenplan arbeiten, praktisch analysiert die fehlsache, daß aus einem großen metallkörper über eine komplizierte montagearbeit schließlich ein anpreisbar perfektes, glatt karosiertes auto entsteht.

stuttgart: weißenhofsiedlung

hauzgeschichte
die bauplan der weißenhofsiedlung in stuttgart wurden 1927 nach vorarbeiten des deutschen werkbundes im auftrag der stadt stuttgart und im rahmen der werkbundausstellung eine wohnungs errichtet.

ziel der ausstellung
die ausstellung sollte als anregung für neue wohnungsbauweisen dienen.

bedingungen
die siedlung mußte für die dauer der großen werkbundausstellung der öffentlichkeit zugänglich sein und danach zur verfügung des städtischen wohnungswesens stehen. die finanzkosten mußten gering, der terrain sehr leicht, auch mußten örtliche bauvorschriften berücksichtigt werden.

erster gesamtplan
die erste bauauslegung stammt von mies van der rohe, er übernahm die künstlerische überleitung.

technische lösung
richard döcker hatte die technischerstellung unter sich, die bauelemente wurden mit neuen, zum teil noch ganz ungenutzten materialien, konstruktionen und methoden arbeiten.

mitwirkende architekten
j. j. p. meul und mart stam (niederlande), le corbusier und pierre jeanneret (schweiz), josef frank (österreich), peter behrens, hans poosig, mies van der rohe, ludwig hilberseimer und die brüder laur (berlin), walter gropius (hessen), adolf rading und hans schäfer (bayern), richard döcker und adolf schreck (stuttgart). die architekten adolf hoes, hugo häring, hermann besenrode und ernst mendelsohn waren außerdem umstände wegen an der beteiligung verhindert.



21



22



23



24



25



26

21, 22
Klosterneuen, fachtwerkbauten rund um die Klosteranlage.

23
zeichnung von oskar schlemmer, dessen werke, gemälde, zeichnungen und plastiken ein in einer ausstellung in stuttgart besichtigt, diese zeichnung wurde als plastik verwendet.

24
haus 1 bis 4 mies van der rohe (26 wohnungen)
haus 5 bis 8 j. j. meul (3 wohnungen)
haus 9 hilberseimer (1 wohnung)
haus 11 und 12 adolf schreck (2 wohnungen)
haus 13, 14 und 15 le corbusier und pierre jeanneret (3 wohnungen)
haus 16 und 17 walter gropius (2 wohnungen)
haus 18 ludwig hilberseimer (1 wohnung)
haus 19 brüder laur (1 wohnung)
haus 20 hans poosig (1 wohnung)
haus 21 und 22 richard döcker (2 wohnungen)
haus 23 und 24 mies laur (2 wohnungen)
haus 25 adolf rading (1 wohnung)
haus 26 und 27 josef frank (2 wohnungen)
haus 28 bis 30 mart stam (2 wohnungen)

25
haus 21 und 22 peter behrens (12 wohnungen)
haus 23 hans schäfer (1 wohnung)

Fig. 97 Spread from student magazine, Fachklasse Grafik, Kunstgewerbeschule Zürich, 1960.

le caribou et pierre jeanneret

auf grund der vielen neuen wohnblöcke

1. die pfosten
ein problem auf wissenschaftlicher wege lösen, heißt zunächst seine elemente untersuchen. bei einem haus kann man dafür ohne weiteres die tragenden von der nichttragenden teile trennen, an stelle der früheren fundamente, auf welchen das gebäude eine rechteckige konstruktion ruhte, finden wir nun: stützen und an stelle der mauern dünne glasfenster, welche wie glasfensterbänke werden nach der ihnen zukommenden lasten genau berechnet, diese pfosten ändern sich in bestimmten gleichem abständen an, ohne dabei auf die innere anordnung des Hauses Rücksicht zu nehmen, sie steigen unmittelbar vom boden auf, bis zu 3,4, 5 meter, und haben zu unterschieden empor, die räume werden dadurch den unterschiedlichen erdarten, sie haben licht und luft, das bestmögliche beim gehen, welcher untergeordnet unter dem hause durch geht, dieser fache kommt man auf dem flachen dache nochmals.

2. dachplatten
das flache dach erfordert zunächst konsequente ausführung zu wohnräumen: dachdecken, dachgärten, anstelle verlagert die stützen etwas schief gegen die wohnflächen der außenwand, zu stärken arbeiten des stützen ist durch anhebung einer liegenden reihe auf dem dachboden verbleibt, die dachdecken genügt besten forderungen (regenwasser abfluss), mit betonplatten bedeckt, in den fugen derselben kann man die räume zwischen mit der sandstein in dicker verbindung.

auf diese weise fließt das regenwasser überall langsam ab, schließlich im innern des Hauses, es löst sich eine gewisse feuchtigkeit auf der dachplatte ab, die dachplatten werden gepflanzt vegetat auf, es können stäucher, sogar kleine bäume bis zu 3 bis 4 meter ohne weiteres gepflanzt werden, auf diese weise wird der dachgarten zum bezaubernden ort des Hauses, allgemein bestehen die dachgärten für eine stadt, die wasserbewahrung der gesamten wohnbaufläche.

3. die freie grundrissgestaltung

das glasfenster trägt die zwischenwand und geht durch bis unter das dach, die zwischenwände werden nach bedürfnis beliebig herausgeholt, wohnräume abzugewinnen an die andere gebunden ist, es entstehen keine tragende maße, sondern nur membranen von beliebiger stärke, folge davon ist absolute freiheit in der grundrissgestaltung, das heißt die möglichkeit über die wohnräume hinweg, was der ausgleich mehr- oder weniger tragenden konstruktion leicht schafft.

4. das langfenster

die pfosten bilden mit den zwischenwänden rechteckige fensteröffnungen, durch welche licht und luft natürlich einströmt, das fenster wird von glasfenstern, es wird somit ein langfenster, die gestaltung fensterformen verschwindet dadurch und ebenso die unangenehmen fensterbänke und pfosten, die räume sind auf diese weise von wand zu wand gleichmäßig beleuchtet, experimentelle versuche haben ergeben, daß ein so beleuchteter raum schicht wirkung beleuchtungsenergie aufweist als der gleiche mit fenstern und gleicher fensterfläche, die gesamte geschichte der architektur dreht sich wesentlich um die massenwirkungen, der erweise haben bringt auf einmal durch das langfenster die möglichkeit der massalen beleuchtung.

5. die freie fassadengestaltung

dadurch, daß man den füllboden über die tragenden tragwerke hinaus, beliebig rings um gebäude, nicht nur die ganze fassade über dem gebäude hinaus, sondern die ganze fassade über dem gebäude hinaus, sie verliert dadurch die tragende eigenschaft, und die fenster können in beliebiger länge verlegt werden, ohne direkte beleuchtung nur können einstellung, es kann ein fenster für ein wohnhaus hinlang 10 meter lang sein wie 200 meter für einen parkhaus (unter geschütz) für den vollbauwettbewerb, die fassade besitzt somit eine freie gestaltung, le caribou et pierre jeanneret

34

le caribou et pierre jeanneret, haus 19
die häuser 19 (einflügelhaus) und 19 10 (zweiflügelhaus) sind einander-nahmehaft konstruktions, die tragwerke haben einen durchmesser von 19 zentimeter, der stützen untere teil ist rund, nicht aus funktionalen, sondern aus formalen gründen, in den wohnräumen führen sie auf quadratischem grundriss bis unter das dach, das zusammenstellen der runden pfosten mit dem boden des ersten wohngeschosses wird ganz besonders an der stufe angepaßt, die räumenwerk-konstruktion ergibt einen raum, der aber nicht überall eingehalten wurde, die schmalen fensterbänke sind in abwechselungsgemäße zu den breiten horizontalfenstern.

35

haus 19 10
die durchgehenden stützen gehen an der wandfront sind ebenfalls im unteren teil sichtbar und haben einen quadratischen grundriss, sie bilden eine einheit mit der übrigen architektur und werden als stützen des dachbodens weiter sichtbar, die vorderfront ist großartig gestaltet, in beiden gebäuden wurden die einstrahlen-differenzierbar-verbunden, die seitlich ver-schleibbar sind, verwendet, die zwischenwände sind beliebig verschoben, schräg und mittel sind ange-geben, es daß kaum-nach weitere möglich sind, die räume sind keine abgeschlossenen offen mehr, sondern gehen stufenweise ineinander über.

36

haus von der stadt
stehfläche, 12 wohnungen, alle innenräume, außer der küche und dem bad, sind variabel.

weiter konnten wir keine der häuser von innen ge-sehen, die wohnraumgestaltung, vor 33 jahren arbeit, gefühlt heute noch zu den fortschrittlichsten wohn-ungen.



37



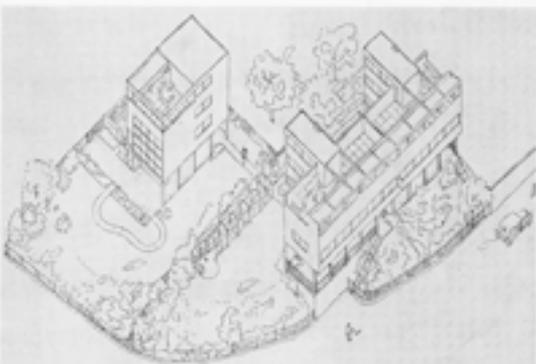
38



39



40



41



42

die häuser von le caribou et pierre jeanneret in der aufsicht.

32 wohnblöcke von mies van der rohe, gartenstadt mit dachterrassen.

33 wohnblöcke des wohnblöcke von mies van der rohe.



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Inseratentafel:
 Viertelseite Fr. 50.—
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Kontraste
 Frau Schwarz und Frau Weiss treffen sich an der Schwarztopfsee. Eine Wästelorgone gibt es bei uns nicht.
 Frau Schwarz heißt genau Frau Schwarz-Weiss. Warum heißt Frau Schwarz, Schwarz-Weiss? Weil sie nicht Frau Weiss-Schwarz heißt, präziser, weil ihr Mann, ein gewisser Schwarz, sie als geborene Weiss hantehirts.
 Frau Weiss dagegen heißt Frau Weiss-Schwarz. Warum heißt Frau Weiss-Schwarz nicht Schwarz-Weiss? Weil Frau Weiss früher Schwarz hieß und im Gegensatz zu Frau Schwarz Weiss als Früheren Schwarz nicht einem Herrn Schwarz, sondern einem Herrn Weiss ehelichte.
 Frau Weiss, die früher Schwarz hieß und deswegen heißt Frau Weiss-Schwarz heißt, trägt ein schwarz-weißes Kleid. Warum trägt Frau Weiss-Schwarz ein schwarz-weißes und nicht ein weiss-schwarzes Kleid? Weil Frau Schwarz, geborene Weiss, jetzt Frau Schwarz-Weiss auch ein schwarz-weißes Kleid trägt. Warum tragen Frau Schwarz-Weiss wie Frau Weiss-Schwarz schwarz-weißes und nicht weiss-schwarzes oder schwarz-weißes Kleider? Weil schwarz-weiß Mode ist, und sie, die heißt Frau Weiss geborene Schwarz und Frau Schwarz, früher Weiss schwarz-weiß tragen werden, bis schwarz-weiß nicht mehr, dafür weiss-schwarz oder schwarz-weiß Mode geworden ist.

Das Arbeitsklima bestimmen Sie selbst im neuen wohnshop Zürich

zusammen mit 2 Kollegen - die wir auch suchen - sollten Sie den Versuch leben.
 Sie arbeiten in einem kleinen, modernen Geschäft, nahe Bahnhofstrasse, das von Ihnen Fröhlichkeit und Interesse erwartet. Macht es Ihnen nichts aus relativ weiche Stundenzeiten 22 Überstunden dann soll uns das nicht stören.
 Wenn Sie aber auch der Branche kommen, vielleicht schon ein Verkauf gearbeitet haben, bitten mich Frau Weiss die mir English sprechen dann bringen Sie uns mehr als wir erhoffen.
 Schreiben oder telefonieren Sie an den Jakob's wohnshop Bern, Gemischtwarenstrasse 36, Tel. 031 22 54 79
 P.S. unser Berner Geschäft wird in dieser Ausgabe vorgestellt.

So wie die Dinge heute stehen, ist es eine Tatsache, dass die KGSZ-Lag nicht viel mehr sein ist als das verordnete Papier und die dazugehörige Druckerschule. Sie weiß selber nicht der die eine Dichtung für die einweihende Schulung. Sie ist nicht anders als ein peripherisch ausgestatteter Kasten, und das ist nicht ganz richtig so. Und ich glaube auch nicht, dass es unbedingt so sein muss.
 Man sollte die KGSZ-Lag schreien. Man sollte aus ihr einen Ausweg machen, auf den jeder Sie

stern sagen ein wenig nicht sein darf. Aber um das zu erreichen, müsste man das Problem an der Wurzel packen, die heißt, man müsste die ganze Schule aufheben. Der Ursprung der Leide liegt nämlich nicht darin, dass die KGSZ-Lag nicht für sich genommen wird, sondern er ist darin zu suchen, dass vielmehr die Kunsterziehung selber und mit ihnen die ganze Schule nicht für sich genommen werden. Und um das zu ändern, müsste man das "Image" der Schule aufheben.

Doch lassen sie andere Mal mehr.

Un-Thesen 88



Fig. 98
1968.

Spread from the first issue of student magazine KGS, Kunstgewerbeschule Zürich,

KGS 1

Zirkus



Der heutige Ausdruck "Zirkus" hat seinen Ursprung im Lateinischen (Circus = Kreis). Schon im alten Rom existierte der Zirkus als ovaler Platz für Kampfspiele, wie Pferde- und Wagenrennen, Tier- und Gladiatorenkämpfe, sog. zirkonische Spiele. Daraus entwickelte sich die Kunst des Tierrennens, die sich im Laufe der Jahrhunderte mit dem Tier. Bald traten auch die ersten Schausteller auf. Zigeuner und fahrendes Volk, die sich in Wandersolden auf der ganzen Welt verbreiteten, haben die Zirkuskunst bis heute aufrecht erhalten.

Aus der Gruppe der Kunstler, Musikanten, Akrobaten gehen die wichtigsten Figuren des Zirkus hervor: die Clowns. Die Bekanntesten unter ihnen sind der "Dumme August" ehemals Kunstler, der einmal vom Pferd gestürzt ist und durch seine hilflosen Versuche sich wieder auf hohe Ross zu schwingen, die Zuschauer in schallenden Gelächter und unbewusste Schadenfreude versetzt. "Alex", der weise Musikclown, ehemals Flötist, ist der Gesprächspartner des "Dummen August". Besondere Rollen spielen "Antoinette", der gleich dem "Dummen August" in viel zu grossen Kleidern meistens mit einem Koffer erscheint, während ihn dauernd Mägdleins umherlaufen. Zu ihnen gehört auch "Harlekin" und "Pierrot". Sie sind der Bühne entstrungen. "Harlekin", ehemals Teufel im französischen Mysterienspiel, wurde später zur Narrengestalt der deutschen und italienischen Bühnen. "Pierrot" hatte auf der Bühne die Gestalt eines komischen Dieners.

Der Clown ist in seinem Kern ein Fabelwesen. Mit seinem Antlitz, das weint und lacht, verkörpert er die ganze Menschheit. Er ist wie handfester Dichter, selber seine Geschichte, die er spielt - Verhöhnung, Aufopferung, Schmach, Kreuzigung.

Es ist wohl zu ersehen, dass der Zirkus auf einer strengen Dramaturgie aufgebaut ist. Trotzdem wird er heute oft verkannt und läuft Gefahr, in Vergessenheit zu geraten.

Wenn wir glauben, dass sich der Zirkus erschöpft habe oder etwas nicht mehr in unsere Zeit passe, so sei auf die grossen Meister der Malerei 19. bis 20. Jahrhunderts hingewiesen: Picasso, Chagall, Max Jakob, Roussell, Miró, Seurat, etc. Sie alle haben den Zirkus in seinem tiefen Wesen erkannt.

Auch in der Literatur verfügen wir über eingehende Betrachtungen des Zirkus:

Henry Miller (das Lächeln am Fusse der Leiter), hat im Auftrag des Malers Fernand Léger geschrieben, Wallace Fowlie (Clowns and angels), Heinrich Böll etc. (Ansichten eines Clowns).





Fig. 99 Spread from the second issue of student magazine KGS, Kunstgewerbeschule Zürich, 1968.

Timetables

Rudolf Barmettler,
Jonas Niedermann

If we peruse the timetables of the Kunstgewerbeschule Zürich (Zurich School of Arts and Crafts)—specifically the Fachschule für Graphische Kunst (Specialist School for Graphic Art)—from the 1910s and 1920s, we can get an idea of the institutional changes that took place. We can also assess the orientation of the curriculum depending on the different types of design on offer, and the amount and complexity of information provided.

In the summer semester of 1912, Alfred Altherr was elected the new director of the Kunstgewerbeschule and Kunstgewerbemuseum Zürich (Zurich Museum of Arts and Crafts). He arrived after a rather turbulent period under his predecessor Jules de Praetere.¹ The latter had managed to transform the Kunstgewerbeschule Zürich into a place of progressive learning and design in an extremely conservative environment, but had then resigned owing to difficulties with the authorities and tradespeople regarding the teaching program.² Altherr abandoned the strict design principles established by his predecessor, which had entailed the rejection of historical stylistic forms,³ the promotion of geometry-based design, and a minimum of ornamentation as part and parcel of a uniform style.

He decided to adopt a different approach. He represented a moderate Modernism in which historical and contemporary stylistic elements were combined in a convincing manner, and he insisted on taking two design principles into consideration, namely the suitability of materials and their practicality.⁴

In his opinion, arts and crafts training should be brought closer to craftsmanship again—away from “artistic” and “kitsch” products.⁵ He wanted a “workshop school”⁶ aimed at training skilled craftsmen who would develop connections with local trades, and who might eventually develop into artists, depending on their predisposition.⁷ Altherr’s attitude did not come about by chance. In 1913, he was a co-founder of the Schweizerischer Werkbund (SWB), an organization that emerged out of the Arts & Crafts Movement. The SWB obstinately strove for “the refinement of commercial work in the interaction of art, industry and craftsmanship through education, enlightenment and statements on practical artistic and economic questions” (die Veredelung der gewerblichen Arbeit im Zusammenwirken von Kunst, Industrie und Handwerk durch Erziehung, Aufklärung und Stellungnahme zu künstlerisch und volkswirtschaftlichen praktischen Fragen).⁸ The needs of industry played an important role. “The Arts & Crafts Movement is busy adapting, but is deprived of its socio-critical motivation.” (Die Arts & Crafts-Bewegung wird zwar adaptiert, jedoch

ihrer sozial-kritischen Motivation beraubt.)⁹ The Werkbund thus subjected its ideals to the interests of economic policy. The emergence of new materials, the mass production of industrial goods, and the associated changes in aesthetics and tastes had led to a shift in the arts and crafts professions.¹⁰

With subjects such as lithography, bookbinding, typesetting, letterpress printing, decorative painting, and nature studies, the Fachschule für Graphische Kunst in Altherr’s opinion lacked the necessary links to applied practice and industrial needs.¹¹ [Fig. 100] To remedy this, he began hiring craftsmen as assistant teachers from 1913 onwards, with the intention of updating and modernizing subjects such as lithography/stone printing (taught by Ferdinand Tieg). Moreover, subjects such as xylography (taught by Heinrich Scheu) were added to the curriculum. [Fig. 101] These subjects taught visual consolidation and abstraction skills that were indispensable for industrial printing and advertising.

Visually, however, the most significant change in the timetables can be seen in 1916, when the Kunstgewerbeschule Zürich was integrated into the general Gewerbeschule Zürich (vocational school) and managed as an Arts and Crafts Department. [Fig. 102] Through this integration, the various Fachschulen of the Arts and Crafts Department were expanded and gradually restructured. In the summer of 1920, both the workshop for letterpress

printing and typesetting and the workshop for bookbinding were separated from the Fachschule für Graphische Kunst, and run as two independent Fachschulen. Owing to its pronounced focus on the subject of lithography, the Fachschule für Graphische Kunst was renamed the Fachschule für Lithographen und Graphiker. [Fig. 104]

This integration into the vocational school was intended on the one hand to eliminate the separation between arts and crafts and craftsmanship, and on the other to reduce the enormous costs incurred by the workshop facilities.¹² Altherr soon realized that an emphasis on craftsmanship alone without any artistic input would be insufficient to ensure the future of design. He found the solution by dividing the teaching staff into three sections: the technically and artistically trained *Fachlehrer* (subject teacher), the *Werkmeister* (master craftsman), and the *freischaffende Künstler-Lehrer* (freelance “artist-teacher”).¹³ At the Fachschule für Graphische Kunst, the illustrator and painter Ernst Schlatter and the painter Ernst Würtenberger [Fig. 102] fulfilled those requirements as artist-teachers from 1916 onwards, and they were joined in 1919 by the graphic artist and illustrator Hermann Fischer. [Fig. 103] As of the winter semester of 1920, the existing subjects were taught by new teachers who were more closely connected to graphic design practice. The book designer and lettering artist, Fritz Helmuth

Ehmcke, from Munich, was made head of the Fachschule, and the poster artist Otto Baumberger was put in charge of architecture and landscape drawing; one year later, he was also assigned applied commercial graphics. [Fig. 104] In 1921, the sculptor and poster artist Ernst Keller took charge of the Fachschule when Ehmcke took up an appointment in Munich.¹⁴ Keller introduced the new subjects of figurative drawing and illustration, the former being taught by the painter Wilhelm Hummel, the latter by Otto Lüssi. [Fig. 105] By appointing these personalities, Director Altherr promoted both artistic processes in design and a higher degree of creative professionalism in implementation.

- 1 Jules de Praetere went on reorganizing the Allgemeine Gewerbeschule Basel in 1915. See “Teaching Material,” in the present volume.
- 2 See Budliger 1978: 87.
- 3 The break with Historicism and Jugendstil.
- 4 See Budliger 1978: 105.
- 5 Altherr 1916a: 6; Altherr 1916b: 14.
- 6 Altherr 1916b: 14.
- 7 See Altherr 1915: 3.
- 8 Zumstein 2013a: 63.
- 9 Kruft 1977: 29.
- 10 See Altherr 1920a: 3; Altherr 1920b: 113–116.
- 11 Industrial companies that emerged at the beginning of the 20th century faced strong competition. In consequence, there was a pronounced need for information and advertising in order to cope with faltering sales. During this period, Swiss graphic design experienced a boom, especially due to the high quality of advertising posters by artists such as Emil Cardinaux, Hans Sandreuter, Robert Hardmeier, Burkhard Mangold, and Otto Baumberger.
- 12 See Altherr 1916b: 15; Kunstgewerbeschule der Stadt Zürich 1912.
- 13 See Altherr 1920b: 118; Altherr 1924: 3.
- 14 See Gewerbeschule Zürich 1921.

KUNSTGEWERBESCHULE DER STADT ZÜRICH LEHRWERKSTÄTTEN																																																																																																																															
<p>Stundenplan für das Sommer-Semester 1912 22. April bis 20. Juli 1912 * * *</p> <p>I. Allgemeine Klasse Naturstudien Lehrer: Weber Otto, Saal 75 Dekoratives Malen — Schulze Emil, Saal 78</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Zeit</th> <th>Saal</th> <th>Montag</th> <th>Dienstag</th> <th>Mittwoch</th> <th>Donnerstag</th> <th>Freitag</th> <th>Sonntag</th> </tr> </thead> <tbody> <tr> <td>8-12</td> <td>78 75</td> <td>Schulze</td> <td>Weber</td> <td>Schulze</td> <td>Weber</td> <td>Schulze</td> <td>Weber</td> </tr> <tr> <td>2-4</td> <td>78 75</td> <td>Schulze</td> <td>Weber</td> <td>Schulze</td> <td>Weber</td> <td>Schulze</td> <td></td> </tr> </tbody> </table> <p style="text-align: center;">II. Fachschulen</p> <p style="text-align: center;">1. Fachschule für Graphische Kunst</p> <p style="text-align: center;">a. Werkstätte für Lithographie und Buchbinderei Lehrer: Smits Joh. B., Saal 54</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Zeit</th> <th>Saal</th> <th>Montag</th> <th>Dienstag</th> <th>Mittwoch</th> <th>Donnerstag</th> <th>Freitag</th> <th>Sonntag</th> </tr> </thead> <tbody> <tr> <td>8-12</td> <td>54 50 57 55, 78</td> <td>Smits</td> <td>Smits</td> <td>Smits</td> <td>Smits</td> <td>Kohlmann Schulze</td> <td>Schneider Weber</td> </tr> <tr> <td>2-4</td> <td>54 56, 55 57</td> <td>Schulze</td> <td>Smits</td> <td>Smits</td> <td>Weber Kohlmann</td> <td>Schulze Schneider</td> <td></td> </tr> </tbody> </table> <p style="text-align: center;">b. Werkstätte für Setzerei Assistent: Kohlmann Joh., Saal 55</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Zeit</th> <th>Saal</th> <th>Montag</th> <th>Dienstag</th> <th>Mittwoch</th> <th>Donnerstag</th> <th>Freitag</th> <th>Sonntag</th> </tr> </thead> <tbody> <tr> <td>8-12</td> <td>55 55, 78 57</td> <td>Kohlmann</td> <td>Kohlmann</td> <td>Kohlmann</td> <td>Kohlmann</td> <td>Schulze</td> <td>Weber Schneider</td> </tr> <tr> <td>2-4</td> <td>55 78, 78 57</td> <td>Kohlmann</td> <td>Kohlmann</td> <td>Weber Schneider</td> <td>Kohlmann</td> <td>Schulze Schneider</td> <td></td> </tr> </tbody> </table> <p style="text-align: center;">c. Werkstätte für Druckerei Werkmeister: Schneider Arthur, Saal 57</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Zeit</th> <th>Saal</th> <th>Montag</th> <th>Dienstag</th> <th>Mittwoch</th> <th>Donnerstag</th> <th>Freitag</th> <th>Sonntag</th> </tr> </thead> <tbody> <tr> <td>8-12</td> <td>57 75, 78</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider Weber</td> </tr> <tr> <td>2-4</td> <td>57 55 78</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider</td> <td>Schneider Kohlmann</td> <td>Schneider</td> <td></td> </tr> </tbody> </table> <p style="text-align: center;">2. Fachschule für Metallarbeit</p> <p style="text-align: center;">a. Werkstätte für Metalltreiben und Ziselieren Assistent: Vermoulen M. J., Säle 28 u. 31</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Zeit</th> <th>Saal</th> <th>Montag</th> <th>Dienstag</th> <th>Mittwoch</th> <th>Donnerstag</th> <th>Freitag</th> <th>Sonntag</th> </tr> </thead> <tbody> <tr> <td>8-12</td> <td>28, 31 28, 29 28, 29</td> <td>Vermoulen</td> <td>Vermoulen</td> <td>Vermoulen</td> <td>Vermoulen</td> <td>Vermoulen</td> <td>Schulze Weber</td> </tr> <tr> <td>2-4</td> <td>28, 29 28, 29</td> <td>Vermoulen</td> <td>Vermoulen</td> <td>Weber</td> <td>Vermoulen</td> <td>Schulze</td> <td></td> </tr> </tbody> </table>								Zeit	Saal	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	8-12	78 75	Schulze	Weber	Schulze	Weber	Schulze	Weber	2-4	78 75	Schulze	Weber	Schulze	Weber	Schulze		Zeit	Saal	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	8-12	54 50 57 55, 78	Smits	Smits	Smits	Smits	Kohlmann Schulze	Schneider Weber	2-4	54 56, 55 57	Schulze	Smits	Smits	Weber Kohlmann	Schulze Schneider		Zeit	Saal	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	8-12	55 55, 78 57	Kohlmann	Kohlmann	Kohlmann	Kohlmann	Schulze	Weber Schneider	2-4	55 78, 78 57	Kohlmann	Kohlmann	Weber Schneider	Kohlmann	Schulze Schneider		Zeit	Saal	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	8-12	57 75, 78	Schneider	Schneider	Schneider	Schneider	Schneider	Schneider Weber	2-4	57 55 78	Schneider	Schneider	Schneider	Schneider Kohlmann	Schneider		Zeit	Saal	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	8-12	28, 31 28, 29 28, 29	Vermoulen	Vermoulen	Vermoulen	Vermoulen	Vermoulen	Schulze Weber	2-4	28, 29 28, 29	Vermoulen	Vermoulen	Weber	Vermoulen	Schulze	
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2-4	28, 29 28, 29	Vermoulen	Vermoulen	Weber	Vermoulen	Schulze																																																																																																																									

Fig. 100 Timetable for the 1912 summer semester, training workshops, Kunstgewerbeschule der Stadt Zürich, 1912.

Gewerbeschule Zürich

Direktion und Bureau im Kunstgewerbemuseum, Museumstraße 2

Stundenplan für das Sommer-Semester 1916

III. Kunstgewerbliche Abteilung

a) Werkstätten und Fachkurse

I. Allgemeine Klasse						
Freihandzeichnen	Boller F.	Zimmer 15				
Gewerbszeichnen	Abegg H.	Ostschalg	5			
Metallarbeiten	Weber Otto		15			
	Schlegler A. Ostschalg		5			
	Grütter H.		5			
Modellieren	Fischer K.		2			
Schneidern im Landmaschinen	Schäfer H.					
Schiffbauzeichnen	Wetli G.		15			

1) Werkstätte für Drechsler, Zimmer 37						
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12	223 Schneider	223 Schneider	227 Schneider	229 Schneider	231 Schneider	237 Schneider für Weber
2-4	224 Schneider	226 Schneider	228 Schneider	230 Schneider	232 Schneider	238 Kollmann

2. Fachschule für Metallarbeit						
Metallarbeits	Verneren M. J. Zimmer 28 und 31					
Modellieren	Dulmann K. Ostschalg Zimmer 7					
Schneidern	Stroell Emil * 20					
Fachzeichnen	Hegi G. * 20					
Gewerben	Barber Fritz * 28					

a) Werkstätte für Metallarbeiten und Zeichnern						
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12	263 Verneren	267 Verneren	269 Verneren	271 Verneren	273 Dulmann	279 Barber
2-4	266 Verneren	268 Verneren	270 Verneren	272 Verneren	274 Dulmann	

b) Werkstätte für Stein- und Eisenarbeiten						
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12	255 Stroell	257 Stroell	259 Stroell	261 Stroell Hegl	263 Stroell	269 Stroell für Weber
2-4	256 Stroell	258 Stroell	260 Stroell	262 Stroell	264 Stroell	

3. Fachschule für Dekorationsmaler						
Fachunterricht	Schäfer Emil Zimmer 77 und 28					
Zeichnen nach dem lebenden	Schäfer Emil Zimmer 28					
Modellieren	Weber Otto * 25					
Kalenderstudien						

a) Werkstätte für Lithographie, Xylographie, Steindruck und Buchbinderei						
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12	281 Schläpfer	282 Schläpfer	283 Schläpfer	284 Schläpfer	285 Schläpfer	291 Witschke
2-4	286 Schläpfer	287 Schläpfer	288 Schläpfer	289 Schläpfer	290 Schläpfer	292 Schläpfer

b) Werkstätte für Schreiner, Zimmer 53						
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12	296 Kollmann	299 Kollmann	301 Kollmann	302 Kollmann	304 Kollmann	307 Weber Schläpfer
2-4	294 Schneider	295 Kollmann	297 Weber	298 Kollmann	299 Kollmann	

4. Fachschule für Innenausbau						
Fachunterricht	Knecht W. Zimmer 28					
Perspektive	Hegi G. Lichtschalg 15, Zimmer 1					

Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
9-12		303 Knecht		305 Knecht		306 Knecht
9-12		304 Knecht		307 Knecht		308 Knecht
2-4		309 Knecht		310 Knecht		311 Knecht

Wenden!

Fig. 102 Timetable for the 1916 summer semester, IV. Arts and Crafts Department, workshops and specialist courses, Gewerbeschule Zürich, 1916.

Gewerbeschule Zürich

Direktion und Bureau im Kunstgewerbemuseum, Museumstraße 2

Stundenplan für das Winter-Semester 1919/20

III. Kunstgewerbliche Abteilung

a) Werkstätten und Fachkurse

Kunstgewerbemuseum

I. Allgemeine Klasse							
Kunstgewerbemuseum							
1) Werkstätte für Drechsler, Zimmer 22							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
Freihandzeichnen		F. Boller				Zimmer 26	
Geometrisches		H. Abegg	Ostschulg 24			5	
Kunstzeichnen		Otto Weber				73	
		W. Götz	Ostschulg 24			5	
Modellieren		K. Fischer				4	
Selbstzeichnen		G. Wehli				75	
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	129 Fischer	129 Weber	121 Weber	121 Gretter	122 Weber	122 Weber	121 Abegg
	120 Abegg	121 Gretter	121 Gretter	120 Wehli	124 Abegg	120 Boller	121 Boller
2-5				124 Gretter	124 Weber		
	122 Abegg	122 Boller	122 Weber	122 Wehli	123 Abegg		
2. Fachschule für Metallarbeit							
Metzarbeit M. J. Vermeulen Zimmer 28 und 31							
Modellieren G. Kappeler Ostschulg 24 Zimmer 4							
Schlosserei Emil Stevli 28							
Fachzeichnen für Schlosser G. Hugi 26							
4) Werkstätte für Metallarbeiten und Zinnober							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	186 Vermeulen	182 Vermeulen	184 Vermeulen	186 Vermeulen	179 Kappeler	181 Weber	
2-5	181 Vermeulen	181 Vermeulen	181 Vermeulen	181 Vermeulen	181 Kappeler		
3) Werkstätte für Stein- und Kunststeinarbeiten							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	177 Stevli	172 Stevli	173 Stevli	177 Stevli	174 Stevli	Hugi 7-10 174 Knecht	
2-5		174 Stevli 1 1/2-5 1/2	178 Stevli	Hugi	179 Stevli 1 1/2-5 1/2		
3. Fachschule für Dekorationsmaler							
Zeichnen und Malen nach							
Geweben und Naturobjekten Emil Schürch Zimmer 75							
Ornamentales Entwerfen und Malen Paul Bolser 71							
Innenausbau W. Steiner 74							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	224 Schäfer	224 Bolser	226 Bolser	230 Schäfer	229 Schäfer	224 Knecht	
	Zimmer 75		226 Knecht	230 Knecht	229 Knecht		
2-5	226 Schäfer	221 Bolser	221 Schäfer	224 Knecht	227 Schäfer		
	Zimmer 75		229 Knecht		222 Knecht		
4. Fachschule für Innenausbau							
Fachzeichnen W. Steiner Zimmer 74							
Formen perspektivischer Zeichnen E. Schürch 71							
Hauszeichnen (Sonntag) K. Fischer Fildergasse 13, Park							
Modellieren (Montag) K. Fischer Ostschulg 24, Z. 4							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	119 Fischer	124 Bolser	126 Bolser	130 Knecht	129 Knecht	124 Knecht m. Wehli	
			126 Knecht	130 Schäfer	129 Schäfer	122 Fischer	
2-5	121 Fischer	121 Bolser	129 Knecht	129 Knecht m. Wehli	124 Knecht	124 Schäfer	
			129 Schäfer		124 Schäfer		
4) Werkstätte für Schreier, Zimmer 23							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Sonntag	
6-12	120 Kohmann	122 Kohmann	122 Kohmann	120 Kohmann	120 Kohmann	122 Schreiber	
2-5	121 Kohmann	121 Kohmann	122 Schreiber	120 Kohmann	120 Kohmann		

Wenden!

Fig. 103 Timetable for the 1919-1920 winter semester, IV. Arts and Crafts Department, workshops and specialist courses, Gewerbeschule Zürich, 1919.

Gewerbeschule Zürich

Direktion und Bureau im Kunstgewerbemuseum, Museumstraße 2

Stundenplan für das Winter-Semester 1920/21

III. Kunstgewerbliche Abteilung

a) Werkstätten und Fachkurse

Kunstgewerbemuseum

I. Vorbereitende allgemeine Klasse							
Zeichnen und Malen nach Geritten		K. Schuler		Zimmer 13			
Kunststudien		Otto Weber		Zimmer 13			
.		W. Geitner		Osterholz 24		5	
Modellieren		K. Fischer				4	
Freihandzeichnen		F. Böler				48	
Gerittenzeichnen*		H. Abegg		Osterholz 24		5	
Schulbuchzeichnen		G. Weber				75	
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	77 Fischer 64 Abegg 147 Schuler Z. 15	80 Weber 74 Geitner 68 Böler	82 Weber 76 Geitner	78 Geitner 86 Weber 161 Schuler	84 Weber 80 Abegg 141 Schuler	85 Weber 147 Schuler	
9-5	77 Fischer 64 Abegg 147 Schuler Z. 15	75 Geitner 81 Weber 69 Böler	77 Geitner 83 Weber	79 Geitner 87 Weber 141 Schuler	85 Weber 82 Abegg 141 Schuler		
* Freitag nachmittag Zeichnen in Landensmuseum							
II. Fachschulen							
1. Fachschule für Lithographen und Graphiker							
Fachunterricht, Ornamentische		Eduard F. H. Elzner		Zimmer 22			
Entwerfen		E. Würtzburger		Zimmer 13			
Entwerfen für Illustrationen u. Plakate		Bernhard Fischer		Zimmer 11			
Xylographie		O. Benschberger		Zimmer 22			
Architektur- u. Landschaftszeichnen (unpersönliche Geometriezeichnen)		A. von Harven		Zimmer 22			
Steindruck		F. Wolfhard		Zimmer 22			
Buchbinderei							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	89 Würtzburger	von Harven	85 Elzner von Harven 84 Elzner	89 Elzner von Harven	82 von Harven 81 Fischer	101 Würtzburger (Dins. 11)	
9-5	100 Würtzburger	von Harven	89 Elzner von Harven	91 Elzner von Harven	85 Elzner von Harven		
9-5		89 Würtzburger	88 Elzner von Harven				
2. Fachschule für Buchbinderei							
Buchbinderei		K. Schuler		Zimmer 14			
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	102 Schuler	104 Schuler	106 Schuler		108 Schuler	110 Schuler	
9-5	102 Schuler	102 Schuler	107 Schuler		109 Schuler		
3. Fachschule für Buchdruck							
a. Schriftsatz		Joh. Kollmann		Zimmer 20			
b. Einzeldruck		Arth. Schneider		Zimmer 27			
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	111 Kollmann 110 Schneider	113 Kollmann 112 Schneider	115 Kollmann 114 Schneider	119 Kollmann 118 Schneider	116 Kollmann 117 Schneider	119 Schneider	
9-5	111 Kollmann 111 Schneider	114 Kollmann 113 Schneider	120 Weber 119 Schneider	117 Kollmann 118 Schneider	120 Kollmann		
4. Fachschule für Metallstreifen und Zisellieren							
Metallarbeit		M. J. Vermeulen		Zimmer 28 und 31			
Modellieren		O. Kappeler		Osterholz 24 Zimmer 4			
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	119 Vermeulen	121 Vermeulen	122 Vermeulen	123 Vermeulen	127 Kappeler	126 Weber	
9-5	120 Vermeulen	121 Vermeulen	124 Vermeulen	126 Vermeulen	128 Kappeler		
5. Fachschule für Dekorationsmaler							
Zeichnen und Malen nach		Ernst Schuler		Zimmer 25			
Geritten und Naturobjekten		Paul Bolzner		Zimmer 78			
Ornamentische Entwerfen und Malen		W. Kimmle		Zimmer 78			
Innenarchitektur							
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	141 Schuler Zimmer 78	139 Bolzner	140 Kimmle	142 Schuler	141 Schuler	147 Schuler	
9-5	141 Schuler Zimmer 78	140 Bolzner	140 Kimmle	141 Schuler	141 Schuler	141 Kimmle	
9-5	140 Bolzner	140 Bolzner	140 Kimmle	141 Kimmle	141 Kimmle	141 Kimmle	
6. Fachschule für Innenausbau							
Fachunterricht		W. Kimmle		Zimmer 78			
Freie perspektivische Zeichnen		H. Schuler		Zimmer 78			
Hilfsarbeiten (Sonntag)		K. Fischer		Fildergasse 13, Part.			
Modellieren (Montag)		K. Fischer		Osterholz 24, R. 4			
Ornamentische Entwerfen und Malen		P. Bolzner		Zimmer 78			
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	
6-11	72 Fischer	119 Bolzner	141 Kimmle	119 Kimmle	112 Kimmle	114 Kimmle	
9-5	72 Fischer	140 Bolzner	140 Kimmle	111 Kimmle	111 Kimmle	111 Kimmle	

Wenden!

Fig. 104 Timetable for the 1920-1921 winter semester, IV. Arts and Crafts Department, workshops and specialist courses, Gewerbeschule Zürich, 1920.

Gewerbeschule Zürich

Direktion und Bureau im Kunstgewerbemuseum, Museumstraße 2

I. Direktor (beruflicher Unterricht): Alfred Aitherr
 II. Direktor (theoretischer Unterricht): Dr. Frauenfelder

Stundenplan für das Winter-Semester 1921/22

III. Kunstgewerbliche Abteilung

a) Werkstätten und Fachkurse

Kunstgewerbemuseum

I. Vorbereitende allgemeine Klasse						
Zeichnen und Malen nach Geometrie		E. Schulze		Zimmer 73		
Naturstudien		Otto Weber		74		
		W. Grütter		Ostenbach 24		4
Modellieren		K. Fischer		Ostenbach 24		4
Freihandzeichnen		F. Böler		73		
Gründrisszeichnen *		H. Abegg		Ostenbach 24		4
Schriftzeichnen		G. Wehli		75		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	299 Fischer	298 Weber	297 Grütter	271 Grütter	294 Weber	296 Weber
	298 Abegg	294 Abegg	299 Grütter	271 Wehli	273 Grütter	299 Schulze
	293 Schulze	297 Böler		296 Schulze	290 Schulze	
2-5	292 Fischer	291 Weber	292 Weber	272 Grütter	293 Weber	294
	297 Abegg	298 Abegg	298 Grütter	272 Wehli	292 Grütter	Mensch (Schweinschälerei)
	294 Schulze	294 Böler		294 Schulze	293 Schulze	
* Dienstag nachmittag Zeichnen im Landmaschinen						
II. Fachschulen						
1. Fachschule für Lithographen und Graphiker						
Fachunterricht, Ornamentales Entwurf		Ernst Keller		Zimmer 23		
Figürliches Zeichnen		W. Hammet		73		
Buchillustration		Otto Lind		23		
Holzschnitt		Hermann Fischer		71		
Architektur u. Landschaftszeichnen (angewandte Geometrie/Graphik)		G. Baumberger		23		
Steindruck		A. von Herwen		23		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	297 Hammet	298 vonHerwen	292 Keller vonHerwen	294 Keller	296 Keller vonHerwen	299 Lind
		299 Hesteg	291 H. Fischer	298 vonHerwen	298 H. Fischer	
2-5	291 Hammet	298 vonHerwen	292 Keller vonHerwen	292 Keller	292 Keller vonHerwen	
		292 Hesteg		298 vonHerwen		
2. Fachschule für Buchbinderei						
Buchbinderei		S. Fisher		Zimmer 24		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	298 Böler	292 Böler	294 Böler	292 Böler	292 Böler	
2-5	292 Böler	291 Böler	292 Böler	292 Böler	292 Böler	
3. Fachschule für Buchdruck						
a. Schriftsatz		Joh. Kollmann		Zimmer 25		
b. Buchdruck		Arth. Schneider		27		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	299 Kollmann	292 Kollmann	293 Kollmann	294 Kollmann	295 Kollmann	296 Schneider
	291 Schneider	291 Schneider	292 Schneider	294 Schneider	295 Schneider	
2-5	299 Kollmann	292 Kollmann		293 Kollmann	297 Kollmann	
	293 Schneider	292 Schneider	292 Schneider			
4. Fachschule für Metalltreiben und Ziselieren						
Metallarbeit		M. J. Vermeulen		Zimmer 28 und 31		
Metallformen		O. Kappeler		Ostenbach 24 Zimmer 4		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	297 Vermeulen	298 Vermeulen	291 Vermeulen	293 Vermeulen	295 Kappeler	294 Weber
2-5	298 Vermeulen	298 Vermeulen	298 Vermeulen	294 Vermeulen	295 Kappeler	
5. Fachschule für Dekorationsmaler						
Zeichnen und Malen nach Geometrie und Naturstudien		Erich Schulze		Zimmer 73		
Ornamentales Entwerfen und Malen		Paul Bolmer		78		
Innenmalerei		W. Kienle		78		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	296 Schulze	298 Bolmer	292 Kienle	295 Schulze	297 Schulze	297 Kienle
	297 Bolmer			292 Kienle	292 Kienle	299 Schulze
2-5	294 Schulze	299 Bolmer	292 Kienle	294 Schulze	294 Schulze	
	297 Bolmer			294 Kienle	294 Kienle	
6. Fachschule für Innenausbau						
Fachunterricht		W. Kienle		Zimmer 78		
Prosa perspektivisches Zeichnen		E. Schulze		73		
Hilfsarbeiten (Sonntag)		K. Fischer		Fildergasse 13, Post		
Modellieren (Montag)		K. Fischer		Ostenbach 24, Z. 4		
Ornamentales Entwerfen und Malen		P. Bolmer		Zimmer 78		
Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
4-12	299 Fischer	299 Bolmer	292 Kienle	292 Kienle	292 Kienle	297 Kienle
				295 Schulze	295 Schulze	297 Fischer
2-5	297 Fischer	299 Bolmer	292 Kienle	292 Kienle	292 Kienle	
				295 Schulze	295 Schulze	

Wenden!

Fig. 105 Timetable for the 1921-1922 winter semester, IV. Arts and Crafts Department, workshops and specialist courses, Gewerbeschule Zürich, 1921.

Blogpost

Roland Früh

In the spring of 2001, a group of about sixty graphic design students from the Gerrit Rietveld Academie in Amsterdam visited Zurich and its graphic design studios. The trip was organized by the graphic designer Julia Born, then still based in Amsterdam, and the design studio Elektrosmog, Marco Walser and Valentin Hindermann, from Zurich. There is no detailed documentation of this excursion, but the Dutch designer Harmen Liemburg added some photos and a short description of it on his website, where it is still accessible.¹ The snapshot shown here was taken during the studio visit with Cornel Windlin, and shows Windlin setting fire to the book *Benzin*.² [Fig. 106]

Benzin was published in 2000 by the graphic designers Thomas Bruggisser and Michel Fries.³ It was an attempt to portray the state of contemporary graphic design in Switzerland, with its young and upcoming designers, collectives, and studios. With its journalistic language and easy-access portraits, the book offered inspiration to the next generation—a digital generation of designers,⁴ as Martin Heller hinted at in the preface: “This book depicts a basecamp of conclusive but not exactly popular passion fighting for recognition.”⁵

The project *Benzin* had been introduced in short articles in the architecture and design magazine *Hochparterre* in 1999⁶ and 2000,⁷ and the design critic Ralf Michel reviewed the book in late 2000.⁸ The editors of *Hochparterre* took an active role in promoting *Benzin* as a long-awaited publication—and, by doing so, *Hochparterre* itself hoped to get better connected to the younger generation.

The first edition of *Benzin* in English and German sold out fast and the title was reprinted in 2001 as a soft-cover. However, the authors’ selective approach to celebrating the few instead of the many, and their manner of defining these designers as part of a specific scene did not resonate very well with some of those portrayed in it. Also, as *Hochparterre* and *Benzin* had been keen to point out, young designers enjoyed setting up collaborations and collectives at will. To be featured in a book that put a name to this scene signified the opposite of what they practiced. As such, the anecdote of Cornel Windlin setting fire to *Benzin*, in which he himself was featured with his company and collaborative lineto.com, is a fine illustration of how quickly the winds of change thwarted the attempt by Fries and Bruggisser to define a new “Swiss Graphic Design.” Designers were now prepared to reject any attempt to pigeonhole them.

- 1 Liemburg 2001.
- 2 “A great opportunity to visit Swiss people like Martin Woodtli (second left), and Cornel Windlin (far right), appropriately setting fire to *Benzin*, a publication showcasing a young Swiss design scene ...,” Liemburg 2001.
- 3 Bruggisser & Fries 2000.
- 4 See “Award Catalogs,” in the present volume.
- 5 Heller 2000: 7.
- 6 Gantenbein 1999a: 10–15.
- 7 *Hochparterre* 1999: 7; *Hochparterre* 2000: 5–6.
- 8 Michel 2000b: 32–33.



Fig. 106 Cornel Windlin sets fire to the publication *Benzin* during a visit to his studio in Zurich by students from the Rietveld Academie, Amsterdam, 2001.

Type Training Documents

Sarah Klein

Typographic production in Switzerland is a well discussed chapter within the graphic design historiography of the Western world.¹ The work of several generations of graphic designers connected to the so-called “Swiss Style” is regarded as having been highly influential in type design and typography. Given these celebrated achievements, one might well ask just where such comprehensive, yet locally pronounced skills originated?² To what extent did the training these designers received lay the foundations for their outstanding work? How were letterform and type taught at Swiss schools?

In certain cases, the timetables and student records of these schools can tell us whether working with letterform and type was a central competence in their curriculum for graphic design and typography training. [Fig. 39] More often than not, the subject—if taught at all—was integrated into the general “Fachunterricht” or “Grafik.” [Fig. 102] Even when it was declared to be a separate discipline, the subject “Schrift” could imply anything from theory to practice or from historical to contemporary contexts, and could stand for calligraphy, lettering,

typographic sketching, type design, typography, type design history, or assorted other things.

One rather passive approach entailed sample collections of typefaces that had been declared to be excellent. These provided guidance amidst the chaos of styles, promoting a canon of the fonts deemed most important and most useful to the students. [Fig. 107] Such aesthetic aids to orientation were commonly provided by the authorities in different fields of design until the 1960s.³ Josef Müller-Brockmann offers us what is more of an implicit and very reduced sample collection in his book *The Graphic Artist and His Design Problems*, which advertised only one typeface, the Berthold sans serif.⁴

“Typographic sketching” was primarily important for typesetters and was mainly used in the lead typesetting era. The aim was to imitate a typeface as faithfully as possible. The sketch served the typographer as a template for the typesetting. Font, font size, and the line breaks were specified in it. [Fig. 108] In 1980, typographic sketching was still part of some training programs.⁵

In 1944–1945 at the Gewerbeschule der Stadt Winterthur there was a special course for typesetters in which students practiced calligraphy without historical references, using the broad nib pen or the round nib pen. [Fig. 109] Compared to the connected and slanted handwriting that was taught at Swiss primary schools,

apprentice typesetters had to start from scratch with writing exercises using Roman capitals.⁶ Similarly, at the Gewerbeschule Zürich in 1924, the lecturer Gottlieb Wehrli got his students to practice an even, rhythmically harmonious script. [Fig. 110] The fact that there were no word spaces gave the character-filled pages an ornamental look.

Between 1965 and 2000, André Gürtler’s students at the Allgemeine Gewerbeschule (AGS) Basel were assigned tasks in which they had to produce ornamental script, not just with traditional writing tools like pen and brush, but also with experimental techniques, such as by using their fingers. [Fig. 111] To Gürtler, the writing flow, the rhythm, and individual expression were important. Legibility was not a criterion, but pleasure in one’s own work was: “With increasing experimentation, enjoyment of the use of the writing instrument, materials and techniques naturally lead to free calligraphic creativity.”⁷ A few decades earlier, in Basel in the 1930s, Theo Ballmer used calligraphy to let his students experience the history of writing through practice. He had his students reproduce writing styles from different stages of the history of writing according to his specially created templates. In this way, they learned not only the rhythm and flow of writing, but also the characteristics and the development of typefaces and letters. [Figs. 19, 20] It is astonishing that the pointed nib was hardly ever used,

although it forms the basis for Didone, on which the successful Swiss sans serif typefaces Univers and Helvetica are based.⁸

“Lettering” is almost independent of the tool, is designed specifically for very short texts—a letter, a word, more rarely a sentence—and it requires only the characters occurring in that text. Classical applications of lettering are, for example, posters (with text), headlines, book titles, monograms for ex libris, or logotypes for companies. Here, creative power may unfold and rules can be broken. In one course led by Hermann Eidenbenz, for example, unconventional ligatures (connections between letters) were created between the three letters.⁹ [Fig. 112] The fact that the proportions of the letters are not correct, and that the ligatures make them difficult to read, is not a shortcoming here, but an advantage that creates a unique effect and competes for attention. In lettering, a free approach to letterform is practiced, which may deviate from the strict interdependencies by which text typefaces are structured.

In practice, the subject of typography is probably the largest application area of type. In general, this refers to design using ready-made (type) material. This includes the layout of books, brochures, and websites, but also commercial tasks such as business papers and cards. While the scope for designing is relatively large in the macro area of typography, there are clear rules in the micro area.

Reference works such as *Detailtypografie* in the German-speaking world offer orientation for students and professionals.¹⁰ Experimental approaches to typography show teaching examples from the photosetting era.¹¹ [Figs. 113, 114] Whereas Emil Ruder re-enacted historical Bauhaus typesetting to illustrate his article “Zur Bauhaus-Typographie” for the *Typografische Monatsblätter* in 1952. [Fig. 115] It seems likely that he carried out this work together with his students in class, but it is not clear from the text.¹²

This broad spectrum of examples within the supposedly narrow field of type and letterform demonstrates the context in which this field was situated. Although the formally rigorous, so-called “Swiss Style” might suggest that it was preceded by an equally rigorous aesthetic education, the few works by students and their teachers shown here testify to a diversity of forms, aesthetics, and approaches. Whether practical or theoretical, with a sense of history or with a feel for the zeitgeist, education in letterform and type in Switzerland does not seem to have been a stringent and rigorous discipline, but a living craft for which new approaches have been developed at different times and in different places.

- 1 See Kinross 1992: 146–157; chapter “Typography and Typefaces” in Hollis 2006: 197–202; Hollis 1994: 130–137.
- 2 In the introduction to *Swiss Graphic Design*, Hollis lists a handful of rather stereotypical “Swiss” virtues. See Hollis 2006: 9.
- 3 For example, in product design provided by the Schweizerischer Werkbund (SWB); see Hünerwadel 2013.
- 4 See Müller-Brockmann 1961: 25.
- 5 See the advertisement for a new course in *TM* 1980: 152–153.
- 6 Concerning handwriting in primary schools, see “Handwriting Instructions,” in the present volume.
- 7 Gürtler 1997: 175.
- 8 One explanation may be that the pointed nib can absorb significantly less ink than the broad nib. As a result, the writing process is interrupted more often, and a writing rhythm is almost impossible to establish. In addition, the relationship between the thick stroke and the hairline is not dependent on the tool, but is staged artificially, or artistically, by the writer.
- 9 This example is from Magdeburg, Germany, though the teacher in question was trained in Zurich and became a lecturer in Basel in 1940.
- 10 Forssmann & de Jong 2002.
- 11 The “Cours 19” originated in Paris, France. However, Albert Hollenstein, who initiated the course, was trained in Lucerne; Hans Rudolf Lutz (teacher) was trained in Basel and Zurich. See Delamadeleine 2018: 768.
- 12 At the Fachklasse Grafik at the Kunstgewerbeschule Zürich, “Schrift” was introduced as a separate subject only in 1952, and typography even later, in 1957. See the timetables for 1952 and 1957 at the Zürcher Hochschule der Künste, Archive, AB-UAD-00001.



Fig. 107 Jan Tschichold recommending his own typefaces Normale and Halbfette Grotesk, drawn for Uher type, 1933–1936.

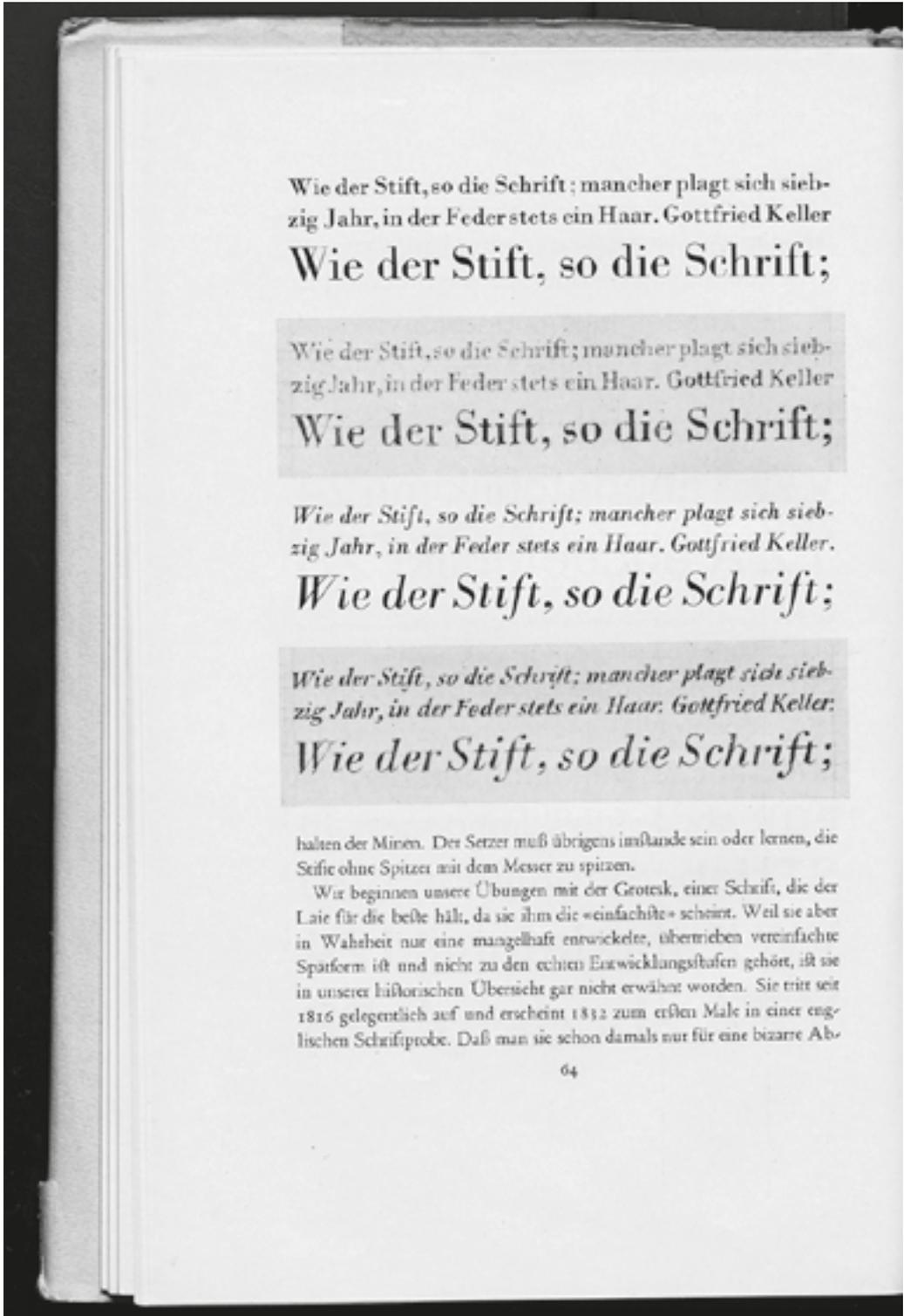


Fig. 108 Typographic sketch of the typeface Garamond, instructed by Jan Tschichold, 1942.

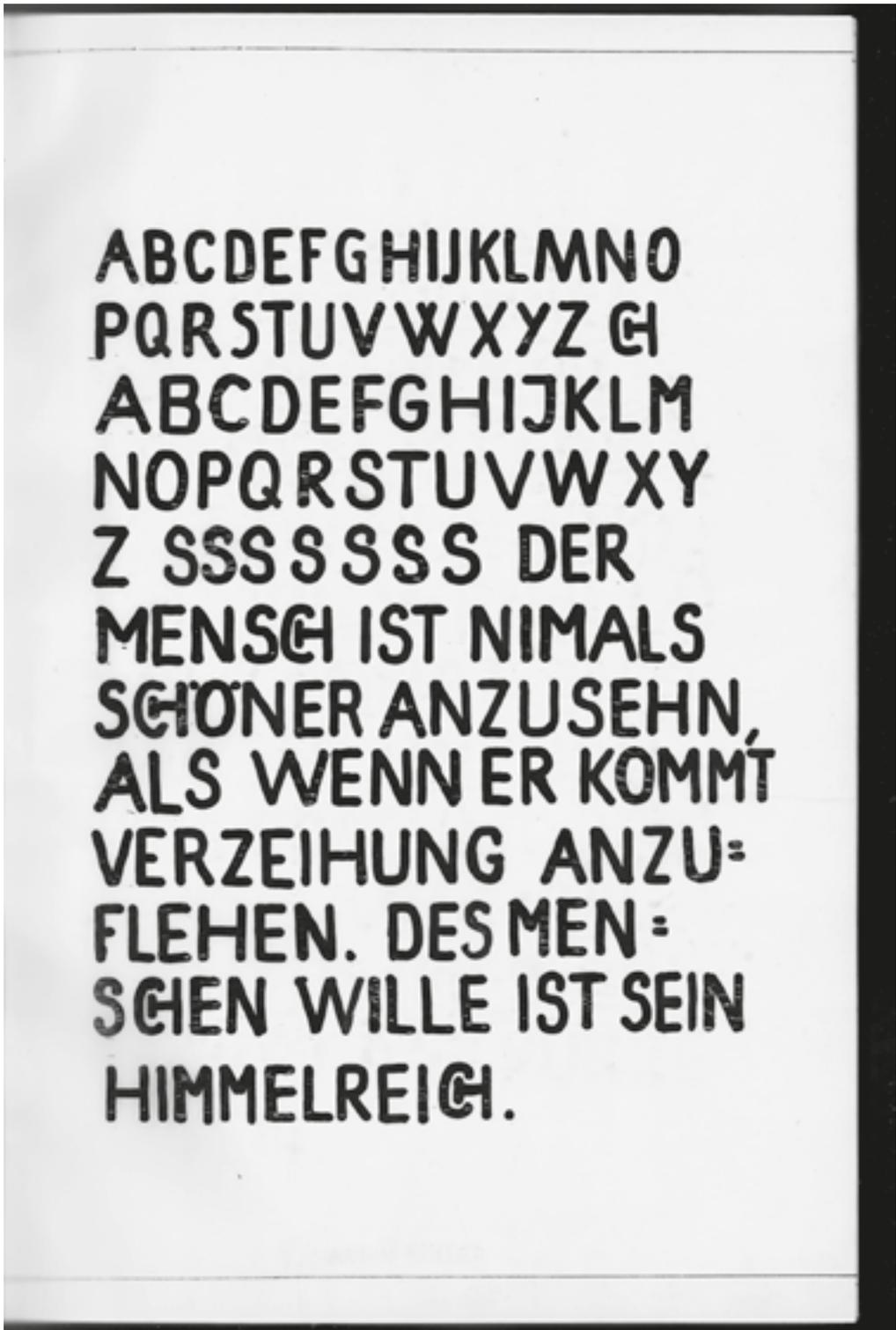


Fig. 109 Calligraphic student work executed with the round nib pen, Armin Müller (student), E. Kässner (teacher), Fachklasse für Schriftsetzer, Gewerbeschule der Stadt Winterthur, 1941-1945.



Fig. 110 Work of Gottlieb Wehrli's calligraphy class in a student exhibition, Kunstgewerbliche Abteilung der Gewerbeschule Zürich, Oct. / Nov. 1924.



Fig. III Student work in experimental expressive calligraphy, André Gürtler (teacher), Schule für Gestaltung Basel, ca. 1997.

Script Images

F

Links: Mit dem Finger geschriebene Rhythmen und Formen ergeben durch die eigenwilligen Strichansätze und -ausläufe und den oft überquellenden Strichdruck markante Schriftbilder. Werkzeug: Zeigefinger, Tinte, saugfähiges Papier.

Ein phantastisches zeimografisches Gebilde von Mikrobewegungen, das in strenger Anordnung mit einfacher Strichdifferenzierung eine unerwartete Wirkung erreicht. Werkzeug: Flachpinsel, Tinte, Werkpapier.

An unexpected effect is achieved by the imaginative zeimographic structure of micro-movements, in strict arrangement with highly simplified stroke differences. Instrument: flat brush, Indian ink, mechanical paper.

Az left: Rhythms and forms drawn with the finger produce striking script images owing to individualistic methods of stroke production and the often overflowing stroke ductus. Instrument: index finger, Indian ink, absorbent paper.

Mit zunehmendem Experimentieren wächst der Spass an Werkzeug, Material und Technik und führt ganz natürlich zum freien kalligrafischen Schaffen. Zum Teil hat dieses persönliche Schaffen wenig bis gar nichts mit Schrift zu tun, ausser dass sich die spontane Eigenwilligkeit in der Anordnung rhythmisch schriftbezogen ausdrückt. Das ungebundene Schaffen ist für jene wichtig, die sich als Themen ihrer weiteren Kalligrafie-studien die Semantik oder Poesie vorgenommen haben, wie die nachfolgenden Kapitel zeigen werden.

With increasing experimentation, enjoyment of the use of the writing instrument, materials and techniques naturally leads to free calligraphic creativity. In some ways such personal work has little or nothing to do with script, except that spontaneous individuality is expressed in the arrangement of its rhythmical elements. This free creativity is important for those who have taken on semantics or poetry as themes of their further calligraphic studies, as the following chapters will show.

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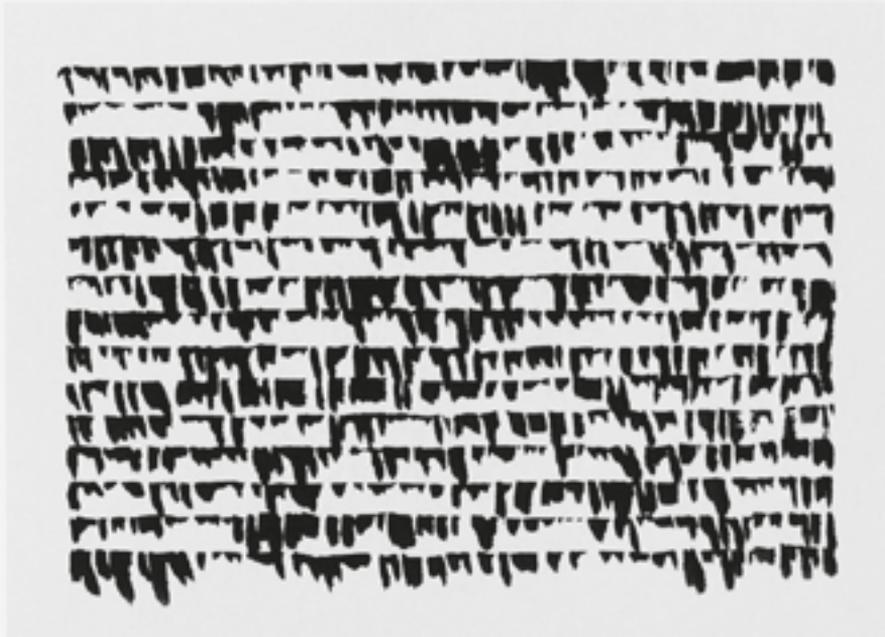




Fig. 112 Student work in lettering, Dirck Ruthmann (student), Hermann Eidenbenz (teacher), Kunstgewerbe- und Handwerkerschule Magdeburg, 1926–1932.

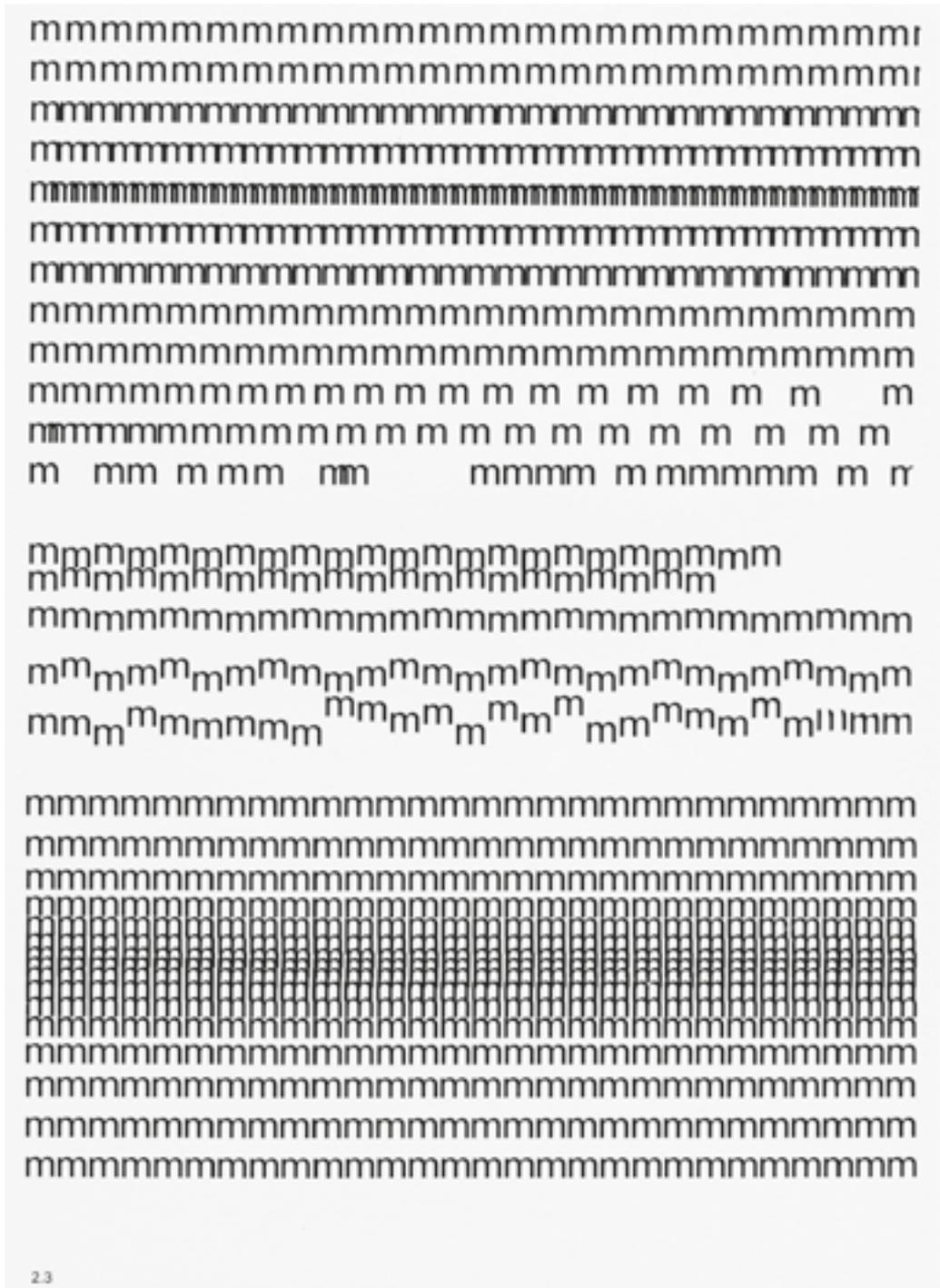


Fig. 113 Phototypesetting exercise of Romy Weber or Ruth Pfalzberger (student), Robert Bächler (teacher), Typo, Satztechnik im Photosatz, Grafikfachklasse Allgemeine Gewerbeschule Basel, 1965-1969.



Fig. 114 Student work with letterform structures presented in course documentation, Jacques Roch and Hans Rudolf Lutz (teachers), Paris, 1965–1966.



Die Meinung, Typographie der Bauhauszeit sei überlebt, überwunden, ist ziemlich weit verbreitet. Stellt man sich aber die Frage: Was ist überlebt? und besonders: Durch was ist diese Typographie widerlegt? so wird eine befriedigende Antwort schwierig. Wenn wir auf den folgenden vier Seiten im Bauhaus erstellte oder von ihm inspirierte Arbeiten zeigen, so denken wir, daß wir wissen, daß die Bestrebungen des Bauhauses heute noch lebendig wirken (New-Bauhaus, Chicago) und daß ihnen in unserer Zeit vermehrte Aufmerksamkeit zukommen. In Europa soll in nächster Zeit in Ulm eine Schule im Sinne des Bauhauses eröffnet werden.

Was bedeutete das Bauhaus? Gegründet 1919 in Weimar durch den Architekten Walter Gropius, seit 1925 in Dessau, als „Hochschule für Bau und Gestaltung“, war es die bedeutendste und stark umkämpfte Kunstschule der deutschen Nachkriegszeit. Als Lehrer wirkten Walter Gropius, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Oskar Schlemmer o. a.

Die Ausbildung der Studierenden am Bauhaus erfolgte in theoretischen und praktischen Lehrcursen und in den Werkstätten des Bauhauses. Die Vorleser erstrebte durch analytisches Zeichnen Kenntnis und Beherrschung der abstrakten Formelemente der Gestaltung und durch den Werkstattunterricht und Materialübungen Kenntnis und richtige Behandlung der Werkstoffe. Die Spezialausbildung umfaßte folgende Lehrgänge: Bauzeichnung, Tischlerei, Metallwerkstatt, Wandmalerei, Weberei, Holen und Druckerei, Bühne, freie malerische und plastische Gestaltung. Von diesen Gebieten sei die Abteilung Holen und Druckerei noch näher betrachtet: Die Werbemittel sind ihre wirksame Anwendung als Inserat, Prospekt, Plakat, Schauloset usw. Die wichtigsten Satz-, Druck-, Reproduktions- und Lichttechniken (Satz und Buchdruck in eigener Werkstatt unter Leitung eines Werkmeisters), Schrift, Zeichnen, Photographie, Werbeplanung, Preisbestimmung, Normung, Maschinen- und Materialkunde.

Zum Kreis der Freunde des Bauhauses, einer internationalen Vereinigung zur Förderung der Bauhausarbeit, zählten die Maler Marc Chagall und Oskar Kokoschka, die Musiker Adolf Busch, Edwin Fischer und Arnold Schönberg, die Dichter Gerhard Hauptmann und Franz Werfel, der Physiker Albert Einstein, die Architekten Peter Behrens und Walter Gropius.

Die Ideologien der ersten Nachkriegsjahre gaben den Impuls zur Gründung des Bauhauses. Zur Überwindung des individualistischen Zerfalls der Künste wurde am Bauhaus der Gedanke einer kommenden neuen Vereinigung verkündigt, einer neuen Architektur, die alle Werkkünste in sich vereinigen sollte. Gropius proklamierte Kunst und Technik als „die neue Einheit“, um damit den an sich alten Gedanken einer Architektur als Gesamtkunstwerk eine unserem Zeitalter der Technik gemäße Prägung zu geben. Aus dieser Zusammenhang darf die Typographie nicht herausgenommen werden; sie muß zusammen mit diesen Ideen und Ercheinungen betrachtet werden, in ihrer Zeit eingepflegt, als Teil eines Ganzen. Die starke Wirkung der Bauhaus-Typographie in unserem Tagen beruht wohl zum großen Teil auf diesem Zusammenwirken aller Kräfte. Daraus erklärt sich ihre selbstverständliche Sicherheit, ihre fruchtbare Lebensbejahung, ihr Wagemut, ihre weitgehende, weitgehende Ausschöpfung der typographischen Möglichkeiten.

Emil Ruder: Zur Bauhaus- Typographie

Fig. 115 Re-enactment of Bauhaus typography, Emil Ruder, Allgemeine Gewerbeschule Basel, 1952.

Typographie 1925-1929

vergesellschaftet in den Werkstätten
der Allg. Gewerbeschule Basel.

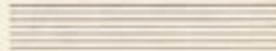
- a Hans Arp/Walter Clyff: Plakat 1925,
verkleinert nachgesetzt.
- b Typographische Elemente: Linien, Flächen,
Kreise, Punkte, Dreiecke, Pfeile, Raster.
- Ans Jan Tschichold: Typographische Gestaltung.
Benno Schwabe & Co., Basel, 1925.
- c Kurt Schwitters: Briefumschlag 1928.
- d Walter Sillert: Rechnungsabblatt 1928.
- e Konzertprogramm 1928.



kunsthau zürich
abstrakte und
surrealistische malerei
und plastik

6. oktober bis 3. november 1929 täglich geöffnet 10-12 und 2-5 montags geschlossen

12



Christmas Cards

Constance Delamadeleine

This drawing on textile for a Christmas card was designed in 1960 by the Swiss graphic designer Guido Weber, one of the employees of Studio Hollenstein. [Fig. 116] Based in Paris, this Studio was founded in 1957 and was managed by the Swiss-trained typographer Albert Hollenstein. The drawing represents the employees grouped together in Santa's sleigh, positioning them as playful subjects. Albert Hollenstein is identifiable by his haircut and glasses, and is represented alone on the reindeer, leading the sleigh. The separation between the employees and Hollenstein is clearly manifested, and also evidenced by the textual information included on the Christmas card: "Hollenstein and his team." This reflects both the hierarchical organization of the Studio and its collective dimension. The team appeared as a visual, discursive strategy to position the Studio as a collective, professional structure in opposition to the individual graphic design artist. In the early 1960s, a growing awareness about the shifting status of the graphic designer was expressed within the graphic design community. For example, in 1962, the journal *Techniques graphiques* published a special issue entitled "Positions et propositions de

graphistes" (Positions and suggestions of graphic designers), featuring articles discussing the role and status of the graphic designer.¹ In his article entitled "Le graphiste aujourd'hui" (The graphic designer today), the French practitioner Roger Excoffon (1910–1983) stresses the necessity of making a clear distinction between the "graphiste" and the artist, arguing that "it seems essential to illuminate this division in the interest of the graphic designer, to give his work a more lucid 'audience.'" He further mentions the main aspect which differentiates the artist from the graphic designer: the latter is engaged in the economic cycle and works in a team, unlike the artist who works alone in his studio.² The representation of Hollenstein as a team reflects an intention to depict the Studio as a commercial structure. This aspect is also illustrated in the hand drawing produced for a Christmas card in 1960 by Kurt Weibel at the Studio Hollenstein (1957–1974). [Fig. 117] It depicts the team, spread out over the two floors of the Studio. In the bottom left-hand corner of the document, one can observe the typographers composing texts in front of a metal type case, while in the bottom right-hand corner, other employees are working in the photography lab. The illustrators, *maquettistes*, and graphic designers are located on the first floor at the top of the document, along with the administrative staff (photographic material in the archives has confirmed that this was indeed where they all

worked). Hollenstein used to call his team "a chain of specialists grouped in a structure,"³ which is well illustrated in this drawing. This "chain of specialists" corresponds to a rationalized working system stemming from scientific management methods developed by the American Frederick Taylor in the early 20th century. These methods were introduced to France through different channels, including American advertising agencies in Paris.⁴ As many studies have highlighted, the American agency provided an organizational model for French practitioners in the creative industries.⁵ This representation of Hollenstein's "chain of specialists" on a Christmas card can be seen as a means of promoting the Studio as an efficient structure, able to cover a full range of services.

- 1 See "Visualiste," in the volume *Tempting Terms*.
- 2 Excoffon 1962: 22.
- 3 Albert Hollenstein's notes, Hugues Hollenstein archives, Tours.
- 4 Martin 1992: 287.
- 5 See Chessel 1998; Leymonerie 2016.



Fig. 116 Christmas card, Guido Weber/Studio Hollenstein, drawing on textile, ca. 1960.

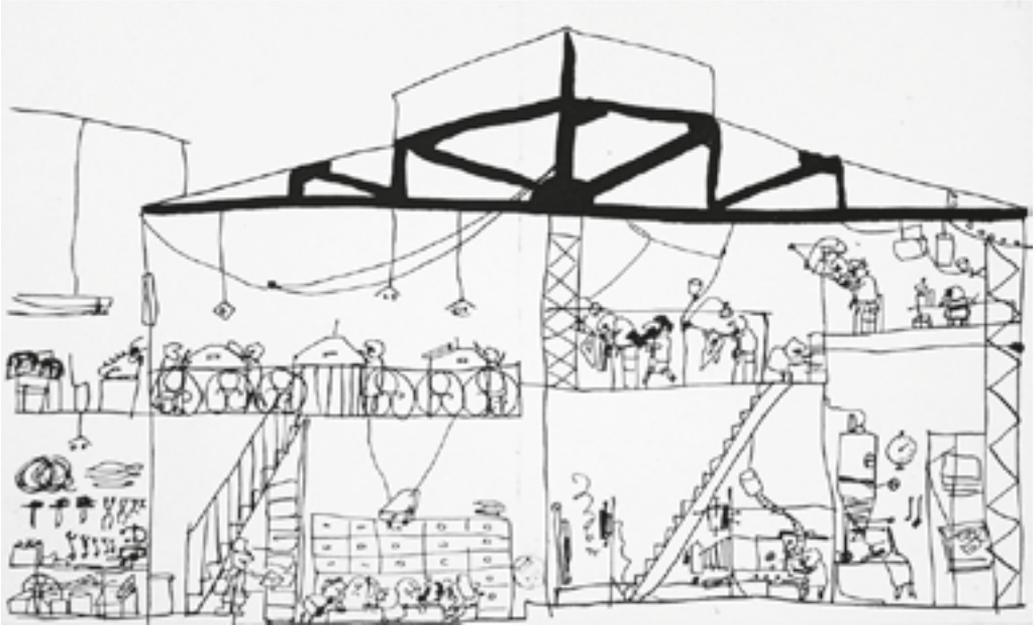


Fig. 117 Christmas card, Kurt Weibel/Studio Hollenstein, pencil on paper, 1960.

Teaching Materials

Sandra Bischler

The Fachklasse für Graphik (Graphic Design Class) at the Allgemeine Gewerbeschule (AGS) Basel was founded in 1915, when the Belgian Julius de Praetere radically restructured the school by replacing its former curriculum (based mainly on drawing courses) with practical courses held in newly formed workshops with teachers who were themselves involved in professional practice.¹ After this restructuring, the full-time Fachklasse für Graphik was led by the painter and graphic designer Paul Kammüller. Over the following fifteen years, a certain routine set in—at least this is what is indicated in a letter written in 1931 by the AGS director Hermann Kienzle. [Figs. 118, 119] Kienzle had noted with displeasure a certain backwardness in the teaching of the Fachklasse, especially towards “the newer direction that we absolutely have to consider following, because it has taken on the leadership role in graphic design” (der neueren Richtung, die wir unbedingt berücksichtigen müssen, weil sie die Führung in der angewandten Graphik übernommen hat).²

Kienzle’s terminology reflects the euphoria for the “New”—an omnipresent term in art, architecture, typography, photography, and graphic design during the 1920s.³ As

a counter model to the “new” type of designer, its propagators held up the backward *Maler-Graphiker* (painter/graphic designer)⁴ who needed to be overcome.⁵ According to Kienzle, contemporary tendencies in graphic design and typography were more than a mere fad of the time.⁶ His letter thus supported employing “fresh forces”⁷—new teachers who would introduce the ideas of European avant-garde movements into the AGS curriculum.⁸

Amongst these new teachers was the graphic designer August Theophil, called Theo Ballmer, who started teaching at the Fachklasse für Graphik in October 1930 after returning from an educational visit to the Bauhaus under Hannes Meyer’s directorship.⁹ Notably, Ballmer did not begin his graphic design course with a focus on hand-drawn, figurative motifs, as was the case with his fellow graphic design teachers.¹⁰ The few documents, templates, and student works that have survived from his courses in the 1930s indicate that Ballmer, as mentioned in Kienzle’s letter, pursued a methodical teaching concept with successive assignments. These documents were precisely noted for the school in Ballmer’s typical minuscule handwriting. [Fig. 120]

The course began with the construction of type from basic geometric forms such as circles and squares, for which Ballmer had a great affinity in his own practice.¹¹ [Fig. 121] These lettering

exercises were extended to so-called *Flächenbehandlungen* (plane treatments): rectangular fields where students would examine basic principles of composition, surface contrasts, the effect of type on linear or point-shaped patterns, and different possibilities for its rotation [Fig. 122]—principles that were also reflected in applied tasks.¹² Eventually, gray and color tones based on the color standardization system by Wilhelm Ostwald were added.¹³ [Figs. 123, 124]

These exercises developed into more figurative, applied tasks such as posters, advertisements, and logos, [Figs. 125, 126, 127] and were finally combined with photography. [Fig. 129]

The integration of photography in the curriculum of graphic designers was a novelty in Switzerland in the early 1930s. Ballmer, being part of the “New Photography” movement in Switzerland,¹⁴ taught very technical, structured photo exercises with a focus on perfect execution.¹⁵ He would set the focus on object photography [Fig. 128] or the photographic exploration of surface qualities. [Fig. 129] Certain motifs in his photography templates also reflected Ballmer’s political and design commitment to the communist party of Switzerland. This mixing of politics and teaching was not to everyone’s taste at the school.¹⁶ Ballmer was also fascinated by systems of standardization such as the “DIN-Norm,” as well as by ideas of construction, typification, and systematization of printed matter, which greatly

influenced his teaching.¹⁷ This represented a common mindset in progressive art and design circles in Basel, and was also shared by some of his AGS colleagues during the 1930s, such as Jan Tschichold.¹⁸

Ballmer's educational principles for graphic design in the 1930s are hardly known today because his teaching focus at the AGS shifted towards the development of courses in photography and historical lettering from the 1940s onwards.¹⁹ His teaching materials that have survived from the 1930s, however, reveal that Ballmer implemented a radical reduction of illustrative means, integrating photo, graphics, and constructed type, and introducing ideas of standardization and systematization to the Basel graphic design curriculum—all under the wing of Hermann Kienzle and his ideas of renewal.

- 1 De Praetere had also reformed the Kunstgewerbeschule Zürich a few years earlier along the lines of the Swiss Werkbund. See Kienzle 1930: 267–270. See also “Timetables,” in the present volume.
- 2 Kienzle 1931: 1.
- 3 The “new” directions, propagating practicality, objectivity, and a rejection of ornament, for example, were enthusiastically received at Allgemeine Gewerbeschule Basel and its Gewerbemuseum. See Direktion des Gewerbemuseums Basel 1928: 3. See also the exhibitions *Neues Bauen* (1928); *Die Neue Werbegraphik* (1930); *Die Neue Fotografie in der Schweiz* (1933), all at Gewerbemuseum Basel.
- 4 Kienzle 1940: 3.
- 5 See Cyliax 1929: 23.
- 6 See Direktion des Gewerbemuseums Basel 1928: 3.
- 7 Kienzle 1931: 1.
- 8 New teachers at the Fachklasse für Graphik during the 1930s included Fritz Bühler, Julia and Theo Eble, Ernst Mumenthaler, Georg Schmidt, and Jan Tschichold.
- 9 Ballmer was definitely registered at the Bauhaus in the 1930 summer semester. In his early years in Basel, he taught at the Fachklasse für Graphik, later also in the photo apprentices' class. See Allgemeine Gewerbeschule Basel 1931: n.p.; Allgemeine Gewerbeschule Basel 1934: n.p.
- 10 For example, Paul Kammüller insisted on a curriculum beginning with a two-year focus on the fundamentals of drawing. See Kammüller 1931: 3.
- 11 Ballmer started using similar, geometrically constructed lettering during the late 1920s. See, for example, his poster for *Internationale Bürofachausstellung Basel, 1928, Plakatsammlung der Schule für Gestaltung Basel*, No. 11932.
- 12 See “Reproductions,” in the present volume.
- 13 See Ostwald 1917.
- 14 See Gasser 2007: 23, 29, 43. Ballmer presented his photography course in the exhibition *Die Neue Fotografie in der Schweiz* in 1933. See Gewerbemuseum Basel 1933: 26.
- 15 Walter Peterhans, who had a similarly precise and technical approach, was the photography teacher when Ballmer attended photo courses at the Bauhaus in 1930. See also Ballmer's notes on photo theory, Ballmer 1930: n.p.
- 16 The school's commission president Fritz Mangold feared that Ballmer's political views might also be communicated in class. See note in Fig. 119.
- 17 In a semester report, Ballmer described the goal of his teaching: “standardization of all printed matter, letterheads, additional sheets, invoices, envelopes, postcards, business cards, memoranda, magazines. design of all these printed matter with an emphasis on unity.” See Ballmer 1931/1932: n.p.
- 18 Ballmer's own systematized designs were shown in the exhibition *Planvolles Werben*, co-curated by Jan Tschichold, in 1934; see Gewerbemuseum Basel 1934: 27. On ideas of standardization, see, for example, Meyer 1926: 223. On typification, see also Kienzle 1939: 62.
- 19 See “Reproductions,” in the present volume

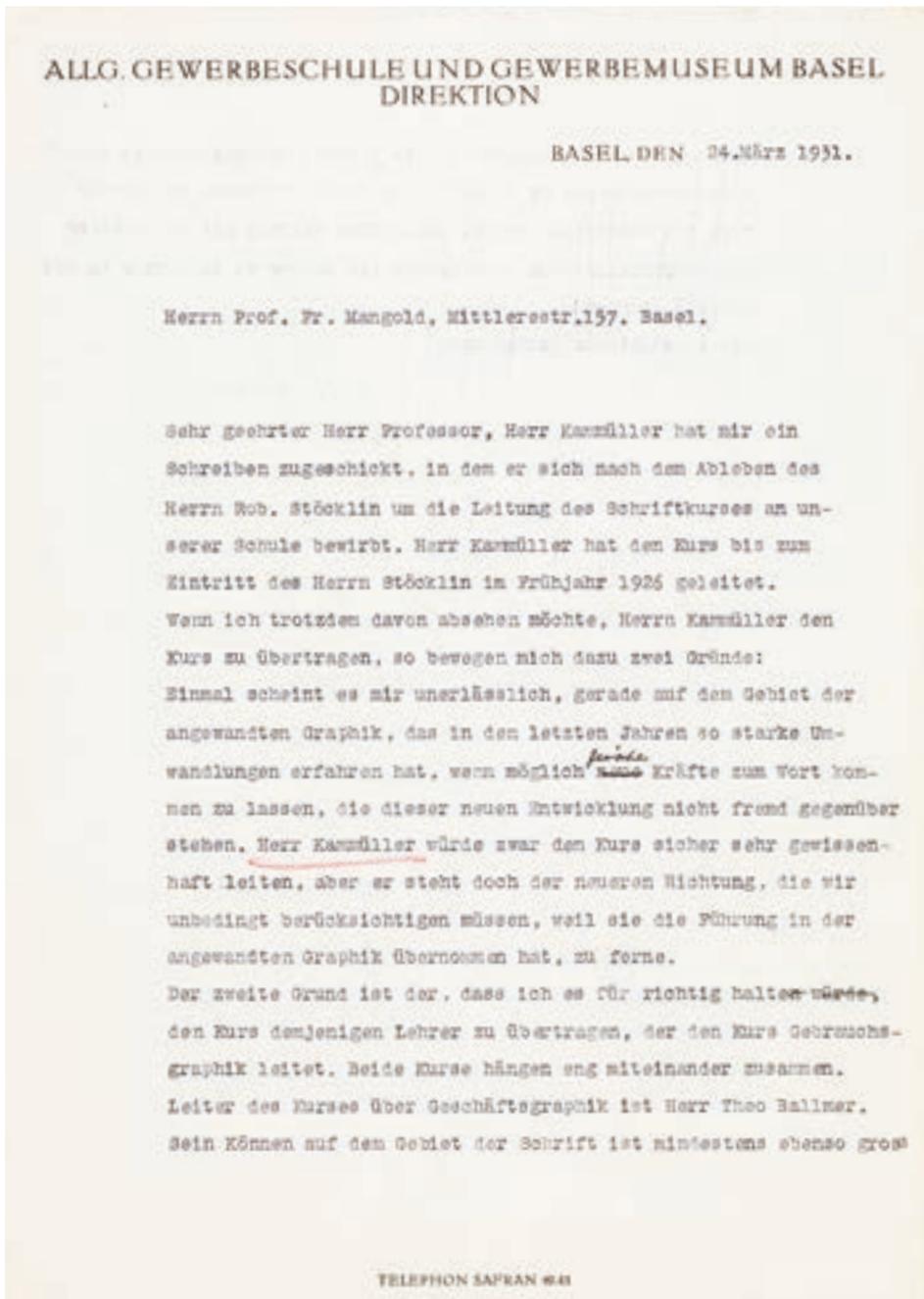


Fig. 118 Letter to Allgemeine Gewerbeschule Basel's commission president Fritz Mangold about the Fachklasse für Graphik, Hermann Kienzle, Basel, Mar. 24, 1931.

[For once it seems to me indispensable, especially in the field of applied graphic design that has seen so many major shifts in recent years, to let fresh forces have their say if possible, who are not alienated by these new developments. Mr Kammüller would surely run the course in a very diligent way, but he is too far removed from the newer direction that we absolutely have to consider following, because it has taken on the leadership role in graphic design. The second reason is that I find it right to assign the course to that teacher who runs the course in commercial art [...], Mr Theo Ballmer. His ability in the field of lettering is at least as great as that of Mr Kammüller, but the way he organizes his teaching is methodologically far more in the manner of the new direction.]

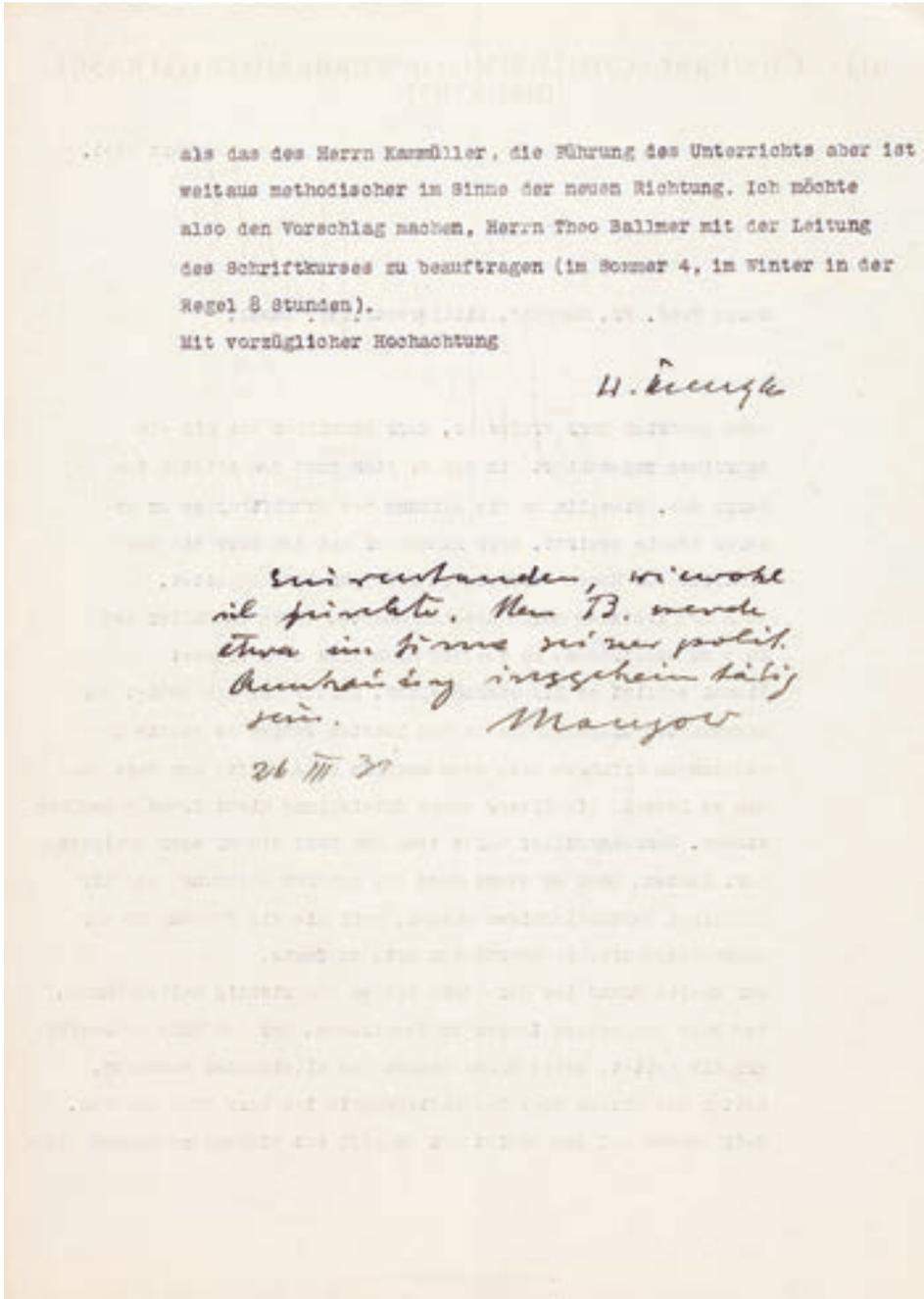


Fig. 119 Letter to Allgemeine Gewerbeschule Basel’s commission president Fritz Mangold about the Fachklasse für Graphik, Hermann Kienzle, Basel, Mar. 24, 1931. Handwritten note by Fritz Mangold:

[Agreed, though I fear that Mr B will be active in secret in line with his political beliefs.]

ALLGEMEINE GEWERBESCHULE BASEL

SEMESTER-
BERICHT

Sommer SEMESTER 1935

Fach: werbegrafik

Lehrer: Ballmer

Tag und Stunde d. d. Kurse :

Sommerb. 14-17

Behandelter Unterrichtsstoff: flächenbehandlung & normung

blatt 1. schrift flächig, positiv & negativ & kombiniert innen dieser beiden möglichkeiten.

blatt 2. schrift linear, positiv & negativ.

blatt 3. schrift flächig, grund mit linearen und punktförmigen vort.

blatt 4. graue harmonien durch anwendung der einfachen gesetzte innerhalb der genannten grauleiter.

blatt 5. farbige harmonien innerhalb des farben dreiecks ohne grau-stufen.

blatt 6. farbige harmonien innerhalb des farben dreiecks mit grau-stufen.

blatt 7. farbige harm. innerhalb zweier farben dreiecke (farbe & gegenfarbe)

blatt 8. farbige klänge a) 3, b) 4 gesetzmäßig bestimmten harmonien des farb-körpers.

N. B.: Für jedes Unterrichtsfach ist ein besonderer Bericht abzufassen; mehrere Kurse desselben Faches (Parallelkurse, verschiedene Lehrjahre mit gleichem Fach) sind dagegen in einem gemeinsamen Bericht zu behandeln.

Fig. 120 Semester report “werbegrafik” (commercial graphics) about exercises with type and color, Theo Ballmer, Allgemeine Gewerbeschule Basel, summer semester 1935.

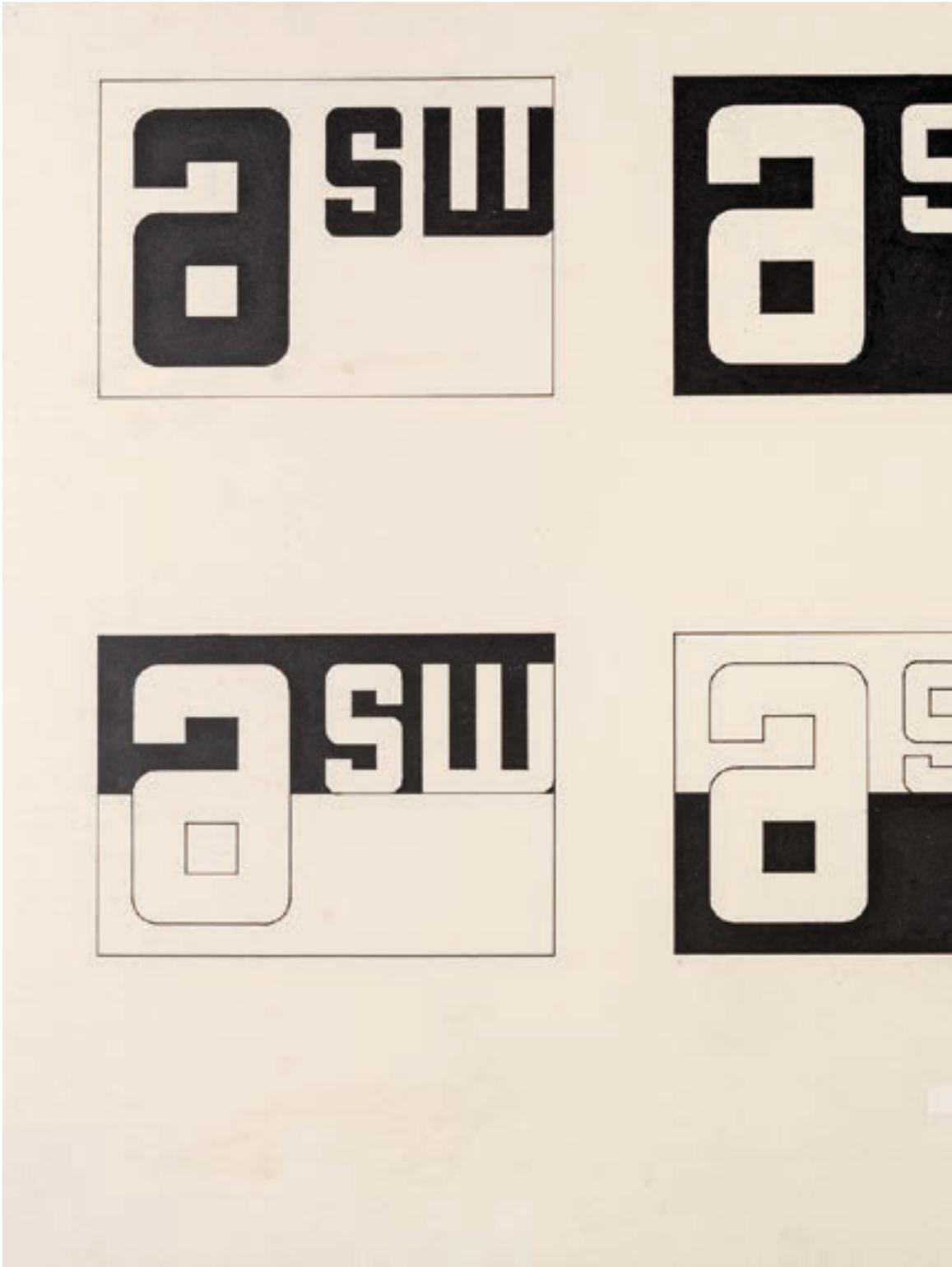


Fig. 121 “Konstruktionsschema” (construction scheme), type exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.

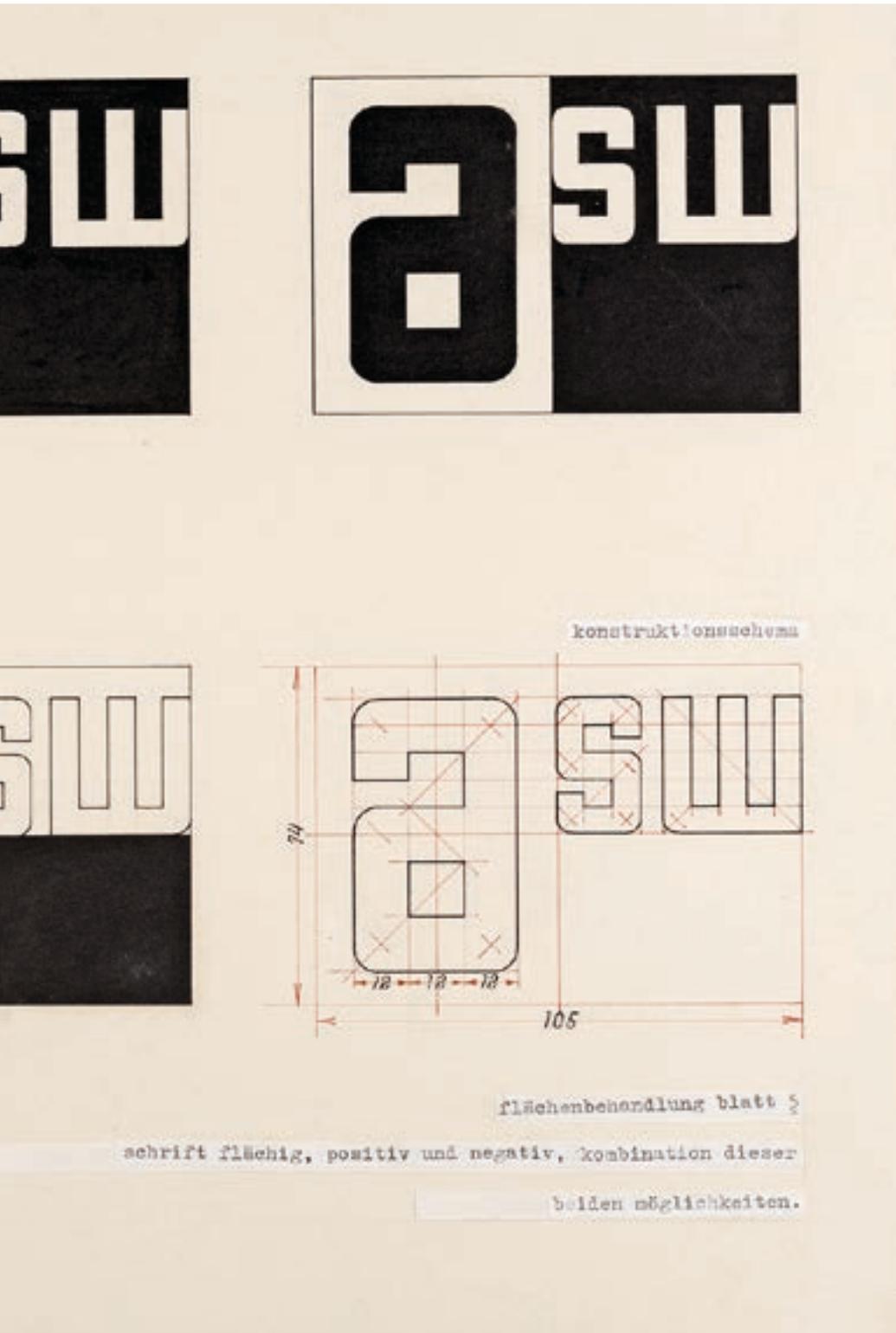




Fig. 122 “Flächenbehandlung” (plane treatment), exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.



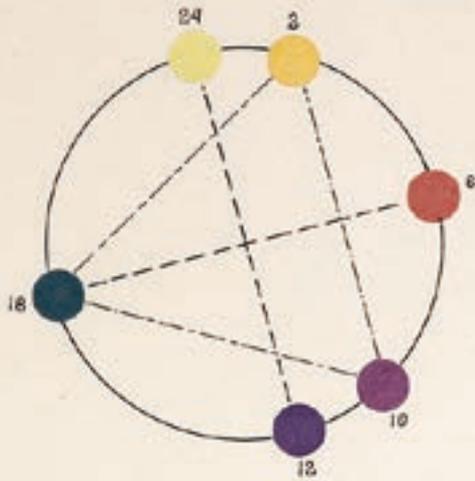
Fig. 123 “Flächenbehandlung Blatt II,” color and type exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.



Fig. 124 “Flächenbehandlung Blatt 12,” color and type exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.



farbkreis na



Farbenbehandlung Blatt 12

farbige klänge aus a14, b13 rechenmäßig bestimmter harmonien
des farbkörpers.



Fig. 125 Advertisement for H. Stamm apple cider, student work from the Fachklasse für Graphik, anonymous (student), Theo Ballmer (attributed teacher), Allgemeine Gewerbeschule Basel, 1930s.



Fig. 126 Logo design, student work from the second year of the Fachklasse für Graphik, Beatrice Hefti(-Afflerbach) (student), Theo Ballmer and Ernst Keiser (teachers), Allgemeine Gewerbeschule Basel, 1937-1941.

Freie Arbeit.

Gegenstand und Buchstabe auf genau bestimmtem Grau als Rafer. Verwendung einfacher Formen und der bereits erlernten Schrift.

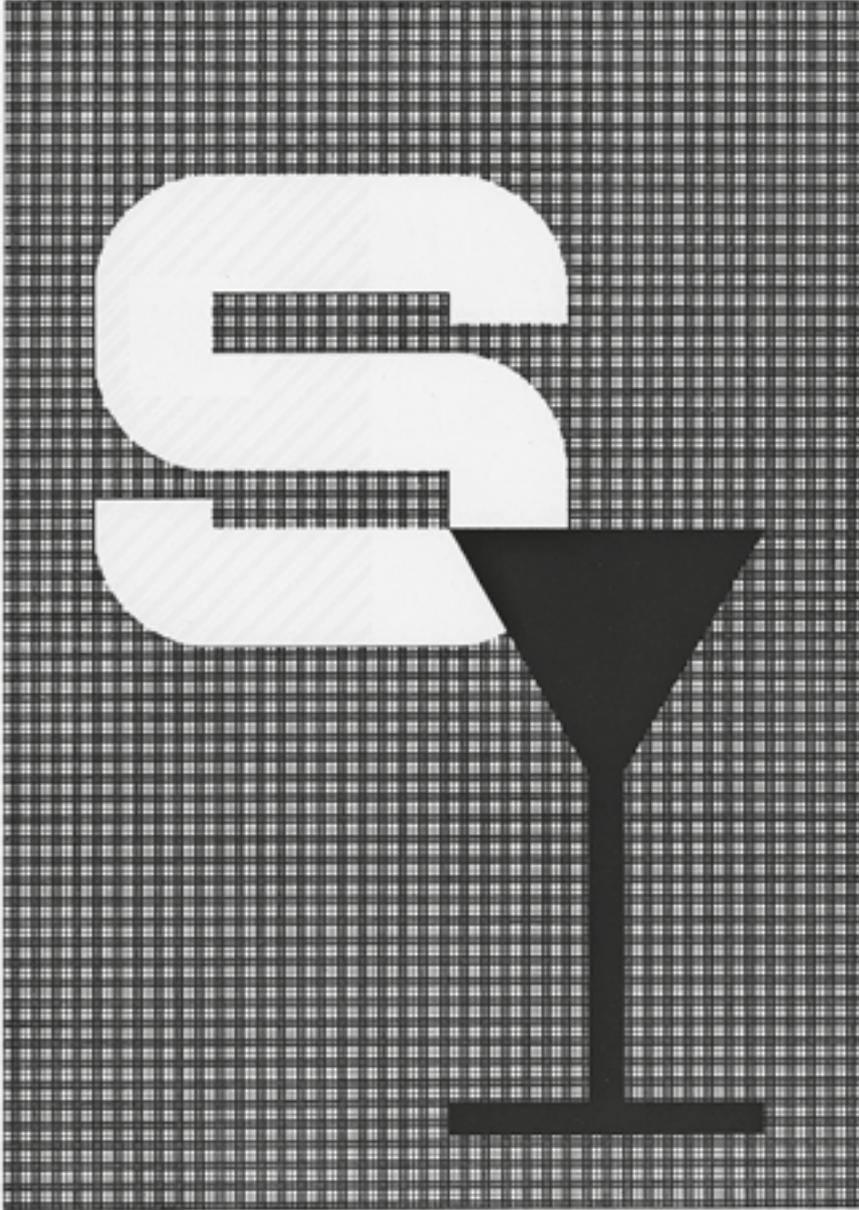


Fig. 127 Free works from the Fachklasse für Graphik, anonymous (student), Theo Ballmer and Ernst Keiser (teachers), Allgemeine Gewerbeschule Basel, before 1939.



Freie Arbeit.

Gegenstand und Marke mit gelbgrünem Grau. Verwendung geometrischer Grundelemente.



Freie Arbeit.

Gegenstand und Schrift mit zwei gelbgrünem Grau. Vorübung für Prospekt und Plakat.

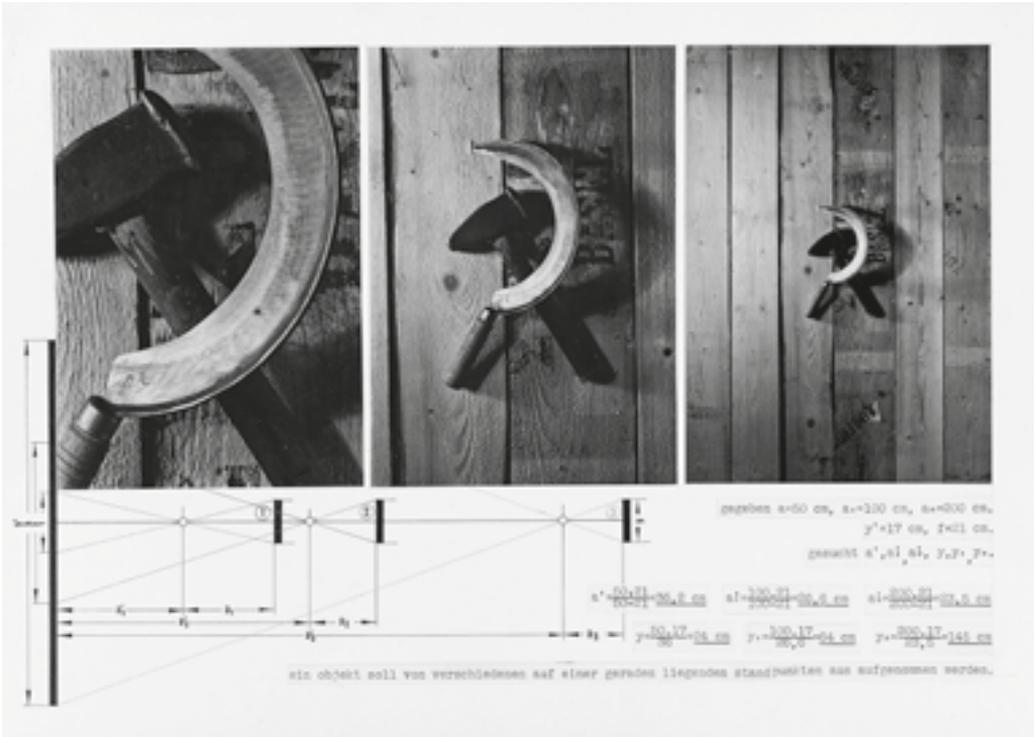


Fig. 128 "Optik Aufgabe 4," photo exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.

Unterricht für Werbegraphik.**Allg. Gewerbeschule, Basel.**

Auf Grund des Schriftunterrichts und der Kurse „Farbenlehre“ und „Photographie“ komponiert der Schüler einen bestimmten Text in verschiedenen Schrift- und Farbvariationen in ein gegebenes Format. Dabei werden Proportionen und Werbewirkung der Schrift und ihr Verhältnis zum Schriftgrund untersucht.

Darauf folgt das Abstimmen der Schrift zum Werbeobjekt. Dieses wird in mehreren Darstellungsarten und Ausführungstechniken und mit verschiedenen Schriften graphisch und photographisch komponiert. Durch gezieltes Abwandeln der einen Komponenten und Beibehalten der Grund-Elemente kann der Schüler Möglichkeiten von Verhältnissen, Farben und Formen vergleichen und gegeneinander abwägen.

Als Abschluß und Zusammenfassung obiger Studien wird auf Grund der Druckfachen-Normung ein Text und Gegenstand in Sinne einer planmäßigen Werbung durchgearbeitet.



Kompositionenübungen mit Photographie und Schrift über das Thema: 3 Stern.

Fig. 129 Free works from the Fachklasse für Graphik, anonymous (students), Theo Ballmer (teacher), Allgemeine Gewerbeschule Basel, before 1939.

[To close and summarize the above study program, and in view of the standardization of printed matter, a text and object will be developed as a systematic advertisement.]

Exhibition Designs

Sara Zeller

The list of minimum rates for design services, published annually from the early 1940s onwards by the Swiss graphic designers' professional association Verband Schweizerischer Grafiker (VSG), also included exhibition stands for trade fairs, and window displays.¹ It is thus hardly surprising that window displays and exhibition stands for fairs such as OLMA in St. Gallen, the Mustermesse Basel (MUBA), and the Comptoir in Lausanne figured in a majority of graphic design portfolios of that period. [Fig. 131] The fact that this was an established field of work is also proven by courses held at public trade schools from the 1930s, and also by an article titled "Exhibition Design and Window Display" published in *Graphis* magazine in 1949, which was devoted exclusively to such commercial displays as important sources of income for Swiss graphic designers.² This article by Georgine Oeri shows that even graphic designers who were mostly known for their illustrative posters, such as Donald Brun or Celestino Piatti, had also designed exhibition stands. She presented mostly examples that mirror the playful design language of the 1940s, and she classified them as belonging to the international stylistic tendencies in exhibition design.³ [Fig. 132]

However, the abilities of graphic designers in that field were in demand not only in a commercial context, but also for representative purposes such as at the Swiss National Exhibitions, international fairs and world expos.⁴ [Figs. 130, 136] The Swiss National Exhibition Schweizerische Landesausstellung 1939 (LA39) brought together a great variety of such design ideas. For each pavilion at the LA 39, graphic designers were commissioned along with architects.⁵ This collaborative situation suggests that the graphic designers were primarily tasked with processing complex information in a visually appealing way and with the design of signs and lettering. During politically and economically unstable times, the LA 39 offered not only visibility for these designers, but also many well-paid jobs.⁶

From the 1940s onwards, a lively discourse developed around the topic of exhibition design. Many well-known graphic designers such as Max Bill, Richard Paul Lohse, and Josef Müller-Brockmann published on the subject, creating histories and typologies of exhibition design as well as giving instructions for designers.⁷ It is remarkable how these authors seemed only to be interested in the formal aspects of exhibitions, rather than in distinguishing between different content. Thus these designer-authored texts do not distinguish between exhibitions with cultural aims and those whose purpose is commercial. However, the examples featured therein were predominantly

committed to a strict Modernism. The former genre of playful display design had now been replaced by uniform, educational formats.⁸ [Figs. 133, 134, 135, 136] The Swiss designers' contributions, which were often published in multiple languages, also catered to the ongoing international discourse on the subject. Other well-known design professionals writing on the subject included the British graphic designer Misha Black, and the US architect Kenneth W. Luckhurst.⁹

1 See VSG 1944.

2 See Oeri 1949: 332–339. In matters of education, such as at the Allgemeine Gewerbeschule Basel, see Schulthess 1934: 368–369.

3 See Oeri 1949: 332.

4 In an international context, this happened as early as 1936 with Max Bill's award-winning pavilion. See Wohlwend Piai 2013a: 139.

5 This was also the case with the Swiss contributions to world expos and international fairs such as the Triennale di Milano, where graphic designers were often commissioned together with architects. See Wagner 1939: 2.

6 See *Ibid.*

7 See Debluë 2020.

8 See, for example, Bill 1948: 65–71; Bill 1959: 2–14; Lohse 1953; Müller-Brockmann 1981.

9 See Luckhurst 1951; Black 1950.



Fig. 130 Installation view of the pavilion “Post, Telephon, Telegraph PTT,” Frieda and Werner Allenbach(-Meier) (graphic design), L. M. Boedecker (architect), Schweizerische Landesausstellung, 1939.



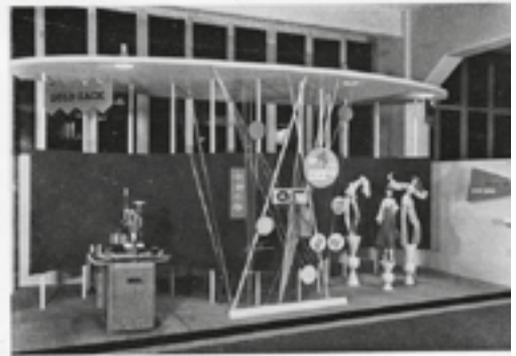
Fig. 131 Installation view of a trade fair stand for Oskar Rüeegg, Hans Neuburg, 1940.



003 DONALD BRUN

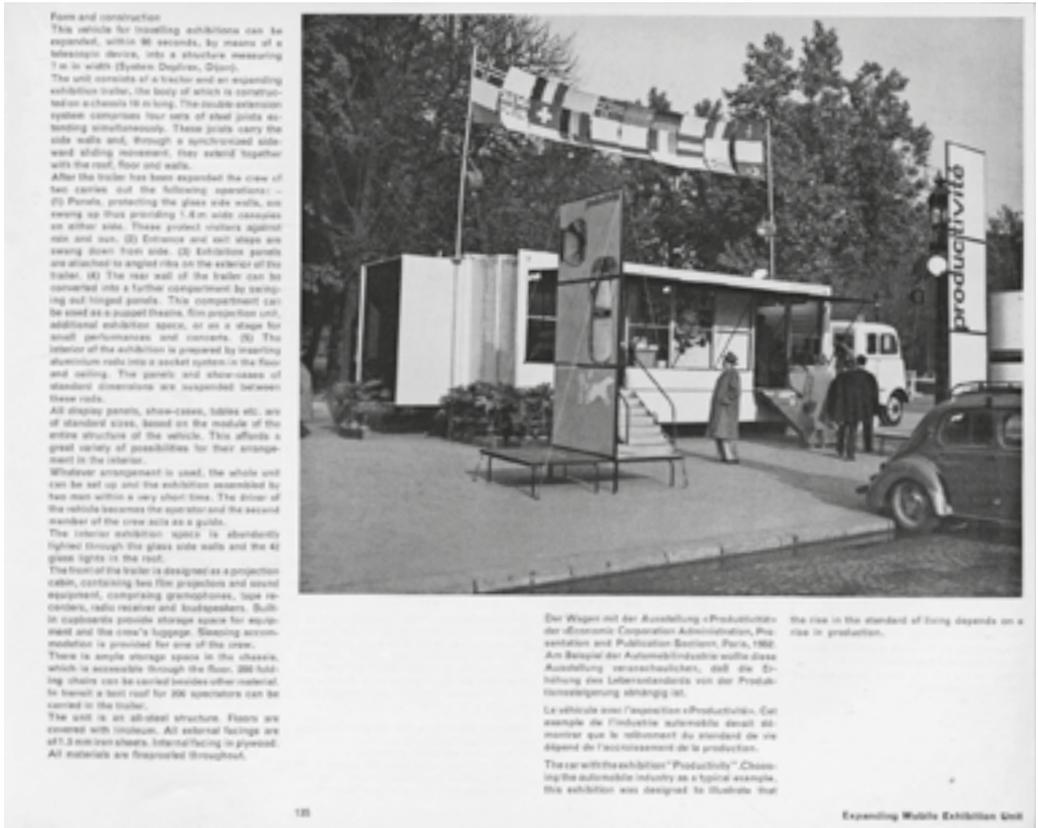
Lorsque toute une part, et peut-être la plus vivante, de l'art moderne, mettant en question la notion classique de l'espace tel que, depuis la Renaissance, les peintres, en appliquant les lois de la perspective, avaient peiné l'habitude de le figurer, ont créé de nouvelles possibilités de représentation spatiale, peinture et dessin, par exemple, furent à même d'évoquer une réalité ne se laissant plus réduire au schéma traditionnel de ce que le langage de l'école appelait l'instinct sensible. Et cette aspiration, présente dans tant d'œuvres d'art depuis une trentaine d'années, se manifesta avec le plus de vigueur dans celles des œuvres qui, tenant à la fois du tableau et de la sculpture, font résolument servir la troisième dimension traditionnelle à en visualiser — ou suggérer — une quatrième, étrangement apparentée à cette quatrième dimension, le temps, que pose la physique contemporaine. — Or, il est passionnant de constater que ces recherches et ces réalisations, loin de se borner à l'art pur, ont tout — (page 2 de la page 194)

004 C. & N. PIATTI



007

Fig. 132 Trade fair stands, Donald Brun (Ciba) and Celestino Piatti (Elastic AG, Basel), 1948.



Form and construction
 This vehicle for travelling exhibitions can be expanded, within 90 seconds, by means of a telescopic device, into a structure measuring 7 m in width (System Duplein, Dupin). The unit consists of a tractor and an expanding exhibition trailer, the body of which is constructed on a chassis 10 m long. The double-extension system comprises four sets of steel joints extending simultaneously. These joints carry the side walls and, through a synchronized side-wind sliding movement, they extend together with the roof, floor and walls.
 After the trailer has been expanded the crew of two carries out the following operations: - (1) Panels, protecting the glass side walls, are swung up thus providing 1.4 m wide openings on either side. These protect visitors against sun and rain. (2) Entrance and exit steps are swung down from side. (3) Exhibition panels are attached to angled ribs on the exterior of the trailer. (4) The rear end of the trailer can be converted into a further compartment by stripping out hinged panels. This compartment can be used as a puppet theatre, film projection unit, additional exhibition space, or as a stage for small performances and concerts. (5) The interior of the exhibition is prepared by inserting aluminium rods into a socket system in the floor and ceiling. The panels and shelves made of standard components are suspended between these rods.
 All display panels, show-cases, tables etc. are of standard size, based on the module of the entire structure of the vehicle. This affords a great variety of possibilities for their arrangement in the interior.
 Whatever arrangement is used, the whole unit can be set up and the exhibition assembled by two men within a very short time. The driver of the vehicle becomes the operator and the second member of the crew acts as a guide.
 The interior exhibition space is identically lighted through the glass side walls and the 42 glass lights in the roof.
 The front of the trailer is designed as a projection cabin, containing two film projectors and sound equipment, comprising gramophones, tone recorders, radio receiver and loudspeakers. Built-in cupboards provide storage space for equipment and the crew's luggage. Seating accommodation is provided for one of the crew.
 There is ample storage space in the chassis, which is accessible through the floor. 200 folding chairs can be carried besides other material. To permit a tent roof for 200 spectators can be carried in the trailer.
 The unit is an all-steel structure. Floors are covered with linoleum. All external fittings are of 1.5 mm-thick sheets, internally facing in plywood. All materials are fireproofed throughout.



Der Wagen mit der Ausstellung «Productivité» der «Economic Corporation Administration, Propaganda and Publication Bureau, Paris, 1950. Am Beispiel der Automobilindustrie sollte diese Ausstellung verdeutlichen, daß die Erhöhung des Lebensstandards von der Produktivitätssteigerung abhängt ist.
 Le véhicule avec l'exposition «Productivité». Cet exemple de l'industrie automobile devait démontrer que le relèvement du standard de vie dépend de l'accroissement de la production.
 The car with the exhibition "Productivity". Choosing the automobile industry as a typical example, this exhibition was designed to illustrate that the rise in the standard of living depends on a rise in production.

Fig. 133 Exhibition truck from the traveling exhibition *Europe Builds*, Gérard Ifert and Ernst Scheidegger (graphic design), Abraham Beer, Lanfranco Bombelli, and Peter Yates (architects), 1950–1951.

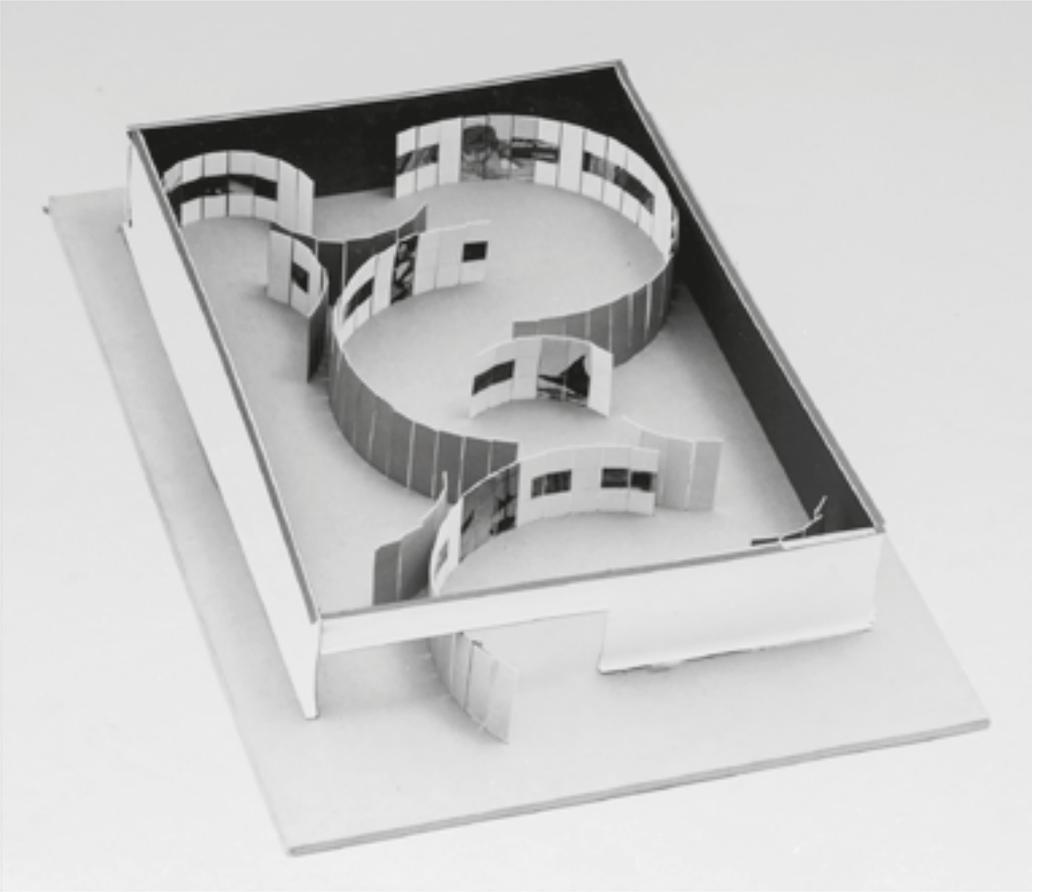


Fig. 134 Model for the pavilion “Die Frau und das Geld,” Nelly Rudin (design), Klaus Zaugg (photo), Schweizerische Ausstellung für Frauenarbeit (SAFFA), 1958.



Fig. 135 Traveling exhibition *Stile Olivetti*, Walter Ballmer, 1957.

Display and Exhibition Work by Swiss Graphic Designers

Switzerland as a country is fond of festivals and exhibitions. Every twenty-five years national exhibitions are staged and often produce new display styles of lasting significance. Apart from the three annual fairs, the Swiss Industries Fair in Basle, the Comptoir in Lausanne and the Olma in St. Gall, special exhibitions are regularly mounted in all parts of the country. The Swiss also participate in most international fairs. As in two and three dimensional design, balance and harmony of form is the foremost consideration in Swiss exhibition displays. Large and simple shapes and surfaces with no unnecessary ornament are preferred, and are combined with exemplary, homogeneous lettering. As far as possible, the products to be displayed and their inherent forms are taken as the starting-point of all design work. The Swiss realized at a very early date that it is the striking basic conception that counts, not cluttered arrays that only confuse the viewer. Swiss exhibition designers can justly claim to have exercised an important influence on international developments in this field. (H.N.)

Der Schweizer Graphiker als Ausstellungsberater

Die Schweiz ist ein fest- und ausstellungs-freudiges Land. Alle 25 Jahre veranstaltet sie »Landesausstellungen«, die jeweils neue Darstellungstile von oft epochaler Bedeutung zeitigen. Neben den drei alljährlichen Messen, der Basler Mustermesse, dem »Comptoir« in Lausanne und der »Olma« in St. Gallen, finden immer wieder und überall im Lande Spezial-Ausstellungen statt. Dazu kommen die schweizerischen Manifestationen auf Welt-ausstellungen. Wie bei den meisten zwei- und dreidimensionalen Gestaltungen in der Schweizer Graphik steht auch bei der Ausstellungs-gestaltung die formale Ausgewogenheit im Vordergrund. Angestrebt werden grosse, einfache Flächen und Formen, unter Verzicht auf alles Beiwerk, sowie eine matter-gültige einseitige Beschriftung. Wo immer möglich, wird aus dem darzustellenden Material und seinem Formcharakter heraus gearbeitet. Dass es bei Ausstellungen auf eine dieprägnante Gesamtidee ankommt und nicht auf eine breite Auslage von Informationen und Objekten, die das Aufnahmevermögen des Besuchers überfordern, das haben die Schweizer schon sehr früh erkannt. Die Schweizer Ausstellungs-gestalter dürfen mit Recht das Verdienst in Anspruch nehmen, der internationalen Ausstellungs-gestaltung entscheidende Impulse beigetragen zu haben. (H.N.)

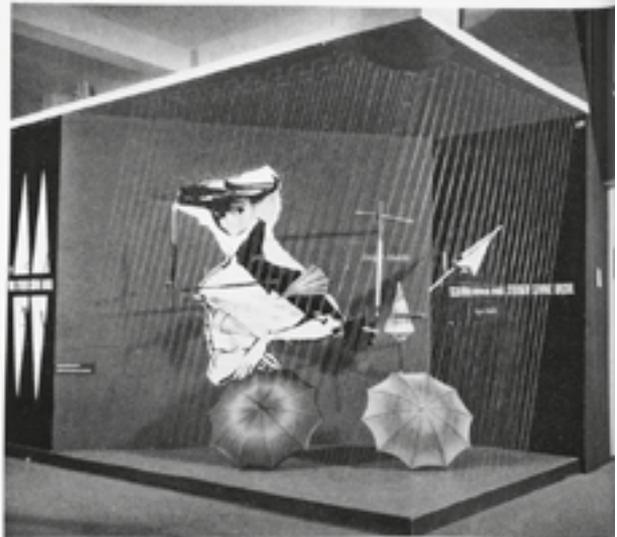
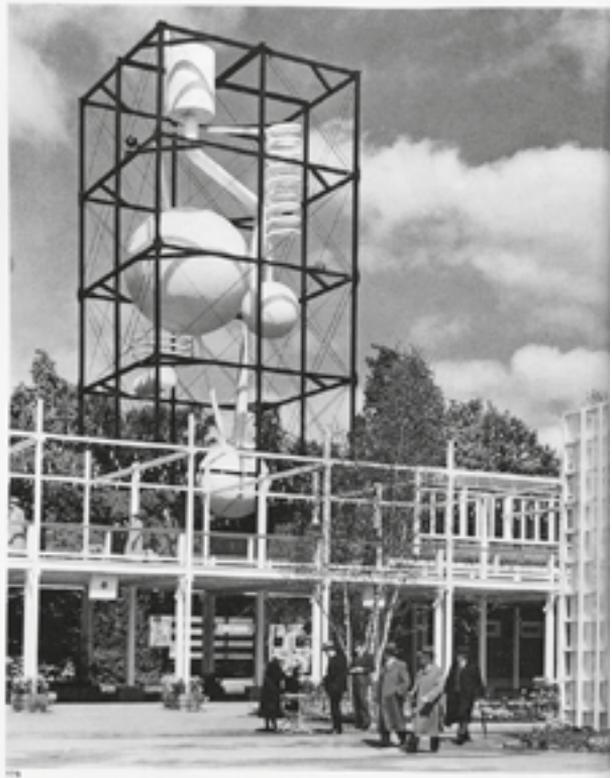


Fig. 136 Tower of the chemical and pharmaceutical section at the Schweizerische Landesausstellung, Heiri Steiner, 1939, and the trade fair stand for an umbrella factory at Mustermesse Basel, Ferdi Afflerbach, 1952.

Handwriting Instructions

Ueli Kaufmann

In 1919, the art and writing teacher Paul Hülliger released his first publication, *Unterrichtswerkzeuge (Pinsel, Bleistift, Feder) im Gebrauch*, a treatise on writing and painting tools for schools. The background to this programmatic booklet can be found in the school-reform movement of the late 19th and early 20th centuries. Like many of his contemporaries—and using the terms “Lernschule” and “Arbeitsschule” coined by the German educator Georg Kerschensteiner—Hülliger argued that learning needed to be changed from being centered around explicit knowledge and drill, to embodied knowledge and hands-on experience.¹ Interestingly, he then connected these pedagogical claims with thoughts on aesthetics. Reformed teaching, according to his ideas, would not only better conform with the nature of children, but would in the long run reconcile practice, products, form, and function, which had all been alienated by the industrial achievements of the 19th century.² Repeatedly referring to a single plate with fifteen illustrations, [Fig. 137] Hülliger proceeded to discuss various drawing and

writing tools and their inherent potential, and finished up with a brief outline of his new handwriting method. With a simple pen, students were now supposed to first learn upright Roman letters based on a few basic shapes. With growing skills and increasing speed, tools and shapes would become more complex—over the years, the script would become connected and ultimately slanted.³

In the early 1920s, Hülliger was appointed to a commission for a cantonal script reform, and it was his handwriting method that was chosen to be introduced to Basel schools and presented to the public in 1927.⁴ [Fig. 138] Throughout the following decade, Hülliger developed his system further. He authored several programmatic pamphlets, devised in-depth instructions addressing minute details, [Figs. 139, 140] and expanded his teachings to cover questions of layout and design. [Fig. 141] Students were supposed to learn how to deal with form and white space, rhythm and structure, and to create readable and well-structured documents—not too surprisingly, in the late 1920s and early 1930s, there were several explicit links between Hülliger and the “New Typographers.”⁵ [Fig. 142] Hülliger’s method, his claims, and especially the style he devised, aroused heated debates at townhouses, schools, trade journals, and even in daily newspapers. He was criticized as pedantic, for paying too much attention to typography, for being ignorant of children’s

natures and of natural movement patterns, or simply as a “cultural bolshevist.”⁶

A conference was organized in 1932 between proponents and opponents of the script reform that called for mutual concessions to achieve a consensus. Then in 1937, a council of education directors decided that a watered-down version of the Hülliger-Schrift, now called “Schweizer Schulschrift,” should be used on a national, or at least intercantonal, level.⁷ [Fig. 143] Having never been fully accepted, however, the Schweizer Schulschrift was soon progressively replaced by a new standardized script based on the old English Roundhand. [Fig. 144] Only Hülliger’s Roman letterforms and traces of his developmental approach remained in use.

1 See Hülliger 1919: 3–4. For a discussion of the complex nature of the school reform movement in the late 19th and the early 20th centuries, see Hermann & Oelkers 1994: 541–547. For a discussion of Kerschensteiner and his theories, see Gonon 2002: 121–155.

2 See Hülliger 1919: 3–8. These ideas are clearly reminiscent of the program of the Schweizerischer Werkbund (SWB). And Hülliger indeed joined the SWB in 1924. See Bignens 2008: 110. A deeper examination into the relationship between Hülliger’s reform efforts and the New Typography indicates that script reforms, the Werkbund movement, and Modernist typography should be seen as part of a discourse spanning various entangled, developing professional fields. See “Neue Schweizer Schulschrift,” in the volume *Tempting Terms*.

3 See Hülliger 1919: 20–22.

4 See Kienzle 1925: 5.

5 See “Neue Schweizer Schulschrift,” in the volume *Tempting Terms*.

6 Much of this debate can be

followed in various journals of teachers' associations, such as *Archiv für das Schweizerische Unterrichtswesen*, *Berner Schulblatt*, *Jahresbericht des Bündnerischen Lehrervereins*, *Schweizer Schule*, *Schweizerische Lehrerinnenzeitung*, and *Schweizer Lehrerzeitung*. It was also discussed in more popular media such as newspapers, and even on the radio. For a few discussions in a major newspaper, see, for example, *NZZ* 1928, *NZZ* 1929, *NZZ* 1931. For influential critiques from various perspectives, see Fankhauser et al. 1933. For a defense against the accusation of cultural bolshevism that was made against him, see *Berner Schulblatt* 1931: 201.

- 7 See Greuter 1945: 14; Müller 1937: 44–49.

Das ist jedoch, wie gesagt, die alte, die rein äußere Technik. Sie erzielt Gebilde ähnlich den eingangs geschilderten, wie fertig vom Himmel gefallenen Formen, Schnitzereien z. B., Farbflächen ohne die leisesten Spuren des Werkzeuges, also gerade jenen Elementen, die dazu berufen wären, der gar bald langweiligen Farbfläche Form, Leben und damit wahrhafte Schönheit zu verleihen. (2)

Wie ist die Farbfläche werkzeuggemäß, also pinselmäßig zu gestalten?

Sie ist in erster Linie zu trennen von der sie einengenden, ihrem Wesen fremden Zeichnung. Also kein vorbereitendes Begrenzen



der zu bildenden Farbflächen mehr mit Hilfe eines, ganz andere Spuren erzeugenden Werkzeuges, des Stiftes. An Stelle des Bleistiftstrandes tritt der natürliche, mit dem Pinsel hervorgebrachte Farbenrand. Dieser ist nie scharf, sondern leicht gewellt, leicht zitternd. Die Farbfläche wird ohne weiteres mit dem Pinsel gebildet. Ein schablonenhaft gleichmäßiges Füllen des Pinsels mit Farbe ist zu verwerfen. Bald ist ein mehr trockenes, bald ein mehr nasses, auch etwa ein pastiges oder lasierendes Malen am Platz, je nach der stofflichen Beschaffenheit der zu bildenden Fläche.

Die Spuren des Pinsels müssen in der Farbfläche deutlich sichtbar sein. (3) Es ist gar nicht

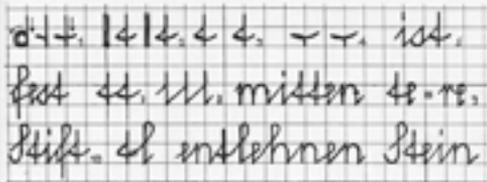
Fig. 137 Collected illustrations of drawing tools, their marks, and appropriate use, Paul Hulliger, 1919.



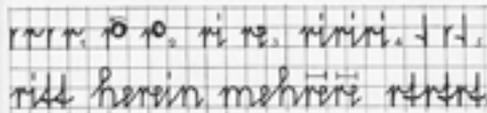
Fig. 139 Instructional diagram to be mounted on classroom walls (with brass nails, according to Hulliger's specification), Paul Hulliger, 1931.



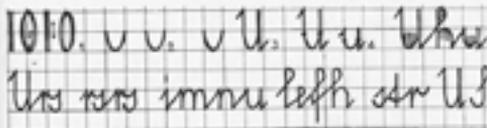
- 1, 2, 9 Massübungen; die Formen in genügendem Abstand, damit die Masse gut in Erscheinung treten. Bei 2 darf der Bogen die Verbindung berühren (s. S. 19).
 3 Festerer Arm rüchwärts anstrecken; dann los! (Übung 9, S. 22).
 5 Nur wenn nötig; 7-18 Bewegungen, wovon vier langsamere.
 11 Die verdickten Striche sind Schussformen (s. S. 18). Die erlernten Formen werden beständig wiederholt.



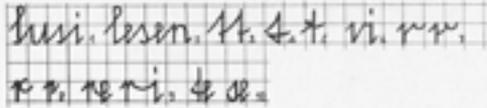
- 1 Zur Fehlerbekämpfung (siehe Hinach).
 2, 3, 7 Das Merkmal berührt die Verbindung und halbiert annähernd den Dreieckraum links.
 9 22 Armbewegungen, wovon 8 langsamere.



- 1, 3 Massübungen, 9 feste Abstriche.



- 1 Immer wieder den Arm in Bewegung setzen. 5 Die Merkmale.
 8 13 von 22 Buchstaben sind erarbeitet.



Fehler: 1, 3, 6 Zu schwache Merkmale; es soll sehr! 2, 4, 5, 6, 7, 8: Störende Formen, die neues Üben erfordern. 7, 9, 10: Hier fehlt es in erster Linie an der Bewegung.

4. Formgruppe: Kirschhaken, Ski, Alphorn, Rechts- und Linksbogen. Es ist die erste Gruppe von Grossbuchstaben. Der Unterbruch im Erlernen von Kleinbuchstaben bietet willkommene Gelegenheit, die bisher erarbeiteten 15 Kleinbuchstaben (i m n u e l f h a r t) gehörig zu wiederholen. Mit Ausnahme von **D** herrscht bei allen Formen der neuen Gruppe die Gerade vor und damit der straffe Zielzug, dem aber fast überall eine scharfe Bremsform angeschlossen ist. Fast sämtliche Bewegungen sind ein stärkeres oder schwächeres Hinaufstossen und Herabziehen (Säge- und Sägebewegung). **T**, **F**, **L** und **D** weisen den charakteristischen Fallzug auf (Schussbewegung abwärts, vgl. S. 15). Bei **D** tritt ein Hinaufschwingen dazu, bei **T** und **L** ein Hinüberziehen. Das seltene **x** kommt zu früh; es lässt sich nur in verhältnismässig wenig Wörtern üben und muss deshalb bei den folgenden Gruppen immer wieder berücksichtigt werden. Erfahrungsgemäss bereiten alle nicht gegliederten Formen dem kleinen Schüler Mühe; wie **r** und **t** müssen deshalb auch sämtliche Formen der 4. Gruppe sehr sorgfältig eingeübt werden. Den vier genannten Formelementen entsprechen vier besondere Übungsgruppen.

Formabteilung und Formbegründung

Mittel, Mittel, Mittel, Mittel, M M, M M, M M.
 Neusel, Neusel, N N, N N.

M 1 Zu grosse Weissflecken. 2 Unklar, nicht flüchtig. 3 Das etwas unter die Mitte reichende Merkmal kommt zur Geltung, links unten zu jeder 4. Eingang in der Richtung der Bewegung der Finger (vgl. **N**). 5 Die frühere Schüsselchenform wurde immer zu breit. 6 Die helle und leere Form wirkt im Wort- und Satzbild gleich abtönd.

N 1 In Form und Bewegung uneinheitlich. 2 Die beiden Flüssigkeitsformen (Kirschhaken) laufen gleich wie die Schüsselbogen und wie die flüssige Form des **a**-Merkmals. 4 Formen, die leicht auszuweisen. 5 Zu grosser Weissfleck.

Sehr geehrter Herr! Buchenfeld, 11. Juli 1930.
 Leider haben Ihnen einige unserer Mitschüler auf der Schulreise vom 11. Juli
 ein grosses Ungeheuer bereitet. Wir kamen um 8 Uhr in grösster Eile
 von der Frohburg nach der Station; es war höchste Zeit, und einige
 Schüler hatten sich auf dem Wege verspätet. Sie kürzten deshalb den
 Weg nach dem Bahnhof ab und stülten über das Eckstück Herr Wiese.
 Es tut uns leid, wenn wir durch unser Verhalten bei Ihnen als rück-
 sichtslose Kinder erscheinen, aber wir können Ihnen sagen, dass die-
 ser Fehler nicht aus bösem Willen begangen worden ist. Wir bitten
 Sie höflich um Entschuldigung und erklären uns gerne bereit, einen
 allfälligen Schaden zu vergüten. ... Mit Gruss!
 Für die Schüler der
 Oberklasse: Max Steffer.

**BSP. 12. ENTSCULDIGUNGS-
 SCHREIBEN.** Kleines Brieffor-
 mat A 5, um die Hälfte ver-
 kleinert, To 64. Ebenso gut wie
 Stellschrift auch Schrägschrift.
 — Einfache Form. Abschnitt
 durch anderthalbfachen Zei-
 lenabstand gebildet, Gruss
 nur durch Gedankenstrich ab-
 getrennt.

An die Direktion des Eisenwerkes Kiste. Buchenfeld, 1. September 1930.
 Wir möchten Sie höflich anfragen, ob wir Knaben der 6. Klasse der Pri-
 marschule Ihr Werk besuchen dürfen. Dieser Besuch wäre für uns sehr
 schmeichlich, da wir bald die Schule verlassen und vor die Berufswahl gestellt wer-
 den. Wenn es Ihnen passt, können wir am nächsten Mittwoch, den 1. Septem-
 ber nachmittags 2 Uhr. Wir sind 31 Schüler. Ein grosser Vorteil wäre es, wenn
 Sie einen Führer zur Verfügung stellen könnten.
 Wir hoffen, dass Sie unser Gesuch wohlwollend aufnehmen
 und zeichnen mit hoher Achtung!
 Die Schüler der 6. Klasse Buchenfeld.
 Der Lehrer: Gottfried Reibmann.

BSP. 13. GESUCH. A 5 [kleines
 Briefformat], um die Hälfte
 verkleinert, S 20.
 Zusammengedrängt, aber klar
 gegliedert; grosser Weissrand.

Fig. 141 Exemplary letters by secondary school students, authors unknown, 1931.

BSP. 14. DANCSCHREIBEN. Privatbriefform, A 5, Plättchenfeder 1 mm und S 20. Auch A 4, mit entsprechend kräftigerer Schrift. Die Abschlusslinien oben begleiten den Lauf der Zeilen. Bei den Abschnitten ist der Zellenebstand $1\frac{1}{2}$ Mal genommen.

Der gut geschriebene Dankbrief macht dem Geber Freude; er erinnert ihn immer wieder an seine gute Tat.

Sehr geehrter Herr,

mit Ihrer schönen Steinsammlung haben Sie unserer Schule ein sehr wertvolles Geschenk gemacht. Die bisherige Sammlung war recht mangelhaft; besonders Steine, die bei uns nicht vorkommen, fehlten gänzlich. Weil wir aber gerne auch solche Steine kennen lernen, so haben wir Ihre Sammlung mit doppelter Freude entgegengenommen.

Im Namen aller Sechstklässler danke ich Ihnen herzlich!

Buchenfeld, 17. Juli 1930. Dora Marti.

ANGESICHTS DER
BOSEN ZEITEN HABEN
DIE MÄNNER
DES TALS VON URI
DIE LANDSGEMEINDE
DES TALS VON

Fig. A. Deutsche Kisten, gute Lesern, hell und klar, Beispiel rechtsseitiger Randbildung, Einleitung durch Umklappen eines Lineals.

der Schriftfläche zur ganzen Papierfläche und zu ihrem angedeckten Weiss ist Sache der Empfindung dieses Zusammenhanges, ist Sache des Sehens, des Vergleichens versuchter Lösungen. Der Schüler wird auf das Wahrnehmen guter Flächenbeziehungen am besten durch die Schulung vorbereitet, die er beim Bilden gleichmässiger Buchstaben und Wortzwischenflächen erfährt.

des Untergrundes in geschlossenen Flächen den Einzelzeichen, Wortgruppen und Zeilenbändern der Schriftfläche so entgegenzusetzen, dass das Gemeinte, die Schrift, hervortreten lässt, dass es den Blick anzieht, ihn zu den Zeilenanfängen hinleitet und ihn lenkt, ohne ihn einzuschliessen und einzuschliessen. Je weniger die Wirkung und umgekehrt. Weitere Formen ergeben sich durch den Wechsel in der Breite der Zeilenzwischenflächen (Bsp. A und B), durch ungemässe Abschnittbildung und durch Verwendung einer Farbe zum Hervorheben eines wichtigen Gedankens (Stimmgliederung der Fläche). — Das Verhältnis

MANN
MANN
MANN

stark
gezügelt
gedrückt

Rechter Rand: Bei der Rechtsstellung bietet der rechtsseitige Rand einige Schwierigkeiten. Ohne schmerzende zu sein, darf er nicht zu bewegt ausfallen, weil er sonst die geschlossene Form beunruhigt und sinnlos gliedert. Es geht nicht an, wider die Regeln der Rechtschreibung zu irren. Durch ganz leichte Dehnen und Drängen (vgl. S. 18) der Buchstaben der nicht aufgehenden Silben oder Wörter — die Buchstabenzwischenflächen dürfen nicht verändert werden — lassen sich zu grosse Lücken vermeiden, wenn vorausschauend geschrieben wird (eine gewaltsame Eingliederung wäre unstatthaft). Bei ganz kurzen Zeilen (4-6 Wörter) lassen sich die unregelmässigen Zeilenenden, die hier besonders auffallen, am wenigsten vermeiden (siehe den Schriftsatz oben).

Der richtigen Bildung des rechten Randes kommt auch in der Handschrift Bedeutung zu. Die Vorsichtigen und Angpflchten brechen die Zeilen zu früh ab; die Draufgänger und Unbedenklichen schreiben selbst ganze Wörter über den Rand hinaus oder dem Rand nach abwärts.

NICH WIL UND DIE GE
NICH NIE DES NIEDES
BER WIL VON UN
ER WÄRDEN DUM NICH
UN NICH HAR BESS
WER DURSCHTRENNE
UN NICH NIEDES NIE
ZUM NICH NICH NICH
ZU HAREN NICH NICH
ZU NICH NICH NICH
NICH NICH NICH NICH
NICH NICH NICH NICH

Fig. B. Bestimmung der Schriftfläche. Hoch, dunkel, malerisch (grob). Vermerkens Lederheit.

Fig. 142 Explanatory illustrations of the importance and the graphic potential of white space in words, in illustrative letterings, and in workbook spreads, Paul Hülliger, 1934.

Die Gestaltung des Schreibheftes (des Buches)

richtet sich nach dem Alter des Schülers. Durch den Gassen- und Märchen-Verdruck ist er der schwierigsten Gestaltungsarbeit entzogen. Dieser Hefvordruck lässt mit Recht gleich wie beim Buch ringsum einen Rand frei und zwar so, dass die aufgeschlagenen zwei Seiten zu einer Einheit zusammengefasst erscheinen. Die horizontal laufende Ränder oben und unten weisen auf alle folgenden Seiten und betonen ihre Zusammengehörigkeit. Die senkrechten inneren Ränder sind für das Heften oder Binden der Hefböcker, die beiden äusseren Ränder für das Anlassen und das Durchblättern erforderlich. Beim Heft braucht diese der Lehrer ausserdem noch für die Anmerkungen. Ausgangspunkt



für die Gestaltung der Ränder ist das Liniensystem der Hefte. Der Rand unten soll stets grösser sein als der Rand oben. Beim Einlinien-



für die Gestaltung der Ränder ist das Liniensystem der Hefte. Der Rand unten soll stets grösser sein als der Rand oben. Beim Einlinien-



System wird der Rand oben durch die Oberlängen mehr verkleinert als der Rand unten durch die Unterlängen. Der Rand oben darf nicht knop-

per sein als die Breite einer Zeilenzwischenfläche. Beim Rechenheft lässt sich der Rand bis auf 5 mm verkleinern. — Die Zusammengehörigkeit aller Aufzeichnungen eines Heftes geht aus der gleichmässigen Einteilung aller Seiten hervor. Die Randstellung als neue Form wird also nicht zum Dogma erhoben. Ausgangspunkt jeder Gestaltung ist nicht die Form, sondern der Gebrauchszweck, die Funktion. — Innerhalb der geschilderten Ordnung bestehen viele Möglichkeiten, durch wechselnde Aufteilung die Seiten zu beleben. Einige der abgebildeten Beispiele gestalter Doppelseiten sind aus dem Bedürfnis erwachsen, beim Erarbeiten der Steinschrift auf der Mittelstufe kurze Übungszeilen für die Einzelbuchstaben zu erhalten. Einen weiteren Ansporn zu fleissigen Üben bietet der Wechsel in der Anordnung und in der Farbe. Selbst die Bildung sehr langer Zeilen, die über die ganze Breite einer Doppelseite laufen und so zur Bildung ungewöhnlich grosser Schreibböden führen, kann bei den vielen notwendigen Schreibübungen verantwortet werden, weil sie ein weiteres Mittel sind, das Interesse wachzuhalten. Von der Bildung von Kreuzformen und andern Wappenformen muss dagegen abgesehen werden; sie lenken den Schüler vom eigentlichen Schreiben ab und verwirren seinen Geschmack.

21

Die Aufschrift

In der Schule müssen Hefte, eingeschlagene Bücher, Zeichenmappen und Zeichnungen beschriftet werden. Es ist Aufgabe des Schreib- und Zeichenunterrichtes, den Schüler zu befähigen, eine Aufschrift rasch und zweckmässig auszuführen. Der neue Schreibunterricht erhält durch die mannigfache, praktische Verwendung der Schrift in der Schule eine über den Rahmen anderer Fächer hinausgehende erzieherische Bedeutung. Zu Beginn eines neuen Schuljahres bespricht der Lehrer mit den Schülern das Einschlagen der Bücher und Hefte, das er auch praktisch vorführt. Sie lassen sich in grosser Steinschrift, in kleiner Steinschrift und auch in Handschrift mit Füllstift oder Tinte beschriften. Die neue Aufgabe wird dem Schüler bei der Verwendung der grossen Steinschrift



Fig. 143 Illustration of the newly standardized Swiss handwriting showing a softening of Hulliger's original concept, author unknown (possibly Paul Hulliger), date unknown.

das ganze erste Schuljahr gepflegt werden. Als Auszeichnungsschrift ersetzt sie die frühere Rundschrift und dient allen Schulstufen und praktischen Bedürfnissen.

Die Fortsetzung bildet das Richtalphabet der Unterstufe (Steilschrift). Einer Abklärung bedarf die Formgebung für e und l: Sollen sie eckig oder rund geschrieben werden? Die Urform ist rund. Von sehr großer Bedeutung ist das zwar nicht, weil

von der 4. Klasse an eine Schreibvorlage zu dienen hat, die den späteren Uebergang zur Handschrift erleichtert.

Der neue Vorschlag geht dahin, das Richtalphabet der Schweizer Schulschrift für Mittelstufe auszuschalten und von der 4. Klasse an eine vereinfachte Antiqua (Abb. 37) einzuführen, die den Wahlformen für die Oberstufe, der St. Galler und Zürcher Schreibvorlage am nächsten steht.

Neue Schulvorlage: Mittel u. Oberstufe

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
 Kk Ll Mm Nn Oo Pp Qq Rr Ss
 Tt Uu Vv Ww Xx Yy Zz . ! ? , " "
 1 2 3 4 5 6 7 8 9 0

Abb. 37

Abwandlungen

A A B D D h K M m m n P R R r
 v T W W y 2 3 4 5 7 7

Schriftprobe.

Der grosse Lebensmittelman-
 gel, dem Europa gegenüber-
 steht, wird als die grosse Ge-
 fahr für den sich nähern-
 den Frieden bezeichnet.

Abb. 38

Fig. 144 The new proposal for handwriting to replace the controversial Hulliger style, based on an English Roundhand.

Portfolio

Chiara Barbieri,
Davide Fornari

The Italian career of the Swiss graphic designer Walter Ballmer was punctuated by a series of monographic publications. The different formats and aims of these publications represent various typologies of monograph. Analyzing them makes their self-promotional strategies explicit, and shows a tendency towards stereotypical narratives.

In 1955, Ballmer designed a squared portfolio featuring the works he had made since his move to Milan from Switzerland in 1947. [Figs. 145, 146] In the previous eight years, he had worked for Studio Boggeri. In 1956, a year after this portfolio was made, Ballmer was appointed by Adriano Olivetti as one of the art directors of Olivetti. Even though it is difficult to assess whether Ballmer's portfolio played a role in his employment process, it should be noted that this is one of the last publications featuring both his Italian and his Swiss addresses. The position at Olivetti must have been the clincher that made him decide to settle permanently in Milan.

In May 1976, a rich selection of graphic works by Ballmer was included in a monographic issue of the graphic design magazine *2dimensioni*. [Fig. 147, 148] This issue was designed by Ballmer himself, and introduced by

his former employer Antonio Boggeri. In the foreword, Boggeri reiterated one of the myths associated with Swiss graphic design in Milan: namely that Swiss designers' professional training fruitfully interacted with the Italian unorthodox approach to visual communication.¹ Boggeri himself had played a key role in introducing Swiss graphic design to the Italian design scene. Since opening the Studio Boggeri in 1933, he had been hiring Swiss designers, thereby acting as a springboard for their careers in Italy.²

Certain stereotypical narratives on Swiss designers in Milan were also included in other monographic publications devoted to Ballmer. This is the case with a leaflet released on the occasion of a solo show in 1989. [Figs. 149, 150] The leaflet featured pictures of Ballmer and his works, a timeline of his career, and a short autobiographical account. Ballmer recalls having discovered "that the rules of sight exist and are rigid, and that creativity is free only in compliance with those rules" at the Allgemeine Gewerbeschule Basel,³ and having benefitted in Milan from "the advantages of a very peculiar intellectual and productive climate [in which] initiative and problem-solving go hand in hand with creativity and *joie de vivre*."⁴ Ballmer's words echoed the stereotype according to which Swiss graphic designers embody formal severity based on solid education, while their Italian counterparts stand for "imagination, poetry and experimental curiosity."⁵

A typical monographic catalog, [Figs. 151, 152] which remained at the stage of a mockup, can be found in Olivetti's and Ballmer's archives. As the subtitle suggests—*A Designer Between Art and Graphics*—the catalog documents Ballmer's careers as both a graphic designer and a concrete artist. Indeed, it presents two front covers and can be read from both sides. Inside, the layout of the placeholder text affords an idea of the written multilingual content—in Italian, French, German, and English—which was typical of Swiss magazines and monographic publications centered on the so-called pioneers of the "Swiss Style."⁶

The printer Lucini produced another publication, to celebrate Ballmer's eightieth birthday in 2003. [Fig. 153] This small commemorative booklet featured forty logos arranged in no apparent order. In this case, the monographic publication was more an act of friendship than a self-promotional artifact.

A portfolio, a monographic issue of a magazine, a timeline, a monographic catalog, and a commemorative booklet: these publications well describe the trajectory of Ballmer's career from job applications to the dissemination of his works, from self-narrative and canonization up to public recognition.

1 Boggeri 1976.

2 Barbieri 2017: 124–192.

3 Ballmer 1989.

4 Ibid.

5 Richter 2007: 5.

6 *Neue Grafik* 1958–1965; Gerstner & Kutter 1959; Müller-Brockmann 1961.



Fig. 145
1955.

Cover from the portfolio booklet *Walter Ballmer*, Walter Ballmer (graphic design),



Fig. 146 Spread from the portfolio booklet *Walter Ballmer*, Walter Ballmer (graphic design), 1955.

copertine di catalogo



suele, trafilati, accessori di gomma
e vernici isolanti
sono presentate in queste quattro
copertine di catalogo.

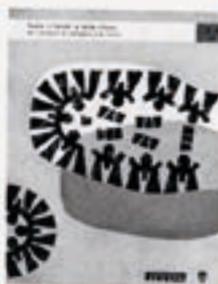




Fig. 147 Cover from the monographic issue no. 16 of the magazine *2dimensioni*, dedicated to and designed by Walter Ballmer, 1976.



Fig. 148 Spread from the monographic issue no. 16 of the magazine *2dimensioni*, dedicated to and designed by Walter Ballmer, 1976.



Figs. 149, 150 Cover and spread from the folded leaflet dedicated to the life of Walter Ballmer, *Walter Ballmer: Un designer tra arte e grafica* (Walter Ballmer: A designer between art and graphics), Unidesign/G. Fe. (graphic design), 1989.



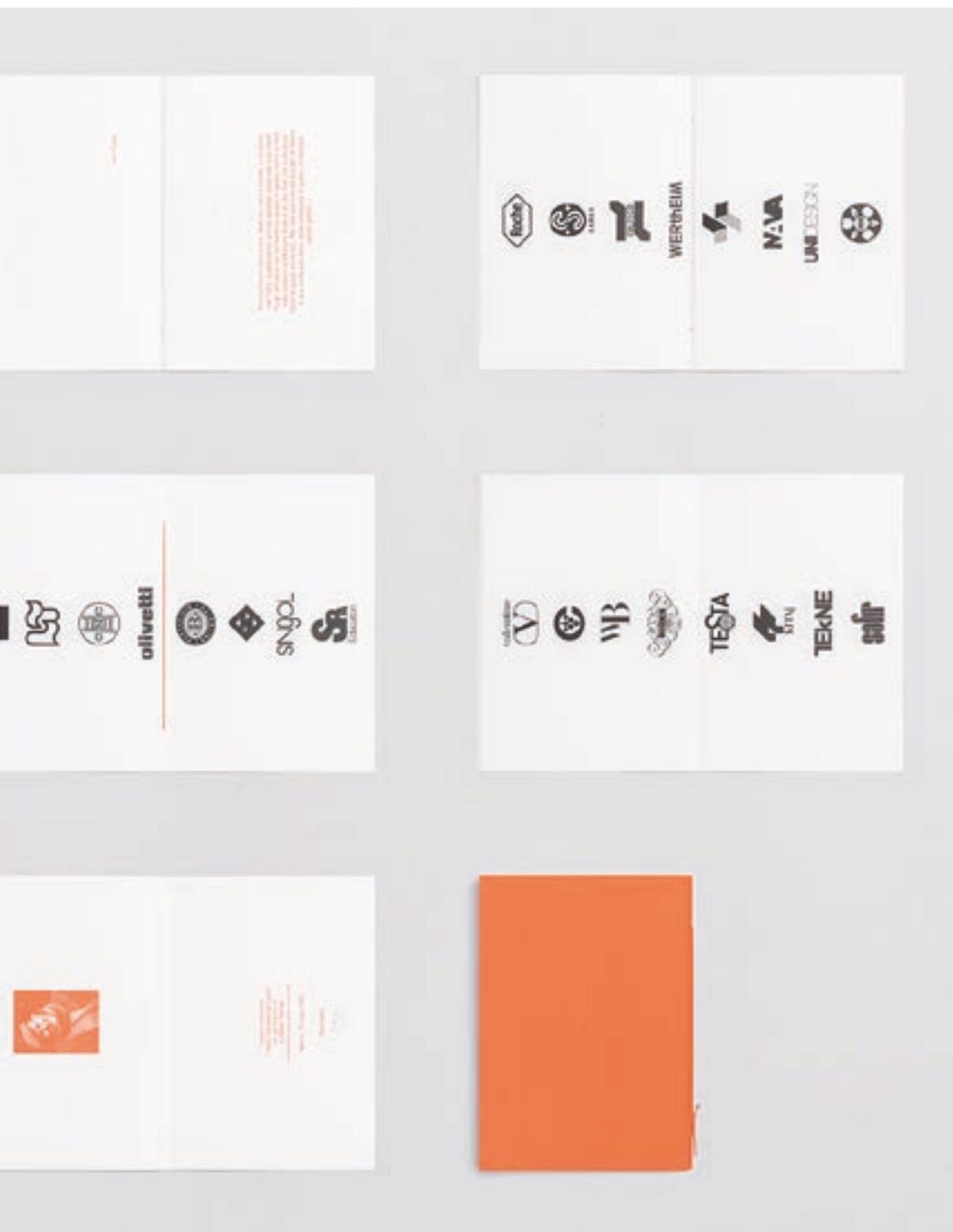
Figs. 151, 152 Covers of the mock-up of a monographic catalog titled *Walter Ballmer: Un designer tra arte e grafica* (Walter Ballmer: A designer between art and graphics), Walter Ballmer (graphic design), date unknown (late 1980s).



Fig. 152



Fig. 153 Cover and spreads from the book 80, Walter Ballmer (graphic design), 2003.



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