Swiss
Graphic Design
Histories

Visual Arguments

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alternative actors
Arts and Crafts
associations
awards
canonization
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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 subdisciplines 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.

Advertise-ments

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.

Fig. 2   Various advertisements for F. Gygi + Co., different authors.
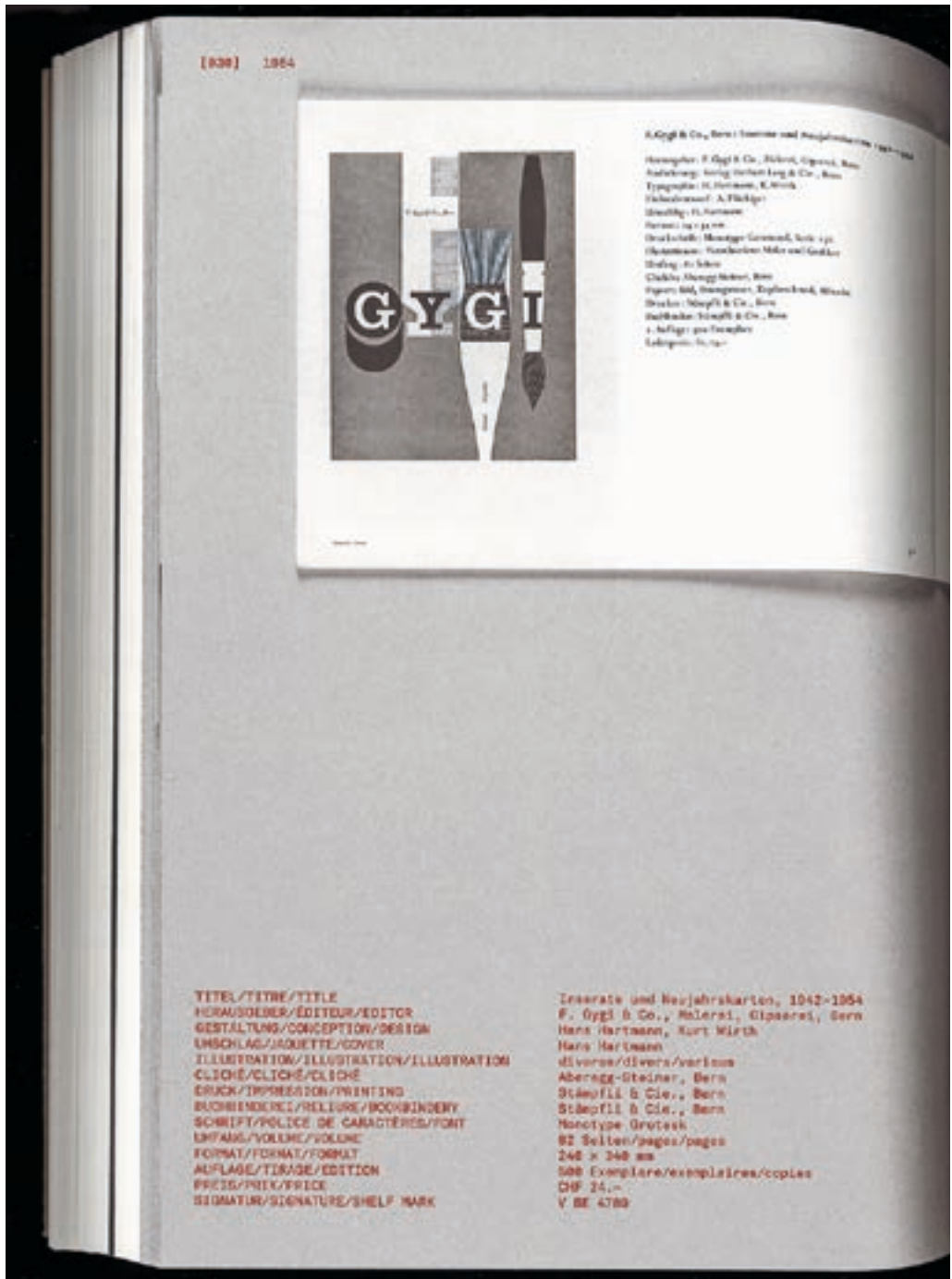
Fig. 3   Single spread from *Schönste Schweizer Bücher 1954*, showing the prize-winning book
F. Gygi + Co. Bern. Inserate und Neujahrskarten 1942–1954.

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.

Reproduc-
tions

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 Zeichnen[6] (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 nonfiction 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-

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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. Hiebei 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 ausgezeichneter graphischer Kräfte und damit auch am internationalen Ansehen der schweizerischen Graphik einen wesentlichen Anteil haben.

17
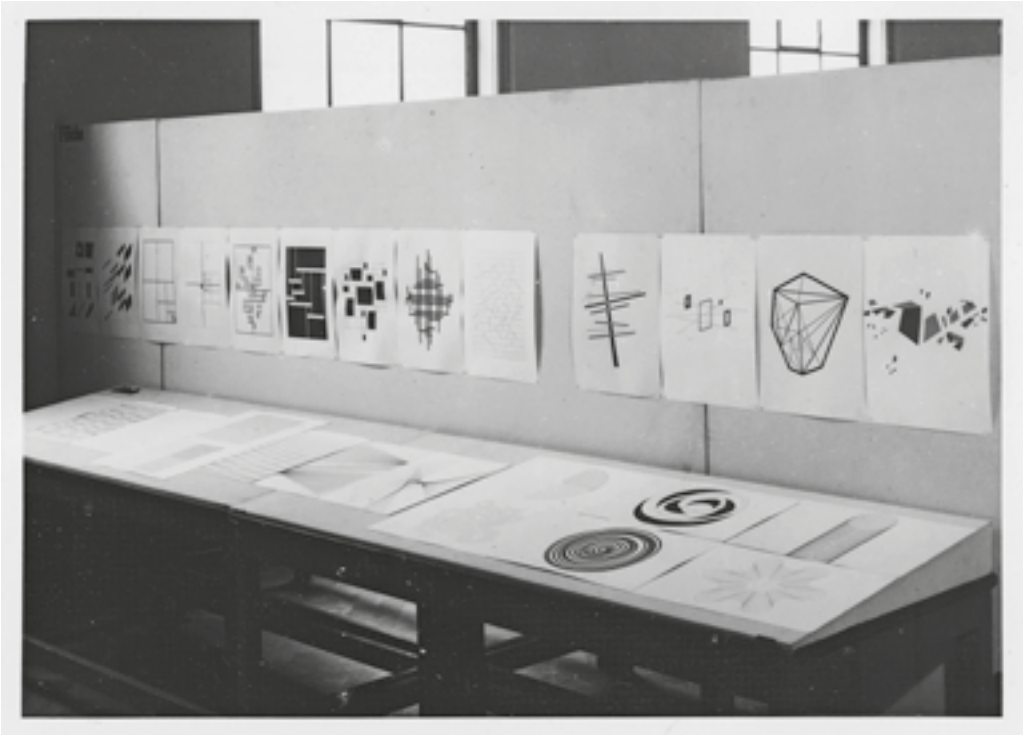
Fig. 10   Installation view of the "Fläche" panel and the "Linie" table, exhibition of student work, anonymous (photographer), Hermann Eidenbenz (teacher), Allgemeine Gewerbeschule Basel, 1941.

Fig. 11　　　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.
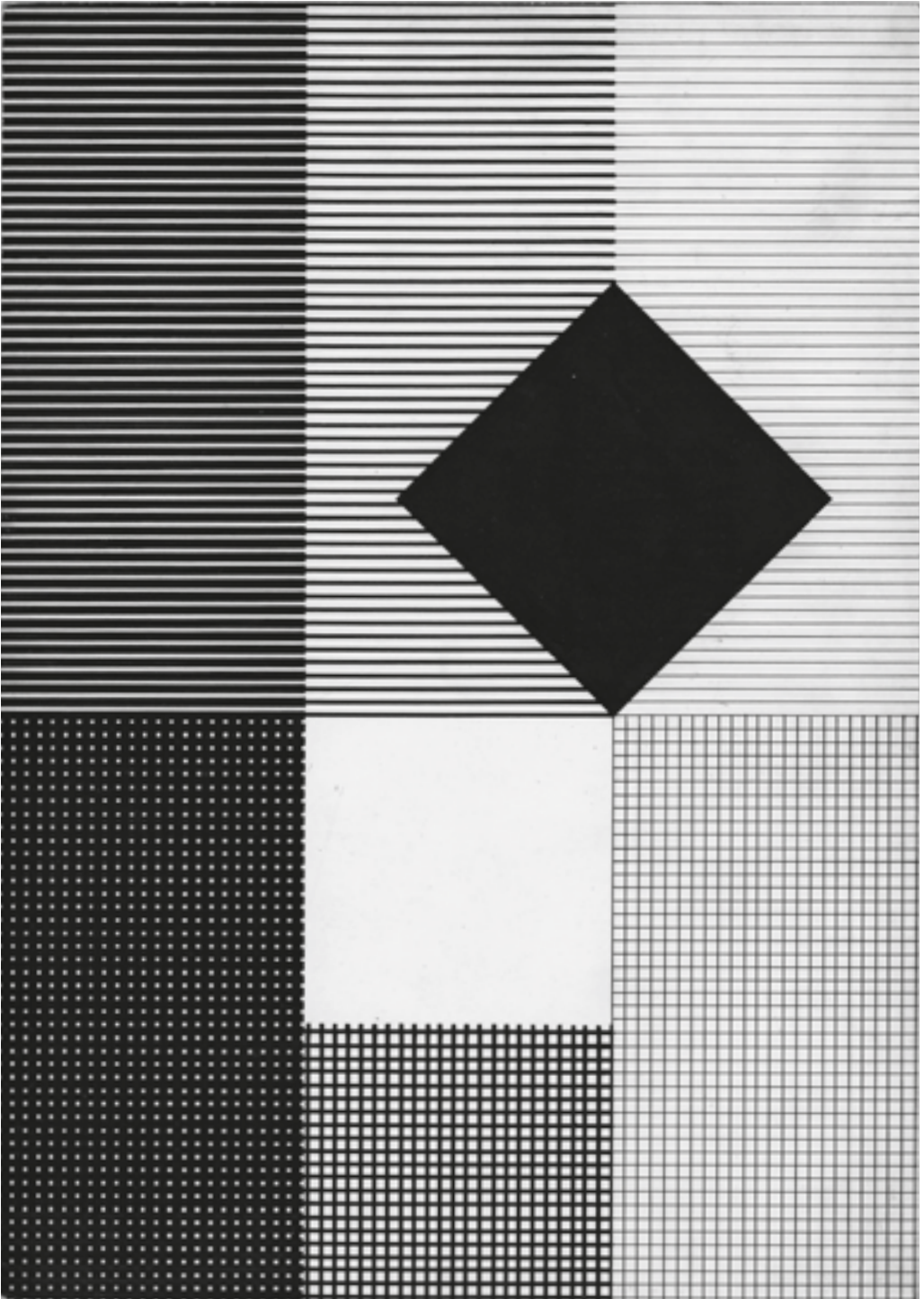
Fig. 13   Template for basic exercise, Ernst Keiser, Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.

Fig. 14   Installation view of the "Lithographie," section, 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.

kern

reiss
zeuge

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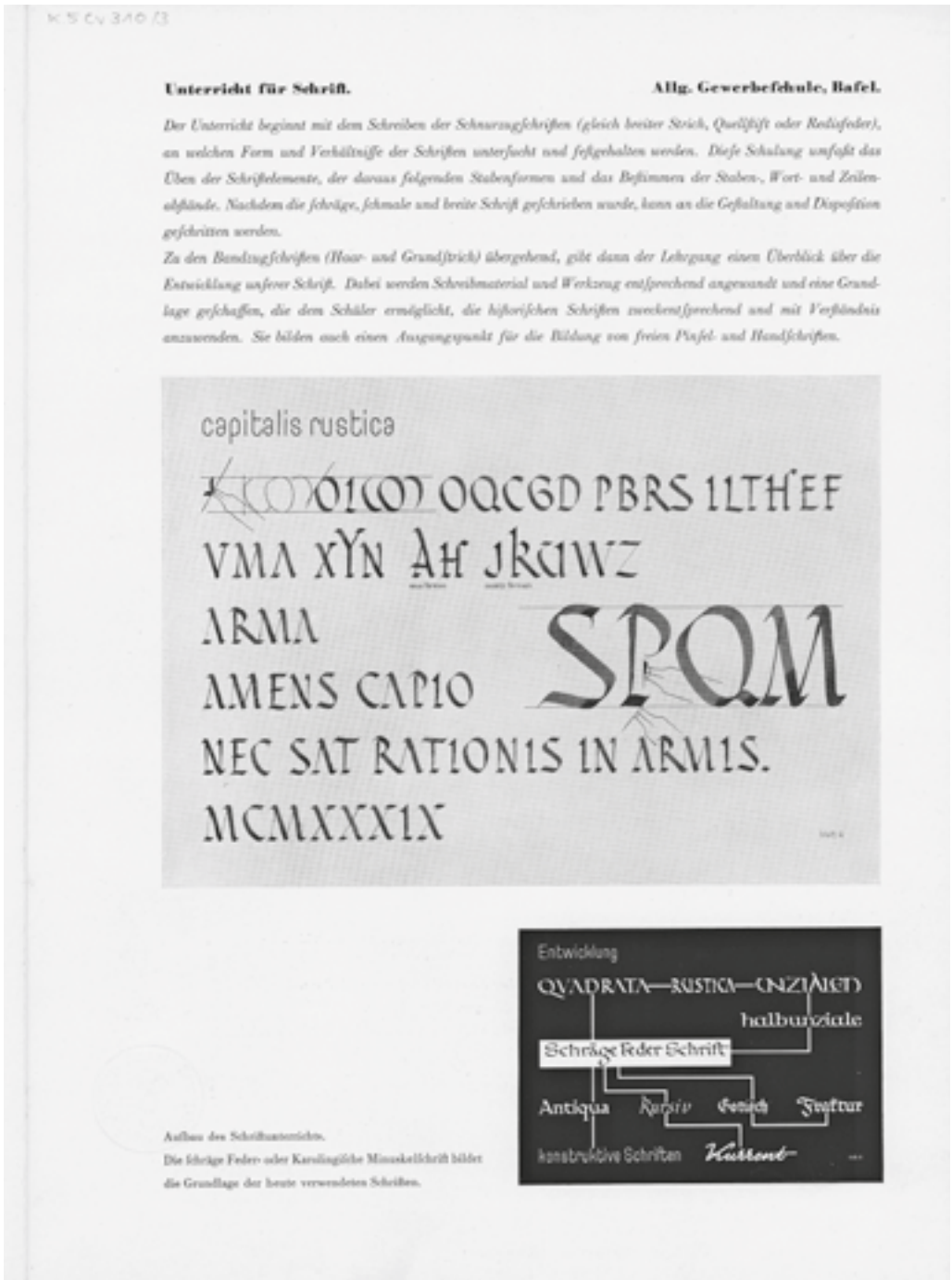
Fig. 20   Spread from the brochure *Unterricht für Schrift* (lettering course) including a timeline of letterforms (bottom right), Theo Ballmer, Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1939.

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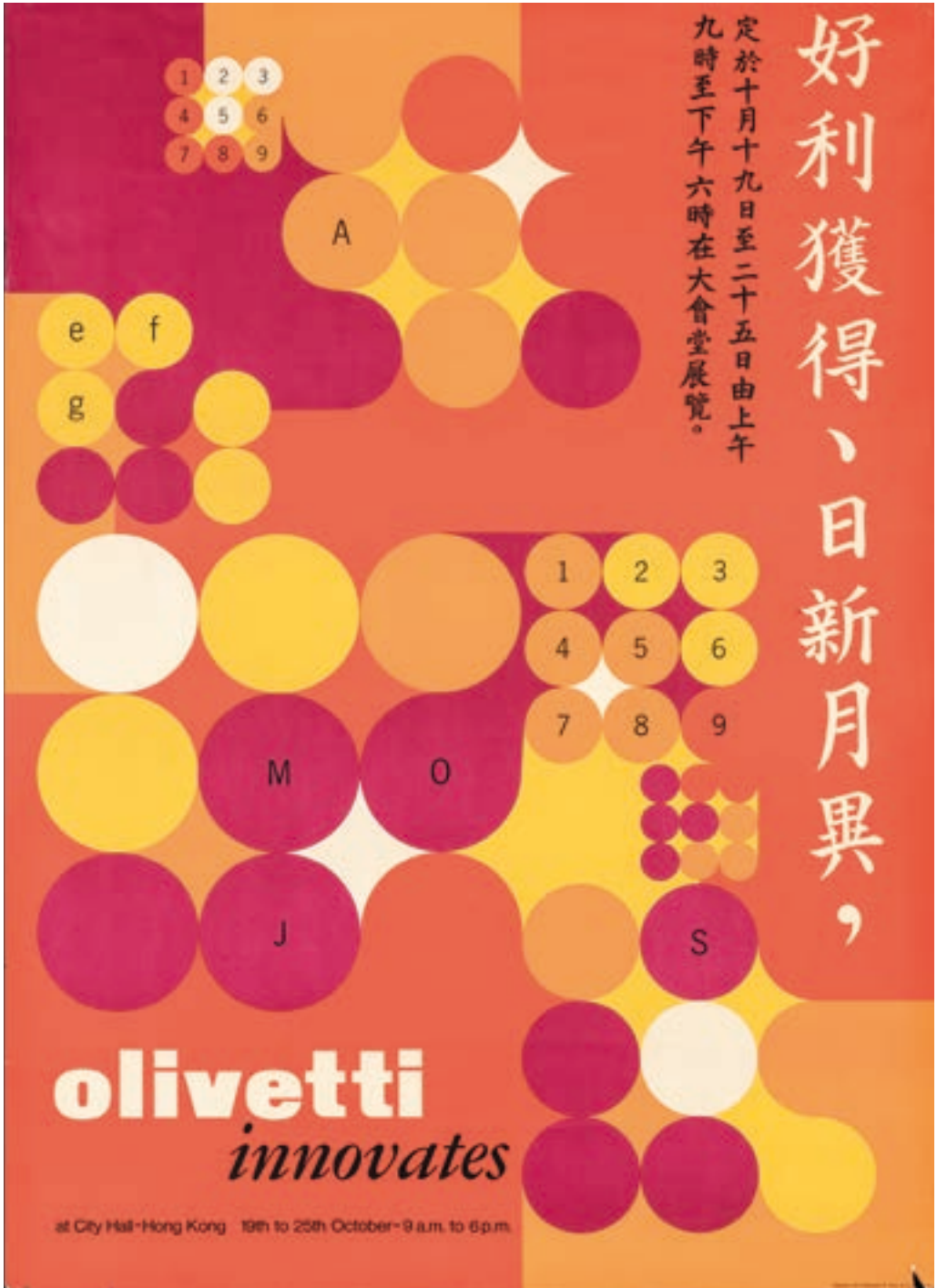
Fig. 25   Poster for the exhibition *Olivetti Innovates,* held at the City Hall in Hong Kong, Oct. 19–25, 1966, Walter Ballmer and Anna Monika Jost (graphic design), 1966.

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 Grafikklasse der KGS
14./15./16.Jan.59

Mi.14.1.   o8oo-12oo   Figur allein   Bleistift   Format frei
Raum 5o1   13oo-17oo   Figur im Raum   "   "   "

Do.15.1.   o8oo-1ooo   Steine im Bachbett   "   "   "
Raum 4o8   1ooo-1115   rotes Quadrat in 8 Teile   r.Quadrat 16/16 cm
                         zerlegen,
                         freie Komposition mit diesen   w.Fläche 15/15 cm
                         8 Teilen auf weisser Fläche
            1115-12oo   Warum wähle ich den Grafiker-
                         beruf?Aufsatz

            13oo-15oo   Perspektivzeichnung   "   Format frei
            15oo-16oo   Schriftschreiben   Tusche   "   "
            16oo-17oo   Plakat auswendig zeichnen   Bleistift und "   "
                                                       Farbstift

Fr.16.1.   o8oo-1ooo   farbige Zeichnung:Zirkus   Farbstift   "   "
Raum 4o8   1ooo-11oo   Form auswendig zeichnen   Bleistift   "   "
            11oo-12oo   2 Buchstaben:
                         ein schwerer Buchstaben   Bleistift oder "   15/3o cm
                         ein eleganter Buchstaben   Farbstift   quer
            13oo-143o   lineare Zeichnung: Bleistift   Linienlänge frei
                         1o gleichlange Linien im   Rechteck 15/2o cm
                         Rechteck   quer
            143o-17oo   Plakat:Zirkus   Farbstift   25,6/18,1 cm hoch

J.Müller-Brockmann

Fig. 26   Entrance exam for the Fachklasse Grafik, Josef Müller-Brockmann, Kunstgewer-
beschule 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,Windbläst in einen Haufen Papierblätter	Bleistift	schwarz-weiss
1 Std.	12 Punkte in einem Quadrat von 15 cm Seitenlänge anordnen	Klebpapier	rote P.auf weiss
1 Std.	Kreis von 10 cm D.zerschneiden und in einem Quadrat von 15 cm Seitenlänge neu anordnen	Klebepapier	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 vorhergehenden hat.	Bleistift	schwarz-weiss
2 Std.	Quadratisches Bild mit 6 optisch gleichwertigen Feldern,bestehend aus weiss,grau,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 Verschraubung und ohne Hilfe von Wügeln, für Ausstellungszwecke	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 den andern liegen darf.	Farbstift	farbig
1 Std.	Bewegung eines Schnelläufers in Linien darstellen,sodass ein Bewegungsablauf entsteht	Bleistift	schwarz-weiss
2 Std.	Steinschlag überrascht frei Bergwanderer	Bleistift	schwarz-weiss
1 Std.	Die Worte "boxen" und "Rom" zeichnen	Bleistift	schwarz-weiss
4 Std.	Jagd in Walde	Farbstift	Farbig
4 Std.	Plakatentwurf:Fahrt mit der SBB durch die Berge,22,5/32cm oder 18/21,5 cm	Farbstift	farbig
1 Std.	Auswendigzeichnen des Film-Plakates	Farbstift	farbig
1 Std.	Perspektivzeichnung des Ganges 4.Etage	Bleistift	schwarz-weiss

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

Aufnahmeprüfung in die Grafikklasse, Jan.60

1/2 Std.	Warum wollen Sie Grafiker werden.
1/2 Std.	Was macht ein Grafiker
1/2 Std.	Wie sieht ein Grafiker aus,wie muss sein Charakter sein, seine Einstellung zum Beruf,seine Einstellung zur Welt, seine Einstellung zum Auftraggeber etc.
2 Std.	Welches sind die besten Architekten der Gegenwart,international gesehen? warum? Welches sind die besten Maler? Warum? Welches sind die besten Plastiker?

Schriftsteller?Dramatiker?
Musiker? resp.Komponisten?
Fotografen?
Grafiker?
Politiker?

Welche Menschen haben etwas für die Menschen getan?
Welches ist das schönste neue Haus in Zürich?
Was gefällt nicht in Zürich?

Ev.Meili-Test

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.]
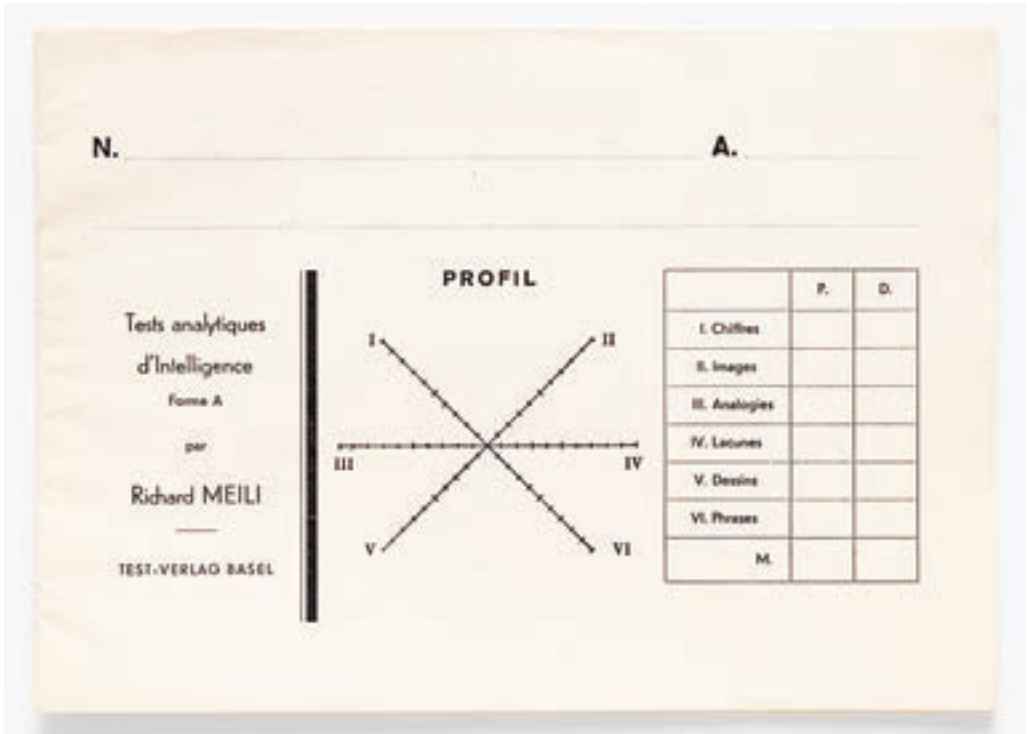
Fig. 29   Cover of *Tests analytiques d'Intelligence* (Analytical intelligence tests), Richard Meili, Test-Verlag Basel, ca. 1951.
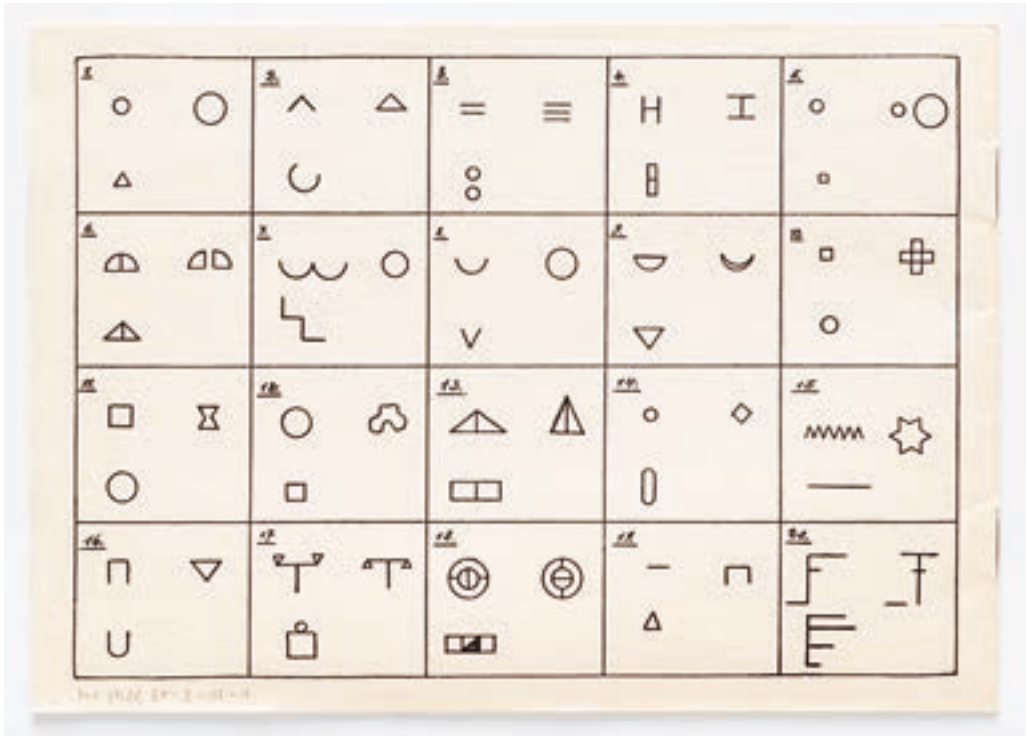
Fig. 30   Chapter "analogies" of *Tests analytiques d'Intelligence* (Analytical intelligence tests), Richard Meili, Test-Verlag Basel, ca. 1951.

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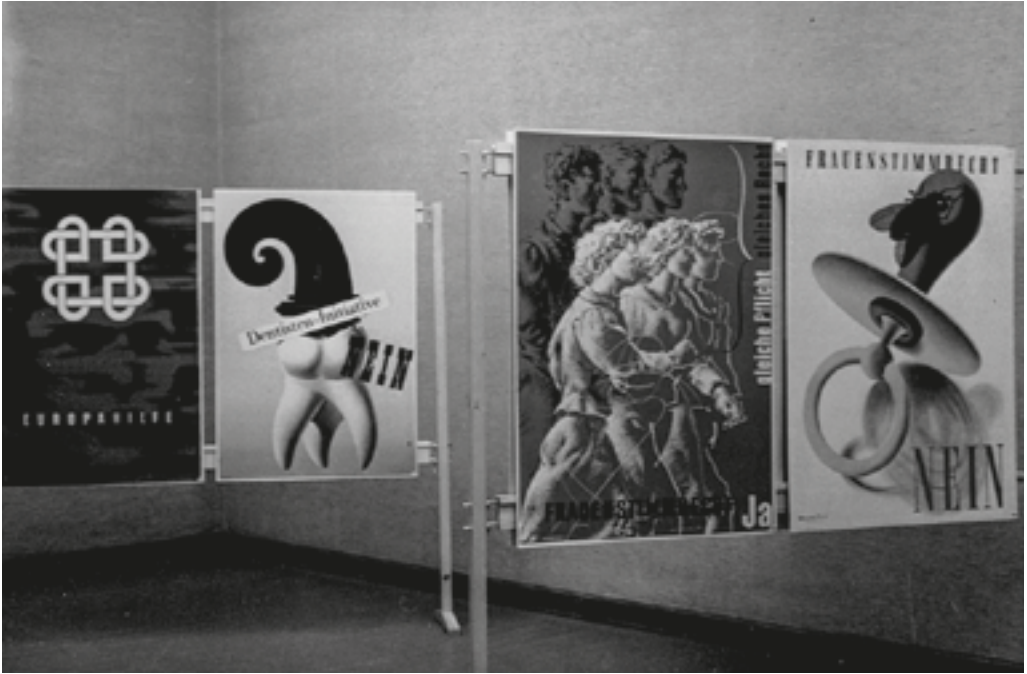
Fig. 31   Installation view of the exhibition *Swiss Posters,* organized by Pro Helvetia, Helmhaus Zürich, 1949.

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 Graphik[1] (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 Rick[5] 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.

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.
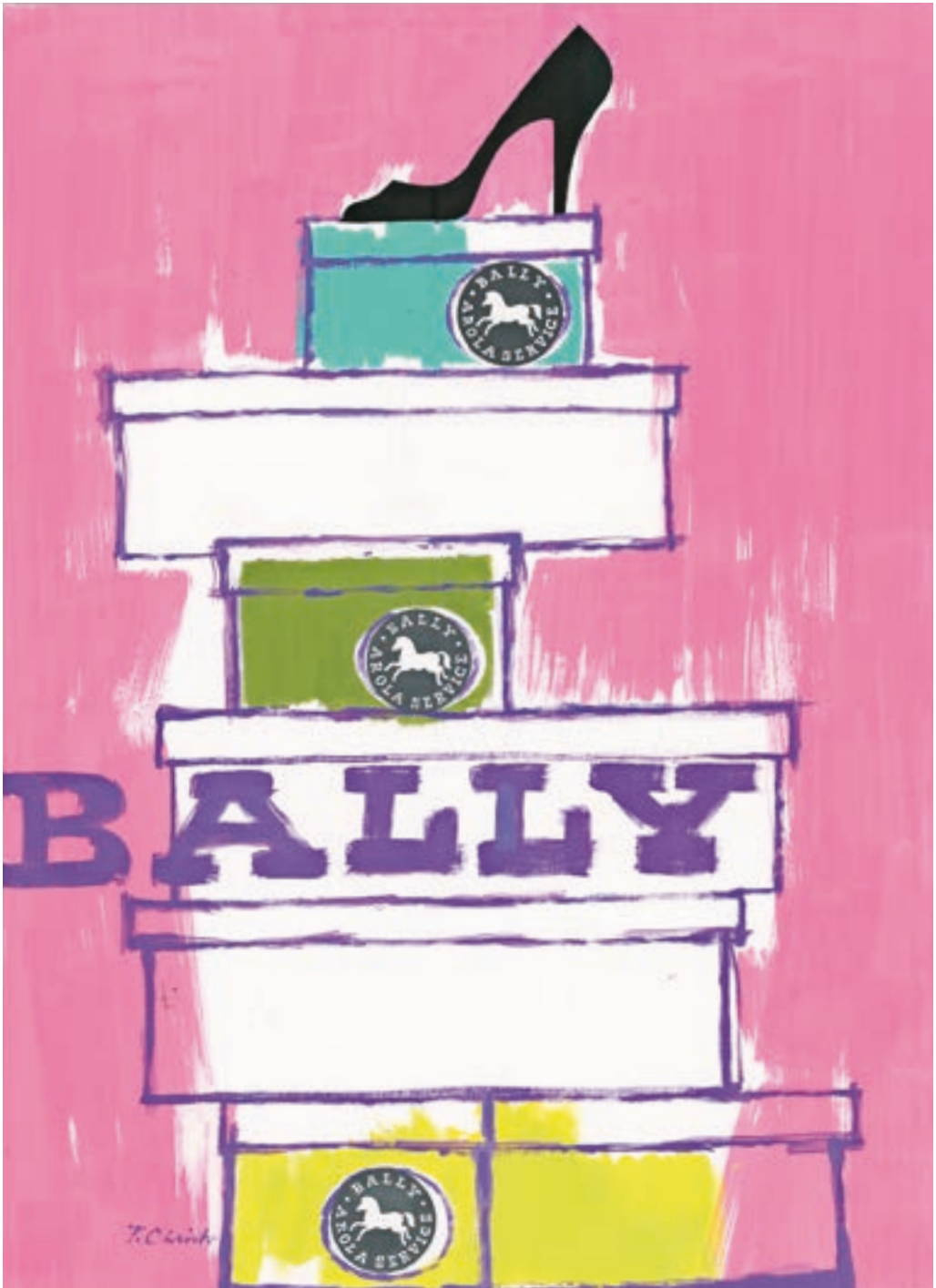
Fig. 35   Poster design "Bally," student work from the Fachklasse für Graphik, Teresa Christ, Allgemeine Gewerbeschule Basel, 1951–1955.
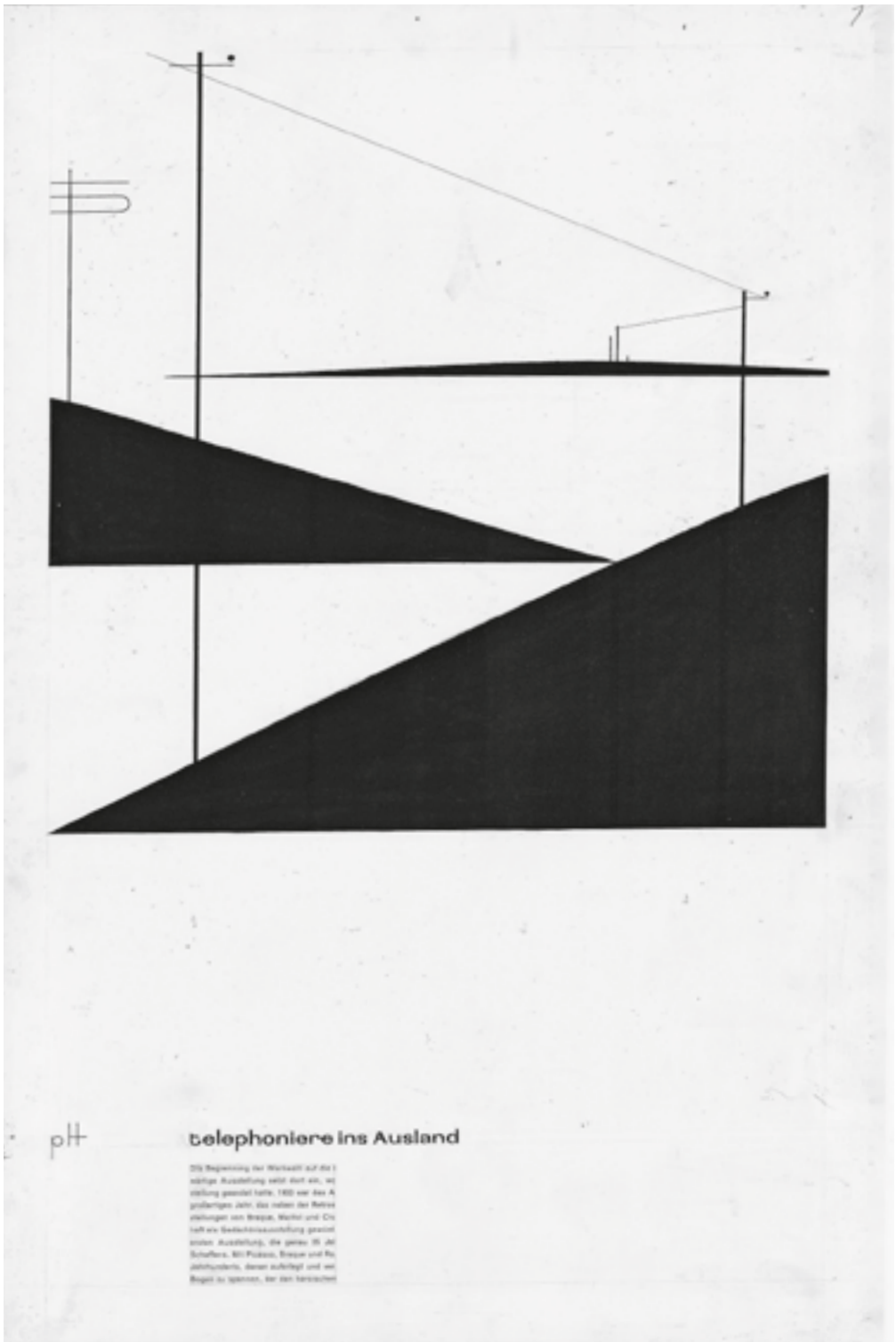
Fig. 36   Poster design "PTT—telephoniere ins Ausland" for Swiss Post, student work from the Fachklasse für Graphik, Kurt Hauert (attributed), Allgemeine Gewerbeschule Basel, 1953–1957.

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.

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 feature[3]—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 Gerstner[4] and Josef Müller-Brockmann[5] (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.

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

abcdefg | abc ghi *def* no | ?
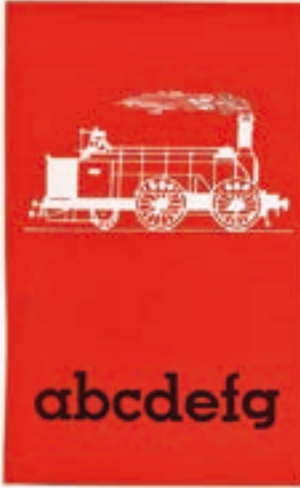
the development of the steam engine it would not have been possible to build a jet aircraft.
To the same extent, what we do today is the basis for tomorrow. Everything in the present has been built on experience from the past, and everything in the future is contained in the present. Today's work is 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 Dampfmaschine 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 Werkmann trägt deshalb eine doppelte Verantwortung: im Schlussstein 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 réaliste de nos jours est profondément enracinée 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 monumental lettering, medieval black-letter typefaces of the post Renaissance, expression of the 'New Realism', typical screed of the present day, what does the future hold in store?

Vergleich der Entwicklung von Transportmittel und Schrift: Römische Lapidarschrift, Gotik des Mittelalters, Schriften der Nachrenaissance, Ausdruck der neuen Sachlichkeit, die typische Groteske der Gegenwart, wie wird die Zukunft aussehen?

Comparaison des moyens de transport et de l'écriture: lapidaire romaine, gothique du Moyen Age, les classiques de l'après-Renaissance, l'expression du constructivisme, les antiques de notre temps, quelles seront les formes de demain?

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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 Tourneroche, 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   Tourneroche 2017.
4   Hollenstein 1968: 30.
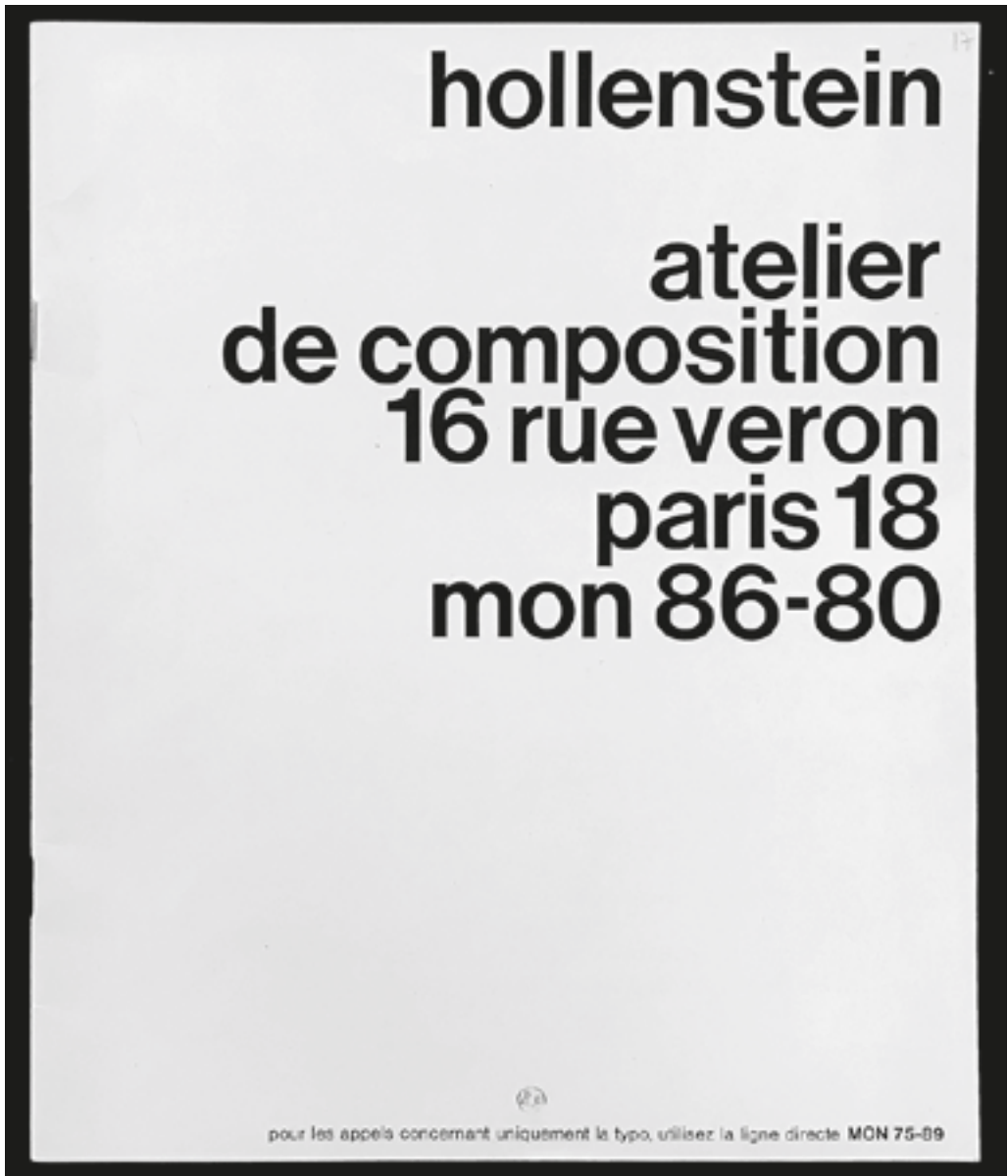
Fig. 41   Cover from a typesetting catalog, Studio Hollenstein, ca. 1965.
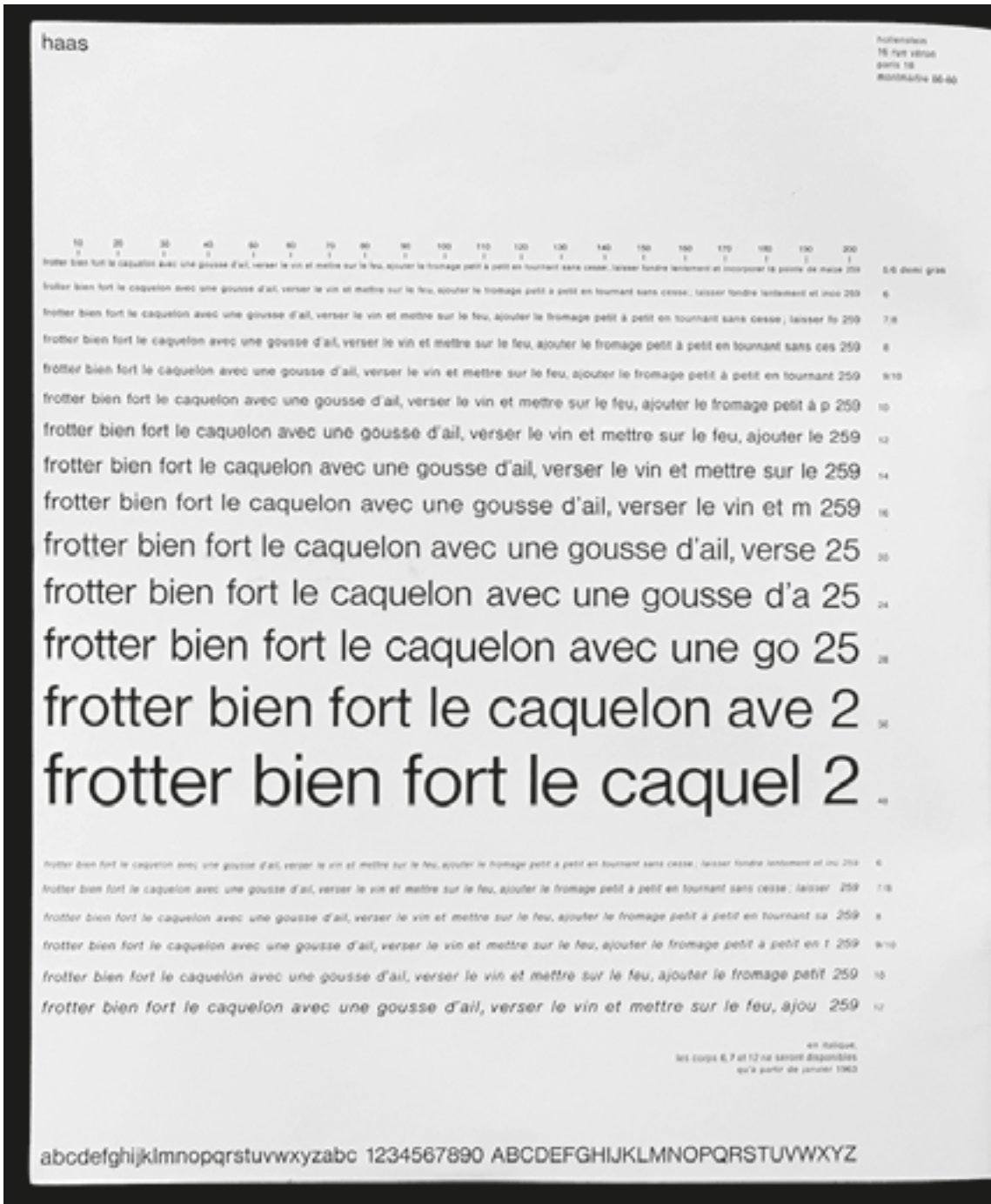
Fig. 42   Spread from a typesetting catalog, Studio Hollenstein, ca. 1965.

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 laws[1] 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 counselling, 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.

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Ablauf der Referendumsfrist: 30. September 1930.

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

Die Bundesversammlung
der schweizerischen Eidgenossenschaft,

gestützt auf Art. 34ᵇᵉʳ 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-

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*) 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,

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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. 22 und folgende des Bundesgesetzes über die eidgenössische Verwaltungs- und Disziplinarrechtspflege ¹) ist zulässig.

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¹) A.S. 44, 779.

1932 — 299

1

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

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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 gelernte Graphiker (Graphikerinnen)

1948 — 438

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."[1] 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.
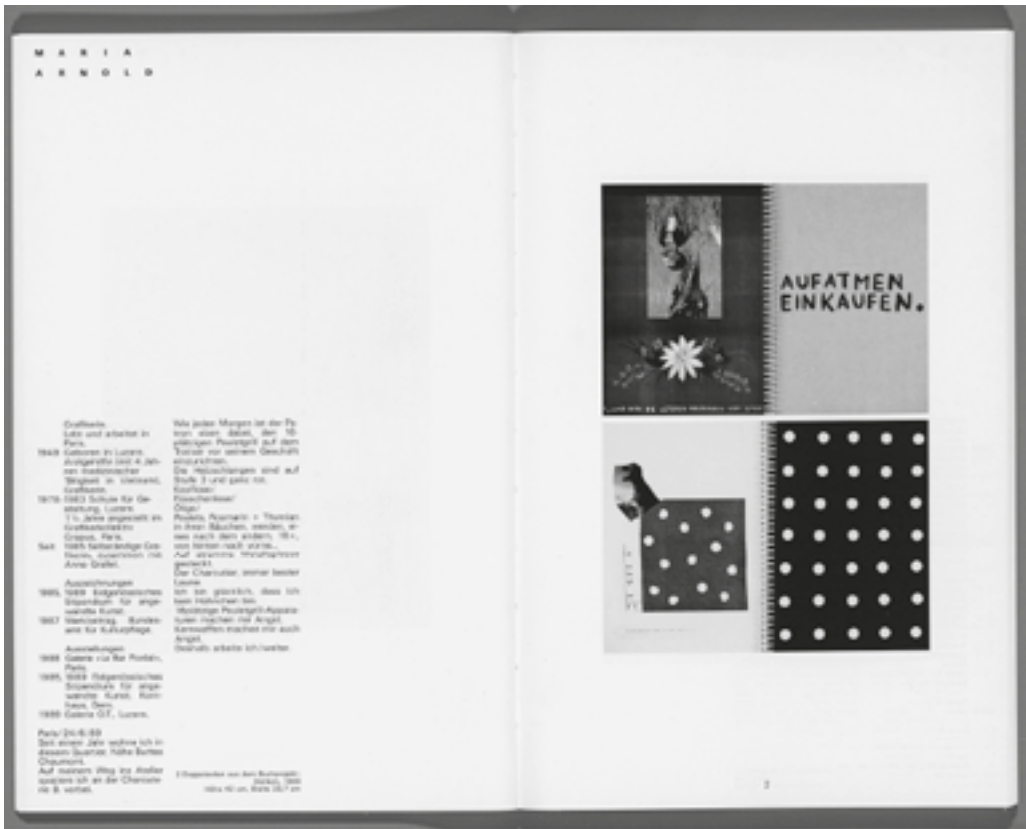
Fig. 46   Swiss Design Awards exhibition catalog presenting the work of Maria Arnold, 1989.

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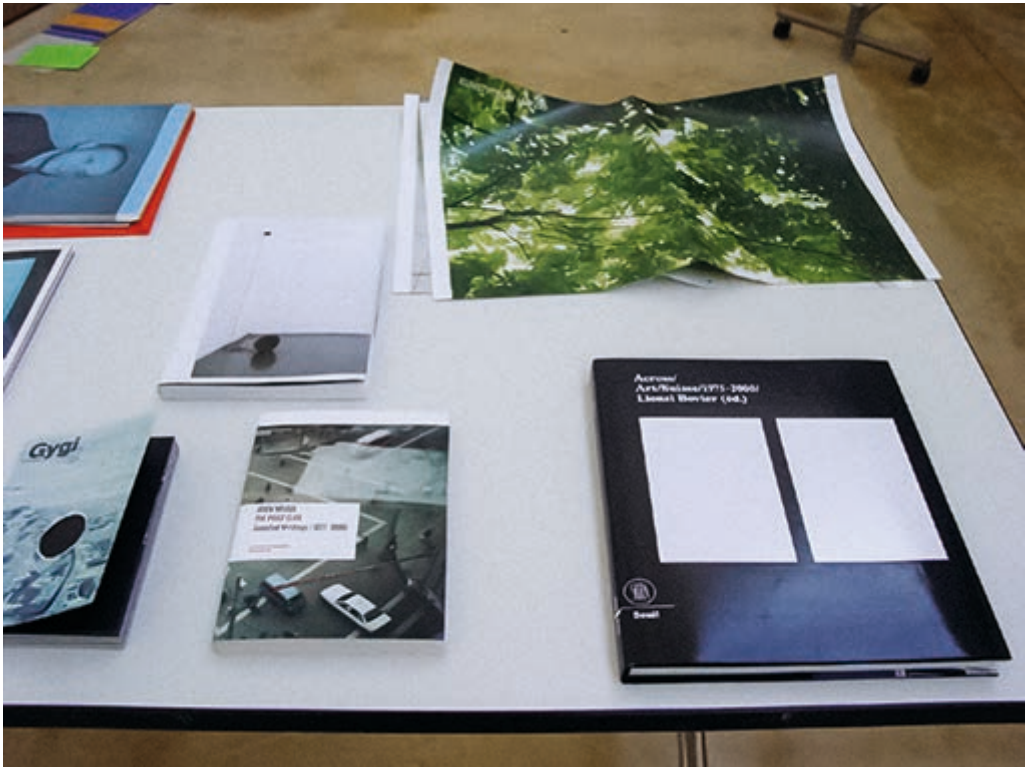
Fig. 50   Documentation photograph of the Swiss Design Awards judging process (here, Gilles Gavillet's submission), anonymous photographer, Bern, Feb. 18, 2002.

92 — MAJA ABPLANALP Wann uns die Idee gekommen ist? Beim Kirschenessen! Nein, i
über die Form hinausgehen. So wird die immaterielle Gestaltung viel wichtig
niveau professionnel avec Sergio Leone (mais uniquement par l'intermédiair
Preisklasse, da es Einzelanfertigungen sind. — MICHAEL HÜBSCHER Die Frage nac
für die Leute oft schwierig, meine Mode irgendwo einordnen zu können. I
Maschenreihe meines Netzwerks breitet sich über Zürich und Basel aus un
für die Zukunft ist sehr offen, mal sehen, was sie bringt. — 'HAPPYPETS PRODUC
Richtung lenken. — RUTH ERDT In zehn Jahren? Uff, ich würde gerne leben
Ich weiss nur, dass ich auf jeden Fall meinen Visionen und Überzeugungen
d'enfants. — SANDRA LEMP Ich fühle mich besonders wohl beim Entwickeln u
Risiken eingehen, neue Wege suchen, neue Formen und Möglichkeiten fi
für die Zukunft hat. — IRÈNE MÜNGER Ich will von meinem Beruf leben könn
fantastiques du moins amusants. Voilà pourquoi j'aime communiquer ave
— GIAN PAOLO MINELLI La fotografia per me nei anni si è trasformata in un'attività
primée pour avoir remis la gouache au goût du jour à l'heure du vectoriel..
steht der textile Aspekt immer an erster Stelle. — RAPHAEL PERRET Leute, die
Kindern sicher gefällt. — MEGI ZUMSTEIN Typografie behandelt u.a. den Ausdr
collaboration intéressante avec un futur inconnu. — 'NORM Netzwerk, Ne
ja schon da und viele von der Schule in Biel auch. Wenn du in eine andere
aiguisé. — 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
erweitern. — DANIEL HERMANN Letztendlich muss Mode doch einfach nur gefa
und gesagt haben), deren Arbeit oder Haltung uns inspiriert und begeist
— RACHEL IMBODEN Mes modèles: graphisme – trouver la balance entre la comm
creati spesso dallo stesso mercato dell'arte. — CHRISTOPH ZELLWEGER Ich habe
jedem Regisseur wieder anders. In gewissen Konstellationen sitzt man öfte
den Regisseur mit meinen Vorschlägen. — NORA GARCIA In meinen Arbeiten
nach neuen Gestaltungsmitteln suchen. [...] Bei Modedesignern wäre das
Netzwerk, das auftrags- und problembezogen ist, als auch die weltweite
— 'HAPPYPETS PRODUCTS' — GIAN PAOLO MINELLI I miei genitori non hanno mai be
sich immer weiter aus. Es ist für mich sehr wichtig. — MICHAEL HÜBSCHER Vorb
que je rejette: les top modèles. — CHRISTOPH ZELLWEGER Irgendwann habe ich aus
les plus importantes en privé sont en même temps les personnes les plus
d'enfants), mes frères et sœurs (gymnase, études en microtechnique), mon
man ja eigentlich erst, wenn man verglichen wird. Ich wurde schon mit Na
Fotografie. Manche Fotos könnten genauso gut auch Fiktion sein. — ANN
poche parole: spero di poter continuare a crescere. — MEGI ZUMSTEIN Ich hab
à mon activité professionnelle – mais uniquement parce qu'ils son
— CHRISTOPH ZELLWEGER Jede Person kann mich vorwärts bringen, sie muss sich qu

Fig. 51   Interviews with designers in the Swiss Design Awards catalog, 2002.

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! Q
d'une voyante extra-lucide). — MARIA PIA AMABILE Unsere Produkte sind für ein 'Liebh
dem Weg interessiert mich viel stärker als die Frage nach dem Wohin. — HEN PHU'
as 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 RAPPAPORT Über einen längeren Zeitraum mit einem Regisseu
önnen von meinen Ideen und von freien Arbeiten. Das ist immer ein bisschen ein
reu bleiben möchte. Das kann aber bedeuten, dass ich in zehn Jahren Serviceangé
d Realisieren von konzeptionellen Arbeiten. Die Thematik einer Kleinkollektion ist
den, immer erfolgreich wäre, würden es mehr Leute probieren. Es ist toll, wenn
en. — CLAUDE BAECHTOLD Ce qui m'intéresse, c'est plus le jeu entre les images que l'ir
Sergio Leone, qui transforme le genre western en conte mythologique. — RAPHA
e riempie quasi completamente la mia vita, grazie alla passione per la fotografia h
— 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
ck von Schrift. Die Stimme / der Körper transportieren den Ausdruck eines Gedar
zwerk, Bekanntenkreis? Freunde, die du siehst, manche mehr, manche weniger,
Stadt gehst, gibt's halt andere Leute, die du dann mehr siehst, mit einigen arbeites
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 TRUNIGER Ein 'gutes', spannendes Portrait hat für
len. — ISABEL TRUNIGER Ich brauche das Geld, um für 2-3 Monate keine Aufträge m
rt. 'Vorbilder' ist ja ein recht weites Feld. Es gibt welche, die haben gute Schrif
nication du contenu et le jeu avec l'esthétique (la forme). Modèles que je rejette:
einen Stil, sondern nur Fragen, die ich materialisieren möchte. Das ist auch ein F
n zusammen und fantasiert in einem ersten Schritt gemeinsam an einem Stück un
trebe ich keinen Vorbildern nach. Im Gegenteil. Vielmehr sind es die Inspiration
B. Rei Kawakubo von 'Comme des Garçons' oder Martin Margiela. — CHRISTIAN
etzu an anderen Kulturen und Menschen. — CHRISTOPH ZELLWEGER Kollaborati
apito rosa fac — SCHÖNWEIRS' Bof. — ANNE CRAUSAZ Oui, mes parents comprer
er finde ich in den unterschiedlichsten Gebieten, so kann mich eine Roman- od
allt, dass ich nirgends richtig rein passe. Jetzt ist mir klar: mich interessiert
oches, les plus importantes en professionnel: les discussions avec mes deux colo
copain (journaliste), et mes amis. — ALAIN RAPPAPORT Ich stelle mir vor, mein Tätigkei
Gold verglichen [...]. In einem persönlichen Gespräch mit ihr habe ich aber ge
s vraiment de modèles, mais plutôt des influences immédiates en vi
direkten Vorbilder, natürlich gibt es Gestalter/-innen, die ich toll finde, abe
je leur ai dit: il n'y pas de honte à être graphiste, même mauvais
wollen. Ich meine damit Menschen, die etwas geben, die kritisch und wi
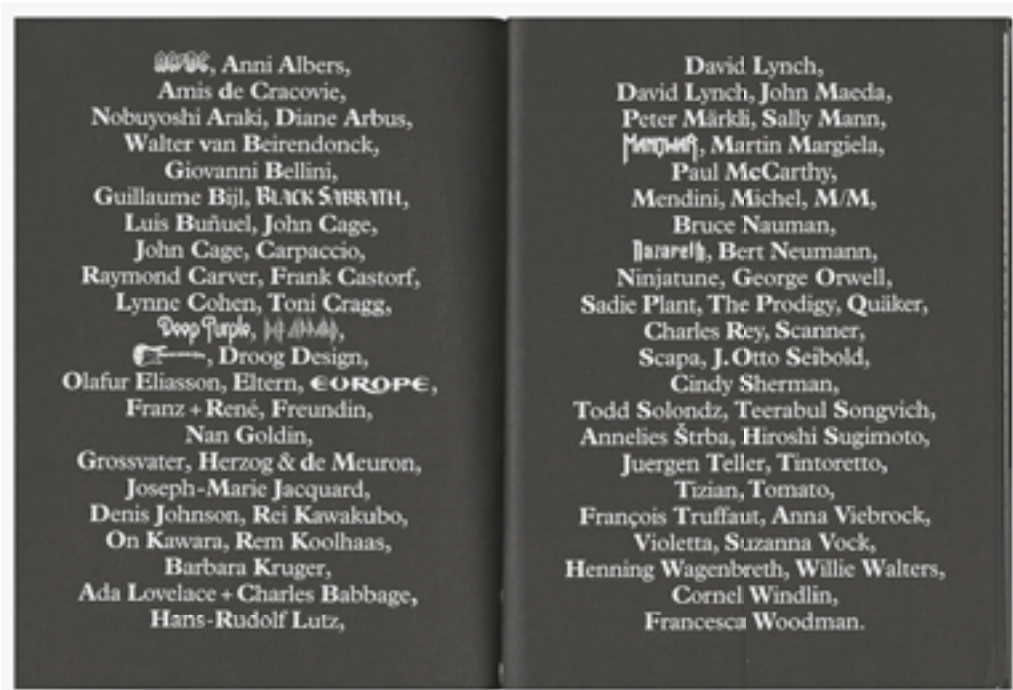
Fig. 52   A list of awardees' models in the Swiss Design Awards catalog, 2002.

Fig. 53   Left: essay discussing designers' self-perception; right: awardees' preferred tools in the Swiss Design Awards catalog, 2002.
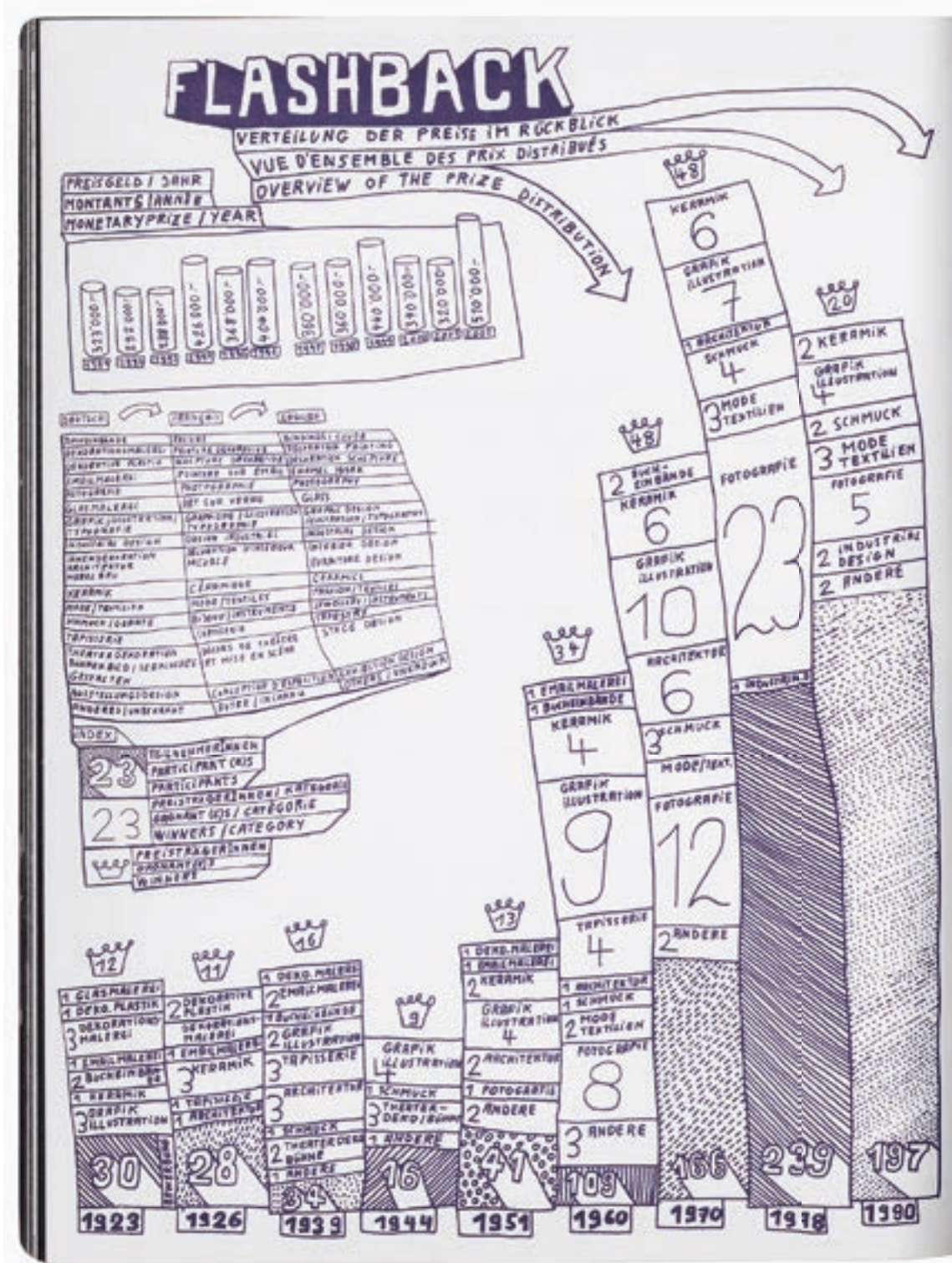
Fig. 54   Overview of prize distribution since 1923, illustrated by Bastien Aubry in the
Swiss Design Awards catalog, 2002.
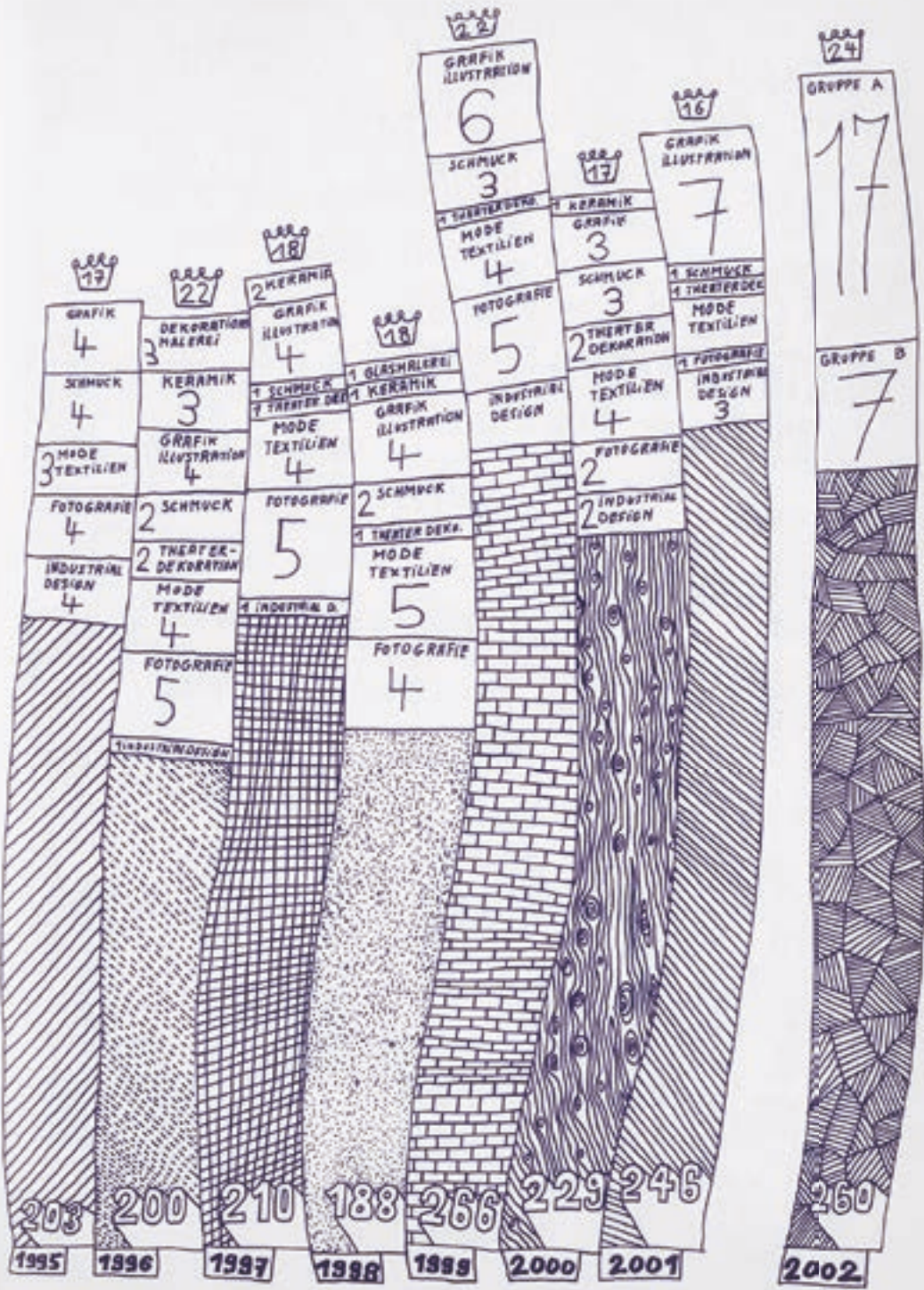
Fig. 55   Essay interspersed with humorous trophies in the Swiss Design Awards catalog, 2002.

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 Festschrift[3] 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 uppercase 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

BAUFÜHRER

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

INGENIEURARBEITEN FÜR EISENBETON

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

MITWIRKENDE KÜNSTLER

Plastik: Hans v. Matt, Stans; C. Angst, Genf. Freskomalerei: Ernst Morgenthaler, 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. Dadsselt, 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-Badertscher, 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

53

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.
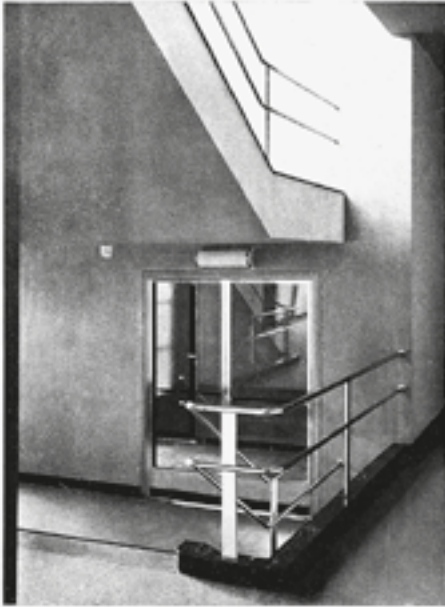
Fig. 58   Details of the metalwork for the Swiss National Library, including metal numerals on wooden doors, Frieda Meier (signage design), 1931.
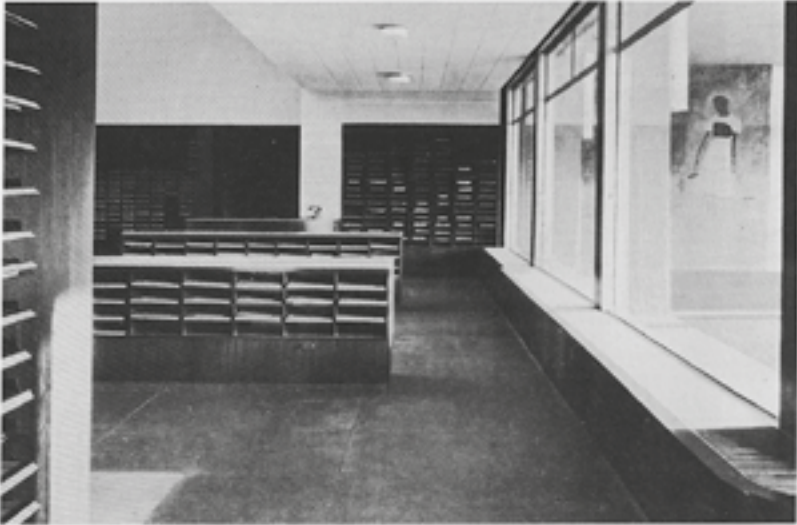
Westteil des grossen Lesesaales (Zeitschriftenabteilung)
rechts Durchblick in die offene Leseterrasse mit dem Fresko Ernst Morgenthalers

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

32
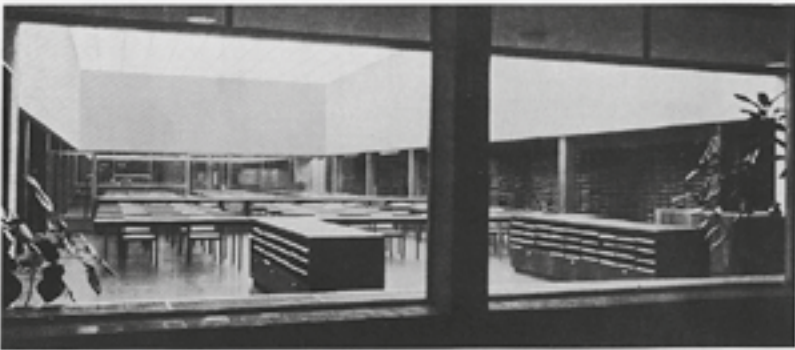
Fig. 59   Page from the Festschrift for the Swiss National Library, showing an
artwork commissioned from Ernst Morgenthaler (top right) and the signage in situ by
Frieda Meier (bottom right), 1931.

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

Blick vom Warteraum
in den Katalogsaal

33

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

KURSAAL BERN

1. März 1930
MASKENBALL
„Bern in 100 Jahren"

Heinrich Nyffenegger · Plakat

7.-22. sept.

X m
comptoi
suisse
1929

lausanne

Hanns W. Scheller · Plakatentwurf

JANUAR
1

1929

NUR
INSERATE
DER
PUPLICITAS

Hanns W. Scheller · Kalenderblatt

Wir tragen sie
zum Spezialisten !

H.KYBURZ
repariert jede Schreibmaschine

Heinrich Nyffenegger · Inserat

Rogg'sche
Apotheke
zum Zeitglocken
CLARET
H. MILLER
Bern

Eugen Jordi · Etikette

Zur Kramgasse

in die
105
Spezial-
Geschäfte

Otto Golder · Plakat

Wir ziehen um

Hermann Bräkelmann · Inserat

KUNSTGEWERBEMUSEUM
DER STADT ZÜRICH

Eugen Jordi · Marke

TRADE LTD

Hermann Bräkelmann · Marke

KAISER BERN

1930
1931

Otto Golder · Kleines Plakat

51

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

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.
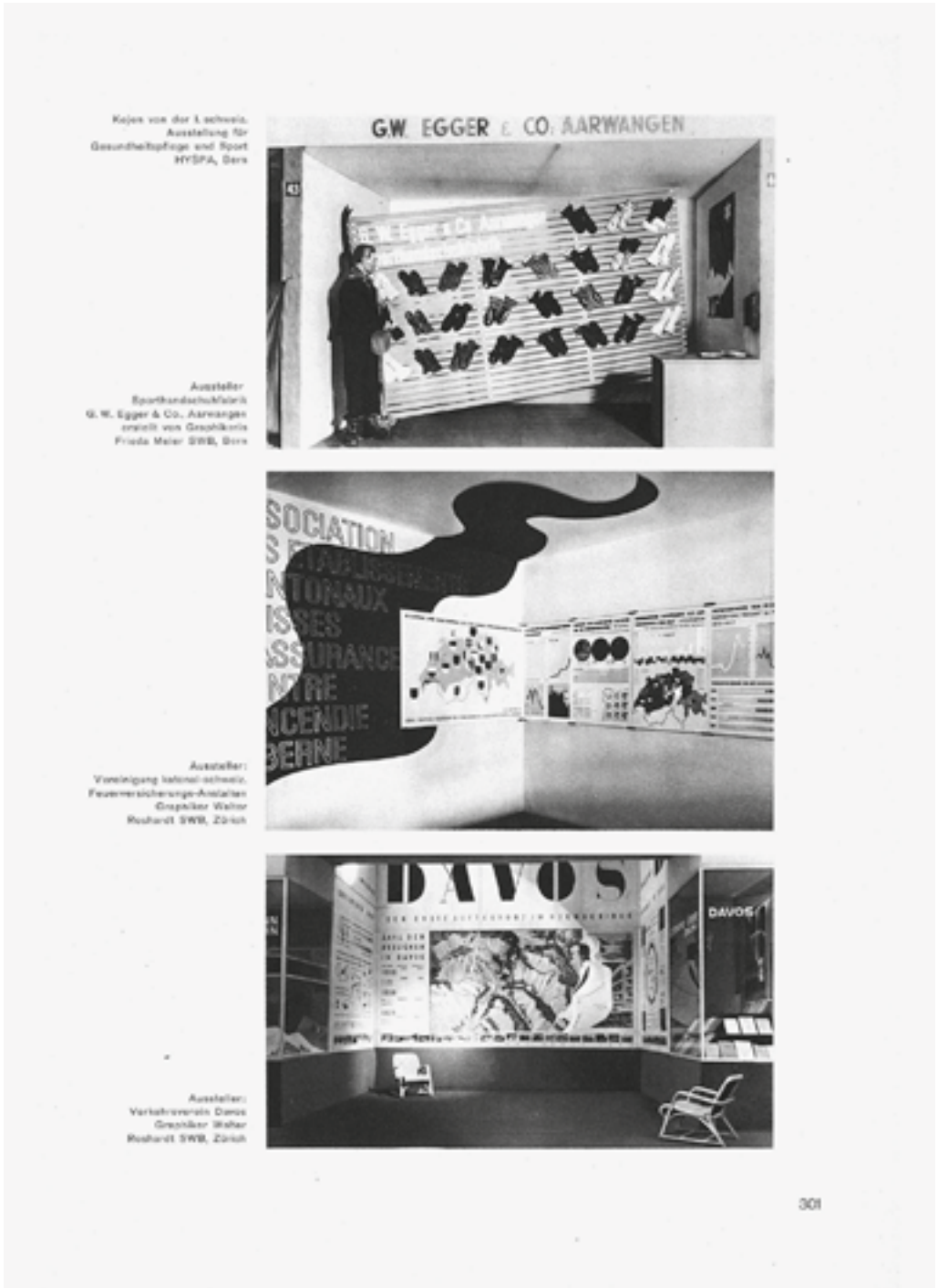
Fig. 63   Spread from *Das Werk*, showing an article on a few successful stand designs at the HYSPA, the Swiss fair for health care and sports, 1931.

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 wirkungssteigerndes oder abschwächendes mittel benützt.

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 unangetragen ist. die « blickfang-typografie » 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, grafiker, swb, zürich

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, bern

entwurf h. matter, grafiker, swb, zürich

entwurf frida meier-allenbach
grafikerin, swb, bern

KUNSTGEWERBEMUSEUM
DER STADT ZÜRICH

13

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 Schweizer-ischer 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 "enlighten-ing"[2] the population in matters of quality and taste.[3]

Visually, this letter by the association of artists, archi-tects, entrepreneurs, and design experts did not stand out significantly from the usual administrative correspon-dence received by the author-ity in question, though the SWB was well aware of the importance of design for its printed matter. A subtle, typo-graphically reduced letter-head was combined with machine-written text on basic stationery. [Fig. 66] In this case, an "official" or "adminis-trative" appearance was obvi-ously 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 edu-cation at Swiss arts and crafts schools. [Fig. 70] It referred to the ongoing negotiations between Swiss authorities, schools, and professional associations about the imple-mentation of federal profes-sional 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 apprentice-ship in a studio—were to be united under the same, nation-wide regulations.[6]

The SWB's critical inter-vention 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 immedi-ately. As an association whose members came from a wide variety of professions, the SWB was not an expert com-mittee for graphic design. But according to von Grünigen, it was precisely this indepen-dence from any specific pro-fessional 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 competi-tion from other countries which might lead to the poten-tial loss of Swiss design's inter-national reputation, [Fig. 68] and threatening to inform the Swiss public about the situa-tion. [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 mem-bers 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 spe-cialist classes (the Fachklasse) provided "artistic" training, and downgraded the impor-tance of studio apprentice-ships 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 par-ticularly strong obligation to hold up its ideas and exert its influence.[11] In several pas-sages of the SWB's letter, it criticizes the regulations being planned as being equivalent to the enforced conformity of politics and culture in the fas-cist regimes of Europe. Such a comparison was considered presumptuous by the letter's recipient—which is indicated here by a handwritten excla-mation mark that was added next to the text. [Fig. 69]

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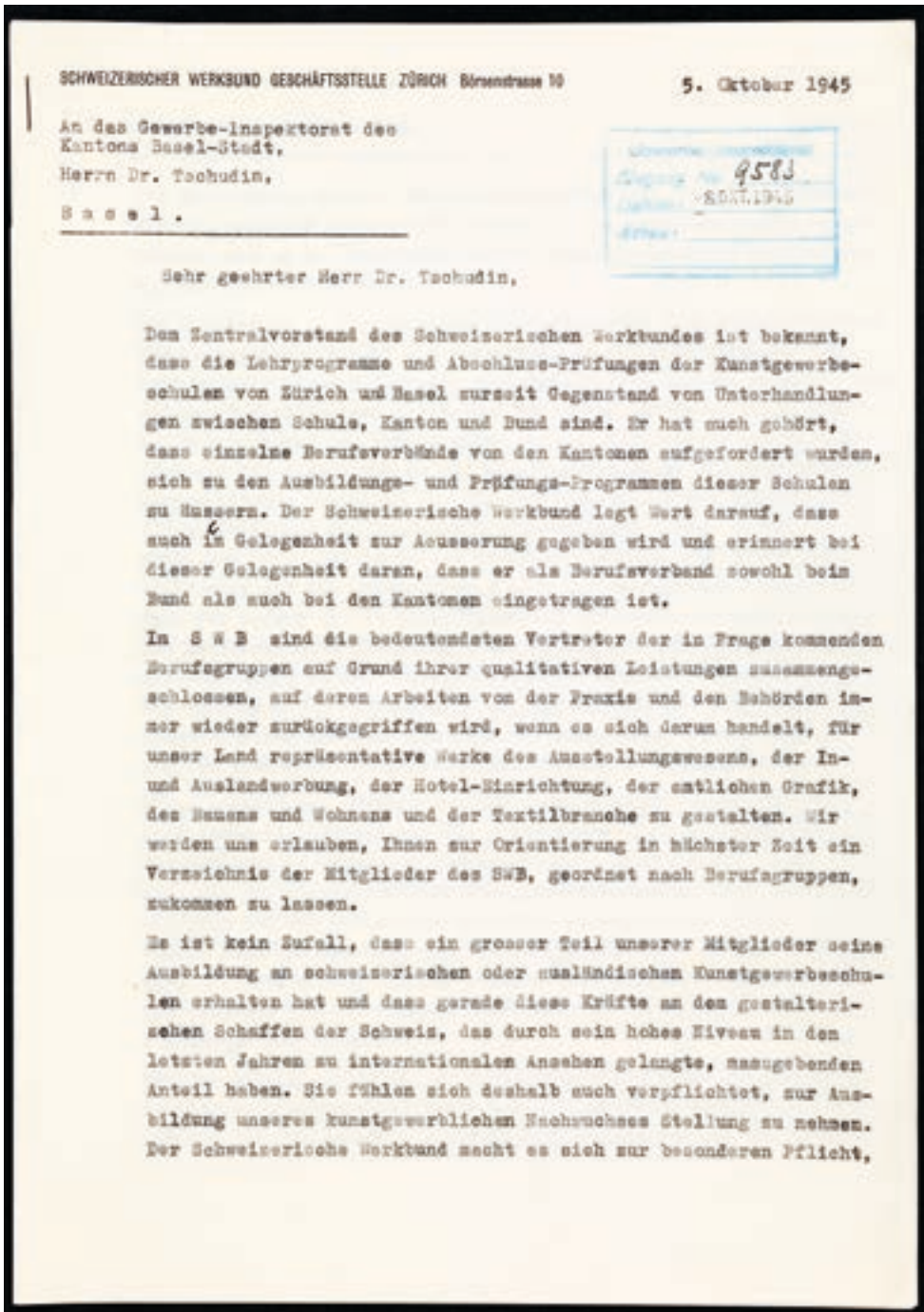
Fig. 66   Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, concerning the importance of arts and crafts schools for Swiss graphic design education, Richard Bühler and Egidius Streiff (signees), Zurich, Oct. 5, 1945, p. 1.

[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.]

Brief vom 5. Oktober 1945   Blatt 2.

der Entwicklung unserer Kunstgewerbeschulen seine ganze Aufmerksamkeit zu schenken und für eine Lösung der schwebenden Fragen einzutreten, die in der Erziehung unseres kunstgewerblichen Nachwuchses keinen Rückschritt bringt.

Der Ausbildung an der Kunstgewerbeschule kommt eine andere Stellung zum Kunstgewerbe zu als der Ausbildung in der Meisterlehre. Sie darf deshalb nicht mit dieser gleichgeschaltet werden, wenn sie sich auf das Gesamtschaffen des Landes fruchtbar auswirken soll. Wenn die Meisterlehre den handwerklich geübten Mitarbeiter zum Ziel hat, so liegt der Ausbildung an der Kunstgewerbeschule die Erziehung zu schöpferischem Gestalten ob, die allerdings auch die Sicherheit in der Beherrschung der handwerklich-technischen Mittel in sich schliesst. Die Ausbildung der künstlerischen Anlagen lässt sich nicht erst auf die Weiterbildung nach der Berufslehre verlegen; sie muss von Anfang an mit allem Nachdruck aufgenommen werden, und mit der handwerklichen Entwicklung des Schülers parallel laufen. Bei der Ausbildung an der Kunstgewerbeschule handelt es sich nicht um das Aufnehmen von Wissensstoff allein, sie hat vielmehr noch die künstlerischen Anlagen, den Sinn für Form, Mass, Farbe, Material usw. zu wecken und durch ständige Uebungen zu entwickeln.

Diese Ausbildung, während der der Schüler reifer wird, kann nicht früh genug einsetzen, wenn sie nicht später in der kommerziell und konventionell gerichteten Praxis wieder verloren gehen soll. Dass sie auch volkswirtschaftlich von grosser Bedeutung ist, hat die Entwicklung auf dem Gebiet des Schweizer Kunstgewerbes in den letzten Jahren eindrücklich bewiesen. Am Aufstieg unserer Grafik, Fotografie, Typografie usw. ist das ganze schweizerische Druckgewerbe und Verlagswesen wie auch unsere Auslands- und Verkehrswerbung wirtschaftlich interessiert.

Nur die hohe Qualität in der Gestaltung ihrer Erzeugnisse und die fortwährende Entwicklung neuer Gestaltungs-Ideen vermögen die Produktion für das Inland und den Export zu erhalten und zu fördern.

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 [...]]

Brief vom 5. Oktober 1945   Blatt 3

Das gilt auch für die Erzeugnisse der Textil-Industrie, der Mode,
der Keramik, des Möbelbaues usw. An der Gestaltung aller dieser
Erzeugnisse sind die ehemaligen Schüler unserer Kunstgewerbeschu-
len heute mit Erfolg beteiligt und wir sehen die Ursache dieses
Erfolges in der Lehrfreiheit, die unseren Schulen bis anhin be-
schieden war.

Die Kunstgewerbeschulen in Zürich und Basel sind im deutschen
Sprachgebiet wohl die einzigen, die in den wichtigsten kunstgewerb-
lichen Berufen eine volle Ausbildung auf einer Grundlage geben kön-
nen, wie sie nur selten von einer Meisterlehre erreicht werden kann.
Den Kunstgewerbeschulen und den aus ihnen hervorgegangenen Kräften
ist es zu einem grossen Teil zu verdanken, dass neben der techni-
schen Qualität nun auch die geschmackliche und formale Qualität der
schweizerischen Erzeugnisse international anerkannt wird und wir
auf vielen Gebieten selbständig und teilweise führend geworden sind,
auf denen wir noch vor kurzem vom Ausland abhängig waren.

Es muss aber auch erwähnt werden, dass durch den Krieg und entspre-
chende Massnahmen im eigenen Land Einflüsse spürbar wurden, die sich
hemmend auf die schöpferische Entwicklung auswirkten und den Vor-
sprung, den wir heute gegenüber dem Ausland einnehmen, auszugleichen
drohen. Ausserdem ist zu befürchten, dass in kurzer Zeit manche un-
serer besten Kräfte die Schweiz verlassen werden. Die Entwicklung,
die sich besonders in Amerika abzeichnet, das bereits eine grosse
Zahl bester europäischer und auch schweizerischer Kräfte aufgenom-
men hat, verlangt von uns jede Anstrengung, um vor dessen zum Teil
erstaunlichen Reife in der Formgestaltung seiner Erzeugnisse mit
unsern Produkten und unserer Werbung bestehen zu können.

Der Schweizerische Werkbund sieht sich daher veranlasst, an die
zuständigen Behörden die ernste Mahnung zu richten, der künstleri-
schen und kunstgewerblichen Entwicklung unseres Nachwuchses und ins-
besondere unsern Kunstgewerbeschulen mit dem Verständnis zu begeg-
nen, das diesen mit Rücksicht auf die Bedeutung ihrer Aufgaben in
kultureller und wirtschaftlicher Beziehung zukommt.

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 recog-
nized not just for their technical quality, but also for their good taste and formal quality. In many areas, we have become indepen-
dent, 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.]

Brief vom 5. Oktober 1945   Blatt 4

Jede Unterstellung der oben erwähnten Schulen unter Reglemente, deren Grundlage die Mindestanforderungen, die an die Berufslehre in der Praxis gestellt werden, bildet, müsste sich ebenso verhängnisvoll auswirken wie sich dies in unsern Nachbarstaaten unter dem nationalsozialistischen und dem faszistischen Regime ausgewirkt hat. Der besondere Zweck der Schulausbildung liegt gerade darin, dass sie nicht eine Parallele zur Meisterlehre darstellt, sondern dem betreffenden Gewerbe jeweils neue Kräfte, die nach den Bedürfnissen der Zeit und im wesentlichen nach künstlerischen Gesichtspunkten ausgebildet sind, zuführt. Ohne diese Ergänzung und ständige Erneuerung der schöpferischen Gewerbe durch die Schule muss unweigerlich eine Stagnation und ein Zerfall der formalen Gestaltung bis zum Manierismus eintreten; denn im lauten Betrieb der Praxis kann sich das Talent nicht bilden.

Die Erkenntnis, dass der Fortschritt im Gewerbe von der gründlichen Ausbildung seiner formgebenden Gestalter abhängt, hat seinerzeit zur Schaffung der Kunstgewerbeschulen geführt. Der Schweizerische Werkbund setzt sich mit allem Nachdruck für die Hebung und Verbesserung der Lehrprogramme an den Kunstgewerbeschulen ein; er muss aber mit der gleichen Kraft gegen jeden Versuch, die Kunstgewerbeschulen zu blossen Ersatzlehrwerkstätten für die Berufslehre in der Praxis werden zu lassen, auf das entschiedenste Stellung nehmen.

Für die Ausgestaltung der Ausbildungs- und Prüfungs-Programme an unseren Kunstgewerbeschulen erlaubt sich der Schweizerische Werkbund, folgende Gesichtspunkte zur dringlichen Berücksichtigung zu empfehlen:

1. Gestaltung der Lehrpläne und Prüfungs-Programme der Schulen im Hinblick auf die spätere schöpferische Tätigkeit der Schüler, unabhängig von den Ausbildungs- und Prüfungs-Reglementen der Meisterlehre.

2. Respektierung der Schulgesetzgebung und Anerkennung der Pflichten und Rechte von Schüle und Schüler im Rahmen der Schulgesetze und Verordnungen und nicht des Lehrlingsgesetzes.

3. Die Ausbildungs-Klassen müssen eine genügende Schülerzahl aufweisen, um die Lehrtätigkeit bewährter Lehrkräfte auf den entsprechenden Gebieten sicherzustellen. Die Ausbildung an Kunstgewerbe-

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 Brûlé, 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 Brûlé's company Winkreative, a British agency.[12] Brûlé 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 Brûlé 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 necessary[15] 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 verstandes- mässigen, gefühlsmässigen, [sic] und zufälligen Anord- nungen).[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.

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

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.

Fig. 73   Student work from the course Elementare Gestaltungsübungen, F. Berthold
(student), Kunstgewerbe- und Handwerkerschule Magdeburg, Oct. 25, 1933.
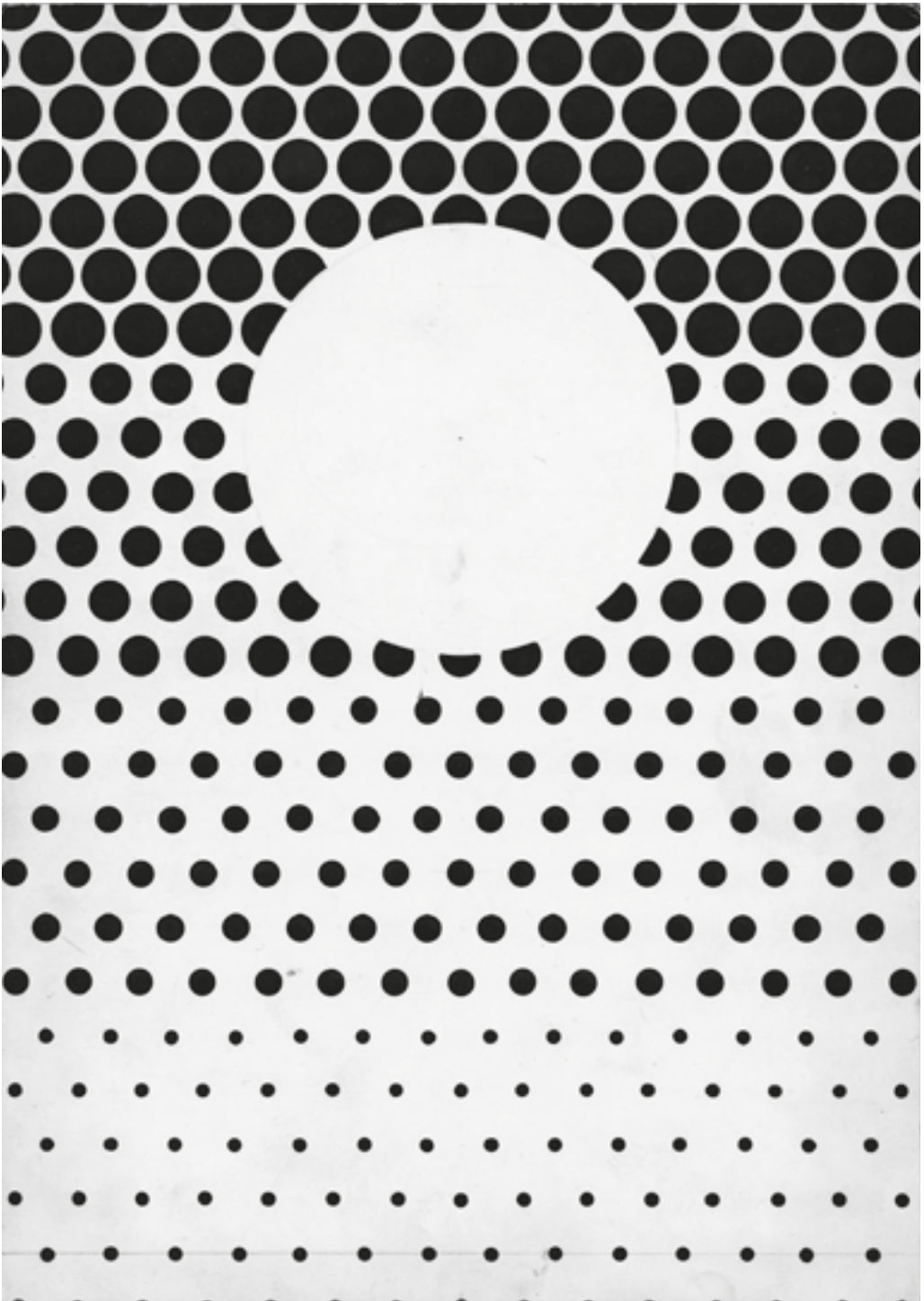
Fig. 74   Template for basic exercise, Ernst Keiser (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.
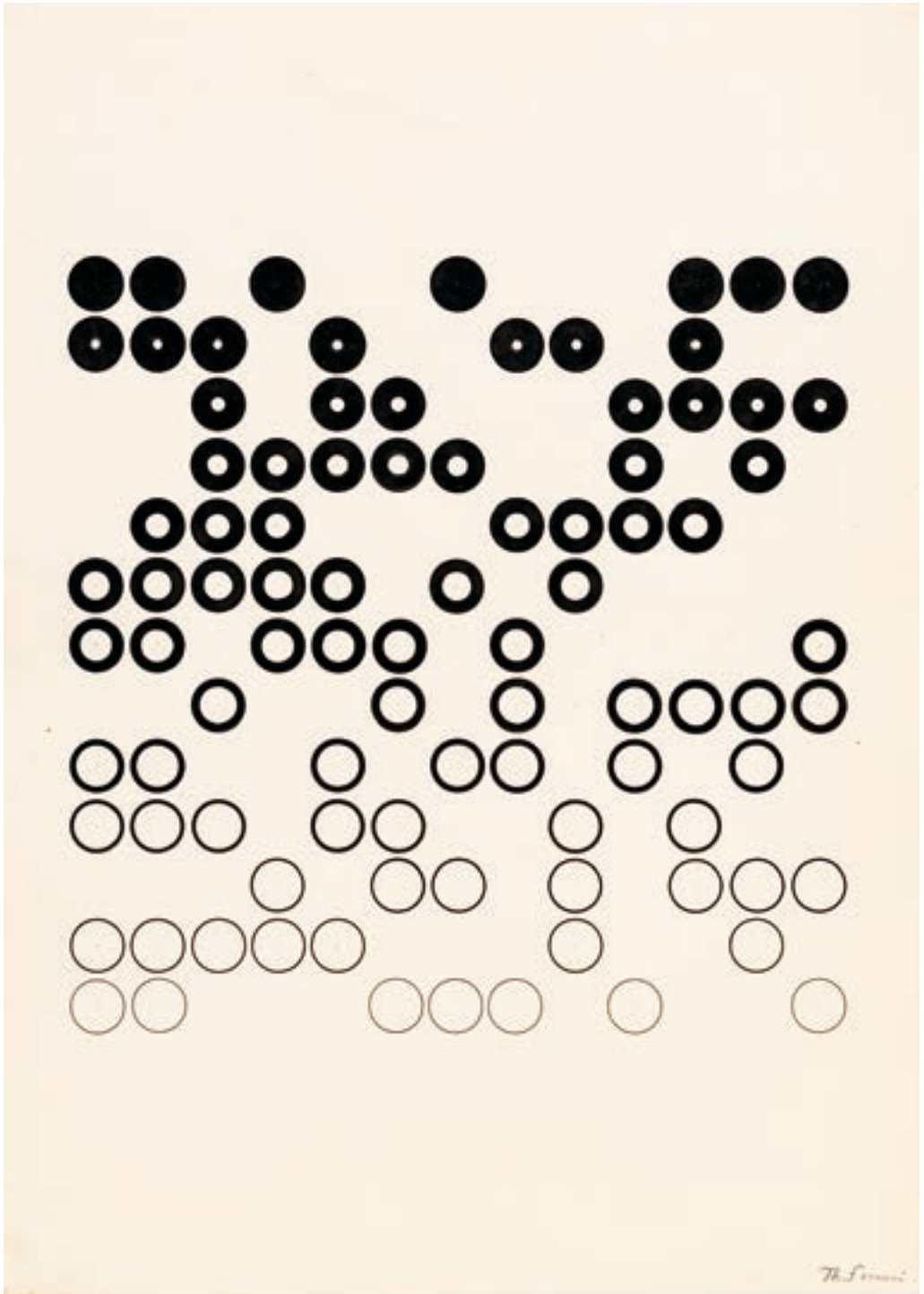
Fig. 75   Student work, Theo Ferrari (student), Allgemeine Gewerbeschule Basel, ca. 1943.
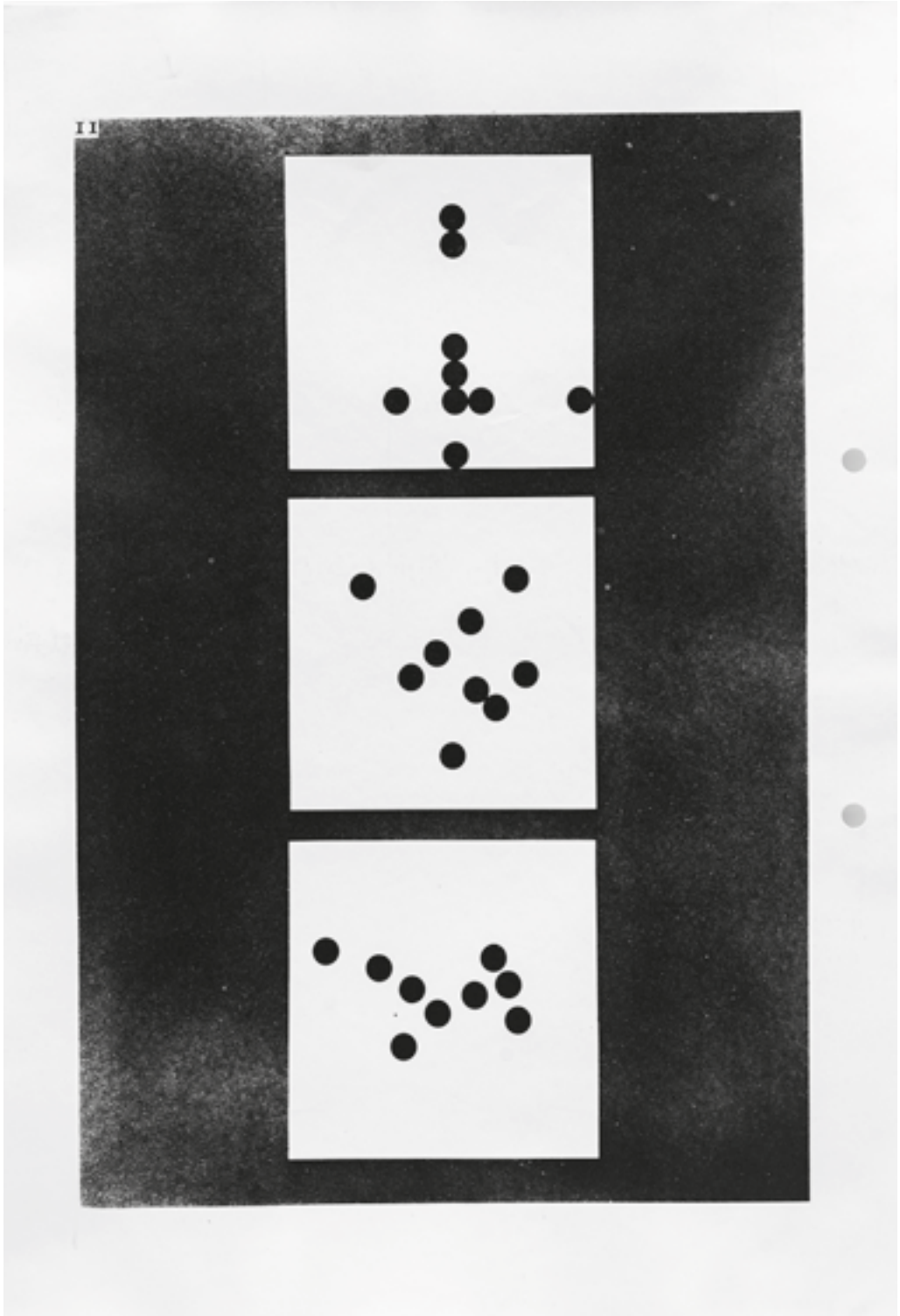
Fig. 76   Point exercise no. 11, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.
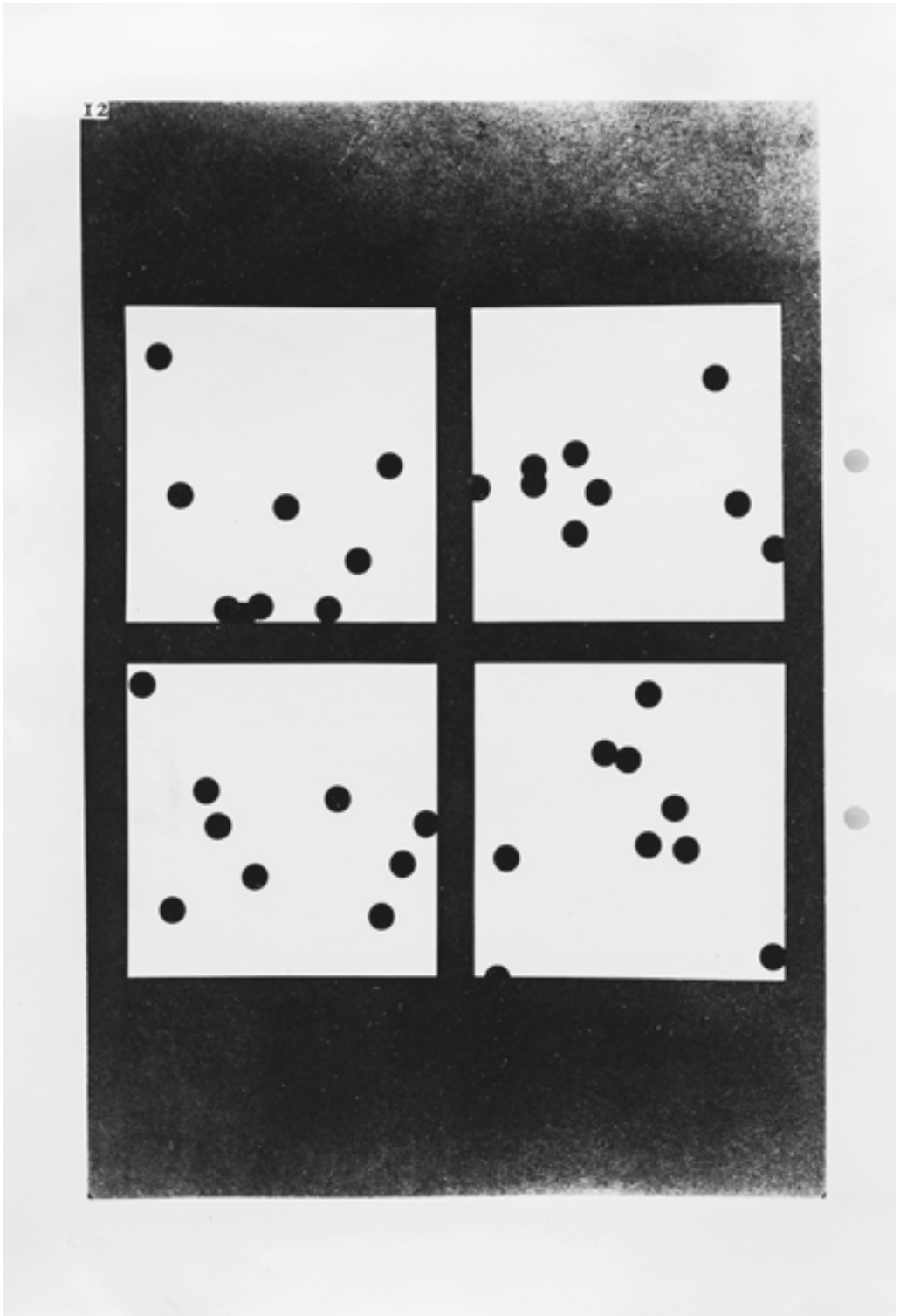
Fig. 77   Point exercise no. 12, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

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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), Kunstgewerbe-schule 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]
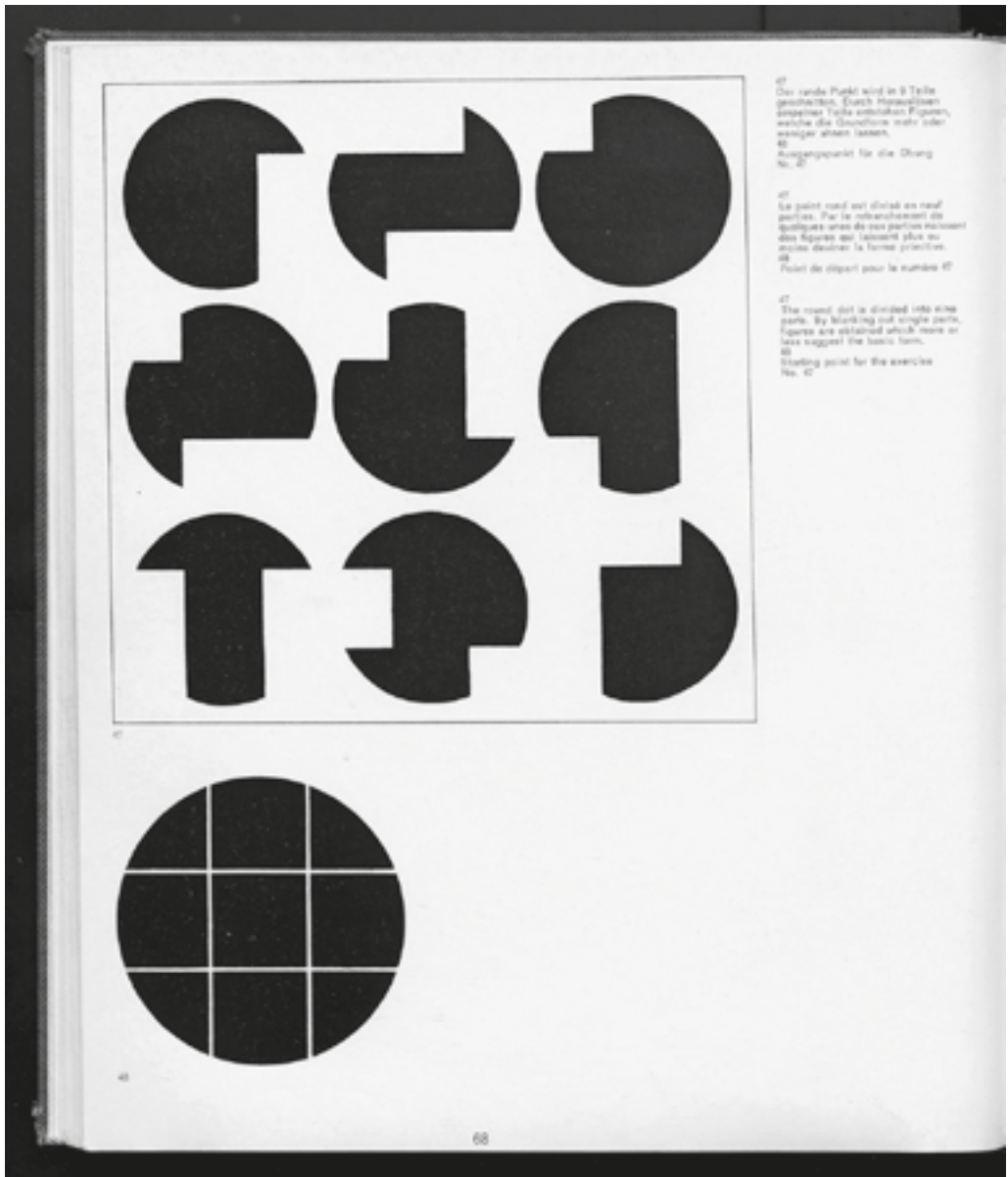
Fig. 79   Point exercise with nine parts, Armin Hofmann (teacher), Allgemeine Gewerbe-schule Basel, ca. 1965.
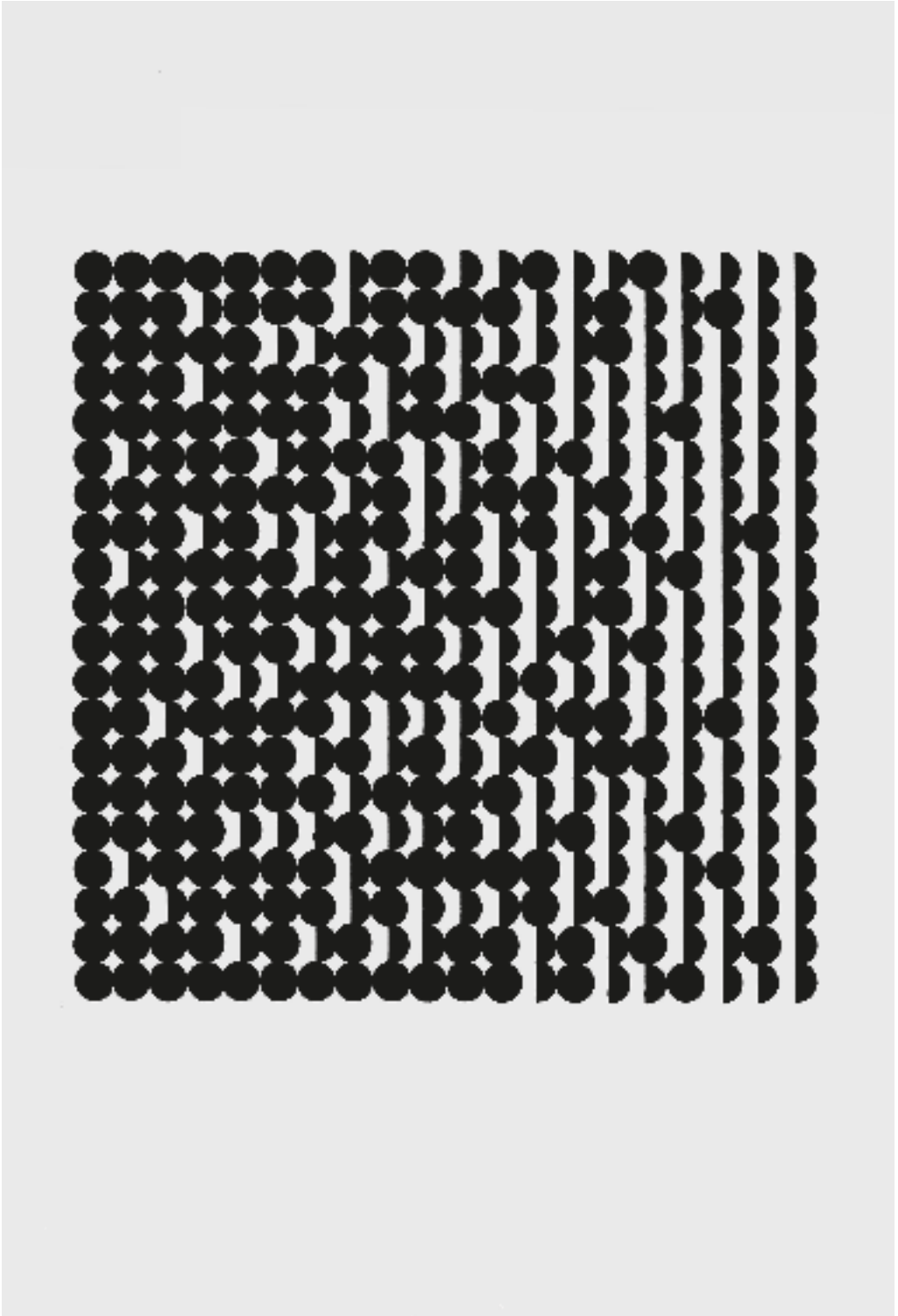
Fig. 80   Point exercise starting from a grid of semicircles, Rudi Meyer (teacher), École nationale des arts décoratifs Paris, ca. 1970.

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

définition de concepts et lignes de forces

les rapports créés entre des points de
différentes surfaces, de mêmes grosseurs ou
des groupes de points permet de rendre
concrets certains concepts simples :
tomber, glisser, s'échapper, trébucher,
s'enfoncer, s'accumuler, aller et venir...
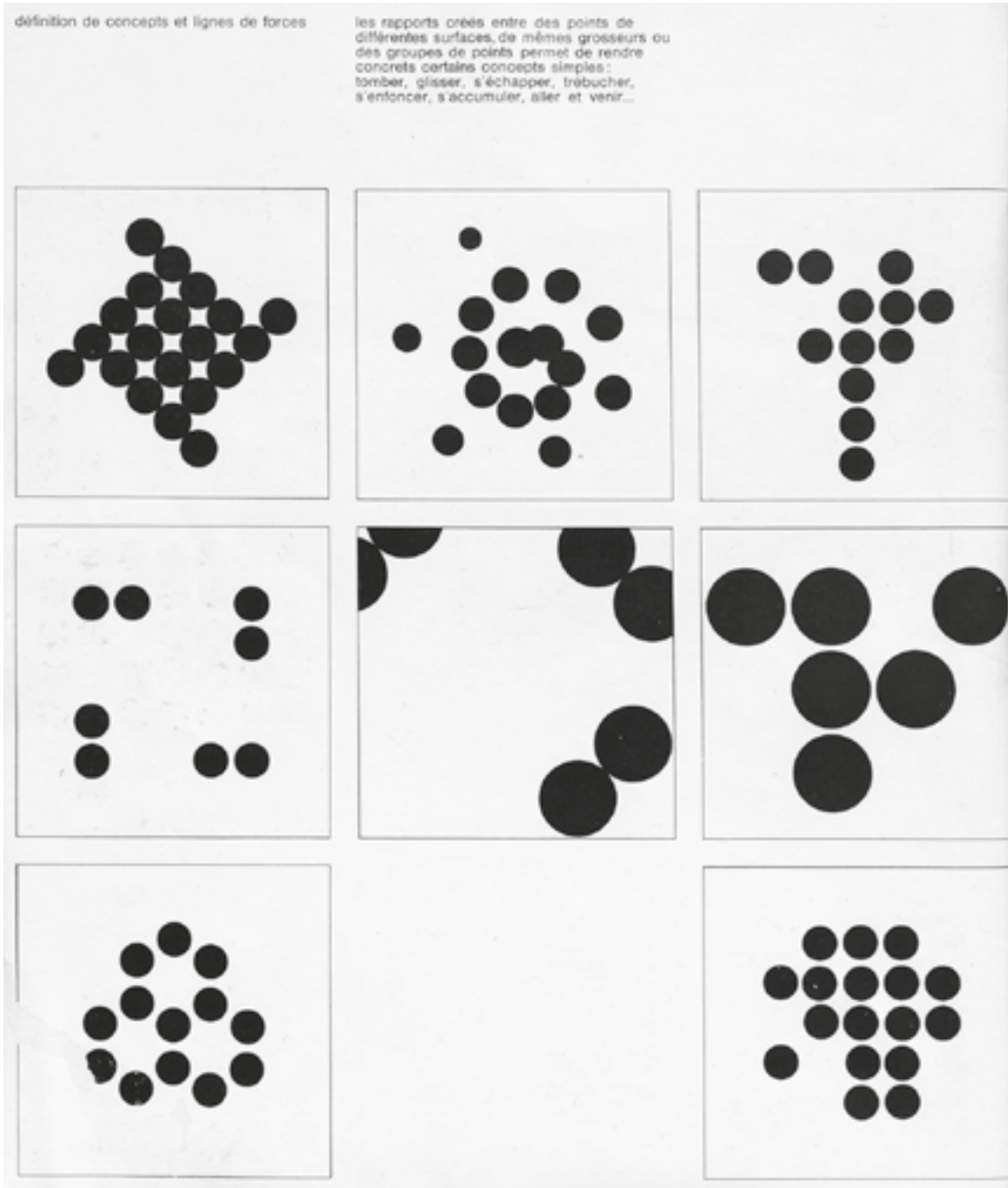
Fig. 82   Basic exercise, Jacques Roch, Hans Rudolf Lutz (both teachers), Paris, 1966.
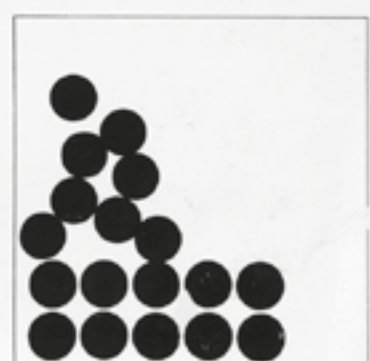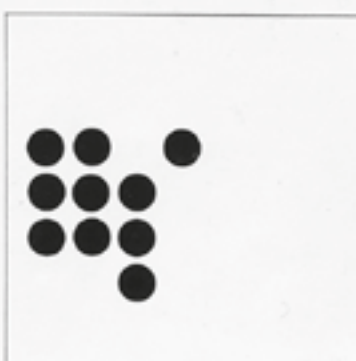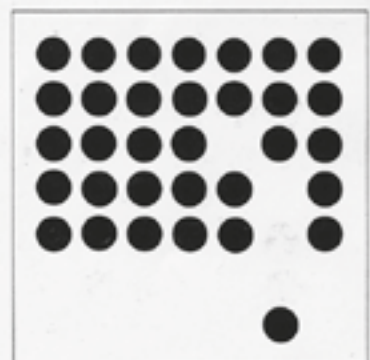
Fig. 83   Point, Dario Zuffo (teacher), Aarau, 1990.

Anzahl/Menge

gleichwertig

spannungsvoller,
deutlicher
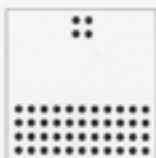
wenig–viel,
kleine Gruppe
schwebend

viel–wenig,
grosse Gruppe
lastend

Grösse/Stellung

keine Verbindung,
«verlorene»
Wirkung

grosse Spannung,
Steigerung
der Eigenschaften

Verbindung
besteht,
ruhige Wirkung

verlieren ihre
Eigenständigkeit
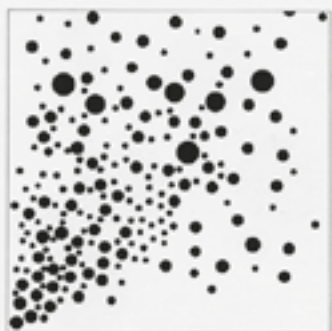
Visualisierung von «leicht».
Werner Haas
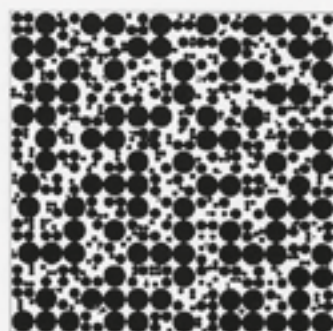
Visualisierung von «reich».
Dieter Eggenschwiler

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.

Fig. 87   Portrait of Fridolin Müller.

Fig. 88   Portrait of Frédéric Riz à Porta.

Fig. 89   Portrait of Solange Moser.

Fig. 90   Portrait of Marcel Wyss.
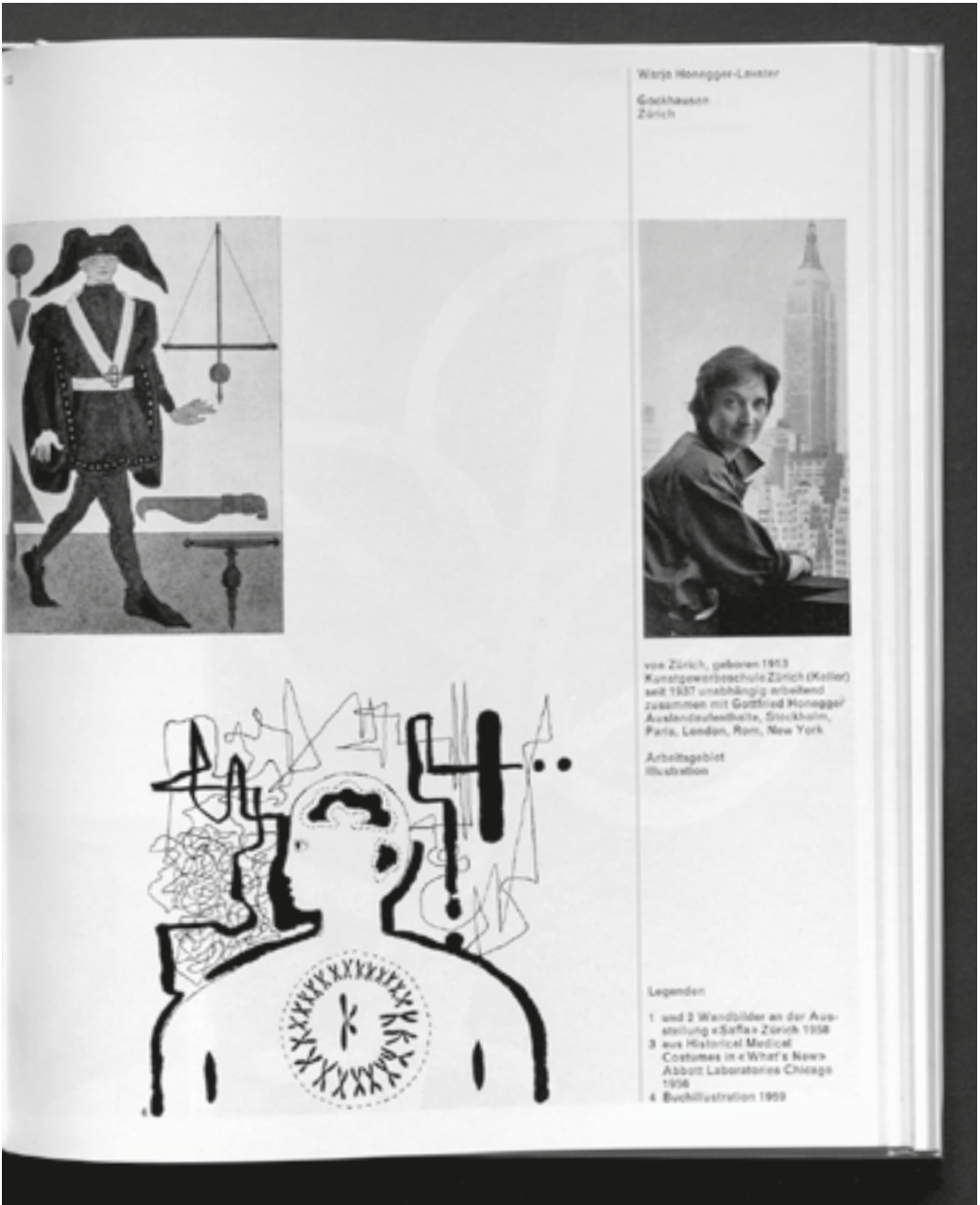
Fig. 91   Portrait of Warja Honegger-Lavater.

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 Hauptüre 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 Blei-
stiftende. Einige pröbeln an Schriften herum. Der Fachlehrer
sitzt vorn am Tisch und schaut durchs Fenster. Wenn ein an-
derer Lehrer mit ihm zusammen Unterricht hat, sitzen sie zu-
sammen am Tisch und sprechen zusammen über Einfamilienhäus-
chen und Gartenanlage.
Ein paar Mal im Tage macht der Lehrer Patrouillie und kontrol-
liert 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 Sor-
gen, 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 entgegenneh-
men?
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 Herausgeberadresse:
                    "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).
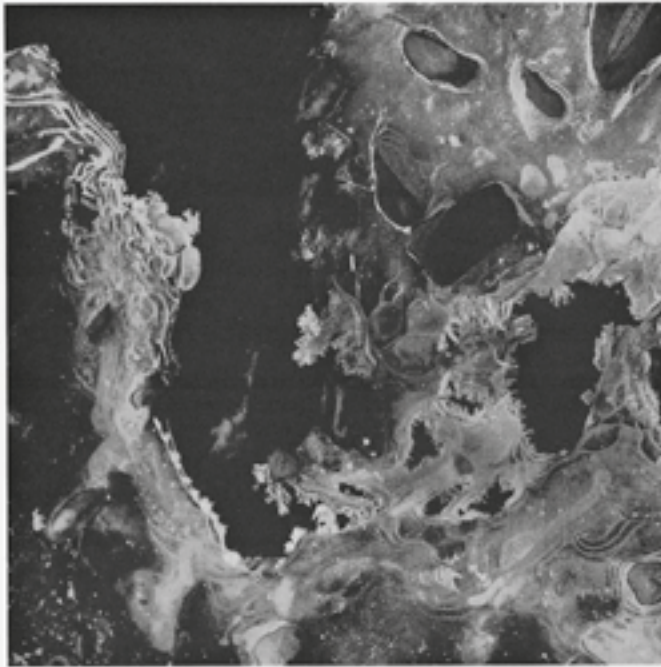
Fig. 93   Spread from *K1* student magazine, Fritz Gottschalk (layout), Allgemeine Gewerbe-schule Basel, 1963.

Tier Stadt, von René Peter

Tag
und das Tier Stadt
liegt geduckt
tief
und dicht
Die Flanken zittern
die Sehnen sind hart
stark
und das Blut schlägt
Das Tier
liegt gespannt
wach
und lebt

Abend
das Tier Stadt
streckt sich
und schnurrt
Die Flanken liegen
die Sehnen sind schlaff
schwach
und das Blut fliesst
fliesst

Nacht
und das Tier Stadt
liegt still
und schläft
Die Flanken liegen
die Sehnen sind schlaff
schwach
und das Blut steht
still
still
Das Tier
träumt
hebt sich
und hebt sich
hebt sich
zerfliesst
und fliesst
fliesst
Und es ist hoch
und leicht
und leer
und es ist hoch
und leicht
und leer
und weit
weit

Morgen
das Tier Stadt
erwacht
zuckt
erschrickt
und zittert
zittert
zittert
Und es duckt sich
tief
und dicht
Die Flanken zittern
die Sehnen sind hart
stark
und das Blut schlägt
Das Tier
liegt gespannt
wach
und lebt
lebt

Feuilleton

[body text illegible]

Hans Egli sucht einen Musen

[body text illegible]

Über die Kunstgewerbeschüler und -innen,
von einem Außenstehenden gesehen

[body text illegible]

Fig. 94   Spread from *K3* student magazine, Klaus Sandforth (layout), Allgemeine Gewerbe-
schule Basel, 1964.

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

Wissenschaftliches

Es entsteht
eine Chladnische
Klangfigur
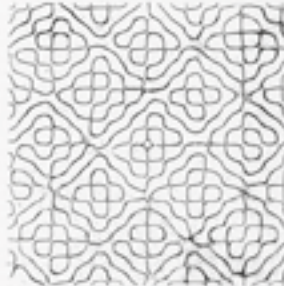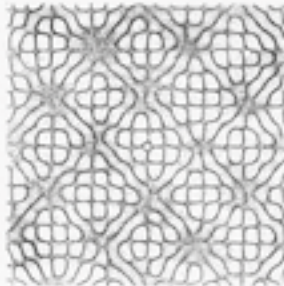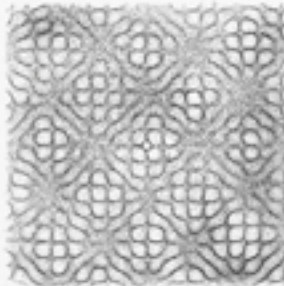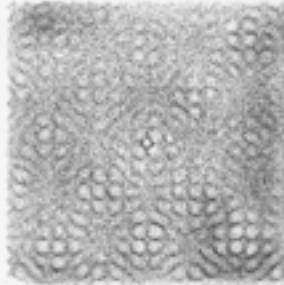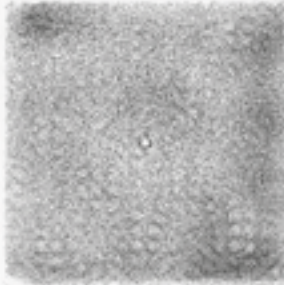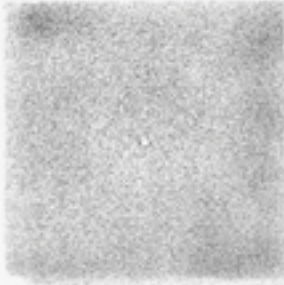
Auf den Bildern 1–6 sieht man eine quadratische Stahlplatte (Kantenlänge 21 cm, Dicke 0,5 mm) von oben fotografiert. Im Schnittpunkt der Diagonalen ist sie fixiert. Aufgestreut ist rein geglühter Quarzsand. An der Unterseite ist ein schwingungsfähiger Kristall angebracht. Wir streichen nun nicht, wie es Chladni tat, mit einem Geigenbogen an, sondern wir erregen diesen Kristall, der innig an der Metallplatte anhaftet. Seine Schwingung überträgt sich auf diese, das heißt, die Platte beginnt selber zu tönen. Im selben Vorgang beginnen sich die Sandkörner zu rühren. Bild 1 (Ausgangslage): Der Sand ist beliebig gestreut. Bild 2 (Versuchsbeginn): 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 herauspräzisiert hat. Der sichtbare Vorgang entspricht dem Schwingungsvorgang, den man hört. Es ist also ein wirklich Entsprechendes vorhanden: Akustisches und Visuelles gehören demselben Systemprozeß an. Der Ton, den man erlebt, hat eine Fre-

quenz oder Schwingungszahl von 7980, das heißt, der Schwingungsvorgang vollzieht sich 7980 mal pro Sekunde; er ist gut hörbar. Der Sand wirbelt an denjenigen Stellen, wo keine Bewegung ist (Knotenlinien). In den freien Zonen ist starke Schwingungsbewegung (Bäuche). Man hat sich also vorzustellen, daß etwa im Bild 6 überall da, wo man nichts sieht, der eigentliche Bewegungsvorgang, die eigentlichen hervortreibenden Ausschläge der Schwingung spielen. Da, wo die Figur erscheint, die Sandlinien sich bilden, herrscht Ruhe. Die Schwingungsvorgänge in der Platte und in ihrer Umgebung sind außerordentlich kompliziert; es durchdringen sich die Wellenverläufe in mannigfacher 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. Wir halten wiederholt die Schwingung an und können es jede beliebige Etappe fotografieren. Von einem solchen einfachen Grundrauch aus er-

geben 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 Phaenomenologie von Strukturen und Dynamik zu gewinnen; es tut sich hier eine wirkliche rauschwingende Welte 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, vom Verhältnis des Gestaltenden zum Gestalteten beobachtend und forschendeinzuleben. Die Versuche und Aufnahmen sind aus Teamarbeit hervorgegangen.

Hans Jenny, Christian Stuten, Hans Peter Widmer.

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

Fig. 96   Cover of student magazine, Fachklasse Grafik, Kunstgewerbeschule Zürich, 1960.

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

Fig. 98   Spread from the first issue of student magazine *KGS*, Kunstgewerbeschule Zürich, 1968.

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. zirz'ensiche Spiele. Daraus entwickelte sich die Kunstreiterei, Tierdressuren erschienen an Stelle des Kampfes mit dem Tier. Bald traten auch die ersten Schaugebäude auf. Zigeuner und fahrendes Volk, die sich in Wanderzelten auf der ganzen Welt verbreiteten, haben die Zirkuskunst bis heute aufrecht erhalten.

Aus der Gruppe der Kunstreiter, Musikanten, Akrobaten gehen die wichtigsten Figuren des Zirkus hervor: die Clowns. Die Bekanntesten unter ihnen sind der "Dumme August" ehemals Kunstreiter, der einmal vom Pferd gestürzt ist und durch seine hilflosen Versuche sich wieder aufs hohe Ross zu schwingen, die Zuschauer in schallendes Gelächter und unbewusste Schadenfreude versetzte. "Alex", der weisse Musikclown, ehemals Flötist, ist der Gesprächspartner des "Dummen August". Bescheidenere Rollen spielte "Antoin", der gleich dem "Dummen August" in viel zu grossen Kleidern meistens mit einem Koffer erscheint, während ihm dauernd Missgeschicke unterlaufen. Zu ihnen gehört auch "Harlekin" und "Pierrot". Sie sind der Bühne entsprungen. "Harlekin", ehemals Teufel im französischen Mysterienspiel, wurde später zur Narrengestalt der deutschen und italienischen Bühne. "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 ein handelnder Dichter, selber seine Geschichte, die er spielt - Verehrung, 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 Verprossenheit zu geraten.

Wenn wir glauben, dass sich der Zirkus erschöpft habe oder etwa nicht mehr in unsere Zeit passe, so sei auf die grossen Meister der Malerei UNSERES Jahrhunderts hingewiesen: Picasso, Chagall, Max Jakob, Rouault, Miro, 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.

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

Fig. 101   Timetable for the 1913–1914 winter semester, training workshops, Kunstgewerbe-
schule der Stadt Zürich, 1913.

Gewerbeschule Zürich

Direktion und Bureau im Kunstgewerbemuseum, Museumstraße 2

Stundenplan für das Sommer-Semester 1916

III. Kunstgewerbliche Abteilung

a) Werkstätten und Fachkurse

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

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

II. Fachschulen

1. Fachschule für Lithographen und Graphiker

2. Fachschule für Buchbinderei

3. Fachschule für Buchdruck

4. Fachschule für Metalltreiben und Ziselieren

5. Fachschule für Dekorationsmaler

6. Fachschule für Innenausbau

Wenden!

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

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 1999[6] 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 softcover. 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 time-tables and student records of these schools can tell us whether working with letter-form 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 cal-ligraphy without historical references, using the broad nib pen or the round nib pen. [Fig. 109] Compared to the connected and slanted hand-writing 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 Uhertype, 1933–1936.
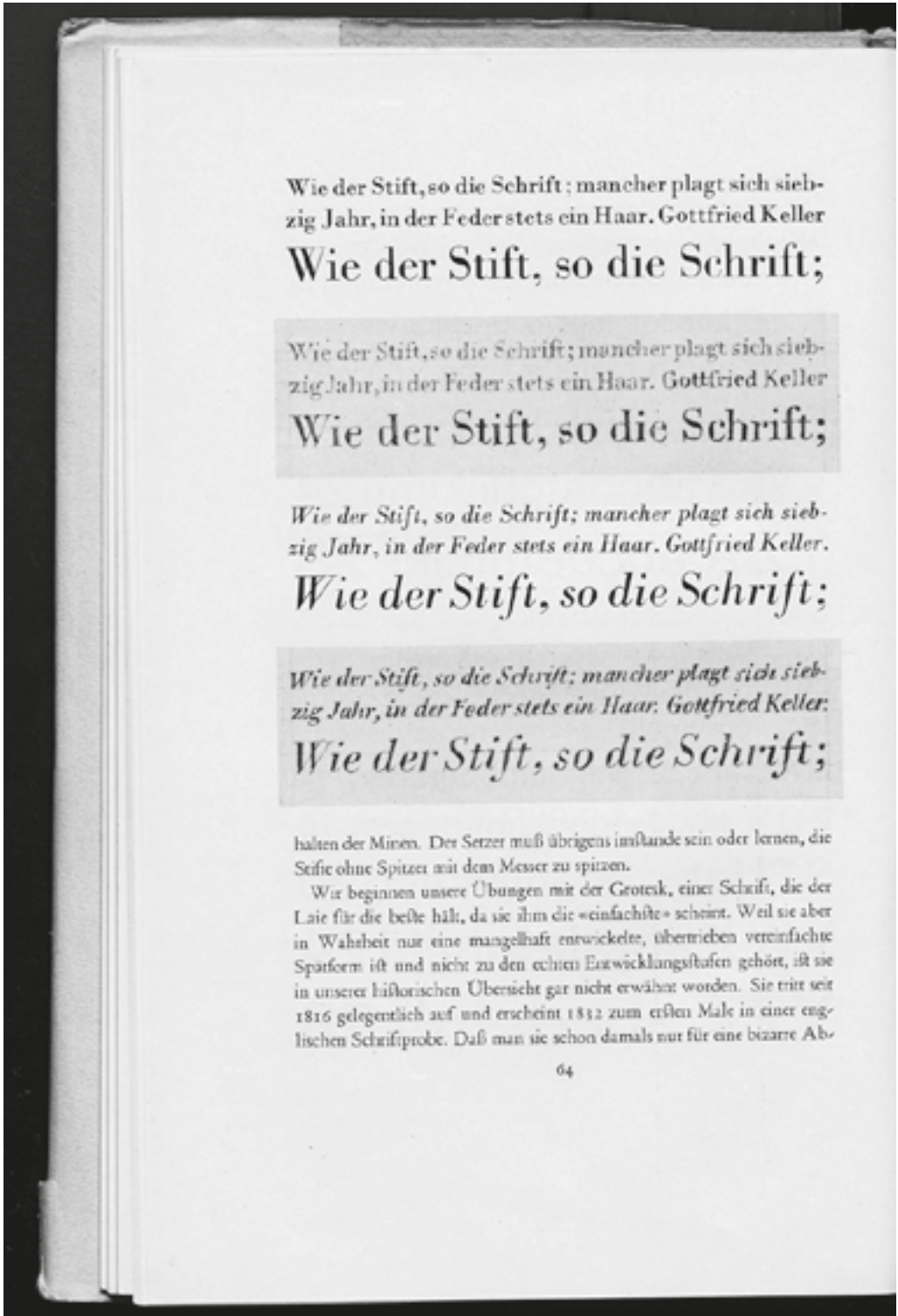
Fig. 108   Typographic sketch of the typeface Garamond, instructed by Jan Tschichold, 1942.
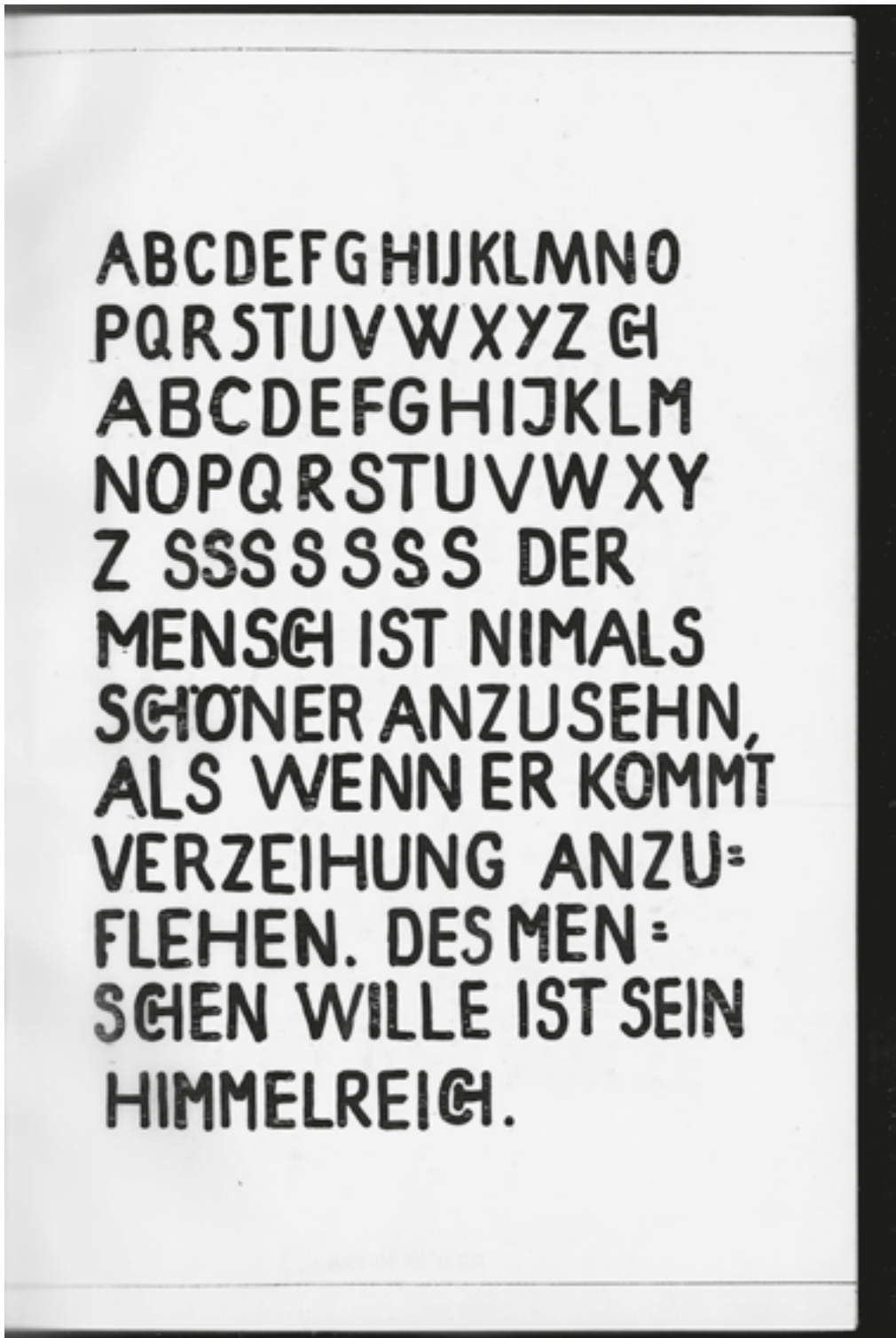
Fig. 109   Calligraphic student work executed with the round nib pen, Armin Müller (student), E. Kässner (teacher), Fachklasse für Schriftsetzer, Gewerbeschule der Stadt Winterthur, 1941–1945.

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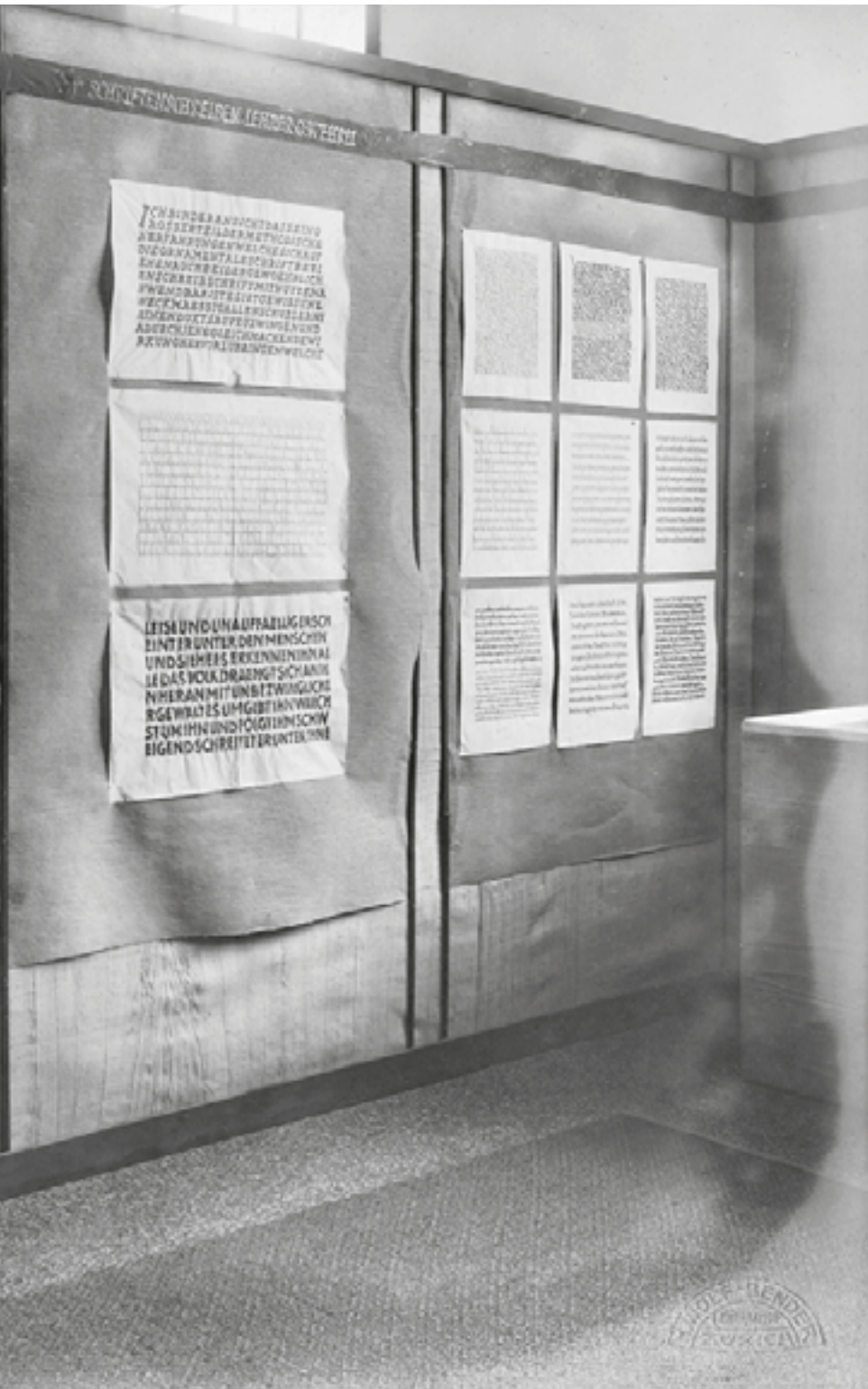liche Abteilung der Gewerbeschule Zürich, Oct. / Nov. 1924.

Fig. 111   Student work in experimental expressive calligraphy, André Gürtler (teacher), Schule für Gestaltung Basel, ca. 1997.

Links: Mit dem Finger geschriebene
Rhythmen und Formen ergeben durch
die eigenwilligen Strichansätze und
-ausläufe und den oft überquellenden
Strichduktus markante Schriftbilder.
Werkzeug: Zeigefinger, Tusche, saug-
fähiges Papier.

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

Ein phantastisches seismografisches
Gebilde von Mikrobewegungen, das in
strenger Anordnung mit einfachster
Strichdifferenzierung eine unerwartete
Wirkung erreicht. Werkzeug: Flach-
pinsel, Tusche, Werkpapier.

*An unexpected effect is achieved by this
imaginative seismographic structure of
micro-movements, in strict arrangement
with highly simplified stroke differences.
Instrument: flat brush, Indian ink, me-
chanical 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 An-
ordnung 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
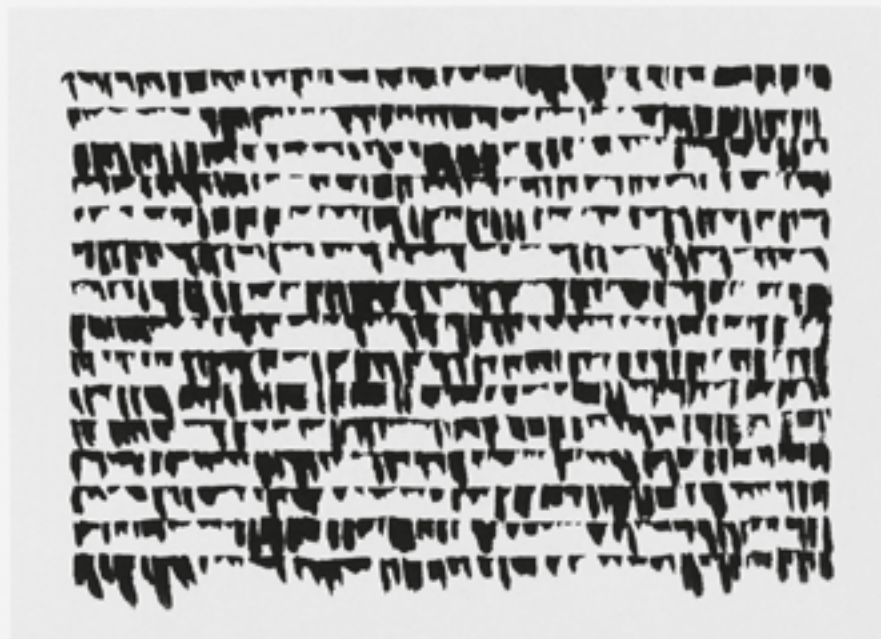will show.*

175

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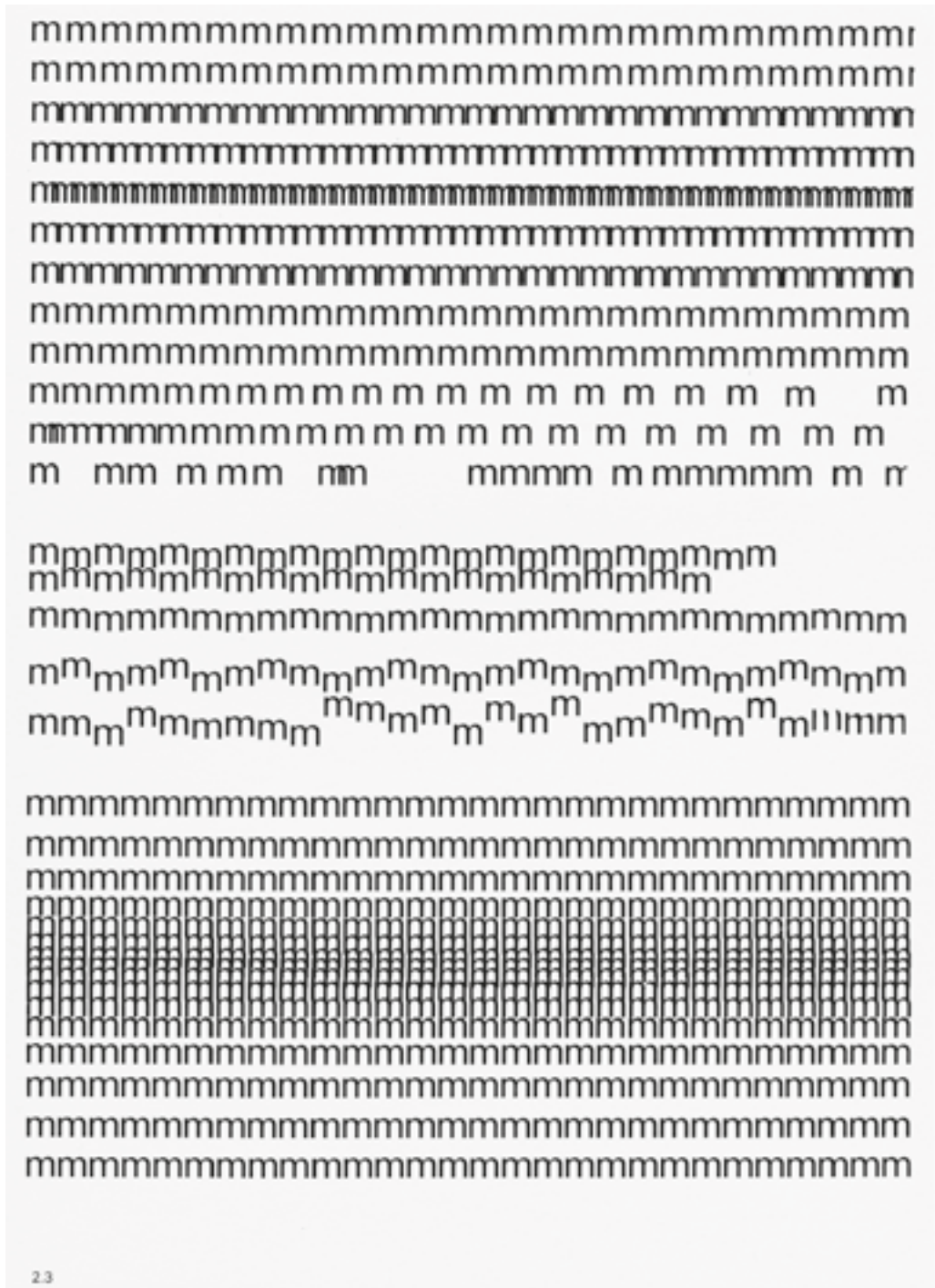(teacher), Kunstgewerbe- und Handwerkerschule Magdeburg, 1926–1932.

Fig. 113   Phototypesetting exercise of Romy Weber or Ruth Pfalzberger (student), Robert Büchler (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.

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

Typographie 1929–1935
nachgesetzt in den Werkstätten
der Allg. Gewerbeschule Basel.

a Hans Arp/Walter Cyliax: Plakat 1929,
   versioniert nachgesetzt.
b Typographische Elemente: Linien, Flächen,
   Kreise, Punkte, Dreiecke, Pfeile, Raster.
   Aus Jan Tschichold: Typographische Gestaltung.
   Benno Schwabe & Co., Basel, 1935.
c Kurt Schwitters: Briefumschlag 1928.
d Walter Seifert: Rechnungsblatt 1926.
e Konzertprogramm 1929.

kunsthaus zürich
abstrakte und
surrealistische malerei
und plastik

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

1a

79
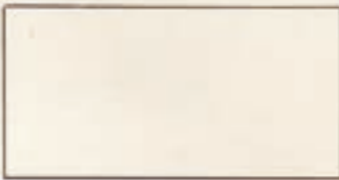
Christmas Cards

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.
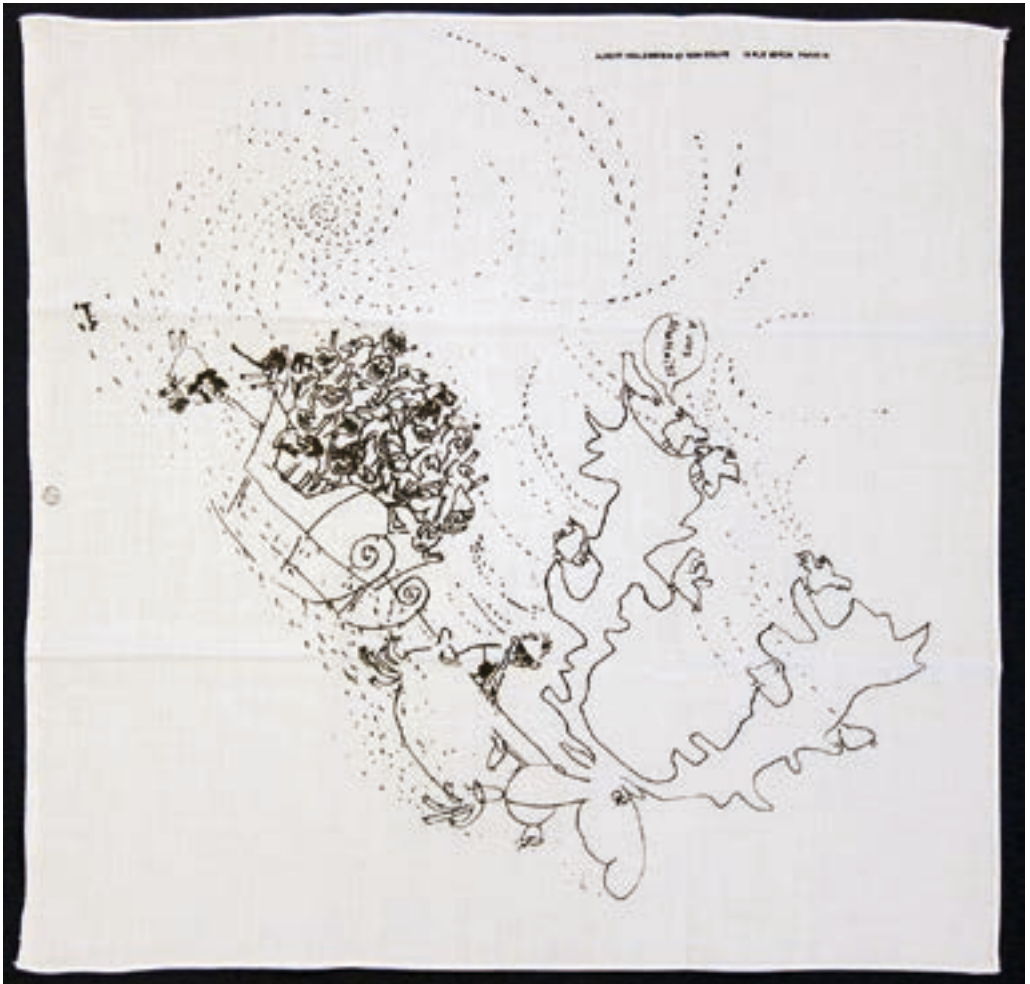5   See Chessel 1998; Leymonerie 2016.

Fig. 116   Christmas card, Guido Weber/Studio Hollenstein, drawing on textile, ca. 1960.
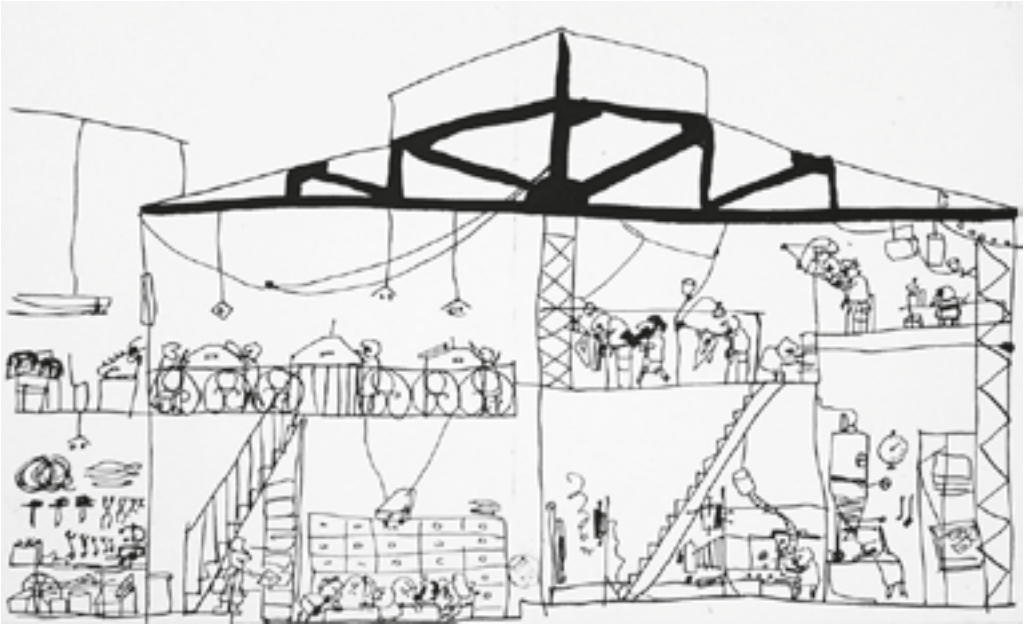
Fig. 117   Christmas card, Kurt Weibel/Studio Hollenstein, pencil on paper, 1960.

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 notated 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.
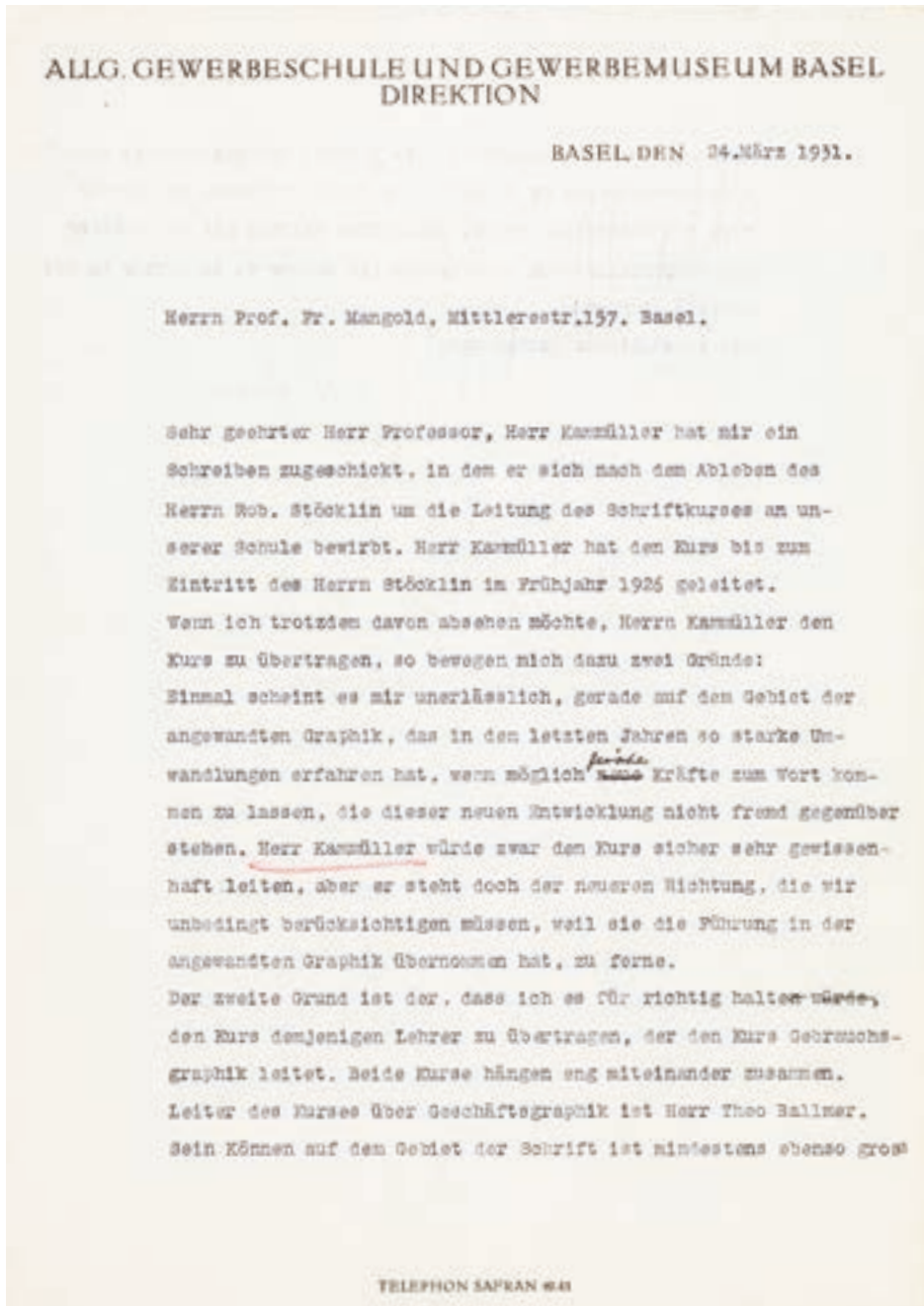19   See "Reproductions," in the present volume

ALLG. GEWERBESCHULE UND GEWERBEMUSEUM BASEL
DIREKTION

BASEL, DEN 24.März 1931.

Herrn Prof. Fr. Mangold, Mittlerestr.157, Basel.

Sehr geehrter Herr Professor, Herr Kammüller hat mir ein
Schreiben zugeschickt, in dem er sich nach dem Ableben des
Herrn Rob. Stöcklin um die Leitung des Schriftkurses an un-
serer Schule bewirbt. Herr Kammüller hat den Kurs bis zum
Eintritt des Herrn Stöcklin im Frühjahr 1926 geleitet.
Wenn ich trotzdem davon absehen möchte, Herrn Kammüller den
Kurs zu übertragen, so bewegen mich dazu zwei Gründe:
Einmal scheint es mir unerlässlich, gerade auf dem Gebiet der
angewandten Graphik, das in den letzten Jahren so starke Um-
wandlungen erfahren hat, wenn möglich *junge* Kräfte zum Wort kom-
men zu lassen, die dieser neuen Entwicklung nicht fremd gegenüber
stehen. Herr Kammüller würde zwar den Kurs sicher sehr gewissen-
haft leiten, aber er steht doch der neueren Richtung, die wir
unbedingt berücksichtigen müssen, weil sie die Führung in der
angewandten Graphik übernommen hat, zu ferne.
Der zweite Grund ist der, dass ich es für richtig halten würde,
den Kurs demjenigen Lehrer zu übertragen, der den Kurs Gebrauchs-
graphik leitet. Beide Kurse hängen eng miteinander zusammen.
Leiter des Kurses über Geschäftsgraphik ist Herr Theo Ballmer.
Sein Können auf dem Gebiet der Schrift ist mindestens ebenso gross

TELEPHON SAFRAN 48.41

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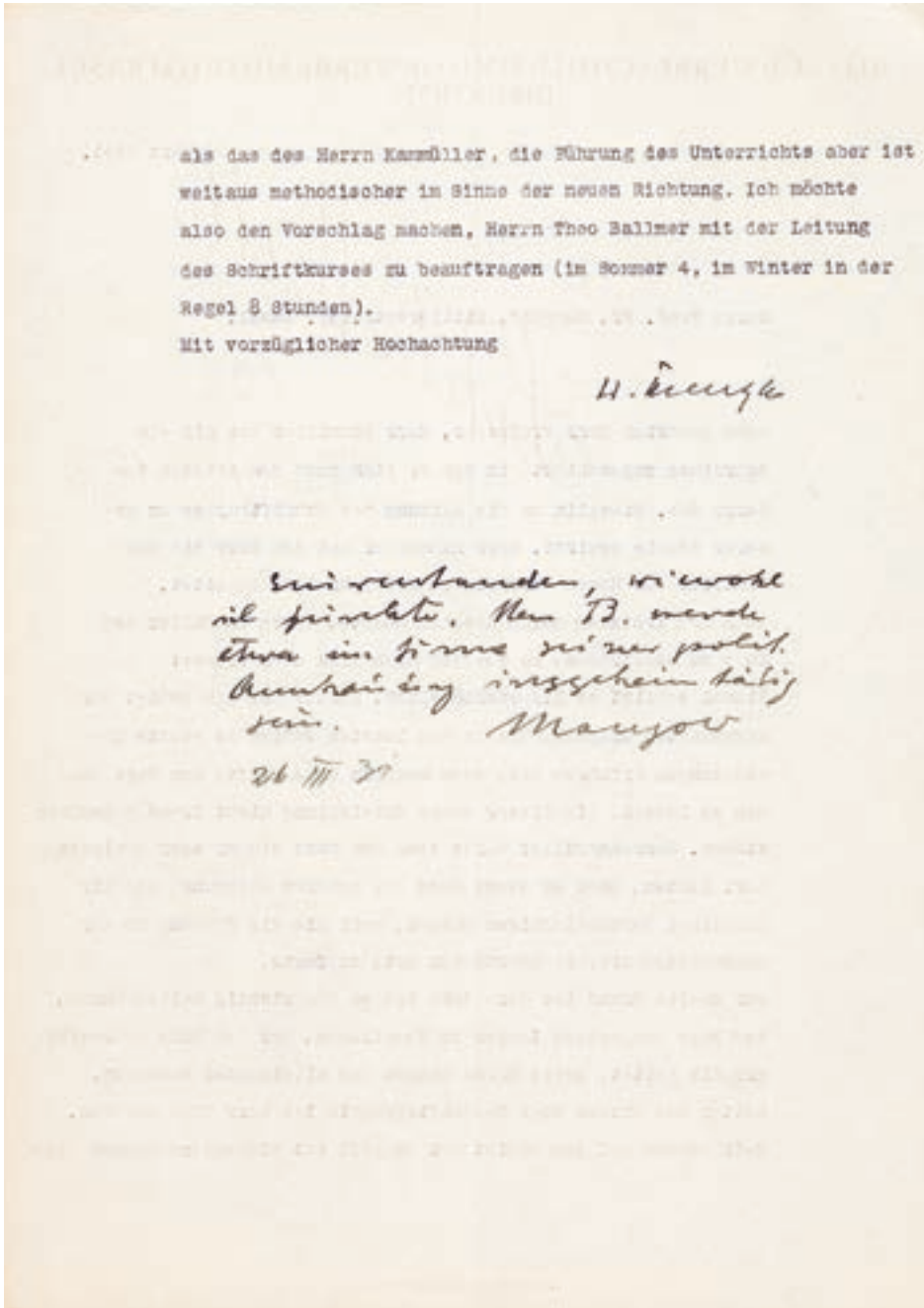
Fig. 119   Letter to Allgemeine Gewerbeschule Basel's commission president Fritz Mangold about the Fachklasse für Graphik, Hermann Kienzle, Basel, Mar. 24, 1931. Handwritten note by Fritz Mangold:

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

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.

konstruktionsschema

74

18   18   18

105
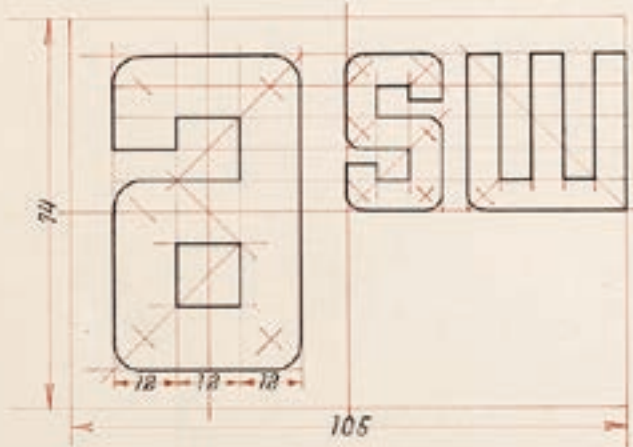
flächenbehandlung blatt 5

schrift flächig, positiv und negativ, kombination dieser

beiden möglichkeiten.

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

Fig. 123   "Flächenbehandlung Blatt 11," 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

fläschenbehandlung blatt 12

farbige klänge aus a)4, b)3 gesetzmässig bestimmten 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 Gewerbe-schule Basel, 1930s.
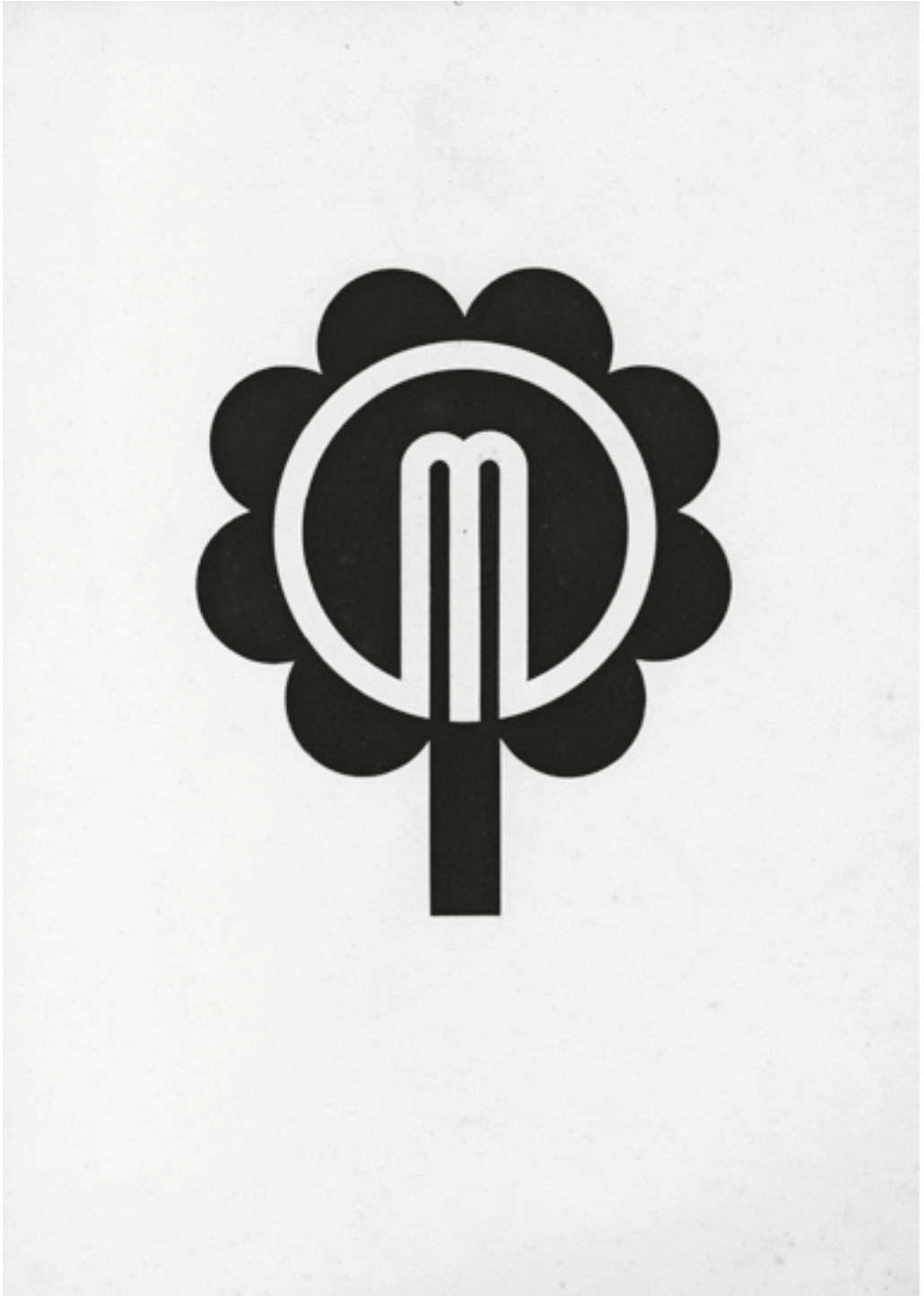
Fig. 126   Logo design, student work from the second year of the Fachklasse für Graphik, Beatrice Hefti(-Afflerbach) (student), Theo Ballmer and Ernst Keiser (teachers), Allgemeine Gewerbeschule Basel, 1937–1941.
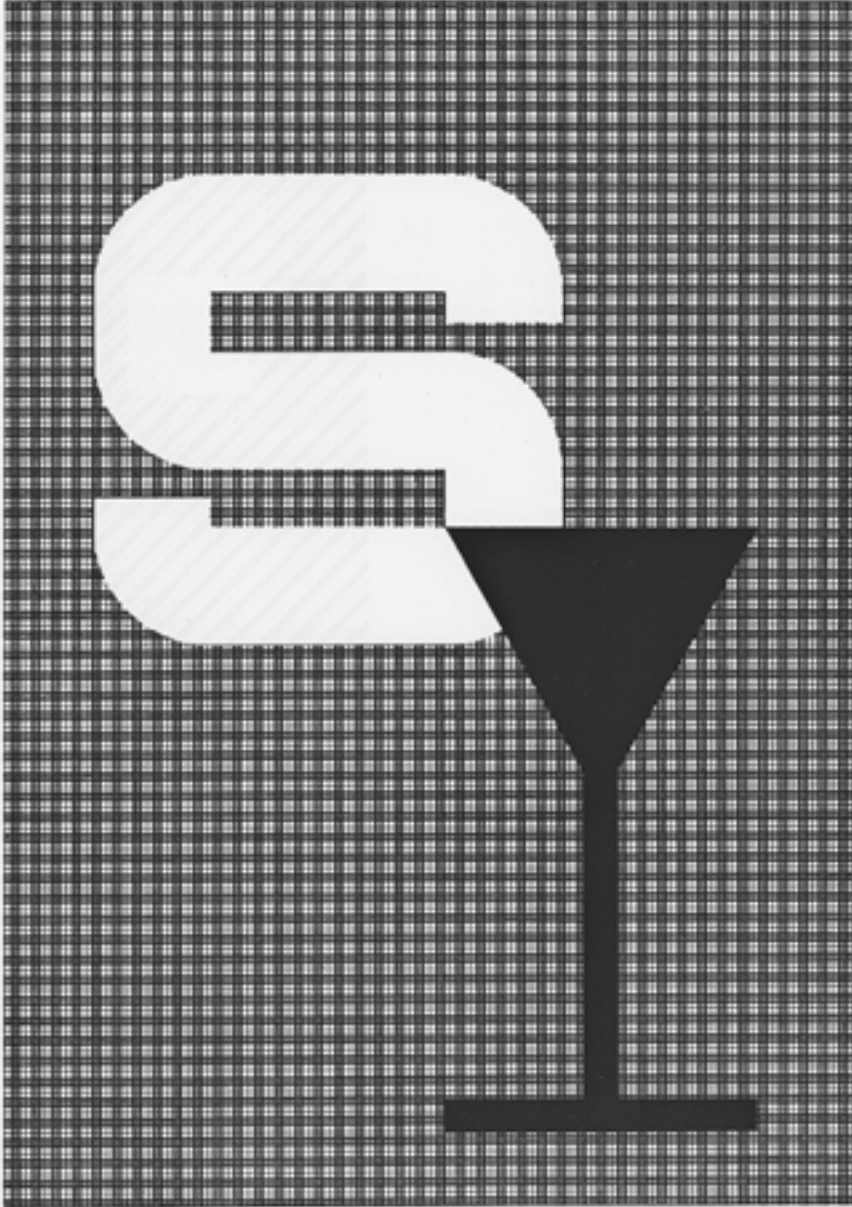
Fig. 127   Free works from the Fachklasse für Graphik, anonymous (student), Theo Ballmer and Ernst Keiser (teachers), Allgemeine Gewerbeschule Basel, before 1939.
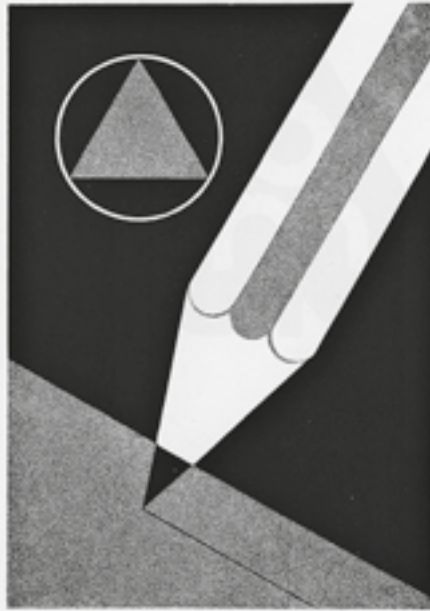
Freie Arbeit.
Gegenftand und Marke mit gefpritztem Grau. Verwendung
geometrifcher Grundelemente.

Freie Arbeit.
Gegenftand und Schrift mit zwei geftrichenen Grau.
Vorübung für Profpekt und Plakat.
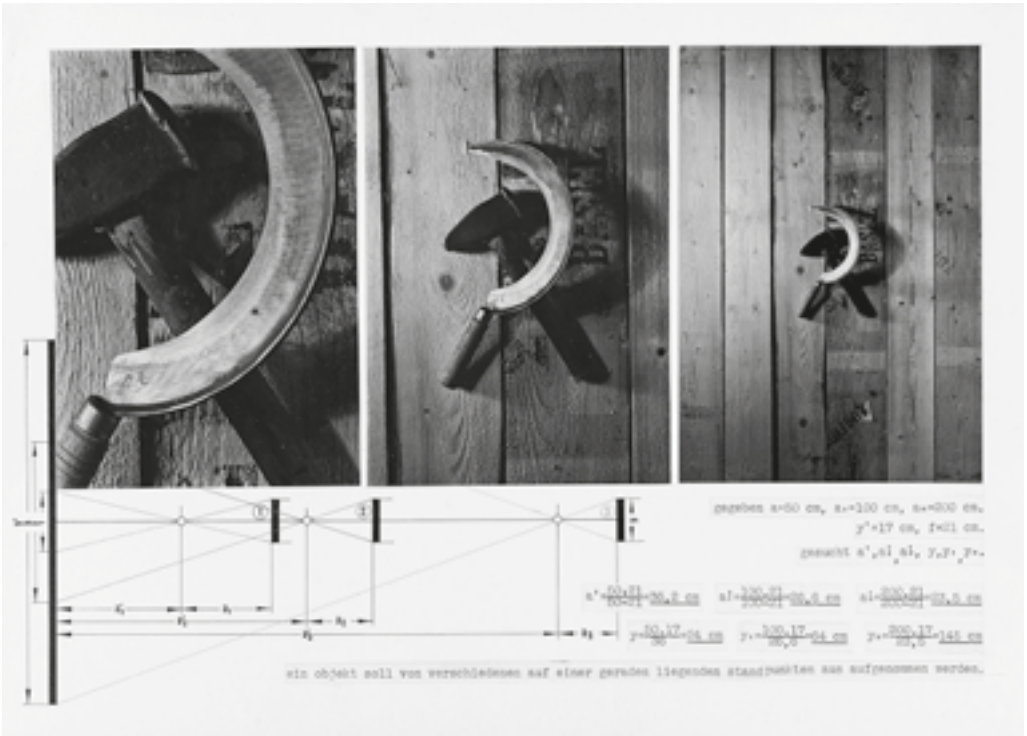
Fig. 128   "Optik Aufgabe 4," photo exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.

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.
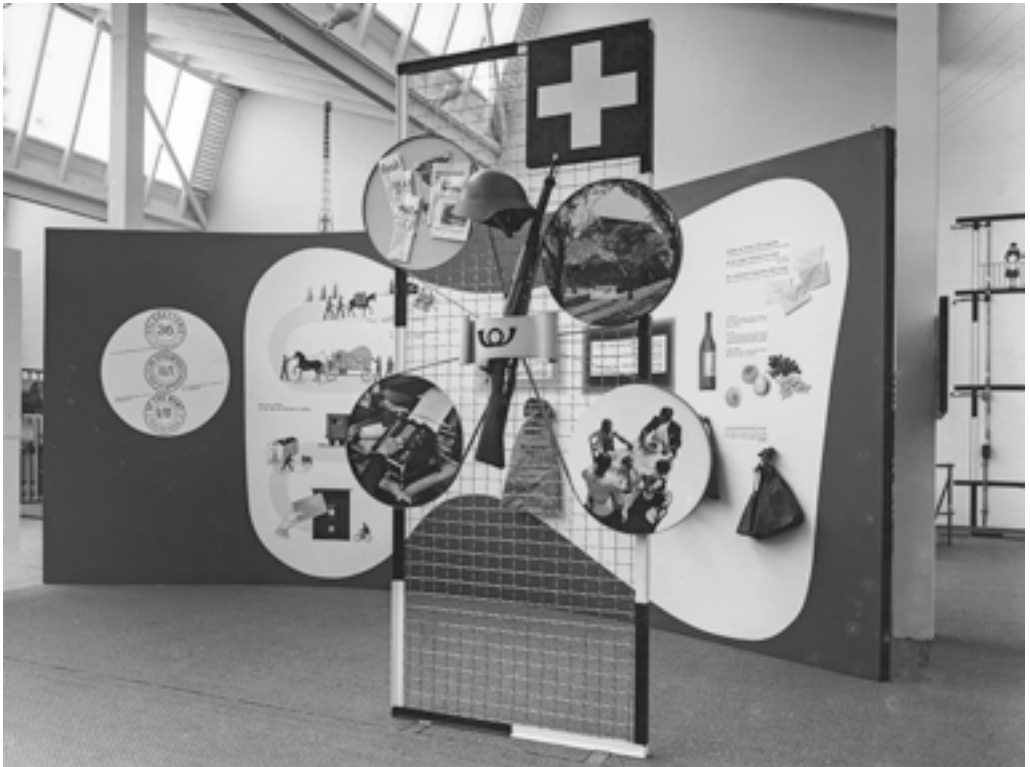9   See Luckhurst 1951; Black 1950.

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 Rüegg, Hans Neuburg, 1940.

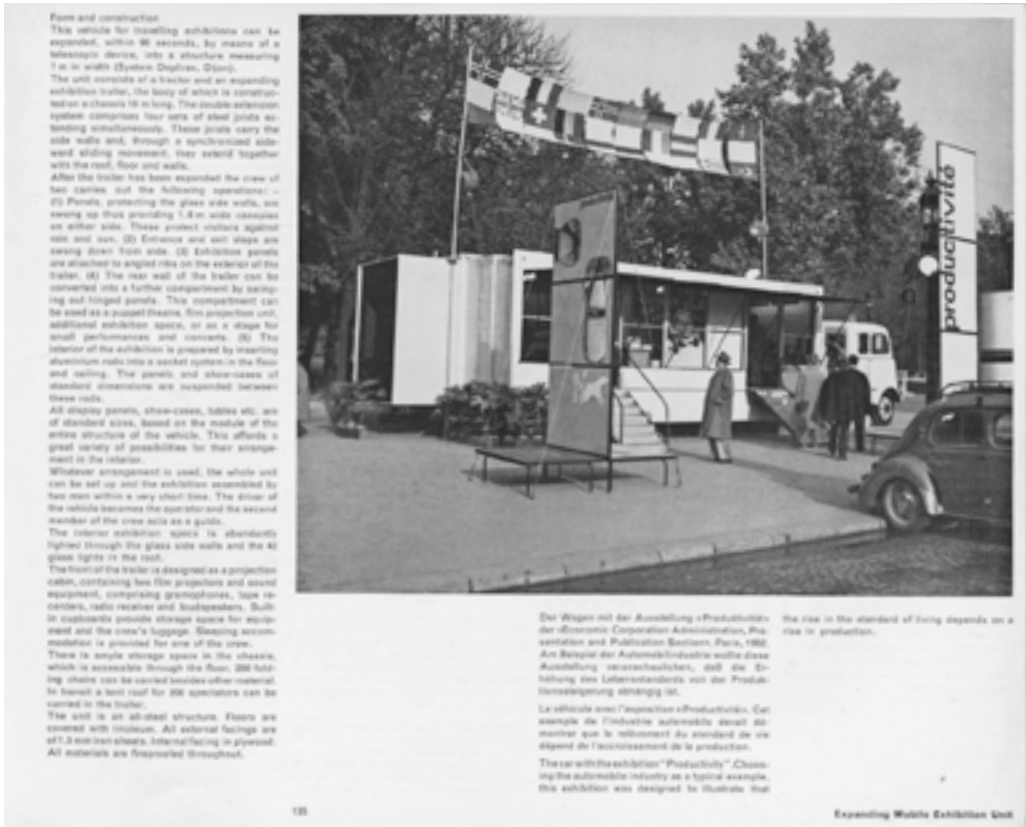Fig. 132   Trade fair stands, Donald Brun (Ciba) and Celestino Piatti (Elastic AG, Basel), 1948.

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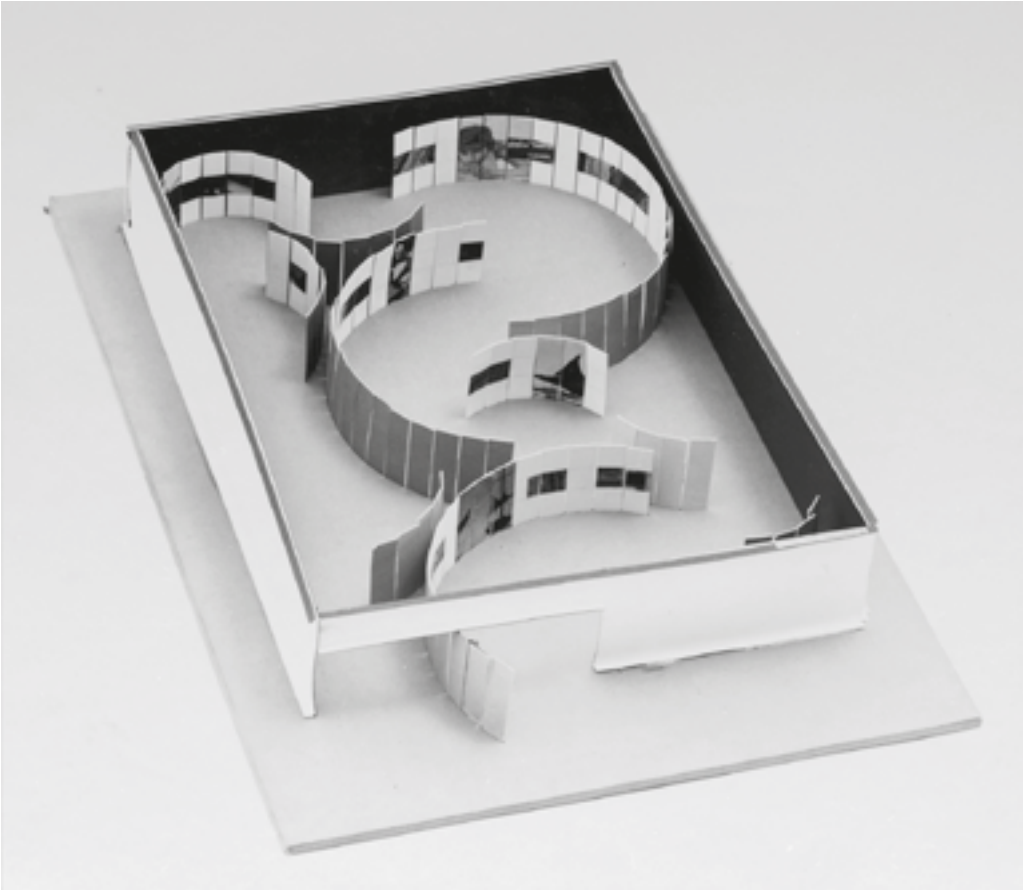
Fig. 134   Model for the pavilion "Die Frau und das Geld," Nelly Rudin (design), Klaus Zaugg (photo), Schweizerische Ausstellung für Frauenarbeit (SAFFA), 1958.

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 ausstellungsfreudiges Land. Alle 25 Jahre veranstaltet sie »Landesausstellungen«, die jeweils neue Darstellungsstile 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 Weltausstellungen. Wie bei den meisten zwei- und dreidimensionalen Gestaltungen in der Schweizer Graphik steht auch bei der Ausstellungsgestaltung die formale Ausgewogenheit im Vordergrund. Angestrebt werden grosse, einfache Flächen und Formen, unter Verzicht auf alles Beiwerk, sowie eine mustergültige einheitliche Beschriftung. Wo immer möglich, wird aus dem darzustellenden Material und seinem Formcharakter heraus gearbeitet. Dass es bei Ausstellungen auf eine einprägsame 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 Ausstellungsgestalter dürfen mit Recht das Verdienst in Anspruch nehmen, der internationalen Ausstellungsgestaltung entscheidende Impulse beigesteuert zu haben. (H. N.)
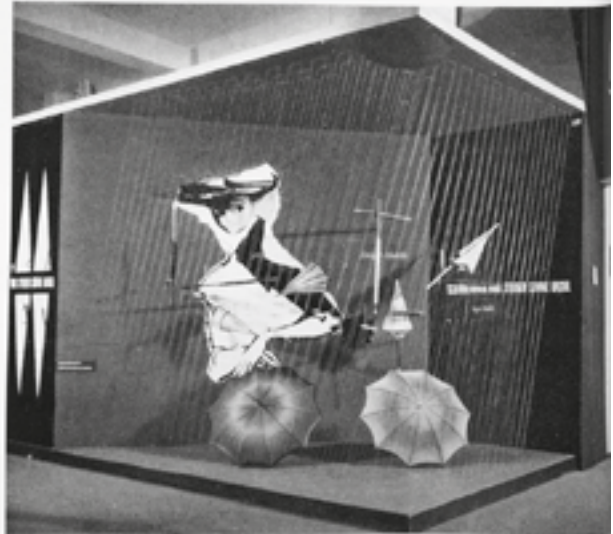
Fig. 136   Tower of the chemical and pharmaceutical section at the Schweizerische Landesausstellung, Heiri Steiner, 1939, and the trade fair stand for an umbrella factory at Mustermesse Basel, Ferdi Afflerbach, 1952.

Hand-writing Instruc-tions

Ueli Kaufmann

In 1919, the art and writing teacher Paul Hulliger 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—Hulliger 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] Hulliger 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, Hulliger 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, Hulliger 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 Hulliger and the "New Typographers."[5] [Fig. 142] Hulliger'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 Hulliger-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 Hulliger's Roman letterforms and traces of his developmental approach remained in use.

1   See Hulliger 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 Hulliger 1919: 3–8. These ideas are clearly reminiscent of the program of the Schweizerischer Werkbund (SWB). And Hulliger indeed joined the SWB in 1924. See Bignens 2008: 110. A deeper examination into the relationship between Hulliger'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 Hulliger 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 Hülfe eines, ganz andere Spuren erzeugenden Werkzeuges, des Stiftes. An Stelle des Bleistiftrandes 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 pastoses 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. (²) Es ist gar nicht

12

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

Fig. 138   Table showing Hulliger's critique of the writing style previously used in Basel schools and an explanation of his new style, Paul Hulliger, 1927.

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

Fig. 140   Detailed explanation of the writing of connected forms, including instructions on where to speed up and slow down, Paul Hulliger, 1936.

1, 2, 9 Messübungen; die Formen in genügendem Abstand, damit die Masse gut in
Erscheinung treten. Bei 2 darf der Bogen die Verbindung berühren (s. S.19).
3 Flotter Arm rückwärts anstrecken; dann los! (Übung S. S. 35).
5 Nur wenn nötig. 7—16 Bewegungen, wovon vier langsamere.
11 Die verdickten Striche sind Schussformen (s. S. 16). Die erlernten Formen
werden beständig wiederholt.

1 Zur Fehlerbekämpfung (siehe hienach).
2, 3, 7 Das Merkmal berührt die Verbindung und halbiert annähernd den Dreieck-
raum links.
9 25 Armbewegungen, wovon 6 langsamere.

1, 3 Messübungen. 9 Feste Abstriche.

1 Immer wieder den Arm in Bewegung setzen. 5 Die Merkmale.
8 13 von 52 Buchstaben sind ererbeitet.

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

4. Formgruppe: Kirschhaken, Ski, Alphorn, Rechts- und Links-
bogen. Es ist die erste Gruppe von Grossbuchstaben. Der Unterbruch im
Erlernen von Kleinbuchstaben bietet willkommene Gelegenheit, die bisher
erarbeiteten 11 Kleinbuchstaben (i m n u e l f h s r t) gehörig zu wieder-
holen. 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-
werk- und Sägebewegung). T, F, L und D weisen den charakteristischen
Fallzug auf (Schussbewegung abwärts, vgl. S. 15). Bei D tritt ein Hinauf-
schwingen 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 Form-
elementen entsprechen vier besondere Übungsgruppen.

Formableitung und Formbegründung

M 1 Zu grosse Weissflecken. 2 Unklar, nicht flüssig. 3 Den etwas unter die Mitte
reichende Merkmal kommt zur Geltung, links unten zu leer. 4 Eingang in der Richtung
der Beugebewegung der Finger (vgl. N). 5 Die höhere Schüsselchenform wurde
immer zu breit. 6 Die hohle und leere Form wirkt im Wort- und Satzbild gleich
störend.

N 1 In Form und Bewegung uneinheitlich. 3 Die beiden Flüssigkeitsformen (Kirsch-
haken) laufen gleich wie die Schleifbogen und wie die flüssige Form des e-Merk-
mals. 4 Formen, die leicht ausreissen. 5 Zu grosser Weissfleck.

BSP. 12. ENTSCHULDIGUNGS-SCHREIBEN. Kleines Briefformat A 5, um die Hälfte verkleinert, To 64. Ebensogut wie Steilschrift auch Schrägschrift. — Einfache Form. Abschnitt durch anderthalbfachen Zeilenabstand gebildet, Gruss nur durch Gedankenstrich abgetrennt.

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

12

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

BSP. 14. DANKSCHREIBEN. 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 Zeilenabstand 1½ Mal genommen.

Der gutgeschriebene 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.

13

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

Die Gestaltung des Schreibheftes (des Buches)

richtet sich nach dem Alter des Schülers. Durch den Gassen- und Häuschen-Vordruck ist er der schwierigsten Gestaltungsarbeit enthoben. Dieser Heftvordruck 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 laufenden Ränder oben und unten weisen auf alle folgenden Seiten und betonen ihre Zusammengehörigkeit. Die senkrechten innern Ränder sind für das Heften oder Binden der Heftblätter, die beiden äussern Ränder für das Anfassen 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 Einliniensystem wird der Rand oben durch die Oberlängen mehr verkleinert als der Rand unten durch die Unterlängen. Der Rand oben darf nicht knapper 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 gestalteter Doppelseiten sind aus dem Bedürfnis erwachsen, beim Erarbeiten der Steinschrift auf der Mittelstufe kurze Übungszeilen für die Einzelbuchstaben zu erhalten. Einen weiteren Ansporn zu fleissigem 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 Schreibflächen 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 abgeraten werden; sie lenken den Schüler vom eigentlichen Schreiben ab und verwirren seinen Geschmack.

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 Farbstift oder Tinte beschriften. Die neue Aufgabe wird dem Schüler bei der Verwendung der grossen Steinschrift

50   Die Schweizer Schulschrift.

Ausgangs-Schrift

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z

a b c d e f g h i j k
l m n o p q r s t u v
w x y z

1 2 3 3 4 5 6 7 8 9 0

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.

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.
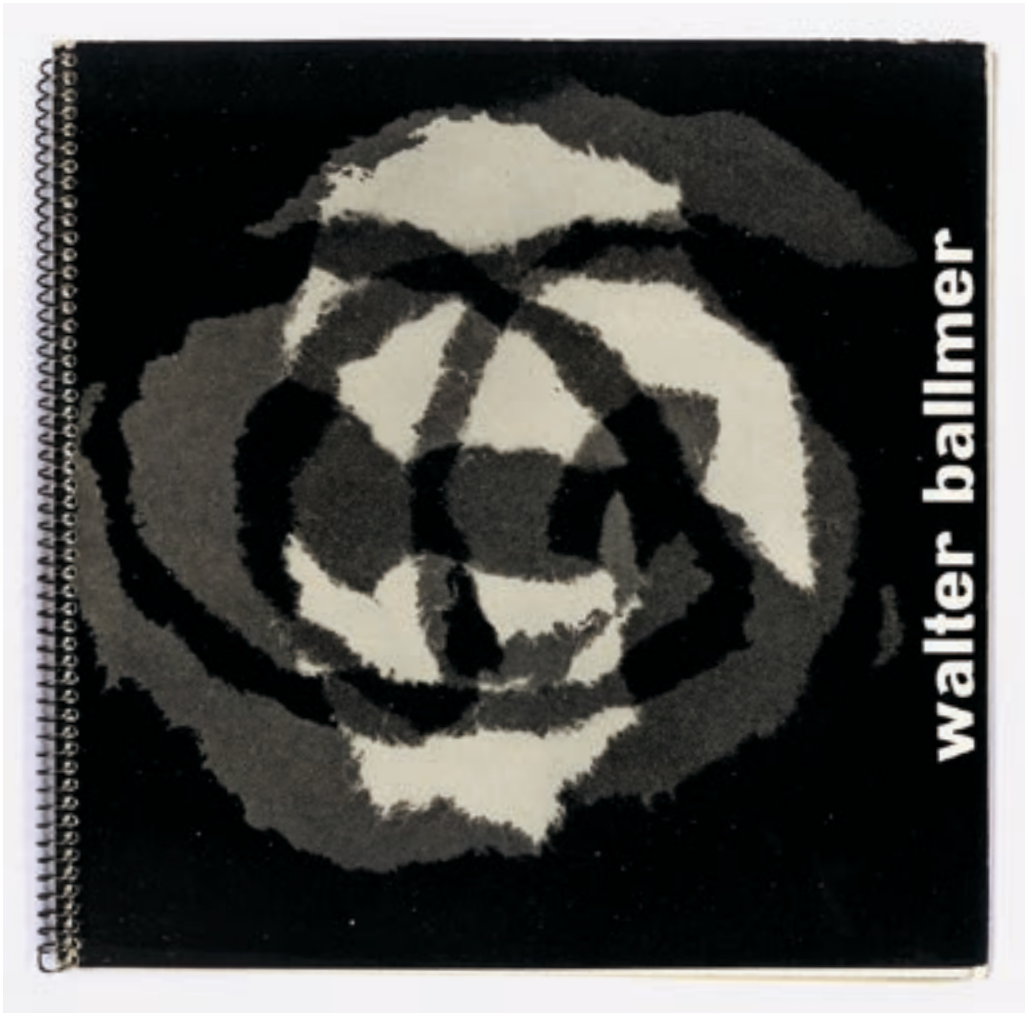
Fig. 145   Cover from the portfolio booklet *Walter Ballmer*, Walter Ballmer (graphic design),
1955.

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

copertine di catalogo

suole, 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.

Walter Ballmer

Un designer
tra arte
e grafica

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.
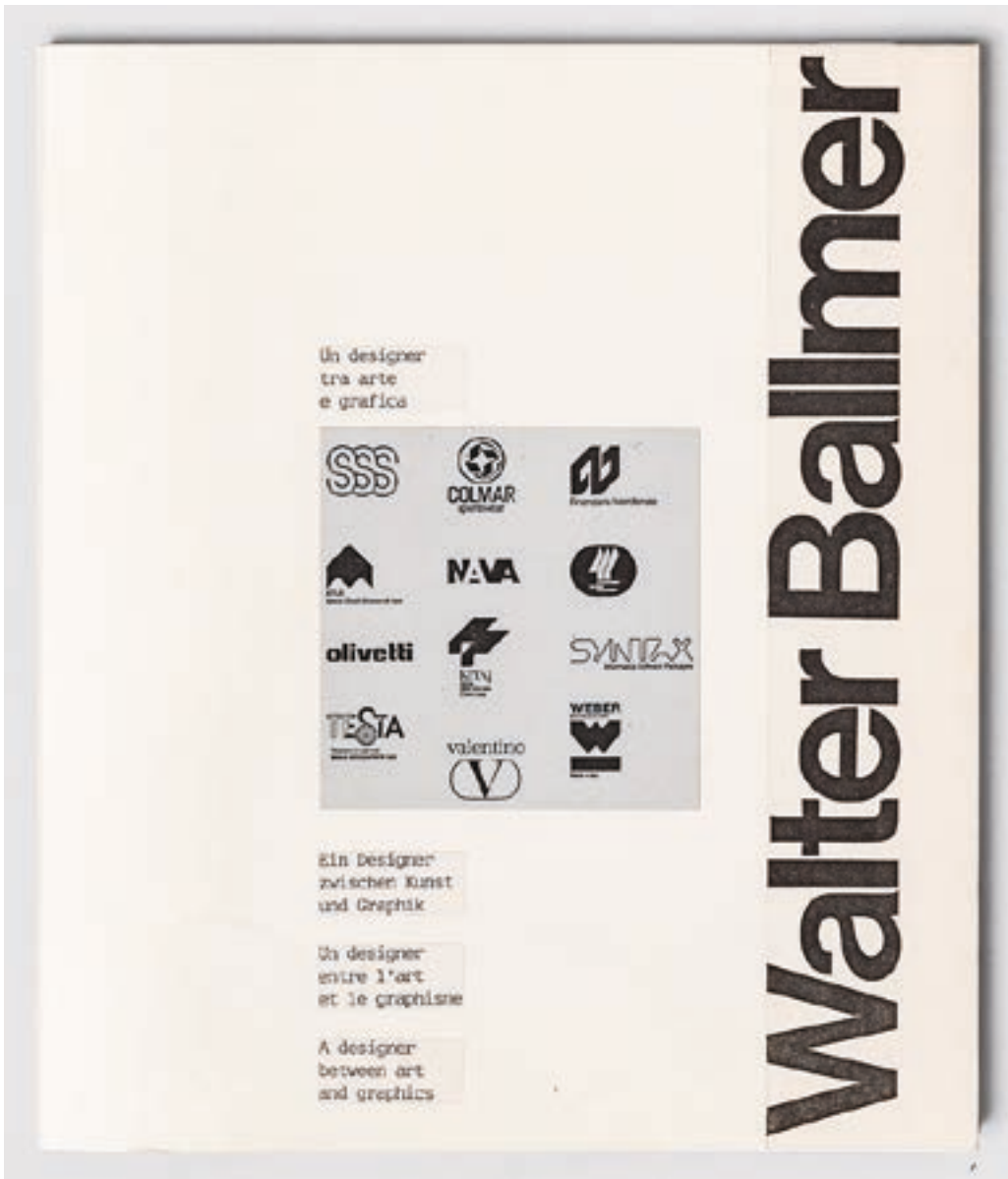
Fig. 150

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.

Swiss Graphic Design Histories is published
as a slipcase set of four volumes not available
separately.