Visual Arguments

Swiss Graphic Design Histories advertisement alternative actors Arts and Crafts associations awards canonization career clients culture and commerce curriculum design scenes discourse diversity education policy exhibition design exhibitions gender handwriting historiography identity Italy magazines Modernism national identity networks photographs politics posters practice profession publications regionalism representation schools self-promotion skills standardization stereotypes Swissness Swiss Style teaching technology templates training type design typography

Swiss Graphic Design Histories

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Swiss Graphic Design Histories Visual Arguments

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

Table of Contents

A Visual Approach to the History of Swiss Graphic Design and Typography Sandra Bischler, Sarah Klein, Jonas Niedermann, Rudolf Barmettler, Michael Renner p. 7

Advertisements *Ueli Kaufmann, Sara Zeller* p. 12

Reproductions Sandra Bischler, Sarah Klein p. 22

Corporate Printed Matter *Chiara Barbieri, Davide Fornari* p. 38

Entrance Exam Concept Sarah Klein p. 45

Installation View *Sara Zeller* p. 51

Student Work *Sandra Bischler* p. 53

Chronological Diagram *Roland Früh, Ueli Kaufmann* p. 63

Type Catalog *Constance Delamadeleine* p. 66

Legal Documents *Rudolf Barmettler, Jonas Niedermann* p. 70

Award Catalogs *Jonas Berthod* p. 74 Mixed Lots *Ueli Kaufmann* p. 90

Letter of Correspondence *Sandra Bischler* p. 104

Press Photos *Roland Früh* p. 111

Basic Exercises *Sarah Klein* p. 115

Evening Course Documents *Constance Delamadeleine* p. 130

Designer Portraits *Roland Früh* p. 133

Student Magazines *Sandra Bischler* p. 141

Timetables *Rudolf Barmettler, Jonas Niedermann* p. 155

Blogpost *Roland Früh* p. 163

Type Training Documents *Sarah Klein* p. 165

Christmas Cards *Constance Delamadeleine* p. 180

Teaching Materials *Sandra Bischler* p. 183 Exhibition Designs *Sara Zeller* p. 200

Handwriting Instructions *Ueli Kaufmann* p. 208

Portfolio *Chiara Barbieri, Davide Fornari* p. 222

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,

Introduction

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

Introduction

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

Introduction

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.
- See Foucault 2006 (1969): 26–37.
 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.

regionalism

Advertisements

Ueli Kaufmann, Sara Zeller

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

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

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

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

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

- 1 See Zeller 2021. It was planned and executed by Allon Schoener, a curator at the Cincinnati Art Museum, and graphic designer Noel Martin. However, the selection of works and designers was provided by Josef Müller-Brockmann and Armin Hofmann.
- 2 Contemporary Arts Center 1957: n.p.
- 3 See Oeri 1948: 338.
- 4 See Rüdlinger 1953: 343.
- 5 See Ibid. A similar example of an extraordinary client-customer relationship can also be witnessed in the case of Olivetti. See "Corporate Printed Matter," in the present volume.
- 6 See Rüdlinger 1953; Fischli & Rotzler 1955: 13; TM 1961; Gygi & Stämpfli Verlag 1958; Marti 1955.
- 7 See Gygi & Stämpfli Verlag 1954; Fischer 2004.
- 8 See Haab & Stocker 1960 (1954): 76; Haab & Hättenschweiler 1976 (1961): 105. The geometric lettering is also shown in *TM* 1961: 10. The ornate lettering is featured in Rüdlinger 1953: 343; Gvoi & 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.



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





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

regionalism

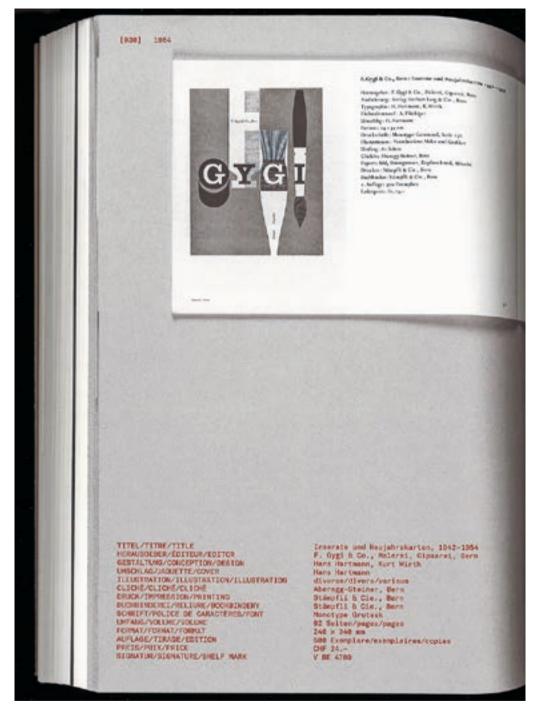


Fig. 3 Single spread from *Schönste Schweizer Bücher* 1954, showing the prize-winning book *F. Gygi* + Co. Bern. Inserate und Neujahrskarten 1942–1954.



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



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

Eccurl: Warh



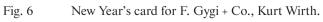






Fig. 8 Two catalogs of Kunsthalle Bern featuring advertisements for Gygi and a cover design, Adolf Flückiger.



exhibitions

templates

Reproductions

Sandra Bischler, Sarah Klein

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

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

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

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

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

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

The exhibition catalog also tells us that the section Fotografie (Photography) in the 1941 exhibition was Ballmer's responsibility. The exhibition photograph, [Fig.17] however, does not let us discern that Ballmer's very technical photographic course was also extended to encompass applied work, such as the layout of a nonfiction book on animals that is preserved in the AGS library. [Fig. 18] Another exhibition 1

2

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.

- See Kienzle 1923: 1-2.
- 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."
- 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.
- 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 Eldenbenz.

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-

16

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.

25

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 Phantasle allein nicht getan. Es gilt, den Werbezweck lebendig zu erfassen und für ihn die adaquate 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. historiography photographs exhibitions templates curriculum

26

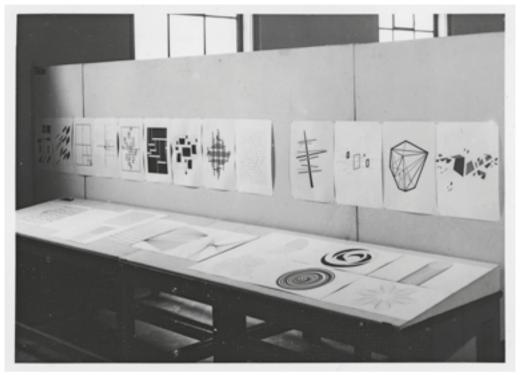


Fig. 10 Installation view of the "Fläche" panel and the "Linie" table, exhibition of student work, anonymous (photographer), Hermann Eidenbenz (teacher), Allgemeine Gewerbeschule Basel, 1941.



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.

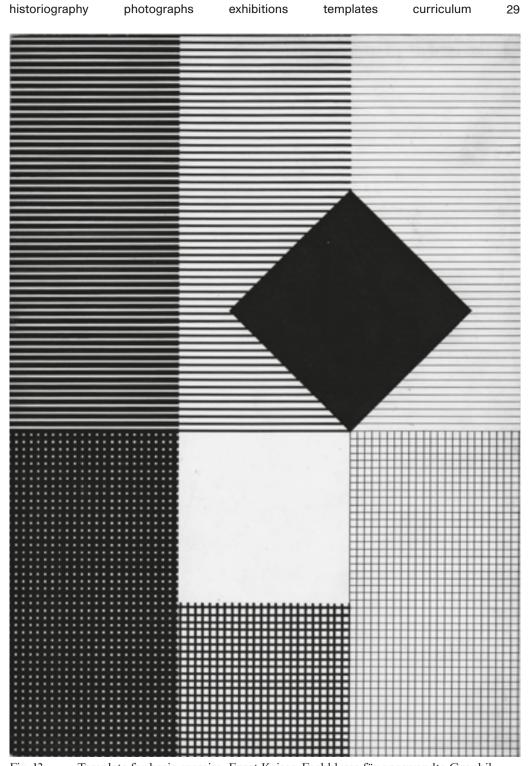


Fig. 13 Template for basic exercise, Ernst Keiser, Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.





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.

curriculum



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



historiography photographs

exhibitions

templates

34



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

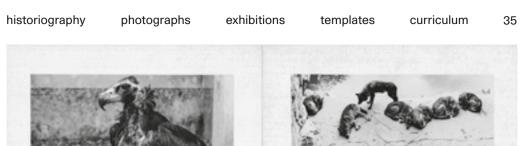




Fig. 18 *Tierbilder durch Wort und Skizzen erläutert*, student work from photography course, Heiri Strub (student), Theo Ballmer (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, 1940.



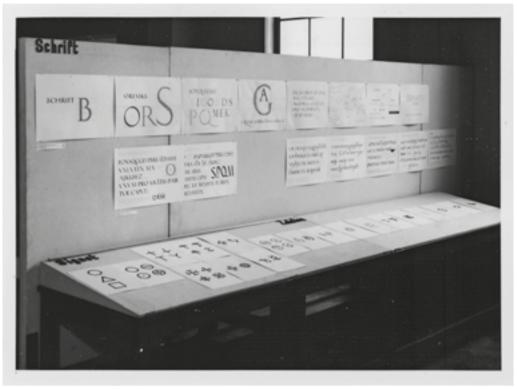


Fig. 19 Installation view of the "Schrift" section and the "Signet, Zeichen" table, exhibition of student work, anonymous (photographer), Theo Ballmer (teacher), Allgemeine Gewerbeschule Basel, 1941.

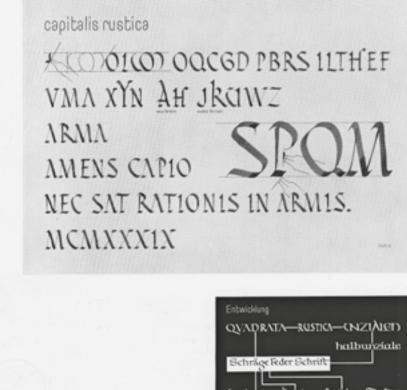
Unterricht für Schrift.

Allg. Gewerbefehule, Bafel.

curriculum

Der Unterricht beginnt mit dem Schreiben der Schnurzugfchriften (gleich breiter Strich, Quellftift oder Rediafeder), an welchen Form und Verhältniffe der Schriften unterfucht und feßgehalten werden. Diefe Schulung umfaßt das Üben der Schriftelemente, der daraus folgenden Stabenformen und das Befinnnen der Staben-, Wort- und Zeilenabflände. Nachdem die fehräge, fehrale und breite Schrift gefehrieben wurde, kunn an die Geflaltung und Dispofition gefchritten werden.

Zu den Bandzugfchriften (Haar- und Grund)trich) übergehend, gibt dann der Lehrgung einen Überblick über die Entwicklung unferer Schrift. Dabei werden Schreihmaterial und Werkzeug entfprechend angewandt und eine Grundlage geschaffen, die dem Schäler ermöglicht, die hijtorijchen Schriften zweckentfprechend und mit Verftändnis anzusornden. Sie bilden auch einen Ausgangspankt für die Bildung von freien Pinfel- und Handfchriften.



Aufbau des Schriftunterrichts, Die fehräge Feder- oder Karolingölche Minuskellchrift bildet die Grundlage der heute verwendeten Schriften.



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.

DOI: 10.53788/SWBE010

publications

38

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.¹The 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

advertisement 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 guite possibly gave him sufficient leverage to be elected a member of the Alliance Graphique Internatio-

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

nale (AGI) in 1970.

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

Italy

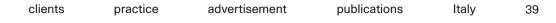
The pamphlet for the photocopier Copia II and the poster for the touring exhibition Olivetti Innovates allow us to peek into the advertising department. Both artifacts conceal details that help disclose the identity of the designer. At Olivetti, neither art directors nor assistants were allowed to sign 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 companyfor 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.

4 Jost 2015.

See Shapira 1979.

² See Pfeiffer-Belli 1962. 3

Glaser 2018.





Geschichte und Formen einer italienischen Industrie

Die Neue Sammlung München Prinzregentenstrasse 3

15. Jan. bis 25. Febr. 1962, Di bis So 10-17

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.

clients practice adv

advertisement

publications

Italy

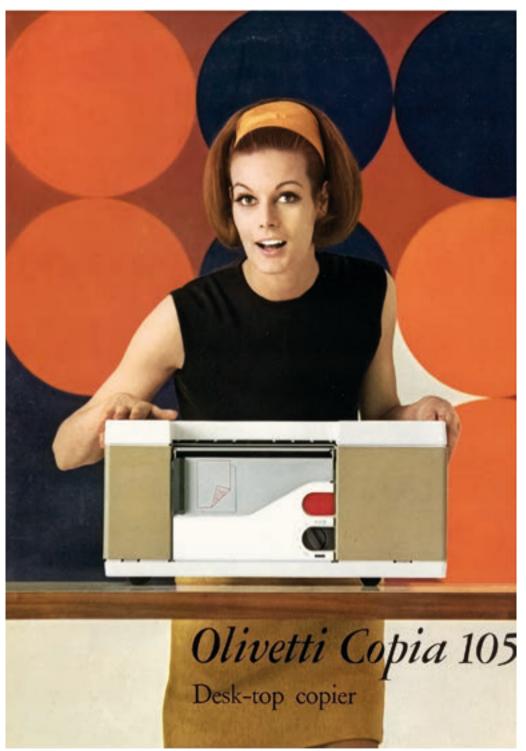


Fig. 23 Cover of the commercial brochure *Olivetti Copia 105. Desk-top copier*, Walter Ballmer (graphic design), date unknown.

clients

42

Italy



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

Italv

Copia bene

O gni 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 asclutte 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 oetima di toner.

Fattore di efficienza

a 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 mille riproduzioni più delicare, la sicurezza di una perietta definizione del l'immagine

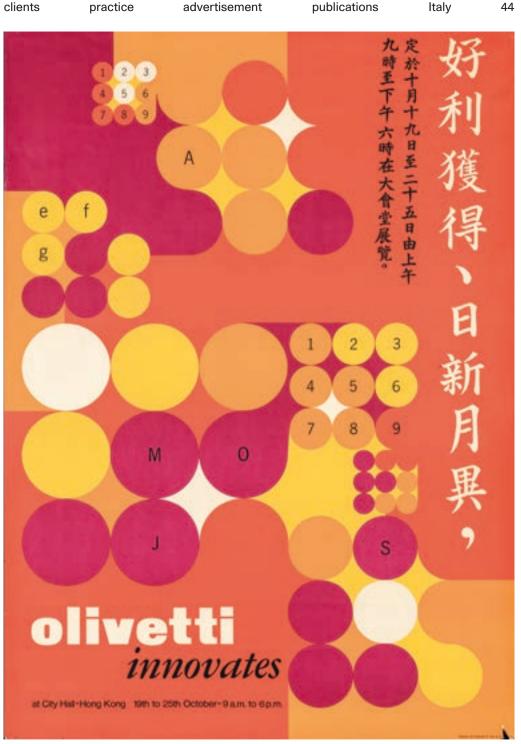


Fig. 25 Poster for the exhibition *Olivetti Innovates*, held at the City Hall in Hong Kong, Oct. 19–25, 1966, Walter Ballmer and Anna Monika Jost (graphic design), 1966.

DOI: 10.53788/SWBE0104

training

Entrance Exam Concept

Sarah Klein

What kind of talent and temperament does one need to become a graphic designer? Artistic gifts, manual skills, auick 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

schools

profession

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 logicalformal [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 MüllerBrockmann 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.

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J.Miller-Brookmann

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

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

48

```
Aufnahmeprüfung in die Grafikklasse, Jan.60
1/2 514.
          Warum wollen Sie Grafiker worden.
1/2 344.
          Was macht ein Grafiker
          wis sight ein Grafiker sus, wie miss sein Charakter sein,
1/2 514.
          seine Einstellung sum Beruf, seine Einstellung sur Welt.
          seine Einstellung sun Auftraggeber etc.
 2 814.
         Welches sind die besten Architekten der Gegenwart, international
          genehen?
          WATUR!
          Welches sind die besten Haler?
          Warun?
          Welches mind die besten Plastiker?
                                  Schriftsteller/Dramatiker?
                                  Musiker? resp. Komponisten?
                                  Potografen?
                                  Grafiker7
                                  Politiker?
          Welche Menschen haben etwas für die Menschen getan?
          Welches ist das schönste neue Heus im 20rdoh?
         Was gefüllt nicht in Zürich?
         Ev.MeilisTest
```

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

- [1/2 hr. Why do you want to become a graphic designer?
- 1/2 hr. What does a graphic designer do?

Possibly Meili test.]

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?

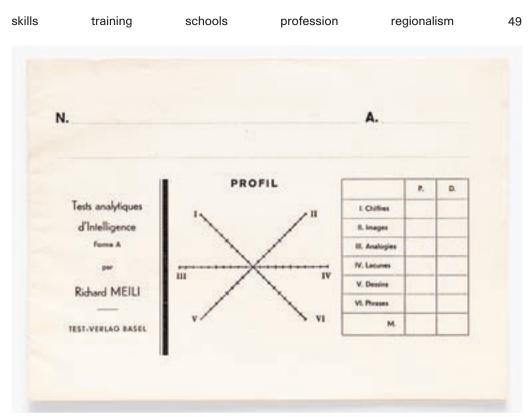


Fig. 29 Cover of *Tests analytiques d'Intelligence* (Analytical intelligence tests), Richard Meili, Test-Verlag Basel, ca. 1951.

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

practice

exhibitions

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- 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*
- 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.
 - 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.
 - See Margadant 1983: 243.
 - See Schaser 2009: 107.

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

politics

posters

practice

exhibitions

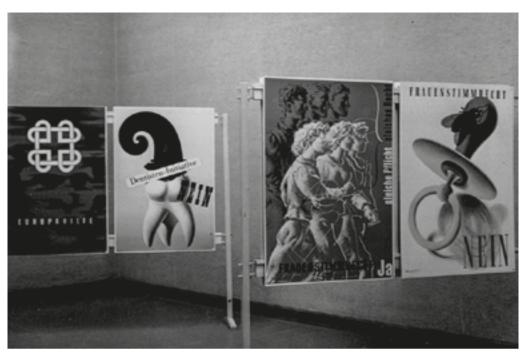


Fig. 31 Installation view of the exhibition *Swiss Posters*, organized by Pro Helvetia, Helmhaus Zürich, 1949.

53

skills

Student Work

Sandra Bischler

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

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

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

Von Grünigen's brief notification hardly stood out in the five pages of this typewritten report, and was approved without further ado by the authorities. Furthermore, incorporating opposing design philosophies was not a novelty on the curriculum of the Basel Fachklasse für Graphik.³ However, von Grünigen's notification paved the way for the official sanctioning of an essential degree of educational diversity in the graphic design program that would leave a visible mark on the Fachklasse's future outcomes. [Figs. 33, 34, 35, 36, 37, 38]

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

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

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

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

Both courses were mandatory over the entire fouryear 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] teaching

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54

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

- 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.
- 2 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.
- Also known as Walter Ricken-5 bacher (1902-1973).
- 6 See von Grünigen 1947: 3.
- 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

skills

	-3-
	Herbst, was sich aus des Beginn des neuen Schuljahres ergibt. Die
	endgültigen Pensen für das 1. Semester können deshalb erst nach
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	ne Fachgebiete getrennt und damit eine susgesprochenere Berücksic
	gung der experimentellen strengen Graphik neben der Gebrauchagrag
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2.	Ziltener Mark,, Euchenchef, übernimst 3 Std. aus dem Pensum Wogt uit Semesterauftrag. Ueber seine Personalien wurde bereits berichtet.
8.	Erun Donald, Grophiker, überninnt 7 Std. aus dem Fensum Rappar. Sein Eintritt erfolgte bereits im Desceber 1945,
4.	Rick Suns. Grephiker, übernimmt 9 Std. aus dem Pensum Rappar. Sein Eintritt erfolgte bereits im Desember 1945.
	b) Rucktritte.
1.	Schlarar Hans, Bückerselster, wegen Abgebe seines Pensuns an Berry Calabach. Er verbleibt als dessen Stellvertreter.
	<u>Suller Wax.</u> Zeichenlehrer, sus Gesundheitsrücksichten. Wird erse durch die Herren T.Keiser und J.Mumenthaler.
	<u>Kindschi A.</u> Elektrotechniker, wegen Abgabe seines Kurses an das Pengua Höflin.
4.	Juislin Hars, (Vorklasse Dreirosenrampe), wegen Uebertritt an die Ensbensekundarschule.
	II. Altersentlastungen in Schuljahr 1946/47 (Somserhalbjahr)
1.	Dr.F.Giroud, Lehrer fur Geschäftskunde, um 2 Std.
	Weikert K., Leiter der Schlosserfachschule, um 3 Std.
	III. Pensionisrungen suf anfanga Sommerhalbiahr.
	Muller Max, Zeichanishrer.
	Contract Contract of Contract
	IV. Neue Barse.
	3 Worbereitungshurse für die Meisterprüfung : Geschäftsverkehr,
	Buchhaltung und Bechtskunde.
	19

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.]

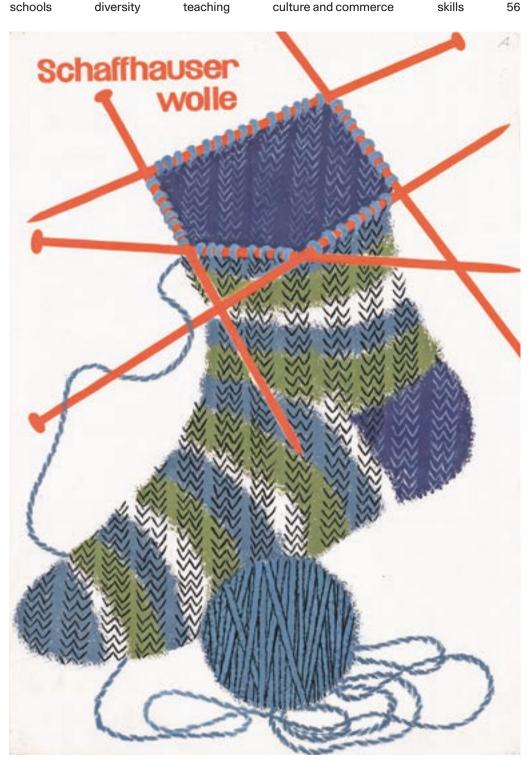


Fig. 33 Poster design "Schaffhauser Wolle," student work from the Fachklasse für Graphik, Teresa Christ, Allgemeine Gewerbeschule Basel, 1953.



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

schools



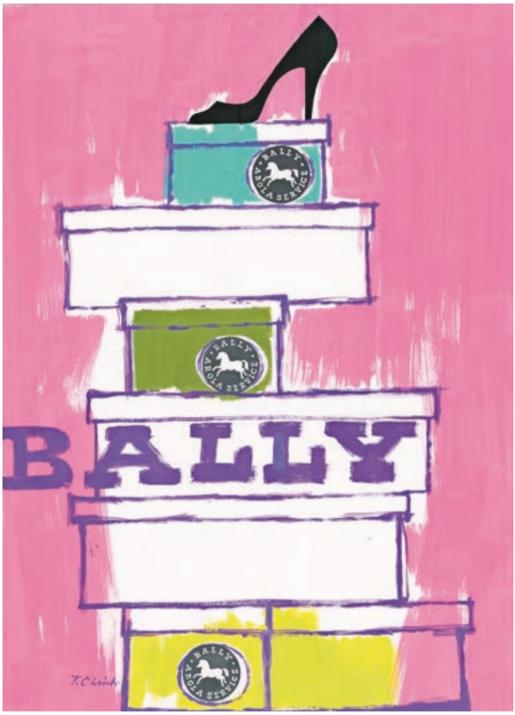


Fig. 35 Poster design "Bally," student work from the Fachklasse für Graphik, Teresa Christ, Allgemeine Gewerbeschule Basel, 1951–1955.

skills

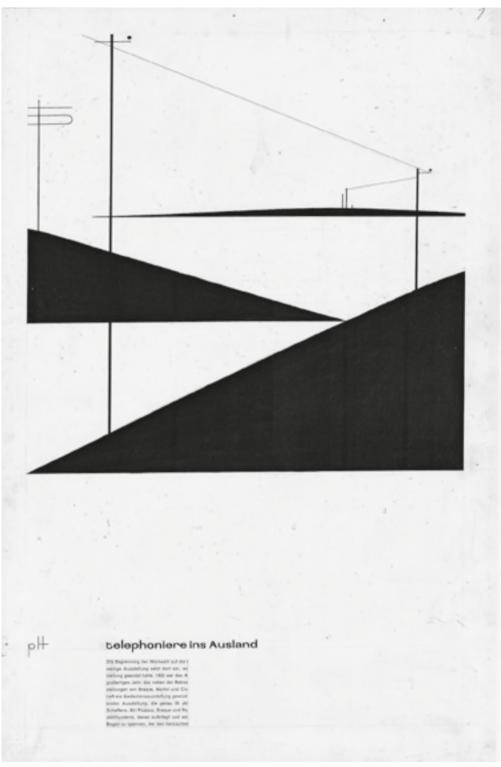


Fig. 36 Poster design "PTT—telephoniere ins Ausland" for Swiss Post, student work from the Fachklasse für Graphik, Kurt Hauert (attributed), Allgemeine Gewerbeschule Basel, 1953–1957.

schools

60

skills



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



skills



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

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skills

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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.

DOI: 10.53788/SWBE0107

historiography

Chronological 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."

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 feature³and often they culminated in the authors' own methods or works. These designers, it is evident, used a historiographical approach to contextualize and substantiate their own practice. However, prominent figures such as Karl Gerstner⁴ and Josef Müller-Brockmann⁵ (to name just two) went even further in their own accounts, claiming that their methods and styles should be seen as a key to the future.6 The architectural historians Nathalie Bredella and Carolin Höfler have claimed that this strategy was part of a much wider phenomenon:

"During late modernism, the promise of not only vaguely, but also precisely predicting the future had acquired enormous prestige. When evoked, this predictive project lent power, legitimacy, and a cohesive identity to endeavours in almost any realm of society and culture [...].⁷⁷

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 nonspecialists 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.
- See André Gürtler's contributions in the journal *Typografische Monatsblätter* (Gürtler 1963; Gürtler 1969).
 See Gerstner & Kutter 1959.
- See Gerstner & Kutter 1959.
 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.

technology

typography

entime, even motors and their integration into

Today, however, it is no longer possible for a non-

toroidel to mapre constring the the functioning of the jet motor of an electronically controlled

tooceship. The individual cannot grasp the course

of a complex process except with great difficulty.

Graphological expression has also altered funds

mentally with the technical revolution of the 20th

century. The comprehensible simplicity of the letter-

prints process has been replaced by dogens of

separate editorial, typesetting, copyrig and printing

phenes. The production of print without team work

is now aparoely imaginable. So far as the quality of

the type is concerned in this frequented cycle, it

must be realised that only a close connection with

the past can give the right deeptons for the future:

without the invention of the wheel the steam

origine would have been unumaginable and without

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mochinesi were understandable

publications

historiography

type design

64



Bis vor wenigen Jahrzehnten waren die technischen Funktionen gedweiden erfassber des Reid das Getriebe, eebist die Motoren und deren Einglie denreg in Maschnen war wentlindich.

Heutzasage ist as jedoch einen Nichtspagoleisen sicht matri möglich sich eine die Vorgängt im Ditermitotin eines elektronich gestesanten Ruseschiftes vorzuszellen. Die einzellte Mensch erfesst nur mit Mühe den Absauf eines komplexen Vorganget.

Mit der technischen Reschalon hat sich en 20 Jahrhunder stephalti der gestologische Ausdruck prachlegend gelindert. Die vereinstellichte Bishontnet des Buchdruckes ibtristen auf in Dutsende snachten Bischelungen, Sich, Kopier- und Druckplasen. Ohne Team-Arbeit ist die Herstellung einer Drucksoche auser mitri trektber. Weis die Qualität der Schrift in diesens erspitteren Zaklan arbeilangt muss feingestellt werden, dass nur eine gare ungeteiller Practan die Vergangenheit gegenuber Il y a querues discernes encores, las fonctions techniques pouvaient être satilier par la penaie, la risue, l'engenage, même las incluses et laur intégation à fontes sortes de machines datant accessibles à la compréhension humaine.

Die nos jours, un non-spécialiste ne peut guére l'imaginer in fonctionnement d'un moteur à réscfició dens un valitates sostat à commande élécennique. L'homme individuel ne sanist que difficiement le derockment des processus techniques comptisses.

La révolution technologique du XXe sides a protercement modifié l'exprission graphologique. La typographie sus structures jude clarent et compriterisibles, se décompose en de multiples phoses de rédecture, de composition de reproduction et d'impression. Sens travail en équipe, la production fini imprim parate avjourn'hui imposable. Quere a la qualité de l'échae, face à cette dispession à converte de acularer dout sude une actuate ouverte et same comprome vid duit de passa permet-

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

technology

publications







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To the same extent what we do today is the basis for tomorrow. Swipthing in the present has been built on topremice from the part, and everything in the future is contained in the present. Today's work, is antifored in the basis of further activitient and. If of value, it becomes a foundation for the future. The workness therefore carries is double reported bits, to discent the parts of futures a discovery in the leastone of the parts and the same time in the foundation store of the parts. die Richtlinie für die Zukunft zu geben vermag ohne die Erfinitung des Raden were die Damptmaschiere understate geweisen. Und ohne dares Ein wäcklung weise der Beis eines Diamflugzeugen nicht möglich.

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Туре 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 handsetting, and later for photocomposition. [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 strateqy 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.
- Hollenstein 1968: 30.



hollenstein atelier de composition 16 rue veron paris 18 mon 86-80 60 directe MON 75-89 uniquement la typo, utilisez

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

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profession

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en italique, les corps 6,7 et 12 ne seront disponibles pu'à partir de paruer 1962

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

typography self-promotion profession Swiss Style practice 69 haas FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AL VERSER LE VIN ET METTRE SUR LE FEU AJOUTER LE FROMAGE PETIT À PETIT ME FROTTER BEN FORT LE CAQUELON AVEC UNE GOUSSE D'AL, VERSER LE VIN ET METTRE SUR LE FEU, AJOUTER LE FROMAGE 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL VERSER LE VIN ET METTRE SUR LE FEU. AJOUTER LE 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AL, VERSER LE VIN ET METTRE SUR LE FEU, A 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER LE VIN ET METT 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL, VERSER L 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL V 259 FROTTER BIEN FORT LE CAQUELON AVEC UNE GO 25 FROTTER BIEN FORT LE CAQUELON AVEC UN 25 FROTTER BIEN FORT LE CAQUELON A 25 FROTTER BIEN FORT LE CAQ 2 FROTTER BIEN FORT ITTER BEN FORT LE CAQUELON AVEC UNE GOUSSE D'ALL VERSER LE VIN ET METTRE SUR LE PEU ALOUTER LE PROMISE PETIT À PETIT EN TOURNIST EAUS C JUN FROTTER BEN FORT LE CAQUELON AVEC UNE GOUSSE D'AIL VERSER LE VIN ET METTRE SUR LE FEU. AJOUTER LE FROMAGE PETIT A PETIT 359

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

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

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Legal Documents

Rudolf Barmettler, Jonas Niedermann

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

- 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).
- 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.

training

71

869

schools

Ablauf der Referendumsfrist: 30. September 1930.

Bundesgesetz

über

die berufliche Ausbildung.

(Vom 26. Juni 1980.)

Die Bundesvorsammlung der schweizerischen Eidgenossenschaft,

gestützt auf Art. 84^{ter} der Bundesverfassung, nach Einsicht einer Botschaft des Bundesrates vom 9. November 1928,

beschliesst:

Abschnitt I. Geltungsbereich.

Art. 1.

Dieses Gesets gilt für die Ausbildung zu Berufen des Handwerks, der Industrie, des Verkehrs, des Handels und verwandter Wirtschaftszweige. Durch Vererdnung (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 Bundearat 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 gesotzlichen Vorschriften über das Mindestalter, die aus der Primarschul-

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

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

schools

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I. Bundesgesetz über die berufliche Ausbildung.

1. 1. 1. 1. 1. 1.

II. Verordnung I zum Bundesgesetz über die berufliche Ausbildung.

Bundesgesetz

über

die berufliche Ausbildung.

(Vom 26. Juni 1930.)

Die Bundesversammlung der schweizerischen Eidgenessenschaft,

gestützt auf Art. 34^{ter} der Bondesverfassung, 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 Vorkehrs, des Handels und verwandter Wirtschaftszweige. Durch Verordnung (Art. 55) können nähere Bestimmungen über den Geltungsbereich erlassen worden.

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 Disziplinarrechtspflege¹) ist zulässig.

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

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Sugar.

A.S. 44, 779.
 1932 - 299

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

schools

Reglemente

über

die Lehrlingsausbildung und die Mindestanforderungen der Lehrabschlussprüfung im Graphikerberufe

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

Ι.

Das eidgenössische Volkswirtschaftsdepartement,

nach Massgabe von Artikel 5, Absatz 1, Artikel 13, Absatz 1, und Artikel 19, Absatz 1, des Bundesgesetzes vom 26. Juni 1980 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 8 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 ansbilden. Ein zweiter Lehrling darf erst angenommen werden, wenn neben dem Meister ständig mindestens fün! 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.

N.

networks

Award Catalogs

Jonas Berthod

awards

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 twentyfour 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 iurv 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 eves 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-

networks

75

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.

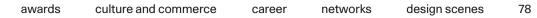
- 1 Crivelli 2002a: 2.
- 2 Gantenbein 1992; 1993; 1994; 1995; Lippuner & Buxcel 1989; Locher 1996b; Michel 2000a.
- 3 Crivelli 2002a: 3.
- 4 Ibid.
- 5 See "Blogpost," in the present volume.



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.



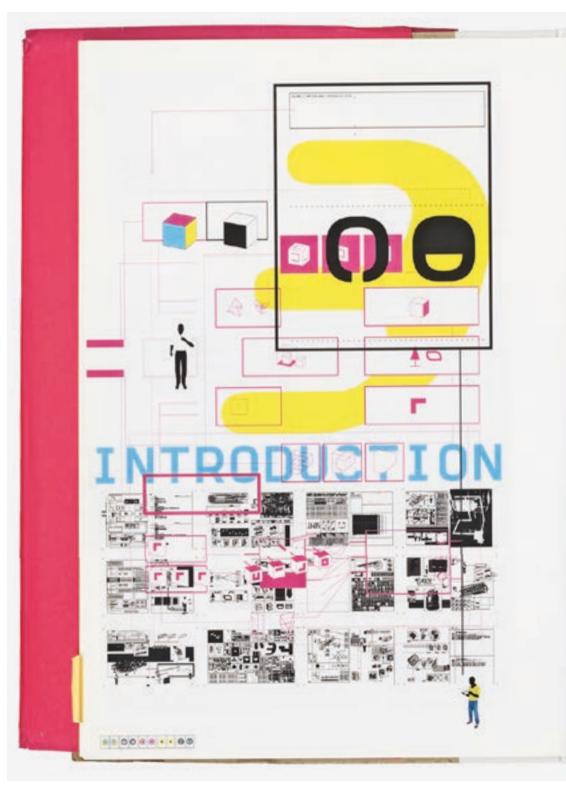
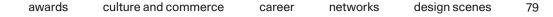
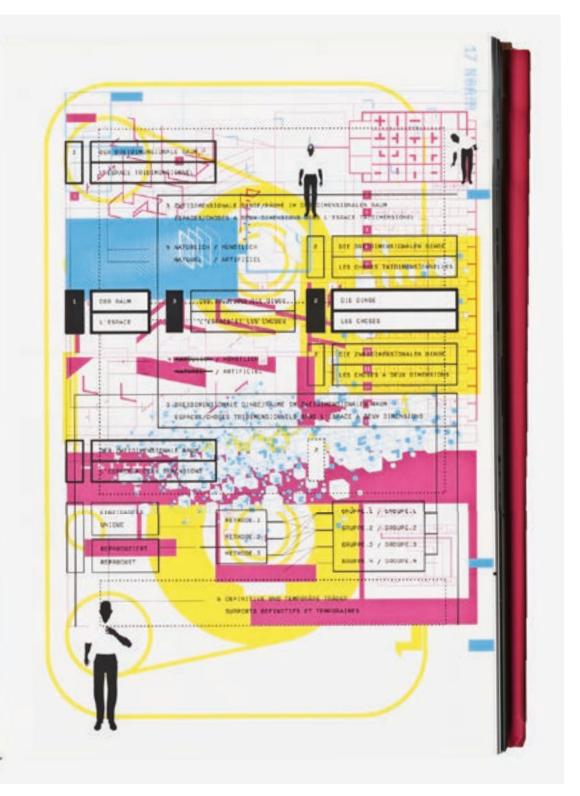


Fig. 48 Presentation of the work of the graphic design studio NORM in the publication *Benzin: Young Swiss Graphic Design*, 2000.





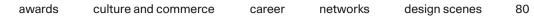
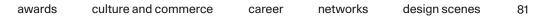




Fig. 49 First section of the Swiss Design Awards catalog showing awardees' submissions (left: Gilles Gavillet, right: Isabel Truniger), 2002.



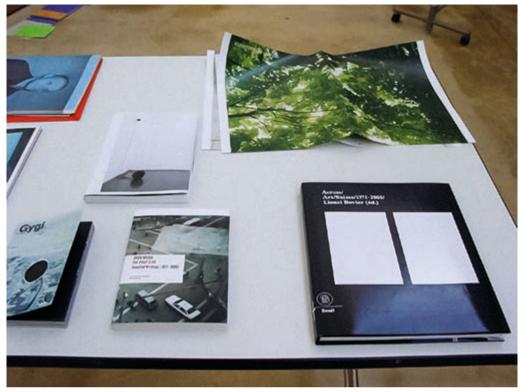


Fig. 50 Documentation photograph of the Swiss Design Awards judging process (here, Gilles Gavillet's submission), anonymous photographer, Bern, Feb. 18, 2002.

MARABELASALE Wann uns die Idee gekommen ist? Beim Kirschenessen! Nein, j 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. - MICHARL HÜBSCHER Die Frage nac für die Leute oft schwierig, meine Mode irgendwo einordnen zu können. J 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 -sasonalism Ich fühle mich besonders wohl beim Entwickeln u d'enfants. Risiken eingehen, neue Wege suchen, neue Formen und Möglichkeiten fi für die Zukunft hat. __mense MUNGER Ich will von meinem Beruf leben könn fantastiques du moins amusants. Voilà pourquoi j'aime communiquer avec GIAN PAOLO MINILLI La fotografia per me nei anni si è trasformata in un'attività e primée pour avoir remis la gouache au goût du jour à l'heure du vectoriel ... steht der textile Aspekt immer an erster Stelle. ______ APMAIL PERRET Leute, die Kindern sicher gefällt. ____MEGI ZUMSTEIN Typografie behandelt u.a. den Ausd collaboration intéressante avec un futur inconnu. - NORM Netzwerk, ja schon da und viele von der Schule in Biel auch. Wenn du in eine andere - JUDITHEZAUGO Mit jedem neuen Projekt weiterkommen und nicht aiguisé. 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 gef und gesagt haben), deren Arbeit oder Haltung uns inspiriert und begeist - RACHEL IMBODEN Mes modèles: graphisme - trouver la balance entre la commi creati spesso dallo stesso mercato dell'arte. _ cheistophi zelawioria 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 - GIAN PAOLO MINILLI I miei genitori non hanno mai be - 'HAPPYPETS PRODUCTS' sich immer weiter aus. Es ist für mich sehr wichtig. __MICHAEL HÜBSCHER Vort que je rejette: les top modèles. - CHURSTOPH ZELLWEGER Irgendwann habe ichles plus importantes en privé sont en même temps les personnes les mus 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. poche parole: spero di poter continuare a crescere. ____MEGIZUMISTEEN Ich hab à mon activité professionnelle – mais uniquement parce qu'ils sont por - CHRISTOPH ZELLWEGER Jede Person kann mich vorwärts bringen, sie muss 5 th 40 denke, das war eine Eingebung, ein Blitzgedanke. - SEMONIE LULING Ich suche nach als die materielle Form. _____ANNE CRAUSAZ Mon futur? Mystère et boule de gomme! C d'une voyante extra-lucide). _____MARIA MABILE Unsere Produkte sind für ein 'Liebh dem Weg interessiert mich viel stärker als die Frage nach dem Wohin. -HIN PHUT as ist aber mein Stil, die Leute zu irritieren, ohne aufdringlich zu werden. verfeinert sich kontinuierlich. Eine dritte Maschenreihe legt sich über Europa und -ALAIN BAPPAPORT Über einen längeren Zeitraum mit einem Regisseu Ferrari onnen 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 Serviceange d Realisieren von konzeptionellen Arbeiten. Die Thematik einer Kleinkollektion is den, immer erfolgreich wäre, würden es mehr Leute probieren. Es ist toll, wenn n. - CLAUDE BARCHTOLD Ce qui m'intéresse, c'est plus le jeu entre les images que l'in Sergio Leone, qui transforme le genre western en conte mythologique. RAPITAL e riempie quasi completamente la mia vita, grazie alla passione per la fotografia h - CHRISTOPH ZHLIWEGER Mir geht es auch um die Frage, wann der 'designte', also der t nit ihrer Arbeit wichtig sind für mich, bezeichne ich als kleine Helden – grosse H ick von Schrift. Die Stimme/der Körper transportieren den Ausdruck eines Gedar werk, Bekanntenkreis? Freunde, die du siehst, manche mehr, manche weniger, stadt gehst, gibt's halt andere Leute, die du dann mehr siehst, mit einigen arbeites ias Gefühl haben zu stagnieren. Immer noch Spass und Freude an der Arbeit hat MANABPLANALP Das Beziehungsnetz ist eigentlich relativ gross, da ich mich, je nach Ar iler Meinungen schildern. - ISABEL TRUNKGER Ein 'gutes', spannendes Portrait hat für len. _____ISABEL TRUNDORR 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 hication du contenu et le jeu avec l'esthétique (la forme). Modèles que je rejette: inen Stil, sondern nur Fragen, die ich materialisieren möchte. Das ist auch ein H zusammen und fantasiert in einem ersten Schritt gemeinsam an einem Stück un ttebe ich keinen Vorbildern nach. Im Gegenteil. Vielmehr sind es die Inspiration B. Rei Karnybo von 'Comme des Garçons' oder Martin Margiela. - CHRISTIAN ALT O eren-Kulturen und Menschen. - CHRISTOPH ZELLWEGER Kollaborati - SCHÖNWEHRS' Bof. - ANNE CRAUSAZ Oui, mes parents comprer pito rosa had ir finderich m.d. h unterschiedlichsten Gebieten, so kann mich eine Roman- od will, dass terringents richtig rein passe. Jetzt ist mir klar: mich interessiert o toches, les pas importantes en professionnel: les discussions avec mes deux colo aliste), et mes amis. __ALAIN RAFFAFORT Ich stelle mir vor, mein Tätigkei sepain (i glichen [...]-In einem persönlichen Gespräch mit ihr habe ich aber ge a Goldin as vision entre de modèles, mais plutôt des influences immédiates en vi direkten Vorbilder, natürlich sibt es Gestalter/-innen, die ich toll finde, abe , je leur au 🛲 dit: il n'y pas de honte à être graphiste, même mauvais wollen. Ich meine damit Menschen, die etwas geben, die kritisch und wi

Anni Albers, Amis de Cracovie, Nobuyoshi Araki, Diane Arbus, Walter van Beirendonck, Giovanni Bellini, Guillaume Bijl, BLACK SABBATH, Luis Buñuel, John Cage, John Cage, Carpaccio, Raymond Carver, Frank Castorf, Lynne Cohen, Toni Cragg, Deep Juple, 14 4144, Droog Design, Olafur Eliasson, Eltern, €0R0P€, Franz + René, Freundin, Nan Goldin, Grossvater, Herzog & de Meuron, Joseph-Marie Jacquard, Denis Johnson, Rei Kawakubo, On Kawara, Rem Koolhaas, Barbara Kruger, Ada Lovelace + Charles Babbage, Hans-Rudolf Lutz,

David Lynch, David Lynch, John Maeda, Peter Märkli, Sally Mann, Martin Margiela, Paul McCarthy, Mendini, Michel, M/M. Bruce Nauman, ararelh, Bert Neumann, Ninjatune, George Orwell, Sadie Plant, The Prodigy, Quäker, Charles Rey, Scanner, Scapa, J.Otto Seibold, Cindy Sherman, Todd Solondz, Teerabul Songvich, Annelies Štrba, Hiroshi Sugimoto, Juergen Teller, Tintoretto, Tizian, Tomato, François Truffaut, Anna Viebrock, Violetta, Suzanna Vock, Henning Wagenbreth, Willie Walters, Cornel Windlin, Francesca Woodman.

84

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

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

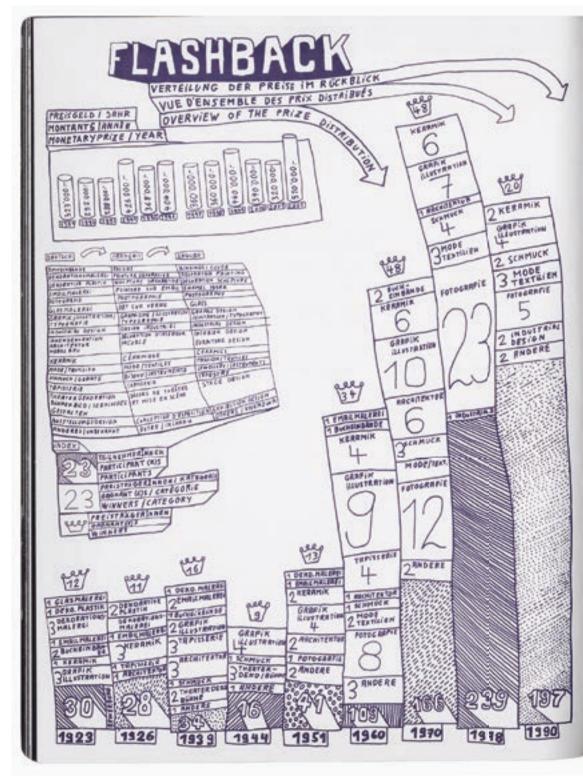
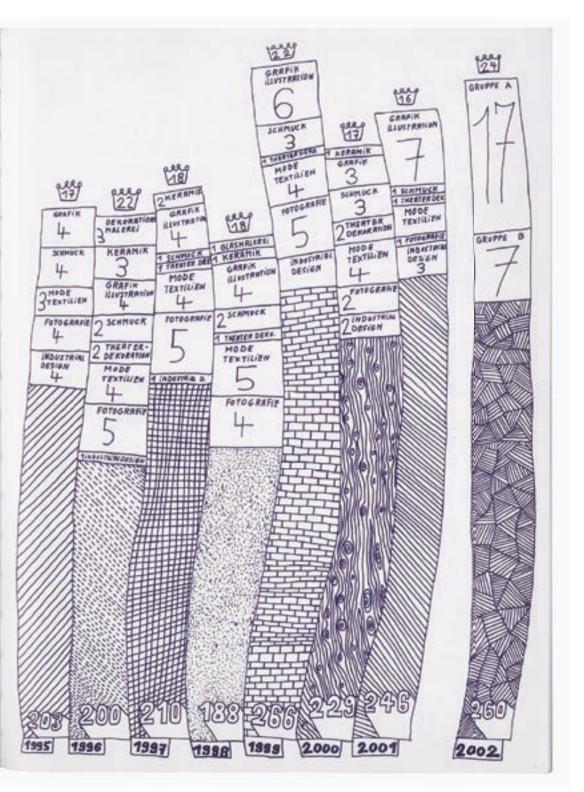


Fig. 54 Overview of prize distribution since 1923, illustrated by Bastien Aubry in the Swiss Design Awards catalog, 2002.



career

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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.

associations

alternative actors

Mixed Lots

Ueli Kaufmann

In fall of 1931, the newly built Swiss National Library in Bern was opened to the public. Its decidedly functionalist architecture attracted a fair share of attention, being conceived without any representative facades or ornamentation.1 In addition to prompting heated debates in the local media, the building also awoke the enthusiasm of an international audience of experts.² In the elaborate Festschrift³ published on the occasion, the editor of Das Werk, Peter Mever, 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 portraved 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 vear. 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 meierallenbach." [Fig. 65] Throughout the next decades, her first and last names appeared in various forms (Frieda, Frida, Maja, Maya; Meier, meierallenbach, 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, AUSFOHRUNGSPLÄNE UND BAULEITUNG

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

BAUFOHRER

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

INGENIEURARBEITEN FÜR EISENBETON

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

MITWIRKENDE KUNSTLER

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

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. Dachselt, Bern Sasselta & Co., Zürich A.G. Tessinische Granitbrüche, 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

 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-& Sohne, 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.

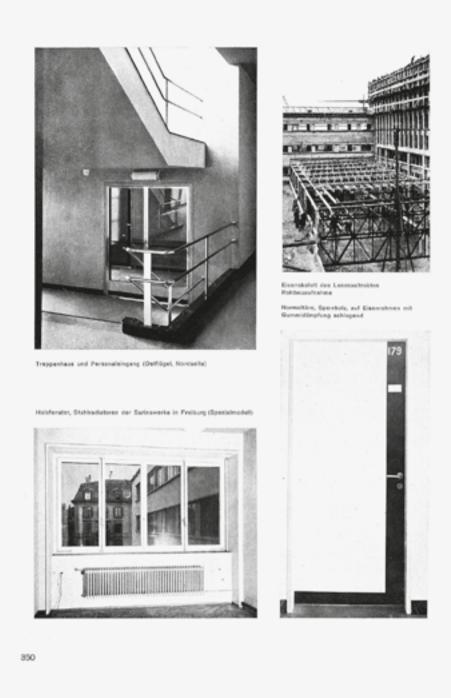
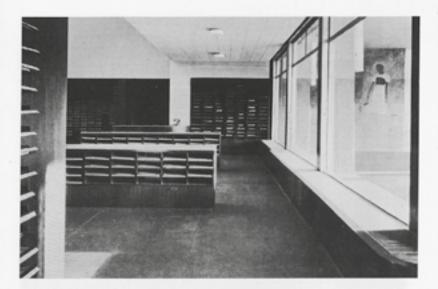


Fig. 58 Details of the metalwork for the Swiss National Library, including metal numerals on wooden doors, Frieda Meier (signage design), 1931.



Westfell des grossen Lesesaales (Zeitschrittenableikung) rechts Durchblick in die offene Leseferrasse mit dem Fresko Ernsl Morgenthalers

Blick aus der offenen Leseterrasse in den Lesesaal, vom Zeitschriftenabteilung, im Hintergrund Bücherausgebe

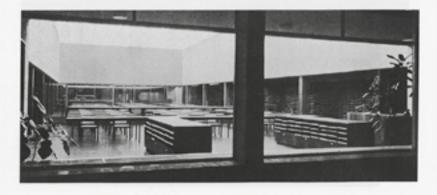
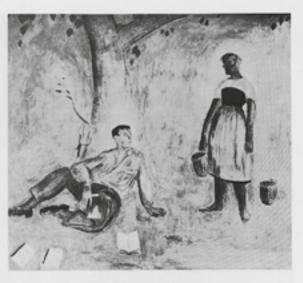




Fig. 59 Page from the Festschrift for the Swiss National Library, showing an artwork commissioned from Ernst Morgenthaler (top right) and the signage in situ by Frieda Meier (bottom right), 1931.

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





Blick vom Warferaum in den Katalogsaal

33

gender

historiography

associations

alternative actors

96



Karl Toppwaller - Plakatestworf



Karl Toppweller - Plakatestand



Edgar Brüpper - Plakat



-inda Malar - Maka



Frieds Maint - Estwort



Edgar B-Bygar - Ersta Salta almas Praspaktas





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

historiography gender

associations



ALLG. GEWERBESCHULE BASEL	ABTEILUNG I. ALLG. ZEICHEN- UND MALKLASSEN UND PACHKLASSEN
GESCHLECHTSNAME: Min VORNA GESURTSJAHR: 7917 MONAT: Mai TAG: 4 BESUCHTE SCHULE: - KLASSE:	(VORMUND) WOHNUNG: Bernung 22 ?

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

Demoster	Fächer	Lehrer	Verslum.	Betr.	Field	Loista	Fächer	Lehrer	Verei	ium.	Detr.	Field	Loist
10 29	Proprieto Higg	Judin Julian Later	2114	NA IN	NIN.	4111	General States General Contract Specific Reasons General States	4 Margan Kanallisi Wilde	Call Carl	1 - 1	AL	1	2 2
10.29	hender and	1. Hilson		4	4	Vaj	moafin	Aprine .	1	1	1	7	4
11 19号之の	Harden B. House A.M. Kontheringen Johnskapisk	raindilla, brit augus	11.1.1	1	1	2.2	retrenten Variatien Herricharde Hiller	K. M. Aspa	566	1.192	1/1/	12/1	21/2
19 ¹ /37	mitchru	: shumit	C.H. X.	32	haj		anjungereen.	dimbereter.	.4	-			1
V 19													
VI 19							1						
V1I 19													

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

Kojon von der Lashweit. Ausstallung för Gesundheitspfiege und Sport HYSPA, Dara



Aussteller Bporthandschuhlubrih G. W. Egger & Co., Aarvangen erstiellt von Groohiknin Frieda Maier SWB, Dere



Autorbeiter Voreinigung lateral achmelz, Feuerversicherunge-Anstalten Graphiker Wahre Reshardt SWB, Zörich



Ausstalian Variahraverain Davas Graphilan Wahar Reshardt SWB, Zürish

301

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.

alternative actors



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 zueinamder 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 zweek 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, geseichnete schriftsäge werden verwendet für wichtige, immer wiederkehrende hezeichnungen, wie namen usw.

die fotografie ist ein objektives, jedermann verstündliches wiedergabeverfahren, das die werte des werbenden gegenstandes am besten zeigt. die farhe 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 werhedrucksache darf aber in kein feststehendes sehema gekleidet werden, es kann z. b. eine zeichnung einmal eine optisch und psychologisch stärkere werbewirkung haben als eine foto, sowie gestaltete unruhe einmal stärker wirken kann als ruhe, die drucksache darf sich in jedes gewand kleiden, solange dieses unausgetragen ist. die « blickfangtypografie > ist nicht etwa erledigt, weil sie schlecht war, sie war an sich sehr gut, sondern weil ihre wirksamkeit ausgeschöpft ist. die gestaltung eines werbedruckwerkes verlangt die ausmützung aller heutigen und zukünftigen technischen verfahren und möglichkeiten, und ihr erstes gebot heißt : ständig neu sein, ständig überraschen.



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

entward h. steiner, grafilter, swh, silrich



DOI: 10.53788/SWBE011

stereotypes

Letter of Correspondence

Sandra Bischler

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

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

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

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

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

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

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

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

national identity

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.

- 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.

SCHWEIZERISCHER WERKBUND GESCHÄFTSSTELLE ZÜRICH Börsenstrasse 10

An das Gewarbe-Inspertorat des Kantons Basel-Stadt. Herrn Dr. Tochudin.

Sacel.

5. October 1945

958

\$5XT.1945

Sehr geshrter Herr Dr. Tochadin,

Dem Sentralvorstand des Schweiserischen Werkbundes ist bekennt, dass die Lehrprogramme und Abschluss-Prüfungen der Kunstgewerbeschulen von Sürich und Basel surseit Gegenstand von Unterhandlungen swischen Schule, Kanton und Bund sind. Er hat mich gobört, dass einzelne Berufsverbände von den Kantonen sufgefordert wurden, sich zu den Ausbildunge- und Pröfungs-Frogrammen dieser Schulen su Hassern. Der Schweiserische Werkbund legt Wert darauf, dass auch is Gelegenheit zur Acusserung gegeben wird und erinnert bei dieser Gelegenheit daran, dass er als Berufsverband sowehl beim Bund als such bei den Kantonen eingetragen ist.

In S # B sind die bedeutendsten Vertreter der in Frage kommenden Berufegruppen auf Grund ihrer qualitativen Leistungen zusammengeschlossen, auf deren Arbeiten von der Frazis und den Behörden immer wieder surückgegriffen wird, wenn es sich derun handelt, für unser Lend reprüsentative Werke des Ausstellungswesens, der Inund Auslandwerbung, der Hotel-Einrichtung, der emtlichen Grafik, des Bauens und Wohnens und der Textilbranche su gestalten. Hir werden uns erlauben, Ihnen sur Grientierung in Hächster Seit ein Verseichnis der Hitglieder des SWB, geordnet nach Berufagruppen, zukommen su Inseen.

He ist kein Sufall, dass ein grosser Teil unserer Mitglieder seine Ausbildung an schweiserischen oder sumländischen Kunstgeserbeschulen erhalten hat und dass gerade diese Krüfte an den gestalterischen Schaffen der Schweis, das durch sein hohes Hiveau in den letsten Jahren zu internationalen Anschen gelangte, nasugebenden Anteil haben. Sie fühlen sich deshalb such verpflichtet, zur Ansbildung unseres kunstgewerblichen Hachsuchses Stellung zu nehmen. Der Schweizerlochs Werktund macht es sich zur besonderen Pflicht.

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 wom 5. Gktober 1945

Blatt 2.

der Entwicklung unserer Kunstgewerbeschulen seine ganze Aufmerkankeit su schenken und für eine Lösung der schwebenden Fragen einsutreten, die in der Ersiehung unseres kunstgewerblichen Eschwuchess keinen Rückschritt bringt.

Der Ausbildung an der Kunstgeworbeschule kount eine andere Stellung zum Kunstgeverbe zu als der Ausbildung in der Meisterlehre. Sie darf deshalb micht mit dieser gleichgeschaltet worden, wenn sie sich auf das Gesantschaffen des Landes fruchtbar auswirken soll. Nonn die Meisterlehre dan handworklich geübten Mitarbeiter sum Siel hat, so liegt der Ausbildung an der Kunstgeverbeschule die Ersiehung zu schöpferischen Gestalten ob, die allerdings auch die Sicherheit in dar Beherrschung der handworklich-technischen Hittel in sich schliesst. Die Ausbildung der künstlerischen Anlegen lässt sich nicht erst auf die Weiterbildung nach der Berufslehre verlegen; sie muss won Anfang an mit allem Hachdruck sufgenommen werden, und mit der handworklichen Entwicklung des Schülers parallel laufen. Bei dor Ausbildung an der Kunstgewerbeschule handelt es sich nicht um das Aufmahmen von Wissensstoff allein, sie hat vielnehr noch die künstlerischen Anlagen, den Sinn für Form, Mass, Farbe, Material usw. su weeken und durch ständige Uebungen su entwickeln.

Diese Ausbildung, wihrend der der Schüler reifer wird, kann nicht früh genug einsetzen, wenn sie nicht später in der kommerziell und konventionell gerichteten Frazis wieder verloren gehen soll. Dass sie auch volkswirtschaftlich von grosser Bedeutung ist, hat die Entwieklung auf den Gebiet des Schweiser Kunstgewerbes in den lotzten Jahren eindrücklich bewiesen. An Aufstütg unserer Grafik, Fotografie, Typografie usw. ist das ganze schweiserische Druckgewerbe und Verlagswessen wie such unsere Auslands- und Verkehrswerbung wirtschaftlich interessiert.

Bur die hähe Qualität in der Gestaltung ihrer Fraeugnisse und die fortwährende Entwicklung neuer Gestaltungs-Idean veraögen 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 [...]]

Blatt 3

Brief vom 5. Oktober 1945	rief	¥ OEL	5.	Uktob	12	1945	
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Das gilt auch für die Erseugnisse der Textil-Industrie, der Mode, der Koranik, des Möbelbaues unw. An der Gestaltung aller dieser
Erseugnisse sind die shempligen Schüler unserer Kugstgeworbeschu-
len houte mit Erfolg boteiligt und wir ochen die Uranche dieses
Erfolgee in der Lehrfreiheit, die unseren Schulen bie anhim bo- schieden war.
Die Kunstgeworbeschulen in Edrich und Basel sind in deutschen
Sprachgebiet wohl die einzigen, die in den wichtigsten kunstgeverb-
lichen Berufen eine volle ausbildung suffeiner Grundlage geben kön-
nen, wie sie nur selten von einer Meisterlehre erreicht werden kunn.
Den Kunstgewerbeschulen und den sus ihnen hervorgegungenen Kräften
ist es su einem grossen Teil zu verdanken, dass neben der techni-
sohen Qualität num auch die gezohnsokliche und formale Qualität der
schweiserischen Erseugnisse international enerkennt wird und wir
suf vielen Gebieten selbotändig und teilweise führend geworden sind,
suf denen wir noch vor kurses von Ausland shhängig waren.
No muss aber such erwähnt worden, dass durch den Erieg und entepre-
chende Massnahnen in eigenen Land Hinflüsse spürbar wurden, die sich
hemmend auf die schöpferische Entwicklung suswirkten und den Vor-
sprung, den wir houte gegenüber den Ausland einnehnen, sussugleichen
drohen. Ausserden ist zu befürchten, dass in kurser Zeit sanche un-
sorer besten Kräfte die Schweis verlassen worden. Die Entwicklung,
die sich besonders in Amerika abscichnet, des bereits eine grosse
Ishl bester europäischer und auch schweiserischer Kräfte sufgenom-
men hat, vorlangt von uns jode Anstrongung, um vor dessen sum Teil
erstaunlichen Beife in der Forngesteltung seiner Ersengnisse mit
unsern Frèdukten und unserer verbung bestehen zu können.
Der Schweiserloche Werkbund sicht sich inher veranlasst, an die
suständigen Behörden die ernste Hahnung su richten, der künstlori-
ochen und kunstgewerblichen Entwicklung unseres Fachwuchses 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 sukommt.

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

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

associations education policy stereotypes networks national identity	109
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Blatt 4

Brief wom 5. Oktober 1945

l	Jode Unterstellung der oben erwähnten Schulen unter Reglemente, de- ren Grundlage die Mindestanforderungen, die an die Berufslehre in der Frazis gestellt werden, bildet, misste sich ebense verhängnisvoli auswirken wie sich dies in unsern Egohberstagten unter des national- sonialistischen und dem fassistischen Regime susgewirkt hat. Der be- sondere Sweek der Schulensbildung liegt gerede darin, dass sie nicht eine Farallele sur Meisterlehre Gerstellt, sondern den betreffenden Gewerbe jeweils neue Kräfte, die nach den Bedürfnissen der Soit und is wesentlichen nach künstlerischen Gesichtepunkten ansgebildet eind, suführt. Gine diese Ergänsung und ständige Krassorung der schöpferi- schen Gewerbe durch die Schule miss unweigerlich eine Stagnation und ein Serfall der formalen Gestaltung bis zus Manierisaus eintreten; demn in lauten Betrieb der Frazis kann sich des Talent nicht bilden. Die Erkenntnis, dass der Fortschrift in Gewerbe von der gründlichen ausbildung seiner formgebenden Gestalter abblingt, hat seinerseit sur Schaffung der Kunstgewerbeschulen geführt. Der Schweiserische Werk- bund setzt sich mit allen Sechdruck für die Hobung und Verbesserung der Lehrprogramme en den Kunstgewerbeschulen ein; er muss aber mit der gleichen Kraft gegen jeden Versuch, die Kunstgewerbeschulen zu
	der gleichen Kraft gugen jeden Versuch, die Kunstgewerbeschulen zu blossen Braatslehrverkotätten für die Berufslehre in der Frazis wer- den zu lassen, auf das entschiedenste Stellung nehmen. Für die Ausgestaltung der Ausbildungs- und Früfungs-Frogramme an un- seren Kunstgewerbeschulen erlaubt sich der Schweinerische Werkbund, folgande Gesichtspunkte sur Gringlichen Berücksichtigung zu empfeh- len:
- F2	 Gestaltung der Lahrpläne und Prüfungs-Programme der Schulen im Hinblick auf die spätere schöpforische Tätigkeit der Schüler, unsbhängig von den Ausbäldungs- und Prüfungs-Englementen der Moisterlehre.
8	 Bespektierung der Schulgesetagebung und Amerkennung der Pflichten und Rechte vom Schüle und Schüler im Rahmen der Schulgesetze und Verordnungen und nicht des Lehrlingsgesetzes.
	 Die Ausbildungs-Klassen missen eine genügende Schülerzahl/aufwei- sen, um die Lohrtätigkeit bewährter Lohrkräfte auf den entepre- chenden Gobieten eicherzustellen. Die Ausbildung en Kanstgewerbe-

Zurich, Oct. 5, 1945, p. 4. [Every effort to subordinate the abovementioned schools to regulations founded on the basic requirements of a practical appren-

ticeship would be as disastrous as it proved in our neighboring countries under the National Socialist and fascist regimes.]

associations education policy stereotypes networks national identity 110

Brief wom 5. Oktober 1945

Inill

Blatt 5

schulen soll nur den wirklich Begabten offen atchen. Bei drohonder Ueberfüllung eines Berufasweiges sollen suerst gründlicher ale bishor mangolhafte Labratellen in der Fraxis ausgoschaltet wurden.

4. Den Kunstgeworbeschulen, die eich durch ihre Lohrpläne und Früfunge-Frogramme als solche ausweisen, soll, wie den Handelsschulen, das Recht zustehen, auf ihren Abehlusszougnis zu vermerken, dass April 1 dassolbe den Fähigkeits-Jougnis gleichkomst.

5. Die Früfungen an Kunstgewerbeschulen sollen, wie an allen andern mittleren und oberen Schulen, durch die Lehrkräfte im Beisein von Exporten aus der Praxis, welche den gualitativ höheren Anforderungen der Schulzusbildung entsprechen können, abgenommen worden.

Die Isolation, in der sich unser Land heute sowohl in kultureller als auch in wirtechaftlicher Besiehung bofindet, und das Bewasstsein, dass die franden Sinflüsse, die su einer allsu starren ständestastlichen Lonkung und Gloichschaltung der kunstgewerblichen Ausbildung führen könnten, noch nicht überall mit der nötigen Aufmarkmankeit erkannt wurden, veranlassen den Schweiserischen Werkbund, mit aller Offenheit auf die Gefahren der sich anbahnenden Entwicklung aufmerksem au machen. Hr ist auch bereit, diess Fragen, die unsere Kunstgeworbe-Schulen betreffen, einer veiteren Geffentlichkeit zu unterbreiten und Sie über das Ergebnis su informieren.

Mit des Ausdruck vorsiglicher Hochschtung

Für den Zentralvorstand des Schweiserischen Werkbundes:

Der I. Vorsitzende:

Der Geschliftsführer.

S. & Juhler

Streef.

Beilage: Geschliftsbericht 1944 mit vorläufig nach Ortsgruppen geordneten Mitglieder-Verseichnis.

Letter by the Schweizerischer Werkbund to Gewerbeinspektorat Basel-Stadt, Fig. 70 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.]

Swissness

national identity

Press Photos

Roland Früh

clients

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 verv 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.¹Yet 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 Swissness

national identity

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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 vet, but the Swiss image to the outside world is better than their view of themselves."

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

The grounding of Swissair, followed by the airline's relaunch under the guidance of a foreign agency with Tyler Brûlé as a proficient ambassador for the key narrative of "Swissness": this story contains all the elements necessary¹⁵ to make it newsworthy, and brought graphic design into the daily media for once. When Brûlé at first applied a slightly slimmer version of the official Swiss cross to the tail fins, for a more elegant appearance, it caused a public scandal—which the media of course also covered in detail.¹⁶

In retrospect, this episode can be recounted from two perspectives, local and global. From a local perspective, it can be seen as an episode in a search for national identity, where the fundamentals of the Swiss cross and the national airline made the news verv 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

- An illustrative overview of Swissair's livery can be found on the Swissair fan website of Patrick Eberhard (Eberhard 2013).
- Rosner 1958: 240–249. 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.
 - Junod 2014a. "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.
 - 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 leftwing 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.

clients photographs Swissness national identity stereotypes 113



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

clients

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Swissness

national identity



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

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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 templates

training

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

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

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

templates

training

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 arids 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.

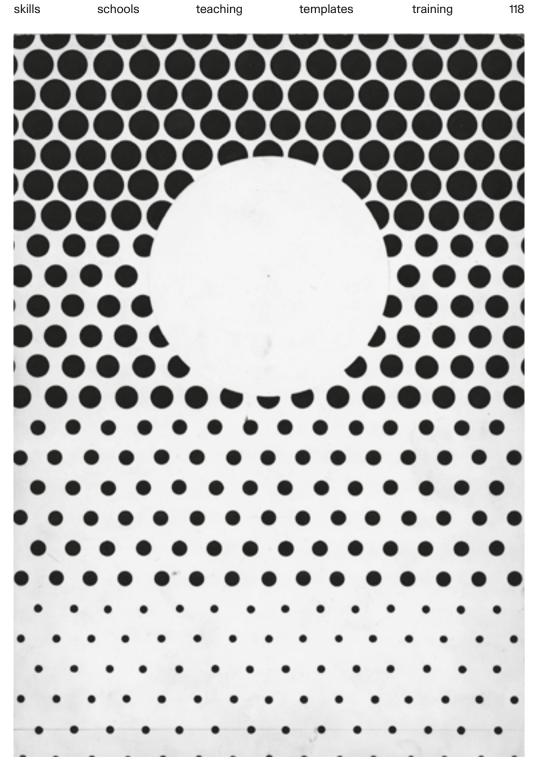


Fig. 74 Template for basic exercise, Ernst Keiser (teacher), Fachklasse für angewandte Graphik, Allgemeine Gewerbeschule Basel, before 1939.

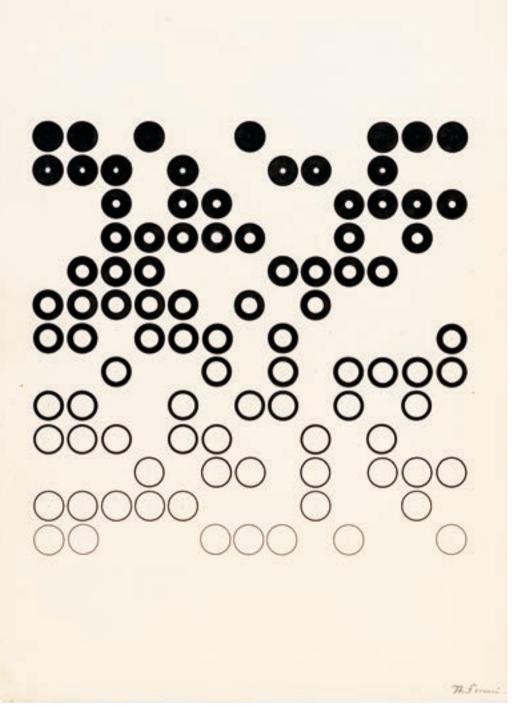


Fig. 75 Student work, Theo Ferrari (student), Allgemeine Gewerbeschule Basel, ca. 1943.



templates

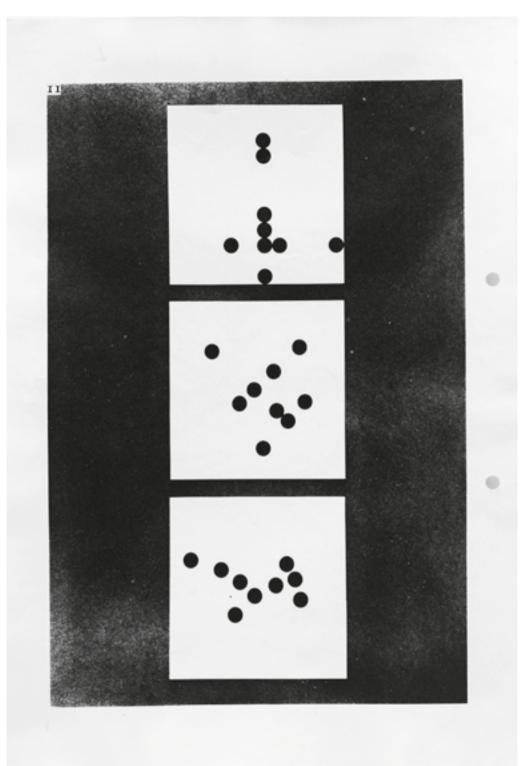


Fig. 76 Point exercise no. 11, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

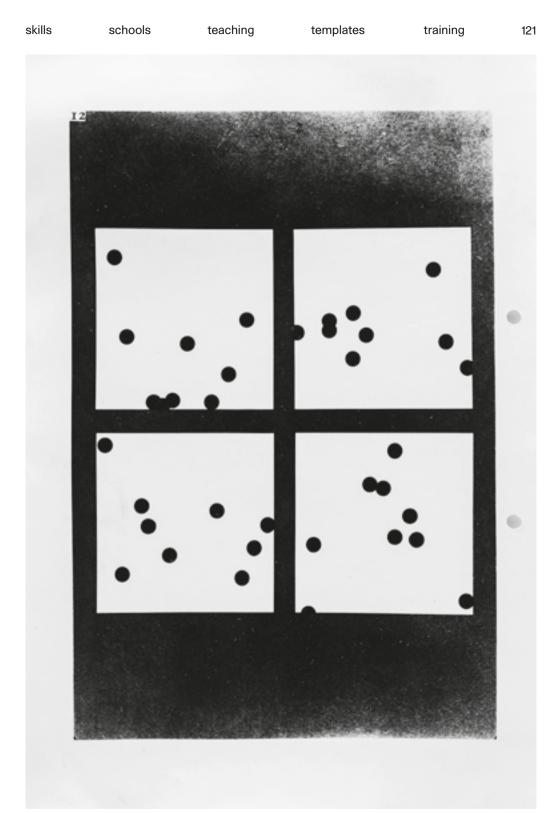


Fig. 77 Point exercise no. 12, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

skills	schools	teaching	templates	training	122
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	Blatt 9	a. steige b. fallen c. zentri	nde Bewegung de " fugale "		
•	Blatt 10	Betomung a. 1 / 2 b. 2 / 3 c. 1 / 3			
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Fig. 78 Assignment point exercise, Josef Müller-Brockmann (teacher), Kunstgewerbeschule Zürich, ca. 1960.

[Sheet II: Arrangements on a network of invisible, connecting lines. a. horizontal—vertical; b. on diagonal connecting lines; c. on arch-like connecting lines Sheet I2: by chance] skills

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

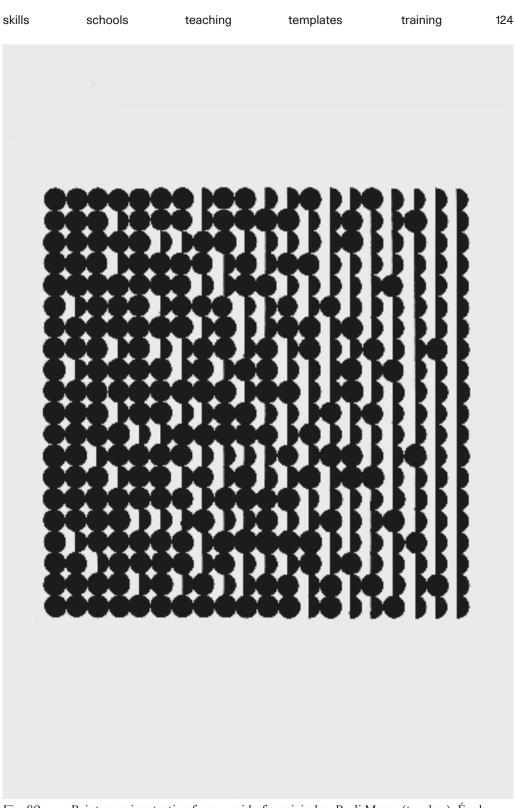


Fig. 80 Point exercise starting from a grid of semicircles, Rudi Meyer (teacher), École nationale des arts décoratifs Paris, ca. 1970.

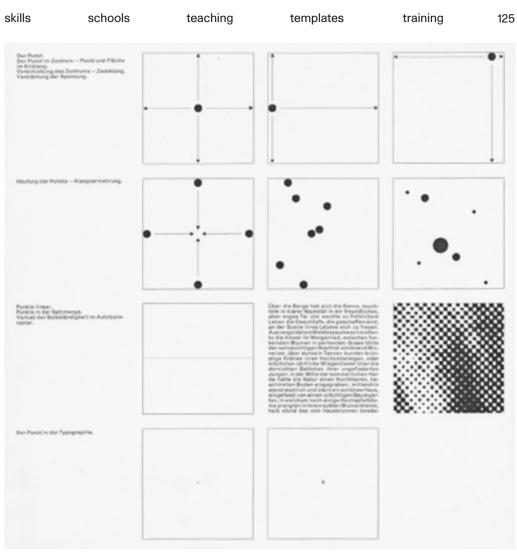


Fig. 81 Lead typesetting exercises, Bruno Pfäffli (student), Allgemeine Gewerbeschule Basel, 1959.

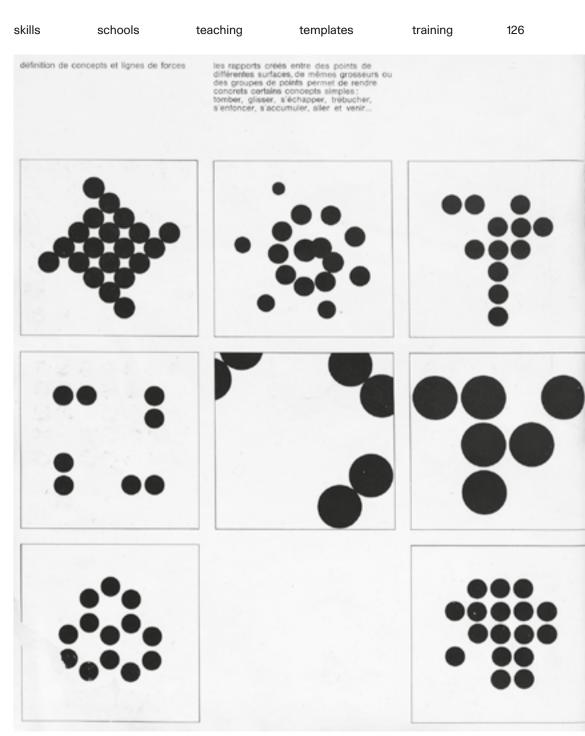
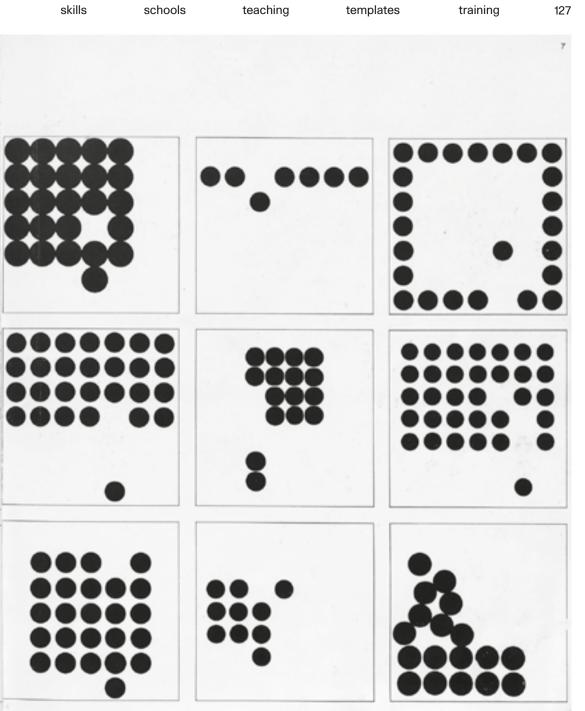


Fig. 82 Basic exercise, Jacques Roch, Hans Rudolf Lutz (both teachers), Paris, 1966.



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Point, Dario Zuffo (teacher), Aarau, 1990. F1g. 83

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associations

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 araphic 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*.
- 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.
 Roch & Lutz 1966.
- 4 Boton 2017.
- 5 See de Smet 2014: 19.
- 6 See Hollis 2006: 211.

DOI: 10.53788/SWBE0115





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 Associationand 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 motchoc, 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 workbut 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 paperan "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

profession

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.
- 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.

identity

photographs



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

identity

photographs





Fig. 88 Portrait of Frédéric Riz à Porta.



Fig. 89 Portrait of Solange Moser.

profession



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 Grafik⁸ 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

142

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 shortlived, 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.

In German, "Stift" is also a colloquial expression for "apprentice."

schools

- 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.
- See Buchmann 1968: n.p.
 See, for example, the student magazines Bauhaus: Sprachrohr der kommunistischen Studierenden, Dessau and Berlin, 1930-1932; output, Student Magazine of the UIm School of Design, UIm 1961-1964; ARK. The Journal of the Royal College of Art, London 1950-1978.
- 13 For example, shortly after Der Stift was published, the Allgemeine Gewerbeschule Basel changed its policy towards the students' practical activity. See Bischler 2018: 117.

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

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

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

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

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

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

We demand that tuition should be organized in the interests of the students. We won't put up with such specialist lecturers who neglect our education out of fear that we might become competition for them—which is a characteristic of today's exploiting class! At the close of what I recall to have been an eight-page brochure, the editorial address is given as: "Der Stift." K.J.V. Unt. Rebgasse 24.]

Abschrift aus "Der Stift" Nr.2. (Verteilt durch ein Mädchen an der Haupttüre der Gewerbeschule Dienstag, 5. Juni 12 Uhr). . Artikel: Wie lang soll's in der Graphik noch so gehen? Es sitzt wieder jeder vor seinen Entwürfen und kaut am Bleistiftende. Einige probein an Schriften herum. Der Fachlehrer sitzt worn am Tisch und schaut durchs Fenster. Wenn ein anderer Lehrer mit ihm zusammen Unterricht hat, sitzen sie zu-sammen am Tisch und sprechen zusammen über Einfamilienhäusohen und Gartenanlage. Ein paar Mal im Tage macht der Lehrer Patrouillie und kontrolliert die Arbeiten. Meistens sagt er: "Es ist recht, machen Sie weiter." Nicht recht ist die Arbeit dann, wenn sie nicht in dem steifgraphischen Rahmen gehalten ist, wenn einer eine freie Handschrift benützt, anstatt einer konstruierten Schrift. Trotzdem die Lehrer des Kunstfaches und der Graphik sich nicht überanstrengen, hat der Fachlenrer 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 irgendweldner art sich weiter bilden und Plakate oder andere arbeiten billiger ausführen als er. Sonst könnte er ja womöglich für seine Arbeiten keine apothekerpreise mehr bekonmen. Warum dürfen die Tagesschüler der Graphik nicht freier arbeiten? Warum sollen nicht auch Schüler praktische Aufträge entgegennehmen? Aus dem einfachen Grunde, weil der Lehrer seine Arbeit in der Schule nicht als Lehrer auffasst, der an jeder guten Arbeit seiner Schüler eine Freude hat, sondern als Konkurrenz seiner Schüler, denen er nur gezwungenermassen ein wenig seiner Kunst lehrt. Wir verlangen die Ausgestaltung des Unterrichts im Interesse der Schüler. Wir werden uns solche Fachlehrer, die aus Angst vor unserer Konkurrenz, welche ein Merkwal der heutigen Ausbeuterklasse ist, unsere Ausbildung vernachlässigen, nicht gefallen lassen ! Am Schluss des, wie maintense: steht als Merausgeberadresse: "Der Stift." K.J.V. Am Schluss des, wie mir erinnerlich, achtseitigen Heftes 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).

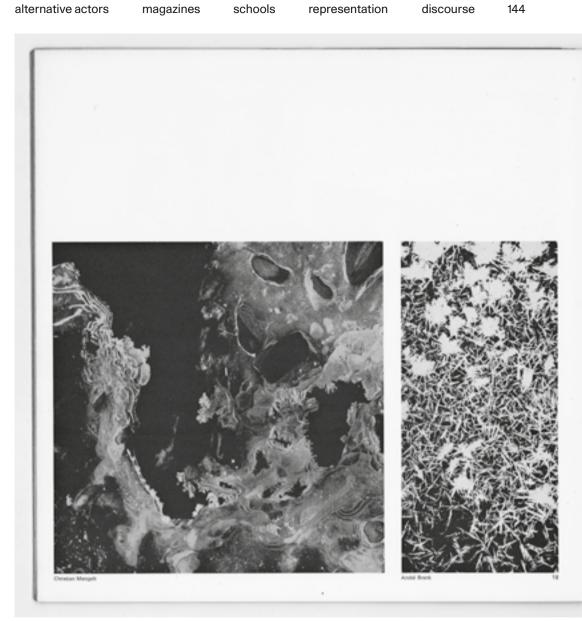


Fig. 93 Spread from *KI* student magazine, Fritz Gottschalk (layout), Allgemeine Gewerbeschule Basel, 1963.

alternative actors

magazines

schools

representation

discourse

145

Ter Start, von Band Peter

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Schwitter AG, Allechwitestraße BD, Basel, Mitchiet Potce und Brichwolagen, National Zeitung, St. Alban-Anlage 14, Basel, setzt die Tarene, Herr Borg galle den Taren, und Herr Sandhillen die Ko-stein zum Anne Borg galle den Taren, und Herr Sandhillen die Ko-stein, Käuse und Furfer überrechnen mit ihren Schüllern des Drucken and Association. Forma Alleria Schwabe Adl. Margarethenaturbe 21. Basel, laferte des Papier für den Urschlag, die Finne Frey B Co. Hofspärestelle 3. Muttern, des Papier zum Streiffandorerend. Sie alle machen die Herzuspale unsere Schülerseitschrift nöglich. Die Reclatoise daritt ihnen sehr, nicht subert auch der Schulleitung, den Lahverr, der Mitschülern und deren ideelfer Unterstützung.

Die nichste Vorstellung des naupapröndeten Filmclube «Dinema 16x-Endet am 31. Miles 1963 von 19 bis 21 Uhr im 8 18 der ASS statt. Prospekte und Anneideformulare eind bei Albert Levenchu, Britemprefe 7, Allecherit, 32 erteiten.

Am 23, Märt, 3, and 30, Mai finden in Großratssaal die Sittungen des Basker Jugandparlamantes statt.

Vorsumichtlich werden folgende Themen Jahandelt

Housestimute the second sequence intervent intervention. Housestimutescitte - 5-Tage Wocke is der Schule – Angleichung der Misimabilites für Lahrlinge. Wir Jollan Sie, den Anachleg am beausen Beet in der Gewenteachula au beachten. Gliate sind immar handich willkow

Die Schulteitung empfieht die Benützung und den Leits Bibliotek das Generationuscum in der Spalernorsteit. Sin ist täg-lich paditmat von 10-12 und von 14-21 Um, der Unricht ist gutas. En finden alch über vierolgisusand Binde der Berbepleirte Konst-guschichts und Konstationiske. Anbergi, 50-1 und Pormerialen, penchenia uni funziale internationale constructione de la construcción Grannia, Gruente, Machinenbez, Talomachanik, Dalitetachnik, Tachnalapia, Physik, Chamia, Handai, Vastade, Wrisshah, Patent-mean, Gammbou zowie Bwitcha, Karaloga Prospekta, Varia, Juhr-bicher und Zeitachritten.

En Droppel des Kataloges der Bibliothak befindet sich im Lasessaf day Schule.

Im Juri Endet eine Ausstellung der Fachlitese für Modeanichnen im Gewerbemuseum statt, im August folgt eine solche der Fachkinne Grofit.

Die Schüler angelehier, der Lassassi der Schule über Mittag offen zu hatten, die «Neue Grafika in die Zeitscheihersemnichtig der Büllschut im Converlamuspum sufzunehmen, für der Sommer im Hof der Schule einen Sammeltehälter für gebrauchtes Kantinen-geschir aufsystellen.

Forum (Distussion, Stimmers, Lesentriefe unt.) im nächsten Heft.

Hans Epil sucht ainen Mileen

Ev utwigt ins Train, 19Art, mult unsatelgan, warters, sieht ganz zufallig nine Nandhung Gr Kunat, pele para pulatig in sie hinein würden sie gegen Humanar meine Bitder verkaufen ich bin nämlich Künstler adman als. Woher asilits ich is as is ashon alter Holzschrött ist nicht petrage and Aquarell night such sight Portiel is were as halt Landperturban wären und DI alser geban sie doch mal in eine Handlung für Mübel die wachen das oht prins prins. Hans figli geht in die So Moles die naches das oft pres pres, frein typ pres in die sondhung Ge Moles, ein lang angeleiter schl ein die Schl auf ein der schne nache Kollegen und dessen Bildiese perioderes. Mit Sti-sken nit Solliesen later. Dass Vall als so freiselitet grand-nacht stass figt weiter. In finder tech nite Kondung für Konte (Kont), State gemitt, Reis ein solliese für Rittendung für Konte (Kont), State stander in einem Konten, je figt, und eines eine Krist-tadel ausgemeht die seiten Konten, je figt, und eines für Krist-feldel ausgemeht die seiten Konten, je figt, und eines für Krist-feldel ausgemeht die seiten Konten, je figt, und eines für Krist-feldel ausgemeht die seiten Konten, je figt, und eines für Krist-feldel ausgemeht die seiten Konten, je figt, und eines für Krist-feldel ausgemeht die seiten Konten. sucht sine Handung für funst und findet einen Dparenfliefen. Mit Dichieken im Berockoval und der Verschleieten Maja auf dem Verkaufetlich: Zeigen sie ral ja nim ja. Schön, Schmider sie noch sin page Blitter want ich singe Rat geben derf wegen dem einheit. Inches Bill, Entschuldigung, Was sagen sin? Den haben sie noch nicht und das sagen sin noch wir besuchen Kunst mit Dit Still ver-kauft sehn sie das ist Still tut nie leid, Tut ihm leid, Tenten sie ver-Construction of Desch Super are unservised Statisticpe Laper visit Holes in exhans Ratiman, Name Egit tell ungenient ein. Et han einen eintekti-tulnen Det, Einen eigenen, Er sei kans Yan, er alt ein Päenmän, Des einen sie sicht ich bin Egit. Huns Tgit, Tgil Tgil Jr matifich Herr Egli stellar wir Innen annen unserer Schaukkeine nur Verfügung. Zu intereneristig, Mir nachen das innene as ded wir einen Mistpela testagen lach lach als verstehen ar ist in ihnen. Falle retticlich etware What sits stirt provincementary other articler data Jungers matching wire somet stress billiger. Entrached digarty, Was site stird jung site U-per (a entrander haben als Sell oder sie sind jung somet plit se (a par sichts, Hana Egli weiß as besser. D findet einen Laden, Bücher binden, Einsteinen, Kunst handelis und ab. Guten Teg ich bin ein Junger Künstler habe ower noch kalnen einheitlichen Still aber zu ja. Aber aber das dürfen sie alser nicht augen ein so netter junger Mann holmoni an pingae Marin kann such Kunst machan. Kann such Kunst machan. Zeigen ein nat aiter sin ich hab nich richt prökenht aber wenn ich tinan ainen Rat geben dart peinker pröker schnelden sie doch als paar Akte so Akte uitsaan sie ich kaufe sie einvern7 ManuEgli ist nicht einverstunden Gert A. Halsch

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discourse 146



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

discourse

Chief peten sich schen viele Pröderstellungen zu weiteren Versuchen: Umer der verschiedereten Bedingungen, an verschiederem Meterial, in verschiederen Mieden, füllat

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quere ober Schwingungstahl von 7065, das halfs, der Schwingungsregung unfahrte sich 7065 mel pro Salsunder, er im gut Molez. Der Sand wirkeit an deigengen Smiler, son batte Bresenpung im (Octomisien), im den Nam Zu-nan im sinder Schwengungsbreegung (Baccha). Man hat ist alles vorschlier, sich diesen im BM E Unerstell, Allen hat auf alles vorschlier, sich diese im BM E Unerstell, Allen hat aus schwichte sicht, der agenfliche Breiseungestemping, die agenflichen barechliegender Anzehligt der Schwangung spatien, Ba, wie die Tiger erschnett, die Sandtries alch habes, besetzte Hahn. Die Schwingungstretigen in der Patte und in Inne Umpärzung und aufbenderfeich toroph-ratet an der Inter-Plate and in how Deputing and admosthetich longi-tatis, so devices particular solution in the service-backer Weak. Wall mit des acheringendes Existelles par-baket wird, kann man alle ideeschriften aspartmentenen, in unseen Platigelis abs john Pasa des Vorgengen het-lades und bestecten. Wi histes wiederschröftet Echste-gung an und isomens au john Beildige Tauge Orspetiti-ren. Von einem autohen einfachen Grundensuch neu ei-

auf diese Weise möglich, eine genne Phaenomenologie unn auf disse Weise möglich, eine preier Preienstreinsbegie und Erstatume und Dennehlt zu gestenste im tei die Unter eine weitliche eicherigende Welte auf, fa erstanft die Forget-Wils vertallen allte auführt Tanfliguen und Kangpaniten aufer Undernehm und Tanfliguen, welche anseine aufertreise Welt issestatiazen, welche anseine gesente aufertreise Welt issestatiazen, welche anseine Natur-Diaze sins hier deisensteine Vergraup kann sonie schen eine anseine beit is diesenteinen Vergene kann sonie schen dazu anregan, sich in diese ungehause. Poblematik von Gestallung und Echweingung, som Verhältnis des Gestal-meter zum Gestellteren beschaftmel dem Henchenbeissu-fiken. Die Versuche und Aufnahmen sind aus Taamabeit hanimpagangan, Kana Janny, Christian Stuten, Hans Peter Wide





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

schülerzeitung märz 1960

studienreise der grafikklasse nach deutschland

Fig. 96

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

schools

neubimau: barocke wallfahrtskirche

representation

discourse





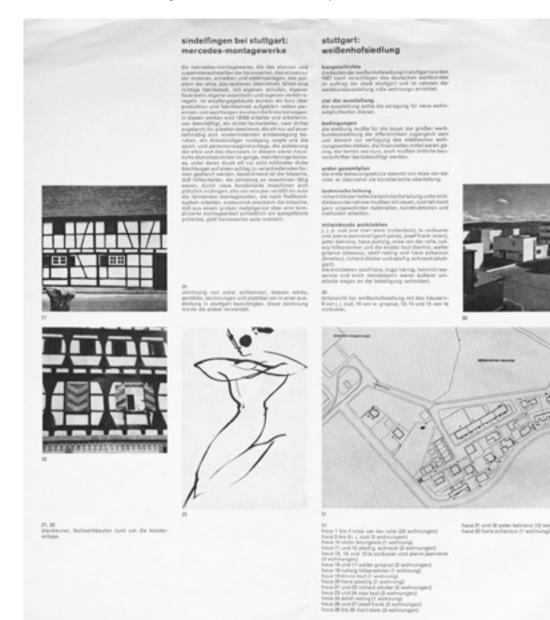


Fig. 97 Spread from student magazine, Fachklasse Grafik, Kunstgewerbeschule Zürich, 1960.

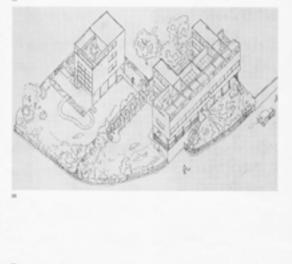
discourse











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Frau Schwarz heint penacer Frau Schwarz-Weim, Warum heint Frau Schwarz, Schwarz Weim? Weil sie nicht Frau Noim Schwarz heint, priziuer, weil ihr Mann, ein praiser havary, sie als peborene Weiss heimführte

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Fig. 98 1968.

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des Papier und die dasugehit w. Ein melte weiter nichte der r das einbezehten Schulgeht 1 te de six perdecisé acquitation Ex-les las siste para ridreigne. Une let p right, des es arbedingt es ein mais

Van sollte die KGEZ Lagi aufwerten. Mar sollte aus ihr einen Ausweis mechen, auf den jeder Br-

NN (LUD)

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

alternative actors

magazines

schools

KGS

representation

153











Der hourlige Ausdruck "Ziekun" hat seinen Ursprang im Latzisischen (Circus = Kuni), Schon im alten Rom reistierre der Zirkus als ovsler Batte für Kampfopiele, wie Pfinde und Wagnerennen, Tier- und Gladiatorenklungfesog, zier/ensiche Spiele. Darus entwicklefte sich die Kunstletteret, Tierdresauren erschienen an Stelle des Kampfes mit dem Tier. Balt truttes nach die ersten Schaugeblade auf. Zigeuner und fahrendes Vißk, die sich im Wandtrenden auf der ganzen Waltverbreiteten, haben die Ziekuskunst bis beute auflichen.

Aus der Gruppe der Kumsteitut, Muskanten, Akrobaten gehen die wichtigtene Figuene des Zeichs berrorei die Govenn. Die Bekanntestren unter Innen sind der "Demme August" ehnemåls Kumstreiter, der einmal vom Pferd geträtzt ist um durch seins häftbem Vertache sich wieder aufs hohe Rom zu schwingen, die Zaschauer in schallendes Gelächter und unterwaste Schadenfreude versetzte. "Akx", der weises Mosticelwen, dermäß Pfölsen, ist der Gesprächtspartner des "Dummen August". Bencheidensere Rollen spielte "Antoien", der gleich dem "Dummen August" in viel zu grossen Kleidern meistens mit einem Kolfer erscheitst, withrend ihm dauered Mingeschlicke unterfaußen. Zu Ihnen gehört auch "Hertickin" end "Phemod". Sie sind der Bishaue estspraugen. "Harteileien", duemals Teufel im franzbeischen Mysteriespiel, wurde später zur Narrengsstädt der deutschen soch lächenschen Böhne-"Pherror" hatzu auf der Böhne die Gerähle einstenschen Dieners.

Der Clown ist in seinem Kern ein Fabe wenen. Mit teisem Antlitz, das weint und lacht, welchopest er die ganze Messchheit. Er ist ein handeltoder Dichter, selber seine Geschichte, die er spielt - Verherung, Aufopferung, Schmach, Kreizägung,

Es ist wohl zu enschen, dass der Zirkus auf einer strengen Deamaturgie aufgebaut ist. Trottolem wird er heute oft verkannt und läuft Gefahr, in Vergenersbeit zu geraten.

Wenn wir glauben, dam sich der Zakan erschlaft habe oder etwa nicht mehr in ansere Zeit pawe, so sei auf die gronnen Meinter der Malewi UN-SEREES Jahrtunderts hingswiesen : Picanen, Chagall, Max Jakrob, Ronault, Miro, Seuzzi, etc. Sie alle haben den Zirkwi in seisem tiefen Wiesen erkannt

Auch in der Literatur verfägen wir über eingehende Betrachtungen des

Zirkus I Henry Miller (das Lächeln am Fusse der Leiber), hat im Auftrag des Malers Fonstie (Clowns and angels), Heinrich Böll etc. (Ansichten niese (Clowas).





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

education policy

schools

Timetables

Rudolf Barmettler, Jonas Niedermann

If we peruse the timetables of the Kunstaewerbeschule 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

schools

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Arts and Crafts

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.

- Jules de Praetere went on reorganizing the Allgemeine Gewerbeschule Basel in 1915. See "Teaching Material," in the present volume.
- 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.

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

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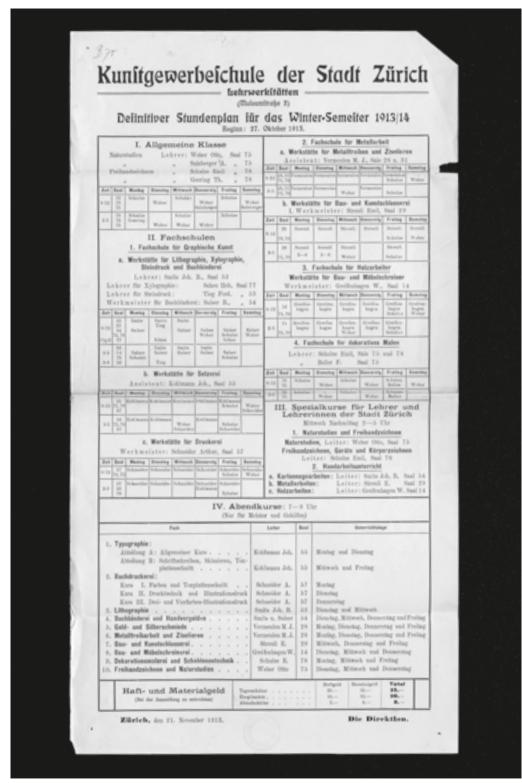


Fig. 101 Timetable for the 1913–1914 winter semester, training workshops, Kunstgewerbeschule der Stadt Zürich, 1913.

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Gewerbeschule Zürich Direktion und Bureau im Kunstoewerbemuseum, Museumstraße 2 Stundenplan für das Sommer-Semester 1916 III. Kunstgewerbliche Abteilung a) Werkstätten und Fachkurse I. Allgomeine Klasse 1.6.8 100. the film film Disastag Mittwoch Donnentag Fieldag Frihandericht Diseaser 15 Zeit Montag Sametag Gertitessichnen . Naturdadian . . . 25 Behneider 122 8-12 Schneider Schneider Schaelder Schneider Schneider 5 108 5 Fischer K. 2 Modelleron . diren in Landourperm 124 124 Schweider 115 124 Sublattor R. 2-6 Schnehler Schneider Kuhlma Schmeider 35 Schriftenschreiben Webrli G. . . 64 Montag Dienstag Mittwork Donnerstag Freitag Tele 1 Bametag 2. Fachschule für Metallarbeit Metallarbeit. Vormenlen M J. . Zimmer 28 and 31 354 Weber Grütter Weber Boller Weber Modellieren . Dullmann E. . . Ortahuchy Zimmer 2 Finites ANI Webrill 6-12 207 Strull End . 20 24 322 Seldenarei . Grittler Gelitter 190 Schlatter Abogg Redshow Abegg Pachacichaen Hogi G. 70 Gravieren . Darber Frite 104 207 Schlutter a) Washingto für Metallissihen und Hit 37 5.5 Zoh Montag Dienetag Mittwooh Donacertag Peoltag Finher Grissier Guinter Gebbber Abogg Samurlag 2.4 171 317 209 45 213 Weber 10.7 Weber 6-12 Weber Biller Voem Alvegg Vernealer Vennerales Vermenden Garles J17 Webrli 2.4 Vermenier Vermeulen Vermeulen Vermeulen 1) Wesletters die Bras und Deuts **II.** Fachschulen Montag Dirartag Mittwoch Donaerstag Fruitag Described I. Fachschule für graphische Kunst 264 2017 Fashanterricht Emits Job. B. · · · Simmer 53 127 12.0 381 Break 8-12 Steal а Figuriches Zeichnen Wirtenberger II. 25 Break Dendi Stevali Streak 208 Weber Xylographie Suber Hoh. 78 aubehaftliches Zeichnen Soldatter H. 1418 63 Regi 259 Strendi Beladrask 104 267 School G., Gohllie 53 5-6 Streal Steedi 107 Weber Streads Revolution Avenue Euber B. 54 217 Walter Walthard F. Borifskunde 10 Kohlmann Joh. . 55 Selami Druckovi Schneider A. . . 3. Fachschule für Dekorationsmaler 80 . Schulze Erell. Zimmer 77 and 76 Park alorichi . . a) Wardstöth für Läthogruphie, Xalopraphie, Steindo and some Pronhaen mach dem lebenden Modell*) Zeich Mentag Dirastag Mittwoch Donasning Freitag Schulze Emil. Rosen & Zimmer 23 Naturalies. Waher Otto 25 111 117 Daile 1.54 -342 Suber Smith Montag Disnotag Mittwoch Donnerstag Fritag Securing School Smith 141 Dalwa 8-12 Sublatter School MI 21.2 174 Solutas 17.0 Kiegale Robert 146 Bulker 6-12 Waterberg 122 Seben Waber Schulze Waber 500 Schules 108 Weber 120 Salar Selars Solution 114 Bmlts 175 Solvalae A15 Waber J77 Behalas N7 Weber 179 Schultes Sadis 2-6 147 110 (2-5) MI 8ulme 150 H7 Euler Subart Saults MF 2.4 J49 Bulow 253 ") Nur für Deb Balsor Schaaf er. 75

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

160

Gewerbeschule Zürich

Direkbon und Bureau im Kunstgewerbemuseum, Museumstraße 2

Stundenplan für das Winter-Semester 1919/20

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





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

162



L Direkter (beruflicher Unterricht): Alfred Altherr II. Direkter (theoretischer Unterricht): Dr. Frauesfelder

Stundenplan für das Winter-Semester 1921/22 III. Kunstgewerbliche Abteilung a) Werkstätten und Fachkurse

Kunstgewerbemuseum

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

stereotypes

photographs

163

Blogpost

Roland Früh

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

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

The project *Benzin* had been introduced in short articles in the architecture and design magazine *Hochparterre* in 1999⁶ and 2000,⁷ and the design critic Ralf Michel reviewed the book in late 2000.⁸ The editors of *Hochparterre* took an active role in promoting *Benzin* as a longawaited 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.

2 "A great opportunity to visit Swiss people like Martin Woodtli (second left) and Cornel Windlin

Liemburg 2001.

- (second left), and Cornel Windlin (far right), appropriately setting fire to Benzin, a publication showcasing a young Swiss design scene ...,", Liemburg 2001.
- Bruggisser & Fries 2000.
 See "Award Catalogs," in the present volume.
- 5 Heller 2000: 7.
- 6 Gantenbein 1999a: 10–15. 7 Hochparterre 1999: 7: Hoch
 - Hochparterre 1999: 7; Hochparterre 2000: 5–6.
- 8 Michel 2000b: 32–33.

publications networks stereotypes photographs canonization 164



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

teaching

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

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

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

schools

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

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

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

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

skills

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 Tvpografische 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.

curriculum

skills

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. See the advertisement for a new 5
- 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.
- 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.

schools



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

teaching

schools

skills

168

Wie der Stift, so die Schrift; mancher plagt sich siebzig Jahr, in der Feder stets ein Haar. Gottfried Keller Wie der Stift, so die Schrift;

Wie der Stift, so die Schrift; mancher plagt sich siebzig Jahr, in der Feder stets ein Haar. Gottfried Keller

Wie der Stift, so die Schrift;

Wie der Stift, so die Schrift; mancher plagt sich siebzig Jahr, in der Feder stets ein Haar. Gottfried Keller.

Wie der Stift, so die Schrift;

Wie der Stift, so die Schrift; mancher plagt sich siebzig Jahr, in der Foder stets ein Haar. Gottfried Keller: Wie der Stift, so die Schrift;

halten der Minen. Der Setzer muß übrigens imflande sein oder lernen, die Stifte ohne Spitzen mit dem Messer zu spitzen.

Wir beginnen unsere Übungen mit der Grotesk, einer Schrift, die der Laie für die befte hält, da sie ihm die «einfachite» scheint. Weil sie aber in Wahebeit nur eine mangelhaft entwickelte, übertrieben vereinfachte Spätform ift und nicht zu den echten Eutwicklungsftufen gehört, ift sie in unserer hiftorischen Übersieht gar nicht erwähnt worden. Sie tritt seit 1816 gelegentlich auf und erscheint 1832 zum erßen Male in einer englischen Schriftprobe. Daß man sie schon damals nur für eine bizarre Ab-

64

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

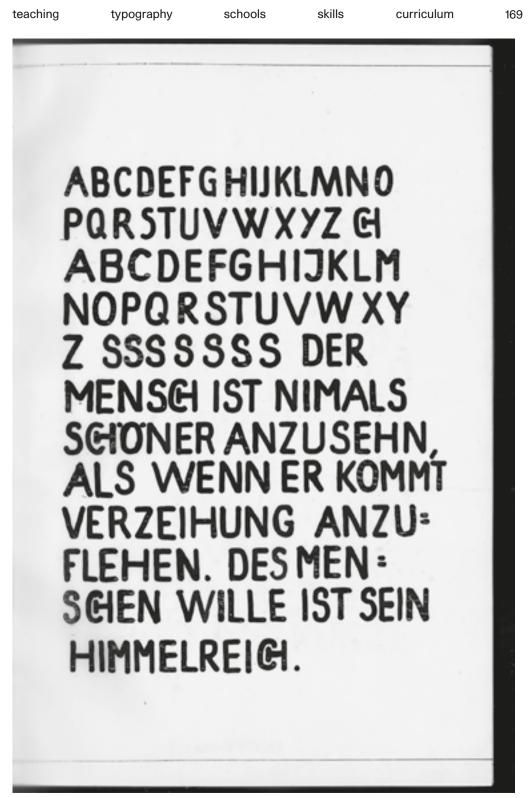


Fig. 109 Calligraphic student work executed with the round nib pen, Armin Müller (student), E. Kässner (teacher), Fachklasse für Schriftsetzer, Gewerbeschule der Stadt Winterthur, 1941–1945.

skills

curriculum



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

teaching



skills



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

teaching

typography

schools

skills

Script Images

173

F

175

Links: Mit dem Finger geschriebene Bydhmen und Formen ergeber durch die eigenwügen Strichaustze und -wultaufe und den oft überguelenden Steichalatus markante Scheftbilder. Werkzeug: Zeigefinger, Roche, saug-Stilligen Rogen.

Ein phantastisches seismografisches Gebilde von Mitrobrevegangen, das in stenger Anseldeung eine infactster Strichdifferendierung eine unerwahtete Wintung ereicht, Werkzeug: Rachsinnst, Tuache, Werkzeuge

An unexpected effect is achieved by this imaginative settinggaphic structure of micro-movements, in struct anangement with highly simplified struke differences. Instrument: flat broch, and an aid, mechanical paper. At left: Phythms and forms drawn with the longer produce striking scopt images owing to individualistic methods of stroke production and the offen overflowing stroke ductus, instrument inder forget, indian mk, absorbent paper.

Mit zunehmendern Experimentieren wächst der Spass an Werkzeug, Material und Technik und führt ganz natürlich zum freien kalligrafischen Schaffen. Zum Tell hat dieses persönliche Schaffen wenig bis gar nichts mit Schrift zu tun, ausser dass sich die spontane Eigenwilligkeit in der Anordnung rhythmisch schriftbezogen ausdrückt. Das ungebundene Schaffen sit für jene wichtig, die sich als Themen ihner weiteren Kalligsafiestudien 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 amangement 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.



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

skills

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2.3

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.



typography

schools

skills

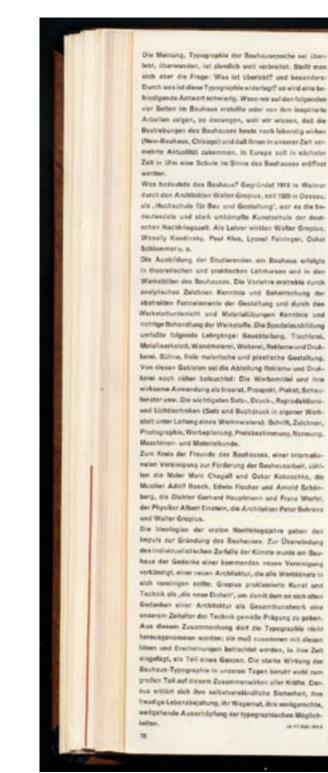


Fig. 115 Re-enactment of Bauhaus typography, Emil Ruder, Allgemeine Gewerbeschule Basel, 1952.

Emil Roder: Zer Bauhaus-Typographia teaching

typography

schools

skills

Pypegraphie 1928-1935 sochgeselrt in das Werkstätten ler Allo Gewerbeschule Basel.

- a Hans Any/Water Cylics: Plaket 1929, versionert nacigosotzt.
- b Typographische Eunente: Linien, Flächen, Kroten, Punkle, Draische, Phile, Ranter: Aus Jan Tachischeldt Typographische Gestaffungbenne Schwabe & Co., Basul, 1985.
- 1. Kurt Schwitters: Briefumschlag 1928.
- 1 Water Sellert: Rectinungablett 1856.
- 1 Konpertprogramm 1828.





DOI: 10.53788/SWBE012:

representation

180

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, arquing 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.

- 2 Excoffon 1962: 22.3 Albert Hollenstein's
 - Albert Hollenstein's notes, Hugues Hollenstein archives, Tours.
 - Martin 1992: 287.

4

5

See Chessel 1998; Leymonerie 2016.

¹ See "Visualiste," in the volume Tempting Terms.



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

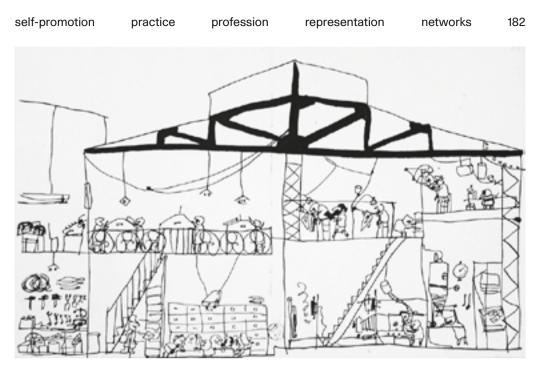


Fig. 117 Christmas card, Kurt Weibel/Studio Hollenstein, pencil on paper, 1960.

DOI: 10.53788/SWBE0122

templates

schools

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"7new 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 photographytemplates 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.

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.

schools

17

2 Kienzle 1931: 1.

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.
- 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

standardization

also be communicated in class. See note in Fig. 119.

184

- 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*, cocurated 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 "Berorductions" in the
 - See "Reproductions," in the present volume

curriculum

ALLG. GEWERBESCHULE UND GEWERBEMUSEUM BASEL DIREKTION

BASEL DEN 04.März 1951.

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

Schr gechrier Herr Professor, Herr Kasmüller hat mir ein Schreiben zugeschickt, in dem er sich nach dem Ableben des Herrn Rob, Stöcklin um die Leitung des Schriftkurses an unserer Schule bewirbt, Herr Karmüller hat den Kurs bis zum Eintritt des Herrn Stöcklin im Frühjahr 1925 geleitet. Wenn ich trotzien davon absehen möchte, Herrn Kammüller den Kurs zu übertragen, so bewegen nich dazu zwei Gründe: Binnal scheint es mir unerlässlich, gerade mif dem Gebiet der angewandten Graphik, das in den letzten Jahren so starke Unwandlungen erfahren hat, wenn möglich some Kräfte zum Wort komnon zu inssen, die dieser neuen Entwicklung nicht fremd gegenüber stehen. Herr Kampüller wirds swar den Kurs sicher sehr gewissenhaft leiten, aber er steht doch der naueren Hichtung, die wir unbedingt berücksichtigen missen, weil eie die Führung in der angewandten Graphik übernoemen hat, zu ferne. Der zweite Grund ist der, dass ich es für richtig haltes würde. den Rurs demjenigen Lehrer zu übertragen, der den Rurs Gebrebohsgraphik leitet, heide Marse hängen eng miteinander momen. Leiter des Marses über Geschäftsgraphik ist Herr Theo Ballmer. Sein Können auf dem Gebiet der Schrift ist mindestens sbenso groß

TELEPHON SAFRAN #48

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.]

schools

 als das des Herrn Kaumüller, die Führung des Unterrichts aber ist weitaus methodischer im Sinne der neuen Richtung. Ich möchte also den Vorschlag machen, Herrn Theo Ballmer mit der Leitung des Schriftkurses zu besuftragen (im Sonmer 4, im Winter im der Regel 8 Stunden). Mit vorzüglicher Hochachtung
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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.]

Modernism standardization curriculum templates schools ALLGEMEINE GEWERBESCHULE BASEL SEMESTER-BERICHT Somer SEMESTER 1935 Fach: werke grafile Lohrer ballmen Tag und Stunde d Co Kurse \$: Sorrevert. 14-17 Behandelter Unterrichtsstoff: flachler behandlung & novmung blatt 1. schrift Karlis, poritiv & negativ. & pour binut ionen vieren beiden moglichkeiten. blatte. shrift linear, unitiv & negativ. blatts. schnift flashis, gound unt linearan und umbet formigen vester. blatt 4. grave hannonen trivih anven. tung ver einfahen gesetze unenhalb der anormation granlester. blatt 5. Javinge hamorien merhall des forben overectes dure yoursterfer. blatt b. farvise harmonien inerhall des far. ben merceks unt man starfen. blatt 7. farbige hamr. murhall mover proben there (probe & begen probe) to 8. - arbise klange i) 3, b) + pisetz= isie best unter harmonien des mob. korpero. N.B.: Für jedes Unterrichtsfach ist ein besonderer Bericht altzufassen: mehrare Kurse desselben Paches (Paralleikurse, verschiedene Lehrjahre mit gleichem Fach) sind dagegen in einem gemeinsamen Bericht zu behandeln.

187

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

curriculum

Modernism

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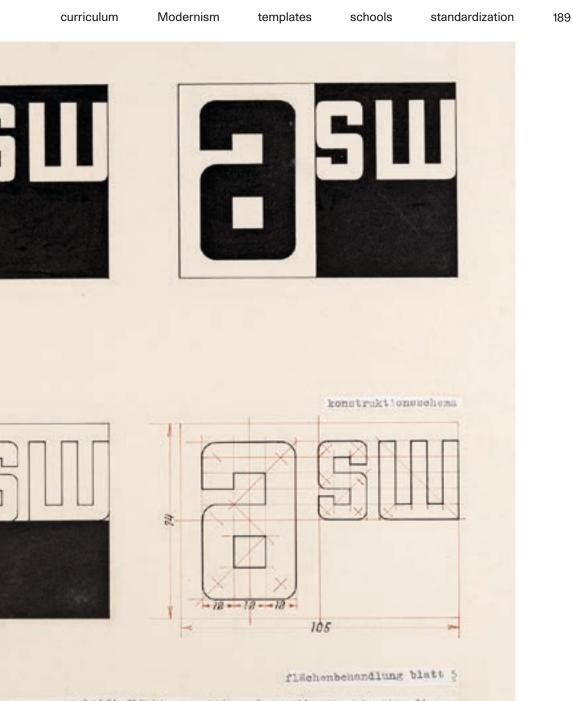
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188



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



schrift flächig, positiv und negativ, kombination dieser

beiden möglichkeiten.

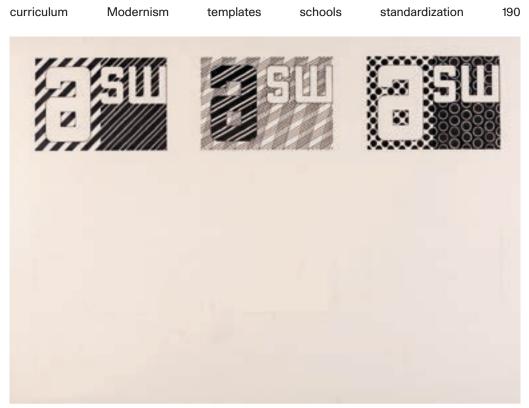


Fig. 122 "Flächenbehandlung" (plane treatment), exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.

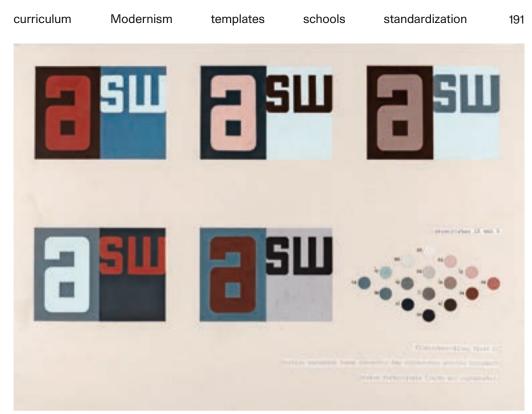


Fig. 123 "Flächenbehandlung Blatt 11," color and type exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.



schools

192







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



curriculum



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

curriculum





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.

Modernism

templates

schools

196

Freie Arbeit.

Gegenfland und Buchlabe auf genau belimmtem Grau als Rafter. Verwendung einfachlter Formen und der bereits erfernten Schrift.

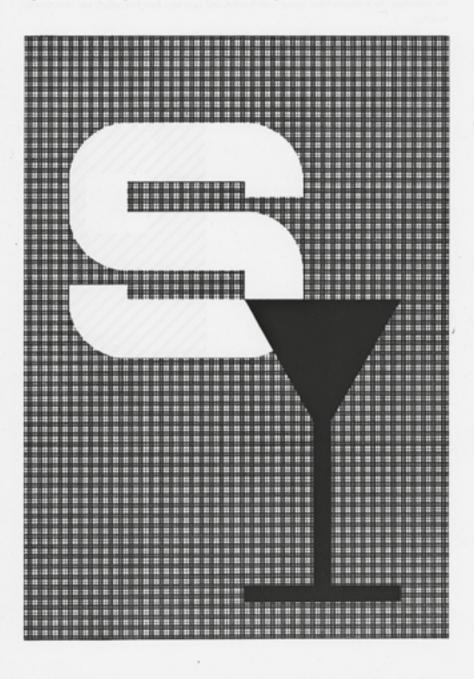


Fig. 127 Free works from the Fachklasse für Graphik, anonymous (student), Theo Ballmer and Ernst Keiser (teachers), Allgemeine Gewerbeschule Basel, before 1939.

templates



Freie Arbeit. Gegenland und Marke mit gefpritztem Grau. Verwendung grometrikher Grundelemente.



Freie Arbeit.

Gegenlland und Schrift mit zwei gefteichenen Grau. Vorübung für Profpekt und Plakat.



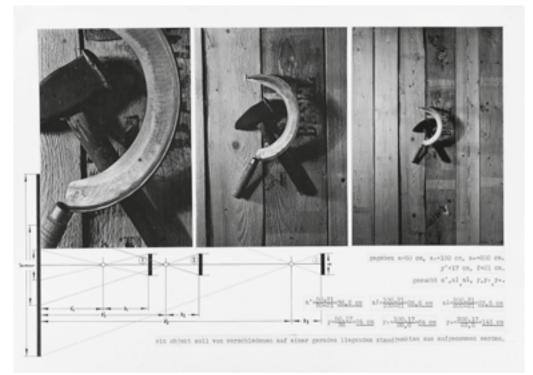


Fig. 128 "Optik Aufgabe 4," photo exercise for the Fachklasse für Graphik, Theo Ballmer, Allgemeine Gewerbeschule Basel, 1930s.

Unterricht für Werbegraphik.

Allg. Gewerhefehule, Bafel.

Auf Grund des Schriftunterrichts und der Kurfe "Furbenlehre" und "Photographie" komponiert der Schüler einen befünnten Text in verfchiedenen Schrift und Furbvariationen in ein gegebenes Format. Dabei werden Proportionen und Werbewirkung der Schrift und ihr Verhältnis zum Schriftgrund unterfucht.

Darauf folgt das Ahftinmen der Schrift zum Werbeobjekt. Diefes wird in mehreren Darftellangsarten und Aufährungstechniken und mit verfchiedenen Schriften graphifch und photographifch komponiert. Durch gefetzmößiges Absoandeln der einen Komponenten und Beibehalten der Geund-Elemente kann der Schüler Möglichkeiten von Verhältniffen, Farben und Formen vergleichen und gegeneinander abwögen.

Als Abfohlaß und Zafammenfaffung obiger Studien wird auf Grund der Druckfachen-Normung ein Text und Gegenfland im Sinne einer planmößigen Werbung durchgeurbeitet.



das Thema : 3 Stern.

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

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

advertisement

200

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 Swissdesigners' contributions, which were often published in multiple languages, also catered to the ongoing international discourse on the subiect. Other well-known design professionals writing on the subject included the British graphic designer Misha Black, and the US architect Kenneth W. Luckhurst.9

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

¹ See VSG 1944.



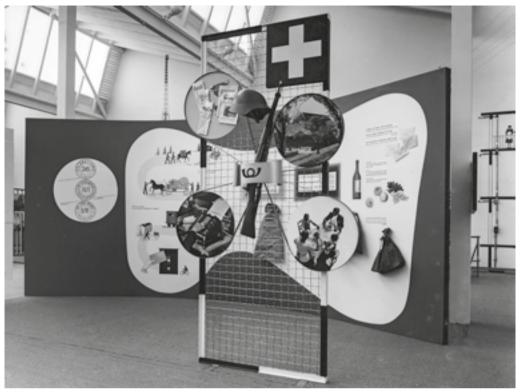


Fig. 130 Installation view of the pavilion "Post, Telephon, Telegraph PTT," Frieda and Werner Allenbach(-Meier) (graphic design), L. M. Boedecker (architect), Schweizerische Landesausstellung, 1939.

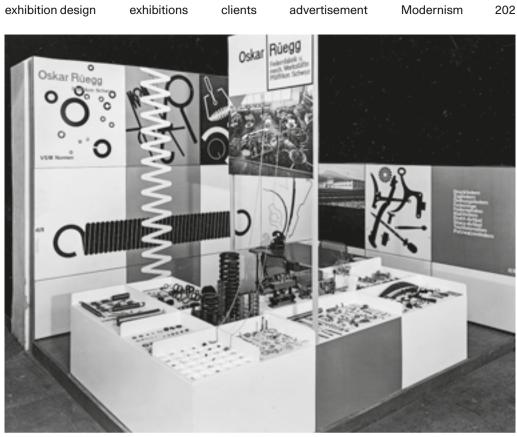


Fig. 131 Installation view of a trade fair stand for Oskar Rüegg, Hans Neuburg, 1940.



105 BORALD BRUN

toute une part, et peut-être la plus vivante, 4 de l'art moderne, mettant en question la notion chassique de l'espace tel que, depuis la Renaissance, les peintres, en appliquant les luis de la perspective, avaient pris Thabitude de le figurer, cut créé de nouvelles possibilités de représentation spatiale, printure et dessin, par exemple. forent à même d'évoquer une réalité ne se laissant plus réduire au schême traditionnel de ce que le langage de l'écule appelait l'intuition sensible. Et cette aspiration, prisente dans tant d'œuvres d'art depuis une trentaine d'années, se manifesta avec le plus de vigueur dans celles des œuvres qui, tenant à la fois du tableau et de la sculpture, font résolument servir la troisième dimension traditionnelle à en visualiser - ou suggéour - une quatrième, étrangement apparentée à cette quatrième dimension, le temps, que pase la physique contemporaine. - Or, il est passionnant de constater que ces recherches et ces réalisations, loin de se horner à l'art pur, out tout pue s'hopp rej F) C. & N. PIATT



203

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

exhibition design

204

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

exhibition design

206



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 eluttered 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 » Landerausstellungens, die jeweils neue Darstellungsstile von oft epochaler Bedeutung zeitigen. Neben den drei alljährlichen Messen, der Basler Mustermesse, dem »Comptoir« in Lauranne und der »Olma« in St.Gallen, finden immer wieder und überall im Lande Spezial-Ausstellungen statt. Daru kommen die schweiserischen Manifestationen auf Welsausstellungen. Wie bei den meisten zwei- und dreidimensionalen Gestaltungon in der Schweizer Graphik steht auch bei der Ausstellungsgestaltung die formale Ausgewogenheit im Vordergrund. Angesnsebt werden grosse, cinfache Flichen und Formen, unter Versicht auf alles Beiwerk, sowie eine mastergültige einheitliche Beschriftung. Wo immer möglich, wird aus dem darzustellenden Material und seiners Formeharakter heraos gearbeitet. Dass es bei Ausstellungen auf eine einprägsame Gesamtidee ankommt und nicht auf eine breite Auslage von Informationen und Objekten, die das Aufnahmevermögen des Beruchers überfordern, das haben die Schweizer schon schr feüh erkannt. Die Schweizer Annatelluogagestalter dürfen mit Recht das Verdienst in Anspruch nehmen, der internationalen Ausstellungsgestaltung entscheidende Impulse beigesteuert zu haben. (H.N.) 45

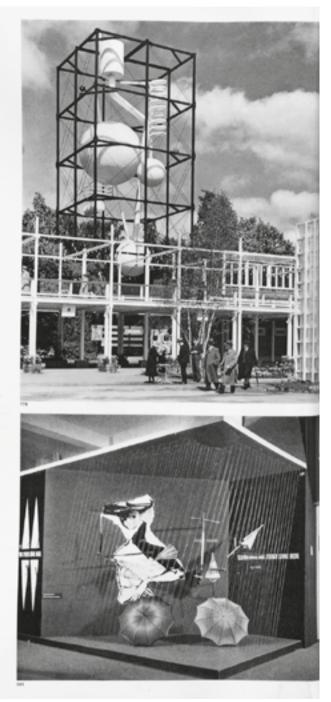


Fig. 136 Tower of the chemical and pharmaceutical section at the Schweizerische Landesausstellung, Heiri Steiner, 1939, and the trade fair stand for an umbrella factory at Mustermesse Basel, Ferdi Afflerbach, 1952. schools

Modernism

Handwriting Instructions

DOI: 10.53788/SWBE0124

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.

- 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

6

- Schulschrift," in the volume *Tempting Terms.*
 - Much of this debate can be

politics

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 ift jeboch, wie gesagt, bie alte, bie rein außere Technit. Gie erzielt Gebilbe abnlich ben eingangs geschilderten, wie fertig vom himmel gefallenen Formen, Schnibereien 3. B., Farbflächen ohne bie leifeften Spuren bes Wertzeuges, also gerade jenen Elementen, die bagu berufen wären, ber gar bald langweiligen Farbflache Form, Leben und bamit wahrhafte Schönheit zu verleihen.(2) Bie ift bie Farbfläche wertzeuggemäß,

alfo pinfelmäßig zu gestalten? Sie ift in erster Linie zu trennen von ber fie einengenden, ihrem Befen fremden Zeichnung. Alfo fein vorbereitendes Begrengen



ber zu bildenden Farbflächen mehr mit Gulfe eines, ganz andere Spuren erzeugenden Bertzeuges, bes Stiftes. In Stelle bes Bleis ftiftrandes tritt ber natürliche, mit dem Pinfel hervorgebrachte Far, tenrand. Diefer ift nie icharf, fondern leicht gewellt, leicht zitternd. Die Farbfläche wird ohne weiteres mit dem Pinfel gebilbet. Ein schablenenhaft gleichmäßiges füllen des Pinfels mit Farbe ift zu verwerfen. Bald ift ein mehr trodenes, bald ein mehr naffes, auch etwa ein pastofes ober lafierendes Malen am Plat, je nach ber stofflichen Beschaffenheit ber zu bildenden Fläche.

Die Spuren bes Pinfels muffen in ber Farbfläche beutlich fichtbar fein. (9) Esift gar nicht

12

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

handwriting

politics

O W P Y N Z SCHWER ZERLEGBARE U ERFASSBARE FORMEN ΒD n GISCHE GRUNDFORMEN aomn DES XXX JAHRHUNDERTS ENTARTETE BAROCKFORM EN BSP. ERNEUER a O FORMEN n a σ m U SINNGEMASS ERNEUERTE FORMEN 154 pmゃと Zurücklaufen durch Flüssigkeitsformen: Kurze Haltestellen Ein-und Ausgänge beim Erlemen der den Strich [Verdick [Verdickte Stellen] te Stellen] Schrift. Die schwierige Flam Dereinzige Die grosse Dop Die Form Schattenstrich menlinie der Anti: pelwendeersett kraft der der Spitsfeder. die Ramenlinie Breitfeder. QUA · R Mo erlCc 1/1/11 ALTE UND NEUE SCHRIFTFORM TAFEL XIX

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.

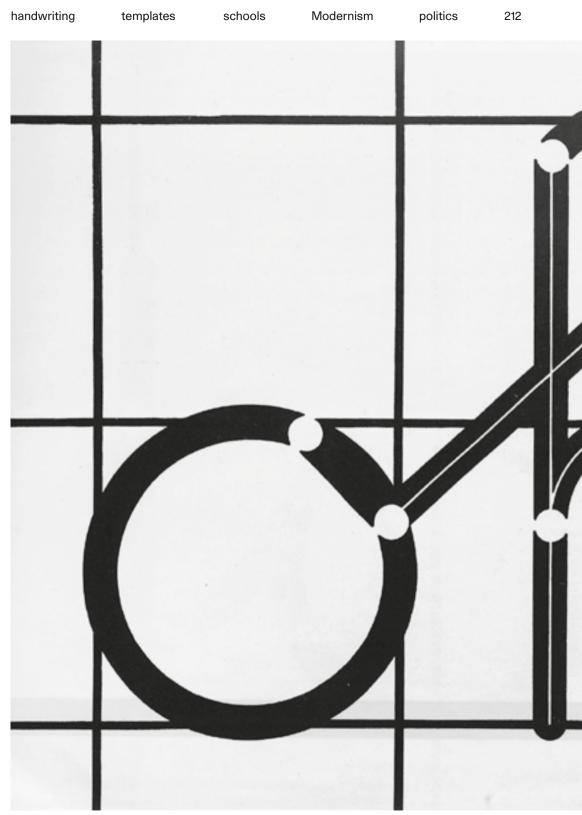


Fig. 139 Instructional diagram to be mounted on classroom walls (with brass nails, according to Hulliger's specification), Paul Hulliger, 1931.



politics

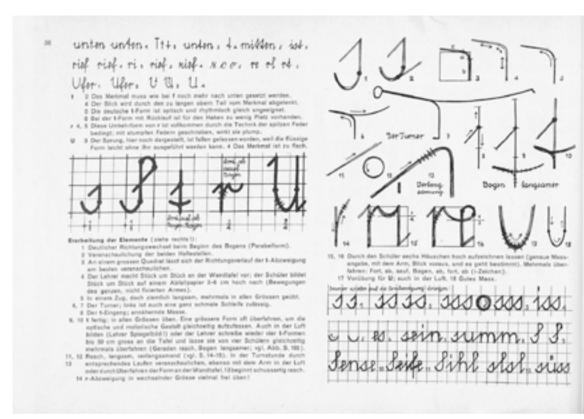


Fig. 140 Detailed explanation of the writing of connected forms, including instructions on where to speed up and slow down, Paul Hulliger, 1936.

handwriting

30

politics



^{# 13} you 12 Buchsteben sind erscheitet.

huri, lesen. 14. 4. 4. vi. r. 4. 15 p. 18 r i. 4 se.

Fehler: 1, 3, 6: Ze schweche Markmale; es alt sehr I 2, 4, 5, 6, 7, 8: Stönende Formen, die neues Üben erfordern. 7, 9, 10: Hier fehlt es in erster Unie as der Bewegung.

4. Formgruppe: Kirschhaken, Ski, Alphorn, Rechts- und Linksbegen. Es ist die erste Gruppe von Grossbuchstaben. Der Unterbruch im Erfernen von Kleinbuchstaben bietet willkommene Gelegenholt, die bisher erarbeitaten 11 Kleinbuchataben (i m n u e I f h s r l) gehörig zu wiederholen. Mit Ausnahme von D herrscht bei allen Formen der neuen Gruppe die Gerade vor und damit der straffe Zielzug, dem aber fast überall eine scharfe Bremsform angeschlossen ist. Fast sämtliche Bewegungen sind ein stärkeres oder schwächeres Hinaufstossen und Herabziehen (Sägewerk- und Sägebewegung). T, F, L und D weisen den charakteristischen Fallzug auf (Schussbewegung abwärts, vgl. 5, 15). Bei D tritt ein Hinaufschwingen dazu, bei T und L ein Hinüberziehen. Das seltene x kommt au 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 Schiller Mühe; wie r und t müssen deshalb auch sämtliche Formen der 4. Gruppe sehr sorgfältig eingeübt werden. Den vier genannten Formelementen entsprechen vier besondere Übungspruppen.

Formableitung und Formbegründung

Middel. Middel. Middel. M. M. Mahl. Newel. Newel. N \$3.4. NN. NN. Maccol.

- M 1 Zu prose Weiseflecken. 3 Uniter, wicht flössig. 3 Den etwes unter die klissreichende Merkmäliserenz auflichung, beis unter zulleer Allingung in derRichtung der Beugelesengung der Finger (vol.). N.5 Die fohlem Schlassichenform wurde immer zu beit. 6 Die hehte und leere Fann wirkt im Wort- und Salabild gleich altered.
- N 1 in Form und Bewegung unsinheitlich. 3 Die beiden Füssigkeitelsernen (Kirschhaten) inden gleich wie die Schrägbogen und wie die füssige Form des wielenmals. 4 Formen, die leicht ausreissen. 5 Zu grosser Weissfleck.

Schr gesheiter Hare!

Leider haben tham sinice unserer Midschüler auf der Schuleries vom 17. Ju-

to since grower arger benild. Dir kamen um 5 Uhr in growler Cile

von der Frohburg nach der Station; er var höchste Jeil; und einige Schüler hatten eich auf dem Dege verspälet. Fie kürzten duhalb den

Des nach dem Bahnhoft ab und sillen über das Edeslück Sheer Witze.

& but und bid, venn vir durch under Derhalten bei Shnen als rick

sichtslose Xinder encheinen, aber wir können Haen sagen, dass dieser fehler nicht aus bäsen. Dillen Begangen worden ist. Dir bitten Sie höflich um Entschuldigung und erklären uns gerne bereit, einen

allfälligen Schaden zu vergülen .- Mit Grün!

Modernism

Buchanfeld, 17, Juli 1930.

für die Schüler der Obtrielause : Max Heller,

politics

216

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

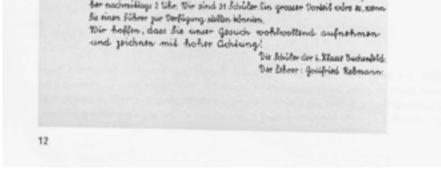
getrennt.

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

an die Dirskelion des Eisenwerkes Xilus. Buchenfeld, 1. Jeplender 1930.

Dir möchten Sie höffich anfragen, ob wir Knoben der 6. Klasse der Brimarschule Stor Verk Besuchen dürften. Dieser Besuch wäre für uns sehr ährnich, da wir bald die Schult verlassen und vor die Berufwahl gestellt von den. Venn 41 Shnen passie, könzen wir am Gebeim Nielwoch, den 1. September nachmillage 2 Uhr. Dir sind 31 Schüler für grosser Vorteil wäre 22 wenn Sie einen Siber zur Verfügung stellen können.

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



politics

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 Zellenabstand 1% Mal genommen.

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

Sehr Herr.

mit Ihrer schönen Steinsammlung geehrter haben Sie unserer Schule ein sehr pertvolles geschenk gemacht. Die Sisherize Sammlung war recht man gethaft; Besonders Steine, die Bei uns nicht vorkommen, fehlten ganz. lich. Deil wir aber gerne auch solche Heine kennen lernen so haben wir This Sammlung mit doppeller freude enigegengenommen.

> Im Namen aller Sechstklässler dan ke ich Ihnen herzlich!

> Buchenfeld, 17. Juli 1930. Dora Marti.

handwriting

templates

schools

Modernism

politics

218



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.

schools

Modernism

politics

Die Gestaltung des Schreibheftes (des Buches)

richtet sich nuch dam Alter des Schüllers. Durch den Gussen- und Häuschen-Vandruck ist er der schwienigsten Gestaffungsserbeit erthoben. Dieser Heftvordruck lässt mit Bacht gleich wie beim Buch ringsum eines Rend hei und swar so, dess alle aufgeschägenen zwei Seiten zu eines



Einheit zusammengefest erscheinen, Die horizontei laufenden Rönder allen und unten weisen auf alle falgenden Seites und betonen ihrer Zusommengehlrigkeit. Die seistrechten isnen Rönder tind für das Hehen oder Binden der Heftbildner, die beiden äusern Rönder für das Anfasien und das Durchbiltene anfandelich, bein hiert insochte.

diese der Lehrer gesterden noch für die Anmerkungen, Ausgangspunkt

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00002 10000	TALK INTEL PARTY COME	1 mm 1
and a second designed of the	Internet Sectors internet Sectors	

für die Gestahung der Rönder ist des Uniensystem der Heffe, Der Rend unten soll stets grüsser sein als der Rond oben. Beim Einlinien-



System wird der Rand oben durch die Oberlängen mehr verkleinert als der Rand umen durch die Unterlängen. Der Rand oben dorf nicht knopper sein als die Breite einer Zellenzwischenfläche. Beim Rachenheit Idest sich der Rond bis auf 5 mm verkleinern. - Die Zenommerspehörigkeit after Aufzeichnungen eines Hoftes geht aus der pleichmitszigen Einstlung aller Seites hervar. Die Randstellung als neue form wird also nicht zum Dopma erhoben. Auspringspunkt jeder Gestolhung ist nicht die Form, sandern der Gebrauchszweck, die Funktion. - Innerhalb der geschilderten Ordnung bestatien viele Möglichkeiten, durch wechselnde Aufteilung die Seiten zu belehen. Einige der obgehöldeten Belegiele gestahrter Doppelseiten sind das dem Bedürfnis anwochsen, beim Erscheiten der Steinschrift auf der Mittelstufe kurze Übungszeilen für die Einzalbuchstoben zu erholten. Einen weiteren Ansporn zu fleissigem Üben biatet der Wechsel in der Anerdnung und in der Farbe. Selbst die BIdung sahr langer Zailen, die über die ganze Breite einer Doppelsahe laufen und so zur Bildung ungewöhnlich grosser Schreibflöchen führen, kann bei den vielen natwondigen Schreibübungen verantwartet werden. weil sie ein weiteres Mittel sind, des Interesse werdreuhalten. Von der Bildung von Kreuzformen und ondern Woppenformen muss dogegen obgeraten werden; sie lanken den Schüler vom eigentlichen Schreiben ab und verwirren seinen Geschmack.

Die Aufschrift

In der Schule müssen Hefte, eingeschlagene Richer, Zeichenmappen und Zeichnungen beschriftet worden. Es ist Aufgabe des Schreib und Zeichnunderrichtes, des Schüler zu beföhligen, wies Auflachtfrucht nuch reschundung auszuführen. Der neue Schreibunterricht erhält durch die mannigfeche, prektische Verwendung der Schrift in der Schule eine über den Rahmen underste Föcher histozigstrende arzielsteriche Bedurtung. Zu Beginn eines neuen Schulishnet besprächt der Lahrer ein das Schilten des Einschlagen der Bicher und Heffe, den er auch prektisch verführt. Sie lessen sich in groose Steinschrift, in kleises Steinschrift und auch in Handuchtfreih Falsacht oder Tiette beschriften. Die neuer Aufgeben wird dem Schüller bei der Verwendung der grossen. Steinschrift und

politics

50

Die Schweizer Schulschrift.

Ausgangs-Schrift

ABCDEFGH IJKLMNOP QRSTUVWX Υ7 abcdefghijk lmnopqrstuv wxyz 12334567890

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 Richtniphabet der Unterstufe (Steilschrift). Einer Abidärung bedarf die Formgebung für e und I: 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 vereinlächte Antiqua (Abb, 37) einzuführen, die den Wahlformen für die Oberstufe, der St. Galler und Zürcher Schreibvorlage am nächsten steht.

Neue Schulvorlage: Mittel u. Oberstufe a a B & Cc D d E e flua KELLMMM TIUUDODO00 12345678 Abwandlungen AABDDKKMmmnPRR+ 01101144 234577 Schriftprobe. Der grosse Lebensmittelman. gel, dem Europa gegemüber. steht, wird als die grosse Je. nahern. Jahn fur den sich den Frieden Sezeich A16.38 39 Pestalozzianum ZÜRICH

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

DOI: 10.53788/SWBE0125

magazines

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 Graphicsthe 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 contentin 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 selfpromotional 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.

- Ballmer 1989.
- lbid.

1

2

3

4

5

- Richter 2007: 5.
- Neue Grafik 1958–1965; Gerstner & Kutter 1959; Müller-Brockmann 1961.

Boggeri 1976.

Barbieri 2017: 124–192.



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

magazines



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

copertine di catalogo

publications





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



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



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

practice

publications

magazines





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).

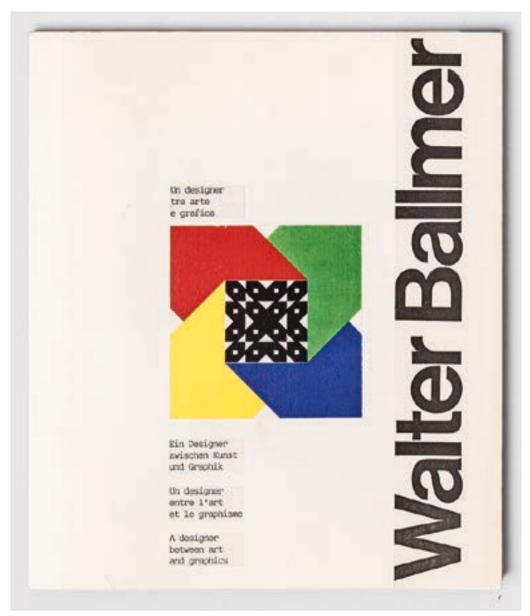
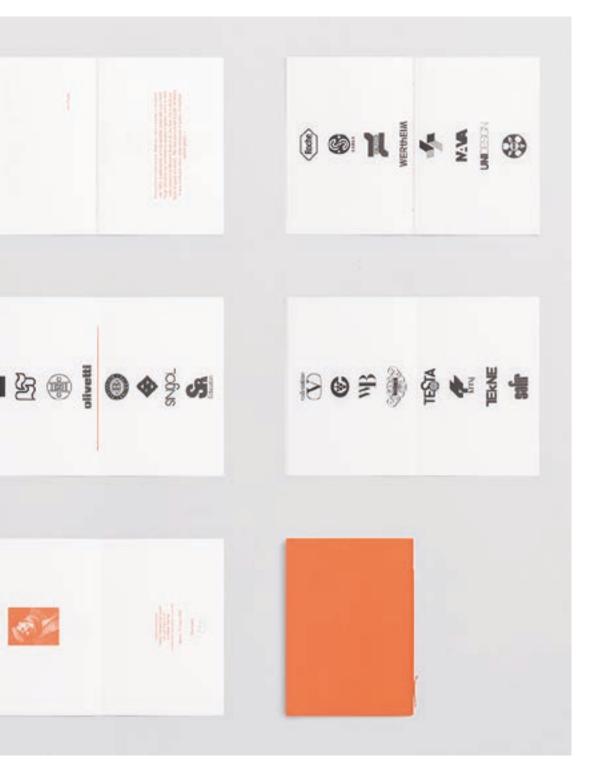


Fig. 152



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



- © Armin Müller and Gewerbeschule der Stadt Winterthur; courtesy of Schweizerisches Museum für Papier, Schrift und Druck, Basel: Fig. 109
- Courtesy of Archiv Forum Gestaltung Magdeburg / Sammlung Paulke: Figs. 73, 112
- Courtesy of Archive of the Institute of Visual Communication, Academy of Art and Design Basel: Fig. 81 (© Bruno Pfäffli; PB_00159); Fig. 95 (© Christian Mengelt and Schule für Gestaltung Basel; K100FC); Fig. 93 (© Fritz Gottschalk and Schule für Gestaltung Basel; K10010); Fig. 94 (© Klaus Sandforth and Schule für Gestaltung Basel; K30010)
- Courtesy of Bibliothek für Gestaltung Basel; photographer unknown: Figs. 10, 12, 14, 17
- Courtesy of Staatsarchiv Basel-Stadt: Fig. 32 (ED-REG 8b 11-2 (1)); Fig. 39 (ED-REG 8c 2-3 (1)); Figs. 61, 62 (ED-REG 8c 2-1 (1) No. 1339); Figs. 66–70 (DI-REG 5a 2-7-3 (2) 8); Figs. 92, 118, 119 (Erziehung NN 3); Fig. 120 (Erziehung NN 11)
- Courtesy of Stadtarchiv Zürich, VII.80.: 63. Schweizerische Landesausstellung 1939; © Estate of Hans Finsler: Fig. 130
- © Estate of Albert Hollenstein and Ville de Paris / Bibliothèque Forney: Figs. 41, 42 (RES ICO 5515 10); Fig. 84 (RES ICO 5515 08; photographer unknown); Figs. 116, 117 (RES ICO 5515 11)
- © Estate of Beatrice Hefti-Afflerbach (Sibylle Afflerbach); courtesy of Plakatsammlung der Schule für Gestaltung Basel, Konvolut Afflerbach, AN-1-28: Fig. 126
- © Estate of Ernst Keiser (Margrit Läubli and Lorenz Keiser); courtesy of Plakatsammlung der Schule für Gestaltung Basel, Konvolut Keiser, AN-7-1: Figs. 13, 74
- © Estate of Hans Neuburg and Zürcher Hochschule der Künste / Museum für Gestaltung Zürich / Grafiksammlung, 1940-60 KV PH NEUB 16-3: Fig. 131
- © Estate of Heiri Strub (Olga Strub): Fig. 18
- © Estate of Jaques Roch, Estate of Albert Hollenstein (Hugues Hollenstein) and Estate of Hans Rudolf Lutz (Tania Prill): Fig. 82
- © Estate of Jaques Roch, Estate of Albert Hollenstein (Hugues Hollenstein) and Estate of Hans Rudolf Lutz (Tania Prill); courtesy of Zürcher Hochschule der Künste / Medien- und Informationszentrum, U 500-1912; taken from Roch & Lutz 1966: 28–29: Figs. 85, 114
- © Estate of Theo Ballmer (Thierry Ballmer); courtesy of Schweizerisches Nationalmuseum Zürich:

Fig. 121 (LM-165114.1); Fig. 122 (LM-165114.2); Fig. 123 (LM-165114.4); Fig. 124 (LM-165114.3); Fig. 128 (LM-176731.17)

- © Estate of Walter Ballmer, Anna Monika Jost and Zürcher Hochschule der Künste / Museum für Gestaltung Zürich / Plakatsammlung, 70-1900: Fig. 25
- © Estate of Walter Ballmer and Zürcher Hochschule der Künste / Museum für Gestaltung Zürich / Plakatsammlung, 14-0589: Fig. 21
- © Estate of Walter Ballmer and Associazione Archivio Storico Olivetti, Ivrea; ph. Niccolò Quaresima: Fios. 22, 151, 152
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- ngs-Departements Basel-Stadt: Fig. 107
- © Ministry of Culture, Czech Republic; Czech Republic Ministry of Culture 2002: 96–97; ph. ECAL/ Jimmy Rachez: Fig. 47
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- © Schule für Gestaltung Basel; courtesy of Bibliothek für Gestaltung Basel: Fig. 20 (K5CV310/3); Figs. 127, 129 (K5CV 310/1–5+a)
- © Schwabe Verlag: Fig. 108
- © Staatsarchiv des Kantons Zürich, OS 46 (39–49): Fig. 44
- © Swiss Federal Archive (1932), p. 1: Fig. 43
- © Swiss Federal Archive SFA, E4#1000/781#6*, E2200.52-03, Az. GG.26, National Héritage *The Swiss Poster Exhibition*, 1949; photographer unknown: Fig. 31
- © Swiss Federal Office of Culture / Lars Müller Publishers; taken from Crivelli et al. 2002: Figs. 49, 51–56
- © Swiss Federal Office of Culture / Musée des Arts Décoratifs Lausanne; taken from Lippuner & Buxcel 1989: n.p.; ph. © Swiss National Library, Bern: Fig. 46

- Taken from Allgemeine Gewerbeschule Basel 1941a: Fig. 9
- Taken from Contemporary Arts Center 1957: Fig. 1
- Taken from *Das Werk* 1931: Fig. 63 Taken from *Das Werk*; Meyer 1931b: Fig. 59
- Taken from Fischer 2004: Fig. 3 Taken from Frutiger 1980: Fig. 40 Taken from *Graphis*: Figs. 2, 132, 136
- Taken from Greuter 1945: Fig. 144 Taken from Gürtler 1997: Fig. 111
- Taken from Gygi & Stämpfli Verlag
 - 1954: Fig. 6, Fig. 7
- Taken from Haab & Hättenschweiler 1976 (1961): Fig. 5
- Taken from Haab & Stocker 1960 (1954): Fig. 4

Taken from Hulliger 1919: Fig. 137 Taken from Hulliger 1927: Fig. 138 Taken from Hulliger 1931: Fig. 139 Taken from Hulliger 1934: Fig. 142 Taken from Hulliger 1936a: Fig. 140 Taken from Lohse 1953: Fig. 133 Taken from Marti 1955: Fig. 8 Taken from Meyer 1931a: Figs. 57, 58 Taken from Müller 1937: Fig. 143 Taken from Neue Grafik: Fig. 135 Taken from Reinhart & Hulliger 1932:

- Fig. 141
- Taken from *Schweizer Reklame*; Aronowska 1931: Fig. 60
- Taken from *Schweizer Reklame*; Kienzle 1934a: Fig. 64
- Taken from *Schweizer Reklame*; Meier-Allenbach 1934: Fig. 65
- Taken from Typographische Monatsblätter; Ruder 1952: Fig. 115
- Taken from VSG 1960: Figs. 86, 87, 88, 89, 90, 91
- Taken from Zuffo 1990: Fig. 83
- © Thomas Bruggisser, Michel Fries and NORM; Bruggisser & Fries 2000: Fig. 48
- © Zürcher Hochschule der Künste / Archiv ZHdK: Fig. 45 (AY-VCB-00001); Figs. 100–105 (AB-UAD-00001); Fig. 110 (GBC-19XX-N04; photographer unknown); Fig. 134 (BCC-1955-B008-0043-001; photographer unknown)

Imprint

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