Swiss
Graphic Design
Histories

Multiple Voices

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culture and commerce
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France
good design
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local and international
national label
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practice
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skills
stereotypes
Swiss Style
Swissness
teaching
technology
type design
typography

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Swiss
Graphic Design
Histories

Visual Arguments

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alternative actors
Arts and Crafts
associations
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canonization
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culture and commerce
curriculum
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Multiple Voices

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Tempting Terms

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private collectors
profession
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schools
self-promotion
standardization
training
typography

Swiss Graphic Design Histories

Multiple Voices

Edited by
Chiara Barbieri,
Jonas Berthod,
Constance Delamadeleine,
Davide Fornari,
and Sarah Owens

Scheidegger & Spiess

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Figures of Speech

Chiara Barbieri, Jonas Berthod,
Constance Delamadeleine,
Davide Fornari, Sarah Owens

This volume gathers together the accounts of people who—willingly or not—have taken part in, contributed to, and been influenced by histories of Swiss graphic design. "Multiple Voices" are the voices of designers and their collaborators, peers, and clients that have been collected through interviews and other forms of oral communication such as speeches, minutes, or conversations. Some of them have seldom been heard in the literature, or have even been silenced. The voices and perspectives of different generations tell us how and by whom Swiss graphic design was given meaning within specific contexts, and show how that meaning has changed over the years, depending on circumstances. The expression "figure of speech" usually refers to a phrase having a meaning different from its literal sense, such as a metaphor or a simile. The multiple voices collected in this volume likewise offer more than their literal accounts. They give an insight into how stories are also told as illustrative, metaphorical accounts of the topics they deal with.

National design canons are constructed narratives that are historically and geographically specific.[1] Swiss graphic design is a resilient narrative that resonates loudly within design historiography. By giving a voice to people who partook in the construction of this narrative, negotiated and mediated its meaning, or were opposed to it, this volume provides evidence that national design canons are not abstract concepts, but meaningful sets of values that impact on everyday design practice. Instead of defining what Swiss graphic design is or is not, these accounts tell us how and by whom it has been defined, understood, performed, and criticized from the postwar period onwards. As such, this volume provides the reader with some glimpses of how Swiss graphic design was constructed both formally and informally, negotiated, and transmitted as a design discourse over the years and across different countries. It indicates entanglements, missing links, and central nodes that have played a role within social and professional networks and have given meaning to Swiss graphic design, without making any claim to provide an exhaustive mapping of it.

The voices collected here tell us only a partial story. In line with our book's overarching aim, this volume does not offer any final interpretation of the voices we quote here, but instead contextualizes them and presents them to the reader as material for further research. It diverts our focus away from the so-called pioneers of Swiss graphic design and their iconic works, and towards the broader discourses that surround them and altogether constitute a meaningful canon of national design. The voices we have selected enliven stereotypical discourses, contradict rules that have been taken for granted, provide insights and different perspectives that break up linear narratives, and are grouped around eleven terms: associations, awards, careers, clients, collaboration, gender, location, studio, Swiss Made, training, and typography.

The most common way of engaging with graphic design history is by looking. Academics, designers, and students rely primarily on analyzing or referencing artifacts such as books, posters, typefaces, websites, and archival materials. Books and exhibitions

reinforce the prevalence of the visible, and even their design plays a leading role in communicating history and meaning. In fact, "their visual aspect is often more important than their text."[2] This prioritization obscures the fact that our acquisition of knowledge about design also draws on verbal and written accounts: conversations and debates on design emphasize that it is, in essence, a social practice produced by networks of people.[3] A whole dimension of history would be dismissed if we as historians engaged exclusively with visual outputs, which is why this volume chooses to focus on voices rather than images. By engaging in a dialogue with actors of design history, we are able to provide a sociological perspective that complements visual analysis: oral history allows us to lend an ear to the people behind the artifacts in order to gain access to new vantage points.

This methodology has a long history. It has become well-recognized through numerous scholarly contributions,[4] and its use in design history is not new.[5] By speaking to those who have played a direct or indirect role in design, we can shift the focus of our history and open up new areas of inquiry.[6] Oral history focuses on people so that it might deal with

> memory, veracity, the meaning of narratives, "recovering" unheard voices and stories, challenging meta-narratives, the relationship between verbal and visual modes of representation and attending to oral histories both as resource and topic.[7]

This methodology is therefore especially valuable for going beyond the repetition of a stereotypical narrative about the success story of Swiss Graphic Design. Oral history is not without its fair share of debates, which have been well-documented.[8] Some critics have argued that oral history is not objective, though the same can be said of any source.[9] Oral history does not claim neutrality, but instead proposes to focus on the subjectivity of memory.[10] Indeed, "interviews are locally managed occasions of interaction in which participants collaboratively construct meaning" and, as such, they both recount and shape the past.[11] This means that they "tell us less about *events* than about their *meaning*."[12]

Most of the accounts published in this book are excerpts from semi-structured interviews. This format offers the possibility of addressing specific questions while leaving space for new meanings to emerge during the discussion.[13] This is valuable, as interviews sometimes prompt us to rethink what we thought we knew.[14] This volume also contains other forms of accounts: transcripts of speeches, excerpts from published interviews, and protocols. While these are not strictly oral history,[15] they are valuable contributions to the discourse and to writing history,[16] and share an origin in oral forms of communication. Furthermore, while the interviews "simultaneously engage with the period being discussed and the period during which the interview is occurring,"[17] the accounts republished from other sources offer an opportunity to access the past as it was experienced at the time.

An interview becomes oral history once it has been "recorded, processed in some way, made available [...] or reproduced in relatively verbatim form for publication."[18] These transcripts are never wholly neutral.[19] Nevertheless, oral history does not stop at the mere publication of interviews, but includes their interpretation

as well.[20] In this volume, accounts are framed by essays that provide theoretical or historical frameworks for the themes discussed. They sketch out key debates, literature, and thoughts in an effort to make transparent the mindsets we have brought to our selection of excerpts, but without the aim of designating these debates and sources as the only possible perspectives on the excerpts. Instead, it is the excerpts themselves that contribute the detail of lived experience, thereby allowing us to reconsider how our perception of design practice and our accounts of it are shaped by the surrounding academic discourse.

The excerpts following each theme have been carefully chosen and placed in sequence so as to map the evolution of social, economic, and professional patterns. On the one hand, this volume's structure creates an argument, and on the other, it lays flat the meaning-making effect of selectivity.[21] The organization of the accounts thus offers another level of interpretation which acknowledges the importance of contextualization and curation when publishing oral history.[22]

This collection of voices has been sorted and grouped around eleven keywords and it includes mostly past and present designers active between the 1950s and now, as well as other categories of actors involved in the design field. The selection process was conceived so as to provide a counterbalance to prevalent master narratives on Swiss graphic design and to subvert them by also giving voice to people who have thus far been overshadowed or omitted in the main historiographies. These might include women designers, clients, or studio assistants. Accounts by actors living abroad or located in peripheral areas like Francophone Switzerland were another key focus of our selection criteria, in order to pose critical questions about the national attribution of the label "Swiss graphic design and typography." Nevertheless, we were aware that going beyond the canon comes with its own difficulties, most fundamentally that one must start an inquiry with what one is most familiar with—in this case, the canon. Accordingly, some of the voices assembled in this volume are well known. They are included here to shed light on the research paths we have taken, to provide context for other voices, and to offer an impetus for their reappraisal.

Furthermore, all these voices—both those well known and those formerly overlooked—allow us to observe how those who are speaking desire (or refuse) to position themselves within a narrative that has been collectively established and is being continuously reconstituted. Self-portrayal may come into play; it became evident, for instance, when some interviewees chose to edit their accounts heavily, or even rewrite them. For others, interview statements became a means of renegotiating their place within history. Some interviewees reiterated and thus reconfirmed accepted portrayals of historic events, while others expressed unease with precisely these portrayals by asking for their statements on them not to be included in this volume. The ways in which interviewees modulated their spoken accounts, either concurrently or retrospectively, testifies to their keen awareness of the advantages and possible pitfalls of being historicized.

The cases of Walter Ballmer (1923–2011) and Albert Hollenstein (1930–1974), both of whom were educated in Switzerland and enjoyed cross-border careers, were instrumental in collecting our voices. Their extensive but unexplored archival material offered an opportunity to identify and map out a certain number of individuals involved in their respective professional networks. French, Italian, and Swiss contemporary

witnesses—such as colleagues, assistants, collaborators, and peers—were then interviewed according to a similar pool of questions related to the research topic, with a special focus on professional practice. They were invited to describe their career path and the professional context in which they evolved, and to share memories related to their daily working practices. In addition, interviewees were encouraged to reflect on their perception of Swiss graphic design and typography, and the meaning associated with it.

To grasp the variety of professional interpretations of graphic design in Switzerland, and its various ways of forming networks of dissemination and education from a contemporary perspective, this volume furthermore includes voices of Swiss designers active in Switzerland from the early 2000s until now. The catalog entitled *Swiss Design 2002: Netzwerke/Réseaux/Networks,*[23] featuring the professional network of graphic designers honored by the Swiss Federal Office of Culture in 2002, was our starting point for compiling a list of potential interviewees. Gilles Gavillet, NORM, studio Hi, and Cornel Windlin, based in the Francophone and German-speaking parts of Switzerland, were interviewed. Their oral accounts offer a complex description of professional practice in Switzerland in recent decades.

This volume also includes written excerpts from interviews that focused on particular events, such as the opening of the touring exhibition *The Swiss Posters* organized in London in the 1950s, or the institutional debate related to the curriculum of graphic design in a specific canton. This additional layer of voices allows a more comprehensive picture of the graphic design field in Switzerland to emerge. All in all, these excerpts illuminate historical knowledge and current issues pertaining to Swiss graphic design, and inject new life into the narratives. This mix of historical and contemporary voices sheds light on the evolution of the practice over time, and brings to the fore the multitudinous facets and definitions of Swiss graphic design and typography that form part of the discourse.

As mentioned above, all these excerpts were brought together by means of eleven keywords (associations, awards, careers, clients, collaboration, gender, location, studio, Swiss Made, training, and typography), and these form the chapters of this volume. These keywords were furthermore used as a means to link statements across space and time, to reveal formerly hidden narratives, and to make new ones possible. Emerging from a close reading of the collected accounts, they acted as mechanisms for classification and affiliation. Some reflect specific, recurring topics within the historiography of Swiss graphic design, while others function as thematic filters adding perspectives from sociology and cultural theory. What all the keywords have in common is that they attend closely to professional practice, highlighting organizational structures, work and career patterns, and individual strategies, and thus allow for a rediscovery of the network of practice that shapes graphic design, as well as enabling a wider understanding of Swiss graphic design history.

1 Gimeno-Martínez 2016.
2 Lzicar & Unger 2016: 250.
3 Becker 1982.
4 For overviews, see Leavy 2011; Perks & Thomson 2016; Ritchie 2010; 2015; Thompson & Bornat 2017.
5 Donnelly 2006; Ishino 2006; Sandino 2006; 2013.
6 Thompson & Bornat 2017: 6.
7 Sandino 2006: 275.
8 Perks & Thomson 2016, 1–21; Thomson 2007.
9 Portelli 2016 (1979).
10 Frisch 1990: 188; Thompson 2011.
11 Oak 2006: 346.
12 Portelli 2016 (1979): 52.
13 Galletta 2013: 1–2.
14 Ritchie 2010.
15 Ritchie 2015: 1.
16 Thompson & Bornat 2017: 140.
17 Oak 2006: 346.
18 Ritchie 2015: 8.
19 Oak 2006: 347.
20 Abrams 2010.
21 Schnapp et al. 2008.
22 Boyd & Larson 2014: 13.
23 Crivelli et al. 2002.

Associations

Chiara Barbieri

To become part of a design association can represent a career goal for members of the graphic design community. Membership is a badge to show off proudly, both as a sign of belonging to an exclusive circle and as a means of attracting clients who rely on professional associations for reliable recommendations. Indeed, it is a distinctive feature that differentiates, qualifies, and invests members with connotative and qualitative values that mirror the agenda, ethos, and standards of the association.

Professional associations have attracted the attention of historians of professions[1] and design historians.[2] Scholars have indicated the forming of associations as a key moment in the professionalization process, for they promote a sense of community between members, facilitate networking, offer visibility, and improve public understanding of the practice. Their agenda includes the articulation and promotion of professional standards, and, through the establishment of codes of conduct, they try to control and constrain members' behavior.[3] By representing members' interests in official contexts, associations are also expected to campaign collectively for greater recognition of the profession's social and economic value, and to act as lobbying groups in charge of negotiating contracts and regulating wages. Finally, they provide members with occasions for exchange and the opportunity to be part of a network of supposedly like-minded people. Scratching beneath the surface, associations are not as homogeneous and unified as they present themselves, and their capacity to speak in unison for the entire practice should be challenged.[4]

Over the years, graphic designers have founded and/or become members of a number of national and international associations. In Switzerland, the most prominent were the Schweizerischer Werkbund (for German-speaking Switzerland) and L'Œuvre (for French- and Italian-speaking Switzerland), which included all design practices, together with crafts and architecture.[5] More specialized associations included the Verband Schweizerischer Grafiker (VSG), which specifically addressed graphic designers. Outside Switzerland, Swiss graphic designers can also be part of international design organizations. The Alliance Graphique Internationale (AGI) is one such organization around which the international graphic design community has clustered since its foundation in 1951. This association gathers together the supposed elite of graphic design. Membership is by invitation only: once they have attained an international reputation, prospective members must be invited and vetted

by current members. The AGI has often been perceived by critics as a somewhat elitist and self-centered "old boys' club."[6] Yet in the last two decades, the association has begun adopting a more open approach, especially towards young designers, women, and designers from outside Europe and North America.

The voices selected here present the reader with different aspects of and approaches to design associations. Some perpetuate a well-known, self-celebrating, good-taste rhetoric that has been constructed over the years to justify the alleged elite status of members. They confirm a sense of being part of a like-minded community, and of working towards the same goals according to shared quality standards and design principles. At the same time, they also show a less idealistic and rhetorical perspective on design associations by revealing the more down-to-earth, everyday aspects of memberships, such as parties and friendships. However, some voices express a certain degree of intolerance for associations and their prescribed standards of "good" design. They claim a more independent approach to the practice and set themselves outside the canon. This is particularly the case with a generation of designers entering the market in the 1990s, for whom professional associations had lost their appeal and become synonymous with the "good taste" of an older generation that they rejected, rather than with prestige and career goals.

1 Millerstone 1964; Scott 2001.
2 Thompson 2011; Hasdoğan 2009; Yagou 2005; Delamadeleine 2016; Calvera 2003; Messell 2019; Souza Dias 2019.
3 Armstrong 2016.
4 Freidson 1986: 195; Freidson 2001: 142.
5 Gnägi, Nicolai & Wohlwend Piai 2013; Baudin 1997.
6 Bos & Bos 2007.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar, Zurich, Dec. 4, 2017.

CB Avez-vous utilisé votre affiliation aux associations professionnelles pour faire la promotion de votre studio ou de vous-même?

UH Für uns war es eine Auszeichnung, in den Verbänden zu sein. Das tragen der Verbandstitel

hinter dem Namen war eine Ehre, vergleichbar mit einem Doktortitel. Um 1960 sind vermehrt Werbeagenturen in der Schweiz aufgekommen, Grafiker mussten sich organisieren um gegenüber der neuen Konkurrenz bestehen zu können. Wir, Ernst und ich, jung verheiratet, gründeten E+U Atelier für visuelle Gestaltung. Aufgrund unserer Arbeiten, wurden wir 1958 in den VSG, [den] Verband Schweizer Grafiker, [...] aufgenommen. Dieser Fachverband hat schon zu jener Zeit über die Arbeiten [seiner] Mitglieder Publikationen herausgegeben und Veranstaltungen durchgeführt. 1960 folgte die Aufnahme in den SWB, Schweizerischer Werkbund. Die Mitgliedschaft in den Verbänden verhalf uns zu Kontakten. 1968 wurden wir beide, Ernst und ich, in die AGI Alliance Graphique Internationale aufgenommen. Die AGI war das Tüpfelchen auf dem i, da es sich um einen internationalen Verband handelte. Die Veröffentlichungen der AGI, vor allem im Bereich von Corporate Identity, hatten weltweite Ausstrahlung. Der Wettbewerb für die Signaletik für das Centre Georges Pompidou Paris, den wir zusammen mit Jean Widmer Paris gewonnen haben, war durch die AGI ausgeschrieben.

CB Have you ever capitalized on your membership status in professional organizations in order to promote your studio or yourself?

UH For us it was an honor to be in the associations. To bear the association title following the name was an honor, comparable to a doctoral title. Around 1960 an increasing number of advertising agencies appeared in Switzerland; graphic

designers had to organize themselves to be able to engage with the new competition. We, Ernst and I, freshly married, founded E+U Atelier für visuelle Gestaltung. Because of our work, in 1958 we were admitted to the VSG, the Swiss Graphic Design Association [...]. At that time, this professional association was already issuing publications about the work of its members and organizing events. In 1960 we were accepted into the SWB, the Schweizerischer Werkbund. Membership in the associations helped us to establish contacts. In 1968, both Ernst and I were accepted to join the AGI, Alliance Graphique Internationale. The AGI was the icing on the cake, as it was an international association. AGI publications, especially in the field of corporate identity, had a worldwide impact. The competition for the signage system for the Centre Georges Pompidou Paris, which we won together with Jean Widmer Paris, was advertised by AGI.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

CB Where and when did you meet Walter Ballmer?

FG I knew about him all the time because I followed his work, I admired him all my life. And I met him for the first time through AGI. We got along well, and we got along well because I knew Walter Herdeg very well. He was sort of my mentor, you know, the publisher of *Graphis* magazine. And Walter Herdeg was very appreciative of Walter Ballmer's work. The three of us got along

very well together. We had great fun together at the AGI meetings [...] Walter Herdeg, Walter Ballmer, and myself, we got along very well, because we somehow knew that the three of us, each one was doing good work. And that's why we really liked each other. There was no competition whatsoever, it was much more admiration: Walter Herdeg was a publisher, Walter Ballmer in Milan, I was over in Canada.

Hans Finsler

Public speech held at a general meeting of the Swiss Werkbund, St. Gallen, Nov. 5, 1955 (Finsler 1956). Introductory note by Sandra Bischler.

From 1946 to 1955, Hans Finsler was chairman of the board of the Schweizerischer Werkbund. His speech contains a critique of functionalist ideas and is clearly directed against the concept of "good form" and its protagonist Max Bill. Finsler turned against the idea that the Werkbund could provide timeless aesthetic judgments and "educate" the masses towards good taste. About ten years later, emphasizing the symbolic content of designed objects became a fundamental aspect of the postmodern mindset.

HF Wenn eine Einheit Mensch–Ding besteht, muss es dann nicht auch schlechte Dinge geben? Es gibt doch vielleicht neben den guten Werkbundmenschen, die sich nur mit guten Formen umgeben, auch schlechte Menschen, die ein Verlangen nach schlechten Dingen haben [...] Lieben wir nicht im geheimen den Kitsch oder sogar die Gegenbeispiele zu unseren funktionellen Formen aus den schrecklichen, den werkbundlosen Zeiten des letzten Jahrhunderts? [...]

Der Mensch, der sich immer wieder die Dinge und die Formen schafft, die seinem Sein entsprechen, schafft mit

ihnen auch immer wieder Symbole seiner Existenz, die sich jeder Wertung nach gut oder schlecht entziehen. [...] Wir können den Massstab der Logik an die Dinge legen, soweit wir erklärbare Funktionen beurteilen. Ihr symbolischer Gehalt, ihre Schönheit sind unserer gedanklichen Logik entzogen. [...] Man erwartet von den Richtern des Werkbundes, dass sie eindeutige und gleichbleibende Urteile fällen, als ob sie Götter wären oder Pedanten.

HF If there's a unity of the man and the thing, would not bad things exist as well? Apart from the good Werkbund people who only surround themselves with good forms, perhaps there are also bad people who have a desire for bad things [...] Don't we secretly love kitsch or even the counter-examples to our functional forms, from those terrible times in the last century that did not have a Werkbund? [...]

The human being constantly creates things and forms which correspond to his being, and through them also constantly creates symbols of his existence that elude every evaluation of either good or bad. [...] We can apply the standard of logic to things, inasmuch as we are judging explainable functions. [But] their symbolic content, their beauty, are out of reach of our mental logic. One expects the judges of the Werkbund to make unambiguous, unchanging judgments, as if they were gods or pedants.

Cornel Windlin

Conversation with Jonas Berthod, Zurich, Mar. 8, 2018.

CW When I was at art school, they introduced us to various professional organizations. There were two types: trade organizations for the more bread-and-butter type design studios, like the SGD now [Swiss Graphic Designers Association], and more exclusive, invitation-only salons like AGI, for the more

flamboyant figures and auteur types. I was not interested in the first, but I was repelled by the latter. When they invited me to join, I told them I could only join if they expelled Roger Pfund, because his work was so vile. I said: “It would depress me to realize that in the end, I’m just a member of the same tribe. I just can’t.” The great Jean Robert, who had asked me to join, just laughed and said: “Oh, you know nothing. He’s not the worst by far!” I’ve recently seen that it is having a comeback; many young designers [whom I respect] are now part of AGI and seem to enjoy what it offers. So I wouldn’t need to reject it as I did then, but it still isn’t my thing. Call me a snowflake, but ten graphic designers in one room is nine too many for me.

Awards

Jonas Berthod

For Megi Zumstein from studio Hi, winning the Swiss Design Awards (SDA) in 2002—just after she had graduated—was a door-opener when it came to applying for a job. By contrast, NORM approached the same awards with a clear strategy. They designed projects with the SDA in mind, and they were planning on using their winnings to pay for their production. Conversely, Ursula Hiestand did not see the accolades she won as a primary cause for her success. She ascribed it instead to her intense work with Ernst Hiestand. These three examples demonstrate how the relevance of awards and the role they play in the recognition enjoyed by designers vary significantly from one designer to the next. They provide more detail on this essential feature of designers' professional lives—albeit one that is not discussed often, except when it comes to commenting on the jury's selection of winners.

Design competitions range from industry-led honors to student accolades, from purely honorific mentions to significant cash winnings, and from widely followed ceremonies to obscure contests. Nevertheless, the SDA are widely recognized as the most prestigious awards in Switzerland. They are followed by designers and the general public alike, who turn up in numbers to the SDA exhibition that is held during Art Basel.[1] Winning the SDA represents a significant financial windfall. In its 2019 edition, the awards gave out seventeen prizes of CHF 25,000 each—an unparalleled amount on the international design scene for a competition that is free to enter.[2] Another award by the Swiss Federal Office of Culture, the Grand Prix Design, represents ultimate recognition and a substantial prize. It was started in 2007 and nominates three designers for their excellent contributions to the field, awarding them CHF 40,000 each. These sums represent invaluable help in setting up and sustaining a practice, especially for designers who work in less profitable sectors.

Still, money is not the only appeal of awards. For example, the Most Beautiful Swiss Books (MBSB) competition attracted no less than 388 submissions for its 2018 edition, though it only awards certificates of no monetary value.[3] This is because awards provide recognition and grant status, whether or not they are accompanied by monetary compensation.[4] Just as belonging to a professional association can symbolize access to an exclusive circle,[5] winning an award provides a "seal of approval."[6] For the MBSB, the seal is also literal: winners are provided with stickers to apply to their books. [Fig. 1]

It may well have been an appetite for recognition that led professional associations to lobby the government to support design. However, the support of the government also came at the cost of power struggles in design awards. These divisions reflected a conflict over time between the commercial and cultural territories of design, which is noticeable in the projects that designers discuss in this section. Ursula Hiestand's winning posters from the 1960s were advertising commissions, while Gilles Gavillet and NORM discuss work firmly anchored in the cultural sector. The reason for these differences can be found in the evolution of the awards themselves. The first edition of what we today call the SDA took place in 1918 after a campaign by two professional associations, the Schweizerischer Werkbund and L'Œuvre. The argument was that supporting design would be good for the economy. Both associations organized the competition until the 1960s, when the Federal Department of Home Affairs increasingly took over.[7] By then, design had progressively become a cultural asset as much as an economic asset. The MBSB competition was initiated in 1943 by the Schweizerischer Buchhändlerverein (SBV) before being sponsored by the Federal Department of Home Affairs in 1971.[8] The government took over the competition in 1997 and immediately emphasized the artistic aspect, rather than the technical qualities of a book that the professional organizations had favored thus far.[9] Another important design competition, The Best Swiss Posters of the Year, began in 1942 on the initiative of representatives of the profession and the industry—the Verband Schweizerischer Grafiker (VSG) and the Allgemeine Plakatgesellschaft (APG), amongst others. The government began sponsoring it in 1943.[10] By the 2000s, their alliance had become uneasy. The APG argued that an unfairly large number of cultural posters were awarded in comparison with commercial campaigns.[11] In 2001, it rescinded its collaboration with the Federal Department of Home Affairs. It relaunched the competition independently in 2003 as the Swiss Poster Award, and has since focused on advertising, while the SDA and the MBSB concentrate on the cultural sector.

Because awards define who is in and who is out, they often prompt debate, and their organization has often been questioned.[12] In the 1990s especially, the Swiss press deemed both the criteria and judging process opaque, and asked why some designers were accepted, but others not.[13] Journalists often disagreed with the designers and projects chosen, finding them either "ugly" or, conversely, to represent "safe values" that did not take risks.[14] In 1994, the scandal surrounding the provocative exhibition *Die 99 schlechtesten Plakate* (The 99 worst posters) highlighted the importance of public recognition. Its

"inverted awards" were not taken lightly by designers.[15] The MBSB selection was similarly questioned by the designers who had not made the cut. In order to instill a sense of transparency, in 2009 the competition began showing all books submitted, along with those that received awards.[16]

In her interview, Ursula Hiestand points out that winning prizes was not her primary goal. Her remark highlights a paradox within the "economy of esteem" sustained by awards.[17] Designers often desire the recognition of their peers, yet do not want to appear to do so.[18] The need for recognition, a form of symbolic power, is especially pressing in the cultural field, in which almost all recent SDA and MBSB winners are located.[19] There, recognition by peers plays a more prominent role than commercial success, which is not valued as much (or at least not openly so).[20] But awards are not just simple marketplaces for symbolic capital. For instance, Gilles Gavillet explains how the 1999 selection of SDA winners signaled a change of generation. Awards are thus the site of "tournaments of values"[21] at the crossroads of cultural production, where different practices compete for recognition. Rather thana yearly "best of," they should be read as revealing tensions that come with a desire for recognition, a continuous definition process, and the politics behind selection.

1 In 2018, this six-day exhibition attracted more than 11,000 visitors (Swiss Federal Office of Culture 2018a).
2 Most state-backed competitions on an international level award trophies and invitations to professional events, rather than a large sum of money.
3 Udry 2019.
4 Frey 2006; Frey & Neckermann 2008; Gallus & Frey 2016.
5 See "Associations," in the present volume.
6 English 2014.
7 Münch 1997.
8 Früh 2004.
9 Guggenheimer 2004: 83. Since 1997, the jury of MBSB has also bestowed the Jan Tschichold Prize to a personality, group, or institution whom they nominate for their outstanding contribution to book design. In 2018, this prize was CHF 25,000.
10 See the volume *Tempting Terms*.
11 Gerdil-Margueron 2002.
12 Michel 2000a.
13 Gantenbein 1992; 1993; Müller 1992.
14 *Tribune de Genève* 2001; Gantenbein 1994.
15 See *Tempting Terms*.
16 Imhasly 2009.
17 Brennan & Pettit 2000.
18 English 2014: 133.
19 Bourdieu 1977; 1993.
20 English 2002.
21 English 2014: 137.

Fig. 1
Giliane Cachin, sticker celebrating books awarded in the Most Beautiful Swiss Books competition, 2019, Switzerland.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar, Zurich, Dec. 4, 2017.

CB Est-ce que gagner le Best Swiss poster award [en 1961, 1963, 1964] a aidé votre carrière ou non? [Figs. 2–5]

UH Ich erinnere mich nicht, ob ich Aufträge durch diese Auszeichnung erhalten habe. Aber man steigerte seinen Bekanntheitsgrad durch die Auszeichnungen, weil die Arbeiten in einer Wanderausstellung in verschiedenen Städten gezeigt und in Fachzeitschriften publiziert wurden.

Fig. 2
E+U Hiestand, “Fiat – ein guter Name,” 1961, offset, 128 × 90.5 cm, Museum für Gestaltung Zürich. This poster was declared Best Swiss Poster of the year 1961.

Fig. 3
“Schweizer Plakate 1961,” in *Gebrauchsgrafik,* 33, no. 5 (May 1962), pp. 4–5.

Fig. 4
E+U Hiestand, “Ein Hut von Fürst,” 1964, offset, 128 × 90 cm, Museum für Gestaltung Zürich. This poster was declared Best Swiss Poster of the year 1964.

Fig. 5
“Die besten Schweizer Plakate des Jahres 1964,” in *Gebrauchsgrafik,* 36, no. 6 (June 1965), pp. 30–31.

CB Did winning the Best Swiss Poster award [in 1961, 1963, 1964] have any kind of impact on your career? [Figs. 2–5]

UH I don't remember if I received any commissions through this award. But one boosted one's reputation through the awards, because the works were shown in a touring exhibition in different cities and published in professional journals.

Gilles Gavillet

Conversations with Jonas Berthod, Geneva, Apr. 6, 2017 and Jan. 31, 2018.

GG En 1999, nous sommes témoins d'un changement de génération et de transition en terme de culture graphique qui est notamment perceptible dans le cadre des prix fédéraux de design. À cette époque, trois projets par catégorie sont primés sur la dizaine de candidat(e)s sélectionnés. [La sélection incluait] notamment André M. Baldinger et Müller + Hess, des designers avec une pratique bien établie. Müller + Hess proposaient un design contemporain et sophistiqué cohérent en termes de ligne généalogique avec l'école bâloise, ou plus largement avec la tradition graphique suisse. Notre approche représentait alors une rupture nette avec [cette tradition].

J'y ai présenté le premier site web Optimo, et des projets réalisés à Zurich au studio de Cornel [Windlin] pour le Museum für Gestaltung, notamment *Game Over* et *Fehlermeldung*. [Figs. 6–8] L'ensemble était présenté comme une installation mettant en avant les caractères typographiques réalisés pour ces projets sur des panneaux lumineux. Parmi les autres nominés figurent aussi NORM [Dimitri Bruni et Manuel Krebs], Aude Lehmann, Dimitri Broquard, Bastien Aubry, tous fraîchement installés à Zurich, qui gagneront avec *Silex*. Étonnamment, les prix sont attribués à cette nouvelle

génération dont je fais alors partie [plutôt qu'aux studios bien établis]. C'est alors un signal assez fort en terme de politique culturelle de la part de l'OFC [Office Fédéral de la Culture] – soutenir l'émergence d'une nouvelle direction. Ce prix fédéral me place dans le réseau de l'OFC et je suis notamment invité au concours pour le design du catalogue des plus beaux livres suisses que je remporte et réalise avec Cornel Windlin de 1999 à 2001.

En 2002, je me présente à nouveau avec des projets de commande, notamment mes premières collaborations avec JRP Editions. L'impact financier de ce prix est important à un moment où ma pratique démarre sur des projets souvent auto-générés, et me permet de financer le loyer, ou d'acheter ma première imprimante HP 5100.

GG In 1999, we witnessed a generational change and transition in terms of graphic culture, which was particularly noticeable in the context of the Swiss Federal Design Awards. At that time, three projects per category were awarded prizes out of the approximately ten candidates selected. [The selection included] André M. Baldinger and Müller + Hess, designers with a well-established practice. Müller + Hess presented a contemporary, sophisticated design consistent in terms of genealogical lineage with the Basel School, or more broadly with the Swiss graphic tradition. Our approach represented a clear break with [this tradition].

I presented the first Optimo website there, as well as projects produced in Zurich at Cornel [Windlin]'s studio for the Museum für Gestaltung, including *Game Over* and *Fehlermeldung*. [Figs. 6–8] The whole was presented as an installation highlighting the typographical characters created for these projects on illuminated panels. Other nominees included NORM [Dimitri Bruni and Manuel Krebs], Aude Lehmann, Dimitri Broquard, Bastien Aubry, all newly settled in Zurich, who would win with *Silex*. Surprisingly, the prizes were awarded to this new generation, of which I was

then a part [rather than to well-established studios]. This was a considerably strong signal in terms of cultural policy from the SFOC [Swiss Federal Office of Culture]—to support the emergence of a new direction. This federal prize placed me in the SFOC network and I was invited to the competition for the design of the catalog of the Most Beautiful Swiss Books, which I won and produced with Cornel Windlin from 1999 to 2001.

In 2002, I entered again, presenting new, commissioned projects, notably my first collaborations with JRP Editions. The financial impact of this award was important at a time when my practice was starting with projects that were often self-generated, and it allowed me to pay the rent and to buy my first HP 5100 printer.

Fig. 6
Stéphane Delgado and Gilles Gavillet, Optimo type specimen, 1998.

Fig. 7
Cornel Windlin and Gilles Gavillet, *Game Over – Now*, 1999, silkscreen printing, 128 × 90 cm, ZHdK, Museum für Gestaltung Zürich.

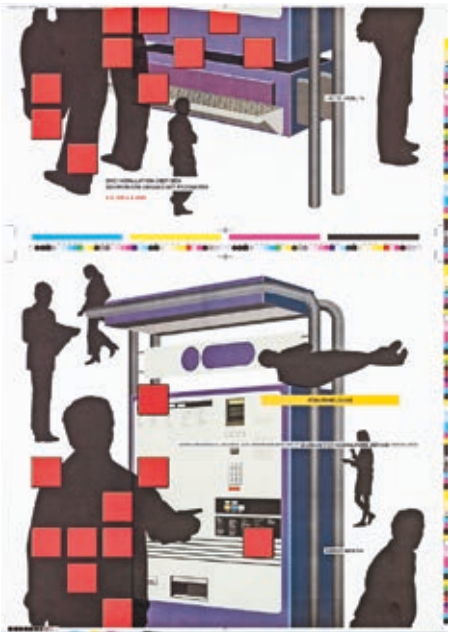


Fig. 8
Cornel Windlin and Gilles Gavillet, *Fehlermeldung/Error Design: Eine Installation über den schwierigen Umgang mit Produkten* (Error message/Error Design: An installation on the difficult usage of products), 1999, offset, 70 × 50 cm, ZHdK, Museum für Gestaltung Zürich.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017
and Nov. 13, 2017.

MZ When I came back [from my internship at Graphic Thought Facility in London]—in 2003 or so—there was this Internet crisis, the *Internetblase* [dot-com bubble], and a lot of people were dismissed because everything broke at the same time. No company was hiring new people back then. But [having won the Swiss Design Awards] was quite a door-opener to different agencies ... it didn't get me a job [directly], but at least I could get "past the secretary."

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversations with Jonas Berthod, Zurich, Jun. 15, 2017
and Jan. 30, 2018.

MK L'importance des bourses ... les bourses créaient une forme d'urgence. C'était aussi important pour voir les gens. Tu voulais y être, montrer ton travail, dire "on en fait partie". C'était pour marquer notre présence.

DB Cette reconnaissance ... tu en fais partie. On se dit, si on est là, c'est que c'est bien.

MK On est venus à Zurich, on ne connaissait personne, sauf quelques graphistes qui ne te donnent pas de boulot. On avait rien, aucun mandat, ce qui est normal je pense quand tu ouvres un bureau. Quand on a fait *Introduction* [publié en 1999 et récompensé en 2000], on devait l'argent à l'imprimeur et on partait du principe qu'on allait gagner ces 20 000 francs pour pouvoir payer le livre.

DB Même système avec *Silex*, on s'est endettés en spéculant.

MK On a gagné avec *Silex* [en 1999] et on s'est dit OK, c'est notre business model, on va juste faire un truc bien et après gagner les bourses [rires].

DB Les bourses étaient très importantes pour plusieurs choses. Un, évidemment, tu reçois 20 000 francs. On se dit qu'on va pouvoir payer un imprimeur, on a de l'argent de côté, on peut faire un autre projet. Deux, on a été connectés avec l'Office Fédéral de la Culture qui te décerne un prix, et te donne une forme de reconnaissance.

MK Ensuite, ça a aussi conduit à notre premier mandat, les catalogues pour les plus beaux livres suisses. C'était comme gagner une deuxième bourse.

DB C'était vraiment fou. Tu étais libre, c'est-à-dire que tu pouvais proposer des idées [assez expérimentales], et il disaient "ouais, c'est bien, c'est cool".

MK The importance of the Swiss Design Awards ... they created a form of urgency. It was also important for seeing people. You wanted to be there, to show your work, and say "we're part of it." It was to signal our presence.

DB This recognition ... that you are one of them. You think, if you're here, it's because [your work is] good.

MK When we came to Zurich, we didn't know anyone except a few graphic designers who wouldn't offer you work. We had nothing, no jobs, which is normal, I think, when you open

your own office. When we did *Introduction* [published in 1999 and awarded a prize in 2000], we owed money to the printer and assumed that we would win these 20,000 francs so we could pay for the book.

DB It was the same with *Silex*; we got into debt by speculating.

MK We won with *Silex* [in 1999] and we said OK, this is our business model, we're just going to make a great project and then win the awards [*laughs*].

DB The awards were very important for several things. First, of course, you receive CHF 20,000. We thought: we'll be able to pay for printing, we'll have some money on the side, we can do another project. Secondly, we were connected with the Federal Office of Culture, which gives you a prize and gives you a form of recognition.

MK Then it also led to our first job, the catalogs for the Most Beautiful Swiss Books, which was like winning yet another prize.*

DB It was really crazy. You were free, that is, you could come up with [pretty experimental] ideas, and they would say, "yeah, that's good, that's cool."

* NORM designed the Most Beautiful Swiss Books catalogs for the years 2001, 2002, and 2003.

Careers

Jonas Berthod

It is not uncommon for budding graphic designers to start their studies without quite knowing what the profession is about. Unlike many other professions, graphic design does not offer a single career path, a job definition, or so much as a consensus on what it is precisely a practitioner should be doing. To muddle things further, neither oath nor exam is required to start working, let alone set up an office—or even procure clients. This lack of a clear definition can be explained by the relatively recent establishment of graphic design as a profession.[1] It is also continuously evolving, as the emergence of new posts shows. The latest is chief design officer, arguably just another of the "plethora of titles, terms, sub-categories, movements and zeitgeist-capturing phrases" that professionals use to define their practice.[2] So it should come as no surprise that designers hold contradictory views on what constitutes a successful career.

For Serge and Nanette Libiszewski, for instance, the Milanese department store la Rinascente represented the pinnacle of the vanguard. Counting the store as a client enabled them to develop cutting-edge work. Indeed, such large companies had unrivalled financial means after the war. The role played by economic affordance is also raised in Fritz Gottschalk's description of Walter Ballmer's position at Olivetti. According to him, his job was one of "the best worldwide" thanks to the seemingly endless financial means available. These allowed him to develop his work almost without consideration for schedule or budget.[3] For other designers, however, working for large commercial clients was of no interest. This was notably true for those who were at the beginning of their careers in the 1990s or 2000s and whose clients were mainly small, independent, and cultural.

This absence of a linear career development encourages us to focus instead on designers' professional environments. The concept of affordance[4] is handy to describe the range of constraints and possibilities that affect the definition of a career. The notion initially described aspects of an environment that influence an organism's function, either enabling or hindering its actions. The definition has since been expanded to include psychological, social, and cultural influences.[5] Organizational anthropology further developed the concept in the context of the creative industries by proposing a "circuit of affordances," a series of constraints and possibilities which guides the choices that designers make.[6] They are techno-material, temporal, spatial, social, representational, and economic. Some were already

acknowledged in the excerpts mentioned previously; by mapping the circuit of other affordances, we can unpick complex factors that influence professional progression.

Techno-material possibilities in particular had a major influence on the evolution of representational, temporal, and social affordances in the 1990s and 2000s. The link between technology, design, and careers is observable in two aspects evoked by designers: the role played by type-design software, and the emergence of the Internet. On the one hand, new software allowed designers to draw custom typefaces for a single project, demonstrating the change of pace allowed by digital tools and blurring the boundaries between two separate professions, those of the typographer and the graphic designer.[7] On the other hand, the emergence of the Internet provided a new model for the distribution of digital typefaces, and in 1998 two online digital foundries were launched in Switzerland: Optimo and Lineto.[8]

Windlin, who founded Lineto with Stephan Müller, was particularly motivated to start publishing his typefaces because of the difference between what an older, more established generation and a younger one accepted as type design. This self-organized approach, sustained by new technological possibilities, became a shared career model for many younger designers. While it was partly sustained by technology, the model also has to be situated within a broader context. In the 1980s and 1990s, designers expressed a desire to challenge the definition of their profession as "service providers" and to reclaim a form of authorship.[9] This may in part explain the loss of interest in professional associations, which no longer represented practices that were of interest to younger designers. The decline of these associations meant that the social spaces they had previously afforded were lost.[10] Designers replaced them with informal networks between small, independent practices that helped them to develop a personal voice.

To further their careers while developing this personal voice, designers needed appropriate clients. This often meant working in the cultural field.[11] But the opposite was also true. Gavillet points out that the commercial sector was not interested in what his studio had to offer. He had to create a network of clients that went beyond local institutions, and so created a long-standing working relationship with Lionel Bovier and the printer Che Huber. These career milestones are clear markers of the possibilities afforded by social connections and collaborations.Another strategy linked with self-organization is illustrated in NORM's interview: they used self-publishing to launch their careers as independent designers and to adopt a new approach to their practice. With *Introduction* (1999), the designers were able to mark the opening of their studio and a move away from their previous design philosophy.[12]

Winning the Swiss Design Awards afforded them admission to social networks that they had previously been unable to access, and allowed them to get a teaching position at ECAL.[13] These strategies have to be seen in a broader context of redefining the profession on the part of younger designers, who did not "want to be servants anymore."[14] Instead of envisaging the designer-client relationship as one of service provision, they wanted to use commissioned work to explore "the potential of the graphic arts" and to interrogate "its 'philosophical' underpinnings."[15]

The design historian Victor Margolin has argued that designers have "invented the subject matter of their profession as they have gone along," and this is corroborated in the accounts that follow.[16] The interviews retrace a mixture of "drifts"—changes that require almost no effort from designers, such as new collaborators or clients—and "revolutions" such as those afforded by a new technology that clearly demarcates different generations and practices.[17] However, other career changes are absent. Indeed, designers are unlikely to willingly recount the mishaps, dead-ends, and failures that will have undoubtedly accompanied their professional development. Furthermore, certain voices are not heard, such as those whose career might have been relatively ordinary, did not take off, or changed course completely.

Designers' own perspectives on their careers offer us two main layers of interpretation. First, they provide information on commissions and projects that may not appear elsewhere in design histories but proved influential for their careers. Secondly, true to the tradition of oral history, their accounts offer a perspective on how designers perceive and present themselves professionally. Rather than painting a linear progression or a monolithic image of the profession, the selected voices highlight strategies employed by graphic designers to adapt to changes in their environment, but also exemplify how the retelling of careers is as much about self-image as it is about affordances.

1 Hollis 1994: 8–10.
2 Goggin 2009: 32.
3 Barbieri & Fornari 2018: 817.
4 Gibson 1979.
5 Culpepper 2018.
6 Moeran 2016.
7 See "Typography," in the present volume.
8 Berthod 2019a.
9 Barnes 2012; Heller 1993; Triggs 2009.
10 See "Associations," in the present volume.
11 Heller 1993. See also "Clients," in the present volume.
12 Berthod 2018a; 2018b.
13 Berthod 2018a. See also "Awards," in the present volume.
14 Wolfs 2003: 28.
15 Ibid.
16 Margolin 1995: 12.
17 Becker 1982: 300–350.

Serge and Nanette Libiszewski

Conversation with Chiara Barbieri, Milan, Oct. 4, 2017.

SL La Rinascente era una ditta progressista al massimo. Era all'avanguardia in tutto: come merci, come pubblicità, come vetrine. [Fig. 9] Era più avanti dei grandi magazzini in Svizzera! Ed era quindi un luogo di pellegrinaggio per gli svizzeri. Mi vengono i brividi a pensare che era l'immediato dopoguerra. Nel '56, erano appena dieci anni dalla Seconda guerra mondiale. Ma di guerra nessuno parlava, si parlava solo del futuro. Non era ancora il boom. Era l'inizio del boom.

Fig. 9
Art director Adriana Botti Monti, graphic design Giancarlo Iliprandi, photo Serge Libiszewski, "Uomo la Rinascente Moda Maschile," 1963, offset, 99 × 68 cm, Museum für Gestaltung Zürich.

SL La Rinascente was a progressive company at its best. It was at the vanguard in everything: product design, advertising, and window-display design. [Fig. 9] It was way ahead of the department stores in Switzerland. It was a place of pilgrimage

for the Swiss. And I shiver, thinking that in 1956 it was the immediate postwar period, just ten years since World War II. Nobody spoke about the war; we spoke only about the future. It was not the [economic] boom yet. Just the beginning of the boom.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG [Walter Ballmer] most likely had one of the best jobs worldwide as a graphic designer at that time.* I could only mention one or two others in New York at the same level.

Cornel Windlin

Conversation with Lionel Bovier, Zurich, ca. 1998, on the occasion of the exhibition *Freie Sicht aufs Mittelmeer: Junge Schweizer Kunst mit Gästen* at Kunsthaus Zürich (Bovier et al. 1998).

LB [...] Ich habe Kunst nie nur als blosses Schaffen von Objekten verstanden, sondern als ein Schaffen von Werten. [...] Manche Gestalter sind durchaus in der Lage, beidem gerecht zu werden, den Bedürfnissen eines Kunden und ihrer ganz persönlichen Reflexion, d.h. der Produktion eines alternativen Wertesystems gegenüber dem herrschenden Gesellschaftssystem.

CW Ich persönlich stimme dir zu – allein, die Verhältnisse, sie sind nicht so. Was ist der springende Punkt, wann wird etwas als Kunst bzw. als Gestaltung rezipiert? Es geht nicht zuletzt auch

* Ballmer worked at Olivetti as art director from the mid 1950s to the early 1970s. See also "Corporate Printed Matter," in the volume *Visual Arguments*.

um den Rahmen, in dem etwas stattfindet. Da sind nach meiner Ansicht die Grenzen nicht so offen. Es geht mir aber nicht um Territorialkämpfe, nicht um die Diskussion, ist das jetzt Kunst oder nicht, auch nicht um die Frage, ob ich jetzt ein Künstler bin oder nicht. Es geht mir darum, ein Selbstverständnis zu etablieren – als Arbeitsgrundlage; damit ich eben nicht als Künstler definiert sein muss und trotzdem aus einer gewissen Haltung heraus arbeiten kann. Darin liegt das Problem für mich: dass ich per definitionem auf eine Handlungsweise festgelegt werde, die mit mir eigentlich nichts zu tun hat [...]

LB [...] I never understood art merely as creating objects, but as creating values. [...] Some designers are quite capable of satisfying both the needs of a customer and their very personal reflections, i.e. the production of an alternative value system to the dominant social system.

CW While I personally agree with you, the circumstances are not like that. What is the main point, whether something is received as art or as design? It is not least about the framework in which something takes place. In my opinion, the boundaries are not so open. But it's not about territorial disputes, it's not about this boring debate if something is "art" or not, it's not about the question of whether I'm an "artist" or not. It's about establishing a sense of self—as a working basis. I don't want to be forced to assume the role of an artist in order to create a coherent body of work, borne out of a certain position and imbued with a defined attitude. That's where the danger of being a "designer" lies, from my point of view: to be confined to an approach and a role that essentially has little to do with me [...]

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG Au début de notre studio [en 2001], nous développons nos projets éditoriaux – comme *Timewave Zero: the Politics of Ecstasy* – dans un modèle économique fragile, mais qui nous offre le cadre de travail et d'expérimentation recherché. À ce moment, on travaille généralement dans l'optique de dessiner un caractère typographique par projet. Ces derniers sont par conséquent souvent le fruit de commandes, ou disons liés à des commandes [de design graphique]. La volonté est de poursuivre un développement très organique entre design graphique et typographique et de produire des signes à la fois contemporains et spécifiques. C'est le cas pour le projet de communication du club musical d'Expo.02 – le Cargo – pour qui nous réalisons un caractère custom, le Cargo. [Fig. 10]

Fig. 10
Gavillet & Rust, *Cargo: Rootsman Productions presents Reggae masterpieces from Jamaica*, 2002, silkscreen printing, 70 × 23.5 cm, Expo.02 (Swiss National Exhibition), ZHdK, Museum für Gestaltung Zürich.

GG When we set up our studio [in 2001], we developed our editorial projects—such as *Timewave Zero: the Politics of Ecstasy*—in a fragile economic model, but one that offered us a structure that let us work and experiment in the way we wanted. At that time, we were generally working with the aim of designing a typeface for each project. The latter are therefore often the result of commissions, or let's say linked to [graphic design] commissions. Our desire was to pursue a very organic development between graphic and typographic design and to produce signs that are both contemporary and specific. This was the case for the communication project of the Expo.02 music club—the Cargo—for which we produced a custom typeface, Cargo. [Fig. 10]

Cornel Windlin

Conversation with Bice Curiger and Catherine Hug, Zurich, Aug. 2002, on the occasion of the exhibition *Public Affairs* at Kunsthaus Zürich (Curiger 2002).

CH Einerseits geht es hier also um [eine] gemeinsame Aufbruchstimmung, andererseits scheinst Du bei Differenzen auch den Konflikt nicht zu scheuen. Ganz schön anstrengend, stelle ich mir vor ...

CW Ja ja, aber viel weniger anstrengend, als zum Beispiel Akkordmaurer zu sein.

BC Kulturelle Institutionen tendieren dazu, sich von der Kreativität zu entfernen, indem sie den "Dienstleistungsauftrag" zu stark betonen. Und gerade ein Grafiker bewegt sich in dieser Grauzone zwischen Dienstleistung und künstlerischer Aussage.

CW Erstens: "den" Grafiker gibt es nicht mehr. Dieser Begriff ist missverständlich, und er

impliziert vieles, was mit mir und meiner Arbeitsweise nichts zu tun hat. Zweitens: Diese Tendenz ist nicht nur bei kulturellen Institutionen zu sehen, es gelten in den verschiedensten Bereichen sehr ähnliche Spielregeln, die einen auf eine bestimmte Handlungsweise festlegen und gewisse Abläufe und Hierarchien festschreiben wollen. Drittens: Dienstleistung und Aussage schliessen sich nicht aus – sei sie künstlerisch, politisch, oder sonstwie motiviert. Im Gegenteil: Meine Fähigkeit, eine Dienstleistung zu erbringen, erschliesst mir einen Raum, in dem über die entsprechenden Medienkanäle sehr effizient und wirkungsvoll Aussagen gemacht werden können. Es ist mir tatsächlich sehr wichtig, dass meine Arbeit nützlich ist und ihren objektiven Zweck erfüllt, aber – und das ist zentral – wie das geschehen soll, kann ich nicht dem Diktat anderer überlassen. Es gibt die Bedürfnisse des Auftraggebers, die ernst zu nehmen sind, es gibt die unvermeidlichen Interessen des Publikums (eine fiktive Grösse, die oft bloss zur Legitimation der eigenen Interessen bemüht wird: “ist nicht zielgruppenkonform” ist Quatsch und bedeutet bloss “gefällt der Freundin des CEOs nicht” oder schlicht “passt mir nicht”), und nicht zuletzt gibt es auch meine eigenen Ansprüche. Die Herausforderung für mich ist nun, diese drei Dinge in ein Spannungsverhältnis zu bringen und in Schwingung zu versetzen. Das ist meine Dienstleistung, und das ist meine Kunst.

CH On the one hand, this is about a shared spirit of get-up-and-go, on the other hand, you do not seem to shy away from conflict in the face of adversity. Pretty exhausting, I imagine ...

CW Yes, yes, at times, but a lot less exhausting than being a bricklayer, for example.

BC Cultural institutions tend to move away from creativity by over-emphasizing the "service mandate." But a graphic designer tends to operate in this gray area between service and artistic expression.

CW First off: "the graphic designer" you refer to no longer exists. The term is misleading, as it implies much that has nothing to do with me and my way of working. Secondly, this tendency cannot only be seen in cultural institutions. Similar conditions are in place in many fields, and they determine a specific course of action and establish certain processes and hierarchies. Thirdly, a service mandate and making a statement do not exclude each other—regardless of whether the motivation is artistic, political, or something else. On the contrary: my ability to provide a service opens up a space in which statements can be made very efficiently and effectively through the relevant media channels. In fact, it is very important to me that my work is useful and fulfills its objective purpose, but—and this is central—I do not know how to do that to the dictates of others. Of course, there are the needs of the client, which you have to understand and take seriously, but there are the unavoidable interests of the audience (which is a mere notional entity that is often taken hostage to legitimize one's own interests: to claim that something "is not target-group oriented"is usually nonsense and simply means "the CEO's girlfriend doesn't like it" or "it doesn't suit me"), and, last but not least, there are also my own preferences, interests, and goals. The

challenge is to make these three overlapping spheres correlate in ways that create something uniquely vibrant. *That* is my service, and that is my art.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

JB Est-ce qu'à l'école [ECAL, 1993–1998], tu t'imagines déjà pour qui tu aimerais travailler plus tard?

GG Je ne sais pas à quel point je sais pour qui je souhaite travailler, mais en tout cas dans quel contexte je souhaite évoluer – ça c'est assez important. Au milieu des années 1990, on voit émerger des structures collectives comme Tomato ou Antirom, chez qui je passe un été, qui offrent un modèle intéressant. Et à Zurich, à ce moment-là se mettent en place des studios, comme celui de Cornel, qui offrent une approche très attirante tant pour la pratique du design graphique que pour les clients qui y adhèrent.

JB When you were at art school [ECAL, 1993–1998], did you already imagine who you would like to work for, later on?

GG I don't know how much I knew for whom I wanted to work, but I did know in what kind of context I wanted to evolve—that's quite important. In the middle of the 1990s, collective structures emerged like Tomato or Antirom, where I spent a summer, which offered an interesting model. And in Zurich at that time, studios like

Cornel's were being set up, which offered a very attractive approach both for the practice of graphic design and for the clients who subscribed to it.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

JB When you were a student at art school [in Lucerne and Zurich from 1996 to 2001], did you already know what you wanted to do [after graduating]?

MZ The long-term plan was that I would have loved to have my own studio, but at the beginning, it was clear that I had to gain more experience. [...] And we always found that working for big agencies was a bit boring. It wasn't really the thing that I aimed for. After working for [small design studio] Format 53 [...] I won [the 2002 SDA and] went to London with GTF* for six months. That was really cool. I think that saved me from changing [careers] again, because I was a bit bored in the beginning of my working career. I thought, "OK, is this it, what I studied for? Coming back to the market, and discussing with people about red and green?" But with GTF it was interesting—nice people, nice projects—it was cool.

JB And at some point you decided to found your own studio with Claudio [Barandun].

* Graphic Thought Facility is a London-based graphic design agency founded in 1990 by Paul Neale, Nigel Robinson, and Andy Stevens after they met at the Royal College of Art. See Stevens, Neale & King 2001 and Ryan 2008 for more information on the studio.

MZ Yes. Because Claudio had his own studio in Lucerne [...].

CB I [graduated] in 2003. During my studies [Michel Steiner and I] started working together on different projects. [...] [The two of us] started [a studio] right after my graduation. We had our own business for two years and then we split up, because [...] I wanted to make more radical designs [...].

MZ But then [Claudio] worked alone, and we lived together so we thought, OK ... I was looking for someone to make my own studio and everybody I knew from my studies was organized already, after three to four years, so we thought, why don't we start together?

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG D'une part nous étions intéressés par le domaine culturel, et plus spécifiquement celui de l'art contemporain, et d'autre part le domaine culturel avait également un intérêt dans ce que nous offrions, ce qui n'était pas du tout le cas des clients commerciaux. Même vingt ans après, les frontières des contextes de travail sont toujours relativement fermées en Suisse. Le domaine culturel nous permet de faire converger nos intérêts pour l'imprimé, la typographie et nous offre un véritable espace d'expérimentation et de développement – le rôle d'un catalogue d'art n'étant pas de contribuer au financement d'une institution à travers ses ventes, cela libère en effet le graphiste de certains prérequis.

Lorsque j'arrive à Genève [en 2001] pour collaborer avec Lionel Bovier qui développe JRP Editions, je l'entrevois comme une étape à court terme. À l'époque, les clients

intéressants se trouvent principalement à Zurich alors qu'en Suisse romande, la culture graphique est relativement conservatrice – je ne vois pas pour qui je pourrais travailler. Le milieu culturel local ne s'intéresse pas à ce qu'on fait et le marché suisse romand est très verrouillé. Werner Jeker a un certain monopole sur les institutions lausannoises, musées ou théâtres, et la communication visuelle à Genève est complètement figée. Dans le domaine éditorial, le contexte technologique de l'époque rend la production d'un livre plus laborieuse et onéreuse qu'aujourd'hui et par conséquent l'accès à ce type de mandat plus rare.

Dans ce contexte, le livre *Across/Art/Suisse/1975–2000* [2001] est sans doute un moment pivot. Il est publié chez Skira, un éditeur relativement établi et distribué à l'époque. Lionel développe un projet ambitieux. [...] Pour lui comme pour moi, cette expérience est un prélude à la suite de notre collaboration et à un projet éditorial plus complet. [Fig. 11]

Fig. 11
Gilles Gavillet, *Across/Art/Suisse/1975–2000*, Lionel Bovier (ed.), Milan: Skira, 2001. Cover and headline typeface: Index Bold, designed by Gavillet for the book and subsequently released by Optimo in 2003.

GG On the one hand we were interested in the cultural field, more specifically in contemporary art, and on the other hand the cultural field also had an interest in what we were

offering, which was not at all the case with commercial clients. Even twenty years later, the boundaries of work contexts are still relatively closed-off in Switzerland. The cultural field allows us to combine our interests in print and typography and offers us a real space for experimentation and development—since the role of an art catalog is not to contribute to the financing of an institution through its sales, it does indeed free the graphic designer from certain prerequisites.

When I arrived in Geneva [in 2001] to collaborate with Lionel Bovier, who was developing JRP Editions, I saw it as a short-term step. At the time, the interesting clients were mainly in Zurich, whereas in French-speaking Switzerland, the graphic culture was relatively conservative—I didn't see who I could work for. The local cultural scene was not interested in what we were doing and the market in French-speaking Switzerland was very closed. Werner Jeker had a certain monopoly on Lausanne institutions, museums, and the theater, and visual communication in Geneva was completely frozen. In the publishing field, the technological context of the time made the production of a book more laborious and expensive than today, so access to that type of commission was rarer.

In this context, the book Across/Art/Switzerland/1975–2000 [2001] was undoubtedly a pivotal moment. It was published by Skira, a relatively established publisher who was widely distributed at the time. Lionel developed an ambitious project [...] For him, as for me, that experience was a prelude to our collaboration and to a more complete editorial project. [Fig. 11]

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversation with Jonas Berthod, Zurich, Jun. 15, 2017.

DB On a fondé le bureau en 1999. En 2000 ou 2001 on a

commencé à l'ECAL. C'est très tôt. Ça faisait une année qu'on était là. Je pense qu'il y a eu un moment clé parce qu'on avait produit *Introduction* [1999], et avec ces bourses fédérales tout d'un coup ... il y a quelque chose qui s'est passé. On a eu beaucoup de retour avec ça. L'attention ... Je pense que Pierre [Keller], tu vois comme il est, "on a besoin de gens, dis-moi des noms ..." En une semaine c'était réglé. Pour nous, c'était un tournant, un moment clé quand il nous a appelés. On s'est rencontrés et hop on était enseignants à l'ECAL. On a fait ça pendant trois ans, on y était une fois par semaine. Ça a été [un moment pivot] pour le bureau NORM, si on parle de *Silex* et NORM, si on veut faire ce passage de l'un ou l'autre. C'était l'endroit où on a rencontré François [Rappo], tous les gens qui circulaient à l'école, tous ces étudiants. On était plus vieux, mais on était peut-être une demi-génération plus vieux qu'eux. Nous avions une relation assez étroite.

MK L'ECAL ils ont eu un super ... Ce que Dimitri dit aussi c'est [l'importance de ces] réseaux. C'est les gens qui sont venus à l'ECAL, on a aussi rencontré beaucoup de gens qui ont fait des cours, qui ont fait des interventions qui étaient très importantes pour nous. Par exemple, on avait vraiment un manque de [connaissances historiques] – je dis ça comme ça, mais François [Rappo] il nous a fait voir, fait comprendre tellement de trucs qui pour nous étaient des blancs, dont on n'était pas conscients ... Toute l'histoire de la typo.

DB We founded the office in 1999. After that, in 2000 or 2001, we started teaching at ECAL. It was very early. We'd been around for a year. I think there was a key moment, because we produced *Introduction* [1999], and then with these Swiss Design Awards all of a sudden ... something happened. We got a lot of feedback from it. The attention ... I think Pierre

[Keller],* you know how he is, "we need people, tell me names ..." In a week it was all sorted. It was a turning point, a key moment when he called us. We met and then, before you knew it, we were teachers at ECAL. We did that for three years; we were there once a week. It was [a pivotal moment] for the NORM office, if we are talking about *Silex* and NORM, if we were to make that transition from one to the other. It was the place where we met François [Rappo], all the people who used to go to school, all the students. We were older, but maybe half a generation older than them. We had a close relationship.

MK ECAL had a great ... What Dimitri is also saying is [the importance of these] networks. It was the people who came to ECAL, we also met many people who gave classes, who gave workshops that were very important for us too. For example, we really lacked [historical knowledge]—I'm just saying that in passing, but Rappo made us see, made us understand so many things that were blanks for us, of which we were not aware ... The whole history of typography.

* Pierre Keller (1945–2019) was director of ECAL between 1995 and 2011 and is widely credited for transforming it from a local art school into an internationally recognized institution (Fairs 2019; Grandjean 2019).

Clients

Chiara Barbieri

Besides self-initiated projects—in which designers work as their own client—most works created by graphic designers have long been a service in response to a brief from a client.[1] Sometimes challenging and conflictual, other times mutually respectful, inspiring, and advantageous, designer-client relations are an often-forgotten and taken-for-granted aspect of the design process. The following voices show different facets of this relationship. Not only do clients provide designers with economic support by employing them, but they also influence design choices by setting the brief and giving feedback. Moreover, they can play a role in the articulation of a designer's own image and in the way designers are perceived by other clients, colleagues, critics, and the wider public.

If we are to take interviewees at their word, networking, personal contacts, and word of mouth are amongst the most effective tools for graphic designers when establishing and expanding a portfolio of clients. According to some of the voices selected here, self-promotional strategies are less effective at finding new clients. At times, self-initiated promotional strategies can in fact result in failure, such as when the studio Hi sent out hundreds of letters to potential clients without securing a single commission. The effectiveness of websites as tools of self-promotion is also called into question. On the one hand, websites provide a list of current clients and contact details. The former can reassure and arouse the curiosity of potential clients, while the latter allow direct contact as a first step in establishing a client-designer relationship.[2] On the other hand, they are not self-sufficient: prospective clients are in fact unlikely to come across a designer's website on their own, but will consult it only after a third party has recommended it to them.[3] Besides promotional tools, designers can resort to intermediaries to expand their portfolio of clients. This was the case with the agency Reiwald in Basel that acted as an intermediary between E+U Hiestand and some of the studio's major foreign clients, such as Olivetti, Fiat, Ferrero, and Galbani.

The client-designer relationship can create a positive loop: the more and the better clients one has, the easier it is to find new ones. Current clients, especially elite clients like the Swiss department store ABM for the studio E+U Hiestand, can play a key role in a designer's career as they provide an endorsement that reassures prospective clients.[4] High-status clients offer invaluable exposure to designers, who can then benefit from reflected glory. This was the case with Walter Ballmer, who worked from the mid-1950s to 1971 as an art director for Olivetti. The

company acted as a network enabler, thereby helping Ballmer not only to find new clients, but also to collaborate with printers and typographers who would do their best to work with him in order to get closer to Olivetti. Working in-house for a company such as Olivetti had its perks: an enviable budget and little time pressure, as well as an opportunity to collaborate with international photographers and illustrators at will.

Obviously, clients are not all the same and designers have their own criteria for picking commissions. The cultural sector—e.g. museums and theaters—has attracted many graphic designers as the lack of restrictive, commercial aims is expected to offer designers more space for experimentation than they might have with commercial graphic design.[5]

Once a commission is secured, other issues arise that illustrate the designer-client relationship from a different perspective. A mutually beneficial relationship requires understanding between the client and the designer. Talking to clients and an ability to listen are key skills for a designer.[6] The way one presents the idea for a design can be as important as the idea itself. Pitching for a project is a process of negotiation, during which designers might have to compromise and come to terms with clients' expectations. In his interview, Fritz Gottschalk revealed a simple but effective strategy that he has used to pitch ideas to clients. It consists of pitching three graphic solutions featuring different degrees of experimentation in order to test the client's understanding of visual communication and their willingness to trust the designer. NORM, instead, comment upon how their relationship with clients has changed over time. Their experiences have led them to draw a line between commissions and self-initiated works. This distinction has allowed the studio to reach what they consider to be a better balance between anonymity and self-expression.

1 McCarthy 2011.
2 Abbott 1988: 122.
3 Shaughnessy 2010: 79–80.
4 Werner, Fanger & Gomringer 2005.
5 Philizot 2009; Brändle et al. 2014: 324–332; Bovier, Amzalag & Augustyniak 1998.
6 Shaughnessy 2010: 88–96.

Hi (Megi Zumstein and Claudio Barandun)

Conversation with Jonas Berthod, Zurich, Apr. 6, 2017.

JB And how did it work to find your first clients?

CB I had some clients already, from [my previous studio]. When we split up—my partner and I—he wanted to work as a freelancer. So most of the clients we had, I [took them on].

JB What kind of clients was that? Institutions?

CB Yeah, mostly.

JB Cultural?

CB The biggest client we had was a part of the University of Applied Sciences in Lucerne [Lucerne School of Social Work]. We did most of the stuff for them, brochures and books ... flyers, graphics. Yeah, graphics. Until today, [that was] the thing with the highest print run—100,000 [*laughs*].

MZ That was once [*laughs*]. In the beginning, we had ... I mean, no one waits for you. We had some clients of [Claudio's], and then we wrote about 100 letters to clients we wanted to work for.

CB We made a list for whom we would like to work.

MZ Mostly institutions. We made a website, and ... Well, out of these 100, we had five people responding ... Most of them said "we don't need any graphic designers at the moment." We

had five people answering and only three interviews. The result was not a single job out of that. Our first new job [together] was Pro Senectute [*laughs*]. Because my mother worked there.

CB Then we got this job for Boagaz.

MZ Boagaz, that was kind of a connection through ... your school? Boagaz makes joints for gas pipes.

CB They had a new system of a tube that ...

MZ ... that you can bend over your knee, you didn't have to make all these difficult joints. And they wanted us to make a logo for them.

JB That's completely different from [the rest of your clients].

MZ Completely different. And I think this was our only heavy industrial client, we didn't have any others. They liked the logo, but they never came back, so I don't know what happened.

CB Maybe they're still using the logo today. I don't know.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

CB Parlez-moi de votre studio: comment avez-vous commencé, quels étaient vos premiers clients?

UH Nach unserem Aufenthalt und der Weiterbildung in Paris arbeiteten wir in der Agentur Halpern in Zürich. Die Neugestaltung der Packung von KAFFEE HAG und deren Werbung, die erste kommerzielle Arbeit von Ernst Hiestand, wurde prämiert und publiziert. Einer unserer ersten eigenen Kunden war die SIA Schweizer Schmirgel- und Schleifindustrie, in der Eugen Gomringer Propagandachef war. Wir arbeiteten aber auch für die Warenhauskette Globus, welche uns auch den Auftrag für die Gestaltungskonzeption für ABM anvertraute. Weitere Kunden waren Blattmann, Fürst, OWG Obst und [die] Weinbaugenossenschaft Wädenswil, Werbeagentur Reiwald in Basel mit Fiat, Olivetti, Ferrero, Galbani. [Fig. 12] Von grosser Bedeutung für uns waren die Aufträge für die Gestaltung der

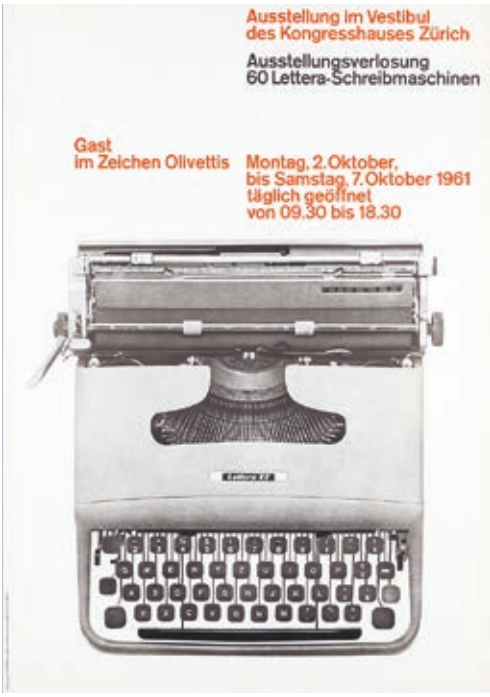


Fig. 12
E+U Hiestand, "Ausstellung im Vestibül des Kongresshauses Zürich – Gast im Zeichen Olivettis," 1961, 127 × 90 cm, Museum für Gestaltung Zürich.

Schweizerischen Banknoten und für das Centre Georges Pompidou, Paris.

CB Est-ce-que, selon vous, ABM vous a aidé à trouver d'autres clients?

UH Ja, ABM war das erste Selbstbedienungs-Warenhaus der Schweiz. Wir entwickelten das Gestaltungskonzept und setzten es um. Ein prägnantes Element in der Werbung waren die Texte von Eugen Gomringer. Das ABM Design war epochal, neu, auffällig und sehr erfolgreich. [figs. 13–14]

CB Comment avez-vous trouvé de nouveaux clients?

UH Durch Prämierungen und gewonnene Wettbewerbe. Durch Publikationen unserer Arbeiten und Besprechungen in Fachzeitschriften und Jahrbüchern wie *Graphis Annual*, *Neue Graphik*, usw.

Fig. 13
E+U Hiestand, corporate identity for Au Bon Marché – ABM, 1961, shopping bag, 46.7 × 35 cm, Museum für Gestaltung Zürich.

Fig. 14
Ursula Hiestand and Barbara Strahm, Atelier Ursula Hiestand, photography by François Trog, "ABM, für die Kleinen ganz gross!," 1985, poster, 128 × 90 cm, Museum für Gestaltung Zürich.

Und alle unsere Arbeiten haben wir dokumentiert und auf Anfragen, vorwiegend von Werbeagenturen, ins In- und Ausland verschickt.

CB What can you tell me about your studio: how did it start, who were your first clients ...?

UH After our stay and further training in Paris, we worked in the Halpern agency in Zurich. The redesign of the packaging of KAFFEE HAG and its advertising, the first commercial work by Ernst Hiestand, was awarded and published. In 1960, we founded the Atelier E+U Hiestand. One of our first clients was SIA Schweizer Schmirgel- und Schleif-Industrie, in which Eugen Gomringer was head of advertising. Further customers were the Globus department store chain, which

also entrusted us with the design concept for ABM. We also worked for Blattmann, Fürst, OWG Obst, and Weinbaugenossenschaft Wädenswil, then the advertising agency Reiwald in Basel with Fiat, Olivetti, Ferrero, and Galbani. [Fig. 12] Of great importance to us were the contracts for the design of the Swiss banknotes and for the Centre Georges Pompidou in Paris.

CB Do you think that having ABM as one of your first clients helped you to get others?

UH Yes, ABM was the first self-service department store in Switzerland. We developed the design concept and implemented it. The texts by Eugen Gomringer were a distinctive element in the advertising. Our ABM design was epoch-making, new, eye-catching, and very successful. [figs. 13–14]

CB How did you find new clients?

UH By winning awards and competitions. Through publications and reviews of our work in trade journals and yearbooks such as *Graphis Annual*, *Neue Graphik*, etc. And we documented all our work and sent it out when asked, mainly to advertising agencies at home and abroad.

Hi (Megi Zumstein and Claudio Barandun)

Conversation with Jonas Berthod, Zurich, Apr. 6, 2017.

CB In 2008 there was this project [the book *1968 – Zürich steht Kopf*] with Roli Fischbacher. [Fig. 15] He asked us to do it with him [...]. That's how we [met] Thomas Kramer.

MZ Yeah, that's how we met Scheidegger & Spiess's editor-in-chief.

Fig. 15
Hi, *1968 – Zürich steht Kopf* (1968 – Zurich upside down), Fritz Billeter and Peter Killer (eds.), Zurich: Scheidegger & Spiess, 2008.

CB Then he gave us the opportunity to do another book, Alex Sadkowsky's *Bio-Foto-Kultografie*, that was the second book we did for Scheidegger & Spiess and that actually became ... I think from 2009, we made more books every year [...].

JB Do people find you through your website?

MZ Not at all. Only if they have already heard of you, then they look at the website, and then ... they start contacting you. But I don't think we have ever found a client through our

website. We have [got] some talks [and] lectures, but not clients. [We] only get clients through old projects. [...] Either the editors or the authors are involved in one project, or they ask "oh do you know someone?" and [we get] suggested through someone.

Urs Glaser

Conversation with Chiara Barbieri, Paris, Feb. 17, 2018.

UG Era il legame tra [Walter] Ballmer e Olivetti a fare la differenza, era una calamita per stampatori e giovani designer.

UG The real deal was the link between [Walter] Ballmer and Olivetti. That was a magnet for both printers and young designers.

Fulvio Ronchi

Conversation with Chiara Barbieri, Milan, Mar. 19, 2017.

FR In Olivetti c'era questa cosa incredibile che superava le tue caratteristiche personali, perché ti venivano permessi illustratori e fotografi bravissimi. Passavano i migliori fotografi e illustratori del mondo a mostrarti i loro lavori e tu glieli potevi far fare la mattina dopo, non c'era uno che ti chiedeva perché. E soprattutto fotografi, grandissimi fotografi: da Ugo Mulas a Ezio Frea, Libis [Serge Libiszewski].

FR There was this special thing at Olivetti: you could go beyond your personal attitudes and could allow yourself the liberty [to work with] great photographers and illustrators. The best photographers and illustrators worldwide would come by to show you their work, and you could use these

straightaway, without anyone questioning you. But the photographers most of all, there were the greatest photographers: from Ugo Mulas, to Ezio Frea and Libis [Serge Libiszewski].

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG When a client comes in, we still do three proposals [for] a problem: a conservative one, a middle-of-the-road one, and an avant-garde one. We still do that, because that's how we can feel our clients: how far can we push it, or not push it at all? But with the people at EniChem, [...] I had the designs, I put them on the table, I didn't say anything and they said "Bravo Fritz, bravo!" and they have always picked the best one. [Fig. 16]

Fig. 16
Gottschalk+Ash International in partnership with Walter Ballmer, brand identity for EniChem, 1980s, Gottschalk+Ash International archive.

Hi (Megi Zumstein and Claudio Barandun)

Conversation with Jonas Berthod, Zurich, Apr. 6, 2017.

CB I really like it when the clients and we become a team.

Hi (Megi Zumstein and Claudio Barandun)

Conversation with Jonas Berthod, Zurich, Apr. 6, 2017.

Megi Zumstein discusses the work she did at GTF upon winning the 2002 Swiss Design Awards.

JB So what was so different—you mentioned the projects were interesting at GTF, but you also talked about going back to professional life and saying [you were disappointed]—so what was different at GTF?

MZ They asked the proper questions, and they wanted to make the projects interesting also for themselves, not only to serve the client. You can make any project nice or interesting for yourself. Maybe you have to choose or seek these kinds of projects.

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversation with Jonas Berthod, Zurich, Jun. 15, 2017.

MK On n'est vraiment pas compliqués avec les clients. On a compris à un moment donné, en 2002, ou en 2003 peut-être [...]. On a revu des projets qu'on avait faits [...] qui étaient trop spécifiques à cause de ce que nous avions proposé, qui avaient des gestes trop extrêmes. [...] Qu'on avait fait des livres trop [centrés sur] nous, qu'on avait pris trop de place dans ces livres. Et que ce n'était en fait pas bien [...] on veut être moins en avant dans notre travail.

JB Et réserver ça plutôt pour les projets auto-initiés.

DB Exactement. [...] On a plutôt tendance à séparer ces deux choses. On préfère être plus dans l'anonymat en relation avec une commande. Par contre on a besoin – ça a été une question fondamentale pendant les dix-huit ou dix-neuf dernières années – d'avoir une voie parallèle où [...] tu n'es confronté qu'avec toi-même. C'est-à-dire que tu publies des choses, tu réfléchis sur des choses toi-même, tu es ton propre client. Et je pense que [...] c'est une nécessité [...] qui nous a suivis depuis toujours.

MK We are really not complicated with clients. We understood at one point, in 2002 or perhaps in 2003 [...]. We saw things we had done [...] that were too specific because of what we had suggested; they had gestures that were too extreme. We had made books too [focused on] ourselves, we had taken up too much space in these books. And that it wasn't actually good [...] we wanted to be less prominent in the things we do.

JB And save that for self-initiated projects instead.

DB Exactly. [...] We tend to separate these two things. We prefer to be more anonymous in a commission. On the other hand—and this has been a fundamental matter for the last eighteen or nineteen years—we need to have a parallel path where [...] you are only confronted with yourself. That is, you publish things, you think about things yourself, you are your own client. And I think that [...] it is a necessity [...] that has always followed us.

Martin Heller

Conversation with Jonas Berthod, Mar. 22, 2018.

MH The curators [at the Museum für Gestaltung] were free to choose graphic designers, they didn't have to organize

pitches. [...] Within my interests there were different types of subjects, exhibitions, and publications. I worked with a lot of designers, among them Hanna Koller who often worked with Scalo, Käti Durrer and Jean Robert, Trix Wetter, Hans-Rudolf Lutz ... but within this circle, Cornel [Windlin] was a very constant relationship, and I [chose] him especially for the complex and therefore difficult subjects.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG Quand tu observes la scène graphique romande – ou du moins lausannoise – dans les années 1980, ce qui est mon cas ayant grandi à Lausanne, elle est centrée autour de Werner Jeker, qui est toujours présent et aussi consistant, et ... *grosso modo* il s'agit de quelques graphistes qui travaillent pour trois ou quatre institutions culturelles locales. Notre position vis-à-vis de cette situation, avec des essais mal formulés comme *Welcomex* [rires], est de développer des projets de manière indépendante, et de les diffuser par nos propres moyens.

GG When you look at the graphic scene in the 1980s in French-speaking Switzerland—or at least in Lausanne—which is the case with me, having grown up in Lausanne, it is centered around Werner Jeker, who is still present and just as consistent, and ... roughly speaking, there are a few graphic designers who work for three or four local cultural institutions. Our position vis-à-vis this situation, with poorly formulated attempts like *Welcomex* [*laughs*], is to develop projects independently, and to disseminate them by our own means.

Collaboration

Jonas Berthod

When the sociologist Howard S. Becker analyzed how art worlds function, he set out from the premise that artistic work relies on the joint activity of several people whose cooperation allows the work to come to life and to continue to exist.[1] They include suppliers, distributors, other artists, critics, theorists, and audiences. Design is similarly produced through cooperation: graphic designers rely on extensive networks which include clients, producers, fellow designers, distributors, critics, awards, and audiences. Many of these themes and terms crop up in other sections of this book. They act as a reminder of how deeply embedded in a system of exchange of economic, cultural, and social capital design is.[2] This idea immediately counters the idea of the solitary, "genius" designer.[3] The production of design continuously relies on collaborative systems of exchange that are redefined as the situation requires. The selected voices that follow offer insights into some of their many forms.

Collaboration can mean "working for" or "working with,"[4] and in the case of Fritz Gottschalk and Walter Ballmer, it was the former. Gottschalk recalls his working relationship with Ballmer as one of supply and demand. The designers' mutually beneficial exchange was mainly pragmatic. This also highlights the importance of a shared language, which is further underlined in Ballmer's collaboration with the photographer Serge Libiszewski. Their common visual ground allowed for an efficient working method based on trust and a shared approach to practice.

A different model based on friendship is exemplified in studio Hi's work with TONK. Initially, the designers had little to gain from this exchange: they helped the photographers because they were friends. However, it led to an unexpected project which launched their career in book design. Similarly, the collective Silex, which was made up of a group of students from Biel/Bienne, relied on social connections. When Silex launched its eponymous magazine at art school in Biel/Bienne, it mostly featured students' work. However, the magazine soon expanded to include recognized illustrators on a national and international level. It also enabled its creators to meet established designers and further their own professional networks.[5]

Gilles Gavillet's interview offers an insight into collaboration based on shared interests. His studio's long-standing relationship with the art historian and curator Lionel Bovier, which spans twenty-five years, is grounded in their shared interest in the arts. Bovier and Gavillet began collaborating on books, notably for the publisher JRP.

Their work supported the transition of the type foundry Optimo from a student project into a business. Bovier's international network soon extended Gavillet's own, and broadened his client base. It was also thanks to this curator that Gavillet began a close collaboration with the printer Che Huber, who became instrumental in developing experimental projects.

Finally, Jonathan Hares and Jürg Lehni both highlight the role played by Lineto as an offline platform that allowed designers to meet, exchange, and collaborate. Lineto acted as an informal network that connected like-minded practitioners and let them share ideas, tools, and attitudes. It also worked as a publishing platform, a distribution network, and a catalyst for ideas.[6] The potential offered by online platforms from the early 2000s is highlighted in Lehni's projects too. The voices selected here discuss all manner of collaboration, ranging from pragmatic arrangements to circles of friends and alternative models of publishing. They highlight the critical role played by collaboration as a system of exchange that allows for a flow of social, economic, and cultural capital.

1 Becker 1982.
2 Bourdieu 1986.
3 Poggenpohl 2009: 139.
4 Ibid.: 140.
5 Berthod 2018b; Klanten 2001.
6 Berthod 2019a.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG [Walter Ballmer and I,] we knew each other through AGI. I got in touch with him when we needed someone in Milan. [Figs. 17–18] [...] Our job [at Gottschalk+Ash] was to design, as one used to say during those days, the corporate identity for EniChem. It was a new brand, a new name, and we had to make the world aware of that new name. [...] Ballmer was a wonderful collaborator, from this point of view. So whenever we had work that had to be looked at locally, or done quickly, or it was too much for us, then I said: "Look, that's a job for Walter [Ballmer], he'll look after it." [...] We never had to check anything. Nothing ever went backwards

Fig. 17
Fritz Gottschalk and Peter Ballmer (Walter Ballmer's son) at the entrance of Walter Ballmer's studio Unidesign in Milan, 1986, photographer unknown, Gottschalk+Ash International archive.

Fig. 18
Gottschalk+Ash International, annual meeting with partners, Toronto, 1987. From left to right: Peter Adam, Fritz Gottschalk (chair), Peter Steiner, Hélène L'Heureux, Stuart Ash (chair), and Walter Ballmer. Gottschalk+Ash international archive.

or forwards, he just did it and he understood exactly what we were after. And you can hardly see—actually you cannot see—a difference as to whether it was done in Zurich or in Milan. He was very, very efficient. At the beginning, we did everything from Zurich, also the billing. But then the EniChem people came and said: "All this money that goes to Switzerland does not look too good in our books, why don't you open up an office in Milan?" and that's when Walter took

over that part as well. So the bills went out from Walter's office, Walter was paid, and then he sent the money up here.

Serge and Nanette Libiszewski

Conversation with Chiara Barbieri, Milan, Oct. 4, 2017.

SL [Walter Ballmer] mi diceva "fai tu" e io facevo. Aveva totale fiducia in me. Nei miei lavori io davo già una chiara impostazione alla foto, che era basata soprattutto sull'oggetto e la luce, così come avevo imparato alla Kunstgewerbeschule di Zurigo. Gli facevo dei bei lavori e lui apprezzava. Capiva subito che la cosa valeva e io ero contento perché non era il grafico che poi prende la forbice e taglia tutto. Un tempo la fotografia era una cosa rigida, bisognava tirarla su con la grafica, con qualche punto d'attrazione e con i colori. In quel caso, invece, non ce n'era bisogno: la foto in sé reggeva un manifesto e [Ballmer] aveva il buon gusto di metterci una bella tipografia senza muovermi più niente. In questo c'erano tra noi una grande intesa, rispetto reciproco e fiducia. [Figs. 19–20]

SL [Walter Ballmer] would say to me: "Just do it your way," and so I did. He had complete trust in me. My works had a clear approach to photography that was based on the object and the light as I had learned at the Kunstgewerbeschule in Zurich. Indeed, my works were quite good and he liked them. He would immediately understand that the work was valid. And I was glad because he was not the kind of graphic designer who would cut everything up with scissors. There was a time when photographs were something stiff. You needed to enhance them with graphics, some attractive elements and colors. In this case, however, there was no need for that. The picture would make a poster on its own and [Ballmer] had the good taste to use

Fig. 19
Walter Ballmer (graphic design) and Serge Libiszewski (photography), *Olivetti Studio 45*, 1969, printed by NAVA, offset, 68.5 × 48.5 cm, Associazione Archivio Storico Olivetti, Ivrea..

Fig. 20
Walter Ballmer (graphic design) and Serge Libiszewski (photography), *Olivetti Summa 19*, 1970, offset, 70 × 50 cm, Associazione Archivio Storico Olivetti, Ivrea.

good typography and not modify a thing. As such, there was great understanding, mutual respect, and trust. [Figs. 19–20]

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

MZ We started [collaborating] with friends, with Nico [Krebs] and Taiyo [Onorato].* They did lots of photography for Bernhard Willhelm. We made some lookbooks together, but that was more or less for free.

CB For clothes. But then we had the opportunity to make this book for Bernhard Willhelm for the exhibition [*Het Totaal Rappel* (Total recall), 2007].

MZ Nico and Taiyo [designed] the exhibition [scenography]. [...] And then they needed a flyer. And a poster. But they had everything ready: photography, and they had made some handwritten typefaces. They needed some help to "put the logos on" [*laughs*]. It was only an assisting job actually [*laughs*]. But then we got involved with the whole exhibition: we made a little leaflet—an exhibition guide—and different things for the exhibition. When we went to the opening, the mayor of Antwerp said in his speech ...

CB He was so ...

MZ ... overwhelmed.

* They work as a photography duo under the name TONK.

CB "What an exhibition, you have to do a catalog."

MZ It was a super nice exhibition. A lot of people [came]. They really felt like it was the center of the fashion world. That was the starting point of our book design career.

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversations with Jonas Berthod, Zurich, Jun. 15, 2017 and Jan. 30, 2018.

In this excerpt, Manuel Krebs and Dimitri Bruni discuss how Silex was founded and evolved. Silex was both an informal group of friends who were studying at Biel/Bienne, and a series of publications dedicated to illustration.

DB On a commencé *Silex* pendant l'école, c'était en deuxième année de graphisme je crois [1994]. Il y avait un noyau de six personnes. Il y avait Anne Albisetti, Aude [Lehmann], Manu [Krebs], Dimi [Broquard], Bastien [Aubry] et moi ... On a initié ce projet, et après il y a eu des collaborations. On a fait vingt numéros, et entre deux on a aussi demandé à des amis qui étaient aussi à l'école – ou externes – de participer à des [numéros] [...]. [Fig. 21]

MK Si je peux préciser ... On a initié ça presque avec des travaux qui étaient faits pour l'école. [...] On était en première ou deuxième année. On regardait un peu aussi chez les deuxièmes ou les troisièmes. Par exemple Bastien [Aubry] avait fait un travail qu'on a adoré. Puis on a dit on peut faire une revue avec ça [...]. Après ça s'est donné au fur et à mesure, et on a fait deux trois quatre

numéros et Dimitri Broquard a dit: “j’aimerais aussi faire partie”. Lui il était deux années plus haut. [Il y avait cette distance entre les “grands”] et les “petits”... Puis on a aussi collaboré avec Greg [Gregory Gilbert-Lodge], qui était déjà en dehors de l’école. C’était un peu une [référence] ... on adorait. [...]

Fig. 21
Silex, *Silex* 5, September 1996.

DB On a initié ce projet et après il y a eu des collaborations. On a fait une vingtaine de numéros. On voulait faire notre truc, quelque chose d’indépendant, super underground, juste pour 50 abonnés. Mais c’était assez cool parce que finalement on avait pas mal de résonance. Par exemple j’ai rencontré Cornel [Windlin] pour la première fois, moi je venais d’arriver à Zurich, et il y a je crois Marco Walser de Elektrosmog qui avait organisé une petite rencontre avec des gens, et j’ai rencontré pour la première fois Cornel. J’avais fait une présentation *Silex*. Il était abonné à l’époque, il nous envoyait toujours des lettres ... il était hyper réactif, nous on était hyper contents.

DB We started Silex while we were at college; it was in the second year of graphic design I think [1994]. There was a core group of six people. There were Anne Albisetti, Aude [Lehmann], Manu [Krebs], Dimi [Broquard], Bastien [Aubry],

and me ... We initiated this project, and then there were collaborations. We produced twenty issues, and in between two of them we asked friends who were also at school—or outside it—to work on [an issue] [...]. [Fig. 21]

MK If I may clarify that ... We more or less started this with projects that were made for college. [...] We were in our first or second year. We also checked out the second- and third-year students a little. For example, Bastien [Aubry] had made a project that we loved. We thought we could do a magazine with that [...]. After that, it developed gradually, and we did two, three, four issues and Dimitri Broquard said: "I would like to be part of it too." He was two years ahead of us. Then we also collaborated with Greg [Gregory Gilbert-Lodge], who was already out of college. He was [someone we looked up to] ... we loved what he did. [...]

DB This project was initiated and then there were collaborations. We did about twenty issues. We wanted to do our thing, an independent project, super underground, just for fifty subscribers. But it was pretty cool, because in the end we had a lot of resonance. For example, I met Cornel [Windlin] for the first time, I had just arrived in Zurich, and it was Marco Walser from Elektrosmog who had organized a small meeting with people I think, and I met Cornel for the first time. I had given a *Silex* presentation. He was a subscriber at the time, he always sent us letters ... he was very responsive, we were very happy.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG [J'ai rencontré Lionel Bovier] à l'ECAL lorsqu'il arrive avec [Pierre] Keller en 1995 pour repenser la structure de l'école. L'ECAL du milieu des années 1990 est très provinciale, sans cours de théorie du design et sans perspective internationale. Lionel va y remédier en amenant John Armleder, Liam Gillick, bref un réseau très stimulant et je me rappelle que j'étais extrêmement friand des conférences organisées à ce moment-là. [Lionel] a un rôle important, il nous ouvre à l'art contemporain, qui n'est pas diffusé de la même manière qu'il l'est aujourd'hui. À cette époque, nous sommes influencés par les idées véhiculées par les artistes de "l'esthétique relationnelle" [...] selon la terminologie de Nicolas Bourriaud. Une génération d'artistes français émerge, avec qui on collabore encore maintenant, [Xavier] Veilhan notamment. M/M (Paris) est très proche de cette scène-là, et cela a un impact sur notre manière d'envisager le graphisme. C'est dans ce contexte que nos premiers caractères et essais typographiques se nourrissent de la lecture de *Documents sur l'art*, la revue publiée à l'époque par les Presses du Réel ... d'un rapport très direct avec la réalité, et cela se traduit par exemple par une typographie inspirée d'un logo de vache de maïs. [Fig. 22] [...] On se nourrit des idées émises dans l'art et nous intéressons au "Design in the Expanded Field", aux questions de transversalité, etc.

On propose à [Lionel] le rôle d'éditeur à *Welcomex* et l'invitons pour y intégrer l'art contemporain. Quand je suis chez Cornel [Windlin], on collabore sur une série de livres qui s'appelle *Positions*, dédiée aux écrits d'artistes. Et à ce moment-là il commence JRP Editions avec Christophe Cherix. [...] À Genève je travaille beaucoup avec Lionel Bovier aux débuts de JRP Editions ... Et on se retrouve vite confronté à d'autres requis typographiques, pour les livres, qui sont différents de ceux d'un magazine. Cela nous permet de vite mettre en place de

nouveaux modèles typographiques, de les tester dans un contexte réel de manière immédiate. On commence à faire des caractères un peu plus sophistiqués, et là aussi entre en scène François [Rappo], qui lui commence à s'intéresser à ce qui s'est passé un ou deux siècles plus tôt. Un échange avec François se met en place, que les supports éditoriaux ont aidé à développer, d'un côté. [...]

Je réalise le design d'*Across/Art/Suisse/1975–2000* [2001] en simultané de son écriture. C'est notre première expérience éditoriale conséquente et d'autres projets vont en découler, nés d'envies communes dans l'édition d'art. On commence à développer une relation de travail, où se développent en parallèle de nouveaux caractères, de nouvelles typologies, de nouveaux textes, et une ambition – ou du moins la conscience de vouloir créer une nouvelle proposition éditoriale. Après ce projet, nous avons réalisé quelques petits livres d'artistes, avant de collaborer à nouveau sur un plus gros projet qui est la monographie pour Olivier Mosset, en 2003.

On a développé aussi une relation avec Che Huber – rencontré par Christophe et Lionel alors qu'il travaille dans une autre imprimerie. Christophe et Lionel l'encouragent à créer sa propre imprimerie, et nous imprimons notre premier livre d'artiste chez lui pour JRP Editions, *Ben Kinmont: Prospectus*, qui sera primé aux plus beaux livres suisses de 2002. Che Huber est une figure importante pour la scène graphique romande. Passionné et talentueux, il est toujours prêt à expérimenter et partager son savoir. On a pu expérimenter des processus d'impression qui auraient été impossibles ailleurs, comme par exemple le livre sur les estampes de Matisse ou *Learning from Martigny* pour Valentin Carron. [Fig. 23]

Fig. 22
Discovolante, *Welcomex* 1 (back cover), April 1997.

Fig. 23
Gavillet & Rust with the assistance of Vincent Devaud and Jeremy Schorderet, *Valentin Carron: Learning From Martigny*, Lionel Bovier (ed.), Zurich: JRP|Ringier, 2010.

GG [I met Lionel Bovier] at ECAL when he arrived with [Pierre] Keller in 1995 to rethink the structure of the school. ECAL in the mid-1990s was very provincial, without design theory classes and with no international perspective. Lionel remedied this by bringing in John Armleder, Liam Gillick, in short a very stimulating network, and I remember I was extremely fond of the lectures that were organized at that time. [Lionel] played an important role, he opened us up to

contemporary art, which was not disseminated in the way it is today. At that time, we were influenced by the ideas conveyed by artists of "relational aesthetics" [...] in the terminology of Nicolas Bourriaud.* A generation of French artists was emerging, with whom we still collaborate today, [Xavier] Veilhan among others. M/M (Paris) is very close to that scene, and that has an impact on our way of looking at graphic design. It is in this context that our first typefaces and typographic experiments were nourished by reading *Documents sur l'Art*, the journal published at the time by the Presses du Réel ... with a very direct relationship with reality, and this is reflected, for example, in a typography inspired by a corn-cow logo. [...] We were nourished by the ideas put forward in art and we were interested in *Design in the Expanded Field*,** in issues of transversality, etc.

We offered [Lionel] the role of editor at *Welcomex* and invited him to include contemporary art. When I was chez Cornel [Windlin], we collaborated on a series of books called *Positions*, dedicated to the writings of artists. And at that time he started JRP Editions with Christophe Cherix.*** [...] In Geneva I worked a lot with Lionel Bovier at the beginning of JRP Editions ... and we quickly found ourselves confronted with other typographic requirements for books, which are different from those of a magazine. This allowed us to quickly set up new typographic models, and test them in a real context in an immediate way. We began to make typefaces that were a little more sophisticated, and here, too, François [Rappo] came in, and began to take an interest in what had happened one or two centuries earlier. A dialogue with François was set up, which editorial design objects helped to develop. [...]

* For a brief overview of Bourriaud's contribution, see Frogier 1999.

** Gavillet is referring to concepts developed in Bovier's interview with M/M (Paris) (Bovier, Amzalag & Augustyniak 1998).

*** JRP Editions was founded by Christophe Cherix and Lionel Bovier after their work on a book published in 1994, *Just Ready to be Published* (Geneva: V. Chevalier). In 2004, they began a collaboration with publishing giant Ringier under the name JRP|Ringier, which lasted until the end of 2018. In 2019, the partnership relaunched under the name JRP|Editions.

I designed *Across/Art/Switzerland/1975–2000* [2001] at the same time as [Lionel] wrote it. This was our first significant editorial experience, and other projects followed, born from shared aspirations in art publishing. We begin to develop a working relationship, where new characters, new typologies, new texts developed in parallel, and also an ambition—or at least an awareness of wanting to create a new editorial statement. After this project, we made a few small artists' books before collaborating again on a bigger project, which was the monograph for Olivier Mosset in 2003.

We also developed a relationship with Che Huber—whom Christophe and Lionel met while he was working in another printing house.* Christophe and Lionel encouraged him to set up his own print shop, and we printed our first artist's book with him for JRP Editions, *Ben Kinmont: Prospectus* [2002], which was awarded a prize in the competition for the Most Beautiful Swiss Books of 2002. Che Huber is an important figure on the graphic arts scene in French-speaking Switzerland. Passionate and talented, he is always ready to experiment and to share his knowledge. We were able to experiment with printing processes with him that would have been impossible elsewhere, such as the book on Matisse's prints, or *Learning from Martigny* for Valentin Carron. [Fig. 23]

Jonathan Hares

Conversation with Jonas Berthod, Lausanne, Mar. 5, 2018.

JH [Lineto organized] conferences, where we went up in the mountains, and intended to talk about fonts [...]. There

* Che Huber (born Josef Huber, 1954) trained in the USA before returning to Switzerland to take a job in a print shop in Geneva in 1986. He founded Noir sur Noir printers in Geneva in the early 2000s (Swiss Federal Office of Culture 2018b). He was awarded the Jan Tschichold Prize in 2018.

** LL Biff is a typeface, drawn by Jonas Williamsson in 1995, which was used regularly by REALA.

were two. [The] first one was at Cornel's family chalet, I can't remember where. Pronto [Stephan Müller], NORM, and Laurenz [Brunner], REALA were there [Laurent Benner, Samuel Nyholm, Jonas Williamsson], this first one was more of a general gathering.

The second one was in Lavin. The topic was Open Type: "it's going to change everything." But for half of us it didn't mean anything—not in the sense that we didn't know what it was, but that we were not going to need an Open Type version of Biff** anytime soon. But Dimi [Bruni] was more focused, his ears pricked up a bit more. We had seminars where Pronto sort of explained, again more about [new] type technology. [...] I think that by the second one, the game was changing and it was clear that you couldn't put out fonts in the same way that you did [in the past]. [...] These things needed to be mastered, hinted correctly ... there was a sense that this needed to be taken more seriously. One day we all sat around and presented what we were working on. And I remember Dimi was showing early versions of what was then going to be Purple [2006]. Or these first ideas about this limited grid [Replica, 2008]. [...] I strapped some stuff together to show [...] So I ended up showing [my font]. And then the Elektrosmog guys [who were at the conference] ended up using it for a poster campaign [Schnittpunkt, 2006]. [...] [I] think that kind of sums up how it was. It was still very much sharing, and collaboration, rather than the business the whole scene became.

Jürg Lehni

Conversation with Jonas Berthod, Zurich, Mar. 8, 2018.

JL In 1999 I decided to leave the ETH to explore more creative forms of engagement with technology. During that time, I helped my brother Urs [Lehni], Raphael Koch, and the other guys [Peter Körner and Markus Wohlhüter] with the digital

documentation of their graduation project Transport [1999]. [Fig. 24] It was a graphic design off-space in Lucerne for which we created a very experimental, interactive CD-ROM and installation called Visomat. Transport and Visomat were the start to many things that followed. When Cornel Windlin asked us to release the Lego Font that came out of Transport on the Lineto type foundry, we decided to develop mini-design applications that were originally part of Visomat into an interactive type specimen. Cornel then challenged us to turn this into an actually useful tool by adding the capability to export vector graphics from it. This became the Lego Font Creator [2000]. After that, I created the Rubik Maker [2000] with Cornel, and in 2002 he asked me to help them create their new website, which we launched in 2004.

Fig. 24
Transport, *Etikett*, invitation to an exhibition held at Transport in Lucerne, 1999.

Probably our most important project with Urs and Raphael during that time was Vectorama.org [2000]. It was an online

Fig. 25
Vectorama, Vectorama.org interface.

Fig. 26
Vectorama, *2000-10-12/One-day Vectorama*, one day of activity on Vectorama.org, December 2000.

visual multiuser playground for up to ten users, and it caused quite a splash when we launched it, because this kind of use of the web was very novel back then. The vector export function of Lego Font Creator gave one impulse for Vectorama. [figs. 25, 26] But the idea also goes straight back to Transport, where they were building all these graphical libraries, a lot of hand-traced vector graphics. [...] They grew tired of making their own graphic design a bit, and thought, "what if we made these libraries available, and people make graphic design for us?" There was an urge to open up the medium and democratize the means. [...] The plan was to make this Adobe Illustrator for the masses available online. Everyone could use it, but you couldn't be alone on it, you had to share your workspace. It was very democratic. You could delete the work of other people, and they couldn't do anything about it. It was a mixture of a workspace and a chatroom. It was also quite punk and DIY in some way. You could send the state of the drawing surface as vector graphics to yourself, and people were actually using that to do graphic design with it. [...] The system would also record the current image every five minutes and it allowed you to navigate that stream on a timeline. It made it look like a movie. When 9/11 happened, you could see that on the timeline. People started drawing things relating to the event, somebody used predefined shapes to create the skyscrapers and somebody else added people falling out of them. So when browsing through the timeline, you could encounter all these reflections of what happened on the planet. You could say that Vectorama was a bit like Web 2.0 for 56k modems, fifteen years earlier.

When I studied at ECAL I continued this interest in vector graphics and the creation of bespoke design tools. I made Scriptographer [2001], a scripting plug-in for Adobe Illustrator. It allowed users to create their own design tools within this closed software. My diploma project was Hektor [2002]. It was done in collaboration with my friend Uli Franke, who I had met while studying at ETH. Hektor was

essentially an imprecise, slightly clumsy printer. It was a portable spray paint output device for computers, with its own character and handwriting.

All my works to this point—and after—were technological platforms enabling collaboration. And the connections formed early on through the Lineto network and its extensions were quite crucial in this process. Coming from Switzerland, I didn't know of many of these people beforehand, and meeting them through my work opened doors internationally. The first Hektor piece ever exhibited was in *Public Affairs* at the Kunsthaus Zürich in 2002, thanks to Cornel who invited me to collaborate with him in that show. Through Vectorama I met Laurent [Benner] and Radovan [Scasascia], and then Laurent invited me to do a piece with Hektor at the London Design Museum.* Laurent shared his studio with Alex Rich at the time, who also happened to be part of my diploma jury when I presented Hektor at ECAL. I ended up collaborating with Alex Rich for years, starting in 2003 and expanding into a full shared practice that peaked around 2010. I started picturing myself operating more internationally than on the Swiss scale. [...] I also collaborated with Laurent and Alex on this Scrollable Landscape project [2004]. It was a website where you can upload an image and arrange it with other images so that it forms one endless landscape. We launched it as a project without disclosed authorship, it was completely anonymous. And it was basically like a billboard, anyone could upload their stuff.

Jonathan Hares

Conversation with Jonas Berthod, Lausanne, Mar. 5, 2018.

JH I did one or two book projects with [Cornel Windlin], and later [the Lineto website 3.0, 2019]. We got on well. But you know he's always collaborated with many people. [...]

* Benner and Lehni used Hektor for the signage of an exhibition at the Design Museum in London in 2005.

there's always someone interesting around. There's always someone who's taking part in something. [...] I think most people you know or talk to have at some point [worked for him]. I think people just came through his studio, and at that time they have their effect on whatever is being worked on. Whereas a different designer might go, "OK, now I need a guy for this job, an illustrator for that job," I think it's not quite like that [with Cornel]. There's always lots of people, if you look at *Tate Etc*, Vitra stuff [...], or the Schauspielhaus, there were a lot of people who worked on that [...] Also, you could've filled a few careers off the stuff he didn't do. He's generous at passing work to other people [...]. I have benefitted from that.

Gender

Chiara Barbieri

In recent years, gender equality has been gaining currency. Nevertheless, it is hardly news that the history of graphic design, and design in general, has been affected by a gender bias: work experiences within the industry have been far from gender-neutral, and neither has its history. However, we still need more in-depth discussions on how gender and gendered discourses have impacted the practice of graphic design. In the last three decades, design historians—especially women—have been addressing this issue in an attempt to rebalance the historiography.[1] Some scholars have focused on gender disparities in graphic design by acknowledging the contributions of female graphic designers and problematizing the impact of gendered culture and discourses on their careers and the perception of their work.[2] Designers do not always want to have these conversations. Some did not feel comfortable having their perspectives reprinted in this volume, which in itself highlights the work that is still needed.

Gender disparity in the field of graphic design has many faces: it is expressed in the pay gap, in the shortage of women in senior positions and leadership roles, in the smaller number of women talking on stage at industry events, and in the fact that female designers have been underrepresented in the history of graphic design.[3] Some of these aspects are broached more or less explicitly in the following passages in which interviewees address the topic of gender, and suggest how their work experiences were affected by gender stereotypes and expectations.

These passages from our interviews offer insights into female representation and women's experiences within the graphic design industry. They give voice to different generations of female practitioners and show how gender is still an everyday issue, even though some change might have occurred. Mixed-gender and women-only design studios have met with problematic reactions. In 1970s Paris, Niklaus Troxler found the presence of women in the Studio Hollenstein provocative, while women-only graphic design studios are still an exception in 2010s Zurich, as is evident from Hi's comment on the studio Bringolf Irion Vögeli. Misconceptions reveal the underlying sexism of an industry that is still patriarchal—as is society at large. Overall, the passages selected offer a personal perspective on gender disparities in the field of graphic design.

Gender stereotypes and biases resonate loud and clear in the words of Ursula Hiestand. In 1960, she established the graphic design studio E+U Hiestand with her then husband, Ernst. Wife and husband worked

together until 1981, when they distanced themselves from each other in both their professional and private lives. Ursula's words address the benefits and disadvantages of partnering with a male next-of-kin, from a female perspective. Historically, the gender bias of design history has resulted in a focus on the achievements of the male partners to the detriment of their female counterparts.[4] In this case, her partnership might have eased Ursula's inclusion into AGI as one of the first female members (if not "the" first) of an association that has often been criticized for being an elite club for white, middle-aged men.[5] She recalls how her father dissuaded her from pursuing a career as a fashion designer, and so she chose something instead that he believed to be more appropriate, given her gender and the future expectations that went with it. She frequently refers to her children, thereby implying that motherhood might have both limited her career choices and pushed her to be resourceful and proactive. Hers is a case study that cannot be generalized. However, Ursula Hiestand's voice offers valid points about how the multiple identities of female graphic designers—as practitioners, women, wives, and mothers—can impact on career decisions, and how they come into play and are lived out in everyday practice.

1 Anscombe 1984; McQuiston 1988; Attfield & Kirkham 1989; Sparke 1995; Kirkham 2000; Gomez-Palacio & Vit 2008; Sellers 2017.

2 Triggs 2000; Breuer & Meer 2012; Owens 2015; Baum, Scheer & Sievertsen 2019.

3 Morley 2019; *Eye on Design* & notamuse 2019.

4 Scotford 2012 (1991).

5 See "Associations," in the present volume.

Ernst Wolfensberger

Public speech held at the philatelists' association in Winterthur, Nov. 22, 1956 (Wolfensberger 1957). Introductory note by Ueli Kaufmann.

In the 1950s, Ernst Wolfensberger, the director of Kreispost Zürich (the postal services of Zurich), gave several speeches to the Philatelistenverein Winterthur (Philatelists' Association of Winterthur) that were devoted to the life and work of stamp designers. In the introduction to his lecture of November 1956, published as a small booklet in the following year,

Wolfensberger emphasized that women were given little attention and that he found it appropriate to first shine a light on two female designers: the lauded Bernese graphic artist Maya Allenbach and the Basel painter Faustina Iselin. His ensuing discussion of Allenbach's works reveals the persistence of common stereotypes.

EW Es fällt mir heute nochmals die Ehre zu, einen Beitrag an Ihr Interessensgebiet zu leisten, und zwar habe ich mir vorgenommen, meine bisherige Vortragsreihe über das Leben und Wirken unserer Briefmarkenkünstler mit einigen weiteren biographischen Notizen zu beschliessen. Dabei scheint mir angebracht, von den bisher wenig berücksichtigten Frauen zwei Künstlerinnen voranzustellen. Am Murtensee, versteckt im romantischen Gezweig der Birken, liegt der Feriensitz der Graphikerin Maya Allenbach aus Bern, einer gebürtigen Baslerin. Ihr Mann, Architekt von Beruf, schuf dort seiner Gattin eine anregende, besinnliche Erholungsstätte ausserhalb ihres Berufsalltags. Man darf annehmen, dass in dieser Idylle manche Idee zu gut gelungenen Postmarkenentwürfen entstanden und ausgereift ist. Jedenfalls hat sich Maya Allenbach mit den von ihr entworfenen Sondermarken einen Namen gemacht. Besondere Beachtung fanden ihre Olympiade-Markenserie aus dem Jahre 1944 mit den drei Taxwerten zu 10, 20 und 30 Rp., übrigens die ersten schweizerischen von einer Frau entworfenen Postmarkenbilder. Glücklich wusste sie die hellenistische Figur des Apollo mit den fünf Ringen in eine klassische Form zu bringen. Das gewählte Motiv des Gottes von Korinth, des Ursprungsortes der olympischen Spiele, verrät ihren historischen Sinn. Die imposante Gestalt des Götterbildnisses beherrscht eindrucksvoll den Bildraum der Marke. Von der Vorliebe der Künstlerin für geschichtliche Darstellungen zeugt ebenfalls die 100 Jahre Bundesstaat-Marke von 1948. In einfachster Aufmachung hat Maya Allenbach auf einer Pergamentrolle die 100-jährige Zeitspanne zum Ausdruck gebracht. Sinnvoll erinnert die rotfarbene

Schriftrolle mit dem überragenden Freiheitsbaum an den heutigen Bundesstaat. Von den Werbepostmarken 1955 ist ihr Motiv für das Winzerfest in Vevey, der gefällige waadtländische Trachtenhut, sehr geschmackvoll geraten. Die Darstellung ist gepaart mit Eleganz und fein abgestimmten Farbenspiel. Es verwundert daher nicht, dass diese Marke grossen Absatz fand. Die Marken, die Maya Allenbach geschaffen hat, geben das geschichtliche Denken in echt fraulich ansprechender Form wieder. Das künstlerische Zusammenwirken mit ihrem Mann, wie zum Beispiel an der Landi 1939, an den Ausstellungen für die Zentrale der Handelsförderung in Budapest, Plovdiv und Agram an der Nationalen Briefmarkenausstellung in Genf 1943 und an der Gestaltung der "Imaba" in Basel 1948, lässt der Schluss zu, dass männliche Idee und frauliche Ausdrucksform beider Schaffen glücklich ergänzen.

EW Today I have the honor once again of making a contribution to your field of interest, and I have resolved to conclude my series of lectures on the life and work of our stamp artists with a few more biographical notes. It seems appropriate to me that I should first consider two of those women who have so far been given little consideration. The graphic artist Maya Allenbach is a native of Basel but lives in Bern, and has a holiday residence on the banks of Lake Murten, hidden among romantic birch trees. Her husband, an architect by trade, created a stimulating, contemplative recreation area for his wife to enjoy away from her everyday working life. One can assume that it was in this idyll that some of her ideas for successful postage stamp designs were first developed and came to maturity. In any case, Maya Allenbach has made a name for herself with the commemorative stamps she has designed. Her 1944 Olympic series of stamps for 10, 20 and 30 centimes were the first Swiss postage stamps to be designed by a woman, and attracted particular attention. She was skillfully able to present the Hellenistic figure of Apollo in classical form, together with the five Olympic rings. By choosing the

god of Corinth, the place of origin of the Olympic Games, she revealed her sense of history. The imposing image of the god impressively dominates the stamp's pictorial space. The artist's penchant for historical depictions is also evidenced by the stamp commemorating the 100th anniversary of the Swiss federal state in 1948. Maya Allenbach expressed the 100 years by the simplest means, using a red, parchment roll to symbolize today's federal state, over which there towers a tree of freedom. On the stamps for 1955, her motif for the vintner's festival in Vevey is a charming, traditional Vaud hat, and it is executed very tastefully. The presentation is paired with elegance with a finely tuned play of colors. It is therefore not surprising that this stamp sold very well. The stamps created by Maya Allenbach reflect historical thinking in a truly appealing, feminine way. Her artistic collaboration with her husband, as for example at the Swiss National Exhibition ("Landi") in 1939, at the exhibitions for the headquarters of trade promotion in Budapest, Plovdiv and Zagreb, at the national stamp exhibition in Geneva in 1943, and in their design for the "Imaba" in Basel 1948, lets us conclude that male idea and female expression find themselves happily complemented in each other's work.

Niklaus Troxler

E-mail to Constance Delamadeleine, Oct. 18, 2018.

Niklaus Troxler joined the Studio Hollenstein as art director from 1971 to 1972. This studio comprised creative specialists (art directors, copywriters, illustrators, photographers, typesetters, and typographers), administrative members (an accountant, secretaries), and salesmen, and numbered 100 employees in the early 1970s, who worked in mixed-gender teams. As revealed here in this quotation by Troxler, their gender mix seemed to be an uncommon practice in Switzerland, at least within the graphic design practice.

NT De travailler dans un team composé de filles était aussi une provocation. [Fig. 27]

NT To work in a team made up of girls was also a provocation [Fig. 27].

Fig. 27
Studio Hollenstein, women employees at the entrance of the studio in Paris, ca. 1960, photographer unknown, Albert Hollenstein archive, Ville de Paris, Bibliothèque Forney.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

JB [Bringolf Irion Vögeli] were three women. Did that play a role at all? It was quite rare to have a women-only studio.

CB It's also funny that everyone in Zurich always talks about the "lesbian bureau." But none of them is a lesbian. Just because they're women ...

MZ Yeah, it was like that: "Oh, you work with the *ladies* ..."

CB It's sexism in its purest form.

JB Wow. And was the fact that it was a women-only studio a criterion for you to work for them?

MZ No. I mean, I thought they were good. I admired their work. They had been running it for more than ten, twelve years at the time.

Anna Monika Jost

Conversation with Davide Fornari, Paris, Dec. 7, 2015.

AMJ À l'époque, quand j'y étais, c'était dur pour une femme. Surtout pour une femme qui était jeune et qui n'était pas conventionnelle et pas traditionnelle. D'ailleurs Monsieur Ballmer, il m'avait fait le reproche quand j'ai été à Londres avec une amie et j'étais revenue avec une minijupe et j'étais allée travailler chez Olivetti avec une minijupe. Le lendemain j'ai mis autre chose et il m'a dit: "Ce que vous avez mis hier, je ne veux plus voir!" Je suis rentrée à midi et j'ai remis ma minijupe, et il n'a plus jamais rien dit. J'ai fait exprès parce que j'étais jeune et jolie à l'époque et ce n'était pas provocant, mais lui il était dans la tradition.

AMJ At the time when I was there [in Milan at Olivetti in the second half of the 1960s], it was hard for a woman. Especially for a woman who was young and unconventional and untraditional. In fact, Ballmer reproached me when I went to London with a friend and I came back with a miniskirt and went to work at Olivetti in it. The next day I put on something else and he said: "What you put on yesterday, I don't want to see it anymore!" I came home at noon and put my miniskirt back on, and he never said anything again. I did it on purpose because I was young and pretty at the time and it wasn't provocative, but he was traditional.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

RL Wie war es dann später, nach 1980, als Ernst [Hiestand] weg war? Du hattest dann dein eigenes Studio, wie ging es dann weiter mit Jobs, du musstest dann selber networken, oder wie hat es sich entwickelt? Wie ist es für dich weitergegangen?

UH Natürlich ist da die Angst einer Frau mit drei Kindern, “wie kann ich überleben”? 20 jahre war ABM schon einer unserer grossen Auftraggeber. Ich bin zum Direktor gegangen, habe mit ihm über meine neue Situation und meinen Wunsch auf weitere Zusammenarbeit gesprochen. Er hat mich unterstützt. Ich hatte sein Vertrauen weil die ABM Werbung und das Fotostudio schon lange in meiner Verantwortung lagen. Insgesamt war ich 35 Jahre lang für ABM tätig Weitere Auftrageber waren Werbeagenturen, Architekten, Ausstellungsmacher. Ich habe es immer geschafft, meinen Unterhalt zu verdienen, mit einer Arbeit die mir Freude macht und mich erfüllt. Nebst meiner Arbeit im Atelier hatte ich noch andere Tätigkeitsfelder. Durch mein Interesse an Fragen der Erziehung und Ausbildung wurde ich in die Aufsichtskommission der Berufsschule für Gestaltung, Medien Form Farbe, gewählt, wo ich viele Jahre Präsidentin war. Und früher, von 1974 bis 1980, engagierte ich mich am SWB Projekt Thearena Aktionshalle Zürich. Mit konkreten Produktionen wurde versucht, alternative Kulturvermittlung zu leisten. Vor allem stand das spontane und direkte Mitwirken und die Konfrontation mit ungewohnten

Erfahrungen im Zentrum. Dreimal fanden Thearena-Wochen in einem Zelt in Zürichs Innenstadt und zweimal in der Roten Fabrik am See statt. Als Präsidentin der Thearena organisierte ich Veranstaltungen und gestaltete in unprätentiöser Art sämtliche Werbemittel und setzte ihnen mit dem Signet den Stempel drauf. Das Thearena Experiment dar alternativen Kulturvermittlung war ein Publikumserfolg und hat sich bewährt. Rückblickend stelle ich fest, dass mein Werdegang unüblich war für die 50er- und 60er-Jahre. Ich wollte als junges Mädchen an die Kunstgewerbeschule gehen und Modezeichnerin werden. Aber ich erhielt von meinem Vater keine Unterstützung: “Du wirst sowieso heiraten und Kinder kriegen”. Und dann habe ich gedacht: “Ja, Schriftenmalerei will ich lernen, mit diesem Beruf kann ich Geld verdienen und selbständig werden.” Mein Vater hatte ein Atelier für Beschriftungen. Ich habe bei ihm eine 3,5-jährige Lehre gemacht, und ich war damals das erste Mädchen mit dieser Ausbildung. In Abendkursen habe ich mich dann an der Kunstgewerbeschule Zürich und später in Paris weitergebildet und alles weitere war „learning by doing“ und auch Glück.

RL What was it like later, after 1980, when Ernst [Hiestand] left? You had your own studio, but how did things proceed? Did you still get jobs, did you have to engage in networking yourself? How did things develop for you?

UH Of course there is the fear of a woman with three children: “How can I survive?” ABM had been one of our major clients for twenty years. I went to the director, talked to him about my new situation and my wish for further

cooperation. He supported me. I had his trust because ABM advertising and the photo studio had been my responsibility for a long time. In total I worked for ABM for thirty-five years. Other clients were advertising agencies, architects, and exhibition organizers. I have always managed to earn my living with work that I enjoy and that fullfills me. Besides my work in the studio I had other fields of activity. Because of my interest in issues pertaining to education and training, I was elected to the supervisory committee of the vocational school for design, Medien Form Farbe, and was its president for many years. And before that, from 1974 to 1980, I became involved in the SWB project Thearena Aktionshalle Zürich. We wanted to use actual productions to try and provide alternative forms of cultural education. It focused above all on spontaneous, direct participation and on confronting people with unfamiliar experiences. "Thearena Weeks" took place three times in a tent in downtown Zurich, and twice in the Rote Fabrik at the lake [a venue on the outskirts of Zurich]. As President of the Thearena, I organized events, designed all the advertising material in an unpretentious manner, and put my stamp on it. The Thearena, as an experiment in alternative cultural education, was a success with the public and has proven itself. Looking back, I realize that my career was unusual for the 1950s and 1960s. As a young girl I wanted to go to the School of Arts and Crafts and become a fashion designer. But I received no support from my father: "You'll be getting married and have children anyway." And then I thought: "Well, I want to learn sign painting; with this profession I can earn money and become

independent." My father had a studio for lettering. I did a three-and-a-half-year apprenticeship with him, and I was the first girl to have done that training at the time. I continued my education at the School of Applied Arts in Zurich at evening courses, then later in Paris and everything else was "learning by doing" and also luck.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

CB Comment c'était l'ambiance à l'AGI, en particulier pour une femme?

UH Je crois que j'étais die erste Frau in der AGI Schweiz. Mais tu sais quelque chose qui est très important pour moi, am Anfang wir waren das Ehepaar E+U. Doch nach unserer Trennung war ich weiterhin Mitglied. Ich habe mich nie als Anhängsel, sondern als eigenständiges Mitglied behandelt gefühlt. Ich bin freundschaftlich in den Männerverein aufgenommen worden. Die jährlichen, internationalen AGI-Treffen in aller Welt verbunden mit Vorträgen von AGI Mitgliedern, Plakat-Ausstellungen und dem Besuch deren Ateliers und Agenturen, waren immer ein grossartiges Erlebnis. Die Begegnung mit Persönlichkeiten wie F.H.K. Henrion, Jaques Richez, Anton Stankovski, Walter Ballmer waren die interessantesten und inspirierensten meines Lebens. An den jährlichen Treffen ist man mehrere Tage zusammen gewesen und hatte Zeit um sich auszutauschen und Probleme die der Beruf mit sich

brachte unter Kollegen zu diskutieren. Daraus sind auch tiefe und langanhaltende Freundschaften entstanden. Viele Mitglieder der AGI waren Professoren an Hochschulen. Man hat sich deshalb auch mit der Ausbildung von grafischen Gestaltern auseinandergesetzt. Politische Fragen standen dabei im Hintergrund: Alle waren der Meinung, Design verbessere die Welt. [Figs. 28–29]

Fig. 28
Ursula Hiestand (in the background) and other AGI members visiting Walter Ballmer's studio (Unidesign) in Milan, 1977. From left to right: Ernst Hiestand, Ursula Hiestand, Anton Stankowski, Walter Ballmer, and Hans Neuburg. Walter Ballmer Archive.

Fig. 29
AGI members visiting Walter Ballmer's studio (Unidesign) in Milan, 1977. From left to right: Ernst Hiestand, Walter Ballmer, and Ursula Hiestand. Walter Ballmer Archive.

CB What was the environment like for a woman at AGI?

UH I believe I was the first woman in AGI Switzerland. But you know something that was quite important for me, at the beginning we were "the married couple E+U." But after our separation I continued to be a member. However,

I never felt treated as an appendix, but as an independent member. The annual, international AGI meetings all over the world, combined with lectures by AGI members, poster exhibitions, and visits to their studios and agencies, were always a great experience. I was accepted amicably into the men's club. The meetings with eloquent personalities like F.H.K. Henrion, Jaques Richez, Anton Stankovski, Walter Ballmer were the most interesting and inspiring of my life. At the annual meetings we spent several days together and had time to exchange ideas and discuss problems that the profession brought with it among colleagues. This has also resulted in deep and long-lasting friendships. Many members of the AGI were also professors at universities. Therefore, the AGI also dealt with the education of graphic designers. Political questions were in the background: everyone was of the opinion that design improves the world. [Figs. 28–29]

Location

Constance Delamadeleine

Choosing the geographical location where one wants to practice is a career decision that can sometimes lead one to move places, either within one's own country or beyond it. Recently, design historians have turned their attention to the transnational migration of designers by focusing on the ways in which they actively shaped the visual and design culture of a specific location, in a specific period, or were themselves shaped by it.[1] An analysis of visual artifacts produced by migrant designers is often the approach privileged in such accounts. This section provides a more comprehensive picture of the professional and social experience of Swiss designers who moved within and without their country, from the postwar period to the present day; we here focus less on their actual products.

In Switzerland, moving abroad for a short or a longer period was a common practice among graphic designers and typographers, and has remained so. More often than not, such decisions are career-oriented. They move in order to pursue their studies, to create or expand their professional networks, to search for new sources of inspiration in a different cultural and artistic center, or to get access to a niche market that is not available in their hometown. As recalled by Ursula Hiestand and Lora Lamm, moving abroad after their studies seems to have been a mandatory step in their career. According to them, Milan or Paris were the two preferred options. These two cities were hotspots for Swiss graphic design, as Hanspeter Bisig and Niklaus Troxler have already confirmed. Swiss designers often came to work for other Swiss practitioners who were already established in their new homes; those who did not, automatically linked up with each other, according to Serge Libiszewski. Working abroad occasionally became a regular aspect of professional practice, especially after the development of the low-cost airlines in the 1990s that facilitated transnational movement in Europe. Some designers developed collaborations spanning several locations, or even relocated their practice abroad. However, recent migration has not focused on specific foreign centers as had been the case with Paris and Milan in the postwar period.

While migration within the same linguistic space frequently occurs (as was the case with the studio Hi, which moved from Lucerne to Zurich), mobility between two different linguistic regions remained limited, at least in the 1990s and 2000s. The following selections from our interviews reveal how graphic design culture in Switzerland is not as homogeneous as it is often portrayed in the literature, but varied within and between the different linguis-

tic regions. Zurich, Lucerne, and Lausanne are here identified as distinct design scenes that are not necessarily connected to one another, despite the small size of the country as a whole. This is partly due to the absence of any transregional network, and to the lack of design exchange between the regions. However, Gilles Gavillet and Stéphane Delgado initiated a project that facilitated a dialogue between different national scenes. The production of the magazine *Welcomex* in the mid-1990s was a means for creating interconnections within and beyond these different cultural scenes and to "break the insularity of Lausanne."[2] This magazine was a platform to publish and disseminate innovative work by designers, photographers, and artists based in different locations. A connection was made with the Zurich photographic scene through the intermediary of Cornel Windlin's 1996 catalog for *Die Klasse*, an exhibition featuring photographers from the Kunstgewerbeschule Zürich (Zurich School of Arts and Crafts). Several works produced by one of those photographers were published in the first issue of *Welcomex* (1997).

The excerpts from our interviews selected here present multiple forms of relations between geographical spaces and a designer's practice. These may include the physical circulation of people, and connections between national and international design scenes through the means of graphic design.

1 Junod et al. 2016; Buckley & Hochscherf 2012; Chatelain 2008; Clarke & Shapira 2017; Engelke & Hochscherf 2015; Fornari 2016; Richter 2007.

2 Berthod 2018b.

Niklaus Troxler

Conversation with Constance Delamadeleine, Sursee, Oct. 10, 2017.

NT Un de mes maîtres était Hans-Rudolf Lutz. J'avais envie d'aller à Paris et Lutz m'a suggéré de contacter Hollenstein. Il n'a pas regardé mon travail, il m'a engagé tout de suite. À l'époque, à l'atelier il n'y avait que deux Suisses, moi et une autre femme de Saint-Gall. Avant il y avait beaucoup de Suisses. D'abord, c'était une fabrication de typographie jour et nuit.

Quand j'étais là, il y avait Peter Knapp également, c'était une grande vedette. Je voulais d'abord aller à Paris pour la musique car tous les Jazzmen américains étaient venus à Paris. Finalement le graphisme français m'a aussi inspiré comme Savignac et Cieślewicz. Il y avait aussi un ami, Joseph Leubi, diplômé en 1971, qui est venu aussi à Paris chez Jean Widmer. Paris et Milan étaient des cités suisses du graphisme. En France, c'était du graphisme d'illustration et pas de typographie. Paris était une étape importante dans ma carrière.

NT One of my teachers was Hans-Rudolf Lutz. I wanted to go to Paris and Lutz suggested that I contact Hollenstein. He didn't look at my work; he hired me right away. At that time, there were only two Swiss people in the workshop, me and another woman from St. Gallen. Before that there were many Swiss people. First, we were working day and night on typography. When I was there, Peter Knapp was there too; he was a big star. I first wanted to go to Paris for music, because all the American jazzmen had come to Paris. Ultimately, French graphics also inspired me, like Savignac and Cieślewicz. I also had a friend, Joseph Leubi, who graduated in 1971 and also came to Paris to work for Jean Widmer. Paris and Milan were Swiss cities of graphic design. In France, it was graphic design for illustrations, and not typography. Paris was an important milestone in my career.

Hanspeter Bisig

Conversation with Constance Delamadeleine, Sursee, Oct. 11, 2017.

HB Si on souhaitait faire un stage ou travailler à Paris, on nous recommandait d'aller soit chez Frutiger soit chez Hollenstein. Hollenstein était réputé à Lucerne. Mon travail consistait principalement à composer au plomb les épreuves.

J'aidais également Hans-Rudolf Lutz dans la préparation des cours qui étaient dispensés dans la cave du studio le soir. J'ai aussi assisté à ces cours dans lesquels on apprenait le graphisme suisse [...].

Paris était la Mecque pour la typographie suisse, plus tard on a parlé de la mafia suisse. Par exemple l'Helvetica était considéré comme l'Alpha et l'Omega. Quand on avait beaucoup d'intérêt pour la typographie, on allait à Paris, c'était un pôle important et aussi une ligne directe du Bauhaus suisse-alémanique à Paris, puisque nos maîtres de Lucerne étaient influencés par l'école allemande.

HB If we wanted to do an internship or work in Paris, we were recommended to go to either Frutiger or Hollenstein. Hollenstein was famous in Lucerne. My work mainly consisted of composing the proofs with lead. I also helped Hans-Rudolf Lutz in the preparation of the courses that were given in the studio cellar on evenings. I also attended these courses in which we learned Swiss graphic design [...].

Paris was the Mecca for Swiss typography; later on we used to talk about the Swiss mafia. For example, Helvetica was considered to be the Alpha and Omega. When we had a lot of interest in typography, we went to Paris; it was an important pole and also a direct line from the Swiss-German Bauhaus to Paris, since our masters in Lucerne were influenced by the German school.

Gérard Ifert

Conversation with Constance Delamadeleine,
Saint-Mandé, May 30, 2017.

GI Dans le contexte d'après-guerre, l'économie s'est accélérée en Europe. Les graphistes suisses formés à Bâle et Zurich étaient appréciés en France et les raisons pour cela se trouvent

dans l'enseignement de la profession complètement restructuré pendant la guerre en Suisse. Dans les deux écoles, la formation de graphistes comprenait un nouveau département, dit "fabrication". Ce département composé de plusieurs spécialisations: façonnage (reliure), composition (plomb), impression (lithographie, offset et presse-typo) mettait l'élève dans les situations réelles. Le fait d'opérer, manœuvrer les machines et observer les incidences sur le résultat fini, complétait le savoir du créateur. Le fait de savoir travailler avec l'imprimeur et le relieur, de parler leur langage était un atout considérable. Le choix du procédé et la connaissance des délais de fabrication faisaient partie du métier. Le client pouvait alors confier un travail global et non plus partiel. Par exemple, la mission de Peter Knapp comme directeur artistique chez ELLE dépassait largement la tâche du maquettiste. C'est sur cette panoplie des connaissances professionnelles que se jouait la différence (à l'époque) entre un graphiste formé en suisse et un graphiste formé en France.

GI In the postwar context, the economy accelerated in Europe. Swiss graphic designers trained in Basel and Zurich were appreciated in France and the reasons for this are to be found in how the profession was taught, which was completely restructured during the war in Switzerland. In both schools, the training of graphic designers included a new department, called "manufacturing." This department was composed of several specializations: shaping (binding), composition (lead), printing (lithography, offset and press typing), and they put the student in real-life situations. Operating the machines and observing the impact on the finished result completed the designer's knowledge. Knowing how to work with the printer and bookbinder and speaking their language was a considerable asset. The choice of process and knowledge of manufacturing deadlines were part of the job. The client could then entrust us with a global job instead of a partial one. For example, Peter Knapp's mission as artistic director at ELLE

went far beyond the task of the paste-up artist. It was this range of professional knowledge that made the difference (at the time) between a graphic designer trained in Switzerland and a graphic designer trained in France.

Serge and Nanette Libiszewski

Conversation with Chiara Barbieri, Milan, Oct. 4, 2017.

NL Chissà se tu e [Walter] Ballmer foste rimasti in Svizzera, dove non c'erano industriali illuminati come Olivetti e la Rinascente, chissà cosa avreste fatto? Qui [a Milano] c'erano clienti che lasciavano all'artista la libertà di esprimersi anche nella pubblicità.

SL Sì, si veniva volentieri a Milano perché c'erano clienti come Olivetti, la Rinascente e Pirelli, che avevano enormi disponibilità [economiche], sapevano scegliere la gente giusta e poi la lasciavano fare. Non dovevi spiegare nulla, neanche fare un preventivo!

NL What if you and [Walter] Ballmer had stayed in Switzerland, where there were no forward-looking companies like Olivetti and la Rinascente, what would you have done then? Here [in Milan] there were clients who gave the artists the freedom to express themselves, also in advertising.

SL Yes, we gladly moved to Milan since there was a small number of clients—like Olivetti, la Rinascente, and Pirelli—with huge means who knew how to select the right people and then gave them free rein. You didn't have to explain a thing, nor even provide a quote!

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich,
Mar. 22, 2018.

FG The much more important thing is that [Walter Ballmer] took his basic education, which was Swiss, I mean he is a Basel guy, [and] he not only took that to Milan, but he also amalgamated it with the Italian or the Milanese way of living at the very high level. That's what impressed me so much with him. [...] But he had a fantastic reputation. He was probably considered stubborn and rigid and Swiss and all the rest, but he managed to bring Italy and Switzerland together in the most beautiful way!

Serge and Nanette Libiszewski

Conversation with Chiara Barbieri, Milan, Oct. 4, 2017.

SL Allora [negli anni Sessanta] i grafici e fotografi svizzeri [a Milano] si conoscevano tutti. C'erano solo due studi interessanti: Boggeri e Grignani, che si sono sempre alimentati di grafici svizzeri. E lì, da Boggeri, sono passati tutti. Anche Ballmer, che poi si è fermato a Milano. Quando arrivavano nuovi svizzeri in città, ci si incontrava automaticamente. Magari poi ci si frequentava anche, chi di più chi di meno.

SL At that time [in the 1960s], the Swiss graphic designers and photographers [in Milan] knew each other. There were only two interesting studios, Boggeri and Grignani, who had always fed themselves with Swiss graphic designers. Everyone went through [Studio] Boggeri, also Ballmer made a stopover there. Whenever there was a new Swiss in town, we would automatically meet and we would eventually hang out together, more or less.

Armando Milani

Conversation with Chiara Barbieri, Feb. 13, 2018.

AM Essere svizzeri in Italia in quegli anni [sessanta e settanta] era sicuramente un valore, un più che ha aiutato Walter Ballmer e la sua carriera. Gli svizzeri e grafica svizzera erano molto stimati in Italia.

AM To be Swiss in Italy during those years [1960s–70s] was certainly valuable. It was a plus that helped Walter Ballmer and his career. Swiss designers and Swiss graphic design were highly appreciated in Italy.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

CB Comment étaient perçus Milan et le graphisme italien depuis la Suisse?

UH Zu meiner Zeit, 1960, ist man nach der Schule entweder nach Mailand oder Paris gegangen. Uns zog es nach Paris; mich zu Jean Widmer, Ernst an eine Kunstschule und danach zum Grafiker- Ehepaar Bucher-Cromières.

CB How were Milan and Italian graphic design perceived in Switzerland?

UH In my time, 1960, you went to either Milan or Paris. We chose Paris. I went to Jean Widmer, Ernst went to art school and then to the married designer couple Bucher-Cromières.

Lora Lamm

Conversation with Chiara Barbieri and Davide Fornari,
Zurich, Mar. 7, 2018.

LL C'erano due possibilità dopo la scuola per i grafici svizzeri: Parigi o Milano. Sono dei Grigioni e quindi ho preferito Milano ... All'epoca, essere svizzeri in Milano era una carta da visita. Ci guardavano come dei profeti!

LL For Swiss graphic designers after school there were two options: either Paris or Milan. I am from the Canton of Graubünden, so I opted for Milan ... To be Swiss in Milan at that time was a calling card. They looked at us like we were prophets!

Fulvio Ronchi

Conversation with Chiara Barbieri, Milan, Mar. 19, 2017.

FR Perché la grafica a Milano era, tu eri l'esplosione dell'uomo riuscito, dell'uomo di successo. Poi avevano delle belle macchine, [Giulio] Confalonieri aveva una Jaguar MK2 particolarissima, [Giancarlo] Iliprandi girava con dei Porsche incredibili. Erano tutti circondati da modelle.

FR In Milan graphic design was—you were the epitome of the successful man. They owned beautiful cars: [Giulio] Confalonieri owned a very special Jaguar MK2, [Giancarlo] Iliprandi would drive around in unbelievable Porsches. They were all surrounded by top models.

Fulvio Ronchi

Conversation with Chiara Barbieri, Milan, Mar. 19, 2017.

FR Era la collaborazione tra svizzeri e italiani a rendere i progetti interessanti. Durante i quattro anni di lavoro per [Walter] Ballmer, il suo modo era completamente diverso rispetto al mio, al mio calore. Questo portava a un conflitto di progetto che alla fine portava a qualcosa di più interessante dal punto di vista visivo. [...] io ero mediterraneo mentre lui era logaritmico. Lui giustificava tutto con le misure [...] Tu puoi giustificare tutto con la misura aurea però poi non mi piace.

FR It was the collaboration between Swiss and Italian designers that made the design projects interesting. During the four years that I worked for [Walter] Ballmer, his approach was completely different from mine; I had a hotter temperament. This led to a design conflict that at the end would bring about something more interesting from a visual point of view [...] I was Mediterranean while he was logarithmic. He justified everything with measurements. You can relate everything to the golden section, but at the end of the day I don't like it.

Gilles Gavillet

Conversations with Jonas Berthod, Geneva, Apr. 6, 2017
and Jan. 31, 2018.

GG Le [premier] *Welcomex* est intéressant car c'est un moment où on se connecte avec la scène zurichoise, notamment avec Cornel [Windlin]. C'est en 1997. On publie des photographes zurichois que l'on a découverts dans *Die Klasse* publié par le Museum für Gestaltung. *Die Klasse* fut un livre important pour notre génération et a renouvelé notre rapport avec la photographie Suisse, notamment grâce à

l'apparition de cette nouvelle scène zurichoise. Bien que nous suivions Thomas Ruff et la scène allemande, *Die Klasse* réunissait le regard photographique de gens de notre génération avec un regard photographique extrêmement brut par rapport à ce qu'on connaissait préalablement dans les années 1990. Bref, c'est un livre qui nous a marqués.

JB C'est donc *Die Klasse* qui vous a connectés avec Zurich?

GG Plutôt avec la scène photographique zurichoise. La musique nous a connectés à Zurich avant cela. La Rote Fabrik était très dynamique à l'époque, et opère souvent en tandem avec la Dolce Vita lausannoise. Quand Cornel rentre de Londres [en 1993], il arrive avec un langage visuel très différent de ce qui est proposé avant à Zurich, et évidemment en Suisse romande. Cornel réalise les affiches pour la Rote Fabrik ... et aussi pour un club privé, le Reefer Madness [...]. J'y suis allé une fois et y découvre des objets graphiques très élaborés [pour les membres du club], comme des cartes de crédit Reefer Madness.

GG The [first] *Welcomex* was interesting because it was a moment when we connected with the Zurich scene, especially with Cornel [Windlin]. That was in 1997. We published Zurich photographers whom we had discovered in *Die Klasse* [1996], which was published by the Museum für Gestaltung. *Die Klasse* was an important book for our generation and renewed our relationship with Swiss photography, especially thanks to the emergence of that new Zurich scene. Although we followed Thomas Ruff and the German scene, *Die Klasse* brought together the photographic gaze of people of our generation with an extremely raw photographic look compared to what we had known before in the 1990s. In short, it's a book that made quite an impression on us.

JB So it was *Die Klasse* that connected you with Zurich?

GG Rather with the Zurich photographic scene. Music connected us to Zurich before that. The Rote Fabrik was very dynamic at the time, and often operated in tandem with the Dolce Vita of Lausanne. When Cornel returned from London [in 1993], he came back with a very different visual language than what was offered before in Zurich, and of course very different from French-speaking Switzerland. Cornel designed the posters for the Rote Fabrik ... and also for a private club, Reefer Madness [...]. I went there once and discovered some very elaborate graphic objects [for club members], such as Reefer Madness credit cards.*

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

JB Ton travail à l'école était donc ancré dans les théories de l'art. C'est intéressant, parce que je pensais que des gens comme Hans-Rudolf Lutz avaient eu une influence.

GG Je découvre le travail de Lutz plus tard. La scène de l'art contemporain est effectivement plus présente [comme référence]. Lutz, je ne l'ai rencontré qu'une seule fois, peut-être en 1997, avec Cornel [Windlin] qui m'emmène dans son atelier. Le lien [depuis Lausanne] à la scène lucernoise et cette approche postmoderne sont inexistants.

JB Tu penses que c'est lié à la langue, est-ce que vous êtes tournés plutôt vers la France?

* See Fischbacher & Lzicar 2015: 465.

GG Non, il y a d'une part une diffusion de la culture graphique suisse plus limitée à l'époque, qui se limite aux publications de Lars Müller. Au niveau de la formation, l'ECAL est une école assez isolée à l'époque. Les professeurs travaillent dans des agences de publicité locales et les modèles d'enseignement très limités. Quand François Rappo arrive avec des références historiques et le mot "design graphique", c'est [un grand changement]. D'autre part, nous sommes davantage intéressés par le design graphique produit à Londres ou aux USA, davantage tournés vers les technologies digitales, qui opèrent un véritable changement dans les processus et possibilités de travail.

JB Le fait que tu ailles à Zurich travailler pour Cornel Windlin, c'était nouveau – les autres étudiants ne le faisaient pas forcément. Qu'est-ce qu'ils faisaient, ils allaient travailler dans des agences locales?

GG En effet, ils allaient souvent travailler dans des agences.

JB So your work at school was rooted in art theories. That's interesting, because I thought people like Hans-Rudolf Lutz had exerted an influence.

GG I discovered Lutz's work later. The contemporary art scene was indeed more present [as a reference point]. I only met Lutz once, maybe in 1997, with Cornel [Windlin], who took me to his studio. The link [from Lausanne] to the Lucerne scene and this postmodern approach was non-existent.

JB Do you think it's related to language, are you focused more towards France?

GG No, on the one hand, there was a more limited dissemination of Swiss graphic culture at the time, which was limited to the publications of Lars Müller. In terms of education, ECAL was a rather isolated school at the time. The lecturers worked in local advertising agencies and the pedagogical models were very limited. When François Rappo came along with historical references and the word "graphic design," it was [a big change]. Besides, we were more interested in graphic design produced in London or in the USA, more oriented towards digital technologies, which brought about a real change in work processes and possibilities.

JB The fact that you went to Zurich to work for Cornel Windlin was new—the other students didn't necessarily do it. What did they do, did they go and work for local agencies?

GG Indeed, they often went to work in agencies.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

JB You were based in Lucerne, and you stayed there [...] until October 2016, when you moved to Zurich. [...]

CB I think at this point of our career, [being] based in Lucerne or in Zurich—it's not so important.

JB [...] There's clearly a sort of "Basel scene," and then a "Zurich scene," and then a sort of "Suisse romande" scene ... and I'm trying to understand how that works. Do you feel like in Lucerne it was quite different to what is being done here in Zurich?

CB The way stuff looks, you mean? Yeah.

MZ Yeah, I think so. [...] I think in Lucerne they have a different style of posters hanging in the streets. More illustrative posters; less photographic posters like we have in Zurich.

JB Do you feel like maybe if you had started in Zurich, your work would be different?

MZ I think it was good for us that we worked in Lucerne, because it's much smaller so you have quicker access to different people or clients. If you can make a name for yourself, then you are known a bit quicker.

CB Ask anybody who's working for an institution or an artist [in Lucerne] and always, when somebody tells me we're making an exhibition for this or that person or artist, then we can say "oh we made a fanzine for that person" or "we made a book with them"—so I think [...] it was important because we were well-connected to a lot of people.

MZ But it was more friends-based. A lot of official people didn't know us by then.

CB Yes, sure. But we would have had different friends if we'd started in Zurich, maybe. So that also ... I'm not sure if the work would look very different.

MZ Ah, I don’t know if the work would look different.

CB But actually we want to design stuff from the topic point of view and to build an ideal platform for the topic we’re working for. So when the topic’s different then probably also the style becomes different. I’m not sure if it would be because it’s Zurich or Basel ... But surely you’re influenced by your surroundings.

Studio

Jonas Berthod

In 1960s Paris, the most common studio structures were designers working by themselves or in small groups. Inspired by American organizations, Albert Hollenstein introduced a radically new model. He brought together a team of highly skilled professionals under a single roof, effectively creating an assembly chain of design specialists working around the clock. At the end of the 1960s, the studio reached a total of 100 employees.[1] Hollenstein used this unusual set-up to distinguish his studio from others. He presented his professional structure as a promotional tool. According to his former employees, this strategy was successful, and resulted in a considerable increase in business. Although on a smaller scale, Ursula and Ernst Hiestand also adapted their studio structures successfully in 1970s Zurich. They employed up to twenty people at a time. The contrast with studios of the 1990s or 2000s in Geneva or Zurich could not be greater. While some larger agencies do exist, the most visible studios on the Swiss scene remain small. As the interview with the then-up-and-coming duo Elektrosmog shows, there was no desire to scale up. Nor is Switzerland an exceptional case: small studios have increasingly become the norm worldwide.[2]

Introducing his book *Studio Culture*, the graphic designer and writer Adrian Shaughnessy defines a graphic design studio as the combination of three things: "the physical space, the people who occupy that space, and the work they produce."[3] These three variables can differ to such an extent that any generalization about design studios is impossible. Young designers may add the word "studio" to their name even if they are working alone from their bedroom. Conversely, other studios are large multinational groups with a turnover calculated in millions. Their organization also differs widely: some groups can be purposefully anti-hierarchical, others are led by a principal designer, while others are set up as partnerships. These different models have an impact on the services designers can offer, the work they may produce, the clients they can secure, or the collaborators with whom they can work.

One apparent reason behind the ubiquity of small studios is changes in technology. The interview with Rudi Meyer reminds us of the many steps needed to produce designs in the 1960s. Hollenstein succeeded in bringing together specialists that each played a part in these physical processes. He also demonstrated a keen interest in new technologies. Francine Tourneroche describes some of the many ventures undertaken by Hollenstein—not all of

them successful—to keep the business up to date with technological changes and to offer exclusive access to production techniques. By contrast, from the 1990s onwards, digitalization rendered Hollenstein's model obsolete. Lighter, more independent structures became the norm.

Another reason is a change in business strategies. Studio Hollenstein aimed for advertising commissions and secured exclusive contracts to distribute phototypesetting typefaces in France. Conversely, younger generations who set up practices in the 1990s were not as interested in the business of running a studio. Many designers forewent large salaries to instead "join smaller studios where they [could] do the type of work they most [wanted] to do."[4] Nevertheless, designers were still interested in projecting a professional image, as NORM recall. Furthermore, their client base did not have to remain local. Both Elektrosmog and Gavillet & Rust were interested in working internationally. For Gavillet & Rust, this was even a necessity if they were to secure the work that interested them.

When retracing the history of larger studios, the historian is confronted with a problem. Naming the "true authors" of the work produced by larger structures is often difficult, although it is probable that most of it was made by "able lieutenants" rather than the star designer.[5] In many cases, it is even impossible to establish the identity of those employees. In the case of Olivetti, for example, assistants were hired as freelancers. Their names were not registered on the payroll, let alone on the work they produced.[6] The lack of a proper contract regulating their job position within the company meant that assistants worked in uncertain and hence stressful circumstances, and they felt at the mercy of art directors. While we cannot always identify these shadow workers, focusing on studio structures helps to reduce the emphasis placed on the presumed role of the principal designer.

1 Delamadeleine 2018: 769–771.
2 Shaughnessy 2009: 16.
3 Ibid.: 12.
4 Ibid.: 21.
5 Ibid.: 13.
6 Barbieri & Fornari 2018: 816.

Gérard Ifert

Conversation with Constance Delamadeleine,
Saint-Mandé, May 30, 2017.

GI Hollenstein était très apprécié dans le métier, surtout par les agences de publicité. Cela vient du souci artisanal suisse, d'être pratique, précis. Hollenstein a été le premier à avoir l'idée de faire de la composition continue, son atelier fonctionnait 24/24. [Fig. 30] Les agences n'avaient jamais vu cela. Tous les graphistes faisaient appel à Hollenstein, il avait presque une centaine d'employés à la fin.

GI Hollenstein was highly appreciated in the business, especially by advertising agencies. This comes from the Swiss artisanal concern about being practical, precise. Hollenstein was the first to have the idea of doing continuous composition; his workshop was open twenty-four hours a day. [Fig. 30] The agencies had never seen this before. All the graphic designers used Hollenstein; he had almost a hundred employees at the end.

Fig. 30
Studio Hollenstein, promotional leaflet of the studio, ca. 1960, Albert Hollenstein archive, Ville de Paris, Bibliothèque Forney.

Rudi Meyer

Conversation with Constance Delamadeleine, Paris, Feb. 5, 2018.

RM Hollenstein avait le sens des affaires qui s'ajoutait à son flair aigu du graphisme et de la typographie de qualité. Son atelier de composition typographique fournissait des travaux à la demande. Nous n'étions pas clients d'Hollenstein car son emplacement à Montmartre était éloigné de notre atelier. Nous faisions appel à des imprimeurs plus proches de nous. Une fois que la maquette était dessinée, le texte calibré et la typographie choisie, le fournisseur (imprimeur ou atelier spécialisé) réalisait la composition avec des caractères au plomb, suivi du tirage sur papier couché permettant de faire le montage des documents d'exécution. Plus tard c'était le tour des tirages sur film translucide comme stade intermédiaire pour l'impression en offset, et tout à la fin la photocomposition remplaçait définitivement la composition au plomb, avant que les ordinateurs et le langage Postscript tire un trait irréversible sur les techniques du passé [...]. Albert Hollenstein a construit une entreprise moderne et reconnue. Il lui importait d'apparaître personnellement devant le client. Sa façon d'être et son point de vue se traduisaient parfaitement dans ses documents de promotion. [Fig. 31] Pour un typographe ou un dessinateur de caractères, passer par son atelier était un bon tremplin. Tout le monde avait beaucoup d'estime pour sa personnalité charmante et son charisme. Il m'arrivait de parler avec lui du "style suisse" mais le terme nous agaçait, avec l'impression d'avoir un timbre sur le front.

RM Hollenstein had a business acumen that complemented his keen flair for quality graphics and typography. His typographic composition workshop provided work on demand. We were not Hollenstein's customers, because its location in Montmartre was far from our workshop. We used printers closer

to us. Once the model was drawn, the text calibrated, and the typography chosen, the supplier (printer or specialized workshop) made the composition with lead characters, followed by the printing on coated paper to assemble the execution documents. Later it was the turn of translucent film prints as an intermediate stage for offset printing, and at the end phototypesetting definitively replaced lead composition, before computers and Postscript language drew an irreversible line under the techniques of the past. [...] Albert Hollenstein built a modern, well-established company. It was important to him to appear personally in front of the client. His whole manner and his point of view were perfectly reflected in his promotional documents. [Fig. 31] For a typographer or type designer, going through his workshop was a good springboard. Everyone had a high regard for his charming personality and charisma. Sometimes I would talk to him about the “Swiss Style” but the term annoyed us, as it gave the impression that we had a stamp on our forehead.

Fig. 31
Studio Hollenstein, promotional leaflet of the studio, ca. 1960, Paris, Ville de Paris, Bibliothèque Forney.

Francine Tourneroche

Conversation with Constance Delamadeleine, Paris,
Nov. 24, 2017.

FT Hollenstein engageait beaucoup d'argent dans des projets fous. Il est allé aux USA pour acheter une machine d'imprimerie révolutionnaire qui n'a jamais fonctionné. C'était certainement un prototype. Par la suite, il a imaginé et fabriqué un système de phototitrage, peut-être l'avait-il vu lors de son voyage aux USA ou avec Evert Endt de la Compagnie d'esthétique industrielle.

FT Hollenstein was committing a lot of money to crazy projects. He went to the USA to buy a revolutionary printing machine that never worked. It was certainly a prototype. Later, he designed and manufactured a photo-lettering system; perhaps he had seen one during his trip to the USA or with Evert Endt of the Compagnie d'esthétique industrielle.

Niklaus Troxler

Conversation with Constance Delamadeleine, Sursee,
Oct. 10, 2017.

NT Lorsque je suis arrivé au Studio, Hollenstein m'a tout de suite demandé de faire une brochure pour un éditeur. J'ai travaillé jour et nuit. J'avais une semaine pour l'exécuter. Le vendredi j'avais une réunion avec le client, il y avait environ une douzaine de personnes. Le lundi suivant, j'avais un encouragement sur mon bureau. Hollenstein venait toujours très tôt au studio, vers 7h. Il faisait toujours la tournée des tables et laissait des notes, des corrections sur les projets. La première note qu'il m'a laissée était "Bravo". C'était un grand studio. [Fig. 32] J'ai beaucoup appris. Il fallait faire vite,

j'étais en contact avec les clients tout de suite. Ce qui était nouveau à Paris, et en exclusivité chez Hollenstein, c'était le catalogue de typographie pour la photocomposition.

NT When I arrived at the Studio, Hollenstein immediately asked me to make a brochure for a publisher. I worked day and night. I had a week to complete it. On the Friday I had a meeting with the client, there were about a dozen people there. The following Monday, I had encouragement on my desk. Hollenstein always came very early to the studio, at around 7 am. He always went around the tables and left notes, with corrections to projects. The first note he left me was "Bravo." It was a large studio. [Fig. 32] I learned a lot. It was necessary to work quickly, I was in contact with the customers immediately. What was new in Paris, and exclusive to Hollenstein, was the typography catalog for phototypesetting.

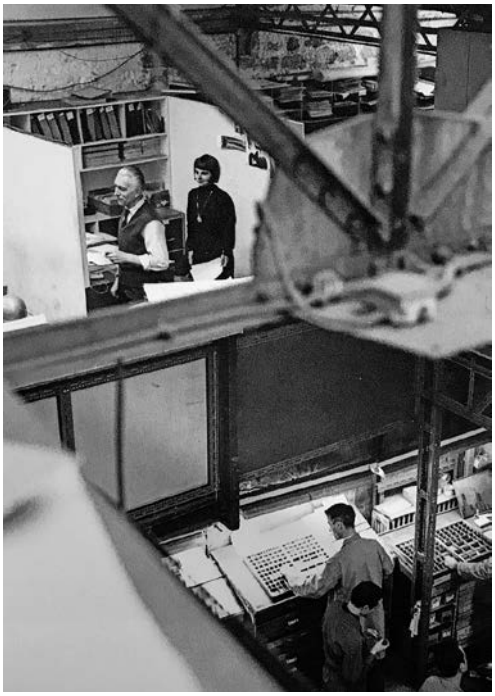


Fig. 32
Studio Hollenstein, view of the studio ca. 1960, Paris, photographer unknown. Hugues Hollenstein private archive.

Albert Boton

Conversation with Constance Delamadeleine, Vernon, Sep. 8, 2017.

AB Hollenstein était typographe, il composait le plomb, son premier métier. En même temps, il animait l'équipe, il se baladait entre nous, il nous donnait des indications pour les mises en page. Il était une sorte de directeur artistique général. À part quelques croquis qu'il donnait comme indication, il ne pratiquait plus, c'était une gestion globale.

AB Hollenstein was a typographer, he set type in lead, that was his first profession. At the same time, he animated the team, he walked among us, he gave us indications for the layouts. He was a kind of general artistic director. Apart from a few sketches that he gave as an indication, he no longer practiced; it was global management.

Evert Endt

Conversation with Constance Delamadeleine, Paris, Oct. 4, 2018.

EE En 1959, la CEI [Compagnie d'esthétique industrielle] a engagé un nouveau commercial qui a décidé de tout réorganiser et mes relations sont devenues conflictuelles au sein de l'agence. Alors Hollenstein m'a proposé à ce moment-là de développer un département d'identité visuelle dans son studio. Mais les principaux clients d'Hollenstein étaient des agences de publicité, ce projet de développer cette activité n'a pas fonctionné car on était en concurrence avec les agences, notamment Synergie, qui était un des principaux clients. Mais il y avait une ambiance unique chez Hollenstein, c'était le système de travail la nuit, un système qui m'a beaucoup plu et permis

un autre rythme de vie avec des après-midi à ma guise. À défaut de pouvoir développer l'activité pour laquelle il m'avait proposé de le joindre, j'ai introduit certaines méthodes organisationnelles pratiquées à la Compagnie d'esthétique industrielle.

EE In 1959, the CEI [Compagnie d'esthétique industrielle (Industrial Esthetic Company)] hired a new salesperson who decided to reorganize everything, and my relationships became conflicted within the agency. At that time, Hollenstein offered me the opportunity to develop a visual identity department in his studio. But Hollenstein's main customers were advertising agencies. [So] the project to develop this activity did not work, because it put us in competition with the agencies, most notably Synergie, which was one of the main customers. But there was a unique atmosphere chez Hollenstein; it was the night-shift system, a system that I really liked and that allowed a different pace of life with afternoons at my leisure. Not being able to develop the activity for which he had wanted me to join him, I introduced certain organizational methods that had been practiced at the Compagnie d'esthétique industrielle.

Gérard Ifert

Conversation with Constance Delamadeleine,
Saint-Mandé, Oct. 10, 2018.

GI Hollenstein était très vite en relation avec des Suisses qui avaient des postes décideurs qui passaient des commandes vers l'extérieur comme [Peter] Knapp, [Jean] Widmer. Il cherchait les responsables de publicité dans des entreprises ou des agences de publicité.

GI Hollenstein was very quickly in touch with Swiss executives who had decision-making positions and placed orders

abroad, such as [Peter] Knapp, [Jean] Widmer. He went looking for advertising managers in companies or advertising agencies.

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversation with Jonas Berthod, Zurich, Jun. 15, 2017.

MK [Pour] nous c'était [un] geste de venir à Zurich. Ça c'était le local qu'on a loué avec le mur qui était là, par terre là. Mais c'était grand, et c'était cher [...] Nous on voulait aussi être à Zurich pour représenter. T'avais les ordinateurs, tu pouvais avoir un max de "represent". Tu voulais que le bureau ait l'air comme d'un truc, une centrale de commande dans un space-ship. Avec un maximum de lecteurs. Après on a peint en bleu ciel, on a mis un téléphone portable, comme ça, c'était un peu pour – OK, tu as un espace. Les gens ils viennent, ils disent ah c'est sérieux. [Fig. 33]

Fig. 33
Peter Tillessen, NORM's studio as published in *Benzin* (Bruggisser & Fries 2000).

JB C'est une stratégie de ...

MK ... de prétention.

DB Non, mais moi je le voyais aussi pour le feeling personnel. Tu vois, tu vas travailler au bureau, parce qu'à l'époque on bossait dans la maison, à côté du lit. Donc c'est un peu une autre ... Tu vas au bureau pour travailler, même si on n'avait rien à faire pendant la première année.

MK [For] us, it was [a] gesture to come to Zurich. [*Pointing at the studio*] This was the space we rented with a wall that was there, on the ground there. But it was big, and it was expensive [...] We also wanted to be in Zurich to "represent."* You had the computers, you could have maximum "representation." You wanted the office to look like a thing, a control center in a spaceship. With as many drives as possible. Then we painted [the floor] sky blue, we put a mobile phone in, so it was a little bit to—OK, you had a space. People would come, and they'd say "ah, they're serious." [Fig. 33]

JB It was a strategy of ...

MK ... of pretense.

DB No, but I also saw it as something for your personal feeling. You see, you're going to work in the office, because at that time we used to work from home, next to the bed. So it's a bit like another ... You went to the office to work, even if we had nothing to do for the first year.

* The term "represent" comes from hip-hop culture. Representing has been defined as "employing multiple communicative modes and cultural practices to define and articulate individual or posse identities, spatial locales [...] and other aspects of individual and collective significance" (Forman 2000).

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar,
Zurich, Dec. 4, 2017.

CB Dans votre atelier, aviez-vous des assistants?

UH Oui, oui. Sehr schnell hatten wir mehrere grafische Mitarbeiter, einen Lehrling; und später Fotografen, einen Lehrling, einen Laborant und zwei kaufmännische Angestellte. 1970 kauften wir ein eigenes Haus, wo wir bis zu unserer Trennung teilweise bis 20 Mitarbeiter beschäftigten, davon waren etwa die Hälfte Frauen.

CB Et vos assistants, étaient-ils-elles suisses, ou venaient ils-elles de l'étranger?

UH Anfänglich waren es Schweizer. Später sind aber auch junge Leute [aus dem] Ausland gekommen – [aus] Israel, Belgien, Frankreich. Ernst war Lehrer und Dozent an verschiedenen Schulen, z.B. HfG in Ulm und an der KGSZ, und hat Studenten mitgenommen.

CB Did you have any assistants in your studio?

UH Yes. We very quickly had several graphic designers, an apprentice; and later photographers, an apprentice, a laboratory assistant, and two commercial employees. In 1970 we bought our own house, where we employed up to twenty people until our separation; about half of them were women.

CB Where did the assistants come from? Were they Swiss or foreigners?

UH Initially they were Swiss, but later young people came from abroad—from Israel, Belgium, France. Ernst was a teacher and lecturer at different schools, e.g. at HfG in Ulm and at KGSZ, and he brought students with him.

Fulvio Ronchi

Conversation with Chiara Barbieri, Milan, Mar. 19, 2017.

FR Perché in Olivetti, nonostante tutto il sociale, in pubblicità non eri assunto. Nel senso che potevi essere licenziato in qualsiasi momento dall'estro di questi signori. Gli dicevi una cosa che gli andava storta e ti lasciavano a casa.

FR Because at Olivetti, despite all the social aspects, in the advertising department you were not a proper employee. That meant you could get fired at any moment, depending on the whim of those gentlemen [the art directors]. If you said something wrong, they sent you home.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

JB Est-ce que vous construisiez votre carnet d'adresses de clients sur la base d'une visibilité locale avec les institutions à Genève?

GG Nous n'avons pas vraiment de visibilité locale à ce moment. Bien que JRP soit basé à Genève, nous travaillons rapidement dans un contexte européen. Via les projets de JRP, on commence à travailler avec des institutions

locales, en France pour le Magasin de Grenoble, en Slovénie pour la Biennale d'art graphiques ... on commence à faire des objets de communication liés aux expositions et cela se développe de manière organique.

Intéressés par l'émergence du monde numérique et d'une nouvelle distribution des signes, nous sommes davantage motivés à travailler dans un contexte élargi, plus international. Au niveau local, il y a une certaine résistance par rapport à ce qu'on fait. Au moment où est publié le catalogue des plus beaux livres suisses 2001, il y a un article qui apparaît dans la *Tribune de Genève* et qui titre "est-ce que ce sont les plus beaux livres ou les plus laids?"

JB Did you build your client address book on the basis of local visibility with institutions in Geneva?

GG We didn't really have local visibility at the time. Although JRP is based in Geneva, we rapidly worked within a European context. Through JRP's projects, we started working with local institutions, in France for the Magasin de Grenoble, in Slovenia for the graphic art biennale ... we started making communication objects linked to exhibitions, and that developed organically.
We were interested in the emergence of the digital world and a new distribution of signs, and we were more motivated to work in a wider, more international context. At the local level, there was a certain resistance to what we did. When the catalog of the Most Beautiful Swiss Books 2001 was published, there was an article in the *Tribune de Genève* entitled "Are these the most beautiful books or the ugliest?"

Elektrosmog
(Valentin Hindermann and Marco Walser)

Conversation with Meret Ernst, Zurich, ca. 2000 (Ernst 2000).

ME Where do you see yourselves in five, ten years?

VH In the Seefeld district here in Zurich, with our own advertising agency fitted out with USM-Haller furniture ...

ME In three years, stylish Seefeld will have reached the industrial quarter, the Pfingstweidstrasse.

MW That's why we're soon moving to the lake ...

VH I don't long to be somewhere else. I just simply want to get home an hour or two earlier.

ME How about working internationally?

MW Yes, that's a draw. But expanding is pointless if the quality of your work suffers as a result. We don't want to get bigger; we just want to get other types of work. The spectrum of interesting work is just a lot broader in London, Tokyo or Paris. The thought of broadening our network of connections, to break in there, is appealing. A narrower range of subjects holds sway in Switzerland and Zurich.

ME To fear getting bigger is to fear losing control ...

MW I don't only want to be looking over other people's shoulders: I want to be turning my own ideas into designs myself. I don't want to become a manager. You just end up juggling finances instead of letters and images.

Swiss Made

Constance Delamadeleine

Until the 1950s, Switzerland was internationally respected for its chocolate, cheese, and watches bearing the national designation "Swiss made." From the 1950s onwards, graphic design came to constitute another source of its worldwide reputation. It has recently been claimed as one of "Switzerland's most successful cultural exports worldwide" and is a central element in Swiss culture and the national identity of the country.[1] This was confirmed in 2014 as the Swiss Federal Office of Culture nominated "Swiss graphic design and typography" to UNESCO as an Intangible Cultural Heritage.[2] The conceptualization of the relationship between graphic design and Switzerland can be traced back to the 1950s, through the emergence of a national style labeled "Swiss Style." This label encompasses iconic works produced between the 1950s and 1960s in Switzerland or by Swiss practitioners active abroad.[3] These Swiss productions were international trendsetters that paved the way for worldwide success.

Although the historiography of Swiss graphic design has long discussed the origins and success of this style, the creation of this label and its exploitation remain somewhat obscure. The following voices highlight several mediating processes in the history of Swiss graphic design and offer space to lesser-known Swiss and foreign actors involved in the construction and deconstruction of this national label. This oral account tells us about perceptions of the "Swiss Style" and the different meanings ascribed to it, and elucidates the difference between what it meant sixty or seventy years ago, and what it means today.

According to some voices, this national label was exploited as a marker of distinction for Swiss designers working abroad. This was the case with Albert Hollenstein, a lesser known actor in the dominant narratives who founded a large graphic design, typography, and advertising business in Paris (Studio Hollenstein, 1957–1974). The use of "Swiss Style" was first and foremost a commercial argument for Hollenstein, as is stressed by Rudi Meyer in his interview. It was strategically displayed in promotional documents of the Studio to associate its services with the label "Swiss made," a label developed by the watch industry in the 19th century that purportedly guaranteed quality, formal perfection, and precision.[4] The voices of Hollenstein employees reveal how national identity was a key element in the company culture, both inside and outside the studio itself. According to them, the "Swiss Style" was associated both with graphic design and with an overall attitude. Francine Tourneroche

evokes the way Hollenstein performed his Swissness through different means, while Albert Boton links the graphic design produced at the studio with the "Swiss spirit," something that was also shared by French designers in the Parisian design community. These voices provide an additional layer to our understanding of the Swiss Style as a national label that was shaped abroad.

Other voices show how the national attribution of this label can in fact be a matter of debate. Fritz Gottschalk describes the Swiss Style as a united community sharing the same "DNA"; in other words, they shared the same vision of and approach to the practice. Despite its national attribution, the interviewees emphasize the international dimension of this community, as it comprised designers of different nationalities. Making Swiss graphic design does not require a Swiss passport, as they often stress. Armando Milani reminds the reader that the Italian and Dutch designers Massimo Vignelli and Bob Noorda were also part of this community. All in all, the accounts offered here of the lively years of the Swiss Style present a transnational image of Swiss graphic design and typography.

For a new generation of Swiss designers, the label "Swiss graphic design and typography" remains equivalent to the Swiss Style, and they argue that it no longer fully reflects current design activity in Switzerland. Although the official design bodies maintain that this Swiss Style is a traditional part of national cultural identity, their opinion is not fully shared by the contemporary Swiss design community.

1 Museum für Gestaltung 2015.
2 Lzicar & Fornari 2016: 8.
3 Gimmi 2014: 113.
4 Kadelbach n.d.

Henry de Torrenté

Opening speech for the touring exhibition *The Swiss Poster* held in London, Mar. 23, 1950 (de Torrenté 1950). Introductory note by Sara Zeller.

The Swiss Poster was a traveling exhibition organized by Pro Helvetia that toured Europe, the USA, and South America from 1950 to 1952. It comprised 126 posters by Swiss graphic designers, plus sixteen informative panels. Along with

similar events organized by Pro Helvetia, this exhibition has to be understood within the context of Switzerland's cultural diplomacy.

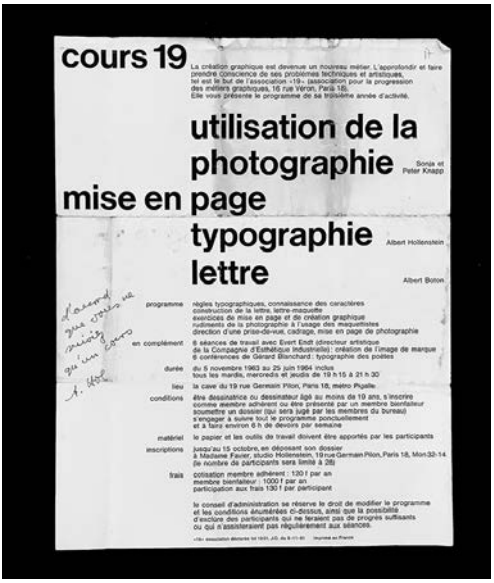
HdT The Swiss posters, you will see, are—by law—regimented into a certain size, but this regimentation does, fortunately, not affect either their spirit or their style. In the same way as our narrow frontiers cannot stifle the diversity of Swiss culture, the limitation of space, if anything, rather stimulates the creative talent of the artists. You will find the impressionism of some of the French speaking painters side by side with the sobriety and wit of the school of the lively Rhine-town Bâle, or the influence of colourful peasant art, and the symbolism and even surrealism of the Lucernois Erni. It is indeed not difficult to distinguish in those posters many of the tendencies influencing our modern painting, which, like all Swiss art, turns its back on narrow nationalism and prides itself on welcoming all European cultural influences. Variety, therefore, characterizes the Swiss posters. [Fig. 34]

Fig. 34
Installation view of *The Swiss Poster*, former house of Prime Minister Benjamin Disraeli, London, Mar. 23–Apr. 6, 1950, Swiss Federal Archives.

Albert Boton

Conversation with Constance Delamadeleine, Vernon, Sep. 8, 2017.

AB Les autres écoles n'étaient pas des écoles suisses. Lui [Albert Hollenstein], c'était une école suisse. Il voulait enseigner la typographie en générale dans un style donné. À la base, c'était un cours [Cours 19] de toute façon nécessaire. [Fig. 35] Il y avait du monde. J'ai participé à un cours, dessin de lettres. Il y avait des français passionnés par l'esprit suisse. Le Style Suisse a beaucoup attiré de graphistes à Paris. En France c'était inconnu, cette rigueur, cette qualité. Ce style pur et dur de la typographie était très prisé par certains milieux, qui trouvaient le style français ringard. Il y a toujours eu des gens qui critiquaient les Suisses, qui revendiquaient une vision française.


cours 19

La création graphique est devenue un nouveau métier. L'approfondir et faire prendre conscience de ses problèmes techniques et artistiques, tel est le but de l'association «19» (association pour la progression des métiers graphiques, 16 rue Véron, Paris 18).
Elle vous présente le programme de sa troisième année d'activité.

utilisation de la photographie — Sonia et Peter Knapp

mise en page

typographie — Albert Hollenstein

lettre — Albert Boton

programme: règles typographiques, connaissance des caractères
construction de la lettre, lettre-maquette
exercices de mise en page et de création graphique
rudiments de la photographie à l'usage des maquettistes
direction d'une prise-de-vue, cadrage, mise en page de photographie

en complément: 6 séances de travail avec Evert Endt (directeur artistique de la Compagnie d'Esthétique Industrielle): création de l'image de marque
6 conférences de Gérard Blanchard: typographie des poètes

durée: du 5 novembre 1963 au 25 juin 1964 inclus
tous les mardis, mercredis et jeudis de 19 h 15 à 21 h 30

lieu: la cave du 19 rue Germain Pilon, Paris 18, métro Pigalle

conditions: être dessinatrice ou dessinateur âgé au moins de 19 ans, s'inscrire comme membre adhérent ou être présenté par un membre bienfaiteur
soumettre un dossier (qui sera jugé par les membres du bureau)
s'engager à suivre tout le programme ponctuellement
et à faire environ 6 h de devoirs par semaine

matériel: le papier et les outils de travail doivent être apportés par les participants

inscriptions: jusqu'au 15 octobre, en déposant son dossier à Madame Favier, studio Hollenstein, 19 rue Germain Pilon, Paris 18, Mon.32-14
(le nombre de participants sera limité à 28)

frais: cotisation membre adhérent : 120 f par an
membre bienfaiteur : 1000 f par an
participation aux frais 130 f par participant

le conseil d'administration se réserve le droit de modifier le programme et les conditions énumérées ci-dessus, ainsi que la possibilité d'exclure des participants qui ne feraient pas de progrès suffisants ou qui n'assisteraient pas régulièrement aux séances.

«19» association déclarée loi 1901, JO. du 9-11-61 imprimé en France

Fig. 35
Studio Hollenstein, program of *Cours 19*, 1963, Albert Hollenstein studio, Ville de Paris, Bibliothèque Forney.

AB The other schools were not Swiss schools. He [Albert Hollenstein] was a Swiss school. He wanted to teach typography in general in a particular style. Basically, it was a necessary

course [Cours 19] anyway. [Fig. 35] There were a lot of people there. I took part in a course, drawing letters. There were French people who were passionate about the Swiss spirit. The Swiss Style attracted a lot of graphic designers in Paris. In France it was unknown, this rigor, this quality. This pure, hard style of typography was very popular in certain circles who found the French style old-fashioned. There were always people who were critical of the Swiss, they claimed a French vision [...].

Francine Tourneroche

Conversation with Constance Delamadeleine, Paris, Nov. 24, 2017.

FT Un jour, Hollenstein invita tous ses clients à venir manger une énorme fondue qu'il prépara lui-même dans un gigantesque chaudron. C'était encore une façon de montrer son Style Suisse [...]. Albert Hollenstein cultivait son "Style Suisse", il portait des costumes de velours vert olive. Cela ne se faisait pas à Paris. Au studio, il portait le tablier de cuir des typographes, il avait la science de la typographie. Il voulait être le typographe suisse à Paris. Au début il faisait des maquettes, puis il s'est occupé du côté commercial. Il avait le don de recruter des professionnels qualifiés. Il a importé la Haas à Paris et a commencé à composer les noms propres tout en bas de casse. [Fig. 36] C'était nouveau, révolutionnaire, léger, fin et moderne, il est devenu le représentant de la typographie suisse à Paris. Il disait que les Français n'avaient pas le sens de l'écriture typographique, contrairement aux Suisses.

FT One day, Hollenstein invited all his customers to eat a huge fondue that he prepared himself in a gigantic cauldron. It was another way of showing his "Swiss Style" [...]. Albert Hollenstein cultivated his Swiss Style, he wore olive green velvet suits. That was not done in Paris. At the studio, he wore

the leather apron of the typographers; he had the science of typography. He wanted to be the Swiss typographer in Paris. In the beginning he made paste-ups, then he began taking care of the commercial side. He had a talent for recruiting qualified professionals. He imported Haas to Paris and started composing proper names in lowercase type. [Fig. 36] It was new, revolutionary, light, fine, and modern, he became the representative of Swiss typography in Paris. He said that the French did not have a sense of typographic writing, unlike the Swiss.

Fig. 36
Albert Hollenstein and Edouard Hoffmann, ca. 1960, photographer unknown. From left to right: unknown, Albert Hollenstein, and Edouard Hoffmann (owner of the Haas'sche Schriftgiesserei AG Type-foundry). Albert Hollenstein archive, Ville de Paris, Bibliothèque Forney.

Ursula Hiestand

Conversation with Chiara Barbieri and Robert Lzicar, Zurich, Dec. 4, 2017.

CB Comment décririez-vous le Style Suisse?

UH Ich denke, [der] Swiss Style war sehr eigenständig und hat in erster Linie Glaubwürdigkeit reflektiert: Einfachheit, Klarheit, Sachlichkeit. Reduzierungen auf das Wesentliche und das Verständliche.

CB How would you describe the "Swiss Style"?

UH I think that the Swiss Style was very original, and primarily reflected credibility: simplicity, clarity, [and] objectivity. A reduction to what is essential and comprehensible.

Rudi Meyer

Conversation with Constance Delamadeleine, Paris, Feb. 5, 2018.

RM Nous étions des acteurs de ce "Style Suisse" et reconnus pour cela, nul besoin de l'affirmer; mais pour Hollenstein c'était l'inverse, il l'utilisait comme un argument commercial.

RM We were actors of this "Swiss Style" and were recognized for that, there was no need to affirm it; but for Hollenstein it was the opposite, he used it as a selling point.

Armando Milani

Conversation with Chiara Barbieri, Feb. 13, 2018.

AM [Massimo] Vignelli e [Bob] Noorda con la Unimark [International] sono stati tra i primi a portare la grafica svizzera negli Stati Uniti.

AM [Massimo] Vignelli and [Bob] Noorda with Unimark [International] were amongst the first to bring Swiss graphic design to the USA.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG Because we were people with that kind of education, with that kind of an approach, we were during those years like a fraternity. We sought each other out, we admired each other, we helped each other, we recommended each other.

Fritz Gottschalk

Conversation with Chiara Barbieri, Zurich, Mar. 22, 2018.

FG If you look at [Walter Ballmer's] work and my work there is a kind of common way of attacking a problem, looking for a solution and executing it. And the basic principle or principles is or are what was called Swiss design and then developed into the International Style, which now has been used all over. It's amazing how this has spread. That's something that Switzerland could and should be proud of, but nobody is aware of it. And the trouble nowadays is that people, young people, are not interested in where this International Style comes from. To them it has been here all the time, it just happened and that's just the way you do it. While it was not like that when we got started. And we were also—Walter [Ballmer] in Milan and myself in Canada—we were pioneers for the Swiss Style, by all means. And we stood out, and whenever I went to Toronto, or New York or Chicago and wherever, the only designers I met were people who worked along the same lines. For instance—I don't know—with Giulio

Cittato we got along very well from the first time we saw each other, because we both believed in the same approach. Or [Massimo] Vignelli, he is part of this as well. And then it was taken over by some American and it grew, it grew, and it grew. And now it's omnipresent. [...] All the people we have mentioned so far, from Massimo [Vignelli], to [Armando] Milani, to [Giulio] Cittato, to whatever their names are, we all have more or less the same DNA, if you think about it: one guy is a little bit more like this, while Lora Lamm is more like that, but somehow there is a red thread going through. And the red thread, to my mind, is unfortunately missing in today's world. It's a different world we are now living in. But it does not mean that one should give up striving for excellence in design.

Evert Endt

Conversation with Constance Delamadeleine, Paris, Oct. 4, 2018.

EE Hollenstein a apporté en France des outils, un savoir-faire suisse dans la typographie qu'il a transmis notamment à travers ses cours du soir, dans lesquels j'envoyais mes graphistes français pour se perfectionner et ainsi contribuer au renouveau de l'activité du graphisme en France perceptible avec la génération des années 1970. Le "Style Suisse" au début des années 1960 était porteur mais les années suivantes, ce style un peu sévère fut influencé par la presse américaine (*Esquire, Playboy, New Yorker, Harper's Bazaar,* etc.) et il s'est développé avec un mix de style adapté à merveille par les graphistes suisses à Paris. Du point de vue de cette nouvelle créativité, Knapp et Widmer étaient les principaux vecteurs de ce Style Suisse, réexporté aux USA par une jeune génération telle que Paul Bruehwiler et le Français Paul Goude. Hollenstein n'a pas eu la chance de suivre cette évolution, donc son influence est restée plutôt dans le domaine de la prestation

des services de la typographie [...] Être Suisse était un moteur à l'époque. Le "Style Suisse" était porteur.

EE Hollenstein brought tools to France, a Swiss know-how in typography that he transmitted especially through his evening classes, to which I sent my French graphic designers to improve themselves, which meant they were able to contribute to the renewal of French graphic design that was noticeable with the generation of the 1970s. The Swiss Style in the early 1960s was buoyant but in the following years, this style which was a little severe was influenced by the American press (*Esquire*, *Playboy*, *New Yorker*, *Harper's Bazaar*, etc.) and it developed with a mix of styles that was perfectly adapted by the Swiss graphic designers in Paris. From the perspective of this new creativity, Knapp and Widmer were the main vectors of this Swiss Style. It was even re-exported to the USA by a young generation such as Paul Bruehwiler and the Frenchman Paul Goude. Hollenstein did not have the chance to follow this evolution, so his influence remained in the field of typography [...] Being Swiss was a driving force at the time; the Swiss Style was buoyant.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Jan. 31, 2018.

GG Quand Cornel Windlin commence à travailler pour la Rote Fabrik [en 1994], je remarque ses posters. [...] Il refuse les codes classiques d'une identité visuelle, chaque poster est indépendant l'un de l'autre et emprunte des langages différents. Un poster emprunte le vocabulaire de Barbara Kruger, une autre fois celui du modernisme suisse, une autre fois ça va être produit de manière artisanale ... il aborde la communication d'un espace comme la Rote Fabrik où il y a des concerts non via le musicien mais via une approche assez

autoréférentielle qui offre un commentaire très fort sur la musique. Par exemple, je pense à ce fameux poster avec un Uzi [1994] ... Il y a aussi un re-enactment du modernisme suisse qui est fait via Sheffield, via The Designers' Republic, qui utilisent l'Helvetica pour des couvertures de disques techno. Quand Cornel revient et produit une vraie affiche moderniste locale pour parler d'Autechre, le commentaire est limpide. [...] À cette période se succèdent les ruptures stylistiques et les langages graphiques. D'une part il y avait déjà cette rupture avec le style moderne suisse, puis la vague digitale californienne d'Emigré à Carson, et ce changement fondamental de paradigme technologique qui pousse à explorer de nouvelles possibilités. La génération des Windlin, FUEL, M/M propose un certain retour sur le réel avec une esthétique très directe.

GG When Cornel Windlin started working for the Rote Fabrik [in 1994], I noticed his posters. [...] He rejected the classic codes of a visual identity; each poster was independent of the other and borrowed from different languages. One poster borrowed Barbara Kruger's vocabulary, another the vocabulary of Swiss Modernism, while another was produced in an artisanal way ... he addressed how to communicate a concert space like the Rote Fabrik not through the musicians, but through a rather self-referential approach that offered a very strong commentary on the music. For example, I'm thinking of that famous poster with an Uzi [1994] ... There was also a re-enactment of Swiss Modernism via Sheffield, via The Designers' Republic, which used Helvetica for techno record covers. When Cornel came back and produced a real, local Modernist poster to describe Autechre, the commentary was crystal clear. [...] At this time, stylistic breaks and graphic languages followed one another. On the one hand there was already this break with the Swiss Modern style, then there was the Californian digital wave from Emigré to Carson, and this fundamental change of technological paradigms that

pushed us to explore new possibilities. The generation of Windlin, FUEL, M/M proposed a certain return to reality with a very direct aesthetic.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

JB Why did you choose to work with [Bringolf Irion Vögeli]?

MZ [...] They needed someone, and I thought they made kind of, how would I say, compared to London, hardcore Swiss design [*laughs*], but really nice and taken-care-of projects. They made things really well and nice. [...]

CB But is Bringolf Irion Vögeli really the Swiss way? Would you say that?

MZ I mean, coming back from London it really was ... Not fancy, a bit solid.

CB But also you could say ... [it was] the British way of the Swiss Style. But I don't want to ... It's difficult to say. Because I wouldn't say that they do the Swiss Style. But what is this Swiss Style? How would you define it? [...]

MZ Yeah, maybe the Swiss Style is not the right word. But I thought ... It's really hands-on graphics, just solid graphic design. Not too fancy, not too exaggerated, but still very nicely made.

CB That's all true. But is it the Swiss Style?

MZ By then, for me, compared to London, it was the Swiss Style.

CB But this project, "Swiss Graphic Design and Typography Revisited," is it related to location—design which is only located in Switzerland? Because I was thinking during this time now, whether we are Swiss designers in [a] "classical" way of understanding [it]. And I would say: no.

MZ I would say yes. [...] I think this term "Swiss graphic design" just changed.

CB But I think this term comes from this era, the 1950s. It's not only Müller-Brockmann. It's also Lohse and Bill at the time. They made really great stuff, but ...

MZ That's true, but if you're abroad then you still see that, okay, Germans work differently. And it's not that far away or a different area. But you still notice that this looks more like Swiss design. And not in terms of this 1950s Swiss design.

CB You mean nowadays?

MZ Nowadays. Also if you're in Holland, for example, [...] you can't really say why, but it's a bit louder than in Switzerland, visually. A bit noisier. But also really funny. And they do enjoy what they're doing a lot. It looks completely different to Berlin, for example. Totally different.

JB And it's really hard to describe what ...

MZ Yeah. You can't really say what exactly makes the difference. In Amsterdam there are

loads of good designers, so you see design stuff all over the place, everywhere. I'm quite sure that in Berlin you also have loads of designers, but you just don't see it in the streets in that density. Also, not in this quality.

CB I'm not saying there is no Swiss Style, or there is no Dutch style or German style. I think there is, as you mentioned, a Basel style and a Bern style, but you don't have to be as big. I just said in this classic way of defining Swiss graphic design, I would say we're not Swiss in this tradition. We're not standing in this tradition, we're denying it in a way. [...] it's the way that it is revisited. It becomes some other, more modern way of defining Swiss graphic design. That I wouldn't deny being [a part of]. I mean, we are located in Switzerland, so actually ... We have no choice [since our work is Swiss by definition].

Training

Chiara Barbieri

Graphic design education in Switzerland has been discussed in celebratory publications,[1] in monographs of designers who also worked as teachers,[2] and in self-published educational books in which graphic designers laid out their personal design and pedagogical theories.[3] All in all, design education has played a pivotal role in the construction of "Swiss graphic design" as a well-defined historiographical canon, with Basel, Zurich, and their respective design schools acting as key players in the articulation of this narrative.[4] Our interviewees reveal a more relatable and mundane approach to training that is closer to everyday experience than to any codified set of design principles and standards. They discuss design education from different perspectives that show how they have engaged with it at different moments of their career, while performing diverse roles: some recall their experience as students learning the practice at design school; others comment on ways in which they applied, adapted, and integrated their training in everyday practice; and others reflect on the benefits, responsibilities, and challenges of working as teachers. These interviews allow us to peek behind the walls of Swiss design schools, with details about syllabuses and exercises conducted in the classroom and in the workshop. Many of the exercises recalled here were aimed at improving technical skills—drawing skills in particular—by training the eye and the hand while providing knowledge about the tools and materials of the practice.[5] The interviews touch upon issues related to new technologies and their impact on practice. Interviewees criticize the delayed response of design schools, which are accused of often being slow to catch up with ongoing technological change. The co-founders of NORM—Dimitri Bruni and Manuel Krebs—recall how, as students enrolling for a graphic design training, they were not completely clear about what graphic design actually was. Alas, their subsequent training apparently did not help students to clarify matters, leaving them unprepared for the real marketplace. On the one hand, their criticism echoes the enduring debate as to whether design education and training should be more market-oriented, or whether it should instead be aimed at expanding students' cultural horizons, encouraging experimentation, and pushing boundaries in the safe environment of the school workshop.[6] On the other hand, the way these designers tell their stories tells us a lot about the more or less conscious way in which they want to portray themselves.[7] In the case of NORM, their account is also helpful in providing a context for a radical change in their practice.

They co-founded the illustration collective Silex while they were students, before changing their style radically when they launched their own studio.

These interviews inject new life into narratives around design education and training, and depict schools as lively environments that facilitated the development of networks and design exchange. It was at design school that some enduring partnerships began. This was the case with Dimitri Bruni and Manuel Krebs, who met while studying in Biel/Bienne and went on to found NORM together. Students, teachers, guest lecturers, and technicians participated in a complex network of practitioners that extended outside the schools themselves, and from which both students and teachers derived benefit.

The interviews confirm that being trained in Switzerland was an asset to designers—something on which they could capitalize in order to launch their careers abroad. Swiss graphic design and a Swiss design education were meaningful concepts for a specific circle of foreign practitioners, clients, and design critics. This was the case, for example, in Milan and Paris in the postwar period. A number of graduates from Swiss educational institutions—mainly in Basel and Zurich—moved to either Milan or Paris, where they were sought after for their allegedly unsurpassed professional skills and technical abilities.[8] Swiss designers abroad acted as the bearers of a practical approach that they passed on to local practitioners, either on the job or through getting directly involved in design education. Yet some interviewees also point out alternative reference models of design training and practice, thereby offering evidence of a shifting historical and cultural context. Alternative models such as the Cranbrook Academy, Neville Brody, and David Carson are expressions of a shift towards a postmodernist approach to visual communication, which rejected strict rules and pre-established canons.

1 Budliger 1978; Hofmann & Weingart 1985; Musée de l'Athénée 1995; Hugli 1983.
2 Caflisch, Rüdin & Wälchli 1973; Wichmann 1989; Bignens 2006.
3 Müller-Brockmann 1961; Hofmann 1965; Ruder 1965; Lutz 1987; 1997; Weingart 1999.
4 Morgenthaler 1971; Schwarz 2007.
5 Klein 2019.
6 Heller 2005.
7 Donnelly 2006: 290.
8 Richter 2007; 2011; Junod et al. 2016.

Rudi Meyer

Conversation with Sandra Bischler, Mar. 7, 2018.

Rudi Meyer was a student of the Fachklasse für Graphik (Graphic Design Class) at the Allgemeine Gewerbeschule (AGS) Basel from 1959 to 1963, where he attended courses under Armin Hofmann, Donald Brun, Emil Ruder, and the artist Theo Eble, among others. Eble had begun teaching drawing courses at AGS as early as the 1930s. His naturalistic drawing method provided intensive eye-training, and was an important basis for a formally reduced style of graphic design. Other alumni of the Fachklasse für Graphik have described Eble as the "unofficial" third graphic design teacher, next to Hofmann and Brun. Despite his contribution to the education of Basel graphic designers, Eble still plays a minor role in the school's narrative.

RM Prägend während der Ausbildung in der Fachklasse für Grafik waren die Bleistiftzeichnungen im Kurs "Licht und Schatten" bei Theo Eble, mit unzähligen Stunden Zeichenarbeit. Jeder Schüler suchte sich ein Objekt aus und der Zeichensaal wurde abgedunkelt bis auf eine einzige 1000 Watt-Glühbirne, die eine fast sakrale Stimmung erzeugt hat. Wir sassen in jeder Stunde am selben Platz und haben unglaublich detailliert unseren Gegenstand abgezeichnet. Eble brachte uns bei, wie man Bleistifte anspitzt, wie man die verschiedenen Härtegrade anwendet und wie man mit kreisenden Bewegungen, ohne das Papier zu töten, den Untergrund "behandelt". Daraus hat er eine Art Pädagogik entwickelt. [Fig. 37]

Man lernte dabei eine strenge Beobachtungsweise. Zum Beispiel sah man plötzlich, wie ein gezeichneter Schatten sich am Rande leicht abdunkelt, wenn er gegen das weisse Papier stösst, und deshalb etwas aufgehellt werden muss. Man verglich und wertete die Unterschiede. Das war eine grundlegende Schulung des Auges, und daher enorm wichtig für die spätere

Arbeit als Grafiker. In Ebles Kurs spielte etwas hinein, das eigentlich gar nicht mehr so recht ins 20. Jahrhundert passte. Auf diese Weise einen Quadratzentimeter zu zeichnen, dauerte Stunden – aber uns wurde diese Zeit gewährt. Denn das Material, das Auge und auch wir selbst benötigten sie: Es musste verinnerlicht werden.

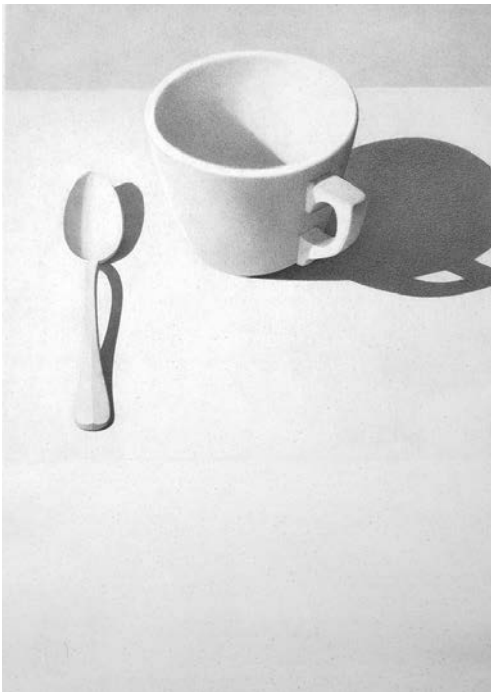


Fig. 37
Rudi Meyer, student work from graphic design class, in the course Light and Shadow with Theo Eble, Allgemeine Gewerbeschule Basel, 1959–1963.

RM The pencil drawings in Theo Eble's course Light and Shadow were formative, with countless hours of drawing work. Each student chose an object and the drawing room was darkened except for a single 1000-watt light bulb, which created an almost sacred atmosphere. We sat in the same place in every lesson, and drew our object in incredible detail. Eble taught us how to sharpen pencils, how to apply different degrees of hardness, and how to "treat" the background with circular movements without killing the paper. From this he developed a kind of pedagogy. [Fig. 37]

One learnt a strict way of observation. For example, one suddenly saw how a drawn shadow darkens slightly at the edge when it hits the white paper, which means you have to lighten it a little. The differences were compared and evaluated. That was a basic training of the eye, and therefore enormously important for our later work as a graphic designer. Eble's course included something that did not really fit into the 20th century. It took three hours to draw a square centimeter in this way—but we were given the time, because the material, the eye, and we ourselves needed it. It had to be internalized.

Lucia Herzog

Conversation with Sarah Klein, Basel, Nov. 20, 2012.

LH Ich glaube, in der Ausbildung in Basel konnte manches bewahrt werden, zu der Zeit, so um das Jahr 2000, als die Frage nach zeitgemässeren Unterrichtsmethoden in den Vordergrund drang.

LH I think many things were preserved in the training in Basel, at the time, around the year 2000, when the question of more contemporary teaching methods came to the fore.

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversations with Jonas Berthod, Zurich, Jun. 15, 2017
and Jan. 30, 2018.

MK On faisait beaucoup d'illustrations et du dessin à l'école. [...] Bienne c'était une école de dessin, d'illustration, de peinture, d'impression ... assez artisanale, ce n'était pas orienté nouvelles technologies. [...] Et le fait qu'il y avait plus de dessin,

c'était qu'il n'y avait pas tellement le choix. Il n'y avait pas d'ordinateurs. [...] Je me souviens avoir vu une exposition en [1994] qui s'appelait *Das Fremde*. [Fig. 38] Et eux ils avaient tous fait des travaux sur l'ordinateur. Yves Netzhammer avait fait une affiche qui nous a beaucoup perturbés. C'était hyper bizarre. Nous on était un peu en arrière. On dessinait beaucoup, tout le monde dessinait. C'était aussi un peu la condition pour être accepté à l'école [de Bienne], c'était le dessin. [...]

Strapazin était assez important, pour nous. [...] Il y avait un prof particulier avec qui on faisait beaucoup de dessin et on s'est dit qu'il y avait d'autres gens aussi dans la ville de Bienne qui faisaient des trucs qui nous inspiraient.

Fig. 38
Yves Netzhammer, *Das Fremde* (The other), 1994, offset, 84 × 59.5 cm, ZHdK, Museum für Gestaltung Zürich.

MK We did a lot of illustration and drawing in school. Biel/Bienne was a school of drawing, illustration, painting, printing ... quite artisanal, it was not oriented towards new technologies. [...] And the reason there was more drawing was that

there was not much choice. There were no computers. [...] I remember seeing an exhibition in [1994] called *Das Fremde*. [Fig. 38] And they had all done work on the computer. Yves Netzhammer had made a poster that was very disturbing to us. It was really weird. We were a little behind. We drew a lot, everyone drew. It was also a bit of a condition for being accepted at the school [in Biel/Bienne], it was drawing. [...]

*Strapazin** was pretty important to us. [...] There was a tutor with whom we did a lot of drawing, and there were also other people in Biel/Bienne who did things that inspired us. [...]

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017 and Nov. 13, 2017.

JB You did an apprenticeship in sign painting in Alpnach from 1989 to 1993. I was wondering how you decided to become a sign painter.

MZ [...] When I was fourteen years old I went to a graphic design studio to have a sniff ... I knew what it was, and I was interested. So I knew that I wanted to do something with graphics, but it was very hard to get a *Lehrstelle* [apprenticeship], and then I applied to the exam for the *Vorkurs* [foundation course] in Lucerne. It was in two steps, and I passed the first one then they said I could come back next year. But I was fifteen and needed a plan for what to do after finishing school. I went to work for a typographer at the *Luzerner Zeitung*, which was awful. Then I went to

* *Strapazin* is a German and Swiss comic magazine that was launched in 1984. For a history of the magazine, see Cartoonmuseum Basel 2012.

see a photographer, but I didn't like it either. And then I had the opportunity to do sign painting. They only have two positions in Obwalden, so I took the opportunity and I was happy with it. I stayed there for four years to do my apprenticeship, and then I stayed for three more years.

I liked it [there], but [with] the introduction of the computer, everything changed. At first, it was all handmade and very interesting—all these old techniques—and when the computer was used more frequently, everybody came with WordArt, self-made designs; this was awful. We had a computer and a plotter, and in the end, it was only producing things that other people with no graphic education wanted to do.

JB So the computer removed any kind of creativity.

MZ Not any, but a lot. It became more of a technical job.

JB So the change in technology made you decide, well now it's time to go and do the foundation course.

MZ Well, I applied again to the *Vorkurs* exam ... and then I was accepted. Plan B, if it hadn't worked out, was to go to Paris or Holland and try to get experienced enough to use the old techniques of hand-sign painting. In Switzerland they always said it's much too expensive. So I thought, maybe I just need to get so much training that I'm quick enough for people to afford it.

JB And then after Lucerne you went to Zurich?

MZ Yes. I had my first year in Lucerne. I had

friends who applied to the exam in Zurich, and I thought I could try too. I didn't know anything about Zurich's education—it was the last day of inscription. I went there and got accepted [...].

JB So you didn't know anything about the Zurich school, famous teachers or otherwise.

MZ No. In the beginning not.

NORM
(Dimitri Bruni, Manuel Krebs, and Ludovic Varone)

Conversations with Jonas Berthod, Zurich, Jun. 15, 2017 and Jan. 30, 2018.

DB On a fait le *Vorkurs* à la Kantonale Schule für Gestaltung à Bienne, puis on a fait la Fachklasse für Grafik [classe professionnelle de graphisme, 1992–1996]. L'école de Bienne était connue à l'époque, ils avaient un excellent cours préparatoire. Moi je suis Biennois, donc je suis allé à Bienne, j'ai eu la chance de pouvoir y rentrer. Toi Manu, tu es de Berne ...

MK J'y suis allé parce que mes parents ne croyaient pas trop dans le métier. L'inscription pour le cours préparatoire était déjà passée dans toutes les autres écoles. J'ai fait le cours préparatoire à Bienne, et c'était assez évident de rester pour le graphisme, bien que ce n'était pas du tout clair ce que c'était le graphisme.

DB J'ai commencé l'école, je ne savais pas ce que c'était le graphisme.

MK Même quand on a fini l'école il y avait beaucoup de trucs qu'on ne savait pas. Comme

par exemple tout l'héritage suisse, les profs étaient presque gênés. Ils trouvaient ça ringard. [Les références étaient plutôt] Neville Brody et David Carson.

DB À part ça, les profs de graphisme qu'on avait à l'époque, ils nous ont en fait très très peu appris. On est sortis de l'école et on ne savait rien.

DB We attended the preliminary course at the Kantonale Schule für Gestaltung in Biel/Bienne [1991–1992], then the Fachklasse für Grafik [Graphic Design Class, 1992–1996]. The school in Biel/Bienne was known at the time; they had an excellent preparatory course. I am a Biel/Bienne native, so I went there. I was lucky enough to be able to get in. You, Manu, you're from Bern ...

MK I went there because my parents didn't believe in the profession too much. The registration deadline for the preparatory course had already passed at all the other schools. I did the preparatory course in Biel/Bienne, and it was pretty obvious I should stay for graphic design, although it was not at all clear what it was.

DB When I started school, I didn't know what graphic design was.

MK Even when we finished school, there was a lot of stuff we didn't know. Like the whole Swiss heritage; the teachers were almost embarrassed [about it]. They thought it was cheesy. [Their references were rather] Neville Brody and David Carson.

DB Besides, the graphic design teachers we had at the time

actually taught us very, very little. We got out of school and we didn't know anything.

Gilles Gavillet

Conversations with Jonas Berthod, Geneva, Apr. 6, 2017 and Jan. 31, 2018.

GG J'étais allé visiter la ZHdK à l'époque [...] J'avais aussi visité le Arts Center de Pasadena. Ils étaient installés en Suisse romande, vers la fin des années 1980 jusqu'au début des années 2000. Une antenne européenne avait été implémetée à l'école californienne pour former des designers pour le secteur automobile, mais il y avait une section graphique. C'était assez intéressant parce qu'ils étaient un peu plus connectés avec ce qui se passait aux États-Unis à ce moment-là, je pense à April Greiman ou Katherine McCoy. [...] Mais en termes d'influence et d'impact [pendant mes études entre 1993 et 1998] je citerais plutôt les premiers workshops qu'on a eus à l'ECAL grâce à l'idée des "visiting lecturers" de Pierre Keller. [...] On a eu des workshops avec Cornel [Windlin] et M/M [en 1997]. [...] Paul Scott Makela est aussi venu pour un workshop, il est arrivé avec un langage extrêmement nouveau, et que je redécouvre maintenant de manière intéressante. À ce moment-là, il était responsable du master design graphique de la Cranbrook Academy of Arts. Et quand il est venu à l'ECAL [pour le workshop], son esthétique ne ressemblait à rien que l'on ait déjà vu. Il faisait de la typographie en mouvement en 3D, comme pour le clip "Scream" de Michael Jackson, enfin c'est vraiment ... [...]. C'était assez séduisant. Ce n'était pas notre univers graphique, mais il nous fascinait par l'immédiateté de ses réalisations. [...] il nous a ensuite proposé qu'on aille à Cranbrook avec Stéphane Delgado et David Rust, qui était à l'époque assistant [à l'ECAL]. [...] C'est durant ce voyage que j'ai mieux connu

David, et que nous dessinons le caractère Multiple Master Detroit, que Makela utilisera dans ses dernières réalisations.

GG I had visited the ZHdK at that time [...] I had also visited the Arts Center in Pasadena. They were settled in French-speaking Switzerland, towards the end of the 1980s until the beginning of the 2000s. They had set up a European branch of the California school to train designers for the automotive sector, but there was also a graphic design section. It was quite interesting, because they were a little bit more connected with what was going on in the United States at that time. I am thinking of April Greiman or Katherine McCoy. [...] But in terms of influences and impact [during my studies between 1993 and 1998], I would rather cite the first workshops we had at the ECAL thanks to Pierre Keller's idea of "visiting lecturers." [...] We had workshops with Cornel [Windlin] and M/M [in 1997]. [...] Paul Scott Makela also came for a workshop; he came with an extremely new language, which I am now rediscovering in an interesting way. At that time, he was in charge of the Master's degree in Graphic Design at the Cranbrook Academy of Arts. And when he came to the ECAL [for the workshop], his aesthetics were unlike anything we'd ever seen before. He was doing 3D, moving typography, like for Michael Jackson's "Scream" clip, well it was really ... [...]. It was quite attractive. It wasn't our graphic universe, but he fascinated us by the immediacy of his work. [...] He then suggested that we go to Cranbrook with Stéphane Delgado and David Rust, who was an assistant [at ECAL] at the time. [...] It was during this trip that I got to know David better, and that we designed the Multiple Master Detroit typeface, which Makela used in his final work.

Hi (Megi Zumstein and Claudio Barandun)

Conversations with Jonas Berthod, Zurich, Apr. 6, 2017
and Nov. 13, 2017.

MZ When I was a student, a lot of young generation studios taught us: NORM, Elektrosmog ... Cornel Windlin was well known. So they were our idols, kind of. What they did was really cool.

Manfred Maier

Conversation with Sarah Klein, Basel, Aug. 29, 2017.

MM Ich hatte einen Schüler [...] von dem ich alles, was er gemacht hatte, im Gang aufhängte. Auch die Arbeiten, die offensichtlich nicht fertig waren, sondern Möglichkeiten aufzeigten, wo es hätte hingehen können [...]. Da ging der Teufel los. Es wurde diskutiert darüber, ob ich das als Lehrer überhaupt ausstellen dürfe. Das seien ja gar keine Ergebnisse. Das hat viel an Auseinandersetzung angestossen.

MM I had a student [...] of whom I hung everything he did in the hallway. Even the works that were obviously not finished, but showed possibilities of where they might have gone [...]. That's when all hell broke loose. There was a discussion about whether I, as a teacher, should be allowed to exhibit this at all. They said that these weren't proper results. That caused a lot of controversy.

Johannes Itten, Berthold von Grünigen, Arnold Schwander, and Georg Gilg

Minutes of the meeting held at the Gewerbeschule in Zurich, Aug. 21, 1940 (Itten et al. 1940). Introductory note by Jonas Niedermann and Rudolf Barmettler.

The *Fachklassen* (e.g. Fachklasse für Grafik) at the vocational schools had been established as a parallel vocational training in the 1920s. According to the Swiss Vocational Training Act of 1930, however, they were not properly recognized. Johannes Itten, the director of the Gewerbeschule Zürich, engaged in negotiations shortly after his inauguration in 1939, as a result of which the special status of the *Fachklasse* was enshrined in law as a form of training; it was also officially certified, and the differences between the Fachklasse and practical, vocational training were settled. In essence, the debate revolved around the legal status of the diploma exams held at the Fachklassen in relation to the final apprenticeship exams held by the Canton.

All the important decision-makers were present at this decisive meeting in August 1940: Arnold Schwander represented the Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor), Georg Gilg represented the Cantonal Amt für Industrie, Gewerbe und Arbeit Zürich (KIGA) (Office for Industry, Trade and Labor of Zurich), and Berthold von Grünigen represented the Verband Schweizerischer Grafiker (VSG) (Swiss Graphic Design Association) as well as the Schweizerischer Werkbund (SWB) (Swiss Werkbund) and the Gewerbeschule Zürich.

AS [...] Die Fachklassen dienen der Lehrlingsausbildung, gleichzeitig aber auch der Weiterbildung. Es wäre von grossem Wert – und entspricht auch dem Wunsche des Kantons – wenn man über die eigentliche Lehrlingsausbildung Klarheit schaffen könnte. [...] [Bei den Graphikern] hat sich gezeigt, dass die Lösung des Problems nicht ohne weiteres zu finden ist, welches heisst: Ausbildung des Lehrlings in privaten

Ateliers und Ausbildung in der Fachschule. [...] In erster Linie stehen die Lehrabschlussprüfungen zur Diskussion [...].

JI [...] Vom Bund und Kanton wird unser Diplom nicht anerkannt, die Praxis aber zeigt, dass die jungen Leute die bei uns den Abschluss gemacht haben, in ihrem Beruf sehr rasch vorwärts kommen. [...] Der Schweizerische Graphiker-Verband ist die gegebene Verbands-Organisation, die für unsere Ausbildung in Frage kommt. Auch hier hat sich gezeigt, dass die Ausbildung unserer Klasse so umfassend ist, dass sie mit dem Beruf "Lithographen-Zeichner" gar nicht mehr verglichen werden kann. [...] Es ist darum wichtig, dass man auch hier das Diplom anerkennt, damit die Leute auch einen richtigen Abschluss ihrer Berufsausbildung haben.

GG [...] Ob die Ausbildung an der Schule in dem gleichen Masse das vermitteln kann – wie die Ausbildung am Lehrort – das ist noch eine offene Frage. Beim graphischen Zeichner fragt es sich: Ist es ein freier Künstlerberuf oder noch als "Gewerbe" einzureihen. [...] Meine Idee ist, dass man für die Fachklasse auch da ein Reglement schaffen soll, wo bereits Lehrlings-Reglemente bestehen; aber man sollte kein Extra-Diplom schaffen, sondern der Schweizerische Fähigkeitsausweis sollte genügen. [...]

JI [...] Wir werden nicht besonders erfreut sein, wenn man die Kunstgewerbeschule zur Berufsschule macht. [...] Gefühlsmässig wehrt man sich dagegen, dass man unsere Leute, die eine viel weitergehende Ausbildung haben als es in der Praxis möglich ist, mit den anderen gleich stellt. [...] Das Niveau der Schule könnten wir so immer weiter hinaufschrauben. Haben wir keine

eigene Prüfung, so sinken wir zu einer Berufsschule hinab, die neben der Praxis ausbildet.

BvG [...] So wie die Gewerbeschule Ergänzung zur Berufslehre ist, so sind die Tagesklassen Ergänzung zum Gewerbe. Kein Gewerbe ist aber so sehr dem Wechsel unterworfen wie das Kunstgewerbe. Vor zwanzig Jahren war es mehr dekorativ, heute greift es schon überall in die formale Gestaltung der Industrie ein. Das Neue aber wird oft von den Verbänden bekämpft [...]. Von der Schule ist dann der Impuls ausgegangen, der die neuen technischen Voraussetzungen ergriffen und mit neuen künstlerischen Mitteln verarbeitet hat. Das ist der triftigste Grund, warum wir eine gewisse Selbständigkeit haben müssen.

AS [...] The Fachklassen provide both an apprenticeship training and further education at the same time. It would be of great value—and also in line with the wishes of the canton—if it were possible to clarify the current situation for training apprentices. [...] [The graphic artists] have shown that the solution to the problem is not easy to find, which means training apprentices in private studios and in technical schools. [...] First and foremost, the final apprenticeship examinations are up for discussion [...].

JI [...] Our diploma is not recognized by the Confederation or the canton, but practice shows that the young people who have graduated with us make very rapid progress in their profession. [...] The Association of Swiss Graphic Designers is the only association that can be considered for our training. Here, too, it has been shown that the training of our class is so comprehensive that it can no longer be compared with that of a "lithograph draughtsman." [...] It is therefore important that our diploma is recognized here as

well, so that people have a proper qualification for their vocational training.

GG [...] It remains an open question as to whether the training offered at a college can be equivalent to the workplace training in an apprenticeship. With a graphic draughtsman, the question is: Is his profession to be classified as that of a freelance artist, or as a "trade"? [...] My idea is that we should also create regulations for the Fachklasse where regulations for apprenticeships already exist, but that we should not create an extra diploma; the Swiss certificate of proficiency should suffice. [...]

JI [...] We won't be particularly pleased if you make the Kunstgewerbeschule a vocational school. We feel we have to defend ourselves against putting our people on an equal footing with the others, since ours have a much more extensive education than is possible in a practical apprenticeship. [...] We could continue to raise the level of the school in this way. If we don't have our own examination, we will descend to being a vocational school that trains people in tandem with practical work.

BvG [...] Just as the Gewerbeschule complements the apprenticeship, the day classes complement business. But no business is as subject to change as the applied arts. Twenty years ago, applied arts were more decorative, today they already intervene everywhere in the formal design of industry. But the new is often fought against by the associations [...]. It was the school that gave the impetus for taking up the new technical parameters, assimilating them using new, artistic means. That is the most valid reason for us to have a certain degree of independence.

Willy Rotzler

Opening speech of the exhibition *Grafiker – ein Berufsbild*, held in Zurich, Mar. 15, 1955 (Rotzler 1955). Introductory note by Sara Zeller.

Organized by the Verband Schweizerischer Grafiker (VSG), the exhibition *Grafiker – ein Berufsbild* (Graphic designer—a job profile) provided an interesting insight into how this professional association defined the job. The exhibition showed works by VSG members and provided information about the graphic designer's apprenticeship, areas of work, and career possibilities in a national context. The venue, the Kunstgewerbemuseum Zürich (Zurich Museum of Arts and Crafts), was located in the same building as the Kunstgewerbeschule.

WR Immer wieder werden wir von Ausländern über das Geheimnis der guten Qualität unserer Graphik ausgefragt. Wir haben uns die Frage selber oft schon überlegt. Es gibt gewiss dafür keine eindeutige Antwort. Eines aber dürfen wir vielleicht immer wieder feststellen: Die Ausbildung des Graphikers ist in der Schweiz eine besonders sorgfältige.

WR Time and again we are asked by foreigners about the secret of the good quality of our graphic design. We have often thought about the question ourselves. There is certainly no clear answer. But there is one thing we have repeatedly observed: The training for graphic designers is particularly thorough in Switzerland.

Armin Vogt

Conversation with Sandra Bischler, Basel, Sep. 13, 2017.

Many Swiss graphic designers who graduated during the 1950s and 1960s were able to profit from the growing international

reputation of Swiss graphic design, and were thus often warmly welcomed in other countries, e.g. France, Italy, England, and the USA. Armin Vogt went to work in Paris and Milan in the early 1960s, right after having finished his apprenticeship. Just like him, almost all Swiss graphic designers went through at least a four-year, practice-based educational system, either as a student of a full-time graphic design class, as an apprentice in a studio, or even both. This educational system, which was founded on providing a basic formal training and promoting visual invention and execution, apparently presented a stark contrast to what was offered in other countries, and proved an advantage for young Swiss designers when they were abroad.

AV In den 1950er und 1960er Jahren waren Schweizer Grafiker im Ausland, zum Beispiel in Frankreich, enorm gefragt. Ich vermute, weil wir in der Schweiz einfach eine solide Ausbildung durchlaufen hatten. Die Grafik-Ausbildung war wie ein Fundament, auf dem man aufbauen konnte. Wir haben Zeichnen gelernt und geübt, mit Schrift umzugehen, Schrift von Hand zu zeichnen, Verhältnisse zu sehen und so weiter, eine grundlegende Schulung. Anstatt zu lernen, wie man etwas kopiert oder wie man sich an Vorbildern anderer Grafiker orientiert oder "anlehnt", anstatt zu fragen: "Was macht man in Amerika?", fing unsere Ausbildung bei "null" an. Wir lernten, Visuelles zu erfinden und Neuland zu erforschen.

AV At the beginning of the 1960s, Swiss graphic designers were in great demand abroad, for example in France. I suppose this is because we had simply enjoyed a solid education in Switzerland. The graphic design education was like a foundation on which to build. We learned to draw, to use type, to draw lettering by hand, to see relationships, and so on: a basic training. Instead of learning how to copy something, or how to follow the examples of other graphic designers, instead of asking "What do they do in America?," we learned to invent the visual and to explore new territories.

Lora Lamm

Conversation with Chiara Barbieri and Davide Fornari,
Zurich, Mar. 7, 2018.

LL La formazione svizzera [in Italia] non aveva rivali.

LL The Swiss training had no rivals [in Italy].

Typography

Constance Delamadeleine

The term "typography" has covered different meanings over time. It can refer to the work of a typesetter, typographer, type designer, graphic designer, or printer. The voices offered here provide insights into some of its definitions, emphasizing how its development has relied on technological change. They also show how the evolution of typography as a professional activity overlapped with graphic design, turning from an autonomous professional activity in the first half of the 20th century into a subset of graphic design in mid-century, and finally entering a new phase of professionalization in the late 1990s.

In the printing industry until the 1950s, "typography" mainly referred to the activity of the typesetter who composed type manually (typesetting). However, the development and commercialization of a new photographic method of reproduction, phototypesetting, redefined the field of typography and its practice.[1] While some typographers became machine operators, others expanded the creative aspect of their profession.[2] The career path of Albert Boton, one of the employees of the Studio Hollenstein in Paris, is a case in point. First hired for his typesetting skills, Boton became a type designer in charge of creating new, home-made fonts to enrich Hollenstein's catalog. This professional shift occurred when Hollenstein developed a phototypesetting machine named ABM. Through this new technical means, typesetting could also be practiced by graphic designers, not merely by trained typesetters. Consequently, graphic design and typography were no longer seen as opposing activities, for they now interacted at their respective boundaries.

A second phase of technological transformation occurred with the introduction of the desktop computer in the 1980s, and the emergence of the world wide web. The digital era brought about the "dematerialization of type" and announced the end of the mass production of lead typefaces, a process that had begun with phototypesetting.[3] The processes of creation, production, and commercialization of typefaces became simplified and were transferred to designers who produced fonts on a smaller scale.[4] Designers were then directly connected to their working environment, with no layers of mediation in between.[5] Unlike traditional methods, the new digital tools facilitated access to typography and allowed designers to produce typefaces within a short timeframe. Consequently, the number of type designers increased, along with the number of typefaces. A font could be produced solely for a specific commission or experimental project.

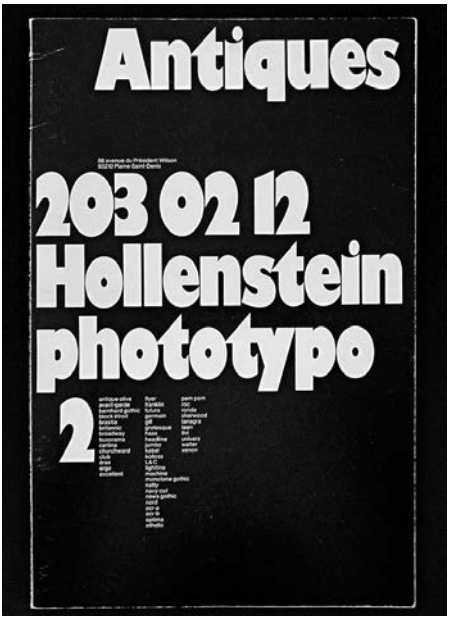
In the late 1990s, some Swiss designers established their own digital foundries in parallel with their independent graphic design studios. Graphic design and typography emerged as separate enterprises again. This was the case with the foundry Optimo. Originally founded in 1998 at ECAL as a bachelor project by Gilles Gavillet and Stéphane Delgado with the help of teaching assistant David Rust, this foundry was first conceived as a "digital agency" selling different items: clothes, images, music, and typefaces.[6] Over the years, the project became more commercial and focused mainly on a library of classic typefaces. In 2001, Gavillet and Rust established a graphic design studio brand with a different name (Gavillet & Rust) in parallel with this activity. Like Lineto, another Swiss digital foundry launched online in the same period (1998) by Stephan Müller and Cornel Windlin, Optimo emerged as a new economic model that redefined the boundaries between graphic design and typography, and announced a new phase of professionalization of typography.[7]

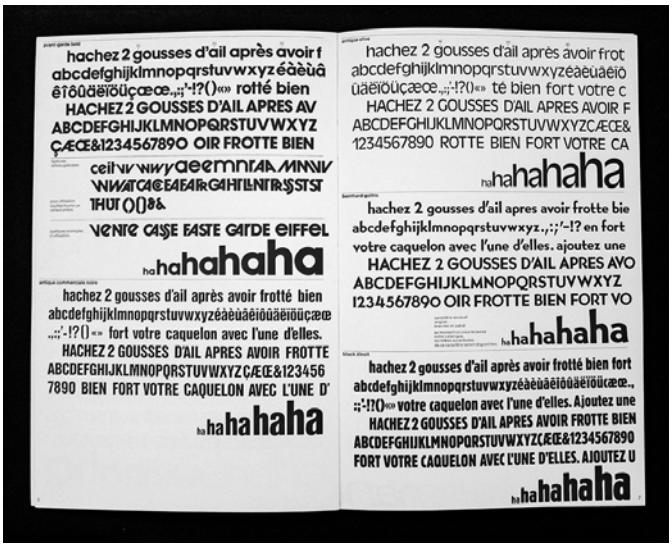
This selection of voices expands on the observations formulated by previous professionals—from Jan Tschichold onwards—concerning the impact of technology on the practice of typography. It reveals, for example, how the profession of the typesetter operated first as a separate practice that was progressively incorporated within graphic design. With the advent of phototypesetting, a new field emerged at the intersection of type and graphic design, which has become the generally accepted definition of "typography." Today, designers still cross the boundaries between type and graphics. Whether we consider typography today as an autonomous profession or a subset of graphic design, those who practice it have entered a new phase of professionalization.

1 Paradis 2013: 100.
2 Dipede 2015: 131.
3 Malsy & Langer 2009: 36.
4 Rappo 2014: 278.
5 Lupton 2016.
6 Berthod 2019a: 172.
7 Rappo 2014: 282.

Evert Endt

Conversation with Constance Delamadeleine, Paris, Oct. 4, 2018.





Figs. 39, 40
Studio Hollenstein, ca. 1970. Cover and spread from a phototypesetting catalog of the Studio Hollenstein, Albert Hollenstein archive, Ville de Paris, Bibliothèque Forney.

EE Les différents caractères typographiques suisses proposés par Hollenstein et notamment l'Univers créé par Frutiger étaient un atout pour le besoin de typographie à la Compagnie d'esthétique industrielle. [Figs. 39–40]

EE The various Swiss typefaces offered by Hollenstein, and in particular Univers designed by Frutiger, were an asset for the typography needed at the Compagnie d'esthétique industrielle. [Figs. 39–40]

Hans-Peter Kaeser

Conversation with Sarah Klein, St. Gallen, Nov. 29, 2012.

HPK Spitzfeder ist für mich Tabu. Mit der Spitzfeder wird nicht geschrieben, sondern gezeichnet. Spitzfederschriften wie die Anglaise sind keine Schriften. Das dürfen Sie so zitieren.

HPK The pointed nib pen is taboo for me. You don't write with the pointed nib pen, you draw with it. Typefaces based on pointed nib pens, like Anglaise, are not typefaces. You can quote me on this.

Albert Boton

Conversation with Constance Delamadeleine, Vernon, Sep. 8, 2017.

AB Tous les gens pointus en typographie allaient chez Hollenstein. Les directeurs artistiques des agences de publicité étaient sensibles à la typographie. Hollenstein proposait la qualité [...].

Je travaillais sur la typographie Eras. Hermann Zapf, le typographe allemand, est venu à l'atelier. Il est venu

s'entretenir avec Albert. Il avait toujours son aspect de banquier. Hollenstein avait mis un costard ce jour-là. C'est Zapf qui l'a présenté à ITC à New York. ITC a remarqué le caractère Eras et Aaron Burns a demandé à Hollenstein de dessiner les autres graisses. Une fois que j'ai dessiné toutes les séries, ITC l'a mis en matrice. Dans la publicité des films américains, on voyait des logos en Eras [...].

François Richaudeau et Albert Hollenstein avaient mis au point la machine ABM. C'est comme un agrandisseur. On pouvait régler soit la hauteur de la ligne soit le corps. [La machine était] composée de matrice films que l'on posait sur un composteur aspirant. C'est la seule machine développée par Richaudeau sur une idée d'Hollenstein pour ne plus composer les textes en bromure découpé. On pouvait régler soit la hauteur du corps, soit la longueur de la ligne. À Paris, il n'y avait que l'ABM à disposition à cette époque pour le phototitrage. Cette machine s'est intégrée au catalogue qu'il y avait déjà. À partir de l'intégration de l'ABM, je me suis consacré uniquement au dessin de lettres pour le catalogue Hollenstein. [...] L'investissement d'Hollenstein dans de nouvelles technologies telles que la Phototype a contribué à diffuser les typographies suisses telles que la Haas.

AB All the smart typographers went to Hollenstein. The artistic directors of the advertising agencies were sensitive to typography. Hollenstein offered quality [...].

I was working on the Eras typeface. Hermann Zapf, the German typographer, came to the workshop. He came to talk to Albert. He always looked like a banker. Hollenstein had put on a suit that day. It was Zapf who presented Hollenstein to ITC in New York. ITC noticed the Eras font and Aaron Burns asked Hollenstein to draw the other weights. After I drew all the series, ITC put it in matrix. In the advertising of American films, we saw logos in Eras [...].

François Richaudeau and Albert Hollenstein had developed the ABM machine. It's like an enlarger. You could adjust

either the line height or the body. [The machine was] made with matrix films that you put on a suction composing stick. It was the only machine developed by Richaudeau based on an idea of Hollenstein, that let you avoid having to typeset the texts in cut bromide. You could adjust either the height of the body or the length of the line. In Paris, the ABM was the only machine available at the time for photo-lettering. This machine became embedded in the catalog that was already there. From the moment when the ABM was integrated, I devoted myself exclusively to drawing letters for the Hollenstein catalog [...]. Hollenstein's investment in new technologies such as "Phototype" helped to spread Swiss typefaces such as Haas.

Gilles Gavillet

Conversation with Jonas Berthod, Geneva, Apr. 6, 2017.

GG Quand on doit formuler notre sujet de diplôme [à l'ECAL en 1998] – à l'époque je collaborais beaucoup avec Stéphane [Delgado] [...] – on découvre Fontographer, qui nous apparaît comme un outil magique au potentiel à découvrir. Cela nous motive à proposer une fonderie digitale. [...] Le projet de base, aussi nourri de notre expérience dans le magazine [*Welcomex*], souhaite réunir nos intérêts autour d'une plateforme digitale qui édite de la typographie, du son et de la photographie.

JB Comme une agence.

GG Exactement. Et nous contactons un ou deux photographes de cette nouvelle génération, et cela s'arrêtera à un ou deux je crois [rires]. Il nous semble cohérent de vendre aussi de l'image à côté de la typo, ainsi que des sons qu'on peut produire. [...] Il y a déjà des fonderies en ligne, notamment Hoefler avec typography.com, ou FontShop, mais à l'époque ils

représentent une position typographique que l'on considère comme extrêmement dogmatique. [...] On est davantage intéressés par la possibilité offerte de créer et diffuser des signes, par leur immédiateté, et puis aussi par une vraie rupture de langage visuel. Dans ce contexte, le rôle de M/M (Paris) fut significatif à travers les workshops menés avec Cornel [Windlin, à l'ECAL en 1997]. [...] M/M propose un rapport à la typographie très spécifique et le mélange des deux perspectives nous propose de renouveler notre regard et notre manière de pratiquer le design graphique. Donc par la fonderie, nous n'entendons pas un modèle tel que FontShop, qui fonctionne à l'époque avec Thesis, Scala, des caractères que l'on juge extrêmement ... [rires] de manière extrêmement critique. [...] En parallèle, nous découvrons le logiciel AfterEffects, puis Flash qui offrent la possibilité soudaine d'animer des formes ... Et on pense qu'il est intéressant d'explorer ces technologies autour d'une plateforme digitale telle qu'une fonderie. On développe initialement l'idée avec Stéphane Delgado, puis David [Rust] qui est assistant, s'intéresse au projet et s'y implique. Puis nous poursuivons le projet après le Bachelor. [...]

JB Il y avait un nouveau langage – techno, technique – lié aux outils de production comme Fontographer.

GG Complètement. Il y a une fascination pour l'outil numérique, et pour nous c'est cohérent – quand je réfléchis au diplôme – cela me paraît logique de présenter la typographie avec du son et des images. Il y a quelque chose en lien avec les années 1990, la culture techno. [...]

JB Et si on revient à Optimo. Au début il y a cette idée d'agence, puis ça devient un modèle commercial plus classique. Est-ce qu'au début il y avait déjà l'idée de publier des fontes d'autres designers ou est-ce que ce n'était que les vôtres?

GG Non, au début on pense publier uniquement notre propre production typographique. On dessine les capitales, parfois des bas de casses, des chiffres, bref le minimum requis. Et quand une commande par fax arrive, on termine le set de caractères [rires]. Puis en 2003, on travaille sur une plateforme plus autonome et fonctionnelle qui correspond au développement de notre travail éditorial. C'est à ce moment que nous commençons à collaborer avec François Rappo, qui s'est aussi mis à dessiner et avec qui nous partageons régulièrement nos idées sur des projets appliqués. Il commence à dessiner des projets très conséquents, comme le Didot Elder, que j'adopte pour l'identité de JRP Ringier. À ce moment, l'idée d'utiliser la fonderie comme une plateforme de publication pour des designers dont nous partageons les intérêts fait son chemin. [...] C'est donc en 2003 que le premier site, qui était un projet de nature plus expérimentale, devient une plateforme avec un shop qui s'inscrit dans une logique professionnelle. Depuis, la typographie numérique n'a cessé d'évoluer de même que ses enjeux, tant en termes de création que de production.

GG When we had to decide on our diploma subject [at ECAL in 1998]—at that time I worked a lot with Stéphane [Delgado] [...]—we discovered Fontographer, which seemed to us to be a magical tool with potential to be discovered. This motivated us to propose a digital foundry. [...] The basic project, also based on our experience with the magazine [*Welcomex*], was to bring together our interests around a digital platform that published typography, sound, and photography.

JB Like an agency.

GG Exactly. And we contacted one or two photographers from that new generation, and we stopped after one or two, I think [*laughs*]. It seemed sensible to us to also sell images alongside the type, as well as the sounds that we could produce. [...] There were already online foundries such as Hoefler, with

typography.com, or FontShop, but at that time they represented a typographic stance that was considered extremely dogmatic. [...] We were more interested in the possibility of creating and distributing signs, in their immediacy, and also in a real break in visual language. In this context, the role of M/M (Paris) was significant through the workshops with Cornel [Windlin at ECAL in 1997] [...] M/M proposed a very specific relationship to typography, and the mixing of the two perspectives promised to renew our vision and our way of practicing graphic design. So with the foundry, we did not mean a model such as FontShop, which at the time worked with Thesis, Scala, typefaces that we approached extremely ... [*laughs*] extremely critically. [...] At the same time, we discovered the AfterEffects software, then Flash, which suddenly offered the possibility of animating shapes ... And we thought it would be interesting to explore those technologies around a digital platform such as a foundry. We initially developed the idea with Stéphane Delgado, then David [Rust], who was an assistant, was interested in the project, and got involved. Then we continued the project after our Bachelor degree. [...]

JB There was a new language—techno, technical—linked to production tools like Fontographer.

GG Exactly. There was a fascination for digital tools, and for us it was consistent—when I think about our diploma—it seemed logical to me to present typography with sound and images. That was something to do with the 1990s, the techno culture. [...]

JB Let's get back to Optimo. At first there was this idea of an agency, then it became a more classical business model. Was there already an idea to publish other designers' fonts, or was it just yours?

GG No, in the beginning we thought of publishing only our own type production. We drew the uppercase, sometimes the lowercase, numbers—in short, the minimum required. And when a fax order came in, we finished the set [*laughs*]. Then in 2003, we started working on a more autonomous, functional platform that corresponded to the development of our editorial work. That's when we started collaborating with François Rappo, who also started drawing typefaces and with whom we regularly shared our ideas on applied projects. He started to draw very sizable projects, such as Didot Elder, which I adopted for the identity of JRP Ringier. At that point, the idea of using the foundry as a publishing platform for designers whose interests we shared was gaining ground. [...] So it was in 2003 that the first site, which was a more experimental project, became a platform with a shop that had a professional logic. Since then, digital typography has continued to evolve, as have its challenges, both in terms of creation and production.

All interviews have been edited for legibility and clarity by both interviewees and interviewers, except for archival material, which are published as in the original source.

interviewee(s)	interviewer(s)	place	date	mode	language(s)	source
Bisig, Hanspeter	Delamadeleine, Constance	Sursee	Oct. 11, 2017	In person	French	Transcript from unpublished record
Boton, Albert	Delamadeleine, Constance	Vernon	Sep. 8, 2017	In person	French	Transcript from unpublished record
de Torrenté, Henry	(Public speech)	London	Mar. 23, 1950		English	Unpublished transcript (de Torrenté 1950)
Elektrosmog (Valentin Hindermann and Marco Walser)	Ernst, Meret	Zurich	ca. 2000	In person	German	Published transcript (Ernst 2000)
Endt, Evert	Delamadeleine, Constance	Paris	Oct. 4, 2018	In person	French	Transcript from unpublished record
Finsler, Hans	(Public speech)	St. Gallen	Nov. 5, 1955		German	Published transcript (Finsler 1956)
Gavillet, Gilles	Berthod, Jonas	Geneva	Apr. 6, 2017 Jan. 31, 2018	In person	French	Transcript from unpublished record
Glaser, Urs	Barbieri, Chiara	Paris	Feb. 17, 2018	In person	Italian, French	Transcript from unpublished record
Gottschalk, Fritz	Barbieri, Chiara	Zurich	Mar. 22, 2018	In person	English	Transcript from unpublished record
Hares, Jonathan	Berthod, Jonas	Lausanne	Mar. 5, 2018	In person	English	Transcript from unpublished record
Heller, Martin	Berthod, Jonas	Zurich, London	Mar. 22, 2018	Via phone	English	Transcript from unpublished record
Herzog, Lucia	Klein, Sarah	Basel	Nov. 20, 2012	In person	German	Transcript from unpublished record
Hi (Megi Zumstein and Claudio Barandun)	Berthod, Jonas	Zurich	Apr. 6, 2017 Nov. 13, 2017	In person	English	Transcript from unpublished record
Hiestand, Ursula	Barbieri, Chiara and Robert Lzicar	Zurich	Dec. 4, 2017	In person	French and German	Transcript from unpublished record
Ifert, Gérard	Delamadeleine, Constance	Saint-Mandé	May 30, 2017 Oct. 10, 2018	In person	French	Transcript from unpublished record
Itten, Johannes, Berthold von Grüningen, Arnold Schwander, and Georg Gilg	(Meeting minutes)	Zurich	Aug. 21, 1940		German	Unpublished transcript (Itten et al. 1940)

Jost, Anna Monika	Fornari, Davide	Paris	Dec. 7, 2015	In person	French	Transcript from unpublished record
Kaeser, Hans-Peter	Klein, Sarah	St. Gallen	Nov. 29, 2012	In person	German	Transcript from unpublished record
Lamm, Lora	Barbieri, Chiara and Davide Fornari	Zurich	Mar. 7, 2018	In person	Italian	Transcript from unpublished record
Lehni, Jürg	Berthod, Jonas	Zurich	Mar. 8, 2018	In person	English	Transcript from unpublished record
Libiszewski, Serge and Nanette Kuhn Libiszewski	Barbieri, Chiara	Milan	Oct. 4, 2017	In person	Italian	Transcript from unpublished record
Maier, Manfred	Klein, Sarah	Basel	Aug. 29, 2017	In person	German	Transcript from unpublished record
Meyer, Rudi	Delamadeleine, Constance	Paris	Feb. 5, 2018	In person	French	Transcript from unpublished record
Meyer, Rudi	Bischler, Sandra		Mar. 7, 2018	Via phone	German	Transcript from unpublished record
Milani, Armando	Barbieri, Chiara	Milan, London	Feb. 13, 2018	Via phone	Italian	Transcript from unpublished record
NORM (Dimitri Bruni, Manuel Krebs and Ludovic Varone)	Berthod, Jonas	Zurich	Jun. 15, 2017 Jan. 30, 2018	In person	French	Transcript from unpublished record
Ronchi, Fulvio	Barbieri, Chiara	Milan	Mar. 19, 2017	In person	Italian	Transcript from unpublished record
Rotzler, Willy	(Public speech)	Zurich	Mar. 15, 1955		German	Unpublished transcript (Rotzler 1955)
Tourneroche, Francine	Delamadeleine, Constance	Paris	Nov. 24, 2017	In person	French	Transcript from unpublished record
Troxler, Niklaus	Delamadeleine, Constance	Sursee	Oct. 10, 2017	In person	French	Transcript from unpublished record
Troxler, Niklaus	Delamadeleine, Constance		Oct. 18, 2018	Via e-mail	French	Transcript from unpublished record
Vogt, Armin	Bischler, Sandra	Basel	Sep. 13, 2017	In person	German	Transcript from unpublished record
Windlin, Cornel	Berthod, Jonas	Zurich	Mar. 8, 2018	In person	English	Transcript from unpublished record
Windlin, Cornel	Bovier, Lionel	Zurich	ca. 1998		German	Published transcript (Bovier et al. 1998)

Windlin, Cornel	Curiger, Bice and Catherine Hug	Zurich	Aug. 2002		German	Published transcript (Curiger 2002)
Wolfensberger, Ernst	(Public speech)	Winterthur	Nov. 22, 1956		German	Published transcript (Wolfensberger 1957)

Hanspeter Bisig
Hanspeter Bisig (*1942) did an apprenticeship in typesetting in Lucerne between 1958 and 1962. From 1964 to 1965, he worked in Paris at the Studio Hollenstein and at the advertising agency Dupuy. In 1966 he moved to Switzerland where he established his own graphic design studio with Kurt Stadelmann in Sursee. From 1970 up to now, he has run his own studio.

Albert Boton
Albert Boton (*1932) is a French graphic designer and typographer who trained at Ecole Estienne in Paris. He first worked at the Foundry Deberny & Peignot along with Adrian Frutiger, before joining the Studio Hollenstein as a typographer and type designer from 1958 to 1966. He then worked as an art director for different advertising agencies and as a freelance type designer.

Henry de Torrenté
Henry de Torrenté (1893–1962) was a Swiss diplomat in London from 1948 to 1955.

Elektrosmog
The Zurich design studio Elektrosmog was founded in 1999 by Marco Walser (*1973) and Valentin Hindermann (*1966). Walser studied graphic design at the Höhere Schule für Gestaltung und Kunst Zürich (today known as ZHdK) from 1994 to 1998, including a stint at the studio Graphic Thought Facility in London in 1997. Hindermann also studied at the Höhere Schule für Gestaltung und Kunst Zürich from 1994 to 1998, after studying at Chelsea School of Art & Design in London and training as a polydesigner. In 2011, Hindermann left Elektrosmog to found Büro 146 with Madeleine Stahel and Maike Hamacher, while Walser continued as director of Elektrosmog.

Evert Endt
Evert Endt (*1933) is a Dutch graphic designer who trained at the Kunstgewerbeschule Zürich. He moved to Paris in 1958 to work at the Compagnie d'esthétique industrielle (CEI) founded by Raymond Loewy. In 1959, he joined the Studio Hollenstein where he worked as a typographer, then became art director of the graphic design department of the CEI. In 1992, Evert Endt was appointed as director of Ensci/Les Ateliers — Ecole Nationale Supérieure de Création Industrielle — in Paris.

Hans Finsler
Hans Finsler (1891–1972) was trained as an architect in Stuttgart and Munich, then went on to study art history in Berlin. In 1927 he completed a traineeship at the Neue Photographische Gesellschaft (New Photographic Society) in Berlin and immediately afterwards began teaching photography at Burg Giebichenstein. In 1932 he moved to Zurich, where he taught photography at the Kunstgewerbeschule Zürich from 1938 to 1958.
As a photographer, he continued working in advertising and object photography.

Gilles Gavillet
Gilles Gavillet (*1973) studied at ECAL from 1993 to 1998. For his diploma in 1998, he presented a prototype of an online type foundry, Optimo, that he developed with David Rust (1969–2014) and Stéphane Delgado (*1973). It was the first online digital foundry in Switzerland. After graduating, he worked for Cornel Windlin in Zurich until he founded Gavillet & Rust with David Rust in Geneva in 2001. Gavillet & Rust art directed the publishing house JRP|Ringier from 2004 to 2015. After Rust passed away, the studio was renamed Gavillet & Cie and is still active today.

Georg Gilg
Georg Gilg (1887–unknown date), construction engineer, worked in various construction companies, was an actuary of the Apprenticeship Examination Commission I of the Canton of Zurich from 1934 to 1937, and from 1937 to 1943 was Inspector for Vocational Education of the Amt für Industrie, Gewerbe und Arbeit Zürich (KIGA) (Office for Industry, Trade and Labor of Zurich).

Urs Glaser
Urs Glaser (*1944) studied at the Kunstgewerbeschule in Basel and in Zurich. In 1965, he moved to Milan and worked at Olivetti as Walter Ballmer's assistant. After working in Stuttgart, Cologne, and Hamburg, Glaser settled in Paris in the 1970s; since then he has been working there as a graphic designer and art director. During his career, he has worked for various advertising agencies and publishing houses such as Günther Bläse, Doyle Dane Bernbach, Ogilvy, and Gruner & Jahr.

Fritz Gottschalk
Fritz Gottschalk (*1937) studied at the Schule für Gestaltung in Zurich and in Basel and worked in Paris and London before emigrating to Canada in 1963. After working for Paul Arthur & Associates for three years, he co-founded Gottschalk+Ash Ltd. (G+A) in 1966 in Montreal with the Canadian designer Stuart Ash. Gottschalk has been a member of AGI since 1975.

Jonathan Hares
Jonathan Hares (*1975) studied graphic design at the University of Brighton (BA 1998) and at the Royal College of Art in London (MA 2000). He lives in Switzerland and runs a graphic design studio based in Lausanne and London.

Martin Heller
Martin Heller (*1952) is a curator and cultural entrepreneur. After working as a curator at the Museum für Gestaltung Zürich (1986–1998) and as director of the same institution from 1990, he became the creative director of the Swiss National Exhibition Expo.02 (1998–2003). In 2003, he established Heller Enterprises, an independent agency providing cultural and artistic services in the fields of exhibitions, events, communication, studies, project management, and urban development.

Lucia Herzog
Lucia Herzog (*1960) is a graphic designer and since 1991 she has taught at the Schule für Gestaltung Basel.

Hi (Megi Zumstein and Claudio Barandun)
Hi was a graphic design studio founded in 2007 by Megi Zumstein and Claudio Barandun in Lucerne. In 2016, they moved their studio to Zurich. In December 2019, they ended their collaboration.
Megi Zumstein (*1973) did an apprenticeship in sign painting in Alpnach (1989–1993). She completed the foundation year at the HGK Lucerne (1996–1997) and did a visual communication degree at the Hochschule für Gestaltung und Kunst Zürich (1997–2001). She was employed by graphic design studio Format 53 and worked at Graphic Thought Facility in London and then at Bringolf Irion Vögeli in Zurich (2003–2006) before founding Hi.
Claudio Barandun (*1979) studied fine arts and graphic design in Lucerne (1998–2003). After graduating, he founded a studio with Michel Steiner. They ran the studio for two years before parting ways. Barandun and Zumstein collaborated on projects before deciding to set up formally as a studio.

Ursula Hiestand
After having studied sign painting in Zurich between 1952 and 1956, Ursula Hiestand (*1936) worked in the Parisian studio of Jean Widmer. Once back in Zurich, she and her then husband Ernst founded the graphic design studio E+U Hiestand in 1960. After their divorce, she founded her own studio in 1981. She has been an AGI member since 1968.

Gérard Ifert
Gérard Ifert (1929–2020) was a graphic designer who trained at the Schule für Gestaltung Basel between 1945 and 1949. After graduating, he moved to Paris where he organized traveling exhibitions under the auspices of the Marshall Plan. He went back to Switzerland in 1952–1953 and then returned to Paris in 1954, where he worked for the exhibition department of the American Cultural Center before founding his own company in 1960, in which he was later joined by Rudi Meyer.

Johannes Itten
A teacher and painter (1888–1967), he founded a private art school in Vienna in 1916. He became head of the preliminary course at the Bauhaus in Weimar in 1919–1923, and founded an art school in Berlin in 1926. From 1938 to 1953 he was the director of the Gewerbeschule Zürich (Kunstgewerbeschule Zürich) and the Kunstgewerbemuseum Zürich, from 1945 to 1969 he was the director of the Textilfachschule Zürich, and from 1954 to 1955 he taught at the Hochschule für Gestaltung Ulm. He was a member of the Schweizerischer Werkbund (SWB).

Anna Monika Jost
Anna Monika Jost (*1944) completed the foundation year at the Kunstgewerbeschule Zürich in 1960–1961. She moved to Milan in 1965 and worked at Olivetti under Walter Ballmer. She returned to Zurich in 1967 and worked for the advertising agency Heinrich Lorch. From 1969 onwards she worked in Basel and Milan for international clients through the agency Reiwald AG. She moved to Paris in 1972 and took over the management of the graphics department at Roger Tallon's company Design Programs SA, collaborating with Rudi Meyer and Peter Keller on the new visual branding of SNCF. In 1978 she became self-employed. Her clients included well-known institutions such as the International Council of Museums (ICOM), the French Ministry of Culture, and Unesco. From 1993 to 2011 she designed the science magazine *Technè* for the Centre national de recherche et de restauration des Musées de France (CNRS) of the Louvre.

Hans-Peter Kaeser
Hans-Peter Kaeser (*1942) is a bookseller, librarian, and graphic designer, who studied and taught at Kunstgewerbeschule Zürich, and worked for Erker Publishers, St. Gallen.

Lora Lamm
After completing her studies at the Kunstgewerbeschule Zürich, Lora Lamm (*1928) moved to Milan and joined Studio Boggeri in 1953. Over the following decade, she worked for la Rinascente and other prestigious clients such as Elizabeth Arden, Olivetti, and Pirelli. In 1963 she returned to Zurich and joined Frank C. Thiessing's agency.

Jürg Lehni
Jürg Lehni (*1978) studied at ETH Zurich (1998–1999), HyperWerk/FHNW Basel (1999–2001), and ECAL Lausanne (2001–2004), from which he graduated in Media & Interaction Design. He works as a multidisciplinary artist and designer and has been collaborating with the type foundry Lineto since 2000.

His work has been shown internationally in numerous exhibitions.

Serge and Nanette Libiszewski
Serge Libiszewski (1930–2019) — also known as Sergio Libis — studied photography at the Kunstgewerbeschule Zürich. In 1956 he followed the advice of Max Huber and moved to Milan, where he worked as an advertising and fashion photographer.
Nanette (Kuhn) Libiszewski (*1938) is a textile designer. She assisted her husband as a stylist in fashion shoots for clients such as la Rinascente and Olivetti.

Manfred Maier
Manfred Maier (*1940) is a graphic designer who taught at the Schule für Gestaltung Basel, 1965–2000. Editor of the publication *Elementare Entwurfs- und Gestaltungsprozesse. Die Grundkurse an der Kunstgewerbeschule Basel, Schweiz,* 4 volumes, Bern: Paul Haupt, 1977.

Rudi Meyer
Rudi Meyer (*1943) was trained as a graphic designer at the Schule für Gestaltung Basel between 1959 and 1963. He moved to Paris in 1964, where he started working as a freelance graphic, product, and interior designer, as well as a photographer, cartographer, and typographer. He later worked in partnership with Gérard Ifert between 1968 and 1973. From 1967 to 2004, he regularly taught at the Ecole Nationale Supérieure des Arts of Paris. He has been affiliated to the international professional association AGI since 1993.

Armando Milani
Armando Milani (*1940) studied in the 1960s at the Scuola del Libro in Milan. At the beginning of his career, he worked for Giulio Confalonieri and collaborated with Studio Boggeri. In the 1970s he opened his own design studio in partnership with his brother Maurizio. In 1977, he moved to New York City to work with Massimo Vignelli at Vignelli Associates. Two years later he launched Milani Design in New York in 1979. He has been an AGI member since 1983.

NORM
NORM is a graphic design studio founded by Dimitri Bruni and Manuel Krebs in 1999. Dimitri Bruni (*1970) and Manuel Krebs (*1970) met at the Schule für Gestaltung Biel/Bienne (1991–1992) before going on to study on the Fachklasse Grafik course at the same school (1992–1996). After graduating, they worked separately in corporate identity and advertising — Bruni in Zurich, Krebs in Geneva — before founding NORM in Zurich in January 1999. The same year, they self-published *Introduction*. In 2000, they both started teaching at ECAL. They published a second book, *The Things*, in 2002. In 2005, Ludovic Varone (*1977) joined NORM as a partner.

Fulvio Ronchi
Fulvio Ronchi (*1950), graphic designer, began his career in Giulio Confalonieri's studio and became Walter Ballmer's assistant at Olivetti in the late 1960s. After working for the agency R.P.R. in Rome, he worked as a freelancer for the Italian Presidency of the Council of Ministers. He has worked for clients in the cultural sector and for municipalities. Besides his professional practice, he has taught graphic design at a number of design schools in Italy.

Willy Rotzler
Willy Rotzler (1917–1994) was an art historian, curator of the Zurich Museum of Applied Arts (1948–1961), and editor of the monthly magazine *Du* (1962–1968)

Arnold Schwander
Arnold Schwander (1891–1957), vocational school teacher, worked from 1919 to 1920 at the Gewerbeschule Winterthur, was Inspector of further education schools of the Canton of Zurich from 1922 to 1931, and from 1931 to 1942 was deputy head of the section for Vocational Training of the Bundesamt für Industrie, Gewerbe und Arbeit (BIGA) (Federal Office for Industry, Trade and Labor).

Francine Tourneroche
Francine Tourneroche (*1940) is a French graphic designer who trained at a private school of applied arts in Paris. She did an apprenticeship at the Studio Hollenstein and was then employed as a graphic designer from 1957 to 1959. She then worked in Germany for a few years, returned to Paris to work for the advertising department of the French Office of Public Relations, and then she and her husband ran their own company from 1968 to 1971. She afterwards worked for different press groups until 2000.

Niklaus Troxler
Niklaus Troxler (*1947) is a graphic designer who trained at the Art School of Lucerne from 1967 to 1971. After his studies, he worked for the Studio Hollenstein from 1971 to 1972. Since 1973 he has run his own studio in Willisau, and taught at the Stuttgart State Academy of Art and Design in Germany between 1998 and 2013. He has been an AGI member since 1989.

Armin Vogt
Armin Vogt (*1938) studied graphic design at the Kunstgewerbeschule Zürich between 1954 and 1958. He first worked for Paul Zürrer in Wädenswil before moving to Paris from 1960 to 1961 to work for the Galeries Lafayette. From 1962 to 1963 he was a graphic designer for the magazine *Novita* in Milan. He established his own studio in Basel in 1970. He is a founding member of the professional association Schweizer Grafiker Verband (SGV).

Berchtold von Grünigen
Berchtold von Grünigen (1899–1976), lithographer/graphic designer, taught in the apprentice classes of the arts and crafts department of the Gewerbeschule Zürich from 1930 to 1943 and was head of the school from 1939 to 1943. From 1943 to 1964 he was director of the arts and crafts department of the Allgemeine Gewerbeschule Basel and director of the Gewerbemuseum Basel, and a member of the Eidgenössische Kommission für angewandte Kunst (Swiss Federal Commission for Applied Arts) and the Schweizerischer Werkbund (SWB).

Cornel Windlin
Cornel Windlin (*1964) studied graphic design at the Schule für Gestaltung in Lucerne. He moved to London in 1987 to work with Neville Brody. The following year, after completing his course in Lucerne, he joined Brody's studio on a permanent basis. In 1990, he left to work as a designer and art editor at *The Face* magazine. In 1991, he started his own studio, which he moved to Zurich in 1993. That same year, he founded the type foundry Lineto with Stephan Müller and launched Lineto.com in 1998. Windlin moved to Berlin in 2011, where he co-founded Alphabet, a software engineering company for the production of type, before returning to Zurich to his own studio in 2016.

Ernst Wolfensberger
Ernst Wolfensberger (1891–1976) was a District Postal Director of Zurich and gave several speeches to the Philatelistenverein Winterthur (Philatelists' Association of Winterthur) devoted to the life and work of designers of stamps.

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