Swiss Graphic Design Histories

Multiple Voices

advertisement
associations
awards
career
clients
culture and commerce
curriculum
design scenes
diversity
France
good design
Italy
local and international
national label
networks
politics
practice
profession
representation
schools
self-promotion
skills
stereotypes
Swiss Style
Swissness
teaching
technology
type design
typography
<table>
<thead>
<tr>
<th>Swiss Graphic Design Histories</th>
<th>Visual Arguments</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertisement</td>
<td>advertisement</td>
</tr>
<tr>
<td>alternative actors</td>
<td>alternative actors</td>
</tr>
<tr>
<td>Arts and Crafts associations</td>
<td>Arts and Crafts associations</td>
</tr>
<tr>
<td>awards</td>
<td>awards</td>
</tr>
<tr>
<td>canonization</td>
<td>career</td>
</tr>
<tr>
<td>career</td>
<td>career</td>
</tr>
<tr>
<td>clients</td>
<td>clients</td>
</tr>
<tr>
<td>culture and commerce</td>
<td>culture and commerce</td>
</tr>
<tr>
<td>curriculum</td>
<td>curriculum</td>
</tr>
<tr>
<td>design scenes</td>
<td>design scenes</td>
</tr>
<tr>
<td>discourse</td>
<td>discourse</td>
</tr>
<tr>
<td>diversity</td>
<td>diversity</td>
</tr>
<tr>
<td>education policy</td>
<td>education policy</td>
</tr>
<tr>
<td>exhibition design</td>
<td>exhibition design</td>
</tr>
<tr>
<td>exhibitions</td>
<td>exhibitions</td>
</tr>
<tr>
<td>gender</td>
<td>gender</td>
</tr>
<tr>
<td>handwriting</td>
<td>handwriting</td>
</tr>
<tr>
<td>historiography</td>
<td>historiography</td>
</tr>
<tr>
<td>identity</td>
<td>identity</td>
</tr>
<tr>
<td>Italy</td>
<td>Italy</td>
</tr>
<tr>
<td>magazines</td>
<td>magazines</td>
</tr>
<tr>
<td>Modernism</td>
<td>Modernism</td>
</tr>
<tr>
<td>national identity</td>
<td>national identity</td>
</tr>
<tr>
<td>networks</td>
<td>networks</td>
</tr>
<tr>
<td>photographs</td>
<td>photographs</td>
</tr>
<tr>
<td>politics</td>
<td>politics</td>
</tr>
<tr>
<td>posters</td>
<td>posters</td>
</tr>
<tr>
<td>practice</td>
<td>practice</td>
</tr>
<tr>
<td>profession</td>
<td>profession</td>
</tr>
<tr>
<td>publications</td>
<td>publications</td>
</tr>
<tr>
<td>regionalism</td>
<td>regionalism</td>
</tr>
<tr>
<td>representation</td>
<td>representation</td>
</tr>
<tr>
<td>schools</td>
<td>schools</td>
</tr>
<tr>
<td>self-promotion</td>
<td>self-promotion</td>
</tr>
<tr>
<td>skills</td>
<td>skills</td>
</tr>
<tr>
<td>standardization</td>
<td>standardization</td>
</tr>
<tr>
<td>stereotypes</td>
<td>stereotypes</td>
</tr>
<tr>
<td>Swissness</td>
<td>Swissness</td>
</tr>
<tr>
<td>Swiss Style</td>
<td>Swiss Style</td>
</tr>
<tr>
<td>teaching</td>
<td>teaching</td>
</tr>
<tr>
<td>technology</td>
<td>technology</td>
</tr>
<tr>
<td>type design</td>
<td>type design</td>
</tr>
<tr>
<td>typography</td>
<td>typography</td>
</tr>
<tr>
<td>Multiple Voices</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>advertisement</td>
<td>advertisement</td>
</tr>
<tr>
<td>associations</td>
<td>associations</td>
</tr>
<tr>
<td>awards</td>
<td>awards</td>
</tr>
<tr>
<td>career</td>
<td>career</td>
</tr>
<tr>
<td>clients</td>
<td>clients</td>
</tr>
<tr>
<td>culture and commerce</td>
<td>culture and commerce</td>
</tr>
<tr>
<td>curriculum</td>
<td>curriculum</td>
</tr>
<tr>
<td>design scenes</td>
<td>design scenes</td>
</tr>
<tr>
<td>diversity</td>
<td>diversity</td>
</tr>
<tr>
<td>France</td>
<td>France</td>
</tr>
<tr>
<td>good design</td>
<td>good design</td>
</tr>
<tr>
<td>Italy</td>
<td>Italy</td>
</tr>
<tr>
<td>local and international</td>
<td>local and international</td>
</tr>
<tr>
<td>national label</td>
<td>national label</td>
</tr>
<tr>
<td>networks</td>
<td>networks</td>
</tr>
<tr>
<td>politics</td>
<td>politics</td>
</tr>
<tr>
<td>practice</td>
<td>practice</td>
</tr>
<tr>
<td>profession</td>
<td>profession</td>
</tr>
<tr>
<td>representation</td>
<td>representation</td>
</tr>
<tr>
<td>schools</td>
<td>schools</td>
</tr>
<tr>
<td>self-promotion</td>
<td>self-promotion</td>
</tr>
<tr>
<td>skills</td>
<td>skills</td>
</tr>
<tr>
<td>stereotypes</td>
<td>stereotypes</td>
</tr>
<tr>
<td>Swiss Style</td>
<td>Swiss Style</td>
</tr>
<tr>
<td>Swissness</td>
<td>Swissness</td>
</tr>
<tr>
<td>teaching</td>
<td>teaching</td>
</tr>
<tr>
<td>technology</td>
<td>technology</td>
</tr>
<tr>
<td>type design</td>
<td>type design</td>
</tr>
<tr>
<td>typography</td>
<td>typography</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Swiss Graphic Design Histories

Multiple Voices
Edited by Chiara Barbieri, Jonas Berthod, Constance Delamadeleine, Davide Fornari, and Sarah Owens
Table of Contents

Figures of Speech
Chiara Barbieri, Jonas Berthod, Constance Delamadeleine, Davide Fornari, Sarah Owens  p. 7

Associations
Chiara Barbieri  p. 12

Awards
Jonas Berthod  p. 19

Careers
Jonas Berthod  p. 32

Clients
Chiara Barbieri  p. 49

Collaboration
Jonas Berthod  p. 63

Gender
Chiara Barbieri  p. 83

Location
Constance Delamadeleine  p. 96

Studio
Jonas Berthod  p. 112

Swiss Made
Constance Delamadeleine  p. 127

Training
Chiara Barbieri  p. 141

Typography
Constance Delamadeleine  p. 161

List of Interviews
p. 172

Biographies
p. 175
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. 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.” 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. 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, and its use in design history is not new. 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. 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.

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. Some critics have argued that oral history is not objective, though the same can be said of any source. Oral history does not claim neutrality, but instead proposes to focus on the subjectivity of memory. Indeed, “interviews are locally managed occasions of interaction in which participants collaboratively construct meaning” and, as such, they both recount and shape the past. This means that they “tell us less about events than about their meaning.”

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. This is valuable, as interviews sometimes prompt us to rethink what we thought we knew. This volume also contains other forms of accounts: transcripts of speeches, excerpts from published interviews, and protocols. While these are not strictly oral history, they are valuable contributions to the discourse and to writing history, 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,” 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.” These transcripts are never wholly neutral. Nevertheless, oral history does not stop at the mere publication of interviews, but includes their interpretation.
as well. 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. The organization of the accounts thus offers another level of interpretation which acknowledges the importance of contextualization and curation when publishing oral history.

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 overlooked 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, 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.
Introduction

4. For overviews, see Leavy 2011; Perks & Thomson 2016; Ritchie 2010; 2015; Thompson & Bornat 2017.
List of Interviews

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.

<table>
<thead>
<tr>
<th>interviewee(s)</th>
<th>interviewer(s)</th>
<th>place</th>
<th>date</th>
<th>mode</th>
<th>language(s)</th>
<th>source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bisig, Hanspeter</td>
<td>Delamadeleine, Constance</td>
<td>Sursee</td>
<td>Oct. 11, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Boton, Albert</td>
<td>Delamadeleine, Constance</td>
<td>Vernon</td>
<td>Sep. 8, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Elektrömog (Valentin Hindermann and Marco Walser)</td>
<td>Ernst, Meret</td>
<td>Zurich</td>
<td>ca. 2000</td>
<td>In person</td>
<td>German</td>
<td>Published transcript (Ernst 2000)</td>
</tr>
<tr>
<td>Endt, Evert</td>
<td>Delamadeleine, Constance</td>
<td>Paris</td>
<td>Oct. 4, 2018</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Finsler, Hans</td>
<td>(Public speech)</td>
<td>St. Gallen</td>
<td>Nov. 5, 1955</td>
<td></td>
<td>German</td>
<td>Published transcript (Finsler 1956)</td>
</tr>
<tr>
<td>Gavillet, Gilles</td>
<td>Berthod, Jonas</td>
<td>Geneva</td>
<td>Apr. 6, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Glaser, Urs</td>
<td>Barbieri, Chiara</td>
<td>Paris</td>
<td>Feb. 17, 2018</td>
<td>In person</td>
<td>Italian, French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Gottschalk, Fritz</td>
<td>Barbieri, Chiara</td>
<td>Zurich</td>
<td>Mar. 22, 2018</td>
<td>In person</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Hares, Jonathan</td>
<td>Berthod, Jonas</td>
<td>Lausanne</td>
<td>Mar. 5, 2018</td>
<td>In person</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Heller, Martin</td>
<td>Berthod, Jonas</td>
<td>Zurich, London</td>
<td>Mar. 22, 2018</td>
<td>Via phone</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Herzog, Lucia</td>
<td>Klein, Sarah</td>
<td>Basel</td>
<td>Nov. 20, 2012</td>
<td>In person</td>
<td>German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Hi (Megi Zumstein and Claudio Barandun)</td>
<td>Berthod, Jonas</td>
<td>Zurich</td>
<td>Apr. 6, 2017 Nov. 13, 2017</td>
<td>In person</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Hiestand, Ursula</td>
<td>Barbieri, Chiara and Robert Lzicar</td>
<td>Zurich</td>
<td>Dec. 4, 2017</td>
<td>In person</td>
<td>French and German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Ifert, Gérard</td>
<td>Delamadeleine, Constance</td>
<td>Saint-Mandé</td>
<td>May 30, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Itten, Johannes, Berthold von Grüningen, Arnold Schwander, and Georg Gilg</td>
<td>(Meeting minutes)</td>
<td>Zurich</td>
<td>Aug. 21, 1940</td>
<td></td>
<td>German</td>
<td>Unpublished transcript (Itten et al. 1940)</td>
</tr>
<tr>
<td>Name</td>
<td>Interviewee</td>
<td>Location</td>
<td>Date</td>
<td>Method</td>
<td>Language</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------------</td>
<td>----------</td>
<td>------------</td>
<td>---------</td>
<td>----------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Jost, Anna</td>
<td>Fornari, Davide</td>
<td>Paris</td>
<td>Dec. 7, 2015</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Kaeser, Hans-Peter</td>
<td>Klein, Sarah</td>
<td>St. Gallen</td>
<td>Nov. 29, 2012</td>
<td>In person</td>
<td>German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Lamm, Lora</td>
<td>Barbieri, Chiara and Fornari</td>
<td>Zurich</td>
<td>Mar. 7, 2018</td>
<td>In person</td>
<td>Italian</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Lehni, Jürg</td>
<td>Berthod, Jonas</td>
<td>Zurich</td>
<td>Mar. 8, 2018</td>
<td>In person</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Libiszewski, Serge and Kuhn</td>
<td>Barbieri, Chiara</td>
<td>Milan</td>
<td>Oct. 4, 2017</td>
<td>In person</td>
<td>Italian</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Maier, Manfred</td>
<td>Klein, Sarah</td>
<td>Basel</td>
<td>Aug. 29, 2017</td>
<td>In person</td>
<td>German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Meyer, Rudi</td>
<td>Delamadeleine, Constance</td>
<td>Paris</td>
<td>Feb. 5, 2018</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Meyer, Rudi</td>
<td>Bischler, Sandra</td>
<td></td>
<td>Mar. 7, 2018</td>
<td>Via phone</td>
<td>German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Milani, Armando</td>
<td>Barbieri, Chiara</td>
<td>Milan</td>
<td>Feb. 13, 2018</td>
<td>Via phone</td>
<td>Italian</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>NORM (Bruni, Krebs and Varone)</td>
<td>Berthod, Jonas</td>
<td>Zurich</td>
<td>Jun. 15, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Ronchi, Fulvio</td>
<td>Barbieri, Chiara</td>
<td>Milan</td>
<td>Mar. 19, 2017</td>
<td>In person</td>
<td>Italian</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Rotzler, Willy</td>
<td>(Public speech)</td>
<td>Zurich</td>
<td>Mar. 15, 1955</td>
<td></td>
<td>German</td>
<td>Unpublished transcript (Rotzler 1955)</td>
</tr>
<tr>
<td>Tourneracho, Francine</td>
<td>Delamadeleine, Constance</td>
<td>Paris</td>
<td>Nov. 24, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Tromlier, Niklaus</td>
<td>Delamadeleine, Constance</td>
<td>Sursee</td>
<td>Oct. 10, 2017</td>
<td>In person</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Tromlier, Niklaus</td>
<td>Delamadeleine, Constance</td>
<td></td>
<td>Oct. 18, 2018</td>
<td>Via e-mail</td>
<td>French</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Vogt, Armin</td>
<td>Bischler, Sandra</td>
<td>Basel</td>
<td>Sep. 13, 2017</td>
<td>In person</td>
<td>German</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Windlin, Cornel</td>
<td>Berthod, Jonas</td>
<td>Zurich</td>
<td>Mar. 8, 2018</td>
<td>In person</td>
<td>English</td>
<td>Transcript from unpublished record</td>
</tr>
<tr>
<td>Windlin, Cornel</td>
<td>Bovier, Lionel</td>
<td>Zurich</td>
<td>ca. 1998</td>
<td></td>
<td>German</td>
<td>Published transcript (Bovier et al. 1998)</td>
</tr>
</tbody>
</table>
## List of Interviews

<table>
<thead>
<tr>
<th>Interviewer</th>
<th>Location</th>
<th>Date</th>
<th>Language</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Windlin, Cornel</td>
<td>Curiger, Bice and Catherine Hug</td>
<td>Zurich</td>
<td>Aug. 2002</td>
<td>German Published transcript (Curiger 2002)</td>
</tr>
<tr>
<td>Wolfensberger, Ernst</td>
<td>(Public speech)</td>
<td>Winterthur</td>
<td>Nov. 22, 1956</td>
<td>German Published transcript (Wolfensberger 1957)</td>
</tr>
</tbody>
</table>
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 Kunsthogeschool 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—École 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)
Biographies

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.

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 Kunsthochschule 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

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 École Nationale Supérieure des Arts de 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

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
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 estab-lished 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.
A Never-ending Story: From the History of Swiss Graphic Design to Swiss Graphic Design Histories

Davide Fornari, Robert Lzicar, Sarah Owens, Michael Renner, Arne Scheuermann, Peter J. Schneemann

This publication builds upon the results of the research project “Swiss Graphic Design and Typography Revisited.” Involving twelve researchers from seven Swiss universities and twelve associate researchers, and having a duration of four years, it is the largest academic research project in the field of design ever funded by the Swiss National Science Foundation—the scientific research support organization mandated by the Swiss Federal Government. This project focused on Swiss graphic design and typography and their ongoing legitimacy, reputation, and status, in three sub-projects: “Principles of Education,” “Networks of Practice,” and “Strategies of Dissemination.” It did not consider the outputs of the disciplines of graphic design and typography in Switzerland as a monolithic label or style, but as a multi-faceted construction within an international discourse. This was taken into account by the team’s Swiss and foreign researchers, who collaborated in mixed research groups. They produced various small-scale narratives that together offer a more complete, flexible interpretation of the subject than has been the norm in the extant literature, and that question the existing canon of Swiss graphic design in a variety of ways.

These small-scale narratives are made public in the present four-volume publication. It constitutes an appraisal of the status quo of Swiss graphic design and typography, and by no means aims to offer the final word on the history of Swiss graphic design. Instead, it provides readers with a comprehensive view of what has long become a canonical artifact thanks to the international significance of Swiss practitioners and Swiss curricula, and the impact of Swiss public graphic design collections and state-led strategies for the promotion of design. Readers are invited to make their own way through the four volumes, and are supported by a system of keywords that connect the contents of the different volumes, from the image-centered Visual Arguments to the interviews and oral sources in Multiple Voices and the terminologies of Tempting Terms. References to all cited sources are found at the end of the present volume. Our keywords also reflect the complexity of the social and cultural networks that constitute the historiography of graphic design and typography.

An academic approach

The roots of the present research are to be found in the project “Mapping Graphic Design History in Switzerland,” which examined the construction of graphic design history in publications and exhibitions edited or curated in Switzerland from 1925 to 2012. Publications and exhibitions were registered in a database and made accessible as an interactive timeline alongside interviews with relevant personalities. In order to discuss the results of this project, its team planned a conference for 2014 whose presentations would deal with Swiss graphic design history from a contemporary academic perspective.

This symposium, which bore the same title as the project, was held on February 27, 2014 at the Bern University of the Arts HKB. Besides a keynote speech by Teal Triggs, the symposium offered ten papers by scholars from the German, French, and Italian-speaking parts of Switzerland. Participants were selected following a survey of research projects in Switzerland that focused on historical aspects of graphic design.
At the close of the day, a workshop was held to encourage further collaboration, to exchange ideas, and to evaluate possibilities for a cross-institutional research project. This workshop laid the foundations for the present extensive research project, which from the start was intended to adopt a collaborative, comprehensive, multi-perspective, methodologically varied, and historically informed approach to explore the meaning and status of so-called “Swiss Graphic Design and Typography.” After a number of joint working sessions, an application for a Sinergia grant from the Swiss National Science Foundation was submitted in January 2015. “Swiss Graphic Design and Typography Revisited” started in October 2016.

The workshop at the symposium of 2014 was followed by several working sessions during which representatives of each participating university developed the foundation for the current project. This traces the typical career path of a professional designer. In addition, several basic principles were laid down for this new project. We aimed to focus on processes, places, ideas, and networks instead of on people and products; and we would engage in artifact-driven case studies instead of monographic research, and on small-scale but in-depth case studies with an approach that was expertise-based instead of institution-based. The overriding subjects “migration” and “translation” were replaced by a multi-perspective analysis of the label “Swiss graphic design and typography.” In a further working session, the group finalized the project’s structure, with three sub-projects focusing on education, practice, and dissemination. These sub-projects were then allocated case studies and defined in greater detail. This lengthy process, which took more than six working sessions from February to October 2015, led to agreement on the goals and intentions of the project, and on its basic structure.

Two-and-a-half years after the initial workshop, the launch day for “Swiss Graphic Design and Typography Revisited” was held at the Bern University of the Arts HKB on October 7, 2016. The members of the research team all met for the first time: six doctoral students, six researchers, three co-coordinators, and four co-applicants. In the three sub-projects, mixed groups of researchers from the participating institutions investigated different aspects of Swiss graphic design and typography.
graphic design—its teaching, its networks, and its publication formats. To compensate for a lack of expertise in specific fields, an international board of experts was set up in addition to the research groups. This board met regularly to discuss interim results and the further development of the project.  

The nature of the nine case studies allowed the research team to explore the landscape of Swiss graphic design and typography, shedding light on overlooked scenes, minor stories, and often-told narratives. Researchers explored the curricula at prominent Kunstgewerbeschulen (schools of arts and crafts) such as those in Zurich and Basel, as well as the role of teachers who moved across national borders. Nomadic practitioners, such as Albert Hollenstein and Walter Ballmer, and their business models, the impact of professional associations, and the emergence of new, informal networks were all investigated to a similar degree in order to analyze graphic design as a profession. The dissemination of design through professional journals, exhibitions, and historiographical publications was studied in order to understand the construction of the label “Swiss graphic design and typography” and the continuities and ruptures in the discourse surrounding it.

Using methods grounded in current approaches to historical analysis and cultural theory, the researchers searched through archives, analyzed textual, pictorial, and design sources such as curricula, publications, and individual testimonies, and interviewed key figures in the field. In this manner, they were able to review existing narratives and to identify previously overlooked networks, practices, and media. The result is a critical contribution to our understanding of the emergence and current self-perception of Swiss graphic design and typography. Above and beyond this, the project helped to consolidate design history as a field of research and practice in Switzerland, and provided new, relevant findings for the international scholarly discourse on visual communication.

Disseminating Swiss graphic design

Swiss Graphic Design Histories is the main output of more than four years of research. It publishes our findings in a form that we hope will also appeal to a non-scientific audience—practicing designers in particular—and will make readily available the large amount of diverse data and sources that we have analyzed. It is structured in three volumes, besides the present one: Visual Arguments, Multiple Voices, and Tempting Terms. The authors and editors have taken what was long considered a consolidated success story, and present it as a multi-faceted representation of the socio-cultural phenomena that lie behind Swiss graphic design and typography.

Visual Arguments analyzes rich visual documents that researchers have gathered together during the project in archives, collections, and libraries. Various case studies for the project were developed in close connection with the archival material—not exclusively graphic artifacts, but also written documents such as timetables, correspondence, minutes of meetings, regulations, and essays. The accompanying texts are not illustrated with images; instead, the visual material is contextualized through the texts, which directly precede the images. By combining visual and textual material, the publication presents arguments that are aimed equally at researchers and graphic designers.

During the project, the researchers conducted a large number of interviews with designers who have contributed to defining Swiss graphic design. The aim of Multiple Voices is to make extracts from those interviews and other oral sources (published and unpublished) accessible to further research by grouping them thematically. This volume assembles all of these themes into a large-scale conversation that includes multiple voices and perspectives.

Tempting Terms contains essays that refer directly to the phenomena of graphic
design in Switzerland. These terms concern the professional field and terminology of graphic design; they may be obvious and self-explanatory, raise new questions, provoke curiosity, or introduce designers or areas that the canon has usually ignored. This volume is dedicated to clearly focused phenomena, but with the potential to expand and link up with theoretical concepts or cognate disciplines beyond graphic design itself.

A never-ending story?

Our research activities have not ended with the present publication. Further individual findings from the project will be discussed and published independently by our doctoral students as part of their theses. We hope that they will continue the academic discourse in graphic design history in Switzerland, conduct further research, and ultimately assume positions from which they might pursue further topics in this vein.

However, the relevance of this project goes beyond the boundaries of the graphic design discipline. It is one of the first collaborative projects in our field to involve almost all the art and design departments at Swiss universities. This collaborative approach was particularly important in defining the transfer of knowledge from research to education, as it helps to promote a shared perspective through joint research. This experiment may be considered a success in that it did not level out differences, but instead brought people from different schools—both institutions and schools of thought—into a dialogue with each other.

It was our goal with Swiss Graphic Design Histories to create a historiography with sound methodologies from within the discipline in a manner that might guide, but not prescribe, a future trajectory for graphic design and typography in Switzerland. Like every research project, this one might be “finished,” but it is by no means complete. We hope that this book will encourage many more stories to be explored, and that Swiss graphic design and typography will be constantly renegotiated—whether on a large scale (as one of the eight Swiss candidates to be awarded the status of Intangible Cultural Heritage with UNESCO), or on a smaller scale (as demonstrated impressively by members of the research team in the form of the seminar “My Own Private Swiss Graphic Design History” at the Bern University of the Arts HKB, where students were given the opportunity to formulate alternative stories of Swiss graphic design using objects from their personal environment). Such an explorative form of education and an open exchange about what Swiss graphic design is all about would not have been possible without this project.

1 This project was supported within the framework of the Swiss National Science Foundation SNSF Sinergia scheme, see http://www.snf.ch/en/funding/programmes/sinergia/Pages/default.aspx (accessed Apr. 10, 2020). For more information on the project team, see the colophon in the present volume.
2 The project “Mapping Graphic Design History in Switzerland” was funded by the Bern University of Applied Sciences BFH and conducted at the Bern University of the Arts HKB from February 2012 to July 2013. The project team included: Prof. Robert Lzicar (coordinator), Amanda Unger, Michael Flückiger, Prof. Dr. Barbara Bader, Prof. Agnès Laube, and Tina Anna Güntner.
3 Lzicar & Fornari 2016.
4 For more information on the project team, see the colophon in the present volume.
5 For a comprehensive journal of the project, see www.sgdtr.ch/journal/ (accessed Apr. 10, 2020).
Chiara Barbieri studied art history in Rome (La Sapienza), Paris (La Sorbonne, Paris IV), and London (Courtauld Institute of Art), and holds a PhD in History of Design from the Royal College of Art (London). In her PhD dissertation, she focused on the articulation of graphic design practice in Milan from the 1930s to the 1960s. Her research interests are in 20th-century visual culture and its relation to politics, national identities, Modernism, education, and the broader socio-cultural context.

Rudolf Barmettler is a professor for typeface design and typography at the Zurich University of the Arts. He studied graphic design in Lucerne and documentary/film and television publishing in Munich. His research interests lie in the history of Swiss typeface design and teaching methodology in typography and graphic design.

Jonas Berthod studied graphic design and visual communication in Lausanne and London from 2008 to 2015. In his PhD dissertation, he is researching the Swiss Design Awards’ evolution parallel to the profession, using its relaunch in 2002 as a focal point. His research interests lie at the intersection between practice and theory, professionals’ ongoing self-definition, and recent Swiss graphic design history.

Sandra Bischler holds a BA in Visual Communication and an MA in Art and Design Science. Since 2016, she has been a research assistant at Academy of Art and Design in Basel and a PhD candidate at Folkwang University of the Arts in Essen, Germany. Her doctoral thesis focuses on the development of graphic design education in Switzerland and Germany in the mid-20th century, examining educational principles and design philosophies with regard to their interaction and migration across national borders.

Constance Delamadeleine studied graphic design and art history in Geneva. In her PhD dissertation, she focuses on the promotion of Swiss graphic design in Paris in the 1960s. Her research interests cover the link between design and diplomacy and, more specifically, nation branding.

Davide Fornari is an associate professor at ECAL/University of Art and Design Lausanne (HES-SO), where he leads the applied Research and Development sector. He was co-coordinator of the SNSF Sinergia research project “Swiss Graphic Design and Typography Revisited.” He was the editor-in-chief of the magazine Progetto grafico from 2014 to 2016. Together with Robert Lzicar, he co-edited Mapping Graphic Design History in Switzerland (Zurich, 2016).

Roland Früh studied communication and media research, art history, and social pedagogy in Zurich from 2001 to 2007. His research interests lie in observing how formal and conceptual aspects of graphic design and typography are discussed and critiqued across different media.

Ueli Kaufmann studied graphic design in Den Haag and Zurich, and typeface design in Reading (UK). In his PhD dissertation, he analyzes the entanglements between Swiss typographic tradesmen and the Moroccan script reform of the 1970s and 1980s. His research interests lie in the intertwine ment of historiography, economics, technology, and practice in typographic history.

Sarah Klein studied visual communication, art direction, and type design in Basel, Berlin, and Lausanne between 2005 and 2014. In her research she focuses on the history of graphic design with regard to its education. In her PhD she is investigating design training based on historical exercises.
Robert Lzicar is a professor at Bern University of the Arts (HKB), where he teaches design history and directs the MA Design course. He was co-coordinator of the SNSF Sinergia research project “Swiss Graphic Design and Typography Revisited.” He organized the symposia “It Wasn’t Written: International Symposium on Designerly-ways of Historiography” with Julia Meer (New York, 2018) and “Mapping Graphic Design History in Switzerland” (Bern, 2014), and co-edited the book Mapping Graphic Design History in Switzerland with Davide Fornari (Zurich, 2016).

Jonas Niedermann studied visual communication in Zurich from 2003 to 2007 and typeface design at the University of Reading from 2012 to 2013. His research interests lie in the 20th-century history of graphic design and type design education in Switzerland.

Sarah Owens is a professor of visual communication and visual cultures at the Zurich University of the Arts, where she chairs her subject area, heads research, and directs the graduate program in Visual Communication. She was sub-project leader on the SNSF Sinergia project “Swiss Graphic Design and Typography Revisited.” She has lectured on her research worldwide, and has edited and contributed to several volumes on design theory, focusing on the history, practice, and mediation of visual artifacts.

Michael Renner is a professor and Head of the Visual Communication Institute at FHNW Academy of Art and Design in Basel. From 2005 until 2013 he was a member of the board of “eikones,” the Swiss National Center of Competence in Iconic Research. Afterwards, he joined the European research network “What Images Do.” He co-edited the publication that emerged from the project, which was declared one of the “books of the year” by the Association of University Presses in 2019. He is a member of AGI and was sub-project leader on the SNSF Sinergia project “Swiss Graphic Design and Typography Revisited.”

Arne Scheuermann is a professor for theory of design and Head of the Institute of Design Research at the Bern University of the Arts (HKB). He was head coordinator of the SNSF Sinergia research project “Swiss Graphic Design and Typography Revisited.” His main books and edited volumes include Design als Rhetorik. Grundlagen, Positionen, Fallstudien (with Gesche Joost, eds., Basel, 2008) and Handbuch Medienrhetorik (with Francesca Vidal, eds., Stuttgart, 2017). He has been President of the SDN (Swiss Design Network) from 2014 to 2020.

Peter J. Schneemann is a full professor at the Institute of Art History at the University of Bern and director of the Department of Modern and Contemporary Art History. He was co-applicant and sub-project leader on the SNSF Sinergia projects “The Interior. Art, Space, and Performance (Early Modern to Postmodern)” (2012–2016) and “Swiss Graphic Design and Typography Revisited” (since 2016). His most recent publications are Reading Room. Re-Lektüren des Innenraums (with Christine Göttler et al., eds., Berlin, 2019) and Localizing the Contemporary. The Kunsthalle Bern as a Model (ed., Zurich, 2018).

Sara Zeller studied art history in Zurich, Berlin, and Bern from 2007 to 2014. In her PhD dissertation, she focuses on the exhibition The Swiss Poster by the cultural foundation Pro Helvetia that traveled internationally between 1949 and 1952. Her research interests lie in the intertwinment of design exhibitions with economics, politics, and designer identity.
advertisement
Visual Arguments
Advertisements, p. 12
Exhibition Designs, p. 200
Multiple Voices
Clients, p. 49
Tempting Terms
Schweizer Graphik, p. 140
alternative actors
Visual Arguments
Advertisements, p. 12
Mixed Lots, p. 90
Student Magazines, p. 141
Tempting Terms
Iconophile, p. 49
Arts and Crafts
Visual Arguments
Timetables, p. 155
Tempting Terms
Sonderstellung, p. 152
Associations
Visual Arguments
Designer Portraits, p. 133
Evening Course Documents, p. 130
Legal Documents, p. 70
Letter of Correspondence, p. 104
Mixed Lots, p. 90
Multiple Voices
Gender, p. 83
Tempting Terms
In eigener Sache, p. 63
Sonderstellung, p. 152
Visualiste, p. 181
awards
Visual Arguments
Award Catalogs, p. 74
Multiple Voices
Awards, p. 19
Careers, p. 32
Tempting Terms
Die besten Plakate/Les meilleures affiches, p. 26
Netzwerke/Réseaux/Networks, p. 101

advertising
Visual Arguments
Advertisements, p. 12
Exhibition Designs, p. 200
Multiple Voices
Clients, p. 49
Tempting Terms
Schweizer Graphik, p. 140
alternative actors
Visual Arguments
Advertisements, p. 12
Mixed Lots, p. 90
Student Magazines, p. 141
Tempting Terms
Iconophile, p. 49
Arts and Crafts
Visual Arguments
Timetables, p. 155
Tempting Terms
Sonderstellung, p. 152
Associations
Visual Arguments
Designer Portraits, p. 133
Evening Course Documents, p. 130
Legal Documents, p. 70
Letter of Correspondence, p. 104
Mixed Lots, p. 90
Multiple Voices
Gender, p. 83
Tempting Terms
In eigener Sache, p. 63
Sonderstellung, p. 152
Visualiste, p. 181
awards
Visual Arguments
Award Catalogs, p. 74
Multiple Voices
Awards, p. 19
Careers, p. 32
Tempting Terms
Die besten Plakate/Les meilleures affiches, p. 26
Netzwerke/Réseaux/Networks, p. 101

canonical
Visual Arguments
Blogpost, p. 163
Tempting Terms
Cave Paintings, p. 14
Iconophile, p. 49
Lehni Frame, p. 92
Popular Culture, p. 126
The Basel School, p. 161
Unfamiliar Writing Forms, p. 169
career
Visual Arguments
Award Catalogs, p. 74
Multiple Voices
Associations, p. 12
Awards, p. 19
Clients, p. 49
Collaboration, p. 63
Gender, p. 83
Location, p. 96
Typography, p. 161
clients
Visual Arguments
Advertisements, p. 12
Corporate Printed Matter, p. 38
Exhibition Designs, p. 200
Press Photos, p. 111
Multiple Voices
Collaboration, p. 63
Tempting Terms
Hotspot Milan, p. 38
Kunsthalle Bern, p. 79
Weltformat, p. 187
culture and commerce
Visual Arguments
Award Catalogs, p. 74
Student Work, p. 53
Multiple Voices
Awards, p. 19
Clients, p. 49
Studio, p. 112
Tempting Terms
Netzwerke/Réseaux/Networks, p. 101
curriculum
Visual Arguments
Reproductions, p. 22
Teaching Materials, p. 183
Timetables, p. 155
Type Training Documents, p. 165
Multiple Voices
Training, p. 141
design promotion
Tempting Terms
Die besten Plakate/Les meilleures affiches, p. 26
design scenes
Visual Arguments
Award Catalogs, p. 74
Multiple Voices
Associations, p. 12
Location, p. 96
Tempting Terms
Hotspot Milan, p. 38
discourse
Visual Arguments
Student Magazines, p. 141
Tempting Terms
In eigener Sache, p. 63
Neue Schweizer Schulbschrift, p. 111
diversity
Visual Arguments
Advertisements, p. 12
Student Work, p. 53
Multiple Voices
Gender, p. 83
education policy
Visual Arguments
Legal Documents, p. 70
Letter of Correspondence, p. 104
Timetables, p. 155
Tempting Terms
Sonderstellung, p. 152
ephemera
Tempting Terms
Kunsthalle Bern, p. 79
exhibition design
Visual Arguments
Exhibition Designs, p. 200
Tempting Terms
Lehni Frame, p. 92
<table>
<thead>
<tr>
<th>exhibitions</th>
<th>identity</th>
<th>Press Photos, p. 111</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arguments</td>
<td>Visual Arguments</td>
<td>Tempting Terms</td>
</tr>
<tr>
<td>Exhibition Designs, p. 200</td>
<td>Designer Portraits, p. 133</td>
<td>Die besten Plakate/Les meilleures affiches, p. 26</td>
</tr>
<tr>
<td>Installation View, p. 51</td>
<td>Tempting Terms</td>
<td>national label</td>
</tr>
<tr>
<td>Reproductions, p. 22</td>
<td>Neue Schweizer Schulschrift, p. 111</td>
<td>Multiple Voices</td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Visualiste, p. 181</td>
<td>Swiss Made, p. 127</td>
</tr>
<tr>
<td>Iconophile, p. 49</td>
<td>Netzwerke/Réseaux/Networks, p. 101</td>
<td>Tempting Terms</td>
</tr>
<tr>
<td>Lehni Frame, p. 92</td>
<td>Popular Culture, p. 126</td>
<td>Neue Schweizer Schulschrift, p. 111</td>
</tr>
<tr>
<td>Popular Culture, p. 126</td>
<td>The Basel School, p. 161</td>
<td></td>
</tr>
<tr>
<td>Schweizer Graphik, p. 140</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Weltformat, p. 187</td>
<td></td>
<td></td>
</tr>
<tr>
<td>France</td>
<td>gender</td>
<td></td>
</tr>
<tr>
<td>Multiple Voices</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Location, p. 96</td>
<td>Exhibition Designs, p. 200</td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Handwriting Instructions, p. 208</td>
<td></td>
</tr>
<tr>
<td>Visualiste, p. 181</td>
<td></td>
<td></td>
</tr>
<tr>
<td>good design</td>
<td>identity</td>
<td></td>
</tr>
<tr>
<td>Multiple Voices</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Associations, p. 12</td>
<td>Designer Portraits, p. 133</td>
<td></td>
</tr>
<tr>
<td>Awards, p. 19</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Multiple Voices</td>
<td></td>
</tr>
<tr>
<td>Die besten Plakate/Les meilleures affiches, p. 26</td>
<td>Netzwerke/Réseaux/Networks, p. 101</td>
<td></td>
</tr>
<tr>
<td>networks</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Arguments</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Exhibition Designs, p. 200</td>
<td>Designer Portraits, p. 133</td>
<td></td>
</tr>
<tr>
<td>Handwriting Instructions, p. 208</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Mixed Lots, p. 90</td>
<td>Neue Schweizer Schulschrift, p. 111</td>
<td></td>
</tr>
<tr>
<td>Teaching Materials, p. 183</td>
<td>Visualiste, p. 181</td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Letter of Correspondence, p. 104</td>
<td></td>
</tr>
<tr>
<td>Cave Paintings, p. 14</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Iconophile, p. 49</td>
<td>Kunsthalle Bern, p. 79</td>
<td></td>
</tr>
<tr>
<td>Neue Schweizer Schulschrift, p. 111</td>
<td>Lehni Frame, p. 92</td>
<td></td>
</tr>
<tr>
<td>Popular Culture, p. 126</td>
<td>Popular Culture, p. 126</td>
<td></td>
</tr>
<tr>
<td>Schweizer Graphik, p. 140</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>The Basel School, p. 161</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfamiliar writing forms, p. 169</td>
<td></td>
<td></td>
</tr>
<tr>
<td>photography</td>
<td>politics</td>
<td></td>
</tr>
<tr>
<td>Visual Arguments</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Blogpost, p. 163</td>
<td>Handwriting Instructions, p. 208</td>
<td></td>
</tr>
<tr>
<td>Designer Portraits, p. 133</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Press Photos, p. 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Re reproductions, p. 22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>museum</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kunsthalle Bern, p. 79</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lehni Frame, p. 92</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular Culture, p. 126</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfamiliar Writing Forms, p. 169</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>historiography</td>
<td>origins</td>
<td></td>
</tr>
<tr>
<td>Visual Arguments</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Chronological Diagram, p. 63</td>
<td>Designer Portraits, p. 133</td>
<td></td>
</tr>
<tr>
<td>Mixed Lots, p. 90</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Reproductions, p. 22</td>
<td>Cave Paintings, p. 14</td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Unfamiliar Writing Forms, p. 169</td>
<td></td>
</tr>
<tr>
<td>Cave Paintings, p. 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iconophile, p. 49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neue Schweizer Schulschrift, p. 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular Culture, p. 126</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schweizer Graphik, p. 140</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Basel School, p. 161</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfamiliar writing forms, p. 169</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>historiography</td>
<td>origins</td>
<td></td>
</tr>
<tr>
<td>Visual Arguments</td>
<td>Visual Arguments</td>
<td></td>
</tr>
<tr>
<td>Chronological Diagram, p. 63</td>
<td>Designer Portraits, p. 133</td>
<td></td>
</tr>
<tr>
<td>Mixed Lots, p. 90</td>
<td>Tempting Terms</td>
<td></td>
</tr>
<tr>
<td>Reproductions, p. 22</td>
<td>Cave Paintings, p. 14</td>
<td></td>
</tr>
<tr>
<td>Tempting Terms</td>
<td>Unfamiliar Writing Forms, p. 169</td>
<td></td>
</tr>
<tr>
<td>Cave Paintings, p. 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iconophile, p. 49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neue Schweizer Schulschrift, p. 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Popular Culture, p. 126</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schweizer Graphik, p. 140</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Basel School, p. 161</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfamiliar writing forms, p. 169</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Synoptic Keyword Index

Tempting Terms
Die besten Plakate/Les meilleures affiches, p. 26

posters
Visual Arguments
Installation View, p. 51
Tempting Terms
Kunsthalle Bern, p. 79
Lehni Frame, p. 92
Weltformat, p. 187

practice
Visual Arguments
Christmas Cards, p. 180
Corporate Printed Matter, p. 38
Evening Course Documents, p. 130
Installation View, p. 51
Portfolio, p. 222
Type Catalog, p. 66
Multiple Voices
Gender, p. 83
Swiss Made, p. 127
Tempting Terms
Visualiste, p. 181

printing industry
Tempting Terms
In eigener Sache, p. 63
Schweizer Graphik, p. 140
Weltformat, p. 187

private collectors
Tempting Terms
Iconophile, p. 49

profession
Visual Arguments
Christmas Cards, p. 180
Designer Portraits, p. 133
Entrance Exam Concept, p. 45
Type Catalog, p. 66
Multiple Voices
Careers, p. 32

self-promotion
Visual Arguments
Christmas Cards, p. 180
Designer Portraits, p. 133
Portfolio, p. 222
Type Catalog, p. 66
Multiple Voices
Clients, p. 49
Studio, p. 112
Tempting Terms
The Basel School, p. 161

skills
Visual Arguments
Basic Exercises, p. 115
Entrance Exam Concept, p. 45
Student Work, p. 141
Type Training Documents, p. 165
Multiple Voices
Training, p. 141

standardization
Visual Arguments
Teaching Materials, p. 183
Tempting Terms
Weltformat, p. 187

stereotypes
Visual Arguments
Blogpost, p. 163
Letter of Correspondence, p. 104
Press Photos, p. 111
Multiple Voices
Gender, p. 83

Swiss Style
Visual Arguments
Evening Course Documents, p. 130
Type Catalog, p. 66
Multiple Voices
Swiss Made, p. 127

Swissness
Visual Arguments
Press Photos, p. 111
Multiple Voices
Swiss Made, p. 127

teaching
Visual Arguments
Synoptic Keyword Index

Basic Exercises, p. 115
Evening Course Documents, p. 130
Student Work, p. 53
Type Training Documents, p. 165
Multiple Voices
Training, p. 141

Multiple Voices
Swiss Made, p. 127
Typography, p. 161
Tempting Terms
Neue Schweizer
Schultschrift, p. 111
Unfamiliar Writing Forms,
p. 169

technology
Visual Arguments
Chronological Diagram,
p. 63
Multiple Voices
Careers, p. 32
Studio, p. 112
Training, p. 141
Typography, p. 161

templates
Visual Arguments
Basic Exercises, p. 115
Handwriting Instructions,
p. 208
Reproductions, p. 22
Teaching Materials, p. 183

training
Visual Arguments
Basic Exercises, p. 115
Entrance Exam Concept,
p. 45
Evening Course Documents, p. 130
Legal Documents, p. 70
Timetables, p. 155
Tempting Terms
Sonderstellung, p. 152

type design
Visual Arguments
Chronological Diagram,
p. 63
Multiple Voices
Typography, p. 161

typography
Visual Arguments
Chronological Diagram,
p. 63
Type Catalog, p. 66
Type Training Documents, p. 165
<table>
<thead>
<tr>
<th>Acronym</th>
<th>Original name</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADI</td>
<td>Associazione per il Disegno Industriale</td>
<td>Association for Industrial Design</td>
</tr>
<tr>
<td>AGI</td>
<td>Alliance Graphique Internationale</td>
<td></td>
</tr>
<tr>
<td>AGS Basel</td>
<td>Allgemeine Gewerbeschule Basel</td>
<td>General Trade School Basel</td>
</tr>
<tr>
<td>Aiap</td>
<td>Associazione Italiana Artisti Pubblici-tari</td>
<td>Italian Association of Advertising Artists</td>
</tr>
<tr>
<td>APG</td>
<td>Allgemeine Plakatgesellschaft</td>
<td>General Poster Company</td>
</tr>
<tr>
<td>BGB</td>
<td>Bibliothek für Gestaltung Basel</td>
<td>Basel Design Library</td>
</tr>
<tr>
<td>BIGA</td>
<td>Bundesamt für Industrie, Gewerbe und Arbeit</td>
<td>Federal Office for Industry, Trade and Labor</td>
</tr>
<tr>
<td>DWB</td>
<td>Deutscher Werkbund</td>
<td>German Werkbund</td>
</tr>
<tr>
<td>ECAL</td>
<td>Ecole cantonale d'art de Lausanne</td>
<td>University of Art and Design Lausanne</td>
</tr>
<tr>
<td>EKaK</td>
<td>Eidgenössische Kommission für angewandte Kunst</td>
<td>Federal Commission for Applied Arts</td>
</tr>
<tr>
<td>FDHA</td>
<td>Federal Department of Home Affairs</td>
<td></td>
</tr>
<tr>
<td>HfG Ulm</td>
<td>Hochschule für Gestaltung Ulm</td>
<td>Ulm School of Design</td>
</tr>
<tr>
<td>HLS</td>
<td>Historisches Lexikon der Schweiz</td>
<td>History Lexicon for Switzerland</td>
</tr>
<tr>
<td>HYSPA</td>
<td>Schweizerische Ausstellung für Gesundheitspflege und Sport</td>
<td>Swiss Health and Sport Exhibition</td>
</tr>
<tr>
<td>LA 39</td>
<td>Schweizerische Landesausstellung 1939</td>
<td>Swiss National Exhibition 1939</td>
</tr>
<tr>
<td>MBSB</td>
<td>Most Beautiful Swiss Books</td>
<td></td>
</tr>
<tr>
<td>MfGZ</td>
<td>Museum für Gestaltung Zürich</td>
<td>Museum of Design Zurich</td>
</tr>
<tr>
<td>MoMA</td>
<td>Museum of Modern Art New York</td>
<td></td>
</tr>
<tr>
<td>MUBA</td>
<td>Mustermesse Basel</td>
<td>Sample fair Basel</td>
</tr>
<tr>
<td>NZZ</td>
<td>Neue Zürcher Zeitung</td>
<td></td>
</tr>
<tr>
<td>OEV</td>
<td>L’Œuvre</td>
<td></td>
</tr>
<tr>
<td>RSI</td>
<td>Revue Suisse de l’Imprimerie</td>
<td></td>
</tr>
<tr>
<td>SAFFA</td>
<td>Schweizerische Ausstellung für Frauenarbeit</td>
<td>Swiss Exhibition for Women’s Work</td>
</tr>
<tr>
<td>SBV</td>
<td>Schweizerischer Buchhändlerverein</td>
<td>Swiss Union of Booksellers</td>
</tr>
<tr>
<td>SDA</td>
<td>Swiss Design Awards</td>
<td></td>
</tr>
<tr>
<td>SFA</td>
<td>Swiss Federal Archive</td>
<td></td>
</tr>
<tr>
<td>SFOC</td>
<td>Swiss Federal Office of Culture</td>
<td></td>
</tr>
<tr>
<td>SGD</td>
<td>Swiss Graphic Designers</td>
<td></td>
</tr>
<tr>
<td>SGM</td>
<td>Schweizer Graphische Mitteilungen</td>
<td></td>
</tr>
<tr>
<td>SIA</td>
<td>Schweizer Schmirgel- und Schleif-industrie AG, Frauenfeld [today: sia Abrasives]</td>
<td></td>
</tr>
<tr>
<td>Acronym</td>
<td>Original name</td>
<td>English translation</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------------------------</td>
<td>----------------------------------------------------------------</td>
</tr>
<tr>
<td>SGV</td>
<td>Schweizer Grafiker Verband</td>
<td>Swiss Association of Graphic Designers</td>
</tr>
<tr>
<td>SWB</td>
<td>Schweizerischer Werkbund</td>
<td>Swiss Werkbund</td>
</tr>
<tr>
<td>T8</td>
<td>VIII Triennale di Milano</td>
<td>8th Milan Triennale</td>
</tr>
<tr>
<td>TM</td>
<td>Typographische Monatsblätter</td>
<td></td>
</tr>
<tr>
<td>VSG</td>
<td>Verband Schweizerischer Grafiker / Verband Schweizer Grafiker</td>
<td>Swiss Graphic Design Association [sometimes also translated as Swiss Graphic Design Union]</td>
</tr>
<tr>
<td>WSS</td>
<td>Werkgemeinschaft für Schrifterneuerung in der Schweiz</td>
<td>Cooperative for Script Reform in Switzerland</td>
</tr>
<tr>
<td>ZHdK</td>
<td>Zürcher Hochschule der Künste</td>
<td>Zurich University of the Arts</td>
</tr>
</tbody>
</table>
References
References

Archives

Albe and Lica Steiner archive, Politecnico di Milano, Milan
Anna Monika Jost private archive, Paris
Archiv Forum Gestaltung Magdeburg
Archive of the Institute of Visual Communication, Academy of Art and Design, Basel
Archive sia Abrasives Industries AG, Frauenfeld
Archives nationales, Paris
Archivio Storico Olivetti, Ivrea
Atelier Ernst + Ursula Hiestand archive, Museum für Gestaltung Zürich, Zurich.
Bibliothek für Gestaltung Basel
Centro di Documentazione sul Progetto Grafico, Aiap, Milan
Fulvio Ronchi private archive, Milan
Gottschalk+Ash International, Zurich
Graphic Design Collection, Museum für Gestaltung Zürich, Zurich
Hollenstein archives, Ville de Paris, Bibliothèque Forney, Paris
Hugues Hollenstein archives, Tours
Kunsthalle Bern Archive, Bern
Museum für Gestaltung Zürich
Museum für Gestaltung Zürich, Grafiksammlung
Museum für Gestaltung Zürich, Plakatsammlung
MoMA Archives, New York National Art Library, Victoria and Albert Museum, London
Plakatsammlung der Schule für Gestaltung Basel
Poster Collection, Museum für Gestaltung Zürich, Zurich
Schule für Gestaltung Basel
Schweizer Schulschrift
Nachlass Paul Hulliger, Bibliothek für Gestaltung Basel, Basel
Schweizerisches Bundesarchiv, Bern
Schweizerisches Museum für Papier, Schrift und Druck, Basel
Schweizerisches Nationalmuseum, Zürich
Serge Libiszewski estate, Milan
Staatsarchiv Basel-Stadt, Basel
Staatsarchiv des Kantons Zürich
Stadtarchiv Zürich
Studio Boggeri private archive, Meride
Swiss Federal Archive, Bern
Swiss Federal Office of Culture archives, Bern
Valentino Garavani corporate archive, Rome
Walter Ballmer Estate, Milan
Zentrum für das Buch, Kantonsbibliothek Vadiana, St. Gallen
Zürcher Hochschule der Künste, Archiv ZHdK
Zürcher Hochschule der Künste, Medien- und Informationszentrum
Oral sources

Barandun & Zumstein 2017
Barandun, Claudio and Megi Zumstein, in conversation with Jonas Berthod, Zurich, Apr. 6 and Nov. 13, 2017.

Bisig 2017

Boton 2017

Calabresi 2013

Crivelli 2017

Endt 2018

Gavillet 2017

Gavillet 2018

Glaser 2018

Gottschalk 2018

Hares 2018

Heller 2013

Heller 2018

Herzog 2012

Hiestand 2017

Ifert 2017

Ifert 2018

Jost 2015

Kaeser 2012
Kaeser, Hans-Peter, in conversation with Sarah Klein, St. Gallen, Nov. 29, 2012.

Lamm 2018
Lamm, Lora, in conversation with Chiara Barbieri and Davide Fornari, Zurich, Mar. 7, 2018.

Lehni 2018
Lehni, Jürg, in conversation
with Jonas Berthod, Zurich, Mar. 8, 2018.

Libiszewski & Kuhn
Libiszewski 2017

Libiszewski, Serge and Nanette Kuhn

Maier 2017
Maier, Manfred, in conversation with Sarah Klein, Basel, Aug. 29, 2017.

Meyer 2018a

Meyer 2018b

Milani 2018

NORM 2017

NORM 2018a

Ronchi 2017

Tourneroche 2017

Troxler 2017

Troxler 2018
Troxler, Niklaus, e-mail to Constance Delamadeleine, Oct. 18, 2018.

Truniger 2018

Vogt 2017

Windlin 2018
Windlin, Cornel, in conversation with Jonas Berthod, Zurich, Mar. 8, 2018.
<table>
<thead>
<tr>
<th>Web sources</th>
<th>Bovier, Amzalag &amp; Augustyniak 1998</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cataluccion 2015</td>
</tr>
<tr>
<td></td>
<td>Caviezel-Rüegg 2005</td>
</tr>
<tr>
<td></td>
<td>Crettaz-Stürzel 2015</td>
</tr>
<tr>
<td></td>
<td>Debluë 2020</td>
</tr>
<tr>
<td></td>
<td>Eberhard 2013</td>
</tr>
</tbody>
</table>
| Fairs 2019 | Fairs, Marcus, “Pierre Keller, Former Director of Ecal and an ‘Extraordinary Force of
References


Grandjean 2019

Heller 1986

HLS 2016

Imbert 2015

Kadelbach n.d.

Liemburg 2001

Lupton 2016

Marani 2019

Messner 2011

Milo 2011

Morley 2019

Museum für Gestaltung 2015

Poynor 2011

Schnapp et al. 2008
Schnapp, Jeffrey, Todd Presner, Peter Lunenfeld, and Johanna Drucker, eds.
References


Speich Chassé 2012

Swiss Federal Council 2019

Swiss Federal Office of Culture 2018a

Swiss Federal Office of Culture 2018b

Tissot 2014

Triet 2001

Tschudin 2019

Wittwer 2007

Zehnder 2016
Abbott 1988

Abrams 2010

Aebersold 1974

Allgemeine Gewerbeschule Basel 1931

Allgemeine Gewerbeschule Basel 1934

Allgemeine Gewerbeschule Basel 1938

Allgemeine Gewerbeschule Basel 1939

Allgemeine Gewerbeschule Basel 1941a

Allgemeine Gewerbeschule Basel 1941b

Allgemeine Gewerbeschule Basel 1941c

Altherr 1915

Altherr 1916a
Altherr, Alfred, “Einleitung,” in

Altherr 1916b

Altherr 1916c

Altherr 1920a

Altherr 1920b

Altherr 1924

Altherr 1925

Altherr 1929

Ammann & Szeemann 1970

Anderson 2006 (1983)

Anscombe 1984

APG 1968

APG 1975

APG 1991

Armstrong 2016

Arnheim 1997 (1969)
Arnheim, Rudolf, Visual Think-
References


Aronowska 1931

Attfield & Kirkham 1989

Aynsley 1992

Aynsley 2012 (1987)

Aynsley & Wolfsonian 2000

Baker 2012 (1994)

Ballmer 1930

Ballmer 1989

Barnes 2000

Barnes 2012

Bataille 1955

Baudin 1997
Baudin, Antoine, “Quelques repères pour une histoire de l’association l’Œuvre (1913–1963),” in Made in Switzerland, edited by Patrizia Crivelli, Köbi Gantenbein, Barbara Imboden, and Andreas
References


Baum, Scheer & Sievertsen 2019


Bayley & Cliff 1983


Beck 2002


Becker 1982


Beegan 2016


Beetham 1989


Berger & Lorenz 2010


Bergflödt 2002


Berthod 2018a


Berthod 2018b


Berthod 2019a


Berthod 2019b


Besomi 1984


Bianda & Ossanna Cavadini 2010

Bianda, Alberto and Nicoletta Ossanna Cavadini, eds. Serge Libiszewski, Mendrisio: Gabriele Capelli, 2010.

Bignens 2000


Bignens 2006


Bignens 2008

Bignens, Christoph, Ge- schmackselite Schweizer- rischer Werkbund. Mit-
References


Bil’ak 2006
Bil’ak, Peter, Graphic Design in the White Cube, Mora-vian Gallery, Brno, 2006.

Bilfinger 2001

Bill 1946

Bill 1948

Bill 1959

Bischler 2018

Black 1950

Boehm 1994

Boehm 2019

Boggeri 1976

Boggeri & Monguzzi 2005
Boggeri, Antonio and Bruno Monguzzi, eds. Le Spectacle dans la rue. 100 manifesti da 10 paesi. Una selezione dalla storica mostra curata da Antonio Boggeri per Olivetti alla fine degli anni ’60, Lugano; Mendrisio: Galleria Gottardo; Gabriele Capelli, 2005.

Bolt 1991

Bos & Bos 2007

Bos & Brühwiler 2017

Bosshard 2012

Bourdieu 1977

Bourdieu 1986

Bourdieu 1993

Bovier et al. 1998
Bovier, Lionel, Martin Heller, Cornel Windlin, and François Rappo, “Aus-bruch aus der Grammatik. Ein Gespräch über Grafikdesign und Kunst,” in Freie Sicht aufs Mittel-
References


Boyd & Larson 2014

Bracht 2002

Brändle et al. 2014

Branzi 1988

Brechbühl et al. 2017

Bredella & Höfler 2017

Brennan & Pettit 2000

Breuer & Meer 2012

Broggini, Hardegger & Viganò 2014

Bruggisser & Fries 2000

Brunner 1930

Breuer 2001

Buchmann 1968

Buckley & Hochscherf 2012

Budliger 1978

Bühler 1949

Burke 1998

Burke 2007
References

Burke & Kinross 2000

Busset & Schumacher 2001

Caflisch, Rüdin & Wälchli 1973

Calvera 2003

Camuffo, De Luca & Girardi 2004

Cancik-Kirschbaum, Krämer & Totzke 2012

Christen 2017

Clarke & Shapira 2017

Coe & Crivelli 2003

Conradi 2010

Contemporary Arts Center 1957

Copeland et al. 2009

Cortez 2016

Crivelli 1999

Crivelli 2002a

Crivelli 2002b

Crivelli et al. 2002

Culpepper 2018

Curiger 2002

Cyliax 1929

Damasio 2018

Danyel, Paul & Vowinckel 2017

De Bondt & de Smet 2012a

De Bondt & de Smet 2012b

Delamadeleine 2016
Delamadeleine, Constance, “The Last Fifty Years of Graphic Design in Western Switzerland (1964–2014): A Status Report,” in Mapping Graphic Design History in Switzerland, edited by Robert Lzicar and Davide Fornari,
References


Delamadeleine 2018

De Looze 2016

De Praetere 1908

De Smet 2014

De Torrenté 1950

Die Form 1933
N.a., “Eine neue Fibel,” in Die Form, 8, no. 9 (Sep. 1933), p. 286.

Diener 1985

Dilnot 1984a

Dilnot 1984b

Dipede 2015

Directorship of Allgemeine Gewerbeschule Basel 1920

Directorship of Allgemeine Gewerbeschule Basel, Notice on Naming of Exhibits. ca. 1920.

Staatsarchiv Basel-Stadt, Erziehung NN 22.

Direktion des Gewerbemuseums Basel 1928


Doering-Manteuffel 2007

Dommann 2016

Dondis 1974

Donnelly 2006

Döring 2014
Döring, Jürgen, “The Swiss Poster and its Origins,” in...
References


Drucker 1995

Drucker 2009

Drucker & McVarish 2013 (2009)

Duro 1996

Dussel 1993

Eberhard 1984

Eckstein 1933

Eisele 2004

Eisenstein 2005 (1979)

Emmanouil 2012

Engelke & Hochscherf 2015

English 2002

English 2014

Ernst 1996

Ernst 2000

Evers, Domesle & Langenberg 1999
Die Lesbarkeit der Kunst. Bücher, Manifeste, Doku-

Excoffon 1962

Fabian 1983

Fallan 2014

Fallan & Lees-Maffei 2016a

Fallan & Lees-Maffei 2016b

Fankhauser et al. 1933

Ferguson 1996

Fetz 2002

Feusi 2010

Finsler 1956

Fioravanti, Passarelli & Sfigiotti 1997

Fischbacher & Lzicar 2015

Fischer 1994

Fischer 2004

Fischli & Rotzler 1955

Fiske 1989

Fiske 1992

Forman 2000

Fornari 2016
Fornari, Davide, “Swiss Style, Made in Italy: Graphic Design Across the Border,” in Mapping Graphic Design History in Switzerland, edited by Robert Lzicar and Davide

Frutiger 1980
Frutiger, Adrian, Type Sign Symbol, Zurich: ABC Verlag, 1980.

Frutiger 1989 (1978)

Frutiger 2003

Frutiger 2005

Fustier 1944

Gachnang 1981

Gadamer 1997 (1977)

Galletta 2013

Gallus & Frey 2016

Galluzzo 2018

Gamboni 2007

Gantenbein 1993

Gantenbein 1994

Gantenbein 1995

Gantenbein 1999a

Gantenbein 1999b

Gantner 1929

Gasser 2002
References

Gasser 2007

Gauchat 1946

Georgi & Minnetti 2011
Georgi, William and Tommaso Minnetti, eds. Italian Design Is Coming Home. To Switzerland, Otfringen; Barcelona: Polyedra; Actar, 2011.

Gerdil-Margueron 2002

Gerstner 1963

Gerstner 1964

Gerstner 1972

Gerstner 2007 (1963)

Gerstner & Kutter 1959

Gerstner & Kröplien 2001

Gewerbemuseum Basel 1923

Gewerbemuseum Basel 1933

Gewerbemuseum Basel 1934

Gewerbemuseum Basel 1946

Gewerbemuseum Basel 1956

Gewerbeschule Zürich 1921

Gewerbenschule Zürich: May 11, 1921
Stadtarchiv Zürich, V.H.c.121.

Ghobrial 2019

Gibson 1979

Gillabert 2013

Gimeno-Martínez 2016

Gimmi 2014

 Gnägi, Nicolai & Wohlwend Piai 2013
Gnägi, Nicolai, and Jasmine Wohlwend Piai, eds. Gestaltung. Werk. Gesellschaft: 100 Jahre


Gumbrecht & Pfeiffer 1988

Gumbrecht & Pfeiffer 1993

Gürtler 1963

Gürtler 1969

Gürtler 1997

Gygi & Stämpfli Verlag 1954

Gygi & Stämpfli Verlag 1958
Haab & Hättenschweiler 1976 (1961)

Haab & Stocker 1960 (1954)

Hall 1992

Hamilton 1992

Hartmann 1998

Hasdoğan 2009

Hauser, Seger & Tanner 2010

Heidegger 2010 (1961)

Heinrich & Lobigs 2006

Heller 1985

Heller 1991

Heller 2005

Heller & Heiz 1996

Heller & Museum für Gestaltung Zürich 1996

Heller & Godfrey 2014

Helvetische Typographia 1943a
B., “Um die ‘TM’,” in Helvetische Typographia, 85, no. 50 (1943), p. 3.

Helvetische Typographia 1943b

Herdeg & Amstutz 1943a

Herdeg & Amstutz 1943b

Hermann & Oelkers 1994

Hernandez 1971

Hes 1917

Hofmann 1958

Hofmann 1960

Hofmann 1965

Hofmann 1969/1970

Hofmann 2016
Hofmann, Dorothea, Die Geburt eines Stils. Der Einfluss des Basler Ausbildungsmodells auf
References

die Schweizer Grafik, Zurich: Triest, 2016.
Hofmann & Weingart 1985
Hofmeister 2011
Hollenstein 1968
Hollis 2006
Hollis 2007
Hollis 2013
Hollis 2014
Hops & Jäger 2016
Hostettler 1946
Huber 1933a
Huber 1933b
Huber 1947
Huber 1982
Hugelshofer 1929
Hugli 1983
Hulliger 1919
Hulliger 1925
Hulliger, Paul, “Die Entstehung der Schriftreform,” in Kommission für die

Hulliger 1927


Hulliger 1930


Hulliger 1931


Hulliger 1932a


Hulliger 1932b


Hulliger 1933


Hulliger 1934


Hulliger 1936


Hüenerwadel 2013


Hunziker 1985


Ifert 1959


Imbert 2014


Imbert 2017


Imhasly 2009


Imhof 2002


Imhof 2011

Imhof, Kurt, *Die Krise der Öffentlichkeit: Kommunikation und Medien als*
References

Faktoren des sozialen Wandels, Frankfurt am Main: Campus, 2011.

Imhof 2012

Ishino 2006

Iskin 2014

Isler 1975

Itten 1939

Itten et al. 1940
Itten, Johannes, Berthold von Grünigen, Arnold Schwander, Georg Gilg, and Ernst Zaugg, “Gewerbeschule Zürich, Arts and Crafts Department, Meeting Minutes of the Session of Aug. 21, 1940,” Zurich City Archives, V.H.c.121:3.1.2.

Jubert 2006

Julier 1998

Junod 2014a

Junod 2014b

Junod et al. 2016
References

K 1963a

K 1963b

K 1964
K. Zeitschrift der Schüler der Allgemeinen Gewerbeschule Basel, no. 3 (Spring 1964).

Kadelbach 2010

Kadelbach 2013

Kammüller 1931

Kammüller 1934

Kantonsrat Zürich 1937

Kass 1945

Kass 1949

Kass 1950

Kehrli 1931

Keiser 1939

Kenna 2010

Kepes 1944

KGS 1968a
KGS, Schülerzeitung der Kunstgewerbeschule Zürich, no. 1 (Apr. 1968).

KGS 1968b
KGS, Schülerzeitung der Kunstgewerbeschule Zürich, no. 2 (Dec. 1968).

Kienzle 1923

Kienzle 1925

Kienzle 1929
Kienzle, Wilhelm, “Schule und Leben,” in Wegleitungen des Kunstgewerbemuseums der Stadt Zürich – Ausstellung von Werk-
Kienzle 1930

Kienzle 1931

Kienzle 1934a

Kienzle 1934b

Kienzle 1939

Kienzle 1940

Killius 1999

Kinross 1984

Kinross 1992

Kirkham 2000

Klanten 2001

Klanten, Hellige & Mischler 2000

Klein 2014

Klein 2019

Klein & Renner 2019

Kommission für die Neugestaltung des Schreibunterrichtes 1925

Koselleck 1975

Krämer & Totzke 2012

Krippendorff 2013

Kruft 1977

Kühnel 2001

Kult 2002
References

Leeuw Marcar 2013

Leiser 2009

Leslie 2011

Leymonerie 2016

Lippuner & Buxcel 1989

LMNV 1958a

LMNV 1958b

LMNV 1960

LMNV 1962

Locher 1996a

Locher 1996b

Locher 2002

Lohse 1953

Lohse et al. 2014 (1965)

Lübbe 1973

Luckhurst 1951

Lüthi 2006

Lüthy 1943

Lutz 1987
Lutz 1997
Lyotard 1984 (1979)
Lzicar & Fornari 2016
Lzicar & Unger 2016
Machiček 2004
Maciuika 2006
Malsy & Langer 2009
Margadant 1983
Margolin 1995
Margolin 2012 (1994)
Marchal 1992
Marshall 2003
Marti 1955
Martin 1992
Marts 1985
Mazerand, Blanchard & Association des compagnons de Lure 1973
McCarthy 2011
McCarthy, Steven, “Designer-Author Histories:
References


McLuhan 1962

McQuiston 1988

Meer 2015
Meer, Julia, Neuer Blick auf die Neue Typographie: Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre, Bielefeld: Transcript, 2015.

Meggs 1983

Meienberg 1994

Meier 2002

Meier-Allenbach 1934

Meili 1951

Menzi 2014

Mermoz 2012 (1994)

Meroz & Gimeno Martinez 2016

Mersch 2005

Mersch 2006

Messell 2019

Meyer 1926

Meyer 1931

Meyer 2019

Michel 2000a
Michel, Ralf, “Design fördern ist mehr als Geld"
References


Michel 2000b

Michel 2001

Mignolo 1995

Mignolo 2011

Millerstone 1964

Mirska 1998

Mitchell 1994

Moeran 2016

Monguzzi 1981

Monguzzi & Ossanna Cavadini 2011

Montecchi 2001

Morganti 2011

Müller 1937

Müller 1984

Müller 1992

Müller 2014
Müller-Brockmann 1956

Müller-Brockmann 1959

Müller-Brockmann 1960

Müller-Brockmann 1961

Müller-Brockmann 1971

Müller-Brockmann 1981

Müller-Brockmann 1986

Müller-Brockmann & Yoshikawa 1971

München 1997

München & Staub 2005

Neis 2018


Nemeth 2017

Neuburg 1946

Neue Grafik 1958–1965
Neue Grafik/ New Graphic Design / Graphisme
References


Nieslony & Schweizer 2020


Nietzsche 1954 (1889)


Nizon 1970


NORM 1999


NORM 2002


NORM 2018b


Nyffenegger 2016


NZZ 1928


NZZ 1929


NZZ 1931


NZZ 1943


NZZ 1955


NZZ 1956a


NZZ 1956b


NZZ 1956c


NZZ 1956d


NZZ 2002


Oak 2006


Ober-Heilig 2015


Odermatt 1998

Odermatt, Siegfried, ed. 100+3 Swiss Posters, Zurich: Waser Verlag, 1998.

O’Doherty 1986 (1976)

O’Doherty, Brian, Inside the White Cube. The Ideology of the Gallery Space, San Francisco (CA): The Lapis Press, 1986 [first published in Artnum, 14, no. 7 (March 1976); 14, no. 8 (April 1976); 15, no. 3 (November 1976)].

Oeri 1946a

Oeri, Georgine, Die besten Plakate des Jahres 1945 mit der Ehrenurkunde
References

Oeri 1946b

Oeri 1948

Oeri 1949

Ortoleva 1996

Ossanna Cavadini & Piazza 2019

Ostwald 1917

Oswald, Wachsmann & Kellner 2015
Oswald, David, Christiane Wachsmann, and Petra Kellner, Rückblicke: Die Abteilung Information an der hfg Ulm, Lemgo: Verlag Dorothea Rohn, 2015.

Owens 2015

Paradis 2013

Paul 2017

Parke & Thomson 2016

Pfeiffer-Belli 1962

Pfisterer 2007

Philizot 2009

Piazza & Annicchiarico 2004

Poggenpohl 2009

Polano & Vetta 2003

Polaschegg 2005
Polaschegg, Andrea, “‘Diese geistig technischen Bemühungen’ Zum Verhältnis von Gestalt und Sinnversprechen der Schrift: Goethes arabische Schreibübungen und E.T.A. Hoffmanns Der Goldene Topf,” in Schrift: Kulturtechnik zwischen Auge und Maschine,
References


Portelli 2016 (1979)

Poynor 2001

Pro Helvetia 1950

Ranc 1962

Rand 1996

Rappo 2014

Rappo 2019

Read 1956 (1937)

Redaktion der TM 1952

Redaktion der TM 1953

Redaktionskommission der TM 1951
Redaktionskommission, no title, in Typographische Monatsblätter, no. 11/12 (1951), pp. 503–504.

Reinhardt 2013

Reinhart & Hulliger 1932

Renner 1929

Renner 1930

Renner 1932
References

Renner 1948

Ribí 1991

Riccini 2001

Richter 2007

Richter 2011

Richter 2014a

Richter 2014b

Richter 2014c

Richter 2016

Ritchie 2010

Ritchie 2015

Roch & Lutz 1966

Rojinsky 2010

Rosner 1958

Ross 1988

Rotzler 1955

Rotzler 1963

Ruder 1944
Ruder, Emil, “...sondern dass diese Typographie schon lange zur schweizerischen wurde,” in Helvetische Typographia, 86, no. 2 (1944), p. 3.
Ruder 1965

Ruder 1967

Rüdlinger 1953

Rüegg 1933a

Rüegg 1933b

Rüegg 1999

Ryan 2008

Ryder 1955

Said 1979 (1978)


Sánchez 2016

Sandino 2006

Sandino 2013

Schaller 1993

Schaser 2009

Schmid 2002

Schmittel 1975

Schneemann 2003

Schneemann 2004

Schneemann 2015
Schneemann, Peter J., “Wenn Kunst stattfindet! Über die Ausstellung als Ort
References

Schneemann 2018

Schneider 2002

Schöner Wohnen 2002

Schuitema 1961

Schulthess 1934

Schwarz 2007

*Schweizer Schule* 1934

*Schweizerische Landesbibliothek* 1931

*Schweizerische Landesbibliothek* 1932

*Schweizerische Landesbibliothek* 1935

*Schweizer Werkbund* 1913

Scott 2001

Sebba 2009

Seelig 1948

Sellers 2017

Sesma Prieto 2014a

Sesma Prieto 2014b

Shapira 1979
Shapira, Nathan H., *Design...*
References


Shaughnessy 2009

Shaughnessy 2010

Shaw & Bain 1998

Singh 2016
Singh, Vaibhav, “The New Nagari project,” Reading: Department of Typography & Graphic Communication, University of Reading, 2016.

Skenderovic & Späti 2012

Société royale des Beaux-Arts de Liège 1954

Souza Dias 2019

Spencer 1997

Speiser 2002

Speitzer Müller 2012

Spitzmüller & Bunčić 2016

Staber 1960

Staniszewski 1998

Stedelijk Museum 1950
Stedelijk Museum Amsterdam, ed. Het affiche beeld van de tijd. Tentoonstelling uit de collectie Fred Schneckenburger, Stedelijk Museum Amsterdam, 1950.

Steiner 2001

Stevens, Neale & King 2001

Stirnimann & Thalmann 2001

Strätling 2017

Strätling & Witte 2006
Strätling, Susanne and Georg Witte, Die Sichtbarkeit der Schrift, Munich:
References

Wilhelm Fink Verlag, 2006.

Strehler 1943

Strehler 1946

Strub 1940
Strub, Heiri, Tierbilder durch Wort und Skizzen erläutert, Basel: Allgemeine Gewerbeschule, 1940.

Tages-Anzeiger 1950

Tappy 2016

Thompson 2011

Thompson & Bornat 2017

Thomson 1997

Thomson 2007

TM 1933

TM 1934

TM 1935

TM 1944

TM 1952

TM 1961

TM 1980

Tracy 1975

Traverse 2001

Tribune de Genève 2001

Triggs 2000

Triggs 2009

Triggs 2016
References

Tschichold 1932

Tschichold 1933a
Tschichold, Jan, “Für die Hul ligerschrift,” in *Typographische Monatsblätter*, 1, no. 11 (1933), pp. 369–436.

Tschichold 1933b

Tschichold 1934

Tschichold 1935

Tschichold 1937

Tschichold 1938

Tschichold 1941

Tschichold 1942

Tschichold 1946
Tschichold, Jan, “Glaube und Wirklichkeit,” in *Schweizer Graphische Mit teilungen*, no. 6 (1946), pp. 233–244.

Tschichold 1952

Tschichold 1960

Tschichold 1986 (1925)

Tschichold 1987 (1928)

Tschudi 1945

Twemlow 2017

Twyman 1990

Udry 2019

Uebe-Münster 1920

Unverzagt 2000
References

Vervliet 1977

Verwaltungsabteilung des Stadtpräsidenten von Zürich 1949
Volkshaus Zürich, *Das politische Plakat im Wandel der Zeiten. Ausstellung im Rahmen der Arbeiterkulturwoche Zürich, Volkshaus Zürich, 1944, n.p.*

Vetter, Leuenberger & Eckstein 2017

Vinti 2007

Vinti 2013

Vitta 2011

Vinti 2013

von Grünigen 1938

von Grünigen 1943

von Grünigen 1945

von Grünigen 1946a

von Grünigen 1946b

von Grünigen 1947

von Grünigen 1948

von Grünigen 1949

von Grünigen 1968

von Gunten 1947

von Gunten 1948
Willberg 1998

Wilson 2016

Wilson 2017

Wismer 2017

Wohlwend Piai 2013a

Wohlwend Piai 2013b

Wolfensberger 1957
Wolfensberger, Ernst, Über Gestalten im Dienste der Briefmarkenkunst, s.l.: s.n., 1957.

Wolfs 2003

WOOZ 2002

WSS 1934

Yagou 2005

Zandolini 1981

Zeller 2017

Zeller 2021

Zuffo 1990
Zumstein 2013a

Zumstein 2013b

Zürcher 2002

Zwicky 1953
Zwicky, Fritz, *Die morphologische Forschung*, Winterthurer Kommissionsverlag, 1953
The editors and authors are grateful to the following persons and institutions for their kind support and invaluable input:

Jeremy Aynsley
Barbara Bader
Barbara Ballmer
Peter Ballmer
Thierry Ballmer
Simon Banholzer
Claudio Barandun
David Kilian Beck
Chloé Berthaudin Rombaldi
Hanspeter Bisig
Albert Boton
Mirjam Brodbeck
Nicolas Bruhlart
Dimitri Bruni
Christopher Burke
Silvio Calabresi
Roger Chatelain
Patrizia Crivelli
Alessandro Colizzi
Claire-Lise Debluë
Catherine de Smet
Monika Dommann
Richard Doust
Michelle Elligott
Evert Endt
Simon Esterson
Diego Fellay
Gilles Gavillet
Matthieu Gillabert
Urs Glaser
Fritz Gottschalk
Lorenzo Grazzani
Ursula Gysin
Jonathan Hares
Kurt Hauert
Claude Hauser
Martin Heller
Lucia Herzog
Ursula Hiestand
Jost Hochuli
Alfred Hoffmann
Claire Hoffmann
Hugues Hollenstein
Rosmarie Hollenstein
Richard Hollis
Hans-Jürg Hunziker
Marianna Hunziker
Gérard Ifert †
Catherine Ince
Michael Jäger
Anna Monika Jost
Julia Jost
Barbara Junod
Hans-Peter Kaeser
Eric Kindel
Emily King
Peter Knapp
Manuel Krebs
Guido Krummenacher
Sherida Kuffour
Nanette Kuhn Libiszewski
Lora Lamm
Jürg Lehni
Gerry Leonidas
Serge Libiszewski †
Oliver Lubrich
Manfred Maier
Victor Margolin †
Julia Meer
Christian Mengelt
Gret Mengelt
Rudi Meyer
Armando Milani
Pauline Milani
John Morgan
James Mosley
Matthieu Musy
Florian Niedermann
Olivier Nineuil
Bruno Pfäffli
Bettina Richter
Fulvio Ronchi
Fiona Ross
Meinrad Schenker
Sarah Snaith †
Georg Staehelin
Maelle Tappy
Florence Tétier
Alexander Tochilovsky
Régis Tosetti
Francine Tourneroche
Teal Triggs
Niklaus Troxler
Isabel Truniger
Michael Twyman
Ludovic Varone
Hendrik D.L. Vervliet
Peter Vetter
Armin Vogt
John L. Walters
Chris Walton
Cornel Windlin
Rolf Wolfensberger
Sibylle Wullschleger
Mégis Zumstein
Roman Zwygart
Research Project

“Swiss Graphic Design and Typography Revisited”

sgdtr.ch

A research project conducted by HGK FHNW, HKB, University of Bern, HEAD—Genève, ECAL, SUPSI, ZHdK, coordinated by HKB from October 2016 to November 2020, supported by the Swiss National Science Foundation within the Sinergia scheme.

Participating universities

HGK FHNW—Academy of Art and Design Basel
Bern University of the Arts HKB
University of Bern Institute of Art History
HEAD—Genève/Geneva University of Art and Design (HES-SO)
ECAL/University of Art and Design Lausanne (HES-SO)
SUPSI University of Applied Sciences and Arts of Southern Switzerland
ZHdK Zurich University of the Arts

Research team

Core scientific group
Prof. Dr Davide Fornari (co-coordinator)
Prof. Robert Lzicar (co-coordinator)
Prof. Dr Anthony Masure
Prof. Dr Sarah Owens (co-applicant, coordinator of sub-project “Networks of Practice”)

Prof. François Rappo (co-applicant, coordinator of sub-project “Principles of Education”)
Prof. Dr Arne Scheuermann (main applicant, lead)
Prof. Dr Peter J. Schneemann (co-applicant, coordinator of sub-project “Strategies of Dissemination”)
Prof. Dr Anne-Catherine Sutermeister

Management group
Prof. Dr Arne Scheuermann (main applicant, lead)
Prof. Robert Lzicar (co-coordinator)
Tina Braun (assistant)

Researchers
Dr Chiara Barbieri
Prof. Rudolf Barmettler
Prof. Dr Davide Fornari
Roland Früh
Prof. Robert Lzicar
Jonas Niedermann

Doctoral students
Jonas Berthod
Sandra Bischler
Constance Delamadeleine
Ueli Kaufmann
Sarah Klein
Sara Zeller

Panel of experts
Prof. Dr Jeremy Aynsley (University of Brighton)
Prof. Dr Barbara Bader (Akademie der Bildenden Künste Stuttgart)

Partners

Aiap—Associazione italiana design della comunicazione visiva
Swiss Federal Office of Culture (FOC)
Graphis magazine
Museum für Gestaltung—Schaudepot
Swiss National Library (NL)
ZHdK Zurich University of the Arts—Medien und Informationszentrum MIZ, Archiv ZHdK
Swiss Graphic Designers
Swiss Graphic Design Foundation

Associated researchers
Alexandru Balgiu
Michele Galluzzo
Fabian Grütter
Jessica Jenkins
Leslie Kennedy
Miriam Koban
Lena Koop
Julia Meer
Tania Messel
Nina Paim
Daniel Sciboz
Carlo Vinti
This publication has been realized with the kind support of:

© 2021 the authors and Verlag Scheidegger & Spiess AG, Zurich

© for the texts: the authors
© for the images: see image credits in each volume
© 2021 ProLitteris, Zurich, for all works by Josef Müller-Brockmann and Sergio Libis

Verlag Scheidegger & Spiess
Niederdorfstrasse 54
8001 Zurich
Switzerland
www.scheidegger-spiess.ch

Scheidegger & Spiess is being supported by the Federal Office of Culture with a general subsidy for the years 2021–2024.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written consent of the publisher.

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

ISBN 978-3-85881-868-3

Volume 2: Multiple Voices (ISBN 978-3-03942-020-9)
Volume 3: Tempting Terms (ISBN 978-3-03942-021-6)