

Iconophile

Debating the Role of the Poster Collector Fred Schneckenburger in the Historiography of Swiss Graphic Design

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Ever since the emergence of the modern illustrated poster during the mid-19th century, it had been a popular item to collect. The passion for this new print medium soon developed into a hype known as *affichomanie*.¹ Poster collectors usually belonged to the middle classes.² As they were suddenly able to participate in the formerly elitist practice of art collecting, posters allowed them to establish themselves as connoisseurs and professionals. At that time, different designations for the poster collector developed inside and outside these newly established circles. External designations usually emerged as disrespectful descriptions of the phenomenon of poster collecting, while inside it was a matter of distinguishing oneself from collectors in other domains and from the mass of poster collectors around at the time.³ With the term “iconophile,”

Duchesne Aîné, the curator of the Cabinet d'estampes of the Bibliothèque impériale (later Bibliothèque nationale) in Paris, wanted to distance himself from the non-professionals within the field, and stress his professional identity.⁴ Even though the term thus derives from an institutional context of collecting, it rather quickly established itself as a means of distinction among private collectors as well. As some poster collectors had acquired great expertise within their field, they understood their collecting as a scholarly practice, and wished to distinguish themselves from people collecting for mere amusement.⁵ In that respect, the iconophiles' practice had a decisive influence on the reception of the posters. As they usually bought their objects of desire directly from artists, printers, or clients, it was also they who began to write down the first history of the poster based on their “participatory witness accounts.”⁶ They were also the first to organize large international poster exhibitions in major cities throughout Europe and the USA at the end of the 19th century. This enhanced the status of the poster, boosted its market value, and also made it an item attractive to institutional collections—thereby also paving the way for posters to be displayed in art museums.⁷

Switzerland, too, was and still is home to renowned institutional and private poster collections. Probably the largest, best-known private collection was compiled by Fred Schneckenburger between 1921 and 1955.⁸ Schneckenburger was described as a

dazzling personality by his contemporaries,⁹ and he seems to have been indeed a controversial figure. During the day he worked as a businessman, while at night he mingled with Zurich's avant-garde art scene.¹⁰ Besides collecting posters, he established his own puppet theater, for which he designed the marionettes, wrote, and performed socio-critical plays.¹¹ Furthermore, he was an outspoken anti-fascist and a valued member of the homosexual association *Der Kreis – Le Cercle*.¹²

Like the iconophiles of the first generation, Schneckenburger curated several exhibitions, thus claiming authority in the interpretation of the objects he had accumulated. His extensive show *Das Plakat als Zeitspiegel* (The poster as a mirror of the times), originally put together for the exhibition space *Helmhaus* in Zurich in 1949, also traveled abroad in slightly adapted forms over the following years, and thus disseminated the collector's choices and specific view on the medium.¹³ In 1955, his internationally renowned collection, comprising approximately 15,000 posters, was sold to the *Kunstgewerbemuseum Zürich* (Zurich Museum of Arts and Crafts). This acquisition laid the foundation for the museum's poster collection to become one of the largest of its kind worldwide.¹⁴ In this respect, the private collector's selection has to be considered as having remained relevant to poster history up to the present day, because his choice of items helped to form a canon of noteworthy posters.¹⁵

This essay will locate Schneckenburger's practice within the poster collector discourse and will examine his role in the historiography of Swiss graphic design. How did he present his collection to the public, and how was it explained? How did those exhibitions present Swiss posters? And how was his network intertwined with his practice as a collector and a curator?

The collector as historiographer

Schneckenburger's poster collection was often exhibited during the 1940s.¹⁶ However, it was arguably *Das Plakat als Zeitspiegel* in 1949 that attracted the most public attention. Its story started when Adolf Lüchinger, the mayor of Zurich, visited Schneckenburger's extensive collection in *Frauenfeld* and afterwards invited him to curate an exhibition at the *Helmhaus* in Zurich, a city-owned former court and market hall that served as an exhibition space.¹⁷ Schneckenburger's selection featured 909 items of international origin. About half of the exhibits had political content, while the other half consisted of cultural or commercial posters.¹⁸ As installation shots show, while many exhibits can be classified as so-called artist posters, the event was not limited to illustrative or painterly works, but included a wide range of design styles of different origins. In his foreword to the accompanying catalog, Schneckenburger elaborates on why he is so fascinated by the poster:

Normally, poster collections are created according to purely artistic criteria. I have always been fascinated by the poster as a vivid mirror of the times, and that's why I started collecting from this point of view 30 years ago. I think that the results have proved me right, because can you reproduce a certain period of time in a more unvarnished and vivid manner than with a series of posters? (Normalerweise werden Plakatsammlungen nach rein künstlerischen Gesichtspunkten angelegt. Mich hat von jeher das Plakat als lebendiger Zeitspiegel fasziniert, und darum habe ich vor 30 Jahren angefangen, von diesem Gesichtspunkte aus zu sammeln. Ich glaube, dass das Resultat mir recht gegeben hat, denn kann man eine Zeit ungeschminkter und lebendiger wiedergeben als mit einer Serie von Plakaten?)¹⁹

As this suggests, Schneckenburger seems to have had a specific understanding of the value of posters, and presents this as the basis of his collection: posters as historical documents. Even though this understanding of the same poster was not entirely novel, Schneckenburger's approach received much attention in the press, and almost all reviews concluded by stating something along the same lines as the Basel-based *National Zeitung*, that the exhibition "[...] einen kulturhistorischen Querschnitt durch das letzte halbe Jahrhundert [bietet], wie man ihn interessanter sich kaum vorstellen

könnte." (offers a historico-cultural cross-section through the last half century that one could hardly imagine to be more interesting).²⁰

The question arises as to how we should understand Schneckenburger's distinctive approach. Poster exhibitions in the 1930s and 1940s in Switzerland either focused predominantly on the development of the medium from its emergence to the present, or offered an overview of contemporary poster production. The former was usually to be found within an institutional context, while the latter was more often found at trade shows.²¹ The exhibitions that drew on Schneckenburger's collection also tended to take one of these two general approaches.²² So by comparison, the collector's view offered at the Helmhaus must have come across as fairly novel.²³

However, the very first exhibition that had been curated entirely by Schneckenburger himself can be considered as a forerunner to the Helmhaus, which suggests that he had been thinking along similar lines since at least that time.²⁴ As early as 1944, he had put together *Das politische Plakat im Wandel der Zeiten* (The political poster in changing times) that had been shown during the *Arbeiterkulturwoche* (workers' cultural week) at the Volkshaus Zürich, which was run by the *Arbeiterbewegung* (labor movement).²⁵ Whereas at the Helmhaus only the choice of exhibits referred to the political views of the collector (such as the many Russian constructivist posters), the Volkshaus

exhibition focused more heavily on his left-wing stance. In an introductory text, Schneckenburger elaborates on how political posters are highly effective, and can even be dangerous. He concludes: “Zu wissen, wie diese Waffe gehandhabt wird, ist für den Arbeiter wichtig.” (Knowing how to handle this weapon is important to the labor movement.)²⁶ This suggests that Schneckenburger was keen to place his “archive of historic documents” at the service of the labor movement for educational purposes. [Figs. 14, 15]

Collector’s tradition

However, there is another side to Schneckenburger’s specific view of his collection of historical documents. He also positions himself within the established discourse of a first generation of international poster collectors, and thus distinguishes himself as being aware of his heritage. As Schneckenburger recounts in a newspaper article on the sale of his collection to the Kunstgewerbemuseum Zürich in 1955, he had acquired his first posters through a subscription while working in Frankfurt as a businessman in 1921. This special service had been provided by an association that also ran a journal. After Frankfurt, he had also lived and worked in Milan and Paris, where he continued to buy mostly historical posters through antiquarian bookshops.²⁷ As his account suggests, he was a second-

generation collector who first came into contact with the existing collectors’ discourse, rather than directly seeking out the medium at artists’ studios or at printers’ workshops. The unnamed association providing the poster subscription must have been the Verein der Plakatfreunde (Association of Poster Friends), founded in 1905 by the famous German collector Hans Sachs.²⁸ For almost two decades, the Verein der Plakatfreunde comprised a large network of collectors (in 1918 it counted 3,757 members), and its journal *Das Plakat* is considered to have been the first professional journal entirely dedicated to the medium.²⁹ Unlike other early collectors such as Hans Sachs, who were primarily interested in contemporary poster production, Schneckenburger initially focused more on historical posters.

In the abovementioned article, Schneckenburger further elaborates on the development of his interests. First, he had oriented himself towards aesthetic aspects and subjective contrasts such as “beautiful versus ugly” or “kitsch versus art.” His later change of course towards the content and his burgeoning interest in the poster as a historical document, he recalled, had earned him much criticism, especially from other collectors.³⁰ Nevertheless, if we look at the interests of the first collectors at the end of the 19th century, we can see that they too considered the medium to be valuable as a record for posterity.³¹ The idea of collecting for future historians, who could later

work their way through the ephemeral image sources that had been preserved that way, enjoyed great popularity among collectors and critics at the time. In this sense, poster collecting was not seen as a selfish or self-enhancing activity, but rather as a “social responsibility towards the future” in collector circles.³²

For both Schneckenburger and the first collectors, they were in no doubt as to the relevance of such a collection. Collecting posters was more than just an accumulation of objects, as one might acquire luxury goods, for it was now the task of an activist. Posters were not merely of aesthetic value, but also of historical and cultural importance as contemporary documents. Seen against this background, Schneckenburger’s understanding of the medium can also be read as an attempt to continue the tradition of the bespoke first generation of collectors, who were often well-educated members of the middle class with strong links to the avant-garde movement in art and design.

An ambassador for Swiss graphic design

After the exhibition at the Helmhaus Zürich, the Schneckenburger Collection began to receive international attention. Modified versions of the exhibition traveled to the Stedelijk Museum Amsterdam (1950), the Lakeside Press Galleries of R.R. Donneley in Chicago (1951), the Kunstmuseum Düsseldorf (1951), and lastly to the Musée d’Art

Wallon in Liège (1954). The title of the exhibition remained the same everywhere, except for being translated into the local language each time.³³ Remarkably, all of these venues were fine art museums and as such were likely to have attracted visitors from high-brow society. There is evidence that the choice of venues for the exhibition was connected to Schneckenburger’s personal network. Willem Sandberg, the director of the Stedelijk Museum Amsterdam, most likely already knew Schneckenburger because of his puppet theater.³⁴ The thematic structure of the exhibition at the Helmhaus in Zurich was mostly maintained, though the exhibition appears to have been slightly modified for each new venue. One new element was added, however, that is particularly striking: a section dedicated specifically to Swiss graphic design. So how was Swiss graphic design depicted there?

In the exhibition catalog for *Het affiche beeld van de tijd* at the Stedelijk Museum Amsterdam in 1950, fifty-one posters are listed in the section “Zwitserse Grafici.”³⁵ About two thirds of these explicitly Swiss posters were by either Hans Falk, Alois Carigiet, or Hans Erni, three well-known artists/graphic designers at the time, all of them distinguished by their own poster-design style.³⁶ Most of these exhibits, with a few exceptions, were illustrative posters created during the 1940s, showcasing what is nowadays largely regarded as the dominant stylistic tendency of Swiss poster design at the time.³⁷ As the Swiss newspaper *Tages-Anzeiger*



Fig. 14, 15

Fig. 17, 18



Figs. 14, 15

Installation view of the exhibition *Das Plakat als Zeitspiegel* (The poster as a mirror of the times), Helmhaus Zürich, Jan. 24–Feb. 28, 1949.

Fig. 16

Atelier Honegger-Lavater (design), catalog of the exhibition *Het affiche beeld van de tijd* (The poster as a mirror of the times), Stedelijk Museum Amsterdam, Oct. 13–Nov. 27, 1950.

Figs. 17, 18

Installation view of the exhibition *Het affiche beeld van de tijd* (The poster as a mirror of the times), Stedelijk Museum Amsterdam, Oct. 13–Nov. 27, 1950.

Fig. 16





Fig. 19

Fig. 20

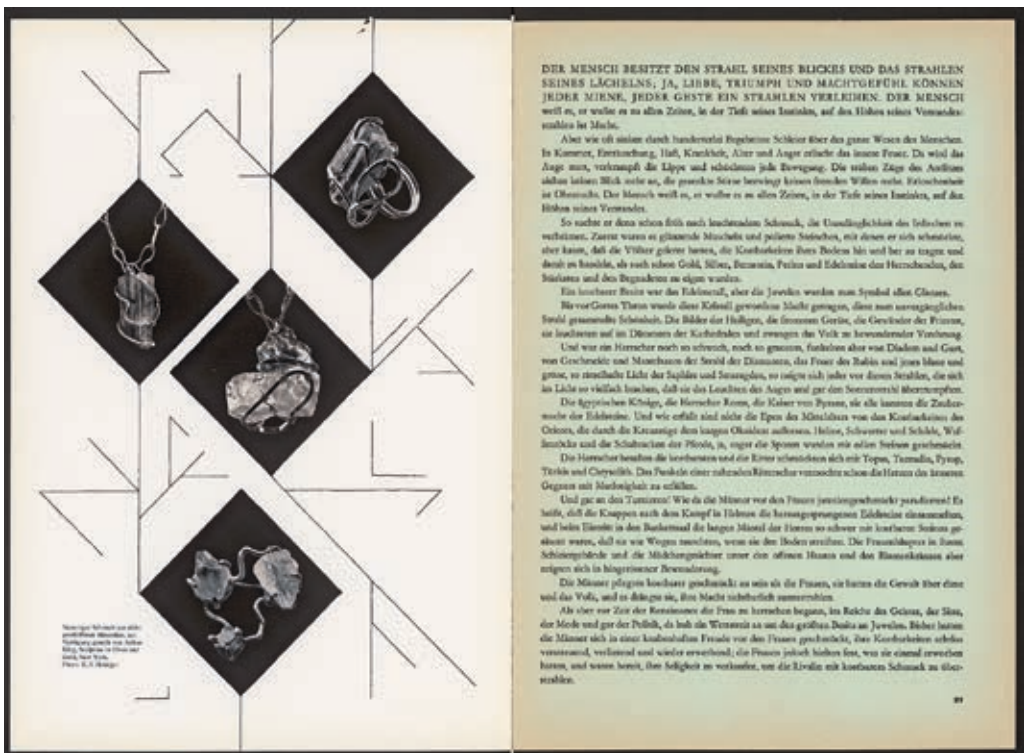




Fig. 21

Fig. 19
Cover of the exhibition catalog *L'affiche miroir du temps* (The poster as a mirror of the times), Musée d'art Wallon, Liège, Oct. 10–Nov. 09, 1954.

Fig. 20
Atelier Honegger-Lavater (design), spread from *Strahlende Steine* (Radiant stones), New Year publication of Schweizer Schmirgel- und Schleifindustrie AG (SIA), 1952.

Fig. 21
Ernst Hiestand (design), Eugen Gomringer (text), Michael Wolgensinger (photos), brochure for Schweizer Schmirgel- und Schleifindustrie AG (SIA), ca. 1960s.

wrote, the section “Zwitsersse Grafici” took up a whole room at the Stedelijk Museum:

The Swiss poster art is excellent. It has been given an entire hall, and receives the highest praise. The critics gave the verdict: “Swiss graphic design is unbeatable.” (Vorzüglich der schweizerischen Plakatkunst, der ein ganzer Saal eingeräumt worden ist, wird höchstens Lob gezollt. Die Kritiker finden sich im Urteil: “Die Schweizer Graphik ist unübertrefflich.”)³⁸

In other sections, though, the poster exhibition also showed different design styles by Swiss designers mainly from the 1930s. A photographic poster by Frieda Allenbach from 1935 (“Astra Fett”), Max Bill’s poster “Negerkunst” from 1931, and Hermann Eidenbenz’s poster “Grafa international” from 1936 display Modernist tendencies in Swiss poster design, and most of these are included in every publication about Swiss graphic design history.³⁹ In this respect it is also noteworthy that while Modernist posters were generally well represented in the exhibition, those posters by Swiss designers were the exception.

The thematic structure of the exhibition at the Helmhaus in Zurich did, however, feature one exception that can be seen as a kind of forerunner of the later Swiss section that was added abroad. In the Helmhaus catalog, the names of five designers appear as separate categories: Henri de Toulouse-

Lautrec, Théophile Steinlen, Ernst Keller, Hans Falk, and Hans Erni.⁴⁰ Apart from the ubiquitous French poster artist Toulouse-Lautrec, the others were all of Swiss origin. What is more, those Swiss artists remain to this day a prime feature of the genealogy of Swiss poster designers in the historical literature.⁴¹ Can this be viewed as an attempt on Schneckenburger’s part to write the history of the Swiss poster? As it happens, his choice of posters for the Swiss section largely correlates with the overall picture of the annual national poster award during that time.⁴² Is he therefore acting intentionally as an ambassador of what the Swiss Federation approved as constituting good Swiss poster design?

The last of Schneckenburger’s exhibition series took place in the Musée d’Art Wallon, the fine art museum in Liège in Belgium, in 1954. It had once more undergone noteworthy changes concerning the representation of Swiss graphic design. For the first time, the Schneckenburger Collection is deliberately labeled as a Swiss collection. On the cover of its catalog, the letters indicating the exhibition title, location, and year form a white cross against a red background—the Swiss national flag. This design is rather astonishing, as half of the exhibits were not of Swiss origin—more than in the other exhibitions of the series.⁴³ Remarkably, however, the name of the Swiss section had been changed to “L’Affiche Suisse Moderne.”⁴⁴ Under this new label of “Modern Swiss Poster,” the

illustrative posters that had also been shown in Amsterdam were joined by a further three posters by Gottfried Honegger and fifteen exhibits by a younger generation of designers such as Josef Müller-Brockmann, Gérard Miedinger, Fred Neukomm, Kurt Kessler, Franco Barberis, Emil Berger, and Lehner & Schwabe. Most of the new posters, however, were still illustrative works (including the one by Müller-Brockmann), but some by Honegger showed abstract designs or photographs. [Figs. 16, 17, 18, 19]

Schneckenburger as client

Although Schneckenburger's collection contained many historical posters of international origin, the abovementioned new acquisitions of Swiss contemporary posters were linked to his own personal network in Zurich's art and design scene. He did not just collect the posters of his friends and acquaintances, but also used his contacts through the company he worked for, namely the Schweizer Schmirgel- und Schleifindustrie AG (SIA) in Frauenfeld (today: sia Abrasives).⁴⁵ From 1948 onwards, he was responsible for the SIA's advertising.⁴⁶ This meant that he started commissioning graphic designers, copywriters, and photographers who were part of his network. A lot of the company's graphic design seems to have been done by Gottfried Honegger, who in that context often used photographs by Michael Wolgensinger.⁴⁷ As personal

photographs indicate, both Honegger and Wolgensinger must have been close friends of Schneckenburger's.⁴⁸ Interestingly, even though as a poster collector Schneckenburger seemed to have favored artist posters and illustrative works, the advertising material he commissioned was strictly Modernist. Thus, Schneckenburger must be held accountable for the company's widely noted Modernist printed matter of that time;⁴⁹ today, it is proudly referred to as the "sia style":

In other words, today's sia style did not develop out of nothing, but is based on a long design tradition, shaped by Swiss artistic personalities such as Gottfried Honegger, Eugen Gomringer, Michael Wolgensinger, and Ernst Hiestand, who, influenced by concrete art and concrete poetry, achieved exemplary results in the field of visual communication. (Das heisst, der heutige sia-Stil entstand nicht aus dem Nichts, sondern beruht auf einer langen gestalterischen Tradition, geprägt von Schweizer Künstlerpersönlichkeiten wie Gottfried Honegger, Eugen Gomringer, Michael Wolgensinger und Ernst Hiestand, die, beeinflusst von der konkreten Malerei und der konkreten Poesie, Vorbildliches im Bereich der visuellen Kommunikation geleistet haben.)⁵⁰

Honegger and Wolgensinger were also involved in the design of the posters, printed

matter, and photographic documentation of Schneckenburger's puppet-theater shows and his exhibitions.⁵¹ However, whether these were favors by friends or commissions can no longer be determined.

The iconophile

After the Schneckenburger Collection was acquired by the Kunstgewerbemuseum Zürich in 1955, the local newspapers ran headlines like "Grabstätte für 11'000 Plakate" (a tomb for 11,000 posters).⁵² The perception of the institutional collection as a tomb has been common since the 19th century,⁵³ and demonstrates just how strongly Schneckenburger's posters were associated with the personality of their collector. All the same, the institution bought the collection only after it had been validated through various exhibitions at home and abroad.

It is not just the collection that has to be considered as having been important for the historiography of Swiss graphic design, but the multilayered activities of its collector, which exerted an influence on many levels. We have here shown how Schneckenburger played an active role in the historical interpretation and mediation of his collection through his exhibitions. His approach is strongly reminiscent of the iconophiles, the first generation of collectors who perceived their collecting practice as a scholarly activity. Since Schneckenburger came into contact with posters through

the collectors' discourse, it seems reasonable to assume that he himself consciously oriented his own collecting practice towards the iconophiles. However, when his exhibition traveled abroad, the Swiss specificities of his posters and of the collection as a whole became a major focus, though this had never appeared as a particular concern to him before. Was this merely how the exhibition responded to expectations from abroad? Or did it also take an active role in the dissemination of Swiss graphic design? As a client, Schneckenburger himself was part of graphic design production. He was also friends with many Swiss graphic designers. He accordingly had multifarious interests in acting as an ambassador of Swiss graphic design abroad.

Looking at Schneckenburger through the lens of the term "iconophile," it becomes evident that it was not just the early generation of collectors who influenced poster history. In the case of Schneckenburger in the mid-20th century, circumstances seem to have become more complex. Not only was he a collector and curator, but he was also actively involved in graphic design production in his role as a client. It would be intriguing to take Schneckenburger as a starting point to take a closer look at contemporary graphic design collectors. What role do they play in the historiography of graphic design? [Figs. 20, 21]

- 1 Iskin 2014: 18.
 2 Iskin 2014: 22.
 3 Often, poster collectors were simply called amateurs, thus locating them within the general practice of art collecting. Iskin 2014: 263–264.
 4 Iskin 2014: 263.
 5 For a detailed discussion of the different designations for poster collectors and the development of the discourse, see Iskin 2014: 263–269.
 6 Iskin 2014: 23
 7 Iskin 2014: 18–22.
 8 See Richter 2016: 195.
 9 Witness account by Trudi Schoop, as in Ribí 1991: 29.
 10 Since the early 1930s Schneckenburger had often attended performances of the Schweizer Marionettentheater, famous for the puppets made by Sophie Taeuber-Arp, Otto Morach, Paul Bodmer, and Carl Fischer, all of them teachers at the Kunstgewerbeschule Zürich. See Ribí 1991: 19; Tappy 2016: 12.
 11 His marionettes are nowadays part of the Collection of Applied Arts at the Museum für Gestaltung Zürich. In 1991 the Museum Bellerive in Zurich organized an exhibition called *Schneckenburgers Puppencabaret*. See Ribí 1991: 9, 27–29.
 12 *Der Kreis—Le Cercle* was a monthly magazine and an association especially famous for its events organized in Zürich. See <https://schulengeschichte.ch/epochen/4-der-kreis/besondere-abonnenten/fred-schneckenburger/> (accessed Mar. 20, 2020).
 13 Ribí 1991: 22. The reasons why Schneckenburger’s exhibition visited specific venues would be an interesting topic for further study. As Tappy suggests, one plausible explanation of its itinerary was the collector’s personal contacts. See Tappy 2016: 42–44.
 14 The collection was sold for the symbolic price of CHF 50,000. See Richter 2016: 195; Ribí 1991: 23.
 15 For more about the subjectivity of private collections, see, for example, Gamboni 2007: 183.
 16 A selection of Schneckenburger’s collection was featured in the exhibitions *Schweizer Plakatkunst* at Kunstmuseum Luzern, 1941 (Swiss poster art); *Das Plakat im 19. und 20. Jahrhundert* at Museum zu Allerheiligen, Schaffhausen, 1942 (The poster in the 19th and 20th centuries); and *Le salon d’affiche* at La Quinzaine neuchâteloise, 1942 (The poster salon). See Tappy 2016: 24–26.
 17 To this day, there exists no comprehensive history of the Helmhäus as an exhibition space. See <https://www.zuerich.com/de/besuchen/kultur/helmhaus-zuerich> (accessed Mar. 10, 2020).
 18 Verwaltungsabteilung des Stadtpräsidenten von Zürich 1949: 7.
 19 Verwaltungsabteilung des Stadtpräsidenten von Zürich 1949: 6.
 20 *National Zeitung* 1949.
 21 The last exhibition that had been exclusively dedicated to posters at the Kunstgewerbemuseum Zürich had taken place in 1933 and juxtaposed a selection of the institution’s own collection with international posters. The show *Internationale Plakatausstellung* focused on providing “[...] an overview of the development of the poster since its emergence [...]” (The original German reads: “[...] um einmal einen Überblick über die Entwicklung des Plakates seit seinem Aufschwung gegen Ende des vorigen Jahrhunderts zu bieten [...].”) See Kunstgewerbemuseum Zürich 1933: 3.
 22 Tappy 2016: 24–26.
 23 Tappy 2016: 79.
 24 Ribí 1991: 22.
 25 See Volkshaus 1944.
 26 Ibid.
 27 *Weltwoche* 1955: 5.
 28 Between 1896 and 1936, the German dentist Hans Sachs assembled one of the largest poster collections in the world. During World War II he and his family managed to flee to New York, but his collection passed into Nazi hands. In the postwar period, parts of the collection changed hands several times, but more than a third of it survived. See Grohnert 1992: 16–29.
 29 Although Sachs brought the association and the magazine through World War I almost entirely unscathed, the board had to resign in 1921. The association was dissolved in 1922 and the journal was discontinued. Grohnert 1992: 17–21.
 30 *Weltwoche* 1955: 5.
 31 Iskin lists Gustave Fustier, Beraldi, Ernest Maindron, Roger Marx, Uzanne, Maurice Talmeyr (France); W.S. Rogers, Charles Hiatt, Joseph Thacher Clarke (England); Hans Sachs (Germany). See Iskin 2014: 269.
 32 Iskin 2014: 271.
 33 Ribí 1991: 22.
 34 Tappy 2016: 42–44
 35 The catalog had an interesting shape: it was a folded leaflet designed by Gottfried Honegger

- and printed on the back of abrasive paper. The choice of material suited Sandberg's anti-establishment attitude, but also alluded to Schneckenburger's job at the SIA, which is discussed below. *Stedelijk Museum* 1950; Tappy 2016: 47.
- 36 The poster designers represented in the section "Zwitserse Grafici" were: Hans Falk, Alois Carigiet, Hans Erni, Pierre Gauchat, Ernst Keller, Niklaus Stöcklin, Ruodi Barth, Herbert Leupin, Hermann Eidenbenz, Peter Birkhäuser, Donald Brun, Heinrich Steiner, and Gottfried Honegger. See *Stedelijk Museum* 1950.
- 37 During the war and immediately thereafter, photographic experiments and abstract design were sidelined in favor of illustrative poster designs. Richter 2014a: 38. The specialist journal *Graphis* also presented its international readership with the same stylistic understanding of Swiss poster design in several articles in 1949. See Bühler 1949: 306–315; Kasser 1949: 316–331.
- 38 *Tages-Anzeiger* 1950.
- 39 See, for example, Hollis 2006: 204–250.
- 40 See *Verwaltungsabteilung des Stadtpräsidenten von Zürich* 1949: 24–25.
- 41 See, for example, Döring 2014: 41.
- 42 See "Die besten Plakate / Les meilleurs affiches," in the present volume.
- 43 *Société royale des beaux-Arts de Liège* 1954: cover.
- 44 *Société royale des beaux-Arts de Liège* 1954: 27–30.
- 45 Ribí 1991: 20.
- 46 Isler 1975: 150, 235.
- 47 Wolgensinger's photographs had been popular among Modernists. Hollis 2006: 161.
- 48 Schneckenburger appreciated Honegger as a designer and also as an artist. Photographs show him in his office in the SIA, with a painting by Honegger behind him. See Ribí 1991: 19.
- 49 Also mentioned in, for example, Hollis 2006: 161.
- 50 Lüthi 2006: 6.
- 51 Ribí 1991: 20.
- 52 For example, Walser 1961: 8, as cited in Richter 2016: 195.
- 53 During that time, institutional collections were often perceived as tombs for the objects. This was mostly because extensive regulations and paperwork often prevented objects from being exhibited, as the museums' major task was the preservation of the artworks rather than their display. Private collections on the other hand were more easily displayed, depending on the collector and their eagerness to present their treasures in public. On that subject see Gamboni 2007: 181.