

discourse magazines associations printing industry profession 63

In eigener Sache

Editorial Statements Addressing the Readership

Roland Früh

“On our own account”¹—was the title of a short column that the editorial board of the journal *Typographische Monatsblätter (TM)* used to address their readership directly. [Fig. 22] These short texts were printed on a colored slip of sugar paper and placed prominently at the beginning of the journal. In this column, the editors informed their readers about changes in the layout,² explained new strategies regarding their journal’s organization,³ and wrote a short statement to justify why a special issue on typography from Basel had been redesigned using only one cut of a Grotesk typeface⁴ instead of the usual *TM* layout. These columns were brief and informative—but they also tell us precisely how the editors wished to communicate with their readers. Periodicals are in most cases economically dependent both on their readers as subscribers and on the companies who buy advertisement space (and who thus take a keen interest in the subscription figures).

Journals can thus be seen as relational projects in which the editors aim to establish a specific “readership”—which is something distinct from merely the general reading public. A readership can be understood as a close circle of informed, ideally loyal readers.⁵ The present essay will focus on editorial statements and on how they can expose the tools used to convince readers to identify with a publication, and subscribe to it for the long term.

Professional journals and periodicals are a rich source for the history of graphic design and typography in Switzerland.⁶ This small but interesting range of publications is representative of the diversity of the field, and each of them spoke to a specific group: the workers and apprentices in printing houses, the freelance graphic designers, and the ad-men in agencies. Each periodical had its own strategy of distribution, sales, and sponsorship, and was therefore dependent on subscriptions in very different ways and to different degrees. The question arises as to whether any exchange between the editors and the readers can be observed across all the journals, and whether each type of publication develops its own strategies.

This essay examines the editorial statements in a selection of journals for graphic design and typography in Switzerland and abroad, namely *TM*, *SGM*, *Graphis*, and *Neue Grafik*. Our focus lies on the years between 1933 and 1965, when these journals were published in parallel, and had a shared

historical background. The institutional, economic, and historical contexts of the journals are taken into account, as is the role of the editor in the publishing strategy of the journal. The editorial statements, so we posit, can be seen as a form of communication that helps the editors to build a stronger connection, a communal “we” and “us,” between the editors, the publication itself, and its readership.⁷

Graphis—a magazine of graphic design international affairs from Switzerland

The first journal we shall consider is *Graphis*. In October 1944, Walter Amstutz and Walter Herdeg launched it as a new magazine to cover the latest trends in international visual communication. Amstutz and Herdeg had met when working on the design for the tourism campaigns of St. Moritz.⁸ In 1938, the tourist board of St. Moritz had canceled their campaign, so Amstutz and Herdeg moved their business to Zurich, where they opened a publishing house and advertising agency under the name Amstutz & Herdeg.⁹ In 1944 they felt that the time was ripe to edit and publish *Graphis*, a “magazine published in Switzerland and concerned with all problems attaching to free and applied art,” as they wrote in their editorial statement for its first issue. Their optimism was obvious, and they announced their commitment to their new venture in full

awareness of the extreme circumstances of their time: “The war has entered its decisive phase, and the spirit of reconstruction is already abroad. Plans made for an uncertain future can now begin to take on solid form.”¹⁰

This editorial by Amstutz and Herdeg is notable for several other reasons. One is how they address the political situation and the timing of their new publication, but another is how they aim to win over a new kind of readership: not the typesetters, not the printers, not the graphic designers nor the graphic artists, but the graphic industry, or what we today would call the “creative industry.” Their magazine wanted to reach an international audience from the start, and included texts in three languages: German and English in full, with French summaries. The articles offered an overview of design work not only from Switzerland, but also from neighboring countries and the USA. *Graphis* had an institutional partner. From the first issue onwards, it was referred to as “Offizielles Organ des Verbandes Schweizer Graphiker und des Verbandes der Berufs-Schaufenster-Dekorateure der Schweiz” (the official organ of the Swiss Graphic Design Association and the Association of Professional Window Dressers). While this link was not discussed in the magazine at all, it might well have been the reason for the magazine’s many articles on shop-window designs.¹¹

Amstutz and Herdeg realized that there was an interest in connecting design with

something more than just the profession itself: “The aim which GRAPHIS [sic] sets itself is that of enriching practical life with the seeds of creative inspiration: of helping to bring art into touch with everyday life, and enduing [sic] the forms of that life with artistic significance and value.”¹² To an apprentice in a printing company, this might have sounded theoretical and belletristic. But as the diagram at the very end of the first issue of *Graphis* illustrated, *The Eye of Graphis*, Herdeg and Amstutz were catering for a broad, diverse audience, spanning all spheres of life.¹³ [Fig. 23]

Graphis as a magazine did not stand out as being particularly visionary. As Jeremy Aynsley describes it, the content of *Graphis* actually followed the example of the German journal *Gebrauchsgraphik* that had already become established back in 1924.¹⁴ Its content could be roughly described as “What’s around in the world of advertising, illustration and graphic design.” The concept of an internationally minded publication must be credited to Walter Herdeg, who led the magazine as editor, art director, and designer until it was sold in 1987. Editorial statements were rare, but Herdeg shaped the publication through his international contacts, which led the design critic Steven Heller to conclude: “In fact, *Graphis* was never simply the sum of its parts; it was always Walter Herdeg’s statement.”¹⁵ Just how important it was to maintain contact with the international scene both during and shortly after World War II is

best described by the Swiss graphic designer Pierre Gauchat:

We Swiss graphic designers lived [...] in such complete seclusion that doubts had to be raised about the healthy development of our intellectual and artistic abilities. [...] This hunger for spiritual nourishment gave rise three years ago to the idea of an international magazine on the graphic arts [...]. Walter Herdeg succeeded in doing what would have been impossible for us: putting out his feelers across almost all fronts in order to satisfy our needs. (Wir Schweizer Graphiker lebten [...] in einer so vollständigen Abgeschlossenheit, dass Zweifel an der gesunden Weiterentwicklung unserer geistigen und künstlerischen Fähigkeiten aufkommen mussten. [...] Diesem Hunger nach geistiger Nahrung entsprang vor drei Jahren der Gedanke einer internationalen graphischen Zeitschrift [...]. Walter Herdeg gelang, was uns selbst unmöglich gewesen wäre: seine Fühler durch fast alle Fronten hindurchzustrecken und so unseren Bedürfnissen Genüge zu tun.)¹⁶

Graphis became equally well known in Switzerland and abroad. We have no subscription numbers to analyze, but *Graphis* was often referred to in other publications. In 1955, for example, the British typographer John Ryder put *Graphis* top of his list

of remarkable international typography and design journals.¹⁷ This was a leading position that Jeremy Aynsley confirmed in retrospect: “[...] in 1944, from Switzerland, the new journal *Graphis* had been launched, a journal which would dominate coverage of European graphic art and design for the next twenty years at least.”¹⁸

The question then arises: What influenced the editorial strategies of other typography and design journals of the 1940s when compared with *Graphis*? Who were their editors, and how did they address their readership?

Editorial voices in the graphic industry in 1940s Switzerland

When Walter Herdeg and Walter Amstutz launched *Graphis*, there were few typography or graphic design periodicals that would have been available in Switzerland—and international journals, from Germany, England, or the USA, were unlikely to be imported at all during World War II. The remaining journals are found quickly: *Schweizer Reklame und Schweizer graphische Mitteilungen* (SGM) and *Typographische Monatsblätter* (TM). SGM was the longest-running journal for the printing industry in Switzerland. It had started in 1883, then merged in 1936 with the journal of the Schweizer Reklameverband (Swiss Association for Advertisers) and had since lost its independence and some of its focus on the printing

industry. SGM had always been a rather conservative forum. It was edited for many years by August Müller, the owner of the printing company Zollikofer in St. Gallen who had been printing and funding the journal. His few editorial announcements had mostly said: Don’t get carried away with the latest artistic trends, but learn from experience and the history of the craft.¹⁹ A change happened at SGM in September 1943 when the editorial direction was handed over to Hermann Strehler and Rudolf Hostettler, both of whom were still working from their offices at the printing company Zollikofer. Strehler introduced their plans and the new layout of the journal in their first issue, and the editorial announcement also read like a call for a renewed readership.²⁰ Strehler and Hostettler were dedicated to editing SGM as an internationally minded, locally rooted publication with a focus on craft, education, and industry. Hostettler in particular kept up a regular correspondence with typographers, printers, and graphic designers in all of Switzerland, and with a wide network in Europe and the USA. He did not ignore any specific schools or designers just because of their styles.²¹ By 1946, SGM arranged to separate from the advertising sector (Schweizer Reklame) and was able to produce a much more focused journal for the industry of printing, graphic design, and typography. According to Strehler, this meant returning to the origins of SGM as its founder August Müller had once defined it.²²

1946 also marks the year when Hostettler and Strehler published one of the best-known disputes in the history of typography. In issue 5 of 1946, Max Bill was given eight pages for his article “über typographie” (on typography). It was a dogmatic, self-centered article which he designed himself. He insisted on having it printed on coated paper—in contrast to the uncoated paper of the rest of the journal—and he famously used it to attack Jan Tschichold for being a “traitor” to the Modern movement and a reactionary historicist.²³ Tschichold replied in the following issue, 6, addressing Bill directly and correcting him point by point.²⁴ The subject and intensity of the dispute has been written about extensively,²⁵ but the role of Strehler and Hostettler and their editorial work deserves more attention. From the correspondence in the archive, we know that Hostettler had been in touch regularly with Bill and Tschichold. The latter had been a regular contributor to *SGM*, and he and Hostettler had exchanged letters about both work and personal matters. The fact that Tschichold’s response was published only one issue after Bill’s article suggests that the editors very likely moderated the dispute, and that Tschichold even knew about Bill’s text before it had arrived on his desk in published form. But what is most remarkable is how the editors Strehler and Hostettler introduced Tschichold’s reply with a short paragraph, stating that Tschichold has been given the space for his response, but that

the discussion is now closed.²⁶ [Fig. 24] Hostettler obviously did not want to expand on this debate. As he had pointed out in an article of his own, what Bill and Tschichold had been disputing had already been made obsolete by other, more progressive ideas.²⁷ But in 1948, he gave Paul Renner a forum to respond to Bill and Tschichold, where Renner precisely and thoughtfully formulated a synthesis of what had been put forward as thesis and antithesis.²⁸ Here, too, Hostettler announced Renner’s piece with a short paragraph of his own:

This article was written by Paul Renner, the creator of Futura and former head of the Meisterschule in Munich, as a contribution to the controversy M. Bill – J. Tschichold in issues 5 and 6 of the 1946 volume of this magazine. (Dieser Artikel wurde von Paul Renner, dem Schöpfer der Futura und früheren Leiter der Meisterschule München, geschrieben, als Beitrag zur Kontroverse M. Bill – J. Tschichold in den Heften 5 und 6 des Jahrgangs 1946 dieser Zeitschrift.)²⁹

The editorial voice of Hostettler is that of a reasonable moderator between the occasionally dogmatic and stubborn protagonists of typography. We can see this in *SGM* in his few simple but forceful interventions.

Answering to the members of the Swiss Typographers Association

TM was launched in 1933 as the journal of the Schweizerischer Typographenbund (Swiss Typographers' Association), and it had to cater to the expectations placed on a trade association journal.³⁰ For this reason, the content of each issue of *TM* always comprised one or two longer articles, followed by a section with detailed, very technical, short articles for apprentices, typesetters, or printers. This technical section was couched as a service to the readers, as the titles of its short articles answered everyday questions such as "Which type size is most readable?"³¹ While *TM* had important regular contributors such as Jan Tschichold or Max Caffisch, it had set out without a prominent editorial voice. Initially, it had been edited by Walter Cyliax, a typographer and art director at the Buchdruckerei Fretz in Zurich where *TM* was printed. He played an active role in regularly introducing the subscribers of *TM* to modern design work by Anton Stankowski, and to photography by Herbert Matter and Hans Finsler.³² These sections of the journal were very progressive.³³ But the editorial board had always included representatives of the Swiss Typographers Association and of the educational institutions in Bern and Zurich. When Cyliax left Switzerland, *TM* lost its progressive attitude and continued instead as an informative journal for the members of the association.

The conservative approach of *TM* is mirrored in an article saying farewell to Karl Reitz, who had been on the editorial board of *TM* from 1933 to 1951. Reitz was thanked for his efforts to keep manual typesetting techniques alive despite the current trend towards automated typesetting machines. This illustrates just how traditional the approach of *TM* remained, even by the year 1950.³⁴

By the beginning of 1952, *SGM* merged with *TM* and the *Revue Suisse de l'Imprimerie (RSI)* to form a single monthly publication that over time became known by the initials *TM*. Rudolf Hostettler took on the role of chief editor, and the new *TM SGM RSI* continued as a journal for the Swiss printing trade, still offering information for association members and apprentices, but with a more international outreach, and texts in German and French.³⁵ It now included a colored sheet of paper, cut to half the width of the page, which contained the table of contents, a short essay on a contemporary topic, and a note to the reader titled "In eigener Sache" (on our own account). Here, as mentioned at the beginning of this essay, the editors addressed their subscribers with information about the journal or some other, light topics. It became a regular feature, and signaled a desire on the part of the editor and his team to get close to their readership and involve them more. Under Hostettler, the informative section at the back of the journal also became more interactive. This included short columns with

lists of FAQs and the editors' answers to common questions that are asked in the print shop. There were riddles and quizzes, information for proofreaders, a section entitled "Neue Maschinen und Materialien" (New Machines and Materials) and one with information regarding business administration in the printing trade. With all this content, the new *TM SGM RSI* maintained its status as a journal for the "Förderung zur Berufsbildung" (support for vocational training), as *TM* had initially declared back in 1933.

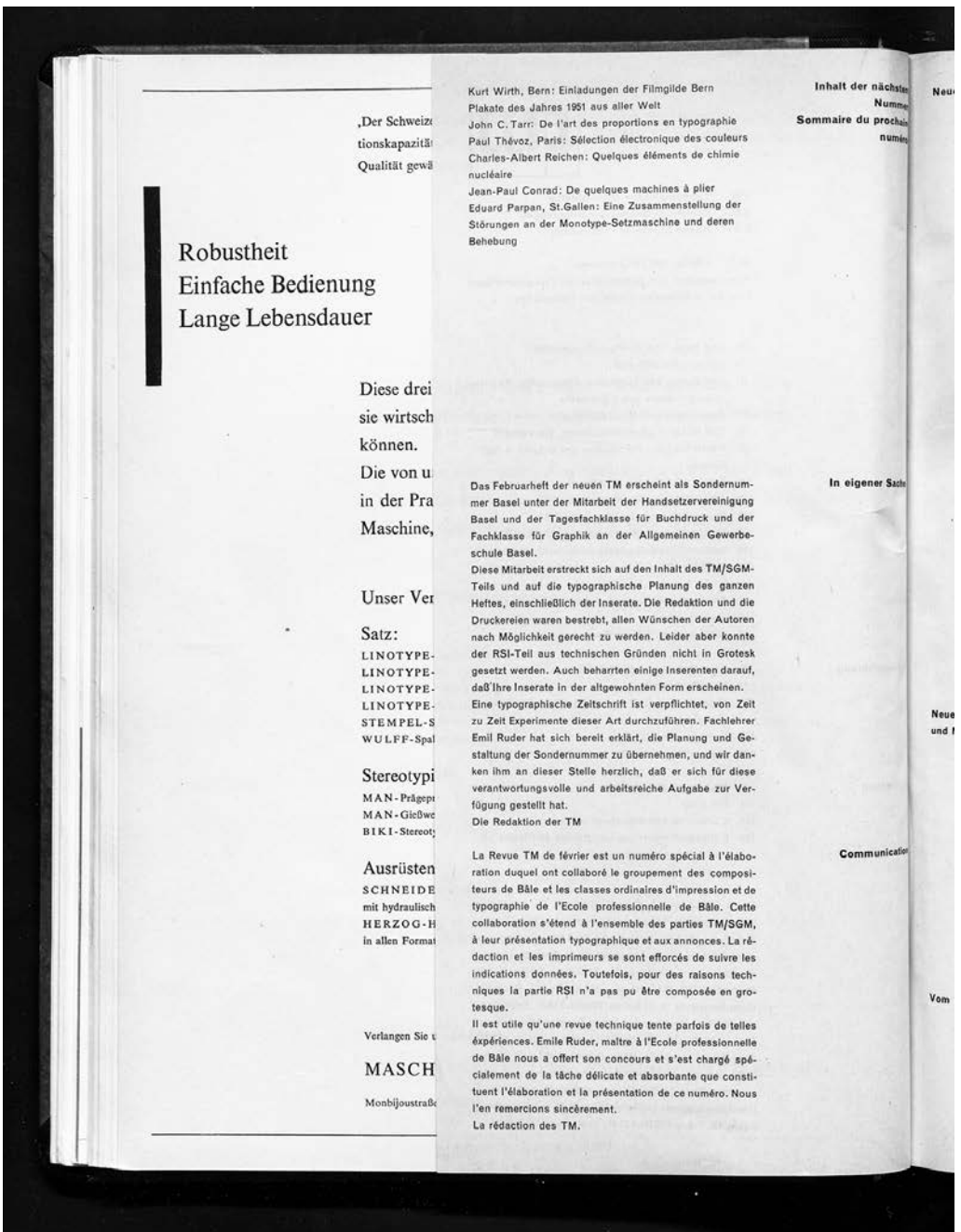
In retrospect, Rudolf Hostettler is largely regarded as the editor who most successfully included opinions and styles from across the spectrum. "Rudolf Hostettler's editorial ideals were governed not by modernism or traditionalism but rather by the notion of quality; hence Tschichold would always be as valid as Ruder or Weingart"³⁶ was the comment of the designer Paul Barnes, who researched Swiss graphic design and its international outreach, and interviewed practitioners in Switzerland and in the UK. Under Hostettler, *TM SGM RSI* published statements and work from all over Switzerland as well as from abroad. It offered equal representation to work done at the schools of Basel, Zurich, St. Gallen, and Lausanne, and showed its readers the post-modern design of Wolfgang Weingart, the traditional work of Jan Tschichold and Max Cafilisch, and the work of concrete artists and designers from Zurich. Just as Walter Herdeg is credited for his inter-

national network in his editorial work for *Graphis*, Hostettler's role at *TM SGM RSI* was appreciated by subscribers for his balance of dogmas and styles, so that in large part his journal remained a source of information for them, namely the members of the association.³⁷

The personal project: *Neue Grafik*

From 1958 to 1965, a collective of four editors—Josef Müller-Brockmann, Hans Neuburg, Richard Paul Lohse, and Carlo L. Vivarelli—published eighteen issues of a magazine titled *Neue Grafik*. It had no ties to any association, but had been set up as a committed personal project from the very beginning. As Lars Müller recounts in his tale of the magazine's history, *Neue Grafik* ensured this editorial freedom by being published under the umbrella of the publishing house Walter Verlag, who distributed and funded the project. Josef Rast was responsible for Walter Verlag's publishing program at the time, and while he kept track of sales and subscriptions and urged the editors to follow a strategy that suited both advertisers and subscribers, he never forced them to bend to financial interests.³⁸

The introduction to the first issue of *Neue Grafik* was signed "LMNV," the abbreviation of Lohse, Müller-Brockmann, Neuburg, and Vivarelli, and was a straightforward manifesto by a group of "[...] drei Grafikern und einem Maler-Grafiker [...]"



**Robustheit
Einfache Bedienung
Lange Lebensdauer**

Diese drei
sie wirtsch
können.
Die von u
in der Pra
Maschine,

Unser Ver
Satz:

LINOTYPE-
LINOTYPE-
LINOTYPE-
STEMPEL-S
WULFF-Spal

Stereotypi
MAN - Prägepr
MAN - Gließwe
BIKI - Stereot

Ausrüsten
SCHNEIDE
mit hydraulisch
HERZOG-H
in allen Format

Verlangen Sie v
MASCH
Monbijoustraß

Kurt Wirth, Bern: Einladungen der Filmgilde Bern
Plakate des Jahres 1961 aus aller Welt
John C. Tarr: De l'art des proportions en typographie
Paul Thévoz, Paris: Sélection électronique des couleurs
Charles-Albert Reichen: Quelques éléments de chimie
nucléaire
Jean-Paul Conrad: De quelques machines à plier
Eduard Parpan, St.Gallen: Eine Zusammenstellung der
Störungen an der Monotype-Setzmaschine und deren
Behebung

Inhalt der nächsten
Nummer
Sommaire du prochain
numéro

Das Februarheft der neuen TM erscheint als Sondernum-
mer Basel unter der Mitarbeit der Handsetzervereinigung
Basel und der Tagesfachklasse für Buchdruck und der
Fachklasse für Graphik an der Allgemeinen Gewerbe-
schule Basel.

Diese Mitarbeit erstreckt sich auf den Inhalt des TM/SGM-
Teils und auf die typographische Planung des ganzen
Heftes, einschließlich der Inserate. Die Redaktion und die
Druckereien waren bestrebt, allen Wünschen der Autoren
nach Möglichkeit gerecht zu werden. Leider aber konnte
der RSI-Teil aus technischen Gründen nicht in Grotesk
gesetzt werden. Auch beharrten einige Inserenten darauf,
daß ihre Inserate in der altgewohnten Form erscheinen.

Eine typographische Zeitschrift ist verpflichtet, von Zeit
zu Zeit Experimente dieser Art durchzuführen. Fachlehrer
Emil Ruder hat sich bereit erklärt, die Planung und Ge-
staltung der Sondernummer zu übernehmen, und wir dan-
ken ihm an dieser Stelle herzlich, daß er sich für diese
verantwortungsvolle und arbeitsreiche Aufgabe zur Ver-
fügung gestellt hat.

Die Redaktion der TM

La Revue TM de février est un numéro spécial à l'élabo-
ration duquel ont collaboré le groupement des composi-
teurs de Bâle et les classes ordinaires d'impression et de
typographie de l'Ecole professionnelle de Bâle. Cette
collaboration s'étend à l'ensemble des parties TM/SGM,
à leur présentation typographique et aux annonces. La ré-
daction et les imprimeurs se sont efforcés de suivre les
indications données. Toutefois, pour des raisons tech-
niques la partie RSI n'a pas pu être composée en gro-
tesque.

Il est utile qu'une revue technique tente parfois de telles
expériences. Emile Ruder, maître à l'Ecole professionnelle
de Bâle nous a offert son concours et s'est chargé spé-
cialement de la tâche délicate et absorbante que consti-
tue l'élaboration et la présentation de ce numéro. Nous
l'en remercions sincèrement.

La rédaction des TM.

In eigener Sache

Communication

Neu
und I

Vom

Fig. 22

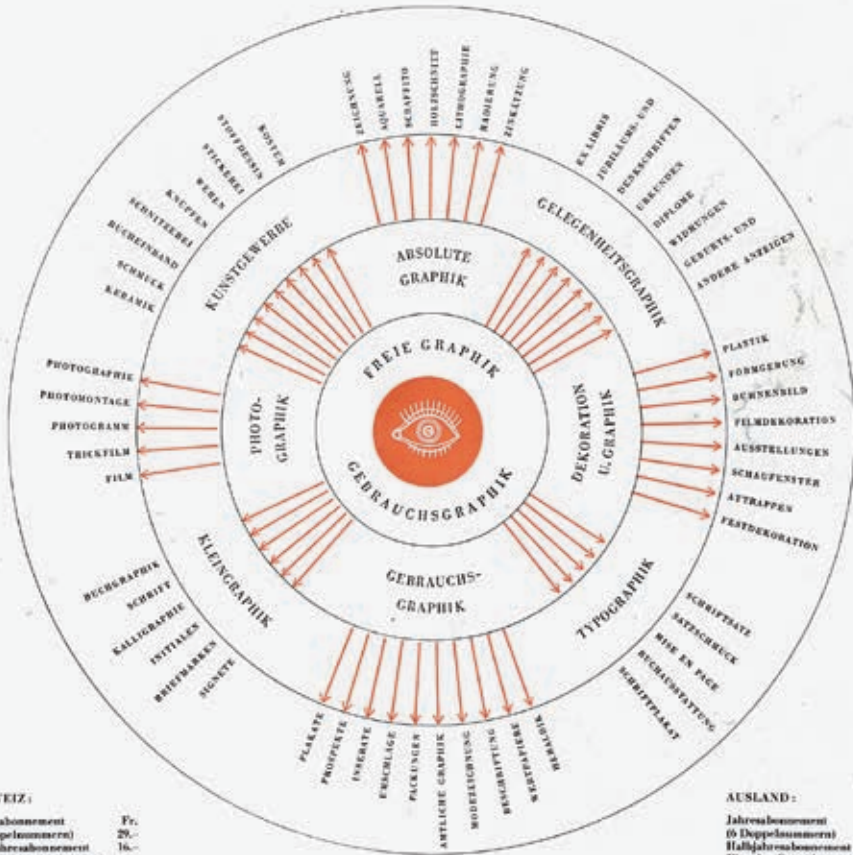
Fig. 22
In eigener Sache: The edi-
tors Hostettler and Strehler
explain the change of layout
for a special issue on work
from Basel.

Fig. 23
Das Auge der Graphis
(The Eye of Graphis).

DAS AUGE DER GRAPHIS

überblickt alle Sphären und Gestalten des Lebens, wie es sich den Völkern zu allen Zeitaltern dargestellt, wie es sich in neuem Bilde kommenden Geschlechtern zeigen wird:
 die Symbole des Geistes und des Denkens in Schrift und Allegorie,
 Technik und Handwerk des Künstlers,
 die gewachsenen Formen der Natur,
 die geschaffene Gestaltung des bildnerischen Genies,
 die Spiegelung des Lebens durch Film und Photographie,
 von der Vision und Skizze bis zur Pflege des Details im Prozess der Verwirklichung.

GRAPHIS - dem Kunstfreund schöpferische Erquickung - dem Künstler unentbehrliches Werkzeug



Den Druck des Umschlages besorgte die



Basler Druck- und Verlagsanstalt Basel

Fig. 23

die verschiedenartigsten Bilder in einer Form vereinigt sind, höchste Ansprüche stellt und eine große Erfahrung voraussetzt, um ein originalgetreues Resultat zu erhalten, dürfte verständlich sein. Am besten läßt sich der Ausdruck eines Bildes mit der Zurichtung korrigieren. Größere Korrekturen lassen sich besser unter der Platte machen, da ihre Wirkung bekanntlich viel stärker ist. Bei der Zurichtung des Farbbogens, von dem diese Beilage stammt, verwendeten wir MKZ.-Folien und erzielten damit das gewünschte Ergebnis. Der erfahrene Farbdrucker kennt die vielseitigen Möglichkeiten seiner Zurichtung und hat es somit in der Hand, verschiedene «Geburtsfehler» des Klischees und diverse «Künste» des Druckers auszumerzen. Die Sicherheit, eine Auflage von 5000 oder noch mehr Exemplaren einwandfrei zu drucken, gibt uns aber, neben einer guten Maschine, der Aufzug. Von seiner Zusammensetzung und Beschaffenheit hängt in großem Maße die weitere Verwendbarkeit unserer Klischees ab. Zum Druck der Auflage dieses Prospektes stellte uns Herr Fachlehrer Kunz in St. Gallen in verdankenswerter Weise zwei verschiedene Druckfolien zur Verfügung, die er in langer Arbeit und vielen Versuchen geschaffen hat. Wenn es sich dabei auch nur um einen Versuch gehandelt hat, diese Druckfolien bei einer großen Auflage auszuprobieren, so war das Resultat ein überraschend gutes. Bei dieser Zusammenstellung des Aufzuges hat derselbe die Eigenschaft, die Zurichtung in einem Höchstmaß wirken zu lassen, und hilft uns somit, die einzelnen, mit Druck korrigierten Farbplatten zu einer einwandfreien Reproduktion zu vereinigen. Nachdem von diesen Klischees die erste Auflage gedruckt ist, können wir mit der größten Zuversicht weitere 5000 Exemplare drucken. Wir sind überzeugt, daß uns Herr Kunz mit diesem in seiner Art ganz neuen Aufzugsmaterial ein sehr wertvolles Hilfsmittel zur Verfügung stellt, das die Leistungsfähigkeit des Buchdruckes noch steigern wird und uns in der Aufzugsfrage einen neuen Weg weist.

Mit der Wahl der Farben und deren Reihenfolge im Druck ist uns ein weiteres Mittel zur Verbesserung unserer Farbdrucke in die Hand gegeben. Theoretisch erhalten wir ja mit den drei Grundfarben alle Nuancen, doch läßt sich das praktisch kaum erreichen. Dank einer sehr vorteilhaften Zusammenarbeit bei der Erstellung dieses Prospektes waren wir in der Lage, der Klischeeanstalt dem Auflagepapier angepaßte Andruckfarbe bereitzustellen. Es zeigte sich dabei, daß es der Klischeeanstalt nicht möglich war, mit diesen Farben einen brauchbaren Andruck herzustellen, da sie für ihre Arbeitsweise zu dünn war. Damit haben wir wieder einen neuen Beweis, daß die Andruckfarben nicht mit den in der Praxis verwendeten übereinstimmen. Hier werden es immer das Farbempfinden und die Erfahrung des Druckers sein, welche einer Arbeit den besondern Qualitätsstempel aufzudrücken vermögen. Die Farben, die wir in höchster Konzentration extra herstellen ließen, befriedigten uns vollauf. Mit diesen hochkonzentrierten Farben war es uns möglich, diesen Prospekt mit einer Stundengeschwindigkeit von 2000 Exemplaren und einer Tagesleistung von 14 Stunden zu drucken. Wenn wir bedenken, daß ein Bogen 35000 und ein weiterer gar 40000 Drucke ergab, der eine 14mal und der andere sogar 16mal die Maschine durchlief, so war es ein Hauptfordernis, daß alle Einzelheiten genau aufeinander abgestimmt waren. Die Reihenfolge der zu druckenden Farben richtet sich ganz nach dem Farbcharakter des Originals. Es ist nicht gleichgültig, ob unsere Reproduktion ein Ölgemälde, ein Aquarell oder eine Farbphoto von Früchten, eine Industriefaufnahme oder Landschaftsphotographie zur Grundlage hat. So verschieden als die Originale auch sein können, wenn wir sie einzeln oder mit großen Zwischenräumen drucken können, werden sie uns wenig Schwierigkeiten bereiten. Sind sie aber in einer Form auf engem Raum begrenzt, stellt dieselbe Aufgabe höchste Ansprüche an Wissen und Können des Druckers.

CH 431.24/18/54

Zum nachstehenden Artikel von Jan Tschichold «Glaube und Wirklichkeit»

Schon immer haben die Exponenten typographischer Richtungen ihre Ansichten mit ebenso edler Begeisterung vertreten, wie sie dabei ihre Widersacher heftig befehdeten. So führte FOURNIER LE JEUNE in seinem «Manuel typographique» seine Gegner namentlich auf, und auch FAULMANN machte kein Hehl daraus, daß er nicht alle Ansichten seines berühmten Zeitgenossen FALKENSTEIN billigte. — Im nachfolgenden Aufsatz antwortet JAN TSCHICHOLD auf den Angriff MAX BILLS im Maiheft unserer Zeitschrift. Er unterzieht die von ihm früher verfochtene «Neue Typographie», die Bill noch heute vertritt, einer schonungslosen Kritik. Da die um 1925 entstandene «Neue Typographie» ein historisches Ereignis war, sprengt dieser Aufsatz den Rahmen einer bloß persönlichen Auseinandersetzung. Er ist als grundsätzliche Stellungnahme zu werten, und wir erklären damit die Diskussion für geschlossen.

Die Redaktion.

**Die 4 Herausgeber
und Redaktoren**



Richard P. Lohse
geb. 1902, Bürger von Zürich, Schweiz
Maler und Grafiker
Autodidakt
Eigenes Atelier in Zürich
Mitglied SWB/VSG/Allianz/Espace
Obmann Ortsgruppe Zürich des SWB
Publikationen über Konkrete Kunst
Ausstellungsgestaltung
Einfamilienhäuser, Industriebauten
Büroische Werke in öffentlichen
und Privatsammlungen
Zahlreiche Ausstellungen im
In- und Ausland

b. 1902, Citizen of Zurich, Switzerland
Painter and Graphic Designer
Self-taught
Own studio in Zurich
Member of SWB/VSG/Allianz/Espace
Chairman of the local branch of the
SWB, Zurich
Published work on Concrete Art
The Designing of Exhibitions
One-family homes, Industrial
architecture
Works in public and private collections
Numerous exhibitions at home and
abroad

né en 1902, bourgeois de Zurich
Suisse
Peintre et graphiste
Autodidacte
Atelier privé à Zurich
Membre SWB/VSG/Alliance/Espace
Président du groupe local de Zurich
du SWB
Publications sur l'art concret
Aménagement d'expositions
Installation de maisons à une famille,
de bâtiments industriels
Œuvres décoratives dans des
collections publiques et privées
Nombreuses expositions en Suisse
et à l'étranger

**The 4 Editors
of this Review**



Josef Müller-Brockmann
geb. 1914, Bürger von Eschenbach
Kanton St. Gallen, Schweiz
Grafiker und Fachlehrer für Grafik
an der Zürcher Kunstgewerbeschule
Eigenes Atelier in Zürich
Mitglied SWB/VSG/AGI
Ausbildung als Grafiker in Zürich
Hospitalant an der Kunstgewerbeschule
Zürich
Größere Arbeiten an der
Schweiz, Landesausstellung 1939
und an der Züka 1947, Zürich
Schweizer Pavillons in
Paris und Prag 1946/47,
New York 1957

b. 1914, Citizen of Eschenbach
Canton of St. Gallen, Switzerland
Graphic Designer and Specialist
teacher of Graphic Design
at the Zurich School of Industrial Art
Own studio in Zurich
Member of SWB/VSG/AGI
Trained as a Graphic Designer in
Zurich
Part-time student at the Zurich School
of Industrial Art
More important works were shown
at the Swiss National Exhibitions 1939
and at the Züka Exhibition, 1947, Zurich
Swiss Pavilions, Prague and Paris
1946/47
New York 1957

né en 1914, bourgeois d'Eschenbach,
canton de Saint-Gall, Suisse
Graphiste et maître spécial de
graphique à l'École des arts et métiers
de Zurich
Atelier privé à Zurich
Membre SWB/VSG/AGI
Formation de graphiste à Zurich
Auditeur à l'École des arts et métiers
de Zurich
Travaux importants à l'Exposition
nationale suisse de 1939 et à la Züka
de 1947, à Zurich aux Pavillons suisses
à Paris et Prague 1946/47
à New York en 1957

**Les 4 éditeurs
et rédacteurs**



Hans Neuburg
geb. 1904, Bürger von Zürich, Schweiz
Grafiker und Texter
Eigenes Atelier in Zürich
Mitglied SWB/VSG
Autodidakt
Größere Arbeiten an der
Schweiz, Landesausstellung
Zürich 1939
Schweizer Pavillon 1945 in Prag
Ausstellung für das
Kriegs-, Industrie- und Arbeitsamt
Ausstellungszug Internationales
Komitee vom Roten Kreuz und
Schau in der Mustermesse
Pavillons Baugewerbe und Mechanik
Züka 1947
Weltausstellung Brüssel 1958

b. 1904, Citizen of Zurich, Switzerland
Graphic Designer and Copywriter
Own studio in Zurich
Member of SWB/VSG
Self-taught
More important works in the
Swiss National Exhibition, Zurich, 1939
Swiss Pavilion, 1946, Prague
Exhibition for the War Office and
Boards of Industry and Labour
Exhibition train for the International
Red Cross committee and exhibition in
the Model Fair
Pavilion of Mechanics and the Building
Tracce Züka 1947
World Exhibition Bruxelles 1958

né en 1904, bourgeois de Zurich, Suisse
Graphiste et rédacteur de textes
Atelier privé à Zurich
Membre SWB/VSG
Autodidacte
Travaux importants à
l'Exposition nationale suisse,
Zurich, de 1939
Pavillon suisse en 1946 à Prague
Exposition de l'Office de guerre,
de l'Industrie et du travail
Train d'exposition du
Comité international de la Croix-Rouge
et Stand à la foire d'échantillons
Pavillons du Bâtiment et de la
mécanique
Züka 1947
Expo Bruxelles 1958

**Mitteil
der gri**



Carlo L. Vivarelli
geb. 1919, Bürger von Zürich, Schweiz
Grafiker
Eigenes Atelier in Zürich
Mitglied SWB/VSG
Grafiklehre in Zürich und Besuch
der Zürcher Kunstgewerbeschule
1939 Hospitant bei Paul Colin Paris
und Besuch freier Akademien
1946 künstlerischer Leiter im
Studio Boggeri Mailand
Größere Arbeiten:
An der Züka 1947
diverse Ausstellungen im
Helmhaus Zürich
Grafische Gestaltung Ausstellung
SWB Ortsgruppe Zürich im
Kunstgewerbemuseum
Grafische Gestaltung
Schweiz, Abteilung Ausstellung für
Landesplanung Amsterdam

b. 1919, Citizen of Zurich, Switzerland
Graphic Designer
Own studio in Zurich
Studied graphic design in Zurich and
attended the Zurich School of
Industrial Art
1939 studied intermittently under
Paul Colin, Paris
and attended free academies
1946 Art Director of Studio Boggeri,
Milan
More important works:
at the Züka Exhibition 1947
Exhibition of Graphic Design, local
branch of the SWB, Zurich, in the
Museum of Industrial Art
Responsible for the graphic design
of the Swiss section of the Exhibition
of Country Planning, Amsterdam

né en 1919, bourgeois de Zurich, Suisse
Graphiste
Atelier privé à Zurich
Membre SWB/VSG
Apprentissage de graphiste à Zurich
et fréquentation de l'École des arts et
métiers de Zurich
1939, auditeur chez Paul Colin, à Paris,
et visite d'académies libres
1946, directeur artistique au
Studio Boggeri, Milan
Travaux importants:
Züka 1947,
Aménagement graphique de l'exposi-
tion du SWB, groupe local de Zurich,
au Musée d'arts industriels
Aménagement graphique
de la section suisse à l'exposition de
projets d'urbanisme à Amsterdam

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Fig. 25

Fig. 24
Bemerkung: Rudolf Hostetler
comments on the dispute
between Max Bill and
Jan Tschichold.

Fig. 25
The 4 Editors of this Review:
The four editors Richard
Paul Lohse, Josef Müller-
Brockmann, Hans Neuburg,
and Carlo Vivarelli intro-
duce themselves at the back
of the first issue of Neue
Grafik.

(three graphic designers and one painter-graphic designer), as they called themselves, though the English translation in the journal only read “four designers.”³⁹ LMNV announced that the content of their first issue would reflect their overall plan, and that they would formulate a new understanding of graphic design that was free of being purely a service profession: “The modern designer is no longer the servant of industry, no longer an advertising draughtsman or an original poster artist: he acts entirely independently, planning and creating the whole work [...]”⁴⁰ And they declared that their aim was “to create an international platform for the discussion of modern graphic and applied art,” an art that they wrote was new on account of its “almost mathematical clarity.” This claim was underlined by the design of the magazine itself. The layout of *Neue Grafik* was organized very strictly, being confined in a grid system with four columns. The articles were published in German, English and French throughout. But its selection of articles, authors, and topics also made *Neue Grafik* the periodical of its time that was most focused on concrete art and design in Switzerland. The editors kept their focus on radical works and ideologies in design and art, and succeeded in refraining from mixing these with more traditional or historical topics in the way *SGM*, *TM*, and *Graphis* did.

After their introductory statement, the editors offered no more editorial comments, though they signed off the first issue

with short biographies and a portrait of each of them, similar to those of an author on the back cover of a novel.⁴¹ [Fig. 25] In the subsequent issues, they did not offer any editorial notes, and rarely added any introductory comments to an article, though they included some of their own writing in every one of the journal’s eighteen issues⁴²—as a matter of fact, sometimes more than half of an issue’s content was made up by contributions from the editors. In addition, they regularly signed themselves as LMNV, especially in situations where they reviewed a work by one of the four of them. “LMNV,” for example, reviewed a catalog designed by Lohse, praising it for the inventiveness and consequence of its design,⁴³ and also promoted Josef Müller-Brockmann’s book *The Graphic Artist and His Design Problems*.⁴⁴ The contributions that they did not write themselves either were written by colleagues⁴⁵ or would support the arguments of the concrete artists by offering a historical⁴⁶ or contemporary international⁴⁷ context. With their constant presence as authors, the editors of *Neue Grafik* managed to stay in the foreground. So it is safe to say that whoever subscribed to *Neue Grafik* must have been aware of subscribing to the content and taste of LMNV. As Richard Hollis confirms, this was in fact important to many readers: “[*Neue Grafik*] was edited and written not by journalists, but by practicing designers. This is what gave the new magazine its authority.”⁴⁸ So the readership of *Neue Grafik* could probably be described as a kind of

special interest group⁴⁹ of well-informed followers of the editors' work, who agreed to invest in the subscription of a magazine that stood out from existing, conventional journals.

Conclusion

We posit here that the editors of typography journals used their editorial statements both to inform their subscribers and to establish a relationship with them so they would commit to the publication. As we have seen, actual editorial statements are rare in the periodicals we have examined here. Even within *Neue Grafik*, a magazine that was strongly contingent on the personality of the editors, there is only one real editorial: the introduction statement in the first issue.

What all these journals have in common—*Graphis*, *SGM*, *TM*, and *Neue Grafik*—is that they all were shaped by their editors over many years. Walter Herdeg was responsible for *Graphis* and its international content in 246 issues from 1944 to 1987. Josef Müller-Brockmann, Hans Neuburg, Richard Paul Lohse, and Carlo L. Vivarelli stayed on the editorial board of *Neue Grafik* from its first issue in 1958 to its last in 1965. Hermann Strehler and Rudolf Hostettler edited *SGM* from 1943 to 1951, and in 1952 Hostettler took the editorial lead in the merger of *SGM*, *RSI*, and *TM*—a role to which he dedicated much of his time, right until his death in 1981.⁵⁰

To conclude here, the editorial statement itself was probably not the principal format for addressing the readership. An editor might also use more subtle editorial elements or strategies, and these too are representative of the readership that a periodical desires to address, be they subscribers who invest in a journal of their own accord (*Neue Grafik*), members of a union or trade association who desire to stay in touch with professional developments (*TM*), readers interested in a discursive exchange and reviews of contemporary work (*SGM*, *TM*, *Graphis*, and *Neue Grafik* in equal degree), or professionals who want to stay informed about the work of their colleagues, nationally or internationally (*Graphis*).

Neue Grafik and its editorial board of Neuburg, Vivarelli, Lohse, and Müller-Brockmann certainly achieved the goals they set out in the introduction to their first issue: to establish a magazine for new, concrete art and design. Their selection of articles, and especially their keenness to write a large number of them, helped to create a consistent, dogmatic publication. This might be considered diametrically opposed to the practice of Walter Herdeg. It was his international network and *Graphis*'s broad, even eclectic content that made his journal compelling. In this regard, perhaps *Graphis* was not so different from *Typographica*, which was published in London from 1949 to 1967 by the English typographer Herbert Spencer, whose editorial work has been described

by Rick Poynor in words that remind one of Herdeg:

Spencer's editorial obsessions and intuitively determined juxtapositions gave rise to possibilities and suggested meanings that he himself did not necessarily intend or predict. *Typographica's* innovation was to presuppose, through these collisions—rather than through any elaborate theoretical statement—threads of aesthetic, intellectual and sometimes practical connection between its spectacularly disparate parts.⁵¹

Just like Herbert Spencer, Rudolf Hostettler was no supporter of any single school or style.⁵² While the editorial work of Spencer and perhaps also Herdeg might be described as eclectic, Hostettler's approach, however broad, was always rooted in the prime purpose of his periodicals, bound as they were to the needs of industry and the Swiss Typographers' Association. The discussions in *TM* (and to some degree in *SGM* too) are proof of this, and it is interesting overall to see how Strehler and Hostettler include many small, informative, technical sections so as not to alienate their subscribers with international, theoretical statements that might have seemed too distant and disconnected from the actual problems that occurred in printing companies.⁵³ At the same time, as with the dispute between Max Bill and Jan Tschichold, Hostettler

included articles that represented opposing opinions, moderating between them by adding short comments and by articulating a third, mediating opinion in his own articles or those of others.⁵⁴ Hostettler's editorial work in this sense is neither dogmatic after the manner of *Neue Grafik*, nor as eclectic as Herdeg's content for *Graphis* or Spencer's for *Typographica*. But by working as an editor of *SGM* and *TM* for almost forty years, Hostettler was able to establish an editorial stance that could offer a platform to opinions and statements by different styles and schools, without being unfaithful to his prime concerns, which were the printing industry, and the education of the next generation.⁵⁵

discourse	magazines	associations	printing industry	profession	77
1	Redaktion der <i>TM</i> 1953.				
2	Ibid.				
3	Redaktion der <i>TM</i> 1952.				
4	Redaktion 1952.				
5	Regarding the role of periodicals see Beetham 1989: 99; and for design journals: Leslie 2011; Heller & Godfrey 2014; Aynsley 1992.				
6	Kinross 1992: 248. Kinross mentioned <i>TM</i> as a principal source for an analysis of Swiss typography.	12	Herdeg & Amstutz 1943a: 3.		
7	Krippendorff 2013; Aynsley 1992.	13	Herdeg & Amstutz 1943b: back-cover.	31	<i>der Berufsbildung. Herausgegeben vom Schweizerischen Typographenbund, Bern.</i> For a history of <i>TM</i> , with a focus on the 1960s to the 1990s, see Paradis 2013.
8	Walter Amstutz was director of the tourist board of St. Moritz from 1929 to 1938; see Triet 2001. Walter Herdeg had studied design at Kunstgewerbeschule Zürich and the Hochschule für angewandte Kunst, Berlin, before moving to Zurich where he worked freelance as a designer and where he met Amstutz. Herdeg worked for about six years for Amstutz and the campaign for St. Moritz, spending off-season time in Paris, London, and New York. See Wittwer 2007; Heller 1986. See also Junod 2014b: 185.	14	Aynsley 1992: 67.	32	See the supplements edited by Walter Cyliax, <i>TM</i> issues 2 and 5 of 1933, with works by Anton Stankowski, Hans Finsler, Ernst A. Heiniger, Gotthard Schuh, Herbert Matter, and others.
9	Around the same time, Zurich was home to few design agencies. Most of the modern design work came from the Buchdruckerei Fretz and the agency of Max Dalang. See Bignens 2000.	15	Heller 1986.	33	Hollis 2006: 98–99.
10	Herdeg & Amstutz 1943a: 3. World War II was in its fourth year, the Allied forces were advancing into the Netherlands—but to contemplate a quick end to the war needed a healthy dose of optimism.	16	Gauchat 1946: n.p.	34	Redaktionskommission der <i>TM</i> 1951: 503–504.
		17	Ryder 1955: 101.	35	Redaktion der <i>TM</i> 1952.
		18	Aynsley 1992: 67.	36	Barnes 2000: 15.
		19	For example, an editorial from 1930 stated: “We don’t want to breed ‘artists’ and foster dilettantism, but we need capable craftsmen for our profession.” (Wir wollen keine ‘Künstler’ züchten und dadurch den Dilettantismus fördern, sondern tüchtige Handwerker für unseren Beruf.)	37	On the role of Hostettler, see Hochuli 1981: 25.
			Redaktion und Verlag der <i>Schweizer Graph. Mitteilungen</i> 1930.	38	Regarding the success of the publication, an article by Lars Müller is informative: apparently the editors were reporting back to their publisher Josef Rast of Walter Verlag, who was inquiring about the number of subscribers and questioned whether the expectations had been too high from the beginning. Müller 2014: 8.
		20	Strehler 1943: 269.	39	LMNV 1958a: 2.
		21	The correspondence can be consulted in the archives of the Sammlung Hostettler, Zentrum für das Buch, Kantonsbibliothek Vadiana, St. Gallen.	40	LMNV 1958a: 2.
		22	Strehler 1946: n.p.	41	LMNV 1958b.
		23	Bill 1946.	42	The eighteen issues included thirty-four articles by Neuburg, twenty by LMNV, eight by Lohse, two by Vivarelli, and two by Müller-Brockmann.
		24	Tschichold 1946.	43	LMNV 1960.
		25	Bosshard 2012. See also Burke & Kinross 2000.	44	LMNV 1962.
		26	Redaktion und Verlag der <i>Schweizer Graph. Mitteilungen</i> 1946.	45	Max Bill was a regular contributor (three articles), as was Margit Staber (eight articles).
		27	Hostettler 1946.	46	Schuitema 1961: 16–19.
		28	Renner 1948.	47	Ifert 1959: 24–25.
		29	Redaktion und Verlag der <i>Schweizer Graph. Mitteilungen</i> 1948: 119.	48	Hollis 2014: 18.
11	Issue 28 of 1949 had been a special issue with a presentation of the Swiss Graphic Design	30	The full title of <i>TM</i> read: <i>Typographische Monatsblätter. Zur Förderung</i>	49	In conversations with designers of the time, one frequent

comment is that everybody looked at *Neue Grafik*, but nobody actually read it.

50 Unverzagt 2000: 26.

51 Poynor 2001: II.

52 Herbert Spencer and Rudolf Hostettler corresponded regularly. Spencer's daughter was given the name of Hostettler's wife, Mafalda. See the correspondence in Sammlung Hostettler, Zentrum für das Buch, Kantonsbibliothek Vadana, St. Gallen.

53 We must bear in mind that in the years before and during World War II, the printing industry, like every other industry, had to react flexibly to the changing situation, and workers were not always able to keep their jobs. A short history of the Swiss Typographer's Association at the time underlined the critical situation for the printing industry during the war and the effects it had on the workers and their jobs and salaries. Mōri 1941.

54 Bill 1946; Tschichold 1946; Hostettler 1946.

55 Hochuli 1981; Unverzagt 2000; Barnes 2000.