
Selected Posters

975–1990

Ausgewählte Plakate

975–1990

*When the Duke of Baden was at home, the regional flag
was raised in his honor; its brilliant colors furled in the breeze.
Yellow-orange-yellow. I thought it was beautiful against
the blue sky.*

*In the middle of the seventies I finally finished with lead type
for good and turned my attention toward transparent
lithographic materials. In 1977 I was invited to participate in
a competition. Each year the Swiss Federal Department
of Home Affairs in Bern invited selected designers to submit
two separate posters for a scholarship in applied art for both the
German-speaking and French-speaking parts of Switzerland:
Eidgenössisches Stipendium für angewandte Kunst and
*Bourse fédérale des beaux-arts.**

⁶⁶⁻⁶⁷ *These were the first posters I designed for worldformat with
superimposed films. My submission was not selected by the
jury, but the sketches are shown in this section. Not winning
the competition reminded me of being graded in school.
I never submitted any more of my work to win prizes and never
entered another competition. A false proof of capability, winning
competitions or awards is not a measure of achievement.
A true feeling of success comes about as one learns to compete
with oneself and develops naturally.*

¹⁸²⁻¹⁸³ *My posters have two distinguishing characteristics:
an irregular, wide border that holds the individual images
together, framing the composite picture, and rough, fragmented
dot screens. The low resolution of the screens reveals
the photomechanical process, unseen in most reproductions that
simulate a smooth continuous tone: this is the interesting
aspect of the posters' graphic quality. I discovered the effect
by accident.*

Like the pixel of an electronic transmission, the dot of a photomechanical screen is the invisible, yet essential, building unit of an entire process. When shifting and superimposing screen films with the copy camera, I recognized during certain movements, the intrinsic aesthetic quality of the dot.

I invented a method to fabricate unlimited dot structures and patterns, a mother-father system, from two single standard screens: a twenty-percent line screen and a graduated gray tone screen. The layering of these textures developed into the trademark of my posters.

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Since 1919 Kunstkredit of Basel city, a state-sponsored organization, has held an annual competition in support of the arts open to all citizens of the city. Local works of art are selected by a jury and publicly displayed for three weeks in the halls of the Mustermesse.

From 1977 through 1983 I made seven call-for-entry world-format posters for Kunstkredit. The Weltformat is an exclusively Swiss poster size, B4 90.5 cm x 128 cm, roughly 36 by 50 inches. A poster was first printed in this format in 1913, designed by the painter Emil Cardinaux, and standardized on the instigation of Karl Wilhelm Bührer.

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John Giacola

Exhibition of Photography

DESIGN: WERNER
PRINTED: KODAK

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February 22-29, 1976



**Kent
Student
Center**

**Kent
Ohio**

By 1914 the Swiss Poster Advertising Company had designed a cohesive display system with coordinated outdoor metal framework and advertising pylons for mounting the large-scale posters. Prior to this posters were taped up or glued down on walls, scattered about, and often displayed in isolated sections of the city.

The worldformat is an impressive, if not somewhat intimidating scale. The first of my posters printed in this size was for Kunstkredit. The ever-present challenge of transforming separate collage elements into a unified whole in combination with the monumental worldformat proportion proved to be a further learning experience.

Doing and teaching were never separate activities for me, partially because my workplace, the typeshop, and the classroom share the same space. I also believe that my personal commissions were of educational value to design students.

468 I endeavored to design the first 'Kunstkredit' poster in full-size, made up of single film elements, fixed to a film base, then transferred by the offset lithographer directly to the printing plate. With subsequent posters I reduced my working size, collaging the original type and images on a film carrier measuring around 12 by 18 inches, and made final adjustments after the working design was enlarged by the lithographer to worldformat size. This technique of making the mechanical greatly simplified the working procedure.

483 Commissions for museums and other cultural organizations followed. The poster 'Schreibkunst' (the Art of Writing) announced an exhibition in Zurich. Requiring around forty days from sketch to camera-ready artwork, this poster was one of those that I insisted on reprinting at my own expense.

When I first saw it printed in final size, the larger-than-life pen nib was a disaster. For the reprinted version I replaced the naturalistic photo with a simple graphic silhouette of the pen. For the exhibition catalogue I used the main poster elements as a collage on the front and back covers.

The poster theme for the eighteenth Didacta/Eurodidac at the Mustermesse convention center represented an everyday classroom environment: a student working on the light table, the teacher at a blackboard, stacks of printing papers on wooden skids. I photographed the images using a Polaroid and manipulated them in the darkroom.

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The transition from hot-metal typesetting to photomechanics fundamentally transformed my work. Gregory Vines, a former student, wrote: 'He pursues an idea until he is sure if it works or not. In the manner of Gutenberg, typesetter, printer, and inventor Weingart realizes his publications or posters from beginning to end by himself. He chooses to be involved in the entire process, from the concept to the preparation of the film montage for the printer. One reason for this is that he finds new directions by doing the work himself. When looking through the copy camera or while developing film, new ideas and possibilities become evident, even mistakes trigger fascinating possibilities.'

Published by Birkhäuser, The Swiss Poster 1900–1983 was the first comprehensive volume to document the traditional, historical, and political role of artist-designed posters in Switzerland. I was asked to design the book's cover and a related worldformat poster.

AUSSSTELLUNG

Eidgenössisches Stipendium für
angewandte Kunst 1978

Berner Ausstellungs-
zentrum im Eisstadion
Allmend

18 Februar

-19. März

Geöffnet:

Täglich von 10-12 und 14-18 Uhr.

Donnerstag 19.30-21 Uhr. Sonn-
tag 10-12 Uhr. Eintritt frei

EXPOSITION

Bourse fédérale des beaux-arts 1978

Bourse Klefer-Habitzel 1978

Lausanne, Musée des beaux-arts

et Musée des arts décoratifs.

-2 avril

Ouverte tous les

jours de 13 à 19 heures. Les mardi et

jeudi jusqu'à 22 heures. Dimanche de

10 à 19 heures. Entrée libre

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Designed by Emil Cardinaux and printed in 1908, the 'Matterhorn' poster for the Zermatt tourist office marked the beginning of the Swiss poster as the most influential form of advertising and communication. The public demand and popularity of Cardinaux's 'Matterhorn' before and after the First World War induced the leading Zurich printer, Wolfensberger, to print a deluxe edition.

In commemoration I was obliged to include an image of the Matterhorn mountain. There were two other restrictions: I had to use Times New Roman for both the cover and the poster, and no full-size color proof would be possible before the actual printing run.

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KUNSTHALLE BASEL

KUNSTKREDIT

1976/77 Wettbewerbe, Aufträge und Ankäufe des
Staatlichen Kunstkredits

Öffnungszeiten:

Montag bis Samstag
10-12 und 14-18 Uhr

Sonntag
10-12 und 14-17 Uhr

Ausstellung
7. bis 30. Mai 1977

Eintritt frei

Führungen: Dienstag
und Freitag 20.15 Uhr

Öffnungszeiten:

Täglich
10–12 und 14–17 Uhr

KUNSTKREDIT
1977/78

Werke, Aufträge und
Arbeiten des Staatlichen
Kunstkredites

Ausstellung
29. April bis 21. Mai 1978

Eintritt
frei.

KUNSTHALLE
BASEL

Führungen: Dienstag
und Freitag 20.15 Uhr

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The screen separations for the five-color artwork were complicated, and because the printed outcome was not entirely predictable, this was the most delicate assignment that I had ever attempted. Trusting my judgment that I had made no major errors when preparing the mechanicals in black and white, I could not foresee or control the color interaction of the multilayered dot screens until it was on press.

In 1984 the publisher Birkhäuser, the poster collector and author Bruno Margadant, and the Gewerbemuseum Basel jointly planned an exhibit of Swiss posters based on the book with originals from the author's collection and a few additions from⁹² the museum. The director asked me to create another poster for the exhibit. Instead of designing a completely new poster, I suggested a color variation of the first one using the original film mechanicals.

I interchanged the color separations, reset the typography, and added or deleted certain details of the illustration.

It was exciting to see how the screens changed in expression when printed in a blue version and a red version.

Unlike type composition in lead, I did not have to rely on any outside manufacturing sources to realize my work with the film montage technique. From the sketch to press all aspects of the technical procedure required the same basic materials: film, developer, fix, a copy camera, and ultimately, a metal printing plate.

In comparison to letterpress, the photolithographic process was more flexible because of its simplicity. Freed from the constraints of standard sizes and positionable anywhere on the film in any orientation, typography became unlimited and my work was enriched by this technique.

After more than ten years of working with lithographic film montage, I started to repeat myself. The last poster designed in this technique was in 1983/84 for an exhibit in Minneapolis at the Walker Art Center, 'The 20th-Century Poster.'

The assumption that digital or electronic tools would be the next step in my work was a delusion. My hands and the tangibility of my materials are the source of my pleasure and creative inspiration. I am bound to my roots as a craftsman.

The single retrospective exhibition of my work was sponsored by the Institut für Neue Technische Form, directed by Michael Schneider, who donated its exhibition halls on the Mathildenhöhe in Darmstadt for five weeks in the fall of 1990: WordMark/TypeField/PictureSpace. I made a four-in-one poster, two different posters on both front and back sides that could be cut in half for mailing. Each poster was a spoof on type and handwriting with a common headline: Once upon a time...

On the last day of the exhibition a concluding ceremony was held in a nearby design school. Invited guest speakers were Karl Gerstner, Vilém Flusser, and Hans-Rudolf Lutz. The auditorium was packed and the audience overflowed into the foyer of the building.

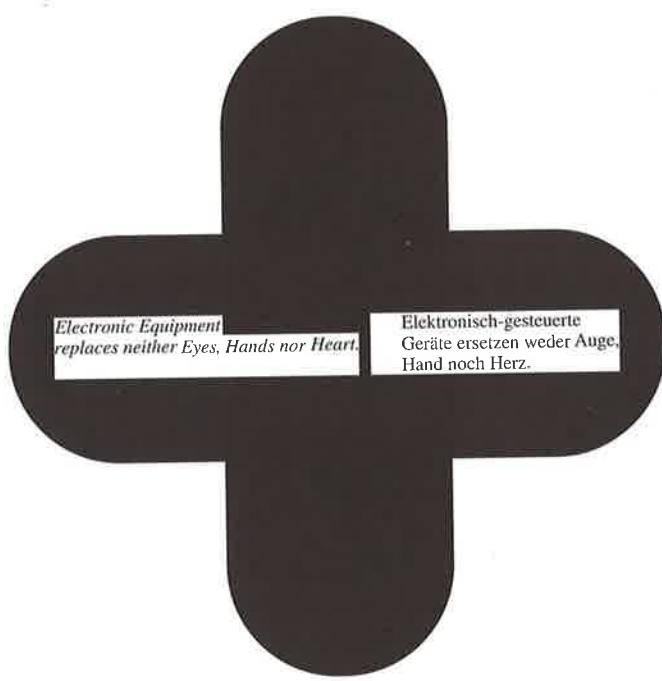
The synthesis of my work was actually the story of my life in retrospect. I became aware of this after ten months of intense preparation for the exhibition – the culmination of the experience is the object in your hands.

*Between us, typographer and reader,
it is my wish to give you pleasure and the courage
to go on.*

Nur
mit Hilfe
technischer
Geräte
ist meine
Bilderwelt
möglich
geworden.

*Technical
Equipment enabled
me to Realize
My World of Signs
and Pictures.*

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Ausstellung
21. Juli bis
12. August
1979

KUNST Wettbewerbe, Aufträge
und Ankäufe des Staat-
lichen Kunstkredits.
KREDIT
1978/79

**MUSTERMESSE
BASEL**

Rundholzgebäude
Halle 10

Eintritt frei
Öffnungszeiten:

10–12 und 14–18 Uhr
Täglich

Führungen: Dienstag und
Freitag 20–22 Uhr.

MUSIK KUNST 1982/83

Öffnungszeiten:
Täglich 10.30–18.00 Uhr

23. Juli bis 14. August 1983
Montag 1. August geschlossen

Eintritt
frei.

Ausstellung
Rundhofgebäude
Halle 10

Mustermesse
Basel

Wettbewerbe, Aufträge und Ankäufe

des Staatlichen Kunstkredits

Öffnungszeiten:
Dienstag bis
Samstag
10.00–18.00
Uhr.

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KUNST KREDIT

1981/82

Öffnungszeiten:
Täglich 10-12 und 14-18 Uhr

24. Juli bis 15. August 1982
Sonntag 1. August geschlossen

Führungen: Dienstag und Freitag 20-22 Uhr

Eintritt
frei

Ausstellung
Rundhofgebäude
Halle 10

Mustermesse
Basel

Wettbewerbe, Aufträge und Ankäufe

des Staatlichen Kunstkredits

Mustermesse Rundhofgebäude/Halle 10
Basel

KUNST KREDIT 1980/81

Ausstellung
25. Juli bis 16. August 1981

Offnungszeiten:
Täglich 10–12 und 14–18 Uhr
Samstag 1. August geschlossen

Führungen: Dienstag und Freitag 20–22 Uhr

**Wettbewerbe, Aufträge und Ankäufe
des Staatlichen Kunstkredits.**

Eintritt
frei

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Herbert Bayer

Das künstlerische Werk 1918–1938



**GEWERBE
MUSEUM
BASEL**

2.Juli–29.August 1982

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KUNST GEWERBE MUSEUM ZÜRICH

13. Juni – 30. August 1981

Ausstellungsstrasse 60

Museum für Gestaltung

Schreibkunst.

Schulkunst und Volkskunst
in der deutschsprachigen
Schweiz 1548 bis 1980

Öffnungszeiten:

Di-Fr	Mi	Sa/So	Montag
10-18 Uhr	10-21 Uhr	10-12, 14-17 Uhr	geschlossen

24.-28.3.1981
Basel/Schweiz

18.
Internationale Lehrmittelmesse

**18.
DIDACTA
EURODIDAC**





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1900
- 1983

Einband
Vorlagen

Offizielles Das Kunstwerk Schweizer Plakat

Birkhäuser Verlag
Basel

© Birkhäuser Verlag Basel 1983





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L'affiche
suisse

1900
-1983

Das
Schweizer Plakat / The
Swiss Poster

Birkhäuser



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L'affiche
suisse

1900
– 1983

Das
Schweizer Plakat / The
Swiss Poster

Birkhäuser



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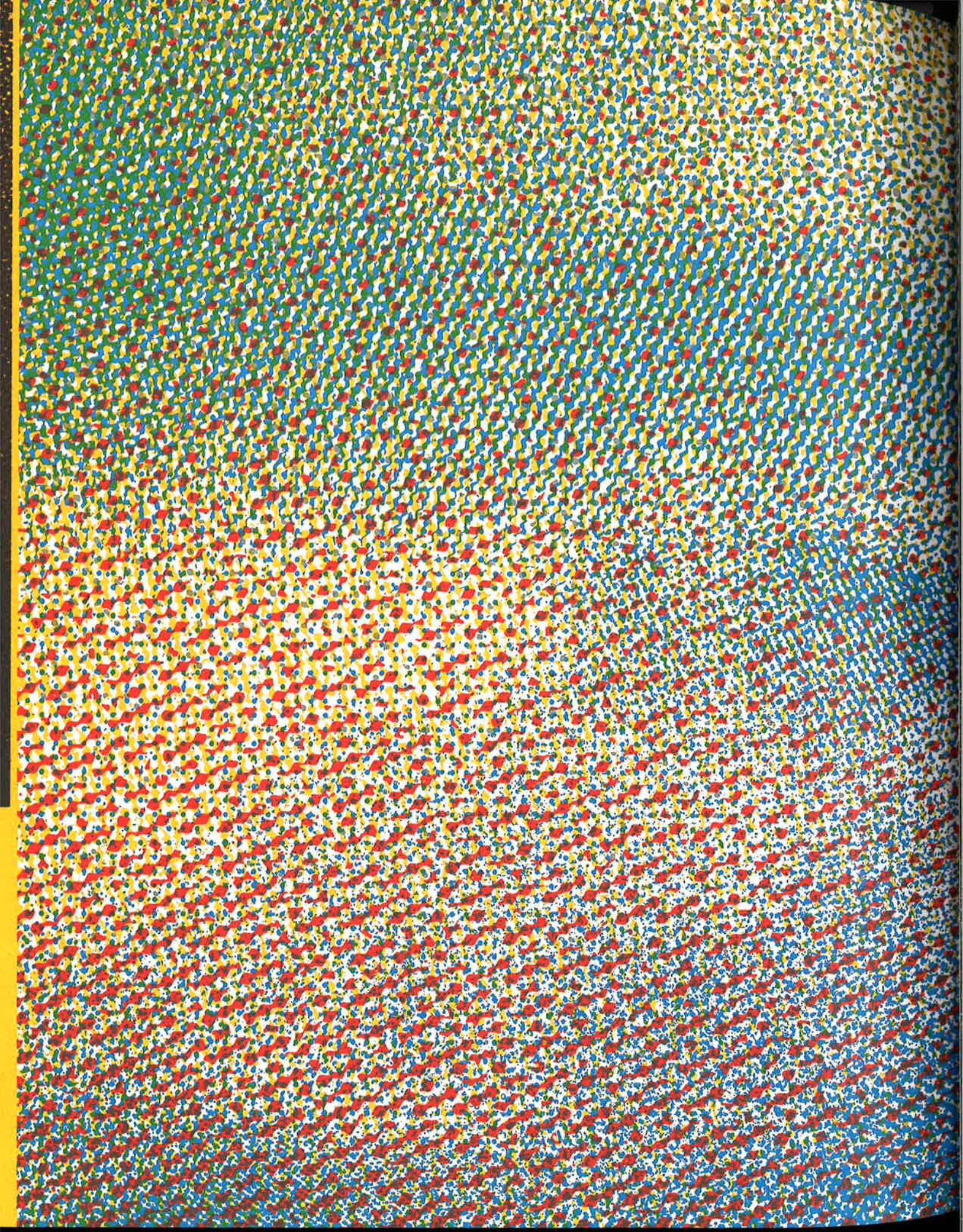
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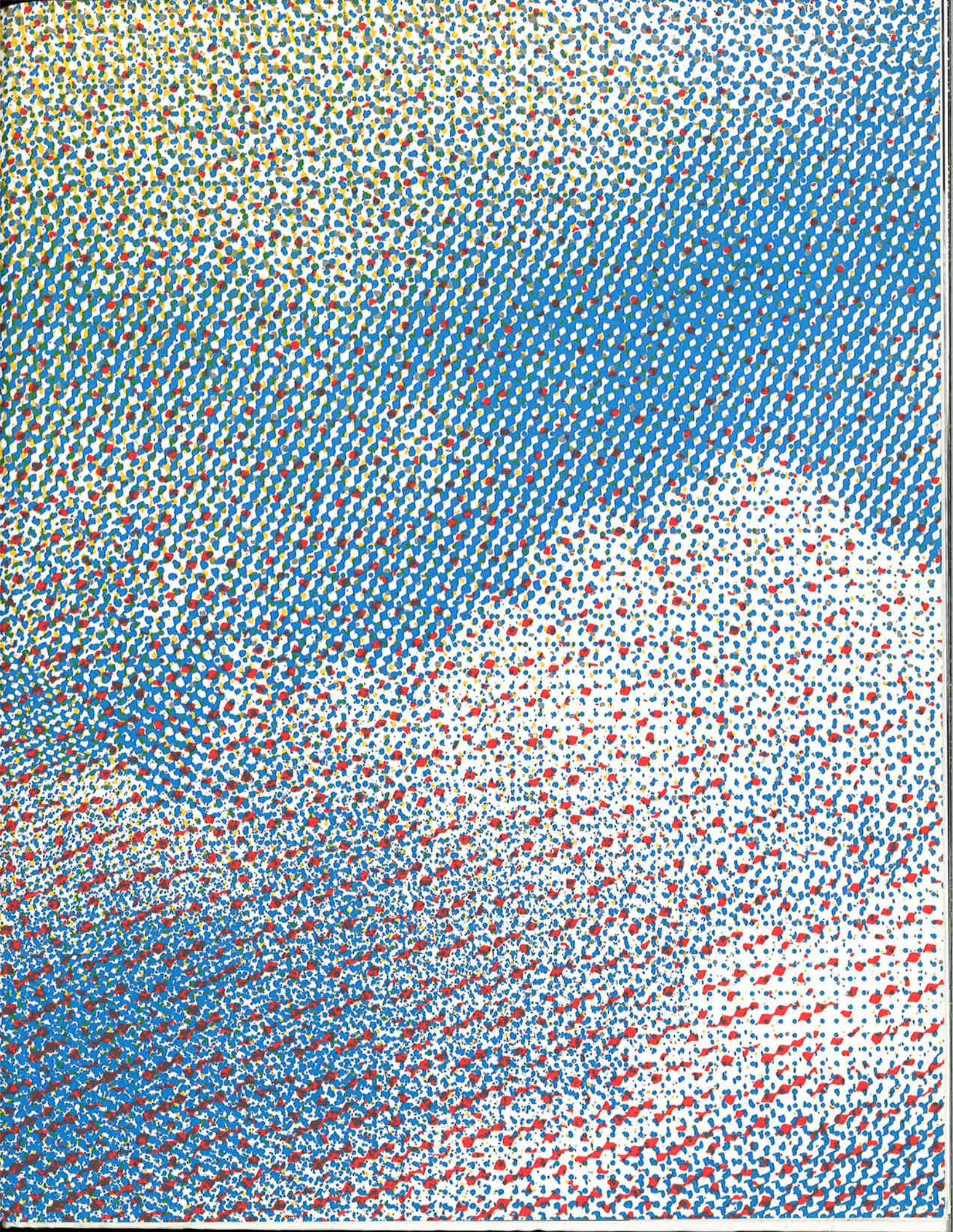
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Das Schweizer Plakat

Birkhäuser





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Das Schweizer Plakat 1900 - 1984

24 Januar - 11. März 1984

Gewerhemuseum Basel

MAXIMAR GÖTTSCHE