

# POSTERS FROM ZÜRICH

## J. E. WOLFENSBERGER

A PIONEER FOR QUALITY IN SWISS  
POSTER ART

A century has passed since the death of Aloys Senefelder, the inventor of lithography. This is scarcely the proper place to exhaustively demonstrate proper appreciation of his importance, who, by his work, introduced a fresh phase into the art of reproduction of the last century. But the time has come to refer to those men, who work in the present for the further development of Senefelder's bequest, who have kept it alive and have given a fresh impetus to it, by endeavouring to permeate that which has come down to them with the spirit of their own epoch.

In the front rank of these guardians and revivers of a great and glorious tradition belongs in the first place the Graphic Institute of J. E. Wolfensberger in Zürich, which for more than 25 years has done everything in its power to further the development of a personal and lithographic style in Switzerland. It is quite safe to state that J. E. Wolfensberger in Zürich were decisively instrumental in creating that technical and artistic importance for the Swiss poster, which it enjoys to-day throughout the whole world. The most prominent and distinguishing feature of the firm is that happy mixture of tradition and modernism, which is steadily becoming rarer in the sphere of international artistic craft. The good traditions of this firm are distinguished in the first place on account of the accuracy and care bestowed by it on lithography.

Whilst other firms have, for a long time already, made their productions mechanically (offset print etc.) the old solid technical lithographical procedure still celebrates its greatest triumphs. It is a victory of the handcraft quality and of the individual determination of form over all kinds of reproducing art substitutes. In addition to this, Wolfensberger has always understood

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### KARL BICKEL

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CHARLES KUHN

KARL BICKEL

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