

to engage a number of artists for his undertaking and these artists have imprinted their style on the firm. Names like Carigiet, Charles Kuhn, Diggelmann, Geuchat, Herdeg etc. — only to mention some of them, bear witness to the uniform taste and equable instinct of this enterprise, which is ever on the lookout for novel and interesting solutions.

To-day a great number of world renowned firms must be content to accept printing orders, which are delivered to them without any consideration as to whether they are suitable or not. Wolfensberger, however, is responsible for the entire poster, for technical, as well as for its artistic development.

During a period in which, through the principle of the labour division and specialising, a comprehensive survey of the whole is lost more and more, the conscientiousness of execution which allows the artist to participate closely in the working process itself, as he is obliged to draw his own designs on the stone, is very beneficial. The most important factor of all, however, is, that Wolfensberger was one of the first to advocate having a uniform sized poster in Switzerland, which has above all else, not been without influence on the aesthetic aspect of the street.

In other countries, more especially in Germany, where until now there has been no legal settlement in this matter, the spectator only sees a chaos of shapes, which cause the streets to look unquiet and restless and the eye to stray hither and thither. In Switzerland, however, since Wolfensberger's „uniform form“ (90,5 X 128 cm) now become official, and to which all other firms have allied themselves, on walking to-day through the streets of Zürich, or Bern, from Basel or Interlaken the restful shape and harmonious whole of the posters, play no unimportant part in imbuing the streets with a more harmonious aspect.

A visit paid to the head of the firm, lets us recognise the atmosphere of this house more fully, steeped as it is in art combined with good taste. An art salon connected with the works unites the entire production of posters, prospectus, letter heads, deeds, diplomas etc. into one imposing retrospection of an activity of twenty five years standing. It is no mere chance that this exhibition is dedicated to Senefelder's memory, for something of work-loyalty and work sentiment of former centuries still dwells in this important undertaking, whose director may surely lay claim to be called a pioneer for the quality of Swiss poster organisation.



CHARLES KUHN

