

## A Correction to “Basel to Boston: An Itinerary for Modernist Typography in America”

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Our article “Basel to Boston: An Itinerary for Modernist Typography in America” (volume 34, number 3, Summer 2018) addresses how and why the so-called “Swiss style” of graphic design came to be adopted so early and so enthusiastically by designers at the Massachusetts Institute of Technology (MIT), and what it has meant for the history of design in America. Our stated focus was not on the origins and definition of the Swiss style, but rather its uptake abroad, from the 1950s and even into the 1990s—a large sweep for a short article. Nevertheless, a sub-clause of ours was misleading: In noting the motivation for Muriel Cooper’s distinctly Swiss approach to her design of *The Bauhaus* (1969), we called the Swiss style “a direct inheritor of the modernist precepts of the Bauhaus.” While it would be difficult to imagine the mature Swiss style of the postwar period without the various avant-garde “isms” of the 1920s, the Swiss school first came to its principles independently and much earlier. A proper accounting of these roots would address the preliminary course (*Vorkurs*) that already existed in Zurich in the late 19th century, and in Basel since 1908; the founding of the graphic design program in Basel in 1915; and the names of vital teachers such as Ernst Keller and Hermann Eidenbenz, who preceded Armin Hofmann, Emil Ruder, Karl Gerstner, and others. Readers interested in this history might consult *Die Geburt eines Stiles* [The Birth of a Style], by Dorothea Hofmann (Triest Verlag, 2016), or the English version to be published in 2019.

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