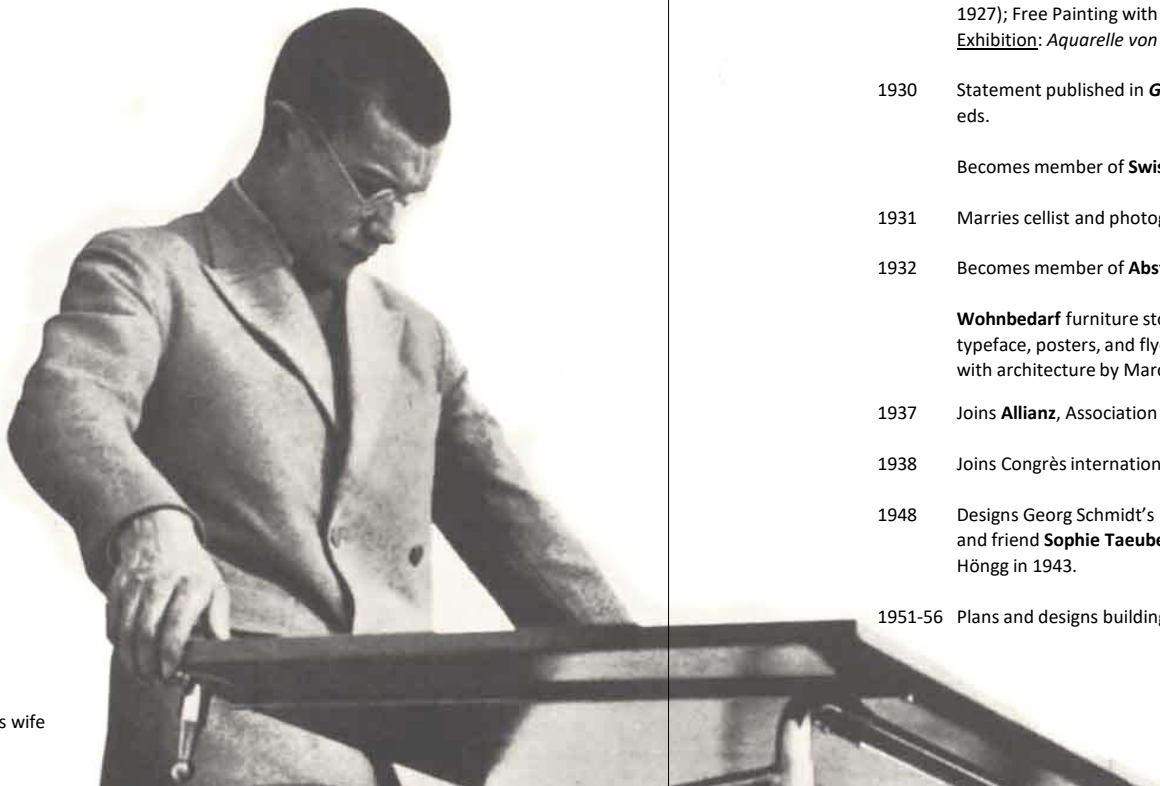
The image features a minimalist abstract design. It consists of several overlapping semi-circular shapes in various shades of brown and tan. A large, light tan semi-circle is the central focus, with a darker brown semi-circle overlapping its bottom edge. The background is a solid, medium brown color. A vertical line divides the composition into two equal halves.

**MAX BILL**  
IN THE  
MERRILL C. BERMAN  
COLLECTION

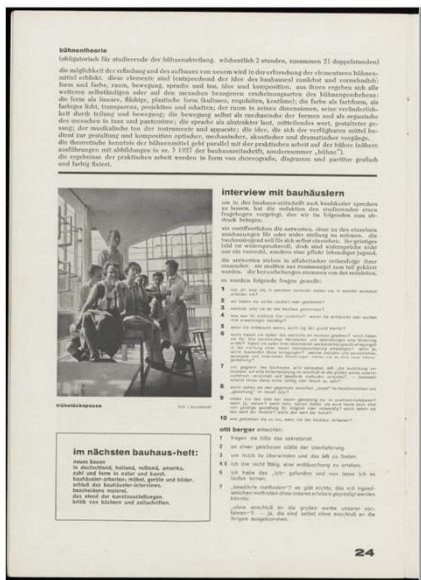
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Bill demonstrating collapsible table by Wohnbedarf, 1931. Photographed by his wife Binia Spoerri.

**MAX BILL** (Swiss, 1908–1994)

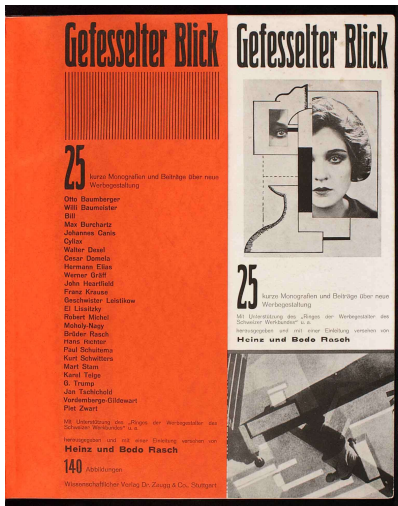
- 1925 Visits **Exposition internationale des arts décoratifs et industriels modernes**, Paris, where he is struck by Le Corbusier's Pavillon de L'Esprit nouveau and Konstantin Melnikov's Soviet pavilion.
- 1927-28 Studies at the **Bauhaus** Dessau for four semesters, under the directorships of both Walter Gropius and Hannes Meyer. Courses: Preliminary Course with Josef Albers and László Moholy-Nagy (summer 1927); Metal Workshop with Moholy-Nagy (winter 1927); Free Painting with Wassily Kandinsky and Paul Klee (summer and winter 1928). Exhibition: *Aquarelle von Max Bill und Albert Braun* (July 1928).
- 1930 Statement published in *Gefesselter Blick* (Captivated Gaze), Heinz and Bodo Rasch, eds.
- Becomes member of **Swiss Werkbund**.
- 1931 Marries cellist and photographer **Binia Spoerri**.
- 1932 Becomes member of **Abstraction-Création**, Paris.
- Wohnbedarf** furniture store established at Claridenstrasse 47, Zürich. Bill designs typeface, posters, and flyers. The following year, the store moves to Talstrasse 11, with architecture by Marcel Breuer and Robert Winkler.
- 1937 Joins **Allianz**, Association of Modern Swiss Artists.
- 1938 Joins Congrès internationaux d'architecture moderne (**CIAM**).
- 1948 Designs Georg Schmidt's monograph and catalogue raisonné of the work of mentor and friend **Sophie Taeuber-Arp**, who had died accidentally in Bill's home in Zürich-Höngg in 1943.
- 1951-56 Plans and designs building for the Ulm **Hochschule für Gestaltung** (School of Design).



Bill's response to a ten-point questionnaire about student experience at the Bauhaus. "Interview mit Bauhäuslern," in *Bauhaus: Zeitschrift für Gestaltung*, year 2, no. 2/3 1928 (July 1, 1928). Hannes Meyer and Ernst Kallai, eds., pp. 25-26.

Bill's statements in bold:

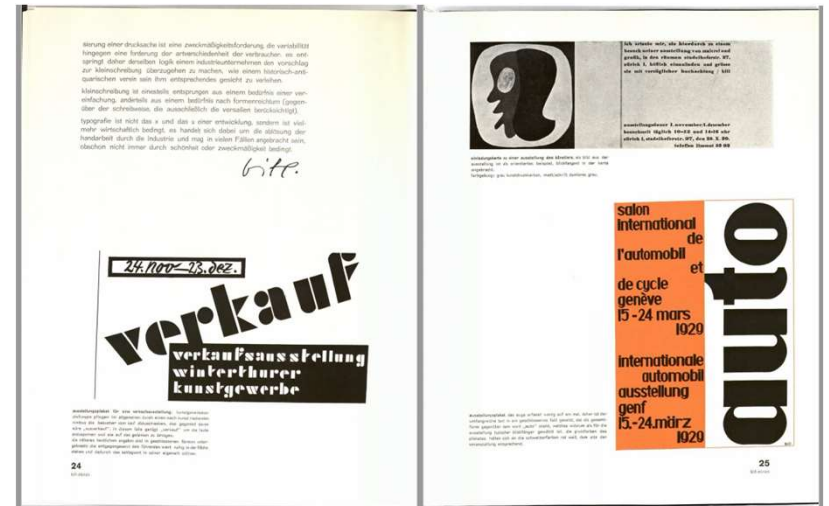
- "Corbusier turned my head."
- "Personal freedom. When personal freedom is achieved, perhaps everyone will be his own artist. Some will be better, some will be worse (just like today). There will be those who merely produce art and those who experience art for themselves."
- "I think of the Bauhaus as bigger than it actually is: Picasso, Jacobi, Chaplin, Freud, Strawinski, Edison, etc. also belong to the Bauhaus."
- "Bauhaus is an intellectual, progressive direction, a mindset that one can take as religion."



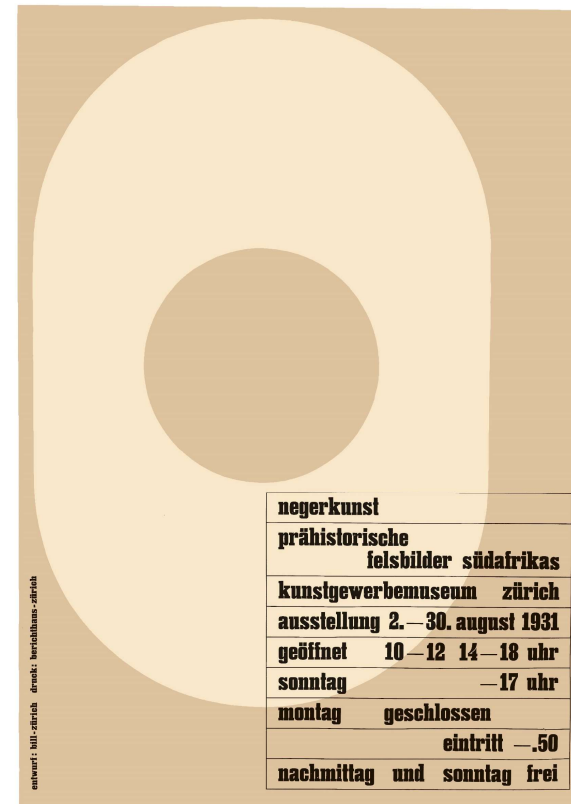
"Bill-Zürich," in Heinz and Bodo Rasch, eds. *Gefesselter Blick: 25 kurze Monografien und Beiträge über neue Werbegestaltung* (Captivated Gaze: 25 short monographs and statements on new advertising design). Sponsored by the Ring der Werbegestalter des Schweizer Werkbundes (Stuttgart: Verlag Dr. Zaugg and Co.), 1930, pp. 23-25.



Bill's Bio:  
 Bill-Zürich  
 Bill-Advertising, Zürich 1, Stadelhoferstr. 27  
 Kunstgewerbeschule Zürich (Metal-Working Department)  
 Bauhaus Dessau  
 In Zürich since end of 1928, all manner of studying, drawing, painting, etc.  
 Studying is the best thing a human being can do, for today it is crucially important to have people who are at home in all areas.  
 At the outset one can say fragmentation; the result, though, will be the total human being.



Bill's Statement:  
 Every design, seen within our current living conditions, requires the largest possible economy. Frequently, clarity is the most economic form. Nonetheless the opposite can occur under certain conditions. Print design is the organization of text images, which are determined by readability and require psychological thought processes. The standardization of print matter is a requirement based on utility. Variability, on the other hand, is a requirement based on the diversity of the user. As such, making the suggestion to an industrial enterprise to shift to lowercase type grows out of the same logic, similar to lending the appropriate face to an historical association.  
 On the one hand lower-case type grew out of the need for simplification; on the other hand it grew out of the need for richness of form (compared to the way of writing which exclusively uses capital letters).  
 Typography is not just the x and the u of a development, rather it is more determined by economics. It is a case here of a shift from hand-work over to industry and may well be appropriate in many cases, although not always determined by beauty or utility. Bill



Poster for the exhibition *Negerkunst: Prähistorische Felsbilder Südafrikas* (Negro Art: Prehistoric Rock Art from South Africa), Kunstgewerbemuseum Zürich (August 2-30, 1931), 1931  
Linocut and letterpress  
Swiss Weltformat: 50 1/4 x 35 1/8" (128 x 90.5 cm)



Poster for the performance of Tanzstudio Wulff (Wulff Dance Studio): *Relâche*, realist ballet by Eric Satie and Jean Cocteau; and *Ariadne*, ballet in three acts by Mariette von Meyenburg, Stadttheater Basel (April 19, 1931), 1931 [Lithograph] and letterpress  
 Swiss Weltformat: 50 3/8 x 35 7/8" (128 x 90.5 cm)



Poster for the matinée performance of Tanzstudio Wulff (Wulff Dance Studio): *Relâche*, realist ballet by Eric Satie and Jean Cocteau; and *Ariadne*, ballet in three acts by Mariette von Meyenburg, Stadttheater Basel (April 24, 1931), 1931  
 Lithograph  
 26 1/4" x 35 3/4" (66.7 x 90.8 cm)



Poster for *Wohnbedarf* furniture store, Claridenstrasse 47, Zürich, 1932  
 Linocut  
 Swiss Weltformat: 50 1/2 x 35 7/8" (128 x 90.5 cm)



Poster for *Wohnbedarf Typ: Klappisch für Garten und Wohnung*  
 (Wohnbedarf prototype: Collapsible Table for Garden and Home),  
 Wohnbedarf, Talstrasse 11, Zürich, 1933  
 Letterpress  
 26 3/4 x 19 3/4" (67.9 x 50.2 cm)



Poster for concert at the main auditorium of Tonhalle: Männerchor (Men's Choir) Außersihl-Zürich; Männerchor-Knabenchor (Men's and Boys' Choir), Leitung (Director) Robert Blum; Société des Instruments anciens (Society of Historic Instruments) Paris; Geistliche Chöre (Spiritual Choir), Kammermusik (Chamber Music), Tonhalle Großer Saal, Zürich (October 30, 1932), 1932  
 Linocut  
 Swiss Weltformat: 50 1/2 x 35 1/2" (128 x 90.5 cm)



Poster for the exhibition *Japanische Architektur und Gärten: Foto-Wanderschau der Schweizer Werkbund* (Japanese Architecture and Gardens: Traveling Photography Exhibition of the Swiss Werkbund), Kunstgewerbemuseum Zürich (November 29-December 17, 1933), 1933  
 Lithograph  
 Swiss Weltformat: 50 x 35 1/4" (128 x 90.5 cm)

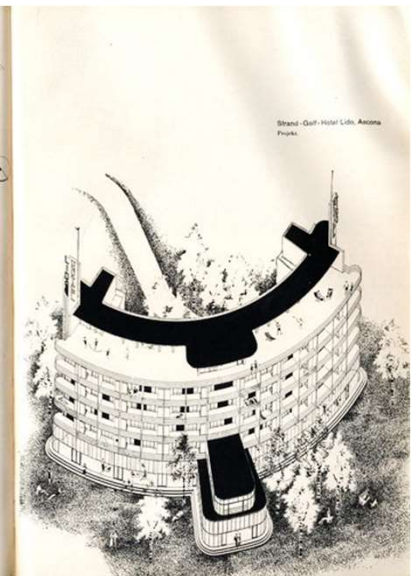
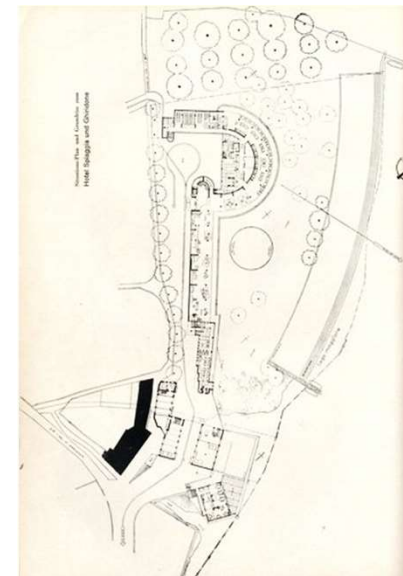




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Die Fotos im Satz: 10 und, soweit nicht anders bemerkt, von Eduard Keller.



Eduard Keller, ed. *Ascona Bau-Buch* (Building Book). Cover by Max Bill  
 Zürich: Verlag Oprecht & Helbling, 1934  
 Lithograph and letterpress, 130 pages  
 11 1/2 x 8" (29.4 x 20.5 cm)



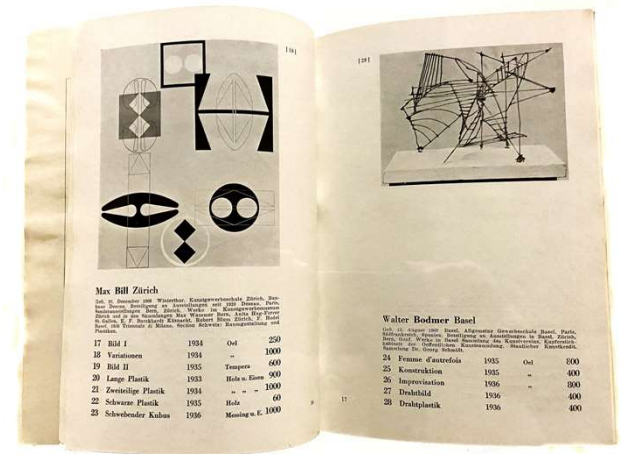
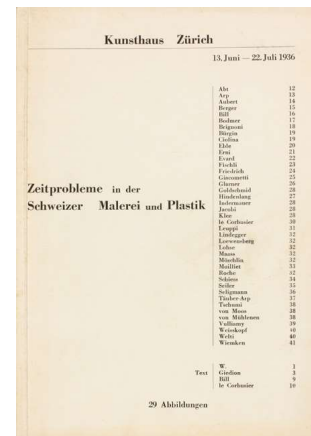
Poster for performance *Tanzstudio Wulff* (Wulff Dance Studio): Mayenburg, Nadolny, Wulff, James Giles (piano); Films d'avant garde et d'avant guerre; Tanzsketsches; Solotänze, Blauen Saal der Mustermesse [Zürich], (December 3, 1935), 1935  
 Linocut  
 25 1/4 x 35 3/4" (64.1 x 90.8 cm)



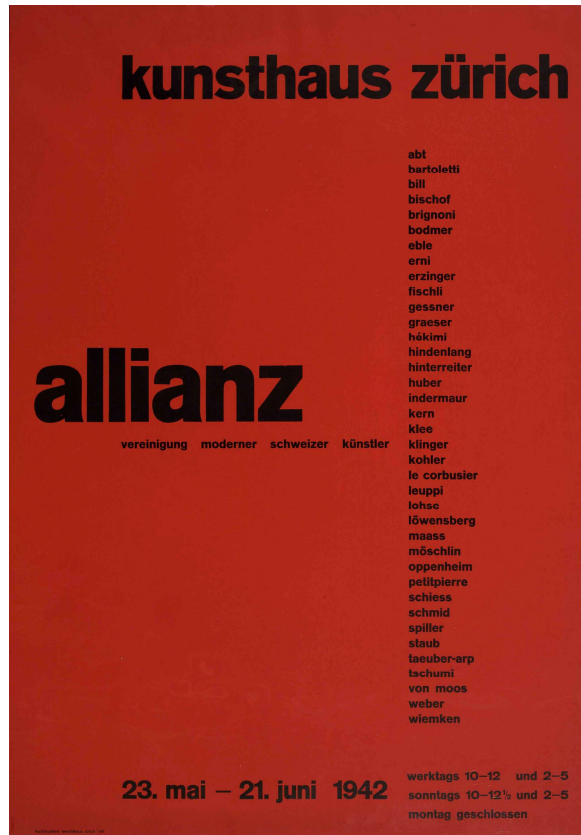
Poster for *Schweizerisches Freiheitskomitee, Kundgebung der Kampf und die Freiheit* (Swiss Freedom Committee, Struggle for Freedom Rally), Stadthalle [Zürich] (February 5, 1936), 1936  
 Letterpress  
 Swiss Weltformat: 50 1/4 x 35 1/4" (128 x 90.5 cm)



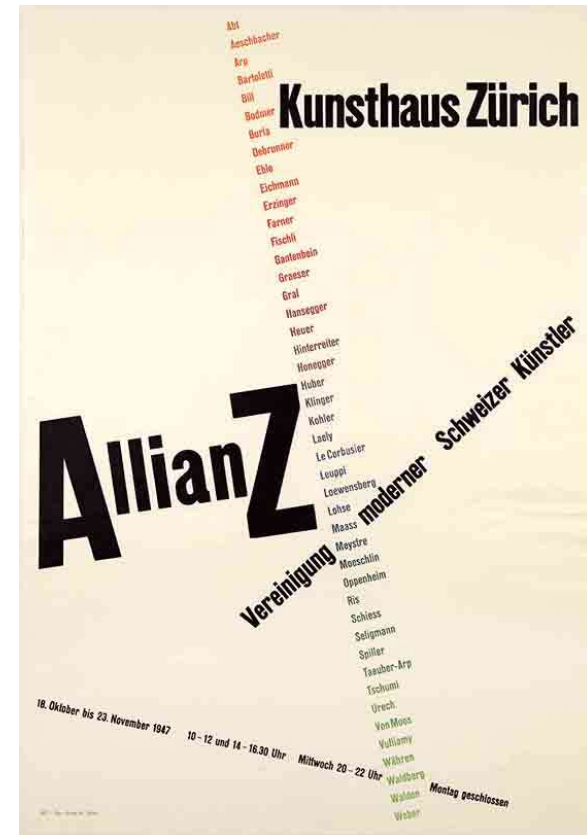
Poster for the exhibition *Zeitprobleme in der Schweizer Malerei und Plastik* (Contemporary Problems in Swiss Painting and Sculpture), Kunsthhaus Zürich (June 13-July 22, 1936), 1936  
 Linocut and letterpress  
 39 3/8 x 27 1/2" (100 × 70 cm)



*Zeitprobleme in der Schweizer Malerei und Plastik* (Contemporary Problems in Swiss Painting and Sculpture), with texts by Sigfried Giedion, Max Bill, and Le Corbusier. Cover and layout by Max Bill. Zürich: Kunsthhaus Zürich, 1936  
 Letterpress, 41 pages  
 8 1/8 x 5 7/8" (20.6 x 14.9 cm)



Poster for the exhibition *Allianz: Vereinigung Moderner Schweizer Künstler* (Association of Modern Swiss Artists), Kunsthaus Zürich (May 23-June 21, 1942), 1942  
Letterpress  
39 x 27 1/8" (99.1 x 68.9 cm)



Poster for the exhibition *Allianz: Vereinigung moderner Schweizer Künstler* (Association of Modern Swiss Artists), Kunsthaus Zürich (October 18-November 23, 1947), 1947  
Letterpress  
39 3/8 x 27 1/2" (100 × 70 cm)



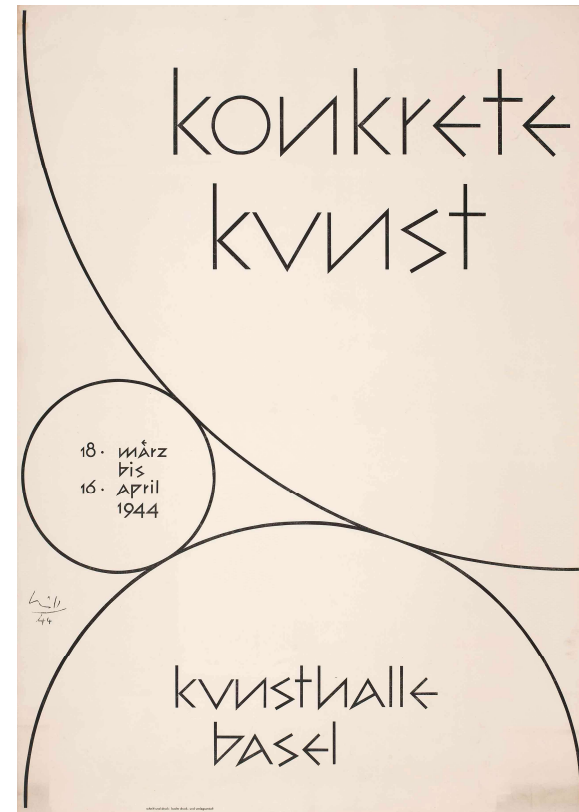
Poster for festival *Musiksommer* (Music Summer), Gstaad  
(July 16-August 15, 1943), 1943  
Linocut  
40 13/16 x 24 3/8" (104 x 62 cm)



Poster for *Juni-Festwochen Zürich* (June Festival in Zürich), Tonhalle, Zürich  
(June 14, 21, 28, 1949), 1949  
Lithograph  
Swiss Weltformat: 50 5/8 x 35 3/4" (128 x 90.5 cm)



Poster for the exhibition *Die Farbe* (Color), Kunstgewerbemuseum Zürich (January 23-March 5, 1944), 1944  
Letterpress, with lithograph adhered  
Swiss Weltformat: 51 x 35 1/2" (128 x 90.5 cm)



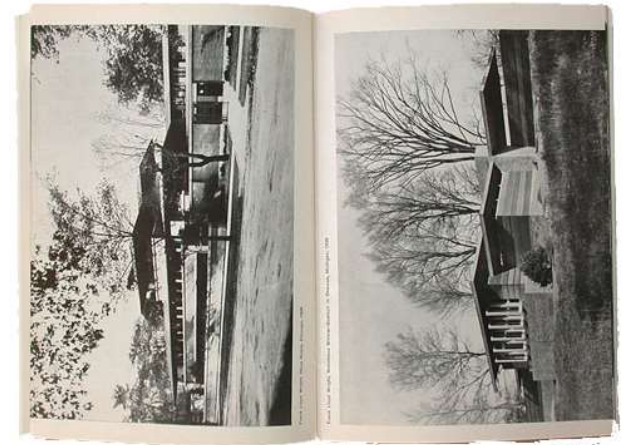
Poster for the exhibition *Konkrete Kunst* (Concrete Art), Kunsthalle Basel (March 18-April 16, 1944), 1944  
Linocut and letterpress  
Swiss Weltformat: 50 3/8 x 35 5/8" (128 x 90.5 cm)

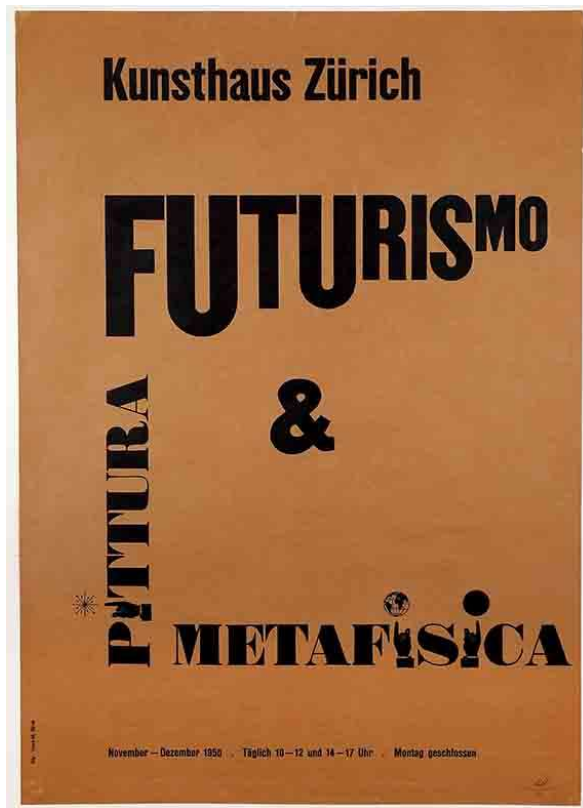


Poster for the exhibition *USA Baut* (USA Builds), Kunstgewerbemuseum Zürich (September 9-October 7, 1945), 1945  
 Offset lithograph  
 Swiss Weltformat: 50 3/8 x 35 1/2" (128 x 90.5 cm)



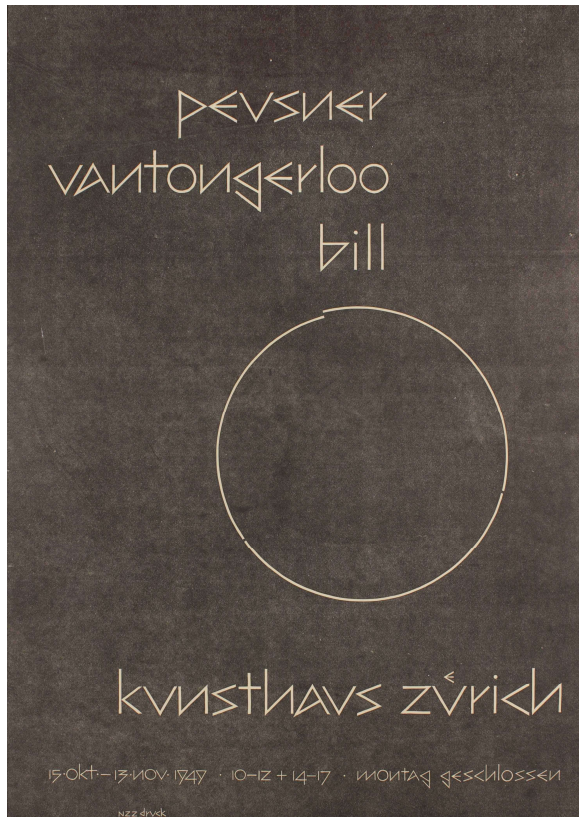
*USA Baut* (USA Builds). Cover by Max Bill  
 Zürich: Berichthaus Fretz and Kunstgewerbemuseum, 1945  
 Letterpress, 24 pages  
 8 1/4 x 5 7/8" (21 x 14.9 cm)





Poster for the exhibition *Futurismo & Pittura Metafisica* (Futurism and Metaphysical Painting), Kunsthaus Zürich (November-December 1950), 1950  
Lithograph  
39 3/8 x 27 1/2" (100 × 70 cm)





Poster for the exhibition *Pevsner, Vantongerloo, Bill*, Kunsthaus Zürich (October 15-November 13, 1949), 1949

Linocut

39 3/8 x 27 1/2" (100 × 70 cm)



Poster for the exhibition *Max Bill*, Kunstmuseum Winterthur (April 3-May 22, 1960), 1960

Linocut

39 3/8 x 27 1/2" (100 × 70 cm)