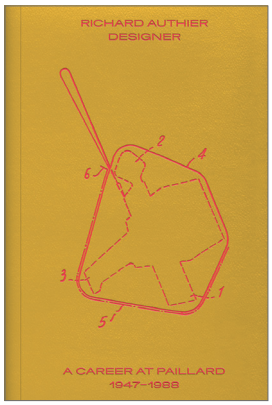
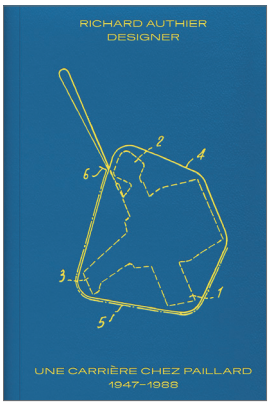
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New release November 2026





Industrial designer Richard Authier

- **Industrial design by Richard Authier for Paillard (Hermes, Bolex and others)**
- **Wide-ranging designs for cameras, radios, typewriters, trade fair stands and graphic design including posters and packaging design**
- **Richly illustrated with contemporary and new photographs by Calypso Mahieu**
- **#7 of the Visual Archives series, in co-operation with ECAL**

Richard Authier (1925–2018) was a pioneer of industrial design in Francophone Switzerland. After joining Paillard as a draughtsman in 1947, the following year he submitted two innovative concepts to win an internal competition held by the radio department. This marked the start of Authier's career as a designer in the company that would last more than forty years.

Designing typewriters, radios, cameras, accessories, record players, showcases, trade fair stands and much more, he also created numerous graphical materials, including advertisements, manuals and packaging.

Placing the user at the centre of his thinking and his projects, Authier was a key figure with regard to the international reach of Paillard – the biggest industrial employer in Francophone Switzerland in the 1960s – thanks to the Hermes, Bolex and Thorens brands. Later in his career, Authier freelanced for various clients, including Omega and Braun.

The publication traces his career as a designer in the vibrant context of the economic miracle, an era marked by the advent of new technologies (computers, office automation) and materials

Laurent Soldini, Sébastien Mettraux, Sophie Wietlisbach (eds.)
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ISBN 978-3-03863-090-6

(plastic). For the first time, this research work allows us to identify the hitherto unknown author of various products. Altogether, it enables a holistic consideration of Authier's ambitious avant-garde career in terms of quality, quantity and diversity.

On the one hand, the book offers a chronological and contextualised account of Authier's life and career; on the other, it features a rich collection of images consisting of historical records and new photographs by Calypso Mahieu depicting some twenty products in great detail.

About the editors

Laurent Soldini is an industrial designer, product designer, project manager and researcher at ECAL with an emphasis on interdisciplinary topics.

Sebastien Mettraux is an artist from Vallorbe, where he still lives and works, and is fascinated by the industry of the region. He was initiator and curator of the exhibition *Rock Me Baby* that was on how in Yverdon-les-Bains in 2020/21.

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A DESIGNER STEPS OUT OF THE SHADOWS

Nearly all the products that have earned the Swiss precision industry its global reputation are seen as engineering design concepts. This designation suggests that their form results solely from their technical configuration and material manifestation. For decades, the hand that created them was ignored. Styling was suspected of being unserious. The longstanding issues in industrial design, dating back over a hundred years, had indeed weighed on its reputation in the consciousness of a proud, quality-driven company such as Paillard. As a result, it was not acknowledged that that engineering designs could even possess a form that has not spontaneously emerged from the technical material.



Richard Authier

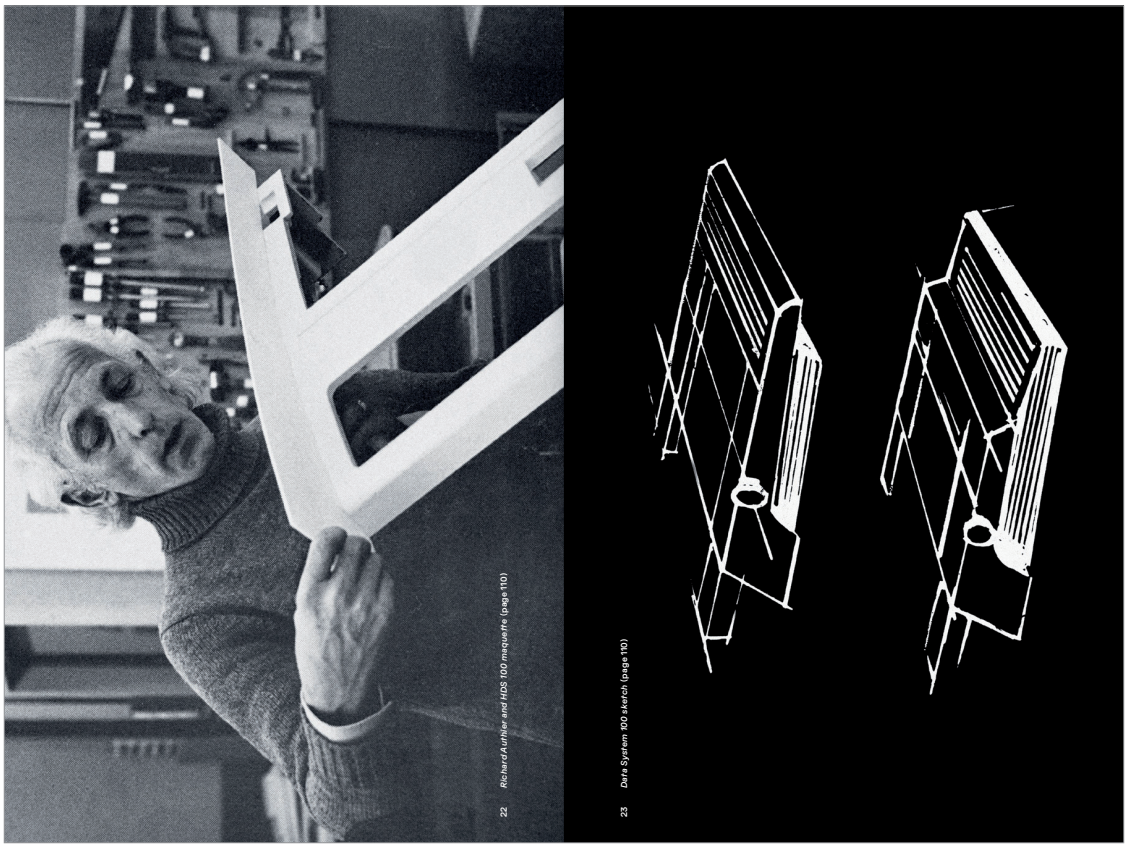
This was the tension in which designer Richard Authier worked for the renowned company Paillard for over four decades, shaping the identity of its products worldwide while remaining largely anonymous. This book will change that and do Authier justice, offering him the recognition that for years corporate management clearly failed to give him. The various testimonies about Authier's character and skills clearly indicate that this is not a case of wounded pride. Instead, it reflects a corporate culture whose foundations had become unstable over time without those responsible realising it, instead operating under the conviction that technical quality alone was decisive for the success of a product.

When Richard Authier began working as a designer for Paillard in 1947, aged 22 and essentially self-taught, nothing in the world could have given him the aura of a designer. At that time, this recognition was not necessary, even by international standards, as designers' competence had not yet translated into personal names, distinctive styles and recognisable forms. A few years later, this had changed. The office machines from Olivetti were now associated by professional designers – if not (yet) by users – with Marcello Nizzoli (later with Mario Bellini and Ettore Sottsass), and those from IBM with Eliot Noyes. In this respect, the Paillard company missed an opportunity. The Hermes brand name for Paillard typewriters was already known internationally,

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23 *Data System 100 sketch (page 110)*



36 *Hermes Baby, 1964 (page 132)*

37 *Hermes Baby Coral Green keyboard, 1967 (page 132)*

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access to his personal archives, kept by his widow Jeannine, was crucial. We also tracked down and spoke to some of his colleagues and collaborators.[3] Also noteworthy are three interviews with Richard Authier conducted between March 2012 and January 2013 by Alexandre Favre, a self-taught filmmaker and Bolex camera enthusiast. These individuals helped us understand the unique personality of this draughtsman, painter and designer.

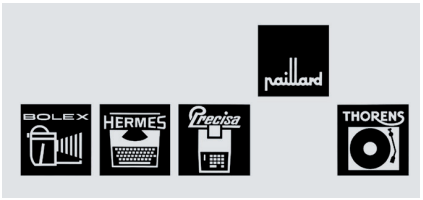
The quantity, quality and diversity of Richard Authier's work, marked by a remarkable holistic approach, is a fascinating subject for anyone who appreciates industrial design and heritage. An entire chapter of Swiss and global industrial history is given pride of place through the portrait and work of this designer.

This book is the result of research carried out at ECAL / University of Art and Design Lausanne by Laurent Soldini, Sébastien Mettraux and Sophie Wietlisbach, with photographic contributions from Calypso Mahieu. The research was conducted from January 2024 to February 2025 with the support of the Design and Visual Arts Competence Network (RCDAV) at the University of Applied Sciences and Arts of Western Switzerland (HES-SO).

Box I.1

KEY DATES IN THE HISTORY OF THE PAILLARD COMPANY

1920	Limited company Paillard SA established	1963	Majority stake in Precisa AG acquired
1923	First Hermes typewriters manufactured	1966	Thorens SA sold to the EMT group
1930	Bol&Cie acquired, manufacturing film cameras	1970	Bolex SA sold to Eumig
1935	First Paillard-Bolex film cameras manufactured	1974	Precisa AG acquired in total
1960	Partnership with Precisa AG, manufacturing calculating machines	1974	Hermes Precisa International SA established (Hermes Precisa International)
1962	Thorens SA acquired, manufacturing Thorens record players	1981	Hermes Precisa International bought out by Olivetti
1962	Bolex SA established, manufacturing Bolex film cameras	1986	Lemo SA take over the last activities on the Sainte-Croix site
		1989	Last factory closes in Yverdon-les-Bains

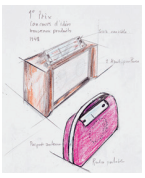


Box I.2

THE COMPANY AND ITS BRANDS FROM 1947 TO 1988, RICHARD AUTHIER'S WORKING YEARS

* 1814	* 1914	* 1930	* 1932	* 1935	* 1883	
Paillard SA	1947	Hermes	Bolex	Radios Paillard		
Paillard SA	1948	Hermes	Bolex	Radios Paillard		
Paillard SA	1949	Hermes	Bolex	Radios Paillard		
Paillard SA	1950	Hermes	Bolex	Radios Paillard		
Paillard SA	1951	Hermes	Bolex	Radios Paillard		
Paillard SA	1952	Hermes	Bolex	Radios Paillard		
Paillard SA	1953	Hermes	Bolex	Radios Paillard		
Paillard SA	1954	Hermes	Bolex	Radios Paillard		
Paillard SA	1955	Hermes	Bolex			
Paillard SA	1956	Hermes	Bolex			
Paillard SA	1957	Hermes	Bolex			
Paillard SA	1958	Hermes	Bolex			
Paillard SA	1959	Hermes	Bolex			
Paillard SA	1960	Hermes	Bolex			
Paillard SA	1961	Hermes	Bolex		Precisa	
Paillard SA	1962	Hermes	Bolex		Precisa	
Paillard SA	1963	Hermes	Bolex		Precisa	Thorens
Paillard SA	1964	Hermes	Bolex		Precisa	Thorens
Paillard SA	1965	Hermes	Bolex		Precisa	Thorens
Paillard SA	1966	Hermes	Bolex		Precisa	Thorens
Paillard SA	1967	Hermes	Bolex		Precisa	
Paillard SA	1968	Hermes	Bolex		Precisa	
Paillard SA	1969	Hermes	Bolex		Precisa	
Paillard SA	1970	Hermes	Bolex		Precisa	
Paillard SA	1971	Hermes			Precisa	
Paillard SA	1972	Hermes			Precisa	
Paillard SA	1973	Hermes			Precisa	
HPI SA	1974	Hermes			Precisa	
HPI SA	1975	Hermes			Precisa	
HPI SA	1976	Hermes			Precisa	
HPI SA	1977	Hermes			Precisa	
HPI SA	1978	Hermes			Precisa	
HPI SA	1979	Hermes			Precisa	
HPI SA	1980	Hermes			Precisa	
HPI SA	1981	Hermes			Precisa	
HPI SA	1982	Hermes			Precisa	
HPI SA	1983	Hermes			Precisa	
HPI SA	1984	Hermes			Precisa	
HPI SA	1985	Hermes			Precisa	
HPI SA	1986	Hermes			Precisa	
HPI SA	1987	Hermes			Precisa	
HPI SA	1988	Hermes			Precisa	

A notable feature of Swiss industry at that time was the frequent anonymity of designers.[28] This often makes it difficult to attribute an artefact to its creator. For example, we found no clear mention of any product design being attributed to Richard Authier in the company's archives[29] before the mid-1960s.



First prize in a competition for ideas for a product. Coloured pencil drawing, Richard Authier, 1948

A photograph dated 1948 (● page 17) showing Richard Authier alongside what appears to be his first product, as well as a drawing of a portable radio made in the same year as part of the competition for ideas that Authier won, are the earliest traces of his work as a designer. However, these projects clearly did not lead to mass production. Thanks to his autobiographical work in the form of drawings,[30] (● pages 14, 15), we can link one of these sketches to an analogue device: the Paillard 3310 radio receiver, manufactured in 1952. This is probably the first product that can be attributed to him. Three years later, a patent mentions him as the inventor of a 'portable speaker box', demonstrating both his creativity and technical ingenuity.



AURI's biographical sketch. Detail, drawing by Richard Authier



3310 Radio receiver, Paillard, Sainte-Croix (Switzerland), 1952

It was not until the early 1960s that the variety of assignments entrusted to Authier reflected the breadth of his expertise. From product design to scenography and stand design, including the creation of posters, leaflets and advertisements, this proved a particularly prolific period, highlighting his interdisciplinary skills.

In French-speaking Switzerland, design remained a vague concept – as did Richard Authier's job title, which evolved over the four decades of his career with the company: *dessinateur-technicien constructeur* (technical draughtsman),[31] *décorateur* (interior and exhibition stand designer),[32] *graphiste* (graphic designer),[33] *esthéticien industriel* (industrial aesthetician),[34] before simply *designer*.[35] Whereas he had never been named in official communications before, the company's in-house newsletter, which was published every month at the time, began to regularly mention Authier in connection with his achievements: the interior design of Bolex's new premises in Yverdon in April 1962;[36] a new advertisement for the Hermes Baby in December of the same year;[37] the design of the Bolex stands at the Photokina fair in Cologne in 1963.[38]

His work took on a more experimental dimension in 1962 with the design of the *Visage du Nord vaudois* ('Face of Northern Vaud')[39] pavilion at the Comptoir Suisse trade fair (● page 18).[40] Two years later, Richard Authier further developed this immersive approach as part of the Swiss National Exhibition in 1964, where he appeared on the cover of the brochure dedicated to the 'Bolex Route'. This prominence, in the prestigious context of the National Exhibition, illustrates the growing importance of his role and the recognition of his contribution at Paillard.



Route Bolex. Paillard SA, advertising leaflet, Expo 64, Lausanne, 1964.

In the first half of the 1960s, Richard Authier had already distinguished himself through his prolific output in product design. In addition to designing numerous Hermes typewriters and Bolex film cameras, he had designed Thorens record players[41] – a manufacturer briefly integrated into Paillard between 1962 and 1966 – which allowed him to reconnect with the world of sound that had marked his early days in the radio department.

The year 1964 marked an important turning point in the recognition of his work as a designer. Two of his iconic creations, the Hermes Ambassador Electric and the new Hermes Baby, were awarded the prestigious *Die gute Form* prize.[42] A telling sign of Werkbund's undeniable influence on the brand: the jury had been consulted during the design of the HERMES C-3 accounting machine, a product that was to give the brand an 'instantly recognisable aesthetic'.[43] Paillard reached its peak at this time: the company had approximately

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Hermes Baby Coral. Advertising poster, ca. 1970

DESIGN AS STRATEGY: A RESPONSE TO MARKET DEVELOPMENT (1965–1973)

It was in an article in the *Neue Zürcher Zeitung* on 7 September 1965 that we might claim that design appeared in its modern sense, and as a strategic issue: the article mentioned the recent hiring of a designer at Paillard, highlighting an unprecedented aesthetic approach that differed from that of the pre-war period. The brand also began to use aesthetics as a selling point; a brochure for Hermes accounting machines highlighted three advantages: silent calculation, quality customer service and 'functional design' (*funktionale Formgebung*).[54]

In 1965, the new Hermes Baby and the Ambassador Electric were selected for the 'FORM' exhibition in Stuttgart.[55] This event, organised annually by the LGA (Landesgewerbeanstalt, Regional Office for Trade and Crafts) of Baden-Württemberg, promoted industrial objects for their aesthetic qualities. In its October 1965 newsletter,[56] Paillard SA clearly attributed these achievements to Richard Authier, who at the time was head of the BEEY, the Yverdon industrial design office. Although Authier's name had already appeared in the company's newsletter in the past for his scenography,[57] exhibition stand design[58] and advertising work,[59] this was the first time he was mentioned as a designer.

Beyond the awards, the success of Hermes machines was reflected in a significant increase in orders in 1965, forcing employees to work overtime in some cases to meet demand.[60]

However, although the punchcard data-processing sector continued to grow, Paillard's total turnover slowed significantly after several years of highs. This decline was mainly caused by the emergence of the new Super 8 film format, which had a significant impact on the Bolex film division. As a result, the company's net profit fell by 63% compared to the previous year.[61] The expenses from Expo 64 probably also contributed to this, but we will come back to that later. In these less favourable circumstances, Paillard split from Thorens in 1966.[62] That same year, Paillard launched its first Super 8 film camera, the Bolex 150 Super, quickly followed in 1967 by the Bolex 155 Macrozoom, equipped with an advanced lens capable of filming from 2.5 cm to infinity. These new cameras were a huge success. Richard Authier, involved in the design far beyond the simple aesthetic dimension, paid particular attention to their ergonomics and ease of use, as evidenced by the series of drawings and collages entitled *Genèse d'une caméra* (Genesis of a camera) from his personal archives.[63] These sketches detail the Bolex 150's design process, including the interactions between the user and the camera: intuitive handling and adaptation to natural body movements.

it for its 'remarkable aesthetics' as part of an exhibition in September 1974 devoted to the evolution of materials and forms since prehistoric times.[113]



Hermes 705 advertisement

These customisation options were also available on the Hermes 808, which came in four colours. As the first Hermes machine equipped with the typeball system developed by IBM (now in the public domain), the 808 responded to the new trend for open-plan office environments,[114] which required quieter tools. Its design, by Authier, won an iF Design Award in 1977, a prize given by the iF International Forum Design GmbH, based in Hanover.[115]





Hermes 808. 1975

On 20 May 1980, the 100,000th Hermes 808 rolled off the Sainte-Croix production line,[116] proof of this typewriter's quality and undeniable success. In the following years, Richard Authier and Hermes Precisa International stood out again at the Hannover Messe trade fair, winning three iF Design Awards for the Hermes Data System 100 (HDS 100) billing and word processing computer in 1997,[117] and for the Hermes top-tronic 41 in 1981[118] and top-tronic 51 in 1982.[119]

In 1981, the year Olivetti acquired Hermes Precisa International (HPI), Studio A&D closed its doors. Several colleagues from Richard Authier then founded their own company, with the support of HPI,[120] (● pages 22, 23) working in photography, audiovisual media and advertising.[121] Driven by a need for stability,[122] Richard Authier chose not to become an entrepreneur and made the most of his Fridays off:

he devoted himself to painting[123] – a passion he had been actively pursuing under the pseudonym AURI since 1976[124] – while continuing his career at HPI, which gradually saw its products come under the Italian brand's control. The year 1981 was a loss-making one and the company placed some of its staff on short-time working, as well as around 50 employees into early retirement.[125]

Following this acquisition, several Olivetti products were unsurprisingly redesigned and integrated into the Hermes range.[126] The first machine to benefit from this was the Olivetti ET-121, an entry-level electronic typewriter which was initially sold under the name Hermes top-tronic 21 with its original Olivetti housing, before being redesigned by Authier[127] to better reflect Hermes' visual identity.[128]

Gradually, these efforts were dropped and the brand's influence on the design of its own typewriters waned. As a result many Olivetti devices were sold under the name Hermes or Japy, with increasingly limited customisation. The Hermes 26 electronic typewriter, for example, differed only in a few minor details: a white housing and slightly more rounded corners compared to the original model, the Olivetti ET Compact 60 designed by Mario Bellini.[129] The housing for these products continued to be injection-moulded in Sainte-Croix, and assembly, based on components sourced from abroad, took place in Yverdon.[130]

Three innovations revolutionised the sector in the mid-1970s: the daisy wheel printer, display screens and the floppy disk. This marked the beginning of word-processing devices[131] with typewriters that could store, correct and automatically reproduce texts. In the early 1980s, two trends emerged in the field of word processing (WP): on the one hand, memory typewriters with a single-line display, and on the other, more high-end systems that were increasingly similar to mini-computers. Although these WP devices were still heavy and bulky (the Hermes micro-tronic 10 computer, launched in 1981, weighed nearly 100 kg in total, including its printer),[132] it was clear that they would soon become more compact, lighter and mobile.



Hermes 26. ca. 1984



Hermes 26 with case. ca. 1984

Several documents signed by Authier illustrate this vision. The white pencil drawing on black paper dated 1981 of a portable word-processing

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CONTRIBUTION 1
Hermes 3000
Portable typewriter
1958 (1st generation)
1966 (2nd generation)
1970 (3rd generation)
Variants: Hermes Media, IGV 3000
● pages: 28, 29, 30, 31, 32, 33



HERMES 3000

The Hermes 3000, successor to the Hermes 2000, was launched in September 1958 during the Büfa[142] in Zurich.[143] It was designed to be compact and lightweight, and featured an innovative position of the service keys (tabulator control and carriage return) above the keyboard. This feature was carried over into the Hermes 3000's three generations (until the 1970s). A simplified version of the Hermes 3000, the Hermes Media, is distinguished by the absence of certain functions such as striking force adjustment and quick tabulation and margin management.

Even the first generation's design, with its metal housing and characteristic rounded shapes, is, according to some sources,[144] the result of Authier's work, too. The moulded shape of the housing seems to be inspired by the Streamline artistic movement. This device was particularly popular with writers. It was on a first-generation Hermes 3000 that Jacques Kerouac wrote his last novel, *Vanity of Duluoz: An Adventurous Education*, in 1968.[145] The new Hermes 3000 and its simplified (cheaper) counterpart, the Hermes Media 3, were unveiled in September 1966, at the Comptoir Suisse trade fair in Lausanne.[146] Their housings had been redesigned by Authier, who mentioned in an interview published in the Swiss daily newspaper *24 Heures* in 2017 that he had modelled them in clay.[147] The brand's objective was to revamp this product with 'modern aesthetics'.[148] Authier also created an advertising poster for these machines, a copy of which is on display at the Museu de la Tècnica de l'Empordà in Figueras, Spain, with his signature clearly visible (● page 244, chapter 'Versatility and a holistic approach').

Compared to the previous model, the second generation features technical improvements: the shape of the touch selector and ribbon colour selector levers has been redesigned. The old metal tab has been replaced by a wider, more ergonomic lever. The machine's housing, now made of injection-moulded plastic, has more subtle angles and details. In 2018, on the American television programme *Vanity Fair's Secret Talent Theater*,[149] Tom Hanks, actor and typewriter collector, literally offered a tutorial on how to change the ribbon on a second-generation Hermes 3000, claiming as he did so that no typewriter had ever been made that was better.[150]

The third and final generation of the Hermes 3000 was launched in 1970. This machine was initially manufactured entirely in France in the workshops of the Beaucourt factory (*Société belfortaine de mécanographie*),[151] of which Paillard had recently become the majority shareholder.[152]

Now clad in a plastic housing with clear angular lines, this machine was sold under the name Japy P.91 on the French market, where its colours differed slightly. In December 1974, following an industrial cooperation agreement, its production was relocated to the workshops of the Hungarian company IGV,[153] which distributed the IGV 3000 for the local market, including a specific bright red in its colour range.

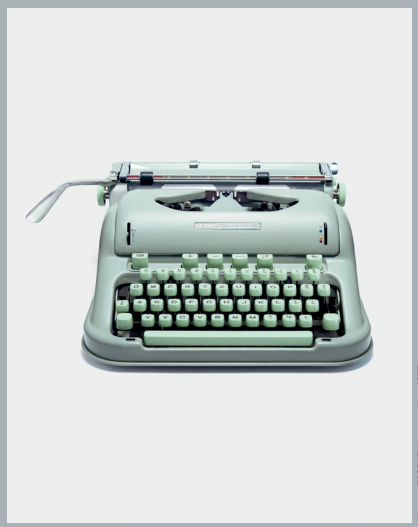
In the mid-1970s, only the more complex machines, such as the 808 typeball models and accounting machines, were still manufactured in Switzerland. Simple mechanical models were made on production lines in other countries to guarantee competitive prices.[154]

A robust and reliable machine, the third-generation Hermes 3000 was used in its streamlined and less expensive version, the Hermes Media 3, by the last generations of schoolchildren in Vaud to take typing lessons before the transition to computers.

142 Bürofach-Ausstellung, Kongresshaus Zürich, international office machine exhibition, from 10 to 14 September 1958.
143 *Bulletin d'information Paillard* 1958.
144 Sommeregger 2018.
145 Christie's 2010.
146 *Bulletin d'information Paillard* 1966b.
147 Le Bec 2017.
148 *Bulletin d'information Paillard* 1966b.
149 *Vanity Fair* 2018.
150 *Ibid.*
151 *ICI Paillard* 1971a.
152 *ICI Paillard* 1969a.
153 *Panorama Hermes Precisa International* 1975a.
154 *Panorama Hermes Precisa International* 1976f.



Hermes 3000. First generation, 1958



Hermes 3000. First generation, 1958



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CONTRIBUTION 3
Hermes Ambassador Electric
Desktop typewriter
1964
● pages: 38, 39



HERMES AMBASSADOR ELECTRIC

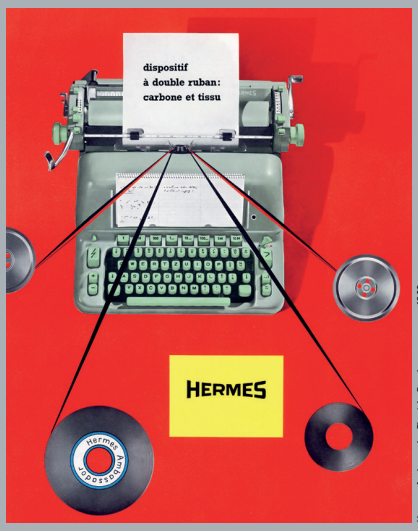
Launched in 1948, the Hermes Ambassador was the showpiece of the Hermes typewriter range for years. Designed for professional use, it stood out for its robustness, reliability and build quality. Throughout its evolution, this range offered technical innovations aimed at streamlining office work.

The Ambassador range was the first to introduce electricity into its operation. From the outset, some models incorporated electric assistance into the carriage return mechanism, saving 98 % of the user's physical effort.[161] Although electricity was initially confined to the carriage, it was eventually extended to the entire striking mechanism in 1954, giving rise to the 'all-electric' model.[162]

The 1964 model featured a new design by Authier. The redesigned housing was intended to offer better protection while adopting a more modern aesthetic.[163] Numerous improvements were made to optimise its ergonomics and comfort, including automatic paper ejection, ergonomic keys to reduce finger fatigue, and a keyboard designed for easy access to essential functions.

A symbol of Hermes craftsmanship, the Ambassador Electric was awarded the 1964 *Die gute Form*[164] prize by the Werkbund Suisse SWB association, and the FORM 65 prize[165] the following year in Stuttgart. Although Authier had probably already contributed to the design of models in the Ambassador range prior to this date, the 1964 model is the first for which we have found a source officially attesting to his involvement: the front page of the *Bulletin d'information Paillard* (Paillard newsletter) of October 1965 mentions his contribution to this product.[166] Authier also created a poster using the same style as for the Hermes 3000 poster (see chapter 'Versatility and a holistic approach').

161 *Bulletin d'information Paillard* 1958.
162 Perrier & Mettraux 2025.
163 *Bulletin d'information Paillard* 1964, p. 1.
164 *Bulletin d'information Paillard* 1964, p. 3.
165 *Bulletin d'information Paillard* 1965c.
166 *Ibid.*



Hermes Ambassador Electric. Brochure, cover, ca. 1960



Hermes Ambassador Electric. Brochure, ca. 1950



Hermes Ambassador Electric. Advertising poster, ca. 1967



Hermes 10. Poster, ca. 1970



Hermes 10. Advertising poster, ca. 1970



Hermes 101. Advertising poster, ca. 1970



Hermes 1010EL. Advertising poster, ca. 1970



Hermes F-4. Advertising poster, ca. 1970

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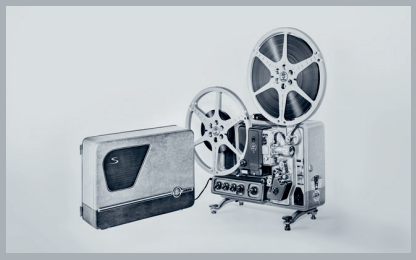


Bolex 18-5, Projector, 1960

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Bolex 18-5, Brochure



S-321, Projector, 1960

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CONTRIBUTION 17

Bolex Zoom Reflex Automatic K1

8 mm amateur cameras

1963–1965

Variants: K2, S1 and from P1 to P4

● page: 291



BOLEX ZOOM REFLEX AUTOMATIC K1 (K2, S1 AND P1 TO P4)

Launched in 1963, the Bolex K1 Automatic was the first camera in the Zoom Reflex Automatic series, a logical progression from the Zoom Reflex P1 and P2 cameras introduced in 1961, which were not automatic. This 8 mm camera was intended for amateur filmmakers. Its rectangular housing made from aluminium and partially covered in leather was completed by a handle with the trigger embedded in it. It offered a reflex viewfinder and the option of using the diaphragm automatically or manually. From 1964 it was replaced by the Bolex K2 Automatic, an enhanced version notably including an electronic zoom controlled by two buttons on top of the housing. The Bolex S1 Automatic, introduced in 1963, was a cheap alternative to the K1; and lastly the Bolex P4, launched in January 1965, completed the range, being positioned in between the Bolex S1 and the Bolex K2,[236] and distinguished mainly by its optics.

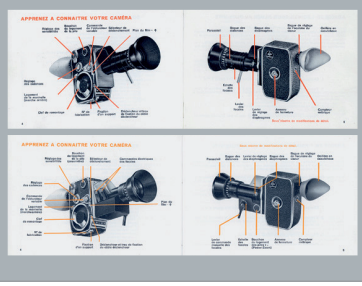
All of the Zoom Reflex Automatic cameras can be credited to Richard Authier. He kept several photos of these items in his personal archives and proudly displayed one of these cameras on the cover of the Bolex Route brochure for Expo 64 in Lausanne.

236 Paillard SA, 'Une nouvelle caméra Paillard: La Bolex Zoom Reflex Automatic P4', press release, typed document, 2 p., January 1965, p. 1 [ACV, *Fonds Paillard-Hermes-Precisa*, PP 680/2371].

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Bolex K1, Zoom Reflex Automatic camera, 1963



Bolex P2 and *P3*, Instructions for use, from 1961 onwards

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company logo which was designed by the Zurich house Neukomm + Pinschewer AG in Kloten (● page 310).[263] Authier's archives include a series of documents, partly drawings, which explain this logo: it is a pentagram composed of five hands, either the expression of several elements such as the five continents or the might of the group with five potential strengths (concept, implementation, finance, sales and planning). We have no dated evidence, but we imagine that it came either from the brief given to the graphic design agency finalising the work, or from a document written afterwards providing useful wording to explain the new logo.



HPI logo

In 1962, Authier devised the 'Visage du Nord vaudois' (Face of the Northern Vaud region), an exhibition held over two weeks in September at the Comptoir Suisse in Lausanne. Supported by around 80 municipalities, the aim was to attract people to the region. Authier's approach captivated visitors with his stand design, which conveyed an atmosphere rather than displaying a range of products.[264] Authier had selected large-scale images as well as sand, reeds and fir trees to evoke the lake, plains and mountains.[265] The centre of the pavilion was reserved for three promotional colour films with an accompanying soundtrack, which played in a loop. In the Paillard newsletter on the event, Authier is mentioned as the stand's designer, in his capacity as a specialist in design and industrial aesthetics (● page 311).[266]

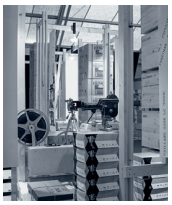




Visage du Nord vaudois stand

The Comptoir yverdonnois fair took place from 22 to 31 October 1965. Authier created an exhibition stand for the occasion, with its design and pillars made up of packing boxes and shipping crates. The idea emphasised the company's strong exports: 80% of all products for Hermes and 90% for Bolex. With a map of the world featuring resale points as a background, the company was able to demonstrate its international outlook in an original and very graphic way.[267] The photographs taken by Authier spoke for themselves and needed no further explanation as the design was powerful and the message was clear.





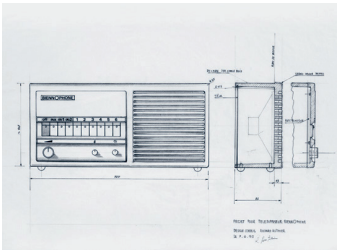
Comptoir yverdonnois stand

Paillard also had a notable presence at the big European trade fairs, the main ones being in Germany. Several clues point to Authier's involvement, both in the design and construction of the stands, which were extremely impressive and relatively large both in surface area and height: the early 1970s saw designs on two storeys for the first time. It was essential to exhibit new products and at the same time do business, so stands incorporated plenty of display areas but also more intimate spaces, desks or seating areas.



Photokina Fair, Cologne

In Paris, notable fairs were the Biennale internationale Photo-cinéma-optique (International Photo-cinema-optical biennale) held



Biennophone broadcast receiver. Drawing signed by Richard Authier, dated 7.6.90

Looking at the drawing done by Authier in 1990, the Montana model, produced by Félix SA, can clearly be attributed to him. Two versions are in existence: a radio and a rediffusion[291] model. In contrast to Velectra SA's models which had wooden housings, Félix SA manufactured them in cast metal or injection-moulded plastic, as is the case with the Montana. Authier opted for a warm finish with a wood-effect veneer for the side panels and paint with a velour effect for the front (● pages 322, 323).



Biennophone Montana broadcast receiver

This was the last industrial object designed by Authier, to our knowledge: a radio, precisely as he started out in the late 1940s, symbolically bringing his career spanning over forty years full circle.

VERSATILITY AND A HOLISTIC APPROACH

Paillard asked Authier for his input with more general company-related requirements (● pages 325). In this capacity, he created illustrations for annual reports, the in-house newsletter and even for corporate gifts, for example a 1961 calendar, and another for 1969, for the wall or desk.



Christmas / New Year gift calendar 1960–1961

In his day-to-day work, Richard Authier took a holistic approach to products, in that he would take all their aspects into consideration. He was not content to merely design an object, but also oversaw its brochure, packaging and advertising. Sometimes he took an active role and drew illustrations for various supporting materials, such as posters. He even went as far as writing a film's screenplay.

Authier was therefore involved in the design of several brochures and user manuals, his aim being to help the customer know what to buy, how to quickly get to grips with their new appliance and how to use it without any major constraints. Information was presented clearly and logically, and the covers are attractive. With this in mind, Authier often opted for a pocket-sized format and colourful front pages (● pages 326, 327).



Brochures and manuals

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296 *Bolex 150. Collage (page 200)*

297 *Richard Aschker (page 200)*



308 *Thorens TD 150. 1965 (page 220)*

309 *Thorens TD 150. 1965 (page 220)*