

**Weingart  
Typografie**

**Museum  
für Gestaltung  
Zürich  
7.5. bis 28.9.2014**

**Ausstellungstexte  
Exhibition Texts  
Research Report**

# Verzeichnis

*Contents*

## **Vorwort**

### **Ausstellungstexte**

**Einführung**  
**Biografie**

**Wolfgang Weingart**  
**Lehrzeit als Schriftsetzer**  
**Schriftkreise**  
**Linienbilder**  
**M Zeichenbilder**  
**Neue typografische Anordnung**  
**Filmüberlagerungen als Collage**  
**Xerox- und MacPaint-Collagen**

**Der Unterricht**  
**Weiterbildungsklasse für Grafik**  
**Übungen und Untersuchungen**  
**Bücher und Zeitschriften**  
**Kalender**  
**Digitale Experimente**  
**Anwendungen in Farbe**

## *Preface*

### *Exhibition Texts*

*Introduction*  
*Biography*

*Wolfgang Weingart*  
*Apprenticeship as a Typesetter*  
*Round Compositions*  
*Line Pictures*  
*The Letter M*  
*Typography in a New Context*  
*Film Techniques, Layering as Collage*  
*Xerox and MacPaint Collages*

*Teaching*  
*Advanced Class for Graphic Design*  
*Exercises and Research*  
*Books and Magazines*  
*Calendars*  
*Digital Research*  
*Color Applications*

## *Research Report*

*Wolfgang Weingart: Typography*  
*in Context. Research into*  
*Tradition, Media Revolutions and*  
*Innovation in the Work of*  
*Wolfgang Weingart 1961–2004*

## **Impressum**

Herausgeber:  
Institute for Cultural Studies in the Arts und  
Museum für Gestaltung Zürich  
© 2014, Zürcher Hochschule der Künste

ISBN: 978-3-906437-41-5

Konzept/Redaktion: Barbara Junod  
Gestaltung: Samuel Marty  
Gestaltung Umschlag: Ralph Schraivogel  
Lektorat: Sandra Leitte  
Fotografie, ohne weitere Angaben: Umberto Romito  
Bildbearbeitung: Rita Lehnert  
Druck/Bindung: Sihldruck AG, Zürich

## **Imprint**

*Editors:*  
*Institute for Cultural Studies in the Arts and*  
*Museum of Design Zurich*  
*© 2014, Zurich University of the Arts*

ISBN: 978-3-906437-41-5

*Concept/Editing: Barbara Junod*  
*Design: Samuel Marty*  
*Cover Design: Ralph Schraivogel*  
*Translation from the German: J. Roderick O'Donovan*  
*Photography, unless stated otherwise: Umberto Romito*  
*Repro: Rita Lehnert*  
*Printing/Binding: Sihldruck AG, Zürich*

# Vorwort

Preface

Wolfgang Weingart hat dem Museum für Gestaltung Zürich vor wenigen Jahren einen bedeutenden Teil seines privaten Archivs geschenkt. Dass das reichhaltige Material wissenschaftlich untersucht und in einer Ausstellung gezeigt wird, war dem Museum von Anfang an ein Anliegen. Wichtige Vorarbeiten hierzu leisteten Wolfgang Weingart selbst und eine seiner ehemaligen Studentinnen, Katie Taylor, die die Arbeiten von Weingart und Beispiele aus seinem Unterricht mit seiner fachlichen Unterstützung sortierte und nach einer vom Museum vorgegebenen Klassifizierung elektronisch erfasste. Auf dieser Grundlage konnte das Forschungs- und Ausstellungsprojekt aufgebaut werden.

Das Institute for Cultural Studies in the Arts führte in Kooperation mit dem Museum für Gestaltung Zürich und Wolfgang Weingart ein vom Schweizerischen Nationalfonds unterstütztes Forschungsprojekt durch, dessen Ergebnisse in einer kurzen Zusammenfassung in dieser Broschüre nachzulesen sind und später detailliert veröffentlicht werden. Die Erkenntnisse aus dem Forschungsprojekt gingen in die am Museum für Gestaltung Zürich gezeigte Ausstellung «Weingart Typografie» (7.5.–28.9.2014) ein. Umgekehrt konnte die Forschung von den Recherchen zur Ausstellung profitieren. Der kuratorische und hierbei insbesondere auch der visuelle Zugriff auf das Material, das thematische Ordnen und vergleichende Sichten der Exponate sowie die begleitenden Erläuterungen von Wolfgang Weingart und seinen ehemaligen StudentInnen führten zu einer Expertise, die das Forschungsprojekt in seiner Endphase ideal ergänzte.

Wir bedanken uns bei all jenen, die zum Gelingen des Forschungs- und des Ausstellungsprojekts beigetragen haben, insbesondere bei Wolfgang Weingart, der das Team unermüdlich beraten und den Spagat zwischen Sich-Einbringen und Distanz-Halten souverän gemeistert hat.

Barbara Junod, Sigrid Schade

*A few years ago Wolfgang Weingart donated an important part of his private archive to the Museum of Design Zurich. It was, from the very start, a matter of great importance to the Museum that this wealth of material should be scientifically examined and presented in an exhibition. To this end, important preparatory work was carried out by Wolfgang Weingart himself and one of his former students, Katie Taylor, who with Weingart's expert assistance sorted his works as well as examples from his class and recorded them electronically according to a classification system provided by the Museum. It was then possible to build up a research and exhibition project on this basis.*

*The Institute for Cultural Studies in the Arts, in cooperation with the Museum of Design Zurich and Wolfgang Weingart, then carried out a research project supported by the Swiss National Science Foundation, the results of which can be read in a short summary in this brochure and will later be published in full detail. The knowledge acquired through the research project was incorporated in the exhibition "Weingart Typography" shown at the Museum of Design Zurich from May 7, to September 28, 2014. Conversely, the research project benefited from the work carried out for the exhibition. The curatorial and particularly also the visual access to the material, its organization according to different themes, the comparisons that could be made by viewing the exhibits and the accompanying explanations by Wolfgang Weingart and his former students produced a body of expertise that ideally augmented the final phase of the research project.*

*We would like to thank everyone who contributed to the success of the research and exhibition project, particularly Wolfgang Weingart, who tirelessly provided the team with advice and, in the process, adroitly mastered the difficult balancing act of playing a part while still maintaining a distance.*

Barbara Junod, Sigrid Schade



# Einführung zur Ausstellung

Introduction

Wolfgang Weingart hat die moderne Schweizer Typografie erneuert und damit internationale Designgeschichte geschrieben. In den 1960er-Jahren versetzen seine dynamischen Buchstaben- und Textbilder die Fachwelt in Aufruhr – sie verstossen gegen die Regeln des Schriftsetzens, darunter auch das Dogma des rechten Winkels, das ebenso ein Aushängeschild der Schweizer Typografie ist. Internationale Bekanntheit erlangt Weingart mit seinen collagierten Filmüberlagerungen aus den 1970er- und 80er-Jahren. Deren Schichten- und Montageprinzip nimmt das digitale Sampling des postmodernen New Wave und die Möglichkeiten der heutigen Photoshop-Software vorweg. Weingart verdankt seinen weltweiten Ruf aber auch einer langjährigen Lehrtätigkeit. An der Weiterbildungsklasse für Grafik der Schule für Gestaltung Basel lehrt er ab 1968 Typografie. Studierende aus der ganzen Welt sorgen für die internationale Verbreitung des in Basel Erlernten. Schon 1984 führt Weingart den Apple-Macintosh-Computer in seinen Unterricht ein und verbindet auf diese Weise alte und neue Techniken – eine Kombination, die nach der digitalen Euphorie an heutigen Kunst- und Design(hoch)schulen wieder hoch im Kurs ist.

Das Museum für Gestaltung Zürich widmet dem Werk und der Lehre dieses bedeutenden Gestalters die erste umfassende Ausstellung in der Schweiz. Alle Exponate stammen aus den Sammlungsbeständen des Museums, dem der Gestalter einen grossen Teil seines Archivs geschenkt hat. Die Schenkung umfasst sowohl Arbeiten Weingarts als auch Beispiele aus seinem Unterricht. Die Ausstellung ist in Zusammenarbeit mit Wolfgang Weingart entstanden. Zwölf Themeninseln mit reichhaltigem Originalmaterial bilden den Leitfaden. Sie fokussieren auf formale, technische und inhaltliche Aspekte. So lässt sich die Entwicklung von Themen verfolgen, die über mehrere Jahre hinweg wiederkehren. Zudem können Entwurfsverfahren und Techniken unter die Lupe genommen werden, die Weingart wie seinen Studierenden eigen sind. In der Ausstellung werden nicht nur Ergebnisse, sondern auch Arbeitsprozesse gezeigt. Ein Filmporträt über Weingart sowie filmisch dokumentierte Diskussionen über den Basler Unterricht kommen ergänzend hinzu. Schliesslich gibt eine Infografik Einblick in die berufliche Laufbahn der Alumni aus Weingarts Unterricht.

Barbara Junod, Kuratorin

*Wolfgang Weingart revitalized modern Swiss typography and, in doing so, wrote international design history. In the 1960s, his dynamic letter and text images caused an uproar in the specialized world of typography because they broke the rules of type-setting, including the dogma of the right angle, which was also one of the hallmarks of Swiss typography. Weingart achieved an international reputation with his collaged layers of halftone film from the 1970s and 1980s. The principle of layering and montage used here anticipated the digital sampling of the postmodern “New Wave” and also the possibilities offered today by Photoshop software. But Weingart’s international reputation is also due in part to his many years of teaching. He taught typography from 1968 onward in the Advanced Class for Graphic Design at the Basel School of Design. His students came from all around the world, ensuring that what they had learned in Basel was disseminated internationally. Weingart introduced the Apple Macintosh computer to his classes as early as 1984 and in this way combined old and new techniques – a combination that, following the euphoria about digital methods, is now again highly popular in design schools and universities.*

*The Museum of Design Zurich is presenting the first comprehensive exhibition in Switzerland devoted to the work and teaching of this important designer. All of the exhibits come from the Museum’s own collections because Weingart donated a major part of his archive to the Museum. This donation includes works by Weingart himself as well as examples of his students’ work. The exhibition was created in collaboration with Wolfgang Weingart. Twelve thematic islands with rich amounts of original material guide visitors through the exhibition. They focus on aspects of form, technique and content. This enables visitors to follow the evolution of themes that recur at various times over a period of several years. In addition, design processes and techniques that are characteristic of Weingart and his students can be studied in detail. The exhibition does not just present end results, but also shows work processes. Filmed discussions about the class in Basel as well as a film portrait of Weingart augment the theme. Information graphics at the end of the exhibition chart the careers of graduates of Weingart’s class.*

Barbara Junod, Curator

# Biografie

Biography

Wolfgang Weingart, 1941 im Salemertal (DE) geboren, besucht von 1958 bis 1960 die Merz-Akademie in Stuttgart. Hier kommt er erstmals mit dem Schriftsetzen in Berührung. Von 1960 bis 1963 macht er eine Lehre als Schriftsetzer in der Stuttgarter Druckerei Ruwe, wo er durch den Hausgrafiker die Schweizer Typografie kennenlernt. Davon begeistert, bildet er sich ab 1964 an der Kunstgewerbeschule Basel bei Emil Ruder und Armin Hofmann weiter. Von 1968 bis 1999 unterrichtet er Typografie an der Weiterbildungsklasse für Grafik der Schule für Gestaltung (SfG) Basel und bis 2004 an der Hochschule für Gestaltung und Kunst (HGK) Basel. Daneben gibt Weingart Sommerkurse in Brissago (Yale Summer Program in Graphic Design) und hält ab 1972 weltweit Vorträge. Von 1978 bis 1999 ist Weingart Mitglied der AGI. Im Jahr 2000 publiziert er eine umfassende Autobiografie, die von Lars Müller Publishers 2014 neu aufgelegt wird. Für sein Lebenswerk wird Weingart mehrfach ausgezeichnet: 2005 bekommt er den Ehrendokortitel h.c. der Bildenden Künste des Massachusetts College of Art and Design in Boston, 2013 die AIGA-Medaille und 2014 den Grand Prix Design des eidgenössischen Bundesamts für Kultur.

*Wolfgang Weingart was born in 1941 in the Salem Valley (Germany). From 1958 to 1960 he attended the Merz Academy in Stuttgart, where he first came into contact with typesetting. From 1960 until 1963 he was apprenticed as a typesetter at the printing company Ruwe in Stuttgart, where, through the inhouse graphic designer, he became familiar with Swiss typography. His fascination with this subject led him to continue his training from 1964 to 1968 at the Kunstgewerbeschule Basel under Emil Ruder and Armin Hofmann. From 1968 to 1999 he taught typography in the Advanced Class for Graphic Design at the Basel School of Design and until 2004 at the Academy of Art and Design Basel (HGK Basel). In addition, Weingart gave summer courses in Brissago (Yale Summer Program in Graphic Design) and lectured throughout the world from 1972 onward. From 1978 to 1999 Weingart was a member of the AGI. In 2000 he published a comprehensive autobiography, which is being reissued by Lars Müller Publishers in 2014. Weingart has received several awards for his life's work. In 2005 he was granted an honorary doctorate in fine arts by the Massachusetts College of Art and Design in Boston, in 2013 he was awarded the AIGA Medal, and in 2014 he was the recipient of the Grand Prix Design award from the Swiss Federal Office of Culture.*



Wolfgang Weingart auf dem Tüllinger-Hügel (Umgebung Basel)  
November 2011, Foto: Susan Knapp

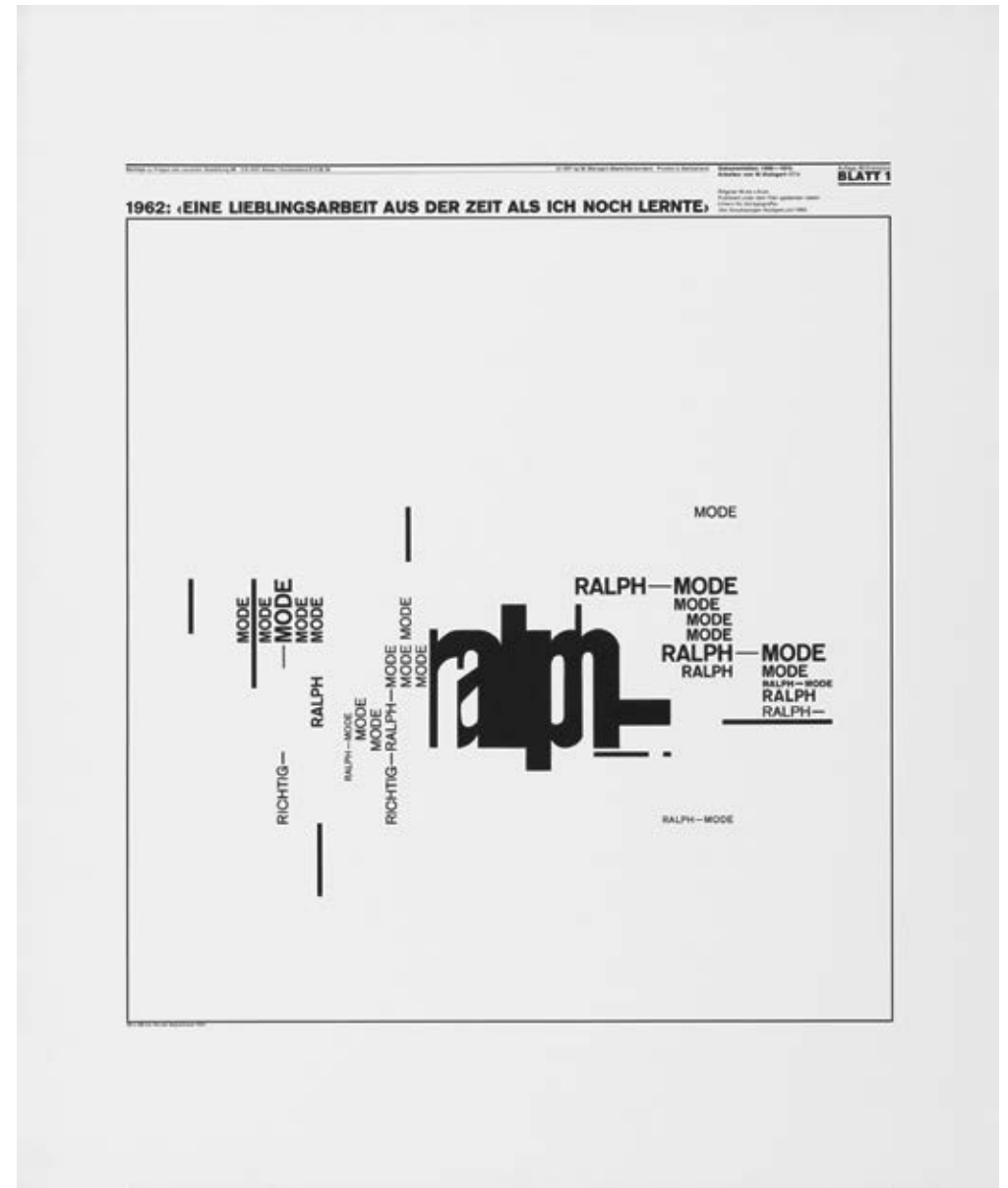


## Lehrzeit als Schriftsetzer

*Apprenticeship as a Typesetter*

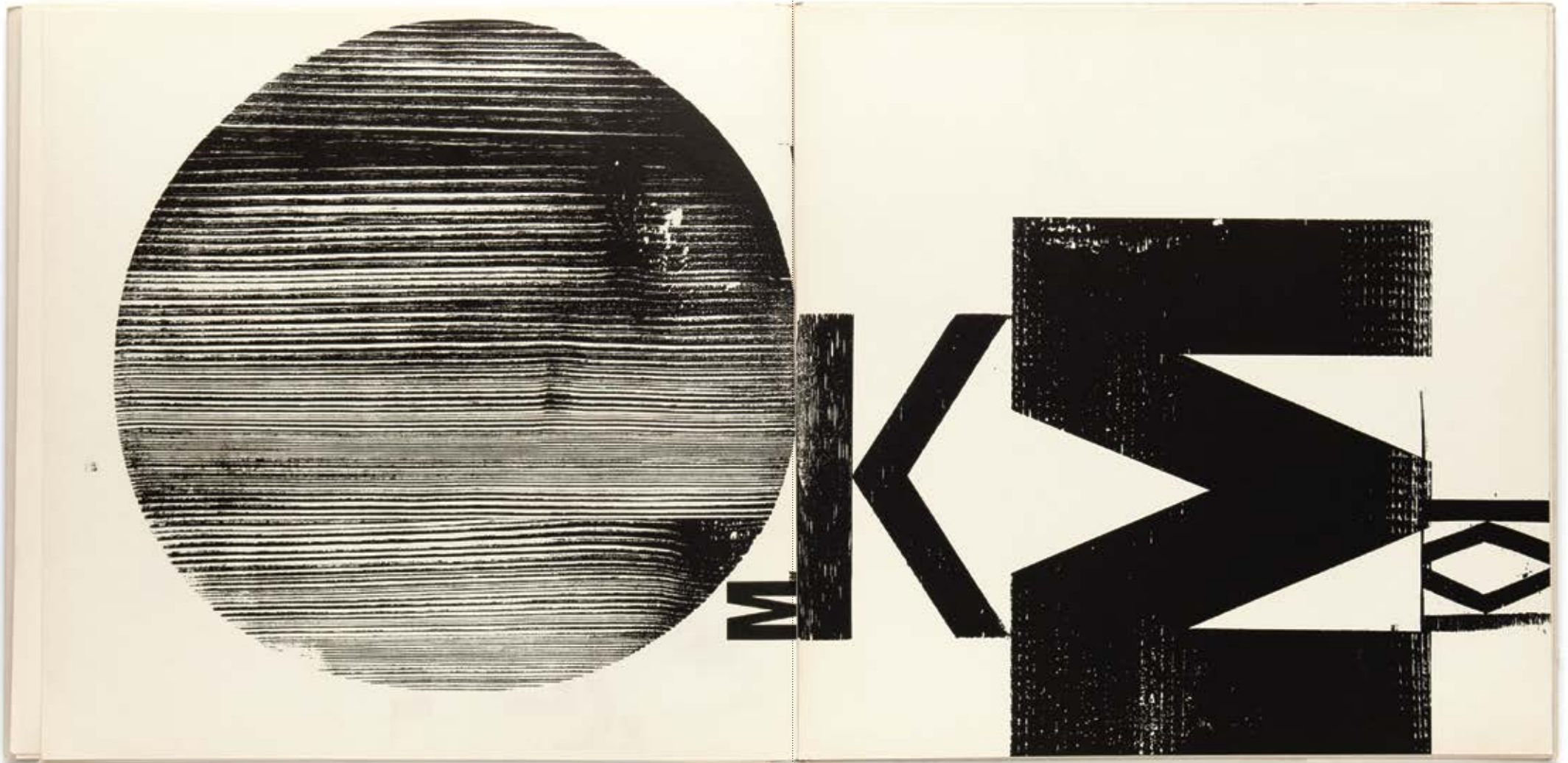
Weingart macht seine ersten Erfahrungen im Schriftsetzen 1958 an der Merz-Akademie in Stuttgart, wo er auch das Drucken mit Bleisatz, Linol- und Holzschnitt erlernt. Diese Fertigkeiten vertieft er während seiner Schriftsetzerlehre in der Stuttgarter Druckerei Ruwe von 1960 bis 1963. Durch den Hausgrafiker des Lehrbetriebs, einen ehemaligen Schüler von Armin Hofmann, entdeckt Weingart die Schweizer Typografie: Arbeiten der Basler Karl Gerstner, Emil Ruder und Hofmann sowie die in Zürich herausgegebene Zeitschrift «Neue Grafik» mit Beiträgen von Siegfried Odermatt. Sie sind für Weingarts Werdegang wegweisend. Schon die frühen Drucke aus seiner Lehrzeit zeigen Merkmale der Schweizer Typografie: der unbedruckte Raum, der mit-gestaltet wird, der Bezug der Elemente zueinander sowie die klare, asymmetrische Gliederung und formale Reduktion. All das zeichnet auch die Grafik der «expressiven» Moderne eines El Lissitzky, Piet Zwart und Kurt Schwitters aus. Für Weingart werden auch sie zur wichtigen Inspirationsquelle.

*Weingart acquired his initial experience in typesetting in 1958 at the Merz Academy in Stuttgart, where he also learned printing with lead type, linocut and woodcut. He developed these skills further from 1960 to 1963 during his apprenticeship as a typesetter at the printing company Ruwe in Stuttgart. The graphic designer there was a former student of Armin Hofmann; through him Weingart discovered Swiss typography in the form of works by Karl Gerstner, Emil Ruder and Hofmann, all of whom were from Basel, and the magazine New Graphic Design, which was published in Zurich and contained contributions by Siegfried Odermatt. These influences shaped Weingart's career. The early prints made during his apprenticeship already show certain characteristics of Swiss typography such as the handling of the white space that is included in the design, the relationship of the elements to each other, as well as the clear, asymmetrical structuring and reduction in formal terms. These are typical, too, of graphic designs of "expressive" modernism by, for example, El Lissitzky, Piet Zwart and Kurt Schwitters, who were also an important source of inspiration for Weingart.*

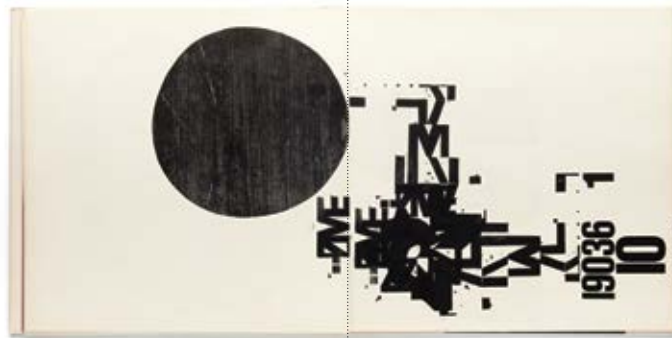


Druckvorlage für «1962: Eine Lieblingsarbeit aus der Zeit als ich noch lernte»  
1971, Linolschnitt (Rekonstruktion), 8.3 × 11.9 × 1.9 cm

«1962: Eine Lieblingsarbeit aus der Zeit als ich noch lernte»  
1971, Blatt aus einer Serie von 21, Buchdruck, 59 × 48.9 cm



Experiment Buch  
1962, drei Doppelseiten, Holzdruck, 35 x 35 cm





colours become straight lines, dry riverbeds curved ones, rocks and mountain-chains seem plastic lines, single olive-trees will seem resting spots while, on the other hand, slowly wandering caravans will be like moving spots. So these impressions will become differentiated graphical representations of fields of elementary tensions.

**another look at experimental typography.**

For me, there are two different categories of typographical experiments (not in the scientific but in the colloquial meaning of the word): the systematic or the playful combining of given typographical elements and the systematic, or playful, expansion of this material, or, to put it in other words: for me, experimenting means more than just an intellectual and artistic way of composing. I am looking for new creative elements in the

**work is based on relatively exact notions.**

I had the opportunity to travel several times to some oriental countries. In the course of these travels, visual impressions as well as experiences made, have been impressed deeply on my mind. Desert, steppe, fields, dry river-beds, chains of mountains, villages and cities remained in my memory as an experience of the eye.

I try to fix these impressions on paper using graphical signs. In doing this, I stray from the original impression, starting to combine but trying to keep control of the different combinations: pictures taken from a bird's eye view; fields of various

**Diese Verfahren sind in der**

**selten angewendet. Die Typografie hat aber, das wissen wir alle, eine eindeutige Funktion: sie soll etwas mitteilen, und das in der prägnantesten und lesbarsten Form.**

**Experimente, die ich betreibe? Sie erweitern das typografische Vokabular. Sie machen neue Möglichkeiten typografischer Gestaltung verfügbar, indem sie die Variationsbreite des traditionellen typografischen Materials und die Resultate neuer Gestaltungstechniken demonstrieren, machen sie zukünftige Entwicklungstendenzen (und die augenblickliche Stagnation an bestimmten Orten) der Typographie deutlich.**

**Resultate die ehrwürdigen typografischen Gesetze, die in Wirklichkeit Ideologien sind, in Frage.**

experiment and not just trying to rearrange the traditional ones. In this notion of the word experiment is inherent the abolition of the classical rules of typography viz. furniture and spacing material (plaster), is used in it equally with types to constitute printing elements. Rules will be bent as much as one wishes and gain additional expressive possibilities by deformation. Finally, by using photographic means in order to exploit proofs made from such material a new creative dimension comes into existence. Because double exposures, distortions, enlargement of details, misfocusing are apt to produce some well defined visual qualities.

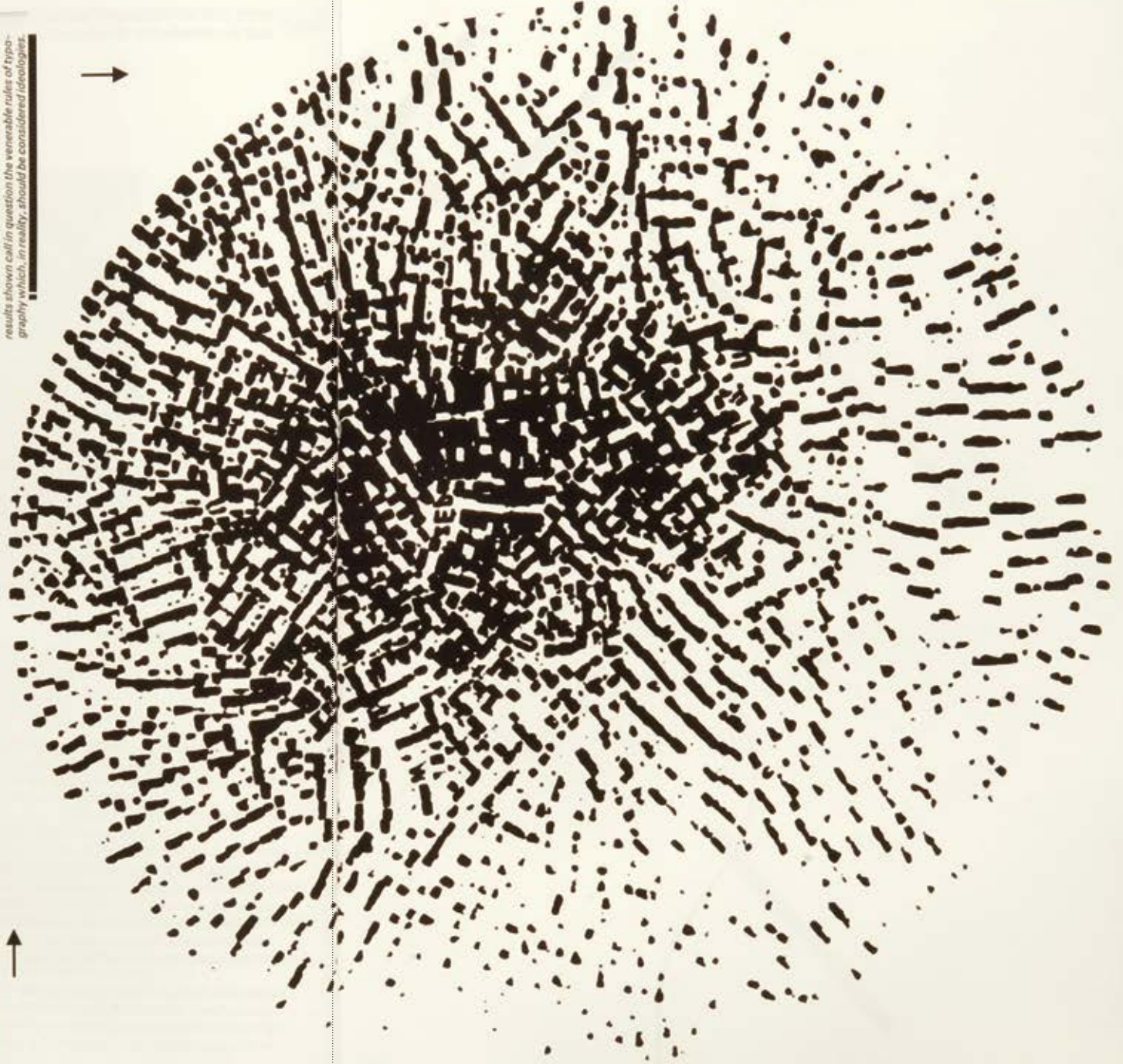
I want to point to this higher degree of creative freedom as the precondition of (experimental) typography. Moreover, this degree of freedom is a very essential condition of the use of typographical means as visual symbols (viz. as signs in processes of communication where it is a question of conveying certain meanings).

**These methods are not new in the history of typography.**

But they are still rather rarely used. Typography, though, has as we all know a well-defined function: it should convey a message in the most terse and most readable form.

What then are these experiments of mine good for? They widen the typographical vocabulary, make available new ways of typographical creation and, by demonstrating the width of variation presented in the traditional material of typography as well as the results of new techniques they unveil future tendencies in the development of typography (and the present stagnation prevailing in some centres of the craft).

Last but not least, the results shown call in question the venerable rules of typography which, in reality, should be considered ideologies.



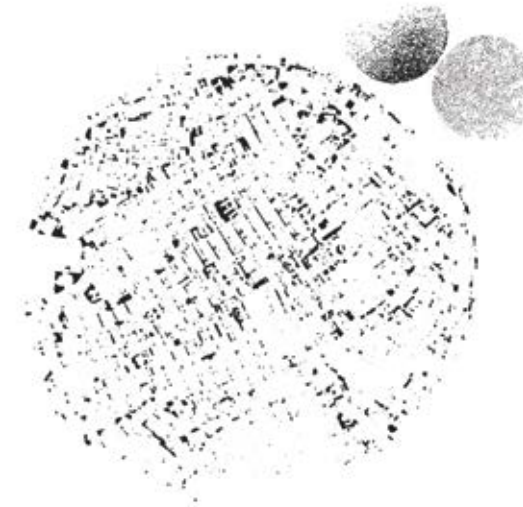


# Schriftkreise

*Round Compositions*

Die freien Wochenenden verbringt Weingart in der Setzerei des Lehrbetriebs, um sich eigenen Arbeiten zu widmen. 1962 entstehen hier seine ersten Schriftkreise. Sie sind laut Weingart einem Zufall zu verdanken: Eines Morgens fällt ihm ein Setzkasten mit der kleinsten Schrift, einer 6 Punkt halbfetten Berthold Akzidenz-Grotesk, zu Boden. Das Einsammeln der Buchstaben bringt ihn auf die Idee, diese in einen Kartonring zu stellen und als Rundsatz zu drucken. Dabei stehen ihm zwei Druckflächen zu Verfügung: die Seite des Schriftbilds und die Satzrückseite. Da sich der Rundsatz während des Druckvorgangs leicht bewegt, beginnen die Buchstaben zu stürzen und hinterlassen so eine Werkspur. Dies motiviert Weingart zu weiteren Experimenten mit Schablonen. Durch das schrittweise Abdecken des Rundsatzes beim mehrfachen Überdrucken kann er Hell-Dunkel-Effekte erzeugen. Einige dieser Ergebnisse publiziert er später in Fachzeitschriften und als Sonderedition. 1990 wiederholt er die Versuche in Farbe.

*Weingart spent his free weekends working on his own projects in the type shop at Ruwe. He made his first "Round Compositions" there in 1962. According to Weingart, these were produced by accident: one morning a type case with the smallest type, a six-point semi-bold Berthold Akzidenz-Grotesk, fell to the ground. While picking up the letters, the idea occurred to him to arrange them in a cardboard ring and to print them in the round. This provided him with two print surfaces: the face of the letters and the bottom of the type. Since the round type composition moved slightly during printing, the letters began to topple over, leaving traces behind them. This inspired Weingart to undertake further experiments with stencils. By covering the round type composition in stages and printing over it several times, he was able to create effects of light and dark. He published some of the results later in specialist magazines and as a special edition. In 1990 he repeated these experiments in color.*



Druckvorlage für Kreis-Kompositionen  
1990, Rundsatz, Bleisatz, ø 8.5 cm

«1963–1967: Astronautentypographie. Kreisförmige Schriftstrukturen»  
1971, freigestellte Kreise aus einer Blattserie von 21, Buchdruck, 59 x 48.9 cm

# Linienbilder

Line Pictures

Bei Armin Hofmann im Unterricht an der damaligen Kunstgewerbeschule Basel gilt eine der ersten Übungen der Linie.

Weingart erprobt hier 1964 die punkttartige Reduktion und die Ausdehnung der geraden Linie. Er untersucht die Möglichkeiten ihrer Gliederung auf der Fläche, indem er mit Wiederholung, Verdichtung, Streuung, Progression oder Spannung arbeitet. Hofmanns Übungen vermitteln den Studierenden die Grundlagen der Form und ihre künstlerischen Möglichkeiten. Es bestehen Ähnlichkeiten zu Wassily Kandinskys Bauhaus-Lehre, bekannt unter dem Titel «Punkt und Linie zu Fläche» (1926). Nebst der gestalterischen Sensibilisierung der Studierenden bezweckt Hofmanns Lehre die Schulung der Konzentrationsfähigkeit und sauberes Arbeiten. Weingart interessiert sich vor allem für die technische Umsetzung der Linien in Blei. Seine Begeisterung für diese Technik mündet in einer Reihe freier Linienkompositionen, die zum Teil direkt gesetzt und auf der Handpresse gedruckt sind.

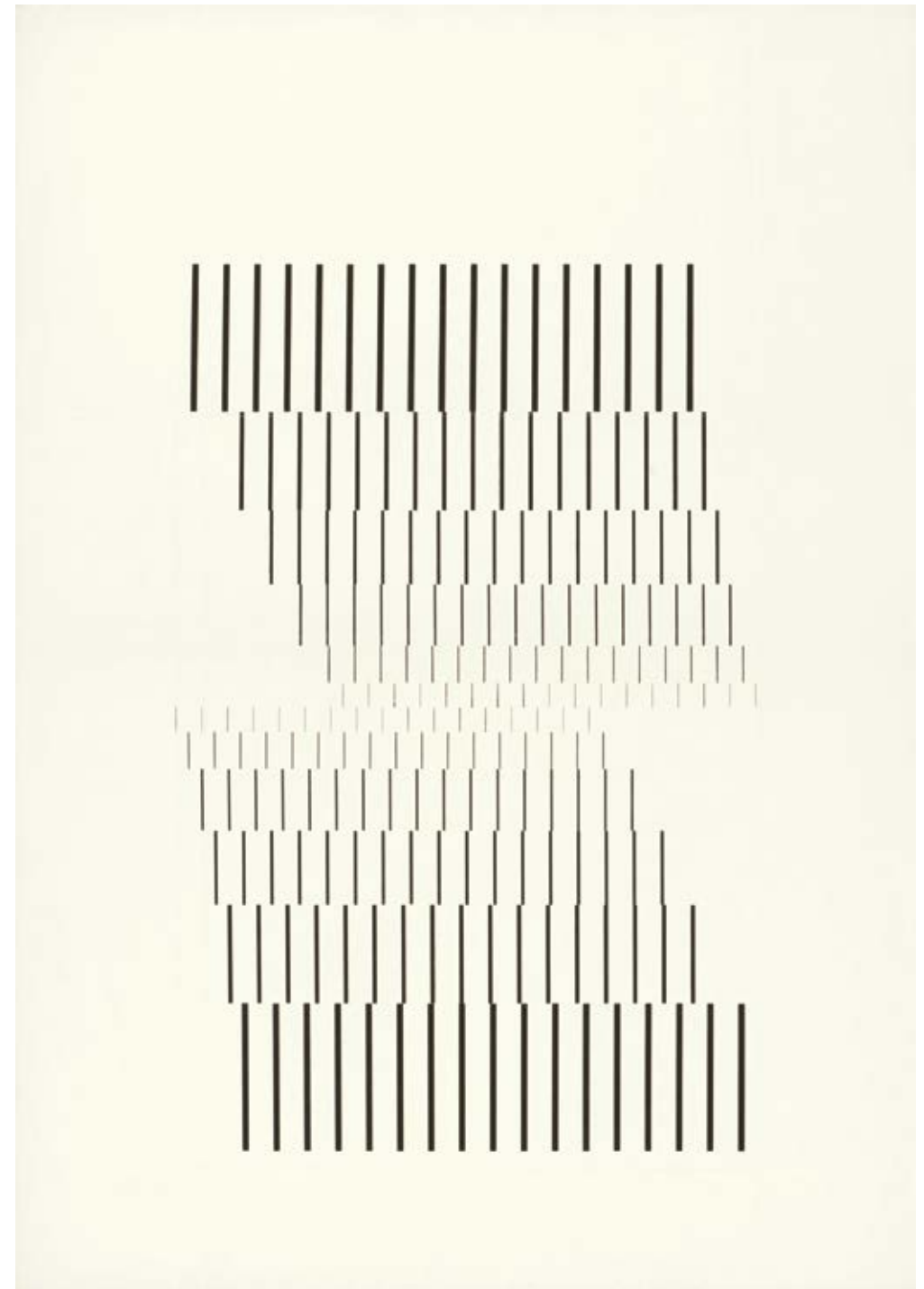
In weiteren Experimenten biegt Weingart Blei- und Messinglinien zu verschiedenartigen Umrissen, die er für den Druck mit Gips oder Bleiklötzen im Fundament befestigt. Einige Kompositionen kombinieren gerade und gebogene Linien unterschiedlicher Stärken. In Weingart wecken sie Erinnerungen an Landschaften mit ausgetrockneten Flusstälern, wie er sie vom Flugzeug aus in Syrien fotografiert hat.

*One of the first exercises in Armin Hofmann's class at the former Kunstgewerbeschule Basel was devoted to the line. In 1964 Weingart experimented with reducing the straight line to points and extending it. He examined the possibilities of arranging lines on the surface by working with repetition, densification, scattering, progression and tension. Hofmann's exercises conveyed to the students the basics of form and its artistic possibilities. There are certain similarities here to Wassily Kandinsky's Bauhaus pedagogy, known under the title Punkt und Linie zu Fläche [Point and Line to Plane] (1926). As well as awakening the student's design sensitivity, Hofmann's teaching was intended to train their ability to concentrate and to help them work cleanly. Weingart was primarily interested in the process of technically implementing the lines in lead. His delight in this technique led to a series of free compositions of lines which, in part, he set directly and printed with the hand press.*

*In further experiments, Weingart bent lead and brass lines to create different outlines which, before printing, were fixed onto a base using plaster or adhesive lead blocks. A number of compositions combine straight and curved lines of different thicknesses. In Weingart, these awakened memories of landscapes in Syria consisting of dried-out river valleys which he had photographed from an airplane.*



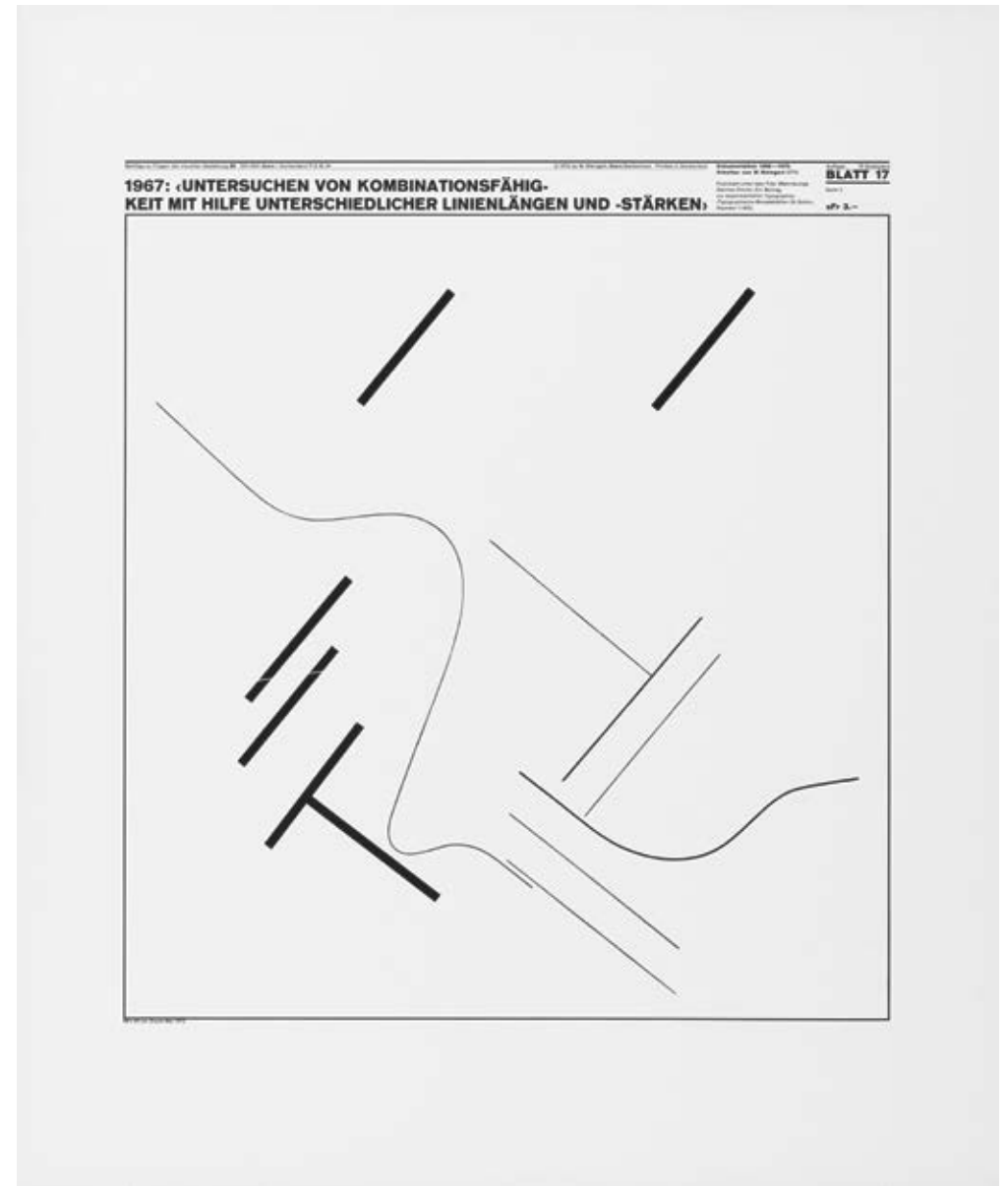
Drei Linien-Studien  
1964, Bleistift, 18.5 x 24.5 cm



Linienbild  
1964, Blatt aus einer Serie von drei, Buchdruck, 47.2 x 33.1 cm



Luftaufnahme einer syrischen Landschaft  
ca. 1965, Fotografie, 30.3 x 40 cm



«1967: Untersuchen von Kombinationsfähigkeiten mit Hilfe unterschiedlicher Linienlängen und -stärken»  
1971, Blatt aus einer Serie von 21, Buchdruck, 59 x 48.9 cm

# M Zeichenbilder

Letter M

Weingarts Auseinandersetzung mit dem Buchstaben M beginnt 1962. Bereits während seiner Lehrzeit in Stuttgart experimentiert er mit selbst geschnittenen Buchstaben. Das Thema beschäftigt ihn erneut 1965 im Unterricht bei Emil Ruder in Basel. Nun sucht er nach weiteren M-Formen, die das Schriftenrepertoire des Setzkastens erweitern. So manipuliert er das M aus Adrian Frutigers Alphabet der Univers, indem er es foto-optisch verunschärft und damit den 21 Schnitten dieser klar lesbaren Textschrift einen unscharf verfetteten Schnitt hinzufügt – ein ironischer Seitenhieb gegen den unreflektierten Gebrauch der Univers durch seine Basler Schulkollegen. Die M-Manipulationen collagiert er zu neuen Bildern oder hält ihre Umrisse in Handskizzen fest. In einem anderen Experiment baut sich Weingart einen M-Buchstabenwürfel, den er in unterschiedlichen Stellungen fotografiert. Die so entstandenen Zerrbilder hält er auf Fotoabzügen in Sequenzen fest. Sie liefern ihm dynamische M-Formen für weitere Bildkompositionen.



*Weingart began his study of the letter M in 1962. While still an apprentice in Stuttgart he experimented with cutting out letters himself. This theme occupied him again in 1965 while studying with Emil Ruder in Basel. He then searched for other M shapes that would expand the repertoire of types in the type case. He manipulated the M from Adrian Frutiger's Univers alphabet by photo-optically blurring it and adding a blurred, bold style to this clear legible typeface with its 21 styles – an ironic dig at the unthinking use of Univers by his classmates in Basel. He collaged these M manipulations to create new pictures or made hand-drawn sketches of their outlines. In another experiment, Weingart built himself a letter M cube which he photographed in different positions. He then recorded the distorted images produced in this way on photo prints. These provided him with dynamic M shapes for further pictorial compositions.*



Untersuchung des Buchstaben M  
1965, Handskizze, 34.2 x 23.9 cm

Foto-optisches Experiment mit dem Buchstaben M  
1965, Fotocollage, 28.4 x 24.6 cm



«1967/1969: M. Thematische Veränderungen»  
1971, Blatt aus einer Serie von 21, Buchdruck, 59×48.9 cm

Untersuchung des Buchstaben M  
1965, Handskizze, 34.3×29.9 cm

Untersuchung des Buchstaben M  
1965, Blatt aus einer Serie von vier, Fotocollage, 25.8×22.7 cm

Foto-optisches Experiment mit dem Buchstaben M  
1965, Fotoabzug, 18.8×29.7 cm



Meine Kriterien beim typographischen Experimentieren orientieren sich vor allem an visuellen Qualitäten. Also hat mein Begriff von (experimenteller Typographie) Bildern, zu tun. also mit Graphik

N i c h t z u e t z t s t e e n d i e

g e z e i g t e n B e i s p i e l e

e h r w ü r d i g e

t y p o g r a p h i s c h e (G e s e t z e),

d i e i n W i r k l i c h k e i t b e q u e m e I d e o l o g i e n s i n d,

i n F r a g e .

«Meine Kriterien beim typographischen Experimentieren»  
 1969, aus Serie der typografischen Textinterpretation, Buchdruck, 49.9×49.9 cm

# Neue typografische Anordnung

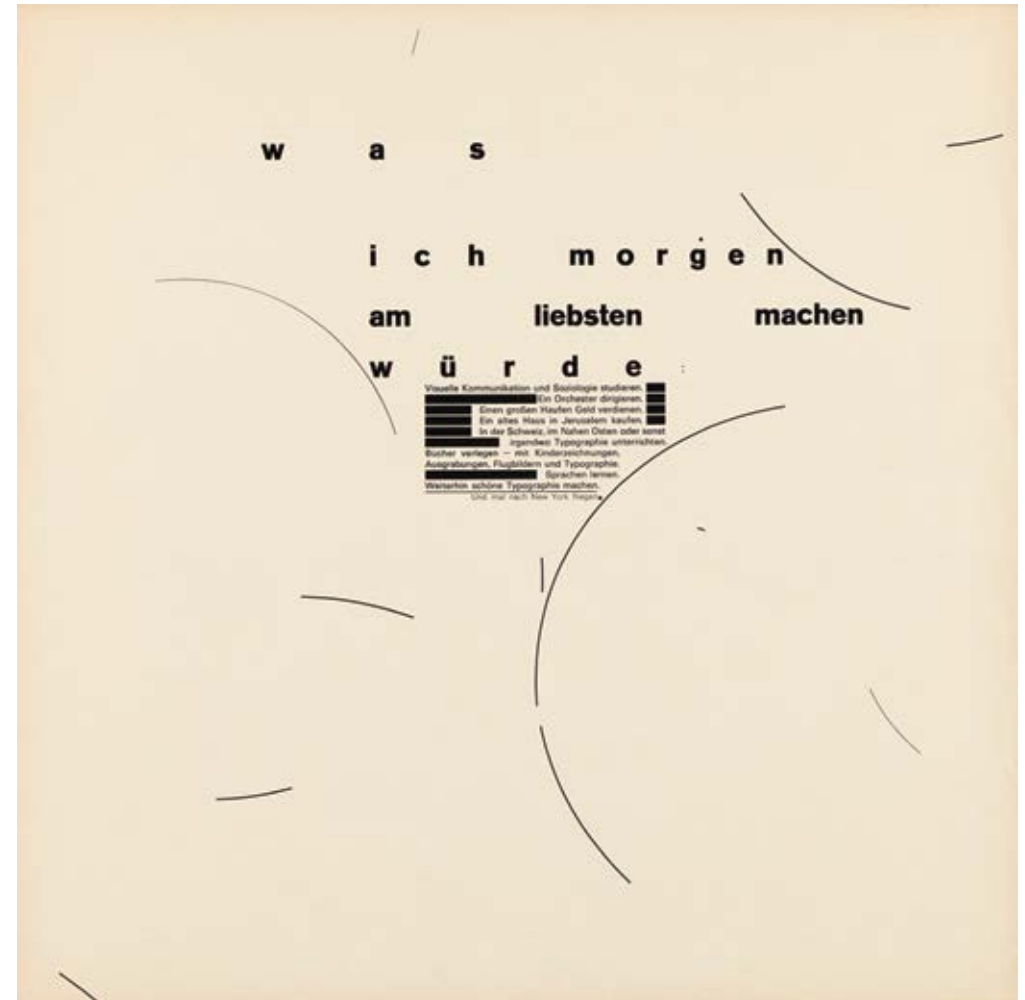
Typography in a New Context

Den regelwidrigen Umgang mit Satzmaterial wendet Weingart Ende der 1960er-Jahre auf das Textbild an. Exemplarisch zeigt dies die Serie der elf typografischen Textinterpretationen, die er 1969 als Manifest für eine Ausstellung in Stuttgart bei Kurt Weidemann konzipiert. Das Schlüsselblatt «Meine Kriterien beim typographischen Experimentieren» verdichtet seine Auffassung. Wort und grafische Tat üben Kritik an den etablierten Regeln der modernen Schweizer Typografie: Die Buchstaben variieren in Schriftstärke und -größe; sie sind mit Symbolen durchsetzt und gesperrt, was die Lesbarkeit der Worte erschwert. Satzteile tanzen aus der Reihe, der Durchschuss ist erhöht. Eine gebogene Linie hält das dynamische Gefüge zusammen. Die Regolverstöße zielen auf Emil Ruder und das Prinzip der guten Lesbarkeit. Weingarts Manifest richtet sich aber ebenso gegen die Rastertypografie der Zürcher Konkreten. Deren Sprachorgan Neue Grafik zeigt zwar ein klar gegliedertes Satzbild, dennoch sind lange Texte wegen der fehlenden Einzüge nur schwer lesbar. Weingart geht es primär um die Dynamisierung des Satzbilds und damit um einen grösseren Leseanreiz, wie seine Experimente und Zeitschriftencover der 1970er-Jahre deutlich machen.



Carlo Vivarelli  
«Neue Grafik 1»  
1958, Zeitschrift, Umschlag, Buchdruck, 28 x 24.8cm

*At the end of the 1960s, Weingart applied his unconventional use of type material to the appearance of the text. His series of eleven typographical text interpretations, which was conceived in 1969 as a manifesto for an exhibition in Stuttgart at Kurt Weidemann's gallery, is an excellent example of this approach. The key text sheet "My Criteria for Typographical Experiments" presents a concise summary of his concept. The text and the graphical act criticize the established rules of modern Swiss typography: the letters vary in thickness and size, they are penetrated by symbols and the spacing between them is increased, making the words more difficult to read. Parts of the typesetting are out of line and the leading is exaggerated. A curved line holds the dynamic system together.*



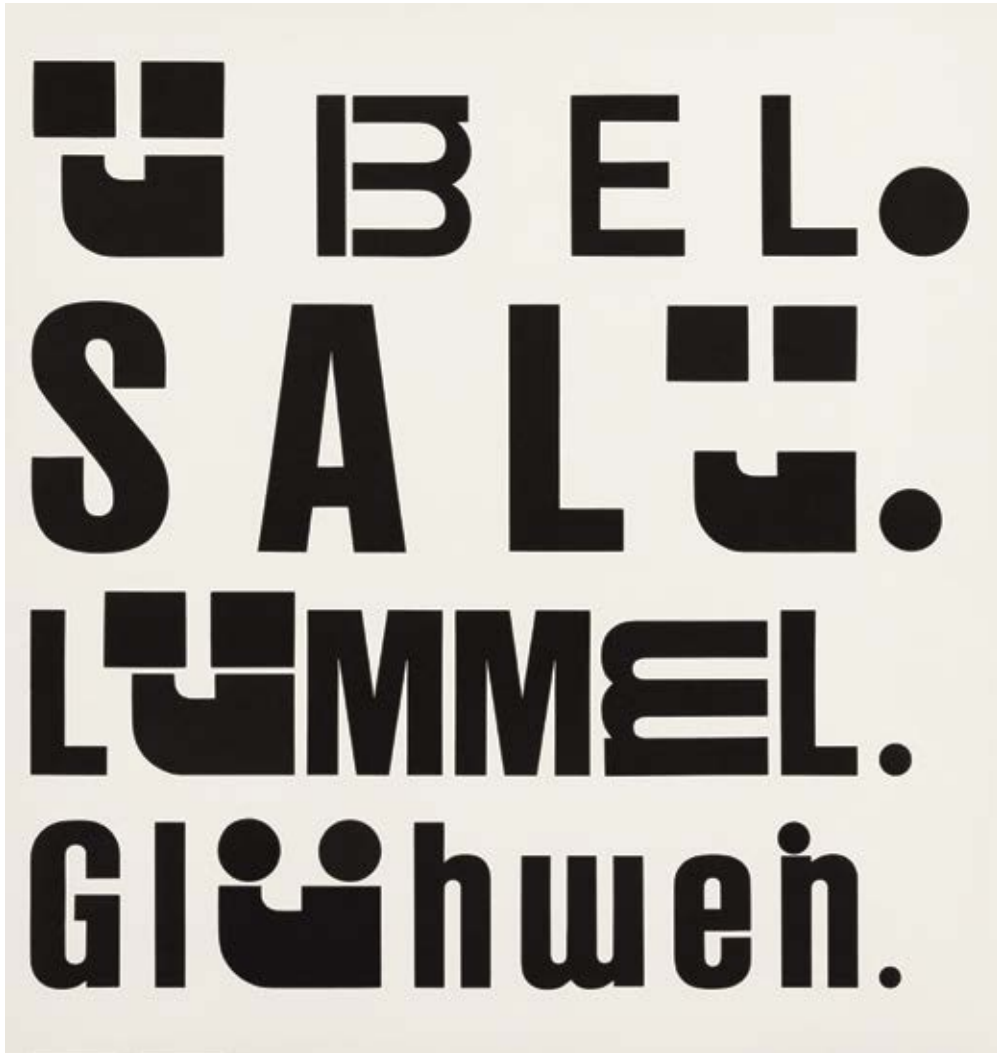
Wolfgang Weingart  
«Was ich morgen am liebsten machen würde»  
1969, aus Serie der typografischen Textinterpretationen, Buchdruck, 49.9 x 49.9 cm



*These contraventions of the rules are aimed at Emil Ruder and the principle of good legibility. However, Weingart's manifesto is also directed against the gridded typography of the Zurich Concrete Artists. Although the typesetting of their publication *New Graphic Design* was clearly laid out, the lack of indents made long texts difficult to read. As his experiments and magazine covers from the 1970s clearly illustrate, Weingart was primarily interested in giving typesetting a dynamic quality that would attract people to read the text.*



Moon Rufen  
1970–1972, Doppelseite aus «Das Kotzenbuch», Buchdruck, 43.9 × 42.7 cm



Übel. Salü. Lümmel. Glühwein.  
1970–1972, Doppelseite aus «Das Kotzenbuch», Buchdruck, 45 × 42.7 cm



Vier Umschläge der «Typografischen Monatsblätter» mit Zitaten von Tomas Maldonado, Emil Ruder und Kurt Schwitters 1924  
1973, Buchdruck, 29.5 × 22.6 cm

# Filmüberlagerungen als Collage

*Film Techniques, Layering as Collage*

Gegen Mitte der 1970er-Jahre sind für Weingart die Möglichkeiten von Bleisatz und Hochdruck ausgereizt. Obwohl er mit foto-optischen Verfahren experimentiert, ist die Arbeit mit dem damals aktuellen Fotosatz keine gültige Alternative für ihn. Er zieht das Handwerk und die an der Reibung des Materials erzeugte Werkspur vor. Dadurch, dass sich Weingart physisch in den Entwurfs- und Umsetzungsprozess einbringt, kann er diesen besser kontrollieren und auf zufällige Ereignisse reagieren. Die eigenwillige Technik der Überlagerung lithografischer Filme eröffnet ihm ein neues Experimentierfeld. Die Transparenz des Materials macht es möglich, Schrift und Bild zu überlagern. Er kann Schriften mit der Reprokamera verändern und mit unterschiedlich gerasterten Filmvorlagen kombinieren. Gelernte Lithografen halten Weingarts grafische Collagen für nicht druckbar. Sie sind es aber doch. Während rund zehn Jahren kreiert der Gestalter eine Reihe eindrücklicher Plakate und Umschläge mit diesem komplexen Verfahren.

*By the mid-1970s, Weingart had exhausted the possibilities of lead typesetting and the letter press. Although he experimented with photo-optical processes, phototype-setting, a topical theme at the time, was not a viable alternative for him. He preferred to work by hand and to see the marks left by the different materials during the printing process. By getting physically involved in the design and implementation processes, Weingart was better able to control them and could react more easily to chance occurrences. The unusual technique of overlaying lithographic film opened up a new area of experimentation for him. The material's transparency made it possible to overlay letters and images. He was able to alter lettering with the repro camera and to combine this with differently gridded films. Trained lithographers thought Weingart's graphical collages were impossible to print, but were proven wrong. Over a period of around ten years, the designer created a series of impressive posters and book covers using this complex process.*



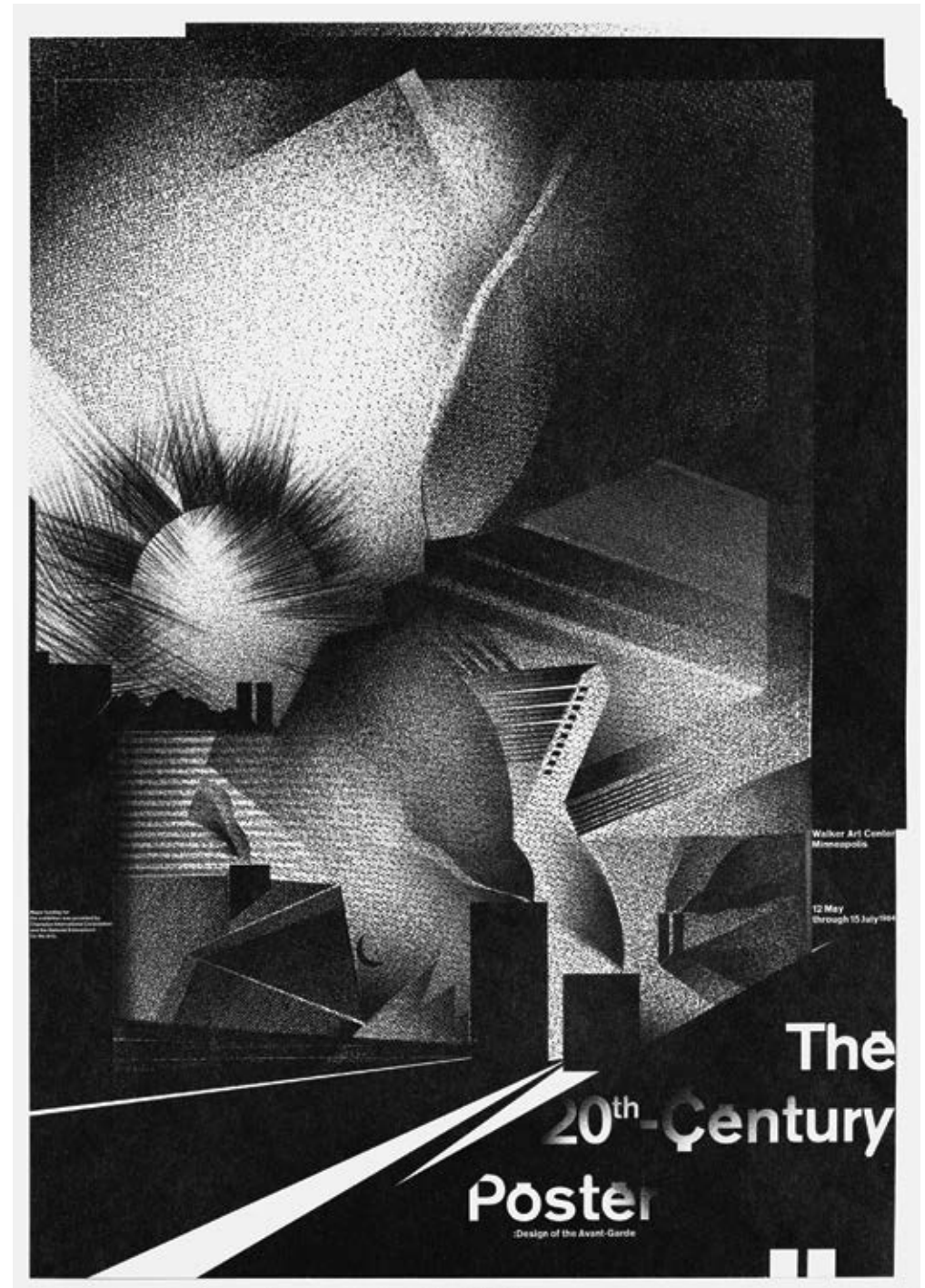
1974/1975: Collage 4, 7, 3, 2

1974/1975, vier Kleinplakate aus einer Serie von zehn, Buchdruck, Offset, 59 x 49 cm





Kunstkredit. Mustermesse Basel  
1978/1979, Plakat, Offset, 128×90 cm



The 20th Century Poster  
1984, Plakat, Offset, 128×90 cm

# Xerox- und MacPaint-Collagen

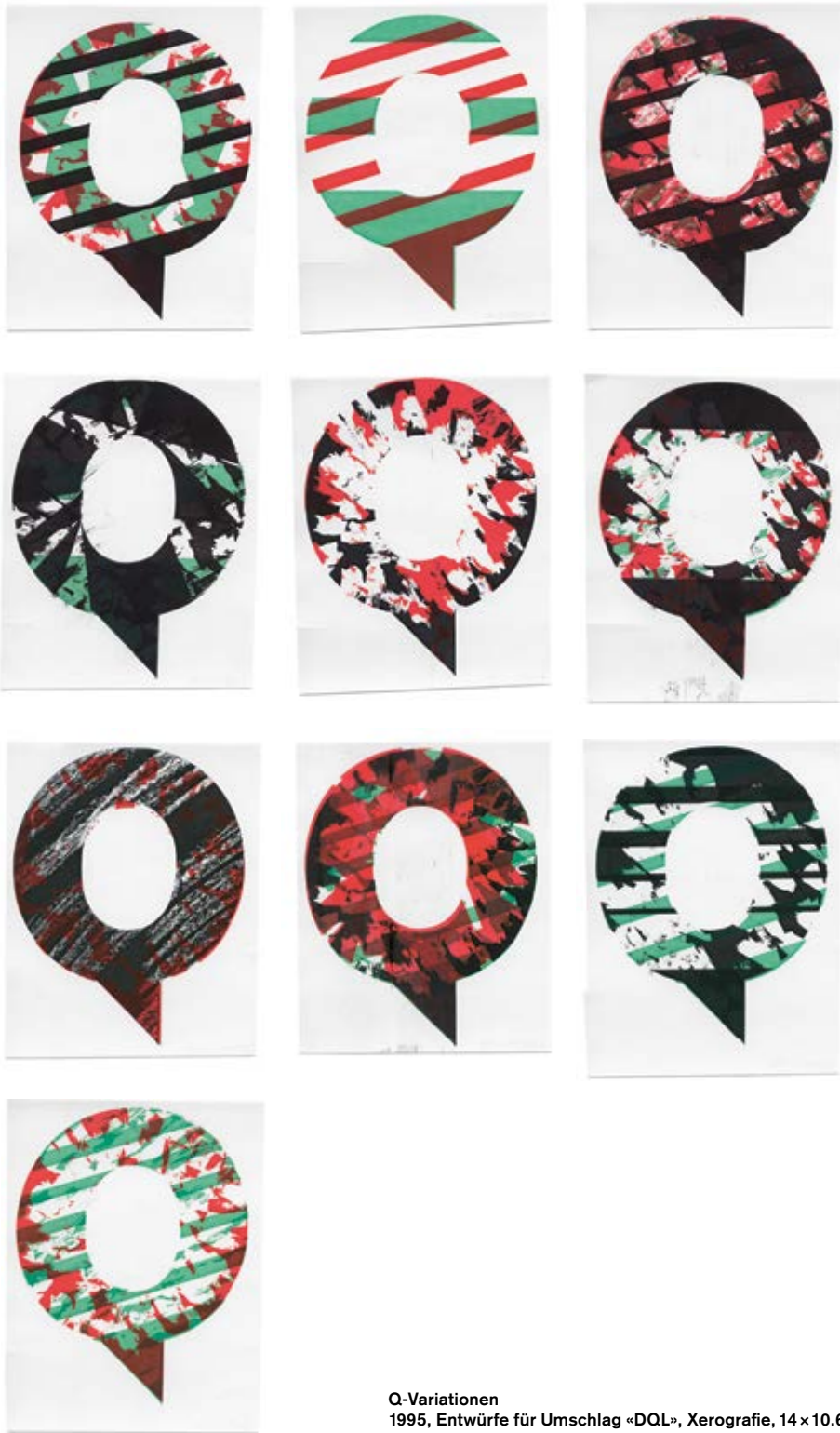
*Xerox and MacPaint Collages*

Schon in den 1970er-Jahren gehört der Schwarz-Weiss-Fotokopierer zum festen Bestandteil in Weingarts Werkstatt. Er und seine Studenten nutzen das Xerox-Gerät mit der ihm eigenen Sfumato-Ästhetik als Gestaltungswerkzeug. Der Farbkopierer hält erst in den 1990er-Jahren Einzug. Durch das Wechseln der farbigen Tonerkassetten kann Weingart verschiedenfarbige Muster und mehrschichtige Farbüberdrucke erzeugen. Diese werden ausgeschnitten und in Kombination mit anderen analog oder digital hergestellten Versatzstücken zu Collagen geklebt. Während des systematischen Erkundens möglicher Farb- und Strukturkombinationen entstehen jeweils ganze Serien von Entwurfsvarianten. Vergleichbar geht Weingart mit dem Computer um. Er setzt ihn ausschließlich zur Erzeugung von Mustern und Illustrationen ein, die er dann mit anderen Techniken kombiniert. Auch in den 1990er-Jahren nutzt er ihn nicht als Layoutinstrument. Um die Collagen zu prüfen oder als Druckvorlage zu fixieren, glättet er sie, legt sie unter eine Glasplatte und hält das Ganze mit der Reprokamera fest.

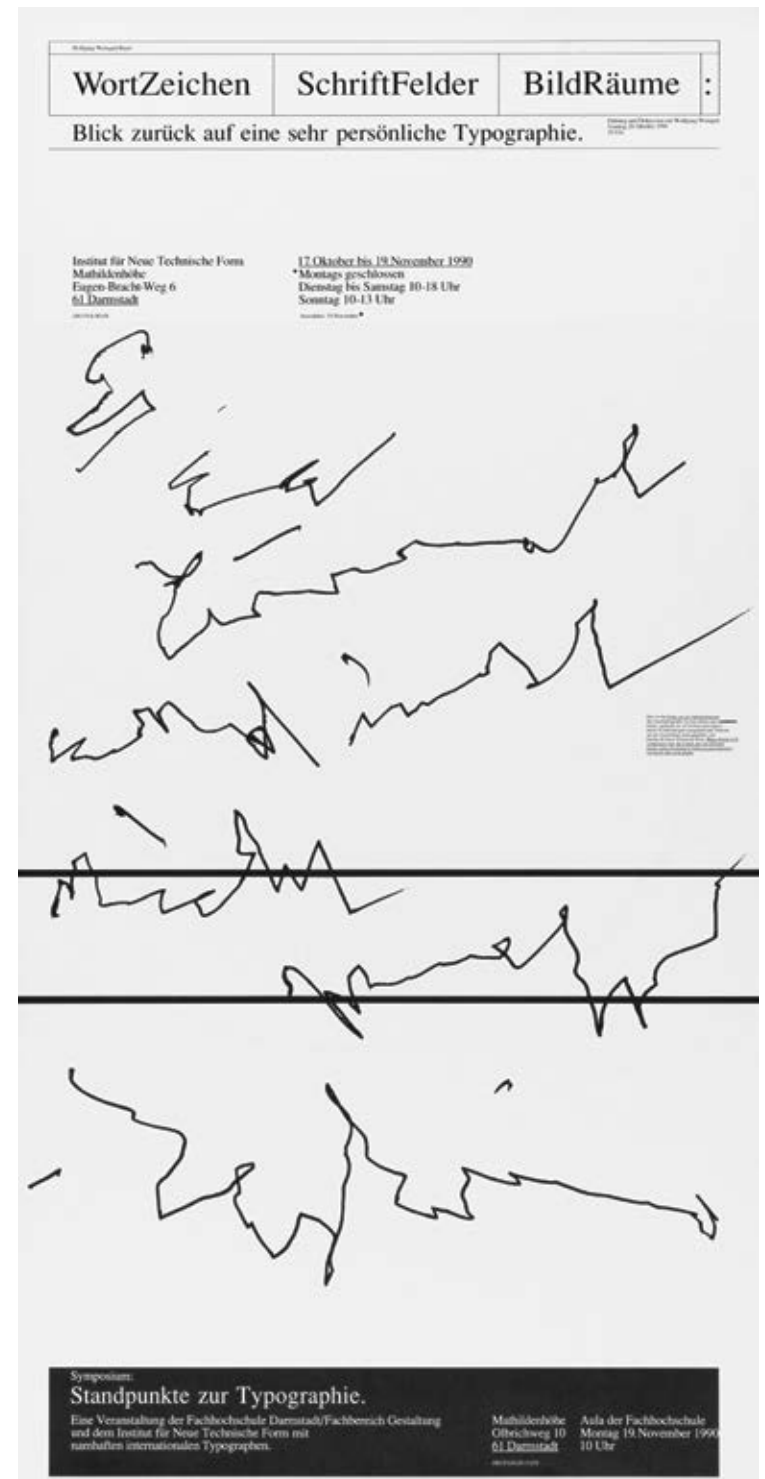
*By the 1970s, the black-and-white photocopier formed a fixed part of Weingart's workshop. He and his students used the Xerox appliance with its special sfumato aesthetic as a design tool. The color photocopier wasn't added to Weingart's workshop until the 1990s. By changing the color toner cassettes, Weingart was able to produce patterns in various colors and to layer different colors. These were cut out and, in combination with other pieces produced by analogue or digital methods, were pasted to create collages. This systematic exploration of the possibilities of combining colors and structures produced entire series of design variations. Weingart used the computer in a similar way. He employed it exclusively to produce patterns and illustrations, which he then combined with other techniques. Even in the 1990s he did not use it as a layout instrument. To examine collages or to fix them as templates for printing, he smoothed them out by placing them beneath a sheet of glass and photographed the whole thing with a repro camera.*



Design Quarterly: Fifty years 1946–1996  
1995, Zeitschrift, Entwurf für Umschlag, Xerografie und Papier-Collage, 28.1×21.7 cm



Q-Variationen  
1995, Entwürfe für Umschlag «DQL», Xerografie, 14 x 10.6 cm



«WortZeichen SchriftFelder BildRäume»  
1990, Plakat, Offset, 84 x 42.2 cm

Was mich  
immer  
von neuem  
überrascht und  
bewegt:

Aus einer  
unbedruckten eine  
bedruckte Seite  
zu machen.

# Weiterbildungsklasse für Grafik

*Advanced Class for Graphic Design*

1968 beginnt Weingart an der neu gegründeten und von Armin Hofmann geleiteten Weiterbildungsklasse für Grafik der Schule für Gestaltung Basel Typografie zu unterrichten. Diese Klasse entsteht aufgrund der grossen Nachfrage ausgebildeter Fachleute nach einer Weiterbildungsmöglichkeit. Der internationale Ruf der Basler Schule, der bis dahin dem erfolgreichen Wirken von Armin Hofmann und Emil Ruder zu verdanken ist, lockt zahlreiche, vor allem amerikanische Studenten nach Basel. Der ursprünglich einjährige Bildungsgang, der sich am Vorbild der Yale University orientiert, ist damals in der Schweiz einzigartig. Da er keinen staatlichen Regelungen unterstellt ist, haben die Lehrer in der Gestaltung des Unterrichts freie Hand. Neben Hofmann und Weingart lehren hier unter anderem auch Max Schmid, Kurt Hauert, André Gürtler und Peter von Arx. Anfänglich werden Jahresthemen gesetzt, die jedoch bald individuellen, sich ergänzenden Unterrichtsformen weichen. In Weingarts Unterricht bewährt sich das zweistufige Modell: elementarer Basiskurs und darauf aufbauende individuelle Projekte.

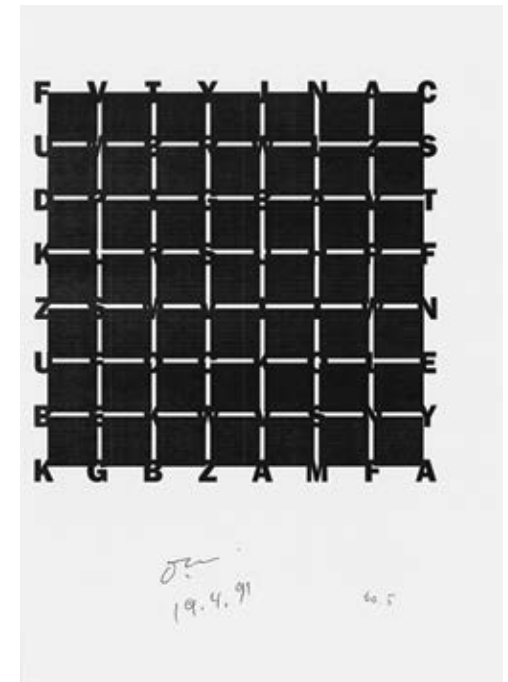
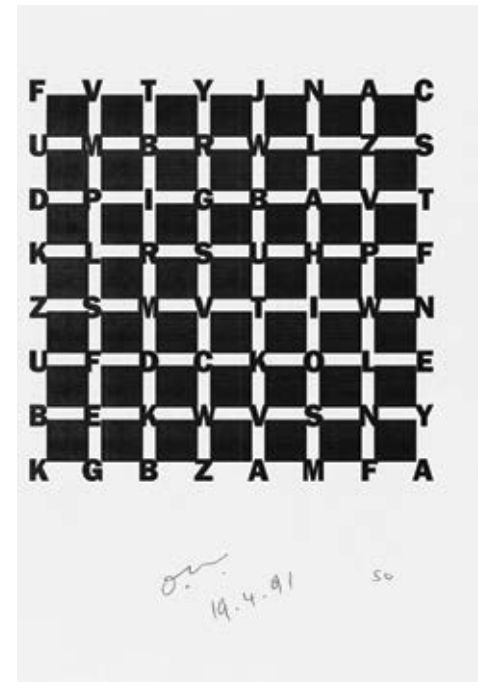
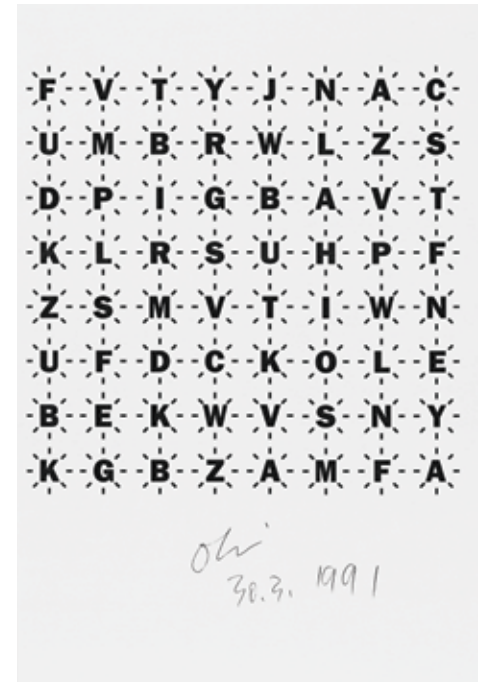
*In 1968, Weingart began teaching typography at the newly founded Advanced Class for Graphic Design that Armin Hofmann headed at the Basel School of Design. The class was set up in response to heavy demand by trained experts for further advanced education. The international reputation of the Basel School, which was due to the successful work of Armin Hofmann and Emil Ruder, attracted numerous students to Basel, above all from the USA. The course, which was originally planned to take one year, was based on a Yale University model and was unique in Switzerland at that time. Since it was not subject to state regulation, the teachers had a free hand in planning their curriculum. Alongside Hofmann and Weingart, other teachers there included Max Schmid, Kurt Hauert, André Gürtler and Peter von Arx. Initially themes were set for the year, but these soon gave way to more individual, complementary forms of teaching. Weingart's teaching work was based on a two-step model: an elementary basic course followed by individual projects built upon it.*

# Übungen und Untersuchungen

Exercises and Research

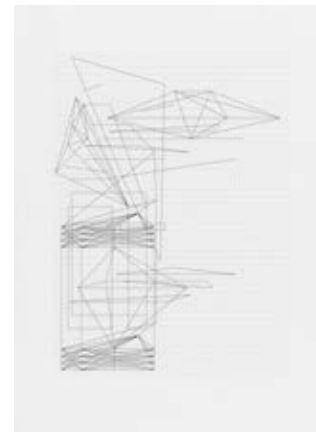
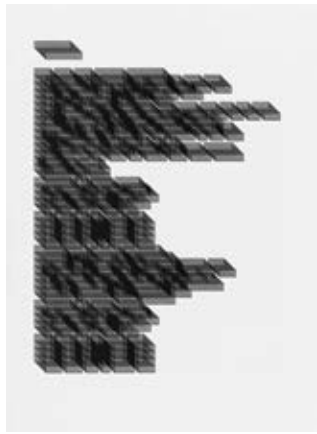
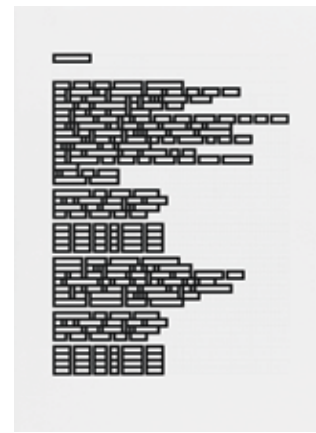
Die Studierenden der Weiterbildungsklasse kommen aus verschiedenen Ländern und bringen unterschiedliche Voraussetzungen mit. Weingart vermittelt ihnen deshalb zuerst die handwerklichen und elementaren Gestaltungsgrundlagen. Nach ersten Aufgaben zur Satztechnik folgen Gestaltungsübungen, in denen die Studierenden lernen, typografische Elemente auf der Fläche zu organisieren. Dabei wird die Komplexität der Aufgaben zunehmend erhöht. Als ästhetischer Richtwert dienen Kriterien der funktionellen Typografie wie Lesbarkeit, Textgliederung und visuelle Qualität. Obwohl Weingart diesen Konventionen kritisch begegnet, erachtet er sie für den Unterricht als wichtig. Sie dienen als Grundlage für die Lösung komplexer Gestaltungsprobleme und für weiterführende typografische Untersuchungen. In diesen erproben die Studierenden die Ausdrucksmöglichkeiten und Grenzen der Typografie aus verschiedenen Blickwinkeln. Sie befreien sich so von vorgefassten Meinungen und entdecken Neues. Das Spektrum der Beispiele reicht von einfachen Lesbarkeitsstudien bis hin zu komplexen visuellen Analysen.

*The students of the Advanced Class came from different countries, bringing different abilities and requirements with them. So Weingart first of all taught them the basic handcraft skills and elementary design principles. The first tasks dealing with setting technology were followed by design exercises in which the students learned to organize typographic elements on a surface. The complexity of the tasks assigned was gradually increased. The criteria of functional typography such as legibility, the layout of the text and visual quality were applied as aesthetic guides. Although Weingart viewed these conventions critically, he still regarded them as important in teaching. They provided a basis for solving complex design problems and making advanced typographical studies. In these, the students tested the possibilities of expression and explored the boundaries of typography from different angles. This helped them liberate themselves from preconceived opinions and to discover new things. The examples ranged from simple legibility studies to complex visual analyses.*

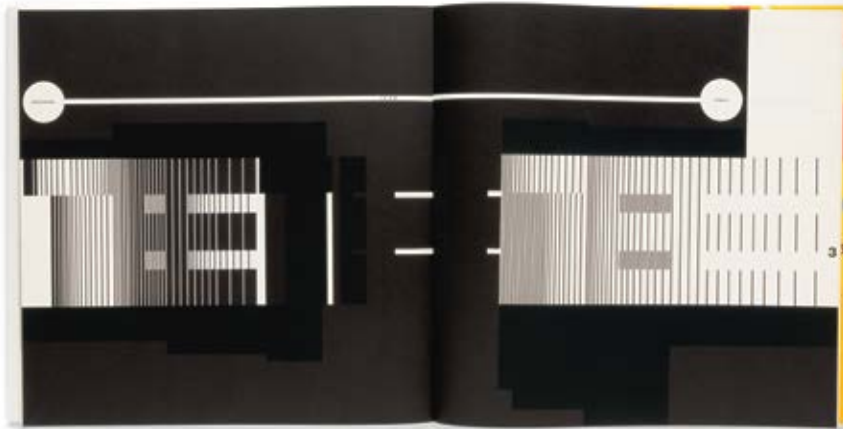


Michael Sohn  
Untersuchung von Buchstabengittern [elementare, typografische Analyse]  
1979, vier Blätter aus einer Serie von 40, Xerografie, 42 x 29.7 cm





Jason Brunton  
«Text und Rythmus: Sieben Themen, eine Auswahl» [Visuelle Analyse eines Songtextes]  
1999/2000, 16 Blätter aus einer Serie von 42, Tintenstrahldrucker, 39.7 x 29.1 cm



Philip C. Burton  
Trans Europ Express – TEE. Eine Typographische Reise  
1970–1975, Buchumschlag und drei Doppelseiten, Linoldruck, 30 x 30 cm

## Bücher und Zeitschriften

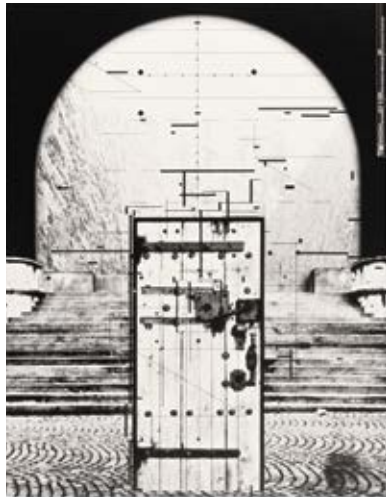
*Books and Magazines*

Nach Abschluss des Basiskurses wählen die Studierenden ihr eigenes Thema. Weingart unterstützt sie bei ihrer individuellen Suche; er versteht seine Rolle als die eines Inspirators und Wegbegleiters. Bücher, Zeitschriften und deren Umschläge gehören zu den klassischen Anwendungsbereichen der Typografie. Viele Studierende wählen deshalb für ihre Projektarbeit dieses Endformat, das jedoch nicht von Anfang an vorgegeben ist, sondern von der Entwicklung des gewählten Themas abhängt. Die typografischen

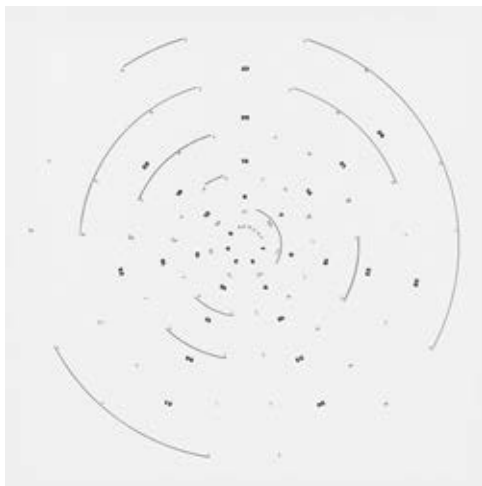
Impressionen einer Zugreise lassen sich vorzüglich in der sequenziellen Buchform darstellen, ebenso die zeichnerischen und (foto-)grafischen Interpretationen eines Tors oder Würfels. Die gewählten Techniken orientieren sich hierbei am Gestaltungsziel und beschränken sich nicht nur auf reine Typografie. Letztlich geht es aber um die visuelle und drucktechnische Qualität. Um diese zu erreichen, arbeiten die Studierenden oft monate- oder gar jahrelang intensiv an ihren Projekten.

After completing the basic course, the students chose their own themes. Weingart supported them in their individual pursuits; he viewed his role as that of an inspirer who accompanies students along their path. Books, magazines and their covers are among the classic areas where typography is used. Consequently, for their project work, many students chose this final format which, however, does not preexist from the start, but depends on the development of the theme selected. The typographical

impressions of a train journey can be excellently depicted in sequential book form, as can the drawn and (photo)graphic interpretation of a gateway or a cube. The techniques, which were chosen in accordance with the design goals, were not restricted to pure typography. Ultimately, though, the main concern was the visual impact and the quality in terms of printing technique. Students often worked on their projects for months or years to achieve this.



Gregory Vines  
Das Tor in Bellinzona  
1978, sechs Umschläge der «Typografischen Monatsblätter», eine Doppelseite, Offset, 29.7×22.9 cm



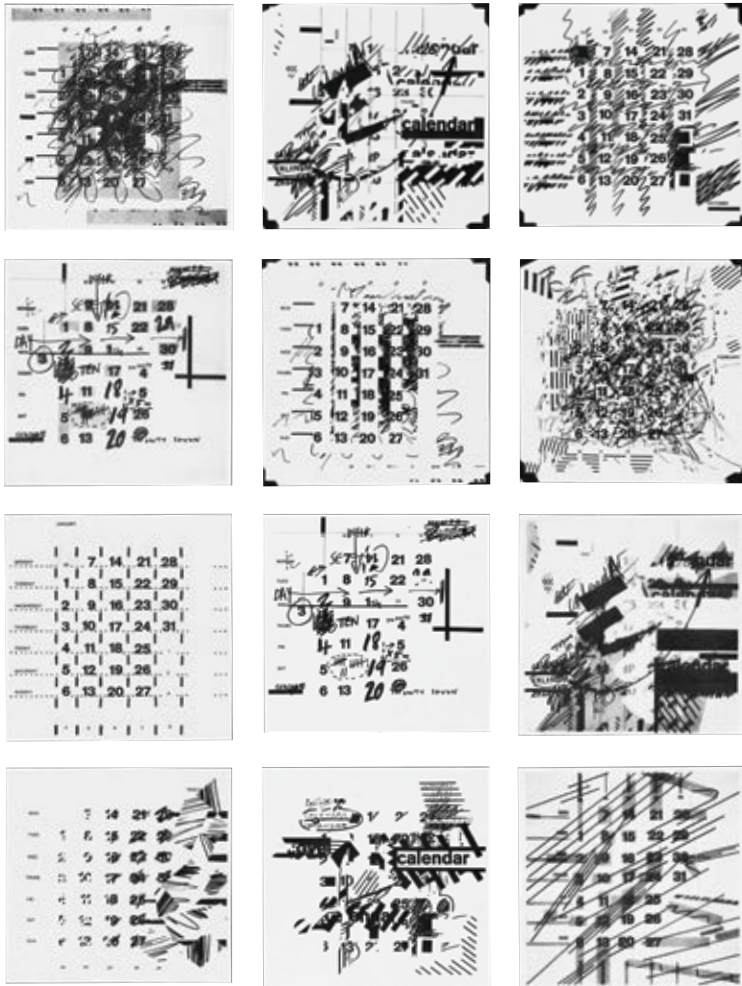
Barbara Dillon  
February, July, August, December  
1970, vier Monatsblätter eines Jahreskalenders,  
Buchdruck, Offset, 33.9 × 33.9 cm

# Kalender

*Calendars*

Kalender sind komplexe Systeme aus Konstanten und Variablen, die auf verschiedene Arten lesbar gemacht werden können. Sie bieten sich deshalb als typografisches Experimentierfeld an. In der Weiterbildungsklasse und auch bei Weingart ist der Kalender ein wiederkehrendes Projektthema. Oft handelt es sich um einfache Jahres- und Monatskalender, manchmal aber auch um sehr komplexe Kalendersysteme, die für den mehrjährigen Gebrauch bestimmt sind. Die expressiven Jahreskalender der 1970er-Jahre gehen mit der Wiedergabe der Zeitskala locker um. Sie betonen die Dynamik der Zeit und die Stimmungen der Jahreszeiten. Anders die Kalender der 1980er- und 1990er-Jahre. Diese loten das formale Potenzial des Zahlengitters systematisch aus, indem sie es negieren, betonen oder manipulieren. Das führt in einzelnen Fällen bis zur Unleserlichkeit. Die Entwürfe werden nach einem vergleichenden Verfahren für die Umsetzung ausgewählt. Einige Kalender gehen gar nicht oder erst nach Studienabschluss in Produktion.

*Calendars are complex systems made up of constants and variables that can be made legible in a variety of ways. This makes them an ideal subject for typographical experiments. In the Advanced Class in general and also in Weingart's own class, the calendar was a recurring project theme. Often these were just simple monthly and annual calendars, but occasionally very complex calendar systems intended to be used for a number of years. The expressive annual calendars of the 1970s take a relaxed approach to depicting the timescale. They emphasize the dynamic nature of time and the moods of the seasons. The calendars from the 1980s and 1990s are very different. They explore the design potential of the grid of dates by negating, emphasizing or manipulating it. In some cases this is taken to the point of illegibility. After making comparisons, the designs to be carried out were chosen. Some calendars were not produced at all or only after the students had completed their studies.*

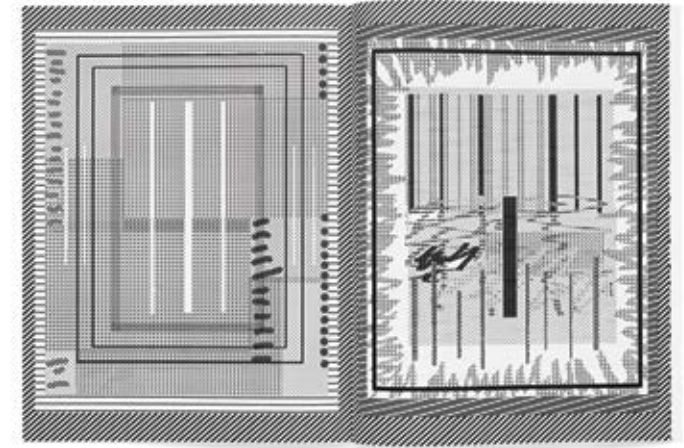


Hamish Muir  
 Kalenderstudien: Typografische Untersuchung des Zahlengitters  
 1980/1981, zwölf Entwürfe, eine Vergrößerung, Xerografie, 29.7 x 42.3 cm





Mara Jerman  
 TM SGM RSI 4 1986 – Ergebnis einer digitalen Untersuchung  
 1986, Umschlag mit digitaler Schrift, Doppelseite mit Mustern im MacPaint-Programm, Offset, 29.7 x 23 cm



## Digitale Experimente

*Digital Research*

Auf Anregung Weingarts führt die Schule für Gestaltung Basel 1984 den ersten handlichen Apple-Computer, den Macintosh, ein. Weingart platziert den Mac mitten in der Bleiwerkstatt und verbindet so alte und neue Technologien. In den 1980er-Jahren sind die Programme und Rechenpeicher noch sehr limitiert, weshalb die Studierenden den Computer vor allem für die Erstellung von Mustern und Illustrationen nutzen. Sie schneiden diese aus und verbinden sie mit analogen Entwürfen zu Collagen. Der Computer ist ein Werkzeug unter vielen – je nach Gestaltungsziel wird er in den Prozess einbezogen oder auch nicht. Die verbreitete Angst, der Computer verleite zu einem Spiel ohne Grenzen, ist damit vorerst gebannt. In den Pionierjahren ist es zudem nur den gestalterisch versierten Studierenden erlaubt, den Computer zu benutzen. Oft sind dies Frauen mit künstlerischer Vorbildung, sie erkunden die malerischen Möglichkeiten des Programms MacPaint. In Weingarts Klasse wird der Computer bis Ende der 1990er-Jahre kaum je als Layoutwerkzeug benutzt.

*In response to Weingart's suggestion, in 1984 the Basel School of Design introduced the first conveniently sized Apple computer – the Macintosh. Weingart placed the Mac at the center of the type shop, in this way connecting old and new technologies. In the 1980s the programs and the memory capacity were still very limited, which meant that the students used the computer above all to produce patterns and illustrations. They cut these out and combined them with analogue designs to form collages. The computer was just one tool among many – depending on the design goal it was integrated in the process or not. This dispelled, for the time being, the widespread fear that the computer would lead to a game without limits. In the early years, only students already experienced in design were allowed to use the computer. Often these were women with artistic training who explored the painterly possibilities of the program MacPaint. In Weingart's class, up until the end of the 1990s the computer was hardly ever used as a layout tool.*

# Anwendungen in Farbe

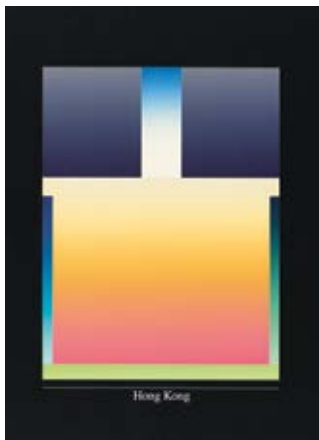
## Color Applications

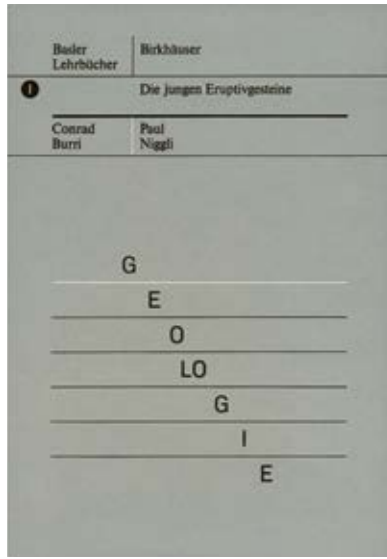
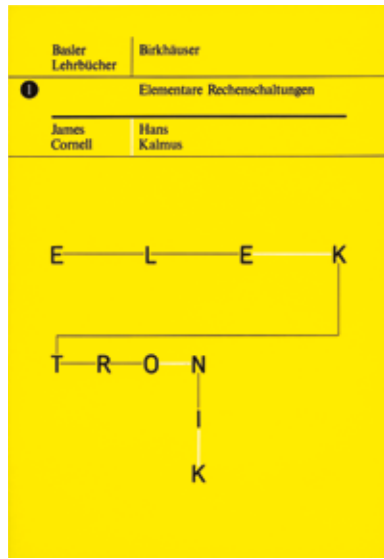
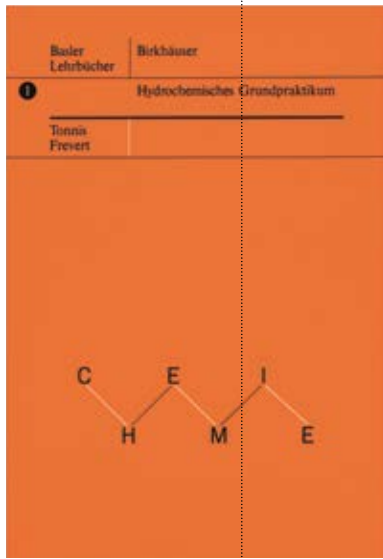
Typografen sind es gewohnt, in Hell-Dunkel-Kontrasten zu sehen. Ausgangspunkt ihres Arbeitens bildet die schwarze Type auf hellem Grund. Farbe kommt in der Regel erst in einer späten Entwurfsphase hinzu, nachdem Fragen der Form und Struktur geklärt sind, so etwa zur Bildung von Varianten in einer Serie oder zur Auszeichnung der Funktionen innerhalb eines Corporate-Identity-Systems. In Weingart's Klasse der 1980er-Jahre wird Farbe meistens nach diesem additiven Prinzip angewendet. Zum Einsatz kommen industrielle Farbpapiere, die man der Textstruktur unterlegt, digitaler Farbdruck (auf dem ImageWriter) sowie von Hand aufgetragene oder gemischte Farben. Wohl angeregt von Armin Hofmann's Farbunterricht, erstellen einige Weingart-Studenten nuancierte Farbskalen, in denen die Hell-Dunkel-Kontraste gedämpft sind oder in Stufen verlaufen. Hofmann setzt sich in den 1980er-Jahren gegen die Trivialisierung der Farbe und für den sensiblen Umgang damit in der Grafik ein. Weingart unterstützt dies, indem er den Studierenden hilft, ihre Farbvisionen technisch umzusetzen.

*Typographers are used to seeing in contrasts between light and dark. The starting point of their work is black type on a bright, usually white ground. Color usually is only used in a later design phase after having clarified questions of form and structure, for example in order to create variations in a series or to describe the functions within a corporate identity system. In Weingart's class in the 1980s, color was generally used in accordance with this additive principle. Among the materials employed were industrial colored paper which was laid underneath the text structure, digital color printing (on the ImageWriter), and colors applied and mixed by hand. Probably inspired by Armin Hofmann's teaching about color, a number of Weingart's students produced nuanced color scales in which the contrasts between light and dark are muted or are depicted in stages. In the 1980s Hofmann campaigned against trivializing color and pleaded for its sensitive use in graphic design. Weingart supported this appeal by giving students technical help with implementing their visions of color.*



Roger Séguin  
Accra, Hong Kong, Anchorage, Manchester, Rio de Janeiro, São Paulo  
1989/1990, Serie von Kleinplakaten für eine Fluggesellschaft (City Colours Posters),  
Irisdruck, Collagen, 54.2 x 38.9 cm





Heinz Hiltbrunner  
 Naturwissenschaftliche Lehrbücher für den Birkhäuser Verlag, 1984  
 Reihe von acht Titelblättern und Buchrücken (Entwürfe, nicht realisiert), Farbpapier, Lithofilm, 29.1 x 20.5 cm





## Mitwirkende Ausstellung

Kuratorium und Projektleitung: **Barbara Junod**  
Assistenz Kuratorium: **Vanessa Gendre**  
Ausstellungskoordination: **Marilena Cipriano**  
Ausstellungsarchitektur: **Mathis Füssler, Zürich**

Dokumentarfilme: **Eric Stitzel, Zürich; Don Adleta, Athens/OH; und ZdHK Produktionszentrum**  
Informationsgrafik: **C2F, Cybu Richli, Fabienne Burri, Dani Klauser, Luzern**

Leitung Bauten: **Jürg Abegg**  
AV Technik: **Claudio Pavan, ZHdK Produktionszentrum**  
Licht: **Mati Licht und AV, Mica Ostermeier, Pippo Schreiber, Adliswil**  
Ausstellungsgrafik: **Samuel Marty, ZHdK Hochschulkommunikation, Mathis Füssler**

Kommunikation: **Bernadette Mock, Serge Germann, Leona Veronesi**  
Werbemittel: **Ralph Schraivogel, Zürich**  
Publikationen: **Christina Reble, Sabine Träger**  
Lektorat: **Sandra Leitte (München, DE)**  
Übersetzungen: **J. Roderick O'Donovan (Wien, AT)**  
Leitung Kooperationen: **Roman Aebersold**

Kuratorium Vermittlung: **Franziska Mühlbacher**  
Workshops: **Claire Geyer, Franziska Mühlbacher**

Leitung Museumsbetrieb: **Mireille Osmieri, Gabriela Frei**  
Dokumentation: **Guido Krummenacher, Rilli Scanzi, ZHdK Medien- und Informationszentrum MIZ – Archiv**  
Ausstellungsfotografie: **Regula Bearth, Betty Fleck, ZHdK Hochschulkommunikation**

**Die Ausstellung basiert teilweise auf einem Forschungsprojekt des Institute for Cultural Studies in the Arts ICS, ZHdK, das vom Schweizerischen Nationalfonds SNF unterstützt wurde.**

Kooperationspartner: **Museum für Gestaltung Zürich, Weingart-Archiv Basel**

Wir danken für Donationen:  
**Wolfgang Weingart, Basel**

Wir danken für Beratung und Unterstützung:  
**Wolfgang Weingart, Basel; Gregory Vines, Basel; Katie Taylor, Hamburg; Louise Paradis, Montréal; Adrienne Pearson, Zürich; Kurt Eckert, Zürich; Don Adleta, Athens/OH und allen Berufskollegen sowie den Ex-Studierenden von Weingart, die sich an der Umfrage zu ihrer beruflichen Laufbahn beteiligt haben.**

Publikation:  
**Wolfgang Weingart, «Wege zur Typografie», Neuauflage, Lars Müller Publishers, CHF 50.–**

**Museum für Gestaltung Zürich**  
**Christian Brändle, Direktor**

## Exhibition collaborators

*Curator and project management: **Barbara Junod***  
*Curatorial assistance: **Vanessa Gendre***  
*Coordination: **Marilena Cipriano***  
*Exhibition design: **Mathis Füssler, Zurich***

*Documentary films: **Eric Stitzel, Zurich; Don Adleta, Athens/OH; and Zurich University of the Arts (ZHdK)***  
*Production centre, event office*  
*Information graphics: **C2F, Cybu Richli, Fabienne Burri, Dani Klauser, Lucerne***

*Head of construction: **Jürg Abegg***  
*AV technology: **Claudio Pavan***  
*Lighting: **Mati Licht und AV, Claude Hidber, Mica Ostermeier, Pippo Schreiber, Adliswil***  
*Graphic Design: **Samuel Marty, Mathis Füssler***

*Communication: **Bernadette Mock, Serge Germann, Leona Veronesi***  
*Print media: **Ralph Schraivogel, Zurich***  
*Publishing: **Christina Reble, Sabine Träger***  
*Copyediting: **Sandra Leitte (Munich, GER)***  
*Translations: **J. Roderick O'Donovan (Wien, AT)***  
*Head of cooperation: **Roman Aebersold***

*Curator of education: **Franziska Mühlbacher***  
*Workshops: **Claire Geyer, Franziska Mühlbacher***

*Head of museum services: **Mireille Osmieri, Gabriela Frei***  
*Documentation: **Guido Krummenacher, Rilli Scanzi, ZHdK***  
*Photography: **Regula Bearth, Betty Fleck, ZHdK***

*The exhibition is partially based on a research project conducted by the Institute for Cultural Studies in the Arts, ZHdK, supported by the Swiss National Science Foundation SNSF.*  
*Cooperation partner: **Museum of Design Zurich, Weingart Archive Basel***

*For the donations, we thank:*  
**Wolfgang Weingart, Basel**

*We thank the following people for the advice and support they provided: **Wolfgang Weingart, Basel; Gregory Vines, Basel; Katie Taylor, Hamburg; Louise Paradis, Montréal; Adrienne Pearson, Zurich; Kurt Eckert, Zurich; Don Adleta, Athens OH, and all of the experts and all of Weingart's former students who participated in the survey about their careers.***

*Publication:*  
**Wolfgang Weingart, “My Way to Typography”, New Edition, Lars Müller Publishers, CHF 50.–**

*Museum of Design Zurich*  
*Christian Brändle, Director*

# Research Report

Updated version from December 2016

Swiss National Science Foundation research project/DoRe  
April 1, 2012–December 31, 2013

Applicant  
**Prof. Dr. Sigrid Schade**

Project head  
**lic. phil. Barbara Junod**

Research staff  
**lic. phil. Vanessa Gendre and Dr. Sarah Owens**

# Wolfgang Weingart: Typography in Context.

Research into Tradition, Media Revolutions and Innovation in the Work  
of Wolfgang Weingart 1961–2004.

Vanessa Gendre, Barbara Junod, Sarah Owens  
Editors: Barbara Junod, Sigrid Schade

Within the framework of a research project on Wolfgang Weingart, from the beginning of 2012 to the end of 2013 investigations and research work were undertaken on three topic areas, the results of which are concisely summarized below.

## Rules and dissent: the “typographic rebel”

One of the reasons why the descriptions of Wolfgang Weingart and his own presentation of himself as a “typographic rebel” and a re-nower of modern Swiss typography interested us was because they are indicative of an approach that aims at ascribing typography a new status.

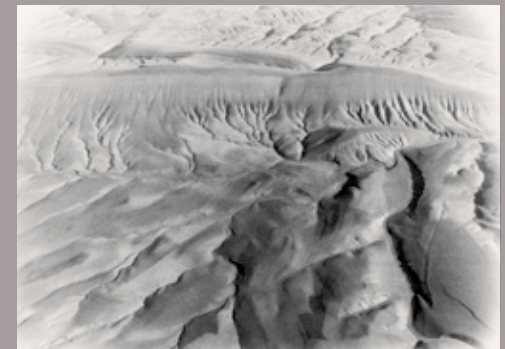
We are dealing here with an attempt to detach typography, at least in part, from the context of applied art and to situate it more decisively within the field of fine arts. The impulse to undertake this attempt can be related to the inferior value traditionally ascribed in both the criticism and history of art to applied art as compared with “high” (free) art, which repeatedly led other modern artists to explicitly distance themselves from the decorative arts. Within this classification system, applied art is associated more with rules and automatism – free art, in contrast, with breaking rules and crossing boundaries.

Weingart’s work and method of working, and his verbal and written statements, can be linked to concepts of art and artists that have existed ever since the emergence of modernism.<sup>1</sup>

A group of “line and round compositions” [fig. 1] in which Weingart, between 1965 and 1967, explored ways of using lead lines and letters that were very foreign to the typesetting profession make clear his interest in the visible traces of the work process while also illustrating a crossing of boundaries in the direction of “free” art. Weingart’s comparison of his own works to (abstract) natural and cultural forms seen from above [fig. 2] (photographs taken from a hot-air balloon or an airplane) can be found already among the pioneers of Abstraction, New Objectivity and New Photography (Kazimir Malevich, Paul Klee and others).



1 Wolfgang Weingart, Bent lead composition, experimental work, 1965–1967, letterpress, manual typesetting, 35 × 50 cm



2 Wolfgang Weingart, Dry river valleys in the Syrian desert, aerial photograph from a plane, ca. 1965, 30.5 × 40 cm

In many interviews with colleagues and students, Weingart’s behavior or “character” has been described in terms of the well-known archetype of the artist as an “enfant terrible” and revolutionary, one of modernism’s stereotypical descriptions of the artist. This picture becomes more concrete through the term “typographic rebel” (Kornatzki 1983: 80–87), which Peter von Kornatzki used officially to describe his friend.

That Weingart made use of traditional images and myths about the artist is also evident from a number of anecdotes, such as the one concerning a mishap that occurred during his apprenticeship in 1962. A type case fell out of his hands to the ground. While gathering up the letters to put them back in place, Weingart says, the idea occurred to him of placing the type artistically, that is without making legible or meaningful words or sentences (Weingart 2000: 169–171). This anecdote has all the literary characteristics of a “founding myth” in which chance and the idea are given special significance. Ever since the Renaissance, the idea or inspiration has been the principle characteristic used to distinguish high, creative art from applied, reproductive art (Ruppert 1998: 235).

Weingart himself described the clear parallels between his works and those by artists from the circles of Dada, the Bauhaus, or Concrete Poetry as being accidental. He claimed for himself the classic idea of a *creatio ex nihilo*, i.e. creating something out of nothing, an ability which, ever since Vasari, art history has attributed to the artistic genius (Krieger 2011: 157–158).

In retrospect, these strategies of self-description can be explained in light of Weingart's interest in upgrading his profession in artistic terms and in establishing his position within academic teaching throughout the world.

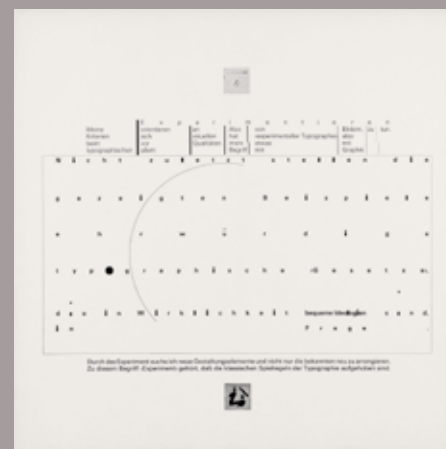
Weingart summarized the theoretical and practical results of his teaching in his advanced class from 1968 to 1976 in a manuscript that was revised and given a theoretical structure by Peter von Kornatzki (Weingart 1972). It was directed primarily at students from Germany and the USA who had already completed their university education in the fields of art and design, which was not possible to do in Switzerland at that time. An important aspect of Weingart's manuscript is the way he positions his work as a "new tendency," as a logical succession and an imperative progression. This description of the inevitability of stylistic progress is characteristic of a traditional approach of art history based on the history of styles. In that sense, descriptive terminology from art history is used here to upgrade typography by making it into an art form. In his concept for a new typography, Weingart called for the incorporation of linguistic approaches such as those that were already being used at the time in communication science. The strategies that favored the increasing academization of the profession, toward which Weingart had an ambivalent attitude, were also reflected in efforts that were being made at the same time to establish "author graphics" – the typographer as author and artist.

<sup>1</sup> The concepts of art and artists are thoroughly discussed in Bättschmann 1997, Bismarck 2010, Fastert 2011, Kris 1979, Ruppert 1998, Wagner 1991, and Wittkower 1963.

### Weingart's design practice in light of technological revolutions

The use of new production technologies by Weingart and his former students was examined and compared with the acceptance or rejection of these technologies by the profession in general. The period covered by the investigation (1960s to the early 1990s) was one of rapid technological change in the typesetting and printing industry, which was not always mirrored by changes in the media (e.g. caused by the computer). Three typesetting techniques were dominant in this time period: manual or mechanical typesetting, phototypesetting and the early phase of digital typesetting. These techniques did not completely replace each other, but were used simultaneously; and a new typesetting technology always gained widespread acceptance only after its viability in terms of production technology, economy and aesthetics had been scrutinized (Marshall 1993). The emergence of new technologies also repeatedly gave rise to warnings about an inevitable loss of quality<sup>2</sup>, which were intensified by the spread of desktop publishing in the mid-1980s, yet the qualities of the new production techniques also sparked euphoria among some designers (Rudy VanderLans and Zuzana Licko, for example).

An examination of Weingart's practice shows that he rejected the use of photo- or digital typesetting for his own work, devoting himself instead to manual lead typesetting [fig.3], linocutting and, from 1974 onward, lithographic film collage [fig.4]. The overlaying of halftones and reproduction material, as well as the way in which the material facilitated the processes of modifying and scaling, presented Weingart with an exceptionally vast range of possibilities of artistic expression. This exemplifies how the use of a production process in design practice may prioritize the contemplation and testing of aesthetic effects.



3 Wolfgang Weingart, Meine Kriterien beim typographischen Experimentieren (My criteria for typographic experiments), typographic text interpretation from a series of eleven prints, 1969, letterpress, manual type setting, 50 × 50 cm



4 Wolfgang Weingart, The 20th Century Poster, exhibition poster for the Walker Art Center in Minneapolis, 1984, offset (photo collage), 128 × 90 cm

With regard to the introduction of the computer, Weingart, like a number of his colleagues, had a somewhat ambivalent attitude (Weingart 1985). In 1984 he was provided with the first Macintosh personal computer from Apple for use in his teaching. He complained about the “computability of design processes,” but still praised the computer as an outstanding “machine for learning.” With regard to his “own” technique, the lithographic collage, Weingart took a protective attitude but introduced a number of selected students to this process. A few students (among them Mara Jerman, Adrienne Pearson, Lisa Pomeroy and Kristie Williams) also explored the design potential of the computer, though it remained one tool among many (fig. 5). Weingart’s attitude was not hostile to technology; essentially he simply urged for new technologies to be used in a more conscious way (Weingart 1986). Nevertheless, his approach and the limited use he made of the computer suggest a degree of conservatism. This seems to accord with his strategy of harmonizing artistic and design practice, under which the innovative moment originates from a systematic and intuitive-exploratory approach that is independent of technological and stylistic change.

<sup>2</sup> See, for instance, Wallis 1993 or Garland 1996.



5 Lisa Pomeroy, *Research in Modern Typography*, in “*Typographic Process NR. 4*”, TM, n. 5, 1988, exe. 5 and 7, book cover studies employing conventional graphic methods and computer-generated images, 30 × 22.5 cm

## Weingart’s visual research approach in his design and teaching practice

Interviews with Weingart, contemporary experts and former students reveal that besides Weingart himself, other teachers at the Basel School of Design and their students also engaged in “research”.<sup>3</sup> In his writings, Weingart used this term for the first time in 1966: “research into optical laws” (Weingart 1966: 14). In 1986 he described the systematic examinations of the design possibilities offered by the Macintosh in his teaching as “basic visual research” (Weingart 1986: 1).<sup>4</sup> He also used terms such as experimentation, studies, gaining knowledge, solving complex design problems and developing design criteria, which indicate a certain proximity to the way in which the term “research” is used in the natural sciences. But Weingart distanced himself from this approach as early as the beginning of the 1970s. He described his own investigations and those undertaken in his classes as largely subjective, even though they were carried out systematically (Weingart 1972: 17). Weingart’s “understanding of knowledge and research” can be best described as exploratory “image research”.<sup>5</sup> A key work in this respect is his series of “Eleven Typographical Text Interpretations” [fig. 3], which he had conceived as a manifesto for a new understanding of typography for the exhibition at Kurt Weidemann’s in Stuttgart in 1969. In word and (graphical) deed, here he questioned the traditional “laws” of typography as “ideologies” (Weingart 2000: 282). He exhausted the possibilities of lead typesetting in experiments that aimed at giving the type a dynamic quality and making it more appealing to read. He also encouraged his students to experiment – to a far greater extent than many other teachers in Basel.<sup>6</sup>

<sup>3</sup> Among the most cited teachers figure Armin Hofmann, Emil Ruder, Kurt Hauer and Manfred Maier.

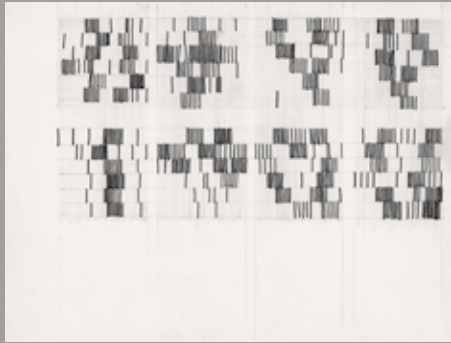
<sup>4</sup> The entire supplement series *Typographic Process* edited by Weingart in the “TM” (1982–1994) were dedicated to “research from the Typography Class” at the Basel School of Design.

<sup>5</sup> See the definition of “image research” and “knowledge” by Michael Renner (Renner 2011: 92–116 and 2013: 59–76). Compare with the definition of “scientific knowledge” as a result of a reflective design practice by Sabine Ammon (Ammon 2013: 336–361, specially 356–357).

<sup>6</sup> This was emphasized by many former students of the research team interviewed in 2012 and 2013.



6 Armin Hofmann, exercises in line articulations, in “*Graphic design Manual*” (Hofmann 1965: 105). These exercises were already published in “*Graphis*”, n. 80, 1958 (Hofmann 1958: 504)



7a Wolfgang Weingart, two line studies in Hofmann's class, 1964, pencil, 18.5 x 24.5 cm



7b Wolfgang Weingart, line picture out of a series of 3 free compositions, 1964, letter press, 47 x 33 cm

However, the process-oriented, systematic method of working was not unique to Weingart and his students, but was characteristic of the entire Basel School. The exercises in Armin Hofmann's textbook "Graphic Design Manual. Principles and Practice" (Hofmann 1965) [fig. 6] or in Manfred Maier's introductory course textbook "Basic Principles of Design" (Maier 1977) could be regarded as finger exercises that encourage students to "practice".<sup>7</sup> Viewed historically, such exercises and processes are rooted in teaching methods based on perception psychology that were fostered in European workshop schools, among them the Bauhaus. Armin Hofmann's and Emil Ruder's textbooks (Ruder 1967) reveal analogies to Bauhaus teaching about form by Wassily Kandinsky ("Point and Line to Plane", 1926) and Paul Klee ("Pedagogical Sketchbook", 1925). Traces of this are also found in Weingart's own studies, in particular in his examination of point and line [fig. 7]. An exploratory examination of the themes with regard to elementary relationships such as point/plane, light/dark, figure/ground, concentration/dissolution or bold/light, sharp-edged/ blurred is verifiable in Weingart's work. A relational way of thinking and other design principles that in general are characteristic of the modern avant-garde permeate Weingart's entire work. That these principles could be perfectly described using semiotic terms was recognized by his friend Peter von Kornatzki, who had studied at the

Ulm School of Design. He combined lectures that Weingart had given from 1972 onward at different universities, mostly in Germany and the USA, with semiotic concepts and in this way helped Weingart gain a high academic standing (Weingart 1972–1976).<sup>8</sup>

One interesting finding is that while relationships to the Ulm School of Design (Tomás Maldonado and others) can be proven, there were also considerable discrepancies between the schools. Whereas in Ulm design processes were rationalized using scientific methods, in Basel an attempt was made to enrich them with individual image ideas inspired by studies of materials.<sup>9</sup> A similar discrepancy between a university and a practice-oriented design school becomes evident when comparing the Royal College of Art in London, which has had the status of a university since 1967, with the Basel School, which did not attain university status until the year 2000. Whereas in London empirical legibility tests were conducted for commercial purposes, the legibility studies performed around the same time in Weingart's class were used to develop visual sensitivity [fig. 8].<sup>10</sup>

<sup>7</sup> See also Hofmann 1958 and Kurt Hauert 1988.

<sup>8</sup> The friendship between Weingart and Kornatzki goes back to their training period as typesetters in Stuttgart. Afterwards Weingart continued his training at the Basel School of Design, while Kornatzki studied visual communication at the HfG Ulm, where Tomás Maldonado taught design semiotics.

<sup>9</sup> Compare the statements of Gui Bonsiepe (Bonsiepe 1967: 8–11) with the explanations and illustrations by Emil Ruder about spontaneity and fortuity in his textbook (Ruder 1967: 162–173).

<sup>10</sup> The Royal College of Art London and the Kunstgewerbeschule Basel were presented with their different education approaches in "Graphis", No. 146, 1969–70, pp. 486–567.



Comparison: exercises in Weingart's class from 1970 onward – versus – experiments at Royal College of Art, from 1968 onward

8b Hitoshi Koizumi, Typographic legibility research project, one sketch of a series with the same text block slowly destroying it, 1992–1993 (Weingart's class), 42 x 49.5 cm



8a Brian Coe, experimental studies (Royal College of Art), in Herbert Spencer, *Readability of Print*, in "Graphis", n. 146, vol. 25, 1970, p. 539

## Bibliographical References

- Ammon, Sabine, *Wie Architektur entsteht. Entwerfen als epistemische Praxis*, in: Sabine Ammon, Eva Maria Froschauer (eds.), *Wissenschaft Entwerfen. Vom forschenden Entwerfen zur Entwurforschung der Architektur*, eikones, Basel 2013, pp. 336–361 (specially pp. 356–357).
- Bättschmann, Oskar, *The Artist in the Modern World. The Conflict between Market and Self-Expression*, Yale University Press, New Haven and London 1997.
- Bismarck, Beatrice von, *Auftritt als Künstler – Funktionen eines Mythos*, Walther König, Köln 2010.
- Bonsiepe, Gui, *Arabesken der Rationalität / Anmerkungen zur Methodologie des Design*, in: “ulm”, No. 19–20, 1967, pp. 8–11, 44–50.
- Fastert, Sabine, Alexis Joachimides, Verena Krieger (eds.), *die wiederkehr des künstler. themen und positionen der aktuellen künstler/innenforschung*, Böhlau Verlag, Köln 2011.
- Garland, Ken, *Computer graphics: battleground or seedbed?, in: A word in your eye*, University of Reading, Department of Typography and Graphic Communication, Reading 1996, pp. 58–60.
- Kornatzki, Peter von, *Wolfgang Weingart. A Typographic Rebel*, in: “Graphis”, No. 227, 1983, pp. 80–87.
- Krieger, Verena, *überschreibungen des “autonomen” künstlerbildes*, in: Sabine Fastert, Alexis Joachimides, Verena Krieger (eds.), *die wiederkehr des künstler*, Böhlau, Köln 2011, pp. 157–158.
- Hauert, Kurt, *Translations. Observation, Investigation, Design. Works from his lessons at the Basel School of Design from 1968 to 1988*, Schule für Gestaltung Basel, Basel 1988.
- Herdeg, Walter (ed.), *Royal College of Art London / Kunstgewerbeschule Basel*, with contributions by Emil Ruder, Armin Hofmann, Wolfgang Weingart et al., in: “Graphis”, No. 146, 1969–70, pp. 486–567.
- Hofmann, Armin, *A Contribution to the Education of the Commercial Artist*, in: “Graphis”, No. 80, 1958, pp. 504–517.
- Hofmann, Armin, *Graphic Design Manual. Principles and Practice*, Niggli, Teufen-Basel 1965.
- [Klee, Paul], *Pedagogical Sketchbook by Paul Klee (1925)*, translation and introduction by Sibyl Moholy-Nagy, Praeger, New York 1953.
- [Kandinsky, Wassily], *Point and Line to Plane by Wassily Kandinsky (1926)*, ed. by The Solomon R. Guggenheim Foundation, translation and introduction by Hilla Rebay, Cranbrook Press, Bloomfield Hills (MI) 1947.
- Kris, Ernst, Otto Kurz, *Legend, myth, and magic in the image of the artist: a historical experiment*, Yale University Press, New Haven-London 1979.
- Maier, Manfred, *Basic Principles of Design*, Vol. 1–4, Van Nostrand Reinhold, New York 1977.
- Marshall, Alan, *A typographer by any other name*, in: Rosemary Sassoon (ed.), *Computers and Typography*, Intellect, Oxford 1993, pp. 130–148.
- Renner, Michael, *The Mute Iconic Criticism of Design*, in: “Rheinsprung”, No. 11, eikones, Basel 2011, pp. 92–116.
- Renner, Michael, *Wissen im Entwerfen. Vom blinden Einzeller zu ungesehenen Bildern*, in: Kirsten M. Langkilde (ed.), *Verortung Basel 2013*, Christoph Merian, Basel 2013, pp. 59–76.
- Ruder, Emil, *Typography (1967)*, Niggli, Sulgen, 1996.
- Ruppert, Wolfgang, *Der moderne Künstler. Zur Sozial- und Kulturgeschichte der kreativen Individualität in der kulturellen Moderne im 19. und frühen 20. Jahrhundert*, Suhrkamp, Frankfurt am Main 1998.
- Wagner, Monika (ed.), *Moderne Kunst. Das Funkkolleg zum Verständnis der Gegenwartskunst*, 2 vol., Rowohlt, Hamburg 1991.
- Wallis, Lawrence W., *Typocorrosion*, in: “Typomania: Selected essays on typesetting and related subjects”, Severnside Printers Limited, Upton-Upon-Severn 1993, pp. 100–106.
- Weingart, Wolfgang, *Anwendungen und Buchstabenbilder für die Typografie*, in: “Der Druckspiegel”, typographical supplement 3b, 1966.
- Weingart, *How Can One Make Swiss Typography? Theoretical and practical typographic results from the teaching period 1968–1972 at the School of design Basle (1972)*, Basel 1976.
- Weingart, Wolfgang, *My typographic instruction at the Basle School of Design / Switzerland 1968 to 1985*, in: “Design Quarterly”, n. 130, 1985.
- Weingart, Wolfgang, Mara Jerman, *Typographic Process NR. 2*, in: “Typographische Monatsblätter”, n. 4, 1986, pp. 1–16.
- Weingart, Wolfgang, *How Can One Make Swiss Typography? Wolfgang Weingart's historic 1972 illustrated lecture manuscript*, monographic issue of “octavo”, No. 4, 1987.
- Weingart, Wolfgang, *Typography. My Way to Typography*, Lars Müller, Baden 2000.
- Wittkower, Rudolf and Margot, *Born under Saturn: The Character and Conduct of Artists*, Random House, New York 1963.

Research project participants

Research project of the Institute for Cultural Studies in the Arts ICS, Zurich University of the Arts funded by the Swiss National Science Foundation (SNSF) / DoRe April 1, 2012 – December 31, 2013

Research team:

lic. phil. Barbara Junod (Project Management),  
lic. phil. Vanessa Gendre, Dr. Sarah Owens

Applicant:

Prof. Dr. Sigrid Schade

Assistant researchers:

Louise Paradis, Gregory Vines

Cooperation partner:

Museum of Design Zurich, Christian Brändle Director;  
Weingart Archive Basel, Wolfgang Weingart

Associated partners:

University of Applied Sciences Northwestern Switzerland:  
Prof. Dr. Claudia Mareis, Head of the Institute for Research in Art and Design, Basel

Zurich University of the Arts,  
Dr. Sarah Owens, Department Design, Head of Specialization in Visual Communication

Zurich University of the Arts, Kurt Eckert, Department Design, Lecturer in Visual Communication with a focus on Editorial Design, em.

University of Applied Sciences FH Düsseldorf,  
Prof. Victor Malsy, Department Design, Typography and Editorial Design

Ohio University, School of Art, Prof. Don Adleta, Head of Design Program in Graphic Design

University of Illinois at Chicago: UIC School of Art and Design Chicago, Prof. Philip Burton, Chair and Professor in Design



FONDS NATIONAL SUISSE  
SCHWEIZERISCHER NATIONALFONDS  
FONDO NAZIONALE SVIZZERO  
SWISS NATIONAL SCIENCE FOUNDATION



hdk

Zürcher Hochschule der Künste  
Institute for Cultural Studies in the Arts (ICS)