The National College of Art and Design

Making Type Talk

The Typographic work and theory of Wolfgang Weingart

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introduction

INTRODUCTION

> I am not aware of another Typographer, or Graphic Designer, who, in his association with our letter-symbols, provokes so much contradiction, yet this work, which seems contradictory, is really educational and beautiful. So educational, so beautiful and so lively that I have come to believe we are the ones who really "live on the moon".
>
> Peter Von Karutzki [16:25]

This is an essay which deals with a typographer and his ideas about his art. Before any assumptions are made, however, some points should be made clear.

The world of typography is not generally known for its excitement and vigour, but, if it ever reaches into the realms of the living, breathing and kicking creature it could be, then Wolfgang Weingart is one of those few responsible today. If typography has become known for its worthiness and necessity rather than its impact and emotion, then it is our responsibility to seek out a better approach and to understand. This essay is about my interpretation of Wolfgang Weingart's teachings and work, how it relates to the development of typography, and how his work has been taken and used out of context as a stylistic device. Weingart is a great opponent of dogma and so it should be said that my interpretation of this work is not necessarily the only one.

Typography has never been a mainstream subject of interest, and change from its conventions have been slow. Most people just are not concerned, and those who are can be cynically placed into three categories:

(i) Rather eccentric (Eric Gill)
(ii) Rather uninteresting (the many)
(iii) Rather dead (the bulk)

The problem is that, while typography is arguably the most important element in much of graphic design, people do not have great expectations of it, and fewer still understand what makes for good typography.

Therefore, there is no great kudos to be achieved through original/creative typographic (typographic design rather than type design) solutions, and a great typographer will have to satisfy him/herself with the knowledge of a job well done and the recognition of a limited number of typographic enthusiasts. Aligned with this is the fact that there are many theories about what makes good typographic design and these are not always mutually compatible.

TYPOGRAPHY

To start with basics, typographic design operates within the confines of graphic design, that vast area which deals with all forms of visually transmitted communication. Over time, both graphic design and language developed alongside each other within the framework of social interaction. Visual symbols and, eventually, alphabets, were the point of meeting of vocabulary and image. For centuries the development of type was slow paced; most people could not read and the production of written matter was expensive and, therefore, limited to a small minority. In the context of Europe the big change came with the introduction of the movable type print press. With this process printed typographic material was relatively cheap and easy to distribute. Between the Church, Government, and other vested interests, a policy of educating the masses meant that the typography field boomed and the science of typography and print developed rapidly. Much of the present understanding of typography was developed during the 18th century and, since then, there have been only a few periods of intense development.

The potential for expanding the science of typography is obvious, from what we already know about typographic communication there is much design in everyday use that is underdeveloped or just plain bad.

The German designer, Erik Spiekermann, in his book 'Rhyme and Reason', wonders at the absence of typography critics (in the manner of film or theatre critics), and asks what would happen if type consumer groups came into being:

> "I suppose that the reason why there is no type-criticism on our own Arts page is that hardly anyone knows what typography is, whom it serves, how it works'" [13:4]

A couple of years ago I found myself disillusioned with contemporary graphic design; I could not manage to motivate myself to find interest in most of what I was seeing. For me, design is about developing; this is not to say that a solution to a given problem must have a new element in it (since a solution must be appropriate to the problem) but, in general terms, if design is to survive then it must develop and change.

Today, society is saturated with visual information as never before, but typography in many areas has not developed to meet these demands. This is not to advocate a cold, clinical approach. There is no reason to sacrifice beauty and elegance in the course of technological development. However, just as a cart is out of place on a motorway, so some traditional typographic solutions are out of place in the modern context.

My dissatisfaction with graphic design, therefore, was that, whilst I saw typography as the basis for developing a personal design approach which had scope for effectiveness and creativity, I could not find any contemporary reference points. In plain language, the work I saw around me just didn't cut it as it should have. I could find work from the past that indeed was what I

was looking for, but these people were dead and they had lived in a different time with different conceptions. Gradually, however, I found designers who, in my opinion, have developed their work along personal lines relevant to their contemporary situations. There are many people working with type in a fine art context who produce work which is original and unusual, but in terms of commercial design work that communicates effectively, there are comparatively few: the Dutch design groups, Total Design and Studio Dumbar; to an extent the Americans, April Greiman and Emigre; the Japanese designer, Kazumasa Nagai; the British Designers, Rod Clarke, 23 Envelope and 8VO. It was the 'Octavo' magazines that 8VO produced which made the greatest impact on me. The magazine was cohesive in a manner which I had not seen before in a modern publication. Being used to the stylistic overkill of 'I.D.' and 'The Face', 'Octavo' seemed to be from another country. It brought to mind the work of the Bauhaus or the later Swiss modernists, but had a playfulness and a vision of its own.

I found out what I could from this magazine and discovered that the designers involved were very much out of the mould of a designer working in Switzerland, Wolfgang Weingart. Previously I had only seen two pieces of work by this designer, and neither seemed to be particularly innovative in terms of typographic design, although they were attractive and interesting posters.

The more work I dug up by Weingart the more light was shed on the importance of his design work.

At this time I went through a period when I developed a fanaticism of sorts for the work of contemporary typographic designers who had worked in this particular field. It was a case of having been starved of this information for so long and a need to absorb as much as possible. However, at this time, the work of these people was not very well known in Ireland amongst design students and information on them was sparse.

Since then I have gathered together all the information I could find on Weingart, whom I came to consider the most important European typographic designer for many years: no less than an unrecognised living legend'

Travelling to meet this man in Basle was a genuinely important event for me and confirmed my belief that the difference between good contemporary typographic design and bad design is not based on stylistic approach or idealogy, but rather in the love and enthusiasm the designer has for his/her work, combined with an absolute understanding of rules and techniques.

Weingart is still for me one of those few typographers who work for the joy of creativity rather than pure financial gain, and one of the fewer typographers who deserve a place in the history books for what they have done for the development of graphic design.

All of graphic design is open to debate, a healthy process which will do more good for it than the years of general apathy and neglect.

The time is ripe for a re-appraisal of typographic approach and there are precious few who have contributed much over the last few years. This, however, is my modest attempt to examine one man's attempts to define a basis for a new typographical language.

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CHAPTER I

NEW TYPOGRAPHY

There is no point in looking at the work of Weingart in isolation. We must first understand the background to his work and typographic theory in general, so the following section presents a brief history of what has become known as 'New Typography'.

A number of thinkers and artists - rather than designers - turned to creative typography to express their aesthetic philosophies immediately after the start of the twentieth century.

This was a period of general artistic and social upheaval, where typography was only one of the subjects of this general revolution. As an aside, it is interesting to note that practically all of the great design developments can be directly traced to the periods of revolution or upheaval and the resultant avant-garde, surely an argument that there should always be a place for the unorthodox or left-field.

In Italy, the Futurists used typography as an expressive medium, combining typestyles and weights in a collage-like manner. The Futurist typography was intended to be the typography of a brave new world, with a love of mechanics, speed and sound. The First World War killed off most of the Futurists but, alongside this carnage, there developed the Dada Group, opposed to the society which had brought about the Great War. They sought to destroy society through the use of non-art and chaotic nonsence. In typographic terms this meant the irrational placing of words and images, an approach which threw up previously unknown type devices and contributed to the scope of expressive and emotive typography.

The process of social upheaval and revolution continued in Russia after the War and, during the early years of the Bolshivic state, the avant-garde was sponsored by the Government to promote the new Communist ideals. The two early great Russian typographers were the artist-designers El (Lazar Markovitch) Lissitzky and Alexander Rodchenko. They both produced graphic work for the new society, a society which was industrial and for the people. This work was rigidly modernist; all trappings of the bourgeois post-war thrown aside and mainly sans serif typefaces used. The whole graphic unit was utilised to communicate the message: type, image, symbols and space.

Taking figure (1) as a case in point, this poetry book of 1923 by El Lissitzky uses a series of visual elements to communicate the content on a number of levels, the index system at the side is indicative of the industrial nature of the design. The ideal for this type of design was the designer who would remain annonymous. No individual identity would be stamped on the work: it was the property of the people. Although the heady days of the revolution were to last only a couple of years before the new totalitarianists took over, they produced some of the most influential graphic design of this century. The teachings of these "Constructivist" designers became known to the West and influenced the work of the Bauhaus and Piet Zwart, the Dutch designer.

Piet Zwart is possibly one of the closest designers to Weingart in ideology. He worked with an architectural office in the Netherlands from 1921 as a graphic designer on advertisements and company catalogues for cable manufacturers and other industrial companies. Without a formal training in typography, he developed his own ideas about typographic layout which are still contemporary looking today. Less hard edged than the Constructivists, Zwart was also influenced by the De Stijl movement and used primary colours for much of his work. Zwart is also one of the first designers to use type in a semantical manner, that is, the meaning of the message is reinforced by the

positioning/sizing/colouring of the elements contained. Again the typefaces used were nearly exclusively sans serif. He is credited with saying that "the more interesting a letter, the more useful it is to the typographer".

In figure (2) we can see how Zwart used semantics to effectively promote the sale of different guages of industrial cable. It also indicates the freedom Zwart took with type layout and sizing.

GERMANY

Whilst Piet Zwart was operating on his own and was not a major influence in his own time, there was a school of design established in Germany which had massive influence, even in its own time.

The Bauhaus moved a number of times in its existence but in terms of typographic design its life really began in Dessau in 1925. The main mover in the school of that time, with responsibility for the preliminary design course, was Lazlo Maholy-Nagy, (born 1900), a Hungarian who had been influenced by El Lissitzky and brought many of the new left-wing typographers such as Zwart and Lissitzky to lecture in the school. The Bauhaus then developed at this time the 'Bauhaus Style'; a modernist, national, asymetric typography that followed the wider principles of the Bauhaus.

Lazlo Mahaly-Naggy wrote:

> "Typography is a tool of communication. It must be communication in its most intense form. The emphasis must be on absolute clarity...legibility. Communication must never be impaired by a 'priori-esthetics'. Letters must never be forced into a preconceived framework, i.e. a square". [3:33]

In 1925 Herbert Bayer joined the staff of the Bauhaus in its new setting in Weimar. In many respects more radical than Moholy-Nagy, he advocated the socialists responsibility in design and introduced new elements to Bauhaus typography. The use of purely lower case typography was a logical development of this line of thinking. It offered one continual hierarchy and saved time as there was no need for shift key operation in typing.

Elements such as rules and boxes became sectioning, and headlining devices and ragged eight text was introducted.

Figure (3) shows a Bayer design from 1925 for a Bauhaus publication which uses rules as a major design element alongside functional sans type. Bayer effectively established the 'Bauhaus typography' as an asymetric, sans serif and balanced one; much of his findings are still used today to good effect. The A4 paper standard you are now reading from is his design - again based on logical mathematical formulae.

The Bauhaus was probably possible only in the creative and political freedom of the Weimar Republic and in 1933 it was raided by the Nazis and shut down. Many of the Bauhaus designers moved to the United States or Switzerland to continue their work.

Another German typographer who moved abroad to continue his work at this time was Jan Tschichold (born 1902). A lecturer in Leipzig, he was closely aligned with the Bauhaus and was also influenced by Piet Zwart, Kurt Schwitters, and others involved in 'new typography'. In 1925 he published his book '<u>Elementare Typographie</u>', which laid out his ideas in asymetric typography and became a bible of sorts to young designers. This was followed in 1928 by the more elaborate '<u>Die Neue Typographie</u>'.

This poster (figure 4) from 1932 shows the manner in which Tschichold applies the principles of 'new typography'; restraint and subtlety of layout, type, operating both as an aesthetically pleasing construction and as a legible text. Assymetric layout with tonal contrast and rhythm.

SWITZERLAND

In 1933 Tschichold moved to Switzerland after the Nazis accused him of producing un-German typography. He based himself in the border town of Basle. Through the war years Tschichold reassessed his typographic ideas and finally felt that the idea of producing a new 'national' typography was a cause rather than a remedy to dangerous nationalism. He returned to traditional typographic design but brought to it a new vitality and clarity of vision. Many designers, however, felt that the ideas laid out in 'Die Neue Typographie' were still valid.

Basle and Zurich now became the centres for the study of the 'new typography' and the concept was developed by a number of Swiss and German designers. The grid system of layout was a logical progression of asymetric design and clarity was enhanced by the intelligent use of these grids. The first major advocate of this 'Swiss grid' style was Max Bill, a former Bauhaus student who continued to research the functional aspects of new typography after the war. The whole area of modernist typography now moved into a new area, that of strictly defined and organised layout and approach. The work of Jan Tschichold, while based on the principles of balance and tension, were to an extent freeform, that is to say, intuitive. The work of Max Bill was defined by a pre-determined grid structure and any creativity had to take place inside thse limitations. Max Bill said:

> "I am of the opinion that it is possible to develop an art based largely of the basis of mathematical thinking".
> [3:35]

This was not a constraint to Bill, however, as he was a very talented designer who could turn these structures to his benefit and make his work as attractive as any freeform/organic designers. The other great achievement of this design approach of Bill's was that it was particularly useful for improving clarity of message in magazines and catalogues where a definable structure improves legibility.

Figure (5) shows a poster by Max Bill from 1945 which utilises the grid structure advocated by the designer. Note how the type is aligned to the centre axis, the only exception is the word 'kunstgewerbe-museum' and here the centre axis runs through 'kunst' and 'gewer', which is a logical division. The images of American architecture are all in squares on a 90 angle. These squares are aligned to a second grid structure which is not immediately apparent but is quite rigid. While a structured approach is applied, the overall impression is that of a random/freeform positioning of elements. Max Bill had, like Jan Tschichold, the ability to turn mechanical formulae into vibrant design but the formulae in themselves were not a guarantee of good results.

Max Bill took these ideas to the Hochschule Fur Gestaltung in Ulm, Germany. This school became the foremost training ground in this new 'Swiss style' of typography as well as modernist architecture and product design. The work of these Swiss designers was applied throughout Europe (with the notable exceptions of Britain and, therfore, Ireland, where the general rule in typography was still traditionalism) and in America. The movement in general became known as the 'international style' and was part of the greater modernist movement in architecture and industrial design.

BASLE

Emile Ruder (1914 - 1970) was trained as a compositor in Zurich and went in 1942 to teach typography in the Allegemaine Gewerbeschule, Basle. He took on board the teachings of the new typographers, but developed alongside the 'international style' a personal approach which, although based on logical grid structured design, also allowed for experimentation or novelty. Ruder saw the need to express the spirit of the moment, or 'Zeitgeist', in typographic design, since typography does not exist in a vaccum and the more a reader relates to the printed work the more effective it becomes.

Therefore the strict mathematical approach of Max Bill was utilised but where it inhibited communication the rules were broken, playfulness and an element of humanity were introduced. Ruder sought to understand how changes in layout and spacing affected understanding or visual impact. This effectively became the difference between the teachings of Ulm and Basle.

The work of Ruder was still, however, very much based in functionalism. Typefaces were kept to a minimum and the preference was for sans serif in no more than two or three point sizes. According to Ruder,

> "typography has one plain duty before it, and that is to convey information in writing. No argument or consideration can absolve typography from this duty. A printed work which cannot be read becomes a product without a purpose". [3:46]

From 1947 Ruder worked alongside Arminn Hofmann in the Basle college to promote this typography of clarity and appropriatness. Arminn Hofmann's special interest was in combining image with type in a vigorous manner, this involved experimentation with scale and layout. There was much cross-over between the two designers, particularly in relation to spacial relationships

and white space. Emile Ruder in his book 'Typography' spends a lot of time on this area.

> "The oriental philosophers hold that the essence of created form depends on empty space. Without its hollow interior a jug is merely a lump of clay, and it's only the empty space inside that makes it into a vessel....The principle: the material containing usefulness, the immaterial imports essence". [3:46]

In his book, Ruder uses the work of Piet Zwart to illustrate the way in which white space can be used to good effect as a design element. Indeed, much of the work to come out of Basle at this time was founded on the principles of early asymetric typography. The college at Basle under Ruder and Hofmann became a focus of much new design thinking, and attracted many typographers to its typography/graphic design course.

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CHAPTER II

WEINGART IN BASLE

In 1963 Wolfgang Weingart (born 1941) met with Hofmann in Switzerland and showed him some of his experimental typographic works. Weingart is a German and had been trained as an apprentice lead compositor in Germany but had been drawn to the creative work going on in Basle. The work shown to Hofmann and Ruder got Weingart a place in the college in 1964.

Weingart was first drawn to Basle because of its impeccable credentials as a bastion of 'Swiss International Typography',

> "I came to Basle to study typography, to study Swiss typography, as I was fascinated by this clean and clear structure". [7:6]

In 1964 this was still a design approach that captured the imagination. Today, many are cynical of the promises of modernism , as our cities bear witness to its heavy-handed application over the years, but at the start of the sixties it offered a fresh start.

> "This was good after the war because the war was so confused: all chaotic....everything was clean and clear now". [7:6]

Certainly in the early sixties modernist typography was considered to be clearly the way forward and the guidelines for this had been laid down. Few questioned these guidelines, a fault with the modernist movement in general, through the fifties and sixties, and the cause of much mediocrity.

Weingart started to study under Ruder and Hofmann in 1964 and discovered quickly that he was dissatisfied with much of what he was taught, "I felt myself less of student and more of an observer". He stuck with the course for a month or so and then dropped out. Ruder and Hofmann made the decision to allow Weingart to stay at the college and continue his own typographic

research. This was by no means a common occurance and indicates the faith that both had in the potential of Weingart's work.

Weingart feels that this is the core of his present situation: he was not subject to typographic dogma and was essentially self-taught. While Ruder and particularly Hofmann were an initial influence, they were quickly replaced by personal experimentation. Weingart says now that he held Hofmann up as an 'icon', a goal to be achieved. Although he did not produce work in the same vein as Hofmann he admired the achievements and successes of that approach.

In 1965 Hofmann left the college and went to teach in the National Design Institute in India for a number of years.

Weingart spent four years as a self-motivated student in Basle, developing his own design approach with the support of Ruder and Hofmann.

In 1968 the position of typography teacher for the newly created 'Advanced Course in Graphic Design' became available in the college.

> "I saw a big change to make a change, to change this so called Swiss typography, to make typography once again live, to make it lively". [7:6]

Weingart was offered this position by the college despite, or more likely because, of his 'rebel with a cause' attitude. He himself offers the opinion that he was offered the job in an attempt to reclaim the 'cutting edge' of typograhic design in an environment of reassessment and unrest. Weingart sees a connection between his appointment and the impact of student revolt in general. 1968 was internationally a year of cultural and social change, and Switzerland, despite its traditional social conservationism, was no exception. There were student underground newspapers, demands for change in pedogogic practice and philosophy, and a growing concern about the demise of modernism as well as that of tradition.

In effect what happened was that (intentionally or unintentionally) Weingart was given free reign to direct the typographic element of this new graphic design course as he felt best. The result was a distinct move away from what had become 'Swiss design' into new territory. This history of freedom in Basle went a long way in my eyes towards developing the radical theories that came from Weingart's course and help explain how he directed his field of study in a different direction to most other design educators.

The 'Advanced Course in Graphic Design' is a special case in itself and also defines to some extent how Weingart's teachings have become so well known. It is a post graduate course which takes its students not only from Switzerland but the whole world. Basle had already an international reputation as a centre for design education and many had come from abroad to study there. The new course directed itself more towards the 'international market'. Many of the students on the course are American, although there is no real pattern nationality-wise. There are students from Canada, France, Mexico, Scandanavia, etc. This unusual mixture of students has given the course a unique perspective in Swiss design education that exists to this day. Many of the students are not direct graduates but have had experience in the workplace and taken time out for research to expand their abilities and change direction.

The didactic nature of the course has also developed over the years and thus avoids becoming stagnant and irrevelant, a problem that seems to me to be a great risk for specialised design teaching in general. The environment in Basle is a bit like an ivory tower: the city is small and scenic but, most importantly, like all of Switzerland it is quiet. It is not quite the 'real world'. This is possibly why the great designers to emerge from Switzerland were, in general, not Swiss but rather emigres working in the contemplative atmosphere.

In any event, the course was set up with Weingart at its typographic helm, and this small group (about ten students in each year) set about Weingart's task to 'make type talk'. The way this went says much about the nature of the times. The holiest of Swiss typographic principles were thrown overboard and replaced by untried and certainly unapproved devices. The accepted notions of grid structure, word and letter spacing, tonal valves, asymetric balance and legibility were questioned and replaced by a new form of typography which advocated intuitive or expressionist application of syntax and 'technological primitivism' reminiscent of Piet Zwart.

A detailed examination of the work of this period will follow later in this chapter but first I wish to deal with the initial common objection to Weingart's teaching process put forward by his critics. The main objection is that the work produced by Weingart's students is so similar to Weingart's as to be identical. Some believe that this is not a healthy education process, but, at the best, plagiarism or, at the worst, indoctrination. It is difficult to argue against this criticism and indeed I have no wish to. I believe myself that this was an initial failing of the course but one that was unintentional and short lived. We must remember that the students started from the same point as Weingart; they had set themselves the task of revitalising typography. The work that was initialy produced was striking in its new direction and impact, and, to an extent, the class became the testing ground for this one particular form of design approach. It is also true to say that in many classrooms elsewhere the conventional approach was being recycled by students. There is always a tendancy for a 'house style' to emerge from a college, and Basle under Weingart was no exception. What is different, however, is that Weingart recognised that this was happening and did something about it. When questioned about this 'house style' affect, Weingart is open enough about it:

> "I brought these experiences into my class, to my students, so we all worked in a similar manner, because people liked by style and so on, it meant that, at that time, everything looked a little bit similar" [7:6]

After a couple of years the students' work under Weingart began to take a number of different directions and, indeed, so did his own. Weingart's professed distaste of dogma extends to his own work and he has dropped aspects of it and moved into new areas of study over the years. In general terms Weingart's sphere of typographic research can be divided into three main areas:

1. Stepped Typography
2. Film Collage Work
3. Colour and Computer Centred Work

These titles are not mutually exclusive as there is much crossover between them. Weingart himself drew up a rather tongue-in-cheek 'typecase' of his work in 1979 for '<u>Idea</u>' magazine. It contains thirty-two forms of typographic research including such titles as '<u>Puke</u>' and '<u>Sunshine</u>' typography.

What can be said unequivocally is that the direction of Weingart's work moves on every couple of years and leaves the copyists behind. Weingart is never happy to stick with just one particular approach or style and is unimpressed with those who do. His way is to explore all the options before making a decision on each piece of work:

> "I do not give students typographic recipes or formulae. In critiquing their work I give them only general tips on formal principles of typography and systematic, effective and intelligent problem-solving approaches that they can apply to the solution of their specific problem and to problems they encounter in the future....
> Typography for me is an ever new integration of elements to other elements". [17:4]

The basis for Weingart's approach is, therefore, a combination of the traditional problem solving/rational 'Swiss style' and an individualistic/ subjective approach.

As I stated earlier, Weingart was trained as a hand typesetter in Germany. This apprenticeship lasted three years and gave him a solid foundation in the practicality of what was possible in typography. This understanding of limitations and possibilities is very important in his work.

> "I developed my own 'style', if you like to say, through my education, my learning of hot metal, learning the basics, the technique. If you know the technique...then you throw the manual away....In the end you learn to play, you don't hate the metal anymore because you get an edge". [7:16]

It is not normal today for designers to come out of hands-on experience, this is, in many ways, a throw-back to the innovators of the twenties, who were essentially self-taught and built their approach out of their understanding of the medium. Piet Zwart knew nothing of typography (to the extent that he did not know the meaning of upper and lower case) but went to a print workshop and learnt alongside printers the rules of bad setting for himself.

As well as this solid training in the craft of typesetting, Weingart attended Fine Art courses. This was obviously a long term interest for him as he gave me some printed lino and woodcut works he cut as a teenager (while he lived in Dublin for a period). Judging from these prints it would seem that the main influence in his early work was the work of the German Expressionists. Later lino prints are more abstract and organic in form and echo his typographic work. When Weingart came to Basle he combined a solid technical ability with a Fine Art learning and an intention to pursue his own direction.

TOWARDS A GRAPHIC LANGUAGE

The direction he took in Basle was that of exploring the possibilities of creative syntax and semantics. Creative syntax involves the altering or heightening of an aspect of the word or sentence in question to clarify the semantic function of that word or sentence. Weingart defines the goal in this manner, taking figure (7) as our example:

> "The point of departure is what one means by a 'sign'. In this case the word 'breast' has two meanings, the man's breast and the woman's breast. It is a word with two completely different meanings. This printed word does not just stand there; it means something, a certain 'breast', which in our case will be a man's breast. The fact that the sign only functions as a sign when it refers to something or should mean something, is called its 'semantic sign function'. This sign or typographic word picture, 'breast' is composed of different basic signs or letters. The relationship of the letters to one another and to the paper, is called the 'syntactic sign function' of a sign. And, of course, it is clear that a sign can only function as a sign when there is someone there to read it. This means a sign must be made in such a way that it can be seen, read and understood. This 'effect' of a sign belongs in the area of 'pragmatic sign function'.
>
> This simple model demonstrates a communication process which does not function very well. The receiver, 3, of the message 'breast', understands a woman's breast, which is something different than the sender 1 actually intended. This is a problem which we all share. Our designs produce different effects. Our signs can acquire a meaning other than that intended". [15:5]

The way to overcome this problem to some extent was in the projection of a more identifiable 'semantic sign function' and the way to do that was to align more closely the syntactic nature of the message with the semantic. In effect what Weingart was saying was that typography was not a neutral field. The medium has the potential to carry a message of its own as well as the intended message. Therefore to apply a modernist/rational approach would be to limit the potential success of the communication process. To employ all the resources of the typographic design is to employ a subjective semantic approach. The mistake of 'Swiss typography' Weingart felt was to confuse rationality with clarity.

This belief in the 'holistic' approach to typographic design is not a new one, it had been promoted by Piet Zwart, and before him, El Lissitzky, but had been largely abandoned since the thirties. It would be wrong, however, to assume that Weingart took up the mantle of continuing Zwart's work. Weingart claims that at this time he did not know in any great detail the work of Zwart so he could not have been that great an influence. While there are similarities in approach it is obvious that Weingart took his main influence from his own research. The work he did does not look like any work that went before. It has a personality of its own. Weingart continued to do most of his research of this time on the lead type printing press, using the limitations of this process as a feature rather than trying to hide the process.

RESEARCH AND DEVELOPMENT

Taking an example of his work from 1969, figure (8), we see how Weingart began to apply his research. This piece is a descriptive work about Weingart's life and ambitions. The first thing to note is the subject matter: personal and non-commercial. The majority of Weingart's work is non-commercial and

exploratory in nature. It would be wrong to try and apply a strict commerical critique to this work as the intention is to discover the potential in typography which then may or not be applied to the public. In this piece a list of ambitions are given, a statement of intent I guess you could say, and the style in which these ambitions are presented is removed from what we would consider 'Swiss typography'. The connections with 'Swiss style' are obvious enough: the use of one sans serif typeface, white space as a design element and an asymetric layout. The departures from 'Swiss style' are far more notable, however: the exaggerated use of letter spacing and word spacing, the use of solid blocks to justify the column measure, the disregard for a set grey valve for the page and a movement towards a form of phrased typographed with a sentance for each line. The curving lines are seemingly at odds with the text layout and there is no obvious structure to the work.

Examined closely the work makes somewhat more sense. For instance, despite the headline's exaggerated spacing, it is still legible. It is broken down into bite-sized pieces that are easily digestible and is quickly established as the headline through its contrast with the compact nature of the main text.

The solid blocks that define the column measure operate on two levels. Firstly the setting of such a block of text on a lead type press involves the use of many spacing leads. These solid blocks are making apparent what is an intrinsic part of the print process. This apparent structure played a role in much of Weingart's work of the late 1960s and early 1970s. Secondly, the blocks operate as divisions between each statement and, therefore, act as a sort of postscript line for the ambition to travel to New York.

The circular lines that surround and brush against the text are open to interpretation. My personal belief is that they refer to the process of experience, a kind of map of events. My interpretation is based on the circle as the symbol of life and the line as one of direction . Weingart has

produced work that consists entirely of lines and curves, work that is entirely personal and difficult to asses in conventional graphic design terms. Since Weingart's work is subjective it demands that such exploratory pieces are included in research but I feel it is wrong to treat them as general communicative pieces. Weingart has said of his work:

> "...If I create something where you find only a small typographic element, it's for me typography. This is the part who (sic) makes me different from other typographers because I am not a dogmatic person and that makes me completely free from every stiff opinion. And what is wrong for other people, for me it can be right". [19:1]

This has to be taken in the context of educational research rather than commerical practice. Weingart may place figure (8) in box 1 of his national 'typecase' but he also has his box 32 (Information Typography) where the priorities are different.

Another work of this period is the proposed typographic wall paper design in figure (9). This is wallpaper for a toilet which repeats the two words 'shit' and 'nice' into a pattern. The work is interesting in itself but I think its main importance is that it illustrates how we must view Weingart's work in general. As a piece of practical design the wallpaper is not very sucessful.It would have a numerous value for a short time but would then irritate, rather than amuse. Its true value is as research, a study in an alternative approach to a common problem or requirement. Much of Weingart's work is only sucessful in the research field and cannot be applied elsewhere. His work is avant garde in the truest sense of the word. It pushes out the perimeters and conventions of what is accepted as typography and graphic design. This wallpaper is, to an extent, a novelty, but it also has implications for design in a more general sense. It seeks to extend the variety of approach in problem-solving, to encompass new directions. This work asks us to take exception with it, to question its seriousness and therefore to re-evaluate our preconceptions. The use of a 'serious' typeface in what is essentially a 'joke' is indicative of Weingart's approach.

Weingart seems to be continually sombre in nature but this hides a wit and humour which emerges from his work on occasion. He has said that his mission is to make type fun. That he does this and combines it with the principles of typographic theory is not be underestimated.

Probably the most important work by Weingart in the late '60s was the book 'Bilder und Gredanken 1964 - 1969'. This hand-printed piece is a collection of diverse pieces, some of which are purely visual and others which make references to places Weingart had visited, and so forth. It could probably be considered a magazine of sorts. The double-page spread illustrated in figure (10) is concerned with areas in the Middle East; an area which Weingart had visited, and that became a focus of much of his work. The reference to the places are, however, oblique and what is more relevant to us is the treatment of the page. This is the first instance we see of Weingart using a silver ink in his work. This became a 'trademark' with him, and appears again in many more works. He uses silver for no particular reason, other than he just likes it. He has no difficulty in justifying personal preferences because in the main his work has been for himself.

The two main new developments in this piece are the layering of images and the use of mixed typesizes and positioning within a word. The print is comprised of six colour layers: firstly, the white of the paper which may be seen as the angled stepped line; then there is a beige and a black which are, in turn, covered by the silver layer. This gives the shadowy effect for the words and image that make up the background. On top of the silver is printed text in mainly black, but with some beige. Again, the effect is somewhat maplike, with your eyes travelling over the page from one image to another and back again. This is heightened by the fact that the words themselves are not static; they curve and climb and come alive in a sense.

The stepped scale of the words 'FEIN' and 'EARTH' is notable in that Weingart was to expand on this stepping technique over the following years. This piece is primarily a test-bed for the typographic research in which Weingart has been involved.

Figure (11) shows an attempt from 1971 - 1972 to develop semantic interpretation. Here the word 'FLYING' is given an altered syntactic function to heighten its communicative content. Although Weingart does not make reference to it, this is heavily involved with 'visual rhetoric', an area which was largely abandoned by the modernists. In his 1972 lecture series in the United States, Weingart gives the example of Arabia Airlines logotype, figure (12), as a good illustration of how creative syntax operates. The dots on the 'i's are rotated 45 to echo the calligraphic nature of Arabic script and therefore link the Western logotype with the Arabic connection. This idea-based form of typographic design is removed from rational modernism and illustrates the limitations of such an approach. Weingart and his students did a lot of research into this changing of letterforms. An example of this is the main illustration in figure (13). The words 'Moon' and 'Rufer' have been altered by combining different letterforms. The words mean 'mooncall', a term which Weingart perceived as relating to the space programme, technology and exploration. The combination of forms that make up the word 'moon' imply the climbing of the moon short rockett, while the word 'Rufer' according to Weingart: "...relates to a shout fading in the distance and to the electrical equipment of a telphone system". [15:11] Here also we see the introduction of half-tone screened imagery into typographic work. The four elements: the lunar-like landscape; the rocket-like building; the grid-like lines; and the type are combined in a collage similar to photomontage. The process Weingart used, however, was a reprographic film-collage technique which was quite original in its complexity. Positives were shot onto film and then overlayed and positioned to their greatest effect. This piece is an early example, though, and is simple enough in construction.

STEP TYPOGRAPHY

The magazine 'Typografische Monatsblatter' is a Swiss typographic and printing periodical with which Weingart became associated. It deals with many forms of European contemporary typography and was responsible for expanding the ideas that he was promoting. In 1972 - 1973 Weingart was given the task of producing the covers for 'TM'. He devised a series of learning covers which featured quotes from a number of pioneering or contemporary typographers. These pieces of text were presented in the manner that has become known by most as the 'Weingart style'. This is what Weingart calls his 'step typography'. Originally the stepped block motif was intended for a piece on the Middle East:

> "The idea came from here, the metal print shop and the right angle, from composing you see? ...also when I travelled in Arabia I saw in a walled city a stairs which impressed me, and with this impression I came back and tried to reconstruct it, translate it in a title. So for two, three, four years I used steps. Everytime I used steps. Now I don't make steps anymore". [7:12]

In general this 'step typography' used lines and blocks as directional or divisional devices and also for indicating grid structure. Even within the perimeters of this 'step typography' there is much variety of approach and the style never seemed to dictate the design.

In figure (14) we see a learning cover from 'TM' magazine which is designed in the 'step typography' approach. Printed in silver and black, it uses blocks to emphasise points of note. The section of the word, 'Worten' (words) which means work (singular), is given a white background to emphasise its 'core importance' to the meaning of the text. The word 'text' is similarly given a heightened importance but in a more traditional manner: large scale uppercase and high positioning. The negative space of the paper is given a stepped outline to draw the eye firstly over the instruction sentence and then down to the author's name. The stepped nature of the white background block is echoed in the shape of the text block to give the design a cohesive unity.

After a couple of years, however, Weingart tired of this approach and moved into other fields. One of these was that of 'typewriter typography'. The type produced by a regular manual typewriter is unique, every letter the same width and yet legible and accepted. Weingart used typewriter copy in a new creative manner; reducing and enlarging words and overexposing sections on the process camera. This was connected with the collage technique he had applied before to conventional type and image. In the journal 'Visible Language', (figure 15) from 1974, this typewriter typography is used to ironic effect. The entire area of legibiltiy was being questioned at this time by Weingart and some of his work contained blurred or defaced text. Perhaps in response to the plagiarism of his earlier work, Weingart involved himself in an area that seemed unlikely to lend itself to casual copying. Ironically, within two years, the burgeoning punk scene in England and the U.S. would use similar defaced typewriter text in magazines and posters.

A NEW DEPARTURE

In 1976 Weingart seemed to reach a decisive point in his work. His earlier ideas had been taken on board by many designers, and he was the subject of a special edition of 'TM' which reviewed his work up until that point. This coverage seemed to mark him having 'arrived', but the final piece of work illustrated in the magazine was unusual. Produced by February of that year, it was a poster for a photography exhibition in Kent, Ohio (figure 16). All information on the poster was obscurred by silver bars which were overprinted. Although the text was still legible, the purpose of the obstruction was rather mysterious:

> "This is my most recent work to date. How will I proceed? And indeed should I? Are these stripes a personal symbol for the termination of my typographic possibilities? These questions are not intended to be merely rhetorical. I am conscious of, and preoccupied with them. For me, every subsequent answer can only be a 'typo-graphic' one". [16:36]

Whatever doubts Weingart had at that time, he continued to work, although he moved further away from the teaching of step typography and more towards the film collage techniques with which he had previously worked:

> "Soon we discovered the consequences of working with the new media combinations: the need for the mastering of basic formal design principles and production techniques before we can responsibly and effectively handle the media. So in the late 1970s we returned to basic studies of formal design principles, but on a deeper, more analytical level than before". [17:9]

FILM COLLAGE

A number of film collage pieces had been included in the special edition of 'TM' (figure 17) but in 1977 type and image collages began to appear on commerical posters. Figure 18 shows a poster from the start of 1978 and the change in direction from the Kent, Ohio poster is apparent. The devices used in the 'step typography' period are evident (the block around the sub-head and the way in which text is run right to the edge of a block or overlayed with an image). However, the dominant device is that of textural film collage.

Weingart made his own half-tone screens by laying commerical screens over each other and enlarging or otherwise deforming their patterns (figure 19). Similarly he produced each element of the poster on his own. Weingart advocates total control over the design process, and technique, therefore, plays an important role in his approach. Each element is produced by the designer and layered until it is satisfactory. Here the type used is Adrienz Grotesk, a standard sans face but it has been customised by Weingart to make it bolder (through unfocused exposure as in the second and third lines) or textured (as in the date where the diagonal texture shows through the

transparent type). The textures themselves contribute to the movement of the poster while the horizontal and vertical linear patterns support the text grid. There the image is given equal footing with the type but the whole process is treated in a typographic manner. Weingart does not believe in differenciating between the two. From the following year, figure 20, we see that on anyone's terms, the image has taken priority over the type and, personally, I believe that it does not succeed as a piece of graphic design becuase of this. For me Weingart is at his best when he works typographically. In my opinion this poster is not a typographic poster but, rather, a collage with type on it. A better example from the same year is the cover for the Japanese design magazine '<u>Idea</u>' (figure 21). Within the context of a magazine cover, rather than a poster, the priority of illustraiton over type makes more sense and here the film collage is combined more gracefully with the text. It also helps that this is a Japanese magazine and one expects restrained and tasteful typography within an illustraion in Japan. This issue of '<u>Idea</u>' was given over to another review of Weingart's work and he was asked to produce a series of work on his vision of Japan. Weingart had never been to Japan and so the imagery is based on his expectations rather than reality. On the cover we see cherry blossom, a rising sun, a factory with smoking chimneys and, in the distance, Mount Fujiyama. The textures and moire pattern produced by layers of half-toned images work well here and lend the image a fragile beauty. The cherry blossom was placed directly on the repro camera and shot. The clouds are half-toned photographs customised by Weingart, he has a collection of half-toned clouds which he uses quite often in his illustrative work.

1980-

I feel that this period saw Weingart coming to terms with the possibilites of his collage technique, and at this point he revitalised his typographic work as well. The work he did in 1980 and 1981 shows a new faith in typography as well as a flair in the use of his collage and textural techniques. The poster and catalogue cover for an exhibition of 'The Art of Writing' from 1981, figure 22 and 23, are a case in point. Far removed from the nationalist 'Swiss typography', this is a busy, multilayered poster. However the typographic structure still remains firm and is well established.

Again the typeface is Adrianz Grotesk and is structured on long defined lines. The start of the 'Zurich' line is the main vertical anchor line for the text and care is taken to ensure that type is justified to enhance the rigidness of this structure. Isolated from the textural and tonal elements of the poster the type stands up well.

While the nib and calligraphic motifs as well as the 'page corner' effect of the centre left and bottom right relate to the subject matter, the remainder of illustrative effects are more decorative than informative. This decorative style is not at odds with the legibility of the poster but rather adds to its interest and, I believe, its appeal.

This is not the first solution to a poster for an exhibition of four hundred and fifty years of writing but can you deny that it works? Weingart has always been careful that his design approach does not consider itself more important than the message; not always successfully, perhaps, but I believe in the work of this period a balance is reached. Even to a non-German reader like myself, the poster is not only compelling but is understandable. From the same year is the piece he did for Eurodidac, an electrical materials convention, figure 24 and 25. I feel this work is less successful than the

calligraphy exhibition poster, although since it has weaker typographical content it is not comparing 'like with like'. The ideas which are applied to the text inside the catalogue are, however, also unattractive to my eyes. This is a weakness with individualistic design that must be taken on board. Where it fails it tends to fail quite badly.

Taking the poster first of all, it again uses the film collage technique to unify a variety of images. Here Weingart combined stock trade images with self photographed, staged, short (the 'lecturer' is in fact one of Weingart's students in a lab coat) and limited textured/half-tone effects. Colour is used in a restrained and possibly half-hearted manner. The typographic content is minimal and unremarkable. Here there is no central strength on which to build, the image is too fragmented and loses structual definition. The photogtaphic content is confusing and overworked. While elements of Weingart's 'layered design' are present, I feel that they are not applied with great confidence.

The catalogue design is more sucessful but for me it is also visually unappealing. The colours are used here as an indexing system for the contents at the foot of the page but elsewhere are used for no apparent purpose and jsut makes the page look rather kitchy. The striping of the type at the top of the page is particulary mis-directed in my view. However, while I do not like this piece many others may disagree, and taste is no great quantifiable factor in design. As a piece of informational design it works well and obviously the client liked it.

In a similar vein is the poster for the Basle arts grants exhibition from 1981, (figure 26). The colours used are the same as those in the Eurodidac poster but here they are used in a much bolder manner. The type is corrspondingly much stronger and the poster has a lot more impact. Note the

way in which the poster creates a border for itself which it then moves outside. This device has been used over a number of posters including figures 20 and 22. I see it as a way of establishing the work as a poster, giving it a role that the viewer will instinctively understand and then breaking those conventions.

Weingart was now introducing colour as a greater element in his teaching process than previously and also dedicating much more of his time to tutoring and lecturing. The final work I have of Weingart's that was produced commerically (although he has produced some work since) is from 1983: an exhibition and catalogue of Swiss poster design 1900-83 (figure 27). This form e is definitely one of Weingart's finest works. There were two or three variations of the design produced; the most notable one is, perhaps, the poster with the serif typeface.

Variations of many works by Weingart were produced by him. Mainly because he was unhappy with the first print run. He has been known to get a small print run (say 500 copies of a poster) and then make design changes before running the work again. This is an expensive way to work and indicates the unusual perfectionists view Weingart takes of graphic design. Here the condition of the brief was that the serif face, Times, was to be used.

For twenty years Weingart had stuck in the main to sans serif typefaces. When he was producing his 'step typography' it would have been nearly impossible to use a serif face. In 1985 he wrote:

> "I use much sans serif type in my own work and with my students. Serifs often confuse the visual effect of the typographic idea, for the serif structure itself is complex and noisy." [17:2]

Since 1983 Weingart has used serif type faces on a number of occasions but only where there has been a simple typographic structure.

What makes this poster so good is the simplicity of the form combined with the elegance of the colour. It is, in my view, a tribute to the great Swiss poster designer, Herbert Matter (figure 28). There is also a lot of his 'Idea' cover of 1979 in this work. The effect of the layering of colour textures is testament to the importance of the colour research that was going on in the college and pushed Weingart's work into a new sphere.

Figures 29 to 39 show the design and technical approach Weingart took to this poster. The client asked that the Matterhorn be present in the poster so, rather than take a direct reference from photographs or drawings, Weingart created a new 'Matterhorn'. He crumpled up paper and photocopied the results. Ths crumpled paper with its three dimensional plains were examined to see if there was an area that appeared mountainous. Using a proportioned frame, a section was selected and shot onto half-tone film. Using more half-tone film this image was adjusted to resemble the Matterhorn more accurately. Weingart had decided that the illustration should contain sun, moon, clouds and lightening, as well as the Swiss cross and the mountain. These images are introduced to the layers of film collage 'sandwiches'. Weingart does not sketch his ideas to any great extent, instead he 'draws' with the film medium, a time consuming but controllable technique that gives this half-tone collage its particular feel. For each colour (blue as a base with layers of red, yellow, black and silver, as well as the white background) a number of film layers are required. Because the half-tone dot technique is not realised until the poster is printed, the designer did not know for definite exactly how the different colour layers would react with each other. This risk is part of the uniqueness of Weingart's 'total control' stance but here it is successive. The danger with printing half-tone screens on one another is that you can get a moire pattern (an optical effect which is irritating to the eye), this can been seen to a certain extent in the clouds below the mountain but only slightly. The inclusion of the sun and moon is a personal decision of Weingart's and gives the poster an appeal that is hard to

explain. For Weingart, the textural half-tone technique is a logical extension of the print process as all photographic posters are printed in this manner ony inperceptably and his approach is more truthful to the medium.

A second version of this poster was produced by the designer (figure 40) with the Times typeface replaced by a sans serif. This is mainly because the sans serif works better on a textured background. The type is 'punched' with the Swiss cross and probably blends better than the Times serif place. The time given to this poster, and indeed all of his work, is totally out of proportion to the fee paid for them. Weingart would have worked for probably a couple of months on this poster and received only about £300 for the work. The important issue for Weingart was that the poster be as good as it could possibly be.

Perhaps not surprisingly after this poster came out Weingart spent less and less time on commerical work. He has produced a number of catalogues and some separate pieces but in a low profile manner and has, instead, given most of his time to his teaching role.

> "I am not so ambitious anymore. If anybody were to say 'here is a million dollars', I would probably take it and go away from this profession, go the Bahamas or an island somewhere, have fun there... once I make nice interesting things. Why must I always make nice interesting things? Other people can do that". [7:10]

3

CHAPTER III

INFLUENCE AND IMITATION

Over the years many students graduated from, or experienced, the Advanced Course in Graphic Design under Weingart. Those students were to bring the design theories of Weingart out of the College and into the commerical world of international design. In the main, Weingart's students have been Americans and it is here perhaps that he has made the greatest impact.

When Weingart began to show the results of his 'step typography' experiments in the early seventies he was criticized by many for the illegibility and confusion of some of the work. This criticism was mis-directed in that the work was not attempting to communicate to a wide public, but was experimental research by, and for, graphic designers. Weingart now says that these effects were not intended for commerical application and could not be applied in that sense.

A number of students from Basle did, however, bring these effects to design agencies when they left. April Greiman was an American student in the college for about six months in 1971. She brought the aesthetic of step typography to New York and to California, altered it to suit the popular culture of West Coast America (figures 41 - 43). Colour is used in a manner unknown in Weingart's work, bright primaries and flourescents laid one on top of the other. Greiman's approach is also additive rather than deductive, her work is crammed with visual information to the point of saturation. Whilst Weingart used decorative elements for effect he always used restaint. The key points to Greiman's work are information overload - colour, texture, photographic and symbolic - kept under control by Basle structuring. In my opinion this approach walks the line and often degenerates into an exciting mass.

The British design group 8VO is comprised of four designers. Two of these designers studied under Weingart, but after the period of 'step typography' experiments in his class. The classwork of one of the designers, Hamish Muir (figure 44) shows how Weingart was now encouraging students to move in their own direction rather than follow his lead. The work which Hamish Muir and the other designers of 8VO did is interesting to assess. (Figure 45-47)

8VO claim to take an international modernist stance in relation to graphic design, but the impression given by the work they produce is that of an adapted 'step typography'. This approach was not followed when they studied at Basle, so therefore we can conclude that the appeal of the earlier 'step' style was still strong. Since 8VO intend to produce design for design's sake this may not be a problem. The work is possibly self-congratulatory in its intelligence, (the apparent use of grid guidelines is a case in point) but is also legible, considered and produced to a very high quality.

Both April Greiman and 8VO acknowledge the influence of Wolfgang Weingart, and make no attempt to hide their Basle background. April Greiman said "I think I've been philosophically in line with Wolfgang Weingart" [1:182] while 8VO claim that 'the points at which the history of typography have moved forward are few. We believe .... Weingart's work represents one such progression. [15:1]

Willie Kunz is a Swiss born graphic designer who works in the United States. He was invited by Weingart in 1973 to take over his position in Basle, while he travelled in the Middle East. Kunz had been working in the 'Swiss international' style and was more aligned with the theories of Emile Ruder than Wolfgang Weingart. According to Weingart over the six months Kunz tutored in Basle he changed his approach totally to a style resembling Weingart's. In figures 48 - 49 we can see that there is a similarity in the treatment of stepped blocks and sectioning information with lines as well as

colour. However, there are more blatant imitations of the approach Weingart took in the early seventies. It is probably because Weingart personally entrusted Kunz to his teaching position that he takes particular exception to this copying. He has called Kunz a "criminalistic copy-monkey' and, to this day, seems to bear a grudge.

Outside the Basle experience there have been many designers who have copied, or adapted, different stages of Weingart's work (figure 50 - 55). This has been particularly true of the past five years. Styles and fashions come and go in graphic design and it seems that the recent fashion has been for 'step typography'.

After Weingart's lecture tour in the United States in 1972 there was an upsurge of interest in his work. With this present explosion of Weingart-like work the interesting point to note is that many imitators are unsure as to the background of the work they are copying. Many see the work of April Greiman or 8VO and believe it to be an entirely original development.

Weingart, to an extent, has disappeared amongst his imitators. A situation which is unlikely to change as long as he continues to change direction, and work, to a large extent, outside the public eye. This is not, however, of great concern to him, as he claims to have lost any ambitions of greatness he had in the past.

conclusion

CONCLUSION

I stated at the start of this essay that I would try to assess the nature and success of Weingart's work and teaching. It is difficult to analyse the success or failure of a living designer in an historical context. Since Weingart continues to work and lecture, he holds the possibility of developing a new graphic design approach. To date he has had two great achievements, firstly in turning the 'Swiss international' style into a vibrant new form of typography, and having the design world accept this new departure. This so called 'New Wave" which developed from his work, as well as other sources, is frowned upon by Weingart himself, but has become a true international style.

Since he began to teach in 1968 Weingart's work has mellowed, from the intensity of the early seventies work has emerged a more mature and restrained style. The later work he produced has not been picked upon to the same extent at the 'step typography'. For me, however, I believe that it has a stronger future than the earlier work. In the long term, designers must accept that interest/impact must be balanced with clarity.

The second and real impression Wolfgang Weingart has made is through his teaching. His support of an experimental/analytical approach to typographic design has lead to a constant stream of truly visually literate typographers. It is this dedication to quality of research that makes him really important. Weingart's personal work is, for me, secondary to his theoretical and tutoring work.

When the present fashion for graphic design similar to that of Wolfgang Weingart goes away, as indeed it will, there will be another class of designers benefiting from his enthusiasm and dedication to typography. Thse students will produce work that it not ditacted by fashion but rather by a

commitment to quality design. Wolfgang Weingart's place in history books is not an important issue.

> "Really I think my ways, the ways we have developed here in Basle are the only right way to teach, to educate students. We are careful that we don't teach fashion, we teach them, from the very basics, to be aware and then they build up a big castle with many towers around, bigger and bigger, on a granite stone base. And it will live for the next fifty years. I beleive that a castle needs a firm foundation. This was the success of the Bauhaus, and this is the way for the future, nothing else". [7:18]

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19. Weingart, Wolfgang
Periodical,
Idea
Article, 'Typography Today, The work of Wolfgang Weingart'
Issue unknown, 1980

20. Zürker, Bernd
Periodical,
Typographic
Article, 'The Typography of Wolfgang Weingart'
Issue 12, 1978

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Fig 27. Poster to publicise book on Swiss poster design. Colour film collage technique. Wolfgang Weingart,1983. Blue, red, yellow, silver and black on white

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Fig 29. Initial rough for poster illustrated in fig 27. Dated 13.2.1983. W.Weingart

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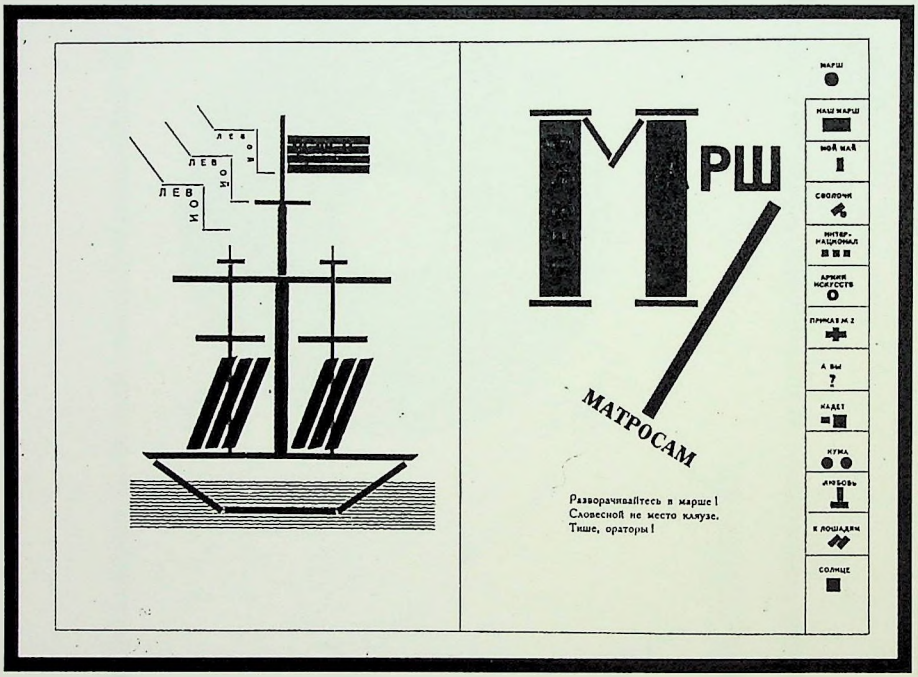

Fig 1. Poetry book with index system designed by El Lissitzky 1923
black and red on white

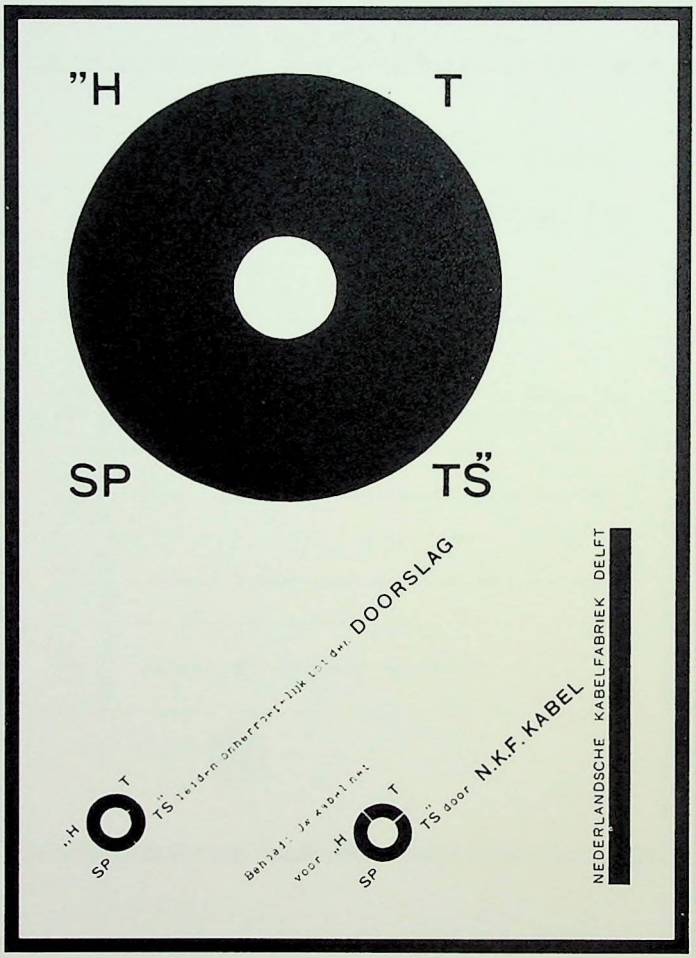

Fig 2. Advertisement by Piet Zwart for cable company c.1927
black on white

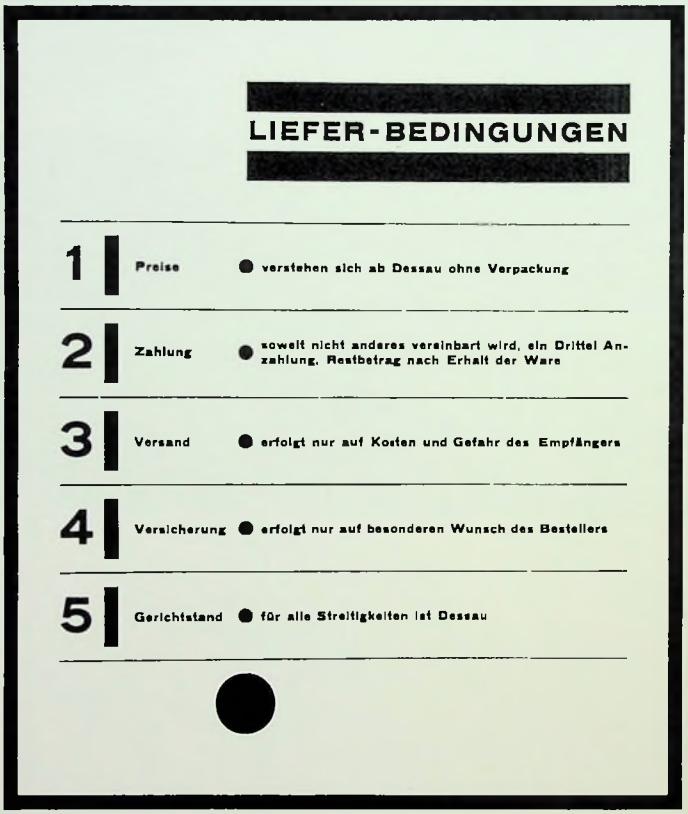

Fig 3. Contents page for a Bauhaus publication, Herbert Bayer c. 1925
black and white

Fig 4. Theatre festival poster by Jan Tschichold, 1932
black on white

Fig 5. Poster by Max Bill, 1945
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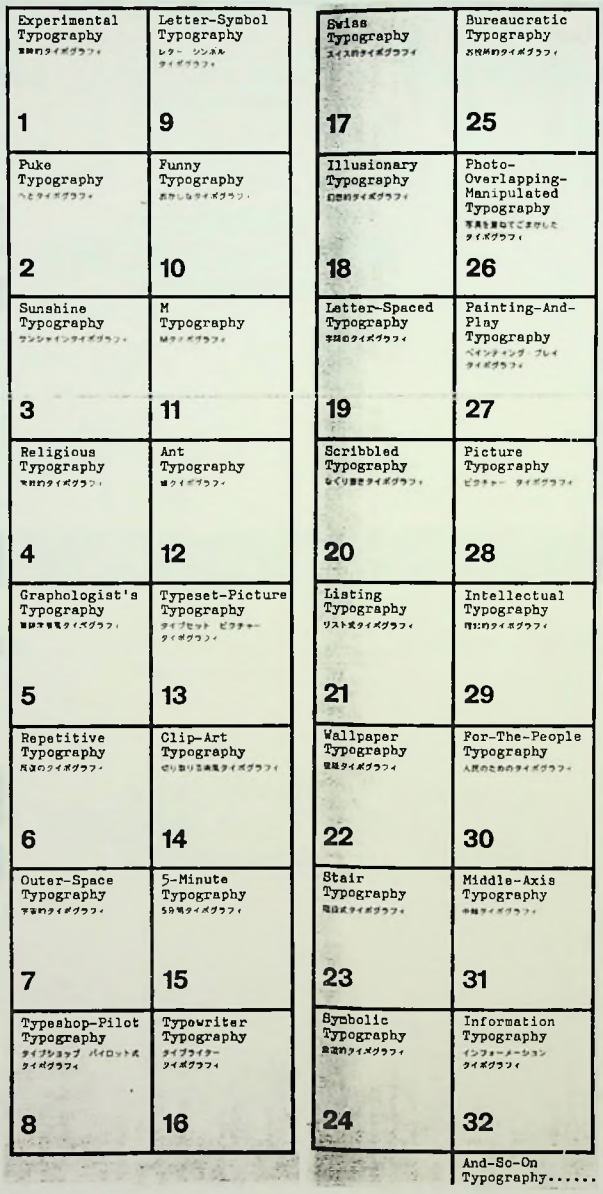

Fig 6. 'Morphologic typecase' by Wolfgang Weingart, 1979
this notional chart of typestyles is inspired by the storage system for lead type

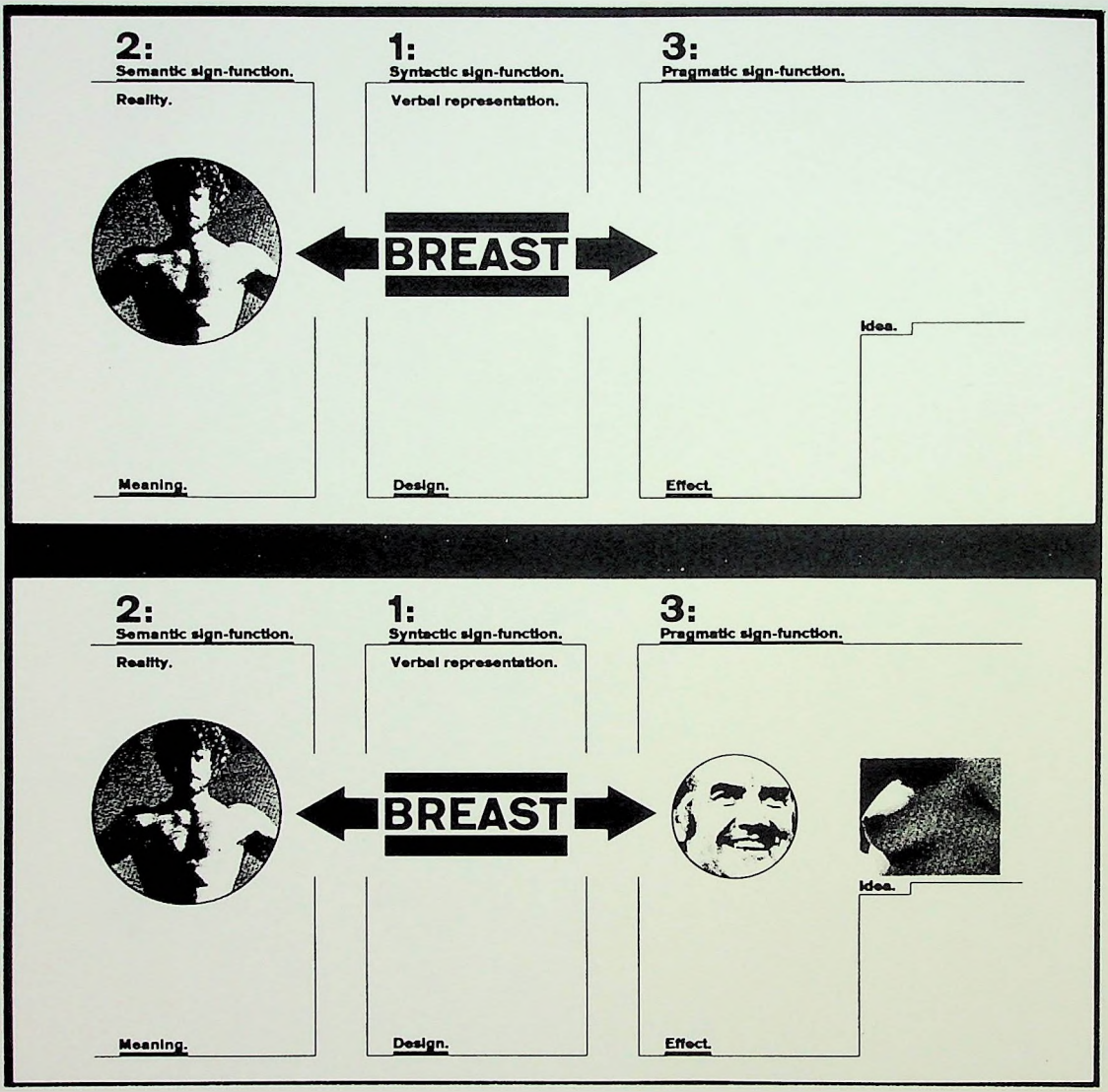

Fig 7. Lecture aid by Weingart to explain the necessity for creative syntax and semantics. The breakdown of conventional typographic communication is illustrated.

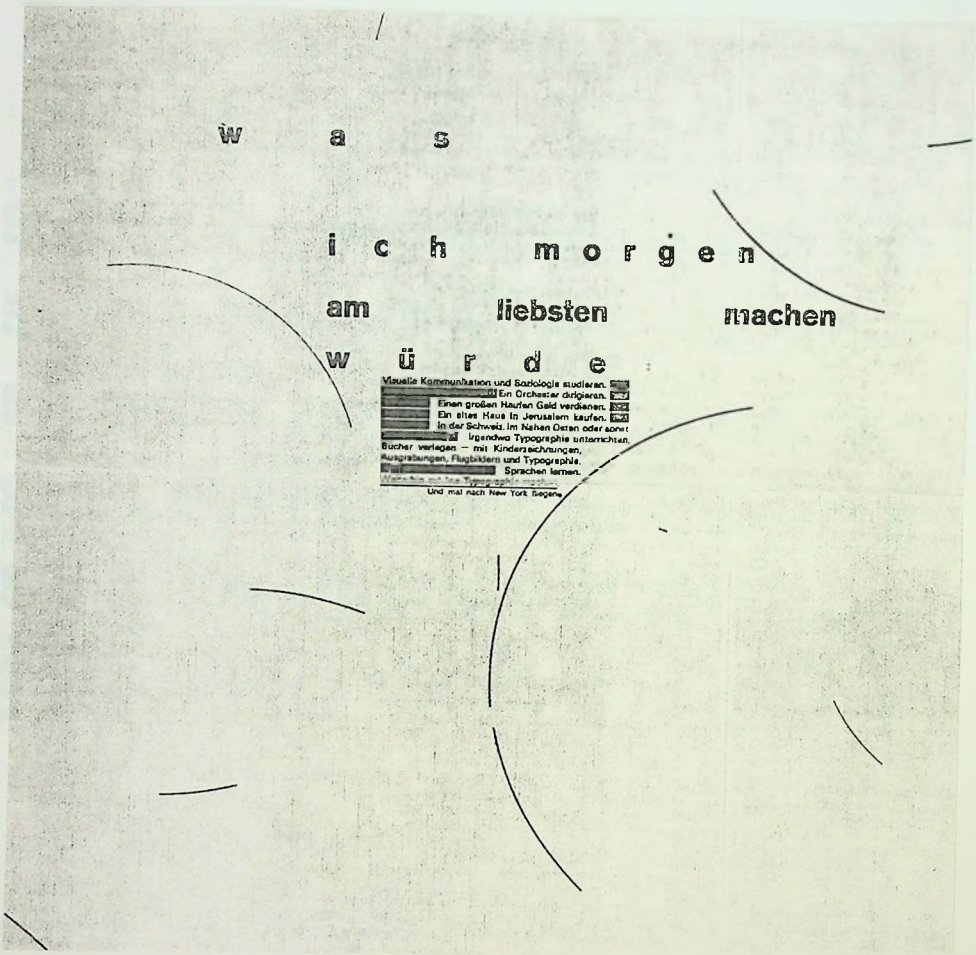

Fig 8. Typographic interpretation of ambitions and life. Wolfgang Weingart, 1970
black on white

Fig 9. Wallpaper design for a toilet. Wolfgang Weingart, 1970
black on white

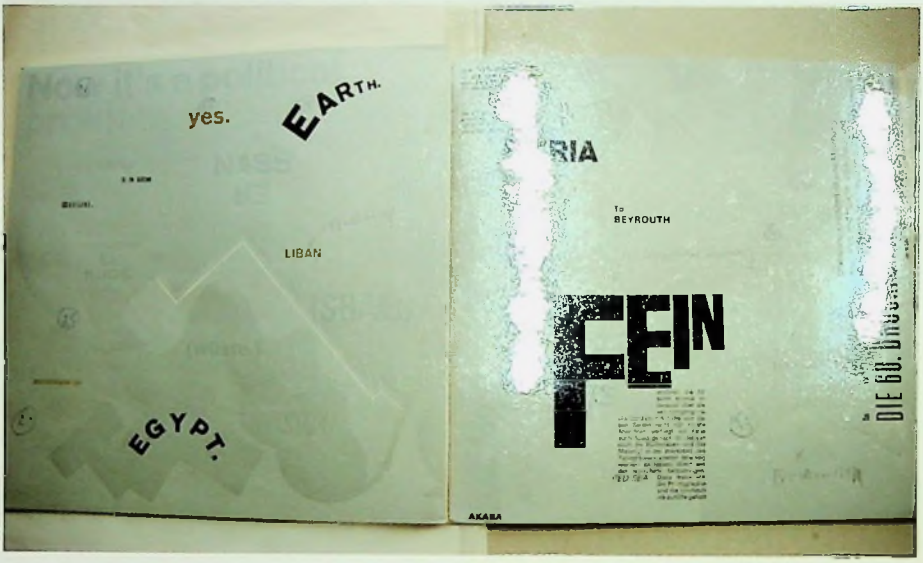

Fig 10. Double page spread from hand printed book, <u>Bilder und Gedanken</u>. W.Weingart, 1970
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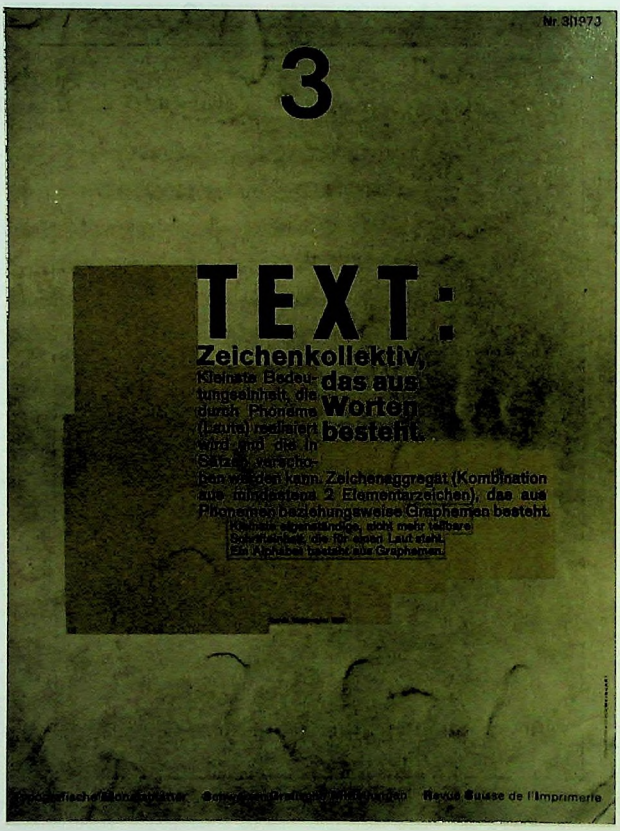
Fig 11. Semantic interpretation of the word 'FLYING'. W.Weingart, 1971-72

Fig 12. Arabian Airlines **logotype with arabic script. Designer unknown**

Fig 13. Main image; 'Moon Rufen'. Interpretive typographic work on the space programme. Wolfgang Weingart, 1971. black on white



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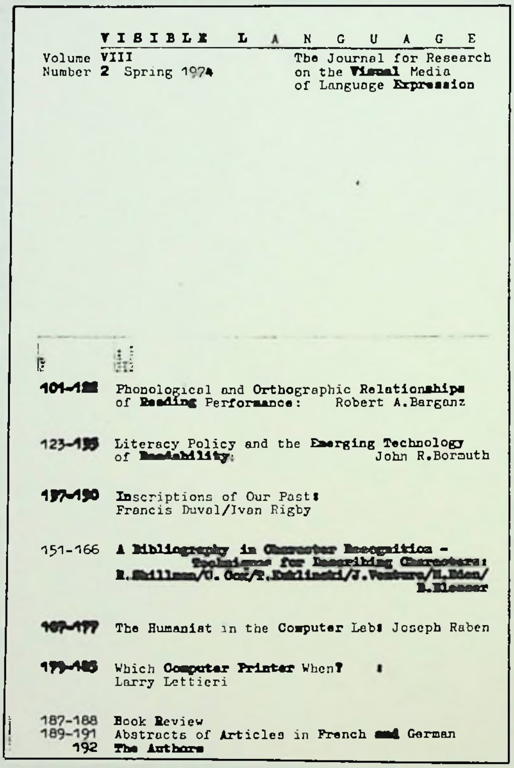

VISIBLE LANGUAGE

Volume VIII
Number 2 Spring 1974

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of Language Expression

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137–150 Inscriptions of Our Past: Francis Duval/Ivan Rigby

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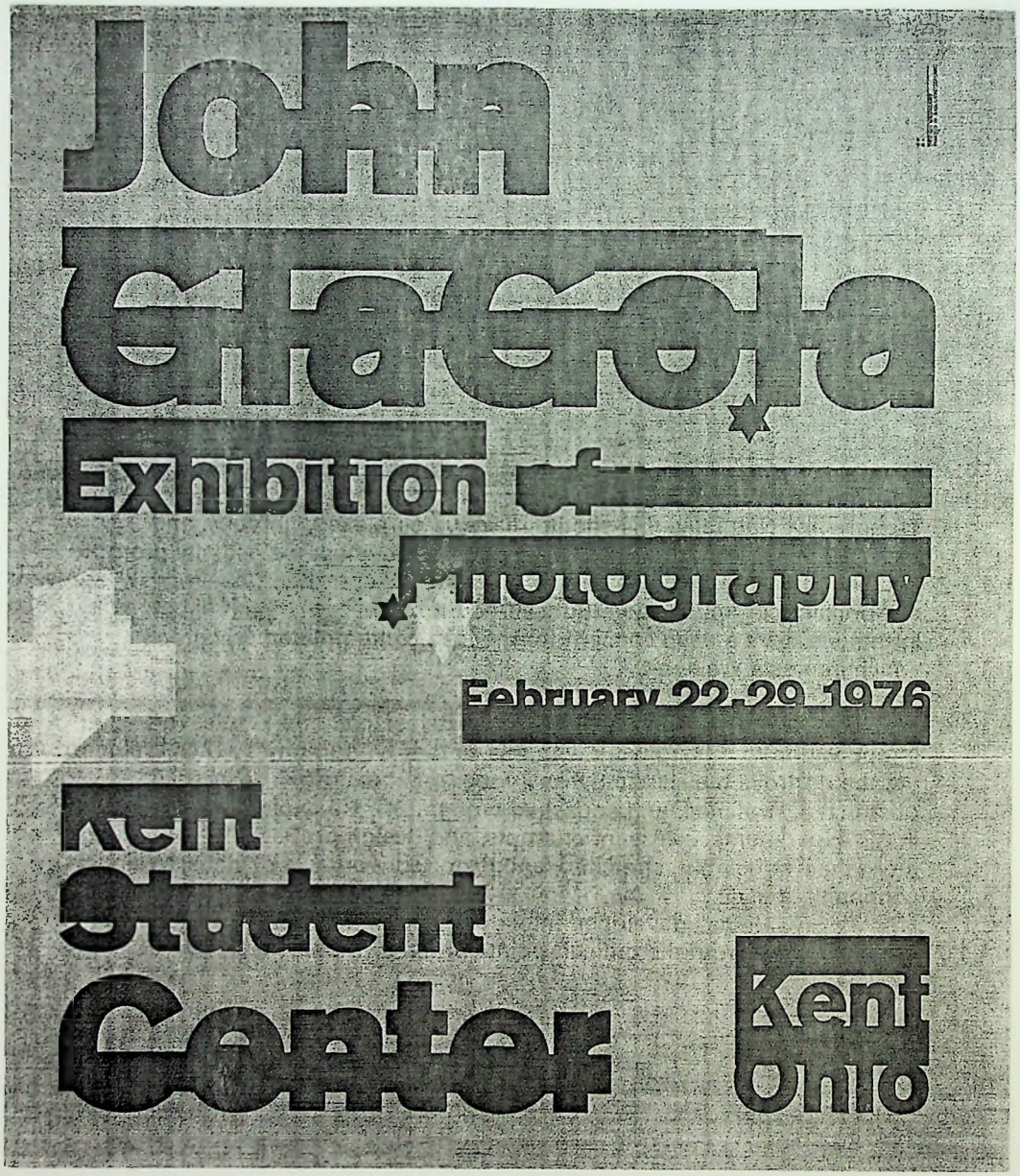

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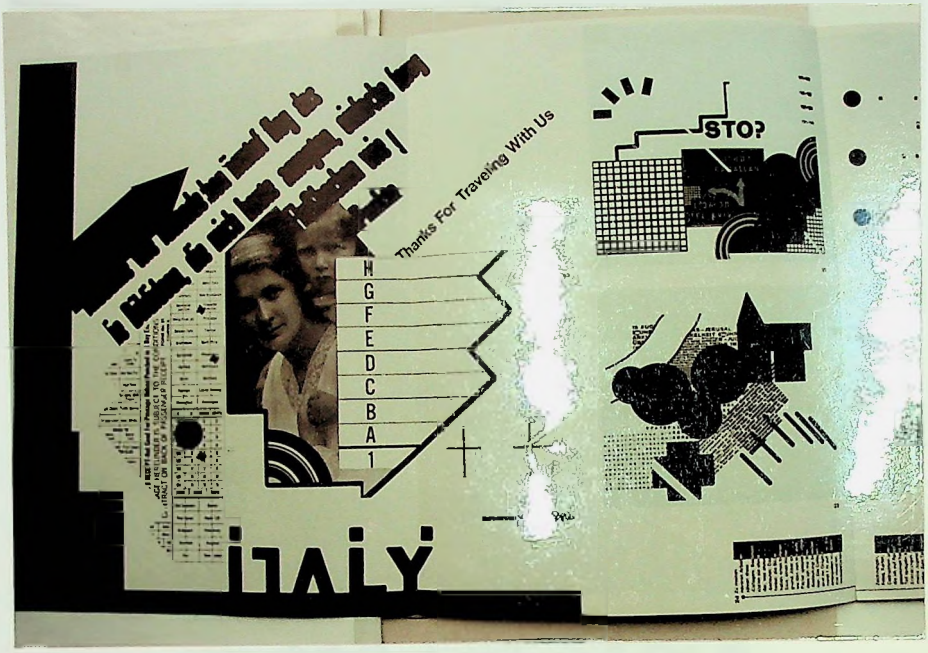

Fig 18. Film collage work by Weingart, 1974. Black on white

Fig 19. Poster by Weingart showing the use of film collage technique, 1978
black on white

Fig 20. Poster by Weingart showing the greater use of film collage technique, 1978 black on white

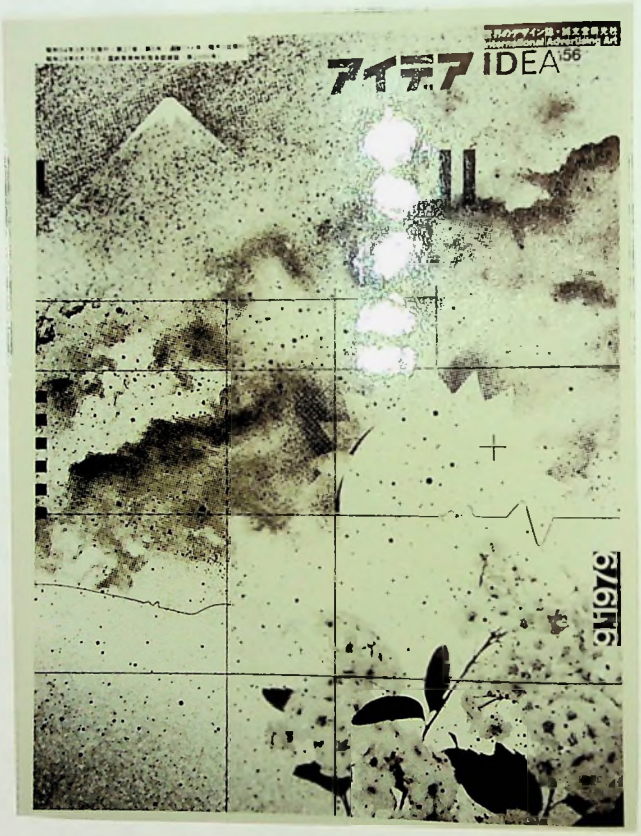

Fig 21. Cover for Idea magazine. W.Weingart, 1979
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Fig 22. Poster for exhibition in Zurich. W.Weingart, 1981
black on white

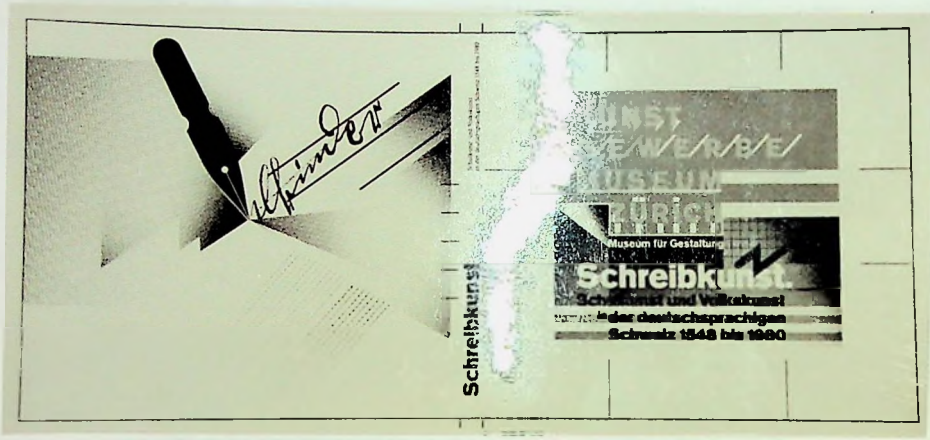

Fig 23. Catalogue cover for exhibition in Zurich. W.Weingart, 1981
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Fig 25. Catalogue contents page for educational conference. W.Weingart, 1981
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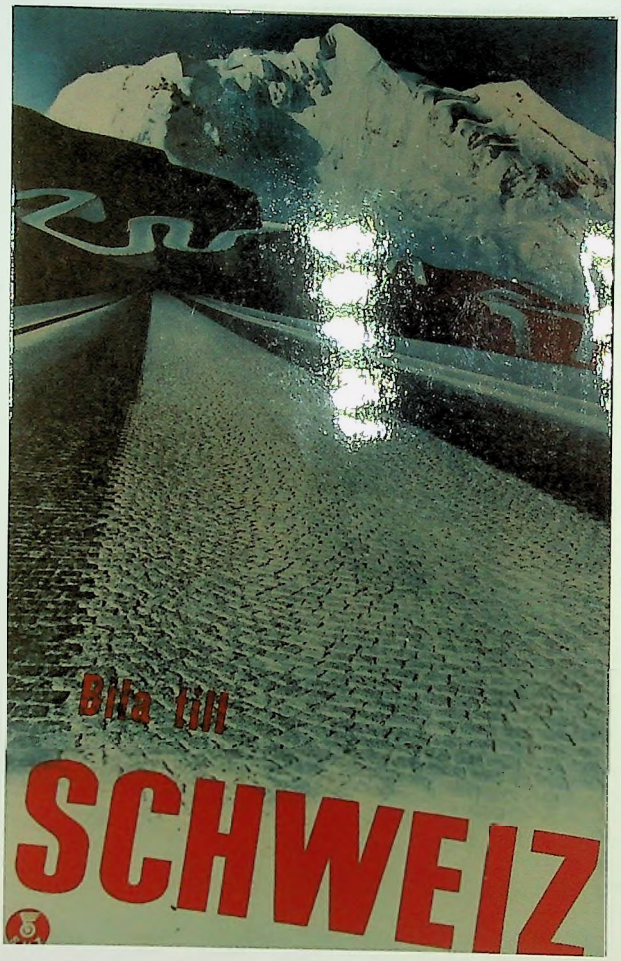

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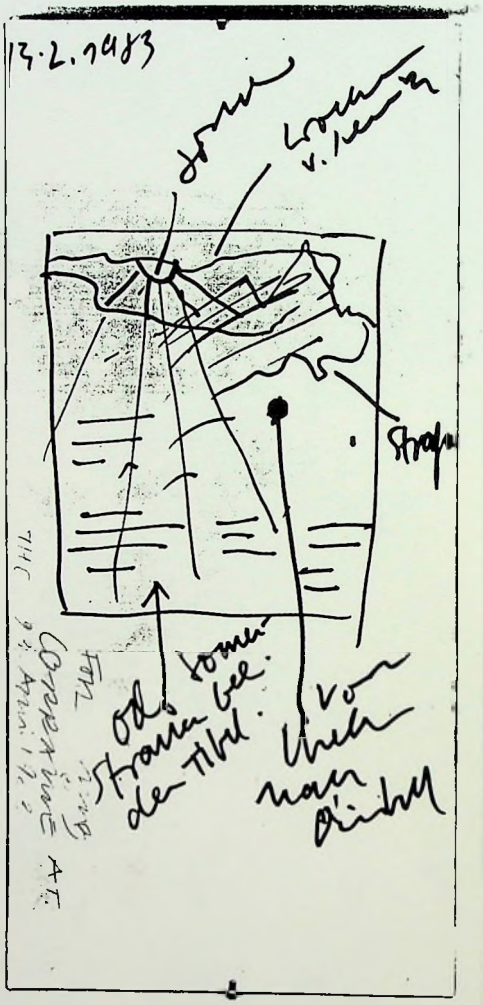

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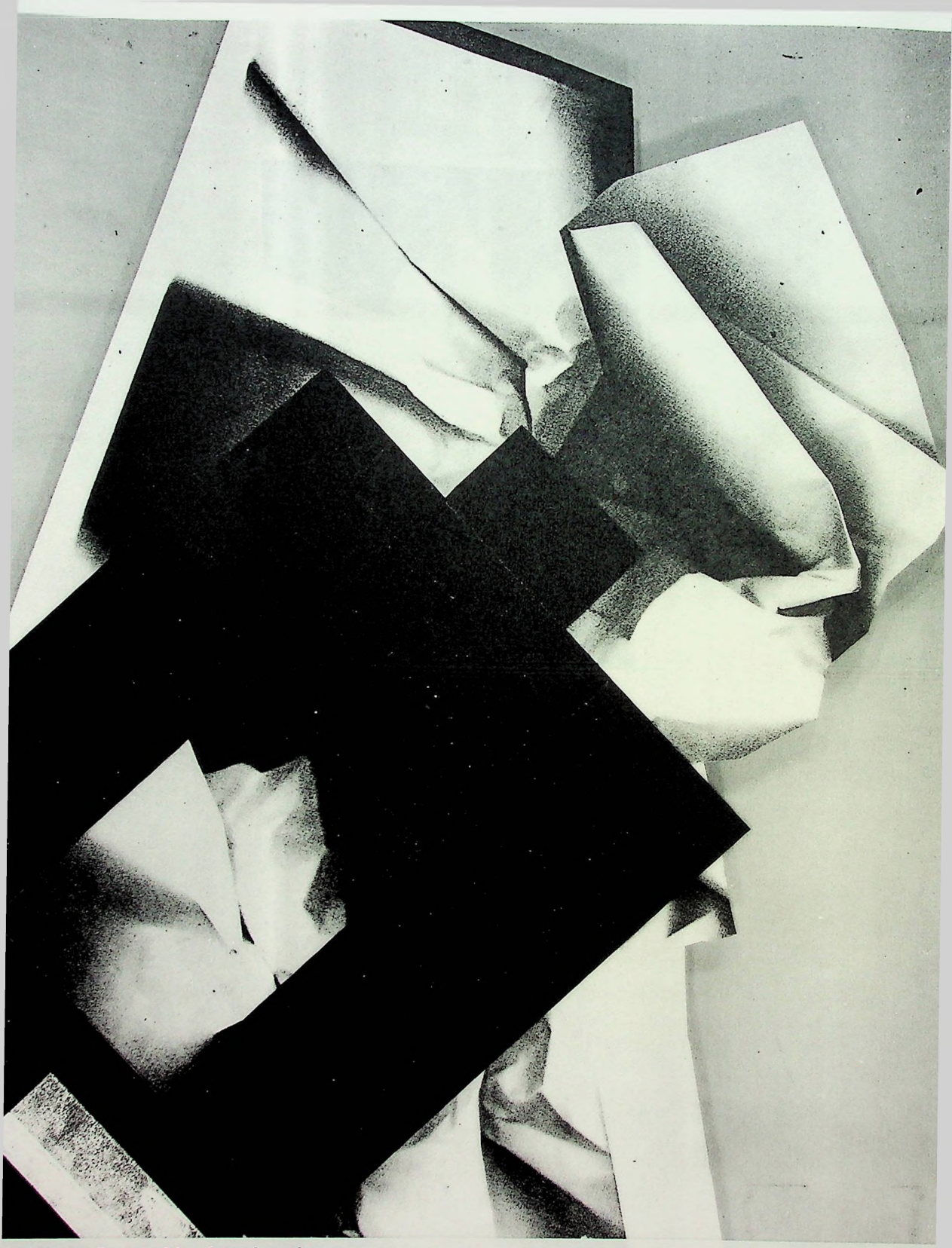

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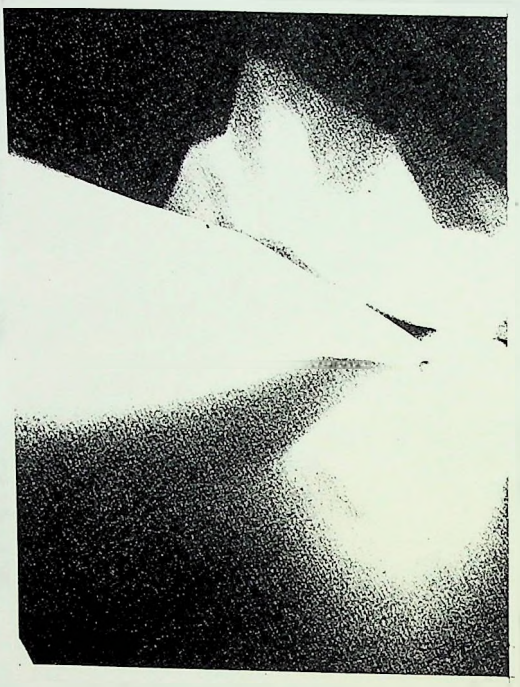

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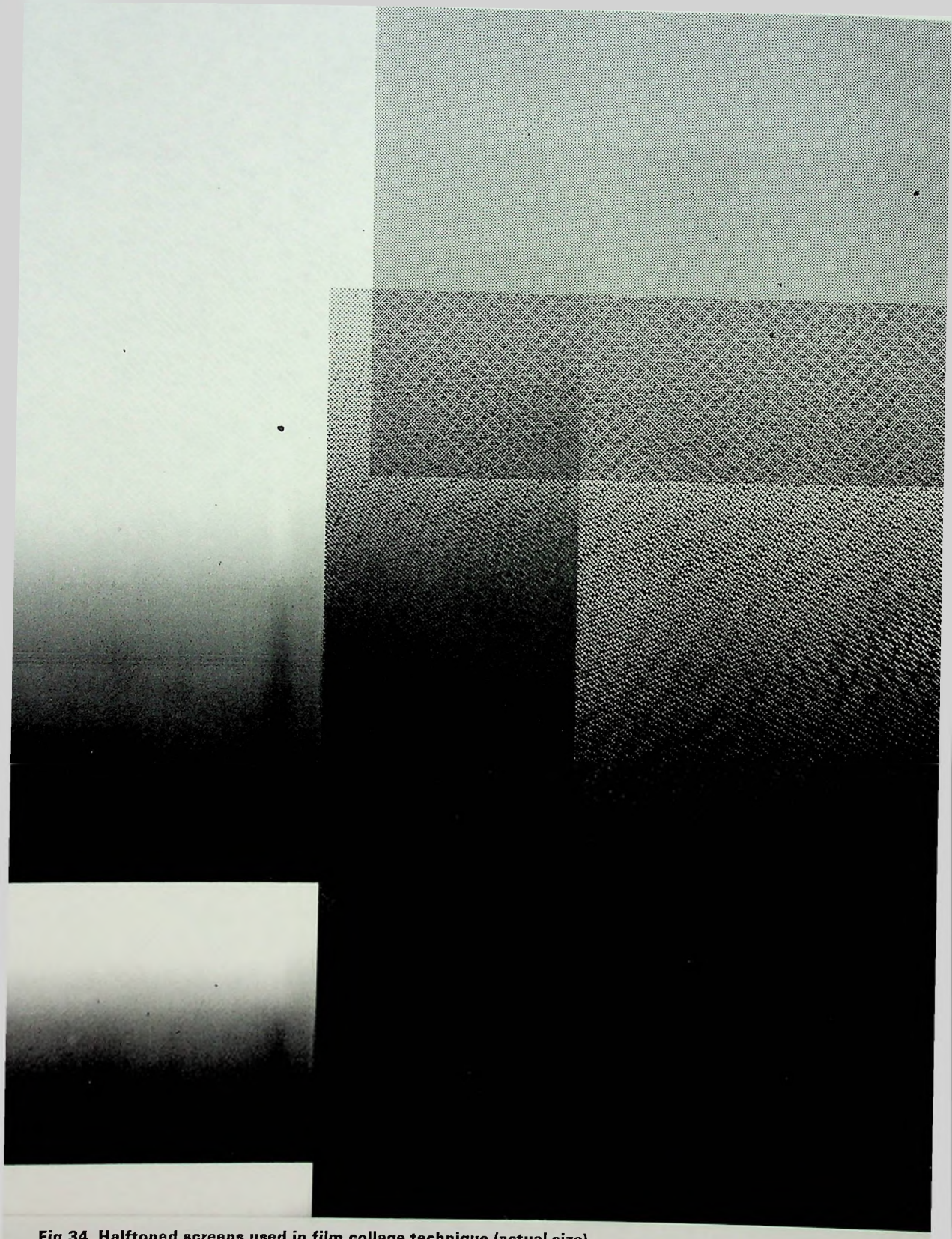

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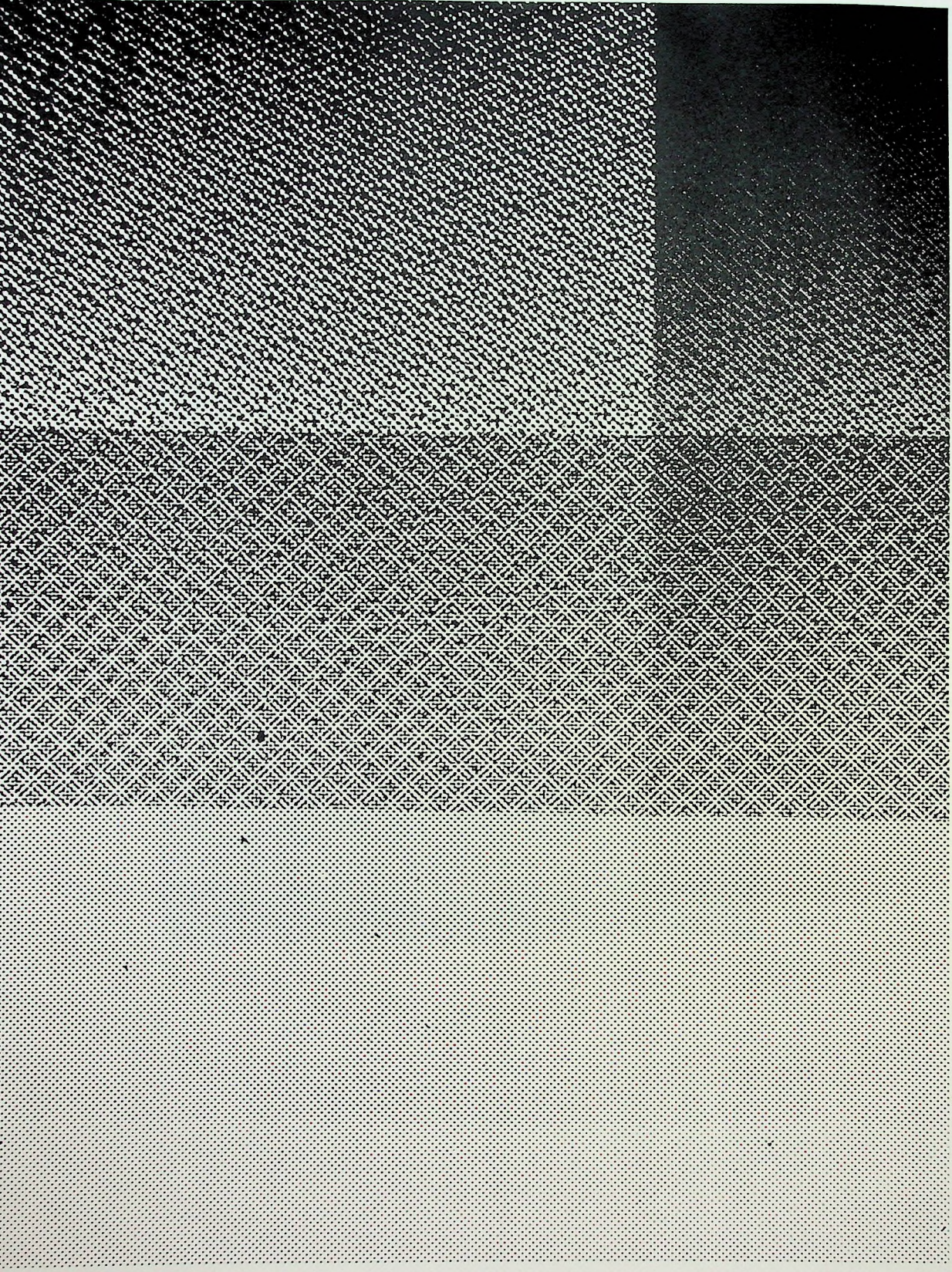

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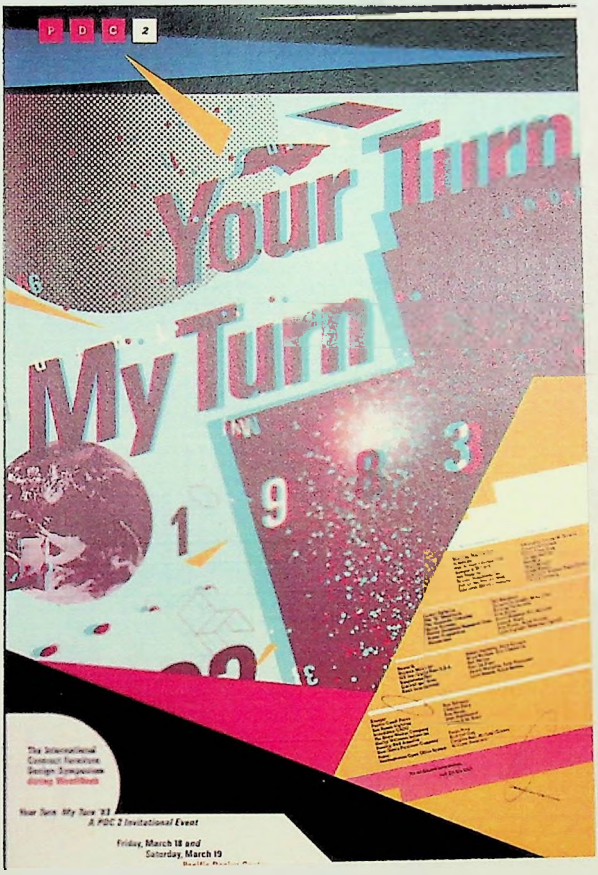

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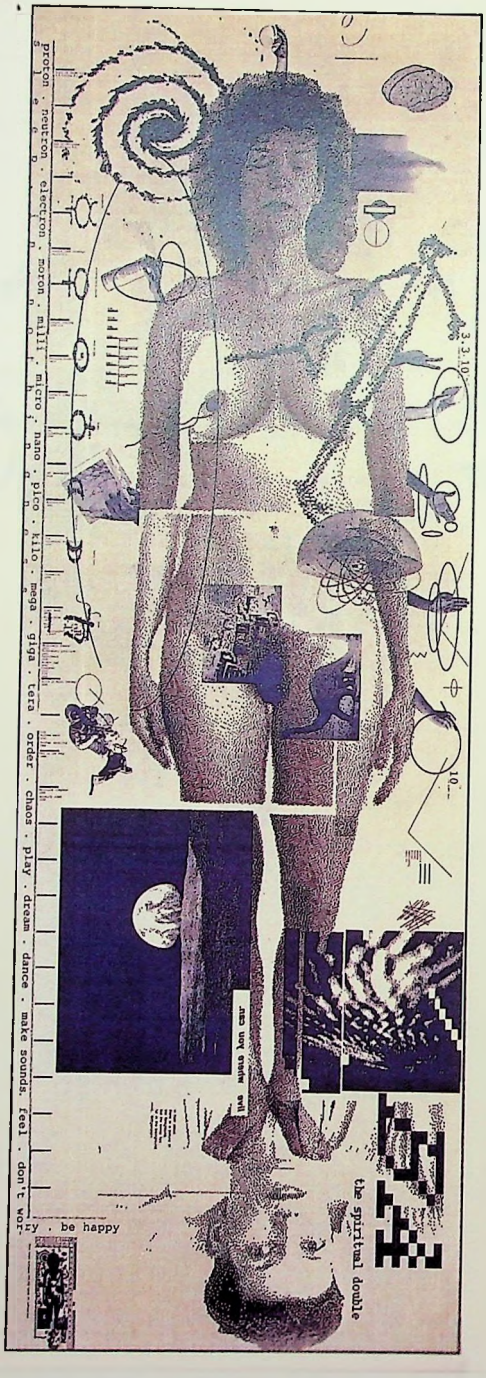

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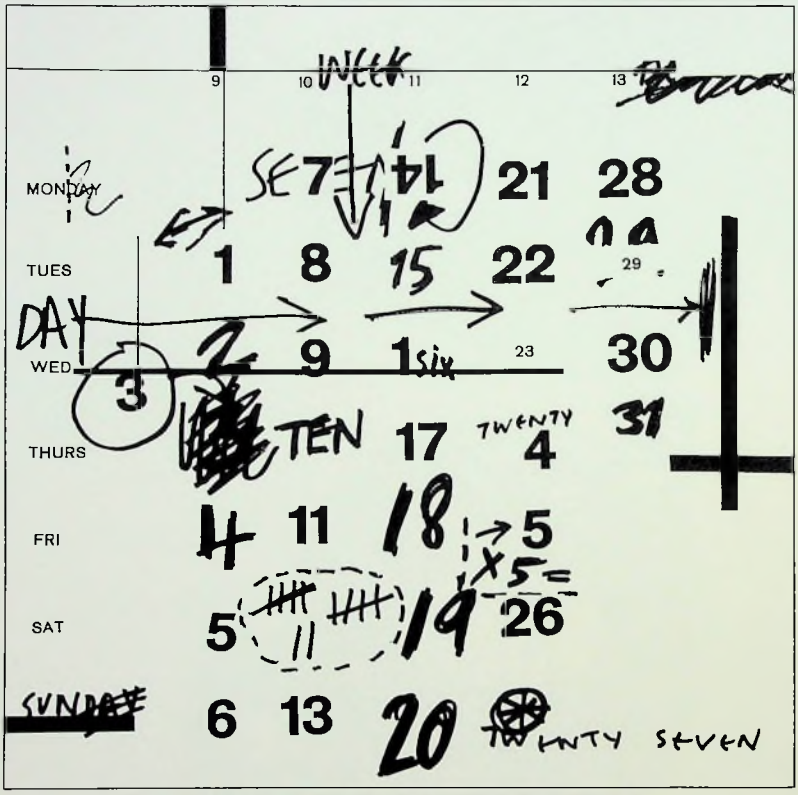

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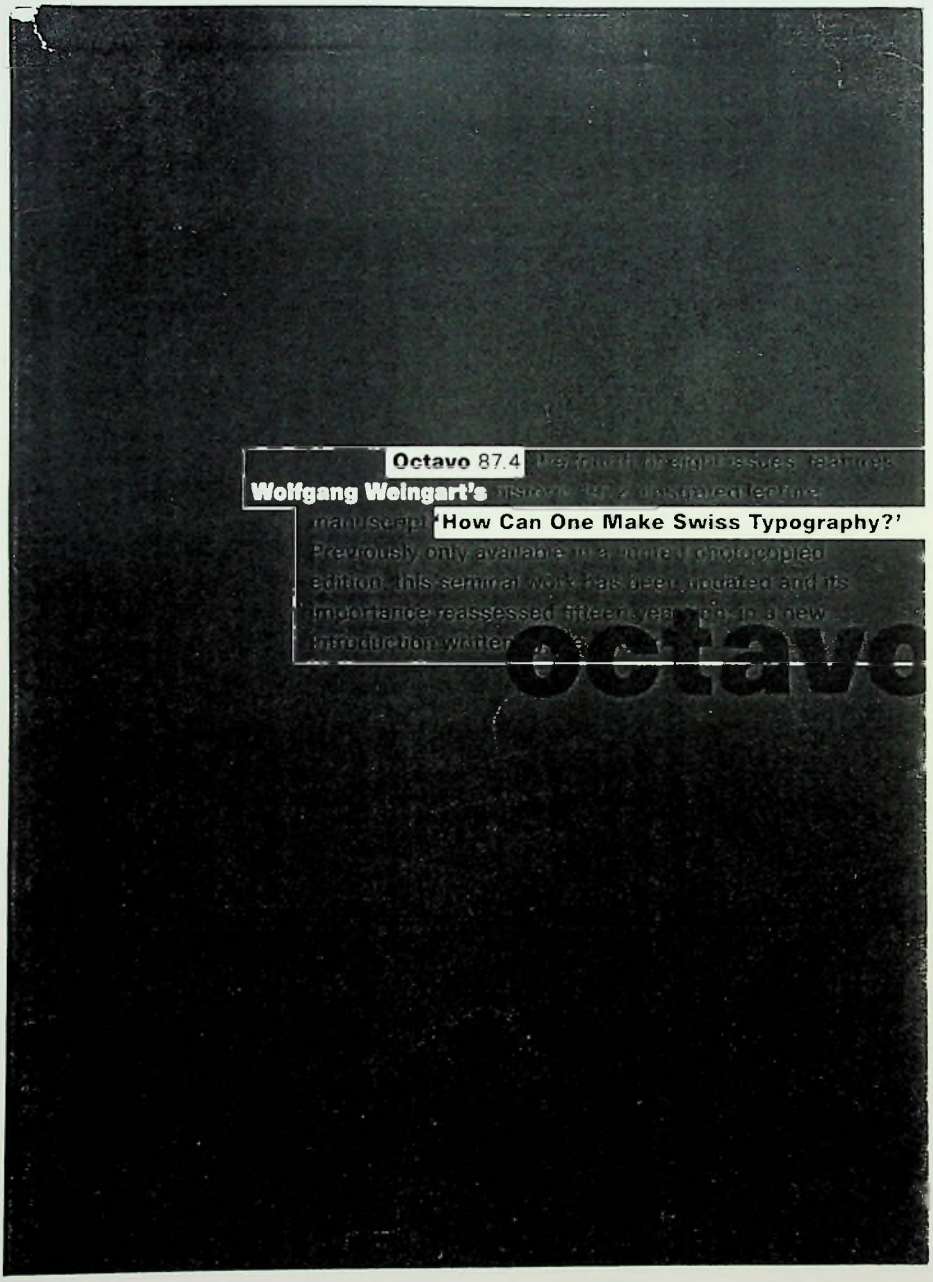

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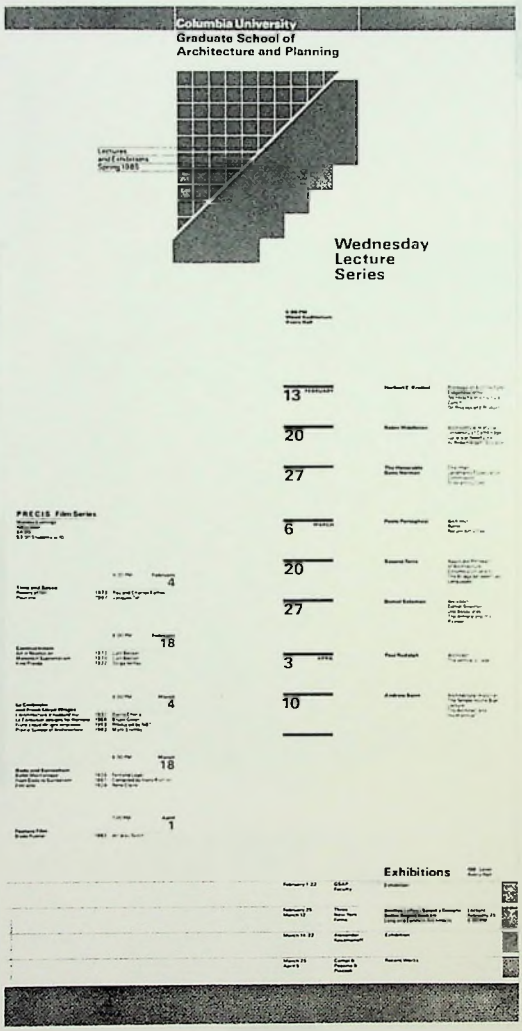

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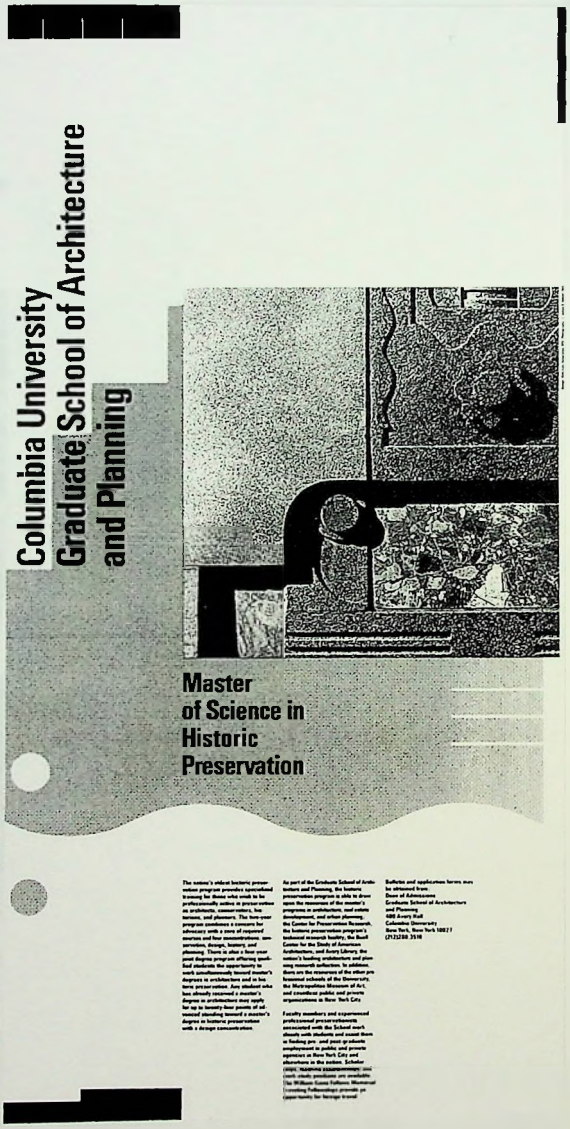

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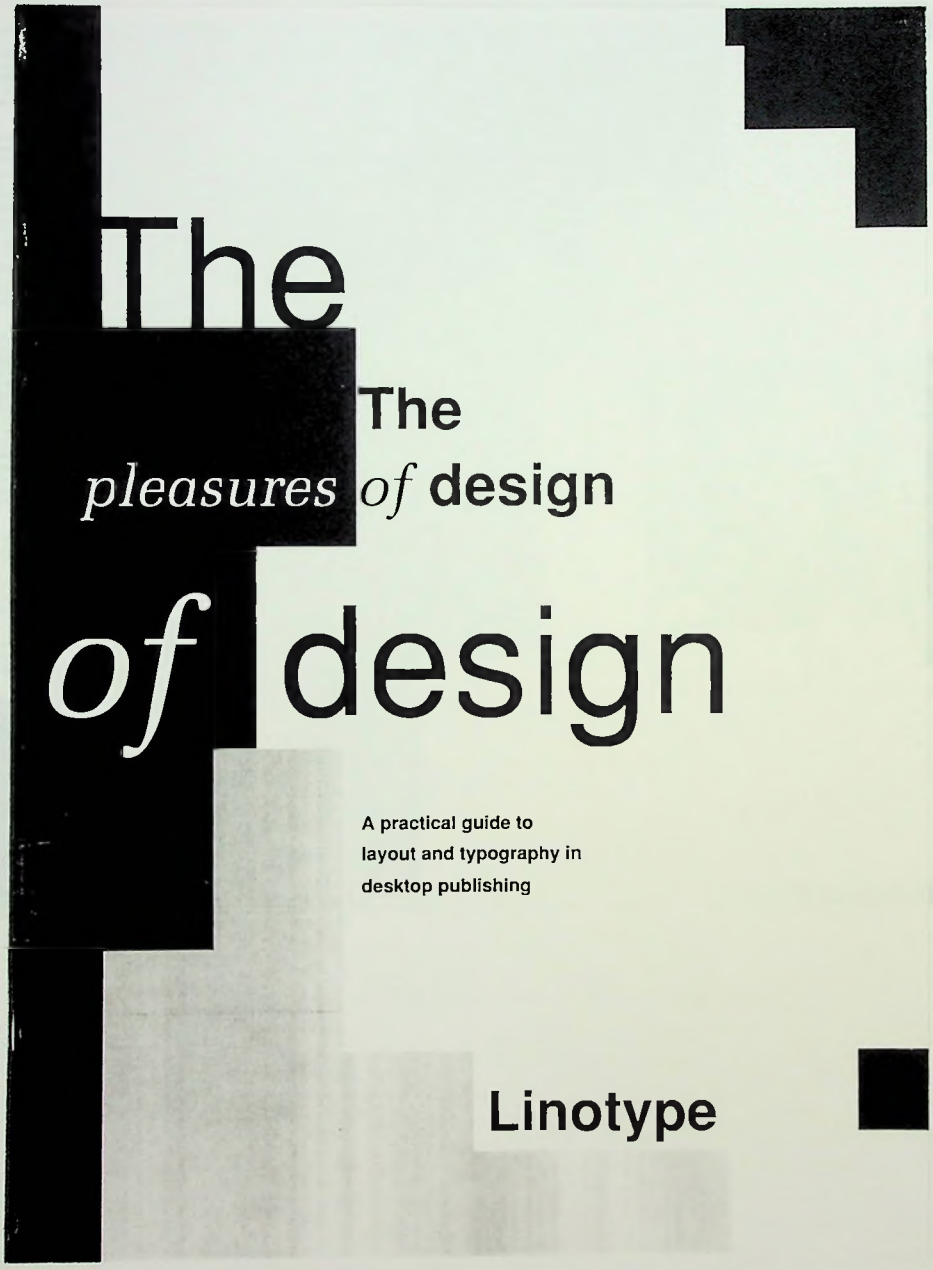

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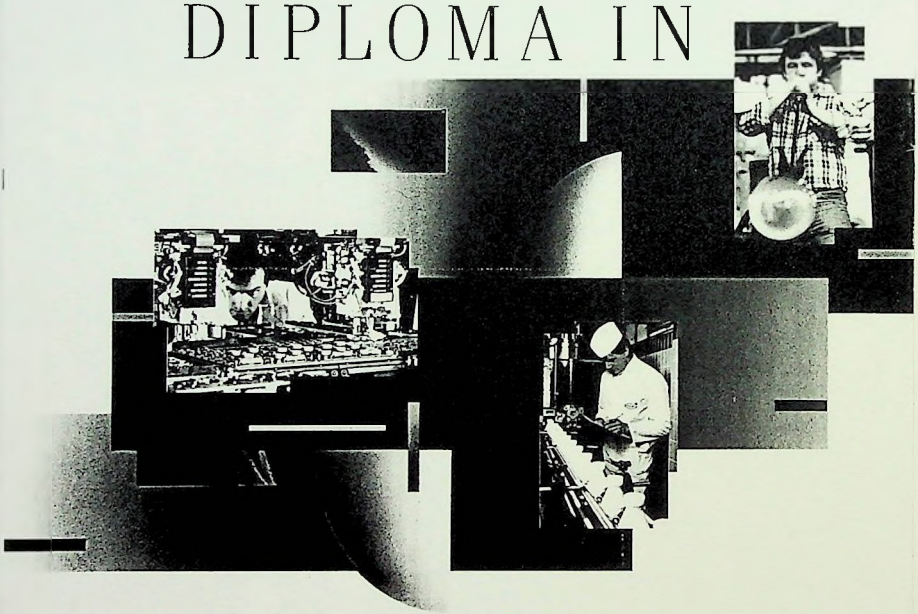
IRISH MANAGEMENT INSTITUTE

THE IMI DIPLOMA IN



PRODUCTION MANAGEMENT

Fig 52. Irish Management Institute brochure, 1989
Black and blue on white. Designer unknown.

imi

IRISH MANAGEMENT INSTITUTE

"Corporations are struggling with a more competitive world. They seek to be more responsive to customers; to be more in touch with the marketplace. They are also delegating more managerial responsibilities to those closest to customers; and in the process, are turning their organizations upside down . . ." thus Quinn Mills on organizations and change.

At the invitation of the IMI, Daniel Quinn Mills **of the** Harvard Business School **will conduct his first ever public seminar in Ireland on March 7th, 1990.**

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Human Resource Management

A COMPETITIVE EDGE

At this seminar, Quinn Mills will demonstrate how organizations can be structured to accommodate the talents and expectations of people in companies today, while at the same time cutting costs, and achieving competitive edge in business.

SEMINAR OUTLINE

Managing the Individual of Today

- Overview of the day
- An exercise about control and delegation
- Today's person
  - Values and new expectations
  - Rewarding and involving

Structuring the Organization for Success

- Making hierarchies work
  - Communications across barriers
  - Cooperation among "stove-pipes"
- An exercise about teamwork
- Clusters as an alternative
- The potentials:
  - Staff costs at ½ my competitors
  - Initiative and innovation at twice those of my competitors
  - Everyone an entrepreneur

The Role of the Human Resources Function

- Can managers let go?
- An exercise about leadership
- The human resources function as a leader

D Quinn Mills is a Professor at the Harvard Business School where he teaches about problems in human resources management. A dynamic presenter, his teaching style is described as "lively and insightful". He is a consultant to major corporations and government agencies and flavours his seminars with anecdote, examples and personal experiences. Throughout his career, Quinn Mills has been a prolific author. He is known internationally for his work, The New Competitors, **and his new book,** Clusters: The New Business Organization of the 1990s, **is due for publication this year.**

D QUINN MILLS

WEDNESDAY, MARCH 7th, 1990

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Navy and pale blue on white. Designer unknown.

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