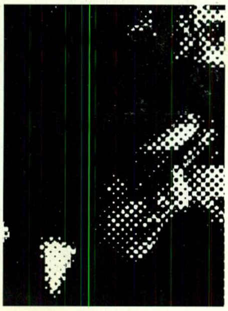

wolfgang weingart

submitted by

patrick o'flaherty

visual
communication
national college of
art and design
march 1991

wolfgang weingart's work and teachings based upon a learning process rather than a STYLE and its interpretation and application by other designers

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Wolfgang Weingart's work and teachings as an approach based on a learning process rather than a style and it's interpretation and application by other designer's

Patrick O' Flaherty

Visual Communications 1991

But Poetic influence need not make poets less original; as often it makes them more original, though not therefore better. The profundities of poetic influence cannot be reduced to source-study, to the history of ideas, to the patterning of ideas. (Norman Bryson, No.57, p7)

But Poetic influence need not make poets less original; as often it makes them more original, though not therefore better. The profundities of poetic influence cannot be reduced to source-study, to the history of ideas, to the patterning of ideas.

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Introduction

In this essay I will show how Wolfgang Weingart's work (contrary to popular opinion) is based on an approach rather than a style. Though he has a very distinctive style of his own this is not the central concern of his work. Weingart's influence on contemporary design has never been properly recognised. Although some critics have acknowledged his importance he hasn't received the recognition that many designers who have been influenced by him have achieved. The few people who have recognised Weingart's influence have not grasped how important it is and have only considered it on one level, that of stylistics.

In **Chapter I**

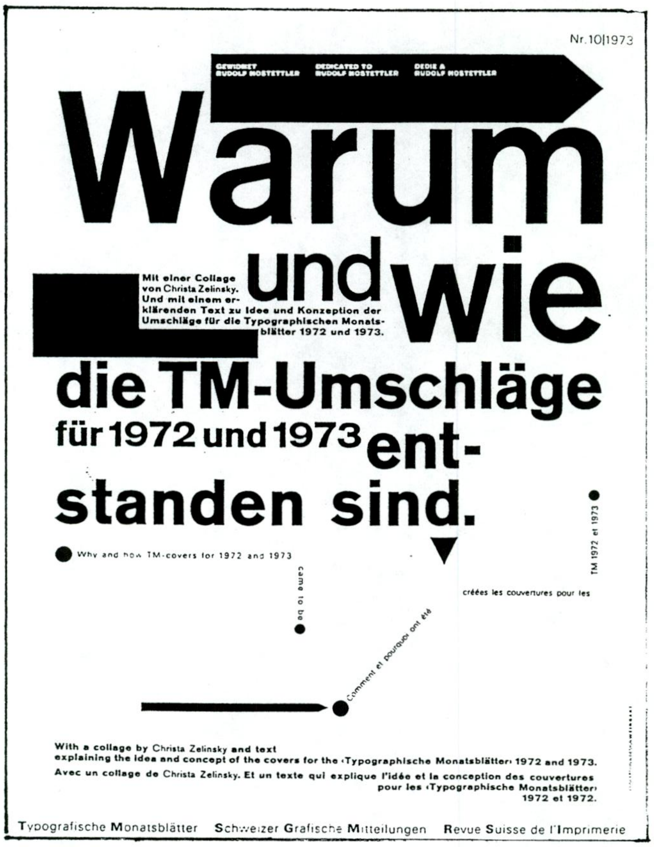
I shall give a description of my discovery and interpretation of Weingart's work. I will suggest the personal and subjective dimensions that affected my interpretation and application of Weingart's work and by showing these I hope to illustrate how subtle, unpredictable, personal and subjective interpretation and influence is.

In **Chapter II**

I will give a description of Weingart's ideas, teachings, attitude and approach to typography and design to give a broader view of his concerns. I will also show what inspired and encouraged Weingart to develop his approach to typography and design. By giving this broad view I intend to make it easier to appreciate and to see less obvious connections between his work and that of other designers

In **Chapter III**

I will suggest the wide range of possible ways a designer can be influenced by another designer. I will make broad comparisons between the work of two designers (Neville Brody and one of Weingart's ex-students April Greiman) and Weingart. I will make reference to manifestations of influence and similarity of approach and ideas at levels other than stylistics. I will also examine Weingart's influence on other designers and design groups in a more condensed and direct form.


Nr. 10|1973

GEWIDMET
RUDOLF HOSTETTLER

DEDICATED TO
RUDOLF HOSTETTLER

DEDIE A
RUDOLF HOSTETTLER

Warum und wie die TM-Umschläge für 1972 und 1973 entstanden sind.

Mit einer Collage von Christa Zelinsky. Und mit einem erklärenden Text zu Idee und Konzeption der Umschläge für die Typographischen Monatsblätter 1972 und 1973.

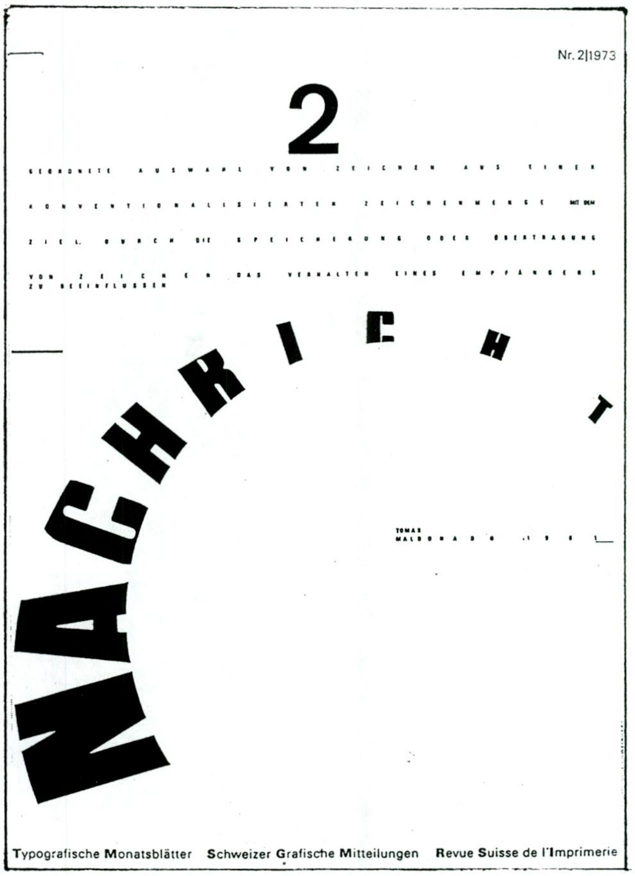
Why and how TM-covers for 1972 and 1973 came to be

TM 1972 et 1973 créées les couvertures pour les Comment et pourquoi ont été

With a collage by Christa Zelinsky and text explaining the idea and concept of the covers for the ‹Typographische Monatsblätter› 1972 and 1973.

Avec un collage de Christa Zelinsky. Et un texte qui explique l'idée et la conception des couvertures pour les ‹Typographische Monatsblätter› 1972 et 1972.

Typografische Monatsblätter Schweizer Grafische Mitteilungen Revue Suisse de l'Imprimerie


Nr. 2|1973

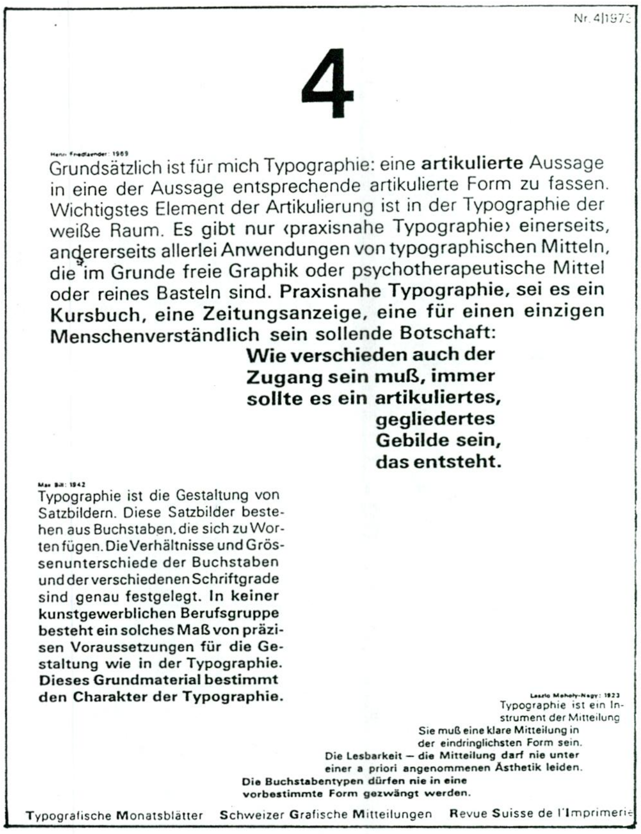
2

GEORDNETE AUSWAHL VON ZEICHEN AUS EINER KONVENTIONALISIERTEN ZEICHENMENGE MIT DEM ZIEL, DURCH DIE SPEICHERUNG ODER ÜBERTRAGUNG VON ZEICHEN DAS VERHALTEN EINES EMPFÄNGERS ZU BEEINFLUSSEN

NACHRICHT

TOMAS
MALDONADO 1961

Typografische Monatsblätter Schweizer Grafische Mitteilungen Revue Suisse de l'Imprimerie



Nr. 4|197

4

Henri Friedlaender: 1969

Grundsätzlich ist für mich Typographie: eine **artikulierte** Aussage in eine der Aussage entsprechende artikulierte Form zu fassen. Wichtigstes Element der Artikulierung ist in der Typographie der weiße Raum. Es gibt nur ‹praxisnahe Typographie› einerseits, andererseits allerlei Anwendungen von typographischen Mitteln, die im Grunde freie Graphik oder psychotherapeutische Mittel oder reines Basteln sind. **Praxisnahe Typographie, sei es ein Kursbuch, eine Zeitungsanzeige, eine für einen einzigen Menschenverständlich sein sollende Botschaft:**

Wie verschieden auch der
Zugang sein muß, immer
sollte es ein artikuliertes,
gegliedertes
Gebilde sein,
das entsteht.

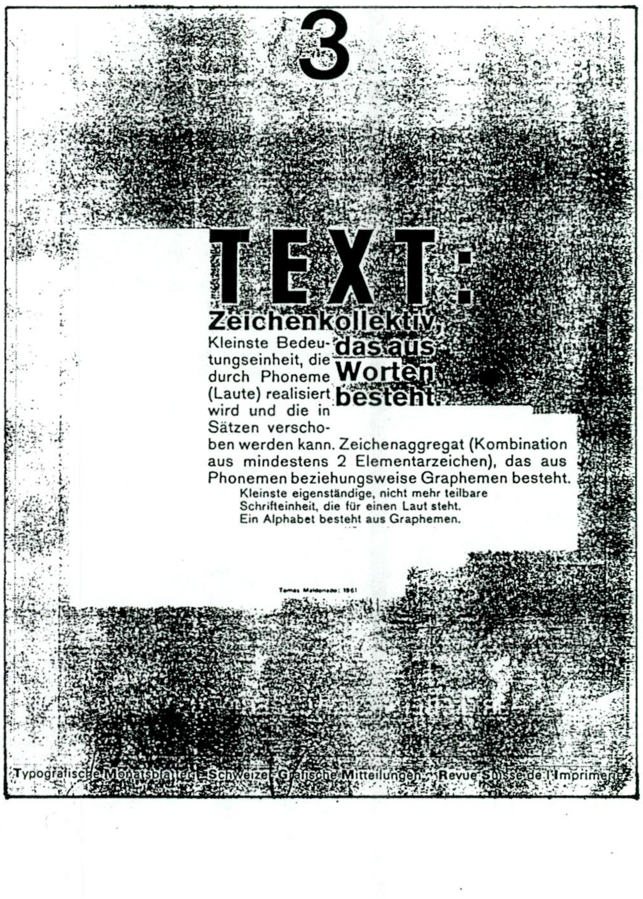
Max Bill: 1942

Typographie ist die Gestaltung von Satzbildern. Diese Satzbilder bestehen aus Buchstaben, die sich zu Worten fügen. Die Verhältnisse und Grössenunterschiede der Buchstaben und der verschiedenen Schriftgrade sind genau festgelegt. **In keiner kunstgewerblichen Berufsgruppe besteht ein solches Maß von präzisen Voraussetzungen für die Gestaltung wie in der Typographie. Dieses Grundmaterial bestimmt den Charakter der Typographie.**

Laszlo Moholy-Nagy: 1923

Typographie ist ein Instrument der Mitteilung
Sie muß eine klare Mitteilung in der eindringlichsten Form sein.
Die Lesbarkeit – die Mitteilung darf nie unter einer a priori angenommenen Ästhetik leiden.
Die Buchstabentypen dürfen nie in eine vorbestimmte Form gezwängt werden.

Typografische Monatsblätter   Schweizer Grafische Mitteilungen   Revue Suisse de l'Imprimeri



3

TEXT:

Zeichenkollektiv, das aus Worten besteht.

Kleinste Bedeutungseinheit, die durch Phoneme (Laute) realisiert wird und die in Sätzen verschoben werden kann. Zeichenaggregat (Kombination aus mindestens 2 Elementarzeichen), das aus Phonemen beziehungsweise Graphemen besteht.

Kleinste eigenständige, nicht mehr teilbare Schrifteinheit, die für einen Laut steht. Ein Alphabet besteht aus Graphemen.

Tomas Maldonado: 1961

Typografische Monatsblätter   Schweizer Grafische Mitteilungen   Revue Suisse de l'Imprimer

Chapter I

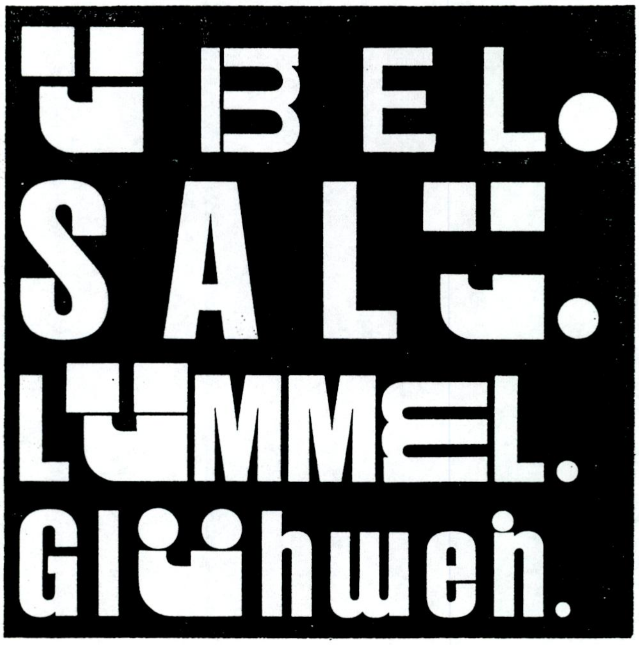
My Personal Experiences: My Personal discovery and exposure to the work and teachings of Wolfgang Weingart

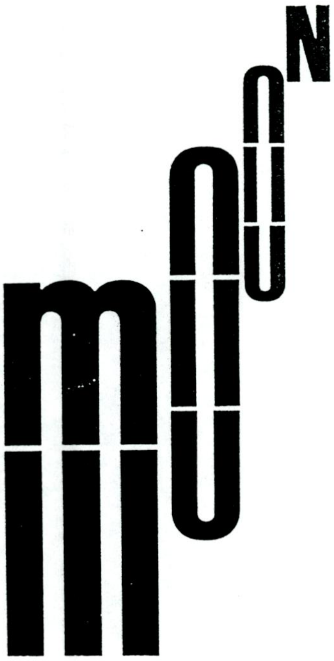
I wandered into my tutor Frank's office and into a discussion on "Swiss Typography'. Frank was explaining to a fellow student Ciarán how it had been a strong influence on him during his formative years as a designer in the early 1960's. He wanted to illustrate what 'Swiss Typography' was so he pulled out a magazine and leafed through for an example. He found some reproductions of work by Emil Ruder, a well known practitioner of 'Swiss Typography'. Frank pointed out the characteristics of this type of work the characteristics, basic flat colour, clean sans serif type, clear grid structure, creative use of white or negative space and everything based on a right angle. It could be described as clean, clear and 'modern', quite like the work I was doing myself at the time. It had an appeal to me and I thought 'I'd like to do that, it's a nice approach of type'.

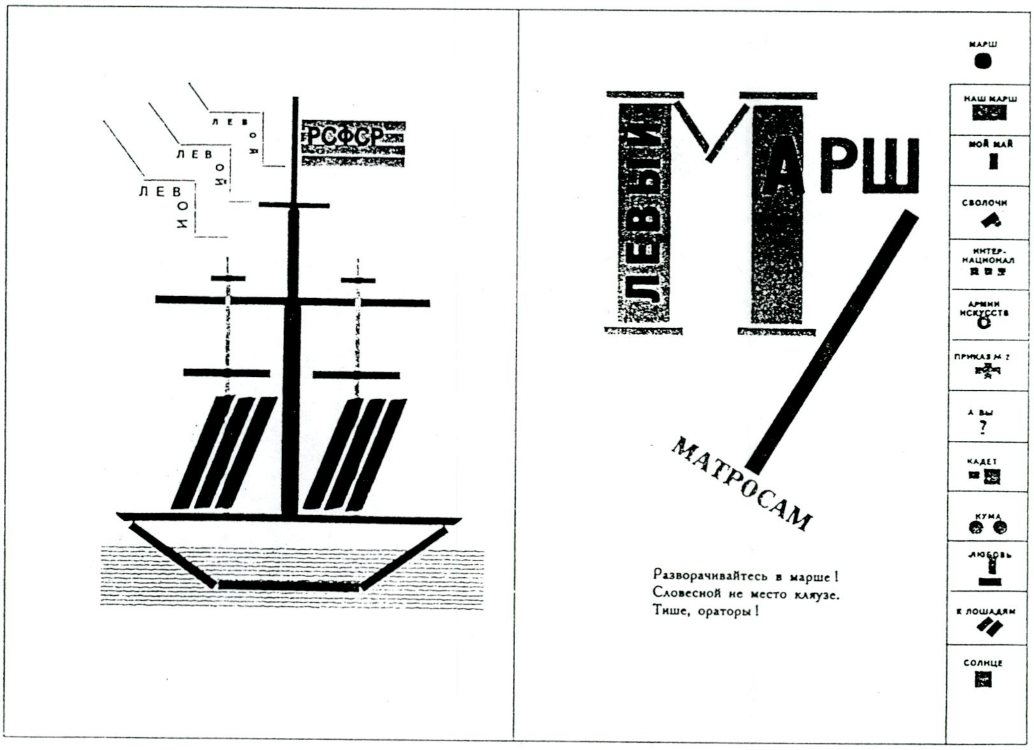
Illus. 1
Wolfgang Weingart, Magazine cover designs for Typographische Montatsblatter. Second colour on '3' is grey.

Ciarán then mentioned a designer called Wolfgang Weingart of whom he had heard. Frank was excited and pulled out a number of magazine covers (Illus. 1) that this guy Weingart had produced. For the first time ever I was genuinely disconcerted by a piece of design. I thought the images before me were unattractive, yet strangely compelling. I didn't 'like' them but I found myself unable to ignore them. The type appeared disorganised and unpredictable and this irritated me. I felt almost vaguely threatened but also sort of excited by my difficulty in categorising this work.

I had an image in my mind of what this person Weingart was like. He was a manic but intellectual visual scientist with a powerful secret knowledge of type to bestow on other typographers. He was a clean cut, smart and healthy middle-aged gentleman. A balding but dignified intellectual. A modern day Ed


ÜBEL.
SALÜ.
LÜMMEL.
GLÜhwen.



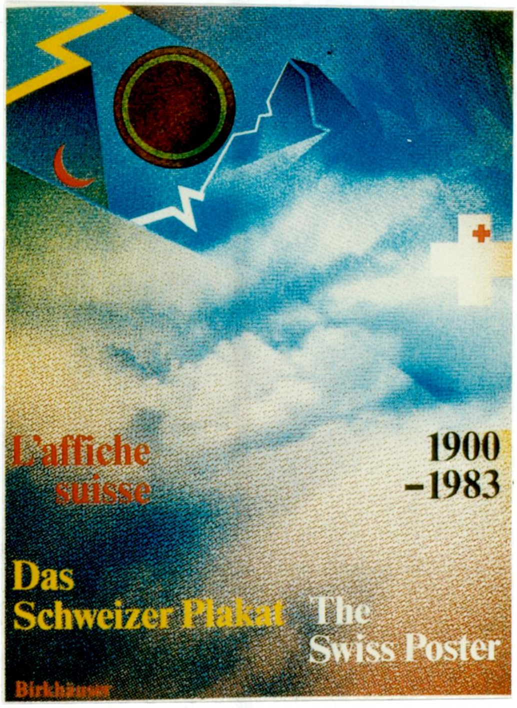

ЛЕВОЙ
ЛЕВОЙ
ЛЕВОЙ
РСФСР

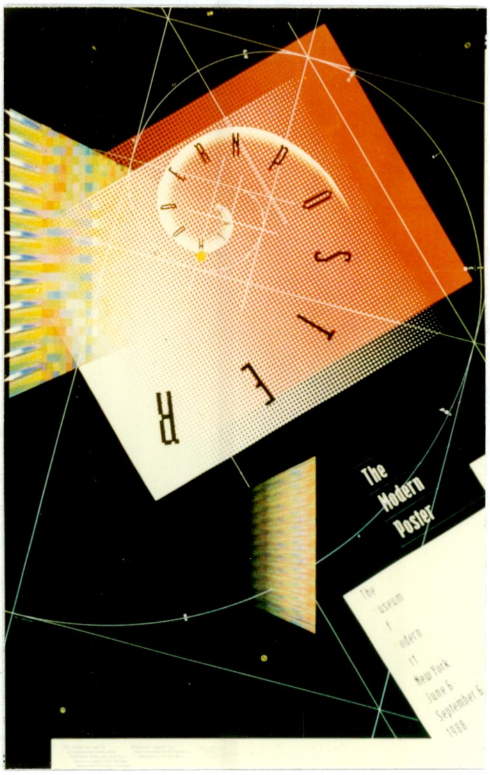
ЛЕВЫЙ МАРШ

МАТРОСАМ

Разворачивайтесь в марше!
Словесной не место кляузе.
Тише, ораторы!

МАРШ
НАШ МАРШ
МОЙ МАЙ
СВОЛОЧИ
ИНТЕР-НАЦИОНАЛ
АРМИИ ИСКУССТВ
ПРИКАЗ № 2
А ВЫ ?
КАДЕТ
КУМА
ЛЮБОВЬ
К ЛОШАДЯМ
СОЛНЦЕ


L'affiche
suisse
1900
–1983
Das
Schweizer Plakat
The
Swiss Poster
Birkhäuser


Modern Poster
The
Modern
Poster
The
Museum
of
Modern
Art
New York
June 6-
September 6
1988

Benguiat or Herman Zapf.

Illus. 2
Wolfgang Weingart,
(top of previous page)
experimental typography forming letter out of other letters and shapes from the typesetters case.

Illus. 3
El Lissitsky,
(bottom of previous page)
from a book of experimental typography illustrating poetry.

Illus. 4
Wolfgang Weingart,
(top of page opposite)
'The Swiss Poster' poster for retrospective of Swiss poster design.
1983.

Illus. 5
April Greiman,
(bottom of page opposite)
'The Modern Poster' poster advertising exhibition of modern poster designs, note similar treatment of similar sujbect matter, (5 years later) when compared to Weingart's 'The Swiss Poster' (Illus. 4).

Sufficiently intrigued by what I had seen I investigated further. There were a small number of magazine articles on Weingart's work. I began to forget the real examples of his work I had seen and instead studied reproductions in magazines. In these out of scale and out of context reproductions I began to see repeated motifs emerge. Weingart had characteristics in his work which could be pointed out in the same way my tutor had pointed out those in Emil Ruder's' work. These characteristics appeared to me to be quite different to those of 'Swiss Type'. They appeared to be mainly motifs, stepped bars, enlarged halftone dots, wide spaced type, collage elements and many more. I began to see parallels between his early experimental work (Illus. 2) and that of the early twentieth century pioneers in typography like El Lissitsky (Illus. 3). Weingart's later work (Illus. 4) stood comparison with modern day designers like April Greiman (Illus. 5). I read a lecture he gave that was reproduced in a typographic journal called 'Octavo'. My interpretation of this lecture combined with they way I was studying his work led me to the conclusion that he was building on 'Swiss type' to produce a collection or vocabulary of powerful motifs that when properly applied aided communication within graphic design and typography. I figured any designer could take these motifs and apply them to their work. his work seemed very superficial since it appeared to rely very much on motifs that could be seen as gimmicks

Flicking through a design magazine I came across a small dignified passport sized photograph of Weingart. This image of a man in a shirt and tie photographed with a cold serious expression on his upturned face strengthened by perception of Weingart as a stereotypical typographic designer.

The Goethe - Institut and Sounds Modern present

German *and* Irish

Contemporary piänó *musi*

Anthony Byrne *plays selected works by*

▼

- Dieter Acker
- Gunter Bialash
- Seoirse Bodley
- John Buckley
- Jerome de Bromhead
- Peter Michel Hamel
- Graham Hersey
- John Kinsella
- Philip Martin
- Jane O' Leary
- Eric Sweeney
- James Wilson

Goethe Institute
37 Merrion Square, Dublin 2.

friday 10th October '89 at 8pm, Admission Free.

Illus. 6
(opposite page)
Patrick O' Flaherty, college project, Poster for piano recital for the Goethe Institute.

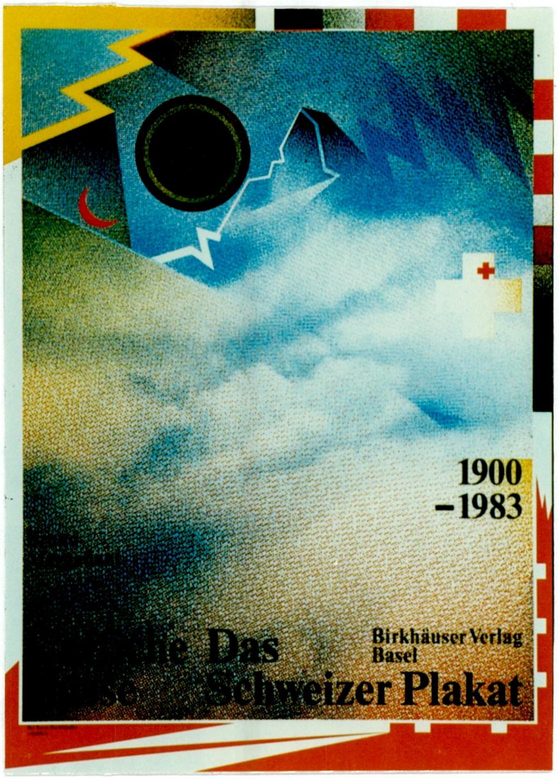
Having observed these motifs in Weingart's work I decided to apply them to my own work. At the time we were producing posters to advertise a recital of contemporary piano music presented by the Goethe Institute, and I saw a connection between the stepped bars in Weingart's work and piano keys (Illus. 6). I used the keys as bars and lines on which I based the design. I used other Weingartism's such as wide spaced type and mixed weights and styles of type. The poster, though technically acceptable, was cold and dull. It appeared highly contrived, not a spontaneous almost emotional response like Weingart's work. I could see that my interpretation of Weingart's work was unsuccessful but had no idea why. I still had an interest in his work but didn't attempt to apply his vocabulary of motifs to my own designs.

Weingart made a lecturing visit to our College department. I had been way off the mark in my preconceptions. He was short, overweight, untidy with a full head of hair. This famous typographer and designer verged on the comical, looking like a secondary school teacher or the cartoon character 'Mr Magoo'. He appeared totally human and certainly not a stereotyped design guru. This living legend could be very articulate but was hampered sometimes by apparently inadequate English and poor elocution and projection. When he came across a difficult question he would be vague, apparently stuck for words or just simply inaudible. When asked something he liked or was interested in he could give an extremely articulate answer.

Weingart was extremely petty, blunt and personal in his attacks on his imitators. When asked about Willie Kunz he remarked 'I can tell you Willie Kunz is for me a pig'. He had a strange and quite dark sense of humour. He drank copious quantities of alcohol and appeared to be a bit of a womaniser.

During the lectures and seminars in our department I began to develop a clearer idea of what Weingart was trying to achieve in his work and teachings. I found his work to be more about a learning process. This 'vocabulary' of motifs and images he used were not supposed to be the ultimate eternal elements with magical qualities. They were, instead, the results of his personal investigations in design. He was of the opinion that people should develop their own 'vocabulary' of elements that they completely understand and can easily be applied in an appropriate, personal, intuitive and emotive way. Using a basic 'vocabulary' of elements that you really understand means you have more control over how and what you communicate and a more personal quality to your work. It is no good using someone else's 'vocabulary' that you don't understand. I realised that this was why the Weingart motifs I borrowed for my piano poster were unsuccessful, I just didn't understand them. Weingart's approach to teaching is that students should begin with a basic set of elements but then develop their own through a process of investigation and experimentation.

I saw an another original example of Weingart's work (since seeing the magazine covers when I was first introduced to his work), it was a very large poster which was printed in five colours. It had a life of its own, a rich emotional and technical quality that no reproduction could ever have. It reminded me of how a great painting or drawing, when seen in the flesh, makes its reproductions seem vain and pointless. When you reproduce a five foot tall poster printed in five colours as a three inch tall black and white halftone you lose a lot. All you can see from the reproduction is motifs, bars, screens, shapes and type styles. When taken out of its context (the surroundings on which it was displayed) the poster appears as an abstract piece of aesthetics rather than its intended communications function. The layered 3-D


1900
–1983
Das
Schweizer Plakat
Birkhäuser Verlag
Basel

L'affiche
suisse
1900
–1983
Das
Schweizer Plakat
The
Swiss Poster
Birkhäuser

feel of this particular poster becomes 2-D in its reproductions. It becomes very easy to miss the subtitles that draw you into Weingart's work, when you see only reproductions.

Illus. 7
Wolfgang Weingart,
The Swiss Poster two of several different versions of the poster

i discovered Weingart had reprinted the poster he had shown us several times at his own expense in order to try and perfect it (Illus. 7). He is obsessed with technique. On that particular poster he had spent six weeks overlapping and layering screens again and again. Weingart explained that like the development of a basic vocabulary, he sees a thorough knowledge of the technical basics as essential to successful design. If you develop a basic vocabulary and the technical skills to implement it you will have what you need to produce emotive and communicative work to draw the viewer in across all boundaries. In Weingart's vocabulary elements have few literal or figurative connotations and so are less open to misinterpretation. The viewer is simply drawn into the work at a gut level. it is almost that you don't know why you like it but you do nonetheless. In this way he produces work that is a personal vision, but that demonstrates a clear understanding of the communicative process and how to manipulate it.

After these experiences I completely gave up any attempts to incorporate Weingart's images in my work. there is a vocabulary in my work but it is my own. Trying to investigate all the technical processes available to me as fully as I can is very important so as to allow me to properly, efficiently and effectively integrate these elements. My work bears little or no resemblance to Weingart's on a superficial level. It is, however, very strongly influenced by his approach. It is this approach that is essential to Weingart's teaching and work

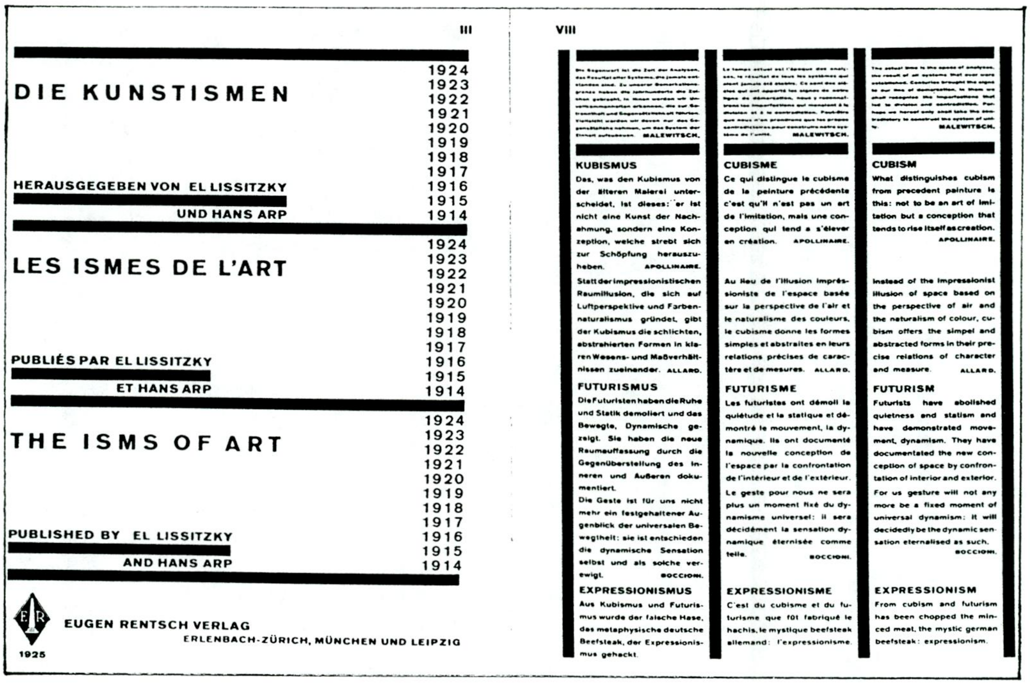
My first impressions of Weingart and his work were completely subjective and misguided. They were distorted by the media presentation of the man and his supposed ideas, and the nature of the reproductions of his work. My own prejudices, desires, and stereotypes also came into play and, I am sure, many other factors that would be almost impossible to isolate. I looked only at stylistics and it wasn't until I met the man that I began to properly understand him and his work. The irony is that now my work is far more influenced by Weingart than before, but on casual observation it looks far less so.

Chapter II

a) Who is Wolfgang Weingart?

> **I managed by myself, there was some inspiration from others, but solving graphic problems I learned myself. I was self-taught, I really only had an education in techniques of typesetting and from my apprenticeship in this came my fondness for typography.**
>
> (Wolfgang Weingart, No. 53, p 51)

Self taught designer and educator Wolfgang Weingart was born in 1941. He left South East Germany in 1968 and began to study and then to teach at the Basle School of Design in Switzerland. He has conducted typography workshops at the Yale University Summer Program in Graphic Design at Brussage in Switzerland. Since 1972 he has lectured on his teaching methodologies throughout Europe and the United States. He is a regular contributor to Typografische Montsblatter, a typographic journal based in St. Gall in Switzerland. He is a founder of the periodicals TM/Communications and Typographis Process.



III

DIE KUNSTISMEN

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

HERAUSGEGEBEN VON EL LISSITZKY
UND HANS ARP

LES ISMES DE L'ART

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

PUBLIÉS PAR EL LISSITZKY
ET HANS ARP

THE ISMS OF ART

1924
1923
1922
1921
1920
1919
1918
1917
1916
1915
1914

PUBLISHED BY EL LISSITZKY
AND HANS ARP

EUGEN RENTSCH VERLAG
ERLENBACH-ZÜRICH, MÜNCHEN UND LEIPZIG
1925

VIII

MALEWITSCH.

KUBISMUS

Das, was den Kubismus von der älteren Malerei unterscheidet, ist dieses: er ist nicht eine Kunst der Nachahmung, sondern eine Konzeption, welche strebt sich zur Schöpfung herauszuheben. APOLLINAIRE.

Statt der impressionistischen Raumillusion, die sich auf Luftperspektive und Farbennaturalismus gründet, gibt der Kubismus die schlichten, abstrahierten Formen in klaren Wesens- und Maßverhältnissen zueinander. ALLARD.

FUTURISMUS

Die Futuristen haben die Ruhe und Statik demoliert und das Bewegte, Dynamische gezeigt. Sie haben die neue Raumauffassung durch die Gegenüberstellung des Inneren und Äußeren dokumentiert.

Die Geste ist für uns nicht mehr ein festgehaltener Augenblick der universalen Bewegtheit: sie ist entschieden die dynamische Sensation selbst und als solche verewigt. BOCCIONI.

EXPRESSIONISMUS

Aus Kubismus und Futurismus wurde der falsche Hase, das metaphysische deutsche Beefsteak, der Expressionismus gehackt.

MALEWITSCH.

CUBISME

Ce qui distingue le cubisme de la peinture précédente c'est qu'il n'est pas un art de l'imitation, mais une conception qui tend a s'élever en création. APOLLINAIRE.

Au lieu de l'illusion impressioniste de l'espace basée sur la perspective de l'air et le naturalisme des couleurs, le cubisme donne les formes simples et abstraites en leurs relations précises de caractère et de mesures. ALLARD.

FUTURISME

Les futuristes ont démoli la quiétude et la statique et démontré le mouvement, la dynamique. Ils ont documenté la nouvelle conception de l'espace par la confrontation de l'intérieur et de l'extérieur.

Le geste pour nous ne sera plus un moment fixé du dynamisme universel: il sera décidément la sensation dynamique éternisée comme telle. BOCCIONI.

EXPRESSIONISME

C'est du cubisme et du futurisme que fût fabriqué le hachis, le mystique beefsteak allemand: l'expressionisme.

MALEWITSCH.

CUBISM

What distinguishes cubism from precedent painture is this: not to be an art of imitation but a conception that tends to rise itself as creation. APOLLINAIRE.

Instead of the Impressionist illusion of space based on the perspective of air and the naturalism of colour, cubism offers the simpel and abstracted forms in their precise relations of character and measure. ALLARD.

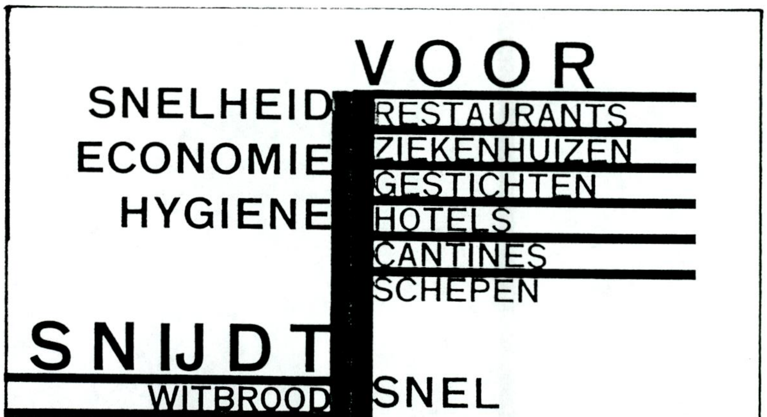
FUTURISM

Futurists have abolished quietness and statism and have demonstrated movement, dynamism. They have documentated the new conception of space by confrontation of interior and exterior.

For us gesture will not any more be a fixed moment of universal dynamism: it will decidedly be the dynamic sensation eternalised as such. BOCCIONI.

EXPRESSIONISM

From cubism and futurism has been chopped the minced meat, the mystic german beefsteak: expressionism.



VOOR

SNELHEID
ECONOMIE
HYGIENE

RESTAURANTS
ZIEKENHUIZEN
GESTICHTEN
HOTELS
CANTINES
SCHEPEN

SNIJDT

WITBROOD
BRUINBROOD
ROGGEBROOD
KOEK
CAKE

SNEL
ECONOMISCH
HYGIENISCH

b) Emil Ruder and Modernist 'Swiss' Typography

When Weingart first began to study at Basle he was instructed by Armin Hofmann and Emil Ruder. Weingart had very little contact with Armin Hofmann. He left the school soon after Weingart arrived and went to teach at the National Design Institute in Ahmedebad, India. Hoffman's ideas and teachings on design were similar to Ruder's.The teachings and work of these people tended to be strict and dogmatic. Weingart suggested in Octavo (No.39, p3) that he failed in his attempts to learn and found himself more of an observer than a student.

Emil Ruder's ideas on typography were firmly rooted in the style of the Modernist tradition pioneered by Designers like El Lissitsky (Illus. 8) and Paul Schuitema (Illus. 9). But Ruder had a more clean, ordered and impersonal approach

Illus 8
(top of page opposite)
El Lissitsky,
Title page and page from
The Isms of Art,
1925

Illus 9
(bottom of page opposite)
Paul Schuitema,
Advertisement for Berkel,
c. 1927

> **Emil Ruder's remarkable achievement was the rationalisation and interpretation of the multifarious principles of the New Typography into a coherent problem.**
> (Charles Biglow, No. 46, p 5)

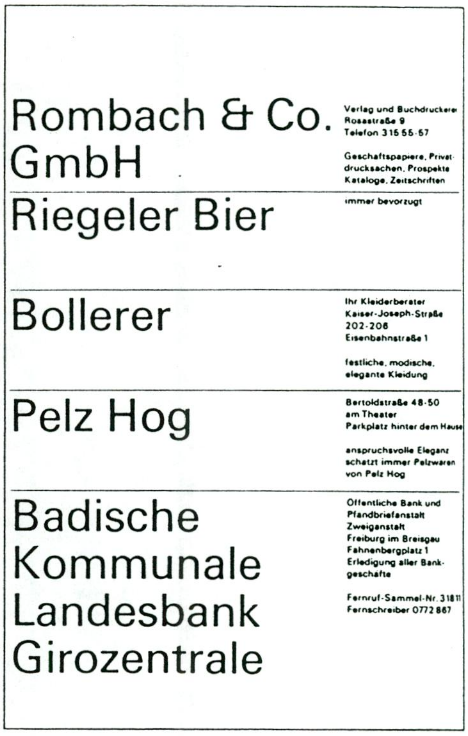
This attempt at rationalisation can be seen in his book 'Typography' where he dogmatically lays down clear 'guidelines' for what he considers 'good' design. He attempted to simplify and define the communications process in graphic design by removing what he taught unnecessary and clarifying what he taught essential. Ruder thought that he could define levels of readability (how easy a message is to read).

One of Emil Ruder's strongest held convictions was:

> **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 that cannot be read becomes a product without a purpose.**
> (Emil Ruder, No.26, p 46)

Ruder believed in functionalism in typography. He

städtische bühnen
freiburg
im breisgau



Rombach & Co. GmbH	Verlag und Buchdruckerei Rosastraße 9 Telefon 315 55-57 Geschäftspapiere, Privatdrucksachen, Prospekte Kataloge, Zeitschriften
Riegeler Bier	immer bevorzugt
Bollerer	Ihr Kleiderberater Kaiser-Joseph-Straße 202-206 Eisenbahnstraße 1 festliche, modische, elegante Kleidung
Pelz Hog	Bertoldstraße 48-50 am Theater Parkplatz hinter dem Hause anspruchsvolle Eleganz schätzt immer Pelzwaren von Pelz Hog
Badische Kommunale Landesbank Girozentrale	Öffentliche Bank und Pfandbriefanstalt Zweiganstalt Freiburg im Breisgau Fahnenbergplatz 1 Erledigung aller Bankgeschäfte Fernruf-Sammel-Nr. 31811 Fernschreiber 0772 887

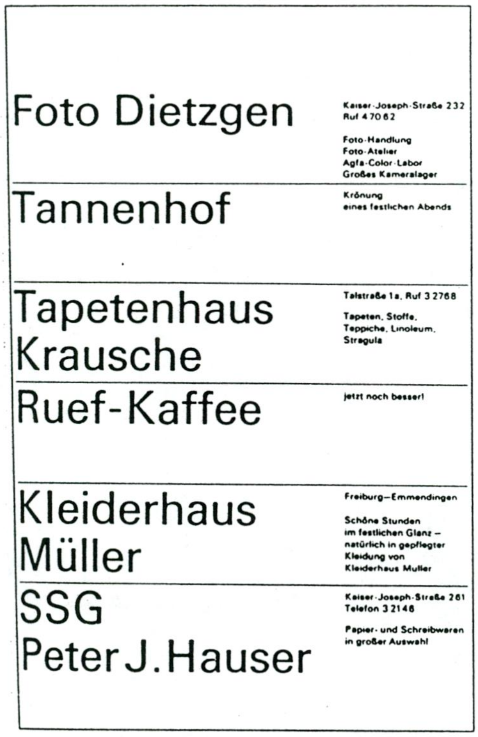


Foto Dietzgen	Kaiser-Joseph-Straße 232 Ruf 4 70 62 Foto-Handlung Foto-Atelier Agfa-Color-Labor Großes Kameralager
Tannenhof	Krönung eines festlichen Abends
Tapetenhaus Krausche	Talstraße 1a, Ruf 3 2768 Tapeten, Stoffe, Teppiche, Linoleum, Stragula
Ruef-Kaffee	jetzt noch besser!
Kleiderhaus Müller	Freiburg–Emmendingen Schöne Stunden im festlichen Glanz – natürlich in gepflegter Kleidung von Kleiderhaus Müller
SSG Peter J. Hauser	Kaiser-Joseph-Straße 261 Telefon 3 2146 Papier- und Schreibwaren in großer Auswahl

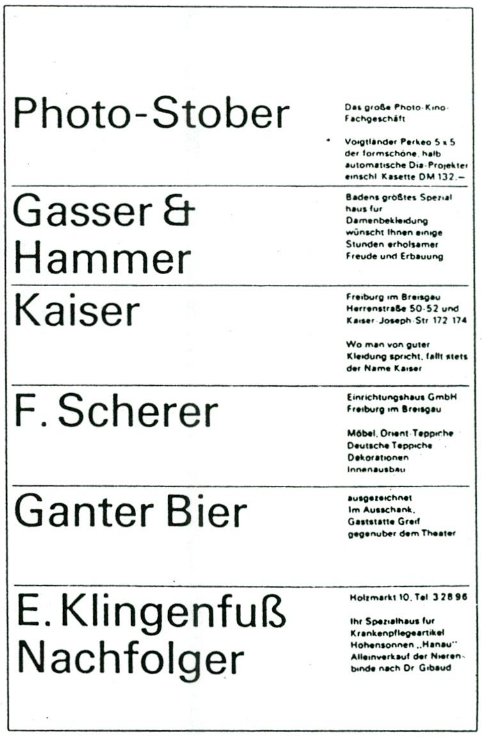


Photo-Stober	Das große Photo-Kino-Fachgeschäft Voigtländer Perkeo 5 x 5 der formschöne, halbautomatische Dia-Projekter einschl. Kasette DM 132.–
Gasser & Hammer	Badens größtes Spezialhaus für Damenbekleidung wünscht Ihnen einige Stunden erholsamer Freude und Erbauung
Kaiser	Freiburg im Breisgau Herrenstraße 50-52 und Kaiser-Joseph-Str. 172-174 Wo man von guter Kleidung spricht, fällt stets der Name Kaiser
F. Scherer	Einrichtungshaus GmbH Freiburg im Breisgau Möbel, Orient-Teppiche Deutsche Teppiche Dekorationen Innenausbau
Ganter Bier	ausgezeichnet im Ausschank, Gaststätte Greif gegenüber dem Theater
E. Klingenfuß Nachfolger	Holzmarkt 10, Tel. 3 28 96 Ihr Spezialhaus für Krankenpflegeartikel Hohensonnen „Hanau" Alleinverkauf der Nierenbinde nach Dr. Gibaud

tended to confine his visual vocabulary to the functional necessities. An extremely contrived approach meant he set almost everything to the right angle and attempted to avoid any subjective feelings or emotions to influence his work. Ruder attempted to define methods and approaches to turn typography into an ordered and logical discipline. He wished to define what he saw as pure typographic forms that communicated only the necessary information without any unnecessary trappings. He wished to retain only the functional necessities in his typographic communications.

> **The typographer must be able to take the impersonal view, wilful individuality and emotion have little place in his work**
>
> (Emil Ruder, no.46, p8)

Illus 10
Emil Ruder,
(opposite page)
Brochure design, showing Ruder's clear, cold, analytical and functional approach to design

Many of Ruder's ideas are clearly illustrated in this example of his work (Illus. 10). He believed that because the hand setting tradition of letterpress printing was based on the right angle (and it was the most popular reproduction process of his time) that a designer should, as much as possible, constrain to the right angle. A clear structure and clearly ordered relationships were, he felt, central to good design. Creating a dynamic intensity with the white space in his designs was one of his main preoccupations. He tried to implicate the unprinted white space as a design factor and quoted the oriental philosopher Lao-Tse in support of this idea.

> **From clay, pots are made. But it is the emptiness inside them that makes the essence of the pot.**
>
> (Lao-Tse, No.46, P8)

Ruder felt that simplicity was the aim of technical progress and he rejected the idea of using the full family of alphabets (capitals, roman and italic: lower-case, roman and italic, and small capitals) when he could make do with fewer (No.44, p16). Because of this he tended to reserve himself to upper and lower-case romans. Though he attempted to rationalise typography into a controlled discipline, Ruder liked to think that this was constricting to the designer.

> **The sum total of all these prefabricated elements is so large that there is an almost infinite number of possible ways of arranging them in ever-new patterns.**
>
> (Emil Ruder, No. 46, p 8)

Warning against satisfaction turning into complacency Ruder was at pains to state that he wasn't offering infallible rules or formulae. He stressed the need for experimental typographic work-shops so that typography would not stagnate and suggested that the typographer should examine every way to avoid dull repetition. this extremely dogmatic designer suggested that there were two essential aspects to the work of a typographer,

> **knowledge from the past and a receptive mind to invention and novelty**
>
> (Emil Ruder, No.46, p6)

But Ruder's attempts to rationalise typography into a controlled discipline would appear to make these contradicting and difficult ideas to accept. In practice his work was extremely controlled, predictable and repetitive and only his early work could possibly be described as experimental.

When Weingart spoke to our department during his visit to our college he mentioned that Ruder had told him once that he could judge exactly what a person was like by their neck tie. If this man hadn't a cold, scientific and analytical approach to typography, he certainly had it towards life.

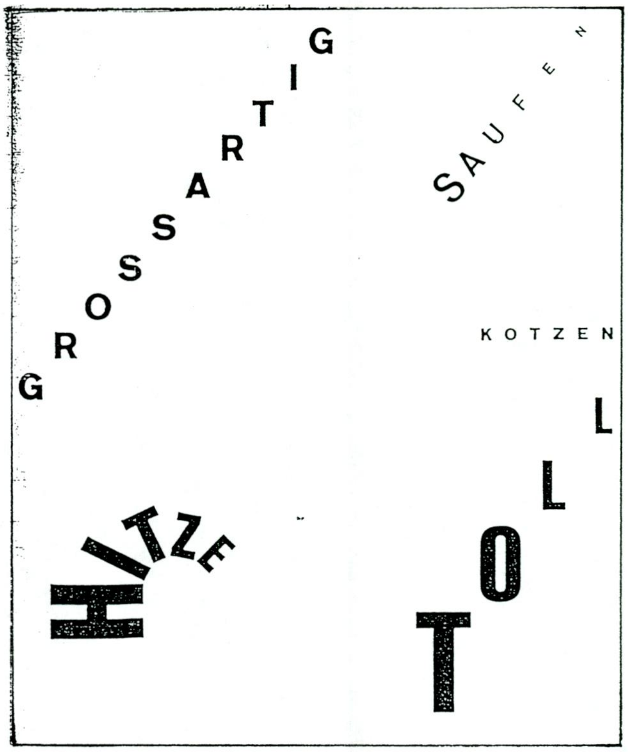
c) A reaction to 'Swiss' typography.

> **Its conservative design dogma and strict limitations stifled my playful inquisitive experimental temperament and I reacted strongly against it. Yet at the same time I recognised too many good qualities in Swiss typography to renounce it altogether.**
>
> (Wolfgang Weingart, No. 54, p1)

In his 1972 lecture tour Weingart stated that he accepted many of the fundamental principles of Swiss typography. The purity and precision of typographic material, the logical and disciplined structure and the value of the white space in a design. He was also quoted in Design Quarterly as saying

> **I try to teach students to view typography from all angles: type must not always be set flush left/ragged right, nor in only two type sizes, nor in necessarily right-angle arrangements, nor printed in either black or red.Typography must not be dry tightly ordered or rigid. They may be set centre axis, ragged left, ragged right, perhaps sometimes in chaos. But even then typography should have a hidden structure and visual order.**
>
> (Wolfgang Weingart, No. 54, p1)

What Weingart disagreed with, however, were the concepts of 'information' and its 'readability'. Ruder and Swiss typography aimed to communicate a completely pure and unmanipulated piece of information through its typography. Weingart argued that even the most objective and sober visual presentation of information is still loaded with all sorts of other meanings which can never be fully controlled. Despite all the progress in communications research, we still can't define an unmanipulated message.



GROSSARTIG

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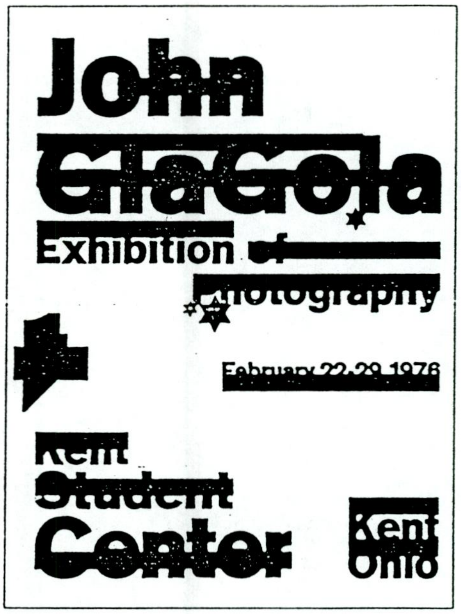


John

GiaCola

Exhibition of

Photography

February 22-29 1976

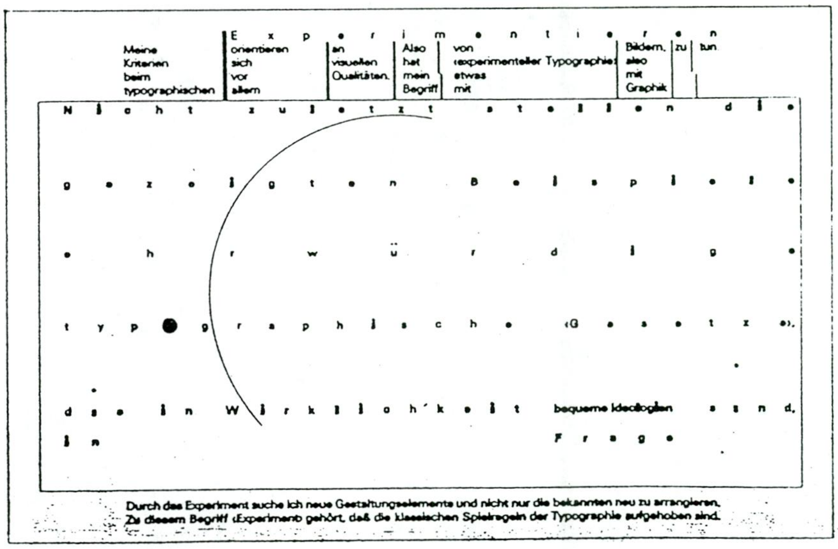
Kent

Student

Center

Kent

Ohio

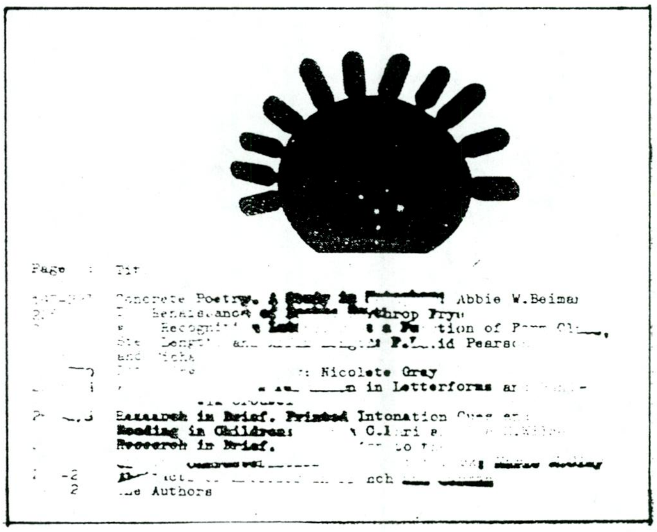


Experimentieren

Meine Kriterien beim typographischen | orientieren sich vor allem | an visuellen Qualitäten. | Also hat mein Begriff | von «experimenteller Typographie» etwas mit | Bildern, also mit Graphik | zu | tun

Nicht zuletzt stellen die gezeigten Beispiele ehrwürdig typographische «Gesetze», die in Wirklichkeit bequeme Ideologien sind, in Frage.

Durch das Experiment suche ich neue Gestaltungselemente und nicht nur die bekannten neu zu arrangieren.
Zu diesem Begriff «Experiment» gehört, daß die klassischen Spielregeln der Typographie aufgehoben sind.



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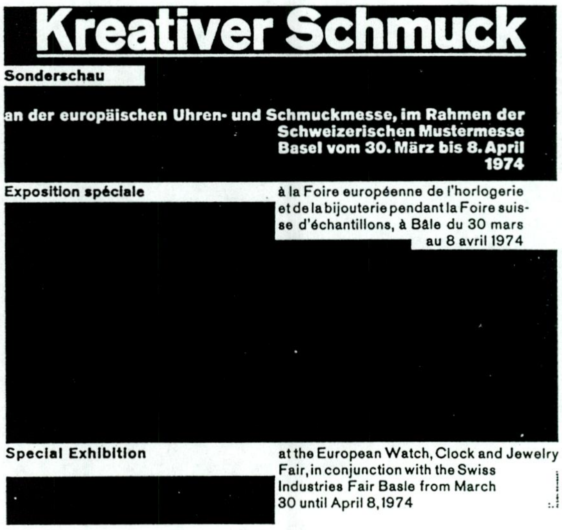


Kreativer Schmuck

Sonderschau

an der europäischen Uhren- und Schmuckmesse, im Rahmen der Schweizerischen Mustermesse Basel vom 30. März bis 8. April 1974

Exposition spéciale

à la Foire européenne de l'horlogerie et de la bijouterie pendant la Foire suisse d'échantillons, à Bâle du 30 mars au 8 avril 1974

Special Exhibition

at the European Watch, Clock and Jewelry Fair, in conjunction with the Swiss Industries Fair Basle from March 30 until April 8, 1974

Chapter II

Building on the traditional 'Swiss typography', an attempt to enlarge its vocabulary.

By intensifying the message, Weingart hoped to make it clearer. He attempted to expand, enliven and adapt typography towards a more free and expressive future. To do this he took 'Swiss typography' as a starting point and then proceeded to develop and build onto it.

> **It was never the idea to throw either 'Basle' or 'Swiss Typography' overboard, but rather to attempt to expand them to enliven and change them with the help of intensely considered design, criteria and new visual ideas**
>
> (wolfgang Weingart, No.57, p10)

Weingart began to break all the rules. He discarded a rigid adherence to the right angle (Illus. 11), partly reversed type out of bars (Illus. 12), used extremely wide letterspacing (Illus. 13) and used a typewriter for finished art (Illus. 14). He also began to introduce intriguing non-literal elements into his work which he often referred to as his 'tricks'. Among these 'tricks' is the stepped bar (Illus. 15). This is an example of Weingart's approach of drawing on your own experiences and research to develop your own vocabulary of images. While travelling in Arabia he came upon a stairs in a walled city. He was so impressed with this image that he tried to introduce it into his work and so appeared the famous stepped bar. When other people borrowed this motif (like I had in My 'Piano Poster') it often wasn't successful because they didn't know where it came from or why they were using it.

Some of Weingart's tricks were based on techniques. Often he would blow up the halftone dot so that it became itself a design element, but had deliberate reason behind doing this.

> **Photography is a lie and when you print images the finer the lithography screen, the more it lies because it**

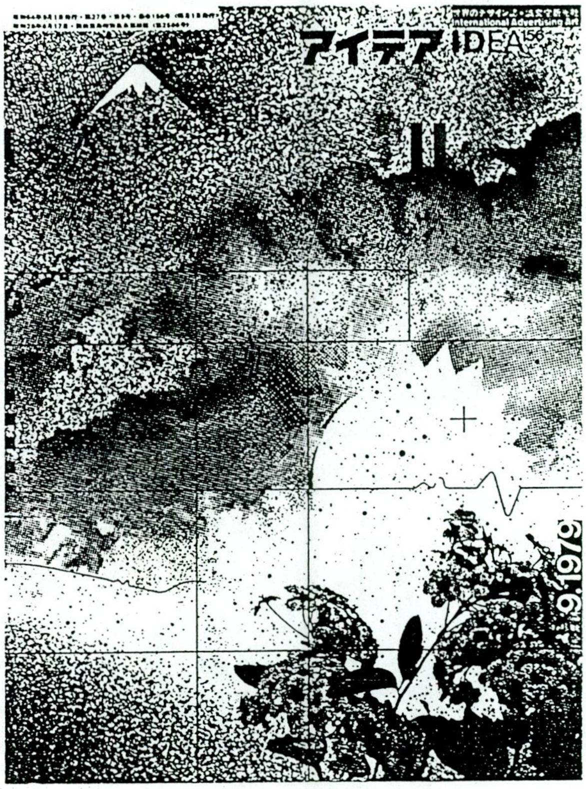
Illus. 11
(top of previous page)
Wolfgang Weingart, experimental work, note a rejection of a rigid adherence to the right angle.

Illus. 12
(bottom of previous page)
Wolfgang Weingart, exhibition poster for Kent State University, note use of type partly reversed out of bars.

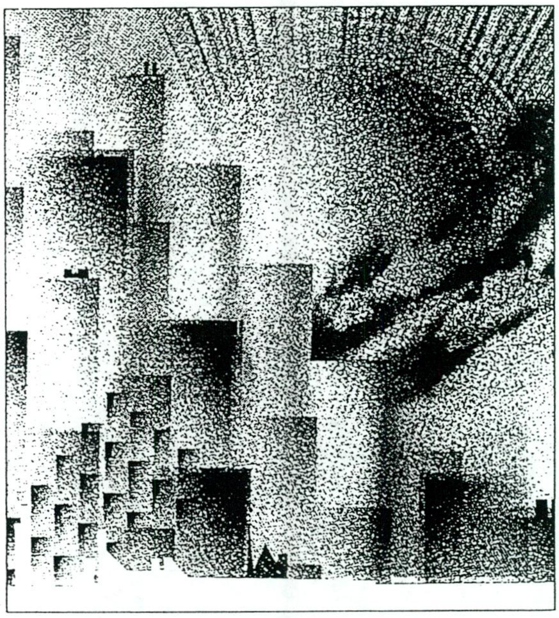
Illus. 13
(top of opposite page)
Wolfgang Weingart, experimental piece, 'text interpretation about my life...' note use of extremely wide letterspacing.

Illus. 14
(middle of opposite page)
Wolfgang Weingart, cover design for American Journal Visible language, note use of distorted typewriter characters as typographical elements.

Illus. 15
(bottom of opposite page)
Wolfgang Weingart, cover for catalogue of a special exhibition of Creative Jewellry attached to the Swiss Industries Fair in Basle 1974, note use of stepped bar.


International Advertising Art
アイデア IDEA 156
9.1979

L'affiche suisse
1900 –1983
Das Schweizer Plakat
The Swiss Poster
Birkhäuser



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'. For example, compare these pairs of letterforms:

KK·TT

Crossing both a serif and a sans serif word with a rule produces two different visual effects:

~~Philadelphia~~

(noisy)

~~**Philadelphia**~~

(silent)

> **is an imitation. I prefer to do the opposite - to show the dot as a new graphic design element.**
>
> (Wolfgang Weingart, No.23, p188)

In This Weingart refers to the way that when the dots used in lithographic printing to simulate colour (using the four process colours) are printed using very small and fine dots they are almost invisible to the naked eye, but they are still there. Weingart prefers to avoid the illusion (or 'lie') and show the dots for what they are. Often he would build up images with these blown up dot screens by overlaying layer after layer that had been photographed onto film positives using a PMT camera. This method produced very free and intriguing images such as (Illus. 16, 17, 18).

Illus. 16
(top of previous page)
Wolfgang Weingart, cover for Idea magazine 156, Japan 1979, note how image is constructed using dot screen patterns. The flowers on the lower right hand corner were shot directly on the PMT camera.

Illus. 16
(bottom of previous page)
Wolfgang Weingart, The Swiss Poster, Poster for major retrospective of Swiss posters, note how image is constructed using dot patterns.

Illus. 18
(top of opposite page)
Wolfgang Weingart, sketch for book jacket design, 1985, note how image is constructed using dot patterns.

Illus. 19
(bottom of opposite page)
Wolfgang Weingart, Section of 'Thoughts on Typography' from Design Quarterly 130', comparison of sans serif and serif type showing noise caused by serifs.

Weingart almost always uses sans-serif type in his work:

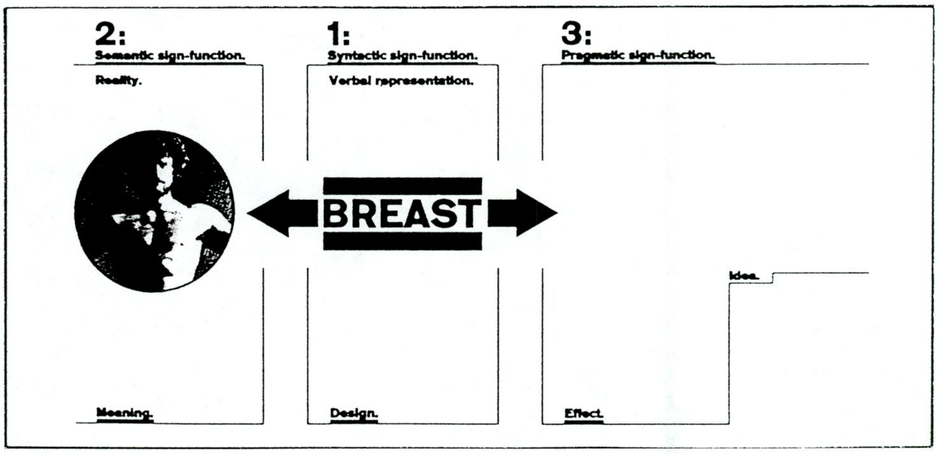
> **I use much sans serif type in my own work and with my students. Serifs often confuse the visual effect of the typographic idea, for the serif structure itself, is complex and 'noisy' [Illustration 19].**
>
> (Wolfgang Weingart, No. 54, p2)

Interestingly, Ruder preferred sans serif type as well but for different reasons:

> **The neutral face, aloof from all national considerations, has already to some extent become reality**
>
> (Emil Ruder, No.54, p10)

Ruder preferred the impersonal quality of sans type.

Weingart combined the disciplined and skilled foundation of 'Swiss Typography' with a more flexible, experimental and personal approach to typography. Doing this, he transformed the complacent 'Swiss Modernist' approach to type with something far more flexible, intuitive and expressive. He developed an approach that would adapt to the individual designer's needs and personality.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Semantic sign-function.
Reality.
Meaning.
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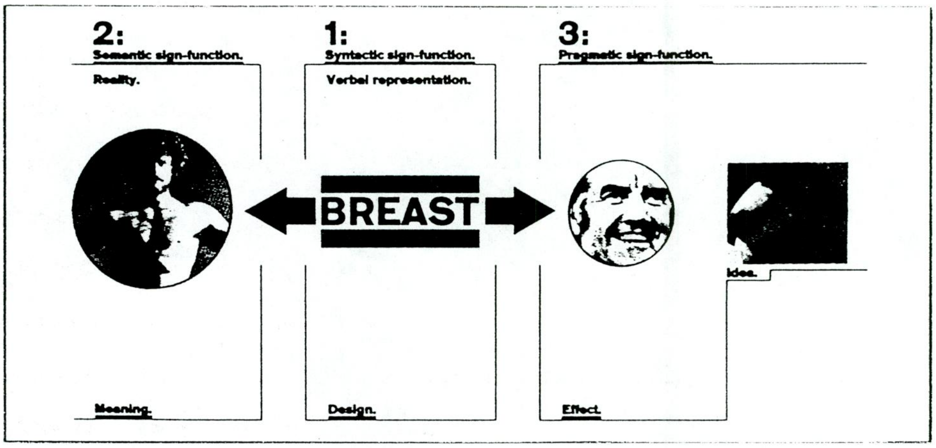
Idea.
Effect.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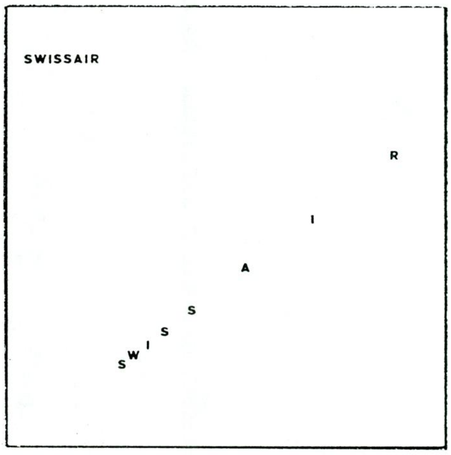

SWISSAIR
S W I S S A I R

e) The semantical dimension of typography

Illus. 19, 20,
(19 top, 20 bottom)
Wolfgang Weingart,
diagram to help illustrate
'semantical' dimension in
typography used by
Weingart in his lectures.

Theories relating to syntax and semantics in graphic design were an integral part of Weingart's teaching and work in the 1970's. He explained these theories in great length during his 1972 illustrated lecture tour of America which was reprinted in Octavo 4. He unfortunately explains these theories in an unnecessarily convoluted way. I will give as simplified as possible a description of these ideas which are important to an understanding of Weingart's work and teachings.

Weingart uses the a diagram (Illus. 19) to explain how an intended message (a man's breast) can be misinterpreted (a woman's breast) by the recipient. Weingart argues that one can only make valuable typography today if one understands this 'semantical' dimension of Visual Communications and uses it in ones work. As a designer you have to be fully aware of the complex and subtle ways in which your work will be interpreted and try to control this interpretation by the way you construct your designs. He sees this area as a largely unknown discipline since most typography is simply a collection of motifs which signify a style rather than communicating an idea,concept or message. I myself feel that this is a very important point. Weingart uses a number of simple examples to illustrate how this 'semantical dimension affects a design. He gives the example of the interpretation of the conventional 'word picture' (logotype) for Swissair into a 'semantically changed word picture' (Illus. 20). Now the word picture (or logotype) for Swissair also illustrates one of its most typical activities, that of flying, by the progression of the letters towards the top of the page and into the air. Instead of the typographical representation of Swiss Air being a typographic style it represents and communicates a concept that aids the appropriate interpretation of the meaning and significance of the words. I feel 'Style' is given a back-seat since the most important element in the image is the communication of the concept of flying and not a typeface, arrangement, shape etc.

Arabian Airlines

Arabian Airlines

Arabian Airlines

Arabian Airlines

Arabian Airlines

يون فى لبنـــان

Arabian Airlines

Illus. 21
Wolfgang Weingart, diagram to help illustrate 'semantical' dimension in typography used by Weingart in his lectures.

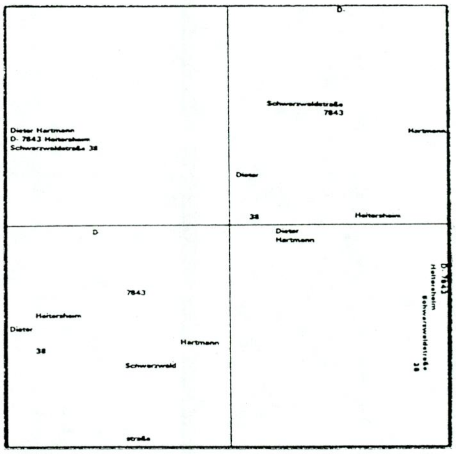
Another example Weingart gives is a logo designed for Arabian Airlines (Illus. 21). Through a series of tests he tries to determine whether the dots of the letter ‘i’s are in fact what give the logo its Arabic feel. Clearly the inspired idea of combining one of the strongest characteristics of arabic type (the square dots turned on their points which is caused by the writing implement) with conventional european type gives an effective logo. This is more of a graphic design or typographic idea or approach than a typography one and Weingart stresses the importance of this in his teaching and work. Typography is concerned only with the letterforms and their arrangement, while graphic design deals with all the visual elements of the piece of printed visual communications.

Weingart sees this element of design and typography as a way of enhancing the communication process rather than simply adding decoration to words. He advocates considering all the elements (placement, position, colour, type format, and printing technique) involved in a typographic solution. It is this consideration of all elements that in turn opens up all possibilities for the designer. These elements are what Weingart calls the syntax of his work. They are the basic elements that when combined can yield exciting solutions. Unfortunately he goes on to use phrases such as semantic ‘sign-function’, ‘syntactic sign-function’, ‘pragmatic sign-function’ which only serve to confuse these important and simple points. This could be partly explained by his less than perfect command of the English language. Certainly it is what the typographic design suggests and communicates rather than its appearance that Weingart claims to be of his main interest, though this may not be immediately apparent in his work.

It must be stressed that the way he uses these techniques in his work is consciously subjective, intuitive and often emotive. Though a clear process of analysis of communication methods is central to his work, he still stresses the importance of artistic and personal qualities.

> **In our society and in the future we need lively crazy and creative people. We need strong personalities who can influence the development of typography through, their personal contributions**
>
> (Wolfgang Weingart, No.57, p19)

Unlike Ruder however this more than mere lipservice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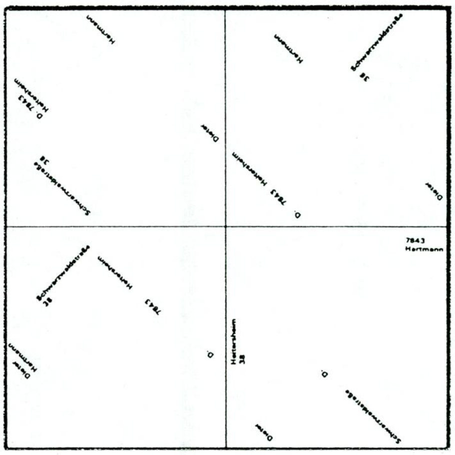
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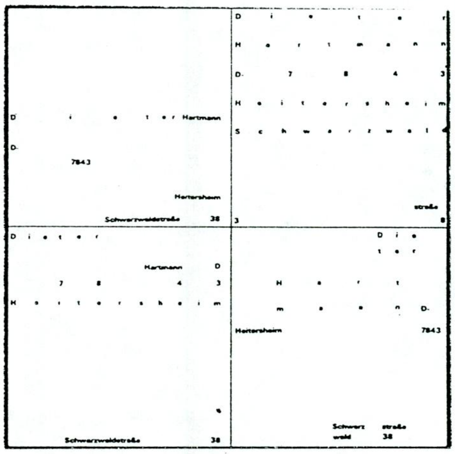
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Schwarz straße
wald 38

f) Teaching techniques

Illus. 22
Wolfgang Weingart, Examples of basic student exercises,

a) [top] Variations of simple text organisation, limited to the horizontal and vertical axes; the emphasis is on readability.

b) [middle]Text organisation is diagonal, At bottom left, horizontal, diagonal, and vertical axes are used; readability becomes more difficult.

c) [bottom] Variations of horizontal text organisation with extreme letterspacing; although simpler than the example with the diagonal [b)], the readability here is almost destroyed

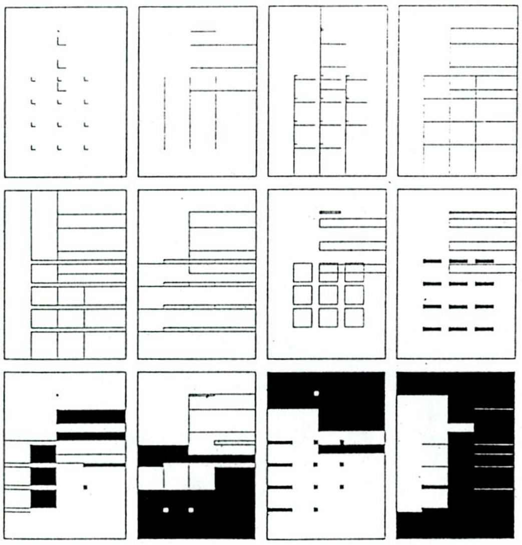
Weingart believes that only through intelligent, open-minded, investigation based upon elementary typographic exercises could a designer learn to deal with complex design problems.

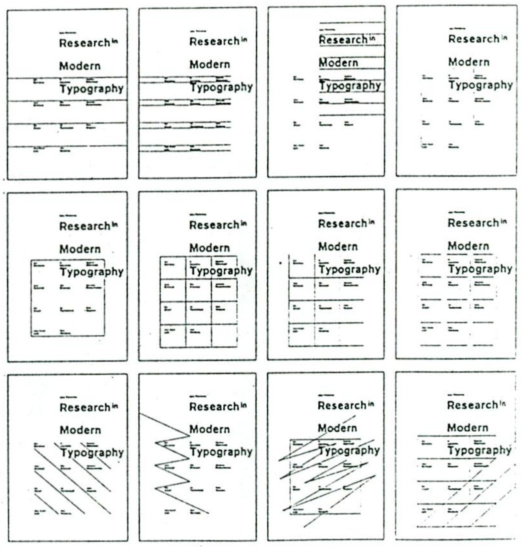
> **I have a teaching method I call the 'typography backpack system'. Through intensive investigations students fill their backpacks with a basic typographic vocabulary that they discover and develop. This vocabulary serves as resource upon which they can later draw upon in job situations. Typographic ingredients and experiences can be added endlessly to create still newer typography flavours and concoctions. This typography backpack system describes the fundamental process of our learning and working with typography.**
> (Wolfgang Weingart, No.54, p5)

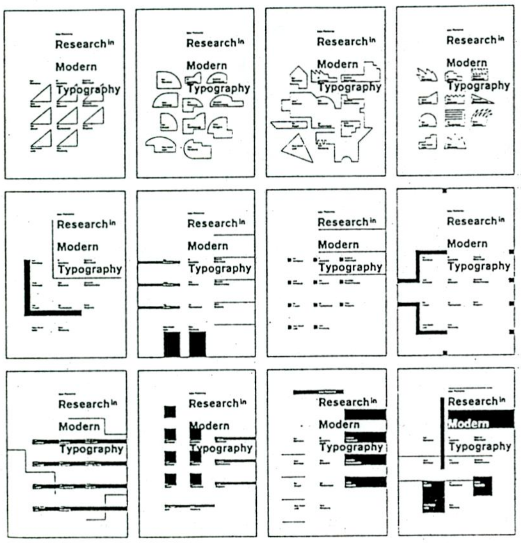
The purpose of this method is to widen the 'syntax' or vocabulary of methods, motifs, techniques and approaches of the students. It attempts to teach Weingart's pupils to analyse, explore, conceptualise, recognise, apply and execute solutions to basic design problems making the most out of simple elements.

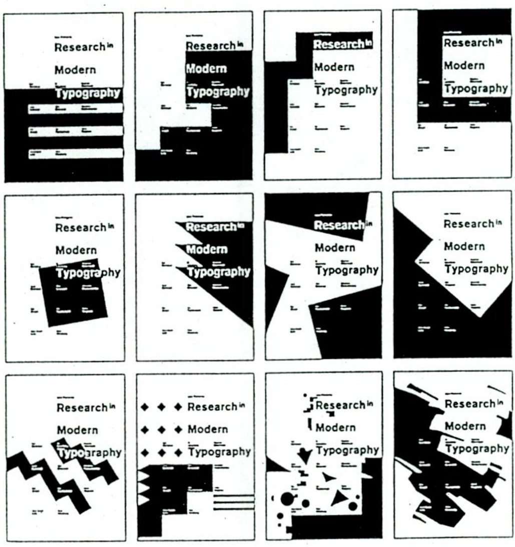
> **My first priority is to teach how to arrange a given space. The students are involved in a variety of exercises with paper sizes and handling three-dimensional objects, and there is a lot of arrangement and rearrangement of type sizes, faces, characters and colour to express all kinds of possibilities typographically.**
> (Wolfgang Weingart, No.53, p50)

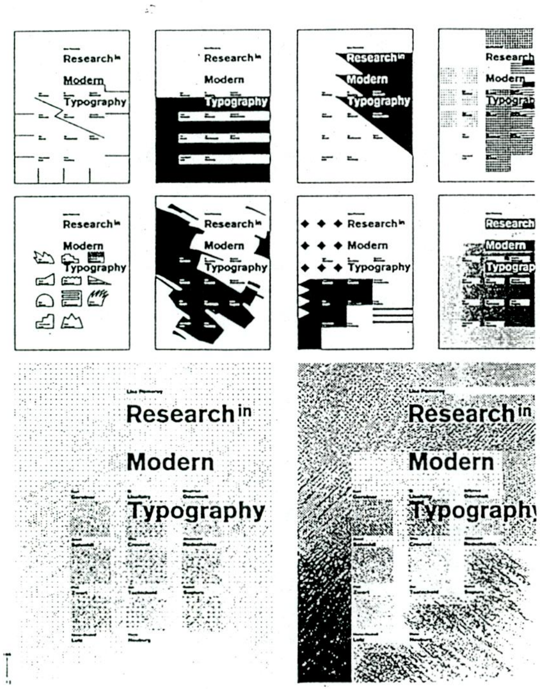
One of the first exercises his students do is to optically space capital letterforms evenly across a format. He compares exercises like these to basic mathematical exercises (Illus. 22) He considers them neutral and free of the modish and fashionable tendencies in advertising and design. He suggests that

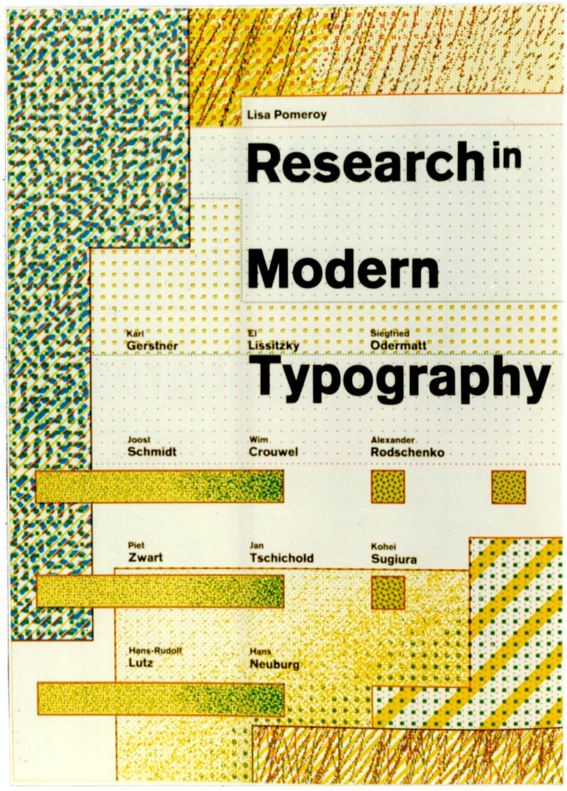











Lisa Pomeroy
Research in
Modern
Typography
Karl Gerstner
El Lissitzky
Siegfried Odermatt
Joost Schmidt
Wim Crouwel
Alexander Rodschenko
Piet Zwart
Jan Tschichold
Kohei Sugiura
Hans-Rudolf Lutz
Hans Neuburg

the more basic a problem the more difficult it is to solve since complex problems allow mistakes and superficialities to be more easily hidden. Only as students become more able, do the problems grow in complexity. In this way he tries to give students a basic but broad education, which allows them to deal with any design problem thorough a basic knowledge of design possibilities that can be constantly developed and built upon. The basic exercises train students towards a visual sensitivity which is relevant and applicable to every area of typography and design.

Illus. 23
Lisa Pomeroy, just some of countless variations on a design theme for a book cover. Weingart would often have his students produce countless variations on a given idea.

> **Only through intelligent open minded investigation based upon formal typographic understanding can a designer develop become independent and learn to challenge accepted design standards.**
>
> (Wolfgang Weingart, No. 57, p8)

Weingart insists that school should be a place of experimentation. It is unaffected by the concrete demands of the profession and should be constantly evolving and developing (No.39, p12). He does not give students typographic formulae or recipes but instead tries to give them general formal principles and systematic intelligent problem solving approaches that they can adapt to their specific problems in the future. He tries to train the students senses to recognise alternative design directions and to use each of these directions and to use each of these directions with equal importance. Often he would have students produce hundreds of different variations on the same theme to illustrate the infinite possibilities in even the most basic problem (Illus 23). This training encourages students to develop their own vocabulary of motifs and images and to devise their own solutions. It discourages students from adopting and using motifs and images they don't understand and can't properly apply in their work.

> **Students allowed great freedom often produce poorly designed solutions, Students allowed only limited**

freedom often produce solutions that look like their instructors. One of my biggest challenges in teaching typography is to instruct in ways that help students gain mastery of formal design principles while simultaneously encouraging them to grow independent in their powers of visual thinking and self expression.
(Wolfgang Weingart, No.54, p3)

Experimental
Typography
実験的タイポグラフィ
1

Puke
Typography
へどタイポグラフィ
2

Sunshine
Typography
サンシャインタイポグラフィ
3

Religious
Typography
宗教的タイポグラフィ
4

Graphologist's
Typography
筆跡学者風タイポグラフィ
5

Repetitive
Typography
反復のタイポグラフィ
6

Outer-Space
Typography
宇宙的タイポグラフィ
7

Typeshop-Pilot
Typography
タイプショップ パイロット式
タイポグラフィ
8

Letter-Symbol
Typography
レター シンボル
タイポグラフィ
9

Funny
Typography
おかしなタイポグラフィ
10

M
Typography
Mタイポグラフィ
11

Ant
Typography
蟻タイポグラフィ
12

Typeset-Picture
Typography
タイプセット ピクチャー
タイポグラフィ
13

Clip-Art
Typography
切り取り画集風タイポグラフィ
14

5-Minute
Typography
5分間タイポグラフィ
15

Typewriter
Typography
タイプライター
タイポグラフィ
16

Swiss
Typography
スイス的タイポグラフィ
17

Illusionary
Typography
幻想的タイポグラフィ
18

Letter-Spaced
Typography
字間のタイポグラフィ
19

Scribbled
Typography
なぐり書きタイポグラフィ
20

Listing
Typography
リスト式タイポグラフィ
21

Wallpaper
Typography
壁紙タイポグラフィ
22

Stair
Typography
階段式タイポグラフィ
23

Symbolic
Typography
象徴的タイポグラフィ
24

Bureaucratic
Typography
お役所的タイポグラフィ
25

Photo-
Overlapping-
Manipulated
Typography
写真を重ねてごまかした
タイポグラフィ
26

Painting-And-
Play
Typography
ペインティング・プレイ
タイポグラフィ
27

Picture
Typography
ピクチャー タイポグラフィ
28

Intellectual
Typography
知性的タイポグラフィ
29

For-The-People
Typography
人民のためのタイポグラフィ
30

Middle-Axis
Typography
中軸タイポグラフィ
31

Information
Typography
インフォーメーション
タイポグラフィ
32

And-So-On
Typography......

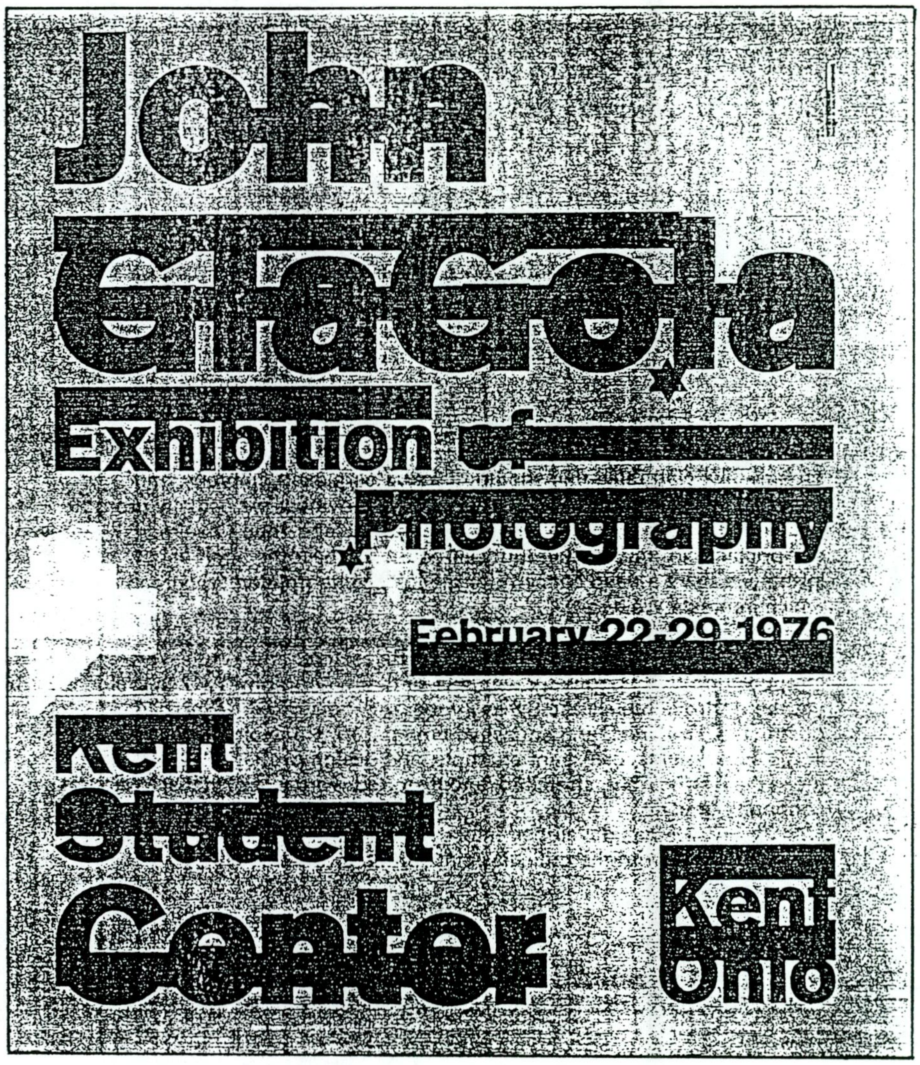
g) A fun approach to type

Illus. 24,
Wolfgang Weingart, 'My Morphologic Typecase', listing all the different types of typography that Weingart appreciates.

Weingart's students must be in school from 8.30 am to 5pm every day. Students and teachers also work together on projects within the classroom environment. In most other colleges there is a tendency for students to get a brief and disappear for a week and return with a completed solution for the instructors to critisize. But Weingart's approach is not totally serious or poe-faced

> **Typography is not only for reading and must not be a pain. Typography can be fun. A process not of making typography while suffering pain but rather of having fun exploring all possibilities. Typography can be a game and a lot of fun.**
>
> (Wolfgang Weingart, No.54, p1)

This fun attitude to typography was illustrated by an interview with Idea magazine, when asked what sort of typography he produced, Weingart replied, with, 'puke typography', 'Sunshine Typography', 'Ant Typography', 'Wallpaper Typography' amongst others (Illus. 25). This approach is in contrast to that of Emil Ruder and others in the traditional Swiss typographic style. This stems from Weingart's belief in the importance of the intuitive and personal elements in his approach to design.



John
Giacoia
Exhibition of
Photography

February 22-29 1976

Kent
Student
Center

Kent
Ohio

h) Interactive type

Illus. 24
Wolfgang Weingart, the type on the poster is in black and the bars in semi translucent silver, It is not easy to read but interest is generated by curiosity to decipher the information obscured by the bars.

Legibility was not a major concern for Weingart. There are conflicts and problems of legibility and readability evident in his work but he uses these to try to involve the reader. He doesn't patronise the reader, like much traditional typography, but instead tries to make the reader think and become involved in the communication process. His typography asks the reader to question it. Though some typographers attempt to make type invisible, Weingart tries to sensitise people to it. Everything is not absolutely and objectively readable. He tries to sensitise the reader to typography by forcing them to confront it. He is less concerned with legibility and more concerned with promoting interest, pleasure and challenge in the reading (Illus. 24). Peter Von Kornatzki in his comments on Weingart in TM 12, says:

> **His aim is to enhance the semantic and persuasive effectiveness of the message. His typography may be relatively difficult to read but this is counteracted by the fact that it is very enticing.**
>
> (Peter von Komatzki, No.61, p14)

Weingart himself says:

> **let type talk, make it busy, integrate it with graphic design education**
>
> (Wolfgang Weingart, No.54, p3)

Weingart saw typography as enhancing the message instead of just communicating it. Typography for Weingart expresses personal and artistic qualities but within objective working methods. Typography without boundaries was his vision.

> **The prerequisite, exclusively is that for every solution a design criterion must be developed with that the individual freedom is so large that for example an 'ugly' design can become a 'beautiful' design.**
>
> (Wolfgang Weingart, No.35, p49)

i) Summary of Chapter II

Weingart felt that the approach of Ruder and his contemporaries was too dogmatic and restrictive. The concepts of purity and functionality in typography were misguided but many of the other ideas of 'Swiss' typography were of value to Weingart. Weingart began to bring in more elements to 'Swiss' type in an attempt to renew and enliven it, but still retaining what he felt was of value. He attempted to make it more personal, flexible, intuitive and expressive. He stressed the importance of the 'semantical' dimension to Typography and design. He placed an emphasis on communication rather than a style or a look.He stressed the importance for designers to develop basic skill through basic exercises which they can later apply in job situations. Weingart has a sense of humour in regard to typography and stresses the personal element in Typography and design. His approach is intuitive and subjective but based on a thorough knowledge of skill and techniques. His work tries to communicate on a gut level, it tries to involve the reader. He has no rules or restrictions in his approach to design just a need to master certain basic skill but not in a dogmatic way. Weingart shows no preference for any particular style. His approach is about a way of thinking and working rather than images, motifs, tricks, or styles.

Chapter III

a) The nature of influence and interpretation

In Tm12 Peter Von Kornatzki suggests that Weingart in his work show many elements that would belong to the pioneering era in typography of the 1920's and 30's. Kornatzki cites his refusal to compromise, his constant questioning of what defines beauty, his delight in experimenting and his fascination with technology. Another connection with the foremost designer/typographers of an earlier era is the level in which Weingart's work has influenced other designers. His work was often imitated to the point where it was difficult for the casual observer to discern the imitations from the originals. Weingart has a very strong influence on his students and admits in Octavo 4 that a lot of the work from his School (Basle Allgemeine Gewerbeschule) looks the same. He explains this by saying, that this is because, the students are all learning the same basic skills through similar process and exercises.

> **I admit that our school does in a certain sense produce uniform results - in a visual sense. But at the same time I think that these exercises encourage the students to transfer their underlying knowledge and ability to a position whereby, during practical work, each can reach completely different kinds of results.**
> (Wolfgang Weingart No. 57, p 7)

As with his backpack approach to teaching these students will use these basic skills when they leave college to develop their own approach to typography and design. Weingart's influence on his students was particularly noticeable in the years from 1968 to 1975, when his teaching was at its most avant-garde and his backpack approach had not been developed, when his typographic vocabulary was put into practice by former students. This was done in either:

> **"a positive and constructive way, or in a very misunderstood way".**

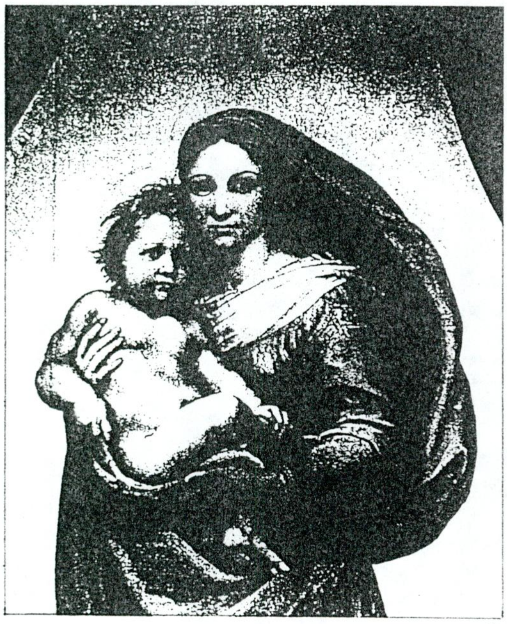
(Wolfgang Weingart, No.57, p8)

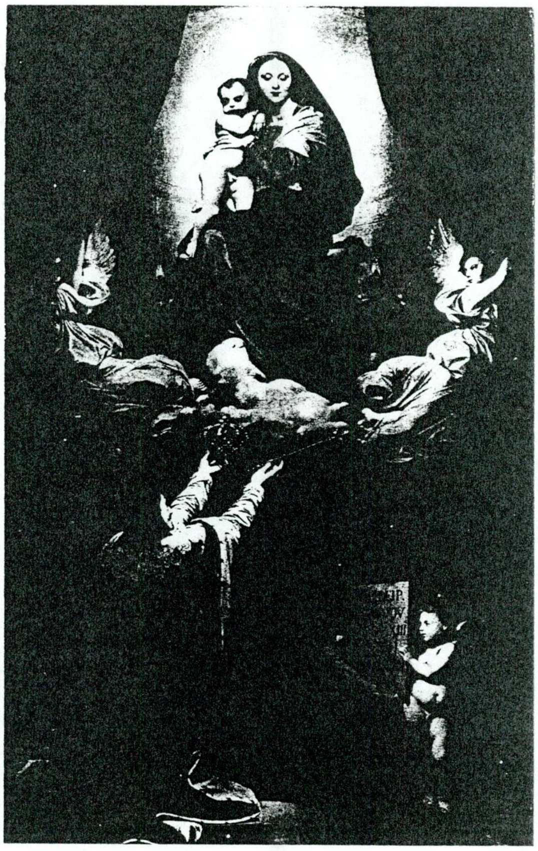
Weingart is convinced that typography is not a collection of clever motifs and tricks. It is the process of and methods of realisation that produces effective typographic communication. It is how you arrive at the end result and what this end result contributes to the message or statement you are trying to communicate, that is important. The aesthetic of the work should add interest and interpretation and clarification to the form and content but should not be an end in itself. A piece of typography has multiple meanings and can go beyond mere letterforms.

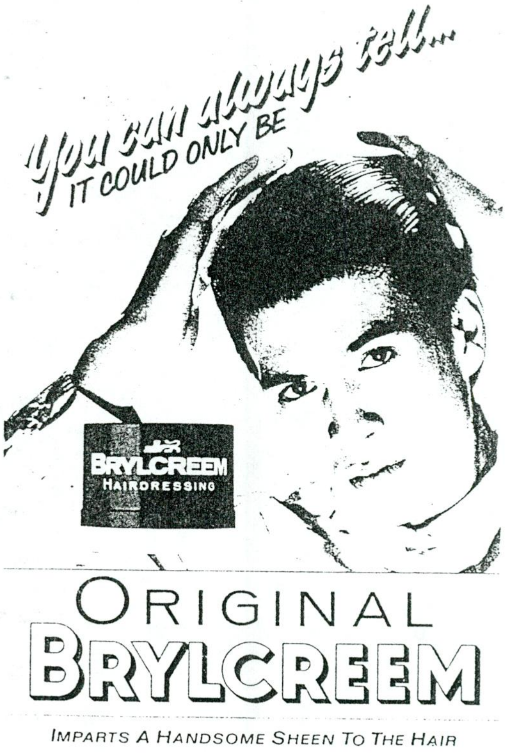
The banal copying of Weingart's motifs, instead of understanding his approach was what led him to radically change his teaching methods in the mid-seventies towards his back-pack approach.

> **Aspects of my experimentation, such as letter-spacing, were becoming more and more copied and misused in commercial work, I radically changed by teaching strategy in the mid-seventies to a quieter method. I returned to more basic problems and principles, including those of 'Swiss Typography', from which each student could find his or her own expression.**
>
> (Wolfgang Weingart, No. 54, p17)

The way designers and artists are influenced by other peoples work is a vast and complex area. There are many subtle factors that ought to be considered. For this reason I will try in this dissertation to examine more than the stylistic dimension. Normal Bryson mentions some of the many dimensions of influence that can be interpreted in design work in his book 'Word and Image'. He mentions how it is difficult to detect the attitude the designer or artist had to the work, which influenced him even






You can always tell...
IT COULD ONLY BE
BRYLCREEM
HAIRDRESSING
ORIGINAL
BRYLCREEM
IMPARTS A HANDSOME SHEEN TO THE HAIR

Illus. 25
Harold Bloom,
In Ingres Vow of Louis (top right) he quotes from Raphael's Sistine Madonna (top left).

Illus. 26
Brylcreem advertisement, using a pastiche of 50's imagery to update the public image of Brylcreem (bottom).

though we can clearly see the stylistic marks of the influence.

> **but can stylistics detect such a 'curse' - is it sensitive enough? If one looks at a work and then lists whatever other works have served to influence it one does not necessarily take into account the attitude of the work itself to those discovered sources.**
>
> (Norman Bryson, No. 15, p. 250)

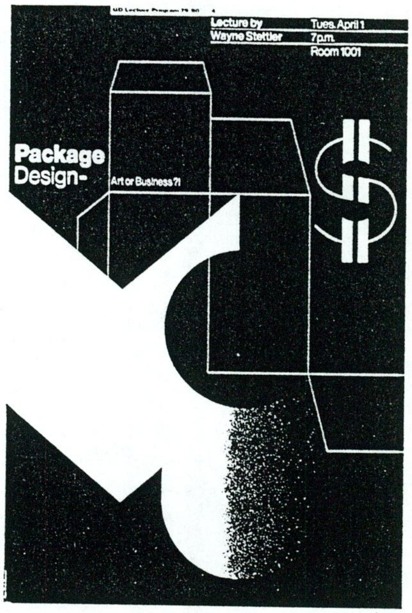
The use of images, motifs, approaches, styles etc, seen in other works, may be a reverential tribute in the way Ingres (Illus. 25) borrows from Raphael (No.56, p251), a pastiche in the way 80's designers take from the 1950's and 1960's (Illus. 26), an attack on another's work or a completely unconscious reaction that the designer is unaware of. Harold Bloom mentions many different attitudes an artist can have consciously or unconsciously, towards another persons work, however this is not within the scope of this essay. Bryson mentions the danger of simply looking at the surface images and not considering the thinking behind them:

> **Felibiens commentary [on Poussin] is a salutary reminder that with a painting such as this, a whole lexical dimension lies concealed from normal viewing; and especially the normal viewing of the twentieth century, with it's natural bias towards a figural appreciation of the art of the past. Yet unless we attend to this dimension, the image fuses into a ponderous mass, and it is probably the sheer weight which alienates the spectator who is unaware that the image is not merely to be seen, but read.**
>
> (Norman Bryson, No15, p55)

Though in this Bryson is referring to seventeenth century painting, these ideas are equally relevant when applied to contemporary graphic design. If we only look for stylistic traits we miss much of the real effect of the influences. Weingart's approach to work is about expression and communication, even though on a banal level it could be interpreted as being merely concerned with style. In the two longer sections in this chapter (April Greiman and Neville Brody) I shall try to give a broad outline of their approach as compared to Weingart's. I shall illustrate similarities in their, ideas, approaches, beliefs and aims as well as styles. I shall show how similarities and influences can be more than surface appearances. Though often it may be difficult to discern whether it was Weingart who influenced ideas, approaches, beliefs, aims or styles in other designers, I will draw comparisons that will show possible interpretations. I will concentrate in the other sections (Kunz, 8vo and Rod Clark) of this chapter on specific examples of the ways in which Weingart has influenced designers and my observations do not purport to truly investigate the general theory of influences as within media or aesthetic studies

I will show how some designers or former students successfully used in their work what they took from Weingart and how others were unsuccessful and why. I shall look at the way in which some people understood the work and approach and yet failed in applying it. Others completely misunderstood but their work was still successful.

The range of application and interpretation of Weingart's work and teaching is an intriguing case of how designers are influenced and learn from each other. It is clear that Weingart has had an important influence on visual communications and specifically typography and graphic design. But the very complex nature of influences determining the exact range, nature, level and importance of this influence is a practical impossibility. When you consider the range of variables and subjective or unconscious factors it is clear that no simple answers are available, but providing simple answers is not the aim of this dissertation. In my examination I will try instead to give some sense of the nature and scale of Weingart's influence on the design world and individual designers. Being aware of the limitations of attempting such a task in a thesis of this scope, I will instead attempt to indicate the many different ways in which Weingart's work has been interpreted and how it influenced other designers.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Wayne Stettler
Tues. April 1
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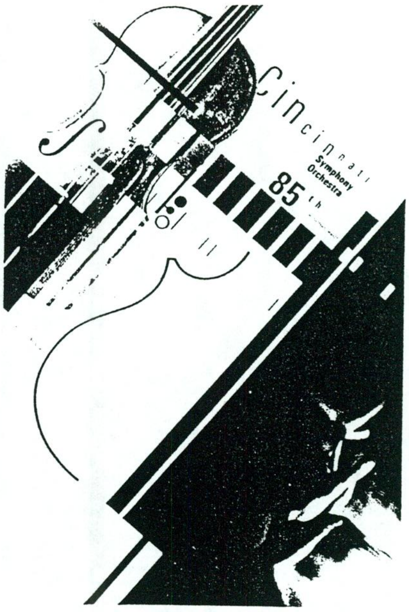
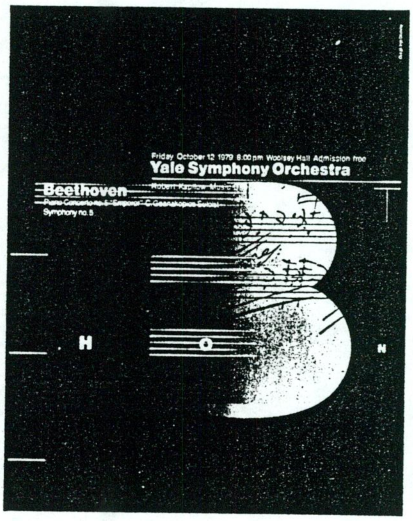
Room 1001
Package
Design-
Art or Business ?!


Cincinnati
Symphony
Orchestra
85 th


Friday October 12 1979 8:00 pm Woolsey Hall Admission free
Yale Symphony Orchestra
Beethoven
Symphony no. 5
H
O
N

b)The American 'New Wave'

Illus. 27,
Examples of the American New Wave style of design,

a) top left, Hans-U Allemann, poster,

b) top right, Michael Zender, Cincinnati Symphony Orchestra, program cover,

d) bottom left, Dan Freidman. Idea. Cover of Typography Today.

e) bottom right, Inge Druckrey. Yale Symphony Orchestra poster,

> **Weingart mixed type weight within the same word, created grids and then violated and arranged type into images. Through drawing from Swiss formalism Weingart's Basle style provided a kind of computer-age liberation from two-dimensional space. Numerous European and American students who studied with Weingart expanded his creative approach to create a distinct look for the eighties.**
>
> (S. Heller, No.30, p221)

In the late seventies many American designers studied with Weingart in Switzerland. On their return to the United States, they began to question the rational design traditions in America at that time. They attempted to define their own new graphic design vocabulary which was strongly influenced by their studies in Basle. Many of these designers settled in California, since it had little design or aesthetic tradition and appeared to offer the best breeding ground for new ideas. The sun, sea, music, surfing, bright hot colours and eccentricity of the Californian lifestyle combined with the Basle approach to spark off what became known as the 'New Wave'.

> **The 'New Wave' had a small but varied vocabulary forms, blips, lines, stepped and saw-toothed rules, bright fluorescent and pastel colours and typographic tricks like wide letter-spacing.**
>
> (S. Chwast No.30, p221)

Central, also, was the use of technology, computers, video, and clever and sometimes subtle trick photography. There were, also, many references to art and design movements and a tendency towards decorativeness. The Basle influence was the organisation of these elements into a working vocabulary. All these quite different elements combined in true Post-Modern tradition into an almost seamless and instantly recognisable whole. Many other American designers were in turn influenced by this 'New Wave' experimentation, some merely adopting the occasional motif and others adopting practically the whole style and vocabulary. Many of these designers had no idea where these ideas came from. If they had truly absorbed Weingart's approach they'd each have devised their own individual vocabularies.

> **The 'New Wave' looks all the same ... it's all the same vocabulary, it's all copies and the designers don't know where it comes from.**
>
> (Wolfgang Weingart, No.53, p50)

Weingart said that when he was doing his experiments in typography he had no idea that they would become the 'New Wave'. He is quite emphatic that he has nothing to do with the 'New Wave' and that he is interested in teaching and not making fashion.

> **New Wave' trends in graphic design today (letterspacing, stepped shapes, inter-lining ...) are nothing new. They are natural results of investigative elementary typography whose elements have their origins of hand-composed lead type.**
>
> (Wolfgang Weingart, No.54, p3)

Weingart sees the ideas of a 'New Wave' as existing in a vacuum where many people don't know what they are working with. They use the motifs but they don't know why. Some, like his ex-students, do know what they were doing. Among the most successful and certainly the best known of these is April Greiman. Soon after her arrival to Los Angeles she was dubbed the 'Queen of the New Wave'. She said of the 'New Wave".

> **'The questioning of the Swiss tradition and this search for new colour a decade ago was the beginning of the 'New Wave' that rejected the reductive motif, severe**

typography, white space and rigid grids in favour of an inclusive approach that used a dense layering of ideas, margins, and type at different scales and in a livid new colour palette. Even then, it was an old New Wave that in the work of its better practitioners acknowledges and drew upon that past'
(April Greiman, N0. 5, P16)

c) April Greiman

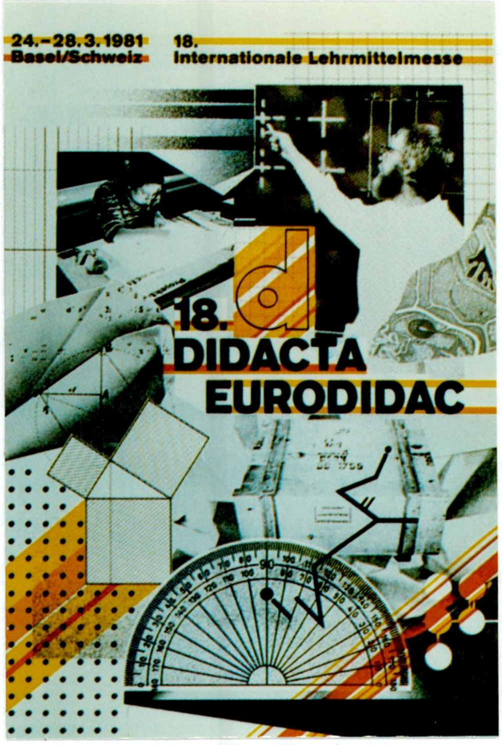
> **Trace the influence upon April Greiman from the Basle Allegmene Gervereschule in the early 1970's to her Apple Macintosh-equipped, office in Los Angeles today and you trace the major influences in progressive North American graphic design over the last fifteen years.**
>
> (Dean Morris, No.36, p50)

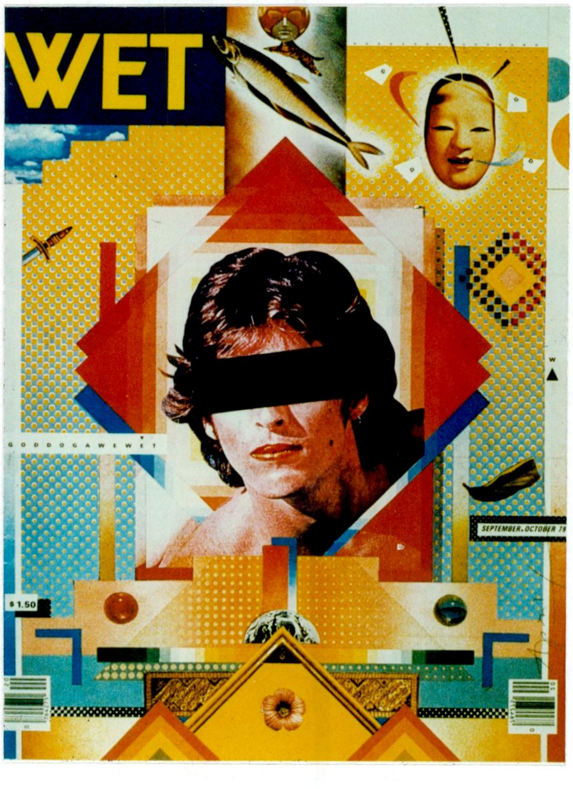
April Greiman (Born 1948 in New York City) studied under mainly Basle trained teachers at the Kansas City Art Institute from which she earned a BFA. She went to the Basle Allgineine Gewerbeschule in 1970 and spent a year studying under Hoffman and Weingart. While many of the exponents of 'New Wave' adopted its superficial style and motifs. Greiman because of her Balse training had a more disciplined approach.

> **Her work combines a California sense of adventure, with a full understanding of the European design tradition, accrued during her studies at Basle.**
>
> (No.28, p10)

This combination manifests itself in a unique personal combination of emotive spontaneous reaction and clear conscious precision. This appears an even more unlikely combination when you consider her claim that her typography stems from disciplined European designers and her colour theory from a dream therapist.

> **Many people have contributed to my process, especially my teachers at the Basle Alligibierne Gerverbeschule, Armin Hoffman and Wolfgang Weingart. A perfect contrast, the intense quiet, reductive approach of Hofmann and the additive complex, emotional approach of Weingart. I was impressed in Hofmann's class one could study a single detail for half a year, while in Weingart's class you might be**


24.–28.3.1981
Basel/Schweiz
18.
Internationale Lehrmittelmesse
18.
DIDACTA
EURODIDAC


WET
GODDOGAWEWET
SEPTEMBER. OCTOBER 79
$ 1.50

working on twenty variations on a single theme at the same time.

(April Greiman, No.29, p156)

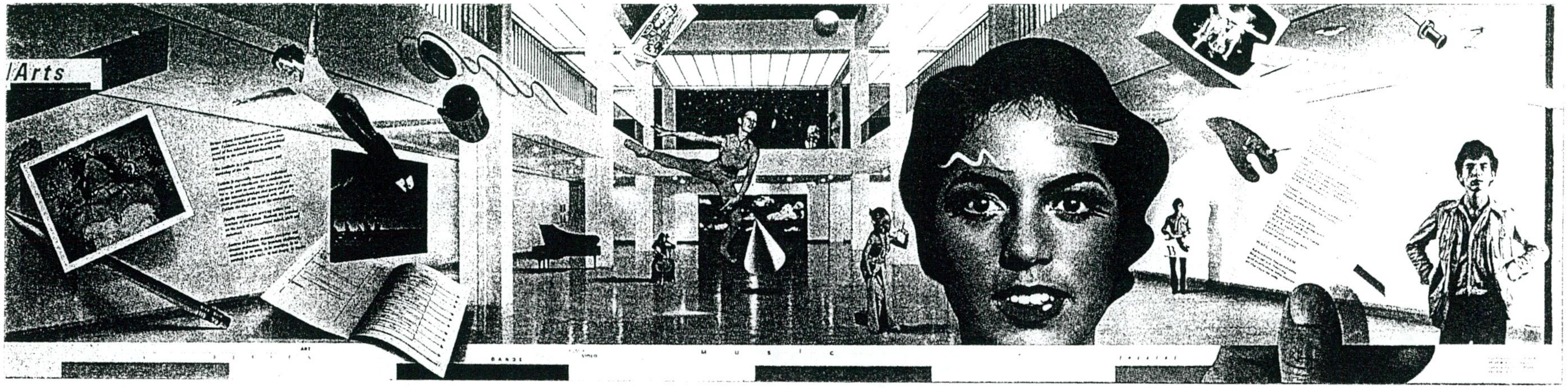
Greiman came to see Hoffman's approach to design as being reductive, that is, paring elements away so as to leave what he saw as just the essential. She reacted against this approach and tried to avoid applying it to her work. She had more sympathy with Weingart's method and she decided to follow an additive approach. In this she began to look on design as a journey where she would give the viewer as much information as they could handle and then allow them to find their own way round. This approach had much in common with Weingart's multi-layered approach though Greiman pushed it to new limits.

A good example of this additive tendency is her cover for WET magazine (Illus. 28). Her use of countless selected images and elements and a huge variety of textures, patterned shapes and colours is typical (if extreme) of her work. Greiman's forms are bright colourful and playful. Weingart (Illus. 29) takes a similar approach with, again, a multi layering of elements but with a more obvious central theme. Interestingly, both were working in this way at about the same time but on opposite sides of the world. Weingart provided the background to this approach through his teaching but Greiman applied her own personal vocabulary to it.

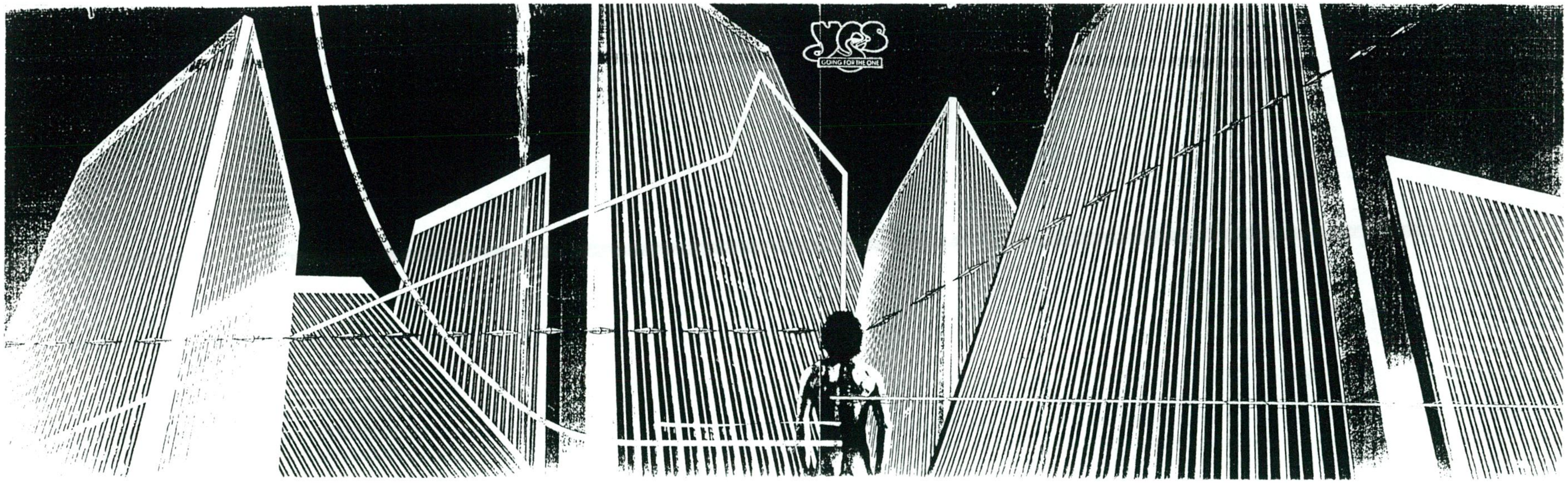
Illus 28
(top of opposite page)
April Greiman,
WET magazine cover showing a wide range of techniques that bear comparison with Weingart's Eurodidac cover

Photographer Jayne Odgers collaborated with Greiman on much of her work. Odgers graduated from L.A.'s Art Centre as a graphic designer and worked as assistant to Paul Rand for two years. She decided to switch disciplines to photography. With Greiman she did much experimentation with a form of staged photography based on dramatic perspectives, every-day objects, geometric shapes, saturated colours and visual illusions like zero-gravity compositions. This work bore some similarity to the images produced by some design groups of the seventies

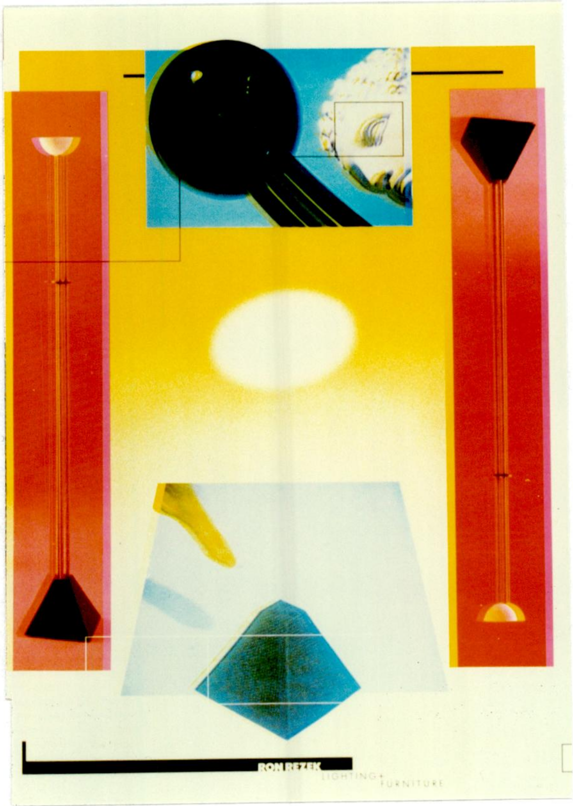
Illus 29
(bottom of opposite page)
Wolfgang Weingart,
magazine cover design for Didacta Eurodidac.



Arts
ART
DANCE
VIDEO
MUSIC
THEATRE



YES
GOING FOR THE ONE


RON REZEK
LIGHTING+
FURNITURE

such as Hypnosis from London. It is interesting to compare the Greiman-Odgers collaboration on the Cal. Arts Poster/Brochure (Illus. 30) with the Hypnosis produced album cover for progressive rock band Yes (Illus. 31). The Greiman Odgers collaboration pushes the approach much farther with a vast array of images and more inventive and loosely integrated type

Illus 30
(top previous page)
April Greiman and Jamie Odgers,
'Cal.. Arts' poster / brochure April 1978

Illus 31
(bottom previous page)
Album cover for progressive rock band 'Yes',
Hypgnosis Design, 1977

Central to Greiman's work is her ever expanding variety of media techniques.Greiman has covered the term hybrid imagery

> **...to describe this mingling of digital image/test/page composition technology with traditional photomechanical techniques for print production**
>
> (April Greiman, No.29, p13)

This has a lot in common with Weingart's approach which I mentioned earlier (Chapter 2, Section c). This approach of weaving together many different materials and techniques (Illus. 32) to express an idea was the basis of much of Weingart's research but Greiman pushed it further. She introduced her own ideas and interests in the form of elements like video imagery and computer bitmapped type (Type that was produced on crude computer equipment so it had jagged and stepped edges). So though she used much of Weingart's media combinations as starting points, in keeping with Weingart's teaching she went on to develop her own. She also ventured into areas that Weingart didn't such, as environmental design and video.

Illus 32
(opposite)
April Greiman,
poster for Ron Rezek, office furniture supplier, showing many different techniques:
1) Airbrushed yellow graduation.
2)Colour slide photography.
3) Photo graph off TV monitor of freeze frame of staged video shot in studio.

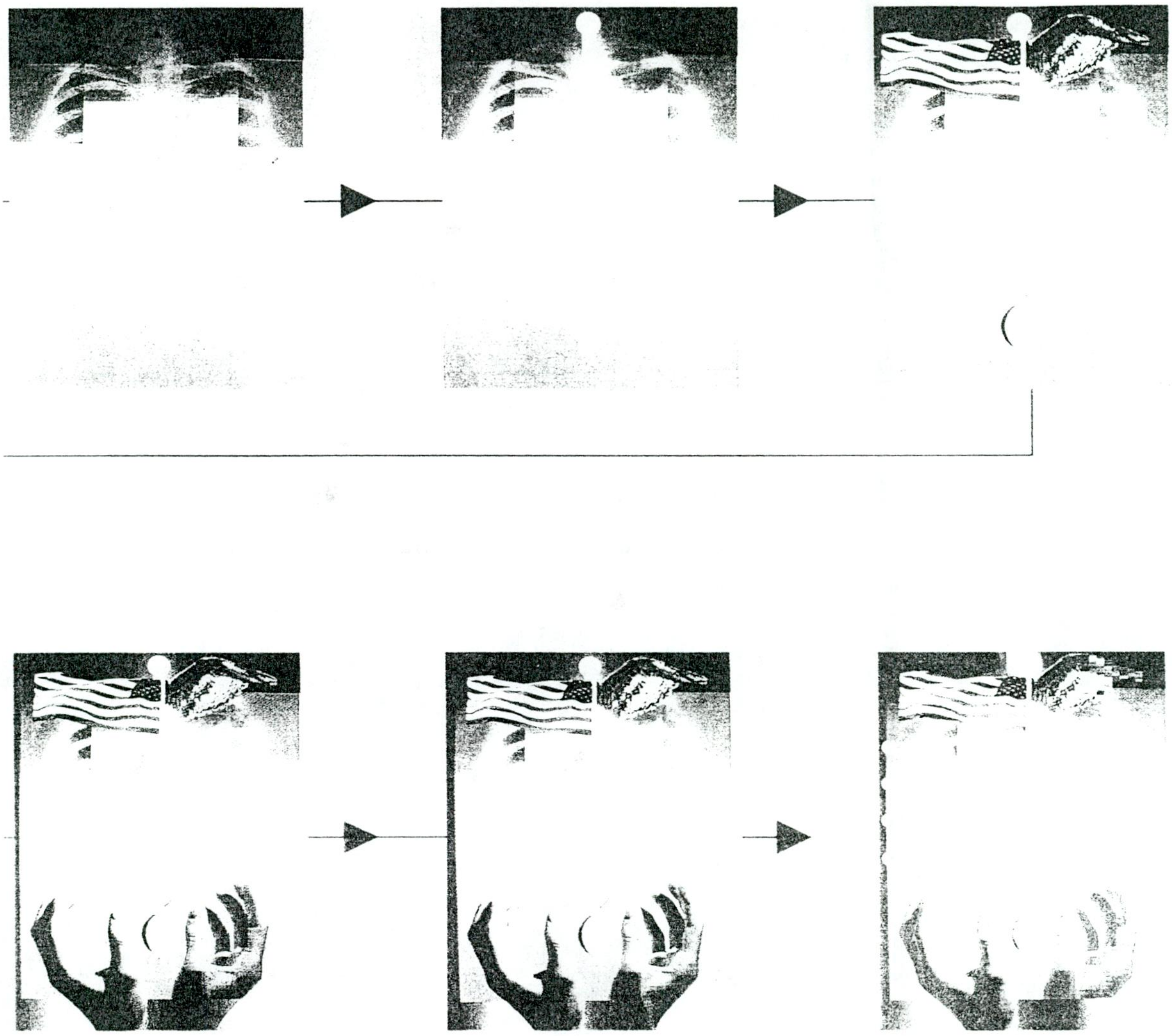
Greiman has had an obsession with technology since her earliest work. She constantly experimented with the video equipment she had access to in the Californian Institute of Performing Arts, where she was head of the Department of Visual Communications during the early 1970's. When the Apple Macintosh Computer first began to appear with it graphic applications in 1985 it must have seemed like an answer to her prayers. Weingart worked with the computer also from its beginning. He sees the computer as just another tool like a pencil or a ruler believing that it doesn't bring its own visual vocabulary but simply gives the designer more time to experiment since he can work faster.

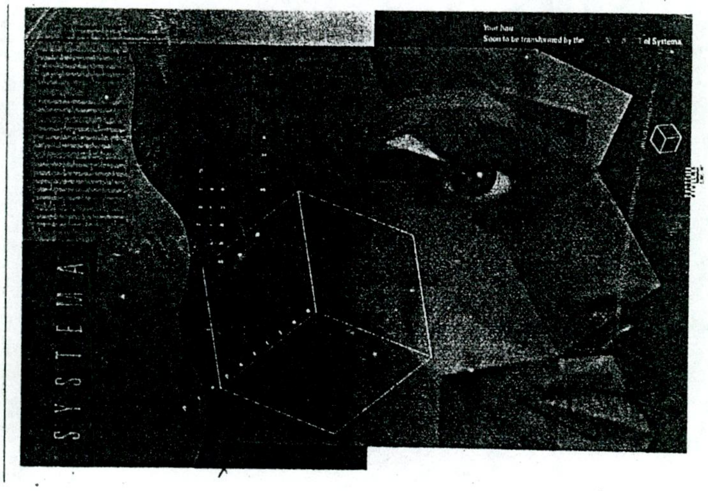
> **With the computer you can produce quantity — 100 sketches instead of 10. With it comes the potential of creating both quantity and quality.**
>
> (Wolfgang Weingart, No.28, p184)

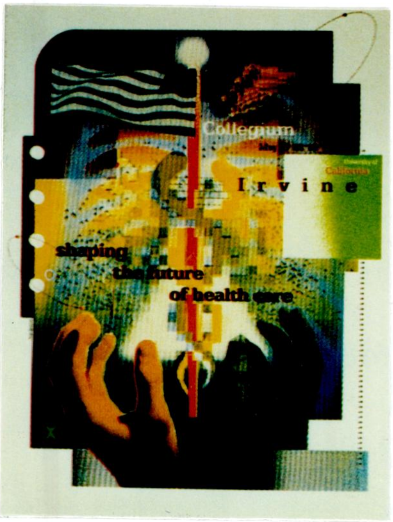
Greiman shares this appreciation of the level of experimentation that the computer allows.

> **What I experience is rather than doing something more quickly we're looking at more possibilities. Instead of doing less work we are seeing more options'.**
>
> (April Greiman, No.29, p57)

Unlike Weingart, she feels it has a more important effect than this however. She sees that because there is no tradition in computer based design, that there is more freedom to be pioneering and experimental. Weingart has a more realistic attitude pointing quite correctly that there is nothing in design that can be done on a computer that cannot be done by other methods, though perhaps slower. This is not completely true since there are images that a computer can create that have qualities that you wouldn't get, using conventional methods (the qualities tend to appear very 'computery' bitmapped type, mosaiced images etc). These qualities are rather limited (but they are quite important to Greimans work). Greiman suggests that many things in design that were previously difficult to do are now very simple with the aid of the computer. She suggests that this puts emphasis on having a good basic idea at the beginning. Greiman's work, however, shows definite signs of effect for its own sake. Though




Your hau
Soon to be transformed by the [illegible] of Systema
SYSTEMA


Collegium
University of California
Irvine
shaping
the future
of health care

Illus 32
April Greiman, poster for symposium "Shaping the future of health care', examples show progressive stages of work in progress.

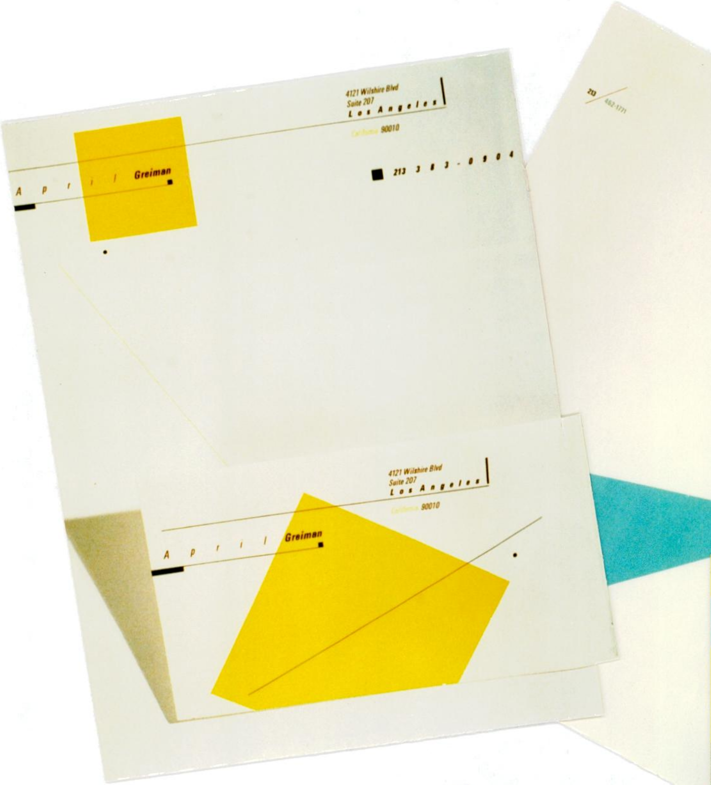
she may understand clearly why she uses a particular element, she sometimes allows the additive process and the power of the computer to get of hand. This can be seen clearly in the poster (Illus. 6) for "Shaping the Future of Health Care". where she admits herself that,

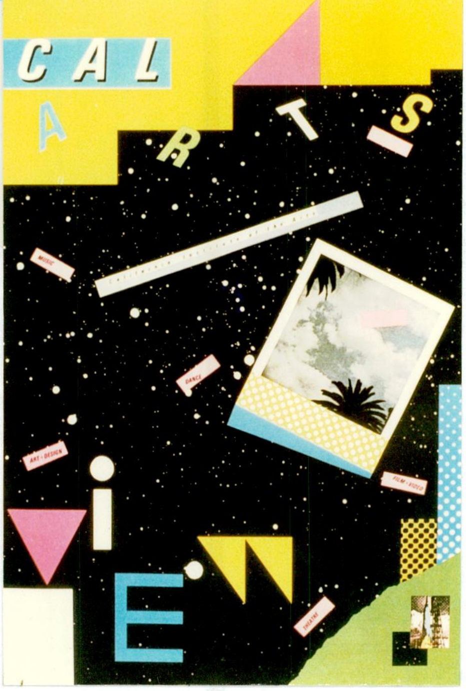
> **While the experience of creating the image was exhilarating, it's fair to say that the hypnotic effect of the process of layering encouraged an overtly complicated result. The sheer ease with which combinations may be tried tuned and rethought on the spot can lead to an overstuffed feeling until you got your balance, looking back I feel that a much earlier stage in the layering process was probably the place to stop.**
>
> (April Greiman, No.29, p56)

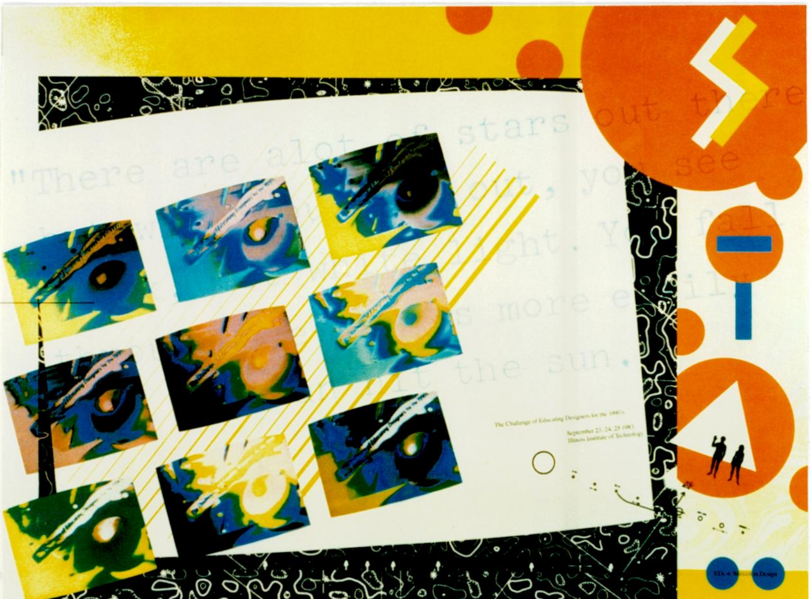
Greiman also uses imagery that is obviously produced by a computer such as bitmapped typeface's and crude video images. She sees computers as producing images with their own sort of 'texture', their own quality. In science or computer related work these effects can be extremely effective but in some applications they look uncomfortably inappropriate. In the haircare advertisement by Greiman (Illustration 7), the robotic cold feel of the imagery is far too harsh even for state of the art hair care and looks forced, contrived and inappropriate. She has expressed an interest in how, by a shared digital language, the Mac allows the movement between different media image, text, motion, sound (No.21, p45). This is in keeping with her and Weingart's fascination with combining different media.

Illus 33
(bottom left hand side)
April Greiman,
haircare advertisement using harsh computerised imagery

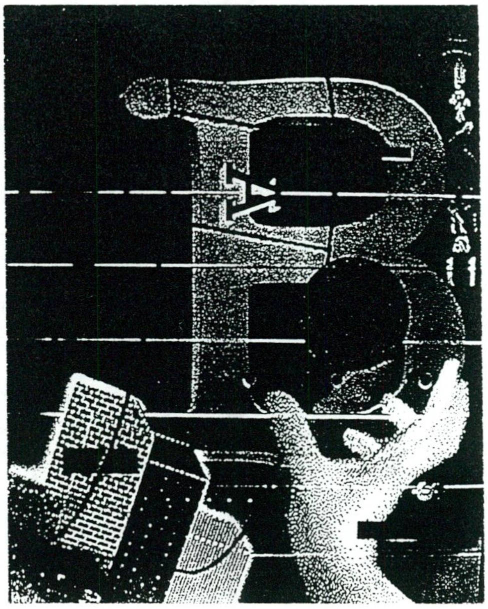
Though both have different perceptions of the importance and applications of computers, they both share the same fascination with them. The difference is that Greiman tends to allow the computer (and other technology) dictate her work and become an end in itself. Greiman's interest would certainly have been encouraged by her studies with Weingart where she was

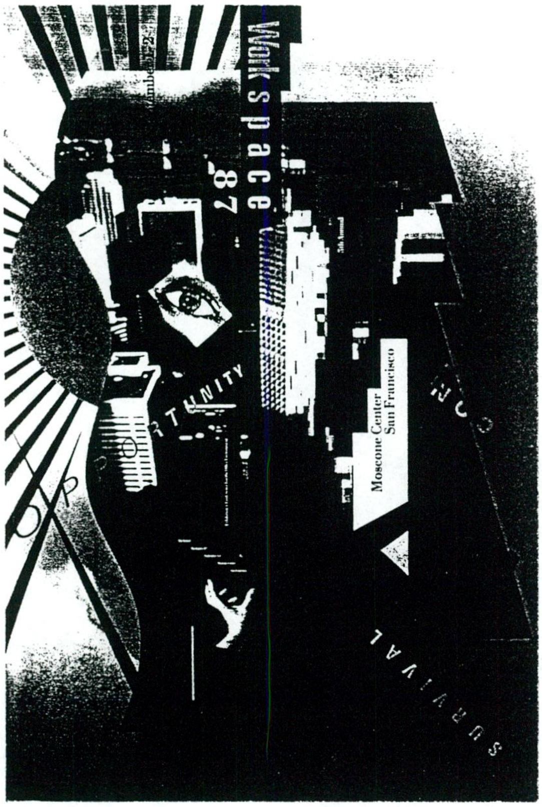

4121 Wilshire Blvd
Suite 207
Los Angeles
California 90010
April Greiman
213 383-0904
213
482-1771
April Greiman
301½ Gower Los Angeles
California 90004
4121 Wilshire Blvd
Suite 207
Los Angeles
California 90010
April Greiman

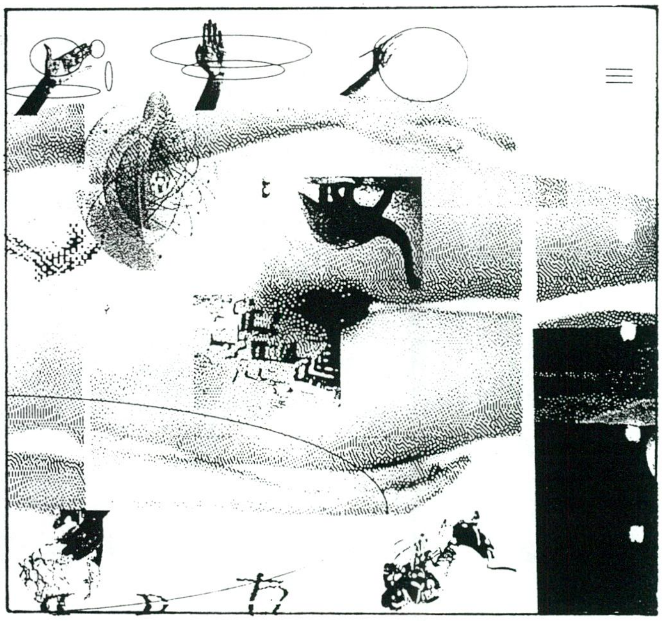

CAL
ARTS
MUSIC
DANCE
ART · DESIGN
FILM · VIDEO
THEATER
VIEW


"There are alot of stars out there
you see
ght. You fall
s more e il
the sun.
The Challenge of Educating Designers for the 1990's
September 23, 24, 25 1983
Illinois Institute of Technology

Collegium
California
Irvine
shaping
the future
of health care




Workspace 87
Moscone Center
San Francisco
OPPORTUNITY
SURVIVAL
CON



Illus. 34
(previous page)
April Greiman,
Repeated use of Circle, Square and triangle shapes in Greiman's work: clockwise from top left hand corner:

a) Personal stationary.

a) Poster for Society of the Arts, Shapes in slides of still video images of geometric models.

b) Cal Arts Poster.

d) Menu for China restaurant.

Illus. 35
(opposite page)
April Greiman,
Repeated use of open hand image in Greiman's work: clockwise from top left hand corner:

a) Poster for symposium Shaping the Future of Health Care, hands are at bottom of composition.

b) PC World magazine cover design, hand is in bottom right hand corner of composition.

c) Design Quarterly magazine cover, hands are along top of cover.

d) 'Workspace 87' poster, hand is in the middle of the poster c. one quarter of the way up from the bottom.

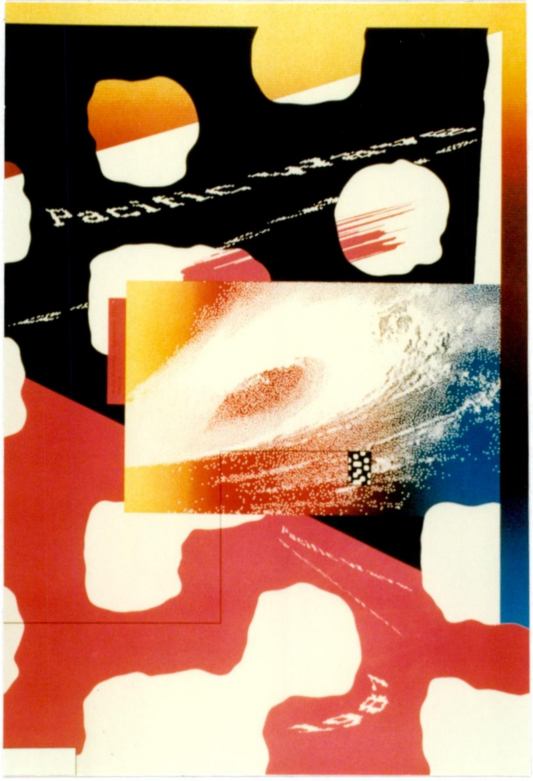
thought to be ever open to new ideas and techniques and Weingart's own interest in media combinations

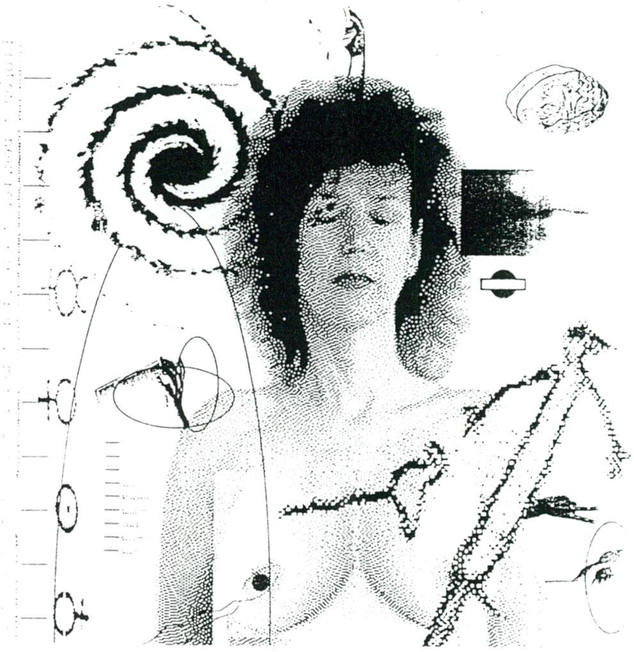
> **Since it's so easy in the electronic environment to reconnect and rearrange images there is a tendency to develop a personal library of images which may find more than one use.**
>
> (April Greiman, No.29, p70)
>
> and
>
> **...the ability to build an electronic visual library creates kind of personal image language which enhances the imagination.**
>
> (April Greiman, No.29, p101)

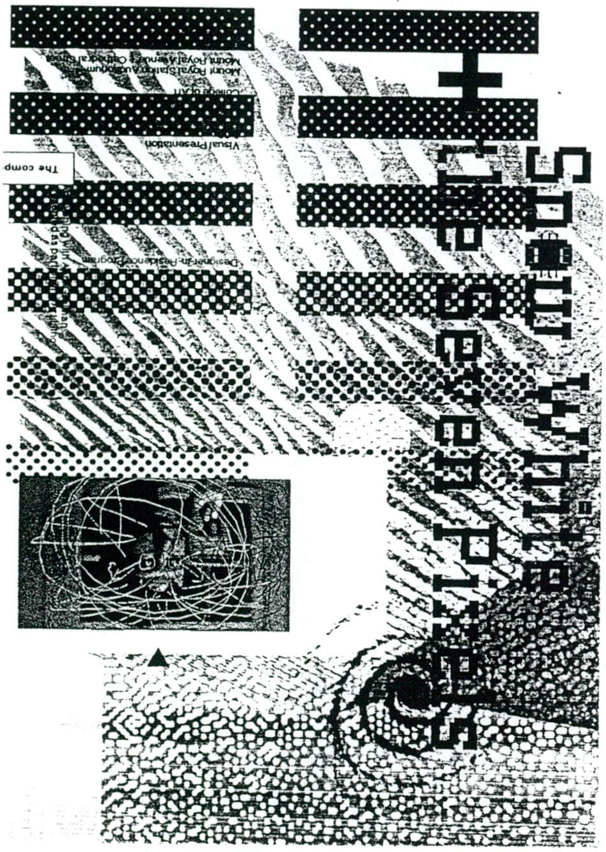
This development of a personal library of images has clearly grown out of Weingart's back-pack approach to design (Chapter 2, Section f). Greiman has added some of her own images to what she adapted of the Weingart/Basle vocabulary.

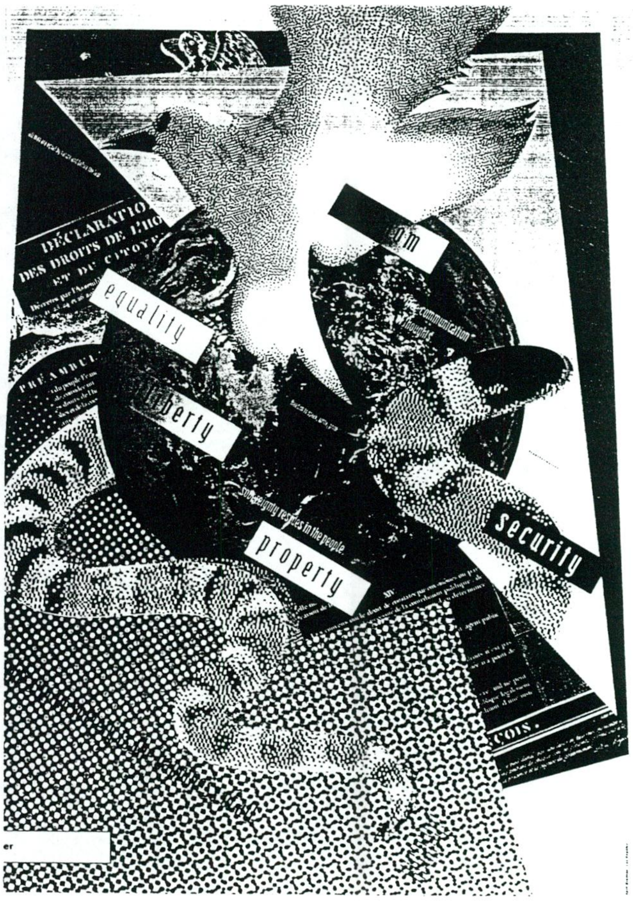
Very important to her work was the inspiration she got from a book Man and his Symbols by Carl Jung. Jung believed that certain shapes and forms have spiritual and psychological symbols meaning that crossed all communication boundaries. The universal shapes like the square, circle and triangle appear very self consciously throughout her work. (No. 24, p52) You can see some examples opposite of the application of these three basic (square, circle and triangle) shapes together in her work (Illus. 8). Other images appear repeatedly such as the open hand (Illus. 9).

When I interviewed Weingart I asked him the reason why, he used blown up dot screens in his work. I shall repeat the answer he gave which I mentioned in (Chapter 1, Section d). He said that he felt that the illusion of the photographic image produced by four colour process printing was a lie. To avoid this lie he made the dot obvious, there is no longer an illusion and the


Pacific Wave
1987




Snow White
and the Seven Pipers
Visual Presentation
College of Art
Mount Royal Station Auditorium
Mount Royal Avenue & Cathedral Street
Designer-in-Residence Program
The comp


DÉCLARATIO
DES DROITS DE L'HO
ET DU CITOYE
PRÉAMBUL
equality
liberty
communication
thoughts
om
sovereignty resides in the people.
property
security
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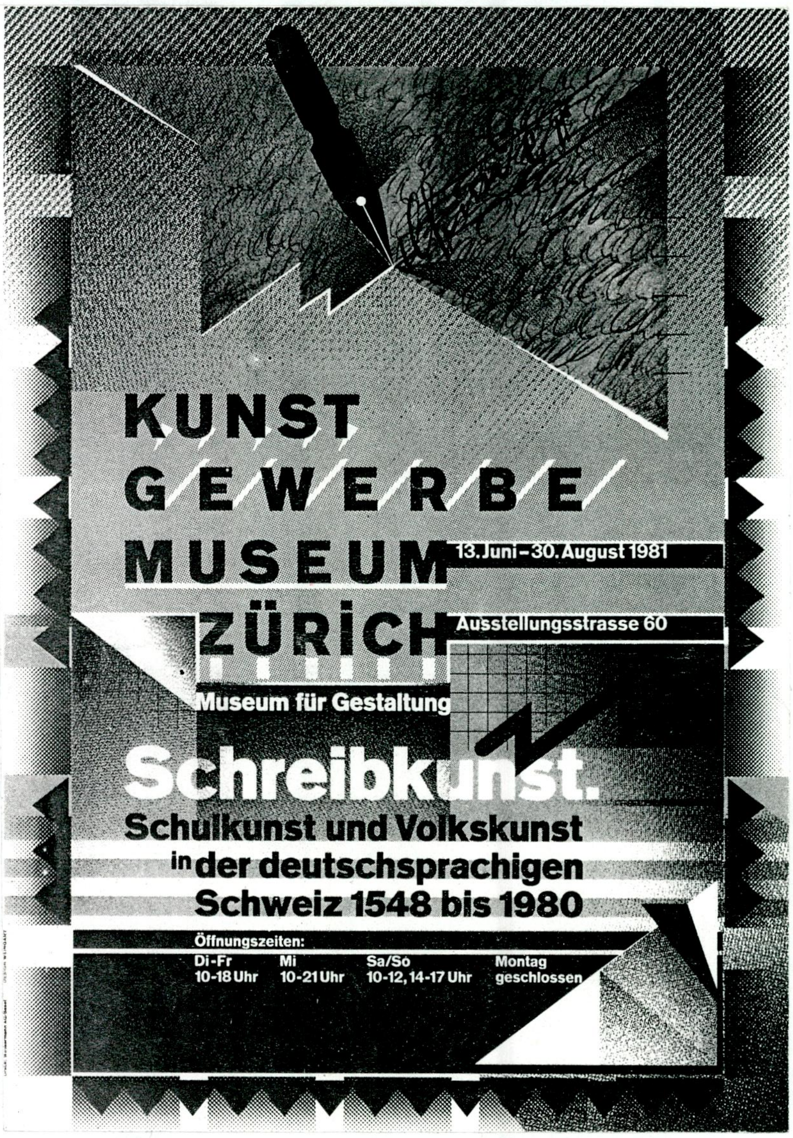


KUNST
GEWERBE
MUSEUM
ZÜRICH

13. Juni – 30. August 1981

Ausstellungsstrasse 60

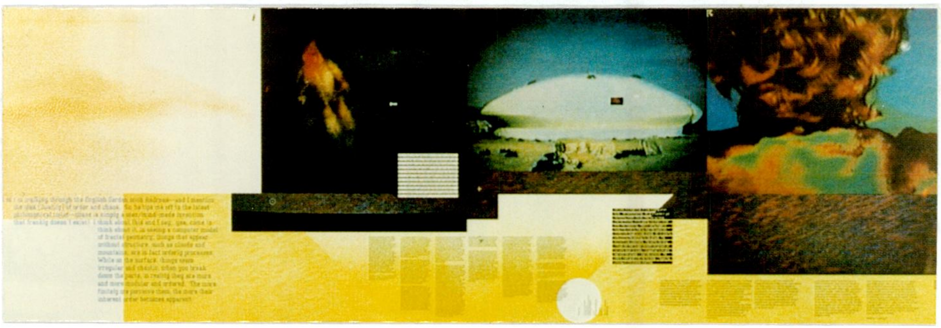
Museum für Gestaltung

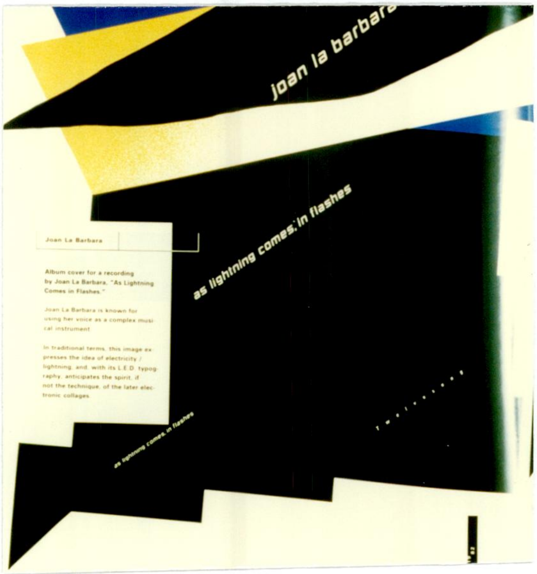
Schreibkunst.

Schulkunst und Volkskunst in der deutschsprachigen Schweiz 1548 bis 1980

Öffnungszeiten:

Di-Fr	Mi	Sa/So	Montag
10-18 Uhr	10-21 Uhr	10-12, 14-17 Uhr	geschlossen



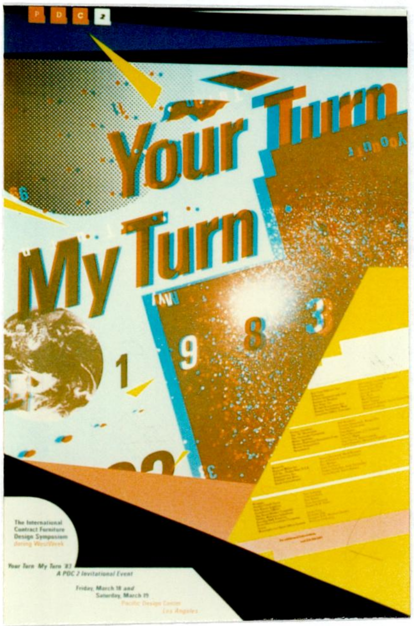

joan la barbara
as lightning comes, in flashes
as lightning comes, in flashes

Joan La Barbara

Album cover for a recording by Joan La Barbara, "As Lightning Comes in Flashes."

Joan La Barbara is known for using her voice as a complex musical instrument.

In traditional terms, this image expresses the idea of electricity / lightning, and, with its L.E.D. typography, anticipates the spirit, if not the technique, of the later electronic collages.


P D C 2
Your Turn
My Turn
1 9 8 3
The International Contract Furniture Design Symposium
during WestWeek
Your Turn My Turn '83
A PDC 2 Invitational Event
Friday, March 18 and
Saturday, March 19
Pacific Design Center
Los Angeles

ART
Inference

Vertigo
7550 Melrose Ave
Los Angeles
CA 90046
213 655-6343
213 655-6343
7550 Melrose Ave
Los Angeles
CA 90046
Vertigo
Vertigo
7550 Melrose Ave
Los Angeles
CA 90046
213 655-6343
Vertigo
8589 Sunset Blvd
Los Angeles
CA 90069
213 855-0107
fashion acce
paper
Bus

Illus. 36
April Greiman,
Repeated use of blown up dot screens to create texture and effect:

a) Poster for Ron Rezek, (Illus 32)The screen are deliberately set out of registration to create a normally accidentally optical distortion called a moire tint
b) The Modern Poster (Illus. 8)

(clockwise from top left on furthest page)
c) Pacific Wave poster, the dot is blown up to massive proportions and is the background pattern that looks like Swiss cheese.
d) Special issue of Design Quarterly magazine,
e) Poster commemorating the anniversary of the French revolution.
f) Snow White and the Seven Pixels poster.

Illus. 37.
(on 2nd previous page)
Wolfgang Weingart,
Museum poster using coarse blown up dots as is characteristic of much of Weingart's work.

Illus. 38.
April Greiman,
Repeated use of stepped bar motif
(clockwise from top left previous page)
a) Special issue of Design Quarterly magazine.
b) Joan La Barbara album cover.
c) Computer software packaging for Inference a company specialising in artificial intelligence.
d) Poster: Your Turn. My Turn.

Illus. 39.
April Greiman,
Vertigo business card, different variations on the same job.

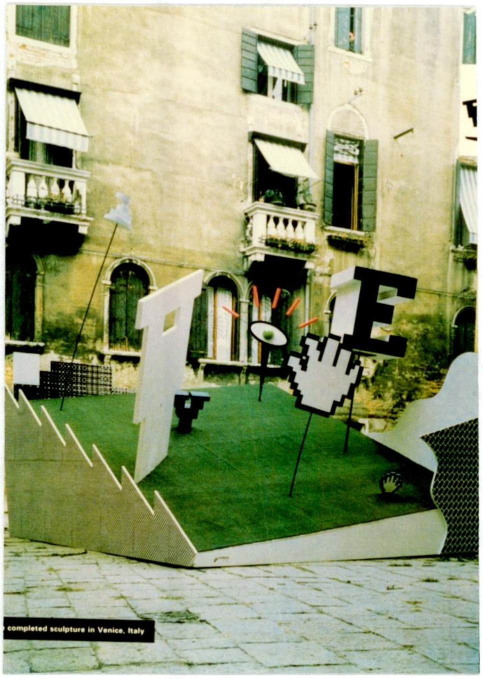
very dot itself becomes a design element. Greiman also uses enlarged halftone dots in her work.

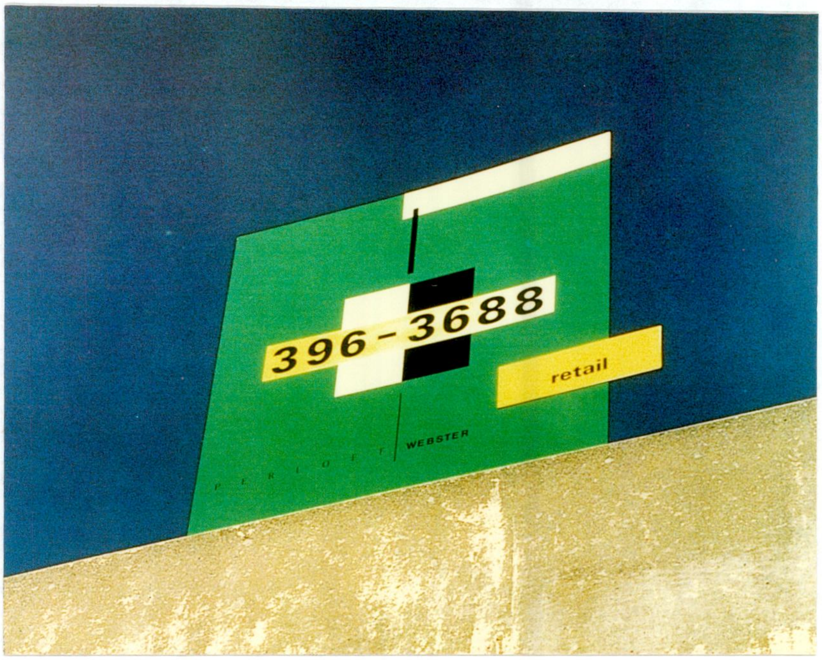
> **High resolution for it's own sake is meaningless. It is too perfect too seamless. It reflects light. I like to show the process behind what you see.**
>
> (April Greiman, No.29, p114)

Greiman has many reoccouring elements in her vocabulary that are from Weingart's, The use of blown up dot screens is one of these. Greiman also used the grid of horizontal seam lines which make up a video image in a similar way to the dot screens using it to give a texture to her images. Some of the many examples of this (Illus. 10) can be compared to one of Weingart's experimental posters. (Illus. 11). Weingart's famous stepped bars appear in a number of pieces of work (Illus. 12). In some work she produced a number of solutions based on the same idea or approach. (Illus 13) This is something that is strongly embraced by Weingart's teaching where students would often do hundreds of variations on the one theme to investigate the infinite possibilities (Illus. 23). Both designers build up layers of images to form complex results. Greiman also uses other aspects of the Weingart vocabulary such as wide spaced type and visible grids. But Greiman also added her own elements like those mentioned earlier.

Greiman managed to push what she learned from Weingart in her own direction by adding her own vocabulary and interest. Greiman built on what she learned from Weingart to produce her own individual style. In this she clearly understood Weingart's Ideas, philosophy and approach.

> **Few have squeezed a personal style from the Basle dogma as successfully as Greiman can and that will stand as one of her biggest triumphs**
>
> (Dean Morris, No.36, p52)


completed sculpture in Venice, Italy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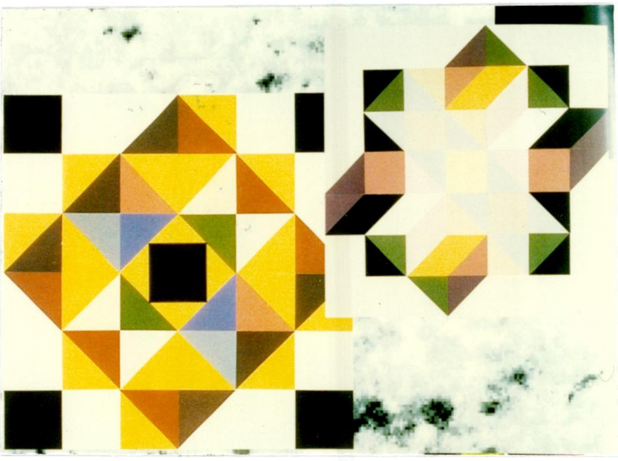


Illus. 40.
April Greiman,
Some of the other areas
that Greiman worked in,

(top)
a) Outdoor sculpture,
The Pacific Wave piece
for the Fortrum Museum,
Venice, Italy.

(middle)
b) Environmental signs,
Perloff Webster.

(bottom)
c) Architectural tile patterns for The Conitos
Theatre.

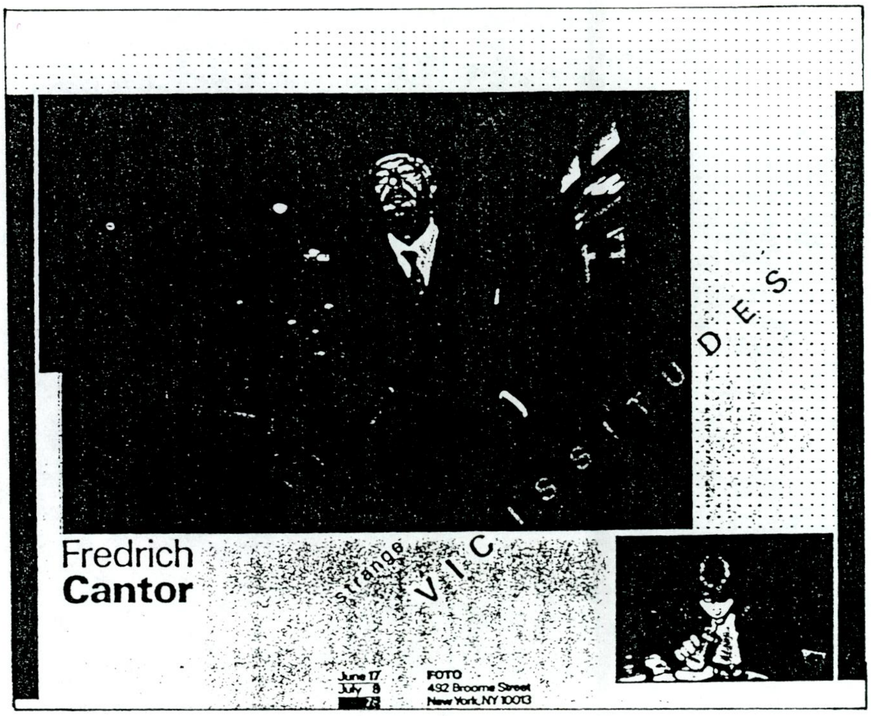
It is the unlikely combination of the controlled Swiss post-modernism of Weingart and the sensory overload of California that produced Greiman's own innovative style. Greiman clearly understands and applies Weingart's overall approach to design but tends to appear completely oblivious, or opposed to many of his aims. She has never really brought the semantical dimension of Graphic Communications properly to bear, in her work and often she applys images to work that have absolutely no real connection literal, non literal or otherwise with the subject matter. Her work also tends to be slightly more literal than Weingart's often semantical but abstract images. She has worked in far more diverse areas than Weingart including Outdoor sculpture, environmental signs, architectural tile patterns (Illus. 40). She has also undertaken considerable experimentation with video and photography. Greiman must have been influenced by Weingart, since she was taught by him. She pushed Weingart's ideas to new limits, she combined different media like Weingart but pushed it even further. She shared Weingart's obsession with technology, though with Greiman it unfortunately became an end in itself. She adopted Weingart's approach of developing a design vocabulary and many of the elements she uses are like Weingart's, though some are her own. Unlike Weingart however, who would see anything 'new' as passé, she has stuck with the 'New Wave' for a long period of time. Certainly she understood the elements with which she was working with and for this reason her work is far more successful that most other 'New Wave' designers who simply lifted motifs that they didn't understand and couldn't properly apply to their work. Weingart's influence for all the stylistic similarities is primarily one of philosophy and approach

d) Willie Kunz

Willi Kunz is a principal of Willie Kunz Associates Inc. He specialises in print communications, corporate identity and packaging. He was born and educated in Switzerland and has been a resident of the United States since 1970.

When Wolfgang Weingart visited our department in college I asked him the following question: 'What are your feelings on the work of Willie Kunz and to what extent do you see their work as related to your own? The following passage is the answer he gave,

> **He was a person who's of my age, a person who came in 1973, to Basle, he was living in New York. He came like me from the "Swiss" school,real representative of so called Swiss typography, he came from that school and he went to New York [Weingart laughs at this point], I met him through accident and I asked him in 1972 if he'd like to take my classes in Basle for half a year, so I could go on sabbatical, so he took my classes and when he came he was very fascinated by what I had done at that time in my private work, and he told me he would take my classes because he was fascinated by what happens in Basle, by what we do. He changed his face from one night to the other, that means one day he was producing typography that was started at the end of the sixties in Basle. Willie Kunz for me is a person who adapt ideas and copy ideas and there's only one chance for a person like Willie Kunz, (and many other) to take these ideas. He could use [sic] new work from these ideas but he never done [sic] it. He repeat himself since [sic] 15 years. it bother me not and relates not to my work. He is a copy person like many other people too.**


Fredrich
Cantor

Strange VICISSITUDES

June 17
July 8
78

FOTO
492 Broome Street
New York, NY 10013

Illus. 41
Willi Kunz,
Poster for exhibition of photographs by Fredrich Cantor, note the use of an enlarged dot screen, which features a stepped bar edge, wide spaced type set at an angle and a choice of candid photographs arranged in a way that creates an almost collaged feel.

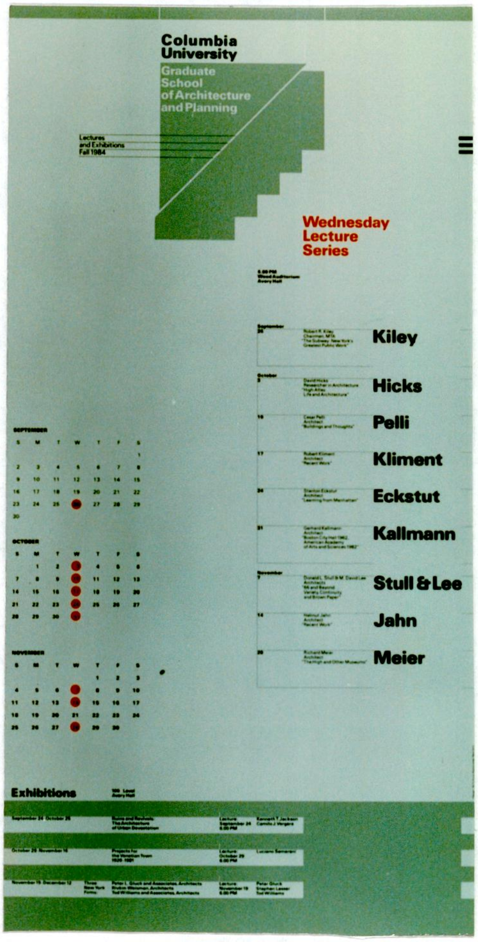
> (Wolfgang Weingart, No.38)

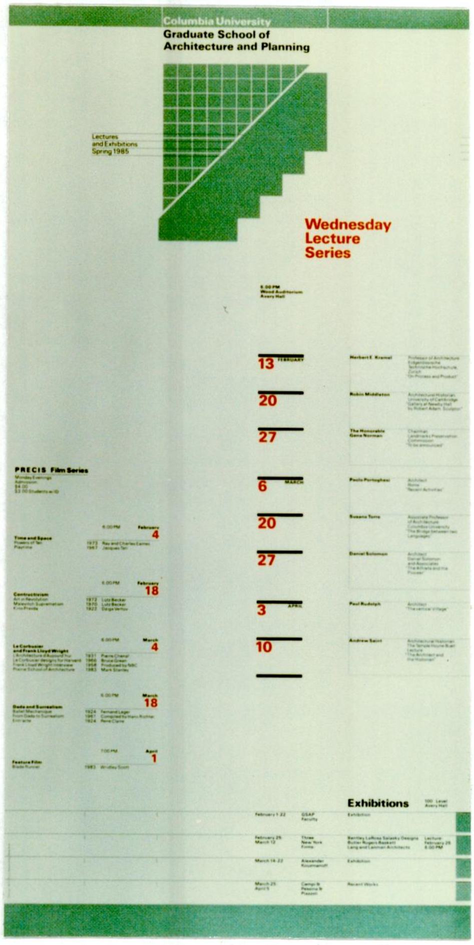
As I mention earlier (in Chapter 41) Weingart referred to Kunz as 'a pig' in the same interview and later went on to call him a 'criminalistic copy monkey'. Why such an aggressive reaction from Weingart. The other designers featured in this chapter either admit to taking from Weingart or else did something new with what they learnt, absorbed or took. Kunz has taken Weingart's ideas added nothing to them after 20 years and still tries to pass them off as his own, a classic case of plagiarism. Kunz quotes Weingart's design philosophy and approach like it's his own

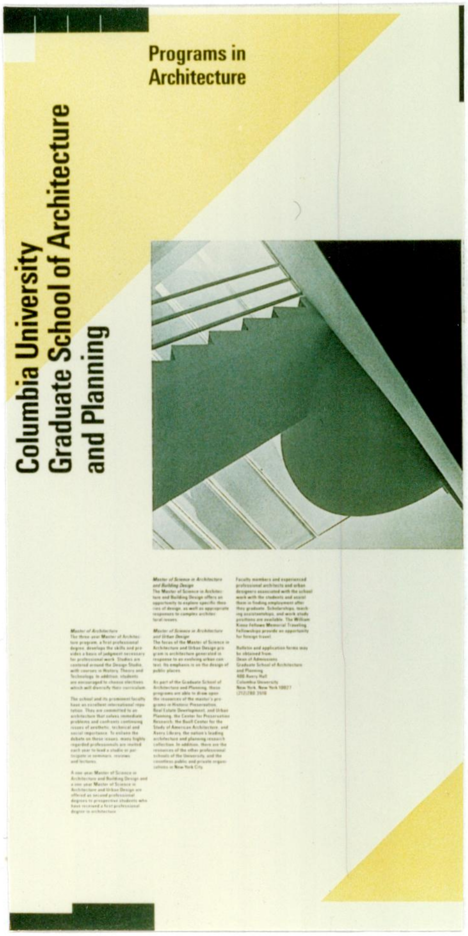
> **The syntactical dimension of typography still presents graphic designers with limitless potential for exploitation and the development of exciting visual results..**
>
> **Against this background of deteriorating standards only design that has a clear structure and that makes use of all the syntactical possibilities of typography can be truly effective.**
>
> (Willi Kunz, No.24, p15)

Kunz repeats Weingart's ideas on syntax as if he was the first to say it. He goes on to make other statements that could easily be from Weingart:

> **Good typographical design is always a critical interpretation of a given message and the consideration of form and structure an integral part of the process**
>
> (Willi Kunz, No.24, p15)
>
> **and**
>
> **Effective typography must communicate the message and not style**
>
> (Willi Kunz, No.26, p61)


Columbia University
Graduate School of Architecture and Planning
Lectures and Exhibitions Fall 1984
Wednesday Lecture Series
Kiley
Hicks
Pelli
Kliment
Eckstut
Kallmann
Stull & Lee
Jahn
Meier
Exhibitions


Columbia University
Graduate School of Architecture and Planning
Lectures and Exhibitions Spring 1985
Wednesday Lecture Series
6.00 PM Wood Auditorium Avery Hall
13 February
Herbert E. Kramel
20
Robin Middleton
27
The Honorable Gene Norman
6 March
Paolo Portoghesi
20
Susana Torre
27
Daniel Solomon
3 April
Paul Rudolph
10
Andrew Saint
PRECIS Film Series
4
18
4
18
1
Exhibitions



Columbia University
Graduate School of Architecture
and Planning

Programs in
Architecture

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The three-year Master of Architecture program, a first professional degree, develops the skills and provides a basis of judgment necessary for professional work. Studies are centered around the Design Studio, with courses in History, Theory and Technology. In addition, students are encouraged to choose electives which will diversify their curriculum.

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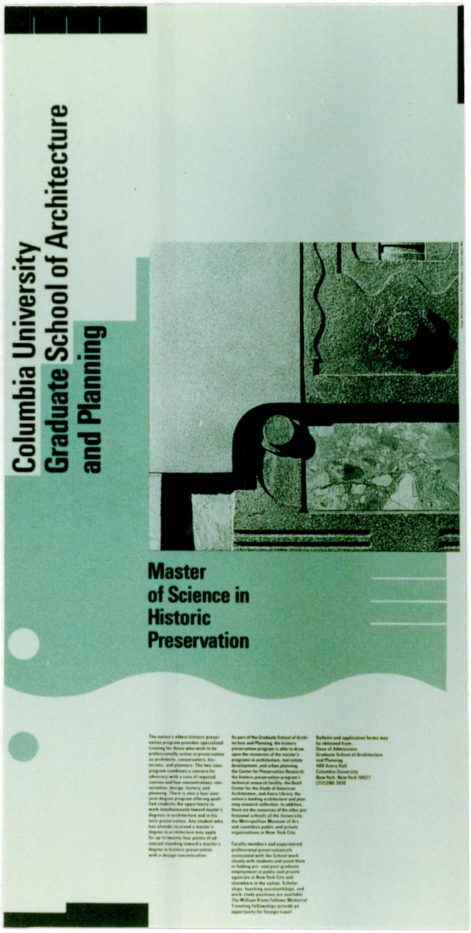
The Master of Science in Architecture and Building Design offers an opportunity to explore specific theories of design, as well as appropriate responses to complex architectural issues.

Master of Science in Architecture and Urban Design
The focus of the Master of Science in Architecture and Urban Design program is architecture generated in response to an evolving urban context. Its emphasis is on the design of public places.

As part of the Graduate School of Architecture and Planning, these programs are able to draw upon the resources of the master's programs in Historic Preservation, Real Estate Development, and Urban Planning, the Center for Preservation Research, the Buell Center for the Study of American Architecture, and Avery Library, the nation's leading architecture and planning research collection. In addition, there are the resources of the other professional schools of the University, and the countless public and private organizations in New York City.

Faculty members and experienced professional architects and urban designers associated with the school work with the students and assist them in finding employment after they graduate. Scholarships, teaching assistantships, and work-study positions are available. The William Kinne Fellows Memorial Traveling Fellowships provide an opportunity for foreign travel.

Bulletin and application forms may be obtained from:
Dean of Admissions
Graduate School of Architecture
and Planning
400 Avery Hall
Columbia University
New York, New York 10027
(212)280-3510



Columbia University
Graduate School of Architecture
and Planning

Master
of Science in
Historic
Preservation

The nation's oldest historic preservation program provides specialized training for those who wish to be professionally active in preservation as architects, conservators, historians, and planners. The two-year program combines a concern for advocacy with a core of required courses and four concentrations: conservation, design, history, and planning. There is also a four-year post-degree program offering qualified students the opportunity to work simultaneously toward master's degrees in architecture and in historic preservation. Any student who has already received a master's degree in architecture may apply for up to twenty-four points of advanced standing toward a master's degree in historic preservation with a design concentration.

As part of the Graduate School of Architecture and Planning, the historic preservation program is able to draw upon the resources of the master's programs in architecture, real estate development, and urban planning, the Center for Preservation Research, the historic preservation program's technical research facility, the Buell Center for the Study of American Architecture, and Avery Library, the nation's leading architecture and planning research collection. In addition, there are the resources of the other professional schools of the University, the Metropolitan Museum of Art, and countless public and private organizations in New York City.

Faculty members and experienced professional preservationists associated with the School work closely with students and assist them in finding pre- and post-graduate employment in public and private agencies in New York City and elsewhere in the nation. Scholarships, teaching assistantships, and work-study positions are available. The William Kinne Fellows Memorial Traveling Fellowships provide an opportunity for foreign travel.

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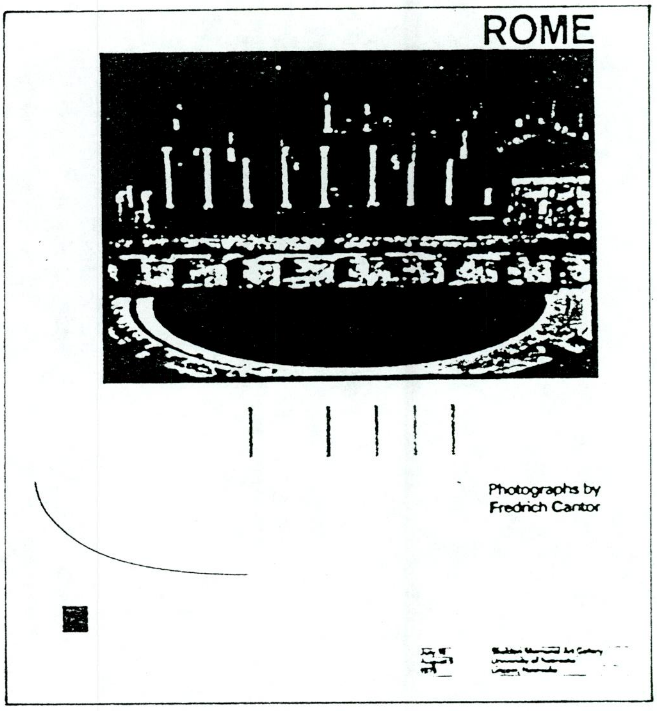
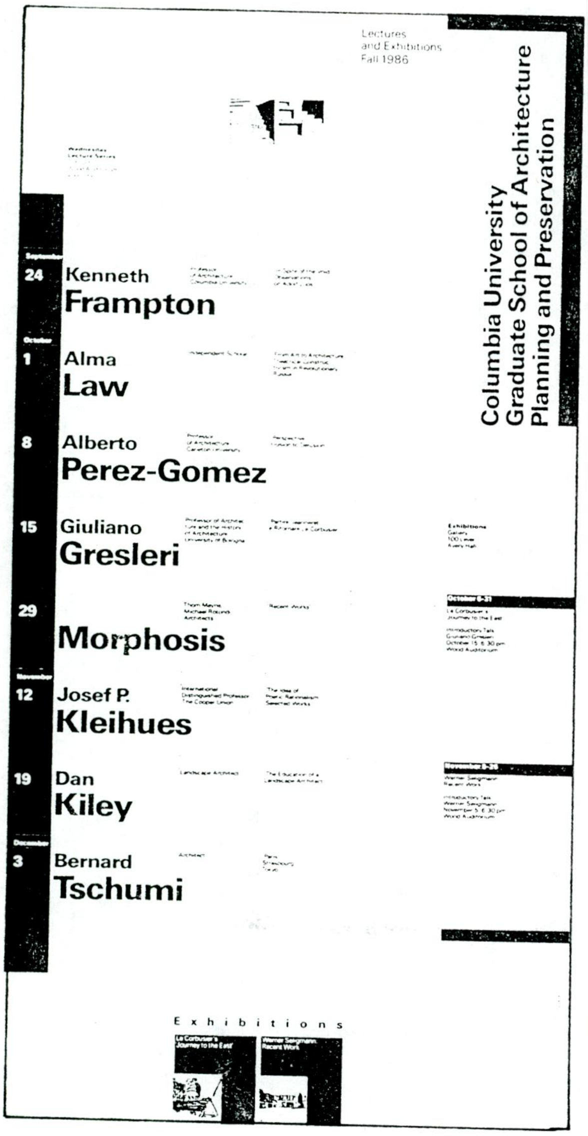


ROME

Photographs by
Fredrich Cantor

[illegible]



Lectures
and Exhibitions
Fall 1986

Columbia University
Graduate School of Architecture
Planning and Preservation

September
24 **Kenneth Frampton**

October
1 **Alma Law**

8 **Alberto Perez-Gomez**

15 **Giuliano Gresleri**

29 **Morphosis**
Thom Mayne
Michael Rotondi
Architects
Recent Works

November
12 **Josef P. Kleihues**
International
Distinguished Professor
The Cooper Union

19 **Dan Kiley**
Landscape Architect
The Education of a
Landscape Architect

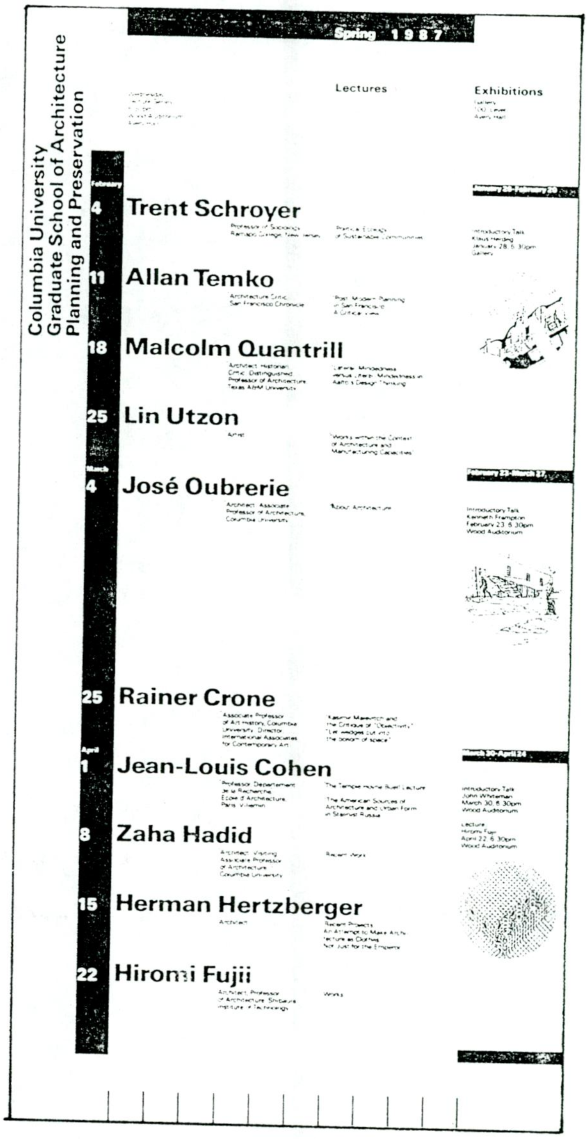
December
3 **Bernard Tschumi**
Architect

Exhibitions
Gallery
100 Level
Avery Hall

October 6-31
Le Corbusier's
Journey to the East
Introductory Talk
Giuliano Gresleri
October 15, 6:30 pm
Wood Auditorium

November 3-26
Werner Seligmann
Recent Work
Introductory Talk
Werner Seligmann
November 5, 6:30 pm
Wood Auditorium

Exhibitions
Le Corbusier's Journey to the East
Werner Seligmann Recent Work



Spring 1987

Columbia University
Graduate School of Architecture
Planning and Preservation

Lectures

Exhibitions
Gallery
100 Level
Avery Hall

February
4 **Trent Schroyer**

11 **Allan Temko**
Architecture Critic
San Francisco Chronicle

18 **Malcolm Quantrill**
Architect, Historian,
Critic, Distinguished
Professor of Architecture
Texas A&M University

25 **Lin Utzon**
Artist

March
4 **José Oubrerie**
Architect, Associate
Professor of Architecture,
Columbia University
"About Architecture"

25 **Rainer Crone**
Associate Professor
of Art History, Columbia
University, Director
International Associates
for Contemporary Art

April
1 **Jean-Louis Cohen**
The Temple Hoyne Buell Lecture
The American Sources of
Architecture and Urban Form
in Stalinist Russia

8 **Zaha Hadid**
Architect, Visiting
Associate Professor
of Architecture
Columbia University
Recent Work

15 **Herman Hertzberger**
Architect
Recent Projects

22 **Hiromi Fujii**
Architect, Professor
of Architecture, Shibaura
Institute of Technology
Works

January 26-February 20
Introductory Talk
Klaus Herding
January 28, 6:30pm
Gallery

February 23-March 27
Introductory Talk
Kenneth Frampton
February 23, 6:30pm
Wood Auditorium

March 30-April 24
Introductory Talk
John Whiteman
March 30, 6:30pm
Wood Auditorium
Lecture
Hiromi Fujii
April 22, 6:30pm
Wood Auditorium

Illus. 42
Willi Kunz,
Two posters advertising lectures at Columbia University New York in 1984/1985, note use of stepped bar a strong feature in Weingart's work.

Illus. 43
Willi Kunz,
Two posters of a series of three for the Master of Science course at Columbia University New York announcing programmes on architecture, historic preservation, and urban planning.

Illus. 44
Willi Kunz,
Poster for exhibition of photographs by Fredrich Cantor, note the repeating of the curve in the photograph as a graphic element, an idea that appears repeatedly in Kunzs' work.

Illus. 45
Willi Kunz,
Two posters advertising lectures and events at Columbia University New York fall 1986 and spring 1987, note the controlled functional and structured approach to the type and the constraining of the design to the right angle which betrays Emil Ruders Influence.

In one of Willi Kunz's earlier pieces of work (Illus. 41), from 1978, he show many elements that could be taken from Weingart's vocabulary. Kunz uses an enlarged dot screen, which features a stepped bar edge, wide spaced type set at an angle and a choice of candid photographs arranged in a way that creates an almost collaged feel.

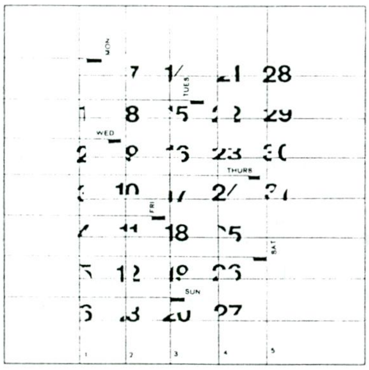
Kunz use of Weingart's stepped bar appears again and again in his work (Illus. 42). In one series of posters (Illus. 43) he repeats elements from photographic images on the posters as graphic elements to hold together the composition (an idea that appears repeatedly in his work as in Illus. 44). The following revealing comment was made by someone who appears oblivious to Weingart's influence in Kunz's work;

> **In this instance the stepped gesault of the events poster was enlarged so as to create an overall tectonic field of colour in which the graphic information was accommodated..**
>
> **It is significant that possibly the least successful of this three part sequence was the architecture poster which dispersed entirely with the same stepped form. Here a diagonal line taken from the Judith Turner photograph effectively precluded the use of the stepped motif.**
>
> (Kenneth Frampton, No. 26, p12)

Kunz uses a very small vocabulary of images and ideas which he seems capable of applying successfully to his work. When he is unable to use these elements and is forced to be inventive he seems to fail. If he properly adopted and understood Weingart's approach to design he would be better able to handle any given design problem

Kunz shows other influences, too, however. The type in his later work shows the influence of Emil Ruder whom he would have worked with when he replaced Weingart.(Illus. 45). The controlled functional and structured approach to the type and the constraining of the design to the right angle which betrays Emil Ruder's Influence.

Over the years Willie Kunz has added nothing to the ideas and vocabulary that he took from Weingart and Ruder. Though his work can be successful it comes across as very contrived even though he uses some very free images he took from Weingart. Kunzs work is largely unsuccessful because he lacks the intuitive and personal approach to design that Weingart had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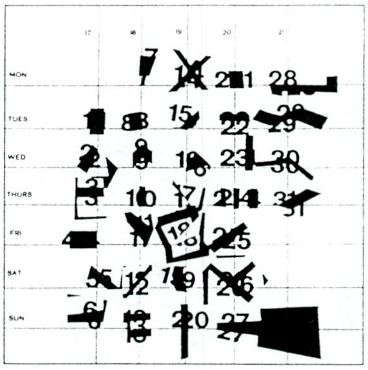
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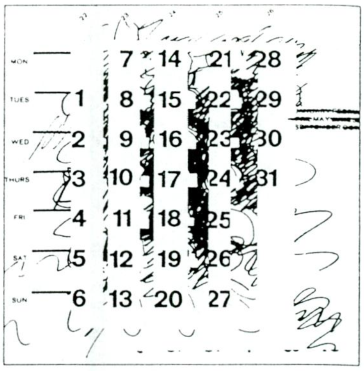
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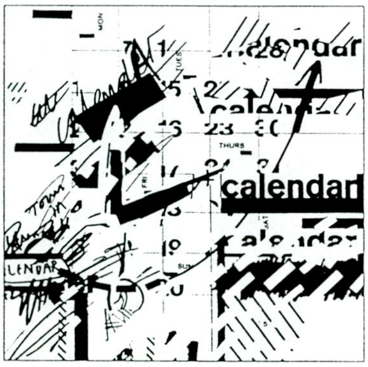
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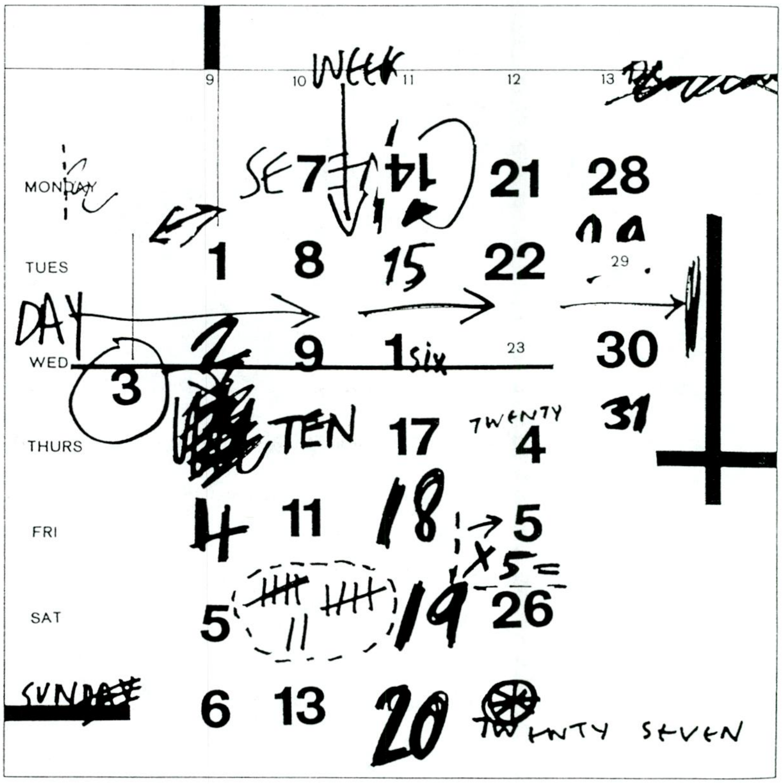
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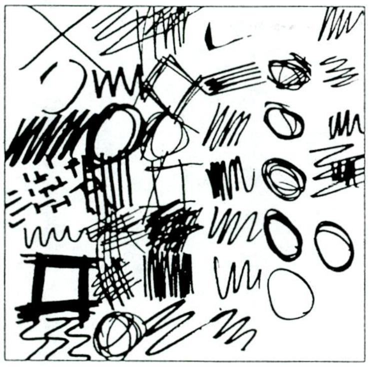


e) 8vo

8vo are a male dominated design consultancy based in London who have a wide range of international clients. They are producers of typographical journal Octavo, an esoteric eight issue publication launched in 1985, that is set to self-destruct after only eight issues. Thorough this publication and their innovative approach to design they have gained an international reputation and a very high profile amongst designers.

Illus. 46
Hamish Muir,
designs for a 'personal' calender, Note the repetition of the same basic structure over a number of different designs, tireless variation and investigation of a simple theme

One of the four founding partners, Hamish Muir, trained under Wolfgang Weingart at the Basle school of Design (Illus. 46). The work illustrated is a personal calendar which clearly show a sense of the experimentation and investigation that was central to Weingart's backpack teaching approach. Note the repetition of the same basic structure over a number of different designs, tireless variation and investigation of a simple theme. This work illustrated Weingart's teaching approach so well that he used it as an example of his students work in an article on his school in design magazine Design Quarterly magazine. Weingart clearly has had a strong influence on the thinking and approach of 8vo to their work. they are quoted as saying

> **Every dot in a photograph is typography and, when you've been taught by Weingart, that matters as much as colour does.**
>
> (8vo, No.58, p23)

Clearly in their work there is a careful and painstaking consideration of every possible element and an almost painful attention to technical detail. In keeping with Weingart's approach they have learned all the skills they need and have then been able to concentrate on developing their own approach, style and ideas:

> **As they say, they have thrown away the rule book and navel contemplation now, but not without absorbing it completely**
>
> (Bridget Wilkins, No. 58, p23)

Friedland
1
Friedland
4 Doorchimes
5 Doorchimes

Illus. 47
8vo,
packaging for V&E Freidland manufacturers of bell chimes, note the Weingart style use of Type Bleeding out of Graduated bars and grainy coarse dot screened images.

Some of 8vo's work clearly shows elements of Weingart's vocabulary (Illus. 47), but this to my mind is not as important as it might seem. In fact they reacted against the free and expressive design approach of the eighties that Weingart's work had helped bring into being.

> **In the course of the eighties much was designed questioned an ossified [sic]modernism or negated it entirely, or took it up to broaden it. In a way similar to what was happening in architecture and painting, a citing of styles from every epoch occurred in typography which in other times would simply be called plagiarism, a design trend observed all over the world. All of this created uncertainty and confusion in both designing and the evaluation of that design.**
>
> (No.1, p40)

8vo reacted against this chaos in design through their work.

> **They are attempting to counter the reigning typographic mishmash and the reigning arbitrariness of style with something that isn't expressive self-imagemaking but rather a responsible, content orientated design which they have aptly apply named 'visual engineering'**
>
> (8vo, No.1, p40)

Emil Ruder reacted against the chaos in society through his work. Through the publication of Octavo 8vo have attempted to raise the standards and levels of awareness of typography in design. Bearing in mind that Hamish Muir would have been taught by Emil Ruder as well as Weingart comparisons with Ruder's attempts at rationalisation of typographic forms are quite valid. 8vo are however building on the ideas of modernist designers like Ruder rather than simply reverting to them

> **Studio 8vo is probably one of the few which is**

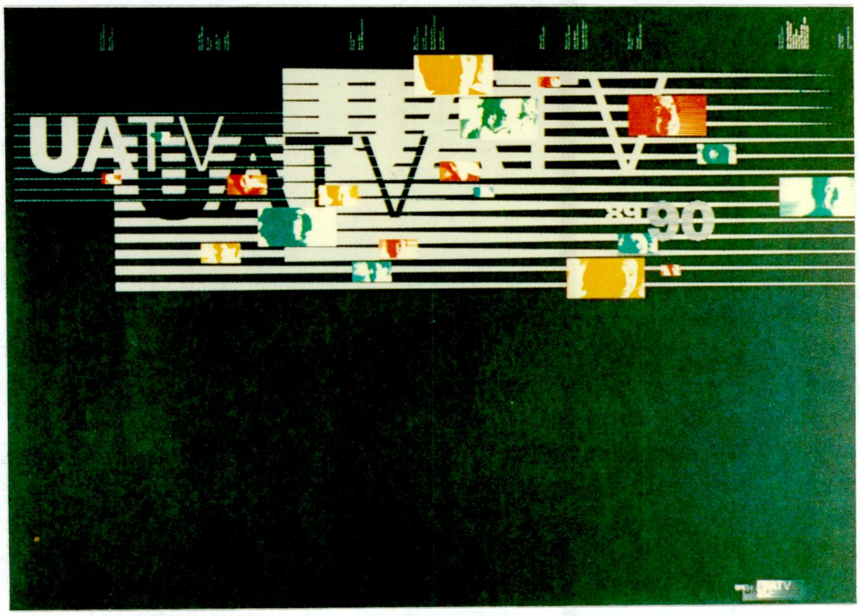
> **transposing the positive goals of functionalism and elemental design into the present through a broadening and actualisation of the traditional means of the past. And they are doing it without lapsing into the ubiquitous nostalgia of the twenties**
> (Freidrich Freil,No. 1 p40)

This approach bears comparison with Weingart's even though the results are in some ways apparently at odds with each other. This is because 8vo are consciously continuing the tradition of the twentieth century avant garde to which both Weingart and Ruder (and many more like Piet Zwart and the Bauhaus) belonged at different times. Though their work is very much in the modernist tradition it is completely of today, or even tomorrow, because it is a reaction to the design approach of the 1980's which rejected modernist values and approaches. In this 8vo have clearly understood and followed Weingart's approach and philosophy towards design and have far more in common with him than many designers whose work looks exactly like Weingart's.

John Blackburn the marketing director of Freidland ,one of 8vo clients, said:

> **We chose 8vo because it seemed to know about today and tomorrow and we had people from the right age group. Not too old, with a systematic, studied and disciplined approach. They have got out of the little England approach. Their things will communicate with Finnish, Dutch and German people, and you get good time usage out of them.**
> (John Blackburn, No.58, p21)

This functional, but sensitive, yet non-expressive approach to design, building on a modernist tradition has allowed 8vo to escape the 'little England' nostalgic traditionalist approach to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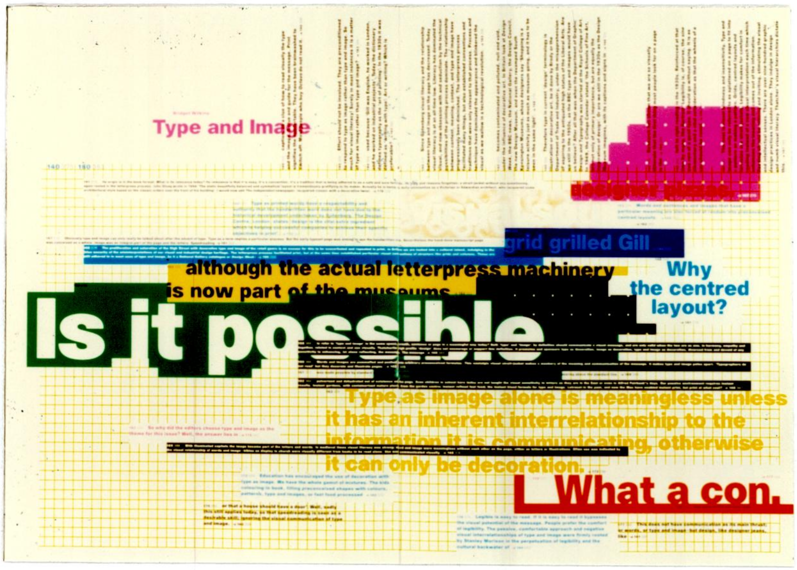

Type and Image
grid grilled Gill
although the actual letterpress machinery
is now part of the museums
Why
the centred
layout?
Is it possible
Type as image alone is meaningless unless
it has an inherent interrelationship to the
information it is communicating, otherwise
it can only be decoration.
What a con.

design. This is quite an achievement when you consider that most work influenced by the modernist early twentieth century typography with it's accompanying Constructivist and Futurist art has almost always been kitsch, inappropriate or ill conscieved since the seventies, particularly in England

8vo's work when judged on a stylistic level has as much if not more in common with the late modernist approach of Emil Ruder than Weingart. Their work like Ruders is very functional but it is far more lively than Ruders (Illus. 48). What 8vo have taken from Weingart is their rejection of style as a design solution and instead approach their work from a problem solving analytical direction.

Illus. 48
(top)
8vo,
uden Associates London.

> **We start with a problem and solve it in an appropriate way. Others just copy the style inappropriately.**
>
> (8vo, No.58, p21)

They have adopted Weingart's tireless sense of constant questioning, experimentation and investigation though with a more impersonal and functional approach:

> **They plan, try out, and experiment with an assignment much as engineers do but their elements are text , picture, space, colour and their relation to one another.**
>
> (Friedrich Freil, No. 1, p14)

Though 8vo have taken elements of Weingart's approach (Illus. 49), elements of his vocabulary and embraced much of his philosophy, they have built upon this in a way that I think Weingart would have if he was in their position and this shows an even stronger influence. The comparisons in philosophy and attitude are what is important rather than the stylistic ones when comparing Weingart and 8vo.

Illus. 49
(bottom)
8vo,
spread from Octavo issue 7 showing many elements that bear comparison to Weingart .

THAT PETROL EMOTION

Babble

Polydor TPELP 1 ●●● Second album from the TP's, and already the preview tape is nothing more than a worn stringy ferric blur. Produced by Roli from Swans, Babble is a raucous, more adventurous platter than their debut Manic Pop Thrill. Still tinged with commercial crossover potential the emphasis here is on an emotional blood rush of sound littered with effects, grinding pulses, cross-plyed guitars, gunshots *et al.* An all-consuming sound that sucks you in, desperately whispering in your ear, in a taught Orson Welles-goes-breakdancing way, 'play me again before I shoot your ears off'. Phew! **Dave Henderson**

THREE COLORS

This Is Norwood

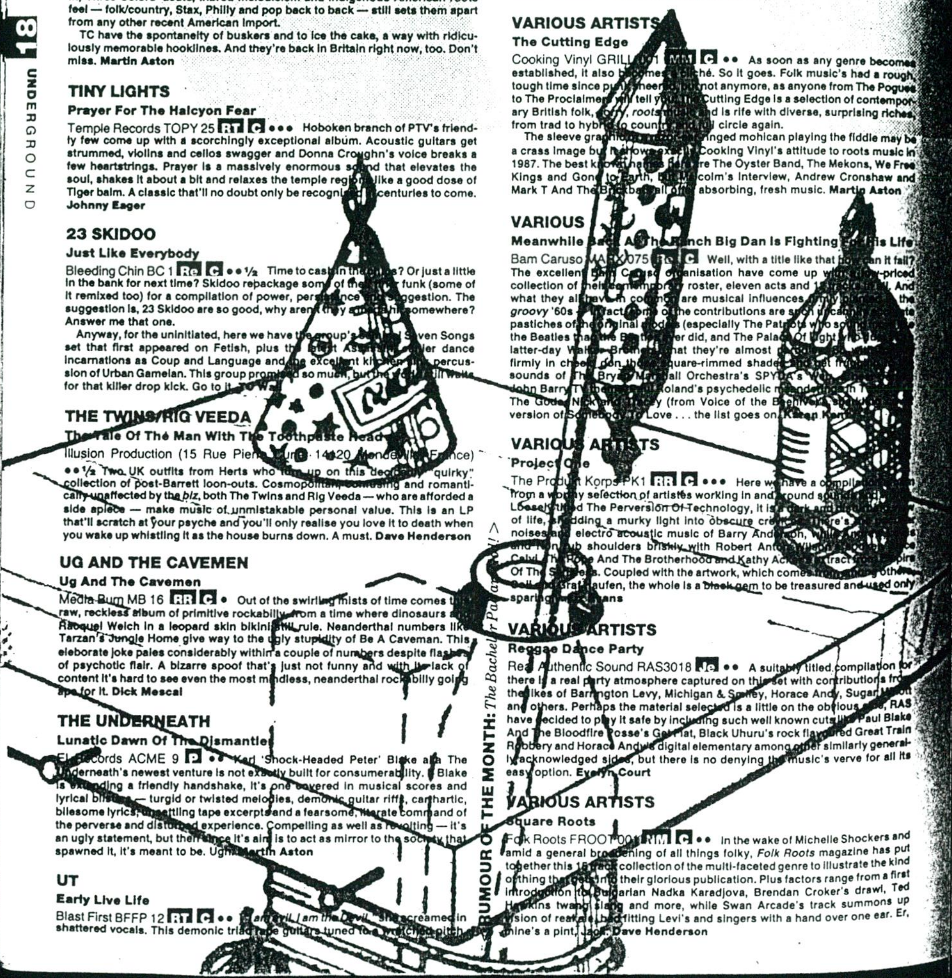
Soul Selects SELECT 3 **NM** **C** ●● New England's Three Colors spent three months at the end of '86 living in London's southern suburb of Norwood, where, invigorated by such English hallucinogens as pints and bhagees, they made this follow-up to last year's excellent debut. Whatever country they're in, Three Colors' acute, inbred melodicism and indigenous American roots feel — folk/country, Stax, Philly and pop back to back — still sets them apart from any other recent American import.

TC have the spontaneity of buskers and to ice the cake, a way with ridiculously memorable hooklines. And they're back in Britain right now, too. Don't miss. **Martin Aston**

TINY LIGHTS

Prayer For The Halcyon Fear

Temple Records TOPY 25 **RT** **C** ●●● Hoboken branch of PTV's friendly few come up with a scorchingly exceptional album. Acoustic guitars get strummed, violins and cellos swagger and Donna Croughn's voice breaks a few heartstrings. Prayer is a massively enormous sound that elevates the soul, shakes it about a bit and relaxes the temple region like a good dose of Tiger balm. A classic that'll no doubt only be recognised [illegible] centuries to come. **Johnny Eager**



23 SKIDOO

Just Like Everybody

Bleeding Chin BC 1 **Re** **C** ●●½ Time to cash in the [illegible]? Or just a little in the bank for next time? Skidoo repackage some of their [illegible] funk (some of it remixed too) for a compilation of power, persistence and suggestion. The suggestion is, 23 Skidoo are so good, why aren't they [illegible] somewhere? Answer me that one.

Anyway, for the uninitiated, here we have the group's [illegible] Seven Songs set that first appeared on Fetish, plus the [illegible] dance incarnations as Coup and Language and the excellent kitchen [illegible] percussion of Urban Gamelan. This group promised so much, but the [illegible] still waits for that killer drop kick. Go to it. **TC Wall**

THE TWINS/RIG VEEDA

The Tale Of The Man With The Toothpaste Head

Illusion Production (15 Rue Pierre [illegible] 14120 Mondeville France) ●●½ Two UK outfits from Herts who turn up on this decidedly "quirky" collection of post-Barrett loon-outs. Cosmopolitan, confusing and romantically unaffected by the *biz*, both The Twins and Rig Veeda — who are afforded a side apiece — make music of unmistakable personal value. This is an LP that'll scratch at your psyche and you'll only realise you love it to death when you wake up whistling it as the house burns down. A must. **Dave Henderson**

UG AND THE CAVEMEN

Ug And The Cavemen

Media Burn MB 16 **RR** **C** ● Out of the swirling mists of time comes this raw, reckless album of primitive rockabilly from a time where dinosaurs and Raoquel Welch in a leopard skin bikini still rule. Neanderthal numbers like Tarzan's Jungle Home give way to the ugly stupidity of Be A Caveman. This eleborate joke pales considerably within a couple of numbers despite flashes of psychotic flair. A bizarre spoof that's just not funny and with its lack of content it's hard to see even the most mindless, neanderthal rockabilly going ape for it. **Dick Mescal**

THE UNDERNEATH

Lunatic Dawn Of The Dismantled

El Records ACME 9 **P** ●● Karl 'Shock-Headed Peter' Blake aka The Underneath's newest venture is not exactly built for consumerability. If Blake is extending a friendly handshake, it's one covered in musical scores and lyrical blisters — turgid or twisted melodies, demonic guitar riffs, cathartic, bilesome lyrics, unsettling tape excerpts and a fearsome, literate command of the perverse and disturbed experience. Compelling as well as revolting — it's an ugly statement, but then since it's aim is to act as mirror to the society that spawned it, it's meant to be. Ugh. **Martin Aston**

UT

Early Live Life

Blast First BFFP 12 **RT** **C** ●● *"I am evil, I am the Devil,"* she screamed in shattered vocals. This demonic triad tape guitars tuned to a wretched pitch [illegible] With ruthless insistence they attack the senses and subvert the concept of music with their hideous agitation of our nomadic fears and dissonance. With discord comes the unearthly howl of warning, of unease, curtailing its power through its own abstraction (*what?—ed*). Without edges or form and wrought with tension this is a musical sculpture of sorts, or is it just pretence? **Alex Kadis**

VARIOUS

Bludgeoned! A Collection

Bludgeoned! BLUD 1 **P** **C** ●● A 14 band compilation comprised totally, it would appear, of fruitcakes. Top marks for eccentricity goes to Pop Parker with their Rubber Bone Boy — two voices, accoustic guitar and a sort of Simon And Garfunkel meets late '60s Bowie. *"Don't you back down from your operation now,"* they chirp! Then there's The Shrubs' Dead Teachers (Eccentric CD Grey Mix) — a collage of noise resembling a psychopath loose in a china shop. Best title on the album belongs to Jenny And The Cat Club with No One Loves You At All, which is a sort of Monkees on downers.

With Brilliant Corners and Blyth Power, among others, also getting a look in this is a compilation of madness certain to edge up the corners of even the most downturned mouths. A real grin. **Pop Pocton**

VARIOUS ARTISTS

The Cutting Edge

Cooking Vinyl GRILL 001 **NM** **C** ●● As soon as any genre becomes established, it also becomes a cliché. So it goes. Folk music's had a rough, tough time since punk sneered, but not anymore, as anyone from The Pogues to The Proclaimers will tell you. The Cutting Edge is a selection of contemporary British folk, [illegible], *roots* music, and is rife with diverse, surprising riches, from trad to hybrid to country and full circle again.

The sleeve graphic of a razor-fringed mohican playing the fiddle may be a crass image but it shows exactly Cooking Vinyl's attitude to roots music in 1987. The best known names here are The Oyster Band, The Mekons, We Free Kings and Gone to Earth, but Malcolm's Interview, Andrew Cronshaw and Mark T And The Brickbat all offer absorbing, fresh music. **Martin Aston**

VARIOUS

Meanwhile Back At The Ranch Big Dan Is Fighting For His Life

Bam Caruso MARX 075 **Re** **C** Well, with a title like that how can it fail? The excellent Bam Caruso organisation have come up with a low-priced collection of their contemporary roster, eleven acts and 12 tracks in all. And what they all have in common are musical influences firmly [illegible] the *groovy* '60s — in fact some of the contributions are such uncannily [illegible] pastiches of the original models (especially The Patriots who sound more like the Beatles than the Beatles ever did, and The Palace Of Light who [illegible] latter-day Walker Brothers that they're almost [illegible] firmly in cheek, don those square-rimmed shades and get [illegible] sounds of The Bryan Marshall Orchestra's SPYDA's [illegible] John Barry TV theme, Paul Roland's psychedelic [illegible] The Gods, Nick and Tracey (from Voice of the Beehive) [illegible] version of Somebody to Love . . . the list goes on. **Karen Kent**

VARIOUS ARTISTS

Project One

The Produkt Korps PK1 **RR** **C** ●●● Here we have a compilation [illegible] from a worthy selection of artistes working in and around sound [illegible] Loosely titled The Perversion Of Technology, it is a dark and [illegible] of life, shedding a murky light into obscure crevices. There's [illegible] noises and electro acoustic music of Barry Anderson, while [illegible] and Non dub shoulders briskly with Robert Anton Wilson [illegible] Calvi, The Pope And The Brotherhood and Kathy Acker's extract from [illegible] Of The Senseless. Coupled with the artwork, which comes [illegible] others Dell and Graf Haufen, the whole is a black gem to be treasured and used only sparingly. **Liz Evans**

VARIOUS ARTISTS

Reggae Dance Party

Real Authentic Sound RAS3018 **Je** ●● A suitably titled compilation for there is a real party atmosphere captured on this set with contributions from the likes of Barrington Levy, Michigan & Smiley, Horace Andy, Sugar Minott and others. Perhaps the material selected is a little on the obvious side, RAS have decided to play it safe by including such well known cuts like Paul Blake And The Bloodfire Posse's Get Flat, Black Uhuru's rock flavoured Great Train Robbery and Horace Andy's digital elementary among other similarly generally acknowledged sides, but there is no denying the music's verve for all its easy option. **Evelyn Court**

VARIOUS ARTISTS

Square Roots

Folk Roots FROOT 001 **RM** **C** ●● In the wake of Michelle Shockers and amid a general broadening of all things folky, *Folk Roots* magazine has put together this 15 track collection of the multi-faceted genre to illustrate the kind of thing that goes into their glorious publication. Plus factors range from a first introduction to Bulgarian Nadka Karadjova, Brendan Croker's drawl, Ted Hawkins twang slang and more, while Swan Arcade's track summons up a vision of real ale, bad fitting Levi's and singers with a hand over one ear. Er, mine's a pint, Jack. **Dave Henderson**

RUMOUR OF THE MONTH: *The Bachelor Pa[illegible]!!* >

VARIOUS ARTISTS

Minutes

Les Temps Modernes 1tm v.xv **FF** **C** A strange collection gathered 'round a teetering coffee table to impress the intelligentsia. Deep and dour stuff face on against prose and poetry with more than a smidge of character. Hear for yourselves the words and wisdom of Billy Burroughs, Jean Cocteau, Jacques Derrida plus the extrovert ramblings of Dick Jobson and accapella forays from The Monochrome Set and Louis Phillipe. Success and failure is debatable, but ex Tux Moonie Winston Tong plays it for kicks and smells sweet on versions of Going Out Of My Head and For Your Love. A conversation piece. Indeed! **Dave Henderson**

VARIOUS ARTISTS

The Timebox

Timebox Records TIME 001 **P** ●● In which 16 Bull And Gate regulars play for little more than the price of two Timebox entrance tickets.

Like most compilations, the quality is mixed but enjoyably varied, with lesser stars such as the suave Black Cillas, the humble Saviours Of Pop Music and the quaint Brad Is Sex rubbing shoulders with the better known Stump, Blyth Power and Thatcher On Acid.

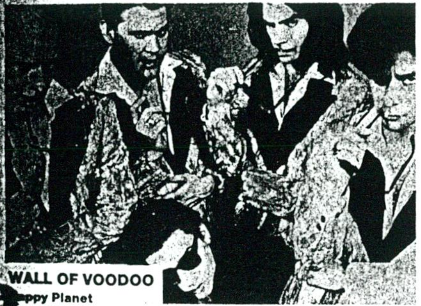
While one or two contenders still need to shake off their Morrissey fixations, the stars of the show are Resistance, who with a bit more experience could soon be taking their soulful rock music to more expensive places. They can play in my living room anytime. **Alex Bastedo**

JOE LOUIS WALKER

Cold Is The Night

Hightone Records CH208 **P** ●●● After 20 years of unrewarded effort this man almost gave up on his musical career. He was saved from enrolling at The San Francisco State University in the nick of time by Hightone who subsequently "discovered" him. So the story goes. But the story isn't as interesting as the music. This is a fine LP, and Joe Louis Walker has an impressive, gutsy old voice.

A real R&B mood blends with nonchalant soul, peaks in gospel and bathes in swaggering blues. With influences ranging from Earl Hooker to Womack, Joe Louis is inspirational, rich and full of promise. **Alex Kadis**



WALL OF VOODOO

Happy Planet

RS 5997 ●●● The Voo's are back with their fourth LP and still that Texicala noise haunts proceedings, even on the opening cover of The Beach Boys' Do [illegible] Again. More lyrical bending, acerbic guitar play-offs and biscuit tin rhythms are unwrapped as Happy Planet reveals it has a more than palatable atmosphere.

Still a touch left field for chart romance, the amalgam of the quintet's diverse talents makes for a timeless noise that's both warming and aloof. **TC Wall**

WILD BILLY CHILDISH AND BIG RUSS WILKINS

Laughing Gravy

Empire CPO 195 **B** **C** ●½ Yes, the North Kent Delta blues revival starts here and this tacky ten incher provides some reasons as to why it won't be going much further than cultdom. Bona-bad production, probably dubbed on a dodgy tape deck, reveal Bill from the 'shakes and Russ from The Len Bright Combo turning in below par readings of old style stuff that's rough and without reason. An OK laff after several bevs, but little in the way of full time enjoyment. **Johnny Eager**

X RAY POP

Welcome To My Guinea Pig's Box

X Ray Pop BO 0069 **(Pilot, 10 rue de l'Elysee, 37000 Tours, France)** ●● Excellent playful pop with continental accents, a grainy yet compulsive sound and some neat lines in melody. X Ray Pop appear to be a conglomerate of artistes who've seen action through a series of tapes and now have several vinyl 45s supplemented by this fine album. Erotic and evocative, Welcome To . . . is essential for an afternoon of caressing a long cool cocktail. Genius *plus*, no less. **Johnny Eager**

45

[illegible]his [illegible]th's [illegible]gles [illegible]viewed by Martin Aston, Ian Dickson, Johnny Eager, Liz Evans, Dave Henderson, Daz Igymuth, Alex Kadis, Karen Kent, Dick Mescal, Triv Tel and TC Wall

NO ROOM AT THE UG

THE ATOM SPIES And Their Treacherous Pop On Microdot **Cake Records** **NM** **C** Bleep bleep! Squeak squeak! They are the Aliens In Your Wardrobe and, at this very moment, are plotting to emerge from between the polo necks to subvert your feet. Funtime frolics and dyslexic dancing. And beware the holographic 3-D adverts in human form, lest they shout slogans in your ear! Twelve inch silliness heaven. **DI**

THE BACHELOR PAD The Albums Of Jack **Warholasound** **RR** **C** This is *brilliant*. Like the first time you ever heard See Emily Play, or Oh Greebo I Love You, or Sputnik (before the novelty wore off), or World Domination Enterprises' Asbestos Lead Asbestos. Even better, it doesn't sound like any of them, it's just a colossal adrenalin gush littered with guitars, echoed keyboards and *"Yeah, yeah, yeah"*. Do not miss this. **DH**
DH

BAMBI SLAM Don't It Make You Feel **Product Inc** **RT** **C** This is what we want! Enough posturing here on this homage to rock 'n' roll excess to force the anorak brigade to retire at half time with shattered dreams and nosebleeds. Bambi Slam's cellist could never seem to cut it live but on Don't It Make You Feel she peaks at the right time with some stirring back-up to front man Roy's slip curling vocals. **ID**

THE BEATITUDES Home Alone **Exile** **P** German five piece wander down a country-tinged cul-de-sac in search of fulfilment. Evil undercurrents and a wrought delivery make for a bracing listen that's fit to pop **DH**

BEATMANIACS 5432 Love **Sign Us Up Records** Rocking R&B from be-quiffed South London growlers. The A side is a bit insipid, in need of bite, but flip it over to Satisfied, a sneaking drawl with a snarl in its lips and some mean and nasty guitars. **LE**

BELL & THE OCEAN Living Underground Part One **Live**
Twist Music (105/107 Wandsworth Bridge Rd, London SW6)
Three live tracks taken from a live cable TV gig recorded at The Underground, Croydon. Rock with an enormous Rrrr. Big guitars, a bouncing beat and honking brass section aren't particularly stirring but if you like a bit of raunch, it's fine. **LE**

BFG Western Skies **Attica** **RR** **C** So what if the drums sound like Doktor Avalanche's bastard offspring? So what if the guitars and bass swirl around in a mysterious but pleasant way? And who cares if the singer could be the nice, young brother of Andrew Eldritch? Who the hell are the Sisters Of Mercy anyway? The Mission? Pah. If you like moody psychegoth that's not too heavy then this is for you. Satisfaction guaranteed. **DI**

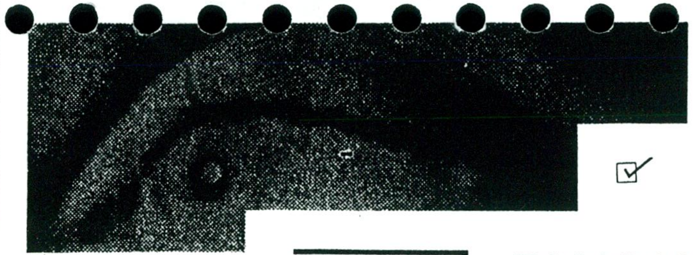
THE BLOODY MARYS Stain **Mess Records JOSS 2** **Re** **C** Well, the second single from Bristol based BM's is rather nice pop with that swaggering commercial edge that reveals that they've a Red Guitar in their ranks. Neat stuff that's well worth your spondoolics. **DH**

BLOOD UNCLES Crash **Virgin** Way-hey-hey-rock-and-roll goes chunka chunka bang boom crash. Not exactly amazing but it sure ain't no limp lettuce leaf either. Buy it for the other side which boasts a beaty beauty called Beat-hag. Listen and feel the blood pump faster, faster. **DI**

BLUE TRAIN Land Of Gold **Dreamworld** **RT** **C** A four track EP from a bedraggled four piece whose whispy vocal lines and almost Latin beats make for tea-time pop that's catchy but at times cumbersome. Almost but not quite. Matt Bianco goes indie, perchance? **DH**

PHILLIP BOA For What Bastards? **Red Flame** **NM** **C** Remixed and thrown out at the tale end of Phil's UK visit, this is angry, angst-ridden noise with a club in its hand. **JE**

THE BOLSHOI Please **Beggars Banquet** The Bolsh edge yet closer to chart action with another tuneful pop ode that's blessed with a scurrilous guitar break, hot enough to take the varnish off David Coleman's forehead. **DH**



EYE-BALL ON THE world

tm

chilling out

New Zealand needs heroes! Pratninja **tweaks a cappuccino and finds one in the secret of The Chills**

Young Martin Chill, an impossibly quiet and polite type, seats himself opposite me in a rabble-filled cafe all but drowned out on tape by the coffee machine, but even that cannot dim the peculiarity of his tale. This is the tale of The Chills! Formed nearly seven years ago, and currently in their *tenth* line up, they are New Zealand's *biggest* indie band, capable of top ten hits in their national chart and the first outfit to take up temporary residence in the UK in pursuit of a brighter future. They also have a guileful album in the works and the 12 inch I Love My Leather Jacket is already percolating busily inside many people's shattered heads. Their recent live appearances, both here and in Europe, have been scandalously well received.

And now, the big question! Were *you* a punk?

"In spirit, and appearance, I suppose. An awful lot of the NZ locals would drive 'round in cars 'rockhunting', looking for punks to beat up. No-one in the media was interested in doing anything for punk rock. It was a very exciting time, a good time for the music."

Then The Chills first appeared on these shores. It was about two years ago.

"We didn't know what the scene was like, whether there were 20 Chills-type bands in the London area or whether we were making complete fools of ourselves. We've since found out there isn't really another band like The Chills in the world."

And then they *split up!*

"I spent a year looking for the right people. This is Chills Mk 10 and I don't wanna go through any more. I look for people who *really* want to be in The Chills for as long as it takes."

And that frisky single, Leather Jacket, is that *the* jacket (on the seat next to him)?

"That's *the* leather jacket. We had a drummer, Martin, and in '82 he got leukaemia and died a year later and left me his jacket in his will, and it's a song about that. He was an amazing musician and an amazing person. It's about the responsibility of carrying on with a band named The Chills after someone has died."

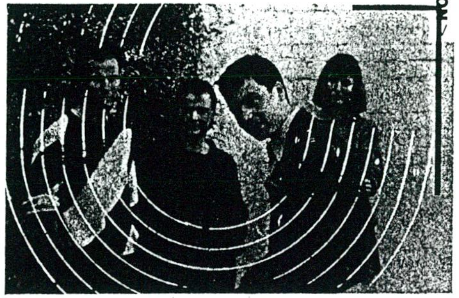
The Chills is a totally consuming operation. They flit from style to style, within their own delivery, at gigs. Most bands have a certain sound with tangents therein, but The Chills seem almost wilfully perverse. Suddenly, out of character, he tells me there are two points he'd like to make. First, about The Chills somehow developing a stage setting for their shows.

"Somewhere along the line I think there's a good compromise between putting on a show without detracting from the music. God knows where, but you can get it."

You said there were two things.

"Yeah, I've forgotten the other one."

The Chills under psychic interference barrier



< NOISE OF THE MONTH: *Great Leap Forward* **>**

THE UG RECORD SHOP HITLIST

LABELLED WITH UG!

Wah! As well as your local newsagents, you can also buy *Underground* at the following hand picked record stores:

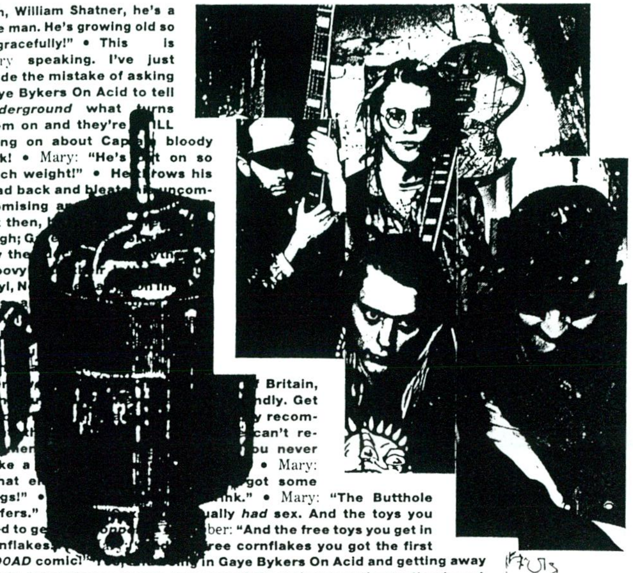
GOLDRUSH RECORDS, 9 Kinnock Street, Perth, **TV & RADIO SERVICES,** 123 Victoria Road, Horley, Surrey, **SELECTA DISC,** 21 Market Street, Nottingham, **AK RECORDS,** Savoy Centre, Sauchiehall Street, Glasgow, **LIZARD RECORDS,** 12 Lowergoat Lane, Norwich, Norfolk, **JUMBO RECORDS,** 402 Merrion Centre, Leeds, **1 UP,** 4 Diamond Street, Aberdeen, **HENDERSON'S THE VINYL WORD,** Fore Street Centre, Fore Street, Exeter, Devon, **VIRGIN MEGASTORE,** 14 Oxford Street, London W1, **VIRGIN RECORDS,** 527 Oxford Street, London W1, **ROUGH TRADE,** 130 Talbot Road, London W11.

Has your store got wise to *Underground?* • Do you run a record shop? • Do you care about your customers? Do you want to sell *Underground* and appear to be incredibly cred as part of this list? Then ring Sylvia Calver on 01-854 2200 or Eric Fuller on 01-387 6611 and we'll make it really easy for you. (*And you'll make some money.*)

Hey, baby what turns you on?

Gaye Bykers On Acid tell Alex Kadis **about their innermost yearnings**

MOTORMOUTH



"Oh, William Shatner, he's a fine man. He's growing old so ungracefully!" • This is Mary **speaking. I've just made the mistake of asking Gaye Bykers On Acid to tell *Underground* what turns them on and they're [illegible]ILL going on about Cap[illegible] bloody Kirk! •** Mary: **"He's [illegible]t on so much weight!" • He[illegible]rows his head back and bleat[illegible] uncompromising a[illegible] but then, [illegible] laugh; G[illegible] low the[illegible] Groovy[illegible] vinyl, N[illegible] Thi[illegible] si[illegible] fe[illegible] be[illegible] M[illegible] ov[illegible] Britain, 'de[illegible]ndly. Get Te[illegible] recomme[illegible] can't reco[illegible]ou never make a [illegible] •** Mary: **"What e[illegible] got some drugs!" • [illegible]ink." •** Mary: **"The Butthole Surfers." [illegible]ually *had* sex. And the toys you used to ge[illegible]**ber: **"And the free toys you get in cornflakes[illegible]ree cornflakes you got the first *2000AD* comic!" [illegible] in Gaye Bykers On Acid and getting away with it. Is nothing sacred to these men? *Enough* groovy thangs thank you!**

Steve Diggle nearly focuses for pic scare. Last sighted "playing" guitar while his bro did "performance" art, the former "Buzzcock" now reveals that his band, Steve Diggle And The FOC will release an LP soon. But first, they have a single called Last Train To Safety about to hit the streets. Ha.

Those Leicester chaps are *such* wags. The Bomb Party celebrate their latest album, a retro show called The Last Supper, by recreating the orig scene *avec* other Leicesteronians including several Gaye Bykers, Janitors and Crazyheads.

KARL BLAKE of The Underneath—famous headbutting castanet players—avoids getting a double chin by some neat photoplay. The group also released their debut LP on el five seconds ago.

WHATEVER happened ... Prefab Sprout

Songwriters don't come much more prolific than Paddy McAloon. Rumour has it that the lad churns out his tunes roughly as fast as the time it takes to be served a Big Mac, fries and chocolate shake to go, so why then the deadly hush from Sprout HQ since their Steve McQueen LP release? The Underground Research team can reveal all ● **Firstly, there is no truth in the rumour that the Sprouts are to leave CBS for Warner Bros in some multi-million pound transfer extravaganza. An LP, entitled Protest Songs, was recorded last year but was deemed too rough for release by the CBS big-wigs after the Thomas Dolby-produced Steve McQueen album. Protest Songs was knocked out in two weeks, and despite McAloon's initial enthusiam for its release, it is now on hold and will remain in the cupboard until the band come up with an end product that sounds slick and commercial. Some protest Paddy● The group are now in London recording new material, both with and without Thomas Dolby; songs such as The King Of Rock 'n' Roll, Venus In The Soup Kitchen and I Remember That have been born, and will most likely see the light of day in the early autumn of this year with a single — no title confirmed as yet — scribbled down on the CBS release schedule for July/August. Meanwhile the world holds its breath.**

Julian Henry

NEXT MONTH

DON'T MISS
UNDERGROUND
WITH A SPESH
ECHO AND THE BUNNYMEN
EXCLUSIVO
ALBUM PREVIEW
PHILLIP BOA AND THE VOODOO CLUB
SCHOOLY D
THE SHAMEN
PLUS ALL THE USUAL SHRAPNEL
AND A MILLION REVIEWS
OUT FRIDAY JUNE 26

UNDERGROUND: summer [illegible] loaded [illegible]
ISSUE THREE: shoot-out in badlands
EDITOR David Henderson
DESIGNER Rod Clark
TEAMSTERS
Feli[illegible] Martin Aston, Mark Balmer, Andrew Bass, [illegible] John Best, [illegible] Evans, Tony Fletcher, [illegible] Fragos, Julian Henry, [illegible] Hirst, [illegible] Howard, [illegible] Issa, Alex Kadis, Karen [illegible] Me[illegible] Ro Newton, [illegible] Pratninja, [illegible] Nick S[illegible] TC Wall, [illegible] Dr Whyb[illegible]
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[illegible] Mark Gregory
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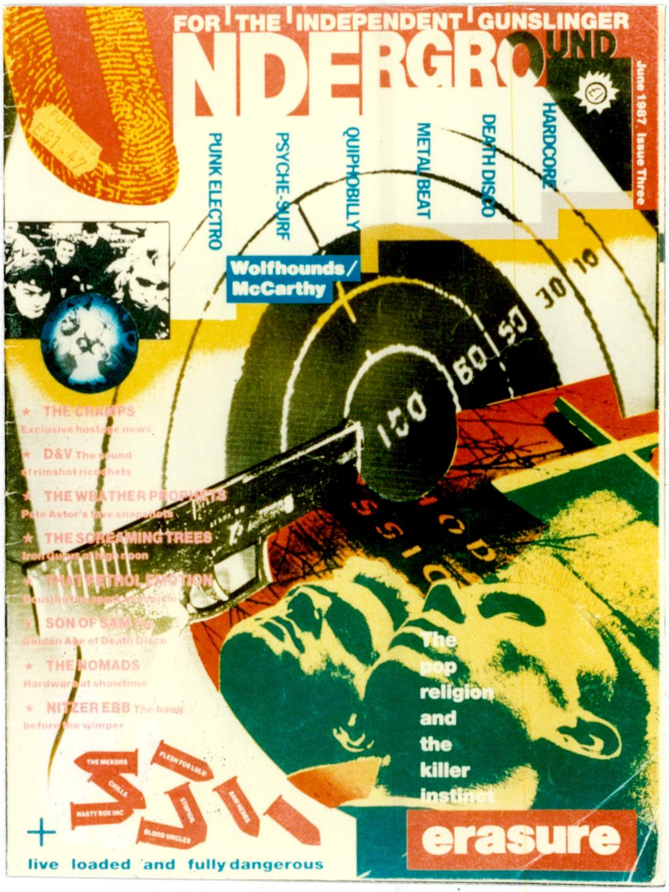

FOR THE INDEPENDENT GUNSLINGER
UNDERGROUND
June 1987 Issue Three
HARDCORE
DEATH DISCO
METAL BEAT
QUIPHOBILLY
PSYCHE-SURF
PUNK ELECTRO
Wolfhounds / McCarthy
★ THE CRAMPS Exclusive hostage news
★ D&V The sound of rimshot ricochets
★ THE WEATHER PROPHETS Pete Astor's fave snapshots
★ THE SCREAMING TREES Iron Guns at high noon
★ THAT PETROL EMOTION Dousing the spark of popism
★ SON OF SAM The Golden Age of Death Disco
★ THE NOMADS Hardware at showtime
★ NITZER EBB The bang before the wimper
THE MEKONS
FLESH FOR LULU
CHILLS
NASTY BOX INC
STUPIDS
RAW HERBS
BLOOD UNCLES
+ live loaded and fully dangerous
The pop religion and the killer instinct
erasure

f) Rod Clark

Illus. 50, 51, 52
Rod Clark,
cover and double page spreads from Underground magazine: note the use of elements of Weingart's Vocabulary: stepped bars, a semantic typography, layering of imagery, collage and blown up graduated dot screens, but pushed to new limits.

While Rod Clark was still a student at the Royal College of Art he worked on some issues of iD magazine with design guru Terry Jones. One of Britain's most radical magazine designers Jones would have had an influence on Clark's work. It is from Weingart however that clark borrows for his best know work Underground magazine. Launched in April 1987 Underground was a small circulation music monthly aimed at the independent music scene. The Weingart influences in Clark's work are extremely obvious:

> **Many of the elements are trademarks borrowed from the work of Wolfgang Weingart, teacher of typography at the influential Basle School of Applied Arts: thick, stepped rules, a provocative, semantic typography: collage: and the use of colour. graduated tints and textured screens to lift the page into three dimensions**
>
> (William Owen, No.59, p42)

Clark uses these elements far more forcefully than Weingart (Illus. 50, 51, 52) and he adds no new ones of his own. Clark's work becomes almost more Weingart than Weingart, with it's total amplification of the Swiss master's vocabulary. Clark also plunders a photo library adding photos of non-literal elements (like a machine parts as in Illus.. 50) which have little if nothing to do with the story. Band logos, symbols, airbrushing (halftoned and laid over the text) are also thrown in. The effect is some times very effective and at others slightly too crass and tacky for comfort. Clark himself admits it is over-designed and observes that the sort of multi-layered Weingart influenced work is most effective when well considered and explains that this is difficult when you consider the time limit involved in magazine production (No.59, p43).

The feel is very anarchistic and has much in common with punk fanzines. Clark uses a grid but violates it constantly. All this chaos is not without a purpose, Clark feels a structured feel to the magazine would be inappropriate for it's intended audience:

> **If I was doing a magazine for 35 year olds on a serious subject I would make rules, people would expect them. Our readers don't want rules. They are the people who sit at the back of the classroom and tell dirty jokes.**
>
> (Rod Clark, No.59, p42)

Clark wanted to create a strong distinctive image for the magazine since he felt that British music magazine design was a mish mash without any strong leads. (No.59, p43) The adoption of such a chaotic style was also because of the small budget. The cheap printing stock, (apart from the cover) uncoated paper is used through out, very small staff (just editor, designer and publisher are full timers), limited equipment and no photography budget would make an effective controlled and slick approach impossible. The look comes is dictated by the need for an inventive, intuitive, economical and fast response to the restrictions. Colour is restricted throughout the magazine with the cover using four spot colours (not full process colour) and the inside only ever having one extra colour as well as black. The colour palette is also restricted to a handful of basic pigments.

Clark takes an Weingart influenced additive approach with his work not unlike that of April Greiman but with very different results. In the magazine he almost always uses plain standard faces like News Gothic an d Helvetica. Like Weingart he likes to take simple faces and add meaning by the arrangement and manipulation of them:

> **Rather than use a face that is initially exciting or very extravagant and then letting it stand at that. I prefer to use simple forms and complicate them by addition. It's very playful.**
>
> (Rod Clark, No.59, p42)

Like Weingart he has a Guttenberg approach to his

> **of typeface's. Then you build your structure around them. I prefer to build a structure and let it define the typeface. In some cases my own structure defines a typeface with a set of peculiarities that doesn't exist.**
>
> (Neville Brody, No. 3, p 36)

Weingart sees what you do with the typeface as being far more important than the typeforms themselves

> **But the real problem in design is not the typeface, it is the arrangement of the text — how it looks. Is it designed well? Is it intelligent? To me, it is stupid to have 3,000 typeface's, that will not solve the problems of design. We work with three of four families: Standard, Univers, Times, Garamond. One family has so many cuts — hairline, italic, bold — that you can have a wide range of possibilities.**
>
> (Wolfgang Weingart, No. 23, p. 184)

Though these are very different views on the surface. But the main reason that Brody avoids standard typeface's is that

> **They are devoid of human contact. The other role is to challenge us to make these fonts emotional and human. But I love type with personality, passion or emotion.**
>
> (Neville Brody, No. 6, p 164)

Weingart also aims to add emotion to type but by using standard letterforms in an intuitive way. This is a challenge Brody later took up in Arena magazine.

> **I really love imperfect type. It lends an element of the human to design. Perfect type is cold — it's Univers. I hate Univers and that's one face I'll never use. I also hate Helvetica, which is why I use it.**
>
> (Neville Brody, No. 6, p 164)

Though Brody hated the coldness of basic well hand drawn letterforms. He dropped his primary and free approach and adopted a clean precise and structured approach. His typographic style has become almost anonymous. Weingart had reacted in a similar way to the imitation of his work.

> **Soon we discovered the consequences of working with the new media combinations: the more complex the media (regarding visual treatment and technical production). The creator is our need for the mastery of basic formal design principles and production techniques. Before one can responsibly and effectively handle the media. So in the late 70's we returned to basic studies of formal design. Principles, but on a deeper, more analytical level than before.**
>
> (Wolfgang Weingart, No.54, p23)

His reaction to the misunderstanding and misinformed and unsuccessful imitation of his work and ideas was to develop his 'backpack' approach to teaching. No matter what Brody or Weingart were to do their work would still be imitated and designers began to imitate Brody's approach to Arena just as they had imitated the face (Illustration 3).

In Brody's earlier work he used mainly letraset (Illustration 1) but slowly this was replaced by type manipulated and distorted on a computer by a typesetter or on a photocopier by Brody himself. Eventually Brody began to hand draw his own typeface's, he explain why he began to take this approach.

> **If you want to design something, no matter how good or how different you ideas are or what sort or specific structure you create, your typeface has been designed by someone else. People think there is a lot of choice but there isn't. You are limited to the typesetting supermarket: you get a job and the first thing you do is go round with your trolley and choose your couple**

At times his views on this subject border on the panoramic. When he describes how advertising adopts graphic images from designers for itself he uses the word 'kidnaps' (No. 43, p. 51) Brody worries that everything is reduced to codes so that people begin to recognise the style of a piece of information as opposed to reading it (No. 41, p. 31)

> **As much of Brody's work has been widely imitated with scant regard for his original intention**
>
> (Jon Wozencroft, No. 60, p5)

Just as Weingart's' work had influenced Brody, in turn Brody's work became extremely influential. Brody's higher profile and more accessible approach meant that his work was not just and influenced but was also simply plagiarised.

> **The face very quickly provided formulas (sic) for the advertising market. And because the magazine is run by humans with obvious human limitations it couldn't keep on moving forever**
>
> (Neville Brody, No. 20, p 100)

Designers who simply lifted elements of Weingart's work tended to produce poor results, Brody's imitators faced little better.

> **None succeeded because Brody's design approach is fragile, held together only by the temperament of its originator. It's an individual vocabulary of typeface's, graphic symbols and even illustration, each project a combination of emotion, the Brief, and a bombardment of personal graphic obsessions**
>
> (Jon Wozencroft, No. 60, p 107)

Brody in fact became so tired of this constant imitation that he reverted back to almost minimalist design when he produced "Arena" magazine. He got rid of his logos, symbols, and quote from Brody stating that Weingart was a

> **Goldmine of ideas which are lifted and adopted wholesale by people wishing to make things look different and not reveal their sources.**
>
> (Neville Brody, No. 52, p. 15)

I also mentioned, earlier, how Brody sees design as a language like French or English. He considers that people adopt pieces of design they don't understand in the same way as a person would use a phrase in a foreign language.

> **It's as if designers are using a kind of phrase book. They know how to say they want to go to the acropolis but they couldn't break down that phrase into the meaning of the individual words and maybe use the words to say something else. They just know one phrase.**
>
> (Neville Brody, No. 20, p. 100)

The idea of using elements in your work that you understand and integrate fluently is very much in keeping with Weingart's 'backpack' teaching approach and Weingart's approach to his own work. People adopting the surface graphic's without understanding the structure and reasoning is a very important issue for Brody and something he mentions again and again

> **In this age of typographic mannerisms, the lunacy where people really don't understand the grammar of what they're doing?**
>
> (Neville Brody, No 49, p 55)

> **I think you notice it most in the high street. There are lots of people simply adding design motifs but not getting down to the structural level.**
>
> (Neville Brody, No 41, p 32)

Illus. 54
Neville Brody,
motif for pop band out
appearing again in CND
logo

Illus. 55
Neville Brody,
Boxing poster bearing
similarity to Record cover

Illus. 56
Neville Brody,
Poster for Pere Ubu concert and poster for New French Painting

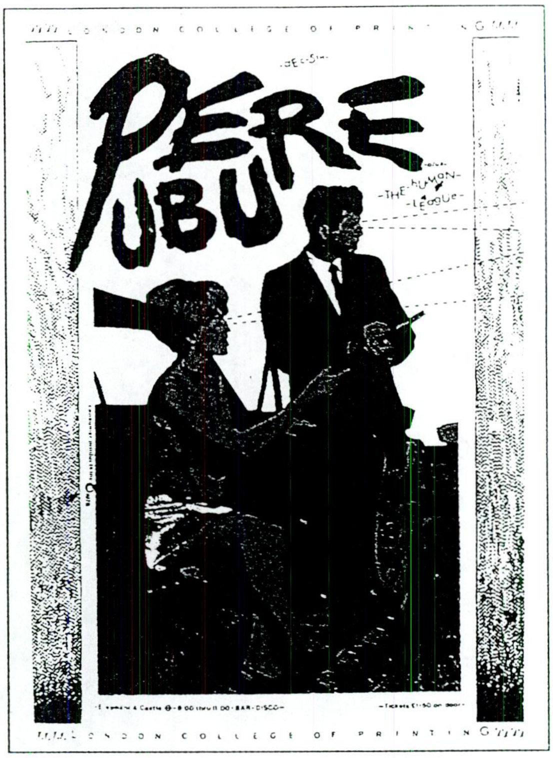
Idiosyncratic non-literal motifs and symbols appear, repeated again and again, in Brody's work. For example, the cross motif in the poster for pop group Out appears again rearranged over a number of variations (producing many variations of the same theme being an important part of Weingart's teaching methods) in the C.N.D. logo (Illus. 54), A poster for a boxing match looks very like a record for an avant-garde rock band (Illus. 55) and a poster for a rock concert looks very like one for an exhibition of fine art paintings (illus. 56).

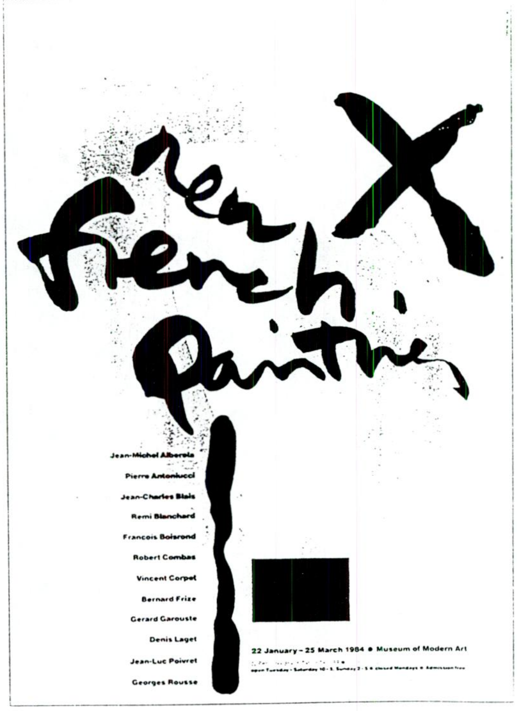
Through this constant repetition of his own idiosyncratic vocabulary Brody's style became immediately recognisable. It was even rumoured that some pop stars refused the powerful personality of Brody's design work on their packaging and promotional material in case it might detract from their own image. This repetition of elements was central to Weingart's work and stems form his belief in the development of your own vocabulary.

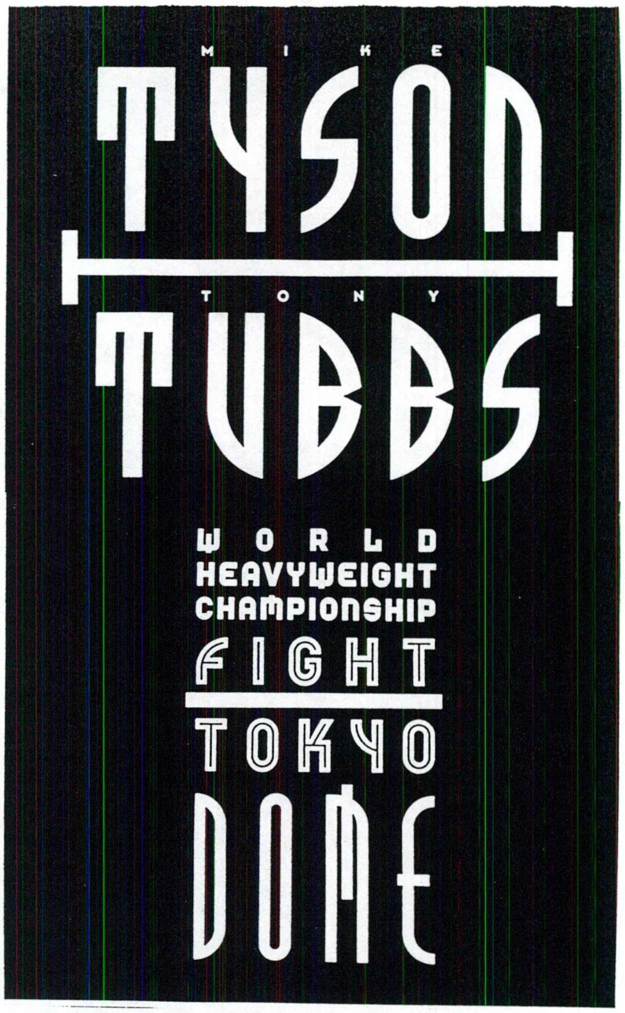
During the Thatcherite years of 1980's Britain design was elevated to a position of immense importance. Graphic design was portrayed as the great panacea, if your business was in trouble call in the designers and they'll turn things around. The country went design crazy (designer haircuts, designer toilet paper, designer stubble) and everything was designed, or over designed. Design began to become an end in itself. Brody mentions this trait.

> **It has become very self reverential and self conscious, making unnecessary statements, announcing itself, signifying itself. So you get unnecessary convoluted typography as a statement of design.**
>
> (Neville Brody, No. 11, p. 34)

This self conscious approach in British design had led to a tendency towards choosing the latest fashion and an obsession with style as an end to its' self. I mentioned earlier a


LONDON COLLEGE OF PRINTING
-DEC-5th-
PERE UBU
-THE HUMAN LEAGUE-
-Elephant & Castle ⊖ - 8.00 thru 11.00 - BAR - DISCO-
-Tickets £1.50 on door-
LONDON COLLEGE OF PRINTING


new French Painting
Jean-Michel Alberola
Pierre Antoniucci
Jean-Charles Blais
Remi Blanchard
Francois Boisrond
Robert Combas
Vincent Corpet
Bernard Frize
Gerard Garouste
Denis Laget
Jean-Luc Poivret
Georges Rousse
22 January – 25 March 1984 ● Museum of Modern Art
open Tuesday - Saturday 10 - 5, Sunday 2 - 5 ● closed Mondays ● Admission free


MIKE
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WORLD
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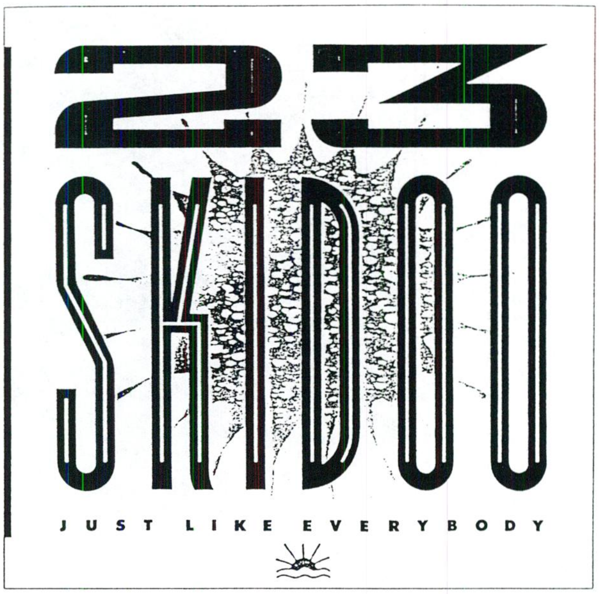
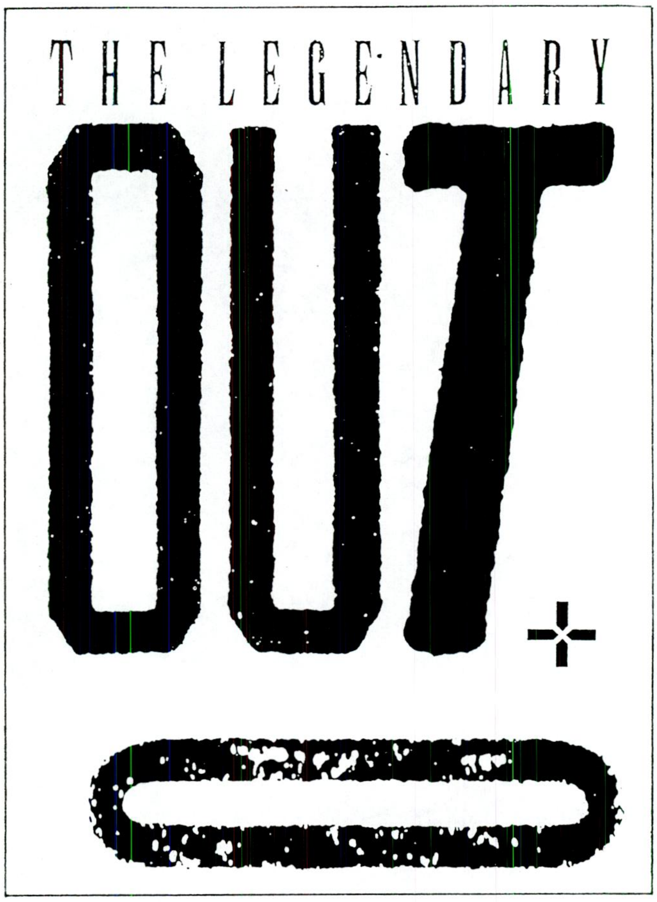
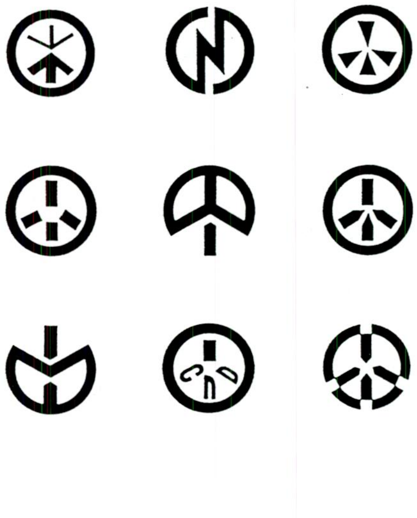
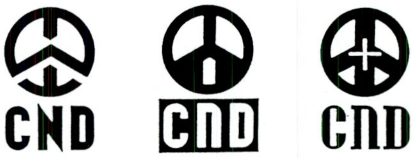
CHAMPIONSHIP
FIGHT
TOKYO
DOME


23
SKIDOO
JUST LIKE EVERYBODY


THE LEGENDARY
OUT


CND


CND
CND
CND

(Neville Brody, No.21, p51)

Brody attempted with his work to invent new forms and motifs or to rejuvenate old ones by putting them in a different context. Like Weingart he questioned the most basic elements of typographic language. He attempted, like Weingart, to introduce non-literal elements as a way of enhancing interpretation of typographic forms.

Brody concentrated on

> **Recognition of words ... as opposed to their readability**
>
> (No.22, p10)

Like Weingart, much of Brody's graphic vocabulary was not immediately intelligible but it served to draw the viewer into the work. Like Weingart's vocabulary it communicates on a non-literal level but in a more extreme way. Brody viewed design as a language, just like French and German. He suggests that designers should:

> **be adventurous rather than constructive, to be creative without depending on the security of established conventions and forms which can easily be used to prop up inferior work.**
>
> (Neville Brody, No.11, p474)

In this he clearly endorses the development of a personal vocabulary, which was central to Weingart's teaching in the early 1970's. Brody tends to refer to typographic vocabulary as codes and he recognises that Weingart 'understands the codes' and uses a vocabulary like he does.

> **The same line of development from Dada to Pop Art and punk leads to Brody and it is certainly true that he develops certain themes and motifs with the single mindedness of an artist.**
>
> (Catherine Mc Dermott, No.32, p62)

rules in typography.

> **I rejected my training in type completely because I had this feeling that if I learned the rules and traditions too much I would not be free to use type expressively.**
>
> (Neville Brody,No. 61, p162)

Brody suggests that designers must attack type conventions, because most modern design is done by default (No.6, p163). Brody's work was strongly affected by his attitude towards design. He would accept nothing and claimed he was hated at the London College of Printing because if a tutor said they liked a design he would actually change it (No.20, p100). Brody suggests the main reason he went to college was to understand how manipulation in Graphic Design worked so he could turn it on its head. (No.51, p15)

> **He rejects the profession, combats any form of adoption with all his strength and questions the conventional rules and ideals of typography**
>
> (Zurker Bernd, No.61, p17)

This is not a description of Brody, but is in fact, a quote from an article on Weingart. The only difference in overall attitude to type between the two is Weingart's enthusiasm for learning the basic rules and skills of traditional typography, before going on an orgy of irreverence. Many designers would perceive Brody as being the first to have had this renegade attitude, though Weingart predates, him by ten years. Brody would like to think he completely banished the past from his work but, like Weingart before him, he built upon it.

> **It's a process whereby I've tried to break down the language of communication into its various codified forms. For example, a drop cap indicated the beginning of a feature. Why does it have to be a drop cap**

Illus. 53
top)
El Lizitsky,
'Beating the Whites with the Red Wedge' socialist political poster

middle)
Wolfgang Weingart,
Early personal linocut showing clear constructivist influence

bottom)
Neville Brody,
Logo for Red Wedge campaign to get young people involved in socialism presented by the British Labour party

discerning viewer what he produced was extremely innovative. He brought many ideas and approaches, including Weingart's, together in a way they had never been done before (or since).

When discussing his typographic heroes in Graphics World magazine, Brody spoke of his admiration for Wolfgang Weingart describing him as a

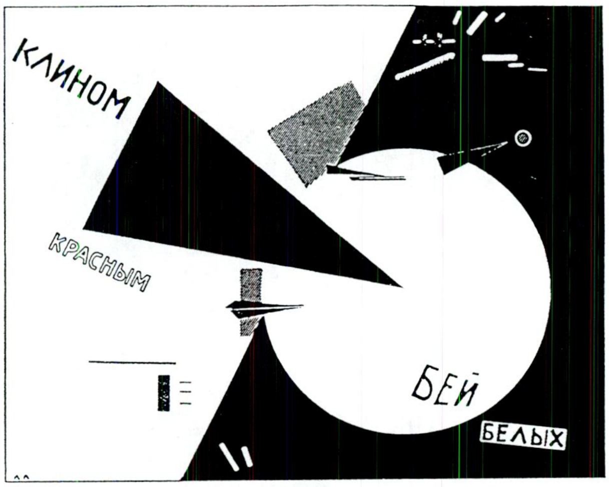
> **...goldmine of ideas which are lifted and adapted wholesale by people wishing to make things look different and not reveal their sources.**
>
> (Neville Brody, No. 51, p15)

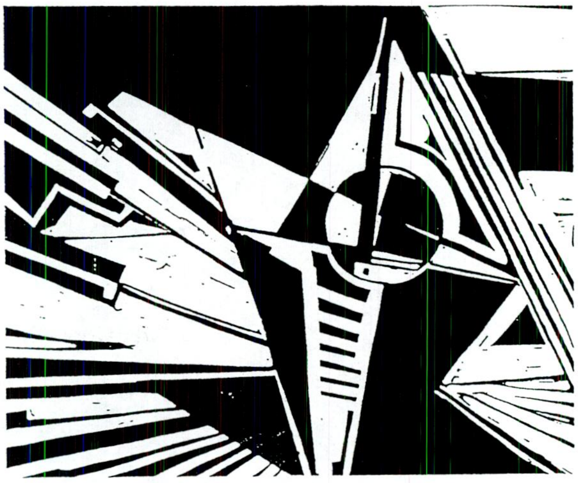
But many influences on Brody are equally if not more apparent. In ID magazine of international design Brody explains how he drew a sense of dynamism and optimism from the Futurists and Constructivists (Weingart was also influenced by the Constructivists Illus 53). However as the examples opposite show if you examine his work it shows many more specific references to these inspiration movements. Punk music and culture helped Brody gain a more liberated view of design and he drew a lot from its energy. In the London College of Print there was a tendency for the tutors to tell students, they couldn't do certain things. The punk culture with its wildly thrown together 'fanzine' publications showed Brody that anything was possible. Punk also showed Brody how design could be more receptive to emotion as an active ingredient.

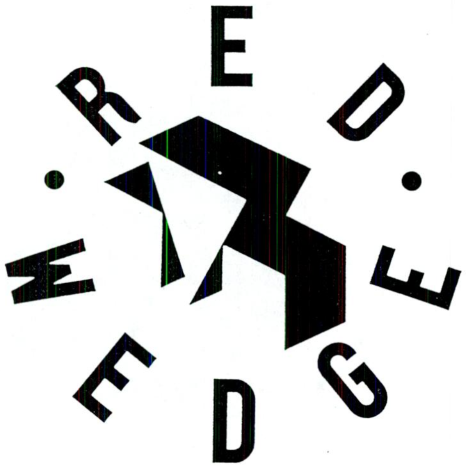
Like Weingart he stresses the need for technical skills and an understanding of simple basic techniques. He shows himself to be alarmed at how few people know these basics.

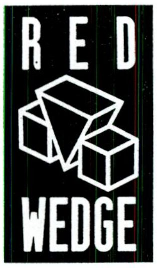
> **The majority of people I come across wouldn't know that you have to increase the letter-spacing slightly when you are setting 6 point type.**
>
> (Neville Brody, No. 43, p. 52).

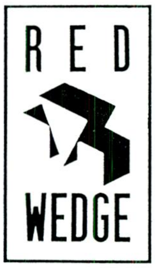
Also ike Weingart, Brody rejected the need for


КЛИНОМ
КРАСНЫМ
БЕЙ
БЕЛЫХ




RED
WEDGE


RED
WEDGE


RED
WEDGE

g) Neville Brody

Neville Brody was born in 1957 in Southgate, North London. He attended a Fine Art foundation course at Hornsey College of Art in 1975. He went on to study graphics at the London College of Printing. His early work was mostly in record cover design for independent labels like Stiff and Fetish. He was Designer and Art Director for monthly magazine The Face from 1981 to 1986 and cover designer for London weekly guide City Limits from 1983-1987. He is currently Art Director for men's magazine Arena and runs his own studio in London.

Brody has been described as

> **the most influential designer of the Eighties.**
>
> (Jon Wozencroft, No. 60, back cover)
>
> **When it becomes time to produce an 80's volume of Pioneers of Modern Typography it is possible that the British section will be a one-man show. Write 'B for Brody', large.**
>
> (Iain Mc Kell, No. 35, p15)

Brody's influence can be seen all over British graphic design and resonates throughout the design community worldwide. If an individual knows the name of one graphic designer most likely it will be Brody. He has produced work that changed radically the way many people saw design, particularly in the area of magazines.

> **Type changed from upper to lower case, from italic to roman and back again in the space of a single word and bled and skidded off the page**
>
> (Bum Gordon, No.17. p59)

To the general public and much of the design media this was a completely new development. Many features that Weingart had explored ten years earlier were seen as completely the product of Brody's imagination. This is because though the influence other designer's had on Brody can be recognised by the

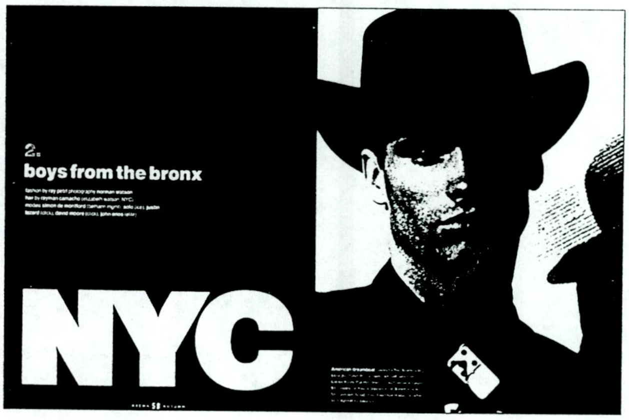
design, believing that the designer should handle every element and stage of the work himself. It is however on a stylistic level that Clark is mostly influenced by Weingart. Harold Bloom describes a mode of influence in poetry that could explain Clark's attitude to Weingart's work:

> **A poet antithetically 'completes' his precursor by so reading the parent-poem as to retain it's terms but to mean them in another sense, as though the precursor had failed to go far enough.**
>
> (Harold Bloom, No.8, p14)

I do not feel that Clark feels that he is bettering Weingart's work. He is applying it to an area that Weingart would never have placed it, and in a way that perhaps he feels Weingart should have pushed his own work. Unlike Greiman who pushed Weingart's vocabulary by adding to it, Clark pushes it by intensifying it to the point of almost self destruction.

this
man
is a
household
name

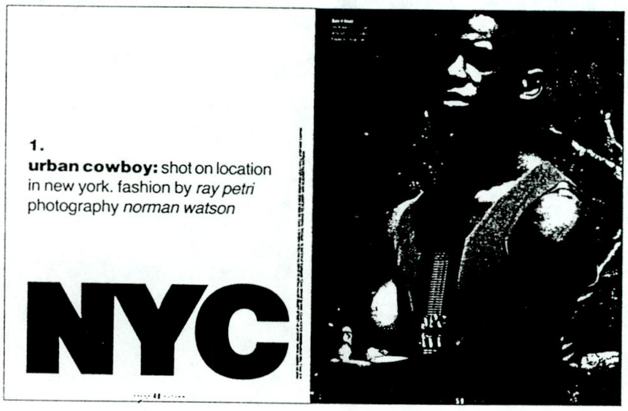
dieter rams is
chief designer at
braun. his designs are
celebrated as style icons
by a lot of people
for him, they are
tools for living



2.

boys from the bronx

NYC



1.

urban cowboy: shot on location
in new york. fashion by *ray petri*
photography *norman watson*

NYC

Illus. 56
Neville Brody,
Spreadsfrom areana ,
note the almost expressive use of Helvetica.

known, simple typeface's like Helvetica and Franklin Gothic he tried to give them passion and life when he used them in Arena magazine.

This expressing of emotion within design work is very important to both Brody and Weingart. In an interview with Step by Step magazine Weingart mentions this emotional intuitive approach.

> **We are not an intellectual school, and I do not take and intellectual approach in my class. Design is based on feelings, on passion. What I emphasise is that the expression is a design is what is most important, not the typeface that is used.**
>
> (Wolfgang Weingart, No. 23, p. 184)

Brody tries to approach design intuitively, he tries to bring a personal and human element into his work. He is of the opinion that many people who work in mass communications areas like graphic design don't put any feeling into their work.

> **I react intuitively, people don't do that. They see something they transfer it, and they never go through the process of internalising.**
>
> (Neville Brody No. 21, p. 108)

Brody also suggests that not only, do people try to remove feeling and emotion in their approach to design but they also try to remove any personal expression in their work.

> **'It was a particular realisation that commercial design could not be anonymous. No matter what subject you are communicating, the design can never be free of some part of the personal expression of whoever creates it. 'Anonymous' design was a fallacy based on mis-interpreting Corbusier, believing, that finally here**

> **was the anonymous architecture. But of course it wasn't it was very personality-filled, and in the seventies, when I was a student, there was the same attitude towards magazine design, that there might be such a thing as 'pure' form.**
>
> (Neville Brody, No 20, p. 100)

In this Brody was attacking a concept of 'pure' functional design that Weingart had reacted against when he rejected Ruder's approach in the late 1960's. Brody also sees all areas of design or communications as being capable of expressing personal vision. He cites the famous typographer and form design Eric Spiekermann in this respect.

> **With Erik Speikermann, for instance, and the design of post office forms, there is clearly a problem solving process that has to be gone through. But if you look more closely there is a great deal of intuitive response in his work.**
>
> (Neville Brody, No. 21, p. 51)
>
> **He [Speikermann] goes through a really painful emotional process when he's working. It's not just a case of deciding what the end results are going to be and how he's going to get there.**
>
> (Neville Brody, No. 51, p. 17).

Brody often uses tribal markings, like those of the American Indians in his work. This was an attempt to bring back in the human element in design and a reaction against the impersonalised symbol of most modern groups and companies.

> **The themes of my design were to ... point to the loss of human, identity in our immediate environment ... my intention was to reintroduce human markings into commercial art.**
>
> (Neville Brody, No. 49, p 54).

Simon Etherson in an article in Blueprint magazine is quite cynical about this aim.

> **I don't think it's any different from the kind of tribalism that mean that BP has a logo, that ICI has a logo, although they're produced in a different way.**
>
> (Simon Etherson, No. 43, p. 51)

The function of many of Brody's images may be similar to the ones used by big companies but I feel they are far more personal and human.

In some respects I feel Brody's work is more human than Weingart's. Both had different catalysts (for Brody 1980's British magazine design, for Weingart modernism in graphic design) that caused them to take up this challenge. Both are none the less concerned with the same issue and approach its solution in very similar ways.

When the 'Punk' music scene exploded onto an unsuspecting public in 1977 it was simply reflecting a genuine attitude to life and society from within society itself. Punk was a great influence on Brody and it showed him anything was possible, but it also showed him that communications media like music and design could reflect society. In the Face magazine Brody was reflecting the mood of a slice of his own generation. He expands on this idea in an interview with Modern Painters.

> **To explain I would say that one Art's traditional roles has been to reflect and to represent underlying social currents. I see that role taken over now by my work and by graphic art generally but obviously from within a rather different context.**
>
> **... so if you look at contemporary society. It's really in the printed and photographic forms that you find the real replacement of that role. In a way graphic design**

> **has always had the potential to be the real expression of contemporary society.**
>
> (Neville Brody, No. 20, p. 99)

Brody gives the choice of typeface's in design as an example of design reflecting society.

> **It is because the society we live in still shares so much with the society that created Futura that we can still use. There are certain typeface's, like Old English, that are completely wrong now.**
>
> (Neville Brody, No. 3, p. 37)

Weingart also maintains the importance of design reflecting society. The design work of post World War TWO ('late') modernists (like Emil Ruder and Armin Hoffman) reflected the need of the time for a more ordered, structured society to replace the chaos that the war had represented. By the time Weingart began to work, this need had passed, and he tried to reflect the need for dynamism and invention that this turbulent period in European society created.

> **Weingart defines the aims of typography as enhancing the communication process, adapting to changes in message and culture; and also expressing subjective patterns of thinking and designing based on artistic and personal qualities.**
>
> (Peter Von Komatski, No 61, p. 14)

Both Weingart and Brody approach design from an intuitive, gut level approach rather than a problem solving analytical one. Brody goes further and suggests that problem solving is something he deliberately avoids because he feels that if you take this approach you perform a service rather than expressing an idea (No. 54, p. 54). He also feels that if you try to solve a problem in design you can end up communicating the problem rather than expressing an idea.

> **If you approach design from the point of view of prob-**

58	Wilkins Bridget	'Design for Today and Tomorrow'	Graphics World	Nov. /Dec. 1989	pp 20-2
59	William Owen	'Swiss Style Switchback'	Creative Review	Jan 1988	pp 41-4
60	WOZENCROFT JOHN	The Graphic Language of Neville Brody	London	Thames and Hudson	1988
61	Zürker Bernd	'The Typography of Wolfgang Weingart'	Typographic 12	Oct. 1987	pp1-20

37		Misunderstood			
38	O' Flaherty Patrick	Weingart Interview	Dublin	1987	
39	Otfried R. Daubner	'Wolfgang Weingart'	Typografische Monsblatter	Jan 1970	
40	Owen William	'The Liberal Tendency'	Designers' Journal	Nov. 1987	pp67-70
41	Pierluigi Cerri	'Neville Brody Graphics'	Domus	Sept 1989	pp 88-9
42		'Post Brody'	Baseline No. 10	1988	p30-35
43	Poyner Rick	'Brody on Sign Language'	Blueprint	April 1988	p 50-52
44	Poyner Rick	'Brody Retail Revolution'	Blueprint	Feb. 1989	p 8
45	Ralph-Knight lynda	'Ten at the Top'	Designweek	10 March 1989	pp 14-1
46	RUDER EMIL	Typography			
47	SCHMID HELMUT	Typography Today	Tokyo	Seibundo Shinkosha	
48	SPENCER HERBERT	Pioneers of Modern Typography	London	1982	
49	Stiff Paul	'Brody Neville, book review'	Graphics World	Jul./Aug. 1988	p54-55
50	Stltavouri Eeva	'What is Staged Photography'	Form Function Finland	1987	p 20
51	Tondrow Jenny	'Doing it Differently'	Graphic World	Mar/Apr. '87	p 33-36
52	Tondrow Jenny	'Learning about Manipulation'	Graphic World	May/June 1988	p 14-19.
53	Tondrow Jenny	'Talking Type'	Graphic World	Mar/April 1988	p 49-52
54	WEINGART WOLFGANG	My Typography Instruction at the Basle School of Design / Switzerland 1968 to 1985	Massachusetts	Walker Arts Centre and the Massachusetts Institute ofTechnology	1985
55	WEINGART WOLFGANG	Projects	Switzerland	Niederteufen, Aurther niggli A	1980
56		'Wolfgang Weingart's Typography'	Idea magazine	Jan 1987	p 26-31
57	Weingart Wolfgang	'My Typographic Instruction'	Octavo 4	1989	p1-20

18	Byrne Chuck	'A Cold Eye: miss April'	Print	Sep./Oct. 1987	pp 120,
19	CARTER ROB	American Typography Today	New york	Van Nostrand Rheinhold	1989
20	Colings Mathew	'Brody Neville'	Modern Painters	Summer 1988	pp 99-10
21	Esterson Simon	'Neville Brody'	Blueprint	Apr. 1988	pp 51-52
22	Esterson Simon	'Brody Lesson in Typography'	The Face	Apr. 1988	pp 105-1
23	Fennell john	'Teaching Sensitivity to Type'	Step by Step Graphics	!990	pp182-1
24	Frampton Kenneth	'Architectural Typography' Willi Kunz at Columbia	Octavo 3	1987	p9-15
25	Freil Freidrich	'The Modernist Designer Always Rings Twice'	Blueprint	(May 1989)	p14
26	GOTTSCHALL EDWARD M.	Typographic Communications Today	New york	Int. Typeface Corporation	1989
27	Grant Ian	'Mac Attack'	Designweek	29 Sept 1989	p 23
28		'Greiman'	Step by Step Graphics	!990	pp154-1
29	GREIMAN APRIL	'Hybrid Imagery	London	London Architecture, Design and Technology Press	1990
30	HELLER STEPHEN. & CHWAST SEYMOUR.	Graphic Style	London	Thames and Hudson	1988
31	Kornatzki P. von	'A Typographic Rebel'	Graphis	Sept/Oct. 1983	p 80-87
32	Mc Dermott Catherine	'The Graphic Language of Neville Brody': book review	Designweek	22 April 1989	p62
33	Mc Dermott Catherine	'Who was Barney Bubbles?'	Designer	Mar 1987	p 24-27
34	MC DERMOTT IAIN	Street Style	London	Design Council	1987
35	Mc Kell Iain	'Neville Brody"	Blueprint	May 1985	p19
36	Morris Dean	'Please Don't let me be	Blueprint	May 1988	pp 50-52

1	8vo	'8vo'	Novum Gebrauchscraphik	April 1990	pp 40,41
2	8vo	'Culture Club'	Graphics world No.47	Jul/Aug 1989	p7
3	Aldersey-Williams Hugh	'Neville Brody'	I.D. Magazine of International Design	Sep./Oct. 1988	pp 34-3
4	Aldersey-Williams Hugh	'Dutch Graphics and the Survival of the Modernist Tradition'	I.D. Magazine of International Design	May/June 1988	pp 70-7
5	Aldersey-Williams Hugh	'Surf's-up'	Designweek	6 Nov. 1987	p 16
6	Aldritch-Ruenzel nancy	'Neville Brody: Type as Expression'	Step by Step Graphics	1990	pp162-1
7	Blackwell Lewis	'Dumbar's Detergent'	Creative Review	April 1988	pp 16-1
8	BLOOM HAROLD	The Anxiety of Influence	London	Oxford University Press	1975
9	Brody Neville	'Brody Bites into Fashion Pie'	Designweek	18 Aug. 89	p 5
10		'The Graphic Language of Neville Brody': book review	Creative Review	May 1988	pp 74-7
11		'The Graphic Language of Neville Brody': book review	Design	June 1988	p 50
12		'The Graphic Language of Neville Brody': book review	Designer's Journal	May 1988	pp 122-1
13		'The Graphic Language of Neville Brody': book review	Direction	May 1988	p13
14	Brody Neville	'Brody's' Lost Weekend	Creative Review	Nov. 1988	pp 16-1
15	BRYSON NORMAN	Word and Image	London	Cambridge University Press	1981
16	Buckley Kevin	'Why Brody Can't Conform to Type'	Designweek	22 Apr. 1988	p 8
17	Bum Gordon	'Brody: Mad About the Typeface Kid'	The Sunday Times magazine	1 May 1988	pp 58-5

Appendix

Illus. 1
Archetype Design,
Cover of Art and Design Admissions Registry.
England

Illus. 2
typography Butcher unknown,
Cover for booklet promoting the IMI Diploma in Production Management.
Ireland

i)Other people who were influenced by Wolfgang Weingart.

The designers I have dealt with in this chapter are among the most successful to show Weingart's influence. Countless examples of bland, insensitive and inappropriate (Illus. 1) or simply horrific (Illus. 1) use of his style are to be found.

Art & Design Admissions Registry

ADAR

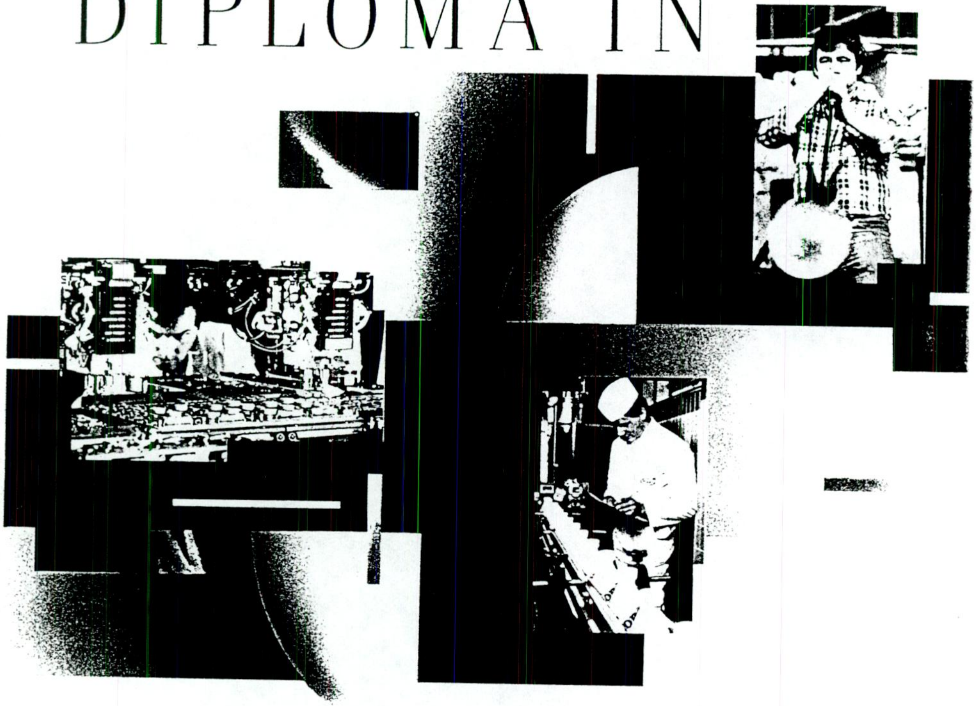
Registration scheme for applicants

CNAA Postgraduate courses in Art & Design

MA and **Postgraduate Diploma**

1990

THE IMI
DIPLOMA IN



PRODUCTION
MANAGEMENT

Rod Clark is applying Weingart's style and motifs in a way that perhaps he feels Weingart should have pushed his own work. Unlike Greiman who pushed Weingart's vocabulary by adding to it, Clark pushes it by intensifying it. he is borrowing purely on a stylistic level

Neville Brody had an approach similar to Weingart's but ten years earlier. Brody designed in a more popular area (youth culture) and was more articulate than Weingart, because of this he managed to bring an approach and attitude to design to the public eye that weingart couldn't. Stylistically comparisons could be made between the two designers but Brody had a powerful creative mind of his own. Brody had sympathy with Weingart's ideas and approach and it helped him to develop his own powerful and individual style.

My main point is that to successfuly intemperate and learn from another designers work it is usually advantageous to have some understanding of the approach behind it. Weingart's work is primarily a way of thinking and working, an approach based on a learning process, rather than a style.The designers I discussed were more successful if embracing Wolfgang Weingart's approach rather than the superficial elements of his style.

Conclusion

Weingart placed an emphasis on communication rather than a style or a look.He stressed the importance for designers to develop basic skill through basic exercises which they can later apply in job situations. Weingart has a sense of humour in regard to typography and stresses the personal element in Typography and design. His approach is intuitive and subjective but based on a thorough knowledge of skill and techniques. His work tries to communicate on a gut level, it tries to involve the reader. He has no rules or restrictions in his approach to design just a need to master certain basic skill but not in a dogmatic way. Weingart shows no preference for any particular style. His approach is about a way of thinking and working rather than images, motifs, tricks, or styles.

April greiman understood weingart's approach and for this reason her work is far more successful that most other 'New Wave' designers who simply lifted motifs that they didn't understand and couldn't properly apply to their work.For all the stylistic similarities between her work and Weingart's his influence is primarily one of philosophy attitude and approach

Willie Kunz simply adopted Weingart's ideas and vocabulary and passed them off as his own. Though he knew much of Weingart's teachings and approach he doesn't appear to understand them. Kunzs work is largely unsuccessful because he took Weingart's work on a purely stylistic level paid lip service to his ideas and approach and added nothing to it..

Though 8vo have taken elements of Weingart's approach, elements of his vocabulary and embraced much of his philosophy they have built upon this in a way that I think Weingart would have if he was in their position and this shows an even stronger influence. The comparisons in philosophy and attitude are what is important rather than the stylistic ones when comparing Weingart and 8vo.

define than that of the other designers I have dealt with in this chapter. It is possible that two independent minds were thinking in similar ways. I feel it is unlightly however than Brody a intense student of design had no knowledge of Weingart. Certainly weingart's pioneering work help make it possible for Brody to work the way he did. Brody certainly managed to bring an approach to design to the general public ten years after weingart has developed it (that is not to say as I mentioned earlier that Brody's work is not extremely innovative). Weingart had an approach similar to Brody's but ten years earlier. Brody designed in a more popular area (youth culture) and was more articulate than Weingart, because of this he managed to bring an approach and attitude to design to the public eye that weingart couldn't.

> **lem solving then essentially it is the problem that you are communicating.**
>
> (Neville Brody, No. 21, p. 52)
>
> **Look at things, and keep looking and thinking and questioning.**
>
> (Neville Brody, No. 6, p. 163)

Brody like Weingart feels that designer's should always be observing and questioning. He stresses the need for drawing and painting skills and an interest in image making and sees these as being as important as typographical skills (No. 11, p. 50).

Like Weingart Brody stresses the idea of art colleges as places of experimentation where students could develop their own stance, focal point and strengths. He expressed a fear that colleges were becoming simply training courses and students were given no time to develop.

> **You were not expected to be a professional designer and typographer the day you left college. Now because there is no transition period, that professionalism has come two or three years earlier. It's like watching babies wearing make up. Very sick and very worrying.**
>
> (Neville Brody, No. 41, p. 33)

Neville Brody cites Wolfgang Weingart as a handy source of ideas, both were influenced by Constructivism and both have rebellious attitudes to typography and design. Brody like Weingart questioned every element and accepted norm in design and then attempted to build on existing approaches to design. These two important and influential designers developed vocabularys of their own elements that they repeatedly used in their work. Stylistically Weingart's influence an Brody is much harder to