



## Wolfgang Weingart

DESIGNER'S FULL NAME: Wolfgang Weingart

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1941

COUNTRY IN WHICH DESIGNER BORN: Germany

YEAR DIED: ---

COUNTRY IN WHICH DESIGNER DIED: ---

RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

None of the above qualities of the designer provided a challenge for the time.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Teaching. In 1968, he was asked to teach at Weiterbildungsklasse für Grafik, a new department of Schule für Gestaltung Basel.

Before 2005, he was one of the most inspiring teachers in the advanced international graphic design curriculum. (The Editor)

LIST AT LEAST ONE OTHER WORK THAT IS NOT NAMED IN THIS TIMELINE FOR WHICH THIS DESIGNER IS WELL KNOWN. IF WORK CO-CREATED, LIST THE OTHERS INVOLVED.

Typography—My Way to Typography.

EXPLAIN IF THIS FAME IS ONLY WITHIN DESIGN CIRCLES OR ANY OTHER SUBSET OF THE POPULATION.

This fame is only within design circles because this book is all about the typography and typography is very important and plays a vital role in design circles.

DOES THIS WORK EXEMPLIFY ASPECTS EXPLAINED IN PREVIOUS QUESTIONS?

This work exemplifies aspects explained in previous questions because writing and publishing a book is usually what the writer or editor does, and it is more than design.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Wolfgang Weingart is noted for his work because his work is experimental and expressive and break the mould of classical Swiss typography. (The Editor)

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

There is nothing notably controversial about this designer.

## WHAT MATERIALS WERE MOST OFTEN USED BY THIS DESIGNER IN THE CREATION AND PRODUCTION OF WORK?

Computer, software, ink, and paper.

## EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

In 1958 at the Merz Academy, Weingart took a two-year course of applied art and design. After graduating, he was apprenticed as a typesetter at Ruwe Printing in Stuttgart. He also met his mentor- Hanke there (Burton).

## DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

We should be brave enough to break the established rules and boundaries, explore new ways and methods, and get something new. Wolfgang Weingart who is regarded as the “enfant terrible” of modern Swiss typography broke with the established rules: He freed letters from the shackles of the design grid, spaced, underlined or reshaped them and reorganized type-setting. (The Editor of UIC)

## WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

He created a more expressive and experimental approach to typography which had influence all over the world. He was considered a pioneer of the “new wave” or the Swiss punk typography. (The Editor)

## IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

Many of the students he had taught are very famous now, like April Greiman, Jim Faris, Franz Werner, Robert Probst, Jerry Kuyper and Emily Murphy(Burton).

---

YOUR NAME: Xusheng Wang

## GIVE YOUR EDUCATED OPINION OF THIS DESIGNER AND HIS/HER WORK. ALSO EXPLAIN WHAT INFLUENCE, IF ANY, THIS WORK HAS HAD ON YOUR OWN. A LACK OF INFLUENCE MUST BE EXPLAINED.

Swiss designer Wolfgang Weingart was known for his expressive approach to typography that he also shared with his students while being an instructor at the Schule fur Gestaltung Basel. He transformed the traditional perception of Swiss orderliness in design and was creating his works in a more spontaneous way. From the early period of his artistic work, Wolfgang tried different instrument to bring his ideas to reality. His first works were performed with a help of school printing facilities. Six-point types, metal discs and spheres served him as the basic tools with the help of which he created illusions of multifaceted depth. (Burton)

Wolfgang Weingart used to be devoted to design and showed all his creativeness in developing it. He was even asked to design a course in typography for students all around the world. He experimented with different materials including stone constructions, metal and plaster. Mistakes did appear, but they were not the reasons for him to stop; on the contrary, they could trigger some new possibilities to an art object. The methods developed with a help of Weingart's experiments are sometimes called a precursor for the software programs dedicated to design (Philip Burton). Despite the fact the majority of works are black and white, all of them have

their own atmosphere. The artist broke the common perception of black text on white background as plain and uninteresting. His name is still associated with typography, not only in Switzerland and German, but all around the world.

Despite the fact that the most essential factor for becoming a successful artist is to have talent, it is important to develop it by means of educational basis. Besides, the theoretical information might sometimes give the insights for new ideas and make it easily to practically implement an idea. What is more, art schools tend to gather people of common beliefs and desires, and it is much easier for a young artist to find a good teacher to inspire, and for an experienced one - to find other artists to create significant common projects. Mr. Weingart did not become an exception, as studying art in school opened his talent as an instructor and gave an ability to get knowledge and practice new skills for the future generation of artists.

Wolfgang was inspired by the designs that were created outside of his native Germany, particularly in Switzerland. Besides, people also took place in the artist's development. For instance, Weingart had met a house designer, who soon broaden the young artist's mind. That designer was the one who encouraged young Wolfgang to become an independent student in the school design in Basel. There he had all the needed instruments for his creative activity.

As a graphic design student, I really know the importance of the typography in our design, especially for me who always confuses how to have good typography on my designs. But Weingart's book, *Typography—My Way to Typography*, is very helpful for me. He doesn't tell you how to make your typography better, he just tells you the way to fix your problem on your typography and give you more creativity ideas and opinions on typography to help you have your own ideas on your own work. This work can make go further in design circles.

## BIBLIOGRAPHY

Meggs, Phillip B. and Alston W. Purvis. *Meggs' History of Graphic Design, 5th Edition*. Hoboken, NJ: John Wiley & Sons, 2012.

The Editor. *Wolfgang Weingart*. Famous Graphic Design. <http://www.famousgraphicdesigners.org/wolfgang-weingart>(accessed April 3, 2018).

Philip Burton. *Wolfgang Weingart*. AIGA. <https://www.aiga.org/medalist-wolfgang-weingart>(accessed April 3. 2018)

The Editor of UIC. *Philip Burton: New Worlds and Infinite Possibilities*. UIC. <http://cada.uic.edu/eventdetails/195/176>(accessed April 3, 2018).