



## Piet Zwart

**Designer's full name:** Piet Zwart

**Designer's pseudonym/nickname:** None

**Gender:** Male

**Year Born:** 1885

**Country Born:** Zaandijk, Netherlands

**Year Died:** Remove this text and write year. If not dead, write "Still alive in 2020."  
(remove quotation marks)

**Country Died:** 1977

**Religion | Political Alignment:** Information Unavailable

**How did any of the above affect either his/her life experience or work because it/they provided a challenge at the time?**

Zwart was influenced by the German Expressionist movement after WWI and began his photography career as well as his graphic design. Both affected his typography.

**Did this designer do notable work in fields other than what would TODAY be considered graphic design?**

1929 Sein via Scheveningen Radio photography advertisement

**For what is this designer most noted in relation to design? EXPLAIN.**

Piet Zwart started his design career in Furniture design and architecture. He later did photography, industrial design and teaching, including guest lecturer at the Bauhaus School with Moholy-Nagy. Zwart was a certified architect before being a designer. During World War I he focused on furniture design and then later started working in photography and advertising. He was even a teacher to many other artists.

**Is there anything controversial about this designer? Explain.**

Zwart was very self-centered that he even showed off how the German Democratic Republic sent people to visit him on his deathbed.

**Explain this designer's education/training, including academic, apprenticeships, and /or mentorships.**

He is a certified architect. However, his career really began after studying expressionism in the Amsterdam School. He self-taught himself photography. He also copied works of Moser and Hoffmann.

**Did this designer promote a specific ideology in his/her work? Explain.**

Zwart was a member of the De Stijl, meaning "the style". He liked different forms of avant-garde styles and was always following trends.

**Why is this designer viewed as iconic in the history of graphic design?**

Zwart was so remarkable that no matter what position he is in, he always excelled and was always promoted to higher positions in the industry. His designs are known for their bold colors in red and blue and typography layout diagonally

**Is there any other important information to know about this designer?**

No

**Student:** Monica Gerges

**State and explain the one most important effect that your assigned artist and the quality/importance of his/her work had on the history of graphic design.**

Art History is the study of art movements and the development of art throughout time. History of graphic design is the study of the development of graphic design and its importance in art history. Throughout the years, many graphic designers delivered the art of graphic design through different methods. Piet Zwart (1885-1997) is one of the many influential graphic designers that are famous for their line of work during the Bauhaus school and its effect on Modernism. Zwart was a dutch photographer, typographer, and industrial designer. Zwart was an important designer in the Bauhaus school because he helped renovate artistic styles and architecture by breaking tradition through typography, use of primary colors, and using asymmetrical designs. Piet Zwart started as a trained architect, so how did he go from using symmetrical lines and linear perspective to using asymmetry and abstract forms?

Like many artists in Bauhaus, Piet Zwart obtained his artistic inspiration and influence from many de Stijl artists. He was closely associated with Moser, Hoffmann, Hoszer, Wils, and Mondrian. At first, Zwart would either work with the de Stijl artists or copy some of their works with slight changes that signified his work from the others. This method helped Zwart in developing his style and kicked off his career. Working in the same office as Jan Wils helped introduce Zwart to an industrial designer named Bruynzeel; Bruynzeel was impressed with Zwart's work so much that he offered him a work position of chief designer. This development inspired Zwart's curiosity in different artistic styles and movements.

Piet Zwart was met with many art movements that helped develop and influence

his line of work. We can see the development of his work especially from his 1923 LAGA rubber flooring (folder for Vickers House) to his 1929 Sein via Scheveningen Radio photogram advertisement. The significant difference is shown through the line structure, use of photography, and color scheme. He was greatly influenced by The expressionists, de Stijl, and Modernism. Zwart's education started in the Expressionist design of Amsterdam School, he later was introduced to de Stijl through his friends and meeting with artists of the movement that then introduced him to the Modernist artists and artists of the Bauhaus school, like Moholy-Nagy. Zwart was up-to-date with the art trends of the avant-garde.

Although Zwart was into many movements, he also opposed some where he did not agree with their choice of style. Even though Zwart was closely associated with the de Stijl artists, he disliked the symmetrical and strictly horizontal lines of the movement. Zwart often liked breaking boundaries and developing his style. He often used diagonal lines and asymmetry in his work. Zwart also added different elements into his work like photography and illustrations into his typography and iconography.

Nowadays, the name 'Piet Zwart' is mostly acknowledged for his "Piet Zwart Institute of Rotterdam." Zwart became an instructor in many art and design fields, including drawing, art history, design, and ornament. He taught in many recognizable art academies and schools including Industrie-en Huishoudschool Voor Meisjes and Academie van Beeldende Kunsten en Technische Wetenschappen. Piet Zwart also taught in the Bauhaus School with Moholy-Nagy. Zwart's constant career development and instruction are both significant inspiration to all graphic designers.

In conclusion, Piet Zwart successfully changed the graphic design world with his line of work. He started as a student in Architecture, learned Expressionism, ran with the de Stijl artists and worked in Modernism. He kept evolving his works and breaking boundaries with asymmetry and photograms. Zwart taught in many schools different art fields from drawing, art history and design. He was known amongst many notable artists of the time and still remains distinguished for his works and unique style. Zwart and many of his fellow artists helped break boundaries and develop the Modernism and its style that we know today.

## Bibliography

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