

Wolfgang Weingart, born in 1941, was trained as a lead-typesetter. Since 1968 he has taught typography at the Basle School of Design/Switzerland. In the past several years he has also conducted typography workshops at the Yale University Summer Program in Graphic Design/Brissago, Switzerland. His teaching has focused on conventional and photographic experiments with typography. Since 1972 Weingart has lectured on his teaching methodologies throughout Europe and the United States (Cooper-Hewitt Museum, Westinghouse Design Center, Herman Miller Design Department, California Institute of the Arts, Yale University, Princeton University, among others). He is a contributor to the journal *Typografische Monatsblätter*/St. Gall, Switzerland, and is founder of the periodicals *TM/communication* and *Typographic Process*. His work has appeared in international design journals and he has received awards from the Swiss Government for his posters and book cover designs. Weingart is a self-taught designer and educator. He is a member of Alliance Graphique Internationale (AGI).

In this contribution to *Design Quarterly* I hope to give you a brief overview of my seventeen years as an instructor of typography at the Basle School of Design/Switzerland — of the work we have done in the typeshop and the kind of work we will be doing in the future. I want to illustrate, with specific examples, my teaching approach, which is all about the process of learning rather than the philosophy of teaching. It is a learning process that engages a simple, direct and open attitude toward typography and life, a process not of making typography while suffering pain, but rather of having fun exploring all the possibilities of classical typography, systematic typography, ugly typography, research typography, rigid typography, computer typography, crazy typography, painting typography, do-it-yourself typography, Swiss typography, letterspacing typography.... These are the typographic viewpoints represented on the following twenty pages. Although we enjoy great freedom in our work, a careful observer will see that serious care, critical judgment and visual sensitivity are our highest priorities throughout the design process.

When I began teaching in 1968, classical, so-called “Swiss typography” (dating from the 1950s), was still commonly practiced by designers throughout Switzerland and at our school. 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 recognized too many good qualities in Swiss typography to renounce it altogether. Through my teaching I set out to use the positive qualities of Swiss typography as a base from which to pursue radically new typographic frontiers.

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. Type may be set center axis, ragged left/ragged right, perhaps sometimes in a chaos. But even then, typography should have a hidden structure and visual order.

(continued on page 5)

Cover: “With many thanks to all my students, whose imagination, enthusiasm and hard work have made teaching exciting for me...”, by Wolfgang Weingart. Page 1: Composition by Wolfgang Weingart with cookie baked by Brigita Rameika.

Student work by:

- 1-4: Klaus Baumgärtner
- 5-6: Manfred Wagenbrenner
- 7: Enrique Fontanilles
- 8: Heinz Bäder
- 9-15: Group work
- 16: Kristin Bernhisel
- 17: Enrique Fontanilles
- 18: Reinhold Kasper
- 19: Erich Gschwind
- 20: Barbara Dillon
- 21: James Faris
- 22: Philip Burton
- 23-42: Gregory Vines
- 43-54: Michael Sohn
- 55-66: Romano Hänni
- 67-70: Martin Sommer
- 71-78: Lynne Ciochetto
- 79-86: Beatrice Nünlist
- 87-90: Mara Jerman
- 91-96: Hamish Muir
- 97-105: Adrienne Pearson
- 106-120: Lisa Pomeroy

Walker Art Center
Board of Directors

Officers

- Alice E. Wittenberg, Chairman
- Erwin A. Kelen, President
- John A. Rollwagen, Vice President
- Martin Friedman, Secretary
- Donald C. Borrman, Treasurer

- H. Brewster Atwater, Jr.
- Gary Capen
- Linda S. Coffey
- Thomas M. Crosby, Jr.
- Mrs. Julius E. Davis
- Mrs. Kenneth N. Dayton
- Dennis E. Evans
- Clarence G. Frame
- Martha Gabbert
- E. Peter Gillette, Jr.
- Stanley Gregory
- Mrs. David H. Griffith
- Roger L. Hale
- Ann Hatch
- Wellington S. Henderson, Jr.
- Geri M. Joseph
- Kenneth H. Keller
- David Kruidenier
- Sarah M. Lebedoff
- John D. Levine
- Jeanne Levitt
- Reid M. MacDonald
- Kenneth A. Macke
- Colleen Yeates Marsh
- Mrs. Malcolm A. McCannel

- Franklin Pass
- Mrs. Michael Roeder
- Philip Von Blon
- Adrian Walker
- Brooks Walker, Jr.
- Elaine B. Walker
- John C. Walker
- Mrs. Dale K. Warner
- David M. Winton
- C. Angus Wurtele

Ex-Officio

- Joy M. Davis
- Commissioner Jeff Spartz
- Hon. Donald M. Fraser
- Hon. George Latimer

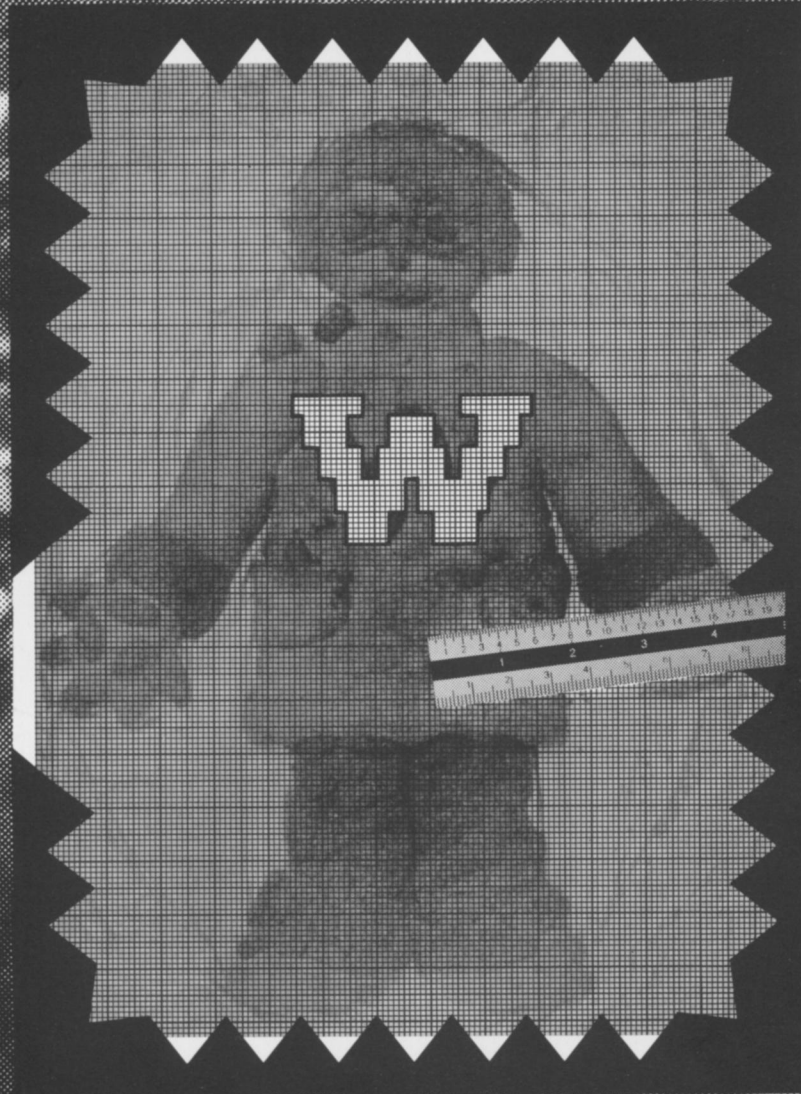
Design Quarterly

Available Back Issues

- Single issues \$7.50
- Special issues \$10.00
- Fourth class postage and handling included in these prices.
- Prepayment is required on all orders for back issues.

Address orders to:
Journals Department
The MIT Press
28 Carleton Street
Cambridge MA 02142 USA

- 24 Product Review 1953
- 27 Pottery of the Early 50s
- 32 Triennale Product Review 1955
- 71 Mass Transit:
Problem and Promise
- 72 Toward the Future
- 73 Form Follows Fiction
- 74-75 Process and Imagination
- 77 Projects for Urban Spaces
- 82-83 Advocacy: A Community
Planning Voice
- 85 Urban Redevelopment:
19th Century Vision,
20th Century Version
- 86-87 Aspen '72: The Invisible City
- 90-91 New Learning Spaces & Places
- 97 Five and Dime Architects
- 113-114 City Segments
- 118-119 Meanings of Modernism:
Form, Function and Metaphor
- 120 Green Architecture
- 121 Robots
- 123 A Paul Rand Miscellany
- 125 Center City Profile
- 126 A Serious Chair
- 127 LA 84: Games of
the XXIII Olympiad
- 128 Urban Circumstances



2, 3
Thoughts on Typography

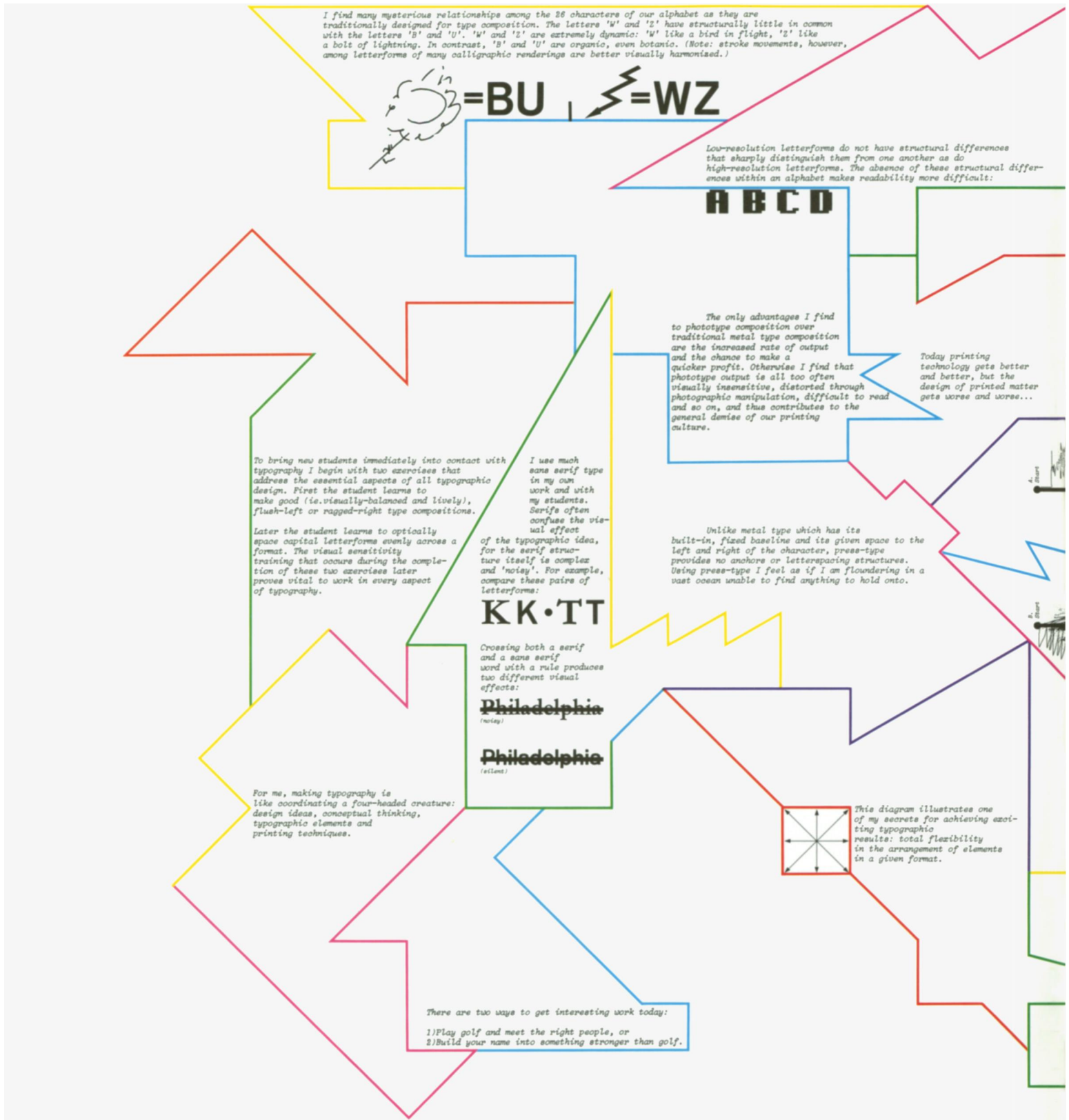
4-7
Student Work from the Late-1960s
to the Mid-1970s

8-11
The Discovery of Film Techniques

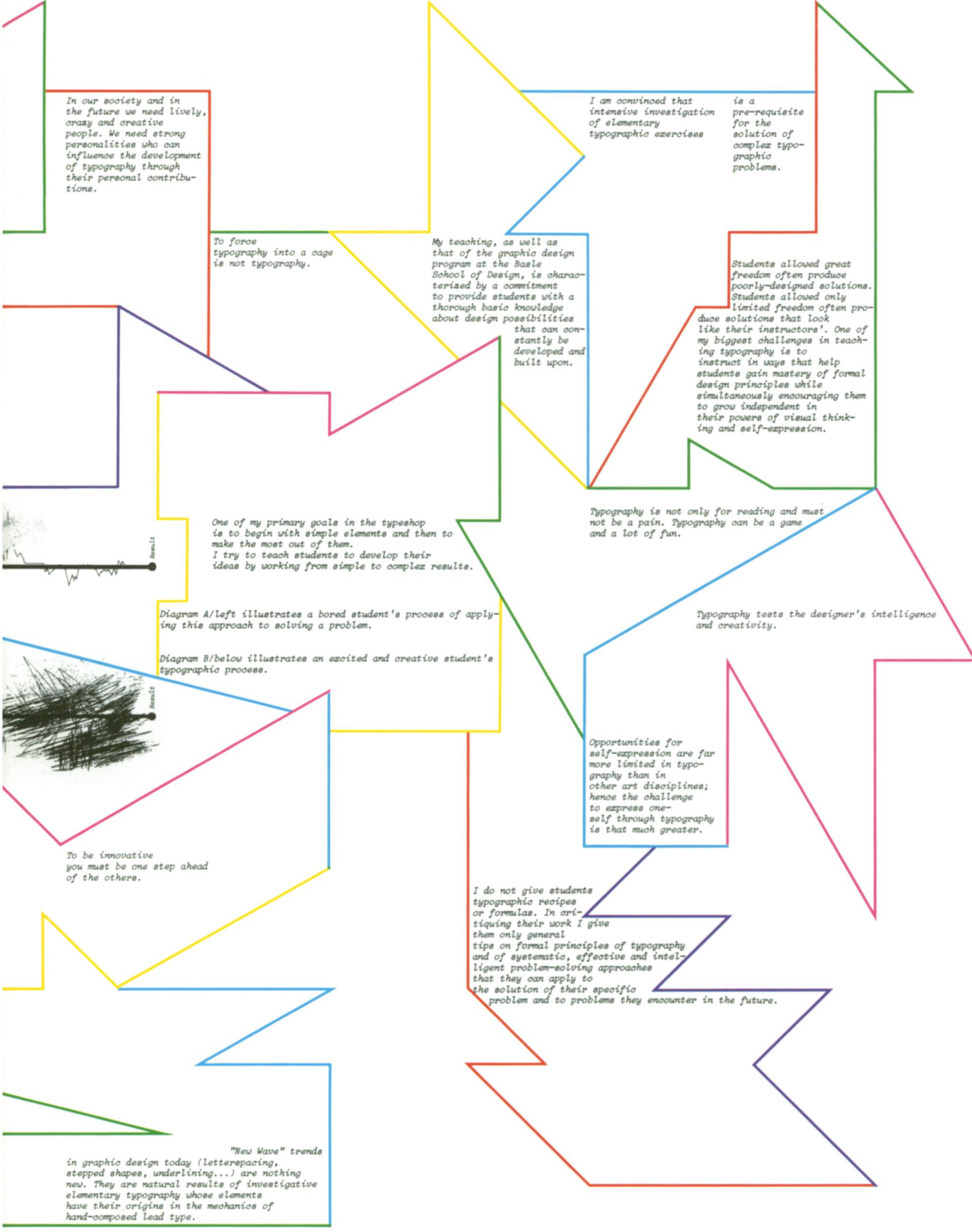
12-15
Return to Basic Typographic
Research

16, 17
Typographic Paintings

18-20
Typographic Research into the
Computer World

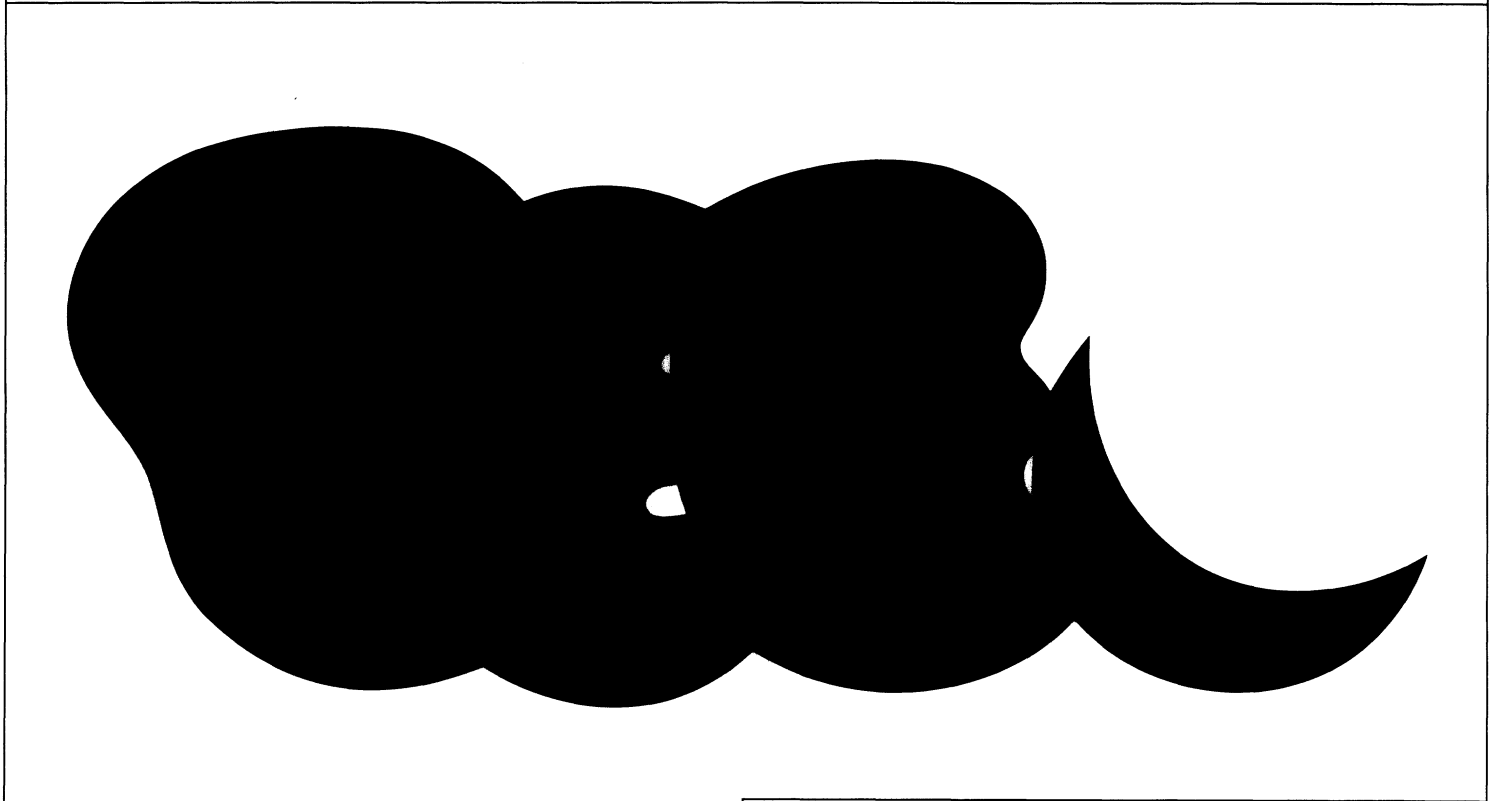
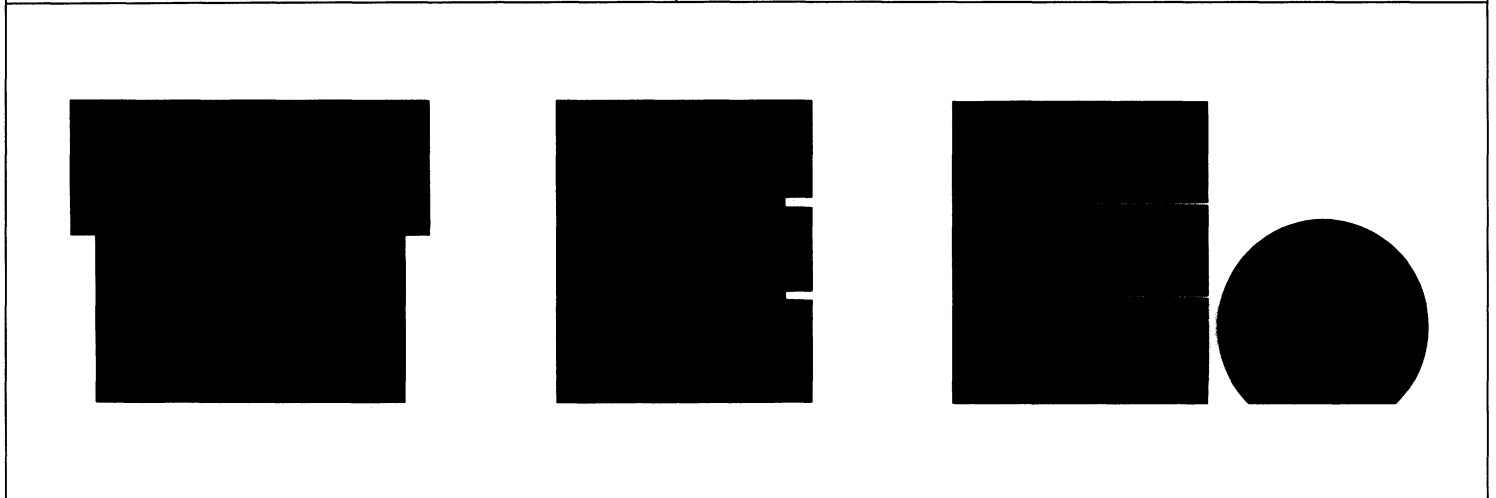
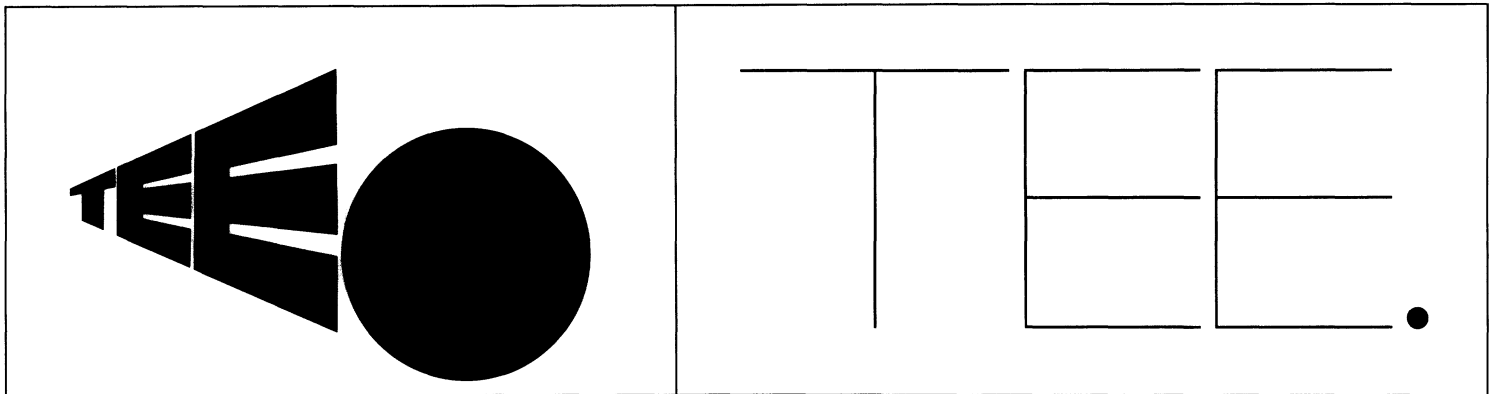


Types of Studies:	Typographic Play with Letter-Spacing, Underlining and 'Step'-Typography						Return to Basic
Years:	1968	1969	1970	1971	1972	1973	1974
Techniques Used:	Hand-Composing and Letterpress Printing					Film Collage Techniques	



Exercises, Typographic Research and Work with Color

From 1968 to the mid-1970s we worked with a specific vocabulary of signs and elements.

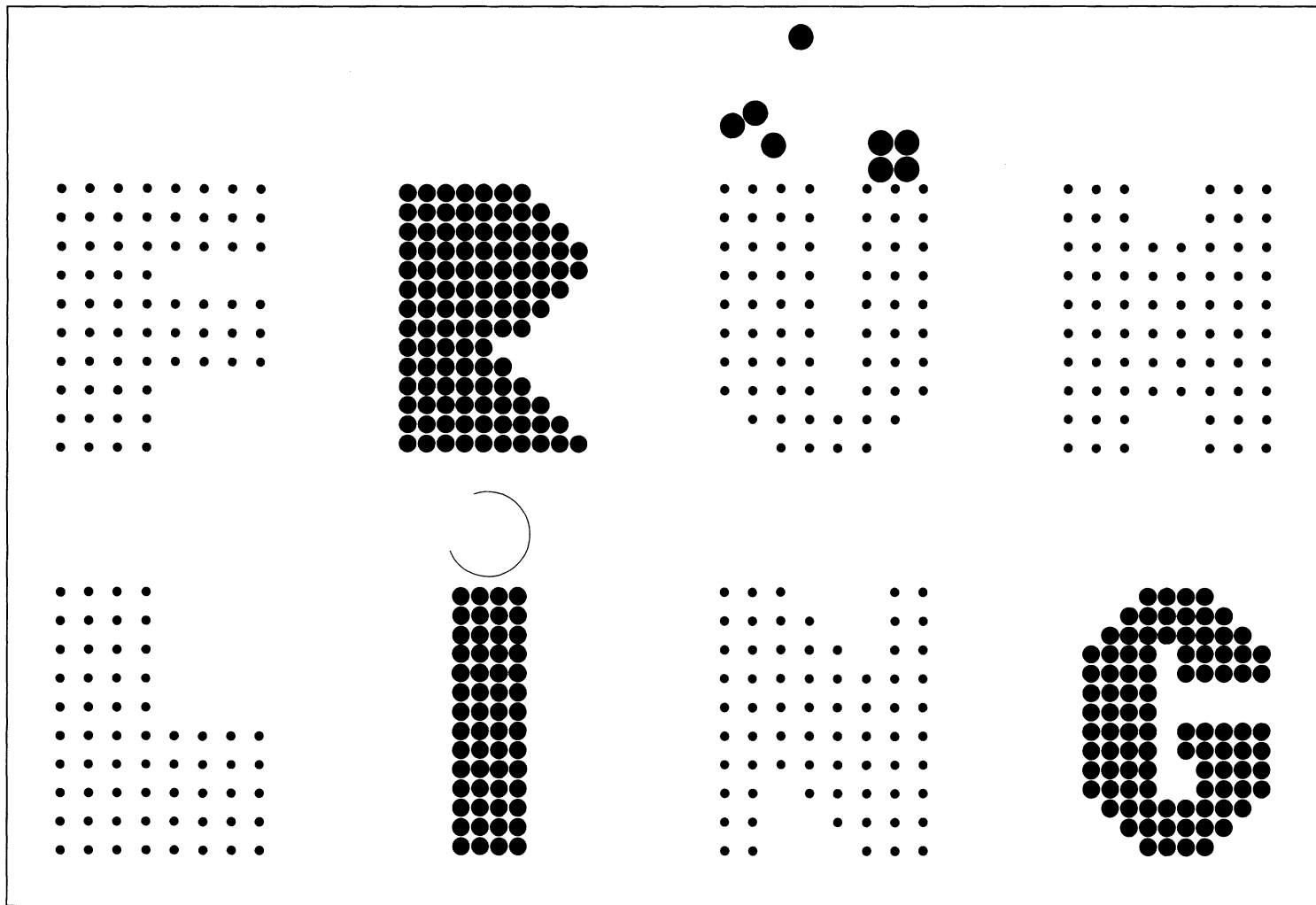


I
4
5
6

ZOO

100

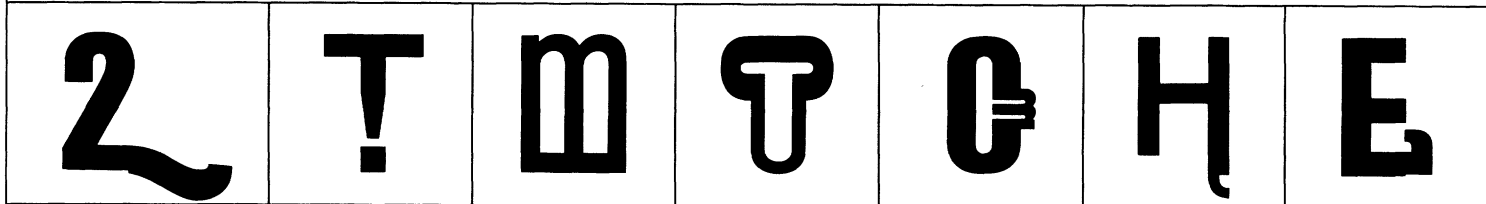
1-4: Semantic interpretations of four aspects of TEE (Trans-Europ Express) trains: High Speed, Punctual, Safe, Comfortable Slumber. 5, 6: Zoo. Snake and Camel. 7: Frühling (Spring). The ease, sparkle and scent of springtime. 8: ändern (to change). Certain letters appear in German with a double-dot accent. By shifting one dot of the "ä" to the right, the



7



8

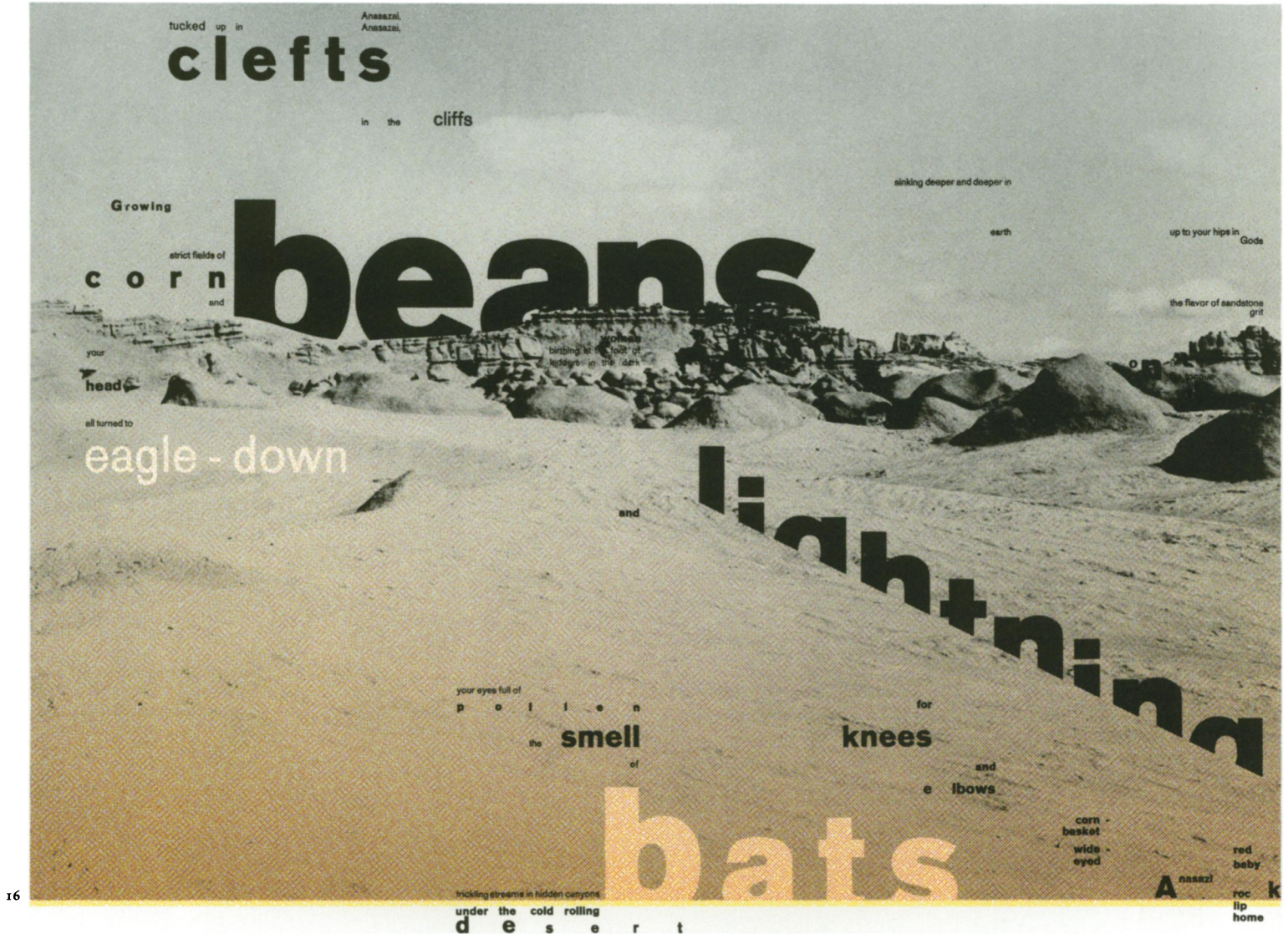


9

15

What does this teaching have to do with the profession? Perhaps educators should prepare students not only for today but also for the future. 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 a resource upon which they can later draw in job situations. Typographic ingredients and experiences can be added

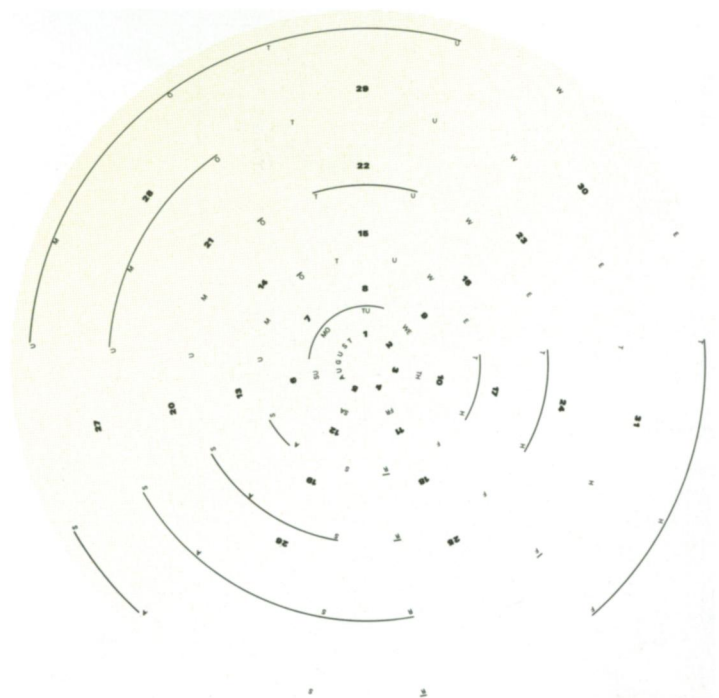
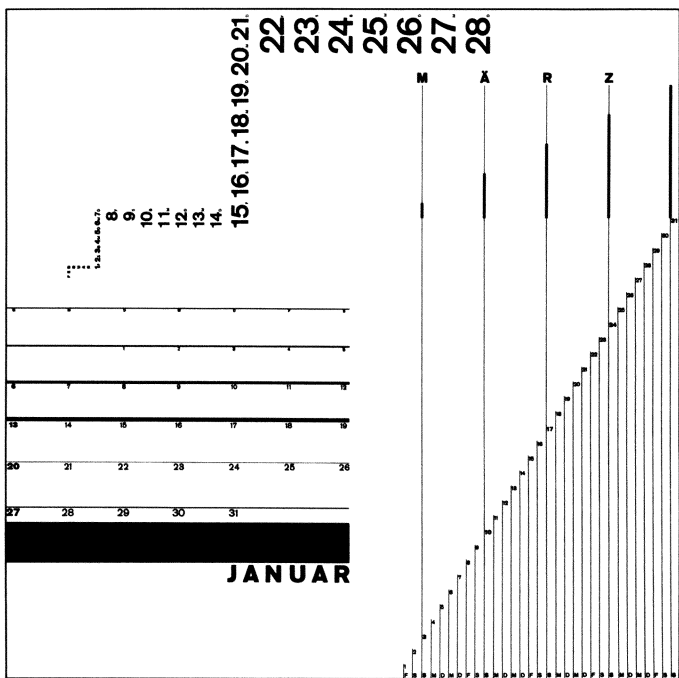
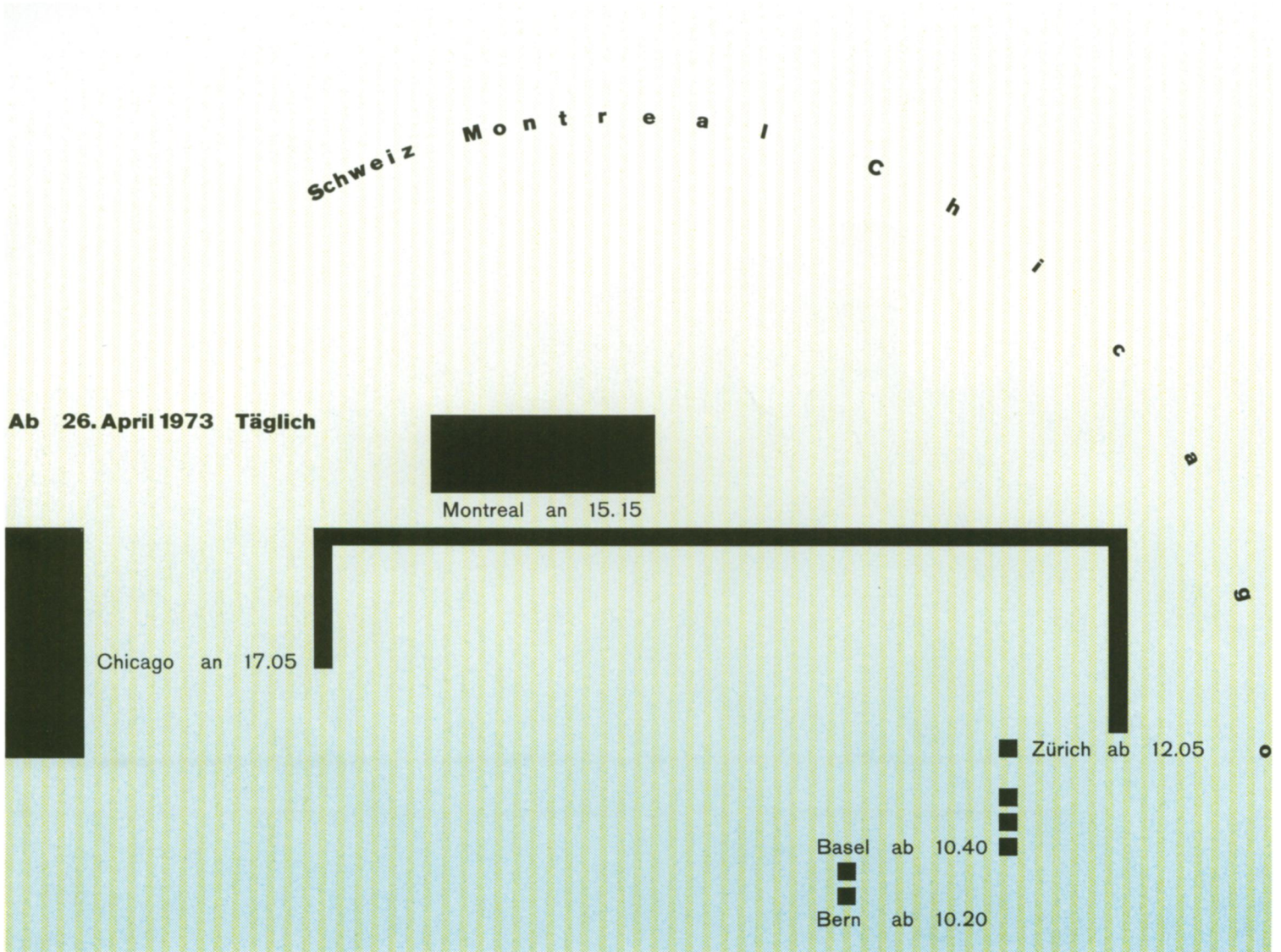
meaning of the word is changed. 9-15: Seven formations made by combining letters found in the typecases to create new meanings or trademarks.

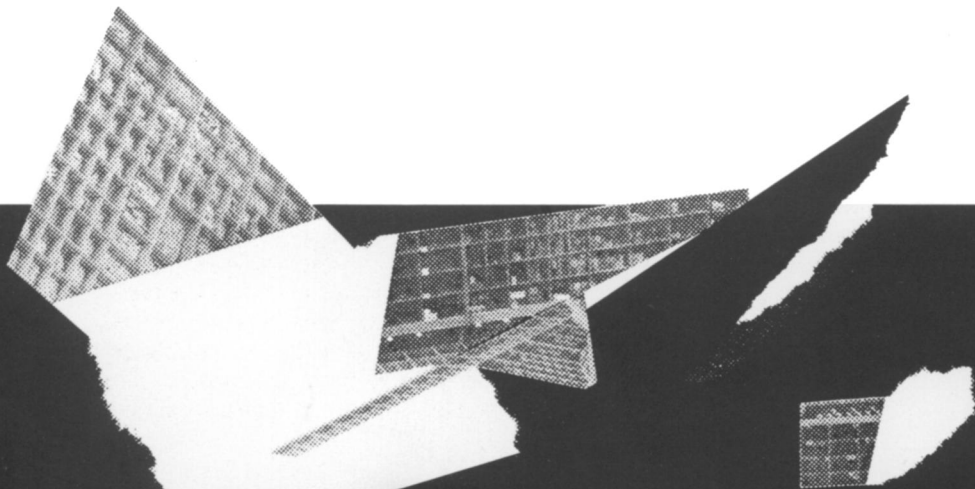


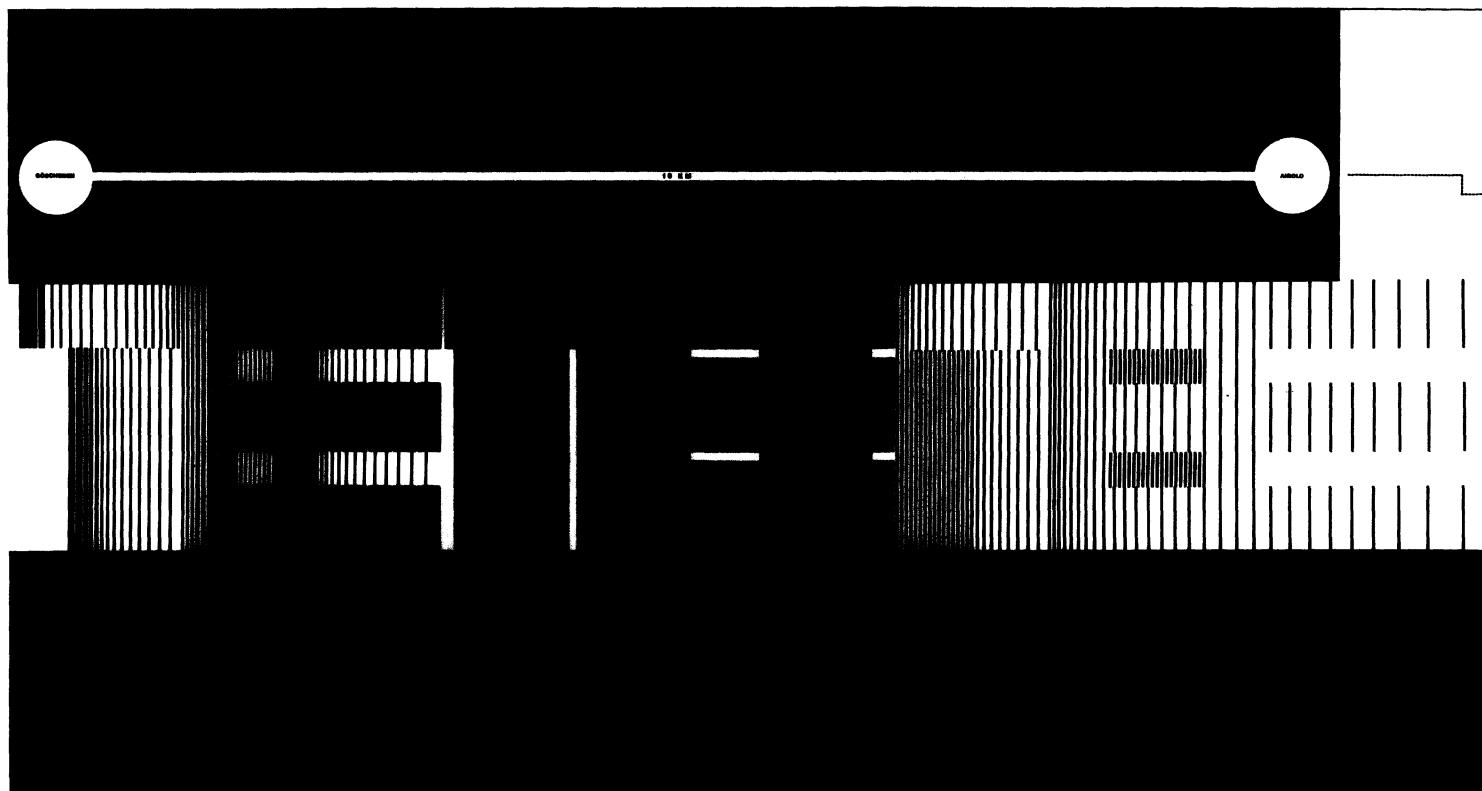
16

WER	I	S	T	GEBOREN	W	I	R	D				
WER	H	A	T	VERWUNDBAR	VERWUNDBAR	I	S	T				
WER	VERDRÄNGT	DIESE	A	ANGST	ANGST	H	A	T				
WER	I	M	M	E	R	ANGST	H	A	T			
ENTWICKELT EIN RATIONELLES				VERDRÄNGUNGSSYSTEM				G	L	O	C	K
WER	I	S	T	GEBOREN	W	I	R	D				
WER	W	I	R	D	VERWUNDBAR	VERWUNDBAR	I	S	T			
WER	VERTEIDIGT	S	I	C	H	ANGEGRIFFEN	ANGEGRIFFEN	W	I	R	D	
WER	I	M	M	E	R	ANGEGRIFFEN	ANGEGRIFFEN	W	I	R	D	
ENTWICKELT EIN RATIONELLES				VERTEIDIGUNGSSYSTEM				L	O	G	I	K
WER	I	S	T	GEBOREN	W	I	R	D				
WER	BRAUCHT	ES	NICHT	ZU	BLEIBEN	VERWUNDBAR	VERWUNDBAR	I	S	T		
WER	NICHT MEHR	I	S	T	UNSTERBLICH	UNSTERBLICH	UNSTERBLICH	I	S	T		
WER	I	S	T	UNSTERBLICH	UNSTERBLICH	UNSTERBLICH	UNSTERBLICH	I	S	T		
				WEDER	AUF	G	L	O	C	K		
				NOCH	AUF	L	O	G	I	K	ANGEWIESEN	

17







21

22

endlessly, to create still newer typography flavors and concoctions. This typography backpack system describes the fundamental process of our learning and working with typography.

Coming from a generation of typographers professionally trained in hand-composing, I believe in the importance of the role that hand-composing craft and technique play in the design process. Care in execution from the very beginning to the end determines the final quality of one's work. This uncompromising standard of excellence in workmanship is one of the secrets of my teaching and applies not only to our work with lead type, but also to work with transparent films, and to the infinite graphic possibilities of computer design.

In the late 1960s we worked exclusively with hand-composed lead type and hand-printing on letterpresses. (See timeline on pages 2, 3). Despite the obvious limitations of the letterpress, compared to all other more sophisticated printing techniques, it remains the simplest, most direct tool with which to teach students principles of color-mixing and printing quality. It is the most practical and effective means by which students can manipulate, experiment, alter and ultimately realize their typography ideas. After five hundred years, the flexibility of the letterpress as an educational tool has yet to be surpassed.

In the mid-1970s we discovered the fascination of transparent films — a medium one can see through! Traditionally used primarily by trade workers and rarely thought of as an art medium, film presented us with horizons of a new, unknown design world. We tried combining two media: lead type with its fixed limitations, and film with its boundless possibilities.

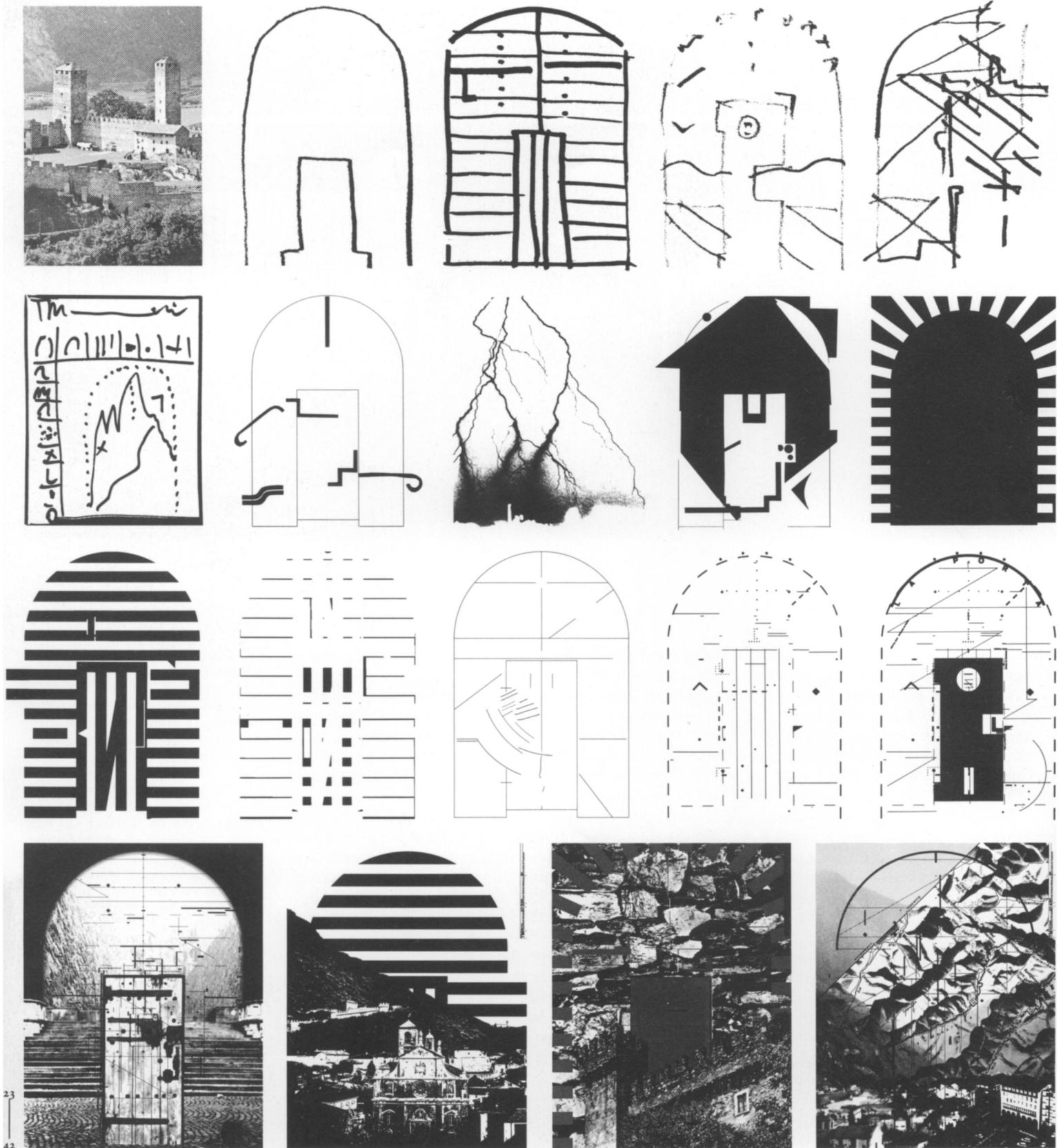
Soon we discovered the consequences of working with the new media combinations: the more complex the media (regarding visual treatment and technical production), the greater is our need for the mastery of basic formal design principles and production techniques, before we can responsibly and effectively handle the media. So, in the late 1970s we returned to basic studies of formal design principles, but on a deeper, more analytical level than before. In early 1985 we began to work with images we create on an Apple computer — a medium new to Swiss design schools.

The work in this issue represents all of the various media and techniques we use in the type-shop: hand-composed lead type and the letterpress; transparent film collages made with a repro-camera; graphic images made on the computer; and lastly, new creations made possible by combinations of all of the above. The sluggishness of lead type combined with the magic of film craziness and the infinite graphic possibilities of computers are perhaps the language of a new world of typography.

(continued on page 16)

16: Typographic interpretation of a poem together with the poet's landscape. 17: A spread from a book of poetry, typographically arranged by the poet. 18: Air-flight schedule. 19, 20: Calendars. January to March, and August.

21: The student has represented the decline of the hand-composed lead type tradition by blacking out vital parts ("furniture" cases) of the type-shop. I have selected this collage from the Projects book as it symbolizes our move in the mid-1970s away from strictly lead type toward new film techniques. 22: I consider this page from a travel book to be a companion to the previous collage. The fast Trans-Europ Express train travels from the north through the ten-mile long Gotthard Tunnel and emerges into a new world, south of the Alps, full of sunshine, southern cultures, new challenges and ways of life — similar to our experience with the discovery of the film medium.

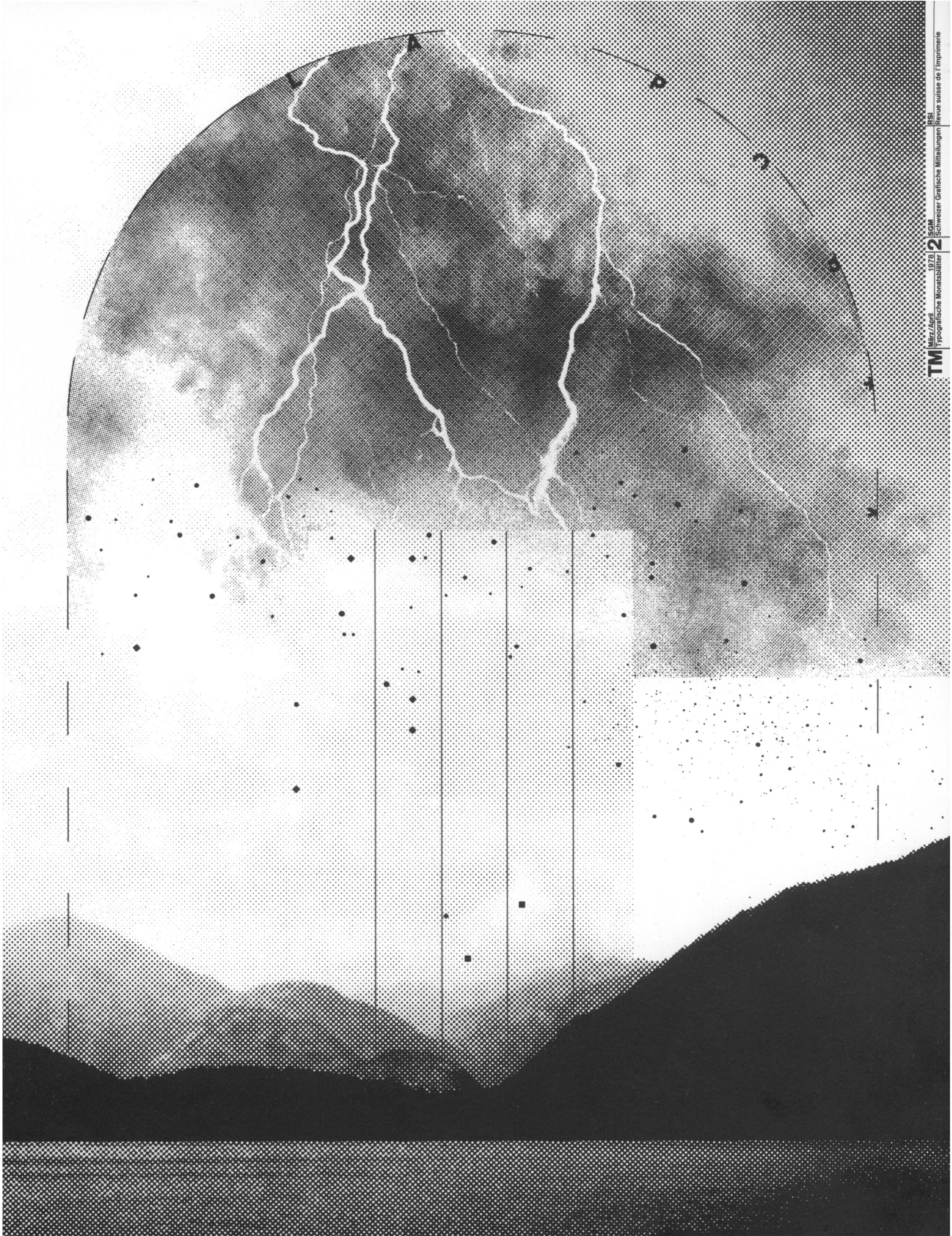


23
42

23-42: During a walk in southern Switzerland this student was fascinated by the ruins of a medieval fortress in Bellinzona. Inspired by the visual similarities between a door of the for-

trass and locked-up type chases in the typeshop, he made a series of typographic interpretations of his impressions. The work evolved from pencil sketches to working with lead type

elements, printers' screens and film techniques. The final film collages are a series of cover designs for a Swiss magazine.



43
54

Typographiereal
isiertSprachemi
tdengebräuchlich
henSchriftzeich
en, derenSinnesi
st, Mitteilungen
einesSendersein
emEmpfängerzuz
führen.

S
pt
Srr
cnae
nhec
enrhhs
esiice
iniSfimt
enesntliay
mnegtezhtep
zEisn, recdro
urmeSuMeiueeg
rzepselidcänir
ehugfrnit, hrgha
.nüfnäedetnebep

Typographie
realisiert
Sprache
mit
den
gebräuchlichen
Schriftzeichen,
deren
Sinn
es
ist,
Mitteilungen
eines
Senders
einem
Empfänger
zuzuführen.

T y p o g r a p h i e
r e a l i s i e r t
S p r a c h e
m i t
d e n
g e b r ä u c h l i c h e n
S c h r i f t z e i c h e n ,
d e r e n
S i n n
e s
i s t ,
M i t t e i l u n g e n
e i n e s
S e n d e r s
e i n e m
E m p f ä n g e r
z u z u f ü h r e n .

Typographiereal
hen, derenSinnei
cängerzuzufühss
if rli
ep ese
zm ntr
tE .t
fm MS
ie ip
rn tr
hi ta
ce ec
Ss ih
nr le
ee um
hdneSsenienegn
cilhcuarbegnedt

.neil
nSrsa
eieie
rnder
hn, re
üenti
fseSh
uihpp
zscra
utiar
z, ecg
rMzho
eitepyT
gtfmitdengebräu
ntirhcSnehcilhc
äeilungeneinesS
fpmEmeniesredne

Typographie
realisiert
Sprache
mit
den
gebräuchlichen
Schriftzeichen,
deren
Sinn
es
ist,
Mitteilungen
eines
Senders
einem
Empfänger
zuzuführen.

T y p o g r a p h i e
r e a l i s i e r t
S p r a c h e
m i t
d e n
g e b r ä u c h l i c h e n
S c h r i f t z e i c h e n ,
d e r e n
S i n n
e s
i s t ,
M i t t e i l u n g e n
e i n e s
S e n d e r s
e i n e m
E m p f ä n g e r
z u z u f ü h r e n .

Typ
ogra
phie
real
isier
tSpr
ach
emit
dere
nSin
nesi
st, M
itte
ilun
gene
ines

deng
ebra
uchl
iche
nSch
rtSf
ftze
ich
en,
Send
erse
inem
Empf
änge
rzuz
ufüh
ren.

Ty iertSpr ftze
p s a r i c
o i c r i c
g l s e n h h c
r a S i e c e
a e e e m S n
p r n n n i n ,
h i e d e t e d e
e g d h e
r e g n r n e c r e
z ä s u n i e r e
u f e l g l i n
z p i i e h S
u m n e b c i
f E m e t r ä u n
ü h r e n . t M , t s i s e

Typ
ogra
phie
real
isier
tSpr
ach
emit
dere
nSin
nesi
st, M
itte
ilun
gene
ines

E M S S S S T a a a
b c c c c c d d d e e e
e e e e e e e e e e e e e e
e e e e f f f g g g g h
h h h h h i i i i i i i i
i i i i i l l l m m m n
n n n n n n n n n n n n o
p p p p r r r r r r r r r r
s s s s s t t t t t t t u
u u u y z z z ä ä ü

55
66

43-54: What can we add to alter a grid made up of alphabet letters, and

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

Blitze zucken, Explosionen ertönen und Schüsse fallen. Mehrere Türen und die Notausgänge der Boing 707, sind aufgeprengt worden. Es dauert nur Sekunden, bis die Soldaten im Gang der Maschine stehen. Alle hinlegen, schreit einer der Männer in deutscher Sprache. Verwirrung, Schreie, wieder Schüsse. Die Flugzeugentführer, von den neuartigen Blindgranaten kampfunfähig gemacht, brechen im Cockpit unter den Schüssen der deutschen Grenzschutzsoldaten zusammen. Die ersten Passagiere steigen aus, laufen vom Flugzeug weg. Die übrigen Passagiere verlassen die Maschine über die inzwischen ausgebrachten Notrutschen. Die befürchtete Panik bleibt aus. Die Evakuierung der Landshut geht geordnet vor sich. Die Aktion ist bereits abgeschlossen! Hans-Jürgen Wischniewski, Staatsminister im Bonner Kanzleramt und eigentlicher Leiter des Kommandounternehmens, hat Telefonverbindung zu seinem Chef in Bonn.

in so doing create new meanings, feelings, images, viewpoints, patterns...? The exercise invites crazy ideas.

55-66: If you figure out the reading system of each text arrangement, you will decode the same text.

An excerpt from a study investigating how we see and read the impact of changes in classical structure. This

exercise also serves to teach students that text typography need not be a composed block of type.

Ruedi Klings	Gott Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

Ruedi Klings	Gott Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

Ruedi Klings	Gott Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

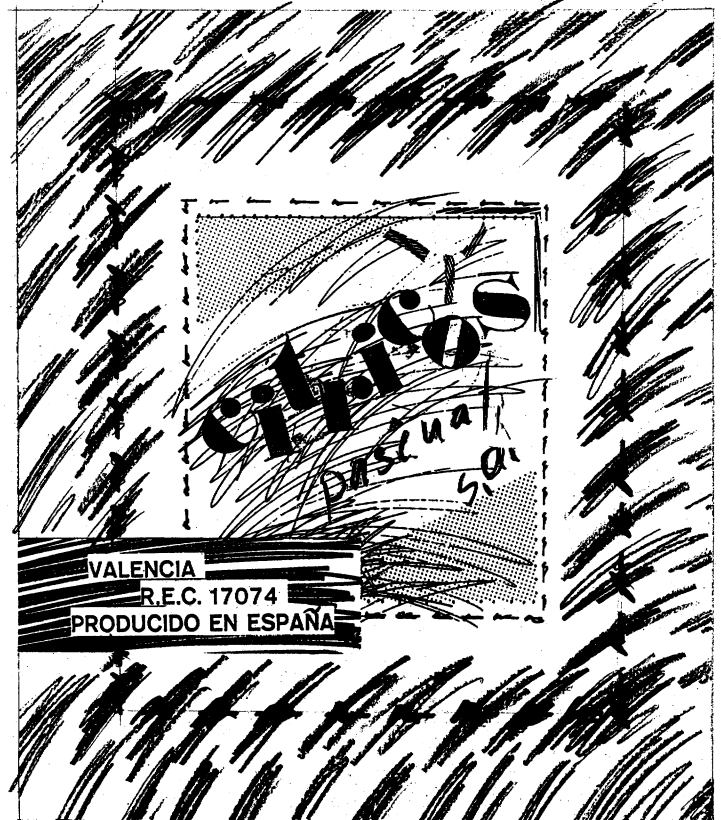
Ruedi Klings	Gott Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

1901-1976: ein Dokument Deutscher Kunst	Die Anweisungen sind in 12 Abschnitten unterteilt: 1. Einleitung 2. Die Schrift 3. Die Zeichnung 4. Die Gestaltung 5. Die Komposition 6. Die Farbgestaltung 7. Die Materialwahl 8. Die Herstellung 9. Die Präsentation 10. Die Dokumentation 11. Die Archivierung 12. Die Restaurierung	Band ABC Edition Zürich
---	--	----------------------------

--	--	--

--	--	--

--	--	--



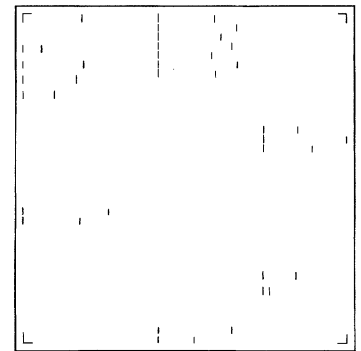
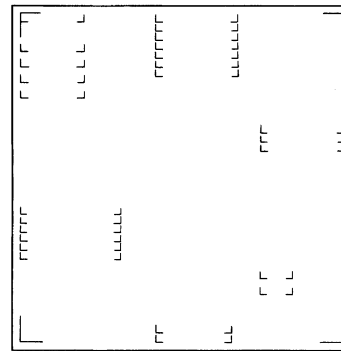
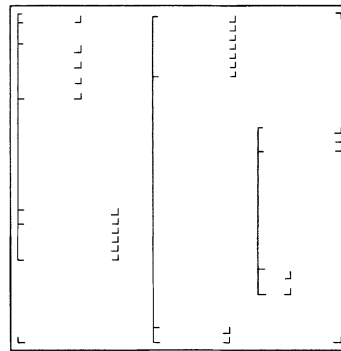
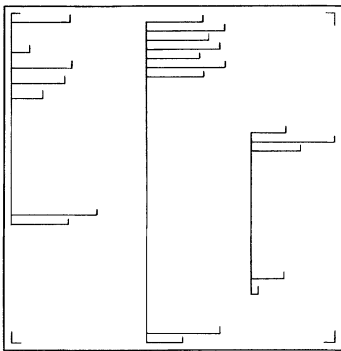
Ruedi Kienz	Gottl Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

Ruedi Kienz	Gottl Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

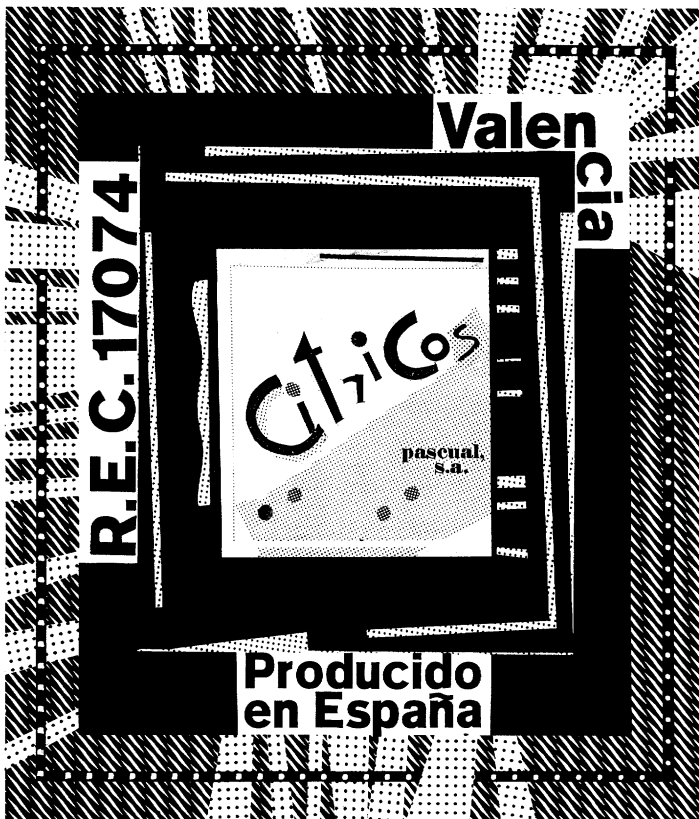
Ruedi Kienz	Gottl Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

Ruedi Kienz	Gottl Fröhlich	
Typografische Grundlagen	Handbuch für Technik und Gestaltung	ABC Verlag Zürich
Bases Typographiques	Manuel pour technique et conception	Éditions ABC Zürich
Basic Typography	Handbook of technique and design	ABC Edition Zürich

71
78



79
86

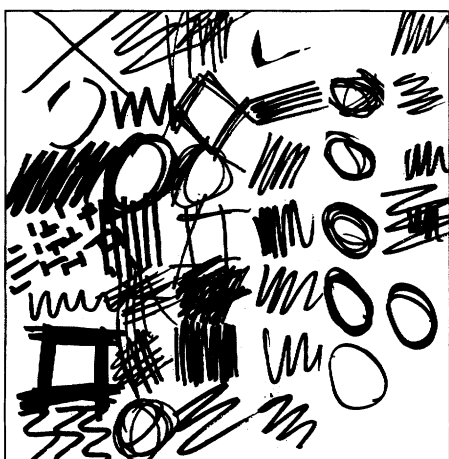
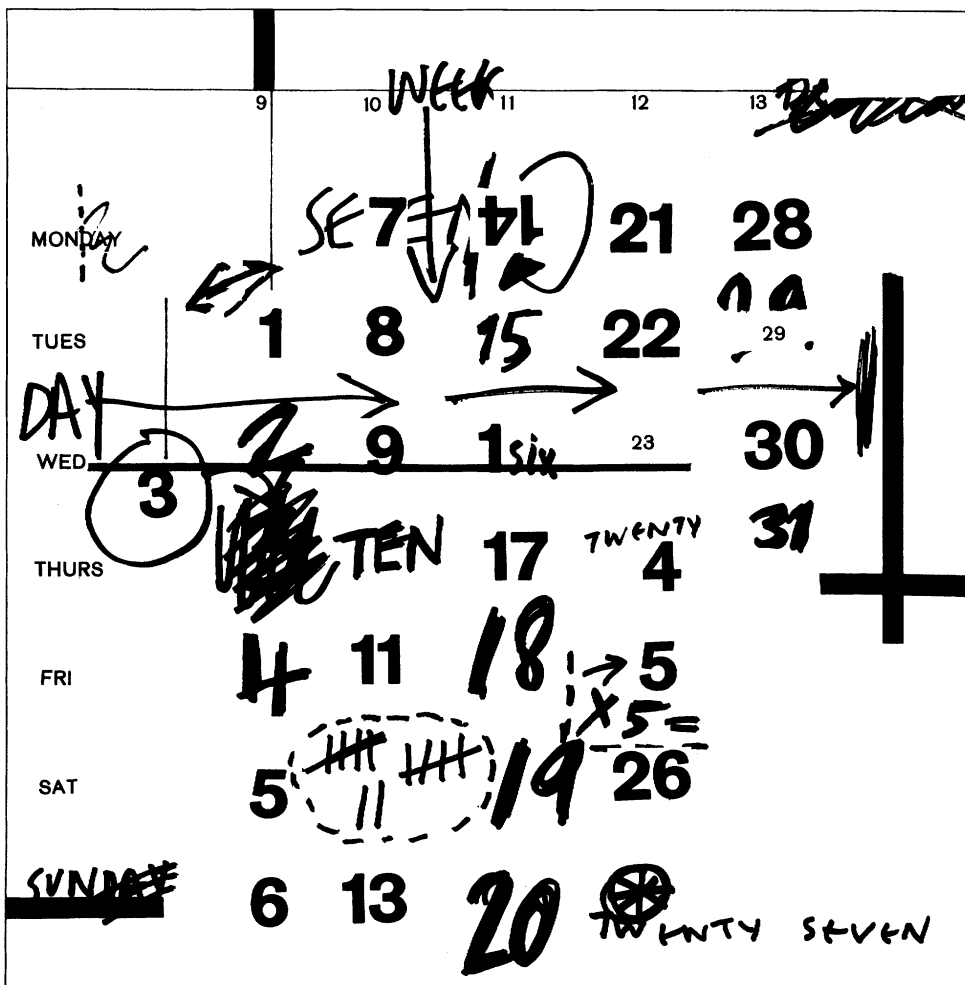
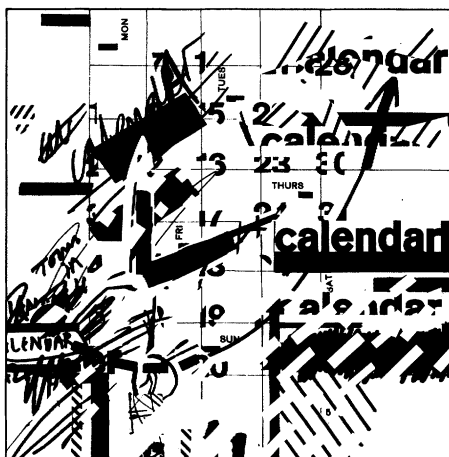
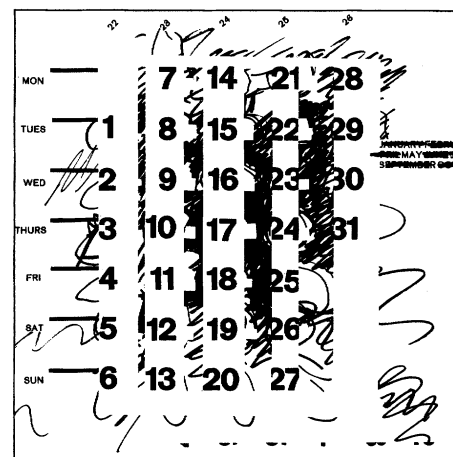
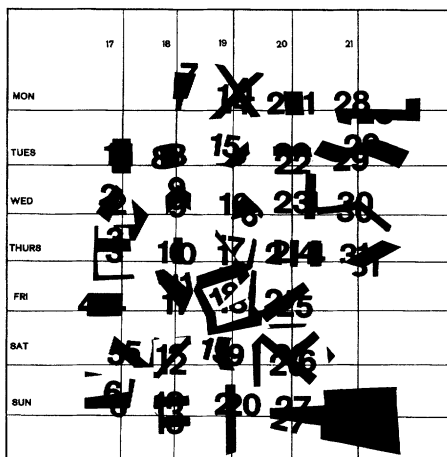
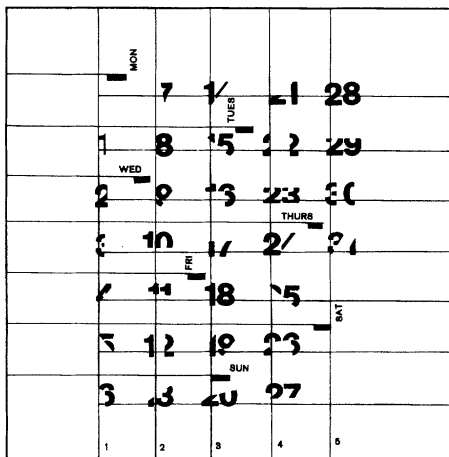


87
90

71-78: Whereas the examples on the previous page were theoretical, here is a similarly systematic study that deals with hierarchies of typography for a book cover design. 79-86: When

specifying type, it is often useful to draw a grid that can be followed by typesetters. How much can one simplify a typographic grid structure without losing comprehensibility?

87-90: Research can often be a dry field. Personal expression finds refreshing outlets in "typographic painting" — work that is free and lively.

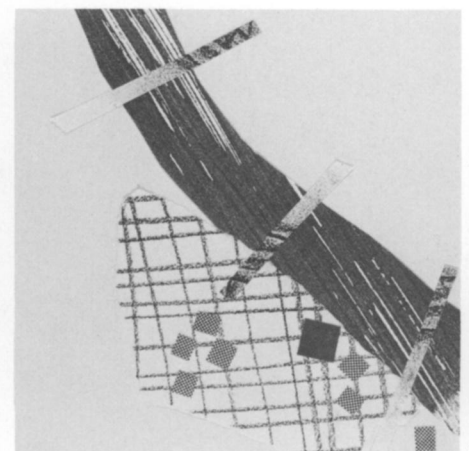
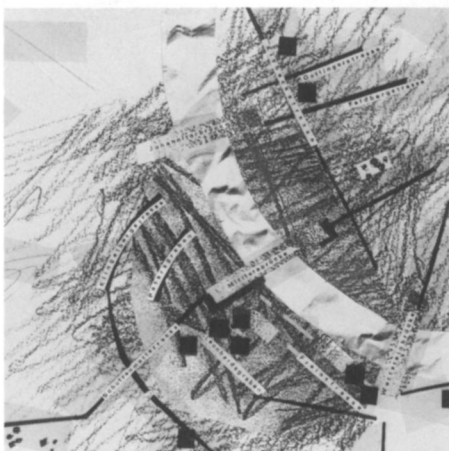
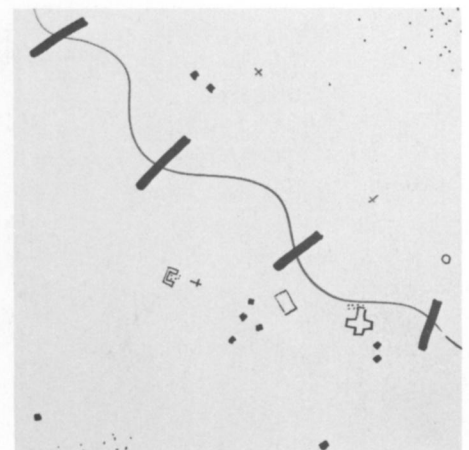
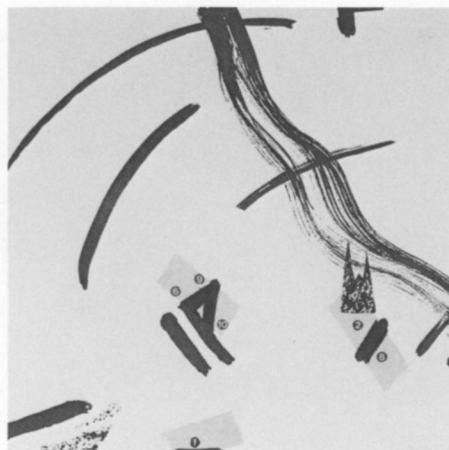
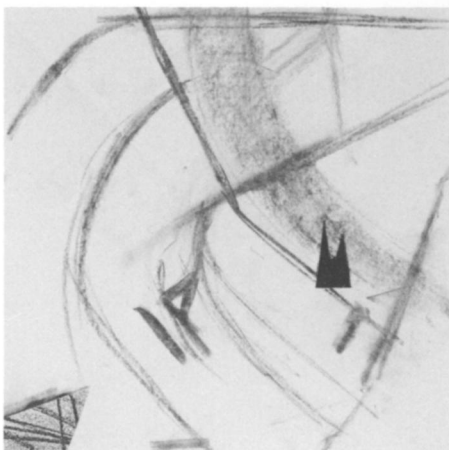
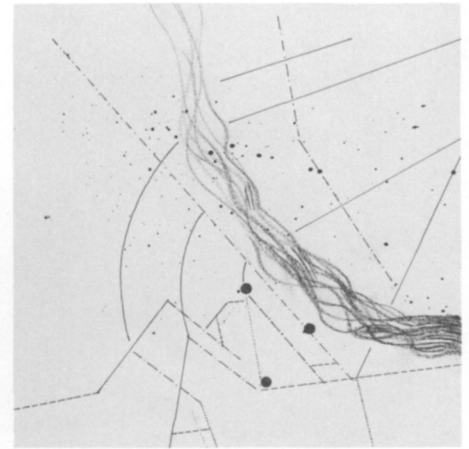
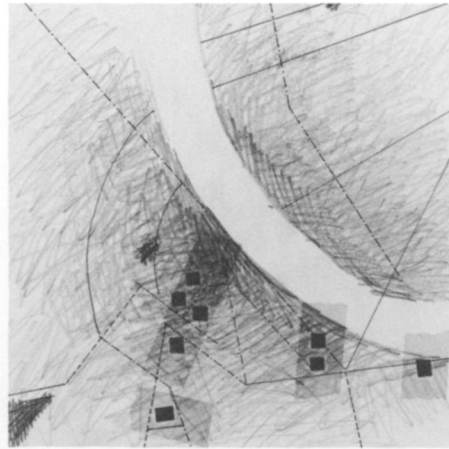


91
96

91-96: For years the design of calendars has been a recurring theme in our typeshop. Type must not always be legible. The important questions are "Who is the audience and what is the message? Calendars for a printer, a travel agency, or an artist?" In this case the student has expressed his own private design world by making a calendar for himself. Some might find these illegible, but public legibility was not his concern.

School is an institution free of the concrete demands made by existing standards in the profession. Teaching programs should be open, constantly evolving and never bound by fixed opinions. It is important for society that school be a place for experimentation. Students should not be given irrevocable truths or absolute values, but instead should be guided in developing their abilities to independently search for knowledge and personal values.

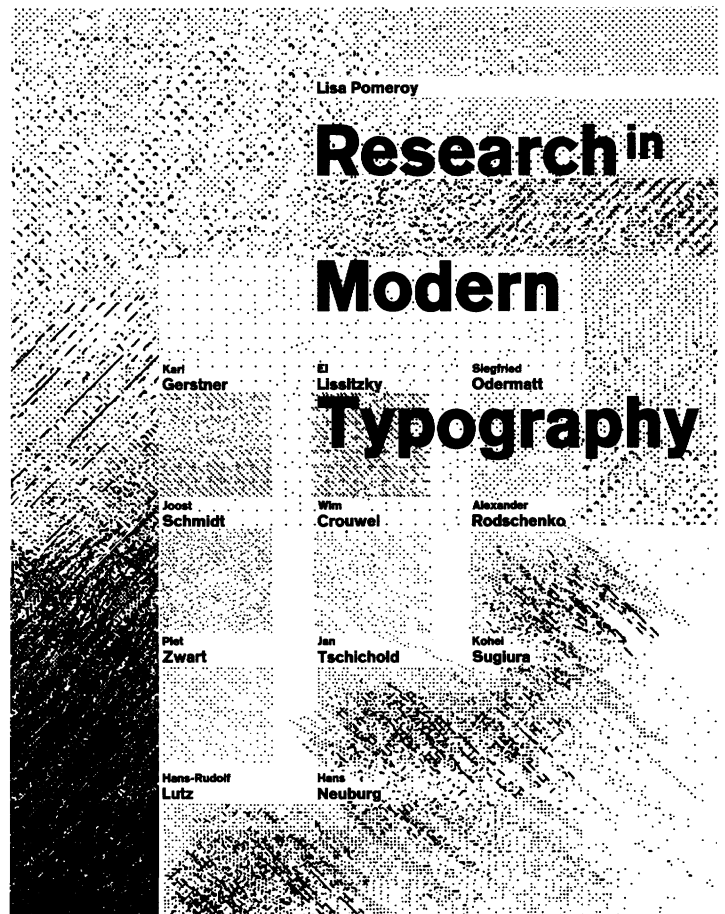
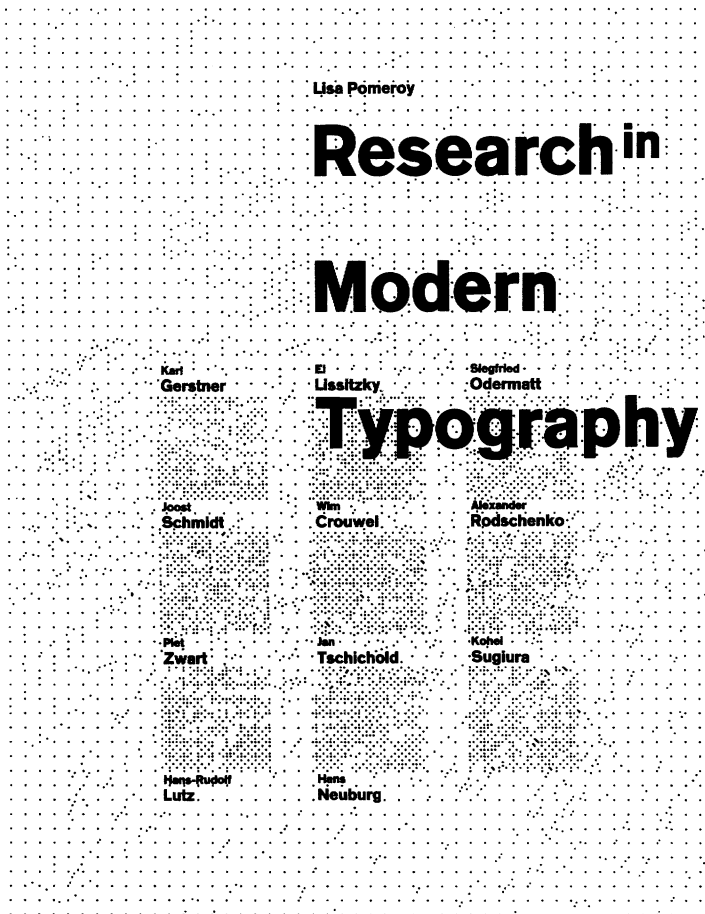
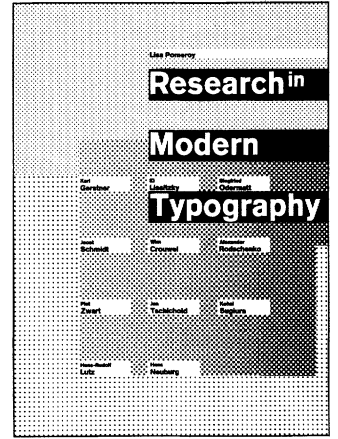
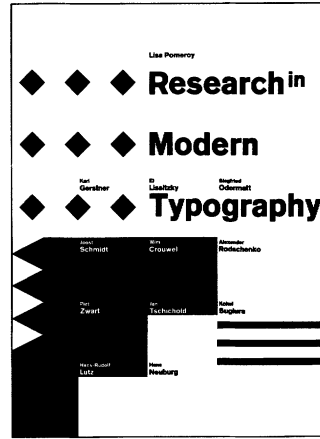
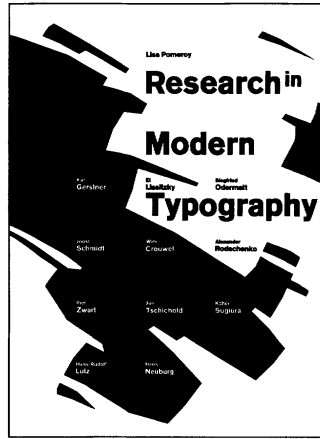
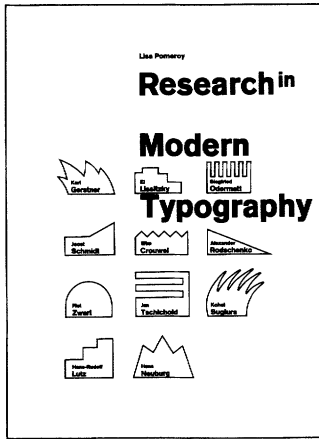
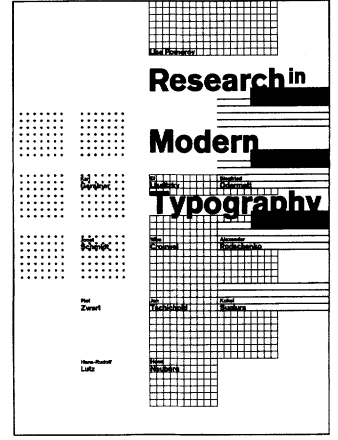
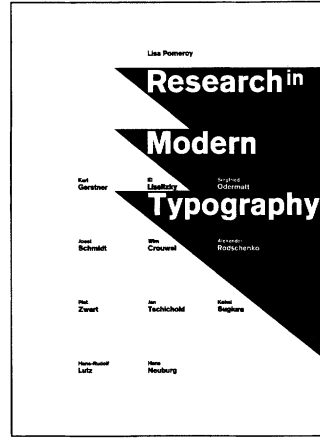
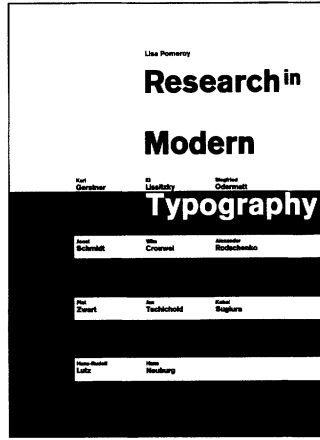
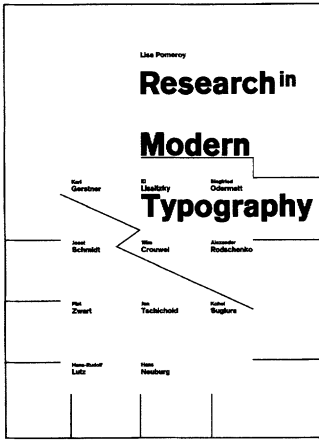
Graphic design education at the Basle School of Design is characterized by a specific teaching approach and teaching substance. Our strategy is to incorporate traditional aesthetic values with freedom and change. Our educational goals are to provide a thorough and basic understanding of design principles. We teach students to explore constantly and to build upon new possibilities by creating differentiated design solutions. The results of such schooling are not pre-programmed

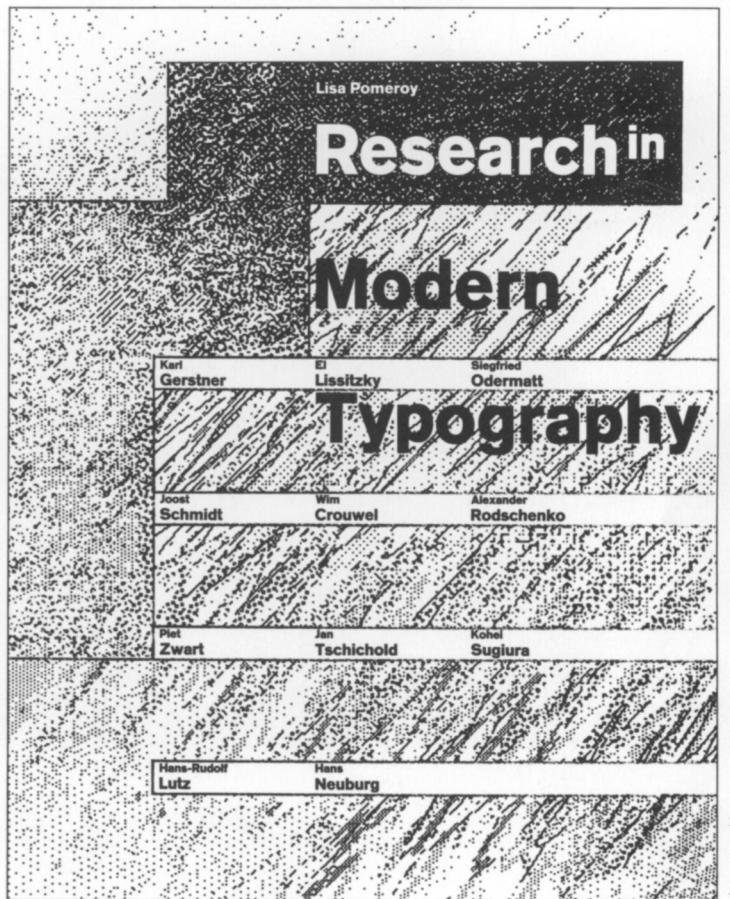
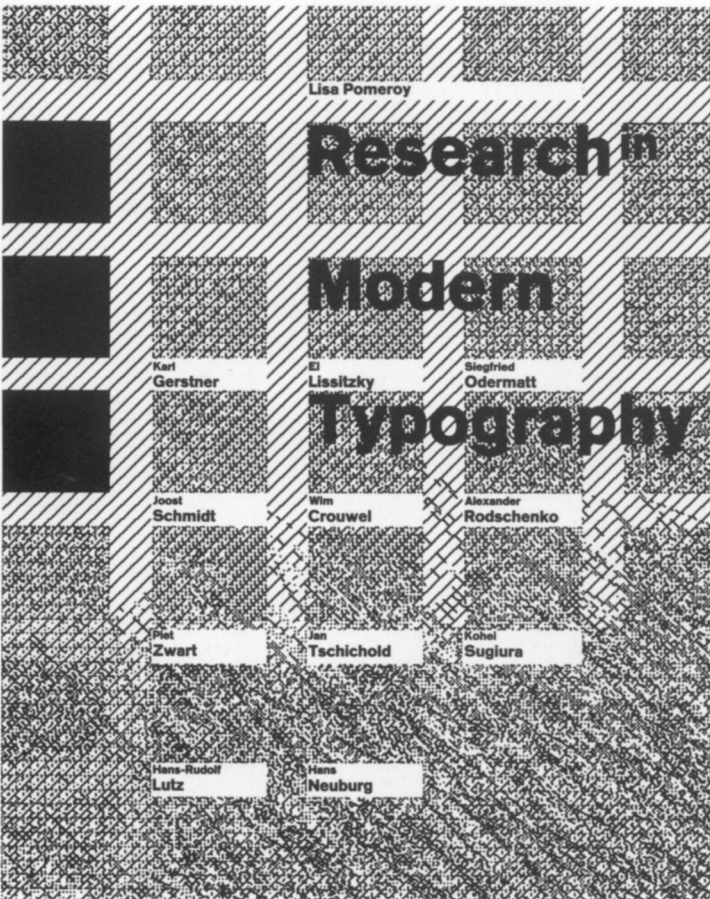
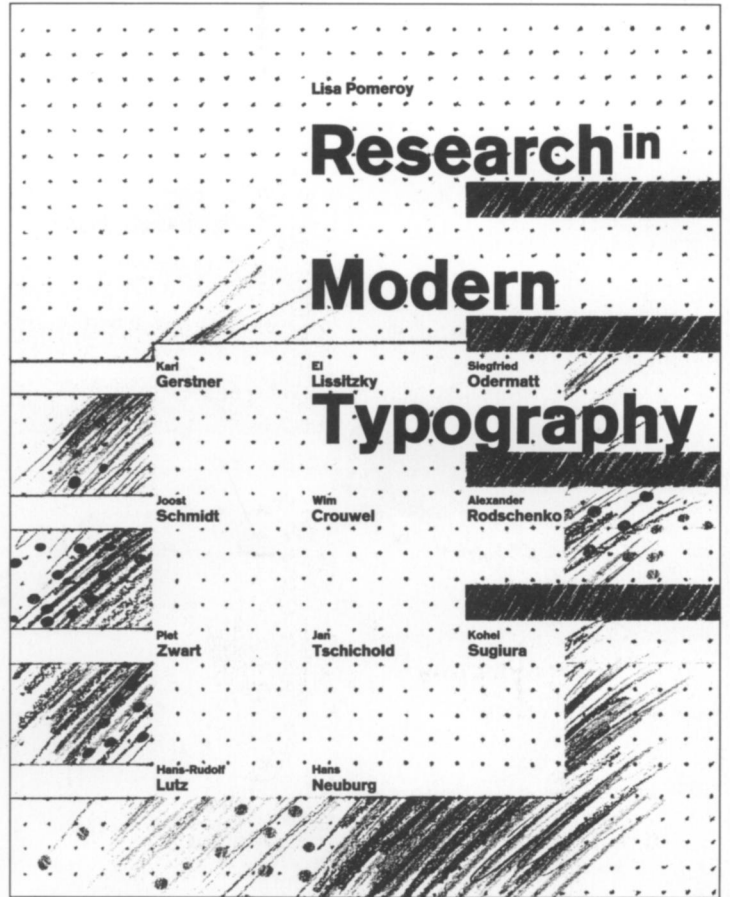
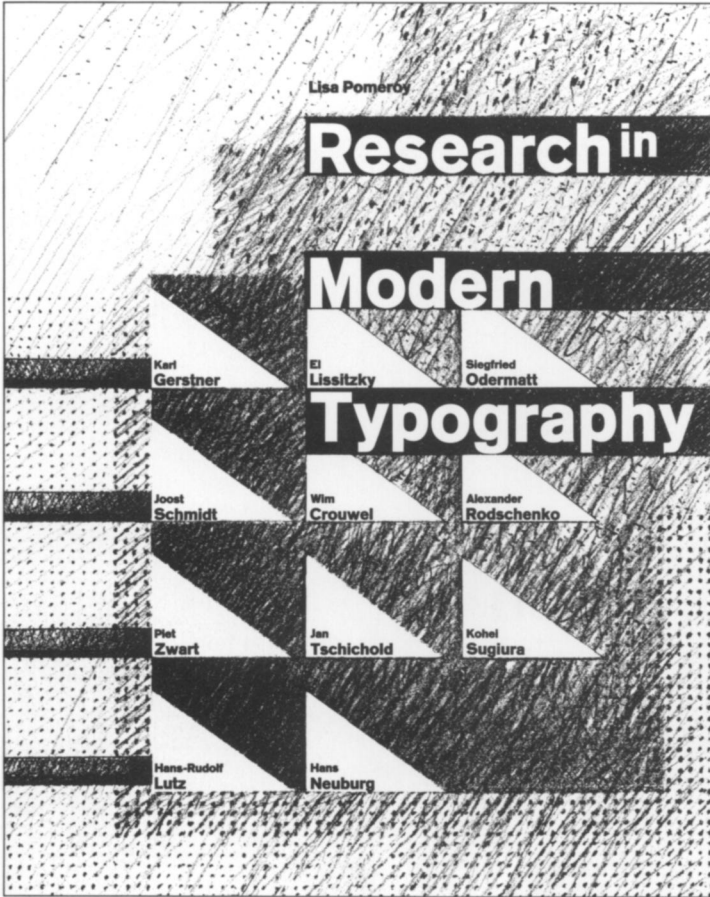


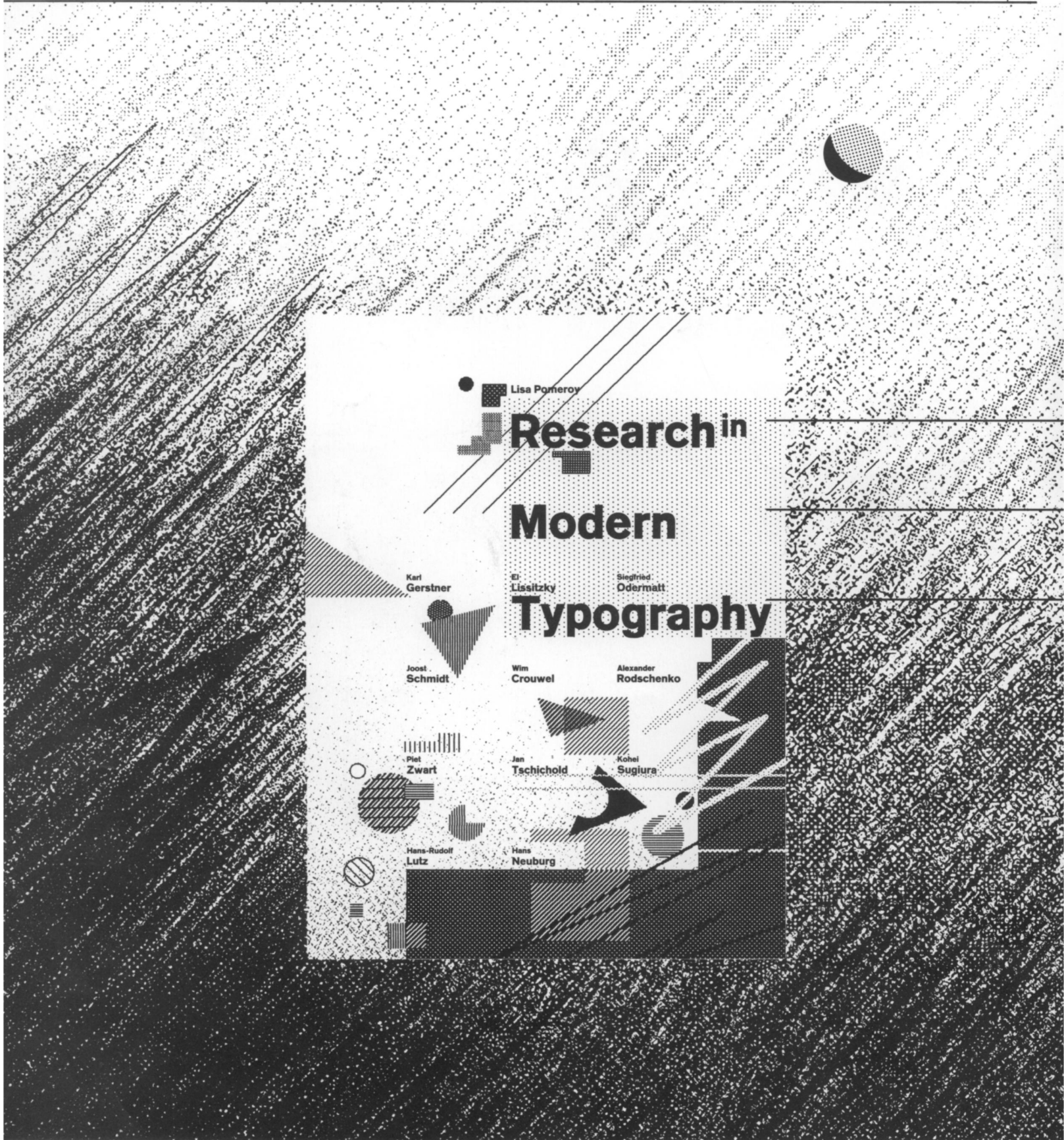
typographers or graphic designers, but rather people who, upon entering the profession, have a firm grasp of the design process — the ability to analyze, explore, conceptualize, recognize, apply and execute solutions to a vast range of design problems.

As a teacher I see myself as a guide and working partner who inspires lively, provocative exchanges of ideas with students. It is important that students open themselves to such a relationship with me, and that I allow students great freedom within a large, but nevertheless defined sphere. In the midst of today's rapid technological growth, I try not to forget that new technology will not design for us. I teach, work and live into the future without a preconceived direction.

97-105: These pages from a sketch book show experimental representations of Basle city structures: a winding river divides the city into two land masses that are connected by several bridges.







120

106-120: This last project summarizes the design process and demon-

strates the various media with which we work: the development of simple to complex typographic images is

made using several media including drawing, film collage, computer graphics and combinations of all of these.

The end.