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- 1 Einladungskarte, Kunstgewerbemuseum Zürich – Schreibkunst, 1981, Gestaltung: Wolfgang Weingart, Donation: Wolfgang Weingart. Abbildung: Museum für Gestaltung Zürich / ZHdK.
- 2 Druckvorlage Plakatentwurf, Kunstgewerbemuseum Zürich – Schreibkunst, 1981, Gestaltung: Wolfgang Weingart, Donation: Wolfgang Weingart. Abbildung: Museum für Gestaltung Zürich / ZHdK.

Wolfgang Weingart (b. 1941) achieved international recognition with his collaged lithographic film works produced in the 1970s and 1980s. Their principles of montage and layering anticipated the digital sampling of the postmodern New Wave and the possibilities of Photoshop software.

Wolfgang Weingart, who taught typography in the advanced graphic design program at the Schule für Gestaltung Basel and was himself a typographer, had exhausted the possibilities of letterpress printing by the mid-1970s. Although he experimented with photo-optical processes, working with the phototypesetting methods that were current at the time was not a legitimate alternative for him. He preferred handcraftsmanship and the traces left by the friction of the materials. By physically participating in the drafting and execution processes, he was able to control them better and to react to unexpected occurrences. The unconventional technique of overlaying lithographic film opened up a new field of experimentation for Weingart. The transparency of the material made it possible to layer script and images over one

another. He could use a repro camera to manipulate type and combine it with variously rastered film templates. Trained lithographers considered Weingart's collages to be unprintable—but in fact, they were, by implementing them with offset. Over a period of approximately ten years, the designer created a series of striking posters and magazine covers using this complex method—including the exhibition poster *Schreibkunst* (1981) for the Kunstgewerbemuseum Zürich. He committed approximately forty working days to its creation, from first draft to printable film. After printing, Weingart reworked the image again, due to the “overly realistic” rendering of the fountain pen nib; he had the poster reprinted at his own expense. (Barbara Junod)

Plakatentwurf, Kunstgewerbemuseum Zürich – Schreibkunst, 1981
Gestaltung: Wolfgang Weingart
Auftrag: Kunstgewerbemuseum der Stadt Zürich, CH
Material/Technik: Lithofilmcollage
45.8 × 34.8 cm
Donation: Wolfgang Weingart
Eigentum: Museum für Gestaltung Zürich / ZHdK

