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- 1 Druckgrafisches Blatt aus einer Serie von 11, Was ich morgen am liebsten machen würde, 1969, Gestaltung: Wolfgang Weingart. Donation: Wolfgang Weingart. Abbildung: Museum für Gestaltung Zürich / ZHdK
- 2 Zeitschrift, Doppelseite, Typografische Monatsblätter 12, 1976 – Ist diese Typografie noch zu retten? Oder leben wir auf dem Mond?, 1976, Gestaltung: Wolfgang Weingart, Donation: Wolfgang Weingart. Abbildung: Museum für Gestaltung Zürich / ZHdK.

Wolfgang Weingart (b. 1941) found the idea of ideal legibility to be a modern myth. This inspired him to explore the semantic dimension of typography and find new ways to enhance the visual appeal of reading a text.

In the late 1960s, Wolfgang Weingart flouted the rules for the use of typographic material by making text images out of it. His series of typographic text interpretations for an exhibition in Stuttgart exemplify this: the letters vary in both font weight and size, or they are blocked, parts of the sentence move out of line, spacing is increased. All of this diminishes readability. In this manner Weingart undermines a crucial precept of his teacher in Basel, Emil Ruder, while concurrently criticizing the functional Zurich typography for being far less readable than it was claimed to be. Weingart was concerned with the expressiveness of the text image, which was supposed to appeal to potential readers. His typographical experiments in the early 1970s are proof of this as well. One of the most alluring examples is *Moon Rufen* ("Moon Howling"). To form the letters he strung together wooden letters of a narrow bold block typeface, which he had found in the educational case room in

Basel. Therefore, the *O* was shaped using two *U* curves and two uppercase *I*'s shoved in between. By putting the elongated letters in a stepped order, he created an onomatopoeic effect. As a smooth extension was not possible using hand setting, he included the interim spaces as graphical elements of the composition. Weingart often compared his text images to his own photographs of desert landscapes or architecture. Eventually, the technology of film overlay would allow him to freely combine typography and photography. (Barbara Junod)

Moon Rufen, 1970 – 1972  
Gestaltung: Wolfgang Weingart  
Typografie: Wolfgang Weingart  
Material/Technik: Buchdruck,  
Handsatz  
43.9 × 42.7 cm  
Donation: Wolfgang Weingart  
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/moon-rufen/>