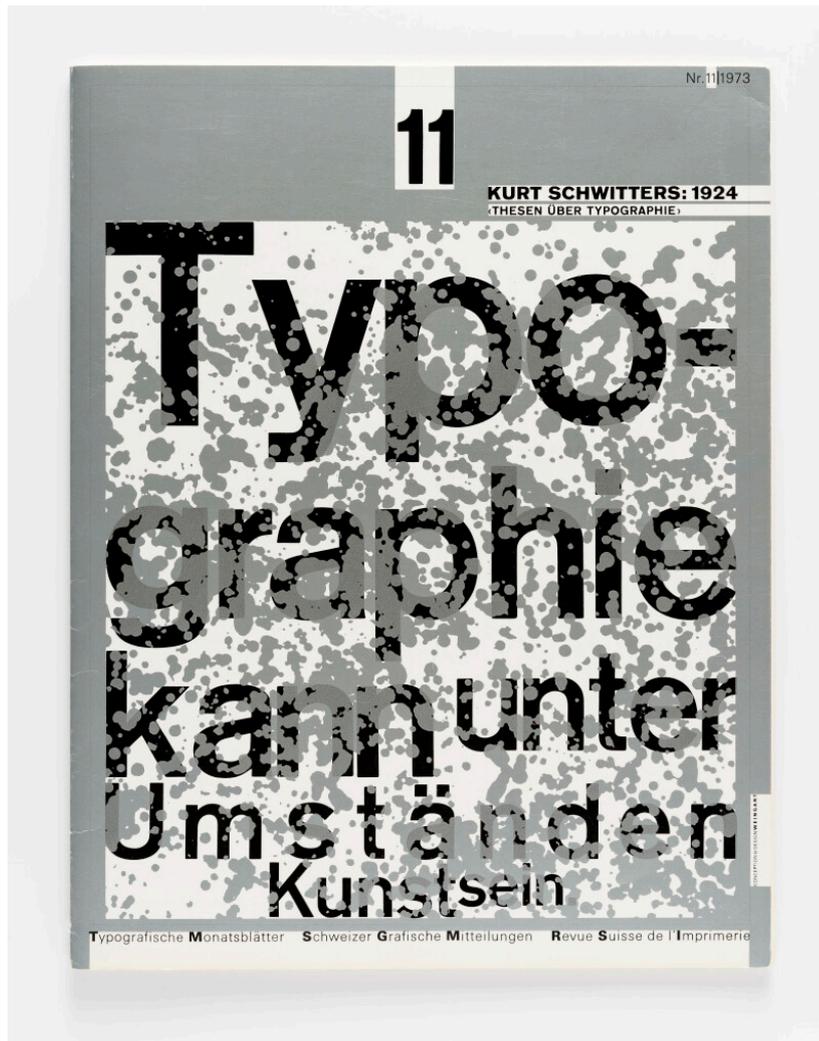


Magazine
Typografische Monatsblätter 11,
1973 – Typographie kann unter Um-
ständen Kunst sein – Kurt Schwit-
ters: 1924

Wolfgang Weingart
1973



Zeitschriftenumschlag, Typografische Monatsblätter
11, 1973 – Typographie kann unter Umständen Kunst
sein (Zitat: Kurt Schwitters 1924), 1973
Gestaltung: Wolfgang Weingart
Herausgabe: Schweizerischer Typographenbund, Bern,
CH
Druck: Zollikofer & Co. AG, St. Gallen, CH
Redaktion: Rudolf Hostettler
Material/Technik: Papier, Buchdruck
29.7 × 23 cm
Eigentum: Museum für Gestaltung Zürich / ZHdK

Wolfgang Weingart (b. 1941) transformed the covers of the *Typografische Monatsblätter* published in 1972 and 1973 into “learning covers.” In these covers he put the theses and tenets of renowned theorists and designers up for discussion by interpreting them graphically in fresh and flippant ways and thus making them easier to understand.

Wolfgang Weingart had contributed to the trade journal *Typografische Monatsblätter* (TM) for thirty years, starting in 1967. The magazine also published results of assignments from his lectures. One day, Weingart proposed to the supplements committee at the journal that the TM covers should be made into “learning covers.” He came up with the idea when he realized that many designers used communication terms without really understanding what they meant. His concept was to present theses and tenets of both theorists and practitioners to readers by way of his creatively provocative graphic commentary. Upon approval, Weingart designed fourteen

covers for the issues published in 1972 and 1973, which he manually composed and typeset. In his penultimate issue, 11/1973, he quoted Kurt Schwitters’s claim from 1924 that “Typography can, under some conditions, be an art.” Accordingly, he designed the cover artistically, which he equated with breaking the rules. In several drafts he overlaid a silver grid over the text to interfere with the legibility of the manually typeset thesis. He borrowed the silver color from Otl Aicher’s graphic for the Olympic Games in Munich (1972). For the final design he used an old stencil with a spray pattern, which he stereotyped and printed in silver atop the black typography. The areas entirely in silver were created by linoleum printing. The supplements committee approved all of Weingart’s covers. They were printed for increased circulation using exposed and etched zinc plates. (Barbara Junod)

<https://www.eguide.ch/en/objekt/typografische-monatsblaetter-11-1973-typographie-kann-unter-umstaenden-kunst-sein-kurt-schwitters-1924/>

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