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Graphic Design is visual communication that can communicate people with ideas and concepts. For example, images, typography, colors, and symbols...etc. However, graphic designs aren't randomly pouring shapes and colors. Rules exist in graphic design as well, and rules are formed out of graphic design theory. So what's graphic design theory? Graphic Design theories explain how design works under the format and the shapes of the design. For example, the purpose of icons, symbols, how language is being replaced, concepts of typography...etc. These graphic design theories help designers to shape their design and understand how design works out. Also, it creates questions for design. Questions such as is typography a fine art or is it a service art are being asked many times.

According to Herbert Bayer wrote in *On Typography* in 1967, "typography is a service art, not fine art, however pure and elemental the discipline may be. By explaining what Herbert Bayer said was that typography is a service art, typography is here to make language visible. But if typography is being pushed, it can become fine arts. I agree with what Herbert Bayer said. I think typography can be both fine art and service art, and it depends on the way the typography works. I would say typography is a service art if it's only a plain block of text. However, if typography were being played around with styles and positions, it would be considered fine art. One of the designers I would like to point out here is Wolfgang Weingart. It's because he created

a new style of typography during the 1970s, and his typography inspired me during my first year in college. And, of course, Weingart mastered typography. Let me talk a little bit about Wolfgang Weingart. Wolfgang Weingart was a German Graphic designer and typographer. He was born in 1941. He studied at Merz Academy in Stuttgart about typesetting, linoleum art, and woodblock painting. Then he met artist painter Arnm Hofmarn and Swiss Typography Emil Ruder in Basel. And he was being attracted to Swiss Typography. He started to learn and gain from the style. Moving on, he became a teacher, and he taught students how to apply the principle of Swiss Typography. Later on, he developed a new style called the Weingart Style.

Weingart Style is a typography style that Wolfgang Weingart uses in many of his posters. For example, the Typography Process Nr 1-5 series. The posters are painted in lithographs, and it was created during 1971 to 1974. However, are these posters considered fine art? I would say yes, it's fine art. It's because Weingart pushes typography hard and far. He plays typography around like what Herbert Bayer said. Herbert Bayer said that typography is about "clarity, conciseness, precision; for more articulation, contrast, the tension in the color and black-and-white values of the typographic page." (44) So looking at Weingart's posters, Weingart has used most of the things that Herbert Bayer said. Talking about the general typography in poster *Nr 1. Organized Text Structure*, *Nr 2. From Simple to Complex*, and *Nr 3. In the Calendar Text Structure*, we can see that there are many boxes. The boxes are aligned with each other. It created a structure under the alignment. Then inside the boxes, there is a huge contrast between black and white by playing with the size of the text or blocks' size. Talking about it in detail, *Nr 2. From Simple to Complex* explains the best. The text is aligned in a column but not an actual column as looking at the little boxes located in the first roll. The

columns are created under the space left behind—the spaces around turn to a column under our conscious. Looking at the box that said "Sacre," Wolfgang Weingart was playing around articulating with words. For example, he said "Prin-tempts" in the poster. Wolfgang Weingart uses the principle "Square Span" in the giant box on the left. "Square Span" was noted by Herbert Bayer as well. It's a method of breaking a sentence into a block of words. Using this process can eliminate unnecessary words. It can let the readers read quickly and faster. Under these typography principles Weingart operates he mastered the beauty of typography.

In conclusion, I personally really like Wolfgang Weingart. It's because Weingart was a genius in typography. Additionally, Weingart's work helped me understand typography and structure in books and posters. As I said before, I met Weingart two years ago in a graphic design principle class. At that time, I have no idea what role structure, alignment, and contrast plays in printed works. My professor was indicating Armin Hofmann's Giselle poster to me. I remember that I asked my professor about how this was called a structure. It was just a giant type on the side of the poster and a random block of words on the top. My professor then started to show me the Nr series from Weingart, and I realized that every poster has its structure. The structure, grids, and proportions are emerging to me. I began to understand how to position spaces, sizes, and alignment matters. These element guides can guide people to read what it's supposed to be if I did it correctly, but it can be misleading if I did it the wrong way.

Work Cited

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