

LATEST NEWS: Alexander Weyger's Discopter Featured in Bloomberg Business Article: "Welcome to Larry Page's Secret Flying-Car Factories", June 9, 2016

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Alexander G. Weygers 1901-1989

Engineer • Sculptor • Teacher

The father of the iconic flying saucer design was an intellectual successor to da Vinci and among the most prolific innovators of his or any era. He was also a gifted artist, engraver, sculptor, and teacher.



LEGACY

The tale of the Discopter may be the greatest story never told – until now. Hidden away in the shadows for decades, the declassification of government documents has reawakened the debate about who exactly invented the first flying saucer. The answer: Alexander Weygers, who completed his design while living on a powerless homestead in Carmel Valley, Ca. More than 70 years after he patented the design, his jet-powered disc remains the iconic vision for the flying saucer.

1927 Invents a Flying Disc:

Weygers dreamed of a safer, stronger, more efficient helicopter. His design was for a VTOL (Vertical Takeoff and Landing) aircraft which floated on a cushion of air, with a curved shell for maximum strength



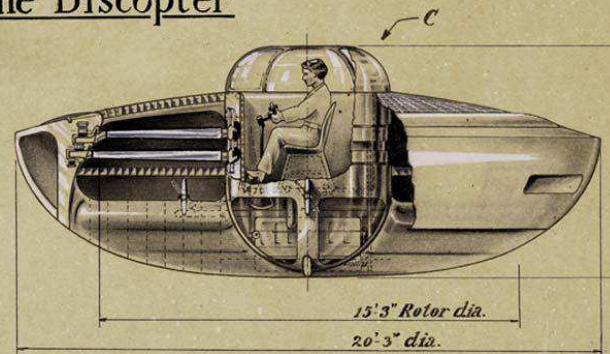
Basic U.S. Patent 2,371,635
Claims granted 1944
Claims issued 1945

The Discopter

Discopter
Alexander G. Weygers

1927

The Discopter

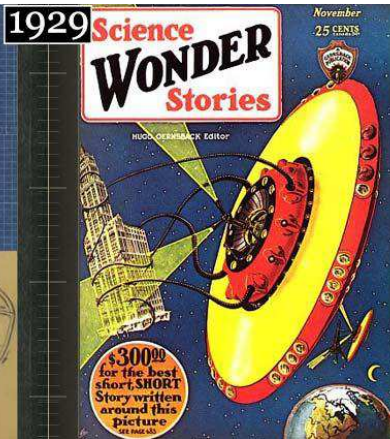


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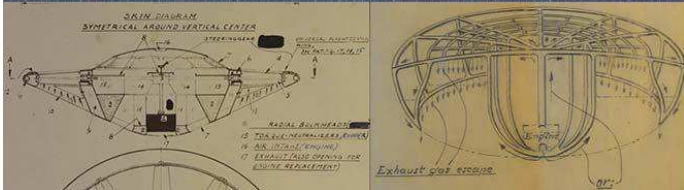
“My belief was that man had copied the bird under the erroneous impression that the most obvious way to fly is to copy the bird’s flight, to me, it was impractical to make a plane like a bird or a modification of a bird, as it would be to make an automobile look like a horse or a motorcycle like a man.”

– Alexander Weygers

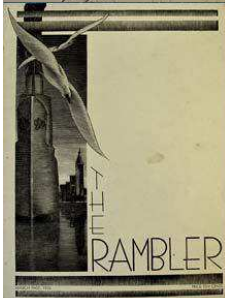


1929

Science Wonder Stories issues a publication with a round extraterrestrial craft on the cover, offering \$300 for the best short story written around the picture.



ALEXANDER G. WEYGERS
GERTRUDE L. WILLIAMS



Alexander Weygers, nationally known artist whose main interest is sculpture and graphic arts, is the creator of the illustrations and cover design of this issue of The Rambler. The appreciation one instinctively feels for this artist's work is only dispensed by a knowledge of the effort he has made to perfect his art.

Mr. Weygers was born in Java. At the age of 14 he left home to study in Europe. He studied mechanical engineering and naval architecture in Holland, graduating from the college at Dordrecht, Holland, in 1923. Returning to Java, he practiced engineering three years before coming to the United States. For four years he worked here in Seattle with the Wallace Rodley and Construction Company, the Washington Iron Works and the Colby Steel and Engineering Company.

He first studied art in Seattle from Avard Fairbanks, now head of the art department of the University of Washington, and then in San Francisco, where he studied with the artist Gertrude L. Williams.

appealing craft, which had no room for mechanical means to engage the blocks. In these days the artist could find no time to interpret his own designs but would apply his design directly on the block to be engraved by the engraver. This engraver was not allowed to improve upon the artist's work. Hence, when the camera replaced the engraver, did the artist find no reason of regret that his craft died a natural death.

However, when around 1920, in art circles throughout the world the fervent desire for new means of art expression drove the artist to attempt cutting his designs in blocks for printing purposes, he found himself not only totally ignorant of the possibilities in this medium, but also that there were hardly any who had survived the period from 1850 to 1890 to teach him the secrets of that craft. The artist not being duly instructed, one recognizes in each and every one of his products that he has achieved in his self-taught manner.

1935

1935 The Rambler:

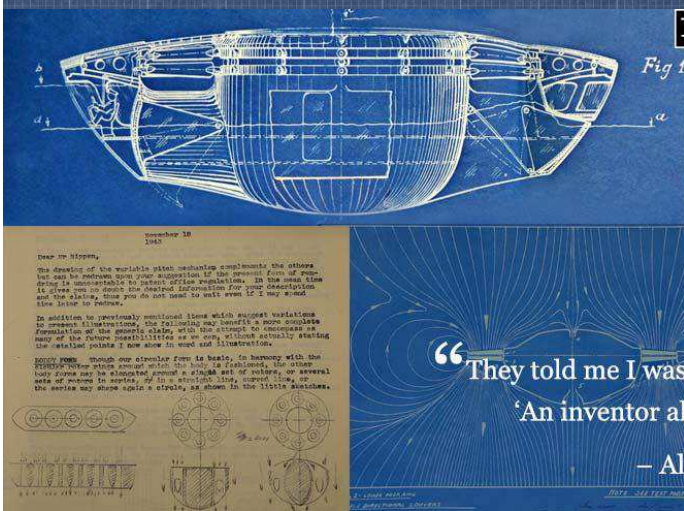
Alexander Weygers is the creator of the illustrations and cover design of The Rambler



1942

1942 Japan Occupies Indonesia

Japan Occupies Indonesia, and Weygers' family is captured and put into a concentration camp



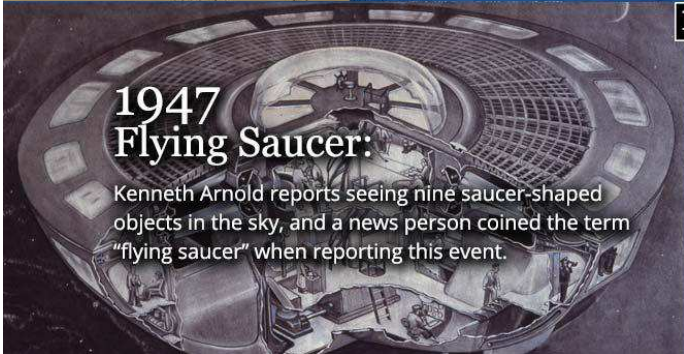
1944

1944 Discopter

Catalyzed by his family's capture and imprisonment by the Japanese during WWII, Weygers finished his design, and called it the Discopter. He received US Patent #2377835, and began sending his designs to the leading aircraft companies of the time. His designs are ignored by many, and were called "too advanced" by one company in a rejection letter to Weygers.

“They told me I was too far ahead of my time, but I thought, ‘An inventor always is, isn't he?’”

– Alexander Weygers



1947 Flying Saucer:

Kenneth Arnold reports seeing nine saucer-shaped objects in the sky, and a news person coined the term "flying saucer" when reporting this event.

1947

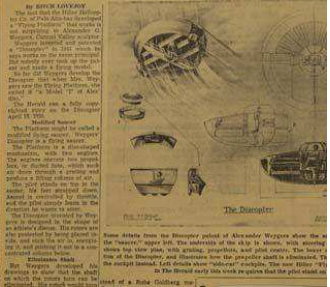
Monterey Peninsula Herald

Carmel Valley Artist Patented Flying Saucer Five Years Ago



Valley Man Not Surprised by 'Flying Platform'

Weygers First With 'Saucer'



1950 Secret CIA project:

The CIA teams with Avro Canada to build a disc-shaped hovercraft which is almost identical to Weygers' Discopter designs.

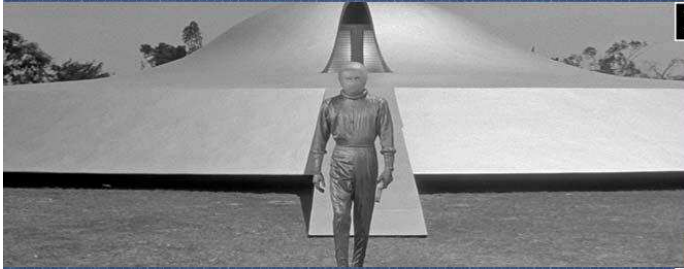
1950



1951

1951 The Day the Earth Stood Still:

This iconic science fiction film features a flying saucer with a menacing robotic passenger, and is one of the first appearances of the flying saucer on the big screen



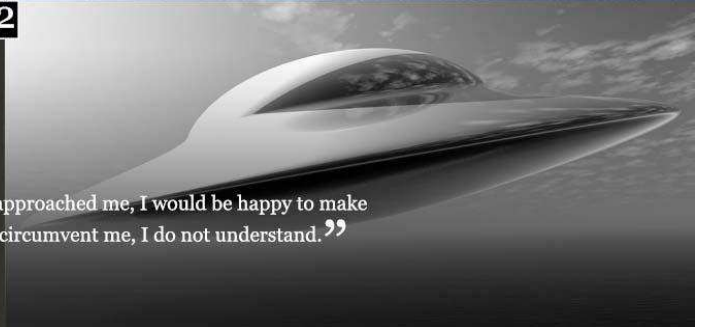
1952 UFO

The term "Unidentified Flying Object" is first coined by the United States Air Force, and catches on like a wildfire within popular culture.

“I am puzzled and surprised that no one has approached me, I would be happy to make it possible to use any of my ideas. Why they circumvent me, I do not understand.”

– Alexander Weygers

1952



“At first, I – like a lot of people – saw technology as a savior of civilization, then I began seeing it as a mixed blessing, or at least more realistically.”

– Alexander Weygers

1955



1955 Hiller VZ-1 Pawnee:

Hiller Aircraft, under contract with the Office of Naval Research, builds a flying platform with counter-rotating internal rotors, which were first seen in the Discopter Designs

1958

1958 Earth Vs the Flying Saucers

At the peak of the flying saucer frenzy, this film took UFO imagery to a new level with advanced special effects and stop-motion sequencing.



1977 Close Encounters of the Third Kind:

A high-budget Steven Spielberg spectacular, Close Encounters features mysterious extraterrestrial visitors in a flying saucer, and is a critically-acclaimed success

1977



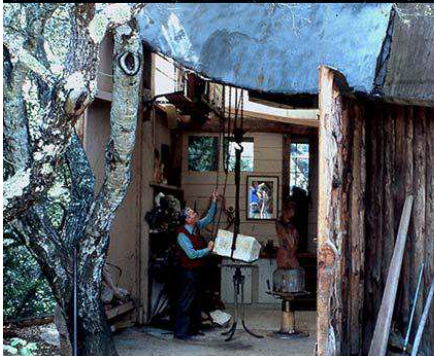
1989

1989

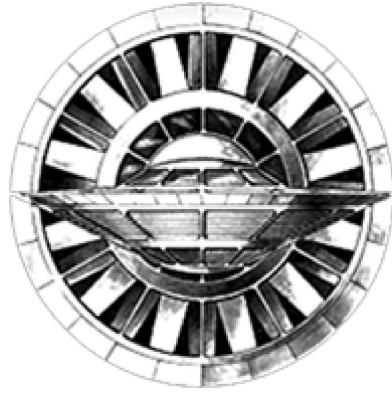
Weygers passes away after decades of living off the grid at his homestead in Carmel Valley, California. He lived an almost cash-free lifestyle, and taught fundamentals of blacksmithing, sculpture, and toolmaking to thousands of students through the years.

“The greatest failure of 20th century man was the ability to recognize when enough was enough. My goal is to have enough and nothing more.”

– Alexander Weygers



Destruction of Weygers' Studio a Loss
 The relentless forces of tradition and conformity succeeded in demolishing last week a structure that symbolized non-conformist creativity in a world overrun with replication. The structure I am referring to was the much heralded sculpture studio of the late Alex Weygers, celebrated for its blend of architecture, engineering and artistic originality.
 For almost four decades, this Carmel Valley studio/classroom has stood as an edifice to those who admire original creativity and individualistic construction from conception to completion. Alex exemplified the fiercely independent spirit as he would never compromise his artistic integrity for monetary ends.
 Alex stood above most all of us as he mastered many disciplines: sculpture, printing, toolmaking, blacksmithing, teaching and writing. Could there have been a more enabling ending to the legacy Alex left us?
 There could have been had those entrusted with preserving architectural treasures acted years ago when they were offered this gift. Unfortunately, they focused on the trees instead of the forest; the trees being the building materials (donated surplus) and the forest being the form and function that emerged.
 Alex arrived in the Valley with a burning passion to build his vision, knew the only way this massive and exotic structure could be built, without funds, was to use salvagable materials and the better part of his productive years. Hopefully, in time, history will acknowledge this tragic loss.
 Jack Arnold
 Carmel Valley
 October 1992



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