

HOW NOT TO BE A TYPE WHORE



do you know where your f*s have been?**

take control of your typographic health!

safe and totally anonymous type screening by darrin scott hunter

*curlz or gigi are not OK at parties; they are a cry for help. be safe.
know your opentype status. kern until you learn and track it before you smack it.*

how not to be a type whore

*a lecture on typography
for non-graphic designers*



principle one

learn something about type

principle two

use good type for a long time

principle three

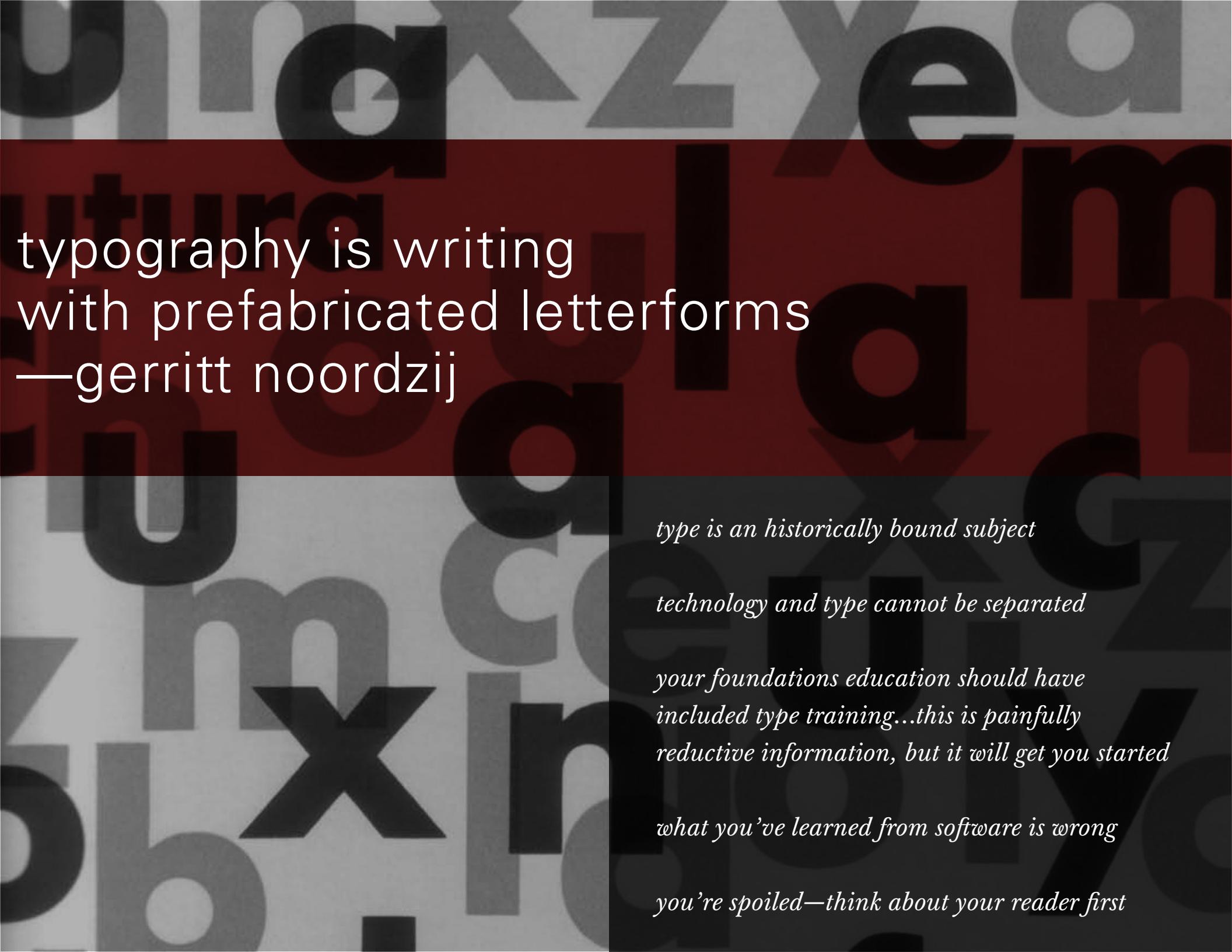
learn something about reading

principle four

think about space, not letters

principle five

learn what's in your fonts



typography is writing
with prefabricated letterforms
—gerritt noordzij

type is an historically bound subject

technology and type cannot be separated

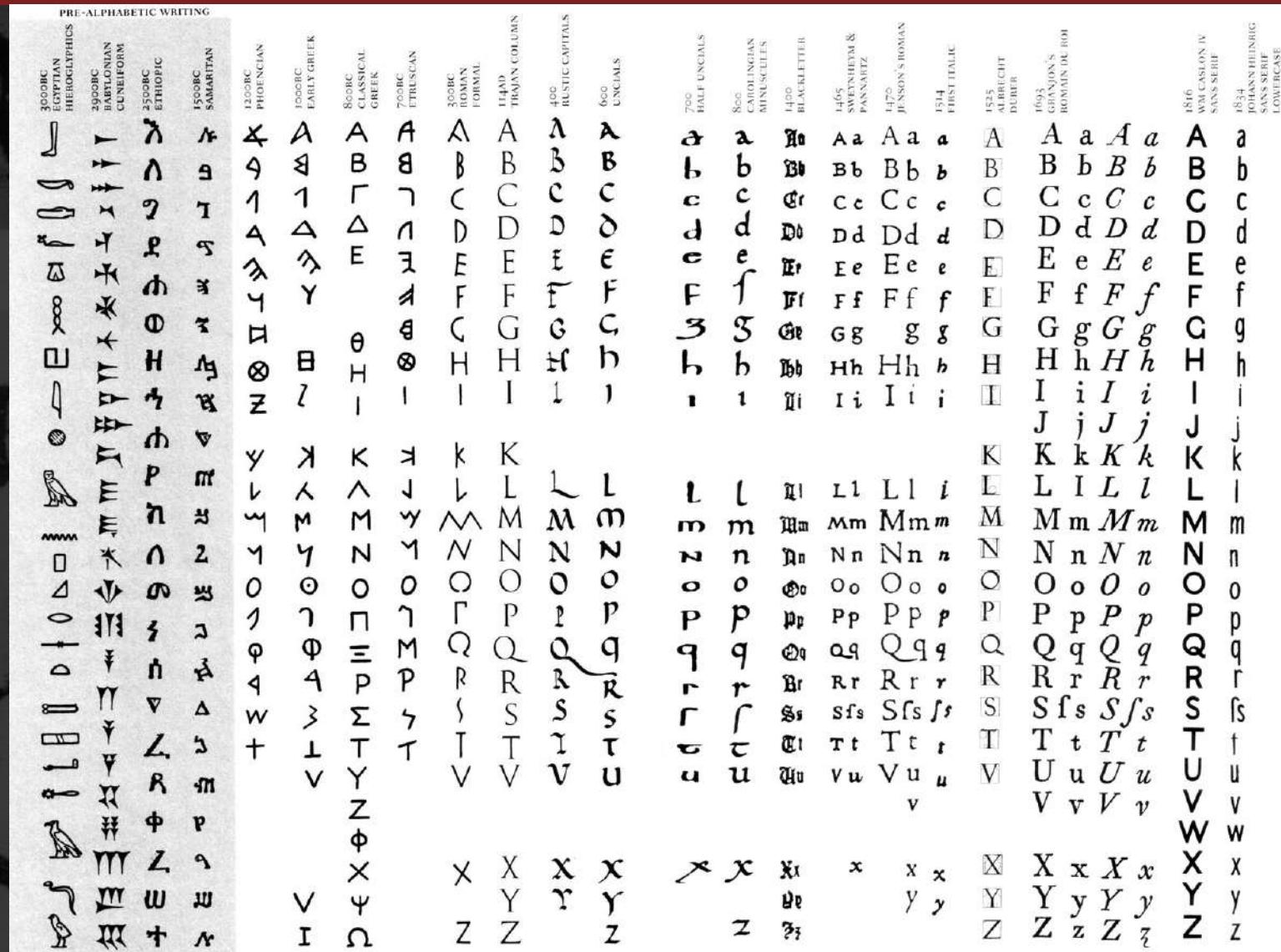
*your foundations education should have
included type training...this is painfully
reductive information, but it will get you started*

what you've learned from software is wrong

you're spoiled—think about your reader first

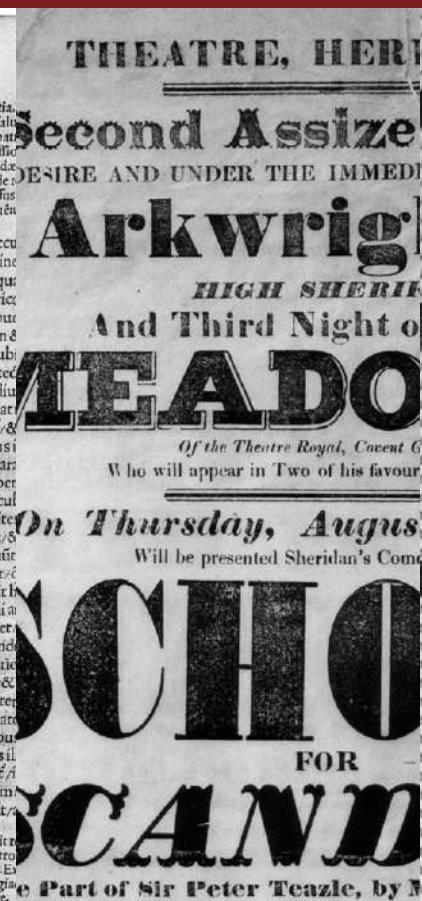
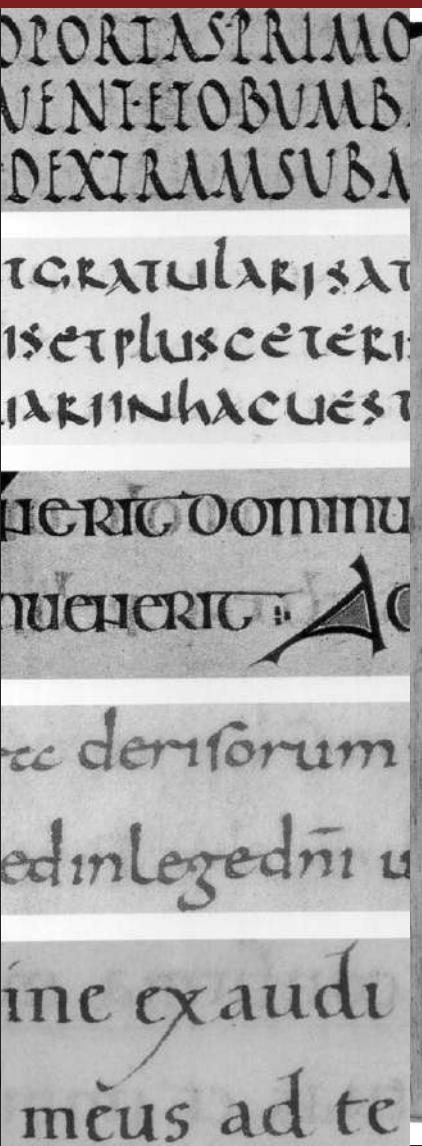
principle one | learn something about type

type's history starts with the hand and written letterforms. it progresses from printing with metal and wood letters on a printing press through digital type / text design on computers.



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learning more | best single-volume resources

thinking with type | ellen lupton

inexpensive, great examples, strong & clear text

elements of typographic style | robert bringhurst

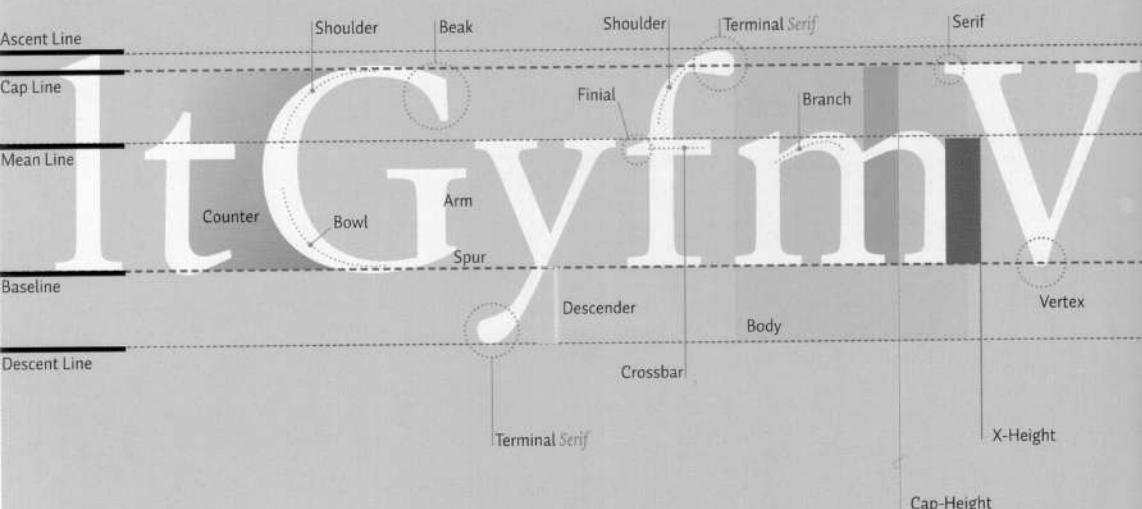
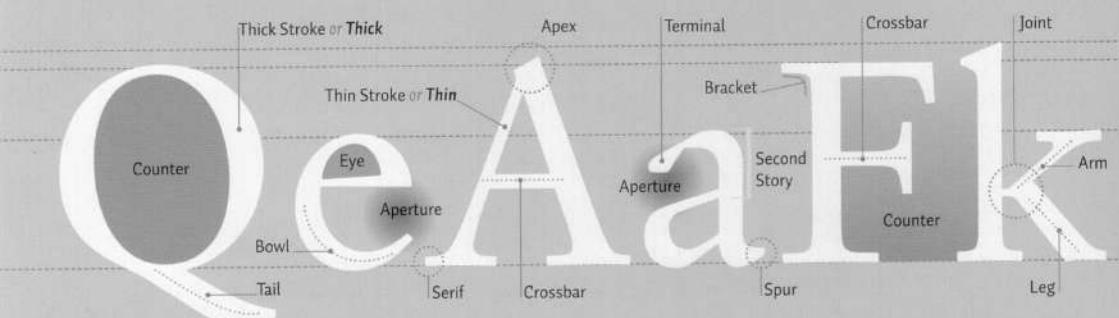
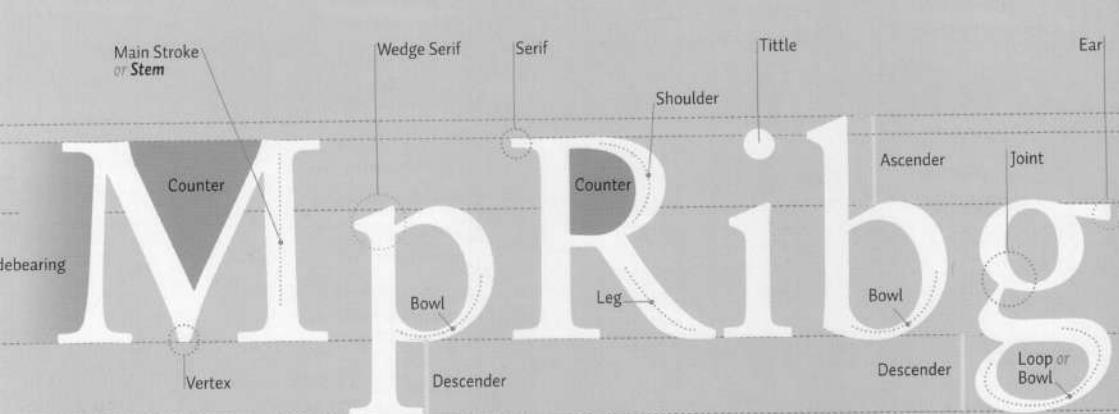
authoritative, comprehensive, for many—the 'type bible'

design elements: a graphic style manual | timothy samara

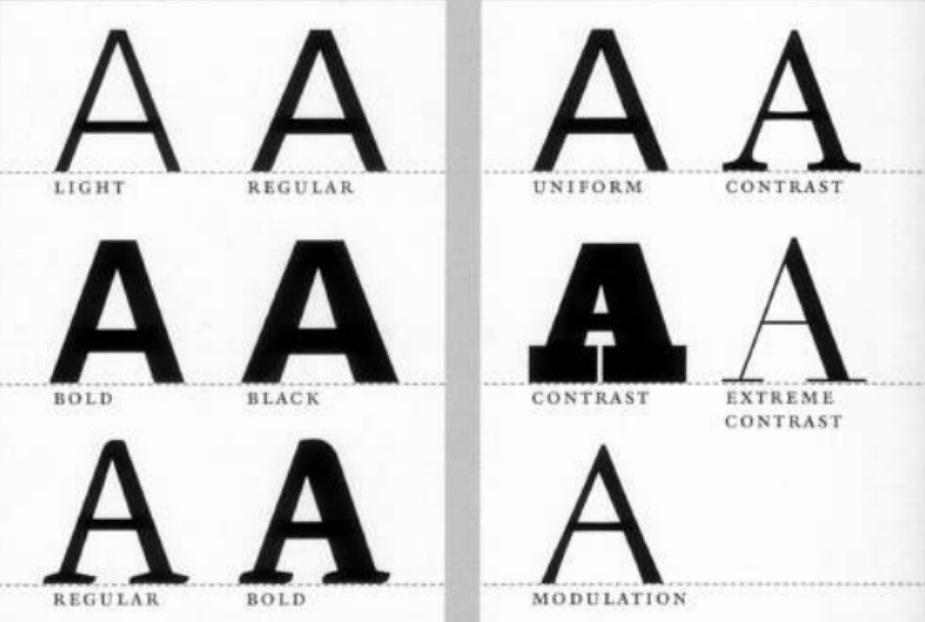
complete overview of graphic design: color, type, image, layout

making & breaking the grid | timothy samara

layout with structure: includes great case-studies to pick apart



Aa Bb Cc Dd
Ee Ff Gg Hh
Jj Ll Mm Nn
Oo Pp Qq Rr
Ss Uu Xx Yy



Case Every letter in the Western alphabet occurs in a large form—the capitals, or uppercase—and a small, more casual form—lowercase. The uppercase requires added space between letters to permit easier reading. The lowercase is more varied and more quickly recognized in text.

Weight The overall thickness of the strokes, relative to the height of the uppercase, might change. Light, regular, bold, and black weights—increasing in stroke thickness—for a single type style define a type family. Variation in weight helps to add visual contrast as well as to distinguish between informational components within a hierarchy.

Contrast The strokes within the letters of a typeface may be uniform in weight or may vary significantly; the more they do so, the more contrast the face is said to exhibit. Contrast within a stroke—such as flaring from thin to thick—is called modulation; the rate at which this occurs is referred to as the typeface's ductus.



Width The proportional width of the letters in a typeface is based on the width of the uppercase M. Faces that are narrower are said to be condensed, while wider ones are said to be extended or expanded.



Posture Roman letters are those whose vertical axis is 90° to the baseline; they stand upright. Italic letters, developed by humanist scholars during the Renaissance, slant 12° to 15° to the right, mimicking the slant of handwriting.



Style This term is used to describe (1) the two major classes of type—serif (having little feet at the ends of the strokes) and sans serif (having no such feet); (2) the historical period in which the typeface was drawn; and (3) the relative neutrality or decorative quality of a typeface. Typefaces that are neutral are closest to the basic structure while those with exaggerated characteristics are said to be stylized, idiosyncratic, or decorative.

Adobe Garamond was designed by Robert Slimbach in 1988.

The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADOBÉ GARAMOND REGULAR

The roman form, also called “plain” or “regular,” is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADOBÉ GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman; it is a separate typeface. Note that the letter a has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO *the lowercase x-height*.

ADOBÉ GARAMOND EXPERT (SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBÉ GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBÉ GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADOBÉ GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called “text” or “old style” numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A **type family** CAN BE faked by *slanting*, or *inflating*, or *SHRINKING* letters.

ITALIC BOLD SMALL CAPS

TYPE CRIME:

PSEUDO ITALICS
The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:

PSEUDO BOLD
Padded around the edges, these letters feel blunt and dull.

TYPE CRIME:

PSEUDO SMALL CAPS
These shrunken versions of full-size caps are puny and starved.

SABON

HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

CLARENCE

EGYPTIAN OR SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian fonts have heavy, slablike serifs.

GILL SANS

HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

principle two | use good type for a long time

good type is made by reputable typefoundries and costs a lot of money because of the labor time involved. you only get to know a typeface and its strengths over time. stick with a pair for a while.

good type | "workhorse fonts"

sabon

gill sans

helvetica

univers

baskerville

times new roman

futura

bodoni

LINOTYPE

clarendon

bad type | "whore fonts"

comic sans

kristen ITC

gigi

curlz

brush script

vivaldi

chiller

jokerman

juice

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good type foundries

H&FJ (new york)

Storm Type (prague)

FontShop

Adobe

TIMES ROMAN WITH ITALIC AND SMALL CAPS

TIMES ROMAN WITH TIMES HEAVY

TIMES HEADING

TIMES HEADING BOLD

TIMES HEADING BOLD CONDENSED

TIMES HEADING LIGHT

TIMES TWO-LINE

A TRADE LINOTYPE MADE BY

bad type foundries / sources

dafonts.com

ITC

scanfont

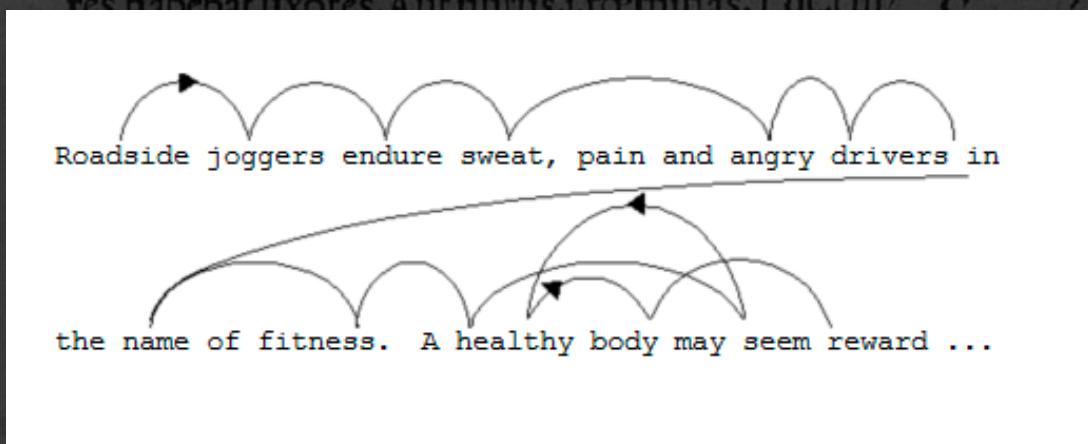
Adobe

on
CASLON

principle three | learn something about reading

*typography involves realizing a text in the service of reading.
the saccadic jump is the primary unit of type because it is the
primary unit of reading.*

the saccade
fundamental unit of reading



**aim for column widths that allow for 3-4 saccades
for long-reading texts.**

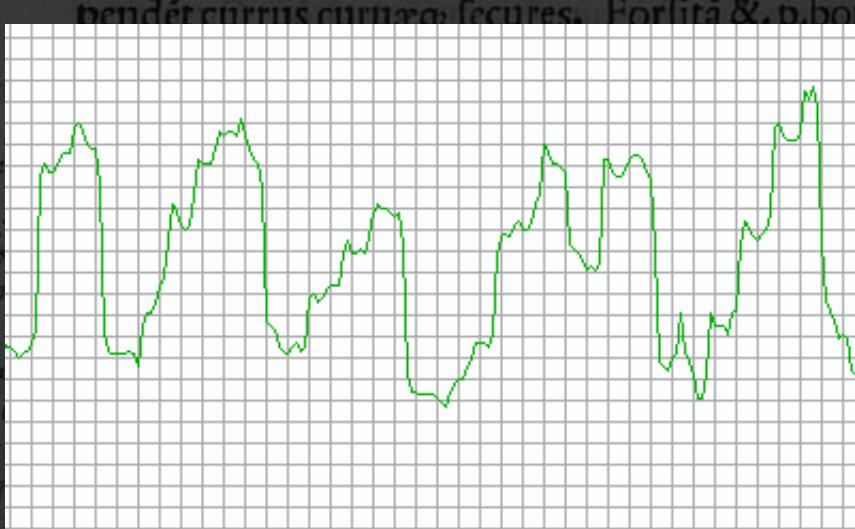
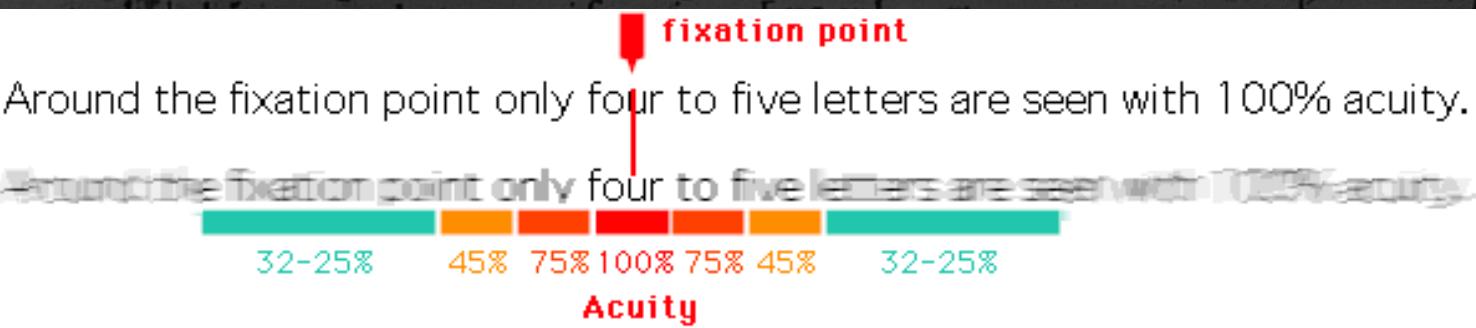
tip: type the lowercase alphabet ~2.5 times

tip: increase line spacing with line length

principle three | learn something about reading

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eaq; suspensa funibus multorū manū in mutum pellitur deinde retrorsum ducta maiori
st saccus paleis plenus:& in eū locū demissus quo aries impellit. La
iusarietis molli. Dure. n. m. illoribus facile cedūt intentionē: ut refert Pl. aepio ad T
SER. Vidi hec ubā centū aut numerus pro
nterū est: aut quia Barbari non singulas: sed plu Vidi hec ubā / cētūq; nurus /



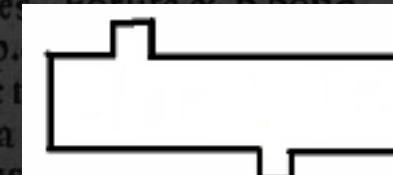
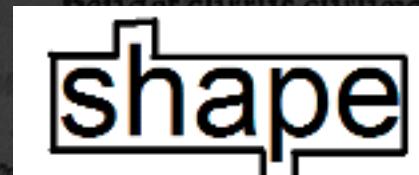
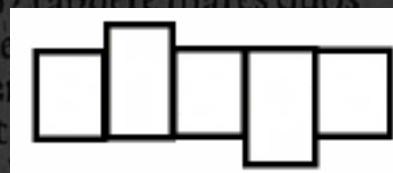
Limiā tectorū / & mediū i pet
Arma diu senior desueta trem
Circūdat nequicq; humeris /
Cingit / & densos fertur mori
Aedibus in mediis nudoq; su
Ingens ara fuit / iuxtaq; ueteri
Incumbens aræ / atq; umbra
Hic hecuba / & nate nequicq;
Præcipites / atra ceu tempesta
Cōdēsæ / & diuū āplexæ simul
Insum aut sumptis priamū iu

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reading models

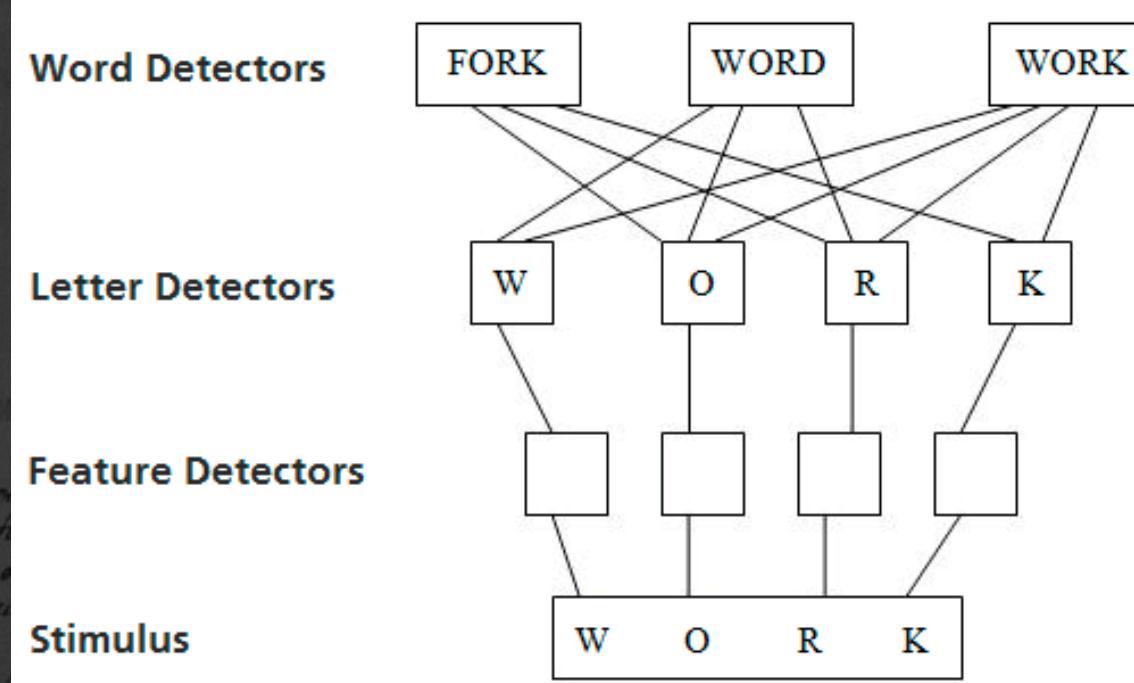
word shape (bouma)



principle three | learn something about reading

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reading models parallel processing



Think of the blank page as alpine meadow, or as the purity of undifferentiated being. The typographer enters this space and must change it. The reader will enter it later, to see what the typographer has done. The underlying truth of the blank page must be infringed, but it must never altogether disappear—and whatever displaces it might well aim to be as lively and peaceful as it is. It is not enough, when building a title page, merely to unload some big, prefabricated letters into the center of the space, nor to dig a few holes in the silence with typographic heavy machinery and move on. Big type, even huge type, can be beautiful and useful.

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Initial setting Set solid; the activity of the ascenders and descenders, and a relatively large x-height, create an uncomfortably dense setting. Furthermore, the rag shows indecisive lengths, as well as inclusions, and there are two hyphenated breaks in sequence.

Second Setting Same leading; adjusting the size to 8 points alleviates the density and somewhat improves the rag shape; however, the size is too small for the width of the paragraph to be optimal (50–70 characters on each line).

Third Setting Same size and leading, but substitution of a face with a smaller x-height. This face appears to small to be comfortable, however, and the width is still too wide for an optimal character count.

Fourth Setting A return to the typeface of the initial settings, but narrowing the paragraph, retains legibility, optimizes the character count (to 65 per line) and creates a more active rag. The leading still seems a bit dense, and there are problems with the rag and excessive hyphenation that are yet to be addressed.

Final Setting Another slight decrease in the paragraph width, an added point of leading, and decisive re-breaking of the lines yields a paragraph with a comfortable texture, an optimal line count, minimal hyphenation, and a beautiful rag. From this ultimate paragraph, the typographer is ready to consider how to structure columns and supporting treatments for elements such as captions, subheads, and so on.

In this study of a paragraph, the variables of type size, spacing, leading, and paragraph width are tested to arrive at a text setting that results in the most comfortable spacing, the least hyphenation, and a decisive rag.

Text excerpted from *The Elements of Typographic Style* by Robert Bringhurst

Readability

"Readability connotes an aesthetic pleasantness that makes the type inviting to read. Legibility, on the other hand, does not mean letter-to-letter identification, but instead the degree of word recognition. Words are, in effect, type-shape associations." *Lester Beall, 1962*

High readability, making something noticeable and interesting, often produces low legibility, that is, the piece becomes hard to read. Pick your moments to develop readability. Catching readers is the job of display type, not text. Display type is primary and secondary type elements, those that are intended to be read first, describe the story contained in the text, and lure the reader into the text. Display type typically includes headlines, subheads, decks, captions, breakouts, and pull quotes. Holding readers is the job of text. It is the destination to which readers have been lured, so once they are there, don't let anything interfere with their reading experience. Increase *readability* in display type; increase *legibility* in text.

How to make display type inviting to read:

- Understand the reader's self-interest. Edit the primary and secondary type so value of the content to the reader is obvious.
- Make the design look purposeful. Give display type a distinct treatment that adds to or reveals its meaning.
- Readability of small point size display type, for example as captions, is a function of brevity. The human mind perceives groups of two or three as "few." More than three is perceived as "many," so keep small display type short or risk having it skipped.

How to make text type inviting to read:

- Make it legible: choose a medium weight of a quality face.
- Make it legible: give it a comfortable size and column width.
- Make it legible: give it invisible, that is to say unselfconscious, spacing attributes.

The following, discussed at length on pages 31–39 and 59–71, are considerations that affect both type's readability and legibility. An accumulation of carelessness in handling these attributes

creates a sense of unreadability. Overlooking just one of these will not necessarily deter a browser, but neglecting as few as two or three may deter even a committed reader.

- **1] Type size** Optimal type size is 10 to 11 point for text. Type that is too *small* repels readers who can't be bothered. Type that is too *big* makes skimming difficult and looks inept.
- **2] Type weight** Medium weight produces maximum legibility: the relationship of letterform and counter spaces is balanced.
- **3] Type posture** Paragraphs of italic text are harder to read than roman. Use italics only in short sections for emphasis.
- **4] Line length** Optimal line length is two alphabets (± 52 characters). Fewer than 30 characters interrupts reading and causes too many hyphens and, in a justified column, uneven word spacing. More than 65 characters becomes tedious after three lines.
- **5] Letterspacing** Optimal letterspacing is invisible. Experiment with tracking and spacing attributes to eliminate anomalies.
- **6] Wordspacing** Wordspacing should be sufficient to separate words but not so much that it weakens lines of type.
- **7] Linespacing** Linespacing should increase with line length to maintain reading neutrality.
- **8] Justified vs flush left** Consistent word spacing makes flush left easier to read than justified type. A soft right rag is best: set the hyphenation zone to 0p3. Justified type can make rivers of white when large word spaces stack. Have at least six words per line in justified type to absorb uneven wordspaces.
- **9] All caps vs lower case** All caps are harder to read because word shapes are more similarly shaped. All caps also takes up about a third more space. Use all caps for brief display type.
- **10] Type and background** Black on white is about twice as fast to read as white on black. Reducing contrast between type and background causes loss in legibility and readership.
- **11] Serif vs sans serif** Readers prefer serif faces for text reading, so it makes sense to give it to them.
- **12] Paper finish** High-gloss paper makes images look great but makes type hard to read. Print on uncoated stock and use spot UV coating on images.

Typographic Precedents

Alex White: Thinking in Type

Legibility

Type is used in the furtherance of communication. Type's legibility, therefore, largely determines the success or failure of communication. If type is more legible, the communication succeeds. If type is less legible, it is a barrier to communication.

How to make type legible:

- Text type has a greater need for legibility than does display type because text type is smaller, so character and word recognition is made more difficult. Anything that gives hard-won readers the slightest awareness of reading text type is bad design.
- Type size is the most abused legibility attribute. Make type too small and you instantly lose all readers for whom small type is hard to see, let alone read. The *New York Times*, among a few other newspapers, has a large print edition that comes out weekly. Stories are edited about in half to make room for the 18-point text, which gives the paper a digest feel. (Their famous "All the News That's Fit to Print" is notably missing from the cover.) Similarly, popular books are available in large print editions. They, too, look a bit like books for kids, in which text is set large so individual letters and word shapes can be easily discerned.
- Type's legibility is determined in part by the spaces within and immediately surrounding each character. As type's size gets smaller, the spaces must be increased.
- It is thought that serif is easier to read than sans serif in part because it has a built-in horizontal emphasis. Compensate for this by opening the letter and wordspace just a bit to make sans serif equally legible.
- The alphabet has four letter shapes: vertical, round, vertical/round combination, and angular. Letters in each group can be mistaken for each other: choose a typeface where distinctions are clear.
- As Adrian Frutiger said, "Smooth roads, soft beds, large windows, and sound-proof walls spell comfort to the average human being. The same feelings may be applied to optimum reading comfort of the printed word: suitable paper, sharp printing, well-justified composition, and clean, open, universally recognized letterforms guarantee optimum legibility." Typographic creativity grows from taking the rules in this chapter and turning them on their heads. Informed rule-breaking makes a design visible. Remember, a designer can do anything so long as it looks like it was done on purpose.

Assignment 1.3—Hierarchy in Color + Type

Mike Zender: Perception for Design

Advisory Leaflet

156 Cheddar Cheese

THE MAIN CHARACTERISTICS OF Cheddar cheese are its clean, mellow flavor and good keeping qualities. The body is firm and moist, and the flavor is strong, yet the texture is close. The colour is uniform and the rind clean and unbroken.

Cheese cheese is made from evening's and morning's mixed milk supply. The cream and whey should be removed from the evening's milk, the temperature of which has been raised to 70° F. Starter is now added to the milk, followed by creaming from 1-2 pints per 22 gal. of milk, according to the acidity of the milk and the time of day. Acid should be used, however, to give a correct degree of acidity for renneting in from 1½ to 2 hours after the creaming.

When the starter has been well mixed, the evening's milk is added, either in bulk or as it is brought into the dairy.

Acidity Test. The whey is then heated to renneting temperature, 90°-91° F., and the acidity tested. The acidity at this stage (usually 0·18-0·22 per cent) controls the texture. Rennet and temperature control the coagulation and also determine the time taken to complete the making process, which should be approximately 30 minutes.

The acidity at renneting should be at least 0·02 per cent above that of the evening's milk, if the evening's milk was received in the dairy. Generally, the acidity of the evening's milk next morning will be from 0·18-0·22 per cent.

Ripening with Starter

Next morning, the evening's milk is carefully cleaned, the cream is raised to a temperature of 90° F., and the whey is removed. The milk, the temperature of which has been raised to 70° F., Starter is now added to the milk, followed by creaming from 1-2 pints per 22 gal. of milk, according to the acidity of the milk and the time of day. Acid should be used, however, to give a correct degree of acidity for renneting in from 1½ to 2 hours after the creaming.

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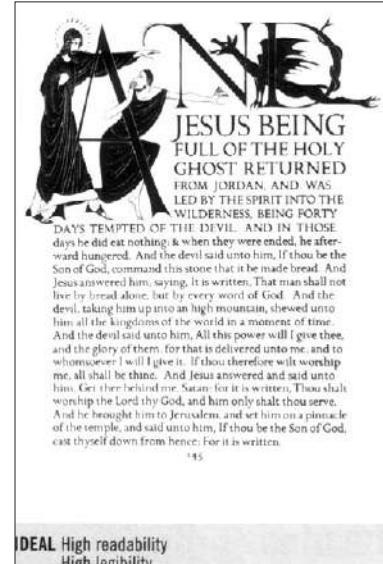
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**BAD Low readability
High legibility**



**WORSE High readability
Low legibility**



JESUS BEING FULL OF THE HOLY GHOST RETURNED FROM JORDAN, AND WAS LED BY THE SPIRIT INTO THE WILDERNESS, BEING FORTY DAYS TEMPTED OF THE DEVIL. AND IN THOSE DAYS HE DID EAT NOTHING: & WHEN THEY WERE ENDED, HE AFTERWARD HUNGERED. AND THE DEVIL SAID UNTO HIM, IF THOU BE THE SON OF GOD, COMMAND THIS STONE THAT IT BE MADE BREAD. AND JESUS ANSWERED HIM SAYING, IT IS WRITTEN, THAT MAN SHALL NOT LIVE BY BREAD ALONE, BUT BY EVERY WORD OF GOD. AND THE DEVIL, TAKING HIM UP INTO AN HIGH MOUNTAIN, SHEWED UNTO HIM ALL THE KINGDOMS OF THE WORLD IN A MOMENT OF TIME. AND THE DEVIL SAID UNTO HIM, ALL THIS POWER WILL I GIVE THEE, AND THE GLORY OF THEM: FOR THAT IS DELIVERED UNTO ME, AND TO WHOMSOEVER I PLEASE. I CAN GIVE IT TO THEE. IF THEREFORE THOU WILT WORSHIP THE LORD THY GOD, AND HIM ONLY SHALT THOU SERVE. AND HE BROUGHT HIM TO JERUSALEM, AND SET HIM ON A PINACLE OF THE TEMPLE, AND SAID UNTO HIM, IF THOU BE THE SON OF GOD, CAST THYSELF DOWN FROM HENCE: FOR IT IS WRITTEN,

**IDEAL High readability
High legibility**

תְּרֵנוּ יָמָן
לִבְדֵּךְ יְהָנֵם
וְאַתָּה תְּמַלֵּךְ
רוֹדְתָּה!

The real writer is not one who
intuitively writes things according to his/her
imagination for the novel. He is one who
uses his/her imagination to write
what he/she wants to write. What he/he
wants to write is what he/he wants to rule.
He/he is the ruler of the world. What he/he
wants to write is what he/he wants to rule.
The ruler of the world is the ruler of the world.
What he/he wants to write is what he/he
wants to write. The ruler of the world is the ruler
of the world. The ruler of the world is the ruler
of the world. The ruler of the world is the ruler
of the world.

principle four | think about space, not letters

*when setting type, nothing you specify in numbers is about the letters.
you only specify the space between letters (even with point size).*

sample words

sample words

point size

sailed in 1492
sailed in 1492

kerning (2 letters)

sample wordsExpla suntur?
Hicipsument aut pa sequi cor

sample wordsExpla suntur?
Hicipsument aut pa sequi cor

line spacing (leading)

PROPER TITLE
PROPER TITLE

tracking (multiple letters)

OPTICALLY MATCHED FONT SIZES

(Note the extreme variation in point sizes and needed line spacing between faces)

Example Title

Verdana, 78 point

Example Title

Helvetica, 87 point

Giam dunt nummy non veliquat. Accumsandre feu feugait aci tie vero conulla faccumsan heniam dit ad ecte eu feugait velesequisim zzriuscinit alis essi erat, sendionsed dolore core te magna faccum velis am er sum dolorperit.

Verdana, 20 point, 27 point line spacing

Giam dunt nummy non veliquat. Accumsandre feu feugait aci tie vero conulla faccumsan heniam dit ad ecte eu feugait velesequisim zzriuscinit alis essi erat, sendionsed dolore core te magna faccum velis am er sum dolorperit.

Helvetica, 22 point, 26 point line spacing

Example Title

Times New Roman, 95 point

Example Title

Garmamond, 114 point

Giam dunt nummy non veliquat. Accumsandre feu feugait aci tie vero conulla faccumsan heniam dit ad ecte eu feugait velesequisim zzriuscinit alis essi erat, sendionsed dolore core te magna faccum velis am er sum dolorperit.

Times New Roman, 24 point, 28 point line spacing

Giam dunt nummy non veliquat. Accumsandre feu feugait aci tie vero conulla faccumsan heniam dit ad ecte eu feugait velesequisim zzriuscinit alis essi erat, sendionsed dolore core te magna faccum velis am er sum dolorperit.

Garmamond, 29 point, 29 point line spacing

GOOD STARTING POINTS @ 20" x 30"

TIPS: Mix sans and serif faces between heading & body. A typical application is to use a sans for headings and serif for body.

So, a good place to start might be Helvetica for titles, Helvetica Bold or Times NR italic for subtitles, and Times NR for body as below. If instead, you want a sans face for the body (here, Helvetica), then use Times NR for the titling instead.

Example Title

Helvetica, 72 point

ALL-CAPS TITLE

Helvetica Bold, 58 point, Tracking (letterspacing) = 100

Example Subtitle

Helvetica Bold, 38 point, Tracking (letterspacing) = 20

Rud doluptat praessis exeros doloreetum ea facil ulluptatet, sisimo dolore tat dolortie dolore tie do et lut wis dolorer ilisiscidunt am ese minci blaore tat, quat el irilis nosto dolore dit luptat. Ut autem dunt ulluptat nos exero conullitat nummy nostie consecete velenit ullaoreet, qui bla accum at aliscin henim delestrud do eu faci ea feugiam alit ex eugait ver sequamcommynonnulla autat wis at. Olendreet ut non veliquissit ipit dit, vullutat, veniam ing ea adionullam quamconse te dolorperil ullaorerat.

Helvetica, 21 point, 28 point line spacing

Example Title

Times New Roman, 80 point

ALL-CAPS TITLE

Times New Roman Bold, 62 point, Tracking (letterspacing) = 75

Example Subtitle

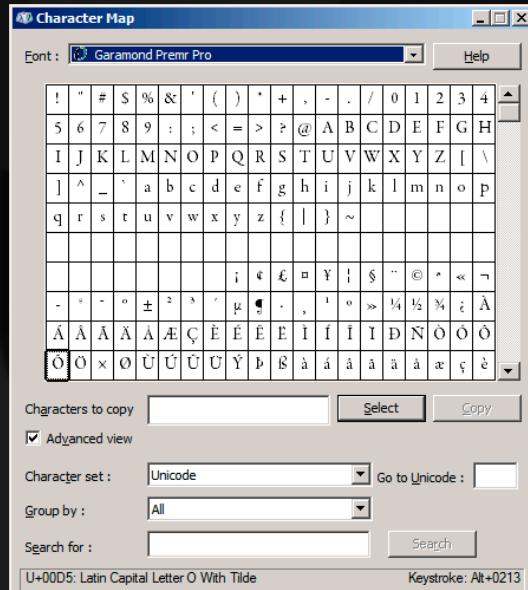
Times New Roman Italic, 42 point, Tracking (letterspacing) = 20

Rud doluptat praessis exeros doloreetum ea facil ulluptatet, sisimo dolore tat dolortie dolore tie do et lut wis dolorer ilisiscidunt am ese minci blaore tat, quat el irilis nosto dolore dit luptat. Ut autem dunt ulluptat nos exero conullitat nummy nostie consecete velenit ullaoreet, qui bla accum at aliscin henim delestrud do eu faci ea feugiam alit ex eugait ver sequamcommynonnulla autat wis at. Olendreet ut non veliquissit ipit dit, vullutat, veniam ing ea adionullam quamconse te dolorperil ullaorerat.

Times New Roman, 24 point, 28 point line spacing

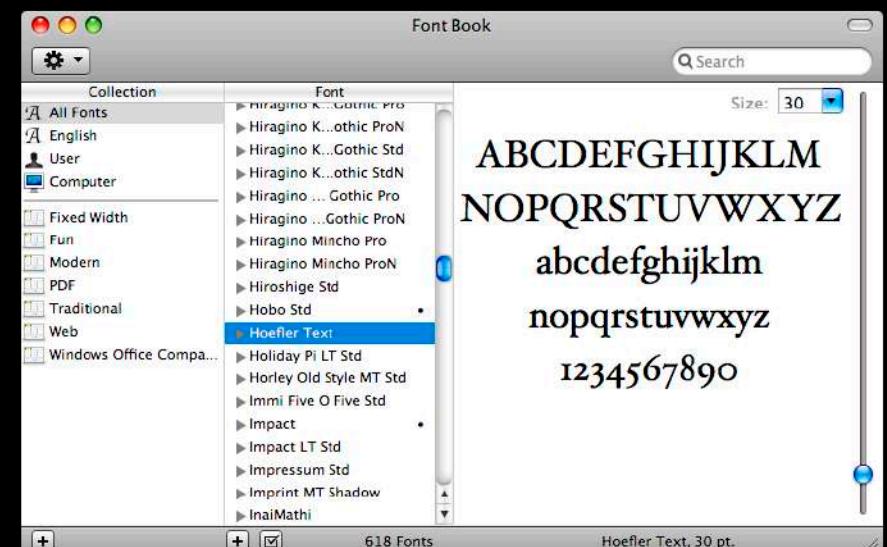
principle five | learn what's in your fonts

you must understand what features your fonts support, otherwise you are at the mercy of your software! beware false small caps, italics, etc.



Use Character Map
or Glyphs palette (Adobe)

Windows



Use Font Book
or Glyphs palette (Adobe)

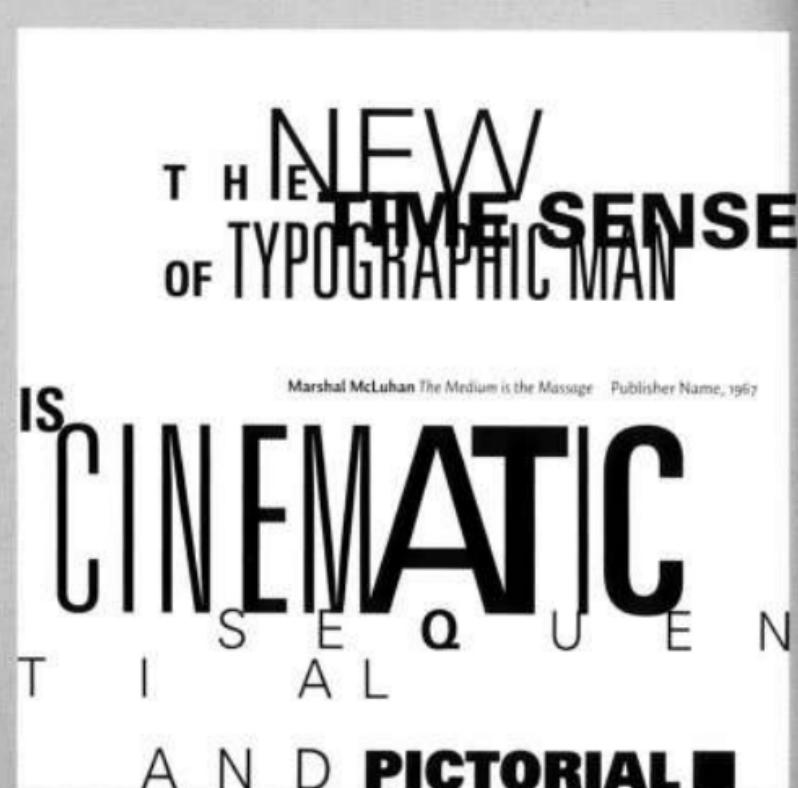
Mac

The new time sense
of typographic man
is cinematic, sequential,
pictorial.

Marshal McLuhan
The Medium is the Message
Publisher Name, 1967

The same text information is treated differently in each composition—first, in a static and relatively neutral way, without much color; and second, with

great variation in letter spacing, line spacing, width, size, and weight. Note how the negative spaces created by the type participate in the composition—some engaged as active players



in the type treatments themselves, and others creating a proportional counterpoint to the type's rhythm and texture.

Our time

is a time for crossing barriers,
for erasing old categories—
for probing around.

When two seemingly disparate elements
are imaginatively poised,
put in apposition in new
and unique ways...

... **startling**
discoveries
often result.

The text in these examples is powerfully altered by changing the typographic color of its internal parts. In the first version, a strategy of overall size

change affects the sense of the text's loudness, creating a crescendo. In the second version, calling out specific

parts through changes in weight, posture, width, and spacing produces a rhythmic journey—slowing down, speeding up—for the reader.

In the third version, color changes are applied to distinguish linguistic and conceptual relationships among different

Our time is a time for **crossing** barriers... for erasing old categories—
for probing around.

When two seemingly **disparate** elements are imaginatively poised,
put in **apposition** in new and unique ways,
startling **discoveries**
often result.

parts of the text; the result is rhythmically dynamic and supports the interrelationships of the author's ideas. This approach provides the added

bonus of giving the reader a "snapshot" of the content before fully engaging the text.

this text is less important

most important

this is not important

other text is more important

some text is important

Change in Size

this text is less important
this is not important
some text is less important
most important text
some is not as important

less important

somewhat

important much

less important

most important

this text is more
important than
other text that
is less important

some text is less important
than other text that is more
important more important
some text is less important

Change in Rhythm

this text is less important
this is not important
some text is important
i m p o r t a n t
this text is less important
this is not important

som text is less important
than other text that is more
important and other
text is more *important* than
other text and some is less

Change in Spacing

Change in Width or Posture

this text is most important
some text is less important
this is the most important

this text is more
important than
the other text this
is much more
important than

this text is less important
some text is less important
this is the most important
some text is less important

Change in Orientation

Change in Gray Value

some text is less important
this is the most important
some is less important
this is the most important

or maybe this?

Change in Background Contrast

The designer has, at his or her disposal, a great variety of approaches for establishing the relative importance of typographic elements to each other. As can be seen here, even type that is all one color—and even the same weight or size—can be effectively differentiated using extremely simple means.

isang yun
(1917–1995)

41' 58"
naui dang,
naui minjokiyo!
my land,
my people!
for soloists,
chorus and
orchestra
(1987)
chorus
and state
symphony
orchestra
of the democratic
peoples republic
of korea
conducted by
byung-hwa kim

- 1 07' 42" rjoksa (history) cpo 999 047-2
- 2 14' 26" hyon-shil I (presence I)
- 3 06' 17" hyon-shil II (presence II)
- 4 13' 26" mi-rae (future)

myung-sil kim soprano
young-ok kim alto
sun-chai pak tenor

yong-yin han bass

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hyon-shil II (presence II)
mi-rae (future)
myung-sil kim soprano
hyon-shil II (presence II)
sun-chai pak alto
tenor
yong-yin han bass
chorus and state symphony orchestra
of the democratic peoples republic of korea
conducted by byung-hwa kim

cpo
999 047-2

isang yun
(1917–1995)

naui dang, naui minjokiyo!
my land, my people!
for soloists, chorus and orchestra (1987)

- 1 rjoksa (history)
- 2 hyon-shil I (presence I)
- 3 hyon-shil II (presence II)
- 4 mi-rae (future)

chorus and state symphony orchestra
of the democratic peoples republic of korea
conducted by byung-hwa kim

myung-sil kim, soprano
young-ok kim, alto
sun-chai pak, tenor
yong-yin han, bass

cpo
999 047-2

DIFFERENTIATING spaces between columns with similar proportions, and between informational components within columns—as well as changing vertical positioning—keeps positive and negative areas proportionally unified but easily distinguishable from each other.

Helmut Schmid Japan

A typographic grid organizes text and images across the pages of a document. A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions called flow lines that arrange elements at consistent heights throughout a document.

GRID PROJECT

adapted from projects by Ellen Lupton at the MICA graduate graphic design program

Create a new document in whatever software you choose, or simply complete the project with a hand-drawn grid and cut paper blocks of text that you move and glue down (called mechanical paste-up). If you choose the software route, Adobe InDesign has built-in tools to help you construct a layout grid (see online help). Your page size is 8 x 8 inches. Create a grid with 1/4 inch margins all around and four vertical columns, 1/4 inch gutters. This grid must appear printed or drawn in your final solution: do not turn it off! Arrange the provided text on the grid. Create three different designs on three different pages, all using the same underlying grid. You must use only Helvetica Neue 55 Roman (provided on class website). Do two layouts using 8-pt type only, and one layout that introduces one additional size of type. Use tape or glue stick to mount your three trimmed 8 x 8 compositions to the center of sheets of 8.5 x 11 inch black card stock or board.

USE THIS TEXT:

COMMON TYPOGRAPHIC DISORDERS

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia

An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices.

Typophiliacs usually die penniless and alone.

Typophobia

The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers.

The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

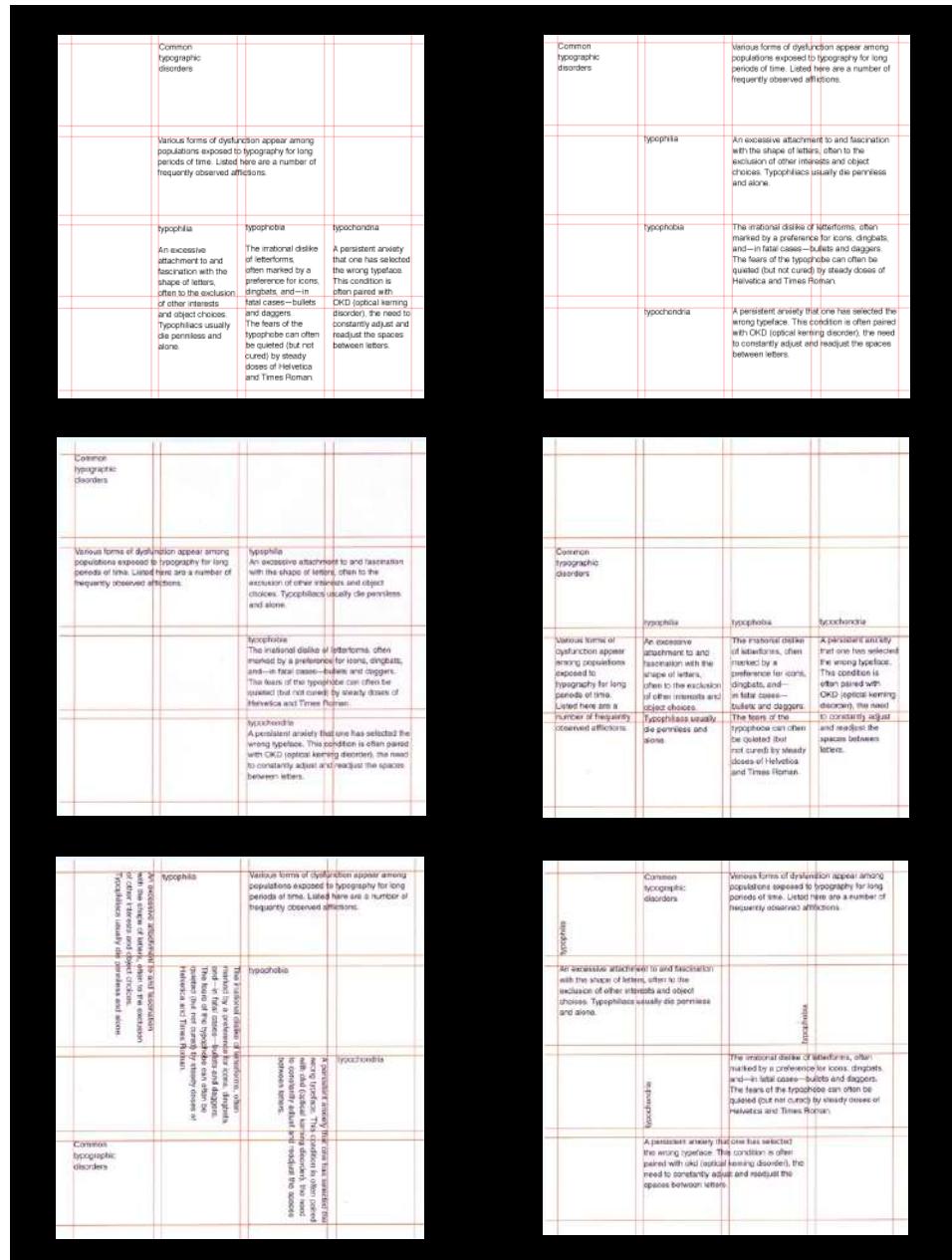
Typochondria

A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia

The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license.

EXAMPLE SOLUTIONS:



02>>

TEXT PROJECT

adapted from projects by Ellen Lupton at the MICA graduate graphic design program

Within a 6 x 6 inch square, compose the text provided below in a manner that expresses its meaning. Use only the roman, italic, and small caps of Sabon (provided on website). Vary only alignment, leading, line length, orientation, and spacing. Use no variations in weight or size. You may break the paragraph into smaller elements and distribute them within the square. Be sure to have a concept in mind before you work (sketch it!) as you will be asked to explain what textual ideas you chose to illustrate and what methods you employed to do so. Use tape or glue stick to mount your trimmed 6 x 6 composition to the center of a sheet of 8.5 x 11 inch black card stock or board.

SAYS ELLEN LUPTON:

The most common problem students encounter with this project is what I call “swimming.” This happens when you start changing the size, style, spacing, or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together. Avoid swimming by sketching ideas before you start working on the computer. Read the text; understand its basic meaning; break it into parts. How do those parts relate to typographic forms and structures? Don’t just jump in: think first.

USE THIS TEXT:

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.

Quote adapted from Walter Ong, *Orality and Literacy: The Technologizing of the Word* (London and New York: Methuen, 1982).

EXAMPLE SOLUTIONS:

The image shows a 3x2 grid of six different typographic compositions of the provided text, each enclosed in a white box. The top row contains two compositions, the middle row contains one large central composition flanked by two smaller ones, and the bottom row contains two compositions. Each composition uses varying alignment, leading, line length, and orientation to express the meaning of the text. The text itself is composed of several paragraphs and sections, including a title, a main statement, and descriptive sections about print and handwriting.

Print
situates words
in space more
relentlessly than
writing ever did.

Writing
moves words
from the sound world
to a world of visual space,
but print locks words into position in this space.
Control of position
is everything in
print. Printed texts
look machine-made,
as they are.

In handwriting,
control of space tends to be ornamental, ornate.

Typeographic control
typically impresses
most by its tidiness
and invisibility: the
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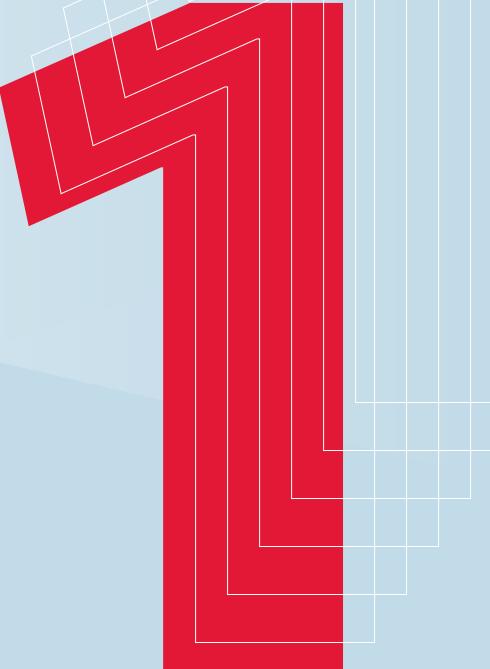
WRITING
moves words from the sound world
to a world of visual space,
but print locks words
into position in this space.
In handwriting, control of space
tends to be ornamental, ornate,
as in calligraphy.

This is an insistent world of cold, non-human, facts.



WELCOME TO THE

UNIVERSITY OF CINCINNATI
COLLEGE OF DESIGN, ARCHITECTURE, ART, AND PLANNING
SCHOOL OF DESIGN



UNIVERSITY OF CINCINNATI



the vision of the university of cincinnati (uc) is to become the leading urban research university of the 21st century. founded in 1819, uc is a major comprehensive research university with numerous programs top-ranked internationally and nationally. these top programs, especially one of its flagship colleges, the college of design, architecture, art, and planning (daap), are leading the way to attaining this vision.

uc strives to provide the highest quality learning environment, world-renowned scholarship, innovation, and community service and to serve as a place where *the freedom of intellectual interchange flourishes.*

the university of cincinnati embraces a set of core values for the new urban research university. the uc|21 academic plan identifies six guiding principles that link back to uc's rich heritage while also looking to a future where change is ever accelerating and the human condition is characterized by hyper-urbanization and an increasing need for creative solutions to difficult problems.

the following six values underscore the university of cincinnati's profound commitment to serve a rapidly changing, urbanized world—

- scholarship**
the creation and application of knowledge, with a strong emphasis on scholarly inquiry, research, experimentation, investigation, and creative production.
- citizenship**
the ability to apply knowledge and skills for responsible civic life and action—uc's emphasis is on public engagement and ethical purpose.
- stewardship**
the responsibility of the university of cincinnati to carry out a unique role in society to conserve and foster intellectual inquiry.
- leadership**
the capacity to motivate others to take actions that otherwise would not be taken, influencing and energizing the ideas, actions, and capabilities of others towards the betterment of society.
- partnership**
the collaborative interaction in an effort to gain an understanding and appreciation of what can be accomplished together that could not have been accomplished alone.
- cultural competence**
the appreciation, investigation, and understanding of varied cultural backgrounds, thereby promoting tolerance, understanding, and a respect for diversity.



history of the institution

the university of cincinnati is located in cincinnati, ohio, usa. the university offers its 35,000 students a balance of educational excellence and real-world experience. each year, this urban, public research university graduates 5,000 students, adding to the more than 200,000 living alumni around the world. with more than 2,000 international students and nearly 900 americans studying abroad annually, uc truly has an international reach.

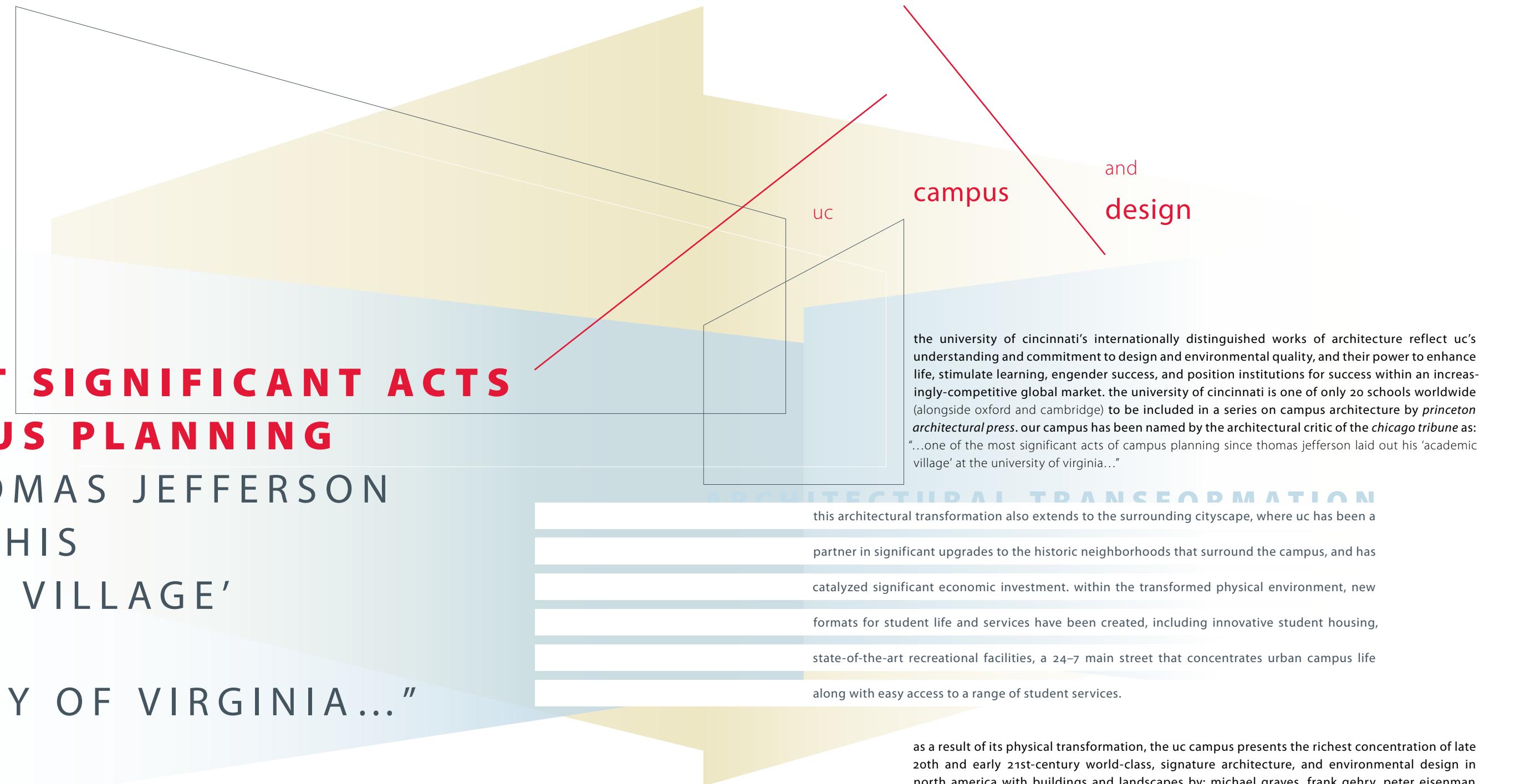
the university of cincinnati traces its origins back to 1819, the year in which cincinnati college and the medical college of ohio were chartered. in 1870, the city of cincinnati established uc, which later absorbed all the earlier institutions. the university of cincinnati is the second oldest municipal university in the country, and for many years it was the second largest.

a century ago in 1906, the university of cincinnati reinvented higher education by pioneering cooperative education (co-op), introducing the first such program in the world. uc remains an international leader in this movement, and its co-op program offers students real-world learning by giving them the opportunity to work for employers around the globe.

today, uc is a carnegie research 1 level comprehensive university, supported by the state of ohio, and ranked in the top 25 nationally, and the top 60 internationally. individual programs such as design, architecture, planning, environmental health, pediatric medicine, music, and archaeology are ranked among the most elite programs in the world. concurrent with the recent transformation of its physical campus into a world-renowned architectural showcase, uc has emerged as one of the most rapidly-rising institutions on national and international rankings.

over the past 15 years, uc has again been substantially reinventing itself, first with an ambitious physical master plan that has made it one of the finest architectural and design environments in the world, and now also—under the leadership of president nancy zimpher—with an academic action plan: *uc|21: defining the new urban research university*.

**"...ONE OF
THE MOST SIGNIFICANT ACTS
OF CAMPUS PLANNING
SINCE THOMAS JEFFERSON
LAID OUT HIS
'ACADEMIC VILLAGE'
AT THE
UNIVERSITY OF VIRGINIA..."**



uc

research

uc is classified as a research extensive university by the carnegie commission and has a rich history in discovery and innovation. the researchers at uc continue to be competitive in research funding—winning major grant awards at the state and federal levels. with more than \$330 million in research funding in each of the last two years, the university of cincinnati stands among the top 25 public research universities in the united states. research funding has more than doubled in the past nine years (from \$149 million in 1997). increasing the reach, volume, and excellence of our research activity continues to be a top priority of the institution.

innovation is at the heart of the *uc|21 academic plan*, leveraging our unique

capabilities among urban research universities. with 16 colleges, uc can provide an interdisciplinary approach to our mission of **teaching, research, and service**.

uc's research is exemplified by initiatives like the genome research institute (gri), an international leader in medical research and drug discovery. gri scientists are already attracting international attention in leading scientific journals, as well as at scientific meetings for their work on obesity, metabolic disorders, cardiovascular disease and cancer. gri is also driving the economy of ohio, creating hundreds of jobs at all levels. furthermore, gri is a member of the third frontier network, which is a state of ohio initiative connecting research institutions via a fiber optic loop in order to enhance advanced computing and data sharing across the state.

other interdisciplinary research programs at uc are great examples of innovative thinking about research. our investigators understand the importance of crossing disciplines and have done so not only at the gri, but also in other programs like the institute for nanosciences and technology, neurobiology, the uc cancer center, and the voice consortium—a unique mix of researchers in the college conservatory of music and the colleges of engineering, allied health sciences and medicine. the department of biomedical engineering is housed in both the colleges of medicine and engineering and brings faculty and students (including those from the college of daap) together in pioneering programs for the design of new medical devices. the center for surgical innovation brings together faculty from both the college of medicine and engineering to work in a state-of-the-art facility to design ground-breaking new ways to perform minimally invasive surgery.

finally, the university of cincinnati understands the relationship between academic research and regional economic development. the computational medicine center was created by an ohio third frontier grant awarded to the university and cincinnati children's hospital medical center to provide computational resources related to medicine and to create new jobs in this area. other centers and institutes of the university have also been recipients of funding specifically awarded to support and strengthen the region's economy.

New Methods of Drawing

Hilma
af Klint
Emma
Kunz
Agnes
Martin

Santa Monica
Museum of Art
Santa Monica CA
June 10 -
August 13,
2001

Edited by
Catherine de Zegher
and Hendel Teicher

The Drawing Center
New York and
Yale University Press
New Haven and London
Edward Norden Taub
Publication Program

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**New
Methods
of
Drawing**

01 >>

WORD PROJECT

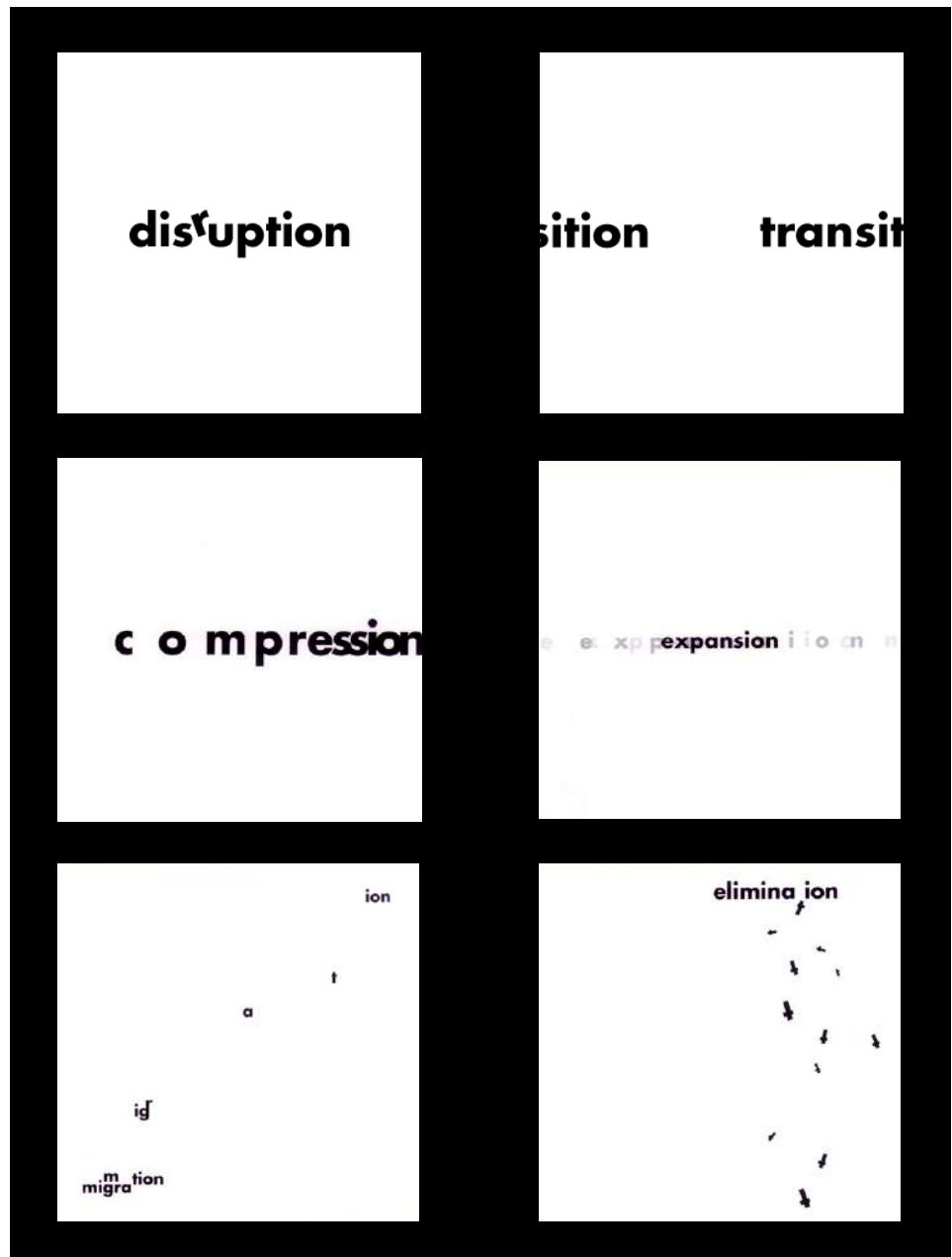
adapted from projects by Ellen Lupton at the MICA graduate graphic design program

Choose two words from the list below. In two different compositions, arrange each word to express its meaning (one word per composition). The composition is 6 x 6 inches square. You may vary the size, spacing, placement, and orientation of the letters. You may execute your project by tracing letters, cutting and pasting photocopied letters, using a computer, or any combination of these methods. Use only the typeface Futura Bold (provided on class website). You may repeat, omit, slice, block, or overlap words or letters. Do not use drop shadows or horizontal / vertical scaling (distortion). Do not use anything but black and white letterforms: no color, extraneous shapes, lines, or imagery. Consider the entire space of the square. Use tape or glue stick to mount your two trimmed 6 x 6 compositions to the center of sheets of 8.5 x 11 inch black card stock or board.

USE THIS TEXT:

**compression
transition
contraction
addition
subtraction
disruption
repetition
elimination
migration
expansion**

EXAMPLE SOLUTIONS:

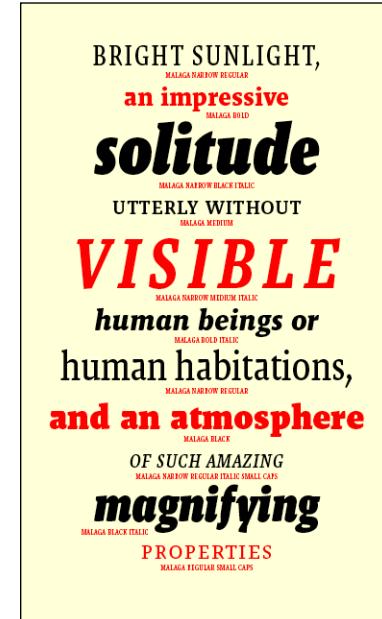
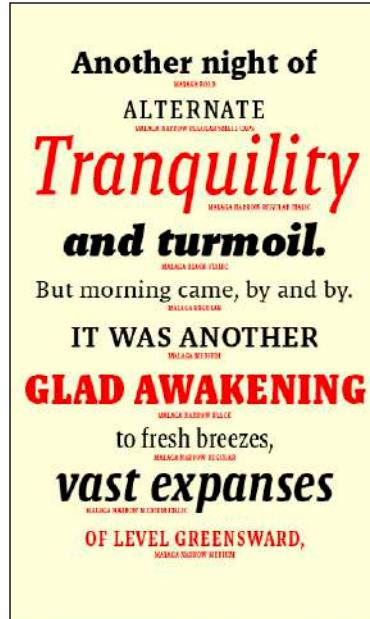


SPECIMEN PROJECT

Typeface designers have a long-standing tradition of creating “specimen sheets” of their new fonts so printers and designers can see them in action. A good specimen sheet shows the flexibility and expressive range of the typeface family while capturing its distinct spirit and tone of voice. A good specimen sheet also highlights the most unique functional aspects of the face and displays its full range of weights, styles, characters, and special glyphs in a wide range of sizes.

Create two 11 x 17 specimen sheets for one of the following typeface families: Gill Sans Std, Sabon LT Std, Helvetica Neue LT Std, Baskerville Ten OT, Futura Std, Clarendon LT Std, or Bodoni Std (all provided). The first specimen sheet must include: (1) the “style block” with many styles and weights represented and labeled. Keep in mind that the “style block” should utilize some kind of related text, like a quotation or poem, or a set of words that surround a topic relevant to the typeface’s character or purpose. It is a chance for the specimen designer to show off personal style, topical knowledge, or aesthetic taste. The second specimen sheet must include: (2) the full character set including ligatures, lining & oldstyle figures, small capitals, and (3) a sample text set at several sizes, weights, and line spacings (see examples below).

EXAMPLE SOLUTIONS:



COMPRESSED THIN	COMPRESSED EXTRA LIGHT
ABCDEFGHIJKLMNPQRSTUVWXYZ AAAAAAAABAAEAECCCCDDDEEEEEEFFFFGGGG AHIIIIIIIIJKLLENNNNNN0000000000CERRR SSSSSTTTThhth0000000000WWWWWWYYZZZB	ABCDEFGHIJKLMNPQRSTUVWXYZ abcdeghijklmnopqrstuvwxyz 01234567890123456789
COMPRESSED LIGHT	COMPRESSED MEDIUM
ABCDEFGHIJKLMNPQRSTUVWXYZ abcdeghijklmnopqrstuvwxyz 01234567890123456789	ABCDEFGHIJKLMNPQRSTUVWXYZ abcdeghijklmnopqrstuvwxyz 01234567890123456789
COMPRESSED	COMPRESSED HEAVY
ABCDEFGHIJKLMNPQRSTUVWXYZ abcdeghijklmnopqrstuvwxyz 01234567890123456789	ABCDEFGHIJKLMNPQRSTUVWXYZ abcdeghijklmnopqrstuvwxyz 01234567890123456789

SOCO COMPRESSED - THIN EXTRA LIGHT, LIGHT, REGULAR, MEDIUM, BOLD, EXTRA BOLD, HEAVY, ULTRA
Imagine that you have before you a flagon of wine. You may choose your own favourite vintage
Imagine that you have before you a flagon of wine. You may choose your own favourite
Imagine that you have before you a flagon of wine. You may choose your own favo
Imagine that you have before you a flagon of wine. You may choose your o
Imagine that you have before you a flagon of wine. You may choose
Imagine that you have before you a flagon of wine. You may c
Imagine that you have before you a flagon of wine. You r
Imagine that you have before you a flagon of wine. Y
Imagine that you have before you a flagon of wine. !

SOCO LIGHT 6/9 - STYLIC SET 2 WITH +15 TRACKING

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal clear glass, thin as a bubble, and as transparent. Pour and drink and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. Bear with me in this long-winded and fragrant metaphor, for you will find that almost all the virtues of the perfect wine have a parallel in typography. There is the long, thin stem that conveys fingerprints on the bowl. Why? Because no cloud must come between your eyes and the free heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of finger-reading the type?

SOCO REGULAR 14/17

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in

SOCO ULTRA 14/17

**Imagine that you before you a flago
wine. You may ch
your own favouri
tage for this imag
demonstration, s**

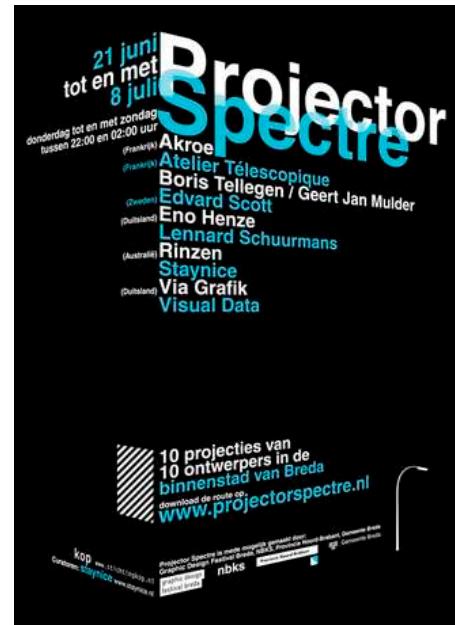
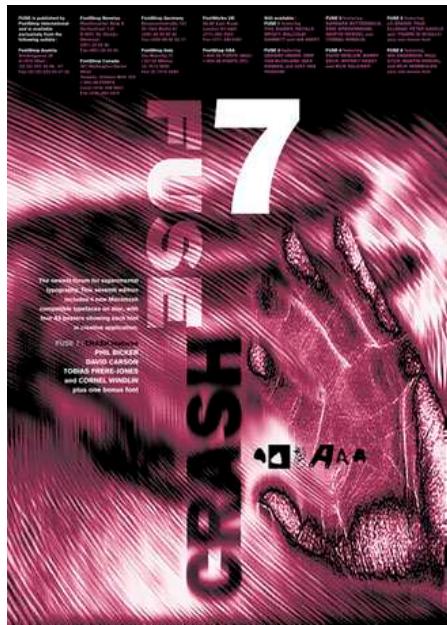
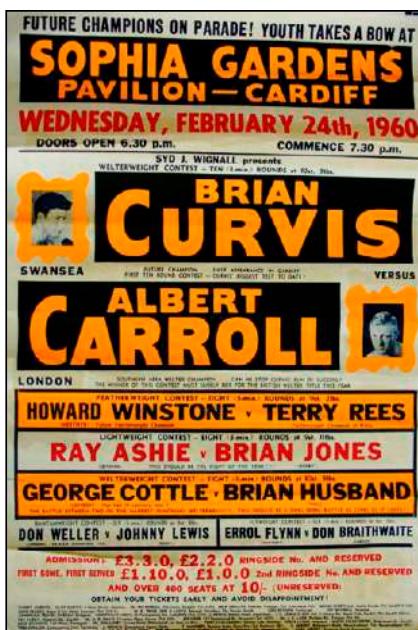
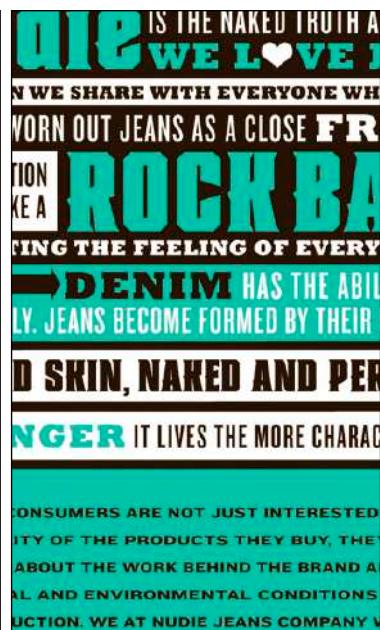
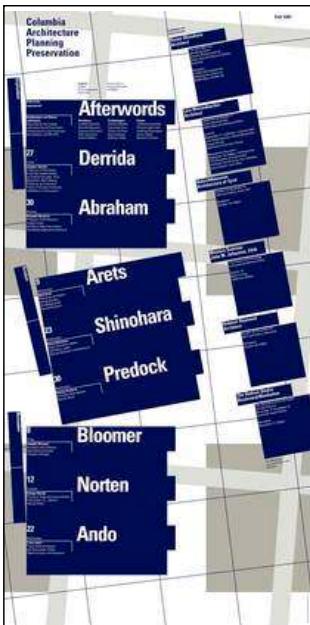
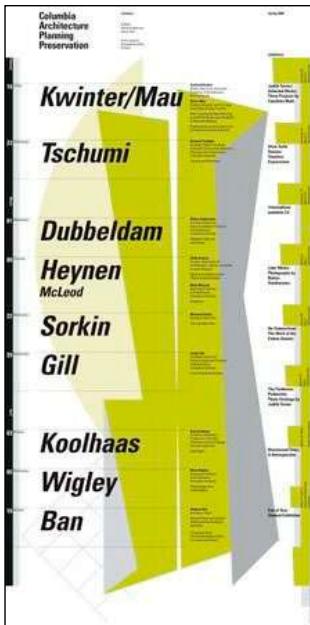
05>>

Caveat: If you choose to execute the poster project, you must also complete all four of the preliminary text design exercises! They build skills you will need to employ in the creation of a more complex hierarchical relationship among elements where more variables are at play (color, scale, weight, style, etc.)

POSTER PROJECT

Create a 16 x 20 inch poster for the MidPoint Music Festival 2009 in Cincinnati. The text and the MPMF graphic identity assets are provided on the class workspace. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the calendar of events and to quickly learn who the featured performing acts are. The poster must also convey the excitement of contemporary indie and art rock to an audience of designers and students. The information itself must constitute the "imagery" of the poster. Your poster must be purely typographic. You may use colors, shapes, and lines as well as text, but no illustrations or photography. The poster must be trimmed to its edges, and "tiled" printing is acceptable, as long as the tiles are assembled neatly by taping on the back. The CGC also has affordable large-format printing options (see desk attendants for help on how to submit work).

EXAMPLE TYPOGRAPHIC POSTERS:



the L O N G view

CONTEMPORARY ARTS CENTER

44 east sixth street

WWW.CONTEMPORARYARTCENTER.ORG

cincinnati, ohio 45202

OCTOBER 28, 2006 THROUGH NOVEMBER 08, 2007

513 345 8400

TRADITIONAL FILMMAKING IS OFTEN BOUND BY THE CONSTRAINTS OF TIME and Hollywood formats. However, many filmmakers have created works that push the limits of scale and running times. The long duration is an essential strategy to portray the sweep of history, or to immerse the viewer deeply into the milieu of the film. Their duration, often extending over 6 hours, makes it a difficult fit even for art house cinema. Typically, the films are screened once or twice on a “marathon” basis. The Performance Space of the CAC offers a unique opportunity to return to run these films continuously over the course of several days, and, in a sense, becomes another gallery in the museum.

Viewers who get engaged in a particular film, or who want to experience it in its entirety, have multiple opportunities to return to the museum and absorb the full length of the work. Screenings are free and open to the public during five time periods in the coming season. Highlights include screenings of Jean-Luc Godard's *Histoire(s) du Cinéma* (1988–1998), Andy Warhol's *Empire* (1964), Jonas Mekas' *As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty* (2000), and the premiere of Cincinnati-based filmmaker Steve Gebhardt's, *Zaha Hadid and Her Museum* (2000–2006).

filmmakers

JEAN-LUC GODARD, PETER WATKINS, ANDY WARHOL, STEVE GEBHARDT, JONAS MEKAS, FREDERICK WISEMAN, HANS JURGEN SYBERBERG, BELA TARR, EDGAR REITZ, and MARIO TULIO GIORDANO

guest curators

CHARLES WOODMAN and RUSS JOHNSON

Media LONG

CONTEMPORARY ARTS CENTER

October 28, 2006 through November 08, 2007

www.contemporaryartcenter.org

GUEST CURATORS: Charles Woodman and Russ Johnson

44 East Sixth Street
Cincinnati, Ohio 45202
513 345 8400

TRADITIONAL FILMMAKING IS OFTEN BOUND BY THE CONSTRAINTS OF TIME and Hollywood formats. However, many filmmakers have created works that push the limits of scale and running times. The long duration is an essential strategy to portray the sweep of history, or to immerse the viewer deeply into the milieu of the film. Their duration, often extending over 6 hours, makes it a difficult fit even for art house cinema. Typically, the films are screened once or twice on a "marathon" basis. The Performance Space of the CAC offers a unique opportunity to return to run these films continuously over the course of several days, and, in a sense, becomes another gallery in the museum.

FILM MAKERS: Jean-Luc Godard, Peter Watkins, Andy Warhol, Steve Gehrhardt, Jonas Mekas, Fredrik Wiesman, Hans Berggren Syberberg, Bela Tarr, Edgar Reitz, and Mario Tilio Giadano. (900-2000) Jean-Luc Godard, Occasionally I Saw Brief Glimpses of Beauty (2000), and the premiere of Cincinnati-based filmmaker Steve Gebhardt's, *Zaha Hadid and Her Museum* (2000-2001). Steve Gehrhardt, Steve Gehrhardt, and Mario Tilio Giadano, (900-2000) Jean-Luc Godard, Occasionally I Saw Brief Glimpses of Beauty (2000), and the premiere of Cincinnati-based filmmaker Steve Gebhardt's, *Zaha Hadid and Her Museum* (2000-2001).

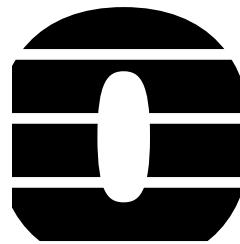
VIEWERS WHO GET ENGAGED IN A PARTICULAR FILM, OR WHO WANT TO EXPERIENCE IT IN ITS ENTIRETY, HAVE MULTIPLE OPPORTUNITIES TO RETURN TO THE MUSEUM AND ABSORB THE FULL LENGTH OF THE WORK. SCREENINGS ARE FREE AND OPEN TO THE PUBLIC DURING FIVE TIME PERIODS IN THE COMING SEASON. HIGHLIGHTS INCLUDE SCREENINGS OF

THE LONG

Traditional filmmaking is often bound by the constraints of time and Hollywood formats. However, many film makers have created works that push the limits of seal

and running times. The long duration is an essential strategy to portray the sweep of history, or to immerse the viewer deeply into the milieu of the film. Their duration, often extending over 6 hours, makes it a difficult fit even for art house cinema. Typically, the films are screened once or twice on a "marathon" basis. The Performance Space of the CA offers a unique opportunity to return to run these films continuously over the course of several days, and, in a sense, becomes another gallery in the museum.

OCTOBER 28 2006 THRO JGH NOVEMBER 08, 2007



Contemporary Arts Center
www.contemporaryartscenter.org

V E W

Viewers who get engaged in a particular film, or who want to experience it in its entirety, have multiple opportunities to return to the museum and absorb the full length of the work. Screenings are free and open to the public during five time periods in the coming season. Highlights include screenings of Jean-Luc Godard's *Histoire(s) du Cinéma* (1988-1998), Andy Warhol's *I'm Empire* (1964), Jonas Mekas' *A Cinema Was Moving Ahead, Occasionally I Saw Brief Gl*

UNESCO: YURI MIKHAELOVICH: Jean Luc Godard, Peter Watkins, Andy Warhol, Steve Gebhardt, Jonas Mekas, Frederick Wiseman, Hans-Jürgen Syberberg, Bela Tarr, Edgar Reitz, and Mario Tullio Giordano, 44 East Sixth Street Cincinnati, Ohio 45202 513 345 8400

type/text III

professor kristin cullen
kristin.cullen@uc.edu
5135560135 | aronoff 6438

typographic details

- > **Respect letters and typographic communication.**
readability and sophistication is critical
- > Choose typefaces wisely and always know the names of the typefaces used.
- > When choosing typefaces, consider the communicative role of the text, as well as the style, tone, and historical significance, if appropriate, of the typeface.
- > Do not stretch, skew, condense, or horizontally and vertically scale type – altering letters based on an existing typeface design is inappropriate. select appropriate typefaces designed for the typographic feeling desired

> Do not stack type. All letters maintain a shared baseline.

- > Punctuation precedes quotation marks: “quotation marks.”
- > Use only one word space between sentences (a single space after the end of a line).
- > Use correct apostrophe and quotation marks, which are curved or angled, not prime marks that are straight up and down. Prime marks denote feet and inches.
- > Hang quotation marks and other punctuation outside flush edges of text blocks to keep all text in alignment. This maintains the implied flush edge of text.

“Hang quotation marks and other punctuation to keep all text in alignment.”

in inDesign, select the text box in which you want to hang punctuation. go to “type” > “story.” in the “story” window, click on the box to activate it and set the point size to the type size used and adjust as needed. in illustrator, go to “type” > “smart punctuation” and adjust as needed.

- > Use hyphens (-), en dashes (–), and em dashes (—) appropriately.
the hyphen is used for hyphenated words and breaking words in paragraph settings. the en dash is used in compound words/phrases, like chicago–new orleans, and to separate items such as dates, locations, times, and phone numbers. a space before and after the dash is not needed in these cases. the em dash is used to separate thoughts—like in a sentence. there are no spaces required before and after, but kerning may be required. like the em dash, the en dash can also be used to separate thoughts – spaces are needed before and after in such cases. whichever you choose, be consistent.

key command for an en dash: alt/option + hyphen = –

key command for an em dash: shift + alt/option + hyphen = —

- > Reduce the point size of numbers and all cap settings by 1/2 to 1 point size.
do not reduce in size when using old style figures or small caps
- > Always increase the tracking setting of ALL CAPITALS to increase legibility.
- > Do not increase the tracking setting of lowercase letters.
increasing the spaces between lowercase letters decreases legibility
- > Check the kerning of all type to avoid the collision or looseness of characters.
create optically even spaces between letters
- > Use ligatures, if included in the typeface used.

key commands for common ligatures:

shift + alt/option + 5 = fi

shift + alt/option + 6 = fl



- > Use bold serif faces sparingly.
some bold serif faces have been retrofitted to accommodate desktop publishing needs, which often fattens the serifs and negates the elegance of the original font; find additional ways to create emphasis, like the use of italic, changes in scale or position, or pairing the serif with a sans serif typeface
- > Watch consecutive hyphenations in a paragraph.
no more than 2 hyphenations in a row
- > Do not hyphenate proper nouns, including names, locations, titles, etc.
- > Do not hyphenate the last word on the first line of a paragraph.
- > When working on rags, avoid white spaces, shapes, angles, curves, and ledges – create a smooth ebb and flow along ragged edges and avoid anything that draws attention to the paragraph rag.
- > When working on rags, small words like *a, of, an, to* should be brought down to the next line of the paragraph – if they are hanging out on a ledge.
- > Check for *widows* – one or two words left on the last line of a paragraph.
- > Check for *rivers* – irregular gaps prominent in justified alignments.
- > Do not allow the last sentence of a paragraph to begin a new page, or the first sentence of a new paragraph end a page – these are called *orphans*.
- > Do not indent the first line of the first paragraph.
an indent signals a change, not a beginning
- > Typographically format all titles, such as names of books, magazine, etc. within a text; do not underline.
- > Three periods with spaces in between is not an ellipse.
key command for an ellipse: alt/option + ; = ...
- > Use roman parentheses and brackets, even if the text within is italic: *(italic text)*
- > Run spell check. Always.
- > **Check the typographic details when designing any composition.**
set type intelligently, with care and attention

	+		-	
1 consistently excellent, no changes needed	1	2	3	4
2 very good	1	2	3	4
3 good to average	1	2	3	4
4 poor, major changes needed	1	2	3	4
5 unacceptable	1	2	3	5
	+		-	<i>communicative function and purpose</i>
				> does the design reflect its <i>function and purpose</i> ?
				> is there a balance between the design's <i>communicative</i> and <i>aesthetic</i> functions?
				> is the design <i>engaging, distinctive, and informative</i> ?
				> does the design send the desired <i>emotion, mood, and tone</i> ?
				> are the visual elements (type, graphic shapes, linear elements) <i>cohesive</i> ?
				> does the <i>integration</i> of the visual elements create <i>movement and rhythm</i> ?
	+		-	<i>basic compositional factors</i>
				> is <i>contrast</i> used effectively to distinguish all visual elements?
				> does the use of <i>space</i> direct the eye toward the positive areas of the design?
				> are changes in <i>scale</i> of the visual elements effective?
				> is the <i>quantity</i> of information in the composition too excessive or minimal?
				> are <i>orientation and position</i> of the visual elements used advantageously?
				> is <i>tension</i> between the visual elements effective?
				> does the design exhibit <i>depth, dimension, and perspective</i> ?
				> is <i>repetition</i> used appropriately and without adding too many elements to the page?
				> does the use of <i>color</i> add value without overpowering or distracting the viewer?
				> do the <i>graphic shapes</i> and <i>linear elements</i> enhance the design?
	+		-	<i>structure and organization</i>
				> is an underlying <i>structure or method of organization</i> evident?
				> do horizontal and vertical spatial divisions provide <i>alignment points</i> for visual elements?
				> are the visual elements consistently aligned across and down the page?
				> do the margins activate the positive areas of the design rather than frame the page?
	+		-	<i>hierarchy</i>
				> does a dominant <i>focal point</i> lead the viewer into the design?
				> is there a logical <i>progression – sequence – through the design</i> ?
				> are the visual elements organized into <i>dominant and subdominant</i> levels?
				> is there evidence of <i>foreground, middle ground, and background</i> ?
				> does the design avoid monotonous or overactive visual fields?
	+		-	<i>typography</i>
				> does the typographic system encourage <i>readability and comprehension</i> ?
				> does the typography aesthetically invigorate the text with <i>meaning</i> ?
				> are the typefaces sending the appropriate <i>attitude and personality</i> ?
				> if using multiple typefaces, is the combination <i>harmonious and optically matched</i> ?
				> are changes in <i>styles, weights, and widths</i> distinguishing content effectively?
				> are small caps, as well as lining and nonlining numerals, used consistently?
				> are the typefaces <i>legible</i> and all text settings <i>readable</i> ?
				> is typographic <i>contrast and color</i> evident?
				> are all type sizes appropriate and not too small or large?
				> are <i>line lengths</i> set in comfortable measures?
				> does the typography need <i>spacing</i> (kerning and tracking) adjustments?
				> is the <i>leading</i> between lines too tight or loose?
cullen				> are hyphens, as well as en and em dashes, used correctly?
				> are apostrophes and quotation marks used instead of prime marks?
				> is attention paid to <i>hanging punctuation</i> ?

provide three suggestions for overall improvement

shopping for type | type for presentation: precedents



program leave of absence



COLLEGE OF DESIGN ARCHITECTURE ART PLANNING

office of the dean
university of cincinnati
po box 210016
cincinnati ohio 45221-0016

513 556 1376 p
513 556 3288 f

www.daap.uc.edu

student name

ucid

program name

year in program

1st yr 2nd yr 3rd yr 4th yr 5th yr

email

phone local

address local

effective date of leave of absence

check quarter beginning the leave of absence

autumn winter spring summer year

check quarter returning to the program

autumn winter spring summer year

Indicate your past academic yearly schedule by writing in the year and checking [✓] the circles and squares that represent school and co-op quarters. Indicate your anticipated return to school by placing an [X] in the appropriate location.

year	au				wi				sp				su			
quarter	au	wi	sp	su	au	wi	sp	su	au	wi	sp	su	au	wi	sp	su
school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
co-op	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Reason for program leave of absence

NOTES & INSTRUCTIONS

Please return this form to:

Student Affairs, Room 5470 Aronoff.

During the time of your leave of absence you will continue to be classified as a DAAP student in your current program.

copy to:

Department

Student

Professional Practice, if applicable

student signature

date

Signatures

advisor or program chair signature

date

professional practice advisor signature

date

assistant dean signature

date

program leave of absence



COLLEGE OF DESIGN ARCHITECTURE ART PLANNING

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university of cincinnati
po box 210016
cincinnati ohio 45221-0016

513 556 1376 p
513 556 3288 f

www.daap.uc.edu

student name

ucid

program name

year in program

1st yr

2nd yr

3rd yr

4th yr

5th yr

email

phone local

address local

effective date of leave of absence

check quarter beginning the leave of absence

autumn

winter

spring

summer year

check quarter returning to the program

autumn

winter

spring

summer year

Indicate your past academic yearly schedule by writing in the year and checking [✓] the circles and squares that represent school and co-op quarters. Indicate your anticipated return to school by placing an [X] in the appropriate location.

year

quarter

au

wi

sp

su

au

wi

sp

su

au

wi

sp

su

au

wi

sp

su

school

co-op

Reason for program leave of absence

NOTES & INSTRUCTIONS

Please return this form to:

Student Affairs, Room 5470 Aronoff.

During the time of your leave of absence you will continue to be classified as a DAAP student in your current program.

copy to:

Department

Student

Professional Practice, if applicable

student signature

date

Signatures

advisor or program chair signature

date

professional practice advisor signature

date

assistant dean signature

date

daap appeal petition



COLLEGE OF
DESIGN
ARCHITECTURE
ART
PLANNING

office of the dean
university of cincinnati
po box 210016
cincinnati ohio 45221-0016

513 556 1376 p
513 556 3288 f

www.daap.uc.edu

student name _____ ucid _____

email _____ phone _____

address where notification should be sent

Type of Appeal

Late Add

course number _____ credit hours _____ level-undergrad / grad _____

_____ au qtr wi qtr sp qtr su qtr
academic year

Late Drop

course number _____ credit hours _____ level-undergrad / grad _____

_____ au qtr wi qtr sp qtr su qtr
academic year

Change of Grade

1-4 years old change of grade to "w"

course number _____ credit hours _____ level-undergrad / grad _____

_____ au qtr wi qtr sp qtr su qtr
academic year

grade is recorded as _____ correct grade _____

student signature _____ date _____

Reason, as provided by the faculty member supporting petition (continue on back)

_____ _____
faculty member supporting petition signature _____ date _____

For Office Use Only

ACTION TAKEN

approved daap student affairs _____
 denied committee _____ date _____

NOTES & INSTRUCTIONS

Please return this form to:

Student Affairs, Room 5470 Aronoff.

Appeals will be considered on the basis of the student's circumstances.

Therefore, the faculty member supporting the appeal petition **must** explain (in the "Reason" area) why a waiver should be granted.

There is no guarantee that an appeal will be granted.

daap appeal petition



COLLEGE OF
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ARCHITECTURE
ART
PLANNING

office of the dean
university of cincinnati
po box 210016
cincinnati ohio 45221-0016

513 556 1376 p
513 556 3288 f

www.daap.uc.edu

student name ucid

email phone

address where notification should be sent

Type of Appeal

Late Add

course number credit hours level-undergrad / grad

academic year au qtr wi qtr sp qtr su qtr

Late Drop

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1-4 years old change of grade to "w"

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academic year au qtr wi qtr sp qtr su qtr

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student signature date

Reason, as provided by the faculty member supporting petition (continue on back)

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There is no guarantee that an appeal will be granted.

faculty member supporting petition signature

date

For Office Use Only

ACTION TAKEN

approved

denied

ACTING BODY

daap student affairs

committee

date

Stephanie M. John

College Address:
1126 Hillcrest Rd.
Cincinnati, OH 45224
(937) 974-4276

Permanent Address:
2170 Crosley Ct.
Miamisburg, OH 45342
(937) 847-8081
(937) 974-4276

Johs2@email.uc.edu

Education:

University of Cincinnati, Cincinnati, OH, College of Design, Art, Architecture, and Planning. (DAAP) Fashion Design, Class of 2011.

Miamisburg High School, Miamisburg, OH, Diploma, June 2006.

Work Experience:

Isle of Skye Cashmere

Intern: Assisting clients with choosing merchandise. Ordering fabrics, and clothing from vendors. Running the store myself and organizing orders for merchandise.

Garan Inc.

Intern: Assisting designers with lineplans. In charge of samples and keeping track of them. Organizing lineplans, pitches and other information for the designers.

Jack's Aquarium and Pets

June 2007-Present

Sales Associate: Assist Customers with questions, run the cash register and count money at night, maintain care of animals and fish.

Qualifications:

Adobe Creative Suite 2: Indesign, Golve, Illistrator, and Photoshop.

Microsoft Office 2000: Word, Excel, and Powerpoint.

Design Skills: Flat sketches, Garment construction, Textiles, Pattern making and Forecasting

Activities:

College

Rally Cats, Fashion Appreciation Society

High School

Varsity Gymnastics Captain, Wind Symphony and Honors Band, Marching Band, JV Vollyball, Outdoor Club, Choir, National Honors Society.

Awards and Scholarships:

College

Starving Artists Scholarship

High School

Dean's List all four years, Honors Diploma, National Honors Society, Volunteer hours award, Four year athletic award.

References:

Available upon request.

STEPHANIE M. JOHN

1126 HILLCREST RD. | CINCINNATI, OH 45224

JOHS2@EMAIL.UC.EDU | 937 974 4276

EDUCATION **University of Cincinnati** | Cincinnati, OH
College of Design, Art, Architecture, and Planning. (DAAP) Fashion Design, Class of 2011

Miamisburg High School | Miamisburg, OH
Diploma, Graduated June 2006

WORK EXPERIENCE **Isle Of Skye Cashmere** | Cincinnati, OH
Intern: Assisting clients with choosing merchandise. Ordering fabrics, and clothing from venders. Running the store myself and organizing orders for merchandise.

Garan Inc. | New York, NY
Intern: Assisting designers with lineplans. In charge of samples and keeping track of them. Organizing lineplans, pitch sheets, and other information for the designers. Assisting newborn designers with the Spring 2009 line.

Jack's Aquarium And Pets | Cincinnati, OH
Sales Associate: Assisting customers with questions, running the cash register and counting money at night. Maintain care of animals and fish.

QUALIFICATIONS **COMPUTER SKILLS**
Adobe Creative Suite: Illustrator, Indesign, Photoshop, and Golve.
Microsoft Office: Word, Excel, and Powerpoint

DESIGN SKILLS
Flat Sketching, Garment Construction, Textiles, Pattern Making, Trend Forecasting, Fashion Drawing, Fashion Buying, and Computer Aided Design.

ACTIVITIES **COLLEGE**
Rally Cats, Relay for Life, St. Vincent De Paul Charity Fashion Show

HIGH SCHOOL
Varsity Gymnastics Captain, Wind Symphony and Honors Band, Marching Band, JV Volleyball, Outdoor Club, Honors Choir, National Honors Society

AWARDS **COLLEGE**
Starving Artists Scholarship

HIGH SCHOOL
Dean's List all four years, Honors Diploma, National Honors Society, Volunteer Hours Award, Four-Year-Letterman Athletic Award.

References availabl on request.

paige elisabeth metka



513.550.1474
metkape@email.uc.edu
P.O. Box 969, West Chester, Oh 45071-0969

★ Objective:

To obtain an internship within the fashion industry that is creative and challenging

★ Summary of Qualifications:

- ~Exceptionally motivated self-starter and creative problem-solver with strong work ethic
- ~Highly flexible and adaptable, adept at multi-tasking in a fast-paced environment
- ~Excellent organizational and communication skills

★ Education:

~University of Cincinnati

Bachelor of the Arts; Fashion Design, expected 2011
Minor: Journalism & Creative Writing
3.6 GPA; Cincinnatus Scholar, Honors Scholar, Dean's List

~Lakota West High School, West Chester, Ohio

2006 Graduate, Honors Student, National Honors Society, 3.7 GPA

★ Skills:

- ~Proficient in Macintosh and Windows, Microsoft Office, Adobe Photoshop, Illustrator, InDesign and GoLive, Web PDM, and AccuMark PDS
- ~Drawing and Fashion Illustration, Trend Forecasting, Design Construction, Pattern Making, Design Fundamentals and Fashion History
- ~Writing and Journalism

★ Work Experience:

- ~Part-time Retail Sales Associate; **Express**, New York, New York; September 2008-December 2008
 - Worked 15-20 hours per week with a full-time internship
 - Trained in cashier, stock, recovery, and excellent customer service
- ~Full-time Accessories Intern; **Harper's Bazaar**, New York, New York; August 2008-November 2008
 - Trafficked samples and organized sample closet for accessories department
 - Assisted editors with daily tasks, helped prepare for photo shoots
 - Created trend-boards for current stories
 - Communicated directly with PR offices of major designers to coordinate samples
- ~Full-time Tech Design Intern; **Abercrombie & Fitch**, New Albany, Ohio; March 2008-June 2008
 - Measured and reviewed construction of samples and inputted information into Web PDM
 - Reviewed patterns with AccuMark PDS software
 - Worked in Photoshop and Illustrator to create photo layouts for tech packs
 - Created and updated Illustrator sketches for tech packs
- ~Part-time Certified Trainer and Food Service; **Panera Bread**, Ohio; July 2006-August 2008
 - Became certified in all areas after 60 days
 - Promoted to Certified Trainer after 3 months
 - Worked 25-35 hours per week with a full-time school schedule

★ Activities and Honors:

- ~Studied abroad in Argentina, summer 2007
- ~Participated in the Post-Secondary Enrollments Option at UC, 2004-2006
- ~Received scholarship as exchange student in Germany, summer 2005
- ~Volunteer for Clifton Clean-up, Walk for a Just Community, Cincinnati Museum Center, Fringe Festival, Know Theatre, American Red Cross and Wellspring Community Church



paige elisabeth metka

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513 550 1474 | METKAPE@EMAIL.UC.EDU

summary of qualifications

Exceptionally motivated self-starter and creative problem-solver with strong work ethic
Highly flexible and adaptable, adept at multi-tasking in a fast-paced environment
Excellent organizational and communication skills

skills

Proficient in Macintosh and Windows, Microsoft Office,
Adobe Creative Suite, Web PDM, and AccuMark PDS
Drawing and Fashion Illustration, Trend Forecasting, Design Construction,
Pattern Making, Design Fundamentals and Fashion History
Writing and Journalism

education

UNIVERSITY OF CINCINNATI

Bachelor of Arts; Fashion Design, expected 2011
Minor: Journalism & Creative Writing
3.6 GPA; Cincinnatus Scholar, Honors Scholar, Dean's List
Post-Secondary Enrollment Options 2004-2006

LAKOTA WEST HIGH SCHOOL | West Chester, Ohio
2006 Graduate, Honors Student, National Honors Society, 3.7 GPA

work experience

EXPRESS | New York, New York

Part-time Sales Associate | SEP 08–DEC 08
Worked 15-20 hours per week with full-time internship
Trained in cashier, stock, recovery, and excellent customer service

HARPER'S BAZAAR | New York, New York

Full-time Accessories Intern | AUG 08–NOV 08
Trafficked samples and organized sample closet for accessories department
Assisted editors with daily tasks, helped prepare for photo shoots
Created trend-boards for current stories
Communicated directly with PR offices of major designers to coordinate samples

ABERCROMBIE & FITCH | New Albany, Ohio

Full-time Tech Design Intern | MAR 08–JUN 08
Measured and reviewed construction of samples and inputted information into Web PDM
Reviewed patterns with Accumark PDS software
Worked in Photoshop and Illustrator to create photo layouts for tech packs
Created and updated Illustrator sketches for tech packs

PANERA BREAD | Ohio

Part-time Certified Trainer | JUN 08–AUG 08
Became certified in all areas after 60 days
Promoted to Certified Trainer after 3 months
Worked 25-35 hours per week with a full-time school schedule

CORNERSTONE CSG | West Chester, Ohio

Part-Time Order Entry Assist | APR 06–SEP 06
Promoted to next level after 2 months

PACSUN | Springdale, Ohio

Part-time Retail Sales Associate | APR 06–JUL 06

RAMPAGE | Springdale, Ohio

Part-time Retail Sales Associate | OCT 05–APR 06

activities & honors

Studied abroad in Argentina, summer 2007
Participated in the Post Secondary program at UC, 2004-2006
Received scholarship as exchange student in Germany, summer 2005
Volunteer at University of Cincinnati, Know Theatre, Cincinnati Museum Center, Fringe Festival, Clifton Clean-up, Center for Community Engagement, American Red Cross, and Wellspring Community Church

References and Portfolio available upon request

Rita Tanner

tannerra@email.uc.edu

Permanent Address
7803 Greenbriar Ln.
Cincinnati, OH 45243
(513) 300-1280

Education

2006 -Present: The University of Cincinnati
College of Design Architecture Art and Planning
Major: Fashion Design:Product Developement Track
Class of 2011

2002-2006: Madeira High School, Cincinnati Ohio

Course Highlights: Foundation Studies, Fashion Illustration, Design Construction, Pattern Making, and Textiles

September 2008-December 2008: Fossil Inc.- Dallas, Texas
Apparel Design Intern: Helped prepare CADs for line and color reviews by altering silhouettes and color. Orgaized research for upsoming seasons and created trend and concept boards.

March 2008- June 2008: Garan Incorporated- New York, New York
Fashion Design Intern: Helped prepare for presentations by putting together inspiration boards, line sheets and altering flat sketches

June 2007- Present: Brighton Collectibles- Cincinnati, Ohio
Sales Partner: Help provide excellent customer service and design floor sets

June 2006-September 2006: Transducers Direct-Cincinnati, Ohio
Administrative Assistant:Organized files, answered phones,

College:

Fashion Design Students Association, Cincinnatus
Scholarship, Dance Team Coach and Coreographer, and Volunteer for a work program with special needs children

High School:

Varsity Volleyball 4 years- (Captain, Most Improved Player, Most Valuable Player, Sportsmanship Award),Dance Team 3 years- (Captain, Coach, and Coreographer), Ballet 14 years, Clogging 8 years, Spanish Club 2 years, French Club 1 year, Art Club 2 years, Teen Counseling 2 years

Qualifications

Computer, Design and Interpersonal:

Adobe Software-Photoshop, Illustrator, InDesign, and Go Live, Illustration, construction, patternaking, Textiles,Trend Forecasting, Color Forecasting, Time Management, Responsibility, Teamwork Skills, Prioritizing, Organization, Patience, and Problem solving skills

Interests

Accessories Design, Children's Wear, Women's Wear, Graphic Design, and Product Deve;opment

RITA TANNER

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TANNERRA@EMAIL.UC.EDU

513 300 1280

EDUCATION

- 2006-2011** **The University of Cincinnati 2011**
College of Design, Architecture, Art and Planning
Fashion Design: Product Development
- 2002-2006** **Madeira High School, CINCINNATI OHIO**

WORK EXPERIENCE

- SEP-DEC 2008** **Fossil Inc., DALLAS, TEXAS**
Apparel Design Intern
Helped prepare CAD sketches for line and color reviews by altering silhouettes and color, Performed and organized research for upcoming season through trend and concept boards
- MAR-JUN 2008** **Garan Inc., NEW YORK, NEW YORK**
Fashion Design Intern: Girls Division
Helped prepare Inspiration Boards, Line sheets, and CAD sketches for Presentations and reviews
- JUN 2007-PRESENT** **Brighton Collectibles, CINCINNATI, OHIO**
Sales Partner
Helped provide excellent customer service and design floor sets

ACTIVITIES & ACHIEVEMENTS

College:

Fashion Design Students Association, Cincinnatus Scholarship, Dance Team Coach, and Volunteer for a special needs childrens work program

QUALIFICATIONS

Computer, Design and Interpersonal:

Adobe Illustrator, Adobe Photoshop and Adobe InDesign, Illustration, Construction, Patternmaking, Textiles, Trend Forecasting, Time management, Responsibility, Organization, Prioritizing, Patience, and Problem Solving Skills

INTERESTS

Women's Wear Design, Children's Wear Design, Textile and Print Design, Illustration, Branding, Trend Forecasting, and Product Development

Sarah A. Hasselbeck

3649 SANDAL LN | CINCINNATI, OHIO 45248

513.763.0989 | HASSELSA @ EMAIL.UC.EDU

Education

UNIVERSITY OF CINCINNATI

CINCINNATI, OH

College of Design Art Architecture & Planning.

Major: Fashion Product Development.

Class of 2011

Dean's List

OAK HILLS HIGH SCHOOL

CINCINNATI, OH

Class of 2006

Course highlights:

Art History, Art I-V, Textile/Enamel Design,

Graphic Arts, Photography, Computer Graphics.

Work Experience

LENSCRAFTERS

CINCINNATI, OH

February 2007-Present

Part-Time

Help customers select new eyewear styles,

encourage yearly exams, aid in selection of lenses,

display and organize merchandise.

EASY WAY PRODUCTS

CINCINNATI, OH

Full-Time

Updated specification sheets, photocopied, created

specification sheets, inspected items for accuracy,

digitized items into computer system

Qualifications

COMPUTER

_Microsoft Office

_Adobe Photoshop

_Adobe Illustrator

_Adobe InDesign

DESIGN COURSES

_Design Construction

_Pattern Making

_Fashion History

_Fashion Drawing

erica heimbrock

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513.368.8489 | HEIMBREL@EMAIL.UC.EDU

education

university of cincinnati
fashion design product development
CLASS OF 2011 | 3.7 GPA

oak hills high school
CLASS OF 2006 | 3.9 GPA

experience

aeropostale

NEW YORK, NEW YORK | JUNE 2008 TO SEPTEMBER 2008- FULL-TIME

Helped develop the new Aero kid's concept, targeting boys and girls ages six to thirteen. Assisted the boys and girls denim designer with denim fittings, trend research, presentation boards, illustrator flats, CADing denim, technical packages, options for development denim, signature back pocket options and back pocket approval packages for legal. Assisted the boys and girls color, print and pattern designer with conceptualizing deliveries, trend research, creating new color standards for the fall 2009 palette and pitching colorways for the CAD department.

mercy franciscan at west park

CINCINNATI, OHIO | SEPTEMBER 2004 TO PRESENT- PART-TIME

Work with the elderly. Trained in food nutrition service for five stations, busser, hostess and cold prep for both morning and evening shifts. Responsible for setting tables, bussing, cleaning and then resetting tables. Excellent hostess. Know the entire dining room and exactly how it runs.

schwab nursery

CINCINNATI, OHIO | APRIL 2005 TO JUNE 2005- SEASONAL

Stocked merchandise, watered and pruned the plants. Ran the cash register in the greenhouse including opening and closing the register and customer service representative.

skills

COMPUTER

Training in Adobe Illustrator, Photoshop and InDesign.
Excellent InDesign and Illustrator skills.

DESIGN

Excellent construction, illustration and technical skills in pattern making.
Excellent trend forecasting and textiles skills.

BUSINESS

Excellent organizer, good communication, great presentation skills, listening skills and great with customer service relations.

activities

COLLEGE

Class of 2011 Fashion Design Student Association officer, 4.0 Dean's list fall, winter and spring quarters, Daapunion representative for F.D.S.A., Honors Scholar and Cincinnatus scholarship recipient.

HIGH SCHOOL

3.9 GPA, graduated top four percent in class, graduated with honors and received five hundred dollar scholarship from school alumni.

*portfolio available upon request

edana hoehn

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2714 STRATFORD AVE.
CINCINNATI. OH 45220

CELL. 419.234.4449
EMAIL. HOEHNER@EMAIL.UC.EDU

scholarships & awards

university of cincinnati dean's list. the hauss-helms scholarship. the cincinnatus scholarship. the kevin "spanky" kemper scholarship. the leslie peltier scholarship.

activities

fashion design student association. serve beyond cincinnati. retro fittings fashion show. delphos community christmas project. alpha lambda delta national honor society (scholarship chair).

training & skills

adobe illustrator. adobe indesign. cinema 4d. adobe photoshop. fashion illustration. design technology. design construction. microsoft word. microsoft powerpoint. microsoft excel. act!.

education

university of cincinnati.
cincinnati. oh.
college of design, architecture, art, and planning.
major: fashion design product development.
class of 2011. gpa: 3.944/4.0.

st. john high school.
delphos. oh.
class rank 8/89.
class of 2006. gpa: 3.837/4.0.

experience

laura dawson.

intern / design assistant.
new york. ny. 06/08–09/08.
worked out of the three fleur de lys showroom. assisted with photoshoots and sample sales. created flats, press books, proposals, and line sheets. worked in conjunction with distributors, pattern makers, and production factories. worked alongside stylists and buyers.

community senior services.

administrative assistant.
cincinnati. oh. 02/08—present.
updated and maintained the client database, filed policies, created ads, and communicated with clients about sevices.

abercrombie and fitch.

floor model.
kenwood. oh. 01/07–05/07.
greeted the customers with a daily tag-line, kept the store orderly, maintained stock, and served as cashier.

peak fitness and performance.

administrative assistant and trainer.
delphos. oh. 06/05–01/07.
enrolled new members, oriented and trained members, combined both secretarial and public relation skills as secretary, maintained the facility and equipment, and kept paperwork up-to-date.

wet seal , inc.

retail salesman.
lima. oh. 11/05–01/06.
operated the cash register, cleaned and organized stock, maintained merchandise, and assisted customers.

EDUCATION

UNIVERSITY OF CINCINNATI | cincinnati, oh
College of Design, Architecture, Art, and Planning
Fashion Design: Product Development
University Honors Scholars Program
Class of 2011
Cumulative GPA 3.824

JASPER HIGH SCHOOL | jasper, in
Graduated with Honors
Class of 2006
Cumulative GPA 3.9

EXPERIENCE

AMERICAN EAGLE OUTFITTERS | new york, ny | professional practice co-op 06.08–09.08

Martin + Osa Accessories Design Assistant
Responsibilities | Created SP/SU 09 accessory line sheets in InDesign, selected certain color ways for SU 09 bags, assisted in the development of the M+O signature zipper pull, directly worked with domestic and overseas vendors, researched trends and accessory details on WGSN, measured bag specifications, and matched colors to Pantone swatches.

BCBGMAXAZRIA | cincinnati, oh | part-time employment 04.08–06.08

Sales Associate
Responsibilities | Assisted in personal clientele shopping, attended to clients' personal requests, updated merchandise items on selling floor, and conducted sales transactions.

NATIONAL OFFICE FURNITURE | jasper, in | summer employment 07.07–09.07

Marketing Assistant
Responsibilities | Created and modified advertisement flyers, sorted fabric swatches by color, accessorized regional showroom, recommended textile swatches for New York City showroom, and helped created surfaces sample book.

SKILLS

DESIGN | Fashion illustration, design construction, pattern making, textiles, fashion forecasting, trend development, and fashion buying.

COMPUTER | Adobe Illustrator, Photoshop, InDesign, WebPDM, Quark, Cinema 4D, Go Live, Microsoft Word, Excel, and Power Point.

INTERPERSONAL | Excellent organization, time-management, listening, leadership, prioritization, and following directions.

ACTIVITIES

Relay for Life Survivorship and Advocacy Planning Committee-2 years, Fashion Design Student Association-2 years, Alpha Lambda Delta-2 years, National Society of Collegiate Scholars-2 years, UC All-Girl Cheerleading Squad-1 year.

HONORS

Cincinnatus Century Scholar, Dean's List, 2nd place at Universal Cheerleaders Association (UCA) Collegiate National Championships.

[SUMMARY]

Diligent and goal oriented with skills in graphic design, brand identity, conceptual sketching and collaborative brainstorming. Additional skills include fashion illustration, construction and design. Very passionate about art and design, works well under deadlines. Excellent communication skills.

[EXPERIENCE]

OSH KOSH B'GOSH GENUINE KIDS, NEW YORK, NY
June 08–Sept. 08

[FULL-TIME ASSISTANT GIRL'S DESIGNER]
Created and wrote a branding strategy document
Outlined the brand's design focus, statement of purpose and slogan

THE NEWS RECORD, CINCINNATI, OH
Jan. 07–Present
[PART-TIME PAGE/GRAFIC DESIGNER]
On-campus independent student newspaper
Redesigned layout and design for 08–09 school year

ANN TAYLOR, CINCINNATI, OH
June 07–May 08
[PART-TIME SALES ASSOCIATE]
Exceled at wardrobing, client development and visual merchandising

NORTHEAST COMMUNITY CHALLENGE COALITION, CINCINNATI, OH
May 06–Sept. 06
[PART-TIME GRAPHIC DESIGNER]
Collaborated with students, teachers and business leaders in community to promote healthy lifestyles and positive youth development
Presented projects to state and national politicians and committees
Trained new members in leadership development

[SKILLS]

COMPUTER Adobe Photoshop, InDesign, Illustrator CS3, PageMaker, Cinema4D, QuarkXpress, Power Point, Microsoft Word/ Excel
DESIGN fashion and industrial illustration, design construction, pattern making, textiles, forecasting and trend development

[EDUCATION]

UNIVERSITY OF CINCINNATI, CINCINNATI, OH
College of Design Architecture Art and Planning
BA of Fashion Design Product Development
Concentration in Industrial Design
Fall 2006–Spring 2011
Dean's List

SYCAMORE HIGH SCHOOL, CINCINNATI, OH
Fall 2002–Spring 2006
Honor Student

[ACTIVITIES]

SAMSUNG Design Innovations Multi Disciplinary Studio Sept. 08–Present
P&G Live-Well Collaborative Studio for Sustainable Strategic Eco Design under direction of Craig Voegel Apr. 08–June 08
P&G Leadership Conference May 08
DAAP AMBASSADOR Tour guide Feb. 08–Present
KENNEDY HEIGHTS ARTS CENTER Volunteer Jan. 08–Present
ALPHA LAMBDA DELTA Jan. 07–Present
NATIONAL SOCIETY OF COLLEGIATE SCHOLARS May 07–Present
FASHION DESIGN STUDENTS ASSOCIATION Oct. 08–Present
EDITOR-IN-CHIEF high school newspaper May 05–June 06
STUDENT LEADERSHIP COALITION founder and president May 04–June 06
NORTHEAST COMMUNITY CHALLENGE COALITION May 04–Sept. 06

[RECOGNITION]

CASTLE HOUSE Scholarship Winner - Outstanding Children's Wear June 08
BLUE ASH MONTGOMERY ROTARY CLUB - Service Above Self Scholarship May 06
GREAT LAKES INTERSCHOLASTIC PRESS ASSOCIATION - First Place Feature Page Layout June 04, 05, 06

[REFERENCES]

Available upon request

[ADDRESS]

9167 FIDELIS DR.
CINCINNATI, OH 45242

[EMAIL]

THOMPCE@UC.EDU

[PHONE]

513.382.6879

Claire Thompson
COMMUNICATION DESIGN

MIKAELA R. WHITTON

7059 WILLOWDALE DRIVE | CINCINNATI, OH 45248

513 265 9573 | WHITTON @ EMAIL.UC.EDU

Education

UNIVERSITY OF CINCINNATI

Cincinnati, Ohio | September 2006–present

Major: Fashion: Product Development Track

Course Highlights: Design Foundations, Clothing Construction, Patternmaking, Fashion Illustration, Textiles, Industry Theory & Practice, Art History, Public Relations, Marketing Management, Computer Automated Design, Fashion Buying

OAK HILLS HIGH SCHOOL

Cincinnati, Ohio | September 2002–June 2006

Major: College Prep

Course Highlights: Art I-Art IV, Textile & Enameling, 3D Design, Art History, Stage Craft, Design Basics

Work Experience

J MICHAELS SALON

RECEPTIONIST

Cincinnati, Ohio | June 2007–present

Responsible for booking appointments, answering phones, greeting clients, managing all inventories, retail sales, laundering linens, balancing the register, sanitizing the salon, and opening and closing the salon.

MERCY FRANCISCAN AT WEST PARK

DIETARY SPECIALIST

Cincinnati, Ohio | October 2005–February 2008

Aided residents, Hosted meal service, Served Meals, Reset dining room, and bussed.

WESTERN HILLS RETIREMENT HOME

DIETARY SPECIALIST

Cincinnati, Ohio | March 2004–June 2005

Aid residents, Hosted meal service, Served Meals, Reset dining room, and bussed.

MJR SALES

RETAIL SALES ASSOCIATE

Cincinnati, Ohio | Seasonal: 2003–2006

Seasonal Warehouse Sale, Set up floor, organized merchandise, stocked merchandise, operated register

Awards & Activities

COLLEGE:

Honors 2006–2007, Fashion Design Student Association, Deans List

HIGH SCHOOL:

Honors 2002–2006, Scholastics

Honorable Mention, Art Club

Skills

Microsoft Word, Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Excellent customer service etiquette, Great presentation skills, Creative problem solving, strong team working and interpersonal skills, quick and independent learner.

Jessica Caitlin Schillaci

schillji@email.uc.edu

Current Address

354 Shiloh Street
Cincinnati, OH 45220
937.231.3045

Permanent Address

600 Silver Leaf
Riverside, OH 45431
937.256.1492

Computer Skills

Knowledge of Adobe Photoshop, Illustrator, InDesign
and Microsoft Programs

Education

9/07-Present

University of Cincinnati, Ohio
College of Design, Art, Architecture, and Planning (DAAP)
Major—Fashion Design/Product Development
Class of 2012

8/03 - 6/07

W.E. Stebbins High School, Riverside, Ohio. Received diploma
Class of 2007

Related Courses

Studios in Color, Form, Space, Digital Design, and Drawing
Courses in Fashion Illustration, History of Design, Fashion History,
Textiles, and Industry Practice

Work Experience

6/08 – 9/08

Sales Representative for Joey Eric House of Style
Beavercreek, OH Part Time
Supplied extraordinary customer service
Selected merchandise for store
Fitted Models and kept extensive clientele book

6/08 – 9/08

Server for J.Alexander's Restaurant
Centerville, OH Part Time
Provided exceptional hospitality to guests
Delivered meals and beverages in a timely manner
Directly worked as a team with employees

6/04 - 9/07

Server for Friendly's Restaurant & Ice Cream Shoppe
Beavercreek, OH Part Time
Provided excellent customer service
Delivered food and beverages to customers
Managed transactions on POS machines

11/06 – 1/07

Employee for Jenna Claire Handbag Studio
Centerville, OH Internship
Participated in handbag design and construction
Designed visual displays and worked in sales
Active in store meetings and fabric buying trips

Activities

High School
Student Government, Society of Academic Excellence, Honor Roll, Drama Club,
French Club, Christmas Fundraiser Chairman, Relay for Life, and Jazz Dance

References and Portfolio Available Upon Request

References

Dana Levine
Owner of Jenna Claire Handbag Studio
Beavercreek, Ohio
937.431.1888

Jalonda Eric
Owner of Joey Eric House of Style
Beavercreek, Ohio
937.313.9843

Tara Arnold
Owner of Envy X.OX.O. Boutique
Beavercreek, Ohio
937.426.1200

JESSICA SCHILLACI

354 SHILOH STREET
CINCINNATI, OH 45220
937.231.3045
SCHILLJI@EMAIL.UC.EDU

COMPUTER SKILLS

Expert in Adobe Photoshop, Illustrator, InDesign and Microsoft Programs

EDUCATION

9/07—PRESENT

University of Cincinnati, Ohio
College of Design, Art, Architecture, and Planning
Major—Fashion Design/Product Development

Class 2012

8/03 – 6/07

W.E. Stebbins High School, Riverside, Ohio
Received Honors Diploma

Class 2007

RELATED COURSES

Courses in Color, Form, Space, Digital Design, Drawing, Fashion Illustration, Textiles
Courses in History of Design, Fashion History, Industry Practice, CAD, and Marketing

WORK EXPERIENCE

1/09—PRESENT

Sales Representative

Karisma Clothing Hyde Park, OH
Fitted customers in designer denim and knitwear
Managed sales transactions through quickbooks
Cleaned and completed nightly duties

Part Time

6/08 – 9/08

Sales Representative

Joey Eric House of Style Beavercreek, OH
Supplied extraordinary customer service
Selected merchandise for store
Fitted Models and kept extensive clientele book

Part Time

6/08 – 9/08

Server

J.Alexander's Restaurant Centerville, OH
Provided exceptional hospitality to guests
Delivered meals and beverages in a timely manner
Directly worked as a team with employees

Part Time

6/04 – 9/07

Server

Friendly's Ice Cream Shoppe Beavercreek, OH
Provided excellent customer service
Delivered food and beverages to customers
Managed transactions on POS machines

Part Time

11/06 – 1/07

Employee

Jenna Claire Handbag Studio Centerville, OH
Participated in handbag design and construction
Designed visual displays and worked in sales
Active in store meetings and fabric buying trips

Internship

ACTIVITIES

High School

Student Government, Society of Academic Excellence, Honor Roll, Drama Club, French Club, Christmas Fundraiser Chairman, Relay for Life, and Jazz Dance

References Available Upon Request

ROBERT A. GONZALEZ, PH.D.

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520 624 7409 EXT 104 ♫ RGONZALEZ1531@COX.NET

**TEACHING
PHILOSOPHY**

«*On the Give-and-Take of the Philosophical Endeavor*»

EVER SINCE MY YEARS AS A COLLEGE STUDENT IN THE 1970S, MY DESIRE had been to pursue post-graduate studies in philosophy and eventually teach in a college or university setting. When the opportunity was opened for me to pursue this dream of mine, I had the privilege of studying in Europe and being exposed to a different style of pedagogy that I had hitherto not been familiar. I benefited from listening to the lectures of my professors, and participating in seminars with fellow students. I learned to love reading primary texts, to unearth the treasures they contained, to listen to insights of professors and fellow students as we embarked together on the adventure that philosophy can be. ♦ When I began to teach philosophy in 1989, at first it was challenging to find an apt pedagogical method that would help students not only to interpret philosophical texts that, at times, could be complex, but to grow to appreciate philosophy as one of the liberal arts. I was not born an educator, but learned to become one by trial and error, as well through the help of colleagues and students of mine. If I were to summarize my approach to teaching philosophy, it would be to teach a student how to become a critical thinker and appreciate what a given philosopher is trying to say, regardless of the world-picture, or philosophy of the human being, he or she espouses. In my previous teaching experience I was able to assign students short, critical position papers. This method proved useful to teach students how to write cohesively argued papers, as well as give them a sense of accomplishment. If I am to teach again in a university or college setting, I would like to use this method again, if it is beneficial, realistic and practical to do so. Experience has taught me that it works. ♦ I have also discovered that teaching philosophy involves give-and-take. It is a communal effort that benefits the professor as well. There have been many times when I have seen a different side of an argument based on an interjection that either a colleague or a student of mine has given. This requires humility in the educator, the realization that the pursuit of truth is a collaborative effort. Spoon-feeding a student, or being dogmatic whether in the lecture hall, a seminar setting, (or anywhere for that matter) is a disservice to what philosophy is all about. Experience in the classroom has also taught me that not all students learn in the same manner. Thus the educator needs to be flexible and innovative in discovering pedagogical methods that enable students to discover and learn what the give-and-take of philosophical endeavor is all about. I have discovered that this approach yields rich benefits in and outside the classroom. This in a nutshell represents my approach to the teaching of philosophy, which I have used in the past, and would like to do so again, should the opportunity present itself. However, I am willing to fill in lacunae and work on weaknesses when these are pointed out to me, or I become personally aware of them. ♦

CURRICULUM VITÆ**ROBERT A. GONZALEZ, PH.D.**

602 WEST AJO WAY ♦ TUCSON, ARIZONA 85713

520 624 7409 EXT 104 ♦ RGONZALEZ1531@COX.NET

EDUCATION	PONTIFICAL COLLEGE JOSEPHINUM {COLUMBUS, OHIO}	
	BA Philosophy [SUMMA CUM LAUDE]	1974
	MA Theology [SUMMA CUM LAUDE]	1978
	PONTIFICIA UNIVERSITAS GREGORIANA {ROME, ITALY}	
	Licentiate in Philosophy [MAGNA CUM LAUDE]	1987
	DISSERTATION: <i>The Reality of Egoism and the Possibility of Compassion in Schopenhauer's Thought</i>	
	PhD Philosophy [SUMMA CUM LAUDE]	1990
	DISSERTATION: <i>The Back Door to God in Schopenhauer's Thought: An Analysis of His Philosophy of Religion</i>	
	DIRECTOR: Carlo Huber, S.J.	
ACADEMIC EXPERIENCE	PONTIFICAL COLLEGE JOSEPHINUM {COLUMBUS, OHIO}	
	Assistant Professor of Philosophy	1989–1993
	Associate Professor of Philosophy	1993–1997
	Professor of Philosophy	1997–2005
	Chair of Philosophy	1993–2002
	Vice-Rector [COLLEGE OF LIBERAL ARTS]	2002–2004
ORDINATION + PASTORAL EXPERIENCE	ORDINATION {SIERRA VISTA, ARIZONA}	
	Catholic Priesthood	1978
	HOLY CROSS CHURCH {MORENCI, ARIZONA}	
	Associate Pastor	1978–1982
	ST. AUGUSTINE'S CATHEDRAL {TUCSON, ARIZONA}	
	Associate Pastor	1982–1985
	OUR LADY OF PEACE {COLUMBUS, OHIO}	
	Weekend Assistant Pastor	1989–2004
	ARCHDIOCESE {MÜNCHEN-FREISING, GERMANY}	
	Summer Extern Pastor	2000–2007
	ST. JOHN THE EVANGELIST CHURCH {TUCSON, ARIZONA}	
	Associate Pastor	2005–

CURRICULUM VITÆ

COURSES TAUGHT	Metaphysics Ethics Modern Philosophy Contemporary/Late Modern Philosophy Epistemology Medieval Philosophy Philosophy of God Problem of Evil Kant Philosophy and Novels of Unamuno [INTERDISCIPLINARY] Unamuno and Ortega y Gasset	Philosophy of Thomas Aquinas Phenomenological Tradition [HUSSERL AND HEIDEGGER] Phenomenology of the Guadalupe Apparitions Undergraduate Major Seminar Ancient Philosophy [DIS] Schopenhauer's Ethics [DIS] Schopenhauer's Epistemology [DIS] Aristotle's Metaphysics [DIS] British Empiricism and Kant [DIS] Schopenhauer [DIS]
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PUBLICATIONS “Unamuno and the Problem of Death.” *Religion in Life* 30 (1979): 425-433.

“Schopenhauer’s Demythologization of Christian Asceticism.” *Auslegung* 9 (1982): 5-49.

“The Sacrament of Reconciliation as a Sacrament of Healing.” *Priest* 40 (1984): 39-43.

The Back Door to God in the Philosophy of Schopenhauer. Rome: Pontificia Universitatis Gregorianae, (1990).

“The Ambiguity of the Sacred in the Philosophy of Schopenhauer.” *Auslegung* 19.2 (1993): 143-166.

An Approach to the Sacred in the Thought of Schopenhauer. San Francisco: The Mellen Research University Press, (1992).

“The Mariology of the Nican Mopohua.” *Josephinum Journal of Theology* 3.1 (1996): 42-55.

“Conclusions: A Personal View.” *Josephinum Journal of Theology* 3 (1996): 42-55.

“Translating Msgr. Joseph Jessing’s Gabelsberger.” *Josephinum Journal of Theology* 4 (2002): 19-21.

CURRICULUM VITÆ

TRANSLATIONS

The Spirit of John Joseph Jessing. Roger Cooney, Editor. Columbus, OH: Pontifical College Josephinum, 1999.

BOOK REVIEWS

José Guerrero, *El Nican Mopohua: Un Intento de Exégesis* (Mexico, D.F: Universidad Pontificia de Mexico, A.C, 1996). *Josephinum Journal of Theology* 4 (1997): 89.

A Handbook on Guadalupe. (New Bedford, MA: Franciscan Friars of the Immaculate, 1997). *Josephinum Journal of Theology* 4 (1997): 94.

Miguel de Unamuno, *The Christ of Velasquez: A Poem.* Translated by James R. Vidal (Quincy, IL: Franciscan Press, 1999). *Josephinum Journal of Theology* 8.1, (2001): 91.

ACADEMIC
SERVICE

Chaired and Organized Josephinum College Symposium:
OUR LADY OF GUADALUPE

1996

Chaired and Organized Josephinum Cardinal Laghi Lecture Series:
DOCTORING WITH DIGNITY

1998

Chaired and Organized Josephinum Cardinal Laghi Lecture Series:
PHENOMENOLOGICAL RESPONSE TO
CONTEMPORARY ISSUES

2002

Student/Faculty College Academic Committee

1989–2004

Undergraduate Priestly Formation Committee

1989–2004

Undergraduate Priestly Formation Advisor

1989–2004

Faculty Advisory Board

1989–2004

Undergraduate Seminarian Admissions Committee

2003–2004

Undergraduate College Recruitment Committee

2002–2003

Standing Accreditation Committee

2003–2004

Committee on Hispanic Life and Ministry

2002–2004

CURRICULUM VITÆ**PHILOSOPHICAL
ORGANIZATIONS**

Ohio Philosophical Association
American Philosophical Association

**TRAVEL
ABROAD**

SUMMER EXTERN PASTORAL EXPERIENCE
Pfarrverband Buch am Erlbach-Pfrombach
[ARCHDIOCESE MÜNCHEN-FREISING, GERMANY]

2000-2004

SEELSORGEMITHILFE IM PFARRVERBAND ECHING
Ast mit den Pfarreien sowie im Pfarrverband Buch
am Erlbach-Pfrombach [BAVARIA, GERMANY]

FEB-AUG
2005

SUMMER EXTERN PASTORAL EXPERIENCE
Pfarrverband Eching-Ast-Tiefenbach
[ARCHDIOCESE MÜNCHEN-FREISING, GERMANY]

2006-2008

**LANGUAGE
SKILLS**

FLUENCY – English, Spanish, Italian, German
READING KNOWLEDGE – French, Latin, Biblical Greek

DENI TATO

2766 Baker Place
Cincinnati, OH 45206

c. 513.378.8640 h. 513.221.6660
denitato@gmail.com

SENIOR EXECUTIVE EXPERTISE

Dynamic, results-oriented leader with over 24 years of proven sales, marketing and management experience

Effective and accountable in executive role. Effective handling of complex business challenges and making high-stakes decisions using experience backed judgment, strong work ethic, determination and irreproachable integrity. Respected as proponent of empowerment and accountability.

Respect and leverage of human capital. Proven ability to inspire, mentor and lead talented professionals. Directs sales teams using motivational leadership. Possesses superior interpersonal skills, capable of resolving multiple and complex issues and motivating staff to peak performance.

Corporate strategy & development specialist. Characterized as a visionary, strategist and tactician. Consistent record of delivering extraordinary results in growth, revenue, operational performance and profitability. Transaction background includes mergers & acquisitions and sale of company.

Additional areas of expertise include:

- Strategy, Vision & Mission Planning
- Sales & Marketing Leadership
- Profitability & Cost Analysis
- Business Development & Client Relations
- Contract Negotiations & Strategic Alliances
- Public Relations & Media Affairs
- Human Resources Management
- Team Building & Performance Improvement

PROFESSIONAL LEADERSHIP

Contract Interiors

President & Chief Executive Officer

1985-2009

Contract Interiors is Greater Cincinnati's premier commercial furniture dealership for 24 years, serving the corporate and institutional sectors, with annual revenues in excess of \$15mm. The Company represents over 300 manufacturers. Services include design, space planning, furniture sales, order fulfillment, installation and project management.

Notable Accomplishments Include:

- 1985 Established Contract Interiors as the first exclusive Knoll dealer in the country
- 1991 Grew sales force to 10 people and increased sales revenues to \$5mm
- 1992 Acquired assets of Ramsey Business Equipment, increasing operation to over 50 employees with over \$12mm of revenues
- 1995 Grew revenues by 30% over prior year
- 1997 Revenues exceed \$25mm
- 1998 Awarded the national Ernst and Young Entrepreneur of the Year Award
- 1999 Opened Columbus location; sales exceed projections by 50%
- 2002 Sold installation, warehouse and service business to focus on more profitable core segment
- 2006 Open new 6,000 sq foot showroom in downtown Cincinnati
- 2007 Awarded Women Owned Business of the Year
- 2009 Sold Contract Interiors to RJE Business Interiors

Key Clients Include:

University of Cincinnati (provided furniture for every significant architectural building on campus), Cardinal Health, Fidelity Investments, Macy's, Irwin Union Bank, Givaudan, Great American Insurance

Professional Honors Include:

Fortune Small Business Magazine, Feature **2008**
November Cover Story "Find Your Niche" by Mina Kimes

"Women Owned Business of the Year", Winner **2007**
Cincinnati Chamber of Commerce

Largest Tri-State Women Owned Business **2004-2006**
Cincinnati Business Courier

"Fast Fifty" – 50 Fastest Growing Companies in Columbus, Ohio **2000**
Business First of Columbus

Entrepreneur of the Year, Winner **1998**
Ernst & Young. Recognition for best wholesale distribution

Crescendo Award – 50 Fastest Growing Companies **1991, 1993**
Cincinnati Business Courier

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COMMUNITY LEADERSHIP

Greater Cincinnati Chamber of Commerce	2008-2009
Women Excel (WE) Executive Advisory Council	
WE is the premier business organization for women, creating new market opportunities through education and access to capital and resources for economic revitalization.	
Contemporary Arts Center	2004-2009
Board of Trustees; Executive Committee	
The Contemporary Arts Center's mission is based on the notion that there is an inextricable link between art and life, and that connections are made through contemporary art. Chairperson for Silk & Spice Gala, 2004-2009.	
True Body Project	2000-2009
Chairman of the Board	
The True Body Project is a non-profit organization that engages in community partnerships to create programs for teen girls and/or programs that promote health awareness through accountability, movement and self-expression.	
Dress for Success	2005-2008
Board of Trustees	
Dress for Success Cincinnati is a non-profit organization to promote the economic independence of disadvantaged women by providing professional attire, a network of support and career development tools.	
ProKids	1997-2008
President (1997); Board of Trustees (2002-2008)	
ProKids is a nonprofit agency that provides volunteer advocacy for children in Hamilton County, Ohio who have been abused and neglected and are in the court system. Art Auction Chairperson 1994-1997.	
Cincinnati Ballet	2003-2008
Board of Trustees; Chairperson for Annual Nutcracker Ball 2002, 2003, 2008	
Carnegie Art Center	1997-2008
Executive Committee	
The Carnegie Visual and Performing Arts Center is a multidisciplinary arts venue, which provides events, educational programs and art exhibitions to the Northern Kentucky and Greater Cincinnati community. Chairperson of Gala 1997, 2000 and 2008.	
St. Ursula Academy	2000-2007
Board of Trustees; Chair Annual Fund Drive (2001); Co-Chair Major Gifts Capital Campaign (2000)	
Fundraising for St. Ursula Academy, a Catholic college- preparatory high school for young women in Cincinnati.	
Cincinnati International Wine Festival Auction	2006
Chairperson	
Raised over \$3mm for local charities.	
Leukemia & Lymphoma Society, Cincinnati Chapter	1996-2002
President (2000-2002); Vice President (1997-2000); National Delegate (1998); Board of Trustees (1996-2000)	
Cincinnati/North Kentucky Film Commission	2000
Chairperson	
St. Ursula Villa	1995-2000
Chairman of the Board (1998-2000); Board of Trustees (1995-1998)	
Cincinnati Zoo & Botanical Garden	1994
Chairperson	
Zoofari, the black tie fundraising gala in Cincinnati.	
Junior League of Cincinnati	1988-1992
Executive Board	
Community Honors Include:	
Athena Award, Finalist	2007
<i>Cincinnati Magazine for Business Professionals recognizing outstanding women who have achieved professional excellence, given back to their communities and created leadership opportunities for other women in the Tristate.</i>	
Volunteer of the Year Award, Winner	2006
<i>Inspire Cincinnati Magazine</i>	
Alumnae of the Year, Winner	1999
<i>St. Ursula Academy, Cincinnati</i>	

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- + **RESPECT AND LEVERAGE OF HUMAN CAPITAL.** Proven ability to inspire, mentor and lead talented professionals. Directs sales teams using motivational leadership. Possesses superior interpersonal skills, capable of resolving multiple and complex issues and motivating staff to peak performance.
- + **CORPORATE STRATEGY + DEVELOPMENT SPECIALIST.** Characterized as a visionary, strategist and tactician. Consistent record of delivering extraordinary results in growth, revenue, operational performance and profitability. Transaction background includes mergers + acquisitions and sale of company.
- + **ADDITIONAL AREAS OF EXPERTISE INCLUDE:**
 - + Strategy, Vision + Mission Planning | Contract Negotiations + Strategic Alliances
 - + Sales + Marketing Leadership | Public Relations + Media Affairs
 - + Profitability + Cost Analysis | Human Resources Management
 - + Business Development + Client Relations | Team Building + Performance Improvement

PROFESSIONAL LEADERSHIP

CONTRACT INTERIORS | President & Chief Executive Officer | 1985–2009

Contract Interiors is Greater Cincinnati's premier commercial furniture dealership for 24 years, serving the corporate and institutional sectors, with annual revenues in excess of \$15mm. The Company represents over 300 manufacturers. Services include design, space planning, furniture sales, order fulfillment, installation and project management.

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- 1992 Acquired assets of Ramsey Business Equipment, increasing operation to over 50 employees with over \$12mm of revenues
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- 1999 Opened Columbus location; sales exceed projections by 50%
- 2002 Sold installation, warehouse and service business to focus on more profitable core segment
- 2006 Open new 6,000 sq foot showroom in downtown Cincinnati
- 2007 Awarded Women-Owned Business of the Year
- 2009 Sold Contract Interiors to RJE Business Interiors

Key Clients Include:

- University of Cincinnati (provided furniture for every significant architectural building on campus), Cardinal Health, Fidelity Investments, Macy's, Irwin Union Bank, Givaudan, and Great American Insurance

Professional Honors Include:

- 2008 Fortune Small Business Magazine, *Feature November Cover Story "Find Your Niche"* by Mina Kimes
- 2007 Women-Owned Business of the Year, Cincinnati Chamber of Commerce
- 2004–2006 Largest Tri-State Women Owned Business, Cincinnati Business Courier
- 2000 "Fast Fifty" – 50 Fastest Growing Companies in Columbus, Ohio, Business First of Columbus
- 1998 Entrepreneur of the Year, Ernst & Young. Recognition for best wholesale distribution
- 1991 + 1993 Crescendo Award – 50 Fastest Growing Companies, Cincinnati Business Courier

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COMMUNITY LEADERSHIP

GREATER CINCINNATI CHAMBER
OF COMMERCE | 2008–2009

Women Excel (WE) Executive Advisory Council

WE is the premier business organization for women, creating new market opportunities through education and access to capital and resources for economic revitalization.

CONTEMPORARY ARTS CENTER | 2004–

2009 | *Board of Trustees + Executive Committee*

The Contemporary Arts Center's mission is based on the notion that there is an inextricable link between art and life, and that connections are made through contemporary art. Chairperson for Silk & Spice Gala, 2004–2009.

TRUE BODY PROJECT | 2000–2009

Chairman of the Board

The True Body Project is a non-profit organization that engages in community partnerships to create programs for teen girls and/or programs that promote health awareness through accountability, movement and self-expression.

DRESS FOR SUCCESS | 2005–2008

Board of Trustees

Dress for Success Cincinnati is a non-profit organization to promote the economic independence of disadvantaged women by providing professional attire, a network of support and career development tools.

PRO KIDS | 1997–2008

President 1997; Board of Trustees 2002–2008

ProKids is a nonprofit agency that provides volunteer advocacy for children in Hamilton County, Ohio who have been abused and neglected and are in the court system. Art Auction Chairperson 1994–1997.

CINCINNATI BALLET | 2003–2008

Board of Trustees; Chairperson for Annual Nutcracker Ball 2002, 2003, 2008

CARNEGIE ART CENTER | 1997–2008

Executive Committee

The Carnegie Visual and Performing Arts Center is a multidisciplinary arts venue, which provides events, educational programs and art exhibitions to the Northern Kentucky and Greater Cincinnati community. Chairperson of Gala 1997, 2000 and 2008.

ST. URSULA ACADEMY | 2000–2007

Board of Trustees; Chair Annual Fund Drive 2001; Co-Chair Major Gifts Capital Campaign 2000

Fundraising for St. Ursula Academy, a Catholic college-preparatory high school for young women in Cincinnati.

CINCINNATI INTERNATIONAL WINE

FESTIVAL AUCTION | 2006

Chairperson | Raised over \$3mm for local charities.

LEUKEMIA & LYMPHOMA SOCIETY,

Cincinnati Chapter 1996–2002

President 2000–2002; Vice President 1997–2000; National Delegate 1998; Board of Trustees 1996–2000

CINCINNATI/NORTH KENTUCKY FILM

COMMISSION | 2000 | *Chairperson*

ST. URSULA VILLA | 1995–2000

Chairman of the Board 1998–2000; Board of Trustees 1995–1998

CINCINNATI ZOO & BOTANICAL GARDEN

1994 | *Chairperson | Zoofari, the black-tie fundraising gala in Cincinnati.*

JUNIOR LEAGUE OF CINCINNATI

1988–1992 | *Executive Board*

Community Honors Include:

ATHENA AWARD FINALIST 2007

Cincinnati Magazine

VOLUNTEER OF THE YEAR 2006

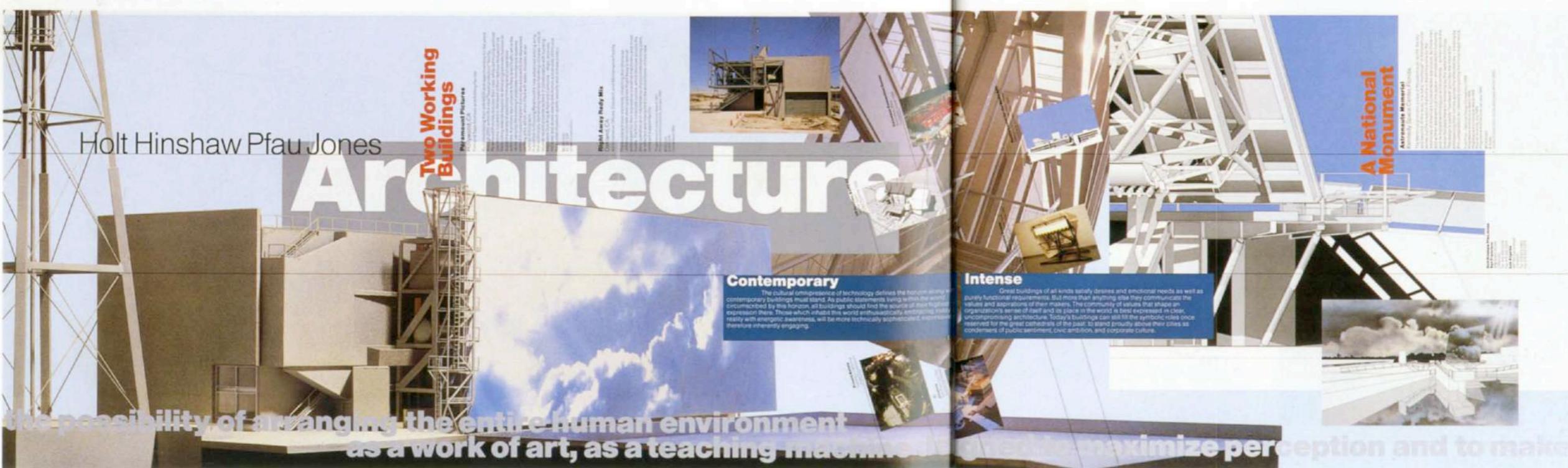
Inspire Cincinnati Magazine

ALUMNAE OF THE YEAR 1999

St. Ursula Academy, Cincinnati



Architects' brochure/poster
(front and back). Holt Hinshaw Pfau Jones, USA, 1989
Design 8vo





MMX¹⁰ December 10, 2008

Dear Mr. Addressee:

Masao Kawasaki
KAWASAKI@IVC2010.COM
914 844 8754

Catherine Carroll, DMA
CARROLL@IVC2010.COM
513 460 8890

UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC
CATHERINE CARROLL
MEMORIAL 332 | P.O. BOX 210003
CINCINNATI OH 45221 | U.S.A.

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Sincerely,

IVC2010.COM



UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC
CATHERINE CARROLL
MEMORIAL 332 | P.O. BOX 210003
CINCINNATI OH 45221 | U.S.A.



MR. RANDOM RECIPIENT
COLLEGE-CONSERVATORY OF MUSIC (CCM)
UNIVERSITY OF CINCINNATI
PO BOX 210003
CINCINNATI, OH 45221-0003



16-20 JUNE 2010
IVC2010.COM

UNIVERSITY OF CINCINNATI | COLLEGE-CONSERVATORY OF MUSIC
CLINCHFIELD OHIO | NINETEEN STATES OF AMERICA
THE THIRTY-EIGHTH INTERNATIONAL VIOLA CONGRESS
MMX¹⁰



JANUS

"what is old
is new again"

38

VIOLA CONGRESS

Masao Kawasaki & Catharine Carroll present
THE THIRTY-EIGHTH INTERNATIONAL

16 - 20 JUNE 2010
XVI-XX JUNIUS MMX

IVC2010.COM

FEATURED events

TWO ORCHESTRAL EVENINGS WITH:
*nobuko imai, roberto diaz, garth knox,
paul coletti, david carpenter, and victoria
chiang performing with the cincinnati
chamber orchestra*

VIOLA AND PERCUSSION:
*an evening of music for viola and
percussion with kim kashkashian*

CHAMBER MUSIC WITH:
gil shaham + adele anthony and guests

QUARTET VIOLISTS:
*lectures and performances by violists
from the cleveland, guarneri, juilliard,
and lasalle quartets*

YOUNG ARTISTS COMPETITION:
*prizes include full scholarships to attend
music festivals such as aspen, brevard,
meadowmount, and music academy of
the west*

AUDITION WORKSHOPS:
*morning audition workshops with
principal and assistant principal players
from the orchestras of chicago, cleveland,
and philadelphia*

MASTER CLASSES:
*nobuko imai, bruno giuranna, donald
mcinnes, tabea zimmermann and more*

FEATURED violists

DAVID AARON carpenter

VICTORIA chiang

CHOONG-JIN chang

PAUL coletti

ROBERTO diaz

JAMES dunham

BRUNO giuranna

JOHN graham

ROBERT harris

MILES hoffman

NOBUKO imai

LYNNE RAMSEY irvine

MATTHEW jones

PETER kamnitzer

KIM kashkashian

DONALD mcinnes

MICHEL michalakacos

DMITRI murrath

NOKUTHULA ngwenyama

GARTH knox

CHARLES pikler

DWIGHT pounds

JUTTA puchhammer-sédillot

SAM rhodes

PETER slowik

MICHAEL tree

HESTER wohlitz

TEBEA zimmermann

GUEST artists

ADELE ANTHONY + GIL SHAHAM guest violinists

DAVID PERRY guest violinist

ROBYN SCHULKOWSKY guest percussionist

CINCINNATI CHAMBER ORCHESTRA official orchestra

MISCHA SANTORA official conductor

THE THIRTY-EIGHTH INTERNATIONAL
VIOLA CONGRESS

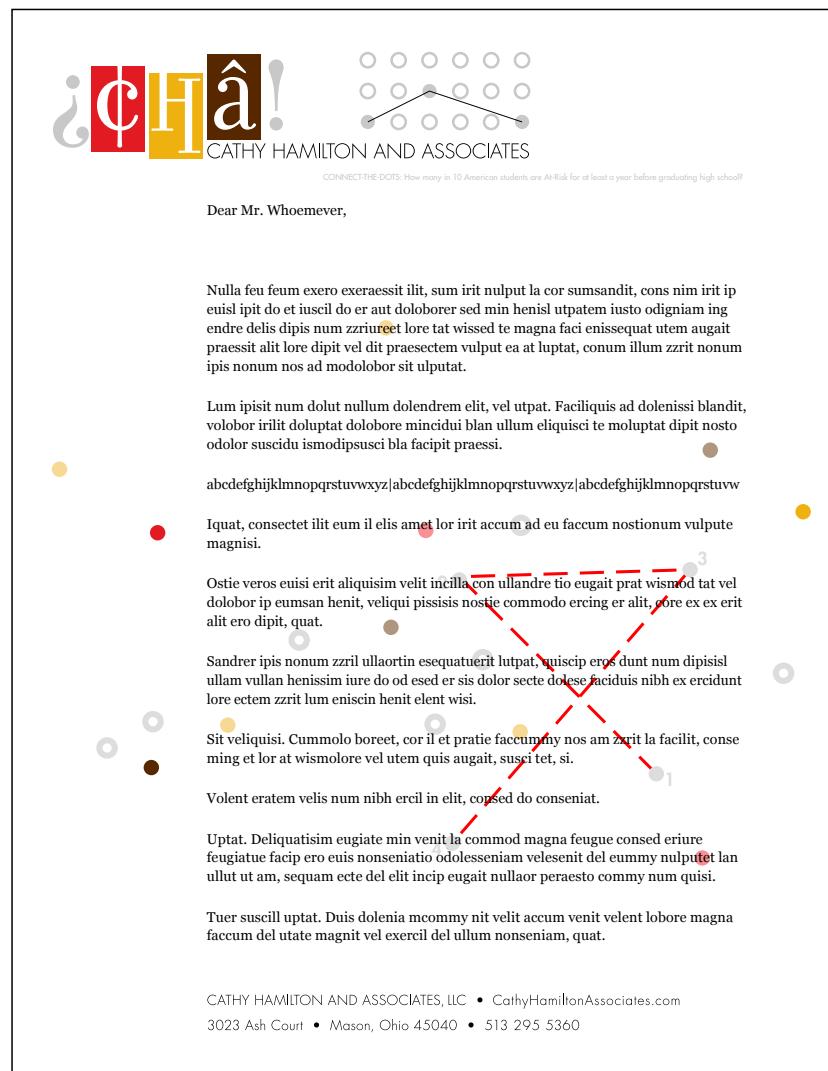
FOR MORE INFORMATION VISIT OR WRITE:

IVC2010.COM

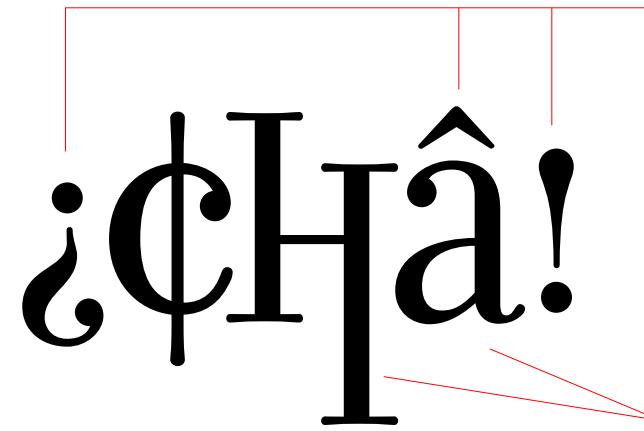
UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC
CATHARINE CARROLL
MEMORIAL 332 | P.O. BOX 210003
CINCINNATI OH 45221 | U.S.A.



UNIVERSITY OF
Cincinnati



QUESTION: How many in 10 American children are in the "At-Risk" category for at least one calendar year before graduating high school?



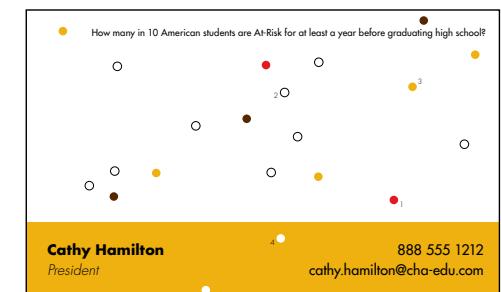
The mark uses the letters of the company name as an acronym and renders the letter-forms as symbols of At-Risk categories.



Tricolor mark in red, yellow, and brown specifically represents Native American/Hispanic, Asian and African/Other ethnicities



CATHY HAMILTON AND ASSOCIATES



Cathy Hamilton
President

888 555 1212
cathy.hamilton@cha-edu.com

ENGLISH AS 2nd LANGUAGE

By mixing incongruous punctuation and diacritical marks, the logo can simultaneously address issues of language barrier, ethnicity, and special needs.

POVERTY

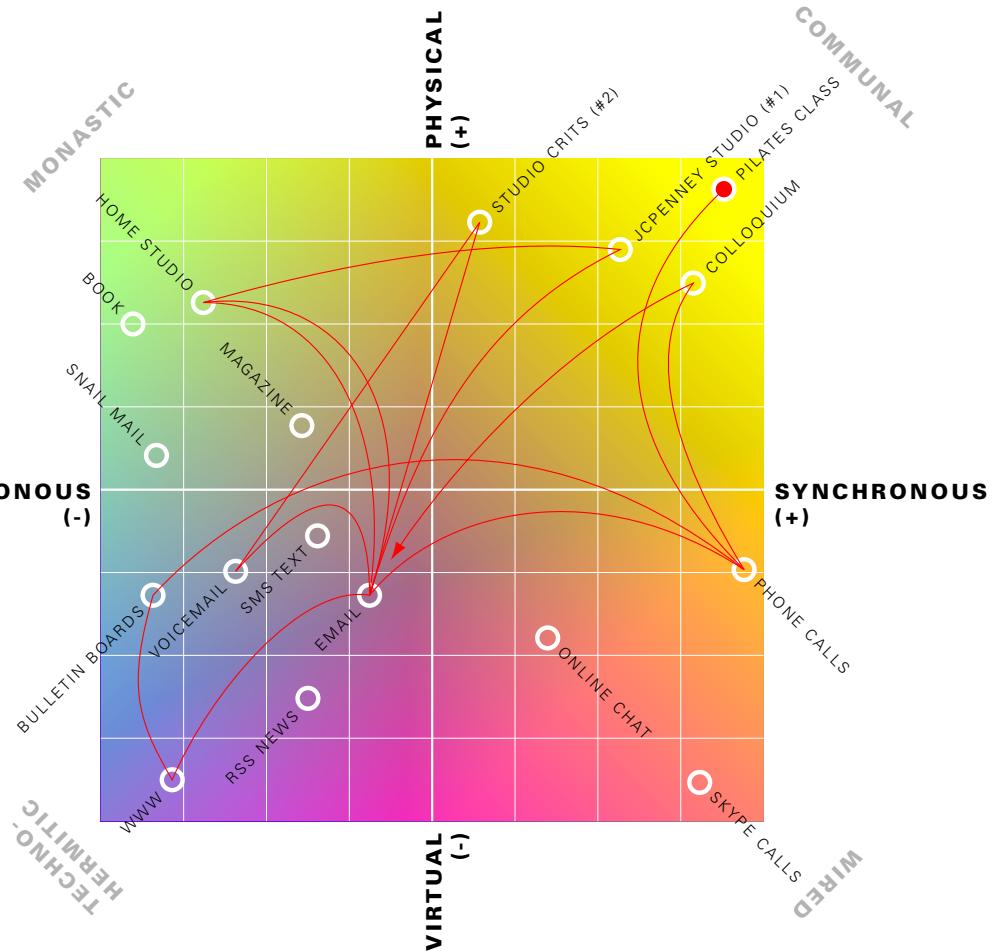
The 'C' can be rendered as a "cent" symbol, almost completely out-of-use now that so few things cost less than \$1. (You can't even format cells in Excel to use the 'cent' symbol anymore!) It should be red since poverty seems to cut across other categories and immediately put children at risk.

SPECIAL NEEDS EDUCATION

The mark can represent special needs education by rendering idiosyncratic & mixed usage of letter case, symbols, punctuation, and diacritical marks.

COLOR

The color version of the mark (see below) can make literal or symbolic reference to color & ethnicity.



ACTIVITY	SYNCHRONICITY (-4 to +4)	PHYSICALITY (-4 to +4)	DURATION (hr)	% OF DAY (wake-work)	SYNC-HOURS	BODY-HOURS
Pilates Class	3.3	3.5	1.00	7%	3.30	3.50
Phone Call	3.8	-0.9	0.25	2%	0.95	-0.23
Email Check	-0.8	-1.3	0.50	3%	-0.40	-0.65
Home Studio	-2.8	2.2	3.00	20%	-8.40	6.60
DAAP Studio 1	2.2	2.9	1.00	7%	2.20	2.90
DAAP Studio 2	1.6	3.2	1.50	10%	2.40	4.80
Email Check	-0.8	-1.3	0.25	2%	-0.20	-0.33
Voice-mail Check	-2.3	1.0	0.10	1%	-0.23	0.10
DAAP Studio 2	1.6	3.2	1.50	10%	2.40	4.80
Email Check	-0.8	-1.3	0.10	1%	-0.08	-0.13
Internet Research	-3.1	-3.5	0.10	1%	-0.31	-0.35
Bulletin Board	-3.3	-1.2	0.25	2%	-0.83	-0.30
Phone Call	3.8	-0.9	0.10	1%	0.38	-0.09
Colloquium	3.1	2.5	3.00	20%	9.30	7.50
Email Check	-0.8	-1.3	0.10	1%	-0.08	-0.13
Home Studio	-2.8	2.2	2.00	13%	-5.60	4.40
Internet Research	-3.1	-3.5	0.25	2%	-0.78	-0.88
Email Check	-0.8	-1.3	0.25	2%	-0.20	-0.33
SUM			15.25		3.83	31.20
AVERAGE	-0.1	0.2	0.85		0.21	1.73
MAX	3.8	3.5	3.0		9.30	7.50
MIN	-3.3	-3.5	0.1		-8.40	-0.88

SYNCHRONICITY

55% +
8.35 Hours

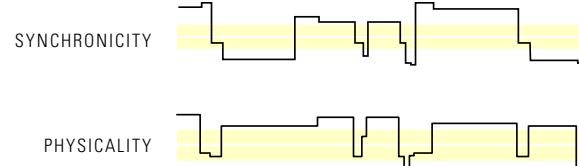
45% -
6.90 Hours

PHYSICALITY

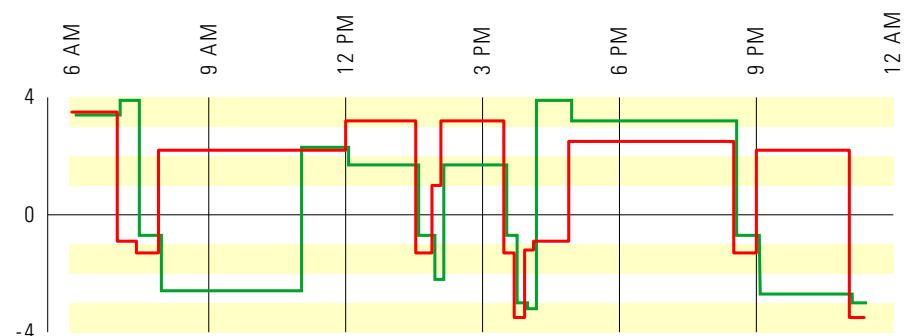
86% +
13.1 Hours

14% -
2.15 Hours

SPARKLINES



SYNCHRONICITY + PHYSICALITY



Consumer Choice based on Sustainability

How would our culture change if consumers were empowered with information about product lifecycle energy consumption from “cradle to cradle”?

Nutrition Facts

Serving Size 1 cup (228g)
Servings Per Container 2

Amount Per Serving

Calories 250	Calories from Fat 110
--------------	-----------------------

% Daily Value*

Total Fat 12g	18%
---------------	-----

Saturated Fat 3g	15%
------------------	-----

Trans Fat 1.5g

Cholesterol 30mg	10%
------------------	-----

Sodium 470mg	20%
--------------	-----

Total Carbohydrate 31g	10%
------------------------	-----

Dietary Fiber 0g	0%
------------------	----

Sugars 5g

Protein 5g

Vitamin A	4%
-----------	----

Vitamin C	2%
-----------	----

Calcium	20%
---------	-----

Iron	4%
------	----

* Percent Daily Values are based on a 2,000 calorie diet.
Your Daily Values may be higher or lower depending on your calorie needs:

	Calories:	2,000	2,500
Total Fat	Less than	65g	80g
Sat Fat	Less than	20g	25g
Cholesterol	Less than	300mg	300mg
Sodium	Less than	2,400mg	2,400mg
Total Carbohydrate		300g	375g
Dietary Fiber		25g	30g



Lifecycle Facts

Product Size 1 Laptop Computer
Products Per Package 1

ENERGY DENSITY

4

Manuf vs Usage (x1000)

PACKAGING & WASTE

3

Waste / Weight (kg)

ECOLOGY FOOTPRINT

2

Productive Land Use (hectares)

REUSE PATH

F | Cp | K

see U.S. EPA for product code tables and recycle method

Materials Energy Toxicity

	MANUFAC	USAGE	DISPOSAL
--	---------	-------	----------

M	4.1	0	1.4
---	-----	---	-----

E	2.5	2	0
---	-----	---	---

T	4	0	2
---	---	---	---

MM kg

MU kg/weight

MD kg

EM MWatt

EU Watt/Hr

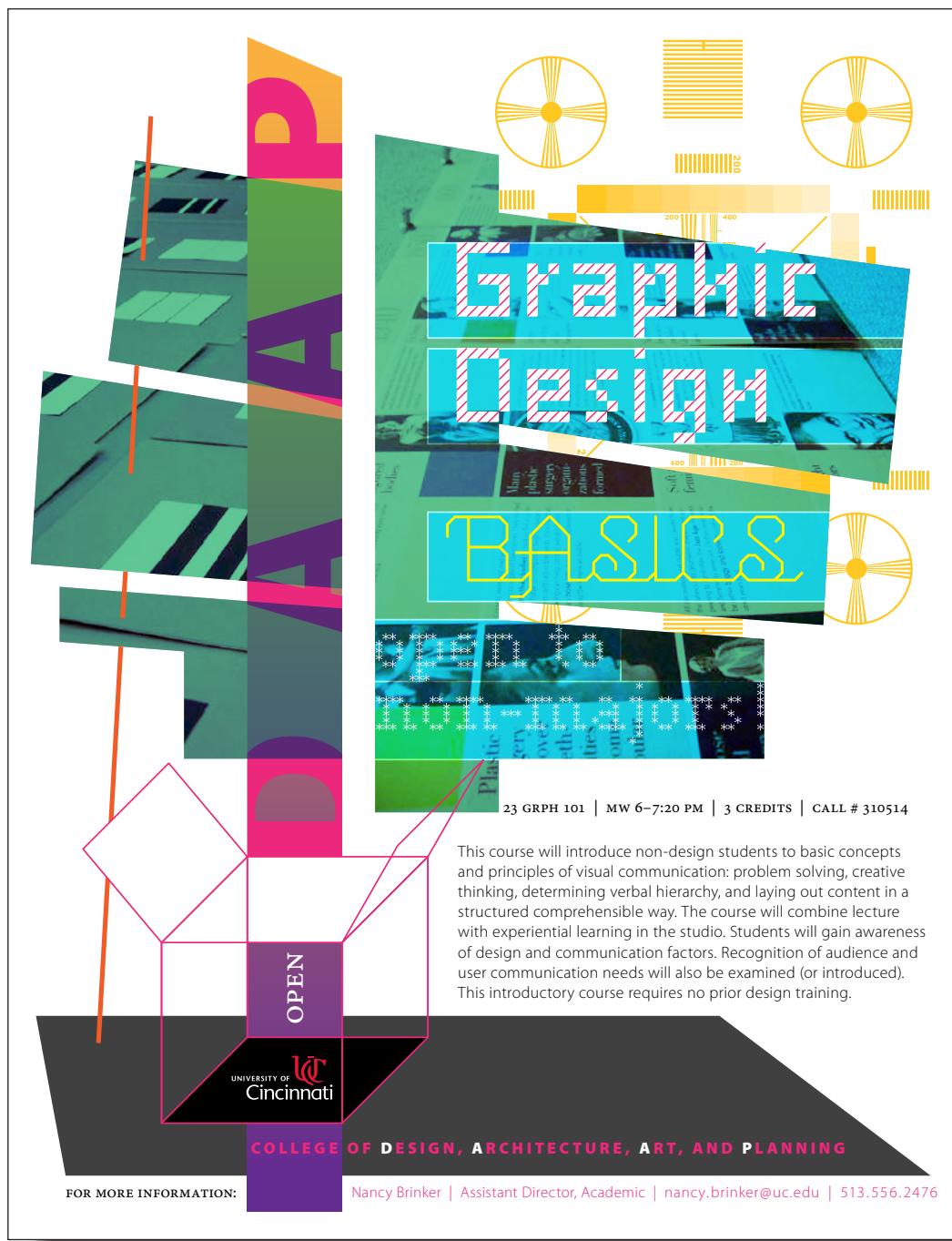
ED MWatt

TM 1-10, (1 best)

TU 1-10, (1 best)

TD 1-10, (1 best)

Lifecycle Facts produced by World Health Organization and the World Bank. More information available on the WHO and WB websites and at US EPA website.



3



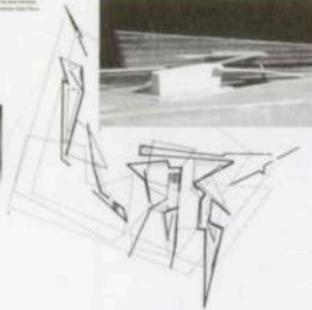
Designing a modern office complex. Located at the corner of Michigan Avenue and the Magnificent Mile in Chicago, the new 1.2-million-square-foot complex will contain 1,000 offices, 100,000 square feet of retail space, and 100,000 square feet of hotel space.

Set on the Michigan Avenue waterfront, the new 1.2-million-square-foot complex will contain 1,000 offices, 100,000 square feet of retail space, and 100,000 square feet of hotel space. The design team has chosen to emphasize the building's connection to the surrounding urban environment by creating a series of public plazas and walkways that will connect the building to the city. The building's unique shape and materials will make it a distinctive addition to the Chicago skyline.

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The Shape of Two Cities: New York-Paris

Eric Berndt,
Sorbonne-Godier, Paris

The Shape of Two Cities Program is designed to bring together students from two universities, Sorbonne, in Paris, and the City of Architecture, Planning, and Designing at the University of Illinois Urbana-Champaign. The program provides a one-term introduction to the discipline of architecture, urban planning and promotion of the highly-rewarded working relation with local government and professional associations. Financial subsidy for three students in each city is a requirement of admission to the program. The program is open to students in their third year who have a basic understanding of the design decisions on they are presented in both New York and Paris. New York and Paris are highly urban cities, and the students from each city offer an opportunity to explore the historical, social and political contexts of urban life. The variety of professions, places and programs in each city allow the program offers many opportunities for students to learn about the urban environment. Further, the program provides a wonderful opportunity for graduate-level professional study.

During the first semester, each student at the Sorbonne School of Architecture, Planning, and Professionalization in New York and at the School of Urban and Regional Planning at the University of Illinois Urbana-Champaign, will receive a stipend of \$10,000 to support their studies in Paris. At Reed Hall, University's center for French cultural activities in the center of the Midwest, students will find office space, dormitory, laundry, a 100-seat library, administrative offices, and an extensive network of facilities to fully develop bridge the gap between the two universities. The program is divided into two phases, foundations

and Urban Studies, with a core curriculum which includes a critical study of urban form, case studies of urban planning projects in the United States and abroad, research projects in the field of urban planning and critical commentaries of New York and Paris. There will be a supplement to the core curriculum which will include a seminar on the application of academic knowledge to real life situations. Students who attend the foundations phase will be able to apply their knowledge to the implementation of urban environments. For either foundations students or papers in the first semester, there will be a seminar on the planning of the research project in Paris. Developed under the guidance of the faculty.

New York and Paris students, students from

many countries, will be invited to participate, with one enrollment limited to 30 students.

For more information, contact Eric Berndt, many years a student in graduate programs in architecture, urban planning, and French literature or communication studies. December 20, 1977, Princeton, NJ.

Eric Berndt, Sorbonne-Godier, Paris

Project Director for the Shape of Two Cities Program and Project for the Study of Urban and Regional Planning and Professionalization in Paris

Administrator and Project Manager for the Shape of Two Cities Program and Project for the Study of Urban and Regional Planning and Professionalization in Paris



Graduate Programs in Architecture Planning and Design

5

Graduate Institute of Technology
Chicago Center
The Graduate Institute of Technology, Chicago Center is a unit of the Illinois Institute of Technology. It offers courses in architecture, engineering, business, and law. The center is located in the heart of Chicago, providing students with access to a wide range of professional and educational resources.

The study of architecture, engineering, business, and law is designed to provide students with a general understanding of the various fields of study, as well as a specialized expertise in one or more areas.

The Graduate Institute of Technology, Chicago Center, is a unit of the Illinois Institute of Technology.



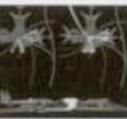
Graduate Programs in Architecture Planning and Design

5

Eric Berndt, Sorbonne-Godier, Paris

Project Director for the Shape of Two Cities Program and Project for the Study of Urban and Regional Planning and Professionalization in Paris

Administrator and Project Manager for the Shape of Two Cities Program and Project for the Study of Urban and Regional Planning and Professionalization in Paris





Phase 1: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 2: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 3: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 4: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.

Phase 5: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 6: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 7: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 8: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.



Phase 9: Site analysis, an architectural rendering of the proposed site, and a technical drawing of the proposed site.

Corporate Culture and Design

Q: What does it mean to be independent?

A: Now, just the other thing that he did was to emphasize that design of the building was not something that could be done by someone else. And he insisted very emphatically one thought above everybody, when looking through all the documents.

I am told that he even designed the cafeteria for the people only to be told, "No, we're going to have a cafeteria for the entire office." I'm not sure what I understand. He did this whole thing.

Q: Did you like it?

A: Well, that's a curious. But I think that he did something that was unique in service of the public. This audience was, I think, unique in having some kind of an appreciation for design with 1990 or China State. He said, "Well, what would be the culture?" To me, that's the most interesting and interesting expression of American aspiration and of this kind of people that we will our products. Furthermore,

Q: What's your idea?

A: Under the impression we collected a very interesting expression of aspiration which were expressed in the Chinese culture. I think there's a lot of the cultural in that story, and I think that was important to the creation of the building. So, again, it's all part together.



Columbia Architecture Planning Preservation

Lectures

6:30pm
Wood Auditorium
Avery Hall

Shows open to
the general public
& Open

Exhibitions
Fall 1995

Light Construction/Riley

A symposium
in cooperation with the
curator exhibition at
The Museum of Modern Art

Mark Sander

Baron Riley
Chair Curator, Department of
Architecture and Design,
The Museum of Modern Art

Participants include:
Isamu Noguchi & Joan Perres
Hugh Stoffler
Kathleen Tracy
Michael West
Jacques Herzig
Troy Lee
Greg Lynn
Guy Lefevre
John Russell
Joan Sorenson
Eva Paskova
Mark Taylor
and others

Decq

Débora Decq
Architect, Paris

"Hyper Tension"

Abraham

Leonard Abraham
Professor of Architecture
The Cooper Union
Architect, New York, Vienna

"The Tower of Babel"

Foster

Frank Foster
Professor of Art History
and Comparative Literature
Cornell University

"Death in America"

Diller Scofidio

Elizabeth Diller
Sarah Szeinfeld

"Indigozone"

Price

Andrés Price
Architect, London

"Anticipatory Architecture:
Designing for Doubt and Delight"

Eisenman

Zvi Hecker Eisenman
Architect, New York
President of Architecture
The Cooper Union

"Critical Architecture
in a Geopolitical World"

Deutsche

Ulrich Deuster
Architect, Berlin

Rolf Lauten:
"Agoraphobia"

September

22

Tuesday

6:30-8:00pm
Wood Auditorium

27

Wednesday

October

2

Monday

11

Wednesday

25

Wednesday

November

1

Wednesday

8

Wednesday

29

Wednesday

The Weissmühle Fund

Instrumental Housing built for the
Saxony Thuringian Bank 1907

Reijan-Umano Exhibition

"Cubism & Constructivism"
Book Fair

Exhibition of Student Work

"October 21-November 11
Exhibition of student designs
and drawings

Places in the Sun: Photographs by Keith Goldstein

"November 8-December 16
Keith Goldstein's
Architectural Photographs
Book Fair

Catch Functions: Expositions of Civic and Domestic Architecture

"November 12-December 18
Expositions of Civic and
Domestic Architecture
Book Fair

Architecture Through Photography: Perceptions of Modernism

"November 12-December 18
Architecture Through Photography
Book Fair

Columbia University Graduate School of Architecture Planning and Preservation

The expansion and renovation of the Masters of Science Program in Architecture and Building Design and Masters of Science in Urban Design and Planning programs are under way at the Graduate School of Architecture, Planning, and Preservation. The expansion will increase the excellence for which the School has been known and will allow the Urban Design and Building Design Programs to offer more courses and studios that integrate them with the resources both the School and the University.

Physical Facilities. To improve the School's historic Avery Hall (originally designed by Mellen, Mead and White), extensive renovations are under way. These will include the restoration of important spaces in the building and the re-conditioning of its studios. The adjacent Read

Hall (Institute of the School's Faculty Heavy Metal Center for the Study of Architecture) is now undergoing complete renovation. This will provide the School with new facilities and additional spaces.

Publications. To disseminate the critical research and teaching from the School's graduate and studio, the School has initiated *Avery Review*, an annual journal that is a forum for the exchange of ideas and research. To encourage communication between the School and the larger design community, the School has established *Architectural Record* as a monthly journal of comment and news from the field. *Architectural Record* is a source of New York City to the School's students. *Architectural Record* includes a complete listing of all the School's studios, faculty, and events concerning design. In addition, the Record, the School's annual magazine and almanac, will be published by Record. The annual *Architectural Record* will soon produce the book, *Architecture and Design*, to be published by Record.

Faculty, Post and
Visiting Faculty in
Building Design and
Urban Design
Programs include:

Bell DeSoto
Alexander Luria
Hans Hollein
Stanley Saitz
Renee French
David Gropius
Kostas Georgis
Sigurd Lewerentz
Michael Sorkin
John Hejduk
Stephen Holl
Andrea Katsa

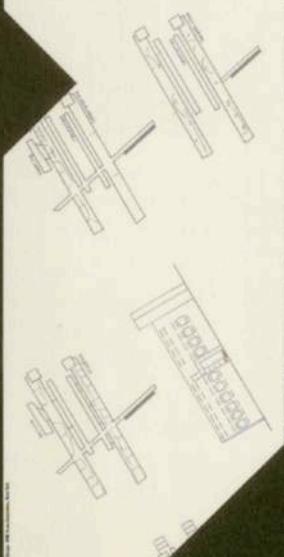
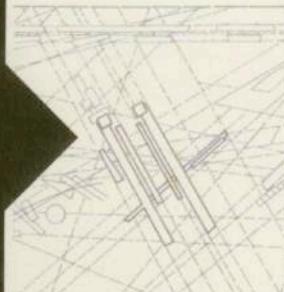
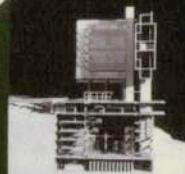
Antonio Latini
Massimiliano Frigerio
Michael Sorkin
Elmer Sotter
Peter Blawie
David Gropius
Kostas Georgis
Mary McLeod
Sigurd Lewerentz
Michael Sorkin
John Hejduk
Stephen Holl
Andrea Katsa

Neil Radoff
Michael Sorkin
Michael Sotter
Elmer Sotter
Peter Blawie
David Gropius
Kostas Georgis
Mary McLeod
Sigurd Lewerentz
Michael Sorkin
John Hejduk
Stephen Holl
Andrea Katsa

The Graduate School of Architecture, Planning and Preservation stands as a leader in the field. The School's programs, facilities, publications and activities make the School the standard with a unique opportunity to pursue design excellence.

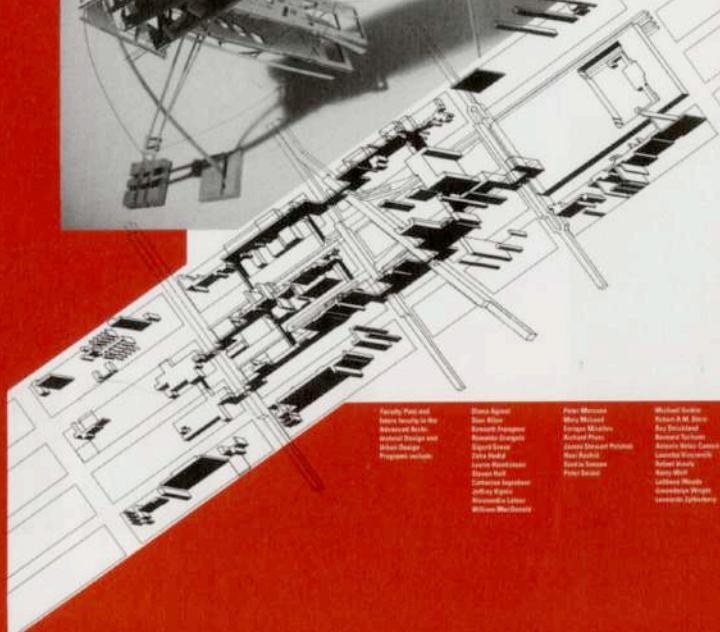
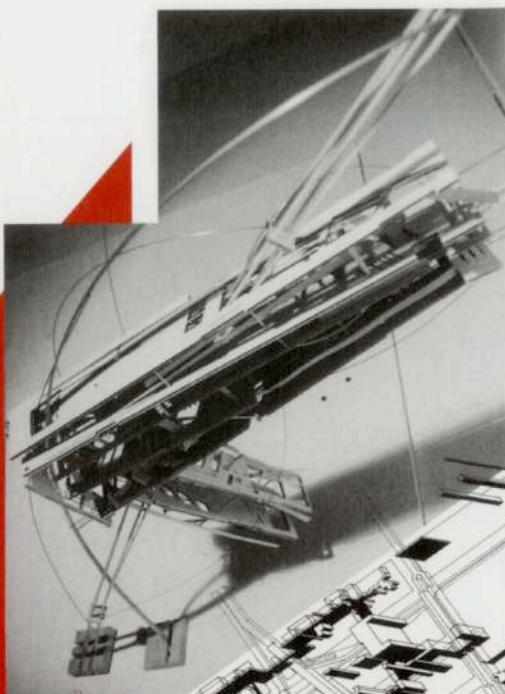
Master of Science in Architecture and Building Design

Master of Science in Architecture and Urban Design



Master of Science in Advanced Architectural Design

Master of Science in Architecture and Urban Design



Faculty, Past and
Future Faculty in the
Advanced Architectural
Design Program and
Urban Design and
Urban Planning
Program include:

Faculty:
Peter Eisenman
Sara Rizzi
Karmelle Poggenpohl
Christopher Tunnell
Robert Scarpa
Zofia Pacholska
Lorraine Williamson
Steven Holl
Donald Judd
Gordon Matta-Clark
Anthony Vidler
William McDonough

Guest Mentors:
Mike McGoldrick
Rajan Mehta
Audrey Moore
James Stewart Polshek
Barry Rothblatt
Peter Sacks

Michael Sorkin
Kurt W. Sittel
Amy Strelakowski
John Tauranac
Antonio Vittorio Cesarini
Lorraine Williamson
Stephen Yarchoff
Peter Zegart

The Graduate School of Architecture,
Planning and Preservation website is a dynamic
medium in its development. Online programs,
events, news, and other information can be found
on the School's website with a unique
hyperlink to pursue design excellence.

The admission and review of the Masters of Science Degree in Advanced Architectural Design and the Masters of Science in Architecture and Urban Design are among several changes in the Graduate School of Architecture, Planning and Preservation which have continued and expanded the School's mission to build the best education in the field. The faculty, research and projects already in progress or planned for the 1997-1998 academic year represent the work of the faculty of the School's Programs. To best serve greater coherence and integration of the two programs, the Advanced Architectural Design Program faculty have agreed to form three committees with the admission of both the School and New York City.

Students from around the world, including the School's Joseph Avery Hall originally designed by Mihaly Munk and others, are invited to apply for admission to the building that houses both programs.

The Graduate School of Architecture and the Graduate School of Urban Design, the School's Center for the Study of American Architecture has been established to support and encourage research and teaching in architecture and urban design, and to provide space for visiting scholars and students.

To accommodate the growth of the program and participation in the community, the program has initiated a public forum for the School's students to discuss their work.

For example, the School's students have organized the larger design community, through publications, lectures, and events, to address issues of concern and benefit to the public.

The School's students have also organized a series of lectures and events, including the "Architecture and the Arts" series, which features lectures by leading figures in the arts.

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Columbia Architecture Planning Preservation

Lectures
8:30pm
Wood Auditorium
Avery Hall

Exhibitions and Symposia

Rashid

3

Hadi Rashid
Architect,
Associate Professor
of Architecture,
Columbia University
"Can't pass on Building"

Von Moos

24

Stéphane Von Moos
Art Historian,
Professor of Art History,
University of Zurich
"Le Corbusier: The Monuments and the Metropolis"

McLeod

10

Mary McLeod
Associate Professor
of Architecture,
Columbia University
"Everyday
and other spaces"

Stern

24

Robert Stern
Architect,
Professor of Architecture,
Columbia University
"My Way"

Harris

30 31 1

Neil Harris
Architect and Building Monitor
Professor of History,
University of Chicago
Build Lectures
"Building Rules and Passages"

Holl

7

Steven Holl
Architect,
Associate Professor
of Architecture,
Columbia University
"The Three Great Trends"

Mayne

14

Thomas Mayne
Architect,
"Bits and Bobs"

Spring 1992

Modernism without Dogma

Arthur Ross
Architecture Gallery
Buell Hall
February 4-March 8

Symposium
February 25, 3:30pm
Wood Auditorium
Avery Hall

Machine Parts

Illustrations by
James G. Reaven, Jr.
400 Level Gallery
Avery Hall
February 16-March 13

Albert Frey: Modern Architect

Arthur Ross
Architecture Gallery
Buell Hall
March 25-May 1

Symposium
April 15, 5:30pm
Wood Auditorium
Avery Hall

Midwest Modernism

100 Level Gallery
Avery Hall
March 26-May 1

End of Year Student Exhibition

Avery and Buell Halls
Gates-Knappay, May 25
through May 29

Karen
Wood Auditorium
Avery Hall

Check website for
the complete schedule
& details

1-3

Origins/Johnson

Architectural
Departments

FEB

14

21

26

28

MAR

6

20

25

27

APR

10

The Origins of the
Avant-Garde in America
1925-45

The Origins of the
Avant-Garde in America
1925-45

Organized by the
Canadian Centre for Architecture

in collaboration with
The Museum of Modern Art,

New York, and the

Université de Montréal's

Graduate School of Architecture,

Planning,

and Preservation

Spring 1996

Przemyslaw Domański,
Peter Eisenman,
Michael Heizer,
Philip Johnson,
Eamonn Keay,
Jeffrey Kohn,
Mark Kushner,
Tomas Lewitt,
Mark Lode,
Delphine Martin,
Joan Ockman,
Colin Rowe,
Michael Sorkin,
Pietro Suttori,
Robert Venturi

Andreas Resenius
Director, Center for
Research in Philosophy
and Literature,
University of Warwick,
England

*Bridging Philosophy:
Towards a Theory of
Architecture*

Robert Venturi
Architect,
Venturi, Scott Brown
and Associates
*Iconography on
Architecture*

Studies in
Traditional Culture:
A Lexical Compendium
of this recently
published study by
Kenneth Frampton,
Walter Professor
of Architecture,
Columbia University

Michael Sorkin
Principal,
Michael Sorkin Studio
Professor of Urbanism,
Academic of Fine Arts,
Vienna
CityGloss

James Stewart Polshek
Principal,
James Stewart Polshek
& Partners, Professor
of Architecture,
Columbia University

*First Class Business
Class: Getting from here
to there and back*

Andreas Huyssen
Villard Professor of
German Languages,
Columbia University
Memory and Memorability

Bill Upton
Professor of
Architectural History,
University of California,
Berkeley
*Build Lecture:
Public Space and
Private Citizens*

Eduardo Souto
Arquitecto, Taller
*Space, Movement,
and Progress*

Peter Marcuse
Professor of
Urban Planning,
Columbia University
*The New Spatial
Order of Cities
in South Africa*

Hans Scharoun:
An Exhibition
of the Berlin
Philharmonic Hall

January 12-June 29
100 Avery Hall

Masterpiecework:
Louis Sullivan's
National Farmer's Bank
in Owatonna, Minn.

January 12-June 29
100 Avery Hall

Kalatan & MacDonald
Exhibition

February 12-June 29
100 Avery Hall

Skidmore,
Owings & Merrill:
An Exhibition
of Current Work

March 12-June 29
100 Avery Hall

New York,
the World's Premier
Public Theater

Getting into Managing Public Space
in the Fine Inhabitants of Metropolis

March 12-April 29
100 Avery Hall
Arthur Ross Architecture Gallery

An Architecture for
the Senses: The Work
of Eileen Gray

March 12-April 29
100 Avery Hall
Arthur Ross Architecture Gallery

End of Year
Student Exhibition

May 21-22
Avery and Buell Halls

Columbia Architecture Planning Preservation

Lectures
8:30pm
Wind Auditorium
Avery Hall

Doors open to
the general public
8:15pm

30

Sassen

September
Wednesday
Seán Sassen
"Analytic Borderline
Economies and Cultures in
the Global City"
Professor of Urban
Planning,
Columbia University

Water enclosures:
and other
unfolding spaces

Watercolors by
Jacqueline Viennot-Rick 1987-1992
Arthur Ross
Architecture Gallery
Buell Hall
September 9-October 9

13

Piranesi

October
Tuesday
The Imagined and Real
Landscapes of Piranesi
Arthur Ross
Architecture Gallery
Buell Hall
October 10-December 8

Exhibition

Urban Canopy Design
Competition:
Winners and
Honorable Mentions
New York State Association
of Architects and
New York Power Authority;
Co-sponsors:

800 Level Gallery;
Avery Hall
September 10-September 25

14

Allen

Wednesday
Stanley Allen
"It's Essential,
Under Certain Conditions"
Assistant Professor of
Architecture,
Columbia University

19

Koolhaas

Monday
Rem Koolhaas
"Report, Viva!"
Principal,
Office for Metropolitan
Architecture, Rotterdam

New American Ghettos

100 Level Gallery, Avery Hall
September 9-December 12
Tentarium:
Wednesday, October 14
7:30-10:30pm
Wind Auditorium

Participants:
Marshall Berman,
Lisa Bryant,
David Edwards,
Mike Mio, Richard Pines,
Sakou Boudre, Camilo Vergara

11

Somol

Wednesday
Robert E. Somol
"Double Dutch"
Assistant Professor,
University of Illinois at
Chicago

The Imagined and Real Landscapes of Piranesi

Arthur Ross
Architecture Gallery
Buell Hall
October 10-December 8

Participants:
Diana I. Agrest,
Stanley Allen,
Jennifer Bloomer

18

Tschumi

Wednesday
Bernard Tschumi
"The Electrified Road:
the Inverted Bridge
on the disconnecting cable"
Architect, New York
Dean, Columbia University

Open Forum

Lille, Architecture
and a New Urban Frontier
Monday, October 19
8:30am
Wind Auditorium
Avery Hall

Participants:
Pierre Mauroy, mayor of Lille
Renzo Piano, architect
Christian de Portzamparc, architect
Claude Vassiac, architect

23

de Portzamparc

Monday
Christian de Portzamparc
"Picasso Work"
Principal,
Atelier de Portzamparc
Paris

Luis Barragán: The Architecture of Light, Color, and Form

100 Level Gallery, Avery Hall
November 9-December 12

2

Frampton

Wednesday
Kenneth Frampton
"Legends of Luis Barragán"
Walter Professor of
Architecture,
Columbia University

Greater Architecture Modernity Series

Works in Progress
Thursday evenings
in October and November
For information call
654-3414

Date to be
announced

Architectural Theory

Aesthetics
Organized by the College
of Architecture, Planning & Preservation,
Introduction by John Ristevson
By invitation, Oct 4/5/91

Lectures:
W. More
David Altman
Amy Hall

Topics open to
the general public
at \$10/pers.

27

Friday
Jacques Derrida
University of Philosophy,
France and United States
en Sciences Sociales, Paris
Moderator: Mark Murphy
Professor, Architectural
History, Princeton University
"Memory is a Dissemination"

30

Sunday
Rembert Abraham
Professor of Architecture,
Copper Union
Architects, New York, France
Architectural and Art Architecture

Afterwords

Derrida

Abraham

Arets

Shinohara

Predock

8

Profile:
Jennifer Bloomer
Architect and Professor,
New State University
University of Bloomer

Bloomer

12

Tuesday
Rem Koolhaas
Oscar Niemeyer
Tadao Ando
Rafael Viñoly
Peter Eisenman

Norten

22

Wednesday
Lecture Series
Urban Architecture
Urban Design, Architects
and Planners, Study
The Impact of Architecture

Exhibition and
Invited Speaker:
Kazuo Shinohara
Architect

Five Years of
Practices Since
October 23 November 13
Urban Post-Architecture Series:
Kazuo Hall

Shinohara:
"A Built Environment
Promoting the Future in
Architecture," October 10

Lois Weizenbacher
Architect

Lois Weizenbacher
Architect

Invited
Speaker: Lois Weizenbacher
"Urban
Planning
Academy of Fine Arts Vienna
Academic discussion:
November 19, 8:30am, 113 Avery Hall
"The Practice of an Architect"
Other Education: Ken Frazee,
Professor City and Regional
Planning, Cornell University, Taunusklasse

Autocorrespondence
Architecture of Tyrol

October 14-November 15
102 Avery Hall
"The Region"
November 14, 4:30pm

Masters Seminar:
John M. Johansen, FAIA

The Practice of Technology
Invited Speaker: Michael Sorkin

Invited
Speaker: Michael Sorkin

Antonio Raymond
Architect

October 25 November 19
102 Avery Hall
"Residential"
November 26, 8:30am

The Hudson Studio:
Boulevard/Manhattan

Invited
Speaker: Louis Kahn
Galleries
November 21 December 19
102 Avery Hall
"Residential"
November 21, 8:30am

For information
and reservations call
212/854-4200

1932: A Retrospective

The International Style:
Exhibition 15 and The

League of Modern Art

Arthur Ross Architecture Gallery

Brett Hall

Opens Monday, March 2

Through May 2

February

Lectures
8:30pm
Wood Auditorium
Avery Hall

Doors open to
the general public
8:15pm

21 Fri

Mick Wiggly,
Associate Professor,
Architect, Princeton
University
"Heidegger's House: The
Violence of the Domestic"

Wigley

26 Wed

Wes Jones
Hut, Howell,
Pao & Jones Architects,
Vice President,
Columbia University
"Words, Buildings,
Martinez N."

Jones

March

4 Wed

Anthony Ames
Principal, Anthony Ames
Architects & Associates,
Atlanta, Georgia
"The Song Remains
the Same"

Ames

9 Mon

The International Style:
Exhibition 15 and The
League of Modern Art
Arthur Ross
Architecture Gallery
Brett Hall
March 8 - May 2

1932: MoMA

25 Wed

Kiyo Kurokawa
Architect, Kiyo Kurokawa
Architect & Associate,
Tokyo, Japan
"Recent Work"

Kurokawa

April

3 Fri

José Kleihues
Professor, University of
Düsseldorf
Chair, Düsseldorfer School of
Architecture
Architect, Berlin, Germany
"Poesia-Diácia Regular"

Kleihues

6 Mon

Jean Baudrillard
Writer, Critic,
Paris, France
"To be announced"

Baudrillard

22 Wed

Zaha Hadid
Architect,
London, England
"Recent Work"

Hadid

Glass Herding:
Formal Structures in
Islamic Architecture

Avery 102

Opens Friday, February 7

8:30pm; through March 14

Tech Talks
Wood Auditorium
8:30pm

Mon., February 17

Anthony Weishaar
Assistant
Associate
Architect
University
Gund
Carenza's Civil
Engineering
Works

The Work of Eric Eister

Avery 400
Opens Monday, February 24
8:30pm; through March 27

Kiyo Kurokawa: From
Metabolism to Symbiosis

Avery 102
Opens Wednesday, March 25
through April 13

Mon., March 2
James Carpenter
Architect
"Temperature and
Light"

Avery 102

Opens Monday, March 25

8:30pm; through April 13

Architectural
Architecture in Tyrol

Avery 400

Opens Monday, March 25

8:30pm; through May 2

Work from Columbia
College and Barnard

Avery 101

Opens Monday, April 29

through April 25

End of Year
Student Exhibition

Avery and Brett Halls

Opens Wednesday, May 6

through May 30

Columbia Architecture Planning Preservation

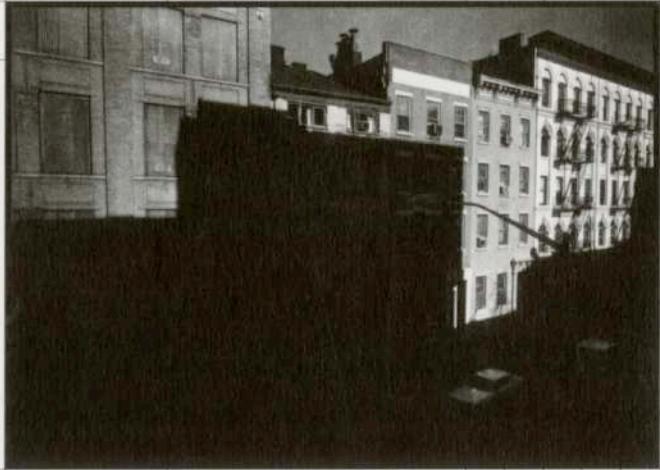
Fall 1989

Frank Gehry Catherine Ingraham

- Denis Hollier
Peter Rice
Peter Rose
Rem Koolhaas
Daniel Libeskind
- Bernard Tschumi
Barbara Kruger
Thomas Beeby

	Lectures 8:30pm Wood Auditorium Avery Hall	Exhibitions
September 15	Friday Frank Gehry Frank Gehry Architects, Santa Monica 'Recent Work'	September 21-October 12 Nikken Sekkei: Its Ninety Years and the Modernization of Japan 1905-1985 105 Level Gallery Avery Hall Guest lecture, panel discussion, and opening reception September 11, 8:00pm Wood Auditorium
20	Wednesday Catherine Ingraham Fellow at the Chicago Institute for Architecture and Urbanism, Assistant Professor, University of Chicago 'Self-Indicating Architecture' Matthew Chambers and Wayne Macmillan	
October 4	Wednesday Bernard Tschumi Dean, Graduate School of Architecture, Cornell University; President Taubman Architects, New York 'Masterplanning: Disprogramming'	
18	Wednesday Barbara Kruger Artist, New York 'Pictures and Words'	
25	Wednesday Thomas Beeby Partner, School of Architecture, Yale University; Associate, Beeby Babka Architects, Chicago 'Public Building'	
November 1	Wednesday Denis Hollier Professor, Yale University Department of French Studies Against Architecture*	October 18-November 22 Moscow Institute of Architecture Student Work 105 Level Gallery Avery Hall Symposium: October 18, 6:30pm Wood Auditorium
8	Wednesday Peter Rice Director, One Amp and Partners, Engineers, London 'Unstable Structures'	
15	Wednesday Peter Rose Peter Rose Architects, Montreal; Visiting Professor, Graduate School of Design Harvard University 'Resonance, Resonant Environments'	
20	Monday Rem Koolhaas Office for Metropolitan Architecture, Rotterdam Architecture for Tomorrow*	
29	Wednesday Daniel Libeskind Architect, Milan, Berlin, Los Angeles 'Recent Works'	

October 26-December 1
Hosting the Airship
105 Level Gallery
Avery Hall



Fredrich **Cantor**

M A R C H

2 - 3 0

Photographs

**Robert Schoelkopf
Gallery**

825 Madison Avenue
New York



Fredrich Cantor

M A R C H

2 - 3 0

Photographs

Robert Schoelkopf
Gallery

825 Madison Avenue
New York

Architectural
Studies
Program
at the
University
of
Alberta

The Architectural Studies Program at the University of Alberta is a multidisciplinary program that explores the relationship between architecture and other fields of study. It is designed to provide students with a broad-based education in architecture, while also encouraging them to explore other areas of interest.

The program offers a variety of courses, including:

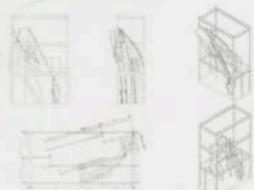
• History and Theory of Architecture
• Design and Technology
• Visual Culture
• Environmental Studies
• Urban Studies
• Art and Media Studies



Figure 1
Architectural
Studies



Figure 2
Architectural
Studies



The Architectural
Studies Program
is located in the
Faculty of
Architecture,
Art, and
Design at
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Design
and
Technology;
Visual
Culture;
Environmental
Studies;
Urban
Studies;
Art
and
Media
Studies.

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Figure 3
Architectural
Studies



Figure 4
Architectural
Studies



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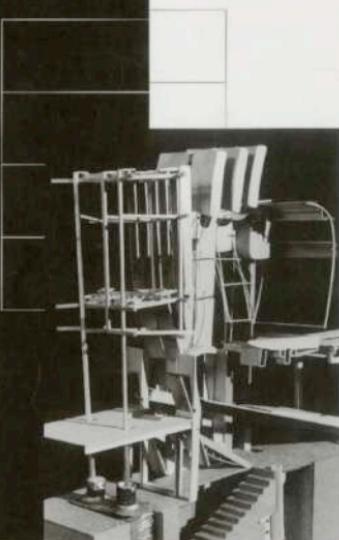


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HAFEN 2

↓ August / September 2004. An sommerlichen Abenden ist das Café bis in die Dunkelheit hinein geöffnet. Montags nie. Mobile Plattform am Bootshafen: Güterwaggon in RAL 5020 / Ozeanblau. Nach der Renovierung als Atelier und für alles was nah ans Wasser muss.



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DO

DIE GÄNS BITTE NIC FÜTTERN

Die Ausstellung „DIE GÄNS BITTE NIC FÜTTERN“ zeigt die Arbeit von Christiane Schmid und Michaela Schmid. Die beiden Künstlerinnen sind seit über 15 Jahren zusammen im Bereich der Malerei tätig. Sie arbeiten mit Öl auf Leinwand, Acryl auf Leinwand, Aquarell, Tusche und Farbstift. Ihre Bilder sind eine Mischung aus abstrakten und figurativen Elementen. Die Künstlerinnen sind auch als Illustratoren tätig und haben zahlreiche Buchprojekte bearbeitet. Sie sind Mitglieder des Künstlervereins Offenbach und der Künstlergruppe „Kunst im Hafen“. Ihre Werke sind in verschiedenen Galerien und Museen ausgestellt.

Hafen 2 Alter Lokschuppen
Hafen 2a 63067 Offenbach
www.hafen2.net www.suesswasser.org
Telefon 0 69 / 98 55 85 11

↓ Juni 2004. Außer Montags öffnet das Café von 12 bis Sonnenuntergang. Mittwochs von 3 bis 7 zeigt sich die Ausstellung „Product Placement“. Wie und wo Portugals Sportfest übertragen wird steht auf Hafen2.net



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DAISY LIEBT LISA



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06
SO



Hafen 2 Alter Lokschuppen der Hafenbahn
Hafen 2a 63067 Offenbach am Main
www.hafen2.net www.suesswasser.org
Telefon 0 69 / 98 55 85 11



Spreads in the message segment follow a consistent layout. Space between the typographic elements becomes as important as the elements themselves. The spacing intervals are carefully considered, creating alignments and parceling out spaces in a way that echoes the square format. The asymmetrical organization of the typography creates movement and tension among positive and negative spaces.

07

Eq

Equilibrium

TEL + Specialty Chemicals

Balance is at the heart of our business strategy.

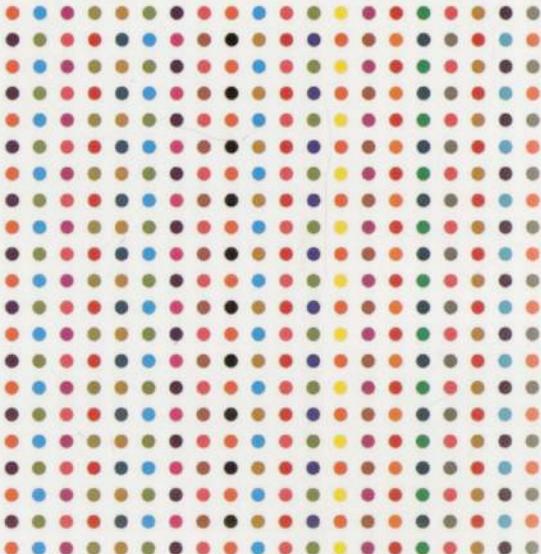
Our carefully calibrated business mix of Lead Alkyls (TEL) and Specialty Chemicals allows us to optimize our strategy for long-term shareholder value.

Fulfilling our mission of being a global, profitable, growing specialty chemicals company hinges on managing the right balance. So we must maintain our sensible approach to spending.

While seeking the right acquisition opportunities, we have focused on integration, restructuring, and optimizing research and development, and organic growth. On one hand our Speciales division is growing steadily, and on the other we've achieved excellent cash generation in TEL.

At the same time, we have met our financial obligations with dividends, and continued with our share buyback program.

On balance, we're in balance.



1, 5, 6

Colorful dots on the cover and within the pages allude gracefully to the idea of chemical elements without being overtly literal. In the last message spread before the summation, the dots form a grid that neutralizes their color to a certain degree and quiets the page down so that it doesn't steal thunder from the summation itself.

01

E

Energy

Lead + People

02

B

Bonds

Chemicals + Derivatives

05

Sy

Synthesis

Research + Lab

06

M

Mass

Lead + Core

Energy Bonds Cohesion Concentration Synthesis Mass Equilibrium

Good Chemistry

For us, it's the result of
different people combining
their backgrounds and
viewpoints.

It's the individual chemistry
that Octel creates, unscripted.
It's the relationships we have
with our customers, partners
and investors.

It's the fine analysis
we do to find the
opportunities, solutions
of value to one. Value we add
to another. Value we create
for all.

Our best products
are the result of
good chemistry.

5

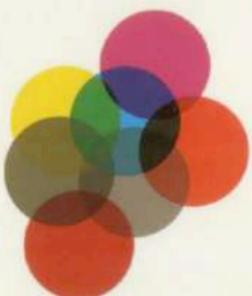
Good Chemistry in Action

As a technology leader, Octel has been creating air performance additives, like Octaquest™, Octastat™, Octafroam™, Octacare™, Octachem™, and Octabperse™, for over 50 years. And, not just what they do, but how they do it—by combining their technical competence to enhance our customers' ability to improve both function and performance. By creating innovative solutions that help make things work better, cleaner, and safer.

Octel has developed new methods to reduce energy consumption in customer processes as well as its ammonia production, and now has more than 100 U.S. patents and hundreds. Below we have selected some of the most interesting ones. We hope you will find them a few examples of good chemistry—in action.



6



X-TRA / X-TRA FF

CODEsign | Leonardo Sonnoli | Rimini, Italy

Simple, posterlike cover systems for these related publications make bold use of space and typography. For *X-TRA FF*, the issue number dominates the central area of the tabloid sheet. Its stark, uniform bold weight is mediated by an image of classical sculpture or antique sports figures. The photographic images are formally congruent with the gigantic numerals in the simplicity of their contours, while adding detail and texture with their valued tonal range. On the covers of *X-TRA*, ingenious color drawings of the masthead letters—X, T, R, A—are arranged in quadrants and other geometric relationships, adding bold color and an abstract presentation that constantly changes.

The masthead itself is spread across the upper quarter of the front page in an uppercase setting of a medium-weight sans serif. Volume and issue number, date, and content callouts are arranged still further above, flushing left against column divisions defined by the grid inside the papers.

The interior spreads follow a straightforward four-column grid and display text in one sans-serif face at various sizes; occasionally, a colored ink is used as an accent.

5

what gli eventi

10.06 martedì

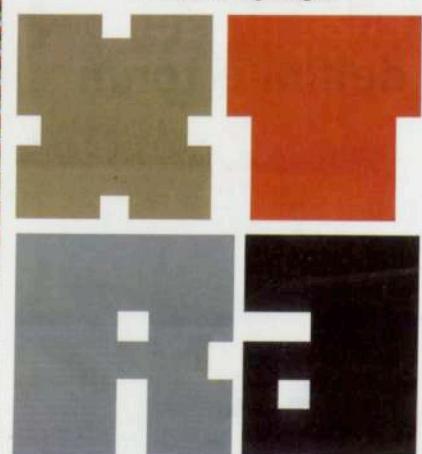
Wellness è andare in bicicletta



2

X-TRA 02 – 08 luglio 2004

- 03 enzo braschi fra delfini e torni
05 santarcangelo dei teatri il festival quest'estate si va in bianco
07 il calendario degli eventi
14 stelle, stelline e aspiranti vip
17 la signora della tv: barbara d'urso
20 passioni di romagna a bagnara



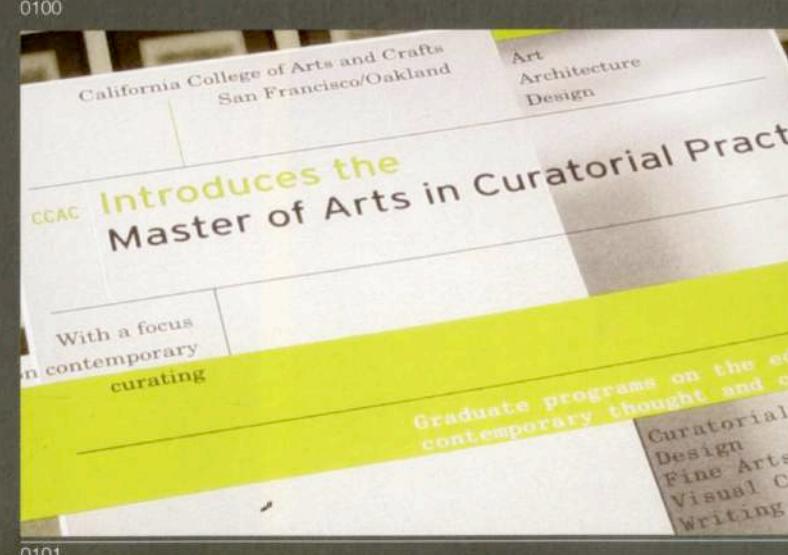
3



4



23



Kommunikation kann
Mehr als PR. Mehr als Corpora-
bung. Und mehr als fisch-
te Design. fischi-
e führende As-
tegrierte Kommunikation

fischerAppelt

Schmitz Kommunikation
Manfred Mustermann
Gneisenaustraße 34
20253 Hamburg

Filiale: Steinstraße 14 | 60313 Frankfurt/Main

120 North Aurora Street
Suite 5A • NEW YORK 10050

TOOL



IRON

120 No

ON
OH
E PLACES YOU WILL
GO

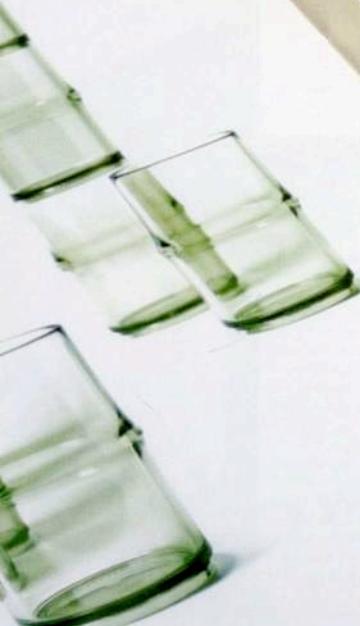


TITANIUM

The lightest of all metals, titanium is a strong, durable, and corrosion-resistant material. It's also more expensive than steel, but offers a unique combination of strength and weight.

100

GEAR CHART.



Stacking bamboo symbolize "step by step better than the past", this can apply to Bamboo Glass as well, they are stackable and when they join together, a Bamboo like model will be formed. Bamboo Glass is a modern design and touch on Oriental culture since Bamboo is a typical plant in the Orient, which believed to bring luck to those who own them. Bamboo Glass is a deluxe drinking cup, transparency and

Award

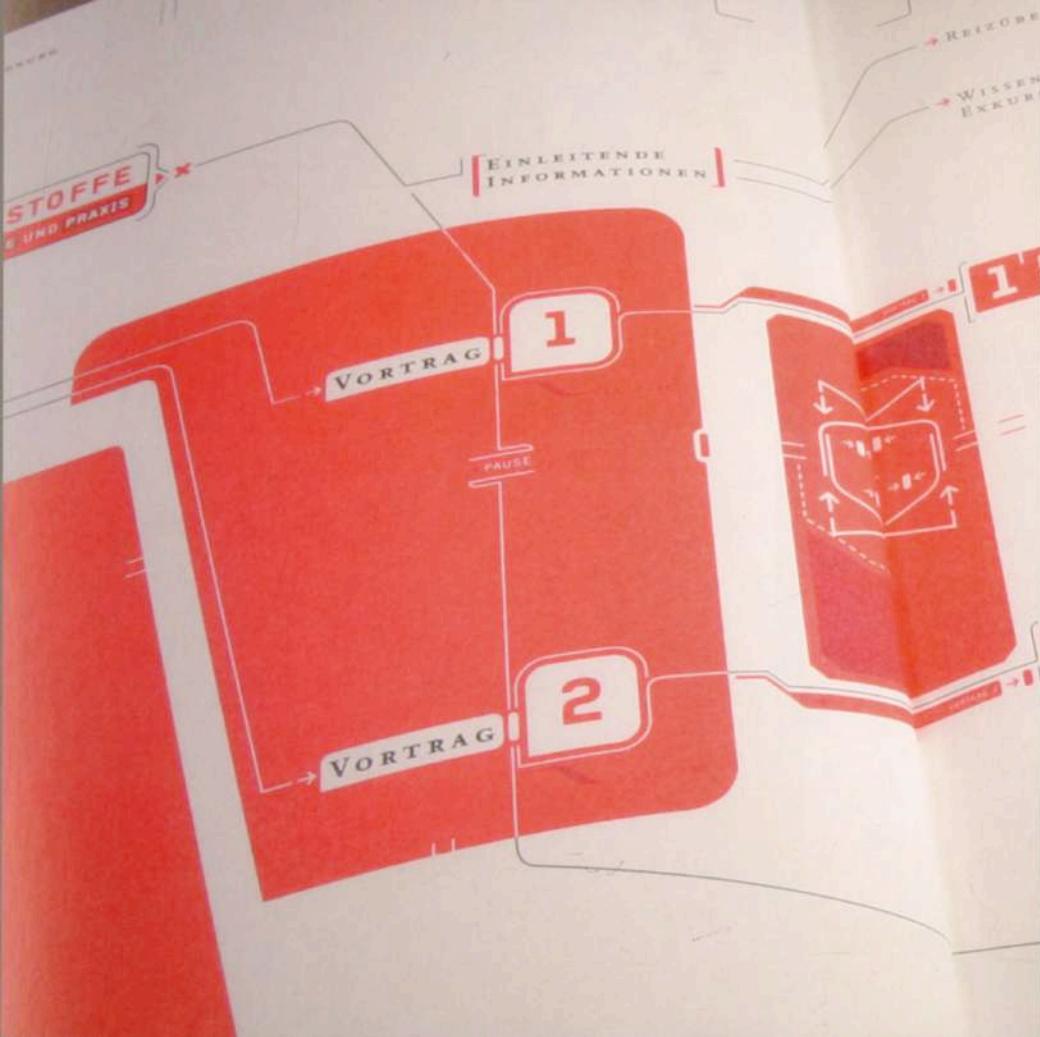
Consumer
Project Title:
Living Gear - Bamboo Glass
Designer:
A. May Wong
Design Company:
Gear Atelier Ltd.
Glass:
Gear Atelier Ltd.



SCHUTZARTEN >>> **gefährlich ehrlich**: Negative Lockstoffe, rufen sich oft in der Kombination diverser Farbgebung. Dieses „Frühwarnsystem“ der Natur macht sich auch der Mensch zu Nutze (vgl. Radioaktivität, Abgasröhren, Duden, etc.).



Verlagsaufnahmen:
Wald und Wiese
Vernissage, 22.08.2003
Göttingen, € 2,95



Stimulanz und Dominanz s
Balance garantiert Stabil

→→→ Die Amygdala prüft jeder
erfüllt oder stört. Und leitet
nur dann weiter, wenn er fü

..04]



→ LINGUAFAKTOR

1,773 W5

0334



XIX ©LIGALUX GMBH

Abb. 22

→ Hier sehen Sie die Funktionsweise des LIGASCOPE. Innenleben besteht aus den neusten Teilen der Kommunikationstechnologie. Die verschiedenen Arbeitsplatten ergänzen perfekt und machen das LIGASCOPE™ zu einem unerlässlichen Steuerelement für visuelle Navigation.

ANWENDUNGSBEREICHE DES LIGASCOPE

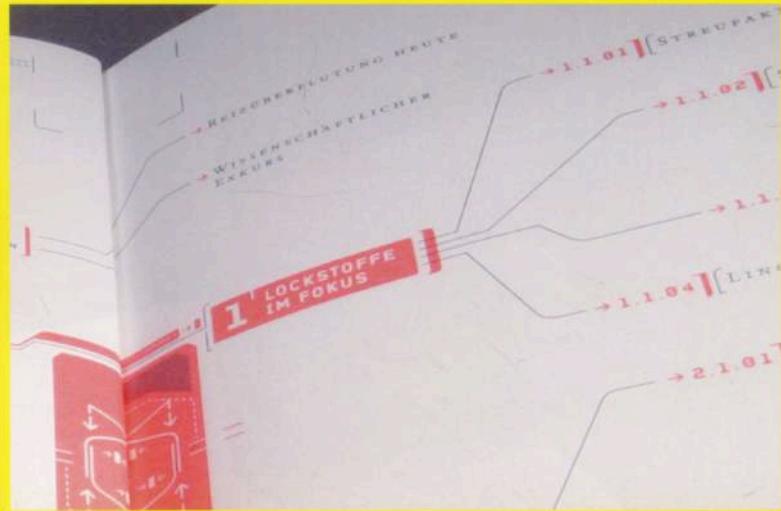
- [A] → Grafik-Design [Print- und Web-Design] → Typographie
→ Reinzeichnung, Produktion
- [B] → Projektmanagement und Beratung

0335

LOCKSTOFFE
1.1.01-1.1.04

öglich, alle Arten von Lockstoffen nach zu bemessen. Diese Analyse soll Ihnen

0336



0337



0.1.A

EINFÜHRUNG

Nach DIN 28.12.1977-FORSCHUNGSNORM 22789 HH

THESE: Zuviele Lockstoffe führen zu
Kontrollverlust.

VERSUCHSAUFBAU:

Ihre Wahrnehmung in einer x-beliebigen Großstadt
ihrer Wahl.

REIZÜBERFLUTUNG HEUTE

WISSENSCHAFTLICHER

BEOBACHTUNG 0.1.A
Nach DIN 899.699.0



0339



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0478

MÉXICO

MÉXICO

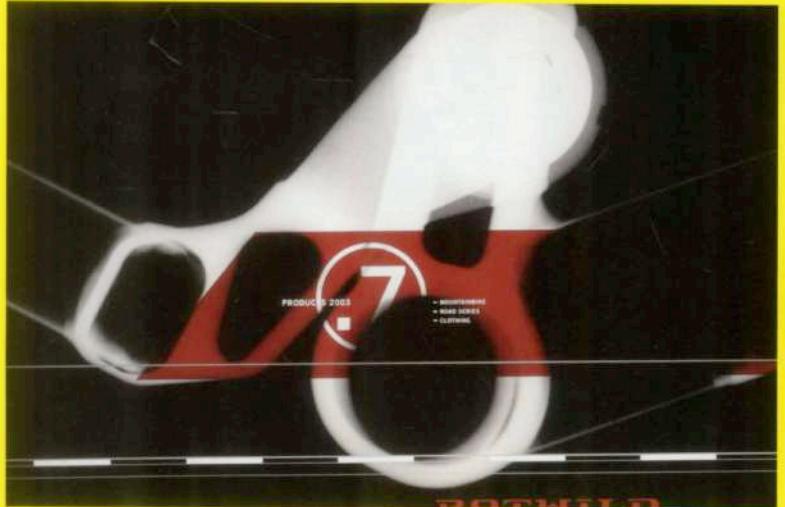
monte athos 145 lomas de chapultepec
cp 11000 méxico df, tel. 5202 6017/4779
5520 4159/4152/8686 fax. 5520 8386
www.centro.org.mx, info@centro.org.mx

centro

monte athos 145 lomas de chapultepec
cp 11000 méxico df, tel. 5202 6017/4779
5520 4159/4152/8686 fax. 5520 8386
www.centro.org.mx, info@centro.org.mx

centro

centro



0515



0517



0516



0518

08

PRODUCTS 2004

- CROSS SERIES
- PERFORMANCE SERIES
- RIDE SERIES
- ROAD SERIES
- CYCLING OUTFIT

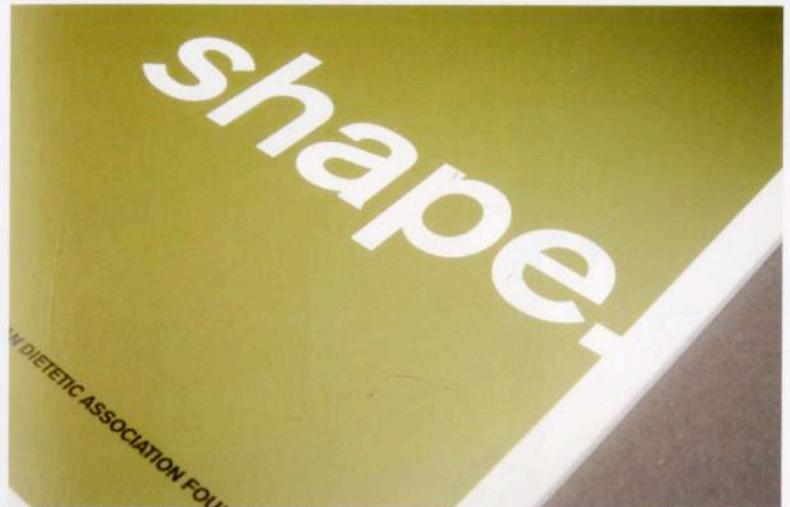
08



CROSS

RIDE

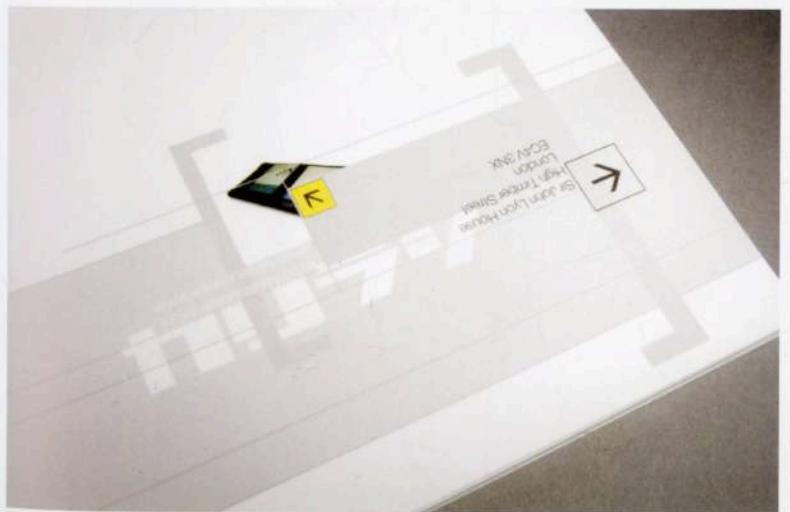
Design: Produkt am Meer, Germany



0526



0528



0527



0529

08

Design: Gerd Müller-Kuntzsch/Schmid-Schäfer

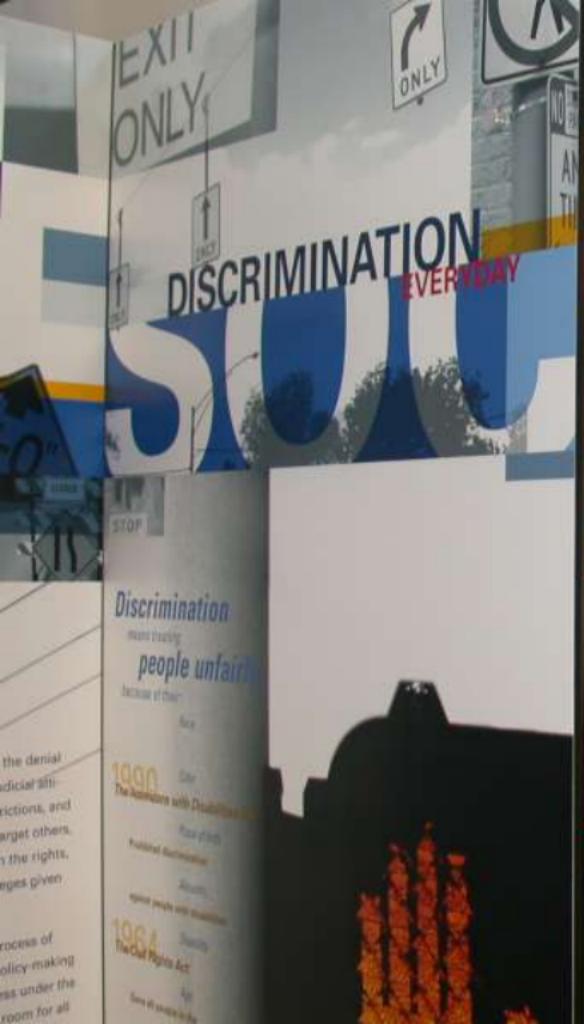
Lounge

- A Sesselkissen
- B Bettten
- C Wohnprogramm
- D Sofas
- E Kassettenelemente
- F Tische

- 81 Kanjo
- 82 Kanjo Office
- 83 Kanjo System
- 84 Kanjo Profil
- 85 Retangola
- 86 Venture
- 87 Pana Edition
- 88 Lounge
- 89 MI-System
- 10 Mia Daybed
- 11 Nitro Bed
- 12 Yomo Bed
- 13 Deshima Bed
- 14 Spann/Justin
- 15 Tische
- 16 Schlafsysteme
- 17 Details

Lounge ist ein Programm von bodennahen Sessel- und Sofaelementen mit breiten Anlehnern. Auf Wunsch gibt es die Lounge Elemente auch mit losen Sitzkissen. Durch die grasszögigen Abmessungen strahlen die Lounge Elemente eine wohltuende Klarheit und Ruhe aus. Die weichen, edlen Materialien bringen einen Hauch von Luxus in die Räume und laden zum Loungen, zum sich-bequem-machen ein.



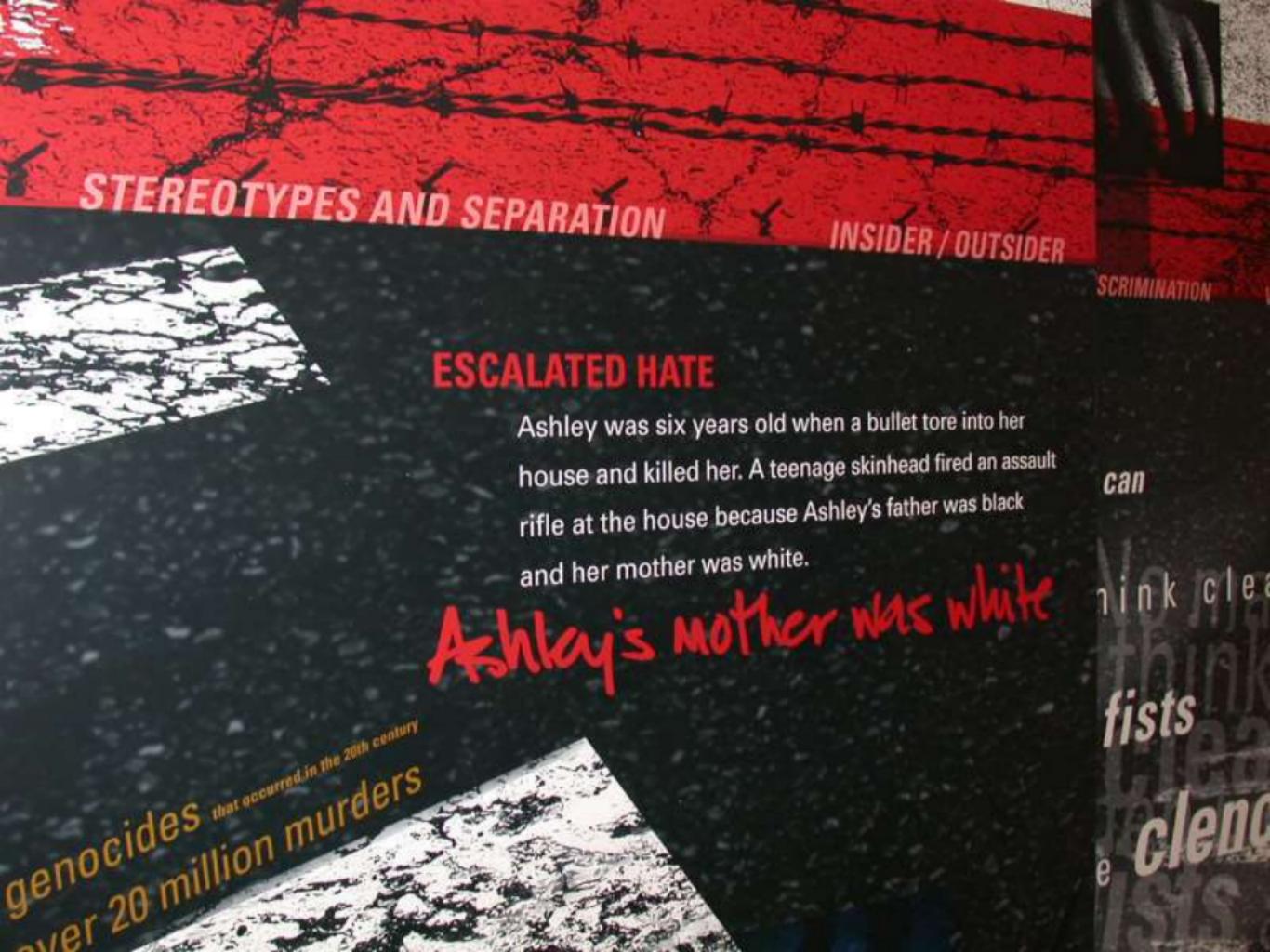


Ten good citizens worked to make sure
this would never happen again.

MAKING CHANGES

An African-American engineer, on contract with the Air Force, was found almost frozen from sleeping in his car all night one winter in Rapid City, South Dakota. Not one motel would rent him a room in the entire city, even though there were no such restrictions in the state.

Ten good citizens tirelessly worked to make sure that this would never happen again in their state. They made



STEREOTYPES AND SEPARATION

INSIDER / OUTSIDER

SCRIMINATION

ESCALATED HATE

Ashley was six years old when a bullet tore into her house and killed her. A teenage skinhead fired an assault rifle at the house because Ashley's father was black and her mother was white.

Ashley's mother was white

genocides
over 20 million murders

that occurred in the 20th century

can
think
fists
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PREJUDICE EVERYDAY

Q.

WHAT IS PREJUDICE?

PREJUDICE is the process of "pre-judging" something. It implies coming to a judgement on the subject before learning where the validity of the evidence actually lies. It is also a matter of ignorantly extending one's own experience to the general case. In other cases, it may be a matter of early

When can you tell

the NIGHT

INSIDER EVERYDAY

40% of our nation's school children admitted to being part of a group that had rejected somebody.

Where did they learn this behavior?

Being part of
THE MAJORITY
means I can do well in

I can if I wish
arrange to be
in the company
of people of
my group
most of the time.

At the age of 5 children learn
the language of prejudice and

stopped



IN THE END, WE WILL REMEMBER NOT THE WORDS
OF OUR ENEMIES, BUT THE SILENCE OF OUR FRIENDS.



WORD OF SUPPORT?

The bombing of Pearl Harbor led to rising hysteria along the West Coast, and Americans of Japanese ancestry were suddenly labeled as "potentially dangerous enemy aliens." We were soon forced to evacuate our homes for the internment camps; neighbors turned their heads and ignored what was happening. I remember a man coming up to our steps, looking for Father. We thought, "Finally, words of support and concern." But no, he wanted to buy our car, dirt cheap, now that we wouldn't need it anymore."

Years later, I read that the humiliation and stress of the internment camps subtracted five years from a person's life span. I really believe that if my mom had heard one person speak out against this disgrace, I could have had five more years with her.

Young allows your voice
to be heard. Yet a mere
1% of 18-24 year olds vote.

DEFINITION

Violence refers to either
and explicit behaviour;
implies it is the product
of inequalities, where
one and another have
offering access to wealth,
health, resources,
power or knowledge.

no MAN can

think clearly
when his fists

are clenched
clenched

NON-VIOLENCE
EXHIBITION

DEFINITION
Violence is the use of physical force
and power to threaten, intimidate
or harm another person's body, health,
well-being, safety and/or dignity.
It can also be used to protect
one's own body, health, well-being
and/or dignity.

Always without violence





Civic Garden Center

OUR PLANT COLLECTION and garden

The Civic Garden Center offers visitors a variety of plant collections, including a large collection of native plants, a tropical plant collection, and a collection of plants from around the world.

Our plant collection includes over 100 different species of plants, including many rare and unique varieties.

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we're INVOLVED

NOT ENOUGH
time to volunteer?



Helping people grow trees
The Cincinnati Zoo & Botanical Garden is committed to providing opportunities for people to grow trees and plants. We offer a variety of programs and services to help individuals and organizations grow trees and plants.

Environmental Initiatives

The Cincinnati Zoo & Botanical Garden is committed to providing opportunities for people to grow trees and plants. We offer a variety of programs and services to help individuals and organizations grow trees and plants.

(513) 221-TREE
www.cincinnatizoo.org



Architecture & Design



Visual Arts



Visual Arts

Film &
Broadcast



1843
John Whistler was born in Liverpool, England.
1853
Whistler moved to Paris to study painting.
1856
He returned to America and began painting portraits.
1862
Whistler's painting "Arrangement in Grey and Black No. 1" was exhibited at the Royal Academy in London.

WATTS & CO.

1841

1848

1855

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Music



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Celebrating
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Co-op

Celebrating
100 Years of
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