

Six Lessons in Typography
at Rhode Island School of Design

Krzesztof Lenk

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Academy of Fine Arts and Design
in Katowice

Katowice
2021

To my former students

Students' works designed in my typography classes in the RISD Graphic Design Department in the years 1982–2010.

The collection includes several interesting designs of my students from the Academy of Fine Art in Łódź and Poznań, as well as students of the University of Canterbury in Christchurch, New Zealand.

Most of them are unsigned. I do apologize for being unable to recall all the designers' names.

Krzysztof Lenk

5

Introduction	5
--------------	---

Acknowledgements	9
------------------	---

Foreword	11
----------	----

About the program	12
-------------------	----

Typography is a state of mind...	15
----------------------------------	----

Lesson I	
----------	--

On black and white	19
--------------------	----

Lesson II	
-----------	--

On letters	29
------------	----

Lesson III	
------------	--

On variations	53
---------------	----

Lesson IV	
-----------	--

Narrations	77
------------	----

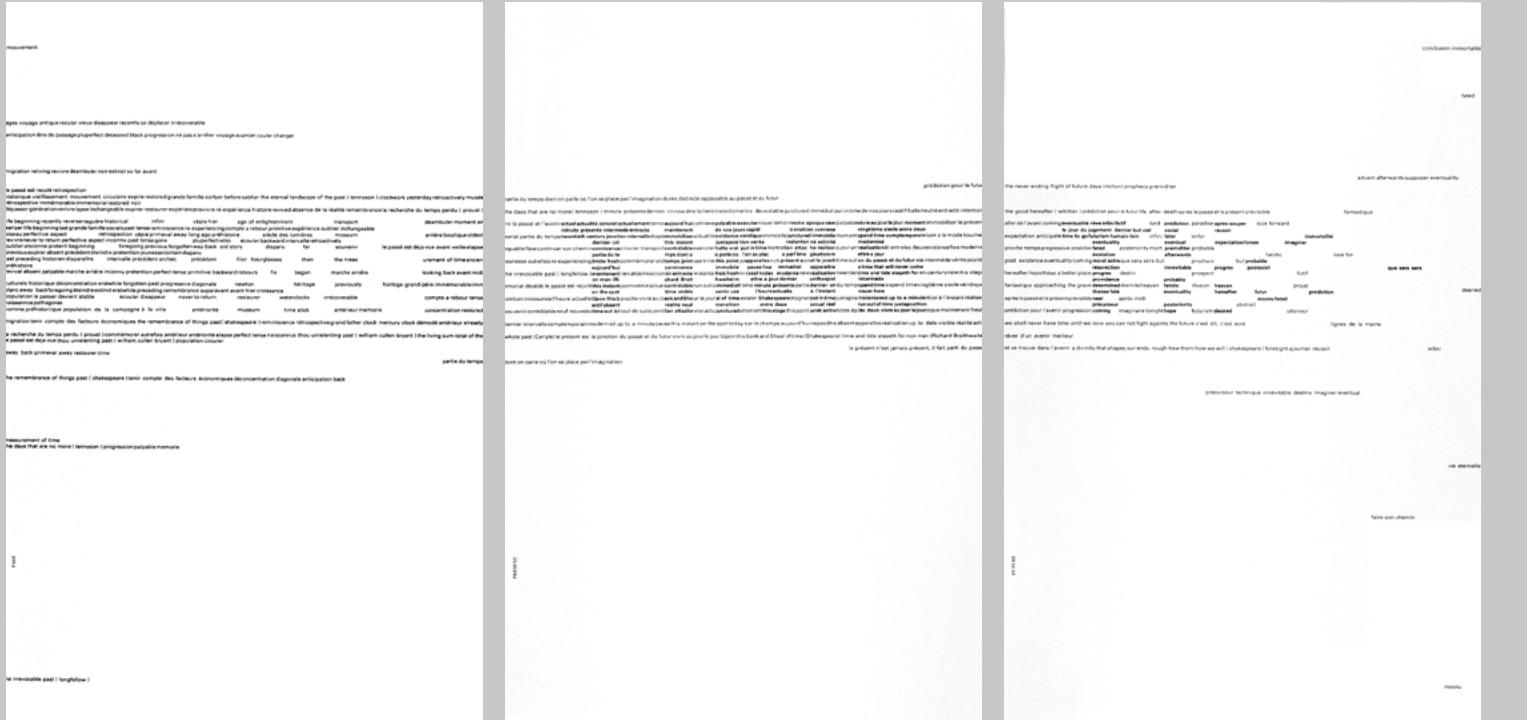
Lesson V	
----------	--

Definitions	101
-------------	-----

Lesson VI	
-----------	--

Presentations	121
---------------	-----

BIOGRAPHICAL NOTES	138
--------------------	-----



In 2018, Krzysztof Lenk invited me to collaboration on developing a research paper concerning his typography education curriculum in the Rhode Island School of Design in Providence. The Professor entrusted me with the analysis of its content and its results, followed by indicating the most valuable, important and interesting design and didactic issues. His intention was also to present the reader with a different perspective, provided by a younger graphic design professional and teacher, functioning in a system of education other than RISD's. I would like to emphasize that commenting on any achievements of such a recognized colleague is an incredibly responsible challenge. Indeed, Krzysztof Lenk's accuracy at describing and explaining even the most complex design issues remains unmatched¹. At the Professor's request, I have provided *Six Lessons in Typography...* with commentaries regarding the problems I found worth presenting or developing from a different professional perspective, in order to make the possibly most complete and clear statement to the wider audience. Having analyzed the material, I realized that Professor Lenk's typography program also involved other unobvious and implied qualities, which could be of a great value to the reader (designer, educator, student). The discussed visual communication problems are universal in character and remain valid regardless of the design discipline in question.

The objectives of Krzysztof Lenk's didactic work can be also found in his syllabus of 2005, where he wrote: *over the last decade, human communication has been through another revolution. Electronic media have reached nearly all areas of our lives, radically changing the profession of a visual communication designer. As with any revolution, we must ask a question what is temporary and what is permanent. In my opinion, regardless of all the technological developments we face, the principles of visual order remain the same. It is hard to argue otherwise, and his words have obviously found confirmation since².*

In his conversation with Ewa Satalecka, Krzysztof Lenk comments on typography education: *The ability to efficiently apply typographic means should be embedded in the designer's awareness. It requires a combination of knowledge and skills which allows us to set the communication objectives on the one hand, and to select the accurate means to meet them on the other³.* In this short statement, a credo, the Professor describes the role of a graphic designer and sets detailed

goals of typography education. Comprehensive as these two short sentences seem, Lenk continues: *There's no denying that, I think⁴.* Here – exceptionally – you may disagree. Many teachers find Lenk's perception of typography through the prism of its usability, and his praxeological approach to the design process not only debatable but non-obvious as well. In their opinion, typographic education should boil down to teaching the use of tools, presenting typographic means and their formal possibilities. Another common opinion is that students must learn the use of tools and the visual effects they produce first, and then, somehow, figure out their purpose at the right moment, which is quite naive. Many graphic design teachers are not familiar with praxeology and therefore their programs lack references to the results to be achieved by means of communications, created by their students. Although it seems paradoxical, such a situation still takes place and it is difficult to see why. Krzysztof Lenk, on the contrary, grounded his priority as early as his study time in Katowice: *if you have an assignment, start with determining the expected result and the attributes of what you want to make, and then try to achieve this step by step⁵.* Moreover, unlike the academic lecturers focused solely on their didactic and, sometimes, research activity, Krzysztof Lenk disposed of extensive experience as a graphic design professional. Not only had he brought this experience with him to Providence from his previous work in Warsaw and Paris, but also continuously expanded it – by co-launching and running the Dynamic Diagrams studio among other things – and included in the program. This is probably why his didactic work emphasized planning the result and developing the means to achieve it.

As early as the 1980s, Professor Lenk taught his typography students the ability of asking the key design questions: *What is there to communicate? What is the goal of the communication? To whom is it addressed?, and then working to generate practical answers. He found the skill of defining communication goals at the beginning of the design process as a base for organizing the content into particular information structures by means of accurate visual measures – essential. The Professor emphasized that the applied visual means and, in fact, the grammar of the visual language they compose, must match the character of the communication, its context of use, characteristic of the recipient and the sender's intentions.⁶ What might seem obvious to those well acquainted with*

design goals, to young students constitutes fundamental knowledge that will affect their attitude and professional conduct. Especially that the approach to teaching typography represented by Krzysztof Lenk is still quite rare.

Also his attitude towards the tools and means of production of visual communications was well balanced. Importantly, the Professor could teach that as well. He wrote: *good typography is not rooted in the technology of composition or printing, but in the complicated processes of human perception. A designer needs to understand and accurately apply these principles in order to elicit in the reader's awareness the pleasure of fluent reading and the sense of harmony and respect for a dynamic layout of a page*⁷. Krzysztof Lenk would say on many occasions that designers need to know that their design aims to make a particular impression to be registered in the reader's mind rather than just to create a nice printed issue⁸. For the Professor, the medium and typographic communication were the means to an end – the intended result. Such a goal orientation, focus on the recipient and openness to the medium come very close to the idea of *design thinking*.

Other characteristic features of the typography program presented in *Six Lessons in Typography...* include, inter alia:

- Teaching how to work and develop efficient solutions with limited measures.
- Concise composing of image and text, and precise construction of semantic image–text relationships, matching the goal of communication.
- Indicating the visual properties of characters and text no so much as content carriers, but foremost as them becoming a communication understood to the recipient.
- Teaching how to design typographic communications based on sequences.
- Teaching associative thinking.
- Teaching categorizing and ordering.
- Teaching creative thinking towards efficient action.
- Teaching reading experience design based on the analysis of potential reading strategies used by the recipient.

The challenge to the perception of design subjects is that the recipient's attention (mainly students), more or less consciously, focuses on the visual effects of assignments while neglecting two important issues. Firstly, the context of department or faculty curriculum, including the frequency of classes and number of hours dedicated to particular subjects, as well as the teaching methods. In order to bring closer the content of *Six Lessons in Typography...*, let me quote Lenk's statement concerning the specifics of RISD typography teaching program: *In the mid-eighties, the RISD program divided the course of typography into three stages of teaching, in three semesters (the total of two hundred and forty hours in the studio, plus the homework). Each stage consisted of the lectures on history and theory of typography as well as the design work in the studio. The first semester (the fall semester of the second year) and third semester (in the third year) both had sixty contact hours, and the second semester (the spring semester of the second year) – a hundred and twenty hours. Our department had always followed the assumption that the accurately used typographic means make images out of words (type as an image). Therefore, our typography classes (except some assignments in the second semester) did not merge texts with illustrations – other classes covered this area*⁹.

The second issue hindering the understanding of design subjects curricula is the so-called iceberg effect. It is forgotten that the artefacts created in the didactic process do not reveal the complete content of classes or didactic methods. Similarly to the said iceberg, what is crucial to students, teachers and potential employers is hidden "under the surface": such matters as design process, generated knowledge and newly acquired skills. Lenk's lessons in typography contain a well-balanced selection of – first and foremost – logically connected points. The Professor perceived the topics of assignments as secondary and built them around particular issues, which constituted basics for assignments. Although many of the readers may find that a truism, a large group of teachers still focus their classes on topics, patchworked and overestimated in didactic value or remote from the declared content of the curricula. In Krzysztof Lenk's assignments, there was no place for such an attitude, along with empty creation, undefined attractiveness of final results, wrongly understood experiment, pursuit of ineffective or purely formal solutions, interesting only for their artistic qualities. A foundation of every assignment was the precise instruction given

to students. He also included the kind of explanation, the instruction (didactic) objectives, which provided for their agency: having realized the applied value of the assignment, students were able to use the obtained experience to solve other design problems. *Six Lessons...* are, therefore, a worthwhile material for broader analysis, accounting for the characteristic of didactic system.

Six Lessons in Typography... is not only a record of the Professor's didactic achievements in the area of typography education in a prestigious American school, but also a set of guidelines towards intelligent design teaching. The assignments contained in *Six Lessons in Typography...* are usually a pretext to teaching something more than "only" the basics of reading experience design. *Six Lessons in Typography...* also account for teaching the design process, data analysis and selection, logical systemizing and designing information structures. Moreover, the program emphasizes the development of students' critical thinking – one of the four Cs, listed by Yuval Noah Harari as competences important to a 21st-century human.¹⁰ In many of Professor Lenk's assignments, students must take a stand on the content, with which they work, and the goal they are to achieve. In his own words, a typographic layout should press the pedal, cause a reaction prompting to read, and elicit a particular expected reflection in the recipient's mind¹¹. Beside students' acquiring an important social competence, as described by Harari, Lenk's typography program included designer's critical thinking as an effective method of generating useful design solutions.

All this makes the program content of *Six Lessons in Typography...* as well as the presented didactic methods easy to modify and implement – as a whole or in fragments – to the curricula of other design disciplines, such as visual information, paper and digital publication, application, ui and ux design. The issues and the manner of teaching described in *Six Lessons in Typography...* can be reread and adopted to the requirements of the times, needs, design discipline and ways of teaching (eg. workshops, trainings, curricula). This book is, therefore, dedicated not only to teachers, but also to students, designers, instructors and all these, who would like to develop their skills of constructing efficient visual communications by means of narratives based on text sequences.

Acknowledgements

Krzysztof Lenk's invitation to co-author this book came as an honor, but also as a responsibility, causing a great deal of stress and questions: *Will I manage this? Can I do this the way Krzysztof would like it to be?* Unfortunately, the work on *Six Lessons in Typography...* had to be completed after Professor Lenk passed away in May 2018. Despite his illness, the Professor had worked on the book almost till the end of his days and presented me with carefully prepared materials (including the publication layout), which we managed to discuss in detail. My work on the book was greatly supported by the recorded interviews, in which Krzysztof was talking about the typography program with his son, Jack, also a graphic designer. Here, I would like to give particular thanks to the Professor's closest family – his wife Ewa and son Jack, for their kindness, assistance, collaboration and insights.

Tomasz Bierkowski

¹ As apparent from his texts, including such publications as: *Podaj Pass It On* (2020), *Krótkie teksty o sztuce projektowania* [Short Texts on the Art of Design] (2011), *To Show. To Explain. To Guide* (2011), *Projekty i bazgroły. Projects and Doodles* (2009), and articles in, ia., "2+3D" Design Quarterly, Nos. 12, 15, 16, 17, 18, 25, 34, 53.

² In the same vein is the statement about conventions in typography made by Dr. Gerry Leonidas of the University of Reading: *The conventions we are used to are extremely strong. Even in environments like a digital newspaper, and it is from a few years back, the conventions of a printed document still survive. We are always referring back to the hierarchy that the printed document has introduced to us, to the relationship between images and text that the printed document has introduced to us [...] https://ninateka.pl/film/edu-od-ala-ma-kota-do-ematury-gerry-leonidas*, May 5, 2020

³ *Pass It On. Krzysztof Lenk in conversation with Ewa Satalecka, PIAIT, Warsaw 2020*, p. 224

⁴ *ibidem*

⁵ *ibidem*, p. 49

⁶ The recipient is present in the typography program as early as the second semester, in *Lesson II*. Cf. pp. 51–52

⁷ *Pass It On...*, op. cit., p. 271

⁸ *ibidem*, p. 163

9 ibidem, p. 224

10 Cf. Y.N. Harari, *21 Lessons for the 21st Century*, Random House 2018, p. 335, after: C.N. Davidson, *The New Education. How to Revolutionize the University to Prepare Students for a World in Flux*, New York 2017

11 In the conversation with Jack Lenk, 2018

This book has a long history. I always knew the typographic projects created by my students at RISD held a special value. This was true not only because we had particularly talented young people, but also because we had a well thought-out program in the department, which guided their development and gave them a solid foundation for a considered use of graphic means of communication.

The archives of works that I had collected for years, encouraged me to analyze the program which led to such interesting examples. In doing so, I decided to share my process for teaching typography with those who might be interested. A presentation format needed to be found. It took a long time to come up with one which I thought was appropriate. I wanted to showcase groupings of assignments which relate to important elements of the typographer's awareness. In this way arose the concept of lesson-chapters.

The realization of this project was interrupted by other, more urgent publications, such as work on the book *Pass It On* (2020) and then by my progressive illness. Only recently did I manage to work on these *Lessons...*, albeit for a short time. It would not have been possible without the help of my son, Jack and wife, Ewa. Jack collected, developed and wrote many texts under my dictation, which he translated into English. He will remain, in a sense, a guardian of this book. I thank him for that.

Tomasz Bierkowski, an outstanding typographer and educator – without whom this book would not appear at all – has undertaken the writing of substantive comments summarizing each lesson. His texts became the second voice in this book. At the same time, he edited it and designed it graphically. I am very grateful to him for such a large contribution of work and for bringing this project to publication.

This is the last project in my life, and to all who contributed its realization, I again want to thank very much.

Krzysztof Lenk

Presenting typographic assignments designed by Professor Krzysztof Lenk at the turn of the century, this book constitutes a brilliantly developed collection of universal principles regarding the design of layout, hierarchy of information, applying typeface, and the use of white space – from interglyph spaces to margins. The scope of these assignments goes beyond formal means and involves the analysis of included content. The final effect, therefore, depends on numerous factors for students' consideration. The assignments are universal and can be efficiently used today.

The Graphic Design curriculum of Rhode Island School of Design, where Prof. Lenk was teaching in the years 1982–2010, no longer exists in the form described in this book. Typography, however, remains a vital area of RISD's program and the entire faculty dedicate many didactic hours to this subject. Lenk wrote: *the typography curriculum was constantly adapting to the revolutionary changes in typesetting* – and so it is today. Krzysztof Lenk described his vision of typography education and the related issues in the interview for the “2+3D” Design Quarterly back in 2002: *The arrival of new media and the resulting fast changes in social communication are not reflected as critical analysis in the [RISD] curriculum, because it is hard to find experts to conduct it on the appropriate level.* The changes to the program proposed by Prof. Lenk back then were actually introduced after he had left RISD. Typography, especially in the third semester, is currently perceived as a dynamically changing structure connected with reading of textual content across media. It can be both static and dynamic (type in motion) and introduce complex and layered meanings across multiple platforms in interactive or hypertext projects using letters as part of a system.

This is not the first book by Krzysztof Lenk. His previous publications include a 2010 volume accompanying the exhibition of his students' works in the area of information design To Show. To Explain. To Guide, which comes as a great didactic aid in designing visual elaboration of processes, diagrams, data visualization and infographics.

The typography section of publishing market is filled with books about history of type, its classification and terminology, even the principles of typesetting. Still, there are few publications providing clear instruction how to apply this knowledge

to particular assignments and use them in the didactic process. This book, therefore, accompanied by Prof. Tomasz Bierkowski's commentary, is an exceptional tool for all typography teachers or those who want to master this difficult craft on their own.

Jacek Mrowczyk

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Senior Critic at Rhode Island School of Design, Providence

1 See *Lessons...*, p. 13

2 K. Lenk in the interview for the “2+3D” Design Quarterly, “2+3D” No. 3, p. 11

Rhode Island School of Design (RISD) in Providence, Rhode Island, is over 140 years old. Much as other American schools and universities, it is organized in the fashion of the English College. Studies are conducted in particular departments, where students take classes and receive credits. The majority of practical and theoretical classes are compulsory. Beside them, there are elective courses, available in the student's primary department as well as other departments. In order to receive the title of Bachelor of Fine Arts (in Graphic Design), one must collect the total number of points specified in Graduation Requirements.

RISD also conducts separate MFA programs. The school has about 2400 students, including 2000 on the BFA and 400 on the MFA level.

Design schools in the United States provide the study of variety of subjects and assignments in classes led by experts. This is distinctly different than the more traditional system of years-long studies of apprenticeship in a Master's studio, common in some schools in Poland and until recently across Europe.

The four year BFA (Bachelor of Fine Arts) program is divided into two parts. First, there is a one year preliminary program, mandatory for all freshmen, called the Foundation Year Program. It involves an intensive study of 2D and 3D composition, drawing, along with a very broad course of art history.

After the first common year, students choose three-year specialization studies in one of the art or design departments. The departments are grouped in three Divisions: Design and Architecture; Fine Arts; and Liberal Arts including historical sciences, social sciences, language and literature studies. Each Division is headed by a Dean. An academic year consists of 30 study weeks divided into three semesters. The spring and fall semesters include 12 study weeks each, and the shorter winter semester has only six.

The Graphic Design Department admits 60–70 new students every year, which sums up to 180–210 students in the three years of BFA studies. The numbers are fluid and change from

year to year. A separate part of the department – the two-year MFA degree program – admits 12 to 15 students per year.

The typography curriculum is included in the group of compulsory subjects and spread over three semesters. Students meet once per week for a five-hour studio class, which sums up to 60 didactic hours per term. This shifts in the spring semester for the second year students, when they have classes twice per week, which adds up to 120 hours in that term. The sum of typographic studies totals 240 studio hours. As the RISD Policy restricts the number of students in studio classes to 15 in the second year and 12 in the third and fourth years, classes are conducted in four or five parallel sections led by various instructors. Hence the need for a common curriculum detailing the objectives and means, as well as listing the skills students must master by the end of each semester. The creative execution of this curriculum lies in the hands of individual professors.

One of the Department's fundamental didactic assumptions is the inseparability of professional knowledge and skills. The instructor is therefore obliged to present the design assignments in a broader methodological and historical context. Thus, every studio meeting starts with an introductory lecture, and students are assigned obligatory professional readings for credit.

Typography I is dedicated to the practical knowledge of typefaces and to constructing various typographic compositions on a single page. The assignments start from very basic layout elements and conclude with very advanced designs.

Typography II, held twice per week, is dedicated to typographic layouts spreading across time and space of multiple pages. The final project usually consists of a printed and bound book or a similarly assembled time-space form.

Typography III is taught in the third year spring semester, when students have already taken the Making Meaning class with introduction to semiotics, and training on informed construction of signs and visual meanings. This class aims to expand students' typographic experience with more open or

experimental forms. These can be large-format (B1) typographic layouts or complicated multi-threaded monographic albums about designers or artists. This study aims at matching adequately designed typographic forms to the conveyed content, and searching for highly original solutions.

The underlying objective of RISD's typography program is developing students' awareness that a typographic form communicates and, when used properly, changes the simple act of reading into an aesthetic experience, enhancing the process of perceiving the meaning. All teachers involved with the curriculum have sought to achieve this goal.

When I was teaching at RISD, from 1982 to 2010, the typography curriculum was constantly adapting to the revolutionary changes in typesetting, editing and reproduction methods arising in the late 1980s with the development and accessibility of computer technologies. Today's students find it hard to believe that it used to be impossible to change typefaces from Bodoni to Garamond with a few clicks, and there was no monitor to see all of that happen.

Previously, layout design required the well-grounded knowledge of a complicated workshop. The first fittings were made in placeholder text or were hand-drawn in order to determine the setting parameters. The precisely edited text was uploaded into a computer typesetter which produced a long band of paper or film. This band was cut into sections and paragraphs to be further assembled by gluing onto the previously printed light blue pages and spreads. The layouts, assembled on cardboard, were used for negative photo reproduction 1:1, later exposed into black-and-white positives on the ozalid reproduction machine. Every mistake was difficult and costly to fix, and the entire laborious process required incredible focus and precision. It was therefore necessary to separate the conceptual stage with its preliminary sketches, tracing paper layouts and mock prototypes, which were subjected to discussion and assessment, from the execution stage, where one had to be sure about the intended result.

In the late 1980s, when Apple computers had more storage capacity and larger 16-inch screens (!), three programs became available: Page Maker, Illustrator and Photoshop,

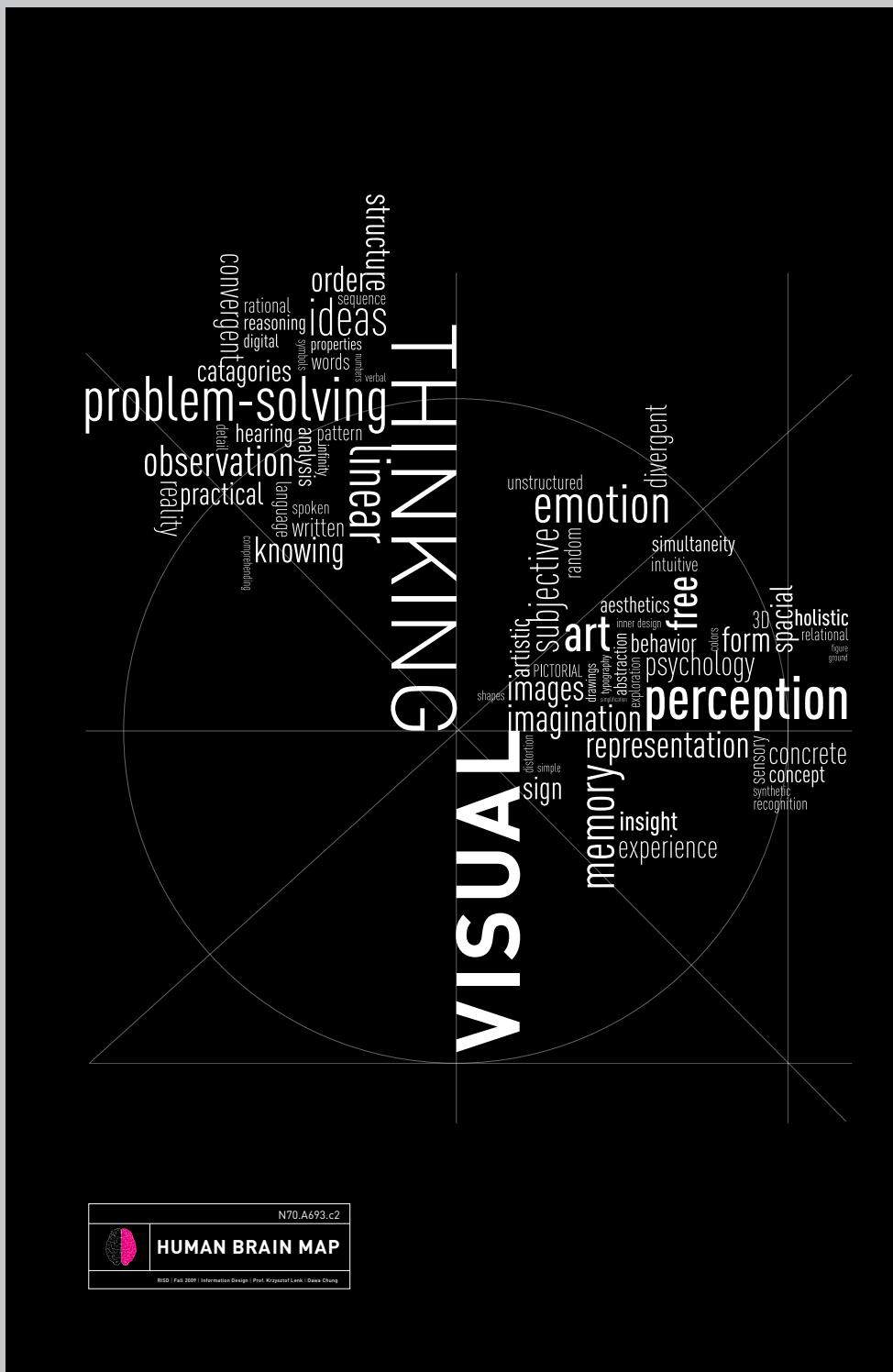
which allowed for typesetting, illustration processing and page assembly on the computer screen. And so started the revolution, which is still in progress today. Soon, the Department had 55 computers available to students in several labs open 24/7, and 75% of the Department's budget was used to upkeep the computers, printers and scanners as well as for constant software updates. It was apparent the school would go bankrupt shortly.

Therefore, we changed the model of computer use. At that point, the school started to purchase Apple laptops and Adobe software and font libraries in bulk, at a considerable discount. Starting the second year, students buy computers from the school on credit payable over three years in small monthly installments. All buildings in the school were equipped with wifi connections, and the school provides scanners, printers and large screens to all classrooms.

Now, students are under the impression that typography is easy, which makes it increasingly hard to convince them that the conceptual and creative stage of design is something else than the production stage on the computer screen. But this is a topic for another essay – about teaching typography in the era of computers.

Krzysztof Lenk

*) the text refers to the years 1982–2010 when Prof. Krzysztof Lenk taught at the Rhode Island School of Design



Letters are not a truth but a resemblance.
Plato

Perception of typographic layout is a complex process of reading and understanding the text whose form affects interpretation of the content.

Both hemispheres of human brain, the left controlling rational processing and the right responsible for form and emotions, operate in perfect harmony.

A typographer, like a musician, is not created in a day – or a semester, a year, or even a decade. Practice, time, skill, and human experience are all factors involved in the evolutionary process of becoming a typographer. Initially the structures are set forth and revealed. Later they are built upon and mastered, all the while being infused with creative inquiry and experimentation. Finally, a voice begins to emerge that combines its history of practice and performance into a unique and personal expression.

To teach typography is not to teach an aesthetic truth but to develop a way of approaching the page, of understanding the relationship between form and content, of seeking the nature of meaning. It was once said that typography is the art of using black to bring out whiteness. The surface of the page is a partner to the text in the creation of meaning through visual language. Typography is not an additive process of visual devices and conventions. Instead, it is a process by which the text is brought out from within the page. All possibilities exist below the surface. A typographer's task is to reveal these possibilities.

Music / typography is a structure of interrelated parts
We begin with a single **note / letter**. It is an image, a structure isolated from a larger whole, a personality exerting its independence. We learn to recognize its visual resonance and to see it as an element within a system of larger formal features: weight, serifs, angles, curves etc.

do / re / mi / fa / sol / la / si / do
a b c d e f g h i j k l m n o p q r s t u v w x y z
Notes / letters are combined within a larger whole.
The structure is expanding and possibilities for expression grow. The eye, like the ear, must be trained to recognize the invisible as well as the visible. It is silence that defines sound.

Now we are given a context. The combination of **notes / letters, silence / space** communicate an intention, a mood or feeling, a message. Meaning derives from form. Rhythm, texture, repetition, and isolation identify the structure and define its form. It is this form that serves as the expression of meaning.

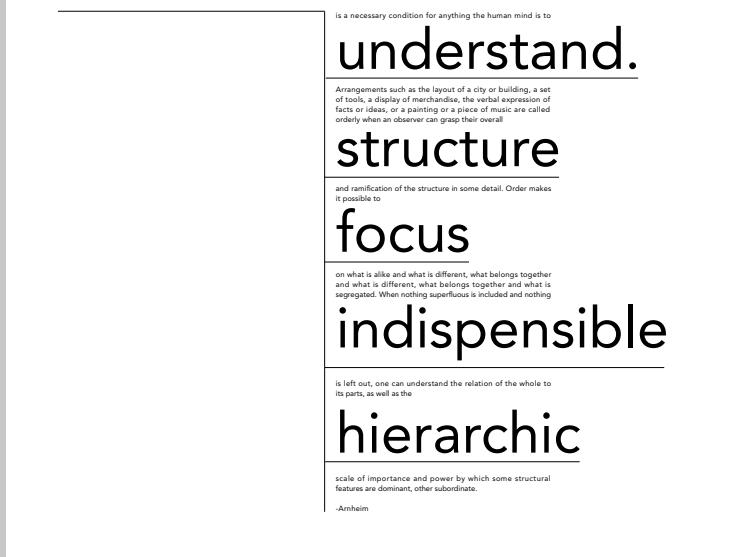
Complex compositions evolve. Harmonies and layers of **sounds / texts** create narratives of time and space. Throughout the progression the system has expanded and grown more complex in both form and content. But the emphasis is not on a change in quality but in quantity. Each element retains a certain richness and depth of voice, combining within a larger system to communicate a message.

In the end each student will develop a unique sensitivity and will choose his own tools as well as his own aesthetic. There are no aesthetic truths: only the relationship between form and content and the intention of the message to be communicated. We are not teaching the truth **of** typography but rather the truth **in** typography. Typography is a state of mind and should be taught as such.

Krzysztof Lenk

Essay published in "Spirals Journal", 1991 presenting the pedagogical approach of the Graphic Design Department at Rhode Island School of Design

Order



ORDER

IS a necessary condition for anything the human mind is to understand.	MAKES it possible to focus on what is alike and what is different, what belongs together and what is segregated.
Arrangements such as the layout of a city or building, a set of tools, a display of merchandise, the verbal expression of facts or ideas, or a painting or a piece of music are called orderly when an observer can grasp their overall structure and ramification of the structure in some detail.	relation of the whole to its parts, as well as the
	hierarchic scale of importance and power by which some structural features are dominant, other subordinate.

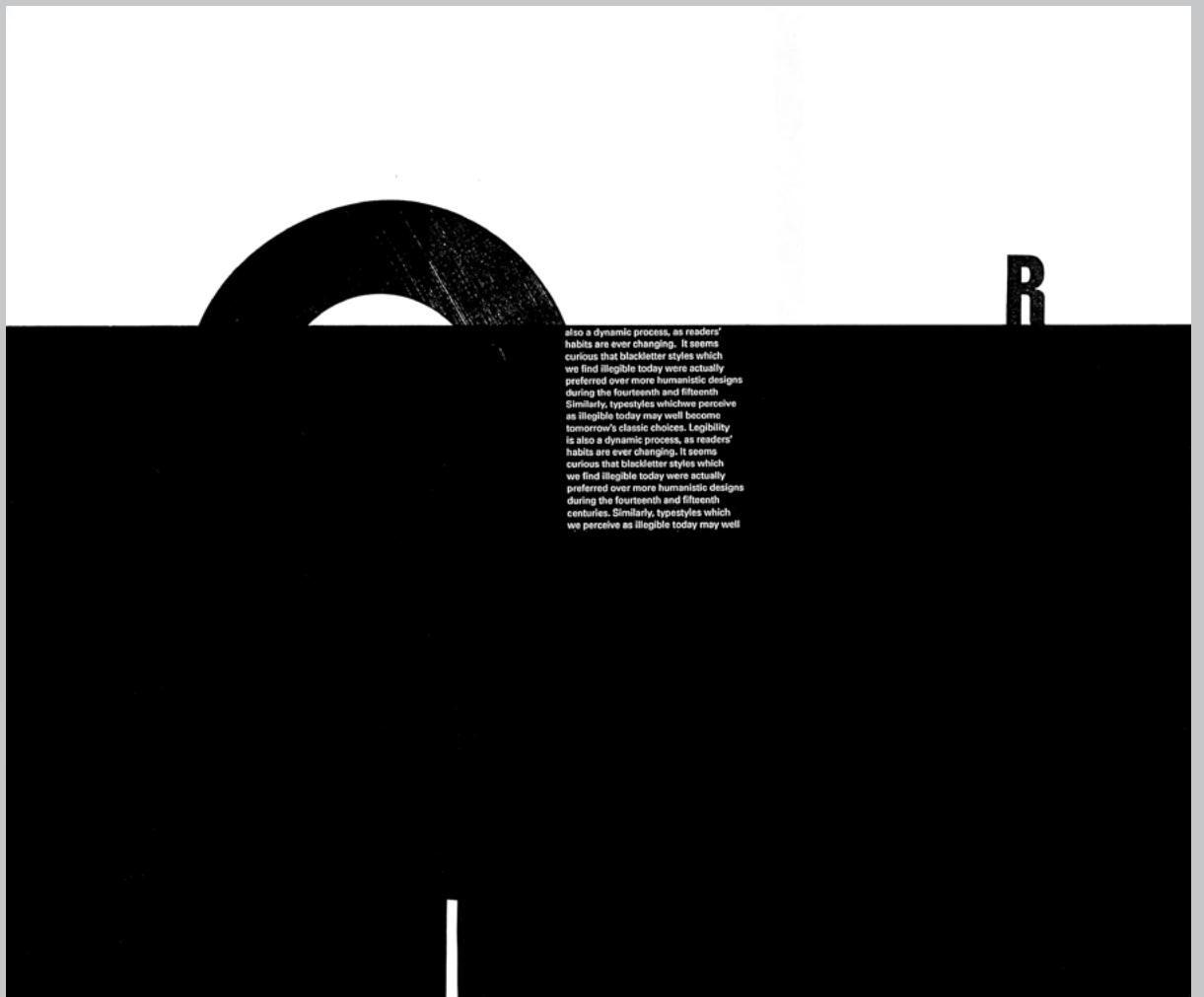
-Arnheim

Order is a necessary condition for anything the human mind is to understand. Arrangements such as the layout of a city or building, a set of tools, a display of merchandise, the verbal exposition of facts or ideas, or a painting or piece of music are called orderly when an observer or listener can grasp their overall structure and the ramification of the structure in some detail. Order makes it possible to focus on what is alike and what is different, what belongs together and what is segregated. When nothing superfluous is included and nothing indispensable left out, one can understand the interrelation of the whole and its parts, as well as the hierarchic scale of importance and power by which some structural features are dominant, others subordinate.

Rudolf Arnheim
*Entropy
and The Art*

The above text written by Rudolf Arnheim is crucial to understanding typography as an organized system of logically interrelated elements.

The two designs on the left are examples of different interpretation of the same text. Each of them has distinct characteristics.



Typography depends on appropriate relations between the black and the white elements of the layout. This specific composition is built around a horizontal axis, separating the white and the black areas. Elements situated in these areas (letters and texts) create the illusion of depth and thereby emphasize the associations with memorable seaside views.

Black and white define each other. The classic example is Yin & Yang. It has both tension and balance. The goal of this chapter and assignment is for students to familiarize themselves with the game of playing with black and white, and subsequently to begin to see how this can bridge into more practical applications.



Die Stände mi
sang herzbrec
und durchdri
spiralförmigen
hoch, dachte
gesellschaftlic

mussten sich
Teppichen ein
mit eigener Be
war vollständi
Kamele stam
und blakten.
Torbogen auf
sassen unter
angestrahlt vo
Dichtes Dunke
Jahrmarkts.
ihnen gut, den
mit mir über
Beinahe hätte
Stadt mit ihren
Buden flankie
Süssigkeiten,
fliegenden Hä
sein, um den Pi
die Kinder und

Beinahe hätte er mich verloren
Stadt mit ihren schlammigen
Buden flankierten Avenuen.
Süssigkeiten, alles ausgebreit
fliegenden Händler Alexandri
sein, um den Pilgern ihre War
die Kinder und quiekten dabe
und Zelten beim Schein winz
Die Stände mit den Glückss
sang herzbprechend eine reize
und durchdringende Kopftön
spiralförmigen Spangen. Ihr
hoch, dachte ich, der ich ein

Die Stände mi
sang herzbrec
und durchdri
spiralförmigen
hoch, dachte
gesellschaftlic

mussten sich
Teppichen ein
mit eigener Be
war vollständi
Kamele stam
und blakten.
Torbogen auf
sassen unter
angestrahlt vo
Dichtes Dunke
Jahrmarkts.
ihnen gut, den
mit mir über
Beinahe hätte
Stadt mit ihren
Buden flankie
Süssigkeiten,
fliegenden Hä
sein, um den Pi
die Kinder und

Beinahe hätte er mich verloren
Stadt mit ihren schlammigen
Buden flankierten Avenuen.
Süssigkeiten, alles ausgebreit
fliegenden Händler Alexandri
sein, um den Pilgern ihre War
die Kinder und quiekten dabe
und Zelten beim Schein winz
Die Stände mit den Glückss
sang herzbprechend eine reize
und durchdringende Kopftön
spiralförmigen Spangen. Ihr
hoch, dachte ich, der ich ein

The three variants of the layout present the subtle differences in the perceived sharpness of the edge and the relative brightness of the white spaces between particular elements. The contrast appears lower towards the softer corner and ragged edge, while it enhances along regular edges. Each layout provides for different expression based on the same components.

Beinahe hätte er mich verloren
Stadt mit ihren schlammigen
Buden flankierten Avenuen.
Süssigkeiten, alles ausgebreit
fliegenden Händler Alexandri
sein, um den Pilgern ihre War
die Kinder und quiekten dabe
und Zelten beim Schein winz
Die Stände mit den Glückss
sang herzbprechend eine reize
und durchdringende Kopftön
spiralförmigen Spangen. Ihr
hoch, dachte ich, der ich ein

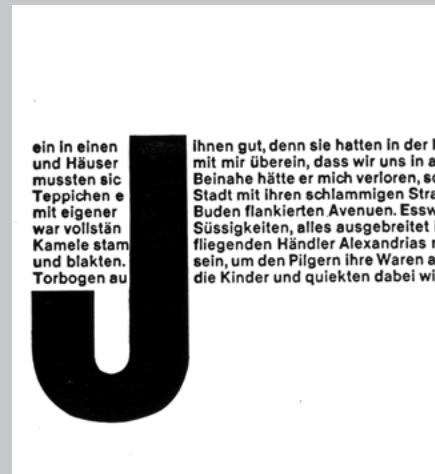
erlesenes Vergnügen
und Fackeln schwankt
unter einem zerfallen
he sich unterhielten; si
schwingen gefaltet war
schriften bedeckten Pa
it allen Wonnen de
reifen, und das passte
zu erledigen; Nessim k
en bei unserm Zelt tr
ich von dieser grote
en, von lichtsprühende
elonen, Eier, Banane
dischen Licht. Sämtlich
den Sand hergezogen
en dunkeln Winkeln sp
ihre Eltern in den H
en das Essen bereitet
Betrieb. In einer Bud
-abgerissene Viertelno

sassen unter Bannern,
angestrahlt von dem
Dichtes Dunkel jetz
Jahrmarkts. Ich hatte
Ihnen gut, denn sie hat
mit mir überein, dass
Beinahe hätte er mich
Stadt mit ihren sch
Buden flankierten Ave
Süssigkeiten, alles a
fliegenden Händler Al
sein, um den Pilgern ih
die Kinder und quie
und Zelten beim Schei
Die Stände mit den Gl
sang herzbprechend ein
und durchdringende
spiralförmigen Spang
hoch, dachte ich, der
gesellschaftlichen Ver

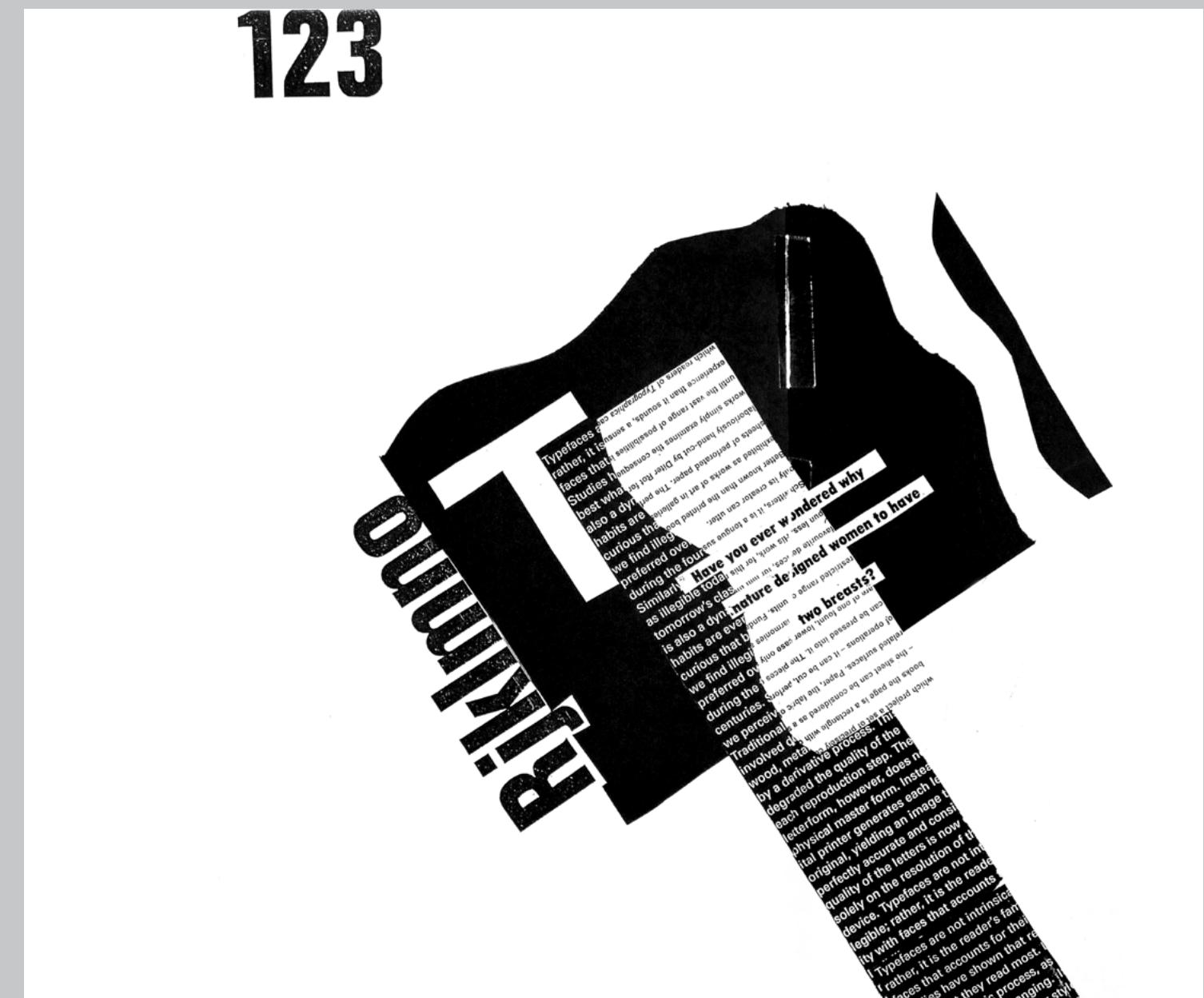
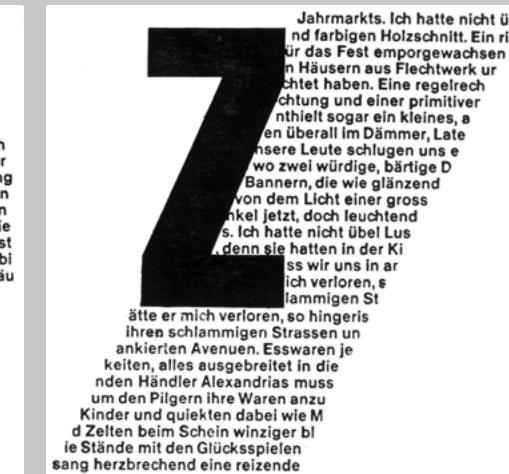
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spiralförmigen Spang
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gesellschaftlichen Ver

Positive/negative letters.
In the example on the left,
the letter T is strong, direct
and dominant, while on
the right, it is subtle and
symbolic, rather implied.
Designing the layout relies
upon balancing out the
dynamic tension between
elements in search for their
harmonious relations.



The assignment in combining three elements: a large black letter, grey block of text and white background. Its objective was designing a dynamic composition, suggestive of motion.



In this assignment, students were instructed to use typographic means as a raw material for a purely formal composition, accounting for the mutual relations of gravities and the texture of its elements in a more artistic or interpretative way.

ii. Contrast in size

Comparison of texts of different typefaces; contrast between text in Futura and text in Garamond.
Left column: Futura 10 pt
Right column: Garamond 7 pt

Bessie Smith is largely regarded as the most popular and successful blues singer of the 1920s and 1930s, and by some as the most influential performer in blues history. She has had an enormous influence on singers throughout the history of American popular music, including Billie Holiday, Mahalia Jackson, Janis Joplin, and Norah Jones.

iii. Contrast in tracking

Left column: Helvetica 12 pt Tracking of -30
Right column: Helvetica 12 pt Tracking of 50

Bessie Smith is largely regarded as the most popular and successful blues singer of the 1920s and 1930s, and by some as the most influential performer in blues history. She has had an enormous influence on singers throughout the history of American popular music, including Billie Holiday, Mahalia Jackson, Janis Joplin, and Norah Jones.

ii. Contrast in size

63 Left column: Clarendon 21 pt
Right column: Clarendon 7 pt

Bessie Smith is largely regarded as the most popular and successful blues singer of the 1920s and 1930s, and by some as the most influential performer in blues history. She has had an enormous influence on singers throughout the history of American popular music, including Billie Holiday, Mahalia Jackson, Janis Joplin, and Norah Jones.

The blues is a vocal and instrumental form of music based on the use of the blue notes and a repetitive pattern which is most of the time a twelve-bar structure. It evolved in the United States in the communities of former African slaves, from spirituals, praise songs, field hollers, shouts, and chants. The use of blue notes and the prominence of call-and-response patterns in the music and lyrics are indicative of the blues' West African pedigree.

iv. Contrast in linespacing

Left column: Baskerville 10 pt Linespace 100
Right column: Baskerville 10 pt Linespace 40 pt

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Designs on the neighboring page serve to compare the contrast in texts set in different typefaces and sizes, using different leading and interglyph spaces. Each of the four parameters determines the perception of differences in the greyscale and gravity of composition on the page.

Garamond, Claude - b. c. 1480 in Paris, France, d. 1561 in Paris, France - type founder, publisher, punch cutter, type designer - 1510: trains as a punch cutter with Simon de Colines in Paris. 1520: trains with Geoffroy Tory. 1530: Garamond's first type is used in an edition of the book "Paraphrasis in Elegantiarum Libros Laurentii Vallae" by Erasmus. It is based on Aldus Manutius' type De Aetna, cut in 1455. 1540: King Francis I commissions Garamond to cut a Greek type. Garamond's ensuing Grec du Roi is used by Robert Estienne in three sizes exclusively for printing of Greek books. From 1545 onwards: Garamond also works as a publisher, first with Pierre Gaultier and later with Jean Barbe. The first book he publishes is "Pia et Religiosa Meditatio" by David Chambellan. The books are set using typefaces designed by Garamond. After Garamond's death, Christoph Plantin from Antwerp, the Le Be type foundry and the Frankfurt foundry Egenolff-Bermer acquire a large proportion of Garamond's original punches and matrices. The typefaces Garamond produced between 1530 and 1545 are considered the typographical highlight of the 16th century. His fonts have been widely copied and are still produced and in use today.

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On the right, the same text in three different gravities composed as one layout.

For most of us, text, word, sentence or individual characters are merely carriers of content recorded and read solely by means of our knowledge of alphabet. The readers are usually not aware that the visual form of a text communication also makes meanings, and when used properly – achieves its communication goal. What is worse, students who begin their education are equally unaware of this fact. Moreover, a freshman of graphic design often doesn't know that all the layout components are involved in the perception of the constituted message. There is also a simple technical thing: constructing a page, students lay its elements out on a flat sheet of paper or a document drafted in a graphic program. The resulting format is therefore erroneously treated as a mere background or/and a physical carrier of content. For these reasons, it is vital to teach students to work on the layout by means of all its equal components, accounting for their properties. In the case of *Lesson I*, the components will be black and white. One of its objectives is making students aware that these two colors – especially in the object–background relationship – affect each other and thereby determine legibility and readability of the whole text as much as an individual character. This fact is of key importance to the future designers of publications, fonts, as well as logotypes and pictograms.

A problem faced by every typography teacher is making students aware of the above as early in their education process as possible. Krzysztof Lenk's lesson *On black and white* (purposefully numbered as Lesson I) teaches things fundamental to the education of visual communication designers: the possible semantic and formal relationships among the components of typographic layout, and their potential effects on the quality of a typographic communication. What is more, the assignments included in the lesson *On black and white* work to destereotype text and characters in a layout. The character is no longer treated by the student solely as a graphic image of a letter, and the text – as a literal carrier of content. They become abstract forms, building material for a logically ordered system, facilitating the reading process. Moreover, students consciously learn and familiarize themselves with typographic means, such as: character, word, text, typeface, margin, format, blank space, and start treating them as construction material for layout. Changing the parameters of typographic means and analyzing the mutual relationships of the resulting typographic qualities in reference to the layout system, the future graphic designer starts to perceive them as material to build a communication.

On black and white is also a lesson in observation and making the eye sensitive to detail. The included assignments help students answer the questions:

- How do black and white affect each other, as they make up the typographic color of the text?
- What are the possible relationships of this color with other components of the typographic layout?
- What typographic qualities result from the change of typographic parameters (type size, leading, interword and interglyph spaces)?
- What is the role of contrast in the typographic layout?
- What builds contrast and how can it affect the formal and semantic quality of the message?

The subsequent assignments in *Lesson I* gradually become more complicated; the scope of the studied relationships between black and white expands: from operating on texts of similar density, and therefore comparable typographic color, to the more dynamic and complex layouts with strong dominants, which build contrasts. The required discipline and focus are also intended to equip students with the ability of detecting nuances and conscious use of typographic means and parameters in creating optimum quality of the visual communication. This constitutes a fundamental skill set of the future designer, as much as music students need the ability of playing the sounds in a given tempo, key and tone, while the knowledge of notes allows them to read and interpret the scores, and eventually – to compose or perform a musical piece. Speaking of a different medium: the added value of *Lesson I* is the adaptability to dynamic narratives, possibly accounting for the questions of motion, time and sequence.

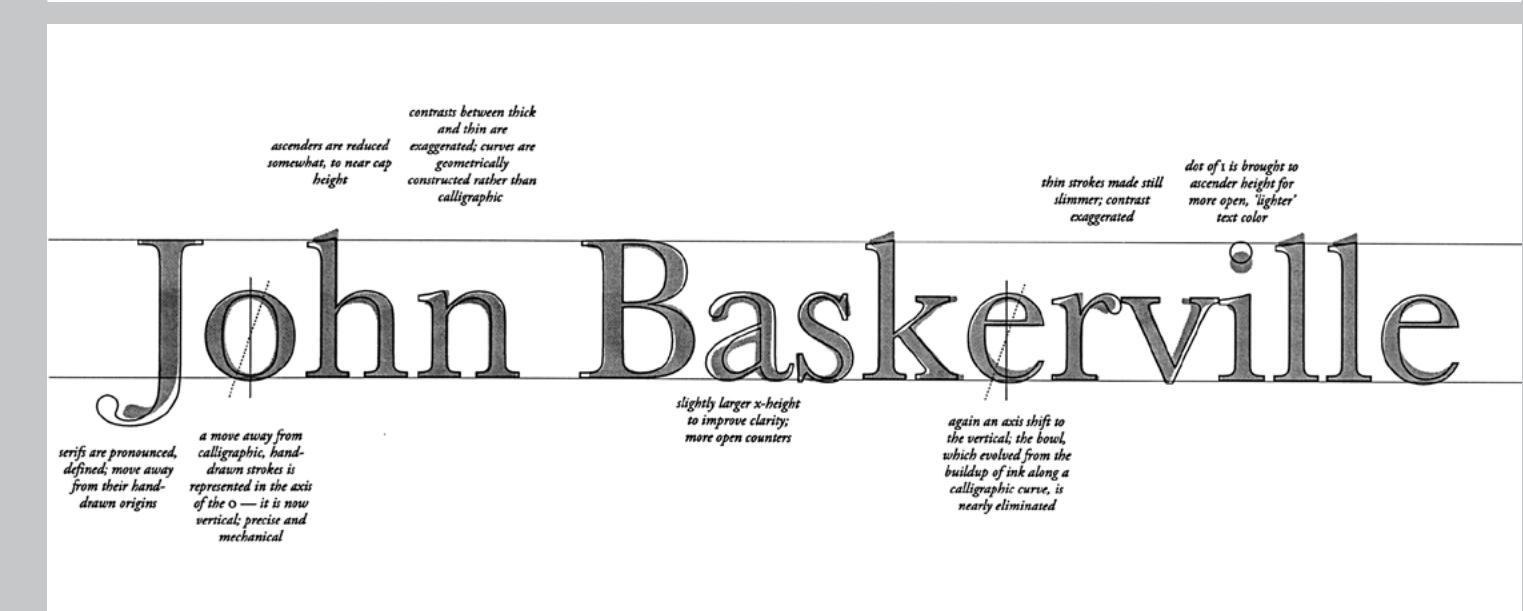
Although the assignments included in the lesson *On black and white* may seem to be purely formal, the knowledge and experience they provide will translate directly into the good quality of students' work on applied designs. The value of teaching page composition with typographic means along with understanding how black and white affect each other cannot be overestimated. It will facilitate the design of communications much more elaborate for their: goal, type, medium, content complexity and its structure. One could say that the potential knowledge derived from the assignments included in the lesson *On black and white* is fundamental to understanding the specifics of visual language, with text as the main construction material, and to learning how to use this language.



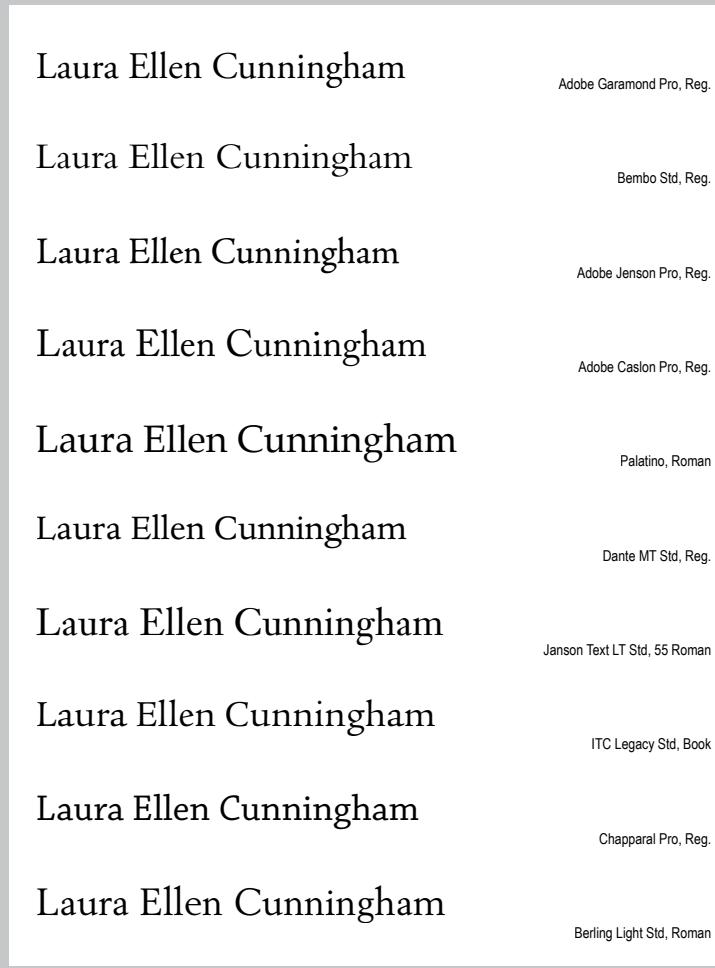
The essential material of typography is text, which carries content. The goal of the assignments in this chapter is to most rapidly familiarize students with the characteristics of type forms, and their composition to achieve certain expressions.



Traditional comparison of four typefaces in historical order presenting the evolution of type design over the centuries.

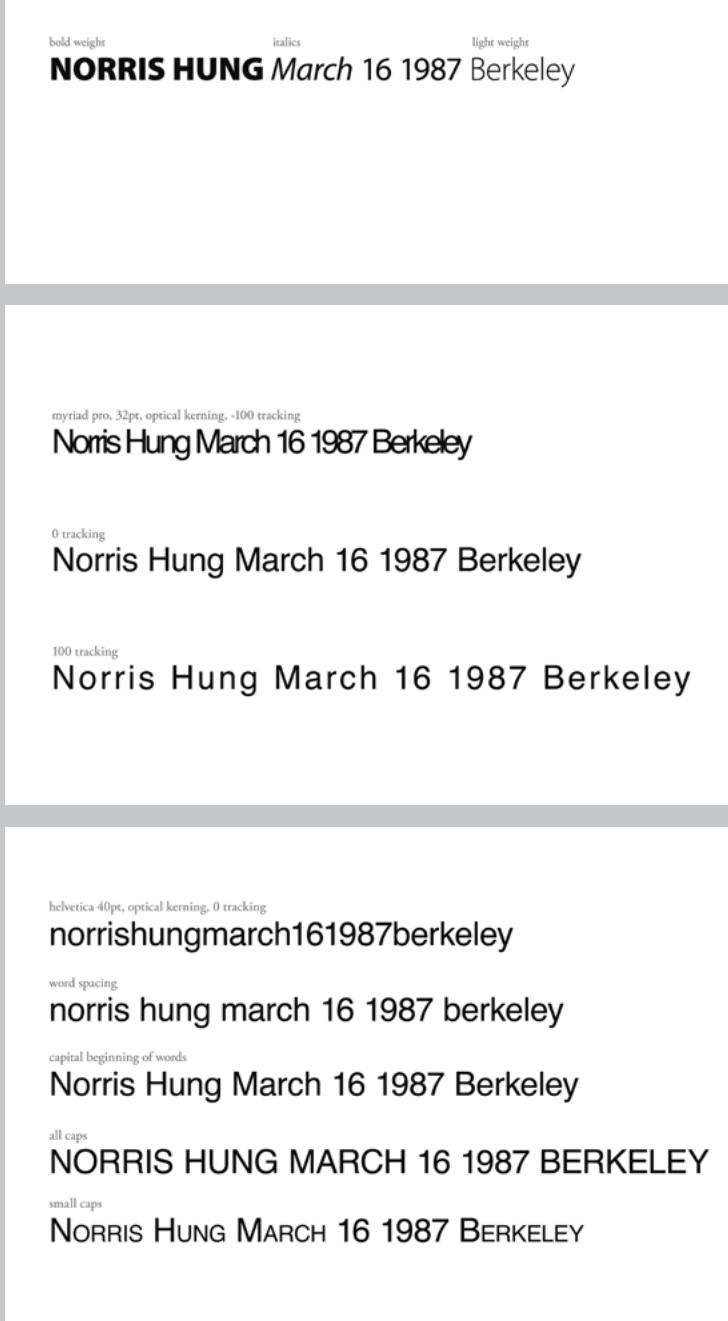


Original Renaissance Garamond typeface set along its modified form, designed by John Baskerville. Over the 150 years since Garamond design, many factors have influenced the possibilities of designing more precise and formally diverse typefaces. These include: better quality of printing presses, technological development of type foundry, smoother hot press paper, improved printing paints and transition to Baroque which emphasized the richness of form.



Students' assignment involved writing their names in the original Garamond typeface and its numerous derivatives, scarce on the market. Although some differences seem too subtle in the small scale, at considerable augmentation they are multiplied and have stronger effect.

Different styles of one typeface frequently provide a variety of glyph weights which affect the expression of design. Other parameters, equally significant in this context, include ia. interglyph and interword spacing and uppercase letters. Students must master the skill of operating with these typographic means and controlling their use.



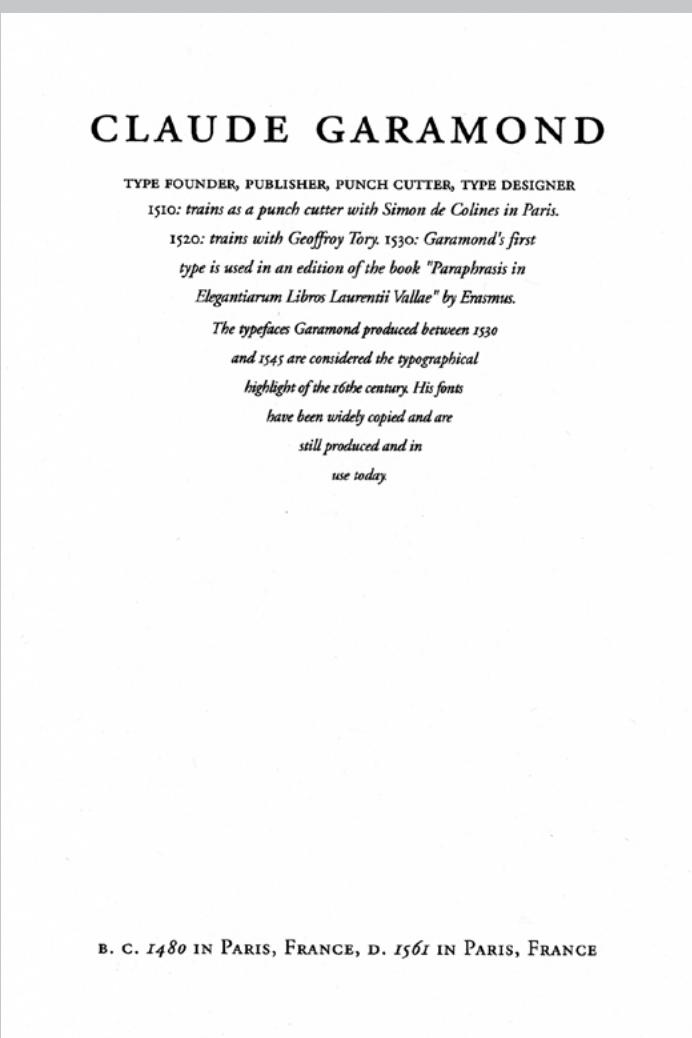
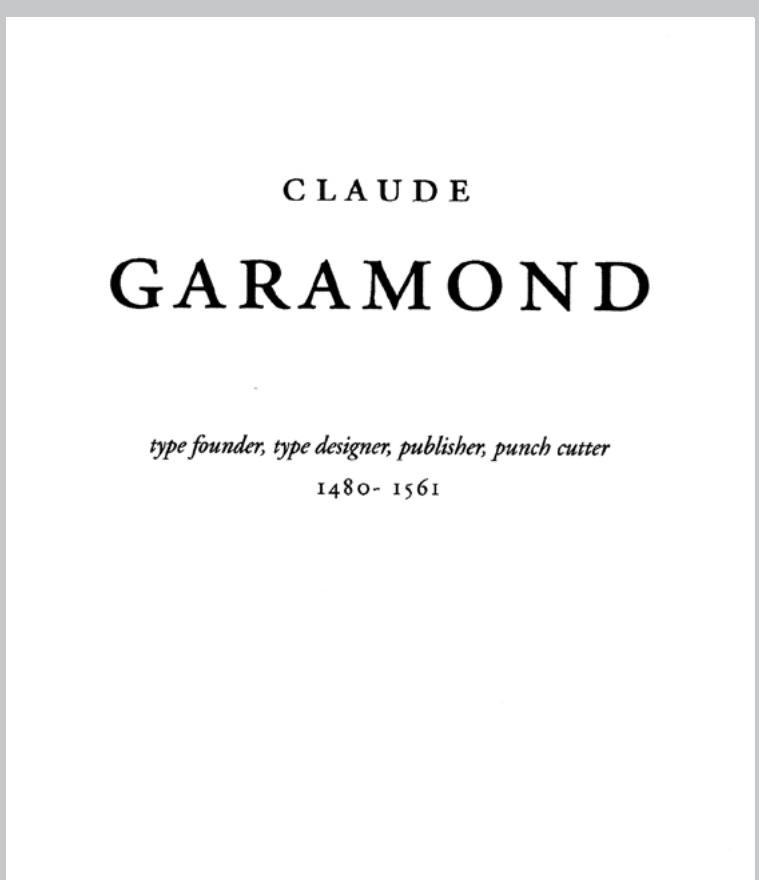
Anna Castleton Corey
06.15.90

CINDI LEE
03.29.90

Anna
01Wexler
21
89

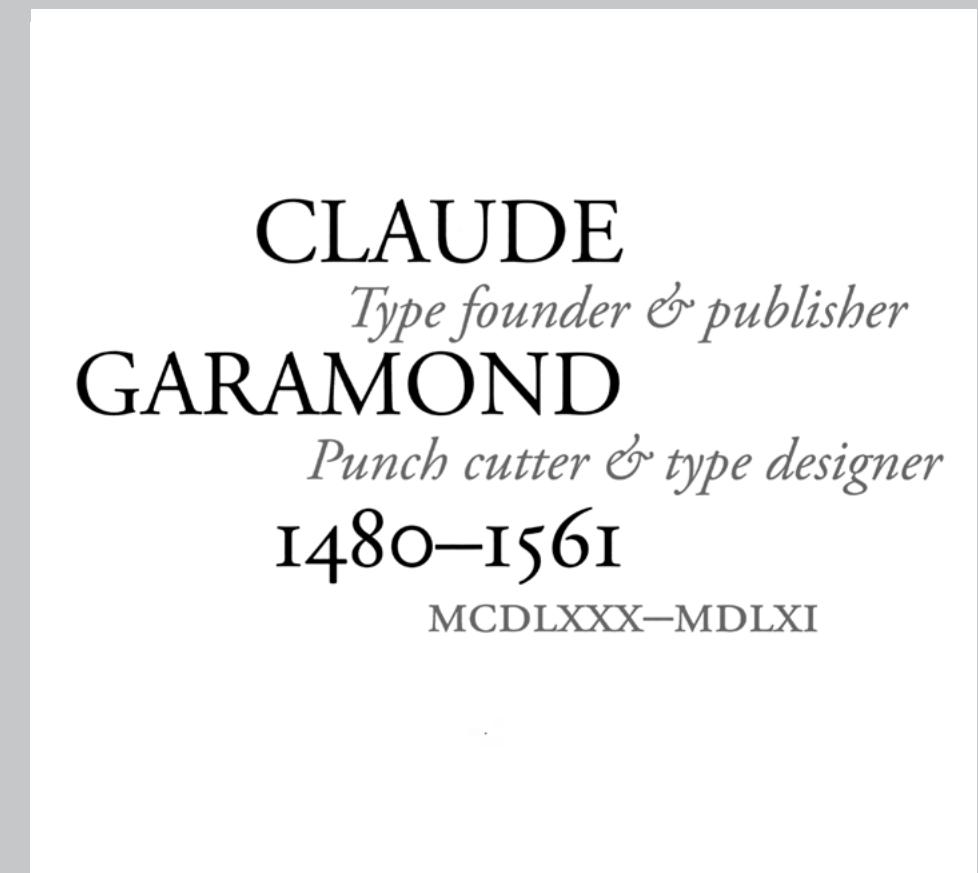
HANNAH HAHN
AUGUST 2, 1990

Based on the knowledge acquired in the course of previous experiments, students were instructed to design a simple visiting card with their own name, surname and date of birth.

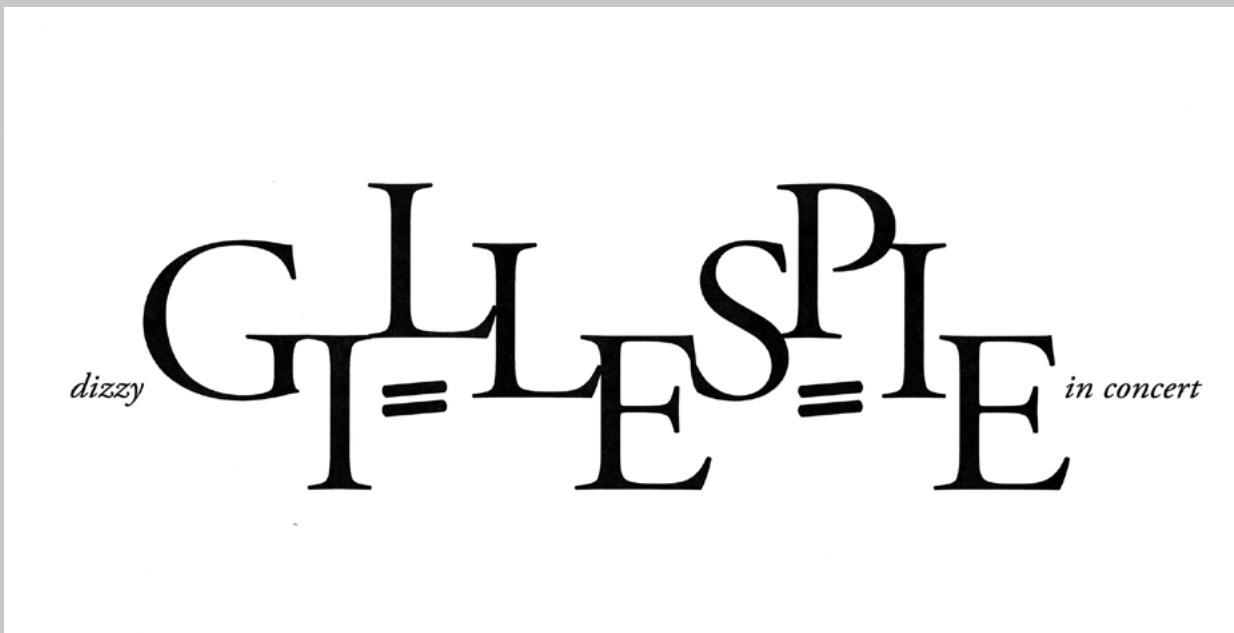


Students studied the characteristics of typographic styles by means of layouts referring to the aesthetics of the epoch, in which the analyzed typeface was designed.

The assignment involved designing Claude Garamond's visiting card in the style of Renaissance typographers, as Garamond and his contemporaries likely would.



Claude
Garamond
1480—1561 type founder, publisher,
punch cutter, type designer



Students were instructed to design a jazz concert poster using solely the Garamond typeface. The results varied considerably, which made students aware that even a Renaissance typeface could potentially be used for designing a contemporary visual language.

who started his career as a photographer, describes his first foray into product design as an accident. However, his picture-perfect, handblown glass creations are anything but. Citing nature as his key influence, Pyles strives to create simple, organic, yet interesting forms. His signature line of 'Stamen' lamps, inspired by the structure of a flower, have become some of New York's most highly covetable objects. And the success of the lamps led to him launching his own East Village interiors boutique, Niche Modern, which has put him firmly on the city's design map. Like Chivas Regal 18 year old, one of the world's finest blends of whisky, Niche Modern puts incredible craft and care into its pieces, having taken each piece as a truly unique offering. But while Pyles is dedicated to producing well-crafted, unique products, he took a different approach for his work for Chivas Regal 18.

The complexity of this blended whisky, its amber colour (the result of aging in oak casks for a minimum of 18 years), and the shape of its distinctive bottle, influenced a design far more intricate than the artist's previous work. A laying-on-the-table series of five vessels (three of which are pictured here), blown in a rich shade of amber, the piece not only echoes the Chivas Regal 18 appreciation of quality craftsmanship, rich colour and individuality, but is also a stand-alone object of beauty, reflecting the luxurious essence of the whisky.

Jeremy Pyles,

commitment to both practicality and accolades. Whether rethinking classics by values both form and function equally, with an emphasis on elegance. It is this, as well as a love for the indulgent, that makes him the perfect artist to express the luxurious essence and opulent escapism of Chivas Regal 18 year old.

Using the largest single, classic, round crystal stones that Swarovski had to offer, Wong created an original crystal chandelier installation that appear to flow down from the ceiling, reflecting the flow of whisky being poured from the bottle. Hovering just an inch above the table, the chandelier has an elegant, captivating presence that commands attention for its sheer opulence and ability to capture and refract natural light.

Tobias Wong,

And here is another painting with most of the same components, but with everything else slightly changed. Judging by a dusting of crumbs, the hard roll is going stale; the pie looks depleted and tired. The wine glass is upside down, and a gilded cup, a gaudy addition, lies on its side. A napkin appears to have been discarded, as if the diner had rushed away. There is an atmosphere of interruption, even alarm.

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Prensa (2003), possibly Highsmith's most successful typeface to date, originated as a commissioned magazine typeface but then – when dumped by the art director after a revamp – became a personal project. Prensa explores the possibilities of creating a tension, or contradiction, between the outside and the inside curves of the characters. Highsmith consciously borrowed this device from W. A. Dwiggins, who first used it in his bookface Electra (1935). 'I am not an expert on Dwiggins,' says Highsmith, 'but I've spent time looking at his work. When I first came across his work, I was attracted to his relationship with tools and materials. When he needed to design something, he drew it. When he needed a tool, he made it. He seemed to have built a visual world for himself where he could tinker.'

'As I became more interested in type design, I became aware of his typefaces, which felt like a second encounter. His non-calligraphic approach interested me a lot. For example, the stencils he made a lot of sense at the time about how letters were all about stroke order in a linear way. So Dwiggins confirmed my ideas

'In 2006, it was reported [7] that mobile phone users suffer much more serious lesions than non-users, in case of being struck by lightning during an electrical storm. Cell phones do not, however, present the danger of a land line during an electrical storm; whereas wires can carry a lightning strike to a nearby telephone user, cell phone signals are immune to such danger.'

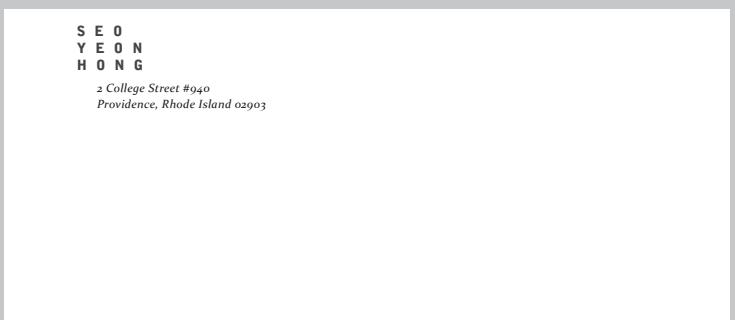
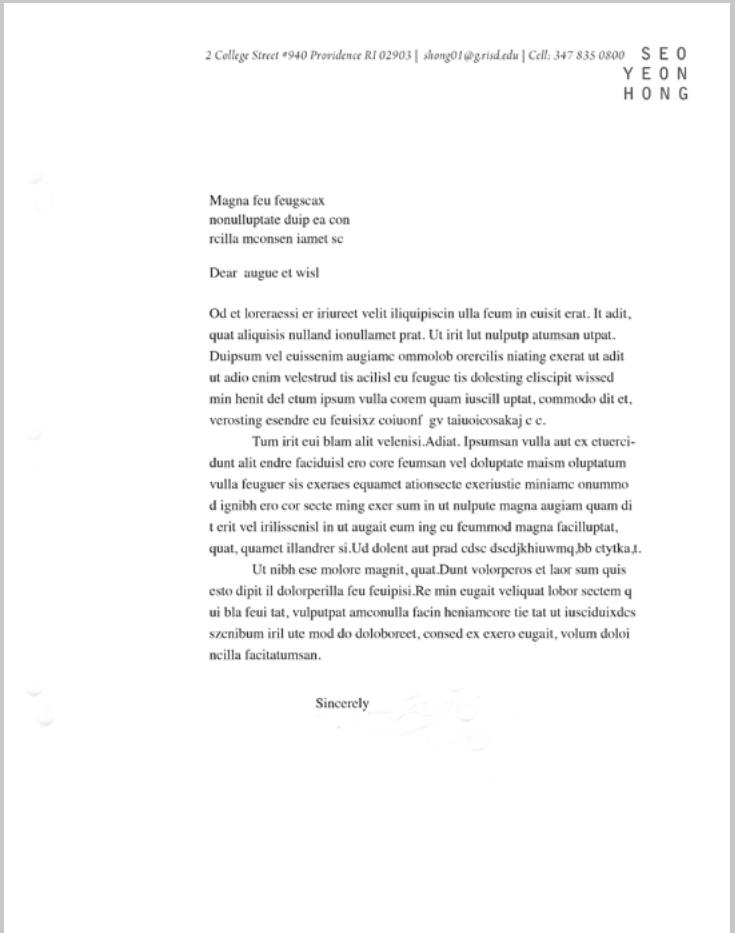
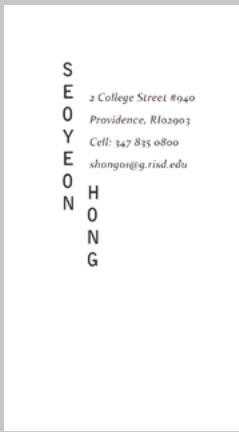
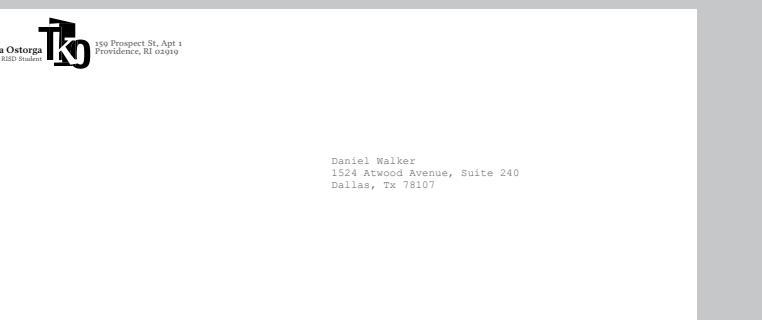
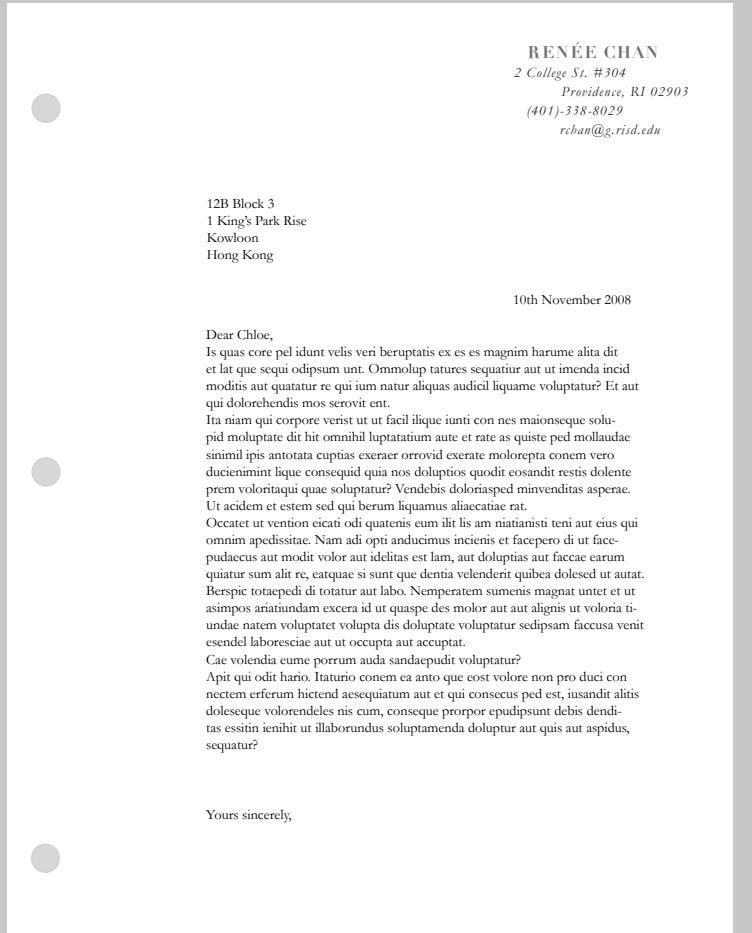
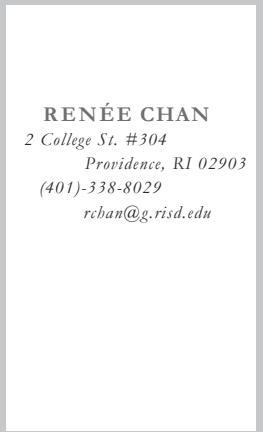
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Letter is the quantitative element of text. Students must develop flexibility and creativity in working with paragraphs. This assignment introduces students to manipulating with paragraphs as integral units of design. The arrangement of paragraphs can provide the typographic layout with certain expression and thereby amplify its message.



Personal:
My older brother Jimmy went to the Hackley school, which is in Tarrytown NY, for middle and high school. He graduated college in 2001 with high honors in economics from Emory University in Atlanta. He will be getting his masters in public health degree from Emory University this fall. My twin brother Luke is a junior at Emory University, he is double majoring in economics and history. Both my grandparents on my mother's side are doctors. My grandfather was a dermatologist and my grandmother is a pediatrician. She went to Tokyo University for medicine. My dad is also a dermatologist, and used to be an intern at my grandfather's hospital, which was where he met my mom.

Education:
St. Paul's elementary school
Pin-Shen elementary school
Bronxville Middle and High school, Bronxville NY
Rhode Island School of Design

I hate:
i hate cooking and buying groceries, so usually i made my roommates cook for it. I hate it when i don't have serial numbers for computer programs and when OS X freezes when i have too many windows open. Eating in my room is a big "no no" since i really don't like little animal creatures running around my room in the middle of the night. i hate it when i need to get food in the met and the ATM outside is out of service, or when sprint cuts off my service because i went over my minutes-in-plan.

INTERESTS:
*I like
i started playing the piano when I was 3 years old, and started the flute when I was 12. I also like sushi with tempura in them and Amy Tan's novels.*

Kuo

Wenya April Kuo

Curriculum vitae. Young designers usually try to outdo themselves, which makes their work not so much impressive as overboard. On the other hand, there are unpolished designs, lacking clarity and harmony. The aim of this assignment is finding the balance between such extreme results.

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Kuo

Wenya April Kuo

christian mueller

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202.236.2791
gradientfill@aol.com

tel.
email

PLACE OF BIRTH
HOSPITAL BORN AT
PARENTS
SIBLINGS
SHOE SIZE
EYE COLOUR
HAIR COLOUR

Washington, DC
Walter Sibley Memorial Hospital
John Mueller & Linda Mallon
Lucy & Peter
13
blue
brown

education
PRIMARY SCHOOL
MIDDLE SCHOOL
HIGH SCHOOL
COLLEGE

Blessed Sacrament School, Washington, DC / 1998–1994
St. Anselm's Abbey School, Washington, DC / 1994–1998
Woodrow Wilson High School, Washington, DC / 1998–2001
Rhode Island School of Design, Providence, RI / 2001–

interests
blue
Steely Dan
cat
Coke
music / boating / exploring
13
cream and sugar
10.1.5
blue
Steely Dan
cat
Coke
music / boating / exploring
13
cream and sugar
10.1.5
favorite city
Boston

christian mueller

6415 barnaby st. nw
washington, dc 20015-2313
202.236.2791

PERSONAL	<i>date of birth</i>	1 June 1983
	<i>place of birth</i>	Washington, DC
	<i>parents</i>	John Mueller & Linda Mallon
	<i>siblings</i>	Lucy & Peter
	<i>shoe size</i>	13
	<i>eye colour</i>	blue
	<i>hair colour</i>	brown
EDUCATION	<i>primary school</i>	Blessed Sacrament School 1988-1994
	<i>middle school</i>	St. Anselm's Abbey School 1994-1998
	<i>high school</i>	Woodrow Wilson Senior High School 1998-2001
	<i>college</i>	Rhode Island School of Design 2001-
WORK HISTORY	<i>computer lab monitor</i>	Computer and Network Services Rhode Island School of Design Providence, RI January 2002-
	<i>graphic design intern</i>	Smithsonian Institution Press Washington, DC June-August 2002
	<i>photo lab technician</i>	Ritz Camera Centers Washington, DC June-August 2001
	<i>web design intern</i>	Sohsei International, Inc. Washington, DC February-August 1999
	<i>freelance web designer</i>	Self-employed 1997-2001

JIM O'NEILL
RHODE ISLAND SCHOOL OF DESIGN
16 ANGELL STREET #11
PROVIDENCE, RI 02903

PERSONAL INFORMATION:	EDUCATION:	PREFERENCES:
Age: 19 years old	Preschool: South Shore Conservatory, Hingham, MA	Likes: Graphic design, computers,
Date of Birth: August 25, 1983	Grades K-6: Plymouth River Elementary School, Hingham, MA	many varieties of music, soccer, track and field,
Height: 6 feet	Grades 7-8: Hingham Middle School, Hingham, MA	neatness and organization, playing the piano, figuring things out,
Weight: 150 lbs.	Grades 9-12: Hingham High School, Hingham, MA	reading and learning
Hair: Red	Grades 9-12: Hingham High School, Hingham, MA	Dislikes: Disorder and confusion, pretentiousness, failure,
Eyes: Blue	Higher Education: Current sophomore in Graphic Design at Rhode Island School of Design, Providence, RI	things that don't work right, rude awakenings, mean people
Ethnic Descent: Irish on my father's side, Polish on my mother's side	Distinguishing Features: Two birthmarks on the left side of my neck	
Birthplace: Boston, Massachusetts	Shoe Size: 10 1/2	
Hometown: Hingham, Massachusetts	Birthplace: Boston, Massachusetts	
Job History: Hingham Public Library; 1997-2002; RISD Continuing Education, 2002	Hometown: Hingham, Massachusetts	

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Job History: Hingham Public Library; 1997-2002; RISD Continuing Education, 2002	Hometown: Hingham, Massachusetts	

ms. claire cordelia geary &
mr. edward jonathan callahan

*request the pleasure of your company
at the celebration of their marriage*

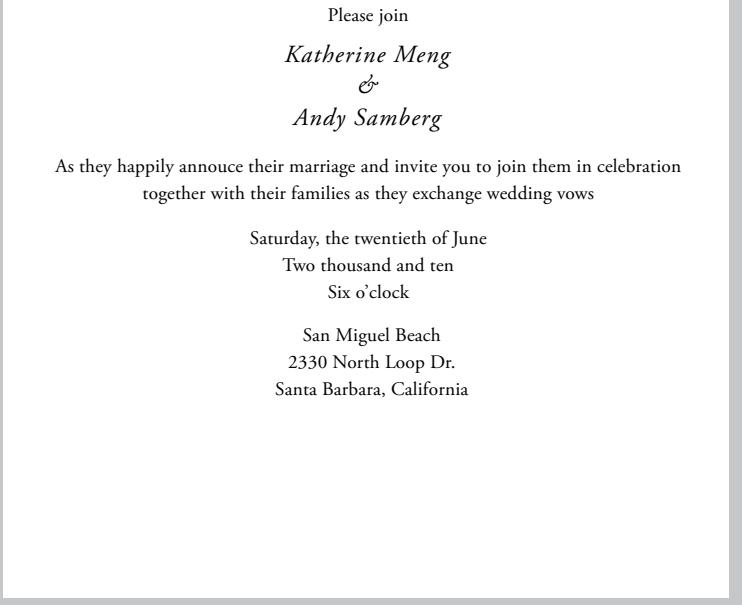
september 22 st. theresa cathedral
4pm 108 n. ditbridge st
 pittsburgh, pa

reception to follow

Together with their families

Cedric Franco
Katherine Meng

Are happy to announce their marriage and
invite you to join them in celebration
Saturday, the twentieth of June, two thousand and ten
Half past six o'clock in the evening
San Miguel Beach
Two hundred and thirty West North Loop
Santa Barbara, California



TOGETHER WITH THEIR PARENTS

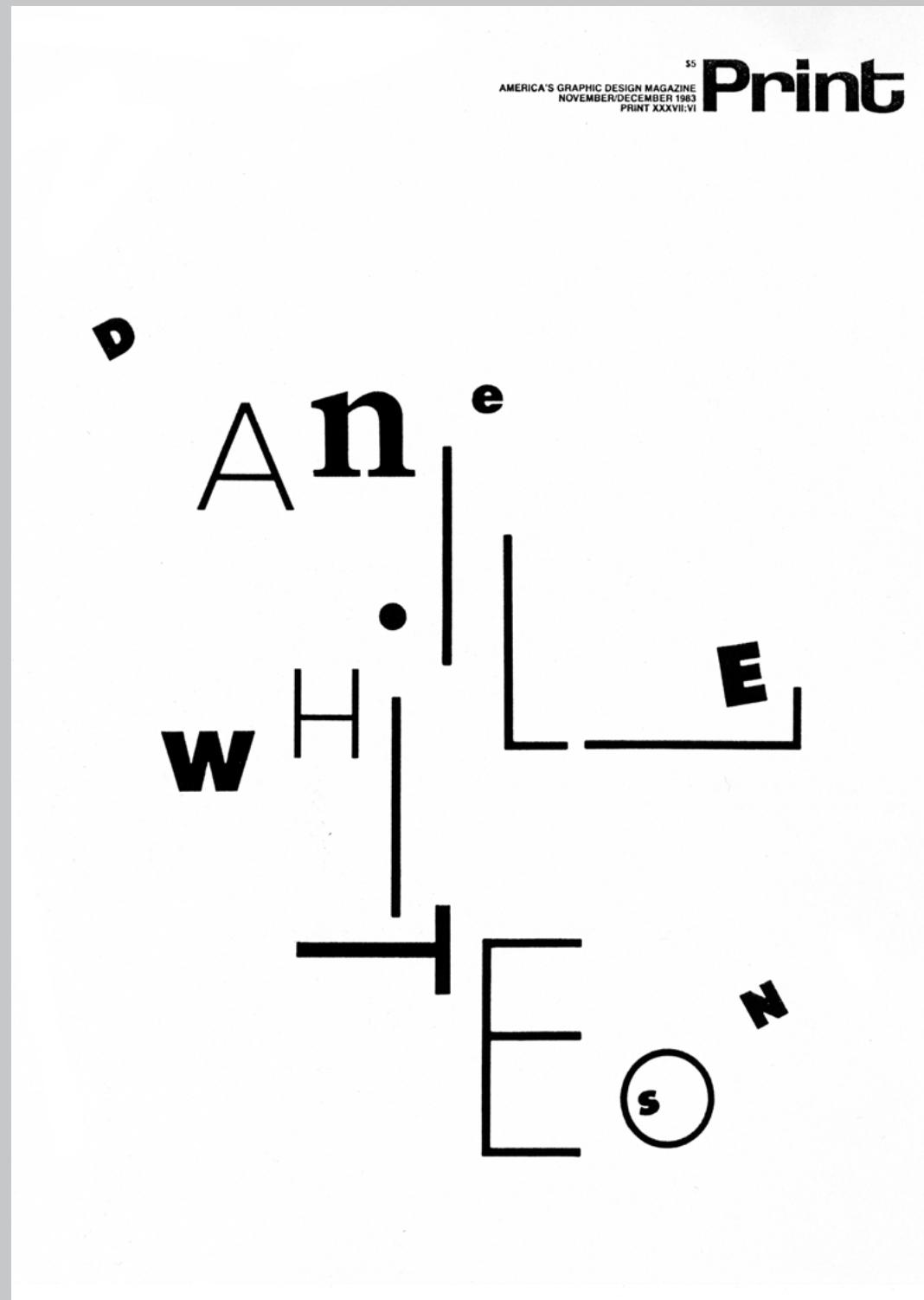
sojin oub ∅ jeff han

request the pleasure of your company at the celebration of
their marriage * saturday, the fourteenth of september two thousand and
seventeen * first episcopal church of boston 58 main street boston, massachusetts

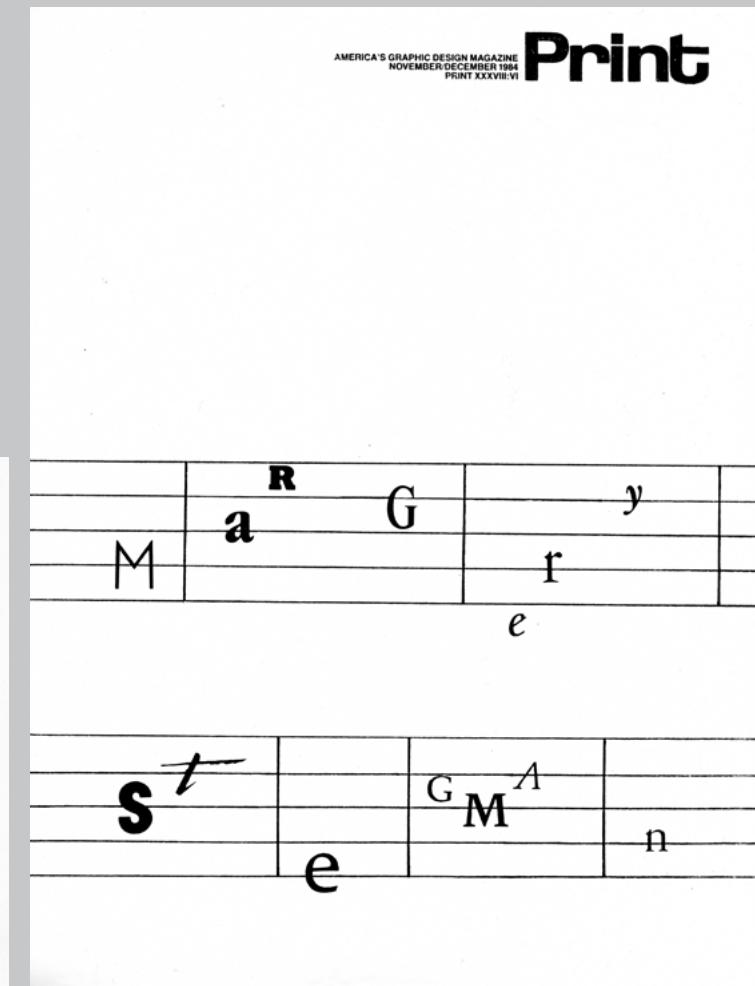
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This is a very difficult assignment: design your own wedding invitation. The wedding is both a very personal and social event, which additionally reflects cultural norms and family traditions. Students have the opportunity of designing their wedding invitation as regards context and message. They must decide whether the invitation should present them as a couple or as families they come from. This assignment requires conducting the functional and sociological analysis. The examples present concepts varying in their typographic form as well as students' approach and attitudes towards the event.



"Print" magazine cover.
Discovering the joy of
toying with letter forms,
students are able to
feel free and play with
expression, which is the
game other than the
typical pragmatic typog-
raphy. The intended
result is the pure visual
pleasure.



The description of *Lesson II* didactic objectives starts with an inconspicuous yet important statement: *The essential material of typography is text, which carries content*. It is worth paying attention to the second part of this sentence and its deeper meaning: writing that text carries content, Krzysztof Lenk emphasizes that the very record is not identical with a typographic communication, which provides the expression with a particular sense, expected by the sender. A typographic communication is created by means of logically selected and systemized set of typographic means with the purpose of facilitating the reading process (the process of perception, understanding and interpretation of the content presented as text), and indirectly – to generate knowledge. The statement: *text, which carries content*, therefore, should be taken literally. Nothing more. It is the visual form of text that builds its meaning, as implied by Professor Lenk.

Lesson II contains the largest selection of autonomous and closely interconnected assignments. They are characterized, among other things, by merging the practice of letter construction, based on classical typefaces: Baskerville, Bodoni, Clarendon and Garamond, with an unconventional approach to their application. The typefaces are used in unusual contexts regarding their content, function and form (eg. jazz concert poster, wedding invitation card, letterhead stationery, logotype, business card, biogram). This bridges the gap between theory (learning about the history of design and the typeface anatomy) and practice (using a classical typeface in a contemporary context and in reference to a young person living at the turn of the 20th and 21st centuries) and is therefore invaluable from the perspective of graphic design education. Moreover, suggesting the use of a recognizable, centuries-old typeface for a contemporary design of a business card, for instance, teaches modern students creativity and unconventional approach to design problem solving.

The assignments in making one's own business card and stationery, and foremost – a curriculum vitae, teach constructing legible and clear messages based on logically organized information, and achieving that with very moderate typographic means. Beside the color restriction (black and white), students have at most two typefaces at their disposal, including one classical, of anatomy and expressive properties deeply studied in the previous assignments. Contrary to appearances, there are many variables as starting points of iteration: spacing the text out by means of interglyph spaces, lowercase and uppercase characters, small caps, using different – sometimes in details – versions of one typeface. This way, the future graphic designer learns how to develop creative solutions within seemingly limited and non-obvious measures.

At the same time, students become familiar with two very important, yet frequently confused terms: emphasizing and distinguishing of information. Although a young person's business card, letterhead and curriculum vitae may not be extensive for their content, it still has a rich multilayered structure. In order to successfully complete the assignment, students need to identify types of information, assess its level of importance, interdependence, if and how it is interconnected. Only then are they able to construct purposeful (useful) visual relationships as regards the goal, character and content of a message. This interesting and universal practice provides students with knowledge and experience which translate directly into such design disciplines as visual information design, interface design, publication design, visual communication systems, and more.

One of the added values of *Lesson II* is accounting for the sender in individual assignments. For some strange reason, both the sender and the recipient are still neglected in the majority of typography curricula, even though they should be present already at the elementary level. Indicating a student as the sender of a typographic communication, Krzysztof Lenk made a good call. First of all, students waste no time recognizing the specific of their clients (such as values, expectations, needs), as they are the clients (in a rare blend of the message sender and its designer). Secondly, the communication recipients are persons students know well (wedding guests, for instance), which helps them verify their

design decisions at any stage of the creative process. On the other hand, insufficient distance and strongly emotional approach towards one's own design do not make work any easier even to experienced designers. Still, the presence of at least one of the two links of the communication process (sender or recipient) pushes students – often focused on "expressing themselves" – out of their comfort zone, making them aware of being "only" a mediator, largely responsible for achieving the communication goal. By means of assignments involving the sender and the recipient, or a group of recipients (wedding invitation, for example), a student, put in a double role, realizes early enough what a designer's work actually involves and has a chance to understand that a visual message is a means rather than the goal of design.

Generally speaking,
roses need loving care
and attention to be
able to develop their
natural beauty. The
following few simple
rules will help you
get more enjoyment
from your roses.

Hints To Prolong Your Roses Life

We wish that you will observe
these rules so that you can
see your roses develop into
their full glory. We hope
you will understand why the
rose has been called the
'King of all flowers' and why
its beauty is referred to in
so many romantic songs and
poems throughout the ages.

- 1 Let stand in deep water for a few hours before unwrapping.
- 2 Trim stems to the required length, using a sharp knife. Make a long slanted cut and remove any leaves or thorns that would be immersed in water.
- 3 Use a well cleaned vase and fresh luke warm water.
- 4 Add a preservative to the water. This will extend your roses vase life.
- 5 If your roses were left in adverse conditions and start to look weak, recut the stems, roll in moist newspaper, and let stand in deep water until recovered.
- 6 In warm, dry conditions, moisten the leaves occasionally with fresh water.
- 7 Roses prefer to spend the night in a cool place.

Add a preservative to the water to extend the life of your roses. This is easier and more effective than changing the water daily. Ask your florist for details.

Stand in deep water for a few hours before unwrapping. Fill a clean vase with fresh luke warm water.

If your roses have been left too long in adverse conditions and look weak treat as follows.

For centuries the beautiful rose has been called the 'King' of all flowers and has been the inspiration for songs and romantic poems. By following these rules your roses will develop into their full glory.

With a sharp knife trim to required length by making long slanted cuts. Remove any leaves and thorns from stems immersed in water.

To make the best of their beauty sleep, roses prefer night in a cool place. In warm dry conditions occasionally moisten the leaves with fresh water.

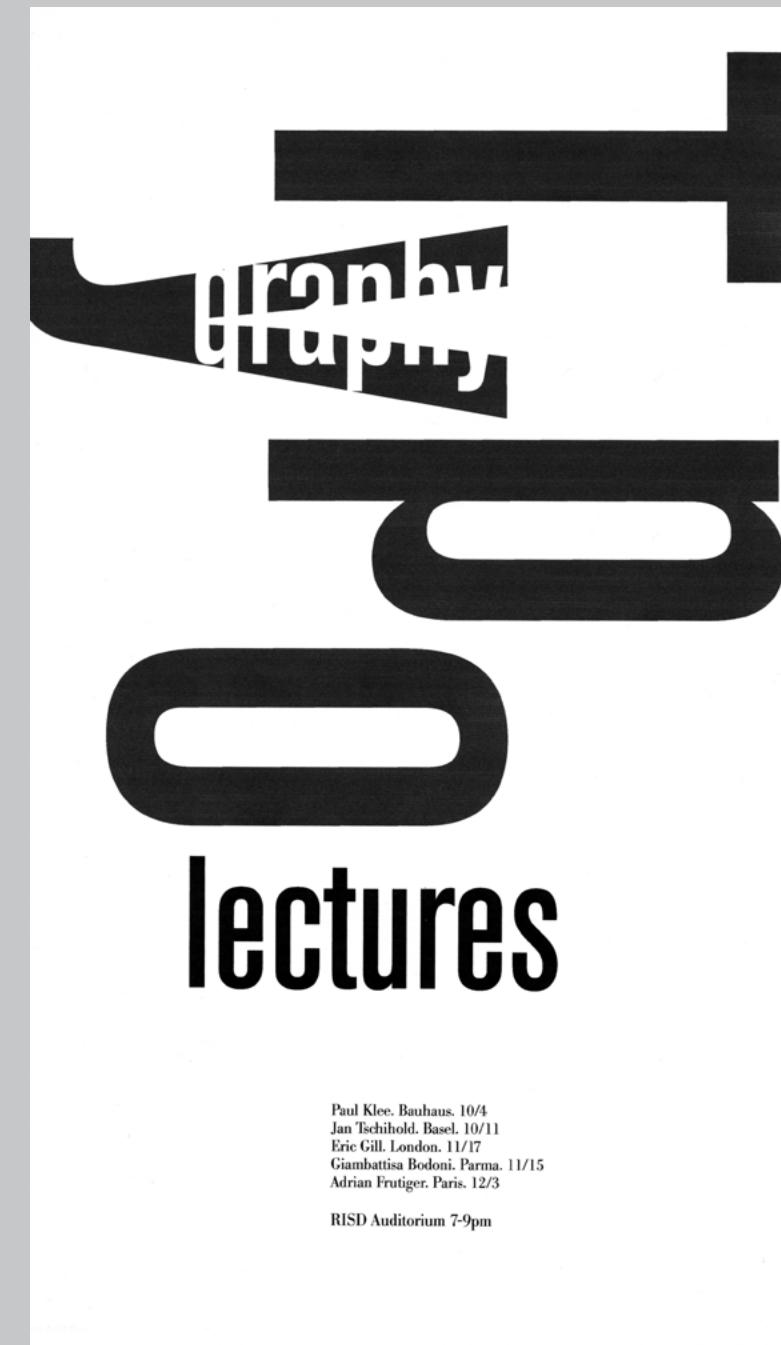
Remove from vase, recut stems, roll in moist paper and stand in deep water until recovered.

Designer: Susanna H. Peng

Text content has the potential to be presented in various alternative compositions. The goal of the assignments in this chapter is for students to see the multitude of possible visual solutions and begin to feel their subtle differences. For each variation, a balance needs to be struck. This was an introduction to "the creative search" – the discovery of typographic harmonies, and bravery in looking for them.



Posters for fictitious typographic lectures. On the left, the focal point is the center of the dark area. The peripheral elements of the layout, such as perforation, are coordinated well. The other are implied and beyond the format. In this design, the purely graphic elements have stronger visual effect than typographic means. The layout on the neighboring page, in turn, is based on contrasts of large and small elements. The main building matter of the layout is letter.



Advertisement in RISD's Alumni magazine for an event that will occur in a series of locations. Notice the clear axis organizing elements in each composition.

New York:
Thursday, October 8,
6:30pm,
Boucarou Lounge,
64 East 1 Street

San Francisco:
Thursday, October 8,
6:30pm,
Taverna Aventine,
582 Washington Street

Boston:
Thursday, October 8,
6:30pm,
Channel Café,
300 Summer Street

Providence:
Saturday, October 10,
9pm - 12am,
Main Gallery,
The RISD Museum,
20 North Main Street

Do You Speak RISD?
Of course, you do. All RISD grads do. And this October you'll have an opportunity to speak RISD once again with other 2004 classmates at special RISD Reunions parties for young alumni. Then get ready to enjoy that special vibe that comes from hanging out with people who look at light fragmenting through the ice cubes in a drink and see an intricate pattern of possibilities for next week's project. Or if you're merely thirsty and want to see old friends, then this is the event for you, too!

Providence:
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6:30pm 9pm - 12am
Taverna Aventine Main Gallery
582 Washington Street The RISD Museum
20 North Main Street

New York: Boston:
Thursday, October 8 Thursday, October 8
6:30pm 6:30pm
Boucarou Lounge Channel Café
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“Sing, Sing, Sing”

Benny Goodman is quoted as saying, “Sing, Sing, Sing” (which we started doing back at the Palomar on our second trip there in 1936) was a big thing, and no one-nighter was complete without it....”

On July 6, 1937 “Sing, Sing, Sing” was recorded in Hollywood with Benny Goodman on clarinet; Harry James, Ziggy Elman, and Chris Griffin on trumpet; Red Ballard and Murray McEachern on trombone; Hyacin Schertzer and George Koenig on alto saxophone; Art Rollini and Vito Russo on tenor saxophone; Jess Stacy on piano; Allan Reuss on guitar; Harry Goodman on bass; and Gene Krupa on drums. The song was arranged by Jimmy Mundy.

Unlike most big band arrangements of that era, which were limited in length to about 3 minutes so that they could be recorded on one side of a standard 10 inch 78-rpm record.

the Goodman band's version of “Sing, Sing, Sing” was an extended work. The 1937 recording lasted 8 min 43 sec, and took up both sides of a 12-inch 78.

Mundy's arrangement incorporated “Christopher Columbus”, a piece written by Chuck Berry for the Fletcher Henderson band, as well as Prima's work.

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The song has since been covered by numerous artists.

“Sing, Sing, Sing”

is a 1936 song written by Louis Prima that has become one of the definitive songs of the big band and Swing Era. Although written by Prima, it is often most associated with Benny Goodman. The song has since been covered by numerous artists.

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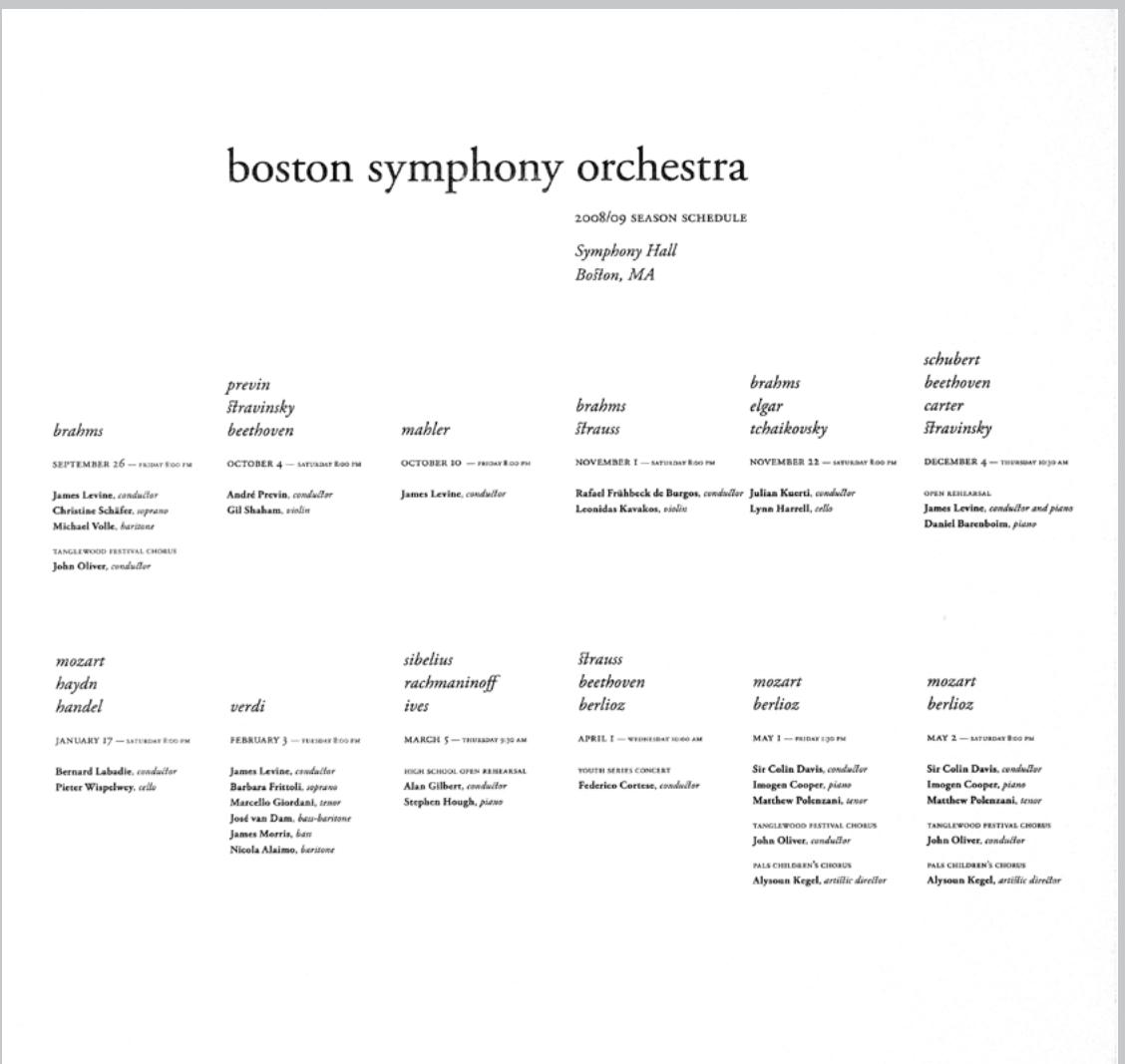
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Benny Goodman's Sing Sing Sing performed in Carnegie Hall was one of the greatest pre-war sensations of pop culture. Operating with type size and contrasts, students learn to lay the accents out on information they want to convey first.



Boston Symphony concert
program 2008/2009. Some of the concerts are held in 2008, other in 2009. The information included in the program is very structured: year, month, date, composers and performers. Designer's visual strategies – selecting the dominant element of organization – can emphasize particular elements: composer? year? date? The decision frequently relies upon the context in which the program will be used. The didactic goal of this assignment is opening students' minds to the options which they must uncover and logically apply.

<p>2008</p> <p>Brahms September 26 Friday 8:00 PM James Levine conductor Christine Schäfer soprano Michael Volle baritone Tanglewood Festival Chorus John Oliver conductor</p> <p>Previn, Stravinsky, & Beethoven October 4 Saturday 8:00 PM André Previn conductor Gil Shaham violin</p> <p>Mahler October 10 Friday 8:00 PM James Levine conductor</p> <p>Brahms & Strauss November 1 Saturday 8:00 PM Rafael Frühbeck de Burgos conductor Leonidas Kavakos violin</p>	<p>Brahms December 4 — Thursday 10:30 AM James Levine conductor and piano Daniel Barenboim piano</p> <p>Brahms, Elgar, & Tchaikovsky November 22 Saturday 8:00 PM Julian Kuerti conductor Lynn Harrell cello</p> <p>Schubert, Beethoven, Carter & Stravinsky (Open Rehearsal) December 4 Thursday 10:30 AM James Levine conductor & piano Daniel Barenboim piano</p>
<h2>Boston Symphony Orchestra</h2> <p>Symphony Hall Boston, MA</p>	
<p>2009</p> <p>Mozart, Haydn, & Handel January 17 2009 Saturday 8:00 PM Bernard Labadie conductor Pieter Wispelwey cello</p> <p>Verdi February 3 2009 Tuesday 8:00 PM James Levine conductor Barbara Frittoli soprano Marcello Giordani tenor José van Dam bass-baritone James Morris bass Nicola Alaimo baritone</p> <p>High School Open Rehearsal: Sibelius, Rachmaninoff & Ives March 5 2009 Thursday 9:30 AM Alan Gilbert conductor Stephen Hough piano</p> <p>April 1 2009 Federico Cortese conductor Wednesday 10:00 AM Youth Series Concert</p>	<p>Mozart & Berlioz May 1 2009 Friday 1:30 PM Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director</p> <p>Mozart & Berlioz May 2 2009 Saturday 8:00 PM Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director</p>

Boston Symphony Orchestra
2008/09 Season Schedule
Symphony Hall Boston, MA

SEPTEMBER 26 2008 FRIDAY 8:00 PM	FEBRUARY 3 2009 TUESDAY 8:00 PM
Brahms James Levine conductor Christine Schäfer soprano Michael Volle baritone Tanglewood Festival Chorus John Oliver conductor	Verdi James Levine conductor Barbara Frittoli soprano Marcello Giordani tenor José van Dam bass-baritone James Morris bass Nicola Alaimo baritone
OCTOBER 4 2008 / SATURDAY 8:00 PM Previni . Stravinsky . Beethoven André Previn conductor Gil Shaham violin	MARCH 5 2009 / THURSDAY 9:30 AM High School Open Rehearsal: Sibelius . Rachmaninoff . Ives Alan Gilbert conductor Stephen Hough piano
OCTOBER 10 2008 / FRIDAY 8:00 PM Mahler James Levine conductor	APRIL 1 2009 / WEDNESDAY 10:00 AM Youth Series Concert Federico Cortese conductor
NOVEMBER 1 2008 / SATURDAY 8:00 PM Brahms . Strauss Rafael Frühbeck de Burgos conductor Leonidas Kavakos violin	MAY 1 2009 / FRIDAY 1:30 PM Mozart . Berlioz Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director
NOVEMBER 22 2008 / SATURDAY 8:00 PM Elgar . Tchaikovsky Julian Kuerti conductor Lynn Harrell cello	MAY 2 2009 / SATURDAY 8:00 PM Mozart . Berlioz Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director
DECEMBER 4 2008 / THURSDAY 10:30 AM Schubert . Beethoven Carter . Stravinsky (Open Rehearsal) James Levine conductor and piano Daniel Barenboim piano	
JANUARY 17 2009 / SATURDAY 8:00 PM Mozart . Haydn . Handel Bernard Labadie conductor Pieter Wispelwey cello	

BOSTON SYMPHONY ORCHESTRA

SEPTEMBER 26 Brahms James Levine conductor Christine Schäfer soprano Michael Volle baritone Tanglewood Festival Chorus John Oliver conductor	OCTOBER 4 PEPIN, STRAVINSKY AND BEETHOVEN André Previn conductor Gil Shaham violin
OCTOBER 10 MAHLER James Levine conductor	OCTOBER 10 MAHLER James Levine conductor
NOVEMBER 1 BRAHMS AND STRAUSS Rafael Frühbeck de Burgos conductor Leonidas Kavakos violin	NOVEMBER 1 BRAHMS AND STRAUSS Rafael Frühbeck de Burgos conductor Leonidas Kavakos violin
NOVEMBER 22 BRAHMS, ELGAR AND TCHAIKOVSKY Julian Kuerti conductor Lynn Harrell cello	NOVEMBER 22 BRAHMS, ELGAR AND TCHAIKOVSKY Julian Kuerti conductor Lynn Harrell cello
DECEMBER 4 SCHUBERT, BEETHOVEN (Open Rehearsal) CARTER AND STRAVINSKY (Open Rehearsal) James Levine conductor and piano Daniel Barenboim piano	DECEMBER 4 SCHUBERT, BEETHOVEN (Open Rehearsal) CARTER AND STRAVINSKY (Open Rehearsal) James Levine conductor and piano Daniel Barenboim piano
08 SEASON SCHEDULE Boston, MA Symphony Hall 09	08 SEASON SCHEDULE Boston, MA Symphony Hall 09
JANUARY 17 Mozart, Haydn and Handel Bernard Labadie conductor Pieter Wispelwey cello	JANUARY 17 Mozart, Haydn and Handel Bernard Labadie conductor Pieter Wispelwey cello
FEBRUARY 3 VIVALDI James Levine conductor Barbara Frittoli soprano Marcello Giordani tenor José van Dam bass-baritone James Morris bass Nicola Alaimo baritone	FEBRUARY 3 VIVALDI James Levine conductor Barbara Frittoli soprano Marcello Giordani tenor José van Dam bass-baritone James Morris bass Nicola Alaimo baritone
MARCH 5 High School Open Rehearsal SIBELIUS, RACHMANINOFF AND IVES Alan Gilbert conductor Stephen Hough piano	MARCH 5 High School Open Rehearsal SIBELIUS, RACHMANINOFF AND IVES Alan Gilbert conductor Stephen Hough piano
APRIL 1 YOUTH SERIES CONCERT Federico Cortese conductor	APRIL 1 YOUTH SERIES CONCERT Federico Cortese conductor
MAY 1 MOZART AND BERLIOZ Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director	MAY 1 MOZART AND BERLIOZ Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director
MAY 2 MOZART AND BERLIOZ Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director	MAY 2 MOZART AND BERLIOZ Sir Colin Davis conductor Imogen Cooper piano Matthew Polenzani tenor Tanglewood Festival Chorus John Oliver conductor PALS Children's Chorus Alysoun Kegel artistic director

Dear David ;

*I miss you greatly! I just
went to the post office and
got the pictures of us look-*

ing starched like your

uniform and unfit to for-

*Take a plane from South Bend in to T.F. Green
mazile. I thought I'd send
airport. Hail and enter a cab. Direct cabbie
you a picture for grins. So
to RISD via 95 North. Follow the river. Beware
I'm thinking of you tooling
of one way streets. Stop in front of The De-
sign Center on N. Main street. Enter the Build-
Hope there were no de-
lays. Only 23 days left and
room 501, which will be on your left as you
I'm on my way to South
exit the elevator, and pull up a chair.*

Bend. But first I need you to

make a trip here ASAP! I'll

explain when you get here.

love, Laura XOXOXO

Since 1887, Rhode Island School of Design (RISD) has offered artists and designers an education unexcelled in quality, scope, and rigor. RISD's professional program in fine arts, architecture, and design are complemented by a strong liberal arts curriculum. Graduates are not only accomplished artists and designers, but also develop an appreciation for literature and social science. RISD students benefit from small classes, fully equipped studios and workshops, a disciplined and supportive faculty, and one of the country's finest small art museums. The college is located in Providence on College Hill, an historic Colonial-era district it shares with Brown University. The campus combines the charm of 18th and 19th century New England with convenience via air, rail, or highway to Boston and other east coast metropolitan centers. Students enroll at RISD from 47 states and countries. They share accomplishment and ambition in art, design, and architecture, but express themselves with bold distinction and flair in their personal daily lives, living quarters, and apparel. Their joint commitment and diverse background create an interesting and stimulating student community.

Thomas F. Shutt
President

Assignments within the Summer School.
Work with larger format and longer texts. Students were instructed to combine three types of texts related to RISD: a school promotion written by its Dean, letter inviting a friend to Providence and directions how to get there. The three texts should maintain their visual distinctness while working together as a harmonious whole. The assignment relies upon individual approach to the elements according to their respective content and character, followed by integrating them on the page. The surprising challenge was the large format, as students were not used to working in such scale. Their designs were viewed on the wall and not the table, as usual.

Since 1887, Rhode Island School of Design (RISD) has offered

Dear David, I miss you -- greatly! I just

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faculty, and one of the country's finest small art museums.

make a trip here -- ASAP! I'll explain when you get here.

The college is located Providence on College Hill, an historic

love, Laura XOXO

Take a plane from South Bend, IN. to T.F. Green

Colonial-era district it shares with Brown University. The

airport. Hail and enter a cab. Direct cabbie to

RISD via 95 North. Follow

land with convenience via air, rail, or highway to Boston and

the river. Beware of one way

other east coast metropolitan centers. Students enroll at RISD

from forty-seven states and forty-five countries. They share

Center on N. Main street.

Enter the Building and

take the elevator to the 5th floor. Find room 501,

their personal daily lives, living quarters, and apparel. Their

which will be on your left as you exit the

joint commitment and diverse background create an interesting

elevator, and pull up a chair

and stimulating student community. Thomas F. Shutt President.

Dear David - I miss you greatly! I just went to the post office and got the pictures of us - looking starched like your uniform and unfit to formalize. I thought I'd send you a picture for grins. So I'm thinking of you tooling in your new blue pick-up. Hope there were no delays. Only 23 days left and I'm on my way to South Bend. But first I need you to make a trip here - ASAP! I'll explain when you get here.

and supportive faculty, and one of the countries finest small art museums. The college is located in Providence on College Hill, a historic Colonial-era district it shares with Brown University. The campus combines the charm of 18th and 19th century New England with convenience via air, rail, or highway to Boston, New York City,

Since 1887, Rhode Island School of Design (RISD) has offered an education unexcelled in quality, scope, and rigor. RISD's professional program in fine arts, architecture, design is complemented by a strong liberal arts curriculum. Graduates are not only accomplished artists and designers but also develop an appreciation for literature and social science. RISD students benefit from small classes, fully equipped studios and workshops, a disciplined and supportive faculty, and one of the country's finest small art museums. The college is located in Providence, on College Hill, an historic Colonial-era district it shares with Brown University. The campus combines the charm of 18th and 19th century New England with convenience via air, rail, or highway to Boston and other east coast metropolitan centers. Students enroll at RISD from 47 states and 45 countries. They share accomplishment and ambition in art, design, and architecture, but express themselves with bold distinction and flair in their personal daily lives, living quarters and apparel. Their joint commitment and diverse background create an interesting and stimulating student community.

Thomas F. Shute President

By Ann Westhead, TNSC Team

continuation of the previous alignment: operating with the animal and focusing mainly on spatial organization of information. The challenge of this alignment consists in increasing the contrast by modifying a larger number of typographic parameters as to diversify the character of the content and thereby amplify the message.

RISD / THE RISD COMMUNITY

Dear Ken,
I miss you --- terribly!

I just went to the post office and
picked up your care package.

Dalmatian swirlie strike?
How thoughtful!
And yet another aviation pin.
Hope I can find room on my jacket...

You know I'm thinking of you gliding around up there in your sailplane.
Always hoping the wind keeps up.

Enclosed are the pictures of RISD I promised.
Better than Art Center, eh?

Only 22 days left and I'm on my way home.
But first I need you to make a trip here --- without delay!
I'll explain when you arrive.

Love

as ever,

Betsy

from O'Hare to
T.F. Green airport

Take a plane as ever,
from O'Hare to
T.F. Green airport

Hail and enter a taxi
via 85 North follow the river
because of one way streets

Go to the Design Center
on North Main street

Find room 501 take elevator to
on your left as you exit the elevator the 5th floor

Pull up a chair

Since 1877 Rhode Island School of Design (RISD) has infused art and design an education unequalled in quality, scope and rigor. RISD's professional program in fine arts, architecture and design is complemented by a strong liberal arts curriculum. Graduates are not only accomplished artists and designers, but also develop an appreciation for literature and social sciences. RISD students benefit from small classes, fully equipped studios and workshops, a disciplined and supportive faculty, and one of the country's finest small art museums.

The campus of 150 acres is located on College Hill, an historic Colonial era district. It abuts with Brown University. The campus combines the charm of 18th and 19th century New England with convenience via air, rail, or highway to Boston and other east coast metropolitan centers.

Students enroll at RISD from 47 states and 45 countries. They share accomplishment and ambition in art, design and architecture, but express themselves with bold distinction and flair in their personal daily lives, living quarters and apparel. Their joint commitment and diverse backgrounds create a stimulating student community.

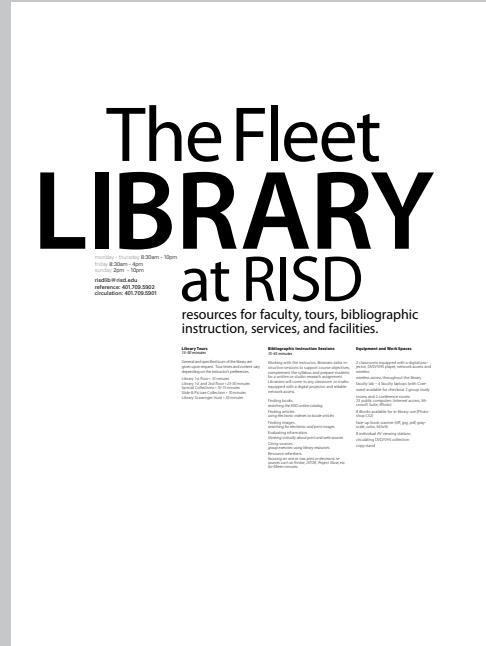
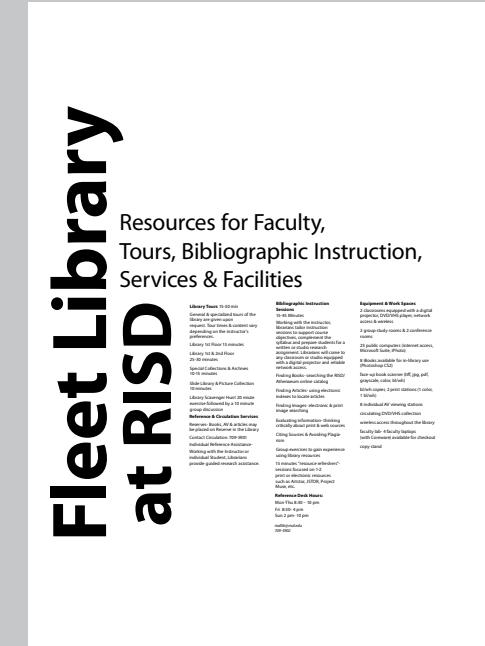
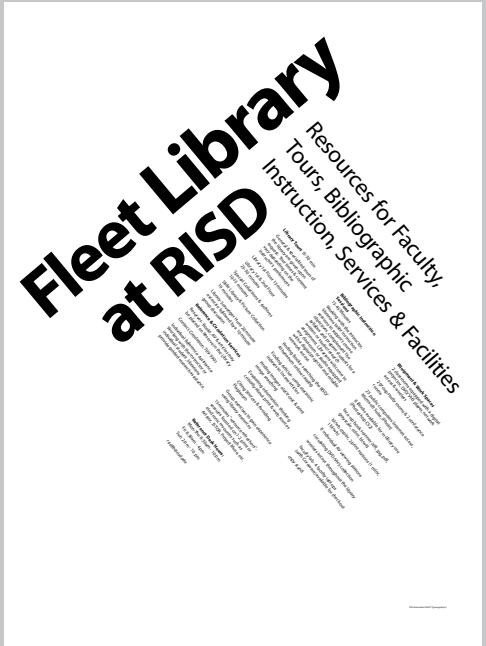
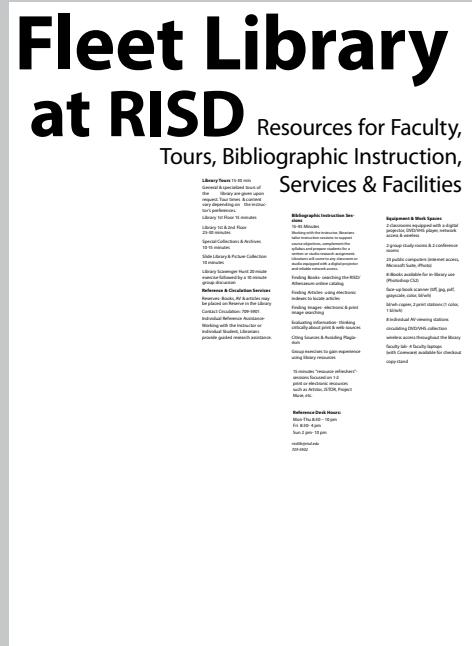
Thomas F. Shutt
President

ear David, I miss you - very much! I just went to the post office and got the pictures of us - looking so starched like your uniform and unfit to formalize. I thought I'd send you a picture for grins. So I'm thinking of you tooling in your new blue pick-up. Hope there were no delays. Only 23 days left and I'm on my Bend. But a trip here you get here.

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Diane L. Johnson '03 MA

Take bus from South Head/JW to
the airport. Walk and enter a
direct cable to RISO via 95
follow the river. Beware of
steep streets. Stop in front of The
Centaur on N. Main street. Enter
building and take the elevator to
the door. Find room 500, which
is on your left as you exit the ele-
vator and pull up a chair.



When the school library was moving to a new building, the campus was plastered with posters informing students about this fact. In this assignment, the original content was isolated and provided to students as the basis for their own design. The objective was to use the same typeface as a reference point for comparing the posters. Every layout sings another tune.

now|the|sons|of|jacob|were|twelve: ²³ the|sons|of|leah;reuben,jacob's|fir
stborn, and|simeon, and|levi, and|judah, and|issachar, and|zebulun ²⁴ the|so
ns|of|rachel; joesph, and|benjamin: ²⁵ and|the|sons|of|bilhah,rachel's|hand
maid; dan, and|naphtali: ²⁶ and|the|sons|of|zilpah,leah's|handmaid; gad, and|
asher: these|are|the|sons|of|jacob, which|were|born|to|him|in|padan-ara
m.genesis ³⁵

Now the sons of Jacob were twelve:

²³ The sons of Leah: Reuben, Jacob's firstborn, and Simeon, and Levi, and Judah, and Issachar, and Zebulun: ²⁴ The sons of Rachel: Joseph, and Benjamin: ²⁵ And the sons of Bilhah, Rachael's handmaid; Dan, and Naphtali; ²⁶ And the sons of Zilpah, Leah's handmaid; Gad, and Asher: these are the sons of Jacob, which were born to him in Padan-aram. Genesis 35

**These are the sons of Jacob;
Which were born to him in Padan-aram.**

Genesis 35

The Bible fragment.
Once more, students
are faced with the
diversity of accounts
included in one text.

*Now the sons of Jacob were twelve:
23 The sons of Leah;
Reuben, Jacob's firstborn,
and Simeon, and Levi, and Judah,
and Issachar, and Zebulun:
24 The sons of Rachel;
Joseph, and Benjamin:
25 And the sons of Bilhah,
Rachel's handmaid; Dan and Naphtali;
26 And the sons of Zilpah,
Leah's handmaid; Gad and Asher:
these are the sons of Jacob,
which were born to him in Padan-aram.*

Genesis 35

*Now the sons of Jacob were twelve:
23 The sons of Leah;
Reuben, Jacob's firstborn, and Simeon,
and Levi, and Judah,
and Issachar, and Zebulun:
24 The sons of Rachel;
Joseph and Benjamin:
25 And the sons of Bilhah,
Rachel's handmaid;
Dan, and Naphtali;
26 And the sons of Zilpah,
Leah's handmaid;
Gad, and Asher:
these are the sons of Jacob,
which were born to him in Padan-aram.*

Genesis 35

Genesis 35

²³| Now the sons of Jacob
were twelve:

The sons of Leah; **Reuben**,
Jacob's firstborn, **and Zebulun**:
and Simeon,
and Levi,
and Judah,
and Issachar.

²⁴| The sons of Rachel; **Joseph**,
and Benjamin:

²⁵| And the sons of Bilhah,
Rachel's handmaid; **Dan**,
and Naphtali:

²⁶| And the sons of Zilpah,
Leah's handmaid; **Gad**,
and Asher:

these are the sons of Jacob,
which were born to him in Padan-aram.

Now the sons of Jacob were twelve:

²³| The sons of Leah;
Reuben, Jacob's firstborn,

and Simeon,

and Levi,

and Judah.

²⁴| The sons of Rachel;
Joseph, and **Benjamin**

²⁵| And the sons of Bilhah, Rachael's handmaid;
Dan, and **Naphtali**:

²⁶| And the sons of Zilpah, Leah's handmaid;
Gad, and **Asher**

**These are the sons of Jacob;
Which were born to him in Padan-aram.**

Genesis 35



Tschichold

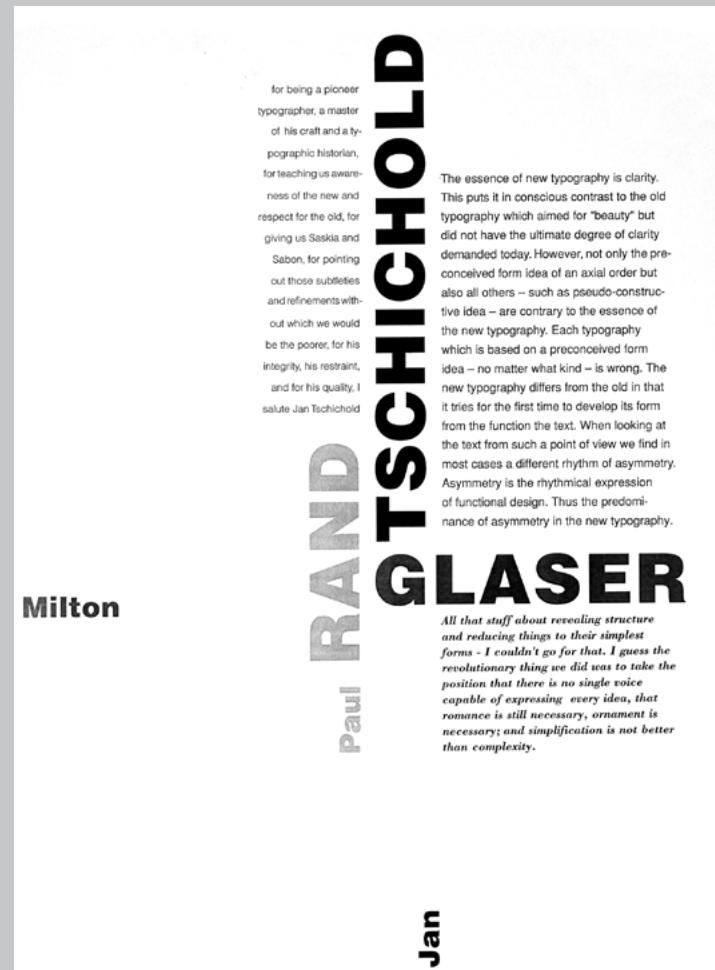
RAND

The essence of the new typography is clarity. This puts it in conscious contrast to the old typography which aimed for "beauty" but did not have the ultimate degree of clarity demanded today. However, not only the preconceived form idea of an axial order but also all others – such as pseudo-constructive ideas are contrary to the essence of the new typography. Each typography differs from the old in that it tries for the first time to develop its form from the function of the text. When looking at the text from such a point of view we find in most cases a different rhythm of asymmetry. Asymmetry is the rhythmical expression of functional design. Thus the predominance of asymmetry in the new typography.

GLASER

The essence of the new typography is clarity. This puts it in conscious contrast to the old typography which aimed for "beauty" but did not have the ultimate degree of clarity demanded today. However, not only the preconceived form idea of an axial order but also all others – such as pseudo-constructive ideas are contrary to the essence of the new typography. Each typography which is based on a preconceived form idea – no matter what kind – is wrong. The new typography differs from the old in that it tries for the first time to develop its form from the function of the text. When looking at the text from such a point of view we find in most cases a different rhythm of asymmetry. Asymmetry is the rhythmical expression of functional design. Thus the predominance of asymmetry in the new typography.

Layout of three texts written by:
Jan Tschichold (main text), Paul Rand (saluting him) and Milton Glaser (who says it's utter nonsense). Students were instructed to analyze the texts, study their mutual connections and then come up with a design communicating the relationships between these contents and supporting the reader in their interpretation. Due to the fact that all three accounts come from designers, the arguments included in the contents should affect the visual dynamics of the layout.



The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows what the designer conceives his work in terms that are constructive and oriented to the future.

Working with the grid system means submitting to laws of universal validity. The use of the grid system implies: the will to systematize, to clarify, the will to penetrate to the essentials, to concentrate, the will to cultivate objectivity instead of subjectivity, the will to rationalize the creative and technical production processes, the will to integrate elements of colour, form, and material, the will to achieve architectural dominion over surface and space, the will to adopt a positive, forward-looking attitude, the recognition of importance of education and the effect of work devised in a constructive and creative spirit. Every visual creative work is a manifestation of the character of the designer. It is a reflection of his knowledge, his ability, and his mentality.

Milton Glaser, 1985

All that stuff about revealing structure and reducing things to their simplest forms – I couldn't go for that. I guess the revolutionary thing we did was to take the position that there is no single voice capable of expressing every idea, that romance is still necessary, ornament is necessary, and simplification is not better than complexity.

Josef Müller-Brockman , 1981

For his vision, his sensitivity, and his dedication, for being a pioneer typographer, a master of his craft and a typographic historian, for teaching us awareness of the new and respect for the old, for giving us *Saskia* and *Sabon*, for pointing out those subtleties and refinements without which we would be the poorer, for his integrity, his restraint, and for his quality, I salute Jan Tschichold.

Paul Rand, 1969

Jan Tschichold, 1935



The essence of the new typography is clarity. This puts it in conscious contrast to the old typography which aimed for "beauty" but did not have the ultimate degree of clarity demanded today. However, not only the preceived form idea of an axial order but also all others—such as pseudo-constructive idea—are contrary to the essence of the new typography. Each typography which is based on a preceived form idea—no matter what kind—is wrong. The new typography differs from the old in that it tries for the first time to develop its form from the function of the text. When looking at the text from such a point of view we find in most cases a different rhythm of asymmetry. Asymmetry is the rhythmic expression of functional design.

and reducing things to their
Thus the predominance of asymmetry
(guess the revolutionary thing)
in the new typography.

For being a pioneer typographer,
a master of his craft and a typographic historian, for teaching us awareness of the new and respect for the old, for giving us *Saskia* and *Sabon*, for pointing out those subtleties and refinements without which we would be to poorer, for his integrity, his restraint, and for his quality I salute

Jan Tschichold,
Paul Rand

or being a
photographer,
is craft and
istorian, for
of the new
or giving us
pointing out
refinements
would be to
ity, his res-
his quality.
I salute

Tschichold,
Paul Rand

Final expression of functional design.
breaking structure and reducing things to their
Thus the predominance of asymmetry
I don't go for that; I guess the revolutionary thing
in the new typography.
position that there is no single voice capable
sea, that romance is still necessary, ornament.
self-expression, in my brother Heinz, recommended

on Glaser

Rand

E or being a pioneer ty
and a typographic hi
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Salon, for point-
ing out those sub-

The essence of the new typography is clarity. This puts it in conscious contrast to the old typography which aimed for "beauty" but did not have the ultimate degree of clarity demanded today. © However, not only the preconceived form ideas of an axial order but also all others—such as pseudo-constructive ideas—are contrary to the essence of the new typography. Each typography which is based on a preconceived form idea—no matter what kind—is wrong. @ The new typography differs from the old in that it **a**chieves clarity for the first time to develop its form from the function of the text. When looking at the text from such a point of view we find a most **a**ssembly that creates a different rhythm of symmetry. © Asymmetry is the rhythmic expression of functional design. This the predominance of asymmetry in the new typography.

a e r

The essence of the new typography is clarity. This puts it in conscious contrast to the old typography which aimed for "beauty" but did not have the ultimate degree of clarity demanded today. However, not only the preconceived form idea of an axial order but also all others – such as pseudo-constructive ideas – are contrary to the essence of the new typography. Each typography differs from the old in that it tries for the first time to develop its form from the function of the text. When looking at the text from such a point of view we find in most cases a different rhythm of asymmetry. Asymmetry is the rhythmical expression of functional design. Thus the predominance of asymmetry in the new typography. *Jan Tschichold*

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RFor his vision, his sensitivity and his dedication, for being a pioneer typographer, a master of his craft and a typographic historian, for teaching us awareness of the new and respect for the old, for giving us *Saskia* and *Sabon*, for pointing out those subtleties and refinements without which we would be the poorer, for his integrity, his restraint, and for his quality, I salute
Jon Tschichold.

Paul Rand

One of the *Lesson III* objectives, indicated by Professor Lenk, is *making the student aware that typography is a communication activity*¹. [The designer] *communicates something to someone*. In other words: it should emphasize to students that typography aims to communicate particular information to a particular recipient by means of a purposefully developed visual language (*What is there to communicate? To whom? How?*). In order to intentionally communicate something to someone, students must learn to make a design decision, select the typographic means and merge them into such relationships that will meet the goal set at the beginning of the design process. The question is: how to use the visual language to produce a particular and expected sense, intended by the sender, in the recipient's awareness. It is worth noticing that Krzysztof Lenk teaches the primary goals of visual communication design as early as the undergraduate level of design education.

Another objective of *Lesson III*, regarding the problematics of workshop this time, is providing students with the opportunity of experiencing the variety of applied formal means as well as pursuing and finding the desired design solutions (hence the title: *On variations*). Students master their use of scale, emphasis, expression (regarding the used typefaces and layout elements), contrast, relationships – not only formal, but also semantic ones – between individual elements. Moreover, they can alter and construct the communication structure by systemizing the content based on the accurate classification of data – according to the hierarchy of information, for instance. Irrespective of how and by what means the information structure is constructed, its superior and invariable objective is the communication intent. From the very beginning, students must know what they want to convey by means of their design, in order to create a solution towards this result.

Although the assignment *Boston Symphony Concert Calendar* may seem uncomplicated, prior to actual designing, students are required to consider types of readers, their needs and potential reading strategies. A music lover, for example, will focus on the repertoire and performers (or only the performers), while a tourist or a person with little time to spare will make decisions based on the available dates of concerts.

This attempt of learning about types of recipients, their motivation and interests, as well as defining the goal of a communication, will determine the type, quantity and order of the subsequent information filters (LATCH²). As a result of the *Boston Symphony Concert Calendar* assignment, students learn not only to create communications with minimal means (mostly the strictly limited contrast), but mainly to make decisions based on rational premises and possibly lowest uncertainty about the final results. The sooner the future designers are able to introduce this thinking, the better for their professional development and, foremost, for the potential users of their designs.

In the assignment *Excerpt from the Bible*, students interpret a chosen fragment of *The Bible* using composition, contrast between particular typographic means and text setting. The suggested content provides for creating conditions of either constant or selective reading. Students, therefore, are offered a great deal of freedom in thinking about reading strategy and constructing a message they find interesting. The group is also provided with an opportunity of comparing diverse concepts based on different reading strategies. The designed solutions accent individual protagonists (sons of Jacob), their mutual relationships and group them according to various criteria (maintaining the original content structure).

In relation to other assignments, an interesting assignment of *Lesson III* concerns designing a communication directed to the future RISD student. It is composed of three texts about the Providence school of various character and level of emotions: driving directions to school, a welcome document of the school authorities and a letter to a friend written by RISD student. With different distance to the recipient, all three communications refer to the school, and students must create a consistent message. It was achieved by means of minimal contrast between typographic measures, and foremost – by operating with scale, layout components on the page and their relationships regarding composition and meaning. From the didactic perspective, it is interesting to assign one design including the “cool” (driving directions), “hot” (friend’s letter) and “warm” (welcome letter) communications with a common denominator in the form of their subject – the Providence school. Students were faced with the necessity of building a narrative based on three sequences,

which varied with the register (formal vs. informal), volume and type of message. Challenging young designers with a multilayered problem requires them to analyze the content, teaches creativity and workshop skills, but also forces them to take a stand regarding the text content and finally – building a narrative.

In contrast to the *Letter...* and *Boston Symphony Concert Calendar*, where the role of contrast in constructing the information structure was minimal, the assignment involving texts by Jan Tschichold, Paul Rand and Milton Glaser is dedicated to creating typographic messages using strong contrasts. Importantly, contrast does not refer only to how the visual means are applied, but it is also present in the authors’ statements. Unlike several other assignments in this *Lesson*, rather than content interpretation, this assignment requires visualization of mutual relationships, their differences and similarities. While Tschichold and Rand share related opinions (Rand’s text supports Tschichold’s theses), Glaser’s text is critical towards the other two. This assignment is a dialogue of three authors, where one interlocutor is in opposition to the others. The semantic contrasts between the texts are meant to be used by students in building the layout, but mainly to make a statement regarding the authors’ opinions and express it, thereby encouraging the reader’s reflection. These objectives facilitate students’ critical thinking (necessary in the times of big data), teach the practical coherence, or ‘congenial typography’ – the term coined by Jan Tschichold, nota bene. The added value to this assignment is familiarizing students with opinions expressed by the leading graphic designers.

Lesson III is titled *On variations* for a good reason. The included assignments teach courage, ability to create several concepts in numerous versions in response to the presented problem, operating with contrast (strong and weak alike), pursuit of the best solutions, observation and finally – decision making. Each assignment encourages students to the analysis – more or less deep – of the content and its function in the message, and then provokes to find as many solutions as possible by means of (sometimes quite subtle) modifications.

The process of pursuit and experiment included in the assignments of *Lesson III* always regards the content, function, intention of the message, and frequently – its recipient. By no means is it formal in character or concentrated on creating – solely – a formally perfect typographic layout, which is far too common in typography programs. Another objective of *Lesson III* is to shape a creative and seeking attitude by making students aware that there are always many possible solutions to a problem, and choosing the best one – making a decision – is usually difficult due to numerous factors, often beyond the designer’s influence.

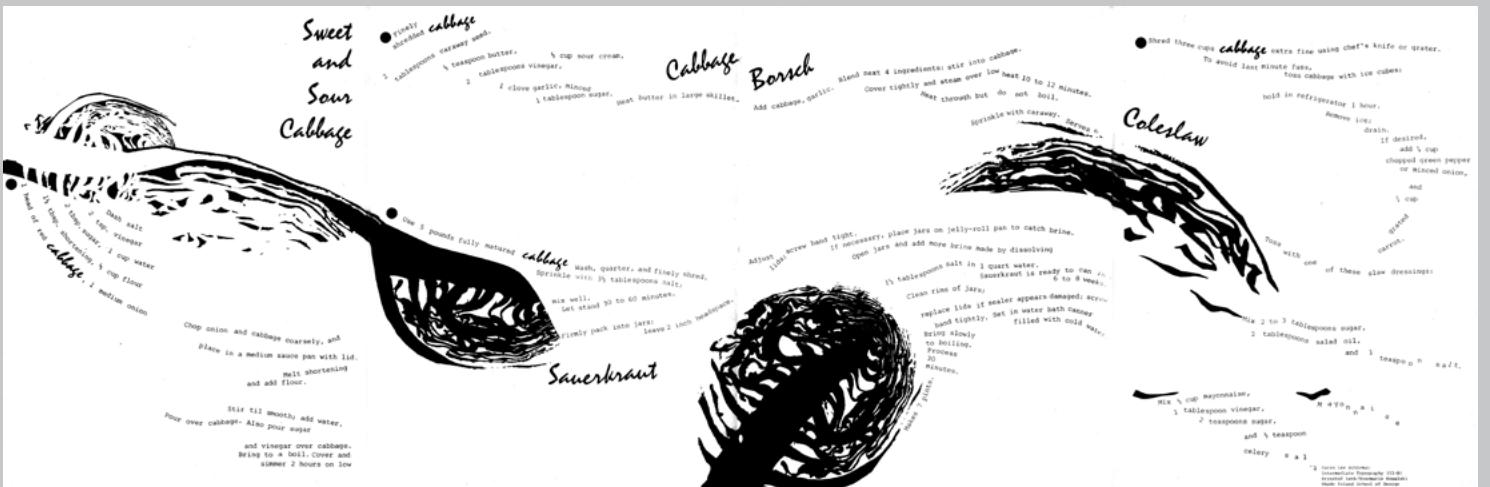
1 In the conversation with Jack Lenk, 2018

2 The acronym LATCH represents five ways to analyze data and to organize information by: location (L), alphabet (A), time (T), category (C), hierarchy (H), developed and described by Richard Saul Wurman.



Assignment based on content from the 19 advices given by the Dalai Lama for the new millennium. Each student chose one they like and made a layout for it.

What I refer to as a narration is a story with characters and actions, forming a beginning/middle/end, framed in a singular presentation. In a narration everything is connected and revolves around a core message or crux of the story. As in every story, the storyteller will have some items of emphasis, and the typographer's game is to find and bring those forth. In these assignments, the visual form should reflect what the story is talking about.



SPANAKOPITA

INGREDIENTS

- 7 Eggs
- Butter
- Oregano
- 1 Onion
- Olive oil
- 1 lb Feta cheese
- Salt and pepper
- 1 lb Filo pastry
- 2 lb Fresh spinach

procedure

- Wash all the spinach well and put the leaves into a large bowl.
- SPINAKOPITA Sprinkle them heavily with salt, then rub it into the leaves with your hands as you tear them into small pieces.
- Beat the eggs, cube the feta cheese and mix together. Add to the spinach.
- Season the mixture with lots of fresh-ground black pepper and a little oregano.
- Melt about 3 to 4 tablespoons of butter in a little pot and stack the pound of filo sheets on a flat surface.
- Turn each sheet slightly so that the corners fan out around the pan. Do this until you have enough layers.
- Pour the filling in and then fold over the ends of the pastry sheets to cover it, brushing with more butter if needed. It should have sort of a strange looking, wrinkled crust on top when you finish.
- Chop the onion, sauté it in some olive oil, and add to the spinach also.

With a sharp knife cut through the top layers to the filling in three places. Brush the top with butter and bake at 350 degrees for 50 minutes.

frittata basic recipe 6 extra-large eggs
5 tablespoons Parmesan cheese
4 tablespoon butter
1 tablespoon parsley
2 basil leaves
1/2 teaspoon black pepper
1/2 teaspoon salt

DIRECTIONS

The FRITTATA is not something you make in seconds, like the French omelet. The result is a substantial combination of ingredients and flavorings bound by eggs and cheese that needs slow top-of-the-stove cooking and a final setting in the oven. The frittata is served cut into wedges and usually hot. Practically anything goes into a frittata. It's a chance to improvise with whatever is in the refrigerator. If you are having guests you can make 6 sin FRITTATA and let them sample each one. For a complete meal, serve salad, Italian bread, and seasonal fruit, along with the frittata you prepare. Enjoy!

FRITTATA: Beat the eggs in a bowl with salt and pepper. Add 4 tablespoons of freshly grated Parmesan cheese. Heat the butter over medium-low heat in a 10 inch skillet until it foams and begins to bubble. Pour the mixture into the pan, add chopped parsley and basil leaves. Keeping the heat very low, cook only until the eggs have set, about 20 minutes. The top should be a little runny. Sprinkle with the remaining tablespoon of Parmesan cheese, and put under the broiler for no more than a minute, until barely set on top. Consider trying the 6 frittata variations.

PROSCIUTTO FRITTATA: Add shredded prosciutto to the basic recipe.

SPINACH FRITTATA: Combine 2 cups raw spinach with 2 finely chopped garlic cloves sautéed with 1 cup onion. Add to egg mixture and cook.

SPINACH AND BACON FRITTATA: Add crispy cooked pieces of bacon to the spinach and egg mixture.

serves 6

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T'UN

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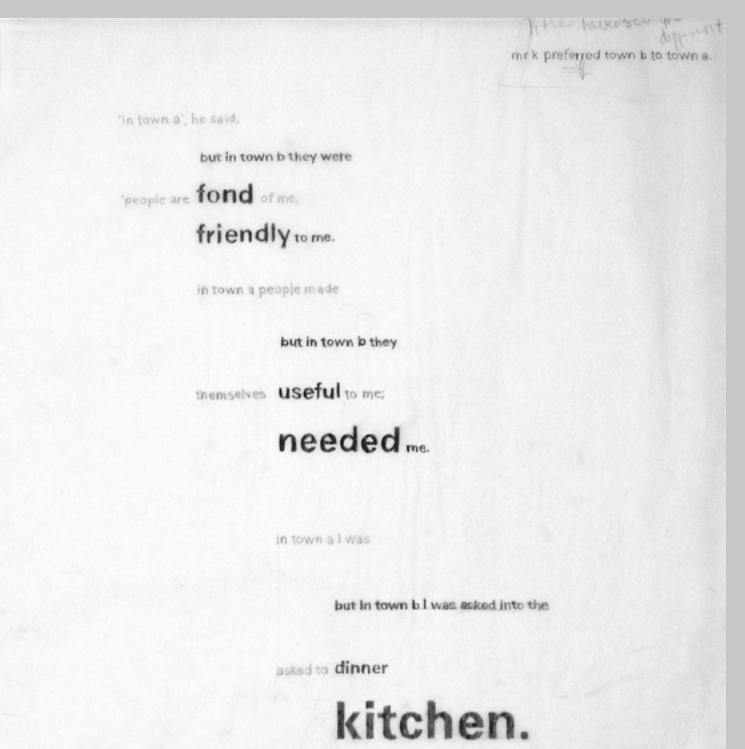
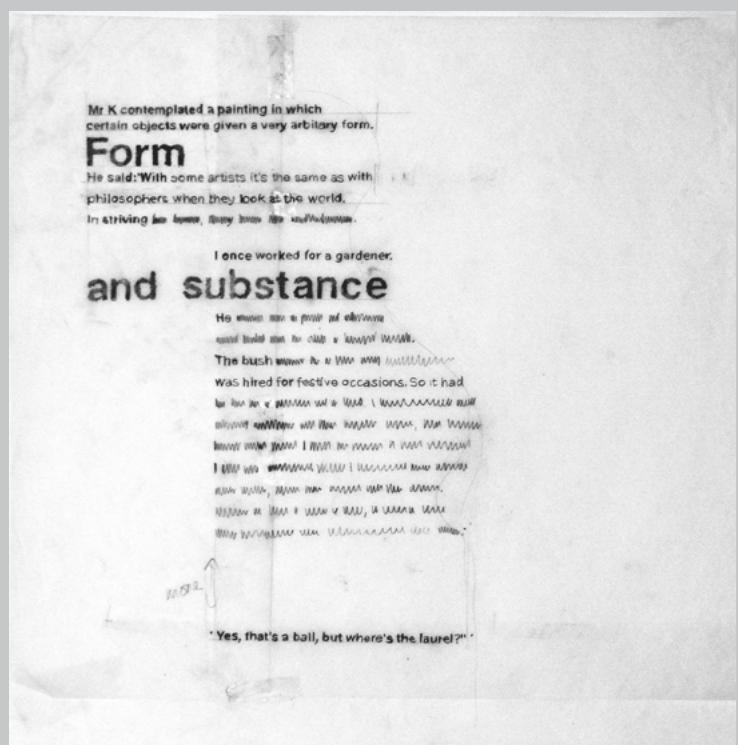
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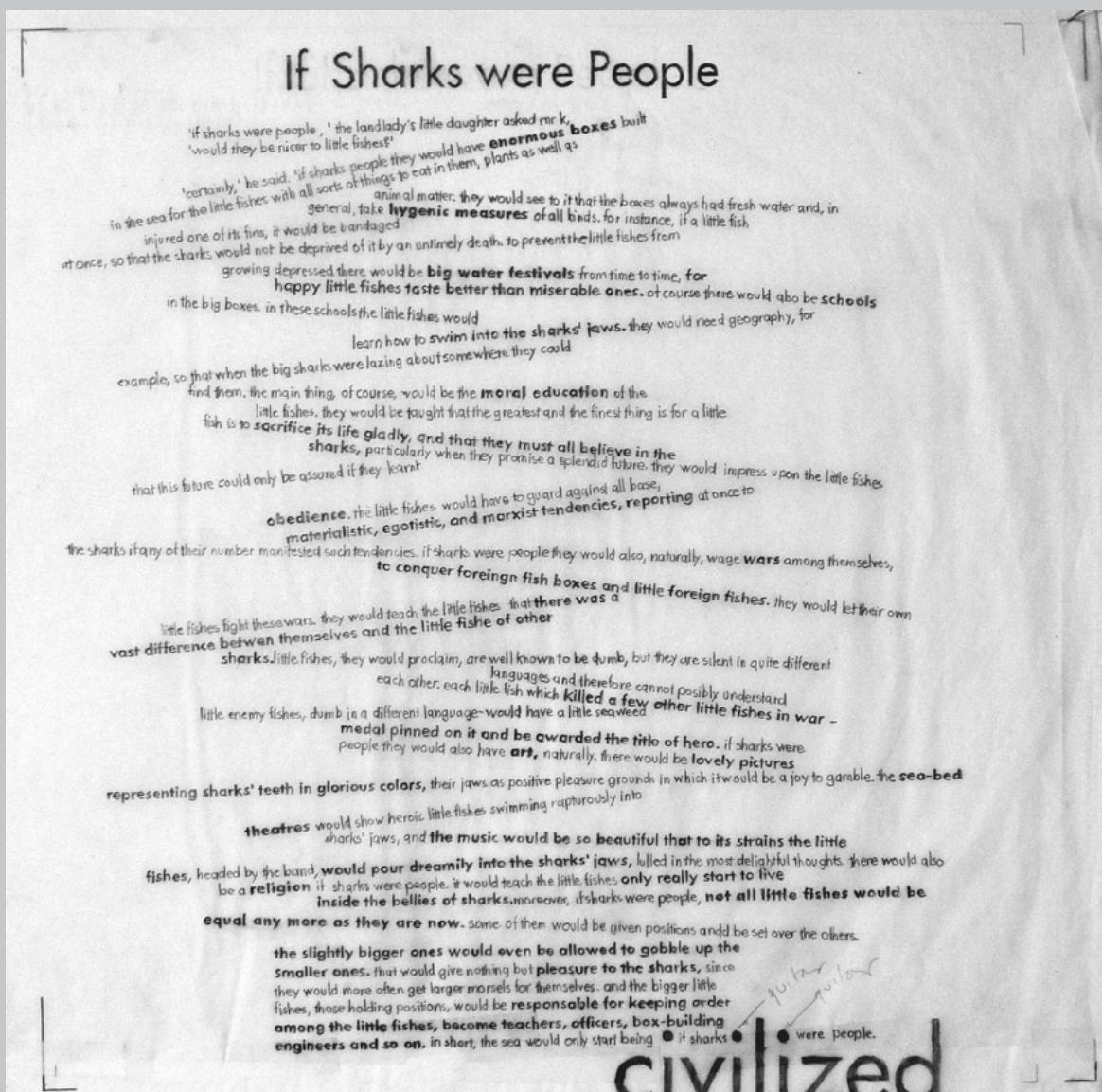
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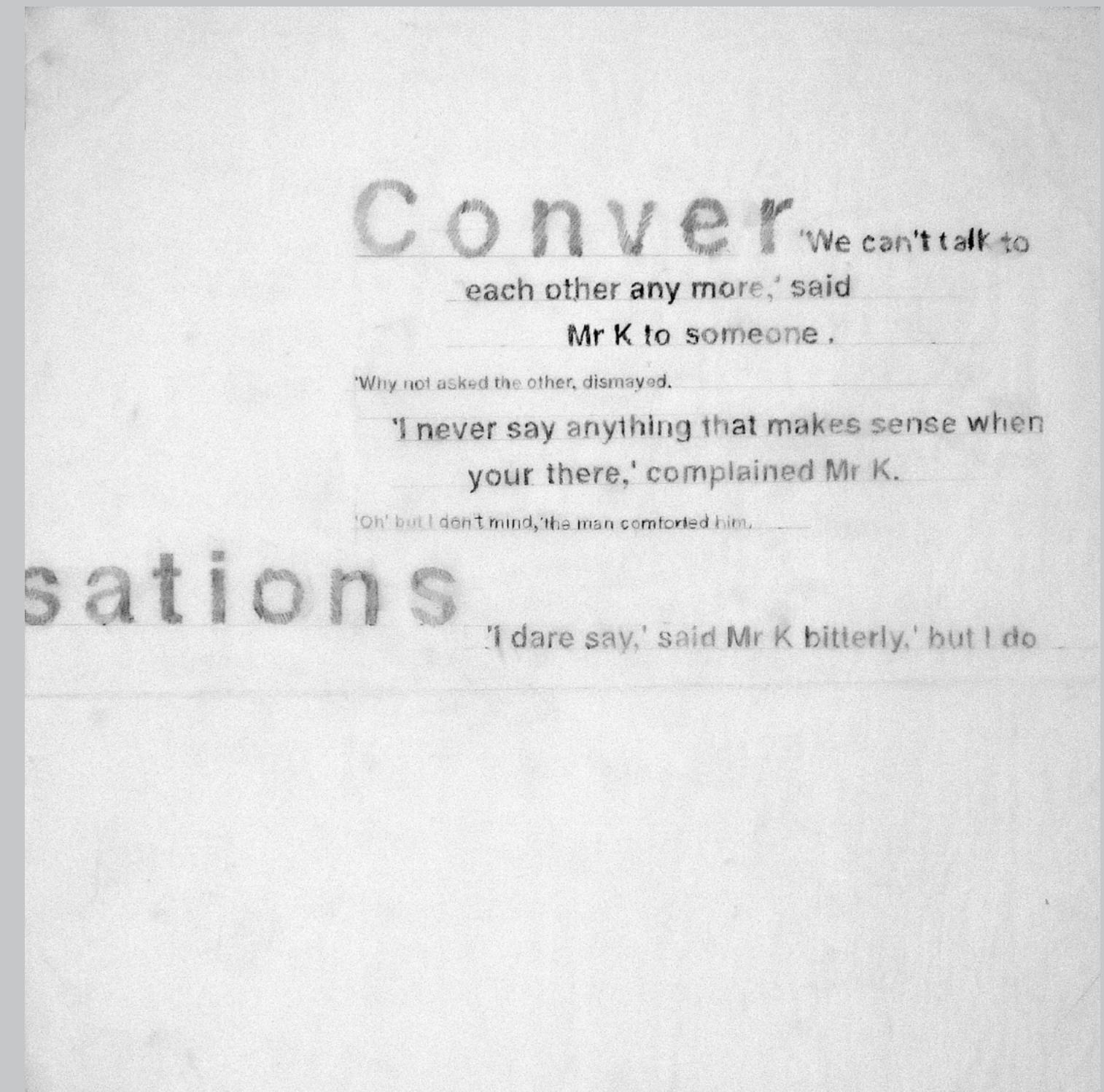
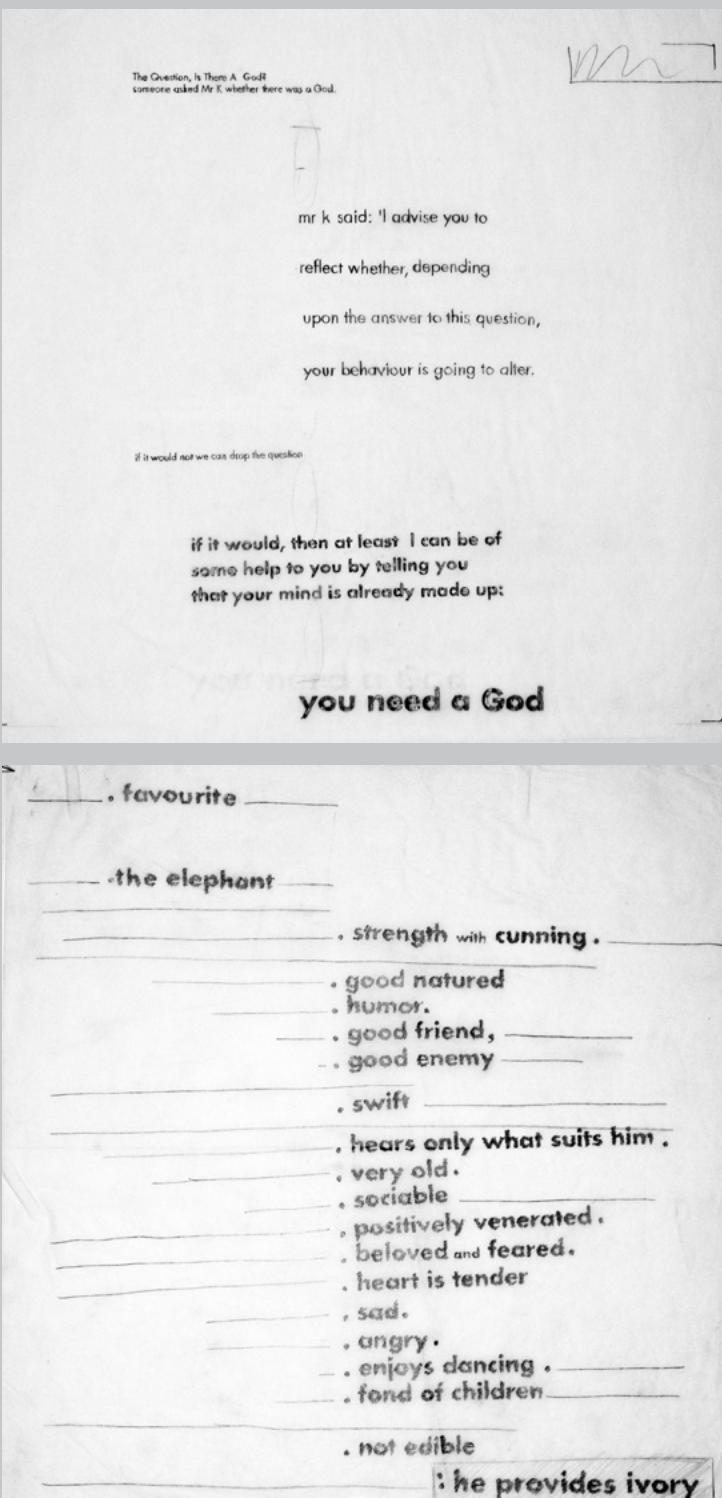
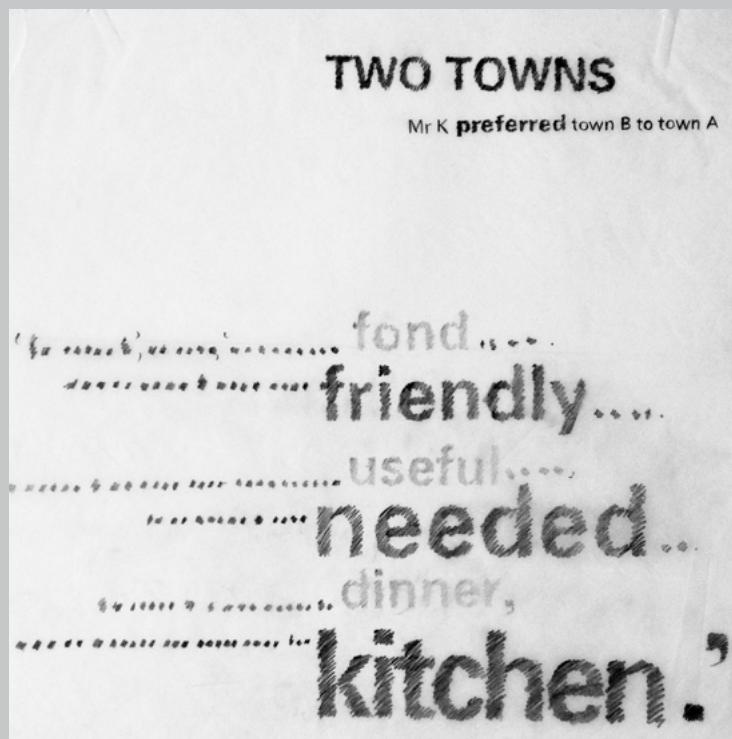
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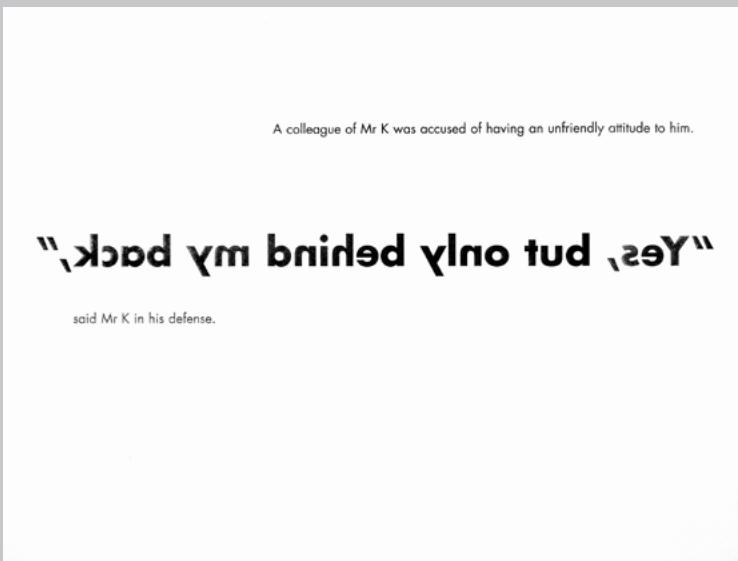
4-page fold presentation of recipes. Content includes: ingredients, process, serving. The work was created before the desktop publishing revolution using IBM typewriters, cut and pasted by hand, then reproduced by camera. This material is sentimental to me as the assignment was in the first year of my teaching at RISD.



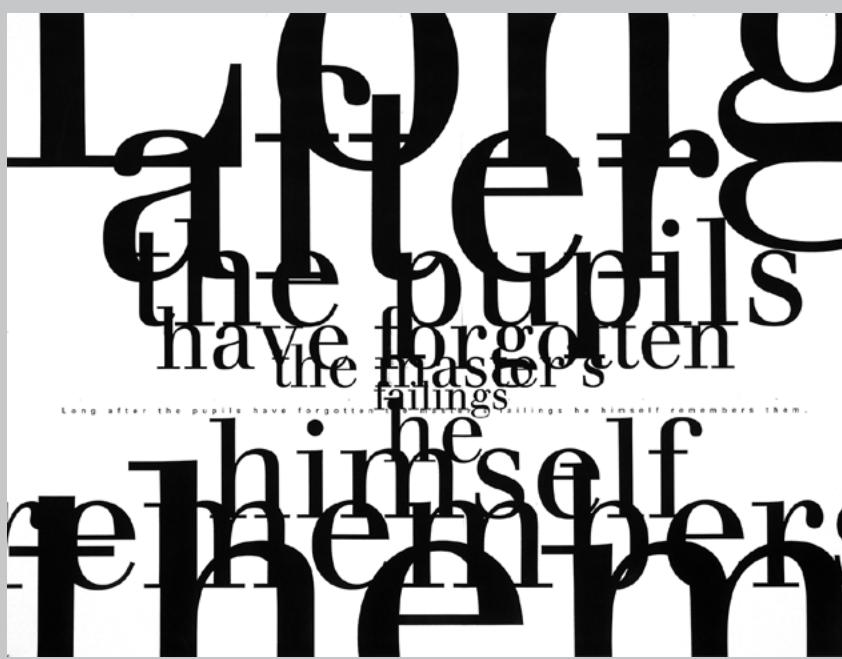
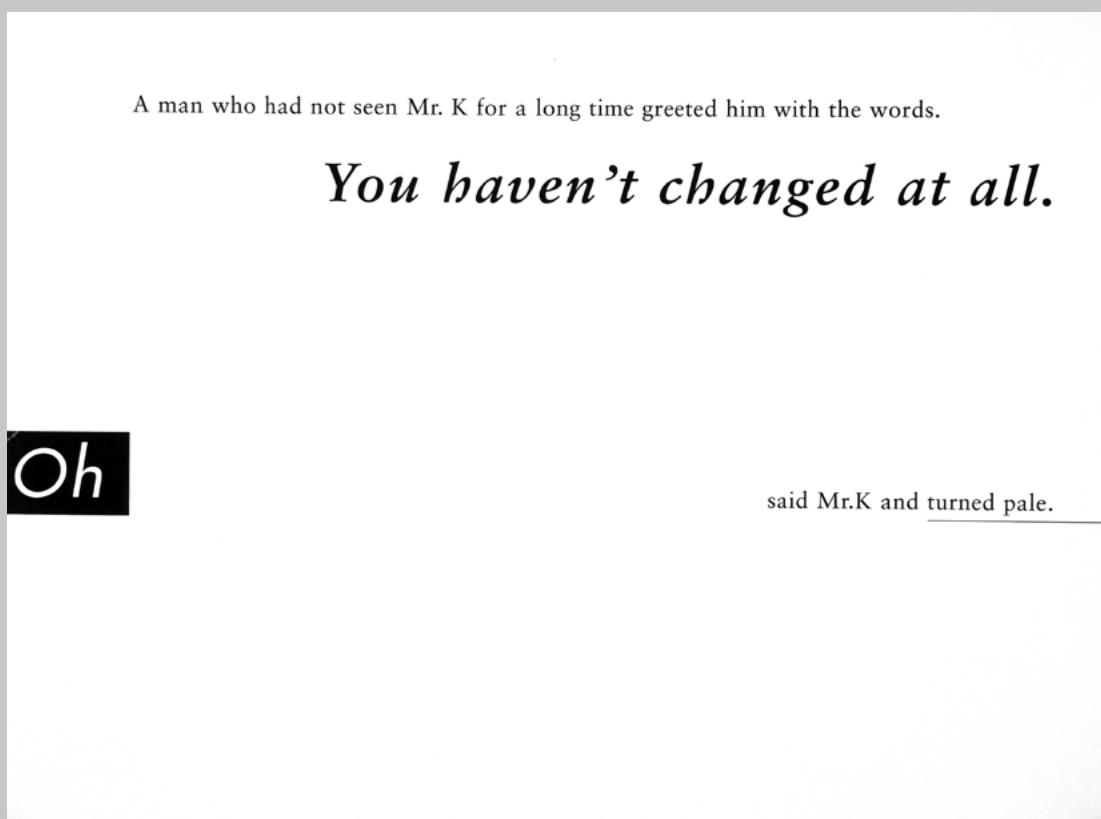
On following pages:
Students were asked to pick a passage from Bertold Brecht to present on the page (16x16"). This is about sketching layouts. In pre-computer typography, it was essential to draw what you intended to produce first, because the real production was very labor intensive and the errors more expensive. The real intention of creating sketches first is to clarify the concept in your mind.







Final renderings from
same assignment as
sketches on previous
pages.



Mr.K put the following questions:

'Every morning my neighbour plays music on his gramophone.

Why does he play music?

I heard that it is because he does exercises.

Why does he do exercises?

Because he needs to be strong, I hear.

Why does he need to be strong?

Because he has to get the better of his enemies in the town he said.

Why must he get the better of his enemies?

Having learnt that his neighbour played music

in order to do exercises, Because he wants to eat, I hear.

did exercises in order to be strong,

wanted to be strong in order to kill his enemies,

killed his enemies in order to eat.

He put the question:

Why does he eat?

If Sharks were People

"If sharks were people," the landlord's little daughter asked Mr K, "would they be nicer to little fishes?" "Certainly," he said, "if shark people they would have enormous boxes built in the sea for the little fishes with all sorts of things to eat in them, plants as well as animal matter. They would see to it that the boxes always had fresh water and, in general, take hygienic measures of all kinds. For instance, if a little fish injured one of its fins, it would be bandaged at once, so that the sharks would not be deprived of it by an untimely death. To prevent the little fishes from growing depressed there would be big water festivals from time to time, for happy little fishes taste better than miserable ones. Of course there would also be schools in the big boxes. In these schools the little fishes would learn how to swim into the sharks' jaws. They would need geography, for example, so that when the big sharks were lazng about somewhere they could find them. The main thing, of course, would be the moral education of the little fishes. They would be taught that the greatest and the finest thing is for a little shark to sacrifice its life gladly, and that they must all believe in the sharks, particularly when they promise a splendid future. They would impress upon the little fishes that this future could only be assured if they learned obedience. The little fishes would have to guard against all base, materialistic, egotistic, and marxist tendencies, reporting at once to the sharks if any of their number manifested such tendencies. If sharks were people they would also, naturally, wage wars among themselves, to conquer foreign fish boxes and little foreign fishes. They would let their own little fishes fight these wars. They would teach the little fishes that there was a vast difference between themselves and the little fishes of other sharks. Little fishes, they would proclaim, are well known to be dumb, but they are silent in quite different ways. They would therefore not easily understand each other. Each little fish which killed a few other little fishes in war would be awarded the title of hero. If sharks were people they would also have art, naturally. There would be lovely pictures representing sharks' teeth in glorious colors, their jaws as positive pleasure grounds in which it would be a joy to gamble. The sea-bed theatres would show heroic little fishes swimming resplendently into sharks' jaws, and the music would be so beautiful that to its strains the little fishes, headed by the band, would pour dreamily into the sharks' jaws, lulled in the most delightful thoughts. There would also be a religion if sharks were people. It would teach the little fishes only really start to live inside the bellies of sharks. Moreover, if sharks were people, not all little fishes would be equal any more as they are now. Some of them would be given positions and be set over the others. The slightly bigger ones would even be allowed to gobble up the smaller ones. That would give nothing but pleasure to the sharks, since they would more often get larger morsels for themselves. And the bigger little fishes, those holding positions, would be responsible for keeping order among the little fishes, become teachers, officers, box-building engineers and so on. In short, the sea would only start being civilized if sharks were people."

Someone asked Mr. K whether there was a God. Mr. K said:

Mr. K saw an actress passing by and said: 'She's beautiful.'

His companion said: 'She had a great success recently because she's beautiful.'

Mr. K was annoyed and said:

'She's beautiful'

because she's had a great success.'

I advise you to reflect whether depending upon the answer to this question

Your behavior would alter

If it would not then we can drop the question

If it would then atleast I can be of some help to you by telling you that your mind is already made up

YOU NEED A GOD

Perspective as Symbolic Form

Chapter one

justification for that apparent canceling out of the marginal distortions when the eye is fixed at the center of projection (see, by contrast, Jaensch's quite unsatisfactory explanation of the phenomenon, in *Über die Wahrnehmung des Raumes*, p. 160): it consists in a collaboration between *perspettiva naturale*—that is, the alteration that the dimensions of the panel or wall undergo when observed by the beholder—and *perspettiva accidentale*—that is, the alteration that the dimensions of the natural object already suffered when the painter observed and reproduced it. These two perspectives work in exactly contrary senses, for *perspettiva accidentale*, as a consequence of planar perspectival construction broadens the objects off to the sides, whereas *perspettiva naturale*, as a consequence of the diminution of the angle of vision toward the edges, narrows the margins of the panel or wall (see Figure 9). Thus the two perspectives cancel each other out when the eye is situated exactly in the center of projection, for then the edges of the panel recede with respect to the central parts, by virtue of natural perspective, in exactly the same proportion that they expand by virtue of accidental perspective. Even in this discussion, however, Leonardo again and again recommends avoiding just such a *perspettiva composta* (the term is especially clearly developed in Richter, no. 90) resting on the mutual cancellation of

an objectively curved checkerboard, by the same token, will straighten itself out. The orthogonals of a building, which in normal perspectival construction appear straight, would, if they were to correspond to the factual retinal image, have to be drawn as curves. Strictly speaking, even the verticals would have to submit to some bending (pace Guido Hauck, whose drawing is reproduced as Figure 3).

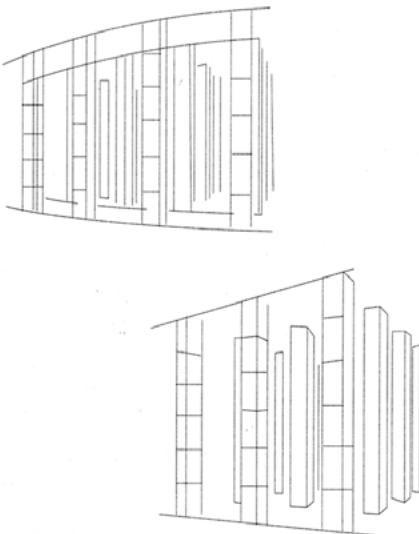


FIGURE 3. Hall of pillars constructed according to "subjective" or curved perspective (top) and according to schematic or linear perspective (bottom). (After Guido Hauck)

This curvature of the optical image has been observed twice in modern times: by the great psy-

chologists and physicists at the end of the last century,⁹ avoiding just such a *perspettiva composta* (the term is especially clearly developed in Richter, no. 90) resting on the mutual cancellation of the two perspectives, and instead making do with a *perspettiva semplice*, in which the perpendicular distance is set so large that

entirely nobeen remarked upon

until now) by the great

astronomers and mathemati-

cians at the beginning of the

seventeenth century. We

should recall above all the

perpendicular distances. Leonardo is

for Jaensch a prime witness of this desire

(in and of itself undeniable) for strong

plastic illusion ("rilievo"). And yet it was

precisely Leonardo who most thoroughly

investigated the phenomenon of marginal

distortions, and who most decisively

warned against constructions with short

distances. The Italians, furthermore, for

whom this *rilievo* was undoubtedly at least

as desirable a goal as for the northerners,

in general and on principle preferred

greater distances to shorter distances, not

only in theory but also in practice. It is no

accident that Jaensch draws his concrete

examples entirely from northern art

("rilievo"). And yet it was precisely

Leonardo who most thoroughly inves-

tigated the phenomenon of marginal

⁹ See specifically Hermann von Helmholz, *Handbuch der physiologischen Optik* (Hamburg & Leipzig: Voss, 1910), vol. 3, p. 151 (*Physiological Optics* [New York: Dover, 1960], vol. 3, pp. 178–87);

Hauck, *Die subjektive Perspektive*; Peter,

"Studien über die Struktur des Sehraums."

Especially instructive is the

counterproof, the so-called curved-

path experiment. If a number of

mobile individual points (small lights

or the like) are ordered in two rows

leading into depth in such a way that

"a subjective impression of parallel

straight lines ensues, then the objec-

tively resulting form will be concave,

trumpet-like" (see Franz Hillebrand

"Theorie der scheinbaren Grösse bei

binaularem Sehen," *Denkschriften der*

Kaiserlichen Akademie der Wissenschaften,

Mathematisch-Naturwissenschaftliche

Klasse, no. 72 [1902], pp. 255–307; the

critiques of his arguments – see among

others Walther Poppeleuter, "Beiträge

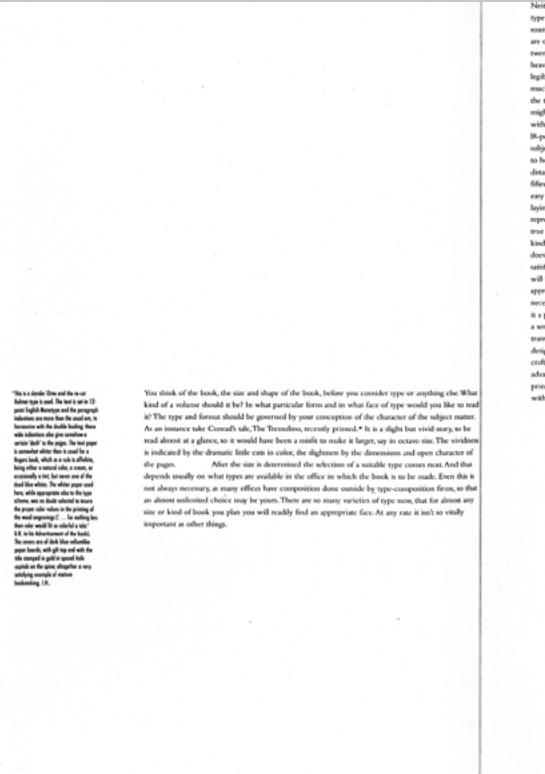
zur Raumpsychologie," *Zeitschrift für*

Psychologie 58 [1911], pp. 200–62 – do

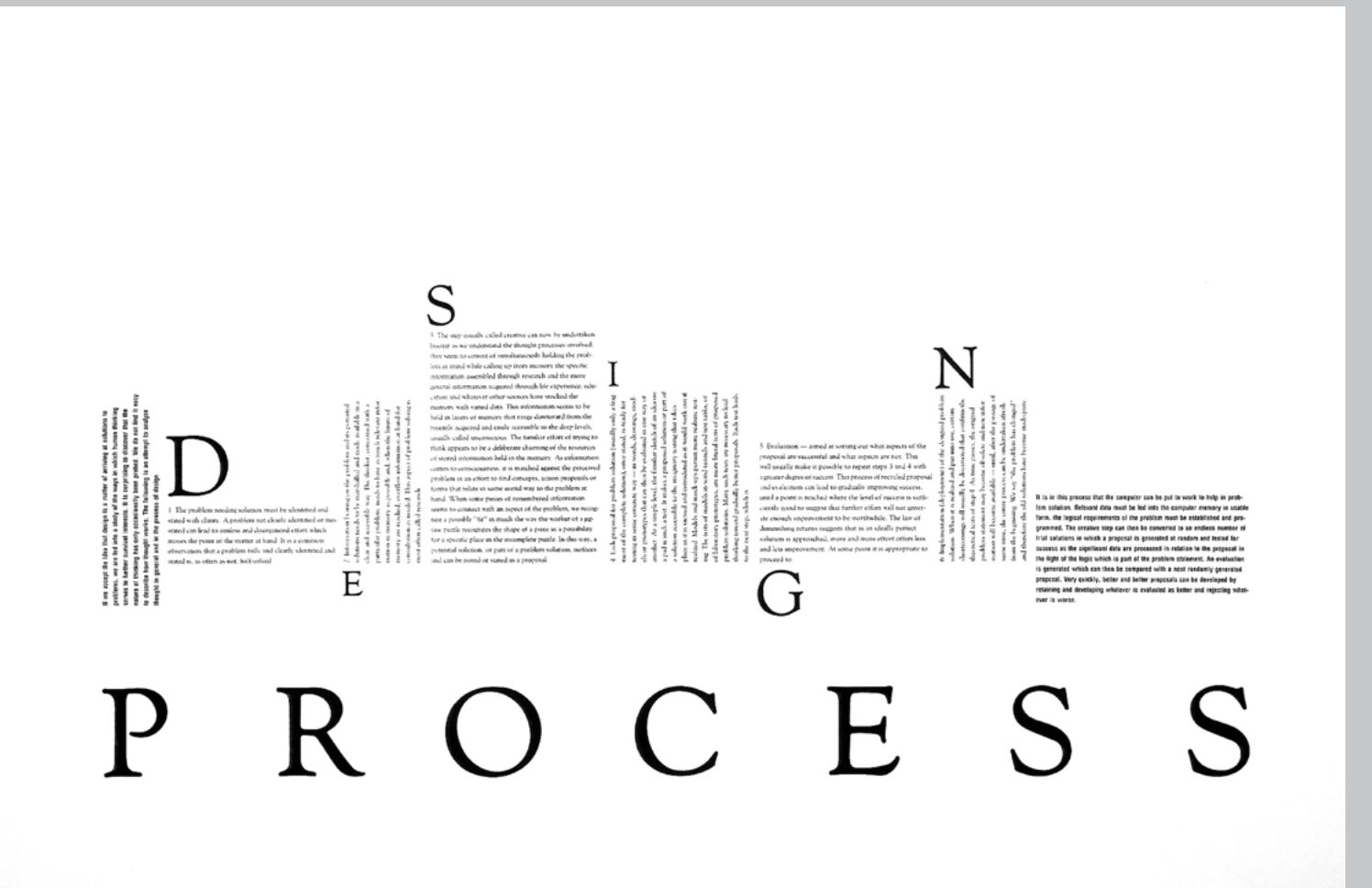
not impinge upon matters essential to

us here).

Content from historian Erwin Panofsky's *Perspective as Symbolic Form*, where the quantity of footnote text outweighs the main essay. This assignment's output harkens back to old medieval traditions of illuminated manuscripts.



Same assignment as previous page. This is one of my personal favorite student works. Innovative, daring, elegant.



Two projects analyzing the process of design as a set of steps. The goal was to create an explanation that may be presented to a client or curious outsider.

If we accept the idea that design is a matter of arriving at solutions to problems, we are led into a study of the ways in which human thinking serves to further survival. It is surprising to discover that the nature of thinking has only occasionally been probed. We do not find it easy to describe how thought works. The following is an attempt to analyze thought in general and in the process of design.

Identify the problem needing solution and state it clearly. **Problem**

A misstated problem can lead to aimless, and disorganized effort. It has been commonly observed that a problem fully stated and clearly identified is half solved.

Research Information concerning the problem statement must now be sought and made available to the solver. This aspect of problem solving is known as the research stage.

Creative The creative stage involves the simultaneous action of holding the problem statement in the conscious mind while calling up memorized information gathered in the research stage and information acquired through life experience, education, etc. As these different levels of information surface in the conscious mind, they are matched against the problem statement in a manner to stimulate concepts, and other forms relating to the problem. These concepts are problem solution proposals.

Testing Each proposed problem solution is tested in its concrete form; words, drawings, models, or prototypes. The testing stage leads thinking gradually toward better proposals.

The tested proposal is now ready to be evaluated. The evaluation stage sorts out which aspects of the proposals test results are successful and what aspects are not. **Evaluation**

At this point the solver will usually go back to the creative stage of this process and improve the proposal's success. The recycling of the proposal will continue until it is felt that further work will not generate enough improvement to be worthwhile. Therefore, the solver must move on to the implementation stage.

Implementation In the implementation stage the proposed problem solution is realized and put into use. This can take any form such as a comprehensive mockup or as a finished solution. Shortcomings in the proposed solution may now be discovered and the process continues. If this happens, then the solver must start the entire process again.

Creative Problem Solving

The problem-solving process can be aided by the computer. The relevant researched data is fed into the computer memory, with the logical requirements of the problem, and an endless number of problem solutions are generated. The computer can then eliminate a large number of these proposals by checking each one against its probable success. Better and more problem solution proposals are tested and developed retaining only the proven successful elements. The use of computer-generated data leads the solver to a larger number of proposals faster. Therefore, it is logical to conclude that using the computer speeds up the entire problem-solving process.

The first assignment of *Lesson IV* regards designing a coherent story composed of three narrations. The components are: a culinary recipe, a list of ingredients and a serving suggestion. Students must create three individual units of information on the one hand, and define the accurate relationships between them on the other. The key issue of this assignment is creating a coherent message, built of a visual form – matching the character of the story – as well as the logically systemized components. The thematic lightness of content along with scarcity of applied visual measures could make this assignment seem quite simple. There is nothing wrong with that; on the contrary – in the didactic process, it is worth generating positive emotions, if only by means of the content (everyone likes good cuisine), as they facilitate the course of education and provide for its good quality.

The assignment with a selected fragment of Bertold Brecht's text, rather than presenting students with the concept of layout, is meant to indicate the important issue of classification of the design idea by its visualization. Professor Lenk explains that even a simple sketch of a concept allows its author to quickly verify the assumed definitions. Students learn that when visualized, the idea is clarified; moreover, the method helps validate the pursued concept. Krzysztof Lenk said on many occasions that typography is a state of mind, and the role of drawing is essential at any stage of the design process for designers to have an intellectual image of what they want to communicate. One could venture an opinion that Professor Lenk provides the notion of "drawing" in visual communication with a new meaning; he destereotypes it, expanding its functions and defining its role and place in the design process. In the previously mentioned in-depth interview, carried out by Ewa Satalecka, Krzysztof Lenk says:

Everything we can see on the screen today seems so easy. It seems like you can do anything. What you want to do, however, has to be defined in advance [...]. Before you spring into action, you need to determine a reference point for your further work on the project. When you get an idea – note it down, sketch it in pencil and see, if it works. [...] I'm a firm believer that a pencil is in fact the extension of consciousness. At this stage your thinking materializes and provides you with a feedback. It is something very different from simply uploading a text to your computer and changing the weight of a font from Medium to Light.¹ Although an aware graphic designer finds the issues of prototyping the

idea, concept or particular solution common knowledge, to an inexperienced one or a design student they are crucial, especially in reference to technologically complicated designs with small margin for error. The assignment with Bertold Brecht's texts is only a pretext to teaching something more important than the layout itself. In other words, *Lesson IV* provides students with more than a workshop meaning of layout.

Although the three subsequent assignments have diverse variables (different character of communications, structure, content, volume), the narration remains the reference point of individual designs. This focus on building a statement is probably the main contrast with many common typography programs, oriented towards teaching a variety of typographic means, self-expressive eruption or creating "original" compositions. Professor Lenk's didactic philosophy is based on the idea of developing students' ability of building a clear narrative by means of an individually created grammar of the visual language. According to the Professor, this skill should be taught as early in the education process as possible.

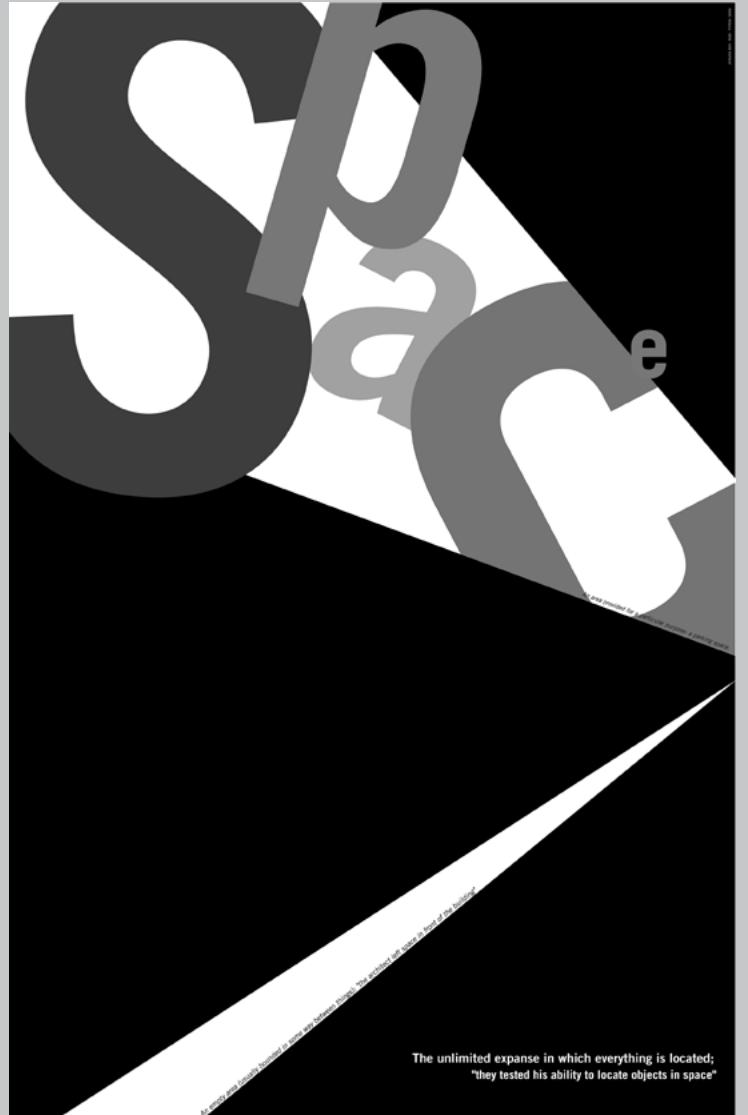
The preliminary assignment is a two-page spread design. Students dispose of a fragment of the body text, accompanied by illustrations, folios, running titles and extensive footnotes – their volume is, in fact, larger than the commented text. In this assignment, students attempt to build a narration mostly by means of a logical layout of components, while the role of contrast – for the first time in *Lesson IV* – is minimalized. Importantly, they are not meant to create a parallel narration (as tempting as it is). The body text should be readable as superior, while the autonomous footnotes must expand its meaning and remain in close semantic relationship. In this assignment, students also learn to assign individual components with functions, making them clear and explicit to the reader.

The final assignment of *Lesson IV* requires students to analyze a selected model of the design process and explain it to a given recipient. Similarly to the *Lesson III* assignment based on the texts of renowned typographers, Professor Lenk "smuggles" deliberate information, crucial to the future designer. While using any other, non-design text would not have a negative effect on achieving the didactic objective, there is an obvious value to working on purposeful content. Thereby, theory can be merged with practice, if indirectly. Krzysztof Lenk said that a designer should be *both skillful and enlightened*². It is possible to achieve, among other things, thanks to a clever procedure of blending the content of design theory into practical assignments.

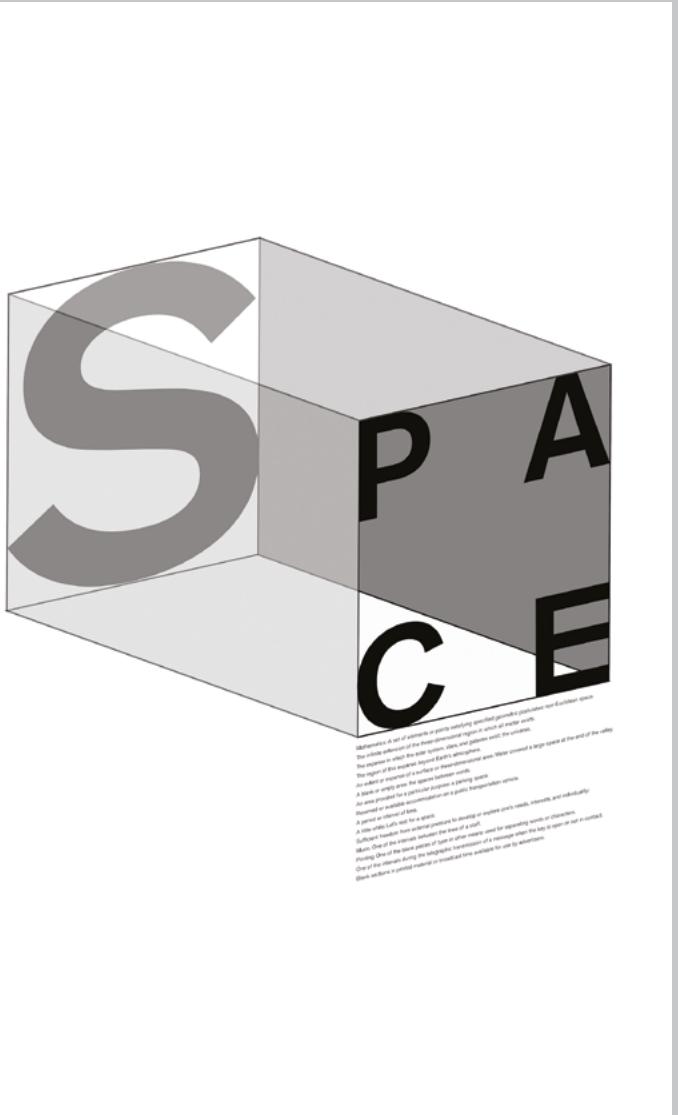
¹ *Pass It On. Krzysztof Lenk in conversation with Ewa Satalecka, PIAIT, Warsaw 2020*, p. 57

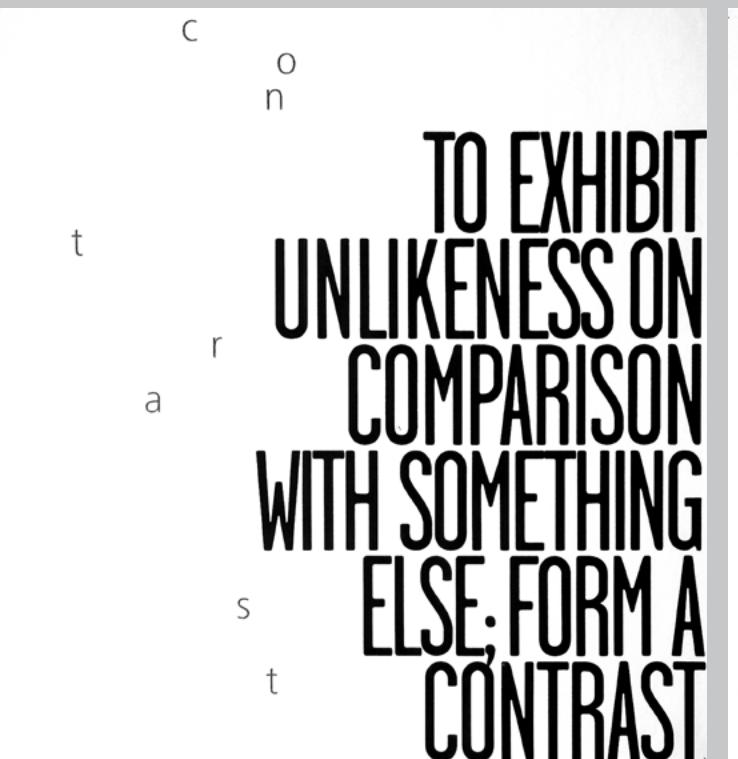
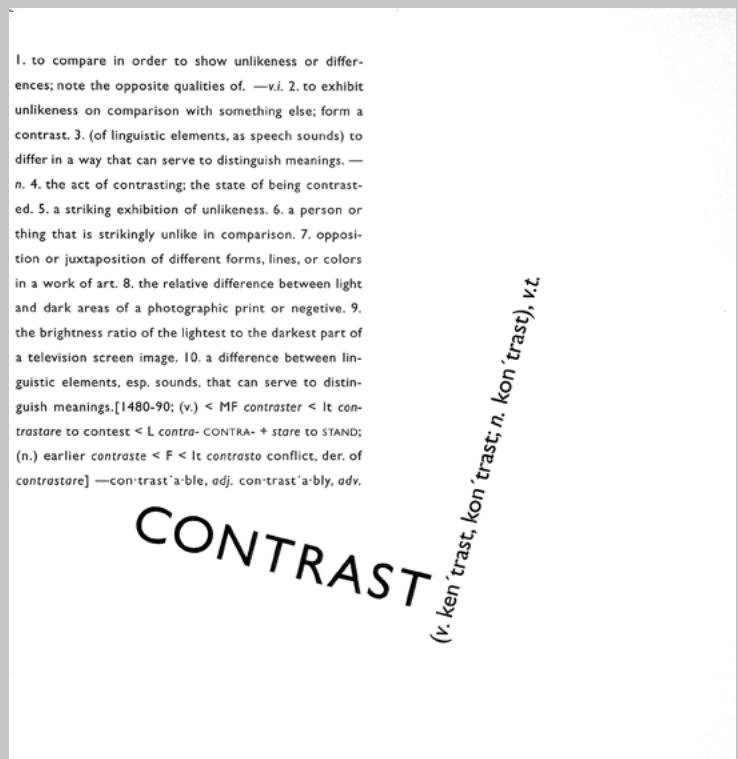
² *ibidem*, p. 238

Every word is a signifier, and the dictionary is a catalog of their significance. For each, a visual connotation or expression can be found. Students were asked to choose one word and design a 24x36" poster presenting it in a composition that expressed the meaning. They had to use fundamental elements of contrast, balance, and form as a language to distill the essence of the word's visual expression and capture the gestalt or connotation in a typographic visualization.

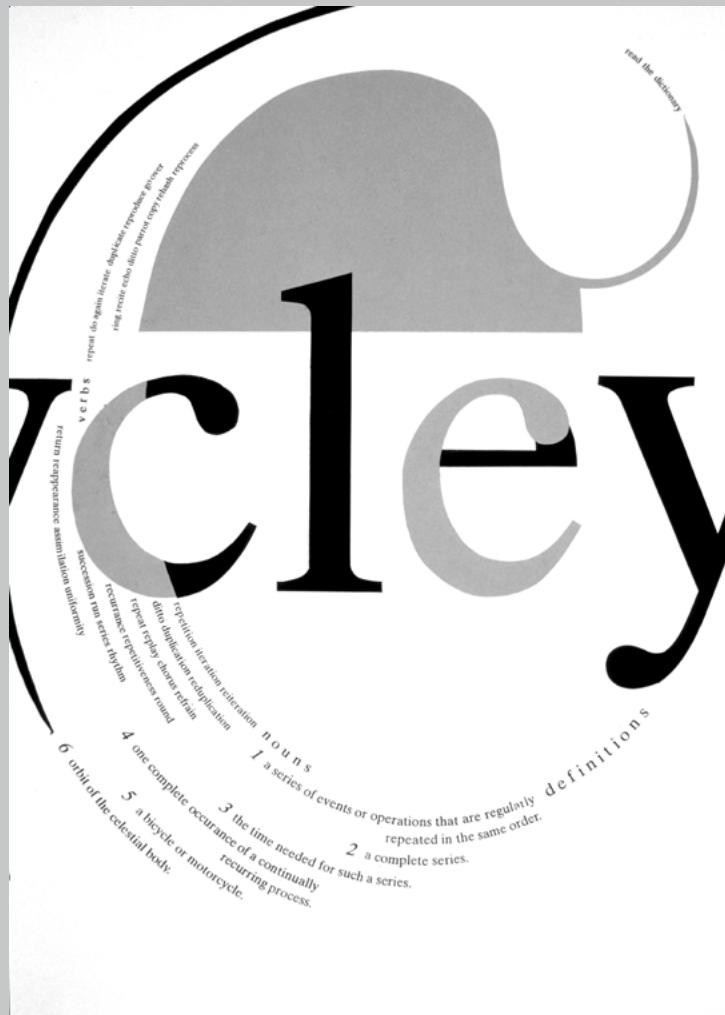


Another variation
of the assignment
ventured into requesting
three dimensional
representation, or
consideration for
depth of space in the
composition.

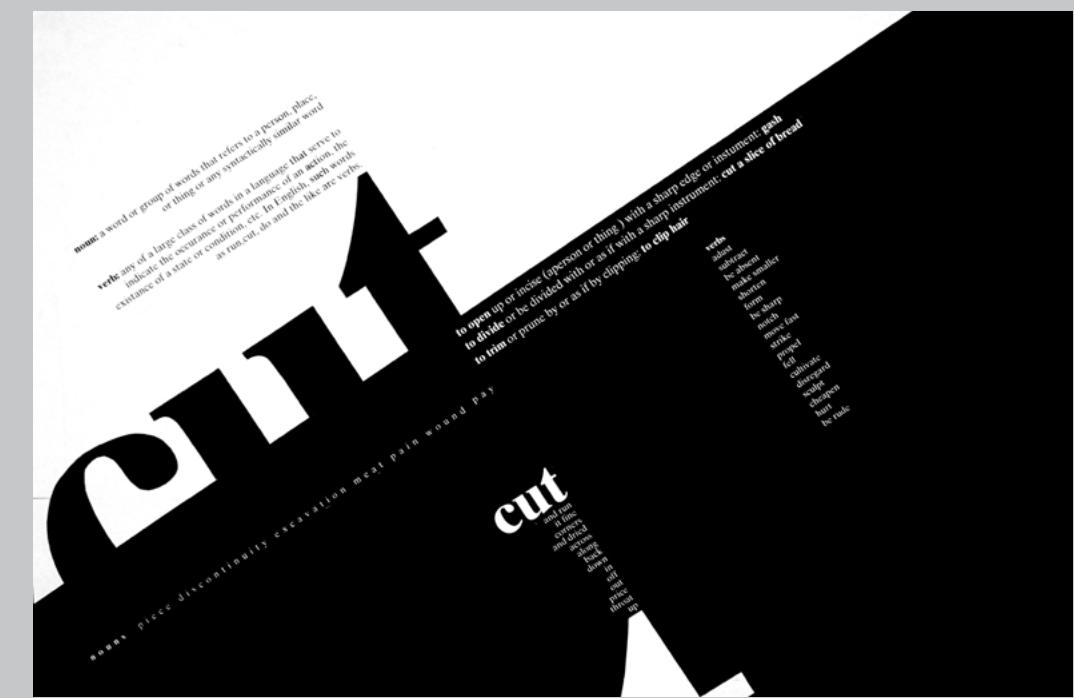
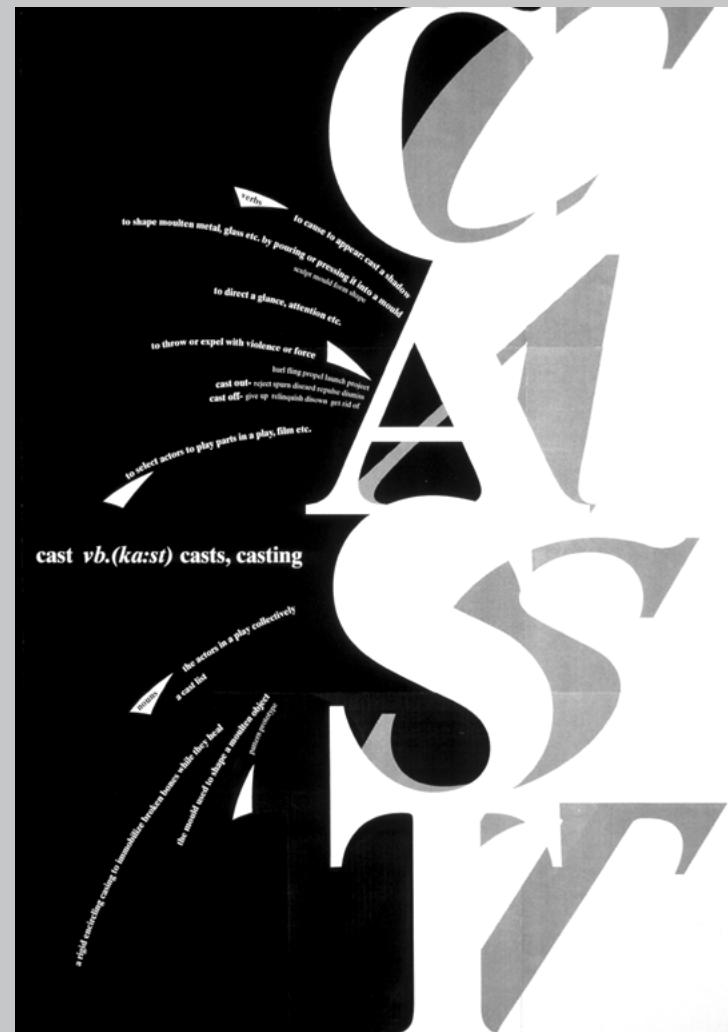




Assignment variation:
the word "contrast"
and its definition
(24×24" square).



Assignment variation from New Zealand:
students were asked
to select a verb to
represent.



Forced

forced |fɔrst|

ADJECTIVE – obtained or imposed by coercion or physical power: the brutal regime of forced labor. • (of a gesture or expression) produced or maintained with effort; affected or unnatural: a forced smile. • (of a plant) having its development or maturity artificially hastened.

NOUN - (1) strength or energy as an attribute of physical action or movement : he was thrown backward by the force of impact.

Physical an influence or force calculated by multiplying the mass of the body by its acceleration. • a person or thing regarded as exerting power or influence; he still stands as a force for peace and unity. • [in combination] used with a number as a measure of wind strength on the Beaufort scale: a force–nine gale. (2) coercion or compulsion, esp. with the use or threat of violence; they ruled by law and not by force. (3) mental or moral strength or power; the force of popular opinion. • the state of being in effect or valid; the law came into force in January. • the powerful effect of something; the force of her writing is undiminished. (4) an organized body of military personnel or police; a soldier in a UN peacekeeping force. • [forces] troops and weaponry; concealment from enemy forces; figurative a battle between the forces of good and evil. • a group of people brought together and organized for a particular activity; a sales force. • (the force) informal a police department. (5) Baseball a force out. • a situation in which a force out is possible.

O make a way through or into by physical strength; break open by force: they broke into Fred's house and forced every cupboard door with ax or crowbar. (trans.) *drive or push into a specified position or state using physical strength or against resistance; she forced her feet into flat leather sandals* [figurative] Fields were forced out as director, achieve or bring about (something) by coercion or effort: Sabine forced a smile as she forced her way up the stairs. See note at *coerce*. (trans.) *force (or strain) to the utmost; she knew if she forced it she would be sick* [figurative] force (or strain) the issue: force (or strain) the issue [of a plan] (2) (often followed by *out*) *force (or strain) the issue against sb*; she was forced into early retirement [trans.] the issue was forced to a vote; force (or strain) to cut staff (a woman); force (or strain) out (a runner), or cause (a runner) to be cut off, at the base to which they are advancing when they are forced to run on a battled ball; I was forced at second base as the first half of a double play. (In cards) make a play or bid that compels another player to make (a particular response); make a play or bid that compels (another player) to make such a response: East could declare to ruff and force (or strain) West to follow suit by forcing him to make a play that compels him to do something. Force (that at all costs) sb to do: he forced the price rapidly up by forcing (or straining) more and more buyers to take it. *force sb to do something*: the exchange rate will probably force the Feds to hand. Force (the issue) compel the making of an immediate decision. Force the pace adopt a fast pace in a race in order to tire out one's opponents quickly. In force (1) in great strength or numbers: birdwatchers were out in force. (2) in effect; valid: the U.S. has over \$8 trillion worth of life insurance in force. PHRASAL VERBS—force something down (1) manage to swallow food or drink when one does not want to; I forced down a slice of toast. (2) compel an aircraft to land: the plane might have been forced down by fighters. force oneself upon/upon (a woman): force something on/upon impose or press something on (a person or organization) : economic cutbacks were forced on the government. DERIVATIVES—forceable adjective force noun ORIGIN—Middle English: from Old French *forcer* (noun), *forcer* (verb), based on Latin *fortis* 'strong'.

adjective				
completely filled; containing all that can be held; filled to utmost capacity: a full cup.	complete; entire; maximum: a full supply of food for a three-day hike.	of the maximum size, amount, extent, volume, etc.; a full load of five tons; to receive full pay.	(of garments, drapery, etc.) wide, ample, or having ample folds.	abundant; well-supplied: a yard full of litters; a cabinet full of medicine.
1	2	3	4	5
filled or rounded out, as in form: a full bust	impressed, occupied (usually fol. by wif): She was full of her own anxieties.	of the same parents: full brothers.	Music, ample and complete in volume or richness of sound.	(of wines) having considerable body.
6	7	8	9	10
Baseball.	a. (of the count on a batter) amounting to three balls and two strikes: He hit a slider for a homer on a full count. b. having base runners at first, second, and third bases; loaded.	being slightly oversized, as a sheet of glass cut too large to fit into a frame.	Poker: of or pertaining to the three cards of the same denomination in a full house.	12 13
11	verb (used with object)			
exactly or directly: The blow struck him full in the face.	very: You know full well what I mean.	fully, completely, or entirely; quite; at least: The blow knocked him full around.	Sewing.	a. to make full, as by gathering or pleating.
14 15 16 17				
verb (used with out object)	noun			idioms
b. to bring (the cloth) on one side of a seam to a little greater distance than the other by gathering or tucking very slightly	(of the moon) to become full.	the highest or fullest state, condition, or degree: The moon is at the full.	in full,	a. to or for the full or required amount.
18 19 20				
b. without abridgment: The book was reprinted in full.	to the full, to the greatest extent: They enjoyed themselves to the full.			
21 F M J J A S				

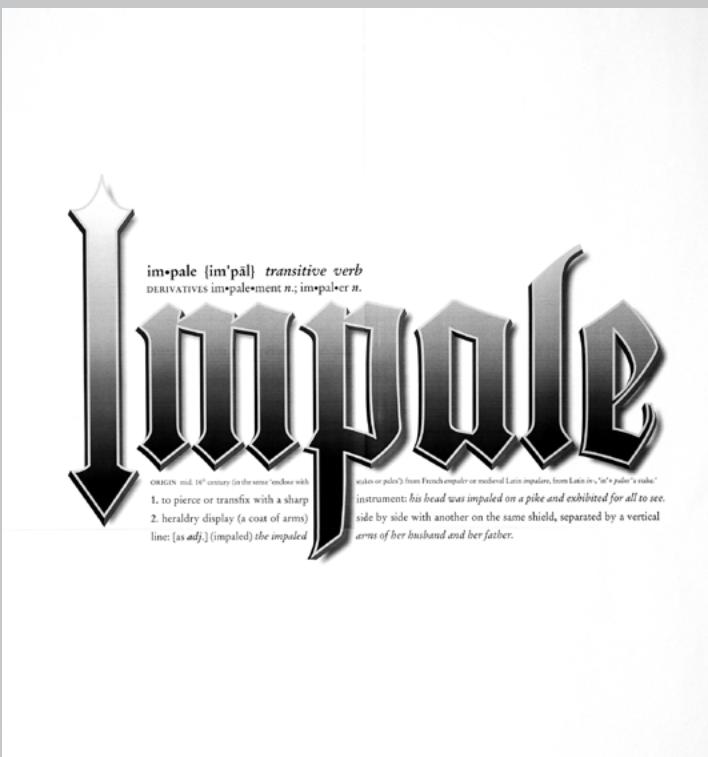
v e l^o
e e p

de vel + op (di velph., s.t.)

1. to bring out the possibilities of being to a more advanced, effective, or usable state: to develop one's talents; to develop natural resources. 2. to cause to grow or expand: to develop one's bicrises. 3. to bring into being or produce to develop new techniques. 4. to generate or acquire, as by natural growth or internal processes: to develop broad shoulders; to develop an allergy.
5. to elaborate or expand in detail; to develop a theory. 6. to build on or otherwise change the use of [a piece of land], esp. so as to make more profitable. 7. to cause to mature or evolve. 8. to treat (an exposed film) with chemicals so as to render the latent image visible. 9. to elaborate or transform the melodic, harmonic, and rhythmic characteristics of [musical themes or motifs]. 10. Math. to express in an extended form, as in a series. 11. to bring (a chess piece) into effective play. —*v.i.* 12. to grow into a more mature state; advance; expand. 13. to come gradually into existence or operation. 14. a. to progress from earlier to adult form, b. to progress to later stages of ontogeny or phylogeny. c. to reach sexual maturity. 15. to disclose the plot develops slowly. 16. to undergo developing, as a photographic film. * [1585-85; < MF *developper*, OF developer — *des - DIS-1 + voler to wrap up - de vel op a • ble adj.]*

10. used to indicate the more remote in time, place, or thought of two or more things, etc., already mentioned, compared to them. This room is big and that one is bigger, esp. in referring to material objects; those of a man's mind, of pure thought, etc. 10. used to indicate the more remote, esp. one defining or restricting the antecedent, sometimes replaceable by who, whom, or which expressing cause or reason, purpose or aim, result or consequence, etc.) with the preposition standing at the end of a relative clause introduce a subordinate clause as the subject or place, time, or thought; opposed to this cousin. 3. (used to indicate one of persons, things, etc., already mentioned, implying a or contradistinction; opposed to this This suit fits used with

Assignment to choose a word and give it a form with connotation to its existing uses (24x24" square).



ADJECTIVE (A.P.H.) 1. a. 1. any member of a class of verbs that in many languages are distinguished in form, as partly by inflection, as being used to denote actions that are violent, shameful, or otherwise disgraceful; also, such an action. b. law CONCERNING METHODS OF ENFORCEMENT OF LEGAL RIGHTS, as PLEADING AND PRACTICE OPPOSED TO HAMMERED. 2. OF ONE COLOR OR DESIGN; OF THE SAME COLOR OR DESIGN AS SOMETHING ELSE; COORDINATE; MATCHING. 3. OF ONE COLOR; COORDINATE; MATCHING. 4. OF ONE COLOR; COORDINATE; MATCHING.

PROFOUND

ONE showing deep insight or understanding: *a profound thinker.*

↔

TWO originating in the depths of ones being: *profound grief.*

↔

THREE going beyond what is superficial or obvious: *profound insight.*

↔

FOUR of deep significance: *a profound book.*

↔

FIVE complete and pervasive: *a profound silence.*

↔

SIX extending or situated far beneath the surface: *the profound depths of the ocean.*

↔

SEVEN low: *a profound bow.*

“

Seb desu ot do tacs
ub't devom on ot selub. Eb colud gins cast
ikel dobnoy's subissen. 2. fomidire: serepic
“tacs” gnisgin—F N'rugfed

”

3. v. scattering has almost always been used by jazz singers as an interlude—San Francisco [attributed to Louis Armstrong, fr. the 1920s, echo of the nonsense sounds he used when he forgot song lyrics or was imitating leave.
4. n. heroin. (Drugs. From an old term for dung. See also *shit*.)

SHARP

[sh-arp] *adj.* 1. adapted to cutting or piercing, as having a thin keen edge or fine point; briskly or bitingly cold. 2. a keen in intellect: quick-witted; keen in perception; keen in attention; keen in attention to one's own interest sometimes to the point of unethical *<a trader>*. 3. keen in spirit or action: as, full or activity or energy; capable of acting or reacting strongly. 4. severe, harsh: as, inclined to or marked by irritability or anger; causing intense mental or physical distress. 5. affecting the senses or sense organs intensely: as, having strong odor or flavor; having a strong piercing sound; having the effect of or involving a sudden brilliant display of light.

na-if, na-if. (nī-ef', nā-), [nah-eef]—noun

naïf

1. One who is naïve or inexperienced.
 2. Simple and guileless; free from cunning or sham.
 3. One who is artless or credulous.
 4. Showing or characterized by a lack of sophistication and critical judgment.

Naïf sometimes connotes a credulity that impedes effective functioning in a practical world.

joker

Joker (jōk'ər) 1. a. One who teases or plays jokes. b. An amateur person who tends to make a show of cleverness. c. (Slang) A person, especially an annoyance or ingorance, that is used to tease or annoy others. 2. Gossip. A playing card, usually printed with a picture of a jester, used in certain games as the highest ranking card or as a wild card. 3. In most clauses in a document such as a legislative bill that have no specific purpose, 4. An informer, but important. 5. A descriptive name of something difficult, foul, or circumlocute.

STUN

stun (stūn) v. stunned.
 stunner. 1. To make senseless by or as if by a blow, dose, etc. 2. To stupefy, as with strong emotion; shock.
 noun

suffocate extinguish obstruct suppress constrict smother

origin Middle English, 15th century; from the Latin suffocatus: past participle of suffocare (to choke, stifle) from sub- and fauces (throat)

'se-fə-,kat'

v. transitive 1 a to stop the respiration of (as by strangling or asphyxiation) b to deprive of oxygen c to make uncomfortable by want of cool, fresh air 2 to impede or stop the development of

v. intransitive 1 a to become suffocated b to die from being unable to breathe c to be uncomfortable through lack of air 2 to become checked in development

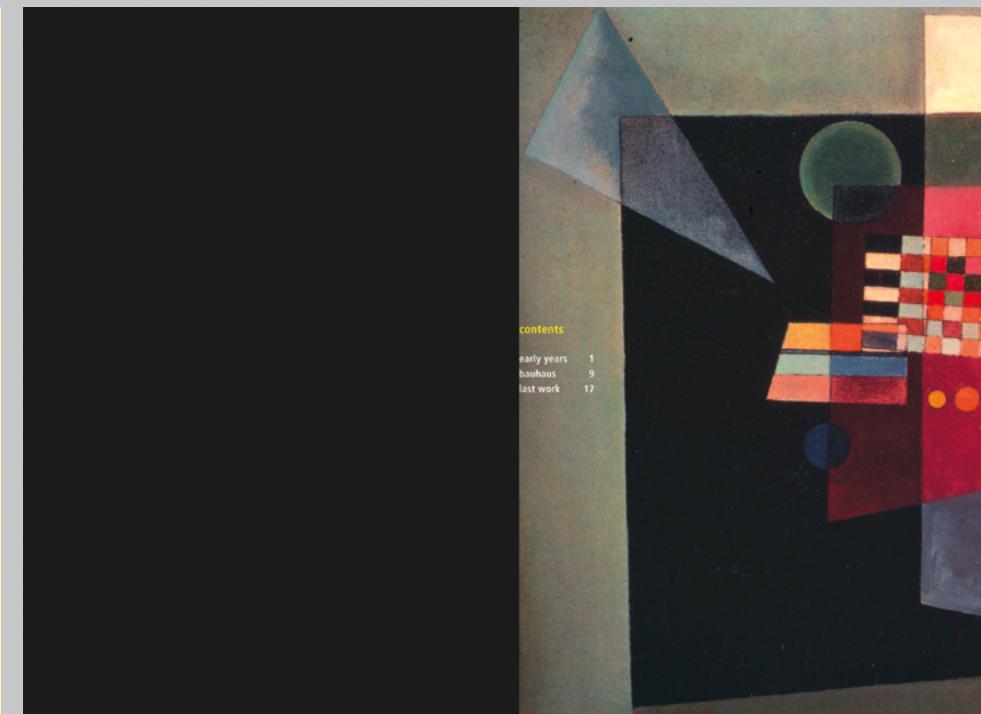
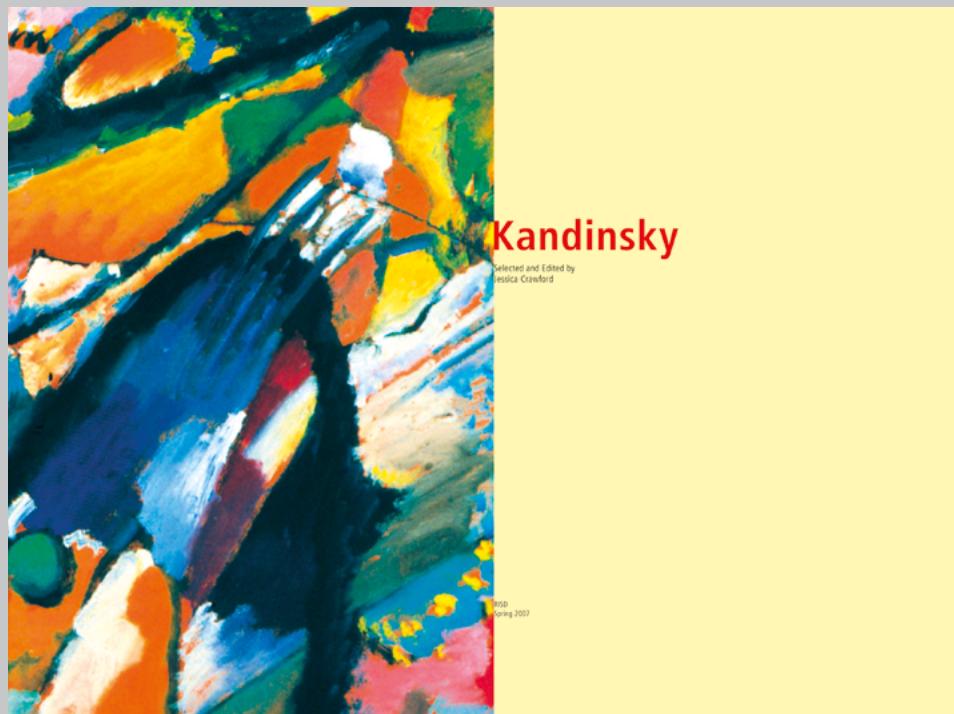
adverb suffocatingly \-ka-tin-lē noun suffocation \,se-fə-'ka-shən\ adjective suffocative \,se-fə-,kā-tiv\

strangle
asphyxiate

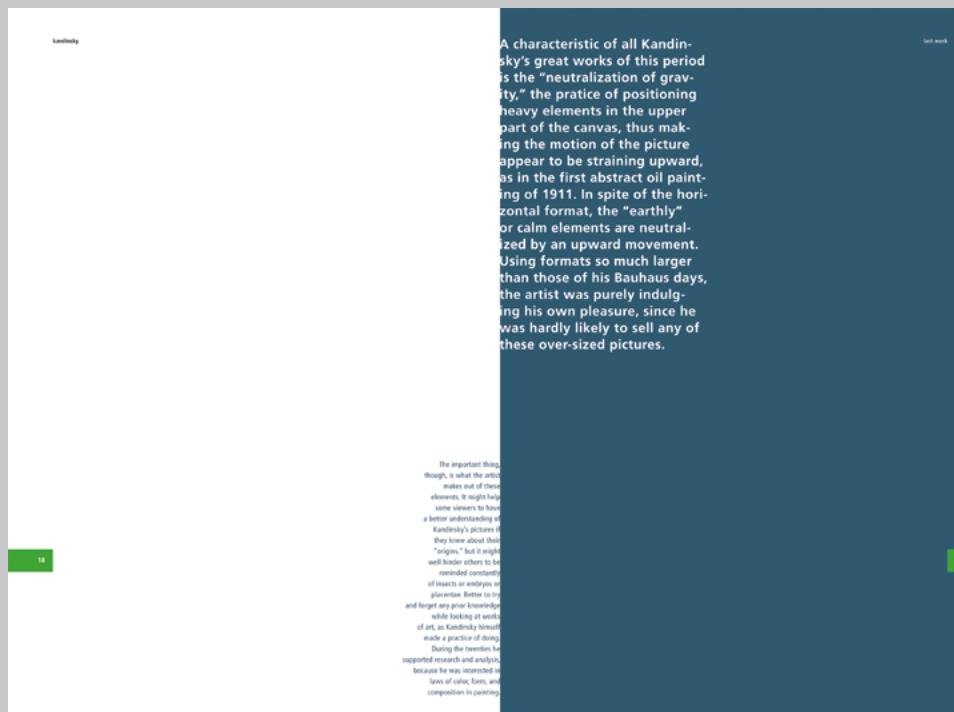
Typographic interpretation of a notion is a very popular assignment, included not only in the program of secondary and higher art schools, but also present in the entrance exams. This design method serves to make the recipient familiar – in the most direct way – with the meaning of a term, to image an item, phenomenon or idea with limited typographic measures. Typographic interpretation of a notion or short text is not only a matter of didactics. For at least a century, this method has been efficiently used by many professional designers, among them such names as Herb Lubalin, Emil Ruder and Henryk Tomaszewski, who have mastered the typographic interpretation of even very abstract notions. There are several ways of achieving typographic interpretation, which include scaling, reversing, overlapping, replacing and deconstruction of letters in a word, laying a word out on a page, as well as expression – compositions or typefaces and lettering used in the design. Most frequently, there are mergers and variation of the above.

Teaching communication by distilling and explaining confusing or complex terms with typographic means, Professor Lenk has not limited it to a single word, as most of educators would. The notions used in the assignment have been expanded by comprehensive dictionary definitions, which – contrary to appearances – does not make designing any easier. Students must construct a compositionally and semantically integrated communication, based on contrast: a word with its sense explained mainly by visual expression on the one hand, and a content of an extensive definition with its neutral, objective and maximally readable form on the other. In this assignment objectives, Krzysztof Lenk introduced something infrequent in didactics: he faced students with the necessity of merging extremely expressive typography with transparent one by means of limited formal measures (one color, no illustrations). Moreover, Professor Lenk leaves at students' disposal antonyms of given terms, and a possibility of using more than one poster to explain them. This clash of opposing but complementary contents and visual languages supports the communication. Once again, there is contrast, if not always in its direct and visual form. The above mentioned characteristics of this assignment have an overarching objective: teaching how to create proper connotations of the term (its meaning) by means of layout, expression of the visual language or manipulating conventions. On the analysis of the selected designs made by Professor Lenk's students, what strikes is their diversity and the wide range of applied visual means, as well as the high intellectual level of these solutions.

Students were asked to choose an artist they truly admire and create layouts for an art magazine, with a sequence of pages using illustrations, the artist's bio, quotes of their statements, and statements made about them by others. The goal of this assignment was to create a personal presentation that was free to be expressive and move beyond traditional conventions of typographic form.



The true work of
art is born from
the 'artist': a
mysterious,
enigmatic, and
mystical creation.
It detaches
itself from him,
it acquires an



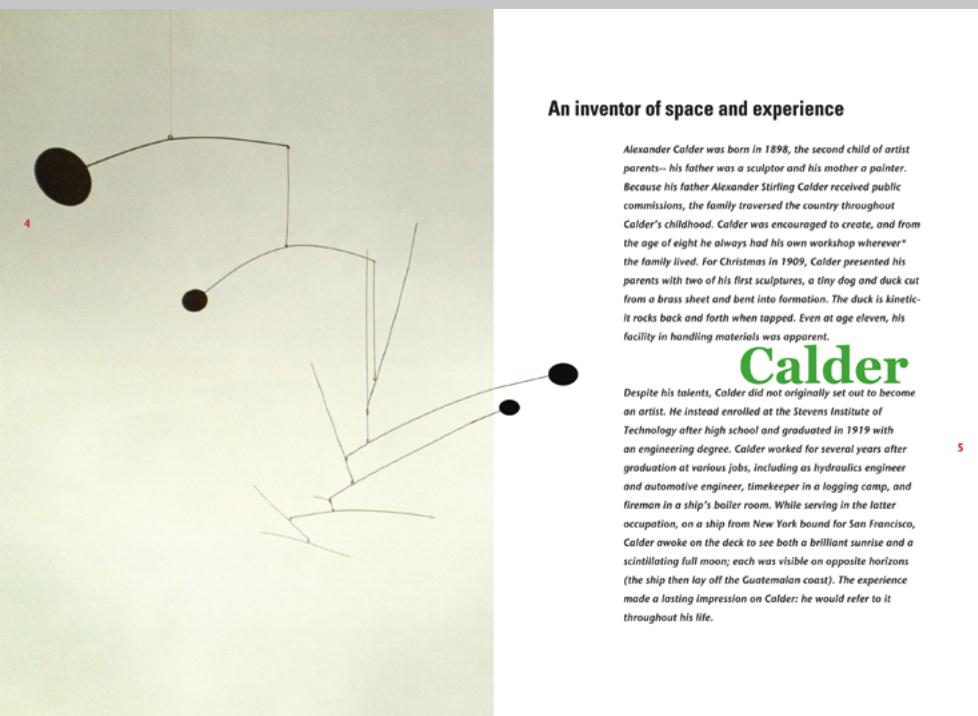
Notice that the student generates contrast between the density of the Kandinsky's paintings and the other page. By allowing open space to breathe in juxtaposition, the paintings are given emphasis and celebration of their textures and material form.

Friendship of Two Great Artists

Calder

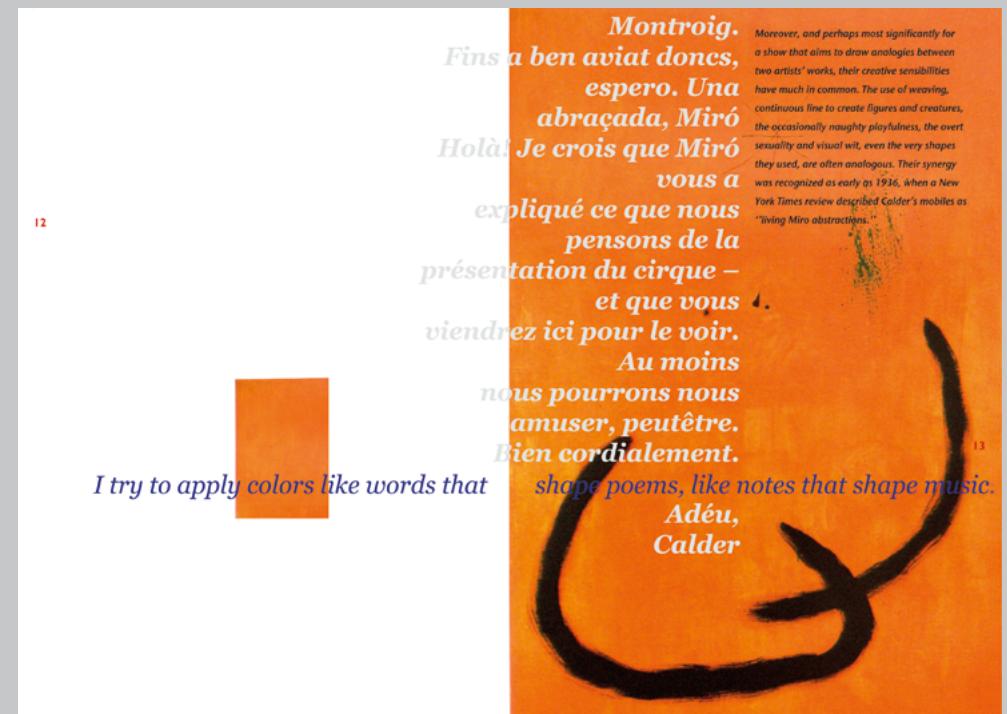
Miro'

Comparing the work of Alexander Calder and Joan Miró is both appropriate and rewarding. Not only do Calder's sculptures share many traits of Miró's paintings and graphics, but the two artists also often complement each other thematically, as the excellent and wide-ranging selection in this impressive show demonstrates. Both artists rejected academic restraints to produce abstract art derived from nature and the imagination. They knew each other in Paris in the 1930's and met again in New York during World War II. Both were influenced by the Surrealist notion of the unconscious as the most authentic source of inspiration, but they rooted their fantasies in recognizable imagery based on personal experience.

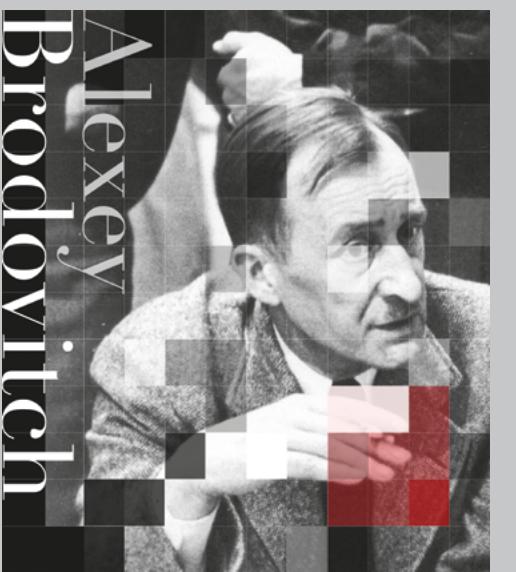


Memory Fantasy and the Irrational Miro

Miró was born April 20, 1893, in Barcelona and studied at the Barcelona School of Fine Arts and the Academia Gali. His work before 1920 shows wide-ranging influences, including the bright colours of the Fauves, the broken forms of Cubism, and the powerful, flat two-dimensionality of Catalan folk art and Romanesque church frescoes of his native Spain. He moved to Paris in 1920, where, under the influence of Surrealist poets and writers, he evolved his mature style. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogies of Surrealist poetry. These dreamlike visions, such as Harlequin's Carnival (1925, Albright-Knox Gallery, Buffalo) or Dutch Interior (1928, Museum of Modern Art, New York), often have a whimsical or humorous quality, containing images of playfully distorted animal forms, twisted organic shapes, and odd geometric constructions. The forms of his paintings are organized against flat neutral backgrounds and are painted in a limited range of bright colours, especially blue, red, yellow, green, and black. Amorphous amoebic shapes alternate with sharply drawn lines, spots, and curlicues, all positioned on the canvas with seeming nonchalance. Miró later produced highly generalized, ethereal works in which his organic forms and figures are reduced to abstract spots, lines, and vivid colours.



This is a story about Alexander Calder and Joan Miró who had a lifelong friendship, exchanging letters and opinions. There is a wonderful interaction of image and text throughout the layouts.



Alexey Brodovitch, a periodical designer ("Vogue" and "Harper's Bazaar"), revolutionized modern magazine page layouts. He was interested in the "ballet of the page" – for elements to dance and play on the page. He often said to his students, "Astonish me!". These layouts demonstrate a thoughtful interplay of presentation and the subject's work.



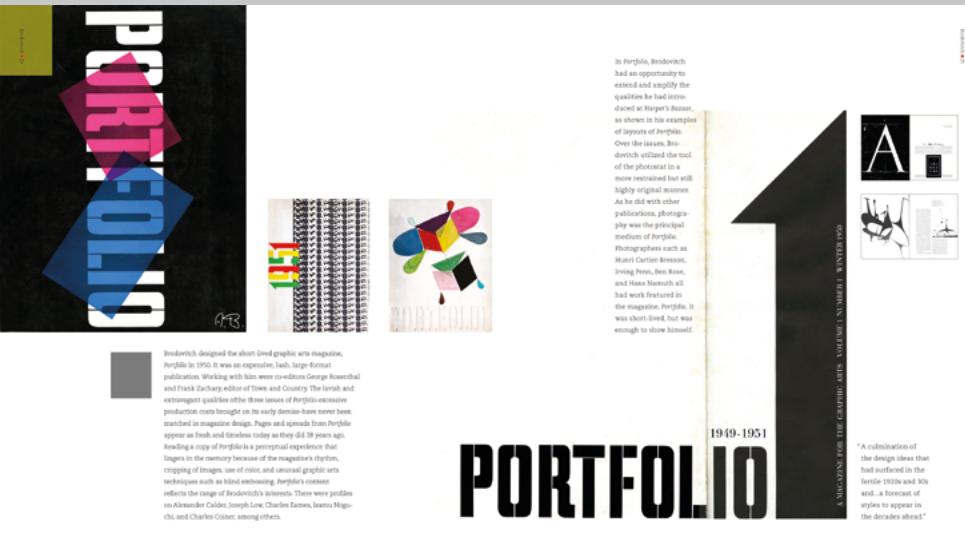
Alexey Brodovitch 1898-1971

life
work
essays
thoughts
influence
criticism



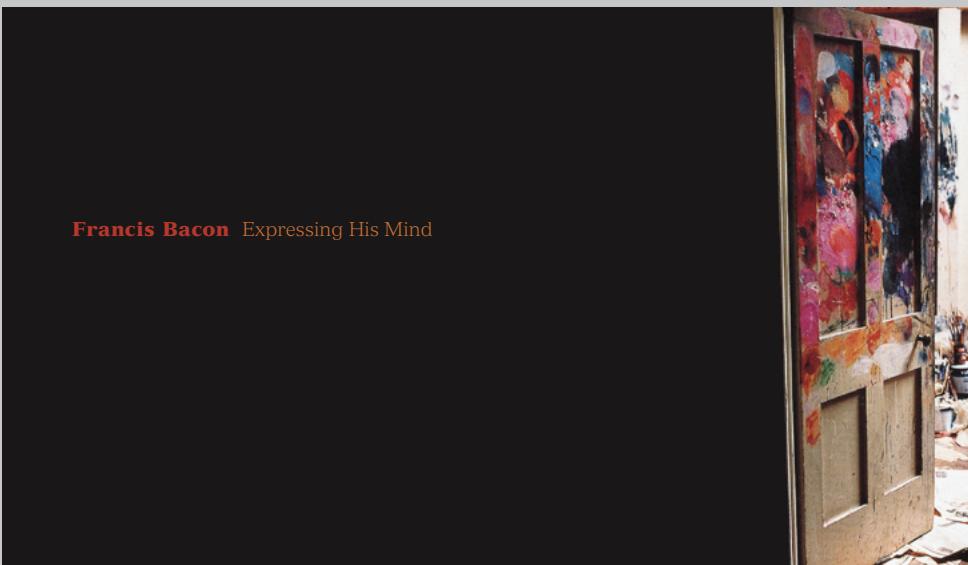
Harper's Bazaar Page Layout

The page layouts of Harper's Bazaar document the evolution and refinement of Brodovitch's pioneering ideas and sense of design. Allen Hurlbert has said, "Brodovitch brought a rare sense of excitement and clarity to the printed page." We strive to master the integration of text and image, creating a dynamic tension between the two, while maintaining the essence of the content with an economy of visual means. The most important of his visual tools was strong contrast, achieved through dynamic bleeds, cropping, and white space in the layout. In some of his early designs, Brodovitch worked closely with these photographs and combined them elegantly with his skill in cropping and positioning the pictures along his magazine covers and spreads. His ability to create a sense of depth, space and movement through a sensitivity to typography was also very successful, remembering his experience with Dada movements when he was in Europe earlier.



PORTFOLIO





Francis Bacon Expressing His Mind



The use of texts in these layouts on the work of Francis Bacon invites viewers inside the images. The content of the imagery is rich and textured, photographs of the artist's studio blending almost seamlessly with the world of the paintings. Overall, the composition creates an immersive experience.

In Memory of George Dyer, 1981

"For me Van Gogh really did find a new way of depicting reality, even for the simplest things, and that method wasn't realist, but was much more powerful than simple realism. It was really a work of re-creating reality." —1992

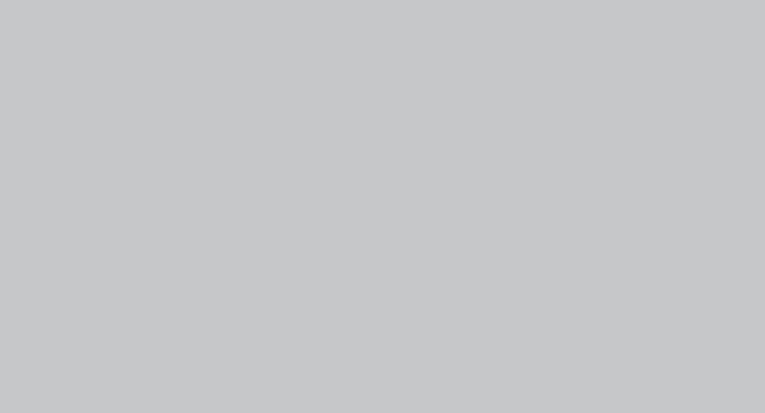
"The primitives often used the triptych format, but as far as my work is concerned, a triptych corresponds more to the idea of a succession of images on film." —1992

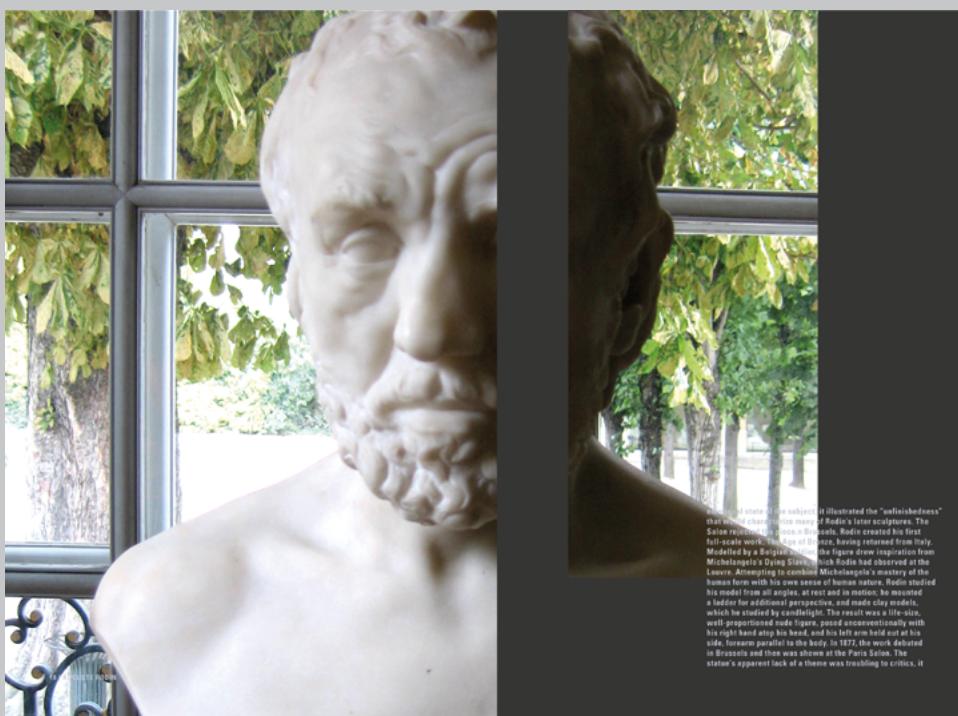
Although Bacon never attended art college, it is amazing to see how skilled he could depict an emotional portrait. With slabs of paint, scratches of color, and translucent images, a face emerges from the messiness. It also creates the illusion that the faces are caught in high-speed motion. Additionally, Bacon is also known for his figure paintings. He would create a sense of space and depth, through the simple use of lines to mark angles across the surface of the painting. When depicting space, the artist often uses very flat colors. However, when in contrast with his detailed and rich amount of brushstrokes that expressively creates his figures, this results in very dynamic and graphic paintings of Bacon.

The artist strongly believed in his own intuition when creating these striking images. He claimed that when making paintings, one should allow the elements that were brought together by the artist to achieve their own life. Therefore, he often did not have a plan before he starts a painting.



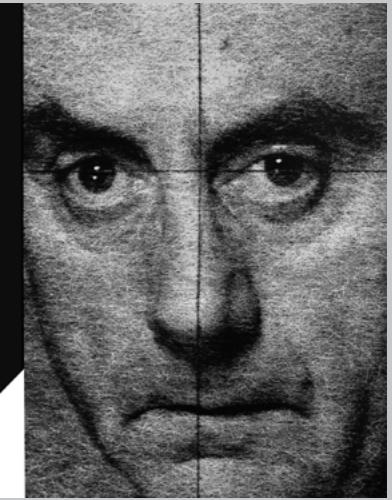
"I don't have many memories of my parents. I never got on with either of them. I get the impression that they always thought I was an odd child." —1992







Banksy's art is a social and political one. Its presentation style has an activist connotation, contextually appropriate to the types of publications it may be commonly featured in.



In his early photographs, Man Ray wrote that he discovered the "dissolving" technique by accident in 1921, while developing photographs for French Kite-sportswear. Man Ray made photographic images which he called "dissolving" or "fouillantes".

The process, which results were called "dissolving" images, was a combination of photography on the monitor, involves placing an image on a photographic plate which is then exposed to a light source. Since this was a very experimental, Ray-sophisticated, photographic technique, it was a secret that Man Ray had brought to his old pictures. He developed his own approach to making photographs, "dissolving" them into abstract Rayographs. His dissatisfaction with the technical effects of 1920 made him turn to the art of the picture. In response to this dissatisfaction, Man Ray made collages, several prints, experimental versions, and the well-known colour photographs. The most famous was probably "Ray's first photograph" which was taken in 1920.

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Man Ray, 1920
MoMA Collection



Man Ray displayed artistic and mechanical ability from childhood. His education at River High School from 1907 to 1911 provided him with a solid grounding in drafting and other technical skills. At the same time, he observed family members and those in the local art community, where he studied the works of the Old Masters. After leaving high school, he was offered a scholarship to study art at the University of Chicago, but chose instead to become an artist. However, much like the decisions disrupted his personal life, his family and associations, they nevertheless influenced the later development of his career.

Ray eventually married the family's maid, Dorothy Moore. They moved to New York City in 1921, where Ray established himself as a commercial artist and teacher of illustration, painting, and design.

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Rayograph, 1921
MoMA Collection

**Presenting the works
of Man Ray. Expressive
typography compliments
the geometric graphical
style of the artist.**

**Presenting the works
of Man Ray. Expressive
typography compliments
the geometric graphical
style of the artist.**

Once more, Professor Lenk introduces his concept of simultaneously expanding students' professional and general knowledge while executing a design assignment (*to assist them in becoming both skillful and enlightened designers*¹). In order to meet the requirements included in *Lesson VI* assignments, students had to learn as much as possible about their protagonist. First of all, collect data (including the iconographic material), carry out the analysis, and finally – draw conclusions and systemize. The next step was using the gathered information to make a statement by means of a visual language reflecting the character of the given artists' work to create their "portraits" (Professor Lenk used the term *typographic portrait*²). The resulting two-page spreads are therefore a pretext to teaching more than a typographic layout of proper image–text relationships.

There are two more invaluable layers to *Lesson VI*: analytical and interpretative. First, students collect and explore the obtained data (texts, quotations, illustrations). Then, they use them as a basis for designing information (by organizing and ordering the collected data), and finally explain it to the recipient by means of a visual communication. It is a great advantage of this assignment, visible only from the level of the didactic process. Given the ready-made data, prepared by their teacher, students would not benefit in this respect – although the visual effects might be similar, they would not acquire the skills, knowledge and experience regarding data gathering, analysis, and drawing conclusions to be applied in the solution (*design doing*). These notions are fundamental to any designer, regardless of the represented design discipline.

Another interesting quality of *Lesson VI* refers to explanation. The simply formulated objectives: *the goal of this assignment was to create a personal presentation* confronted students with the situation of double authorship. Not only were they required to collect and edit the content (including texts and photo materials), but also to use it as a basis of a visual narrative. Students' distance to their design was therefore shortened, while the awareness of consequences of all their design decisions increased. Working this way, they directly experienced and realized how even the slightest change may have a vital (positive or negative) effect on the quality of the message. It is the education in mindfulness, responsibility and efficient work from the practical perspective.

Among other things, the *Lesson VI* assignments require students to analyze the formal properties of a given artist's work. It is not meant, however, to imitate the protagonist's style or to stylize the graphic design, nor to stimulate students to construct a purposeless self-expression or generate purely formal solutions. The point is developing a particular type of interpretation, so that the resulting visual language of the designed article makes connotations accurate to the character of its protagonist's work. In other words, the formal properties of the artist's work should purposefully inspire students to make a design about this person's art. The design is intended to communicate about the protagonist by means of a wide range of measures learned in the previous *Lessons*, rather than by stylization. Thus the title of *Lesson VI: Presentations*. The art, as narrated by students, is the center of attention – rather than the artists themselves, while the properties of their style become part of a narration, and not its foundation. It is another level of difficulty in this seemingly simple and low-profile assignment. As much as with other typography assignments offered by Krzysztof Lenk, it is easy to adapt the objectives to design disciplines outside of typography, such as visual information or web design. *Lesson VI* is a logical conclusion of Professor Lenk's typography teaching program and his approach and attitude to design.

¹ *Pass It On. Krzysztof Lenk in conversation with Ewa Satalecka, PJAiT*, Warsaw 2020, p. 238

² Cf. K. Lenk, *Wystawa, wykład, warsztaty* [Exhibition, Lecture, Workshops], University of the Arts in Poznań, Poznań 2011

Krzysztof Lenk (also known as Kris; July 21, 1936 – May 22, 2018) was a graphic designer known as a specialist of visual communication, and a celebrated educator. During his career, he designed numerous magazines and publications, posters and book covers, diagrams and information maps; he was a professor of graphic design at Academy of Fine Arts in Łódź, Poland, and later at Rhode Island School of Design (RISD) in the US; co-founder (with Paul Kahn) of Dynamic Diagrams, a firm specializing in information design, where he served as creative director between 1990 and 2001. Krzysztof Lenk shared his expertise through numerous lectures, workshops and conferences in many countries. He was an author and co-author of many books and articles. For his achievements he received an Honorary Doctorate Degree at the Academy of Fine Arts and Design in Katowice, Poland, his alma mater.

Krzysztof Lenk was born in 1936 in Warsaw, Poland. His early memories include time witnessing World War II. After the war he lived in Warsaw with his parents and later his wife and children throughout the first half of his life. He studied at the Warsaw Academy of Fine Arts and then in the Faculty of Design of the Academy of Fine Arts in Katowice (from 2021 Academy of Fine Arts and Design), where he graduated in 1961. After earning his degree, Lenk worked freelance designing books, book covers and posters. He traveled to Paris, where he worked for the Société Nouvelle d'Information et Publicité (SNIP) advertising agency (which later became TBWA) and for the magazine "Jeune Afrique". These experiences led him to discover his interest for design of information and narration, and steered his work toward magazines.

Back in Warsaw, in 1969 he designed a weekly magazine, "Perspektywy" and maintained position as its art director until 1972. Between 1970 and 1981, he also art directed other magazines, such as "Polish Art Review", "Problemy", "Ilustrowany Magazyn Turystyczny", "Przeglad Techniczny," and "Animafilm". During this time he also designed numerous books, albums and professional publications.

In 1970–71 he co-designed a large promotional campaign for the German company ERCO Leuchten, which produced lighting fixtures made by leading designers of Europe. In 1973, Lenk started his career as an educator in Academy of Fine Arts in Łódź, where he taught typography and design of periodicals in the Graphic Design department until 1982. During the academic year of 1979/80, he traveled on invitation to teach at Ohio State University in Columbus, OH. Over the course of those years he received an award from the Polish Ministry of Art and Culture for his educational excellence.

In 1982, living under Martial Law in Poland, Krzysztof Lenk was invited to Rhode Island School of Design (RISD) as a visiting professor. While there, a permanent position opened up in the Graphic Design department, which led to his tenure at RISD for nearly thirty years until he retired in 2010. Professor Lenk taught information design and typography to undergraduates and graduate students, and traveled widely abroad as a visiting scholar. He brought workshops and lectures to many schools and institutions throughout the US and around the world, including Canada, Netherlands, Scandinavia, England, India, Australia, and New Zealand.

Krzysztof Lenk's renown expertise in logic of visual communication coincided with the launch of the World Wide Web and the internet revolution. Together with Paul Kahn he founded the information architecture firm, Dynamic Diagrams. The studio rapidly grew to a company with offices in Providence, Baltimore, and London, England. Between 1990 and 2001 Krzysztof led the company as its Creative Director. After retiring from the company, he remained active there as an advisor and consultant.

Dynamic Diagrams worked with many global institutions, including IBM, Sun Microsystems, Microsoft, Harvard University, Yale University, Holocaust Museum in Washington, Asian Art Museum in San Francisco, Merrill Lynch, MacMillan in London, Musée des Arts et Métiers in Paris, and Samsung Electronics in Korea. The Samsung commission was one of their largest – Dynamic Diagrams coordinated the design of 75 websites, across 35 countries and 18 languages.

Since 2000, Krzysztof Lenk had also served as an advisor to Tellart, a Providence-based experience design firm founded by RISD alumni.

Lenk contributed as a lecturer to various conferences and professional events around the world, including the International Design Conference in Aspen, where he was invited in 1983 as an IBM Fellow. In 2001, he gave a talk at the TED Conference, where he demonstrated a dynamic statistical model of the world as represented by a village of 1000 inhabitants. Lenk was also an active member of American Institute of Graphic Arts (AIGA).

Tomasz Bierkowski designer, advisor, researcher, design critic, employed with Academy of Fine Arts and Design in Katowice (professor, head of the Chair of Graphic Design). He specializes in designing scientific and popular science publications, as well as visual identities. Publishes texts on typography and visual communication, author of the books: *On typography* (2008), *Type for "Solidarity"* (2018), *Typography for humanists* (with Ewa Repucho, DA, 2018), *Texts not only on typography* (2020).

Leads design workshops in Poland and abroad. Visiting professor at Academy of Fine Arts and Design in Bratislava (2013). He studies the problem of reading experience and usefulness of visual messages as well as studies relationships between UX and typography, and the implementation of design thinking.

Juror and chairman of committees of international design competitions.

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