

Six Lessons in Typography
at Rhode Island School of Design

Krzysztof Lenk

Tomasz Bierkowski



Academy of Fine Arts and Design
in Katowice

Katowice
2021

To my former students

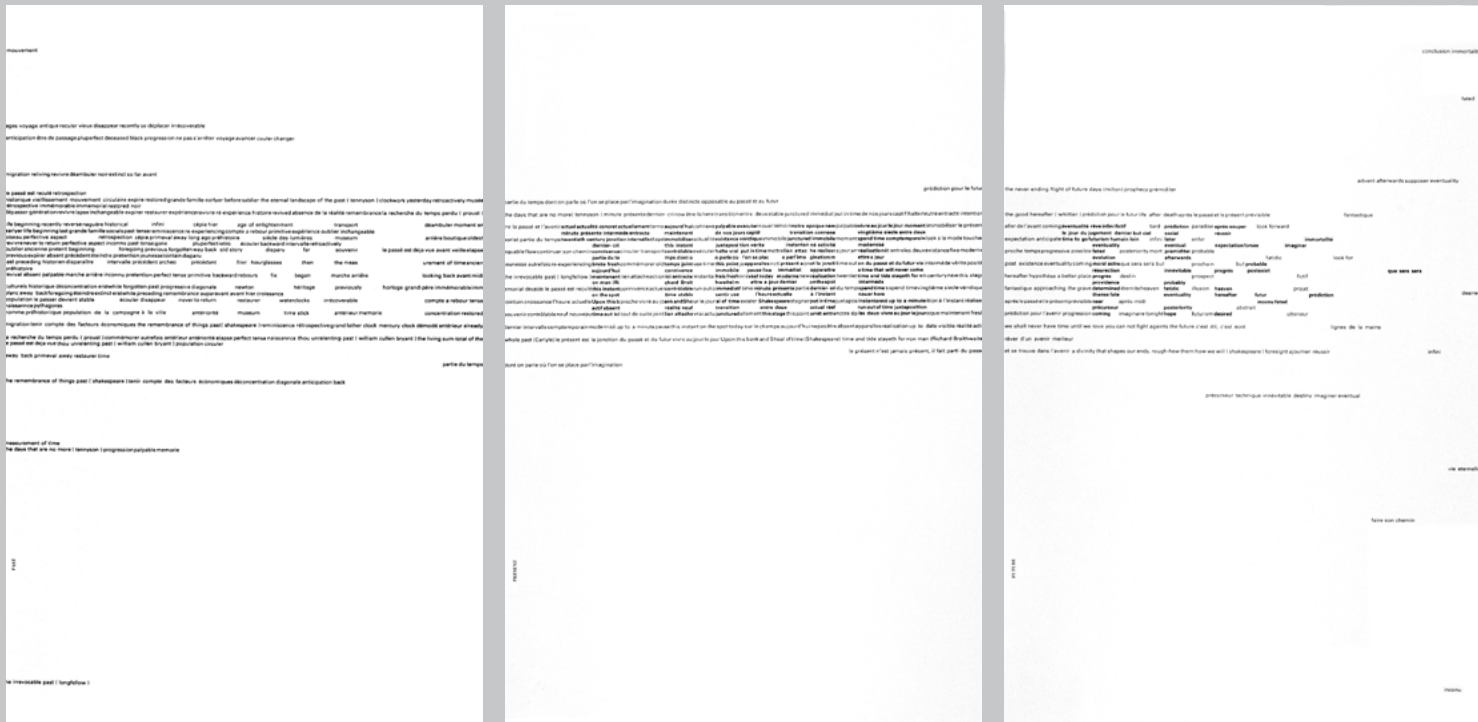
Students' works designed in my typography classes in the RISD Graphic Design Department in the years 1982–2010.

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

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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 other*³. 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 think*⁴. 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 step*⁵. 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 issue*⁸. 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 mind*¹¹. 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*, PJA1T, 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 R1SD 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 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

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 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. Order makes it possible to

focus

on what is alike and what is different, what belongs together and what is different, what belongs together and what is segregated. When nothing superfluous is included and nothing

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-Arnheim

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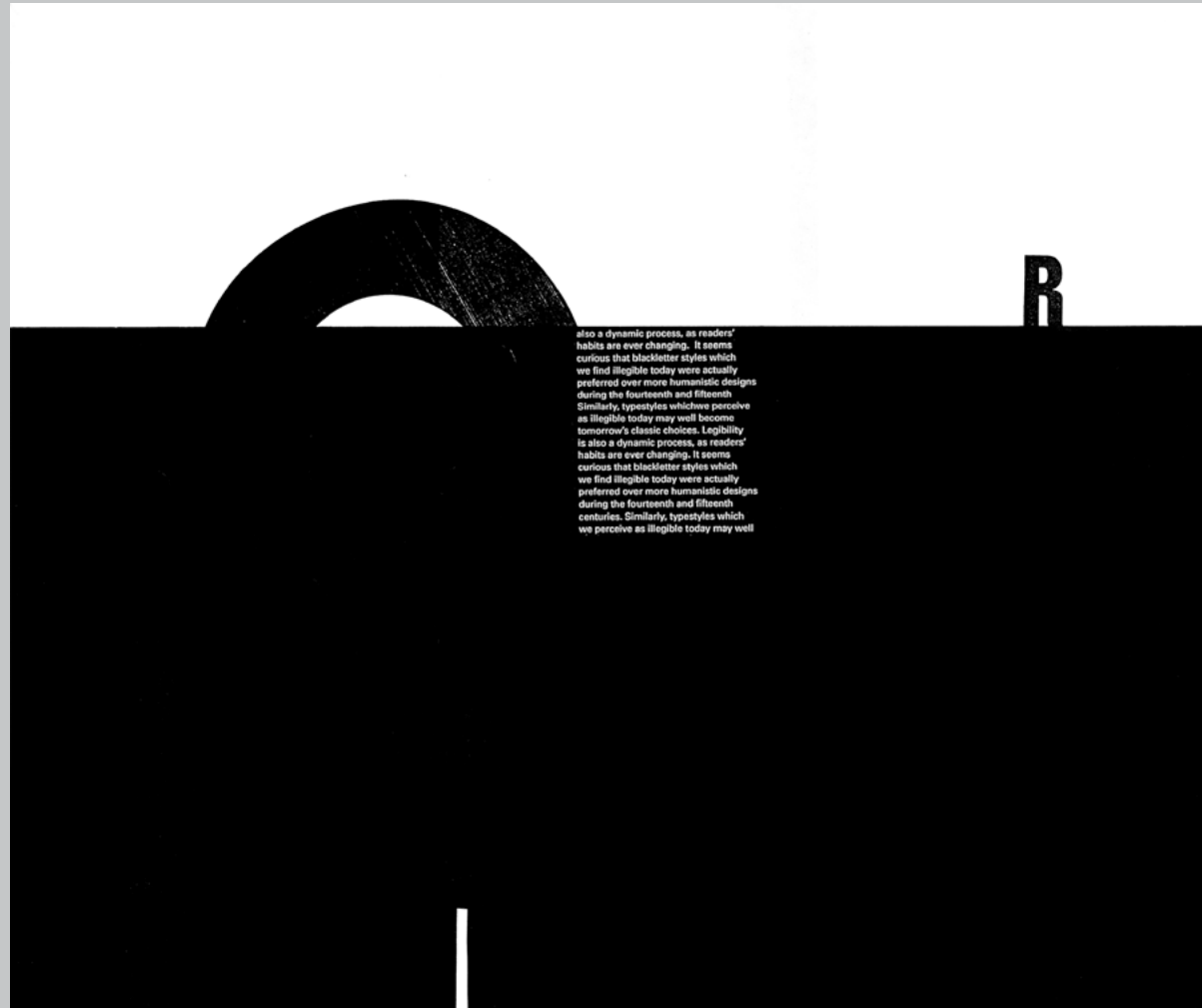
-Arnheim

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*

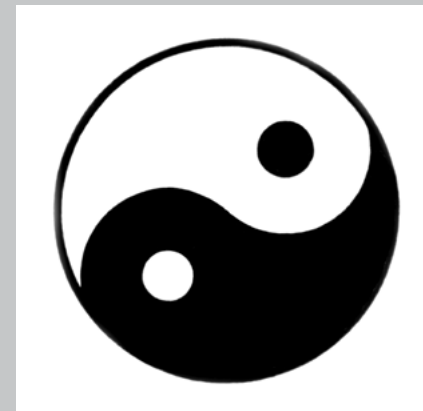
The above text written by Rudof Arnheim is crucial to understanding typography as an organized system of logically interrelated elements.

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.



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Betrieb. In einer Bud
-abgerissene Viertelno

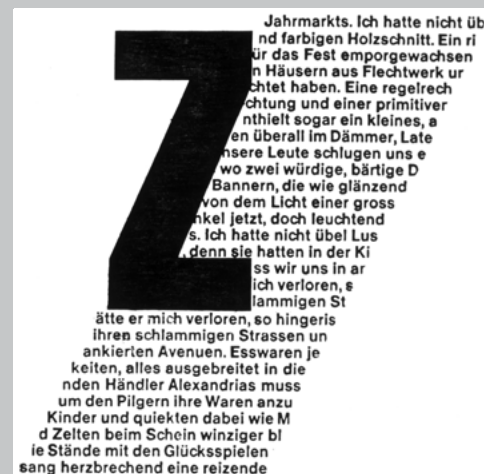
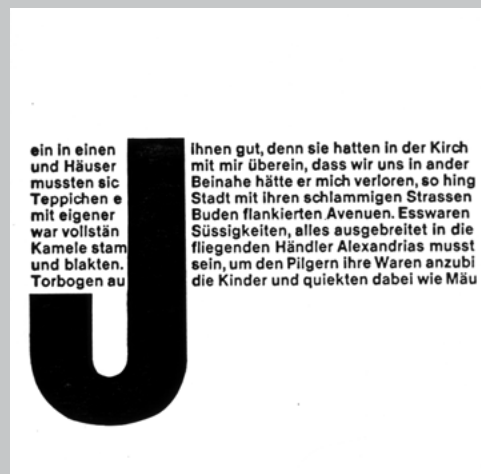
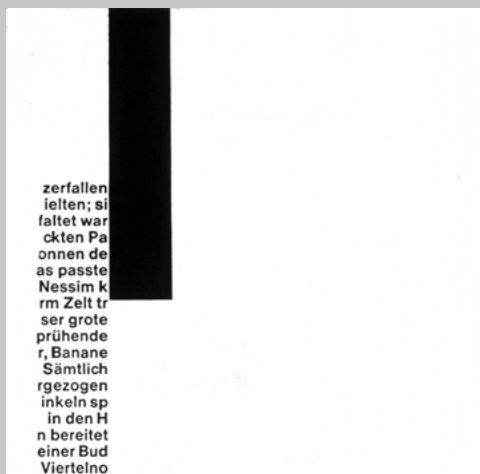
sassen unter Bannern,
angestrahlt von dem
Dichtes Dunkel jetzt
Jahrmarkts. Ich hatte
ihnen gut, denn sie hat
mit mir überein, dass
Beinahe hätte er mich
Stadt mit ihren sch
it allen Wonnen de
reifen, und das passte
zu erledigen; Nessim k
en bei unserm Zelt tr
ich von dieser grote
en, von lichtsprühende
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

erlesenes Vergnügung
und Fackeln schwankt
unter einem zerfallen
he sich unterhielten; si
schwingen gefaltet war
schriften bedeckten Pa
it allen Wonnen de
reifen, und das passte
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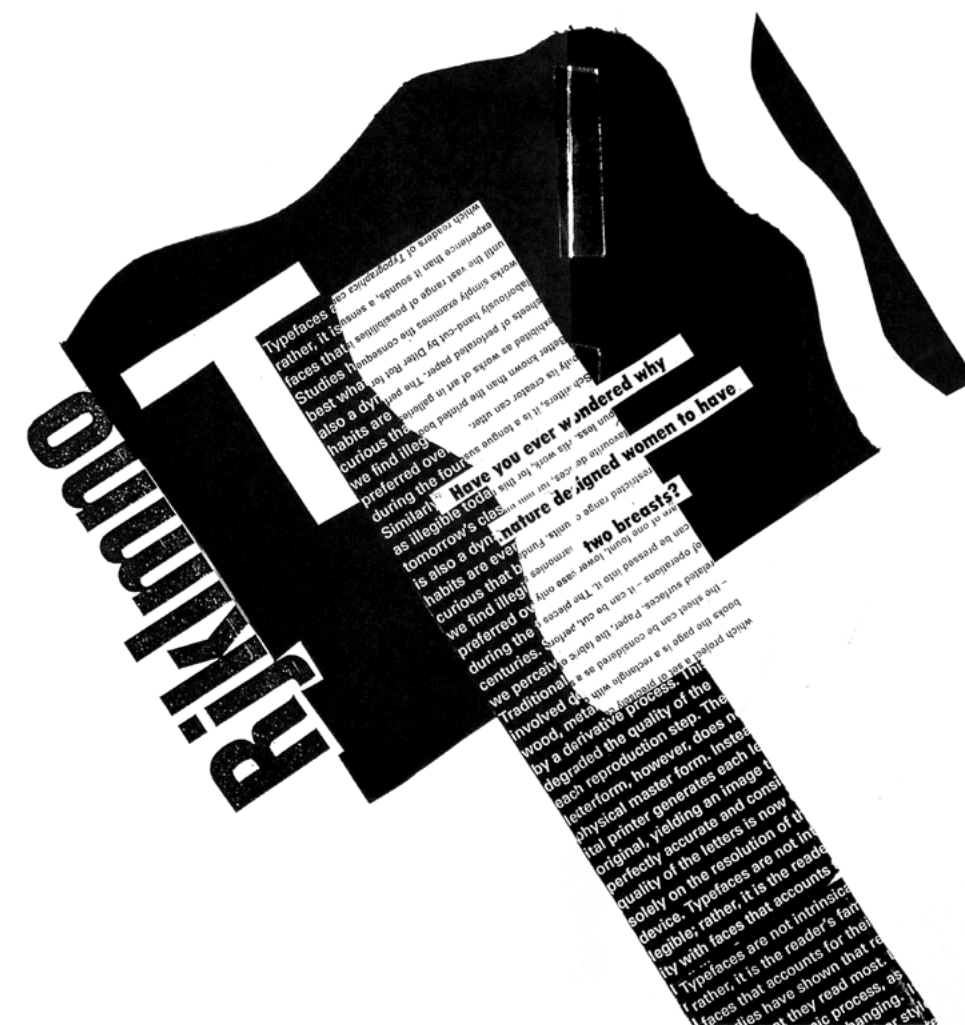
The three variants of the layout present the subtle differences in the perceived sharpness of the edge and the relative brightness of the white spaces between particular elements. The contrast appears lower towards the softer corner and ragged edge, while it enhances along regular edges. Each layout provides for different expression based on the same components.

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.

123



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 its elements in a more artistic or interpretative way.

Comparison of texts of different typefaces; contrast between text in Futura and text in Garamond.

Left column: Futura 10 pt
Right column: Garamond 10 pt

63

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.

iii. Contrast in tracking

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

65

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ii. Contrast in size

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

64

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iv. Contrast in linespacing

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

66

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.

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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.

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

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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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 it 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 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?

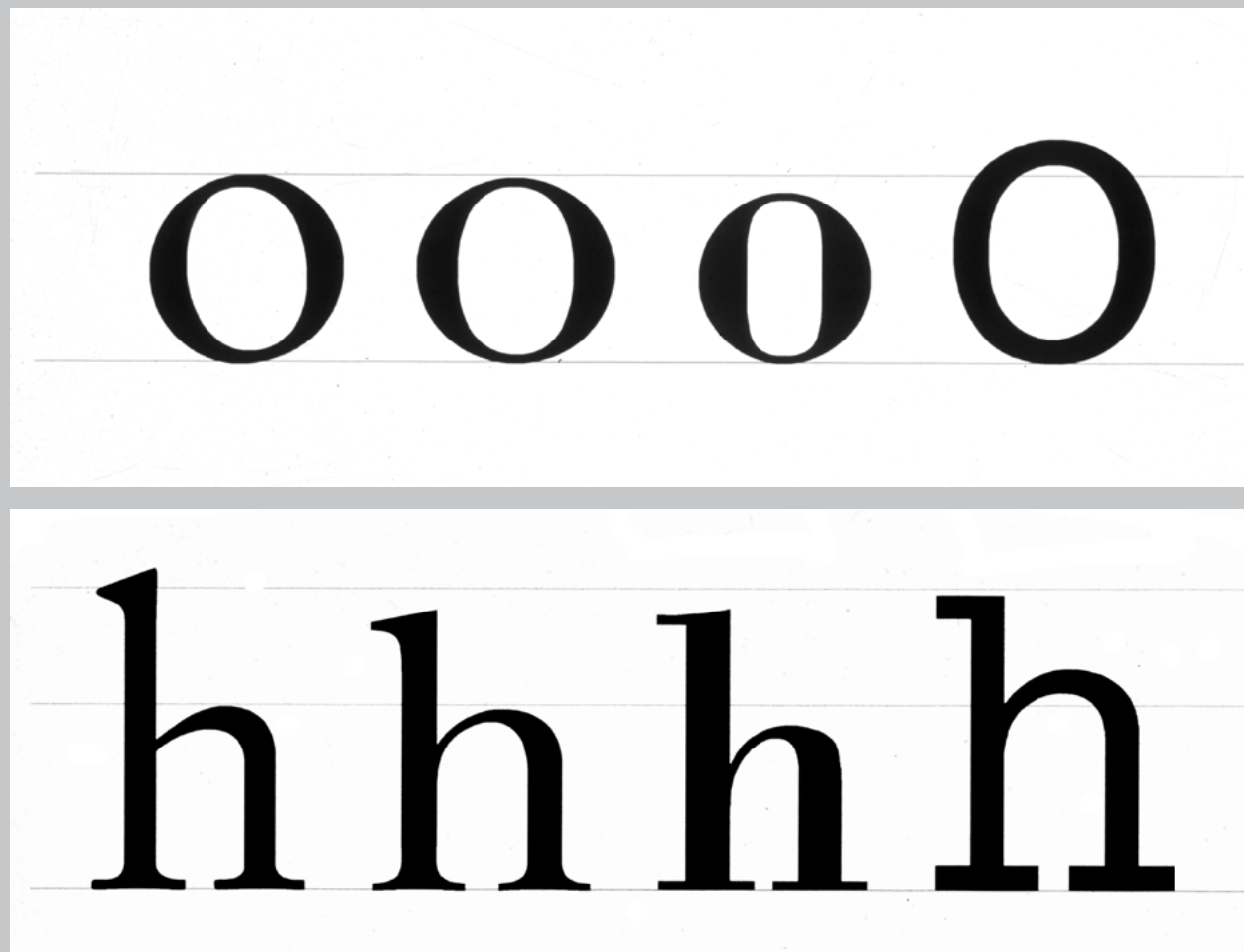
The subsequent assignments in *Lesson I* gradually become more complicated; the scope of the studied relationships between black and white expands: from operating on texts of similar density, and therefore comparable typographic color, to the more dynamic and complex layouts with strong dominants, which 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.



Overlaying several typefaces allows to instantly see and compare the differences of their graphic and structural characteristics. This simple method facilitates understanding of what seems difficult and confusing to inexperienced students and designers.

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.

Laura Ellen Cunningham

Adobe Garamond Pro, Reg.

Laura Ellen Cunningham

Bembo Std, Reg.

Laura Ellen Cunningham

Adobe Jenson Pro, Reg.

Laura Ellen Cunningham

Adobe Caslon Pro, Reg.

Laura Ellen Cunningham

Palatino, Roman

Laura Ellen Cunningham

Dante MT Std, Reg.

Laura Ellen Cunningham

Janson Text LT Std, 55 Roman

Laura Ellen Cunningham

ITC Legacy Std, Book

Laura Ellen Cunningham

Chapparral Pro, Reg.

Laura Ellen Cunningham

Berling Light Std, Roman

bold weight **NORRIS HUNG** italics *March 16 1987* light weight Berkeley

myriad pro, 32pt, optical kerning, -100 tracking
Norris Hung March 16 1987 Berkeley

0 tracking
 Norris Hung March 16 1987 Berkeley

100 tracking
 Norris Hung March 16 1987 Berkeley

helvetica 40pt, optical kerning, 0 tracking
 norrishungmarch161987berkeley

word spacing
 norris hung march 16 1987 berkeley

capital beginning of words
 Norris Hung March 16 1987 Berkeley

all caps
 NORRIS HUNG MARCH 16 1987 BERKELEY

small caps
 NORRIS HUNG MARCH 16 1987 BERKELEY

Anna Castleton Corey
 06.15.90

CINDI LEE
 03.29.90

Anna
 01 Wexler
 21 89

HANNAH HAHN
 AUGUST 2, 1990

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.

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.

CLAUDE GARAMOND

type founder, type designer, publisher, punch cutter
1480-1561

CLAUDE GARAMOND

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.

The typefaces Garamond produced between 1530
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B. C. 1480 IN PARIS, FRANCE, D. 1561 IN PARIS, FRANCE

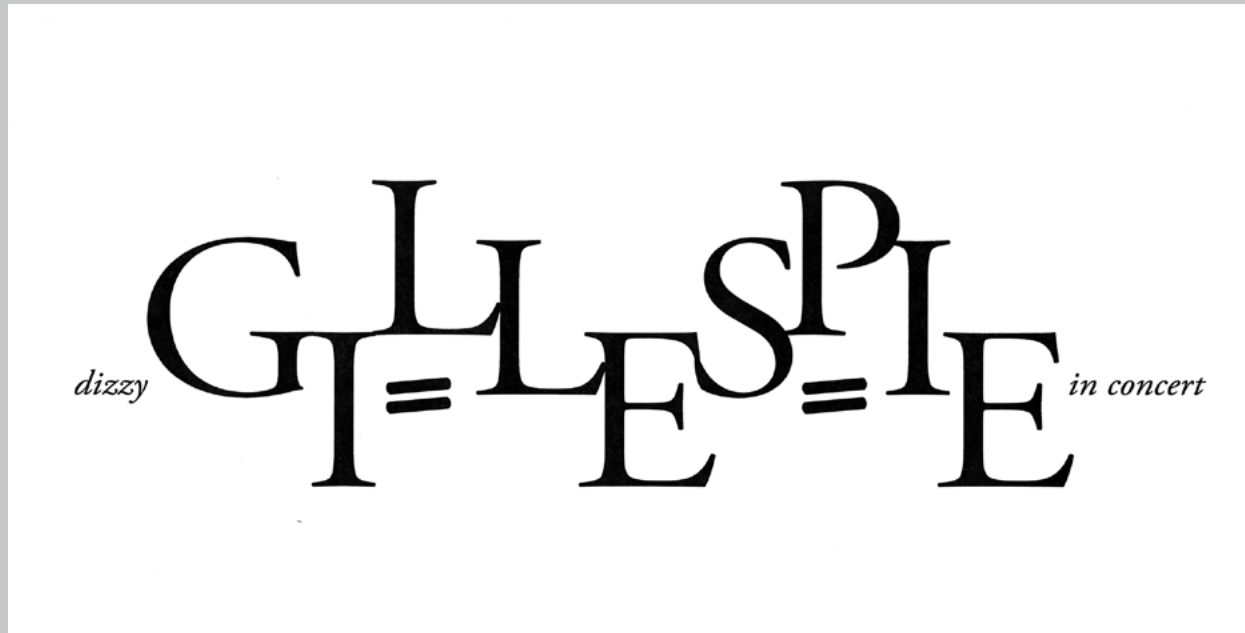
Students studied the characteristics of typographic styles by means of layouts referring to the aesthetics of the epoch, in which the analyzed typeface was designed.

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

CLAUDE
Type founder & publisher
GARAMOND
Punch cutter & type designer
1480-1561
MCDLXXX-MDLXI

Claude Garamond
TYPE FOUNDER
PUBLISHER
PUNCH CUTTER
TYPE DESIGNER
1480-1561

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 coveted 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, handmaking each to ensure 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 layered, interlocking 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.

has fast become one of the hottest new additions to New York’s dynamic design scene. Cleverly walking the line between conceptual art and product design, Wong has created an impressive, and often controversial, breadth of work known for its humor and irony. The designer’s irreverent style was evident from the start, when the young graduate of New York’s Cooper Union art school reinvented Philippe Starck’s ‘Bubble Club’ chair as a lamp. Since then, Wong has continually drawn parallels between art and design in his signature tongue-in-cheek style, creating everything from a bulletproof rose corsage to a rubber dipped chandelier. More than his penchant for innovation and wit, his luxury materials has earned him many design masters or creating proprietary pieces, Wong

Tobias Wong,

other 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 a 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 er. His non-calligraphic approach interested me a lot. For made to quickly sketch the basic characters of Electra and to me. It appealed to my own ideas that I was developing ers could be constructed. Until then, all the information drawing letters was from a calligraphic point of view. It r and writing from left to right. My brain doesn’t work in a linear way. So Dwiggins’ modular approach to letter drawing appealed to me that there are different ways to approach type design. ‘Finally, I looked closely at his work for a third time in regards to his approach to form and counterform. Since I was young, my approach to drawing has been based around negative space. I learnt it from my mother who is an artist. The lesson came one day when I was frustrated that my drawings of trees never really looked like trees. They just looked like a bunch of lines. I could not get a feel of the shape or structure of a tree. She taught me to draw the shapes between the branches instead of the branches themselves. When you do that, you quickly come a lot closer to actually drawing something resembles a tree. When I am drawing letters, I use the same approach. I am drawing the white shapes not the black strokes. So the relationship between the white shapes on the inside of the character and the outside of the character is something I am very interested in. I think Dwiggins had a similar interest so I studied his work from this point of view.’

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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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.

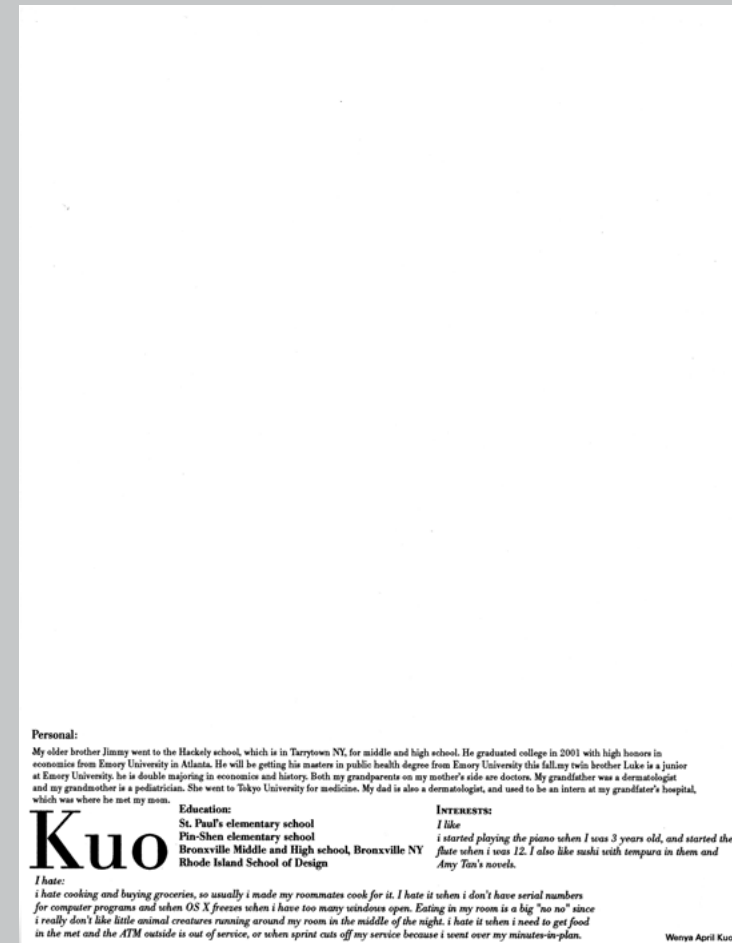
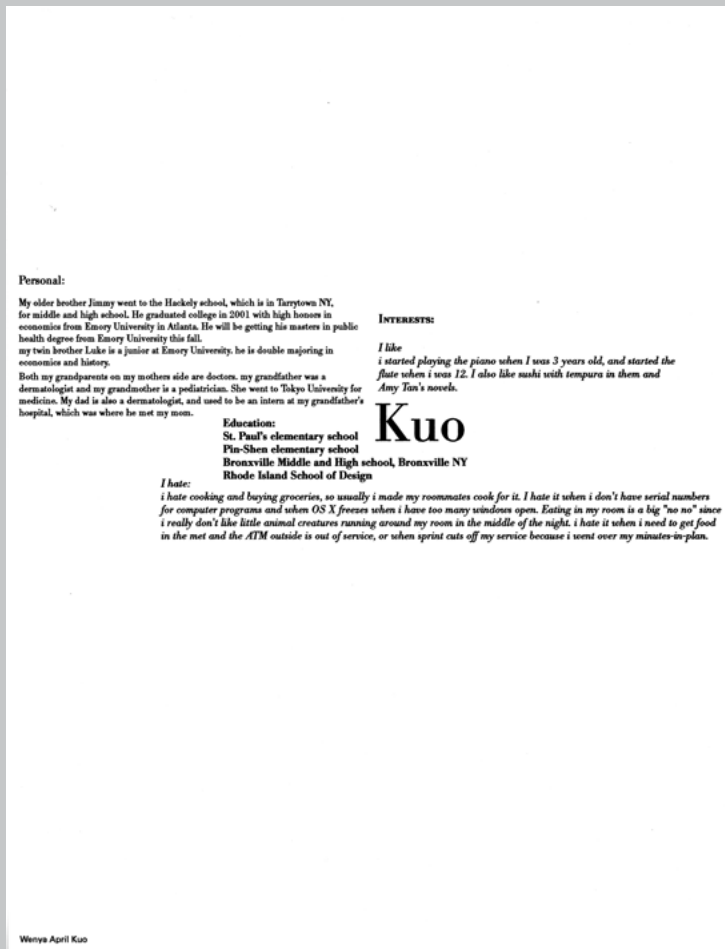
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Letter is the quantitative element of text. Students must develop flexibility and creativity in working with paragraphs. This assignment introduces students to manipulating with paragraphs as integral units of design. The arrangement of paragraphs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



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.

christian mueller

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tel. 202.236.2791
email gradientfill@aol.com

personal

PLACE OF BIRTH Washington, DC
HOSPITAL BORN AT Walter Sibley Memorial Hospital
PARENTS John Mueller & Linda Mallon
SIBLINGS Lucy & Peter
SHOE SIZE 13
EYE COLOUR blue
HAIR COLOUR brown

education

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

interests

FAVORITE COLOUR blue
FAVORITE BAND Steely Dan
CAT/DOG? cat
COKE/PEPSI? Coke
HOBBIES music / boating / exploring
SHOE SIZE 13
COFFEE PREPARATION cream and sugar
SYSTEM VERSION 10.1.5
FAVORITE COLOUR blue
FAVORITE BAND Steely Dan
CAT/DOG? cat
COKE/PEPSI? Coke
HOBBIES music / boating / exploring
SHOE SIZE 13
COFFEE PREPARATION cream and sugar
SYSTEM VERSION 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:

Age:
19 years old

Date of Birth:
August 25, 1983

Height:
6 feet

Weight:
150 lbs.

Hair:
Red

Eyes:
Blue

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

Shoe Size:
10 1/2

Birthplace:
Boston, Massachusetts

Hometown:
Hingham, Massachusetts

Job History:
Hingham Public Library,
1997–2002;
RISD Continuing Education,
2002

EDUCATION:

Preschool:
South Shore Conservatory,
Hingham, MA

Grades K-6:
Plymouth River Elementary School,
Hingham, MA

Grades 7-8:
Hingham Middle School,
Hingham, MA

Grades 9-12:
Hingham High School,
Hingham, MA

Higher Education:
Current sophomore
in Graphic Design at
Rhode Island School of Design,
Providence, RI

PREFERENCES:

Likes:
Graphic design,
computers,
many varieties of music,
soccer,
track and field,
neatness and organization,
playing the piano,
figuring things out,
reading and learning

Dislikes:
Disorder and confusion,
pretentiousness,
failure,
things that don't work right,
rude awakenings,
mean people

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failure,
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rude awakenings,
mean people

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. dithridge st*
pittsburgh, pa

reception to follow

Please join

Katherine Meng
&
Andy Samberg

As they happily announce their marriage and invite you to join them in celebration
together with their families as they exchange wedding vows

Saturday, the twentieth of June
Two thousand and ten
Six o'clock

San Miguel Beach
2330 North Loop Dr.
Santa Barbara, California

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

The honor of your presence is requested at the marriage of
MS JINAH SON to MR SOMEONE LEE
SATURDAY 5th may 2010 at noon
GRAND HYATT HOTEL 747 hannam 2 dong yongsanku seoul south korea

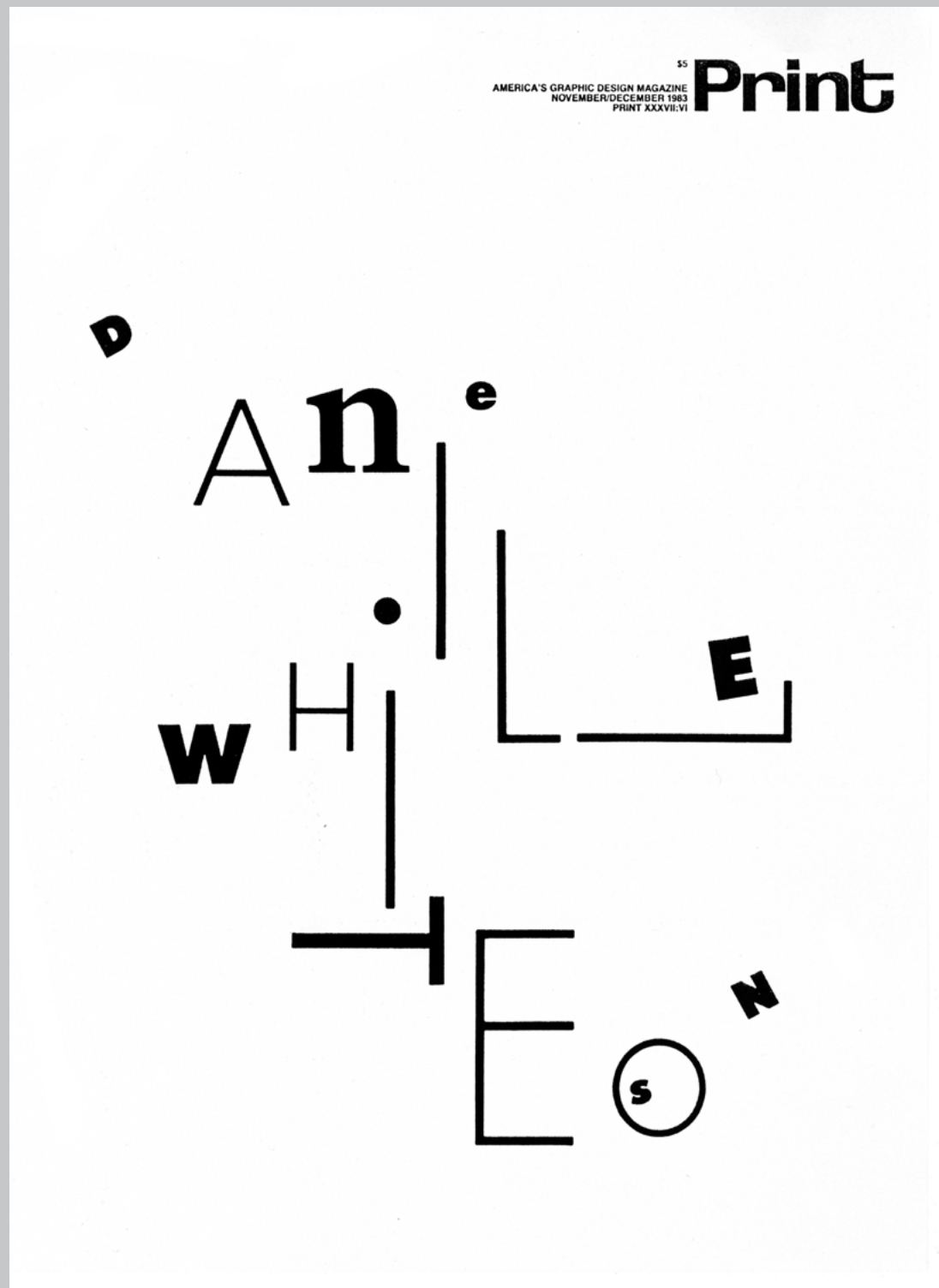
TOGETHER WITH THEIR PARENTS

sojin oub & jeff han

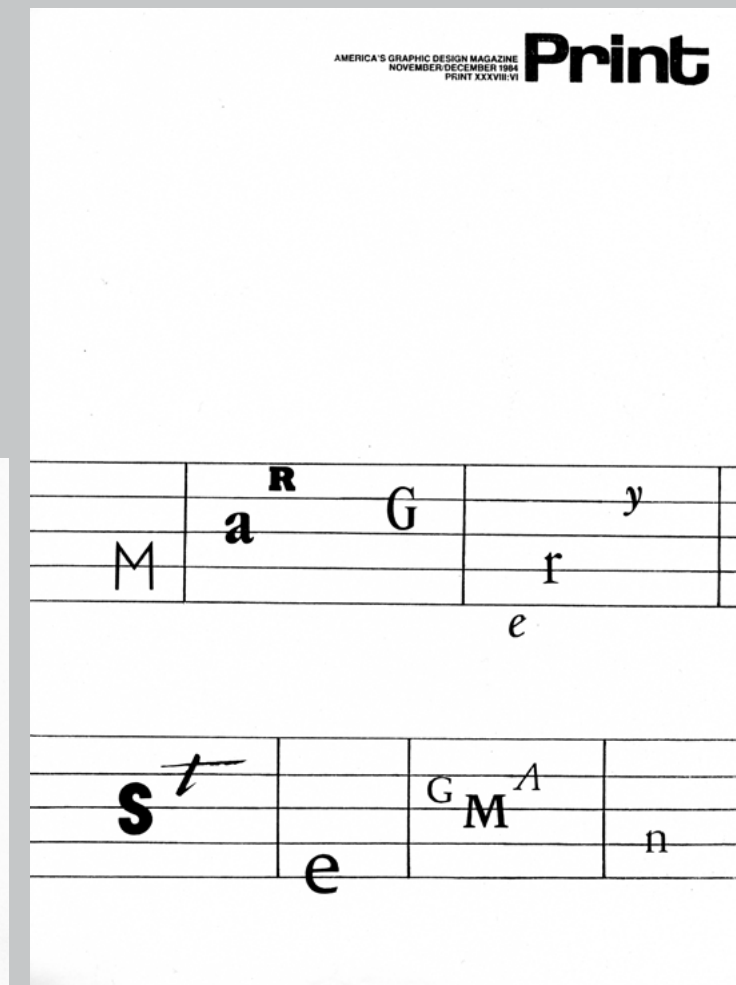
request the pleasure of your company at the celebration of
their marriage * saturday, the fourteenth of september two thousand and
seventeen * first episcopal church of boston 58 main street boston, massachusetts

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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 typography. 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

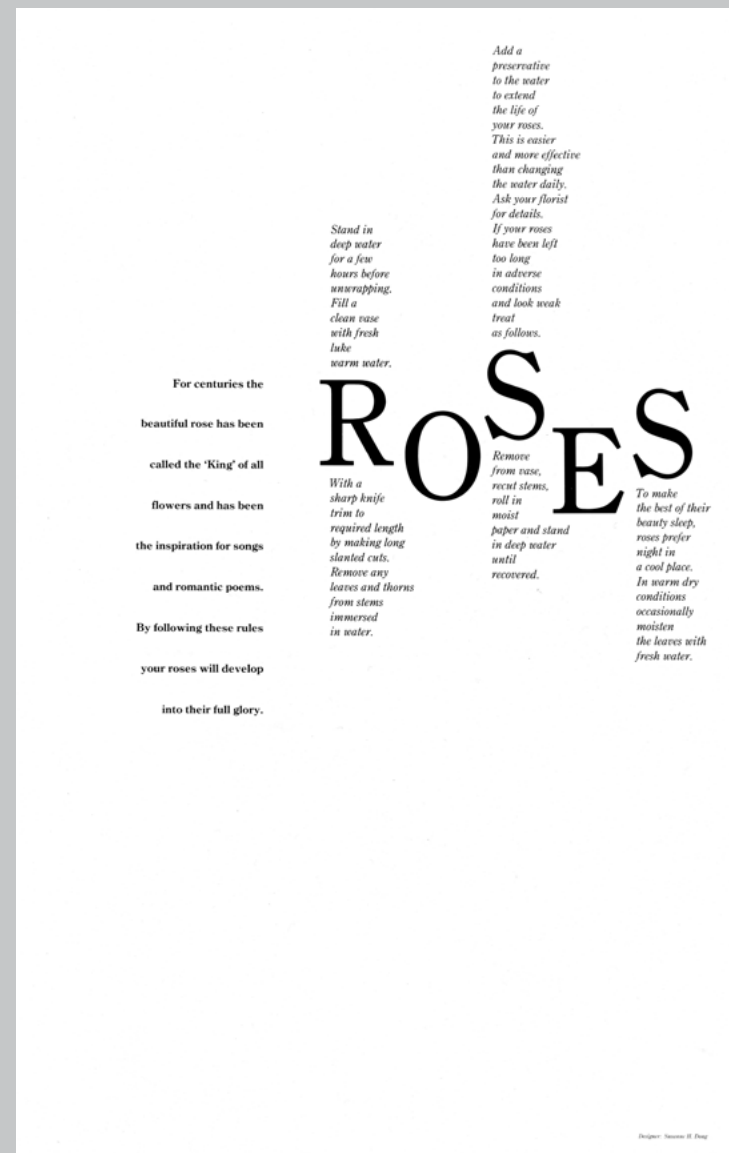
design decisions at any stage of the creative process. On the other hand, insufficient distance and strongly emotional approach towards one's own design do not make work any easier even to experienced designers. Still, the presence of at least one of the two links of the communication process (sender 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.

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.

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.

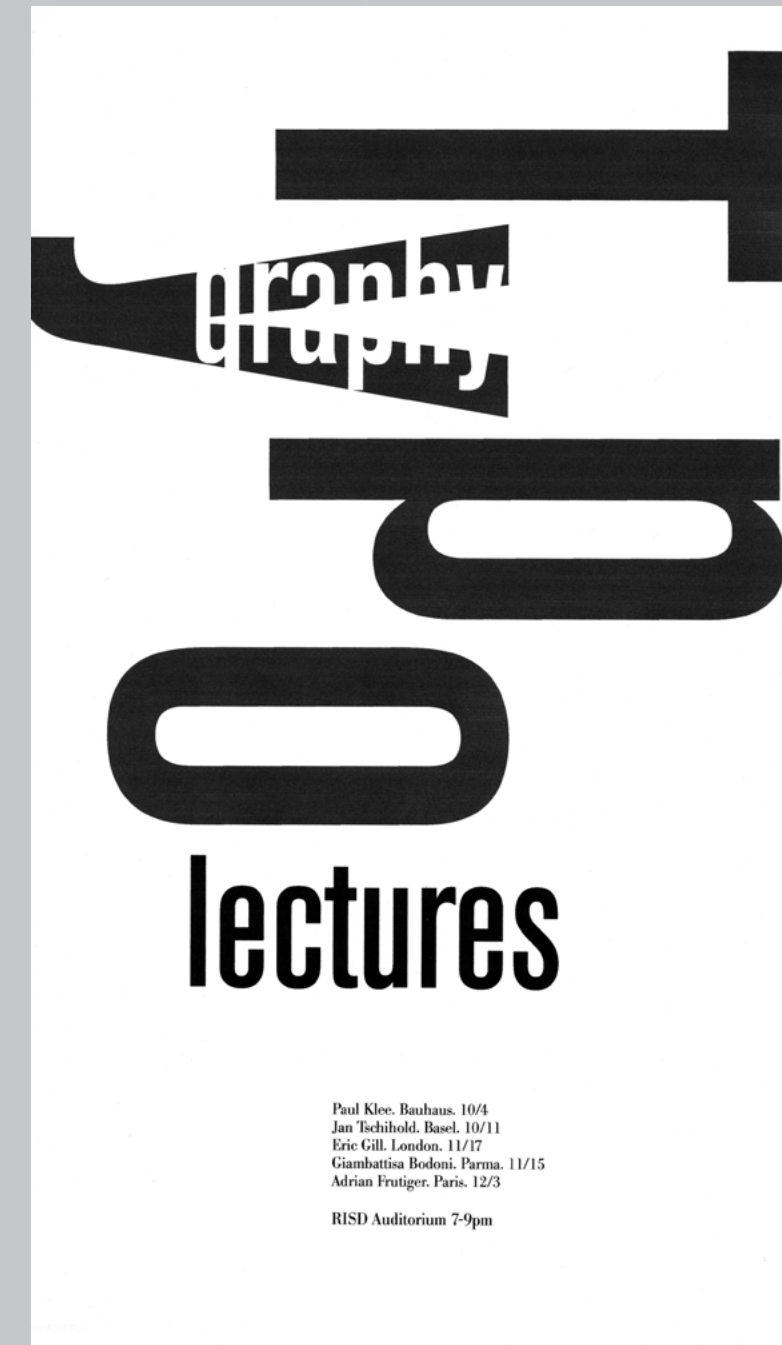
- 1 Let stand in deep water for a few hours before unwrapping.
- 2 Trim stems to the required length, using a sharp knife. Make a long slanted cut and remove any leaves or thorns that would be immersed in water.
- 3 Use a well cleaned vase and fresh luke warm water.
- 4 Add a preservative to the water. 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 untill recovered.
- 6 In warm, dry conditions, moisten the leaves occasionally with fresh water.
- 7 Roses prefer to spend the night in a cool place.



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.



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 Cafe,
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!

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.

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

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

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

San Francisco:
Thursday, October 8
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“Sing, Sing, Sing”

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; Hymie Schertzer and George Koenig on alto saxophone; Art Rollini and Vido Musso 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.

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.

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.

“sing, Sing, Sing”

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

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....”

The song has since been covered by numerous artists.

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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 orchestra

2008/09 SEASON SCHEDULE
*Symphony Hall
Boston, MA*

<i>brahms</i>	<i>previn stravinsky beethoven</i>	<i>mahler</i>	<i>brahms strauss</i>	<i>brahms elgar tchaikovsky</i>	<i>schubert beethoven carter stravinsky</i>
SEPTEMBER 26 — FRIDAY 8:00 PM	OCTOBER 4 — SATURDAY 8:00 PM	OCTOBER 10 — THURSDAY 8:00 PM	NOVEMBER 1 — SATURDAY 8:00 PM	NOVEMBER 22 — SATURDAY 8:00 PM	DECEMBER 4 — THURSDAY 10:30 AM
James Levine, conductor Christine Schäfer, soprano Michael Volle, baritone TANGLEWOOD FESTIVAL CHORUS John Oliver, conductor	André Previn, conductor Gil Shaham, cello	James Levine, conductor	Rafael Frühbeck de Burgos, conductor Leonidas Kavakos, violin	Julian Kuerti, conductor Lynn Harrell, cello	OPEN REHEARSAL James Levine, conductor and piano Daniel Barenboim, piano
<i>mozart haydn handel</i>	<i>verdi</i>	<i>sibelius rachmaninoff ives</i>	<i>strauss beethoven berlioz</i>	<i>mozart berlioz</i>	<i>mozart berlioz</i>
JANUARY 17 — SATURDAY 8:00 PM	FEBRUARY 3 — FRIDAY 8:00 PM	MARCH 5 — THURSDAY 9:30 AM	APRIL 1 — WEDNESDAY 10:00 AM	MAY 1 — FRIDAY 1:30 PM	MAY 2 — SATURDAY 8:00 PM
Bernard Labadie, conductor Pieter Wispelwey, cello	James Levine, conductor Barbara Frittoli, soprano Marcello Giordani, tenor José van Dam, bass-baritone James Morris, bass Nicola Alaimo, baritone	HIGH SCHOOL OPEN REHEARSAL Alan Gilbert, conductor Stephen Hough, piano	YOUTH SERIES CONCERT Federico Cortese, conductor	Sir Colin Davis, conductor Imogen Cooper, piano Matthew Polenzani, tenor TANGLEWOOD FESTIVAL CHORUS John Oliver, conductor PALS CHILDREN'S CHORUS Alysoun Kegel, artistic director	Sir Colin Davis, conductor Imogen Cooper, piano Matthew Polenzani, tenor TANGLEWOOD FESTIVAL CHORUS John Oliver, conductor PALS CHILDREN'S CHORUS Alysoun Kegel, artistic director

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.

Boston Symphony Orchestra

Symphony Hall
Boston, MA

2008	September 26 Friday 8:00 PM	Brahms James Levine conductor Christine Schäfer soprano Michael Volle baritone Tanglewood Festival Chorus John Oliver conductor			
	October 4 Saturday 8:00 PM	Previn, Stravinsky, & Beethoven André Previn conductor Gil Shaham violin			
	October 10 Friday 8:00 PM	Mahler James Levine conductor			
	November 1 Saturday 8:00 PM	Brahms & Strauss Rafael Frühbeck de Burgos conductor Leonidas Kavakos violin			
	November 22 Saturday 8:00 PM	Brahms, Elgar, & Tchaikovsky Julian Kuerti conductor Lynn Harrell cello			
	December 4 Thursday 10:30 AM	Schubert, Beethoven, Carter & Stravinsky (Open Rehearsal) James Levine conductor & piano Daniel Barenboim piano			
2009	January 17 2009 Saturday 8:00 PM	Mozart, Haydn, & Handel Bernard Labadie conductor Pieter Wispelwey cello			
	February 3 2009 Tuesday 8:00 PM	Verdi James Levine conductor Barbara Frittoli soprano Marcello Giordani tenor José van Dam bass-baritone James Morris bass Nicola Alaimo baritone			
	March 5 2009 Thursday 9:30 AM	High School Open Rehearsal: Sibelius, Rachmaninoff & Ives Alan Gilbert conductor Stephen Hough piano			
	April 1 2009 Wednesday 10:00 AM	Federico Cortese conductor Youth Series Concert			
	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			
	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			

Boston Symphony Orchestra

2008/09 Season Schedule

Symphony Hall Boston, MA

SEPTEMBER 26 2008
FRIDAY 8:00 PM
Brahms
James Levine conductor
Christine Schäfer soprano
Michael Volle baritone
Tanglewood Festival Chorus
John Oliver conductor

OCTOBER 4 2008 / SATURDAY 8:00 PM
Previn . Stravinsky . Beethoven
André Previn conductor
Gil Shaham violin

OCTOBER 10 2008 / FRIDAY 8:00 PM
Mahler
James Levine conductor

NOVEMBER 1 2008 / SATURDAY 8:00 PM
Brahms . Strauss
Rafael Frühbeck de
Burgos conductor
Leonidas Kavakos violin

NOVEMBER 22 2008 / SATURDAY 8:00 PM
Brahms . Elgar . Tchaikovsky
Julian Kuerti conductor
Lynn Harrell cello

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

FEBRUARY 3 2009
TUESDAY 8:00 PM
Verdi
James Levine conductor
Barbara Frittoli soprano
Marcello Giordani tenor
José van Dam bass-baritone
James Morris bass
Nicola Alaimo baritone

MARCH 5 2009 / THURSDAY 9:30 AM
High School Open Rehearsal:
Sibelius . Rachvmaninoff . Ives
Alan Gilbert conductor
Stephen Hough piano

APRIL 1 2009 / WEDNESDAY 10:00 AM
Youth Series Concert
Federico Cortese conductor

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

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

BOSTON SYMPHONY ORCHESTRA

SEPTEMBER 26
FRIDAY 8:00 PM
BRAHMS
James Levine conductor
Christine Schäfer soprano
Michael Volle baritone
Tanglewood Festival Chorus
John Oliver conductor

OCTOBER 4
SATURDAY 8:00 PM
PREVIN, STRAVINSKY AND BEETHOVEN
André Previn conductor
Gil Shaham violin

OCTOBER 10
FRIDAY 8:00 PM
MAHLER
James Levine conductor

NOVEMBER 1
SATURDAY 8:00 PM
BRAHMS AND STRAUSS
Rafael Frühbeck de Burgos conductor
Leonidas Kavakos violin

NOVEMBER 22
SATURDAY 8:00 PM
BRAHMS, ELGAR AND TCHAIKOVSKY
Julian Kuerti conductor
Lynn Harrell cello

DECEMBER 4
THURSDAY 10:30 AM
SCHUBERT, BEETHOVEN
CARTER AND STRAVINSKY (OPEN REHEARSAL)
James Levine conductor and piano
Daniel Barenboim piano

08
SEASON SCHEDULE *Boston, MA Symphony Hall*
09

JANUARY 17
SATURDAY 8:00 PM
MOZART, HAYDN AND HANDEL
Bernard Labadie conductor
Pieter Wispelwey cello

FEBRUARY 3
TUESDAY 8:00 PM
VERDI
James Levine conductor
Barbara Frittoli soprano
Marcello Giordani tenor
José van Dam bass-baritone
James Morris bass
Nicola Alaimo baritone

MARCH 5
THURSDAY 9:30 AM
High School Open Rehearsal:
SIBELIUS, RACHMANINOFF AND IVES
Alan Gilbert conductor
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MAY 2
SATURDAY 8:00 PM
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-

malize. 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 de-

lays. 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.

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. Shutte
President

Take a plane from South Bend in to T.F. Green airport. Hail and enter a cab. Direct cabbie to RISD via 95 North. Follow the river. Beware of one way streets. Stop in front of The Design Center on N. Main street. Enter the Building and take the elevator to the 5th floor. Find room 501, which will be on your left as you exit the elevator, and pull up a chair.

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 on 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.

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Dear David, I miss you -- greatly! I just went to the post office and got the pictures of you 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.

love, Laura XOXO

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Dear David, I miss you greatly! I just got the pictures of us looking starched 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.

Love,
Laura

Take a plane from South Bend, IN, to T.F. Green airport. Exit and enter a cab. Direct cab to RISD via 95 N. Follow the river. Be aware of one-way streets. Stop in front of the Design Center on N. Main Street. Enter the building and take elevator to the 5th floor. Find room 501 which will be on your left as you exit the elevator and put up a chair.

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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.

love,
Laura

Continuation of the previous assignment: operating with the minimal and focusing mainly on the spatial organization of information. The challenge of this assignment 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.

Dear Kim,
I miss you --- terribly!

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

Dalmation swizzle sticks?
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 23 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
Thomas F. Shutte
President

direct to RISD
from O'Hare to T.F. Green airport

Take a plane
Hail and enter a taxi
Go to the Design Center
Find room 501
Pull up a chair

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 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, 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 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. Shutte President

Dear 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 way to South Bend. But first I need you to make a trip here - ASAP! I'll explain when you get here.

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first
ASAP!
love,
Laura
XOXO

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Fleet Library at RISD

Resources for Faculty, Tours, Bibliographic Instruction, Services & Facilities

Library Hours 10:00 am - 5:00 pm, Monday - Friday
12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

Library Location 100 Water Street, Providence, RI 02903
Phone: (401) 863-2100
Fax: (401) 863-2101
Website: www.library.risd.edu

Bibliographic Instruction 10:00 am - 5:00 pm, Monday - Friday
12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

Reference & Circulation Services 10:00 am - 5:00 pm, Monday - Friday
12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

Equipment & Work Spaces 10:00 am - 5:00 pm, Monday - Friday
12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

Library Tours 10:00 am - 5:00 pm, Monday - Friday
12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

risdlib@risd.edu
709-5902

Fleet LIBRARY @RISD

Resources for Faculty Tours, Bibliographic Instruction, Services and Facilities

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12:00 pm - 5:00 pm, Saturday
10:00 am - 5:00 pm, Sunday

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Fleet @RISD Library

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Equipment & Work Spaces 10:00 am - 5:00 pm, Monday - Friday
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The Fleet LIBRARY at RISD

resources for faculty, tours, bibliographic instruction, services, and facilities.

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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;joseph,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,
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, Rachael's handmaid; **Dan**, and **Naphtali**; 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**,
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

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

Genesis 35

²³ Now the sons of Jacob
were twelve:

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

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

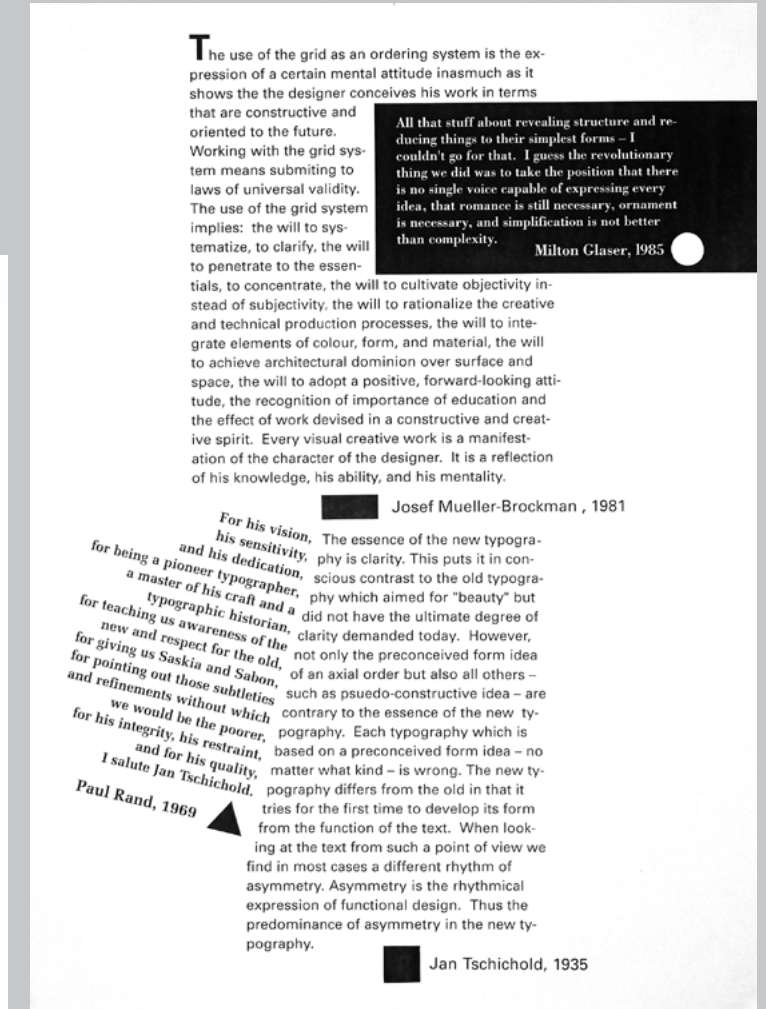
²⁵ And the sons of Bilhah,
Rachel's handmaid: **Dan**,
and **Naphtali**:

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.



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.



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.

Paul Rand

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.

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

Milton

Paul RAND TSCHICHOLD GLASER

Jan

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

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The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows the 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.

Josef Mueller-Brockman, 1981

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Jan Tschichold, 1935

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Milton Glaser, 1985

JAN TSCHICHOLD

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paul rand

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 without which we would be poorer, for his integrity, his restraint and for his quality, I salute Jan Tschichold.

GLASER
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 simplicity is not better than complexity.

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.

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 too poor, for his integrity, his restraint, and for his quality, I salute Jan Tschichold.

Paul Rand

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.

- Milton Glaser

Rand

Rand

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 too poorer, for his integrity, his restraint, and for his QUALITY

I Salute Jan Tschichold

Tschichold
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.

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Jan Tschichold

Rand
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G
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.

One of the *Lesson III* objectives, indicated by Professor Lenk, is *making the student aware that typography is a communication activity*. [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.

Sweet and Sour Cabbage

Cabbage Borsch

Sauerkraut

Coleslaw

Procedure

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. Sprinkle them heavily with salt, then rub it into the leaves with your hands as you tear them into pieces.

Beat the eggs, crush the Feta cheese and mix together. Add to the spinach.

Melt about 3 to 4 tablespoons of butter in a little pot and stack the pound of filo on a flat surface.

Chop the onion, sauté it in some olive oil, and add to the spinach also.

Brush the top sheet with melted butter and fit it into the baking pan, with the edges hanging over the sides.

Continue in this fashion, brushing each sheet with butter and fitting it into the pan on top of the others.

Turn each sheet slightly so that the corners fan out around the pan, so this will have two or three sheets left.

Pour the filling in and then fold over the ends of the pastry sheets to cover it, brushing with a little more butter. You should have sort of a strange looking wrinkled crust on top when you finish.

With a sharp knife cut through the top layers to the filling in three places. Brush the top with butter and bake at 375 degrees for 50 minutes.

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. Sprinkle them heavily with salt, then rub it into the leaves with your hands as you tear them into pieces.

Beat the eggs, crush the Feta cheese and mix together. Add to the spinach.

Melt about 3 to 4 tablespoons of butter in a little pot and stack the pound of filo on a flat surface.

Chop the onion, sauté it in some olive oil, and add to the spinach also.

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Turn each sheet slightly so that the corners fan out around the pan, so this will have two or three sheets left.

Pour the filling in and then fold over the ends of the pastry sheets to cover it, brushing with a little more butter. You should have sort of a strange looking wrinkled crust on top when you finish.

With a sharp knife cut through the top layers to the filling in three places. Brush the top with butter and bake at 375 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

Beat the eggs in a bowl with salt and pepper. Add 4 tablespoons of freshly grated Parmesan cheese. Beat 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 30 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.

Finally, run a sharp knife or thin spatula around the edges of the frittata to loosen it from the pan. Then, slide it out onto a plate and cool to room temperature. You can serve it hot or chilled. 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 crisply cooked pieces of bacon to the spinach and egg mixture.

HUN T'UN

餛飩湯

the SOUP

準備

湯

cook

湯

serve

4 to 6

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.

TWO TOWNS
 Mr K preferred town B to town A

fond...
 friendly...
 useful...
 needed...
 dinner,
 kitchen.'

The Question, is there a God?
 someone asked Mr K, whether there was a God.

Mr K said: 'I advise you to reflect whether, depending upon the answer to this question, your behaviour is going to alter.'

if it would not we can drop the question

if it would, then at least I can be of some help to you by telling you that your mind is already made up:

you need a God

- ... favourite
- ... the elephant
- ... strength with cunning.
- ... good natured
- ... humor.
- ... good friend,
- ... good enemy
- ... swift
- ... hears only what suits him.
- ... very old.
- ... sociable
- ... positively venerated.
- ... beloved and feared.
- ... heart is tender
- ... sad.
- ... angry.
- ... enjoys dancing.
- ... fond of children
- ... not edible
- ... he provides ivory

Conver 'We can't talk to each other any more,' said Mr K to someone.

'Why not asked the other, dismayed.

'I never say anything that makes sense when your there,' complained Mr K.

'Oh! but I don't mind,' the man comforted him.

sations

'I dare say,' said Mr K bitterly, 'but I do

MR K'S FAVOURITE ANIMAL
 when Mr K was asked which animal he prized above all others, he named the elephant and justified it thus:
 The elephant combines cunning with strength, and is also very good natured. He is a good friend, though very large and good enemy, though very large and heavy, he is also very swift. His trunk conveys over the smallest insects to his ears only what suits him, he is very old, sociable, too, and gets on with other elephants. He is beloved and feared, positively venerated. He has a hard heart, he can grow sad, angry, he enjoys dancing, he does not like the jungle, he is fond of children, and other small animals. He is a gayer and more cheerful only by his looks, he is not odious, he works well, enjoys drinking and grows merry.
 HE MAKES A CONTRIBUTION TO ART: he provides ivory

"And didn't you shout for help?" asked the man.
"Didn't anyone hear you?" the man went on, stroking him affectionately.
"Does that mean you can't shout any louder?" asked the man.
"Then hand over the other one too."

The Helpless boy

Conversations

'We can't talk to each other any more,' said Mr K to someone.
 'Why not,' asked the other, dismayed.
 'I never say anything that makes sense when you're there,' complained Mr K.
 'Oh, but I don't mind,' the man comforted him.
 'I dare say,' said Mr K bitterly, 'but I do.'

'You sit awkwardly, you talk awkwardly, you think awkwardly.'

Wisdom is
 'It has no substance,' said Mr K.
 'I watch you walking about clumsily and you reach no goal as I watch you.'
as wisdom does

Conversations

'We can't talk to each other any more,' said Mr K to someone.
 'Why not,' asked the other, dismayed.
 'I never say anything that makes sense when you're there,' complained Mr K.
 'Oh, but I don't mind,' the man comforted him.
 'I dare say,' said Mr K bitterly, 'but I do.'

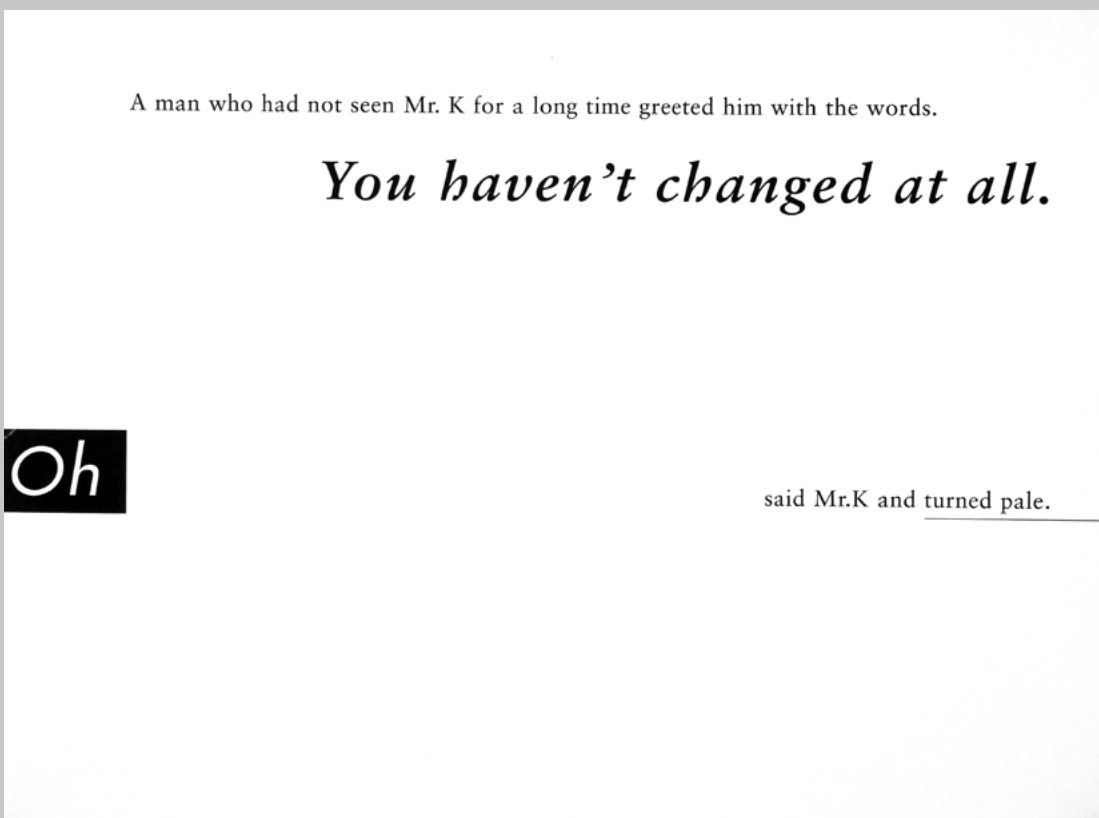
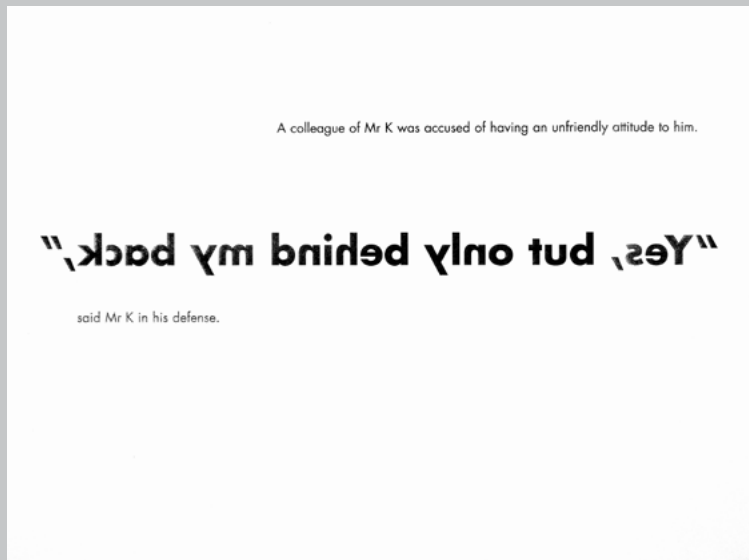
Mr K contemplated a painting in which certain objects were given a very arbitrary form.
Form and substance
 He said: 'With some artists it's the same as with philosophers when they look at the world. In striving for form, they lose the substance.'
 I once worked for a gardener. He gave me a pair of shears and told me to clip a laurel bush. The bush grew in a tub and was hired for festive occasions. So it had to be in a shape of a ball. I immediately set about cutting off the untidy roots, but however long and hard I tried to make it ball-shaped I did not succeed. First I trimmed too much off one side, then too much off the other. When at last it was a ball, it was a very small one. The gardener was disappointed and said:
 'Yes, that's a ball, but where's the laurel?'

Success

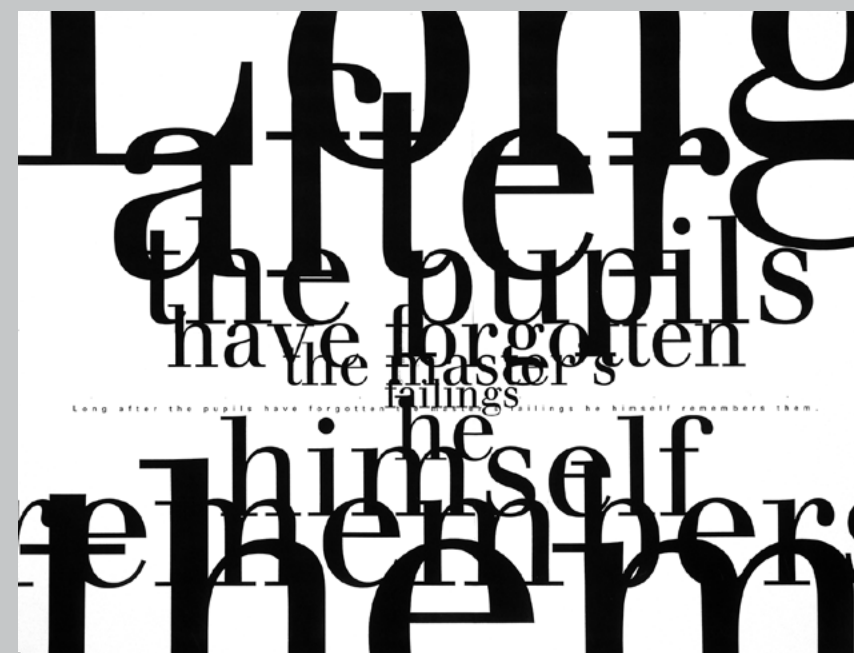
Mr K saw an actress passing by and said:
 'she's beautiful.'
 His companion said: 'she had a great success' recently because she's beautiful.
 Mr K was annoyed and said: 'she's beautiful' because she's had a great success.

The Art of not Corrupting

Mr K recommended a man to a merchant because of his incorruptibility. Two weeks later the merchant came back to Mr K and said to him:
 'What do you mean by incorruptibility?'
 Mr K said: 'When I say the man you're employing is incorruptible, I mean: you can't corrupt him.'
 'Is that so?' said the merchant glumly. 'Well, I have reason to fear that your man lets himself be corrupted even by my means.'
 'I don't know anything about that,' said Mr K without much interest.
 'But when it comes to me, he always agrees with everything I say,' cried the merchant bitterly.
 'so he lets himself be corrupted by me too?'
 Mr K smiled conceitedly.
 'He doesn't let himself be corrupted by me,' he said.



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 landlady's little daughter asked Mr K, "would they be nicer to little fishes?"

"Certainly," he said, "if sharks 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."

"I should like to see those boxes," said the little girl, "and to see the little fishes swimming 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 lazing 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 best thing is for a little fish is 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 learnt **obedience**. The little fishes would have to guard against all sorts of **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 languages and therefore cannot possibly understand each other. Each little fish which **killed a few other little fishes in war**, would have a little **rewards medal pinned on it and 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 rapturously into sharks' jaws, and the **music would be so beautiful that it strains the little fishes**, headed by the landlady, would **pour dreamily into the sharks' jaws**, lured 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.

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.'

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

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

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 *perspectiva naturale*—that is, the alteration that the dimensions of the panel or wall undergo when observed by the beholder—and *perspectiva 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 *perspectiva accidentale*, as a consequence of planar perspectival construction broadens the objects off to the sides, whereas *perspectiva 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 *perspectiva composita* (the term is especially clearly developed in Richter, no. 90) resting on the mutual cancelation 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).

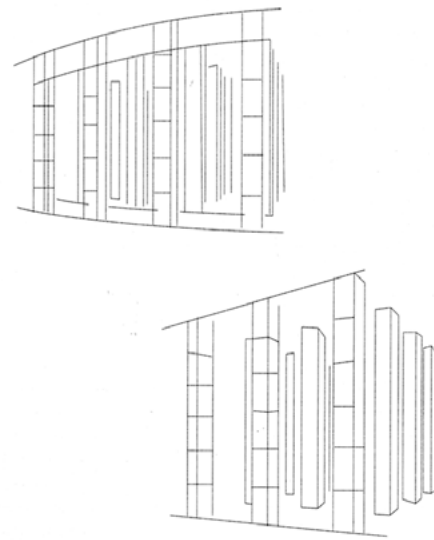


FIGURE 3. Hall of pillars constructed according to "subjective" or curved perspective (top) and according to schematic or linear perspective (bottom). (After Guido Hauck)

This curvature of the optical image has been observed twice in modern times: by the great psychologists and physicists at the end of the last century;⁹ but also (and this has apparently not been remarked upon until now) by the great astronomers and mathematicians 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 (Dürer, Roger van der Weyden, Dirk Bouts). As a matter of fact, construction with a short perpendicular distance was employed not to realize general Renaissance ideals of strong plasticity, but rather to realize the peculiarly Northern ideal of an impression of a quite specifically interior space, that is, an impression of including the beholder within the represented space; see further, p. 69 and note 69, below.

9. See specifically Hermann von Helmholtz, *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 objectively resulting form will be concave, trumpet-like (see Franz Hillebrand "Theorie der scheinbaren Grösse bei binocularem 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 Poppelreuter, "Beiträge zur Raumpsycho-logie," *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.

Perspective as Symbolic Form

formed - to cite another Renaissance theoretician - into a "window," and when we mean to believe we are looking through this window into a space.⁴ The material surface upon which the individual figures or objects are drawn or painted or carved is thus negated, and instead reinterpreted as a mere "picture plane." Upon this picture plane is projected the spatial continuum which is seen through it and which is understood to contain all the various individual objects.⁵

2

So far it does not matter whether this projection is determined by an immediate sensory impression or by a more or less "correct" geometrical construction. This correct construction was in fact invented in the Renaissance, and although later subjected to various technical improvements and simplifications, it nevertheless remained in its premises and goals unchanged to the time of Desargues. It is most simply explained as follows: I imagine the picture - in accord with the "window" definition - as a planar cross section through the so-called visual pyramid; the apex of

this pyramid is the eye, which is then connected with individual points within the space to be represented. Because the relative position of these "visual rays" determines the apparent

Erwin Panofsky

Essentially, then, we are adopting Lening's second definition, only that we formulate it a little more liberally by dropping the condition of the rigidly maintained angle point of view. For unlike Lening we accept late Hellenistic and Greco-Roman paintings as already authentically "perspectival." For us perspective is, quite precisely, the capacity to represent a number of objects together with a part of the space around them in such a way that the reception of the material picture support is completely supplanted by the conception of a transparent plane through which we believe we are looking into an imaginary space. This space comprises the reality of the objects in apparent recession into depth, and is not bounded by the edges of the picture, but rather only cut off.

There are of course a multitude of transitional cases between these "Veranschaulichung" which for its part does represent the necessary first step and periodization for the development of a true perspective: the conception of space and something recognizable as perspective in this sense. An example of such a transitional case are those well-known southern Italian frescoes which show a figure or even several figures assembled in a fundamental position of these "visual rays" determine the apparent

FIGURE 1. Modern "linear perspectival" construction of a rectangle interior space ("space box"). Left top above plan. Left bottom below elevation. Right above: perspectival image arrived at by combining the segments marked off on the "perspective line."

4

Erwin Panofsky

Perspective as Symbolic Form

position of the corresponding points in the visual image, I need only draw the entire system in plan and elevation in order to determine the figure appearing on the intersecting surface. The plan yields the width, the elevation yields the height; and if I combine these values on a third drawing, I will obtain the desired perspectival projection (Figure 1).

In a picture constructed this way - that is, by means of what Dürer called a "planar, transparent intersection of all those rays that fall from the eye onto the object it sees"⁶ - the following laws are valid. First, all perpendiculars or "orthogonals" meet at the so-called central vanishing point, which is determined by the perpendicular drawn

from the eye to the picture plane. Second, all parallels, in whatever direction they lie, have a common vanishing point. If they lie in a horizontal plane, then their vanishing point lies always on the so-called horizon, that is, on the horizontal line through the central vanishing point. If, moreover, they happen to form a 45-degree angle with the picture plane, then the distance between their vanishing point and the central vanishing point is equal to the distance between the eye and the picture plane. Finally, equal dimensions diminish progressively as they recede in space, so that any portion of the picture - assuming that the location of the eye is known - is calculable from the preceding or following portion (see Figure 7).

In order to guarantee a fully rational - that is, infinite, unchanging and homogeneous - space, this "central perspective" makes two tacit but essential assumptions: first, that we see with a single and

Erwin Panofsky

Perspective as Symbolic Form

cy between, on the one hand, the ratio of the visual angles and, on the other hand, the ratio of the linear sections produced by projection upon a flat surface. The wider the total or composite visual angle - that is, the smaller the ratio between the distance from eye to image and the size of the image - the more pronounced the distortion.⁸ But alongside this purely quantitative discrepancy between retinal image and perspectival representation, which was recognized already in the early Renaissance, there is as well a formal discrepancy.

This latter follows, in the eyes of the beholder, not only the distance of the object from the eye, but also the distance of the object from the picture plane. The result is that the distance of the object from the eye and the distance of the object from the picture plane are not commensurable, as they are in the case of the central perspective, for only in this case can the distance of the object from the eye and the distance of the object from the picture plane be equal. Thus the artist sought to avoid the awkwardness, as a consequence of which it is to have the effect of nature, it is impossible that your perspective should not look wrong, with every false relation and disagreement of proportion that can be imagined in a wretched work, unless the spectator, when he looks at it, has his eye at the very distance and height and distance where the eye or the point of sight was placed in doing this perspective.⁹ One must thus fix the eye of the beholder by means of a small graphic: "If you do this, beyond

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Erwin Panofsky

first place, from the movement of the gaze, and in the second place, once again, from the curvature of the retina: for while perspective projects straight lines as straight lines, our eye perceives them from the center of projection) as convex curves. A normal checkerboard pattern appears at close range to swell out in the form of a shield.

Leonardo explains, again setting the results of modern psychological research, the especially strong perspective effect of the checkerboard pattern, which was observed by the beholder - that is, the observation that the dimensions of the panel or wall undergo when observed by the beholder - the constant expansion of the depth and perspective relations - that is, the observation that the natural object already suffered when the picture observed and regarded it. These two perspectives work in exactly contrary senses, for perspective tends to compress the dimensions, as a consequence of which it is to have the effect of nature, it is impossible that your perspective should not look wrong, with every false relation and disagreement of proportion that can be imagined in a wretched work, unless the spectator, when he looks at it, has his eye at the very distance and height and distance where the eye or the point of sight was placed in doing this perspective.¹⁰ One must thus fix the eye of the beholder by means of a small graphic: "If you do this, beyond

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It is only within the past two or three decades that the book designer has emerged and established himself as a professional, frequently with his own facilities for carrying out his design for his clients.

It is still the practice in many publishing houses and large printing-offices for the designers of a book to be planned and ordered piecemeal by different departments. This is a regrettable procedure which can hardly result in satisfactory bookmaking. The book should always be considered as a whole and all instructions for materials and design should emanate from one desk.

One of the most essential requirements for a successful book designer is that he should be a book lover. This means more than an e-valuation for types or papers or decorations. He should learn, of course, to arrange these several factors in their best combinations, and these combinations are being struck with more and more certainty by a growing number of designers. The best printing follows traditional lines because printing is a conservative art, and these lines are the result of inexorable evolution in the past to produce the best, conditioned by the materials at hand and the capabilities of the producer himself. All the crafts—the mechanical art, and especially printing—are subject to different standards of criticism from those used to evaluate a work of fine art—of painting, music, sculpture because fine art, if it has no pleasure or meaning for the observer, may be merely painted or sculptured. You don't have to look at a picture.

The book designer must not just an assemblage of types and paper to be looked at; they are also, and it is doubtless and necessary to get at the root, regardless of the physical form in which it is presented, it follows that the manner which style the design of a book confers on it, must be one that presents the most clearly, without distractions of super composition, odd types, or meaningless decoration. It is here that traditional treatment given in what for in the earlier periods of printing, books were made primarily to be read, and in the following centuries the same purpose was served by most of them. Therefore, though there have been beautiful books deliberately made in every period of printing, the ideal tradition of good bookmaking is the only sound one on which to base modern work. Printers and students of today are too apt to lose their work and studies on contemporary printing, to the exclusion of earlier models. In the first place current work is so much more in evidence, all kinds being from the presses in an astounding manner, while study of the work of old masters of the craft has been, until recently at least, a matter of spending many hours in some library or at occasional exhibitions. Fortunately, however, it can now be found reproduced even though in reduced size, in many recent works on printing. Illustrated catalogues of bookbinders who specialize in early printing are also fruitful fields for study. Many bookshops also carry assortments of leaves from the great books of the past, and either singly or in portfolios. These may not prove to be a matter of many specific hints to the practical printer, especially one on the technical side. He will learn their mechanical limitations, their frequently poor press-work, their crude and imperfect types. But the designer who looks over them occasionally, with a sympathetic eye for their qualities of design instead of their imperfections, will find that his conception of the art is refreshed, his sense of proportion stimulated, his eye grown more sensitive to the shortcomings of his own endeavours.

He said elsewhere the various of old work have been pretty generally assessed by experts and commentators down the years, and the classes of printing pretty generally agreed upon. On the other hand, it would be premature to try to assign their permanent places to contemporary production—their number is too great and we are too close to them to evaluate them justly. Both printers and publishers in their advertisements—"Announcements" as they are now called—but each new book as a masterpiece; and as pointed in the printed word that we are apt to take their work at their own valuation. It is true that Shewing's men's lives have a more strictly modern content, but began at a very early date in the history of printing. Printers usually had a very good opinion of their own productions. In the collection of the booklets, printed by James in 1870, he congratulates the authors, the Duges of Venice, and even the strongly himself on their good fortune in having the work to rather dull ecclesiastical history so beautifully printed. Geoffrey Tye, too, in some of his prefaces to the reader, was loud in the praise of both the scholarly and the artistic qualities of his own work.

There are frequently several ways of solving any specific typographic problem and it will do us little to experiment with a few of them. One version may seem completely satisfactory at the time, and then in a week or so you may wish you had done something different. A handicap for many aspiring young printers is that they become too enthusiastic about their own work. They strike upon something that they think is pretty good and they don't see how they may recognize as an obvious short-coming. They don't look at it coolly enough. A man has to be critic as well as creator of his own work, and he should be the severest critic of all. A healthy pessimism toward his work is not a bad attitude for him to cultivate. Printing is fundamentally a selection of materials already in existence, and an assembling of these different varieties of types and papers and ornaments, and it is the way that they are assembled that counts in the effect. One can take almost any kind of type and produce extremely varied results by different methods of handling it, by different combinations of ornaments, and by choice of various papers.

When a designer is handed a manuscript to put into book form he naturally reaches enough of it to familiarize himself with at least its character and scope; in other words, to find out what it is about. If the subject matter be of a serious or scientific nature the serious style is the most suitable; no typographic trappings are either necessary or desirable.

Classes of literature, belles-lettres, etc., are the finest subjects for typographical embellishment, and they too are frequently best left plain. Blank verse and poetry are the most difficult of all texts to arrange pleasingly on account of odd lengths of line and division into stanzas, which frequently need much juggling in the make-up to avoid awkward divisions. Some designers, especially in the more precious books of the Nineties, take no account of varying measures, but line up everything at the left, as the early printers of some old did, but this often results in unbalanced pages throughout.

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The first requisite in all book design is cleanliness. You think of the book, the size and shape of the book, before you consider type or anything else. What kind of a volume should it be? In what particular form and in what face of type would you like to read it? The type and format should be governed by your conception of the character of the subject matter. As an instance take Caswell's, the *Tremulous*, recently printed. It is a slight but vivid story, to be read alone at a glance, so it would have been a mistake to make it larger, say in octavo size. The width was indicated by the dramatic little cuts in color, the signatures by the dimension and open character of the pages.

Also the size is determined the selection of a suitable type comes next. And that depends usually on what types are available in the office in which the book is to be made. Even this is not always necessary in many offices have composition done outside by type-composition firms, so that an almost unlimited choice may be given. There are so many varieties of type now, that for almost any size or kind of book you plan you will readily find an appropriate face. At any rate it isn't so vitally important other things.

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

DESIGN PROCESS

It is not until the final design is a matter of arriving at solutions to problems, we do not take a study of the ways in which human thinking works in order to understand the nature of the process. The design is an attempt to analyze thought in general and in the process of design.

D

1. The problem needing solution must be identified and stated with clarity. A problem not clearly identified or stated can lead to aimless and disorganized effort which leaves the solver at a loss as to what to do next. In the way, a potential solution, or part of a problem solution, surface and can be stated or stated as a proposal.

E

2. Information is brought to the problem and is presented in a form which is useful, and which makes it possible to understand the nature of the problem and to search for a solution. The design is an attempt to analyze thought in general and in the process of design.

S

3. The step usually called creative can now be undertaken. In order to understand the design process involved, this seems to consist of simultaneously holding the problem in mind while calling up from memory the specific information furnished through research and the more general information suggested through his experience, observation and whatever other sources have reached the memory with some data. This information seems to be held in layers of memory that range downward from the readily recalled and easily recalled to the deep levels, usually called unconscious. The further effort of trying to think appears to be a deliberate clearing of the resources of stored information held in the memory. An information comes to consciousness, as it is recalled when the proposed problem is an effort to find concepts, action proposals or forms that relate in some way to the problem at hand. When some piece of remembered information seems to connect with an aspect of the problem, we recognize a possible "fit" in much the way the worker of a piece of fabric recognizes the shape of a piece as a candidate for a specific place on the incomplete puzzle. In this way, a potential solution, or part of a problem solution, surface and can be stated or stated as a proposal.

I

4. A list of possible solutions is generated and is presented in a form which is useful, and which makes it possible to understand the nature of the problem and to search for a solution. The design is an attempt to analyze thought in general and in the process of design.

G

5. Evaluation — aimed at sorting out what aspects of the proposal are successful and what aspects are not. This will usually make it possible to repeat steps 3 and 4 with a greater degree of success. This process of repeated proposal and evaluation can lead to gradually improving solutions and a point is reached where the level of success is sufficiently high to suggest that further effort will not generate enough improvement to be worthwhile. The list of alternatives is approached, more and more effort often less and less improvement. At some point it is appropriate to proceed to

N

6. Implementation — the design is put into use. The design is an attempt to analyze thought in general and in the process of design.

It is in this process that the computer can be put to work to help in problem solution. Behind data must be fed into the computer memory in suitable form, the logical requirements of the problem must be established and programmed. The computer then can then be operated in an endless number of trial solutions in which a proposal is generated at random and tested for success as the significant data are presented in relation to the proposal in the light of the logic which is part of the problem statement. The evaluation is generated which can then be compared with a next randomly generated proposal. Very quickly, better and better proposals can be developed by retaining and discarding whatever is evaluated as better and rejecting whatever is worse.

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 proposals 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 problem may have even changed. If this happens the solution is inadequate and 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 better 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.

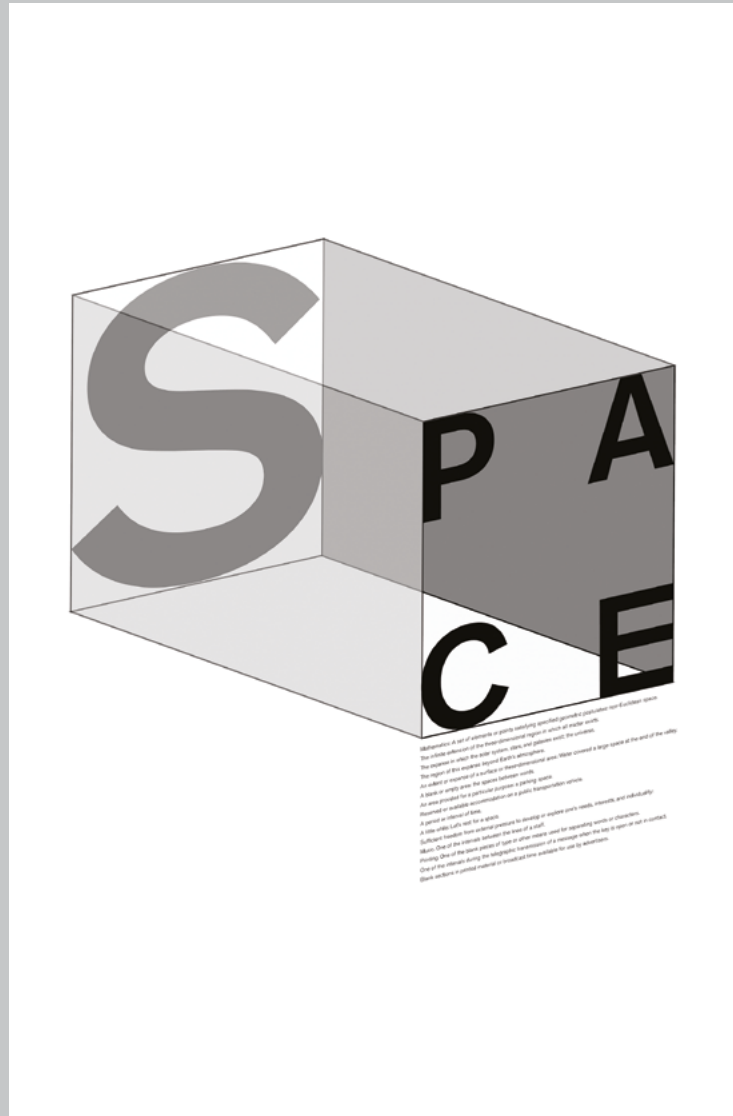
The preliminary assignment is a two-page spread design. Students dispose of a fragment of the body text, accompanied by illustrations, folios, running titles and extensive footnotes – their volume is, in fact, larger than the commented text. In this assignment, students attempt to build a narration mostly by means of a logical layout of components, while the role of contrast – for the first time in *Lesson IV* – is minimized. 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*, PJAiT, 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.

1. to compare in order to show unlikeness or differences; note the opposite qualities of. —v.i. 2. to exhibit unlikeness on comparison with something else; form a contrast. 3. (of linguistic elements, as speech sounds) to differ in a way that can serve to distinguish meanings. —n. 4. the act of contrasting; the state of being contrasted. 5. a striking exhibition of unlikeness. 6. a person or thing that is strikingly unlike in comparison. 7. opposition or juxtaposition of different forms, lines, or colors in a work of art. 8. the relative difference between light and dark areas of a photographic print or negative. 9. the brightness ratio of the lightest to the darkest part of a television screen image. 10. a difference between linguistic elements, esp. sounds, that can serve to distinguish meanings. [1480-90; (v.) < MF *contraster* < It *contrastare* to contest < L *contra-* CONTRA- + *stare* to STAND; (n.) earlier *contraste* < F < It *contrastio* conflict, der. of *contrastare*] —con'trast'a-ble, adj. con'trast'a-bly, adv.

CONTRAST
(v. ken 'trast, kon 'trast; n. kon 'trast), v.t.

1. to compare in order to show unlikeness or differences; note the opposite qualities of. —v.i. 2. to exhibit unlikeness on comparison with something else; form a contrast. 3. (of linguistic elements, as speech sounds) to differ in a way that can serve to distinguish meanings. —n. 4. the act of contrasting; the state of being contrasted. 5. a striking exhibition of unlikeness. 6. a person or thing that is strikingly unlike in comparison. 7. opposition or juxtaposition of different forms, lines, or colors in a work of art. 8. the relative difference between light and dark areas of a photographic print or negative. 9. the brightness ratio of the lightest to the darkest part of a television screen image. 10. a difference between linguistic elements, esp. sounds, that can serve to distinguish meanings.

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**TO EXHIBIT
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ELSE; FORM A
CONTRAST**

1. to compare in order to show unlikeness or differences; note the opposite qualities of. 2. to exhibit unlikeness on comparison with something else; form a contrast. 3. (of linguistic elements, as speech sounds) to differ in a way that can serve to distinguish meanings. —n. 4. the act of contrasting; the state of being contrasted. 5. a striking exhibition of unlikeness. 6. a person or thing that is strikingly unlike in comparison. 7. opposition or juxtaposition of different forms, lines, or colors in a work of art. 8. the relative difference between light and dark areas of a photographic print or negative. 9. the brightness ratio of the lightest to the darkest part of a television screen image. 10. a difference between linguistic elements, esp. sounds, that can serve to distinguish meanings. [1480-90; (v.) < MF *contraster* < It *contrastare* to contest < L *contra-* CONTRA- + *stare* to STAND; (n.) earlier *contraste* < F < It *contrastio* conflict, der. of *contrastare*] —con'trast'a-ble, adj. —con'trast'a-bly, adv.

con•trast
(v. ken 'trast, kon 'trast; n. kon 'trast), v.t.

Assignment variation:
the word “contrast”
and its definition
(24x24” square).

na-īf, na-īf. (nī-ēf, nā-), [nah-ēef] –noun

naïf

1. One who is naive 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.

STUN

stun (stun) v. **stunned**, **stunning** 1. To make senseless by or as if by a blow; daze. 2. To stupefy, as with strong emotion; shock. –**stun** n.

JOEY

JOEY (jō-ē) n. 1. One who sits or plays jokes & attempts to make people who attend to make a name of themselves. 2. Informal. A person, especially an attorney or lawyer, who talks or behaves in a way that is intended to make people who attend to him or her feel foolish or embarrassed. 3. Chiefly U.S. A person, used to denote a person who is a member of a political party or organization. 4. A minor class of a person, used to denote a person who is a member of a political party or organization. 5. A person who is a member of a political party or organization. 6. A person who is a member of a political party or organization.

suffocate

origin Middle English, 15th century; from the Latin *suffocare*; past participle of *suffocare* (to choke, strangle from *suffo-* and *facere* (throat))

v. transitive 1a 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

extinguish obstruct

v. transitive 1a 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

suppress

v. transitive 1a 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

strangle

constrict

v. transitive 1a 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

stifle

adverb *suffocatingly* v. *ka-tin-fel* noun *suffocation* (sə-fē-ka-shən) adjective *suffocative* (sə-fē-ka-tiv)

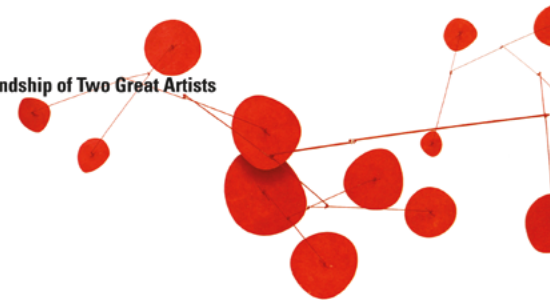

asphyxiate smother

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.

8 Friendship of Two Great Artists

Miro'

Calder

Comparing the work of Alexander Calder and Joan Miro is both appropriate and rewarding. Not only do Calder's sculptures share many traits of Miro'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.

In the fall of 1931, a significant turning point in Calder's artistic career occurred when he created his first truly kinetic sculpture and gave form to an entirely new type of art. The first of these objects moved by systems of cranks and motors, and were dubbed "mobiles" by Marcel Duchamp, for in French mobile refers to both motion and motive. Calder soon abandoned the mechanical aspects of these works when he realized he could fashion mobiles that would undulate on their own with the air's currents. Jean Arp, in order to differentiate Calder's non-kinetic works from his kinetic works, named Calder's stationary objects "stables."

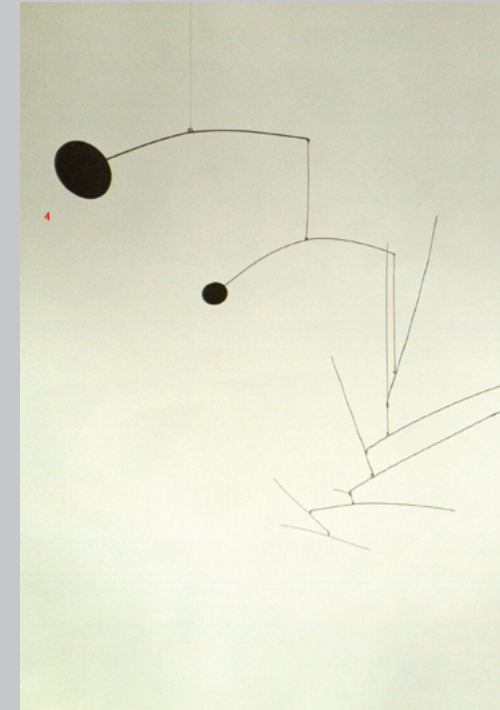


An inventor of space and experience

Alexander Calder was born in 1898, the second child of artist parents—his father was a sculptor and his mother a painter. Because his father Alexander Stirling Calder received public commissions, the family traversed the country throughout Calder's childhood. Calder was encouraged to create, and from the age of eight he always had his own workshop wherever the family lived. For Christmas in 1909, Calder presented his parents with two of his first sculptures, a tiny dog and duck cut from a brass sheet and bent into formation. The duck is kinetic—it rocks back and forth when tapped. Even at age eleven, his facility in handling materials was apparent.

Calder

Despite his talents, Calder did not originally set out to become an artist. He instead enrolled at the Stevens Institute of Technology after high school and graduated in 1919 with an engineering degree. Calder worked for several years after graduation at various jobs, including as hydraulics engineer and automotive engineer, timekeeper in a logging camp, and fireman in a ship's boiler room. While serving in the latter occupation, on a ship from New York bound for San Francisco, Calder awoke on the deck to see both a brilliant sunrise and a scintillating full moon; each was visible on opposite horizons (the ship then lay off the Guatemalan coast). The experience made a lasting impression on Calder: he would refer to it throughout his life.




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 analogues 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.

12

Moreover, and perhaps most significantly for a show that aims to draw analogies between two artists' works, their creative sensibilities have much in common. The use of weaving, continuous line to create figures and creatures, the occasionally naughty playfulness, the overt sexuality and visual wit, even the very shapes they used, are often analogous. Their synergy was recognized as early as 1936, when a New York Times review described Calder's mobiles as "living Miro abstractions."

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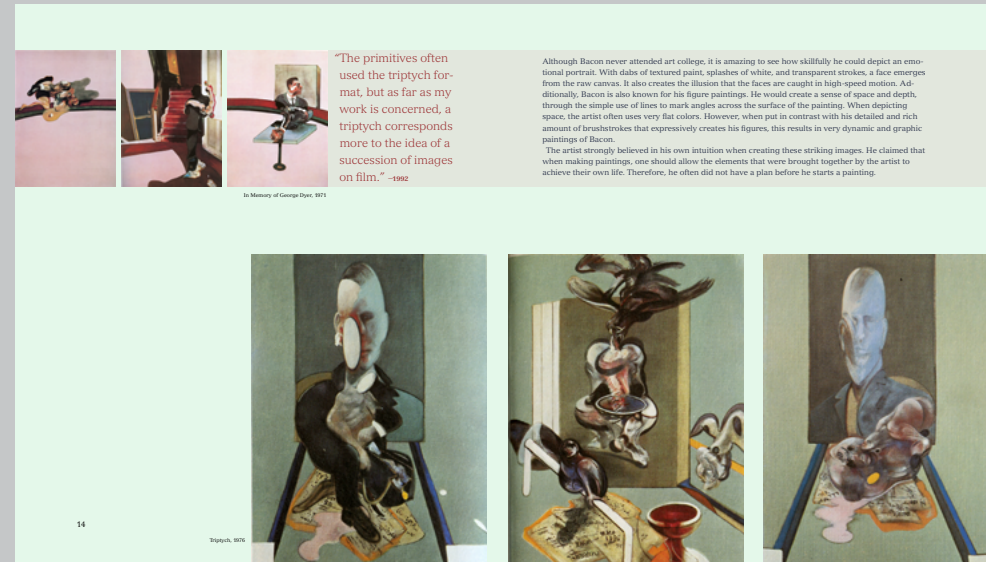
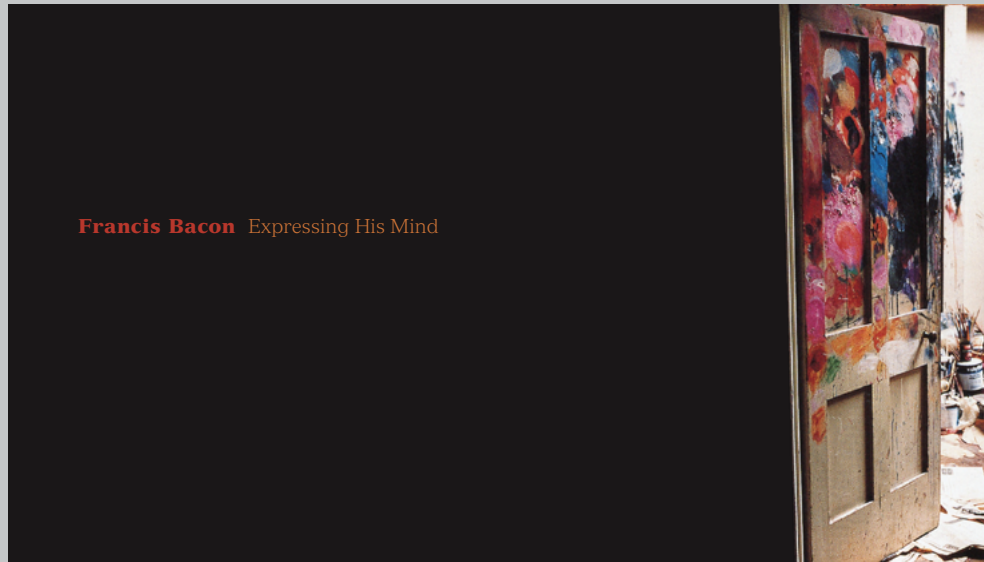
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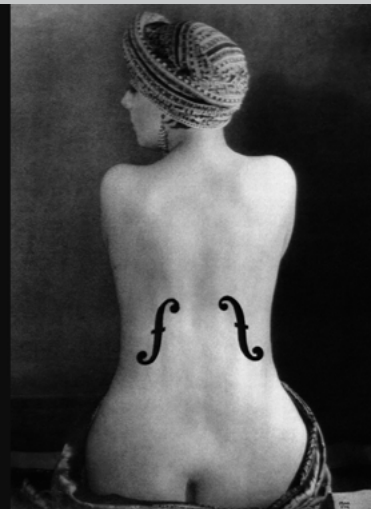
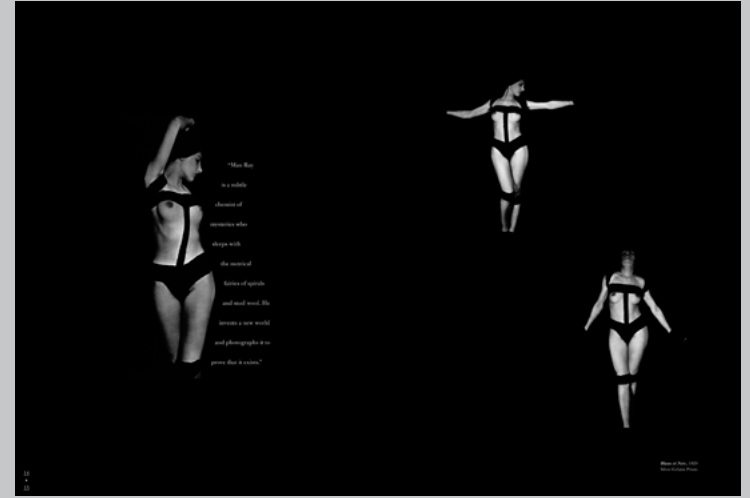
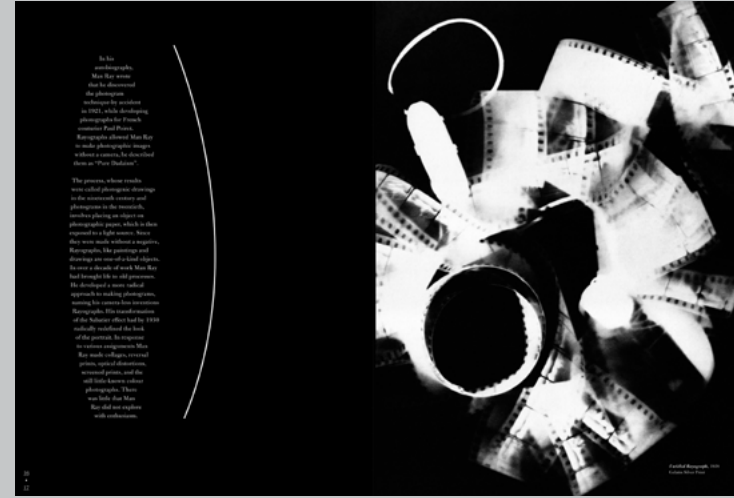
Francis Bacon Expressing His Mind



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.



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.



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*, PJA11, 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", "Przegląd 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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