

Typography I

Process Book

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OSU Graphic Design Department

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i. type as signifier

Project 1

Overview

Technically, the purpose of this project is to select and manipulate existing letterforms and their collective abilities in order to convey sensations outside of their denotative meaning.

Practically, the purpose of this project is to show, not tell, what words mean. This should be performed through restricted manipulation of letterforms from their original states, a considered selection of typefaces, and intentional placement into the composition of the designed artifact.

This project will begin with an ideation exercise in order to originate words based off design principles. These design principles include—

- » Balance »
- » Contrast »
- » Direction »
- » Economy »
- » Emphasis »
- » Pattern »
- » Repetition »
- » Rhythm »
- » Scale »
- » Unity »
- » Variety »

Then, students will begin drafting 4-inch square compositions with pen and paper in order to begin imagining their possible typographic solutions. Students will produce at least forty distinct design treatments in preparation for the first critique. After this, students will render their most successful iterations digitally.

After a critique of these digital iterations, students will refine their compositions in preparation for the third and final critique. Before delivery of the finished project, students will be instructed as to how each composition should be printed and mounted.

Objectives

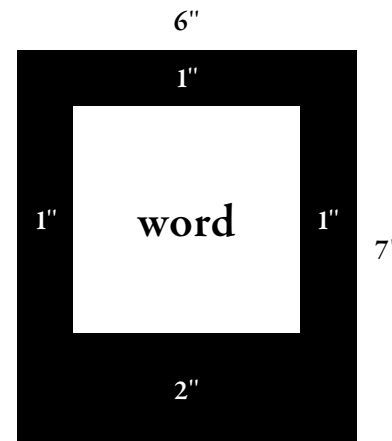
- » Learn to select a specific typeface for a specific purpose
- » Interrogate the relationship between form and space
- » Become more greatly familiar with design principles
- » Investigate the relationship between existing and formed meaning

Deliverables

A process book (PDF, or similar online format) with the following sections —

- » Project statement, initial thoughts and ideation
- » Notes and summaries from all critiques
- » Final product and thoughts

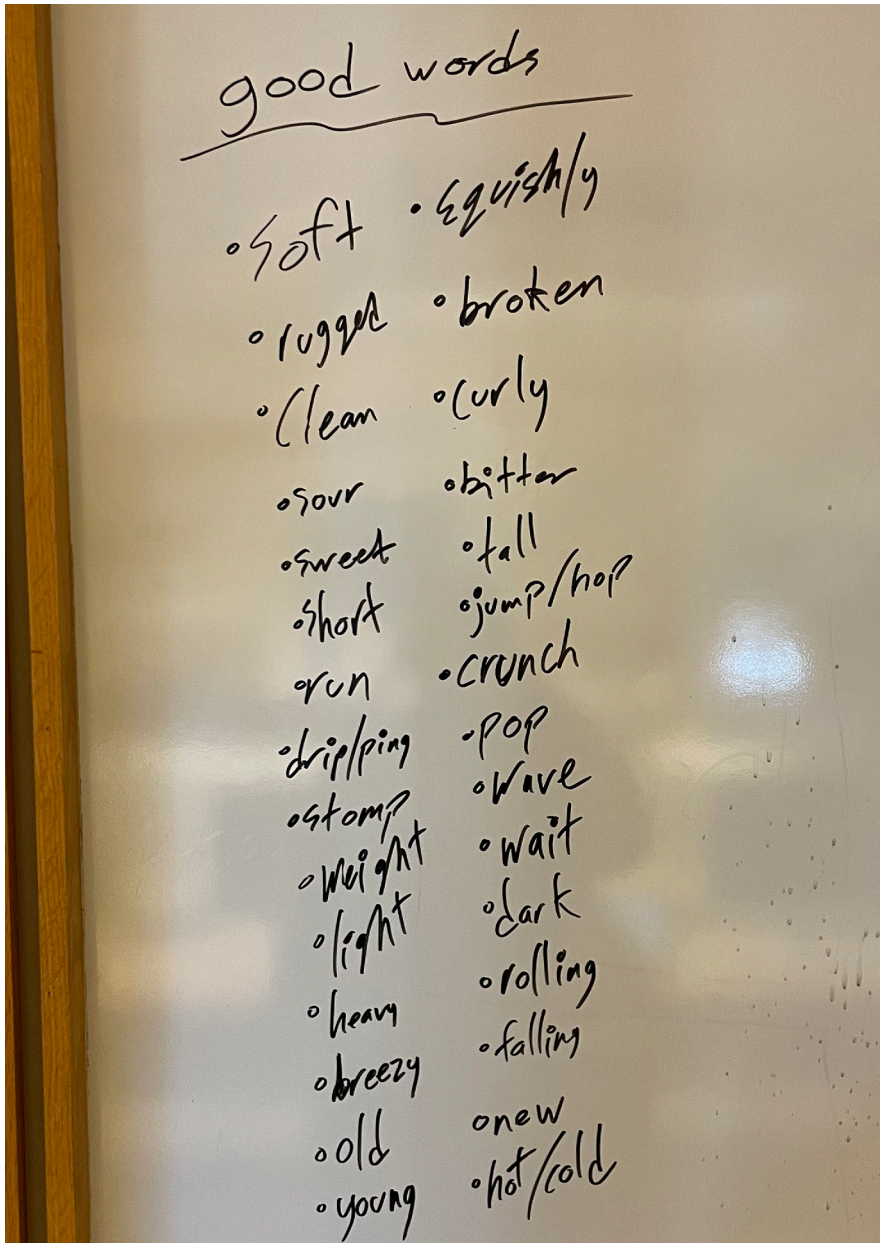
Four, 4-inch square compositions, each depicting a single word + design principle. Each composition should be double-mounted on black foam core, with the following margins —



Tentative Calendar

- 08.17 – project intro, word ideation
- 08.19 – work day, exercise
- 08.24 – first crit, bring 40+ distinct options (group)
- 08.26 – work day, .AI+type exercise
- 08.31 – second crit, bring 20+ distinct options (1-on-1)
- 09.02 – work day, printing + mounting exercise
- 09.07 – pre-final crit, bring 8+ distinct options (group)
- 09.09 – project due, final pres.

Brainstorming



The project was introduced to us, and then we got started thinking of words immediately. Our task was to list as many words as possible that could be expressed only through type.

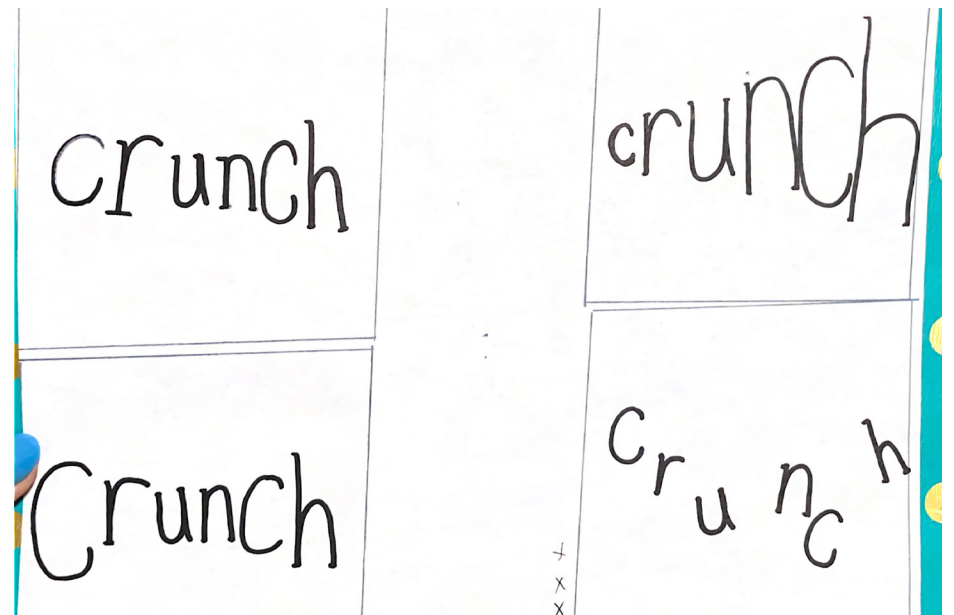
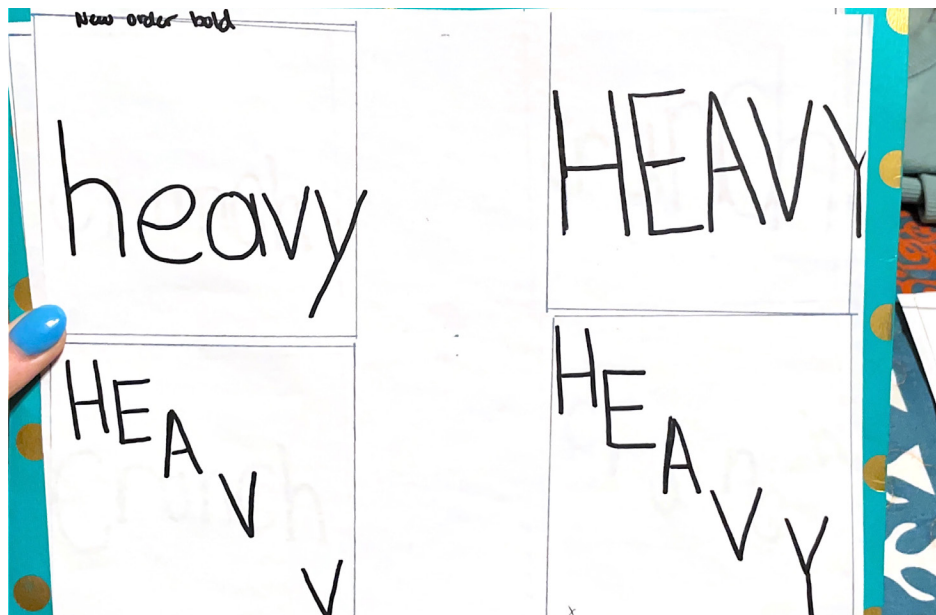
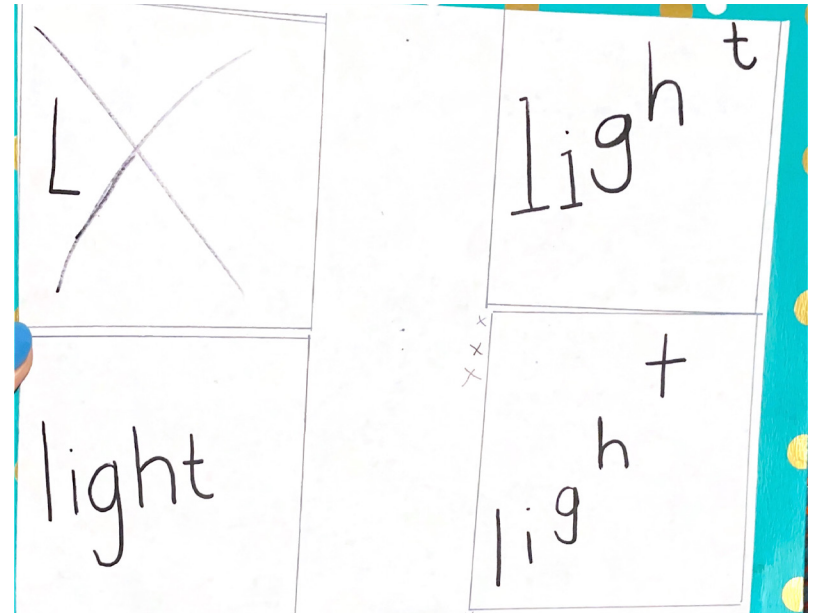
Our class started with this list shown on this page, and from there everyone either thought of more or went with what we had, picked some out, and got to sketching.

Sketches

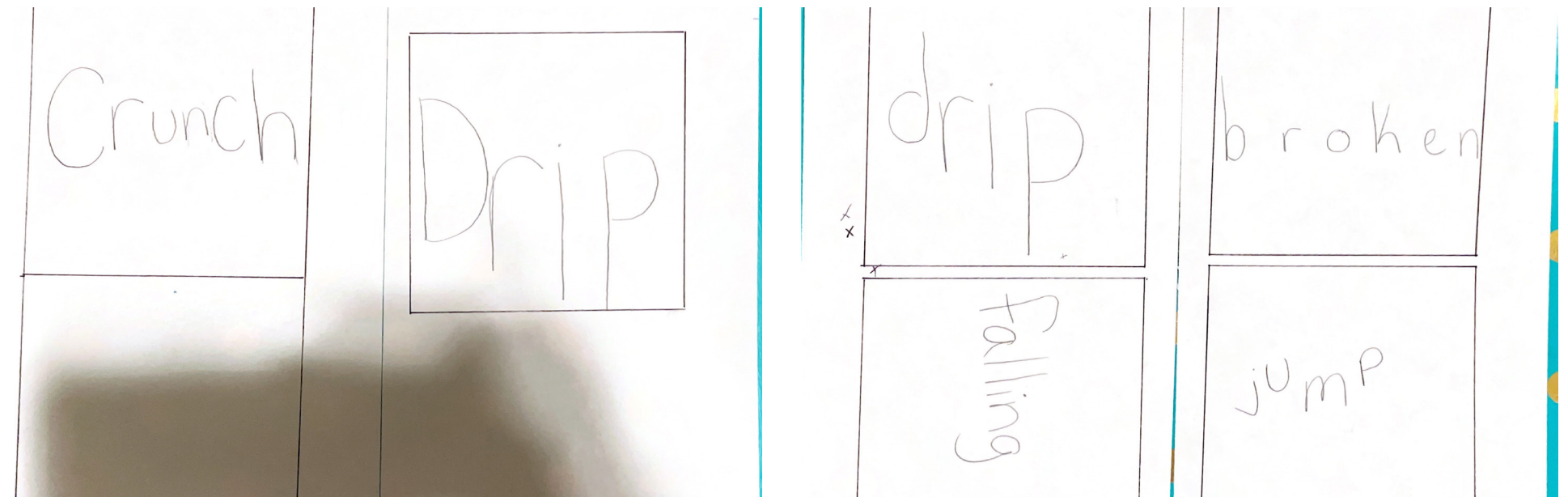
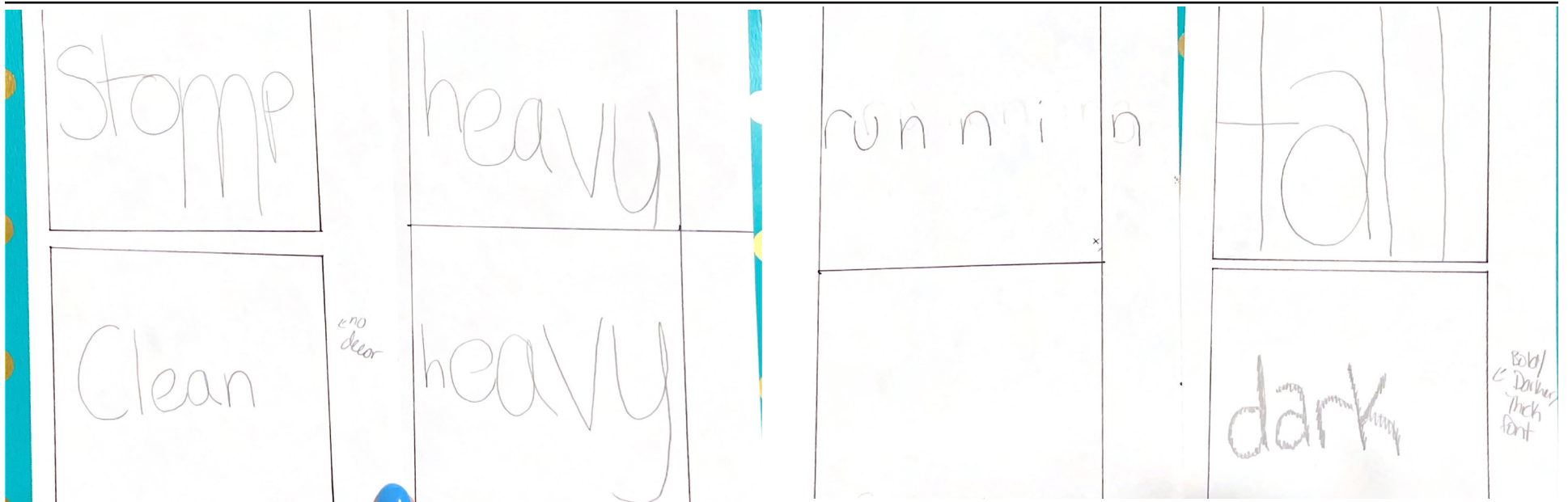
Sketching this project was a lot more difficult than I thought it would be.

Trying to match a typeface or convey a certain typeface just by drawing is harder than it seems, especially when your calligraphy is as poor as mine.

After some initial thoughts and ideas out on paper, we were able to switch into Illustrator, and visions started to become clearer.



Sketches



Drafts

bloom

bloom

bloom

bloom

broken

broke

broken

broken

The words I started with are broken; crunch; bloom; triangle; infinity; rolling; sharp; and I very quickly stepped away from the word zoom after debating the word with my mother.

As I continued drafting, broken; crunch; triangle; and rolling started to be the most successful in my eyes.

crunch

Crunch

crunch

crunch

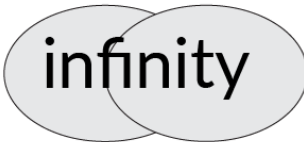
Drafts

nfinityinfinityinfinityinfinit
yinfinityinfinityinfinityinfini
tyinfinityinfinityinfinityinfi
nityinfinityinfinityinfinityin
finityinfinityinfinityinfinityi
nfinit
yinfinityinfinityinfinityinfini
tyinfinityinfinityinfinityinfi
nityinfinityinfinityinfinityin
finityinfinityinfinityinfinityi

infinity

>Lorem ipsum dolor sit
amet, consectetur
lorem ipsum dolor sit
amet, consectetur

infinity



infinity

rolling

rolling



rolling

sharp



sharp

sharp

sharp

triangle

MOUNTAIN



infinity

Drafts

broken

crunch

I started focusing on these 4 words after about 2 rounds of drafting and testing things out.

After I started out with triangle, I quickly thought mountain had a better fit with the design I had in mind.

Broken started to look like something else I can't pin my finger on, but less like a broken word. More shattered.

Rolling and mountain became distorted when I messed with the type, which became an issue after going through and setting these 4 as my main 4.

Crunch wasn't really crunched, it was a floating small word that wasn't easy to read.

After taking these critiques into account, I started to fix things slowly. I combined 2 of the ideas I had for crunch into one, and got rid of the distorted text on mountain and rolling. I ended up using a different font for mountain in the end as well. Broken turned into a piece that had small parts of letters breaking off, rather than having the entire word look like it was in 20 different pieces.

MOUNTAIN

rolling

Final Design

broken

Crunch

ii. sound made visible

Project 2

Overview

The purpose of this project is to develop an understanding of how sounds can manifest themselves as marks on paper. To work towards this, we will be interrogating typography as an encapsulation of the spoken word.

In doing so, we should consider the intent and deliver of spoken word mediums, primary among them, stand-up comedy or other predetermined monologues. Focusing on a single speaker allows us time and space to reflect upon and ideate towards accurately and faithfully representing the spoken words through visual means.

To begin, students will perform preliminary research on favorite comedians, actors, speakers, etc. Special attention and consideration should be given to those performers who actively and explicitly vary their emotive delivery in quick intervals.

Students will collect one-minute samples of audio from as many performers as they wish, but should share 3-5 of these clips with the instructor for use in this project. After discussing with the instructor, students will select a single clip and begin ideating how the audio sample may exist in a 10-inch square. This ideation process could be expressive one, but should be grounded in the intent of the performer and their work.

After preliminary ideation, students should begin work in Adobe InDesign. Since only black text on a white background is allowed for this project, this project will additionally serve as a controlled primer for and introduction to InDesign.

Through an iterative process of accurately and faithfully representing the performer and their work, students will produce a single 10-inch square which exemplifies an astute attention to typographic detail.

Objectives

- » To develop an understanding of how sound manifests itself as marks on paper.
- » To visually communicate the intentions and emotions of the speaker.
- » To gain and demonstrate an understanding of design principles in the creation of a visually compelling design.
- » To gain and demonstrate proficiency with Adobe InDesign.

Deliverables

A process book as PDF with the following sections —

- » Project statement, initial thoughts and ideation
- » Notes and summaries from all critiques
- » Final product and thoughts

A single, 10-inch square, delivery format TBD.

Tentative Calendar

- 09.09 – project intro, exercise, prelim. research
- 09.14 – work day, discuss prelim. research
- 09.16 – first crit, (group)
- 09.21 – work day, exercise
- 09.23 – work day
- 09.28 – second crit, (small group?)
- 09.30 – third crit, (1-on-1)
- 10.05 – project due, final pres.

Research



When I first learned what we were doing for this project I thought of one thing - Schmidt from New Girl.

His character is so expressive and dramatic with his language it seemed like the perfect fit, the only problem was finding a solid minute long piece of his to use.

I searched through episodes of New Girl, comedian Charlie Berens, and other contiplations on Tik Tok to find the right sound.

I was turned away from using something like a contiption, and I am glad I was.

Sound Choices

please scan QR code to go to playlist of sound options for this project.



Drafts

50 dollars, Ive **never** put 50 dollars in that douchebag jar

That's **really** impressive Schmidt, considering...

Someones personalized condoms just came in the mail.

HEY jar, 20 dollars.

Winston, did you know that NWA didnt stand for never walk alone?

30 dollars. Jar.

Hey nick

NO JAR SCHMIDT JAR

For What?

Oh jess, I just found a Groupon for hypnosis lessons *hehe* think about what you can do with **that...** *Sex stuff*

Jar.

Ugh look guys has *anyone* seen my good peacoat?

Jar.

Have you seen my sharkskin laptop sleeve?

Jar.

Darn it! Has anyone seen my croquet cleats?

Hey jess, have you seen my other timepiece?

Nick I came up with the best name for an uncircumcised penis! **Bishop** in a turtleneck!

Meh, jar.

Damn it! I can't find my driving moccasins **anywhere!**

After officially settling on the Schmidt Douchebag Jar scene from New Girl. I got to drafting. I did my "sketching" in Illustrator to play with which of the typefaces we were allowed to use would work best.

The biggest struggle was finding a balance between the sass, and the yelling.

The sass had to be different than the yelling, but in my head that could look the same as bold on the design.

It was also difficult to align type in a way that would flow between the cuts of lines smoothly. Because there are so many phrases used in this scene, and so quickly, they all had to get fit onto the frame, but it was a challenge to fit it in a balanced way.

Drafts

50 dollars, Ive never put 50 dollars in that douchebag jar

That's really impressive Schmidt, considering...

Someones personalized condoms just came in the mail

HEY jar, 20 dollars

Winston did you know that NWA didnt stand for never walk alone

30 dollars. Jar.

Hey nick

NO JAR SCHMIDT JAR

For What?

Oh jess, I just found a Groupon for hypnosis lessons hehe think about what you can do with that. Sex stuff

Jar

Ugh Look guys has anyone seen my good peacoat?

Jar.

Have you seen my sharkskin laptop sleeve

Jar

Darn it. Has anyone seen my croquet cleats

Hey jess, have you seen my other timepiece

Nick I came up with the best name for an uncircumcised penis. Bishop in a turtleneck

Meh, jar

Damn it! I can't find my driving moccasins anywhere!

Drafts

50 dollars, I've never put 50 dollars in that douchebag jar.
That's really impressive Schmidt, considering...

Someones personalized condoms just came in the mail

HEY jar, 20 dollars

Winston did you know that NWA didnt stand for never walk alone

30 dollars. Jar.

Hey nick

NO JAR SCHMIDT JAR

For What?

Oh jess, I just found a Groupon for hypnosis lessons
hehe think about what you can do with that. *Sex stuff*

Jar

Ugh Look guys has anyone seen my good peacoat?

Jar.

Have you seen my sharkskin laptop sleeve

Jar

Darn it. Has anyone seen my croquet cleats

Hey jess, have you seen my other timepiece

Nick I came up with the best name for an uncircumcised penis.

Bishop in a turtleneck

Meh, jar

Damn it! I can't find my driving moccasins ***anywhere!***

Drafts

50 dollars, I've *never* put 50 dollars in that douchebag jar
That's really impressive Schmidt, considering...
Someones personalized condoms just came in the mail
HEY jar, 20 dollars

Winston did you know that NWA didnt stand for never walk alone
30 dollars. Jar.

Oh jess, I just found a Groupon for hypnosis lessons
hehe think about what you can do with that. Sex stuff

Hey nick

NO JAR SCHMIDT JAR Jar

For What?

Ugh Look guys has anyone seen my good peacoat?

Jar. Have you seen my sharkskin laptop sleeve

Jar

Darn it. Has anyone seen my croquet cleats

Hey jess, have you seen my other timepiece

Nick I came up with the best name for an uncircumcised penis.

Bishop in a turtleneck

Meh, jar

Damn it! I can't find my driving moccasins anywhere!

Drafts

For a while, this was my final draft.

I was able to differ the sass and the yelling by using a different level of bold or occasionally italics to make it different from a yelling level.

The type was too big.

After more critiques from this draft, I was able to shrink things a bit as well as adjust to make some areas more expressive than before. All caps became a staple in my final piece for someone yelling.

In my final draft, I also added a bit of an invisible border to let the text breathe from the edge.

50 dollars, I've *never* put 50 dollars in that douchebag jar.

Well that's **really** impressive Schmidt, considering...

Someones personalized condoms just came in the mail **HEY, jar**
20 dollars.

Winston, did you know that NWA **didn't** stand for never walk alone?

30 dollars. **Jar.**

Hey Nick **NO! JAR SCHMIDT, JAR!**
For what?

Oh Jess, I just found a Groupon for hypnosis lessons *hehe*
think about what you can do with that... *Sex stuff.* **Jar.**

Ugh... Look guys has anyone seen my good peacoat? **Jar.**

Have you seen my sharkskin laptop sleeve? **Jar.**

Darn it... Has anyone seen my croquet cleats?

Hey Jess, have you seen my *other* timepiece?

Nick I came up with the **best** name for an uncircumcised penis.

Bishop in a turtleneck! *Meh, jar.*

Damn it! I can't find my driving moccasins **anywhere!**

Final Design

50 dollars, I've *never* put 50 dollars in that douchebag jar.
Well that's *really* impressive Schmidt, considering...

Someones personalized condoms just came in the mail

HEY, JAR 20 dollars.

Winston, did you know that NWA *didn't* stand for never walk alone?

30 dollars. Jar.

Hey Nick **NO! JAR SCHMIDT, JAR!** For what?

OH Jess, I just found a Groupon for hypnosis lessons *hehe*
think about what you can do with that... *SEX* stuff.

JAR.

Ugh... Look guys has anyone seen my *good* peacoat?

JAR.

Have you seen my sharkskin laptop sleeve?

JAR.

Darn it... Has anyone seen my croquet cleats?

Hey Jess, have you seen my *other* timepiece?

NICK I came up with the **BEST** name for an uncircumcised penis.

BISHOP IN A TURTLENECK!

Meh, **JAR.**

DAMN IT! *I can't find my driving moccasins* **ANYWHERE!**

Project 3

iii. hierarchy × proximity

Overview

The purpose of this project is to develop an understanding of how hierarchy and proximity can be controlled as a tool of visual communication. To work towards this, we will be creating posters in the style and legacy of some of the 20th century's most unique designers.

In doing so, students will select a designer to begin researching. This research should include —

- geography of the designer
- birth and death of the designer
- primary mediums
- process notes
- significant works

Special attention and consideration should be given to how the student's chosen designer's upbringing and context impacted their work.

Students will write a one-page (~250 word) write-up of their chosen designer. Along with this, students will collect 5-7 samples of work from their chosen designer. Students should be ready to discuss these works at length. Research may be conducted online, but key texts to deciphering the history of graphic design/visual communication are readily available in the Visual Resource Center. *Students are required to make use of at least one written source from the VRC's collection.*

After conducting and presenting this research, students will begin sketching and ideating a poster which celebrates the style, work, and legacy of their chosen designer. These sketches should be done with pen and paper (or digital equivalent) in a 3:4 ratio container. Special attention and consideration to how these posters interact and create intrigue with the viewer at long, medium, and short distances.

After critique and discussion about these ideas, students will move into creating these posters in Adobe InDesign. Critiques will involve digital posters, but students will be expected to finely print their posters for final submission. A wide variety of fine art printing is available in the VRC, and *students should make an appointment to print this project at their earliest convenience.*

Objectives

- » To develop an understanding of how hierarchy and proximity can be controlled in order to create a more engaging design artifact
- » To critically understand the style of their chosen designer in terms of that designer's context and the entanglement of these two factors.
- » To gain and demonstrate an understanding of design principles in the creation of a visually compelling design.
- » To gain and demonstrate a further proficiency with Adobe InDesign.

Deliverables

A process book as PDF with the following sections —

- » Written and visual research
- » Sketches, drafts, and final iterations of the poster
- » Notes and summaries from all critiques
- » Final product and student reflections

A single, 18×24-inch poster, printed via the VRC.

Tentative Calendar

- 10.05 – project intro, begin research
- 10.07 – class discussion on prelim. research
- 10.12 – research presentations, begin sketches
- 10.14 – work day, prelim. sketch crit (1-on-1)
- 10.19 – crit of sketches (group)
- 10.21 – work day, prelim. poster crit (1-on-1)
- 10.26 – third crit, (group)
- 10.28 – work day, poster finalization (1-on-1)
- 11.02 – project due

Research

Paula Scher has been working in graphic design for over 40 years. Scher got her start at the Tyler School of Art studying illustration, where she truly fell in love with typography. After working immediately out of college at Random House as a layout artist, she then moved to CBS records (now known as Columbia records) and for a brief period Atlantic records where she made some of the most well known album covers of all time. She has been influenced by the Art Nouveau, Constructivism, and Art Deco periods with her work.

Scher used her design to evoke emotion, and raise questions rather than answer them. She sees type as a way to paint with words everywhere around her in the world. She describes type in her short documentary feature on Netflix “Abstract the Art of Design: Paula Scher Graphic Design (Season 1 Episode 6)” as her high, it’s like her crack. Her posters would explore different angles for type rather than just horizontal across a page. Especially in her work with The Public Theater, she used vertical type to create more movement across the composition. (See Vertical Baselines in “Thinking with Type”)

Scher prefers to use her hands and physically create art. By painting, cutting, ripping, pasting, she creates most of her work this way rather than digitally. She actually avoided the digital design aspect when it first came out in the 90s. The map designs of the U.S. she has created are like this. She hand painted all of the type by hand to include state names, counties, zip codes, and other geographical landmarks depending on the map it was. Questions she talked about in the documentary episode where she showed these maps were why do some bigger states have less zip codes and counties than smaller states? Her dad influenced her wanting to create maps that were truly artistic after she grew up seeing what he created as a photogrammetric engineer for the US Geological Survey.

Growing up, Scher saw things through a very creative outlook, and saw many things as art, even things that may not have been considered art. Paula currently works at Pentagram in NYC as one of their first female offered principal positions. “You have to be in a state of play to design,” Paula said. She sees design as something to be fun and emotional and give a look to things, to help make things more identifiable.

I fell in love with Paula Scher.

I had never heard the name until she was an option on our list of designers for this project, and decided to look her up and give someone new a try.

I am so glad that I did.

I found a short documentary about her work on Netflix that I was able to watch that helped me get into the feel of her work so I could really make a solid poster about her that exhibited her style.

And the type was a blast to play with.

I took her advice, and got into a state of play to design.

Research

Paula Scher



Research

Brief Biography

- Master conjurer of the instantly familiar
 - Pentagram - first female offered principal position
 - Born October 6, 1948 (still alive) in Washington DC
 - Moved to NYC after getting her BA at the Tyler School of Art and worked as layout artist for Random House
 - Designed album covers with CBS (now Columbia Records) and Atlantic Records
 - Her parents...
 - Dad was a photogrammetric engineer for US Geological Survey
 - Encouraged her to hand-print maps
 - Influenced by art nouveau and constructivism and art deco
 - Husband founded push pin studios
-

Research

Maps



Research



Research

Boston Album

“More than a feeling”



Research

EXCEPTIONAL SUPPORT FOR THE 1995-1996 SEASON HAS BEEN PROVIDED BY LUCYSTER T. MERTZ CHARITABLE TRUST.

95-96 SEASON

BRING IN 'DA NOISE, BRING IN 'DA FUNK

BY SATYRN GLOVER, JIM C. GAINES, AND GEORGE C. WOLFE

AND OTHER MASP AND PLAYS

WRITTEN BY THE FAMOUS BRITISH COMEDY WRITER

2 WOMEN

ANDREA MARTIN & MARCA COMEX

BY HAN ONG DIRECTED BY MARCUS STERN

CHANG

WRITTEN BY WILLIAM SHAKESPEARE DIRECTED BY ADRIAN HALL

ON HER KNEES

WRITTEN BY NILO CRUZ DIRECTED BY GRACIELA DANIELE

VENUS

WRITTEN BY SUZANNE LANGE DIRECTED BY MICHAEL FRIEDMAN

FRAGMENTS

THE SKRIKER

WRITTEN BY CARYL CHURCHILL DIRECTED BY MARK WING-DAVEY

WAKEUP CALL

FEATURING CARRYN HANCOCK

THEATER

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JOYOUS! ELEGANT! GENIUS! ELECTRIC! GLORIOUS! BREAKTHROUGH! WONDERFUL! EXPLOSIVE! SIZZLING!!

NOISE FUNK

WINNER OF 4 1996 TONY AWARDS

TELEPHONE: 212-239-6700 THE AMBASSADOR THEATRE 319 WEST 49th ST.

PLAYBILL

AMBASSADOR THEATRE

BRING IN 'DA **NOISE FUNK**

Research

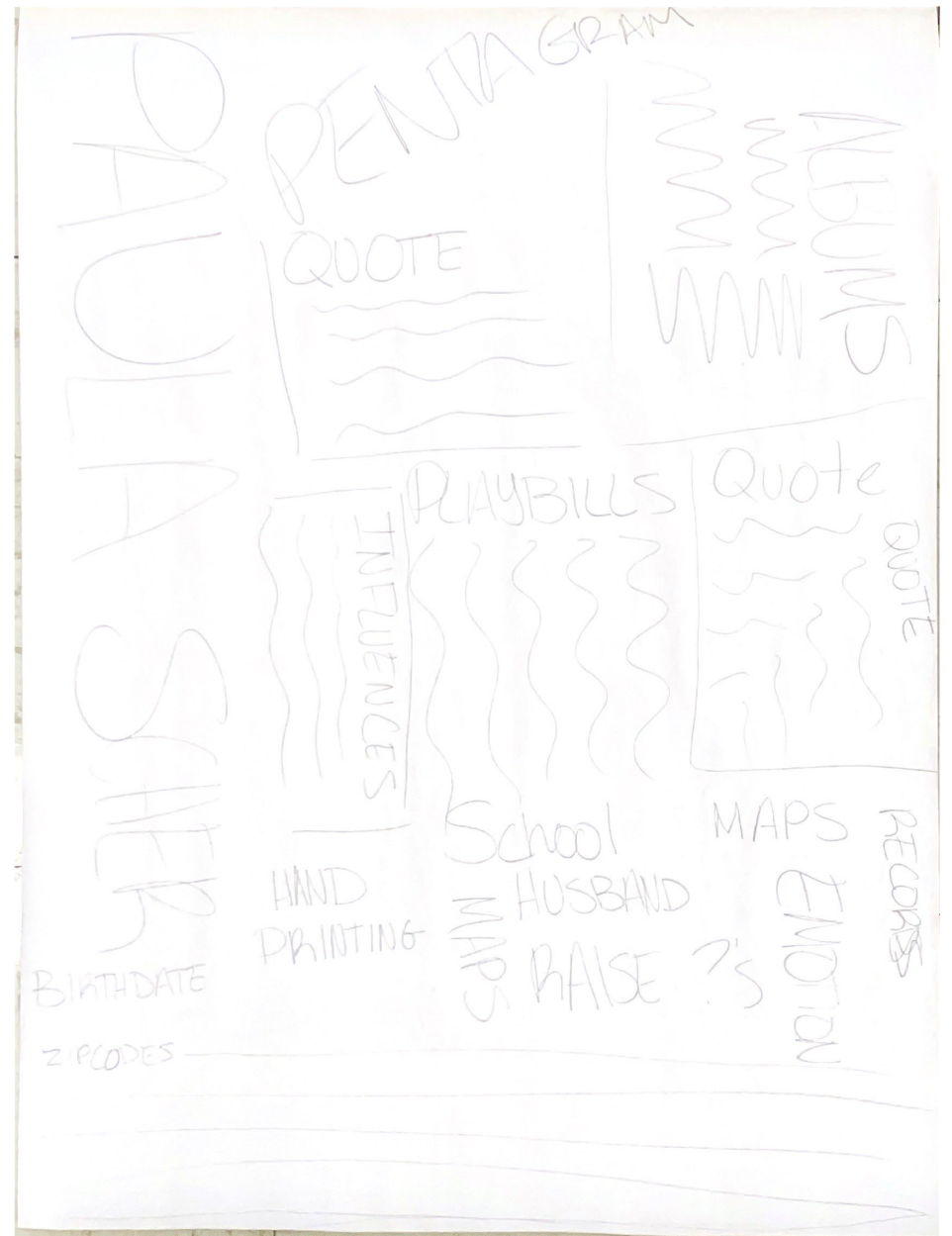
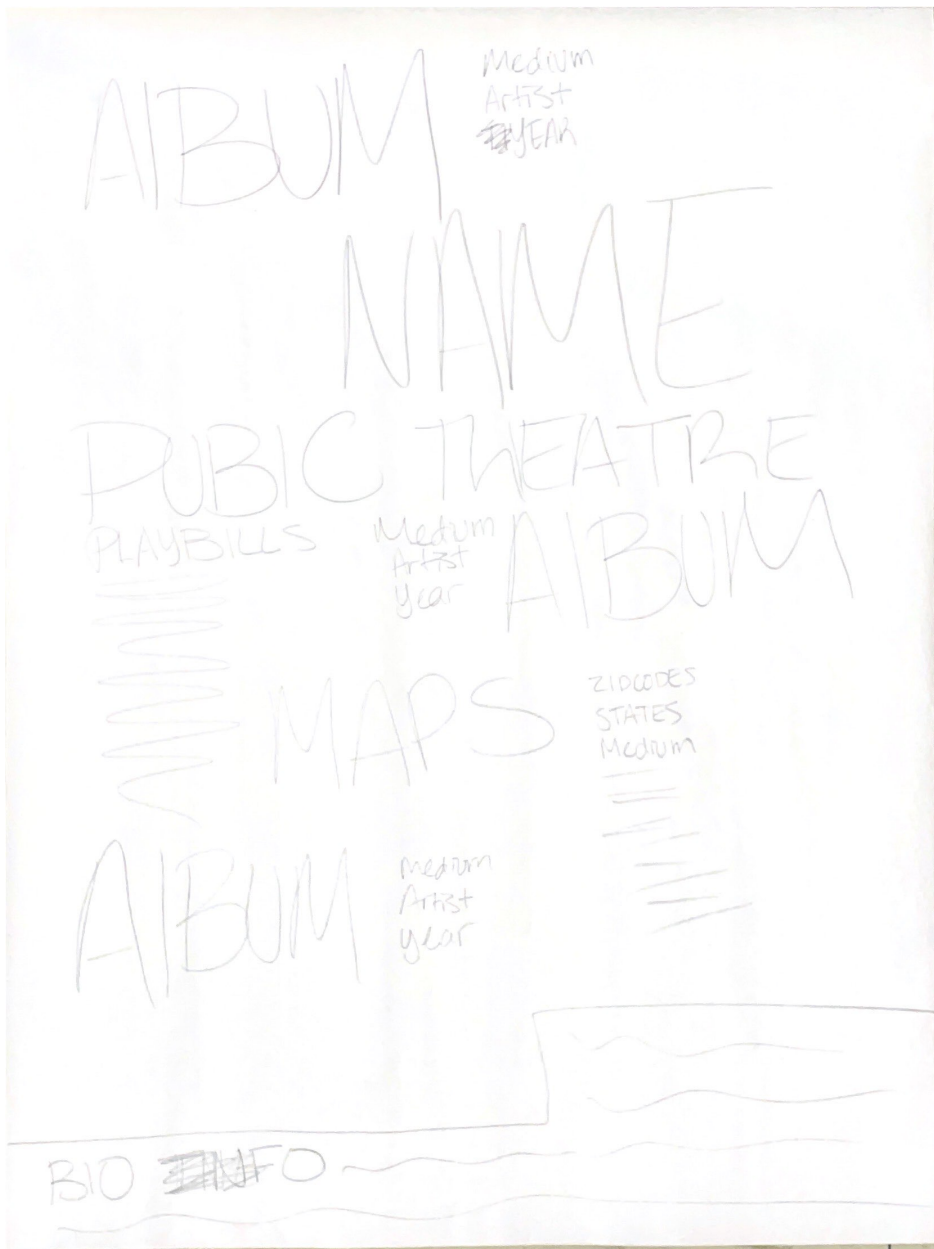
Rather be hands on

- Paint fonts by hand
 - Cut things up, ripped, pasted things together
 - Emotional, not factual
 - Design to raise questions
 - Quantitative reasoning, synthesize reasoning and come to a conclusion
-

Research

**“You have to be in a state
of play to design”
-Paula Scher**

Sketches



Drafts



PAULA

SCHER

October 6,
1948

The Public Theater

Random House
ATLANTIC
CBS

PENTAGRAM

Bring in 'Da Noise, Bring in 'Da Funk
The Tempest
Troilus and Cressida
Henry V
Timon of Athens
On the Town
Cymbeline
Skin of Our Teeth
The Taming of the Shrew
Tartuffe
Winter's Tale
Julius Caesar
Measure for Measure
The Seagull
Mother Courage and Her Children
Macbeth
As You Like It
Two Gentlemen of Verona

Washington D.C.
New York City

Eddie Harris: Bad Luck Is All I Have '75
Eric Gale: Ginseng Woman '76
Boston: Boston '76
Den Hartman: Instant Replay '78
Bob James & Earl Klugh: One on One '79
Bob James: H '80
Rolling Stone: Still Life '81

Album Covers

Art Nouveau
Art Deco
Constructivism

Seymour Chwast

You have to be in a state of
PLAY to DESIGN

Tyler School of Art and
Architecture

hands on work

Painting Design Typography

cut things
rip things
paste things

Raise questions, don't answer them.

Drafts

After getting to this point, the biggest critique I got from anyone I showed this to said don't space out the text as much.

So, I didn't.

I went back in and changed the size of the Knockout font I was using and took out the fine details to focus on the bigger picture of the poster first.

I had some places the type wasn't easy to read because it was too close together as well. Once I broke it down into sections, and focused on one at a time, I was able to create a much more successful poster.

The Public Theater
Bring in 'Da Noise, Bring in 'Da Funk Mother Courage and Her Children
The Tempest Two Gentlemen of Verona Tartuffe
Troilus and Cressida As You Like It Winter's Tale
Timon of Athens Julius Caesar
On the Town Measure for Measure
Cymbeline Macbeth The Seagull
Skin of Our Teeth Henry V
The Taming of the Shrew

PENTAGRAM
October 6, 1948 New York City

cut things
rip things
paste things

maps
Art Deco
Art Nouveau
Constructivism

CBS ATLANTIC '75 '76 '76 '78 '79 '80 '81
Tyler School of Art and Architecture **Album Covers**

hands on work
Painting Design Typography

PLAY to DESIGN
You have to be in a state of

Raise questions, don't answer them.

Drafts

I debated leaving out the zip codes for the final draft because they felt too random.

The first time I wrote them out, I distorted them and they looked like they were forced into the burst around Paula's name.

However, I realized they're too much of a staple of who Paula is and what her work is that they needed to be included.

So I redrew them.

I wrote out new ones, and made some smaller than others in writing before even putting them into Illustrator, which helped avoid distorting them.

Once they were added to the final piece, the whole poster came together.

PAULA SCHER

The Public Theater
Timon of Athens Measure for Measure **Macbeth** Cymbeline
As You Like It Skin of Our Teeth Winter's Tale
Two Gentlemen of Verona Tartuffe **The Taming of the Shrew**
The Seagull Henry V Mother Courage and Her Children On the Town
Bring in 'Da Noise, Bring in 'Da Funk
Troilus and Cressida The Tempest
Julius Caesar
Seymour Chwast
Washington D.C.
PENTAGRAM
October 6, 1948
rip things
cut things
paste things
mashos NYC **Random house**
Art Deco
Art Nouveau
Constructivism
ATLANIC CBS
Eddie Harris: Bad Luck Is All I Have '75
Eric Gale: Ginseng Woman '76
Boston: Boston '76
Dan Hartman: Instant Replay '78
Bob James & Earl Kitchell: One on One '79
Bob James: H '80

Album Covers
Tyler School of Art and Architecture **hands on work**
Painting Design Typography
PLAY to DESIGN You have to be in a state of
Raise questions, don't answer them.

Final Design

This has to be the piece I am most proud of from this year, because I think it really shows how much I have grown.

It's a piece that was fun to make, not something that felt like a chore at any point in the process. Some of the other projects had their moments things seemed less thrilling.

I was really proud that I fully threw myself into this poster, and spent hours and hours trying to perfect it even after the first print.

Paula Scher changed my perspective of design, and introduced me to a whole different aspect of the field I didn't think would be enjoyable.

I think I found a new favorite to continue looking to for inspiration.

The Public Theater
 Timon of Athens Measure for Measure Winter's Tale Cymbeline
 As You Like It Skin of Our Teeth Macbeth
 Two Gentlemen of Verona Tartuffe The Taming of the Shrew
 The Seagull Henry V Mother Courage and Her Children On the Town
 Bring in 'Da Noise, Bring in 'Da Funk
 Troilus and Cressida The Tempest
 Julius Caesar
 Seymour Chwast
 Washington D.C.
PENTAGRAM
 October 6, 1948
 rip things
 cut things
 paste things
 NYC Random house
 Art Deco
 Art Nouveau
 Constructivism
 ATLANTIC CBS
 Album Covers
 Tyler School of Art and Architecture
hands on work
Painting Design Typography
Raise questions, don't answer them.

PAULA SCHER

87943 10112
 22481 10112
 86753 12894
 12894 00513
 22481 10112
 87943 08291
 59341 59341
 73159 73159
 56269 56269
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 34567 10112
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 22481 10112
 37505 10112

Edith Harris: Bad Luck is All I Have '75
 Eric Gale: Ginseng Woman '76
 Boston: Boston '76
 Dan Hartman: Instant Replay '78
 Bob James & Earl Kitchell: One on One '79
 Bob James: H '80

PLAY to DESIGN
 You have to be in a state of

