

## Eye Magazine

"The history of Gurdjieff in newspaper articles, magazines, and books during his lifetime traces his public reputation in what is said of him on the world stage. Some of writers were reporters, other followers and visitors to the Institute, and still others were persons intrigued by social and religious fads of the day ... Nonetheless, the articles printed between 1914 and 1949, the year of his death, constitute a topical history of his life and his work in a running account of Gurdjieff's changing public image as a man and a teacher, and provide an insight into the way his teaching was perceived from an age in which theosophy was a prevalent intellectual occupation"--Back cover.

David Gentleman has lived in London for almost seventy years, most of it on the same street. This book is a record of a lifetime spent observing, drawing and getting to know the city, bringing together work from across his whole career, from his earliest sketches to watercolours painted just a few months ago. Here is London as it was, and as it is today: the Thames, Hampstead Heath; the streets, canals, markets and people of his home of Camden Town; and at the heart of it all, his studio and the tools of his work. Accompanied by reflections on the process of drawing and personal thoughts on the ever-changing city, this is a celebration of London, and the joy of noticing, looking and capturing the world. 'David has spent a lifetime depicting with wit and affection a London he has made his own' Alan Bennett 'He delivers a poetry of exultant concentration ... The surface fusion of the sensuous and the sharply modern is echoed by Gentleman's imagery' Guardian 'The artist and illustrator has been responsible for some of the most-seen public artworks in this country' The Times 'Perhaps the last of the great

polymath designer-painters' Camden New Journal

Show your shoppers 16 gorgeous quilts in styles ranging from traditional to modern. Promote a wide range of fabrics. Class opportunities include foundation-paper piecing and more.

At Dwell, we're staging a minor revolution. We think that it's possible to live in a house or apartment by a bold modern architect, to own furniture and products that are exceptionally well designed, and still be a regular human being. We think that good design is an integral part of real life. And that real life has been conspicuous by its absence in most design and architecture magazines.

This timely collection brings together critical, analytic, historical, and practical studies to address what ethics means in the practice of design. Designers face the same challenges as everyone else in the complex conditions of contemporary cultural life—choices about consumption, waste, exploitation, ecological damage, and political problems built into the supply chains on which the global systems of inequity currently balance precariously. But designers face the additional dilemma that their paid work is often entangled with promoting the same systems such critical approaches seek to redress: how to reconcile this contradiction, among others, in seeking to chart an ethical course of action while still functioning effectively in the world. *Ethics in Design and Communication* acknowledges the complexity of this subject matter, while also demonstrating that in the ongoing struggle towards an equitable and sustainable world, the talents of design and critical thought are essential. Featured case studies include graphic design internships today, the dark web, and media coverage of the 2016 US presidential election. The fact that within this book such a wide array of practitioners, scholars, critics, and professionals commit to addressing current injustices is already a positive

sign. Nonetheless, it is essential that we guard against confusing the coercive force of moral imperatives with ethical deliberation when conceiving a foundation for action.

Scientology is arguably the most persistently controversial of all contemporary New Religious Movements. James R. Lewis has assembled an unusually comprehensive anthology, incorporating a wide range of different approaches. In this book, a group of well-known scholars of New Religious Movements offers an extensive and evenhanded overview and analysis of all of these aspects of Scientology, including the controversies to which it continues to give rise.

In *The Mind's Eye*, Oliver Sacks tells the stories of people who are able to navigate the world and communicate with others despite losing what many of us consider indispensable senses and abilities: the power of speech, the capacity to recognize faces, the sense of three-dimensional space, the ability to read, the sense of sight. For all of these people, the challenge is to adapt to a radically new way of being in the world. There is Lilian, a concert pianist who becomes unable to read music and is eventually unable even to recognize everyday objects, and Sue, a neurobiologist who has never seen in three dimensions, until she suddenly acquires stereoscopic vision in her fifties. There is Pat, who reinvents herself as a loving grandmother and active member of her community, despite the fact that she has aphasia and cannot utter a sentence, and Howard, a prolific novelist who must find a way to continue his life as a writer even after a stroke destroys his ability to read. And there is Dr. Sacks himself, who tells the story of his own eye cancer and the bizarre and disconcerting effects of losing vision to one side. Sacks explores some very strange paradoxes—people who can see perfectly well but cannot recognize their own children, and blind people who become hyper-visual or who

navigate by “tongue vision.” He also considers more fundamental questions: How do we see? How do we think? How important is internal imagery—or vision, for that matter? Why is it that, although writing is only five thousand years old, humans have a universal, seemingly innate, potential for reading? *The Mind’s Eye* is a testament to the complexity of vision and the brain and to the power of creativity and adaptation. And it provides a whole new perspective on the power of language and communication, as we try to imagine what it is to see with another person’s eyes, or another person’s mind.

The process of creating graphic design cannot be easily defined: each designer has their own way of seeing the world and approaching their work. *Graphic Design Process* features a series of in-depth case studies exploring a range of both universal and unique design methods. Chapters investigate typical creative strategies – Research, Inspiration, Drawing, Narrative, Abstraction, Development and Collaboration – examining the work of 23 graphic designers from around the world. Work featured includes projects by Philippe Apeloig, Michael Bierut, Ed Fella, James Goggin, Anette Lenz, Johnson Banks, Me Company, Graphic Thought Facility, Ahn Sang-Soo and Ralph Schraivogel. This book is aimed at students and educators, as well as practising designers interested in the working methodologies of their peers.

In graphic novel format looks at the work of Doctors without Borders as seen through the eyes of a photojournalist who accompanied the group through war-torn Afghanistan. Dr. William H. Bates discovered Natural Eyesight Improvement, 'The Bates Method'. His Experiments prove that tension in the outer eye muscles (oblique and Recti) disrupt, change the shape of the eye and focus of light rays in the eye resulting in;

unclear close and distant vision, astigmatism, crossed, wandering eyes, cataract, glaucoma and other abnormal eye conditions. He proved that the outer eye muscles, (oblique) when relaxed, contracting, un-contracting normally change the shape of the eye to normal to produce clear close and distant vision. Relaxed ciliary, iris, tear gland and other inner, outer eye muscles also function correct, produce clear vision, healthy eyes. Mental, emotional strain, tension, using the eyes incorrect is the main cause of outer eye muscle, eye tension and unclear vision. Dr. Bates proved that relaxation of the mind, body, outer eye muscles results in a return of the eye to normal shape with correct focus of light rays in the eyes, on the retina with clear vision at all distances, removal of astigmatism and other eye problems, keeps the eyes healthy with normal circulation, eye pressure, correct function of the optic and other eye, visual system nerves. Abnormal pressure, tension, pulling on/in the eye, lens, retina is removed. The eye muscles; outer (oblique, recti & muscles for blinking, tears...) and inner (ciliary, iris... muscles near and attached to the lens) function correct producing perfect; convergence, accommodation for clear close and reading vision, divergence, un-accommodation for clear distant vision. Shifting 'eye movement' with Central-Fixation (central vision) and function of the retina, lens, brain, entire visual system are perfect. A few of Dr. Bates older articles were based on the beliefs of most Ophthalmologists. As Dr. Bates cured his own vision naturally, treated his patients, performed experiments on the eyes, eye muscles, nerves-he changed his view on accommodation and other eye

functions. He then practiced, applied natural eye, vision treatments without the use of eyeglasses, surgery, drugs. This is the origin of Natural Eyesight Improvement. Dr. Bates recorded all his natural treatments, work in his Clinic in New York City, U.S.A. and other hospitals, locations during his lifetime in his book 'The Cure Of Imperfect Sight By Treatment Without Glasses' & 11 years, 132 Issues of his Monthly Better Eyesight Magazine. Eyeglasses are often prescribed unnecessarily or 'too strong' (over-corrected) due to temporary nervousness, pressure to hurry, limited, incorrect eye, head, neck, body movement during an eye exam. Eye doctors also prefer to prescribe an 'extra stronger strength' to the eyeglass lenses. All eyeglasses, especially strong eyeglass lenses, bifocals, astigmatism lenses, sunglasses cause fast, increased vision impairment and prescriptions for stronger eyeglass lenses. This leads to increased vision impairment, cataracts and other eye health, vision impairment. Dr. Bates' Book, Better Eyesight Magazines and 20 Natural Eyesight Improvement Books are Free in E-Book form with this book, on our website; <https://cleareyesight-batesmethod.info/>

**NATIONAL BESTSELLER** • The acclaimed Nobel Prize winner powerfully examines our obsession with beauty and conformity—and asks questions about race, class, and gender with her characteristic subtlety and grace. In Morrison's bestselling first novel, Pecola Breedlove—an 11-year-old Black girl in an America whose love for its blond, blue-eyed children can devastate all others—prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different. This is the

story of the nightmare at the heart of her yearning, and the tragedy of its fulfillment. Here, Morrison's writing is "so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry" (The New York Times).

"Images from the photographic travel magazine. A pictorial history of both the intimate and iconic moments of everyday life, Hamburger Eyes is a travel journal, a personal diary, and a family album. Inspired by the traditions that began with Life magazine and Robert Frank, the magazine revitalizes the sensation of photography as a craft as well as a tool to record and document"--

"A trailblazer in its day, Typographica is ripe for rediscovery and reappraisal by a new generation of designers and image-makers. Its boundary-blurring fusion of modernist experimentation, visual and concrete poetry, and environmental photography anticipated many of the preoccupations of contemporary designers, artists, and cultural commentators." "Rick Poyner offers a carefully researched and illustrated book, paying tribute to the significant contribution Herbert Spencer and Typographica made to graphic design history."--BOOK JACKET.

It's everywhere, including the moon (on the commemorative plaque left by Apollo 11 astronauts), Nike sneakers, the artworks of Barbara Kruger, Ed Ruscha, and Jenny Holzer, 2001: A Space Odyssey credits, Domino's Pizza boxes, Absolut Vodka bottles, and Red Bull cans. Richard Nixon used it for his presidential campaign, as did Hillary Clinton. Indeed, Futura is one of the most used fonts in the world today—the typeface of

modern design—more so even than Helvetica. This fascinating book explores the cultural history and uses of a face that's so common you might not notice, until you start looking, and then you can't escape it. Douglas Thomas traces Futura from its Bauhaus-inspired origin in Paul Renner's 1924 design, to its current role as the go-to choice for corporate work, logos, motion pictures, and advertisements. *Never Use Futura* is illuminating, sometimes playful, reading, not just for type nerds, but for anyone interested in how typefaces are used, take on meaning, and become a language of their own.

The papers in this volume deal with the issue of how corpus data relate to the questions that cognitive linguists have typically investigated with respect to conceptual mappings. The authors in this volume investigate a wide range of issues - the coherence and function of particular metaphorical models, the interaction of form and meaning, the identification of source domains of metaphorical expressions, the relationship between metaphor and discourse, the priming of metaphors, and the historical development of metaphors. The studies deal with a variety of metaphorical and metonymic source and target domains, including the source domains SPACE, ANIMALS, BODY PARTS, ORGANIZATIONS and WAR, and the target domains VERBAL ACTIVITY, ECONOMY, EMOTIONS and POLITICS. In their studies, the authors present a variety of corpus-linguistic methods for the investigation of conceptual mappings, for example, corpora annotated for semantic categories, concordances of individual source-domain items

and patterns, and concordances of target-domain items. In sum, the papers in this volume show how a wide range of corpus-linguistic methods can be used to investigate a variety of issues in cognitive linguistics; the combination of corpus methods with a cognitive-linguistic view of metaphor and metonymy yields new answers to old questions (and to new questions) about the relationship between language as a conceptual phenomenon and language as a textual phenomenon.

The definitive biography of Edward Gorey, the eccentric master of macabre nonsense. From *The Gashlycrumb Tinies* to *The Doubtful Guest*, Edward Gorey's wickedly funny and deliciously sinister little books have influenced our culture in innumerable ways, from the works of Tim Burton and Neil Gaiman to Lemony Snicket. Some even call him the Grandfather of Goth. But who was this man, who lived with over twenty thousand books and six cats, who roomed with Frank O'Hara at Harvard, and was known--in the late 1940s, no less--to traipse around in full-length fur coats, clanking bracelets, and an Edwardian beard? An eccentric, a gregarious recluse, an enigmatic auteur of whimsically morbid masterpieces, yes--but who was the real Edward Gorey behind the Oscar Wildean pose? He published over a hundred books and illustrated works by Samuel Beckett, T.S. Eliot, Edward Lear, John Updike, Charles Dickens, Hilaire Belloc, Muriel Spark, Bram Stoker, Gilbert & Sullivan, and others. At the same time, he was a deeply complicated and conflicted individual, a man whose art reflected his obsessions with the disquieting and the darkly hilarious. Based on newly uncovered

correspondence and interviews with personalities as diverse as John Ashbery, Donald Hall, Lemony Snicket, Neil Gaiman, and Anna Sui, **BORN TO BE POSTHUMOUS** draws back the curtain on the eccentric genius and mysterious life of Edward Gorey. Renowned photographer Miguel Flores-Vianna's visual diary of his travels through 14 countries on 5 continents Miguel Flores-Vianna's childhood in Argentina was marked by two constants that he believes shaped the life he chose to lead: travel and books. Perhaps because the country feels like it is located at the end of the world, most Argentines are born with a good dose of wanderlust, and Flores-Vianna had a higher dose than normal. Books helped him discover places both literally and figuratively, creating romantic visions of lands he wanted to visit, and he has gone on to document his peripatetic life with his camera, recording places as he feels they should be rather than as they are. In this irresistible volume, Flores-Vianna shares some 250 of his favorite images taken all over Europe, Africa, Asia, and the Americas--captured only with his smartphone--in the hope that viewers, seeing the world through his eyes, will learn to love these most wondrous of places as much as he does.

Home-cooking meets highbrow art in this one-of-a-kind cookbook that uses food to create edible interpretations of modern and contemporary sculptures, paintings, architecture, and design. It started as a series of dinner parties that Esther Choi--artist, architectural historian, and self-taught cook--hosted for friends after she stumbled across an elaborate menu crafted for Walter Gropius in 1937. Combining a curiosity

about art and design with a deeply felt love of cooking, Choi has assembled a playful collection of recipes that are sure to spark conversation over the dinner table. Featuring Choi's own spectacular photography, these sixty recipes riff off famous artists or architects and the works they are known for. Try Quiche Haring with the Frida Kale-o Salad, or the Robert Rauschenburger followed by Flan Flavin. This cookbook is strikingly beautiful and provocative as it blurs the boundaries between art and everyday life and celebrates food in an engaging and imaginative way.

Despite the long-rumoured end of print, there have never been so many magazine titles available, as more and more titles are printed in ever-increasing print-runs. This book sets out to examine the whole culture of magazines from the point of view of their design. It shows how the look of a magazine is defined by factors such as advertising and distribution, and how the current pluralistic approach means that there is more visual variety than ever before.

"The book, about the Minidoka War Relocation Center in Idaho, contains a selection of Robert Sims's published articles, conference papers, speeches, and slide shows on Minidoka and Japanese internment. Includes a new essay documenting the transformation of the forgotten post-WWII patch of desert to the Minidoka National Historical Site; short biographical essays by people who worked with him describing Sims' passion for social justice, history, and education, and an essay about the Robert C. Sims Collection at Boise State University."--

Overzicht van vooral de 20e-eeuwse Nederlandse typografie.

Five Oceans in a Teaspoon is a memoir in short visual poems, written by poet/investigative journalist Dennis J Bernstein, typographic visualizations by designer/author Warren Lehrer. As with his journalism, Bernstein's poems reflect the struggle of everyday people trying to survive in the face of adversity. Divided into eight chapters, it spans a lifetime, lifetimes: growing up confused by dyslexia and a parent's alcoholism; graced by pogo sticks, boxing lessons and a mother's compassion; becoming a frontline witness to war and its aftermaths, to prison, street life, poverty, love and loss, to open heart surgery, caring for aging parents and visitations from them after they're gone. Lehrer's typographic compositions give form to the interior, emotional and metaphorical underpinnings of the poems. Together, the writing and visuals create a new whole that engages the reader to become an active participant in the navigation, discovery, and experience of each poem.

A showcase of London's street nameplates – from the curious to the ornate. All around London, you can find a remarkable public archive of lettering in the city's street nameplates. A unique collection of styles and forms that stretches back to the 17th century, these little labels hide in plain sight – we use their information daily, but too often fail to really notice them. And they aren't just visual anchors, telling us where we are; but temporal anchors too, telling us where we've come from. This expertly curated collection documents the most significant, beautiful and curious street signs, from

enamel plates to incised lettering, the simplest cast iron signs to gloriously ornamental architectural plaques. It's a visual and typographical journey through the history of a great metropolis. Along the way, the fascinating stories behind these unassuming treasures are uncovered, revealing where they came from before being affixed to brick or stone for decades to come. We're introduced to the iconic nameplates of the City of Westminster, the stunning tiled signs of Hampstead and the revival nameplates of Lambeth, as well as the ghost signs of the no-longer existent NE postal district. London Street Signs is a striking visual record of our collective history that will appeal to design and history enthusiasts alike.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

Omni was a jewel among popular science magazines of its era (1978–1998). Science Digest, Science News, Scientific America, and Discover may have all been selling well to armchair scientists, but Omni masterfully blended cutting edge science news and science fiction, flashy graphic design, a touch of sex, and the images of a generation of artists completely free and unburdened by the disciplines of the masters. Created by the legendary Bob Guccione, better known for founding Penthouse than perhaps any of

the other facets of his inspired career in business, art, and literature, Guccione handpicked the artists and illustrators that contributed to the Omni legacy—they in turn created works ignited by passion and intellect, two of Guccione's principal ideals. *The Mind's Eye: The Art of Omni* is the very first publication to celebrate in stunning detail the exceptional science fiction imagery of this era in an oversized format. *The Mind's Eye* contains 185 images from contributing Omni artists including John Berkey, Chris Moore, H.R. Giger, Rafal Olbinski, Rallé, Tsuneo Sanda, Hajime Sorayama, Robert McCall, and Colin Hay among many more, along with quotes from artists, contributors, writers, and critics. Omni lived in a time well before the digital revolution. The images you see on these pages have taken years to track down and brought the editors in touch with many esteemed artists, amazing photographers and dusty storage lockers. Their quest is far from over; you'll notice an almost decade-long gap in the material, the contents of which were either lost or destroyed. Efforts to search throughout the universe for any images will continue and will be shared with the world at the all-things-Omni website, [omnireboot.com](http://omnireboot.com). Stay tuned... Collected in book form for the first time ever, the striking art from this extraordinary magazine will delight fans who remember seeing the work years ago and newcomers interested in the unique aesthetic of this genre's biggest artists. "Omni was a magazine about the future. From 1978 to 1998 Omni blew minds by regularly featuring extensive Q&As with some of the top scientists of the 20th century—E.O. Wilson, Francis Crick, Jonas Salk—tales of the paranormal,

and some of the most important science fiction to ever see magazine publication: William Gibson's genre-defining stories 'Burning Chrome' and 'Johnny Mnemonic,' Orson Scott Card's 'Unaccompanied Sonata,' novellas by Harlan Ellison and George R. R. Martin, 'Thanksgiving,' a postapocalyptic tale by Joyce Carol Oates—even William S. Burroughs graced its pages." —Vice magazine, Motherboard "Omni is not a science magazine. It is a magazine about the future...Omni was sui generis. Although there were plenty of science magazines over the years...Omni was the first magazine to slant all its pieces toward the future. It was fun to read and gorgeous to look at." —Ben Bova, six-time Hugo award winner

Exploring an unjustly overlooked figure in 20th-century British visual culture This book offers a comprehensive overview to the work and legacy of David King (1943-2016), whose fascinating career bridged journalism, graphic design, photography, and collecting. King launched his career at Britain's Sunday Times Magazine in the 1960s, starting as a designer and later branching out into image-led journalism. He developed a particular interest in revolutionary Russia and began amassing a collection of graphic art and photographs--ultimately accumulating around 250,000 images that he shared with news outlets. Throughout his life, King blended political activism with his graphic design work, creating anti-Apartheid and anti-Nazi posters, covers for books on Communist history, album artwork for The Who and Jimi Hendrix, catalogues on Russian art and society for the Museum of Modern Art in Oxford, and typographic

covers for the left-wing magazine *City Limits*. This well-researched and finely illustrated publication ties together King's accomplishments as a visual historian, artist, journalist, and activist.

Chip Kidd is recognized worldwide as one of the best graphic designers working today, especially in book design. This is a much anticipated follow-up to *Chip Kidd: Book One*, where he not only showcases his most recent work, but demonstrates the relationship he has with some of the world's most influential authors and sheds light into his passion for the art of book-making and most recent expansion to other media design like film posters, magazine covers, and artist collaborations. This book is a must-have for designers and all book-lovers interested in the man responsible for some of the most recognizable book covers in the world. *CHIP KIDD, BOOK TWO* is a work of art itself, a book on a designer described as "a design demigod," and "the closest thing to a rock star" in graphic design. The book will feature all of Kidd's book designs from the years 2007 to 2017, including book cover designs for best-selling authors Haruki Murakami, Cormac McCarthy, Orhan Pamuk, Augusten Burroughs, and David Sedaris, each whom share insight on Kidd's creative process and the importance his designs have had on their work.

The *Tiger's Eye*, a widely read magazine of art and literature, was published in nine quarterly issues from 1947 to 1949 by writer Ruth Stephan and painter John Stephan. It took its name from the poem by William Blake. The *Tiger's Eye* featured European and

American Surrealists, members of the Latin American avant garde, and young American painters soon to become known as Abstract Expressionists. The artists, among them Max Ernst, Alberto Giacometti, Adolph Gottlieb, Stanley William Hayter, André Masson, Pablo Picasso, Mark Rothko, Anne Ryan, Kay Sage, Kurt Seligmann, Rufino Tamayo, and Mark Tobey, as well as art editor and co-publisher John Stephan himself, range across the cultural forefront of the post-war period. This handsome book presents numerous examples of the art, writings, and pages of the magazine, using it as a lens through which to view the art world during these richly creative years when its center was shifting from Paris to New York. Also included is an essay tracing the history of the magazine, along with an annotated index of its contributors. Lavishly produced as an homage to the format, striking design, and structural devices of *The Tiger's Eye*, the resultant volume will not only contribute to our understanding of postwar art history but will itself illuminate every aspect of this complex publication.

An elaborately illustrated A to Z of the face, from historical mugshots to Instagram posts. By turns alarming and awe-inspiring, *Face* offers up an elaborately illustrated A to Z—from the didactic anthropometry of the late-nineteenth century to the selfie-obsessed zeitgeist of the twenty-first. Jessica Helfand looks at the cultural significance of the face through a critical lens, both as social currency and as palimpsest of history. Investigating everything from historical mugshots to Instagram posts, she examines how the face has been perceived and represented over time; how it has been

instrumentalized by others; and how we have reclaimed it for our own purposes. From vintage advertisements for a “nose adjuster” to contemporary artists who reconsider the visual construction of race, *Face* delivers an intimate yet kaleidoscopic adventure while posing universal questions about identity.

*This Is What Democracy Looked Like*, the first illustrated history of printed ballot design, illuminates the noble but often flawed process at the heart of our democracy. An exploration and celebration of US ballots from the nineteenth and early twentieth centuries, this visual history reveals unregulated, outlandish, and, at times, absurd designs that reflect the explosive growth and changing face of the voting public. The ballots offer insight into a pivotal time in American history—a period of tectonic shifts in the electoral system—fraught with electoral fraud, disenfranchisement, scams, and skullduggery, as parties printed their own tickets and voters risked their lives going to the polls.

The transformation of museums from the 'dreary, dusty places' they used to be to places that people want to be in, alongside objects they want to be near and ideas they want to understand and then share has been extraordinary. During the last twenty-five years, millions of pounds have been poured into our national museums in the UK: as a result, they are certainly brighter and fuller. It is against this background that Dinah Casson has opened the service entrance of the museum a little. This book is not an explanation of what an exhibition designer does or how to do it. Instead, by means of a

series of essays punctuated with comments from collaborators and visitors, it explores exhibition design and alerts the visitor's eye to this invisible craft. It explores questions such as: why are most paintings in carved, gilded frames, regardless of artist, period or subject matter? Why do so few contemporary art galleries have windows? If a label text irritates us, what should it say instead? Why do facsimiles make some people so uncomfortable? Why do we keep all this stuff? What is it that visitors want from our museums? In doing so, it offers enjoyable insights, which will add depth to our future visits through the front door (which is usually closed on Mondays) and will make us question what is shown, why it's shown where (and how) it is, what's written about it and how the interaction between museums and their designers has encouraged each to change.

In the late 1960s, IBM was one of the world's pre-eminent corporations, employing over 250,000 people in 100 countries and producing some of the most advanced products on earth. IBM President Thomas J. Watson Jr. sought to elevate the company's image by hiring world-renowned design consultants, including Eliot Noyes and Paul Rand. As well as developing the iconic IBM logo and a corporate design guide, Rand also brought together a remarkable team of internal staff designers. One of the designers he hand-picked was Ken White, who, along with John Anderson and Tom Bluhm, headed up the design team at the IBM Design Center in Boulder, Colorado. Together, they initiated a poster program as a platform for elevating internal communications and

initiatives within the company. These posters were displayed in hallways, conferences rooms, and cafeterias throughout IBM campuses, with subject matter including everything from encouraging equal opportunity policies, to reminders on best security practices, to promoting a family fun day. Designers often incorporated figurative typography, dry humor, visual puns, and photography to craft memorable and compelling messages.

A sequel to the highly successful *Pen & Mouse*, *Hand to Eye* features forty-five illustrators from around the world. Including both commissioned artwork and experimental projects, the work collected here shows that cutting-edge computer illustration is still thriving and continues to push boundaries. In the last two years, however, there has been a noticeable move towards a handcrafted style, perhaps a logical reaction to the torrent of digital imagery. More and more image-makers are turning to traditional tools and techniques, and their methods vary widely: some work solely with pen, pencil and paint; others create images using tapestry and embroidery, and many incorporate digital elements into handmade art. *Hand to Eye* reflects these diverse approaches to image-making, from the cleanness of slick, vector-based work, through photorealism, to a lo-fi, handcrafted aesthetic; from exquisitely detailed, brightly coloured collages to simple, single-colour sketches.

This book aims to shine light on work of women in type.00The first part of the book offers research on the gender issue in type design field. It includes statistics, data and an overview of some works that address this issue. Further it contains some biographies of female type designers that worked in the 19th and in the beginning of 20th century. These women contributed to the industry, yet they are rarely mentioned in educational material.0The second part is a series of the interviews with 14 women that are either currently working as type designers or are in any other way involved in the field of type design. These interviews intend to uncover the topic of unequal share of female and male speakers at type conference as well as the lack of women in the industry. The last part of the book is a showcase of typefaces designed by women. The purpose of this part is to show the great amount and broad variety of such typefaces.

A meditation on time, violence, and chance by "one of America's most dazzling poets" (O, The Oprah Magazine) Fanny Howe's *The Needle's Eye: Passing through Youth* is a sequence of essays, short tales, and lyrics that are intertwined by an inner visual logic. The book contains filmic images that subvert the usual narrative chronology; it is focused on the theme of youth, doomed or saved. A fourteenth-century folktale of two boys who set out to find happiness, the story of Francis and Clare with their revolutionary visions, the Tsarnaev brothers of

Boston, the poet George Oppen and the philosopher Simone Weil, two strangers who loved but remain strange, and the wild-child Brigid of Ireland: all these emerge "from multiple directions, but always finally from the eye at the end." As the philosopher Richard Kearney writes, "Howe's ruminations and aesthetics are those of the fragmentary, but are unified by world thinkers like Arendt, Weil, Agamben, and Yeats." *The Needle's Eye* is a brilliant and deeply felt exploration of faith and terror, coincidence and perception, by a literary artist of profound moral intelligence, "recognized as one of the country's least compromising yet most readable experimentalist writers" (*The Boston Globe*).

A curious tale spun from the life of mysterious hermit Joseph Plummer, who lived in the woods of central New Hampshire in the late 1700s. Two centuries later an unsuspecting man purchased the mythical loner's land and built a hideaway cabin for himself, only to discover the legend of Joseph lurking deep in the seclusion of the forest. This atmospheric photobook explores our human desire to escape and find peaceful solitude, far from the burdens and apparatus of modern society.

A new edition of a pocket-sized reexamination of the Bible's cardinal sins updates and alters classical teachings for a more contemporary audience, in a dual-sided, Spanish-English edition complemented by eighty color photographs.

Original.

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