A thesis by
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Integrative Project 2009-2010

Faith in Type

Faith in Type *is a series of Christian students' narratives of faith represented through illustrative typography. Through handling type as image as well as language, I am pushing the purpose of typographic communication beyond merely conveying information; the type will stylistically, formalistically, and conceptually portray faith and the difficulties of describing it in words.*

I grew up in a very small town in Southeast Michigan, and was raised in a Lutheran home. Almost everyone I knew identified themselves as being Christian, whether it was Lutheran, like me, Baptist, Methodist, nondenominational, or the like. Even the people who didn't follow or believe in Christianity acknowledged it, usually without complaint or protest, probably due to the fact that it was so present around them. I could not be more thankful that I grew up as a Christian, knowing the stories of the Bible, especially those of Jesus' life; nor could I be more thankful for having grown up around people who shared my same beliefs. I always felt that my friends and family and I bonded on a level so deep and so intimate that no other form of unity could compare. By the time I reached high school, the loveliness of my faith became clearer to me, and I became totally enamored of it. I read the poetic narratives in the Bible, and I prayed, thus affirming with myself the wonder of this worldly book that I saw on such an unworldly level. Having faith in Christ became a huge part of my identity, and it carried me through to college.

Upon coming to the University of Michigan in 2006, I quickly noticed how different from my hometown it was. I realized how uncomfortable the campus atmosphere could be when it came to Christianity, sometimes due to people discrediting it, or sometimes Christians themselves not portraying it in the most positive way. It was not like it was at home, where the Christian faith was not only praised a great deal, but it was also a norm. I wanted to share my story of faith with people like I always could back home, but I often resisted, largely due to my own fear; fear that I might be rejected, judged, fear of what people may think, or a similar anxiety that can often plague a new, vulnerable college freshman. I also knew of Christian groups on campus, but fear, too kept me from joining. However, despite that fear, I kept the faith, and it eventually led me to New Life Church in Ann Arbor.

New Life is a very contemporary, nondenominational "church for the next generation." It felt as though it was made for college students like me, who were fearful or anxious in light of the spiritual tests that college can bring, as well as the rigorous changes college students undergo. I experienced that connection to people that I felt back home, that strong common ground in having faith in Jesus. What I loved the most were the Slices of Life, where students got up and humbly shared their stories of faith in Christ. These meaningful personal narratives were what I found so compelling about faith, that people can put to words something often perceived as inexplicable. This intrigue eventually led me to create *Faith in Type*.
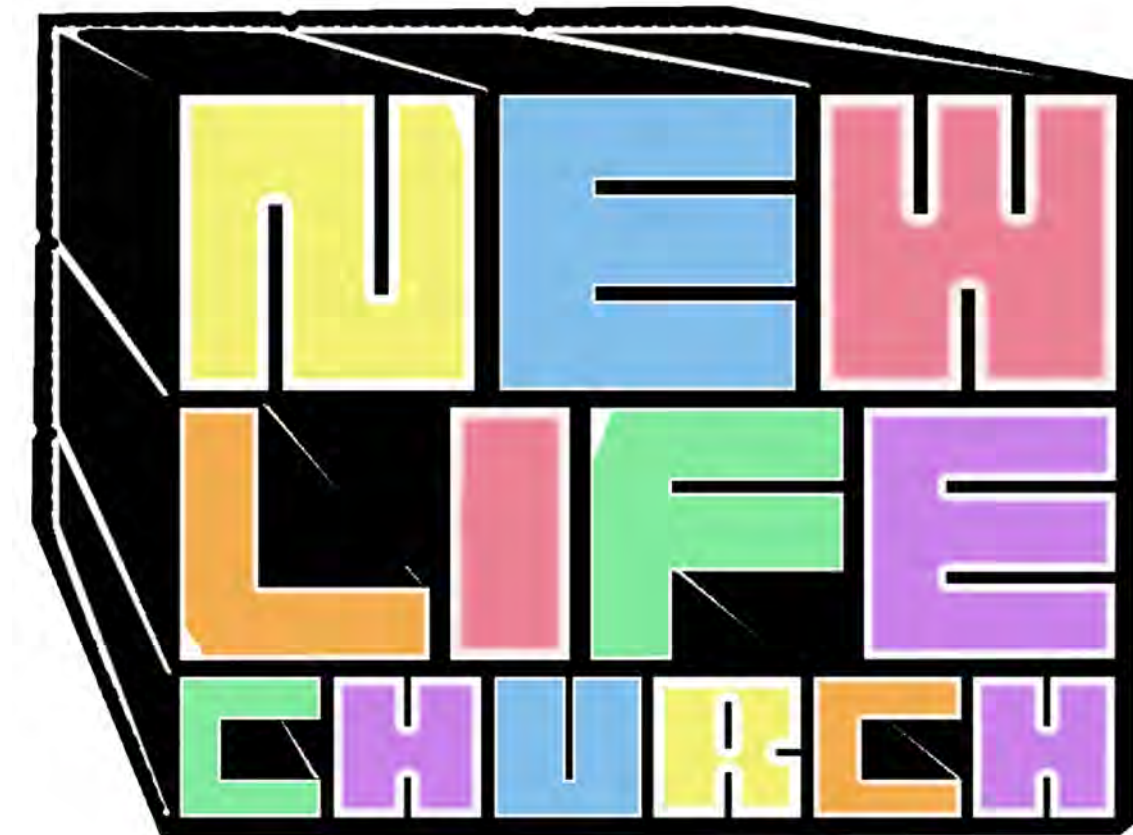
FAITH

It would do my project injustice for me to describe it as being "about religion." My project is about something that transcends religion, while simultaneously giving it meaning: faith. Dr. James Fowler, in his renowned and intricate theories on the stages of faith development, elegantly and accurately explains how religion and faith are two very different things, though mutually inclusive—one grows in tandem and in response to the other. As paraphrased by Das and Harries in Validating Fowler's Theory of Faith Development with College Students, Fowler describes religion as being "largely a matter of accumulated tradition comprising scripture, laws, narratives, myths, accounts of revelations, visual and other kinds of symbols, oral traditions, music, dance, ethical teachings, theologies, creeds, rites, liturgies, and architecture," while faith is "both deeper and more personal than religion. It is a person's or group's ways of grasping transcendental value and power as perceived and grasped through the forms of cumulative tradition" (Das & Harries, 675).

Religion is a tangible thing in this regard. It is a symbol, a word used to encompass all worldly, physically doable things with which we associate it—in this case, in the Christian sense: going to church, singing a hymn, reading the Bible, drinking the wine, breaking the bread, anointing your head with water; these things make the religion, but they do not make the faith. "[Faith is] our way of discerning and committing ourselves to centers of value and power that exert an ordering force on our lives" (Fowler, 24-26). It is the aspect of Christianity that falls outside the boundaries by which the word "religion" is restricted, the "ordering force" that can neither be seen nor heard, but only felt, and that is often felt more strongly and apparently than any comprehensible aspect of life.

Faith is the catalyst that drives religion, and ironically, is an aspect of it that cannot be historically or scientifically proven or disproven. It is one enormous question regarding the source of pure truth, begging one enormous answer that is entirely idiosyncratic. It is this fascinating idiosyncrasy that makes faith so complex, and with which college students wrestle.

NARRATIVE

In addition to my interest in the Christian faith, personal narratives fascinate me. From this arises my interest in hearing the stories of Christian college students like me (for example, New Life's "Slices of Life"). It amazes me that people use this remarkable device known as language, and that they use it to connect themselves with their thoughts, opinions, memories, and of course, their faith. Writing is a deep passion of mine, so translating students' spoken narratives into a written form seemed to me an ideal project concept. Written words also press the notion of faith, something so large and amorphous, into something concrete and real. Though a lot is lost in this process of pressing an idea into language, the process is necessary to understand faith and its specified, unique impact on the lives of individual people.

Aside from his carefully considered definitions of faith and religion, Fowler also writes about "the Six Stages of Faith Development" (a Pre-Stage, followed by stages One through Five), positing that college students are typically at the Third or Fourth stage. Stage Three: Synthetic-Conventional Faith is the stage at which "the meaning-maker begins to construct a personal myth," where he or she combines his or her memories, present life, and envisioned future to form one whole story, around which he or she situates her beliefs and ideals (Corcoran 363). At this stage, young adults are typically "conformist", and their narratives are heavily influenced by authoritative people around them (parents, teachers, peer groups, etc.). It isn't until Stage Four: Individuative-Reflective Faith, in which an individual's views start to become more individualized, that he or she can fully come into his or her own personal narrative. The advantage to this is that the self is more confident, and one can make meaning independent of outside influence, but this is also a disadvantage, because one becomes almost too self-indulgent (Corcoran 363). College students at secular schools typically wrestle with their faith at this point, finding contradictions and trying to atone for them. One who is transitioning from Stage Three to Stage Four "most often comes through an encounter with alternative viewpoints that leads to critical reflection on the relative strength of the viewpoint of one's own reference group," which leads to one developing a new story. (This is not to say that one rejects one notion of faith in order to adhere to another, but rather it is a process of differentiation and integration (Clore and Fitzgerald 105).) This was the case with me upon coming to the University of Michigan freshman year, and more often than not, this was the case with my interviewees.

Henry A. Corcoran is a Lutheran pastor who has done significant research on faith development in college students—in this example, students at secular colleges. He argues that narratives—Biblical and personal—are imperative for positive faith development, for they are a way for young adults to assign meanings and symbols to that that is intangible. He says that "narrative theology echoes the recov-

ered insight that human experience is narrative in nature" (Corcoran 358), suggesting that it is part of our culture as human beings to find unified meaning from our past memories, present experiences, and envisioned futures in life stories and "experiences through time." Stories allow one to govern his or her own decisions and set up moral codes for his or her life. For the Christian college students with whom I spoke, their stories fell within the meaning-making context of coming to know Christ, having faith in college, and imagining what their relationship with God will be like after they graduate. By Corcoran's rationale, Christ's story—his life, teachings, and sacrifice—give purpose to having faith in Christianity, but the stories of Christians' experiences with Christ's spirit do so even more. It is through these stories of how Jesus works in our lives that we are able to find individualistic proof that faith, though mysterious and amorphous, is real. Narratives then, in themselves, become religious experiences, serving a metaphysical-mystical function where we establish our own concrete identities within our abstract universe.

Simone Weil is a religious philosopher who takes narratives to a new level. Her writings take the concept of religion—something that is already abstract and in many ways inexplicable—and abstract it further, beyond conventional human boundaries. She seeks for herself the answers to the toughest of questions regarding God, the divinity of Jesus Christ, and religion as a broader whole, and her words evoke powerful imagery:

"Christ healing the sick, raising the dead, etc.—that is the humble, human, almost low part of his mission. The supernatural part is the sweat of blood, the unsatisfied longing for human consolation, the sup-

plication that he might be spared, the sense of being abandoned by God" (Weil, 87).

Her writings—both in content and in literary style—greatly inspired the concept of my project, but also the medium. They are not only one woman's perceptions of the Christian faith, but they use the written word as a means to preserve and describe that faith. She writes each point or statement as its own seemingly isolated thought that fits within the others to form a cohesive whole—much like the non-linear narrative that is *Faith in Type*.

TYPOGRAPHY

Typography brings to written language an entirely new dimension, giving words personalities through different stylistic letterforms and glyphs. It can illustrate an enormous spectrum of voices, such as those I encountered during my interviews with students. For many interviews, I kept the typography quite simple, but for some, I would abstract it drastically, depending of course on the content of the quote, the context in which it was stated, and the emotions or state of being of my interviewee.

Either way, however, the extreme malleability that the medium of typography lent to me was perfect for this project, for a medium with as many intricacies as type is ideal for depicting the intricacies of something like faith. It is a form of the written word, which solidifies an abstract concept into specific terms; yet, it can also act as illustration, offering mystery and subjectivity to the message.

Typography is, first and foremost, language. To design 10 different stories using 10 different illustrative typographic styles required acknowledging that I was working with 10 different uses of language. According to linguist Ferdinand de Saussure:

"A language, as a collective phenomenon, takes the form of a totality of imprints in everyone's brain, rather like a dictionary of which each individual has an identical copy. Thus it is something which is in each individual, but is none the less common to all. […] There is nothing collective about speech. Its manifestations are individual and ephemeral. […] Language in its totality is unknowable, for it lacks homogeneity. But the distinction drawn above and the priority it implies make it possible to clarify everything" (de Saussure, 19-20).

According to de Saussure's cyclical yet accurate description of language, language is something which great attention and care should be paid, especially in the written form. He writes that, though words solidify ideas and assign specific meanings to them, everyone will interpret those meanings in different ways. Its lack of homogeneity, though, does not hinder it from being able to clarify, this paradox being that which keeps my project interesting. I am using words to clarify something amorphous and cloudy, and though every student with whom I interviewed used different words and linguistic devices to describe their faith, those words and devices were still able to assign particular meanings to the idea of faith as a whole. I was careful to keep this philosophy in mind while creating my project, so as to not become too wrapped up in only creating solid design.

Looking at written language, then, as illustrative typography required me to understand that the meanings of the words were in many ways being signified by the images that were the letterforms. Choosing the appropriate font when working with computer-based type was much like choosing an appropriate tone of voice when speaking. I would listen to my interview recordings and glean from them the appropriate font choices for their manner of speaking, as well as the

color palette (for the printed design pieces). However, this was no easy task without having first studied the work of other designers, so I began researching people who worked with illustrative typography, book design, and projection.

My initial inspiration to work with type was a book called *3 Minutes*. Victims of the hardships in Tibet were asked to describe the three minutes that changed their lives, and their exact words were published into this book. However, each person's story was designed differently. The result was a compelling blend of different emotions and typographic expressions, all simplifying several complex stories. I had envisioned doing something similar with my project: transforming personal narratives into typographic designs, each with its own distinct aesthetic, yet all coming together to form a whole.

Figures 1-3: (Left, top) A type treatment literally highlighting certain aspects of one person's story. (Left, bottom) Block, rigidly structured type that evokes the limitations of Tibetans, while showing their confusion and disconnect with their true identities. (Top) Type swelling to show pain and injury, while also creating graphic tension.

This wasn't enough, however. I could not simply copy the project of another artist (or in this case, artists). So, I began studying David Carson's poster designs, and how he used typography to evoke such powerful voices and emotions. I felt that the designs used in *3 Minutes* existed successfully as spreads, but they also had a very poster-like voice. They were provocative, alluring, and mysterious, all while conveying a message, much like Carson's work.

Despite his nearly flawless typographic prowess, Carson created work that was very complex, and I didn't want to draw so much upon his style solely for the sake of drawing upon it. Nor did I want every type design to essentially have the same voice, for Carson's work all has one distinct voice to it. I moved beyond Carson and studied the work of Uwe Loesch, Paula Scher, other poster designers, and typographic design books to get a sense of the varying graphic styles I could employ. I also considered basic formalistic issues such as hierarchy and layout to prevent myself from losing sight of the fundamental elements of design.

Figures 4-6: (Left, leftmost) Type that surrounds and overwhelms the person pictured while repeating itself, evoking his sense of inner torment or self-dissatisfaction. (Left, rightmost) Fragmented, differently sized type behaving literally as noise, similar to what one might hear in a room full of people all shouting one thing. (Top) A typographic abstraction playing on the difference between being able to read and being able to communicate effectively.

Figures 7-8: (Top, left) Type evoking Brazilian culture, while also utilizing color, structure, and the letterform B stunningly. (Top, right) Paula Scher's Can-Can-style type as illustration, evoking an animated ruffled dress while maintaining its structural soundness.

Figures 9-11: (Left) Paula Scher's structured yet in-motion type, bolded and hip-hop dancing with the man in the photograph. (Right, top) The strong serif typeface and repetitive language—in particular, the word "sexy"—accentuate the voice of the design. (Right, bottom) The overlapping letterforms and pleasant mixture of capital and lowercase complements the blurry image in the background.
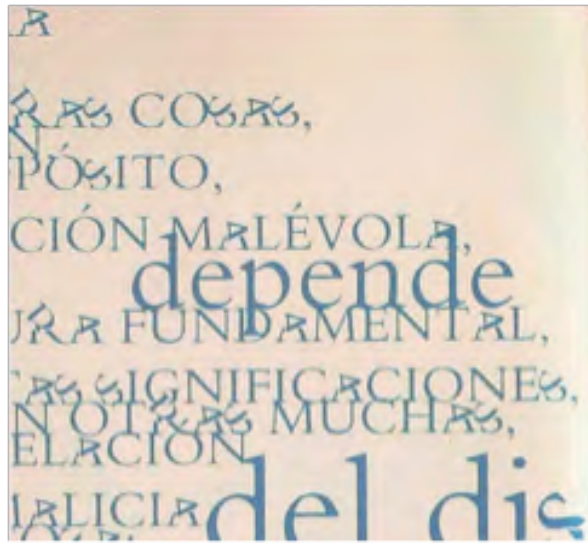
Figure 12: Breaking up of letterforms to create a dramatic typographic presence

Figures 13-14: (Left) Type compiled to form a crude, gestural figure drawing while also conveying information. (Top) Type becomes illustration as the fourth leg of the stool, and creates tension by bearing part of the stool's weight.

What I gleaned from all of these pieces was that there were ways in which I could activate type—make it move, make it illusionary, make it create tension, make it illustrative. I considered choice of typeface, noticing, for instance, how different the expressiveness of sans serif was compared to serif; I considered making type itself an image all its own, whether it was a chaotic tornado (Figure 15) or a human figure (Figure 13). These pieces helped me to solidify and expand my notion of what illustrative type, expressive type, and/or type as image really meant, and how using it in dozens of different ways can express dozens of different faith-based narratives.

I moved beyond looking at other designers' work, and reflected back on my own previous projects:
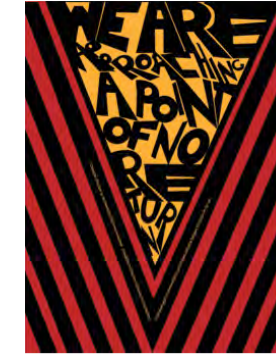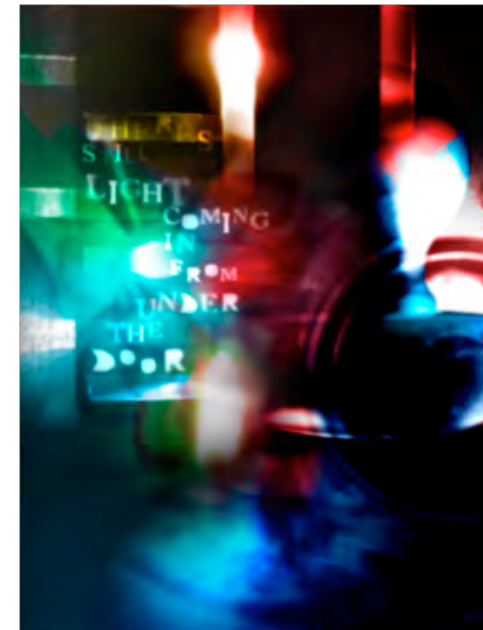
Figures 17-19: (Left) Handmade text integrated into image, and existing as shadow and light (Top, left) Text as image, being crunched between a bold graphic vertex. (Top, right) An abstracted, intentionally impractical calendar design with "FEB" as the typographic focal point.
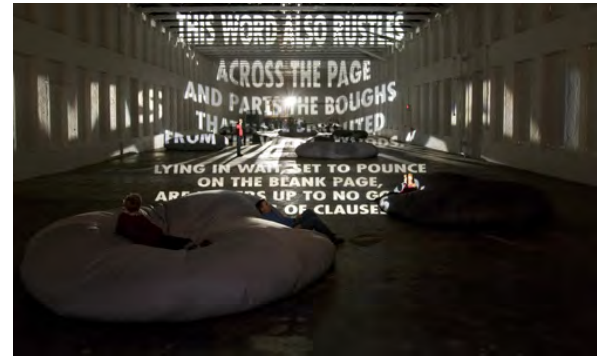
I noticed that my own typographic style was very similar to that of the designers by which I was so inspired, and it was highly decorative. Design critic T.M. Cleland is a huge advocate for decoration in design, especially when it comes to typography. He criticized modernists (designers in particular) of "simplifying traditional forms of type as you might simplify a man by cutting his hands and feet off. You can no more dispense with the essential features of the written or printed Roman alphabet than you can dispense with the accents and intonations of human speech. This is simplification for simpletons, and these are block letters for blockheads." In many ways, I agree with this postmodern philosophy, for it is very relevant to Faith in Type. I am drawing upon quite a large variety of design sources as inspiration, most of which fall under the design genre of postmodernism, which really pushes the use of illustrative typography. This is a design trend that saw its heyday in the 1980s and 90s, yet it is still a very prominent style seen in the industry today, albeit with a Modernist twist.

Today, postmodern design is now in many ways a variation of David Carson's and Paula Scher's earlier work. The typographic treatments still evoke stylized voices (rather than merely displaying emotionless information on a page), yet they draw upon the aesthetic qualities of Modernist design (simply without Modernist ideologies). The style of *Faith in Type* is best described as postmodern, with a sprinkle of Modern style. Whether I use Modern typefaces and manipulate the language, or juxtapose several different typefaces and use a rigid grid structure, the overall feeling is decorative and illustrative—nay, postmodern.

Figure 20: Brock Davis, a present-day designer whose work utilizes the structure and cleanliness of Modernist typography alongside the illustrative techniques of postmodern design.

Though the work to which I had turned for inspiration was remarkable, I had lost myself in a sea of print design. It is never harmful to have a rich visual diet, but I realized that I had not looked into projection at all. So, after becoming disappointed by the dozens of projection artists that worked primarily with image and video rather than type, I discovered the type projections of Jenny Holzer. Though her type is primarily projected on irregular surfaces and I was projecting on a flat wall, I was still amazed by her powerful use of language, scale, and light.

INTERVIEWS

My interviews with students were brief but deep, involving all the same questions, but extraordinarily different answers. Almost everyone with whom I spoke shared a testimony of coming into his or her faith, a low point (or several low points) in his or her life when faith had a profound, almost inexplicable impact, and of course, stories of how life since college had influenced, strengthened, or challenged his or her views on Christianity. Their movements natural, they would look downward when trying to navigate their words through a thicket of troublesome memories or hard-to-swallow topics into which their voice and thoughts had carried them; then, they would look up at me when talking about the confidence and joyousness with which their faith had provided them.

Subsequently listening to the recordings was striking, for the setting; their facial expressions, hand gestures, eye movements, and all other visual sensory experiences were stripped away from the audio, and existed only in my memory. Only hearing language caused me to really understand what was being articulated; listening to people stumble over their

After inundating myself with Holzer's type projections, I was able to glean from it what was relevant to me and tailor it to my project. I would be projecting onto a flat wall within a very particular space, where my projections were essentially filling a void and responding to an illuminated cross hanging on the opposite wall. In this regard, my project was vastly different from Holzer's; yet, seeing how she made the text behave as projection was still helpful, for I was able to figure out how to make my projections as bright and high-quality as possible.

words with uhhs and likes, and splice words together accidentally in figuring out which words to select was very indicative of the profundity of the topic, for they were trying so hard to locate the words that would do their narratives justice. Sometimes, they could not locate the words at all, and would atone for it by saying, "It's like…I don't know," or, "You know what I mean." This was obviously an aspect of faith that comes as no surprise to anyone, but it was remarkable to witness people be so in awe of it, that they struggled so hard to find the words to describe it accurately. For instance:

Me: You say you can "see God" in other people. Is this something that keeps you going when you are skeptical about your faith?

Katie: "Yeah, I dunno…that's like another thing that I've always like…that's been sort of a problem, because I always feel like everyone else is like way more in touch with God than me and I'm like…. weirdly disconnected, and like…just kind of like floating off. And like…it's just like…I dunno. And like in my darkest times or whatever, I've felt like maybe I'm just not like capable of like….being that person, 'cause like, I just feel like everyone else is more…. connected than I am or something or like….I dunno which like…I dunno. That's one of those things that like, everyone thinks everyone else is doing better than them, and it's not really true, but like it's hard to not think it. But um….I guess…..it's more like every time I've like…..come close to giving up, it's been like, a really like emotional experience where like….. like I feel like I…..Like, it usually turns into kind of like a sob fest where I'm like, "Do I really like--have I really like hit this point?" and I just…there's….something…i don't…..know how to describe it there's just something in me that like….refuses to give up, and I think that it is like God."

After transcribing my interviews, I began seeking out and highlighting the bits of students' stories that were most prominent, or the ones in which they were the most deeply invested. Though no two people said even remotely the same thing, everyone reached a point in the interview when they seemed to no longer be talking to me, but rather, they were communicating with themselves, perhaps with the part of them that was their faith. I began to find a great deal of beauty in these shifts in conversation, especially since all of them came unprovoked (meaning, I had not asked a question specific enough to warrant any of them), and also when I realized that the quotations were in conversation with one another. A few examples, albeit not the final quotations:

"I would think that I indoctrinated myself so much that I just believed. But then I'd look back at how my life had played out; there was just no doubt it was real." - Amy

"Clearly, there's something more to us than…than chemical reactions."
– Evan

"When we did actually break up, right after the conversation happened, I felt this…peace that I had never really felt before."
– Meg

"I really don't know how to describe it, but after I heard other people's stories, it was different. I wasn't really like, 'I accept this,' but it clicked and then things just changed."
– Mike

Not only were these elegant statements on their own, but also it was a pleasant happenstance that they fit so well together, for it provided me with ample op-

portunity to create a body of projections. I then started to reflect on the interviews further, finalizing my quotations and looking at them linguistically and as typography.

DESIGN IN COLOR

Each design's color palette and use of type complements the personality and tone of the person and his or her story, as well as the other designs. All designs are the same size, the outlier being the final one. This was not only the most passionate statement I heard out of everyone's narratives—thus, why it is larger—but it was the most resolute, and warranted a different typographic statement.

DESIGN AS PROJECTION

After creating these ten type designs, I felt the need to push them further. Printing them in color gave them vibrancy, but I wondered if there was a way to give them life. So, to collaborate with the church that inspired me both artistically and spiritually, I helped organize an event with New Life. The event, held on Saturday, March 13, 2010 at 7 p.m., was named after my project. It gave college students the chance to come worship God through song, and to see my type designs projected in the sanctuary.

The building is very architecturally contemporary, which complements the contemporary nature of the church itself—deemed "church for the next generation" because of its mostly college aged members and edgy, pop-punk worship style. New Life's graphic presence—from their logo to their slide show slides—utilizes illustrative typography, and they have an almost entirely type based mural on one of the walls in the lobby. My project, then, in terms of content and style, was integrated into the space and the overall environment seamlessly.

Only five of my ten designs were used, since some existed better than others as projections. The type was converted to pure white to maximize brightness, and any graphic elements were eliminated. This prevented the designs from competing with the surrounding architecture. The projections were displayed before, once during, and after the event, and behaved much like a glowing, spiritual presence as they transitioned from one to the next. They glowed not in a cinematic or worldly way, but an ethereal one, as though they were shadows of angels.

I am almost always attracted to verticality in design, which is why all of my designs and projections were vertically dominant. This personal bias worked appropriately for my project, for the imagery attached to the religion—as instilled in us perhaps by the authors, scribes, and translators of the Bible—has established very powerful latitudinal, vertically oriented symbols which help one perceive the religion. Heaven is perceived as above us, while hell is perceived as below us. We look up to try to understand eternal life, the Holy Trinity, to remind ourselves of the concepts of hope and faith, and we look down to remind ourselves of the things from which we desire to turn away. Though focusing more on religion than on faith was beyond the scope of my project, it was relevant to the religious setting of New Life Church in which I projected my designs. The vertical movement in the space was highly apparent, mostly through the cross on the west wall, the projector screens dangling from the ceiling, and of course, the balcony. As mentioned earlier, this up-down dynamic was also very present during my interviews with students, and further solidified my confidence in creating vertically dominant type designs.

Figures 21-23: (Right, top) Students began to arrive at the church and fill the lobby at 6:45 p.m. They mingled with one another for a few minutes, noticing my type projections through the doors and windows that separate the lobby from the sanctuary. As they entered the sanctuary to find seats, there were volunteers greeting them and passing out small sheets describing my project. The enthusiasm that everyone brought to the space was uplifting, and it enveloped my projections in a very positive energy.

(Right, bottom) One side of the handout had on it a brief description of my project, as well as the "Faith in Type" graphic that was used to promote the event. The other side had on it the five quotations that coincided with the designs, so that, like the color designs, the projections were coupled with their full quotations.

The songs were all very powerful, and the worship team performed them with an exuberance that lit an emotional fire in everyone present. Aside from *Amazing Grace (My Chains are Gone)*, the songs were very contemporary, which complemented the environment and the casually dressed audience.

The event was as much about praising God through art as it was about people coming together to praise God through song. So, during worship, my projections were not displayed, so as not to interfere with the lyrics slides projected behind the worship team. However, both the church and I wanted my work to be integrated into every part of the evening, so large-scale details of my color type designs were used as background images for the lyrics slides. The images added a bold decoration to the lyrics—another element of projected type.

After my Slice of Life, my projections were displayed while Karen, the lead singer of the worship team, sang a beautiful song called "You." The song had a very slow tempo, was set in a minor key, and had a mystical piano harmony that moved like wind through the church. It was lyrical, yet the words were barely sung; they were whispered softly, breathed, merely sighed with subtle changes in tonality.

Unlike the other songs, the audience was not meant to sing along. Rather, "You" was meant to facilitate spiritual reflection—on the sounds of the song, on the projected type, and of course, on God. The energy of the evening had suddenly transitioned into such an elegant calmness, and it was striking to witness. Seeing the brightly lit projections accompanied by this element of sound was also striking, especially with what was on the wall opposite them: the cross, outlined in a sliver of light.

After the song, worship continued, and my projections were not displayed again until after the event was over.

After the first seven songs, the worship team took their seats, and all the lights faded to black. I took the stage, preparing to give my "Slice of Life" about my project. While I organized my notes, a short video New Life had prepared played behind me, as a means of introducing my talk. The video ended with my "Faith in Type" graphic, and as the lights came back on, the audience applauded. It pleased and humbled me to see that they admired my work, and it eased my nerves, making my Slice of Life much easier for me to articulate. I gave a bit of background information about myself, and then talked about how I chose this topic and medium for my senior thesis. It was exhilarating to explain such a relevant project to this audience, and their favorable response overwhelmed me.

CONCLUSION

If you have a story to tell, you put it to words. You speak it, you write it; you convey your personal narrative so that others may understand it, but also so that it is preserved in your memory as a symbolic life experience. Narratives are our way of reifying and making meanings of the world around us, and they facilitate our development as human beings. They are in themselves religious experiences, serving a metaphysical purpose to help us form concrete beliefs and identities from that which is intangible. Just such an intangible thing is faith, and having faith begs a story all its own.

Through telling ten different stories of faith using illustrative typography, I was able to see how a complex artistic practice such as typographic design could relate to something as complex as having faith. Not only was I able to hone and rigorously develop my skills as a designer, but I was able to tell a series of stories as one, non-linear narrative about knowing in one's heart the power and truth of his or her faith.

FINISHED WORK

The following images are of a few spreads of my book, as well as images from my book's presence in the gallery.
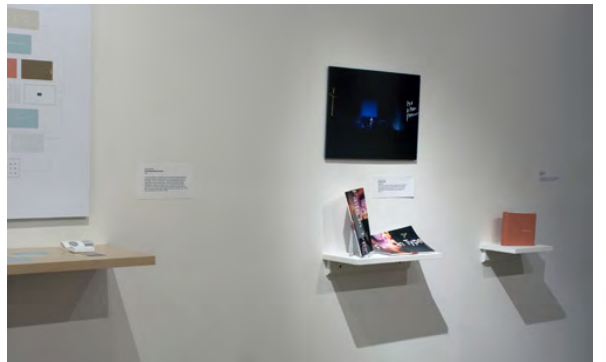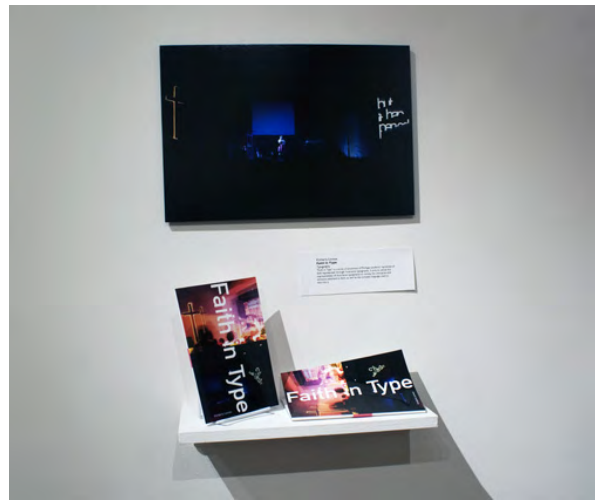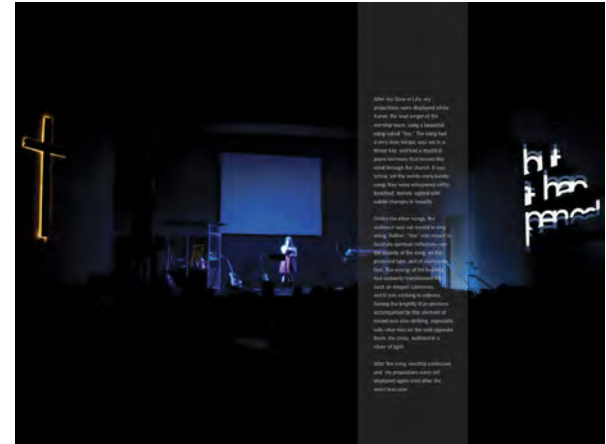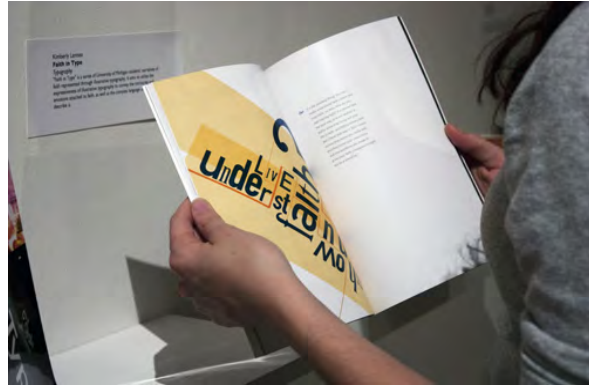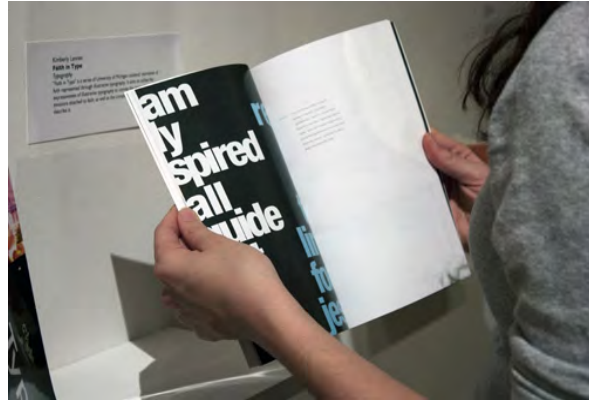
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