



Tina Turechek

Graphic Designer



One of the four typefaces I have chosen to incorporate into this type specimen poster was given the name Mermaid. This typeface is made up of denotative and connotative associations that make this typeface very unique. This is a transitional serif typeface that has round and smooth curves. Transitional typefaces are the in-between phase of old-style faces and modern, which includes its contrast in thick and thin strokes. This typeface is transitional because it has a less calligraphic flow. This typeface is perfect for use in books, journals and even magazines. This typeface's bracketing is bracketed slab serifs, although this type of bracketing is

unusual. To thick and thin stroked faces it enhances legibility to this curved typeface and is what gives its curvature and smooth lines a nice physique. The bracketing is wider but elegantly bracketed with flat bases. Mermaid like most transitional typefaces has a larger x-height as well as having a vertical stress in its rounded strokes. Also the height on its capitals matches the same height as its ascenders and the numerals are cap-height and have a consistent size. This typeface has a very whimsical and majestic emotion but has a very sleek look allowing this typeface to be flexible and having the capability to be used as a header or in a body of text.





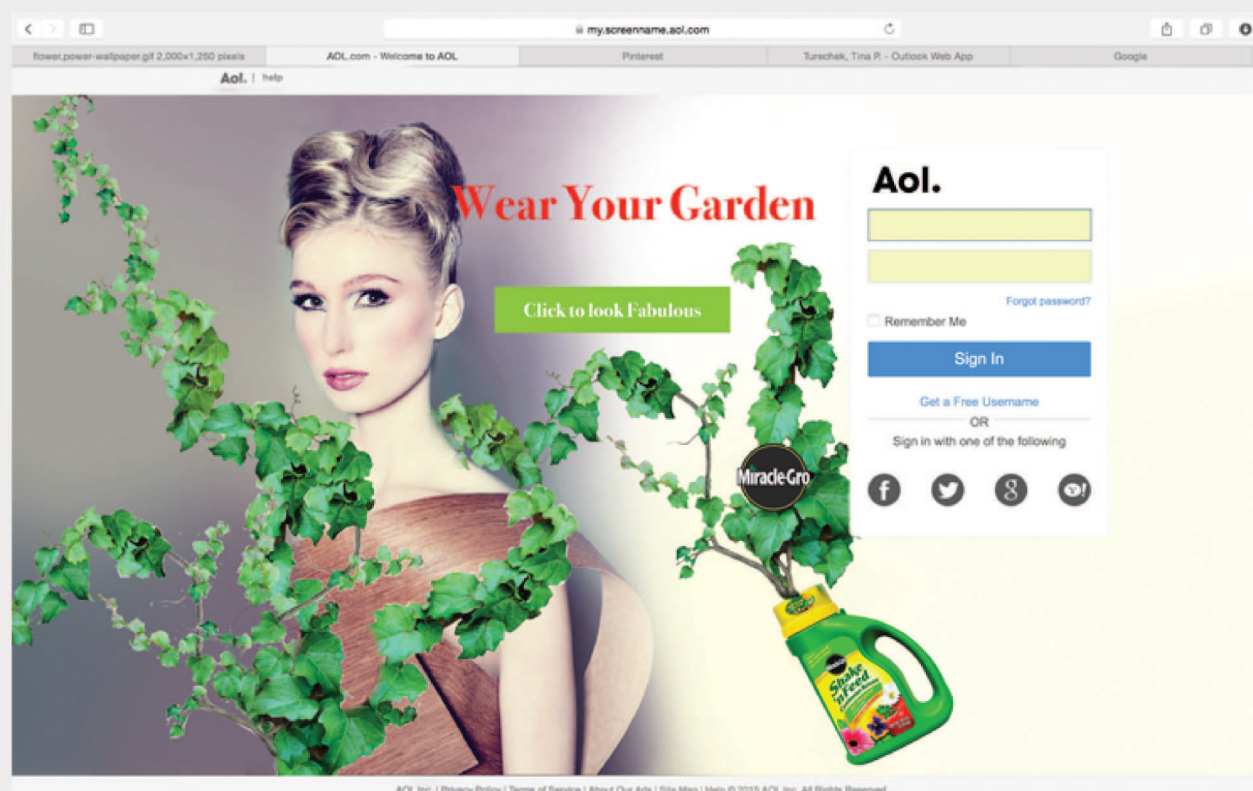


Clean, Cool....

Sexy



Kills **99%** of bad breath germs



email sales@opulent.com tel 203.618.2493 web www.opulent.com 3410 Beach Tree Hill Rd Huntington, CT 06484

OPULENT



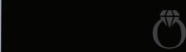
OPULENT
3410 Beach Tree Hill Rd
Huntington, CT 06484

OPULENT

Fine jewelry
designed
with natural
elegance



Tina Turechek
Owner
web www.opulent.com
email sales@opulent.com
tel 203.618.2493
3410 Beach Tree Hill Rd
Huntington, CT 06484



OPULENT

OPULENT

OPULENT



OPULENT

THE PLOT TO DESTROY EDUCATION



Why technology could ruin American classrooms by trying to fix them. A Silicon Valley scheme to "disrupt" America's education system would hurt the people who need it the most.

PAGES
5



The four hundred billion dollars a year that Americans pay for education after high school is being wasted on an archaic brick-and-mortar irrelevance. We can do better!

But how? The question becomes more pertinent every day and it's one that Silicon Valley would dearly like to answer. The robots are coming for our jobs, relentlessly working their way up the value chain. Anything that can be automated will be automated. The obvious and perhaps the only answer to this threat is a vastly improved educational system. We've got to leverage our human intelligence to stay ahead of robotic A.I! And right now, everyone agrees, the system is not meeting the challenge. The cost of a traditional four-year college education has far outpaced inflation. Student loan debt is currently a national tragedy. Actually achieving a college degree still bequeaths better job prospects than the alternative, but for many students, the cost-benefit ratio is completely out of whack.

No problem, says the tech industry. Like a snake eating its own tail, Silicon Valley has the perfect solution for the social inequities caused by technologically induced "disruption." More disruption!

Universities are a hopelessly obsolete way to go about getting an education when we've got the Internet, the argument goes. Just as Airbnb is disemboweling the hotel industry and Uber is annihilating the taxi industry, companies such as Coursera and Udacity will put leverage on technology and access to venture capital in order to crush the incumbent education industry, supposedly offering high-quality educational opportunities for a fraction of the cost of a four-year college.

There is an elegant logic to this argument. We'll use the Internet to stay ahead of the Internet. Awesome tools are at our disposal. In MOOCs, "Massive Open Online Courses" hundreds of thousands of students will imbibe the wisdom of Ivy League "super professors" via pre-recorded lectures piped down to your smartphone. No need even for overworked graduate student teaching assistants. Intelligent software will take care of the grading. (That's right we'll use robots to meet the robot threat!) The market, in other words, will provide the solution to the problem that the market has caused. It's a wonderful libertarian dream.

But there's a flaw in the logic. Early returns on MOOCs have confirmed what just about any teacher could have told you before Silicon Valley started believing it could "fix" education. Real human interaction and

engagement are hugely important to delivering a quality education. Most crucially, hands-on interaction with teachers is vital for the students who are in most desperate need for an education, those with the least financial resources and the most challenging backgrounds.

Of course, it costs money to provide greater human interaction. You need bodies, ideally, bodies with some mastery of the subject material. But when you raise costs, you will end up destroying the primary attraction of Silicon Valley's "disruptive" model. The big tech success stories are all about avoiding all the costs faced by the incumbents. Airbnb owns no hotels. Uber owns no taxis. The selling point of Coursera and Udacity is that they need own no universities.

But education is different than running a hotel. There's a reason why governments have historically considered providing education a public good. When you start throwing bodies into the fray you can teach people who can't afford a traditional private education you end up disastrously chipping away at the profits that the venture capitalists backing Coursera and Udacity demand. And that's a tail that the snake can't swallow.

The New York Times famously dubbed 2012 "The Year of the MOOC." Coursera and Udacity (both started by Stanford professors) and an MIT- Harvard collaboration called EdX exploded into the popular imagination. But the hype ebbed almost as quickly as it had flowed. In 2013, after a disastrous pilot experiment in which Udacity and San Jose State collaborated to deliver three courses, MOOCs were promptly declared dead, with the harshest misfortune coming from academics who saw the rush to MOOCs as an educational travesty.

At the end of 2013, the New York Times had changed its tune: "After Setbacks, Online Courses are Rethought." But the MOOC supporters have never wavered. In May, Clayton Christensen, the high priest of "disruption" theory, scoffed at the unbelievers: "Their potential to disrupt on price, technology, even pedagogy in a long-stagnant industry," wrote Christensen, "is only just beginning to be seen."

At the end of June, the Economist followed suit with a package of stories touting the inevitable "creative destruction" threatened

by MOOCs: "A revolution has begun thanks to three forces: rising costs, changing demand and disruptive technology. The result will be the reinvention of the university..." It's 2012 all over again!

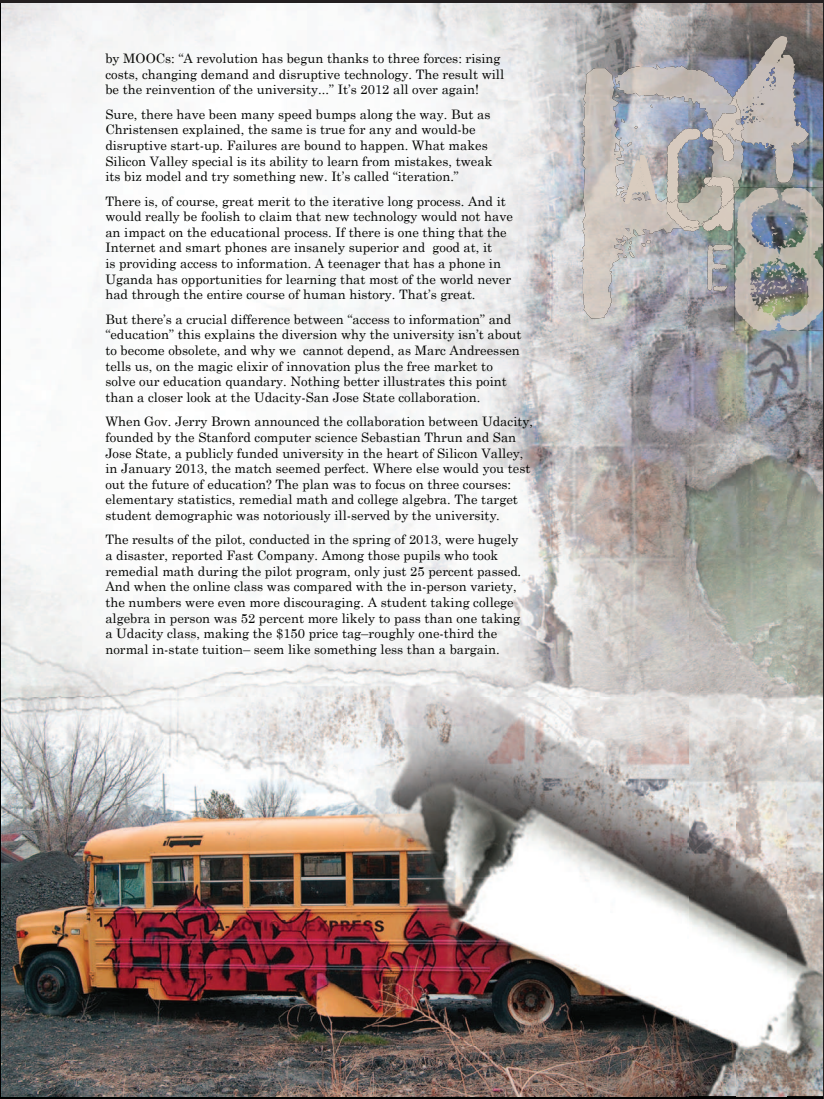
Sure, there have been many speed bumps along the way. But as Christensen explained, the same is true for any and would-be disruptive start-up. Failures are bound to happen. What makes Silicon Valley special is its ability to learn from mistakes, tweak its biz model and try something new. It's called "iteration."

There is, of course, great merit to the iterative long process. And it would really be foolish to claim that new technology would not have an impact on the educational process. If there is one thing that the Internet and smart phones are insanely superior and good at, it is providing access to information. A teenager that has a phone in Uganda has opportunities for learning that most of the world never had through the entire course of human history. That's great.

But there's a crucial difference between "access to information" and "education" this explains the diversion why the university isn't about to become obsolete, and why we cannot depend, as Marc Andreessen tells us, on the magic elixir of innovation plus the free market to solve our education quandary. Nothing better illustrates this point than a closer look at the Udacity-San Jose State collaboration.

When Gov. Jerry Brown announced the collaboration between Udacity, founded by the Stanford computer science Sebastian Thrun and San Jose State, a publicly funded university in the heart of Silicon Valley, in January 2013, the match seemed perfect. Where else would you test out the future of education? The plan was to focus on three courses: elementary statistics, remedial math and college algebra. The target student demographic was notoriously ill-served by the university.

The results of the pilot, conducted in the spring of 2013, were hugely a disaster, reported Fast Company. Among those pupils who took remedial math during the pilot program, only just 25 percent passed. And when the online class was compared with the in-person variety, the numbers were even more discouraging. A student taking college algebra in person was 52 percent more likely to pass than one taking a Udacity class, making the \$150 price tag—roughly one-third the normal in-state tuition—seem like something less than a bargain.

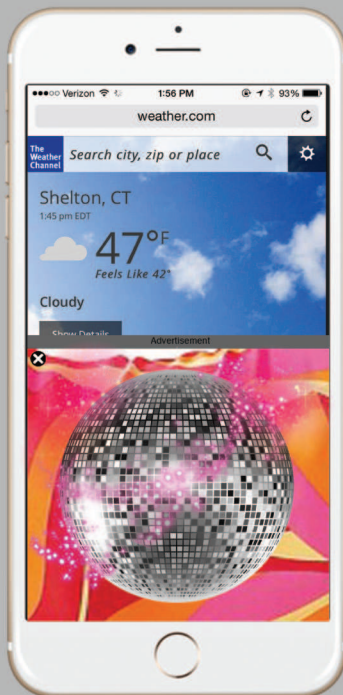


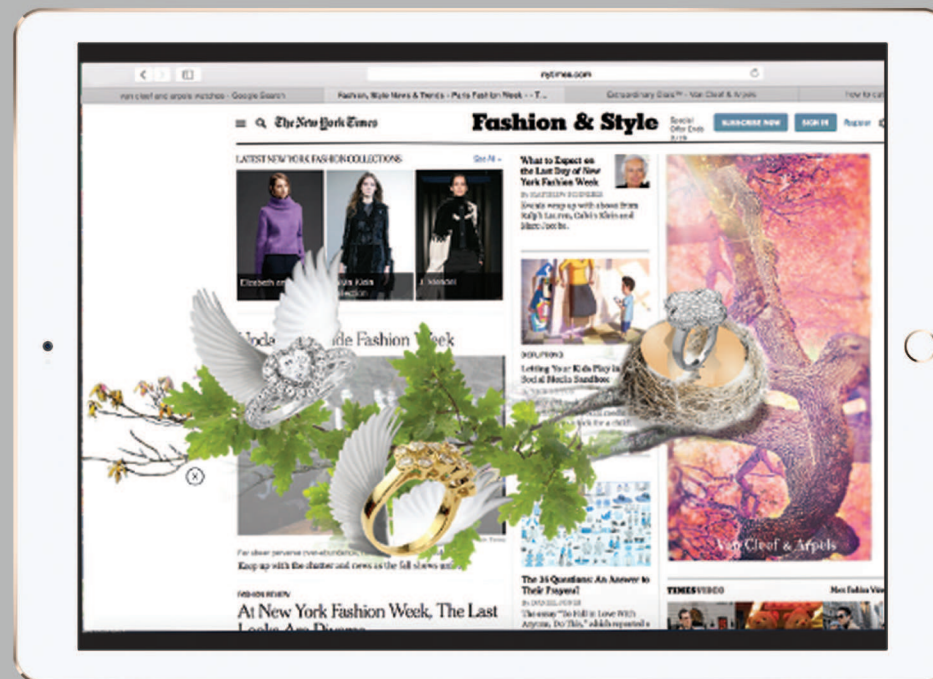
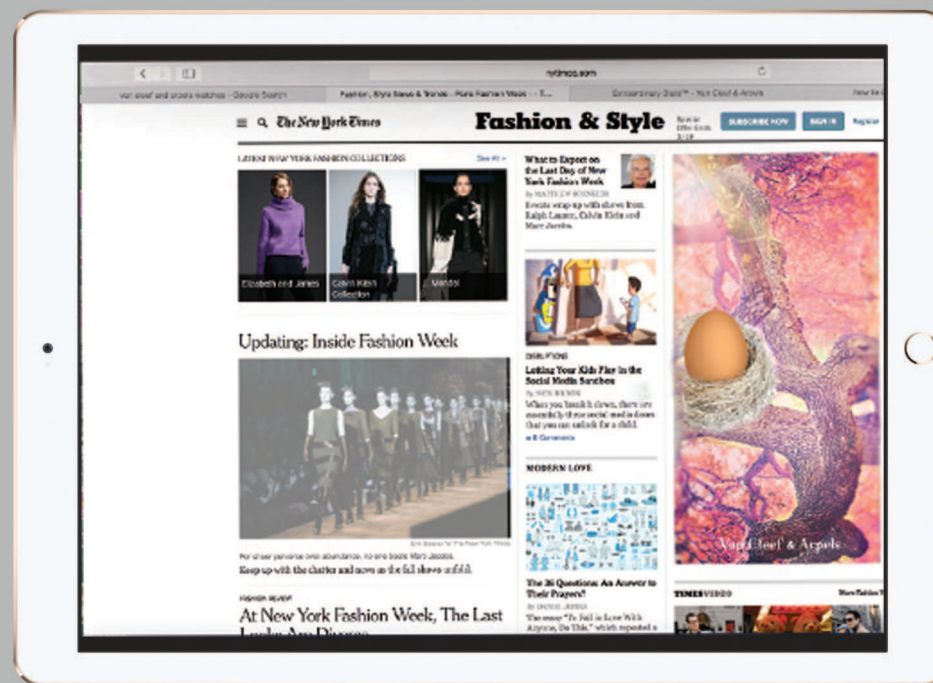




MOOCS; “MASSIVE OPEN ONLINE COURSES”

Hundreds of thousands of students will imbibe the wisdom of Ivy League “super professors” via pre-recorded lectures piped down to your personal smartphone.





GIANNI VERSACE

THE DESIGNER WHO INFUSED FASHION WITH LIFE & ART

It is very difficult to imagine another designer whose death would drain more life from the industry, an industry now driven by contemporary culture because Mr. Versace made it that way. He leaves behind an \$807 million business, with 130 boutiques worldwide, work ranging from \$30,000 dresses to \$50 jeans to china with his Medusa logo on it. 'I think it's the responsibility of a designer to try to break rules and barriers,' he once said. 'I'm a little like Marco Polo, going around and mixing cultures.' Mr. Versace was a known style icon from all around the world, he was very famous.



Gianni Versace, is the world famous around the world man who brought rock, art, sexuality and brilliant color into contemporary fashion. He was shot to death outside his huge home in Miami Beach and Versace was only 50 years old.

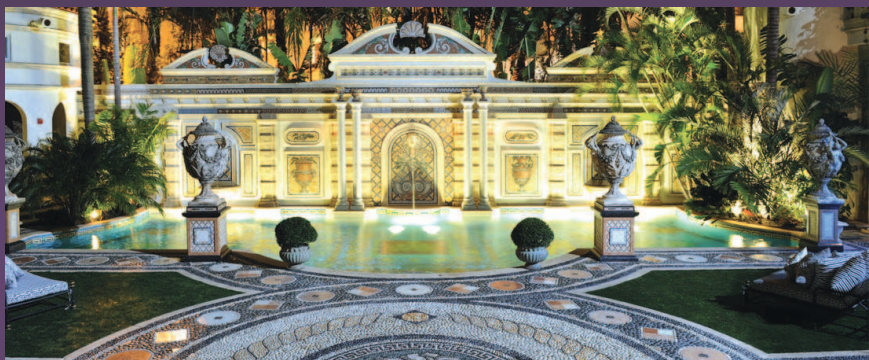


Gianni Versace, 50 years old, began his career in 1972, serious designer fashion was a dusty place, he had many wealthy clients removed from what was happening on the street, in modern art, in film. Mr. Versace found his inspiration there, he force-feeding even the most recalcitrant client his eclectic knowledge of the real world. The distinctiveness of his powerful prints, their roots in the historic past became the archetype for modern fashion: a movable signature that defines the wearer as co-conspirator with a designer mind of his own.

"You look at his work as a whole, and there is a through line of the Versace energy and spirit," said Ingrid Sischy, the editor of Interview magazine and a close friend. "It's all him. But then on top of it is a diary of the things that have been going on in the world, in the pop culture." His legacy, she said, would be "a rare, particularly in our age, synthesis of craft, classicism and the pop culture."

A CAREER THAT STARTED IN HIS MOTHER'S STUDIO

Born in the town of Reggio Calabria which is on the toe of Italy, he grew up watching his mother, Franca, work as a dressmaker with 45 seamstresses in her studio. Mr. Versace once recalled that the couture workroom was his playground as a child, and that just before his mother "started cutting, she would always cross herself." He worked with his mother after he graduated from high school. "Designing came to me," he once said. "I didn't have to move." But he did move, in 1972, to Milan, where he was hired by several Italian fashion industrialists to create collections.



"When you are born in a place such as Calabria and there is beauty all around a Roman bath, a Greek remain, you cannot help but be influenced by the classical past," he once said. Those themes, the Italian Baroque, Grecian motifs and Etruscan symbols, were woven into his collectbvisions, as were the themes of today: celebrity, rock, pop art, metal, plastic, even bondage, with notorious dresses he completed with straps of leather that were all beautiful.

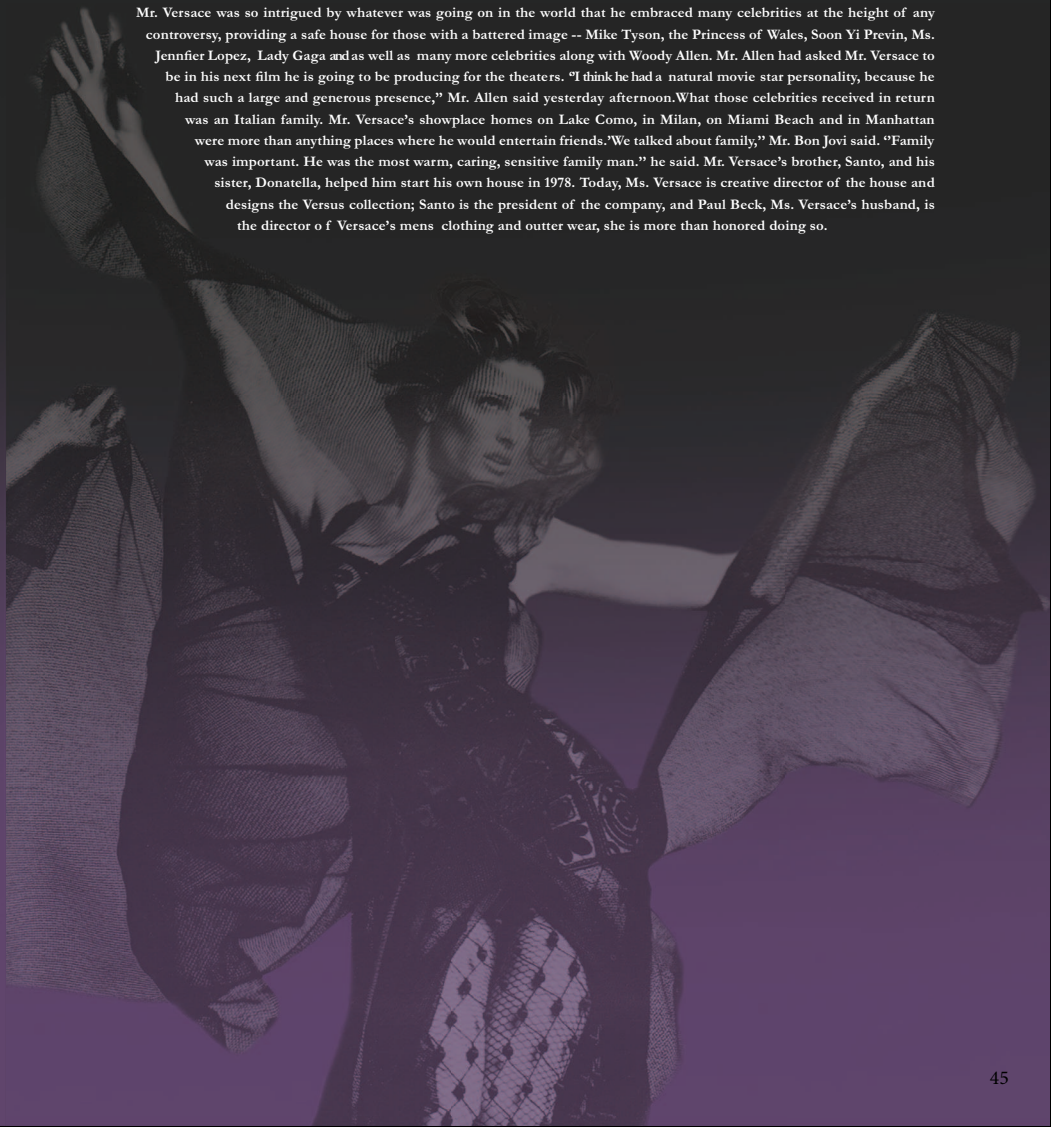
His name became synonymous for many with vulgarity because of the way all of those Baroque themes translated into flashy fashion, typified by the embrace of his clothes as an object of aspiration in the movie he made called "Showgirls".

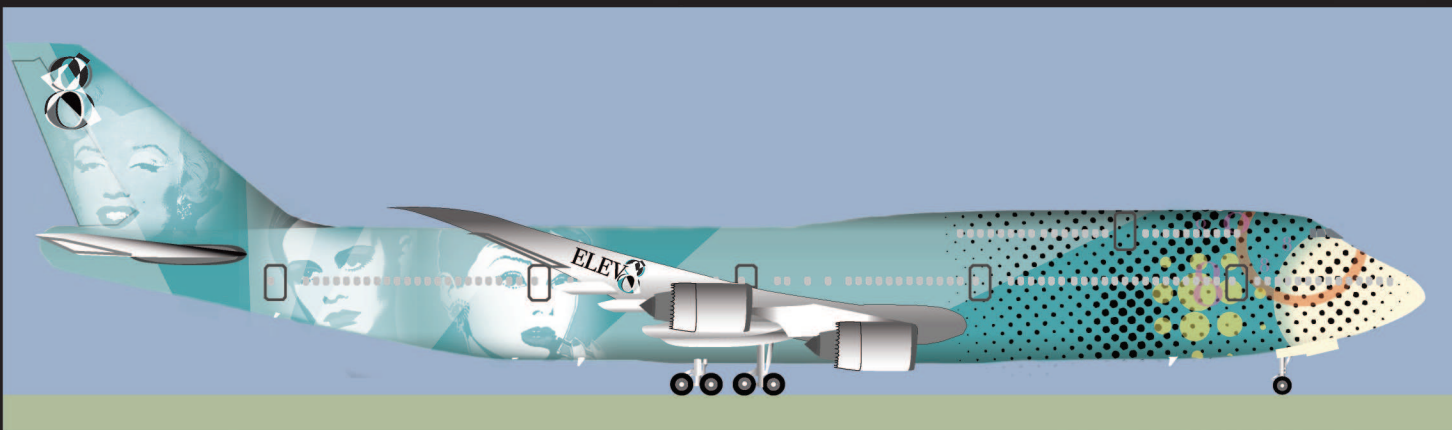
"He was the first to realize the value of the celebrity in the front row and the value of the supermodel, and put fashion on an international media platform," said Anna Wintour, the editor of Vogue and a friend. "He relished media attention and masterminded it, and everybody followed in his footsteps."

As much as Mr. Versace invented in fashion itself, he altered the presentation of the art completely for the better. he was the very first designer to tap into the publicity machine that the fashion show of today has become, he filled his front row with celebrity faces, who were then photographed high-profile in a lot of advertising in campaigns shot by Richard Avedon, Bruce Weber, Herb Ritts and Helmut Newton. Madonna, Jon Bon Jovi, the Artist (formerly known as Prince), Elton John and, most recently, Patricia Arquette have all posed to sell Versace. That advertising was often erotic, rejected by conservative publications for showing more nudity than fashion. He commissioned music for his shows from performers like the Artist (formerly known as Prince), who sang about "The Versace Experience," and he distributed a lot of limited edition compact disks to his audience.

GIVING CELEBRITIES SHELTER □ □ THE STORY

Mr. Versace was so intrigued by whatever was going on in the world that he embraced many celebrities at the height of any controversy, providing a safe house for those with a battered image -- Mike Tyson, the Princess of Wales, Soon Yi Previn, Ms. Jennifer Lopez, Lady Gaga and as well as many more celebrities along with Woody Allen. Mr. Allen had asked Mr. Versace to be in his next film he is going to be producing for the theaters. "I think he had a natural movie star personality, because he had such a large and generous presence," Mr. Allen said yesterday afternoon. What those celebrities received in return was an Italian family. Mr. Versace's showplace homes on Lake Como, in Milan, on Miami Beach and in Manhattan were more than anything places where he would entertain friends. "We talked about family," Mr. Bon Jovi said. "Family was important. He was the most warm, caring, sensitive family man," he said. Mr. Versace's brother, Santo, and his sister, Donatella, helped him start his own house in 1978. Today, Ms. Versace is creative director of the house and designs the Versus collection; Santo is the president of the company, and Paul Beck, Ms. Versace's husband, is the director of Versace's mens clothing and outer wear, she is more than honored doing so.

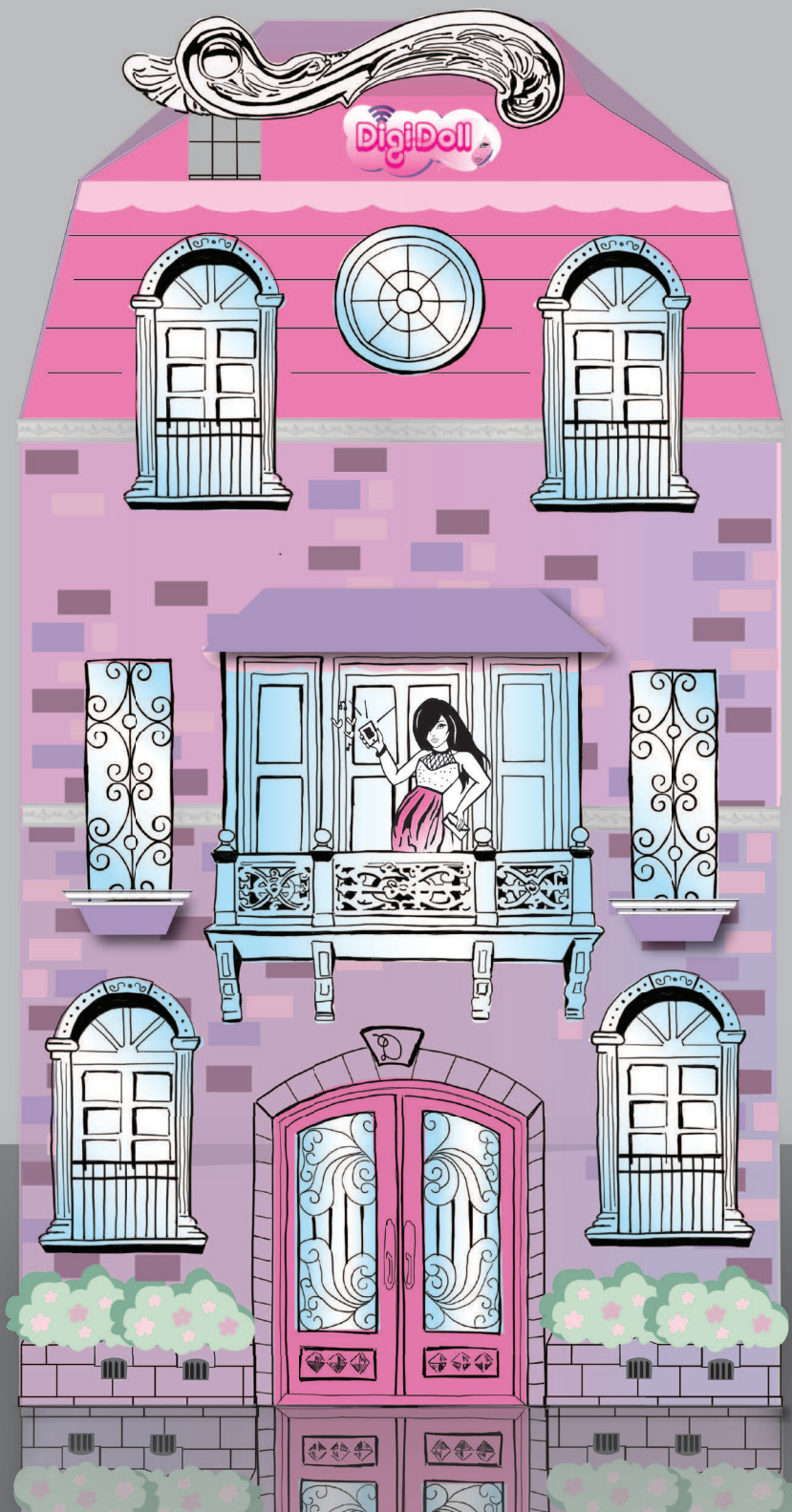












Your access code
36521976



DigiDoll

