

RÉSUMÉ OF ACADEMIC ACCOMPLISHMENTS

Name and surname: Dorota Kamisińska

Degrees and qualifications:

2007 – Master of Information Science and Library Science at the Faculty of Philology, Pedagogical University in Krakow

2011 – Ph.D degree awarded by the Faculty of Historical Sciences of Nicolaus Copernicus University in Torun; Doctor of Philosophy in Humanities (bibliology and information science). The title of the dissertation: *Warszawski tygodnik „Wędrowiec” w latach 1863-1883* [Warsaw weekly *Wanderer* in the years 1863-1993]. Supervisor: dr hab. Grażyna Wrona, Professor of Pedagogical University in Krakow. Reviewers: prof. dr hab. Grażyna Gzella (Nicolaus Copernicus University in Torun w Toruniu) and prof. dr hab. Jolanta Chwastyk-Kowalczyk (Jan Kochanowski University in Kielce)

Information about candidate’s history of employment and professional experience:

2008-2012:

junior librarian in the Central Library of Pedagogical University in Krakow

2010-2014:

lecturer (lectures and classes) in the Library Science and Information Science programmes in the Institute of Information Science, the Faculty of Philology, the Pedagogical University in Krakow (contract work)

2015-2018:

participant in OPUS 8 grant (NCN UM-2014/15/B/H-S2/01071), carried out at the Pedagogical University in Krakow (contract work)

from 2006 till the present:

collaboration and contracts for specific work, including public lectures, workshops and exhibitions of miniature books, carried out for cultural and educational institutions in Małopolska and Silesia regions (such as the National Museum in Krakow, the Małopolska Institute of Culture in Krakow, Public Library of Małopolska Voivodship in Krakow, Krakow Central Library, Nowa Huta Public Library, Pedagogical Library in Skawina, Stanisław Gabryel Municipal Public Library in Gorlice, Municipal Public Library in Chrzanow, Regional Pedagogical Library in Nowy Sącz, Municipal Public Library (Książnica Beskidzka) in Bielsko-Biała, Regional Centre for Excellence in Teacher „WOM” in Katowice; Industrial School of Bielsko-Biała, King Stefan Batory Middle School no 16 in Krakow, Walery Goetel Vocational Secondary Schools in Sucha Beskidzka) –

Indication of an accomplishment following from the law on academic degrees and academic title, including the objective of the research and the results achieved:

Graphic design in Polish illustrated periodicals from the mid of the 18th century until year 1939 published in Polish cultural territories, with the focus on popular science journals

A cycle of articles and a monograph on graphic designs in Polish illustrated periodicals published from the mid of the 18th century until the year 1939 in the area covering Polish cultural territories, with the special focus on magazines and journals popularising science. The cycle covers seven extensive articles published in the years 2014-2017 and a monograph published in 2018. The first four articles show how the concepts for the research and methodology were developed. Initially, they focus on studying illustrations and their authors, then on analysis of graphic design and layouts of illustrated weeklies for the general audience, literary-artistic audience, the country folk, and young readers. The three later articles cover a complex analysis of graphic design. All these issues are synthesized in the monograph. Both the cycle of articles and the monograph constitute a systematic, scholarly study of graphic design used in periodicals, and is the first study in Poland of this kind as regards the history of the press. Thus, they are part of research into materiality of writing and broadly conceived literature, which are currently dynamically developed in many academic centres around the world.

1. "Dessiné et gravé... Francuskie drzeworyty w polskich tygodnikach ilustrowanych XIX wieku na przykładzie tygodnika *Wędrowiec*" (part I)". *Toruńskie Studia Bibliologiczne* no 2, 2014, [27 pages]
2. "Dessiné et gravé... Francuskie drzeworyty w polskich tygodnikach ilustrowanych XIX wieku na przykładzie tygodnika *Wędrowiec*" (part II). *Toruńskie Studia Bibliologiczne* no. 1, 2015. [39 pages]
3. "Grafika polskich tygodników ilustrowanych drugiej połowy XIX wieku na przykładzie lwowskiego *Ogniska Domowego* (1883-1888) i „*Strzechy*” (1868-1873) oraz krakowskiego *Świata* (1888-1892 i 1893-1895) i *Włościanina* (1869-1879)". *Rocznik Historii Prasy Polskiej*, issue 3, 2015. [34 pages]
4. "Grafika polskich tygodników ilustrowanych dla dzieci w drugiej połowie XIX wieku na przykładzie warszawskiego, lwowskiego i poznańskiego *Przyjaciela Dzieci*. *Annales Universitatis Paedagogicae Cracoviensis Studia ad Bibliothecarum Scientiam Pertinentia*, vol. 13, 2016. [36 pages]
5. "Grafika polskich czasopism popularnonaukowych XVIII wieku". *Rocznik Historii Prasy Polskiej*, issue 3, 2016. [42 pages]; [English shortened version: "The design of 18th century Polish popular science magazines", *Visnik L'vivs'kogo Universitetu*, Knigoznavstvo, Bibliotekoznavstvo ta Informacijni Tehnologii series, vol. 11-12, 2017].
6. "Imaginacja podaje rękę nauce, a ich związku owocem jest oświecenie. Szata graficzna polskich czasopism popularnonaukowych XIX wieku". *Rocznik Historii Prasy Polskiej*, issue 2, 2017. [38 pages]

7. "Układ graficzny polskich czasopism popularnonaukowych XIX wieku". *Rocznik Historii Prasy Polskiej*, vol. 3, 2017. [32 pages]

8. *Polskie czasopisma popularnonaukowe do 1939 roku. Związki nauki ze sztuką*. Krakow: Pedagogical University Press, 2018. [264 pages] Reviewers: prof. dr hab. Grzegorz Biliński and dr hab. Ryszard Filas.

Beside text, graphics, including design and layout, constitute basic components of a periodical. They enable to distinguish a magazine among other periodicals, and because they perform many functions, they influence readers' reception and aesthetic effect of the publication. The graphics of Polish illustrated magazines have not been analyzed so far, neither considering the design of magazines, nor their layout. Difficulties entailed in undertaking such research by historian of the press were caused by the lack of an overall approach to the matter in question, resulting both from overlapping research areas of press history and art history (which results, for example, in heterogeneous terminology used to describe phenomena), as well as the lack of research models and typologies established according to specific, unchanging categories. Ignoring the question of illustrations in periodicals is responsible for the fact that analyses of the press contents are incomplete, and based only on studying the (verbal) content of articles, which does not offer a full picture of specific press titles and makes comparisons, also with foreign periodicals, difficult, consequently leaving a rich iconographic material without any scholarly reflection.

The aim of my research was original, comprehensive approach to questions of graphics in Polish illustrated periodicals from the 18th century to 1939. Since these issues have not yet been considered by Polish press historians, I began by developing my own multidirectional research scheme, adopting a specific methodology, planning research, and consistent implementation of the plans, with regard to periodicals of various types and scopes. In order to develop my research scheme I used Wiktor Frantz's ideas, which I modified significantly, and expanded for the purposes of analyzing illustrations.

The plan of research consisted in examining archival collections of periodicals representative in terms of graphic content, covering the specified period, in identifying characteristic, recurring elements of the graphic design and layout, collecting data, and determining preliminary criteria for dividing the collected material. The next step was to develop typological categories that would enable me to systematize contents and selected illustrations in grids and tables. The final stage of my research consisted in a comparative analysis of individual elements that make up the layout and graphic design of selected magazines, and describing my observations, and, as regards popular science magazines, tracing the evolution of Polish typography and illustrations in such magazines against similar European publications of the period under investigation.

At each stage of my research I used (quantitative and qualitative) press content analysis in relation to the number, artistic technique and subject matter of illustrations, analysed and critically reviewed the secondary literature (especially 18th and 19th century studies on the illustrated press and

artistic techniques used to illustrate the periodicals of that time), as well as selected statistical methods (with regards to way of organizing descriptive and numerical data), and to a limited extent the analysis of typography (mainly in reference to typefaces and letter sizes and their functions in the print column, as well as artistic illustration techniques).

Since the term *graphics* is very broad and ambiguous, it became necessary to determine its meaning in relation to the visual aspect of a journal. Following Wiktor Frantz, I have adopted the division of graphics into layout and graphic design, and separated the researched material accordingly. Within the graphic layout, including the material elements that make up the shape and content of periodicals, I have distinguished for the purpose of analysis the following categories: the type of paper used for printing text and illustrations, the format of a journal, the type of printing composition, printing technology, and the type and color of printing ink. As regards the layout, it was crucial to investigate page make-up and the number of columns as well as their sizes, use of colours on a page, the presence of specific sections and thematic columns, distribution of articles inside an issue, techniques, placement and the number of illustrations, as well as style of imposition. The criteria I have added to W. Frantz's model include the authorship of illustrations and vignettes, and the subject matter of illustrations. I established the names of artists, painters, engravers, names of woodcutting workshops, and photographic studios.

I divided the subject matter according to Krzysztof Krużel's proposal for "studies, characters and genre scenes", "views", "ornaments and applied arts", "fauna, flora and hunting", "personifications", "allegories, emblems and fantasy", and "history of the world". This division is clear and universal, in my opinion, but very general, too. That is why when I presented the material in my monograph in a synthesis, I have expanded the general typology of illustration in the "world history" category by a detailed typology of science applicable in a given historical period, which was dictated by the need to emphasize the relationship between dynamic development of sciences, and the need to present their achievements in the pages of popular science journals, in order both to inform and educate the public.

Thus, to categorize detailed topics dealt with in images illustrating issues in by specific disciplines in the studies sample of Polish popular science magazines of the 18th century, I have adopted the division of sciences, introduced by the French Academy of Sciences and adopted in contemporary Europe, into mathematical sciences, physical sciences and fine arts, as well as classical history and literature, as well as [French] language and literature. Further I divided illustrations in the studied sample of the 19th century journals according to their subject matter, using categories applied within individual disciplines such as mathematics and natural sciences, medical sciences, and fine arts, identified on the basis of structures of faculties and departments in university and schools of higher education functioning during that period in the former Polish territories (Poland was partitioned among Russian, Prussia and Austria at that time). To prepare a detailed thematic typology of illustrations in the studied collection of periodicals published at the beginning of the 20th century (until 1939), I adopted the modern division

of sciences according to OECD, taking into account the scientific disciplines existing in that period. Basing on the above divisions, I also prepared a detailed thematic typology for the categorization of technical illustrations, which is presented in the second chapter of my book.

The last issue covered by my study became artistic values of selected illustrations, which I analyzed using a model of interpretation I developed. It embraces criteria according to which, reception and evaluation of woodcut prints published in magazines, which I consider small works of art, is influenced not only by their subject matter, themes and motifs, but also the composition of the scene, features of the foreground, the background, the dynamics of scenes, details, the atmosphere and tone of representation, a type of the outline, artistic technique, as well as the style of woodcut. In reflecting on aesthetic values of illustrations, I resorted to elements of Erwin Panofsky's theory (especially in relation to the analysis of the subject matter and motifs of sample representations), and Heinrich Wölfflin's findings regarding style in art. I also referred to some methodological questions connected with iconography and iconology, especially those studied by Jan Białostocki. As part of the critical methodology of visibility studies, I carried out an interpretation of the composition of selected photographs in magazines of the interwar period, according to categories developed by Mary Acton, which can be also used to prove aesthetic values of press illustration (especially the 19th century woodcuts signed by the masters of the period), and to demonstrate the impact of illustrations on the aesthetics of an entire magazine. In order to develop a schema for a description of the compositional modality of sample illustrations, I applied Gillian Rose's methodological guidelines, especially those regarding the content of representations and colors, including real colors and saturation (purity), as well as color value (brightness, darkness) by means of which selected elements of the image can be intensified. Formal analysis of photographs was focused on composition, arrangement and visual construction of pictures, followed by interpretation of a photograph, according to the principle voiced by Terry Barrett, who inspired by Roland Barthes, stresses that "all photographs have a meaning, and without understanding what they connote, imply, or suggest, the viewer will not go beyond the obvious and will perceive them as reality, not an image of reality."

I structured my articles and my book according to a comparable, logical order, with separate parts concerning the analysis of elements of layout and graphic design. I put all the collected data in tables, and discussed them in articles; I also used the data to offer the synthesis in the monograph.

Although these studies have been planned for many years, thanks to the use of a tested, clear and repeatable research scheme, it is already possible to make comparisons using the adopted criteria. I carried this out in the monograph with regard to popular science magazines. The results of research on the graphics of general profile Polish illustrated magazines, and Polish magazines for children and young people are ready for a similar synthesis. In the future a comprehensive assessment of the aesthetics of illustrated periodicals published in Polish territories will enable us to fill in gaps in the

knowledge about the visual aspects of Polish magazines. The material I have developed can be used by both press historians, and art or culture historians.

My authorial concept of studying graphic design of magazines was created during my work on the collection of the Warsaw illustrated weekly *Wędrowiec* (A Wanderer) published in the years 1863-1883, the content of which was the subject of my doctoral dissertation. At that time I noticed a huge, previously unresearched area, connected both with the typographic composition of the magazine, as well as its iconographic layer. I devoted to these issues, which became the main topic of my scholarly interest, two extensive articles with a total of 46 pages (“Warsaw weekly *Wędrowiec* in 1863-1883,” part 1 and part 2), published before I received the PhD degree (2010 and 2011 respectively).

However, my interest in layout and graphic design of both books and magazines go back to the early years of my studies. It stemmed from my artistic passion, which I have practiced till today, namely creating miniature books inspired by poetic works. As a result of this activity, I devised original, miniature and manuscript book workshops, which then became the subject of my BA thesis defended in 2005, and their scripts were published in two articles published in *Biblioteka w Szkole* (School Library) in 2006. The analysis of the Krakow illustrated magazine *Życie*, whose graphic editor was Stanisław Wyspiański, especially floral ornaments designed by the artist, published in subsequent issues of the magazine in the years 1897-1900, inspired me to take up the topic of press graphics. I discuss them in the article “Inspiracje roślinne w zdobnictwie wybranych numerów *Życia* pod redakcją artystyczną Stanisława Wyspiańskiego” (Floral inspirations in the ornamentation of selected issues of *Życie*, edited by Stanisław Wyspiański, 2009). Then, Wyspiański's typographic work on his own editions of dramas became the subject of another article of mine: “‘Księgę mą widzę ogromną’ czyli Stanisława Wyspiańskiego Teatr Druku (‘I see my huge book,’ i.e. Stanisław Wyspiański's Print Theatre, 2008). Finally, I decided to take up in-depth studies of magazine graphics when I came across over thirty drawings of the most famous 19th-century French graphic artist Gustave Doré in *Wanderer* (they became the subject of my article “Gustave Doré's graphics in the weekly *Wędrowiec* from 1863- 1883,” 2009) Their dynamic composition, distinctive themes, and a unique artistic technique characterizing his artistic expression, prompted me to devote the next years to the study of press graphics, especially of the 19th century.

Since *Wędrowiec* (Wanderer) contained mainly foreign illustrations, my research after obtaining the doctoral degree focused on identifying authors of woodcuts (draftsmen and engravers), subjects of the illustrations and their numbers. Due to captivating beauty of some of these illustrations, I also developed a model for their artistic analysis, including elements of composition. From that moment on, my scholarly activity has focused on conducting archival research, and on comparative studies of collections of selected Polish and foreign press titles (mainly French, German, but also, for example, Portuguese or Russian), as well as keeping up to date with foreign

critical literature on the subject, and organizing the collected data according to the historian's of the press perspective.

I published results of this research in two articles, totaling 56 pages:

Dessiné et gravé... Francuskie drzeworyty w polskich tygodnikach ilustrowanych XIX wieku na przykładzie tygodnika „Wędrowiec” (część I) (2014)

Dessiné et gravé... Francuskie drzeworyty w polskich tygodnikach ilustrowanych XIX wieku na przykładzie tygodnika „Wędrowiec” (część II) (2015).

It is these articles that open the cycle of publications presented here as my academic accomplishment.

On the basis of nineteenth-century French, German and English biobibliographic dictionaries and art lexicons I present in them biographies and artistic achievements of seven French artists whose woodcuts appeared in the Warsaw weekly *Wędrowiec* in the second half of the 19th century: Emile Bayard, Henri Blanchard, Adolphe Gusman, Henri Hildibrand, Jules Huyot, Adolphe-Fracois Pannemaker, and Edouard Riou. The accompanying table comprises biographical data, artistic achievements, the number and themes of illustrations authored by the above mentioned men, and further fifteen artists: Antoine V. Bertrand, Hercule L. Catenacci, Hubert Clerget, Alexandre de Bar, A. Doms [name unknown], Gustave Doré, Felix-Jean Gauchard, Louis-Alphonse Gerard, Richard Illner, Charles Laplante, Théodore F. Lix, Eugen L. Meunier, Alphonse-Marie de Neuville, Alfred Sargent and Isidore J. Taylor. I present sample illustrations that I analyze in terms of form and aesthetic qualities. I also searched for the first editions of these illustrations and reprints, which were then very common then, in foreign periodicals of the period (especially in *Le Tour du Monde*, and *Nature*). During my comparative analyzes, I have often managed to determine the “publishing history” of a sketch, transformed over several decades by a copper engraver, steel engraver, lithographer and wood engraver, and published in magazines and books throughout Europe.

In the conclusion I point to the main function of press graphics of the second half of the 19th century and its impact on the audience, depending on the subject of an image, containing motifs recognizable by the reader of the period and significant to him or her. I treat these articles as an introduction to a comprehensive study of printmaking of the second half of the nineteenth century in the Polish territories, with a special emphasis on woodcut drawings by French artists.

In my third article:

Grafika polskich tygodników ilustrowanych drugiej połowy XIX wieku na przykładzie lwowskiego „Ogniska Domowego” (1883-1888) i „Strzechy” (1868-1873) oraz krakowskiego „Świata” (1888-1892 i 1893-1895) i „Włościanina” (1869-1879) (The graphics of Polish illustrated weeklies in the second half of the 19th century as exemplified by Lviv's *Domestic Home* (1883-1888) and *Thatched Roofs* (1868-1873), and Krakow's *The World* (1888-1892 and 1893-1895) and *Country Man* (1869- 1879)

I undertook a comprehensive study of graphic design in four selected magazines, appearing in the second half of the 19th century in Krakow and Lviv. Beside the presence of illustrations, the selection criteria for these magazines were also their different profiles and their target audience, which could indirectly influence content of illustrations related to the subject matter of articles published in them. The conclusions that emerged from the investigation point out to attention paid by the editors of the magazines, published in both Lviv and Krakow, to compositional harmony of columns, correct proportion of texts and illustrations, high quality of paper and cleanliness of printing. Illustrations, selected appropriately in terms of content and technique, enriched aesthetic qualities of the magazines, while foreign graphic materials enabled the Polish reader to become familiar with the European way of seeing, and to open to another sensitivity, also in interpreting art. Therefore, I have questioned the view current in the Polish critical sources that the press graphics of the second half of the 19th century was merely craft with no artistic value.

The fourth article of the cycle presented here concerns five magazines for children and young people, appearing in three partitions independently, although under the same title:

Grafika polskich tygodników ilustrowanych dla dzieci w drugiej połowie XIX wieku na przykładzie warszawskiego, lwowskiego i poznańskiego „Przyjaciela Dzieci” (Graphics of Polish illustrated weeklies for children in the second half of the 19th century on the basis of Warsaw, Lviv and Poznań magazine *Przyjaciel Dzieci* [Children's Friend])

The aim was to compare these periodicals in terms of layout and illustrations, as well as to identify the most frequent motifs of representations in illustrations, indicating indirectly contents symptomatic for a given culture.

Illustrations of nineteenth-century magazines for children featured the child, orphan, father, mother, family, teacher, king, knight, Christ, images of poverty, work, play. This means that these motifs were always present in children's reality, and therefore, according to positivist premises of educational and educational influences, the illustrations could be properly perceived by the child and as such, fulfill the role of supporting didactic and moralizing texts. In order to express these intentions artists represented such motifs, and created images adapted to child's perception, using simple representation schemes, economical means of artistic expression, and realistic composition of scenes.

Analyzing the layout and the formal and material features of illustrations, I found out that the magazines in question represented a similar editorial level, although undoubtedly the best typography and illustrations (including printing ornaments and vignettes) are to be found the Warsaw *Przyjaciel Dzieci*, in which I even discovered Gustave Doré's nine drawings accompanying a summary a novel by T. Mayne Reid. No wonder, then, that the magazine was present on the publishing market, depending on subscribers, as late as 1915. The results of my research on graphics in illustrated magazines for children will be used to complement a rich scope of studies on Polish literature for the youngest readers.

The fifth article in the cycle is:

Dorota Kamisińska, RÉSUMÉ OF ACADEMIC ACCOMPLISHMENTS

Grafika polskich czasopism popularnonaukowych XVIII wieku (published in English under the title: *The design of 18th century Polish popular science magazines*)

It opens an area of research on layout and graphic design of Polish popular science magazines. I examined twelve titles, issued since 1758, which despite their short publication span, were important for the subsequent development of the press of this kind. Tabular comparisons show that in terms of layout and graphic design, Polish popular science magazines followed the style of European publishing houses of this kind of a pen profile. I drew particular attention to the origin of handmade paper used for printing; I identified the watermarks of Jeziorna paper mill. Searching digital libraries across the world, I found prototypes of magazines that could serve as a model for Polish publishers, and a pattern-book of graphic embellishments, developed by Jean-Michel Papillon, and used by the European foundries at that time. Due to a small number of copper engravings, mainly present in *Uwagi Tygodniowe Warszawskie* (Warsaw Weekly comments) published by Jan Chrzeciel Albertrandiego, *Wybor Ekonomicznych Wiadomości* (Selection of Economic News), Piotr Świtkowski's *Magazyn Warszawski* (Warsaw Magazine), and *Pamiętnik Polityczno-Historyczny* (Political-Historical Memoir), their thematic and aesthetic analysis is rather modest, but a tight connection of illustrations and text (a detailed description of a scheme and of instructions how to operate a device) enabled me to determine a function those illustrations played in the reception of popular science text.

The illustrations served to show a device whose the construction and operating principles were described in the text. The image complemented what would be hard to imagine, this pertains not only to articles discussing new technical solutions. Popularization of science also included publications containing travel reports, descriptions of products of artistic handcrafts, detailed descriptions of rock mass, and topographic maps of cities, therefore one could see realistic landscapes, portraits of African tribes, realistic sketches and watercolors of exotic animal and plant species, sketches of archaeological excavations, fine porcelain artefacts, sculptures and copies of oil paintings by great masters represented in magazine illustrations (unfortunately, to be found in foreign magazines, mainly French, such *Journal des observations physiques* published by Louis Feuille).

But the Polish reader saw that only in magazines of the second half of the 19th century, which I discovered when I examined the graphics of nineteen magazines appearing in Warsaw, Puławy, Poznań, Leszno, Lviv, Krakow and Tarnow. I published the results of my graphic design research in the sixth article of the cycle:

„Imaginacja podaje rękę nauce, a ich związku owocem jest oświecenie”. *Szata graficzna polskich czasopism popularnonaukowych XIX wieku*. (“Imagination shakes hands with science, and of their relationship is enlightenment.” Graphic layout of Polish popular science magazines of the 19th century.)

According to the adopted research scheme and the model of interpretation tested in my earlier works, I distinguished subject most frequently featuring in illustrations, and using foreign language reference books and biobibliographic dictionaries, I determined authors of a majority of signed

figures (amounting to over 200 names of persons and of lithographic, engraving, woodcut and photochemical workshops). I verified previous, erroneous or incomplete findings of other scholars, for example with regard to the name of the lithographer Jan Lenia – comparing lithographic illustrations of this artist (quoted in literature of the subject as Leno) with his work used in another publication, I verified that the correct form of his name is Leń.

I devoted a lot of attention to artistic values and content of visual representations, and symbolism of objects in title vignettes of the magazines. Due to abundance of research material, it was possible to observe an evolution of individual elements of graphic design, development and improvement of new ones (woodcut, photography) and the disappearance of heretofore artistic techniques (copper engraving, steel engraving, lithography). In terms of graphic design, Polish popular science magazines imitated the style of similar European periodicals, such as *Le Tour du Monde*, *L'Illustration*, *Le Monde Illustré*, *Die Illustrirte Welt*, *Illustrierte Zeitung*, *Mosaïque*, and *Musée des Familles*, *Magasin Pittoresque*, and *Nature*. Illustrations by well known European artists [reprinted in Polish press] presented a high technical level, thus raising the rank of magazines, enriching its visual side, and strengthening their educational value, as evidenced by the high circulation of Warsaw magazines in particular, as well as their long-standing presence on the press market (*Wędrowiec* was published until 1906, *Universe* until 1914, and resumed after a break, it is still published today). Scope of their themes was significantly widened, which was related to dynamic development of sciences, the opening of new chairs at universities, which also provided educated journal editors. Research on the leading press titles of the 19th century confirmed significant influence of illustrations on the development of Polish journals popularizing science.

The seventh, final article in the cycle is:

Układ graficzny polskich czasopism popularnonaukowych XIX wieku (Graphic layout of Polish popular science magazines of the 19th century)

My goal was to show changes in layout of Polish journals popularizing science. These changes reflected new solutions in press typography implemented in Europe as early as the beginning of the 19th century. The characteristic book layout used in Polish 18th-century magazines survived until the mid-19th century in the Warsaw *Dziennik Lądowych i Morskich*, *Kolumba* and *Nowy Kolumba* and *Skarbiec dla dzieci* published in Puławy. A new graphic design was initiated by *Przyjaciół Ludu* published in Leszno and the Warsaw magazine *Magazyn Powszechny*, *Magazyn dla Dzieci* and *Muzeum Domowe*. It was characterized by gradual replacement of handmade paper (obtained from the Polish paper mills in Jeziorna, Końskie and Celejów) with newsprint, doubling the format, replacing the handset composition with linotype and monotype, and replacing a single column with two columns. In the second half of the 19th century, stereotypical castings were introduced on a larger scale, and previously imported types were ordered in local, mainly Warsaw, foundries. The typographic printing press was replaced by a rotary machine around the mid-century. Various dyes and paints specially prepared by artists and printers were used for printing (hand-

Dorota Kamińska, RÉSUMÉ OF ACADEMIC ACCOMPLISHMENTS

colored) lithographs on separate pages of fine, handmade paper. New mineral pigment palette was introduced, which enabled the publication of colored chromolithographs, the earliest occurrence of which was as early as 1893 in *Wędrowiec*. Editors informed their subscribers about most of these achievements in the pages of their magazines.

The arrangement of the printing column was greatly changed, in addition to the aforementioned double column layout, ornaments were used more sparingly, several lines long titles set in fonts of different typefaces and sizes broke visually long thin columns, while illustrations distributed in various places in the column and on separate pages (also on the spreads) increased the visual appeal of an entire magazine. According to my findings, the dynamics of evolutionary changes in Polish typography was also a result of personal contacts of publishers with thriving European publishing houses, for an example, the publisher of *Wanderer* Józef Unger, who cooperated with the French Hachette.

An integral part of all the articles in the cycle are tables arranged in the same order with numerical and factual data, arranged according to the criteria adopted at the beginning, and tables¹ with sample illustrations, selected for the sake of demonstrating point presented in the articles. I have also decided to place all 37 tables in the annex to the monograph so that the reader can get acquainted with the material arranged systematically, without having to reach for individual articles to which he or she is referred by footnotes in the book.

The first table, entitled *Collection under Study*, contains formal data for each examined journal: its title, subtitle, place and years of publication, names of editors and publishers, the name of a printing house, frequency of publication, description of the analyzed collection (number of volumes and issues, volume of individual issues) and subject matter of the articles.

Table 2: *Graphic layout*, contains information on the type and origin of the paper used to print each journal, its format given in centimeters, information about the composition, type of printing and printing ink.

Table 3: *Graphic design*, is filled with data regarding the content of the print column, the number and size of columns/pages, combination of colours on the page, presence of defined sections and (having a title and repeatedly featuring in all issues published during at least one year), arrangement of texts within the issue, type, number and artistic technique in illustrations and imposition style.

Table 4: *Themes of illustrations*, - categorizes themes of illustrations according to the general scheme adopted after K. Kružel.

Table 5: *Polish and foreign artists*, is a list of names of draughtsmen, painters, engravers (engravers and steel engravers), wood engravers, lithographers, as well as names of lithography, woodcut and photographic workshops.

¹ In some articles they are not separated and titled.

Table 6: *Artistic analysis of illustration*, includes titles and authors of illustrations (cartoonists, woodcutters), subjects represented in them according to K. Kružel's and Hieronim Wilder's general classification, motifs, a composition of the scene, features of the foreground and background, stage dynamics, details, atmospheres of an image, and sketch type.

Table 1 - examples of graphic layouts of magazine pages

Table 2 - title vignettes

Table 3 - examples of arranging illustrations on pages

Table 4 - examples of illustrations made with different artistic techniques

Table 5 - examples of embellishments and decorative lines

The last item in the cycle of submitted texts is the monograph entitled:

Polskie czasopisma popularnonaukowe do 1939 roku. Związki nauki ze sztuką (Polish popular science magazines until 1939. Connections between art and science)

The monograph, which is the second volume of a three-volume publication devoted to such magazines, was created as part of a research project of the National Science Center entitled "Polish popular science journals until 1939", during which I carried out a separate, independent research task entitled "Graphics of Polish popular science magazines until 1939". The authors of the other volumes are Grażyna Wrona, Ewa Wójcik, Renata Zając (volume 1) and Agnieszka Cieślikowa (volume 3).

In the monograph, I synthesised my previous findings regarding the graphic art in magazines of the 18th and 19th centuries, presented in the articles discussed above (items 5, 6 and 7), and included new research results of nineteen press titles published between 1900 and 1939.

The book consists of two chapters (each preceded by an introduction) and a conclusion. It also contains an annex, consisting of 37 tables, a list of small scale illustrations in the text, a list of full-page illustrations, bibliography and index of names.

In chapter one: "Graphics of Polish popular science magazines until 1939", I present the state of research on graphics of Polish popular science magazines and the methodology. Next, I present patterns of illustrated popular science literature in Europe (illustrated with sample illustrations from selected periodicals) and move on to the presentation of a collection of fifty Polish popular science magazines published between 1785 and 1939. I discuss elements of layouts and their transformations drawing on selected examples of illustrations in the studied journals, over almost two hundred years. Another topic I discuss is the thematic content of illustration and its development against the background of the development of sciences in the 18th and 19th centuries and in the years 1900-1939. I devote a separate subsection to present authors of the illustrations in these historical periods. The chapter ends with a summary of the impact of illustration materials on the aesthetic value of the magazines and a discussion of their popular science character of the illustration and role in the journal.

In chapter two: “Technical Illustrations as a special kind of illustrations popularizing science in Polish popular science magazines”, I present their typology, techniques, and kinds of technical illustration, its subject matter, as well as a place in a magazine. I illustrate the text richly with examples of technical sketches, diagrams, drawings, photographs and photomontage. This part of the book ends with a discussion of the role and importance of technical illustration in popularizing science in a popular science magazine.

Having studied graphic layout of magazines published in the years 1900-1939, I found out that the format of magazines had radically shrunk (in relation to publications from the 19th century). As regards composition, pages of Polish popular science magazines in the first decade of the twentieth century were represented in the study by *Ziemia* (Earth; the journal was published until 1950, but here I took into account the early period, as the only magazine launched in 1910); its composition resembles that of the 19th century magazines, with a two-column layout and an original title vignette, yet gradually declining. Although ornaments were designed especially for this magazine by a visual artist and bore traces of folk stylization, their excess (especially trails and inserts) in *Ziemia* created an impression of overload and lack of harmony. Few blurred press photographs negatively affected the aesthetics of the magazine.

The majority of magazines of the second decade of the century (ten titles in the surveyed sample) also utilised the two columns layout, yet they no longer included stylized printing ornaments (though (*Higiena Ciała i Sport* (Body Hygiene and Sport) still featured fancy inserts), and the title vignettes were replaced by cover designs in issues of magazines such as *Filomata*, *Wiedza i Życie*, *Kółko Przyrodnicze*, *Czasopismo Przyrodnicze*, *Wynalazki i Odkrycia*, *Wiedzya i Wynalazczość*, *Przemysł i Wynalazki*, *Przyroda i Technika*. Graphic layouts of magazines published in the interwar period represented their own styles developed by specific artists (for example, the artistic editor of *Ziemia* and the author of all the printing ornaments, including vignettes, was graphic artist and painter Mikołaj Wisznicki), whereas graphics bore traces of influence of currently dominating style in art, especially that the authors of covers were often renowned artists such as Tadeusz Cieślewski jr, Bohdan Nowakowski, Zygmunt Lorec and Waław Radwan, who designed the covers of "Ziemia" in the interwar years, as well as Felix Michał Wygrzywalski. The last artists designed the cover and drawings in *Higiena Ciała*. Antoni Bartkowski was the author of the cover of issue 8 of this magazine of 1926 and Anna Harland-Zajęzkowska authored the cover design of *Przyroda i Technika* of 1923, and Konstancy Maria Sopoćko was the designer of the cover for this journal in 1939.

Editorial boards in the third decade of the last century (eight titles) used the one and two-column layouts (also dividing the columns horizontally). They ordered section vignettes and vignettes for thematic columns, headings and decorative floral ornaments, for examples see *Kółko Przyrodnicze* and *Młody Przyjaciel Zwierząt*. The periodicals were composed and printed automatically newsprint, with the use of roman typeface. Reproductions of oil paintings showing nature (*Przyrodnik*) were placed on separate pages of glossy paper. Technical photos of different quality taken by authors of

featured articles were used to illustrate text, enriched with technical sketches and contour maps. Woodcuts about nature were published in *Przyrodnik*. Pages of some magazines were overloaded with illegible pictures, placed randomly in different places in the column, without any thought given to their arrangement. Despite multiplicity of themes featured in graphic materials, including technical illustration of illustrative significance, in terms of aesthetics magazines representative of that period were significantly inferior to the leading periodicals of the nineteenth century.

The above findings enabled me to synthesize phenomena and processes of the evolution in the graphics of Polish popular science magazines from 1758 to 1939, which was the main goal of my work.

Development of modern graphic techniques contributed significantly to dynamic development of illustrated magazines. Following contemporary European publications of this kind, Polish periodicals enriched with copperplate engravings, steel engravings, lithographs and woodcuts began to be published, quickly gaining popularity among often illiterate readers, whom realistic images provided with information they could not read from the text.

In the studied sample of fifty magazines appearing over almost two hundred years, the transformations of graphic layout and graphic design could be observed, related to the Editors striving to introduce some order in the style of composition, while maintaining proportions of individual components of the column and its elements. Initially single-column layout, characteristic for books and deprived of illustrations, was replaced by a two-column layout with a vertical dividing line or without such a line. Woodcut illustrations, if any, were inserted in the text (surrounded by it), between texts; then, they were usually as large as two columns. They divided texts or intersected single columns of print. Occasionally, there were also illustrations on the spreads.

At first sporadically, then more and more often, in consequence of the consolidation of a particular form of magazines, the first pages of issues had a decorative title vignette, often designed by a well-known artist. In some journals a list of the contents was placed under the vignette. Typical printing ornamentations (ornamental designs, floral, an inverted triangle – *Cul-de-lampe*, lines and trails), popular and uniform across Europe in the eighteenth century, gave way to different types of lines separating block of print from the upper margin, dividing texts, and cutting off the print column from footnotes on the page. The last page of an issue contained the colophon, cut-off with a line from the preceding text, along with a list of contents, if it was not included on the title page under the vignette.

18th-century magazines and those issued until 1830 also had ordering marks at the bottom of the pages - catchwords and page signatures. Pagination was carried out in the upper or lower corners of the margins, rarely in the middle of the upper margin. These rules are to be observed in all types of journals, and the popular scientific character of the periodicals enforced only consistency in the placement of graphic material in an appropriate column of print, as it was necessary to place adequately illustrations that informed, explained and added to the subject matter of a specific text. It was also necessary to care for readability of images, which could be quite problematic

for the editors in the beginning of the twentieth century, when press photography replaced woodcut illustrations. For a long time the imperfection of printing processes in connection with the poor quality of newsprint paper did not allow for the reproduction of good quality photos. Overloading the page with unclear, small size, black-and-white illustrations disturbed the balance of the block of text and discouraged the readers rather than arouse their curiosity.

In terms of subject matter, illustrations were closely associated with the article they accompanied. The greatest thematic diversity in copperplates, lithographs and woodcuts was observed in periodicals published in the nineteenth century, which was connected with dynamic development of scientific disciplines and applications of technical innovations, the latter being also represented in considerable extent in the periodicals of the interwar period. Wealthier editorial boards bought articles from foreign publishers along with illustrations by famous artists and engravers, thanks to which the Polish readers had the chance to get to know the latest scientific achievements in disciplines and topics of interest, as well as with reproductions of works of art. How much the age of steam and electricity occupied the society of that time can be proved by the fact that artists were also fascinated with technology, and painted paintings on this subject (for example, William Turner and his *Rain, Steam and Speed*).

After a real flowering of woodcut illustrations in 19th century magazines and parallel dynamic development of illustrated magazines popularizing science, photographs used in interwar periodicals could not always meet with the task of explaining and clarifying text, mainly due to poor technical quality of paper and prints. Editors departed from illustrating magazines also because of high costs of illustrations, replacing them more and more often with advertising, for example of pharmaceutical companies, dietary producers, medical equipment and private clinics, which thus sponsored their publishing and ensured their existence on the press market of ("Body and Sport hygiene", "For Health").

After World War II illustrated popular science publications, such as *Młody Technik* (Young Technician) (1950-), and *Radioamator* (Radioamateur) (1950-1961), offered, apart from popular science news, practical DIY tips, especially for DIY enthusiasts and hobbyists. It must be remembered, however, that such specialization was the outcome of many decades of continual popularising work of scientists who set themselves the goal of educating Polish society by publishing magazines of various levels of sophistication, but always with view to professionalism and reliability, also with regard to the form of visual information.

Contemporary studies of the graphics of these magazines let us suppose that popularity and, consequently, the long lifespan of some press titles, especially in the nineteenth century, was greatly influenced by had a harmonious arrangement of the text column and an adequate selection of illustrations obtained from abroad and from Polish artists, well-known painters or graphic designers. Polish popular science magazines served to disseminate achievements of world science and technology in society. One of the ways of

informing, explaining and educating was to use illustrations in these magazines.

Description of other scientific and research achievements

In addition to the above articles and monographs, presented here as my main scholarly achievement, I am also the author of articles indirectly related to my main interests, significantly broadening them with content related to book aesthetics, book art, artists' books, liberature, book illustrations, and new forms of work with the reader in the library.

Before I defended my doctorate, I had published nine reviewed articles and six popularizing articles, while after obtaining the Ph.D. degree (2011), I have published four reviewed papers (list in the Annex - point II-B), beside the seven ones discussed above as part of the academic achievement.

Two articles about *Wędrowiec*, which I mentioned in the beginning of the resume: "Warsaw weekly *Wędrowiec* in 1863-1883, Part I and Part II", and an article on illustrations: "Graphic by Gustave Doré in the weekly *Wędrowiec* from 1863-1883", are most closely related to my main area of interest.

My preoccupation with the book as an phenomenon of culture was reflected in the article "Book as a work of art", in which I focus on searching all the features of a work of art in the book in order to present how its form and graphic design follow new trends in art, in order to show its place in culture and its inseparable connection with the human being. I addressed similar topics, though to a lesser extent and from a slightly different perspective, in popular articles: *Ślepe pole książki* and *Książka-dzieło sztuki* ("The Blind Field of the Book" and "Book-The Work of Art").

In turn, the article *Dwa bałwany rozmawiają o... sztuce* (Two Snowmen talk about ... art) is an attempt to draw attention to an artificially created and over-publicized "crisis" in contemporary art and related to this a need of redefining the artist's status, of features and place of art, as well as the recipient's participation in the creative process, articulated by art critics and artists themselves.

My fascination with liberature, developed and lasting until today, resulted in the article "*Typographus computericus*" czyli od *Wyspiańskiego do liberatury*" ("Typographus computericus", from Wyspiański to liberature"), in which I analyze the artist's aspirations to create a total work based on text (which is the main principle of liberature), in this case the books, using as the example authorial editions of Stanisław Wyspiański's dramas and his designs of typographic ornaments, especially flowers. Undoubtedly, my research on all floral ornaments designed for the weekly *Życie*, for which Wyspiański was an artistic editor, was conducive to writing it. I had described the results of those studies in the article entitled *Inspiracje roślinne w zdobnictwie*

wybranych numerów „Życia” pod redakcją artystyczną Stanisława Wyspiańskiego (Floral inspirations in the ornamentation of selected issues of *Życie*, edited by Stanisław Wyspiański) mentioned in the beginning of this Resume.

I also devoted an extensive article entitled „Księgę mą widzę ogromną” czyli Stanisława Wyspiańskiego Teatr Druku” (“I see a Book of Mine as Huge”: Stanisław Wyspiański’s Theater of Print”) to Wyspiański, in which I analyze directions followed by the artist to create and realize his own concept of book editions of his works. This text has been published twice; the second version did not contain all the illustrations. On the other hand, the topic of Wyspiański's unrealized visions, projected onto the virtual reality of computer technology, became the subject of “Wyspiański ery komputera” (A Wyspiański of the computer age).

Another area of my interest is artistic educational projects, whose topics tend to focus on the book and possibilities of its hand making by children, youth and adults. When I was still a student, I prepared a series of scenarios for handwritten and miniature manuscript workshops, which I described in my BA thesis (with an attached sample, hand-illuminated based on the model of a medieval manuscript), and then in articles: *Warsztaty książki miniaturowej w bibliotece. Zajęcia dla uczniów szkół ponadgimnazjalnych lub gimnazjów* and *Zrób sobie średniowieczny rękopis. Warsztaty biblioteczne dla klas gimnazjalnych* (“Workshop of a miniature book in the library. Classes for high school or junior high school students”, and “Make yourself a medieval manuscript. Library workshops for junior high school classes”), which I also mention in the beginning of the Resume. I presented and described handwritten copies of such miniature books, along with the pictures, in the online article “Książka miniaturowa” (The miniature book), while the conclusions supported with theoretical reflections were included in my reviewed article “*Książka na Festiwalu Nauki, czyli dialog dziecka z kulturą*” (The Book at the Science Festival, or Dialogue of the Child with Culture).

The subject of librarianship is represented by my article “Problematyka bibliotek pedagogicznych w wybranych czasopismach bibliotekarskich z lat 2000-2013” (Pedagogical Libraries in selected library magazines from 2000-2013), whereas the description of the NCN research project I prepared together with other Investigators was published under the title *Polish popular science journals since the 18th century until the year 1939 (objectives of a research project)*.

I took part as an investigator in a research project of the National Science Center entitled *Polish popular-science journalism until 1939*, carrying out the research task: *Graphic design of Polish popular science magazines until 1939* (see attachment, item II-G)

I have been awarded twice with the Ministry of Science and Higher Education scholarship for excellence in research (see attachment, item II-H)

Moreover, in 2004, I was the winner of the first and second place in the 3rd National Competition. "Redagujemy wspólnie 'Wirtualną historię książki i bibliotek'" (Together We Edit a "Virtual History of Books and Libraries" (see attachment, item II-H)

In 2012 I was awarded the Rector of Pedagogical University Award of the 2nd degree for scientific achievements (see attachment, item II-H).

I have taken part in thirteen scientific conferences, including ten before and three after doctorate (see attachment, item II-I).

In 2007-2011 I was a member of the Editorial Staff of the quarterly of the Pedagogical University *Konspekt* (see attachment, item III-G)

In 2008-2011, I collaborated with *Estetyka i Krytyka*, the quarterly published by the Institute of Philosophy of the Jagiellonian University (see attachment, item III-G)

Since 2014 I have been a member of the Polish Bibliotherapeutic Society and the Press Research Team and the Book Research Center of the Media Research Center of the Pedagogical University of Krakow (see attachment, item III-H).

In 2010-2014 I gave lectures and ran classes in the following courses: Information Technology, Information Users, Working with a User with Special Needs in the Library and Bibliotherapy (see attachment, item III-I).

In the summer semester 2008/2009 I was the supervisor of student internships in the fourth year in the field of Information Science and Library Studies of the Pedagogical University of Krakow (see attachment, item III-J).

I have given fifteen invited lectures and two invited lectures combined with the presentation of my books (as part of the Krakow Night of Poetry, the Małopolska Researchers' Night, at the invitation of the Press Studies Committee of the Polish Academy Science in Krakow, as well as at the invitation of the National Museum in Krakow, Małopolska Institute of Culture, Stanisław Gabryel Municipal Public Library in Gorlice, the Main Library of the Pedagogical University of Krakow, the Świętokrzyski Section of the Association of Polish Teachers, and the Polish Librarians Association, Krakow Branch), with multimedia presentations, including eight talks before the PhD and seven ones after obtaining the doctorate (see attachment, item III-I)

As part of popularization of science, I took part in the broadcast of Radio Kraków from the series titled #sztukanauka conducted by prof. Alicja Duzel-Bilińska and prof. Grzegorz Biliński, where I talked about illustrations in popular science magazines (see attachment, item III-I).

I prepared a concept ad materials, and led ten original miniature book workshops in the cultural and educational institutions of Małopolska and Silesia (Krakow Library, Nowa Huta Public Library, Pedagogical Library in Skawina, Main Library of Pedagogical University in Krakow, King Stefan Batory Lower Middle School No. 16 in Krakow), Regional Teacher Training Center "WOM" in Katowice, Krakow Section of the Polish Bibliotherapeutic Society) (see attachment, item III-I).

I devised the concept and led five original workshops on a handwritten and miniature book as part of Krakow Science Festivals in 2004-2010 (see attachment, item III-I). The aim of the workshop is to search in a book, treated as a work of art, harmony between word, form and image, and draw attention to the importance of all these levels for the reception of an integral work: a self-made copy of a miniature book. Starting with selected text, through a unique typographic and graphic design, participants of the workshop create a book which merges the spaces of language, its notation, whiteness of paper, the spheres of speech and silence coming out from in between the covers, which seek connections and continuation for further "happening" of the book, already in the reader's reception.

My inspiration for such a view of the book is my original, long term project *Twarze i Wnętrza Książki* (Faces and Insides of Books), which consists of a series of hand-made miniature books inspired by poems and fragments of prose (examples of copies on the author's website: www.imagolibri.pl). Samples of several dozen books are presented at exhibitions in libraries. I curate these exhibitions, as the author of their conceptual side, their arrangement and implementation. So far they have been held in the Library of the Institute of Information and Library Science of the Pedagogical University in Krakow, the Public Library in Gorlice, the Beskid Library in Bielsko-Biała, the Municipal Public Library in Chrzanów, the Main Library of the Pedagogical University in Krakow. (see attachment, item III-I)

I also published two book reviews in *Estetyka i Krytyce* and *Klio*, as well as three peer reviews for *Toruńskie Studia Bibliologiczne* in 2015 (see attachment, item III-P).

I participated in the 7th edition of "Book Art": an International Festival of Book Art Time in Łódź in 2006 (see attachment, item III-Q).

I have self-published *Twarze i Wnętrza Książki. Katalog wystawy* [Faces and Insides of the Book. The Exhibition Catalogue] and *Książka na Festiwalu Nauki* [The Book at the Science Festival]: a script for authorial, artistic workshops on handwritten and miniature book (see attachment, item III-Q)

To sum up:

My overall scholarly and pedagogical achievements total: 12 peer reviewed articles (including one, which appeared twice with minor revisions in two publications), 6 articles popularising research, 1 monograph, 13 conference

papers, 15 invited lectures, 2 book reviews, 3 internal reviews, 2 multimodal presentations accompanied by a miniature books exhibition, 15 authorial workshops, 5 miniature books exhibitions.

Hirsch h-index: 3

Dorota Kamisińska