

Using letter as form  
 Using counter spaces as form  
 Letterform details  
 Emotional content implied by the text  
 Historical connotation  
 Considering the medium  
 Honoring dignity  
 The handmade solution  
 Being expressive  
 Staying neutral  
 Considering background contrast  
 Emphasis using weight  
 Emphasis using contrasting weights  
 Emphasis using size  
 Emphasis using contrasting sizes  
 Proper smart quotes  
 The hyphen, the en dash, and the em dash  
 High contrast in reverse  
 Extreme scaling  
 Heavy flourishes  
 Thinking like a typesetter  
 Using display versions  
 Using numbers  
 Dingbats and pictograms  
 Theory of Relativity I  
 A “bad” typeface?  
 Typographic abominations  
 Hierarchy using position  
 Hierarchy using size  
 Hierarchy using weight  
 Hierarchy using color  
 Hierarchy using contrast  
 Hierarchy using orientation  
 Hierarchy using special effects  
 To kern or not to kern  
 Type as image  
 Three-dimensional type  
 Repetition  
 Deconstructed type  
 Vertical stacking  
 See the shape  
 Using cases  
 The rule of three typefaces  
 Mixing many typefaces  
 Mixing type using contrast, weight, or color  
 Mixing typefaces using historical compatibility  
 Familiarity breeds legibility  
 Properly weighted small caps and fractions  
 Using the right type  
 Theory of Relativity II  
 Invisible typography  
 Highly evident typography  
 Less is more  
 More is more  
 Letter spacing and word spacing  
 Hyphenation and justification  
 Tracking guidelines  
 The “color” of the text type  
 Considering typographic mass  
 Pattern, gradation, and texture  
 Basic leading principles

# Typography Essentials

**100 Design Principles  
for Working with Type**

**Ina Saltz**



# **Typography Essentials**



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## Dedication

For my husband, Steven

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REVISED AND UPDATED

# **Typography Essentials**

**100 Design Principles  
for Working with Type**

**Ina Saltz**



“One of the principles of durable typography is always legibility; another is something more than legibility: some earned or unearned interest that gives its living energy to the page. It takes various forms and goes by various names, including serenity, liveliness, laughter, grace and joy.”

—Robert Bringhurst, *The Elements of Typographic Style*

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# I N T R O D U C T I O N

## TO THE REVISED AND UPDATED EDITION OF TYPOGRAPHY ESSENTIALS

I am excited to have the opportunity to present this newly revised edition of *Typography Essentials*, which includes a wonderful selection of new design work by some of the top professionals in the field. I hope you will be inspired by these stellar examples of both print-based work and screen-based work: mobile, tablet, web, and environmental work, three dimensional and electronic.

Our eye for visuals and our swiftly advancing technology are ever changing and evolving. However, the typographic principles that govern all good design remain the same. The mission of *Typography Essentials* is to distill, organize, and compartmentalize—but not to oversimplify—the many complex issues surrounding the successful and effective use of typography. It is for designers of every medium in which type plays a role.

A deep understanding of letterforms and knowledge of the effective use of letterforms develops over a lifetime of design practice and study. *Typography Essentials* is intended to advance the progress of designers seeking to deepen their typographic expertise; it is organized and designed to make the process enjoyable and entertaining, as well as instructional.

The typographic principles are divided into four sections: The Letter, The Word, The Paragraph, and The Page. Each of the 100 principles has a spread with an explanation and examples representing the principle in action.

You will notice that, in some cases, the principles will contradict one another. Contradiction is inherently necessary because many excellent typographic designs flout the basic rules of any Type 1 class. This is why it is so important to know the rules in the first place. As my calligraphy teacher, Donald Jackson, so eloquently observed: “All rules may be broken in divinely successful ways.”

This sentiment has been expressed in many forms by prominent designers, yet it leads beginners to think that there really are no hard-and-fast rules. Nothing could be further from the truth. In fact, there are myriad rules that govern the use of type. As design schools and design students chafe under the yoke of teaching and learning those rules, type can be one of the most disliked (indeed, feared) components of design. And yet, it is the most crucial aspect of almost all design-related projects.

I believe that those who possess finely honed typographic skills have an enormous advantage in the workplace, whether they are newly graduated designers or mid-career professionals. Typographic skills are eminently transferable across all media, but few designers have a true grounding in typographic essentials. Those who do, immediately stand out.\*

The number of available typefaces keeps expanding exponentially, but the essential principles of good typographic design remain largely unchanged. Whether in print, on computer screens, interactive interfaces, tablets, or mobile devices, designers must still respond to the same human factors that have always governed sound typographic choices. In fact, as baby boomers age and their eyesight degrades, and as smaller devices demand greater legibility under multiple viewing conditions, the challenges that must be considered have never been greater for designers.

Just as some principles may be contradictory, there is, inevitably, some overlap among the four sections of typographic principles in *Typography Essentials*. And, while there is no single volume that can convey the vast body of information about typography, I hope this book will play a significant role in continuing typographic education with clarity and easy comprehension for designers at all levels.

---

\*In *Becoming a Graphic and Digital Designer*, by Steven Heller and Teresa Fernandez (Fifth Edition, Wiley, 2015), most prominent designers list “excellent typographic skills” or “superior typographic skills” as among the most important characteristics of job seekers. Also, an independent review of hundreds of job descriptions for designers lists “excellent typographic skills” as a major job requirement.

**Project**  
Background Panels

**Design Director**  
Donald Partyka

**Designer**  
Donald Partyka

**Client**  
LinkedInLearning



## THE LETTER

# 1 Using letter as form

**EACH LETTER IS A SHAPE UNTO ITSELF**, a shape that may serve as an illustration, as an icon, as a vessel, or as a graphic focal point, apart from its meaning as an alphabetic unit. Especially when used at very large sizes, the extreme proportions of letterforms can have exceptional impact—this technique has been exploited very effectively by many successful designers.

Letters can be expressive when used alone, as a simple silhouette, as an outline, or as a container for image, texture, or pattern. The beauty and power of the individual form may also be used partially: or a shape that is sliced and diced, cropped, or reversed horizontally or vertically. Because it is a letterform, it has a built-in relationship with any typeface that accompanies it. Its inherent integration unifies the design of the whole piece.

### Project

Rebecca Minkoff Couture  
Identity Concept

### Design Studio

Remake

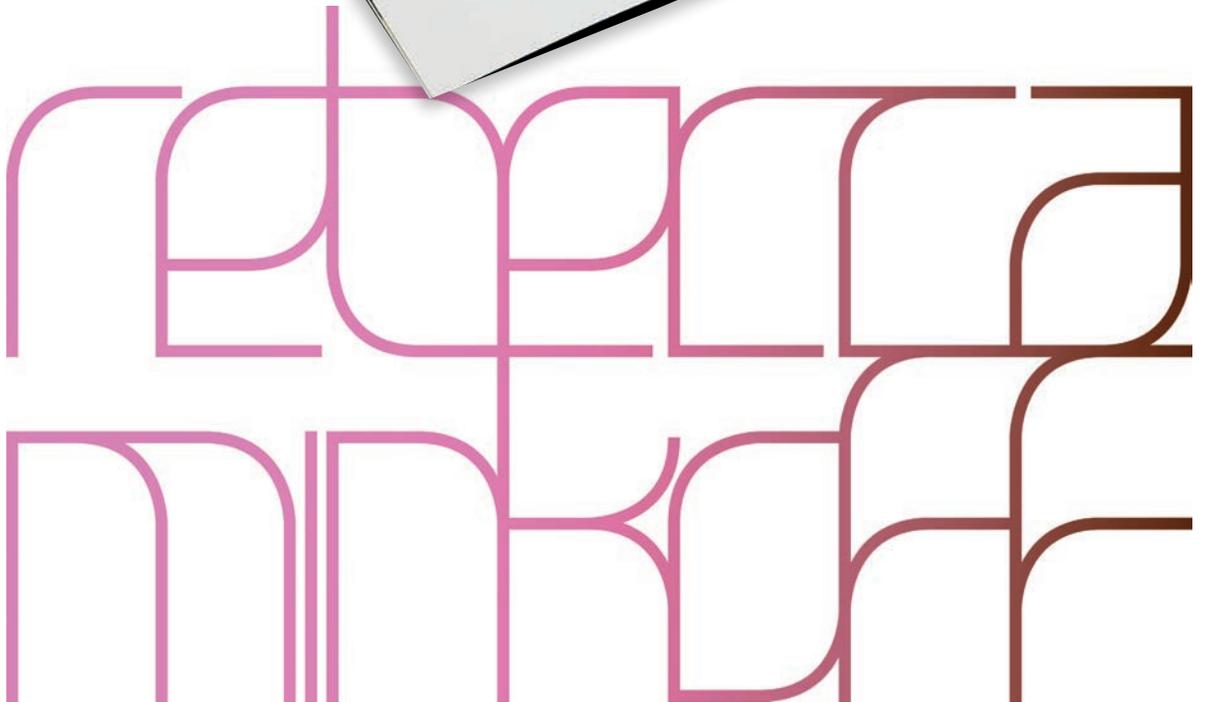
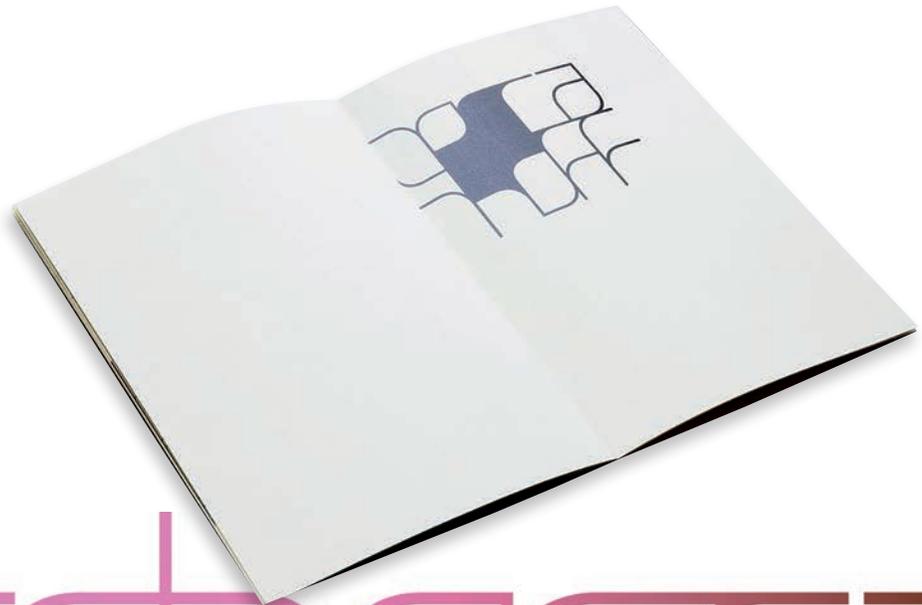
### Art Director, Designer

Michael Dyer

### Client

Rebecca Minkoff

This custom-lettered logo forms a discrete shape, but within its boundaries, each letter is delicate and leaf-like. The delicacy is further underscored by the pastel color gradation. The logo also appears with some of its counter spaces filled with a similar hue.



**Project**

Brooklyn Public Library  
Branding

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

**Designer**

Andrew James Capelli

**Client**

Brooklyn Public Library

The letters comprising the logo can accommodate images, textures, and colors to reflect different aspects of the organization's identity and a variety of events. It is a vessel made of the letters Bklyn, the common abbreviation for Brooklyn.



**Project**

Salute the Sound

**Design Director**

Paul Sych

**Typographer**

Paul Sych

**Client**

Bass the Beat Productions

These letterforms are beautiful abstractions, chunky ribbons of color. It is amazing that we can actually read this phrase, given how spare the forms are. The letterforms suggest the vinyl ridges of an album or LP.



## THE LETTER

# 2 Using counter spaces as form

**THE SPACES INSIDE AND AROUND** the shape of a letter, called counter spaces, are often overlooked as design elements. Their shapes can be customized using color, pattern, or texture. The “bulk” of the counter spaces adds to the weight of the display and can provide a unique and memorable effect. Creative use of counter spaces may take many forms.

The beauty of counter spaces, sometimes called “negative” spaces, is that they are the jewels that are already tucked into the letters...using them well is like discovering buried treasure. They were there all along, hidden in plain sight.

### Project

Poster

### Design Director

Jeff Wall

### Company

SFMOMA

### Designers

Amadeo DeSouza,  
Owen Hoskins, and  
Jeremy Mende

### Client

SFMOMA

An aggressively broad and linear display typeface provides ideal windows (counter spaces) that enclose and encapsulate intriguing glimpses of still film frames. Each group of letters assumes its own chunky shape within a field of gray, suggesting the half-light of the theater.



**Project**

The Brand Union identity

**Creative Director**

Wally Krantz

**Designer**

Jaime Burns

**Client**

The Brand Union

The logo of this multinational branding firm is "built" of counter spaces. They chose this direction because the counter spaces "reflect our position of being master brand builders ... in the process of building (not built)."



**Project**

Packaging

**Design Director**

Rick Davis

**Designer**

Louis Fishauf

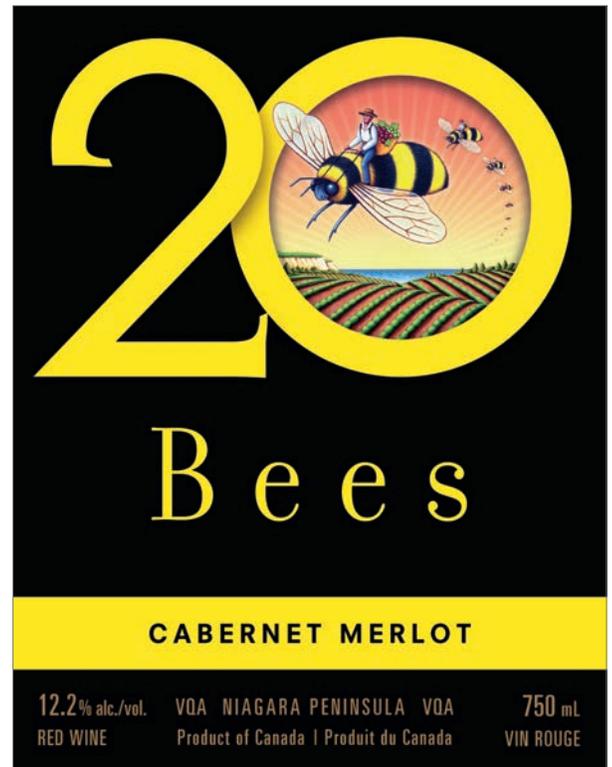
**Illustrator**

James Marsh

**Client**

Niagara Vintners, Inc.

The image within the perfectly circular counter space of the zero allows us to enter a fantasy world of rolling hills inhabited by giant bees and tiny vintners.



## THE LETTER

# 3 Letterform details

**SPECIALIZED DETAILING CAN COMMUNICATE** apart from the literal message; whether customized or built in as alternate characters within a typeface, even a simple swash or ligature can add an extra level of meaning or make the design more specific to the message. Making something more interesting to look at, however, may interfere with legibility, so there must always be a balance between adding effects and maintaining a comfortable level of reading.

Letterform details have never been easier to alter or create: many typefaces, especially in the OpenType format (which allows for unlimited glyphs), have alternative swash caps and ligatures. They also allow the designer to open the glyph as a vector and alter its outline, making customized letterform details easy to execute. However, this function may invite designers to “tamper” with the original designer’s forms, and if they have not been trained in the rigorous and demanding specifics that good type design requires, the results may be unique but unfortunate to the trained eye.

### Project

Identity

### Creative Director

Matteo Bologna

### Art Director, Designer

Andrea Brown

### Client

Sant Ambroeus

Mucca's design for a new Manhattan restaurant based on Milan's patron saint (and with a history of almost seventy years in Italy) uses quirky custom typography to suggest an era. Odd widths (a lowercase m that is narrower than a lowercase s) and strange gaps (the capital A, combined with letters that tilt inconsistently) produce a charming eccentricity.



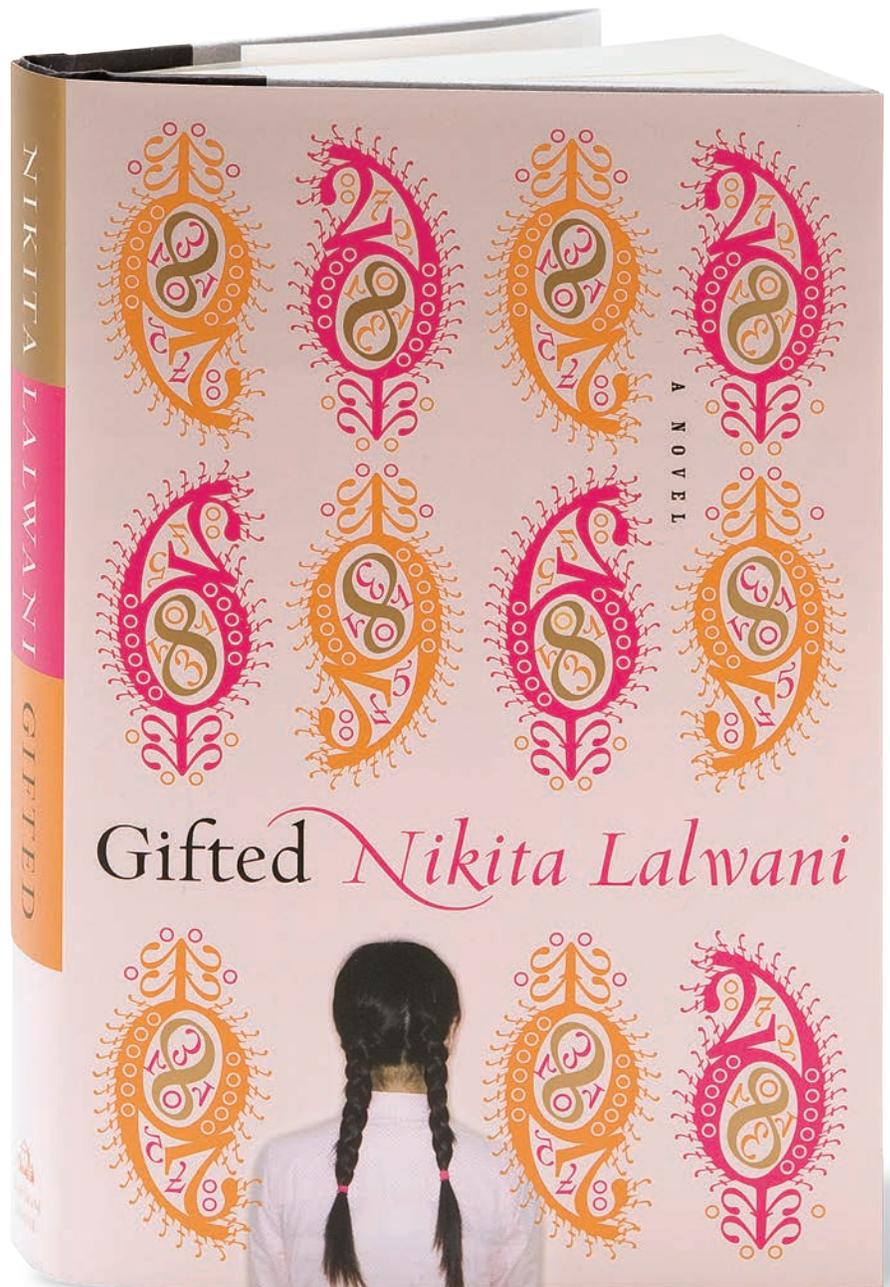


**Project**  
Identity

**Design Director**  
Paul Sych

**Client**  
Gears Bike Shop

The letterform details of this customized logo suggest the turning of the gear shaft above the type. The simple device of a few curved lines within the letters adds a twisting motion effect.



**Project**  
Book cover

**Art Director**  
Robbin Schiff

**Designer**  
Roberto de Vicq

**Client**  
Random House

The superextended swash of the capital *N* connects the author to the title, but also adds drama to the simple typography. This cover design also uses counter spaces creatively, creating nested numbers in feminine colors with ethnic ornament (this is the story of a young Indian girl's mathematical gifts).

# 4 Emotional content implied by the text

**LETTERFORMS CAN AMPLIFY** the emotional weight of the text. The delicate tracery of a flowing italic might best convey a poem about nature. The chest-thumping proclamations of a heavy slab serif might punch up a political pronouncement. The rational intellectualism of an old-style typeface might add credibility to a well-reasoned debate. The proper choice of typeface is therefore essential to the tenor of the message, and it may add to—or, if a poor choice, may detract from—the believability of the text.

Other factors play into emotional content. Rounded shapes and lighter weights might convey a more feminine touch, such as those used on most cosmetic packaging. The oppo-

site is generally true for products appealing to a male demographic: these would typically have more weight, and be more squared off and “muscular” in appearance. The color of the type affects its emotional content, too. We think of warmer or more subdued shades as more feminine; primary colors as appealing to children; deep burgundies, forest greens, and navy blues as more masculine. Yes, these are stereotypes, but stereotypes exist for a reason and can be used very successfully to appeal emotionally to a specific audience.

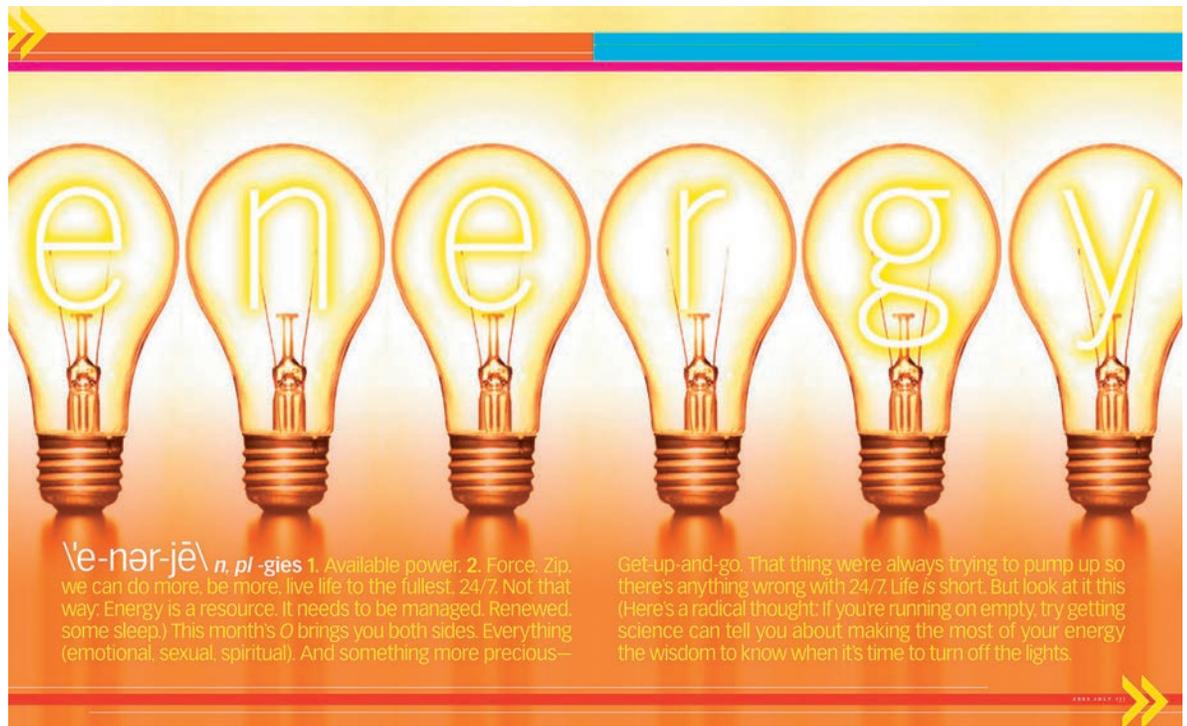
**Project**  
Feature spread

**Design Director**  
Carla Frank

**Designer**  
Kristin Fitzpatrick

**Client**  
*O, The Oprah Magazine*

Six lightbulbs whose glowing filaments spell out the word *energy* embody the concept literally and figuratively. The colors and the approach used here give us a positive and warm feeling.



**Project**  
Feature spread

**Design Director**  
Carla Frank

**Designer**  
Kristin Fitzpatrick

**Client**  
*O, The Oprah Magazine*

Enormity of scale, festive colors, a bouncing beach ball to increase the contrast in scale—this is an example of a word that says “fun” even if you can’t read at all. Drop shadows add dimension, an *n* that is bouncing above the baseline, a tilted exclamation point—all of these details contribute to the lively effect. Here the counter spaces serve as vessels for introductory text.



**Project**  
Website

**Creative Director, Designer**  
Roberto De Vicq

**Client**  
Roberto De Vicq

From the super friendly “hi!” in a charming spring green outlined typeface, to the designer’s flourished logo at the upper left, to the active multicolored labels and dancing type on the package designs at the bottom, we are immediately uplifted to a happier place when we land on this home page.



## 5 Historical connotation

### TYPEFACES ARE A PRODUCT OF THEIR ERA.

A good design may be well served with a historically appropriate typeface choice when possible. For example, traditional or old-style typefaces imply timeworn wisdom, authenticity, integrity. Another example is the circles, squares, and triangles underlying the design of geometric sans serifs—a response to the revolutionary zeitgeist of the Bauhaus—convey a feeling that is modern and sleek. The historical implications of typographic forms remain part of their essential identity, though they may be used quite

effectively in a different era. The suggestion of a time period may be real or perceived. What matters most is how the reader will interpret the appearance of the type, and whether that interpretation will add to the reader's comprehension of the content.

It is not always possible or even desirable to “match” the historical time span of a typeface to the text—many other factors may be more important. But it is a factor that the designer should at least consider when choosing type.

#### Project

The High Style of Dorothy Draper exhibition

#### Exhibition Graphic Design

Pure+Applied

#### Exhibition Design

Pure+Applied and Jennifer Turner

#### Photographer

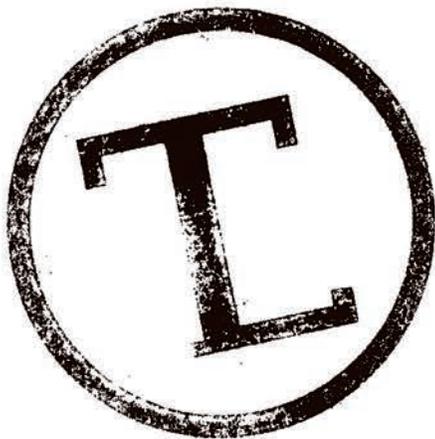
Harry Zernike

#### Client

Museum of the City of New York

The high-style '30s elegance of influential American interior designer Dorothy Draper is embodied in the faux-brush lettering of the exhibition title. A nice touch of italic on either side of the roman caps also reflects the style of the era.





**TOWNLINE  
BBQ**



**CORNER OF  
TOWNLINE  
ROAD &  
MONTAUK HWY.  
SAGAPONACK, NY  
631-537-2271  
WWW.TOWNLINEBBQ.COM**  
**CHRISTY GOBER  
TITLE**



*Texas Style Ribs*

Pork Slab rack	\$12	<input type="checkbox"/>
Full rack	\$24	<input type="checkbox"/>

*Specialty Smoked Ribs*

Brisket	\$6	<input type="checkbox"/>
Texas Link	\$6	<input type="checkbox"/>
Chicken	\$8	<input type="checkbox"/>
Pork Chops	\$12	<input type="checkbox"/>
Pulled Pork	\$6	<input type="checkbox"/>
Rib Tip	\$6 (as available)	<input type="checkbox"/>
Burnt Ends	\$6	<input type="checkbox"/>

*Sandwiches*

Brisket	\$8	<input type="checkbox"/>
Pulled Pork	\$8	<input type="checkbox"/>
Texas Link	\$8	<input type="checkbox"/>
Burnt Ends	\$8 (as available)	<input type="checkbox"/>
Rib Tip	\$8 (as available)	<input type="checkbox"/>

*Sides*

Baked Beans	\$4/\$6	<input type="checkbox"/>
Cole Slaw	\$3/\$6	<input type="checkbox"/>
Potato Salad	\$3/\$6	<input type="checkbox"/>
Greens	\$3/\$6	<input type="checkbox"/>
French Fries	\$3/\$6	<input type="checkbox"/>
Corn Bread	\$2.50/\$5.00	<input type="checkbox"/>
Texas Style Chili	\$4/\$8	<input type="checkbox"/>
Pickles	\$1/\$2	<input type="checkbox"/>

*Dessert*

Fried Cherry Pie	\$2.50	<input type="checkbox"/>
Banana Pudding	\$2.50	<input type="checkbox"/>

*Beverages*

Drink TK	\$4/\$6	<input type="checkbox"/>
Drink TK	\$3/\$6	<input type="checkbox"/>
Drink TK	\$3/\$6	<input type="checkbox"/>
Drink TK	\$3/\$6	<input type="checkbox"/>
Drink TK	\$3/\$6	<input type="checkbox"/>

\*Please call for our daily specials.



**Project**  
Visual identity

**Creative Director**  
Harry Segal

**Art Director**  
Shamona Stokes

**Client**  
Townline Barbecue

The slab serifs and "corny" script play off one another to give us a sense of the Old West, a time and a place where barbecue is eternal. The display type is deliberately distressed to suggest a low-tech printing process; the two-color approach adds to a down-and-dirty effect.



*Townline*  
**BBQ SAUCE**

XX FL.OZ




**TOWNLINE  
BBQ**

**INGREDIENTS**  
KETCHUP, TOMATO JUICE,  
ONION, BROWN SUGAR,  
WORCHESTERSHIRE SAUCE,  
BUTTER, MOLASSES, LEMON,  
CHIPOTLE PEPPERS, CHILI  
POWDER, WHITE VINEGAR,  
GARLIC, SALT

**QUESTIONS OR COMMENTS?  
CONTACT US AT  
WWW.TOWNLINEBBQ.COM**

# 6 Considering the medium

**HOW AND WHERE LETTERFORMS APPEAR** should be a clue as to a designer's typographic decisions; the medium may dictate what constitutes a more legible type choice. Consider whether the text appears on a reflective surface (i.e., paper, billboard, environmental signage) or a light-emitting surface (i.e., a computer screen, a video screen, a tablet, or mobile device).

We can break it down further: if the medium is a reflective surface, is it designed to be viewed primarily while being held in the hand, at a typical reading distance, or is it intended to be viewed from a distance, and if so, what distance? Is the intended reader quite young, quite old, or visually impaired? (In these cases, a larger size and a highly legible typeface should be used—perhaps something with a larger x-height and more open counter spaces for increased legibility.) Is the surface glossy or matte or somewhere in between? If glossier, light reflections can interfere with reading, so the typeface might need to be larger or weightier.

If the medium is light emitting, there is typically a kind of “glowing” effect produced as a more pronounced light enters our eyes. This generally means that letterforms need to be sturdier and to have a bit more tracking applied to counteract the effects of the glow for optimum readability. As with reflective surfaces, the distance at which you intend the text to be viewed should be a factor in the type choice, as well as color, contrast with the background, size, and weight.

The medium may also be one in which the type is moving, and it may be moving in myriad ways: zooming in and out, fading in and out, flashing on and off, moving from one place to another, breaking up, reassembling—the options are endless. Here, timing plays a role, as well as all of the other factors mentioned. In any case, the medium must be considered when choosing all of the typographic aspects to best convey content.

**Project**

Tablet edition

**Studio**

TischenFranklin

**Digital Design Director**

Tischen Franklin

**Creative Director**

Keziah Makoundou

**Client**

Afropolitain

Text in relation to the tablet size must be considered when making typographic choices.





Environmental graphic identities must perform in all types of lighting conditions and even in all kinds of weather. Sturdy sans serif letterforms, illuminated from within and without, are a beacon for museum visitors.

**Project**  
Brand Identity, Environmental Graphics, Digital Design

**Designers**  
Brankika Harvey and Pedro Mende

**Strategist and Writer**  
Rachel Abrams

**Studio**  
Pentagram

**Web Designer and Developer**  
Chan Young Park

**Project Managers**  
Erin Wahed  
Carrie Brody

**Art Director**  
Eddie Opara

**Web Developer**  
Jacob McDonald

**Client**  
The Queens Museum

# 7 Honoring dignity

**ONE OF THE MOST ELOQUENT DEFENDERS** of excellence in typography is Robert Bringhurst. In his seminal text *The Elements of Typographic Style*, Bringhurst frames the notion of honoring the dignity of the text in a twofold manner; briefly, it is this: the text (the content) is paramount, and all else exists to honor it, but letters also have their own life and dignity. Clarifying and ennobling “important” text is an honorable goal, to be sure. And even simple informational texts such as bus schedules and telephone directories deserve to be handled with typographic care and attention.

In a perfect world, all content would be worthy of being honored, but we know too well that a great deal of content

is trivial, redundant, badly composed, witless, even despicable. What, then, is our responsibility to the text? How often have we seen film credits that were beautifully done, for films with no artistic merit whatsoever? How often have we seen a well-designed book jacket and been utterly disappointed with its contents? Or enjoyed an elegantly presented menu before discovering that the restaurant’s cuisine was inedible? As designers, we all make moral choices (is this worthy of my talent?) and practical decisions (will I lose my job/client if I turn down this assignment?), but one way to think about honoring the text is akin to the way defendants are treated under U.S. law: everyone is entitled to legal representation and a fair trial, innocent until proven guilty.

**Project**  
Homepage

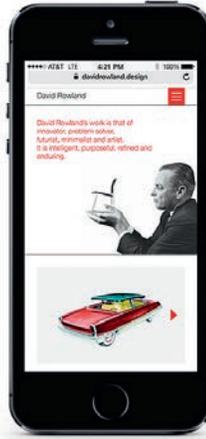
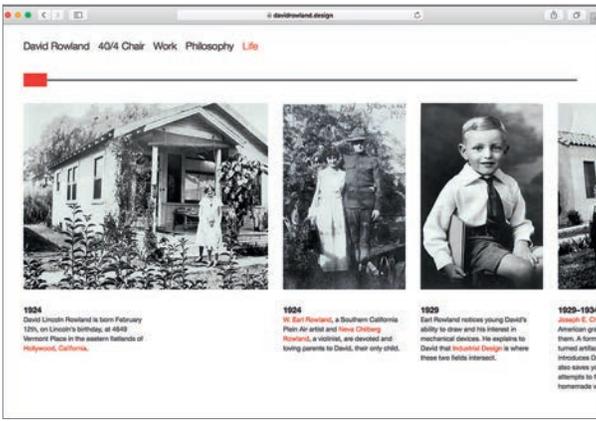
**Company**  
FusionLab

**Designer**  
Alon Koppel

**Client**  
*Architectural Digest*

The simple geometric sans serif titling, isolated in its own stripe of tone, floats above the image much as the island of the image floats in the water. Its quiet forms act in harmony with the quietness of the sepia-toned image.





**Project**  
David Rowland  
Desktop and mobile website

**Studio**  
Eight and a Half

**Art Director**  
Bonnie Siegler

**Designer**  
Kristen Ren

**Client**  
Erwin Rowland

This historical tribute to the work of an innovative minimalist artist is typographically restrained and respectful, in keeping with his enduring designs.



**Project**  
Charters of Freedom  
book design

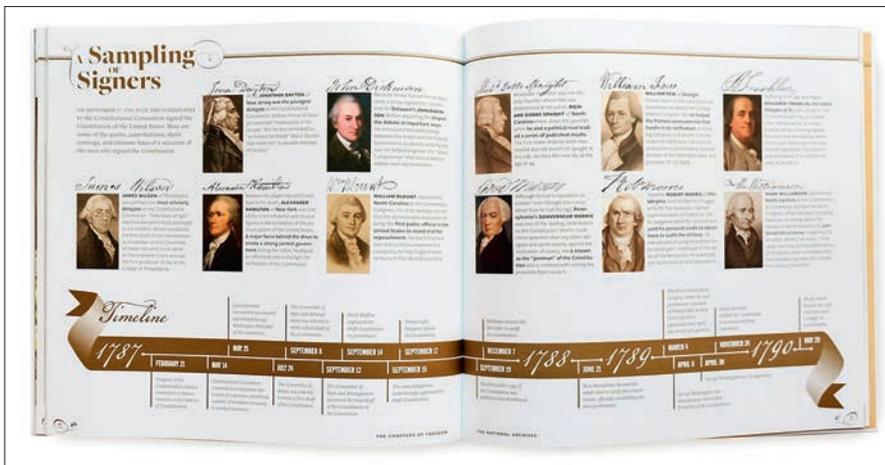
**Studio**  
Eight and a Half

**Art Director**  
Bonnie Siegler

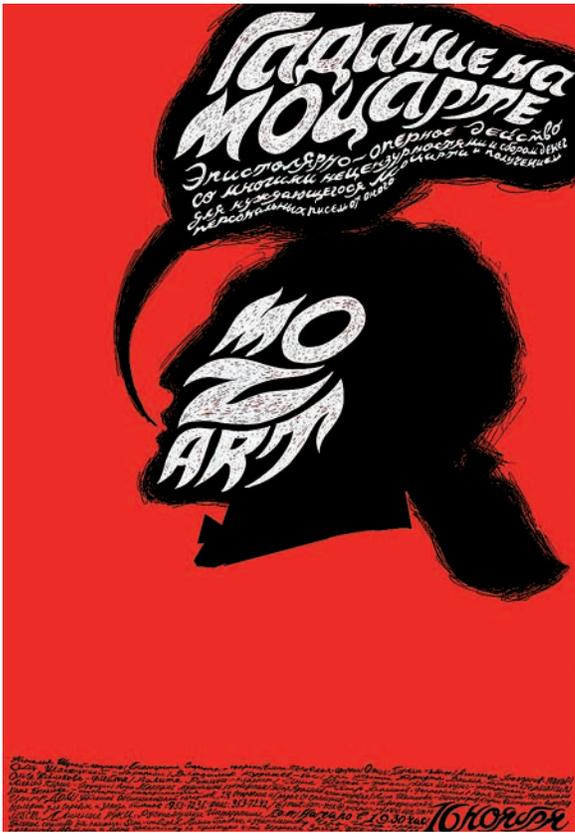
**Designer**  
Bonnie Siegler

**Client**  
National Archives

Documents of American history ask to be treated with dignity. This typographic treatment honors their importance and heritage.







**Project**  
Theater poster

**Designer, illustrator**  
Eric Belousov

**Letterer**  
Dmitriev Nick

**Client**  
Cultural Centre Dom

Flamelike hand-drawn typographic forms mass together in a red, white, and black palette to create an ominous and threatening look. A unified approach using scratchboard technique for both art and text offers a powerful example of how effective this approach can be; the intricately fitted, custom-shaped text blocks would have been impossible to create using conventional typography.



**Project**  
Promotional poster

**Designer**  
Norito Shinmura

**Client**  
Yasei Jidai ("Wild Age")

**Publisher**  
Kadokawa Shoten Co., Ltd.

From a series of promotional posters, these letterforms are delightfully playful, crafted from a traditional children's party entertainment of balloon toys. A careful examination reveals that the balloon forms are unique and varied, lending a charm and warmth that is appealing to one's inner child.

## 9 Being expressive

A **STRONG TYPOGRAPHIC PERSONALITY** can be a very effective showstopper, as over the top as a designer chooses to make it. Any and all effects can be used to express the spirit and meaning of the text, including hand-drawn lettering, modified typography, and distorted or manipulated letterforms, as long as they are created in service of the content or to amplify the meaning of the text. In this mode of typographic design, there is no limit to a designer's options (but this freedom can be dangerous in untrained hands!).

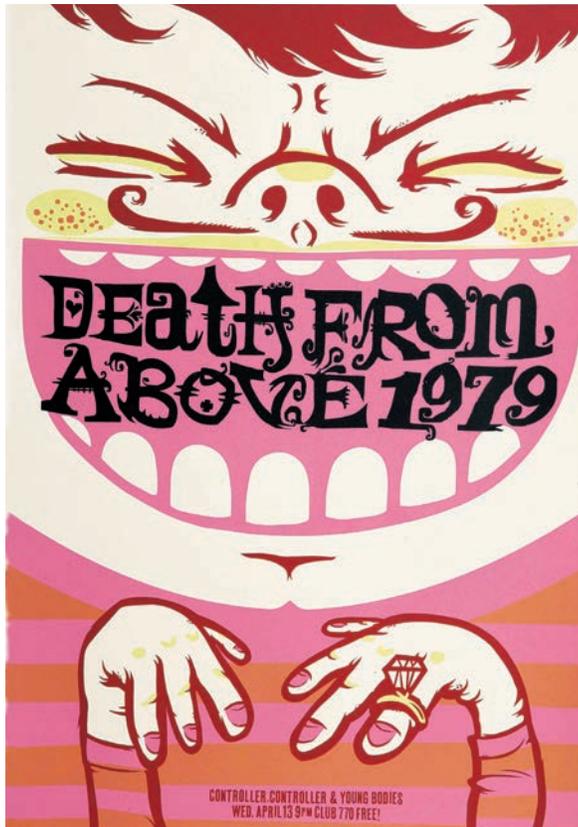
Like the handmade solution on the preceding pages, expressive typography is a display-only solution, because text type or body copy must be legible. Legibility is not as great a concern for expressive typography; however, depending on the solution, it most likely cannot be completely illegible, unless it is intended to stand solely as an image.

**Project**  
Death from Above 1979

**Company**  
Little Friends of Printmaking

**Client**  
Wisconsin Union Directorate

Drawn in the same creepy-cartoon style as the illustration, the letterforms are squeezed within the mouth and teeth and become the focal point by playing off of the facial expression.



**Project**  
Lemon Fresh Kids

**Company**  
Alphabet Arm Design

**Designer**  
Aaron Belyea

**Client**  
Tim McCoy

The type is as "lemon fresh" as the title, with the added touch of the citrusy dingbats in the counter spaces.

**Project**  
Cover story

**Creative Director**  
Donald Partyka

**Client**  
*Americas Quarterly*

The typographic treatment of the headline expresses disruption as the letters themselves are disrupted by coming apart. The effect is heightened by the strategic use of color.



**HOW INNOVATIVE STARTUPS ARE DISRUPTING FINANCIAL SERVICES IN LATIN AMERICA** BY JACKIE HYLAND

**M**icrofinance revolutionized the financial services sector in Latin America over 40 years ago. Millions of individuals who were excluded from traditional financial institutions obtained access to a variety of financial products and services for the first time. Inevitably, there were gaps in coverage. In recent years, various players have been looking beyond microfinance to find ways to fill those gaps. Their main weapon has been the disruptive force of new technology.

# 10 Staying neutral

**SIMPLICITY AND NEUTRALITY** allow the text to visually say “no comment.” The maxim “cleanliness is next to godliness” is the theory behind this approach; the classic Swiss school of design typifies it. Neutrality possesses a cool elegance, which may be either classical or modern, depending on whether serif or sans serifs typefaces are used, and, of course, how they are used to contain the content.

Some designers find staying neutral to be a boring and banal exercise. The recently released *Helvetica*, a documentary film by Gary Hustwit, addresses the controversy over whether neutrality is a desirable characteristic or whether

neutrality simply propagates anonymity and blandness. Helvetica is a typeface that exemplifies neutrality; this allows it to be used in many different contexts and to assume the identity of the brand, project, or product. Designers such as Massimo Vignelli believe that in its very neutrality, Helvetica is infinitely malleable and useful, while other designers such as Paula Scher see Helvetica as a representation of the facelessness and soullessness of big corporations and government.

**Project**

Feature spread

**Design Director**

Carla Frank

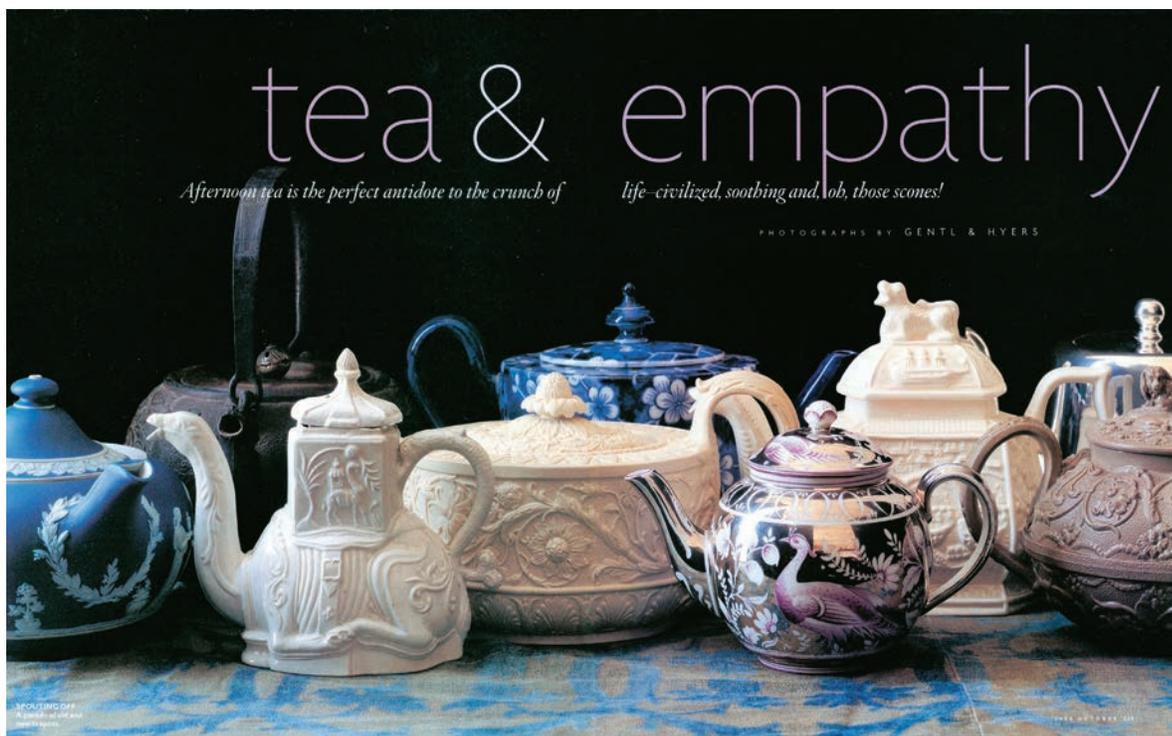
**Designer**

Kristin Fitzpatrick

**Client**

O, The Oprah Magazine

The unfussy typography of the title provides perfect counterpoint to the ornate patterns of these decorative teapots.



**Project**

Brand identity, environmental graphics, website design

**Studio**

Pentagram

**Art Director**

Eddie Opara

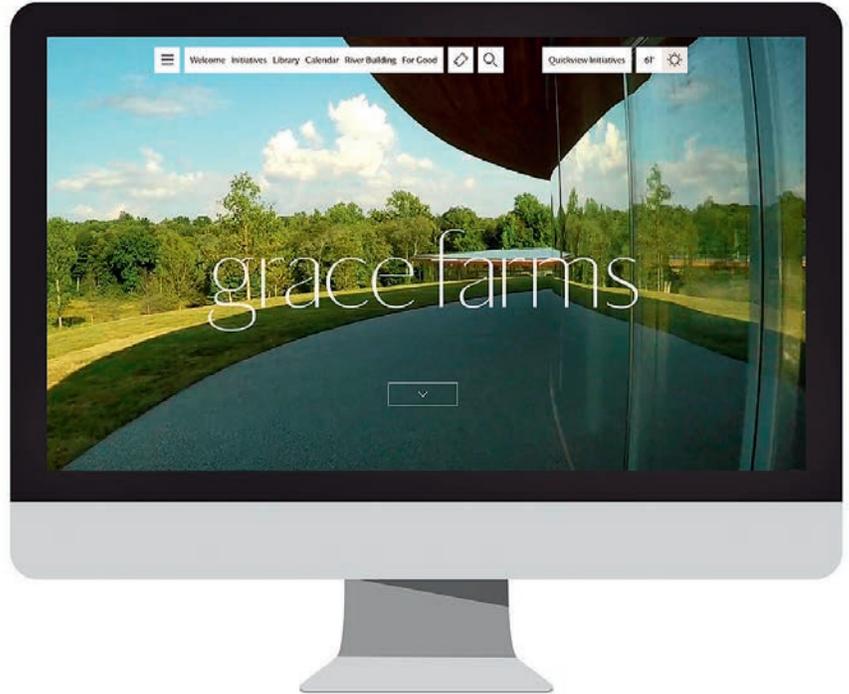
**Designers**

Brankica Harvey, Ken Deegan, Pedro Mendes, Andrew Mbiam, Jacob MacDonald, Ben Leonard, and Taylor Childers

**Client**

Grace Farms

This quiet lowercase type treatment allows the lush landscape to be the star of the brand identity. The typography takes a back seat to the imagery.



**Project**

Brand identity

**Studio**

Pentagram

**Art Directors**

Emily Oberman and Michael Bierut

**Designers**

Elliott Walker  
Deva Pardue

**Client**

The Minneapolis  
Institute of Art

Packed and superbold sans serif letters convey a sense of importance and authority. The neutrality of a sans serif allows for a broad interpretation of the collection.



# 11 Considering background contrast

**THE DIFFERENCE BETWEEN FOREGROUND** and background totality is a key factor in legibility. The highest degree of contrast exists between black and white. Studies have shown that, while black type on a white background is highly legible, the same quantity of white type on a black background is harder to read. In large quantities, especially at text type sizes, there is a kind of “halo” or sparkle effect that impedes legibility and is actually uncomfortable to the eye.

As type color and background color come closer together in hue, saturation, and density, legibility is reduced. At a certain point where there is not enough contrast (and this point is a moving target, because it depends on many other factors, including letter weight, set width, stroke width, slope, and point size), legibility may be significantly impaired. The amount of text is a factor (a few lines might be less of a problem), the length of the lines or “measure” may be a factor, and the light conditions and paper surface may also be factors (see “Theory of Relativity I” on page 56).

**Project**

Feature spread

**Design Director**

Carla Frank

**Designer**

Kristin Fitzpatrick

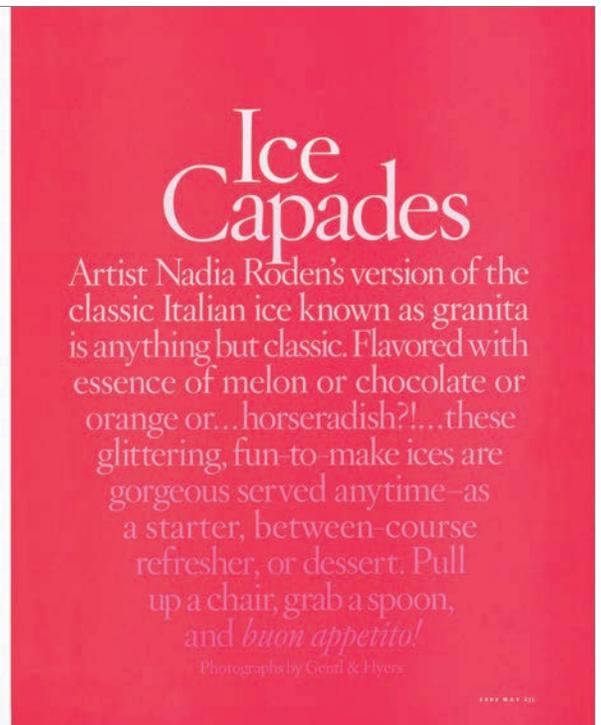
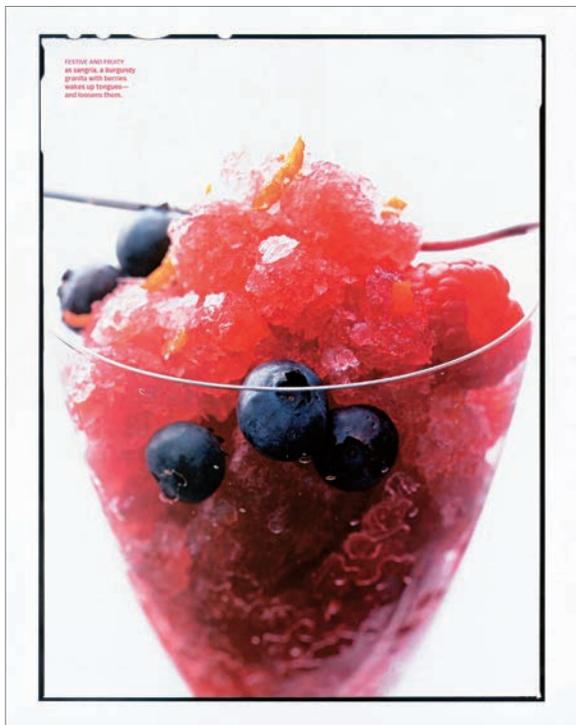
**Photographer**

Gentl & Hyers

**Client**

O, The Oprah Magazine

The opening spread has the same type style and size under the title, but the tint changes as the type position grows lower in the page. This is a graphic demonstration of the decrease in contrast and how it can affect legibility. In this case, legibility is not an issue because the type size is still sufficiently large (but if the page were viewed from a distance, the difficulty in legibility would be apparent).



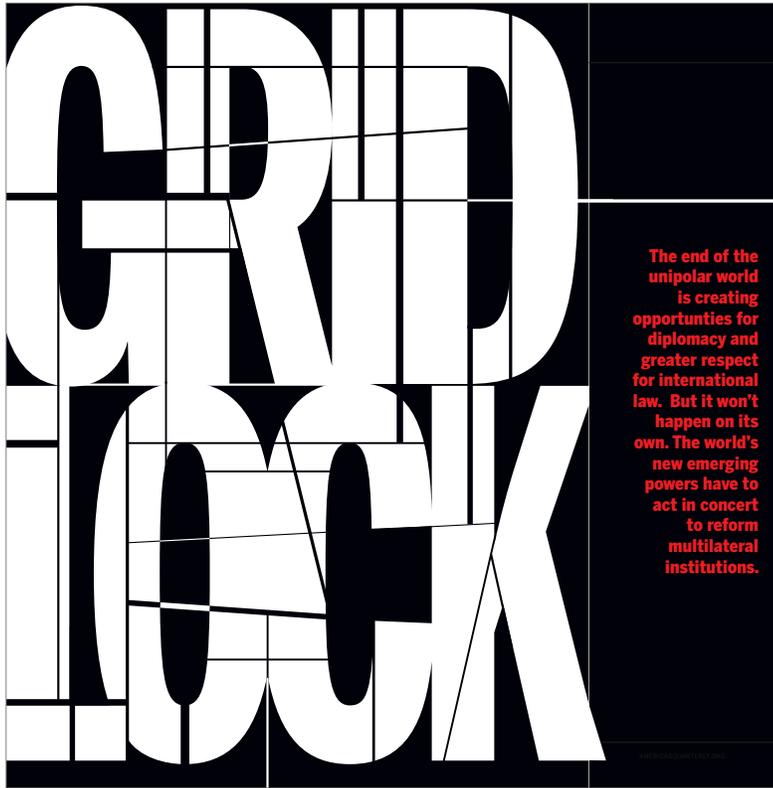
**Project**  
Feature spread

**Art Director**  
Donald Partyka

**Designer**  
Donald Partyka

**Client**  
Americas Quarterly

Black body copy on a white background is always highly legible. The byline of bold red sans serif text at a larger size on a white background is also highly legible. The deck, using the same size and weight of red sans serif, this time on a black background, is also quite legible, precisely because of its weight and size. Red text on black, or black on red, can be hard to read depending on its size and weight because they have a similar level of saturation.



by Antonio de Aguiar Patriota

**A** redistribution of global power is underway. Emerging countries are playing increasingly significant roles in the global economy, trade, investment, as well as in diplomacy and in multilateral decision-making on issues of global interest. At some point in the next few years, we will witness an historically rare phenomenon: a new country taking on the mantle of the world's largest economy. China's gross domestic product (GDP) will become the largest in the world, overtaking the United States. The last time the world's number one economic changed was in the nineteenth century, when the U.S. economy surpassed the United Kingdom's. These changes are accompanied by the unprecedented reduction of poverty on a global scale, witnessed most dramatically in the decline of social inequality in Brazil, and making the eradication of extreme poverty now an attainable goal. It is possible that, by 2030, a majority of the world's population will be able to enjoy a middle class standard of living, an achievement unprecedented in human history. However, this will not eliminate the significant gap in living standards that will continue to exist between the developed countries and developing countries such as China and India, even though the latter two will probably become the first and second largest world economies in terms of GDP by 2050. The growing role of emerging countries as new centers of world power does not mean that Western countries, or the so-called "established powers," are "submerging." On the contrary, they will continue to have diversified economies, formidable technological capacity and, in some cases—particularly that of the U.S.—the ability to maintain military power far superior to that of any other country for decades to come. Nevertheless, there is no question that the relative power of the G7 countries has declined and, with it, their capacity for global leadership. The Loss of Economic and Moral Leadership The decline of the "developed" powers—in particular, of the U.S.—is the result not only of measurable, long-term trends, such as the size of the econ-



**Project**  
Tablet app

**Studio**  
TischenFranklin

**Design Director**  
Thomas Alberty

**Digital Art Director**  
Tischen Franklin

**Client**  
New York magazine

This screen-based tablet app uses the classic technique of black text on a white background for high contrast, ensuring legibility. It also employs some strong blue typography to pop out key phrases; this dark blue against a white background adds visual variety, adds entry points for the reader, and is also easy to read.

# 12 Emphasis using weight

**STAYING WITHIN THE SAME TYPE FAMILY** and simply varying the weight of the family member can signal a shift in hierarchy, even when the point size is unchanged. Changing the weight allows two words to be melded together, yet still retain their own identity without the use of a word space. Changing the weight within a single word can indicate a shift in hierarchy. Or, most commonly, height-

ening emphasis by using a heavier weight in a list, in a paragraph lead-in, or within the text without changing size is a simple yet effective tool. Depending on the typeface used, the point size may need to be slightly reduced to maintain an even typographic color of a passage of text. (See “Hierarchy using weight” on page 66.)

**Project**  
Freestyle—The Free Word

**Creative Director,  
Illustrator, Designer**  
Donald Beekman

**Client**  
GRAP—Amsterdam foundation  
for pop music

Weight emphasis keeps this piece visually stimulating despite its monotone palette. The justified block of typography indicates hierarchy with size changes in a few places, but also with a shift in weight where size remains the same.



**Project**

Phone app

**Studio**

TischenFranklin

**Design Director**

Thomas Alberty

**Digital Art Director**

Tischen Franklin

**Client**

New York magazine

This phone app screen makes good use of typographic weight to differentiate content. This principle is demonstrated both in the underlined text and in the emphasis of the headline over the subhead. They are the same size and style; the weight is the factor that creates emphasis.

CRITICS



POP / LINDSAY ZOLADZ

**Good Girl Gone  
Indifferent**

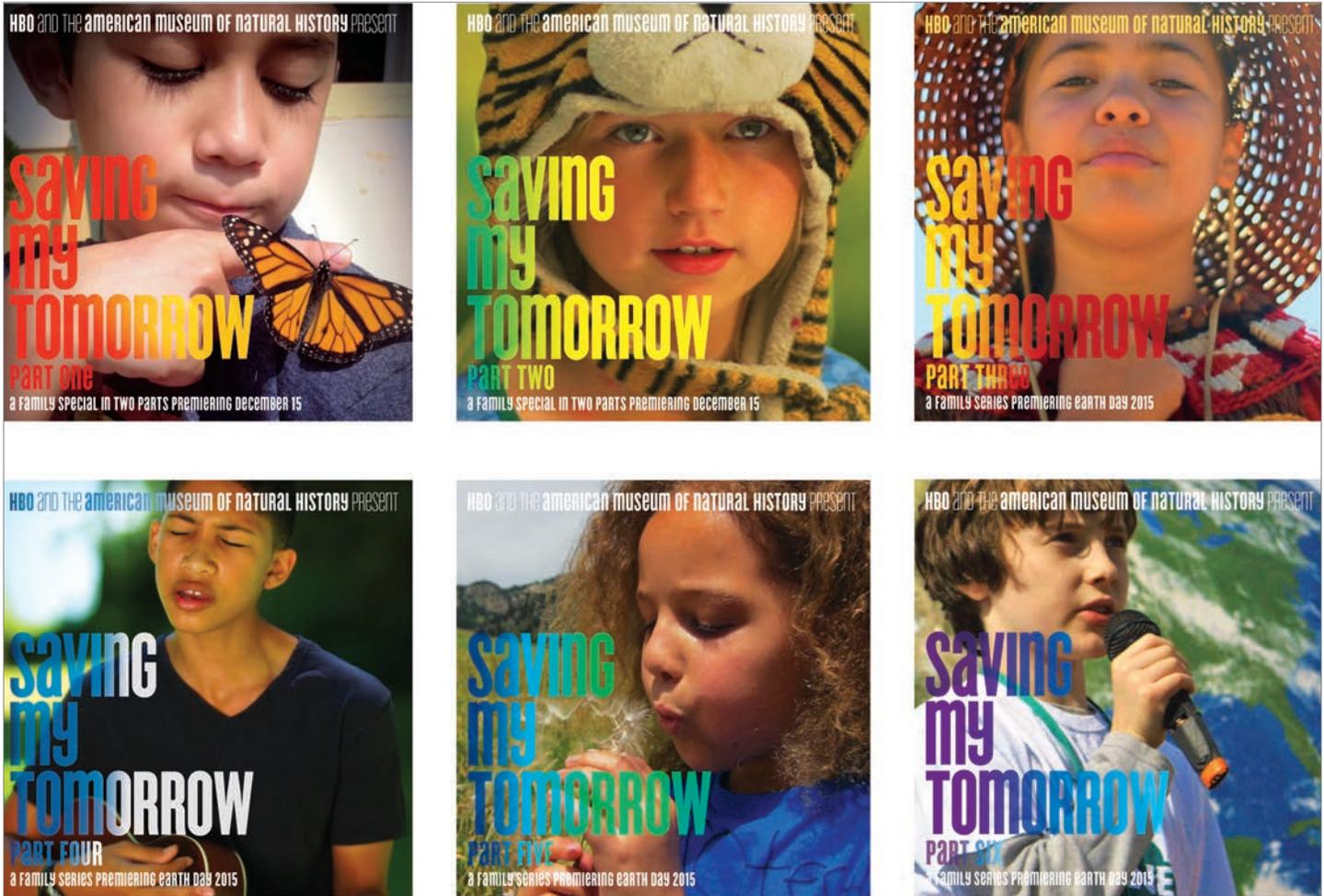
Rihanna probably  
doesn't care what you think  
about her new album.



# 13 Emphasis using contrasting weights

A **BROAD FAMILY OF TYPE** affords a wider range of options. Levels of hierarchy can be more subtle; this is sometimes necessary depending on content. A variety of weights can enable multiple entry points and offer more opportunities to establish hierarchy (order of importance).

Typefaces that are flexible because their families offer many weights are most often sans serif, but modern type designers have developed serif and sans serif type families with an extensive range of weights. New releases of older typefaces often include a greater breadth of weights.



**Project**  
Saving My Tomorrow

**Designer**  
Andrew James Capelli

**Studio**  
Eight and a Half

**Client**  
HBO

**Art Director**  
Bonnie Siegler

Two weights of a single typeface at several different sizes allow the design to emphasize key information.



# 14 Emphasis using size

**BIGGER ISN'T ALWAYS BETTER**, but it does get more attention. Size, especially when combined with a more prominent position (i.e., top), is a simple but effective way to emphasize a letterform. Even a modest change in scale can make a big difference. It is best to start small and scale

gradually to see the effect the change makes, unless your goal is to shout very loudly (visually speaking) or to use the letterform as a design element that is not intended to function as a piece of text.

**Project**

Blow-Up: Photography,  
Cinema and the Brain

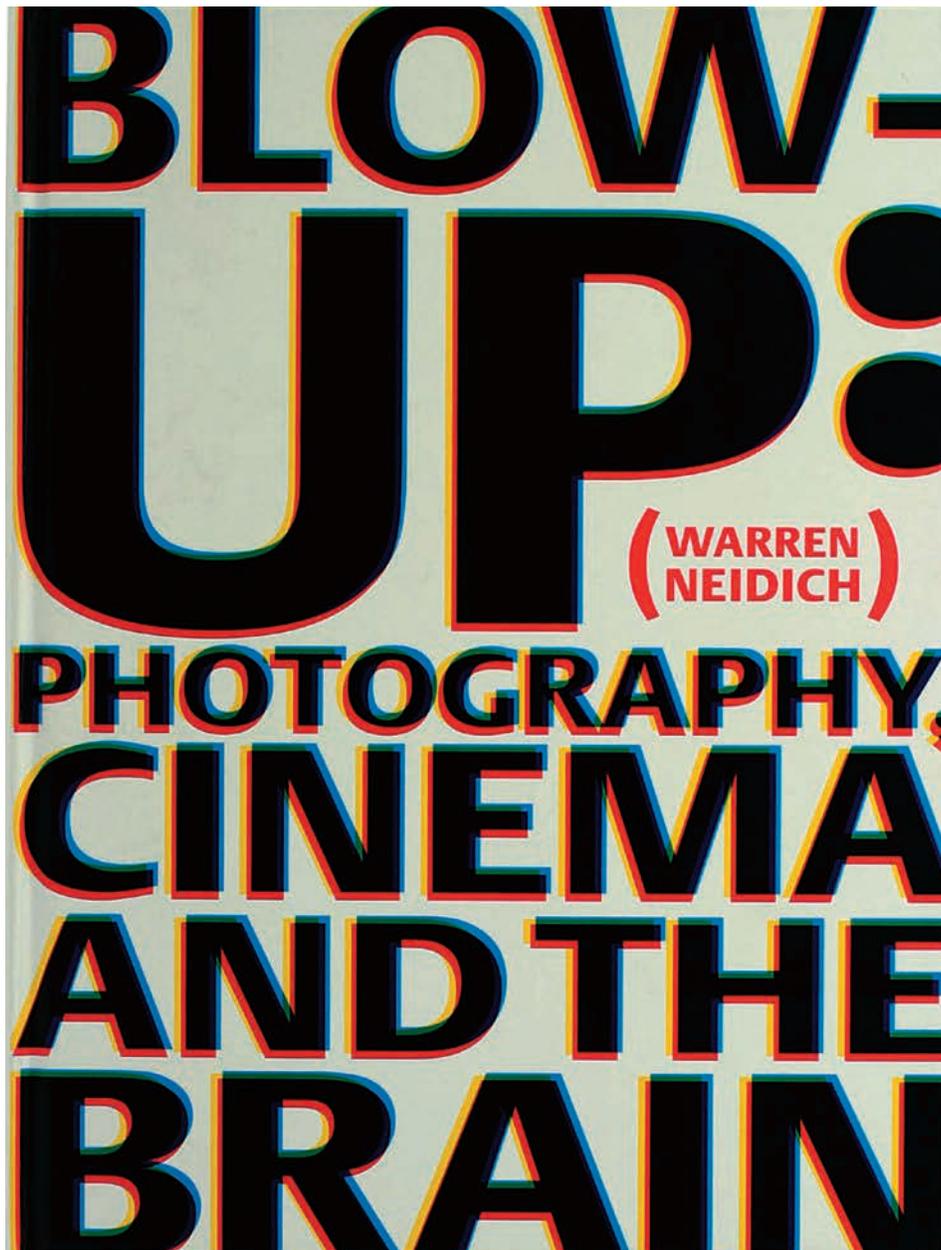
**Company**

Pure+Applied

**Client**

Distributed Art Publishers  
(D.A.P)

The effect of oversized text filling the entire frame of the cover is even stronger when using an extended set width and a slight color overlap. The text is bleeding off the edges and tightly leaded to maximize the text size.





**Project**

Single page

**Consulting Design Director**

Luke Hayman

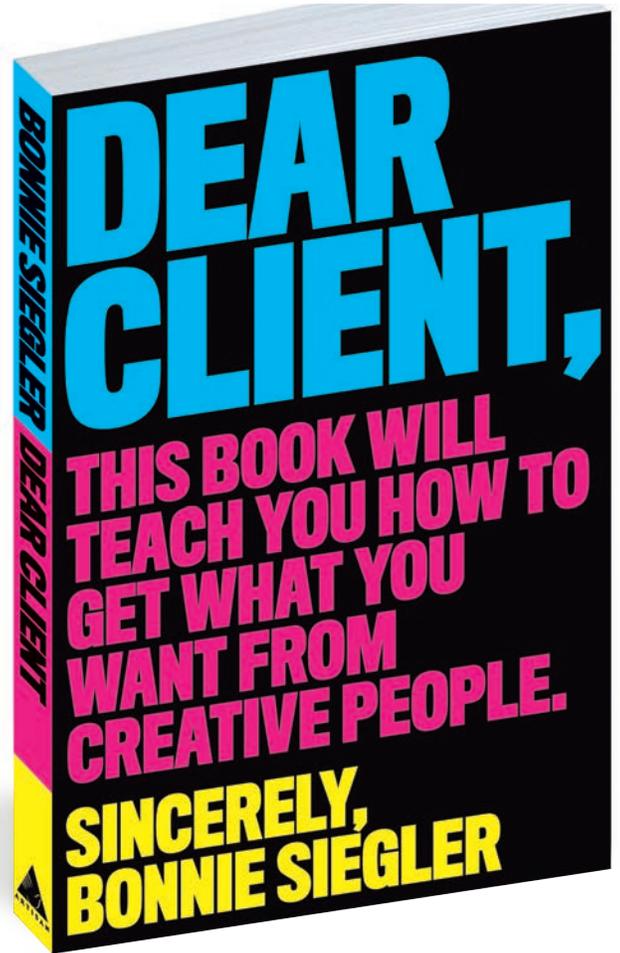
**Designers**

Rami Moghadam and Mark Shaw

**Client**

Vibe

The combination of the large text *V STYLE* and the image create one strong, unified graphic.



**Project**

Book cover

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

**Designer**

Bonnie Siegler

**Client**

Artisan Books

Using the full surface of the cover, the headline, subhead, and author's name are magnified to fill the cover surface vertically and horizontally for maximum impact. The impact is further emphasized by using superbright colors (cyan, magenta, and yellow) on a black background, a nod to the CMYK printing process.

## THE LETTER

# 15 Emphasis using contrasting sizes

A **BROAD RANGE OF SIZES** is an easy way to indicate emphasis; however, other factors come into play (see “Theory of Relativity I” on page 56). Weight, size, and character width (compressed versus expanded, for example) can affect the level of emphasis as well.

### Project

Cover

### Art Director

Arem Duplessis

### Art Director, Designer

Gail Bichler

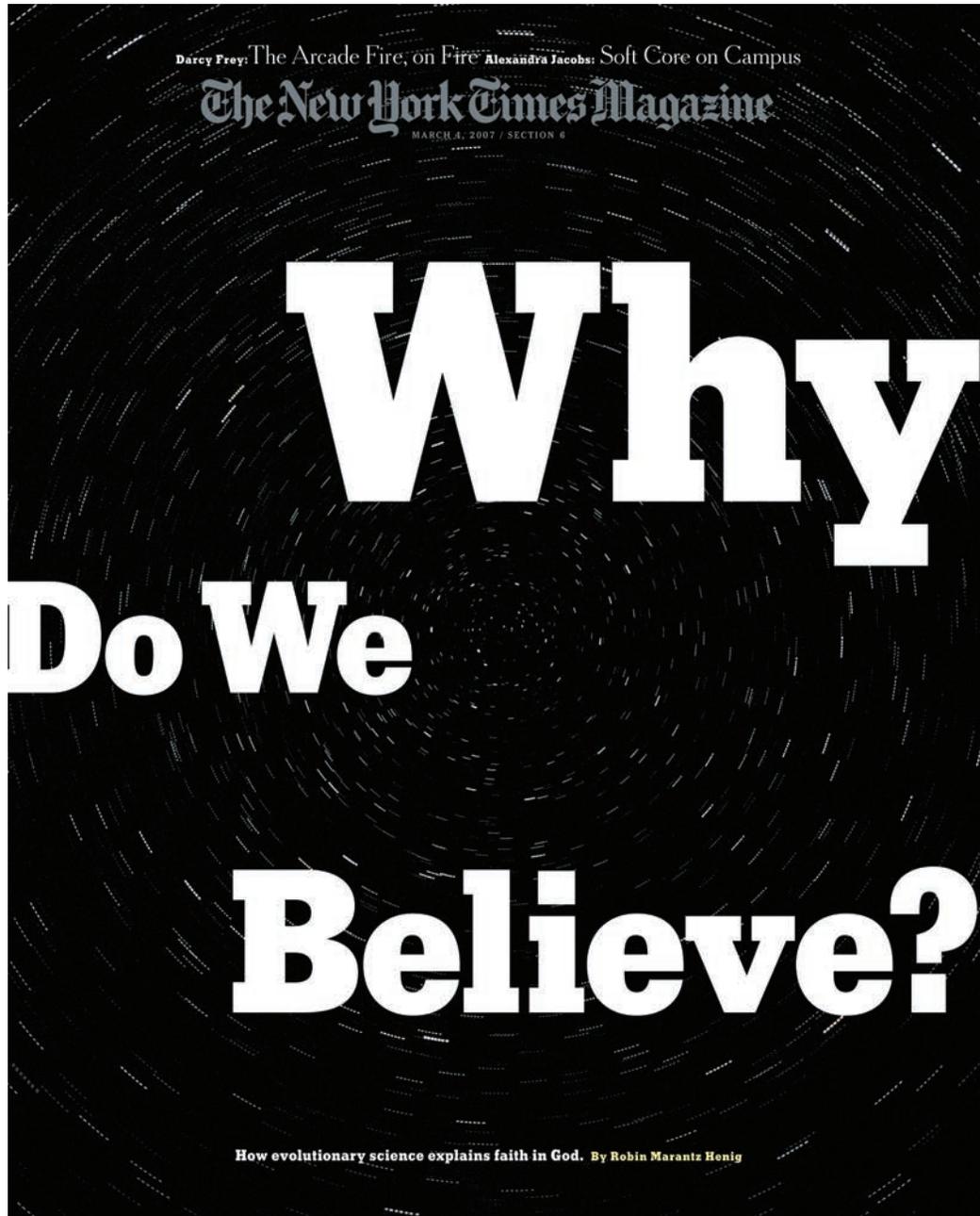
### Designer

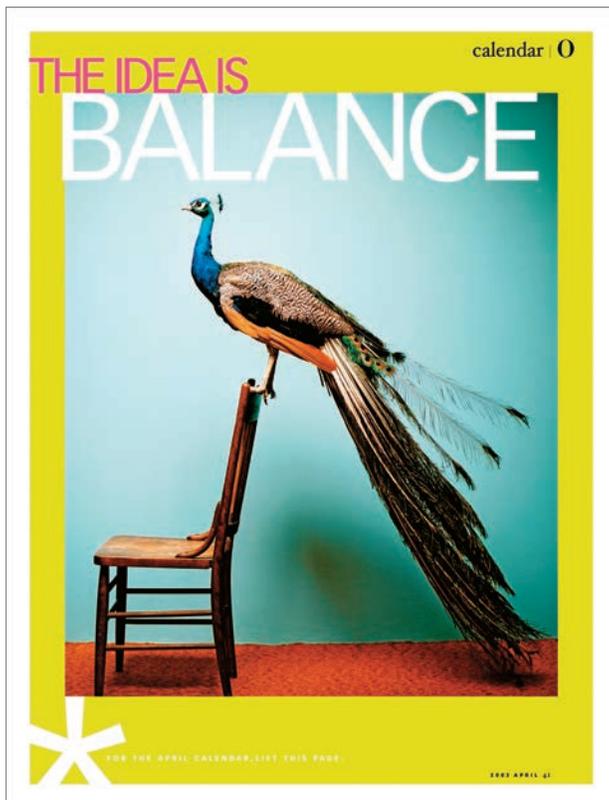
Gail Bichler

### Client

*The New York Times Magazine*

The contrasting sizes of the words of the headline highlight the *Why*, the key word in the title.





**Project**  
Single page

**Design Director**  
Carla Frank

**Designer**  
Chloe Weiss

**Client**  
O, *The Oprah Magazine*

The emphasis is on *BALANCE* with a larger size of caps. The airy composition allows the shape of the artwork to hold court and to maximize the impossible balance of the peacock on the chair.

**Project**  
Back, Back, Back

**Company**  
SpotCo

**Designer**  
Gail Anderson

**Client**  
Manhattan Theater Club

The headline treatment of receding sizes of the same word creates a three-dimensional illusion of the ball traveling through space.

# BACK BACK BACK

It's only cheating if you get caught.

A  
timely  
new play  
BY  
**ITAMAR  
MOSES**  
DIRECTED BY  
**DANIEL  
AUKIN**

**MTC** PREVIEWS BEGIN MARCH 6  
MANHATTAN THEATRE CLUB  
CITYTIX 212-581-1212  
MANHATTANTHEATRECLUB.COM 

NY CITY CENTER STAGE II  
131 W. 54TH STREET

# 16 Proper smart quotes

**THE INCORRECT SUBSTITUTION** for typographers' marks or "smart" quotes is probably one of the most irritating offenses in the world of digital typography. It seems to proliferate everywhere: the appearance of "dumb" quotes or prime marks in places that otherwise display high (or at least reasonable) standards of design. It is simple enough to correct, so we can only conclude that the neglect of smart quotes stems from a lack of understanding or poor typographic training.

Smart quotes (sometimes called "curly quotes," though they are not always curly) can be selected in the preferences menu of most design-related software. They are the quote marks (and apostrophes) that have been designed by the type designer to accompany the typeface. The only appropriate use of the default glyphs (dumb quotes) is to indicate the measurements of feet and inches.

**Project**

Feature spread

**Creative Director**

Donald Partyka

**Photographer**

Keith Dannemiller

**Client**

Americas Quarterly

The opening quote marks serve as art and, by overlapping the photo, serve to connect it with the text across the spread.



Victor Leonel Juan Martínez is a lawyer and journalist and is currently deputy director of the magazine, *En Marcha*, published Oaxaca, Mexico.

smart quotes

no. bad. very bad. →

“ ”

‘ ’

” !

Oprah  
talks to the  
author of  
*White Oleander*  
and the forthcoming  
*Paint It Black*,  
Janet Fitch.  
THE O INTERVIEW  
Photograph by Robert Maxwell

Seven years ago, Janet Fitch's gorgeous *White Oleander* knocked Oprah's socks off. the novelist talks about the nuts, bolts, and bolts of lightning of writing and how



Today, with her long-awaited book, *Paint It Black*, about to be published, "in our imaginations, we can be anyone no matter who we are in life."

**Project**

Feature spread

**Creative Director**

Carla Frank

**Junior Deputy Art Director**

Jana Meier

**Photographer**

Robert Maxwell

**Client**

O, The Oprah Magazine

Smart quotes in display sizes are combined with brackets and a question mark to shape a lively ornate frame for the opening spread of an interview with an author.

panorama  
looking at our hemisphere in all directions.

conferences.....	14
travel.....	15
policy.....	16
culture.....	18

**Carnival Time** Some traditions get even better with time. Every year for the past 150 years, Rio de Janeiro has carved out four special days for strutting, drumming and high-energy fun. This year's Carnival was set to begin February 2, continuing the city's signature festival that for Roman Catholics marks the start of Lent, and the beginning of a 40-day fasting period. For the roughly one-half million tourists who annually celebrate with cariocas, which is what Rio locals call themselves, it means an unforgettable experience.

A word to the wise: start planning ahead for 2009 if you missed this year's party. Next year's Carnival will be held between February 21 and 24, and some of the best spots to watch the fun should be reserved early. The world-famous Schools Parade, a two-day competition in which 14 samba schools compete to be elected the parade winner is one of Carnival's highlights. Tickets for the event, held in the Sambódromo, range from \$100 for a place

2008 U.S. CANDIDATES ON THE AMERICAS

"When people come to this country, they shouldn't fear... They shouldn't live in hiding. They ought to have their heads up."

—GOVERNOR MIKE HUCKABEE  
REPUBLICAN CANDIDATE DEBATE, DECEMBER 9, 2007.

CARICATURES BY ZACH TRENNHOLM  
WINTER 2008 Americas Quarterly 15

**Project**

Opener

**Creative Director**

Donald Partyka

**Client**

Americas Quarterly

Proper smart quotes have been enlivened by changing color within the glyph.

# 17 The hyphen, the en dash, and the em dash

**THESE THREE HORIZONTAL MARKS** are often misunderstood and confused. The hyphen connects linked words and phrases and also may be found when a word breaks from one line to the next. An en dash (slightly longer than a hyphen but shorter than an em dash) is used to connect a range of numbers (i.e., 20–30). An em dash, the longest of these horizontal marks, is used to set off a

separate thought or grammatical break within the text, and it is often used in tandem with another em dash at the end of the break. This is a generally recognized standard; however, Robert Bringhurst advises a more refined version of these rules: using spaced en dashes rather than em dashes (reserving em dashes to introduce speakers in a narrative dialogue) and using close-set en dashes to connect a range of numbers.

When a hyphen is not a hyphen

a—b em dash

a--b indication of em dash in html text not to be used in final typesetting

a–b en dash

a-b hyphen

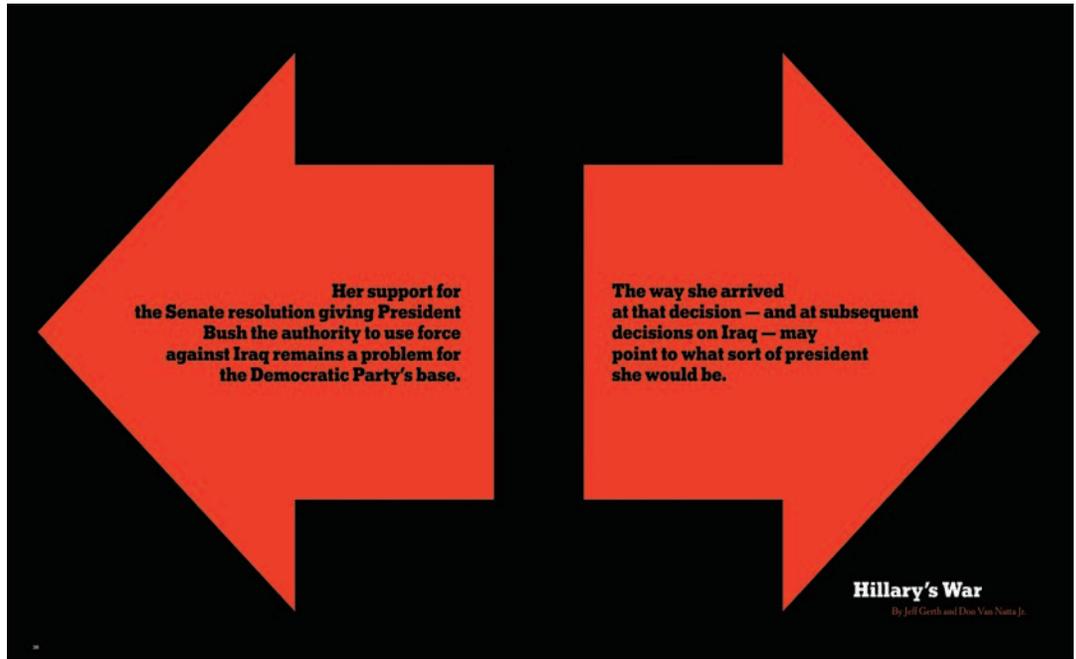
**Project**  
Feature spread

**Art Director**  
Arem Duplessis

**Art Director, Designer**  
Gail Bichler

**Client**  
The New York Times Magazine

The em dashes set off a separate thought; they look best with a generous space on either side.



**Project**  
Stats spread

**Redesign Art Director**  
Francesca Messina

**Co-Designer**  
Amy Rosenfeld

**Client**  
Businessworld

Number ranges show the proper use of en dashes, and word breaks show the proper use of hyphens. Em dashes are used to indicate a lack of data in the chart.

# STATS

## the numbers you need to know now

**on the prices of foodstuffs made from basic commodities such as corn, oilseeds and sugar could be very noticeable indeed.**

Take a few examples. The Indian sugar crop this year is expected to be quite good. But if the Centre gets its bio-fuel policy in place, a big chunk of the sugar crop could be diverted towards production of ethanol. That could affect the amount of crop available for human consumption and other uses. (For the US, one could replace sugar with corn.) The same could hold true for vegetable oils, of which India is a big importer.

Of course, any such spike in global sugar or oilseeds prices might be temporary as farmers, attracted by the higher prices, start devoting increasing acreage towards such crops. Almost every economist would agree that the US current account deficit and world oil prices even higher?

Here's how such an effect might work. As petroleum prices continue to rise across the globe, the search for alternative fuels, including bio-fuels, can only increase. And as the demand for bio-fuels increases, an increasing proportion of crops that would otherwise have found their way into the kitchen would be diverted towards biofuel production. If that proportion is large enough, the effect

**Given the population of India and China, even if 5-10% of people can afford pharma products, the market will grow at an annual rate of 7-12% to**

# \$10 billion

Instead, Govekal says that since oil is priced in dollars and since most countries are short of oil, they need to hold more dollars to pay for their oil now that the price has increased. In short, the transaction demand for dollars has increased. That is why the dollar has continued to be relatively strong. The US consumer has to some extent supplied these dollars outside of the US through the current account deficit. The upshot: "In recent years, we have seen large amounts of dollar borrowing taking place outside of the US. This means that an improvement in the US current account deficit could trigger a massive economic crisis; all the guys who are short would find themselves unable to earn the dollars to service their debt. So policy-makers should be careful about what they wish for..."

How 'indebted' are India's foreign exchange reserves? That might seem like a bizarre

**7.60%**  
US CURRENT ACC. DEFICIT  
The US current account deficit is rising again hitting new highs despite hopes that it might perhaps fall in the last quarter of this year

**0.80%**  
JAPAN'S INFLATION RATE  
After years, prices have begun rising again in Japan. If inflation continues to pick up, the Japanese Central Bank may have to raise interest rates

**SECOND PICK**  
Sliding Down  
The demand for wheat lessens

THE BW WEEK	3.12.06	A BREAKDOWN	IN NUMBERS
<b>1</b> GDP growth quarterly	%	April 2006	7.9 7.2 3% 3%
<b>2</b> Industrial production growth monthly	%	April 2006	7.9 7.6 6% 4%
<b>3</b> Export growth monthly	\$ million	April 2006	8,347 '0Y change 9.4% 8% 8%
<b>4</b> Import growth monthly	\$ million	May 2006	12,561 '0Y change 16.7% 10% 8%
<b>5</b> Trade deficit as % of GDP	%	April 2006	-1,214.14 -3854.55 3% 6%
<b>6</b> Current account deficit as % of GDP	%	April 2006	-4.1 -4.1 5% 6%
<b>7</b> Current account deficit in \$ bn	\$ bn	April 2006	-3.0 -3.0 -15% 6%
<b>8</b> Current account deficit as % of GDP	%	April 2006	-3.0 -3.0 -15% 6%
<b>9</b> Current account deficit as % of GDP	%	April 2006	-3.0 -3.0 -15% 6%
<b>10</b> FX Reserves weekly	\$ million	July 14 2006	1,62,659 1,37,561 12% 8%
<b>11</b> M3 Growth weekly	Rs / crore	July 7, 2006	28,20649 23,73,397 4% 6%
<b>12</b> WPI weekly	%	July 1, 2006	203.3 193.7 6% 6%
<b>13</b> CPI for non-manual urban workers	%	May 2006	465 445 -.03% .06%
<b>14</b> CPI for non-manual urban workers	%	May 2006	465 445 -.03% .06%
<b>15</b> Market indices		July 21, 2006	BSE Sensex 10,085.91 BSE Sensex-7.30ANSE -30% -20%
<b>16</b> Short term interest rates end of the week	%/ annum	July 7, 2006	6.00 6.00 0% 6%
<b>17</b> Long term interest rates end of the week	%/ annum	July 7, 2006	10.75 -11.25 -10.25-10.75 -.05% 6%
<b>18</b> Gold end of the week	\$/ ounce	July 14, 2006	882.15 437.55 -3% 8.4%
<b>19</b> Rupee end of the week	Rs / \$	July 14 2006	46.42 43.52 -.06% .01%
<b>20</b> Six month forward cover on the rupee	%	July 2006	0.97 1.50 4% 6%

by Niranjana Rajadhyaks

100 WEEKLY INDEX 00 REVENUES/PROFITABLE

# 18 High contrast in reverse

**REVERSING OUT OR “DROPPING OUT”** type may be used to great effect, but it must be done with care at small sizes and with regard for the printing process of the final piece. Very fine serifs or hairline flourishes may “disappear” if over-inked on press, and the smaller the point size, the more likely this is to occur. Use high contrast in reverse

sparingly with text type, as it can be difficult to read. Monoline typefaces (those with no variation between thicks and thins) and those which have at least a moderate stroke weight, with little or medium contrast between thicks and thins, work best in reversed-out type.

**Project**

The Mythic City:  
Photographs of New York  
by Samuel H. Gottscho,  
1925–1940 exhibition

**Exhibition Graphic Design**

Pure+Applied

**Exhibition Design**

Pure+Applied and  
Jennifer Turner

**Photographer**

Agatha Wasilewska

**Client**

Museum of the  
City of New York

On the dark wall, light or  
white text stands out.



Gottscho's urban photographs, especially those taken at night, witnessed the escalating commercialism of the city and the increased presence of signage on the city's skyline. His images of New York were filled with glowing signs towering over the city, proclaiming the names of banks and publishing companies. Nowhere was the city's embrace of the commercial imperative more evident than Times Square, the famous "crossroads of the world."

Gottscho's non-commissioned images of Times Square celebrated the bright advertising promises of toothpaste companies, car makers, and soft drink manufacturers, as well as the glamorous celebrity of popular movie stars like Jean Harlow and Clark Gable. Their illuminated names on marquee cast their glow onto wet streets and caravans of automobiles, indelibly fusing them with images of the city. The Times Square pictures have become classic images of glamorous New York in the 1930s, fixing in the nation's memory that particular place at that particular time.



**Project**  
 Cover

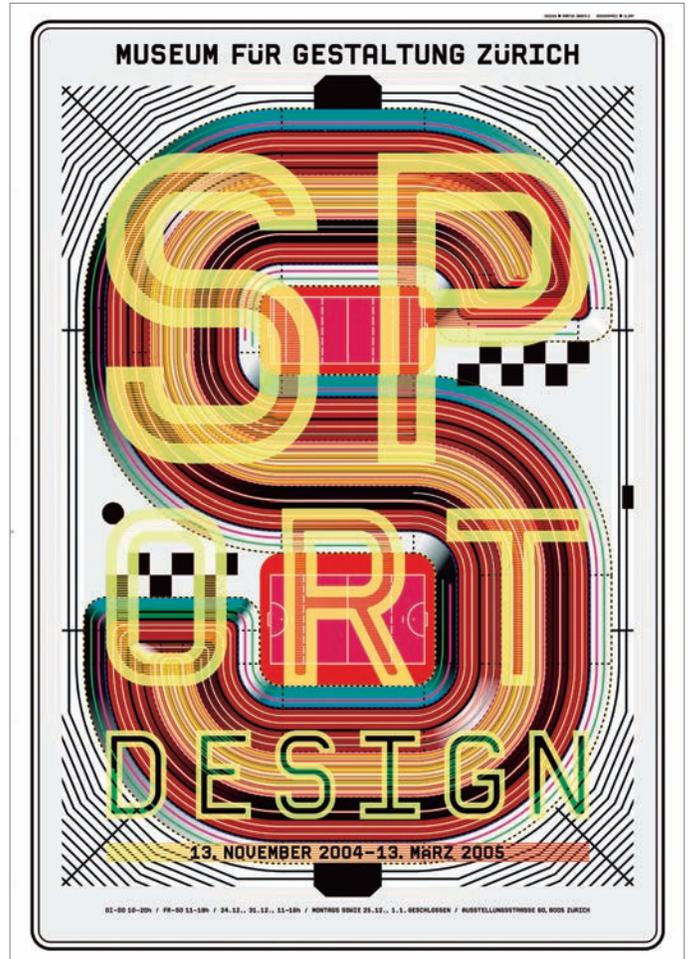
**Design Director**  
 Scott Dadich

**Photographer**  
 Michael Crichton

**Food Stylist**  
 Nancy Midwicki

**Client**  
 Wired magazine

On a black background, all white type (and some pale green type), is eminently legible, even at small sizes. There are no fine serifs in this reversed-out typography and the weight and stroke width of the text holds its own.



**Project**  
 Sportdesign

**Designer**  
 Martin Woodtli

**Client**  
 Museum für Gestaltung Zürich

High contrast (and a large size) allows the foreground text to be readable despite overlapping a complex background.

## THE LETTER

# 19 Extreme scaling

**IF YOU LOVE TYPE, YOU LOVE TO SEE IT** writ large. Extreme scaling (especially when very large elements are used in contrast with normally scaled typographic elements) is a powerful tool in the designer's arsenal. Almost every typeface assumes a whole new identity when used in

gargantuan ways; like the faces on Mount Rushmore, the scale alone is so impressive that we don't always stop to think about whether it is well-crafted artwork. Its size is enough to seize our attention.

### Project

Thalia Theater media

### Designers

Friederike Kuehne, Jana Steffen, Martin Jahnecke, and Bastian Renner (students), Burg Giebichenstein University of Art and Design Halle

### Professor

Anna Berkenbusch

### Assistant Professor

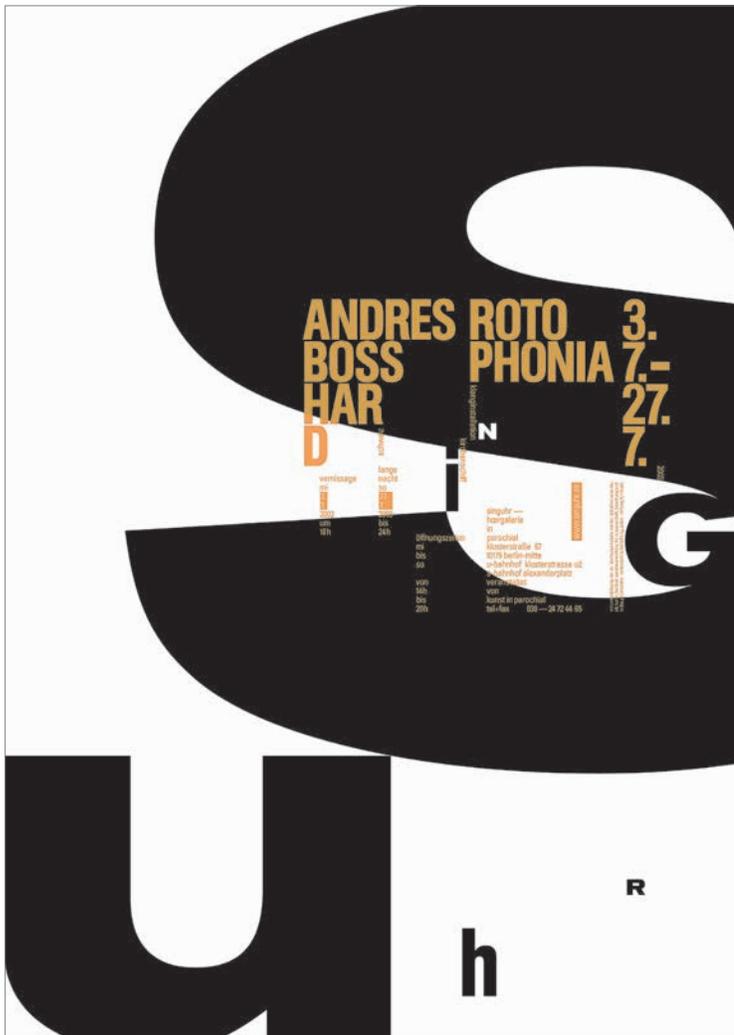
Manja Hellpap

### Client

Thalia Theater

The large number adds visual drama while also serving as an anchor for the black text.



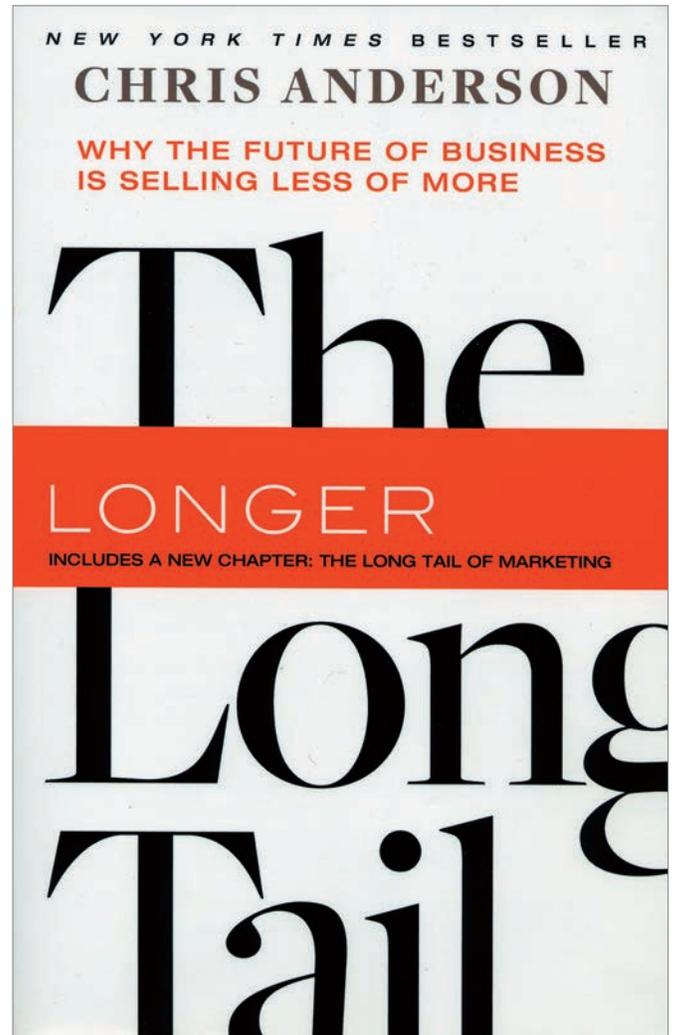


**Project**  
 "Singuhr" — Sound Art Gallery  
 at Parochial Church

**Company**  
 Cyan

**Client**  
 Kunst in Parochial E.V.

This poster for a jazz sound installation used large type forms to convey the idea of clear, distinct sound.



**Project**  
 Cover

**Designer**  
 Scott Dadich

**Client**  
 Hyperion Books

The book title does double duty as art; additional drama is created by bleeding the type off the edges (the parts of the letterforms that are cut off are not critical to legibility).

## THE LETTER

# 20 Heavy flourishes

**WHEN USED IN MODERATION**, such as a single letter or mark, elaborate flourishes create an effect of complexity, luxury, antiquity, or timelessness. Flourishes work best when paired with very simple typographic elements or design to counterbalance their ornate character. In expert hands, heavy flourishes, such as those shown here, can work well. If inexpertly overused, heavy flourishes can create spaghetti-like visual confusion.

### Project

A Beautiful Addiction logo

### Design Directors

Paul Sych and Sam O'Donahue

### Client

Established

This logo's tight flourishes draw the viewer into a hypnotic spiral, visually reinforcing the word *Addiction*.



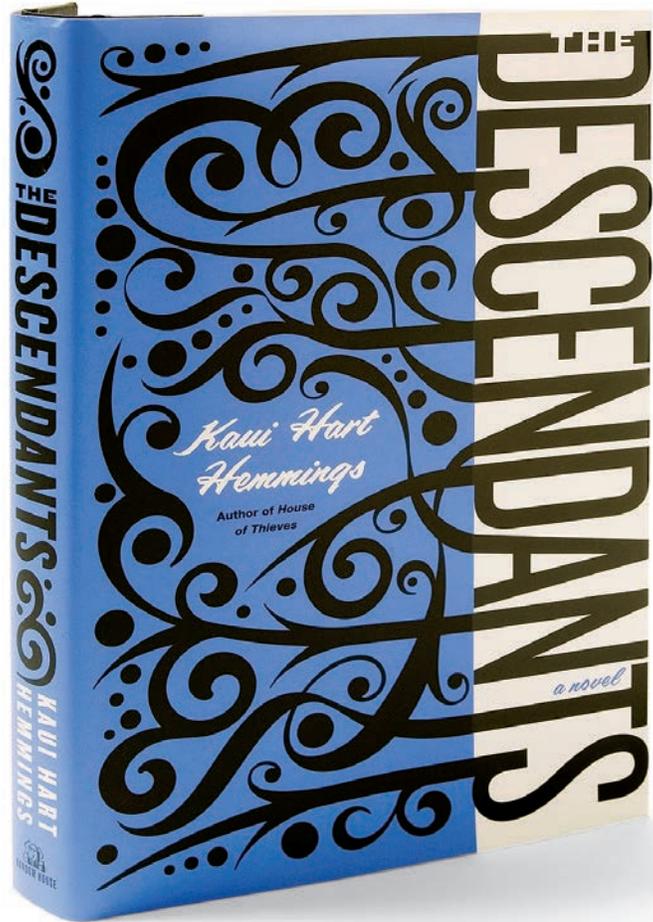
**Project**  
*Descendants cover*

**Art Director**  
Robbin Schiff

**Designer**  
Roberto de Vicq

**Client**  
Random House

This clever use of flourishes representing the “roots” of the letterforms amplifies the book’s theme of the family tree.



**Project**  
Feature spread

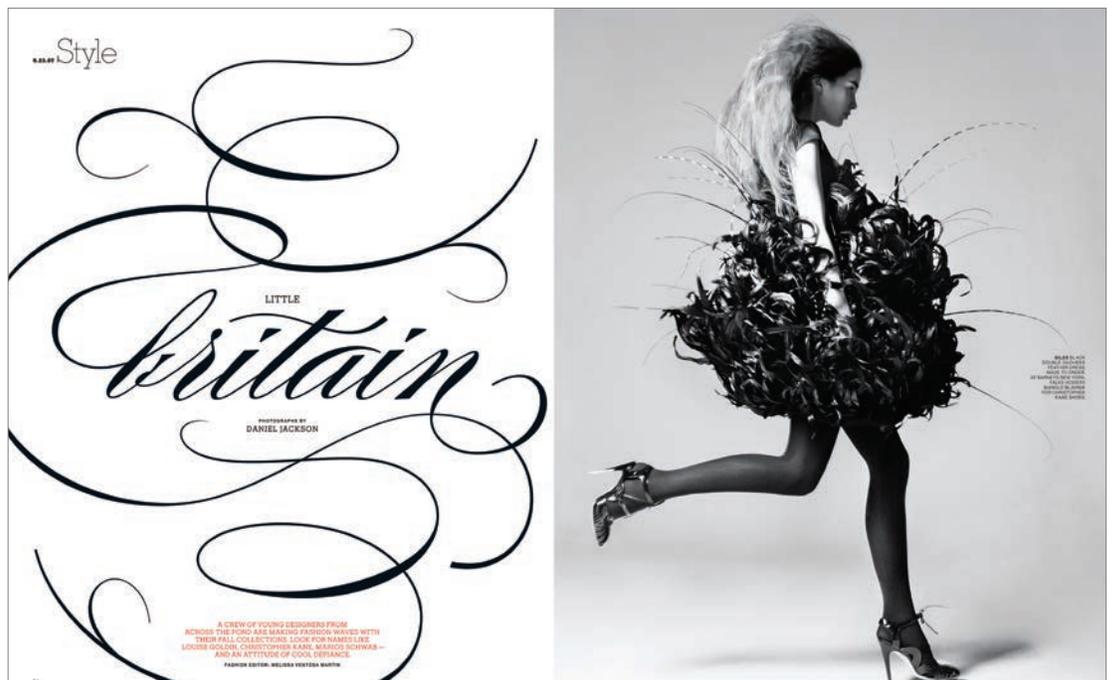
**Art Director**  
Arem Duplessis

**Designer**  
Nancy Harris Rouemy

**Photographer**  
Daniel Jackson

**Client**  
*The New York Times Magazine*

The flourishes in the lettering reflect the shapes of the materials used in the dress opposite the headline.



# 21 Thinking like a typesetter

**ALL TOO OFTEN**, in today’s production-streamlined world, designers are also required to be editors and typesetters. So they must be extra vigilant about rooting out double spaces, especially after periods (these introduce unsightly gaps in the text); the use of spaces instead of tabs; extra tabs; and the incorrect use of the hyphen, en dash, and

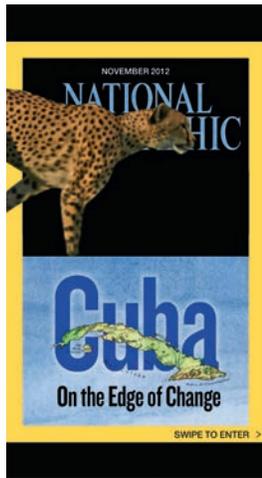
em dash (the use of the double hyphen as a substitute for the em dash is an all-too-common occurrence). Pesky “invisible” or “hidden” characters like paragraph returns, soft returns, and the like can cause untold misery if not discovered before style sheets are applied.

**Project**  
Mobile app

**Company**  
Joe Zeff Design

**Client**  
National Geographic

Under each drop-down menu, apps like this one often contain a great deal of text material that must be free of common errors like those described above. If text is improperly formatted, production time will be affected.



**Project (below)**  
Infographic

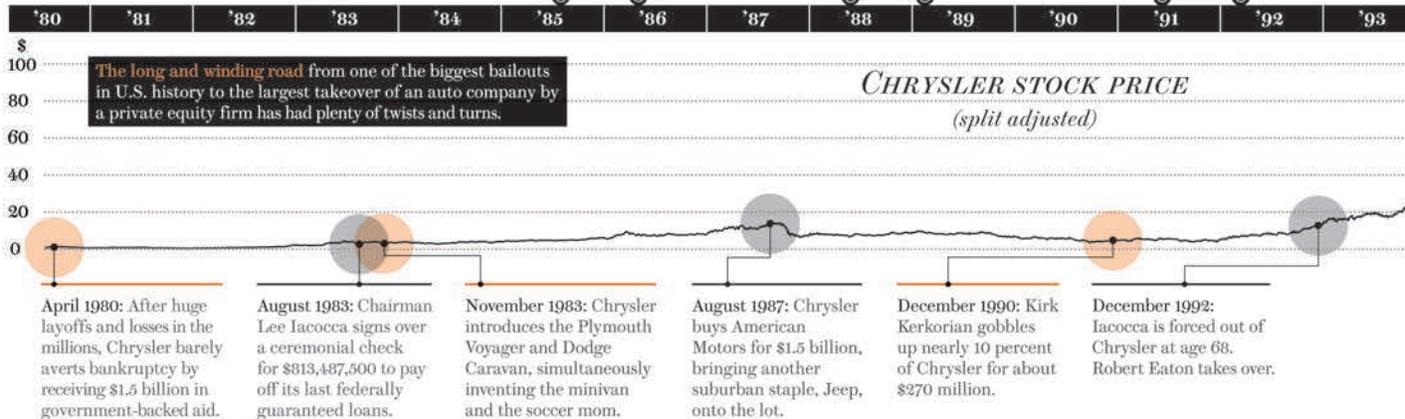
**Creative Director**  
Robert Priest

**Designer**  
Jana Meier

**Illustrator**  
John Grimwade

**Client**  
Condé Nast Portfolio

## Chrysler's Bumpy Ride



**Project**

Book design

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

**Designers**

Andrew James Capelli and Kristen Ren

**Client**

Blue Man Group

Black Dog & Leventhal

These text blocks and sections can be streamlined if style sheets have been properly created and applied.

Below: This complex infographic containing stock prices, dates, and tightly tailored text blocks requires a great deal of typesetting skill to render the data clearly for the reader's comprehension. When importing the text, it is imperative that the file be free from unnecessary tabs and spaces. Note the use of old-style numbers with upper- and lowercase text.

**Loki:** Trickster god of Norse mythology, a shape-shifter. Like the Blue Men in that he is an unpredictable and slightly dangerous figure. Unlike the Blue Men in that he gave birth to the eight-legged horse Sleipnir.

**Marx Brothers:** A famous three-man comedy team active during the first half of the twentieth century, notable for wordplay and surrealist humor that seamlessly shifted between the prosaic and the sublime. Many suspect that silent partner, Harpo, was influenced by the Blue Men.

**Moby:** Well-known American musician, DJ, and photographer. Although he refuses to confirm or deny this, he is considered by many to be one of the nation's foremost "Blue Men insiders," or emulators of the Blue Men. He founded the Area2 concert, which featured Blue Man Group.

**Monty Python:** A British comedy troupe active from the late sixties onward, characterized by absurdist and surreal humor, exuberant satire, and all-out silliness.

**post-modern architecture:** A school of architecture that defined much of the second half of the twentieth century. Post-modern buildings drew from previous schools of architecture to convey two messages at once. Sort of like "business casual," or "responsible but still likes to party."

**MTV:** Music Television, an early cable television channel dedicated to music videos created exclusively to accompany a new song.

**open systems:** 1. In systems theory, any system in which energy (or information or material) can enter from and exit to the outside. The term may apply equally to natural systems (such as ecosystems and organisms) as social systems (such as cities, or worldwide capitalist markets) or to information systems. 2. One of the many subjects we'd love to discuss with the Blue Men, if they could talk.

**PVC:** An instrument constructed from PVC piping and played by banging pipe openings. The love child of a pipe organ and the whack-a-mole game.

**ritualistic happenings:** In the early nineties, Blue Men were first spotted participating in events throughout New York City that are now referred to as "ritualistic happenings." Were the Blue Men attracted to happenings orchestrated by others? Or were they themselves instigating these events, preparing to build their greater ritual, which would someday reach the world? The questions remain unanswered.

**Rambo:** A troubled Vietnam vet eager to abandon the violence of war who is pushed into fighting again to protect himself and various innocents. The character, featured in numerous hugely popular Hollywood movies, turned his military training skills against the military.

**shaman:** A spiritual amphibian who can cross the boundaries between the physical and spirit world. Shamans may deliver messages to mere mortals, effect cures, or perform magical feats such as getting a skeptical crowd to shake their badonks.

**three-as-one:** 1. A mantra used by individuals, commonly referred to as Blue Men insiders, who seek to follow the example of the Blue Men. 2. May also describe Aim<sup>®</sup> toothpaste, the Three Musketeers, or three children seated on each other's shoulders, dressed in a trench coat, impersonating a very tall man.

**trickster:** A comic archetype found in cultures around the world: the spirit of subversion, of anarchism, and of merry disrule. Like the shaman, the trickster is often considered an intermediary between humans and gods.

**tribal:** Of, or pertaining to, a tribe. A word sometimes used by Blue Manologists to describe Blue Man percussion and/or ritual aesthetic considered to be primal, evoking an ancient shared humanity that predates civilization. There are others who find this use of the word "tribal" problematic, evoking as it does the harmful old trope of the noble savage and a host of other colonialist ideas.

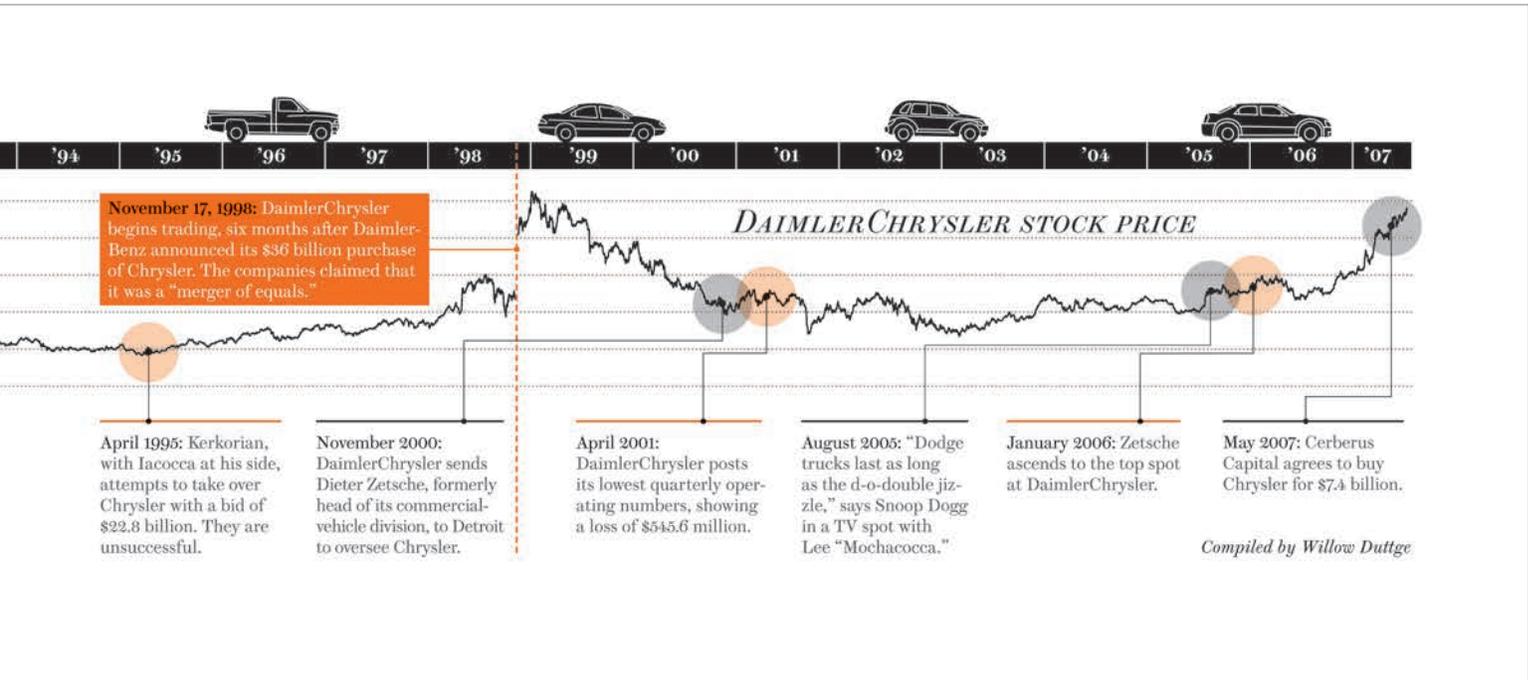
**rambo-ism:** A phenomenon in which an entire nation behaves like a high school bully, resorting to physical violence as a means to resolve complex issues.

**rugged individualism:** The idea that every person should be able to stand on their own, each man an island in a sea of . . . very densely packed islands.

**trickster:** A comic archetype found in cultures around the world: the spirit of subversion, of anarchism, and of merry disrule. Like the shaman, the trickster is often considered an intermediary between humans and gods.

**vortex Machine:** An artificial vortex (water spout) discovered in the antechamber to Blue Man Group's rituals. Emblematic of Blue Man Group's singular taste in interior decoration.

**yuppie:** A young urban professional, from the 1980s onward. In the 1980s, yuppie "likes" included sushi, expensive button-up shirts, and neon sculptures. "Dislikes" included living in one's hometown. Yuppies were popular villains in 1980s movies.



## 22 Using display versions

**TITLING AND DISPLAY VERSIONS** of text type have been designed to look good at display sizes (i.e., above 14 or 16 point); specifically, they have been refined in their details, especially in the design and weight of their serifs. Text typefaces, when enlarged to display sizes, will have thicker

details; this is because the letterforms need to hold their own in body type sizes. Thus (depending on the typestyle), they may not translate especially well when enlarged beyond their intended size range. Use titling and display versions whenever possible.

**Project**

Cover

**Company**

Hopkins/Baumann

**Creative Directors**

Will Hopkins and  
Mary K. Baumann

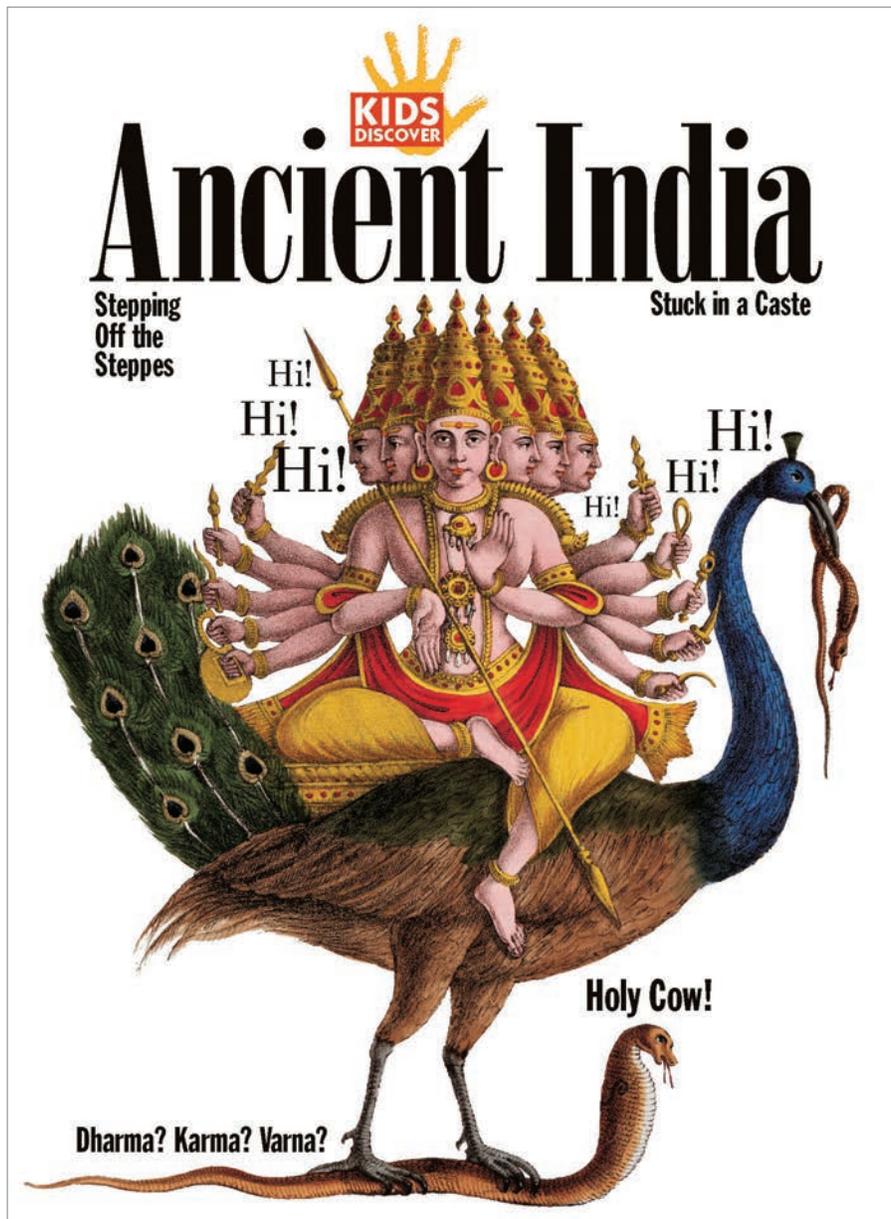
**Images**

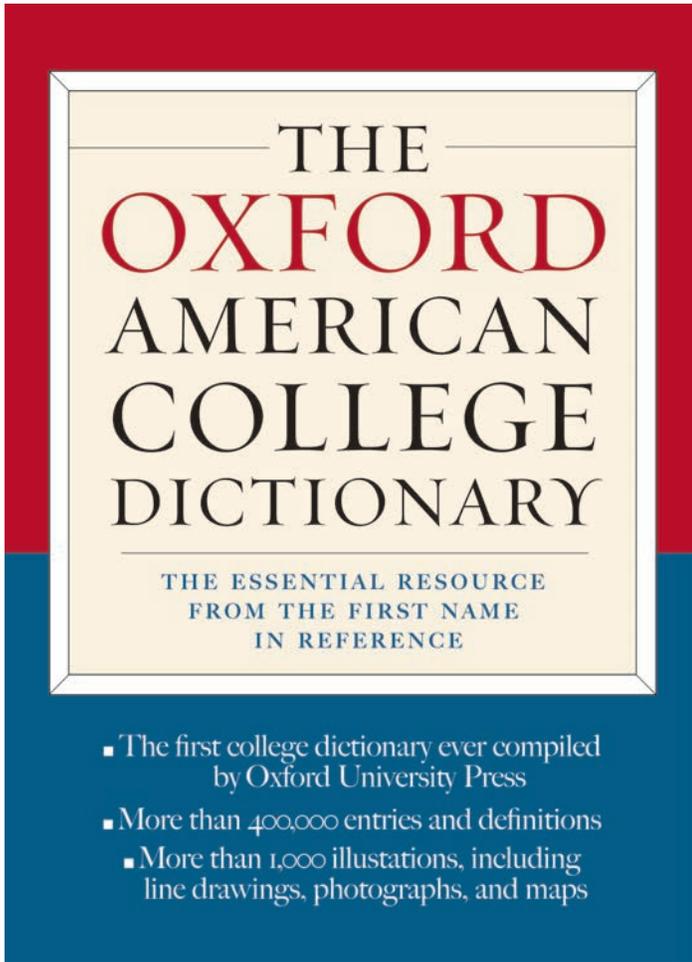
Corbis, Historical Picture  
Archive

**Client**

*Kids Discover* magazine

This condensed version of Bodoni would be inappropriate if used at text sizes; its tight counter spaces would make it difficult to read. This holds true for the sans serif type: it is too condensed for body copy, but fine for display.



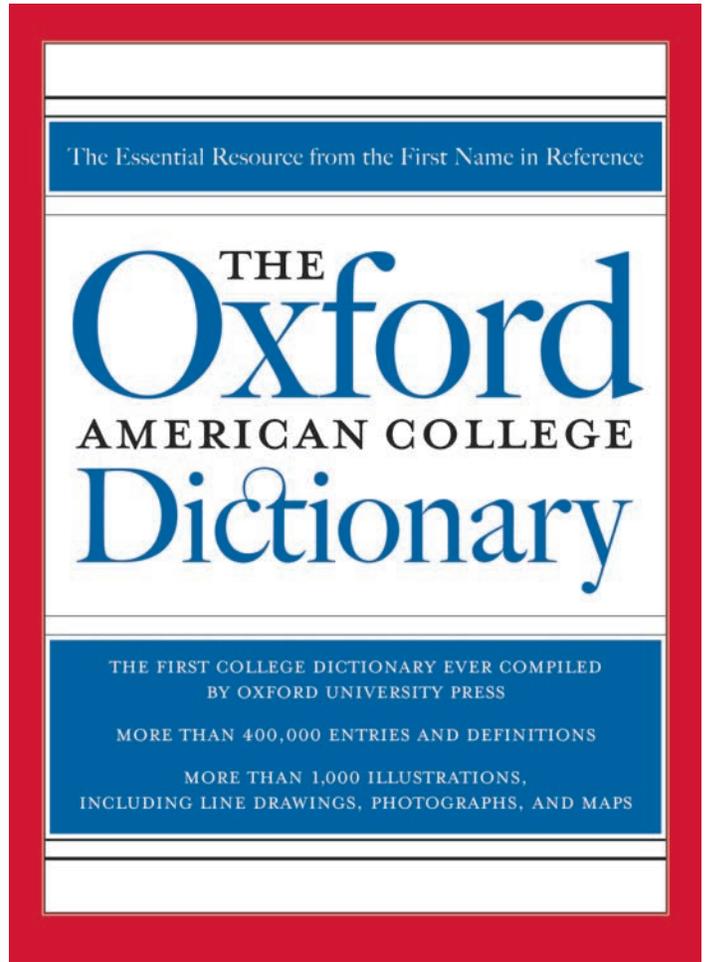


**Project**  
Book cover

**Creative Director**  
Donald Partyka

**Client**  
Barnes & Noble

The delicate terminal strokes of this headline would disappear at text sizes. The typeface has been tailored for display usage.



**Project**  
Book cover

**Creative Director**  
Donald Partyka

**Client**  
Barnes & Noble

The finely wrought ligature between the c and the t of this headline would not be visible at text sizes. The typeface has been tailored for display usage.



**Project**  
Type specimen

**Company**  
Hoefler & Frere-Jones

**Designer**  
Jonathan Hoefler

**Client**  
Hoefler & Frere-Jones

Hoefler Titling is the accompanying display type for Hoefler Text, an old-style typeface with a very broad range of weights.

# 23 Using numbers

**NUMBERS NEED SPECIAL ATTENTION.** Numbers (more correctly called numerals or figures) often require extra spacing; this need increases as the point size and the length of the string of numbers grows. As to how much extra spacing, let visual harmony and consistent typographic color with the surrounding letterforms be your guide. You should also understand the difference between lining figures

(or titling figures) and old-style figures (or lowercase figures). The former align with the capital letters and are therefore best used when the surrounding text is all uppercase. The latter are of mixed sizes (some with the equivalents of ascenders and descenders), the better to coexist harmoniously with surrounding text type in lowercase or with small caps.

**Project**  
Identity program

**Company**  
Mucca Design

**Creative Director**  
Matteo Bologna

**Art Director, Designer**  
Christine Celic Strohl

**Client**  
Butterfield Market

The numbers in these business cards have been kerned in mixed ways (tight and open) in order to form columns; also, different weights and sizes have been mixed to create visual interest.



lining figures

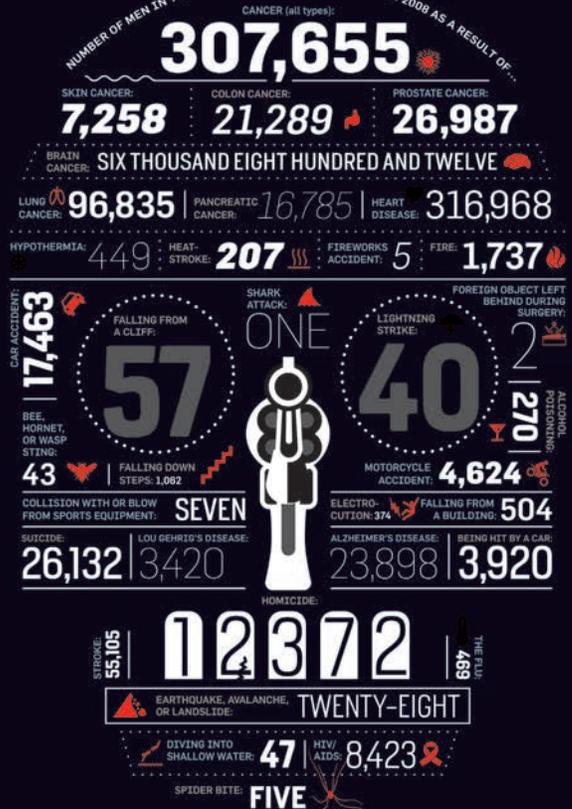
1234567890 A

old style numbers

1234567890 a

# A MATTER OF DEATH... AND LIFE

How to ensure you'll live to fight another day  
and not end up like one of these guys



Numbers are projected estimates based on mortality figures from the Centers for Disease Control and Prevention WONDER database and the FASE Encyclopedia.

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Chart illustration by JULIA HOFFMANN

**Project**  
Feature spread

**Design Director**  
George Karabotsos

**Art Director, Designer**  
John Dixon

**Illustrator**  
Julia Hoffman

**Client**  
*Men's Health*

Numbers (of deaths) and supporting text cleverly form the shape of a skull; contrasts in scale and color have been used to enliven the page's design. Note the arrow as navigational aid and the mini table of contents at the top left. This fantastic construction of a skull created from multiple statistics employs numbers in a range of weights and sizes, along with dingbats and typographic "furniture," to achieve its sepulchral effect.

## The Case for Loyola

- 1** Sense of Community  
With 1,200 students, 22 student groups and a steady stream of activities, it's student life at its fullest.
- 2** Breadth and Depth  
16 curriculum tracks, specialty programs and real-world experience. Because one size does not fit all.
- 3** Experienced and Accessible Faculty  
Learn from some of the greatest minds in the profession.
- 4** Invested Alumni  
From mentoring to externships, they help students succeed.
- 5** Learning Outside the Classroom  
Real experience with real clients turns eager students into better lawyers.
- 6** Dynamic Location  
In the heart of the largest government district outside of D.C. And there's the beach.
- 7** Commitment to Diversity  
With a campus full of diverse students and experiences, we've been walking the talk for 90 years.
- 8** More than One Path  
Accelerated tracks, dual degrees, evening and summer programs, and overseas study. It's all here.
- 9** Focus on Social Justice  
Students donate over 40,000 public service hours a year.
- 10** Hit the Ground Running  
Mentor support, career services and networking. You'll be ready.

Ten Reasons to Choose  
Loyola Law School • Los Angeles

**Project**  
Admission brochure

**Studio**  
Pentagram

**Art Director**  
DJ Stout

**Designer**  
Daniella Floeter

**Client**  
Loyola Marymount University Law School

Numbers in a variety of styles, weights, colors, and sizes are used here as graphic elements to compartmentalize and enliven a simple list. Changes of orientation add to the energy of the page.

## 24 Dingbats and pictograms

**THE DERISIVE TERM *DINGBATS*** refers to typographic glyphs or symbols that have no relationship to a typeface (unlike alphabetic symbols such as an asterisk or a dagger). Dingbats are often pictograms that represent pointing fingers, scissors, checkmarks, and symbols for objects such as a telephone, plane, church, etc. A font of dingbats functions as a typeface does—they flow with the text as it is moved or edited (which is why dingbats can be more useful than simple vector-based illustrations).

**Project**

Kay Hanley "Weaponize"

**Company**

Alphabet Arm Design

**Art Director**

Aaron Belyea

**Designer**

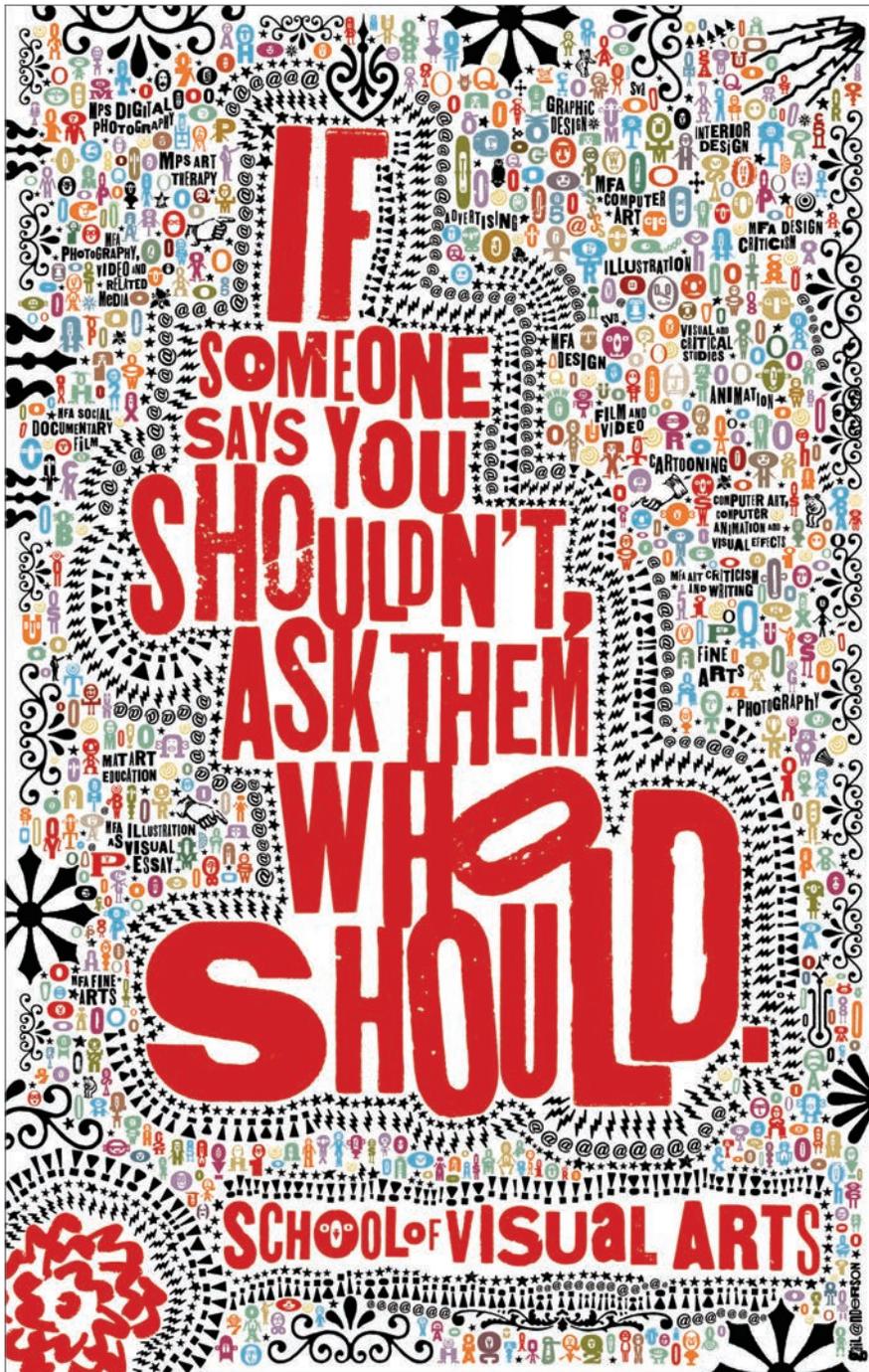
Ryan Frease

**Client**

Kay Hanley

Dingbats form the wings and tail of the militaristic logo.





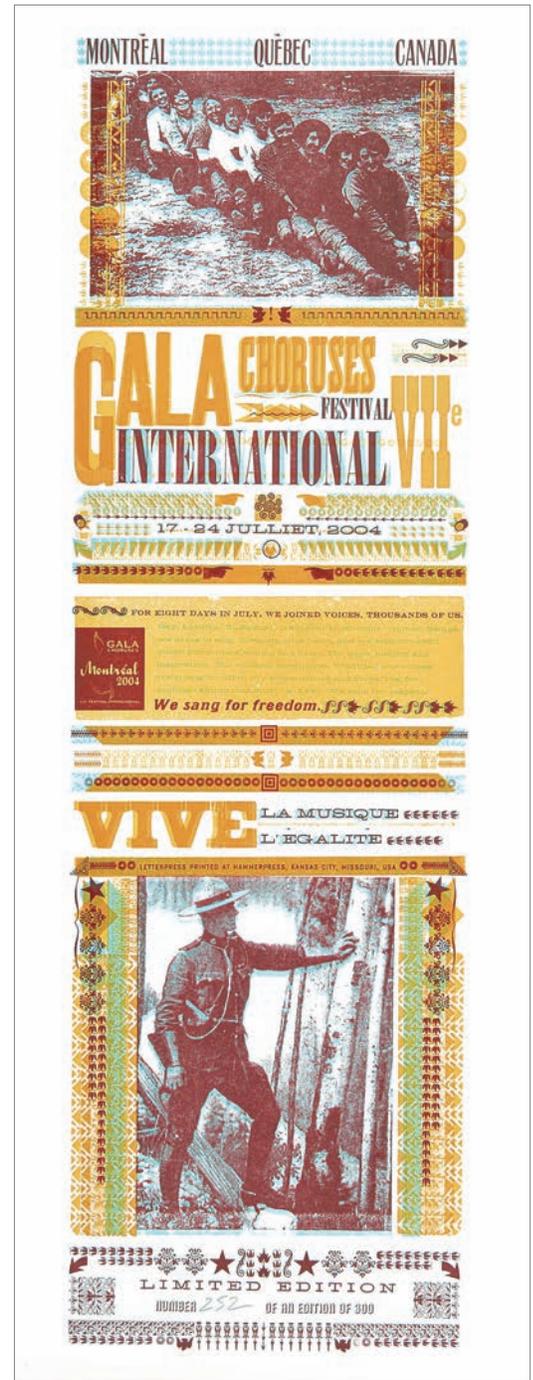
**Project**  
Poster

An unusual pattern of dingbats creates a mosaic background surrounding the text.

**Art Director**  
Michael Walsh

**Designer**  
Gail Anderson

**Client**  
School of Visual Arts



**Project**  
Canadian Gala

**Company**  
Hammerpress

**Client**  
Bungalow Creative

Dingbats are used decoratively as a framing device in a monochrome palette and with display typestyles suggesting the Old West.

# 25 Theory of Relativity I

LETTERS EXIST IN RELATION to other letters. Therefore, every design decision is dependent on the specific set of circumstances governing the letter's context. In other words, it reacts to, and should be considered in relation to, its design environment. This is what makes it so difficult to

provide an immutable set of rules about type usage—every set of circumstances is different, if only slightly. Moreover, there are often many successful ways to get it right, but usually even more ways to get it wrong.

## Cowboy Upgrade

Welcome to the NFL's next flagship arena.

The Dallas Cowboys are moving house—Texas style. When the team's new arena opens next year, it will be the largest, most tech-laden stadium in the NFL (and one of the biggest sports facilities of any kind on the planet). Its \$1.1 billion price includes the most ginormous retractable roof ever built, massive end-zone doors, and the world's biggest hi-def LED screens. The designers, from the firm HKS, say they didn't set out to break any records. But as they studied arenas across the country, their ambition kept ballooning. "It just developed into a 2.7 million-square-foot facility," says Mark Williams, an architect on the project. Here are some of the outsize specs. —*Erin Bibi*

**EXPLODED VIEW**

**GLASS FACADE**  
The 30-foot-high glass exterior is coated in ceramic dots that will make the translucent canopy appear to subtly shift hue between blue and gray depending on the position of the sun and angle of view.

**LOCKER ROOMS**  
Builders envision tracking power outlets, data ports, and televisions at each locker, plus ceiling-mounted projectors in the center of the changing rooms for reviewing plays.

**HI-DEF DISPLAYS**  
In addition to the four-screen mid-field LED video board, the arena design includes up to four other media walls. All of those screens—and the more than 3,000 smaller displays throughout the facility—will be hi-def-capable.

**CAMERA PLACEMENT**  
Architects and team representatives met with the NFL, Fox Networks, and occasional members of the sports media to map out the ideal locations for this and 10 other camera platforms.

**SEAT PREVIEWS**  
Current-season ticket holders will get a preview of their new seats on a special Web site featuring a 3-D virtual walk-through of the stadium, powered by the latest Unreal gaming engine.

**RETRACTABLE ROOF**  
The 400 x 250-foot roof, set on a rack-and-pan drive system, will retract in just 12 minutes thanks to 120 trusses. Opening the roof and the end zone doors will transform the indoor arena into an open-air stadium suitable for year-round events.

**SEATLINE CLUBS**  
Field-level suite boxes will have access to two 50-yard-line VIP areas. Effect as providing a behind-the-scenes experience, the clubs are tucked between the field and the locker rooms. Each player (home and visiting) will pass through the clubs as they enter and exit the stadium.

**END-ZONE PLAZAS**  
Pieces of each end zone will function as venues for outdoor concerts, festivals, and special events—each will hold up to 40,000 people.

**ARCH FOUNDATIONS**  
The stadium's massive arches terminate at 25-foot-high abutments, which are anchored to concrete walls that extend 77 feet underground.

**Old Stadium vs. New Stadium**

**How big is big? Take a look.**

**RETRACTABLE END-ZONE DOORS**  
Glass doors at each end will retract completely in 18 minutes, creating an opening 120 feet high and 180 feet wide—almost the length of a DC-10.

**CENTER-HUNG VIDEO BOARD**  
The stadium will boast the world's largest hi-def LED-displays. Hanging over midfield, the setup will stretch from 20-yard line to 20-yard line.

**MONUMENTAL ARCHES**  
The giant arches holding up the stadium will measure 1,225 feet from end to end—roughly the length of the Empire State Building.

STADIUM BY **Bryan Christie** | COMPARISONS BY **Thomas Porostocky**

**Project**  
Feature spread

**Creative Director**  
Scott Dadich

**Designer Director**  
Wyatt Mitchell

**Designer**  
Christy Sheppard

**Illustrators**  
Bryan Christie and Thomas Porostocky

**Client**  
Wired

This complex spread contains a large amount of content; the text is carefully balanced with the other visual elements to fill the space comfortably, but not too tightly. Multiple levels of information hierarchy have been carefully tailored to keep the text distinct yet harmonious with the whole. Of particular interest are the centered captions sitting on a black bar, which point to elements in the center visual.



## 26 A “bad” typeface?

**THERE IS EASY ACCESS** to font creation tools, so anyone who has a mind to try his or her hand at type design can do so. That said, it is surprising that almost all of the 90,000 or so typefaces that are digitally available today (and the vast majority of these are display typefaces) are useful for some purpose, even if it is an obscure one. There are many

typefaces that are deliberately amorphous or naive or do not follow the niceties of traditional type design. But if a typeface has qualities that make it fit for even one situation, can it be considered a “bad” typeface? Type is a matter of taste; in the ninth century, uncials were described as ugly; in the eighteenth century, Bodoni was ridiculed.

**Project**

*Weirdo Deluxe* (cover, artist spread)

**Company**

Studio of ME/AT

**Art Director**

Brett MacFadden

**Designer**

Mike Essl

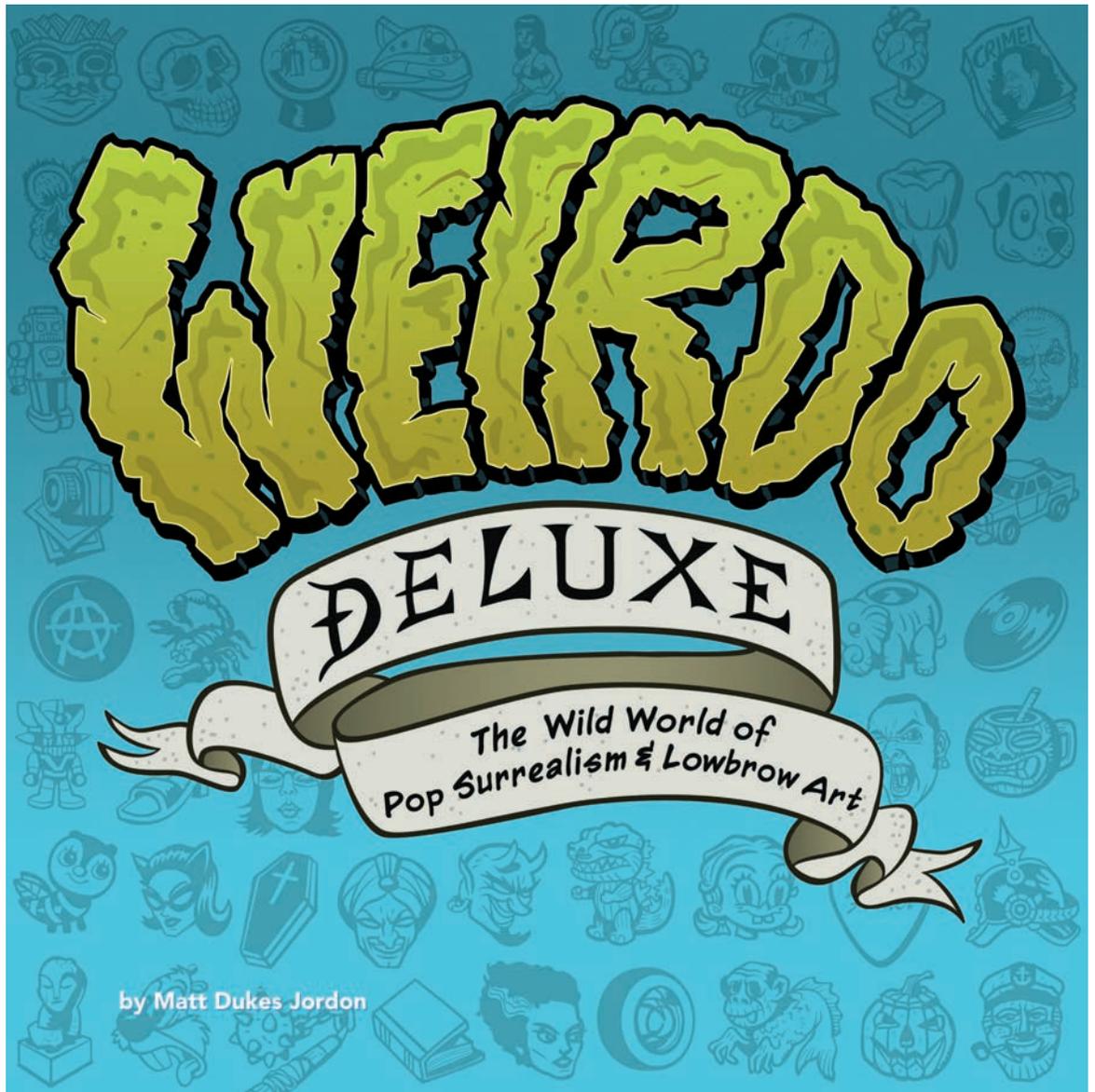
**Illustrator**

Brian Romero

**Client**

Chronicle Books

Playful novelty faces are often deliberately ugly (but beauty is in the eye of the beholder). Here, the word *weirdo* is emphasized by a “weird” letterform and mismatched letterforms in the ribbon text, appropriate for a book on lowbrow art.



# Camille Rose Garcia

**WHERE DOES SHE LIVE?**  
She lives in Glendale Park on the east side of Los Angeles with her husband.

**WHAT DOES SHE COLLECT?**  
"My main collection is my ugly doll collection—the ophaned dolls that no one else will buy. I collect anything pirate-themed, especially from the golden age of piracy. Also obscure comic books that are independently published. Animal books from Germany. I love any kind of book."

**MATERIALS:** Acrylic and glitter on wood panels.

**ON HER WORK:**  
"Usually most of my work is social-political commentary. It's based in current affairs. It's critical of the military-capitalist machine. It's done in storybook ways, through squirrels and storybook things. I like to think it's slightly subversive. I'm influenced by whatever horror is happening in the world currently. I try to talk about these issues in ways people can understand."

**FIRST SHOWS:**  
"I had my first shows right out of grad school in 1994 in San Francisco. I moved to L.A. and was in a punk-rock band and didn't paint for a while. Later I did a lot of street shows and made my own flyers. I'd have shows at friends' houses. Merry Karnowsky in L.A. is where I show now, and I've been there since 2000."

**DID SHE WORK AS AN ILLUSTRATOR?**  
"I went to school for fine art and wasn't trained in illustration, but when I got out I did illustrations for all kinds of magazines and record covers. I did a lot of stickers and posters for a pirate radio station in L.A. called KBLT, which was based in Silverlake."

**INFLUENCES:**  
"A lot of writers. Philip K. Dick is a big influence because of his sort of schizophrenic narrative. It's narrative but also comments on capitalist culture. Burroughs, Jello Biafra and Noam Chomsky. Definitely R. Crumb. The Clayton Brothers. Disney. The Clash. Henry Darger. Dame Darcy. Georganne



CAMILLE ROSE GARCIA  
Pharmacofuciole. Panel 1. 2008  
12" x 12"

Serpentine letterforms with uneven weights and vaguely sinister flourishes are oddly squashed together. They form a medallion, the appearance of which mirrors the artwork on the facing page.

# 27 Typographic abominations

**THERE ARE SOME TYPOGRAPHIC FORMS** that can be considered abominations: chief among these are any forms that have been manipulated or distorted for no good creative reason. This often happens unintentionally; inexperienced users may not know how to constrain proportion using the resizing tools within their software when working with type.

Or it may happen intentionally when users are not educated enough about type and try to squash or stretch type to fit into a particular space; this subverts the proportions crafted by the typeface's creator and always results in ugly, mismatched forms.



**Project**  
Baggataway

**Company**  
Alphabet Arm Design

**Designer**  
Aaron Belyea

**Client**  
Rocky Batty

The logo shape is a container, which the text is shaped to fit inside. This modest distortion is deliberate and specific to this situation.



**Project**  
Beyond the Red Horizon

**Designer**  
Jakub Stepien

**Client**  
Center for Contemporary Art in Warsaw

Similarly, although more simply, the type is used as art to suggest a sunset using depth, therefore the distortion serves a purpose and is executed skillfully. The small informational text supports the illusion, also receding into the distance.

**Project**

Poster

**Company**

Studio of ME/AT

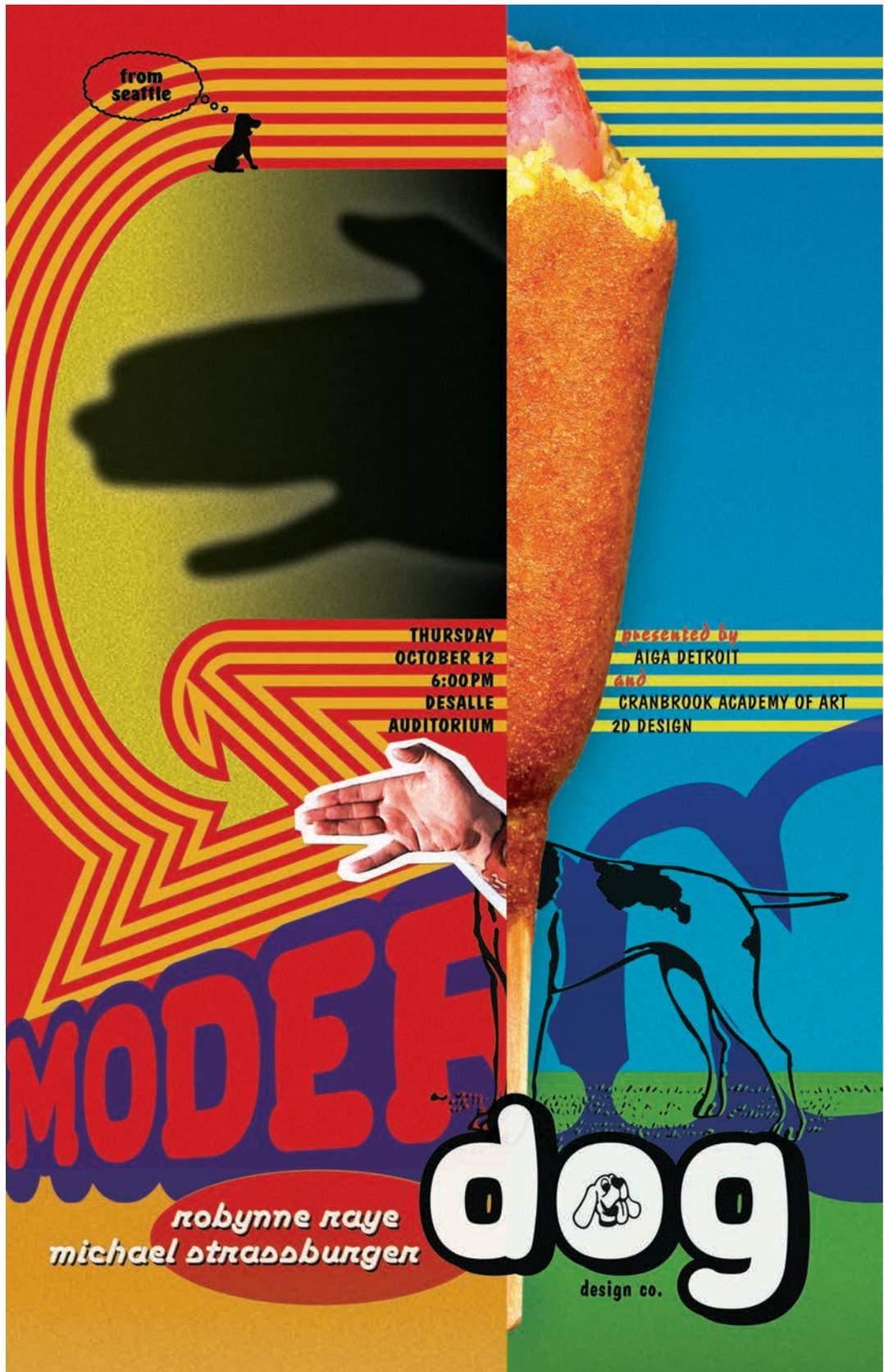
**Designer**

Mike Essl

**Client**

Cranbrook Academy of Art

The key is the designer's intention: stretching type to fit into a shape serves the design in this poster.



# 28 Hierarchy using position

LETTERS IN “PRIMARY” LOCATIONS receive visual priority. Upper areas are most prominent—the higher the better. With respect to horizontal positioning, statistics have demonstrated that focus groups have a slight preference for

the right-hand side of the visible area over the left-hand side. So assuming all point sizes are equal, a higher-priority position indicates a higher level of importance.

**Project**  
Inside page

**Consulting Design Director**  
Luke Hayman

**Designers**  
Rami Moghadam  
and Mark Shaw

**Client**  
Vibe

The headline is very low in the page but because of its size, its position in the hierarchy is evident. Its placement also serves as an anchor for the truncated photo, a reason for their tight proximity. Note the prominent typographic “furniture” of vertical lines, which also contain text. This device runs throughout the multipage section and acts as a branding device, as does the small, stacked section logo in the upper left-hand corner of the page. Also note three different levels of emphasis and separation in the headline using color shifts.

**STYLE Goods**

Toner shell jacket by **The North Face** (\$249; [thenorthface.com](http://thenorthface.com))

**SIX MORE HIGHLIGHTS**

Cashmere watch cap by **J.Crew** (\$62; [jcrew.com](http://jcrew.com))

Wool ribbed scarf by **DKNY** (\$125; [dkny.com](http://dkny.com))

Lightweight hoodie by **H&M** (\$20; [hm.com](http://hm.com))

Logo thermal by **Julcy Couture** (\$98; 202-337-4131)

Nylon gloves by **UNIQLO** (\$20; [uniqlo.com](http://uniqlo.com))

Borealis SE backpack by **The North Face** (\$99; [thenorthface.com](http://thenorthface.com))

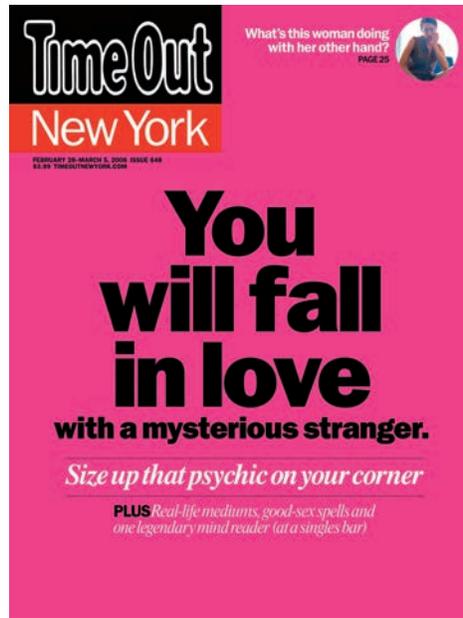
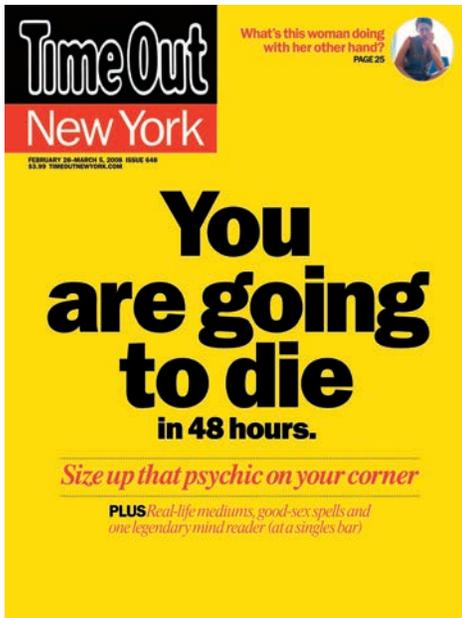
**THE NORTH FACE HELPS YOU STAND OUT IN THE COLD**

Summer's over, but that doesn't mean you have to retire the brights. This winter, anyone with even a penny of fashion sense will flock to new collections of outerwear designed to carry the fluorescent look of '08 well into the colder months. Take the toner shell jacket pictured above. It's engineered by The North Face, so you know it's warm. And it looks like an explosion of highlighters, so you know it's cool. Young Dro (and Ghostface Killah) would be proud.

JANELLE GRIMMOND

62 VIBE OCTOBER 2008

Photographed by **Brian Pineda** in New York City, April 13, 2008



#### Project

Covers

#### Art Director, Designer

Adam Fulrath

#### Client

Time Out New York

In this series (all on the newsstand simultaneously), the typographic elements are in identical positions and sizes on each; only the content and color differ. Though the headlines are vertically centered (i.e., not positioned at the top), their large size and boldness prioritize them over the mastheads and all other text.

## THE WORD

# 29 Hierarchy using size

**BIGGER IS BETTER.** That is, size is a very important indicator of hierarchy. A major shift in size can trump position, if the point size is big enough. But point size is only one factor; another is weight (see following principle). A cautionary note: when layering type over image, texture, or other type, be very aware of the need to preserve legibility.

### Project

Feature spread

### Creative Director, Designer

Dirk Barnett

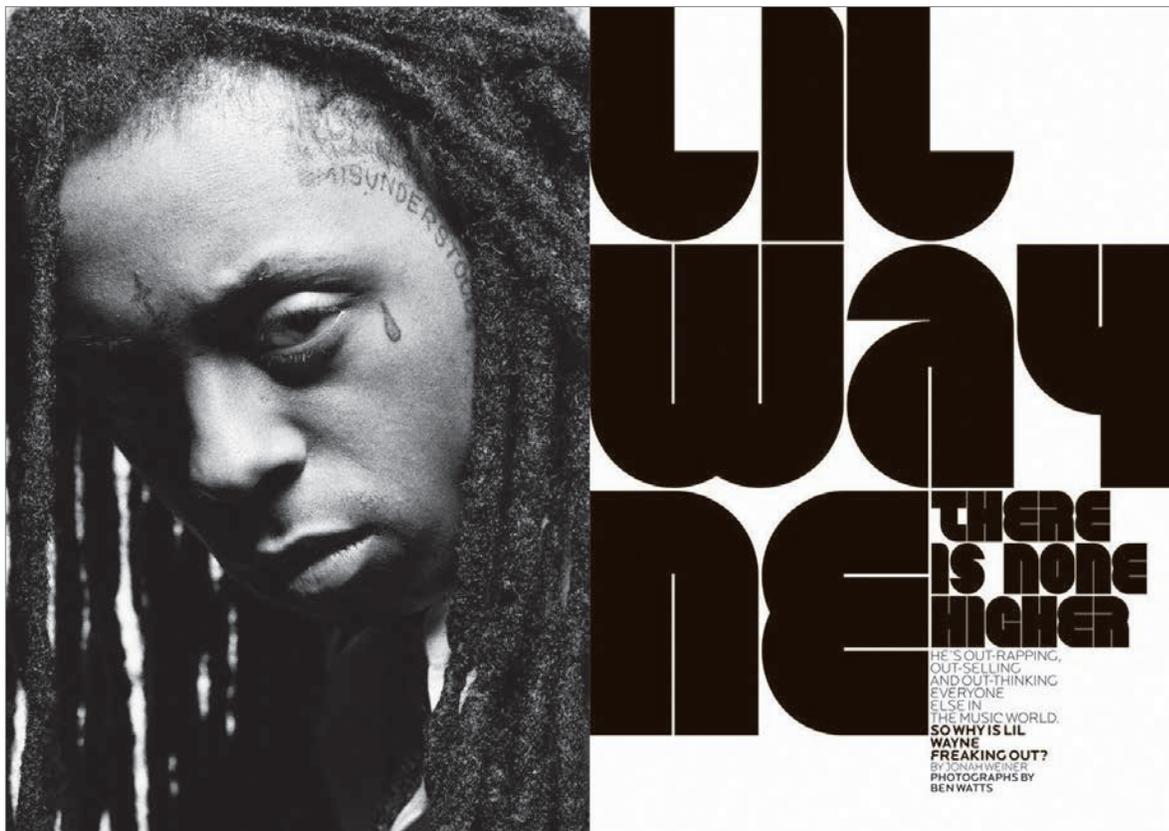
### Photographer

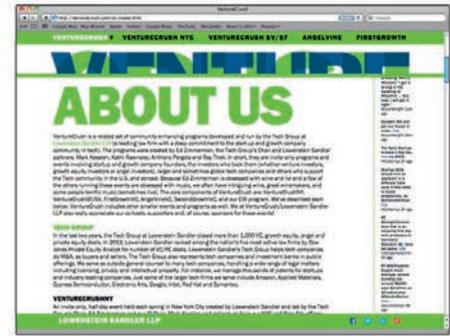
Ben Watts

### Client

Blender

The same display type used in the headline is used much smaller in the subhead; the remainder of the text in the opening spread is neatly tucked into the remaining space.





**Project**

Venture Crush website and branding

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

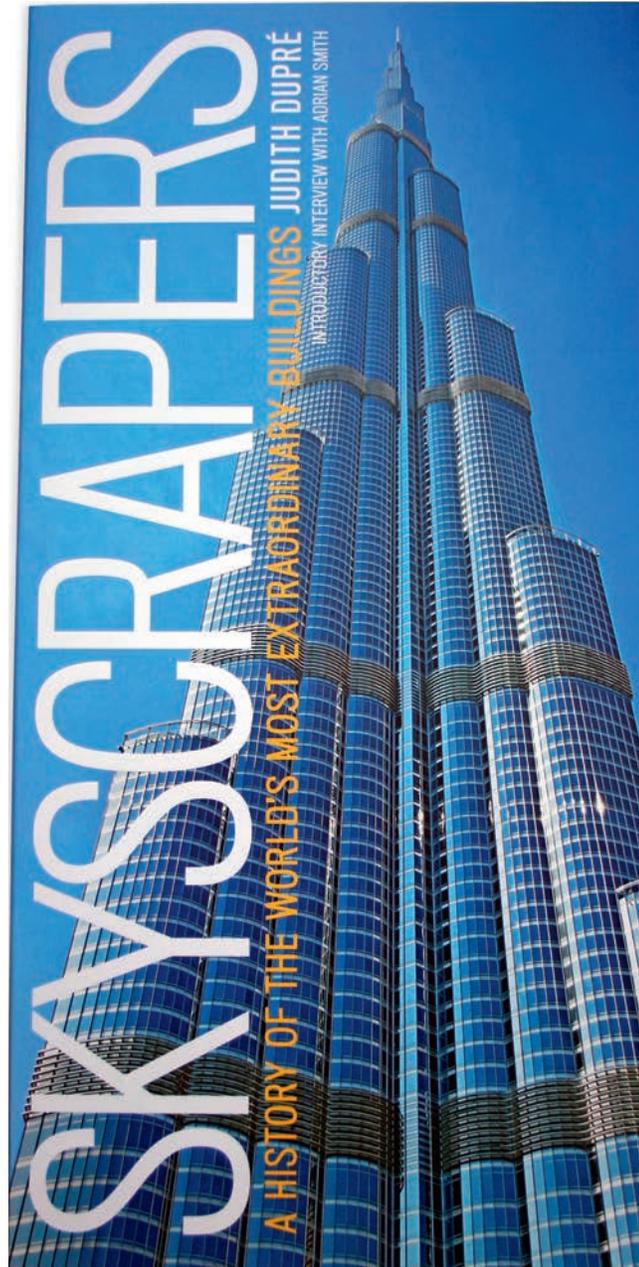
**Designer**

Kristen Ren

**Client**

Lowenstein Sandler

Strong shifts in weight and size give the viewer a clear sense of informational hierarchy. Note how the words *VENTURE* and *CRUSH* collapse down when scrolling to remain onscreen yet preserving display space beneath.



**Project**

Book cover

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

**Designers**

Andrew James Capelli, Kristen Ren, and Anthony Zukofsky

**Client**

Black Dog & Leventhal

Dramatic title display, followed by a much smaller subhead and author name, and a still smaller third line, use size effectively to indicate hierarchy. The shift in color from subhead to author name allows for a shift in content while the size, weight and style remain the same.

# 30 Hierarchy using weight

**FATTER IS MORE VISIBLE.** Letters that have wider stems and stroke widths have a stronger presence on the page. Weightier forms may supersede position and size as a determinant of hierarchy; however, typographic hierarchy is

relative, therefore it depends on how weighty versus how big versus how prominently positioned (see “Theory of Relativity II” on page 106).



**Project**  
Environmental graphics  
and digital design for  
MahaNakhon

**Studio**  
Pentagram

**Art Director**  
Eddie Opara

**Designers**  
Brankica Harvey and  
Pedro Mendes

**Developer**  
Kiattiyot Panichprecha

**Architect**  
BuroOS

**Client**  
Pace Development Co., Ltd.

The electronic signage changes  
second by second but always  
retains a sense of hierarchy using  
typographic weight.





**Project**

*What's Out There: Images from Here to the Edge of the Universe*

**Company**

Hopkins/Baumann

**Creative Directors**

Will Hopkins and Mary K. Baumann

**Images**

Nasa/JPL/Space Science Institute

**Client**

Duncan Baird Publishers

The stacked title employs weight as well as width to create a justified block of text; the word *OUT* is emphasized by its weight, though the letters are much smaller.



**Project**

Avoid One Thing

**Company**

Alphabet Arm Design

**Designer**

Aaron Belyea

**Client**

SideOneDummy Records

The logo and its legend both use a weight shift (and a shift in width) to separate and emphasize. Interestingly, the wider word *ONE* appears more prominent than the weightier words on either side, though the point size is the same, perhaps partly because it is centered.

# 31 Hierarchy using color

**STRONG COLOR CREATES “POP.”** While black and white provide the highest level of contrast, a piece of text in a burst of color can become more prominent in the hierarchy of elements that are present (depending on other factors such as size, weight, typestyle, and position).



deborah wye & wendy weitman  
**extending a heritage**  
 european prints, books, and multiples  
 and their institutional network

### In a period of instant communication

and growing interdependence throughout the world, there is undoubtedly a need for greater knowledge and understanding of cultural similarities and differences. It is remarkable that the contemporary art history of Europe, surely the continent with the closest ties to the United States, has not been more widely exhibited and understood outside the realm of specialists. There was a time, beginning in the late 1940s and reaching into the 1970s, when American art, and particularly that created in New York, was at the forefront of critical and popular artistic thinking, with scant attention paid to work produced elsewhere. American art was not only widely seen in European museums and galleries but also had an impact on European artists. This represented a shift following the end of World War II, as Europe rebuilt and America's economic and political structures dominated. The capital of the art world was said to have moved from Paris to New York, and artists such as Jackson Pollock and Andy Warhol became first American and then international art stars. But as recent decades have unfolded, more contemporary art from Europe has been shown in the United States, particularly since the 1980s, and it has become clear that its rich history and contributions deserve further attention.

As radical voices emerged from Paris to Turin, Brussels to Düsseldorf, artists from the 1950s to the present overturned accepted notions of artistic practice. Painting and sculpture took on new subjects and new structures; art began demanding new kinds of participation from the audience; and longtime traditions were reinvigorated. As artists expanded their creative visions, printed and editioned formats, with their inherent properties of transference, reproduction, sequencing, and multiplicity, were essential vehicles for enhancing and further articulating their practices. This study examines 118 artists, collectives, and journals from twenty countries with an inclusive approach to these mediums that reflects the inventive choices made by leading figures of the period. Artists from Richard Hamilton and Gerhard Richter through Daniel

Paul Moravcsik.  
 Rick Diblas (detail), 2002.  
 One from a portfolio of  
 twelve screenprints  
 comp. 18 1/2 x 26 1/2" (47 x 67 cm).  
 PUBLISHED: The Paragon  
 Press, London. PRINTED:  
 Colsonor Editions Ltd., London.  
 EXHIBITION: The Museum of  
 Modern Art, New York. Gift of  
 Charles Booth-Clibborn and  
 The Paragon Press, 2006.

**Project**  
 Eye on Europe

The modest typography adds just a bit of color for emphasis; this is very effective because of the restrained palette of the spread.

**Company**  
 Pure+Applied

**Client**  
 Museum of Modern Art

**Project**  
Great British Food

**Design Director**  
Joseph Luffman

**Designer**  
Joseph Luffman

**Client**  
British Food Fortnight /  
The Type Museum

The entire joke rests upon the selective use of color in this poster to "reveal" a hidden message.

POTTED SHRIMP • STEAK & KIDNEY PUDDING • KHUBARR CRUMBLE • FORAGER'S SALAD • FAGGOTS CHIPS & PEAS • HAGGIS • CHICKEN TIKKA MASALA • SCONES with JAM & CREAM • ETON MESS • ROAST TURBOT with ASPARAGUS • STICKY TOFFEE PUDDING

# GREAT

BROCCOLI & STILTON SOUP • DORSET BLUE LOBSTER • COLCHESTER NATIVE OYSTERS • CHITTERLINGS • FISH CHIPS & MUSHY PEAS • BOILED MUTTON with CAPER SAUCE • CUCUMBER SANDWICH • WELSH RAREBIT • GAME PIE • BEDFORDSHIRE CLANGER

# BRITISH

BANGERS & MASH • SMOKED SALMON • CORNISH PASTY • CHEESE & PICKLE • RACK OF SALT MARSH LAMB • ROAST HIGHLAND BEEF & YORKSHIRE PUDDING • BACON & EGG ICE CREAM • TOAD IN THE HOLE • SUMMER PUDDING • SHEPHERD'S PIE

# FOOD

MELTON MOWBRAY PORK PIE • MANK KIPPERS • VENISON with BITTER CHOCOLATE SAUCE • BREAD & BUTTER PUDDING • PEA & HAM SOUP • OXTAIL STEW & DUMPLINGS • SPOTTED DICK & CUSTARD • CRAB SALAD • SCOTCH EGG • LANCASHIRE HOTPOT

**British Food Fortnight**  
British Food Fortnight is the biggest national celebration of the diverse and delicious range of food that Britain produces.  
22 September - 7 October 2007  
[www.britishtypefortnight.co.uk](http://www.britishtypefortnight.co.uk)

**International Type Academy**  
The International Type Academy (ITA) is a collection of design professionals who support and promote the interests of London's Type Museum. This poster has been produced by the ITA in support of British Food Fortnight.

**GREAT BRITISH FOOD**  
INTERNATIONAL TYPE ACADEMY

# 32 Hierarchy using contrast

**HIGHER CONTRAST SEPARATES** background from foreground. Separation can also be emphasized using outlines, hard drop shadows, soft drop shadows, and any combination of these effects. Especially when there is a

complex background, whether an image or typographic texture, extra care must be taken to create sufficient contrast between the type and what is behind it.

**Project**  
Show poster

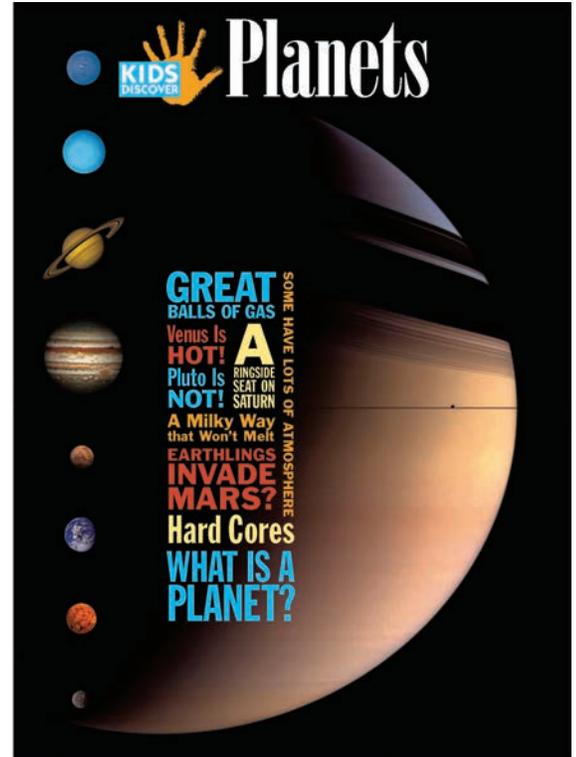
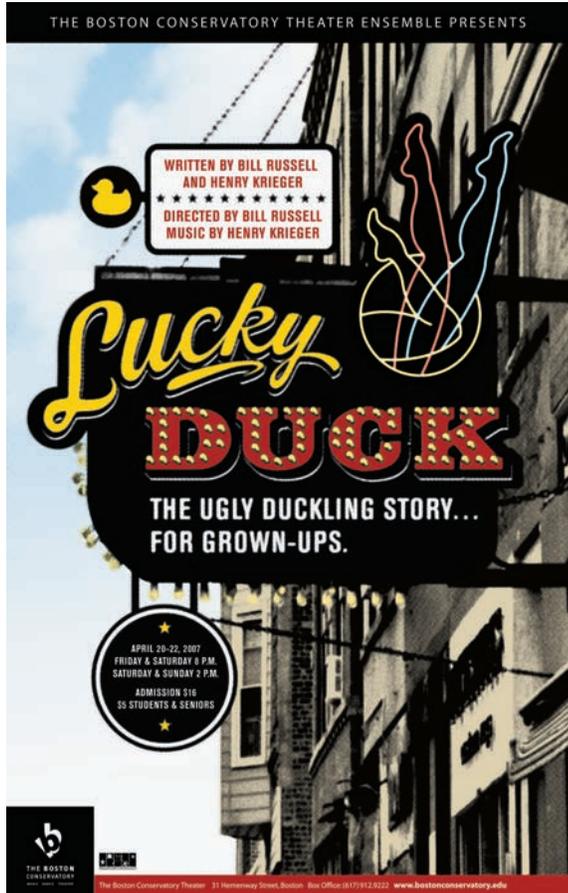
**Company**  
Alphabet Arm Design

**Art Director**  
Aaron Belyea

**Designer**  
Ryan Frease

**Client**  
The Boston Conservatory

A "faux" sign provides a strong background contrast for the text; an interesting mix of styles uses outlines and drop shadows to stand out.



**Project**  
Cover

**Company**  
Hopkins/Baumann

**Creative Director**  
Will Hopkins and Mary K. Baumann

**Designer**  
Wenjun Zhao

**Images**  
Saturn: Nasa/JPL/  
Space Science Institute  
Planets: Medialab, ESA

**Client**  
*Kids Discover*

Hierarchy is created here using size and weight, but moderated by color. For example, though some of the text in blue is larger, the smaller text, some of which is in shades of gold and yellow, stands out more because its relative contrast against the background is greater.

**Project**  
Brand identity

**Studio**  
Pentagram

**Art Director**  
Harry Pearce

**Designers**  
Johannes Grimmond  
and Alex Brown

**Project Manager**  
Tiffany Fenner

**Client**  
The Old Vic

A single typeface with a single weight and width varies by three characteristics in this series of theater posters (part of a larger identity project): size, color, and outline. These factors determine the hierarchy of information. The type color contrast with the backgrounds are highest for the names of the productions, with "The Old Vic" always in white, against a strongly saturated background.



## 33 Hierarchy using orientation

**DEVIATION FROM THE STANDARD BASELINE** introduces the impression of motion and imparts dynamism to type. However, there should always be a design rationale for simply tilting a baseline; this technique alone is not a substitute for good design.



**Project**  
Espresso mug set

**Design Director**  
Sandro Franchini

**Designer**  
Sam Becker

**Client**  
Crate and Barrel

There is a feeling of playfulness in the swooping letters on this series of coffee mugs, each which change size as well as orientation, creating a sensation of depth and motion.

**Project (opposite)**  
Book series

**Art Director**  
Lauren Panepinto

**Designer**  
Lauren Panepinto

**Client**  
Orbit Books

The powerful use of bold sans serif stands out, despite the vertical orientation of the titles. Running the titles and authors vertically allows space for a more powerful use of the artwork on this series of book covers.

**Project**  
Feature spread

**Design Director**  
Amy Rosenfeld

**Art Director**  
Douglas Adams

**Illustrator**  
John Hendrix

**Client**  
This Old House

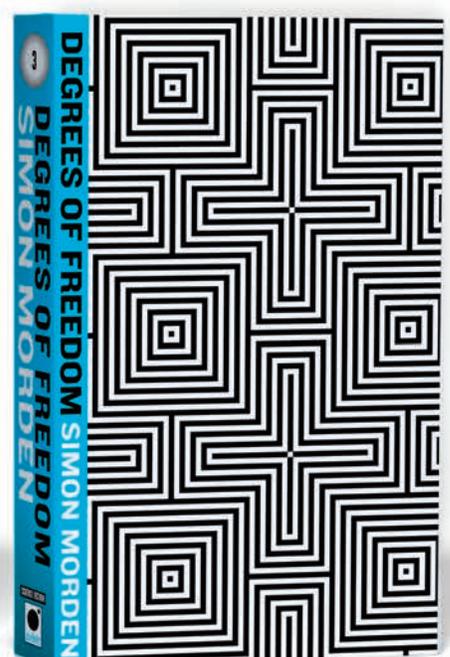
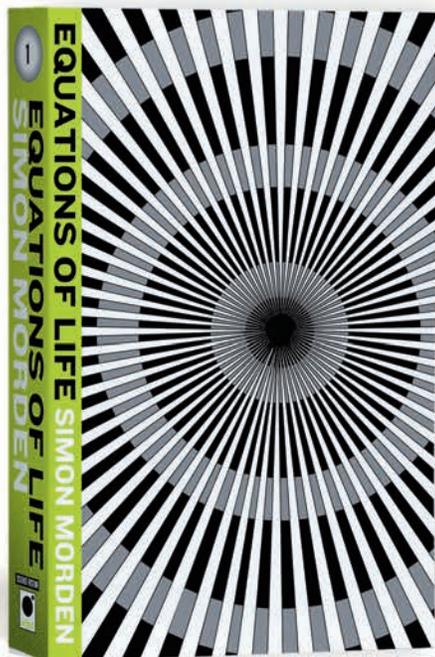
Bumps and lumps in the remodeling process are the subject of this story, and the typography reflects the chaotic voyage in its off-kilter title treatment.

**On The Couch With This Old House**

Wherein our reader therapists listen to your remodel sob stories and offer strategies to avoid that next home-improvement trauma—no inner child involve

Illustrations by John Hershey

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# 34 Hierarchy using special effects

WITH THE ADVENT of easy-to-use effects palettes in commonly available design software, it was inevitable that the result would be the overuse of special effects in typographic design. However, when properly deployed, these special effects (such as beveling, debossing, glows, feathering, etc.) may be very useful and striking, elevating a simple typographic design into memorable imagery.

**Project**  
Transformers

**Designer**  
Jakub Stepien

**Client**  
Center for Contemporary  
Art in Warsaw

The concept of “transforming” for an art exhibition, reflecting political, cultural, and economic transformation in Russia and Poland, finds its visual solution in the realm of special effects; the typography is bursting forward from the perspective of a deep central point.





**Project**  
Cover

**Creative Director**  
Donald Partyka

**Client**  
*Americas Quarterly*

A layered 3D rendering visually represents high technology. It is clearly the most prominent headline on the cover; the subhead is dimensionalized but much smaller and positioned lower. The letters *TECH* are deeply dimensionalized and highlighted, each is unique, which suggests that a variety of technologies will be addressed inside.

**Project**

All About the Money

**Company**

Thirst

**Designer**

Rick Valicenti

**Client**

ESPN/Thirst

Bling carried to an extreme and dizzying digitally enhanced degree is the force behind this "diamond-encrusted" headline.



## THE WORD

# 35 To kern or not to kern

**THE SHAPES OF LETTERS** come from a variety of sources (Greek, Roman, Phoenician, Hebrew) and therefore are not inherently designed to fit together. In our digital world, type designers embed kerning pairs in their typefaces, which usually work well at the text type level (subject to adjustments to the hyphenation and justification settings, which can be customized by the designer). When type is used

at a size larger than text size (above 14 point), small disparities and deviations in the spaces between the letters become more evident, and it is the designer's duty to rectify these by adjusting the kerning manually. Certain combinations of letters require more adjustment than others. In every case, the object is to create optically consistent kerning.

### Project

Cover

### Creative Director

John Klenert

### Art Director

Christine Bower

### Designer

Greg Gradbowy

### Illustrator

National Forest

### Client

Billboard

Going against the conventional expectation of optical consistency (where extra space would have been added between narrow vertical letters), the *Billboard* logo has been tightened instead, even touching the rounded shapes and tucking the *d* under the *r*. This tight kerning makes for a unique mark and has the added advantage of allowing the long word to be as large as possible, bounded only by the cover's border.



**Project**  
Nectar Wine Bar

**Company**  
Alphabet Arm Design

**Designers**  
Aaron Belyea and Ira F. Cummings

**Client**  
Jai Jai Greenfield and Eric Woods

Very open kerning of this logo suggests the spaciousness of open flowers, supporting the hummingbird illustration.

# nectar



WINE BAR

SUMMER 2008

FALL 2008 | \$9.95  
AMERICASQUARTERLY.ORG

POST-ELECTION ISSUE

# Americas

THE POLICY JOURNAL FOR OUR HEMISPHERE

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**Michelle Bachelet**  
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0 74470 24074 7 8 3 >

AMERICAS QUARTERLY: THE POLICY JOURNAL FOR OUR HEMISPHERE

VOLUME 2: NUMBER 4

Memos to the President-Elect

**Project**  
Cover

**Creative Director**  
Donald Partyka

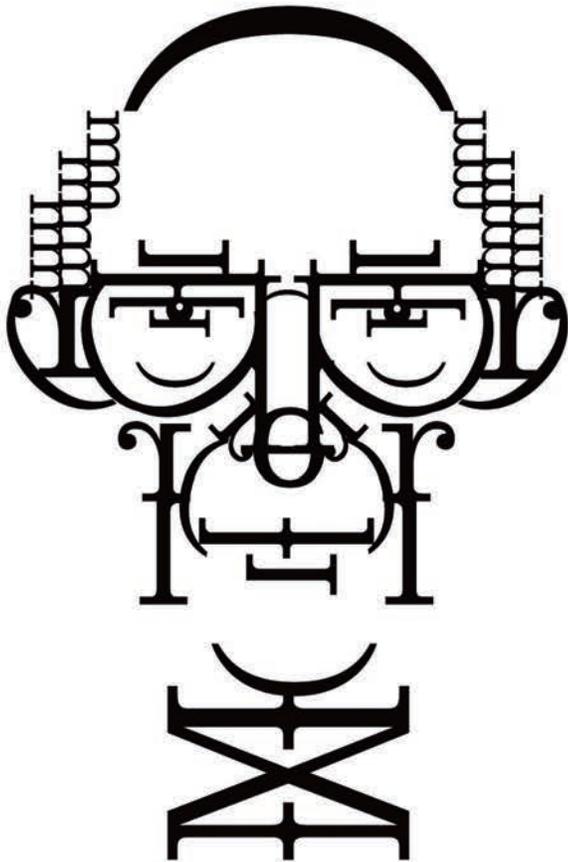
**Client**  
Americas Quarterly

The letters of the headline have been customized to allow super-tight kerning for a powerful and punchy effect.

## THE WORD

# 36 Type as image

ONE OF THE JOYS of working with letterforms is their uncanny ability to be shaped into images. For designers who enjoy “playing,” typographic forms in all of their infinite variations are like a gigantic set of Legos, building blocks that allow us to create images that speak to viewers both as visuals and as text.

**Project**

*Men of Letters & People of Substance*

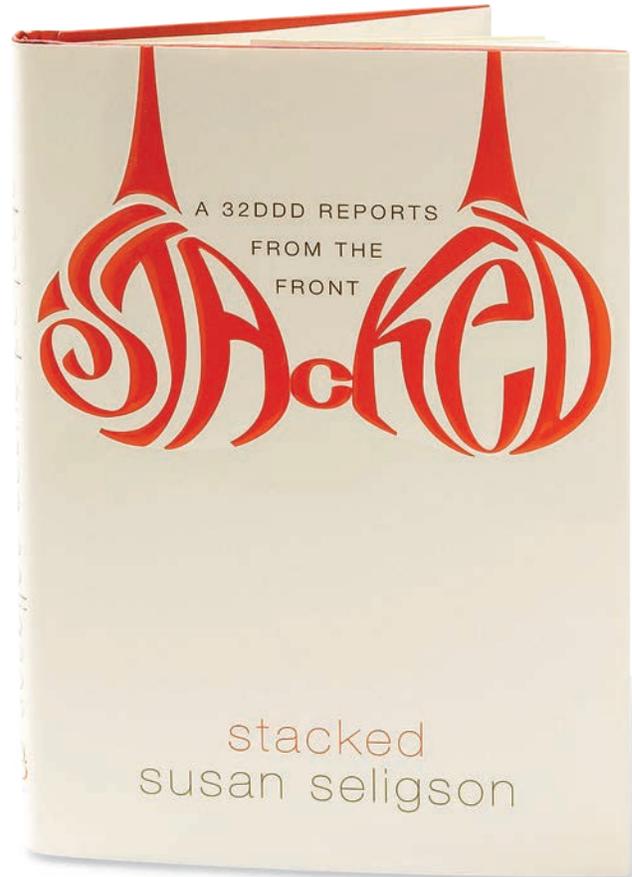
**Creative Director, Designer**

Roberto de Vicq de Cumptich

**Client**

David R. Godine, Publisher

Likenesses built from characters using a single font are a charming use of type as image.

**Project**

*Stacked* cover

**Art Director**

Amy King

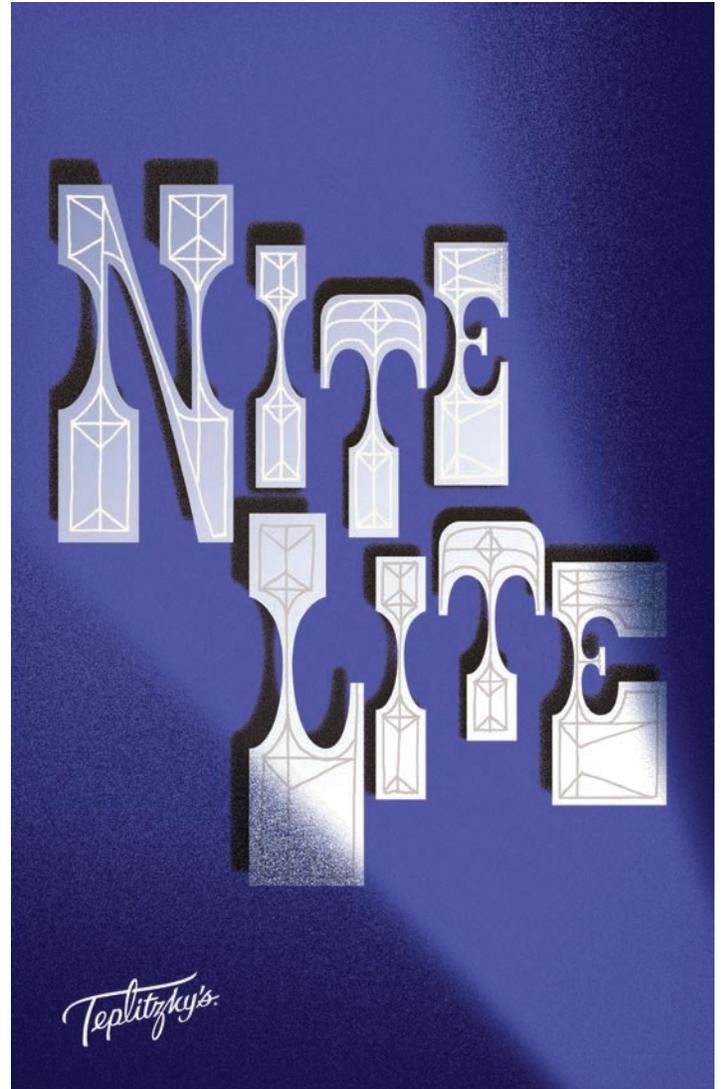
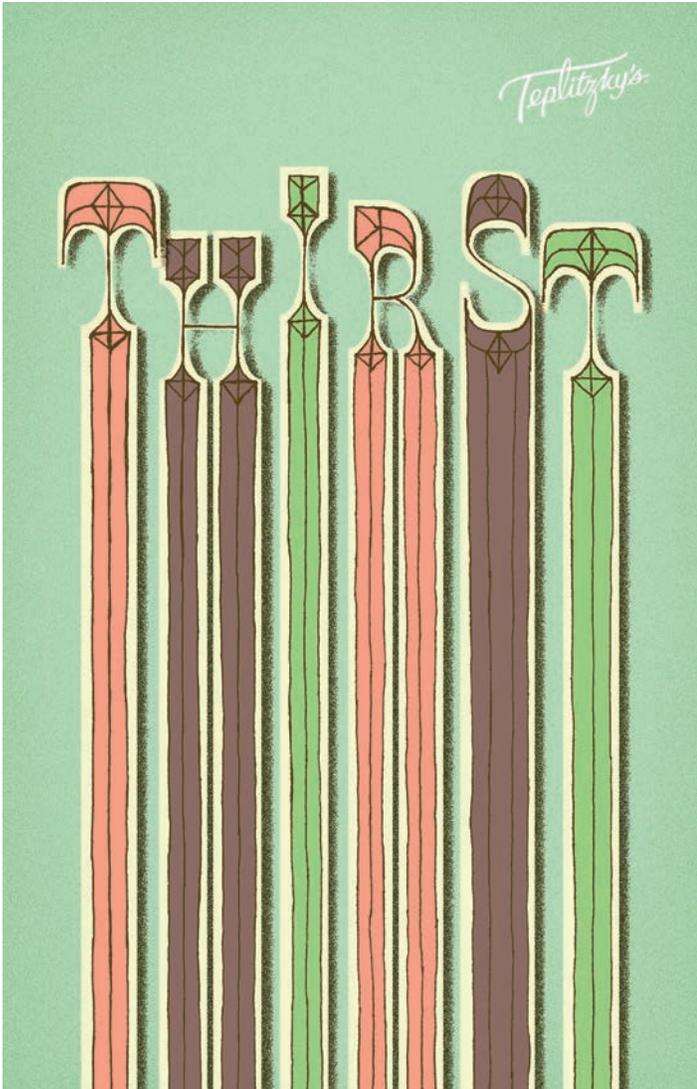
**Designer**

Roberto de Vicq

**Client**

Bloomsbury

For this book cover title, text and image become one as the customized letterforms are tucked together to form the shape of a brassiere.



**Project**  
Restaurant identity

**Company**  
Mucca Design

**Creative Director**  
Matteo Bologna

**Designer, Illustrator**  
Steve Jockisch

**Client**  
Teplitzky's

Customized letterforms have been stretched and lit (parts of a series of restaurant menus) to make them function as illustrations as well as literal text.

## THE WORD

# 37 Three-dimensional type

**WHETHER BUILT IN A DIGITAL 3D** environment such as Maya, or whether hand-drawn, physically constructed, or implied by drop shadows, three-dimensional type lends extra weight and impact to a typographic design.

Depth and bulk help type stand out in three-dimensional spaces such as those in environmental and exhibition graphics, but they can also enhance print and digital projects.

### Project

Liquid Stone: New  
Architecture in Concrete

### Exhibition Graphic Design

Pure+Applied

### Exhibition Design

Tod Williams Billie Tsien  
Architects

### Photographer

Frank Oudeman

### Client

National Building Museum

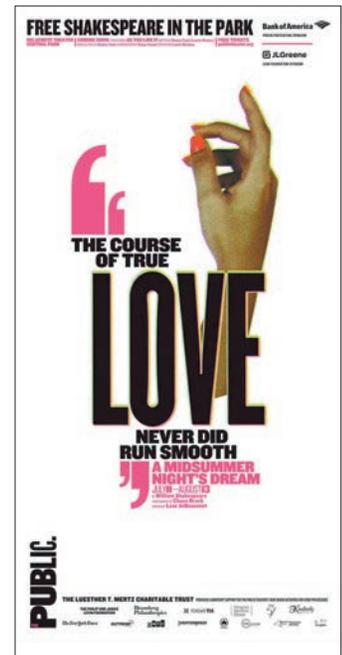
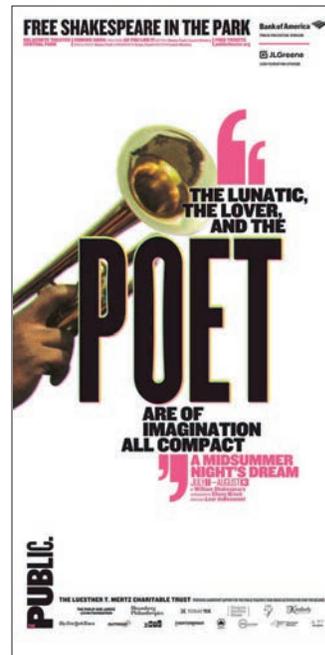
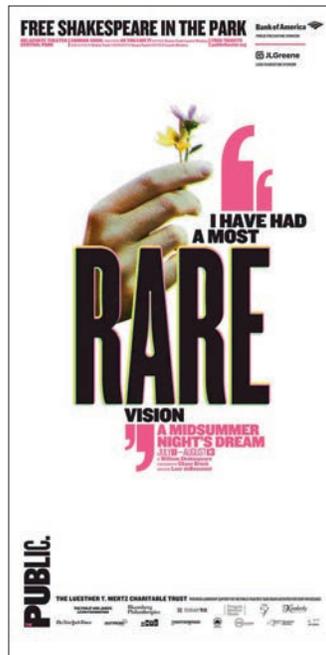
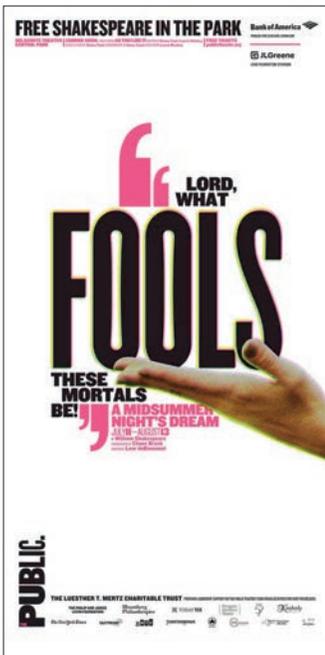
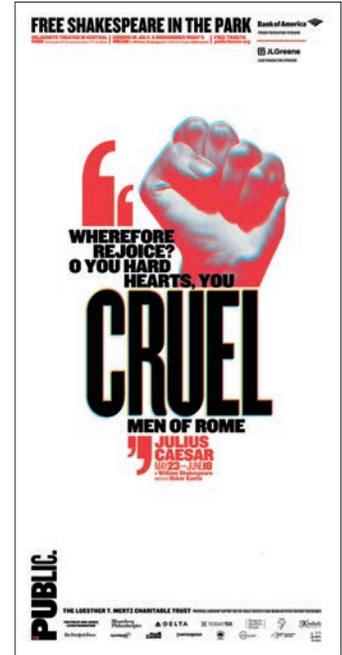
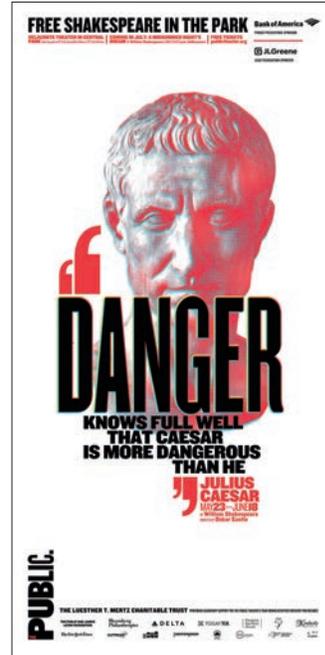
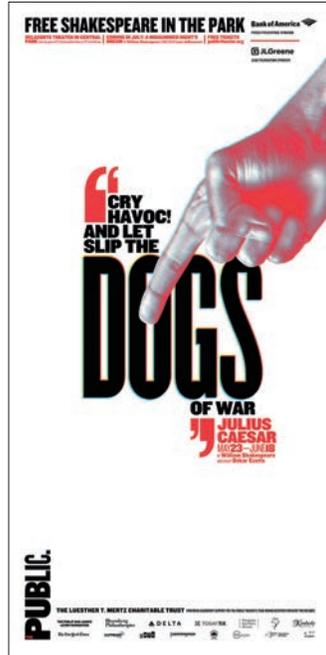
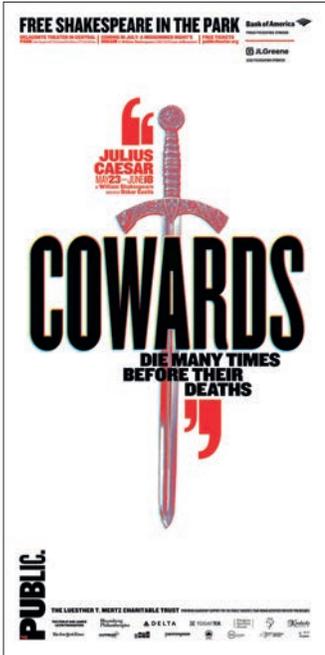
Exhibition signage for concrete in new architecture has depth and shadow; the segmented letterforms represent the forms built to shape poured concrete.

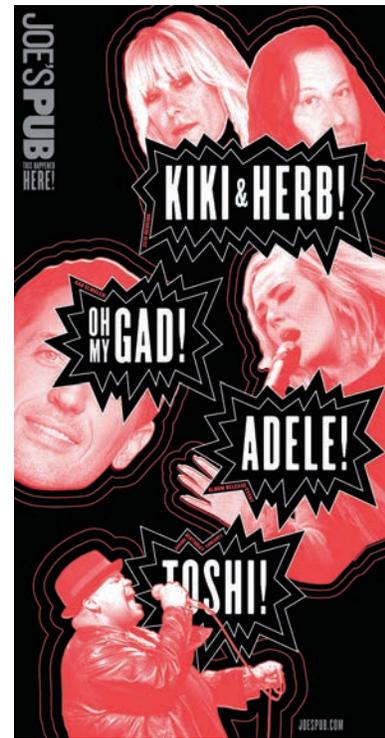
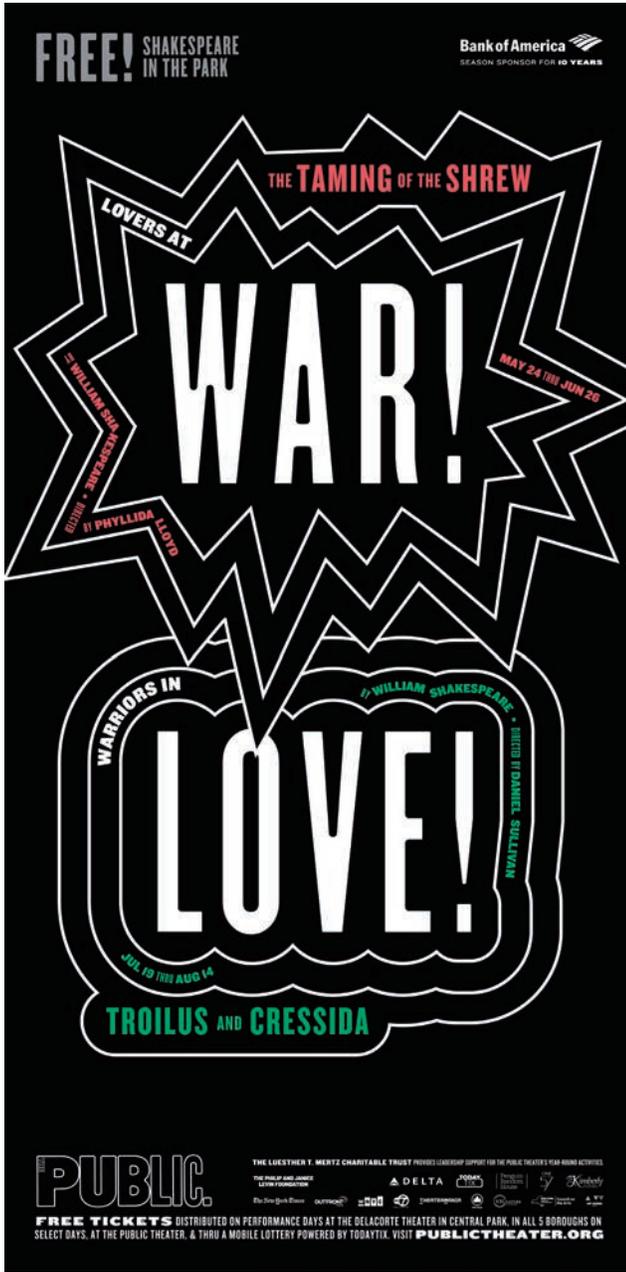




# 38 Repetition

A POWERFUL WEAPON in every designer's arsenal, repetition works equally well using typographic form. Repetition creates emphasis and mass; it can be used for pattern or texture as well as for impact.





**Project**

Environmental graphics and campaign for Shakespeare in the Park

**Studio**

Pentagram

**Art Director**

Paula Scher

**Designers**

Tammy Shell, The Public Theater  
Kameron Neal  
Margalit Cantor (this page)  
Dora Godfrey (opposite page)  
Collaborator: Kirstin Huber

**Client**

The Public Theater

The most recent project in a decades-long partnership between Paula Scher and The Public Theater, these graphics make the most of heavy repetition of critical design elements: typography, color, imagery, and supporting graphic elements. They are instantly identifiable both as an annual iteration of the Shakespeare Festival's identity and as a long-running series.



## THE WORD

# 39 Deconstructed type

**PIECES OF TYPOGRAPHIC FORMS** have a beauty all their own. They can be used as ornament, as navigational devices, as pattern. Something old may attain an entirely new look when its parts are disassembled, reassembled, or partially assembled.



**Project**  
Identity

**Design Director**  
Domenic Lippa

**Client**  
London Design Festival

A design festival was branded with a deconstructed pattern of letterforms in vermillion and reversed bold lowercase type.



**Project**

Identity

**Company**

Pentagram

**Designer**

Michael Bierut

**Client**

Saks Fifth Avenue

Splitting apart the long-standing script logo of the legendary department store, varying iterations of black-and-white patterns were applied to every possible surface, including store awnings and window displays.



# 40 Vertical stacking

**OFTEN DONE FOR THE SAKE OF CONVENIENCE** or because of ignorance, vertical stacking is generally inadvisable. Because different letters have significantly different widths, centered vertical stacking creates ugly shapes with

neither vertical nor horizontal alignment. A much better solution is simply to turn the type on its side so that its baseline remains intact (this helps the reader, too). However, as with all rules, this rule, too, can be successfully broken.




give  
your  
grill  
the  
works

Turn your burger-flipping station into an outdoor kitchen where you can prep, cook, and clean up all in one place. Here's how

NOTHING DRAWS A CROWD LIKE THE KITCHEN, but who wants to hang out—never mind cook—indoors on a gorgeous summer day? Not us. The solution: Move the kitchen outside. But simply plunking a grill on the patio really doesn't do the trick. What you want is a workstation that's practical enough to turn out a meal and attractive enough to bring cook and guests together to share a drink and shoot the breeze—just like your indoor kitchen, but with a better view.

Industrial designer Ed Potokar, a grill master who much prefers outdoor cooking to the indoor variety, designed the outdoor kitchen shown at left for the Accord, New York, house he shares with his wife, This Old House design director Amy Rosenfeld. But when grilling season arrived this year, Potokar was still charring chops and brats on the gas grill he had propped on a makeshift restaurant-cart stand—and longing for more room to prepare food and place platters. "If the meal's done and you want to take it off the fire," he says, "where do you put it down while you wait for the peppers to finish cooking?"

BY AMANDA LOCKY  
PHOTOGRAPHS BY WENDELL T. WEBBER  
STYLING BY DONALDA LA FRA

**Project**  
Feature spread

**Design Director**  
Amy Rosenfeld

**Art Director**  
Hylah Hill

**Photographer**  
Wendell T. Webber

**Client**  
*This Old House*

This clever headline treatment vertically "skewers" letters colored to look like vegetables ready for the backyard barbecue.

**Project**

Book design and exhibition design for "Revolution of the Eye"

**Studio**

Pentagram

**Art Director**

Abbott Miller

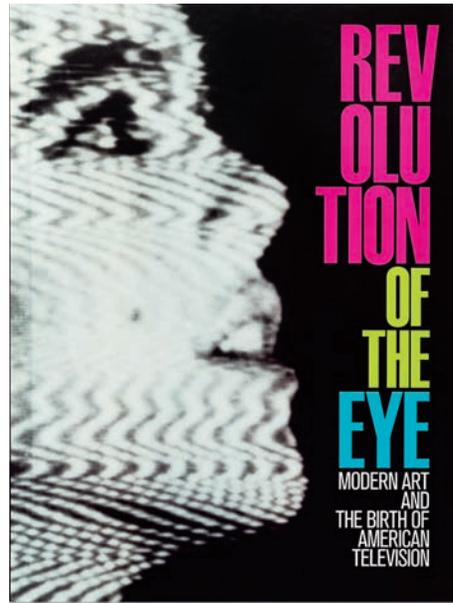
**Designers**

Jesse Kidwell, Yoon-Young Chai, and Jaeyoon Kim

**Client**

The Jewish Museum

Taking artistic license to create a tall shape works here because, even though the word *Revolution* has been broken up, it is the only possible interpretation of the word fragments.



# 41 See the shape

WITH CENTERED ALIGNMENT, or with any ragged edge, “bad rags” can be a problem. Always look for a balanced rag, one that does not inadvertently create a shape. When deliberately creating a shape from type, a skilled

designer will fill the shape with type in such a way that its texture is consistent, without gaps or heavy spots. (See “Theory of Relativity II” on page 106.)



**age:** You're 22. (Will you ever get a job you really like?) You're 32. (If only you'd known then what you know now.) You're 50. (Wait a minute... that can't be right.) This month we take a look at the Ages of Woman—the good, the bad, and the...no, honey, you can't wear Lycra anymore. Forty may be the new 30, but getting older still has an image problem. Why, we asked ourselves, should everyone be selling youth? Why not commission a few ads for maturity? Which we did. So read. Reap wisdom. Live joyously. You're only (fill in the blank) once.

1997 OCTOBER 202

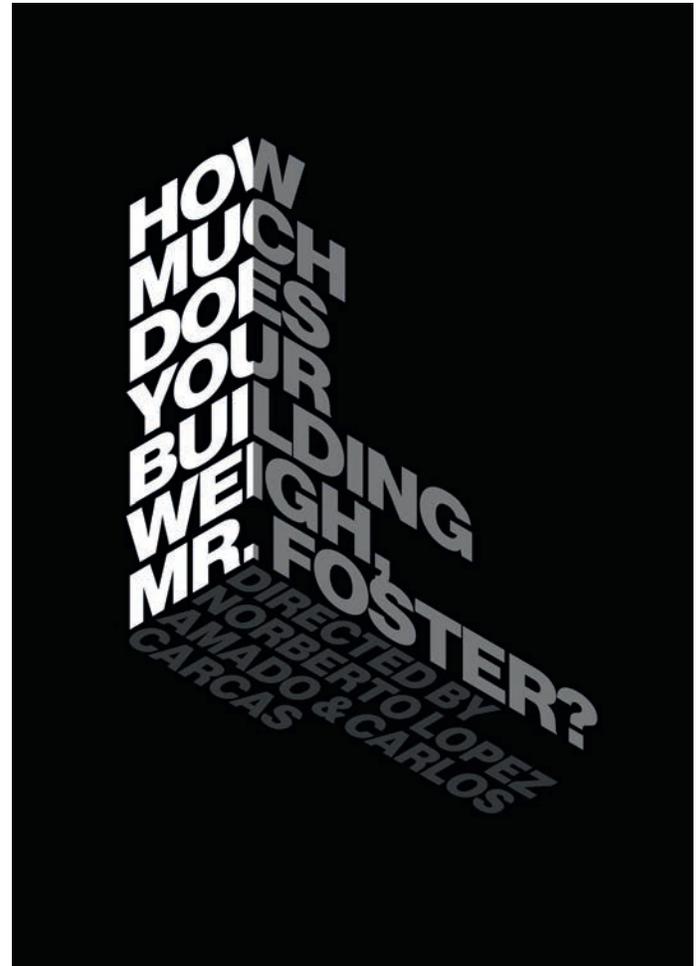
**Project**  
Feature spread

The sands of the hourglass, shaped by using letters as sand, illustrate a story on aging.

**Design Director**  
Carla Frank

**Designer**  
Kristin Fitzpatrick

**Client**  
*O, The Oprah Magazine*



**Project**  
Poster

**Design Director, Designer**  
Joseph Luffman

**Client**  
Carluccio's

A map of Italy for a food purveyor is built from the names of Italian dishes. Because the letters are all caps, they can be tightly stacked; a compressed letterform creates visual bulk; different sizes and orientation are used to vary the texture and create separation without extra spaces, so the shape can be tightly constructed.

**Project**  
Poster

**Art Director**  
Gabriel Benderski

**Designer**  
Gabriel Benderski

**Client**  
Gabriela Pallares

The 3-D effect of this poster typographically reflects the subject of the documentary, the British architect Norman Foster.

## THE WORD

# 42 Using cases

**MAJUSCULES ARE MAJESTIC.** Minuscules are modest. Uppercase and lowercase letters (so called because they were kept in separate drawers of the typographer's "case," or cabinet) have distinct purposes. Capital letters, as they are also known, speak loudly, while small letters are quieter.

Again, everything is relative; very lightweight uppercase letters in a simple sans serif might speak more quietly than a chunky slab serif lowercase. Everything depends on proportion and the mix.



### Project

Identity and packaging for a boutique condiment company

### Company

Mucca Design

### Creative Director

Matteo Bologna

### Art Director, Designer

Andrea Brown

### Client

The Gracious Gourmet

These completely lowercase labels in playful colors are warmly appealing. The lowercase is informal and approachable.

**Project**  
Tablet edition

**Creative Direction**  
Joe Zeff Design

**Client**  
Kids Discover

Cases are flipped here, as the enormous bold sans serif headline clearly dominates all other text in caps in the left panel.



# REAL SIMPLE

| life made easier |

What can you do  
in 15 minutes?

- \* Cook a healthy dinner
- \* Speed-clean your house
- \* Banish a bad mood
- \* Declutter your car
- \* Get some exercise
- \* Make easy home repairs
- \* Plan a party
- \* Dress 10 pounds thinner  
and more...



**Project**  
Cover

**Creative Director,  
Designer**  
Vanessa Holden

**Photographer**  
Ellen Silverman

**Client**  
*Real Simple*

Though the magazine's logo is in caps, the cover employs simple, modestly sized lowercase cover lines; unlike many magazines, it does not wish to "shout" visually. The core of its mission is to calm and reassure the reader.

# 43 The rule of three typefaces

CONVENTIONAL WISDOM HOLDS that most projects require only three typefaces, or, more precisely, three type families. All situations may be handled quite thoroughly with good compatible choices of the following: a good legible serif, a simple sans serif, and a display typeface (usually a serif typeface that has the refinements not usually found in

a serif text type). The available variations in weight, slope, and width should be more than adequate to handle the needs of the content. The primary benefit in this approach is the likelihood that, by limiting the typefaces, compatibility and harmony will be maximized.

**Project**  
Single page

**Redesign Art Director**  
Francesca Messina

**Co-Designer**  
Amy Rosenfeld

**Client**  
*Businessworld*

This complex page of type creates a compatible whole by using a serif appropriate for body copy, a condensed sans serif for contrasting body copy, and a slab serif for display. Each of these serves its own purpose, yet is harmonious with the whole.

**THINK BIG**

**ideas lab**

**1 Set Up Your Offices Abroad**

With quotas going away, how can small garment manufacturers tap global markets? The best way, according to Bharat Vedant,

*M. Anand*

**2 Hire A Pool of 250 Women Managers**

FINDING good talent to recruit, especially at middle and senior levels, can be difficult for small and medium enterprises. Hiring experienced and skilled staff for these positions can sometimes be uneconomical for

are senior managers with over five years of post-qualification experience. These are women who have chosen not to continue at a full-time job, but are willing to work part-time or flexible hours.

Depending on your requirements, you can hire a part-time professional in two ways. One, you can hire a person to work for lesser hours in a day, say from 9 a.m. to 2 p.m. Or you could hire the person

for an interim period, where a particular task needs to be taken care of. For instance, an IT firm could take on an interim project manager for a particular project for, say, six months. The manager would then be paid on the basis of the projects she implements. Thus, a company can set the terms based on productivity, instead of simply the number of hours put in.

*M. Anand*

**3 Recruit students to work offsite**

A key charge a huge mark-up and push up retail prices and something about students. But by selling direct-

ly, we enjoy better margins and offer prices," says Vedant. Ashapura has already bagged a few small orders as a through its New York and Cologne offices. A 500,000 pieces order is in the final stages of some this dealing.

*M. Anand*

**New York's garment district is the thread that ties this small business together.**

managing director, Ashapura Garments, a Rs 106-crore denim company, is to set up your own offices abroad. He opened an office in New York's Garment District at a monthly cost of Rs 3.5 lakh. This includes the office space, two local employees (with salaries of \$2,000 and \$1,500) and two employees from India. He set up a similar base in Cologne, Germany, at a cost of Rs 2.5 lakh a month. "This is better than using agents. They charge a huge mark-up and push up retail prices. But by selling directly, we enjoy better margins and offer lower retail prices," says Vedant. Ashapura has already bagged a few small orders through its New York and Cologne offices. And a large 500,000 is.

*M. Anand*

**Rajesh hires women who want to work part time or flexible hours.**

such businesses. Hiring a part-time manager could be the way to balance costs without compromising on the required skills.

Chennai-based recruitment firm Avtar's I-WIN (Interim Women managers' Interface Network) division provides precisely this option. It has more than 250 women managers available for recruitment on its network, across various sectors. And at least 40 per cent of them



# IN EARLY

SEPTEMBER 2006, a vice president of Wal-Mart sent a highly personal email to his boss through what he thought was a safe email account. "My Gmail is secure," Sean Womack assured Julie Ann Roehm, the company's senior vice president for marketing communications. "Write to me. Tell me something, anything.... I feel the need to be inside your head if I cannot be near you."

Roehm had persuaded the company to hire Womack only three months before. "I hate not being able to call you or write you," she replied. "I think about us together all of the time. Little moments like watching your face when you kiss me. I loved your voicemail last night and love the idea of memory and kept thinking/wishing that it would have been you and I there last night." Then she signed off, saying she had to take her two children to the park.

Unfortunately for Roehm and Womack, who were both married to other people, their intimate email exchanges would become public in a legal dispute between Roehm and their employer. Wal-Mart learned about the relationship while investigating Roehm for accepting gifts from an ad agency that received a huge contract with the retailer. Ultimately, Wal-Mart fired both execs for violating company policy and later accused them of carrying out a love affair on company time.

Largely overlooked in the furor was the role that Wal-Mart's internal security department had played in digging up the salacious details. This department, a global operation, was headed by a former senior security officer for the Central Intelligence Agency and staffed by former agents from the C.I.A., the Federal Bureau of Investigation, and other government agencies. A person familiar with the episode said in an interview that an ex-C.I.A. computer specialist was involved in piecing together the email evidence—which included copies of Womack's private Gmail messages, provided by his estranged wife—and that another former government agent had supervised the overall investigation.

**COMPANY MAN**  
After 16 years in the C.I.A., Mike Baker redirected his skills toward corporate espionage, co-founding the investigation firm Diligence. Photographed in New York in November '06.

100 Condé Nast Portfolio, January 08



**Project**  
Feature spread

**Creative Director**  
Robert Priest

**Designer**  
Jana Meier

**Photographer**  
Matt Hoyle

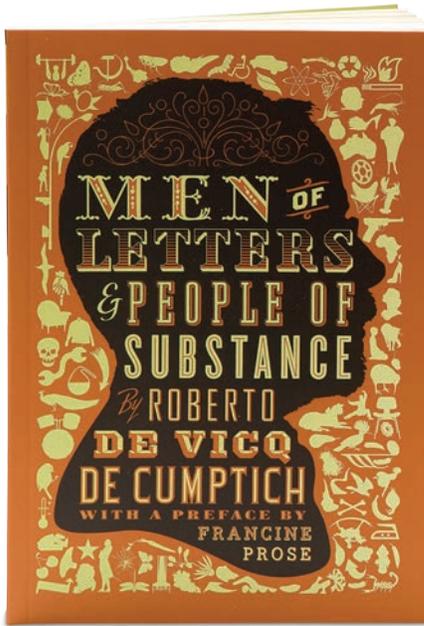
**Client**  
Condé Nast Portfolio

A finely detailed serif designed for display is used with a serif typeface for body copy, accented with a limited use of sans serif. All of the needs of this content are adequately served by these three choices.

# 44 Mixing many typefaces

**TYPOGRAPHIC CACAPHONY CAN BE APPEALING** when in the hands of a skilled designer (otherwise, it can be a nightmare of conflicting forms). Mixing many typefaces works best when there are extreme differences in the type choices; this implies intent and control underlying the

mishmash. When mixing typefaces within a document, bear in mind that, as always, each choice should serve a specific need and must exist in a harmony and balance with other typefaces. It is never a good idea to use different typefaces for no good reason.

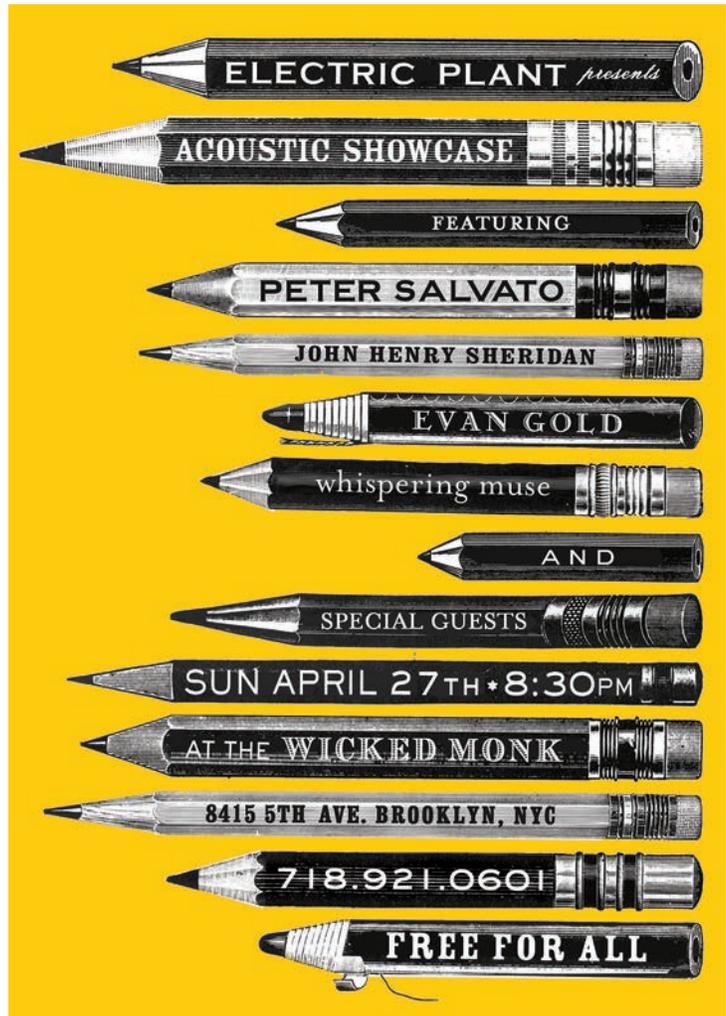


**Project**  
*Men of Letters & People of Substance*

**Creative Director, Designer**  
Roberto de Vicq

**Client**  
David R. Godine, Publisher

The title, encapsulated within the silhouette of a head in profile, alludes to the content: this book contains portraits of literary figures made entirely from type characters, one font per portrait. A mosaic of dingbats surrounds the silhouette; these, too, are used for portraiture in the book.



**Project**  
Acoustic Showcase poster

**Designer**  
Lauren Panepinto

**Client**  
Electric Plant

An irregular collection of pencils serves as text placeholders for an invitation; because each pencil is different in function and style, the typeface used on each pencil is different. The multiplicity of typefaces works because each is confined in its own space and shape.

**Project**  
Special section opener

**Company**  
*The New York Times*

**Art Director**  
Wayne Kamidoi

**Illustrator**  
Lorenzo Petrantoni

A highly organized cacaphony of typography, tiny shapes and images form a tightly crafted whole. This image is deliberately intense. It's typographic nuances invite and reward deep inspection.



[RORY SMITH ON VLADIMIR PUTIN'S WORLD CUP GAMBLE](#) PAGE 3 | [ANALYSIS OF THE 32 TEAMS](#) PAGES 4-7  
[THE NEIGHBORHOODS THAT BUILT FRANCE INTO A CONTENDER](#) PAGE 8 | [KEY PLAYER FOR MEXICO? ITS MENTAL COACH](#) PAGE 10

ILLUSTRATION BY LORENZO PETRANTONI

## THE WORD

# 45 Mixing type using contrast, weight, or color

**BUTTING LIGHTWEIGHT LETTERS** up against heavy-weight ones, or changing color, while using one size within a single type family allows words to be combined that might otherwise need a letter space. Within a single word, two (or more) ideas can coexist yet also be separate, with distinctly different emphasis. This is a display-only design solution that has been used successfully in many arenas.

If the needs of the content can be served with the use of different members of a broad-based type family, it is almost always better to do so. If the content requires something more for its full expression, then and only then is it desirable to introduce additional faces; as they like to say in government, it is on an “as-needed basis.”

### Project

Cover

### Art Director

Arem Duplessis

### Designers

Arem Duplessis and Leo Jung

### Photographer

Horacio Salinas

### Client

*The New York Times Magazine*

Although a single weight of display type is used for the cover lines, emphasis and levels of hierarchy are achieved through variations in color and size. Despite the light weight of the type, the high contrast with the background ensures legibility.



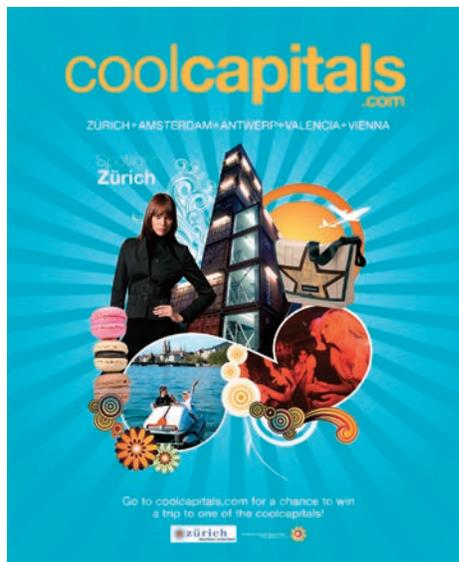
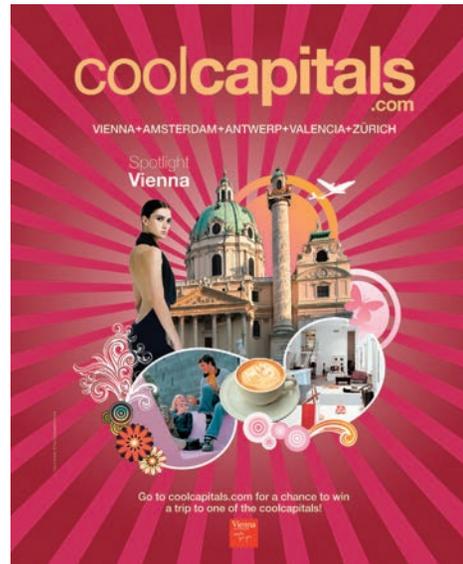
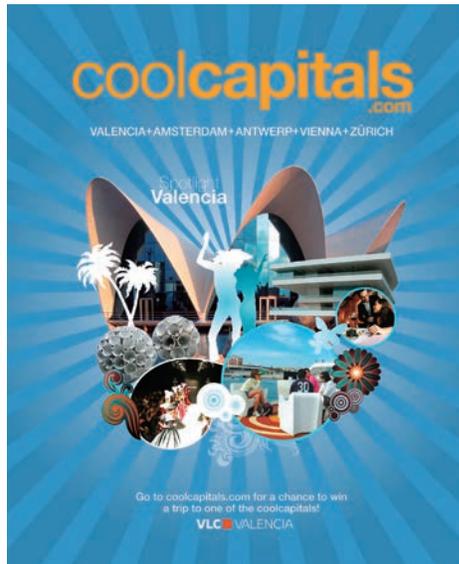
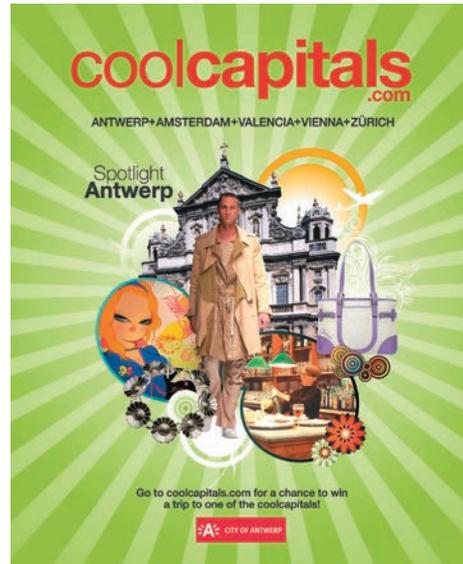
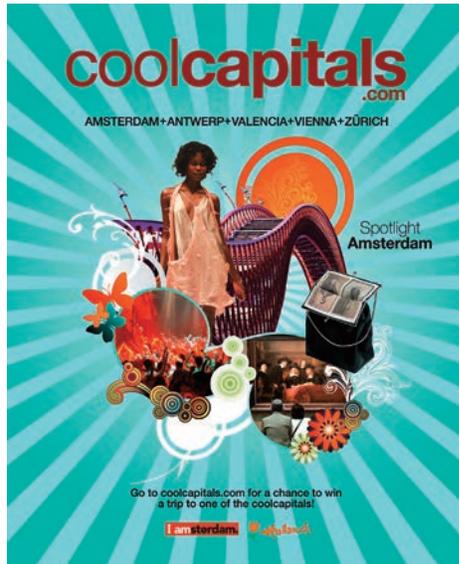
**Project**  
Advertising campaign

**Creative Director**  
Johanna Savad

**Art Directors**  
Michi Turner and Shamona Stokes

**Client**  
The Netherlands Board of Tourism and Conventions

The two title words can coexist without a word space because they are differentiated by weight. These ads have a great deal of visual energy; a single type family is employed.



# 46 Mixing typefaces using historical compatibility

**TYPE DESIGN REFLECTS ITS ERA**, so multiple typefaces within a single project should be historically compatible, i.e., designed within a similar time frame, or a revival from that time frame. Another method for choosing

typefaces that are historically compatible might be to choose from the designs of a single type designer. As with all type choices, the faces should work with the content; historical considerations are not the only factor.



**Project**  
Package

**Art Director, Designer**  
Louise Fili

**Client**  
Bella Cucina

Dolci Biscotti packaging was designed using various Victorian-era typefaces that were scanned from old type books and redrawn.

**Project**

Package

**Art Director**

Louise Fili

**Designers**

Louise Fili and Chad Roberts

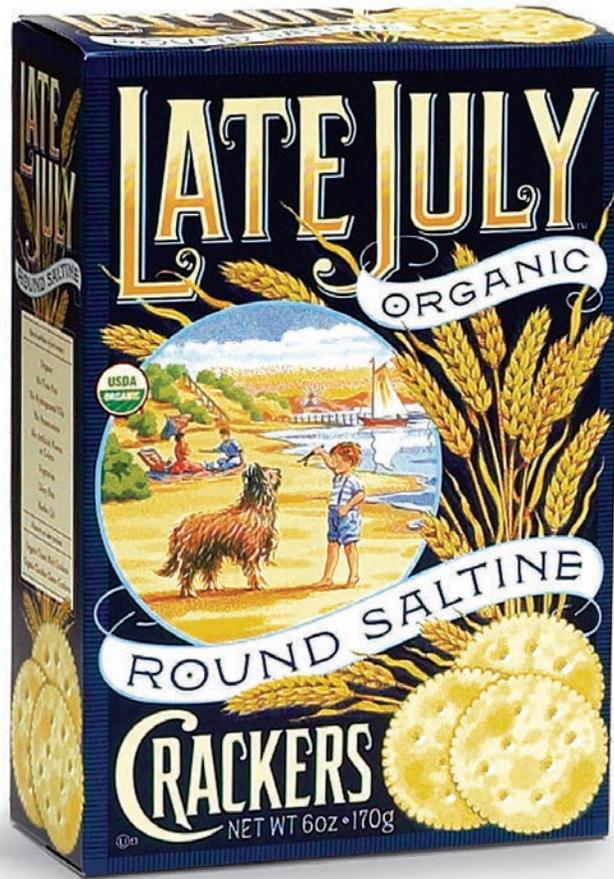
**Illustrator**

Graham Evernden

**Client**

Late July

The Late July package was inspired by early twentieth-century cracker packaging. Everything was hand lettered, including the net weight copy.



**Project**

Barker & Mills  
cocktail cherries

**Art Director**

Lauren Panepinto

**Designer**

Lauren Panepinto

**Photography**

Lauren Panepinto

**Client**

Ryan Barker

A wonderful mix of vintage typefaces, this package design perfectly evokes a golden age of mixology. The crosshatched sans serif type and classic red-and-black-on-ivory palette hearkens back to the era of the general store.



# 47 Familiarity breeds legibility

**LEGIBILITY IS PARAMOUNT** in most type-driven projects, so be careful to choose typefaces with design elements that are easy for the reader to grasp immediately. Many typefaces, because of their frequent usage and wide avail-

ability, have especially recognizable features and proportions. Readers should be able to “decipher” the letterforms within a split second. As with all things, our comfort level is determined by previous experience.

**WITH HIS TRIAL APPROACHING, in the unsettled autumn of 2006, Conrad Black was feeling distinctly nostalgic for the Canada that made him, the homeland that he had renounced some five years earlier as not being good enough.**

Having found no comfort cosseted in the crimson robes of a Lord of the Realm in Westminster, he wished to expedite his return to the country he had abandoned at the behest of then-Prime Minister Jean Chrétien. This was not because he spotted a travel poster and suddenly recognized Canada as an empty land filled with wonders. It was, well, just in case he might require rapid transfer to one of Her Majesty's Golf Clubs disguised as minimum-security penitentiaries, such as the one whose hospitality his former partner David Radler could shortly be enjoying.

The matter was too urgent to leave to his retinue of legal advisors, who outnumbered the population of Guelph. So, according to rumour, he decided to take the issue of reclaiming his castaway citizenship into his own hands. On a staff list of the prime minister's office in Ottawa he spotted “Swotty,” a former classmate at Upper Canada College, where young Conrad had been an indifferent student for eight years. He would just phone good old Swotty and get his passport back.

When he asked, with unaccustomed modesty, whether Swotty remembered him, the reply was edge: “Oh, I remember you alright, Conrad.” But instead of happily reminiscing about their student days, Swotty reminded him how, in the

spring of 1959, UCC's principal, the Reverend C. W. Sowby, interrupted the examination process to reveal that young Conrad had broken into the school's office, stolen the exam papers and sold them to his classmates. Swotty ordered the entire upper school back to write the tests over again. Only this time, they were harder. Black was expelled and wrote off the episode as a prank. But his classmates never forgot, and as for returning his Canadian passport, Swotty gently told the Lord of Crossharbour to go fuck himself.

Black's life has been bracketed by twin ethical misadventures: the purloined exam incident, at age 14, and his conviction, at age 62, on four criminal counts in Chicago this summer. During the interval, he became a brawling metaphor for global media influence. He chained iconic status on two continents, presuming worship and bestowing his inflated presence in the manner of latter-day royalty. He and Barbara Amiel, his compelling wife whose talent, beauty and lifestyle have dazzled three generations, lived in the grand style of an archduke and empress of the late Austro-Hungarian Empire. Amiel, he assured the world, was “preternaturally sexy,” which in the patois most of us understand meant that she enjoyed doing it. (His description was the modern equivalent of the message that Napoleon sent the Empress Josephine: “Home in three days. Don't wash.”)

Less than a decade ago, Conrad Black was king and self-

## A GREAT Fall

THE TRIAL OF CONRAD BLACK  
by Peter C. Newman

ILLUSTRATION BY ANITA KUNZ

56 TORONTO LIFE | TORONTO LIFE.COM | OCTOBER 2007



OCTOBER 2007 | TORONTO LIFE.COM | TORONTO LIFE 57

**Project**  
Feature spread

**Illustrator**  
Anita Kunz

Clarity in text and display type, combined with spacious margins, make this an easy read.

**Art Director, Designer**  
Louis Fishauf

**Client**  
Toronto Life



**Project**  
Tablet app

**Studio**  
Joe Zeff Design

**Client**  
The Final Hours of Tomb Raider

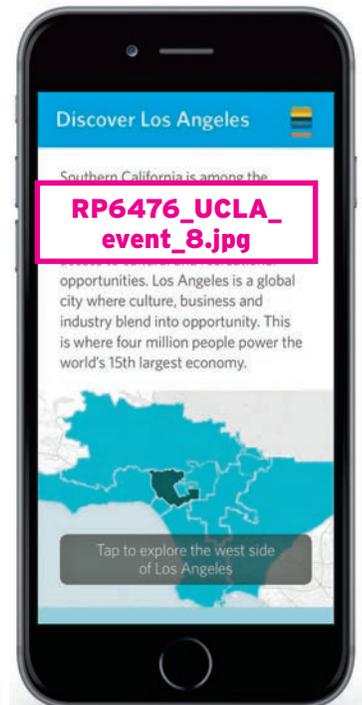
This screen of The Fall of Tomb Raider's tablet app uses a highly legible sans serif typeface to convey clear on-screen instructions for usability and play.

**Project**  
Phone app

**Studio**  
Brobel Design

**Client**  
UCLA Anderson

This phone app (there is also a tablet app) for Admit Preview Day at UCLA Anderson has text in bright color-coded bars that are consistent throughout the app, thus easy to navigate. A clean and legible sans serif completes the ease of use.





Old style numbers and groups of capitals can disrupt the consistent typographic color of a body of text. By reducing their point size slightly, consistent color can be restored.

## small caps old style numbers lining figures

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great NASA esting whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives AIDS that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can 1492 never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here TWA dedicated to the great task remaining before us—that from these honored dead we take increased 1654 devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great NASA esting whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives AIDS that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can 1492 never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here TWA dedicated to the great task remaining before us—that from these honored dead we take increased 1654 devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great NASA esting whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives AIDS that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can 1492 never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here TWA dedicated to the great task remaining before us—that from these honored dead we take increased 1654 devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

### Project (left)

Type specimen

### Company

Hoefler & Frere-Jones

### Designer

Jonathan Hoefler

### Client

Hoefler & Frere-Jones

This type family from Hoefler Frère-Jones was designed with a broad spectrum of properly weighted small caps and fractions for the specific tabular uses that require them, such as stock quotes.

# 49 Using the right type

**FINDING THE RIGHT TYPE** is just as important as finding the right soul mate. Every project embodies a spirit, and choosing the right type for the project will amplify and clarify its spirit as well as its message. Depending on the

design challenge, there may be more than one or even many “right” choices. Understanding what is to be communicated and to whom should help to navigate the vast universe of available typefaces.

**Project**  
Les Liaisons Dangereuses

**Company**  
SpotCo

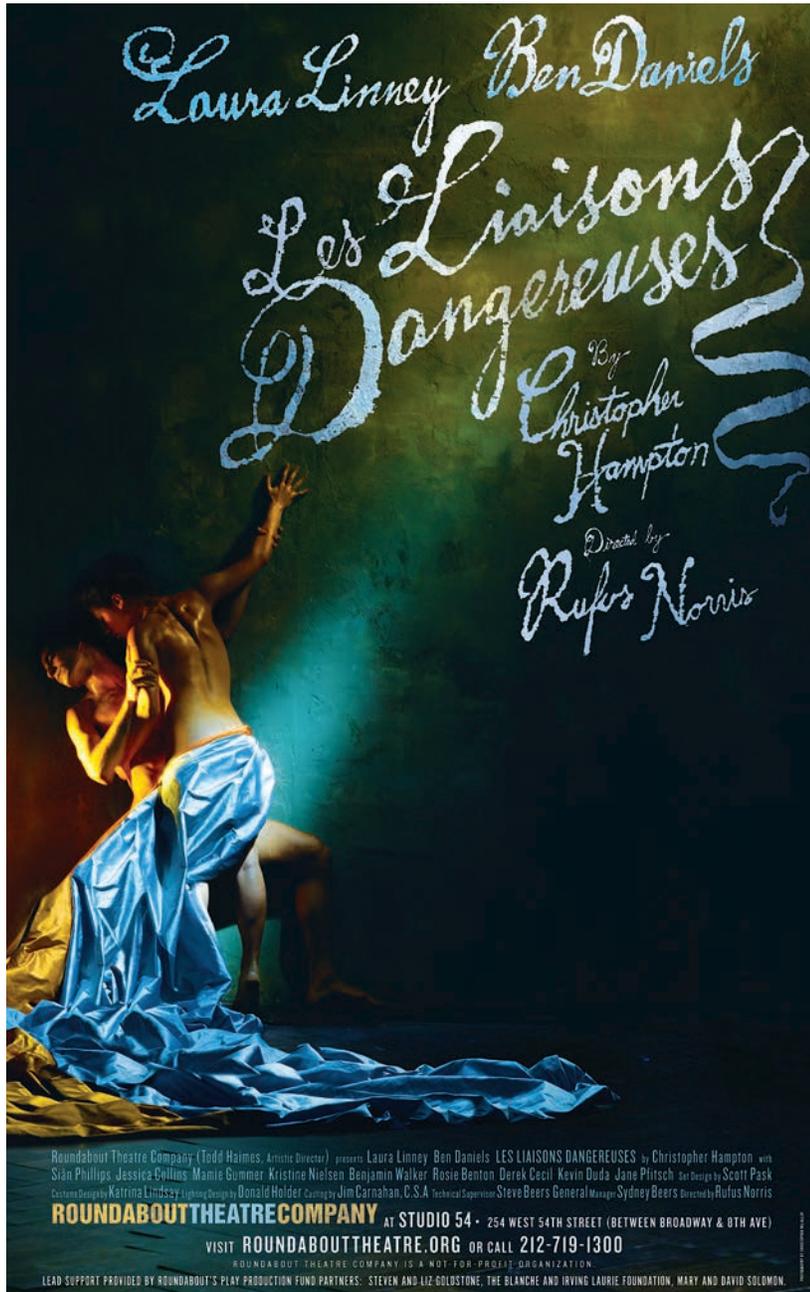
**Art Director**  
Gail Anderson

**Designer**  
Darren Cox

**Photographer**  
Christopher McLallen

**Client**  
Roundabout Theatre

Wispy, ornate ribbons of text, smoky and indistinct, strike the right emotional notes for this sexually charged play; they provide a literal counterpart to the illustration and are gesturally linked by the uplifted arm and the downward sloping *D*.





**Project**

Package

**Company**

Mucca Design

**Creative Director**

Matteo Bologna

**Art Director**

Andrea Brown

**Designers**

Andrea Brown and Ariana Dilibero

**Client**

Domaine de Canton

The ribbed container and the bamboo-inflected type details suggest the ethnic origins of this product: Indochina.



**Project**

Cover

**Creative Director**

Scott Dadich

**Design Director**

Wyatt Mitchell

**Art Director**

Carl DeTorres

**Illustrator**

Yoichiro Ono

**Client**

Wired

The cover art and display type are the right pop-culture approach to depict Manga, the graphic cult of Japanese comics.

## THE WORD

# 50 Theory of Relativity II

**WORDS EXIST IN RELATION TO OTHER WORDS.** Therefore, every decision that is made, whether style, size, weight, width, color, or contrast, must take into consideration all of the other words (and all of the other elements) on the page or screen. Every design decision, no matter how small, has an effect on every other aspect of the design.

Changing the scale of one word may necessitate adjusting the scale of another, and not necessarily by the same percentage. The more elements there are, the more complex the equation becomes (but unlike mathematics, where there is only one answer to an equation, designers may find many successful answers to the same problem).

**Project**  
Riefenstahl/Astaire

**Company**  
SFMOMA

**Design Director**  
Jennifer Sonderby

**Designers**  
Amadeo DeSouza, Steven Knodel, and Jeremy Mende

**Client**  
SFMOMA

Theoretically, this design violates many rules, especially type overlapping complex images and the ninety-degree type rotation, but because of the delicate balance of elements, it is an elegant piece of design.



**Project**

The Frank Lloyd Wright Foundation desktop and mobile website

**Studio**

Eight and a Half

**Art Director**

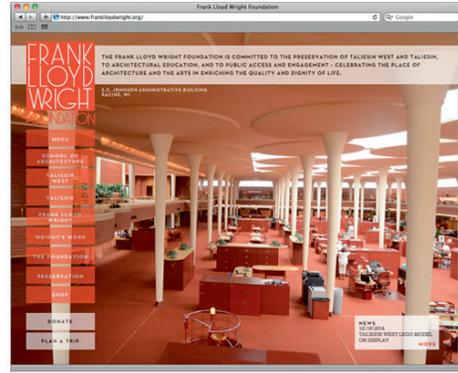
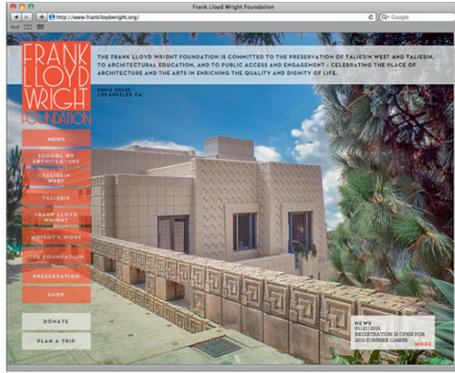
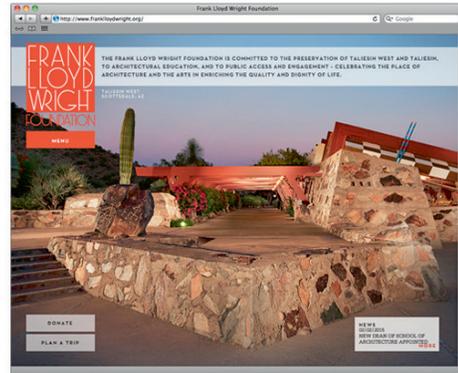
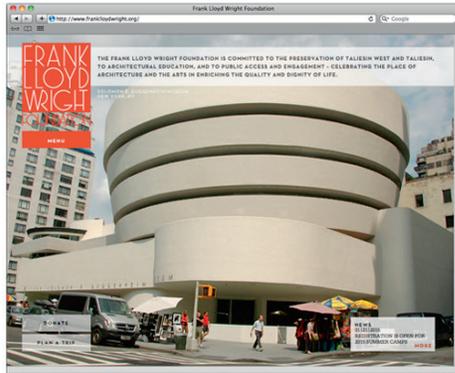
Bonnie Siegler

**Designer**

Kristen Ren

**Client**

The Frank Lloyd Wright Foundation



A precise balancing of typographic elements overlays images of Frank Lloyd Wright's work. The site's logo acts as an anchor to the pull-down menu at the left of the screen and the horizontal copy extending from it at the top. There is a sense of structural elegance, appropriate for an architect's site. Each typographic element exists in a clear relationship to the other elements.

**Project**

Thalia Theater media

**Designers**

Friederike Kuehne, Jana Steffen, Martin Jahnecke, and Bastian Renner (students), Burg Giebichenstein University of Art and Design Halle

**Professor**

Anna Berkenbusch

**Client**

Thalia Theater

The raw energy of this design uses effects that might not work elsewhere to its advantage: the lack of margin and gutter spaces, overlaid lines of dense text overlaid on a strong field of color cutting through the lines, and text covering the eyes of the image. It is clear that these choices have been made intentionally, and that they support one another.



# 51 Invisible typography

### **SPEAK SOFTLY AND CARRY A BIG STICK.**

Teddy Roosevelt's philosophy of governing can also be applied to type usage: sometimes the best way to emphasize the content visually is with "quiet" typography. At other times, the nature of the content calls for a low-key treatment. "Softness" can be accomplished in a variety of ways:

choosing a typeface with a thin stroke width, or choosing to keep contrast to a minimum. Using a small point size is another method for "invisible" typography, but remember that legibility may be impaired if these techniques are not properly executed.

#### **Project**

Cover

#### **Design Director, Designer**

Chris Dixon

#### **Client**

*New York*

This is a brave design for a magazine cover, though not the first to use white-on-white (that was a legendary *Esquire* cover). The subject matter—how to find peace and quiet and achieve serenity in a frenetic city—is perfectly addressed and supported by the logo in its near invisibility.



**Project**

Brand identity, digital design,  
product design

**Studio**

Pentagram

**Art Director**

Marina Willer

**Designers**

Hamlet Auyeung, Leon Hapka,  
Cleber de Campos, Ana Estrougo,  
and Jessica Samuel

**Client**

Vibia

The whisper of type on this logo  
suggests the subtleties of  
illumination for this lighting  
company.



# 52 Highly evident typography

**HIGH-IMPACT TYPE** is like high-impact aerobics: it gets your heart rate pumping, and fast. Type can be aggressive, loud, and even harsh; it screams out for attention. One of the attributes of highly evident typography is its ability to create balance when paired with a strong image; together, they send a powerful message.

**Project**

Feature spread

**Creative Director**

Scott Dadich

**Design Director**

Wyatt Mitchell

**Art Director, Designer**

Carl DeTorres

**Client**

*Wired*

Highly geometric and abstract letter shapes cluster and overlap, filling the title page and providing an exuberant counterpoint to the supporting text elements. Their bulky strength balances the powerful monochrome silhouetted figure on the opposite page.





**Project**

Calea Nero d'Avola

**Art Director**

Louise Fili

**Designers**

Louise Fili and Jessica Hische

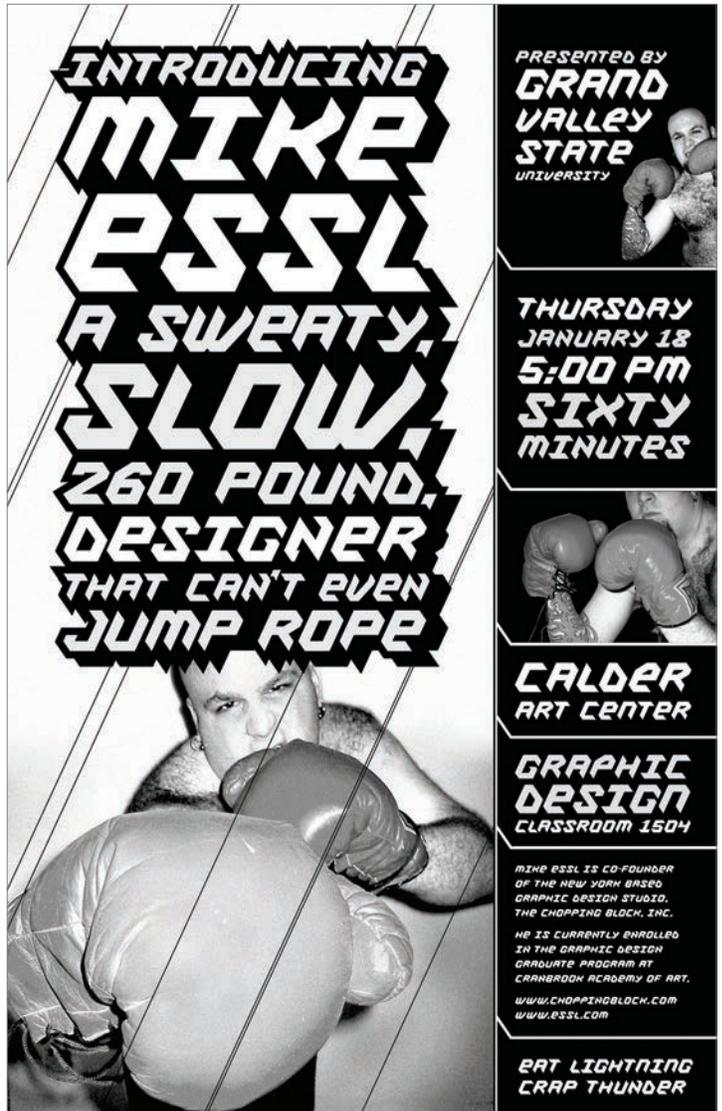
**Hand Lettering**

Jessica Hische

**Client**

Polaner Selections

Referencing early twentieth-century Italian poster design, the typography was used to convey a lively mood. Its ornate forms push up to the very edges of the label and are tightly surrounded by a vaguely floral ornamental border.



**Project**

Can't Jump Rope

Muscular forms heavily outlined and shadowed in black pack even more of a punch than the images.

**Company**

Studio of ME/AT

**Designer**

Mike Essl

**Client**

Grand Valley State University

# 53 Less is more

**SIMPLICITY HAS AN UNDENIABLE APPEAL** to a time-pressured and overworked reader. A type treatment that promises to be “quick and easy” is just what the doctor

ordered. Type that has minimal detail, has highly legible letterforms, and is floating in a good-sized space feels like a breath of fresh air even before we choose to read it.



**Project**

*Cutthroat: Native Trout of the West*

**Art Director**

Charlie Nix

**Designers**

Charlie Nix and Gary Robbins

**Client**

University of California Press

The exquisitely rendered image is clearly the star of this jacket; the headline quietly allows the fish to take center stage. Even the choice of black for the text is restrained.

**Project**

Life at These Speeds book cover

**Art Director**

Henry Sene Yee

**Designer**

Lauren Panepinto

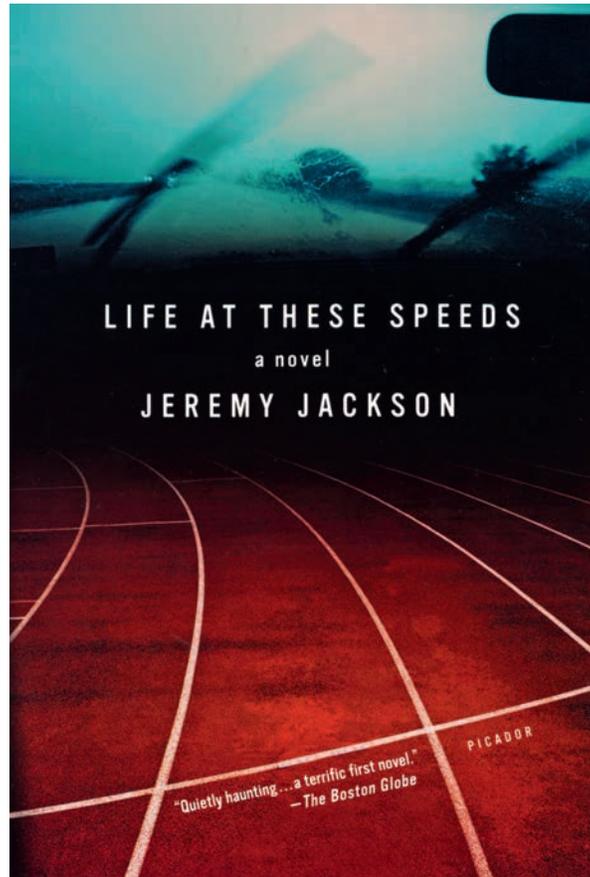
**Images**

Imagebank, Getty

**Client**

Picador Books

Floating in the blank space between two images and tracked out to feel airy, the type on this book cover is deceptively simple. It sucks us into its "black hole" while simultaneously reassuring us that we will be safe.



**Project**

Feature spread

**Design Director**

Carla Frank

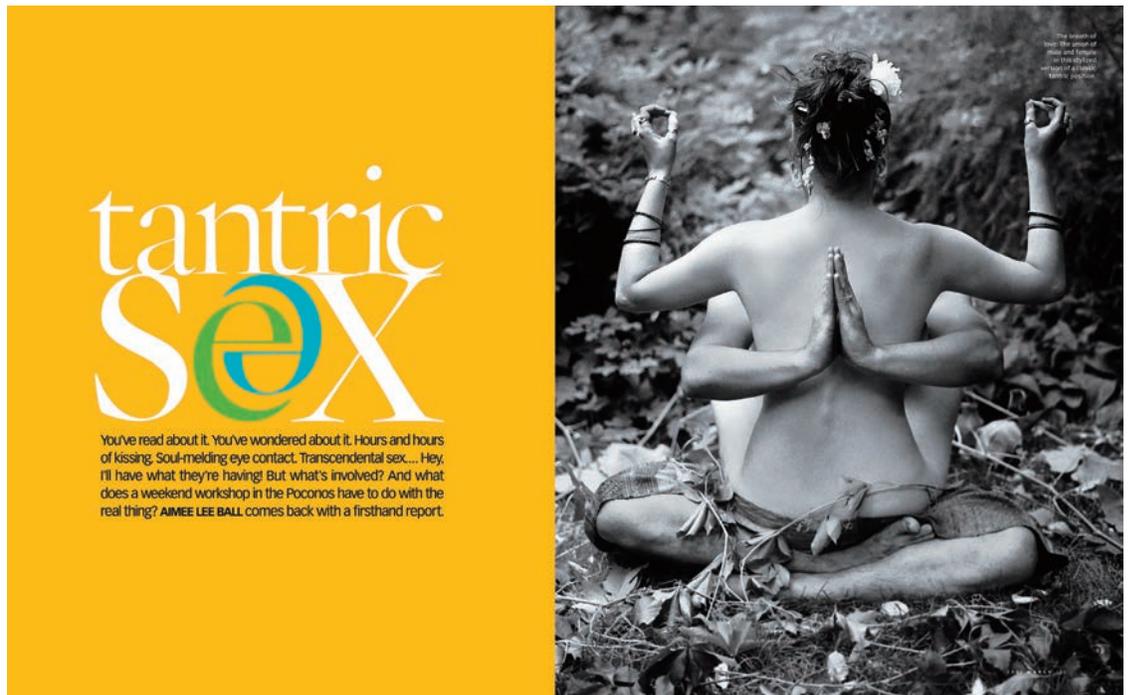
**Designer**

Randall Leers

**Client**

O, The Oprah Magazine

Floating calmly in a sea of bright yellow, the text is low-key lowercase with a twist: a typographical wink at sex.



# 54 More is more

A SMORGASBORD OF CONTENT served up to the reader feels bountiful, and the urge to overstuff ourselves is ever so tempting. A plethora of choices competing for attention may deter timid or tired readers, but its main advantage is that this approach offers many opportunities for

the reader to find something of interest. This is the theory behind magazine covers with many layers of cover lines, and newspapers that display as many stories as possible on their front pages.

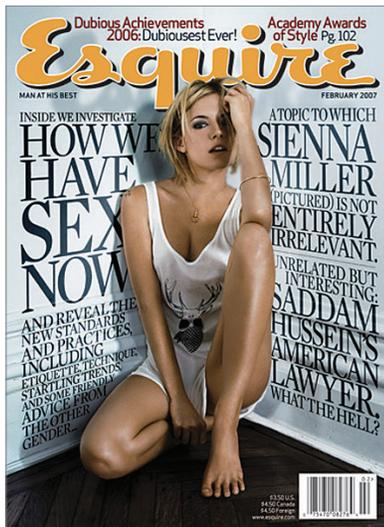
**Project**  
Cover

**Design Director, Designer**  
David Curcurito

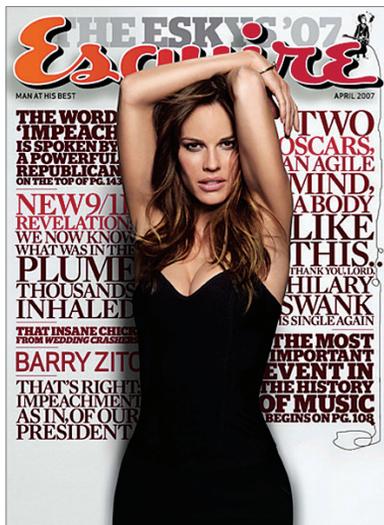
**Photo Editor**  
Nancy Jo Laco

**Photographer**  
Mark Hom

**Client**  
Esquire



**Photographer**  
James White



**Photo Editor**  
Michael Norseng

**Photographer**  
Jake Chessum

Esquire's jam-packed cover typography treatment was almost revolutionary when it first appeared; because it is so typographically different from all of the other covers on the newsstand, it defined its own niche and became an instant classic.

**Project**

Covers

**Art Director, Designer**

Donald Beekman

**Illustrator**

Donald Beekman

**Client**

APE

A lively and intense mix of stories fight for attention on these charmingly illustrated magazine covers. While staying within a limited color and typographic palette, these jostling and unconventional cover lines convey a sense of youthful fun, and the idea that a great deal of content is waiting inside for the reader.



**Project**

Blue Man World book design

**Studio**

Eight and a Half

**Art Director**

Bonnie Siegler

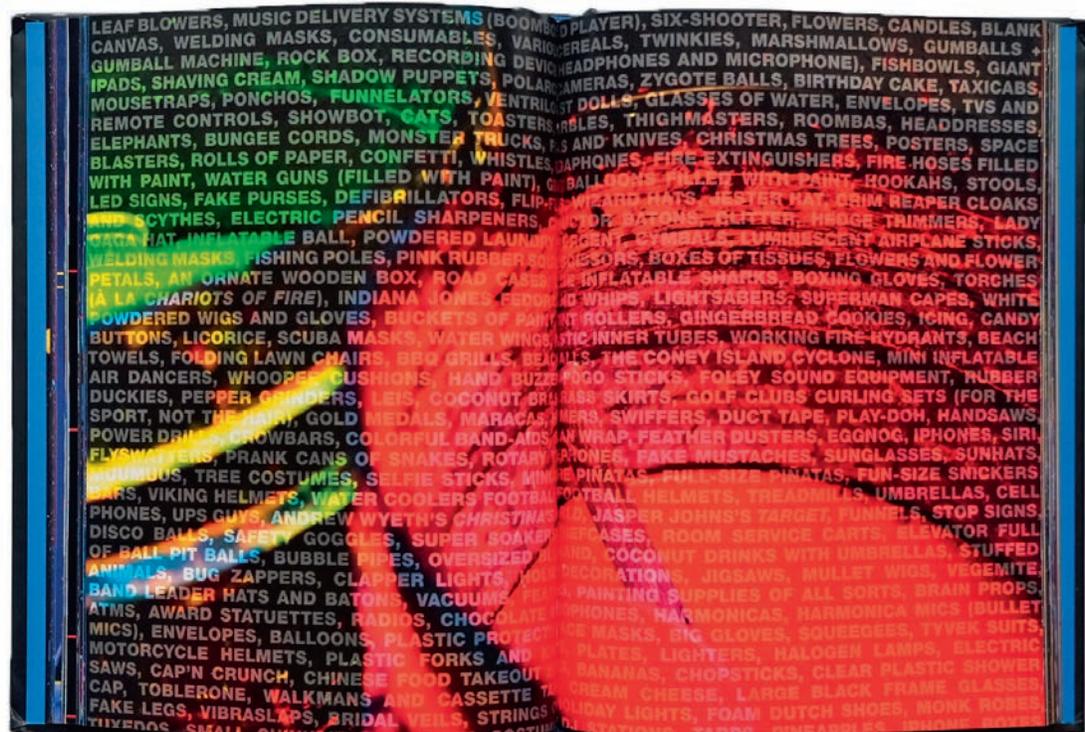
**Designers**

Andrew James Capelli and Kristen Ren

**Client**

Blue Man Group, Black Dog & Leventhal

A mass of words covering the surface of the spread and bleeding off the edges, combined with an electric palette, sweeps over the viewer like a saturated force of nature.



# 55 Letter spacing and word spacing

**THE INTERTWINED RELATIONSHIP** of the letter and the word dictates that any decision to alter spacing between letters requires a similar adjustment in the spaces between words. In almost all software programs, this proportional relationship is automatically accomplished. There is also a relationship between the width of letters and the word spaces required for the eye to distinguish the end of one word from the beginning of the next; the narrower the letterform, the less space the eye requires.

Columns of type that are set justified will have uneven word spacing in order to accomplish the alignment; good typesetting will minimize that disparity as much as possible. At text-type size settings (up to 12 or 14 points), preset kerning pairs and automatic word spacing will look fine. But at display type sizes, word spacing and letter spacing (kerning) will most likely need additional small but critical manual adjustments to look optically correct.

**Project**

Cover

**Company**

Hopkins/Baumann

**Creative Directors**

Will Hopkins and  
Mary K. Baumann

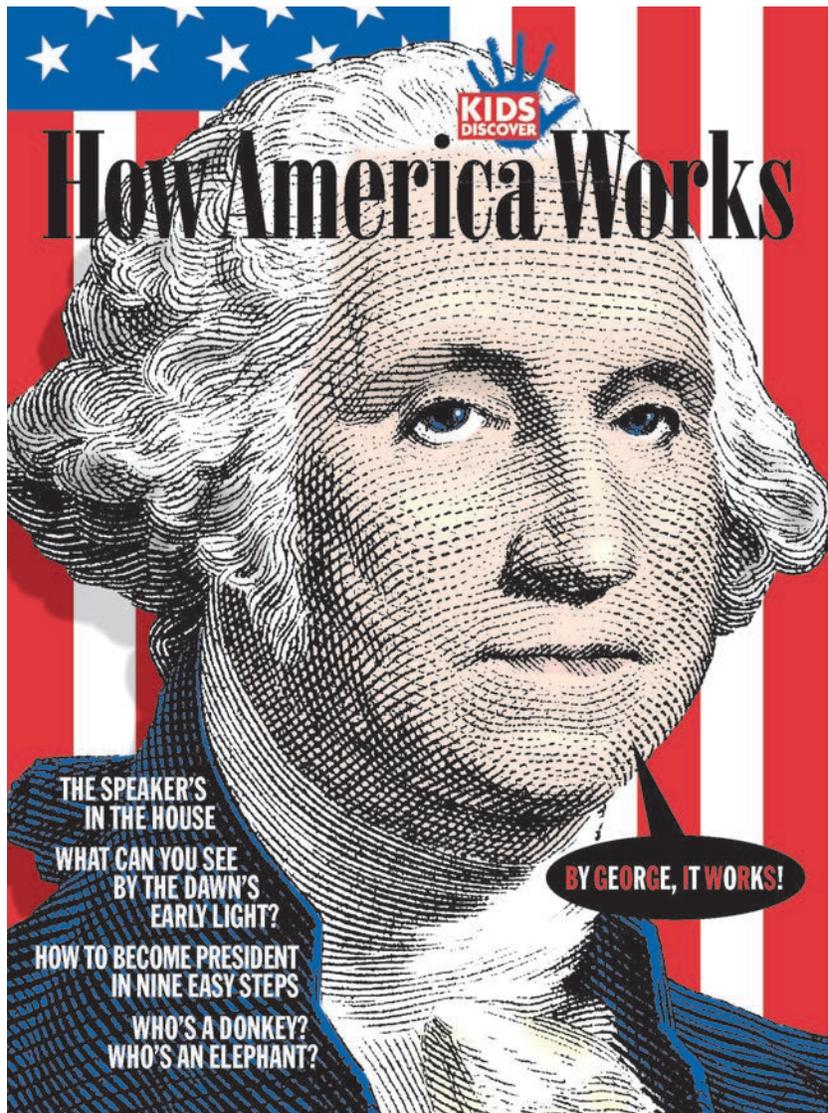
**Illustrator**

John Baxter

**Client**

*Kids Discover*

The condensed letterforms used here don't require much space between words in order to be legible.





# 33 THE MOST OVERRATED PEOPLE, PLACES, TRENDS AND OTHER JUNK IN ROCK FROM YOUR FAVORITE BAND IN HIGH SCHOOL TO THE MOST REQUESTED SONG IN THE WORLD. BLENDER CALLS B\*\*\*S\*\*T...

ILLUSTRATION BY SERIAL CUT

**33 / SEXIN' ALL NIGHT LONG**  
 Usher, Keith Sweat, KC/DJ, Prince... we could go on and on about the mark daddies who brag about going on and on—hittin' it, workin' it and doing other stuff to it—until the break of dawn. Even Dakin has a song about all-night boning. Two words for all these guys: Shyeah, right! Have you actually ever tried sexin' it for more than, like, two hours? You get bored. You get tired. Call us square, but unless you're Sting or a crystal-meth addict, an all-night sex marathon sounds about as fun as an all-day Friends marathon.  
 Underrated alternative: Sexin' for 45 minutes and getting 10 hours of sleep.

**32 / KISS**  
 Memo to Gene Simmons: Either take your shirt off or put your pants on. As a band, they're about as perfunctory as Gene's sex tape—they're a tiresome, bickering circus act with a few decent glam songs.  
 Underrated alternative: Cheap Trick

**31 / THE IN RAINBOWS MODEL**  
 Record industry: evil! Paying what you want: good! But even in the "intellectual property wants to be free" age, a glorified tip jar isn't going to work for most bands—Gill Tarr's nobility aside. If the act doesn't have a pretty huge fan base already, they can basically forget it. And if you look a little more closely at what Radiohead did, they actually made a lot of their money from in Rainbows the old-fashioned way: selling physical copies, including fancy, limited-edition versions with premium price tags.  
 Underrated alternative: Tour-exclusive CDs

**30 / "FREEBIRD"**  
 If Lynyrd Skynyrd's Ronnie VanZandt were alive today, he'd be sitting from town to town, beating the crap out of every last d-bag who feels she needs to scream. "Freebird" from the back row at a concert. We've got news for you, buddy. "Freebird" wasn't even Skynyrd's top six—sting epic. That honor would have to go to "I Need You," from side one of Second Helping, highly recommended the next time you get the urge to blow your child-support check guzzling fifths of Jim Beam, playing air guitar and humping cattle. The South's gonna do it again, baby!  
 Underrated alternative: "I Need You"

**29 / GETTING RICK RUBIN TO PRODUCE YOUR RECORD**  
 It's not 1986, you're not the Red Hot Chili Peppers and Johnny Cash is dead.  
 Underrated alternative: Getting Rick Rubin to produce your beard

**28 / MAKING MUSIC AND CLOTHES AND ENERGY DRINKS**  
 Man, this Young beefy single is great! You know what would make it even better? If we could listen to it while drinking some Fergie-brand quinine-infused wine coolers and wearing a Jonas Brothers sweaterband! Come on, pop stars of the world, we know no one's buying CDs and you gotta make your Maybach payments somehow, but we wouldn't wear those velvet joggin' pants with Neil's name emblazoned on the ass if they came free via BitTorrent.  
 Underrated alternative: Making music. And music. And music.

**27 / GETTING BACKSTAGE**  
 What you are expecting: free jager, bowls of pills, babes by the couchful, getting to play beer pong with your favorite rock god. What you actually get: free Dasani, a suspect-looking fruit plate and three sista-babes who take a look at the couchful of stumpy industry

types and split for the after party. Oh, no one told you about that? It's not in a carpeted closet here at the hockey rink; it's at a loft across town, where your favorite rock god is actually playing beer pong. Sorry!  
 Underrated alternative: Getting White Castle

**26 / TIMBALAND**  
 A genius, obviously. A producer gifted beyond all comprehension. In his late-1990s prime, he reinvented the sound of hip-hop radio on a monthly basis, making avant-garde notions of rhythm and noise bounce, pop and swing. But that was 10 years ago. Lately, dude has been coasting—even as his legend (and producing fee) inflates. That Nelly Furtado album? Eh. The "Madonna single"? We can't actually remember how that one goes. His solo set, *Timbaland Presents Shock Value?* *Blizzknuckn*—and it gave the world *Ow!* *Public*. The last Justin album stands alone as a recent Timbo triumph, and his upcoming collaboration with Chris Cornell isn't going to change that.  
 Underrated alternative: Switch

10 BLENDER.COM OCTOBER 2008

BY JOHN COPLAN, JOSH KELLER, JOE LEVY, RICK SHEPHERD, BOB TANNENBAUM, JIMMY SWINNEY AND DOUGLAS WOLFE

**Project**  
 Feature spread

**Creative Director, Designer**  
 Dirk Barnett

**Illustrator**  
 Serial Cut

**Client**  
 Blender

Tight overall tracking and minimal word spacing is fairly common (especially in design aimed at young adult readers), so very minimal word spacing is enough to separate words sufficiently for quick comprehension of text type.



Four score and seven years ago  
 our fathers brought forth on  
 this continent, a new nation,

Four score and seven years ago  
 our fathers brought forth on  
 this continent, a new nation,

# 56 Hyphenation and justification

H&J, AS IT IS ALSO KNOWN, is one of the more complex areas of typesetting, and much greater detail about this topic can be found in technical manuals and online. Suffice it to say that today’s page layout programs contain sophisticated hyphenation and justification controls, which can

be adjusted to suit the end user’s preferences. The goal is to have a texture and “color”, or overall tonal weight of type, that is easy to read, invites the reader to read, and is pleasant to behold, without excessive or repetitive hyphenation.

**Justified  
Hyphenated  
2 columns**

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

**Flush Left  
No Hyphenation  
2 columns**

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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## Flush Left Hyphenation 2 columns

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have conse-

crated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

- How many letters should be before or after the hyphen?
- How many hyphens should appear in a row?
- What do you consider a ladder?
- Should you break proper names or other capitalized words?
- Should you hyphenate copy that isn't justified?
- Should you hyphenate hyphenated words or conjunctions?

# does-n't

Justification Method			
	Min.	Opt.	Max.
Space:	85%	110%	250%
Char:	0%	0%	4%

# 57 Tracking guidelines

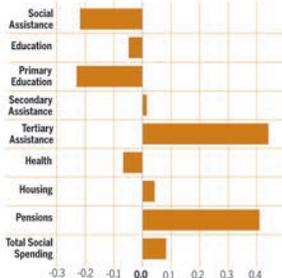
**NOT TOO LOOSE AND NOT TOO TIGHT:** tracking should feel “just right” (in the words of Goldilocks as she fell asleep in the baby bear’s bed). Tracking refers to the overall or global adjustment of letter spacing within a word, a line, a paragraph, or a passage of text. As in all things typographic,

the goal is consistency in the appearance of the text. Therefore, it is generally best to practice restraint in tracking, so that there appears to be little difference between the text that has been altered (tracked in or tracked out, as the case may be) and the text that surrounds it.

Poverty, Inequality and Economic Growth

Back to Basics **Jose Antonio Ocampo**

**FIGURE 1** Redistributive Effect of Social Spending



**THE EFFECTS OF SOCIAL SPENDING ON INCOME DISTRIBUTION**

The evidence indicates indeed that social programs with universal or close-to-universal coverage make the best contribution to improving income distribution. **FIGURE 1** summarizes the redistributive effect of social spending drawn from studies conducted by ECLAC in 2000, 2006 and 2007.<sup>8</sup> This shows the quasi-gini coefficient of social spending, which fluctuates between -1 (perfect targeting of spending to the poor) and 1, with zero representing a situation in which spending is equally distributed among all social groups. While some programs have a more direct redistributive effect, measurement problems in several hid their progressiveness.

We can distinguish three categories of spending according to their effect on distribution. The first covers the more redistributive areas of spending, which include social assistance as well as those programs that have achieved universal or quasi-universal coverage, particularly primary education and some basic health programs. The second category includes services with an intermediate level of coverage, such as secondary education and housing (which includes

water and sewage). In this case, spending is progressive in some countries and, on average, is not too far from equi-distribution among the whole population, as reflected in quasi-gini coefficients close to zero. Health spending lies between the first two categories. The third category includes tertiary education and pensions, where spending to a larger extent benefits high income groups.

Only social assistance programs confirm the view that targeting is the best instrument to enhance the redistributive effects of social spending; others can achieve close to the same level of redistribution. As we have seen, the best examples are the recent conditional cash transfer programs but there are also highly redistributive programs, such as nutrition programs and those that focus on early childhood development. However, the total redistributive effect of such spending is limited, given the fact that it concentrates only a small proportion of total social spending (less than a fifth).<sup>9</sup> Thus, according to existing studies, the most important redistributive effect of social spending is associated with education and health programs that have universal or quasi-universal coverage. And increasing coverage can turn any social program into a highly redistributive one. One example: increased coverage of secondary education from 1974 to 1992 turned this spending from being a regressive into a highly progressive social spending program in Colombia.<sup>10</sup>

One implication of this is that the traditional estimates of the impact of universal programs, such as the estimates reproduced in **FIGURE 1**, do not effectively capture the actual redistributive effects of additional social spending. So, an increase of spending to increase the coverage of secondary education and housing programs may be as redistributive as the targeted program. For the same reasons, additional spending on university education will also be much less regressive than it looks in **FIGURE 1**.

Furthermore, in the case of pensions, there are significant measurement problems that tend to give a wrong indication of their distributive impact. Measurements of payouts on pensions are generally estimated on a gross basis; thereby they do not net out social security contributions (past and present). If contributions are made by high income groups, they

are by definition progressive. Furthermore, such contributions should include those made by the state as an employer. If one were to measure the net payout by the state, also netting out the contributions made by the state as an employer, the distributive impact of pension payments would look much better than it does in **FIGURE 1**.

Even here, though, there is a strong case to be made for expanding the coverage of pension systems. Retirement benefits in many Latin American countries are related to formal employment, thus severely limiting their progressiveness. A truly progressive pension system lies in the design of a program financed by the government that provides pensions for informal sector workers.<sup>11</sup> Such a pillar would be highly progressive, as reflected already in those countries that have some basic pensions that are universal in character or some form of non-contributory pension system (Argentina, Bolivia and Brazil).

Compare the overall contribution of social spending to improving income distribution with the human development index of the United Nations Development Program and you see that the most effective form of targeting is, in fact—and, for some, perhaps ironically—a universal social policy. The two are

highly correlated as demonstrated in **FIGURE 2** below. The largest redistributive effect of social spending is achieved in those countries that had an early development of more universal systems of social policy: Argentina, Chile, Costa Rica, and Uruguay (Cuba should be added to this list but is generally excluded from this type of estimates). Countries with an intermediate level of development—Brazil, Colombia and Panama—have intermediate levels of redistribution associated with social spending, and the lowest level occurs in countries that have a lower level of development of their social policy instruments: Bolivia, El Salvador, Honduras, and Guatemala. In three countries—Ecuador, Mexico and Peru—the redistributive effects of social spending should be higher given their level of human development.

Targeting alone has a relatively limited impact. But it can play a subsidiary role in three specific areas. First, social assistance (conditional subsidies, nutrition programs, pension transfers for poor old people) can serve as a pillar of a broader universal system. But even in these cases these programs must aim for the eventual universal coverage of the targeted population. Second, targeting can also enhance the access of the poor to universal social programs. This is indeed a particular advantage of the recent conditional transfers; they tie the assistance to access of the population to universal programs of education and health. And third, targeting can also be used to differentiate the programs for specific groups of population, particularly indigenous peoples. In the last two cases, targeting must serve as an instrument of universalism and not as its substitute.

**THE PARADOX OF REDISTRIBUTION**

UNIVERSAL SYSTEMS are associated with a better primary distribution of income across the population. In the industrial countries of continental Europe more universal welfare systems have gone hand-in-hand with a better distribution of income compared to countries that use more means testing (targeting) in their social policy, such as the Anglo-Saxon countries.<sup>12</sup> Causality goes both ways in this case: more equal societies demand more universal systems of social policy, but the latter contribute in turn to equality. In contrast, the extensive use of

**FIGURE 2** Links Between Human Development and the Distributive Effect of Social Policy



**Project**  
Feature spread

**Illustrator**  
Jared Schneidman

**Creative Director**  
Donald Partyka

**Client**  
Americas Quarterly

The even and highly legible tonality of the text columns look consistent throughout; this is the gold standard of well-set body copy.

**Project**

Visual identity

**Company**

Alphabet Arm Design

**Art Director**

Aaron Belyea

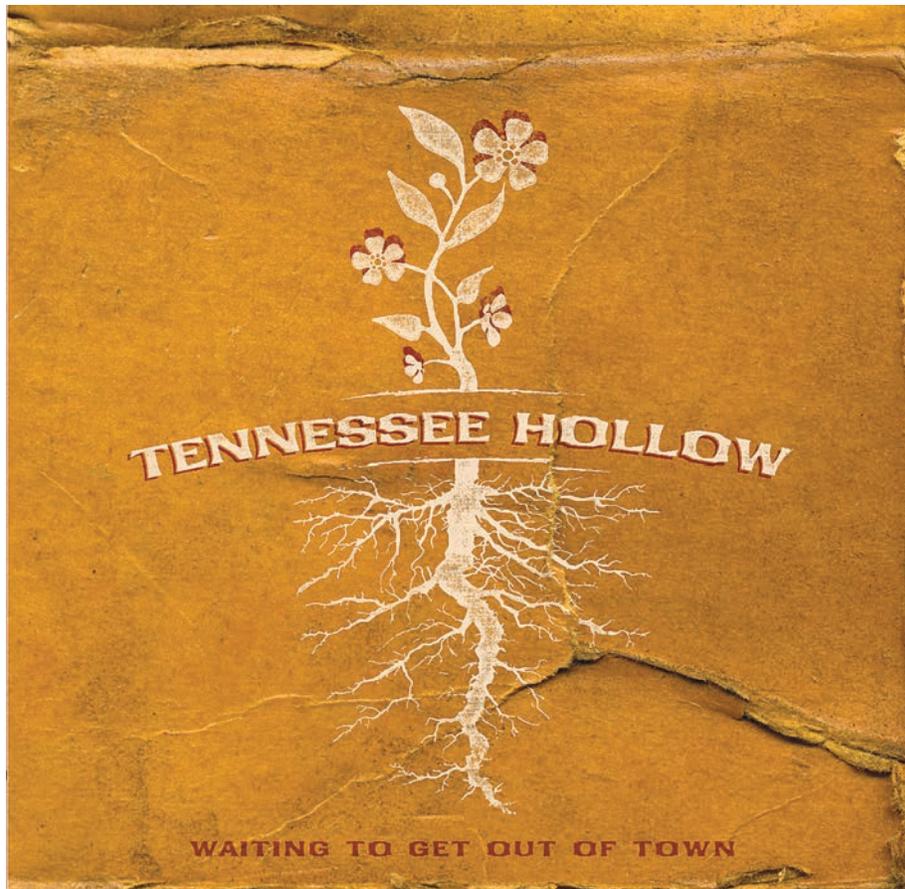
**Designer**

Ryan Frease

**Client**

Tennessee Hollow

This logo has tight tracking of its wide letterforms and is slightly curved; its strong horizontality provides a counterpoint to the (vertical) plant above it and the roots below it.



# 58 The "color" of the text type

**TYPOGRAPHICALLY**, the word *color* describes the density or tonal weight of the text type as a texture on the page. It is the goal of all good typographic designers to create an even or "smooth" texture. There should be no bits of text that stand out, either because they are too gappy (too loose)

or overly dense (too tight). Watch out for irregularities in typographic color that may occur due to many long words within a line, type measures (line lengths) that are too narrow, when overzealous tracking has been applied, or some combination of these situations.

## Scientific, Technical and Engineering Litigation

**A** growing number of disputes involve issues relating to science, engineering and technology. Litigators are increasingly called upon to make complex and jargon-filled subject matter accessible to judges and juries.

At Hughes Hubbard, a number of our lawyers have degrees in science or engineering and many others have developed the scientific literacy needed to understand the subject matter and to prepare fact witnesses and experts as well as to cross-examine plaintiff's witnesses from a position of strength.

Hughes Hubbard lawyers have extensive experience handling complex scientific and technical cases across a broad range of areas. Our product liability and toxic tort litigators, for example, have handled thousands of scientific cases. Everything from defending pharmaceutical and blood product cases, to the defense of a class action involving wood treated with chromated copper arsenate, to serving as lead defense counsel in catastrophic disasters such as the collapse of the Kansas City Hyatt Regency skywalks and the DuPont Plaza Hotel fire.

Many of these cases involve multiple parties and multiple jurisdictions in the United States and abroad, requiring skill and experience developing a coordinated, consistent approach.

Our scientific and technical cases extend to complex contractual disputes such as disputes involving gas turbine power plants, components for the Euro-fighter military aircraft, commercial jet aircraft engine lease return conditions, and computer systems, hardware and software.

Scientific and technical issues often lie at the core of trade secret cases, which have recently included technologies ranging from state-of-the-art computer sorting algorithms to mechanical methods of curling decorative ribbon.

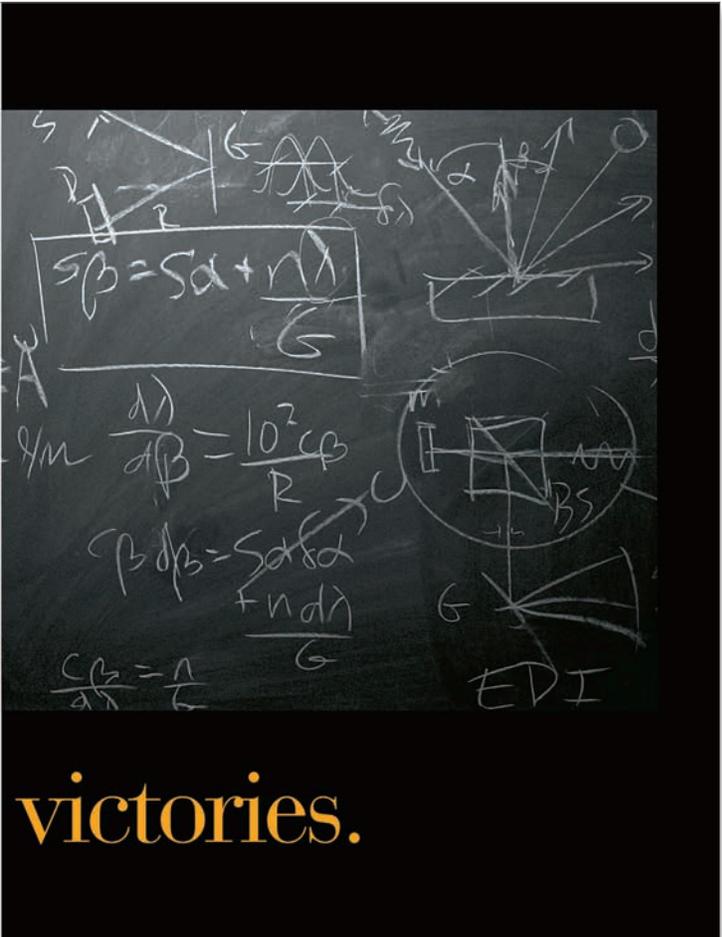
Hughes Hubbard lawyers have handled numerous large insurance coverage disputes in which the underlying liability issues are scientific or technical in nature.

Our environmental attorneys routinely tackle scientific issues both in defending clients and in counseling clients on statutory and regulatory requirements. Combining their expertise with our product liability experience provides the ideal defense team for the ever-growing number of hybrid environmental/toxic tort cases.

Very frequently science and technology cases are "big document" cases, involving hundreds of thousands of documents, often maintained only in electronic form. At Hughes Hubbard, we have formalized our eDiscovery practice with litigators who are both in-court advocates and technology experts. So we are able to seamlessly integrate discovery strategy with litigation strategy. If you have a significant case involving scientific, technical or engineering facts, we are well equipped to handle it.

**"Hughes Hubbard & Reed LLP has the resources to tackle the larger cases."**  
—Chamber USA

# Engineering victories.



**Project**  
Capabilities brochure

**Designer**  
Michael Aron

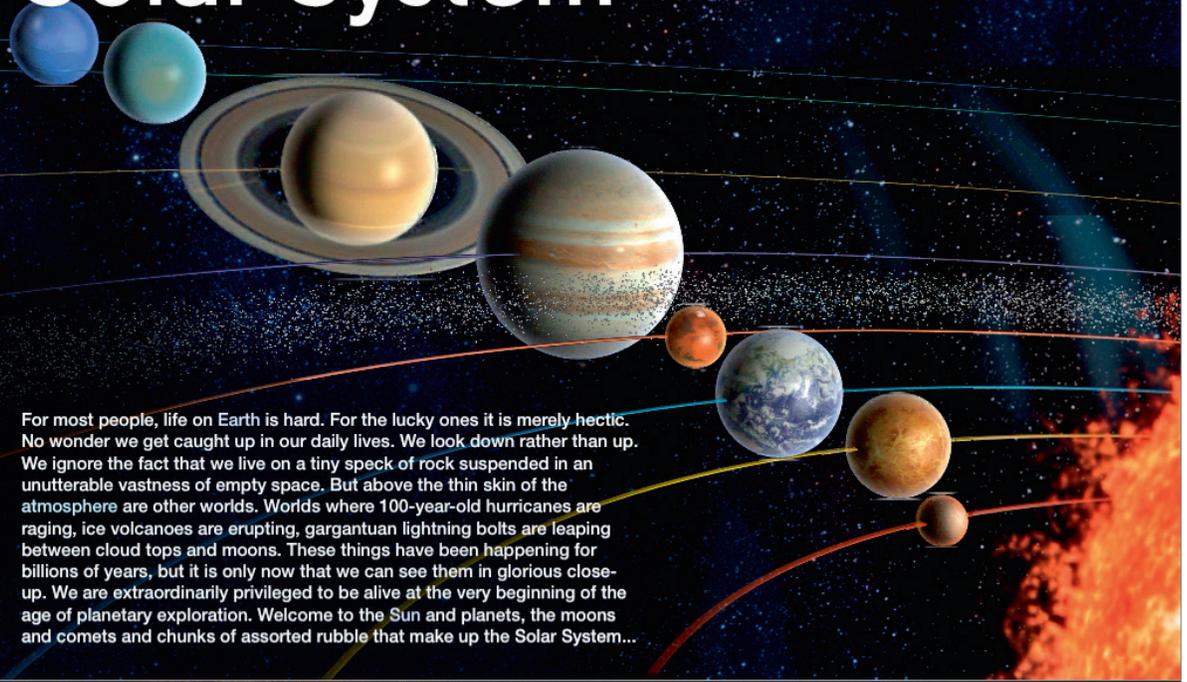
The color of this text is affected by the airier than usual leading and the relatively heavy vertical strokes of the typestyle. Its color is even throughout; especially because it is set rag right, the word spacing is consistent.

**Company**  
Ross Culbert & Lavery, Inc.

**Client**  
Hughes Hubbard & Reed LLP

**Design Director**  
Peter Ross

# Solar System



For most people, life on Earth is hard. For the lucky ones it is merely hectic. No wonder we get caught up in our daily lives. We look down rather than up. We ignore the fact that we live on a tiny speck of rock suspended in an unutterable vastness of empty space. But above the thin skin of the atmosphere are other worlds. Worlds where 100-year-old hurricanes are raging, ice volcanoes are erupting, gargantuan lightning bolts are leaping between cloud tops and moons. These things have been happening for billions of years, but it is only now that we can see them in glorious close-up. We are extraordinarily privileged to be alive at the very beginning of the age of planetary exploration. Welcome to the Sun and planets, the moons and comets and chunks of assorted rubble that make up the Solar System...



## Project

Tablet app

## Studio

Joe Zeff Design

## Client

Kids Discover magazine

The "color" of this text is experienced in reverse, white on black. But the same principle applies: this text has an even appearance, with a consistent texture and no obvious gaps.



## Project

Book design for 'Alma Thomas'

## Studio

Pentagram

## Art Director

Eddie Opara

## Designers

Brankica Harvey and Shannon Jager

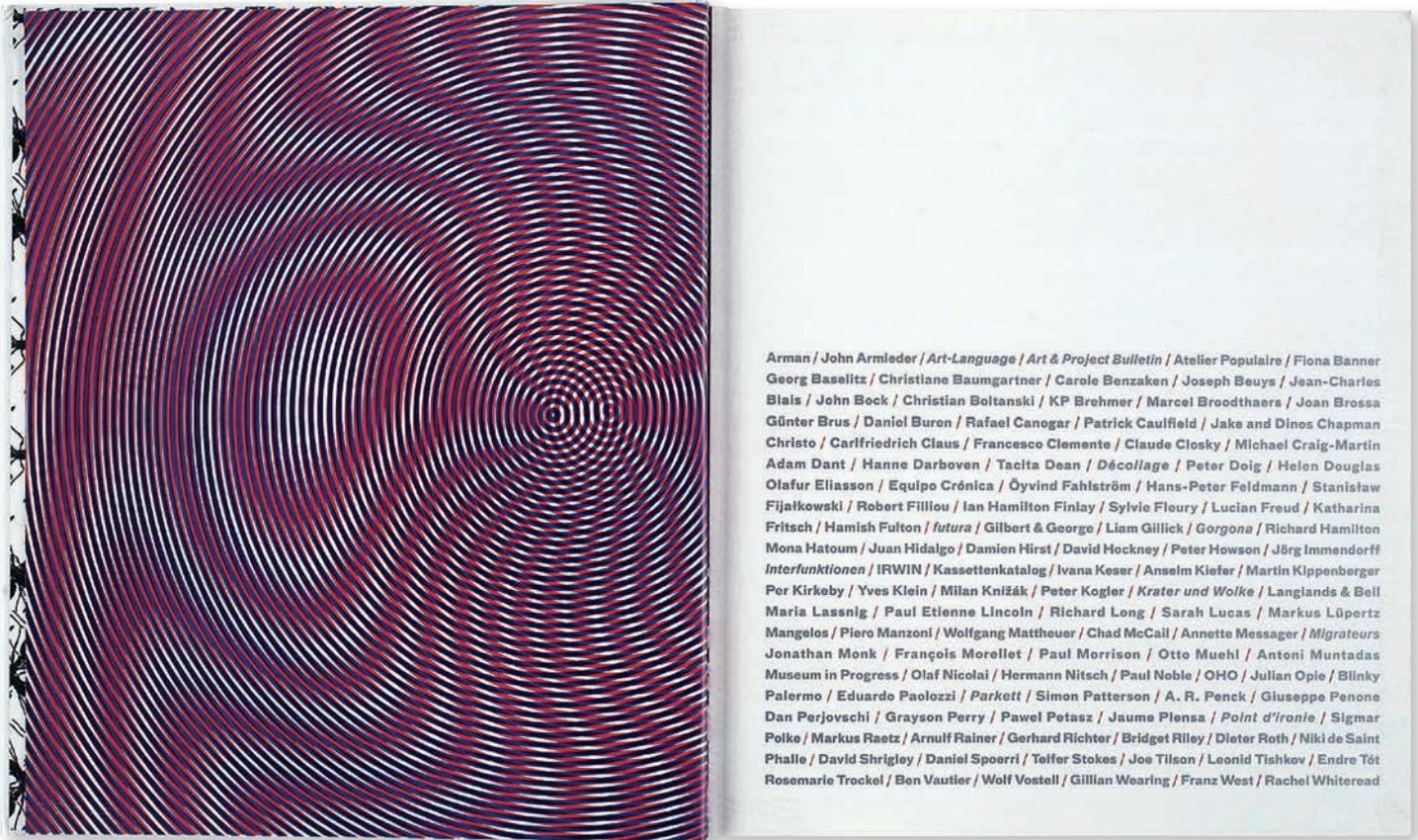
## Client

The Studio Museum in Harlem

The spread demonstrates typographic "color" in both the larger text at left and the two paragraphs on the right.

# 59 Considering typographic mass

**WALLS AND BLOCKS OF TYPE** can be assembled to great effect: discrete units of type look organized and have heft within their design environment. The text within the blocks may vary in size, weight, width, and even typestyle, as long as the mass looks intentionally assembled.



**Project**  
Eye on Europe

**Company**  
Pure+Applied

**Client**  
Museum of Modern Art

A list of names is separated by slashes to form a textured block balanced opposite a textured block of op art.

**Project**

Brand Identity and exhibition design for "Ferrari: Under the Skin"

**Studio**

Pentagram

**Art Director**

Marina Willer

**Designers**

Hamlet Auyeung, Stuart Gough, Ian Osborne, Jake Clewis, Marta Gaspar, Sthuthi Ramesh, Leon Hapka, James Falconer, and George Edwards

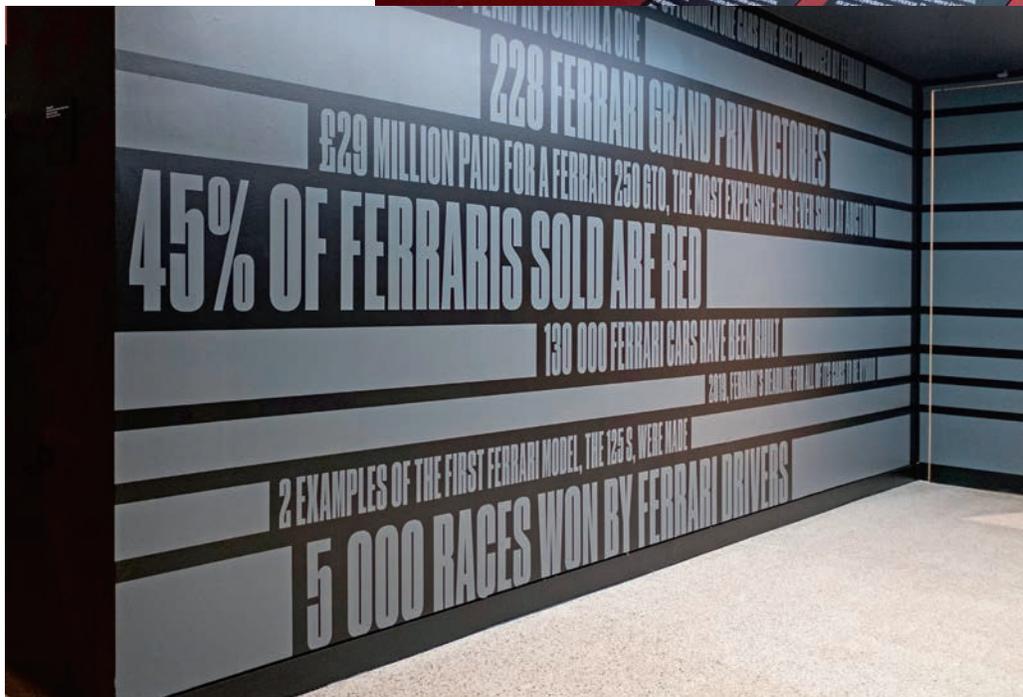
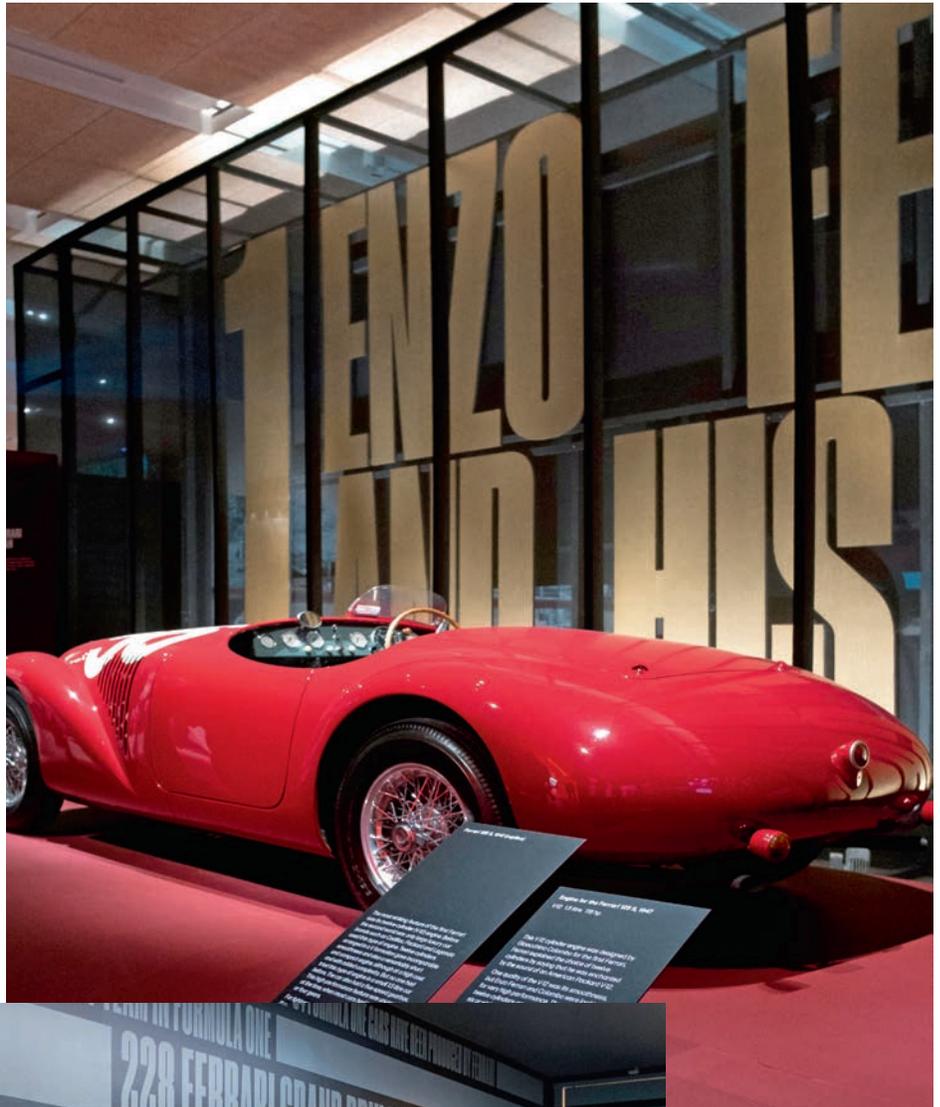
**Collaborator**

Paul Zak

**Client**

The Design Museum

Tightly stacked typographic mass creates high drama for this exhibition at London's Design Museum celebrating the 70th anniversary of Ferrari.



# 60 Pattern, gradation, and texture

**TYPE INVITES INTERVENTION** and experimentation. With sophisticated software, patterns, gradations, and textures are all relatively simple to try. Layered type has a fascination all its own, even if it is completely unreadable. It's reminiscent of everyone talking at once. Because we

know there are thoughts, words, and phrases, it seems more meaningful than a pattern of any other kind, even if we can only glean a snippet of meaning here and there. Gradations offer another method to dimensionalize type.

**Project**

Cover

**Company**

Hopkins/Baumann

**Creative Directors**

Will Hopkins and  
Mary K. Baumann

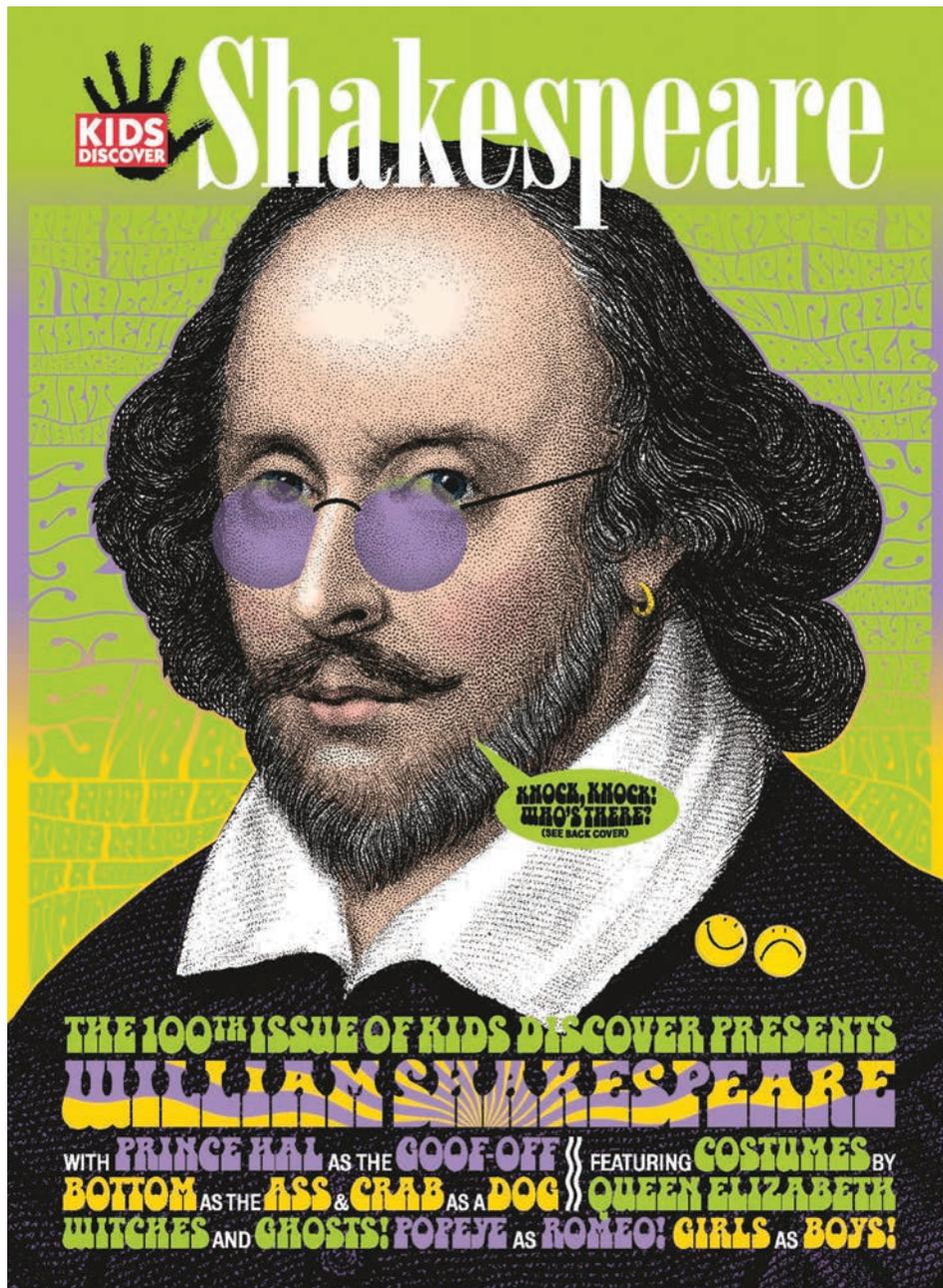
**Illustrator**

John Baxter

**Client**

*Kids Discover*

The cover lines form a block of '60s-style groovy letterforms; behind Shakespeare's (hipster-modified) head is a wonderful pattern of "psychedelic" text.



**Project**  
Illustration

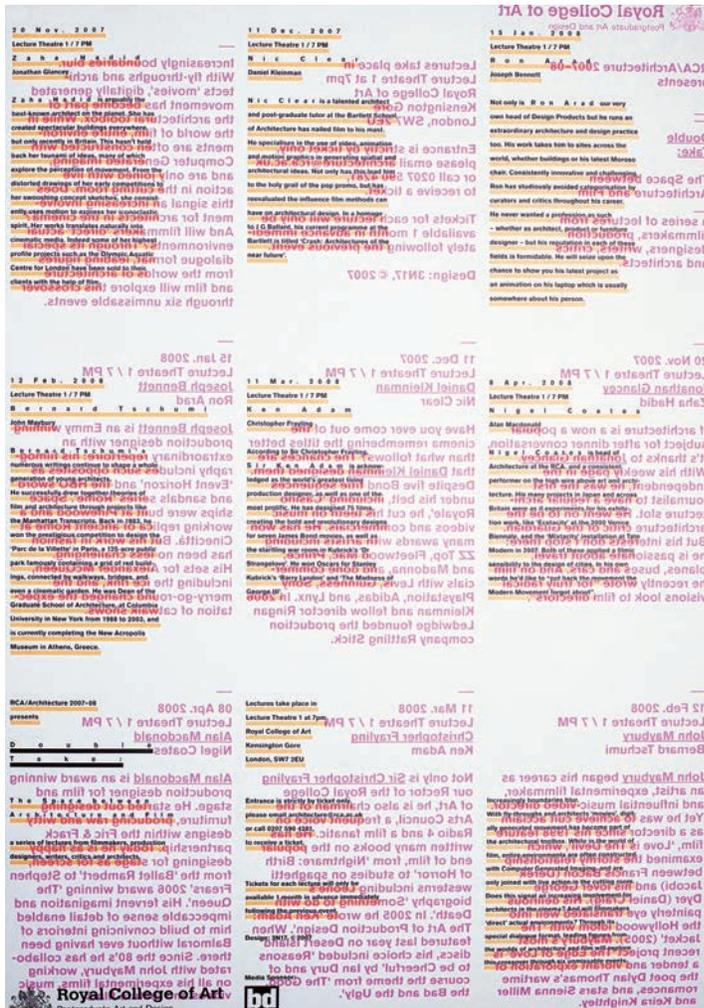
**Art Director**  
Jennifer Daniels

**Company**  
Studio of ME/AT

**Designers**  
Mike Essl and Alexander Tochilovsky

**Client**  
The New York Times

The word is formed as a pattern of computer icons.



**Project**  
Single page

**Creative Director**  
Scott Dadich

**Art Director**  
Carl DeTorres

**Illustrator**  
Mario Hugo

**Client**  
Wired

Large and small graded and highly abstract text blocks appear throughout the magazine and contribute to its visual identity. When so many magazines tend to look alike, this typographic device is one element that separates *Wired* from its competitors.

**Project** Layered, reversed, translucent  
**Double Take** text areas are interleaved with  
**Design Director, Designer** highly legible information.  
Quentin Walesch

**Client**  
Royal College of Art, London

# 61 Basic leading principles

**A GOOD RULE OF THUMB FOR TEXT TYPE** is to add two extra points of leading. This creates a good comfort level for extended reading. However, when the typeface has strong verticals in relation to its horizontals and serifs, it will do better with a bit more leading. Extra leading adds some air between the lines and allows the eye to more easily dis-

tinguish the end of one line from the beginning of the next. The best way to determine how much leading you need for a particular passage of text is to set a good chunk of it with slight variations in leading. Even an extra quarter of a point can make a difference.

**Project**  
Feature spread

**Creative Director**  
Donald Partyka

**Client**  
Americas Quarterly

Whether two or three columns, this format has sufficient leading for good legibility. This text is also highly legible due to its size, stroke width, and weight (strong typographic color).

**Carlos Basombrio**

related violence. It is not a matter of condemning a priori all that has been done, but re-evaluating jointly what can be done. Among other issues we need to assess are the real impact of the programs aimed at reducing the production of coca leaves, marijuana and poppy plants; the success or failure of policies to reduce the demand for drugs in the U.S. and the region; the balance between the policies devoted to reducing the production of drugs; the effects of the "war on drugs" on citizens security and state corruption; and how to improve strategies to track and punish money laundering.

In the larger global arena, which also deeply affects Latin America's future security, the new president needs also to focus on three specific areas in which U.S. credibility and action have been sorely damaged: climate change, international security and human rights.

The previous administration's decision not to sign the Kyoto Protocol and its refusal to control greenhouse gases has caused damages to the environment that could be insurmountable. In my country, Peru, the snow on the Andes is melting at an astounding rate. Second, the world has become much less secure since the invasion of Iraq. Hate, frustration and distrust—all of which feed terrorism—are now considerably more intense and widespread than only a decade ago. Last but not least, by refusing to sign the Rome Statute of the International Criminal Court, by approving and legitimizing torture in interrogations, by denying prisoners in Guantanamo their basic rights, and by fostering an environment that allowed the abuses in Abu Ghraib, the U.S. has diminished its moral authority on human rights.

Such policies adversely affect its neighbors in Latin America by giving silent assent to the abuse of rights—and they must be reversed. But we must be consulted as well. The fact is, Latin America has changed, and the next president will need to take account of that fact. While the U.S. must reverse its policies that adversely affect its neighbors, the next president must also understand the significant changes taking place in the region that will affect the U.S. In spite of our persistent and sometimes increasing internal divisions, Latin Americans are now prepared to have their own voice in global discourse. We are less likely to follow the U.S.'s lead. For instance, Mexico and Chile, two countries that can hardly be described as anti-American, both with free-trade agreements with the U.S., expressed their opposition to the Iraq invasion in the United Nations Security Council.

We are also listening carefully to other voices outside the United States. Latin America has been strengthening its political and economic ties with Europe and Asia. For example, Mexico, Chile and Peru are active members of the Asia-Pacific Economic Cooperation (APEC) Forum. China is now a major market for our products and is heavily investing in many Latin American countries. Their growing economic importance for us is bound to generate, sooner rather than later, stronger political influence.

We also pay attention to the growing importance of Hispanics within the United States, and we hope the new president will, too. Listening to their voices will help you formulate policies toward the region that reflect our new realities.

For example, it is important to renew U.S. leadership regarding human rights in the region. I can attest, from personal experience, how committed the United States—especially the Department of State and the Congress—were to the improvements in the human rights situation of any country during the 1980s and 1990s. It is true that mistakes were made and sometimes U.S. leaders trusted the wrong people in government, thinking that in spite of their many flaws in other areas they were reliable allies in the counter-narcotics effort. Ultimately, they were proven wrong. But even with that, the balance was very positive and contributed to the improvements that took place not only in Peru, but in the region as a whole.

However, even if the situation is better than in the past, old threats persist and new threats have emerged. In some countries, democracy and human and political rights are menaced by elected governments themselves that bend and pervert institutions. We still need the U.S. at our side to advance the cause of human rights in our countries.

We do not ask, pretend, or even want, to be at the top of the U.S.'s priorities. We are not in any way going to happen. Actually, drawing a prudent distance has proven healthy for us. But a more mature and mutually productive dialogue on issues that are important to us can make a difference. The new president should take heed: political declarations will not be enough. It is time for action that renews the clear and undisputed moral authority of the United States. Leading a collaborative, honest discussion of U.S. drug policies is a great place to start.

**H.E. Michelle Bachelet**

**Let's Confront Global Challenges Together.**

**A NEW PRESIDENT PREPARES TO TAKE OFFICE** in the U.S., this seems like a good opportunity to evaluate both the progress that has been made and the challenges that remain in the relationship between the U.S. and Latin America, with an eye toward the future we face together.

The world is ripe for a renewed and strengthened multilateralism, and the support of the U.S. will be decisive.

There is no doubt that our region's relationship with the U.S. is imperative. We share a common geography as well as common values, such as democracy, liberty and respect for human rights. This shared perspective will help us to tackle together the many global and regional problems we face. If there is a common denominator, it is that for all these global challenges, global solutions are needed.

The current global landscape is quite different from two decades ago. Globalization has deepened, and the world is moving toward new norms of governance. The U.S. continues to be the world's major power. At the same time, the European Union's influence is steadily increasing, and a handful of developing countries are consolidating into political and economic powers with a truly global reach. This means that the multilateral institutions designed more than six decades ago—essentially the UN and the international financial institutions—are increasingly inadequate for the management of today's global challenges.

If those institutions are not democratized and redesigned to reflect today's diverse and complex political environment, they will not be able to provide the kind of governance we need in the twenty-first century.

Today's reality calls for a reformulation of the way in which we find solutions. We are optimistic. The recent past shows that the U.S.-Latin America relationship can move forward along a path of mutual understanding and common effort. In the early 1990s, the U.S. and the region embarked on a fruitful process of rapprochement, through which we managed to transform a traditionally distant—and at times hegemonic—relationship into a cooperative one.

Certainly there have been limitations, but we have also reached unprecedented levels of hemispheric cooperation. This suggests what can be achieved in the future.

We must work quickly and we must work together. The longer we wait, the more costly the solution. I am convinced that Latin America and the U.S. can be partners in this endeavor.

There are many challenges. One is climate change. If we are unable to stop global warming, the effects will be irreversible for humanity and, indeed, for life on Earth. Just as important is concerted action in areas such as the

Fourscore and seven years ago our fathers brought forth, on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that

Fourscore and seven years ago our fathers brought forth, on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

A comparison of these two columns of text makes it clear at a glance that extra leading, especially when lines are long, makes for a more comfortable reading experience. Tight leading makes it more difficult for the eye to return to the next line from the end of the line above.

**Project**  
Editorial spread  
(shown here as a vertical  
image)

**Design Director**  
Blake Taylor

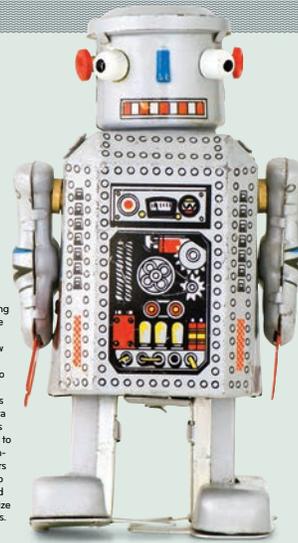
**Designer**  
Blake Taylor

**Client**  
Inc.

Each text block is fairly short and self-contained, so a standard leading treatment (two points more than the point size) is fine. Look closely and you will see that in a few instances the leading is more compressed, however, legibility is not a problem since the text blocks are fairly narrow and have a limited number of lines.

# Not-So-Human Resources

From sleuthing candidates not actively on the job market to stripping unconscious bias from your search, these new artificial intelligence tools will give your HR department a high-tech upgrade. **BY KATE ROCKWOOD**



## We Need More Interested Applicants!

### Try an A.I. Matchmaker

► Two ex-Google engineering execs built **Leap.ai**, a platform that uses machine learning to analyze résumés, personal values, and job descriptions to suggest perfect-fit candidates for open roles. More than 70 percent of the people Leap puts forward make it past the first-round interview.

► **Vettery's** algorithms—used by companies like Peloton, Netflix, and ESPN—suggest matches from the thousands of candidates in its database. Thanks to machine learning, the more hiring managers interact with it, the smarter its A.I. gets about what your company wants.

**Advertise the Opening**  
In years past, advertising a position on multiple job boards was a manual slog. But now **Pandologic** makes predictive analytics do the hard work. Algorithms use a decade's worth of historical data on millions of job ads and thousands of sites to create a targeted campaign. Then it monitors the ads in real time to tweak budget and bid rate in order to maximize views and applications.

FROM LEFT GETTY IMAGES

CLOCKWISE FROM TOP LEFT GETTY IMAGES (2)



**Look to the Past** On average, companies receive 250 résumés for each opening—and many of those hopeful hires who don't land that gig could be a great fit for another role.

► In April, Google started beta testing a tool called **Candidate Discovery in its Hire** by Google recruiting application, aimed at small and medium-size businesses. It uses intuitive search to scan past résumés and other data to rank which past applicants might be a match for the current role.

**Hunt for Passive Candidates** The unemployment rate is near its lowest level in 17 years, but more than 70 percent of employees say they are either actively looking for or are open to a new gig, according to a recent Indeed survey.

### Finessing That Cold Call

Successfully cold-messaging a passive candidate takes skill, and most outreach falls on deaf ears. Just 5 percent of Americans have responded to a recruiter message in the past three months, according to a Textio survey.

**Textio Hire's** augmented writing platform uses millions of data points on previous messages—which words and phrases worked and which didn't—to offer real-time suggestions and red flags as you type. When Zillow tested the tool, the company says the response rate for its recruiting mail climbed 16 percent.



## WE NEED TO MAKE HIRING LESS OF A TIME SUCK!

**Employ a Chatbot** Built with natural language processing and machine learning, a chatbot can field the repetitive questions candidates have, screen for basic qualifications, and schedule interviews.

Meet Mya

### AUTOMATE THE COURTSHIP

► Mya chats up interested and passive candidates, and then screens, qualifies, and sends a conversation transcript to your applicant tracking system. If you greenlight an interview (or she does), she'll find a time that works for everyone on the team, coordinate with the hopeful hire, and update everyone's calendar.

S'Up, Ari?

### WOO VIA TEXT

► IBM's Watson technology drives TextRecruit's chatbot Ari. But humans can also step in and send personalized text messages at scale. More than a third of applicants respond to the texts within 12 minutes.

Hi, Rai

### GET YOURSELF AN HR ASSISTANT

► HiringSolved's Rai app, still in beta mode, currently communicates with recruiters, which means your hiring team can put it to work—finding candidates, refining your search, and interfacing with your email for outreach.

Hello, Olivia

### LET YOUR BOT ROAM FREE

► What sets Paradox's Olivia chatbot apart is that people don't have to be in the applicant tool to engage with her. They can job questions her way—Why should I work at your company? What's the culture like? How's the vacation policy?—through web, mobile, or social channels.

## We Need a Better Way to Size Up Talent!

**Put on Your Bias Blinders** Many hiring managers default to Ivy Leaguers, or weed out those with attributes not similar to the age or ethnic makeup of their company. Don't leave incredible talent on the table just because they don't look like you.

Blendoor

### GO COLORBLIND

► Airbnb and Twitter, among others, have tested Blendoor, which captures candidate data from whatever applicant tracking system you're using, and then removes info such as names, photos, and dates. This strips out details like race, age, and gender.

Interviewing.io

### MASK ACCENTS

► Does a female voice or a foreign accent affect your hiring decision? Not with Interviewing.io, which runs interviews using voice-masking tools for tech candidates who pass rigorous mock interviews. Twitch, Lyft, and Asana are early embracers.

### Test Their Skills, Not Their Talking Points

► You can set up coding interviews (even if you don't know how to write code) with **Filtered's** database of thousands of exercises, ranging from basic to advanced.

► **GapJumpers** steers job descriptions away from subjective filler like "passion" and "team player," and creates objective tests for candidates, pulling from more than 4,000 skill challenges. "This takes away the fear that hiring managers will lower the bar for quality, because they see the quality before they see the person," says CEO Kedar Iyer.

Pymetrics

### Try to Clone Your Top Performers

Pymetrics leads your best employees through a series of neuroscience games to gauge traits—like risk-taking, focus, and fairness—and then candidates are put through the paces. Algorithms score how closely their traits align with those of top team members. Tesla, Unilever, and LinkedIn have jumped on this gamified A.I. platform.



### Predict the Future

Other basic tools can scan a résumé. But **Uncommon**, which moved out of beta in February, has a predictive element: Using a candidate's previous experience—and redacting names, ages, and schools—the A.I. platform creates a merit-based profile. It ranks how well that person will meet or exceed job requirements, even if his or her résumé doesn't include a given skill. Before launching Uncommon, the team trained the platform on more than 50 million résumés and six million job descriptions. Then it had companies like Amazon, Lyft, and Etsy take it for a ride. When humans reviewed the platform's picks, they were in agreement 98 percent of the time.

# 62 Optimum line lengths

**TWENTY PICAS IS A GOOD LENGTH** to aim for when designing text type. Another common method for good legibility is to keep your measure between fifty-two and seventy characters per line (spaces and punctuation count as characters). This ensures that there will be enough words

(and therefore word spaces) to accommodate justified type comfortably. Again, everything is relative, so optimum line length may vary based on typestyle, leading, tracking, and even the texture and tone of the printed surface.

<p>spacing line length wider measure needs more leading 60 character max</p>	<p>Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.</p> <p>Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we</p>
	<p>Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.</p> <p>Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.</p> <p>But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have</p>
	<p>Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.</p> <p>Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.</p> <p>But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what</p>

**Project**  
Single page

**Design Director**  
David Curcurito

**Art Director**  
Darhil Crook

**Associate Art Director**  
Erin Jang

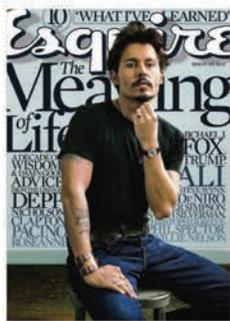
**Design Assistant**  
Soni Khatri

**Client**  
Esquire

This page (with its abundance of typographic "furniture") adheres in most places to the legibility guidelines for typographic measure. In two places, it violates those guidelines, but does so successfully: in the left margin, the callout has fewer than twenty characters per line, but the lines have been carefully ragged and tracked. And at the bottom of the page, the number of characters per line far exceeds the maximum number of recommended characters, but, because there are only two lines, legibility is not problematic.

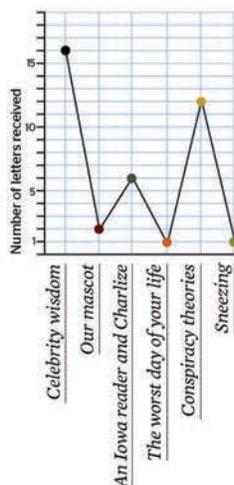
THE  
SOUND  
& THE  
FURY

# This Way In



The January issue celebrated ten years of What I've Learned interviews. That's more than 180 notable minds, more than 1,000 pieces of wisdom, and, luckily, only one reference to Jimmy Kimmel's genitals.

## WHAT YOU WROTE ABOUT:



## LESSONS LEARNED FROM WHAT I'VE LEARNED

Complementing new advice from Johnny Depp, Tim Burton, Michael J. Fox, and others in January were highlights from all ten years of What I've Learned, including a special interview with our mascot, Esky.

I do most of my reading in the sauna, and the January issue was no exception. I opened it up and couldn't put it down. Two hours later, I was a wrinkled prune.<sup>1</sup> Awesome. And thanks.

TOM J. INTIHAR  
Brooklyn Park, Minn.

On December 22, I still had sixteen gifts to purchase. I was planning on giving things that would help my friends become better people in 2008—self-help books, mostly. Then I opened January's issue and discovered all the personal-growth, relationship, and career-building advice I wanted, from real people, shared in the most vulnerable and genuine way. For only \$3.99.

RICK LE BURKIEN  
Ukiah, Calif.

The photo that accompanied Michael J. Fox's What I've Learned interview is simply stunning. Alex P. Keaton is still there, but those are a man's fierce eyes looking out from the still-boyish face.

GREGORY TOD  
Melbourne, Australia

I take great issue with your What I've Learned interviews. You always ask people who've already reached the pinnacle of their career for

**THIS MONTH IN THIS WAY IN:** A letter from Rick Le Burkien! (page 42), new fiction (page 44), craft-beer suggestions from Rick Le Burkien! (page 46), things to do in Sandusky, Ohio (page 48), and a letter from a woman who might think we ruined her life (page 46).



advice. Success takes passion and calculation, but once it's achieved, the latter is often forgotten. Unfortunately, success also breeds whimsy, which people then take as concrete reality. If you could jump in a time machine<sup>2</sup> and ask the same successful people what they learned during their actual climb to the top, then you'd get some truly great advice.

NEIL EDWARD ST. CLAIR  
Martinsville, N.J.

A pox on you whipper-snappers who showed the much-revered Esky in such a dilapidated, indecent condition. Although he is

only three years my senior, I respect him immensely. He led me to great writing, the fantastic art of Vargas, and sophisticated cartoons. My mustache, also over fifty, is based on his. To atone for this lack of respect, I suggest you bring this icon back to his rightful place on the cover, or, as a less acceptable alternative, as part of the masthead. On the spine, indeed.

LEE MALTFORT  
Savannah, Ga.

**SURE, IT'S IMPRESSIVE, BUT SO IS READING**  
Convinced that he could identify the network responsible

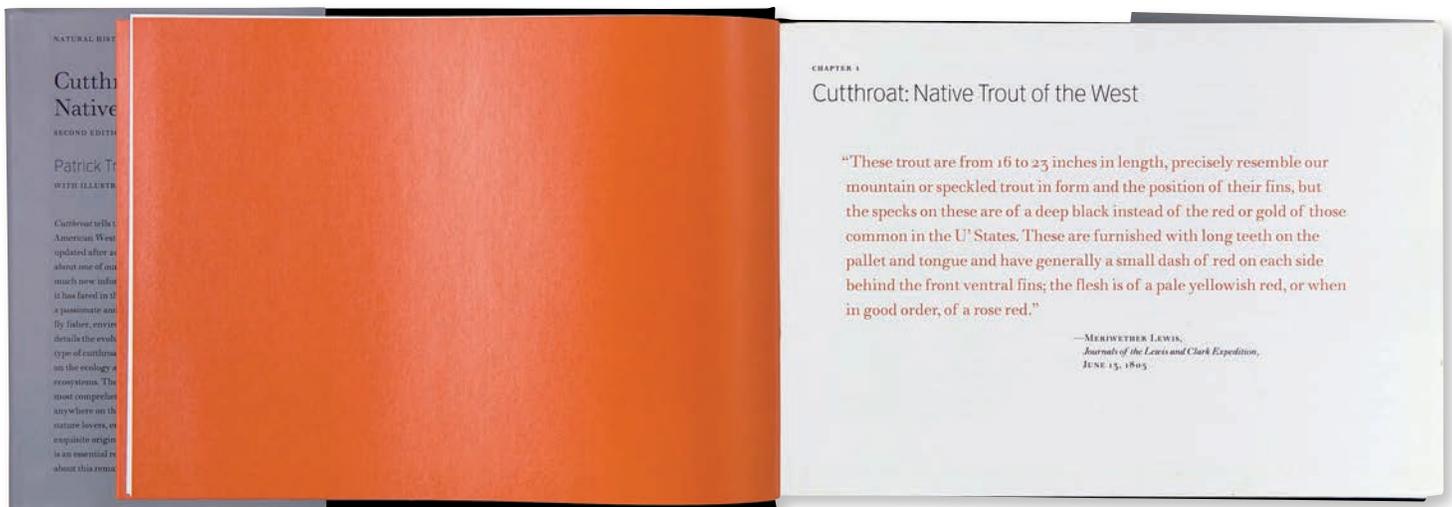
**HIGHLIGHT FROM A LETTER WE WON'T BE RUNNING** "If I was going to have surgery, who knew how long I'd be out of the gym?"

(1) The antioxidants in prunes may help reduce the risk of cancer. Luckily, whiskey has antioxidants, too. Some very good—and affordable—bottles are on page 77.  
(2) H. G. Wells was twenty-nine when he published *The Time Machine* in 1895. We imagine he looked pretty young. For help doing the same, turn to page 80.

# 63 Increasing leading

**SPACE BETWEEN LINES (LEADING)** should be increased if the measure (line length) increases beyond the optimum range, or if the letterforms vary even slightly from a highly legible text face (designed to be read in quantity at small sizes). Even Bodoni, with its strong vertical strokes (in

comparison to its horizontal strokes), may require a bit more leading to compensate. Increasing leading, even slightly, aids the eye in finding its place when it cycles back from the end of one line to the beginning of the next.



### Project

Cutthroat: Native Trout of the West

### Art Director

Charlie Nix

### Designers

Charlie Nix and Gary Robbins

### Client

University of California Press

The longish introductory quote is more legible (and more elegantly presented) with extra leading.

**Project (opposite)**  
Single page

**Creative Director**  
Donald Partyka

**Client**  
*Americas Quarterly*

This airy text block has extra leading in keeping with the spacious graphic treatment and the other elements on the page.



## just the numbers

Liquor shelves in the United States are increasingly stocked with spirits from south of the Rio Grande. Tequila, pisco and rum imports have shot up in the last 10 years, reflecting U.S. consumers' thirst for some of our hemisphere's national drinks. AQ looks at the Latin American and Caribbean-produced spirits that Americans are drinking and where they come from.

### Who's Selling What in the U.S. (2007)

#### Pisco

Chile 61.82%  
Peru 38.18%

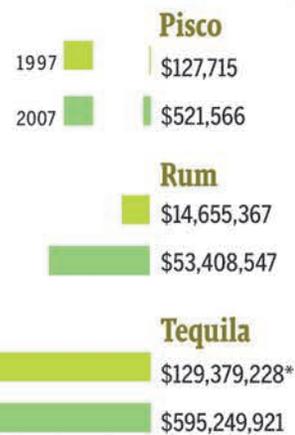
#### Rum

Barbados 24.94%  
Jamaica 15.44%  
Trinidad & Tobago 10.32%  
Dominican Republic 8.55%  
Anguilla 6.85%

#### Tequila

Mexico 99.99%

### Increases in Imports: 1997 and 2007



\*VALUES—NOT ADJUSTED FOR INFLATION—ARE ASSIGNED TO MERCHANDISE ENTERING THE COUNTRY BY THE U.S. CUSTOMS AGENCY. SOURCE: DISTILLED SPIRITS COUNCIL OF THE UNITED STATES (COMPILED FROM U.S. DEPARTMENT OF COMMERCE AND U.S. INTERNATIONAL TRADE COMMISSION DATA).

# 64 Tightly stacked lines

**DECREASING LEADING** and purposefully allowing ascenders and descenders to touch or even overlap should never be done with extended passages of text, but this can be used as a design device in limited quantities. Tightly stacked lines of capitals may be used to create a typographic mass without the worry of tangled extenders, but again, this

is best when used only for a small quantity of text. Tightly stacking lines works against legibility, so care must be taken to employ this technique with restraint. When estimating just how much legibility may be affected, it is best to err on the side of minimally decreased leading.



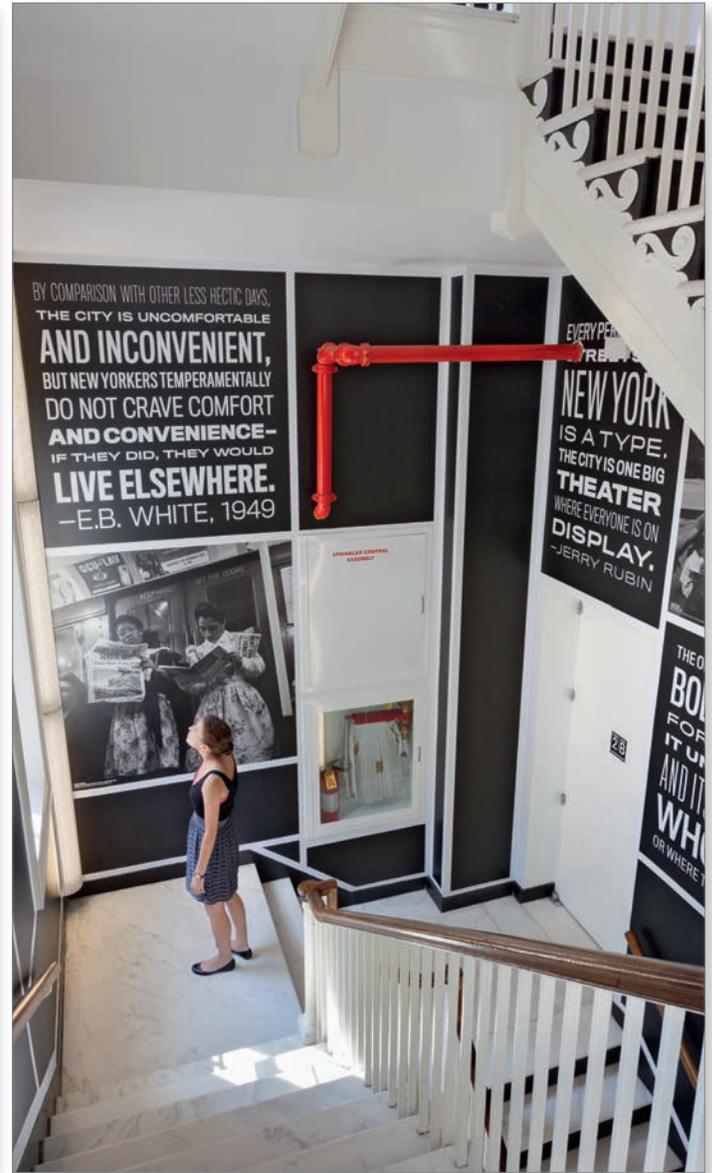
**Project**  
Cover

**Creative Director, Designer**  
Maxine Davidowitz

**Photographer**  
Firooz Zahedi

**Client**  
More magazine

Tightly stacked and justified main cover lines are the hallmark of this cover aimed at older women; despite letters that touch, the text is eminently legible, partly due to differentiating each line with a distinct color. The touching lines set this text block apart from the other cover lines; this was intentional because the main lines contain the magazine's mission statement rather than highlighting specific content.



**Project**  
Environmental graphics

**Company**  
Pentagram

**Art Director**  
Michael Bierut

**Client**  
Museum of the City of New York

Part of a rebranding of the museum, this staircase was filled with quotes and images about New York City. The quotes are in a variety of weights of Titling Gothic, and they are all caps, and justified. The stacked lines and scale variations create drama and high impact in this vertical space.

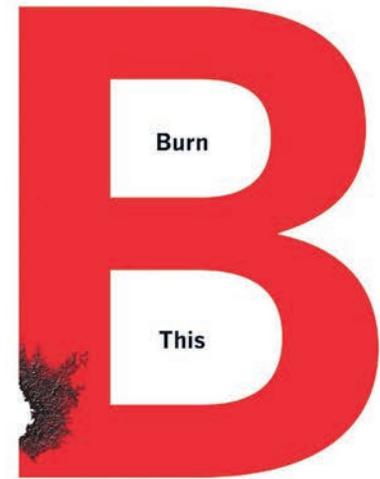
# 65 Indicating paragraphs

**THE MOST COMMON METHOD** of indicating paragraphs is, of course, the indent. What is a matter of some debate is the length of the indent; however, at the very least, a minimum of one pica is needed to distinguish a new paragraph. A longer indent may be desirable depending on the column width. Other options include a line space between paragraphs—or somewhat less than a line space so there is

less of a gap between lines and when scanning the text for color (one problem with this is that baselines will not align, and column lengths will vary). Another method is to set the copy so that the first line of every paragraph extends beyond the left-hand margin (also known as *outdents*). A more unusual method that preserves the flush look of the text block is to use paragraph ornaments to indicate new paragraphs.



**Barbecue from Hell**  
The foam meat trays found in your local supermarkets are made of expanded polystyrene, a petroleum product. "Lighting it on fire is like burning gasoline," says Dennis Waters, a VP at insurance giant FM Global. The 1,600-degree inferno here was designed to find the best way of extinguishing a polystyrene blaze.



**An outsider might wonder** how insurance giant FM Global stays in business. For one thing, staffers are constantly setting things on fire. Or blowing them up. Or swamping them. Some like to load pneumatic cannons with steel balls and launch them through plate-glass windows. "Our employees have no repression issues," says CEO and chairman Shivan Subramaniam. Things get even odder when you walk around the company's \$80 million materials testing facility in West Glocester, Rhode Island, and realize

By **Paul Hochman**  
Photographs by **Floto + Warner**

**Project**  
Feature spread

**Photographer**  
Floto+Warner

**Creative Director**  
Dean Markadakis

**Illustrator**  
Reena de la Rosa

**Designer**  
Jana Meier

**Client**  
Fast Company

The opening text block's first paragraph, set in a larger point size than the story that follows, begins with an extreme indent (it aligns vertically with the headline). Its second paragraph is indicated with a paragraph symbol in red, so that the text block can remain unbroken.

**Project**  
Department page

**Studio**  
Jeff Griffith Creative

**Creative Director**  
Jeff Griffith

**Designer**  
Jeff Griffith

**Client**  
*Hallowed Ground*  
American Battlefield Trust

Ornate drop caps initiate text blocks while short paragraph indents indicate subsequent paragraphs.



**T**HE FIRST PROJECT undertaken by the Civil War Trust as a division under the American Battlefield Trust banner will build upon the transformation of Robert E. Lee's Headquarters from suburban development to an accurate portrayal of how that building appeared at the time history unfolded around it. Before the end of 2018, the Trust will work to acquire 18 additional acres on Seminary Ridge from the United Lutheran Seminary (ULS).

"I don't mind telling you that — in my humble opinion — this is without a doubt one of the most important historic preservation efforts in American history," said Trust President James Lighthizer. The \$3.5 million project will permanently protect one of the largest and most significant remaining expanses of this area of the battlefield. If its 17,000 casualties were calculated independently, the First Day at Gettysburg would be the 12th costliest battle of the Civil War. The fight for Seminary Ridge was particularly fierce, and Schmucker Hall, constructed in 1832 and widely recognized for its cupola, was perhaps the most visible landmark of July 1 battlefield. Today, the building houses the Seminary Ridge Museum.

"We feel, as stewards of this site for more than 180 years, that we have a sacred responsibility to see it protected for future generations," ULS acting president Bishop James Dunlop said. "We believe this land needs to be preserved for the next generations of seminarians, and others, to reflect upon, learn from and appreciate."

Despite that long legacy of stewardship, there were no formal protections in place on the Seminary land and the Trust's involvement will ensure that it will forever retain its status as historic open space. The Gettysburg community, meanwhile, will retain

this favorite gathering place for annual events, including Independence Day fireworks viewing, the Gettysburg Brass Band Festival and Gettysburg Brewfest.

Under the terms of the purchase agreement, which has been under discussion since 2015, the American Battlefield Trust will acquire 11 acres outright, as well as a conservation easement on an additional seven acres along the Chambersburg Pike. The land is adjacent to Gettysburg National Military Park and the Lee's Headquarters acreage protected by the Trust in 2015.

Founded as the Lutheran Theological Seminary in 1826 — making it the oldest continuously operating Lutheran seminary in the nation — the educational institution moved to its present site in 1832. In July 2017, it consolidated with the Lutheran Theological Seminary at Philadelphia to become the United Lutheran Seminary.

Learn more at [www.battlefields.org/gettysburg18](http://www.battlefields.org/gettysburg18). ★



## LOBBY DAY meetings yield enthusiasm

**T**HIS MARCH, Color Bears and Trustees from around the country descended on our nation's capital to meet with elected officials to discuss battlefield preservation. More than 100 meetings were held across Capitol Hill with representatives and senators, many of whom represent districts with battlefields protected by the Trust. Over the years, the Trust and its supporters have developed strong relationships in Washington, which has led to full funding of the Battlefield Land Acquisition Grant Program for three years in a row. Thank you to everyone who joined us this year! We hope even more members will join us to advocate on behalf of historic battlefields next year. ★

10 HALLOWED GROUND | SUMMER 2018

**Project**  
HotHouse exhibition catalog

**Company**  
Studio of ME/AT

**Art Director**  
Lucille Tenazas

**Designer**  
Alexander Tochilovsky

**Client**  
Cranbrook Art Museum

All lines are flush left with no indentations; paragraphs are indicated with line spaces. This works well with text that does not contain many short paragraphs and when there is sufficient space to accommodate line breaks.

**Introduction and Acknowledgments / Gregory Wittkopp**

**Tending The Hot House**

**Cranbrook Academy of Art Artists-in-Residence and Heads of the Fiber Department**

**Department of Weaving and Textile Design**  
Lynn Saaremaa (1975-1982), also directed Stella Laga Saaremaa, 1928-1982)  
Marianne Szwed (1943-1981)

**Department of Weaving**  
Geri Kaufman (Instructor, 1961-1967)

**Department of Fabric Design**  
Robert Kold (1968-1970)

**Department of Fiber**  
Gerhardt Knodel (Fall 1970-May 1996)  
Philip Marwin (Leave-of-Absence Replacement, January-May 1976) with Alexandra Kasiba  
Joan Longstone (Biblical and Leave-of-Absence Replacement, September 1980-May 1982)  
Henry Boone (Leave-of-Absence Replacement, January-May 1985)  
Margo Manning (Fading Artist-in-Residence and Head, September 1996-May 1997)  
Jane Lackey (September 1997-May 2007)  
Anne Lindberg (Statistical Replacement, January-May 2006)  
Mark Newport (Begins September 2007)

Cranbrook Academy of Art has been a hothouse environment for graduate studies in the visual arts for more than seventy-five years. In particular, the program in fiber under the successive leadership of Gerhardt Knodel and Jane Lackey has contributed to the rethinking of the field, realigning and shifting it in new directions. *Hot House: Expanding the Field of Fiber at Cranbrook*, 1970-2007 presents work by Knodel and Lackey as well as sixty-eight of their 275 graduates, all of whom have contributed to the ever-expanding field of fiber.

Perhaps some definitions are in order. A hothouse—or in our more expansive form, “hot house”—is a glass structure kept artificially heated for the growth of plants. The origins of “academy” go back to the philosophical school of Plato in ancient Greece, and more specifically the garden near Athens where he taught. An academy is distinguished from a university as a place that emphasizes training in some specialized form of knowledge and skill. A northern cline version of Plato’s garden, Cranbrook Academy of Art—where inquiry and personal growth are accelerated during a two-year program of study—is proud to present the flowering of its former students over the course of thirty-seven years.

Since Lynn Saaremaa established a weaving program at Cranbrook in the late-1920s as part of the original Arts and Crafts Studies, there have been just six artists who have tended this hot house and served as the Fiber Department’s head: Lynn Saaremaa, Marianne Szwed,

Geri Kaufman, Robert Kidd, Gerhardt Knodel, and Jane Lackey. Their work at Cranbrook has shaped this evolving discipline as its focus has shifted from a weaving-based department building upon the tradition of the Arts and Crafts Movement to its present position as a material studies program grounded in contemporary fine arts practices.

Although Cranbrook Academy of Art prides itself on the work of the graduates of all ten departments, the accomplishments of the alumni of the Fiber Department during the past four decades since Gerhardt’s arrival in 1970 are particularly impressive. Through their studio practices and leadership positions at colleges and universities in the United States and abroad, they have cultivated new generations of artists and designers and set the standards for the field.

The *Hot House* exhibition ideally would have included the work of all 275 graduates, as they all deserve recognition. Limited space in the Art Museum’s galleries, however, necessitated some difficult decisions. After reviewing images of current work from all the graduates, it was the job of Art Museum Curator Brian Young and me to select the artists and work for the exhibition. Our goal was to present a representative cross-section of all thirty-seven years that Knodel or Lackey headed the department, as well as the different modes of production and conceptual perspectives that define the field of fiber today. We chose to include both fine art and commercial

studio practices, but decided to limit our selections to artists that have remained active within the field of fiber (realizing that we would be excluding the artists that have shifted their practice to fields such as painting). The *Hot House* Web site, however, includes the work of all the graduates that responded to our initial request for images and, in many respects, is the ideal exhibition that we could not realize in the Art Museum.

Producing an exhibition, catalogue and Web site that survey the work of over seventy artists is an enormous undertaking that depended on the hard work of numerous people, most of whom are listed with the “Credits and Sponsors” at the beginning of the catalogue. In addition to extending a warm and heartfelt thank you to all of them, as well as the sixty-eight graduates of the Fiber Department who graciously loaned their work to the Art Museum, there are a few people that must be mentioned individually. First and foremost, I thank Marlin and Ginger Miller whose extremely generous sponsorship allowed us to realize the exhibition and catalogue at a level of quality that matched our ambitions. At the Art Museum, I would like to single out Brian Young who had the daunting task of communicating on a daily and, at times, hourly basis with the seventy-plus artists in the exhibition; Registrar Roberts Fiey Gibson who, among other responsibilities, oversaw the transportation of the artists’ work to Cranbrook from literally every corner of the globe; Preparator Abigail Newbold whose exhaustive efforts insured that all of the work looked its best installed in the galleries; and our outgoing Jeanne and Ralph Graham Collections Fellow Rebecca Elliot whose passion for the objects in our collection, in this case our historic textiles, resulted in her second major exhibition demonstrating their relevance to contemporary audiences. Closest to Cranbrook, I thank Cranbrook Archives Collections Fellow Mira Banica and Academy Web Coordinator Bethany Strain for realizing the virtual *Hot House* exhibition on our Web site; and Academy Library Director Judy Dyke for helping at the last minute to shape the “Artists at Work” sections in the catalogue and serve as the final proofreader. Beyond the hot house, I thank Gene Adomson at the Victoria & Albert Museum in London for his insightful view of fiber at Cranbrook from afar; Catalogue designer Lucille Tenazas in New York—who also happens to be a 1981 graduate of the Design Department—for graciously accommodating our tight schedule and turning our images and words into a dazzling book; and our editor Debra Axel, an art historian at Wayne State University in Detroit, for once again helping the writers to focus and clarify their thoughts. Finally, we all thank Gerhardt Knodel and Jane Lackey for tending the *Hot House* and nurturing the growth and development of their 275 students and, in the case of Knodel, for his vision as Academy of Art Director that has supported all of us in so many ways. At the bifurcated moment of the departure of both Knodel and Lackey, *Hot House* serves as a tribute to these two extraordinary artists and educators and digitizes the magnificent flowering that first began under their tutelage.

Gregory Wittkopp is the Headmaster of Cranbrook Art Museum.

# 66 Initial caps and drop caps

**INITIAL CAPS MARK THE BEGINNING** of a chapter or an article; drop caps may be used throughout the text to mark logical breaks in the text and to provide entry points for the reader. Drop caps may continue the style of the initial cap or be a variation of it. Drop caps and initial caps continue a long tradition that dates back to the earliest illuminated manuscripts (which often had entire scenes depicted within the counter spaces of the letterforms). There are many options for drop caps and initial caps: partial or full indents,

partial or full outdents, tops flush with the body copy, baseline alignment with the first line of body copy, baseline alignment with any body copy, and baseline within the depth of the initial cap (these last two are called raised drop or initial caps). Some text does not lend itself well to an initial cap; most common are opening paragraphs beginning with a quote mark or punctuation, or when opening paragraphs are too short to accommodate the height of the cap.

**Project**  
Feature spread

**Design Director**  
Louis Fishauf

**Designer**  
Louis Fishauf

**Photographer**  
Pierre Manning

**Client**  
*Toronto Life*

The initial cap is partially contained within the opening paragraph, and the wrap hugs its diagonal leg. Its vertical position matches the capital A in the headline, a nice touch of alignment.



**Project**  
Feature spread

**Design Director**  
Carla Frank

**Designer**  
Erika Oliviera

**Client**  
*O, The Oprah Magazine*

The initial cap sits partially within the text block and links into the photo; the top of its middle crossbar "kisses" the image. It intrudes upon the image, as does the pull quote at the top of the page.

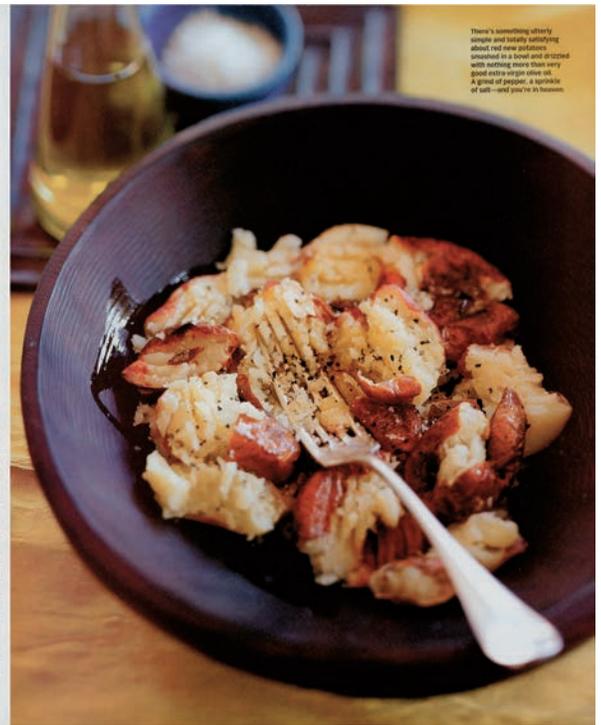


**Whether sweet or savory,**  
a dish made with potatoes is just the most delicious part of any meal. Heavy on the starch, please.

A little brown sugar and some rosemary have sweet potatoes this way—just fork topped with a crunchy spread of cream.

WIN THE AIRLINES CAN'T RUIN POTATOES. "I THINK YOU could probably make them disgusting if you worked really, really hard," says Roy Fainstone, author of the new cookbook *The Potato: The Plant*. "But you'd have to work with both hands for a week." So imagine the heights you can soar to with even the most minimal effort in the other direction. Here's one of Fainstone's favorite potato recipes. Boil or bake; add salt. Sure, you can get fancy preparing heirloom varieties with a bit more fuss, and the results can be incomparable—as *O's* recipe for fingerlings with asparagus, cherry tomatoes, and black olives proves reasoningly. And, yes, those gorgeous purple Peruvian mashed with sour cream, spiked with pepper, and topped with sweet lime butter—can you handle that much pleasure? But potatoes aren't just a blank canvas. "As much as they accept almost any kind of flavor that you want to add to them," Fainstone says, "on their own they're far from bland and innocuous, unlike, say, tofu." To him, the endless variety is "gravy," the true glory of potatoes is in their democratic appeal. "The fact that there are really good potatoes that anybody can get from a grocery store is a great comfort," he says. "Potatoes are the people's food." »

PHOTOGRAPH BY JEFF HARRIS FOR O, THE OPRAH MAGAZINE



There's something utterly simple and totally satisfying about real potato dishes. Unleashed in a bowl and drizzled with nothing more than very good extra-virgin olive oil, a great deal of pepper, a sprinkle of salt—and you're in heaven.

PHOTOGRAPH BY JEFF HARRIS FOR O, THE OPRAH MAGAZINE

**Project**  
Feature spread

**Creative Director**  
Donald Partyka

**Photo Editor**  
Ramiro Fernandez

**Photographers**  
Nicolas Villaume and Aurora Selet

**Client**  
*Americas Quarterly*

This unusual version of an initial cap sitting on top of and aligning with the text column allows it to be scaled up; as an outline, it is lightweight and does not interfere with the overlapping headline.



**Carlos Basombrio**  
**: Re-Examine the War On Drugs.**

THE NEXT U.S. PRESIDENT HAS unique leverage to shape humanity's destiny. The disproportionate importance of the United States to the affairs of other countries creates a cruel paradox for those of us who are not U.S. citizens. We do not have the right to vote, but the outcome of the presidential elections will have a greater impact on Latin Americans—as well as on the citizens of other countries—than the outcome of our own local contests. We can only hope, therefore, that the policies which have caused such widespread damage over the last eight years will be replaced by significant and positive changes.

One area that calls for immediate re-evaluation is drug policy. It is time to discuss (together, instead of unilaterally) the anti-drug effort in the region. The United States has invested hundreds of millions of dollars to stop the flow of drugs to the north. The results are, to say the least, meager. Recent figures show that the potential of Colombia, Peru and Bolivia to produce cocaine is even greater today than it was ten years ago. Any success against the drug cartels that can be claimed in Colombia is offset in Mexico, which has seen a great increase in drug trafficking. Moreover, Mexican society is now experiencing unprecedented levels of drug-

PHOTOGRAPH BY NICOLAS VILLAUME/AURORA SELET

FALL 2008 *Americas Quarterly* 35

Carlos Basombrio is a sociologist at the Instituto de Defensa Legal in Lima, Peru and a former Vice-Minister of the Interior Ministry. He is pictured here in Barranco neighborhood in Lima, Peru.

# 67 Opening paragraphs

**THE APPEARANCE OF THE OPENING** paragraph is as important as its content in drawing the reader into the text. There are myriad interesting ways to accentuate an opening paragraph that signals the beginning of a long passage of text. Some of these design directions may involve a different

column width, a different point size (or mixing point sizes), leading, changing case, or some combination of the above. Small caps may be used as a transition from the initial drop cap to the body copy within the opening paragraph.

**Project**  
Feature spread

**Art Director**  
Francesca Messina

**Designer**  
Donald Partyka

**Client**  
Guideposts

An upside-down pyramid of text combines with the subhead, title, and byline to give an illusion of depth, tying in nicely with the facing photograph's runway perspective.

Our pilot opened the back doors  
of the Bayflite 3 medical transport  
helicopter and pushed aboard a stretcher.  
I walked beside it, keeping a close eye on  
the 10-day-old girl with weak lungs and a con-  
genital heart problem who was in an isolette  
on top. Beneath her was the equipment  
monitoring her condition. Heartbeat.  
Respiration. I checked the oxygen  
saturation monitor. The  
baby's levels were down...

A TRANSPORT NURSE.  
A NEWBORN AND AN EMERGENCY  
HELICOPTER RIDE GONE TERRIBLY WRONG

**BAYFLITE DOWN**

BY DIANE MUHL-LUDES, ST. PETERSBURG, FLORIDA

50 | GUIDEPOSTS

GOOD TO GO  
*Diane at the ready*



**Chris Jordan keeps his eyes open** for staggering statistics, and the more alarming the better. What sets his 44-year-old heart racing is some new figure expressing American excess and neglect—the number of disposable batteries manufactured by Energizer every year (6 billion) or plastic beverage bottles used every five minutes (2 million) or children without health insurance (9 million). Think of him as the unofficial artist of the Harper's Index. The puzzle-like photographs he makes in response to these big numbers are designed to illustrate “the scale of consumption of 300 million people” and what such rampant profligacy, if unchecked, might mean for the future of the planet. He has completed 19 pieces for the sardonic series he calls *Running the Numbers: An American Self-Portrait*, and he has more in the works.

Figuring out how to translate what he calls the emotionless sums he finds in his research into visual metaphors that read on two levels is the challenge—a piece needs to be legible as one thing from afar and another up close. He recently finished a work dramatizing the 200,000 Americans who die every six months from smoking cigarettes. As you move toward the 6-by-8½-foot print of a smoking skull—a macabre image lifted from Van Gogh—you realize it’s as pixelated as a JPEG or a Chuck Close painting, with the kicker being that the portrait is composed of 200,000 cigarette packs. “When you stand back, you behold the collective, the forest,” Jordan says. “But as you step closer, you see that it’s made up only of individual trees. What I’m trying to suggest is that every individual matters. Our vote *does* count. If we do bad stuff, it *does* count.”

After 10 years as a Seattle lawyer, Jordan opted out in 2003 to try his hand at large-format photography. He says one of his inspirations was *Powers of Ten*, the micro-macro picture of the universe by Charles and Ray Eames; another was staring at images from Google Earth. Despite his late start, he’s doing well: His work is among the holdings of numerous museums and more than 100 private collectors.

The scale of his imagination is often deflated by the scale of what is feasible as a photograph. He has started a piece on the number of bullets fired in Iraq since the war began. But he calculates that even if he makes each bullet one-twelfth of an inch around, the work will have to be 60 feet high and 6,000 feet long. He would love to do a composition about oil or coal. “They deserve to be addressed brilliantly,” he says. “But so far, nothing I’ve come up with honors the depth or complexity of the problem.” Of course, as an industrial process dependent on chemicals and wood pulp, photography itself leaves a deep toxic footprint. “It’s a question that I wrestle with,” he says, sounding contrite. “It’s hard to be a green advocate when I realize how deeply

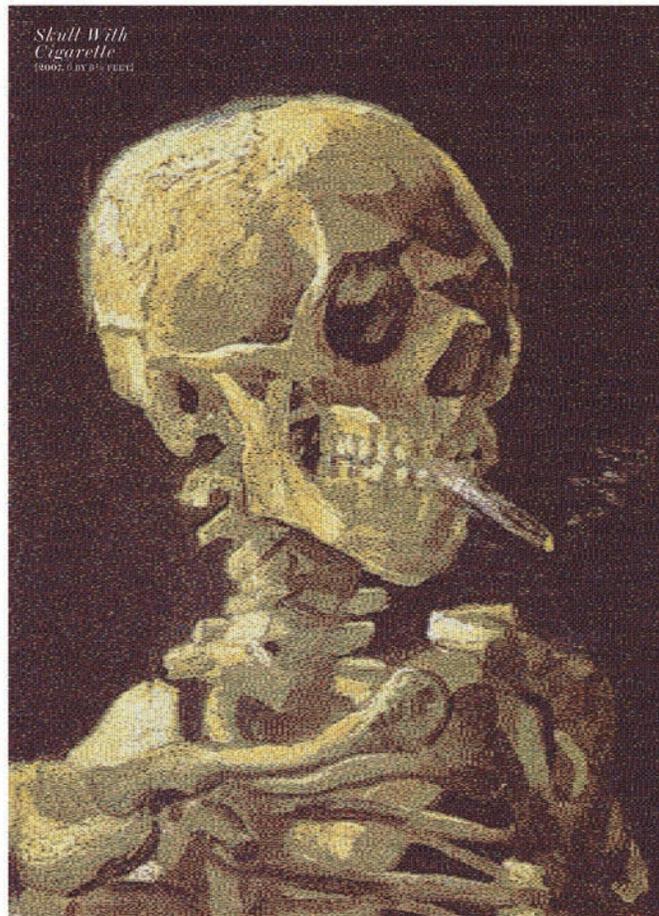
I’m implicated. But if I’m an alcoholic, we’re all alcoholics. I’m like the guy who wakes up and asks, “Hey, has anyone noticed the pile of empty vodka bottles in the corner?” —Richard B. Woodward



**200,000**  
Packs of Cigarettes

STANDS FOR THE NUMBER OF AMERICANS WHO DIE every six months FROM SMOKING

*This piece was inspired by a news item.* “Some diet pill caused the death of a baseball player,” Jordan recalls. “An over-the-counter supplement had the potential to exacerbate a preexisting heart condition, and they immediately took it off the market. One person dies, and they pull it; more than 1,000 people died that day from smoking, and there’s nothing done.”



**Project**  
Feature spread

**Creative Director**  
Robert Priest

**Designer**  
Jana Meier

**Photographer**  
Chris Jordan

**Client**  
*Condé Nast Portfolio*

This L-shaped opening paragraph “hugs” the following text; its slightly larger point size and wider leading, together with the bold lead-in and the large initial cap overlapping the text, leave no doubt as to where this story begins. Note the red paragraph indicator dingbat, which allows the text block to appear “solid,” i.e., without a paragraph break that would not have filled out the space.

# 68 Orphans and widows

**THESE REMNANTS ARE CARELESS** and represent inattention to typographic niceties and detail. A good typographic “color” on the page is interrupted when a word or word fragment is alone on a line at the end of a paragraph or column (known as a *widow*) or, even worse, at the top

of a column or page (known as an *orphan*). The reason an orphan is even worse than a widow is that it not only creates a gap in typographic color, but it also disrupts the horizontal alignment across the tops of the columns of text.

The diagram consists of a large black vertical bar on the left side. To its right, there are two white rectangular boxes. The top box is labeled 'bad breaks' and contains two columns of text. The first column ends with a line containing only the words 'do this.' The second column begins with a line containing only the words 'do this.' The bottom box is labeled 'widows and orphans' and contains two columns of text. The first column ends with a line containing only the words 'do this.' The second column begins with a line containing only the words 'do this.'

**bad breaks**

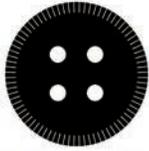
Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedi-

**widows and orphans**

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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## Tim Gunn's right eyebrow is shooting toward the sky like a boomerang. It's the signature gaze, filtered through a

pair of rimless glasses perched on his nose, that fans of reality television's *Project Runway* are used to seeing hurled at aspiring enfants terribles of fashion. But on this chilly morning in December 2006, Gunn's trained eye is on the suited businessman across the table. William McComb had invited Gunn to breakfast at Patis, a bistro in Manhattan's Meatpacking District where pretty people with expense accounts linger over oysters and bruschetta in an exotically Parisian ambience. Now Gunn was waiting to hear what, exactly, the new CEO of Liz Claiborne Inc. was after.

Gunn had assumed McComb was just another new executive wedging his way into the anarchic and insular world of fashion. Two months earlier, McComb had left his senior post pushing orthopedic devices at Johnson & Johnson; no doubt he was reaching out for advice. But it turned out McComb had a different motive altogether. "I want you to be my first hire," the CEO proposed, nearly knocking the critic's designer socks off.

McComb knew that his \$3 billion company had lost its creative juice. He wanted a chief creative officer, not to dictate product design but to put some meat on the bones of an atrophied design culture. The fact that Gunn ran Parson's prestigious fashion program—the source of a good 70% of the designers on Seventh Avenue, from Anna Sui to Tom Ford—was key. He had a front-row seat to the industry's hottest emerging talent and a Rolodex that could be a serious weapon. What's more, McComb was intrigued by the Parsons turnaround story: Unknown to his TV fans, Gunn had

almost single-handedly transformed the school from a hidebound, traditional program into one that bred marketwise designers—just the entrepreneurial mind-set McComb was trying to instill at Liz Claiborne. A marketer to the marrow, he couldn't help but also appreciate that the Bravo breakout star was now a household name, gushed over by everyone from suburban moms to fashion plates like Sarah Jessica Parker. Gunn looked like movie royalty.

But Gunn was cautious. After nearly three decades as a college administrator, he had somehow landed on a hit TV show and become a pop-culture phenomenon. He routinely outshone the show's star—supermodel Heidi Klum—with his Victorian vocabulary, perfect posture, and prim Tim-sims ("Make it work!" "Carry on!"). He was in the midst of writing his first book, *The Game: A Guide to Quality, Taste, and Style*, and by the fall would have his own fashion-therapy show on Bravo. "I was having the most fun I'd ever had in my life," says Gunn, 54. What's more, he had never worked for a company. "I had the greatest respect for the private sector, but I had never been part of it," he says, from his new office at Liz Claiborne headquarters in New York's Garment District. "The whole prospect of coming here was terrifying."

As it should have been. While Liz Claiborne the woman passed away last summer, Liz Claiborne the brand has been in a deep coma for years. Claiborne pioneered American women's wear in the 1970s; her impeccable designs, paired with her ability to reassess every aspect of the business—from merchandising to point of purchase—led her to become the first female founder of a Fortune 500 company. But by the time she retired in 1989, the company had plateaued. And by

late 2006, the once-noble house had devolved into an unwieldy conglomerate that couldn't keep pace with newer, more stylish competitors. When longtime CEO Paul Charoon retired, Liz Claiborne's board took a page from LVMH and Gucci, which had successfully imported consumer-products execs—P&G's Antonio Belloni and Unilever's Robert Polet, respectively—and brought in McComb, 45, to make radical changes. "I didn't come here because I love clothes," McComb says. "It's a business."

Whether McComb's hiring of Gunn in March 2007 was an act of desperation or inspiration is still unclear. Liz Claiborne stock is down sharply since McComb—one of the youngest CEOs in the industry—took over, despite his whacking jobs, shuttering brands, and reorganizing what's left. This January, he succeeded in luring another high-profile recruit: Isaac Mizrahi, the designer who jump-started discount mass fashion for Target and boasts his own shows on the Style Network and Oxygen (and even starred in his own one-man off-Broadway show, *Liz Mizrahi*). He will become the Liz Claiborne brand's creative director this summer.

With Gunn's help, McComb has also added fashion stalwart John Bartlett to reboot the Claiborne menswear line and acquired the critically acclaimed Narciso Rodriguez. Still, as Lori Holliday Banks, a senior fashion analyst at the *Tobes Report*, puts it, "There's no room for mistakes when a business is in the position that Liz is in right now." In mid-February, the company announced that earnings would fall to meet expectations, and the stock fell

## Esquire's BEST NEW RESTAURANTS



or one third of Esquire's seventy-five years, we've been heralding America's best restaurants—a chronicle of an era that saw France's nouvelle cuisine translated into New American cuisine, then fusion, global, and molecular cuisine. This year alone, we've chow down fermented garlic, bacon-flavored peanuts, braised goat tacos, and soup for dessert. We've seen the rise of tea sommeliers and the near disappearance of tablecloths. And through it all, we've witnessed the emergence of American cooking as the most diverse and most innovative in the world. U.S. chefs born and schooled in ingenuity to create a modern American food culture. Once again, after eating our way from coast to coast (hey, somebody's got to do it), we've narrowed it down to the twenty best new places to eat right now. Actually, make that twenty-one if you count your own dining room. (See page 92 to find out how.)

Zijl understands that when the strawberries are perfect, they need nothing more than a light marinade, a bit of mefrique, and a small scoop of sorbet. All these dishes are richly satisfying, even honey. For all its modern white chicness, there is something comforting about Bar Blanc. And when you get up from the table, the owners seem really sorry you're leaving. 142 West Town Street, 212-255-2330; barblanc.com.

### BAR BOULUD NEW YORK

Daniel Boulud grew up in Lyon, France, where his family ran a little café and his maman spoiled him with homemade charcuterie. Now,



### BAR BLANC NEW YORK

Sadly, enthusiasm and generosity of spirit don't always trump hype when it comes to a restaurant's endurance. But when you experience the kind of dedication and genuine hospitality of partners Kwon Strandén and Didier Palange at a jewel like Bar Blanc, you cheer it on (even if you'd prefer to keep it to yourself). Set in a former carriage house on one of the loveliest blocks in the West Village, Bar Blanc is a long sixty-year dining room with white brick walls, white leather banquettes, and a twelve-stool white stone bar. Dutch-born chef Sebastian Zijl is a master at separating out the distinct flavors of each ingredient in a dish. Crispy sweetbreads lie on watercress made tangy with lemon vinaigrette and sweetened with sherry-poached cherries. Seared black cod is underpinned with spinach, roast sunchoke, and the anise scent of fennel, bathed in a saffron-mussel sauce.



84 ESQ 11-08

### Project

Single page

### Creative Director

Dean Markadakis

### Designer

Jana Meier

### Client

Fast Company

Using a format with wide column measure means that partial line gaps left by widows are even more noticeable, so extra attention must be paid to filling out lines with text. This type-dense page with a wide measure carefully avoids widows and orphans.

### Project

Single page

### Design Director

David Curcurito

### Art Director

Darhil Crook

### Associate Art Director

Erin Jang

### Design Assistant

Soni Khatri

### Client

Esquire

The typographic color of this page is unbroken by widows or orphans. Note the presence of many rules, both double and single, color bars, elements that break out of the grid, and tiny directional arrows.

# 69 “Rivers” of space

**GAPS THAT MOSEY THROUGH A PARAGRAPH** of justified type link visually to form “rivers” of unsightly space, thereby ruining the evenness of tone (typographic color) of the text. The most common cause of rivers is a narrow column width combined with longish words. When the type is

justified, word spacing increases to create the aligned edges, and when there are not enough words in a line to accommodate this adjustment comfortably, large gaps will occur. This decreases legibility; it is also a typographic eyesore.

spacing

line ❖❖❖ word  
or  
rivers

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

That, in a larger sense, we can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

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**Project**

Inside page

**Design Director**

David Curcurito

**Art Director**

Darhil Crook

**Associate Art Director**

Erin Jang

**Design Assistant**

Soni Khatri

**Client**

Esquire

Mixing a variety of column widths skillfully, the text blocks on this page all have fine typographic color with no unsightly gaps or rivers.

# Esquire's BEST NEW RESTAURANTS



## INGREDIENT OF THE YEAR

### SUCKLING PIG

And that really means suckling: You can buy a young pig that has been weaned from its mother's milk, but it's just not the same. "The fat content isn't as high," explains Sal Biancardi of Biancardi Meats in New York. "A true suckling pig is chubby—the hindquarters are very fat, the color is pale white." During the cooking process, traditionally done slowly on a spit, the meat bastes itself, the fat oozes, the skin gets crisp as parchment. There's nothing wrong with that. But chefs across the country have been finding creative new ways to prepare and serve the pig, including the following from three of our best new restaurants.



#### CONFIT OF SUCKLING PIG, TERRA, NEW MEXICO

Charles Dale's version begins by rubbing the pork with Chinese five-spice powder and Spanish paprika, then simmering it in lard to make a soft confit, which is shredded, heated in pork stock, placed on a rice pancake, and dressed with a salad of pickled jicama, chives, chipotle hoisin sauce, and a paper-thin slice of Serrano ham—Peking pork, southwestern style.



#### SUCKLING PIG AL FORNO, SCAMPO, BOSTON

Lydia Shire pricks the skin with tiny holes, then rubs it with baking soda and vinegar. The meat is doused with a pomegranate-herb marinade. The pig is then splayed and roasted for an hour at a low heat, then blasted at 500 degrees for fifteen minutes to crisp the skin. Each plate is then loaded with thin slices of the leg, a whole large chop, and a big chunk of the shoulder—a Friday special.



#### MAIALINO DI LATTE, CONVIVIO, NEW YORK

Chef Michael White does a traditional Italian *maialino di latte*: He bones out a small twenty-pound Pennsylvania piglet, then grinds up the hindquarters meat and stuffs it into the body cavity, which is then rolled, tied, and roasted for two and a half hours, then sliced in generous slabs in its own juices.

#### MANSION RESTAURANT AT ROSEWOOD MANSION ON TURTLE CREEK DALLAS

When chef Dean Fearing left the Mansion on Turtle Creek after twenty-one years to open his own namesake restaurant in the Ritz-Carlton (Esquire's Restaurant of the Year 2007), it nearly caused a management meltdown. Should they stick with the "New Texas Cuisine" style that Fearing pioneered? Or should the restaurant go in a completely new direction and risk alienating an already aging clientele? And should they allow... blue jeans? The final decision was to import veteran New York chef John Tesar and let him do his thing

while revamping the dining room into three distinct spaces: a main à la carte dining room, a more luxe room offering prix-fixe menus, and a "Chef's Table" room, where Tesar cooks for six people according to his whim. And blue jeans are welcome, especially on the young Dallas women who now pack the place nightly for Tesar's cooking, which brings a New York edge to Texas swagger. Take his waygu, caramelized in a red-hot skillet, then dressed with a truffle vinaigrette and raw fennel. He roasts guinea fowl until golden, then serves it with a casserole of seasoned French lentils, carrots, and bacon, and gilds it all with a potent reduction of foie gras and crème fraîche. Gamey rabbit is dressed up with fava beans, leeks, and tiny gnoc-



taurants have schlepped out to JetBlue's JFK terminal to cook—Italian (one of Mario Batali's crew), Mexican (a Rosa Mexicana vet), steak, tapas, and more—for the stopped-over, flight-delayed masses.

» **LEAST ANNOYING LOCAL-FOOD MOVEMENT EXAMPLE** At the Healdsburg Bar and Grill, in northern California wine country, beyond the expected whites and reds on the list, one section

offers wines produced within five square blocks of the restaurant, starting at thirty dollars a bottle. » **MOST UNNECESSARY BUT SATISFYING MANIPULATION OF AN INGREDIENT**

At Foxtail, a lavish new place in West Hollywood, garlic is fermented in a bath of soy for a month, during which it turns tar-black, loses its spicy harshness, and takes on a molasses-y flavor. It then becomes

# 70 Eschew decorative type

**SIMPLE, CLEAN, BASIC TYPESTYLING** can be beautiful and effective; it is not necessary to embellish information in order for it to be appealing to the reader. Indeed, there is much to be said for leaving the bells and whistles to the display type, or to eliminate it altogether. Serious content

is better served with a straightforward approach, and most informational text is best when treated simply. This creates good counterpoint: any accompanying images will be unencumbered by “noisy” typography.

**Project**

Poster

**Company**

Pentagram

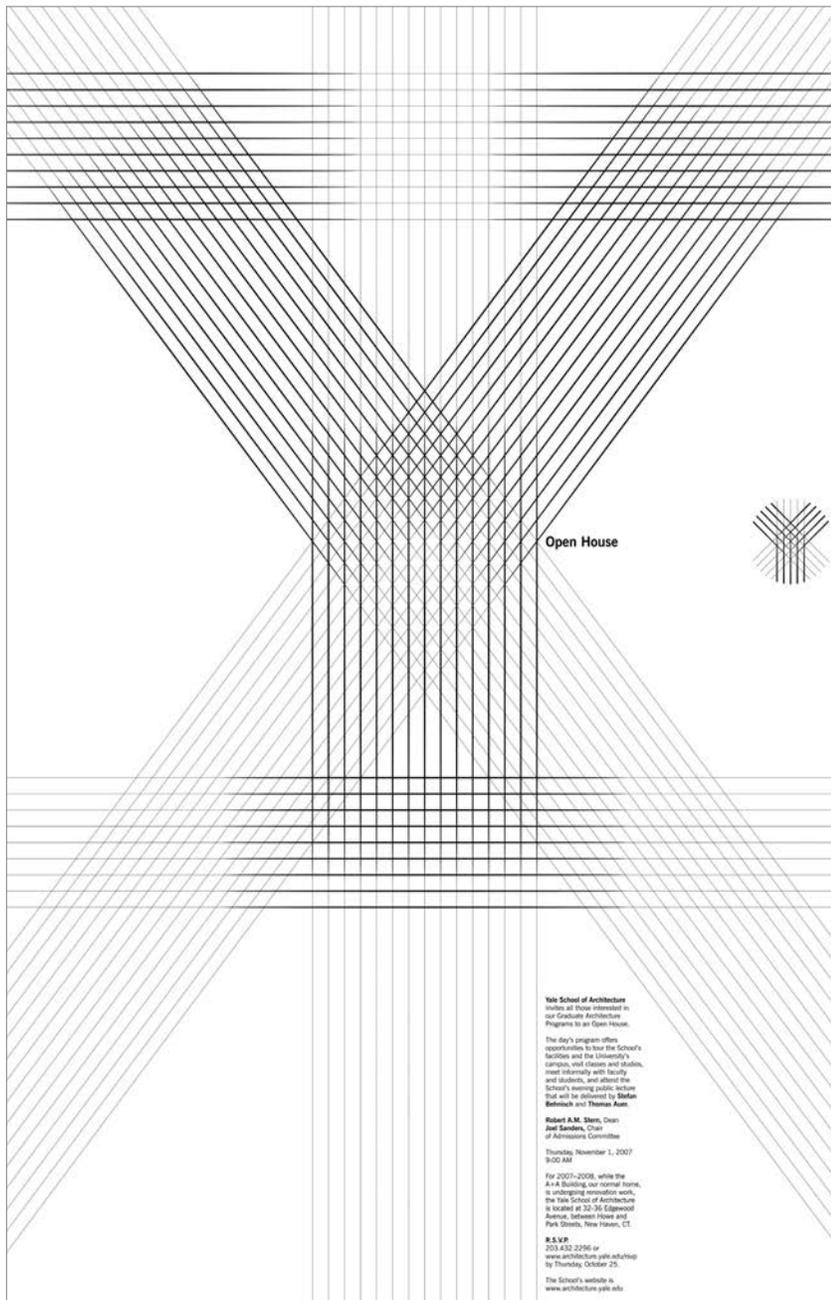
**Designer**

Michael Bierut

**Client**

Yale University School of Architecture

Spare lines, minimalist typography, and plenty of wide-open spaces advance the architectural theme.



## Project

Visual identity

## Company

Remake Design

## Design Director, Designer

Michael Dyer

## Client

Art in General

Clean sans serif headlines and text are quietly authoritative.

04.17.09 — 05.03.09  
**High Risk Citizen** Video Program

The exhibition *High Risk Citizen* explores forms of political resistance and public engagement today, as considered by contemporary artists working in video. In this heated year of presidential electioneering, an ongoing, costly war in Iraq, and growing economic recession, both the precarity and possibilities of the moment are inescapably high. *High Risk Citizen* examines the stakes of active civic participation in an era of increased privatization and market- or wealth-driven access to state power. The works in *High Risk Citizen* move between depressed responses to the ways in which collective, political efficaciousness has been intentionally curtailed, and euphoric re-imaginings of sites of robust social and civic culture. While either terms of community affiliations (religious, military, or perhaps even consumer) are frequently invoked as possible substitutes, this exhibition reveals the role and affect of citizenship as one of potential tenderness, and questions how and what we are told about our relationship to government may be in conflict with how we constitute ourselves as a public.

The program includes films by artists Peggy Ahwesh; Max Almy; Brian Boyce; Hieron Feroock; Eric Fensler; Gabriel Fowler; Glass Bread Collective; Benjamin Gordis; Neil Goldberg; Sabine Gruffat; Leopold Kessler; Emily and Sarah Kunitz; Lisa Leblanc; Jeanne Latta; Van McEwew; Katherine Morris; The Nislat Brothers; NYC Yi Bastis; Mary Patten; Martha Rosler; Keith Sarborn; Shelly Silver; Brian Spinke; Eugene Mirman; and Bill Wask; Daniel Rucker; The Yes Men; and Susan Yussel.

04.17.09 — 09.13.09  
**Adrian Lohmüller** Audio in the Elevator/Stairwell

Adrian Lohmüller's practice spans a variety of media including video, film, site-specific interventions and performative events in public space. Much of his work plays with the borders of legality and requires him to attain an air of legitimacy by adopting the guises of construction worker, plumber, cleaning personnel, waiter, etc. According to these mimics a flexible position can be found within institutional systems to encourage the de-automatization of habitual patterns. At the same time, subtle insertions of nonsensical components rupture this mimetic approach to prevent it from becoming a complacent, fail-safe methodology. Such interruptions incite hesitation in those who look closely, but without compromising the superficial appearance of authority established within the actions/artworks.

Adrian Lohmüller was born in Germany and has traveled extensively in North and South America, Asia and the South Pacific. After completing his civil service in São Paulo, Brazil he moved to the United States and studied at the Maryland Institute College of Art (MICA) where he graduated with a BFA in 2005. During his studies, he acted as a curator in the artist-run space 5th story and began showing his work in diverse places such as Baltimore, Berlin, Innsbruck, Edinburgh, Chicago and New York. He now lives and works in Berlin.

## Project

Single page

## Creative Director

Audrey Weiderstein

## Art Director

Donald Partyka

## Client

The Arthritis Foundation

A simple, justified text column, a subtle size shift leading into the body copy, and a modest headline treatment are appropriate for this serious medical information.

Juvenile Arthritis: A Primer

CHAPTER ONE

## Getting Diagnosed: Steps and Obstacles

A nagging fatigue. A faint pinkish rash. A throbbing knee. A stubborn fever. A swollen hand.

Pain and swelling can flare unexpectedly one day, nearly immobilizing your once-active child as you shuttle between specialists, searching for answers. Or symptoms may be difficult to detect initially. Your child, particularly if she's quite young, may not recognize her discomfort as anything unusual. Or, she may adjust her activities and movements in ways that can be difficult to spot. She may rise more slowly from bed following a nap. You may one day realize that you can't recall the last time she jumped around the house, rattling the furniture. Something just doesn't seem... normal.

You are not alone.

Nearly 300,000 American children are currently diagnosed with a form of juvenile arthritis or an arthritis-related condition, living with some degree of pain and discomfort. That's more children than those affected by Type 1 diabetes, and many more—at least four times more—than those diagnosed with sickle cell anemia or muscular dystrophy, diseases that are much more widely known and discussed in the media. Children also can develop arthritis related to other autoimmune diseases, such as lupus.

ARTHRITIS FOUNDATION 3

# 71 Celebrate decorative type

**WHY NOT TAKE ADVANTAGE** of all of the wild and wacky typefaces out there? Designers love to play, and decorative typography can be just the ticket to create something that is unique and memorable. Even a few splashy flourishes can demonstrate typographic virtuosity—a little “solo” or

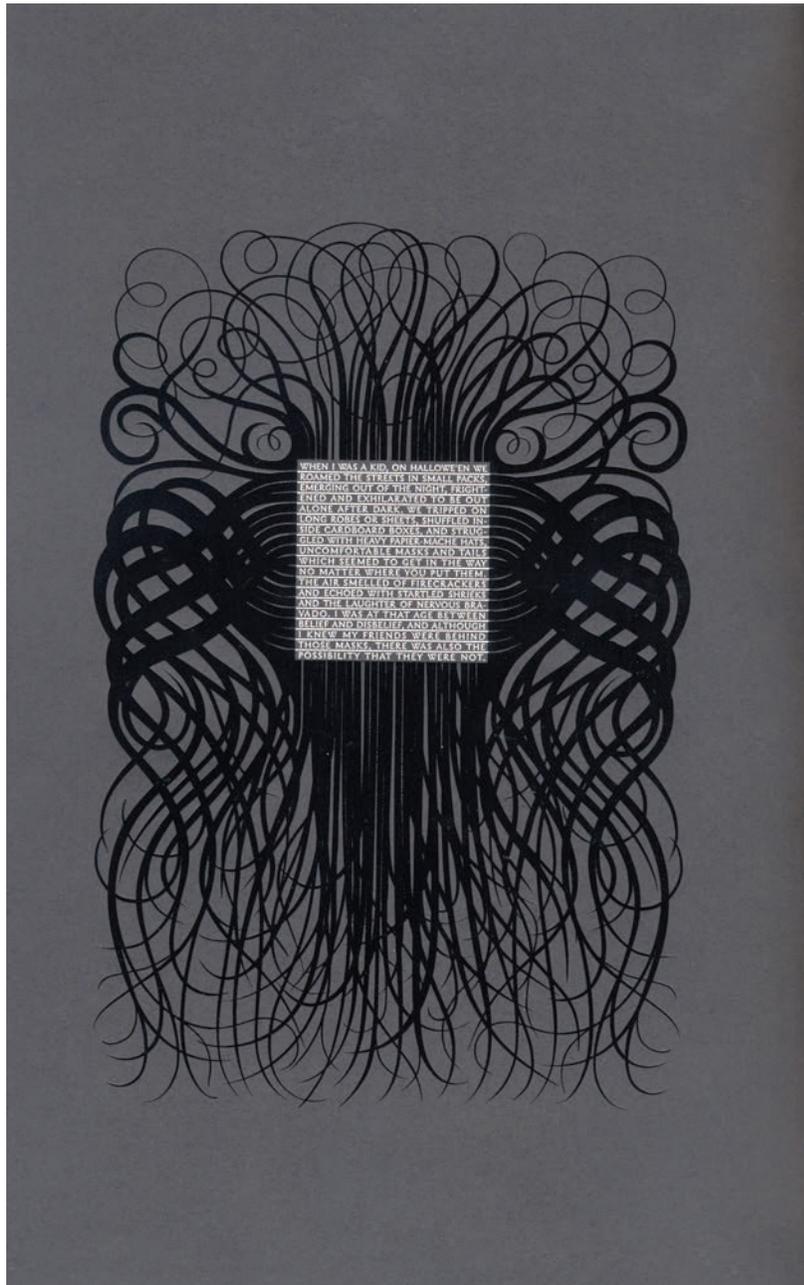
aria in the midst of sobriety might be just the touch that separates a design from its competition. Or a designer can choose the exuberant approach: pile on the style elements for effect—no limits to the excess!

**Project**  
Halloween card

**Designer, Illustrator**  
Marian Bantjes

**Client**  
Marian Bantjes

Spot-varnished black-on-black typographic flourishes form a deep dark woods; in the “forest,” we find a justified and underlined block of tightly packed text, an atmospheric frame for a spooky narrative about Halloween.





**Project**  
Doyald Young Has Perfect Curves @80

**Designer, Illustrator**  
Marian Bantjes

**Client**  
Marian Bantjes

A paean to fellow flourish-meister Doyald Young, this celebratory composition uses fluorescent inks for the roller-coaster ride of a message.



**Project**  
Cover

**Company**  
SpotCo

**Art Director**  
Gail Anderson

**Designers**  
Gail Anderson, Darren Cox,  
and Bashan Aquart

**Client**  
*STEP Inside Design*

A collaged panoply of display forms, the cover provides engaging foreplay for a special issue on type.

# 72 Text overlapping images

**LEGIBILITY ISSUES** come into play when type overlaps images: the image demands our attention. To make the type stand out, type size and style, contrast with the background, and stroke weight all contribute to the important separation between the background and the foreground. Laying a few

words of display type over an image can be complex enough, but where some designers go wrong is laying a quantity of text type over an image—this is sure to make reading a difficult task.

**Project**

Covers

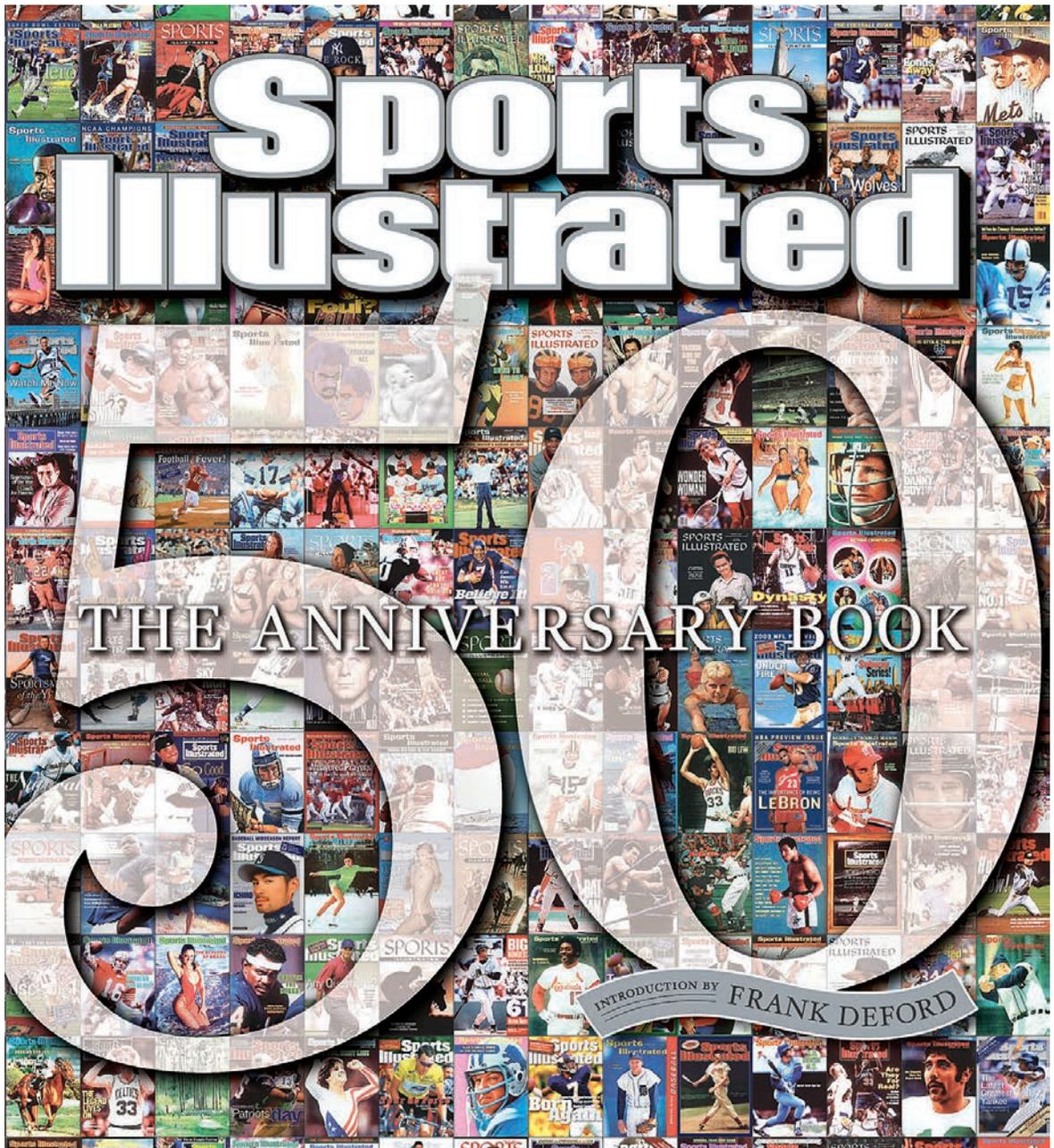
**Creative Director, Designer**

Steven Hoffman

**Client**

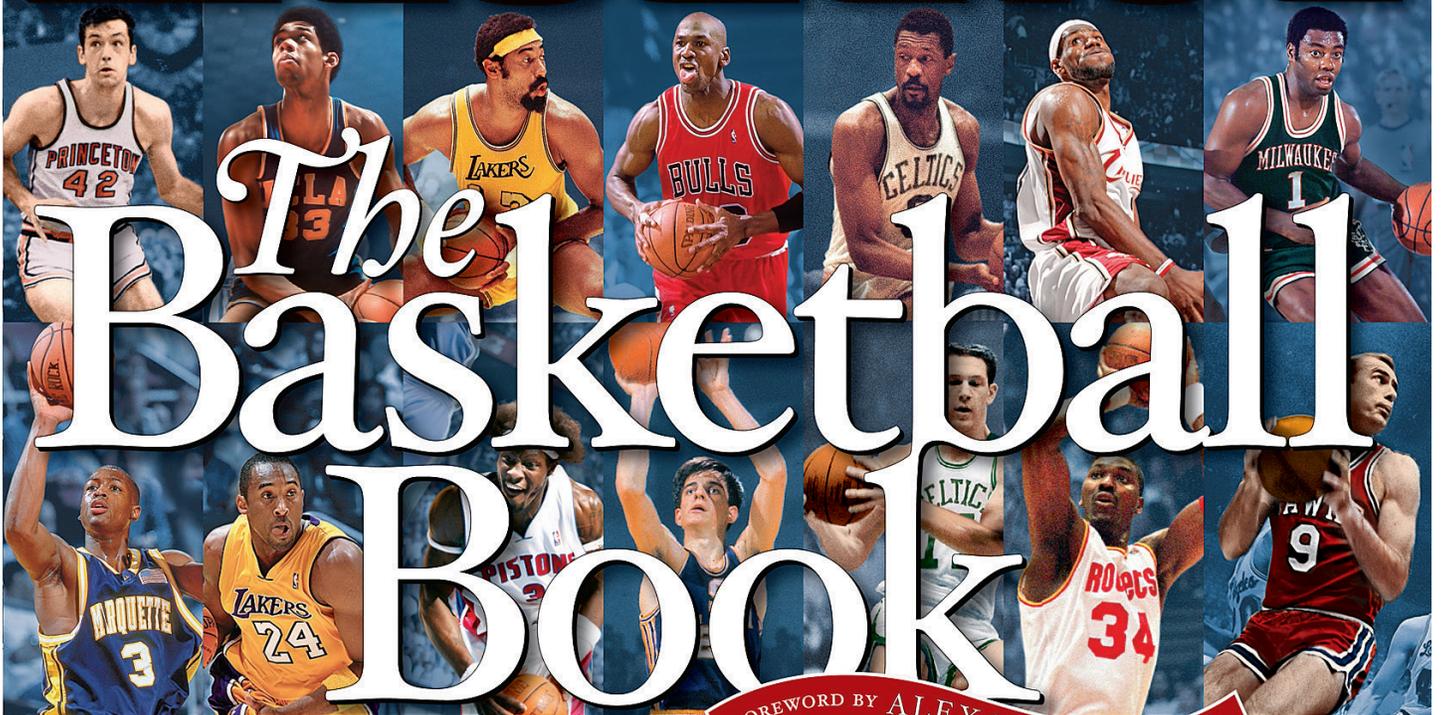
*Sports Illustrated*

These covers demonstrate some good techniques for making sure that type is legible when overlapping complex details and many levels of contrast. The type must have enough weight and be large enough to stand apart from the images, but that is not always sufficient. A combination of outlines and hard and soft drop shadows provide separation and “lift” the text visually forward from the images.



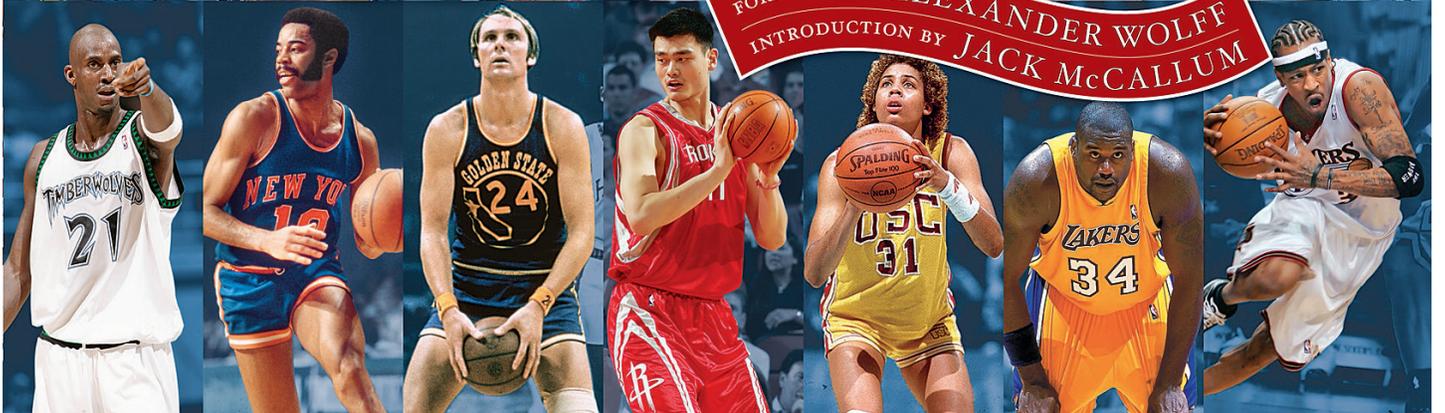


# Sports Illustrated



# The Basketball Book

FOREWORD BY ALEXANDER WOLFF  
INTRODUCTION BY JACK McCALLUM



# 73 Text overlapping text

**THE KEY TO SUCCESS** when text overlaps text is differentiation, whether by scale, background and foreground contrast structure, or size. Again, legibility is paramount, so the designer must make certain that the overlap doesn't muddle the meaning. Separation can be accomplished using

the same tools as just described for text overlapping images, but if all of the text is meant to be read, it is more difficult to maintain legibility than when part of an image may not be visible, however, its effect is still obvious.



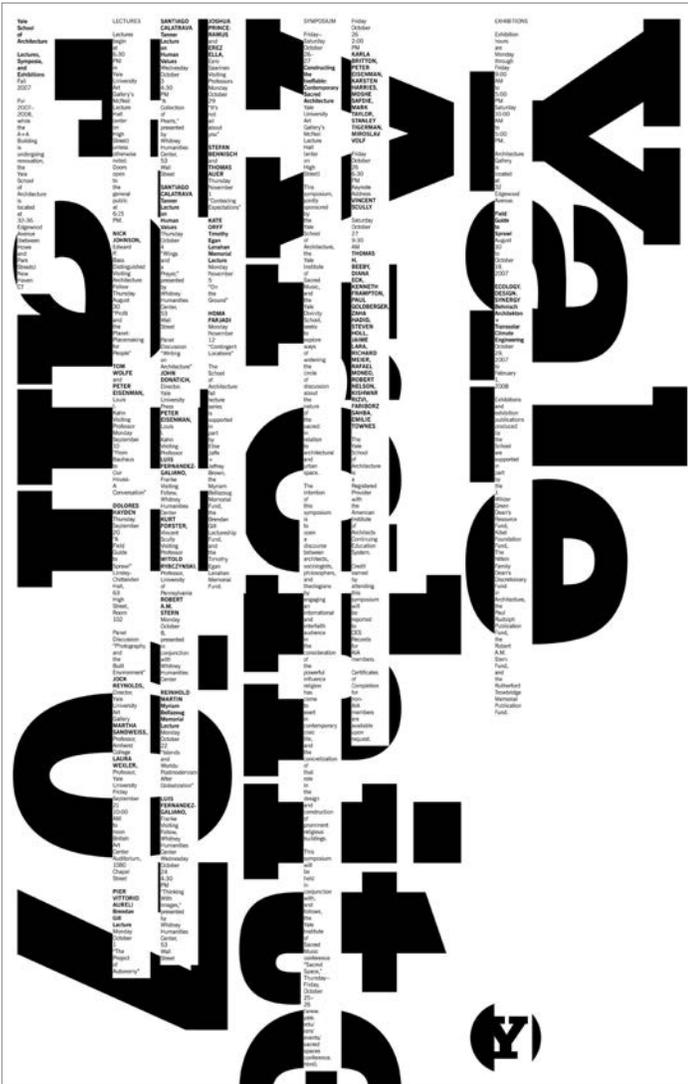
**Project**  
Feature spread

**Art Director**  
Arem Duplessis

**Designer**  
Nancy Harris Rouemy

**Client**  
*The New York Times Magazine*

Transparent letters representing chromosomes overlap and are bisected by the headline. This is a perfect marriage of meaning and type treatment for a story about hermaphrodites.



**Project**

Poster

**Company**

Pentagram

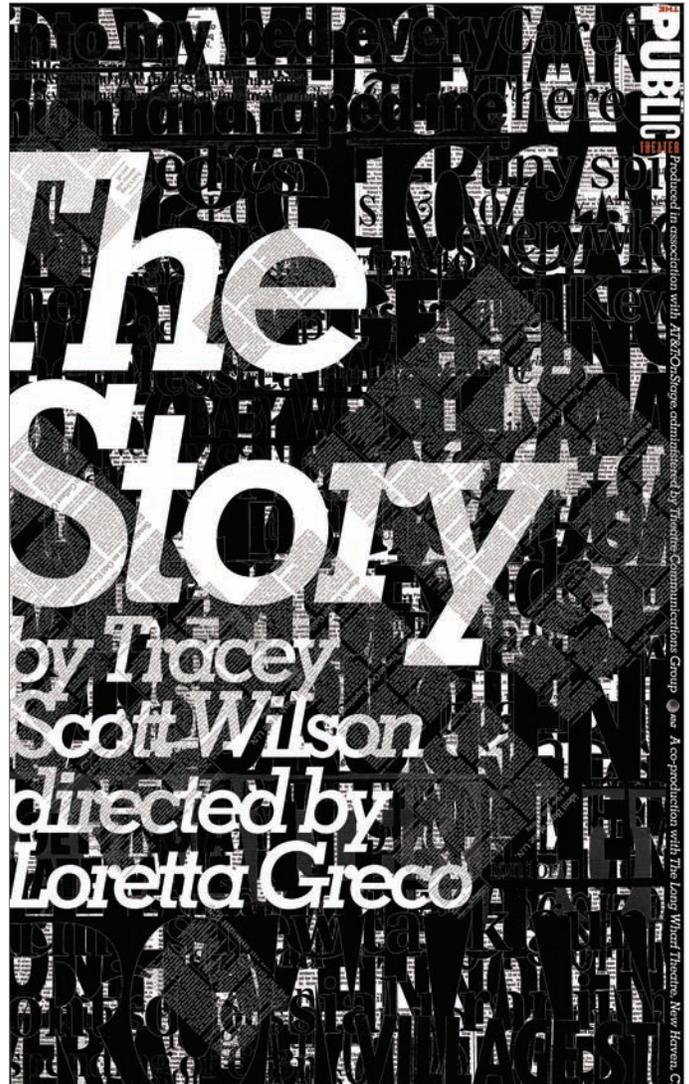
**Designer**

Michael Bierut

**Client**

Yale University School of Architecture

This poster uses a slicing technique with spaces running through the oversize text; the great disparity in size (the large type is still legible) makes this work. The bold slab serif provides visual punch and structure.



**Project**

Poster

**Designer**

Joe Marianek

**Client**

The Public Theater

The densely patterned backdrop of typography provides a strong, yet lively ground for the titling text (a weight slab serif) to be fully legible in reversed-out type.

# 74 The text block effect

**WORDS BEG TO BE CLUSTERED TOGETHER** to form chunks. One of the many arrows in a designer's quiver is the text block effect: look at the content and see how it can be packed inside a rectangle or square, aligned on all sides. Sometimes this can be accomplished by

keeping the text all one size; other designs require massaging point sizes and varying weights and widths to achieve a solid shape. These efforts work best when the text is a single typestyle or type family.

**Project**

Cover

**Company**

Hopkins/Baumann

**Creative Directors**

Will Hopkins and  
Mary K. Baumann

**Designer**

Preeti Menon

**Photographer**

Erik Vogelsang

**Client**

*Kids Discover*

Multicolored headlines stack up, interwoven with mini-illustrations, and are a lively static counterpoint for the "hair-raising" cover image.





**Project**

Social media announcement

**Art Director**

Vera Naughton

**Designer**

Vera Naughton

No worries here about type families conflicting—using only one typeface (Helvetica Condensed) in light, regular and bold weights assures visual unification on the project; color and size add variety and hierarchy.

**Project**

Public Architecture

**Creative Director, Designer**

Jeremy Mende

**Client**

Public Architecture

Clean, balanced running text and contact information in all one size, style, and weight are headed up by the company name to form a tidy block, with contact info highlighted in red.

**PUBLIC ARCHITECTURE**  
PUTS THE RESOURCES OF ARCHITECTURE IN THE SERVICE OF THE  
PUBLIC INTEREST. WE IDENTIFY AND SOLVE PRACTICAL PROBLEMS  
OF HUMAN INTERACTION IN THE BUILT ENVIRONMENT AND ACT  
AS A CATALYST FOR PUBLIC DISCOURSE THROUGH EDUCATION,  
ADVOCACY AND THE DESIGN OF PUBLIC SPACES AND AMENITIES.  
**1211 FOLSOM STREET, 4TH FLOOR, SAN FRANCISCO, CA 94103-3816**  
**T 415.861.8200 F 415.431.9695 WWW.PUBLICARCHITECTURE.ORG**

# 75 Theory of Relativity III

**ALL TYPOGRAPHIC ELEMENTS** within the paragraph have a relationship of each to every other, and all to the whole. The reader must see a clear hierarchy and elements must be legible. For a designer, balancing all of the typo-

graphic elements is one of the greatest challenges. Even slight adjustments in text characteristics (tracking, size, color, weight, slope, etc.) can clarify content.

**Project**  
Single page

**Creative Director, Designer**  
Steven Hoffman

**Client**  
*Sports Illustrated, The Baseball Book*

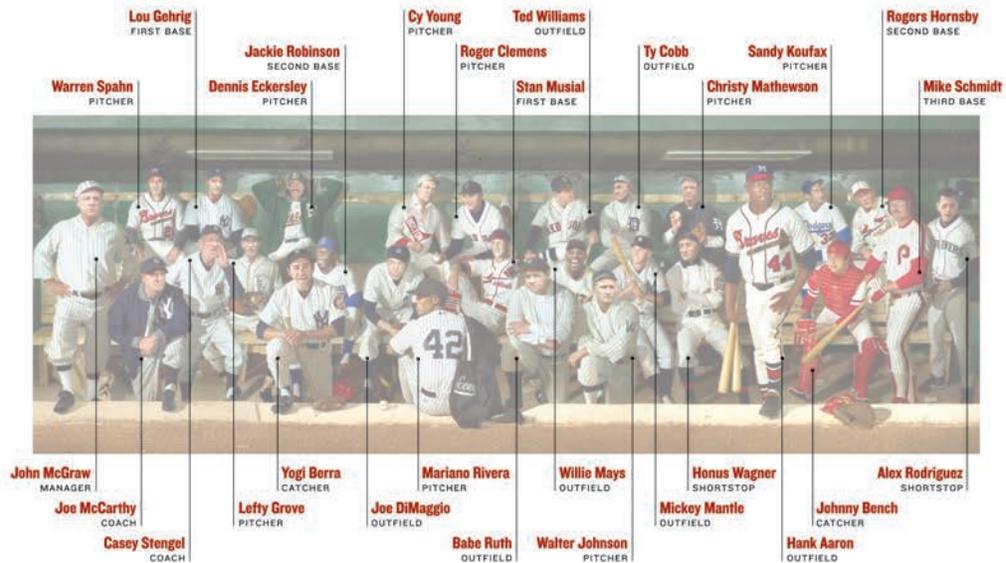
A balanced, centered layout with elegantly fine-tuned typographic details, this single page packs information densely yet effortlessly. The small caps lead-in to the body copy is simple, yet it creates a clear entry point and does not compete with the restrained flourishes in the headline. Shifts in weight, case, and color clarify content and hierarchy in the player identification and the copy block below identifying the judges.

## SI'S ALLTIME ALL-STAR TEAM

WHO WOULD YOU RATHER HAVE: Mays or Mantle? Koufax or Spahn? Berra or Bench? Aaron or Williams? This is the classic baseball argument, sublime in its infinite variety. Gehrig or Musial? Robinson or Hornsby? Cobb or DiMaggio? Any real fan could take either side of such debates and argue persuasively, but every real fan would also have an unshakable conviction about who was the better player. Wagner or A-Rod? Eckersley or Rivera? Young or Mathewson or Clemens? And though it is the nature of the game—indeed, a vital part of its appeal—that the debate will never end, *SPORTS ILLUSTRATED* polled a panel of current and former baseball writers and editors and distinguished outside experts to select our dream team. Voters received a ballot listing a total of 246 position

players, pitchers and managers (along with a spot for write-in votes) and were asked to rank their preferences at each position to create a 25-man roster, plus a manager and two coaches. The resulting team, brought together for the first time in this portrait created by photo illustrator Aaron Goodman, is a pretty fair bunch of ballplayers. But so is the second team, the guys who didn't quite make the cut: Josh Gibson, Jimmie Foxx, Joe Morgan, Rod Carew, Ernie Banks, Cal Ripken Jr., George Brett, Brooks Robinson, Barry Bonds, Oscar Charleston, Roberto Clemente, Rickey Henderson, Bob Gibson, Grover Cleveland Alexander, Greg Maddux, Tom Seaver, Nolan Ryan, Bob Feller, Satchel Paige, Steve Carlton, Pedro Martinez, Rollie Fingers and Goose Gossage. So who would you rather have?

PHOTO ILLUSTRATION BY AARON GOODMAN  
UNIFORMS BY MITCHELL & NESS



**THE JUDGES** BILL JAMES *Author, Analyst, Boston Red Sox* • PETER GAMMONS *ESPN* • STEVE HIRD *Elias Sports Bureau, Executive Vice President* • TIM KURKJIAN *ESPN* • STEVE WULF *ESPN the Magazine, Executive Editor* • DANIEL OKRENT *Author/Editor* • KEITH OLBERMANN *MSNBC, ESPN* • JOHN PAPANEK *ESPN New Media, Senior VP/Editorial Director, former SI Managing Editor* • MARK MULVOY *former SI Managing Editor* • BILL COLSON *former SI Managing Editor* • ROBERT CREAMER *SI Special Contributor* • RON FIRRITE *SI Special Contributor* • DAVID BAUER *SI Deputy Managing Editor* • ROB FLEDER *SI Executive Editor* • MICHAEL BEVANS *SI Executive Editor* • DICK FRIEDMAN *SI Senior Editor* • DAVID SABINO *SI Associate Editor* • LARRY BURKE *SI Senior Editor* • TOM VERDUCCI *SI Senior Writer* • STEVE RUSHIN *SI Senior Writer* • RICK REILLY *SI Senior Writer* • ALBERT CHEN *SI Writer-Reporter*

spacing

letter

PROPORTIONAL TO

word

PROPORTIONAL TO

line spacing  
(leading)

PROPORTIONAL TO

line length

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be

Project

Feature spread

Creative Director

Dean Markadakis

Designer

Jana Meier

Photographer

Howard Cao

Client

Fast Company

This spread contains a great deal of information, and its elements all support one another. For example, the serif weight on the initial cap matches the weight of the horizontal bar with dropout type, which introduces the sidebar. The black and yellow of the dotted rule is repeated in the dingbats illustrating the sidebar. The three-column, justified format has good weight and even color, and provides enough entry points to make certain the reader feels invited into the text.



**Making cement without also making carbon dioxide seems impossible; the basic chemistry of the process releases the gas. But maybe that's not really true, Stanford University scientist Brent Constantz began thinking last year. Of course, it was only a theory, he told himself, but the market for cement is so large—about \$13 billion annually in the United States alone—and the pressure to reduce its effect on the environment so strong that he sent a 12-line email to venture capitalist Vinod Khosla.**

"I have an idea for a new sustainable cement," Constantz wrote. "I'm sure you are already aware that for every ton of [standard] Portland cement produced, approximately one ton of carbon dioxide is released into the atmosphere. My cement wouldn't do that; in fact, it would remove a ton of carbon dioxide from the environment for every ton of cement produced."

Khosla, who knew Constantz only casually—the two hadn't been in touch for 20 years—was on vacation. But after a discussion that lasted only an hour, he told the scientist, "I don't care about the rest of the business plan. You don't need to estimate costs. You don't need to do a cash flow. You don't need to do a presentation. Just hire five people, set up a lab, and go."

Constantz was astonished. "What were you up to," he warned, "takes balls."

"Well, you've got the money now," was the response. "Get busy."

It was a classic performance from Khosla, a man who "enters any chamber just five feet high, set up a lab, and go" in the words of one longtime VC.

"In 30 seconds, in one paragraph, I knew this was worth doing," Khosla says now, adding that the cement startup, called Calera, "may be our biggest win ever."

**O**ver the past four years, Khosla has become the world's foremost investor in environmental startups. He has committed an estimated \$400 million of his personal fortune to financing 47 ethanol factories, solar-power parks, and makers of environmentally friendly lightbulbs, batteries, and automotive components. These investments have made him the most prominent of an increasingly rare breed, the so-called angel investors who put their own funds into the youngest of companies—including outfits that are pursuing the most innovative, but not yet commercially viable, approaches to serious problems such as global warming.

It's a kind of seed-stage investing that traditional venture funds have largely abandoned. And rightly so, Khosla says. "If somebody comes to you with a cold-fusion idea, you should not be funding it as an investor with other people's money. Funding it, if they're credible people, as a science experiment, as a hobby, is perfectly okay—as long as it's your own money."

Khosla's green investing has made him something of a celebrity, mentioned in the media with the likes of mogul Richard Branson, former President Bill Clinton, Hollywood producer Stephen King, and General Motors chairman and CEO Richard Wagoner. I've known Khosla since his days as a recent immigrant from India more than two decades ago but hadn't seen him in years until we met in his office in Menlo Park, California, earlier this year. Khosla Ventures is tucked away in an unimposing corner of a red-wood complex of small offices. The decor is rental-furniture bland. The only reading set for visitors is a four-month-old issue of National Geographic with a cover story on biofuel. Khosla's own office is sparse, with a large black-and-white photograph of his four children on the walls. For others in the firm, office dress is Silicon Valley casual—jeans, fleece vests, and running shoes—but Khosla arrives more elegantly attired, in taupe slacks; a chocolate long-sleeve, zip-neck knit shirt and slip-ons in luggage tan with leather laces and lilies. He's 53, a slender 5-foot-10, genial and looking relaxed despite the prominent dark circles under his eyes.

Although he lives near his office, this morning he has already driven one of his daughters to school in San Francisco, a 90-minute round trip that he makes every weekday in order to spend time alone with her. Later, he'll review several business proposals, prepare to announce three new investments and the hiring of an operational manager for his firm, and polish his remarks for an appearance at the United Nations. To meet with me, he has taken a break from writing a position paper on where the world will get the biomass it needs for oil independence. He writes two or three such papers a month, averaging more than 100 pages a year. "Nobody wastes less of the time in his life than Vinod," says venture capitalist Roger McNamee, whose office at Integral Capital Partners was for a decade just down the hall from Khosla's, at the storied Silicon

Valley partnership of Kleiner Perkins Caufield & Byers.

During nearly two decades at Kleiner Perkins, Khosla lost far more often than he won. He wasn't responsible for the firm's best-known successes of his era—Amazon, Netscape, and Google. By my reckoning, he was most closely involved with 42 startups. Most were sold or closed, although a few still operate privately. Elexor, however, went public (mostly during the dotcom bubble). That's better than 27%—not at all bad in the VC world. And measured by return on invested capital, Khosla's record has been outstanding. His half-dozen best deals at Kleiner Perkins multiplied \$14 million in investments into \$15 billion in cash and stock—an increase of nearly fifty-fold, and five times more than all the money invested in all 42 companies.

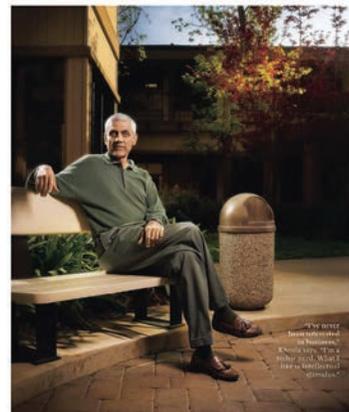
It was at the peak of his success in late 2000 and early 2003—when *Fortune* named him the "most successful venture capitalist of all time" and he later appeared on the

covers of two other national business magazines in a single week—that he decided to change. Shares in his most successful company, Inrupt Networks, were trading at more than 40 times their offering price a year and a half earlier. But he forsook a bleak near future for optical networking equipment, in which he had made his name. Just as telecom stocks, including Juniper, were reaching all-time highs, he warned in a keynote at a Goldman Sachs conference that at least one of the industry's most famous companies would soon be bankrupt. "If I really believed what I was saying, I told myself, then it was time to look elsewhere," he recalls.

Around that time, a friend introduced him to a space research scientist with a business idea unlike any Khosla had considered before: generating electric power from water, oxygen, and natural gas. Seven years later, the company, now known as Bloom Energy, has yet to introduce its first product, but Khosla marks

his initial support for it as a turning point in his career. "I knew then I wanted to go green," he says. In 2004, he struck out on his own. "I felt that energy needed more exploring than a responsible venture fund should do," he says.

At Khosla Ventures, he has put his own money into graphics-display, data-center, and wireless technologies, and environmental startups are what excite him. He has been on a campaign to end American dependence on petroleum since oil was trading at a quarter of its present price. Unlike his more famous former partner at Kleiner Perkins, the energetic John Doerr—who has chided up onstage recounting his daughter's worries about climate change—Khosla is unemotional about going green. He hopes to improve the world by developing, for example, cleaner-burning coal and cars that run leaner, but his more fundamental motivations seem to be the size of the potential market and, even



khosla's green ventures

**MOST OF VINOD KHOSLA'S** investments come with one common theme: use dependence on petroleum—both by making better use of oil and by finding other sources of liquid fuel. The next address solar and geothermal power and development of seawater. Very briefly, his green tech portfolio falls into three clusters.



**Fuel Efficiency** To lower the cost of driving, EcoMotors and Nanosolar are rethinking the diesel engine. Transient Combustion is improving fuel injectors, and Tula is at work on new systems of nitropropylene that monitor the operations of engines.



**Alternative Fuels** Creating and refining ethanol are Cibus, Cohera, Ethos, Havit, RedEnergy, LanzaTech, Maricopa, Puri, and Rump Tech. Amris Bio-technologies, Genis, K10K, and Libe are trying to commercialize other substrates like pretension.

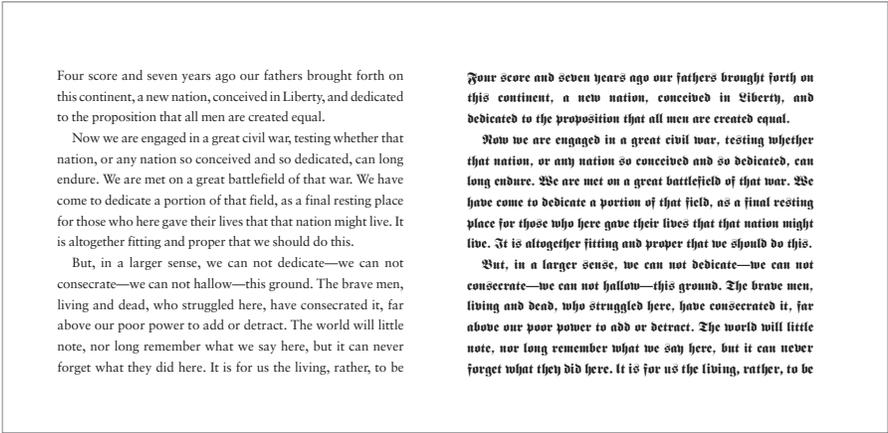


**Electric Power** Fluify Energy, Solaris, and Sunbeam are harnessing Group IV. Ravi, Lumina, Seta, and Spynne, on lighting, Solar, Infinia, and Sino Solar power. Abasys is in geothermal, and Great Power Energy aims to make clean burning gas from coal.

# 76 Legibility, legibility, legibility

**’NUFF SAID.** Like real estate’s mantra (location, location, location), type exists to serve content, so its primary goal should be the ability to invite the reader to apprehend the content. Many factors can affect legibility, and the combination of factors also has an effect on legibility. Designers

enamored with their own cleverness often underestimate the amount of time readers are willing to spend to get through the text. (Just because you design it does not mean they will come!) Once upon a time, blackletter (below) was considered legible. But it’s a turnoff for our modern eyes.



Project  
Feature spread

Creative Director  
Robert Priest

Designer  
Jana Meier

Illustrator  
Tavis Coburn

Client  
Condé Nast Portfolio

Complex stories need special clarity, not only in the legibility of the text type but also in every text element on the page. Providing mini-headlines, keying caption information using numbers or other identifiers, and highlighting important concepts all provide good service to the reader.

**EX-AGENTS BRING COVER! Lingo TO THE WORLD OF CORPORATE ESPIONAGE**

Ex-government agents appear to be Wal-Mart's investigators of choice. The retailer has emailed job listings to members of the Association for Intelligence Officers as well as posted ads on its site seeking to hire "global threat analysts" with backgrounds in intelligence. The job description for the analysts, who would have reported to a former Army intelligence officer, entailed collecting information from "professional contacts" to gauge threats from "suspect individuals and groups." In practice, their responsibilities would have extended to gathering information about Wal-Mart employees, suppliers, and customers. Wal-Mart monitors shoppers for suspicious or potentially criminal activity. A Wal-Mart spokesman said the company does not comment on security matters.

Koehn used the retailer for breach of contract over her firing but dropped her case in November. She has denied all wrongdoing, including the affair.

Sam Morgan, Koehn's lawyer, declined to discuss the suit. But corporate espionage is becoming almost as sophisticated as government spying. Morgan said, "There is no right to privacy in the private-sector workplace."

Koehn and Wymack were unwittingly drawn into a new world of intrigue in which rivalries between superpowers have been replaced by global competition among the titans of capitalism, where companies use the most advanced techniques available to scrutinize competitors and employees alike. From New York and London to Moscow and Beijing, today's corporations are venturing into a hitherto unpopulated by former agents who have been schooled in the arts of detection and deception by the C.I.A., the F.B.I., Britain's secret services, and the former Soviet Union's K.G.B. Instead of probing for state secrets or recruiting government ministers as double agents, these latter-day George Smiley are selling their old skills and contacts to multinationals, hedge funds, and oligarchs. They're digging up dirt on competitors, ferreting out internal corruption, and uncovering secrets buried in the paths of job applicants, boardroom rivals, and investment targets.

The best estimate is that several hundred former intelligence agents now work in corporate espionage, including some who left the C.I.A. during the agency turmoil that followed 9/11. They quickly joined private-intelligence firms whose U.S. corporate clients were planning to expand into Russia, China, and other countries with opaque business practices and few public records, and who needed the skinny on international partners or rivals.

These ex-spies apply a higher level of expertise, honed by government services, to the cruder tactics already practiced by private investigators. One such ploy is pretexting—obtaining information by pretending to be somebody else. While private detectives have long posed as freelance reporters or job recruiters to get people to talk, former agents have elevated pretexting to an art.

At Diligence, a New York private-intelligence firm founded by former C.I.A. and British agents, ex-intelligence officers have taught newcomers how to construct fake identities by using fake business cards, creating phony websites, and directing incoming calls to cell phones reserved for each separate

slightest edge, some hedge funds and investment companies have turned to a handful of private-investigation firms for a tactic that seems to fall between science and voodoo. Called tactical bugging, it relies on dozens of verbal and nonverbal cues to determine whether someone is lying. Signs of potential deception include meandering off topic rather than sticking to the facts and excessive personal grooming, such as nervously picking lint off a jacket. This method was developed by former lie-detector experts from the C.I.A.'s Office of Security, which administers polygraph tests to keep agents honest and verify the stories of would-be defectors.

Don Carlson is the former chief executive of a Boston research-and-analysis firm, Business Intelligence Advisors, where ex-C.I.A. agents have turned the human-lie-detector technique into a business tool. Carlson said hedge fund

legal. In the wake of the 2006 Hewlett-Packard scandal, detectives used pretexting to obtain the private telephone records of company directors, employees, and journalists. In an effort to track leaks to the media, federal law was tightened to prohibit using fraudulent means to obtain telephone records. Financial records were already off-limits. But federal law doesn't forbid assuming a fake identity to get other information—an area that ex-spies exploit.

Still, a few techniques favored by the spies-for-hire do appear to violate privacy norms to obtain telephone records, partners and rivals. This can help reveal who is lying—something your client.

**FALSE FLAGGING**  
Pretending that your client is the target of your investigation in order to elicit confidential information from business partners and rivals. This can help reveal who is lying—something your client.

**DUMPSTER DIVING**  
Scouring trash and other discarded material from a target's office or home. It's pretty common and is legal under most circumstances, such as when the garbage is at the curb.

**HARD SHOULDER**  
Flipping up negative information as leverage to persuade someone to do what you want. Giving the hard shoulder was originally coined by Israeli intelligence agents.

**PRETEXTING**  
Obtaining information by pretending to be someone else. Federal laws prohibit using a false identity to get someone's bank, financial, or telephone records, but claiming to be a reporter or job recruiter to extract other kinds of information is generally legal.

**DATA HAUNTS**  
Methods for collecting electronically available information about someone without leaving any trace. These include intercepting emails by using secretly installed keylogger-hacking software, illegally obtaining phone and bank records, and monitoring corporate net traffic by identifying tail numbers.

**SPY COUNTRY**  
An investment firm owned by Bill Gates (1) has used ex-C.I.A. polygraphers. Former F.B.I. and C.I.A. chief William Webster (2) advised two firms who later joined the firm. The detection agency started by John Krall (3) was one of the first to hire C.I.A. agents. Mississippi governor Haley Barbour (4) and an anti-molester Richard Hart (5) were Diligence investors. Former federal agents working for Wal-Mart uncovered intimate emails from Julie Bowen (6).

managers have hired ex-C.I.A. polygraphers from B.I.A. to sit beside them as a company executive delivered a rosy business forecast. The former agents were supposed to signal the manager if they sensed that the executive was dissembling. Carlson said he is convinced that human lie detectors work, though others scoff at the notion.

B.I.A. did not return calls. But I was told that Cascade Investments, the vehicle set up by Microsoft founder Bill Gates to handle his wealth, was among the B.I.A. clients resorting to the human lie detector. Gates relied on B.I.A. investigators to analyze security risks in foreign countries that he and his wife, Melinda, plan to visit. Gates also employs a former C.I.A. agent as head of his personal security team.

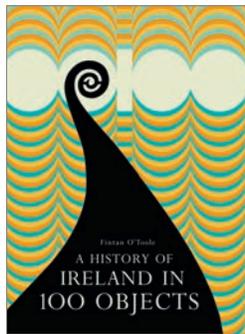
**MOST OF THE EX-AGENTS'** activities, from surveillance to lie detection, are perfectly

**7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

ILLUSTRATIONS BY TAVIS COBURN

102 Condé Nast Portfolio January 08

JANUARY 08, CONDÉ NAST PORTFOLIO 103



**GAA MEDAL**

**T**his gold medal was presented to a Limerick player, P.J. Corbett, a member of the team that won the first all-Ireland Gaelic football championship final. On 1 November 1884, at Hayes's Hotel in Thurles, Co. Tipperary, Michael Cusack convened the first meeting of the 'Gaelic Athletic Association for the Preservation and Cultivation of National Pastimes'. Cusack had been an enthusiast for rugby and cricket. Another of the prime movers, Maurice Davin, was an accomplished all-round athlete. In the atmosphere of the 1880s, they and others were now determined that Ireland should have its own distinctive sporting culture. The GAA thus set out to take control of Irish athletics, to codify the ancient sport of hurling and to develop Gaelic football, a version of the game influenced by both rugby and soccer. Indeed, in its first two or three years, it was the GAA's athletics events that were its most popular aspect.

In one sense, the GAA was a very 'British' development, part of the great Victorian drive to codify all kinds of games and turn them into popular spectacles. Thus, although it found its greatest support among the growing class of 'strong farmers', the GAA was in many ways a typical product of nineteenth-century modernisation. All over Europe, a new popular nationalism looked to culture as the basis for a collective identity that could bind together an increasingly literate and mobile population.

In Ireland, these notions had a particular appeal. After the fall of Parnell, the parliamentary Irish party was bitterly split and Home Rule was a more

Project  
Tablet app

Creative Direction  
Joe Zeff Design

Client  
*A History of Ireland in 100 Objects*

A single justified column of a roman (book) weight of sans serif with generous margins provides a comfortable on-screen reading experience. Generous leading, margins, and sizes are even more important for legibility of screen-based media (light-emitting devices).

# 77 Legibility taking a back seat

**THERE ARE REASONS WHY** legibility might not be a designer's primary concern. When type is treated as an image, it can communicate on a different level. Type can be manipulated or used in such a way that it is difficult or impossible to read and still play a pivotal role in the reader's understanding of the text.



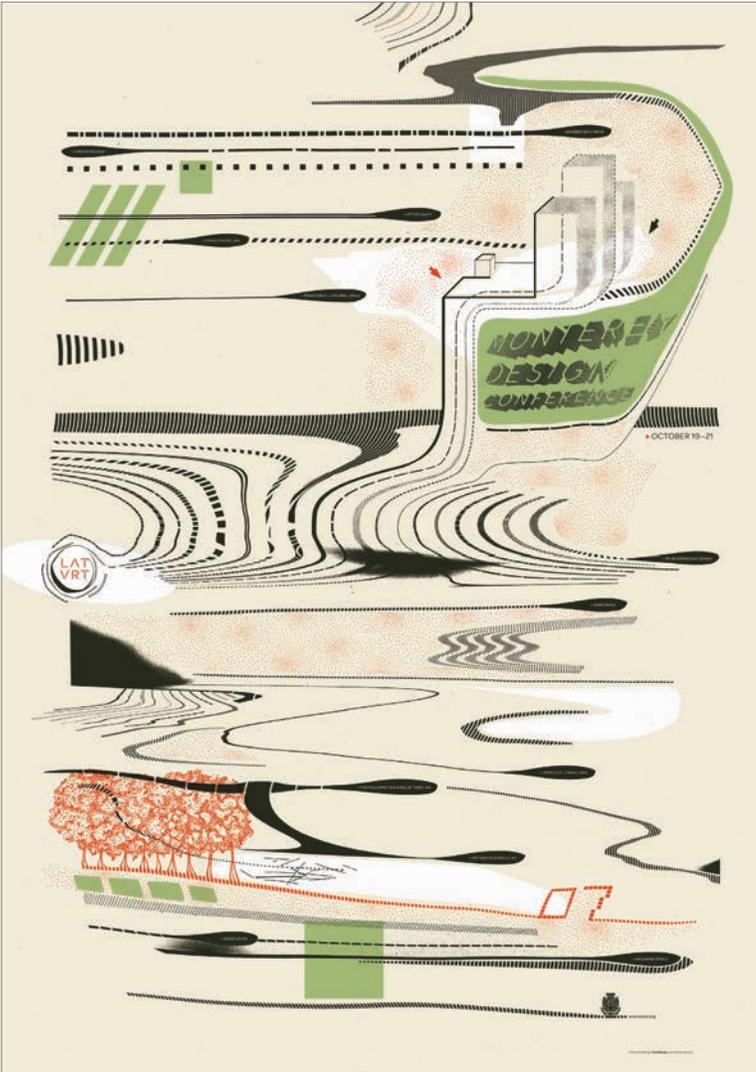
**Project**  
Feature spread

**Creative Director, Designer**  
Dirk Barnett

**Photographer**  
Rennio Maifredi

**Client**  
*Blender*

This artist's appearance was clearly the inspiration for the opposite text treatment; a youthful audience of music lovers will undoubtedly be more interested in appearances than content (as it takes a great deal of effort to decipher this text).



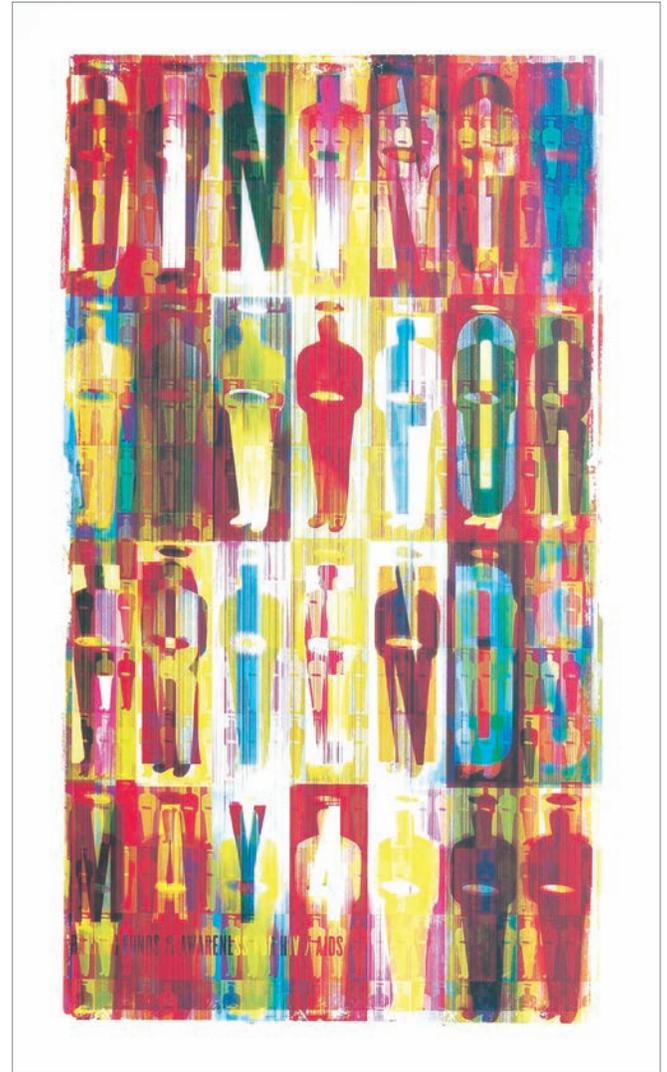
**Project**  
Lateral + Vertical

**Design Director**  
Jeremy Mende

**Designers**  
Amadeo DeSouza, Steven Knodel, and Jeremy Mende

**Client**  
American Institute of Architects, California Council (AIACC)

This poster for a design conference does provide some basic information, but it must be searched out amid the wozy graphics; since the readers are likely an audience of designers, they are probably willing to make the effort.



**Project**  
Poster

**Company**  
Henderson Bromstead Art Co.

**Client**  
Triad Health Project

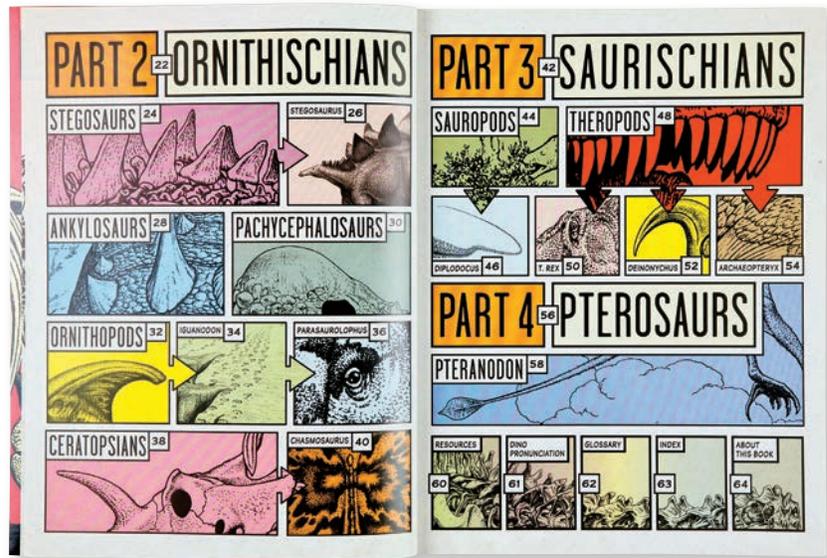
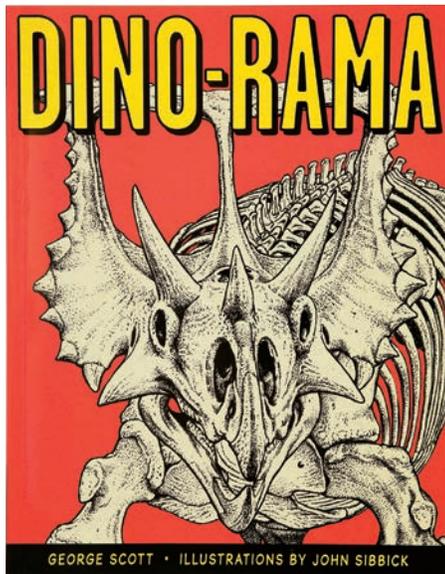
The text is so embedded in the gridded imagery that we can scarcely make it out, but it is repeated at the bottom left. The poster is coveted as memorabilia from the event, but it "pushed the decorative envelope," says the designer.

# 78 Limiting typefaces

**WHEN WE CHOOSE DIFFERENT TYPEFACES**

to work side by side in the same document, every pairing has the possibility for conflict; do these typefaces, designed by different designers, from different historical classifications, with different characteristics, work together? Is there really

a need for each of them, i.e., do they perform essential functions? Is there enough difference between them to justify employing them? These are some of the questions that designers must ask themselves. Too many (unnecessary) choices can result in “type soup.”

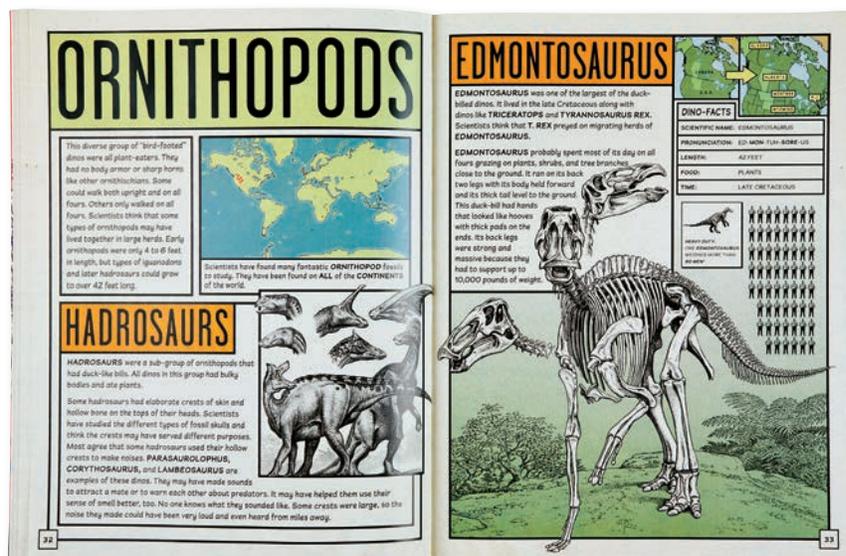


**Project**  
Dino-Rama

**Art Director, Designer**  
Charlie Nix

**Client**  
Barnes & Noble

This project uses just one condensed display typeface, always in the same weight and always all caps. The choice works well with the very lengthy dinosaur names, allowing the text to have a large x-height and presence on the page.



**Project**

T-shirt

**Art Director**

Aaron Belyea

**Designer**

Chris Piascik

**Client**

Big Honcho Media

One typeface does double duty when filled with a pattern.



**Project**

Book cover

**Art Director**

Roberto De Vicq

**Designer**

Roberto De Vicq

**Illustrator**

Roberto De Vicq

**Client**

Memoria Visual

No worries here about type families conflicting—using only one typeface, PF Regal, assures visual unification on the project; color and size add variety for a lively and fun effect. An especially charming detail: the use of different colors within single letters.

# 79 One type family

**SOME TYPE FAMILIES ARE BROAD** and contain within them a hearty bounty of options, useful for a wide variety of typographic needs. And the inherent benefit to sticking with one family is that the type designer has already created

a harmonious grouping of proportion and shape. We do not need to guess whether these variations belong together; they are designed to be familial and therefore comfortable with one another.

34

“It is only in adventure that some people succeed in knowing themselves—in finding themselves.” —*André Gide*

270

## Be More **Adventurous**

Throwing yourself out of a plane at 10,000 feet in the air, trekking up an icy peak with nothing but a rope and an ax, ingesting a spoonful of cow brains—is this really the stuff dreams are made of? If your answer is “yes!” then you should need no extra encouragement to read on and add some more death-defying feats to your life list. For those who are not daring by nature, remember that being adventurous isn’t about chasing after death and trying to cheat it in the end. It’s about mustering the courage to do something you never thought possible and feeling more alive in one moment than you’ve felt in a lifetime. The real thrill is in pushing your limits and learning the liberating lesson that there is *nothing* you’re not capable of doing.

**Project**

Book spread

**Client**

Workman Publishing

A text-weight slab serif is used for body copy; weightier versions in the family are employed for display.

**Art Director,  
Designer**

Francesca Messina

**Project**  
Battle of Amsterdam 2008

**Creative Director, Designer, Illustrator**  
Donald Beekman

**Client**  
Amsterdam City Council

This lively graphic campaign uses just one family. Note the green-on-green background pattern of letterforms.

**BATTLE OF AMSTERDAM**  
**FINAL BATTLE**  
**VRIJDAG 27 JUNI**  
**MELKWEG**  
ENTRANCE FREE!  
LIJNBAANSGRACHT 234A AMSTERDAM • ACTS:  
**WINNE • CARTES & KLEINE JAY**  
**FAMILY TREE COLLECTIVE**  
**SKITTA & SKETCH • SHEBNEY**  
**FURIOUS FLOW**  
HOSTED BY: **DJ SWITCH • MC COMPLEX**  
**WWW.BATTLEOFAMSTERDAM.NL**



**BATTLE OF AMSTERDAM**  
**CENTRUM / WESTERPARK**  
**BATTLE**  
**VRIJDAG 25 APRIL**  
17:00 - 19:00 UUR  
HOST: **MC COMPLEX**  
**DJ SWITCH**  
**WWW.BATTLEOFAMSTERDAM.NL**

# 80 Six necessary typefaces

**THE MORE TYPOGRAPHIC CHOICES WE HAVE** as designers, the harder it is to practice restraint. But imagine a time when typefaces were made of metal, and they were so laborious to produce and to use that the choices were very limited. It is reminiscent of the early days of broadcast television, when a few networks had a monopoly on our viewing attention. Now, with digital and cable television technology available almost everywhere, with hundreds of choices, we often feel there is nothing of interest to watch. Similarly, a few typefaces may be all we really need in our repertoire.

Some well-known and highly regarded designers have advanced the argument that perhaps as few as six typefaces might be enough for every possible design contingency. Those typefaces would certainly include widely used and highly recognizable classics such as Caslon, Garamond, Baskerville, Helvetica, Futura, and Gill Sans. Depending on the designers and their personal preferences, the six typefaces might vary somewhat (but the notion of six “necessary” typefaces should be considered a viable one).

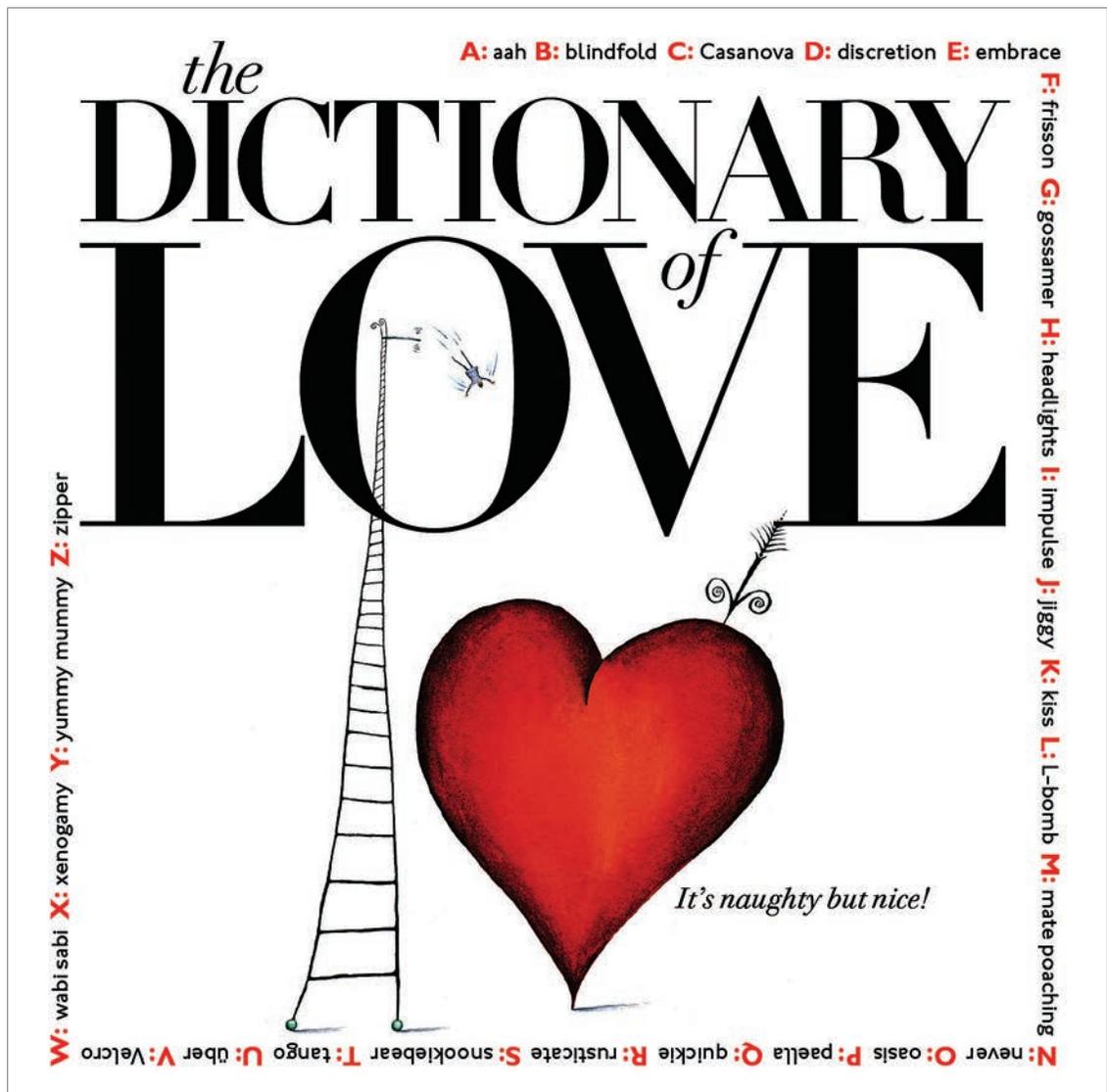
**Project**  
*The Dictionary of Love*

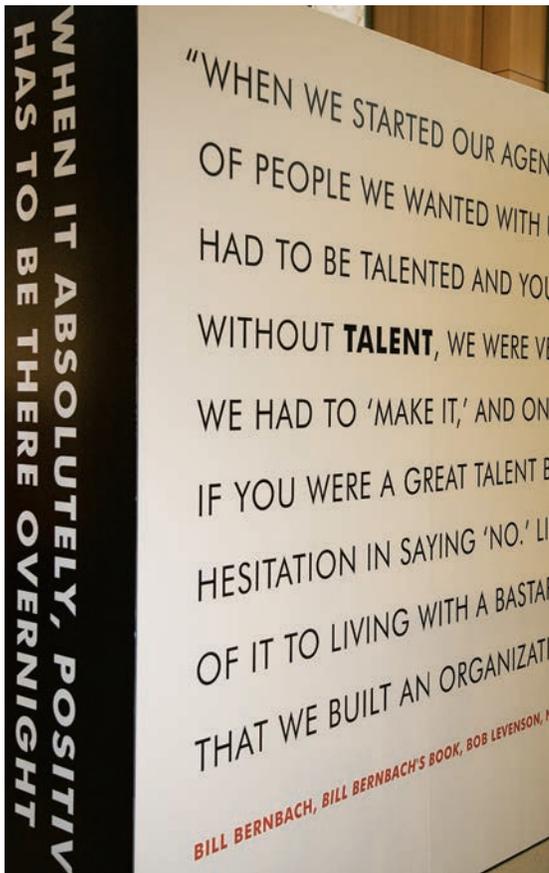
**Company**  
Hopkins/Baumann

**Creative Directors**  
Will Hopkins and  
Mary K. Baumann

**Client**  
Avon Books

Bodoni and Gill Sans—two of the typefaces on most short lists—are on this cover.





**Project**  
Exhibition design

**Design Director**  
Jill Ayers

**Designers**  
Rachel Einsidler and Christine Giberson

**Client**  
The One Club for Art & Copy

The entire exhibition was done with Futura, one of the six useful typefaces that would make even a minimalist's cut.

# 81 A need for every typeface

**NO MATTER HOW BIZARRE** or how extreme its forms, somehow, somewhere, there is a purpose for every typeface under the sun. The tricky part is knowing where and how to use a typeface for the very purpose that suits it. The vast universe of available typefaces can be daunting when searching for just the right style to advance the meaning of the text. Ideally, an appropriately designed typeface will do dual service as an image and to convey information. The best typographic designs advance the message on many levels. Some display faces are so specific that they almost demand a unique use, and to try to force them into doing and saying something that they were not meant to do is practically impossible.

**Project**

Paper Expo poster

**Designers**

Tiziana Haug and Steve Rura

**Client**

The Art Directors Club

The typeface, custom-designed for this project, intended to capture the feeling of paper unfurling. Haug calls it, “a study of the interaction between light and paper, and the transformation of a 2-D to a 3-D object. The poster originated through a joined effort between Steve Rura and myself. We took turns drawing and redrawing letterforms until we achieved the right balance between the visual consistency of a typeface and the looser, less predictable qualities of curling paper.”





# 82 Text typefaces versus display typefaces

**TEXT TYPEFACES HAVE BEEN DESIGNED** with legibility and beauty as their twin goals. Most text typefaces have stood the test of time and usage as appropriate for lengthy passages of text under a variety of reading conditions and with the expectation of a broad reader demographic. Display

typefaces, designed less urgently for legibility (although some are eminently legible), are more about style, so the level of legibility may be very minimal. But their *raison d'être* is a unique stylistic expression of content.



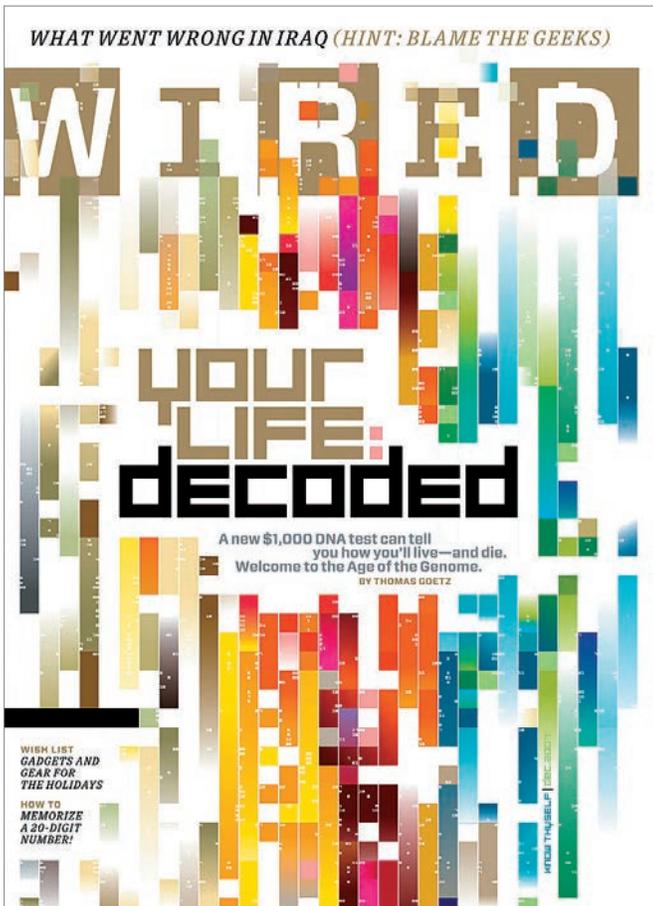
**Project**  
*Birds of the World*

**Art Director**  
Charlie Nix

**Designers**  
Charlie Nix, Whitney Grant,  
and May Jampathom

**Client**  
University of California Press

This body copy is both legible and beautiful, not only due to the letterform details, but also in the way the text has been set. The proportions of the column width, leading, and margin spaces all contribute to the harmony of its presence on the page.



**Project**  
Cover

**Creative Director**  
Scott Dadich

**Design Director, Designer**  
Wyatt Mitchell

**Illustrator**  
The MarkMakers

**Client**  
*Wired*

Letterforms that have been chosen to emulate data are a fine display choice for the cover, but they are appropriate only for use at large sizes and with a limited amount of text.



**Project**  
Single page

**Creative Director**  
Dean Markadakis

**Designer**  
Jana Meier

**Client**  
*Fast Company*

This excerpt from a story about a type foundry shows text type is used for the body copy, with a sidebar infographic about the creation of Neutra, a display typeface.

refined digitally. A typeface can take years to develop—especially in the OCD world of House—and a standard font has approximately 238 characters. Most type designers create a family that includes roman, italic, bold, and bold italic, and House builds families, too, but in a black-sheep extended sort of way. Its first line, obliquely called the General Collection, features more than 50 treatments, including Crackhouse, Hallway House, Slaughterhouse, and Outhouse.

Just as Warhol elevated the soup can, House mines the miscellaneous minutiae of post-World War II suburban pop culture. Whether it's monster movies, packaging for Japanese toy robots, or the lettering on punk-rock fliers (House was basically responsible for those grungy, distressed fonts that were ubiquitous during the '90s), the firm finds the type translation. House's Fabulous typeface, from the Vegas collection, was a throwback to the swinging domain of Sammy and Frank, when all marquee

lettering was done by hand. Its louche elegance caught the attention of the Las Vegas Convention and Visitors Authority, which licensed the font for its "Only Vegas" campaign.

Roat, 43, says he and the crew prefer a blue-collar approach to design and prefer to think of the company's work as revival rather than retro. He's also quick to dismiss the idea that graphic design, and the art world as a whole, is based on originality. "Total BS," he says. "We can't help but be influenced. Some designers are good at covering up influences or playing them down enough to make people think they're doing something original. We celebrate our sources, publicize them, even introduce our customers, fans, and critics to something they never knew about and make them appreciate it. And maybe even get them to not rip it off."

As with music and film, piracy, these days, is a scourge for type designers (a font is just bits of digital data). In response, House has mounted a stubbornly analog

defense by creating lush packages for their offerings that became collectible in themselves. The space-age 3000 font set is delivered in a die-cut spaceship straight out of a '50s sci-fi flick. A cardboard bowling-ball bag for the House-a-Rama line was so well designed, a mail-order company used it as a model for real bowling-ball bags. And upon the release of a sleek, modern font named Chalet, House went *Spinal Tap*, creating a fictional designer (René Albert Chalet), then recruiting some of the biggest names in typography for testimonials for the packaging. The joke even duped a design magazine into proposing a feature on the rediscovered "master." "It's a way of saying, Do you want the real stuff, or do you want to go down to Canal Street and buy a knockoff?" says Roat. "There's not much Prada can do about Canal Street. But there's still a question of integrity and quality." And it's a question House Industries answers every day. ■

➤ **Feedback:** [borden@fastcompany.com](mailto:borden@fastcompany.com)

Photographs: Steve Adams/Photography Agency; Mark Harris/Photography; (Clockwise from top) Courtesy of House Industries



The delicate interplay of hierarchy has an important role: relationships of bold and light, roman and italic, small and large, and caps and lowercase should faithfully represent the relative importance of the content. Typographic hierarchy cues the reader to evaluate the content in relation to the whole. Variety in typographic

presentation is the key to directing the reader to pierce the typographic veil. Even modest adjustments in size, weight, width, color, and slope can signal shifts in the content to provide entry points. Overall balance must be maintained simultaneously, making these pages among the most complex to design well.

**Project**  
Single page

**Creative Designer**  
Donald Partyka

**Designer**  
Cathy Yun

**Client**  
*Americas Quarterly*

Eighteen different sizes, styles, weights, and colors of type populate this deceptively simple single page. The overall effect is clean, compartmentalized, and organized, so readers may easily enter the text at many points and choose bite-size info bits. Infographic options include a map, a poll with percentages, sound-bite quotations, and a pie chart.

**STAT BOX**

Support for democracy in Latin America and the Caribbean fell to

53%

in 2017, the lowest level since 1995.

SOURCE: Latinobarómetro

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**QUOTES**



**"I think this is another step in visibility, knowing that it's not just the whim of some people, but it's the progress of a whole society."**

**—Enrique Sánchez,**  
*Costa Rica's first openly gay congressman*



**"How many more will have to die for this war to end?"**

**—Marielle Franco,**  
*Rio de Janeiro councilwoman, on March 13, the day before her assassination*

UP CLOSE: MEXICO



As Mexico's presidential race heats up ahead of a July 1 vote, so do the allegations of corruption involving top candidates. This has helped anti-establishment front-runner Andrés Manuel López Obrador. Concurrent legislative elections, however, are unlikely to secure his party a congressional majority.

GDP Growth	Approval	Homicides
<b>2.0%</b> <small>2017</small>	<b>22%</b> <small>FIRST QUARTER OF 2018</small>	<b>↑ 23%</b>
<b>2.3%</b> <small>2016</small>	<b>19%</b> <small>FIRST QUARTER OF 2017</small>	<b>25,339</b> <small>IN 2017</small>
		<b>20,547</b> <small>IN 2016</small>

**What's Next?**

**ELECTIONS** With his two closest challengers duking it out for second place, López Obrador remains ahead. The March poll from Consulta Mitofsky gave him an eight point lead over Ricardo Anaya. In the same poll 12 years ago, López Obrador held a similar lead over eventual winner Felipe Calderón. He claimed his subsequent loss was fraudulent.

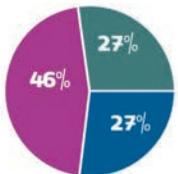
**CORRUPTION WATCH** Legislators from the ruling PRI party voted in March to block an investigation into contract irregularities between Brazilian construction firm Odebrecht and Mexico's state oil company. A lack of accountability for Mexican officials implicated in the Odebrecht corruption scandal continues to incite frustration among voters.

**NATIONWIDE POLL**  
GEA-ISA asked 1,782 Mexicans: Will elections be clean or will there be fraud?

■ CLEAN

■ FRAUD

■ DO NOT KNOW



Source: México: Política, Sociedad y Cambio, GEA-ISA, MARCH 2018

What's Up



MARINE CONSERVATION

After Mexico created North America's largest marine reserve last November, Brazil announced plans in March to protect two offshore areas equivalent to a quarter of the country's ocean waters. Chile, meanwhile, will protect nearly 450,000 square miles of water. These are encouraging steps to protecting biodiversity, though governments can do more to protect the coastal waters where species spawn and feed.

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What's Down



ARGENTINE CROPS

Analysts predicted Argentina's worst drought in three decades would cost its economy over \$3.4 billion, or 0.5 percent of total GDP. The dry spell has produced the worst harvests since 2009, particularly battering soy and corn. A leading grains exchange estimated the 2017-2018 soy and corn crops would be down 14 and 6 percent, respectively.

ELLIS RUIJAP PHOTO; JESS MARQUEZ GASPAR; MIGUEL TOVAR / LATINCONTENTGETTY

# 84 Systematizing hierarchy

WHEN A DOCUMENT HAS A REPETITIVE hierarchy, an important function of the design is to make that hierarchy clear to the reader. The trick is to make the system work in all possible iterations within the document. The designer must assess all of the text and identify the worst-case scenarios (usually in terms of length) to make the hierarchy systematically cohesive.

**Project**  
Menu design

**Company**  
Mucca Design

**Creative Director**  
Matteo Bologna

**Designer**  
Andrea Brown

**Client**  
Morandi

A menu can be a tricky piece of design; many levels of hierarchy must be identified and fit into a fairly compact, yet highly legible form. In addition, the typical low lighting of a restaurant environment may present a challenge to the reader.



**Project (opposite)**

Single page

**Design Director**

David Curcurito

**Art Director**

Darhil Crook

**Associate Art Director**

Erin Jang

**Design Assistant**

Soni Khatri

**Client**

Esquire

This formatted monthly magazine page uses a flexible grid to accommodate more than a dozen pieces of text. Every month the vocabulary changes, but the complex repetitive hierarchy is always apparent to the reader through shifts in weight, case, size, and style. Note this example of “the rule of three typefaces”; even using only two colors, there is a wide range of possible typographic effects.

# Man at His Best

1. **THE CULTURE**» Sean Penn as Harvey Milk, the songs of the year.
2. **THE INSTRUCTIONS**» The Great Esquire Chili Cook-Off. And Sex.
3. **STYLE**» How to stay warm and dry and not look ridiculous.

## THE VOCABULARY (Terms and ideas you will encounter in the pages that follow. Great for conversation.)

● **the great bedraggling** *n*: A PERIOD THAT BEGAN IN THE MID-2000s WITH THE PROLIFERATION OF EASILY UPLOADED WEB VIDEOS, WHICH HAVE MADE FAMOUS PEOPLE SEEM UNATTRACTIVE AND NONFAMOUS PEOPLE REALLY UNATTRACTIVE. (SEE PAGE 50.)

● **UNREAL DEATH** *n*: A manner of death so unlikely, shocking, and brutal that it overshadows the life of the deceased. (SEE PAGE 42.)



FIG. 2

● **CHILI** *n*: Fundamentally, a stew comprising bits of spiced meat and sometimes beans. Easily corrupted. (SEE PAGE 59.)

● **DUMP** *n*: A blend of chili spices added at precise moments in the chili-cooking process. Done either two or three times, depending on the chef. (SEE PAGE 62.)

● **engineered helplessness** *n*: SURREPTITIOUSLY PLACED INFORMATION IN A CONVERSATION THAT SUGGESTS A FLAW AND BAITS A WOMAN INTO SYMPATHETICALLY ATTEMPTING TO FIX A MAN. (SEE PAGE 70.)

● **BARREL PROBLEM** *n*: The effect that the heat in the tropics (as opposed to the heat in, say, Scotland) has on liquor stored in wooden casks, like rum (as opposed to, say, Scotch). Often results in rum tasting significantly less wonderful than other aged liquors (like, say, Scotch). (SEE PAGE 66.)

● **HOLD THE MONKEYS** *n*: 1. A request made by a bar patron that specifies his cocktail should come without tiny umbrellas, ornamental fruit, or small plastic monkeys. ("I'll take a daiquiri. Hold the monkeys.") 2. A euphemism for any request to eschew unnecessary accoutrements. ("I'll take the Sebring. But hold the monkeys.") (SEE PAGE 66.)



FIG. 3

● **RESTRAINED** *adj*: An increasingly rare quality among modern architects characterized by not designing a ridiculous building just because one can. (SEE PAGE 46.)



FIG. 1

● **MOLIAN SNUB** *n*: The puzzling phenomenon whereby beautiful, talented, charming actresses (e.g., Keri Russell, Leelee Sobieski, Gretchen Mol) are not in more things. (SEE PAGE 48.)

### GOOD IDEAS FEATURED IN THIS SECTION:

- GO SEE MILK. (PG. 42)
- ROAST AND GRIND WHOLE SPICES YOURSELF. (PG. 62)
- SHOW SOME HUMILITY EVERY NOW AND THEN. (PG. 70)
- TRY SIPPING RUM, NEAT. BUT FOR THE LOVE OF GOD, MAKE SURE IT'S THE GOOD STUFF. (PG. 66)
- AND BY "GOOD," WE MEAN SOMETHING OTHER THAN THE STUFF YOUR COLLEGE GIRLFRIEND USED TO "PRE-PARTY" WITH. (PG. 66)
- HAVE ANOTHER BOWL. EAT! (PG. 62)



"When it gets warmer, it turns green."

(—ITALO ZUCCHELLI, PAGE 77)

"This is chili you want to keep coming back to."

(—DANIEL BOULUD, PAGE 64)



# 85 Using justified type

## ALIGNMENT OF THE LEFT AND RIGHT SIDES

of the column, known as justified type, imparts a cool, clean, considered look to the text. It is a more formal and even a more authoritative look, so this convention is highly favored for books and newspapers but less so for magazines and other documents, which may use a mix of justified and unjustified type within their pages to indicate different types of content formats. If not well planned and tailored during

editing, justified type has the potential to be “gappy” between words, as typesetting software adjusts the word spaces to achieve justification (see pages 118–119, Hyphenation and Justification.) If there are too few words in a column, there may not be sufficient opportunities for the software to apportion the spaces in a way that will retain an even typographic color throughout the passage of text.



### The subprime-mortgage meltdown could— finally—end the credit-ratings racket

**LATE LAST YEAR,** officials from Moody's Investors Service gave a PowerPoint presentation to a group of mortgage lenders in Moscow. There were the usual arcana about what the ratings mean and how the agency creates them. Along with competitors Standard & Poor's and Fitch Ratings, Moody's serves as an unofficial umpire in major league finance, helping investors and underwriters gauge what to buy and what to avoid. Many big investors aren't allowed to even touch bonds that don't have the blessing of a good credit rating.

**BUT MIDWAY THROUGH** the presentation, Moody's revealed a significant, and ultimately more dangerous, role that the agencies play in financial markets. The slides detailed an “iterative process, giving feedback” to underwriters before bonds are even issued. They laid out how Moody's and its peers help their clients put together complicated mortgage securities before they receive an official ratings stamp. But this give-and-take can go too far: Imagine if you wanted a B-plus on your term paper and your high-school teacher sat down with you and helped you write an essay to make that grade.

The Russian lenders had just been let in on one of the dirtiest open secrets in the mortgage-ratings world, one that may have played a part in creating the housing bubble that's now popping: The ratings agencies have had a bigger role in the subprime-mortgage meltdown than most people know. So far, rate investors have focused on—and upcoming congressional hearings and investigations will probe—the agencies' overly optimistic ratings for packages of subprime mortgages, many of which are now blowing up. It's becoming clear that the ratings agencies were far from passive raters, particularly when it came to housing bonds. With these, the agencies were integral to the process, and that could give regulators and critics

by **Jesse Eisinger**

ILLUSTRATION BY **BRYAN CHRISTIE**

the ammunition they've been looking for to finally force the Big Three to change. The credit-ratings agencies “made the market. Nobody would have been able to sell these bonds without the ratings,” says Ohio attorney general Marc Dann, who is investigating the agencies for possibly aiding and abetting mortgage fraud. “That relationship was never disclosed to anybody.”

The ratings that were ultimately assigned proved too generous, considering the state of the market. To make matters worse, the agencies were much too slow in downgrading the housing bonds, overlooking signs of excess that almost everyone else recognized. In July, in a last-ditch effort to make amends, Moody's and S&P downgraded hundreds of mortgage bonds—the equivalent of slapping food-safety warnings on meat that's already rotting in the aisles.

Ratings-agency officials concede that they work with Wall Street banks, even if they don't exactly shout it from the rooftops. “You start with a rating and build a deal around a rating,” explains Brian Clarkson, Moody's co-C.O.O. But the agencies reject the accusation that they take an active role in structuring deals.

The problem is that the deals the agencies helped build are falling apart, and the raters are emerging as one of the main reasons. The market for mortgage derivatives is seizing up. Losses on subprime mortgages are far greater than expected. And fears are growing that a credit crisis could spread, spilling over into structured corporate and commercial-real-estate bonds, also rated by the agencies. In late July, Countrywide, one of the biggest players in the mortgage market, reported that it was seeing a sharp rise in defaults—and not just among homeowners with bad credit.

Critics are piling on. Joseph Mason, a Drexel University finance professor, and Josh Rosner, managing director of the independent research firm Graham Fisher, outline in a report how the agencies have become actively involved in structuring the subprime-mortgage business. They've presented a series

of papers to the Hudson Institute, a right-leaning Washington think tank. Separately, a collection of Italian and European Union lawmakers sent a letter to German chancellor Angela Merkel suggesting that the E.U. consider breaking the credit-ratings cartel.

**J**OHNS MOODY introduced credit ratings in 1909, with railroad bonds. Demand for an independent financial review of railroads was growing because of the industry's volatility. Moody later moved into corporate bonds and made his mark in the wake of the 1929 stock market crash, when none of Moody's top-rated bonds defaulted. Over the next several

decades, his (and his competitors') ratings became knit into the nation's financial and regulatory fabric.

Moody's and S&P dominated for decades, and their business model was straightforward: Investors bought a subscription to receive the ratings, which they used to make decisions. That changed in the 1970s, when the agencies' opinions were deemed a “public good.” The Securities and Exchange Commission codified the agencies' status as self-regulatory entities. The agencies also changed their business model. No longer could information so vital to

#### Home Wreckers

The big credit-ratings agencies are accused of valuing stamping home loans that should never have been made. A breakdown of where the \$2 trillion in residential-mortgage money went in 2006



① “Protected” loans from government agencies such as Fannie Mae and Freddie Mac. These are considered the least likely to go bad. ② Subprime loans, made to people with poor credit. These are the riskiest. ③ “Alt-A” loans, made to those whose credit is between prime and subprime. ④ Large mortgages and others.

**Project**  
Feature spread

**Designer**  
Jana Meier

**Creative Director**  
Robert Priest

**Illustrator**  
Bryan Christie

**Client**  
Condé Nast Portfolio

Using only two colors and an uneven column grid, this layout uses justified type to create a clean edge around the infographic and as a way of balancing special blocks. Note the use of an off-center headline and subhead to create counterpoint, and the centered text above the infographic to set it apart from the body copy.

the markets be available solely by subscription. Instead, companies would pay to be rated. "That was the beginning of the end," says Rosner.

It might come as a surprise, but rating credit is a heck of a business to be in. In fact, Moody's has been the third-most-profitable company in the S&P 500-stock index for the past five years, based on pretax margins. That's higher than Microsoft and Google. Little wonder that Warren Buffett's Berkshire Hathaway is the No. 1 holder of Moody's stock.

McGraw-Hill's most recent financial report shows that S&P has profit margins that would put it in the top 10. Fitch Ratings, owned by the French firm Fimalac, is a distant third in market share but nevertheless has an operating margin above 30 percent, about double the average for companies in the S&P 500.

In 2006, nearly \$850 million, more than 40 percent of Moody's total rev-

enue, came from the rarefied business known as structured finance. In 1995, its revenue from such transactions was a paltry \$50 million.

The agencies argue that most investors still see them primarily as information providers. "I think it's fine that people actually rely on ratings, but it's not a recommendation to buy or sell.... We are just looking at the credit," Clarkson says. And Moody's claims that it has strong systems in place to prevent conflicts of interest. "There is no transaction or line of business that's worth our reputation," Clarkson says. S&P and Fitch, through their spokespeople, contend much the same thing.

But the agencies know that if they crack down too hard, by toughening standards, it won't be good for business—theirs or their customers'. Securitization is the art of bundling

loans and slicing them up into differently rated pieces called tranches. The investors in the lowest-rated—and potentially most-profitable—tranches take on the most risk, because they're on the hook for the first losses. The tranches can then be sliced up again into new bundles. By this alchemical process, risky loans, such as subprime mortgages, can be converted into triple-A-rated securities. An investment banker's goal is to have the highest percentage of its deals rated triple-A and to keep returns high for the investors who take on the lowest, riskiest tranches.

If the ratings agencies prevent the creation of a high percentage of triple-A paper, the deal won't sell. The ratings agencies' customers—the investment banks—will be unhappy, and the ratings agencies' bottom lines will suffer. "Bankers get paid a lot of money. The ratings-agency people get pushed," says a hedge fund manager who is betting that the securitization market will continue to soar. The agencies "never stopped to question" this, he says, "because they had zero economic risk."

While the agencies haven't entirely

\$1.1 trillion in 2002. Today, the securitization market as a whole is worth about \$1.1 trillion, according to the Japanese securities firm Nomura.

At an investor presentation in June, Moody's showed that in 1992, it provided ratings on only three credit-derivative products. By 2006, that had soared to 61. And 23 of those had been introduced in the past two years. "This business enabled loans that have never been made before," says Simon Mikhailovich, who runs a fixed-income hedge fund. "There's fairly little ability to second-guess or independently establish whether the ratings are correct, because the complexity is so high."

HOW DID THE agencies help

create the securities that are now causing so much trouble?

A 2001 lawsuit sheds some light. In 1999 and 2000, the American Savings Bank of Hawaii asked PaineWebber,

what firms do in such cases: It sued.

In defending itself against A.S.B.'s accusations, PaineWebber made an interesting claim: It said that Fitch had been intimately involved in the structuring of the deal and that it had relied on Fitch's representations for assumptions about the performance of the underlying assets. The U.S. Court of Appeals for the Second Circuit agreed, writing that A.S.B. had discovered that "PaineWebber and Fitch had extensive communications about the structure of the transactions [that] concerned what PaineWebber needed to do to earn an investment-grade rating from Fitch." The ruling also said the claim that "Fitch plays an active role in structuring the transaction is extremely credible."

The case is notable in part because ratings agencies are rarely sued or even ensnared in other parties' lawsuits. In the A.S.B. case, Fitch refused to turn over documents, claiming protection under the New York State shield laws that allow journalists to guard their sources and methods—a claim the court didn't buy. Credit-ratings agen-

damage could spread to other markets, such as the high-flying private equity world, which depends on the agencies to stamp dependable ratings on the bonds of companies that private equity firms want to acquire. "The reason this works is because the ratings agencies have said it works," said Bill Ackman, a hedge fund manager who has about \$6 billion under management, in a speech at a charity-investment conference in May. "The big point here is that everyone in the chain gets paid up front. The rating agencies get their fee...if they say the deal works. If they say the deal doesn't work, well, you just go across the street" to another agency to get the rating you want.

THE 2006 VINTAGE of subprime mortgages was troubled from the start, coming as it did when real estate prices began their descent. Consumers were offered loans that, at

The recent crisis has led the agencies to make a series of embarrassing tweaks. In April, Moody's said it would start doing what it should have done long ago: more aggressively scrutinizing new mortgage loans. The company acknowledged that its models, created in 2002, were out-of-date. "Since then, the mortgage market has evolved considerably, with the introduction of many new products and an expansion of risks associated with them," a Moody's report said. In hindsight, it seems astounding that the most influential rater of mortgage bonds wouldn't be upgrading its models regularly to account for the growth in exotic mortgages.

The changes may be too little, too late. Last year, President Bush signed a law to have the S.E.C. monitor and regulate credit-ratings agencies, taking what has been a free-market free-for-all and putting it under the microscope. The S.E.C. formalized its rules this summer.

Other ideas for reform are flowing in. Rosner suggests that ratings for structured securities use a different scale—say, numbers instead of letters—to differentiate them from ratings for corporate and municipal bonds. He believes the agencies need to step up the training for analysts and should be compelled to re-rate transactions regularly rather than monitor them haphazardly. Furthermore, he thinks efforts should be made to distance the agencies from Wall Street. He proposes that any ratings-agency employee involved with a structured-finance deal for a Wall Street firm should have to wait a year before being able to join that firm. Such a waiting period already exists for auditors.

Murphy, the ex-Moody's executive, doesn't blame the ratings agencies alone. "But in the end," she says, "it's supposed to be the ratings agencies that are the purest of them all. They should be held to the highest standard. Maybe we should fundamentally rethink their position in the markets." ■

Write to JEFFREY@PORTFOLIO.COM.

## While the ratings agencies have profited from the mortgage boom, it's not at all clear

enue, came from the rarefied business known as structured finance. In 1995, its revenue from such transactions was a paltry \$50 million.

The agencies argue that most investors still see them primarily as information providers. "I think it's fine that people actually rely on ratings, but it's not a recommendation to buy or sell.... We are just looking at the credit," Clarkson says. And Moody's claims that it has strong systems in place to prevent conflicts of interest. "There is no transaction or line of business that's worth our reputation," Clarkson says. S&P and Fitch, through their spokespeople, contend much the same thing.

But the agencies know that if they crack down too hard, by toughening standards, it won't be good for business—theirs or their customers'. Securitization is the art of bundling

neglected the investors who ultimately buy these complex products, "the ratings agencies were very banker-, manager-, and market-friendly," says Eileen Murphy, who, before taking a job on Wall Street, worked at Moody's for five years, including three years as co-head of structured derivatives. "They spent a lot of time developing new methodologies. We can argue how that turned out. It was enlightened self-interest. They created a huge moneymaker for themselves."

That's putting it mildly. The value of new structured-finance deals hitting the market has grown 27 percent a year for the past four years, to more than \$3 trillion in 2006, up from about

now owned by UBS, to create a product that would generate a higher return than it was getting through its typical, safe investment choices like municipal and corporate bonds. PaineWebber created a structure called a collateralized loan obligation, made up of the risky portions of other transactions. A French insurance company guaranteed A.S.B.'s principal. The bankers worked with Fitch, the ratings agency, to put the deal together. Moody's also vetted it.

A.S.B. bought \$83.5 million worth of the securities, but then federal bank regulators disallowed the purchase, unconvinced by the ratings that the investments were safe. A.S.B. tried to return the securities to PaineWebber, but the investment bank refused them. So A.S.B. was forced to sell the securities at a loss. It then did

## enormously they have their arms around the business.

cies still maintain that their ratings are simply published opinions, which investors are free to heed or ignore.

But as a result of the subprime mortgage mess, pressure is building to rein in the agencies. Mason and Rosner, for instance, are convinced that the agencies are hopelessly conflicted. They argue that there are "fundamental flaws" in the rating process for mortgage-backed securities, suggesting that the entire world of structured finance could be suspect.

Mason estimates that direct losses from mortgage securities and other complex structures called collateralized debt obligations are already between \$70 billion and \$100 billion. And the

times, exceeded the entire value of the homes they were about to buy. Some borrowers didn't have to verify their income before receiving mortgages. These are denigrated as "liar loans" in the industry, and not surprisingly, they are going bad at a rapid pace.

While the agencies say they have tightened up their standards in recent years, the data suggest otherwise. The ARX index, which tracks the subprime business, shows that, beginning in the last half of 2005—long before the scope of the crisis became widely known—subprime securities were already starting to get shaky. The amount of protection for the riskiest investment-grade tranches was going down. Yet the agencies continued to assign high ratings to a big percentage of subprime deals, collecting fees along the way.

**Project**  
Feature spread

**Creative Director**  
Robert Priest

**Designer**  
Jana Meier

**Client**  
Condé Nast Portfolio

This second spread creates counterpoint to the formality of justified columns by intentionally misaligning them vertically and slicing through the columns and the gutter with a callout.

# 86 Using flush-left, rag-right type

**THE COMMON ALTERNATIVE** to justified type is flush-left type: since we read from left to right, it is important, especially for reading long passages of text, that the eye of the reader can return to an easy-to-locate place when beginning

every line of text. The added advantage of this unjustified type alignment is that the word spaces are consistent, unlike those of justified type, thereby aiding legibility.

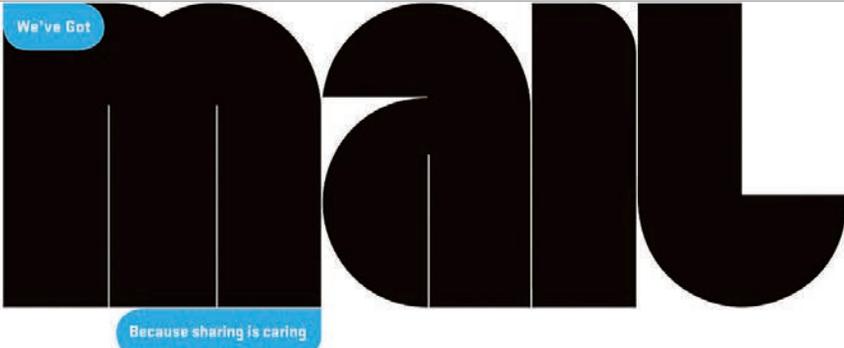
**Project**  
Single page

**Creative Director**  
Dirk Barnett

**Art Director, Designer**  
Claudia de Almeida

**Client**  
Blender

The more informal flush-left format works well for this letters page and with the demographic of the audience. Note the use of blue and black "bullet" shapes echoing the letter shapes of the headline display type; they work as content bearers and as navigational symbols.



**mail**

We've Got

Because sharing is caring

Readers were much kinder to July's cover subject, British good girl **Leona Lewis** ("Leona Lewis Wants a Cuddle ... But Not the Way You Want To"), than they were to the previous month's, American naughty girl Tila Tequila. One reader, Craig Brabant of Yuma, Arizona, praised Lewis for her "stunning" looks and for having a "voice like a choir of angels." He also insisted that her hit "Bleeding Love" is directed to him: "When she sings, 'But I don't care what they say, I'm in love with you,' anyone can tell she is singing to Craig Brabant of Yuma, Arizona." Um, whatever you say, Craig Brabant of Yuma, Arizona.



**LEONA LEWIS CAN'T LOSE**  
I loved your article on Leona Lewis. Leona is gloriously talented. She is a devout vegetarian because she loves all of God's creatures. She never insults other performers and is devoted to her family. Leona Lewis is a saint who sings like an angel!  
BRIEN COMERFORD, GLENVIEW, IL

**LEONA LEWIS CAN'T WIN**  
Should Mariah Carey "look out" for Leona Lewis, as your July cover suggests? Hmm, let's see. Mariah Carey: 20 years in the music business, 18 No. 1 hits, 11 studio albums. Leona Lewis: Debuted this year, one No. 1 hit, one album. I think Leona Lewis is very talented, but if Christina Aguilera couldn't knock Mimi off her throne, what makes you think Leona can?  
ANGELA LOPEZ, STOCKTON, CA

**BEET IT!**  
Dwight Schrute is my hero! I loved Rainn Wilson's picks for best fictional rock bands ("Fakin' It!" July) in your Summer Movie Special. The only thing that would be better? His picks for best beets at Schrute Farms. Beets rock!  
TAYLOR HAWKINS, OTTAWA, CANADA

**Beets do indeed rock! Personally, we dig a good Burpee's Golden, but Detroit Dark Reds are nice, too.**

**SHINE ON, YOU CLASSY DIAMOND**  
Blender, the articles about Vince Clarke of Yaz ("Station to Station") and Neil Diamond ("Dear Superstar") made the July issue for me. Rob Sheffield's overview of Clarke's musical and personal growth was truly engaging and, at times, very amusing. And

Neil Diamond's answers to readers' questions were both classic and classy.  
AARON TAR, LOS ANGELES

**SEXUAL-METAPHOR ALERT!**  
You would not know good music if it walked up, introduced itself, took you out for an expensive dinner, and then invited you in for a nightcap and a happy ending. There wasn't a single thing in the July issue, besides the Sub Pop oral history ("Going Out of Business Since 1988!"), that wouldn't immediately put someone to sleep, and even that story was clearly there for "underground cred" that you don't deserve.  
BRIAN ELLIS, LOS ANGELES

**Wait, music can buy you dinner and give you a hand job? To think, we've wasted all this time just writing about it.**

**IF POP STARS WERE DOGS ...**



IGGY POP THE POP STAR

ROCKY THE DOG

Send us a photo and tell us which music celebrity your pooch resembles. If we print it, you'll win **Yamaha's RHTDMS Professional Monitor Headphones.**

**WIN ME!**

**LISTEN UP**  
**BLENDER READERS:** We want to hear from you! So write and tell us how you really feel.  
**SEND ALL CORRESPONDENCE TO:** your2cents@blender.com, or Blender, 1040 Sixth Avenue, 15th Floor, New York, NY 10018.

POP: SUD TSCHELES/ASP PHOTO

**Project**  
Single page

**Design Director**  
David Curcurito

**Art Director**  
Darhil Crook

**Associate Art Director**  
Erin Jang

**Design Assistant**  
Soni Khatri

**Client**  
Esquire

Another example of the recurring monthly page shown earlier, the flush-left format is more restrained within all of the typographic "furniture" (rules, bars, sidebar tints), so the irregular edges formed by the rags appear contained.

# Man at His Best

1. **THE CULTURE**» Robert Downey Jr. in blackface, the Hold Steady.
2. **THE INSTRUCTIONS**» Absinthe, New Orleans, sex. And GPS!
3. **STYLE**» What a little color can do for a man. Not blackface.

## THE VOCABULARY (Terms and ideas you will encounter in the pages that follow. Great for conversation.)

● **EXTRARACIAL** *adj.*: Marked by an innate coolness that mutes an expected discussion of race. As exemplified by Barack Obama, Stevie Ray Vaughan, Lando Calrissian, and Robert Downey Jr. (SEE PAGE 28.)

● **purification through violence** *n.*: A CATHARSIS CAUSED BY CONFLICT AND PAIN, AS SEEN IN CORMAC MCCARTHY NOVELS, GRAND THEFT AUTO IV, AND YOUR CHILDHOOD. (SEE PAGE 38.)

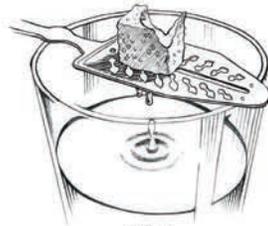


FIG. 2

● **WETTING THE SUGAR** *n.*: 1. An exotic cocktail preparation whereby something is melted, dissolved, set on fire, juggled, etc. 2. A euphemistic expression for any kind of exotic preparation a man might undertake. (SEE PAGE 41.)

● **LIQUORS OF MYSTERY** *n.*: Alcoholic beverages that one has heard of, is intrigued by, but is not quite sure what to do with, such as absinthe, mescal, grappa, Armagnac, "malt." (SEE PAGE 41.)

● **physical abnormality** *n.*: A MOMENT OF FRISKINESS IN AN OTHERWISE SEXUALLY STAGNANT RELATIONSHIP, FACILITATED BY THE EFFECTS OF OXYTOCIN (DEFINED BELOW). (SEE PAGE 46.)



FIG. 3

● **ICELANDIC** *adj.*: Accessible but nuanced. Northern but vibrant. Cold but green. Fun but intellectual. Björk but normal. (SEE PAGE 36.)

● **OXYTOCIN** *n.*: A hormone released during intimate physical contact, such as when you kiss your beautiful wife or when she hugs your good-looking friend. (SEE PAGE 46.)



FIG. 4

● **SUPPORTING VOCALIST** *n.*: A music fan who publicly and energetically expresses his faith in, love for, and allegiance to a band, indiscriminately encouraging others to listen as well. Common among enthusiasts who are no longer concerned with "image" or being "cool." (SEE PAGE 34.)



FIG. 1

● **PURPLE** *n.*: A color with a fluctuating but ever-present position within the Hierarchy of Tricky Hues for Men. It's currently in first place but being challenged by orange. (SEE PAGE 49.)

### CONTEXT-FREE PIECES OF ADVICE IN THIS SECTION:

- YOU WOULDN'T GO WRONG IN CHECKING OUT THE FOLLOWING: AMERICAN TEEN, THE ROCKER, GENERATION KILL, BOY A, PINEAPPLE EXPRESS. (PG. 31)
- UPGRADE YOUR GPS SYSTEM. (PG. 43)
- NEW RESTAURANTS IN NEW ORLEANS: YES. NEW BARS IN NEW ORLEANS: NO. (PG. 42)
- LIGHT PURPLE: YES. DARK PURPLE: NO. (PG. 49)



"You'll have as much fun with the trolls as with the blonds."

(—ANITA BRIEM, PAGE 36)

"These things go down easy. If you overdo it, all bets are off."

(—DAVID WONDRICH, PAGE 41)

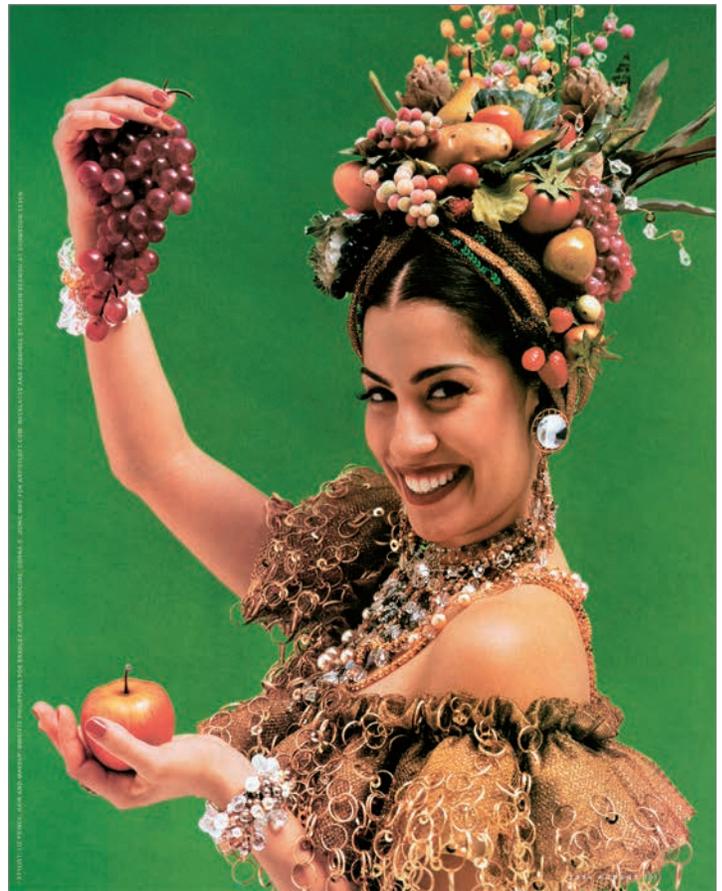
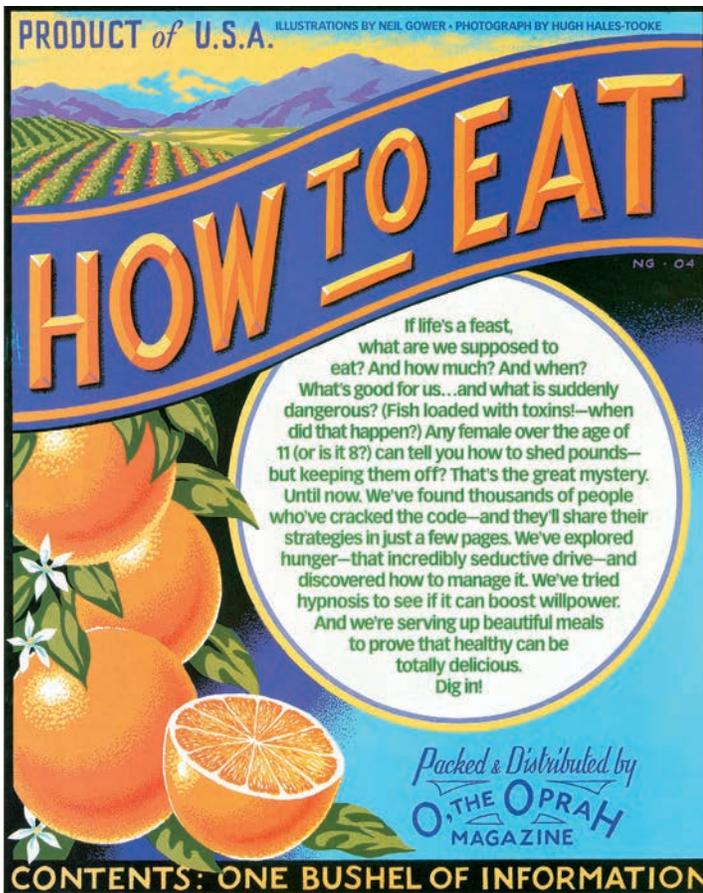


ILLUSTRATIONS BY JOE MCKENDRY

# 87 Using centered, asymmetrical, and flush-right type

**THESE LESS-COMMON FORMS** of alignment are fine when used with limited quantities of text. The flush-right setting may be a good choice for a caption that sits to the left of a photo, so there can be a neat column of space between image and text, for example. Centered text works well with announcements, as long as there are not too many line turns

for the reader to navigate, and as long as the line breaks occur logically. With centered or asymmetrical text, the designer should turn the lines for sense and appearance, with an awareness of the shape of the ragged text. Try to avoid line breaks that create a shape (unless that is the designer's intention—for example, type that fills a polygon).



**Project**  
Feature spread

**Design Director**  
Carla Frank

**Designer**  
Kristin Fitzpatrick

**Photographer**  
Hugh Hales-Took

**Illustrator**  
Neil Gower

**Client**  
O, The Oprah Magazine

The shape of the fruit in the illustration is reprised in the shape of the type. Note the headline's stylistic reference to early fruit box labels.

**Project**  
Single page

**Creative Director, Designer**  
Steven Hoffman

**Client**  
Sports Illustrated, The Baseball Book

This complex mix of lists is well crafted using a combination of centered, flush-left, flush-right, and justified type. Note its subtle use of rules and typographic hierarchy (weight, slope, case, size) to clarify the text.

THE BASEBALL BOOK



## 1950s CULTURE

**MUSIC:** *Elvis' Christmas Album* (Elvis Presley), *Kind of Blue* (Miles Davis), *Tutti-Fruiti* (Little Richard), *Mona Lisa* (Nat King Cole)

**MOVIES:** *Lady and the Tramp*, *Rebel Without a Cause*, *Singin' in the Rain*, *On the Waterfront*, *Sunset Boulevard*

**TELEVISION SHOWS:** *I Love Lucy*, *The Ed Sullivan Show*, *The Honeymooners*, *Dragnet*, *What's My Line?*

**BOOKS:** *The Catcher in the Rye* by J. D. Salinger; *From Here to Eternity* by James Jones; *The Power of Positive Thinking* by Norman Vincent Peale; *Lolita* by Vladimir Nabokov; *Atlas Shrugged* by Ayn Rand

**ACHIEVEMENT:** In 1956, President Eisenhower approves funding for interstate highway system, spurring commerce and the population shift to the suburbs.

**INVENTIONS:** pacemaker, cordless TV remote control, bar codes, microchip.

**SEX SYMBOLS:** Marilyn Monroe & James Dean

**VILLAIN:** Sen. Joseph McCarthy (R-WV) held congressional hearings that became a witch hunt for communists in government, the military and the entertainment industry.

**PERSONALITY OF THE DECADE:** Elvis Presley

◀ MARILYN MONROE



**>NICKNAMES<**

Bill [ Moose ] Skowron ▲  
Willie [ the Say Hey Kid ] Mays  
Lawrence [ Yogi ] Berra  
Henry [ Hammerin' Hank ] Aaron  
Edward [ Whitey ] Ford  
Billy [ the Kid ] Martin  
Orestes [ Minnie ] Minoso  
Ernie [ Mr. Cub ] Banks  
Don [ Popeye ] Zimmer  
Wilmer [ Vinegar Bend ] Mizell  
[ Puddin' Head ] Willie Jones  
James [ Dusty ] Rhodes  
Luis [ Yo-Yo ] Arroyo  
Sal [ the Barber ] Maglie  
Frank [ Taters ] Lary  
Harvey [ the Kitten ] Haddix  
Roy [ Squirrel ] Sievers  
Joe [ Goofy ] Adcock  
Felix [ the Cat ] Mantilla  
Frank [ Pig ] House  
Norm [ Smiley ] Siebern  
Mickey [ the Commerce Comet ] Mantle

BORN		DIED	
LANCE ITO	1950	GEORGE BERNARD SHAW	
STING	1951	WILLIAM RANDOLPH HEARST	
BOB COSTAS	1952	EVITA PERON	
HULA HOGAN	1953	JOSEF STALIN	
OPRAH WINFREY >	1954	ENRICO FERMI	
BILL GATES	1955	ALBERT EINSTEIN	
LARRY BIRD	1956	JACKSON POLLOCK	
SPIKE LEE	1957	◀ HUMPHREY BOGART	
MICHAEL JACKSON	1958	TYRONE POWER	
SARAH FERGUSON	1959	FRANK LLOYD WRIGHT	

**> NEWS OF THE REAL WORLD** 1950: The Brink's bank job in Boston nets 11 thieves more than \$2.7 million in 17 minutes 1951: The 22nd Amendment to the U.S. Constitution, limiting Presidents to two terms, is ratified 1952: They like Ike: Gen. Dwight Eisenhower elected president; he travels to Korea seeking end to conflict there 1953: Francis Crick and James Watson discover the double-helix structure of DNA 1954: British runner Roger Bannister runs the mile in 3:59.4 1955: Rosa Parks arrested in Montgomery, Ala., after refusing to give up her seat on a bus to a white man 1956: Fidel Castro and Che Guevara mount the insurgency in Cuba that will eventually overthrow regime of Fulgencio Batista 1957: The U.S.S.R. launches *Sputnik I* and *II*, the first man-made satellites 1958: U.S. aircraft accidentally drops atom bomb on Mars Bluff, S.C.—but it's a dud 1959: Alaska and Hawaii become 49th and 50th states.

AP IMAGES (2002); JAMES H. CHRISTIAN (1950); WITTY (1951); AP IMAGES (1952); (1953); (1954); (1955); (1956); (1957); (1958); (1959)

**Project**  
Holiday card

**Company**  
We Made This

**Design Director, Designer**  
Alistair Hall

**Client**  
Royal Borough of Kensington and Chelsea Transport, Environment and Leisure Services

This asymmetrical arrangement works in two ways: first, when the fold is closed, the title reads *The Snow and the Frost*; second, the line breaks amplify the cadence of the poetry.



# 88 The multicolumn text grid

**GRID SYSTEMS FORMATTED TO CONTAIN TEXT** and images can take many forms and be multifunctional. They should be flexible enough to accommodate all possible situations in the case of a complex document or project. Grids are invaluable in organizing text and other visual elements and in creating a comfortable environment for the reader. Depending on the size of the vessel (page or screen)

and the size, leading, and weight of the text, multicolumn grids may contain as many as twelve columns (as in the well-known grid used by Willi Fleckhaus for the German magazine *Twen*) or as few as two columns. The width of the column may vary, but principles of legibility (optimum line length and character count) should be observed.

**Project**  
Feature spread

**Creative Director**  
Donald Partyka

**Client**  
*Americas Quarterly*

The end of one story in a three-column format and the introduction of a second story on the same spread are neatly separated by the use of a new column grid for the second story (as well as a tint box, with the clear beginning indicated with a large initial cap, large weighty title, and red cap leading into the body copy).

**Marcelo Claure**

hundreds of millions of dollars in damages. The floods were linked to El Niño, a weather phenomenon aggravated by global warming. In a Reuters report, President Evo Morales blamed pollution from developed nations for the erratic and devastating weather. He had a valid point. The same article cited a warning by U.N. Secretary General Ban Ki-moon that the world's poor, who are the least responsible for global warming, suffer the most from climate change.

**Establish a task force to develop international policy aimed at curbing global carbon emissions, including the introduction of additional multilateral incentives.**

In Bolivia, the effects of global warming are already upon us. The changes are equally dramatic elsewhere in the world. If we do not act, the impacts on the global community will be catastrophic, with effects ranging from political destabilization to widespread violence. Action is imperative. The private sector can play a critical role. In Bolivia, the government has partnered with American Electric Power, PacificCorp and BP to create Noel Kempff Mercado National Park, a 3.7 million acre park in the northern part of the country. The project is a result of an international carbon-trading model to save forests called Reducing Emissions from Deforestation and Forest Degradation (REDD). REDD, developed by policymakers, scientists and conservationists, compenstates countries for reducing emissions from deforestation. The ultimate goal is to spark substantial investments in tropical countries to

preserve rainforests and drive economic improvements to local communities. While the Noel Kempff project and others like it in Belize, Costa Rica, Brazil, and Madagascar do not have full environmentalist support because they are seen as an easy "get-out-of-trouble" card for polluters, the world is watching closely, with high hopes that such projects can be models for future initiatives.

Andean countries are also exploring alternative water supply sources, and diversifying their energy supply. They are hoping to develop alternative crops and advanced irrigation systems. According to the World Bank, efforts to design adaptation measures, implement regional strategic pilots and support continuous observation of the impact on the region are underway.

But more needs to be done, and the world is in desperate need of authentic, bold leadership on the global warming front. A positive first step would be for the U.S. government to publicly and unequivocally acknowledge the threat and consequences of global warming. We must recognize the problem to solve it. In addition, because of the urgency of the problem, the United States could quickly:

- Embark on a publicly funded educational campaign that teaches U.S. citizens and businesses that their daily actions, and those of other leading carbon footprint

nations, have a permanent global impact as evidenced by the shrinking glaciers in Bolivia.

- Establish a task force composed of the world's leading carbon emissions polluters to develop international policy aimed at curbing global carbon emissions, including the introduction of additional multilateral incentives, fining nations and businesses that fail to modify their practices to conform to new standards, and establishing an independent multinational commission to study global warming on an ongoing and unbiased basis. Unlike past efforts, any new initiatives need real teeth to be effective.
- Increase incentives for the preservation of tropical rainforests by supporting initiatives like REDD or introducing similar programs.

Ultimately, we need the world to take an aggressive first step, and the United States is best positioned to do so effectively, quickly and with lasting results.

Notwithstanding, over the past decade, the U.S. has failed to align itself with the core initiatives of the Kyoto Protocol. Environmentalists and foreign governments have blamed U.S. bias toward developing economies and its reluctance to pressure its large domestic industries responsible for high carbon emissions. The U.S. is the greatest producer

of carbon emissions, and it will continue to be the global scapegoat for many of our environmental problems unless it changes course.

But finger-pointing gets us nowhere. A new U.S. administration offers an opportunity to fill the enormous leadership vacuum that currently exists. By addressing global warming, a new president can build global goodwill, support and appreciation—sentiments that will provide much-needed leverage to advance other important policies.

Over two and half years ago, an international climate task force found that "global warming is approaching the critical point of no return, after which widespread drought, crop failure and rising sea-levels would be irreversible." Stephen Byers, a co-chair for the task force, was emphatic that U.S. non-compliance with the Kyoto accord, citing potential damages to the U.S. economy, was shortsighted. He stated, "what we have got to do then is get the Americans as part of the G-8 to engage in international concerted efforts to tackle global warming...if they refuse to do that then other countries will be reluctant to take any steps."

Mr. President-elect, your country has always been a leader on key global issues. The world is waiting for you to act and I implore you not to let us down. Byers also declared that "an ecologic time-bomb is ticking away" and "world leaders need to recognize that climate change is the single most important long-term issue that the planet faces." I disagree with him on one point. In Bolivia, and for Bolivians, this is not a long-term issue but a current issue that needs immediate action. Mr. President-elect, a cleaner, healthier world can be your legacy.

**Jorge "Tato" Quiroga**

**: Ignore the Has-Beens, Look to Brazil.**

**W**

**HAT A PARADOX!** Never has the Hispanic vote been more influential in a U.S. election than in 2008—and never has the U.S. had less regional influence than today. That said, 200 years of history and a rising regional power (Brazil) present you, Mr. President-elect, with a unique opportunity to build a new relationship of solidarity with the region on everything from energy, aid and commerce, to security and migration.

Until five years ago, the U.S. president was the most important person on the planet for Latin America—the leader of our region's most important investor, market and lender. Remember the IMF World Bank IDB packages arranged by your Treasury to rescue Brazil in 1999 and 2003 and Argentina in 1999 and 2003? Remember the 550 billion package for Mexico in 1994? Remember the smaller countries in need of support and debt relief that required the White House's green light? Remember all the nations queuing up to follow Mexico into the North American market? The requests for bilateral investment treaties and OFIC guarantees?

Well, those days are long gone.

When a Latin American thinks today of a foreign investor, Spain, Latin American

**youth speak out**

*The most important economic challenge today is energy, and the next president should focus on research for alternative fuel sources, helping the environment and our pocketbooks.*

—Jorge

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## TRUST ASSUMES LEADERSHIP ROLE for America's 250th anniversary

**R**EPARATIONS are underway for the nationwide 250th anniversary commemoration of this country's founding, and the American Battlefield Trust has been selected as the official nonprofit partner (referred to as the "administrative secretariat") for the United States Semiquincentennial Commission.

The Trust's proposal was chosen by Secretary of the Interior Ryan Zinke following a competitive process and the

unanimous recommendation of a selection panel. As the official nonprofit partner of the federal commission, the Trust will raise funds for its work and prepare reports to the White House and Congress on progress and activities.

The Commission was established by unanimous votes in both houses of Congress in 2016. It will serve as the primary body to coordinate and facilitate activities to commemorate the 250th anniversary of American independence. The Commission includes 24 appointed members—four U.S. senators, four U.S. representatives and 16 private citizens—as well as

a variety of ex officio members, including the secretaries of the interior, state, defense and education; the U.S. Attorney General; the librarian of Congress; secretary of the Smithsonian; archivist of the United States, and the presiding officer of the Federal Council on the Arts and Humanities.

In announcing his choice of the Trust, Zinke noted that the organization "has distinguished itself in fundraising and managing high-profile commemorative events, and that expertise will be invaluable to the U.S.A. 250th Commemoration planning efforts."

Trust leadership celebrated the news,

with President Jim Lighthizer declaring, "It has long been our desire to be involved in the Revolutionary War's 250th anniversary, ensuring that the battlefields where the lofty ideals of the Declaration of Independence were secured play a key part in the commemoration.

"To be selected as the nonprofit partner for such a momentous occasion is possibly the greatest honor in the field of historic preservation. We embrace this challenge and the opportunities to advance the cause of battlefield protection and high-quality history education, while remaining firmly committed to our ongoing Civil War mission."★

★  
**TRUST NAMED  
OUTSTANDING  
"FRIEND OF HISTORY"**  
by prestigious  
Organization  
of American  
Historians



**T**HIS APRIL annual meeting in Sacramento, Calif., the Organization of American Historians (OAH), the largest professional society dedicated to the study and teaching of this nation's past, presented the Civil War Trust (now a division of the American Battlefield Trust) with its 2018 Friend of History Award, recognizing outstanding contributions to the field made outside a typical academic environment.

Accepting the award on behalf of the organization, longtime Trustee and chair of the education committee Dr. Mary Mansell Abate reflected on the evolution of our mission: "I have seen the Trust's educational efforts evolve over the past 20 years into a rich tapestry of outreach programs that employs multiple media to engage audiences," she said. "These programs operate on the principle that preservation and education are flip sides of the same coin—and that learning is a lifelong process. Whether these educational activities are geared toward teachers, students or battlefield visitors of whatever age or background, they all use battlefields as outdoor classrooms that challenge us to find America's Civil War past."

Trust President James Lighthizer agreed, noting he was "gratified to receive this prestigious award from the OAH, but, more importantly, to be viewed as a friend of history—not only through our land acquisitions, but through our work to transform these historic places for K-12 teachers and students, as well as adult learners, into outdoor classrooms."

In selecting the Trust for this honor, the OAH cited the variety of media we employ to reach numerous audiences, from our suite of digital programming to the Traveling Trunk, which supplies reproduction artifacts to classrooms, making the past tangible for students. Also cited were our free continuing education opportunities for teachers and our acclaimed Field Trip Fund, which provides competitive grants to help K-12 teachers pay for class visits to historic sites.

Since its origination in 2005, recipients of the Friend of History Award have included Colin G. Campbell, chairman emeritus of the Colonial Williamsburg Foundation, and two former members of our Board of Trustees—Lonnie G. Bunch, III, founding director of the Smithsonian Institution's National Museum of African American History and Culture, and Dr. Libby O'Connell of The History Channel.

Founded in 1907, the Organization of American Historians seeks to promote excellence in the scholarship, teaching and presentation of American history, and wide discussion of historical questions. Its 7,800 members include college and university professors, pre-collegiate teachers, archivists, museum curators, public historians, students and scholars working in government and the private sector.★

## FIELD TRIP FUND SENDS 20,000TH STUDENT TO HISTORIC SITE

Impressive milestone reached in just four school years



**H**OW BETTER to comprehend our nation's history than to follow in the footsteps of those who made it?

Early exposure to historic places has prompted many of the nation's best historians to devote their lives to investigating and writing about America's past. To give that opportunity to the next generation of budding scholars, the Field Trip Fund idea—scholarships designed to help underwrite school expeditions to these "outdoor classrooms"—was born in late 2014 to instant acclaim.

On April 10, 2018, students from Michigan's Grand Rapids Christian Middle School arrived in Gettysburg, Pa., and the 20,000th student sponsored by the Field Trip Fund set foot on a battlefield. Teachers from more than 200 schools in 39 states have used the Fund to visit historic sites in 26 states.

"It's great to get kids out onto a battlefield," said Trust President James Lighthizer. "Their visits are thought-provoking and can be life-changing."

Garry Adelman, the director of history and education who envisioned the program and oversees the application process, agrees. "I do not know whether any of these kids will become the next Bruce Catton or the next James McPherson, but my hope is that they become better citizens by understanding their history better and knowing it more personally."

Educators almost universally agree that venturing beyond the classroom—often called experiential learning—is tremendously helpful for students. So, in an era when schools' budgets for field trips keep shrinking, it is no surprise that they deeply value these competitive grants.

"Without the Field Trip Fund, my classroom could never have made the trip from Wisconsin to Gettysburg and Antietam," said Dave Wege, a teacher at Waucousta Lutheran School in Campbellsport, Wis. "This 'Best Field Trip Ever' allowed my students to walk hallowed ground and connect in a way that textbooks, videos and discussions just cannot do. What an experience for my kids!"

Grants from the fund may be used for transportation, meals, site admission and/or guide fees, and recipients are asked to respond with "enthusiasm equity" in activities like taking photos, writing an article or participating with their students in Park Day, the Trust's annual community cleanup event. The Field Trip Fund is entirely administered using contributions designated specifically for educational activities; no donations toward land-acquisition efforts are redirected.

Classes that receive grants from the Field Trip Fund are asked to furnish the Trust with testimonials, photos, videos or other means of showing that they seized the opportunity afforded them by visiting historic sites.

The Trust's education goals and resources employ delivery methods appropriate to different age groups and skills. Some specifically target students, others teachers and still others the broader universe of lifelong learners online. Learn more about these outstanding—and typically free—resources at [www.battlefields.org/education](http://www.battlefields.org/education), and consider making a targeted gift to further these efforts.★



**Project**  
Spread

**Studio**  
Jeff Griffith Creative

**Creative Director**  
Jeff Griffith

**Photographer**  
Vath Sok

**Client**  
Hallowed Ground  
American Battlefield Trust

The two sidebars depart from the standard three-column page grid to accommodate related but distinct content. Note that the second column of the tinted sidebar aligns with the column above to preserve visual organization.

## 89 The uneven text grid

AN INTERESTING TREND that goes against conventional practice is the use of uneven-width columns on the same page or within the same story. This is a step beyond the opening paragraph treatment, and it can be seen in a

number of mainstream high-circulation magazines that are breaking out of the usual formats with some hits of “subversive” typography.

**Project**

Single page

**Creative Director**

Scott Dadich

**Design Director**

Wyatt Mitchell

**Designer**

Christy Sheppard

**Illustrator**

Kerry Roper

**Client**

Wired

Adding a bit of extra interest to the page, this short piece of text exists in two distinct column widths. Note the extra-wide white space to the right of the narrower column and the super narrow column under the broken, overlapped, and stacked headline “Jargon Watch” at right (that headline is as much a piece of art as a headline; it adds a wonderful color blast topping off the column, which has no other room for art).

# Prefabs Sprout

## Instant suburb hits New York.



as if a suburban cul-de-sac took a wrong turn at the Holland Tunnel. Prefab is “modernism’s oldest dream,” curator Barry Bergdoll says. Since the industrial revolution, architects have been in thrall of the idea that houses could be built in factories, like any kind of widget. But reality hasn’t been extremely cooperative. Whether because of conservative public tastes, unachievable economies of scale, or designers’ less-than-stellar business acumen, their utopian visions have mostly remained fantasies.

Frank Lloyd Wright, Buckminster Fuller, and Charles and Ray Eames each had compelling concepts of housing for all, most of which turned out to be housing for a few. Modernist masters Walter Gropius and Le Corbusier were among hundreds who patented replicable designs that never materialized. Thomas Edison eked out a hundred units using his “single-pour concrete system”—which formed whole houses, down to the bathtub, from a single mold—before his company folded. Prefab’s only success stories have been far from museum-quality: Sears, Roebuck sold more than 100,000 kit houses between 1908 and 1940, and the steel half-moons of World War II’s Quonset huts stubbornly squat on military bases worldwide. (To say nothing of the nearly 100,000

**JARGON WATCH.**

✕ **Green crude**  
n. A new kind of crude oil harvested from genetically engineered algae. The dark-green syrup thrives on CO<sub>2</sub>, which could be funneled from coal-burning power plants, and can be made into gasoline or diesel in conventional refineries. The results burn cleaner than petroleum fuels.

✕ **Popcorning**  
v. A chain reaction in which the accidental explosion of one nuclear warhead causes others in the vicinity to detonate, releasing lethal radiation for miles in every direction. Newly declassified documents reveal that dropping a Trident missile while loading it onto a submarine could ignite a Jiffy Pop Nagasaki.

✕ **Edupunk**  
n. Avoiding mainstream teaching tools like Powerpoint and Blackboard, edupunks bring the rebellious attitude and DIY ethos of '70s bands like the Clash to the classroom.

✕ **Hairy blobs**  
n. pl. Prickly prehistoric microorganisms that once lived in acidic, saline lakes chemically similar to ancient Martian waters. The recent discovery of fossilized hairy blobs in North Dakota lake beds could help in the search for microbial chia pets and other avocally hirsute life-forms on Mars and beyond. —Jonathan Keats [jargon@wired.com](mailto:jargon@wired.com)

**ST ART**

✕ **Tourists press up** against the construction fence on the corner of 53rd and Sixth, staring speechless as a giant crane lifts an entire bathroom into the air and deposits it in what will be a master bedroom. Cellophane House is five stories tall, with floor-to-ceiling windows, translucent polycarbonate steps embedded with LEDs, and exterior walls made of NextGen SmartWrap, an experimental plastic laminated with photovoltaic cells. Its aluminum frame was cut from off-the-shelf components in Europe, assembled in New Jersey, then snapped together in 16 days on a vacant lot next to the Museum of Modern Art—joining four other full-size houses onsite through October as part of the exhibit *Home Delivery: Fabricating the Modern Dwelling*. It looks

184 **Typography Essentials**

ILLUSTRATION BY Kerry Roper

**Project**

Feature spread

**Creative Director**

Scott Dadich

**Design Director**

Wyatt Mitchell

**Designer**

Margaret Swart

**Photo Editor**

Zana Woods

**Photo Assistant**

Sarah Filippi

**Photography**

Jeff Mermelstein

**Client**

Wired

This one-pager creates some extra visual interest by using a text block (in a larger point size but with a tighter leading to match the leading of the rest of the story) that is wider and wraps around the remainder of the text, plus an outsized initial cap floating in white space, aligned with the top of the text block.



**TEST**

# Steven Levy **The Thingamapod**

The chunky, funky Chumby wireless device was built to feel more like a pet than an iPod.

**T**

he Chumby didn't have to look like a mashup of a beanbag, a TV, and a Birkenstock sandal. It didn't have to come wrapped in a woven pouch like a pound of pistachios. It didn't even have to have a fanciful moniker that trips off the tongue and cutely embeds a synonym for *friend*. But because Chumby does all these things, this gizmo, which hit the market in February, has a shot at overcoming its greatest failing—that it's really hard to explain exactly what it is. (Here's my attempt: Chumby is a \$180 Internet-widget device that uses Wi-Fi to grab Flash video, RSS feeds, Net audio, and other mini apps. In other words, it's a clock radio for the Twitterati.) By sheer force of personality, Chumby gets you to stick around long enough to discover its virtues. ¶ How do you get people to relate to a thing as if it were a pet? One way is to shape it like an animal, as Nabaztag, a Chumby competitor, does: Its Wi-Fi gadget is molded to look like a rabbit, complete with twirling ears. Much better, though, to work a more subtle magic. The auto industry long ago mastered the technique of using form to evoke speedy, violent wildlife—even when standing still, a Jaguar looks like it's chasing down prey. "We touch people's emotions by using a certain shape," explains Peter Horbury, head of Ford's North and South American

design team. ¶ The Chumby people wanted to mess with our heads as well. "Make the anti-iPod," company founder and CEO Steve Tomlin told industrial designer Thomas Meyerhoffer. "I thought *soft*," Meyerhoffer says, "so the user is emotionally attracted." ¶ That wasn't easy. Manufacturing a Chumby combines some unusual materials—a flat glass screen, a somewhat rigid skeleton to protect the electronics, a layer of padding for pliancy, and a smooth coat of Italian leather for sensuality. In fact, the company had trouble finding an electronics factory in China that also had the fashion skills to stitch the leather. But the final product nicely »

**Chumby**

**Price**  
\$180, [chumby.com](http://chumby.com)  
**What the @#\$! is it?** Timepiece, feed reader, LCD photo frame, music player, time suck....



PHOTOGRAPH BY **Jeff Mermelstein**

## 90 Typographic “furniture”

**THE TERM *FURNITURE* IN TYPOGRAPHY** refers to all of those bits and pieces that support and separate the text elements: rules, boxes, dotted and dashed lines, ornaments, and the like. These may represent signature elements for a recurring publication or project, or they may help form an

important structure for the content. They can be decorative or functional, or both. Column rules and scotch rules in particular seem to go in and out of fashion—they are generally considered more traditional; however, they may also be used in an untraditional way.

**Project**

Editorial page

**Art Director**

Roger Black

**Designer**

Roger Black

**Image**

Atelier Marge

**Client**

Type magazine

Thick horizontal bars and strong column rules position the text in space and create a muscular structure for the story. At bottom right, “scotch rules” frame the pullquote. Interestingly, the page design pictured within the page also exhibits the use of thick horizontal rules as typographic furniture.

## SHAKING THE WALLS

## Design and type working together

*Old-style meets the nouvelle vague with work from Atelier Marge and Long-Type*

By LUCAS CZARNECKI

ATELIER MARGE took inspiration directly from Théâtre de la Bastille's Director, Jean-Marie Hordé, when designing the theater's 2017–2018 season promotion: “The theater is a democratic experience in this

first, I believe, if it aspires to a common recognition, it does not yield on the real fragmentation of looks.”

The quote is translated from an impassioned editorial written by Hordé in April, which gave Atelier Marge all they needed to craft the strikingly original collateral for the trend-setting Parisian theater. Their designs employ the idea of fragmentation, cutting together shards of red, black, and white to create attractive and surprising mosaics for posters, banners, programs, and more.

The theater, which has been a cinema and vaudeville theater at times through its history, began operating as Théâtre de la Bastille in 1982 and came under the leadership of Hordé in 1989. In the near-30 years since, the Hordé has set the two-room theater apart as an international leader in both dance and theatre. The gravity of working for such a landmark was not lost on staff at Atelier Marge, which makes no claim that their designs have had an impact on the theater's position.

TO BUILD the typographic palette, Atelier Marge collaborated with its close partner LongType, which develops fonts exclusively for “real-life graphic design projects.” The resulting designs juxtapose two styles: early Modernist typography and Dadaist collages.

Typographic, textural collages, reminiscent of Kurt Schwitters in form but not color, draw the pedestrian's eye and echo another line from Hordé's editorial: “Faces are lost, words and images blur.” These loud and often dense graphics appear to move and fall in place—exactly the kind of effect needed on crowded walls in Paris.

The color scheme, frequent horizontal rules, bold sans-serif type, flush left treatment, and use of all-caps harken back to 1920's modernist typography à la Jan Tschichold. Considering the similar style and subject matter, Tschichold's “Musik der Zeit, Wort der Zeit, Tanz der Zeit” poster could have been an inspiration for Atelier Marge.

According to Jean François Porchez, founder of Typofonderie in Paris, Atelier Marge “are story-telling graphic designers who believe that the expressiveness of typography is a determining factor in their work. Designing their own typefaces is a natural exten-

*They create a demanding visual language which prolongs, emphasizes and questions.*



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FALL 2017

*“Our work is a typographic and colorful radicality—in the service of expressive and paradoxically figurative compositions.”*

—MATHIEU CHÉVARA  
Atelier Marge

The privileged status given to Cuban nationals under the 1996 Cuban Refugee Adjustment Act of 1966 can be rescinded at any time by the president.

The Act says that "any alien who is a native or citizen of Cuba [...] who has been physically present in the United States for at least one year, may be adjusted by the Attorney General, in his discretion, [...] to that of an alien lawfully admitted for permanent residence." All it takes to end the present policy is a directive from the president to the attorney general ordering him or her to cease granting permanent residence to Cubans who enter the U.S. without visas.

**A president can exercise his or her pardon powers set out in Article II, Section 2 of the U.S. Constitution to end the incarceration of the three remaining Cuban intelligence officers.**

Cumulation of sentences (reducing them to time served) is inherent in the president's power to pardon. In the case of the three remaining members of the original "Cuban Five" who are still in prison, a commutation of their sentences would, at this date, mean they will have served 16 years in prison. An additional advantage, apart from addressing the Cuban people's sense of injustice, is that a commutation could help facilitate the release of USAD contractor Alan Gross, who is jailed in Cuba and not yet one-third of the way through a 15-year prison sentence.

## And yes, the president can also resolve Cuba's grievance over the continued U.S. presence in Guantánamo Bay.

The right of the U.S. to establish and occupy a naval base at Guantánamo Bay dates to 1901, with modifications in 1903 and 1934. In the latter year, the U.S. and Cuba signed a treaty stipulating that, "So long as the United States of America shall not abandon the said naval station at Guantánamo or the two governments shall not agree to modification of its present limits, the station shall continue to have the territorial area it now has [...]"

The U.S. Constitution gives the president the power to make treaties on behalf of the U.S., but says nothing about the power to terminate treaties. That power is nevertheless held by the president. Article II, Section 1, provides the president with the "executive power" of the United States. That power finds its principal application in the execution of the nation's laws. Under Article VI of the Constitution, treaties are considered laws of the United States. Should the president decide, in the language of the 1934 treaty, to "abandon" Guantánamo,

his execution of that prerogative of the treaty would, at the same time, terminate the treaty itself. Legal precedent supports the conclusion that Congress would be powerless to overturn such action. In *United States v. Curtiss-Wright Export Corp.* (1936), the Supreme Court said:

"It is important to bear in mind that we are here dealing [with...] the very delicate, plenary and exclusive power of the President as the sole organ of the federal government in the field of international relations—a power which does not require as a basis for its exercise an act of Congress [...]" [emphasis added].

Relying on that authority, then-President Jimmy Carter was able in 1980 to terminate the mutual defense treaty with Taiwan following his recognition of the Chinese government in Beijing. Similarly, President George W. Bush in 2001 gave Russia notice and withdrew from the Anti-Ballistic Missile (ABM) Treaty ratified by the Senate in 1972.

## MOVE TO FULL NORMALIZATION OF RELATIONS

### Trade

Cuba and the U.S. are founding members of the World Trade Organization (WTO). When the WTO was established in 1995, both the U.S. and Cuba accepted the General Agreement on Tariffs and Trade (GATT) as binding on all members. Article I of the Agreement prohibits signatories from discriminating among signatory nations when entering trade benefits. For example, if a nation grants another nation a lower customs duty rate on a product, it must extend that rate to all WTO members. This means both the U.S. and Cuba must extend Most-Favored-Nation (MFN) treatment to other members' exported products, with the result that Cuban goods must be allowed into the U.S. on terms as favorable as those extended to other WTO members' goods.

However, in 1962, the U.S. invoked the Article XXI exemption of GATT when Kennedy issued Proclamation 3447 (referred to above) to establish the current embargo on Cuba. Under this article, any nation can opt out of its obligations under the GATT by claiming such action "necessary for the protection of its essential security interests." All it will take for MFN status to apply to Cuba-origin products is a presidential rescission of the U.S. invocation of Article XXI.

### Intellectual Property Protections

Currently, intellectual property protections between the U.S. and Cuba are covered by an 85-year-old agreement, the General Inter-American Convention for Trademark and Commercial Protection. A number of developments in intellectual property (cyberstalking, etc.) have occurred in the intervening years. One of the more useful first steps in restoring normal relations with Cuba would be to negotiate a new agreement that reciprocally protects the intellectual property of each country's nationals.

### Environmental Cooperation

The U.S. and Cuba share the Caribbean. As an element of normalized relations, it makes sense for the two countries to enter into agreements ensuring reciprocal cooperation to protect Caribbean waters and the fragile environments of its islands.

## CONCLUSION

Some aspects of normalized relations—although very few—require Congress to act. For example, any ambassador the U.S. president appoints to Cuba would require confirmation by the U.S. Senate. The current representation by heads of the Interests Sections degrades bilateral relations. The U.S. maintains diplomatic relations with Russia, Nicaragua, Venezuela, and other countries while having no fondness for the governments of those nations. It can do the same with Cuba. Another area in which Congress would play a role is the enactment of investment protection measures for U.S. investors in Cuba. Congress has a role in this because such protections are most often secured by bilateral investment treaties that require Senate rat-

ification. But again, the role of Congress in the normalization process is a small one.

It is clear that a president, using the inherent authority of the office, can take the United States there. When the moment arrives, there remain a series of steps that the U.S.—and Cuba—must take to truly establish normal relations between the one-time Cold War enemies that go beyond just lifting the embargo. However, some of the most punitive elements of the embargo could become the tools of creative, focused diplomacy by executive action. The question is when, not how.

Robert Muse is a Washington DC-based lawyer.

FOR SOURCE CITATIONS SEE: WWW.AMERICASQUARTERLY.ORG/MUSE

**Project**  
Editorial spread

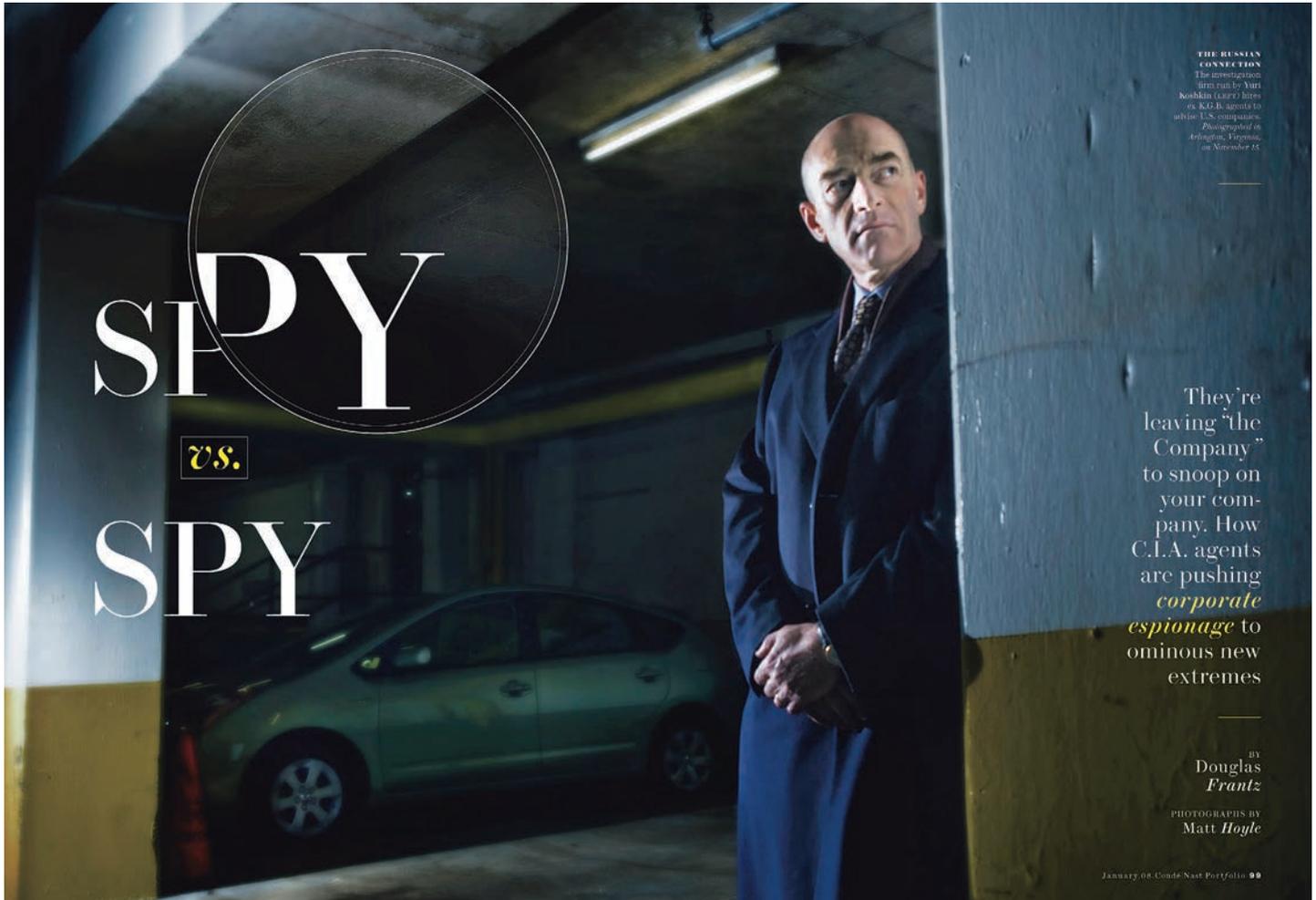
**Creative Director**  
Donald Partyka

**Designer**  
Kathy Yun

**Client**  
Americas Quarterly magazine

Typographic furniture is used here to create the illusion of tradition, as in the style of an old dictionary. The discreet use of ornament, the modern caps, traditional typefaces, the en dashes on either side of the letters of the alphabet, the column rules, and the boxes framing the pages all contribute to the effect.





# SPY

vs.

# SPY

**THE RUSSIAN CONNECTION**  
The investigation firm run by Yuri Noshkin (left) hires ex-K.G.B. agents to audit U.S. companies. Photographed in Arlington, Virginia, on November 15.

They're leaving "the Company" to snoop on your company. How C.I.A. agents are pushing *corporate espionage* to ominous new extremes

BY  
Douglas  
Frantz

PHOTOGRAPHS BY  
Matt Hoyle

January 08 Condé Nast Portfolio ●●

**Project**

Feature spread

**Creative Director**

Robert Priest

**Designer**

Jana Meier

**Photographer**

Matt Hoyle

**Client**

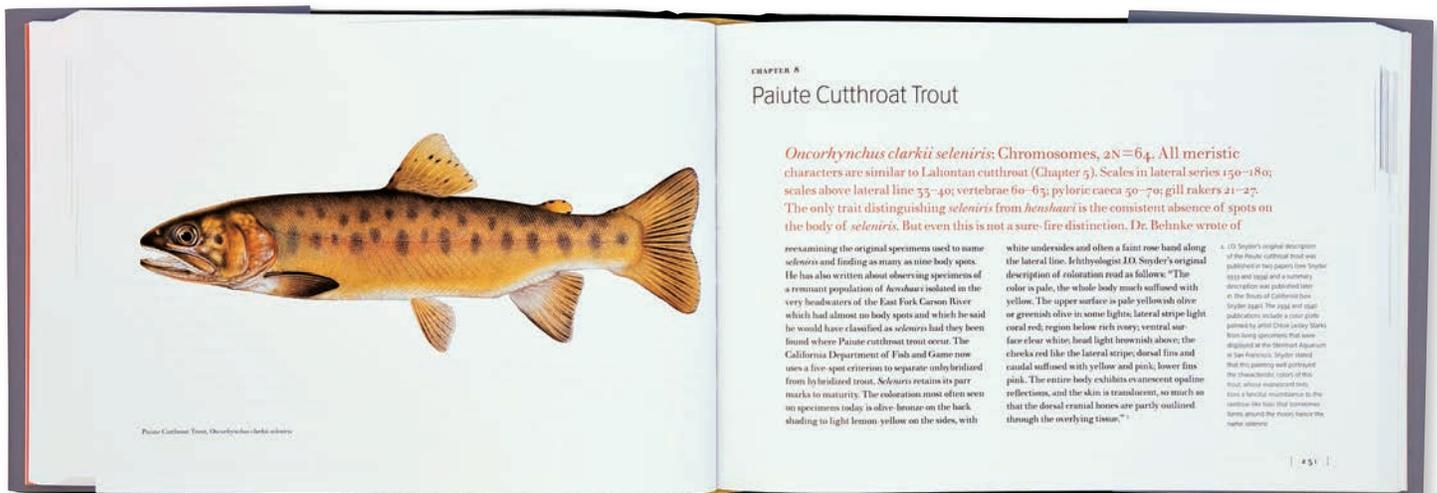
Condé Nast Portfolio

The treatment of the deck of this opener is quiet and surreptitious, as befits the imagery and the headline treatment.

# 92 The “birth and death” of the text

**JUST AS WE ARE BORN AND WE DIE**, so the text begins and ends. Mark these seminal events well; regard the text as a discrete entity and plan its unfolding as you would a lifetime. The birth and death of the text should be related to

one another visually. Some of us lead boisterous, flamboyant lives; others, lives of quiet simplicity. As always, evaluate the nature of the content and make your typographic decisions accordingly.



## Project

*Cutthroat: Native Trout of the West*

## Art Director

Charlie Nix

## Designers

Charlie Nix and Gary Robbins

## Client

University of California Press

The elegant text treatment elevates the content of this book and is consistent from beginning to end.

## Andrónico Luksic Craig

Mr. President-elect, it is time for the U.S. to present a "New Deal" to the international community, one which restores the integrity of multilateralism and the precedence of global institutions.

You have pledged to inspire change in the administration of the domestic matters that confront you. I hasten to encourage you, at the same time, to address the global impact of your election and the possibilities that new, distinct and modern U.S. policies might represent to nations around the world and this hemisphere.

You must provide very clear and powerful signs that a new era has opened, in which things will be different, when the U.S. is willing to reach out to the world with a friendly, open hand.

**Further trade liberalization will deliver a significant economic boost and a powerful impetus to speed the recovery from the current global economic slowdown.**

As an entrepreneur and businessman from Chile, I would like to offer three suggestions for your global policy that I feel are most relevant to Latin America but which may also provide a clear message to the world.

It is fundamental that you conduct an extensive review of the current U.S. trade embargo of Cuba, with the intention of ending it. This antiquated policy, marooned in the Treasury Department, has produced a very negative image throughout the Americas. The



## Memos to the President Elect

embargo is not only demonstrably inefficient; it lacks economic rationale. All attempts to blockade commerce are vulnerable in one way or another and, at the end of the day, they are counterproductive. The recent change of government in Cuba, as well as the start of a new administration in the U.S., provide an opportunity to re-think a policy which may have made sense in the past under different conditions—but now no longer does.

Second, it is important that you play an active role in advancing multilateral trade agreements. Further trade liberalization will deliver a significant economic boost and a powerful impetus to speed the recovery from the current global economic slowdown. This is a more reasonable alternative than allowing the trajectory of inflation and recession to continue and imposes a lower cost upon the Americas in both economic and social terms, namely by attacking unemployment and poverty.

Despite the recent failure of the Doha Round, the U.S. can still push for trade liberalization initiatives at the World Trade Organization. Alternatively, such liberalization schemes can be achieved at the APEC level or indeed even at regional or sub-regional levels.

Third, you must address immigration early in your tenure. It will undoubtedly be a politically volatile subject. But it may also be the first opportunity you have to demonstrate to the world the goodwill of the U.S. and, as such, would become the cornerstone of your global policy. This matter is of preeminent concern to the entire Latin American region as it affects most of our nations either directly or indirectly.

On these three issues, we anxiously await your leadership, with the same hope for real change that so many citizens of your nation believe you represent. I look to your administration to be the author of real change for global policy, but especially hope that you will focus due attention on normalizing policy toward Latin America, a region that has long been either too prominent in U.S. policy or almost entirely neglected.

Andrónico Luksic Craig is the Vice Chairman of the Board of Directors of Banco de Chile.

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PORTRAIT BY CHRIS LYONS

AMERICASQUARTERLY.ORG

FALL 2008 Americas Quarterly 43

## María Teresa Ronderos

# Develop a New Hemispheric Vision.

FOR MANY YEARS MOST LATIN AMERICAN PRESIDENTS favored maintaining close relations with the United States. The best university students coveted scholarships to attend graduate school in the U.S., and thousands of the more than 190 million poor in our region migrated to the U.S.—sometimes at great personal risk.

But "the times, they are a-changin'." Today, many Latin American leaders—and their people—are trying to establish some distance and develop their own world views while at the same time work together toward achieving a more permanent autonomy. President Hugo Chávez in Venezuela and a few others hurl heavy verbal artillery at the U.S. every day. While other socialist Presidents in the region may not be as offensive, the recent creation of the South American Security Council led by Brazilian President Luiz Inácio Lula da Silva, in which even Colombia, the closest ally of the U.S. is participating, is symptomatic of the change.

It's not so much that the region has become anti-American. But a feeling of disillusionment with what the United States represents has emerged.

The next U.S. president must take these changes into account as he develops new policies towards the region. Latin America has come

a long way in the last decade. Its democracies are maturing. As Salvadoran ex-guerrilla leader Joaquín Villalobos once said: "In this region social and political actors who had no participation are now seated at the table of power; with elections and democracy, violence has no reason to exist."

Its economies have matured as well. In the longest and greatest expansion in the region since the 1970s, average Latin American GDP grew around 4.8 per cent each year between 2002 and 2007. At the same time, many Latin American cities such as Rosario in Argentina, Curitiba in Brazil and Bogotá in Colombia are proposing new and creative urban models for the world, in which the car is no longer the paradigm. These are cities of parks and public libraries, of exclusive bicycle lanes and brand new public schools in the poorest neighborhoods designed by prominent architects.

In spite of these transformations, U.S. policies do not seem to reflect that someone is taking note of the change. Too often we find the same disdainful look at our countries and the same narrow-minded approach guided by short-term U.S. interests in the region: open markets for American business and fighting illegal drugs.

Hence my first recommendation to the

### Project

Feature spread

### Creative Director

Donald Partyka

### Illustrator

Chris Lyons

### Client

Americas Quarterly

This related family of stories has repeating elements that link them together as a package. The type treatment is fitting for the serious content, which aims at influencing political policy makers.



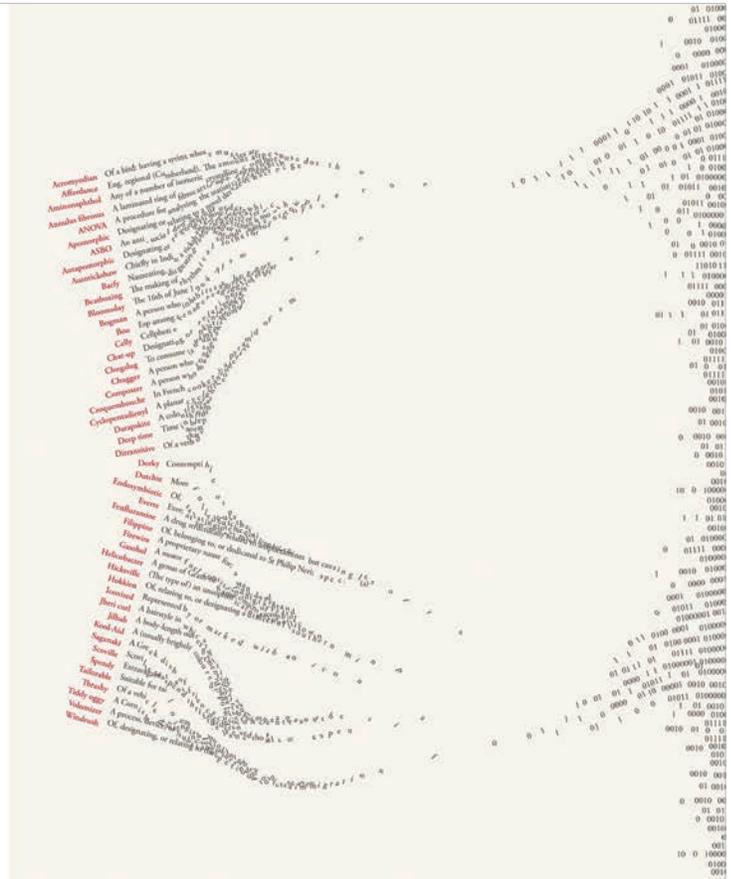
# Cyber-Neologoliferation

In the age of the Internet, the Oxford English Dictionary is coming face to face with the boundlessness of the English language.

By James Gleick

When I got to John Simpson and his band of lexicographers in Oxford earlier this fall, they were working on the P's. *Pletzlel, plish, pod person, point-and-shoot, polyamorous* — these words were all new, one way or another. They had been plowing through the P's for two years but were almost done (except that they'll never be done), and the Q's will be "just a twinkle of an eye," Simpson said. He prizes patience and the long view. A pale, soft-spoken man of middle height and profound intellect, he is chief editor of the Oxford English Dictionary and sees himself as a steward of tradition dating back a century and a half. "Basically it's the same work as they used to do in the 19th century," he said. "When I started in 1976, we were still working very much on these index cards, everything was done on these index cards." He picked up a stack of 6-inch-by-4-inch slips and rifled through them. A thou-

Typography by Sam Winston



## Project

Feature spread

## Art Director

Arem Duplessis

## Art Director, Designer

Gail Bichler

## Client

The New York Times Magazine

Here we can see order on one side, disorder on the other, achieved solely through the creative use of type as illustration as well as information.

# 94 Commentary, marginalia, and alternate languages

AS EARLY AS THE HEBREW TALMUD, commentary on the main text—indeed, layers of commentary not unlike the text threads that are everywhere online—needed to be accommodated on the page. The Talmud, a marvel of typographic structure and hierarchy, employed many ingenious techniques for incorporating commentary, which ran around the central text. More common is the practice of allowing an

extra-wide margin outside of the primary text area (hence the term *marginalia*). In order to set the text apart even further and to respond to the narrower measure, marginalia is usually set in a smaller point size with correspondingly proportional leading; sometimes its color or slope are also different from the main text.

**Project**  
*Birds of the World*

**Art Director**  
Charlie Nix

**Designers**  
Charlie Nix, Whitney Grant, and May Jampathom

**Client**  
University of California Press

An elegant treatment of marginalia is used here to provide some info-bits about the species.



**Project**

Blow-Up: Photography, Cinema and the Brain

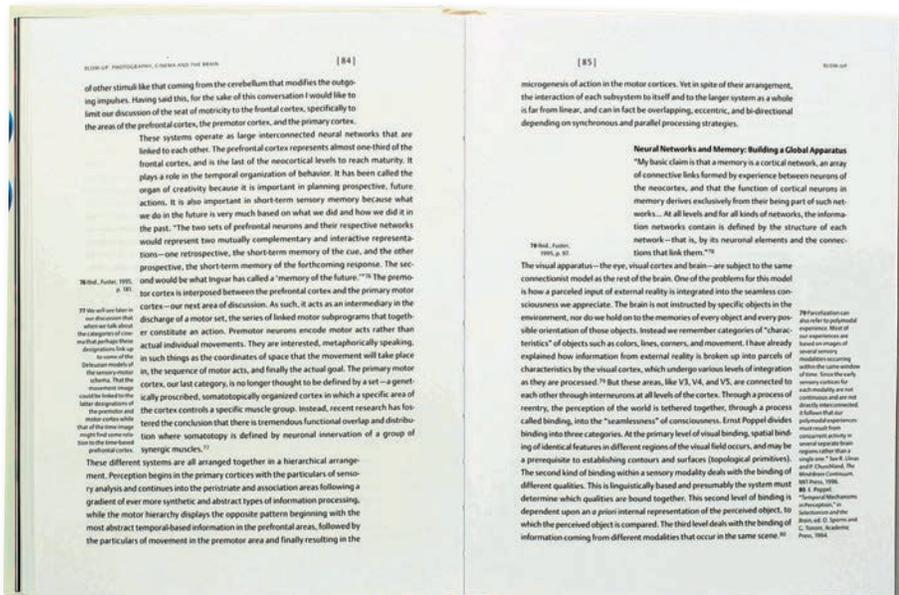
**Company**

Pure+Applied

**Client**

Distributed Art Publishers (D.A.P)

Offsets in body copy relieve the density of the text of this scholarly work and provide a framework for the narrow text blocks used for footnotes (typically relegated to the bottom of the page).



**Project**

Karsonwilker's 12 Days in Serbia

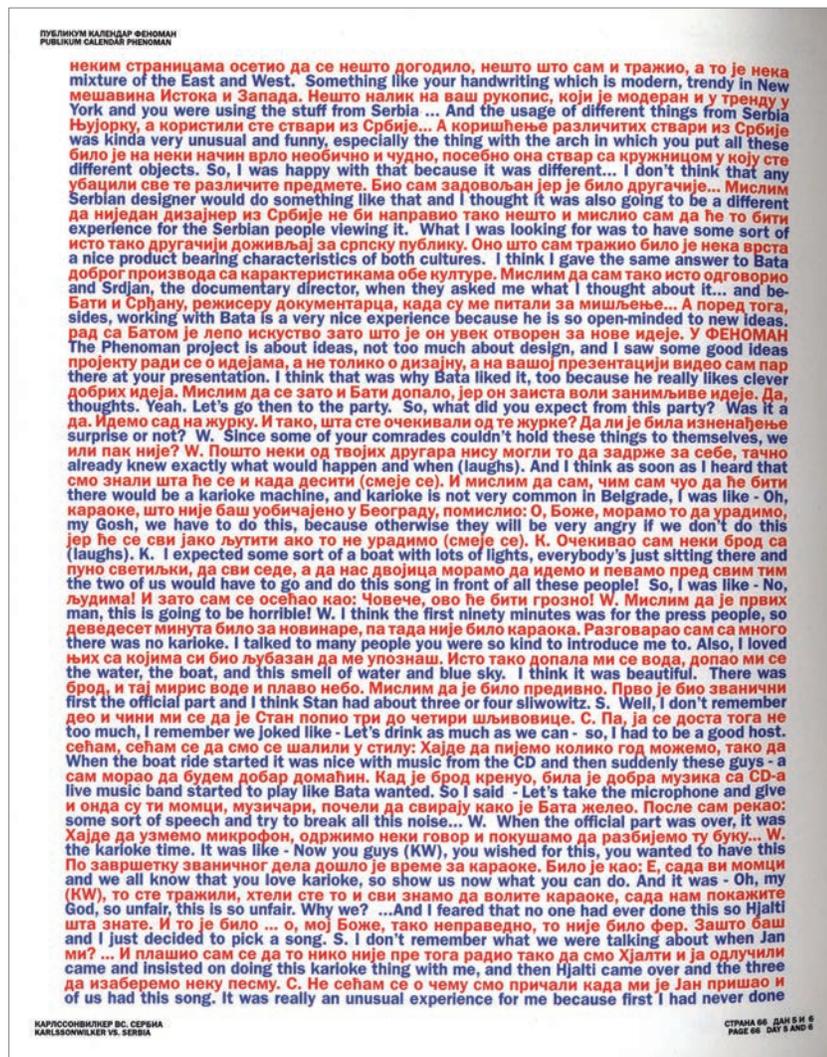
**Creative Director**

George Mill, aka Stanislav Sharp

**Client**

Publikum Calendar Project

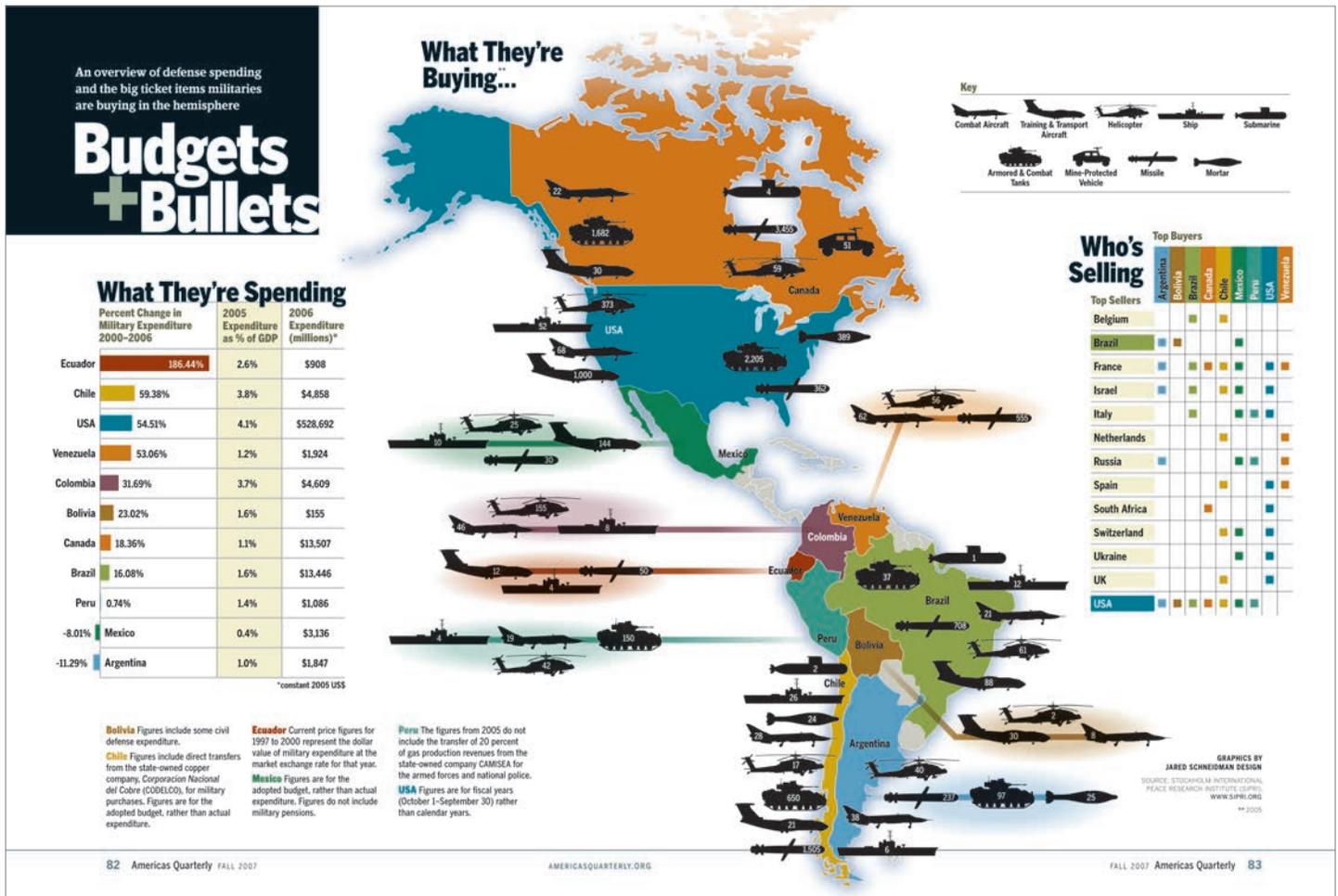
This unusual exposition of a dual-language text uses alternating lines of language in opposing colors. The reader slides an acetate insert to cover one of the two languages, so that only alternating lines are visible at any one time.



# 95 Tables and charts

**INFOGRAPHICS** (also known as data visualizations or information architecture) should be typographically related to the body copy with which they coexist. There are a number of excellent texts and online courses specializing in designing tabular material. This type of design work is a specialty all its own. However well-designed tables and

charts—and all infographics—may be, the typography must be carefully crafted with an eye toward proportional relationships and a stylistic compatibility with the surrounding text. Clarity and legibility are paramount when conveying this detailed information.



**Project**  
Feature spread

**Illustrator**  
Jared Schneidman

**Creative Director**  
Donald Partyka

**Client**  
Americas Quarterly

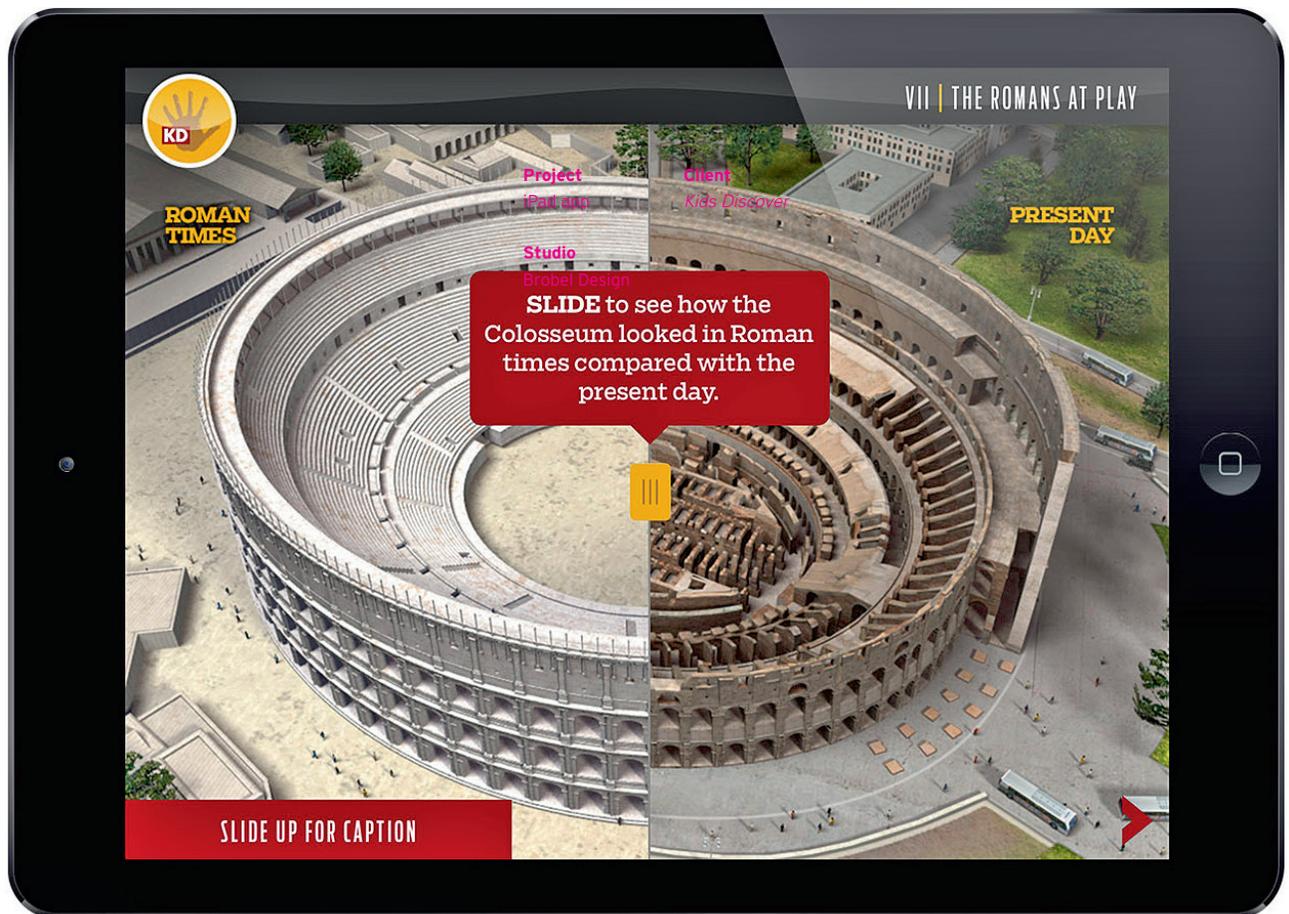
This complex infographic combines a number of tables and charts in a very straightforward and legible manner, using simple typestyles and plenty of space to lay out the charts, tables, and diagrams.



# 96 Navigational devices

**PAGE NUMBERS, FOLIOS,** and other navigational devices are mission critical for designers; time-challenged readers have little patience for finding their own way. Though small and shunted off to remote areas like page bottoms and corners, these bits of text provide the important service of navigation. Whether located in a prominent spot or a lowly one, readers depend on their guidance.

Other navigational devices include any directional signals that assist the reader: arrows, dotted lines, section heads, and any and all typographic or related glyphic elements that serve this purpose. Designers of mobile and tablet apps must integrate UI/UX design elements including taps, swipes, pinches, and other ever-evolving gestural navigation markers, indicating them on-screen.



**Project**  
iPad app

**Studio**  
Brobel Design

**Client**  
*Kids Discover*  
magazine

Viewers have many options to navigate this screen; they may slide horizontally to change the timeframe of the image, they may slide up from the bottom for a caption, and an arrow at the bottom right directs them to the following screen.



# 97 Margins and gutters

**THE SPACES WITHIN AND BETWEEN** areas of text are places where the eye can rest; they also help define the tenor of the content. Books have a more leisurely pace and the margins and gutters reflect that pacing; magazines and newspapers are “busier” and more urgent in their appearance, so the space around the text is lessened.

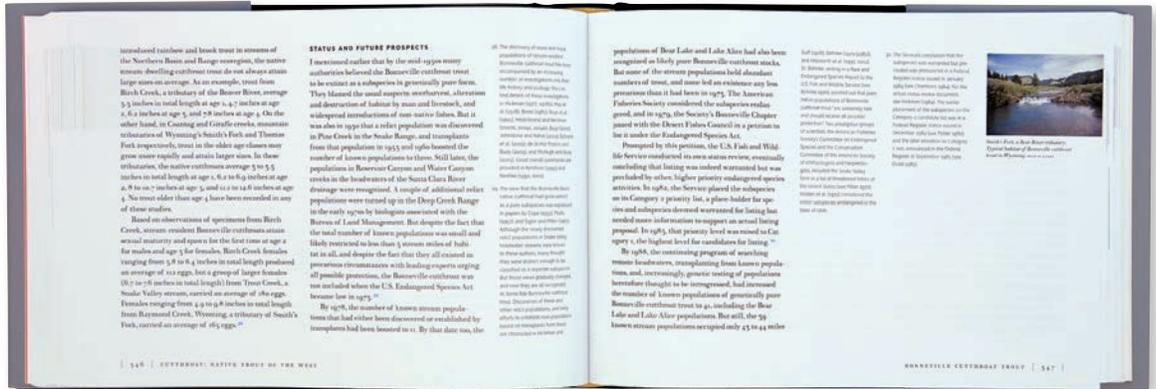
**Project**  
*Cutthroat: Native Trout of the West*

**Art Director**  
Charlie Nix

**Designers**  
Charlie Nix and Gary Robbins

**Client**  
University of California Press

This classical horizontal book format lies fairly flat when open, so the gutter has sufficient space to accommodate readability. Spaces between columns and overall page margins are generous but not wasteful.



**Project**  
Editorial spread

**Creative Director**  
Blake Taylor

**Art Director and Designer**  
Sarah Garcea

**Client**  
Inc.

The four-column grid is used with three different typographic weights, styles, color, and leading. Because the text is set rag right, the columns have plenty of space between them. Note the “hanging” length of the numbered text blocks, a more casual approach than the first two columns, which are bottom aligned.

This magazine is perfect-bound, so it requires a generous gutter to separate the pages.

200 **Typography Essentials**

**FINDING YOUR TRIBE**

# Finding Your Tribe

**Mastermind groups are quietly gaining steam. Can peer mentoring solve your problems?**  
By Kate Rockwood

**KEEPING IT CONFIDENTIAL**  
For the past three years, this Chicago-based mastermind group has been meeting monthly to tackle everything from copy charts to growth strategies.

**How to Find (or Design) a Mastermind**  
Ready to give peer mentoring a go?

**Focus on the Facilitator**  
As the mastermind group's gatekeeper and de facto leader, the often-peer facilitator acts as a sort of business therapist. Look for business coaches or larger organizations in your area, and ask whether they facilitate groups. “While the facilitator doesn’t have to have run a business, I think you get more out of it when he or she has accomplished what you want to accomplish,” says Rose.

**Rely on Word of Mouth**  
Peer mentoring can feel as personal as marriage counseling, and your odds of finding a good group fit are infinitely better if you rely on personal recommendations rather than a search engine, says Blansett-Cummins.

**Focus on the Facilitator**  
Higgins’s route to her group? Someone suggested the meet with another punk rock-loving entrepreneur, and when she dug it all that entrepreneur plugged Higgins into her group.

**Act Like an Entrepreneur**  
If you can’t find what you need, build it yourself. “It’s like launching a company—you want to talk through mission, vision, and values as a group,” says Blansett-Cummins. Can people step out for pressing calls? What happens if someone can’t make a meeting at the last minute? Establishing those dynamics together makes everyone more invested.

**1 FIND YOUR INDUSTRY**  
To jump-start growth at her health-care startup, Higgins sought out a mastermind group of four female founders. “I had been meeting monthly for about three years, and knew enough about Parent & Co. to help solve her problem. By September, Higgins had a new org structure in place, with zero turnover and no dip in morale. And when she needed to take a six-week medical leave last fall, having only three direct reports allowed me to do that—and the company will thrive,” she says.

**2 SEEK A SIMILAR METABOLISM**  
Higgins sought out a group that doesn’t share your goals will be fruitless. “I was looking for a group that was all female, all entrepreneurs, and all in the same industry,” she says. “I was looking for a group that was all female, all entrepreneurs, and all in the same industry.”

**3 GET IT UNDER LOCK AND KEY**  
If you want people to truly buy in, have all members sign a mutual nondisclosure agreement and make, at minimum, a six-month commitment. “I’m Candice Blansett-Cummins, founder and chief experience officer of Wildcraft Workshop and Citron, Let’s Rally, Holmes, who joined a mastermind group in late 2015, says, ‘I really understand someone’s business, but I can’t share my own guidance and make suggestions.’”

**4 LET OTHERS DO DEEP**  
Sometimes, you’ll walk in wondering how to handle a bad hire—only to learn it’s how the person’s been managed that has to change. “I was looking for a group that was all female, all entrepreneurs, and all in the same industry.”

**5 KEEP THE CONVERSATION GOING**  
Monthly meetings aren’t the best all-around idea, says Blansett-Cummins. Most have some way for members to stay in touch between get-togethers, such as a private Facebook group or e-mail chain to ask quick questions, seek referrals, share relevant news, or address deeper problems. In Grossman’s groups, one-on-one phone calls between members are encouraged. “I was looking for a group that was all female, all entrepreneurs, and all in the same industry.”

**24 • INC. • JUNE 2016 • PHOTOGRAPH BY LYNDON FRENCH**



# 99 Floating in space

**THINK OF THE TYPOGRAPHY** as a person, who needs a certain amount of personal space to feel “comfortable.” How much space should be left so that there is a feeling of enough separation? This may depend as much on the circumstances as on the type of person (or content).



**FREDERICK SPINALE**  
 Unlimited (Government militia),  
 Eitnero Ishigaki, oil painting,  
 as reproduced in *New Masses*,  
 December 15, 1936 (detail).

**JAMES PINKER**  
 Bombardment, 1937-38,  
 Philip Guston, oil on canvas.

**N**EW YORK VISUAL

artists with leftist sympathies strongly supported efforts to preserve Spain's democratic government when it came under attack by Franco's troops in 1936; they continued to agitate for its survival and for an end to America's embargo on military assistance to the embattled Spanish defenders through fundraising campaigns, exhibitions, and potent visual images until the Republican government surrendered in 1939. The energy to undertake such activism was generated by their recent successes in gaining federal work-relief for artists through the establishment of the Works Progress Administration's Federal Art Project (WPA-FAP) in 1935, and in developing several militant organizations to demand fair treatment for these new federal workers and to promote democracy and artists' rights in the larger society.

The national Artists' Union (AU) was formed in New York in 1935 by the same artists who agitated to gain work-relief programs and then found employment on the WPA-FAP. Along with efforts to institute permanent federal support for the arts and more secure conditions for federal artist-workers, Union members discussed current politics and rallied to support Republican Spain. The Artists' Union raised funds to send two fully equipped ambulances, with its logo emblazoned on their sides, to the American base hospital outside Madrid. Thirty-five national AU members went to Spain as fighters, translators, drivers, and nurses, and more than half were killed; among the New York contingent were Paul Block, who died in Spain in 1937 and Phil Bard, Mildred Rackley, and Joseph Vogel, who all returned to continue organizing and making art. Bard was sent back to America after an incipient heart attack. Rackley worked as a secretary-translator for Dr. Edward K. Barsky, head of the American Medical Bureau, and as a hospital administrator; on her return to New York, she was elected the only woman vice-president of the Artists' Union in 1938. Vogel, like many other leftists, went on his own initiative (most likely with Communist Party clearance) and was circumspect later in discussing his experiences with interviewers. The Artists' Union produced its own newspaper, *Art Front*, which published news, essays, and photographs from the Spanish front; this became a significant source of information for artists who wanted to make art that addressed the war's heroism and suffering.

NEW YORK VISUAL ARTISTS AND THE SPANISH CIVIL WAR

**Project**  
 Facing Fascism: New York and  
 the Spanish Civil War

**Company**  
 Pure+Applied

**Client**  
 Museum of the City of New York

This handsome page of body copy with its massive initial cap, with the image on the opposite page of the spread, feels balanced on the page.

**Project**  
Feature spread

**Company**  
FB Design

**Creative Director**  
Florian Bachleda

**Photographer**  
Ian Spanier

**Client**  
Private Air

Enfolded by typographically aerodynamic brackets, the centered text of the opener floats in harmony opposite the centered close-up of the plane's curved hull.



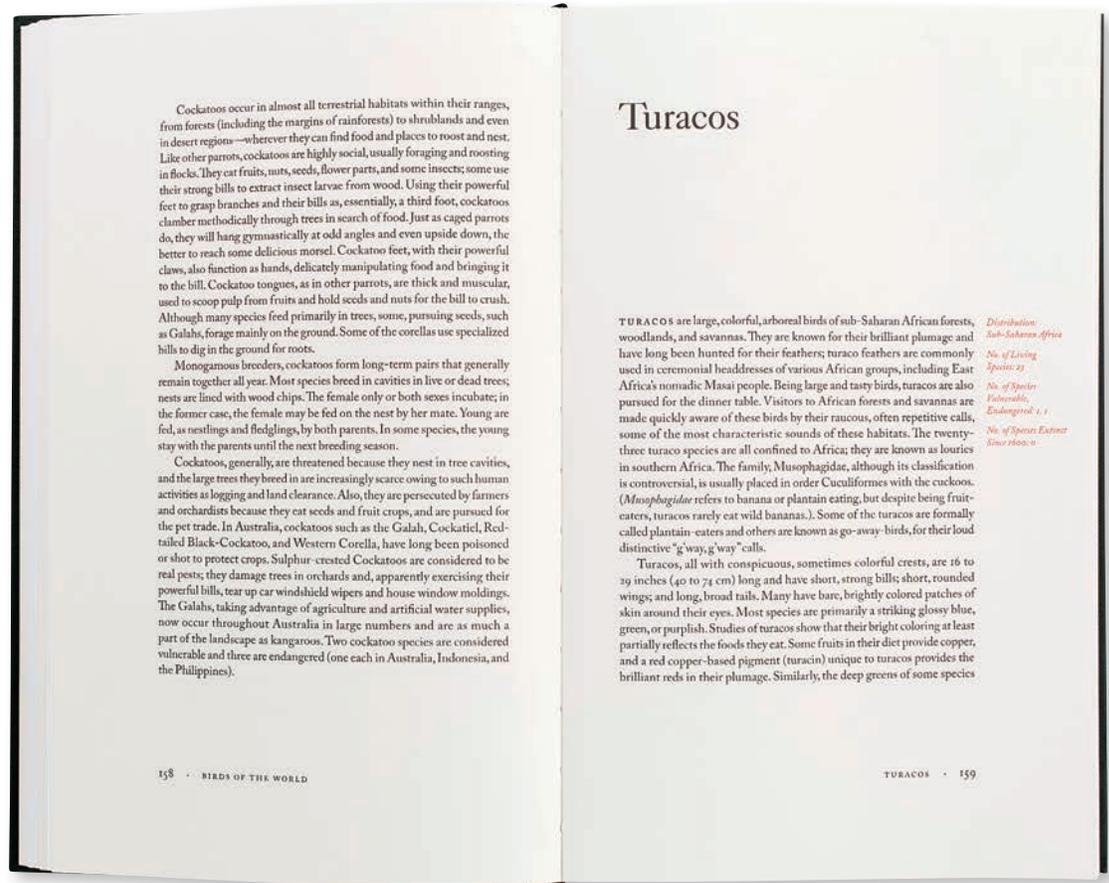
**Project**  
*Birds of the World*

**Art Director**  
Charlie Nix

**Designers**  
Charlie Nix, Whitney Grant,  
and May Jampathom

**Client**  
University of California Press

Classical page proportions with an extra bit of space added to accommodate marginalia make for a handsome and comfortable format, with plenty of breathing room for the eye.



# 100 Theory of Relativity IV

**LAST BUT NOT LEAST**, once again and always, it is the typographic relationships that exist on the page, screen, or document that are the ultimate arbiters of the success of the designer. Clarity of intent, clear separation of elements, typographic harmony, beauty, and legibility must reign together to form a satisfactory whole.

## How to set type legibly

Using the right type for the right job  
Proper, proportional spacing

letter spacing is proportional to word spacing (kerning)

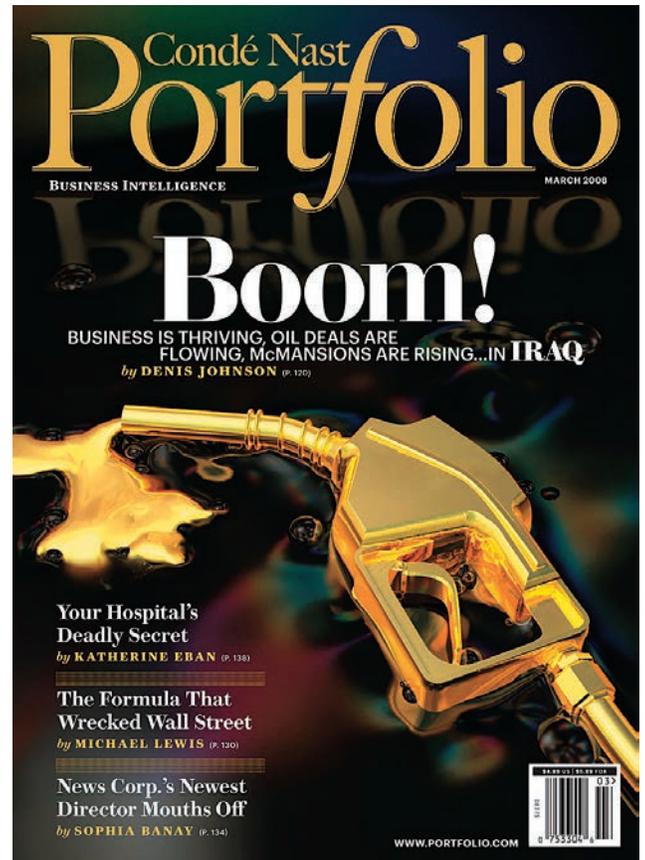
is proportional to line spacing (leading)

is proportional to length of a line of type  
(this equals width of column, number of characters per line)

is proportional to indent of paragraph

is proportional to spaces between columns (gutter)  
(if there is more than one column)

is proportional to margins on the page



**Project**  
Cover

**Design Director**  
Robert Priest

**Art Director**  
Grace Lee

**Photographer**  
Sacha Waldman

**Client**  
Condé Nast Portfolio

A clear sense of hierarchy, harmonious type choices, excellent legibility, and elegantly tailored type fit together with an arresting image and a strong main cover line to create a memorable and stylish design.



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144, 157, 158, and 204.**

# About the author

**INA SALTZ** is an art director, a designer, an author, a photographer, and professor of digital design at the City College of New York, whose areas of expertise are typography and magazine design. She is the author of seven online courses, focussing on typography, for Lynda.com/LinkedIn Learning.

Previously, for over twenty-five years, Saltz was an art director, at *Time* magazine (International Editions) and other publications, including *Worth*, *GOLF*, *Golf for Women*, *Businessweek*, and *WorldBusiness*.

Saltz was on the design faculty of the Stanford Professional Publishing Course, and she has also taught virtually for Stanford via webcast. She lectures on topics related to

magazine design and typography (most recently in Calgary, Toronto, Atlanta, Minneapolis, Denver, Moscow, and Amsterdam). She has written over fifty articles for various design magazines including *Graphis* and *Print*.

Saltz's two books documenting typographic tattoos, *Body Type: Intimate Messages Etched in Flesh*, and *Body Type Two: More Typographic Tattoos*, were published by Harry N. Abrams Books ([www.bodytypebook.com](http://www.bodytypebook.com)). She is also a contributing author for Phaidon's *Archive of Graphic Design*, and a co-author of *Typography Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography*, published by Rockport Publishers.

# Acknowledgments

My passion for the glorious things that are letterforms was first ignited by my calligraphy teacher at Cooper Union, Donald Kunz, who had studied under Lloyd Reynolds at Reed College in Portland, Oregon. A few years later, as president of the Society of Scribes, I had the privilege of inviting and hosting Lloyd, who was a gurulike spiritual leader to our lettering community as much as a scribe, to visit and teach in New York City. Other calligraphers taught and inspired me in the years that followed: Donald Jackson (Queen Elizabeth's scribe), my great mentor Hermann Zapf, Alice Koeth, Lili Wronker, Paul Standard, Jeanyee Wong, Sheila Waters, Ewan Clayton, Peter Thornton, and many others. I engaged in lengthy (and beautifully written) correspondences with calligraphers in far-flung corners of the globe and enjoyed the artistic company of a large and generous extended family of fellow scribes. To this day, calligraphy and my comradeship with all calligraphers occupy a deep place in my heart and soul, and reminds me of the source of all design principles.

A love of words and letterforms led me to a rewarding career as an editorial design director. My first job in publishing was at *Cue* magazine (now defunct), which was still being set in hot metal on linotype machines, with headlines set by

hand on composing sticks. There I experienced the tail end of hot type in the mainstream of mass media. A whirlwind of short-lived technologies followed, and now we are firmly ensconced in the age of digital typography, with approximately two million (!) typefaces available (as of this writing) for our delectation.

I am indebted to many authors who have written eloquently about typography, none more so than Robert Bringhurst, in his magnificent work, *The Elements of Typographic Style*. His erudition, sensitive phraseology, and abiding respect for letterforms and their use may never be surpassed.

Many colleagues in the design world have given generously of their time and talent to contribute to this book, especially Joe Zeff, Bonnie Siegler at Eight and a Half, and Luke Hayman at Pentagram. I thank Donald Partyka and Mirko Ilic, who, for many years, have provided me with guidance and wise counsel. I thank my editor, Emily Potts, for inviting me to write this book and for her encouragement along the way.

Finally, I thank my wonderful husband, Steven Beispel, whose humor, understanding, patience, and love have sustained me throughout this and all of my endeavors.

# Typography Essentials

## 100 Design Principles for Working with Type

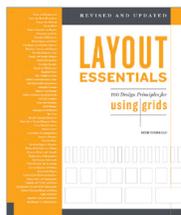
An essential reference for designers since 2009, *Typography Essentials: 100 Design Principles for Working with Type*, has been completely refreshed with updated text and new graphics. Hardworking and visually inspiring, *Typography Essentials* is an easy-to-reference source for designers seeking to deepen their typographic expertise. It is a practical, hands-on guide on the effective use of typography for designers of every medium.

Each of the 100 principles helps designers deepen their understanding and knowledge of letterforms and their use. With down-to-earth explanations and hundreds of real-life examples, *Typography Essentials* isn't just educational, it's also enjoyable and entertaining.

### ABOUT THE AUTHOR

**Ina Saltz** is an art director, designer, author, and photographer, and a professor of digital design at the City College of New York. For over twenty-five years, Saltz was an editorial art director at *Time* magazine (international editions) and other publications, including *Worth*, *Golf*, and *BusinessWeek*. She is the author of seven typography courses for Lynda.com/LinkedIn Learning, as well as the author of *Body Type: Intimate Messages Etched in Flesh*, and *Body Type Two: More Typographic Tattoos* (Harry N. Abrams Books); she is also co-author of *Typography Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography* (Rockport).

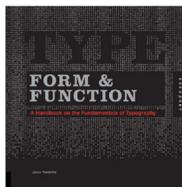
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**Design School: Type**  
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**Type Form & Function**  
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Optimum line lengths  
Increasing leading  
Tightly stacked lines  
Indicating paragraphs  
Initial caps and drop caps  
Opening paragraphs  
Orphans and widows  
“Rivers” of space  
Eschew decorative type  
Celebrate decorative type  
Text overlapping images  
Text overlapping text  
The text block effect  
Theory of Relativity III  
Legibility, legibility, legibility  
Legibility taking a back seat  
Limiting typefaces  
One type family  
Six necessary typefaces  
A need for every typeface  
Text typefaces versus display typefaces  
Organized entry points  
Systematizing hierarchy  
Using justified type  
Using flush-left, rag-right type  
Using centered, asymmetrical, and flush-right type  
The multicolumn text grid  
The uneven text grid  
Typographic “furniture”  
Decks, callouts, and pull quotes  
The “birth and death” of the text  
Chaos versus order  
Commentary, marginalia, and alternate languages  
Tables and charts  
Navigational devices  
Margins and gutters  
Framing the text  
Floating in space  
Theory of Relativity IV



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