

Typography Essentials

100 Design Principles for Working with **Type**

Ina Saltz

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



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Dedication

For my husband, Steven

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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 *Typog-raphy 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

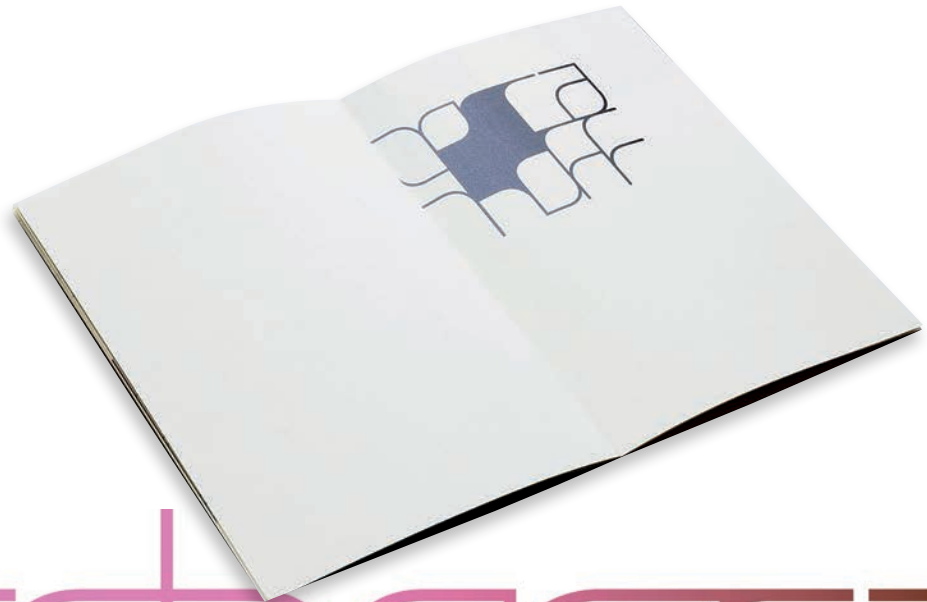
Art Director, Designer

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)."



thebrandunion.com

Project

Packaging

Design Director

Rick Davis

Designer

Louis Fishauf

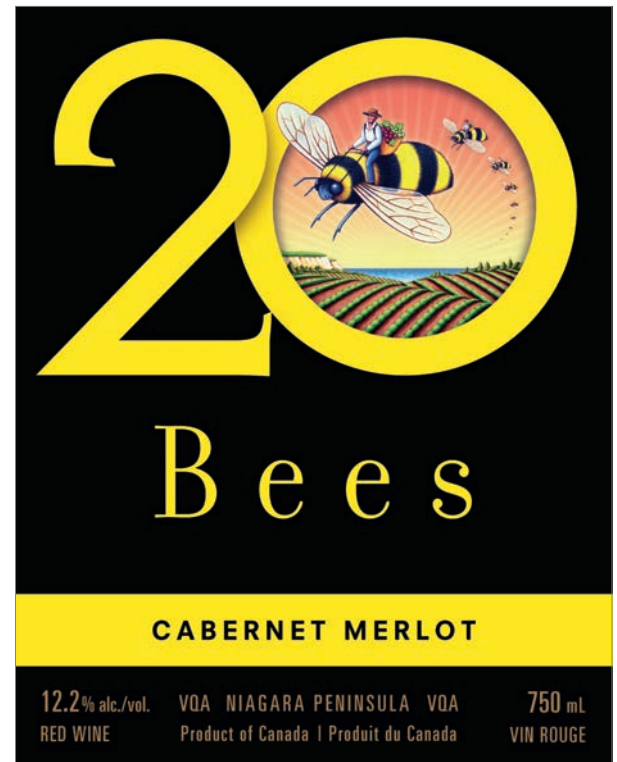
Illustrator

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.



3 Letterform details

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.



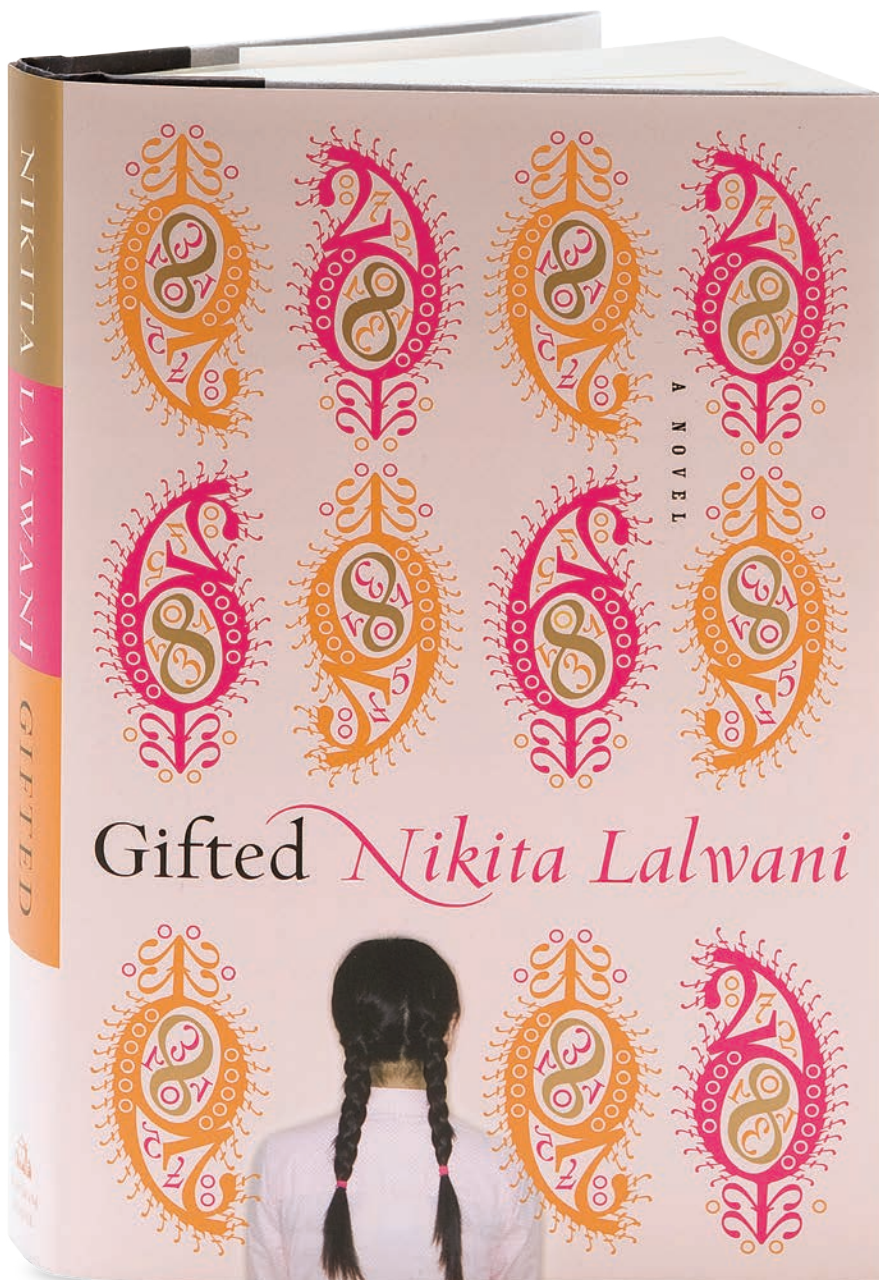


Project
Identity

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

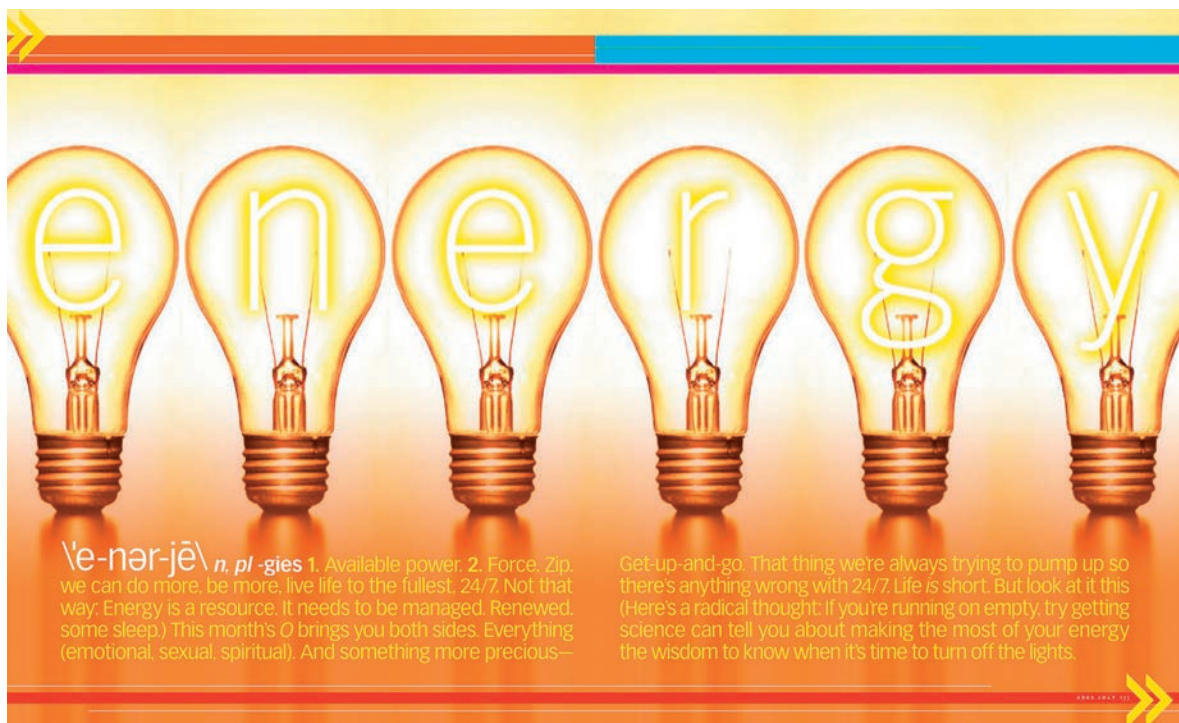
Designer

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

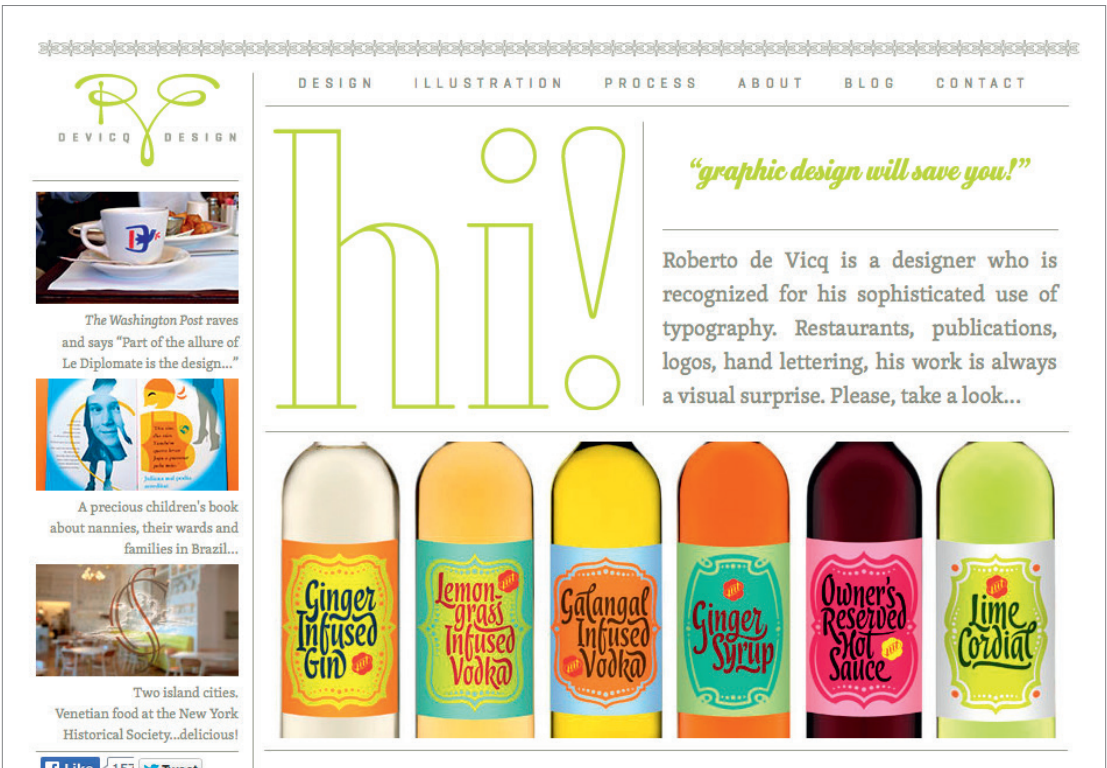
Creative Director, Designer

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

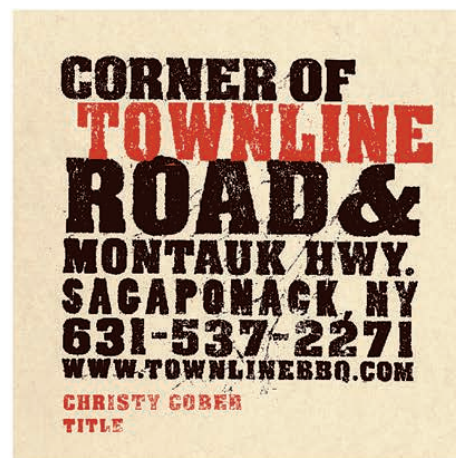
Harry Zernike

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.





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.



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

Afropolitan

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

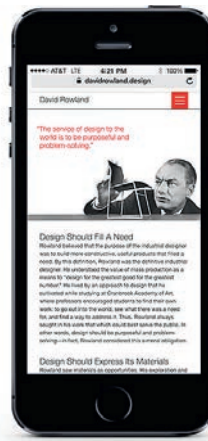
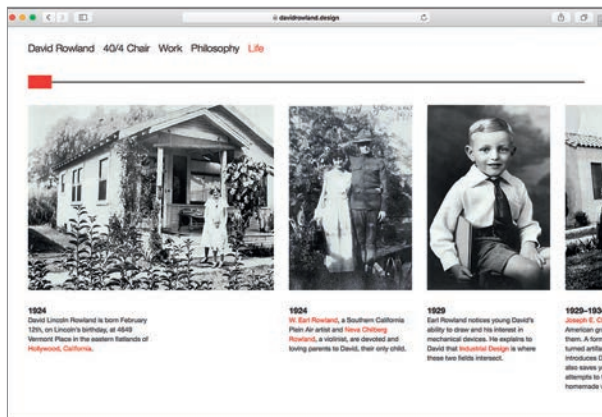
Company
FusionLab

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

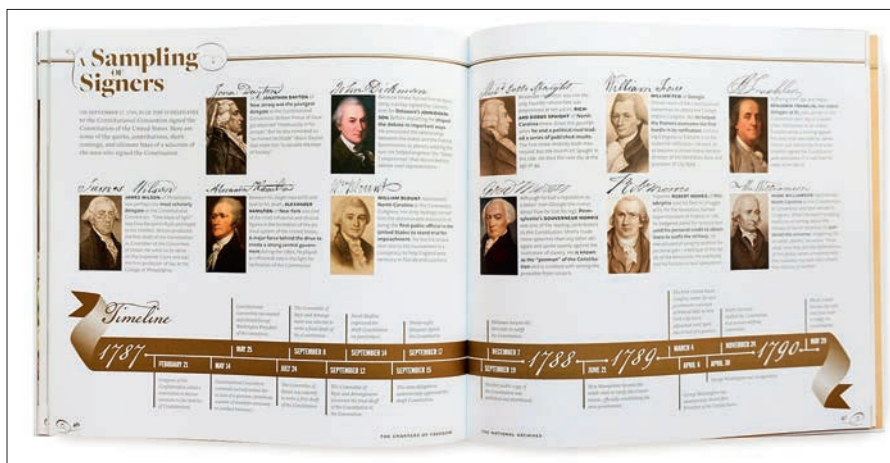
Designer

Bonnie Siegler

Client

National Archives

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



8 The handmade solution

IN OUR INCREASINGLY TECHNICAL WORLD, there has been a huge backlash against the machine-made aesthetic. Handmade forms appeal to our humanity, and the enormous popularity of handmade objects reflects the do-it-yourself spirit of our times. Even large corporations are using hand-drawn letterforms (or typefaces that are designed to resemble hand-drawn letterforms, containing a panoply of alternate characters) to warm their chilly images. The MTV logo is an example of the renegade or counterculture aspect of hand-drawn letters, as is the psychedelic lettering that typified the '60s, or the deliberately rough and exuberant hand lettering of the *Moulin Rouge* posters.

The handmade solution is a display-only solution, for the irregularity and quirkiness of form and material inhibits the legibility of text passages. But when used judiciously and with restraint, handmade letterforms can infuse the content with emotion.

Irregularity of handmade and hand-drawn typographic forms can be particularly effective in conveying qualities such as playfulness, originality, authenticity, rebellion, and spontaneity, or to signal an organic nature. These forms suggest that they were customized, created for a singular purpose, not intended to be replicated. These “personalized” implied aspects add to the perception of the content as unique, appealing to the reader in a more visceral way than any out-of-the-box typography. Thus the reader may be made to feel that the act of reading is more satisfying and creative, more personally touching.

Project
Theater poster

Designer, illustrator
Bülent Erkman

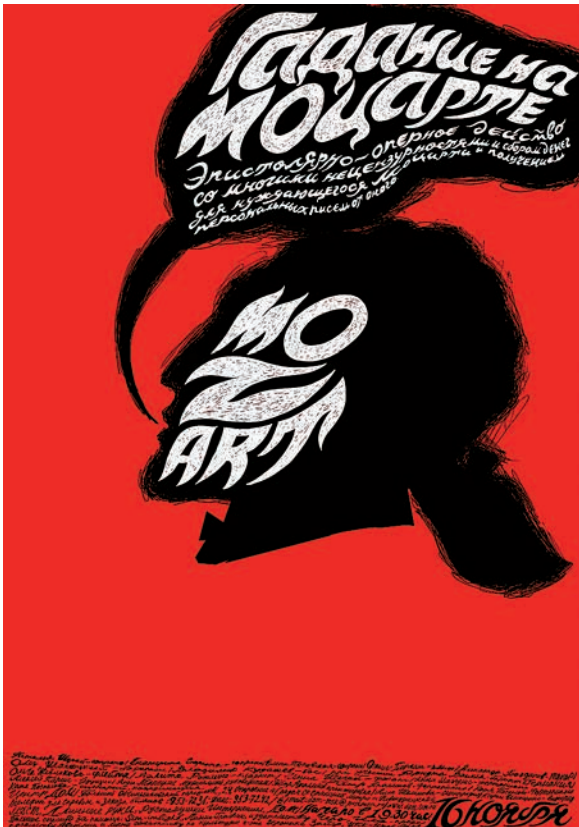
Letterer
Bilge Barhana

Photographer
Fethi Izzan

Client
Kum, Pan,
Ya Theatre Group

Rough script handwriting creates texture, shape, and “facial” framework for the images in addition to providing information. The hand-drawn lettering adds to the surrealist effect of the silhouetted eyes, lips, and eyebrows.





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.



DISRUPT LATIN AMERICA

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

Microfinance 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

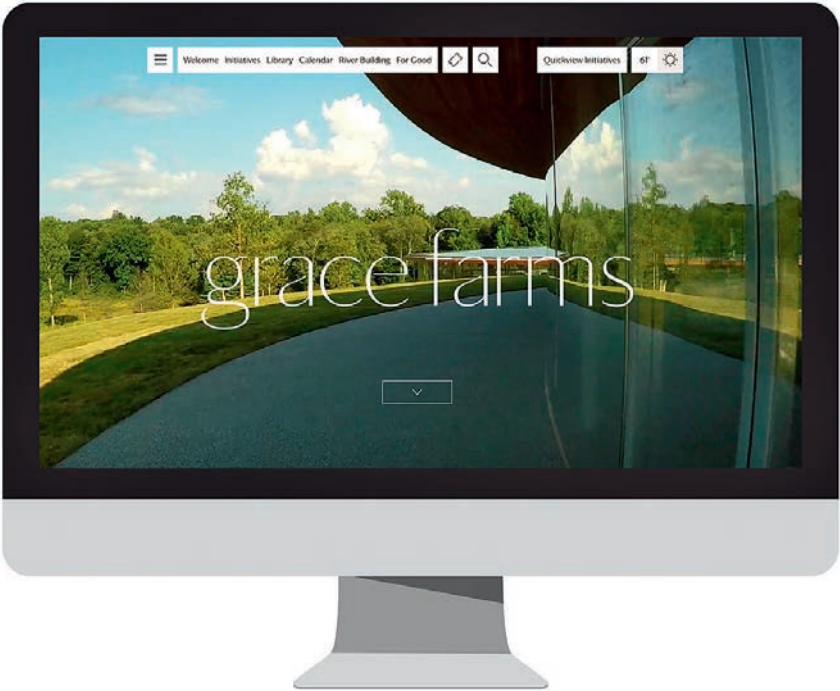
Designers

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

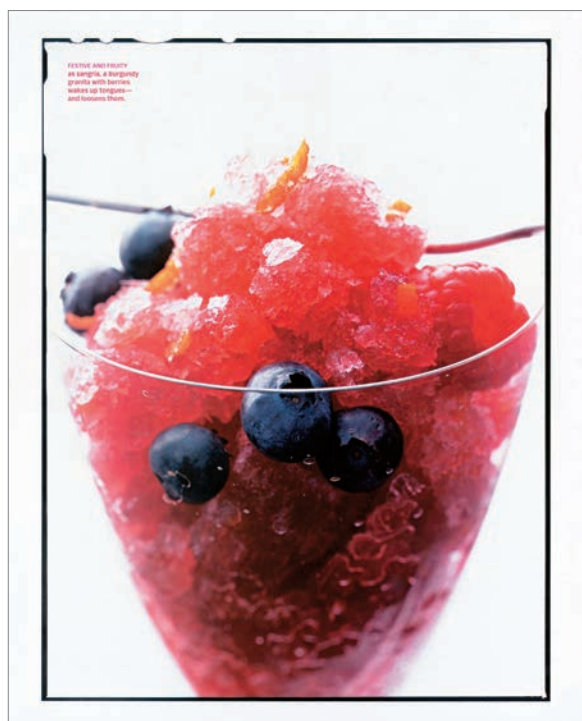
Photographer

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).



Ice Capades

Artist Nadia Roden's version of the classic Italian ice known as granita is anything but classic. Flavored with essence of melon or chocolate or orange or...horseradish?!...these glittering, fun-to-make ices are gorgeous served anytime—as a starter, between-course refresher, or dessert. Pull up a chair, grab a spoon, and *buon appetito!*

Photographs by Gentl & Hyers

100 MAY 2011

Project
Feature spread

Art Director
Donald Partyyka

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.



ACQUERONI

by Antonio de Aguiar Patriota

The end of the unipolar world is creating opportunities for diplomacy and greater respect for international law. But it won't happen on its own. The world's new emerging powers have to act in concert to reform multilateral institutions.

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-

10:53 AM

The CULTURE PAGES

**MILES LIVES:
THE MUSICIAN IN NINE PARTS**

When Miles Ahead, directed by and starring Don Cheadle, premieres at the New York Film Festival in October, it'll mark the first time that the jazz genius Miles Davis has been the subject of a non-documentary film. It wasn't a lack of interest that has kept Davis from movie theaters till now. Nor was it lack of material: Davis, who died in 1991, lived a dynamic and controversial life, both personally and musically. (Multiple biopics wound up in development hell.) Cheadle's film focuses on a period when the trumpeter was living in seclusion, so here's a broader overview of one of American music's true giants.

GREG CWIK AND DAVID MARCHESI



1. IN HIS OWN WORDS:
ON HIS MUSIC: "I HAVE TO PLAY THE WAY I WANT TO PLAY. BECAUSE THAT'S THE ONLY WAY I CAN FEEL LIKE SOMETHING. YOU KNOW."
ON HIS ALBUMS: "I DON'T KEEP ANY OF MY RECORDS. I CAN'T STAND TO HEAR THEM AFTER I'VE MADE THEM."
ON JAZZ: "JAZZ IS AN UNCLE TOM WORD. THEY SHOULD STOP USING THAT WORD ... JUST [CALL IT] MUSIC, MAN."

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.

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.)

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

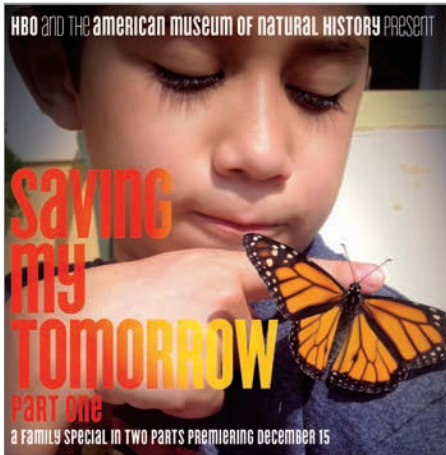
Rihanna probably
doesn't care what you think
about her new album.



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

Studio
Eight and a Half

Art Director
Bonnie Siegler

Designer
Andrew James Capelli

Client
HBO

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

Project
Type specimen

Art Director, Designer
Charlie Nix

Client
Terminal Design, Inc.

Regular, medium, bold, and heavy weights are commonly found in recently designed typefaces, such as Alfon by James Montalbano.



Project
Type specimen

Company
Hoefler & Frere-Jones

Designer
Jonathan Hoefler

Client
Hoefler & Frere-Jones

Whitney, a sans serif typeface, has six weights of roman with italic counterparts, and a full range of small caps.

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

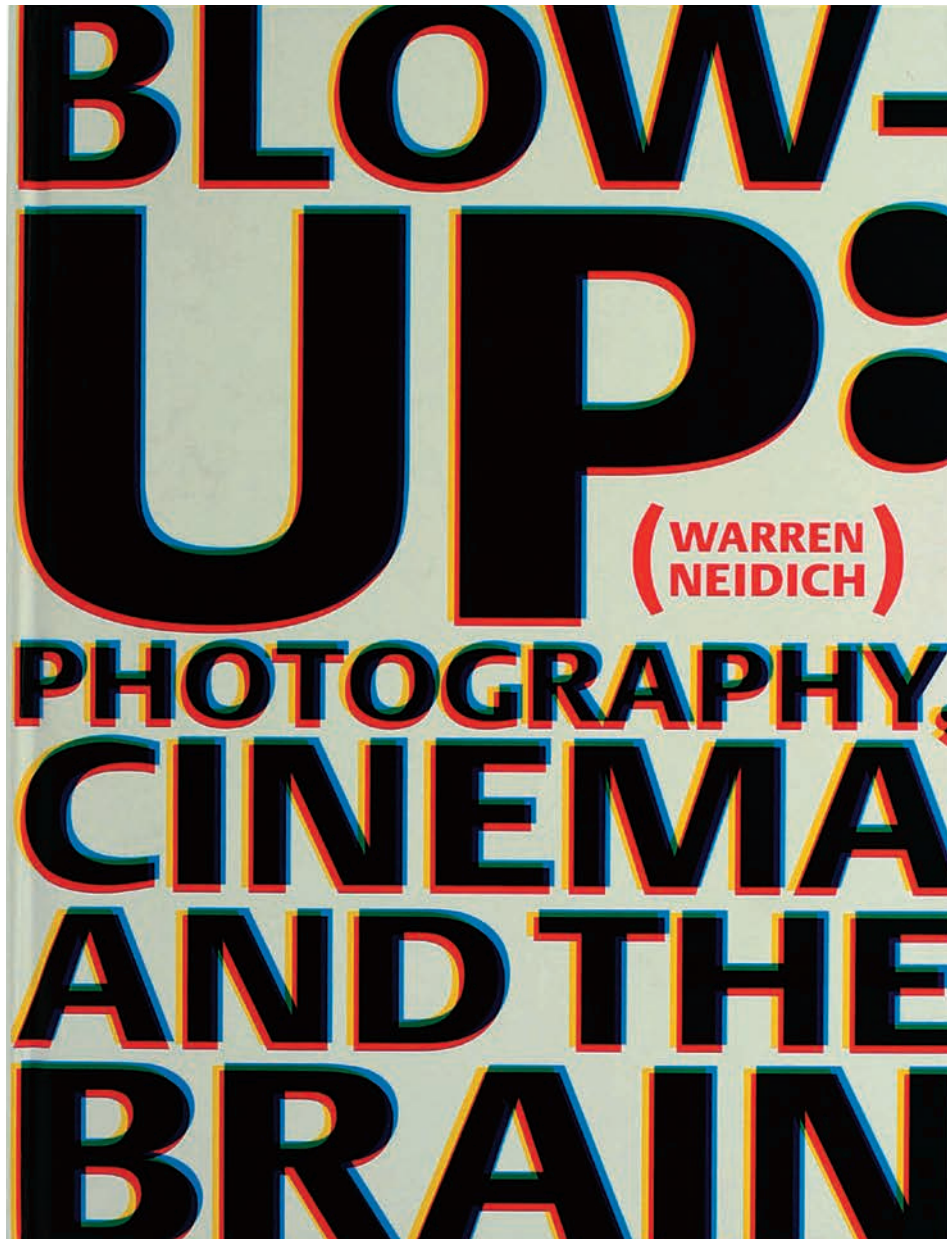
Company

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 leaved to maximize the text size.





Project

Single page

Consulting Design Director

Luke Hayman

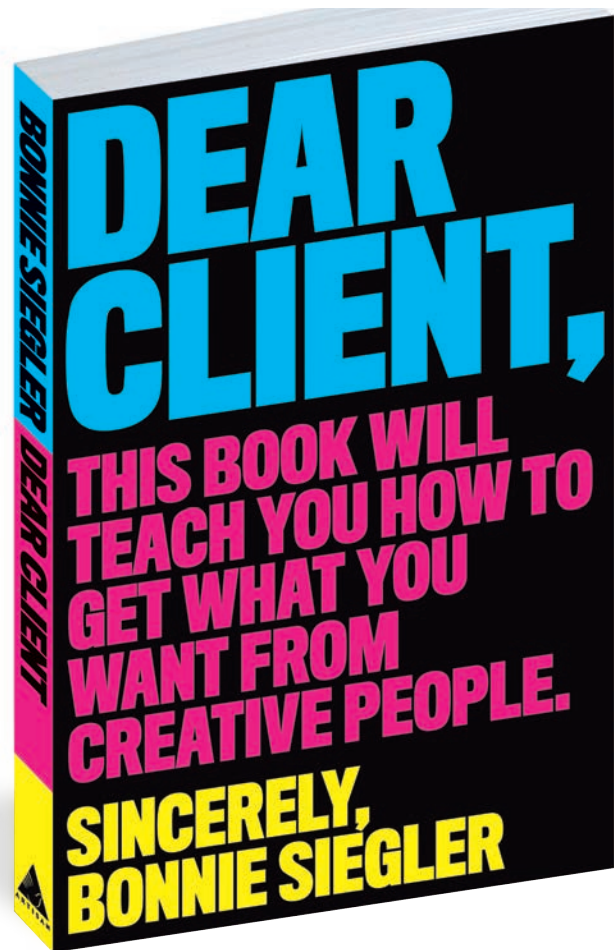
Designers

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.

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

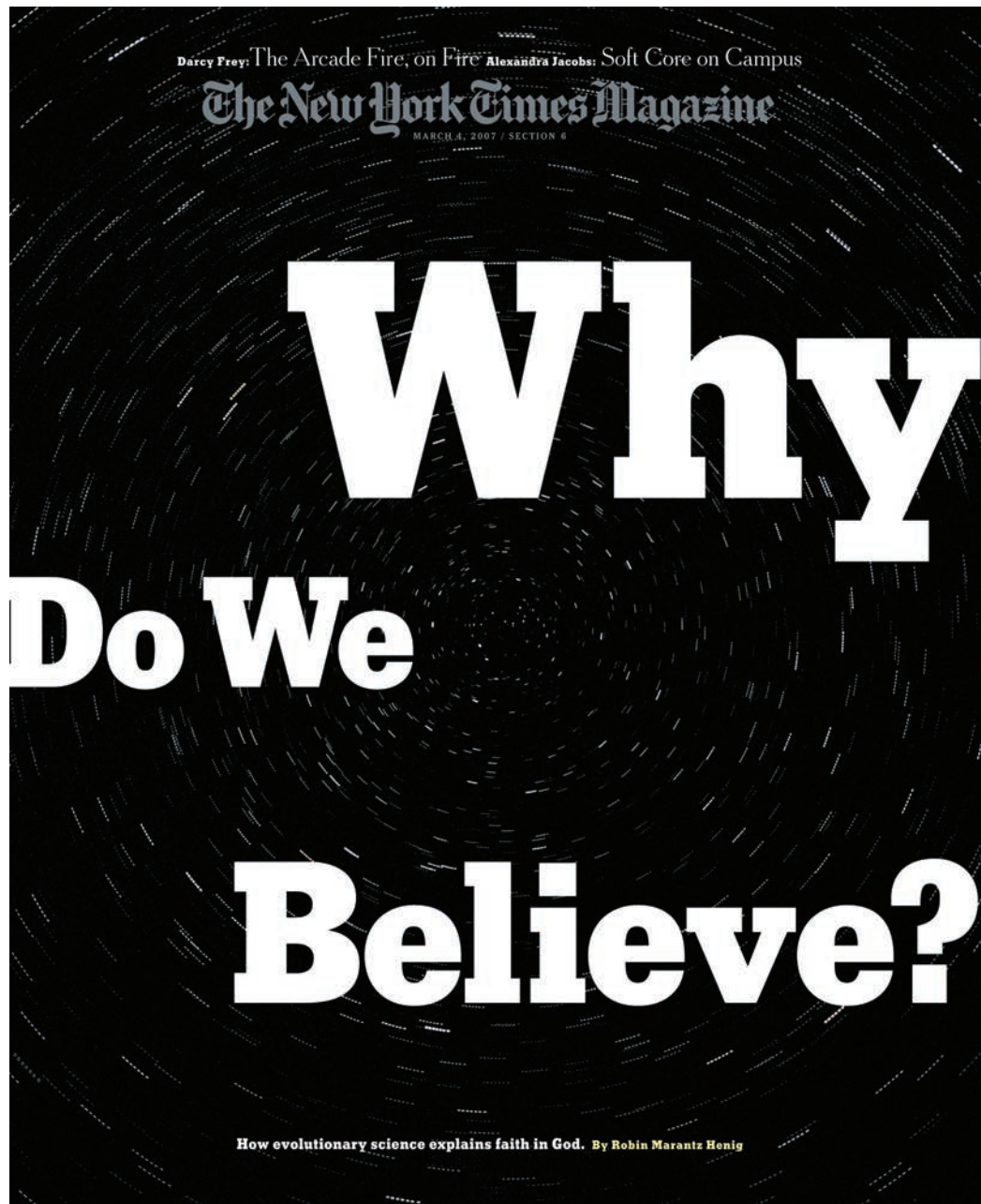
Designer

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
121 W. 56TH STREET MANHATTANTHEATRECLUB.COM CITY CENTER
OPEN THE ARTS

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.



smart
quotes

no. bad.
very bad. →

“ ”

‘ ’

” !



Project

Feature spread

Creative Director

Carla Frank

Junior Deputy Art Director

Jana Meier

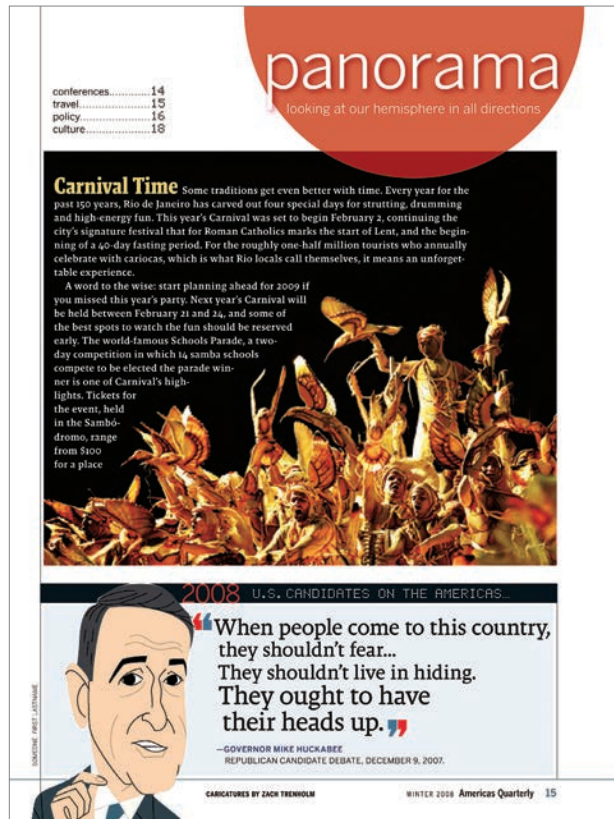
Photographer

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.



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.

Her support for the Senate resolution giving President Bush the authority to use force against Iraq remains a problem for the Democratic Party's base.

The way she arrived at that decision — and at subsequent decisions on Iraq — may point to what sort of president she would be.

Hillary's War
By Jeff Gorth and Don Van Natta Jr.

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 LATEST CREDIT POLICY released by the Reserve Bank of India (RBI) on 25 June talks about inflation being fuelled by rising food and oil prices. But as the continued rise in petroleum prices takes on a 'permanence' nature (something the RBI has already acknowledged), could it, in turn, propel food 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

the numbers you need to know now

on the prices of food-stuffs 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 diverting increasing acreage towards such crops. Almost every economy has been hit by the current account surplus (Germany, Switzerland, Japan) have been economic juggernauts. Instead, Govek 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 'adequate' are India's foreign exchange reserves? That might seem like a bizarre

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



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


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



THE BW WEEK	3.12.06	A BREAKDOWN	IN NUMBERS
PRODUCTION AND TRADE			
1 GDP growth quarterly	%	April 2006	7.9 7.2 3% 3%
2 Industrial production growth monthly	%	April 2006	7.9 7.6 6% 4%
3 Export growth monthly	\$ million	April 2006	8,347 YoY change 9.4% 8% 8%
4 Import growth monthly	\$ million	May 2006	12,561 YoY change 16.7% 10% 8%
5 Trade deficit in monthly	Ru/crore	April 2006	-4,214.14 -3854.55 3% 6%
6 Trade deficit as % of GDP		April 2006	4.1 4.1 5% 6%
7 Current account deficit as % of GDP		April 2006	-3.0 -3.0 -15% 6%
MONEY AND PRICES			
10 FX Reserves weekly	\$ million	July 14 2006	1,62,659 1,37,561 12% 8%
11 M3 Growth weekly	Rs / crore	July 7, 2006	28,20649 23,73,397 4% 6%
13 WPI weekly		July 2006	203.3 193.7 6% 6%
14 CPI for non manual urban workers		May 2006	465 445 .03% .06%
FINANCIAL MARKETS			
15 Market indices		July 21, 2006	BSE Sensex 10,085.91 BSE Sensex-7,304NSE NSE Nifty 2945 Nifty 2,230.50 -30% -20%
16 Short term interest rates and of the week	%/ annum	July 2006	6.00 6.00 .0% 6%
17 Long term interest rate-end of the week	%/ annum	July 2006	10.75 -11.25 10.25-10.75 -.05% 6%
18 Gold end of the week		July 14, 2006	582.15 437.55 -3% 8.4%
19 Rupee end of the week		July 14 2006	46.42 43.52 -.06% .01%
20 Six month forward cover on the rupee	%	July 2006	0.97 1.50 4% 6%




SINCE THE 1990s India has become self sufficient in foodgrains like wheat and rice. However for the first time since 1997-98 we have had to import large quantities of wheat. Is this an indicator of the future? The graph below shows that India's consumption of wheat is likely to rise sharply into the future. However, our production is likely to remain fairly constant since yields and the area covered by wheat is not expected to rise too much into the future. This means that some future imports of wheat from the international markets are likely to be even higher than they are currently.

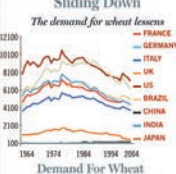
SECOND PICK

Sliding Down

The demand for wheat lessens



Demand For Wheat



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.





Project
Cover

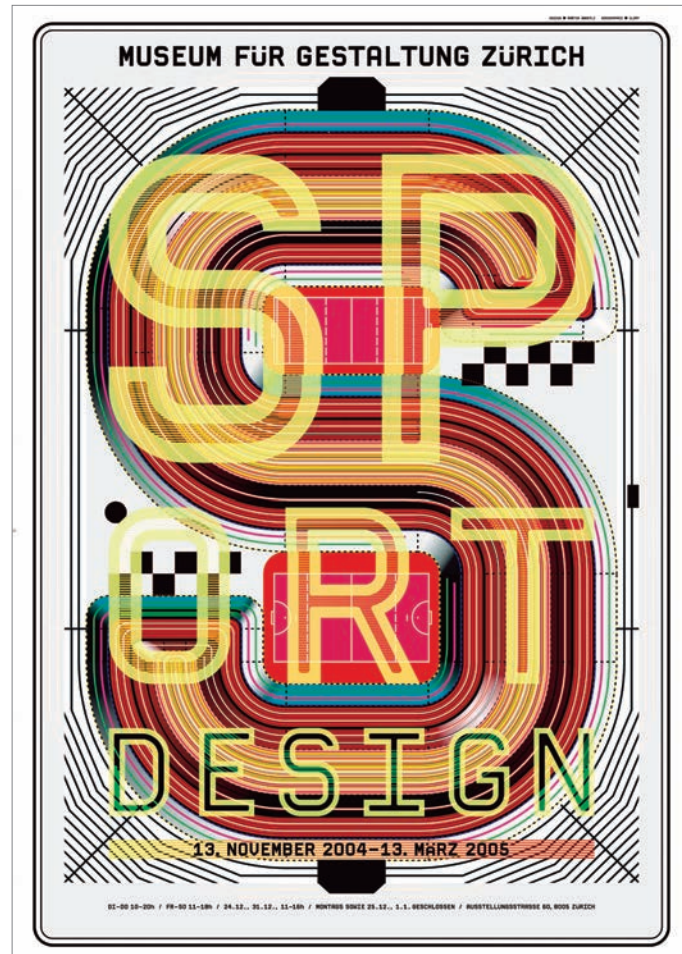
Design Director
Scott Dadich

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.

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

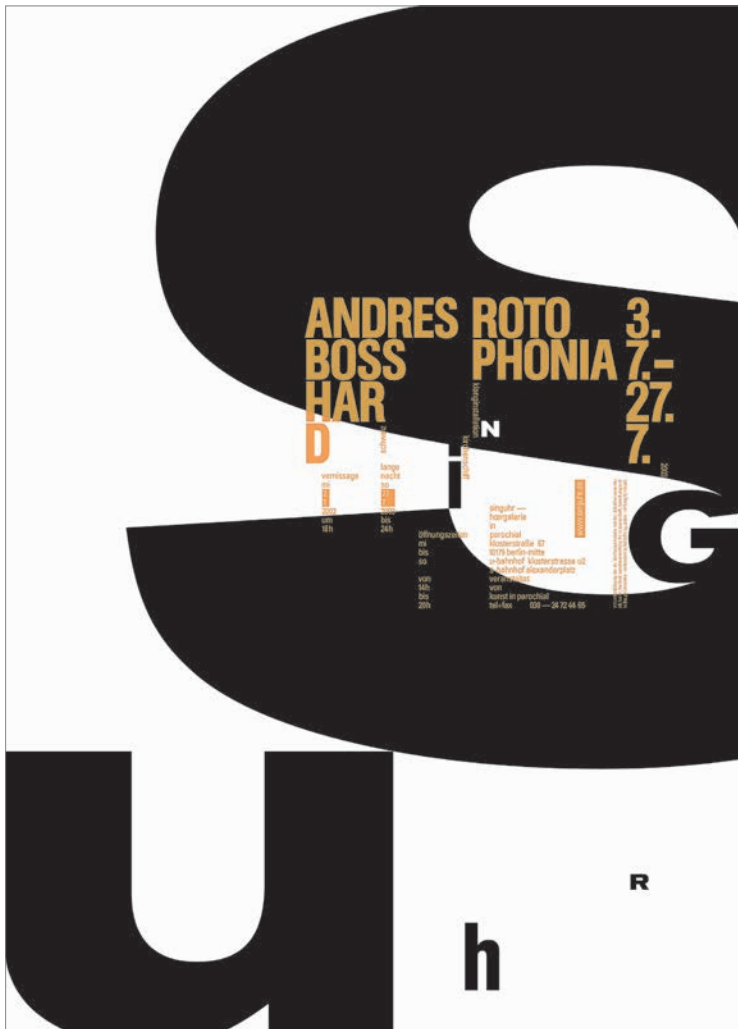
Manja Hellpap

Client

Thalia Theater

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



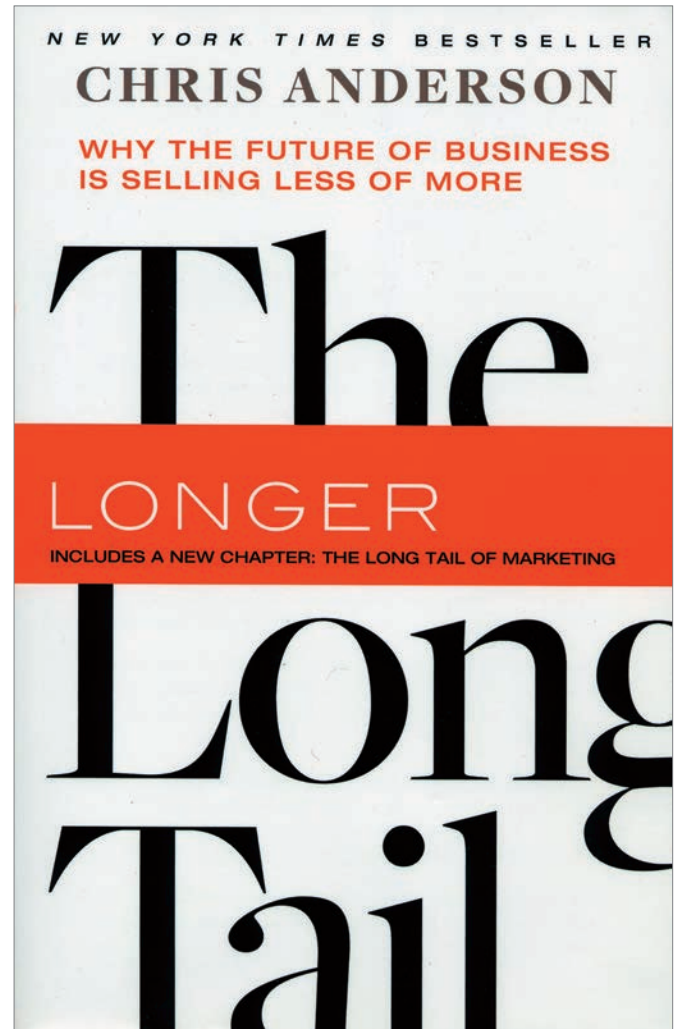


Project
 "Singuhr" — Sound Art Gallery
 at Parochial Church

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).

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*.



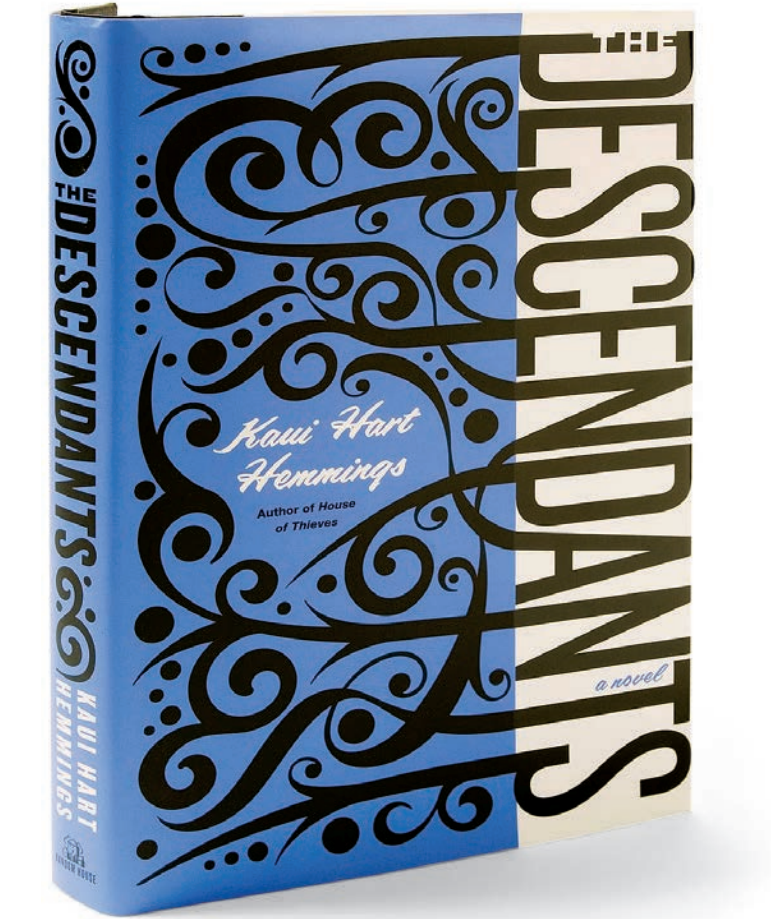
Project
Descendants cover

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

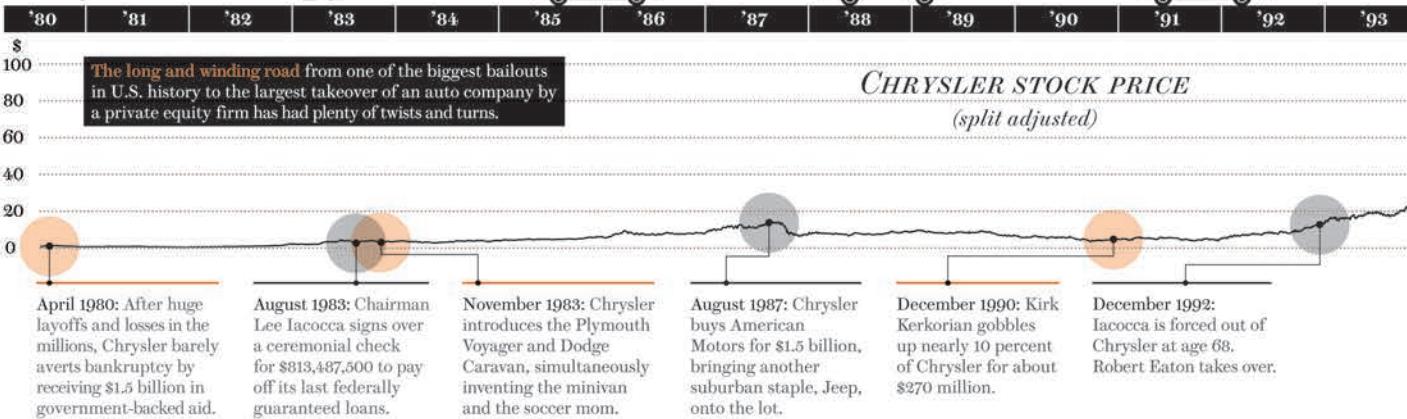
Creative Director
Robert Priest

Designer
Jana Meier

Illustrator
John Grimwade

Client
Condé Nast Portfolio

Chrysler's Bumpy Ride →



Project
Book design

Studio
Eight and a Half

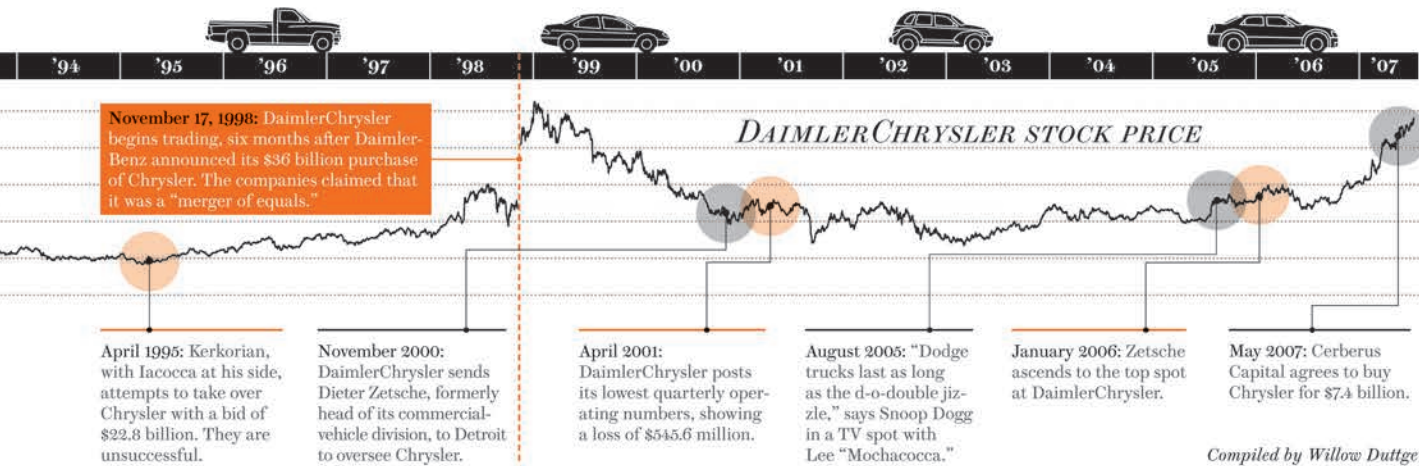
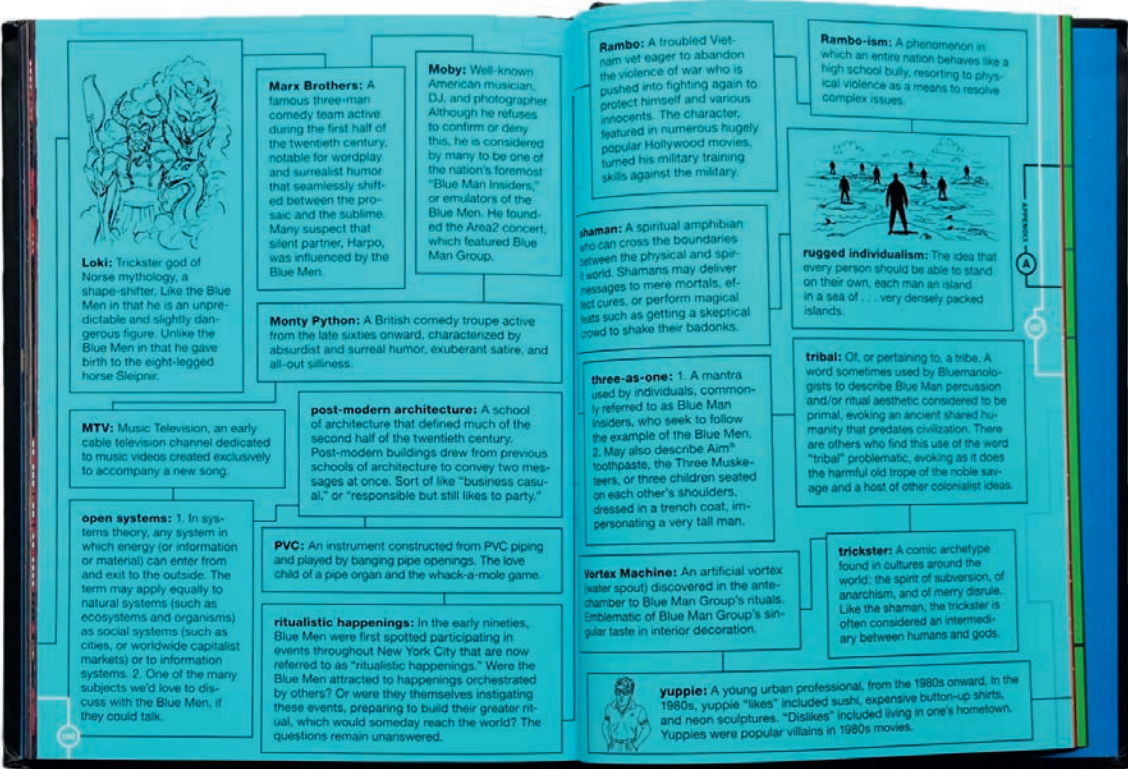
Art Director
Bonnie Siegler

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.



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

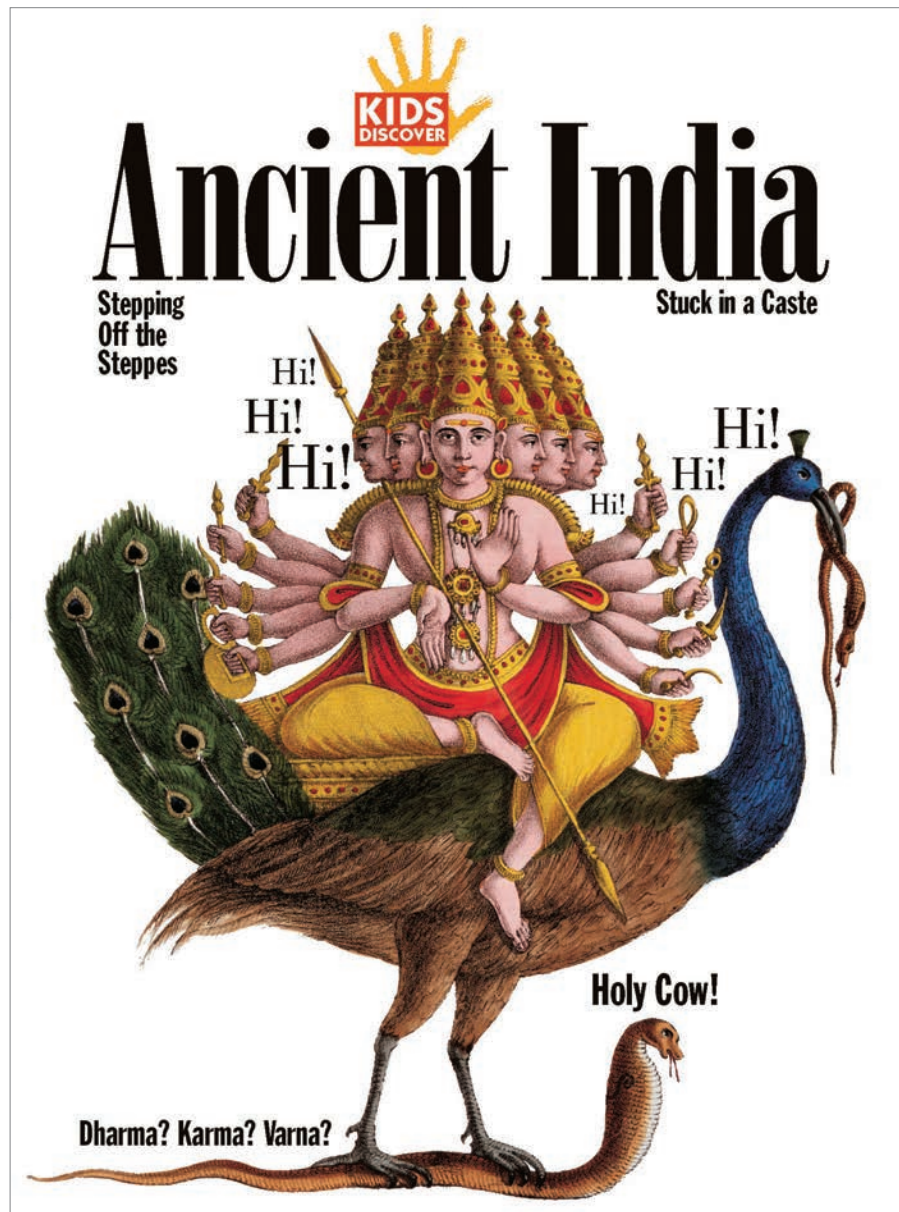
Images

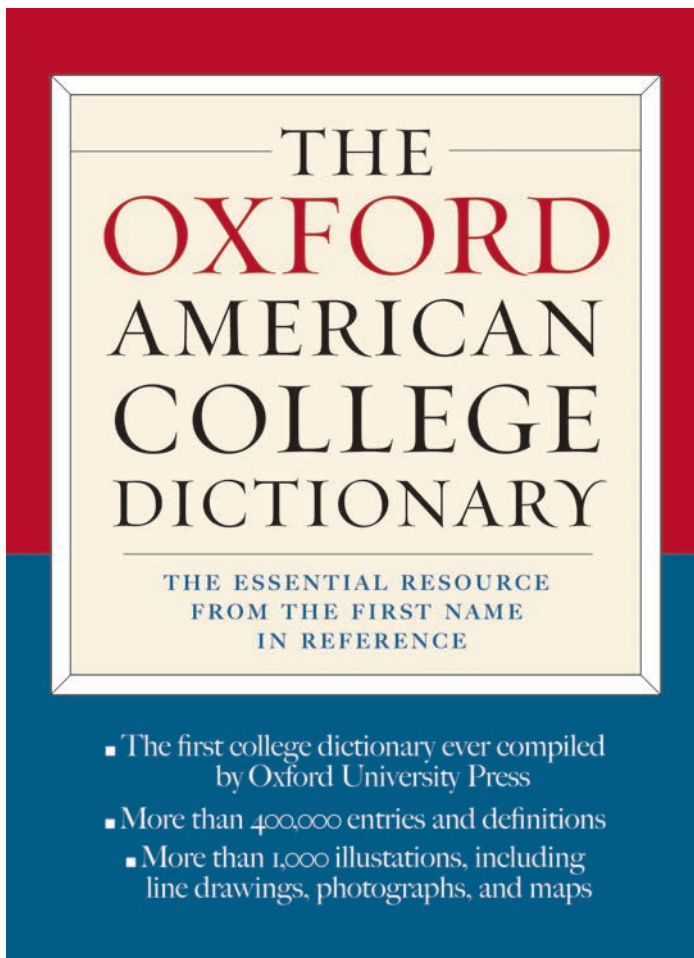
Corbis, Historical Picture
Archive

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.



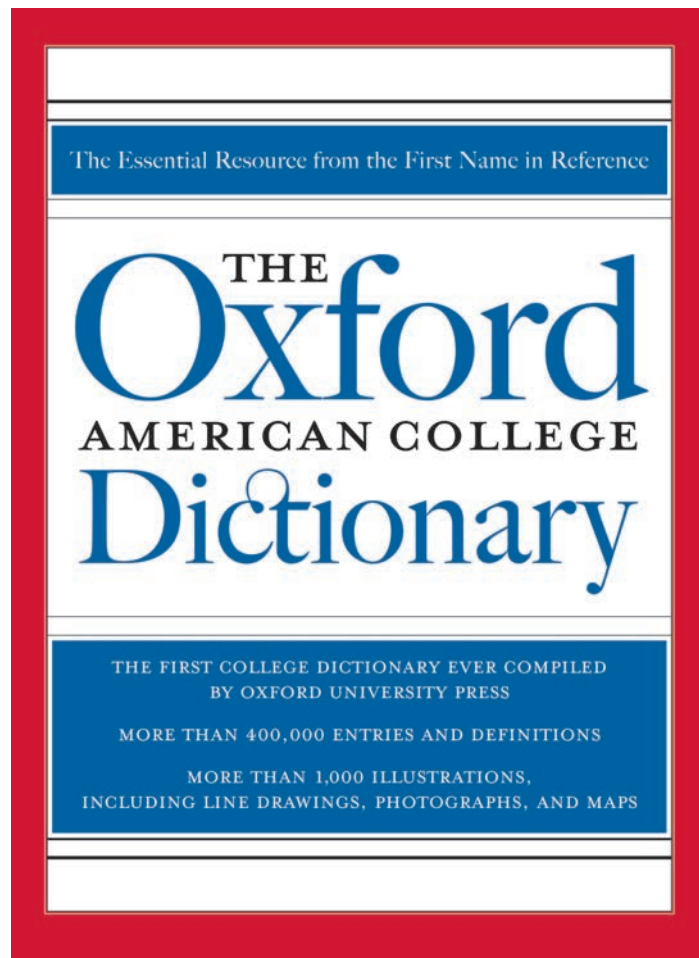


Project
Book cover

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

old style
numbers

1234567890 A

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

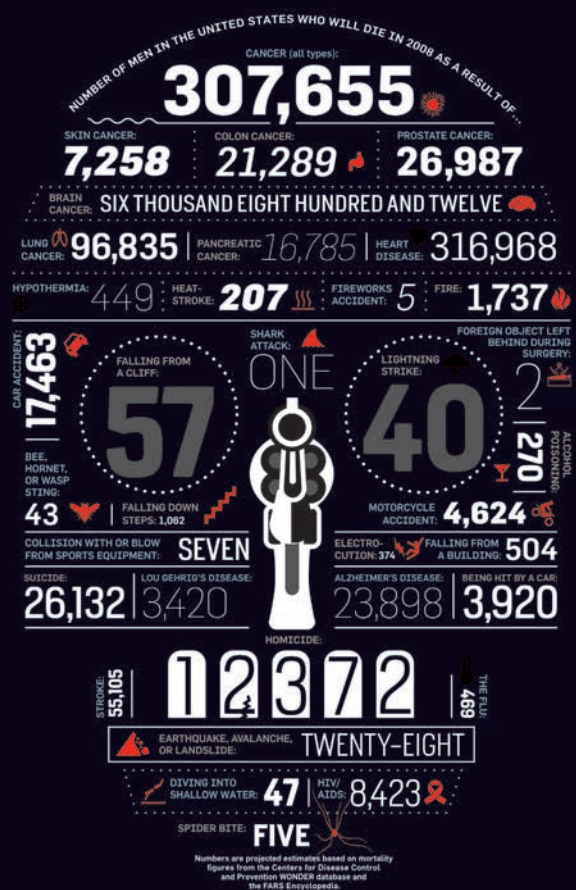


Chart illustration by JULIA HOFFMANN

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 1,500 students, 50 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 internships, 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 faculty, 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
Internship 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

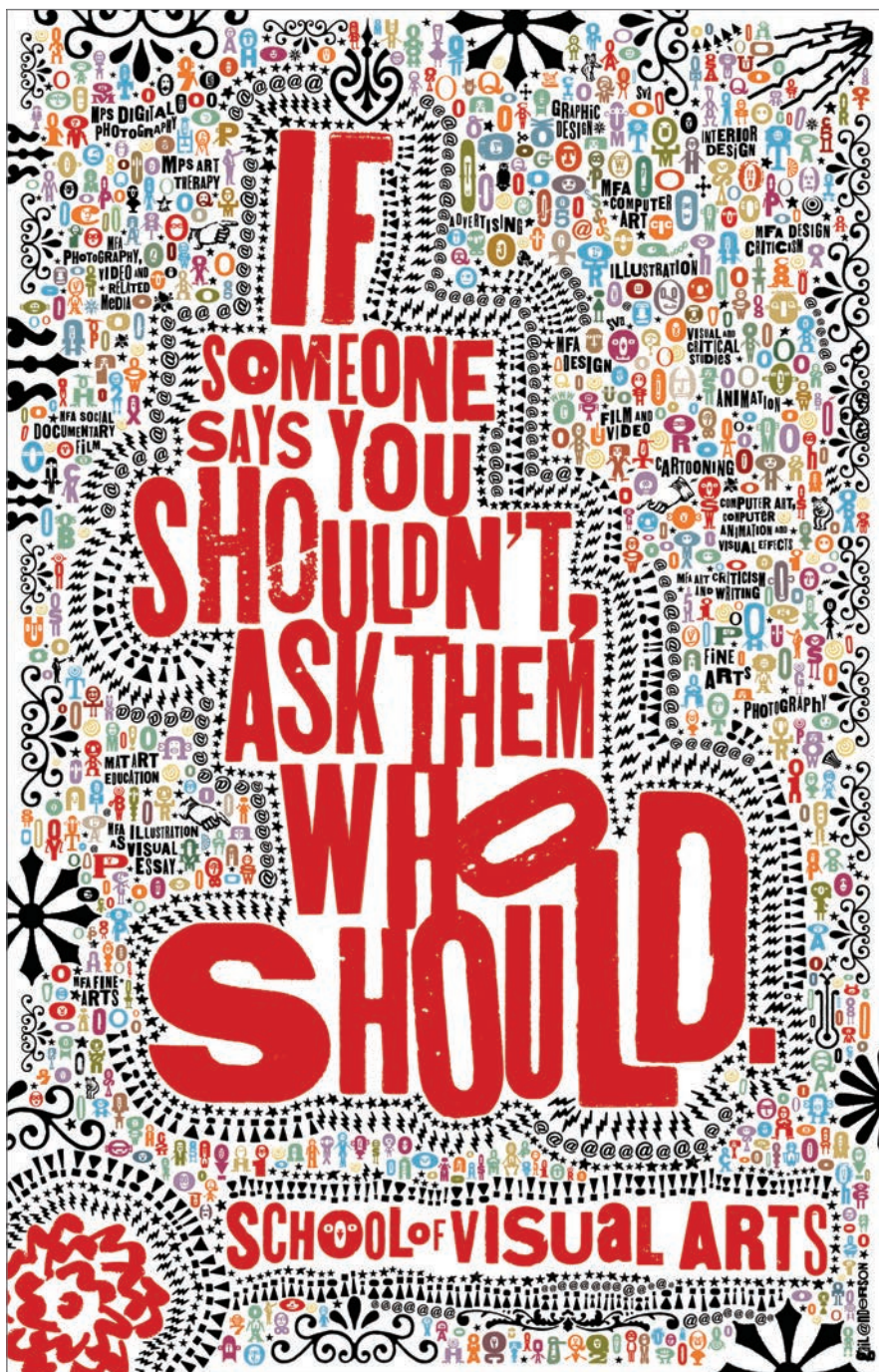
Ryan Frease

Client

Kay Hanley

Dingbats form the wings and tail of the militaristic logo.





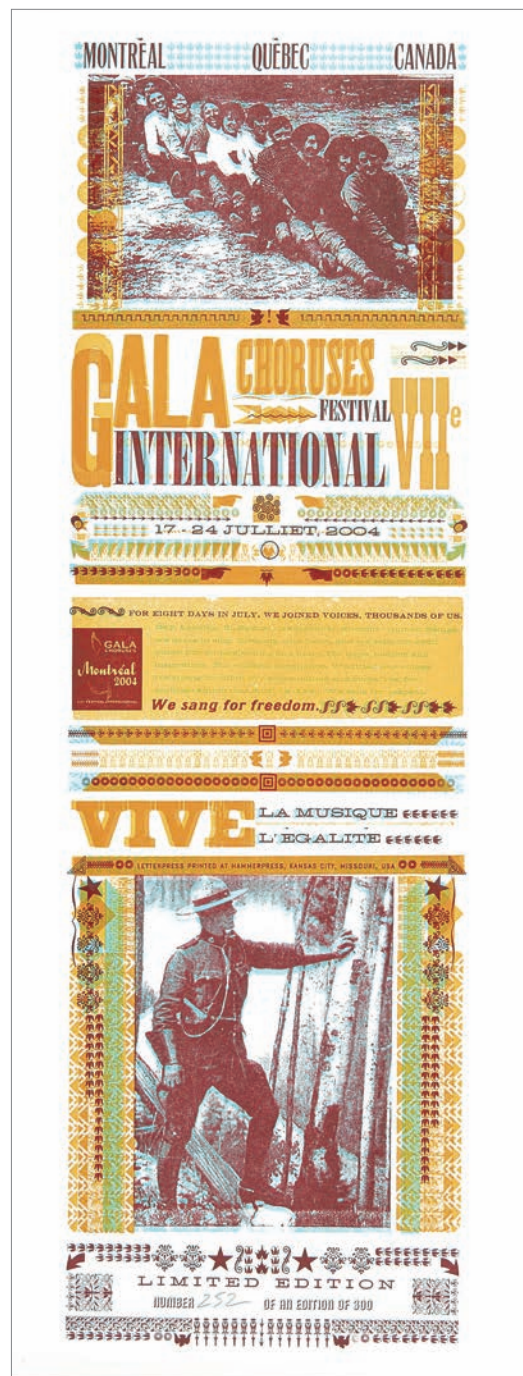
Project
Poster

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 typesets suggesting the Old West.

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.

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

56 Typography Essentials

Project
Package design

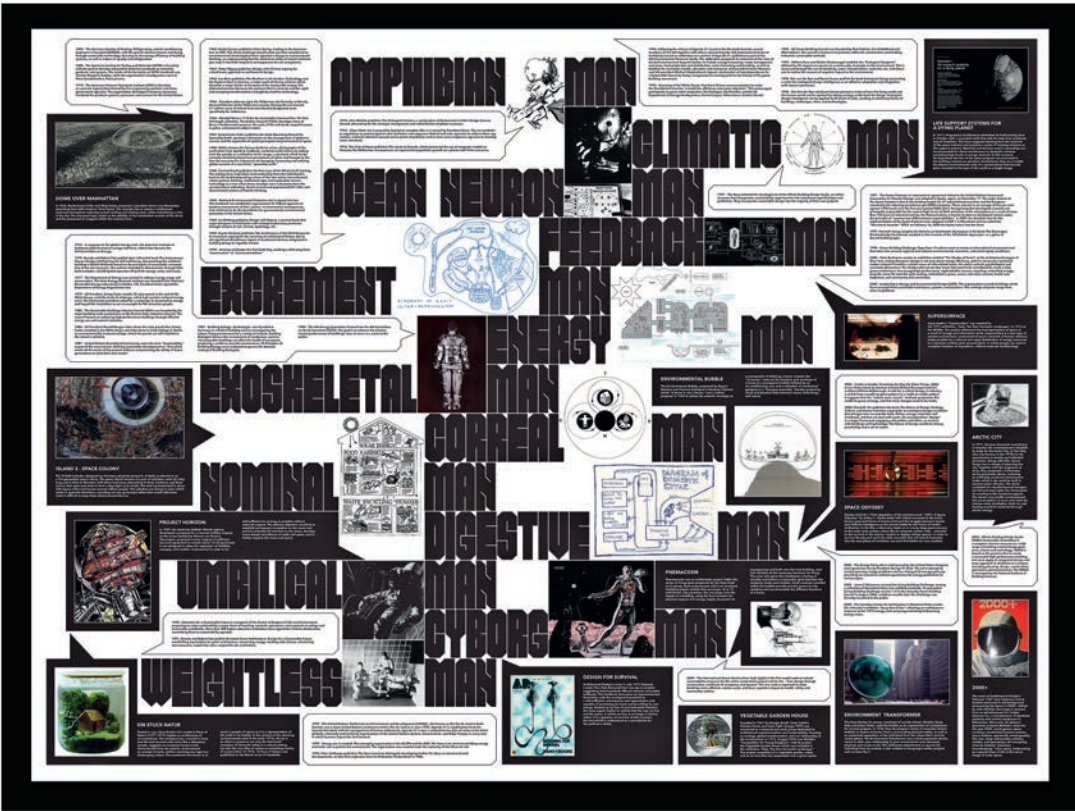
Company
Mucca Design

Creative Director
Matteo Bologna

Art Director, Designer
Andrea Brown

Client
Sant Ambroeus

The centered text on these labels has many levels of information; the size, weight, and contrast of the levels of information have been carefully calibrated, and the spaces between the lines have been subtly manipulated to create separation while maintaining a cohesive vertical column of text.



Project
Exhibition design, film and motion graphics

Studio
Pentagram

Art Director
Natasha Jen

Designers
Graphic Designer and Type
Design: Jang Hyun Han, Exhibition
Designer: Melodie Yashar

Client
Storefront for Art and Architecture

This content-packed poster (one component of an exhibition design project) engages the reader with accessible and organized "info-bites." The energetic presentation uses high contrast bold key words, a few images, and tons of text type contained in outlined "talk bubbles," some of which are reversed out (white type on a black background). Note the many line spaces within the talk bubbles that break up large swaths of text type. All of the elements are carefully calibrated not to overwhelm the viewer, and to make serious material look almost playful.

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 desecrated 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

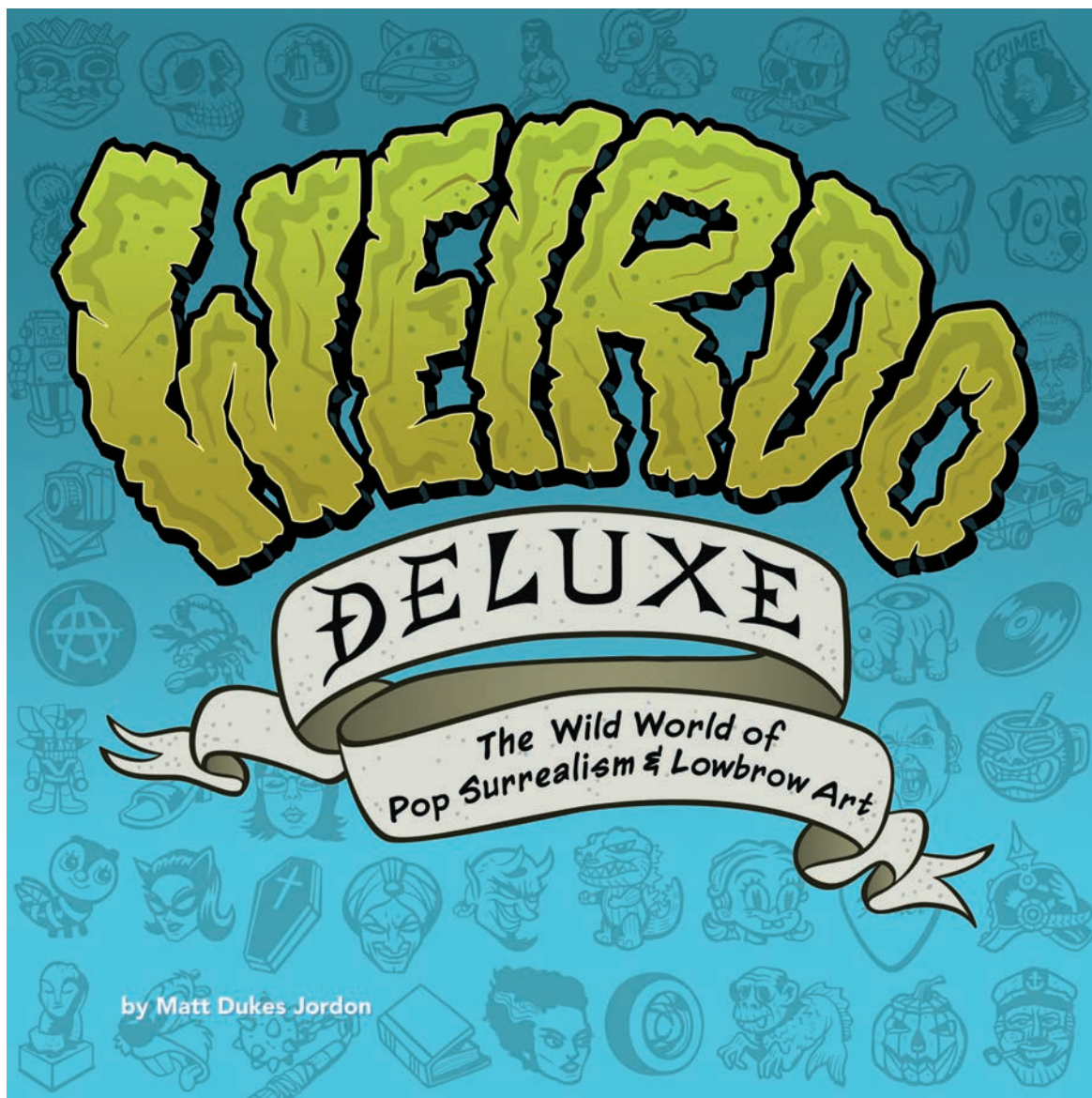
Illustrator

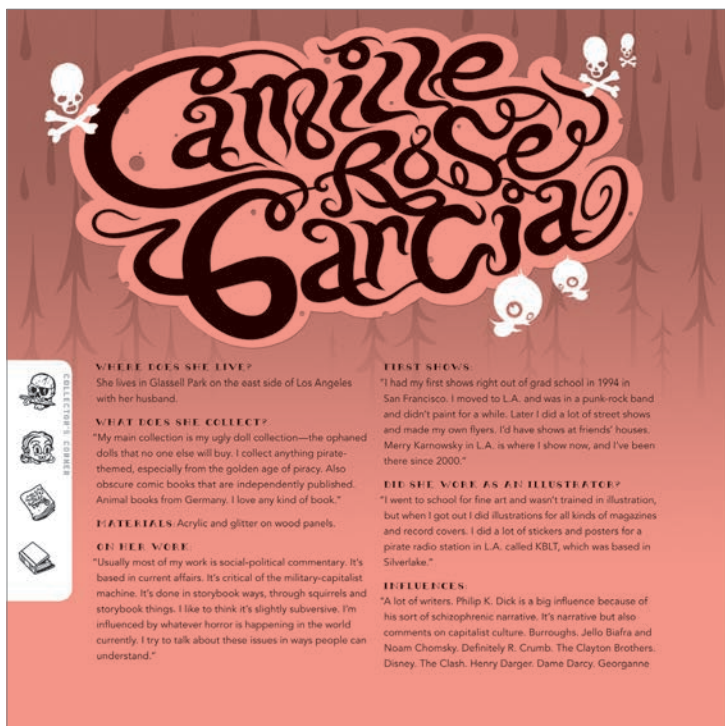
Brian Romero

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 of text, appropriate for a book on lowbrow art.





CAMILLE ROSE GARCIA
Pharmacofucocle. Panel I. 2005
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.



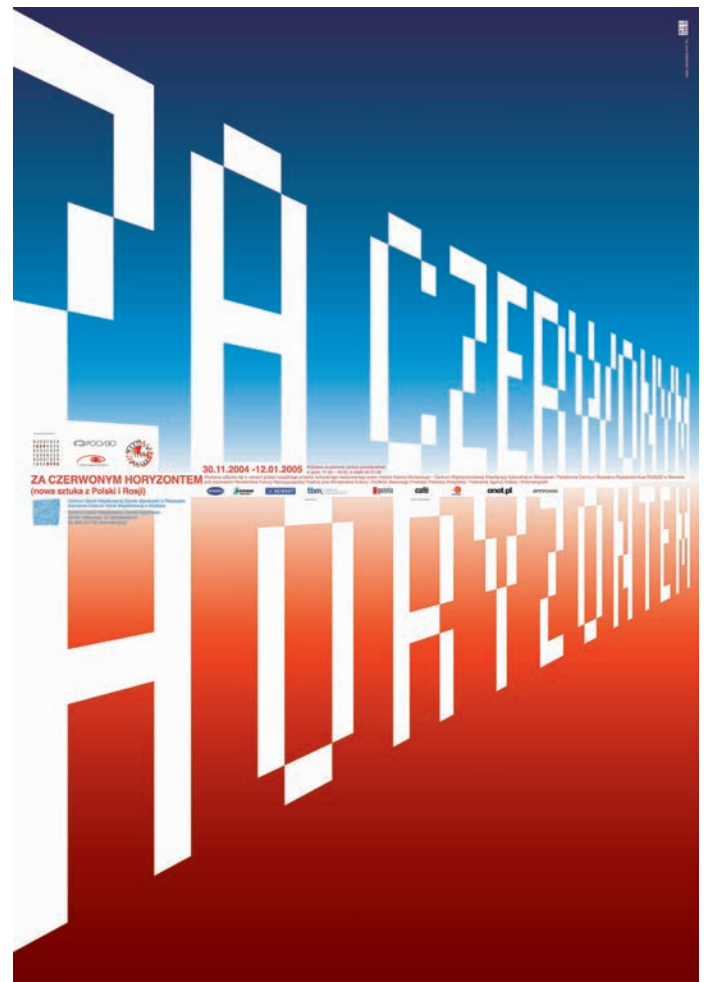
Project
Baggataway

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 Stepień

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.

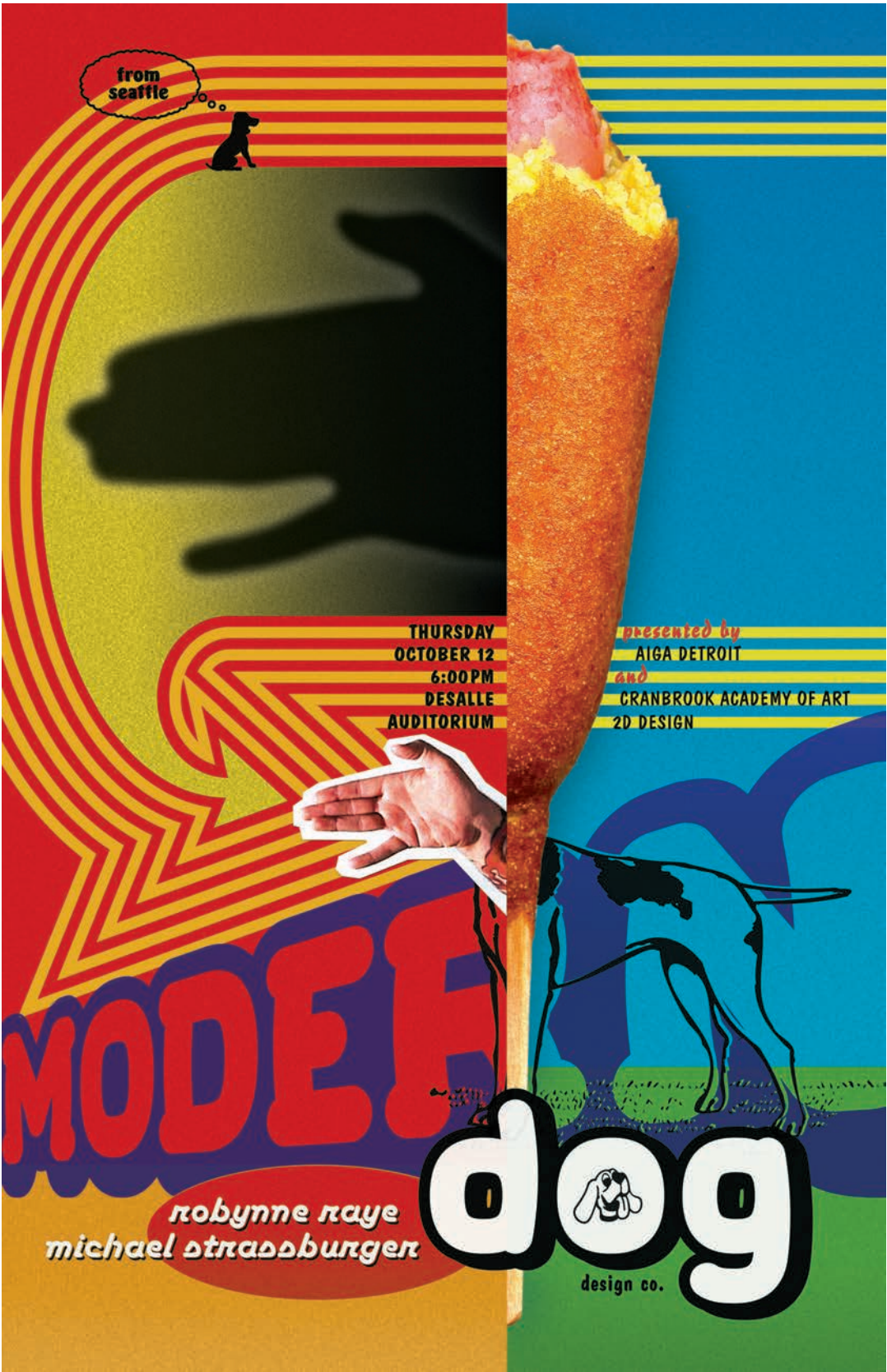
Project
Poster

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.



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.

Inside page

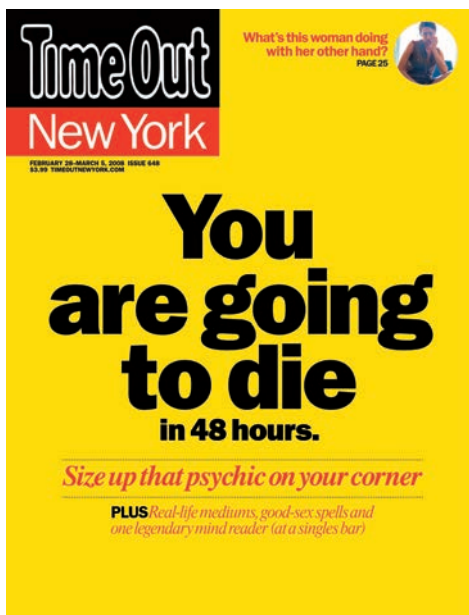
Luke Hayman

Rami Moghadam
and Mark Shaw

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.





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.

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

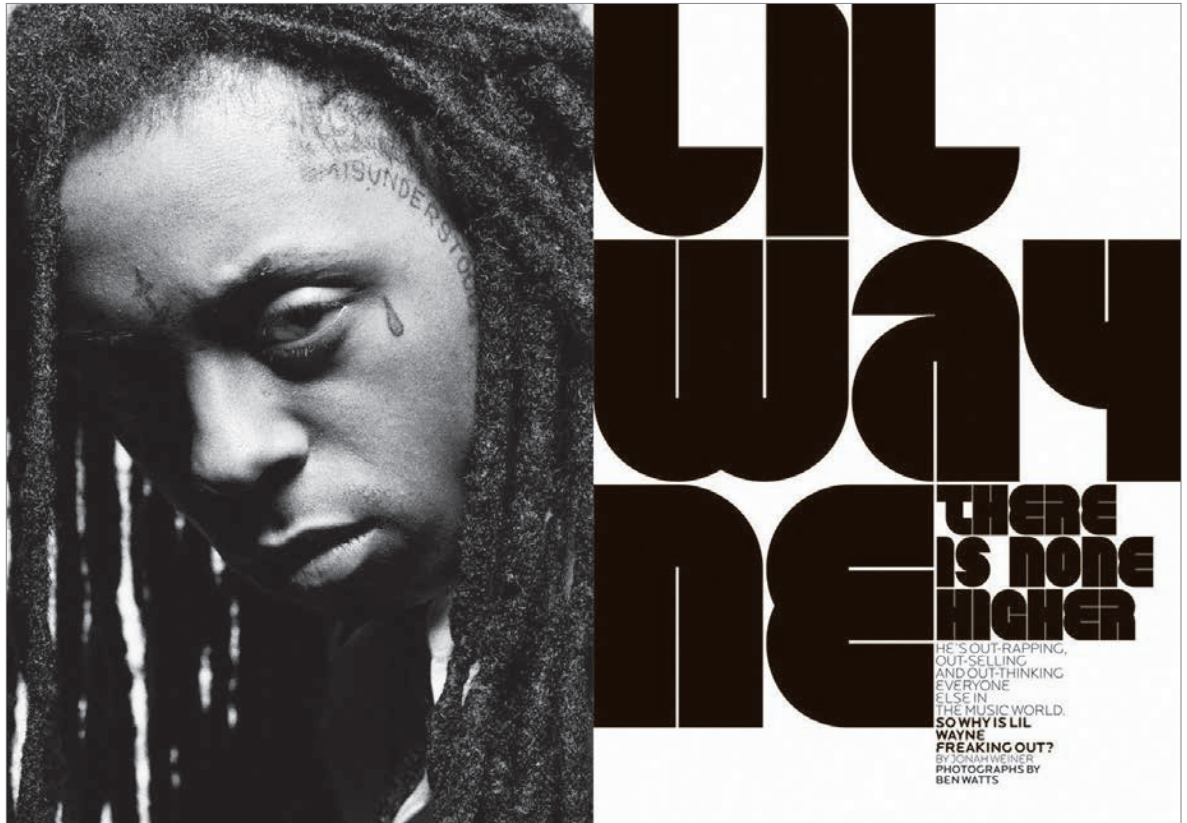
Photographer

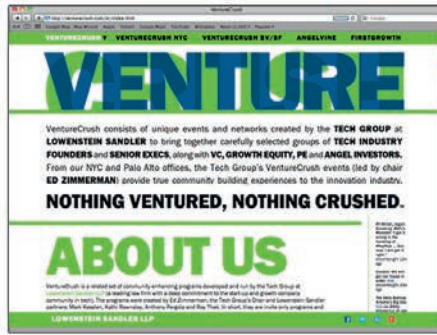
Ben Watts

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

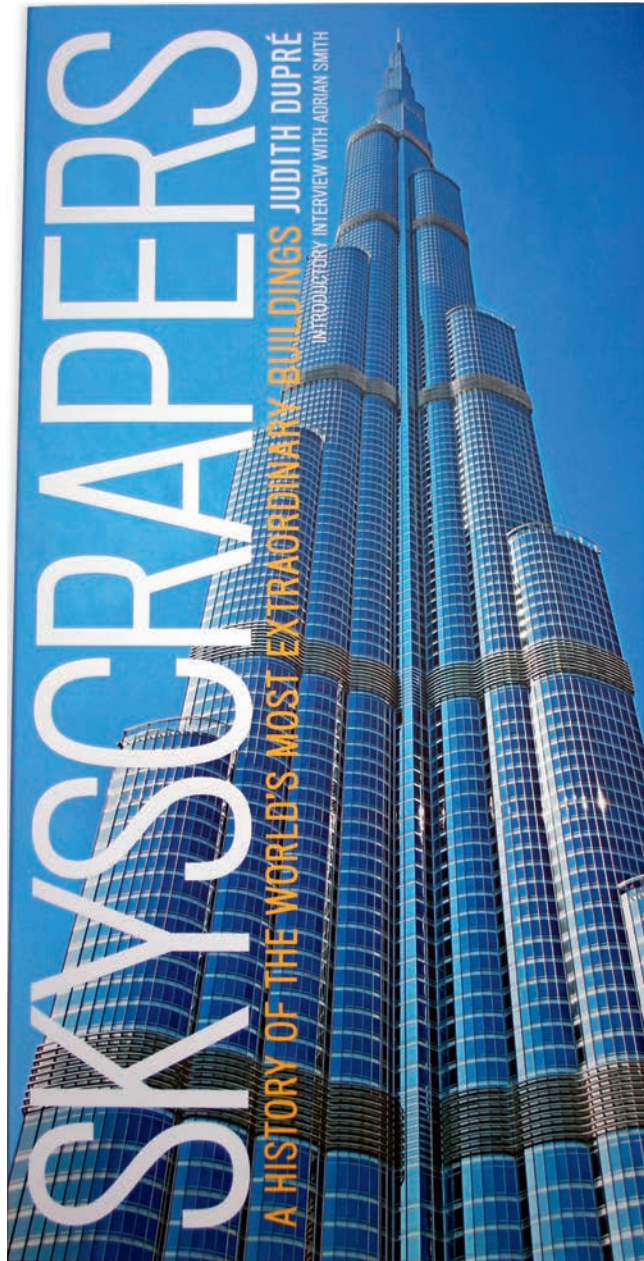
Designer

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).



Project
Eye on Europe

Company
Pure+Applied

Client
Museum of Modern Art

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

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.



THE WORD

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

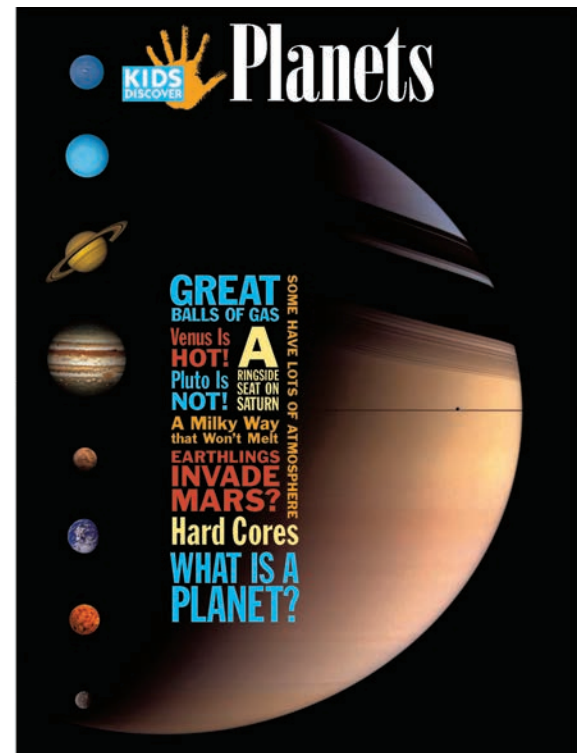
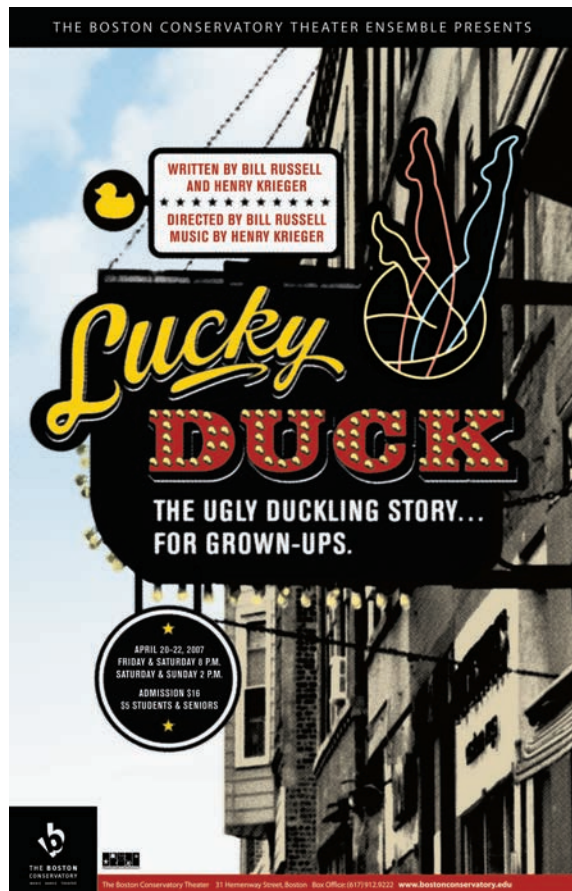
Designer

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 Grimmold
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.



THE WORD

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

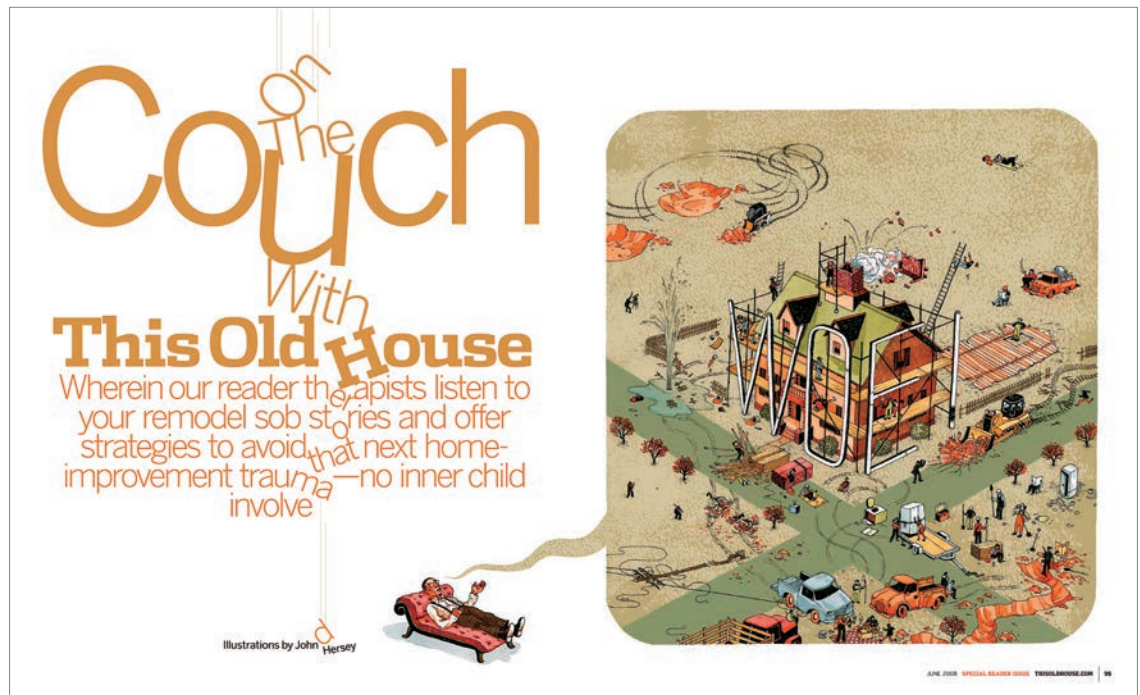
Illustrator

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.



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 Stepień

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



Project

Cover

Creative Director

Donald Partyka

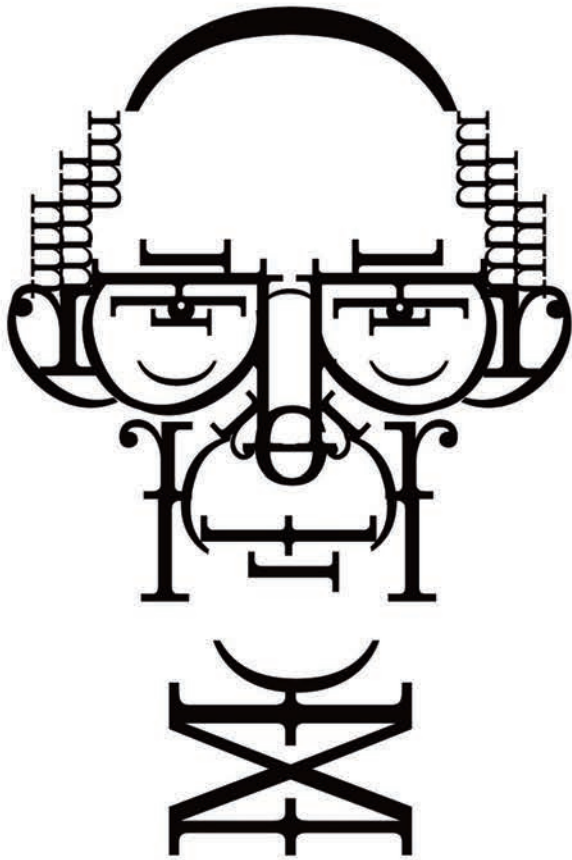
Client

Americas Quarterly

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

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

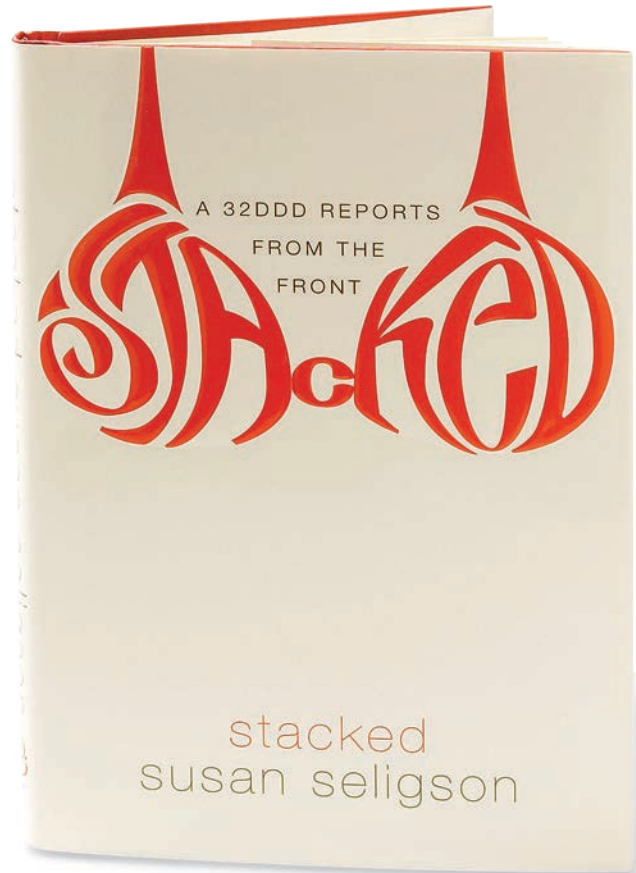
Creative Director, Designer

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

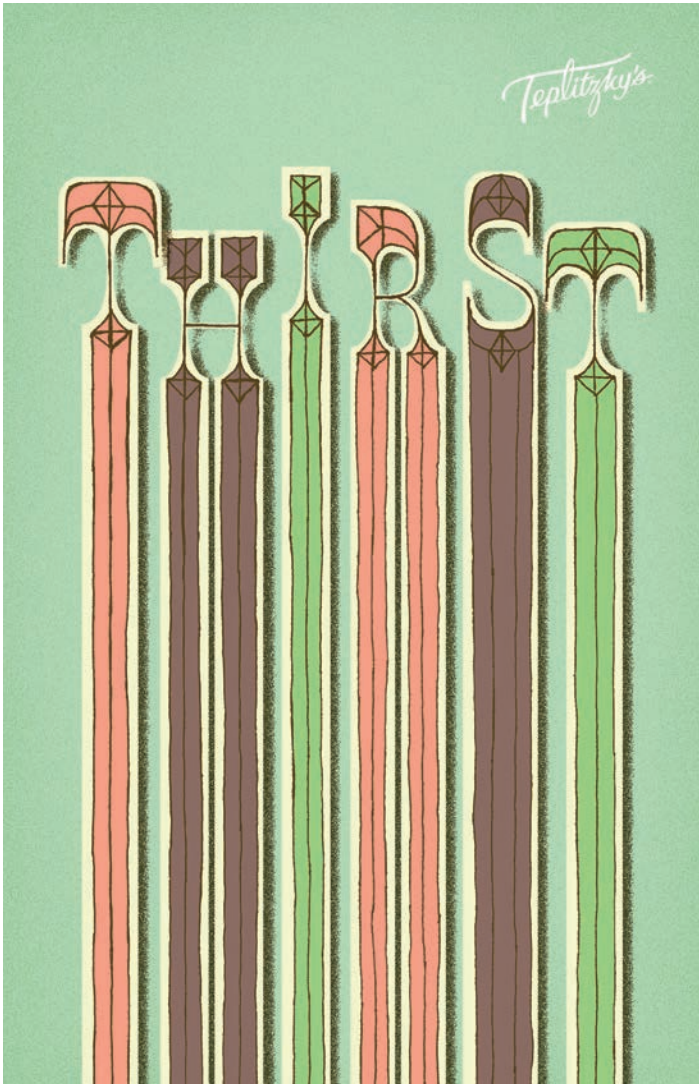
Designer

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.



Project
The College Issue opener

Art Director
Arem Duplessis

Deputy Art Director
Gail Bichler

Designer
Hilary Greenbaum

Illustrator
Emily Dwyer

Client
The New York Times Magazine

Stacked textbooks form the title; a few extras are scattered about for scale; they also suggest the clutter of a typical dorm room.



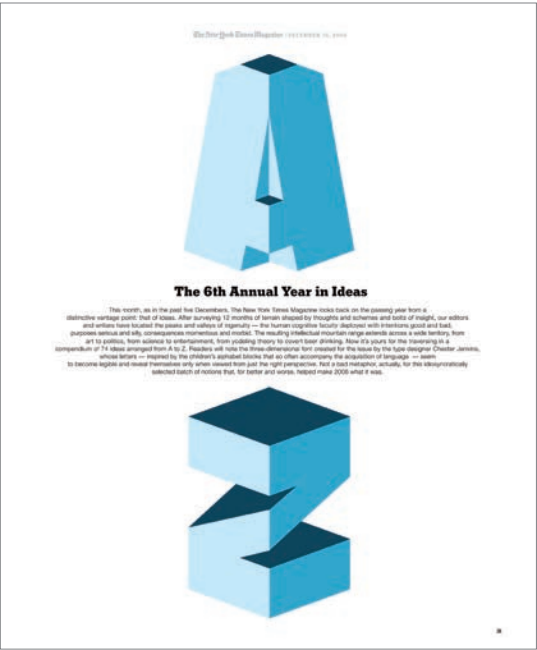
Project
Single page: The Sixth Annual Year in Ideas

Art Director
Arem Duplessis

Art Director, Designer
Gail Bichler

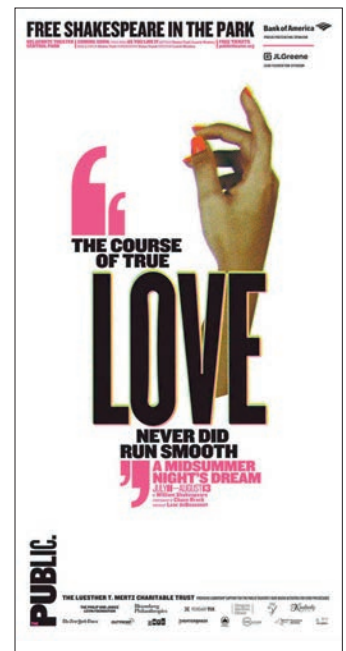
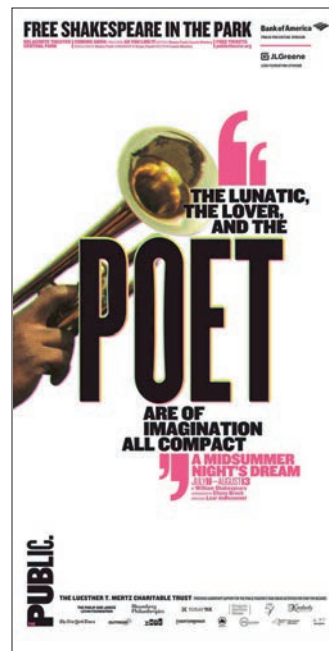
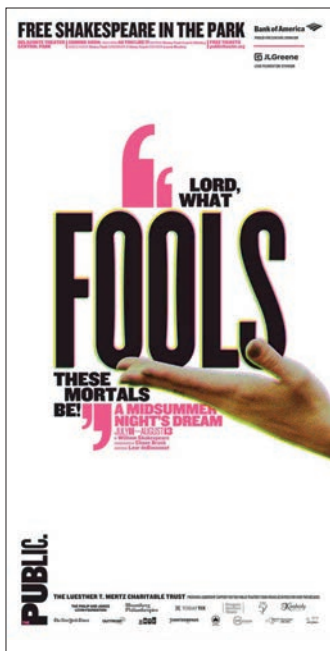
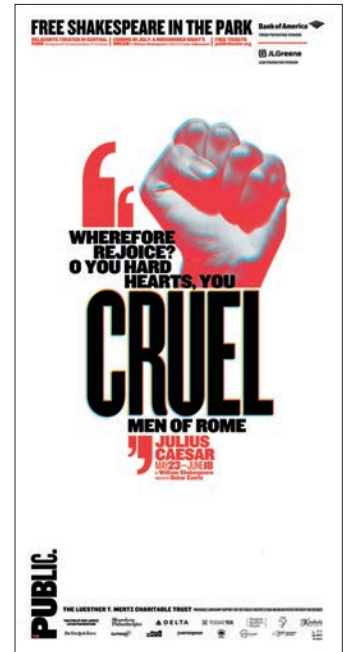
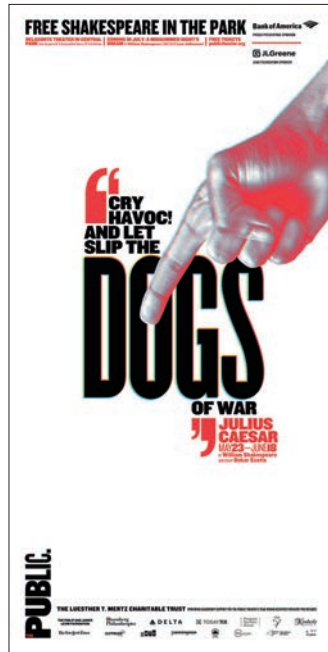
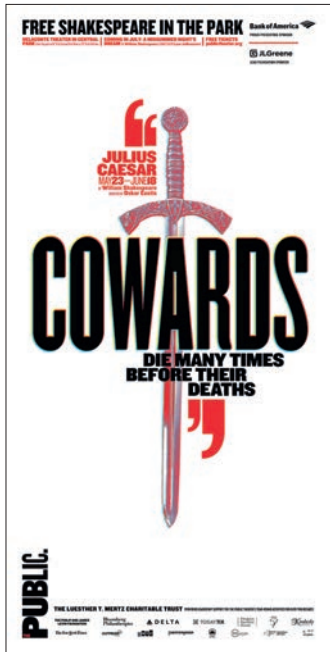
Client
The New York Times Magazine

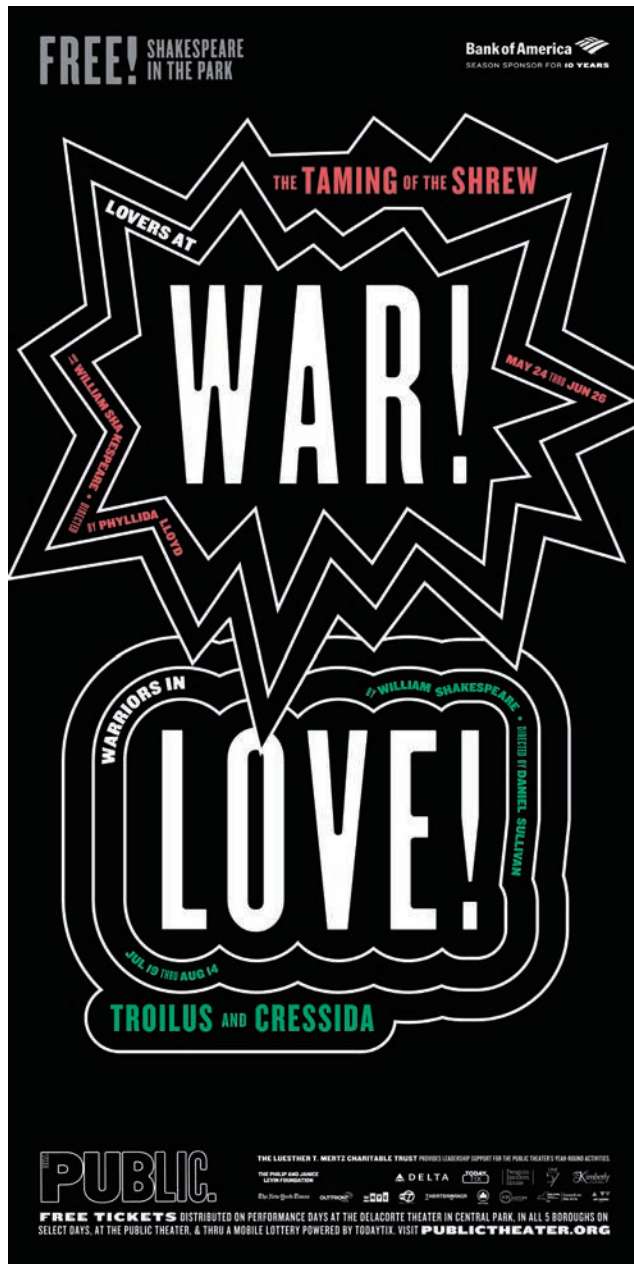
Three-dimensional type from A to Z serve as illustrations for this annual round-up of the year's most innovative ideas, those that have "shaped" our world.



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.



THE WORD

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 meat'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 DONALD LA TREA

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"

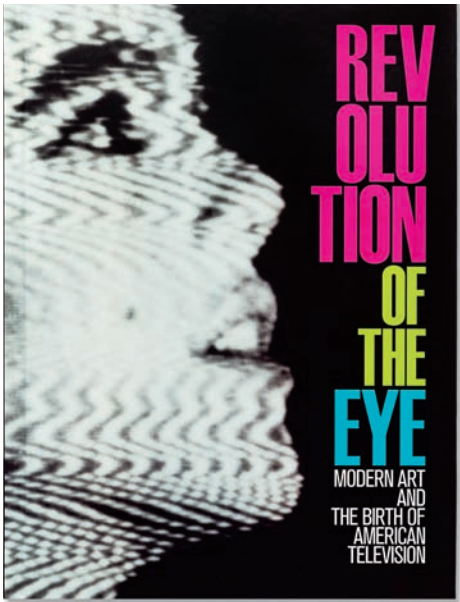
Studio
Pentagram

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

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.)





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. Minuscles 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.

**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

Set Up Your Offices Abroad

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

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

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

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



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 on November 16.

100 Condé Nast Portfolio, January 08



Project

Feature spread

Creative Director

Robert Priest

Designer

Jana Meier

Photographer

Matt Hoyle

Client

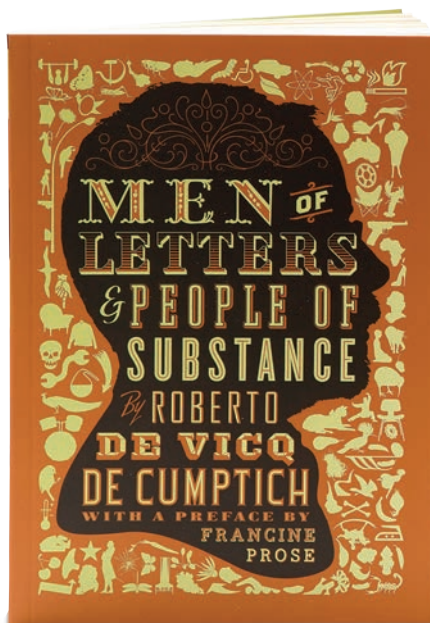
Condé Nast Portfolio

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

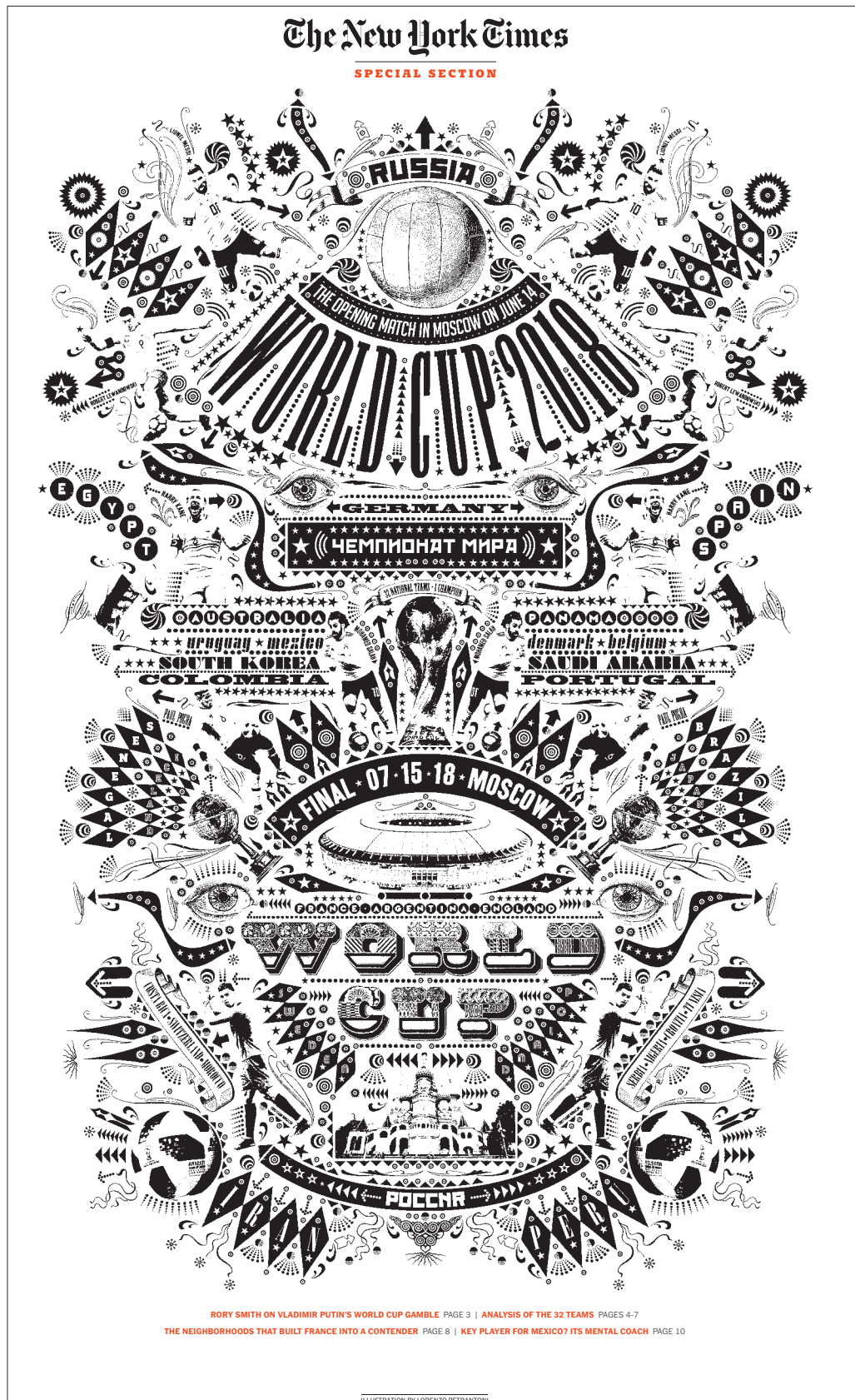
Art Director

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

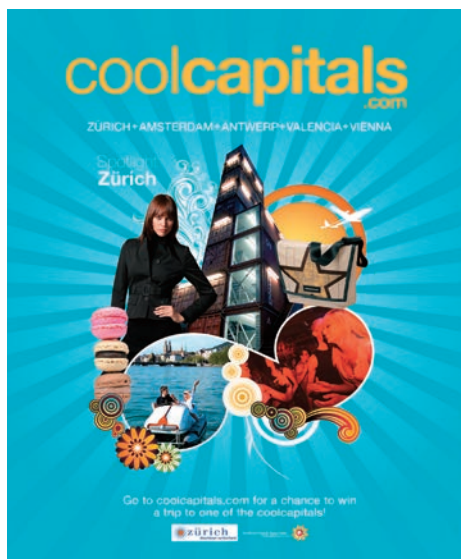
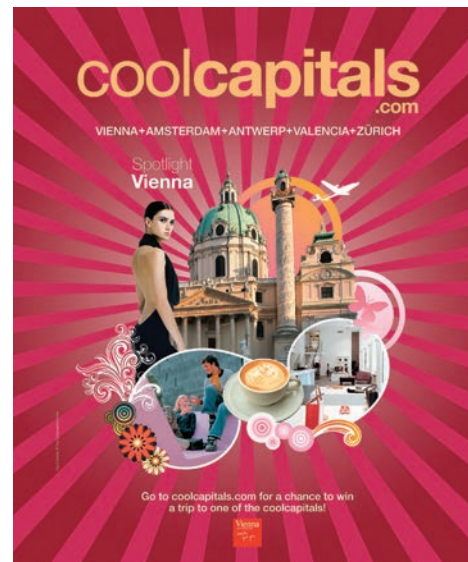
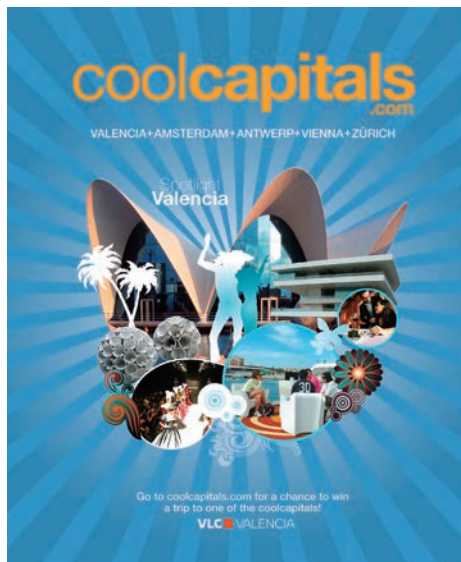
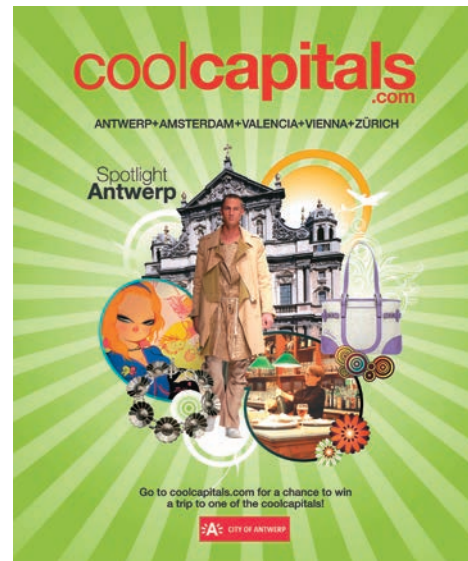
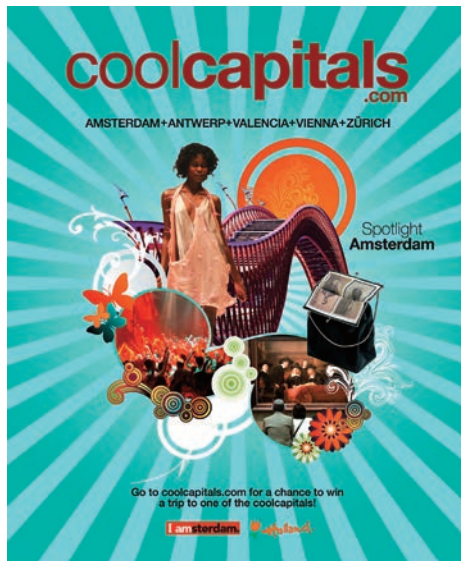
Art Directors

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

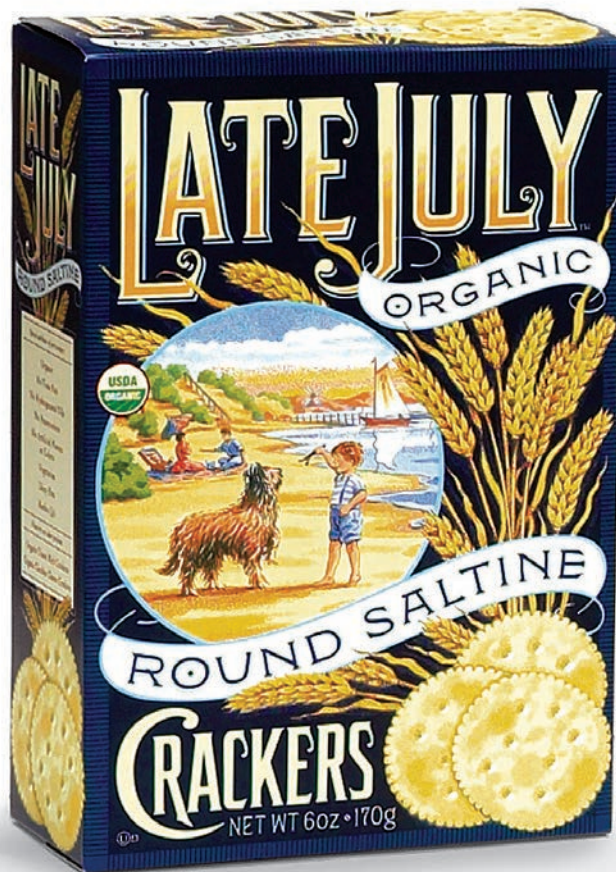
Illustrator

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. Sowby 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 escapade 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 pilfered 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

Art Director, Designer

Louis Fishauf

Illustrator

Anita Kunz

Client

Toronto Life

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



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

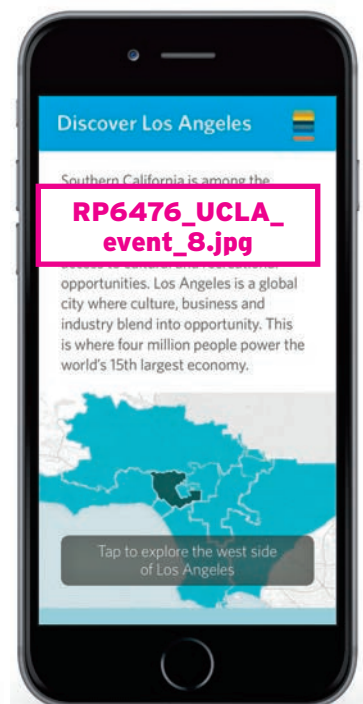
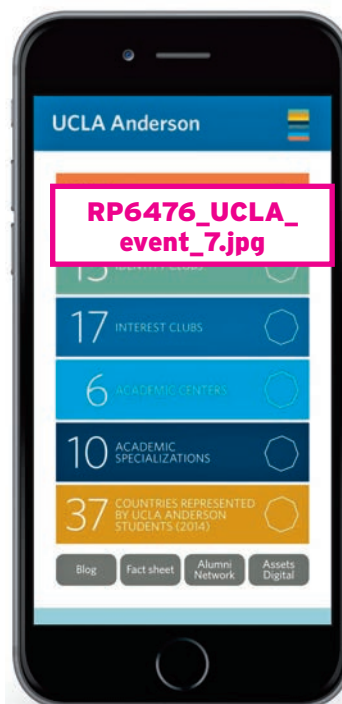
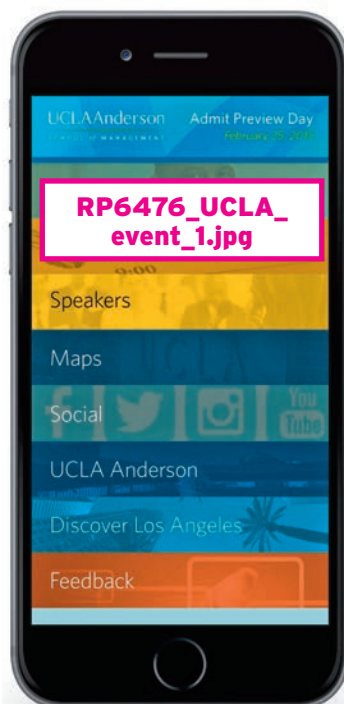
Studio

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.



48 Properly weighted small caps and fractions

PROPORTION IS KEY when using small caps and fractions. Shortcuts to their creation provided by design software may seem easy, but any comparison of “fake” small caps or slapped-together fractions with the real thing will immediately reveal the difference. Properly weighted small caps are slightly wider and slightly weightier in addition to

being shorter; this allows them to exist harmoniously within the tonal density of the surrounding text. Similarly, properly weighted (and constructed) fractions are also slightly wider and slightly weightier, and the spaces on either side of their slashes are calibrated by the type designer to match the spacing in text type.

Project
Feature spread

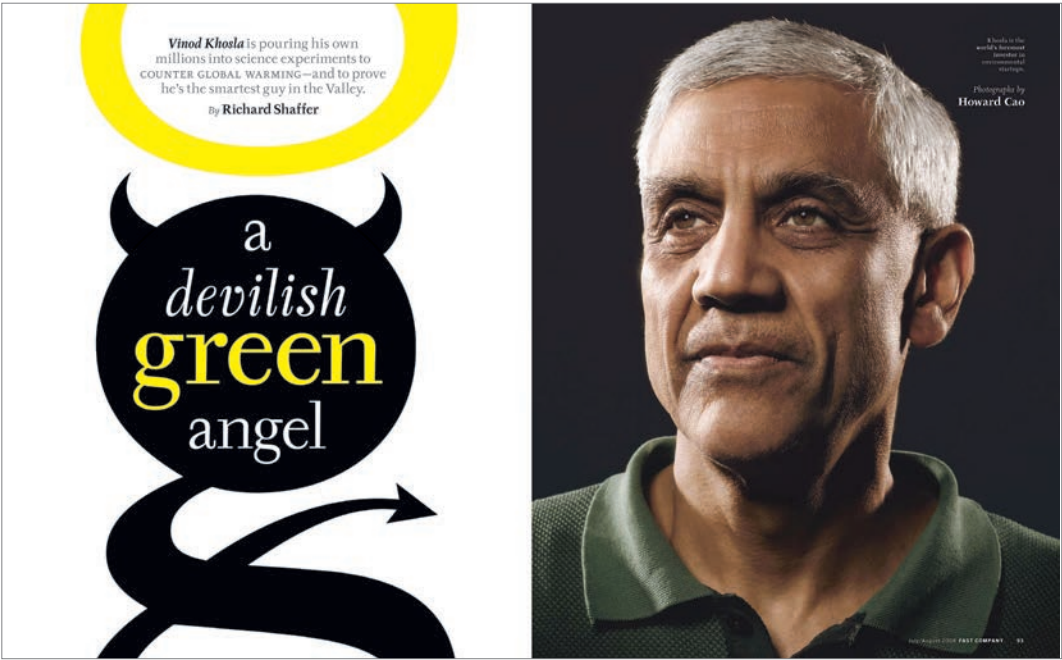
Creative Director
Dean Markadakis

Designer
Jana Meier

Photographer
Howard Cao

Client
Fast Company

Small caps in the gray subhead match the weight of the surrounding lowercase text. Note the use of the em dash, with a comfortable space on either side of it, to set off the final thought. Also note the levels of emphasis created by an italicized name (the subject) and a roman name (the author), as well as the shifts of slope, size, and color in the all-lowercase headline. The shape enclosing the headline is a “devilish” play on the lowercase *g* of the word *green*, with its tail and horns (and halo).



Mercury Text Numeric, Grade 1

Operating cash	\$	390,563
Deposits		1,373,050
Receivables		121,537
Equipment		247,158
Investments		1,143,771
Property		124,092

Mercury Text Numeric, Grade 2

Paris	74 55 T	63 42 C
Prague	68 55 S	77 62 S
Rio de Jan	71 61 R	73 64 T
Riyadh	99 67 C	96 68 C
Rome	82 65 S	83 65 S
Santiago	72 41 S	78 42 S
San Salvador	91 66 C	91 68 S

Mercury Text Numeric, Grade 3

Paris	74 55 T	63 42 C
Prague	68 55 S	77 62 S
Rio de Jan	71 61 R	73 64 T
Riyadh	99 67 C	96 68 C
Rome	82 65 S	83 65 S
Santiago	72 41 S	78 42 S
San Salvador	91 66 C	91 68 S

Mercury Text Numeric, Grade 4

Paris	74 55 T	63 42 C
Prague	68 55 S	77 62 S
Rio de Jan	71 61 R	73 64 T
Riyadh	99 67 C	96 68 C
Rome	82 65 S	83 65 S
Santiago	72 41 S	78 42 S
San Salvador	91 66 C	91 68 S

Mercury Text Numeric, Grade 5

BalancedA	14.39	-1.7	-0.8
BondA	31.77	-2.9	-1.4
CapGrowA	15.46	+0.2	+0.1
CapGrowB	17.77	-1.0	-0.3
CapGrowM	55.67	-2.8	+1.9
EqIncA	12.79	+0.1	+0.1
HYIdA	9.25	-2.0	-1.0

Those who had learned to sail by dead reckoning
Captain Wessex was the first to chart the coast
Nearly two centuries since the first explorers
It was the discovery of the Americas that ultimate
Worked well in the early days when the colonies
Due to mercantile rivalry among the seafaring
THEY FIERCELY DEFENDED THEIR PACIFIC TRADE
BEFORE EACH GALLEON WAS HEAVILY ARMORED
COOPERATION OF THE TWO MAJOR MARITIME

98.76 1²/₃ 1¹/₂ 1¹/₃ NRs
10.98 0⁰/₁ 2⁵/₅ NRs
32.10 6⁶/₇ 3⁵/₅ NRs
54.32 7⁸/₈ 1⁴/₃ 4 NRs
76.54 3³/₄ 1⁶/₅ 6 NRs
98.79 9⁹/₀ 1²/₁ 3 NRs

Mercury Text Numeric, Grade 1
Mercury Text Numeric, Grade 2
Mercury Text Numeric, Grade 3
Mercury Text Numeric, Grade 4
Mercury Text Numeric, Grade 5
Mercury Text Numeric, Grade 6
Mercury Text Numeric, Grade 7
Mercury Text Numeric, Grade 8
Mercury Text Numeric, Grade 9
Mercury Text Numeric, Grade 10
Mercury Text Numeric, Grade 11
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Mercury Text Numeric, Grade 95
Mercury Text Numeric, Grade 96
Mercury Text Numeric, Grade 97
Mercury Text Numeric, Grade 98
Mercury Text Numeric, Grade 99
Mercury Text Numeric, Grade 100

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.

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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

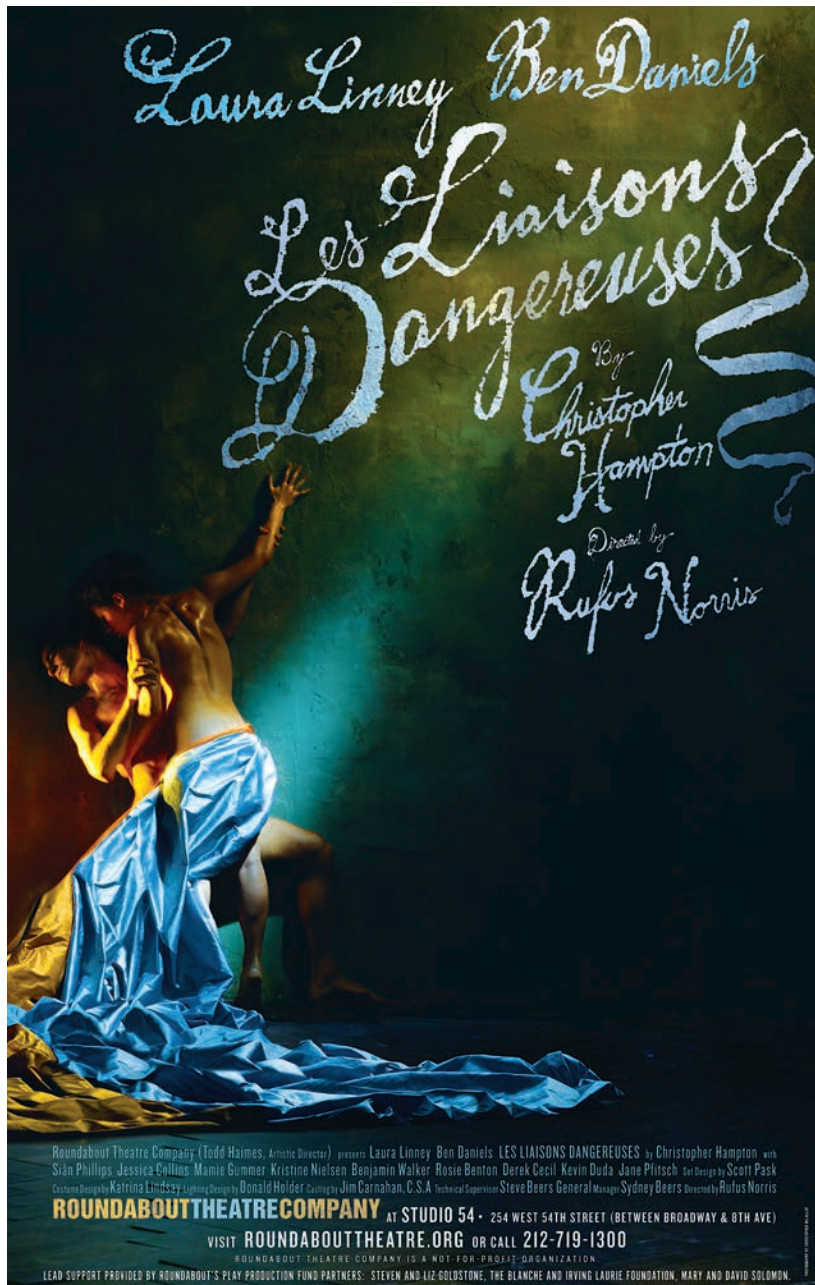
Photographer

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

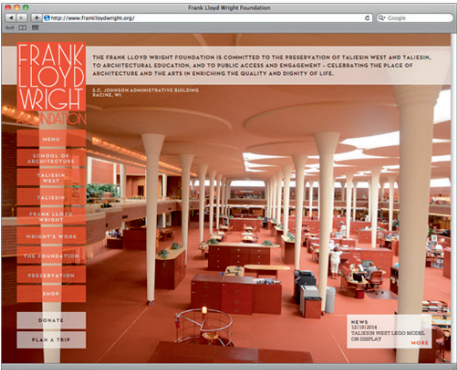
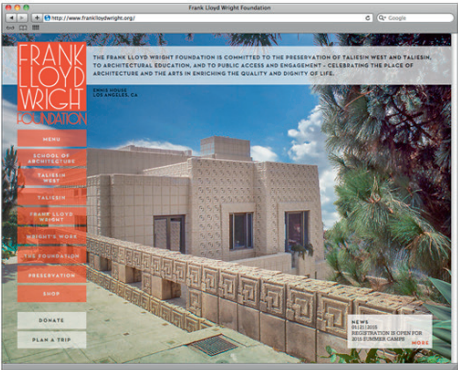
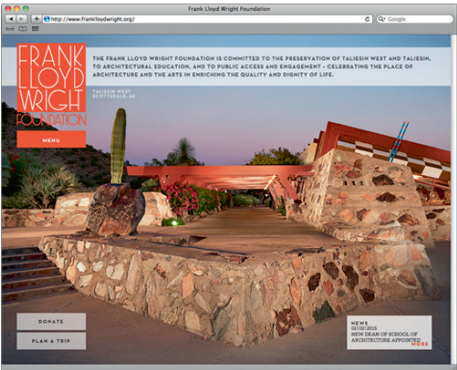
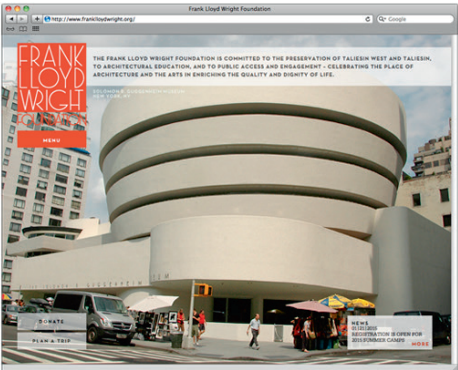
Designer

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, overlong 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

Company

Studio of ME/AT

Designer

Mike Essl

Client

Grand Valley State University

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

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

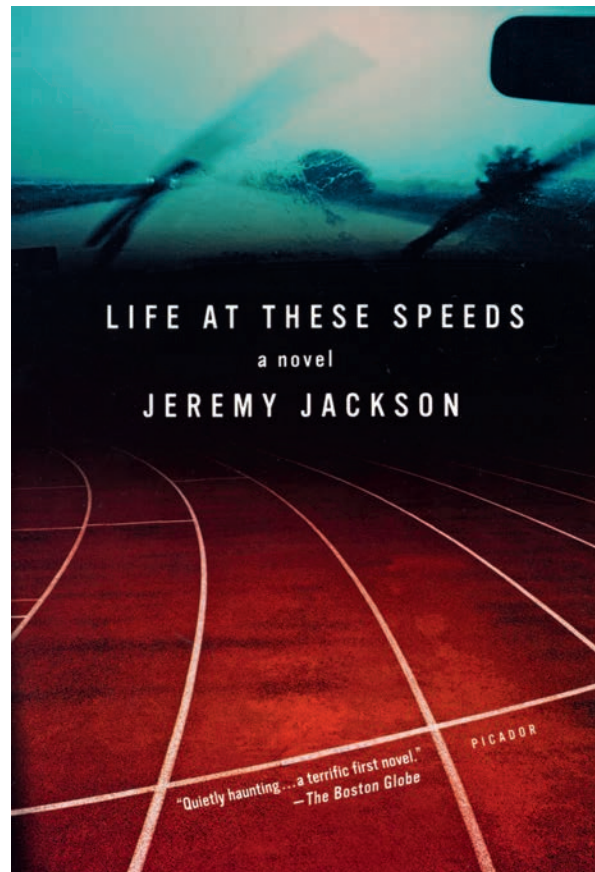
Images

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

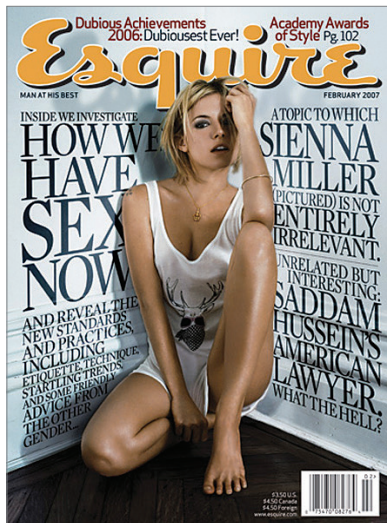


Photo Editor

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

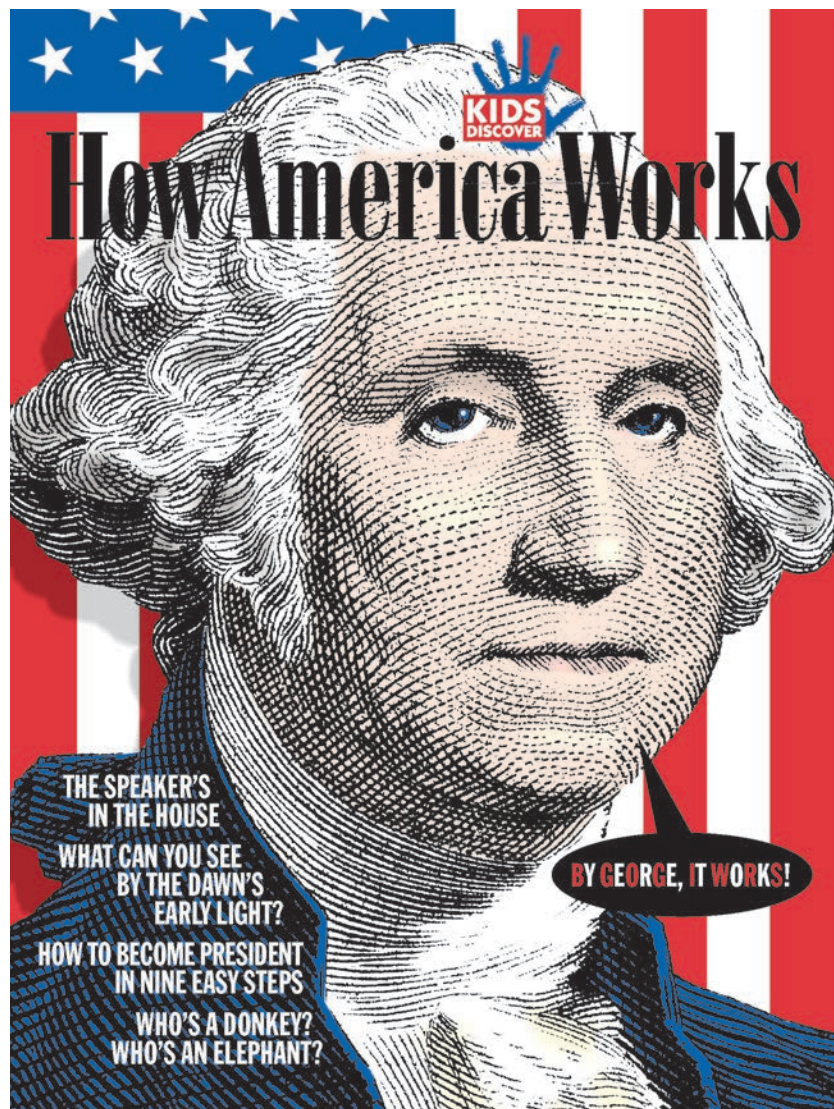
Illustrator

John Baxter

Client

Kids Discover

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





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.



Fouriscoreiandseveniyearsago
ourifathersibroughtiforthion
thiscontinent,iainewination,

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 dedi- cated 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 alto- gether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not con-secrate—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 unfin- ished 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 devo- tion 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 free- dom—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-

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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

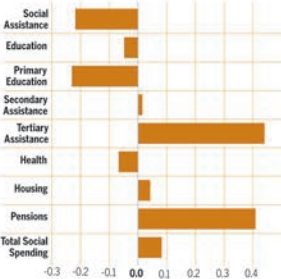
Justification Method			
	Min.	Opt.	Max.
Space:	85%	110%	250%
Char:	0%	0%	4%

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.

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 2007.⁴ 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).⁵ 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.⁶

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.¹¹ 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

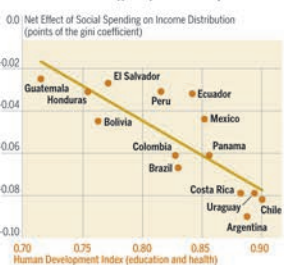
highly correlated as demonstrated in FIGURE 2 below. The largest redistributive effect of social spending is achieved in those countries that had an early development of more universal systems of social policy: Argentina, Chile, Costa Rica, and Uruguay (Cuba should be added to this list but is generally 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.¹² 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 Redistributive 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

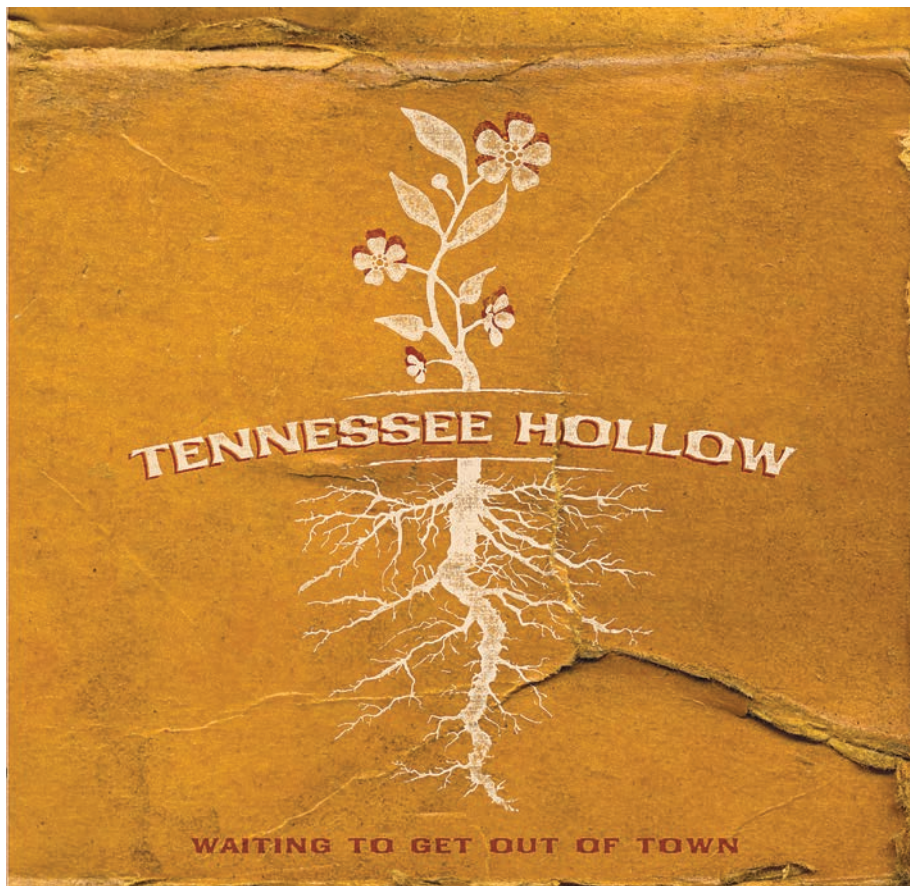
Designer

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 products 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.”
—Chambers USA

Engineering victories.

Project
Capabilities brochure

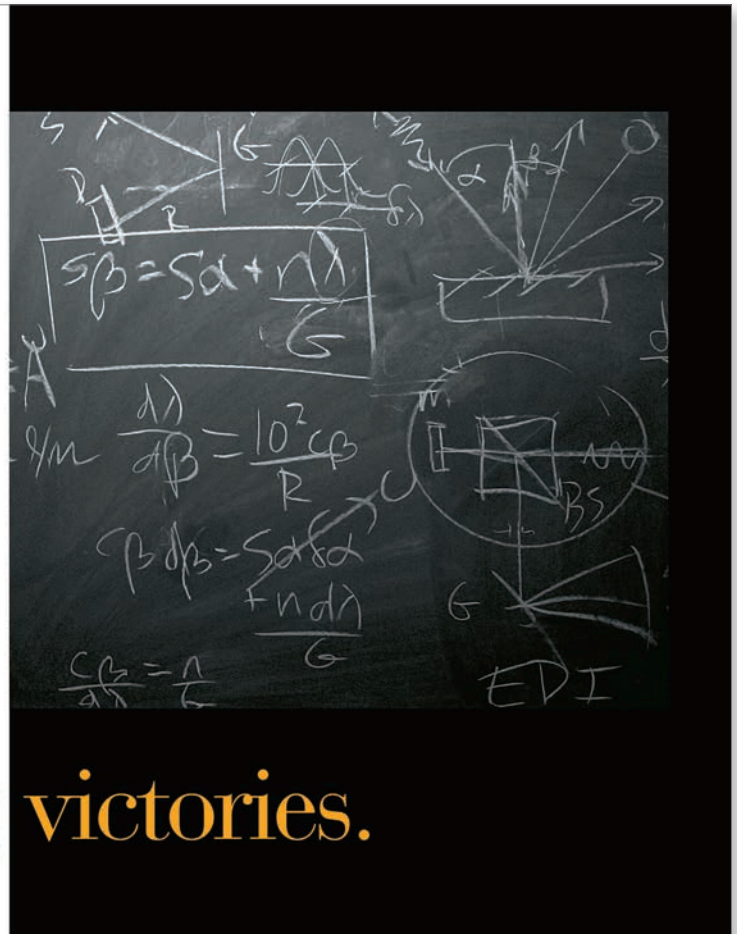
Company
Ross Culbert & Lavery, Inc.

Design Director
Peter Ross

Designer
Michael Aron

Client
Hughes Hubbard & Reed LLP

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.



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.

I began to think about what I would see if I were in an airplane. You look down on things. You streak through the clouds so fast you don't know whether the flower below is a violet or what. You see only streaks of color.

—Alma Thomas, 1978

Alma Thomas lived through both the Wright brothers' first airplane flight and man's first steps on the moon. Many of her paintings are speculations of what flowers, gardens or the earth as a whole would look like from an airplane or spaceship. News and media sources expanded at almost the same rate as flight and space exploration, and Thomas primarily listened to reports of space travel on the radio. It gave her the freedom to sketch as she heard the stories unfold. Therefore, these imagined comic scenes are structurally similar to the rest of the artist's oeuvre. In 1975, she wrote, “My space paintings are expressed in the same color patterns as my earth paintings with the canvas forming intriguing motifs around and through color composition.”

In *Snoopy Sees Earth Wrapped in Sunset* (1970),¹⁰⁰ Thomas takes the colors and experience of a brilliant sunset to an imaginatively distant viewpoint, while also showing her increased use of the circle as an organizational tool in her compositions. However, *Starry Night and the Astronaut* (1972)¹⁰¹ gives Thomas the freedom to take her signature “Alma Stripes” out into the expanse of space, the glimpse of the warm yellow, red and orange horizontals disrupting the cool, dark verticality. Thomas believed in scientific progress and in many of her interviews she stated that since we no longer lived in the “horse-and-buggy” days, it was important to embrace and respond to new discoveries and technologies.

Project

Book design for ‘Alma Thomas’

Studio

Pentagram

Art Director

Eddie Opara

Designers

Brankica Harvey and Shannon Jager

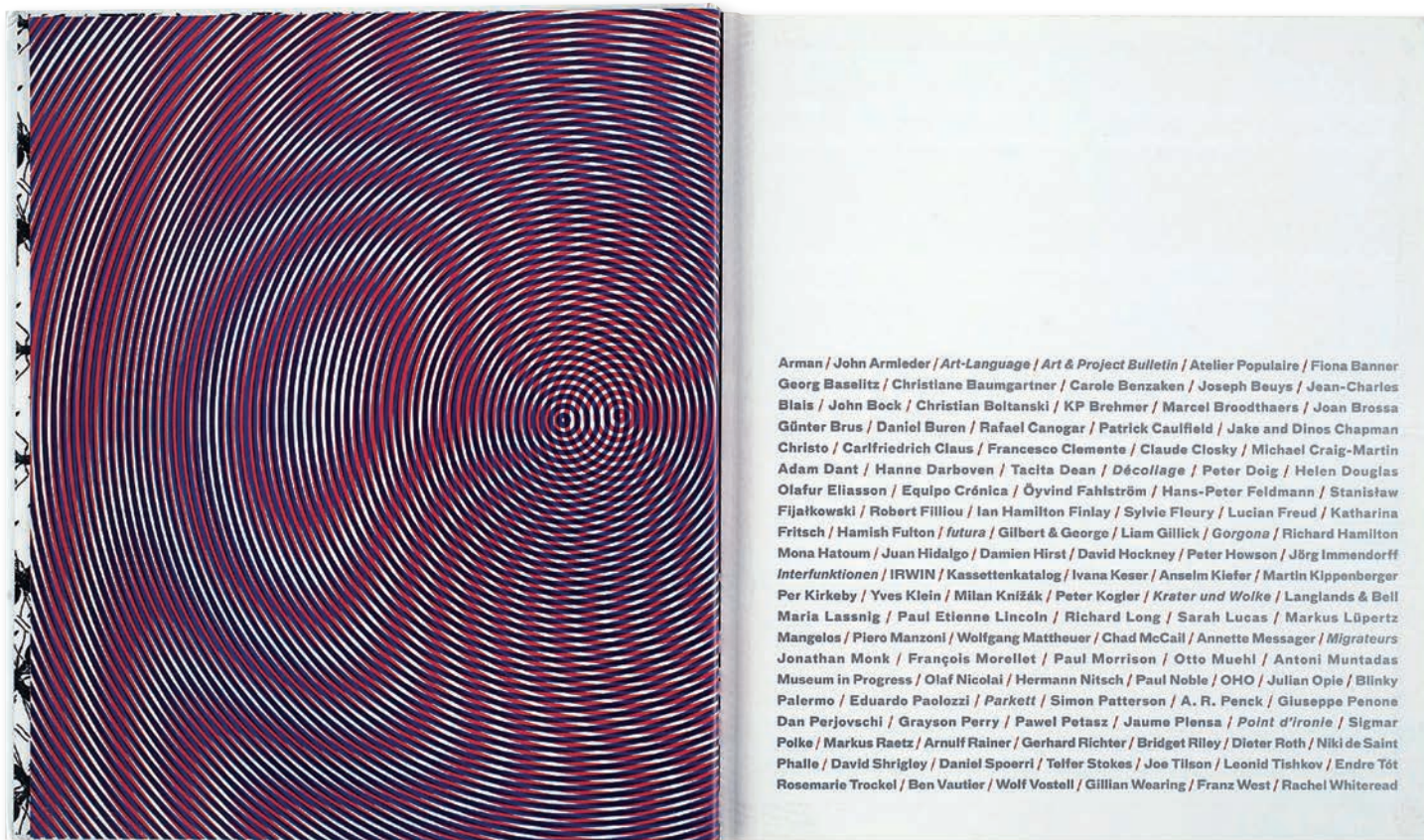
Client

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.

Arman / John Armleder / Art-Language / Art & Project Bulletin / Atelier Populaire / Fiona Banner
 Georg Baselitz / Christlane Baumgartner / Carole Benzaken / Joseph Beuys / Jean-Charles
 Blais / John Bock / Christian Boltanski / KP Brehmer / Marcel Broodthaers / Joan Brossa
 Günter Brus / Daniel Buren / Rafael Canogar / Patrick Caulfield / Jake and Dinos Chapman
 Christo / Carlfriedrich Claus / Francesco Clemente / Claude Closky / Michael Craig-Martin
 Adam Dant / Hanne Darboven / Tacita Dean / Décollage / Peter Doig / Helen Douglas
 Olafur Eliasson / Equipo Crónica / Öyvind Fahlström / Hans-Peter Feldmann / Stanisław
 Fijałkowski / Robert Filliou / Ian Hamilton Finlay / Sylvie Fleury / Lucian Freud / Katharina
 Fritsch / Hamish Fulton / futura / Gilbert & George / Liam Gillick / Gorgona / Richard Hamilton
 Mona Hatoum / Juan Hidalgo / Damien Hirst / David Hockney / Peter Howson / Jörg Immendorff
 Interfunktionen / IRWIN / Kassettensatalog / Ivana Kaser / Anselm Kiefer / Martin Kippenberger
 Per Kirkeby / Yves Klein / Milan Knížák / Peter Kogler / Krater und Wolke / Langlands & Bell
 Maria Lassnig / Paul Etienne Lincoln / Richard Long / Sarah Lucas / Markus Lüpertz
 Mangelos / Piero Manzoni / Wolfgang Mattheuer / Chad McCall / Annette Messager / Migrateurs
 Jonathan Monk / François Morellet / Paul Morrison / Otto Muehl / Antoni Muntadas
 Museum in Progress / Olaf Nicolai / Hermann Nitsch / Paul Noble / OHO / Julian Opie / Blinky
 Palermo / Eduardo Paolozzi / Parkett / Simon Patterson / A. R. Penck / Giuseppe Penone
 Dan Perjovschi / Grayson Perry / Pawel Petasz / Jaume Plensa / Point d'ironie / Sigmar
 Polke / Markus Raetz / Arnulf Rainer / Gerhard Richter / Bridget Riley / Dieter Roth / Niki de Saint
 Phalle / David Shrigley / Daniel Spoerri / Telfer Stokes / Joe Tilson / Leonid Tishkov / Endre Tót
 Rosemarie Trockel / Ben Vautier / Wolf Vostell / Gillian Wearing / Franz West / Rachel Whiteread

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

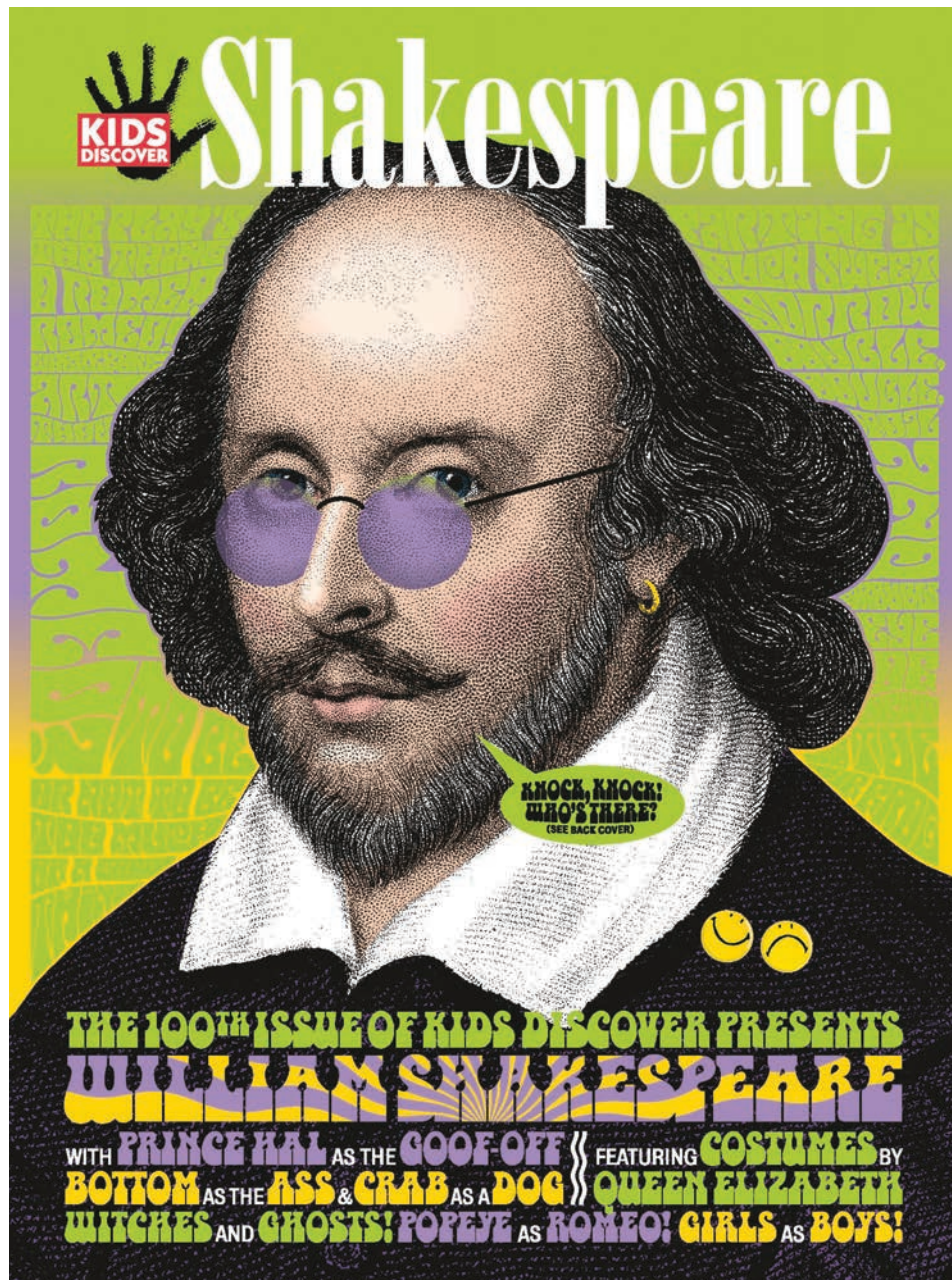
Illustrator

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

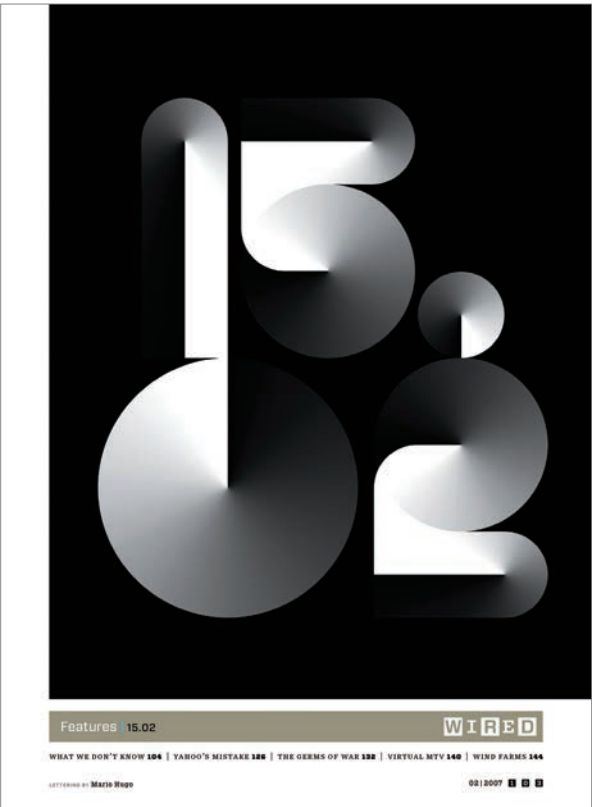
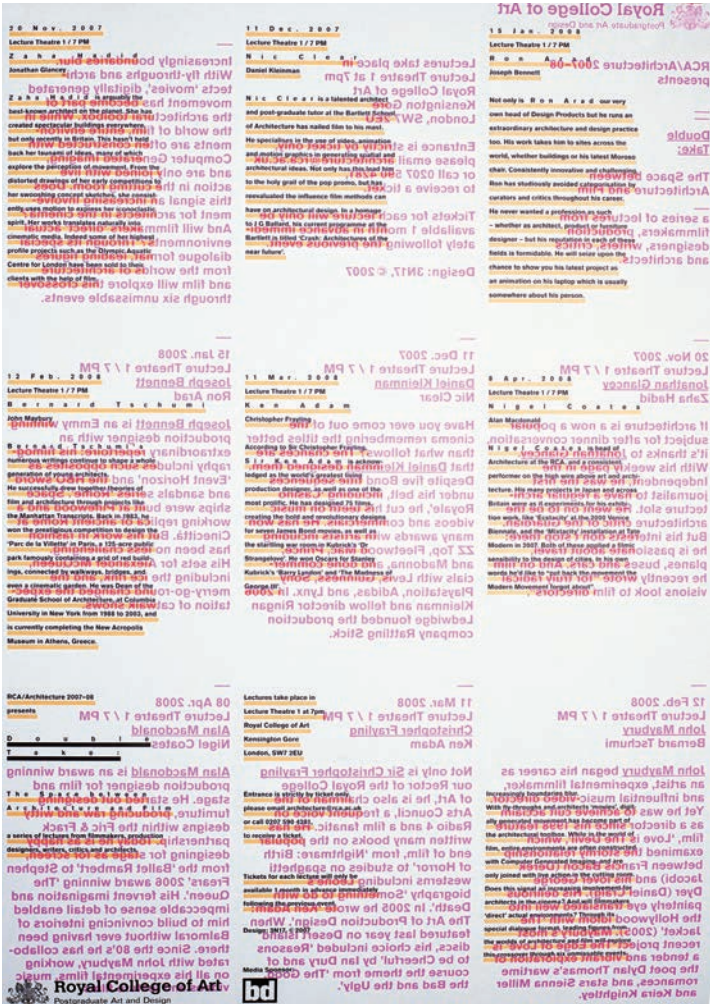
Art Director
Jennifer Daniels

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 maga-
zines tend to look alike, this typographic
device is one element that separates
Wired from its competitors.

Project
Double Take

Design Director, Designer
Quentin Walesch

Client
Royal College of Art, London

Layered, reversed, translucent
text areas are interleaved with
highly legible information.

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).



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

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**

STATE OF HIRING 2018

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.

PHOTO: GETTY IMAGES

ILLUSTRATION: FROM TOP LEFT: GETTY IMAGES



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.

Talenta

For those unable to fill a role, Talenta references hundreds of websites, including LinkedIn, GitHub, Stack Overflow, and Dice, as well as other public pages, to build rich candidate profiles. Then it compares those CVs with open positions—and scores the likelihood of a match.

Engage Talent

Wouldn't it be nice to know who is likely to jump at a job opportunity? A.I. platform Engage Talent uses "predictive availability signals"—like company performance, personnel changes, and news data—to calculate the odds that passive candidates might soon be dusting off their résumés.

► **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 pool to engage with her. They can log 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.

spacing

line length

wider measure
needs more
leading

60 character
max

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

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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

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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.

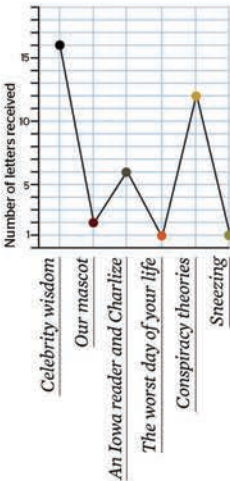
THE
SOUND
& THE
FURY

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.¹ 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 machine² 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 MALTENFORT
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

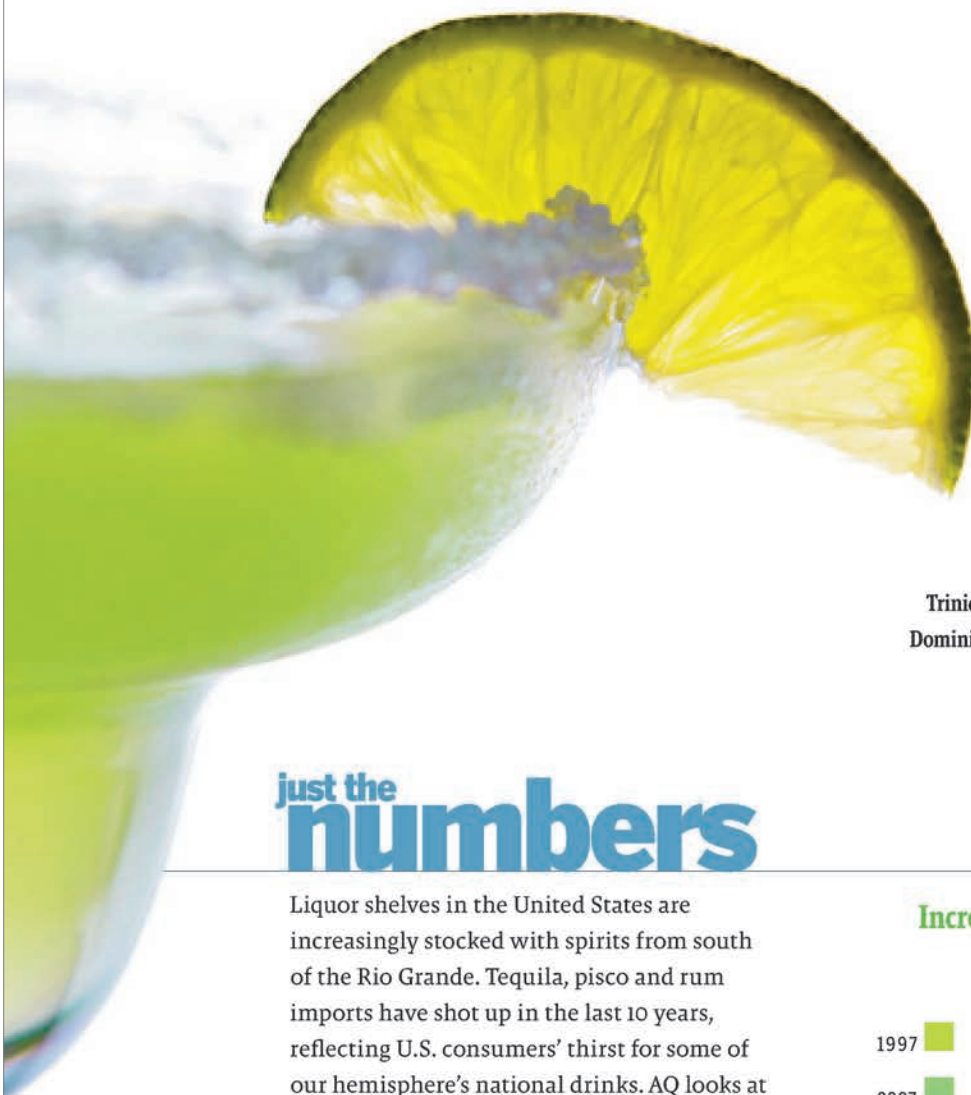
Creative Director

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

Pisco

1997 \$127,715

2007 \$521,566

Rum

\$14,655,367

\$53,408,547

Tequila

\$129,379,228*

\$595,249,921

*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.



Project
Feature spread

Creative Director
Dean Markadakis

Designer
Jana Meier

Photographer
Floto+Warner

Illustrator
Reena de la Rosa

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.



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
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.

FROM *the* TRENCHES
BREAKING PRESERVATION NEWS

United Lutheran Seminary
Gettysburg, Pa.
TIM WICKERT PHOTOGRAPHY

TRUST AND UNITED LUTHERAN SEMINARY PARTNER
to protect 18 critical acres on Seminary Ridge at Gettysburg

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 deadliest 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 ★

LOBBY DAY
meetings yield enthusiasm

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

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, redefining 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 "housery" 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 clime 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 Lopa Saarninen established a weaving program at Cranbrook in the late-1920s as part of the original Arts and Crafts Studios, there have been just six artists who have tended this hot house and served as the Fiber Department's head: Lopa Saarninen, Marianne Strengell,

Glen 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 Roberta Frey Gibbs who, among other responsibilities, oversaw the transportation of the artists' work to Cranbrook from literally every corner of the globe; Preparator Rosal 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. Downhere at Cranbrook, I thank Cranbrook Archives Collections Fellow Mira Busch and Academy Web Coordinator Bethany Strons 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 first proofreader. Beyond the hot house, I thank Glenn 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 Oana Apul, 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 displays the magnificent flowering that first began under their tutelage.

[Click here to explore the exhibition on Cranbrook's Web Museum.](#)

The Paragraph 137

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, 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 anise leaves...
A little brown sugar and some anise leaves...
A little brown sugar and some anise leaves...

VEN THE AIRLINES CAN'T RUIN POTATOES. "I THINK YOU could probably make them disgusting if you worked really hard," says Roy Fisman, author of the new cookbook *One Potato Two Potatoes*. "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 Fisman'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 resoundingly. And, yes, those gorgeous purple Peruvians 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," Fisman 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."

210 NOVEMBER 2004



Project
Feature spread

Creative Director
Donald Partyka

Photo Editor
Ramiro Fernandez

Photographers
Nicolas Villaume and
Aurora Select

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 SELECT

FALL 2004 *Americas Quarterly* 35

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



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.

Running
Numbers

→ **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.”

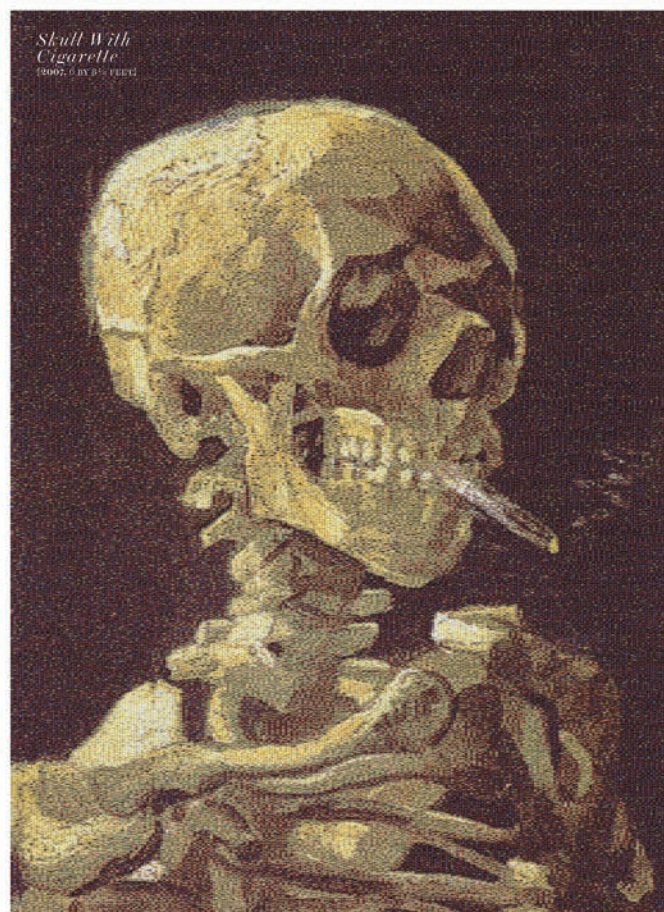


Figuring out how to translate what he calls the emotionless sums he finds in his research into visual metaphors that read on two levels is the challenge—a piece needs to be legible as one thing from afar and another up close. He recently finished a work dramatizing the 200,000 Americans who die every 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 voice *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 Fames; 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 deflected 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



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.

bad breaks

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.

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-

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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 ensembles 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 Pastis, a bistro in Manhattan's Meatpacking District where pretty people with expense accounts linger over *ouzo* and brissoles in an ornate 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 exec 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 \$5 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 money.

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-isms ("Make it work!" "Carry on!"). He was in the midst of writing his first book, *The Gunn: 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 Charron 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 Tobe 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 fail 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 every country in the world have mined their backgrounds and 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.)

Zilip understands that when the strawberries are perfect, they need nothing more than a light marinade, a bit of mefistige, 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. 342 West Tenth 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 mum spotted 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 Klown Stauden 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 Zilip 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 Khatiri

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

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 wagyu, 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 MOVE- MENT 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 Foxtall, 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

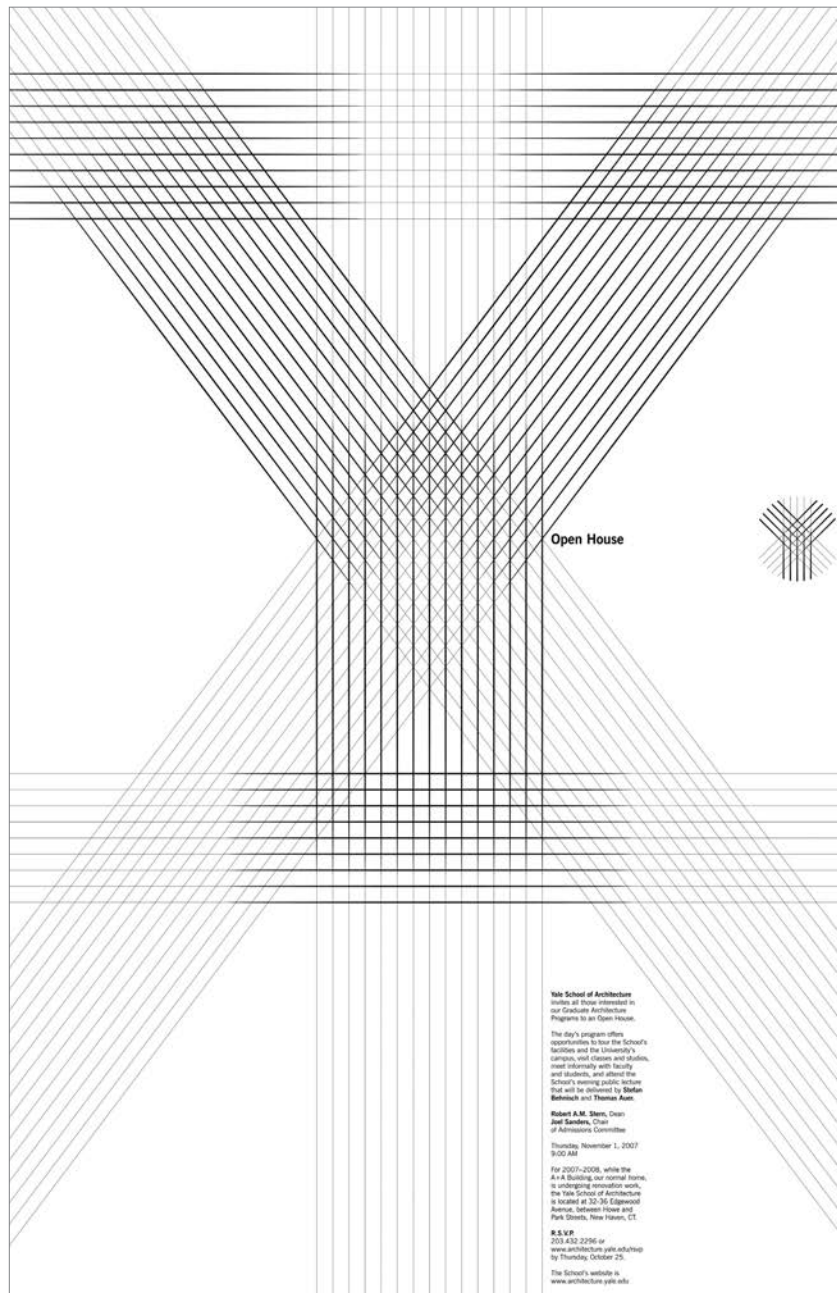
Designer

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.

04.17.08 — 05.03.08
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 incredibly 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 other forms 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 tendentiousness, 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 Arley, Brian Boyce, Harun Farocki, Eric Fensler, Gabriel Fowler, Glass Bead Collective, Benjamin Gerdies, Neil Goldberg, Sabine Gruffat, Leopold Kessler, Emily and Sarah Kussler, Lee LeBeque, Jeanne Lutz, Van McElwee, Katherine Molloy, The Nisitat Brothers, NYC Ya Basta, Mary Patten, Martha Rosler, Keith Sanborn, Shelly Silver, Brian Spinko, Eugene Mirman, and Bill Vasko, Daniel Tucker, The Yee Men, and Susan Yussel.

04.08
04.17.08 — 09.13.08
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.

Exhibitions



Exhibitions

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

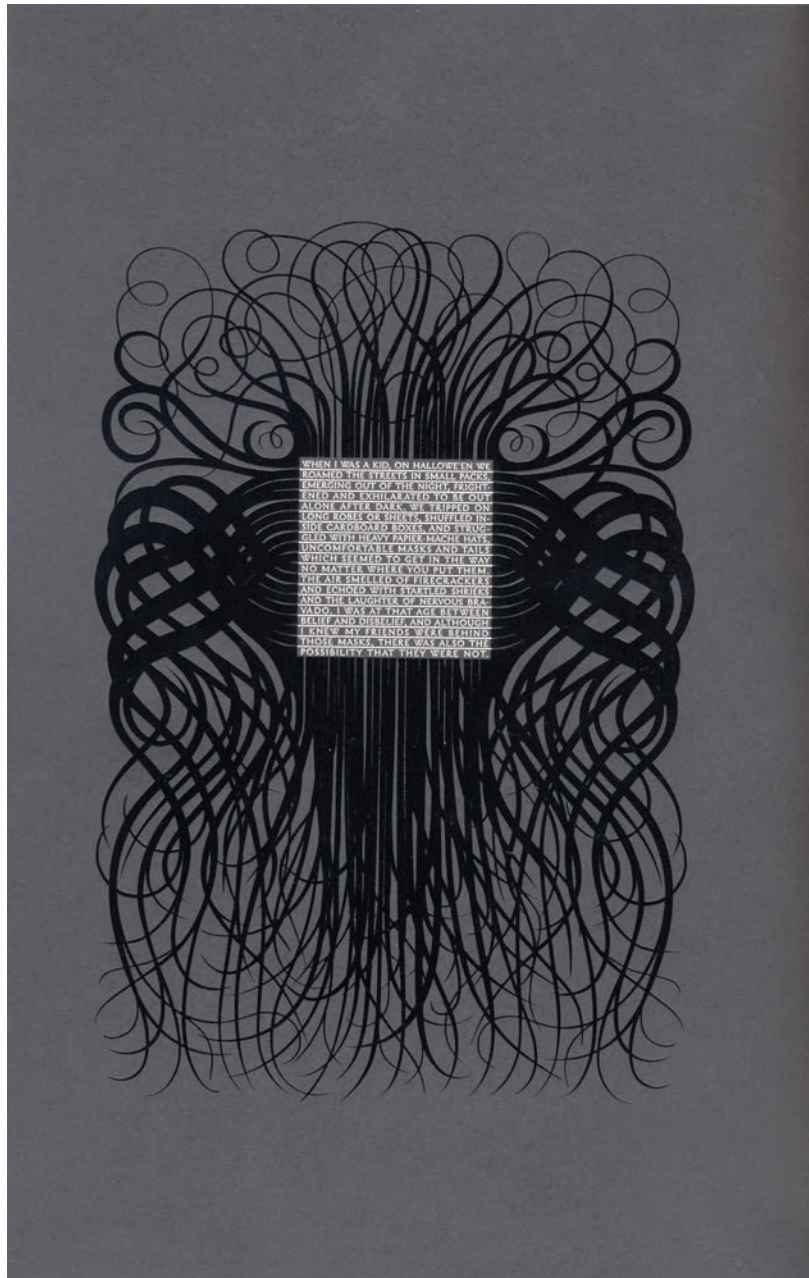
Designer, Illustrator

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 paeon 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

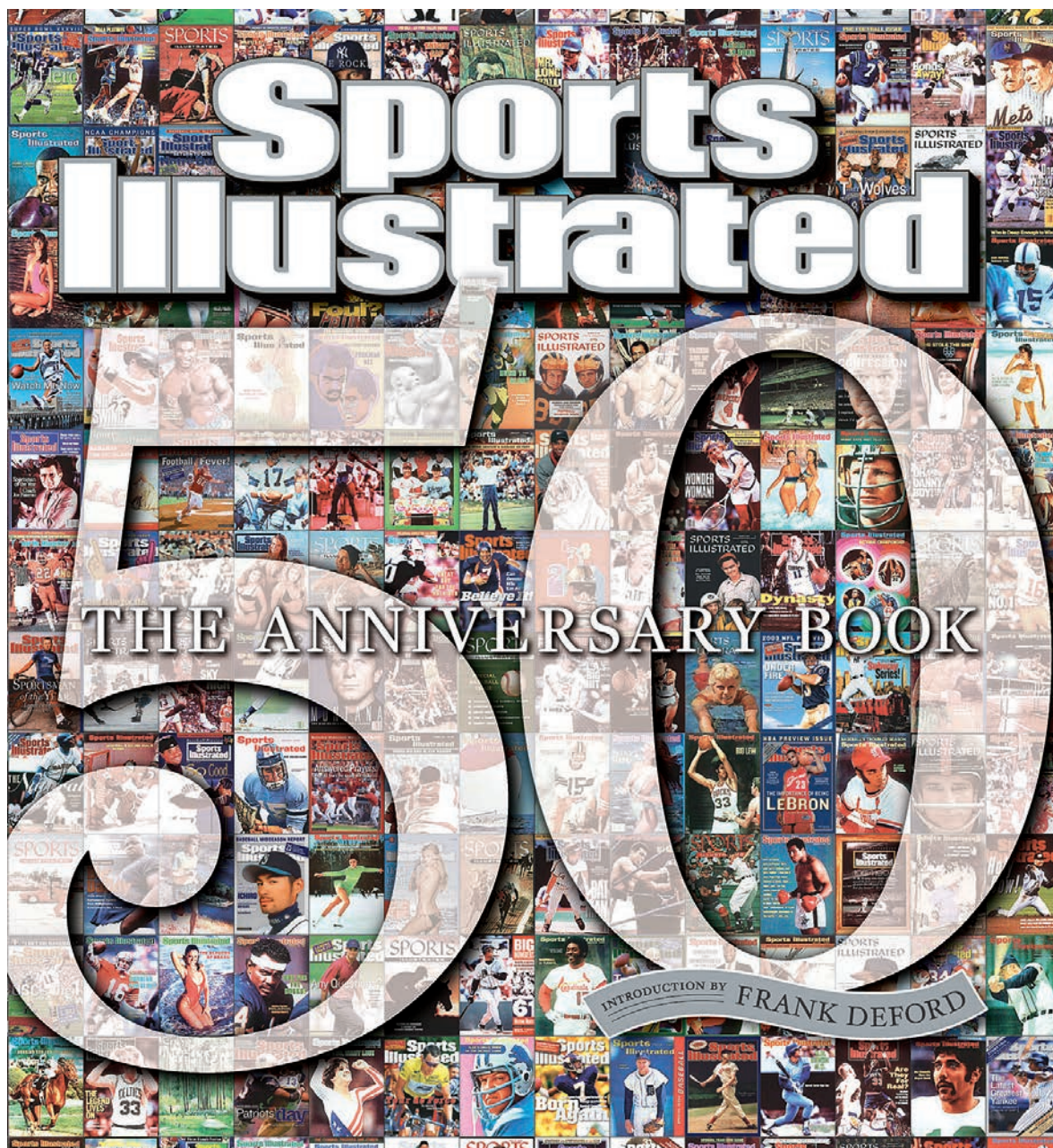
Creative Director, Designer

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.





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

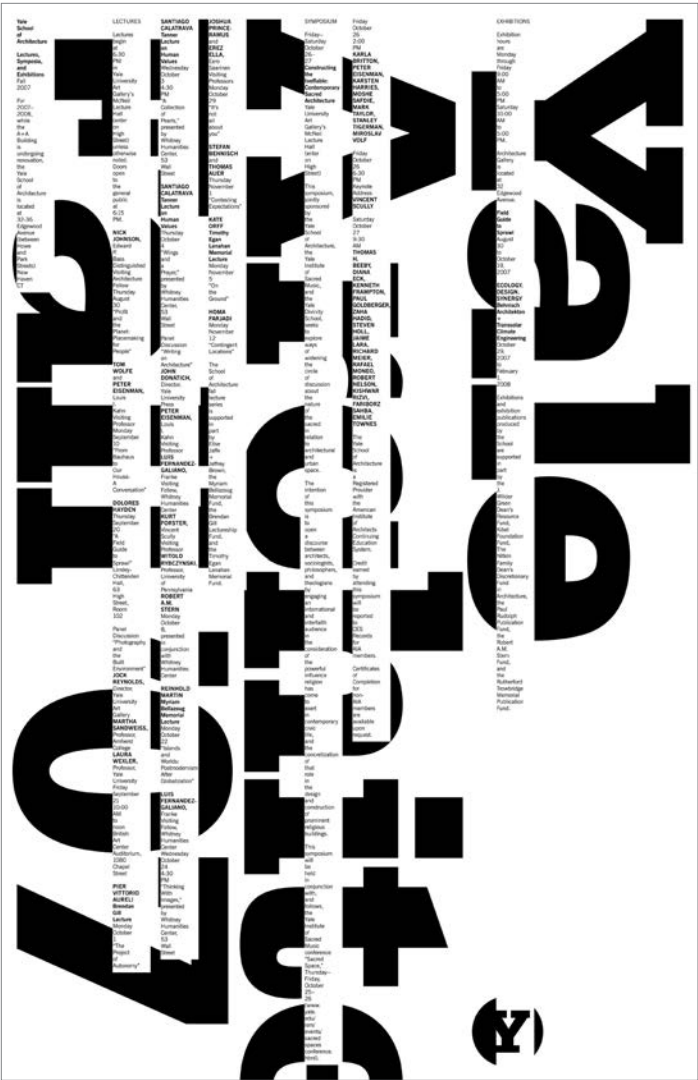
Designer

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.



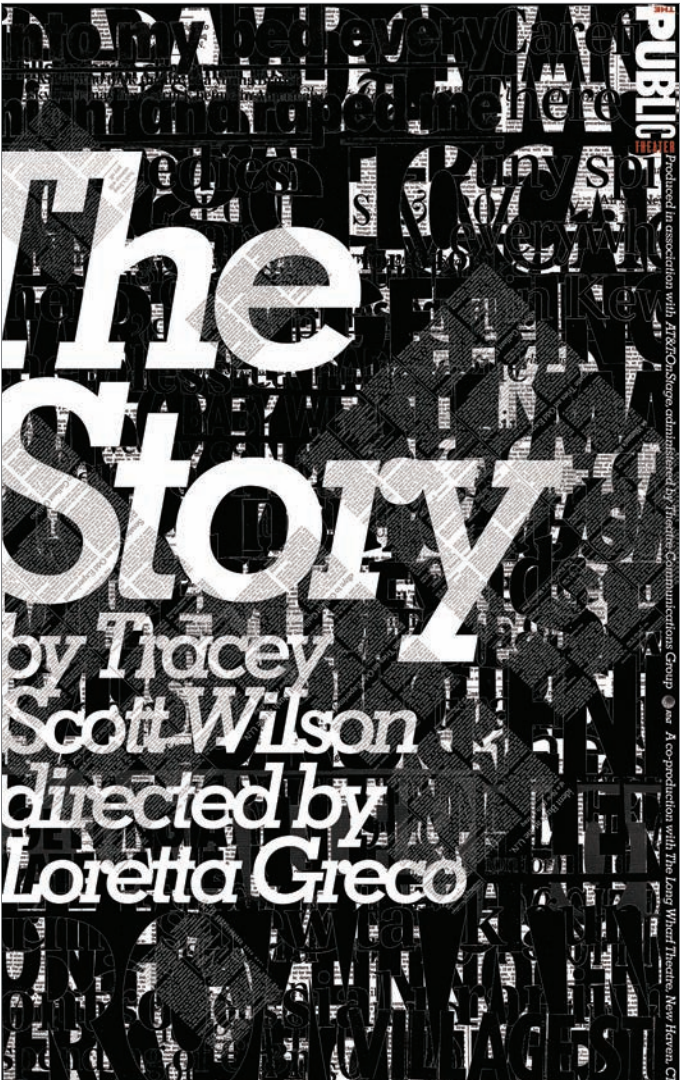
Project
Poster

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 Marianeck

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

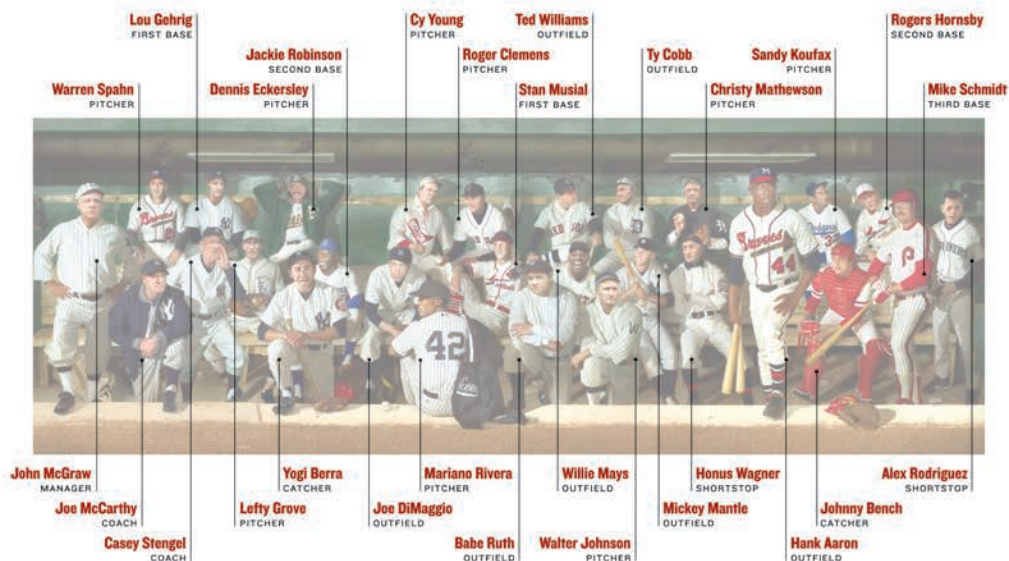
A balanced, centered layout with elegantly fine-tuned typographic details, this single page packs information densely yet effortlessly. The small caps lead-in to the body copy is simple, yet it creates a clear entry point and does not compete with the restrained flourishes in the headline. Shifts in 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* STEVE GAMMONS *ESPN* STEVE HIRDT *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 PAPANKE *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 FIRMITTE *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 we up to," he warned, "taken 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 believing he's the smartest man in the room," in the words of one longtime VC.

"In 10 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."

Over 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 41 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 wild 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 Bing, and General Motors chairman and CEO Rick 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 redwood 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 biofuels. 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 laces. 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 wants 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 Cusfield & 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 start-ups. Most were sold or closed, although a few still operate privately. Eleven, 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 fiftyfold, and five times more than all the money invested in all 42 companies.

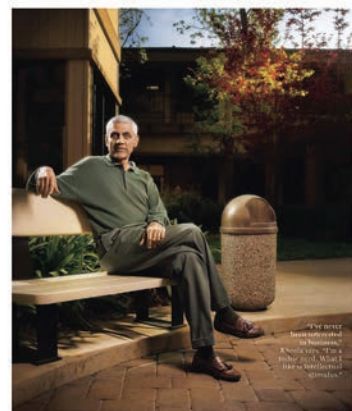
It was at the peak of his success in late 2000 and early 2003—when *Fortune* named him the "most successful venture capitalist of all time"—and he later appeared on the

covers of two other national business magazines in a single week—that he decided to change. Shares in his most successful company, Juniper Networks, were trading at more than 40 times their offering price a year and a half earlier. But he forswore 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, but 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 environmental startups are efforts to reduce our dependence on petroleum—both by making better use of oil and by finding other sources of liquid fuel. The first address solar and geothermal power and distribution of resources. Very broadly, his green tech portfolio falls into three categories.

Fuel Efficiency To lower the cost of driving, EcoMotors and NanoCell are rethinking the diesel engine. Transient Combustion is improving fuel injectors, and Tels is working on new sensors of nitrogenerators that monitor the operations of today's cars.

Alternative Fuels By capturing and refueling ethanol and ethanol, Cobot, Ethos, Hawaii BioEnergy, LanzaTech, Maricopa, Prol, and Rump Tech. Aurora BioTechnologies, Gen, K20, and Lib are trying to commercialize other substitutes for petroleum.

Electric Power Fluid Energy, Solaris, and Sun are on batteries. Gen, P, East, Lumina, Seta, and Topyco, on lighting. Aurora, Indico, and Seta on solar power. Aurora is in geothermal, and Fluid 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.

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

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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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Feature spread

Robert Priest

Designer
Jana Meier

Tavis Coburn

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.

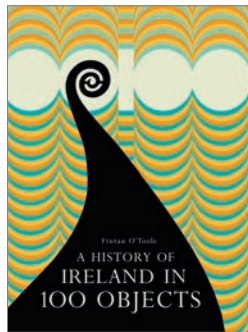


Tablet app

Joe Zeff Design

*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.



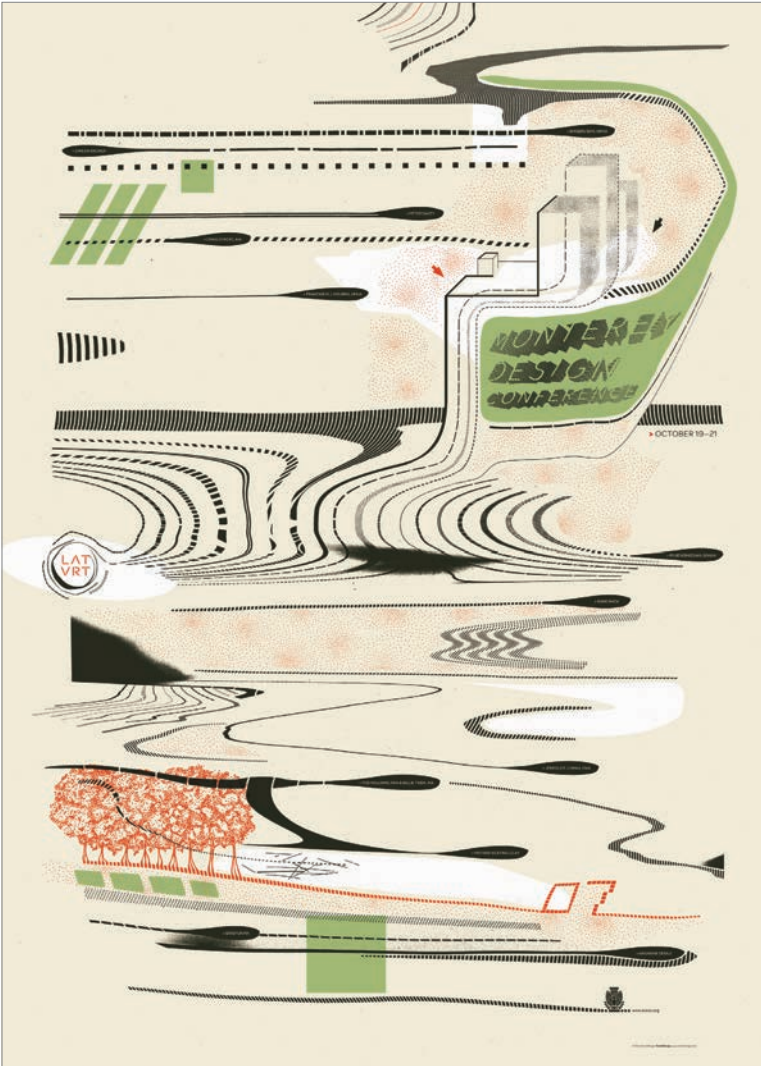
Project
Feature spread

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).



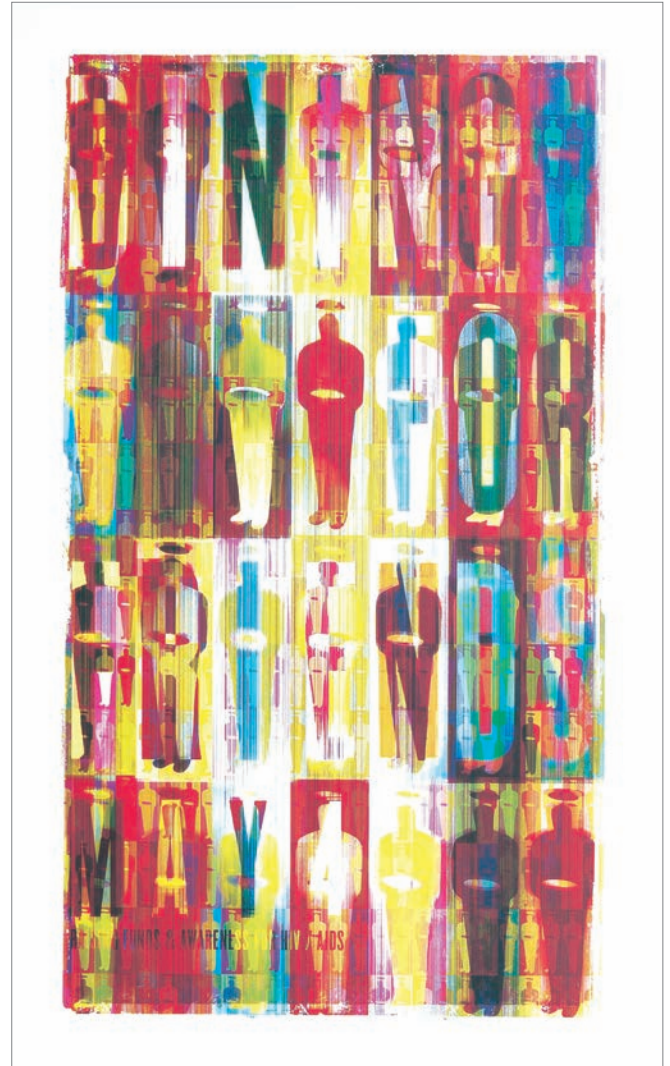
Project
Lateral + Vertical

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 woozy 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

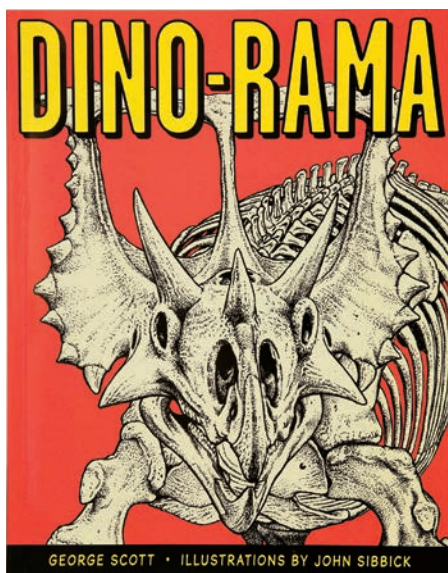
The text is so embedded in the gridded imagery that we can scarcely make it out, but it is repeated at the bottom left. The poster is coveted as memorabilia from the event, but it "pushed the decorative envelope," says the designer.

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

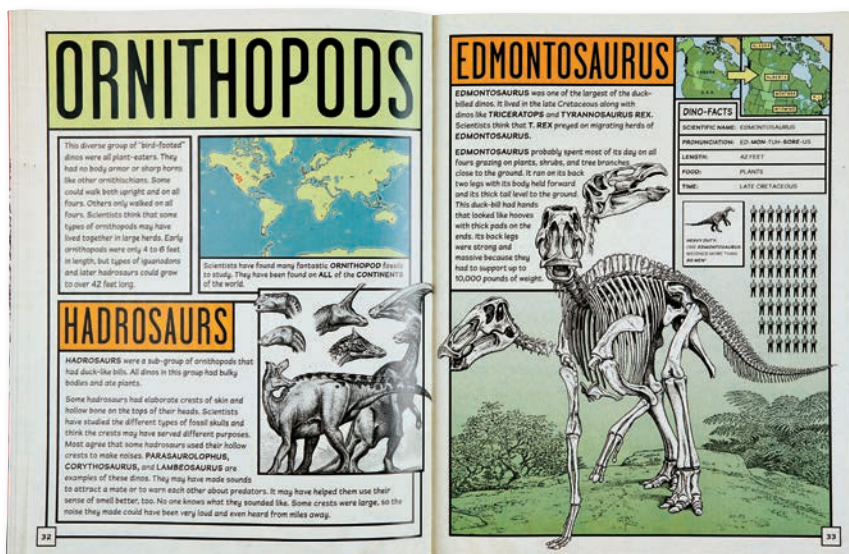
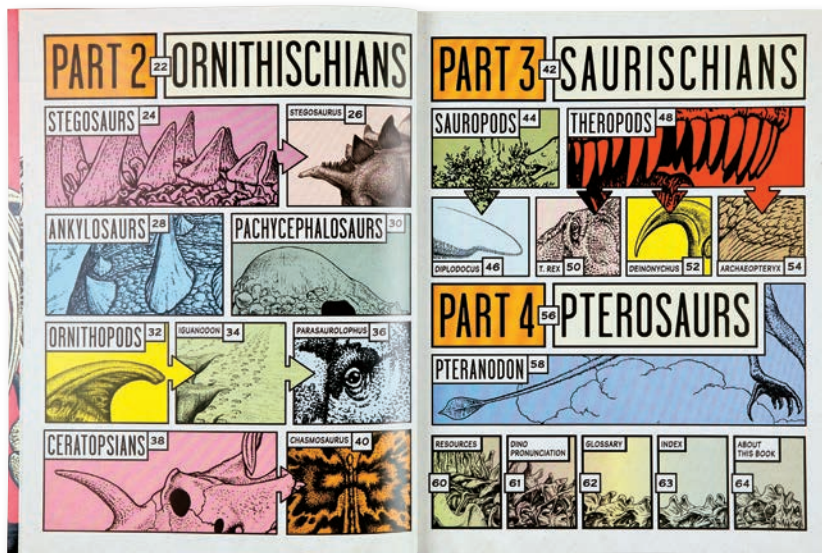
Art Director, Designer

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	Be More Adventurous
“It is only in adventure that some people succeed in knowing themselves—in finding themselves.” —André Gide	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 <i>nothing</i> you're not capable of doing.
270	

Project	Client	A text-weight slab serif is used for body copy; weightier versions in the family are employed for display.
Book spread	Workman Publishing	
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.



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

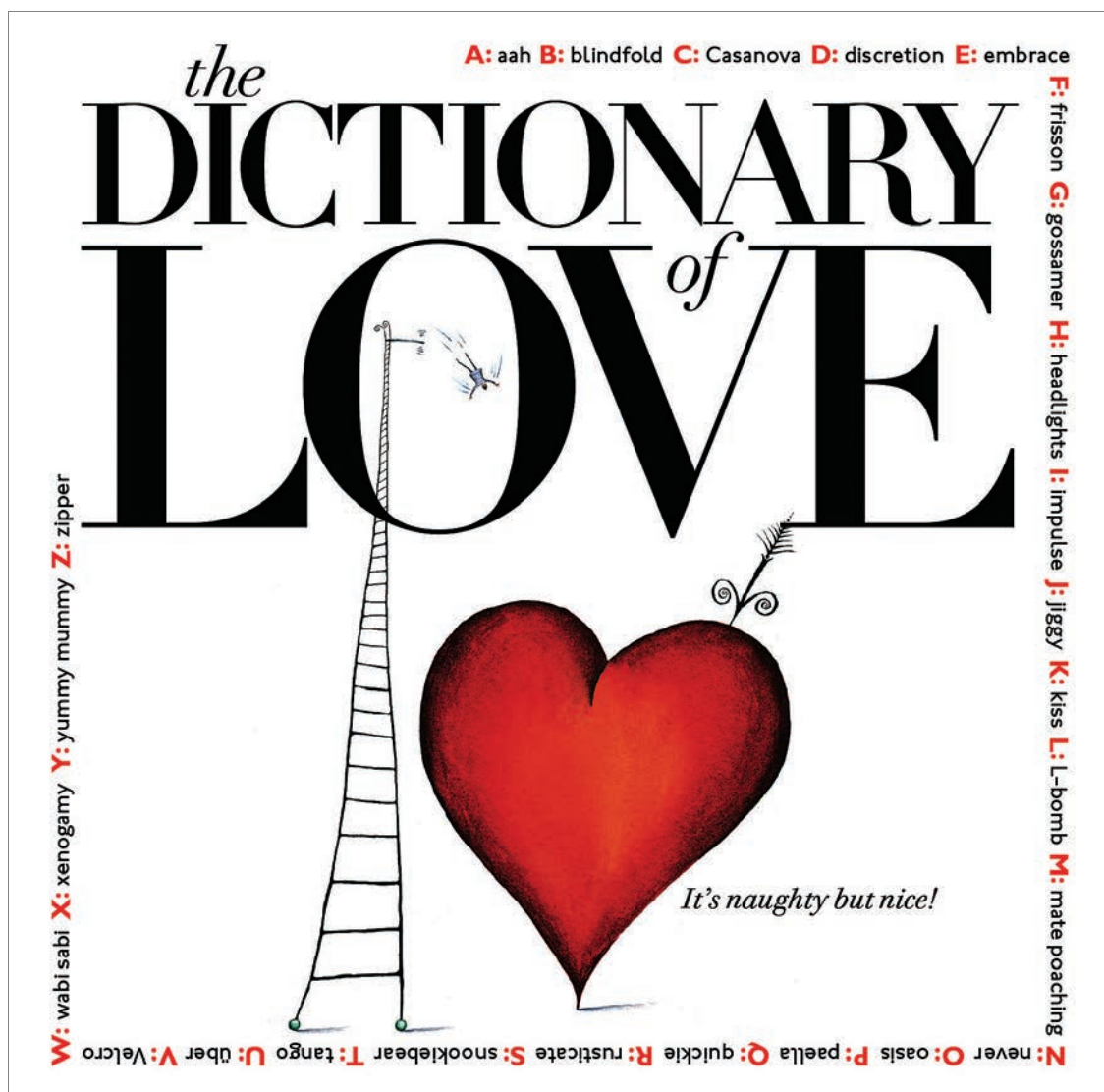
Creative Directors

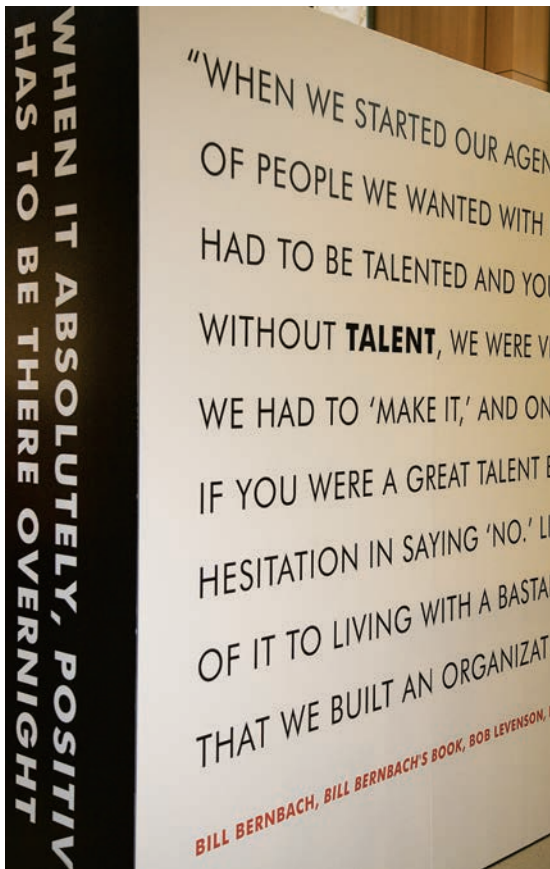
Will Hopkins and
Mary K. Baumann

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."



Project
Guide for Living 2008

Designer
Jianping He

Client
Publikum Calendar

The typeface for this calendar page emulates stenciled spray-painted graffiti-style forms; the numbers merge seamlessly with the asphalt signage embedded in the imagery. This is perhaps the only perfect use for these letterforms.



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 Markadakiss

Designer
Jana Meier

Client
Fast Company

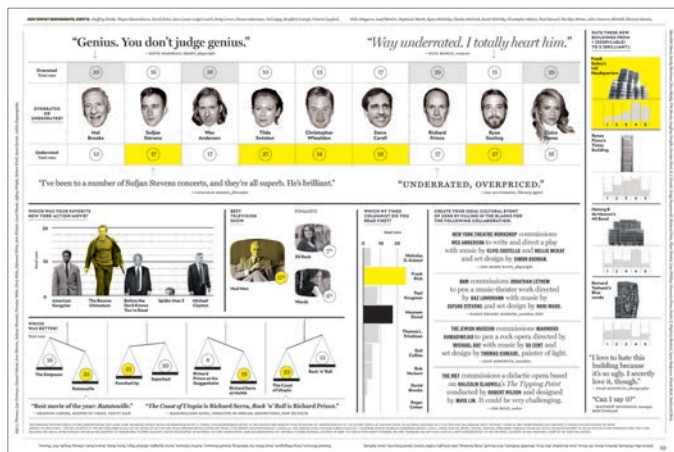
This excerpt from a story about a type foundry shows text type is used for the body copy, with a sidebar infographic about the creation of Neutra, a display typeface.

smorgasbord of options for the reader, offering many places where the text may be entered and consumed in bits and pieces that can be easily digested. This layering and compartmentalization may also signal that there is something for everyone: more perceived value because there is a lot of content constrained in a confined space.

The Culturati Caucus

Art Directors
Randy Minor and
Kate Elazequi

Client
New York

172 **Typography Essentials**

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.

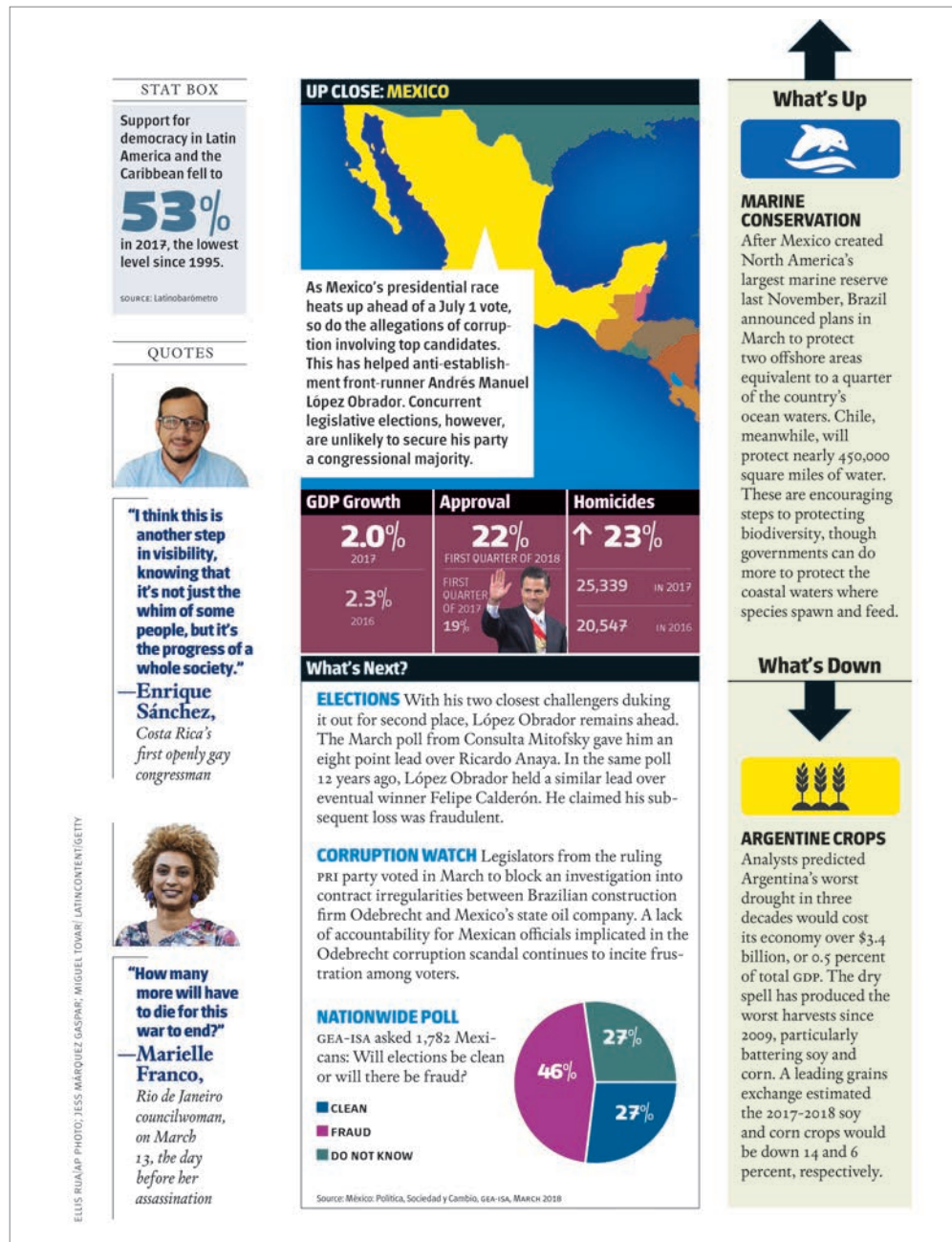
Project
Single page

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.



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

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.

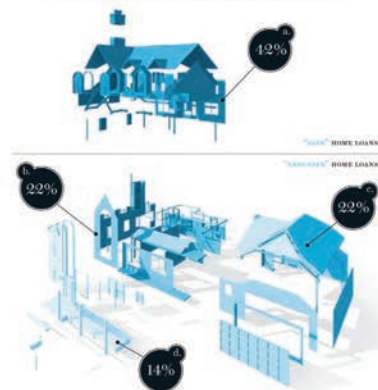
JOHN MOODY introduced credit ratings in 1909, with railroad bonds. Demand for an independent financial review of railroads was growing because of the industry's volatility. Moody later moved into corporate bonds and made his mark in the wake of the 1929 stock market crash, when none of Moody's top-rated 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 cheap 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.

by Jesse Eisinger

ILLUSTRATION BY BRYAN CHRISTIE

222 Condé Nast Portfolio, September 07

September 07, Condé Nast Portfolio 223

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 bank'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.

"Banks 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, 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.

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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.

We've Got

mail

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 beats at Schrute Farms. Beats 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 RHT0MS 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: SAG ITSCHELMAN 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.)

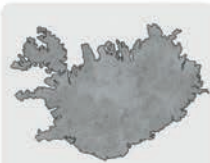


FIG. 3

• **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)

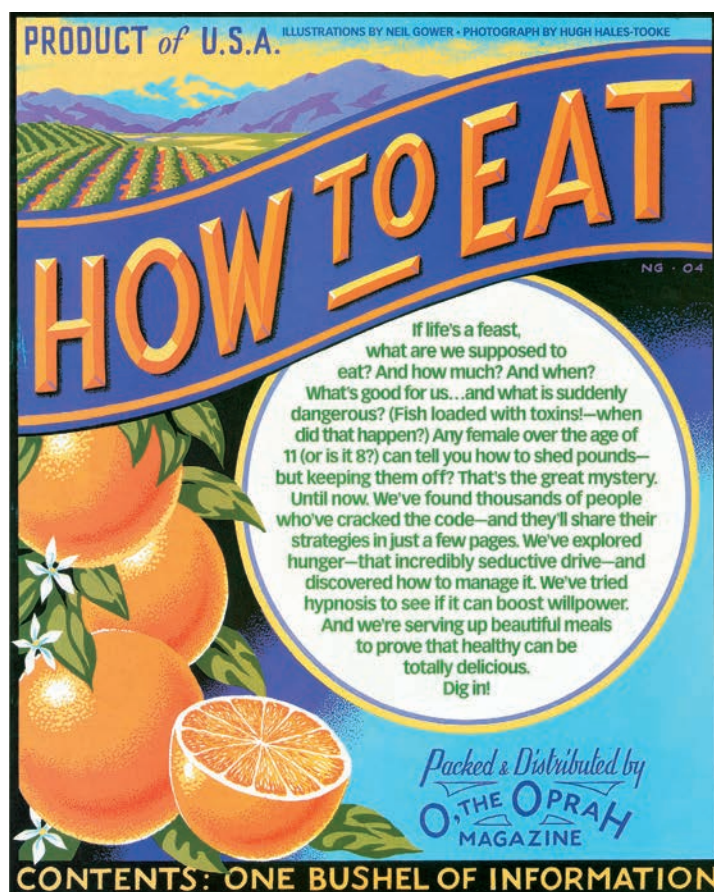


ILLUSTRATIONS BY JOE MCKENDRY

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-Tooke

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.

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 YEAR-END BOOK

1950s CULTURE

MUSIC: Elvis' *'Christmas Album* (Elvis Presley), *Kind of Blue* (Miles Davis), *Tutti-Frutti* (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 Honeymonsters*, *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-Wis.) 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] Minoza
Ernie [Mr. Cub] Banks
Don [Popeye] Zimmer
Wlimer [Vinegar Bend] Mizell
[Puddin' Head] Willie Jones
James [Dusty] Rhodes
Luis [Yo-Yo] Arroyo
Sal [the Barber] Maglie
Frank [Taters] Larry
Harvey [the Kitten] Adhix
Roy [Squirrel] Sievers
Joe [Goofy] Adcock
Felix [the Cat] Mantilla
Frank [Pig] House
Norm [Smiley] Stiern
Mickey [the Commerce Comet] Mantle

BORN

LANCE ITO	1950
SYING	1951
BOB COSTAS	1952
HULK HOAGAN	1953
OPRAH WINFREY	1954
BILL GATES	1955
LARRY BIRD	1956
SPIKE LEE	1957
MICHAEL JACKSON	1958
SARAH FERGUSON	1959

DIED

GEORGE BERNARD SHAW	1950
WILLIAM RANDOLPH HEARST	1951
EYITA PERON	1952
JERRY STALIN	1953
ENRICO FERMI	1954
ALBERT EINSTEIN	1955
JACKSON POLLOCK	1956
< HEMPHREY BOGART	1957
TYRONE POWER	1958
FRANK LOYD WRIGHT	1959

>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 Ché 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.

TOP IMAGE (CLOCKWISE FROM TOP LEFT): PHOTOFEST; BOTTOM IMAGE (CLOCKWISE FROM TOP LEFT): PHOTOFEST; BOTTOM IMAGE (CLOCKWISE FROM TOP LEFT): PHOTOFEST; BOTTOM IMAGE (CLOCKWISE FROM TOP LEFT): PHOTOFEST; BOTTOM IMAGE (CLOCKWISE FROM TOP LEFT): PHOTOFEST

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.

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 337 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, compensates 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. To 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 "Tuto" Quiroga

: Ignore the Has-Beens, Look to Brazil.

WHAT 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 so many times? Remember the \$50 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 OPIC 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

REPARATIONS 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



TITS 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 Munshell Abner 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 McWhorter 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

NOW 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, 2011, 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, Wisc. "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.

The Trust's education goals and resources employ delivery methods appropriate to different age groups and skills. Some specifically target students, other teachers and still others the broader universe of life-long learners online. Learn more about these outstanding — and typically free — resources at www.battlefields.org/education, and consider making a targeted gift to further these efforts. ★



Classes that receive grant from the Field Trip Fund are asked to furnish the Trust with testimonials, photos, video or other means of showing that they seized the opportunity afforded them by visiting historic sites.

Project

Spread

Studio

Jeff Griffeth Creative

Creative Director

Jeff Griffeth

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

number of mainstream high-circulation magazines that are breaking out of the usual formats with some hits of “subversive” typography.

Green crude
n. A new kind of crude oil harvested from genetically engineered algae. The dark-green syrup thrives on CO₂, 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.

Edufunk
n. Avoiding mainstream teaching tools like Powerpoint and Blackboard, edufunks 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 chie pets and other exotically hirsute life-forms on Mars and beyond. —Jonathon Keats
jargon@wired.com

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

ST
ART

OCT 2008

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
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-

“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.

Commutation 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 15 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 USAID 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 extending 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 3442 (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 (copyrights, 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 ratification.

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.

pull quotes may be lifted out of their context within the text and repositioned to maximize the page design, or they may be left in place and highlighted; either way, the quotes should be carefully chosen to represent the best of the body copy.

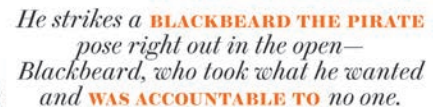
but *bama bampa barama bam*
bammity bam bam bammity
barampa FIRE! was the first
 thing she thought of because
 nobody ever banged on your
 apartment door in a building
 like this nobody would be so
 impolite as to even rap on
 your door with his knuckles
 unannounced in a building
 like this much less bang on
 it with both fists for this was
 not one fist pounding on
 the door but both fists *bama*
barampa bam bam bammity
barampa bam bam—

Ever so gingerly, she opened the door. He was a meat-fed man wearing a rather shiny—silk?—and rather too vividly striped open shirt that paunched out slightly over his waistband. The waistband was down at hip-hugger level because the lower half of his fortyish body was squeezed into a pair of twentysix jeans—prefaded? distressed?—were those the right terms?—gloriously

"Look like a Tiffany," he said. He turned as if to leave but then swung back. "Maybe you could pass along one thing—for when he comes back from *Palm Beach*." He gave the *Palm Beach* a certain edge, as if her husband's being in Palm Beach were a pretentious or perhaps slothful and decadent act on his part. "Tell him I hope he's having a good time. What's the name of that club they

She shut the door in his face. She was indignant, but that wasn't the reason she shut the door. She shut the door because she was afraid. The man was beginning to sizzle like a fuse, and she didn't want his face to be in hers when he exploded.

For men making, in many cases, tens of millions and up per year, they qualify as young. They talk about business in young-warrior metaphors: "pulling the trigger" (making huge risky bets on the market); "moving them all down" (overpowering companies that try to block your strategies); "I'll make you suffer, or I'll make you else I'll make you suffer." "Surrender your booty?" (I'm a corporate raider poised to take over your company); "We don't eat what we don't kill" (if you, the investor, don't make a profit, then we in the hedge fund's management don't take a profit ourselves, something oddly true in spite of all that, as we shall see soon as a fact). They are also likely to be bright and well educated, many at Harvard, Princeton, and other top-ranked colleges. They come from well-educated



The *that's not* got flattened. "The board of this building is like quicksand. You put one toe in"—he lifted one of his weapons and pointed the toe down with a mock prissiness—"and it SUCKS YOU ALL

care-qualified hedge fund managers, notably Carl Icahn, 71, and the home run king, T. Boone Pickens, 78, who made \$1.5 billion—personally—in a single year, 2005. But most of these people are in their late thirties and early to mid forties.

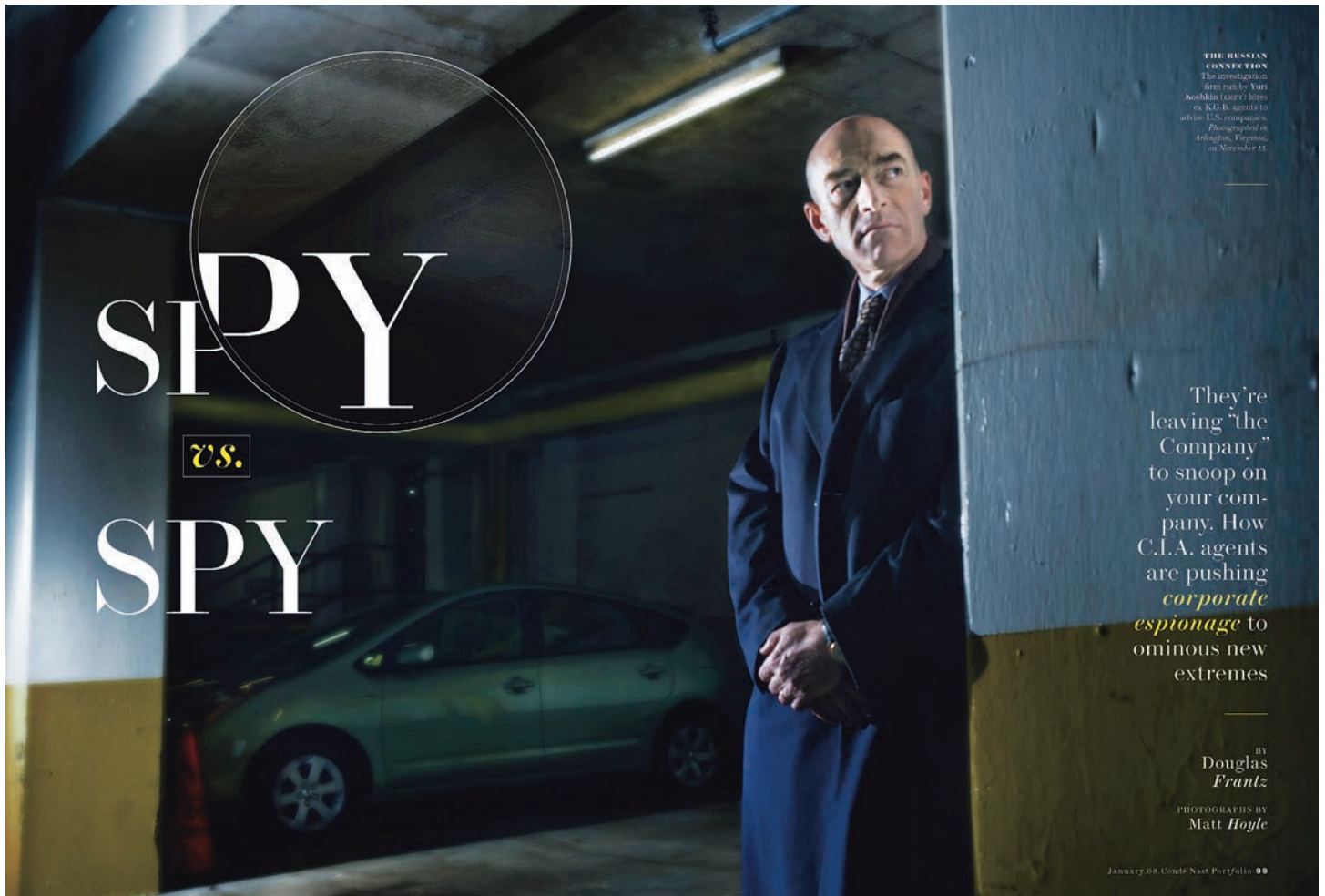
families. They still enjoy the virgin animal health of youth. They are flush with optimism and confidence, as well as money. With all that going for them, what inna nameagod is their problem?

money or, to be more accurate in our American context, slightly older money, has been a recurring drama. At the turn of the 20th century, Edith Wharton established herself as perhaps America's greatest female novelist by focusing on

ILLUSTRATIONS by KAGAN MCLEOD

May 07 Condé Nast Portfolio 269

Stacked repetitive large words are certainly a way to draw the reader in; on the opposite page, the pull quote is made more interesting by shifts in typographic case, slope, and color (as well as the use of an illustration). Note the use of text overlapping an initial cap to indicate a break in the story.



THE RUSSIAN CONNECTION
The investigation firm run by Yuri Koshkin (left) lines up K.G.B. agents to advise 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 89

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.

42 Americas Quarterly FALL 2008

PORTRAIT BY CHRIS LYONS

AMERICASQUARTERLY.ORG

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

FALL 2008 Americas Quarterly 43

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.

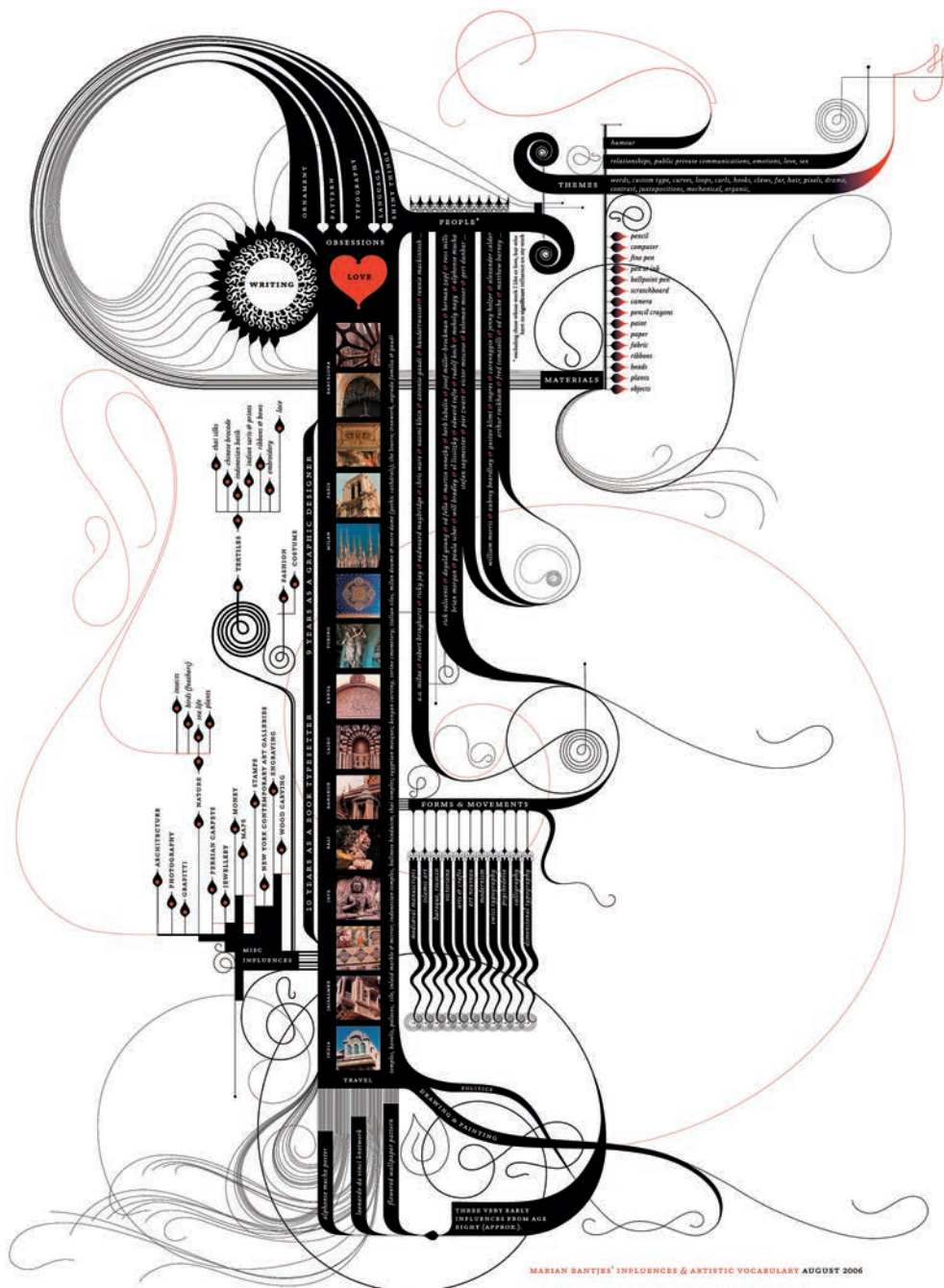
well—or, in some cases, both can work together, playing off one another. Type, whether it's individual letters or passages of text, has the plasticity to accommodate chaos as well as the inherent structure that allows it to be well organized.

Influence chart

Designer, Illustrator
Marian Bantjes

Marian Bantjes

An infographic of methods, mentors, places, and graphic movements that influenced the artist is a masterful blend of organic organization. Its items are contained within a free-flowing and rococo framework that is orderly, yet wild.



Cyber-Neologoliferation

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

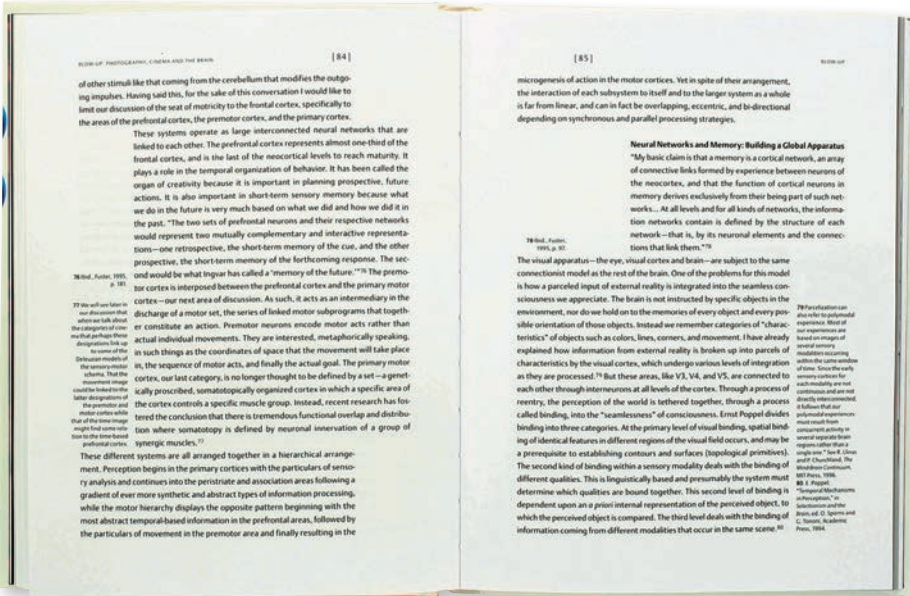
Company

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).



ТУВЕЉИЊИМ КАЛЕЊАР ФЕНОМАН
PUBLIKUM CALENDAR PHENOMAN

неким страницама осетио да се нешто догодило, нешто што сам и тражио, а то је нека mixture of the East and West. Something like your handwriting which is modern, trendy in New мешавина Истока и Запада. Нешто налики на ваш рукопис, који је модеран и у тренду у Њујорку, а користили сте ствари из Србије... А коришћење различитих ствари из Србије was kinda very unusual and funny, especially the thing with the arch in which you put all these било је на неки начин врло необично и чудно, посебно она ствар са кружницом у коју сте different objects. So, I was happy with that because it was different... I don't think that any убацили све те различите предмете. Био сам задовољан јер је било другачије... Мислим Serbian designer would do something like that and I thought it was also going to be a different да ниједан дизајнер из Србије не би направио тако нешто и мислио сам да ће то бити experience for the Serbian people viewing it. What I was looking for was to have some sort of исто тако другачији доживљај за српску публику. Оно што сам тражио било је нека врста a nice product bearing characteristics of both cultures. I think I gave the same answer to Bata добар производ са карактеристикама обо култура. Мислим да сам тако исто одговорио and Srdjan, the documentary director, when they asked me what I thought about it... and Бати и Срђану, режисеру документарца, када су ме питали за мишљење... А поред тога, sides, working with Bata is a very nice experience because he is so open-minded to new ideas, рад са Батом је лепо искуство зато што је он увек отворен за нове идеје. У ФЕНОМАН The Phenoman project is about ideas, not too much about design, and I saw some good ideas пројекту ради се о идејама, а не толико о дизајну, а на вашој презентацији видео сам пар there at your presentation. I think that was why Bata liked it, too because he really likes clever добрих идеја. Мислим да се зато и Бати допало, јер он заиста воли занимљиве идеје. Да, thoughts. Yeah. Let's go then to the party. So, what did you expect from this party? Was it a да. Идемо сад на журку. И тако, шта сте очекивали од те журке? Дали је била изненађење surprise or not? W. Since some of your comrades couldn't find these things to themselves, we или пак није? W. Пошто неки од твојих другара нису могли да задрже за себе, тачно already knew exactly what would happen and when (laughs). And I think as soon as I heard that смо знали шта ће се и када десити (смеје се). И мислим да сам, чим сам чуо да ће бити there would be a karaoke machine, and karaoke is not very common in Belgrade, I was like - Oh, караоке, што није баш уобичајено у Београду, помислио: О, Боже, морамо то да урадимо, my Gosh, we have to do this, because otherwise they will be very angry if we don't do this јер ће се сви јако љутити ако то не урадимо (смеје се). К. Очекивао сам неки брод са (laughs). К. I expected some sort of a boat with lots of lights, everybody's just sitting there and пуно светлилки, да сви седе, а да нас двојица морамо да идемо и певамо пред свим тим the two of us would have to go and do this song in front of all these people! So, I was like - No, људима! И зато сам се осећао као: Човече, ово ће бити грозно! W. Мислим да је првих man, this is going to be horrible! W. I think the first ninety minutes was for the press people, so деведесет минута било за новинаре, па тада није било караока. Разговарао сам са много there was no karaoke. I talked to many people you were so kind to introduce me to. Also, I loved њих са којима си био љубазан да ме упознаш. Исто тако допала ми се вода, допао ми се the water, the boat, and this smell of water and blue sky. I think it was beautiful. There was брод, и тај мирис воде и плаво небо. Мислим да је било предивно. Прво је био званични first the official part and I think Stan had about three or four slivowitz. S. Well, I don't remember део и чини ми се да је Стан попио три до четири шљивовице. С. Па, ја се доста тога не too much, I remember we joked like - Let's drink as much as we can - so, I had to be a good host. сећам, сећам се да смо се шалили у стилу: Хајде да пијемо колико год можемо, тако да When the boat ride started it was nice with music from the CD and then suddenly these guys - а сам морао да будем добар домаћин. Кад је брод кренуо, била је добра музика са CD-a live music band started to play like Bata wanted. So I said - Let's take the microphone and give и онда су ти момци, музичари, почели да свирају како је Бата желео. После сам какао: some sort of speech and try to break all this noise... W. When the official part was over, it was Хајде да узмемо микрофон, одржимо неки говор и покушамо да разбјемо ту буку... W. the karaoke time. It was like - Now you guys (KW), you wished for this, you wanted to have this По завршетку званичног дела дошло је време за караоке. Било је као: Е, сада ви момци and we all know that you love karaoke, so show us now what you can do. And it was - Oh, my (KW), то сте тражили, хтели сте то и сви знамо да волите караоке, сада нам покажите God, so unfair, this is so unfair. Why we? ...And I feared that no one had ever done this so Hljati што знате. И то је било ... о, мој Боже, тако неправедно, то није било фер. Зашто баш and I just decided to pick a song. S. I don't remember what we were talking about when Jan came and insisted on doing this karaoke thing with me, and then Hljati came over and the three да изаберемо неку песму. С. Не сећам се о чему смо причали када ми је Јан пршао и of us had this song. It was really an unusual experience for me because first I had never done

Project

Karsonwilker's 12 Days in Serbia

Creative Director

George Mill, aka Stanislav Sharp

Client

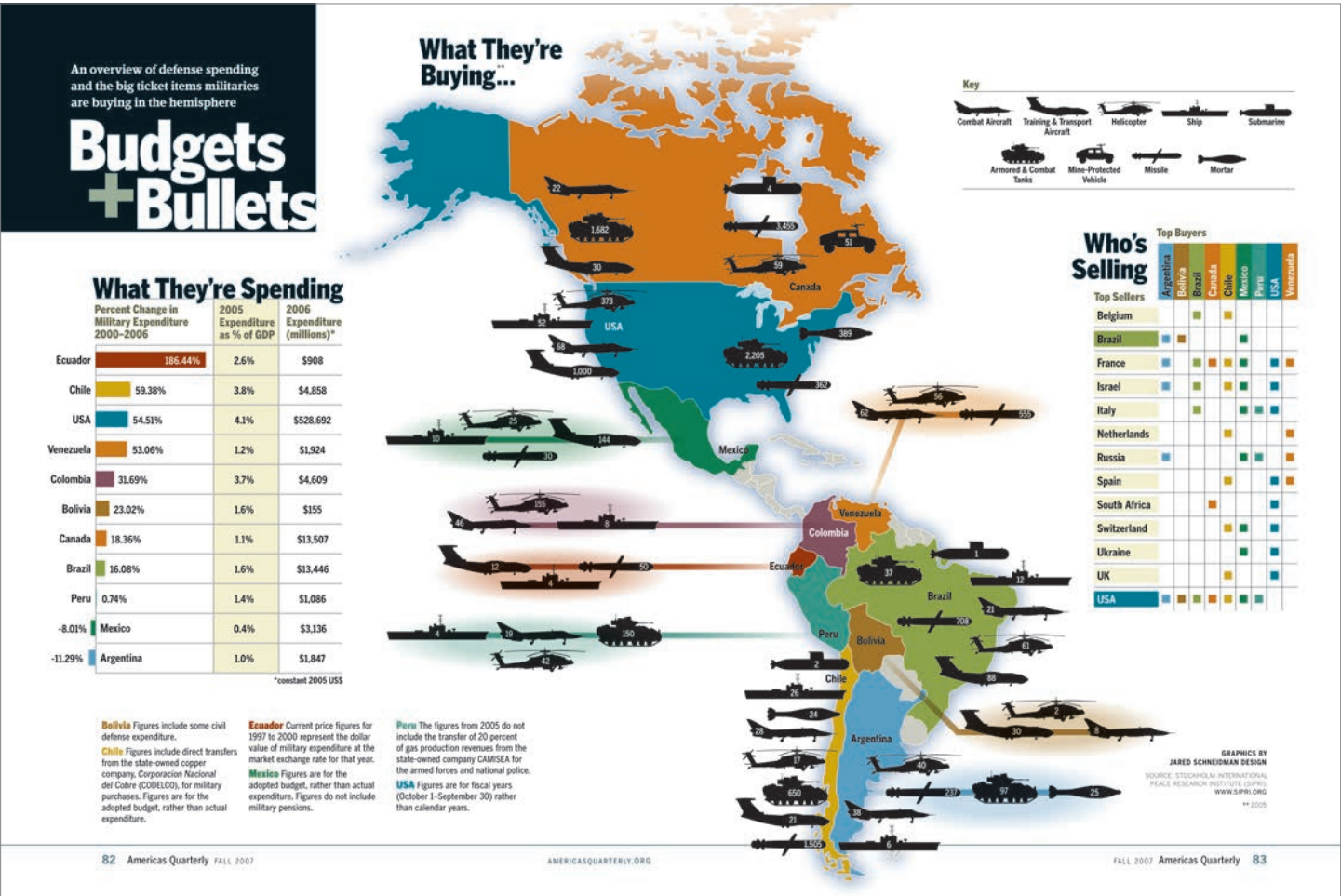
Publikum Calendar Project

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.

Single page

David Curcurito

Darhil Crook

Erin Jang

Esquire

To analyze the characteristics of the subjects of a story, this infographic, set at a vertiginous tilt, slices and dices using a composite of profiles. It is stylistically in keeping with the entire issue's package of profiles.

Feature spread

Dean Markadakis

Jana Meier

Jonathan Worth

Fast Company

Lists of statistics (which can otherwise be visually boring) have been enlivened here by the use of simple graphics, changing the scale, color, orientation, and expression of numbers and text.

75
Esquire

CONTENTS

October 2008 / vol. 150 / no. 4

(continued from page 58)

The 75 MOST INFLUENTIAL PEOPLE of the 21ST CENTURY

A register of the great and angry and inspired and obsessed—famous, notorious, powerful, and not—who will have something to say about the rest of our lives. **Starting on page 91.**

A composite profile:

Attribute	Count
Over 50 (29)	29
Current heads of state (2)	2
Russians (4)	4
Indians (4)	4
Nobel-prize winners (1)	1
Clerked for the Supreme Court (2)	2
Rocket makers (1)	1
Business chiefs (14)	14
Harvard degree (1)	1
Dead (3)	3
Born before Esquire (2)	2
Made fortune in steel (2)	2
Made fortune digitally (0)	0
Been in prison (1)	1
Participated in an execution (1)	1
Made fortune in oil (0)	0
Children of accused terrorists (2)	2
Formerly homeless (1)	1
Made fortune in media (3)	3
Former heads of state who are still head of state (1)	1
Expats (9)	9
Under 30 (3)	3
30 to 50 years old (47)	47
No degree (11)	11
Tutored Princes William and Harry (3)	3
Pulitzer-prize winners (2)	2
Car-makers (2)	2
Texas (3)	3

The DIASPORAS

221 : THE INDIAN DIASPORA

India may become a major power; Indians already are. The rise of Bollywood.

By Parag Mehta

255 : THE GOOGLE DIASPORA

As Google turns ten, some of the people who built it are dispersing to create Googles of their own.

By Luke Dittrich

289 : THE AMERICAN DIASPORA

Young, ambitious, entrepreneurial Americans like Barrett Comiskey are doing something new. Leaving.

By Chris Jones

(continued on page 64)

62 ESQ 10-08

[illegible]

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.

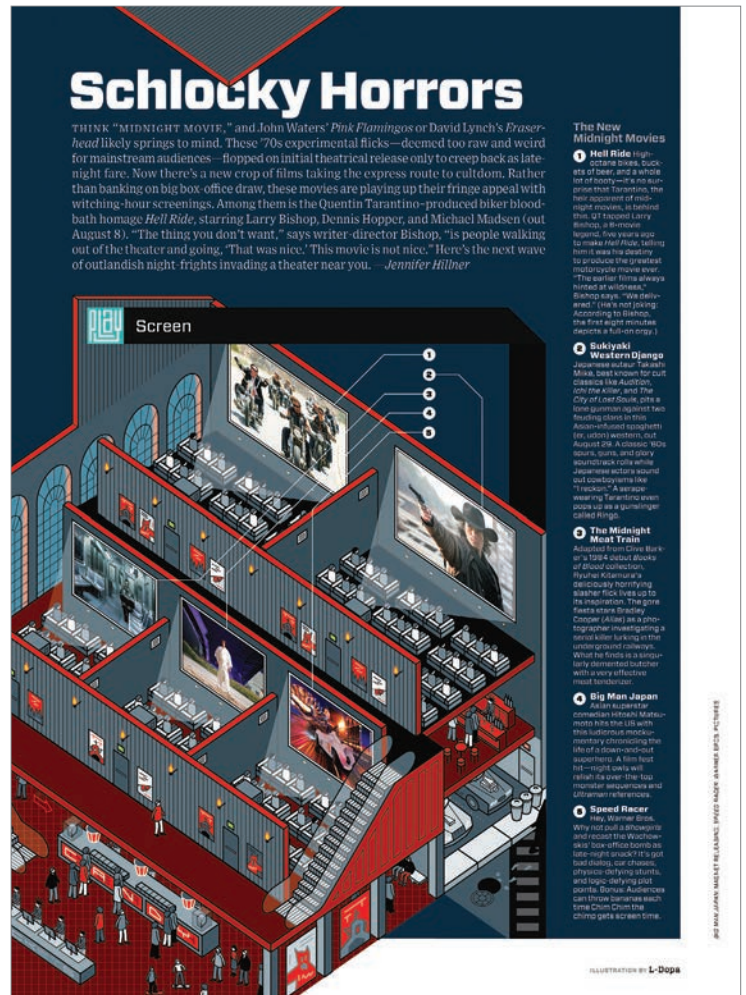


Project
Tablet app

Studio
Joe Zeff Design

Client
Joe Zeff Design

Each image links to a descriptor of the object, as we are directed by the info line at the top of the screen. We can also “swipe down for more.” An additional navigation button (top right) will tell where each object is located.



Project
Single page

Creative Director
Scott Dadich

The illustration incorporates screens keyed to the list at right; numbered indicators help readers navigate to the screen matching the text.

Design Director
Wyatt Mitchell

Designer
Margaret Swart

Illustrator
L-Dopa

Client
Wired

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

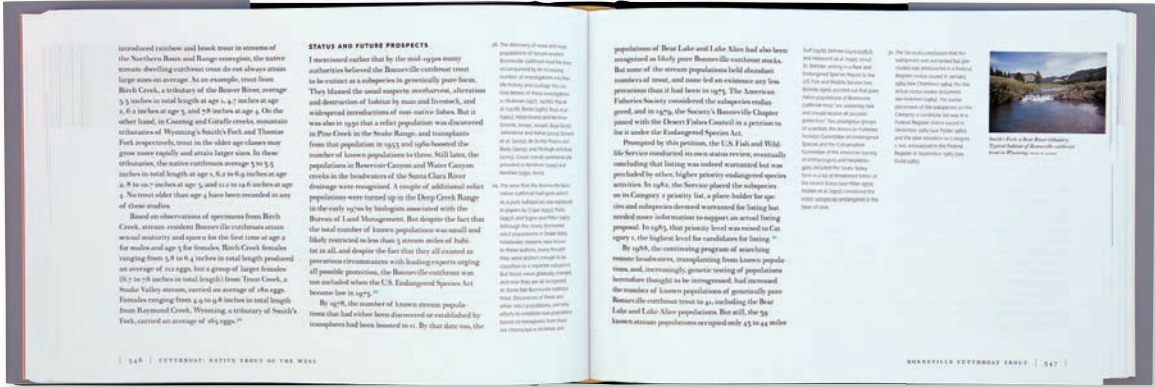
Art Director and Designer
Sarah Garcea

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.

Gutters and the space they require depend on the width of the project and the binding (as well as the weight and flexibility of the stock). A saddle-stitched project will fall open to the page more easily and therefore need less space across the gutter; a perfect-bound project, stiffer in the middle, will need more gutter space so that the text does not get “swallowed up” in the middle.



216 **Finding Your Tribe**

Mastermind groups are quietly gaining steam. Can peer mentoring solve your problems?
By Kate Rockwood

XZA HIGGINS was drowning. In five short years, her production company, Parent & Co., had grown from conducting a series of intimate, local gatherings to presenting more than 20 annual events across North America, connecting tens of thousands of parents with brands. Parent & Co. was clocking midseven-figure revenue and double-digit growth—yet Higgins still had all 16 employees reporting directly to her. “My day would be non-stop questions from direct reports, and I needed to figure out how to keep the company culture positive while getting shit done,” she says. So last June, Higgins did what many founders quietly do: She took the problem to her mastermind group.

Mastermind groups date back to Napoleon Hill’s 1937 book, *Think and Grow Rich*, but in recent years the concept has been reimagined. The construct is simple: Two or more entrepreneurs agree to meet roughly once a month to confidentially workshop one another’s business challenges and share notes on a variety of company issues. Rather than a polished networking group in which CEOs put on the brave face of perfection, it’s a safe space for them to bare their vulnerabilities and shortcomings, where they can peek over another founder’s shoulder for guidance on topics mundane

(incentive structures) to maddening (beating out a coyote competitor). Higgins’s group—eight Chicago-based female founders—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,” she says. A half- or full-day commitment once a month is a considerable investment, but founders are finding the mastermind returns to be more than worth it.



- 1. FIND YOUR INDUSTRY** To jump-start growth at her children’s Virginia-based athletic company More Than One, Hillary Ross joined a group that was all about growth and revenue. “I was looking for a group that was all about growth and revenue,” she says. “I was looking for a group that was all about growth and revenue.”
- 2. SEEK A SIMILAR META-GENE** Higgins found a group that didn’t share your goals will be frustrating. “I was looking for a group that was all about growth and revenue,” she says. “I was looking for a group that was all about growth and revenue.”
- 3. PERFECT IT UNDER LOGS AND KEY** If you want people to truly buy in, have all members agree on a shared vision, agreement and make, at minimum, a six-month commitment. “I was looking for a group that was all about growth and revenue,” she says. “I was looking for a group that was all about growth and revenue.”
- 4. LET OTHERS GO DEEP** Sometimes, you’ll walk in, and you’ll find a bad idea—only to learn it’s how the person’s being managed that has to change. “I was looking for a group that was all about growth and revenue,” she says. “I was looking for a group that was all about growth and revenue.”
- 5. KEEP THE CONVERSATION FLOWING** Monthly meetings aren’t the be-all and end-all, says Blansett-Cummins, who has facilitated multiple mastermind groups. 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 group members are encouraged. “I was looking for a group that was all about growth and revenue,” she says. “I was looking for a group that was all about growth and revenue.”



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How to Find (or Design) a Mastermind
Ready to get peer mentoring a go?

Focus on the Facilitator As the mastermind group’s gatekeeper and de facto leader, the often-paid 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.



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.

98 Framing the text

LOOKING AT THE TEXT as a unit, how much space should be allowed around the edges of the page, and between two pages? Classical proportions such as the golden section rectangle are often used in book design, and magazines and

Project
Open Studio

Company
Studio of ME/AT

Designer
Alexander Tochilovsky

Client
Cranbrook Academy of Art

This novel turning ribbon of paper forms a frame within a frame and provides multiple surfaces for text; it works neatly with the photography opposite with its unfolding spaces.

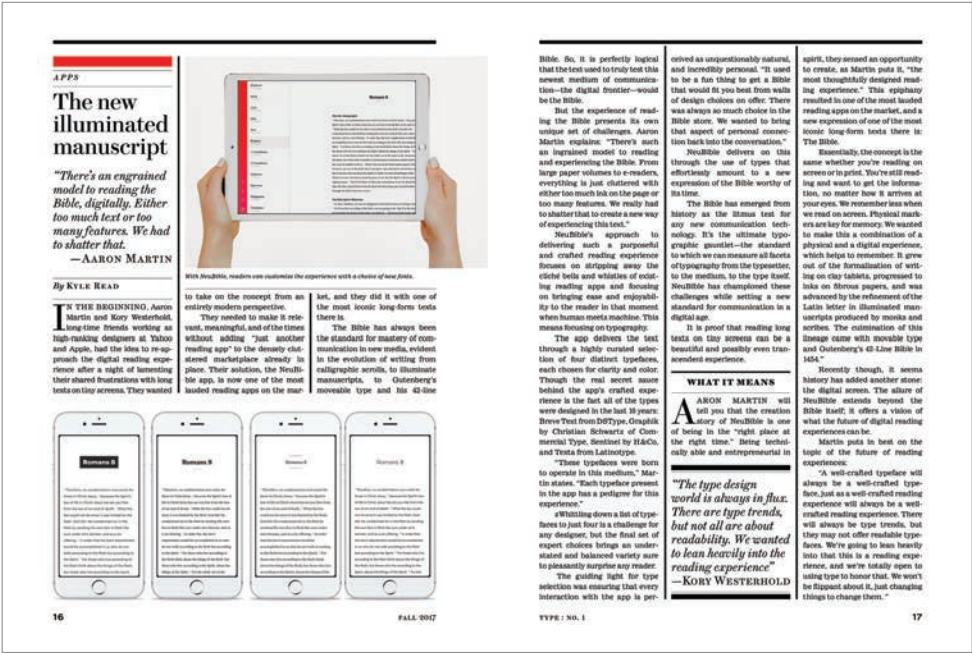


Project
Editorial spread

Design Director
Roger Black

Client
Type magazine

Circumscribed by a panoply of vertical, horizontal, and scotch rules, the text blocks seem tidier and more organized as they float within generous margins.



newspapers have conventions all their own (generally there is not as much space devoted to framing the text in these). In web design, space is even at a greater premium, with margins that are almost nonexistent.

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).



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.



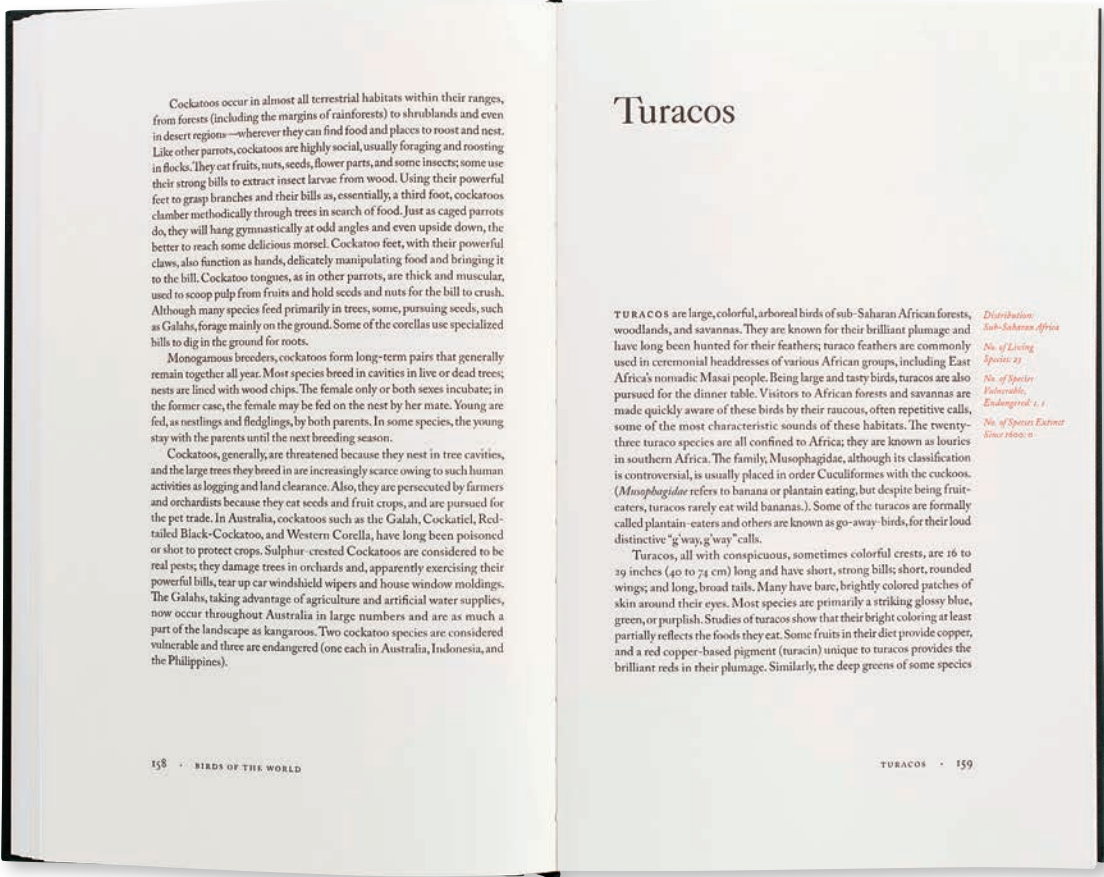
Project
Birds of the World

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.

Project

Single page

Creative Director

Scott Dadich

Design Director

Wyatt Mitchell

Designer

Margaret Swart

Photographer

Todd Tankersley

Client

Wired

Playful and dramatic, this modern page with multiple text blocks manages to keep all the plates spinning in the air; the text is accessible and inviting, and the information feels organized and structured.



3

Christopher Walken A to Z

If you already have the More Cowbell iPhone app, you'll love this encyclopedia. If you don't know what "more cowbell" refers to, you *need* it. Inside is everything we ever wanted to know about the actor whose accidental second life as a twisted YouTube hero (search "walken impersonations") has turned him into a high-haired cultural meme—the new Lebowski.

5 Guitar Hero World Tour vs. Rock Band 2

The battle of the fake bands erupts with the dueling releases of *Guitar Hero World Tour* and *Rock Band 2*. Both let four players drum, strum, and sing to more than 85 tracks. Want to scream the new track from GNR? Buy *Rock Band 2*. Rather perform "Purple Haze"? *Guitar Hero*. Each game has nifty new functions: *World Tour* lets you create your own instrumentals; *Rock Band 2* has a drum training mode (and an optional \$300 controller from Ion that converts into a real kit). Bonus: The instruments from the original *Rock Band* work with both titles.

6 Ferrari F1 Lego car

This 1/9-scale model of Ferrari's iconic Formula One racer is made out of everyone's favorite building blocks—nearly 1,000 of them. The 20-inch-long stallion is not the fastest build, but from the functional steering and removable front spoiler to the authentic branding, it's the perfect nexus of gearhead obsession and toy nerdism.

7

4 Google Transit

Keep your wallet fat and yourself thin by walking and taking public transit. Thanks to Google engineers who used their "20 percent time" to pore over bus, subway, and train schedules from 70 metro areas, Google Maps now offers step-by-step instructions for *not* driving from point A to point B.

8

3 CybeRacers

Next time you need a weirdo blocker on your commute, pop in the earbuds and flip your cell to the new phone-based series *CybeRacers*. The futuristic animated serial tracks a rogue scientist whose hobby seems to be setting off a natural disaster whenever a car chase ends in a crash. Part extreme sports spectacle, part *Matrix*, *CybeRacers* delivers flying cars, giant man-eating sharks, and a bikini-clad surfing heroine. Creator Gun Ho Jang—who produced effects for films like *Hollow Man* and *Mission to Mars*—dispenses enough eye candy to prop up the absurd story line.

9

10 Incase KRINK sleeve

When product design firm Incase needed to make a splash, it tapped niche mag *Arkitip* to curate a line of arted-up gadget sleeves. For the first quarterly installment, *Arkitip* chose street artist and drippy paint entrepreneur Craig "KR" Costello. Incase scanned his work, then foil-stamped the flowing abstraction onto the case. Up next: sky-inspired computer and iPhone armor from Dutch artist Parra.

8 Mix Tape USB Stick

MP3s killed the mix tape, and a disc full of dragged-and-dropped tracks just doesn't show the same dedication. Fake that old-school aesthetic with this cassette from SuckUK. The hollowed-out cartridge conceals a 64-meg USB stick, and a blank insert hosts your scrawled track list and schmoopy cover art. (\$38 each. John Cusack and boom box not included.)

*Continued from Playlist Item 1: Smorlin' Labbit, by Frank Kozik

PHOTOGRAPHS BY Todd Tankersley

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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). 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.

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Typography Essentials

100 Design Principles for Working with Type

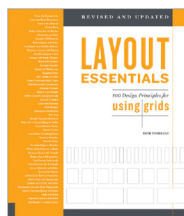
An essential reference for designers since 2009, *Typography Essentials: 100 Design Principles for Working with Type*, has been completely refreshed with updated text and new graphics. Hardworking and visually inspiring, *Typography Essentials* is an easy-to-reference source for designers seeking to 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).

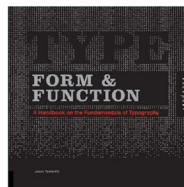
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