

USING LETTER AS FORM
USING COUNTER SPACES AS FORM
LETTERFORM DETAILS
EMOTIONAL CONTENT
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
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USING THE RIGHT TYPE
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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
OPTIMUM LINE LENGTHS
INCREASING LEADING
TIGHTLY STACKED LINES
INDICATING PARAGRAPHS
INITIAL CAPS AND DROP CAPS
OPENING PARAGRAPHS

Typography Essentials

100 DESIGN PRINCIPLES FOR
WORKING WITH TYPE



ROCKPORT

Ina Saltz

Typography Essentials

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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INTRODUCTION

Typography Essentials is an effort 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 major or minor role.

A deep understanding of letterforms and knowledge of the effective use of letterforms can only be obtained with constant observation and experimentation; it evolves over a lifetime of design practice and study. This book 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 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, if not most, highly renowned and award-winning typographic designs flout the basic rules of any type 1 class. This is, of course, why it is so important to know the rules in the first place. As my calligraphy teacher, Donald Jackson, so eloquently observed: “All rules can be broken in the most 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, rules that most professionals completely agree upon. 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, so that those who do immediately stand out from the crowd.*

Despite the exponentially expanding number of available typefaces, the essential principles of good typographic design remain largely unchanged, though styles reflective of the zeitgeist may change the ways in which those principles are employed. Even as the evolution of media platforms where type plays a role has grown to include computer screens, interactive interfaces, and mobile computing 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 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 Designer*, by Steven Heller and Teresa Fernandez (Third Edition, Wiley, 2005), nearly every one of the prominent designers interviewed lists “excellent typographic skills” or “superior typographic skills” as among the most important and desirable 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
Double Take

Design Director
Quentin Walesch

Designer
Quentin Walesch

Client
Royal College of Art, London

chair. Consistently innovative and challenging. Ron has studiously avoided categorisation by curators and critics throughout his career. He never wanted a profession as such – whether as architect, product or furniture designer – but his reputation in each of these fields is formidable. He will seize upon the chance to show you his latest project as an animation on his laptop which is usually somewhere about his person.

8 Apr. 2008

Lecture Theatre 1 / 7 PM

Nigel Coates

Alan Macdonald

Nigel Coates is head of
Architecture at the RCA, and a consistent
performer on the high wire above art and archi-
tecture. His many projects in Japan and across
Britain were as if experiments for his experi-
ment work, like 'Ecstacy' at the 2000 Venice
Biennale, and the 'Mixtacity' installation at Tate
Modern in 2007. Both of these applied a filmic
sensitivity to the design of cities. In his own
words he'd like to "put back the movement the
Modern Movement forgot about".

Lectures take place in
Lecture Theatre 1 at 7pm.
Royal College of Art
Kensington Gore
London, SW7 2EU

Increasingly boundaries blur. With fly-throughs and architects' 'movies', digitally generated movement has become part of the architectural toolbox. While in the world of film, entire environments are often constructed with Computer Generated Imaging, and are only joined with live action in the cutting room. Does this signal an increasing involvement for architects in the cinema? And will filmmakers 'direct' actual environments? Through its

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

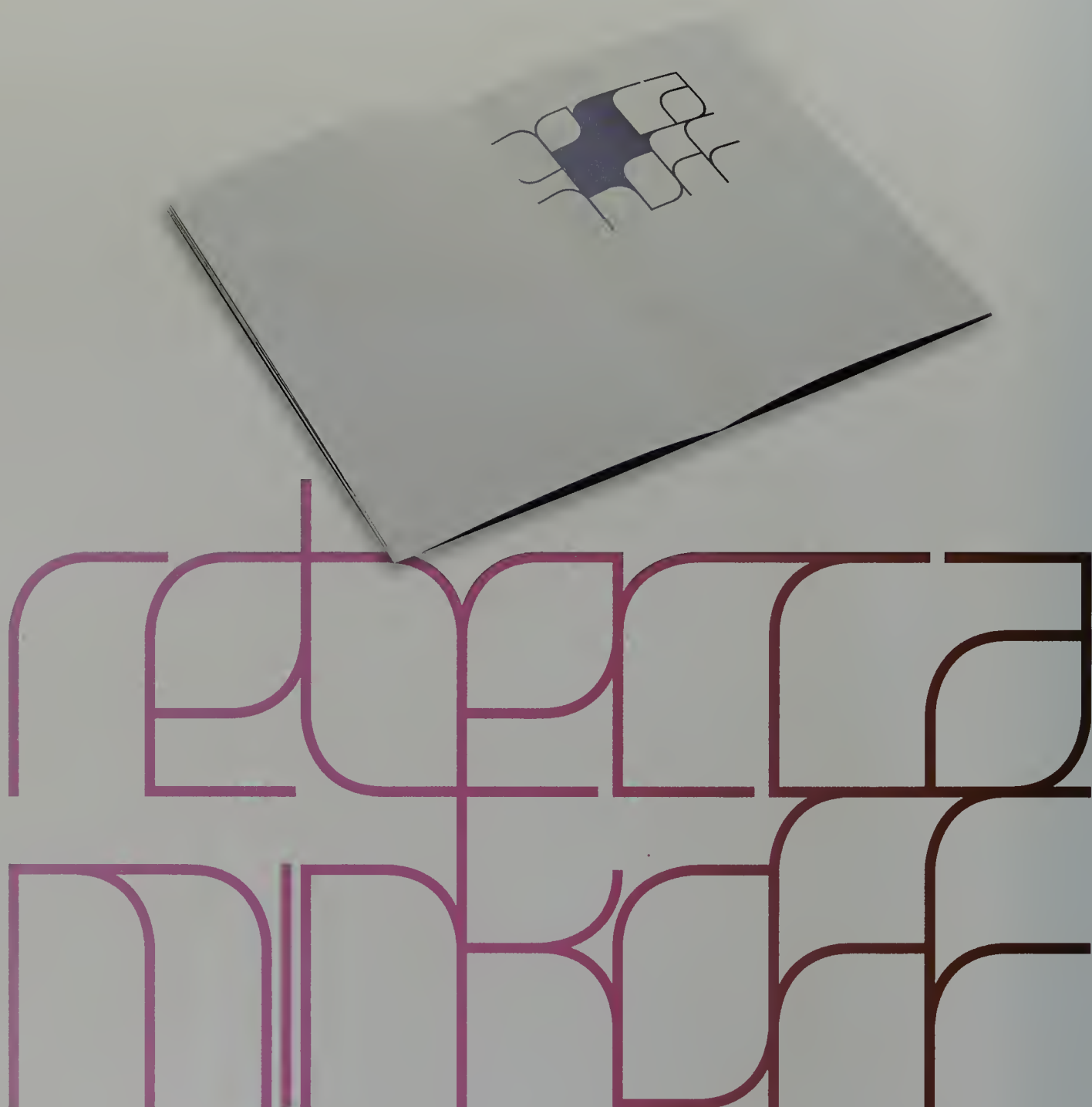
Art Director, Designer

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.

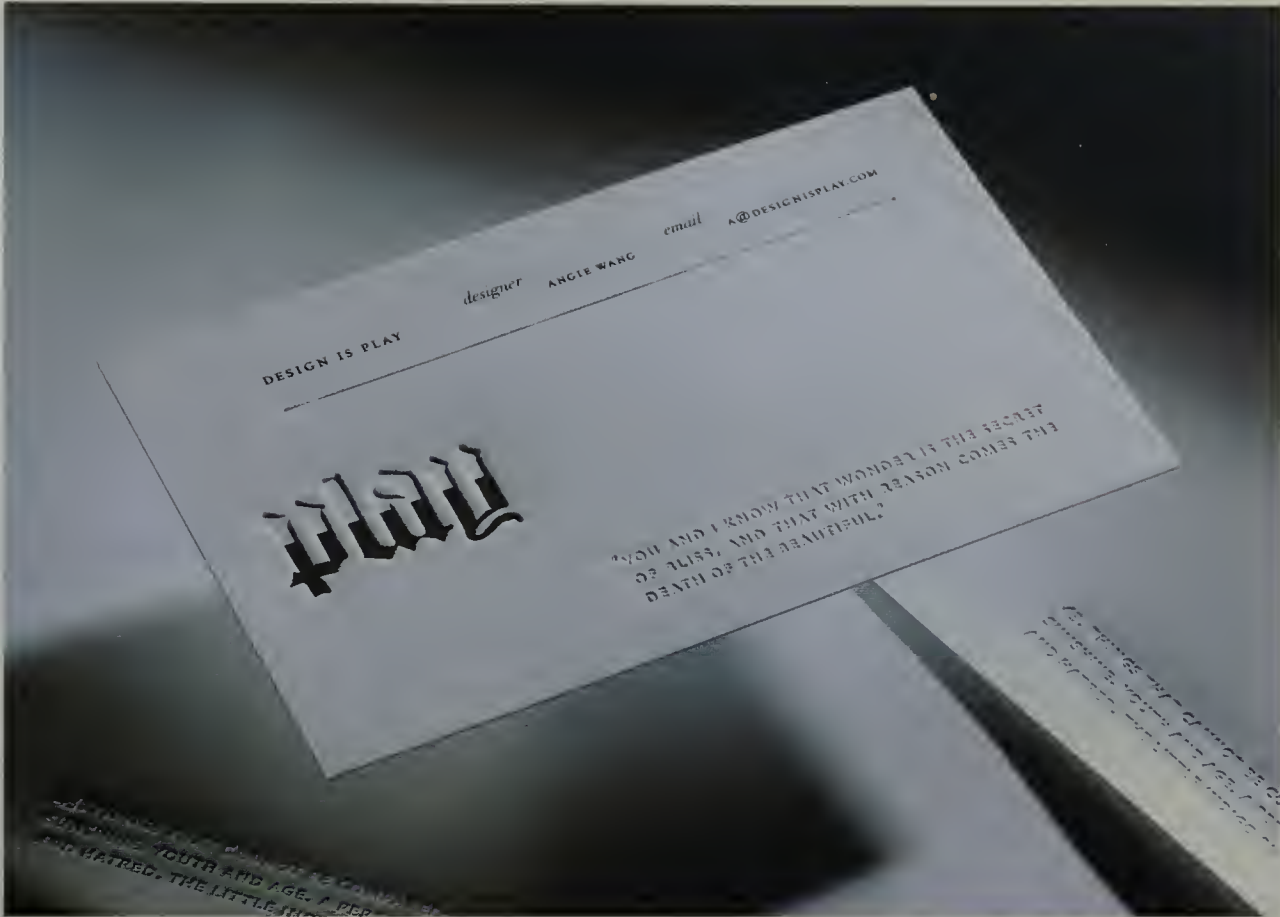


Project
Stationery system

Designers
Angie Wang and Mark Fox

Client
Design Is Play

This deeply debossed logo composed of blackletter type is partially “blind” (or empty) and partially filled with color, reminiscent of a glass half full. The use of the individual strokes of the letters as vessels for color elevates its memorable quality and adds to the dimensionality of the embossing process.



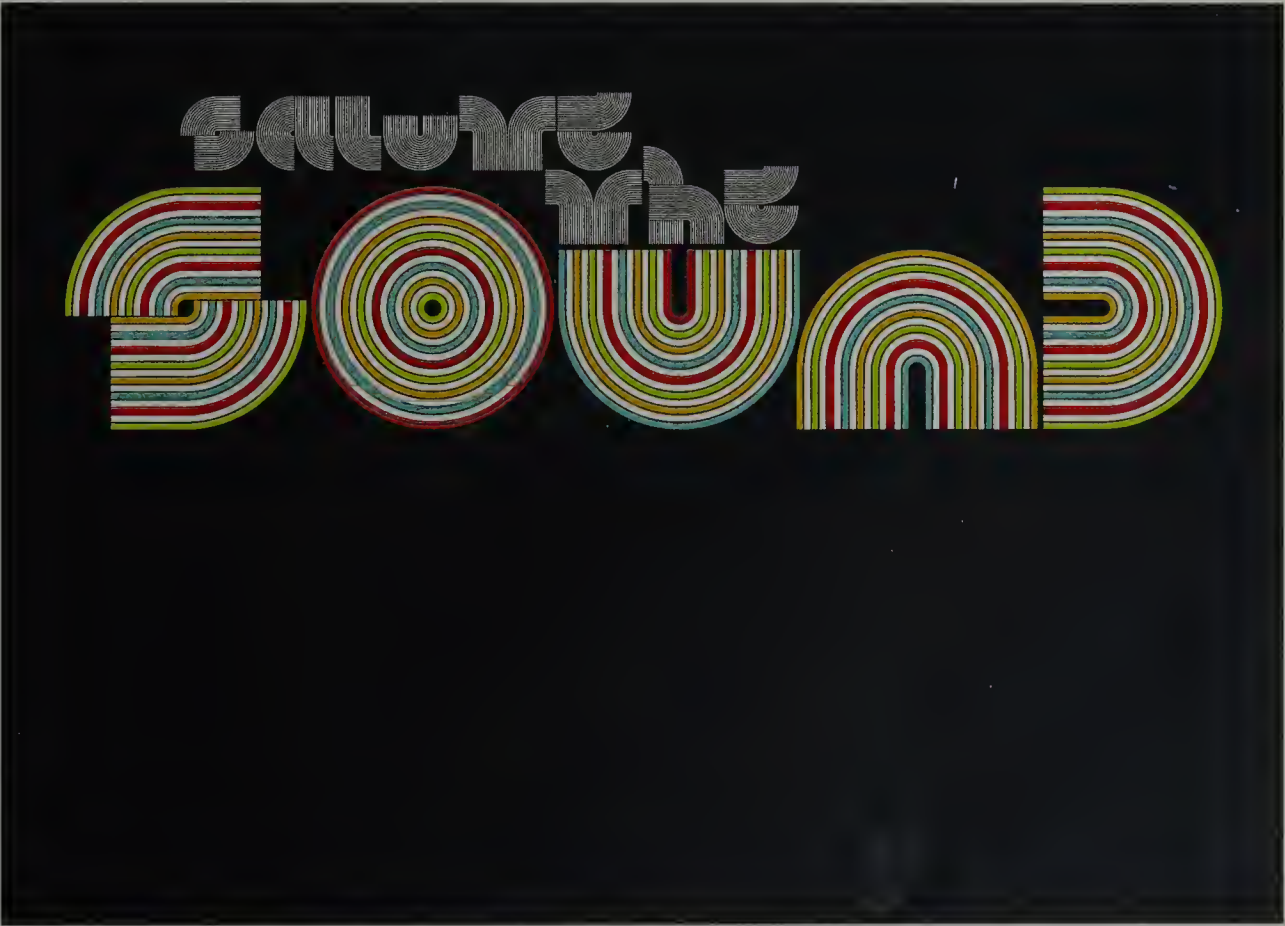
Project
Salute the Sound

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 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.

Poster

Jeff Wall

SFMOMA

Amadeo DeSouza,
Owen Hoskins, and
Jeremy Mende

SFMOA

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

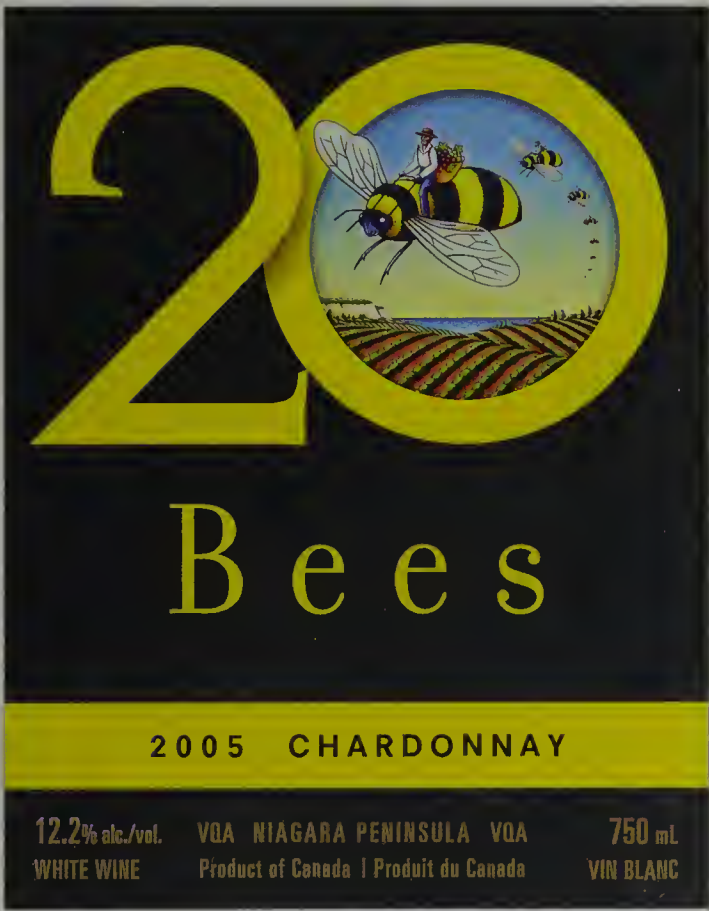
Design Director
Rick Davis

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

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

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

Project
Identity

Creative Director
Matteo Bologna

Art Director, Designer
Andrea Brown

Client
Sant Ambroeus

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



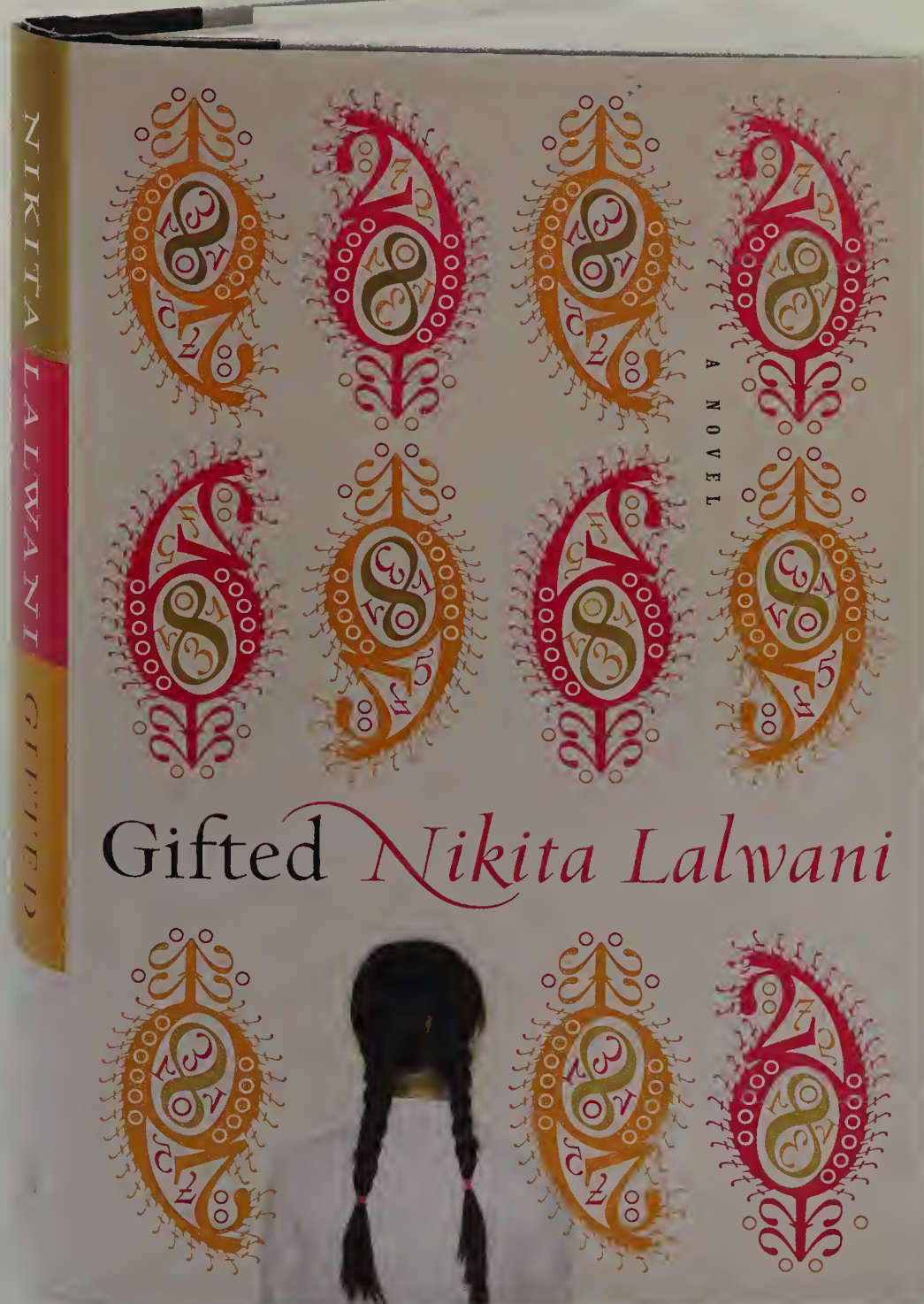


Project
Identity

Design Director
Paul Sych

Client
Gears Bike Shop

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



Project
Book cover

Art Director
Robbin Schiff

Designer
Roberto de Vicq de Cumptich

Client
Random House

The super-extended 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

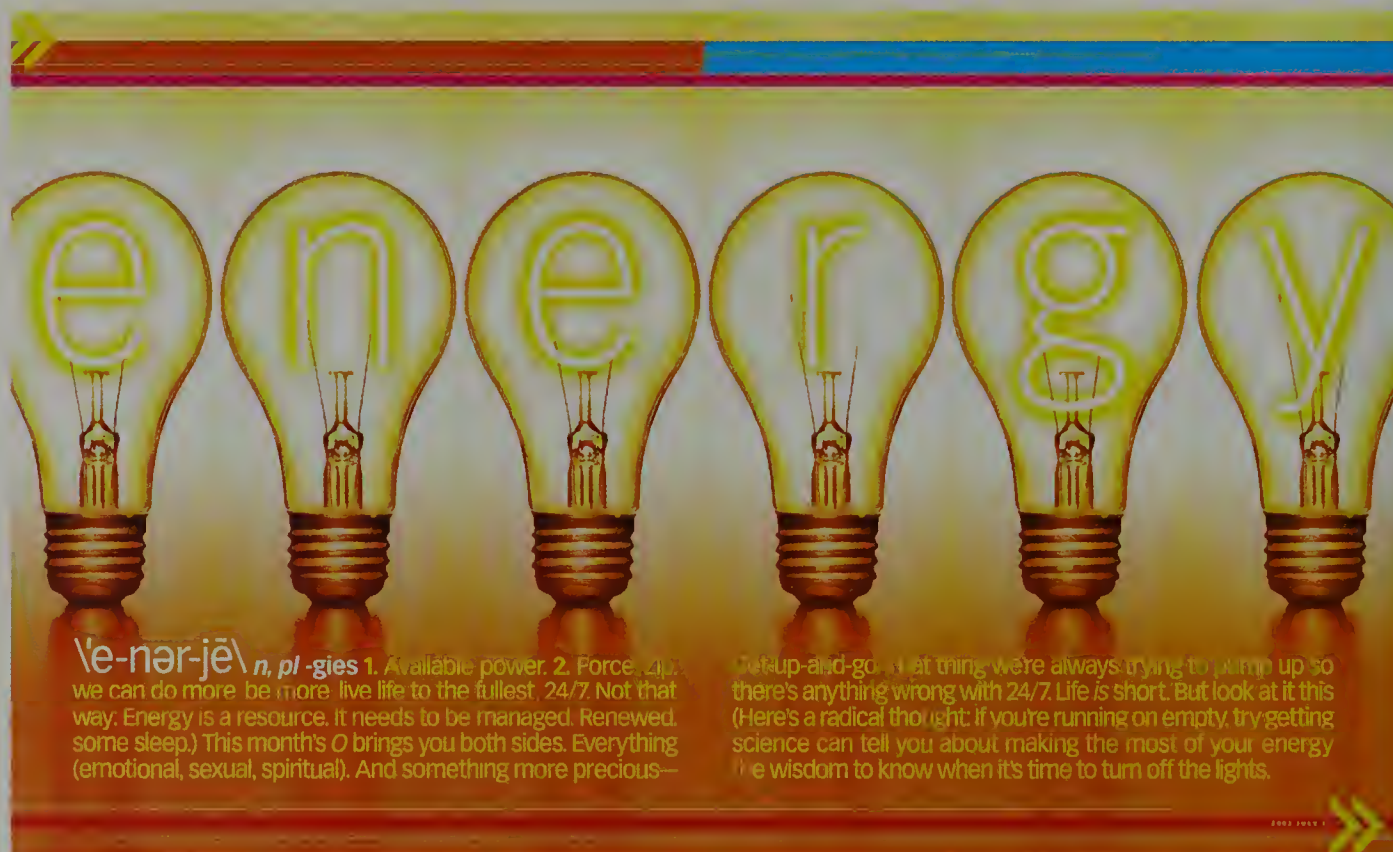
Designer

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

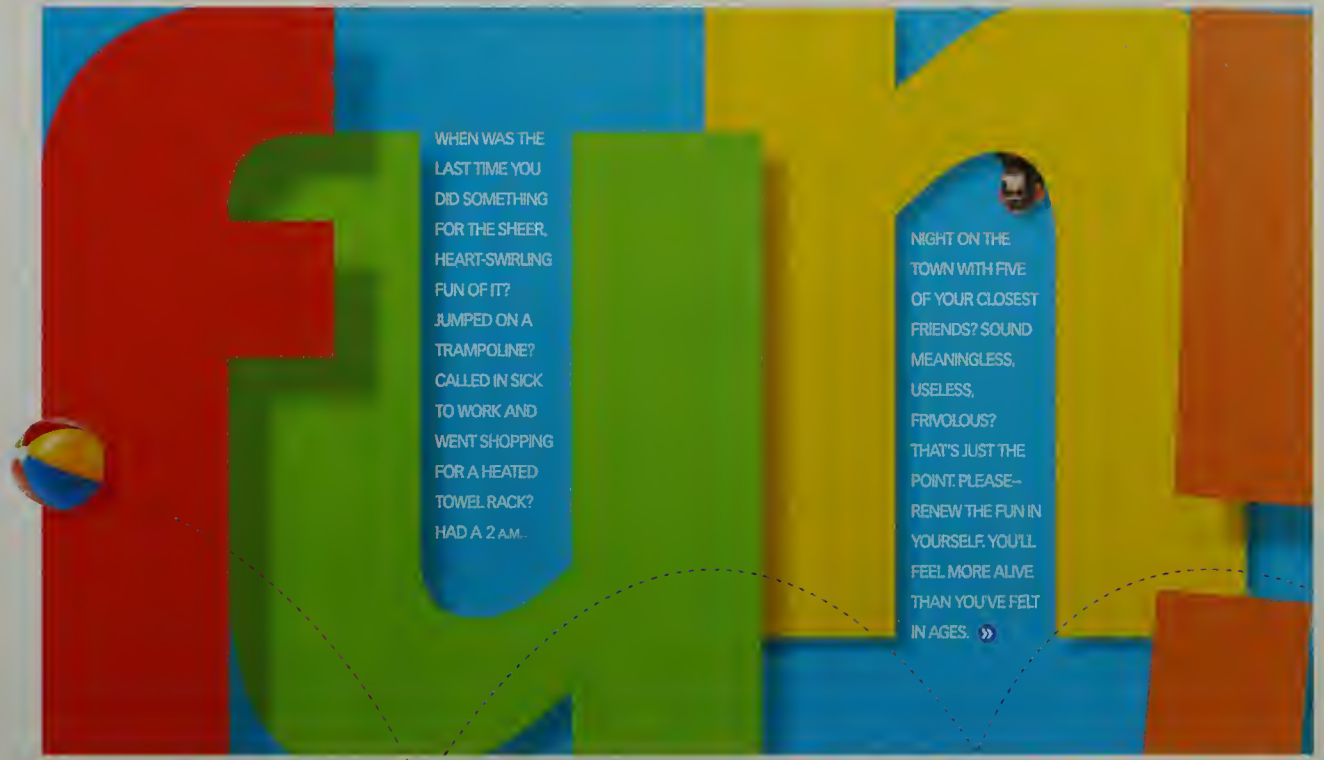
Carla Frank

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**

Feature spread

Creative Director, Designer

Dirk Barnett

Photographer

Gavin Bond

Client*Blender*

Crudely “spray painted” stenciled letterforms convey “military property.” Their placement, tilt, and haphazard color all work seamlessly with the image to convey a nervous humor: the pin is being removed from the grenade and we can imagine what happens next.



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.





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**CHRISTY COHEN
TITLE**



Texas Style Ribs

Perk Slab	
rack	\$12 <input type="checkbox"/>
full rack	\$24 <input type="checkbox"/>

Specialty Smoked Ribs

Briakel	\$6 <input type="checkbox"/>
Texas Link	\$6 <input type="checkbox"/>
Chickadee	\$6 <input type="checkbox"/>
Perk Chops	\$12 <input type="checkbox"/>
Pelied Perk	\$6 <input type="checkbox"/>
Gib Tapa	\$5 (as available) <input type="checkbox"/>
Geret Eada	\$6 <input type="checkbox"/>

Sandwiches

Briakel	\$8 <input type="checkbox"/>
Pelied Perk	\$6 <input type="checkbox"/>
Texas Link	\$6 <input type="checkbox"/>
Geret Eada	\$8 (as available) <input type="checkbox"/>
Gib Tapa	\$8 (as available) <input type="checkbox"/>

*Please call for our daily specials.

Sides

Baked Beans	\$4/\$8 <input type="checkbox"/>
Cole Slaw	\$3/\$6 <input type="checkbox"/>
Potato Salad	\$3/\$6 <input type="checkbox"/>
Grass	\$3/\$6 <input type="checkbox"/>
French Fries	\$3/\$6 <input type="checkbox"/>
Corn Bread	\$2.56/\$5.00 <input type="checkbox"/>
Texas Style Chili	\$4/\$8 <input type="checkbox"/>
Pickles	\$1/\$2 <input type="checkbox"/>

Dessert

Fried Cherry Pie	\$2.56 <input type="checkbox"/>
Cocoa Pudding	\$2.56 <input type="checkbox"/>

Beverages

Drink TK	\$4/\$8 <input type="checkbox"/>
Drink TK	\$3/\$6 <input type="checkbox"/>
Drink TK	\$3/\$6 <input type="checkbox"/>
Drink TK	\$3/\$6 <input type="checkbox"/>
Drink TK	\$3/\$6 <input type="checkbox"/>

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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.



XX FL.OZ



INGREDIENTS
KETCHUP, TOMATO JUICE,
ONION, BROWN SUGAR,
WORCHESTERSHIRE SAUCE,
BUTTER, MOLASSES, LEMON,
CHIPOTLE PUREE, OBILI
POWDER, WHITE VINEGAR,
GARLIC, SALT

QUESTIONS OR COMMENTS?
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WWW.TOWNLINEBBQ.COM

6 Considering the medium

HOW AND WHERE LETTERFORMS APPEAR

should be a clue as to a designer's typographic decisions; the medium may dictate what constitutes a more legible type choice. Broadly speaking, is the text on a reflective surface (i.e., paper, billboard, truck panel, environmental signage) or a light-emitting surface (i.e., a computer screen, a video screen, a rear-projection)?

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, so that the distance between the surface and the eye is 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 the last case, a larger size, or a highly legible typeface, should be used—perhaps something with a larger x-height and more open counter spaces, which characterize more highly legible typefaces.) Is the surface glossy or matte or somewhere in between? (If glossier, light reflections can interfere with reading, so that the typeface might need to be larger or have higher legibility characteristics.)

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 above. In any case, the medium must be considered when choosing all of the typographic aspects to best convey content.

Project

Final Frame identity

Company

FusionLab

Designers

Melissa Weaver
and Alon Koppel

Client

Final Frame

The fade in and fade out of the closing credits in a multiple frame allude to film on this website animation. The text is simple and large enough for easy legibility.



Project
Exhibition design

Company
Pure+Applied

Photographer
Anne Senstad

Client
AIGA NY

The charming conceit of the table setting as exhibition is carried to perfection by the embodiment of the exhibition title with dinner plates as letterforms.



Project
Signage Design

Company
Mucca Design

Creative Director, Designer
Matteo Bologna

Client
Morandi

Signage must be visible and identifiable from a distance, and in a variety of weather and lighting conditions.



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
CWS Capital Partners Annual Report

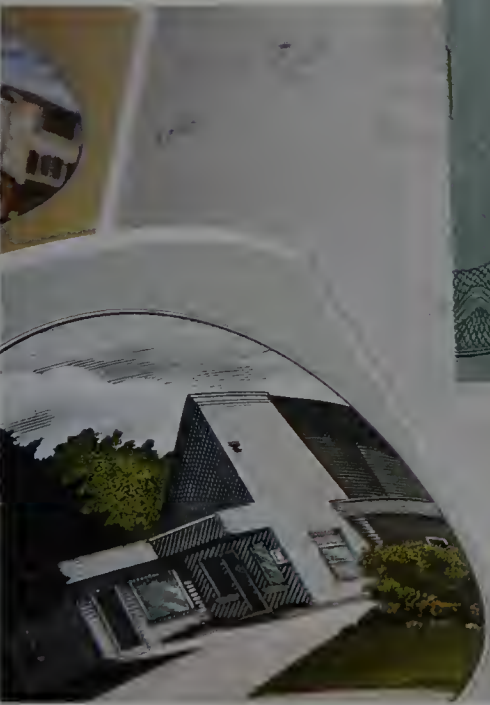
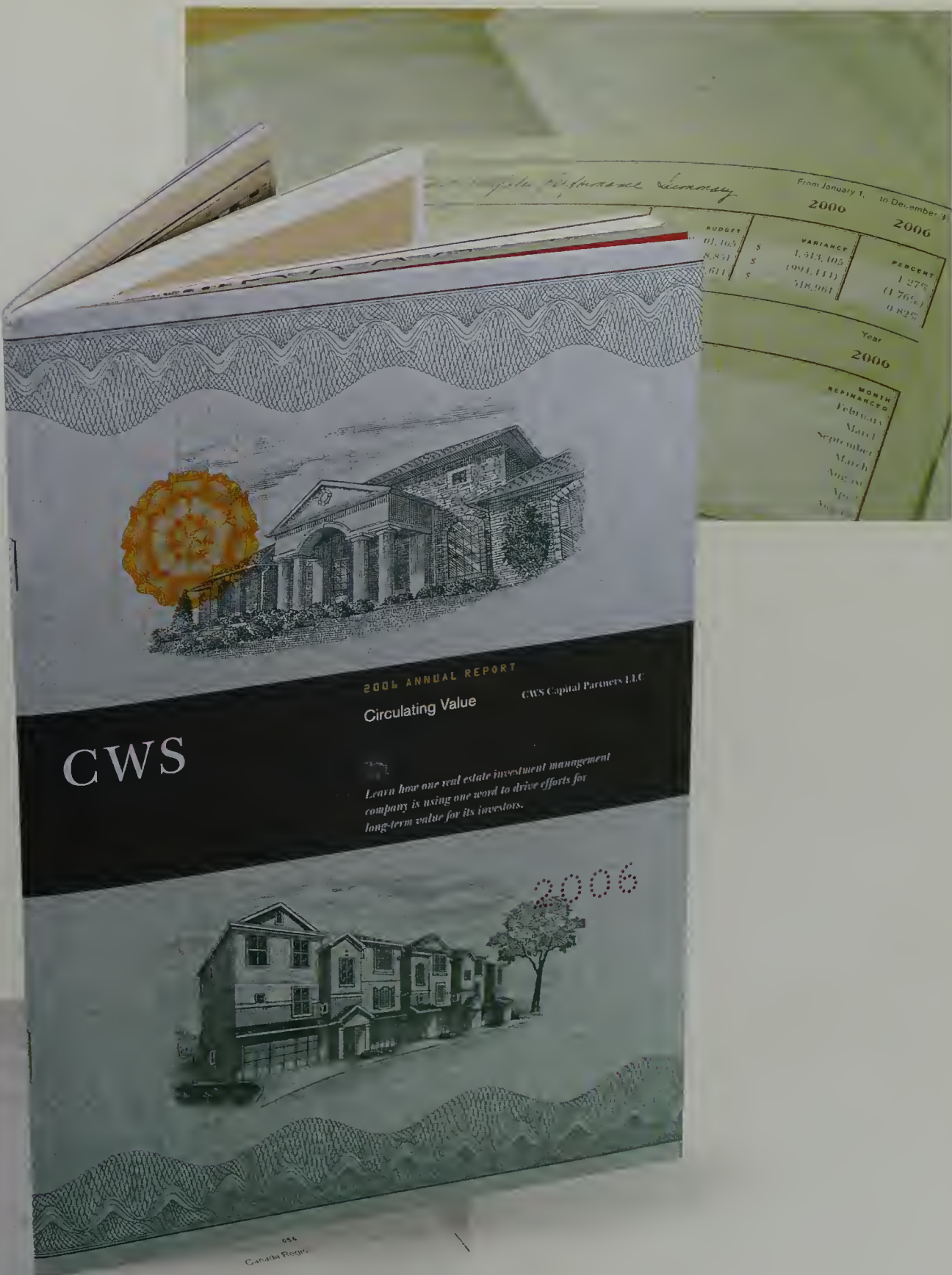
Art Director
Michael Stinson

Designers
Claire De Léon and Michael Stinson

Illustrators
Steven Noble and Angela Kim

Client
CWS Capital Partners

This investment firm wishes to convey authority, integrity, and reliability through its use of classic old-style serif typography. Though the firm is not that old, the type treatment suggests that they have been around for a long time.



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 İzan

Client
Kum, Pan,
Ya Theatre Group

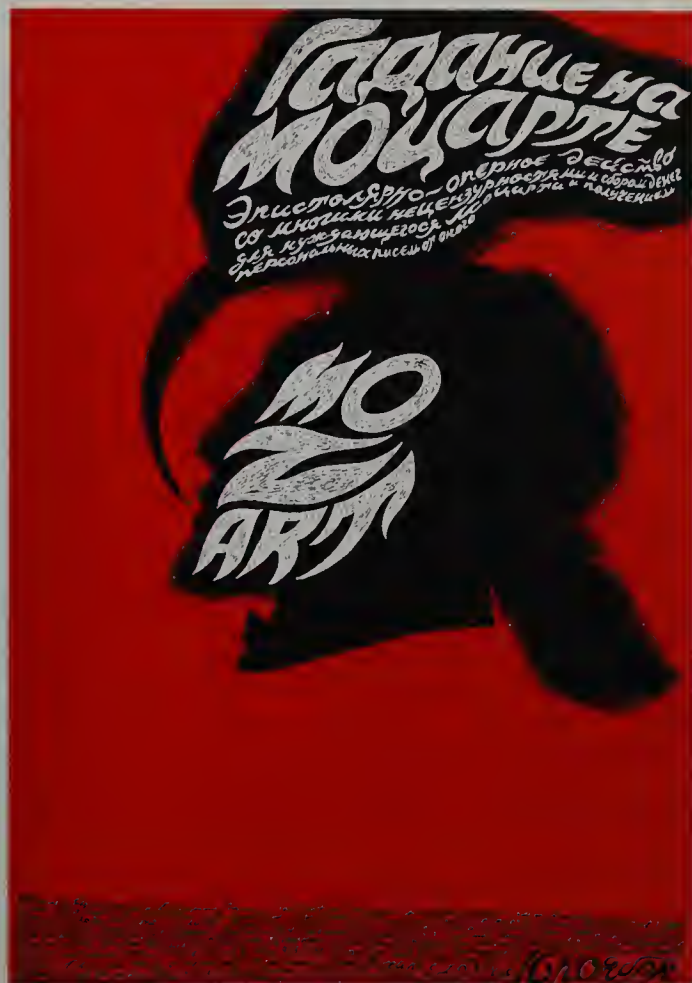
Rough script handwriting creates texture, shape, and “facial” framework for the images in addition to providing information. The hand-drawn lettering adds to the surrealist effect of the silhouetted eyes, lips, and eyebrows.



T.C. KÜLTÜR BAKANLIĞI'NIN KATKILIYLA

Kum, Pan, Ya.

KOMPANYA SAHNESESİ TEL: 0212 835 5457



Project

Theater poster

Designer, illustrator

Eric Beloussov

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.

角川書店

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.

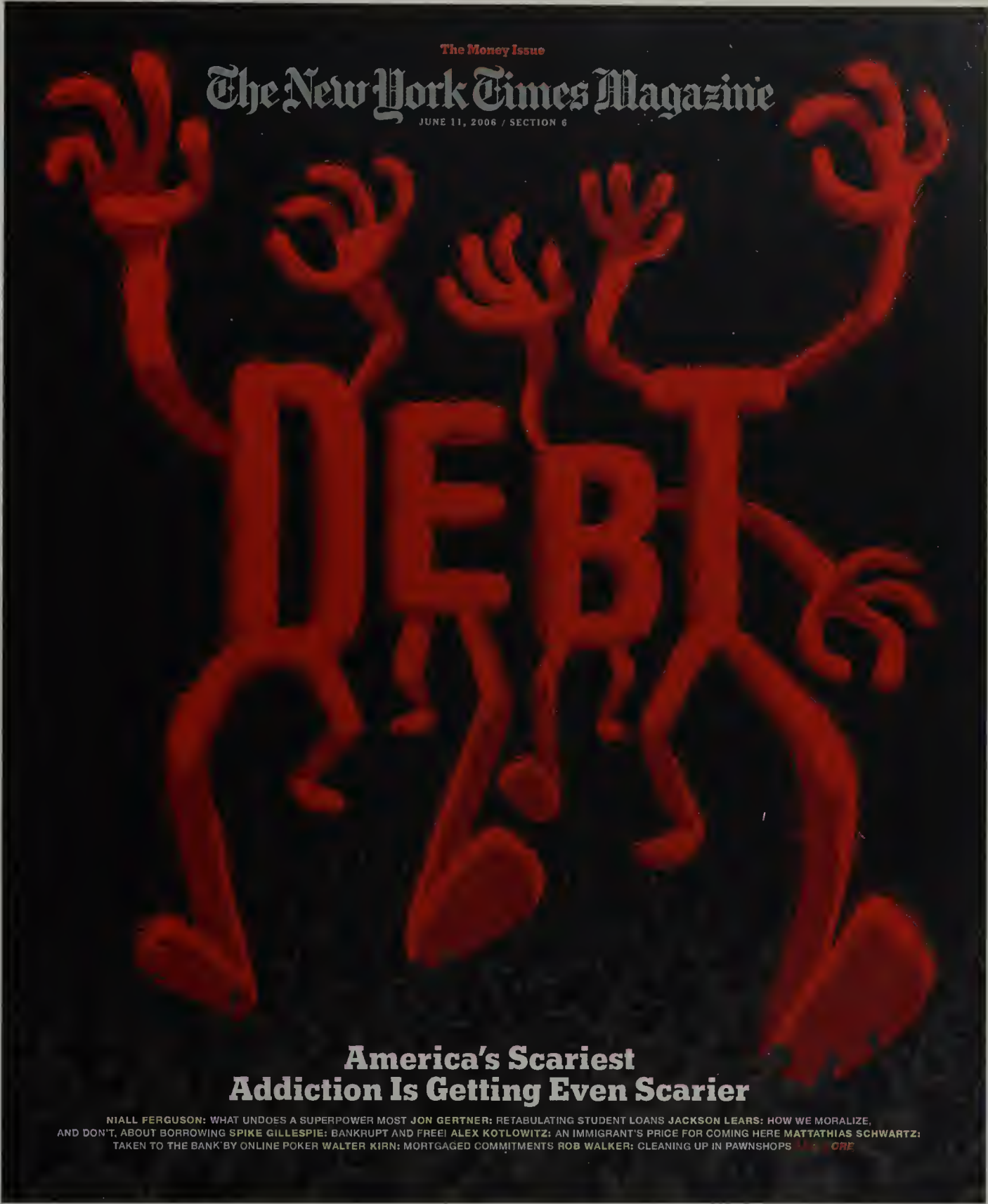
Project
Cover

Art Director, Designer
Arem Duplessis

Illustrator
Christoph Niemann

Client
The New York Times Magazine

This cover line is as gruesome and threatening as the topic itself; it is leaping after the reader in all its hairy hobgoblinness.



10 Staying neutral

SIMPLICITY AND NEUTRALITY allow the text to take precedence. 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
Visual identity, signage, and
environmental graphics

Company
Remake

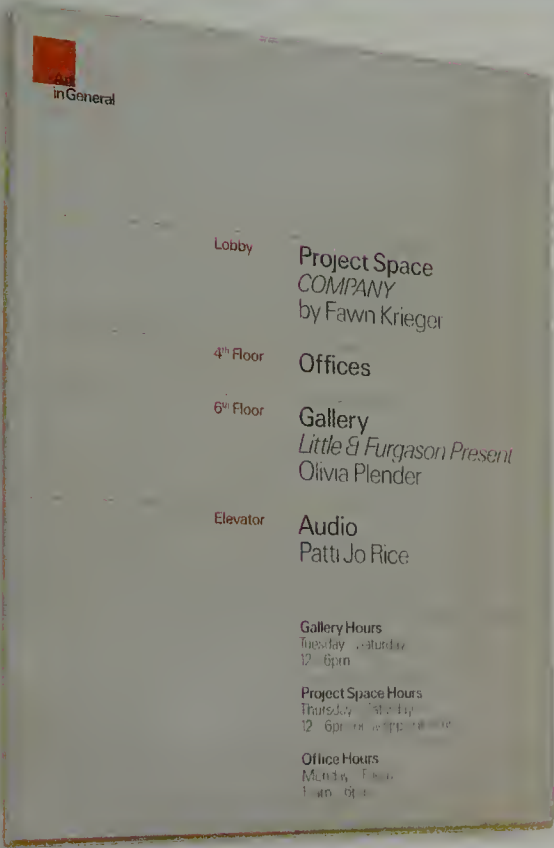
Design Director, Designer
Michael Dyer

Client
Art in General

This identity system is as
Swiss as it gets: neutral,
simple, modestly expressed.
The typography provides
clarity and a sense of compe-
tence and organization.



Art in General



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 or after dinner. *by [illegible]*

2005 MAY 5

Project
Cover

Art Director
Arem Duplessis

Designers
Arem Duplessis
and Ian Allen

Client
The New York Times
Magazine

This cover is a cleverly designed and pixelated typographic illustration, which also happens to illustrate how background contrast can matter: each piece of type in the blocks of color is white, but as the background changes, we can see how much more the type stands out as the background contrast increases (i.e., becomes darker).

It's the Economic Crisis, Stupid! What the Next President (Maybe) Can Do, by **Roger Lowenstein**.
What Washington Did (and Didn't Do) to Create This Mess, by **David Leonhardt**. What Makes Debt So Bad: **Margaret Atwood**
(She's Got a New Book About It) Talks With **Deborah Solomon**.

The New York Times Magazine

SEPTEMBER 28 2008



The biggest issue facing the Supreme Court — and whomever a McCain or an Obama administration would nominate to it — is not abortion (again) but who gets to conduct international affairs.

When Judges Make Foreign Policy

By Noah Feldman

12 Emphasis using weight

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

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

Project
Freestyle—The Free Word

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

Client
GRAP—Amsterdam foundation
for pop music

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



FREESTYLE
.....
HET VRIJE WOORD
op het Internationaal Literatuurfestival Amsterdam
.....
MC'S & POETS
IN A FREESTYLE SLAM
.....
ZONDAG 27 APRIL
SUGAR FACTORY
.....
MC's: Surya, Nazar & Robian •••• **Poets:**
Tjitse Hofman, Al Galidi & Tjitske Jansen
..... **Host:** Kimo • **DJ:** Mista Sweet

Project

Single page

Creative Director

Scott Dadich

Design Director

Wyatt Mitchell

Designer

Margaret Swart

Photo Editor

Zana Woods

Photo Assistant

Sarah Filippi

Photography

Adrian Gaut

Client

Wired

Here we can see two examples of weight change: change in the gray scale of the subhead allows the word *Design*: to take a back seat to the words that follow, though they are the same size (and make a word space unnecessary, so that the horizontal quality of the line can be uninterrupted). In the three columns of text, the change in weight of the questions within the text allows them to separate and show a hierarchical shift in the content. This solves another thorny problem: widows within the bolder text become "unwidows" when the following text stays on the same line, eliminating awkward partial-line gaps.

De

Design: Impossibly Starck

Philippe Starck's latest creation—a plastic chair—earned its name on the first sketch: Mr. Impossible. The French designer said it simply couldn't be made. The challenge? The welded polycarbonate chairs are typically formed using a single mold, but Starck's translucent design required two: one for the legs, one for the seat. Fusing the parts using existing methods would mean an unsightly seam, so the engineers at Italian furniture maker Kartell had to forge a new technique. The key was a very big laser. Trained at specially formulated polycarbonate, it let a seam smooth enough to create the illusion Starck had imagined: a chair that appears to levitate. We reached across the ether to elicit the designer's thoughts. Like Starck's design, our conversation seemed to float on air. —ANDREW BLUM

What was the inspiration for Mr. Impossible? The speed of evolution of our civilization and the dematerialization that rules all our production. Take the computer: It was the size of a room, then a briefcase. Now it's a credit card. You cannot dematerialize a chair completely, because you must continue to sit on it. But you can make it invisible. That's why I made the Mr. Impossible with a double shell—it's basically made of air. **Recently, you have begun to look at the environmental impact of your designs. How does a plastic chair fit in?** The stupidity of

the ecological movement is that people kill trees for wood. It's ridiculous. The best ecological strategy is to make products of a very high creative quality, so you can keep them for three generations. I prefer to make a very good chair in the best polycarbonate than make any shit in wood that will be in the trash one year later. **Why not use recycled plastic?** It's a little joke of a material. You can do almost nothing with it. And I also refuse bioplastic, which comes from something that people can eat. Scientists agree that we have a real food problem, a famine approaching. It's

a crime against humanity to take something you can eat and make a chair—or use it as gas for your SUV. **How do you reconcile those principles with your position as creative director for Virgin Galactic?** Every project should fit the big image of evolution. You can consider Virgin Galactic as something only for rich people, but you can also analyze the incredible help that it will give us. The exploration of space is a vital part of our evolution. We don't have any future if we don't go into space. This world will explode in 4 billion years. We have time, but not so much.



0 6 8 SEP 2008

PHOTOGRAPHS BY Adrian Gaut

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. In particular, trends in magazine design are moving toward multiple entry points and shorter bits of content, requiring more options in

establishing 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.

Project
Single page

Creative Director
Scott Dadich

Design Director
Wyatt Mitchell

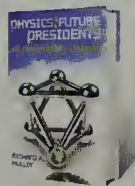
Designer
Margaret Swart

Illustrator
Dirk Fowler

Client
Wired

Bold, medium, and light of the same face have been used to indicate emphasis, but the designer has also employed gray scales and case changes within the text to indicate hierarchy within this complex page. There are three separate bodies of text (not counting the block of answers to the quiz), which each have several different levels of information, including a headline, folio and credit information and typographic furniture such as the dotted rules and the black bar (containing its own internal typography) are all carefully balanced and separated.

Reviews



Physics for Future Presidents

RICHARD MULLER
A nuclear power plant can't explode like a nuclear bomb, spy satellites can't actually read license plates, and solar power can't break our fossil fuel addiction. Knowing why is crucial, physicist Richard Muller insists, for aspiring leaders and intelligent voters alike. This accessible, worthwhile primer explains the essential physics behind nuclear weapons, terrorist attacks, surveillance technology, and global warming. —Kyla Dunn



The Ridiculous Race

STEVE NELY & VALI CHANDRASEKARAN
What started as a lark for two Hollywood sitcom writers turns into a lark of a book after they challenge each other to a round-the-world race, no airplanes allowed. (Spoiler alert: One cheats — big time.) Traveling in opposite directions, they alternate chapters, cracking lark jokes all the way — two pop-culture-soaked mind encounters the big, smelly world in all its unpredictable glory. It reads like a 300-page Simpsons episode. —Mark H. Rowitz



Print



Fear Factors

A new book questions the reasoning behind all your most deep-seated anxieties.

In *The Wisdom of Crowds*, James Surowiecki told us to go with the flow. In *Blink*, Malcolm Gladwell advised that we trust our gut. In *The Science of Fear*, Canadian journalist Dan Gardner warns us to start second-guessing both the media-driven popular consensus and our instincts. Fatally bad decision-making occurs when the gut—the subconscious mechanism of self-preservation that got us through the pre-CNN epochs—identifies a media-amplified image, story, or statistic as a clear and present danger. The resulting inchoate sense of foreboding causes us to grossly overestimate the danger of highly unlikely threats (West Nile virus, terrorist attacks, abduction, plane crashes, shark attacks) and underestimate far more serious, if mundane, threats (car accidents). Our best defense against the media's (mostly) well-intentioned Chicken Littles? Do the math, Gardner tells us, and turn off the television. —JOSH MCHUGH

ANSWERS 1. b. The approximate death toll of 9/11 was 2,996. 2. c. The most recent suicide bombing in the US was carried out by a foreign non-Muslim terrorist. 3. c. Men-made and naturally occurring pollutants cause what percent of cancer cases? a. 2 percent b. 33 percent c. 62 percent d. 83 percent 4. b. Ratio of mad cow disease deaths in England to the number of BBC News stories about mad cow disease: a. 20:1 b. 10:1 c. 3:1 d. 1:1 5. c. Ratio of deaths from smoking to BBC stories about smoking deaths: a. 2:1 b. 1:1 c. 1:2 d. 8,571:1 6. b. How many people did the early '80s Ebola virus outbreak in Virginia and the 1995 outbreak in the Congo kill, respectively? a. 3 and 7,035 b. 0 and 255 c. 1 and 824 d. 12 and 11,700 7. c. Approximate number of deaths caused by 1898 civil war in the Congo: a. 2.9 million b. 900,000 c. 100,000 d. 255 8. b. An American student is 75 times more likely to be killed: a. on campus. b. off-campus. 9. c. Chances that an asteroid 100 meters across, delivering the explosive equivalent of 3,500 Nagasaki bombs, will hit Earth in the next century: a. 1 in 5,000 b. 1 in 250 c. 1 in 100 d. zero 10. c. Age at which breast cancer is most likely to strike: a. 40 b. 50 c. 60 d. 80+ 11. c. Number of dead at which "compassion fatigue" starts to occur: a. 40,000 b. 50 c. 2 d. 500,000

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.



The Collector

A handful of seashells, well-worn bits of driftwood, a bucket of sea glass—all perfect candidates for the collector's case. In this design, your contact information provides a caption for those abstract-but-meaningful objects.

TYPEFACES
ALFON ITALIC
ALFON BOLD

0 H:80 1 75 M 0
3 M:0 1 12 K 1
ACK

PAGE TWO
BUT: 1. ONE MORE - OR PLUS BLACK
AND 2. WHITE MELT IN WITH
THE OTHER TWO

Alfon®

fit SCA n 4 1 567 789

Chateau de Lourps

The Floressas Des Esseintes, to judge by the various portraits pre-

the Duc d'Epéron

than two months passed before Des Esseintes could bury himself in

canons of Saint-Ruf

After selling his effects, Des Esseintes retained the two old do-

Russian rye bread

A portion of the shelves which lined the walls of his orange and

Paris and Sceaux

The afternoon was drawing to its close when a carriage halted

Tertullian's death

With the sharpening of his desire to withdraw from a hated age

Herodias danced

Ever since the night when he had evoked, for no apparent

Tillandsia Lindenii

He had always been passionately fond of flowers, but durin

Free Progressive Wave
COMBUSTION ENGINEERING

Combination Reaction
COMBUSTION ENGINEERING

Normal Melting Point
COMBUSTION ENGINEERING

Uncertainty Principle
COMBUSTION ENGINEERING

Interpolation Search
COMBUSTION ENGINEERING

Recursive Language
COMBUSTION ENGINEERING

20 WHITNEY

NEUTRALIZATION
WORTHY LIGHT (L&L) SMALL CAPS

PHOTODETECTOR
WORTHY BOLD (L&L) SMALL CAPS

DESALINIZATION
WORTHY (L&L) SMALL CAPS

HYDROCARBONS
WORTHY (L&L) SMALL CAPS

POLYMORPHISM
WORTHY (L&L) SMALL CAPS

NEIGHBORHOOD

HÖFFLER & FRECH-JONES WWW.TYPOGRAPHY.COM

Discrete Component
OVERMAN LEWIS

Exothermic Reaction
HARTMAN BOOSE

Orthogonal Drawing
MURPHY HARTMAN

Intensive Properties
WILSON STANBOL

Modular Arithmetic
MURPHY BOOSE

Electrostatic Forces

HOBBS & HUBBARD-JONES WWW.TYPOGRAPHY.COM

REPRESENTATIVE
SMITHSONIAN LIBRARY SMALL CAPS

SPECTROGRAPHS
SMITHSONIAN LIBRARY SMALL CAPS

CONGLOMERATE
SMITHSONIAN LIBRARY SMALL CAPS

OBSERVATORIES
SMITHSONIAN LIBRARY SMALL CAPS

CLASSIFICATION
SMITHSONIAN LIBRARY SMALL CAPS

DETERMINANTS

21

Project
Type specimen

Company
Hoefler & Frere-Jones

Designer
Jonathan Hoefler

Cilent
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

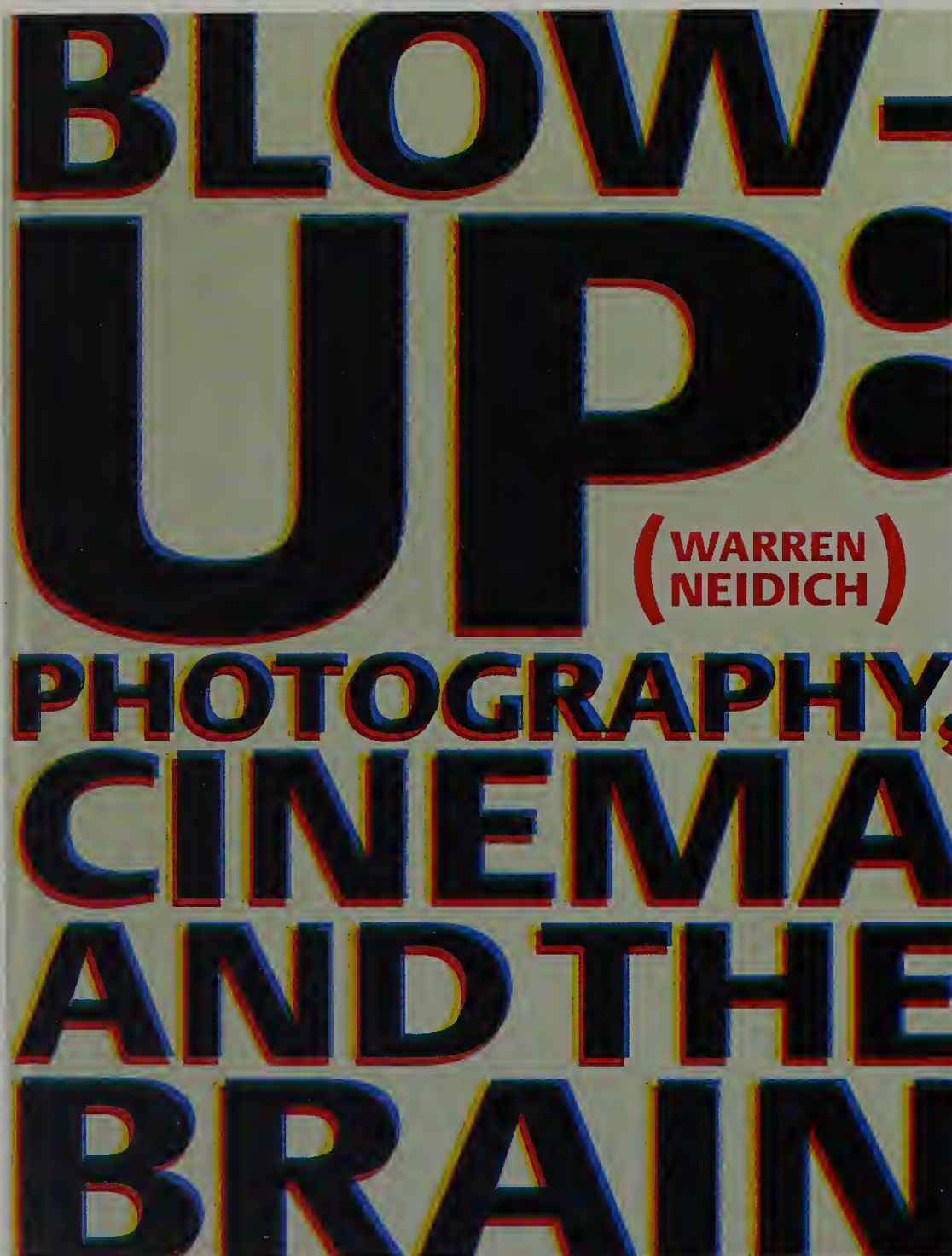
Company

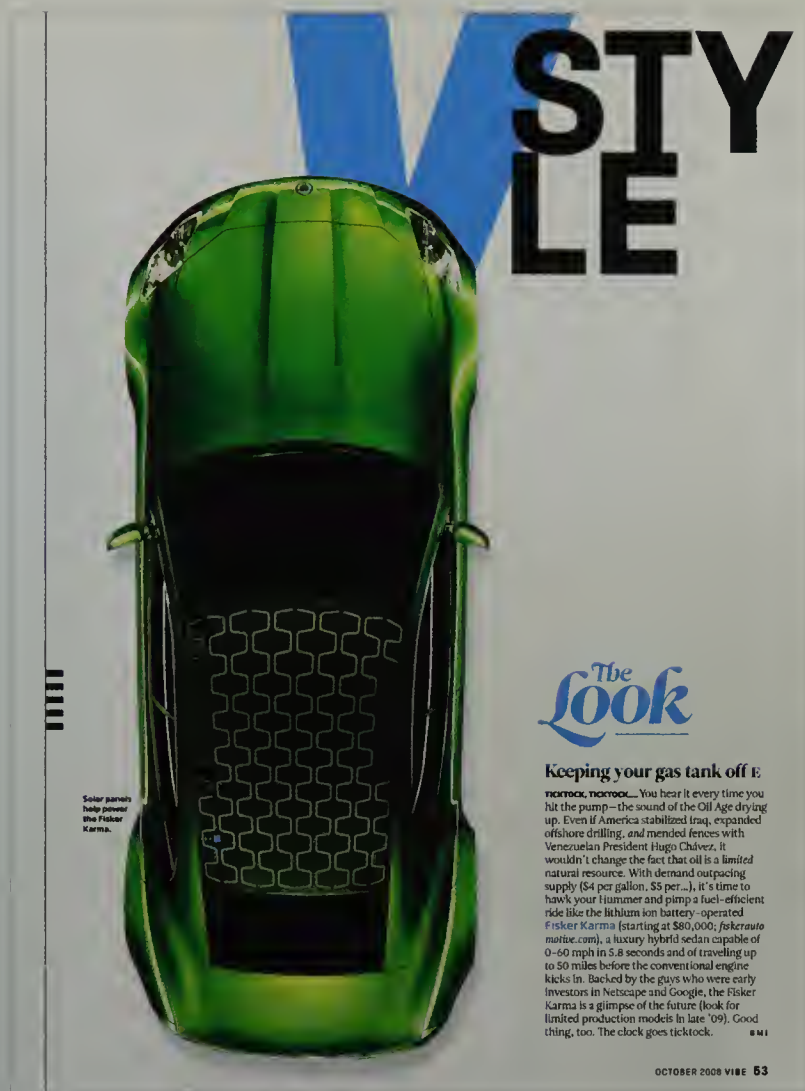
Pure+Applied

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 leaded to maximize the text size.





Project

Single page

Consulting Design Director

Luke Hayman

Designers

Rami Moghadam and Mark Shaw

Client

Vibe

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



Project

Cover

Art Director

Arem Duplessis

Deputy Art Director

Gail Bichler

Designer

Leo Jung

Client

The New York Times Magazine

Using the full surface of the cover, the headline size is magnified to the width of the cover, further emphasized by filling the space under the masthead; its power is heightened by the high contrast of white on black.

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

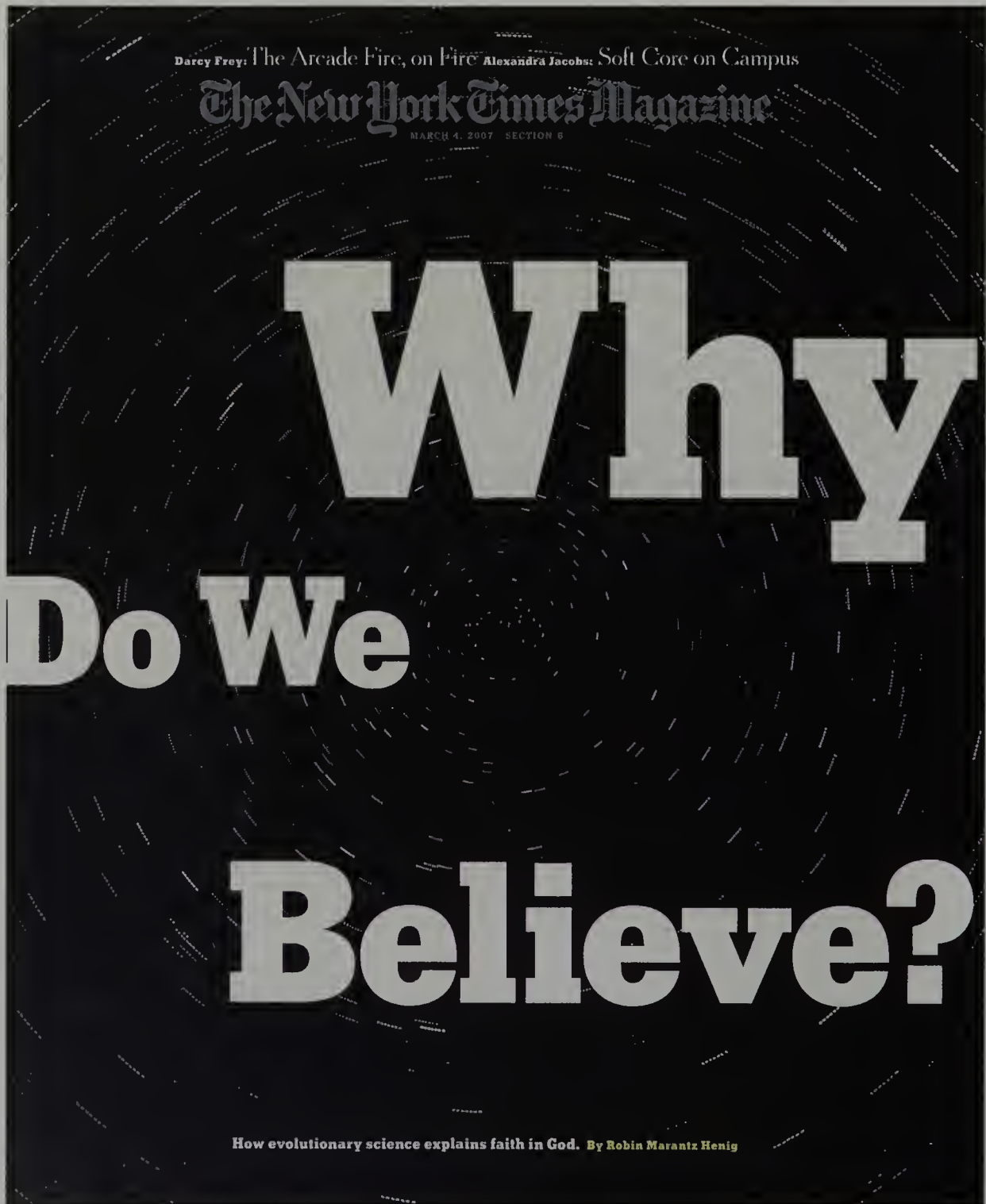
Designer

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.



THE IDEA IS

calendar O

BALANCE



© 2002 APRIL 11

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

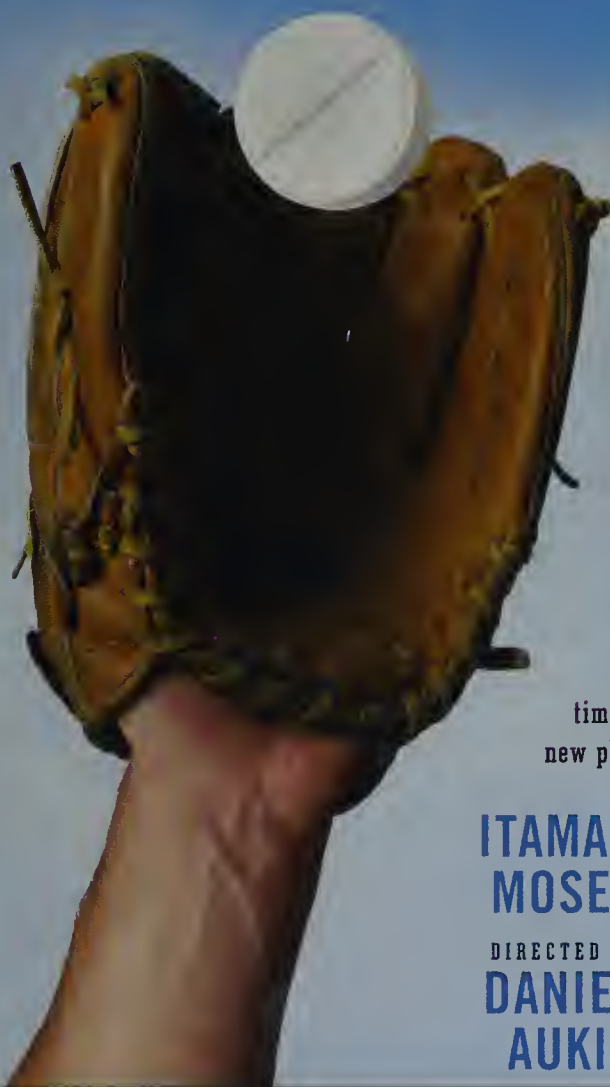
Client

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



MANHATTAN
THEATRE CLUB
NY CITY CENTER STAGE II
131 W. 48TH STREET

PREVIEWS BEGIN MARCH 6

CITYTIX 212-581-1212

MANHATTANTHEATRECLUB.COM



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.

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.



Oprah
talks to the
author of
White Oleander
and the forthcoming
Paint It Black,
Janet Fitch.

THE O INTERVIEW
Photograph by Robert Maxwell

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



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

Project

Feature spread

Creative Director

Carla Frank

Junior Deputy Art Director

Jana Meier

Photographer

Robert Maxwell

Client

O, The Oprah Magazine

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

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

panorama

looking at our hemisphere in all directions

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

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

U.S. CANDIDATES ON THE AMERICAS



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

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

CARICATURES BY ZACH TIERHOLM

WINTER 2008 Americas Quarterly 15

Project

Opener

Creative Director

Donald Partyka

Client

Americas Quarterly

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

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

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

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

When a hyphen is not a hyphen

a—b

em dash

a--b

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

a–b

en dash

a-b

hyphen

Project
Feature spread

Art Director
Arem Duplessis

Art Director, Designer
Gail Bichler

Client
The New York Times Magazine

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

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

Project
Stats spread

Redesign Art Director
Francesca Messina

Co-Designer
Amy Rosenfeld

Client
Businessworld

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

STATS

the numbers you need to know now

on the prices of foodstuffs made from basic commodities such as corn, oilseeds and sugar could be very noticeable indeed. Take a few examples. The Indian sugar crop this year is expected to be quite good. But if the Centre gets its bio-fuel policy in place, a big chunk of the sugar crop could be diverted towards production of ethanol. That could affect the amount of crop available for human consumption and other uses. (For the US, one could replace sugar with corn.) The same could hold true for vegetable oils, of which India is a big importer. Of course, any such spike in global sugar or oilseeds prices might be temporary on farmers, attracted by the higher prices, start diverting increasing acreage towards such crops. Almost every economic

CAPITAL IDEAS

by Niranjan Rajadhyaks

niel bewails the large US current account deficit and wants it to contract. While forecasts have been felled to provide newspaper to write why and how the "global imbalances" need to be rectified, and the chief imbalance is the US current account deficit. Not so, says Gavriel Research, famed for their out-of-the-box articles. In a recent report

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

itled The Leverage in the System and the Weak US Dollar, they point out that the US has had a current account deficit for most of its history, except for a few years after World War II. This has not stopped the US from having good growth and a relatively stable currency. Also, in the past 15 years, they "find that the best performing OECD economies (UK, US, Australia, Spain) have run large deficits while the model students with the current account surpluses (Germany, Switzerland, Japan) have been economic laggards."

Instead, Gavriel 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; off 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



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

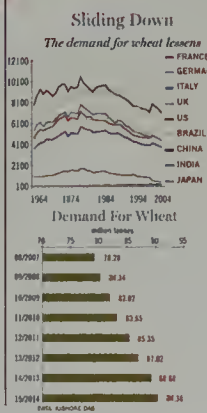
7.60%

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



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



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

Robert Priest

Art Director

Grace Lee

Illustrator

Bryan Christie Design

Client

Condé Nast Portfolio

In the deep shadows of the photograph, all cover lines are very readable in reverse. Letterforms with sufficient weight and stroke width hold their own, even at the smaller sizes.



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.



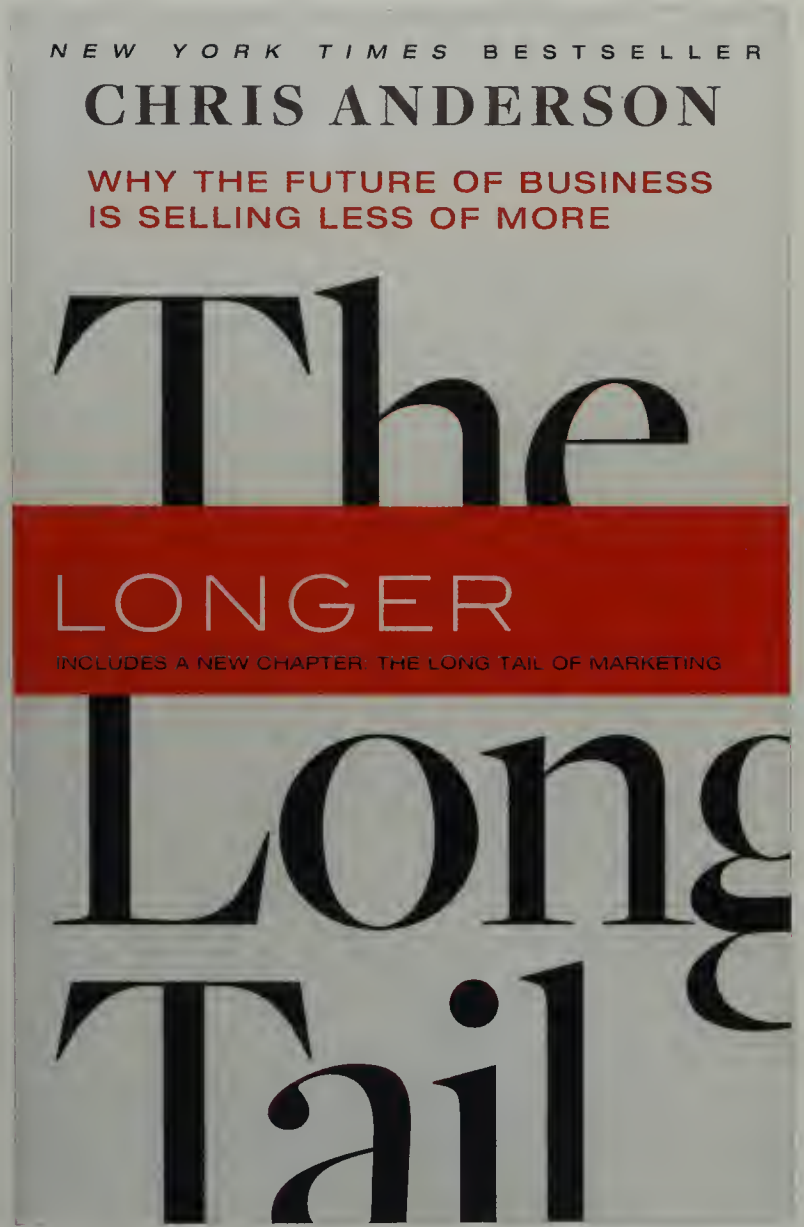


Project
 "Singuhr" — Sound Art Gallery
 at Parochial Church

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.

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*.



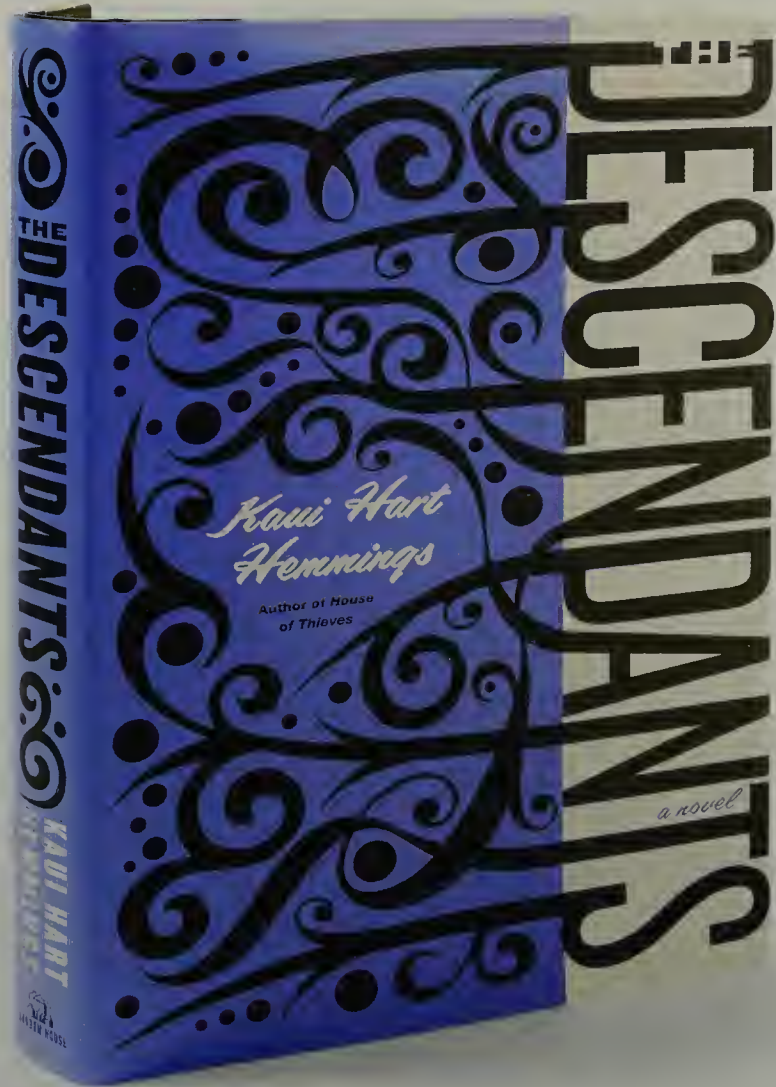
Project
Descendants Cover

Art Director
Robbin Schiff

Designer
Roberto de Vicq de Cumplich

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
HotHouse exhibition catalog

Company
Studio of ME/AT

Art Director
Lucille Tenazas

Designer
Alexander Tochilovsky

Client
Cranbrook Art Museum

At right and opposite page:
These lists and sections can be streamlined if style sheets have been properly created and applied.

1970-2007

HotHouse

Expanding the Field of Fiber at Cranbrook

Artists in the Exhibition

1 Susan Aaron-Taylor 1973

2 Jennifer Adams 1951

3 Chris Allen-Walker 1991

4 Paula Appleton-Kocher 1991

5 Claire Bagnall 1979

6 Elizabeth Blinnings 1989

7 Beth Brubaker 1975

8 Sandra Brownlee 1981

9 Nina Burroughs 2005

10 Carol Byrne 1985

11 Jack Carr 1980

12 Kyung Ah Cho 1991

13 George Clark 1979

14 Barbara Cooper 1981

15 Janet Cunningham 1986

16 John Custer 2001

17 Christine P. Day 2006

18 Kristen DeLeon 1991

19 Robin Dunbar 2005

20 Lynn Gelfand 1979

21 Rick Gendron 1986

22 Marcia Miller Grove 1990

23 Wen Ying Hsueh 1991

24 Heidi Hsueh 1983

25 Gary Jones 1981

26 Henry Arthur Jordan 1983

27 Sarah Kahan 2000

28 Emily Kraus 2005

29 Heidi Lee 2002

30 Patricia Mearns 1999

31 Abby Kowitz 1981

32 Andrea Gaydos Landau 2005

33 Hsueh-Ling Lee 1996

34 Anne Lindberg 1981

35 Jane Livingston 1981

36 Lisa Lohr 1981

37 Wesley Maestri 1971

38 Fayoko Matsushita 1981

39 Abbie Miller 2007

40 Anjali Miller 1991

41 Emma Nakano 1981

42 Angela Anne Newbold 2005

43 Laura Packer Nicholson 1982

44 Gail Rinaldi 1991

45 Michael Olszewski 1981

46 Eric Sh. Palmer 2003

47 Kinsey Pancher 1981

48 Sue Pearson 1972

49 Helen Quinn 2000

50 Raymond Ricketts, III 2001

51 Jane Riech-Quinn 1971

52 Jack Rhee 1991

53 Louisa Rinaldi 2006

54 Arthur Alberto Sardone 1971

55 Laura Sammons 1991

56 Liz Sargent 2000

57 Marlene Seelig 1976

58 Alex Selzer 2005

59 Patsy Shepard 1981

60 Shari Simons 1981

61 Lucy Slovick 1981

62 Kim Ryung Soak 1987

63 Karen Takami 1991

64 Kristina Wenzel 1981

65 Anna Wilson-Hill 1977

66 Seth Wines 1981

67 Rachel Zuck 1999

68 Garyland Kessler 1972-1991

69 Barbara J. de la Cruz 1992-2007

70 Jane Lachay 1979

71 Joseph R. Rinaldi 1981-2007

Project (below)
Infographic

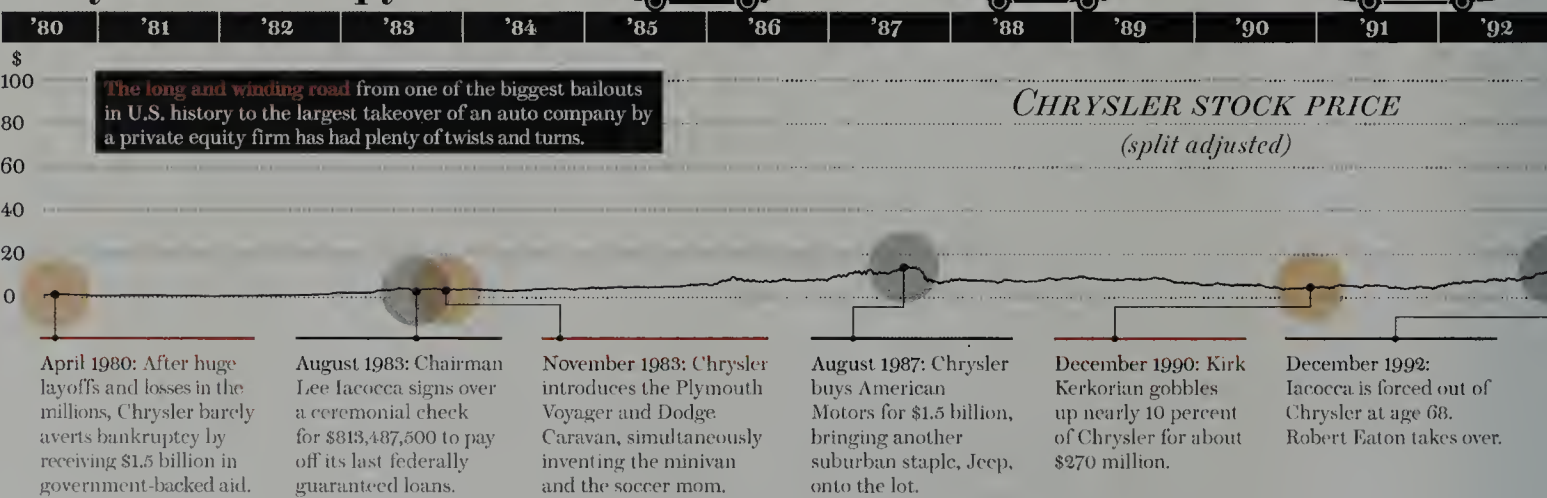
Creative Director
Robert Priest

Designer
Jana Meier

Illustrator
John Grimwade

Client
Condé Nast Portfolio

Chrysler’s Bumpy Ride



Project
Open Studio

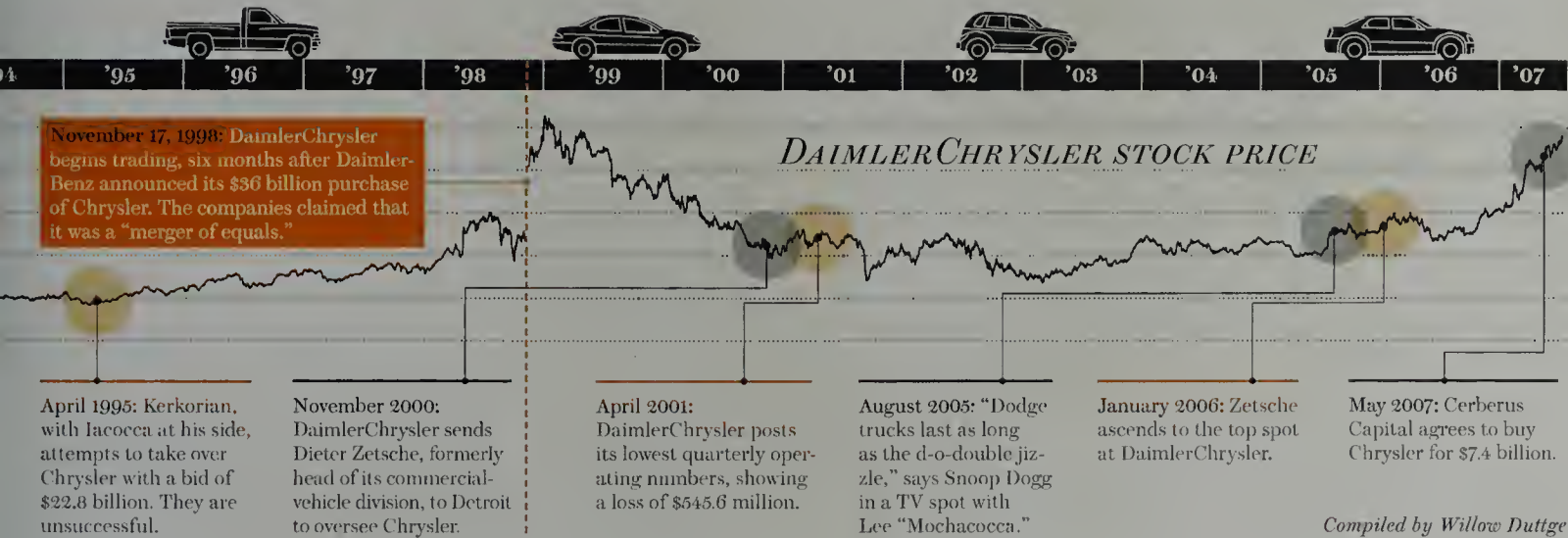
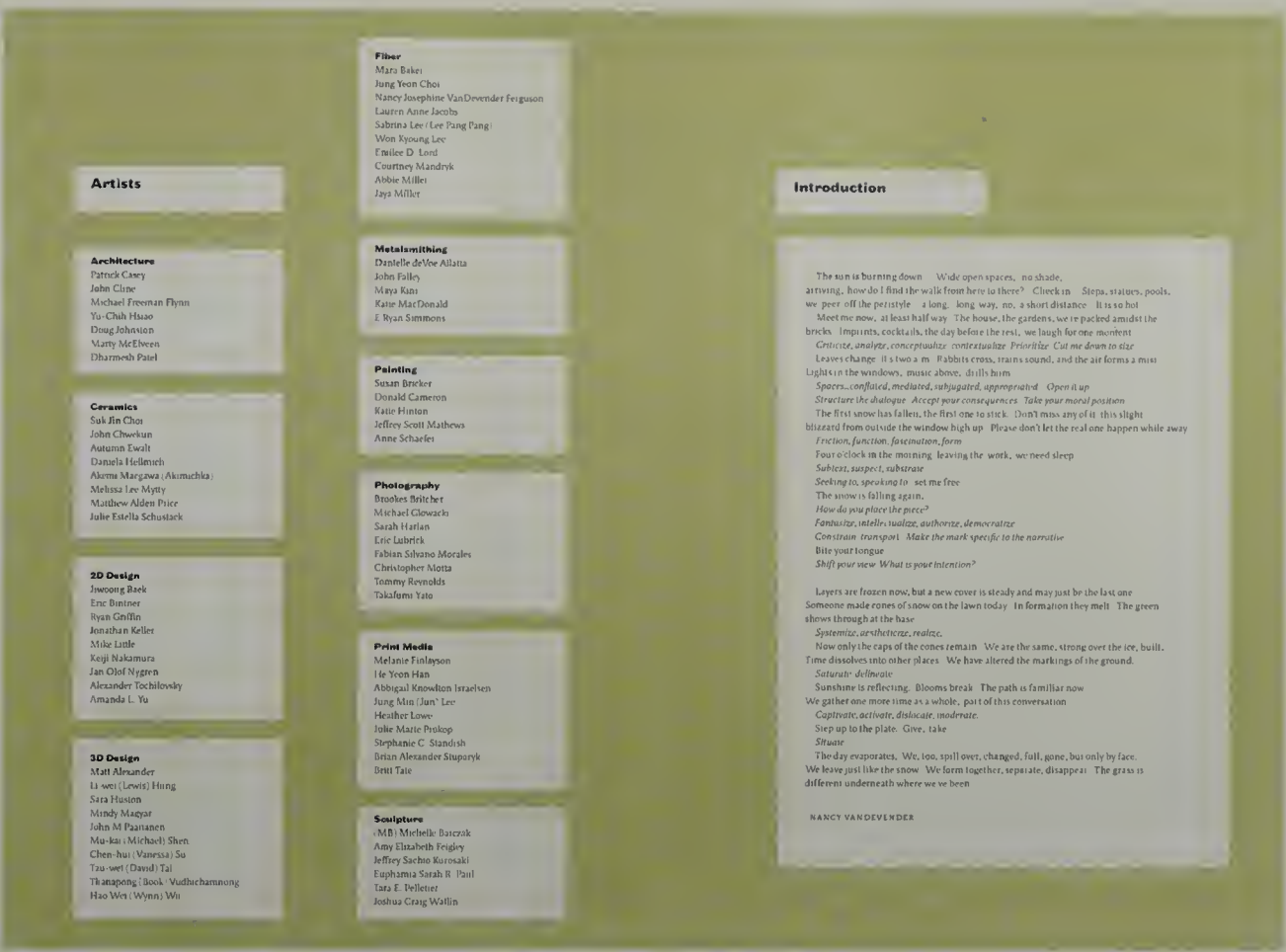
Company
Studio of ME/AT

Designer
Alexander Tochilovsky

Client
Cranbrook Academy of Art

These lists 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

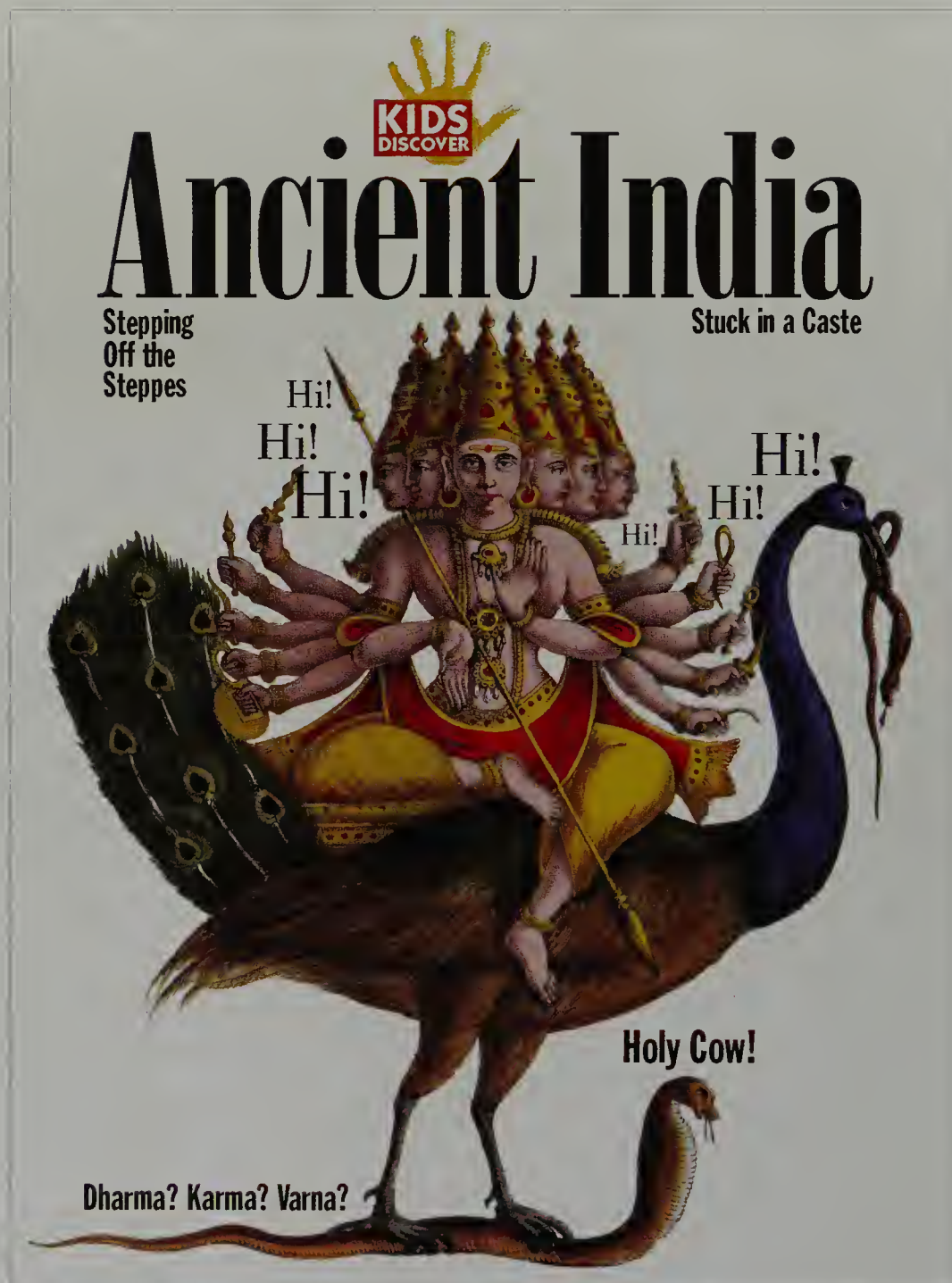
Images

Corbis, Historical Picture
Archive

Client

Kids Discover

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.



THE OXFORD AMERICAN COLLEGE DICTIONARY

THE ESSENTIAL RESOURCE
FROM THE FIRST NAME
IN REFERENCE

- The first college dictionary ever compiled by Oxford University Press
- More than 400,000 entries and definitions
- More than 1,000 illustrations, including line drawings, photographs, and maps

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.

The Essential Resource from the First Name in Reference

THE Oxford AMERICAN COLLEGE Dictionary

THE FIRST COLLEGE DICTIONARY EVER COMPILED
BY OXFORD UNIVERSITY PRESS

MORE THAN 400,000 ENTRIES AND DEFINITIONS

MORE THAN 1,000 ILLUSTRATIONS,
INCLUDING LINE DRAWINGS, PHOTOGRAPHS, AND MAPS

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.

MODERATO
Samuel Rogers
Die Fledermaus
RALLENTANDO
Ernest Schelling

CONTINUO
Das Rheingold
Antonio Salieri
FOUR SEASONS
String Quartets

Well Tempered Clavier
Russian Easter Overture
SERGEI RACHMANINOV
Complete Violin Sonatas

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

186 NOVEMBER 2007

NUMBER OF MEN IN THE UNITED STATES WHO WILL DIE IN 2008 AS A RESULT OF...
CANCER (all types): **307,655**

SKIN CANCER: **7,258** COLON CANCER: **21,289** PROSTATE CANCER: **26,987**

BRAIN CANCER: **SIX THOUSAND EIGHT HUNDRED AND TWELVE**

LUNG CANCER: **96,835** PANCREATIC CANCER: **16,785** HEART DISEASE: **316,968**

HYPOTHERMIA: **449** HEAT-STROKE: **207** FIREWORKS ACCIDENT: **5** FIRE: **1,737**

CAR ACCIDENT: **17,463** FALLING FROM A CLIFF: **57** SHARK ATTACK: **ONE** FOREIGN OBJECT LEFT BEHIND DURING SURGERY: **2**
BEE, HORNET, OR WASP STING: **43** FALLING DOWN STEPS: **1,082** LIGHTNING STRIKE: **40** ALCOHOL POISONING: **270**
COLLISION WITH OR BLOW FROM SPORTS EQUIPMENT: **SEVEN** MOTORCYCLE ACCIDENT: **4,624**
SUICIDE: **26,132** LOU GEHRIG'S DISEASE: **3,420** ELECTROCUTION: **374** FALLING FROM A BUILDING: **504**
HOMICIDE: **12,372** ALZHEIMER'S DISEASE: **23,898** BEING HIT BY A CAR: **3,920**

STROKE: **55,105** EARTHQUAKE, AVALANCHE, OR LANDSLIDE: **TWENTY-EIGHT**

DIVING INTO SHALLOW WATER: **47** HIV/AIDS: **8,423**
SPIDER BITE: **FIVE**

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

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.

United States
POPULATION: 301,331,000
69% Internet Users
77% Cellular Subscribers

Mexico
POP: 108,330,000
17% Internet Users
53% Cellular Subscribers

Argentina
POP: 39,130,000
21% Internet Users
81% Cellular Subscribers

Chile
POP: 16,470,000
25% Internet Users
76% Cellular Subscribers

Costa Rica
POP: 4,400,000
28% Internet Users
33% Cellular Subscribers

Domains: 19,756—0.45 per 100 people, the third highest in Latin America

Panama
POP: 4,400,000
7% Internet Users
52% Cellular Subscribers

Domains: 35,281—1.07 per 100 people, one of the highest in Latin America

Canada
POP: 32,570,000
68% Internet Users
53% Cellular Subscribers

Venezuela
POP: 27,220,000
15% Internet Users
69% Cellular Subscribers

OUTSIDE THE HEMISPHERE

Russia
POP: 142,540,000
18% Internet Users
84% Cellular Subscribers

China
POP: 1,323,640,000
10% Internet Users
35% Cellular Subscribers

The Americas
RELATIVE SCALE

India
POP: 1,119,540,000
5% Internet Users
15% Cellular Subscribers
Domains: 426,250—0.04 per 100 people, a level just above Paraguay and El Salvador

SOURCES: International Telecommunications Union and Worldbanking info. All data is from 2006 with the website domains current as of November 19, 2007. Visit americasquarterly.org for full domain information.

Project

Single page

Creative Director

Donald Partyka

Client

Americas Quarterly

Lining figures in bold and light weights are used in this infographic.

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

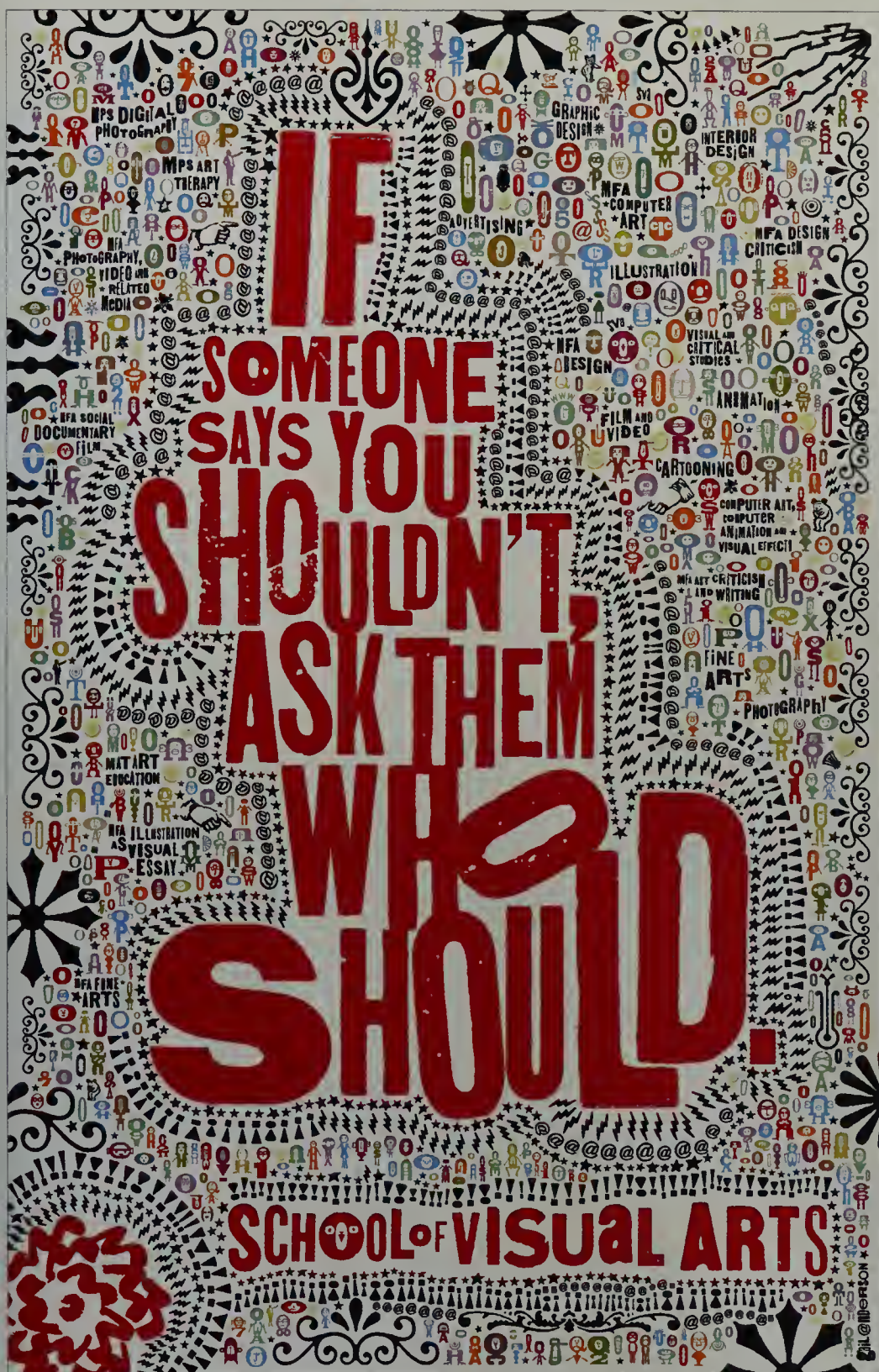
Ryan Frease

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.

25 Theory of Relativity I

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

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

Cowboy Upgrade

Welcome to the NFL's next flagship arena.

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



GLASS FACADE
The 80-foot-high glass exterior is coated in ceramic dots that will make the translucent panels appear to subtly shift hue between blue and gray depending on the position of the sun and angle of view.

LOCKER ROOMS
Buttlers envision installing power outlets, data ports, and televisions at each locker, plus ceiling-recessed projectors in the center of the changing rooms for reviewing plays.

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

ARCH FOUNDATIONS
The stadium's massive arches terminate at 25-foot-high abutments, which are anchored to concrete walls that extend 71 feet underground.

EXPLODED VIEW

CAMERA PLACEMENT
Architects and team representatives met with the NFL, Fox Networks, and additional members of the sports media to map out the ideal locations for 30 and 15 other camera platforms.

LUXURY SUITES
Of the 300 private suites in the stadium, 50 will ring the field at ground level. Nestled underneath the stands, these lounges will open onto the grass, allowing fans who can afford them to walk out and stand behind the coaches and players.

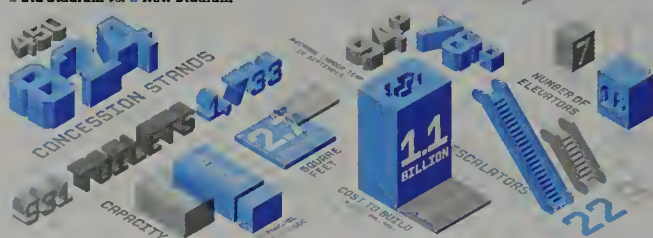
SIDELINE CLUBS
Field-level suite owners will have access to two 80-yard-line VIP areas. Billed as providing a behind-the-scenes experience, the clubs are tucked between the field and the locker rooms. Each player (home and visiting) will pass through the clubs as they enter and exit the gridiron.

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

RETRACTABLE ROOF
The 410 x 256-foot roof, set on a rack-and-pinion drive system, will retract in just 12 minutes thanks to 128 motors. Opening the roof and the end-zone doors will transform the indoor arena into an open-air stadium suitable for year-round events.

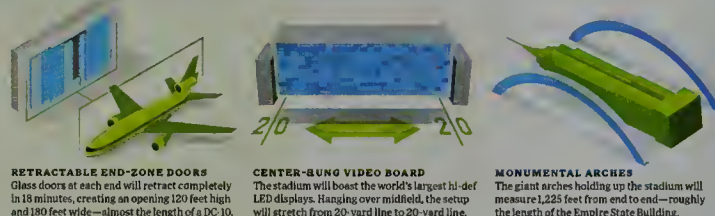
END-ZONE PLAZAS
Plazas at both end zones will function as venues for outdoor concerts, festivals, and special events—each will hold up to 10,000 people.

Old Stadium vs. New Stadium



SEP 2008

How big is big? Take a look.



STADIUM BY Bryan Christie COMPARISONS BY Thomas Porostocky

Project

Feature spread

Creative Director

Scott Dadich

Designer Director

Wyatt Mitchell

Designer

Christy Sheppard

Illustrators

Bryan Christie and Thomas Porostocky

Client

Wired

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

Project
Package design

Company
Mucca Design

Creative Director
Matteo Bologna

Art Director, Designer
Andrea Brown

Client
Sant Ambroeus

The centered text on these labels have 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
Feature spread

Creative Director
Donald Partyka

Illustrator
Jared Schneidman

Client
Americas Quarterly

In addition to the running text, the spread contains an author bio, a callout, two sub-heads, an infographic, credit information, and folios; all of these typographic elements work harmoniously, with generous margins and gutters.

Poverty, Inequality and Economic Growth

Counting the Poor **Sanjay G. Reddy**

THE WORLD BANK'S MONEY-METRIC APPROACH

The most influential approach to income poverty assessment in the regional and global context is the "money metric" approach used by the World Bank. This approach, which employs the "one dollar per day" and the "two dollars per day" international poverty lines, converts these poverty lines into local currencies using "purchasing power parity" conversion factors. It then uses national household surveys to identify in each country the number of



10 121 million, respectively. These figures compare unavotably to the estimated rate of reduction of the proportion of poor persons in the world population as a whole, which dropped from 40.14 percent in 1981 to 18.09 percent in 2004, for the \$1 per day poverty line, and from 66.96 percent in 1981 to 47.55 percent in 2004 for the \$2 per day line.

The World Bank's approach is superficially attractive. It is easy to grasp for most observers as it uses an apparently familiar standard. However, numerous problems with the method seriously undermine its value. Most importantly, the "money metric" poverty lines employed often fail to express the real costs of achieving the basic requirements of human beings.

In the base country used for the exercise (the United States), for example, even the higher \$2 per day poverty line fails to reflect the costs of meeting basic requirements of human beings, even if these are conceived in a rather conservative way. The "thirty food plan," painstakingly produced by the U.S. Department of Agriculture Center for Nutrition Policy and Promotion, estimates the cost per person in the United States of achieving basic

nutritional requirements alone as being considerably higher than \$2 per day.

An equally serious problem is that the purchasing power parity exchange rates used to translate these poverty lines into local currency units are inappropriate. The cost of purchasing basic necessities such as food in poorer countries is often similar to that in rich countries as these goods are internationally tradable. However, the purchasing power parity conversion factors used convey the false impression that the cost of living is much lower in poorer countries because they give excessive weight to the fact that services based on labor are less expensive in such countries.

ECLAC'S NUTRITIONALLY-BASED APPROACH

There is an alternative approach. It reflects the pioneering efforts of the Economic Commission for Latin America and the Caribbean (ECLAC) to produce comparable estimates of poverty for countries in the region. While the poverty estimates produced



by ECLAC have shortcomings, they have the merit of being loosely based on nutritionally anchored poverty lines intended to capture the local cost of purchasing basic foodstuffs and other essentials. They are therefore more clearly related to the real requirements of human beings than the poverty lines employed by the World Bank in its regional and global poverty estimates.

Significantly, (see TABLE) for both the lower poverty line (intended to capture "indigence" or "extreme poverty") and the higher poverty line, the estimates of poverty produced by ECLAC are almost always much higher than those produced by the corresponding lower and higher poverty lines of the World Bank. Indeed, in some instances the proportion of persons estimated to be poor according to ECLAC's lower poverty line is greater than the proportion estimated to be poor according to the World Bank's highest poverty line.

The discrepancy between these two sets of estimates for Latin America raises concerns about the validity of the estimates of poverty produced by the World Bank for the world as



ECLAC AND THE WORLD BANK



Country	ECLAC Upper Poverty Line	ECLAC Lower Poverty Line	World Bank \$2 / Day	World Bank \$1 / Day
Argentina (urban)	20	10	15	5
Bolivia	60	30	40	20
Brazil	35	15	20	10
Chile	10	5	10	5
Colombia	45	20	25	10
Costa Rica	15	5	10	5
El Salvador	45	20	35	15
Guatemala	55	30	35	15
Honduras	70	40	35	15
Mexico	35	15	10	5
Nicaragua	65	40	45	20
Panama	30	10	15	5
Paraguay	55	25	25	10
Peru	45	20	25	10
Dominican Republic	45	20	25	10
Uruguay (urban)	15	5	10	5
Venezuela	35	15	20	10
Latin America	35	15	20	10

Sanjay G. Reddy is an assistant professor at the Department of Economics, Barnard College and School of International and Public Affairs, Columbia University

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AMERICAS-QUARTERLY.ORG

PRING 2008 Americas Quarterly 39

26 A “bad” typeface?

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

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

Project

Weirdo Deluxe (cover, artist spread)

Company

Studio of ME/AT

Art Director

Brett MacFadden

Designer

Mike Essl

Illustrator

Brian Romero

Client

Chronicle Books

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





CAMILLE ROSE GARCIA
Pharmaceuticals, Panel 1, 2003
12" x 12"

77

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.



28 Hierarchy using position

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

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

Project

Inside page

Consulting Design Director

Luke Hayman

Designers

Rami Moghadam
and Mark Shaw

Client

Vibe

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

V
STYLE Goods



Toner shell jacket by The North Face (\$249; thenorthface.com)

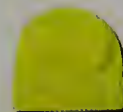
Basic denim like these from DKNY jeans (\$50; dknyclothing.com) helps tie down the bright look.

THE NORTH FACE HELPS YOU STAND OUT IN THE COLD

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

JANELLE GRIMMOND

SIX MORE HIGHLIGHTS



Cashmere watch cap by J.Crew (\$62; jcrew.com)



Wool ribbed scarf by DKNY (\$125; dknyclothing.com)



Lightweight hoodie by H&M (\$20; hm.com)



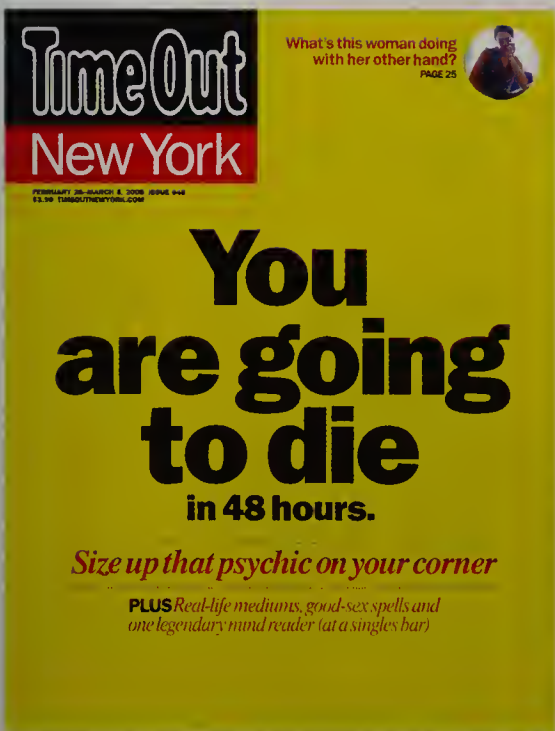
Logo thermal by Juicy Couture (\$98; 202-337-4131)



Nylon gloves by UNIQLO (\$20; uniqlo.com)



Borealis SE backpack by The North Face (\$99; thenorthface.com)



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

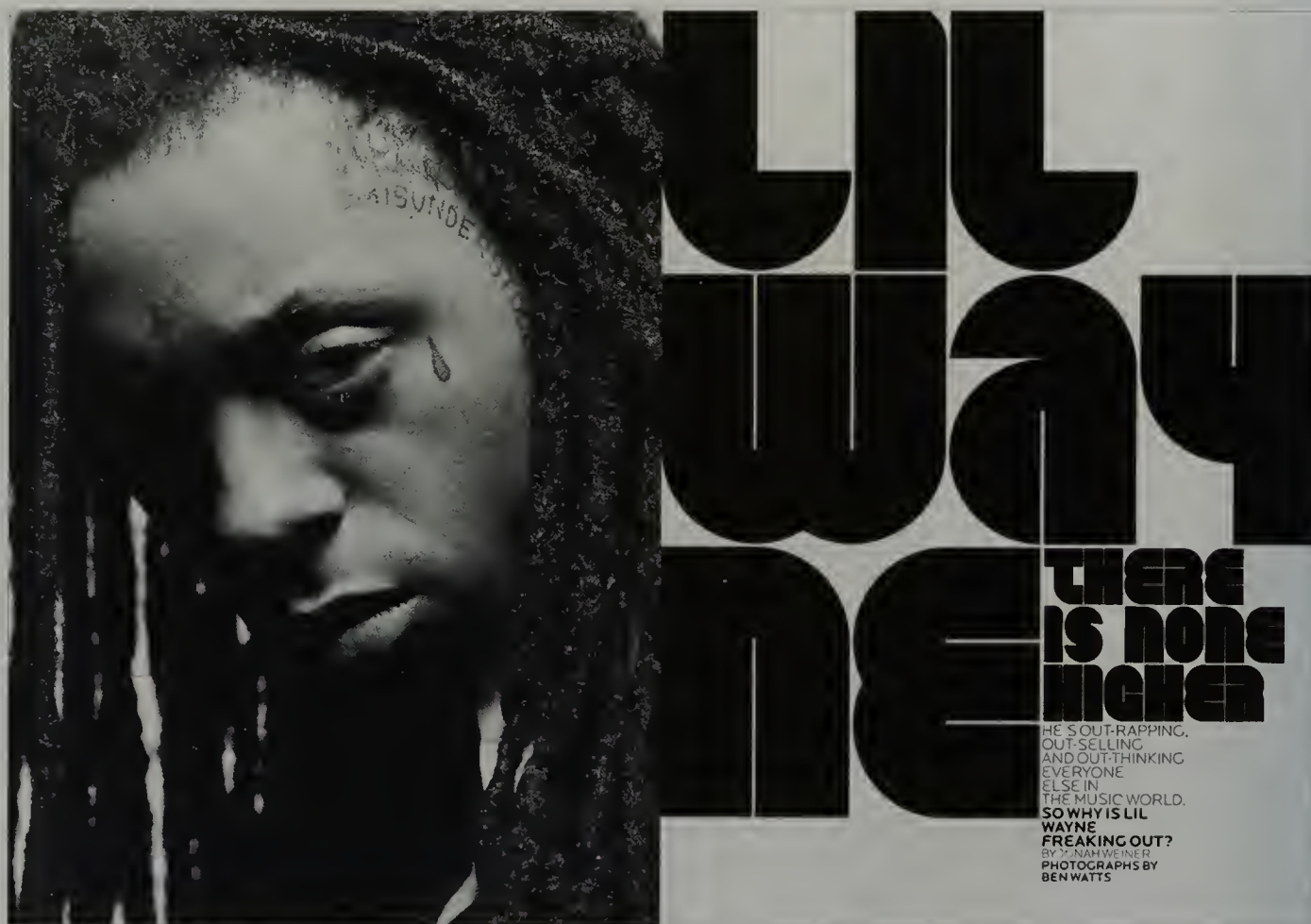
Photographer

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.



We are at the
intersection of
Future & Human

Junction Crossroads Nexus. Call it
what you want. Achieve Global is there.
Poised at the intersection of Future and
Human, we are training the brainpower –
not horsepower – of tomorrow.

What century do
you work in?

How many companies can say
they are looking forward?

What's your ten-year plan?

FUTURE

HUMAN

Are people your
most valuable asset?

Project

Brand book

Company

CBX

Design Director

David Weinberger

Designer

Sam Becker

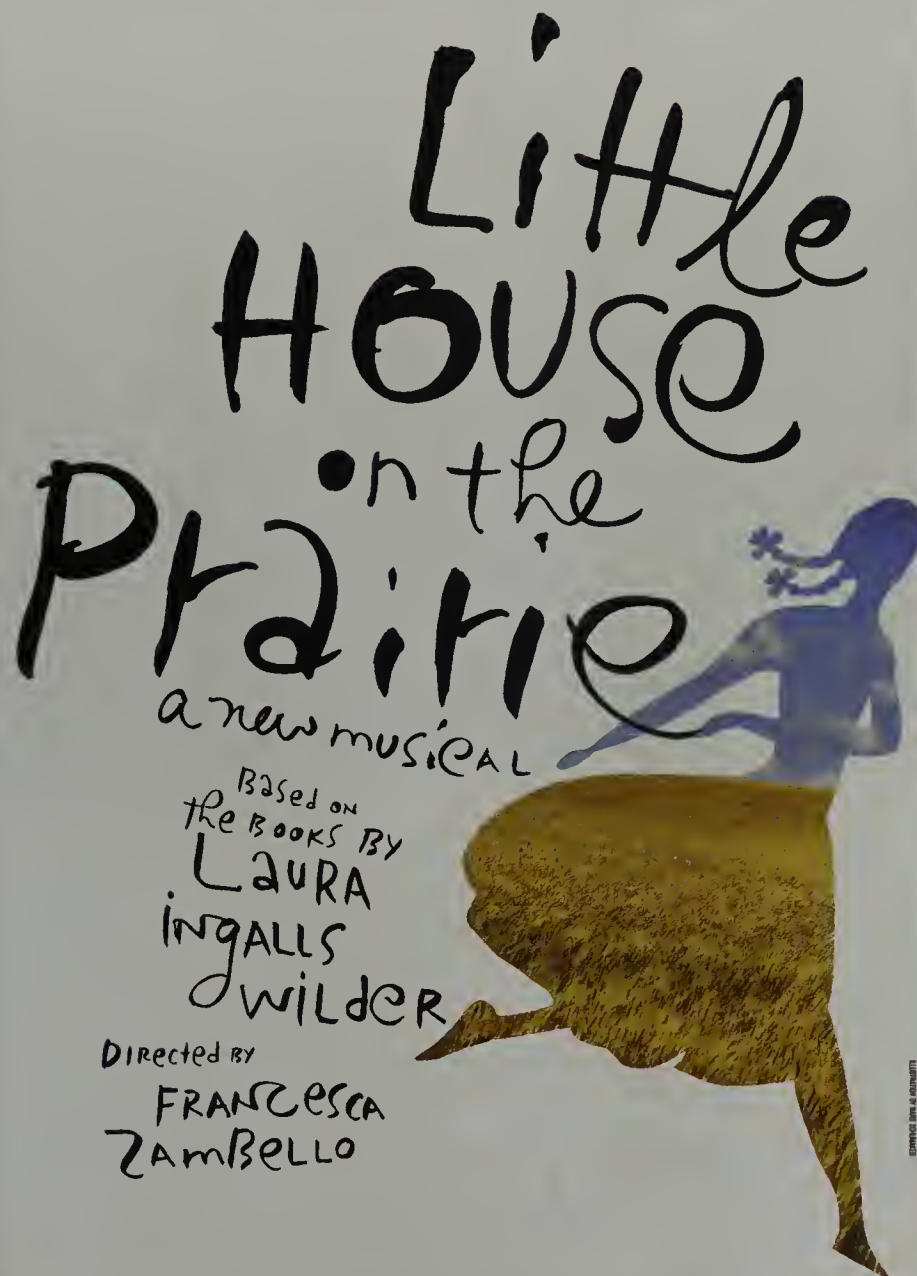
Account Manager

Andy Kopsa

Client

AchieveGlobal

The bubbles increase in size, as do
the words, indicating their relative
importance.



Project

Little House on the Prairie

Company

SpotCo

Art Director

Gail Anderson

Designer

Nicky Lindeman

Illustrator

Ward Schumaker

Client

Guthrie Theater

The charming and naive hand
lettering merges with the illustration,
and the space inside opens to visual-
ize the prairie setting of the play. All
of the text is tilting as if pulled along
by the figure. The title's prominence
is evident by both its size as well as
its location.



July 26 – October 5, 2008
McGUIRE PROSCENIUM STAGE
612.377.2224 GUTHRIETHEATER.ORG

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
Cover

Design Director
Fred Woodward

Designer
Thomas Alberty

Director of Photography
Dora Somosi

Photographer
John Bryson
(Time Life Pictures/Getty Images)

Client
GQ



Project
Cover

Design Director
Fred Woodward

Designer
Thomas Alberty

Director of Photography
Dora Somosi

Photographer
Snowden
(Camera Press/Retna Ltd)

Client
GQ



Project
Cover

Design Director
Fred Woodward

Designer
Thomas Alberty

Director of Photography
Dora Somosi

Photographer
Anton Corbijn

Client
GQ

These special issue covers use a shift in weight to separate the magazine's name and its anniversary without using a space between the two. Also of note is the highly consistent formatted typography on all covers with the color bars (bleeding off the edge) anchoring the flush-right cover lines, and the repetition of the cover lines at left, down to the blue asterisk, in exactly the same size, color, and position. The intent is to link all covers visually the special occasion of the anniversary. The portraits provide the variety and visual punch.



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.



AVOID ONE THING

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).



Paul Morrison
Black Dahlia (detail), 2002.
One from a portfolio of
twelve screenprints
comp., 28" x 18" (71 x 45.7 cm)
Publisher: The Paragon
Press, London. Printer:
Colin Lind Studio Ltd, London
Edition: 45. The Museum of
Modern Art, New York. Gift of
Charles Booth-Clibborn and
The Paragon Press, 2006.

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

In a period of instant communication

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

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

15

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.

Great British Food

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.

GREAT

BRITISH

FOOD

22 September - 7 October 2007
www.britishtestfortnight.co.uk

**EAT™
BRITISH**



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

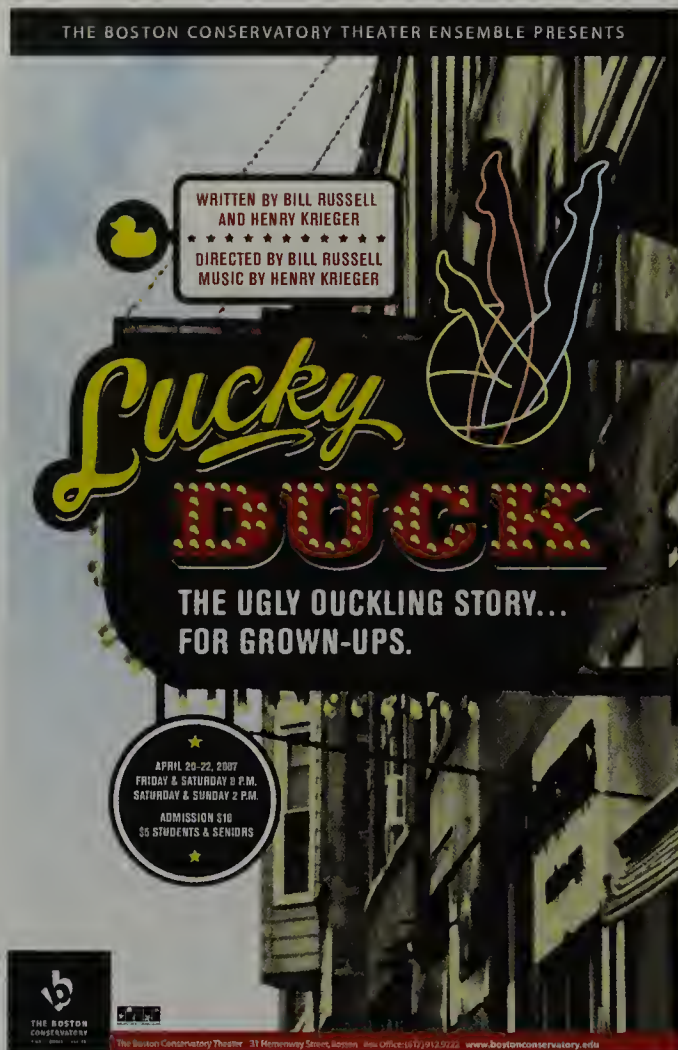
Company
Alphabet Arm Design

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

Single page

Creative Director

Scott Dadich

Design Director

Wyatt Mitchell

Designer

Margaret Swart

Photo Editor

Zana Woods

Photo Assistant

Sarah Filippi

Photography

Todd Tankersley

Client

Wired

Generally, white text on a black background is widely considered to be the ideal for lengthy passages of text. Large quantities of white body copy on a black background can be difficult for many readers due to a "sparkle" effect. But, with proper attention to style, weight, and size, it is possible for a modest length of text to be legible and comfortable to read. Here, white sans serif text on a black background works; at this size, and with no thin serifs to "disappear" into the inky depths, all of the text is functional.

High oil prices resurrect a low tech alternative to gas guzzlers.

X Prize, Schmex Prize. We've had a 100-mpg hybrid for more than 50 years. Far from the complicated gas/electric jobs hogging HOV lanes, this baby needs only one spark plug and maxes out at about 35 mph. Ladies and gentlemen, meet the moped. You've met before—the bike-cum-motorcycle was huge in the US during the 1973 oil crisis. And then, as the petroleum market stabilized, sales waned. ¶ But the latest spike in fuel prices has pedal-started a moped resurgence. "They're great on gas, and you can park them anywhere," says Daniel Kastner of 1977 mopeds, one of the few places ped-heads can get new parts. ¶ For those who want to pedal some metal, a handful of originals survive—eBay!—and Slovenian manufacturer Tomos still makes new models. But it won't be the only game in town for long: Kastner is designing mopeds that ditch the old two-stroke engine for a cleaner four-stroke. They should hit the street next summer—albeit in the slow lane. —Angela Watercutter



0 7 8 OCT 2008



MOTOR Return of the Moped

5 ESSENTIAL UPGRADES FOR VINTAGE MOPEDS

1 GET NEW TIRES. Chances are the rubber is from the 1970s or '80s, and it could be rotten. Not safe.

2 CLEAN OR REPLACE the carburetor. Carbs are often made of aluminum, which corrodes easily, and gaskets deteriorate over 30 years in Granny's barn.

3 CHANGE THE HANDLEBARS. Standard issue is OK for dweebs, but a new set will make that ride slick. For a café racer look, drop them like they're hot.

4 SCREAM "FAST AND FURIOUS" with a performance exhaust. A hundred bucks and a couple of hours' work will add style—and about 5 mph.

5 CLEAN IT, FOOL! A little elbow grease and deftly applied wax can restore your pride and joy to its former glory.

PHOTOGRAPH BY Todd Tankersley

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
Feature spread

Design Director
Amy Rosenfeld

Art Director
Douglas Adams

Illustrator
John Hendrix

Client
This Old House

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

On The Couch With This Old House

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

Illustrations by John Hersey



APR 2008 SPECIAL READER ISSUE THEOLDHOUSE.COM 99

Project
Feature spread

Design Director
Amy Rosenfeld

Art Director
Hylah Hill

Photographer
José Picayo

Client
This Old House

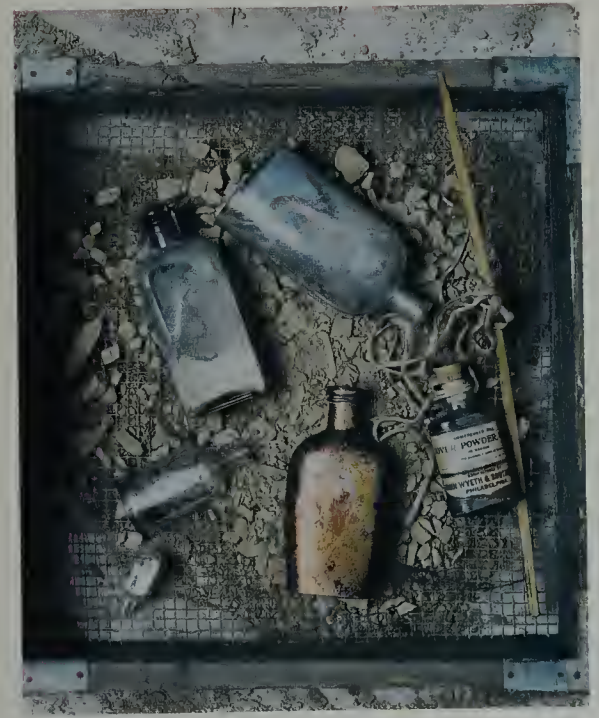
The discovery of hidden artifacts in unlikely places is suggested by the small jumbled caps of the headline. The orientation alterations mesh well with the opposite image.

L O S T A N D F O U N D

Your old house reveals new charms when you uncover the personal possessions—and with them, the stories—of the people who lived there before you

BY JAY HEINRICHS PHOTOGRAPHS BY JOSÉ PICAYO

106 THEOLDHOUSE.COM MARCH 2007



SIMPLE GLASS BOTTLES like these from a New York City rose house (and one quart bottle found stacked in a Cambridge, Massachusetts, attic), are a common backyard find around old houses. A chemical reaction with the minerals in the grout turns the glass iridescent.

34 Hierarchy using special effects

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

Project
Transformers

Designer
Jakub Stepien

Client
Center for Contemporary
Art in Warsaw

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



Project
The Anatomy of Design

Creative Director
Mirko Ilić

Client
Rockport Publishers

Medical precision and high-technology effects are used as the conceit for this book cover with the word *anatomy* in its title. The illustration using type further amplifies the concept, with the interior of the pulled-back surface revealing the word *design*. The letters are deeply dimensionalized and highlighted.



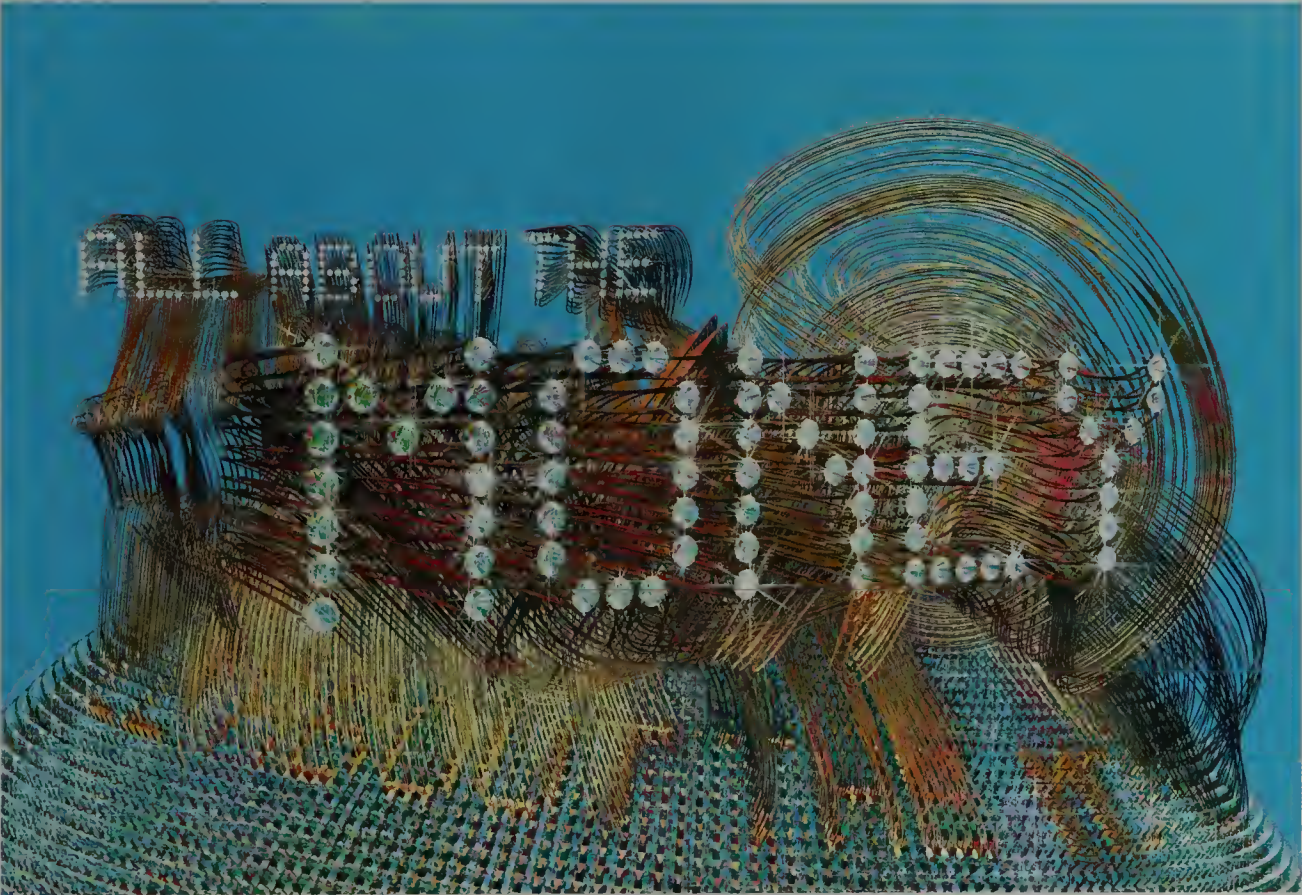
Project
All About the Money

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.



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

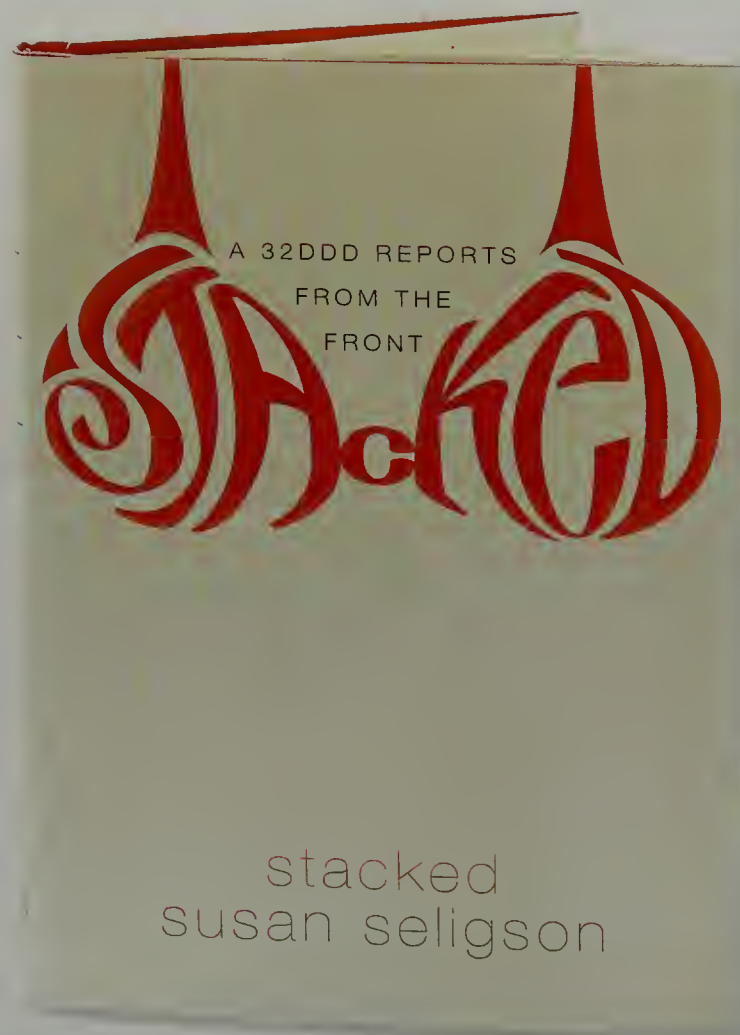
Creative Director, Designer

Roberto de Vicq de Cumplich

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 de Cumplich

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.

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.



The College Issue opener

Arem Duplessis

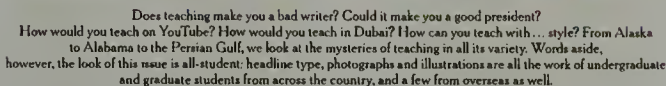
Gail Bichter

Hilary Greenbaum

Emily Dwyer

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.



LETTERING BY ERIC KU School of Visual Arts
ILLUSTRATIONS BY EMILY DWYER Ringling College of Art and Design

Single page: The Sixth Annual Year in Ideas

Arem Duplessis

Gail Bichler

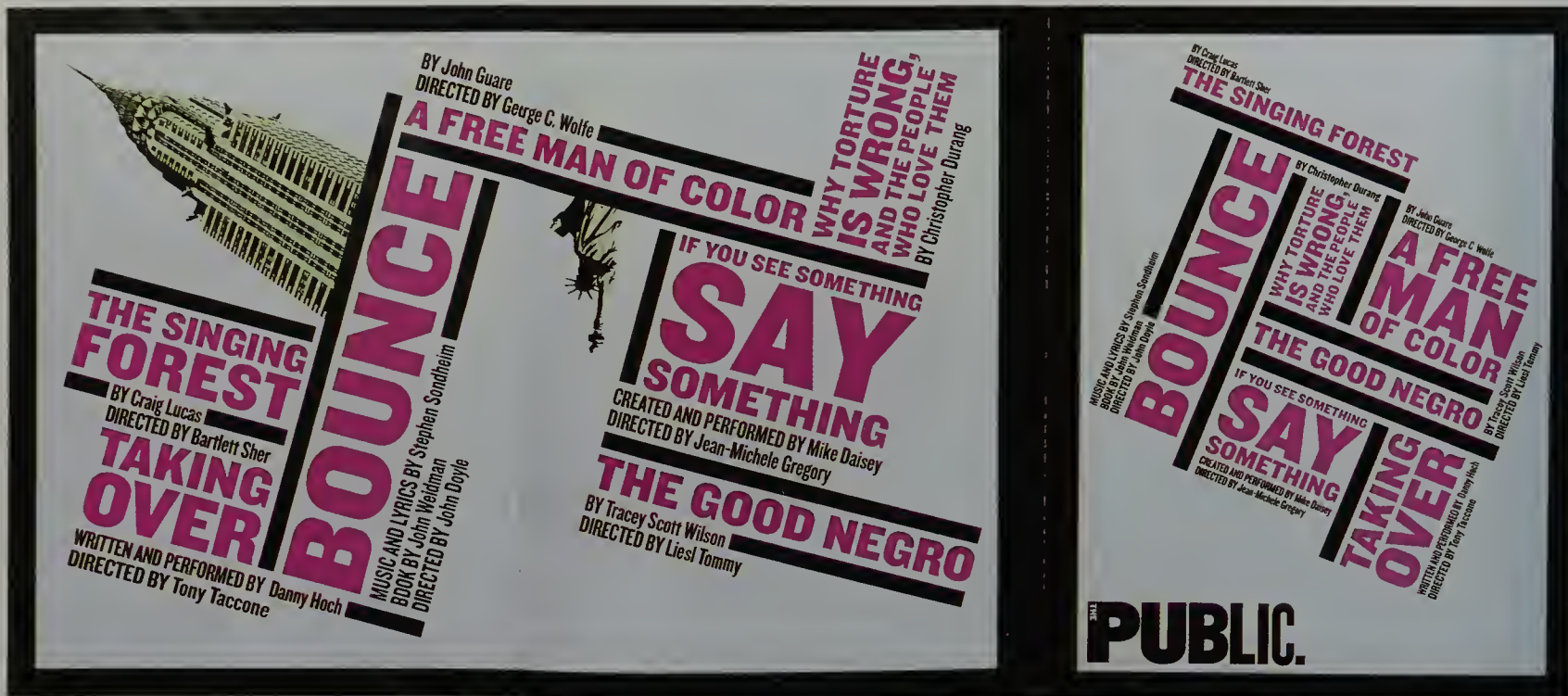
The New York Times Magazine

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

Fall programs

Designers

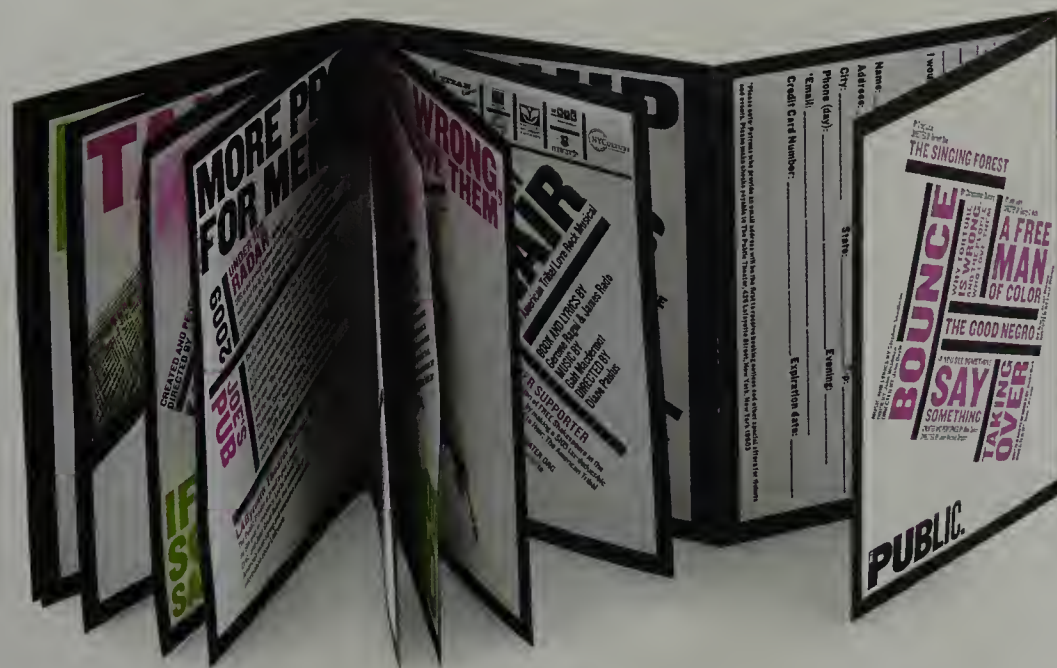
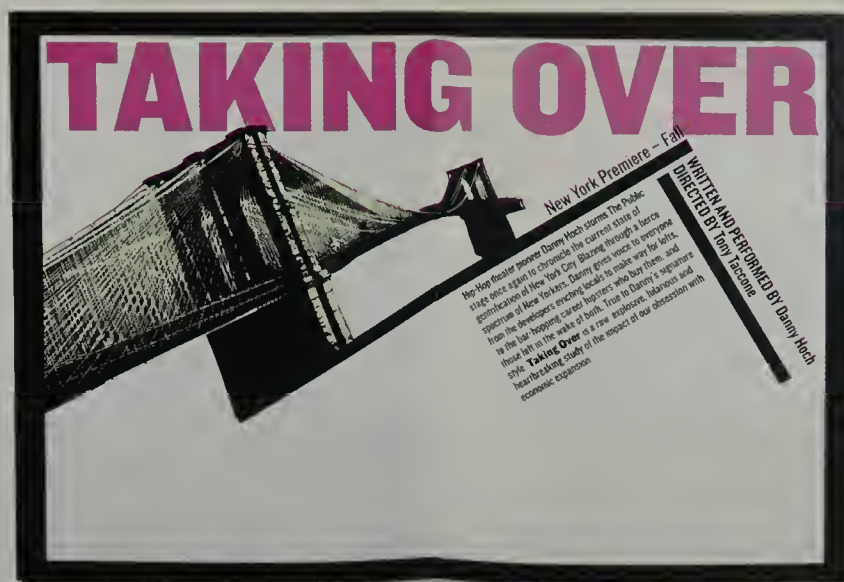
Paula Scher and
Lisa Kitschenberg

Client

The Public Theater

The most recent in a series of promotional brochures for the New York Public Theater repeatedly riffs on the tightly packed typography, off-kilter stacked blocks of text segmented with bold lines, and limited silhouetted black-and-white iconic New York photographs. The strong repetition of elements has itself become iconic and recognizable as a brand identity.





39 Deconstructed type

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



Project
Identity

Design Director
Domenic Lippa

Client
London Design Festival

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



Project
Identity

Company
Pentagram

Designer
Michael Bierut

Client
Saks Fifth Avenue

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



40 Vertical stacking

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

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



give
your
grill
the
works

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

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

Industrial designer Ed Potokar, a grill master who much prefers outdoor cooking to the indoor variety, designed the outdoor kitchen shown at left for the Accord, New York, house he shares with his wife. This Old House design director Amy Rosenfeld. But when grilling season arrived this year, Potokar was still charring chops and brats on the gas grill he had propped on a makeshift restaurant-cart stand—and longing for more room to prepare food and place platters. "If the 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 LUCKY
PHOTOGRAPHS BY WENDELL T. WEBBER
STYLING BY DONALD LA PERA

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
Mae t-shirt

Company
Alphabet Arm Design

Art Director
Aaron Belyea

Designer
Ryan Frease

Client
Zach Gehring

When letters are enclosed in consistent shapes, their differing widths become less obvious and alignment is less of a legibility issue (it helps when the words are short).



Project
Hakobo

Designer
Jakub Stepień

Client
Z.o.o. Gallery in Warsaw

The concept for this exhibition poster was a temple created with vertically stacked letters representing ascending levels of work. Here, the concept trumps legibility, so the text is repeated at upper right.



41 See the shape

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

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



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

© 2007 OPRH MAGAZINE

Project
Feature spread

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

Design Director
Carla Frank

Designer
Kristin Fitzpatrick

Client
O, The Oprah Magazine



Project
Poster

Design Director, Designer
Joseph Luffman

Client
Carluccio's

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



Project
Doubleday Christmas party invitation

Designer
Lauren Panepinto

Client
Doubleday In-House

Cocktails, anyone? This delightful martini glass concocted from the text of the invitation incorporates the information neatly; the airy leading suggests the lightness of the liquid in the glass.

42 Using cases

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

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



Project

Identity and packaging for a boutique condiment company

Company

Mucca Design

Creative Director

Matteo Bologna

Art Director, Designer

Andrea Brown

Client

The Gracious Gourmet

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

Project

Brand identity

Creative Directors

Harry Segal and Johanna Savad

Client

Segal Savad Creative Services

Here the contrast between the majuscules and the background is minimal, so despite the use of caps, the effect is hushed. The relationships of the headline to the second line of all minuscules, and the line below, all in much smaller lightweight caps, surrounded by neutral space, combine to create a low-key atmosphere.

SEGAL SAVAD

the art of communication

GRAPHIC DESIGN | BRANDING | ADVERTISING

REAL SIMPLE

| life made easier |

What can you do
in 15 minutes?

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

**Project**

Cover

Creative Director,

Designer

Vanessa Holden

Photographer

Ellen Silverman

Client

Real Simple

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

43 The rule of three typefaces

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

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

Project

Single page

Redesign Art Director

Francesca Messina

Co-Designer

Amy Rosenfeld

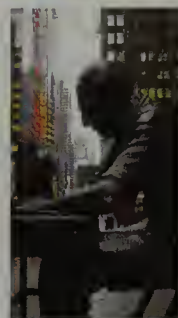
Client

Businessworld

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

THINK **BIG**ideas **lab****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



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

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

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

**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.



A student or an employee?

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 Dillgence. 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. It is never a good idea to use different typefaces for no good reason.

Project
Poster

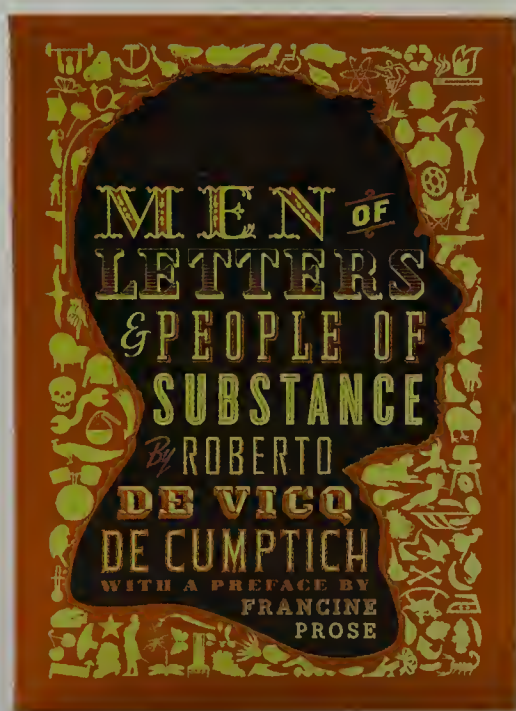
Company
Pentagram

Designer
Michael Bierut

Client
Yale University School
of Architecture

Twenty-eight typefaces are numbered and keyed in the text below; each represents an event or info-bit in the yearly calendar of the architecture school. The design signifies the variety of events by using a variety of typefaces. Since each is encased in its own bricklike box, there is a unity to the design. The last, a Y representing Yale, is in a circle, serving as a period or end slug.





Project

Men of Letters & People of Substance

Creative Director, Designer

Roberto de Vicq de Cumplich

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.

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.



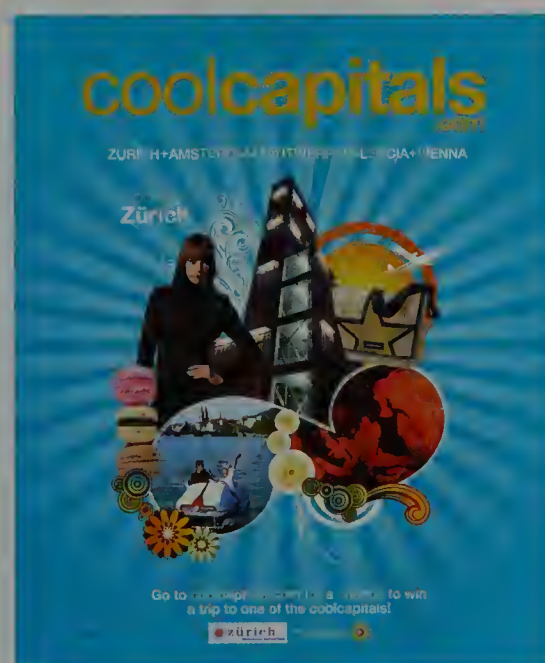
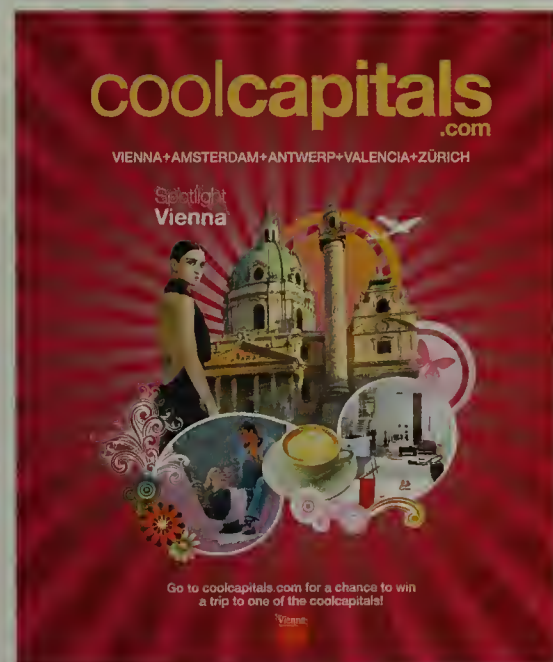
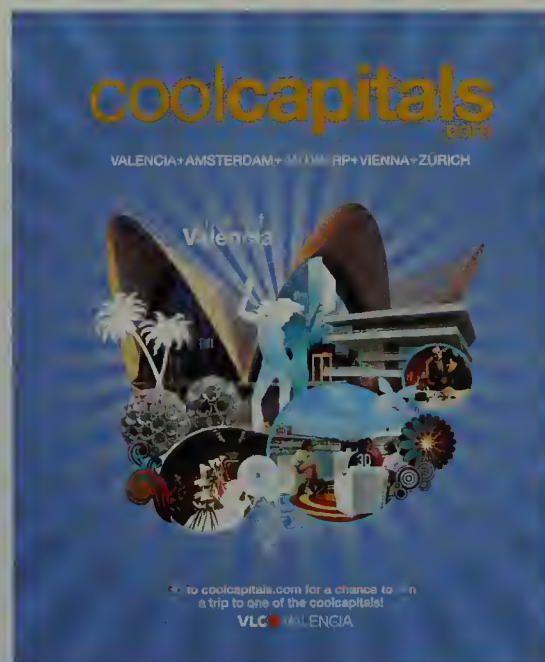
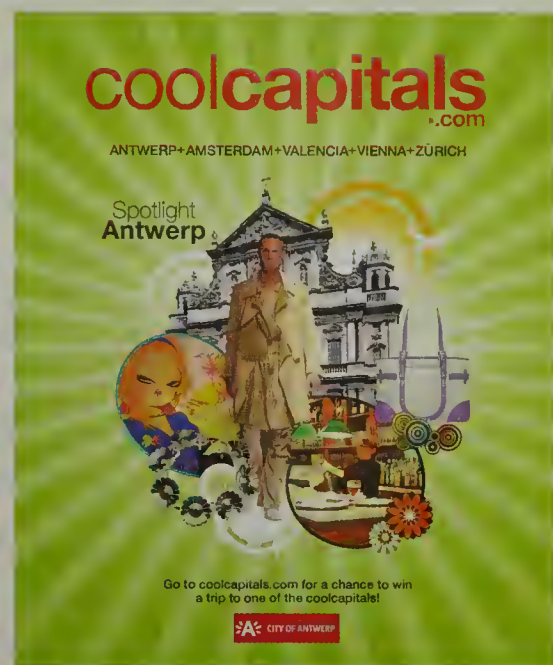
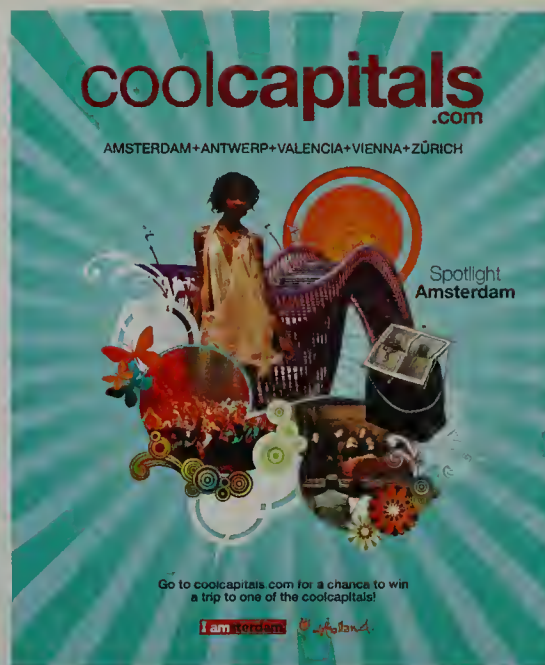
Project
Advertising campaign

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

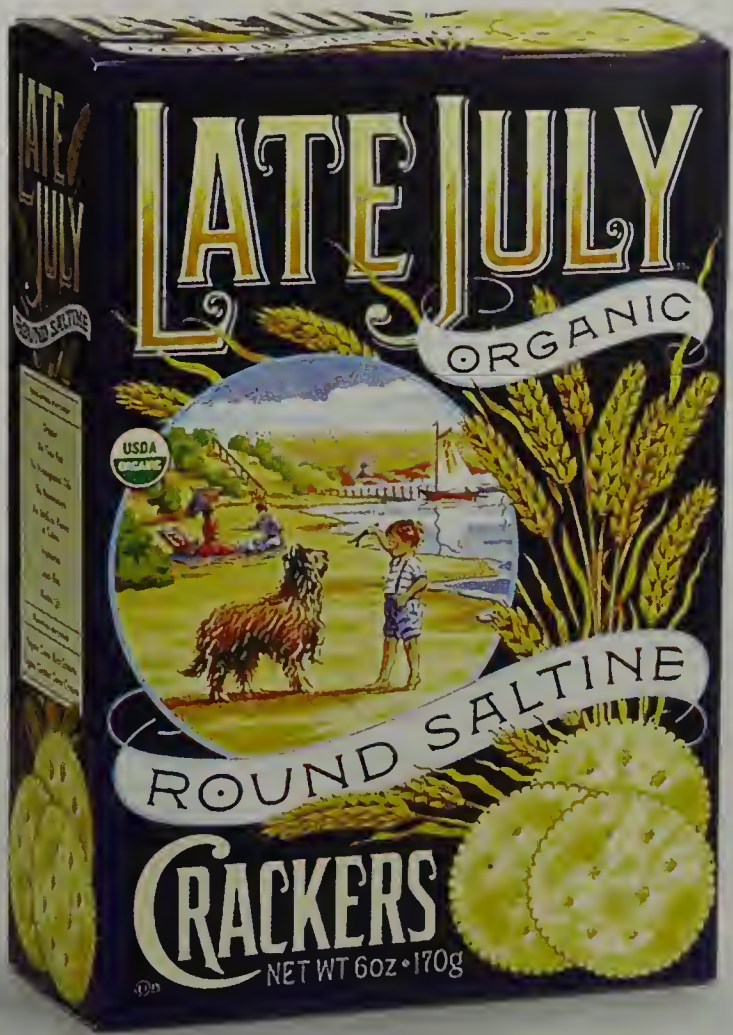
Illustrator

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

Package

Art Director

Louise Fili

Designer

Louise Fili

Client

Bella Cucina

The principal type for this packaging, which is used for virtually all Bella Cucina products, is derived from an early twentieth-century French typeface.



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 edgy: “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 purloined exam incident, at age 14, and his conviction, at age 62, on four criminal counts in Chicago this summer. During the interval, he became a brawling metaphor for global media influence. He claimed iconic status on two continents, presuning 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

58 TORONTO LIFE | TORONTOLIFE.COM | OCTOBER 2007



OCTOBER 2007 | TORONTOLIFE.COM | TORONTO

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

Feature infographic spread

Company

Hopkins/Baumann

Creative Directors

Will Hopkins and Mary K. Baumann

Illustrators

John Baxter and Bureau of
Engraving and Printing

Client

Kids Discover

This spread uses an iconic typeface often seen in election memorabilia; our familiarity with this presentation ensures legibility.

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

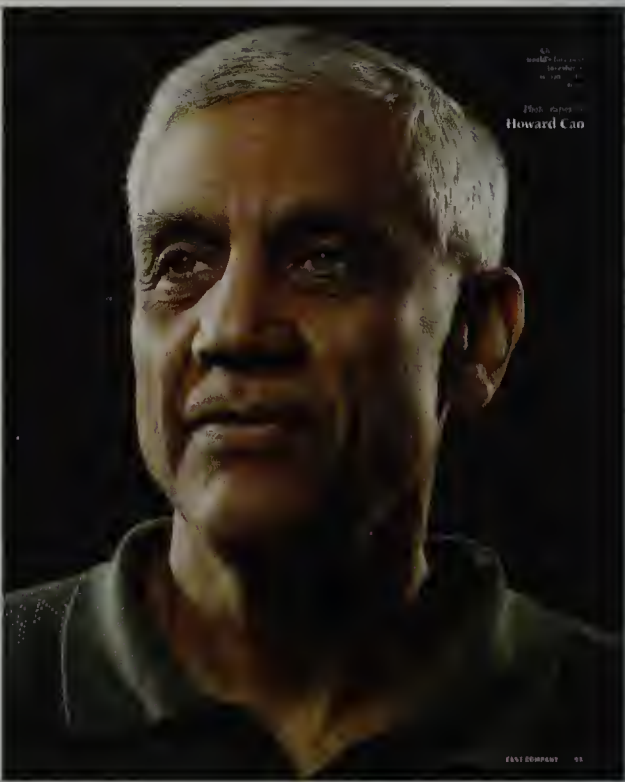
Photographer
Howard Cao

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).

Vinod Khosla is pouring his own millions into science experiments to COUNTER GLOBAL WARMING—and to prove he's the smartest guy in the Valley.
By Richard Shaffer

a
devilish
green
angel



MERCURY NUMERIC GRADE 1				MERCURY NUMERIC GRADE 2				MERCURY NUMERIC GRADE 3				MERCURY NUMERIC GRADE 4			
Operating cash	\$	390,563		Operating cash	\$	390,563		Operating cash	\$	390,563		Operating cash	\$	390,563	
Deposits		1,373,050		Deposits		1,373,050		Deposits		1,373,050		Deposits		1,373,050	
Receivables		121,537		Receivables		121,537		Receivables		121,537		Receivables		121,537	
Equipment		247,158		Equipment		247,158		Equipment		247,158		Equipment		247,158	
Investments		1,143,771		Investments		1,143,771		Investments		1,143,771		Investments		1,143,771	
Property		124,092		Property		124,092		Property		124,092		Property		124,092	
Paris 74 55 63 42 c				Paris 74 55 63 42 c				Paris 74 55 63 42 c				Paris 74 55 63 42 c			
Prague 68 55 s 77 62 s				Prague 68 55 s 77 62 s				Prague 68 55 s 77 62 s				Prague 68 55 s 77 62 s			
Rio de Jan 71 61 r 73 64 r				Rio de Jan 71 61 r 73 64 r				Rio de Jan 71 61 r 73 64 r				Rio de Jan 71 61 r 73 64 r			
Riyadh 99 67 c 96 68 c				Riyadh 99 67 c 96 68 c				Riyadh 99 67 c 96 68 c				Riyadh 99 67 c 96 68 c			
Rome 82 65 s 83 65 s				Rome 82 65 s 83 65 s				Rome 82 65 s 83 65 s				Rome 82 65 s 83 65 s			
Santiago 72 41 s 78 42 s				Santiago 72 41 s 78 42 s				Santiago 72 41 s 78 42 s				Santiago 72 41 s 78 42 s			
San Salvador 91 66 c 91 68 s				San Salvador 91 66 c 91 68 s				San Salvador 91 66 c 91 68 s				San Salvador 91 66 c 91 68 s			
BalancedA + 14.39 -1.7 -0.8				BalancedA + 14.39 -1.7 -0.8				BalancedA + 14.39 -1.7 -0.8				BalancedA + 14.39 -1.7 -0.8			
BondA + 31.77 -2.9 -1.4				BondA + 31.77 -2.9 -1.4				BondA + 31.77 -2.9 -1.4				BondA + 31.77 -2.9 -1.4			
CapGrowA 15.46 +0.2 +0.1				CapGrowA 15.46 +0.2 +0.1				CapGrowA 15.46 +0.2 +0.1				CapGrowA 15.46 +0.2 +0.1			
CapGrowB 17.77 1.0 -0.3				CapGrowB 17.77 1.0 -0.3				CapGrowB 17.77 1.0 -0.3				CapGrowB 17.77 1.0 -0.3			
CapGrowM 55.67 +2.8 +1.9				CapGrowM 55.67 +2.8 +1.9				CapGrowM 55.67 +2.8 +1.9				CapGrowM 55.67 +2.8 +1.9			
EqIncA 12.79 +0.1 +0.1				EqIncA 12.79 +0.1 +0.1				EqIncA 12.79 +0.1 +0.1				EqIncA 12.79 +0.1 +0.1			
HiYldA + 9.25 -2.0 1.0				HiYldA + 9.25 -2.0 1.0				HiYldA + 9.25 -2.0 1.0				HiYldA + 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 1²/₃ NRs
10.98 0⁰/₁ 2⁶/₅ NRs
32.10 6⁶/₇ 3⁸/₅ NRs
54.32 7⁸/₈ 1⁴/₃ NRs
76.54 3³/₄ 1⁶/₅ NRs
98.79 9⁹/₀ 1²/₁ NRs



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

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.

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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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

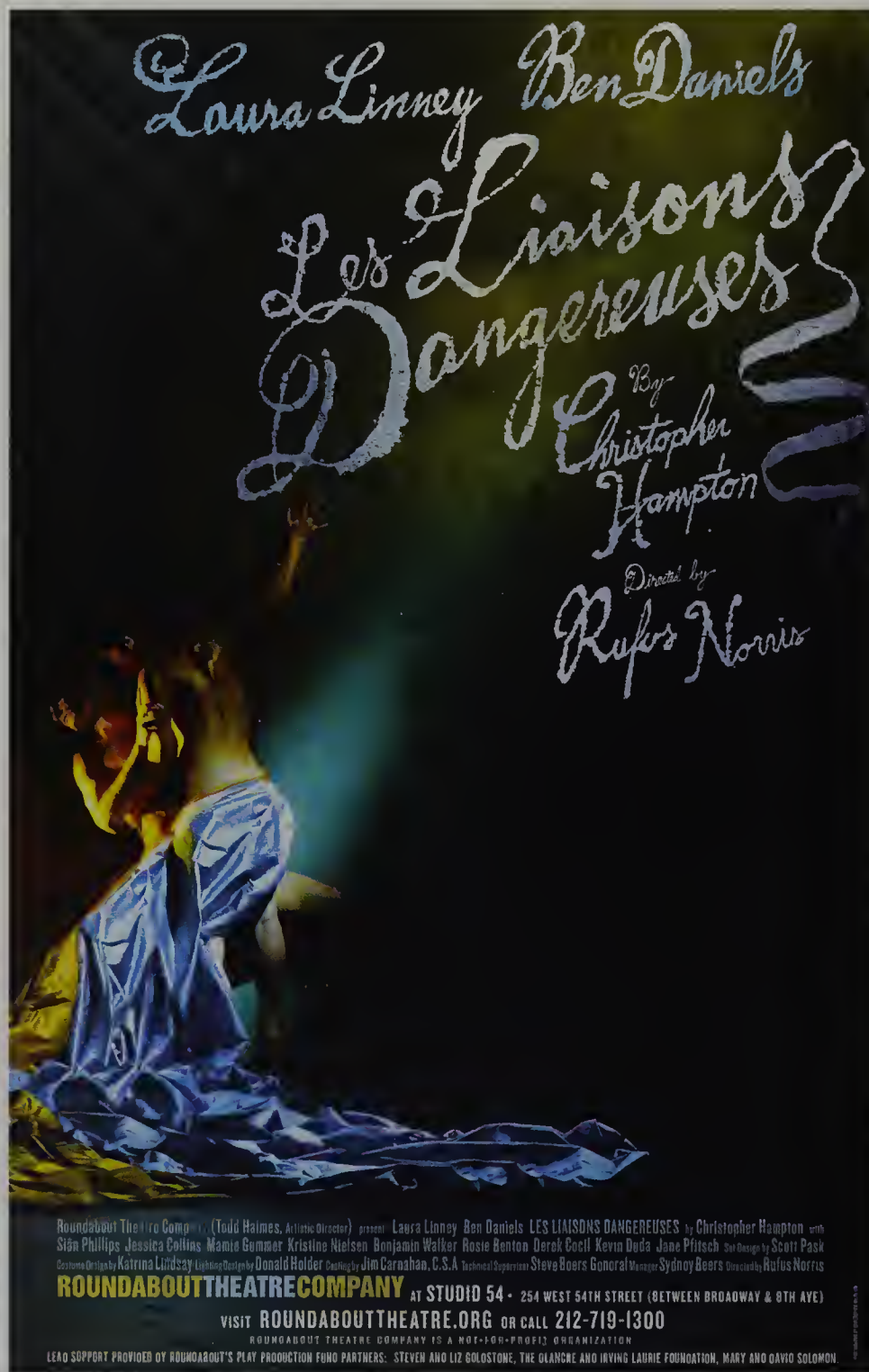
Art Director
Gail Anderson

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.

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
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 advan-
tage: the lack of margin and
gutter spaces, overlong lines
of dense text overlaid on a
strong field of color cutting
though 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.



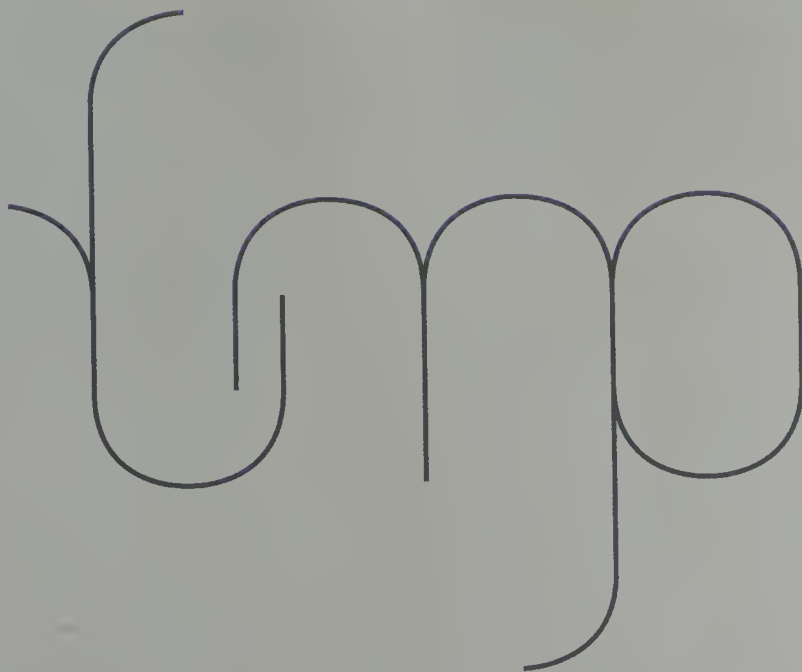
Project
Visual identity

Companies
Remake Design and Mark Laughlin

Design Directors, Designers
Michael Dyer and Mark Laughlin

Client
TaraMarie Perri

The whisper of type on this layout, and the logo itself, echo the gauzy fabric image. The effect is elegant and somewhat remote.



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.

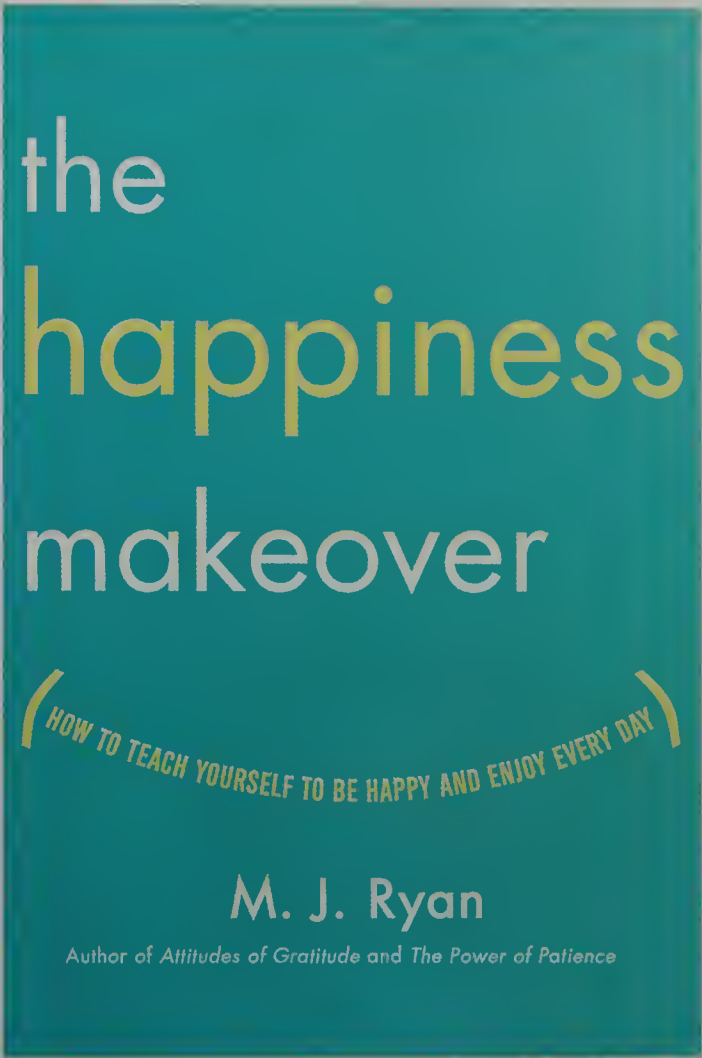
Project
The Happiness Makeover cover

Art Director
Michael Windsor

Designer
Lauren Panepinto

Client
Broadway Books

Lowercase lightweight sans serif is a simple treatment for this “happy” book jacket. The visual joke of the subhead as a smile is childlike, and the cyan background feels basic and clean.



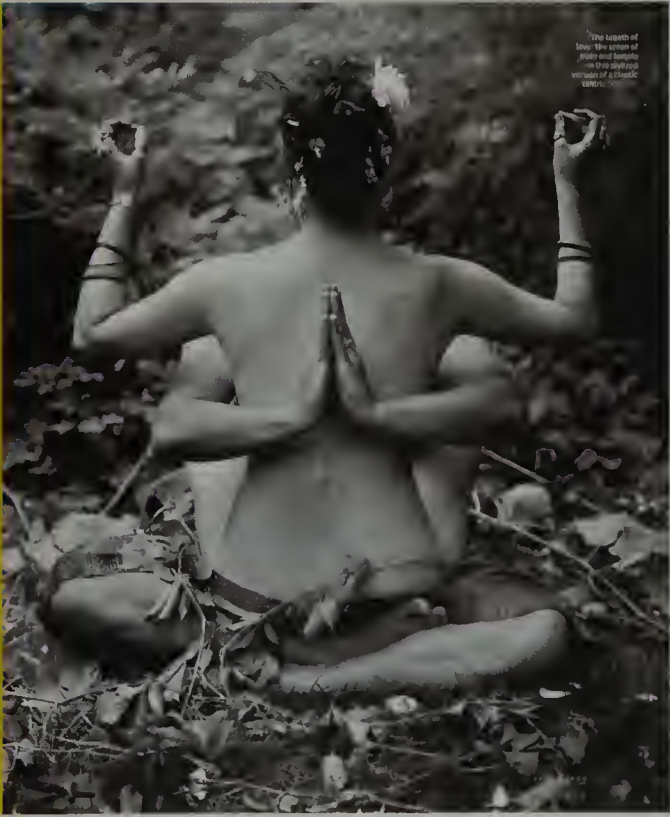
Project
Feature spread

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

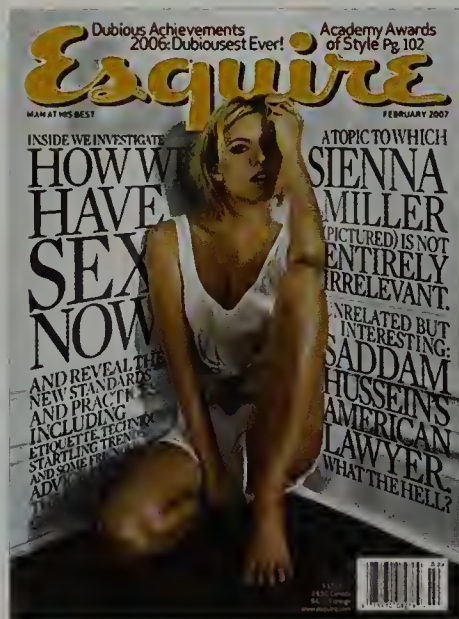


Photo Editor
Michael Norseng

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
Poster

Company
Henderson Bromstead Art Co.

Client
Wake Forest University

Hand lettering taken to the max is this poster's strength; a clean silhouette on a bright background intensifies the information overload within the shape. Cutout letters, outlined letters, script, and every manner of letterform can be found here.



Letter spacing and word spacing

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

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

Project

Cover

Company

Hopkins/Baumann

Creative Directors

Will Hopkins and
Mary K. Baumann

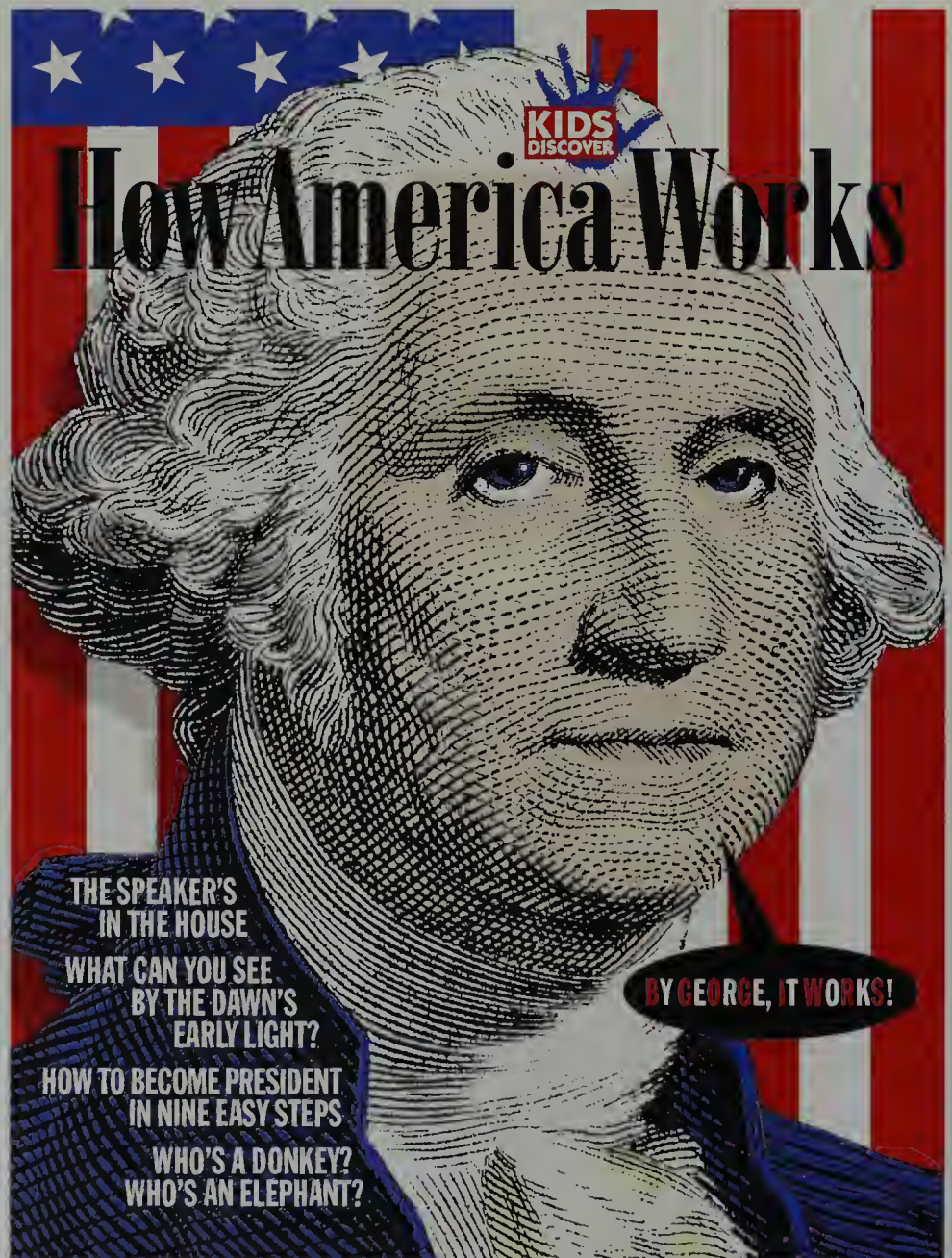
Illustrator

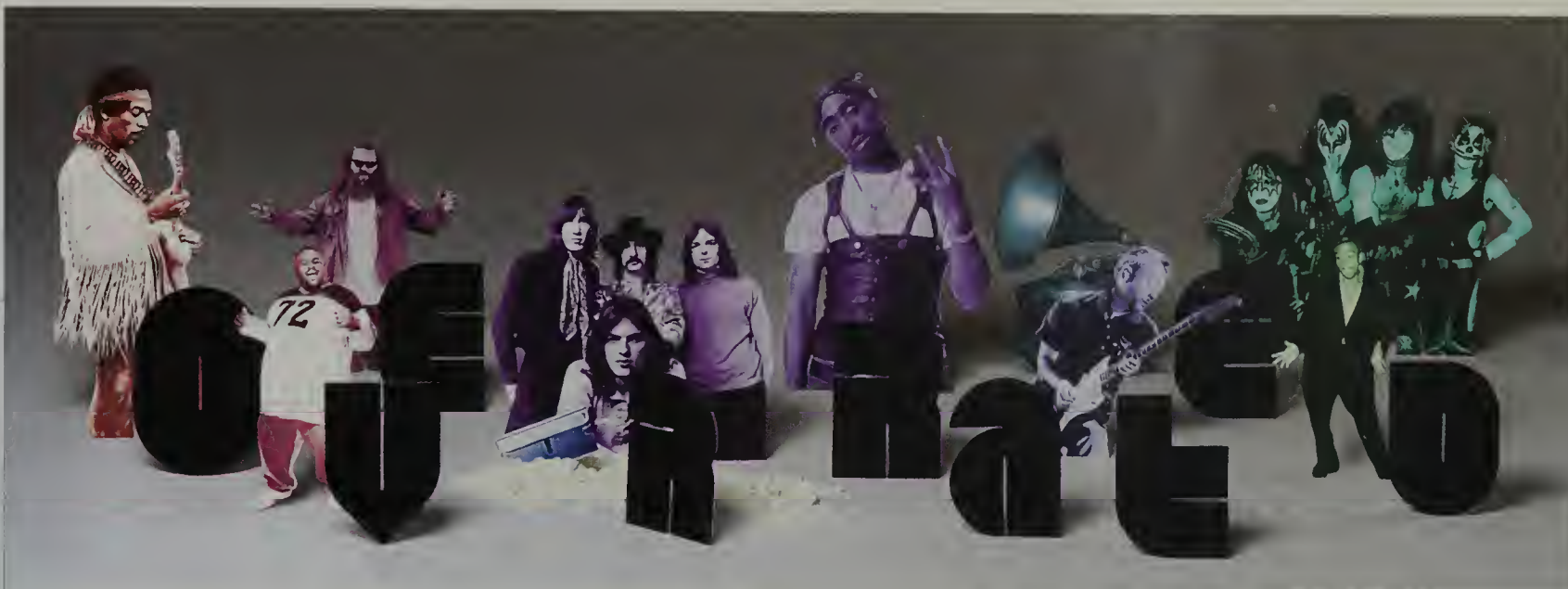
John Baxter

Client

Kids Discover

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





33

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

ILLUSTRATION BY SERIAL CUT

/ SEXIN' ALL NIGHT LONG

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

32 / KISS

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

31 / THE IN RAINBOWS

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

30 / "FREEBIRD"

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

29 / GETTING RICK RUBIN TO PRODUCE YOUR RECDRO

It's not 1986, you're not the Red Hot Chili Peppers and Johnny Cash is dead. Underrated alternative: Getting Rick Rubin to produce your beard.

28 / MAKING MUSIC, AND CLOTHES, AND ENERGY DRINKS

Man, this Young Jeezy single is great! You know what would make it even better? If we could listen to it while drinking some Feigie-brand lounge-infused wine coolers and wearing a Jonas Brothers sweatband! Come on, pop stars of the world, we know no one's buying CDs and you gotta make your Maybach payments somehow, but we wouldn't wear those velour jogging pants with Nelly's name emblazoned on the ass if they came free via BitTorrent. Underrated alternative: Making music. And music. And music.

27 / GETTING BACKSTAGE

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

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

26 / TIMBALAND

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

70 BLENDER.COM OCTOBER 2008

BY JON SOLAN, EDM TELLS, JOE LEVY, ROB SHAFFIELD, ROB TANNEHEIM, JONAH DEWITT & DOUGLAS WOLF

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.

word
spacing

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

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

56 Hyphenation and justification

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

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

Justified Hyphenated 2 columns

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

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

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

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

Flush Left No Hyphenation 2 columns

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

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

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Flush Left Hyphenation 2 columns

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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 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 con-

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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

Edit Hyphenation & Justification

Name: **sohon justified**

☒ Auto Hyphenation

Smallest Word:

Minimum Before:

Minimum After:

☒ Break Capitalized Words

Hyphens in a Row:

Hyphenation Zone:

Justification Method

	Min.	Opt.	Max.
Space:	85%	110%	250%
Char:	8%	8%	4%

Flush Zone:

☒ Single Word Justify

Cancel OK

57 Tracking guidelines

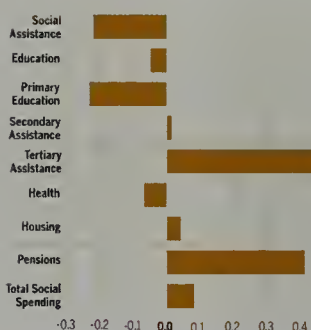
NOT TOO LOOSE AND NOT TOO TIGHT: tracking should feel “just right” (in the words of Goldilocks as she fell asleep in the baby bear’s bed). Tracking refers to the overall or global adjustment of letter spacing within a word, a line, a paragraph, or a passage of text. As in all things typographic,

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

Poverty, Inequality and Economic Growth

Back to Basics **Jose Antonio Ocampo**

FIGURE 1 Redistributive Effect of Social Spending



THE EFFECTS OF SOCIAL SPENDING ON INCOME DISTRIBUTION

The evidence indicates indeed that social programs with universal or close-to-universal coverage make the best contribution to improving income distribution. FIGURE 1 summarizes the redistributive effect of social spending drawn from studies conducted by ECLAC in 2000, 2006 and 2007.⁸ 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).⁹ 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.¹⁰

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

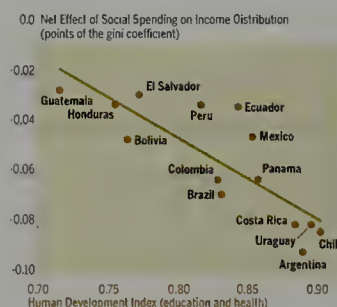
highly correlated as demonstrated in FIGURE 2 below. The largest redistributive effect of social spending is achieved in those countries that had an early development of more universal systems of social policy: Argentina, Chile, Costa Rica, and Uruguay (Cuba should be added to this list but is generally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



Project
Feature spread

Illustrator
Jared Schneidman

Creative Director
Donald Partyka

Client
Americas Quarterly

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

Project
Visual identity

Company
Alphabet Arm Design

Art Director
Aaron Belyea

Designer
Ryan Frease

Client
Tennessee Hollow

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



The "color" of the text type

IN TYPOGRAPHIC TERMS, the word *color* means something very different from its ordinary meaning: it is the density or tonal weight of the text type as a gray texture on the page. It is the goal of all good typographic designers to create an "even" or smooth texture. There should be no areas of text that stand out, either because they are too

gappy (too loose) or overly dense (too tight). Irregularities in typographic color may occur because of really long words within a line, type measures (line lengths) that are too narrow because 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

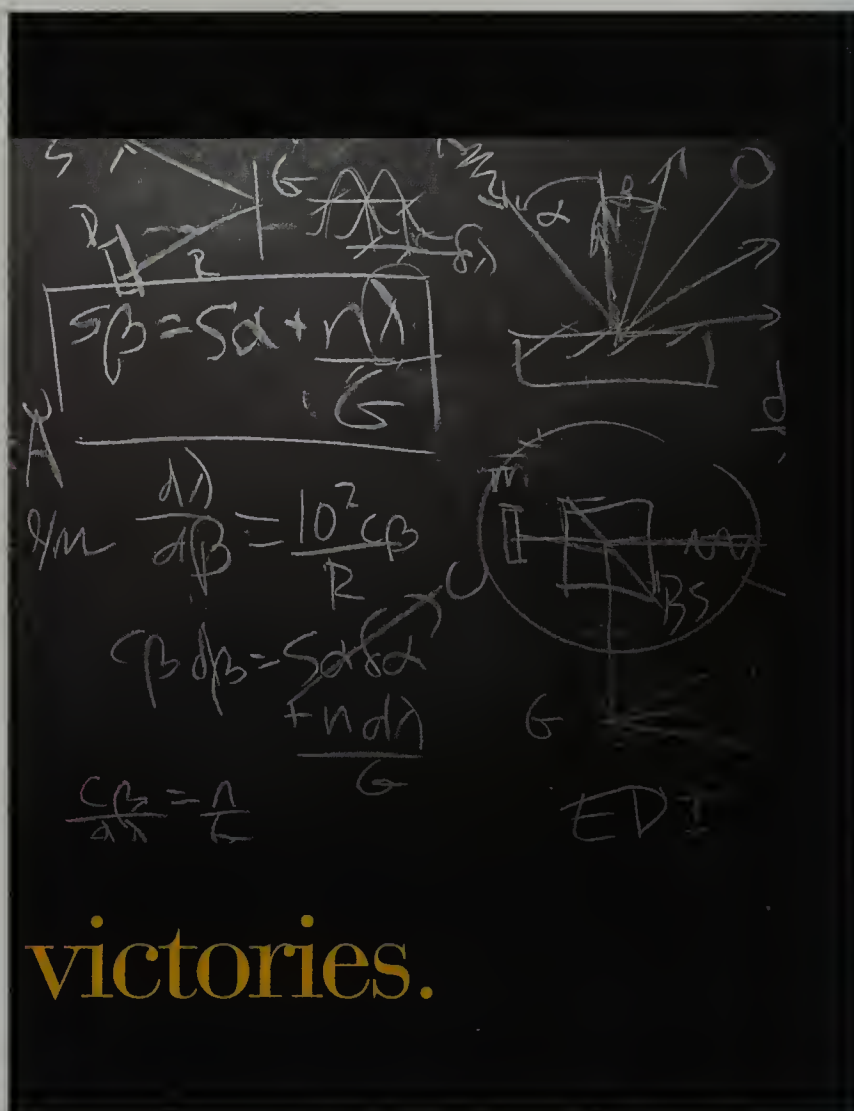
Designer

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.



Project

Single page

Art Director

Arem Duplessis

Designer

Gail Bichler

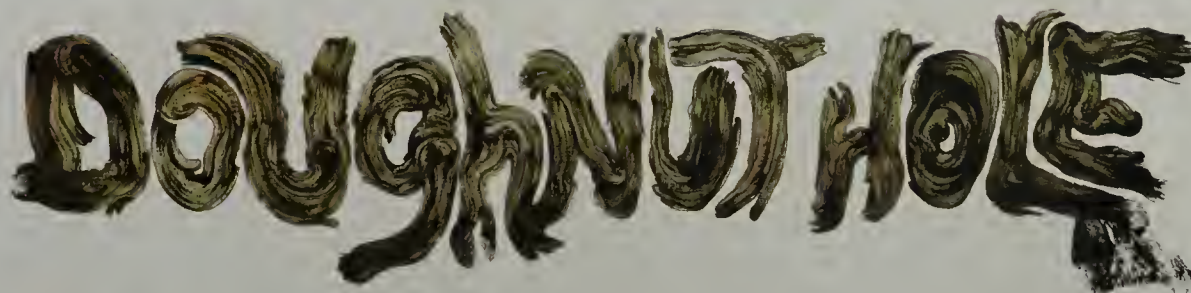
Client

The New York Times
Magazine

This large body of text demonstrates an even color on the page. Color is a result of many factors: the typestyle itself, the tracking and hyphenation and justification settings, the leading, and, to a lesser extent, the surface on which it is printed (its smoothness, reflectiveness, and absorbency).

2.25.07

ON LANGUAGE BY WILLIAM SAFIRE



Medicare's metaphor of controversy.

On March 18, 1886, an anonymous reader of The Boston Globe wrote to the editor, "Can a man get fat on a diet of doughnut holes?" The reader promptly answered his own question: "Doughnut holes can only be introduced into the stomach by swallowing the doughnut whole."

Yuk, yuk, went the 19th-century editor, who then courageously printed the letter. This bit of history was provided to On Language by Fred Shapiro, bulldog editor of the Yale Book of Quotations, who set a javert of search engines whirring in responding to my query for the first printed use of *doughnut hole*.

The etymology of this phrase is important because its current use has become a source of worry for millions of advancing years. (That's the gentlest euphemism I can find for "incipient old folks"; though "advancing years" has an ominous overtone.)

That's because Representative Nancy Pelosi of California, one month before the recent election ("the late unpleasantness," as Republicans like to put it), promised voters at a senior center in Florida, "We will use that money to fill the *doughnut hole* so that seniors will have affordability, they will have reliability and will not be caught in this trap of the *doughnut hole*." The money that the future speaker of the House was talking about would come, she argued, from savings brought about by future government drug-price negotiations and would be used to close the gap in Medicare coverage known far and wide as the *doughnut hole*.

Whence this locution? It is the figurative gap in coverage that requires many people in Medicare Part D to pay for drugs themselves. For this year, the new benefit has Medicare covering 75 percent of the first \$2,400 a person spends on drugs (after a \$265 deductible), but after that is spent, coverage pauses until the yearly expenses reach \$5,451, at which point Medicare coverage kicks back in. Why the gap? The Washington Post describes proponents seeing it "as a way to provide some help to all beneficiaries and substantial help to those with catastrophic drug costs and yet not break the bank with the new benefit."

Others will surely debate the serious issue of whether the Bush administration's approach is fair or whether the new Congressional majority's idea of how additional money could be raised is practical or would fall short and "break the bank"; this column's narrower mission is to discover not where the money comes from but where the metaphor comes from.

In early 2002, as Republicans began to advocate the Medicare Modernization Act of 2003 — adding the prescription-drug benefit — William Novelli, head of AARP, wrote to the Senate Budget Committee, calling for a drug benefit without "policies with a 'donut hole.'" He used the informal spelling used by young people influenced by the firm of Dunkin' Donuts; those of us among the elderly, pardon the expression, spell the circular pastries *doughnuts* because they are made of dough, not do. It should also be noted that AARP no longer stands for "American

Association of Retired Persons" and therefore no periods are placed after the capital letters; in rejecting that ageist limitation, the powerful organization was willing to choose an acronym imitating the bark of a James Thurber seal. (I am thinking of starting a new lobby, the Geriatric Enterprise for the Enhancement of Zealots Eschewing Retirement, and stand ready to vilify anyone who dares use its initials as an acronym.)

AARP modestly disclaims coinage of this sense of *doughnut hole* in the bill that ultimately passed; parentage is also denied by the Alliance for Retired Americans, a union retiree group whose "media research associate" informs my own linguistic research associate that the phrase was used in 2002 "during staff discussions to come up with a catchy phrase in reference to the coverage gap for our members to use at a disruption of the Ways and Means Committee hearing." Sure enough, as Robin Toner reported in The Times when the hearing was held in June, union protesters shouted "Time to stop the doughnut!" The reporter noted that the cries were "an allusion to the coverage gap — known to health policy aficionados as a hole in the doughnut — in the Republican bill."

I am grateful to AARP for providing the earliest citation it could find of the masterly metaphor: on July 12, 2001, Representative Billy Tauzin, then chairman of the House Committee on Energy and Commerce, told Congress of an addition to a bill passed the previous year "to cover what is known as the *hole in the doughnut*."

Has the *doughnut hole* proved to be a political grabber? Last year, a Gallup poll showed potential voters two to one in favor of the legislation containing it, but a well-publicized National Donut Hole Day (with the informal spelling) was held, as well as an election, making the current coverage amendable, assuming the Democratic plan doesn't further bust the federal budget. If so, the donut hole may shrink, which would at least be metaphorically accurate, as the holes in real doughnuts have all but disappeared.

Lines About Language

I have long had in my head some lines of poetry by W.H. Auden written "In Memory of W.B. Yeats" but couldn't find them in Auden's "Collected Poems." Thanks to Prof. Nicholas Jenkins at Stanford, co-chairman of the Auden Society, I have found out why: The British poet wrote the poem in 1939, soon after coming to live in the U.S., in response to Yeats's death. In the 1960s, he revised his poem, cutting out the poignant lines I remembered. Here they are, for those writers and readers inclined to hold relevant verse in memory:

*Time that is intolerant
Of the brave and innocent,
And indifferent in a week
To a beautiful physique,*

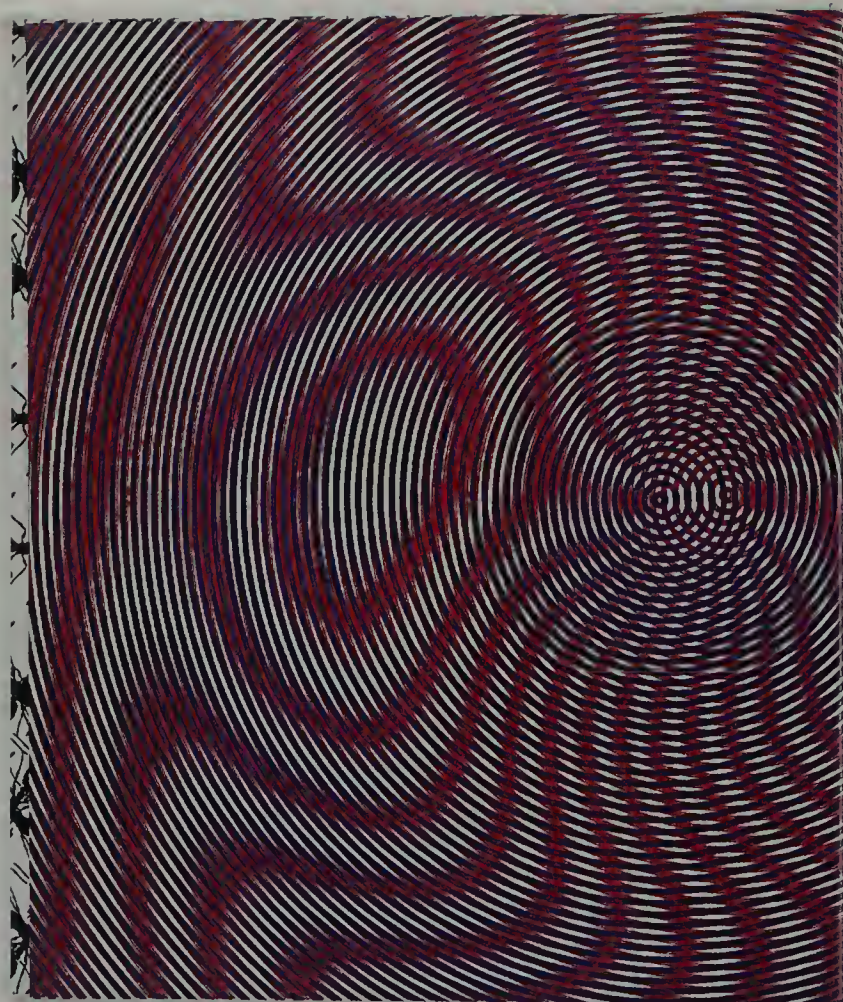
*Worships language and forgives
Everyone by whom it lives. ■*

Send comments and suggestions to: safireonlanguage@nytimes.com.

Lettering by Sam Weber

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.



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 Dolk / 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 / *Kassettenkatalog* / Ivana Kaser / Anselm Kiefer / Martin Klippenberger
 Per Kirkeby / Yves Klein / Milan Knížák / Peter Kogler / *Krater und Wolke* / Langlands & Bell
 Marla Lassnig / Paul Etienne Lincoln / Richard Long / Sarah Lucas / Markus Lüpertz
 Mangelos / Piero Manzoni / Wolfgang Mattheuer / Chad McCall / Annotto Messenger / *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 Potasz / 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

Eye on Europe

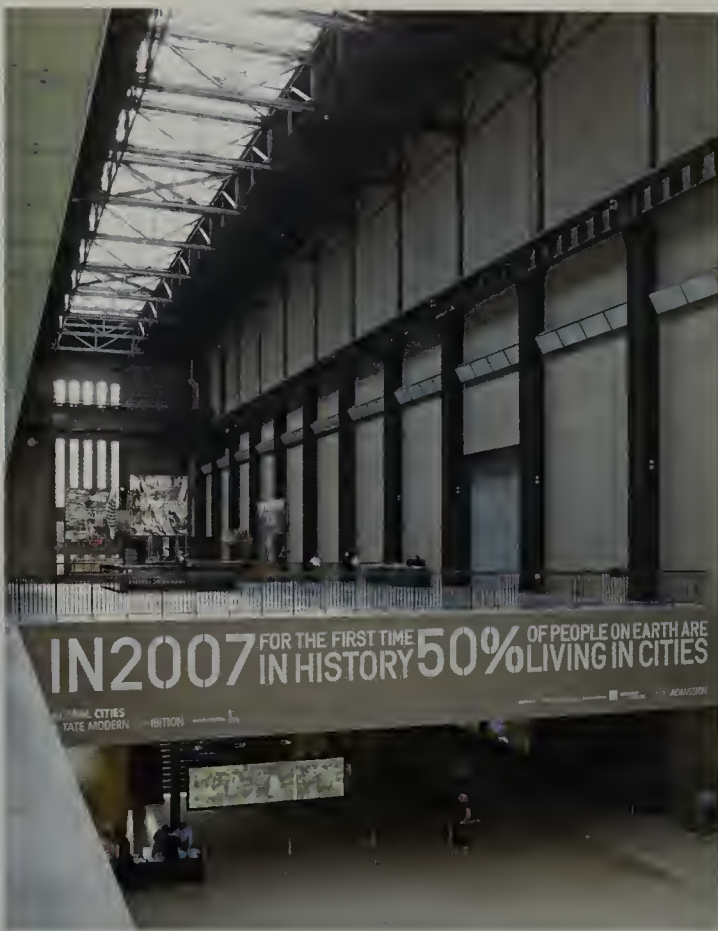
Company

Pure+Applied

Client

Museum of Modern Art

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

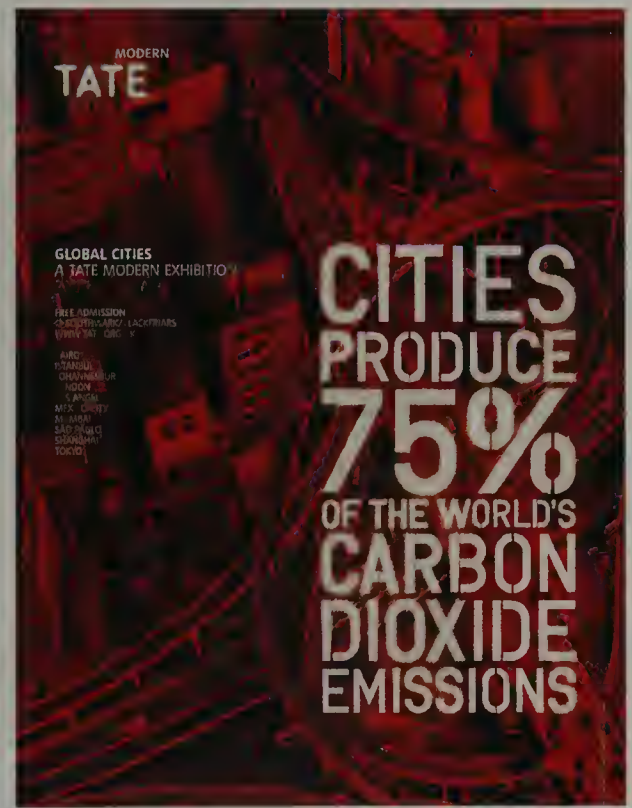
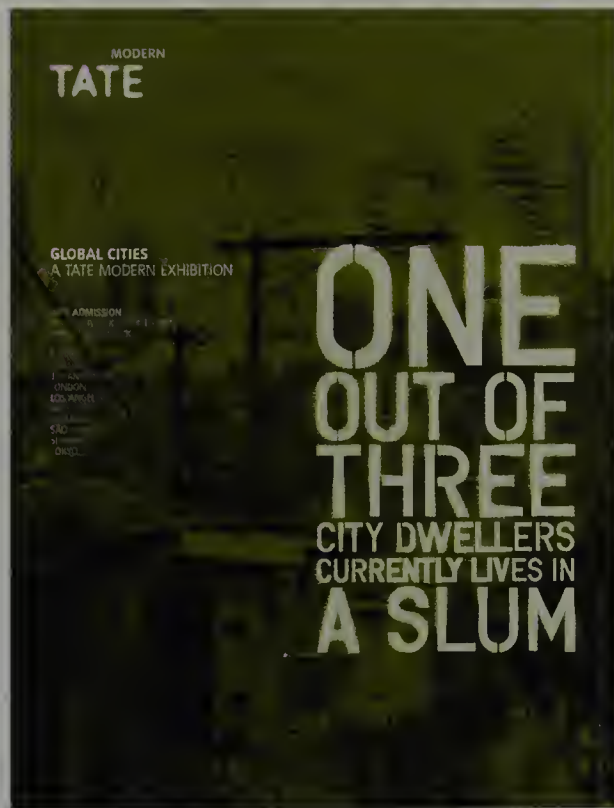


Project
Global Cities exhibition

Design Director
Angus Hyland

Client
The Tate Modern

The exhibition design incorporates stenciled clusters of text into its signage and posters; the tight blocks of type are in keeping with the theme of growing population clusters in urban settings.



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

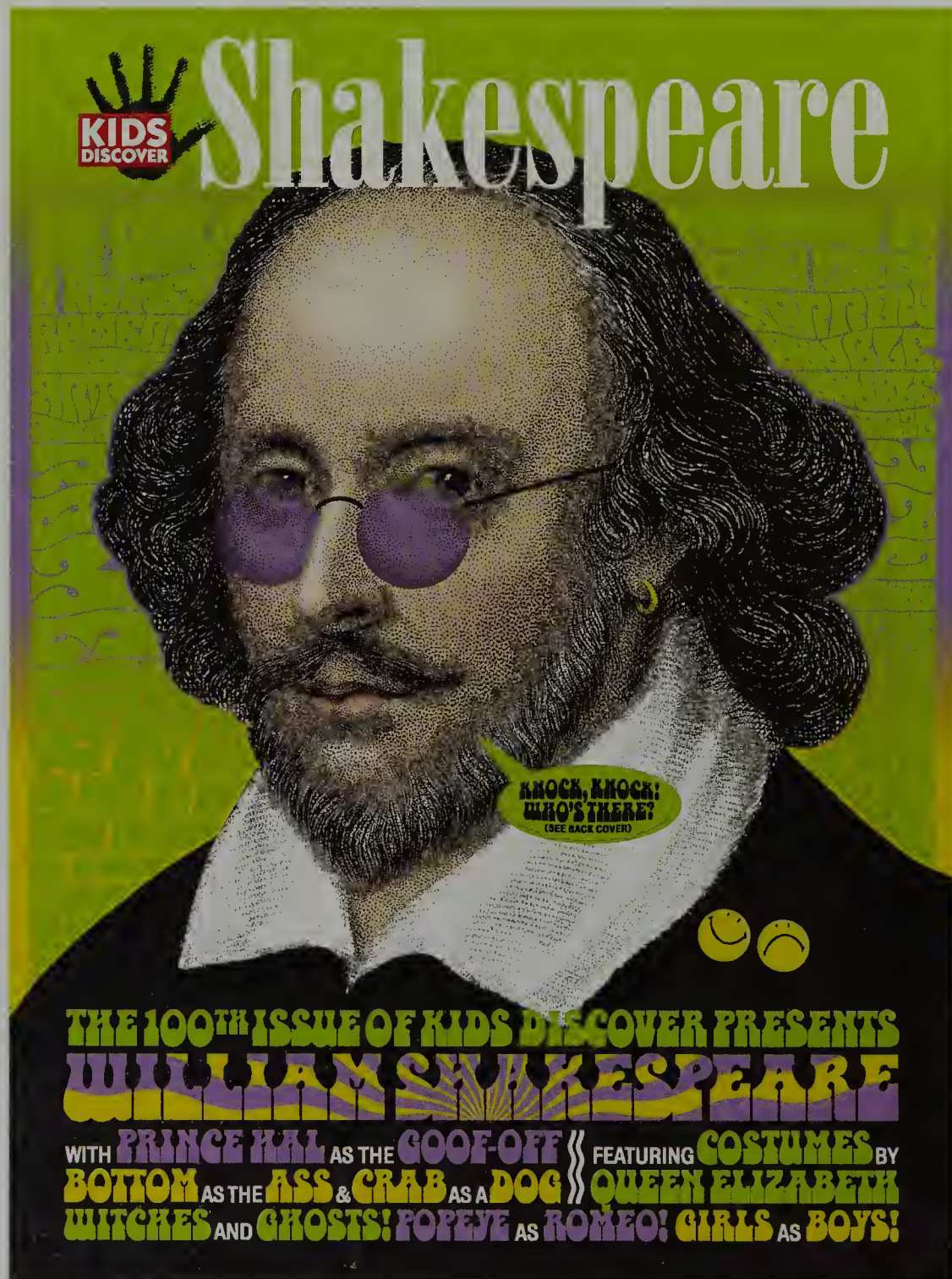
Illustrator

John Baxter

Client

Kids Discover

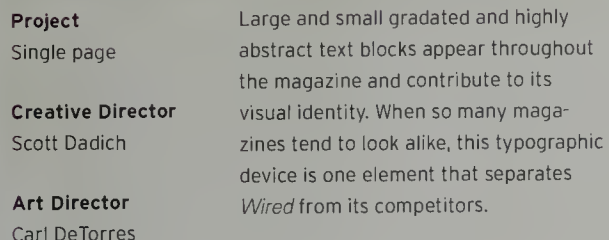
The cover lines form a block of '60s-style groovy letterforms; behind Shakespeare's (hipster-modified) head is a wonderful pattern of "psychedelic" text.



Art Director
Jennifer Daniels

Designers
Mike Essl and Alexander Tochilovsky

The word is formed as a pattern of computer icons.



Client
Royal College of Art, London

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

Project
Single page

Creative Director
Scott Dadich

Art Director
Carl DeTorres

Illustrator
Mario Hugo

Client
Wired

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

61 Basic leading principles

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

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

Project

Feature spread

Creative Director

Donald Partyka

Client

Americas Quarterly

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

Carlos Basombrio

We still need the United States at our side to advance the cause of human rights in our countries.

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

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

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

Such policies adversely affect its neighbors in Latin America by giving silent sanction to the abuse of rights—and they must be reversed.

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

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

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

Memos to the President Elect

tealities.

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

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

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

H.E. Michelle Bachelet

Let's Confront Global Challenges Together.

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

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

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

increasingly inadequate for the management of today's global challenges.

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

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

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

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

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

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

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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This letters page has mostly traditionally leaded text; for some of its display type (the text in the blue bar and in the thought bubble), leading has been deliberately tightened. This does not significantly impair legibility when used for effect in limited quantities and at a larger-than-body-copy point size.

THE SOUND
& THE FURY

This Way In

HIGHLIGHT FROM A LETTER WE WON'T BE RUNNING "The woman looked at me with the same expression, but this time she had put her shirt on."

for a television program just by watching it, Chuck Klosterman tried to figure out why in his column (January).

Klosterman's not imagining things.³ His theory just lacks a constant. When all three networks broadcast the same thing, such as the president's State of the Union address, you will easily notice a difference. CBS's feed is grainy, NBC's is very hypercolored, and ABC's, frankly, looks the most real.

JOHN O'DWYER
Monarch Beach, Calif.

For the past forty-five years, I've been able to spot the networks, too. I was about ten when I discovered I could do this, but I also used to frantically

comb the *TV Guide* for my favorite shows and movies every week. I doubt I was perceptive enough on any level, subconscious or otherwise, to process any *Guide* content other than what I was looking for, but maybe this was the source that Klosterman suggests I needed to help trick myself into seeing the truth.⁴ What's still a mystery to me is that I haven't read *TV Guide* or any TV listings in years, yet I still have this ability. Would you please have your sex columnist, Stacey Grenrock Woods, call me and explain this?

DENNIS MCCARTHY
Auburn, N. Y.

Grenrock Woods responds: I'm happy to help. Please send me your phone number right away and I'll pass it on to Chuck.

LETTER-INSPIRED FICTION

Whether it's funny, tragic, or just plain strange, occasionally a particular line in a letter stands out so much that we can't help but wonder where it came from. This month we sent one of those lines to a fiction writer and asked him to fill in the rest of the story.

The End of Summer

By Bret Anthony Johnston

"Sex doesn't start on eighteenth birthday at midnight!"

Summer said, then laughed. She'd meant on my eighteenth birthday. We'd been drinking.

"It's after midnight," I said. "Way after."

We were at the beach, lying on moon-swept dunes. She sat up and unbuttoned her shirt, one of Tommy's flannels. Her bone-pale skin, the knuckles of her spine like shells in sand. Tommy was in Iraq.

"Your brother called yesterday," she said. "I'd forgotten how alike you two sound."

"What'd he say?"

"He said people climb on to roofs of old Republican

Guard barracks to fuck. And he'll try calling today. He loves you."

For Christmas, Tommy'd sent me a knife from a Baghdad bazaar. I'd been wondering what I'd get for my birthday. I said, "Maybe this is a mistake."

"Maybe he shouldn't have left."

I traced my name between her shoulder blades.

"You must think I'm a horrible person," she said.

"I think you're perfect."

"And after I marry Tom?"

"I'll always think it."

"It feels like he'll never come home."

"He'll come home," I said to Summer, to myself.

Scarves of clouds soaked up moonlight.

"I begged him not to enlist," she said. "I fucking begged."

Then she doubled over and started sobbing, wailing on sand. Then she kissed me. Her hair shroud-

ing us, the beach in our mouths. "We deserve this," she whispered. I wish I knew what she meant by that. And I wish I could say I pushed her away, that I spared everyone such disgrace. Eventually I'd suspect Tommy put her up to it, but with Summer straddling me, I couldn't think about him. Above us, stars like bullet holes.

Afterward, I wrote my name on her back again, then hers, then Tommy's. "What're you spelling?" "Nothing," I said. She inched toward me. The darkness whorled like an undertow, the dunes swallowed us. On her back I wrote *I'm sorry*. I wrote it until my arm went numb.

Johnston is the author of the story collection *Corpus Christi*. His newest book is *Naming the World: And Other Exercises for the Creative Writer*.

PAM POCHEL LOVES US

In his editor's letter, David Granger mentions that talking golf in front of most people, especially women, makes you look like an asshole (This Way In, January). But not to me. In fact, there are two very specific items in my online dating profile: 1) I love the PGA; and 2) I love Esquire's letters to the editor.

PAM POCHEL
Columbia, Mo.

AND ARMEN KOWALSKI LOVES HER HUSBAND

It's scary when one of the first things out of your spouse's mouth in the morning is "You are the meanest woman in the world." I couldn't even remember what I did. And then he showed me my honorable-mention-winning entry excerpted in the Grooming Awards Essay Contest (This Way In, January), in which I compared his face to a baseball mitt. My careless words just crushed my beautifully weathered husband of twelve years. I have learned my lesson.

BEHIND THE STYLE SHOOT



"This Is Not Steve McQueen," page 162

FOR THIS MONTH'S style feature, a showcase of iconic American style, we had one person in mind: the icon himself, Steve McQueen. Twenty-seven years too late for McQueen, we came up with an ingenious (and only slightly creepy) solution: a model in a prosthetic face. With photographer Jean-Pierre Khazem, we took fake McQueen to an old airport in Brooklyn, where we put him in classic sportswear—and next to two iconic vehicles, a Ford GT (pictured) and a Triumph Thruxton courtesy of Classic Car Club Manhattan (classiccarclub-manchattan.com). Normally you have to pay a fee of at least \$8,500 to access the club's fleet of sixty rare automobiles and motorcycles, but they let us do it for free. And they didn't even ask about the guy in the mask.

(3) Imagination is controlled by the cerebrum. The motor cortex controls movement. For information on how to reroute the nerve signals responsible for movement, and an update on triple-amputee Iraq war veteran and January 2007 cover subject Bryan Anderson, turn to page 184. (4) Overrated. To learn why, see page 69.

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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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

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.

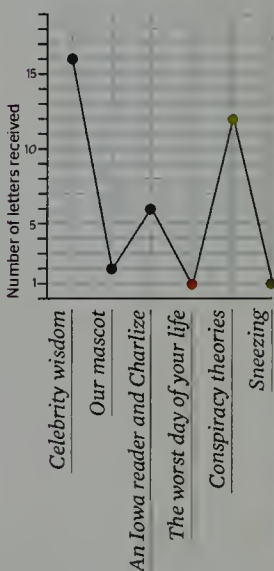
THE
SOUND
& THE
FURY

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

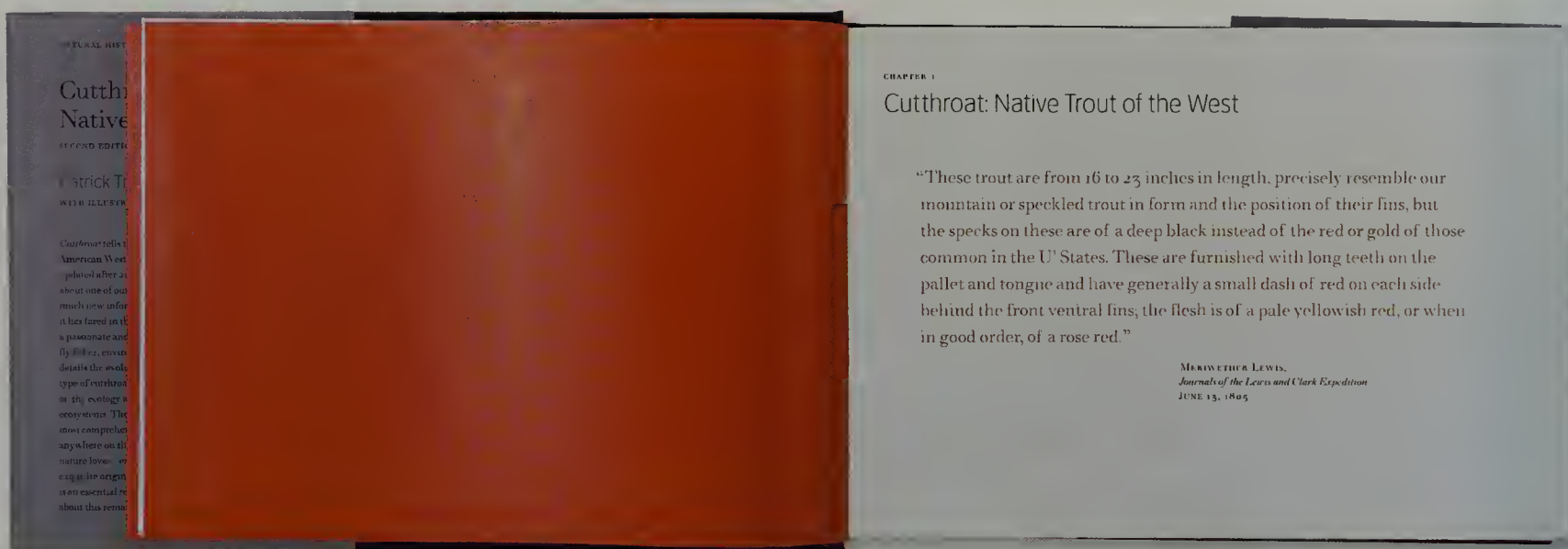
HIGHLIGHT FROM A LETTER WE WON'T BE RUNNING "If I was going to have surgery, who knew how long I'd be out of the gym?"

(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



Project
Cover

Creative Director, Designer
Maxine Davidowitz

Photographer
Lorenzo Agius

Client
More

Tightly stacked and justified main cover lines became the hallmark of these covers aimed at older women; despite touching letters, they are still eminently legible, partly due to differentiating each line with a distinct color. The touching lines sets this text block apart from the other cover lines; this was intentionally done because the main lines contain the magazine's mission statement rather than highlighting content.

Project

Cover

Creative Director, Designer

Dirk Barnett

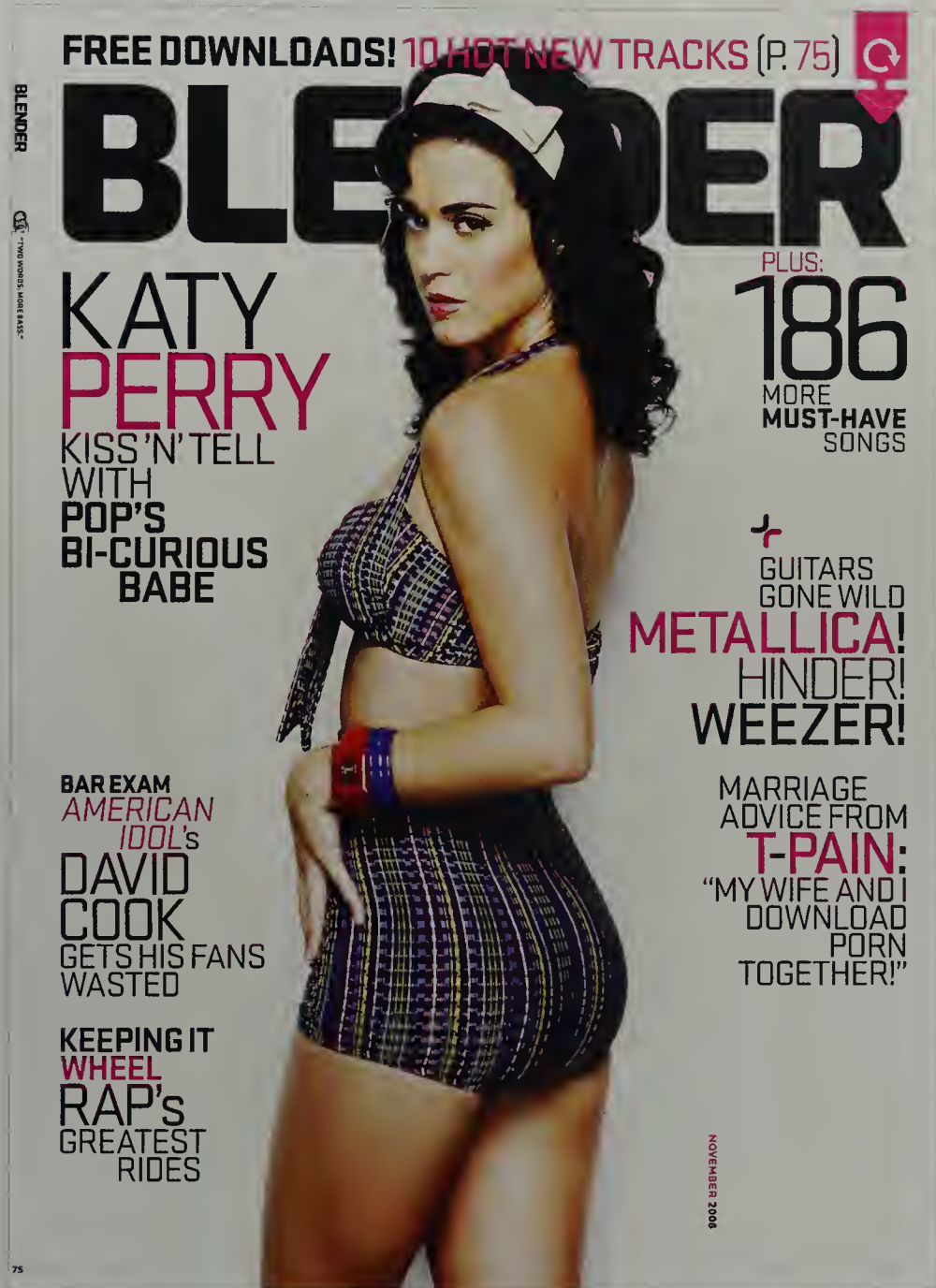
Photographer

Ben Watts

Client

Blender

Aimed at a young adult audience, these cover lines are also tightly stacked but are less regimented in their justification; the odd word goes its own way here and there to add a bit of quirkiness.



65 Indicating paragraphs

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

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



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



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

By Paul Hochman
Photographs by Floto + Warner

Project
Feature spread

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.

Single page

Donald Partyka

Cathie Yun

Americas Quarterly

A short indent is a well-understood and widespread method for indicating paragraphs.

Poverty, Inequality and Economic Growth

FIGURE 1 Conditional Cash Transfer Programs (CCTs) in Latin America

PROGRAM	COUNTRY	DATE START	BOLSA FAMILIA	HEALTHY CHILDREN	LAROS	FAMILY SUPPORT	MILK MONEY
BOLSA FAMILIA (EX-BOLSA ESCOLA, BOLSA ALIMENTAÇÃO)	BRAZIL	1995 JUN 2003 (BF)	■	■	■	■	■
Oportunidades (EX-PROGRESA)	MEXICO	1997	■	■	■	■	■
Programa de Asignación Familiar (PAF)	HONDURAS	1998	■	■	■	■	■
SUPERMOMOS	COSTA RICA	2000	■	■	■	■	■
RED DE PROTECCIÓN SOCIAL MI FAMILIA (RPS)	NICARAGUA	2000	■	■	■	■	■
FAMILIAS EN ACCIÓN	COLOMBIA	2001	■	■	■	■	■
BONO DE DESARROLLO HUMANO AND BECA ESCOLAR	ECUADOR	2001 JUN 2003	■	■	■	■	■
CHILE SOLIDARIO	CHILE	2002	■	■	■	■	■
PATH	JAMAICA	2002	■	■	■	■	■
RED SOLIDARIA	EL SALVADOR	2004	■	■	■	■	■
FAMILIAS POR LA INCLUSIÓN SOCIAL	ARGENTINA	2005	■	■	■	■	■
TARJETA SOLIDARIA	DOMINICAN REPUBLIC	2005	■	■	■	■	■
RED DE PROMOCIÓN Y PROTECCIÓN SOCIAL	PARAGUAY	2005	■	■	■	■	■
PROGRAMA JUNTOS	PERU	2005	■	■	■	■	■

SOURCE: PABLO VILLATORO (200).

in the poorest quintile and 32 percent in the richest. In contrast, the CCT program that preceded *Bolsa Família* (*Bolsa Escola*) has an absolute incidence of 39 percent in the poorest quintile and 16 percent in the richest.

Three different effects can be attributed to conditional cash transfer programs. First, they raise incomes which stimulate demand for goods, reduce malnutrition and increase nutritional variety. Second, under these programs, children must stay in school as a condition of receiving the assistance, which in and of itself represents an investment in human capital. Finally, benefits are guaranteed even in times of economic volatility or when families are affected by natural disasters.

Pablo Villatoro,² a consultant for Economic

Eduardo L. G. Rios-Neto is a professor of demography at Cedeplar, Federal University of Minas Gerais, Brazil. He is also the President of the National Commission on Population and Development (CNPD) in Brazil, and holds a PhD in demography from the University of Colifornia at Berkeley.

Commission for Latin America and the Caribbean (CECLAC or CEPAL) suggests that the impacts can be measured by classifying the programs according to who specifically benefits from them (e.g., women), how the assistance is delivered (e.g., cash or in-kind assistance), and how much is actually provided. Often this last figure may be small—nevertheless it needs to be enough to affect the budgets of poor households.

The most immediate impact of CCT programs is a reduction in poverty as measured by consumption levels. It is not unusual to find more than 80 percent of the resources of a program allocated to the 40 percent of the poorest families. Brazil's *Bolsa Familia* program, for example, is an excellent example of targeting extreme poverty.¹ About 70 percent of program resources are allocated to 20 percent of the poorest families. The monetary value of the Brazilian benefits is approximately one fourth of minimum wage or 90 reais. Still, this amount can represent up to 20 percent of family consumption.

According to a study presented in 2007 by World Bank's economist Pedro Olinto,⁴ the impact of these programs on the reduction of the proportion of households below a certain poverty line (head count poverty line) was 2.07 percentage points in

HotHouse exhibition catalog

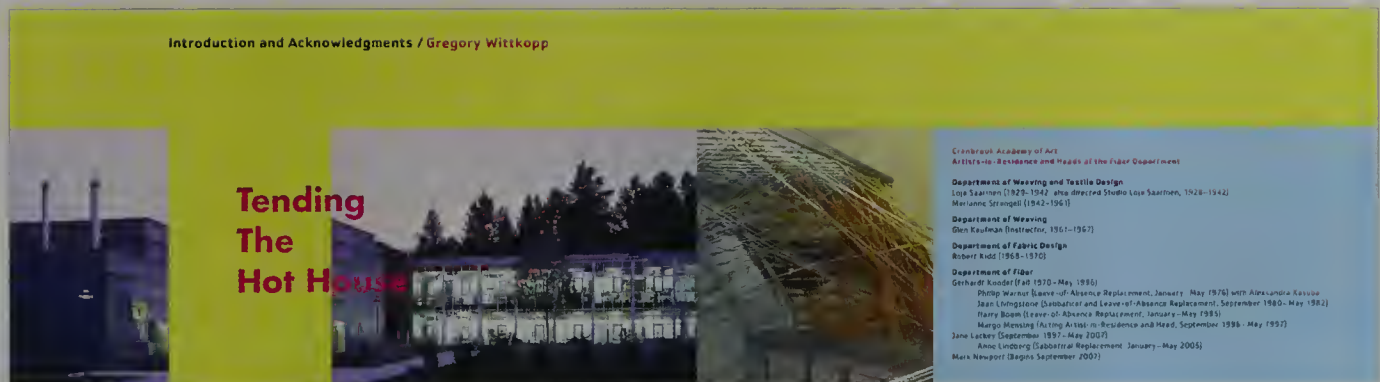
Studio of ME/AT

Lucille Tenazas

Alexander Tochilovsky

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.



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, relieving and shifting it in new directions. *Mint 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 built artificially heated for the growth of plants. The origins of “academy” go back to the philosophical school of Plato in ancient Greece and more specifically the garden near Athens where he taught. An academy is distinguished from a university as a place that emphasizes training in some specialized form of knowledge and skill. A northern climate 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 Loja Saarinen 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: Loja Saarinen, Marianne Strengell,

Glen Kaufman, Robert Ridd, 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 requesting 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 Lachey 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 seventy artists is an enormous undertaking that depended on the hard work of numerous people: most of whom are listed with the "Credits and Sources" at the beginning of the catalogue. In addition to extending a warm and heartfelt thank you to all of them, as well as the innumerable graduates of the Fiber Department who graciously banded their work to the Art Museum there are a few people that must be mentioned individually: first and foremost, I thank Martin 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. Respect, Roberti Bryn Gilboe who, among other responsibilities, oversaw the transportation of the artists' work to Cranbrook from literally every corner of the globe. Preparator Albert Niveldt whose exhaustive efforts insured that all of the work looked its best installed in the galleries, and

Our outgoing Jeanne and Ralph Granger Collections Fellow Rebecca Elliot would pass on the objects in our collection, in this case our historic linens, to her in her second major exhibition demonstrating their relevance to contemporary audiences. Iwawarte at Cranbrook I identify Cranbrook Archives Collections Fellow Mira Durack and Academy Web Coordinator Bethany Smith for raising the virtual 'Hot House' exhibition on our Web site and Academy Library Director Judy Dyer for helping at the last minute to shape the 'Artists at Work' sections in the catalogue and serve as the final proofreader. Beyond the interior I thank Glenn Adamson at the Victoria & Albert Museum in London for his insightful view of fiber at Cranbrook from after catalogue design Lucille Terrazas in New York – who also happens to be a 1985 graduate of the Design Department – for graciously accommodating our tight schedule and turning our images and words into a dazzling book, and our editor Doris Axel as our historian at Wayne State University in Detroit, for once again helping the team to clarify the text and display the images. Finally, an end to Jeanne 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 bidwired 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.

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.



Feature spread

Design Director

Carla Frank

Designer

Erika Oliviera

Client

O, The Oprah Magazine

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



Feature spread

Creative Director

Donald Partyka

Photo Editor

Ramiro Fernandez

Photographers

Nicolas Villaume and

Aurora Seleet

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 Basombrío

Re-Examine the War On Drugs.

THE NEXT U.S. PRESIDENT HAS unusual 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 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 take a step together, instead of unilaterally, to coordinate 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 2008 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 congenital 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



C

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 vote *does* count. If we do bad stuff, it *does* count.”

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

The scale of his imagination is often defeated 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-



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 infants 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 Pastie, a bistro in Manhattan's Meatpacking District where pretty people with expensive accounts linger over omelets and brioches in an ersatz 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 Parsons'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 platea 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, *Tim 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 Charbon 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, *Les 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 Rodríguez. Still, as Lori Holliday Banks, a senior fashion analyst at the Tope 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

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Esquire's BEST NEW RESTAURANTS



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.)



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 Kiwon Standen 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-seat dining room with white brick walls, white leather banquettes, and a twelve-stool white stone bar. Dutch-born chef Sebastiaan Zipp 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.

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

PARISIAN NEW YORK

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



84 ESQ 11-08

Project

Single page

Creative Director

Dean Markadakis

Designer

Jana Meier

Client

Fast Company

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

Project

Single page

Design Director

David Curcurito

Art Director

Darhil Crook

Associate Art Director

Erin Jang

Design Assistant

Soni Khatri

Client

Esquire

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

69 "Rivers" of space

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

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

spacing

line > word
or
rivers

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

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated,

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

But, in a larger sense, we can

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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 swag-ger. 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-



restaurants 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 Foxtail, a lavish new place in West Hollywood, garlic is fermented in a bath of soy for a month, during which it turns tar-black, loses its spicily 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

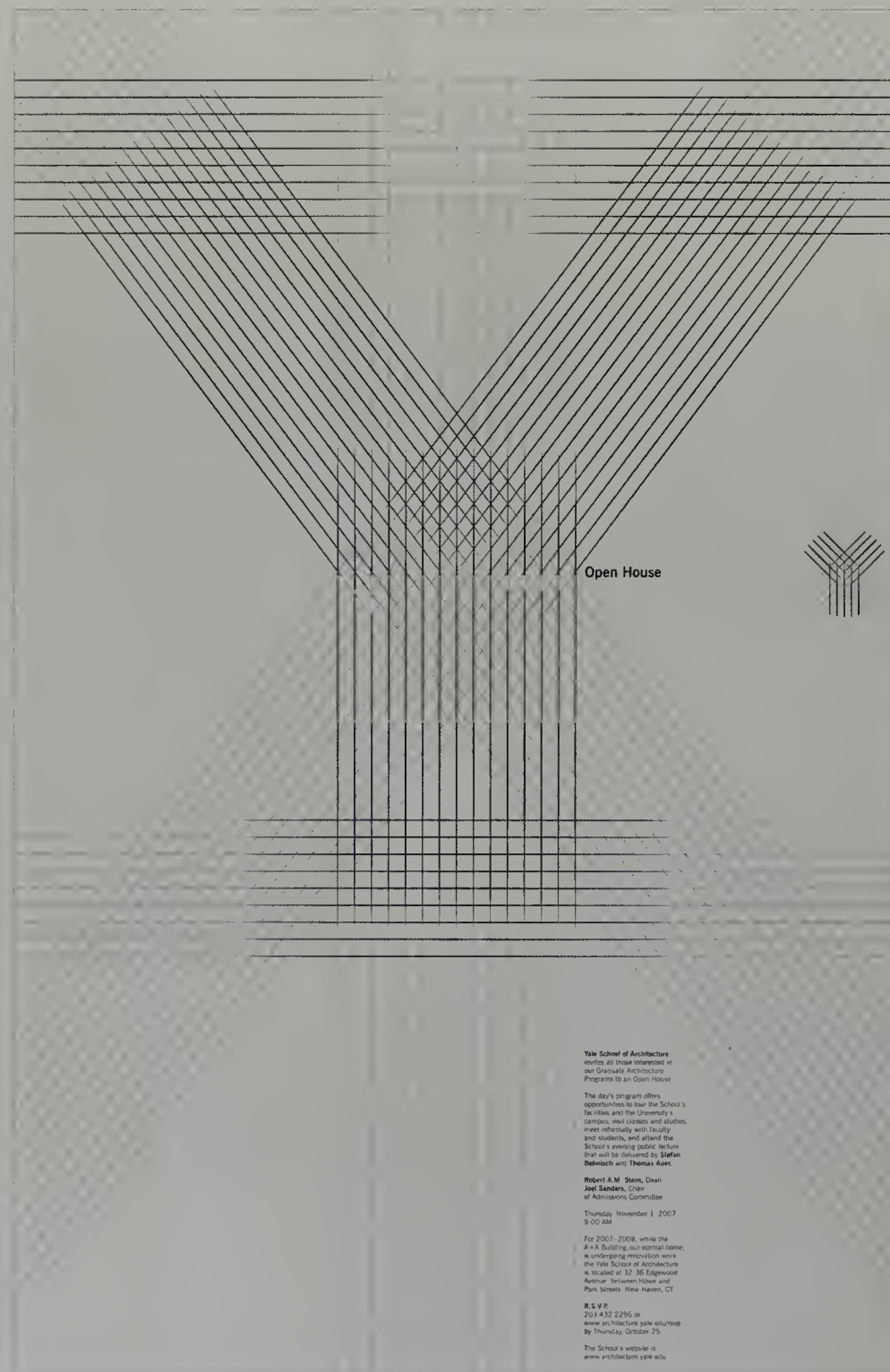
Designer

Michael Bierut

Client

Yale University School of Architecture

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



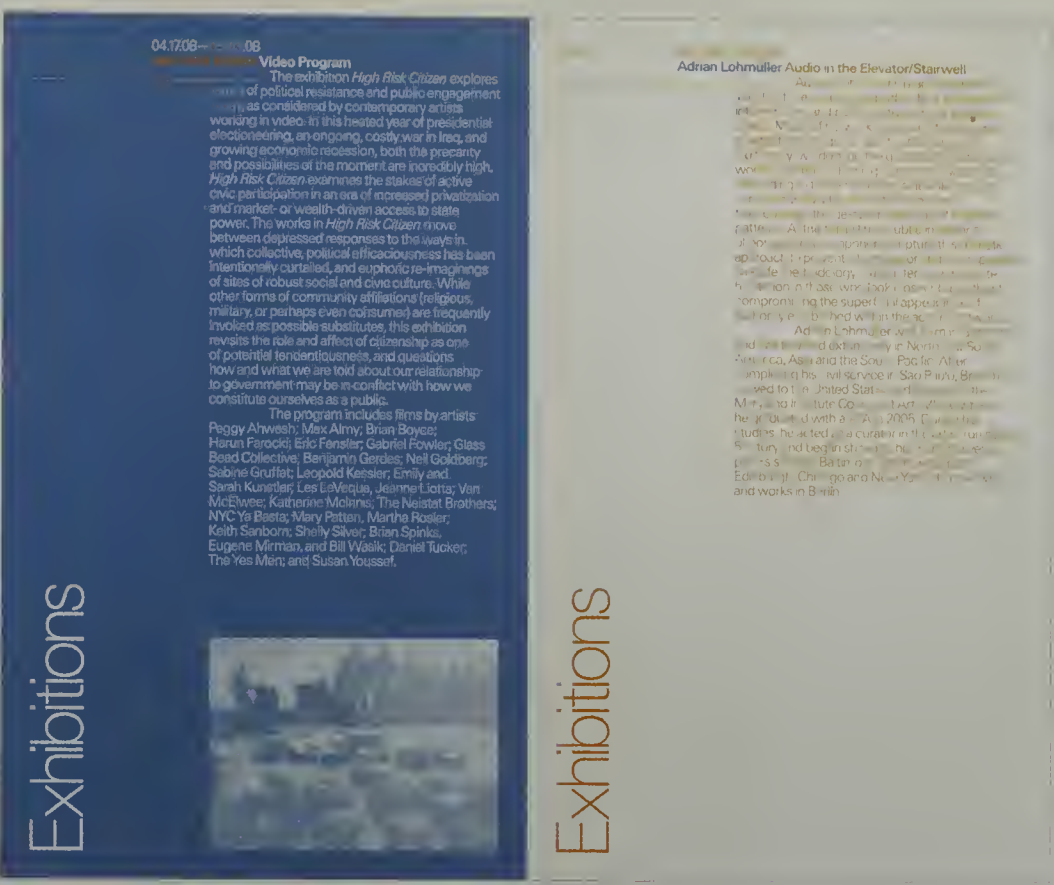
Project
Visual identity

Company
Remake Design

Design Director, Designer
Michael Dyer

Client
Art in General

Clean sans serif headlines and text are quietly authoritative.



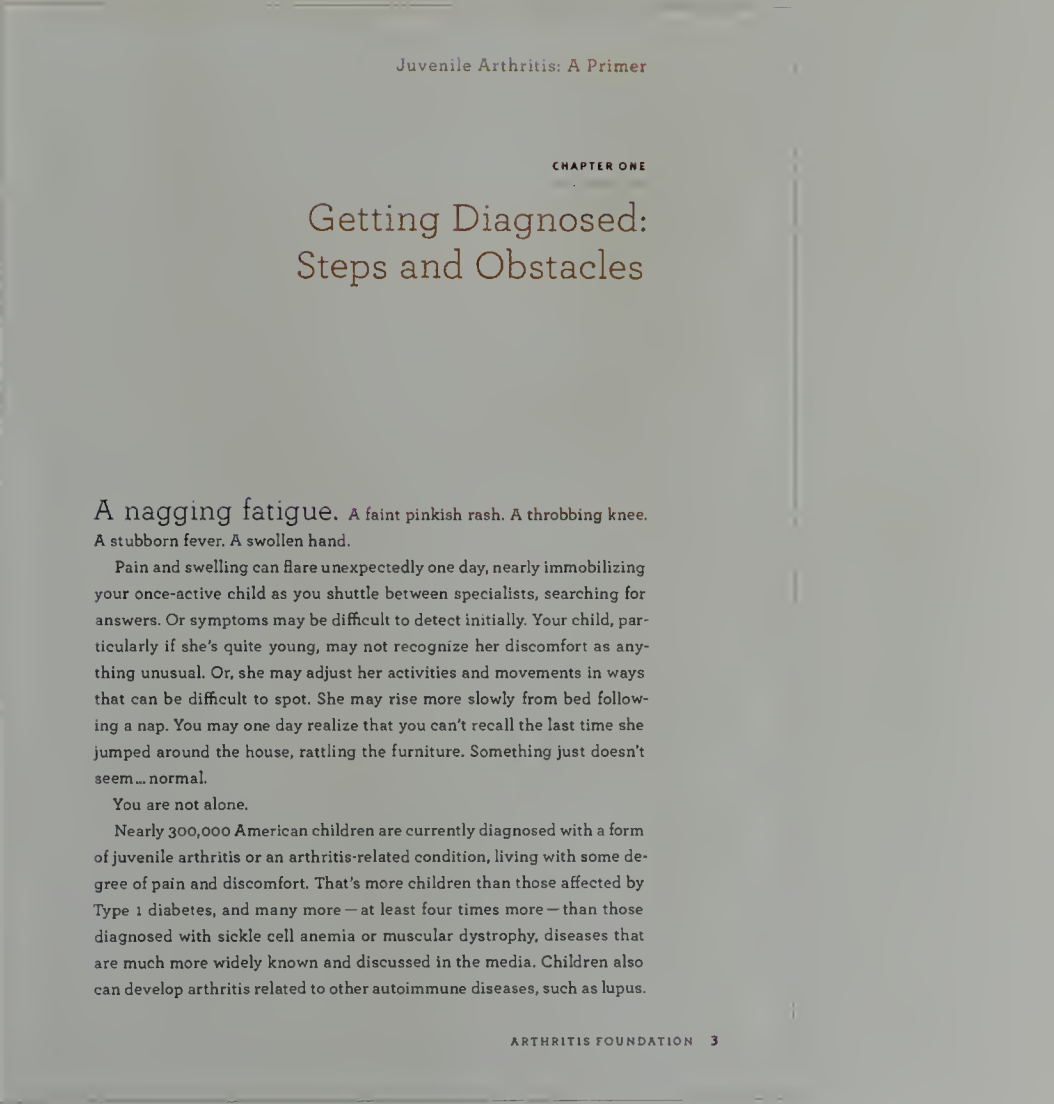
Project
Single page

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.



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

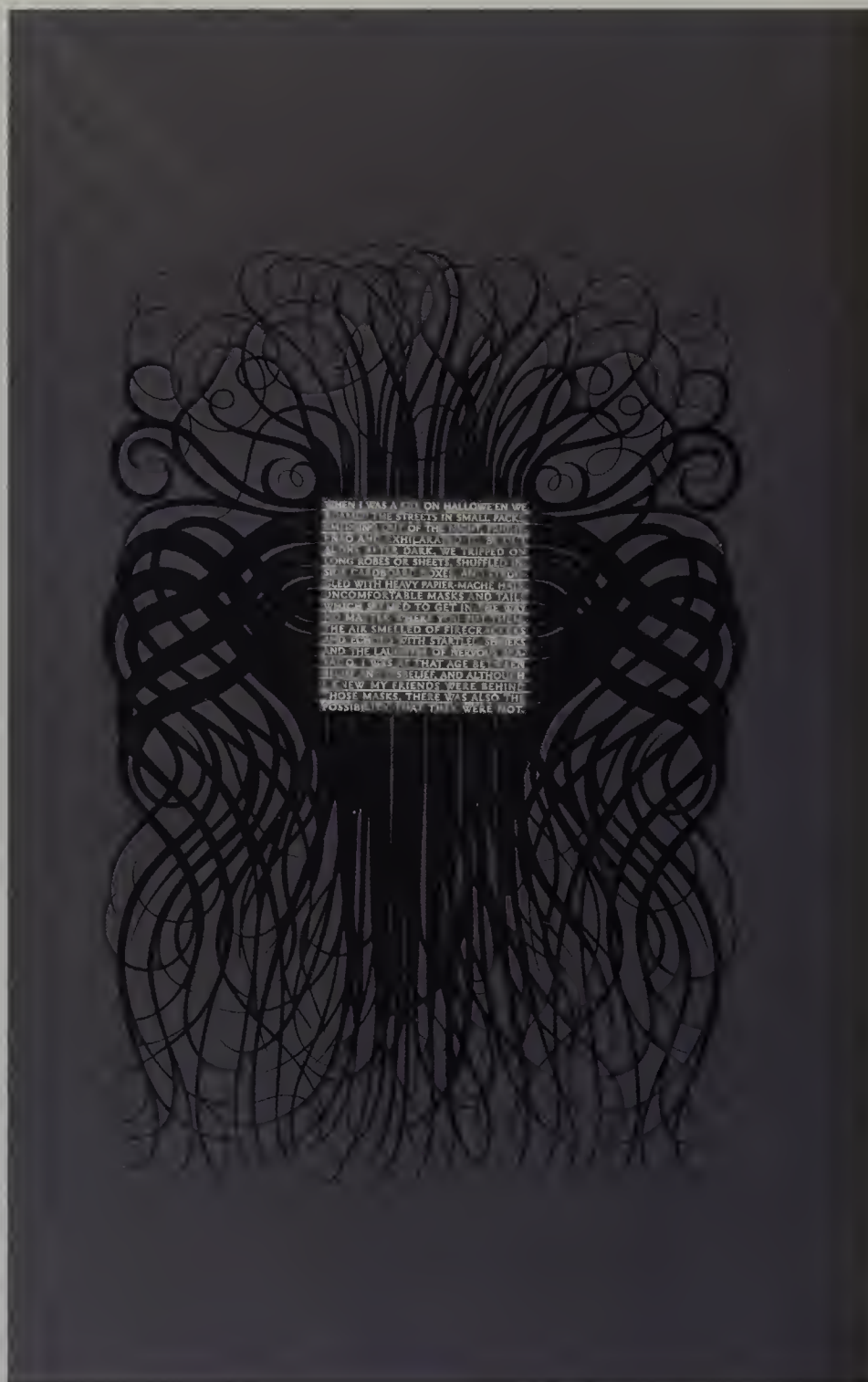
Designer, Illustrator

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

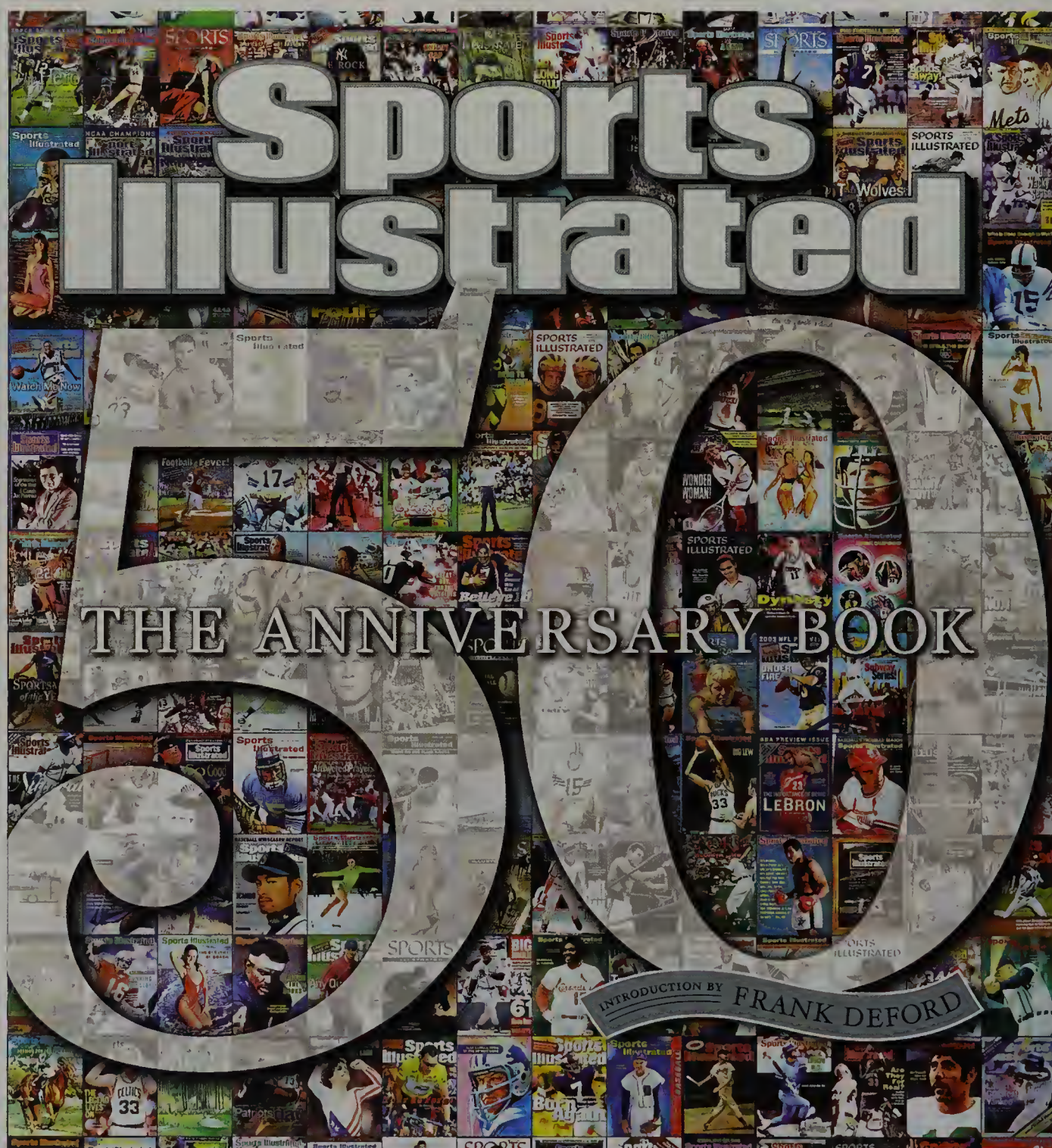
words of display type over an image can be complex enough, but where some designers go wrong is laying a quantity of text type over an image—this is sure to make reading a difficult task.

Project
Covers

Creative Director, Designer
Steven Hoffman

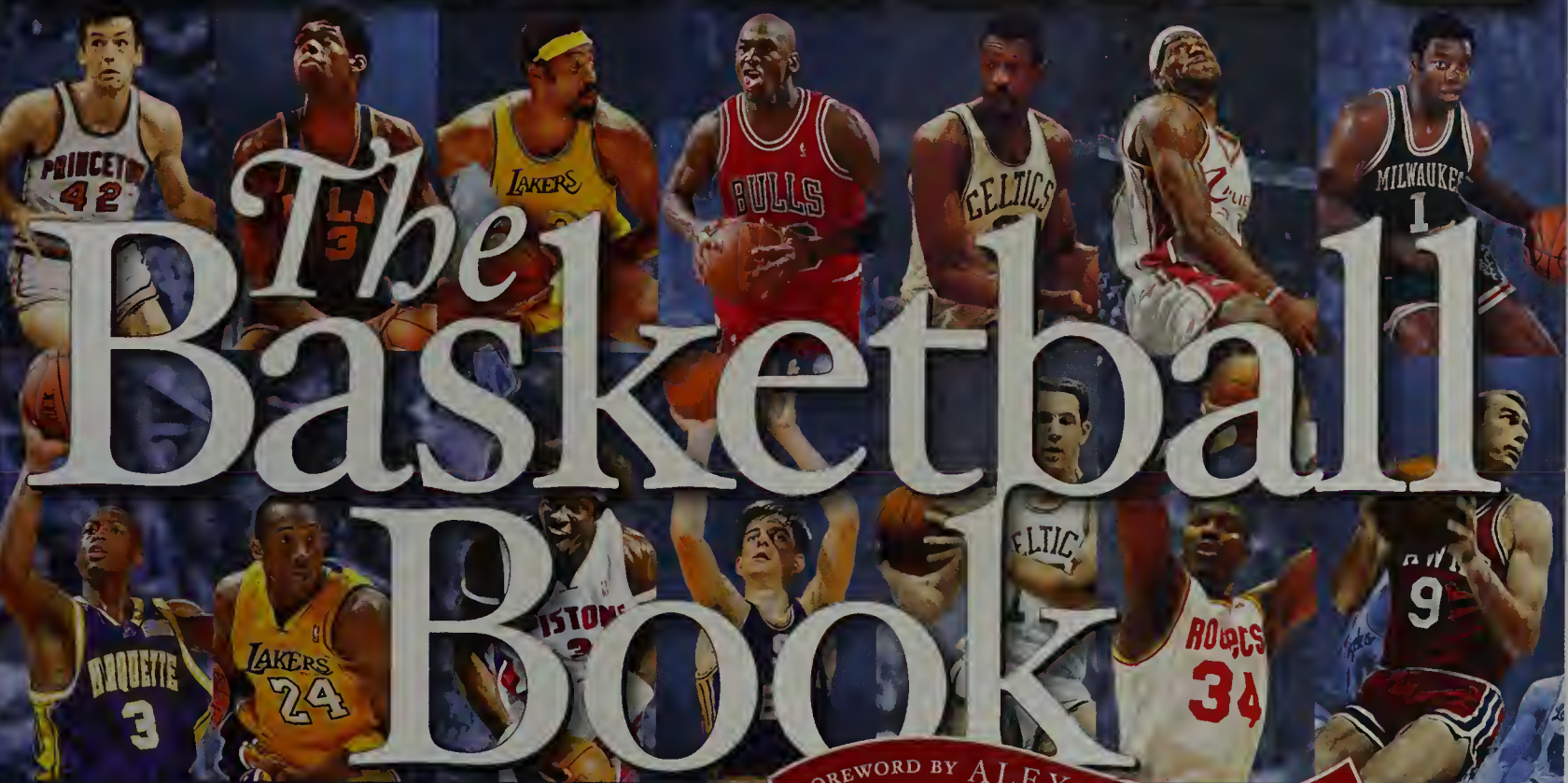
Client
Sports Illustrated

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.




A collage of basketball players in various uniforms, including Princeton, Indiana, and Lakers, performing actions like shooting and dribbling. The word "Sports" is written in large, white, 3D block letters.

Sports

A collage of basketball players in various uniforms, including Princeton, Lakers, Bulls, Celtics, and Milwaukee Bucks, performing actions like shooting and dribbling. The word "Illustrated" is written in large, white, 3D block letters.

Illustrated

A collage of basketball players in various uniforms, including Princeton, Lakers, Bulls, Celtics, and Milwaukee Bucks, performing actions like shooting and dribbling. The word "The Basketball Book" is written in large, white, 3D block letters.

The Basketball Book

FOREWORD BY ALEXANDER WOLFF
INTRODUCTION BY JACK McCALLUM

73 Text overlapping text

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

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



Project
Feature spread

Art Director
Arem Duplessis

Designer
Nancy Harris Rouemy

Client
The New York Times Magazine

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



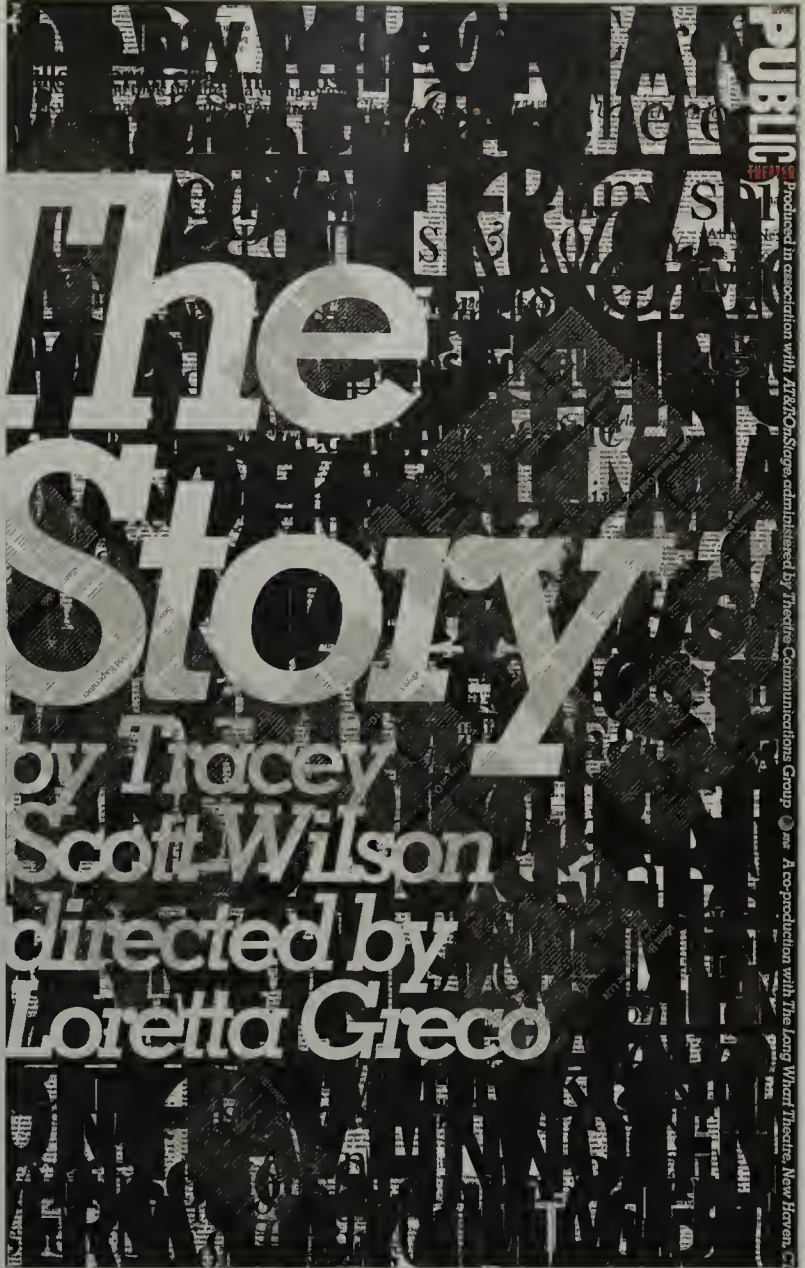
Project
Poster

Company
Pentagram

Designer
Michael Bierut

Client
Yale University School of Architecture

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



Project
Poster

Designer
Joe 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 keep-

ing 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
Facing Fascism: New York
and the Spanish Civil War

Company
Pure+Applied

Client
Museum of the City of
New York

Blocks of text designed to
resemble political posters
are the conceit for this table
of contents; the subject of
the exhibition is the Spanish
Civil War.

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THE NEW YORK CITY LEFT AND THE SPANISH CIVIL WAR BY FRASER M. O'FARRELLY	FROM BROOKLYN TO BELCHITE: NEW YORKERS IN THE ABRAHAM LINCOLN BRIGADE BY JUSTIN MYRNE	NUEVA YORK: THE SPANISH-SPEAKING COMMUNITY RESPONDS BY JAMES D. FERNANDEZ	LEGACIES OF THE SPANISH CIVIL WAR IN NEW YORK BY STEVEN M. JAFFE	PHOTO ESSAY NEW YORKERS IN THE ABRAHAM LINCOLN BRIGADE 184	ADDITIONAL READINGS 204
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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,
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T 415.861.8200 F 415.431.9695 WWW.PUBLICARCHITECTURE.ORG

75 Theory of Relativity III

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

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

Project

Single page

Creative Director, Designer

Steven Hoffman

Client

*Sports Illustrated, The
Baseball Book*

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

SI's ALLTIME ALL-STAR TEAM

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

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

PHOTO ILLUSTRATION BY AARON GOODMAN
UNIFORMS BY MITCHELL & NESS



THE JUDGES BILL JAMES *Author, Analyst, Boston Red Sox* • PETER GAMMONS *ESPN* • STEVE HIRDT *Elias Sports Bureau, Executive Vice President* • TIM KURKJIAN, *ESPN* • STEVE WOLF *ESPN the Magazine, Executive Editor* • DANIEL OKRENT *Author/Editor* • KEITH OLBERMANN *MSNBC, ESPN* • JOHNN PAPANEK *ESPN New Media, Senior VP/Editorial Director; former SI Managing Editor* • MARK MULVOY *former SI Managing Editor* • BILL COLSON *former SI Managing Editor* • ROBERT CREAMER *SI Special Contributor* • RON FIMRITE *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*

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!)

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

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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Illegible
Illegible

Ilili
IlliI

Creative Director
Robert Priest

Designer
Jana Meier

Illustrator
Tavis Coburn

Client
Condé Nast Portfolio

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

Decoding SPY-Speak

EX-AGENTS BRING
coverlingo to the
WORLD OF CORPO-
RATE ESPIONAGE



PRETEXTING

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



DATA HAUNTS

Methods for collecting electronically available information about someone without leaving any trace. These include intercepting emails by using secretly installed keylogging software, illegally obtaining phone and bank records, and monitoring corporate jet trips by identifying and numbers.

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

Rochm used the retailer for breach of contract over her firing but dropped her case in November. She has denied all wrongdoing, including the affair. Sam Morgan, Rochm's lawyer, declined to discuss the suit. But corporate espionage is becoming almost as sophisticated as government spying. Morgan said, "There is no right to privacy in the private-sector workplace."

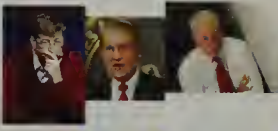
Rochm and Womack were unwittingly drawn into a new world of intrigue in which rivalries between superpowers have been replaced by global competition among the titans of capitalism, where companies use the most advanced techniques available to scrutinize competitors and employees alike. From New York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

The best estimate is that several hundred former intelligence agents now work in corporate espionage, including some who left the C.I.A. during the agency turmoil that followed 9/11. They quickly joined private-investiga-

tion firms whose U.S. corporate clients were planning to expand into Russia, China, and other countries with opaque business practices and few public records, and who needed the skinny on international partners or rivals.

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

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



SPY COUNTRY
An investment firm owned by Bill Gates (1) has used ex-C.I.A. polygraphs. Former F.B.I. and C.I.A. chief William Webster (2) advised two firms with former intelligence agents. The detective agency started by Jules Knoff (3) was one of the first to hire C.I.A. agents. Mississippi governor Haley Barbour (4) and ex-ambassador Richard Burt (5) were Diligence new hires. Former federal agents working for Wal-Mart uncovered intimate emails from Julie Bowen (6).

identity. "You are establishing a cover, like in the C.I.A.," said a former Diligence employee, adding that there are people who know investigators only by their phony identities. In general, ex-agents have helped popularize the use of G.P.S.-based monitoring devices and long-range cameras for following people around. One corporate-espionage technique comes straight from the C.I.A. playbook. In the constant search for the

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

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

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

Still, a few techniques favored by the spies for hire do appear to violate privacy statutes. One of these involves using "data haunts," extreme methods of electronic monitoring such as tracking cell-phone calls and gathering emails by relying on secretly installed software to record computer keystrokes. An ex-C.I.A. agent described a group of his former colleagues who set up shop offshore so that they could tap into telephone calls—a practice prohibited by



FALSE FLAGGING

Pretending that your client is the target of your investigation (this is often the case in corporate espionage from business partners and rivals. This can help reveal who is bad mouthing your client.



DUMPS-TER DIVING

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



HARD SHOULDER

Dropping negative information as leverage to persuade someone to do what you want. Giving the hard-shoulder was originally coined by Israeli intelligence agents.

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

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

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

legal—outside U.S. jurisdiction. "They call themselves the bad boys in the Bahamas," he said.

Even some of the legal methods are controversial within the industry. Certain old-school firms won't stoop to dumpster diving or scaling garbage—which is usually legal as long as the trash is on a curb or other public property—because they consider it unethical. They say that the prevalence of former intelligence agents in the field and the use of unscrupulous tactics have tarnished a business that often struggles with its reputation. One longtime investigator complained that he recently lost business to some ex-C.I.A. officers who promised a potential client that they could obtain the phone and bank records of a target—something that is illegal in most cases.

The investigator told me that neatly every major security firm employs ex-agents, though most don't break the law. "But (continued on page 145)

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ILLUSTRATIONS BY TAVIS COBURN

January 08 Condé Nast Portfolio 103

Creative Director
Donald Partyka

Designer
Cathie Yun

Client
Americas Quarterly

Unbroken column after unbroken column of text can tax the reader's attention span. Even a few simple devices like a callout, subhead, or infographic provides welcome respite from the monochromatic masses of body copy.

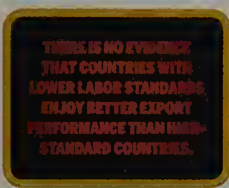
Poverty, Inequality and Economic Growth

trade have differed widely across countries and depend on a large number of country-specific factors. In general, the wage and net employment effects of trade reform found by researchers tend to be small.⁴

An exception is Velazquez et al. (2007) who find that 20 percent of employment creation in Chile in the last 15 years is attributable to trade agreements. Rama (1994) finds a negative effect of trade liberalization on employment in the trade liberalization episode in Uruguay in late 1970s and early 1980s. Harrison and Revenga (1995) find evidence of increases in manufacturing employment following liberalization periods in Costa Rica, Peru and Uruguay. However, small net declines or increases in employment hide substantial job churning, which poses important transitional issues. (Dolzar and Collier, 2001).

Notwithstanding temporary surges in unemployment rates, unemployment rates in developing countries do not appear to be systematically higher in more open economies. Rama (2003) also finds that, except for short-term effects, wages grow faster in economies that integrate with the rest of the world.

In a significant number of developing countries, especially countries that have recently adopted free trade, average real wages have increased. The most impressive growth is in China—150 percent



between 1995 and 2005. In Latin America, real wages increased on average by more than 15 percent over the same period.⁵

As for fiscal effects, trade liberalization might have a negative impact on the poor if it leads to cuts in government revenue and if those cuts affect the poor disproportionately. Although tariff revenue will surely fall, whether total government

revenue will fall or not depends on the weight of quantitative restrictions, the growth rates after liberalization, possible improvements in collection, and whether alternative non-trade revenue sources are introduced. The impact on the poor will depend on whether replacement taxes are regressive and on whether social expenditures are cut. As Winters et al. argue, this is essentially a political decision.

Trade and Inequality: The Key Role of Skills

Our understanding of the consequences of globalization for inequality has improved tremendously in the last decade. Only a few years ago the debate was mostly focused on two major factors: skills-biased technical change (a shift in production that requires higher skilled workers) and the effects of trade on the skill premium (the wage gap between skilled and unskilled workers).

When Free Trade Does (Does Not) Reduce Poverty and Inequality José Salazar-Xirinachs

Today, the theoretical framework has expanded to include also other economic effects and pressures. There is wide agreement that the general trend towards skill-premium increase has been driven by an increase in the demand for skilled workers.

The diffusion of technology through trade and foreign investment blinds innovation and globaliza-tion together in a single process. The balance depends on country characteristics and degree of openness. Indeed, a series of recent contributions have focused on skill-bias technological change itself as an endogenous response to trade liberalization. For instance, Attanasio, Goldberg and Pavnik (2004) show that, during 1984 to 1998, the increase in the demand for skilled workers in Colombia was largest in those sectors that experienced the largest tariff cuts.

In recent decades, one model has influenced most of the thinking on the distributional effects of trade openness.⁶ The model predicts that trade liberalization in a country with relative abundance of unskilled labor should produce an increase in the price of the unskilled, labor-intensive products. This occurs as the country develops a specialization in these products according to its comparative advantage, increasing the wages of unskilled labor.

Experience has led to some interesting conclusions concerning the effect of trade liberalization on increasing the gap between skilled and unskilled labor. Wood (1999) compares the increasing skills gap in Latin America with the earlier experience in Asia, where liberalization was accompanied by a narrowing of the gap. Wood argues that in the 1960s and

1970s middle-income countries had a comparative advantage in low-skill-intensive products. Therefore opening up in East Asia benefited primarily low-skill workers. However, the entry of large-labor abundant countries into world markets (especially China) in the 1980s and 1990s meant that Latin America's comparative advantage had shifted to products of intermediate skill-intensity.

This would explain why greater openness in these countries did not necessarily benefit the low-skilled and therefore poorer workers. Also, Latin America did not experience the vast expansion of basic education recorded in East Asia while it was opening up. Latin America's exports were dominated by natural resources, and imports were the main beneficiaries of liberalization while East Asia had a two-track trade policy which included providing incentives to exporters while maintaining some protection for domestic industry.

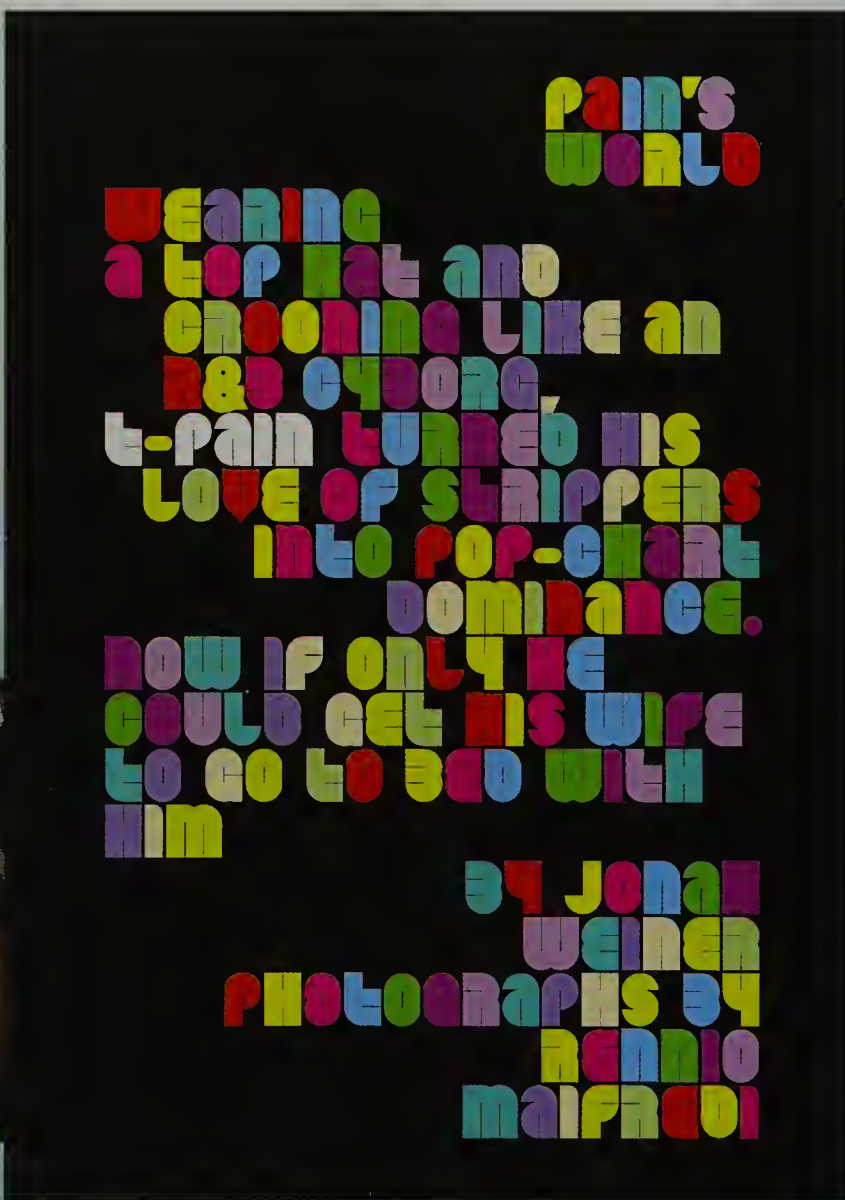
Feenstra and Hanson (1996, 1997, 1999, 2003) abandon the assumption of most trade models that all trade occurs in final goods. They look at the rapid expansion of trade in intermediate goods linked to "outsourcing" or "global production sharing" and the connection to wage differentials. The assumption is that outsourcing in developing countries mostly involves medium or high-skilled workers, thus increasing the average skill intensity of production within sectors and therefore the skill premium. They find strong support for this hypothesis in Mexico, linked to the large foreign direct investment (FDI) flows in this country. Similar skill-bias of outsourcing is found by Robbins and Grindling (1999) in Costa Rica.

Globalization's Effect on Families	WHAT CURRENT RESEARCH SAYS
Are poor households affected by global price shocks?	YES + NO Depends on connection of poor to global market and the market
Does globalization create or destroy local markets?	YES + NO Both effects happen, but the net impact depends. Households respond and thrive if they have access to information, credit and necessary inputs
Does trade liberalization increase vulnerability?	YES It depends on specific circumstances. For rural areas, they are production and government expenditures

Globalization vs. Job Security	WHAT CURRENT RESEARCH SAYS
Does liberalization raise wages?	YES + NO The wage effects of trade reform tend to be small. Wages in exports, including export free zones, tend to be higher than in similar activities in rest of economy
Does liberalization raise employment?	YES + NO Employment effects of trade have differed widely across countries and depend on a large number of country-specific factors, including local labor laws
Does adjustment favor skilled workers?	YES In developed countries skill-biased technological change improves the chance that more skilled workers will benefit.

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.



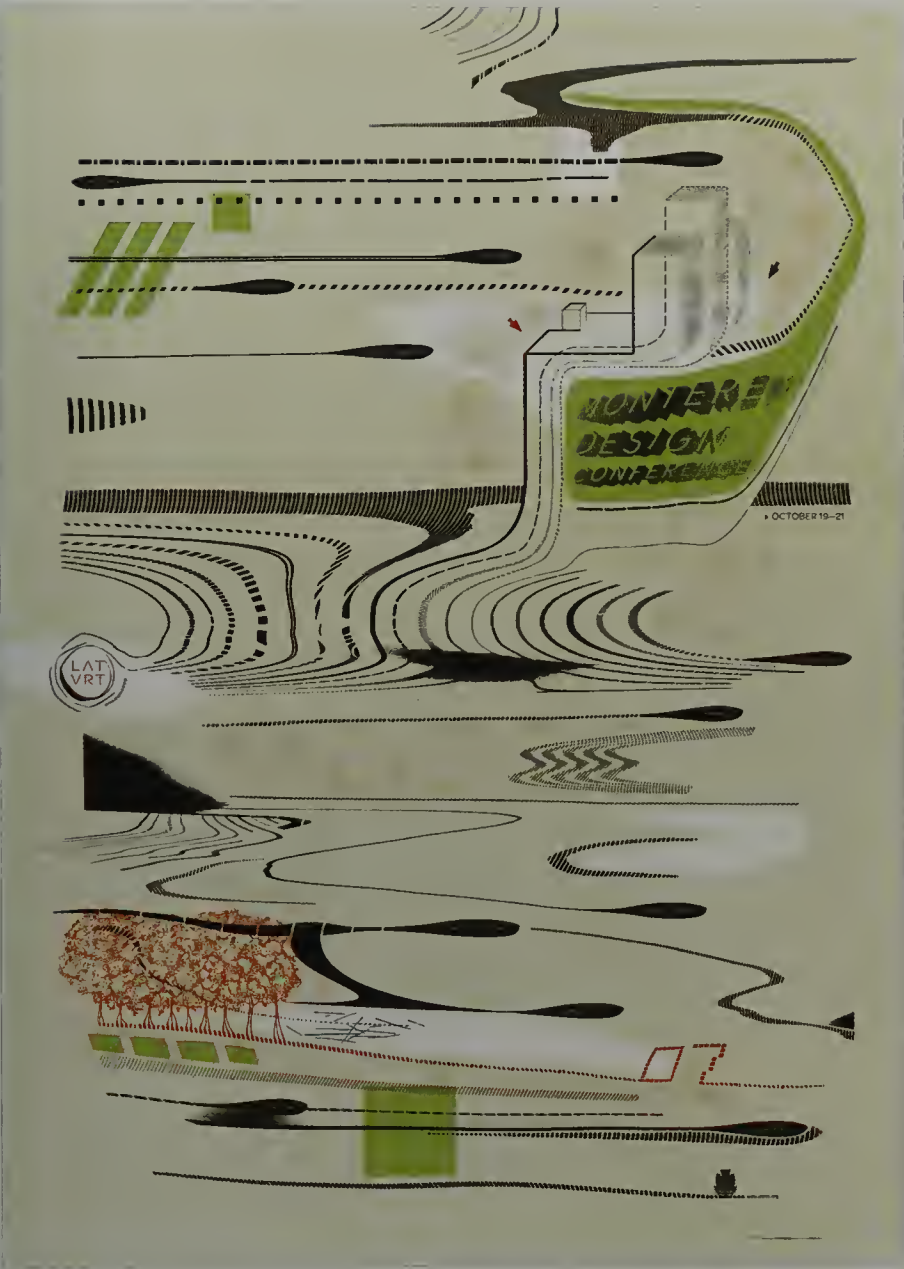
Project
Feature spread

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

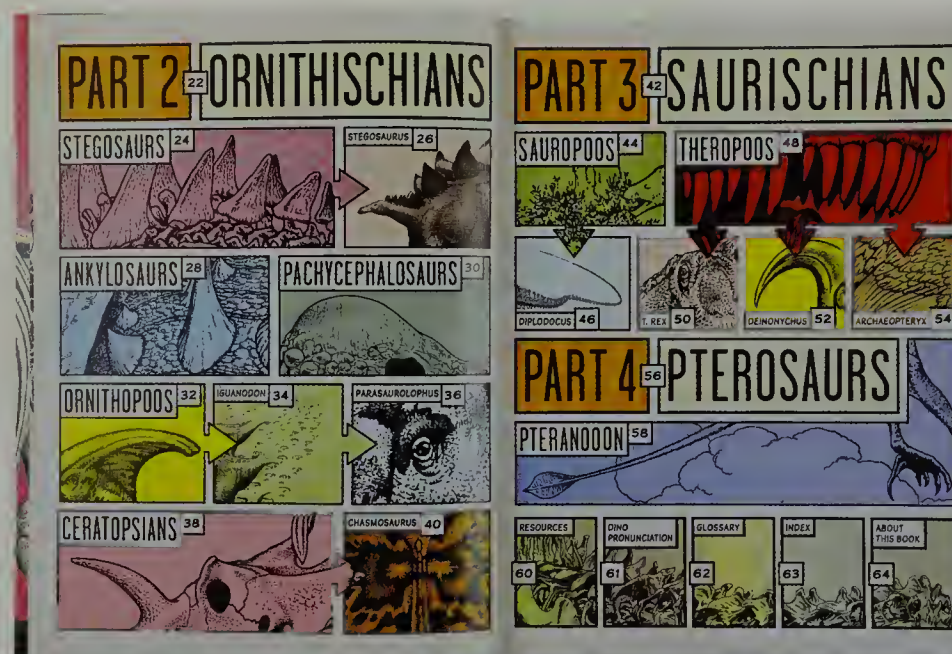
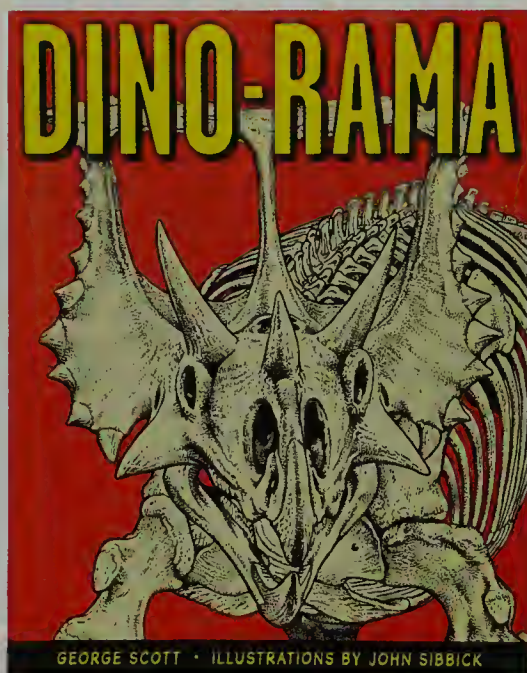
The text is so embedded in the gridded imagery that we can scarcely make it out, but it is repeated at the bottom left. The poster is coveted as memorabilia from the event, but it "pushed the decorative envelope," says the designer.

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

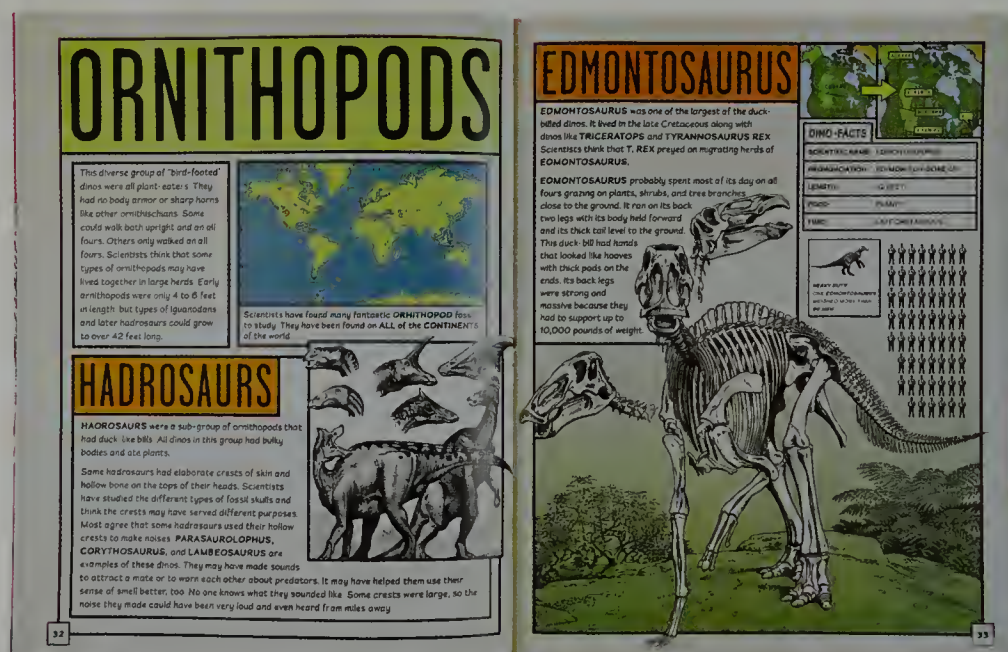
Art Director, Designer

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

Recruiting brochure

Company

Ross Culbert & Lavery, Inc.

Design Director

Peter Ross

Designers

Michael Aron and Kathy Sobb

Client

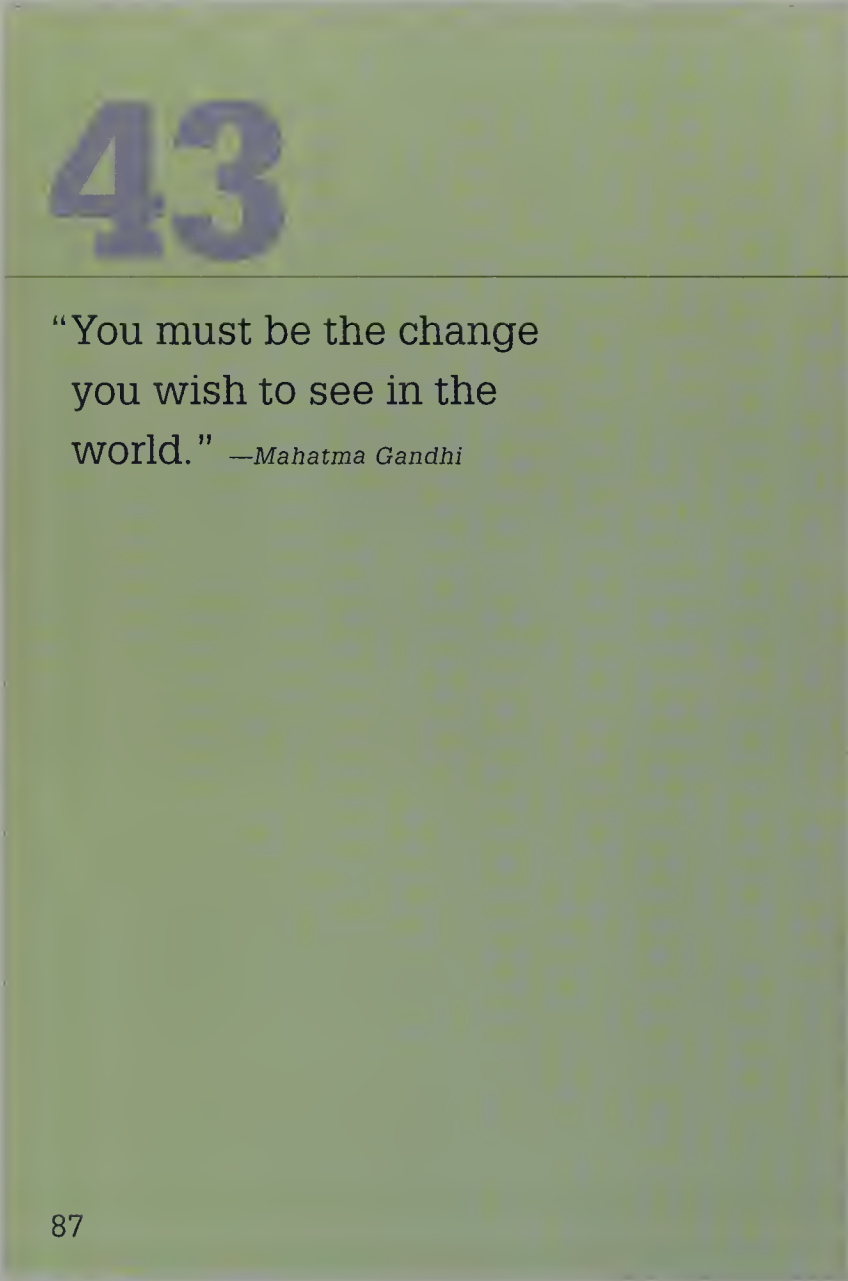
Dechert LLP

No worries here about type families conflicting—using only one typeface and one weight assures visual unification on the project; color and size add variety.

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.



Ignite Change

Political and spiritual leader Mahatma Gandhi once said, "You must be the change you wish to see in the world." This chapter is comprised of goals and stories about individuals who took those words to heart. Rather than letting insurmountable odds, shoestring budgets or red tape deter their efforts, they forged ahead, touched lives and ignited changes both small and large. As a result, business to support humanitarian aid were created, orphanages were opened, protests were held and children in distant countries received financial support so they could attend school. And in the end, the experience of being an agent of change instead of an armchair critic enriched these doers' lives tenfold. Consider what the differences you'd like to see in the world. End homelessness? Increase voter turnout? Stop civil unrest in foreign countries? Help elect certain political officials? Think about how you

Project
Book spread

Art Director,
Designer
Francesca Messina

Client
Workman Publishing

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

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.



The poster features a central shield with a red and black design and four white 'X's. To the left, a stylized figure with pigtails and a boombox is shown. To the right, a figure is depicted in a dynamic pose, possibly performing a trick. The background is a vibrant green with a pattern of white letterforms.

BATTLE OF AMSTERDAM
FINAL BATTLE

VRIJDAG 27 JUNI
11ELKWIJEG

18:00 - 22:30 **ENTRANCE FREE!**

LIJNBAANSGRACHT 234A AMSTERDAM • ACTS:
WINNE • CARTES & KLEINE JAY
FAMILY TREE COLLECTIVE
SKITTA & SKETCH • SHEDNEY
FURIOUS FLOW

HOSTED BY: **DJ SWITCH • MC COMPLEX**

WWW.BATTLEOFAMSTERDAM.NL

Logos for sponsors: Heineken, Shell, Rock, Amsterdam, Staatsloterij, StaatsSpelen, and others.



The poster features a central shield with a red and black design and four white 'X's. To the left, a stylized figure with pigtails and a boombox is shown. To the right, a figure is depicted in a dynamic pose, possibly performing a trick. The background is a vibrant green with a pattern of white letterforms.

BATTLE OF AMSTERDAM
CENTRUM / WESTERPARK
BATTLE

VRIJDAG 25 APRIL
17:00 – 19:00 UUR **HOST: MC COMPLEX**
NIEUWMARKT (APRILFEESTEN) DJ: DJ SWITCH

WWW.BATTLEOFAMSTERDAM.NL

80 Six necessary typefaces

THE MORE TYPOGRAPHIC CHOICES WE HAVE as designers, the harder it is to practice restraint. But imagine a time when typefaces were made of metal, and they were so laborious to produce and to use that the choices were very limited. It is reminiscent of the early days of broadcast television, when a few networks had a monopoly on our viewing attention. Now, with digital and cable television technology available almost everywhere, with hundreds of choices, we often feel there is nothing of interest to watch. Similarly, a few typefaces may be all we really need in our repertoire.

Some well-known and highly regarded designers have advanced the argument that perhaps as few as six typefaces might be enough for every possible design contingency. Those typefaces would certainly include widely used and highly recognizable classics such as Caslon, Garamond, Baskerville, Helvetica, Futura, and Gill Sans. Depending on the designers and their personal preferences, the six typefaces might vary somewhat (but the notion of six “necessary” typefaces should be considered a viable one).

Project

The Dictionary of Love

Company

Hopkins/Baumann

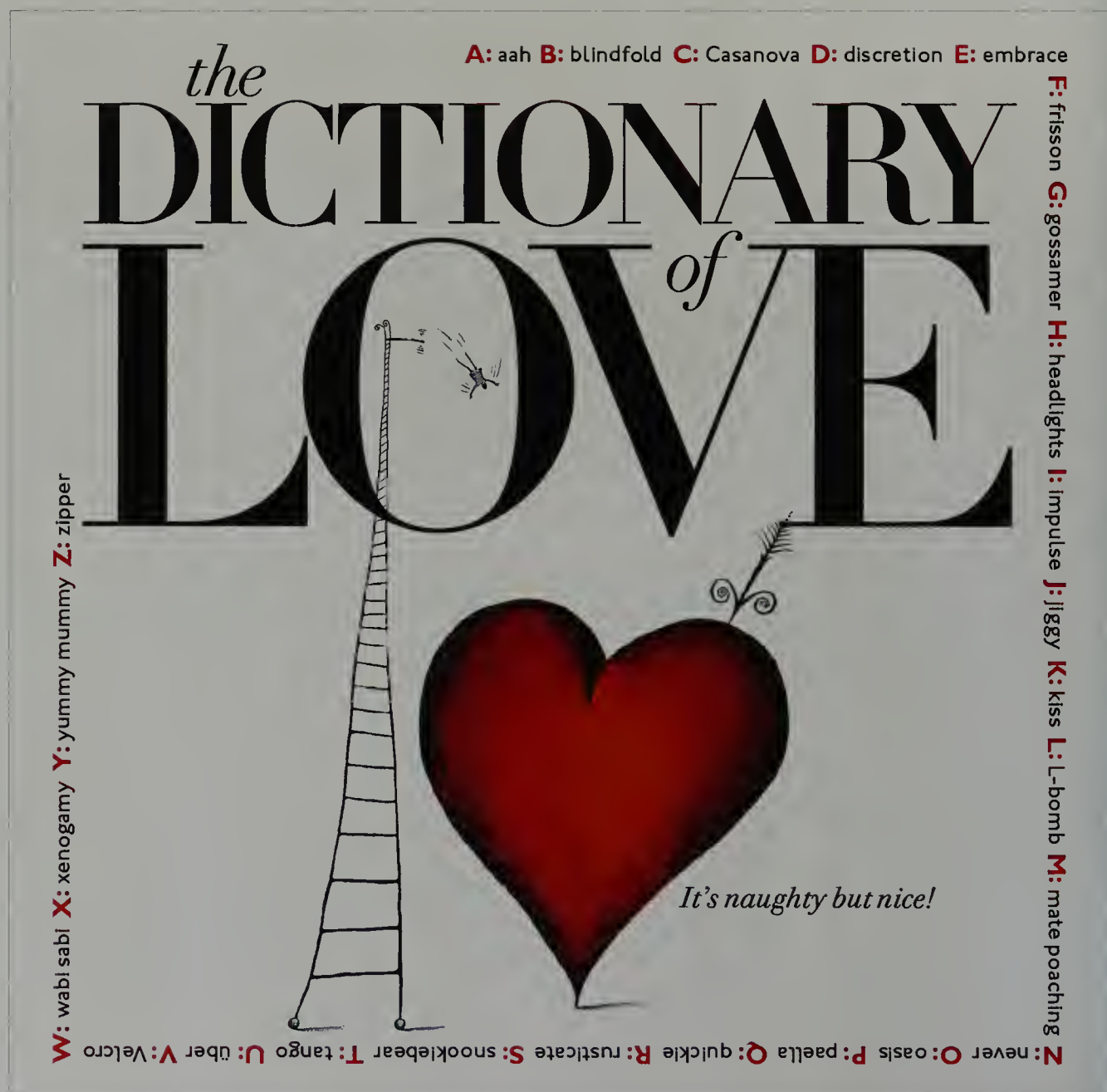
Creative Directors

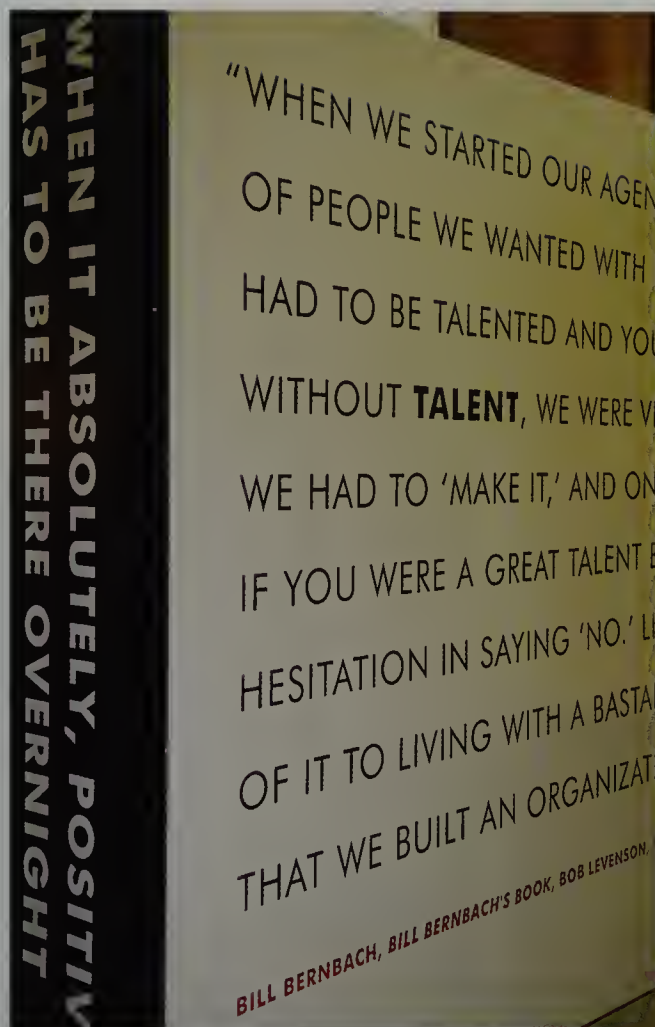
Will Hopkins and
Mary K. Baumann

Client

Avon Books

Bodoni and Gill Sans—two of the typefaces on most short lists—are on this cover.





Project
Exhibition design

Design Director
Jill Ayers

Designers
Rachel Einsidler and Christine Giberson

Client
The One Club for Art & Copy

The entire exhibition was done with Futura, one of the six useful typefaces that would make even a minimalist's cut.

81 A need for every typeface

NO MATTER HOW BIZARRE or how extreme its forms, somehow, somewhere, there is a purpose for every typeface under the sun. The tricky part is knowing where and how to use a typeface for the very purpose that suits it. The vast universe of available typefaces can be daunting when searching for just the right style to advance the meaning of the text. Ideally, an appropriately designed typeface will do dual service as an image and to convey information. The best typographic designs advance the message on many levels. Some display faces are so specific that they almost demand a unique use, and to try to force them into doing and saying something that they were not meant to do is practically impossible.

Project

Paper Expo poster

Designers

Tiziana Haug and Steve Rura

Client

The Art Directors Club

The typeface, custom-designed for this project, intended to capture the feeling of paper unfurling. Haug calls it, "a study of the interaction between light and paper, and the transformation of a 2-D to a 3-D object. The poster originated through a joined effort between Steve Rura and myself. We took turns drawing and redrawing letterforms until we achieved the right balance between the visual consistency of a typeface and the looser, less predictable qualities of curling paper."



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.

W I R E D

YOUR LIFE: decoded

A new \$1,000 DNA test can tell you how you'll live—and die. Welcome to the Age of the Genome.

BY THOMAS GOETZ

WISH LIST
GADGETS AND
GEAR FOR
THE HOLIDAYS

HOW TO
MEMORIZE
A 20-DIGIT
NUMBER!

KNOW THYSELF

EVOLUTION OF A TYPEFACE

1. Neutreface
House (sketch) named the name of independent architect Richard Neutra for a typeface. It's nice, as parallel to a Neutra residence in Palm Springs, California, was produced in May for \$10.00 a piece.

2. Neutreface
The three-dimensional lettering Neutra specified for his country club buildings was the starting point for Neutra.

3. Foundation
The three-dimensional lettering Neutra specified for his country club buildings was the starting point for Neutra.

4. Neutra Shake
New York's Shake Shack employs the typeface. The starting effect. As a photo, House produced the Bummerang chair from Neutra plans. One now sits in the Smithsonian.

5. Neutra Shake
New York's Shake Shack employs the typeface. The starting effect. As a photo, House produced the Bummerang chair from Neutra plans. One now sits in the Smithsonian.

ABC
ABC
ABC
ABC
ABC

8
A

defense by creating lush packages for their offerings that became collectible in themselves. The space-age 3009 font is delivered in a die-cut spaceship straight out of a '50s sci-fi flick. A cardboard bowling ball for the House of Rama line was so well designed, a mall-order company used it as a model for real bowling-ball bags. And upon the release of a sleek, modern font named Chalet, House went *Spinal Tap*, creating a fictional designer (René Albert Chalet), then recruiting some of the biggest names in typography for testimonials for the packaging. The joke even drew a design magazine into proposing a feature on the redivivorous designer. "It's a little bit like Doan's, isn't it? The real stuff, or do you want to go down to Canal Street and buy a knockoff?" says Raat. "There's not much Prada can do about Canal Street." But there's still a question of integrity and quality. "And it's a question House Industries answers every day. ☐

As with music and film, piracy, these days, is a scourge for type designers (a font is just bits of digital data). In response, House has mounted a stubbornly analog

> Feedback: borden@fastcompany.com

Andrea Palumbo/Corbis (snake strike); courtesy of House Industries (all other images)

83 Organized entry points

READERS ARE BESET BY DISTRACTION, and unless they are highly motivated, they will take the path of least resistance (which might mean ignoring the text completely). Much has been written about the decline in attention spans and the competition for attention from all sides. So the successful typographic designer will offer up an appetizing

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.

Project
The Culturati Caucus

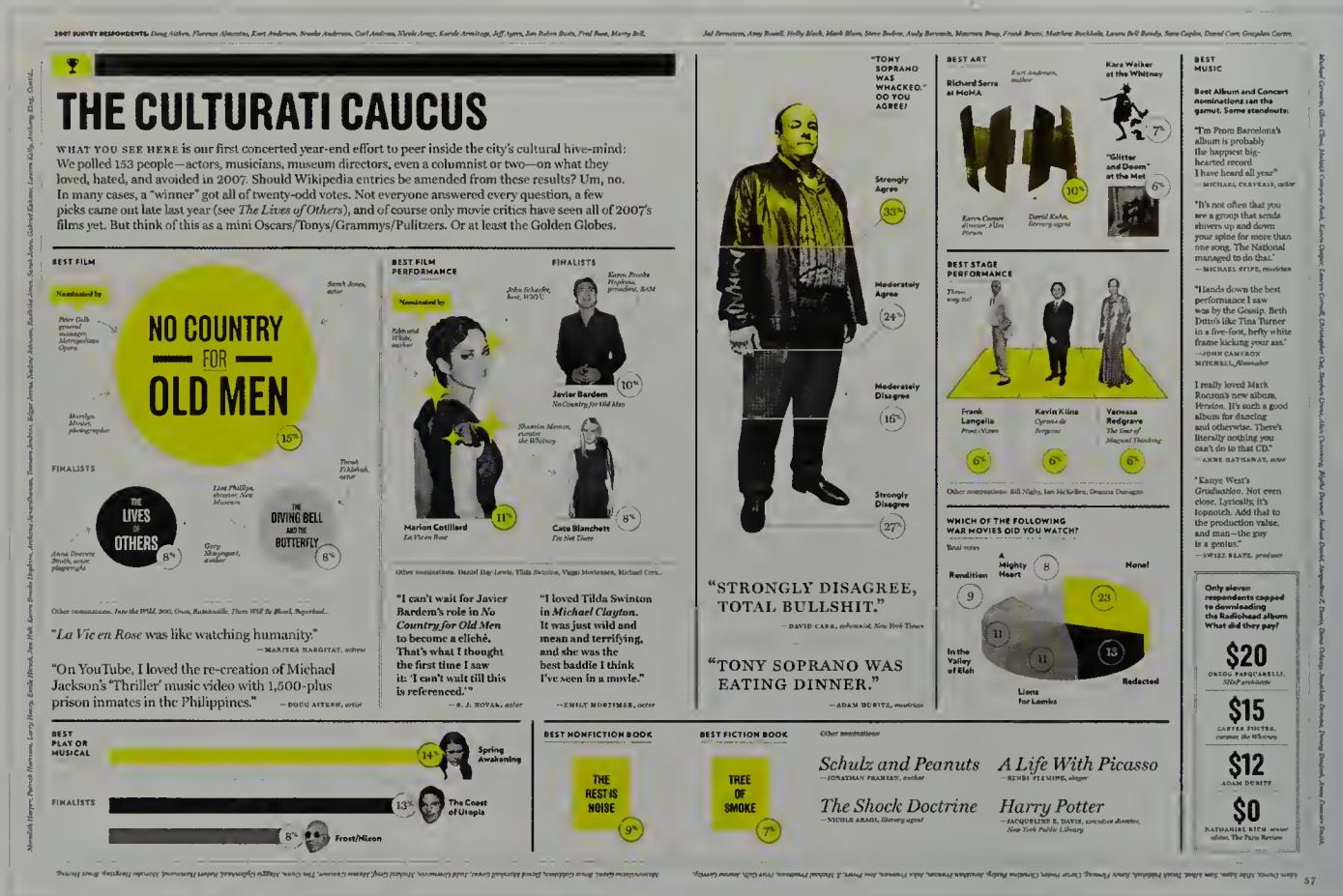
Design Director
Chris Dixon

Art Directors
Randy Minor and
Kate Elazegui

Designer
Robert Vargas

Client
New York

Spectacular in its complexity, this four-page cultural survey section pulls off a tour de force of organized entry points by using a mixture of strong grids, the restraint of two colors, and the simplicity of two type families. Segments include an intro, seventeen infographics, and eight sets of survey quotations, plus all of the attendant credits and other "utility" text. Subtle changes in width, weight, and slope, as well as the use of small but essential chunks of white space, demonstrate a masterful handling of detail and an awareness of how readers enter and absorb the content.



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

Illustrator
Zach Trenholm

Client
Americas Quarterly

Eighteen different sizes, styles, weights, and colors of type populate this deceptively simple single page, which is the opener to a multipage, front-of-book magazine section. The overall effect is clean, compartmentalized, and organized in the hands of this skillful designer, so readers may easily choose bite-size info-bits. Infographic options include a map, a poll with percentages, sound-bite quotations, and an illustration composed of type.

conferences.....18
policy.....18
travel.....20
culture.....21

panorama

looking at our hemisphere in all directions

Hispanic Voting

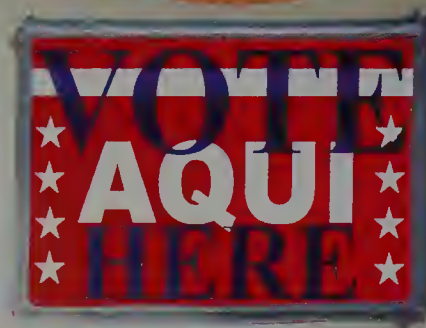
In states across the U.S., this year's presidential primary elections have seen some of the highest voter turnouts in the past 40 years. Fighting for votes state-by-state, candidates are courting an increasingly important electorate: the Hispanic population.

An estimated 44 million Hispanics live in the U.S.—approximately 15 percent of the total population—and California, Arizona, Colorado, New Mexico, and Nevada represent five of the top 11 Hispanic-populated states (see map).

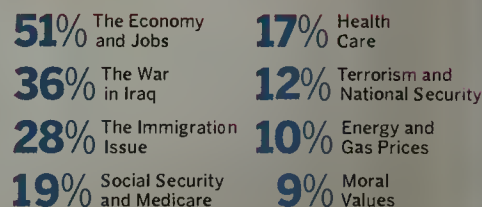


In fact, California and these Inner Mountain West states account for 40 percent of Hispanics: voters who may determine the next president.

AQ examines the greatest concerns for Hispanics in these states. The top two responses are those of most non-Hispanic voters, but for the first time, immigration ranks high as a political concern. Education, not included in the survey, is another key priority.



What Issue Should the President and Congress Pay the Most Attention To?



SOURCE: DEMOCRACY CORPS / GREENBERG QUINLAN ROSNER RESEARCH, MARCH 11, 2008

U.S. CANDIDATES ON THE AMERICAS...



“I would be ready to reach out and work with a new Cuban government, once it demonstrated that it truly was going to change direction.”

—SENATOR HILLARY CLINTON
CNN/UNIVISION DEMOCRATIC DEBATE,
AUSTIN, TX, FEBRUARY 21, 2008



“I believe that Hugo Chávez is a threat in the region.... The best way that we can handle Mr. Chávez is to become independent of his oil.”

—SENATOR JOHN MCCAIN
VERSAILLES RESTAURANT, MIAMI, FL,
JANUARY 21, 2008



“We ignore Latin America at our own peril. We are going to strengthen trade ties. We are going to talk about human rights...freedom of the press and...political prisoners in Cuba.”

—SENATOR BARACK OBAMA
T.C. WILLIAMS HIGH SCHOOL,
ALEXANDRIA, VA, FEBRUARY 10, 2008

CARICATURES BY ZACH TRENHOLM. PHOTO: JORGE SÁENZ/AP. CHART BY JARED SCHNEIDMAN DESIGN

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.)

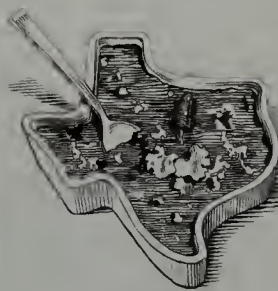


FIG. 2

• **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 build-just because one can. (SEE PAGE 46.)

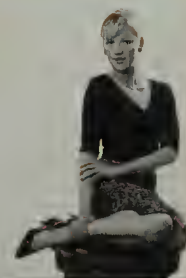


FIG. 1

• **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 ZUCHELLI, 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.



by Jesse Eisinger

ILLUSTRATION BY BRYAN CHRISTIE

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 Orexel 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.



JOHNN 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



① “Protected” loans from government agencies such as Fannie Mae and Freddie Mac. These are considered the least likely to go bad. ② Subprime loans, made to people with poor credit. These are the riskiest. ③ “Alt-A” loans, made to those whose credit is between prime and subprime. ④ Large mortgages and others.

Project
Feature spread

Designer
Jana Meier

Creative Director
Robert Priest

Illustrator
Bryan Christie

Client
Condé Nast Portfolio

Using only two colors and an uneven column grid, this layout uses justified type to create a clean edge around the infographic and as a way of balancing special blocks. Note the use of an off-center headline and subhead to create counterpoint, and the centered text above the infographic to set it apart from the body copy.

the markets be available solely by subscription. Instead, companies would pay to be rated. "That was the beginning of the end," says Rosner.

It might come as a surprise, but rating credit is a heck of a business to be in. In fact, Moody's has been the third-most-profitable company in the S&P 500-stock index for the past five years, based on pretax margins. That's higher than Microsoft and Google. Little wonder that Warren Buffett's Berkshire Hathaway is the No. 1 holder of Moody's stock.

McGraw-Hill's most recent financial report shows that S&P has profit margins that would put it in the top 10. Fitch Ratings, owned by the French firm Fimalac, is a distant third in market share but nevertheless has an operating margin above 30 percent, about double the average for companies in the S&P 500.

In 2006, nearly \$850 million, more than 40 percent of Moody's total rev-

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. "Bankers get paid a lot of money. The ratings-agency people get pushed," says a hedge fund manager who is betting that the securitization market will continue to sour. 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."

SOW DID THE agencies help create the securities that are now causing so much trouble? A 2001 lawsuit sheds some light. In 1999 and 2000, the American Savings Bank of Hawaii asked PaineWebber,

what firms do in such cases. It sued.

In defending itself against A.S.B.'s accusations, PaineWebber made an interesting claim: It said that Fitch had been intimately involved in the structuring of the deal and that it had relied on Fitch's representations for assumptions about the performance of the underlying assets. The U.S. Court of Appeals for the Second Circuit agreed, writing that A.S.B. had discovered that "PaineWebber and Fitch had extensive communications about the structure of the transactions [that] concerned what PaineWebber needed to do to earn an investment-grade rating from Fitch." The ruling also said the claim that "Fitch plays an active role in structuring the transaction is extremely credible."

The case is notable in part because ratings agencies are rarely sued or even ensnared in other parties' lawsuits. In the A.S.B. case, Fitch refused to turn over documents, claiming protection under the New York State shield laws that allow journalists to guard their sources and methods—a claim the court didn't buy. Credit-ratings agen-

damage could spread to other markets, such as the high-flying private equity world, which depends on the agencies to stamp dependable ratings on the bonds of companies that private equity firms want to acquire. "The reason this works is because the ratings agencies have said it works," said Bill Ackman, a hedge fund manager who has about \$6 billion under management, in a speech at a charity-investment conference in May. "The big point here is that everyone in the chain gets paid up front. The rating agencies get their fee...if they say the deal works. If they say the deal doesn't work, well, you just go across the street" to another agency to get the rating you want.

THE 2006 VINTAGE of subprime mortgages was troubled from the start, coming as it did when real estate prices began their descent. Consumers were offered loans that, at

The recent crisis has led the agencies to make a series of embarrassing tweaks. In April, Moody's said it would start doing what it should have done long ago: more aggressively scrutinizing new mortgage loans. The company acknowledged that its models, created in 2002, were out-of-date. "Since then, the mortgage market has evolved considerably, with the introduction of many new products and an expansion of risks associated with them," a Moody's report said. In hindsight, it seems astounding that the most influential rater of mortgage bonds wouldn't be upgrading its models regularly to account for the growth in exotic mortgages.

The changes may be too little, too late. Last year, President Bush signed a law to have the S.E.C. monitor and regulate credit-ratings agencies, taking what has been a free-market free-for-all and putting it under the microscope. The S.E.C. formalized its rules this summer.

Other ideas for reform are flowing in. Rosner suggests that ratings for structured securities use a different scale—say, numbers instead of letters—to differentiate them from ratings for corporate and municipal bonds. He believes the agencies need to step up the training for analysts and should be compelled to re-rate transactions regularly rather than monitor them haphazardly. Furthermore, he thinks efforts should be made to distance the agencies from Wall Street. He proposes that any ratings-agency employee involved with a structured-finance deal for a Wall Street firm should have to wait a year before being able to join that firm. Such a waiting period already exists for auditors.

Murphy, the ex-Moody's executive, doesn't blame the ratings agencies alone. "But in the end," she says, "it's supposed to be the ratings agencies that are the purest of them all. They should be held to the highest standard. Maybe we should fundamentally rethink their position in the markets."

Write to JEBINGER@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 1993, 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," Clark 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," Clark says. S&P and Fitch, through their spokespeople, contend much the same thing.

But the agencies know that if they crack down too hard, by toughening standards, it won't be good for business—theirs or their customers'. Securitization is the art of bundling

neglected the investors who ultimately buy these complex products, "the ratings agencies were very banker, manager, and market-friendly," says Eileen Murphy, who, before taking a job on Wall Street, worked at Moody's for five years, including three years as co-head of structured derivatives. "They spent a lot of time developing new methodologies. We can argue how that turned out. It was enlightened self-interest. They created a huge money maker for themselves."

That's putting it mildly. The value of new structured-finance deals hitting the market has grown 27 percent a year for the past four years, to more than \$3 trillion in 2006, up from about

now owned by UBS, to create a product that would generate a higher return than it was getting through its typical, safe investment choices like municipal and corporate bonds. PaineWebber created a structure called a collateralized loan obligation, made up of the risky portions of other transactions. A French insurance company guaranteed A.S.B.'s principal. The bankers worked with PaineWebber, to put the deal together. Moody's also vetted it.

A.S.B. bought \$83.5 million worth of the securities, but then federal bank regulators disallowed the purchase, unconvinced by the ratings that the investments were safe. A.S.B. tried to return the securities to PaineWebber, but the investment bank refused them. So A.S.B. was forced to sell the securities at a loss. It then did

enormously they have their arms around the business.

cies still maintain that their ratings are simply published opinions, which investors are free to heed or ignore.

But as a result of the subprime-mortgage mess, pressure is building to rein in the agencies. Mason and Rosner, for instance, are convinced that the agencies are hopelessly conflicted. They argue that there are "fundamental flaws" in the rating process for mortgage-backed securities, suggesting that the entire world of structured finance could be suspect.

Mason estimates that direct losses from mortgage securities and other complex structures called collateralized debt obligations are already between \$70 billion and \$100 billion. And the

times, exceeded the entire value of the homes they were about to buy. Some borrowers didn't have to verify their income before receiving mortgages. These are denigrated as "liar loans" in the industry, and not surprisingly, they are going bad at a rapid pace.

While the agencies say they have tightened up their standards in recent years, the data suggest otherwise. The ABX 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

Because sharing is caring

D 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

Beats 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 TAP, 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: SICI TISCHLER/AP 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.)

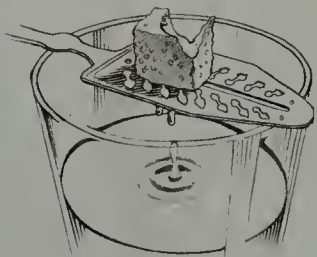


FIG. 2

● **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.)

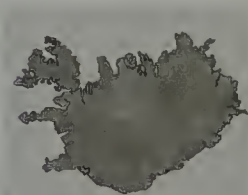


FIG. 3

● **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.)

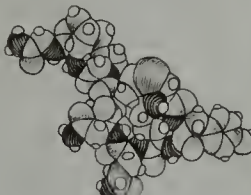


FIG. 4

● **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.)



PANTONE®
2603 C
::

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 WONDRIK, PAGE 41)

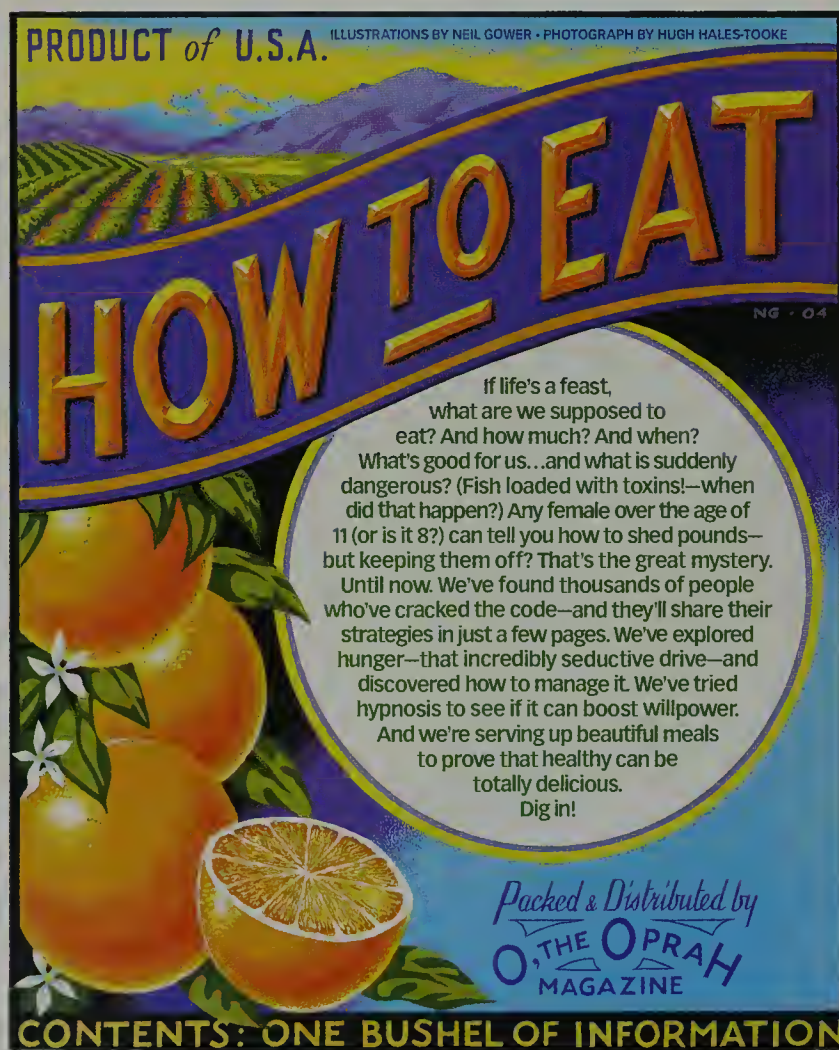


ILLUSTRATIONS BY JOE MCKENDRY

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.

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.

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 Honeymooners*, *Dragnet*, *What's My Line?*

BOOKS: *The Catcher in the Rye* by J. D. Salinger; *From Here to Eternity* by James Jones; *The Power of Positive Thinking* by Norman Vincent Peale; *Lolita* by Vladimir Nabokov; *Atlas Shrugged* by Ayn Rand

ACHIEVEMENT: In 1956, President Eisenhower approves funding for interstate highway system, spurring commerce and the population shift to the suburbs

INVENTIONS: pacemaker, cordless TV remote control, bar codes, microchip.

SEX SYMBOLS: Marilyn Monroe & James Dean

VILLAIN: Sen. Joseph McCarthy (R-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 A
Willie [the Soy Hey Kid] Mays
Lawrence [Yogi] Berra
Henry [Hammerin' Hank] Aaron
Edward [Whitey] Ford
Billy [the Kid] Martin
Grestss [Minnie] Minofo
Ernie [Mr. Cub] Banks
Don [Popeye] Zimmer
Wilmsr [Vinegar Bend] Mizell
[Puddin' Head] Willie Jones
James [Dusty] Rhodes
Luis [Yo-Yo] Arroyo
Sal [the Barber] Meggle
Frenk [Teters] Lary
Harvey [the Kitten] Haddix
Roy [Squirrel] Sievers
Joe [Goofy] Adcock
Felix [the Cat] Mantilla
Frank [Pig] House
Norm [Smiley] Siebern
Mickey [the Commerce Comet] Mantle

BORN

LANCE ITO
STING
BOB COSTAS
HULK HOGAN
OPRAH WINFREY >
BILL GATES
LARRY BIRD
SPIKE LEE
MICHAEL JACKSON
SAM FERGUSON

1950
1951
1952
1953
1954
1955
1956
1957
1958
1959

DIED

GEORGE BERNARD SHAW
WILLIAM RANDOLPH HEARST
EVITA PERON
JOSEF STALIN
ENRICO FERMI
ALBERT EINSTEIN
JACKSON POLLOCK
CLIFF HUBBARD
HUMPHREY BOGART
TYRONE POWER
FRANK LLOYD WRIGHT

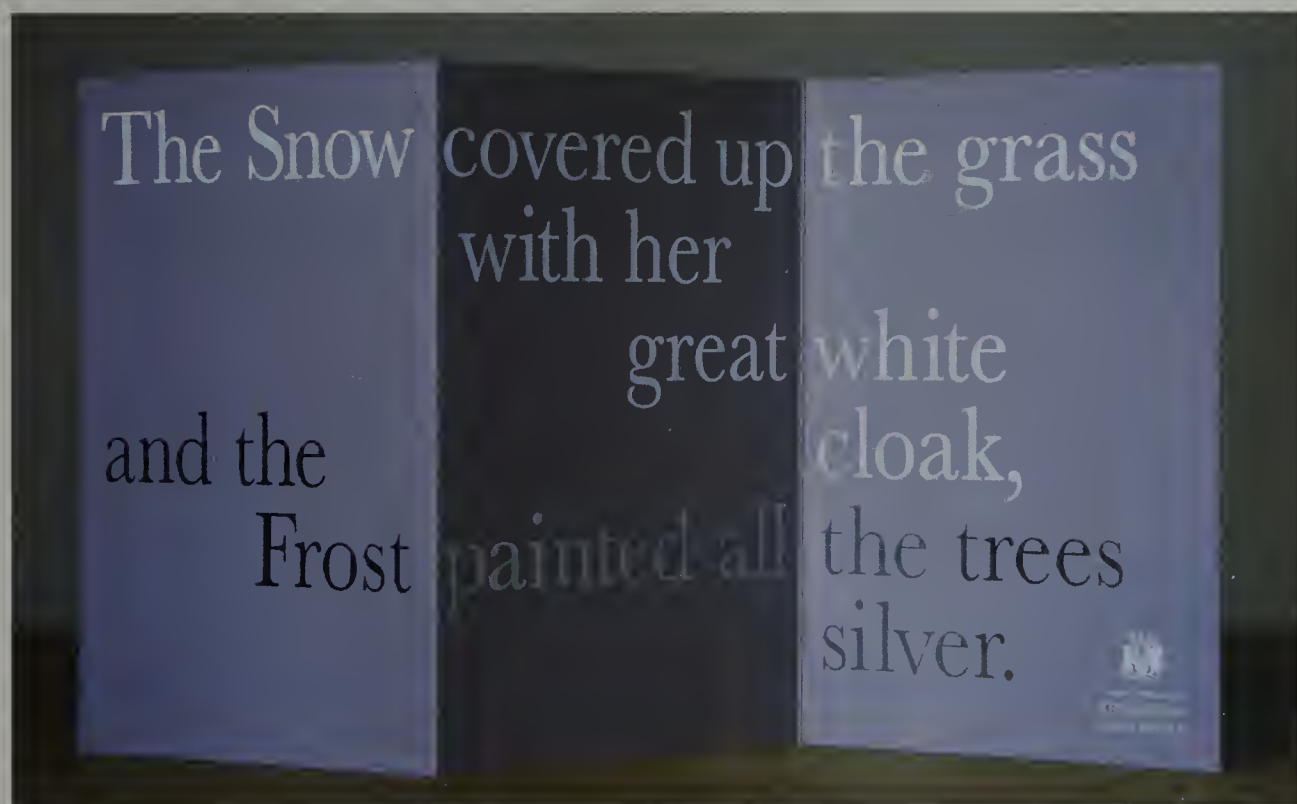
➤ NEWS OF THE REAL WORLD

► NEWS OF THE REAL WORLD

1950: The Brink's bank job in Boston nets 11 thieves more than \$2.7 million in 17 minutes 1951: The 22nd Amendment to the U.S. Constitution, limiting Presidents to two terms, is ratified 1952: They like Ike. Gen. Dwight Eisenhower elected president; he travels to Korea seeking end to conflict there 1953: Francis Crick and James Watson discover the double-helix structure of DNA 1954: British runner Roger Bannister runs the mile in 3:59.4 1955: Rosa Parks arrested in Montgomery, Ala., after refusing to give up her seat on a bus to a white man 1956: Fidel Castro and Che Guevara mount the insurgency in Cuba that will eventually overthrow regime of Fulgencio Batista 1957: The U.S.S.R. launches *Sputnik I* and *II*, the first man-made satellites 1958: U.S. aircraft accidentally drops atom bomb on Mars Bluff, S.C.—but it's a dud 1959: Alaska and Hawaii become 49th and 50th states.

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.



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 3.7 million acre park in the northern part of the country. The project is a result of an international carbon-trading model to save forests called Reducing Emissions from Deforestation and Forest Degradation (REDD). REDD, developed by policymakers, scientists and conservationists, compensates countries for reducing emissions from deforestation. The ultimate goal is to spark substantial investments in tropical countries to

Memos to the President Elect

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 waste 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 about their daily actions, and those of other leading carbon footprint

nations, have a permanent global impact as evidenced by the shrinking glaciers in Bolivia.

- Establish a task force composed of the world's leading carbon emissions polluters to develop international policy aimed at curbing global carbon emissions, including the introduction of additional multilateral incentives, fining nations and businesses that fail to modify their practices to conform to new standards, and establishing an independent multinational commission to study global warming on an ongoing and unbiased basis. Unlike past efforts, any new initiatives need real teeth to be effective.
- Increase incentives for the preservation of tropical rainforests by supporting initiatives like REDD or introducing similar programs.

Ultimately, we need the world to take an aggressive first step, and the United States is best positioned to do so effectively, quickly and with lasting results.

Notwithstanding, over the past decade, the U.S. has failed to align itself with the core initiatives of the Kyoto Protocol. Environmentalists and foreign governments have blamed U.S. bias toward developing economies and its reluctance to pressure its large domestic industries responsible for high carbon emissions. The U.S. is the greatest producer

of carbon emissions, and it will continue to be the global scapegoat for many of our environmental problems unless it changes course.

But finger-pointing gets us nowhere. A new U.S. administration offers an opportunity to fill the enormous leadership vacuum that currently exists. By addressing global warming, a new president can build global goodwill, support and appreciation—sentiments that will provide much needed leverage to advance other important policies.

Over two and half years ago, an international climate task force found that "global warming is approaching the critical point of no return, after which widespread drought, crop failure and rising sea-levels would be irreversible." Stephen Byers, a co-chair for the task force, was emphatic that U.S. non-compliance with the Kyoto accord, citing potential damages to the U.S. economy, was shortsighted. He stated, "what we have got to do then is get the Americans as part of the G-8 to engage in international concerted efforts to tackle global warming...if they refuse to do that then other countries will be reluctant to take any steps."

Mr. President-elect, your country has always been a leader on key global issues. The world is waiting for you to act and I implore you not to let us down. Byers also declared that "an ecologic time-bomb is ticking away" and "world leaders need to recognize that climate change is the single most important long-term issue that the planet faces." I disagree with him on one point. In Bolivia, and for Bolivians, this is not a long-term issue but a current issue that needs immediate action. Mr. President-elect, a cleaner, healthier world can be your legacy.

Jorge "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 OPEC 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

48 Americas Quarterly FALL 2008

AMERICASQUARTERLY.ORG

AMERICASQUARTERLY.ORG

FALL 2008 Americas Quarterly 49

Project (opposite)
Single page

Creative Director
Scott Dadich

Design Director
Wyatt Mitchell

Designer
Margaret Swart

Illustrator
Siggi Eggertsson

Client
Wired

The overrun from the previous page sits in one column width (containing an outdented callout for an extra entry point and to give the reader a respite from the body copy); the second story starts with a single column width, breaks into three columns, then adds an even thinner column with a textual timeline.

blends form and function. The beanbag construction allows you to easily alter the angle of the monitor. And because the touch-screen control panel is activated by pressing down on the top of the unit, owners are forced to interact with the leather, getting the kind of comforting tactile feedback you receive from a stuffed animal.


The Chumby persona extends even beyond the device itself. The company logo is a whimsical six-legged octopus, rendered by former Apple artist Susan Kare; the cephalopod's eyes are less-than-perfectly symmetrical circles. And the packaging includes a bonus prize: three tiny, rubbery charms (also designed by Kare) that you can hang on the device, reminiscent of those doodads Japanese teenagers like to dangle from their cell phones.

Judging by the postings in the Chumbysphere—the user forums

Is the connection between Chumbys and their keepers true love or a transitory tumble? That will depend on whether they deliver lasting value.

hosted on the company Web site—early owners are fetishizing their leather-bound friends. “Are we all talking about Chumby like it’s a doll/pet?” asks

board moderator Angela, who named her unit Chumbelina.

Is the connection between Chumbys and their keepers true love or a transitory tumble? That will depend less on the gadget’s charm than on whether it delivers lasting value (and whether the company fixes Chumby’s tendency to lose its Wi-Fi connection). So far, thousands of units have been sold, which is a running start for a device with no clear purpose. In any case, Chumby’s good vibes do make a difference. Because good design is not just determining where to put the buttons. It’s about pushing our buttons. 

EMAIL steven_levy@wired.com.

TOOT

Burning Question

Why can't I use my cell phone on a plane?

As long as you're willing to pay for it, you can now do pretty much whatever you want on an airplane: Hop on Wi-Fi, watch movies, play videogames, and in some first-class cabins you can even, ahem, recline with a friend. So why can't you use a cell phone? Despite what fear-mongering flight attendants say, making a call probably won't send your plane on a collision course with a tropical island populated by smoke monsters and Evangeline Lilly. ¶ Sure, your mobile can interfere with avionics—in theory. But in practice, it's far from likely. Cockpits and

communications systems have been protected against electromagnetic meddling through safeguards like shielded wiring and support structures since the 1960s.

So why the resistance? Part of it, naturally, comes from the call carriers. When phones ping for signals at 35,000 feet, they can hit hundreds of towers at once, necessitating complicated parsing of roaming agreements. Providers don't want the hassle if they're not being properly compensated, so the government has left the plane ban in place.

Although the technical problem is not insurmountable, the carriers, the FCC, and the FAA are not just being lazy—there's simply not enough demand for them to act.

“Americans don't want to be stuck next to some Chatty Cathy bragging about last night's conquest,” says Henry Harteveldt, an airline-industry analyst at Forrester. The research firm has conducted surveys showing that only 16 percent of US fliers are interested in using cell phones on planes; most people are vehemently opposed.

OnAir, an Airbus spin-off that peddles air-to-ground communications, is banking on the assumption that travelers outside the US are more eager for their service. The company already has an airborne cellular system in European trials, and by year's end it plans to outfit dozens of planes. OnAir gets around the roaming issue by creating an inde-

pendent cellular network in each plane and a “noise floor” that masks the bird from terrestrial towers.

If the model proves profitable, then it's probably inevitable that cell service will earn its wings. “We're convinced that Americans love their cell phones as much as Euros or Asians,” says David Russell, COO of OnAir. “But in the US, everyone likes to wait and see.” Chatty Cathy might get her captive audience after all. —Cliff Kuang

Volt Air

Milestones in in-flight electronics.

1921

First in-flight movie, *Howdy Chicago*, airs

1975

Braniff features Atari games onboard its planes

1984

Airfone debuts in-flight phone

1988

Airvision offers first seat-back screen

2004

Connexion, a Boeing spinoff, offers Ethernet/Wi-Fi connection on Lufthansa

2006

Connexion folds due to high fees and shaky service

2007

Virgin introduces RED, an airplane LAN that allows gaming and chatting with other passengers

Orange installs Wi-Fi Internet system on Air France planes

OnAir rolls out in-flight cell phone service in Europe



0 7 0

ILLUSTRATION BY Siggt Eggertsson

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 “Jargonator” 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.



✕ **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 framework 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

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 >



JARGONATOR.

✕ **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.

✕ **Edupunk**

n. Avoiding mainstream teaching tools like Powerpoint and Blackboard, edupunks bring the rebellious attitude and DIY ethos of '70s bands like the Clash to the classroom.

✕ **Hairy blobs**

n. pl. Prickly prehistoric microorganisms that once lived in acidic, alkaline lakes chemically similar to ancient Martian water. The recent discovery of fossilized hairy blobs in North Dakota lakes could help in the search for microbial life on Mars and beyond. —Jonathan Keate jargon@wired.com

RICHARD BARNES/AMOMA

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

Chumby

Price
\$180, chumby.com
What the @#\$! is it? Timepiece, feed reader, LCD photo frame, music player, time suck ...

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 »

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.

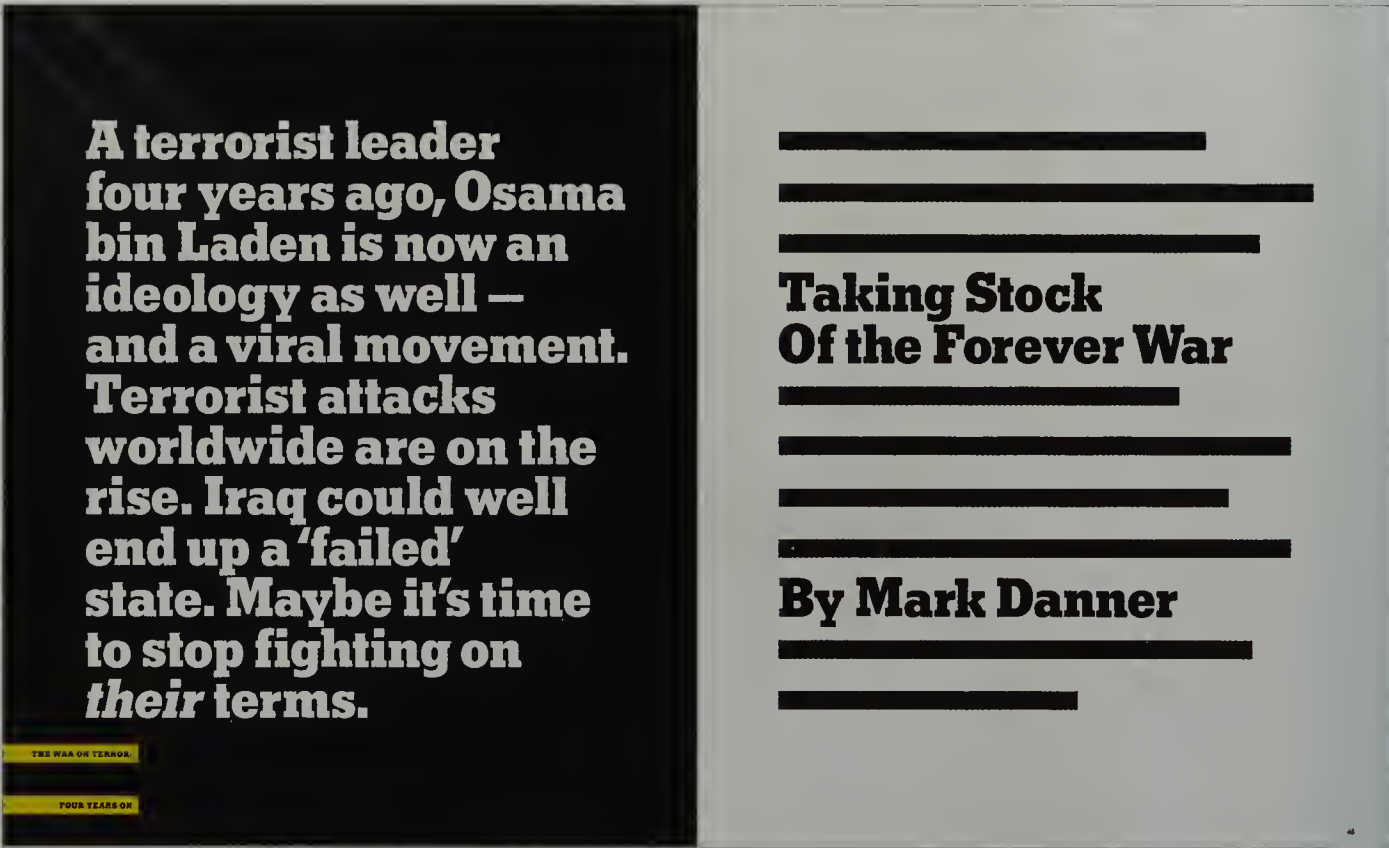
Project
Feature spread

Art Director
Arem Duplessis

Designer
Kristina DiMatteo

Client
The New York Times Magazine

Simple thick bars (mirroring the slab serif type) are the only artwork on this opening spread; they serve to isolate and position the text in space. Interestingly, the opening of the story, the title, and the by-line are all the same (weight, size, style, color).



THE FILTHY RICH·TION·ARY

The A to Zeds of Stylish Living

LIKE MOST PEOPLE WHO SPEND THEIR DAYS BILKING THE VERY RICH, SUPERSTAR decorators are acutely sensitive to the slightest change in status pressure. The reasons for this are twofold. First, while they'd sue you if you said so, the fluid pricing structure of the industry allows them to charge a massive premium on everything they purchase on your behalf. If you're the type of client who doesn't know what an Aubusson is, it stands to reason that your decorator might assume you're also the type who wouldn't notice if he charged you triple for one. The second reason is simpler. They love to gossip. What better way to ingratiate yourself to a new client than to tell her what a tacky moron whatshername is? To avoid getting ripped off (or worse, becoming whatshername), brush up on these classic terms.

-A-

Aga This 1,000-pound, \$30,000-plus, cast-iron cooker is capable of heating a medium-sized manor. Its starring role in the kitchens of the English upper class is best reflected in the term "Aga Saga," dismissive shorthand for a cliché-laden novel set in the British countryside. Naturally, Martha Stewart swears by hers.

-B-

Baldwin, Billy (1903–1984) The petite, Baltimore-bred Baldwin was society's most adored and influential decorator of the 20th century, known for helping the merely rich look Filthy Rich with whimsical

touches like velvet fainting couches. A favorite of Pauline de Rothschild, Diana Vreeland, Babe Paley, and Jackie O.

-C-



Chinoiserie A look heavy on red lacquer and cartoonish images of pagodas, latticework, and mythical beasts,

Chinoiserie is what happened when haute 16th-century Paris went mad for Peking. Louis XIV was an early and ardent adopter, installing Chinoiserie-themed guest rooms in several of his palaces.

-D-

Draper, Dorothy (1889–1969) An Amazonian debutante from Tuxedo Park, New York, Draper had a hugely influential aesthetic as outsized and exuberant as her persona. The Breakers hotel in Palm Beach was signature Draper, awash in vaguely psychedelic florals, checkerboard floors, and laughably oversized chintz-covered wing chairs.

-E-

Eames, Charles (1907–1978) Charles Eames and his ambiguously named wife, Ray, revolutionized home décor in the 1950s by bringing bleeding-edge Finnish and Danish design to the U.S. market. Their Eames Lounge Chair, patented in 1956 and ubiquitous in chichi libraries, remains popular in spite of a brisk trade in cheaper knockoffs.

-F-



Fortuny, Mariano (1871–1949) Fortuny's exotically opulent fabric designs, infused with nostalgia for Renaissance Italy and the Persian empire, earned the plutocrat seal of approval in 1927 when jet-setting

interior decorator (and future wacky countess) Elsa McNeill stumbled upon them in Paris. McNeill knew every Upper East Side dowager worth a damn for the next 80 years would find them just smashing, and quickly struck an exclusive deal to sell them out of her shop on Madison Avenue. The secret techniques Fortuny used to perfect the look of "authentic antiquity" are still practiced today at the company's island workshop in the Adriatic.

-G-

Gwathmey, Charles (b. 1938) As one half of the major New York architecture firm Gwathmey Siegel, he has earned a name for himself as the go-to guy for ultramodern billionaire compounds. Gwathmey's restrained, elegant fingerprints are all over the homes of Steven Spielberg, Ron Meyer, Michael Dell, Jerry Seinfeld, and P. Diddy.

-H-

Hicks, David (1929–1998) This British design darling of the '60s and '70s jet set was renowned for his vivid textiles and daring juxtapositions of modern and traditional. When he married Pamela Mountbatten (daughter of the Earl of Mountbatten and viceroy of India), Hicks rocketed into the stratosphere of oxygen-thin British society, where he cultivated a royal following. Today, his graphic patterns and devotion to

Lucite inspire fashion designers like Tory Burch and decorators like Jonathan Adler and Kelly Wearstler. He's the reason some tycoons think any old candelabra from the Portobello Road can be blended seamlessly into a "modern eclectic" roomscape.

-I-

Ikat The design world's current fabric flavor of the month. A handwoven silk textile from the islands of Indonesia, it was recently the subject of a Metropolitan Museum of Art exhibit. Park Avenue decorators caught on and now the geometrical, jewel-toned patterns are showing up on down-stuffed throw pillows in living rooms across the country.

-J-



Japanese The new Chinese. Ever since those hulking wedding chests were reproduced en masse by Pottery Barn, they've lost their panache. Now it's all about Japanese Tansu chests. ("They have much better lines," your decorator, Mario, assures you.)

Project

The Official Filthy Rich Handbook spread

Creative Directors

Paul Hanson and David Matt

Art Director

Francesca Messina

Designers

Patrick Borrelli and Bess Wong

Illustrator

James Williamson

Client

Workman Press

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 inline caps, traditional typography, the en dashes on either side of the letters of the alphabet, the column rules, and the boxed text area all contribute to the effect.

91 Decks, callouts, and pull quotes

THESE FUNCTION AS ENTRY POINTS to the text for the reader who is still undecided about whether to commit to a complete article or passage of text. They can be playful or dramatic: this is a chance for the designer to take some liberties and create some typographic focal points that leap out of the background textual tonality of the content. Callouts and

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.

Not
bam
bam
bam
bam
bam
bam,
bam,

but bama bampa barama bam bammitty bam bam bammitty 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 bammitty barampa bam bam

FIRE! she rose from the 18th-century burled-wood secretary, her grandmother's, where she always wrote her thank-you notes and hurried out of the study and across the living room toward the entry gallery absolutely by herself in all these rooms not one soul to look to for help because it was Sunday and her husband was still down in Palm Beach and none of the help, not even the Filipino, came in on Sundays. BAMMITTY BAM BARAMPA terribly loud now that she was approaching the door, and an entirely new fear stopped her in her tracks. Whoever was on the other side of that door was not yelling "Fire!" or anything else. A PUSH-IN ROBBER! She could feel her heart start hammering away in her rib cage. In all their years in this building, nothing even close to a push-in robbery had ever occurred. She had never heard of any such thing at any other co-op on Park Avenue, either. Push-in robberies happened out on Long Island in places like Hempstead and Roslyn or was it North Babylon, the last one she read about in the *Times*? more likely the *Post*.

Now she was in the entry gallery no more than two feet from the door. In what she meant to be a loud, strong voice, she said, "Who is it?"

The banging stopped. With that slow syllable-by-syllable pronunciation most people would save for a cabdriver or some other servitor for whom English was not his first language, he said his name.

She let out her breath and immediately felt her runaway heart get hold of itself. It was merely the new tenant, the man who had the hedge fund with the whimsical name and "more money than God," as her husband had put it, but why on earth was he creating such a ruckus?

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 panted 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 twentyish jeans—prefaded? distressed?—were those the right terms?—gloriously

frayed at the bottoms of the pant legs, from which protruded a pair of long, shiny pointed alligator shoes. They looked like weapons.

"Oh," she said. She started to add, "Please come in," but the look on his face made her worry that he might do just that.

Without any preamble, no "Excuse me" or even "Hello," much less "How do you do?"—and they had never had any communication other than a nod once on the elevator—he said, "I need to speak to your husband." It was the sort of commanding voice that makes it clear that I need what I want—now.

Meekly: "He's not here." Accusingly: "Where is he?" It was none of his business, but he was so overbearing she heard herself confessing, "Palm Beach."

The big man in the ridiculously tight jeans looked at her with his mouth open and his eyebrows squeezed together as if she had just told him something not only astonishing but implausible, beyond the boundaries of reason.

"I'll probably be talking to him later on. If you'd like, I could tell him—"

"Ahhh... no," he said in a lower, calmer voice. He suddenly turned his head away from her. Something had caught his eye. "Nice vtz. Tiffany, right?"

It took her a moment to realize he meant "vase." The vase on a little table in the entry gallery. Why he had pronounced it the French way she couldn't imagine. She answered in a toneless voice, "No, I don't think so." In fact, it was older and considerably more precious than a Tiffany, but she hadn't the faintest desire to prolong the conversation with any discussion of the higher ceramics.

"Looks 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 pretextual 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

have there, the Everest or something?" "The Everglades"—and as soon as the words passed her lips, she knew she should have feigned ignorance.

"Well, tell him I hope he's having a nice time at his club in Palm Beach, because my wife and I are having a lousy time in our apartment in New York."

"My goodness. What's happened?" She immediately regretted asking that too. He took a deep breath... and then... a red storm blew.

"What's happened? What's happened is, I just spent \$200,000 on a state-of-the-art positive-pressure HVAC system in our apartment, and I've gotta put in new windows to make it work right, and I gotta put four vents, four lousy little vents, through the walls of this building, which nobody's ever gonna notice—and

THE WAY IN UP TO YOUR ARMPITS, AND YOU CAN'T MOVE! AND I'LL TELL YOU ANOTHER THING: IT'S NO USE TRYING TO BE NICE AND ACCOMMODATING AND REASONABLE IN THIS BUILDING! WE TRIED THAT, AND YOU CAN SEE HOW FAR IT GOT US! NEW WINDOWS, WHICH WOULD IMPROVE THE FREAKING BUILDING, AND FOUR LOUSY LITTLE DUCTS IS ALL WE'RE TALKING ABOUT. LOOK, WHETHER ANY OF YOU PEOPLE LIKE IT OR NOT, WE LIVE HERE. I PAID A FREAKING FORTUNA FOR THAT APARTMENT! OKAY! THAT'S WHERE WE LIVE, AND YOU PEOPLE ARE RUINING IT FOR US! TELL HIM THAT! OKAY?"

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); "mowing them all down" (overpowering companies that try to block your strategies); "This is war!" (get out of my way—or 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 spirit although, as we shall soon see, not in fact). These people tend to be bright and well educated, many at Harvard, Princeton, and other top-ranked colleges. They come from well-educated



He strikes a **BLACKBEARD THE PIRATE** pose right out in the open—*Blackbeard, who took what he wanted and WAS ACCOUNTABLE TO no one.*

I've gotta do it now—and the board in all its august wisdom is breaking my— OBSTRUCTING ME EVERY INCH OF THE WAY!" He paused. "Nawwww... don't tell him that. Just let him enjoy himself in Palm Beach... at the club."

"Well, I don't—" "Of course you don't. Why should you? Right? He's the one who's president of the board, and so why should—" He stopped abruptly.

"Well, in any event—" "He trampled the any event too."

"When we moved into this building, we were told this was a first-class building. We were told this building was 'prewar.' That's all we kept hearing, 'prewar,' and they don't build them like this anymore. Okay? But they didn't tell us it also has a bunch of obsolete rules that are prewar too. *Prekisteria* is more like it, if you want my candid opinion."

"I'm afraid that's not—"

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 pressiness—"and it sucks you all

A few days later, she happened to be sitting in her study recounting this story to an acquaintance. She asked him, "What do you suppose he meant by all this 'you people' business? It's like they all have a big chip on their shoulder. What is it that makes these people so angry and nasty?"

These people are hedge fund managers such as the harswturt in blue jeans we just met, private equity fund managers (who have become increasingly indistinguishable from hedge fund managers), stock and bond traders (but nobody else in the investment banking firms they work for—especially not that pathetic creature the C. E. O.), and various lone-wolf entrepreneurs such as real estate developers. Everybody who cares at all knows their occupations, but what's their problem?

There are some heavy-hitting Medicare-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 innu namegood is their problem?

THE PATLEMAN REACHES ITS PEAK IN New York City, Connecticut, commuter towns, Stamford, Norwalk, Westport, and especially Greenwich. With its manicured-bush wilderness-woody rolling hills and arboreal dells, all ornamented by mansions and irrigated by cash flow, Greenwich is now headquarters for more than 100 hedge funds handling more than \$100 billion, nearly one-tenth of all hedge fund money in the world. This town of 62,000 has become the Wall Street of hedge funds.

The collision of new money and old 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

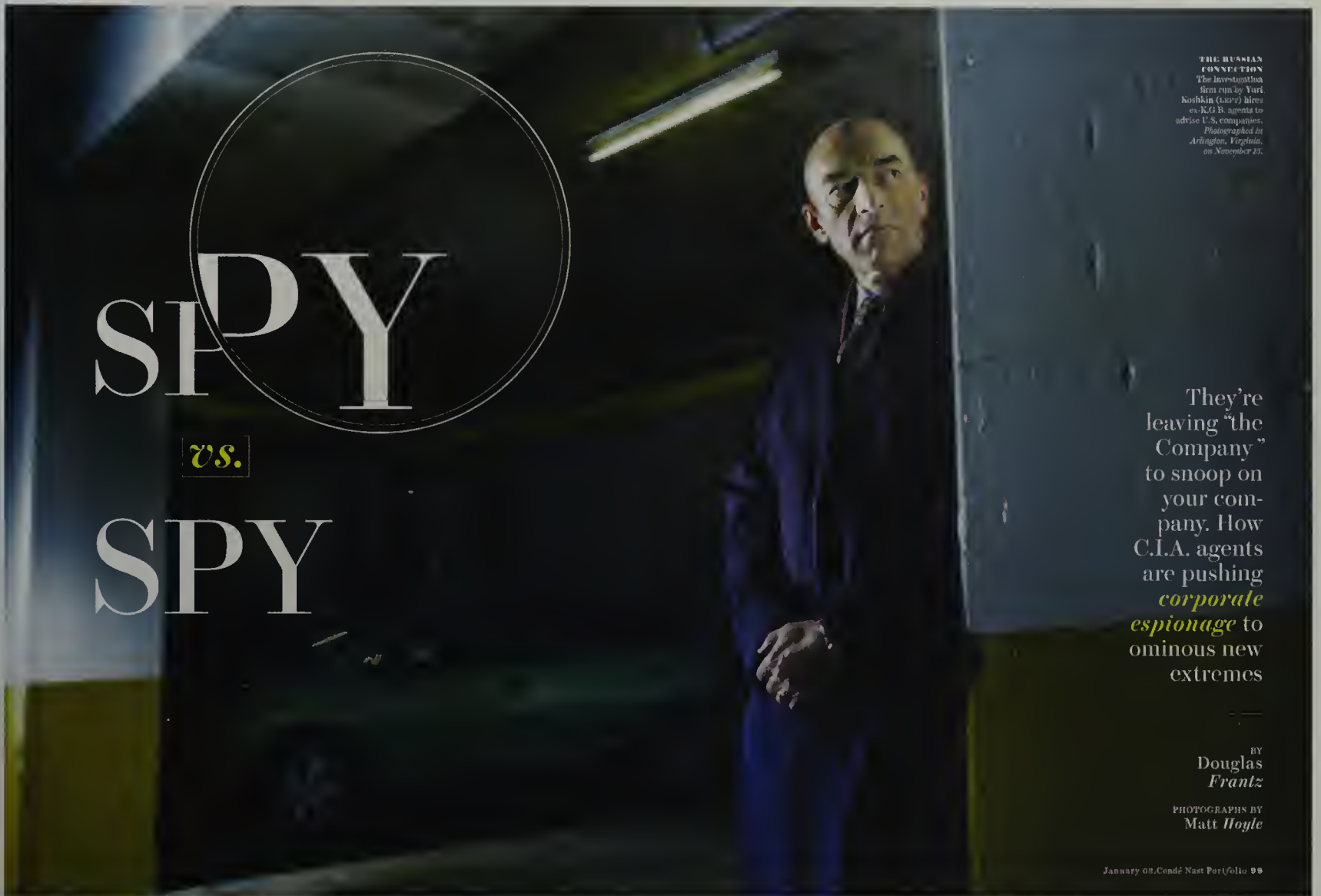
268 Condé Nast Portfolio, May 07

ILLUSTRATIONS by KAGAN MCLEOD

May 07, Condé Nast Portfolio 269

Project	Designer	Client
Feature spread	Jana Meier	Condé Nast Portfolio
Creative Director	Illustrator	
Robert Priest	Kagan McLeod	

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 (above) hires ex-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 99

Project

Feature spread

Creative Director

Robert Priest

Designer

Jana Meier

Photographer

Matt Hoyle

Client

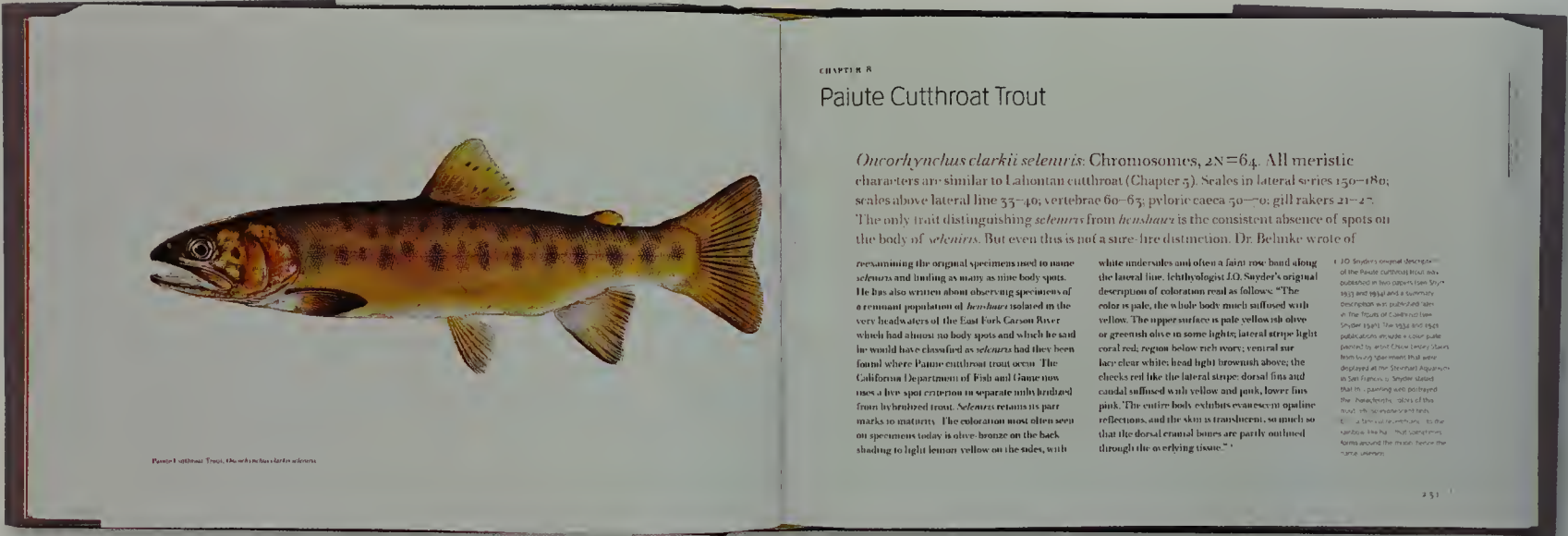
Condé Nast Portfolio

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.

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, matroned 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.

Maria 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



42 Americas Quarterly FALL 2008

PORTRAIT BY CHRIS LYONS

AMERICASQUARTERLY.ORG

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.

93 Chaos versus order

OPPOSITES ATTRACT AND CAN COEXIST. Sometimes we crave structure; other times, we want nothing more than to break free from that very structure. As long as the designer's intention is clear, either approach may work

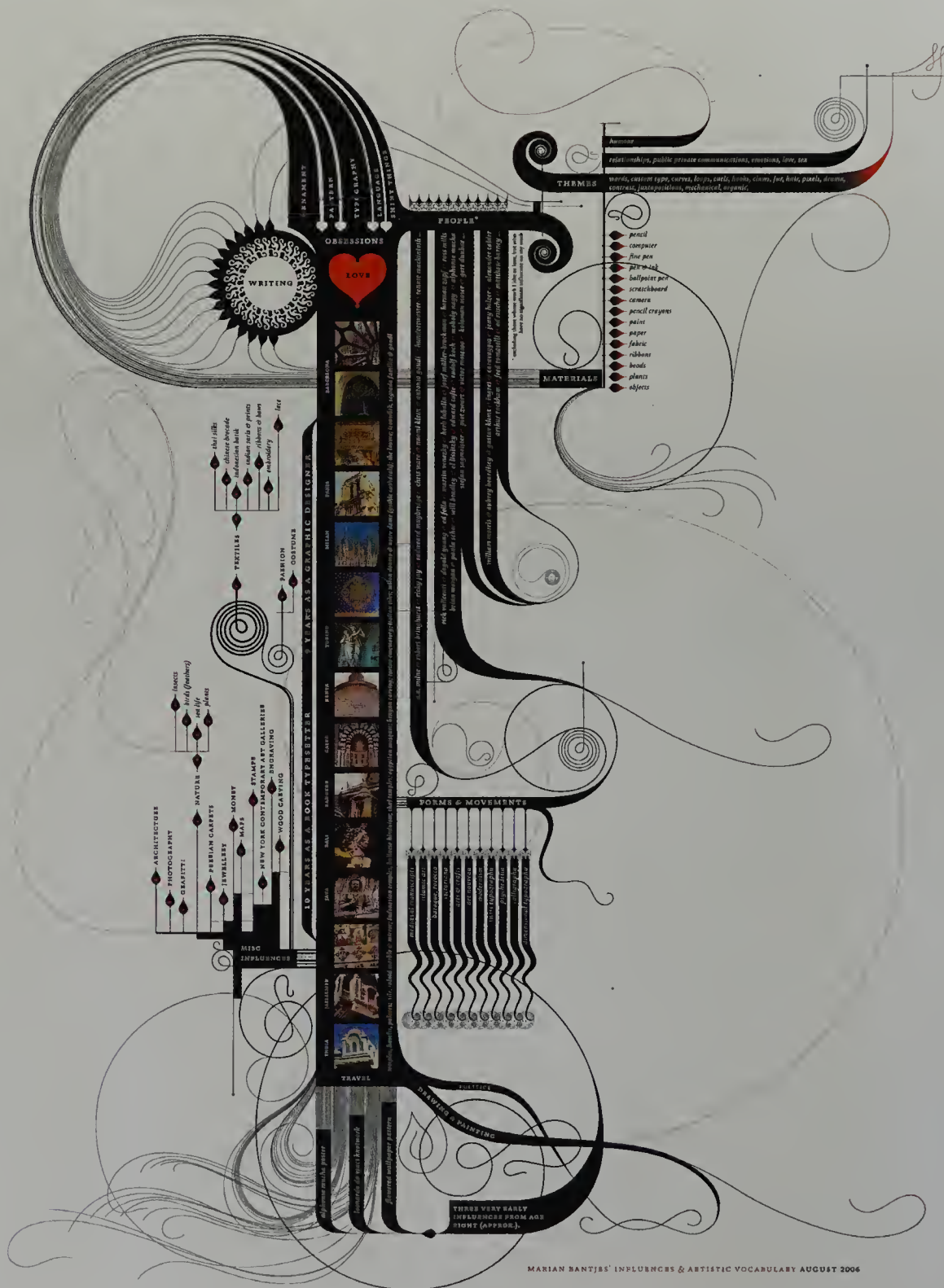
well—or, in some cases, both can work together, playing off one another. Type, whether it's individual letters or passages of text, has the plasticity to accommodate chaos as well as the inherent structure that allows it to be well organized.

Project
Influence chart

Designer, Illustrator
Marian Bantjes

Client
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 frame-work that is orderly, yet wild.



Cyber-Neologoliferation

In the age of
the Internet, the Oxford
English Dictionary is coming
face to face with the boundlessness of the English language.

By James Gleick

When I got to John Simpson and his band of lexicographers in Oxford earlier this fall, they were working on the P's. *Pletzel, plish, pod person, point-and-shoot, polymorous* — these words were all new, one way or another. They had been plowing through the P's for two years but were almost done (except that they'll never be done), and the Q's will be "just a twinkle of an eye," Simpson said. He prizes patience and the long view. A pale, soft-spoken man of middle height and profound intellect, he is chief editor of the Oxford English Dictionary and sees himself as a steward of tradition dating back a century and a half. "Basically it's the same work as they used to do in the 19th century," he said. "When I started in 1976, we were still working very much on these index cards, everything was done on these index cards." He picked up a stack of 6-inch-by-4-inch slips and rifled through them. A thou-

Typography by Sam Winston



Project
Feature spread

Art Director
Arem Duplessis

Art Director, Designer
Gail Bichler

Client
The New York Times Magazine

Here we can see order on one side, disorder on the other, achieved solely through the creative use of type as illustration as well as information.

94 Commentary, marginalia, and alternate languages

AS EARLY AS THE HEBREW TALMUD, commentary on the main text—indeed, layers of commentary not unlike the text threads that are everywhere online—needed to be accommodated on the page. The Talmud, a marvel of typographic structure and hierarchy, employed many ingenious techniques for incorporating commentary, which ran around the central text. More common is the practice of allowing an

extra-wide margin outside of the primary text area (hence the term *marginalia*). In order to set the text apart even further and to respond to the narrower measure, marginalia is usually set in a smaller point size with correspondingly proportional leading; sometimes its color or slope are also different from the main text.

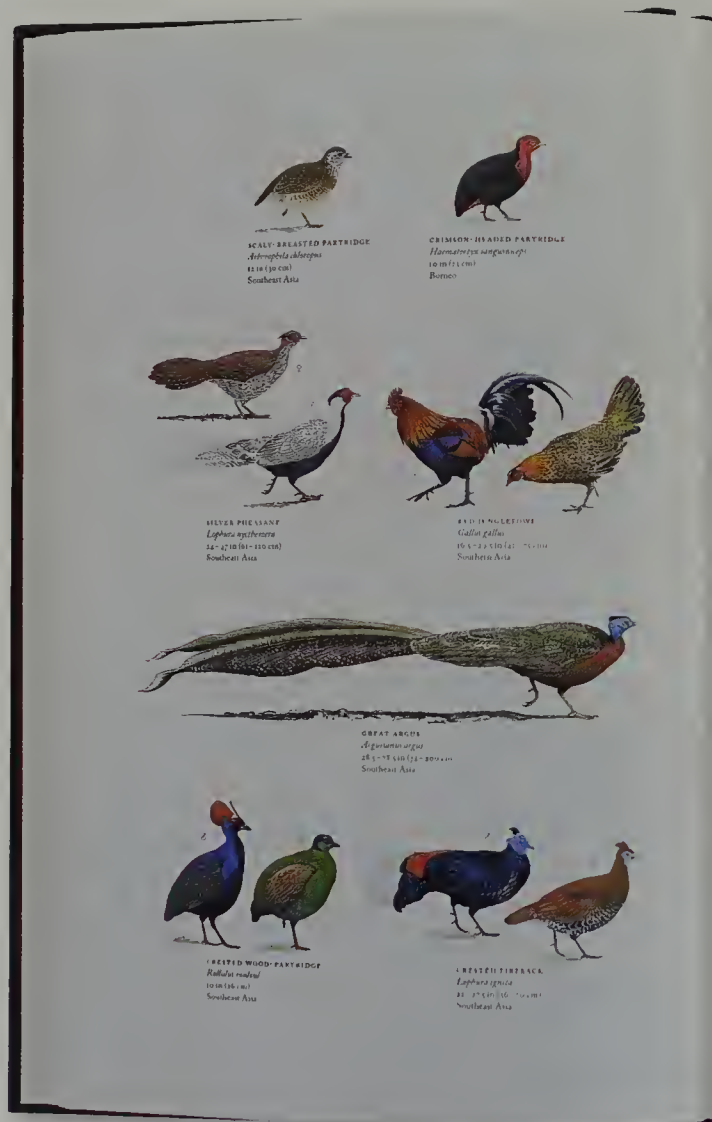
Project
Birds of the World

Art Director
Charlie Nix

Designers
Charlie Nix, Whitney Grant,
and May Jampathom

Client
University of California Press

An elegant treatment of marginalia is used here to provide some info-bits about the species.



Pheasants, Partridges, and Grouse; Buttonquail

America's PHEASANTS, PARTRIDGES, GROUSE, and PTARMIGAN are not generally considered real beauties, being known more as drab brown game birds. But the main family of these chickenlike birds, Phasianidae, with a natural Old World distribution, contains some of the globe's most visually striking larger birds, chiefly among the pheasants, like the Silver Pheasant, Crested Fireback, and Common Peafowl illustrated here. The most historically (and gastronomically) significant, if usually unheralded, member of the group is Asia's Red Junglefowl, the wild ancestor of domestic chickens.

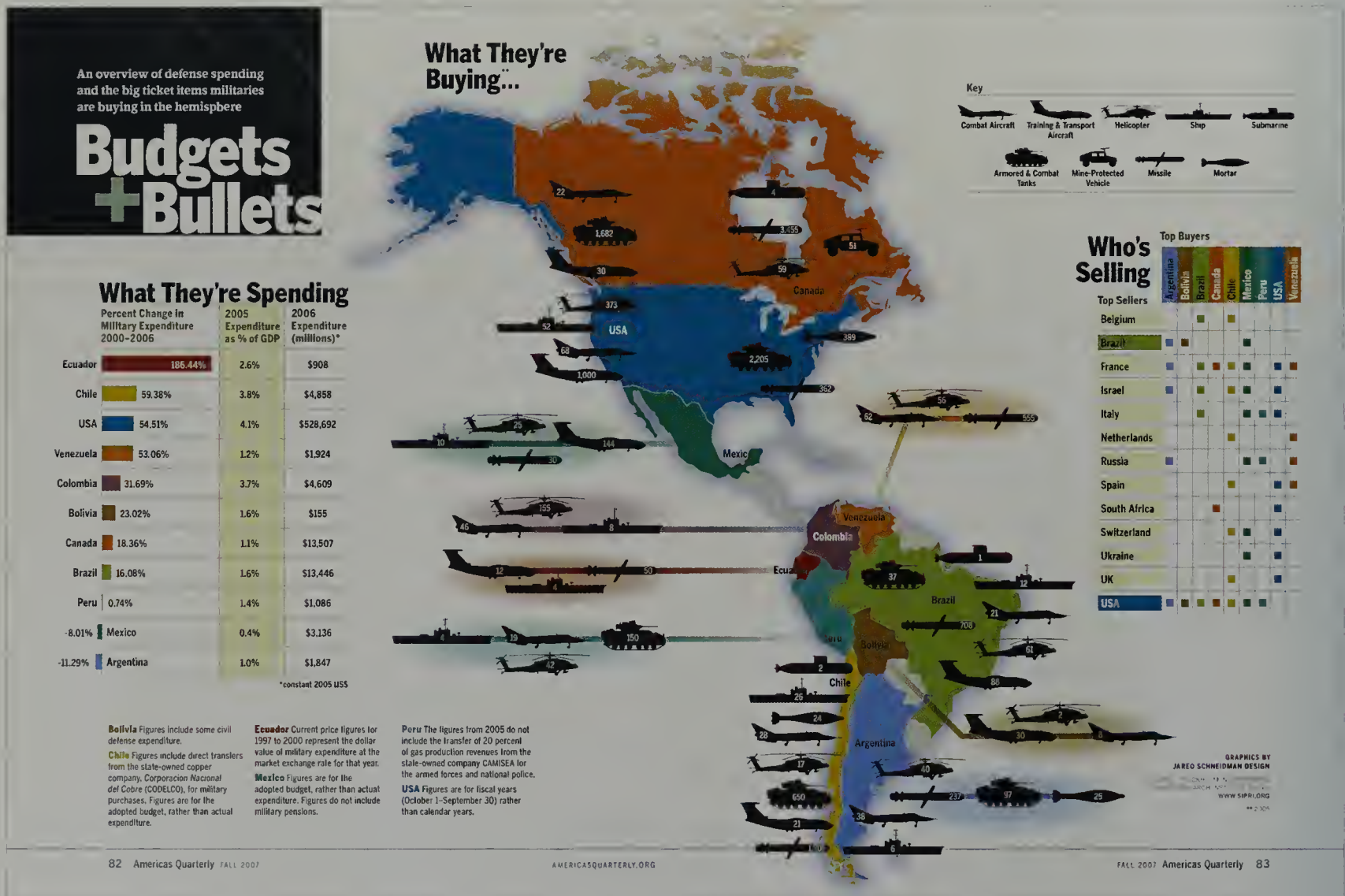
All chickenlike birds (except buttonquail) are contained in order Galliformes. In the past, most (excluding the megapodes and curassows) were included in family Phasianidae, but more recently, the grouse (treated here), which occur over North America and northern Eurasia, have been separated into their own family of 18 species, Tetraonidae, and the New World quail into their own family (treated on p. 87). Phasianidae itself now contains 155 species, including partridges, francolins, junglefowl, Old World quail, and pheasants. Several Old World species, such as Chukar, Gray Partridge, and Ring-necked Pheasant, were introduced to North America as game birds and are now common here.

Birds in these groups are stocky, with short, broad, rounded wings; long, heavy toes with claws adapted for ground-scratching; short, thick, chickenlike bills; and short or long tails, some of the pheasants having tails to 5 feet (1.5 m) long. Some small quails, such as the Harlequin Quail, are only about 6 inches (15 cm) long. Many species, particularly among the pheasants, are exquisitely marked with bright colors and intricate patterns,

95 Tables and charts

THESE “INFOGRAPHICS” should be typographically related to the body copy with which they coexist. There are a number of excellent texts 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 designed with an eye toward proportional relationships and stylistic compatibility with the surrounding text.



Project
Feature spread

Creative Director
Donald Partyka

Illustrator
Jared Schneidman

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.

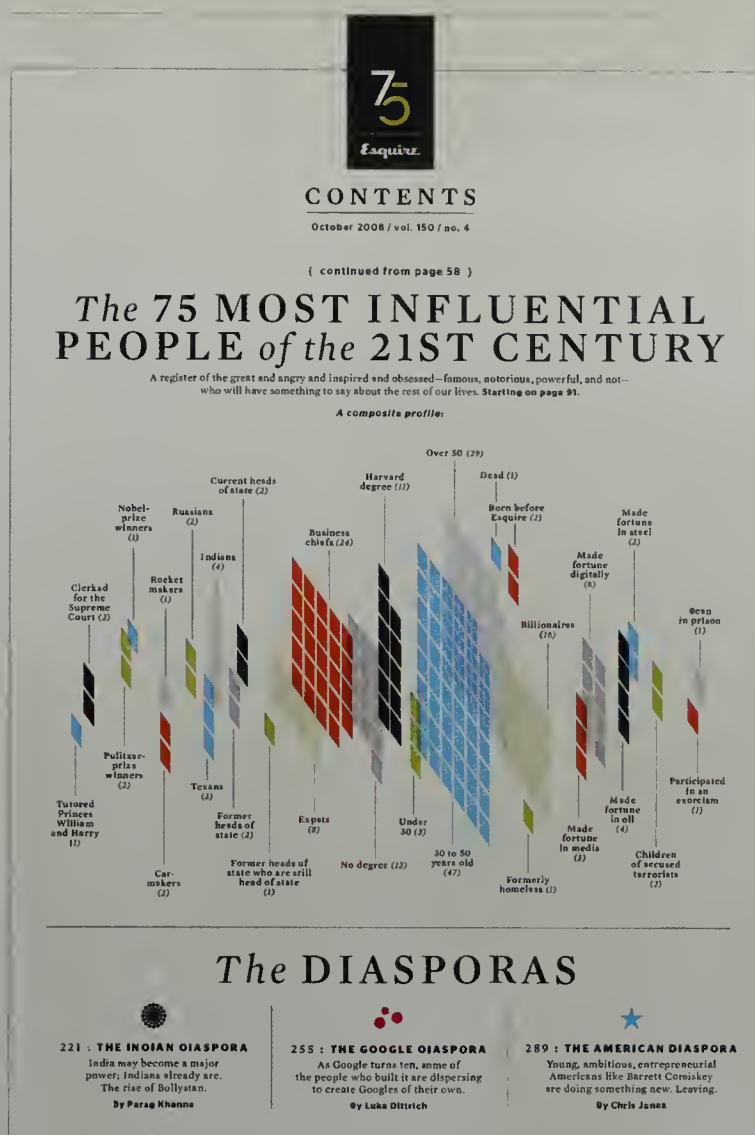
Single page

Art Director
Darhil Crook

Associate Art Director
Erin Jang

Client
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.



62 ESO 10-08

Feature spread

Creative Director
Dean Markadakis

Designer
Jana Meier

Photographer
Jonathan Worth

Client
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.



GLOBAL CITY OF THE YEAR: **London**

200 exhibitions, 175 comedy events, and 201 rock or pop performances, and 195 club nights in a single week. One in every four people in the city works in the creative industries, whether in a creative job or in a creative job-like one. London's strength in the creative industry, "that's more than any field except finance," observes Alastair Willis, cofounder and chief executive of the Furniture Company Establishment, "is a reflection of the quality of talent that thrives in a climate that lets a new idea have been seen to be useful." It wasn't always so. London has not always enjoyed creative highs, but in the eighties-and-miss manner that makes its climate special, it has been able to turn its misfortune into a strength.

The city's creatives were also cursed by the collective belief that they were great at nurturing new ideas but not so hot at cashing in on them. The city was despised by Hollywood, and fashion designers to Paris or Milan. Gifted architects built their masterpieces abroad. Artists, even those who made their money in art schools, only to find few galleries to represent them. Music and publishing were the only two industries that were part of the world for the American market, and it being the world for the American market was language. Their success also provided a steady stream of money to the city's coffers.

But other disciplines were more fragile. No sooner did one move, than another seemed to decline. The 1960s was the last time that London was the home to all creative cylinders. Until this one.

What has changed? Well, thanks to a lucky (and coincidental) combination of factors, the city has been able to turn its misfortune into a strength. In the 1980s, when, until recently, a buoyant economy and cheap real estate, every creative sector in the city had been crippled by a new wave

Part la Province:
 Maryse Watteau
 outside his offi-
 ce contributed,
 among others, to

of designers, led by Giles Deacon, Christopher Kane, and Gareth Pugh, who have blended with local tradition by managing to stay somewhat more than a little bit British. Cheering them on as Agyeysa Dev, the pixie-cropped blonde in the Armani and Burberry ads, who's also the poster girl of the cool No Rave club scene. Music is thriving too, with Amy Winehouse storming the Grammys via video link after U.S. authorities balked at admitting someone with her chemical history. Two out of three international advertising agencies have their European headquarters in London, and a clutch of multinationals—including Ford, Nissan, Nokia, and Volkswagen—

London's once-hectic contemporary art scene has taken on a new life since the opening in 2000 of Tate Modern, the city's most visited contemporary art museum. Dozens of commercial galleries have opened since then, including outposts of global powerhouse such as New York's Gagosian and Zurich's Hauser & Wirth. They have found a receptive market among the "non-doms" – the wealthy foreign bankers, Gulf princelings, and Russian oligarchs, who have made the most of Britain's lax tax laws to turn London into a nouveau super-rich playground. And alpha collectors troop into

When we started, we hadn't counted on London becoming such an important contemporary art market so quickly," says Martin. The duo's first major sale was at the Frieze fair in 2003 with its codirector, Amanda Sharpe. "Two factors have helped us grow," says Martin. "One is the art market and the growth of London as a hub place where people enjoy doing business. It's astounding how desirable it has become."

Above all, London's creative resurgence is rooted in the city's changing sense of itself. For centuries, its most visible symbols have been the Houses of Parliament, and the Tower of London, and the elongated oval office block that's officially named 10 St. Mary Axe, but which everyone calls the Gherkin. In the past decade, however, London has redefined the city—a picture of London nowadays is as likely to be the Gherkin as of the Tower—and have re-rooted it in the 21st-century art market.

But the real symbol of contemporary London is the crane. You spot it all over the city, whether it's lifting a new building in a never-ending cycle of construction. A new financial district has been built in the disused dockyards to the east, and the new London ExCel arena to the west has generated, as have those sorts of Tate Modern. Heathrow, already Europe's biggest passenger airport, has been expanded to meet the soaring demand for flights out of Terminal 5 this spring. And a new sort of crane towers above what will be the main venues for the 2012 Olympics.

London is a city that's not only growing, it has the laces of its 7-million-strong population. More than 100 different languages are spoken, and the city is a hotbed of struggling to come to terms with Brit

its colonial heritage as well as with its reluctant marriage to Europe, the city has learned to take pride in its ethnic diversity rather than be embarrassed by it. "I've been here for 15 years, and I still don't know another country," says a young woman who has lived in many now play-defining roles on the city, including French soccer coach Arsène Wenger, German actor Jürgen Prokaya, and German artists Wolfgang Tillmans and Thomas Abts.

"When I went to the Royal College of Art, I was told that I was going to be the 'lift,'" recalls Simon Wallage, creative director of Pake, one of London's leading neo-media design companies. "I was told that I was going to be magically on a different floor to discover the best artists, car designers, silversmiths, and so on. I was told that I was to speak to anyone I wished. There were no barriers at race or discipline. And for me, London is still very much like that. The only difference is that now you can be a talented person who want to be up to new ideas and different disciplines."

The cradle of London's creativity has been the Royal College of Art, a school which are actually the best in Britain, and among the best in the world. The universities in other British cities are not so good. The Royal College of Art is the best London's academically but not when it comes to creativity. The RCA attracts students from all over the world, and its students flock to the Royal College of Art of Music, and would be actors to the Royal Academy of Dramatic Art. Architecture students flock to the Architectural Association on the Barbican.

There are now more than 50,000 students at London's art and design schools, compared with 10,000 in the 1970s, and fewer than 1,500 in Paris. They pack out an opening and fill the city bars, clubs, and restaurants. They travel to other countries, but stay on in London after school.

think about these things, bringing new ideas and fresh perspectives. Think of Iraqi-born Zaha Hadid's impact on architecture, or of Israeli-born Ren Auda's contribution to the design of the new Museum of the Architectural Association. "The art and design schools are incredible—a sort of melting pot of ideas and people, a source of inspiration," says Bailey of Burberry. "They're completely global in their reach but absolutely British in attitude."

It's not just the "British" Britain's weakness at manufacturing, which explains why so few of London's industrial furniture, and fashion design graduates are going to work in their own country. Technology has changed that. "It has encouraged people in London to think about their own country in a different way, now send information to factories all over the world. They're how a London-based designer like Jasper Morrison can work with a factory in China," says Bailey. And Virra in Switzerland, Mark Newson can partner with Quintis in Australia, Sing in Italy, and Swarovski in Austria.

It's not just the "British" Britain's cheap work force. While the burgeoning financial sector was settling into decline in the 1990s, the city's creative industries were blossoming. Design warehouses and factories in disused industrial areas such as Clerkenwell and Shoreditch have been converted into studios. In East London, Green Road of Bethnal Green Road and east of Shoreditch High Street Bank in the late 19th century, this was the heart of the city's design industry. The artist and model designer—Arthur Morrison's 1966 novel *A Child of Japs* was set in its slums. By 1960, those slums had been replaced by a new generation of design schools, and a row of new warehouses along Bethnal Green Road. Many of those build in the 1960s and 1970s have been converted, and 1990s but have since opened up again.



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 direct the reader: arrows, dotted lines, section heads, and any and all typographic or related glyphic elements that serve this purpose fall into this category.



DETAIL FROM *Plastic Bottles* (8007)

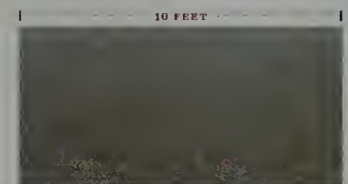


2,000,000
PLASTIC
BOTTLES

IS THE NUMBER USED IN
THE U.S. every five minutes

"This was made from 400 bottles piled in my driveway," Jordan says. "I photographed them over and over, stirring the pile with a rake between shots. The Photoshop work took more than three weeks of 10-hour days. It was the most labor-intensive image I have made." ●

Write to LETTERS@PORTFOLIO.COM



122 Condé Nast Portfolio, January 08

January 08, Condé Nast Portfolio 123

Project
Feature spread

Designer
Jana Meier

Client
Condé Nast Portfolio

Creative Director
Robert Priest

Photographer
Chris Jordan

The arrow points to the number, which describes a statistic relating to the photograph, which is a detail (the diagram shows the dimensions of the original). Small but readable folios list page number, publication title, and issue date. Another tiny but important navigational aid is the end slug, which indicates the end of the story.



At 45, George Foreman becomes the oldest heavyweight champion ever.

Sonny Bono is elected to the House of Representatives.

Tokyo's riotous 'Star Trek: Generations' is No. 1 at the box office.

Convicted serial killer and cannibal Jeffrey Dahmer is killed in prison.

Soviet Union's 19th Make Love to Me with the charts for the 10th consecutive week.

Netscape Navigator's first software wars.

2Pac is shot five times in New York while on trial for sex and weapons charges.

WEEZER "BUDDY HOLLY"

HOW FOUR L.A. ROCKERS CREATED THE DEFINITIVE HIPSTER DOOFUS BATTLE CRY BY RYAN DOMBAL

Making their debut in May 1994, just one month after Kurt Cobain's suicide, Weezer weren't exactly dressed for a funeral. Whereas Cobain's music rose and fell on the pain he felt as an outcast, Rivers Cuomo was a geek who basked in the role: a Connecticut-bred child of hippies, he roared a floppy bowl-cut and thick-rimmed glasses and specialized in triumphant songs about sweeties, a 12-sided die and man-crushing hard on Peter Dinklage. He remains the king dweeb of '90s alt-rock, yet his signature dweeb anthem, "Buddy Holly," was almost scrapped before it ever had a chance to define a nation of muscle-free misfits. The year before, Weezer hired former Cars frontman Ric Ocasek to produce their self-titled debut (known as *The Blue Album*). The band didn't mind getting goofy, but they didn't want to get dumb—and there was disagreement between them and Ocasek as to which category "Buddy Holly" belonged in. "We thought 'Buddy Holly' was a novelty—we were leaning toward not including it at all," bassist Matt Sharp tells Blender. (He left the group in 1998). "But Ric said we'd be stupid to leave it

off the album. We'd come into the studio in the morning and find these little pieces of paper with doodles on them: 'We want Buddy Holly.' A mash-up of outdated pop references, hip-hop slang and Cars-esque synth squiggles, the song owes its existence to an old king keyboard Cuomo had once bummed off a Santa Monica College buddy. "I decided to write some new-wave-influenced songs," Cuomo has said. A few crunched-up chords and Beach Boys-worthy ooo-we-ooos later, "Buddy Holly" was born. The song tells an ambiguously romantic tale: A protagonist and his "girl"—based on a friend Cuomo had met in the college choir, who wore her hair like Mary Tyler Moore—light for their right to look ridiculous in the face of some "nomies dissin' them. Cuomo labored over the lyrics—"An early version read, 'Ooo-we-ooo, you look just like Ginger Rogers/Oh-oh, I'm over just like Fred Astaire.' Cuomo has said—but he remained

unconvinced by the finished product, even after Ocasek insisted on including it on the album. "I thought my songs were so intimate and specific to my life, no one would ever relate to them," Cuomo later recalled.

Instead, the result was Bonnie and Clyde for the vintage-duds set—but it wasn't until the Spike Jonze-directed, *Happy Days*-themed video that the song truly broke big. "We basically owe our career to Spike," drummer Patrick Wilson once proclaimed. The clip casts Weezer, clad in creamy varsity cardigans, as the house band at Arnold's Drive-In, seamlessly splicing in footage from the '70s sitcom. (Cuomo went glasses-less, fearing he might look too much like Buddy Holly.) It was a great digital trick—much easier, it turned out, than obtaining permission from the cast. "Potsie didn't want to have anything to do with it," Sharp recalls. "It was only after Weezer's label boss, David Geffen, wrote actor Anson Williams a personal letter that he gave in. The clip became an MTV staple—and Potsie's legacy was safe."

One *Happy Days* star didn't need any convincing: the Fonzie Henry Winkler's son. It turned out, was a Weezer fanatic. "I was happy to do it," Winkler tells Blender. But would the Fonzie really vouch for a group of such unapologetic squares? Winkler thinks so: "The Fonzie would have had Weezer on vinyl." **D**

VITAL STATISTICS

Album *Weezer*
Label DGC
Performers Patrick Wilson (drums), Rivers Cuomo (vocals, guitar), Matt Sharp (bass, vocals), Brian Bell (guitar)
Writer Cuomo
Producer Ric Ocasek
Chart debut November 26, 1994
Highest chart position 18 (Billboard Hot 100)

FOREMAN: HOLLY STERN/GETTY IMAGES; WEEZER: PHIL MONTAGNE/REXUS; BONO: J. DAVID AKE/GETTY IMAGES; STAR TREK: EVERETT COLLECTION; DAHMER: AP PHOTO; NETSCAPE: NEDISCA; TUNG: SHAMUS/ERIC MILLER/AP PHOTO

Schlocky Horrors

THINK "MIDNIGHT MOVIE," and John Waters' *Pink Flamingos* or David Lynch's *Eraserhead* likely springs to mind. These '70s experimental flicks—deemed too raw and weird for mainstream audiences—flopped on initial theatrical release only to creep back as late-night fare. Now there's a new crop of films taking the express route to cultdom. Rather than banking on big box-office draw, these movies are playing up their fringe appeal with witching-hour screenings. Among them is the Quentin Tarantino-produced biker blood-bath homage *Hell Ride*, starring Larry Bishop, Dennis Hopper, and Michael Madsen (out August 8). "The thing you don't want," says writer-director Bishop, "is people walking out of the theater and going, 'That was nice.' This movie is not nice." Here's the next wave of outlandish night-frights invading a theater near you. —Jennifer Hillner

The New Midnight Movies

1 Hell Ride High-octane biker, but it's not all of beer, and a whole lot of booty—it's no surprise that Tarantino, the patron saint of midnight movies, is behind this. D7 support Larry Bishop, a B-movie legend, two years ago to make *Hell Ride*, telling him it was his destiny to produce the greatest motorcycle movie ever. "The earlier films always kind of ended," Bishop says. "We delivered." (He's not joking: According to Bishop, the first night minutes depicts a full-on orgy.)

2 Sukiyaki Western Django Japanese director Takashi Miike, best known for cult classics like *Audrey, Ichu the Killer*, and *The City of Lost Souls*, pits a lone gunman against two teaching clans in this Asian-infused spaghetti western. It's out August 25. A classic '60s score, guns, and glory soundtrack will make Japanese movie sound but cowboyism like "I need." A person-wearing Tarantino even pops up as a gunslinger called Django.

3 The Midnight Meat Train Adapted from Clive Barker's 1984 debut novel of *Blind* collection, Ryuhei Kitamura's deliciously horrifying slasher flick took up to its inspiration. The genre finds a new breed of horror: a serial killer lurking in the underground railroads. When he finds in a singularly dimmed corridor with a very effective most horrendous.

4 Big Man Japan Asian pioneer comedian Hideo Matsuoka hits the US with this hilarious mockumentary chronicling the life of a down-and-out comedian. A film that hit—night owl will catch it over the top monster sequels and *Ultraman* references.

5 Speed Racer Hey, Warner Bros. Why not pull a *Shogun* and recast the Wachowskis' *Speed Racer* as late-night music? It's got bad dialog, car chase, *Shogun*-style ying-yang motifs, and *Shogun* style plot points. Bonus: Audiences can throw punches watch these *Shogun* films this cinema gets scratchy tone.



ILLUSTRATION BY L-Dope

Project
Single page

Creative Director
Dirk Barnett

Art Director, Designer
Rob Vargas

Client
Blender

Besides the folio (which incorporates the URL with the publication's name, doing double duty), navigational aids on this page include section information at the upper left, a lead-in to the infographic illustration, and an end slug. Note the headline's hanging punctuation (quotation mark) at left—this helps ensure a more well-defined flush-left column alignment.

Project
Single page

Creative Director
Scott Dadich

Design Director
Wyatt Mitchell

Designer
Margaret Swart

Illustrator
L-Dope

Client
Wired

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

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.

[illegible]

98 Framing the text

Project
Open Studio

Company
Studio of ME/AT

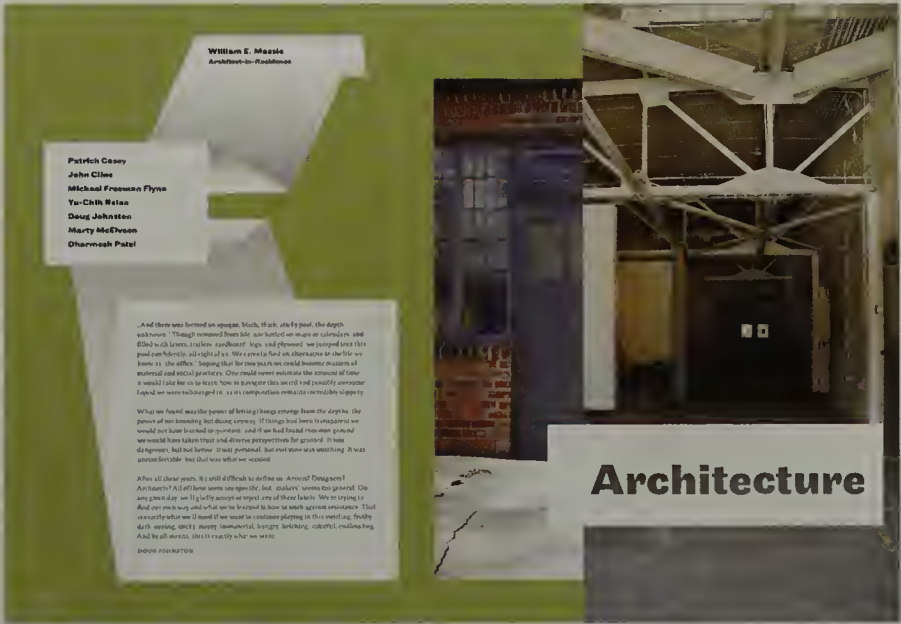
Designer
Alexander Tochilovsky

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.

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

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.



Project
Single page

Design Director
David Curcurito

Art Director
Darhil Crook

Associate Art Director
Erin Jang

Design Assistant
Soni Khatri

Client
Esquire

Circumscribed by box rules, the centered text blocks of the tables of contents pages seem tidier and more organized as they orbit around an image of composited photography from the issue.



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).



ETAIRO ISHIGAKI
Untitled (peasant militia),
Eitaro Ishigaki, oil painting,
as reproduced in *New Masses*,
December 15, 1936 (detail).

PHILIP GUSTON
Bombardment, 1937-38,
Philip Guston, oil on canvas.

N

NEW YORK VISUAL

artists with leftist sympathies strongly supported efforts to preserve Spain's democratic government when it came under attack by Franco's troops in 1936; they continued to agitate for its survival and for an end to America's embargo on military assistance to the embattled Spanish defenders through fundraising campaigns, exhibitions, and potent visual images until the Republican government surrendered in 1939. The energy to undertake such activism was generated by their recent successes in gaining federal work-relief for artists through the establishment of the Works Progress Administration's Federal Art Project (WPA-FAP) in 1935, and in developing several militant organizations to demand fair treatment for these new federal workers and to promote democracy and artists' rights in the larger society.

The national Artists' Union (AU) was formed in New York in 1935 by the same artists who agitated to gain work-relief programs and then found employment on the WPA-FAP. Along with efforts to institute permanent federal support for the arts and more secure conditions for federal artist-workers, Union members discussed current politics and rallied to support Republican Spain. The Artists' Union raised funds to send two fully equipped ambulances, with its logo emblazoned on their sides, to the American base hospital outside Madrid. Thirty-five national AU members went to Spain as fighters, translators, drivers, and nurses, and more than half were killed; among the New York contingent were Paul Block, who died in Spain in 1937, and Phil Bard, Mildred Rackley, and Joseph Vogel, who all returned to continue organizing and making art. ² Bard was sent back to America after an incipient heart attack. Rackley worked as a secretary-translator for Dr. Edward K. Barsky, head of the American Medical Bureau, and as a hospital administrator; on her return to New York, she was elected the only woman vice-president of the Artists' Union in 1938. ³ Vogel, like many other leftists, went on his own initiative (most likely with Communist Party clearance) and was circumspect later in discussing his experiences with interviewers. ⁴ The Artists' Union produced its own newspaper, *Art Front*, which published news, essays, and photographs from the Spanish front; this became a significant source of information for artists who wanted to make art that addressed the war's heroism and suffering.

NEW YORK VISUAL ARTISTS AND THE SPANISH CIVIL WAR

105

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 aero-
dynamic 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 accommo-
date marginalia make for a handsome
and comfortable format, with plenty
of breathing room for the eye.



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 to line spacing (leading)

is proportional to 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.



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.

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.

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: Smokin' Labbit, by Frank Kozik



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 Lebowsky.

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 GN'R? 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.

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.



6

10

KORG DS-10

Being a pretend guitar hero with your game console is so five Playlist items ago. Be a real rock star with your Nintendo DS (between *Mario Kart* sessions, natch). The DS-10 game card turns any DS into a six-track, 16-step sequencer—a pro-grade sim of the KORG MS-10 synth, first released in 1978 and now beloved by the likes of Autechre and the Chemical Brothers.

9 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.



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About the author

INA SALTZ is an art director, a designer, an author, a photographer, and professor (in the Electronic Design and Multimedia program at The City College of New York) whose areas of expertise are typography and magazine design. She has been an art director at *TIME Magazine* (International Editions) and other publications, including *Worth Magazine*, *GOLF Magazine*, *Golf for Women Magazine*, *Business-week Magazine*, and *World Business Magazine*.

Saltz is 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

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Saltz’s first book, *Body Type: Intimate Messages Etched in Flesh*, was published by Harry N. Abrams Books (www.bodytypebook.com). The second volume of *Body Type* will be published in 2009. She is also a contributing writer for a three-volume work, *Classics of Graphic Design*, to be published in 2010 by Phaidon Press.

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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, 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 very day, calligraphy and my comradeship with all calligraphers occupy a deep place in my heart and soul.

A love of words and letterforms led me, without a doubt, to a rewarding career as an editorial design director. My first job in publishing was at *Cue* magazine, 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 90,000 or so typefaces available for our delectation.

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Ina Saltz is an art director, designer, author, photographer, and professor of electronic design and multimedia at The City College of New York. She is the author and principal photographer of *Body Type: Intimate Messages Etched in Flesh*, which documents typographic tattoos (the second volume of *Body Type* will be published in 2010). For more than twenty-two years, Saltz was an editorial design director at *Time* (International Editions), *Worth*, *GOLF Magazine*, and other magazines. She has authored more than fifty articles for *STEP Inside Design*, *How*, and *Inked* covering many typographic and graphic design subjects. She has also contributed twenty-six essays to *Graphic Classics*, a three-volume set published in 2009 by Phaidon Press.

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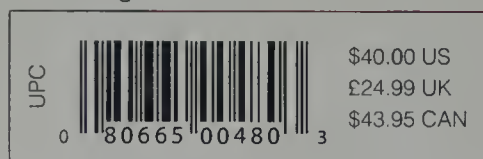
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