

TYPE BASICS

Leading/Line Spacing

LINE SPACING

VARIATIONS IN LINE SPACING

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120% of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120% of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120% of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120% of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts.

Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

6/6 SCALA
(7 pt type with 7 pts line spacing, or “set solid”)

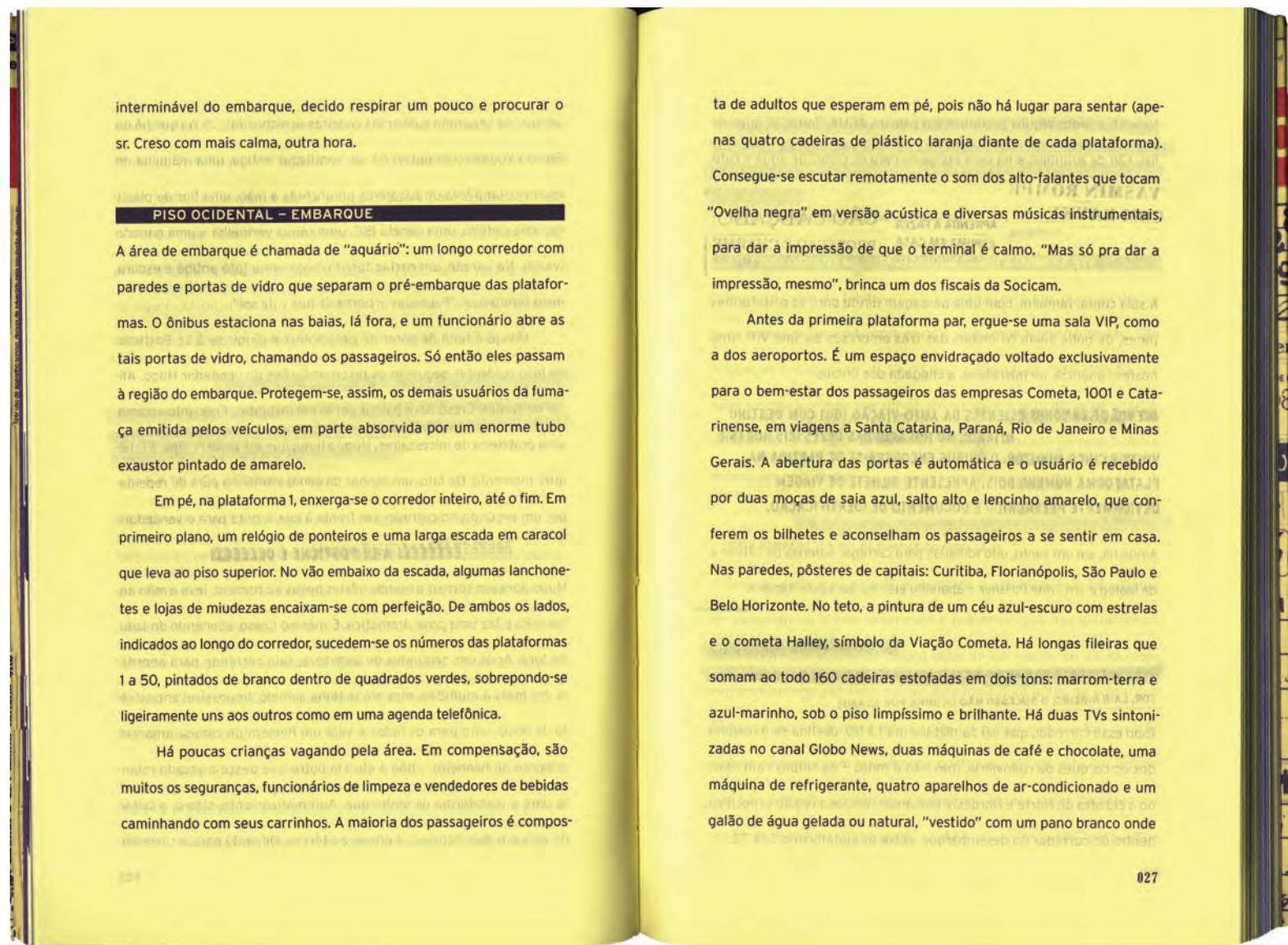
6/7.2 SCALA
(Auto spacing; 6 pt type with 7.2 pts line spacing)

6/8 SCALA
(6 pt type with 8 pts line spacing)

6/12 SCALA
(6 pt type with 12 pts line spacing)

Designers adjust line spacing to create different textures.

LINE SPACING: EXPERIMENTAL



interminável do embarque, decido respirar um pouco e procurar o sr. Crespo com mais calma, outra hora.

PISO OCIDENTAL - EMBARQUE

A área de embarque é chamada de "áquario": um longo corredor com paredes e portas de vidro que separam o pré-embarque das plataformas. O ônibus estaciona nas baías, lá fora, e um funcionário abre as portas de vidro, chamando os passageiros. Só então eles passam à região do embarque. Protegem-se, assim, os demais usuários da fumaça emitida pelos veículos, em parte absorvida por um enorme tubo exaustor pintado de amarelo.

Em pé, na plataforma 1, enxerga-se o corredor inteiro, até o fim. Em primeiro plano, um relógio de ponteiros e uma larga escada em caracol que leva ao piso superior. No vão embaixo da escada, algumas lanchonetes e lojas de miudezas encaixam-se com perfeição. De ambos os lados, indicados ao longo do corredor, sucedem-se os números das plataformas 1 a 50, pintados de branco dentro de quadrados verdes, sobrepondo-se ligeiramente uns aos outros como em uma agenda telefônica.

Há poucas crianças vagando pela área. Em compensação, são muitos os seguranças, funcionários de limpeza e vendedores de bebidas caminhando com seus carrinhos. A maioria dos passageiros é composta

ta de adultos que esperam em pé, pois não há lugar para sentar (apenas quatro cadeiras de plástico laranja diante de cada plataforma). Consegue-se escutar remotamente o som dos alto-falantes que tocam "Ovelha negra" em versão acústica e diversas músicas instrumentais, para dar a impressão de que o terminal é calmo. "Mas só pra dar a impressão, mesmo", brinca um dos fiscais da Socicam.

Antes da primeira plataforma par, ergue-se uma sala VIP, como a dos aeroportos. É um espaço envidraçado voltado exclusivamente para o bem-estar dos passageiros das empresas Cometa, 1001 e Catarinense, em viagens a Santa Catarina, Paraná, Rio de Janeiro e Minas Gerais. A abertura das portas é automática e o usuário é recebido por duas moças de saia azul, salto alto e lencinho amarelo, que conferem os bilhetes e aconselham os passageiros a se sentir em casa. Nas paredes, pôsteres de capitais: Curitiba, Florianópolis, São Paulo e Belo Horizonte. No teto, a pintura de um céu azul-escuro com estrelas e o cometa Halley, símbolo da Viação Cometa. Há longas fileiras que somam ao todo 160 cadeiras estofadas em dois tons: marrom-terra e azul-marinho, sob o piso limpíssimo e brilhante. Há duas TVs sintonizadas no canal Globo News, duas máquinas de café e chocolate, uma máquina de refrigerante, quatro aparelhos de ar-condicionado e um galão de água gelada ou natural, "vestido" com um pano branco onde

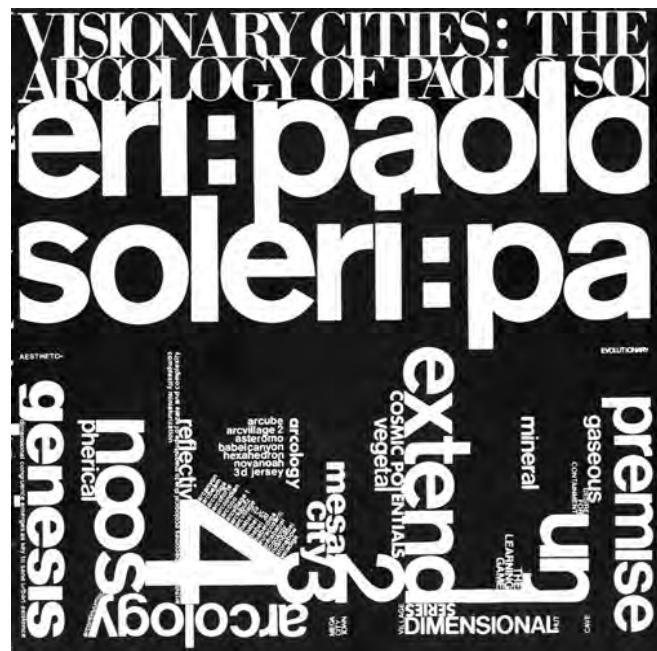
O LIVRO AMERÉLO DO TERMINAL Book spread, 2008.
Designer: Vanessa Barbara with Elaine Ramos and Maria Carolina Sampaio. Publisher: COSAC NAIFY.

Staggered lines with extreme spacing allow lines of type to show through from the other side.



VISIONARY CITIES: THE ARCOLOGY OF PAOLO SOLERI. Book, 1970. Design: Paolo Soleri. This classic work of postmodern design uses ultra-tight line spacing to create dramatic density on the page. Produced long before the era of digital page layout, this book exploited the possibilities of phototypesetting and dry transfer lettering.

! of parts one to another, suitable and distribution michele alongside. the chinese score in thin's way. their greater each of imagination is employed in contriving all be great, and strike the eye, but without any order, or, easily observed": and th



The designer has created an extreme texture with ultra-tight line spacing.

LINE SPACING: EXPERIMENTAL

CRANBROOK DESIGN:
THE NEW DISCOURSE
Book, 1990. Designers:
Katherine McCoy, P. Scott
Makela, and Mary Lou
Kroh.



A complex yet readable effect is created by experimenting with line spacing.

TYPE BASICS

Alignment

ALIGNMENT

Text is an ongoing sequence of words, distinct from shorter headlines or captions.

The main block is often called the “body,” comprising the principal mass of content.

Also known as “running text,” it can flow from one page, column, or box to another.

Text can be viewed as a thing—a sound and sturdy object—or a fluid poured into the containers of page or screen.

Text can be solid or liquid, body or blood.

Text is an ongoing sequence of words, distinct from shorter headlines or captions. The main block is often called the “body,” comprising the principal mass of content. Also known as “running text,” it can flow from one page, column, or box to another. Text can be viewed as a thing—a sound and sturdy object—or a fluid poured into the containers of page or screen. Text can be solid or liquid, body or blood. As body, text has more integrity and wholeness than the elements that surround it, from pictures, captions, and page numbers to banners, buttons, and menus. Designers generally treat a body of text consistently, letting it appear as a coherent substance that is distributed across the spaces of a document. In digital media, long texts are typically broken into chunks that can be accessed by search engines or hypertext links. Contemporary designers and writers produce content for various contexts, from the pages of print to an array of software environments, screen conditions, and digital devices, each posing its own limits and opportunities.

Text is an ongoing sequence of words, distinct from shorter headlines or captions. The main block is often called the “body,” comprising the principal mass of content. Also known as “running text,” it can flow from one page, column, or box to another. Text can be viewed as a thing—a sound and sturdy object—or a fluid poured into the containers of page or screen. Text can be solid or liquid, body or blood. As body, text has more integrity and wholeness than the elements that surround it, from pictures, captions, and page numbers to banners, buttons, and menus. Designers generally treat a body of text consistently, letting it appear as a coherent substance that is distributed across the spaces of a document. In digital media, long texts are typically broken into chunks that can be accessed by search engines or hypertext links. Contemporary designers and writers produce content for various contexts, from the pages of print to an array of software environments, screen conditions, and digital devices, each posing its own limits and opportunities.

Text is an ongoing sequence of words, distinct from shorter headlines or captions. The main block is often called the “body,” comprising the principal mass of content. Also known as “running text,” it can flow from one page, column, or box to another. Text can be viewed as a thing—a sound and sturdy object—or a fluid poured into the containers of page or screen. Text can be solid or liquid, body or blood. As body, text has more integrity and wholeness than the elements that surround it, from pictures, captions, and page numbers to banners, buttons, and menus. Designers generally treat a body of text consistently, letting it appear as a coherent substance that is distributed across the spaces of a document. In digital media, long texts are typically broken into chunks that can be accessed by search engines or hypertext links. Contemporary designers and writers produce content for various contexts, from the pages of print to an array of software environments, screen conditions, and digital devices, each posing its own opportunities.

Each basic mode of alignment has distinct characteristics and typical uses.

ALIGNMENT

deepens, Mr. Rumsfeld is said to weigh every day whether he can continue to effectively run the world's largest military.

"Of course he has given consideration to it, and the reason he does is because he's a very responsible public servant," said Victoria Clarke, Mr. Rumsfeld's former spokeswoman, who has talked to him regularly in recent days. "People with less responsibility would be thinking about themselves. He's not thinking about himself. What he thinks about constantly is what is best for the military and what is best for the country."

Mr. Rumsfeld himself said as much in public testimony to Congress last week. "If I felt I could not be effective, I'd resign in a minute,"

Alan
Feder
Session
said th
fense s
each o

"The
sions, a
ices C
heard
picture
versati
such a
to mal
comm

But
who ha
off for
who m
Repub
the fu

of Resegregation

ALIGNMENT

TUSCALOOSA, Ala. — After white parents in this racially mixed city complained about school overcrowding, school authorities set out to draw up a sweeping rezoning plan. The results: all but a handful of the hundreds of students required to move this fall were black—and many were sent to virtually all-black, low-performing schools.

Black parents have been battling the rezoning for weeks, calling it resegregation. And in a new twist for an integration fight, they



DAVE MARTIN FOR THE NEW YORK TIMES

Kendra Williams and other black parents argue that the plan violates federal law.

are wielding an unusual weapon: the federal No Child Left Behind law, which gives students in schools deemed failing the right to move to better ones.

"We're talking about moving children from good schools into low-performing ones, and that's illegal," said Kendra Williams, a hospital receptionist, whose two children were rezoned. "And it's all about race. It's as clear as daylight."

Tuscaloosa, where George Wallace once stood defiantly in

DILLON

the schoolhouse door to keep blacks out of the University of Alabama, also has had a volatile history in its public schools. Three decades of federal desegregation marked by busing and white flight ended in 2000. Though the city is 54 percent white, its school system is 75 percent black.

The schools superintendent and board president, both white, said in an interview that the rezoning, which redrew boundaries of school attendance zones, was a color-blind effort to reorganize the 10,000-student district around community schools and relieve overcrowding. By optimizing use of the city's 19 school buildings, the district saved taxpayers millions, officials said. They also acknowledged another goal: to draw more whites back into Tuscaloosa's schools by making them attractive to parents of 1,500 children attending private academies founded after court-ordered desegregation began.

"I'm sorry not everybody is on board with this," said Joyce Levey, the superintendent. "But the issue in drawing up our plan was not race. It was how to use our buildings in the best possible way." Dr. Levey said that all students forced by the rezoning to move from a high- to a lower-performing school were told of their right under the No Child law to request a transfer.

When the racially polarized, eight-person Board of Education approved the rezoning plan in May, however, its two black

Continued on Page A15

SPECIAL TODAY Business Travel

With summer's airport delays threatening to become a year-round phenomenon, frequent travelers are sizing up their alternatives.

SECTION H

FOR HOME DELIVERY CALL 1-800-NYTIMES

3 8 1 0 7



0 3 5 4 6 5 3 7



MARC ROSENTHAL

Yale to Return Artifacts

Yale University has agreed to return artifacts to Peru that were excavated at Machu Picchu by a Yale explorer in 1912, and that Peru contends were merely on loan.

THE ARTS, PAGE B3

Two Sides, Common Goals

The head of the United Automobile Workers and the chief of General Motors share a goal in their contract talks: the survival of their institutions.

PAGE C1

O. J. Simpson Arrested

O. J. Simpson was charged with six felonies in connection with a reported armed robbery of sports memorabilia in a Las Vegas hotel room on Thursday night, the police said.

PAGE A14

Emmy for 'Entourage'

At the 59th Primetime Emmy Awards, Jeremy Piven of the HBO series "Entourage" won for outstanding supporting actor in a comedy series.

THE ARTS, PAGE B1



MARK J. TERRILL/ASSOCIATED PRESS



JOHAN SPANNER FOR THE NEW YORK TIMES

The return on carnage is suspicion: Zain Muhammad, whose father was slain by neighbors.

TISZAKESZI JOURNAL

Vatican Tree Penance: Forgive Us Our CO₂

By ELISABETH ROSENTHAL

TISZAKESZI, Hungary — This summer the cardinals at the Vatican accepted an unusual donation from a Hungarian start-up called Klimafa: The company said it would plant trees to restore an ancient forest on a denuded stretch of land by the Tisza River to offset the Vatican's carbon emissions.

The trees, on a 37-acre tract of land that will be renamed the Vatican climate forest, will in theory absorb as much carbon diox-

ide as the Vatican will produce in 2007: driving cars, heating offices, lighting St. Peter's Basilica at night.

In so doing, the Vatican announced, it would become the world's first carbon-neutral state.

"As the Holy Father, Pope Benedict XVI, recently stated, the international community needs to respect and encourage a 'green culture,'" said Cardinal Paul Poupard, leader of the Pontifical Council for Culture, who took part in a ceremony marking the event at the Vatican. "The Book of Genesis tells us of a beginning

in which God placed man as guardian over the earth to make it fruitful."

In many respects, the program seems like a win-win proposition. The Vatican, which has recently made an effort to go green on its own by installing solar panels, sought to set an example by offsetting its carbon emissions.

Hungary, whose government scientists are consulting on the project, will take over large swaths of environmentally degraded, abandoned land restored

Continued on Page A4

challenging Mr. Bush over the
Continued on Page A16

Veto Risk Seen In Compromise On Child Health

By ROBERT PEAR

WASHINGTON, Sept. 16 — Senate and House negotiators said Sunday that they had agreed on a framework for a compromise bill that would provide health insurance to four million uninsured children while relaxing some of the limits on eligibility imposed by the Bush administration.

The compromise, which resembles a bill passed by the Senate with bipartisan support, sets the stage for a battle with President Bush, who has denounced similar legislation as a step "down the path to government-run health care for every American."

Tony Fratto, a White House spokesman, said Sunday, "The House and the Senate still appear to be far away from legislation that we would find acceptable."

Republicans will come under political pressure to support the compromise. But if the president vetoes it, he will probably have enough votes in the House to sustain his veto, Republicans say.

The compromise would increase tobacco taxes to finance health insurance for more children.

Congressional aides worked through the weekend to meld the

Continued on Page A16

INSIDE

News Summary	A2
Arts	B1-B2
Business Day	C1-C2
Editorial, Op-Ed	A22-A23
International	A3-A12
National	A14-A17
New York	A18-A19
SportsMonday	D1-D9
Obituaries	A21
Weather	D10
Classified Advertising	D8
Commercial Real Estate Marketplace	C7
Updated news: nytimes.com	
Tomorrow in The Times: Page D10	

What forms of alignment do you see? What is their purpose?

ALIGNMENT



All of our online courses are **APPROVED** by the New York Department of State.

About the salesperson and broker course packages

You will have a choice of packages for the qualifying courses. You can choose a course package that includes the course, the textbook, exam prep, and a mathmaster program. The textbook is available as an ebook that you download or as a regular book that is mailed to you within three days. The mathmaster option in some of the packages is a math teaching program that you work with online. You can also choose to purchase the course only. The packages are priced according to the number of items in the package. *No matter what package you choose, you will have the full support of Marcia Spada, your instructor, and also our technical support team.*

About your exam

Your final exam for the qualifying courses must be taken at the Albany Center upon completion of your course by appointment. **Continuing ed courses do not have an exam.**

About the continuing education packages

Salespersons and brokers can complete the entire 22.5 CE requirement using one course package. You will find a combination of two 7.5 hour courses and two 3.5 hour courses. **All packages include the required fair housing course.** You can also purchase individual 7.5 hour courses or 3.75 courses. With the course package, you save \$70 if you were to purchase the courses individually. Individuals who have never taken the 75 salesperson course may take the remedial course and the fair housing course (see our "2 for 1" package to fulfill CE requirements. This is a good idea if you are a salesperson planning to obtain a broker license.

Course packages and individual courses are also available at a cost savings for appraisers to fulfill the 28 hour every two years upon renewal CE course requirement.

Your Certificates of Completion will be emailed or mailed to you immediately upon course completion (whichever you

Justified text usually looks bad on the web.

ALIGNMENT

Subscribe

Get Daily Updates Via Email

Subscribe

Subscribe To RSS Feed
Subscribe To Comments
Follow AisleOne on Twitter

4749 readers
BY FEEDBURNER

Inspiration

Get Inspired

Goodies

LegiStyles
AisleOne Twitter
Essentials Bookstore
AisleOne Shop
AisleOne Wallpapers
AisleOne Flickr Page
International Typographic Style Flickr Group
Wim Crouwel Flickr Group
iPhone Web Clip Icons

The Grid System

The Grid System

Recent Posts

League
Anouk Rehorek
Roger Willems
Human Being
New Site Design Coming in 2010
Buddy Carr 39 Longboard
Limited Edition 2010 Letterpress Calendar
Research RCA Exhibition Catalogue
This Studio + Twenty Ten Poster
Experimental Jetset CAPC Catalog & Poster

Recent Comments

Morgan Small: League's typesetting and grid structure's are so very nice and elegant and yet still so...

Evan: Amazing Antonio, I'm obsessed with this board, I emailed Buddy to hold one for me cause I can't pay...

Chris Robinson: Excellent article, definitely going to implement this into future work.

nitrofurano: one wallpaper done with Helvetica as well (made on Inkscape running on Ubuntu Linux) -...
Thinking for a Living

Thinking for a Living™

An ever-growing platform dedicated to open source design education.

Featured Articles

8 Simple Ways to Improve Typography In Your Designs
10 Principles That Might Make Your Work Better
Enotmik Font Now Available
Branding A Baptism
Interview with Sharebrain
Designing Grid Systems For Flash
Grids In The Real World
Intervista: Experimental Jetset
Intervista: Build
Intervista: Duane King
NetNewsWire Style Version 2.5

Colophon

Made on a Mac
Set in Helvetica
Themed in HemingwayEx
Hosted by Media Temple
Published with Wordpress

On this web page, rules create clean columns on the page without requiring justified text.

ALIGNMENT: EXPERIMENTAL

"Grandma! Grandma! Look at me! I did it!" Oval yelled from the water, her youth taut as a syllogism.

"I saw you darling!" Mother waved. Then she sat back and smiled, nature on her side after all.

"Well sure," Square began—
He heard the suck of Circle's chest cavity, speech lobes echoing the startle of her brain's emotive region to vibrate vocal chords so that the up-rush of breath through her body would come out as,

"What?!"

She pushed her sunglasses up onto her head to reveal that her eyes had widened to the size of an animal's before it pounces. And in response, an electro-chemical jolt contracted his muscles to quickly voice "But it's more complicated than that" (*accelerando*) as he tried to recover.

Tried and failed, he saw, realizing that Mother would take his words as confirmation of Circle's phobia of conceiving. Circle's eyes remained trained on him. "Sometimes more kids just aren't in the cards," he tried.

"What he means," Circle said, emotion beginning to raise veins, "is that we've decided to limit our family."

"Limit your?—"

"It's not like when you and dad were raising a family. Kids cost a lot. The public schools are worthless so you can't even think about sending them there. And anyway, who's going to watch a baby while I'm at work? Square doesn't have time. He can't even figure out the ending to his dumb..."

Dumb?

"...story, watching Oval after school like he does and I don't have time to be around them. Not like you were with us."

a common story

"Well, things have certainly changed," Mother sighed in that exhausted victim tone she adopted whenever she was about to play her "tired blood" card. "In my day, children just came or they didn't. We were just the organ they did it through."

of a common man

"Geez, that's what you want me to go back to?" Circle laughed, her smile an incipient "fear grin" primates often exhibited just before tension broke into fight or flight. "A crap shoot?" This last was meant for him. He decided to let pass the crack about his "dumb" story.

Homo being common to all men

"I only meant—" and women (obviously)

"Mother, I can't not know what I know!" Her exasperated tone left a pregnant silence at the table.

"Excuse me," she said, "I need a refill on my ice."

She stood up and there was the shock of her body: a flat athletic torso, muscular shoulders and arms in a cheetah-print swimsuit (a legacy of African, i.e. savage sexuality) that made him want her. "Anybody else want anything?"

...
45

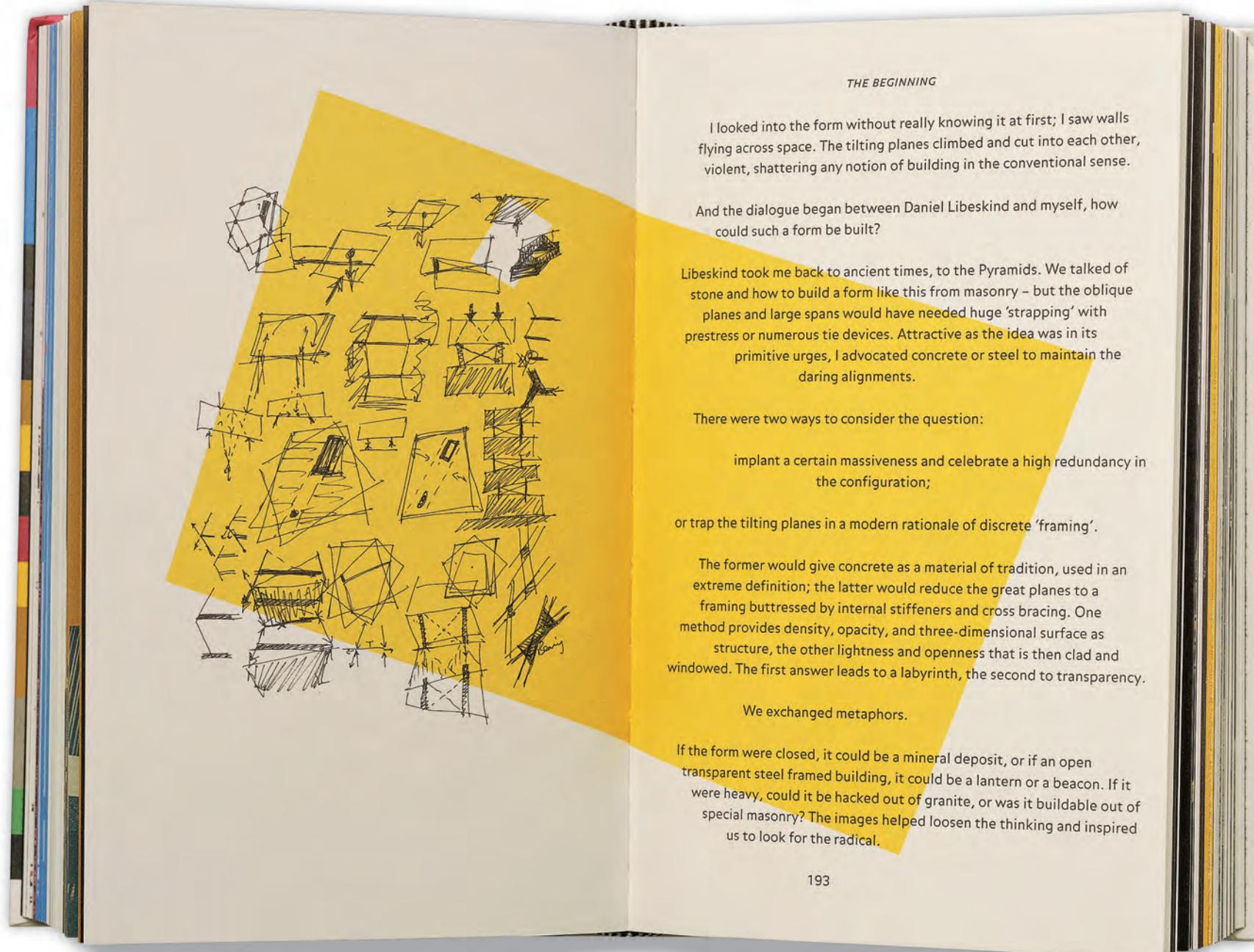
ALIGNMENT

"How indeed could I aim my argument at some singular at one or another among you whose proper name I might know? And then, is knowing a proper name tantamount someone?" (*MC*, 2). Derrida demonstrates for his part that the most general structure of the mark participates in a speech destined in advance to addressees (*destinataires*) who are not easily determinable or who, as far as any possible calculation is concerned, in the most the most language operating as a system of marks: "Language, however, is only those systems of marks that claim this curious tendency as erty: they simultaneously incline towards increasing the random indetermination as well as the capacity for coding coding or, in other words, for control and self-regulation" (*MC*, 2). We begin to discern how the simultaneity of determining, and even supercoding forms a deep cooperation with the in language toward anticode, or what Derrida sees as the serves of random indeterminateness. This double-edged must remember, regards, as it were, nonschizophrenic such a thing there be. "Such competition between randomness and code disrupts the very systematicity of the system while however, regulates the restless, unstable interplay of the system. Whatever its singularity in this respect, the linguistic these traces or marks would merely be, it seems to me, just a particular example of the law of destabilization" (*MC*, 2). It may be useful to note that Derrida understands language in terms primarily of traces and marks, where Laing concerns signs in the first place, and in particular the broken rapport of that which is signifying to what ostensibly lies hidden behind it, or the disconnection between signs and signs or signs and referents. Laing is led to assume the latency of a single, unique, localizable presence—rather than trace or residual mark—from where it could be securely determined who speaks, and to whom. This all too brief excursion into "My Chances," which may unwittingly reproduce the effect and trauma of a chance encounter, of address means to engage a dialogue between the question of address raised by Laing and the ones raised in turn by Derrida. For it now appears that Laing places his bets on the sustained systematicity Derrida shows always already to fall under a law of destabilization.⁸⁹ Moreover, Derrida does not

guage to be some emanation of the fully formed subject, as Laing seems to want to do. Pursuing the lines of trajectories and the *translation* of signs addressed by those contained within the twi-light of an audiovisual community, Derrida describes what he has been saying as something that "comes at you, to encounter and make contact with you" (*MC*, 3). This admits an action no less abstract or terrorizing than a telephone vowing to reach out and touch. In fact Derrida characterizes his utterances as "the 'things' that I throw, eject, project, or cast (*lance*) in your direction to come across to you" (*MC*, 3). The schizo-candidates of both Jung and Laing had things, of which they and "their" language were a part, that, thrown or ejected, behaved like missiles or missives whose destination was difficult to determine. This was the case with their projections. Often their retreat into muteness was related to a dread of murdering, indeed, as if language were armed to the teeth—an uncontrolled thing whose release-controls they manned. The partial system inverts but structurally maintains the long-distance relay of the *fort/da* apparatus. The Other in its being-as-not-thereness is never found to be fully retrievable or recuperable. The thing of language is that if it is there to be given, it is to be given away. Perhaps language management begins with someone at the other end, more or less dead or alive, traversing you by a dimly perceptible long distance—the *fort* slashing into the *da*. The essential not-thereness of the subject as self or Other makes the telephone possible but also leads the telephone to raise the question of which system is speaking when the telephone speaks, simultaneously translating while emitting sound waves: "she" would perceive the operation of a partial system as though it was not of "her" but belonged outside. She would be hallucinated" (*DS*, 198). Near the end of the tolled bell: "Anything she wanted, she had and she had not, immediately, at one time. Reality did not cast its shadow or its light over any wish or fear. Every wish met with instantaneous phantom fulfillment and every dread likewise instantaneously came to pass in a phantom way. Thus she could be anyone, anywhere, anytime" (*DS*, 203). He reads her hauntingly like a telephone's metadirectory. The case history never makes clear which phantom walks in the weed garden. Is the ghost this "phantom"—a phantom instantaneity of omnipresence whose space ingathers modalities of

THE TELEPHONE BOOK: TECHNOLOGY, SCHIZOPHRENIA, ELECTRIC SPEECH Book, 1989. Designer: Richard Eckersley. Author: Avital Ronell. Compositor: Michael Jensen. Publisher: University of Nebraska Press. Photograph: Dan Meyers.

The designer has deliberately created typographic rivers in order to create cracks or fissures in the text.



ALIGNMENT: EXPERIMENTAL



Louise But designers do the same thing, don't they? They often sell themselves with impressive statements that don't really fit the facts of what they make.

BEYOND NOSTALGIA

Berend Strik's work resembles an amalgam of modern vulgarity, old crafts, and new subject matter. For one of his best-known pieces (*Untitled*, 1993), Strik pasted gaping female mouths in a row, cut away a similar number of phalluses, and accentuated the lip outlines with elegant lines of cross-stitching and other ornamental embroidery. The modification tempts the spectator away from the obvious pornographic interpretation so that, suddenly, the strains of a heavenly choir seem to emerge from those unmistakably lubricious lips. The publication of French philosopher Georges Bataille's book *Les larmes d'Eros* (1986) has made us aware of just how far religious ecstasy is intertwined with sexuality, death, and violence. Strik's subject is the same. His quaint embroidery technique challenges the hypocrisy with which past

VERTICAL ALIGNMENT

V

e

r

t

i

g

o

ν

ε

ɾ

տ

ի

ց

օ

V

E

R

T

I

G

O

V

E

R

T

I

G

O

TYPE CRIME

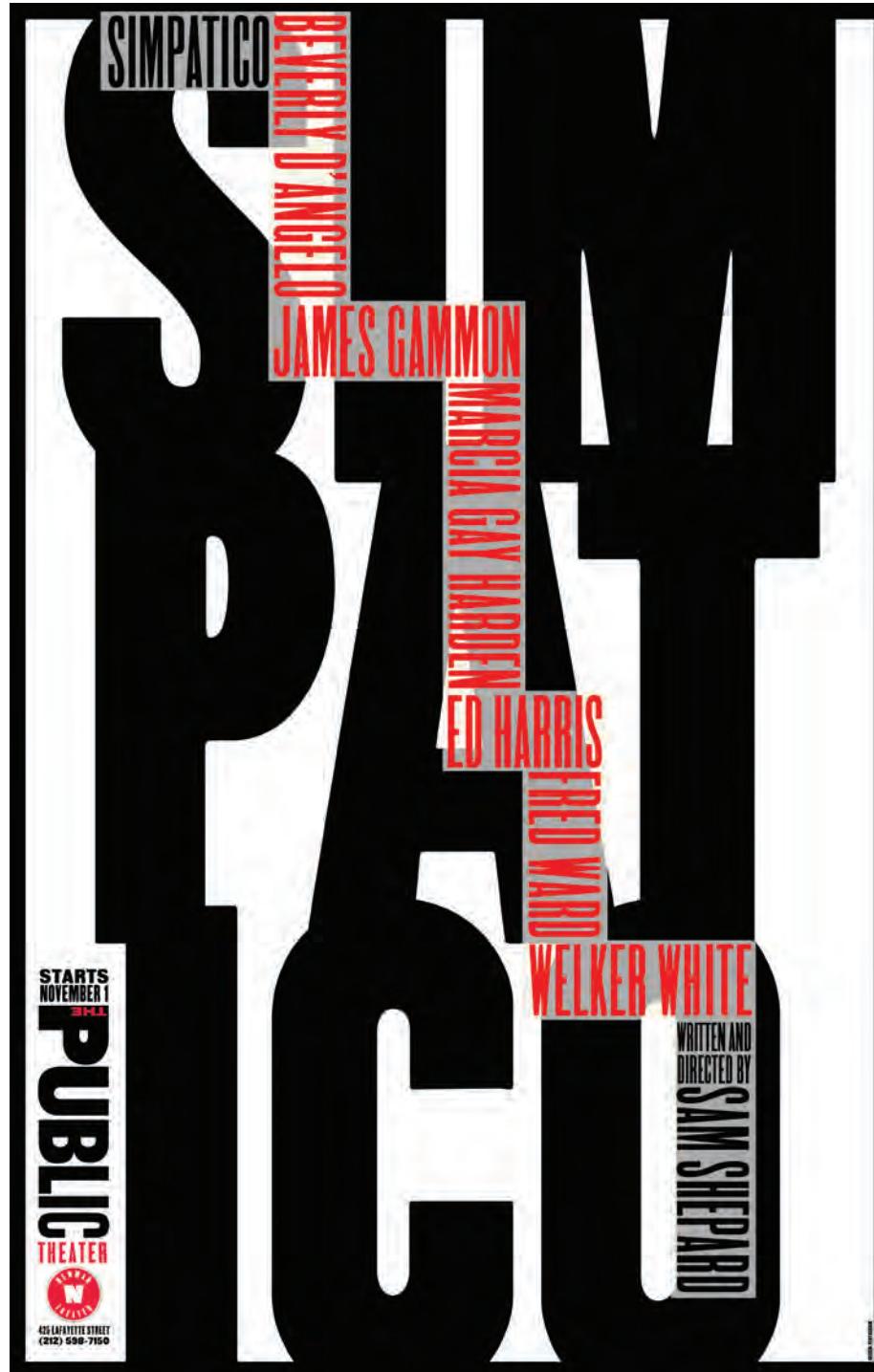
STACKED LOWERCASE

SMALL CAPS, STACKED

Capitals stack more comfortably than lowercase letters.



MEXICAN STREET SIGNS Photographs by Andrea Marks. Sign painters in Mexico create letters that stack well, such as squared-off Os and Gs.



SIMPATICO Poster for the Public Theater, 1994.
Designer: Paula Scher/Pentagram. Type set on a
vertical baseline creates movement across the poster.
The theater's logo, which also employs a vertical
baseline, can be easily placed on street banners.

Instead of stacking letters, designers often change the orientation of the baseline to make vertical lines.



PARALLELEN IM SCHNITTPUNKT

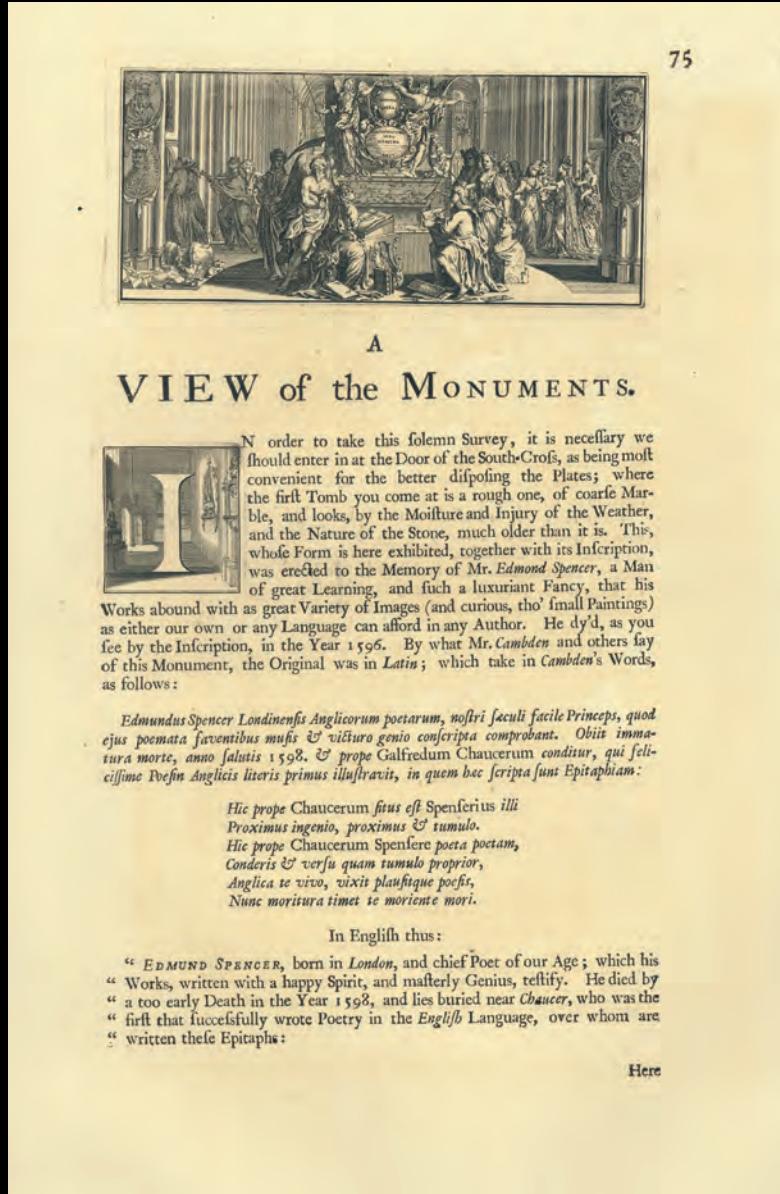
(CROSSING PARALLEL) Poster, 1997. Designer: Gerwin Schmidt. Publisher: Art-Club Karlsruhe. *The axes of type and landscape intersect to create posters that are simple, powerful, and direct. The text is mirrored in German and French.*

Instead of stacking letters, designers often change the orientation of the baseline to make vertical lines.

TYPE BASICS

Enlarged Capitals

ENLARGED CAPITALS



A VIEW OF THE MONUMENTS. Book page, eighteenth century.



NEW YORK TIMES BOOK REVIEW. Newspaper page, 2009. Art director: Nicholas Blechman. Illustrator: Ellen Lupton.

Dropped capitals are a traditional page device, especially for opening chapters in a book.

ENLARGED CAPITALS

AN ENLARGED LETTER cut into the text block is called a *drop capital* or *drop cap*. This example was produced using the Drop Caps feature in a page layout program. The software automatically creates a space around one or more characters and drops them the requested number of lines. Adjusting the size and tracking of the capital allows it to match the surrounding text. Similar solutions can be implemented on the web in CSS. The space around the capital is rectangular, which can be visually awkward, as seen here with the sloping silhouette of the letter A.

WAS IT THE BEST OF TIMES, the worst of times, or just Times New Roman? The drop capital used here (Thesis Serif Bold) was positioned by hand as a separate element. A text wrap was applied to an invisible box sitting behind the capital. Thus the text appears to flow around the intruding right prow of the W. Likewise, the left prow extends out into the margin, making the character feel firmly anchored in the text block. Hand-crafted solutions like this one can't be applied systematically.

ENLARGED CAPITALS

GRAB YOUR
READER BY
THE CAHUNAS
AND NEVER
EVER LET GO

DESIGNERS SOMETIMES ADAPT the drop cap convention for other purposes. An illustration or icon can appear in place of a letterform. Purely typographic alternatives are also possible, such as inserting a title or subtitle into space carved from the primary text block. Such devices mobilize a familiar page structure for diverse and sometimes unexpected uses.

 23 Aug 2009 12 pm eastern

WHAT'S NEW IN DWWS 3E



The 3rd Edition of *Designing With Web Standards* is coming soon to a bookstore near you. Abetted mightily by our secret cabal of interns, co-author Ethan Marcotte, technical editor Aaron Gustafson, copyeditor Rose Weisburd, editor Erin Kissane and I have worked hard to create what we hope is not merely an update, but a significant revision to the foundational web standards text.

PACKED WITH NEW IDEAS

After years of stasis, the world of standards-based design is exploding with new ideas and possibilities. *Designing With Web Standards 3rd Edition* captures this moment, makes sense of it, and keeps you smartly ahead of the pack.

From HTML 5 to web fonts, CSS3 to WCAG2, the latest technologies,

SEARCH:

redesigned

GO!



THE DECK



The friendly CMS for designers and their clients. [Sign up for free.](#)

[Ad via The Deck.](#)

JOB BOARD

The Barbarian Group is looking for a Developer.

See more on the [Job Board](#).

ELSEWHERE

[A LIST APART](#)
[AN EVENT APART](#)

TYPE BASICS

Paragraphs

PARAGRAPHS

*Dominus Salomoni secundò apparet, iubet
sua seruare præcepta, addita commina-
tione nisi seruata fuerint. Salomon
plures ædificat ciuitates, gen-
tes sibi facit tributarias,
& classe in Ophir
missa plurimum
auri reci-
pit.*

C A P. I X.

A C T V M est autem cùm perfe-
cisset Salomon ædificium domus
Domini , & ædificium regis , &
omne quod optauerat & volue-
rat facere, ² apparuit ei Dominus
secundò || sicut apparuerat ei in 2. Par. 7. c.
Gabaon. ³ Dixitque Dominus ad eum , Exaudiui
orationem tuam & deprecationem tuam, quam de-
precatus es coram me: sanctifica ui domū hanc quam
ædificasti , vt ponerem nomen meum ibi in sempiternum , & erunt oculi mei & cor meum ibi cunctis
diebus. ⁴ Tu quoque si ambulaueris coram me, si-
cuit ambulauit ^{*}pater tuus , in simplicitate cordis &
in æquitate:& feceris omnia quæ præcepi tibi, & le-
gitima mea & iudicia mea seruaueris,⁵ ponam thro-
num regni tui super Israel in sempiternum,|| sicut lo-
cutus sum Dauid patri tuo, dicens , Non auferetur
vir de genere tuo de folio Israel. ⁶ Si autem auer-
sione auersi fueritis vos & filij vestri, non sequentes
me , nec custodientes mandata mea , & ceremonias
meas quas proposui vobis, sed abieritis & colueritis
deos alienos , & adoraueritis eos : ⁷ auferam Israel
de superficie terræ quam dedi eis, & templum quod
sanctifica ui nomini meo proiiciam à cōspectu meo,
eritque Israel in prouerbium , & in fabulam cunctis
populis. ⁸ Et domus hæc erit in exemplum : omnis
qui transierit per eam, stupebit & sibilabit. & dicet.

11.
Sup. 3. a. 5.
* Dauid 2.
2. Re. 7. b. 12
c. 16.
1. Pa. 22. b.
10.

B

BIBLE Page detail, c. 1500. This beautiful arrangement features contrast between the dense, unbroken text column and a flurry of surrounding details, including a drop cap, marginal notes, and triangular chapter summary.

This early typographic book uses a symbol to divide paragraphs, creating a dense column.

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,

PHEASANTS AND PARTRIDGES

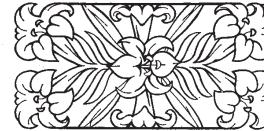
Distribution:
Old World

No. of Living Species: 155

No. of Species Vulnerable, Endangered: 32, 9

No. of Species Extinct Since 1600: 3

PARAGRAPHS



ALL BUILT-IN FIXTURES are furnished with nickel hardware and 1½-inch casing, to be used as a casing or as a ground for the finished casing.



Stock carried in pine (unfinished).



All ironing boards carried in stock are 12 inches wide—any width made to order.



“PEERLESS” equipment is very simple to install, will require no special arrangements of your plans and will make your house or apartment a real home, a good investment and add a distinction you could not acquire otherwise.



Hoosier Cabinets furnished in oak or flat white finish. Also with aluminum or porceliron table slides.



PARAGRAPHS: EXPERIMENTAL

dominate its board?

I'd be interested to know what Maxwell Anderson and David Ross think about the possibility of changing the membership of museum boards so that they more fully represent the communities they claim to serve. Can we imagine a Whitney Museum board that is not a rich man's club?

Irving Sandler

There are diverse museum audiences. A significant constituency consists of artists. They need what they see to make art. In talking to artists, at least of my generation, everyone has told me of the importance of the Museum of Modern Art's permanent collection in the development of their art. I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists.

Maurice Berger

Dan, you wrote: "Because of this feeling of being excluded, I believe that one of the most important commitments any museum professional can make is to try to reach out and connect to the public through continuous lectures, gallery tours, workshops, and the difficult but necessary writing of readable wall and brochure texts."

This is a very important point, yet I suspect that you may be the exception rather than the rule. All too often, I have found (as a consultant to a number of museums) resistance on the part of many curators to examining and improving their pedagogical skills. Indeed, education departments are often marginal to or left out of the curatorial process. On Thursday, I will open a two-day session on museum education, public address, and pedagogy.

Irving, you wrote: "A significant constituency consists of artists. They need what they see to make art. . . . I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists."

A very important observation—the museum as a space of education, inspiration, and motivation for other artists.

Maxwell L. Anderson

Alan asked about the possibility of opening up major museum boards. It took me quite some time to persuade the Whitney Museum board that it would be logical to have a seat for an artist. I was lucky enough to have three artists on the board of Toronto's Art Gallery of Ontario, a much larger museum spanning from the Renaissance to the present with a budget comparable to the Whitney's.

The concern expressed by the Whitney's board was that having an artist could create conflicts of interest. I noted that it might well be a conflict of interest to have trustees who actively collected in the general areas that the museum does, but that I trust members to recuse themselves when discussions warrant it.

Eventually, I was given the green light by the Nominating Committee to invite Chuck Close, who graciously accepted over a bottle of Glenlivet in his studio, and proved to be a superb trustee. Chuck has helped keep the conversation alive and focused on the museum's mission. His term was up this June.

My nominee to succeed him would have provided a return engagement to mine a museum, in this case the Whitney, but that was not to be. Chuck's term has been extended, and he will be terrific as long as he cares to stay on. My preference was to alternate, at the end of each three-year term, between a more senior artist and a midcareer artist. As far as other positions on boards, the prevailing desire of most nominating committees is to have trustees with the means necessary to fuel a campaign and support the annual fiscal burden of the operating budget. One can understand the impulse. On the other hand, across the nation there is still an unfilled need for greater ethnic diversity and better representation of various segments of an artistic spectrum—in the Whitney's case, for example, for more collectors of contemporary art.

For the makeup of a board to change, there has to be an overarching will to do it. That is not the impulse around the United States today. When times are tight, whatever will there might be is put to the side in a quest to find people with proven capacity to give.

Mary Kelly

Over the years, I have noticed how the same work, shown in different contexts, draws vastly different audiences, in terms of numbers and responses, and perhaps this is why I placed emphasis on the issue of reception in my earlier remarks. Of course, in making a work, there is a subjective investment that presupposes an audience, or put another way, the desire of the other. I think artists are always speaking, consciously or unconsciously, to very specific people—friends, lovers, patrons, collectors, and sometimes to certain communities—professional, political, social, generational, or geographic, but this is never the same audience constructed by the exhibition.

Considered as a "statement," you could say an exhibition is formulated by a curator/author who is given the

PARAGRAPHS: EXPERIMENTAL

discussion

hasn't been any talking about artistic practice and political practice. So how can artists and graphic designers intervene? At the same time, it is not for the others that one intervenes, it is with the others and for oneself. That is very important; we should not be paternalistic missionaries. I think that politics itself is an art, politics is the art of managing conflicts, the art of relations of force, and therefore necessarily involves the people who possess the power of expression. For let me remind you that expression and the orderly transfer of ideas play a very, very important role in conflicts.

Member of the audience

I would like to ask Jörg Petruschat how he sees the relation between social conflict and artistic practice, especially in relation to design.

Jörg Petruschat

I can hear..., but today it's the seventh of november and... at school I had to learn russian. I'll try it.

I came here for three reasons. I see that revolution in technology served to cement the social status quo. Many designers hope to change the world when they go to technologies and I think that is a big illusion. And my duty is not to say to you what you have to do in future, but my duty is to think about what I see in the present. And I think it's an illusion to run behind the technology changes in the hope of changing the social status quo. In my opinion we should not make the mistake of thinking that we are the greatest because we are the latest. We have to look into the history and the problems of history because the situation, as I showed, from the fifteenth down to the nineteenth century has many similarities with the situation today. That's the first.

The second is that technology is a political structure, it transmits a kind of power, of economic power, and this is a new form that we cannot touch in our everyday life. This technology functions behind a façade. So the political is also structural in this case.

When designers think there are possibilities to change the world in contact with these technological systems they think like Walter Gropius, that the computer's only an instrument. I think that is false.

The computer is not only an instrument but a big structure with many standards, and standards affect everyday life. That's the third reason.

Member of the audience

I enjoyed Susan's talk very much. But I have some doubts. Are you really saying: I want to go back to the original meaning of the word aesthetics, to go back to perception, and I want to see how perception is displaced in our culture?

Susan Buck-Morss

I do think that there is this opacity of representation, in other words, the way art is not just communication, the way that there's something

friday 7 november

else going on there. Either it's the medium itself, or it's something else that is extremely important. That's the most political we can do better to concentrate on that, than to think about exactly what message is getting across in the sense of a representational message, a direct message. But when you speak about aesthetics and an aesthetics problematic, I think it's what the avant-garde can only hope to do now. I think the avant-garde legitimated its leadership in the past by thinking it knew where history was going. I think this notion of history in progress is very dangerous. You can't be elitist if you know where we're going and you know what's holding us. I really agree with Benjamin that one has to stay radical but give up absolutely the notion of progress or automatic progress.

What does that leave for an avant-garde? That is my question and I was trying to argue as one part of political art, but not all of political art. And in this avant-garde possibility I was thinking about interruption in a temporal sense, or displacement. Maybe it is a very important political intervention to even use their own bodies as this kind of space where not very pleasant things happen. I do think that it's still possible, and for me rather fruitful, to think of a tradition of avant-garde art and how that could be reformulated, not in the way that would say what political art should be about, but something that gives some description and direction.

Lorraine Wild

My question... do you think that in the context of what you're talking about, that it keeps being useful to talk about art, even at all as the definition of what is actually avant-garde or necessary at the moment? I was thinking about that when you opened up with the installation by Ramírez in Tijuana's public plaza, that in fact is a building that demonstrates a code. You could actually not call that art at all, you could call that an informational exhibition, but that somehow this nomenclature that we attach to the activity immediately sets it out into a different round, makes it more difficult to talk about; and that encrusted with the whole idea of cultural hierarchy that in fact works against the very thing.

Susan Buck-Morss

Well, I mean it's interesting, what you say. What the difference is between the word design and the word art. Art is the code word in late western bourgeois society for disinterested interest, for non-instrumental practice. And so I am trying to occupy that or to use it. In fact you're talking about public space of communication; you're not actually talking about anything that obeys the conventional definitions of art. Somehow, we get stuck with this almost retrogressive notion of art, but then actually that very same definition has been used to prevent or tends to create a wall when it comes to this sort of activi-

PARAGRAPHS

EDITORIAL

Google in China

Published: January 14, 2010

Google has taken a bold stand by saying that it would stop cooperating with China's online censorship and may pull out of the country entirely. Google had many reasons to reconsider its presence, but the discovery that it was a victim of a cyberattack aimed at Chinese human rights activists added a powerful one. There are limits to the price an American company should be willing to pay for access to 300 million Web users.

Related

Times Topics: Google Inc.

When Google took its Web site to China in early 2006, it argued that the positive benefit of giving the Chinese people more open access to the Internet outweighed the negative. But Google said that it would monitor the situation, including what restrictions were imposed upon its delivery of information.

The government's policies proved to be deeply troubling. In China, search requests on Google for terms that offend the government, such as "Tiananmen Square massacre," do not work. YouTube, the company's user-generated video site, has repeatedly been blocked.

Things have not gotten better. The recently discovered cyberattacks aimed at Google's computers, and those of other companies, are particularly disturbing. A prime purpose appears to have been to hack into the Gmail user accounts of Chinese human rights activists. Google says it has discovered that the accounts of dozens of Gmail users who advocate for human rights in China have been accessed, apparently by deceptive software or other improper means.

Google's policies have not always won plaudits. Authors have had to battle to preserve their copyrights in the face of Google's ambitious plans to digitize books — including in China.

The company has not resolved questions about protecting users' privacy and has shown an anticompetitive bent with acquisitions like DoubleClick and AdMob. But it has often stood up to censorship, particularly on YouTube.

Google's defiance of China is winning praise from human rights groups and open-Internet advocates. The Center for Democracy and Technology said, "No company should be forced to operate under government threat to its core values or to the rights

SIGN IN TO RECOMMEND
[TWITTER](#)
[E-MAIL](#)
[SEND TO PHONE](#)
[PRINT](#)
[SHARE](#)

JEFF BRIDGES MAGGIE GYLLENHAAL
CRAZY HEART
NOW PLAYING
IN SELECT THEATERS
[WATCH TRAILER](#)



Ruth Marcus

[Archive](#) | [Biography](#) | [RSS Feed](#) | [Discussion](#) | [Podcast](#) | [Opinions Home](#)

Gender aside, the fall of Irish politician Iris Robinson is the same old sex scandal

By [Ruth Marcus](#)

Thursday, January 14, 2010

So the tables-turned, she-cheated-on-him political sex scandal we've all been waiting for has finally arrived, albeit across the pond. The fortuitously named Iris Robinson -- and here's to you, etc. -- is a 60-year-old member of Parliament from Northern Ireland. Robinson not only had an affair; she [had an affair with a teenage boy](#).

Her husband, Peter Robinson, is -- or was, until he [stepped aside temporarily](#) this week -- an even more prominent politician, Northern Ireland's first minister and head of the socially conservative Democratic Unionist Party. This is a sex scandal with geopolitical implications, threatening Northern Ireland's fragile power-sharing agreement.

Mr. Robinson stood by Mrs. Robinson's side, metaphorically anyway, as the affair came to light and [she attempted suicide](#); in the Robinson twist, it was the wronged spouse who summoned reporters. "[I admit that my immediate impulse was to walk away from my marriage](#)," the normally buttoned-up Mr. Robinson said, his voice breaking. "I felt betrayed after almost 40 years of being happily and closely bonded together."

As sex scandals go, this one is a trifecta. There is the (super)cougar aspect. Anne Bancroft was playing a 40-something Mrs. Robinson seducing college graduate Benjamin Braddock in "The Graduate." This Mrs. Robinson was 59 when she started sleeping with a 19-year-old. She had known Kirk McCambley since he was a child and she patronized his father's East Belfast butcher shop. As he was dying, the elder McCambley asked Mrs. Robinson to look after his son -- "She made sure I was okay," Kirk McCambley [told the BBC](#).



Irish politicians Peter and Iris Robinson in 2008.
(Paul Faith/Associated Press)

[Enlarge Photo](#)

TOOLBOX

[Resize](#) [Print](#) [E-mail](#)
[Yahoo Buzz](#)
[Constant Contact](#) TRY EMAIL MARKETING FREE FOR 60 DAYS!

COMMENT

108 Comments | [View All »](#)

POST A COMMENT

You must be logged in to leave a comment.
[Log in](#) | [Register](#)

[Why Do I Have to Log In Again?](#)

[Post](#)

[Discussion Policy](#)

On the web, paragraphs are usually marked with a skipped line, wasting lots of vertical space.