

**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.

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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)

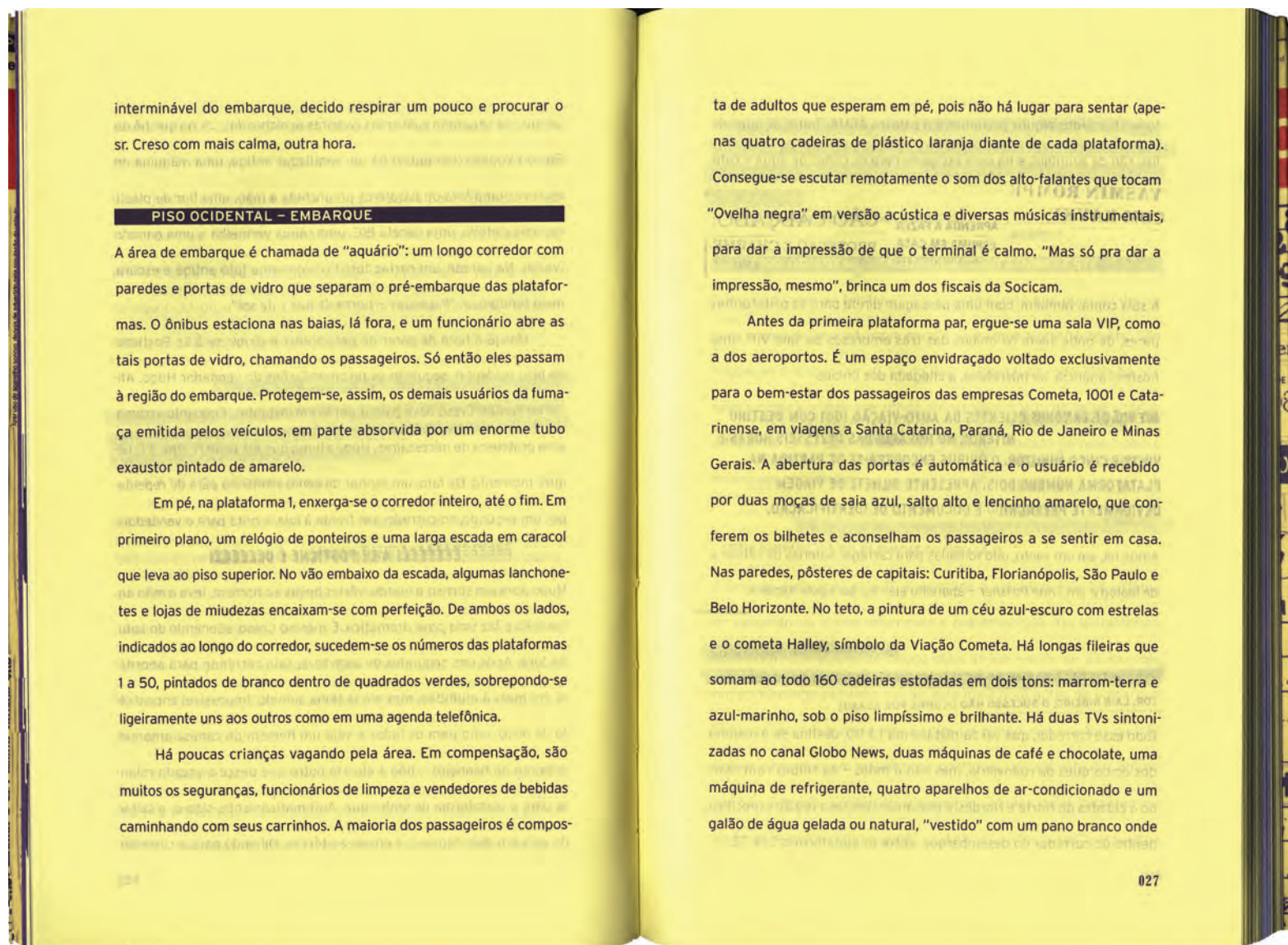
6/8 SCALA

(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.

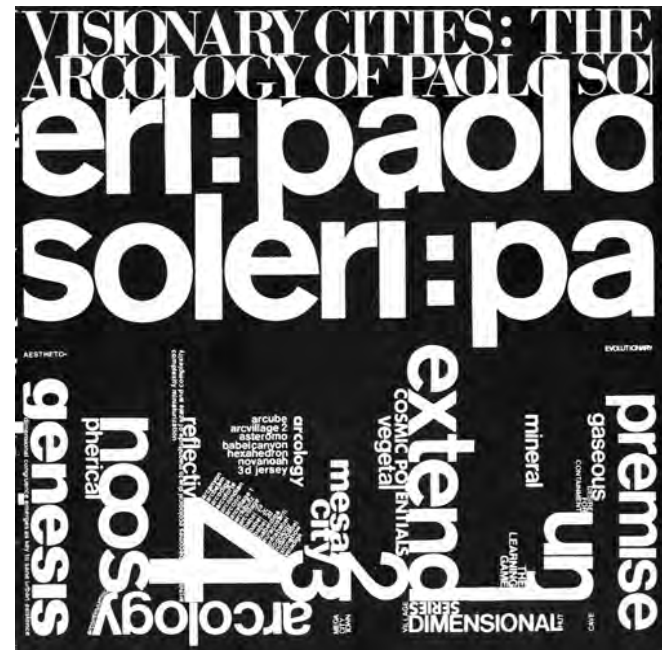


O LIVRO AMARELO DO TERMINAL Book spread, 2008.  
Designer: Vanessa Barbara with Elaine Ramos and Maria  
Carolina Sampaio. Publisher: COSAC NAIFY.



of parts one to another, suitability and distribution. michelangelo the chinese scorn this way. their greatest reach of imagination is employed in contriving figures where the beauty shall be great, and strike the eye, but without any order, or disposition of the parts that shall be commonly or easily observed: and th

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.*





# LINE SPACING: EXPERIMENTAL

KATHERINE <sup>E</sup>m c C o y  
MICHAEL  
m c C o y

A R T s c i e n c e

Nothing pulls you into the territory between art and science quite so quickly as design. It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of <sup>M A T H E M A T I C</sup> p o e t i c being to the precise mechanical proposal moves from Heidegger to the "strange material of the week" or from Lyotard to printing technologies without missing a beat. The free flow of ideas, and the leaps from the technical to the mythical, stem from the attempt to maintain a studio platform that supports each student's search to find his or her own voice as a designer. The <sup>D E S I R E</sup> n e c e s s i t y studio is a hothouse that enables students

the and faculty to encounter their own process that is at times chaotic, conflicting, and occasionally inspiring.

Watching the process of students absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is an annual experience that is always amazing. In recent years, for example, the department has had the experience of watching wood craftsmen metamorphose into high technologists, and graphic designers into software humanists. Yet it all seems consistent. They are bringing a very personal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of <sup>P u r i s t</sup> p l u r a l i s t technology to make it livable, and lived in.

discourse

Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saarinen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of the mutual search, although not the mutual <sup>I n d i v i d u a l</sup> c o m m u n a l conclusion. If design is about life, why shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And

D A N G E R O U S r i g o r o u s

Ferndale Str  
1981

Kenneth Wi  
Cranbrook St  
A block of a s  
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collage form i  
graphic essay

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.

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

## ALIGNMENT

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,"

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DILLON

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

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 closed 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*



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 CO<sub>2</sub>

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-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*

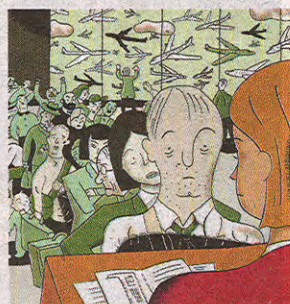
### INSIDE

#### 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



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

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*

#### News Summary

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Updated news: nytimes.com

Tomorrow in The Times: Page D10

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



# ALIGNMENT



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## About the continuing education packages

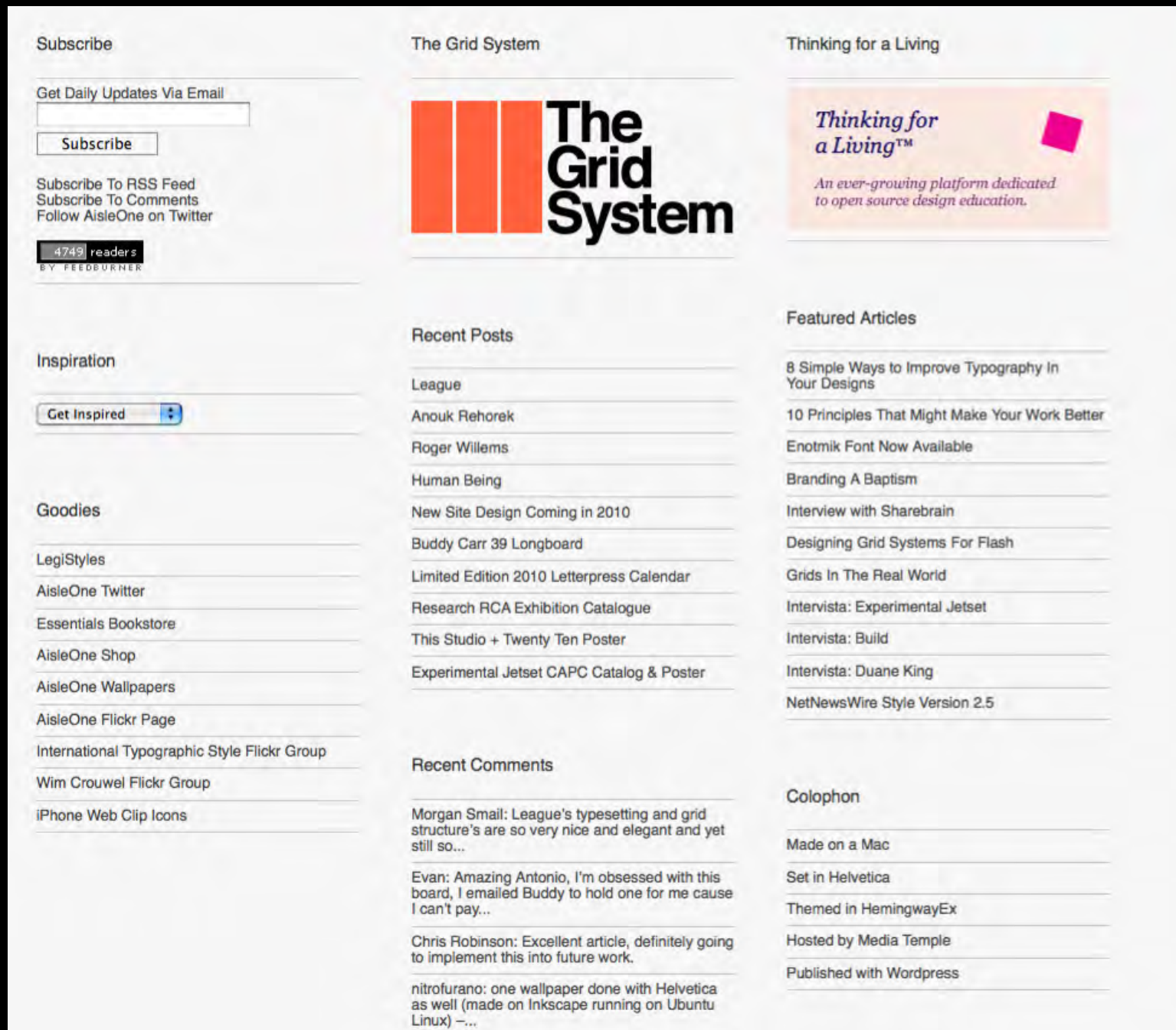
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Justified text usually looks bad on the web.

# ALIGNMENT



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?"



"How indeed could I aim my argument at some singular destination, at one or another among you whose proper name I might for example know? And then, is knowing a proper name tantamount to knowing 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 any case command a great reserve of indetermination. This involves a language operating as a system of marks: "Language, however, is only one among those systems of marks that claim this curious tendency as their property: they *simultaneously* incline towards increasing the reserves of random indetermination as well as the capacity for coding and over-coding or, in other words, for control and self-regulation" (MC, 2). We begin to discern how the simultaneity of determining, coding, and even supercoding forms a deep cooperation with the inclination in language toward anticoding, or what Derrida sees as the inflated reserves of random indeterminateness. This double-edged coding, we must remember, regards, as it were, nonschizophrenic language, if such a thing there be. "Such competition between randomness and code disrupts the very systematicity of the system while it also, however, regulates the restless, unstable interplay of the system. Whatever its singularity in this respect, the linguistic system of 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 but timid 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, 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 of the system which Derrida shows always already to fall under a law of destabilization.<sup>89</sup> Moreover, Derrida does not suggest lan-

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 twilight 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 especially the case with their projections. Often their retreat into resolute 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-there 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-there-ness 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.





## THE BEGINNING

I looked into the form without really knowing it at first; I saw walls flying across space. The tilting planes climbed and cut into each other, violent, shattering any notion of building in the conventional sense.

And the dialogue began between Daniel Libeskind and myself, how could such a form be built?

Libeskind took me back to ancient times, to the Pyramids. We talked of stone and how to build a form like this from masonry – but the oblique planes and large spans would have needed huge ‘strapping’ with prestress or numerous tie devices. Attractive as the idea was in its primitive urges, I advocated concrete or steel to maintain the daring alignments.

There were two ways to consider the question:

implant a certain massiveness and celebrate a high redundancy in the configuration;

or trap the tilting planes in a modern rationale of discrete ‘framing’.

The former would give concrete as a material of tradition, used in an extreme definition; the latter would reduce the great planes to a framing buttressed by internal stiffeners and cross bracing. One method provides density, opacity, and three-dimensional surface as structure, the other lightness and openness that is then clad and windowed. The first answer leads to a labyrinth, the second to transparency.

We exchanged metaphors.

If the form were closed, it could be a mineral deposit, or if an open transparent steel framed building, it could be a lantern or a beacon. If it were heavy, could it be hacked out of granite, or was it buildable out of special masonry? The images helped loosen the thinking and inspired us to look for the radical.





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.

and present generations have tested the subject. The cynical com-  
mentary adheres both to the resulting image and to the means used to  
make it.  
The Belgian artist Wim Delvoye differs in this respect. He too uses  
craft techniques but without a hint of cynicism. Delvoye covered indus-  
trial gas cylinders with patterns taken from Blue Delftware, commis-  
sioned a gigantic junk carved in wood by Indonesian craftsmen, and  
had professional tattoo artists tattoo pigs. His meticulous treatment of  
the surface recalls richly decorated furniture and old-fashioned coffee  
tables with lace doilies—anything but the pared-down, noisy world  
of industry. Delvoye confronts contradictory worlds. He combines  
subjects from high and low culture and mixes intellectual statements  
with  
**BEYOND NOSTALGIA**  
at most, ironic.

Points of similarity to both these artists are evident in the designs  
of Hella Jongerius. In stitching a hole onto a tablecloth and thereby  
robbing both of their everyday practical function, she not only  
Embroidery, woodcarving, and minutely detailed ceramic glazes are  
not techniques we usually associate with contemporary art and design.  
These age-old methods nonetheless play a prominent part in the work  
of several current artists and designers, including Berend Strik, Wim  
Delvoye, and Hella Jongerius.  
Berend Strik's work resembles an amalgam of modern vulgar cul-  
ture, 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 porno-  
graphic interpretation so that, suddenly, the strains of a heavenly choir  
seem to emerge from those unmistakably lubricious lips. The publica-  
tion 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

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**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 andGs.





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 PARALLELS) 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**





75

## A VIEW of the MONUMENTS.



In order to take this solemn Survey, it is necessary we should enter in at the Door of the South-Crofs, as being most convenient for the better disposing the Plates; where the first Tomb you come at is a rough one, of coarse Marble, and looks, by the Moisture and Injury of the Weather, and the Nature of the Stone, much older than it is. This, whose Form is here exhibited, together with its Inscription, was erected to the Memory of Mr. *Edmond Spencer*, a Man of great Learning, and such a luxuriant Fancy, that his Works abound with as great Variety of Images (and curious, tho' small Paintings) as either our own or any Language can afford in any Author. He dy'd, as you see by the Inscription, in the Year 1596. By what Mr. *Camden* and others say of this Monument, the Original was in *Latin*; which take in *Camden's* Words, as follows:

*Edmundus Spencer Londinensis Anglicorum poetarum, nostri saeculi facile Princeps, quod ejus poemata faventibus musis & victuro genio conscripta comprobant. Obiit immatura morte, anno salutis 1598. & prope Galfredum Chaucerum conditur, qui felicissime Poeta Anglicis literis primus illustravit, in quem haec scripta sunt Epitaphium:*

*Hic prope Chaucerum situs est Spenserius illi  
Proximus ingenio, proximus & tumulo.  
Hic prope Chaucerum Spenser poeta poetam,  
Conderis & versu quam tumulo propior,  
Anglica te vivo, vixit plausque poesis,  
Nunc moritura times te moriente mori.*

In English thus:

"*EDMUND SPENCER*, born in *London*, and chief Poet of our Age; which his Works, written with a happy Spirit, and masterly Genius, testify. He died by a too early Death in the Year 1598, and lies buried near *Chaucer*, who was the first that successfully wrote Poetry in the *English* Language, over whom are written these Epitaphs:

Here

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

CROSSROADS DREW GILPIN FAUST

## The University's Crisis of Purpose

This is the fifth in a series of essays exploring dominant themes and currents of thought in particular areas of American life. The next essay in the series, which will continue in this space over the coming months, is scheduled to appear Sept. 20. An archive can be found at [nytimes.com/crossroads](http://nytimes.com/crossroads).



THE world economic crisis and the election of Barack Obama will change the future of higher education. Even as universities, both public and private, face unanticipated financial constraints, the president has called on them to assist in solving problems from health care delivery to climate change to economic recovery.

American universities have long struggled to meet almost irreconcilable demands: to be practical as well as transcendent; to assist immediate national needs and to pursue knowledge for its own sake; to both add value and question values. And in the past decade and a half, such conflicting and unbounded expectations have yielded a wave of criticism on issues ranging from the cost of college to universities' intellectual quality to their supposed decline into

unthinking political correctness. A steady stream of books — among them "Declining by Degrees: Higher Education at Risk" (also a PBS special), edited by Richard H. Hersh and John Merrow; Anthony T. Kronman's "Education's End: Why Our Colleges and Universities Have Given Up on the Meaning of Life"; and Dinesh D'Souza's "The Liberal Education: The Politics of Race and Sex on Campus" — have delineated what various authors have seen as the failings of higher education.

At the same time, American colleges and universities have remained the envy of the world. A 2005 international ranking included 17 American educational institutions in the top 20, and a recent survey of American citizens revealed that 93 percent of respondents considered our universities one of the country's "most valuable resources."

Such a widespread perception of the value of universities derives in no small part from very pragmatic realities: a college education yields significant rewards. The median earnings for individuals with a B.A. are 74 percent higher than for workers who possess only a high school diploma.

In some respects, this is not new. Education has been central to the American Dream since the time of the nation's founding. But in the years since World War II, it was higher education, not just instruction at the elementary or high school levels, that emerged as necessary for a technologically skilled work force as well as fundamental to cherished values of opportunity. As late as the 1920s, enrollments in the United States stood below 5 percent of the college-age population. They rose to about 15 percent by 1949, in part as a result of the G.I. Bill. They have now reached nearly 60 percent. The United States has pioneered a new postwar era of mass college attendance that has become global in reach.

But today, for all its importance to individual and social prosperity, higher education threatens to become less broadly available. By the end of the 20th century, as Claudia Goldin and Lawrence F. Katz document in "The Race Between Education and Technology," the rate of increase in educational attainment had significantly slowed, and the United States had fallen behind a number of other nations in the percentage of its youth attending college. Goldin and Katz demonstrate how this slowdown is creating a work force with inadequate technological abilities, as well as contributing to rising levels of American inequality.

Escalating college costs have played a significant role in this slowdown, even as universities have substantially expanded their programs of financial aid. So, too, have declining levels of government support.

After World War II, the country witnessed the establishment of a new partnership

Drew Gilpin Faust is president of Harvard. She is the author, most recently, of "This Republic of Suffering: Death and the American Civil War."

ILLUSTRATION BY ELLEN LUPTON

between Washington and the nation's institutions of higher learning, with the federal government investing in universities as the primary locus for the nation's scientific research. This model now faces significant challenges. Steep federal deficits will combine with diminished university resources to intensify what a 2007 report by the National Academies declared to be a "gathering storm," one that threatened the future of scientific education and research in America. The Obama administration has set a goal of devoting more than 3 percent of gross domestic product to research. One hopes this highly ambitious aspiration can become a reality.

The economic downturn has had what is perhaps an even more worrisome impact. It has reinforced America's deep-seated notion that a college degree serves largely instrumental purposes. The federal government's first effort to support higher education, the Morrill Act of 1862, which established land grant colleges, was intended to advance the "practical education of the industrial classes." A Department of Education report from 2006, "A Test of Leadership: Charting the Future of Higher Education," concentrated on creating a competitive American work force and advancing "our collective prosperity." But even as we as a nation have embraced education as critical to economic growth and opportunity, we should remember that colleges and universities are about a great deal more than measurable utility. Unlike perhaps any other institutions in the world, they embrace the long view and nurture the kind of critical perspectives that look far beyond the present.

Higher education is not about results in the next quarter but about discoveries that may take — and last — decades or even centuries. Neither the abiding questions of humanistic inquiry nor the winding path of scientific research that leads ultimately to innovation and discovery can be neatly fitted within a predictable budget and timetable.

In an assessment of the condition of higher education in the Anglo-American world, "Multiversities, Ideas, and Democracy," George Fallis, a former dean at York University in Toronto, deplores the growing dominance of economic justifications for universities. They conflict, he argues, "with other parts of the multiversity's mission, with... narratives of liberal learning, disinterested scholarship and social citizenship." University leaders, he observes, have embraced a market model of university purpose to justify themselves to the society that supports them with philanthropy and tax dollars. Higher education, Fallis insists, has the responsibility to serve not just as a source of economic growth, but as society's critic and conscience.

Universities are meant to be producers not just of knowledge but also of (often inconvenient) doubt. They are creative and unruly places, homes to a polyphony of voices. But at this moment in our history, universities might well ask if they have in fact done enough to raise the deep and unsettling questions necessary to any society.

As the world indulged in a bubble of false prosperity and excessive materialism, should universities — in their research, teaching and writing — have made greater efforts to expose the patterns of risk and denial? Should universities have presented a firmer counterweight to economic irresponsibility? Have universities become too captive to the immediate and worldly purposes they serve? Has the market model become the fundamental and defining identity of higher education?

Since the 1970s there has been a steep decline in the percentage of students majoring in the liberal arts and sciences, and an accompanying increase in pre-professional undergraduate degrees. Business is now by far the most popular undergraduate major, with twice as many bachelor's degrees awarded in this area than in any other field of study. In the era of economic constraint before us, the pressure toward vocational pursuits is likely only to intensify.

As a nation, we need to ask more than this from our universities. Higher learning can offer individuals and societies a depth and breadth of vision absent from the inevitably myopic present. Human beings need meaning, understanding and perspective as well as jobs. The question should not be whether we can afford to believe in such purposes in these times, but whether we can afford not to.

THE NEW YORK TIMES BOOK REVIEW 19

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

**A**N 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.

**W**AS 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.

GRAB YOUR  
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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

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### ELSEWHERE

A LIST APART  
AN EVENT APART



**TYPE BASICS**

# Paragraphs

# PARAGRAPHS

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

## C A P. I X.



<sup>1</sup> **A** C T V M est autem cum perfecisset Salomon ædificium domus Domini, & ædificium regis, & omne quod optauerat & voluerat facere, <sup>2</sup> apparuit ei Dominus secundo || sicut apparuerat ei in Gabaon. <sup>3</sup> Dixitque Dominus ad eum, Exaudiui orationem tuam & deprecationem tuam, quam deprecatus es coram me: sanctificaui domum hanc quam ædificasti, ut ponerem nomen meum ibi in sempiternum, & erunt oculi mei & cor meum ibi cunctis diebus. <sup>4</sup> Tu quoque si ambulaueris coram me, sicut ambulauit \* pater tuus, in simplicitate cordis & in æquitate: & feceris omnia quæ præcepi tibi, & legitima mea & iudicia mea seruaueris, <sup>5</sup> ponam thronum regni tui super Israel in sempiternum, || sicut locutus sum Dauid patri tuo, dicens, Non auferetur vir de genere tuo de folio Israel. <sup>6</sup> Si autem auersione auersi fueritis vos & filij vestri, non sequentes me, nec custodientes mandata mea, & ceremonias meas quas proposui vobis, sed abieritis & colueritis deos alienos, & adoraueritis eos: <sup>7</sup> auferam Israel de superficie terræ quam dedi eis, & templum quod sanctificaui nomini meo proiiciam à conspectu meo, eritque Israel in prouerbium, & in fabulam cunctis populis. <sup>8</sup> Et domus hæc erit in exemplum: omnis qui transierit per eam, stupebit & sibilabit, & dicet,

**A**

*2. Par. 7. c.  
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,

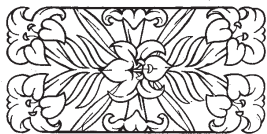
PHEASANTS AND  
PARTRIDGES

*Distribution:*  
*Old World*

*No. of Living*  
*Species: 155*

*No. of Species*  
*Vulnerable,*  
*Endangered: 32, 9*

*No. of Species Extinct*  
*Since 1600: 3*



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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

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

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.

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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



## Ruth Marcus

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### 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)

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