

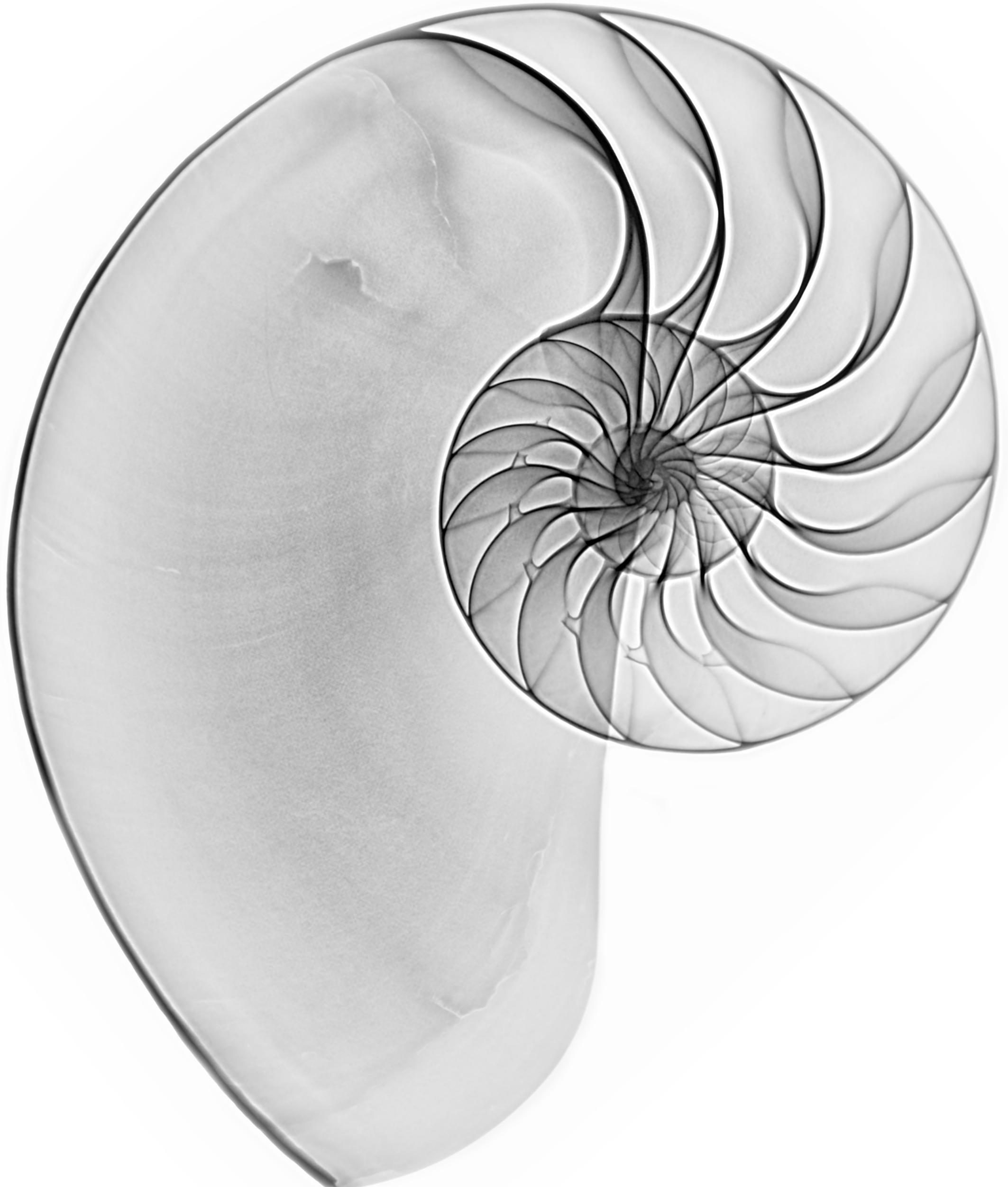
Mechanics of Typography

TOPICS

Typographic Hierarchy

1.
Think about
the structure.
Separate the
content from
the style.

*Once you can see the
structure it's so much
easier to make design
decisions.*



```
<!DOCTYPE html>
<html>
<head>
<style>
ol {
    background: #ff9999;
    padding: 20px;
}

ul {
    background: #3399ff;
    padding: 20px;
}

ol li {
    background: #ffe5e5;
    padding: 5px;
    margin-left: 35px;
}

ul li {
    background: #cce5ff;
    margin: 5px;
}
</style>
</head>
<body>

<h1>Styling Lists With Colors:</h1>

<ol>
    <li>Coffee</li>
    <li>Tea</li>
    <li>Coca Cola</li>
</ol>

<ul>
    <li>Coffee</li>
    <li>Tea</li>
    <li>Coca Cola</li>
</ul>

</body>
</html>
```

Styling Lists With Colors:

- 1. Coffee
- 2. Tea
- 3. Coca Cola

- Coffee
- Tea
- Coca Cola

*This is similar to how HTML and CSS works.
One is the structure (HTML) the other is style (CSS).*

2. What do you want the reader to see first, second, third, etc?

Create visual signposts.

Use space to help you
as much as you can.

Space is also a
typographic feature.

'Dromen zitten je geluk **4** de weg'

D 2 APRIL 1998. Indien goed het 1 de weg niet schreef maar 2. Over een Afrikaan die 's vaderhaler zijn geluk in federatie komt zoeken, daar voorover over het heen van dromen. 'Ik wist dat er vrij snel dat ik een profvoetballer zou worden.'

MAARTEN M. UL

Waar een Schoolie voor Rijard Ozinga? Zijn op de Klasse al, ging over een Nederlandse voetballer uit te zijn. Hij was heel blij, waar zijn handje, 't Leed hem onder zijn hoede neemt. De jongen kan niet meer in zijn vin-

de. 'In een kantwerk gescreven spes, o de actualiteit. Plan' wok!

... en nu... een amateurclub met leeftijdsmaats rond het veld. Dat ken-

nen ze niet in Afrika, dus hij moet weer gaan. 'Waarom?' vraagt de vertrouwde me dat hij zo was ge-

zocht dat Leed voor hem regisseerde. Dat was een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat

... en nu... een amateurclub met

leeftijdsmaats rond het veld. Dat ken-

nen ze niet in Afrika, dus hij moet weer gaan. 'Waarom?' vraagt de vertrouwde me dat hij zo was ge-

zocht dat Leed voor hem regisseerde. Dat was een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat

... en nu... een amateurclub met

leeftijdsmaats rond het veld. Dat ken-

nen ze niet in Afrika, dus hij moet weer gaan. 'Waarom?' vraagt de vertrouwde me dat hij zo was ge-

zocht dat Leed voor hem regisseerde. Dat was een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat

... en nu... een amateurclub met

leeftijdsmaats rond het veld. Dat ken-

nen ze niet in Afrika, dus hij moet weer gaan. 'Waarom?' vraagt de vertrouwde me dat hij zo was ge-

zocht dat Leed voor hem regisseerde. Dat was een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat

... en nu... een amateurclub met

leeftijdsmaats rond het veld. Dat ken-

nen ze niet in Afrika, dus hij moet weer gaan. 'Waarom?' vraagt de vertrouwde me dat hij zo was ge-

zocht dat Leed voor hem regisseerde. Dat was een grote verrassing. Het gaat niet geschreven, goede roman,

dat is een grote verrassing. Het gaat

... en nu... een amateurclub met

leeftijdsmaats rond het veld. Dat ken-

wonites, want hij wilde wennen aan het geld blauw. Hij is nu een grote droom gehad.

Ozinga schrijft dat van Brandoen dat hij een droom heeft dat in de wereld ligt. 'Ik heb, zonder enige reden, een droom gehad dat het een Afrikaan zou vermannen als hij naar Europa komt om te wonen. En dat is waar. Daar bleek toch niet helemaal te werken, maar dat was een heel goede gedroom. Met een vrouw die getrouwde was met een Afrikaanse voetballer, een uitgeprocedeerde zaakmeester.'

Richard L. INGA (1971)

schoof me over de weg

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

zijn geluk in

federatie

komt zoeken,

haar voorval

over het heen van

de weg,

over een Afrikaanse voetballer,

een uitgeprocedeerde

zaakmeester. Die

1. Over een

Afrikaan die 's vaderhaler

The Word

1

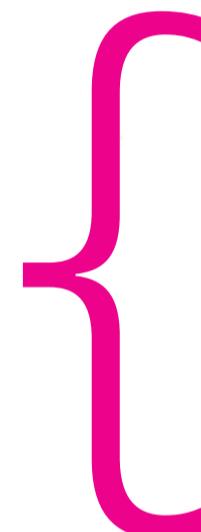
4

EDITED BY EMMA PEARSE

3

EVENTS

2



BENOIT DENIZET-LEWIS



*The Powerhouse Arena, 37 Main St., nr. Water St., Dumbo
(718-666-3049)*

The writer from *The New York Times Magazine* reads from *American Voyeur: Dispatches From the Far Reaches of Modern Life*, a collection of his analytical reportage on everything from pro-life summer camps to the clothing company Abercrombie & Fitch; 1/13 at 7.

SOUTHERN WRITERS READING SERIES



Happy Ending Lounge, 302 Broome St., nr. Forsyth St. (212-334-9676)

An open mike for writers from below the Mason-Dixon line, where they'll read and discuss (and drink) all things southern; 1/13 at 8.

SUZE ORMAN



Barnes & Noble, 33 E. 17th St., nr. Broadway (212-253-0810)

The high priestess of financial invincibility presents her latest, *Women and Money: Owning the Power to Control Your Destiny*; 1/14 at 7.

MARY JO BANG



McNally Jackson, 52 Prince St., nr. Mulberry St. (212-274-1160)

Two poets in one room: Susan Wheeler hosts a discussion with the spectacularly named National Book Critics Circle Award winner, whose latest collection is titled *The Bride of E*; 1/14 at 7.

The Word

EDITED BY EMMA PEARSE

EVENTS

1 BENOIT DENIZET-LEWIS

The Powerhouse Arena, 37 Main St., nr. Water St., Dumbo (718-666-3049)



The writer from *The New York Times Magazine* reads from *American Voyeur: Dispatches From the Far Reaches of Modern Life*, a collection of his analytical reportage on everything from pro-life summer camps to the clothing company Abercrombie & Fitch; 1/13 at 7.

3

2

2.a

SOUTHERN WRITERS READING SERIES



Happy Ending Lounge, 302 Broome St., nr. Forsyth St. (212-334-9676)
An open mike for writers from below the Mason-Dixon line, where they'll read and discuss (and drink) all things southern; 1/13 at 8.

SUZE ORMAN



Barnes & Noble, 33 E. 17th St., nr. Broadway (212-253-0810)
The high priestess of financial invincibility presents her latest, *Women and Money: Owning the Power to Control Your Destiny*; 1/14 at 7.

MARY JO BANG



McNally Jackson, 52 Prince St., nr. Mulberry St. (212-274-1160)
Two poets in one room: Susan Wheeler hosts a discussion with the spectacularly named National Book Critics Circle Award winner, whose latest collection is titled *The Bride of E*; 1/14 at 7.

1 Title

3 Location info

2 Description blurb

2.a Date and time

ALL CAPS BOLD

Italic (on gray bckgr)

Regular

Italic



3. Guide the reader towards the important parts.

You can make a reader skip content and read things out of order simply by how you control the styling of the typography.



6 he Cold War is the comeback geezer of dramatic genres, the original, minatory "Winter Is Coming." The genre that gave us doomsday nail-biters (*Fail Safe*), let-it-slip satire (*Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb*), cold-sweat fever dreams (*The Manchurian Candidate*), and penitential studies in betrayal (*The Spy Who Came In from the Cold*) went moribund almost overnight after the Berlin Wall crumbled in 1989. "The Evil Empire" that President Ronald Reagan decried had lost its bear claws and the fearful hold on our imagination that, later, Islamic terrorism would so ably resupply. People began to express nostalgia for the simpler days of arms races and superpower standoffs. But with the rise of Vladimir Putin, the former K.G.B. lieutenant colonel and judo master whose mirthless smile projects a Stalinist chill, the Cold War genre emerged from retirement. A spate of films with an authentic restoration patina ushered viewers back to the good-bad old days of microfilm, floodlit checkpoints, and sinister loitering under the lamppost: *The Good Shepherd* (2006), loosely draped on the life and career of sepulchral spymaster James

PHOTOGRAPH BY MIKE MCQUADE

PHOTOGRAPH BY MICHAEL TIGHE/NETFLIX; STYLING AND HAIR BY BETTY COLLECTIVE

CONTENTS

19 AUGUST 2016 • VOLUME 353 • ISSUE 6301

753 FIGHTING POVERTY WITH DATA
Machine learning algorithms measure and target poverty
By J. E. Blumenstock
► RESEARCH ARTICLE P. 790

754 NOW YOU SEE ME TOO
Attaching chiral molecules to a chiral framework allows their molecular structures to be determined
By L. Öhrström
► REPORT P. 808

757

BOOKS ET AL.
756 TOUGH LOVE FOR TECHNOLOGY
A legal scholar probes how new technologies are raising risks, accentuating inequality, and affecting human nature *By C. Selin*

757 MEMORY LANE
An intimate portrait of a famous amnesiac is also a tale of personal grievances *By L. Stark*

LETTERS
758 PROTECTING INDIA'S CONSERVATION OFFSETS
By D. Narain and M. Maron

758 OPEN-ACCESS POLICIES: A LEGAL QUAGMIRE
By I. Kapovich

PHOTO (RIGHT) CHRIS TIZAROS
SCIENCE (ISSN 0036-8075) is published weekly on Friday, except the last week in December, by the American Association for the Advancement of Science, 1200 New York Avenue, NW, Washington, DC 20005. Periodicals postage (publication No. 484460) paid at Washington, DC, and additional mailing offices. Copyright © 2016 by the American Association for the Advancement of Science. The title SCIENCE is a registered trademark of the AAAS. Domestic individual membership and subscription (\$1 issues): \$165 (\$74 allocated to subscription). Domestic institutional subscription (\$1 issues): \$1522; Foreign postage extra: Mexico, Caribbean (surface mail) \$55; other countries (air assist delivery) \$89; First class, airmail, student, and emeritus rates on request. Canadian rates with GST available upon request, GST #125488122. Publications Mail Agreement Number 1069624. Printed in the U.S.A. Change of address: Allow 4 weeks, giving old and new addresses and 8-digit account number. Postmaster: Send change of address to AAAS, P.O. Box 96178, Washington, DC 20090-6178. Single-copy sales: \$15 current issue, \$20.00 back issue; preprint includes surface postage; bulk rates on request. Authorization to photocopy material for internal or personal use under circumstances not falling within the fair use provisions of the Copyright Act is granted by AAAS to libraries and other users registered with the Copyright Clearance Center (CCC) Transactional Reporting Service, provided that \$35.00 per article is paid directly to CCC, 222 Rosewood Drive, Danvers, MA 01923. The identification code for Science is 0036-8075. Science is indexed in the Reader's Guide to Periodical Literature and in several specialized indexes.

SCIENCE sciencemag.org

750 & 823
Analyzing antibodies against Zika virus

19 AUGUST 2016 • VOL 353 ISSUE 6301 727



Esquire CONTENTS
December 2008 / vol. 150 / no. 6

122: VINCE VAUGHN SHOULD SMILE MORE

He's funny. Beloved. So what's he so afraid of?
By Chris Jones



Our seventh annual celebration of the innovators, renegades, heart surgeons, and jungle explorers who are leading the way to a better tomorrow.



142:

FRANK GEHRY IS OVERRATED

And other lessons from the young savior of American architecture, Joshua Prince-Ramus.

By Scott Raab

146:

THE BIG SLEEP OF A MAD SCIENTIST

Mark Roth figured out a way to kill you that just might save your life.

By Tom Junod

156:

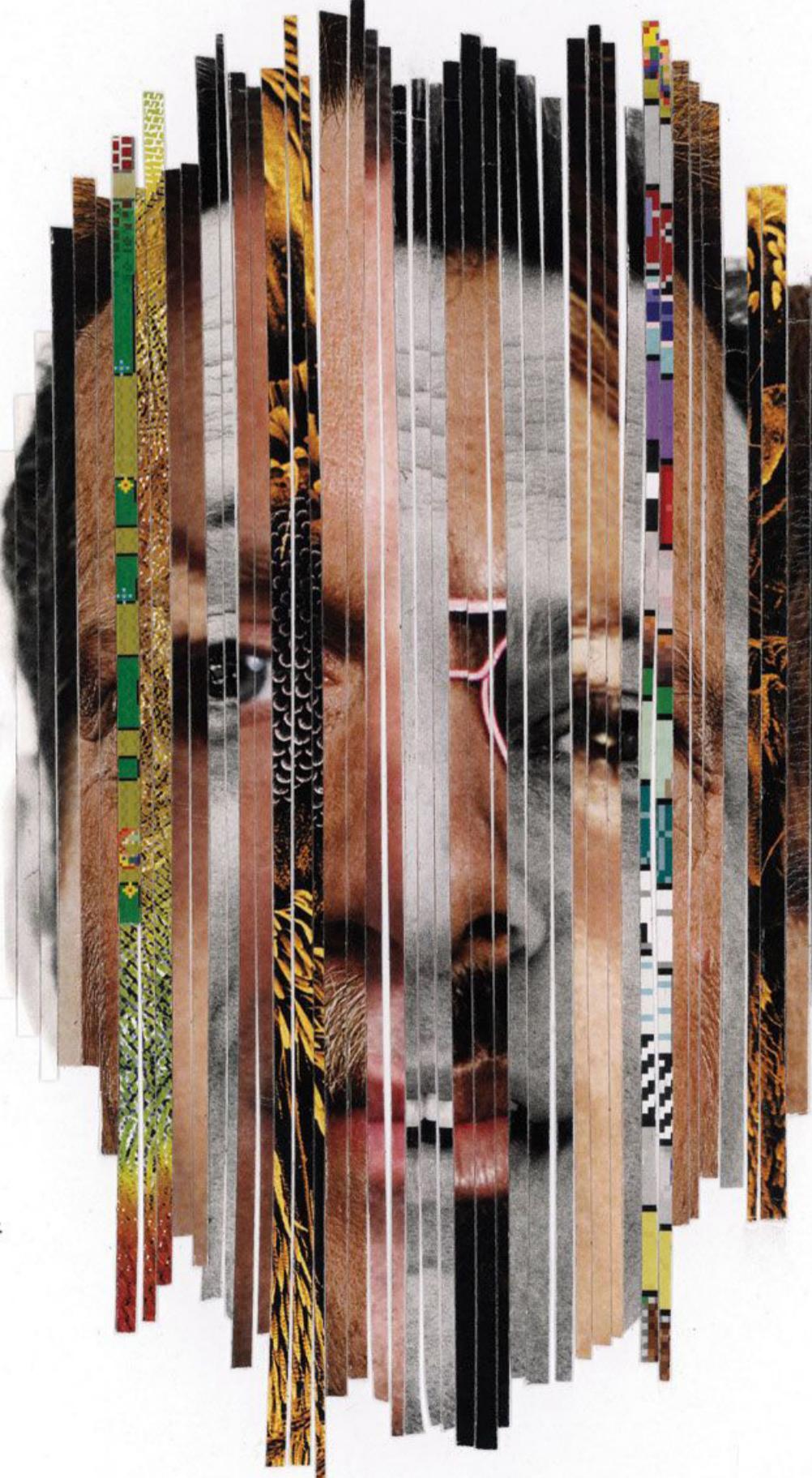
JOHN WRAY

The novel, reimagined. And reimagined. And reimagined.

157:

TAPAN PARikh

The real hundred-dollar laptop.



{ continued on page 22 }

PLUS

- 154: *How to make more water.*
- 159: **Esther Duflo:** A French economist we love.
- 168: *Cartography reborn.*
- 178: *Algae will save us.*
- 185: **Michael Sheen:** History, better played.
- 186: **Omer Fast:** The world in video.
- 186: *How to end terrorism: Lessons Seth Jones is giving our military.*

158: DAVE ARNOLD
The food of the future will make your head hurt.

160:
VIDEO GAMES WILL ONE DAY MAKE YOU CRY AND LOVE

As long as nobody cuts down Jason Rohrer's meadow.
By Jason Fagone

166: REGGIE WATTS IS CRAZY
In a very funny way.

167:
BEAU WILLIMON
The playwright we need now.

172:
BRIAN K. VAUGHAN
He saved *Lost*. Now he is conquering Hollywood.

174:
THE MOSQUITOES CAN ALSO SAVE
Stephen Hoffman's quixotic quest to end malaria with a million flying bugs.
By Jason Fagone

177: JON FAVREAU
The twenty-seven-year-old kid writing those pretty Obama speeches.

180:
THE HEART MUST NOT DIE
Hina Chaudhry will fix it.
By Lisa Taddeo

184:
BENJAMIN PALMER
Web advertising that is actually useful.

ON THE COVER: VINCE VAUGHN PHOTOGRAPHED EXCLUSIVELY FOR ESQUIRE BY JAKE CHESSUM. PRODUCED BY EMILY ROTH FOR PROUDIT. STYLING BY ALIX HESTER FOR THE GERSH AGENCY. GROOMING BY CHERYL NICK. PROP STYLING BY FI CAMPBELL JOHNSON. TWO-BUTTON WOOL SUIT BY BOSS BLACK; COTTON SHIRT AND SILK TIE BY HUGO BOSS; LEATHER BELT BY ALLEN EDMONDS.

4.
Establish
clear contrast
between the
information.

*But don't over-exaggerate
with the styles.
Increase contrast across
elements gradually.*

The New York Times Magazine June 8, 2014

THE WORLD CUP ISSUE

1 THE COACH P. 28

Jurgen Klinsmann has a plan for turning the U.S. men's national team into a force to be reckoned with. Step 1: Make it less American.

BY SAM BORDEN
samuel.borden@nytimes.com

2 THE STARS P. 32

How some of the world's best players pull off those amazing moves.

PHOTO ILLUSTRATIONS BY DYLAN COULTER
TEXT BY RYAN O'HANLON

3 THE FANS' EXPECTATIONS P. 38

Every four years, 736 players from 32 national teams gather for the world's biggest sporting event, a monthlong drama of dazzling athletic skill and fervent nationalistic hope that can be neatly divided into five key elements: the coach, the stars, the fans, the host nation and, underlying it all, the pitch.

4 THE HOST NATION P. 44

The soundtrack to the tournament is not samba but funk.

PHOTOGRAPHS BY SEBASTIÁN LISTE
TEXT BY SIMÓN ROMERO
romeros@nytimes.com

5 THE PITCH P. 50

64 years after the devastating 1950 World Cup, Maracanã stadium will host another final. Can the home team erase the memory of what happened there the last time?

PHOTOGRAPH BY GILES PRICE

THIS WAY IN

6 The Sound and the Fury
10 Letter from the Editor

17 MAN AT HIS BEST: CULTURE

The destructive power of Nic Cage and Werner Herzog; the creative power of the Black Keys and hip-hop.

20 FUNNY JOKE FROM A BEAUTIFUL WOMAN

By Emilie de Ravin

MORALITY

One major sin before you die. *Esquire fiction by Stephen King* Page 57

DOWN AND OUT IN THE TENDERLOIN

Hard times are boon times in the TL. *By Colby Buzzell* Page 67

ARRIVALS

The one place in the airport where you can find what you've lost. *By Chris Jones* Page 71

24 MAHB: INSTRUCTIONS

How you should drink vodka, when you should grow a beard, and why Barry Sonnenfeld got kicked out of a restaurant in South Dakota.

30 SEX

How to do it in a car, whether a gay dream makes you gay, and the astounding prowess of Gene Simmons.

34 ANSWER FELLA

What to do when you're attacked by a pit bull. Plus, why it stings when you're attacked by a mosquito.

37 STYLE

Ten resolutions for 2010—and the best clothes, shoes, and seven-fold ties to make them happen.

42 A THOUSAND WORDS

What do we owe *American Idol?* Everything. *By Stephen Marche*

61 MOVIN' ON UP

The \$19 million SoHo penthouse that—for a little while—we got to call home.

102 ESQUIRE STYLE

A visual argument for the shirt and tie.

112 2009: THE QUIZ

Were you paying attention? Fifty-six questions to find out.

132 THIS WAY OUT

What I've Learned: The Man Interviewed by David Katz

STORIES OF OUR TIME

I APPLIED FOR THREE HUNDRED JOBS

By Richard Dorment
Page 72

BAR REFAELI

A Woman We Love. *By Ross McCammon*
Page 77

STORIES MY FATHER TOLD ME

After decades as a conservative corporate attorney, what's he doing at Guantánamo Bay? *By Tyler Cabot*
Page 81

GOOGLE ON THE TRAIL OF YOUR NEEDS

How to make Gmail your bitch. *By Tom Chiarella* Page 84

WHAT I'VE LEARNED: MICHAEL CERA

Interviewed by Chris Jones
Page 86

WHAT IF OBAMA'S OUT OF HIS MIND?

Seriously. And don't act as if you haven't wondered. *By Charles P. Pierce*
Page 89

THE OTHER BARON COHEN

Not Sacha, but Ash, the one who told his cousin to stay away from comedy. *By Amy Wallace* Page 90

FOUR DAYS ON THE BORDER

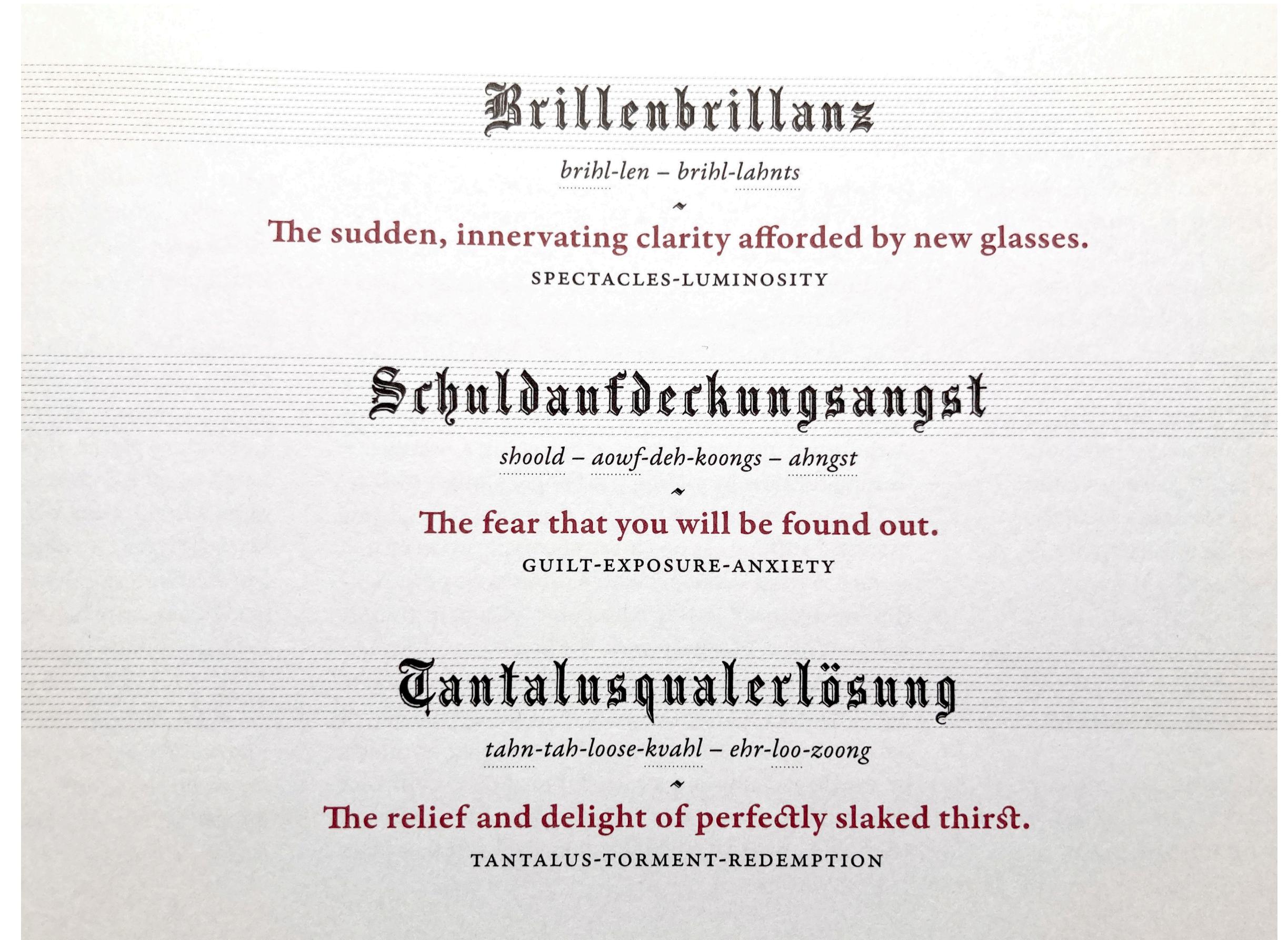
An American kid hired as an assassin for a Mexican drug cartel sits in a safe house in Laredo and brags about his hits and the one he's planning next—only this time Texas police are watching. *By Luke Dittrich* Page 93

THE RIVER THIS MONTH:

In keeping with the overtopping flow of our times, we have removed the normal sandbags between stories in our feature well for this issue. DON'T BE ALARMED. Each remains distinct, each is timely in its own way, but, like the news these days, we let them jostle and spill a bit more than usual into one another. The flow begins on page 57.

{ continued on page 8 }

- 6 HOLLIS, RICHARD** *ibid.*, page 178
- 7** Further information: www.kultur-schweiz.admin.ch/kunst/d/h_wett_buch.htm
- 8 MENZI, RENATE** Zwischen Nützlichkeit und Eigenwert (24.06.2006) (Between Utility and Intrinsic Value), *Tages-Anzeiger*, Zurich, page 5
- 9 BRUINSMA, MAX** Dialogue Weingart, Müller+Hess, TYPE-ONE. (2004) Discipline and progress in typography, Berlin



5.

Use alignment and breaks to control flow and space.

*Play with the different
modes of alignment and
use indents and breaks to
style the content.*

| Texte | Abbildungen |
|---------------------|-------------------|
| Wolfgang Tiefensee | Gebrauchsgrafisch |
| Incipit | Holz- und Linolsc |
| Günter Karl Bose | Bücher |
| Philipp Luidl | |
| Jost Hochuli | |
| Hans Peter Willberg | |
| Streng, aber frei | |
| Bibliografie | |
| Biografisches | |

| HIERARCHY | Hierarchy | HIERARCHY | HIERARCHY |
|---------------------|-------------------|-------------------|----------------------|
| I Publishing Venues | Publishing Venues | PUBLISHING VENUES | Books |
| A. Books | Books | Books | Magazines |
| B. Magazines | Magazines | Magazines | Websites |
| C. Websites | Websites | Websites | Newspapers |
| D. Newspapers | Newspapers | Newspapers | |
| | | | President |
| II College Staff | College Staff | COLLEGE STAFF | COLLEGE Deans |
| A. President | President | President | STAFF Administrators |
| B. Deans | Deans | Deans | Professors |
| C. Administrators | Administrators | Administrators | |
| D. Professors | Professors | Professors | Generals |
| | | | ARMY Major |
| III Army Staff | Army Staff | ARMY STAFF | STAFF Captain |
| A. Generals | Generals | Generals | Lieutenat |
| B. Major | Major | Major | |
| C. Captain | Captain | Captain | |
| D. Lieutenat | Lieutenat | Lieutenat | |

**SYMBOLS, INDENTS,
AND LINE BREAKS**

**INDENTS AND
LINE BREAKS**

**FONT CHANGE, INDENTS,
AND LINE BREAKS**

**ALIGNMENT, FONT
CHANGE, AND LINE BREAKS**

5 . a

Sometimes space is all you need.

By controlling space you can make a design work using only one typeface, even one typeface + only one point size.

INTRODUCTION

TO THE PAPERBACK EDITION

Land in Sight 6

PREFACE

Paradise is an island. So is hell. 10

ARCTIC OCEAN

Lonely Island 32 *Bear Island* 36 *Rudolf Island* 40

ATLANTIC OCEAN

St Kilda 46 *Ascension Island* 50

Brava 54 *Annobón* 58 *St Helena* 62

Trindade 66 *Bouvet Island* 70

Tristan da Cunha 74 *Southern Thule* 78

INDIAN OCEAN

Saint Paul Island 84

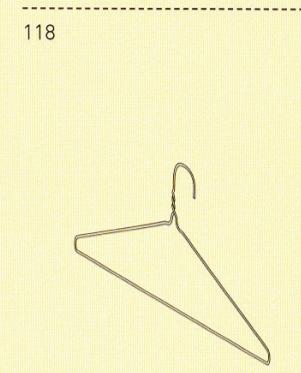
South Keeling Islands 88 *Possession Island* 92

Diego Garcia 96 *Amsterdam Island* 100

Christmas Island 104 *Tromelin* 108

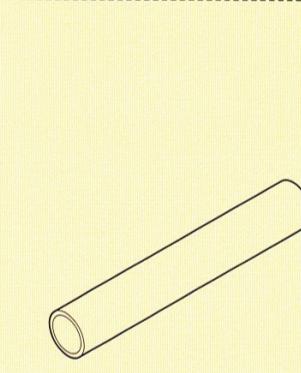
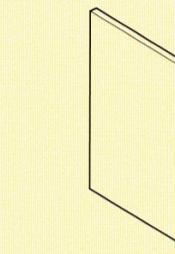
RAW MATERIALS as TABLE of CONTENTS

118

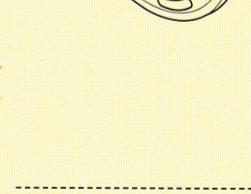
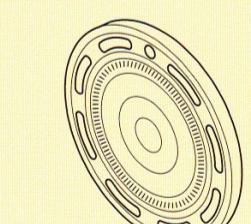


INTRODUCTION
6
MINI MANIFESTO
8
HOW THIS BOOK WORKS
9

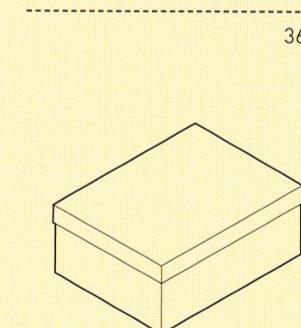
100



24

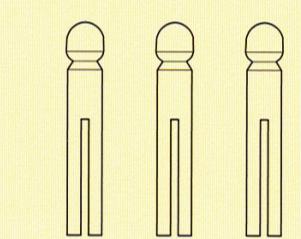
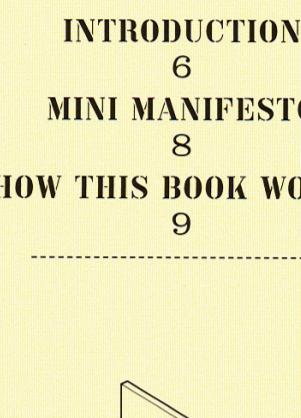


PAPER 10



36/42

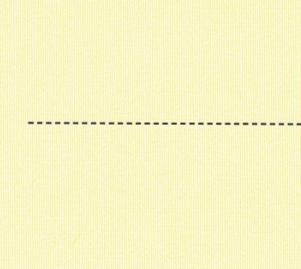
114



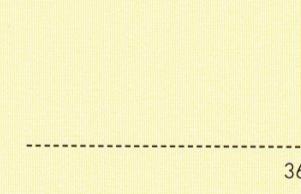
82



30

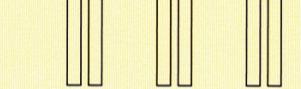
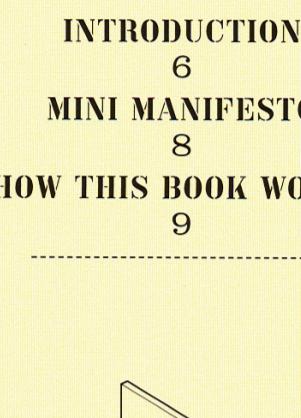


10

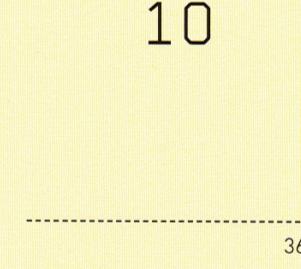


36/42

130

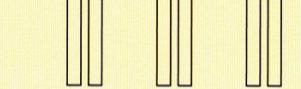
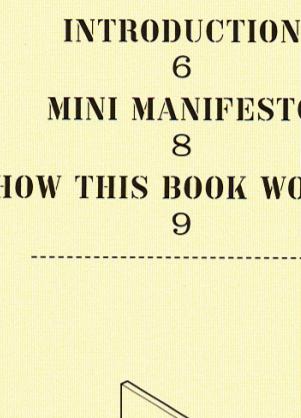


96

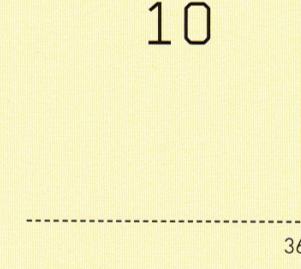


100

130

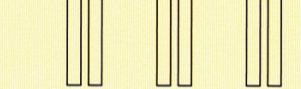
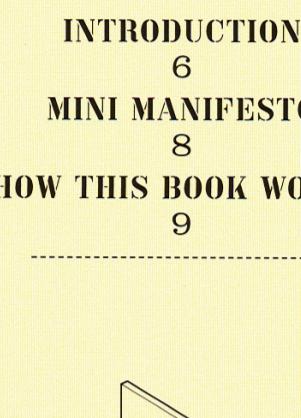


62

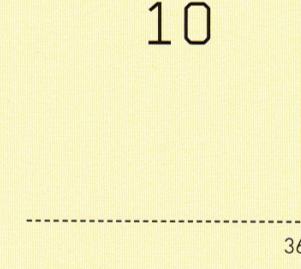


100

130

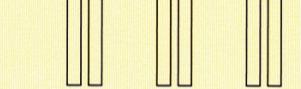
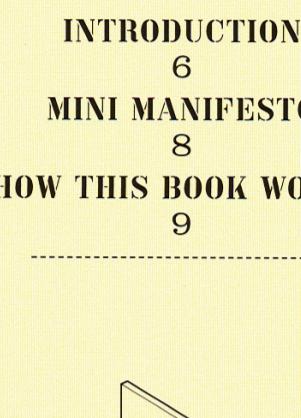


96

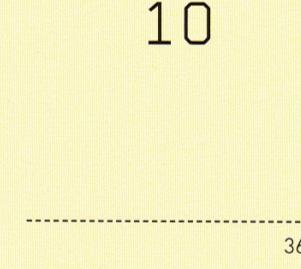


100

130

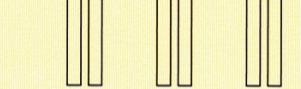
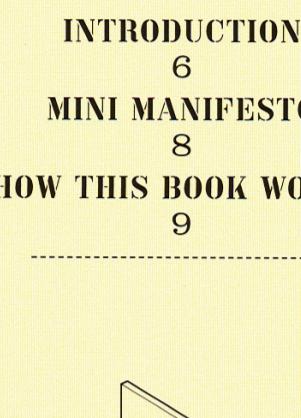


62

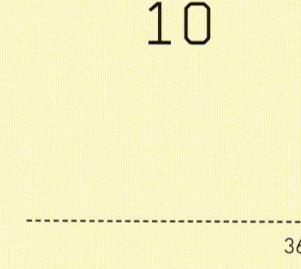


100

130

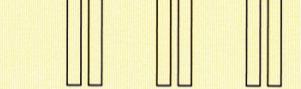
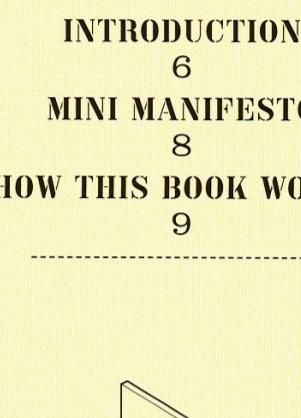


96

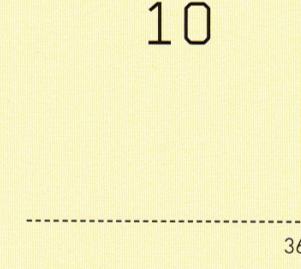


100

130

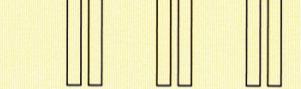
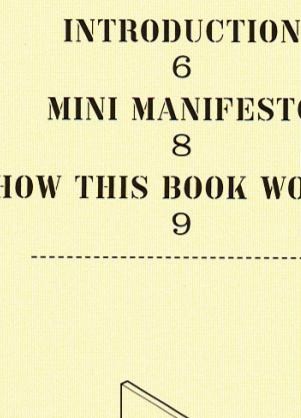


62

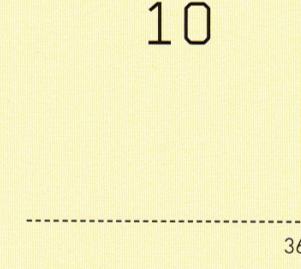


100

130

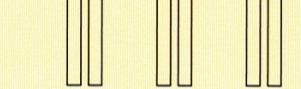
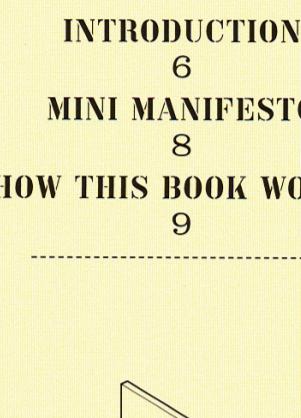


96

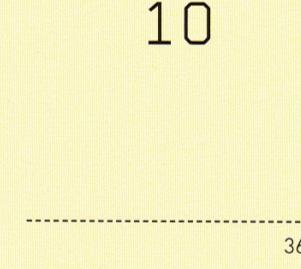


100

130

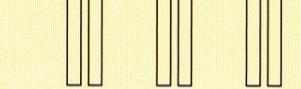
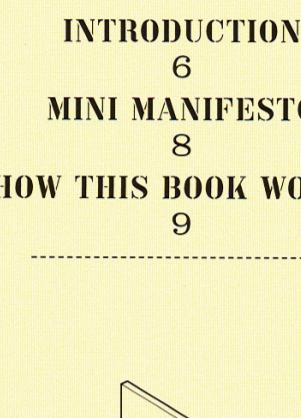


62

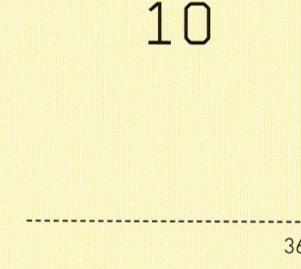


100

130

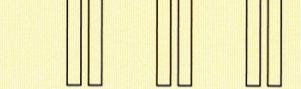
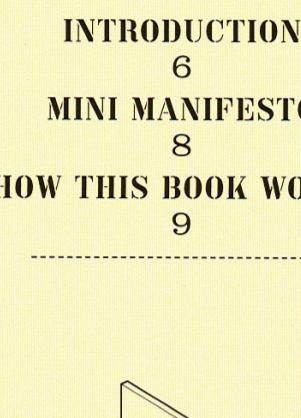


96

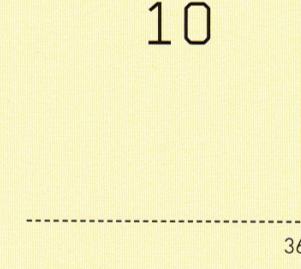


100

130

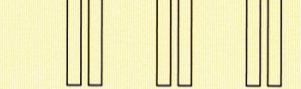
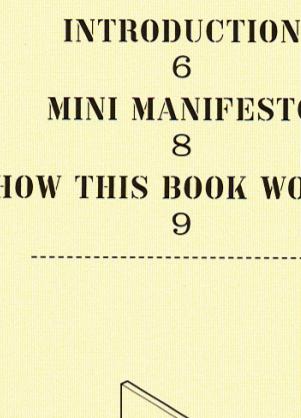


62

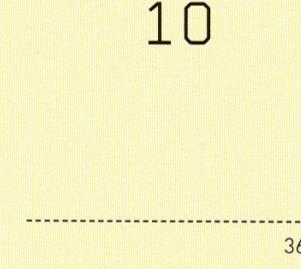


100

130

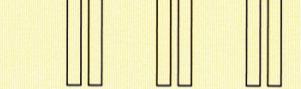
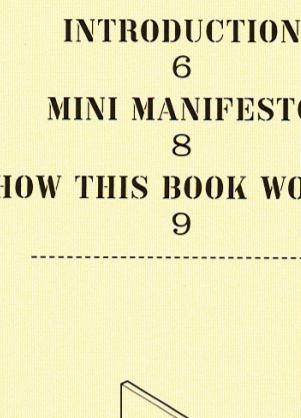


96

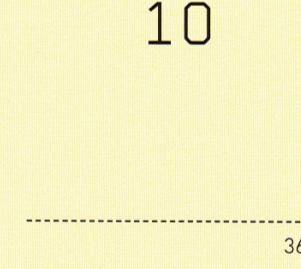


100

130

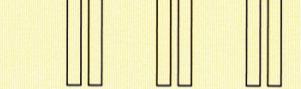
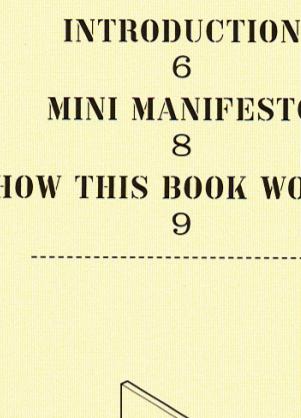


62

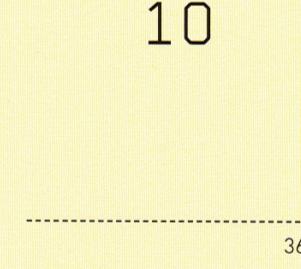


100

130

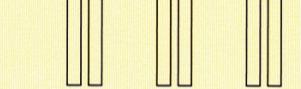
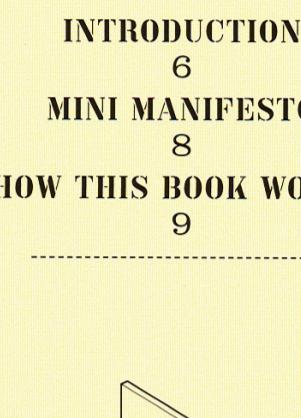


96

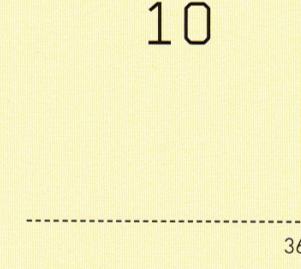


100

130

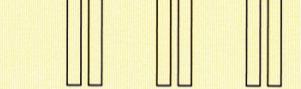
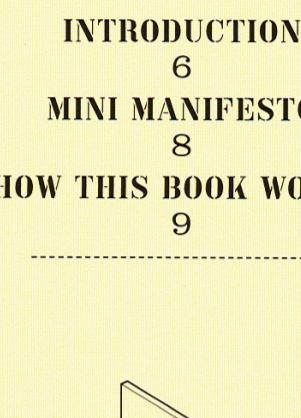


62

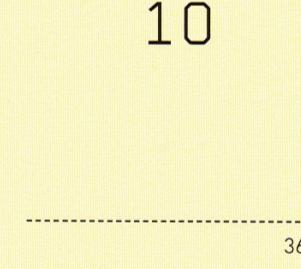


100

130

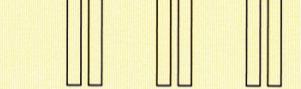
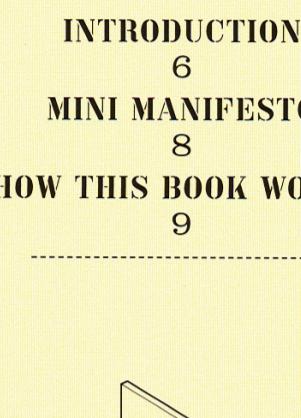


96

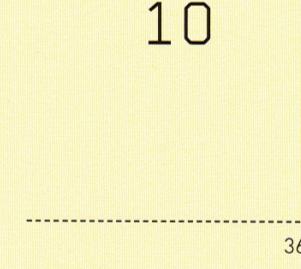


100

130

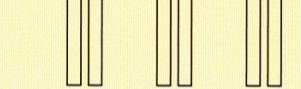
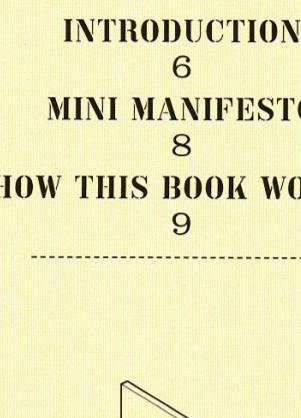


62

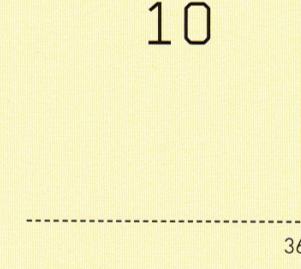


100

130

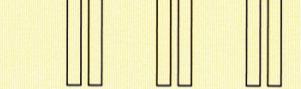
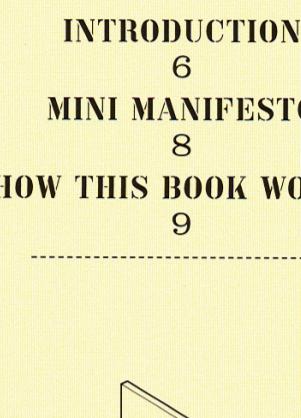


96

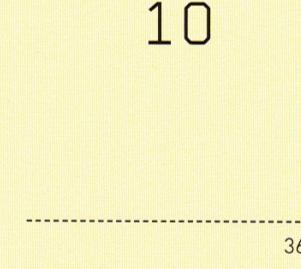


100

130

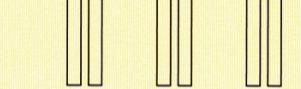
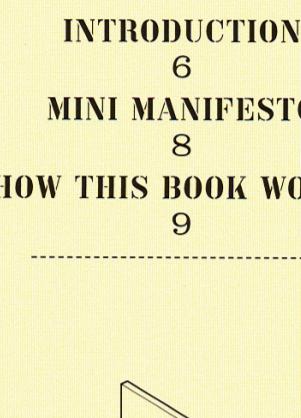


62

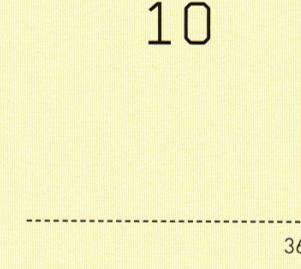


100

130

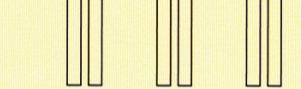
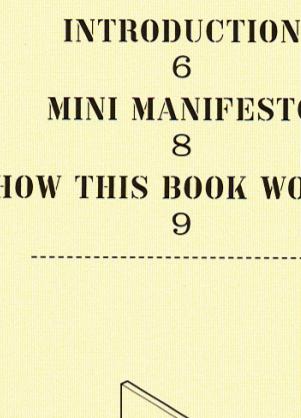


96

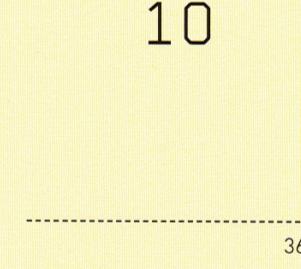


100

130

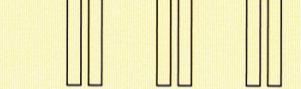
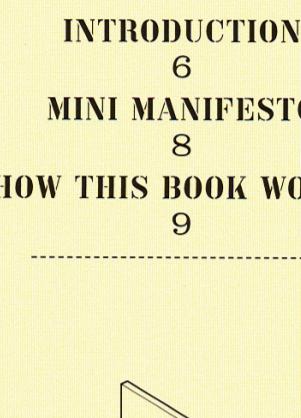


62

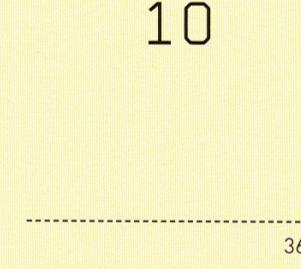


100

130

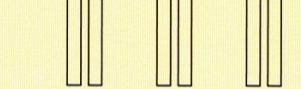
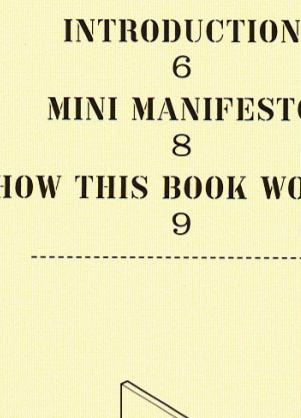


96

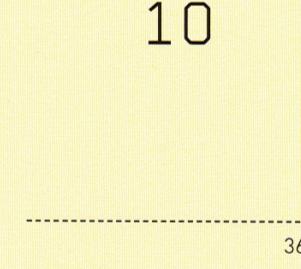


100

130

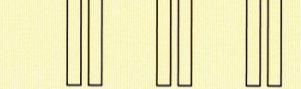
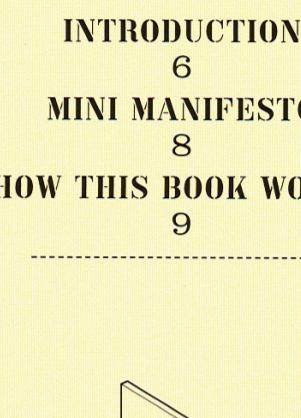


62

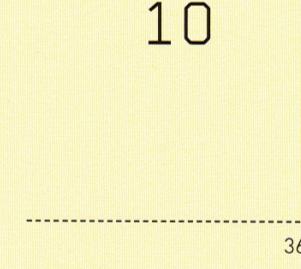


100

130

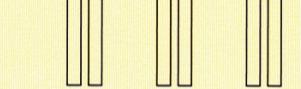
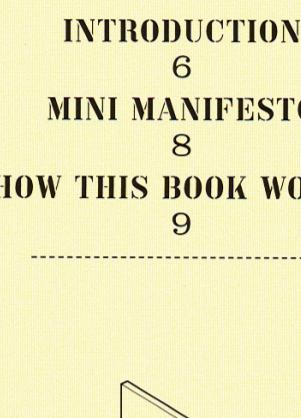


96

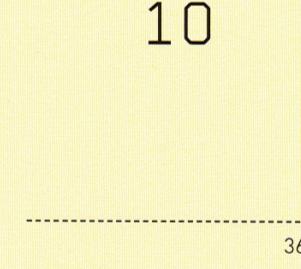


100

130

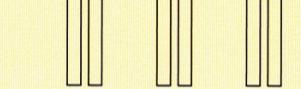
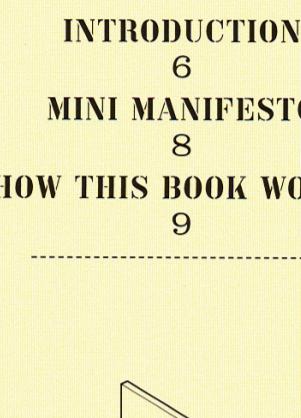


62

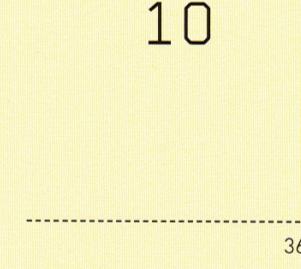


100

130

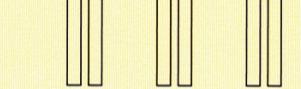
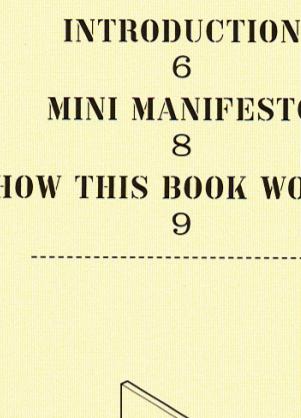


96

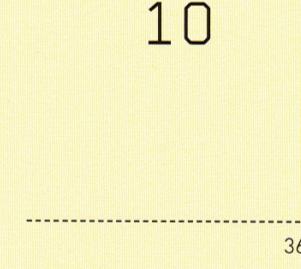


100

130

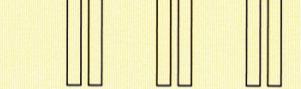
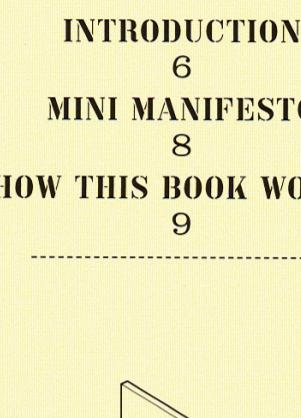


62

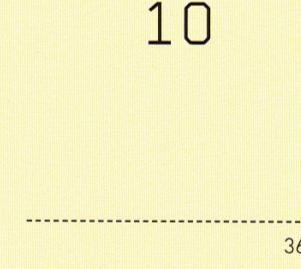


100

130

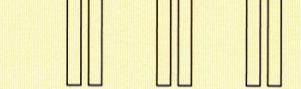
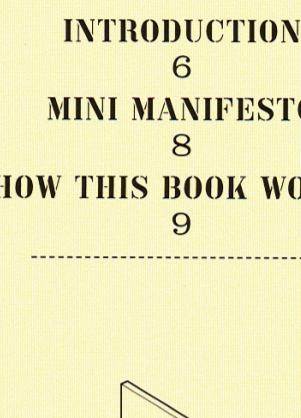


96

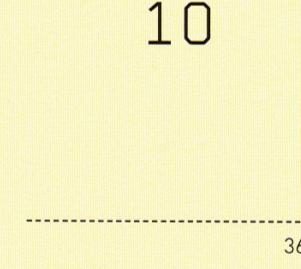


100

130

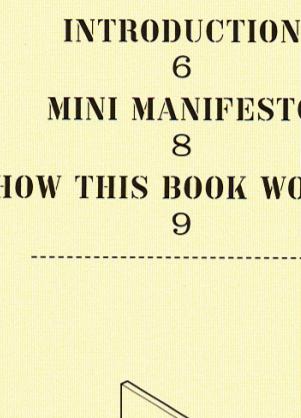


62



100

130



If you want to add emphasis to a word or a phrase within a body of text you can do it in many ways. *Italics* would be the first option, but you can also make it **bold**, set it in **SMALL CAPS**, or change its **color**. Changing the **typeface** might also work, just be careful to check that the x-height is similar, or adjust so it is.

Don't **overemphasize** by making too many changes in one instance.

SOME EXAMPLES

The DISRUPTERS



No. 1 **ELON MUSK**
Tesla Motors,
SpaceX

AGE: 43
LAST YEAR'S RANKING: 5
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: Musk's ability to combine staggering ambition with a do-gooder sense of purpose has made him revered among his peers. "You know, if I were to get hit by a bus today," Google C.E.O. Larry Page purportedly once said, "I should leave all of it to Elon Musk." The sentiment, which Page reiterated in an interview in March, encapsulates Musk's role as Silicon Valley's patron saint and perennial coolest kid in class. Tesla, his electric-car venture, makes the ultimate environmentalist status symbol and was also the best-performing stock of 2013. The company is now working on a mass-market car, the Model 3, that many think could turn Musk into the first great American auto baron in almost a century. SpaceX, his fast-growing rocket company, has successfully completed four commercial satellite launches and promises to one day take humans to Mars. If that weren't enough, Musk's green-energy side project, SolarCity, is expanding rapidly, with operations in 15 states and a stock price that has increased more than eightfold since its I.P.O., at the end of 2012. → GRAND GESTURE: In June, Musk wowed observers by announcing that he would share all of Tesla's patents with any company that wants to develop electric cars, in an attempt to get more of them on the road and slow the pace of climate change. "I don't think people quite appreciate the gravity of what is going on," Musk said. "We really need to do something."



No. 2 **LARRY PAGE & SERGEY BRIN**
Google

AGES: 41, 41
LAST YEAR'S RANKING: 2
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: With Brin's so-crazy-it-just-might-work innovation lab showing the way, Google, led by C.E.O. Page, has proved that it is much more than just a search engine. The company is experimenting with driverless cars, face-mounted computers, new ways of bringing the Internet to the developing world, and many, many other things. And Google's Android operating system powers the phones of Samsung, Amazon, and nearly every significant competitor to Apple. Amazingly,

all of this is still very much a sideshow to the company's robust Internet advertising business, which has sent revenues soaring and pushed Google's stock price to an all-time high earlier this year. → LOOMING BATTLE: Over the so-called right to be forgotten, which was affirmed by a European court ruling that allows E.U. citizens to ask Google to block information about them from its search results.

No. 3 **TIM COOK & JONATHAN IVE**
Apple

AGES: 53, 47
LAST YEAR'S RANKING: 3
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: After a bumpy 2013, Cook and Ive look like they're back on track. Apple's stock has rebounded, reaching its highest price ever at the end of the summer, and the company has cemented its place as the world's most valuable by market capitalization. (Its profit in the last fiscal year was triple the amount of Google's and almost \$10 billion more than that of Samsung, its closest rival.) In May, Cook announced that he had acquired Jimmy Iovine and Dr. Dre's Beats for \$3 billion, paving the way for a possible iTunes subscription streaming music service. Days later he won praise for introducing new software features that could eventually dent Google's dominance of the Web. But the main event will be Ive's big product unveiling. This fall, the company is expected to release a large-screen iPhone and its first new product since the iPad in 2010: a wearable gadget that may or may not be called the iWatch. → RISING STARS: Head of software engineering Craig Federighi emerged as the company's new public face at its annual developers' conference in June. Meanwhile, Angela Ahrendts, whom Cook poached from Burberry, where she'd served as C.E.O., recently took over Apple's retail operation, a \$20-billion-a-year business that generates more money per square foot than any other American retailer.

No. 4 **JEFF BEZOS**
Amazon

AGE: 50
LAST YEAR'S RANKING: 1
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: Having achieved retail dominance, Bezos has spent the last few years invading other industries, often over the objections of investors who wish Amazon would be more profit-

able. His latest target: video gaming. In August, the company paid about \$1 billion for Twitch, a sort of online TV network for gamers, after an overture from Google was reportedly rebuffed. → EVIDENCE OF POSSIBLY VINDICTIVE BEHAVIOR: Amazon found itself in a series of increasingly ugly pricing disputes with Time Warner, Disney, and Hachette this summer. The company allegedly canceled pre-orders of *The Lego Movie* and delayed shipments of books by J. K. Rowling and Stephen Colbert, who dubbed Bezos "Lord Bezmort." Amazon called the situation with Hachette "unfortunate," but held its ground.

No. 5 **MARK ZUCKERBERG**
Facebook

AGES: 30
LAST YEAR'S RANKING: 4
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: Facebook has more than a billion users, its advertising income has skyrocketed, and the value of its stock is soaring. Co-founder Mark Zuckerberg, who is now wealthier than Jeff Bezos, Larry Page, and Sergey Brin, is buying potential competitors in a bid to preserve Facebook's dominance—and maybe build an empire. Zuckerberg agreed to spend \$19 billion on WhatsApp, the messaging service, and another \$2 billion on Oculus VR, which makes a virtual-reality headset. → THE ONE THAT GOT AWAY: Snapchat, the disappearing-messaging app, for which Zuckerberg reportedly offered \$3 billion. Co-founder Evan Spiegel rebuffed him, and Facebook has since introduced a Snapchat knockoff, Slingshot, which has so far failed to break out.

No. 6 **REED HASTINGS & TED SARANDOS**
Netflix

AGES: 53, 50
LAST YEAR'S RANKING: 12
YEAR AHEAD: ↗

→ STAGE OF GLOBAL CONQUEST: Netflix has some 50 million subscribers around the world, and takes in more subscription revenue than mighty HBO. Although it won't say how many people are watching original shows such as *Orange Is the New Black*, its series continue to generate buzz and 31 Emmy nominations (and 7 wins). In June, Sarandos added to his portfolio, announcing a deal with Chelsea Handler to develop a late-night talk show, Netflix's first foray into the genre. → BIG IMPORTANT FRENEMIES: Com-

PHOTOGRAPHS BY DAVID M. BENETT/GETTY IMAGES (1); RIGHT, FROM CHINAMOTOR/GETTY IMAGES (1); LEFT, FROM CHINAMOTOR/GETTY IMAGES (1); LEFT, MICHAEL KOVAC/GETTY IMAGES (1); LEFT, TOSHIA LEE/RETNA (1); RIGHT, MICHAEL N. TORARIO/GETTY IMAGES (1); LEFT, THEO WARGO/GETTY IMAGES (1); RIGHT, JEFF MINTON/RETNA (1)

| | | |
|--|--|---|
| <p>C</p> <p>8 DECO ESPAÑA Steven Heller explores Spain's contribution to this elegant era of design.</p> <p>12 DAILY DESIGN British newspapers turn to design for a competitive edge. An overview by Peter Hall.</p> <p>4 MESSAGE FROM ITC A report from Mark Batty on the Association Typographique Internationale's fall meeting in Antwerp.</p> <p>6 TYPE AND DESIGN: AN EDITORIAL With this redesigned issue, U&lc is even better prepared to promote effective type and graphic design.</p> <p>18 THE PENCIL TEST: AN ANIMATOR'S LIFELINE John Canemaker explores the early steps in animation through his latest project. A U&lc exclusive.</p> <p>22 ITC CHARTER Matthew Carter's classic typeface is now part of the ITC library.</p> | <p>O</p> <p>36 TRANSFORMING TYPE Robin Williams shows how type software can solve common design problems.</p> <p>38 TECH TALK What's new in software, hardware and pre-press.</p> <p>n</p> <p>28 ITC HANDTOOLED SERIES Three popular ITC typefaces now have special "engraved" characteristics.</p> <p>32 SHADES OF BLUE The blues has a whole new audience—and packaging to boot.</p> <p>52 EASY ACCESS New graphic symbols are developed for the disabled.</p> <p>53 THANK YOU ITC and U&lc win accolades from the industry.</p> <p>55 U&lc COLOPHON</p> | <p>e</p> <p>t</p> <p>n</p> <p>t</p> <p>S</p> |
|--|--|---|

THE ANNUAL CONFERENCE OF ATypI (Association Typographique Internationale) took place in Antwerp, Belgium, between the 24th and the 27th of September. This year some 240 people came together to talk about type. As usual, much of the real activity took place in conversations in corridors, but there was also a worthy conference program. Because ATypI is an international typographic association, its members are people who are interested and involved with type—people who design it, design with it, produce type products and products with type, teach about typography and conduct scholarly projects related to type issues. It is a very specialized but nevertheless highly diversified group. The most important part of the conference program was TypeLab. Imagine a windowless, slightly L-shaped room measuring about 60 x 40 feet, with a bank of computers on work surfaces. In the center of the room, there was equipment for cutting letters into stone and wood. To the right at the back, there was a small approximation of an auditorium. Also imagine some 50 people at any given time huddled around the computers, watching letters being worked with, or listening to experts talk about their work of designing or using letterforms. These were predominantly young people whose interest was infectiously passionate, intense and serious. A daily newspaper of the conference was planned to be printed, and this became a reason for some to work through the night with almost

manic dedication. It was as if participants had spontaneously agreed to make a singular affirmation that the crafts of type design and typography are not only alive and well, but becoming stronger with each new development in technology. TypeLab was a success because it captured the interest of a significant proportion of the delegates at the conference, and showed the value of people using new technology to produce fine quality work. The formal part of the conference was a lecture program which featured titles like "Text: A Calculated Accident?" "Travels in Virtual Space," and "Noisy Text in Space and Time." Actually, the talks were not as formidable as these titles would suggest, and some were quite interesting. The problem lay in the erroneous assumption that multimedia was in itself a cornerstone for discussing new developments in the production and use of type. Multimedia represents a series of tools, not an end in itself. The end lies predominantly in the imagination of the creator, the user of the tools. So the conference in Antwerp was largely a success in both content and interaction of the attendees. Next year, an expanded conference is planned to be in San Francisco for Type 94-95 in mid-September. A lot was learned this year about what matters to people who design and work with type. This should help make the San Francisco conference a truly dynamic event.

MARK BATTY, PRESIDENT AND CEO, ITC; VICE PRESIDENT, ATypI; CHAIRMAN, TYPE 94-95

U&lc
International Typeface Corporation

VOLUME TWENTY,

NUMBER THREE, WINTER 1993

EXECUTIVE PUBLISHER:

CHARLES M. WILHELM

EDITOR: MARGARET RICHARDSON

MANAGING EDITOR: JOYCE RUTTER KAYE

EDITORIAL DIRECTOR: ALLAN HALEY

CONSULTING EDITOR:

EDWARD GOTTSCHALL

GRAPHIC DESIGN:

PENTRAGRAM

ART/PRODUCTION MANAGER:

JANE DIBUCI

ART/PRODUCTION COORDINATOR:

CLIVE CHIU

ART/PRODUCTION:

JAMES MONTALBANO, SID TIMM

OPERATIONS: REBECCA L. PAPPAS

DIRECTOR OF CREATIVE SERVICES:

PAT KRUGMAN

PUBLIC & MEDIA RELATIONS:

SHARON BODENHAGEN

SUBSCRIPTIONS: CLAUDE A. COLEMAN

ADVERTISING SALES:

CAJUN & ASSOCIATES

PHONE: (404) 594-1790

FAX: (404) 594-1849

© INTERNATIONAL TYPEFACE CORPORATION 1993.

U&lc (ISSN 0362 0245) IS

PUBLISHED QUARTERLY BY

INTERNATIONAL TYPEFACE CORPORATION,

166 SECOND AVENUE,

NEW YORK, NY 10013.

ITC IS A SUBSIDIARY OF

ESSELTE ULTRASSET.

U.S. SUBSCRIPTION RATES:

\$30 FOR THREE YEARS;

FOREIGN AIRMAIL SUBSCRIPTIONS,

\$60 U.S. FOR THREE YEARS;

U.S. FUNDS DRAWN ON U.S. BANK,

FOR ADDITIONAL INFORMATION

CALL (212) 375-0699.

SECOND-CLASS POSTAGE PAID AT

NEW YORK, NY AND ADDITIONAL

MAILING OFFICES. POSTMASTER: SEND

ADDRESS CHANGES TO

U&lc SUBSCRIPTION DEPARTMENT,

P.O. BOX 129,

PLAINVIEW, NY 11803-0129.

ITC OPERATING EXECUTIVE BOARD 1993

MARK J. BATTY,

PRESIDENT AND CEO

ALLAN HALEY,

EXECUTIVE VICE PRESIDENT

MAUREEN A. JACKSON,

CONTROLLER

CHARLES M. WILHELM,

DIRECTOR, CORPORATE COMMUNICATIONS

ILENE STRIVIER,

DIRECTOR OF TYPEFACE DEVELOPMENT

ITC FOUNDERS:

AARON BURNS, HERB LUBALIN,

EDWARD GOTTSCHELLER

ITC, U&lc AND THE

U&lc LOGO ARE REGISTERED

TRADEMARKS OF INTERNATIONAL

TYPEFACE CORPORATION.

MICROFILM (35mm OR 35mm)

AND MICROFICHE (105mm) COPIES

OF U&lc ARE AVAILABLE FROM

UMI, 300 NORTH ZEEB ROAD,

ANN ARBOR, MI 48106-1346.

PHONE: (800) 522-0660

OR (313) 761-4700.

FAX: (313) 761-3221.

BPA

MEMPHIS

4

www.vanityfair.com

Introduction

4 – 7

Awfully Beautiful: Graphic Design and the Vernacular

8 – 31

Intro: There's No Such Thing

There's no such thing as an undesigned graphic object anymore, and there used to be.
—Michael Bierut¹

Proper Etiquette

What makes something proper and in good taste? Where does professionalism end and naivete begin, and who gets to say? Just as defining art infuriated as it inspired throughout the core of 20th Century Art history, so too have similarly perplexing questions arisen over ‘design’ and ‘undesign’ in today’s history of the field. Some designers have come to wonder—what exactly does Graphic Design have on all the rest? “Who is to say,” asks Design Diety Steven Heller, “that a naively hand-painted sign is less effective than a beautifully executed typeface?”²

While ‘Design’ must surely be defined against its opposite, what this dilemma demands is a look at what’s called the vernacular. ‘Vernacular’ is a multifaceted term requiring a certain clarification. The word is used both a typological classification and a characterization.

‘Vernacular’ language, for instance, means a native language, but also represents a separation from something larger. In standing for something nontraditional, it often represents a kind of informal folklore. Defined another way, “generally, the term vernacular is used to refer to the everyday, the quotidian, or the common in contrast to the important, the significant, or the special.”³ Vernacular design, then, runs counter to what those more

Awfully Beautiful: Graphic Design and the Vernacular



Ramen Carbonara

JULIA MOSKIN**YIELD** 2 servings**TIME** 25 minutes

If you have bacon, eggs and a pack of ramen noodles in the pantry, this quick dinner (or breakfast or lunch) comes together in a snap. The strategy: Cook the noodles in a Parmesan-rich broth in the same pan you use to cook the bacon. The clever cook who invented this is the novelist Stacey Ballis, a regular contributor to the breakfast blog Extra Crispy. Since ramen noodles are parcooked, they quickly soften and soak up the broth. (Stirring in eggs thickens it into a sauce.) If you use pancetta and good Parmesan, it tastes surprisingly like the Roman original. But it is always delicious and filling, and even more unctuous if you add a runny fried egg on top.

Featured in: [A Modern Cook's Pantry](#). Save to Recipe Box

Julia Gartland for The New York Times. Food Stylist: Barrett Washburne.

INGREDIENTS

FOR THE RAMEN:

6 to 8 slices bacon or pancetta, cut crosswise into 1/2-inch strips or lardons (4 to 6 ounces)**2** cups boiling water**3** tablespoons butter, plus more for frying eggs**1** cup grated Parmesan or pecorino, or a combination (about 4 ounces)**2** (3-ounce) packages ramen noodles (noodle blocks only; discard the seasoning packs)**2** eggs, whisked together until smooth**Kosher salt and black pepper**

FOR THE OPTIONAL FRIED EGGS:

2 whole eggs, at room temperature[Add to Your Grocery List](#)[!\[\]\(4945c270a84299e830fccf8bc8af6c34_img.jpg\) Nutritional Information](#)**PREPARATION****Step 1**

In a large skillet (preferably nonstick), cook bacon over medium heat until fat is rendered and meat is cooked through. Adjust the heat as needed to prevent scorching. When bacon is cooked, use a slotted spoon to transfer it to a paper-towel-lined plate. Set aside.

Step 2

Pour off the extra bacon fat in the pan, leaving behind any browned bits stuck on the bottom. Return pan to medium-high heat and add boiling water, butter and half the cheese. Stir, scraping up bacon bits, and bring to a boil. Add noodle blocks and boil, gently separating the strands as they soften, until noodles are almost cooked through, about 3 minutes. The noodles will absorb some of the liquid, and there will be a thick broth in the pan. Keep the heat high; you want most of the liquid to evaporate.

Step 3

Reduce heat to low. Add whisked eggs, stir into noodles very well, and cook, stirring constantly and scraping the bottom of the pan, about 1 minute. The sauce should remain quite runny; the eggs will continue to cook after you remove them from the heat. Mix in cooked bacon, remaining cheese and plenty of black pepper and immediately remove from the heat.

Step 4

Scrape mixture into 2 large serving bowls. If not making fried eggs, serve immediately, grinding pepper over the top of each bowl.

Step 5

If making fried eggs, cover the noodle bowls to keep them warm. Return empty pan to medium heat, add a lump of butter, and swirl until melted and foaming. Crack the eggs into the pan and fry until yolks are just set and edges are brown,
about 3 minutes. Transfer to noodle bowls, add an extra spoonful of bacon.

[◀ BACK TO RECIPES](#)

2

Ashure - Turkish Grain Pudding

Categories: Easy - Breakfast - Small Plates - Sweets



Sweet whole grain Turkish porridge topped with honey, dried fruit, and cinnamon.

Information per serving

Serving size $\frac{1}{2}$ cup

| Name | | %DV |
|--------------------|------|-----|
| Calories | 330 | - |
| Calories from Fat | 90 | - |
| Total Fat | 10g | 15% |
| Saturated Fat | 5g | 25% |
| Trans Fat | 0g | - |
| Cholesterol | 5mg | 2% |
| Sodium | 45mg | 2% |
| Total Carbohydrate | 55g | 18% |
| Dietary Fiber | 7g | 28% |
| Sugars | 28g | - |
| Protein | 11g | - |

Level

Easy

Dish

Small Plates, Sweets

Type

Breakfast

Preparation time

5 min

Cooking time

10 min

Ingredients for **10** servings

| | | |
|-------------------|------|-------------------------------|
| 1 cup | 200g | Whole grain barley |
| $\frac{1}{2}$ cup | 100g | Rye berries |
| $\frac{1}{2}$ cup | 105g | Sugar |
| $\frac{1}{2}$ cup | 70g | Pistachios, unsalted, chopped |
| 3 cups | 705g | Milk, whole |
| 1 cup | 250g | Chobani® Vanilla Greek Yogurt |
| $\frac{2}{3}$ cup | 70g | Golden raisins |
| $\frac{2}{3}$ cup | 100g | Pomegranate seeds |
| $\frac{2}{3}$ cup | 120g | Apricots, dried |
| $\frac{2}{3}$ cup | 50g | Coconut chips |
| 1 tsp | 1g | Cinnamon, ground |
| 3 tbsp | 45g | Honey |

Step 1

Cook barley and rye berries in pressure cooker with water until al dente (12 minutes). Alternatively, boil grains in large pot of water on high until al dente.

Step 2

Strain the grains, but do not rinse with water to keep remaining starch.

Step 3

Add grains to large pot with milk and sugar and bring to simmer; milk will start to thicken. Add pistachios and cook 3 minutes longer.

Step 4

Remove from heat and let sit to cool below 175°F, then add in yogurt.

Step 5

Portion and garnish with coconut chips, raisins, apricots, pomegranate seeds, cinnamon, and honey.

Ingredients for **10** servings

| | | |
|--------|------|-------------------------------|
| 1 cup | 200g | Whole grain barley |
| ½ cup | 100g | Rye berries |
| ½ cup | 105g | Sugar |
| ½ cup | 70g | Pistachios, unsalted, chopped |
| 3 cups | 705g | Milk, whole |
| 1 cup | 250g | Chobani® Vanilla Greek Yogurt |
| ⅔ cup | 70g | Golden raisins |
| ⅔ cup | 100g | Pomegranate seeds |
| ⅔ cup | 120g | Apricots, dried |
| ⅔ cup | 50g | Coconut chips |
| 1 tsp | 1g | Cinnamon, ground |
| 3 tbsp | 45g | Honey |

STEP-BY-STEP #1

1.
What do you
want the
reader to see
first, second,
third, etc?

*Use space to help you as
much as you can. Space
is also a typographic
feature.*

2.
Establish
clear contrast
between the
information.

*Don't over-exaggerate
with the styles. Increase
contrast gradually.*

0.

Raw text (no definition)

Features. Reputations: Lorraine Wild. Louise Sandhaus. The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

0.1

Deconstruct the text & rank the pieces

Features. Reputations: Lorraine Wild. Louise Sandhaus. The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).



or



4 1 3 2

3 1 1.b 2

1.

Breaks

Features

Reputations: Lorraine Wild

Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

2.

Breaks + Space

Features

Reputations: Lorraine Wild
Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

2.b

Breaks + Space + Underline

Features

Reputations: Lorraine Wild
Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

3.

Emphasis (caps, bold)

FEATURES

Reputations: Lorraine Wild Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

4.

Emphasis (small caps, bold, italic)

FEATURES

Reputations: Lorraine Wild

Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

FEATURES

Reputations: Lorraine Wild

Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).



FEATURES

Reputations: Lorraine Wild

Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

5.

Scale (size relationships)

FEATURES

Reputations: Lorraine Wild *Louise Sandhaus*

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

6.

Mixing typefaces

FEATURES

Reputations: Lorraine Wild

Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

7.

Indents

FEATURES

Reputations: Lorraine Wild

by Louise Sandhaus

The space is configured to the work I want to do.
Maybe it has to do with growing up in Detroit,
where garages are the site of great creativity (both
automotive and musical).

8. Color

FEATURES

Reputations: Lorraine Wild

by Louise Sandhaus

The space is configured to the work I want to do. Maybe it has to do with growing up in Detroit, where garages are the site of great creativity (both automotive and musical).

PRO TIP!

Optical Sizes

Optical Sizes

Mercury G1

Optical Sizes

Mercury G3

Optical Sizes

Arno Pro Regular

Optical Sizes

Arno Pro Caption

Optical Sizes

Warnock Pro Display

Optical Sizes

Warnock Pro Subhead

Optical Sizes

Warnock Pro Regular

Optical Sizes

Warnock Pro Caption

STEP-BY-STEP #2

Experience

University of Iowa Carver College of Medicine – Iowa City, IA

February 2014 – March 2015

- Research Assistant

- Designed a database using Microsoft Access to store 100+ interview responses.
- Trained new employees in laboratory processes and proper documentation.
- Troubleshoot laboratory processes to identify and address inefficiencies.

1.

Breaks

Experience

University of Iowa Carver College of Medicine — Iowa City, IA

February 2014 – March 2015

- Research Assistant
 - Designed a database using Microsoft Access to store 100+ interview responses.
 - Trained new employees in laboratory processes and proper documentation.
 - Troubleshoot laboratory processes to identify and address inefficiencies.

2.

Breaks + Space

Experience

University of Iowa Carver College of Medicine — Iowa City, IA
February 2014 – March 2015

- Research Assistant
 - Designed a database using Microsoft Access to store 100+ interview responses.
 - Trained new employees in laboratory processes and proper documentation.
 - Troubleshoot laboratory processes to identify and address inefficiencies.

3

Breaks + Space + Underline

Experience

University of Iowa Carver College of Medicine — Iowa City, IA
February 2014 – March 2015

- Research Assistant
 - Designed a database using Microsoft Access to store 100+ interview responses.
 - Trained new employees in laboratory processes and proper documentation.
 - Troubleshoot laboratory processes to identify and address inefficiencies.

4.

Emphasis (caps, bold)

EXPERIENCE

University of Iowa Carver College of Medicine — Iowa City, IA
February 2014 – March 2015

- Research Assistant
 - Designed a database using Microsoft Access to store 100+ interview responses.
 - Trained new employees in laboratory processes and proper documentation.
 - Troubleshoot laboratory processes to identify and address inefficiencies.

5.

Emphasis (caps, bold, italic)

EXPERIENCE

University of Iowa Carver College of Medicine — Iowa City, IA
February 2014 – March 2015

- *Research Assistant*
 - Designed a database using Microsoft Access to store 100+ interview responses.
 - Trained new employees in laboratory processes and proper documentation.
 - Troubleshoot laboratory processes to identify and address inefficiencies.

6.

Scale (size relationships)

EXPERIENCE

University of Iowa Carver College of Medicine – Iowa City, IA

February 2014 – March 2015

Research Assistant

- Designed a database using Microsoft Access to store 100+ interview responses.
- Trained new employees in laboratory processes and proper documentation.
- Troubleshoot laboratory processes to identify and address inefficiencies.

7.

Indents

EXPERIENCE

University of Iowa Carver College of Medicine – Iowa City, IA

February 2014 – March 2015

Research Assistant

- Designed a database using Microsoft Access to store 100+ interview responses.
- Trained new employees in laboratory processes and proper documentation.
- Troubleshoot laboratory processes to identify and address inefficiencies.

7.

Indents

EXPERIENCE

University of Iowa Carver College of Medicine

Iowa City, IA February 2014 – March 2015

Research Assistant

Designed a database using Microsoft Access to store 100+ interview responses.

Trained new employees in laboratory processes and proper documentation.

Troubleshoot laboratory processes to identify and address inefficiencies.

PRO TIP!

University of Iowa Carver College of Medicine
Iowa City, IA
February 2014 – March 2015

Bold, Regular, Medium

University of Iowa Carver College of Medicine
Iowa City, IA
February 2014 – March 2015

Bold, Light, Bold

University of Iowa Carver College of Medicine
Iowa City, IA **FEBRUARY 2014 – MARCH 2015**

Bold, Light, Bold Italic

*Use a bigger
sans family,
and
skip a step!*

*So:
light to
bold,
not: **regular**
to **bold***

Make use of typefaces that come in large families. That have a range of widths and weights.

page [pey̬]

NOUN

1. one side of a leaf of something printed or written, as a book, manuscript, or letter.
2. the entire leaf of such a printed or written thing:
He tore out one of the pages.

IDIOM

3. on the same page, *INFORMAL*. (of two or more people) having a similar understanding or way of thinking:
Parents should be on the same page about raising their children.

1580–90; < MIDDLE FRENCH < LATIN: pāgina: column of writing; akin to pangere: to fix, make fast

Maison Neue

Extra Thin
Extra Thin Italic
Thin
Thin Italic
Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic
Extra Bold
Extra Bold Italic
Black
Black Italic

Maison Neue *Extended*

Extra Thin
Extra Thin Italic
Thin
Thin Italic
Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic
Extra Bold
Extra Bold Italic
Black
Black Italic

Maison Neue *Mono*

Regular
Italic

Bold
Bold Italic

UNIVERS

Univers 45 Light
Univers 46 Light Oblique
Univers 55 Roman
Univers 56 Roman Oblique
Univers 65 Bold
Univers 66 Bold Oblique
Univers 75 Black
Univers 76 Black Oblique
Univers 85 Extra Black
Univers 86 Extra Black Oblique

Univers 39 Thin Ultra Condensed
Univers 49 Light Ultra Condensed
Univers 59 Ultra Condensed
Univers 47 Light Condensed
Univers 48 Light Condensed Oblique
Univers 57 Condensed
Univers 58 Condensed Oblique
Univers 67 Bold Condensed
Univers 68 Bold Condensed Oblique

Univers 53 Extended
Univers 54 Extended Oblique
Univers 63 Bold Extended
Univers 64 Bold Extended Oblique
Univers 73 Black Extended
Univers 74 Black Extended Oblique
Univers 93 Extra Black Extended
Univers 94 Extra Black Extended Oblique