

TODAY

1. Look at page layout solutions
2. More on paragraphs

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— Jean Baudrillard, 1969

INDENT AND LINE BREAK

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LINE BREAK AND 1/2 LINE SPACE (PARAGRAPH SPACING)

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SYMBOL, WITHOUT INDENT OR LINE BREAK

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TYPE CRIME: TOO MANY SIGNALS *Using paragraph spacing and indents together squanders space and gives the text block a flabby, indefinite shape.*

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OUTDENT (HANGING INDENTATION) AND LINE BREAK

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EXTRA SPACE INSIDE LINE, WITHOUT LINE BREAK

marking paragraphs

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

C A P. I X.

A C T V M est autem cum perfecisset Salomon ædificium domus Domini, & ædificium regis, & omne quod optauerat & voluerat facere, ¹ apparuit ei Dominus secundo || sicut apparuerat ei in Gabaon. ² Dixitque Dominus ad eum, Exaudiui orationem tuam & deprecationem tuam, quam deprecatus es coram me: sanctificaui domum hanc quam ædificasti, vt ponerem nomen meum ibi in sempiternum, & erunt oculi mei & cor meum ibi cunctis diebus. ³ Tu quoque si ambulaueris coram me, sicut ambulauit ⁴ pater tuus, in simplicitate cordis & in æquitate: & feceris omnia quæ præcepi tibi, & legitima mea & iudicia mea seruaueris, ⁵ ponam thronum regni tui super Israel in sempiternum, || sicut locutus sum Dauid patri tuo, dicens, Non auferetur vir de genere tuo de solio Israel. ⁶ Si autem auersione auerſi fueritis vos & filij vestri, non sequentes me, nec custodientes mandata mea, & ceremonias

^{2. Par. 7. c. 11.}
^{Sup. 3. A. 5.}
^{* David 1.}
^{2. Re. 7. b. 12 c. 16.}
^{1. Pa. 12. b. 10.}

Bible Page detail, c. 1500.



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



Stock carried in pine (unfinished).



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



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



Commercial Pamphlet, 1911.

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

Museums of Tomorrow: a virtual discussion Book spread, 2004. Designed by Franc Nunoo-Quarcoo and Karen Howard. Outdents (instead of indents) mark paragraph breaks in this multi-authored text.

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 Ramirez 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-

Design Beyond Design Book spread, 2004. Designed and edited by Jan van Toorn. Lines and blocks of text slide into the margin to mark changes of voice in an ongoing conversation.

PRINT

situates words in space more relentlessly
than writing ever did. Control of position
is everything in print. Printed texts look
machine-made, as they are. Typographic
control typically impresses most by its

WRITING

tidiness and invisibility: the lines perfectly
moves words from the sound world
regular, all justified on the right side,
to a world of visual space,
everything coming out even visually, and
but print locks words
without the aid of guidelines or ruled
into position in this space.
borders that often occur in manuscripts.
In handwriting, control of space
This is an insistent world of cold,
tends to be ornamental, ornate,
non-human, facts.
as in calligraphy.

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Passages of flush left and flush right text hinge from a central axis.
Johnschen Kudos

Long, centered lines are bridges between narrow, ragged columns.
Benjamin Lutz

relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.

Print situates words in space more

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space.

Control of position is everything in print.

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The beginning of the paragraph is moved to the end.
Daniel Arbello

A single line slides out of a justified block.
Kapila Chase

Print situates words in space
more relentlessly than writing
ever did.

*Writing moves words
from the sound world
to a world of*

V I S U A L S P A C E

but print locks words into
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Elements break away from a justified column.
Efrat Levush

Text is forced into a grid of ragged squares.
Kim Bender

SEEING

Typographic clarity comes in two flavors, legibility and readability. Even though much of the typographic community treats them as such, they are not interchangeable terms. Different typefaces have varying degrees of legibility, while typography should be readable.

They are not in neatly bound volumes readily purchased at your local barnes and noble. Chances are that unless you live in a large city, not even your local library will have them. Teachers of the communication arts do not make them available to their students, and manufacturers of typesetting equipment do not include them in their corporate libraries.

For practical purposes, the definitions are not all that important. What is important is that you are aware of the factors that can affect typeface legibility, and the ways readability can be enhanced, or reduced, through typographic arrangement.

Most of us have heard about legibility and readability studies and their resulting reports. You know, the ones that typographers refer to when they discuss legibility or readability, and supposedly answer all questions about those two topics. Well, referring to those reports and actually trying to use them can be two very different things. In fact, trying to find them is difficult.

CLEARLY

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SEEING

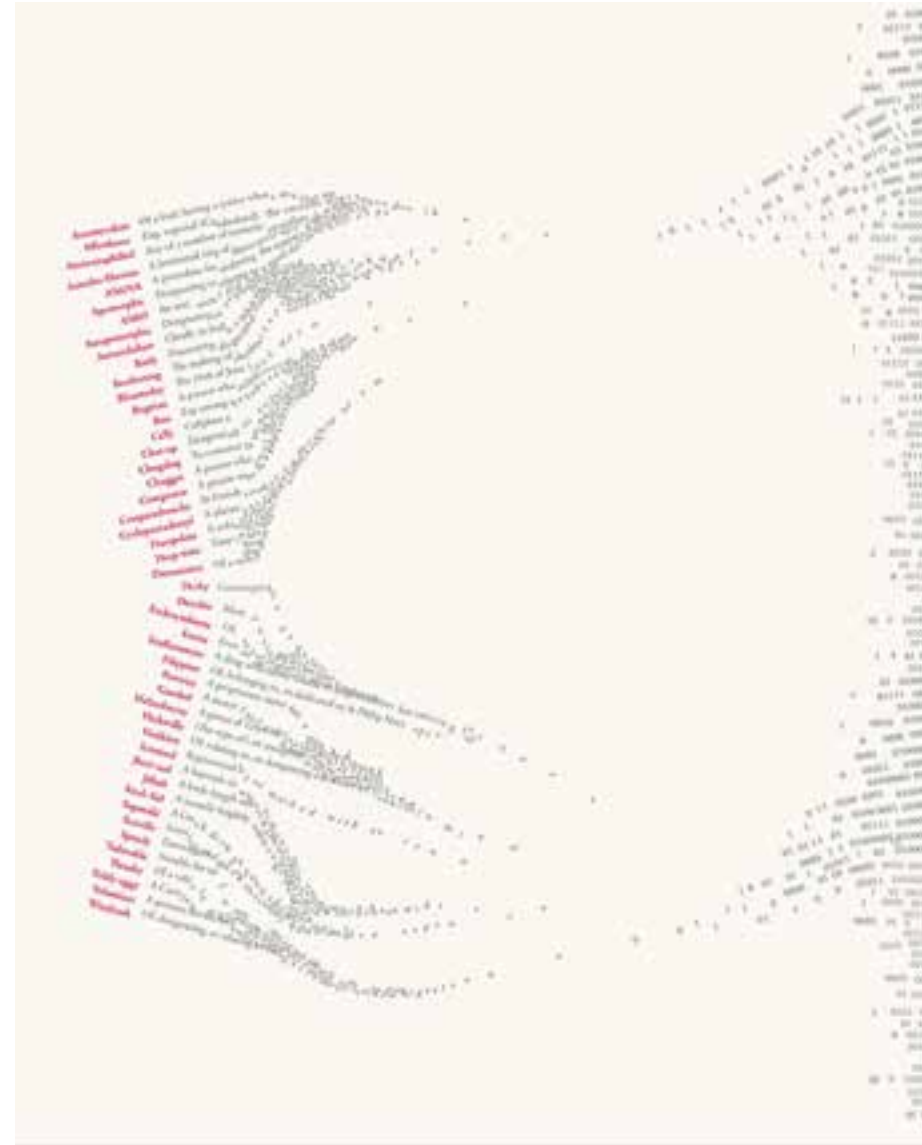
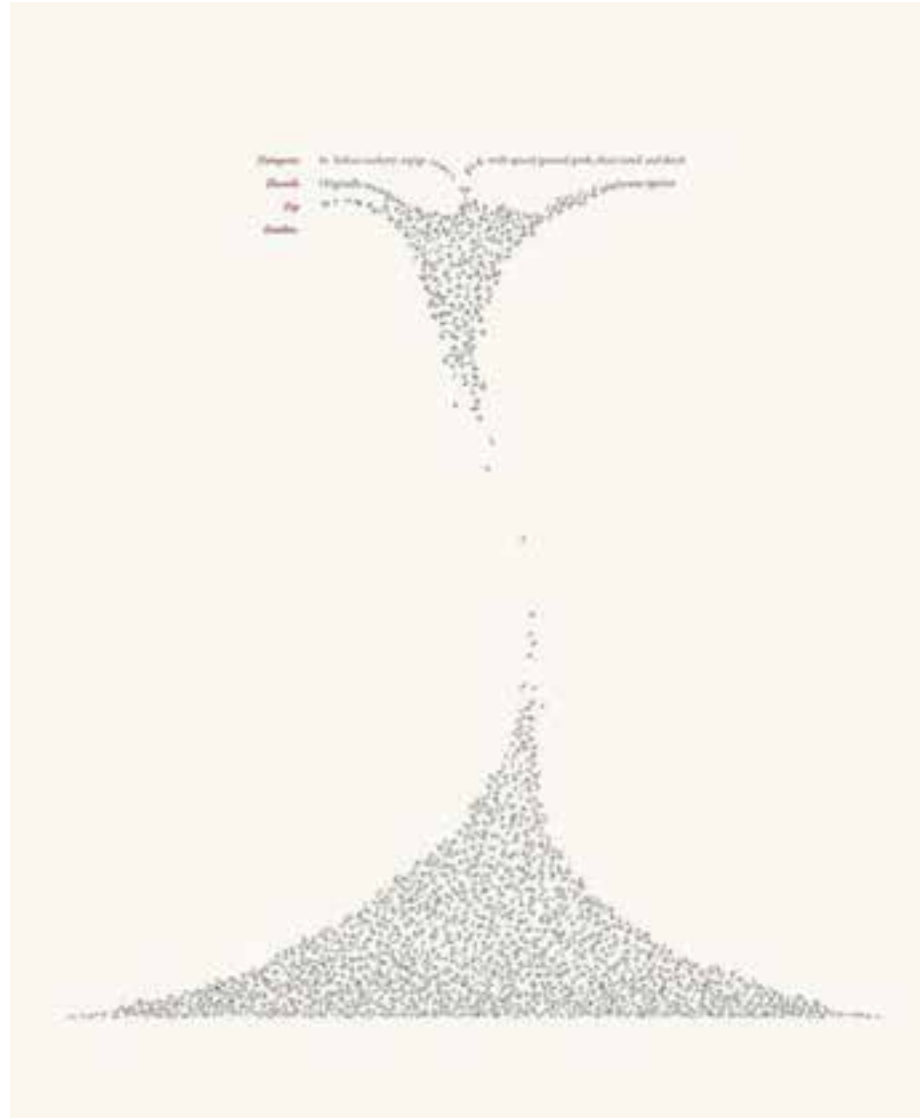
THINGS

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Seeing things clearly

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My work often focuses
on how we use language
- from the order we read
words to the shape the
pages take. I look at
existing books - such as
dictionaries, timetables
and children's stories
- and see if I can make
new narratives from
them.
— Sam Winston

Make some paragraphs!