

Design & Presentation

Design principles II

1. Typography

2. Layout

3. Color

Typography

Fonts and how to use them

CAP HEIGHT

The distance from the baseline to the top of the capital letter determines the letter's measured size.

ASCENDERS

Some elements may extend slightly above the height of the capital letters.

LIGATURES

combine two characters (such as *fi*, *fl*, or *ff*) into one glyph, preventing awkward bumps and grinds.

Sticky, stuff

MINION PRO

X-HEIGHT refers to the vertical dimension of the main body of a lowercase letter (the height of the lowercase *x*). A typeface whose x-height is large in proportion to its cap height looks bigger than a typeface with a smaller x-height. Typefaces with large x-heights can be a good choice for screen.

DESCENDERS

A typeface with longer descenders and ascenders may require more line spacing (line height).

THE BASELINE is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

OVERHANG

The bottom strokes of curved letters (*s*, *t*, *u*) hang slightly below the baseline. Commas and semicolons also cross the baseline. Without overhang, a rounded letter would look smaller than its flat-footed friends. Overhang also helps rounded letters appear to sit stably on the baseline.

SERIF

MINION

Aa**HUMANIST**

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. The ribbonlike strokes and angled stress of Minion, designed by Robert Slimbach for Adobe (1990), exemplify the humanist style.

GEORGIA

Aa**TRANSITIONAL**

Typefaces with sharper serifs and a more vertical axis are known as transitional. Carter's web classic Georgia (1996) embraces these upright qualities.

BODONI

Aa**MODERN**

Giambattista Bodoni designed high-contrast typefaces with razor-sharp serifs. The forms of Bodoni are generally considered too high-contrast for screen reading.

SANS

GILL SANS

Aa**HUMANIST SANS SERIF**

Sans serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, lilting counter in the letter *a*, and the calligraphic variations in line weight. Gill Sans is found on many operating systems.

HELVETICA

Aa**TRANSITIONAL SANS SERIF**

Helvetica, designed by Max Miedinger in 1957, is available on most users' computer systems. Its uniform, upright character makes it similar to transitional serif letters. Helvetica is considered an "anonymous sans serif."

FUTURA

Aa**GEOMETRIC SANS SERIF**

Some sans serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the *O*s are perfect circles, and the peaks of the *A* and *M* are sharp triangles. Futura is a widely distributed typeface.

Type classification

Oldstyle

Modern

Slab serif

Sans serif

Script

Decorative—INCLUDING GRUNGY!

Oldstyle

Modern

Slab serif

Sans serif

~~Script~~

~~Decorative — INCLUDING GRUNGY!~~



Via The Non-Designer's Design Book

Vertical stress

Serifs on lowercase letters
are thin and horizontal

Modern Bodoni Poster Compressed

Radical thick/thin transition
in the strokes

Via The Non-Designer's Design Book

Serifs on lowercase letters are horizontal and thick slabs

The diagram illustrates the characteristics of a slab serif font. The word "Slab" is written in a bold, black, sans-serif font. The word "serif" is written in a bold, black, serif font. A vertical line passes through the center of the letters, labeled "Vertical stress" at the top. From the bottom of the "l" in "Slab" and the "s" in "serif", two short vertical lines extend downwards, each ending in a small horizontal serif, representing the "horizontal and thick slabs" mentioned in the text above.

Slab serif

Clarendon

Very little or no thick/thin transition, or contrast, in the strokes

Via The Non-Designer's Design Book



Sans serif

No serifs
anywhere

No stress because
there's no thick/thin

No thick/thin transition
in the strokes

Franklin Gothic

Via The Non-Designer's Design Book

Type families

The roman form is the core or spine from which a family of typefaces derives.

ADORE GARAMOND PRO REGULAR

The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic letters, which are based on cursive writing, have forms distinct from roman.

ADORE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO the lowercase X-HEIGHT.

ADORE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADORE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADORE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

So you want to emphasize?

Use *italics* to differentiate

Or weighting to make it **bold**

Maybe even underline

But pick one! Avoid sending mixed signals!!

Heads & bodies

How a Bird Feeder Revived My Marriage

Modern Love

By TISTA SEN AUG. 12, 2016



Brian Rea

My husband was no longer the man I had married. He had become grumpy and short-tempered, acting as if life had dealt him a bad hand.

He works in publishing, an industry that has its own share of problems. A self-made man, he worries that our sons have been handed too much. Our marriage was facing the familiar strains of midlife. All of this was getting him down.

Until he installed the bird feeder.

“But that’s so messy,” I said. In Mumbai, India, where we live, apartments are tiny. And while we have a little veranda with a few green plants, we do not have birds,

Via The New York Times

Another Newsletter!

J a n u a r y F i r s t 1 9 9 8

Exciting Headline

Wants pawn term dare worsted ladle
gull hoe hat search putty yowler coils
debt pimple colder Guilty Looks. Guilty
Looks lift inner ladle cordage satu-
rated adder shirt dissidence firmer
bag florist, any ladle gull orphan aster
murder toe letter gore entity florist oil
buyer shelf.

Thrilling Subhead

"Guilty Looks!" crater murder angu-
larly. "Hominy terms area garner
asthma suture stooped quiz-chin?
Goiter door florist? Sordidly NUT!"
"Wire nut, murder?" wined Guilty Looks,
hoe dint peony tension tore murder's
scaldings.

"Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple. Ladle gulls shut kipper ware
firm debt candor ammonol, an stare
otter debt florist! Debt florist's mush
toe dentures fury ladle gull!"

Another Exciting Headline

Wail, pimple oil-wares wander doe wartz
udder pimple dun wampum toe doe.
Debt's jest hormone nurture. Wan

moaning, Guilty Looks dissipater
murder, an win entity florist.

Fur lung, disk avengeress gull wetter
putty yowler coils cam torn mortised
ladle cordage inhibited buyer hull
firmly off beers - Fodder Beer (home
pimple, fur oblivious raisins, coiled
"Brewing"), Murder Beer, and Ladle
Bore Beer. Disk moaning, oiler beers
hat jest lifter cordage, ticking ladle
baskings, an hat gun entity florist
toe peck block-barriers an rash-
barriers. Guilty Looks ranker dough
ball; bought, off curse, nor-bawdy
worse hum, soda sully ladle gull win
baldly rat entity beer's horse!

Boring Subhead

Honor tipple inner darning rum, stud
tree boils fuller sop-wan grade bag
boiler sop, wan muddle-sash boil, an
wan tawny ladle boil. Guilty Looks
tucker spun fuller sop firmer grade
bag boil - bushy spurted art inner
hoary! "Arch!" crater gull, "Debt sop's
toe hart-barns mar mouse!"

Dingy traitor sop inner muddle-sash
boil, witch worse toe coiled. Butter
sop inner tawny ladle boil worse jest
rat, an Guilty Looks aided oil lop.
Dingy nudist tree cheers-wan
anomalous cheer, wan muddle-sash

This is my headline

My body text is the same font, but in a very different weight and size to help differentiate it.

Looks nice and clean, wouldn't you say?

This is my other headline

But we can also have our body text be from a different type family than our headers to create clear visual distinctions between content types.

Mixing typefaces

EGYPTIAN BOLD CONDENSED, a Linotype font based on a typeface from 1820. This quirky, chunky face has been used intermittently at New York Magazine since the publication was first designed by Milton Glaser in the 1970s. Here, the ultra-black type set at a relatively small size makes an incisive bite in the page.

VERLAG, designed by Jonathan Hoefler, 1996. Originally commissioned by Abbott Miller for exclusive use by the Guggenheim Museum, Verlag has become a widely used general-purpose typeface. Its approachable geometric forms are based on Frank Lloyd Wright's lettering for the facade of the Guggenheim.

The Word

EDITED BY EMMA PEARSE

EVENTS

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 Voyer: 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.

JOYCE CAROL OATES AND ELAINE SHOWALTER

92nd St. Y, 1395 Lexington Ave. (212-415-5500)

What two better authorities to discuss women and writing on the occasion of the publication of Showalter's *A Jury of Her Peers*, a history of American women writers from 1650 to 2000; 1/17 at 11 a.m.

PATTI SMITH

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

The poet queen of punk reads from her book *Just Kids: From Brooklyn to the Chelsea Hotel, a Life of Art and Friendship*, about the fabulous, rocky friendship with Robert Mapplethorpe; 1/19 at 7. Smith will also appear with the playwright Sam Shepard on January 21 at 8 p.m. at 92nd St. Y, 1395 Lexington Ave. (212-415-5500).

COUNTESS LUANN DE LESSEPS

Borders, 10 Columbus Circle, nr. Eighth Ave. (212-823-9775)

The Real Housewife of New York, who says that "class is a state of mind," appears in the glamorous flesh to share her intimate knowledge of sophisticated living; 1/21 at 7.

IN THE FLESH

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

GLYPHA THIN, designed by Adrian Frutiger, 1979. The large scale of the letters is counterbalanced by the fine line of the stroke.

MILLER SMALL CAPS, designed by Matthew Carter with Jonathan Hoefler and Tobias Frere-Jones, 1997–2000. Known as a Scotch Roman typeface, it has crisp serifs and strong contrast between thick and thin.

Via Thinking With Type

Guiding principle:

Typographic contrast

Guiding principle:

**Typographic
contrast**

*S*ize

Weight **Structure**

Form

Direction

Color

Via The Non-Designer's Design Book

HEY, SHE'S CALLING YOU A LITTLE

WIMP

Via The Non-Designer's Design Book

ANOTHER NEWSLETTER!

January First 1994

Exciting Headline

Wants pawn term dare worsted ladle gull hoe hat search putty yowler coils debt, pimple colder Guilty Looks. Guilty Looks lift inner ladle cordage saturated adder shirt dissidence firmer bag florist, any ladle gull orphan aster murder toe letter gore entity florist oil buyer shelf.

Thrilling Subhead

"Guilty Looks!" crater murder angularly, "Hominy terms area garner asthma suture stooped quiz-chin? Goiter door florist? Sordidly NUT!" "Wire nut, murder?" wined Guilty Looks, hoe dint peony tension tore murderer's scalddings.

"Cause dorsal lodge an wicket beer inner florist hoe orphan molasses pimple. Ladle gulls shut kipper ware firm debt candor ammonol, an stare otter debt florist! Debt florist's mush toe dentures furry ladle gull!"

Another Exciting Headline

Wall, pimple oil-wares wander doe wart udder pimple dun wampum toe doe. Debt's jest hormone nurture. Wan

moaning. Guilty Looks dissipater murder, an win entity florist.

Fur lung, disk avengeress gull wetter putty yowler coils cam tote morticed ladle cordage inhibited buyer hull firmly off beers—Fodder Beer (home pimple, fur oblivious raisins, coiled "Brewing"), Murder Beer, and Ladle Bone Beer. Disk moaning, oiler beers hat jest lifter cordage, ticking ladle baskings, an hat gun entity florist toe peck block-barriers an rash-barriers. Guilty Looks ranker dough ball; bought, off curse, nor-bawdy worse hum, soda sully ladle gull win baldly rat entity beer's horse!

Boring Subhead

Honor tipple inner darning rum, stud tree boils fuller sop-wan grade bag boiler sop, wan muddle-sash boil, an wan tawny ladle boil. Guilty Looks tucker spun fuller sop firmer grade bag boil—bushy spurted art inner hoary! "Arch," crater gull, "Deb sop's tpe hart—barne mar mouse!"

Dingy traitor sop inner muddle-sash boil, witch worse to coiled. Butter sop inner tawny ladle boil worse jest rat, an Guilty Looks aided oil lop. Dingy nudist tree cheers—wan anomalous cheer, wan muddle-sash

Another Newsletter!

January First 1998

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Via The Non-Designer's Design Book

You can't let
the seeds
stop you
from enjoying
the watermelon.

There are five different typefaces in this one little quote. They don't look too bad together because of one thing: they each have a different structure; **they are each from a different category of type.**

Via The Non-Designer's Design Book

Layout

Making the grid work for you



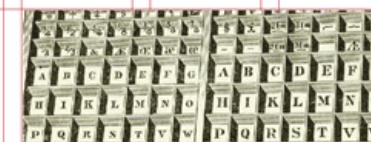
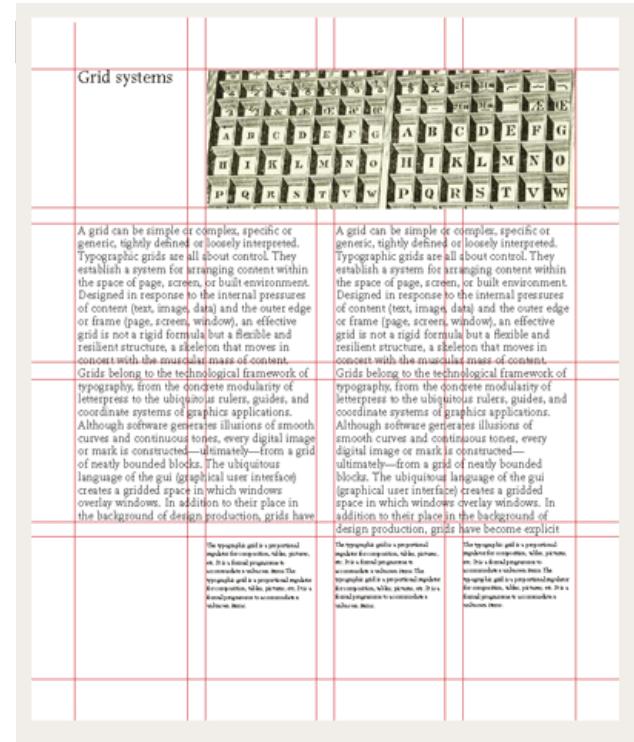
A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polémical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the



The typographic grid is a proportional regular for composition, while, picture, we can say that it is a formal progression to accommodate a substance form. The typographic grid is a proportional regular for composition, while, picture, we can say that it is a formal progression to accommodate a substance form.

Grid systems

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Via Thinking With Type

Guiding principle:

Organizing space

Chapter 1

Happy families are all alike; every unhappy family is unhappy in its own way.

Everything was in confusion in the Oblonskys' house. The wife had discovered that the husband was carrying on an intrigue with a French girl, who had been a governess in their family, and she had announced to her husband that she could not go on living in the same house with him. This position of affairs had now lasted three days, and not only the husband and wife themselves, but all the members of their family and household, were painfully conscious of it. Every person in the house felt that there was no sense in their living together, and that the stray people brought together by chance in any inn had more in common with one another than they, the members of the family and household of the Oblonskys. The wife did not leave her own room, the husband had not been at home for three days. The children ran wild all over the house; the English governess quarreled with the housekeeper, and wrote to a friend asking her to look out for a new situation for her; the man-cook had walked off the day before just at dinner time; the kitchen-maid, and the coachman had given warning.

"I try to live at the intersection of accessible and lunatic"

Art rock darling St Vincent, aka Annie Clark, makes bold, complex records and has worked with the likes of Sufjan Stevens and David Byrne. But her songs have simple messages and, as the singer admits, she rarely suffers self-doubt.

In the Manhattan restaurant, a bearie covering her hair, Annie Clark, 31, otherwise known by the grander sobriquet St Vincent, twists a thin black scarf this way and that, framing her face dramatically. It's all very "Greta Garbo, and Monroe, Dietrich and DiMaggio".

Clark's quiet-elegance and low-key demureness is jolting next to her music, which is bold, multi-instrumental and multi-layered: synths pink and plonk in dramatic ways, woefully distorted vocals jostle with heavy drum beats and jamming guitars. Her songs are gritty and rhapsodic: "I prefer your love to Jesus," she sings in the most moving song on her new, fourth studio album.

She says it was for her mother, who has just recovered from serious illness. "I won't say what, but she's better now."

The New York Times, reviewing the tour for her third album, 2011's Strange Mercy, which peaked at No 19 in the US charts, noted Clark's "indefinable sound: 'dry, compact, crumpled' neon synth-guitar glissandi; aggressively processed guitars; calm, dispassionate singing". On stage, she throws herself about. It's not dancing, but she says, "violent and weird, a celebration and fight at the same time".

The intelligent and very Clark, who will play solo concerts in London and Manchester, is the current darling of art rock, revered by fans for her consummate guitar-playing. Last year, she won the Smithsonian American Ingenuity award for performing arts. She named herself St Vincent after a line in a Nick Cave song that referred to the famous Manhattan hospital, St Vincent's, where Dylan Thomas died in 1953. (At one point in

our conversation, she segues into a highly entertaining anecdote about how, a couple of years ago, terrified of what she assumed was a rat running from room to room in her apartment, she picked up a volume of Thomas's poetry and threw it at the creature, killing it on impact, "even though I don't like any cruelty being done to living things")

Clark's fourth album goes right through the emotional wringer: one song, Psychopath, is about a date she once had with someone who is now a friend; other titles include Regret, Severed Crossed Fingers, Bring Me Your Loves and Every Tear Disappears. In person, though, she is less agitated than energetic, more sonorous than she's ever been majestic. Robbie posted a charming video of her showing off her mean soccer skills. "I have a sneaking suspicion that everybody has dark thoughts, but maybe doesn't say them," she says.

As she polishes off a plate of eggs and spinach, Clark, who lives in the East Village, says that she has just arrived home from Christmas with her family in Texas. "In New York, I have to replace the urge to call men 'sir' and women 'ma'am'. (She smiles, then shivers. 'I don't want to be 'ma'am' to anyone.')

While Texas was a conservative place to grow up in, her family is not, "although being a feminist in Texas is not easy". She moved to a friend in New York City, where everyone is. I cultivated an inner world and a real obsession with music because when you're young that's your armour, how you form your identity."



The Week Ahead

TELEVISION MY FAIR FELLOW

KATHRYN SHATTUCK

► "The Rain in Spain stays mainly in the plain" has been replaced by "palik yah cab in Highbury," as Julia Stiles' Cockney flower girl to pass as a duchess by way of proper speech and a few choice words. "My Fair Lady" has rendered Henry Higgins a Hamlet and Eliza Doolittle an "Hallenka Hall of Fame" production on Sunday at 9 p.m. on ABC, retains the bone structure of

Julia Stiles as the Hussy Higgins in "The Makeover," a gender-switch "Pygmalion."

POP MESS WITH HER AT YOUR PERIL

JON CARAMANICA

► On last year's sinister hit "Ima Head" by Zebra Katz, the rapper Njena Redd sang, "She's got a taste, a sparkle of sugar, her voice tart and bright, the words, 'Like a slaughterhouse I'll bleed that bitch.' Class president, I'm a bitch, I'm a bitch, I'm a bitch, I don't need that bitch," and so on.

On her solo songs, many of which are on her new album, *Cloud*, the talk is just as tough: "Hold my earrings, hold my hair, hold my hand, that's gonna get hurt." But what sets her apart is her tone, which is both commanding and playful, and the wry sass of 17-year-old, all with an undertone of persistence: "She's bringin' a fight, and that's how she's gonna win it."

On Thursday at S.O.B.'s she'll be the headliner of *THEME*, a series of more personal and mystical-minded female hip-hop with a focus of 17-year-olds who are trying to break that fight up. (8:30 p.m., 204 South Villanova, 212-243-4949; sob.com; \$25 in advance, \$34 on the day of the show.)

Njena Redd Fixx will bring her colorful hip-hop lyrics to S.O.B.'s.

ART AN EXILE'S HOME STUDIES

HOLLAND COTTER



At the Guggenheim, "Zarina's Shadow House" (2006).

► A presence for decades in the art world's peripheral line of vision, Zarina Hashmi has come into full view in late modern times. In 1970, she moved to India in 1977 in the area that would, a decade later, become the border between the two Pakistan states.

Caught up in political turbulence, Ms. Hashmi's family members were killed. In response, she best-known work seems to reflect a condition of restlessness and anxiety. Since 1970 she has been producing series of small drawings and woodcut prints that look like architectural floor plans, but are images of the floor plans of the many houses and apartments she has built over the years. Her work on paper shows physical manipulation and stress, with individual strokes of ink, charcoal and pencil.

Last year the Hammer Museum in Los Angeles organized her first American retrospective. This year, the show, "Zarina: Paper Like Skin" in the Guggenheim Museum in Manhattan, continues through Feb. 10. In addition to the mesmerizing prints and works on paper, there are collages, drawings, prints, calligraphy and Sufi poetry, the show includes recent sculptures made out of dried plant materials, built up to deeply personal, memory-infused art that moves beyond ego. (212-423-3300; guggenheim.org)

► "Howl" with James Franco, Kristen Stewart we can add "Kill Your Darlings," the latest addition to the meager history of the New Generation, having an advance screening Thursday at BAM. And then there's "The Ides of March" (2011), here the student Lucien Carr (Dane DeHaan) — action of a play, a Louis Ferdinand Celine friend to the film's Jack Kerouac (Jack Huston of "Boardwalk Empire"), Allen Ginsberg (Daniel Radcliffe) and William Burroughs (Ben Foster) — murdered David Kammerer (Michael C. Hall), an older man obsessed with him.

Finally, in New York City around Columbia University, the film offers a supporting cast worthy of the title: Joaquin Phoenix, Ethan Hawke, Jennifer Jason Leigh and Kyra Sedgwick, and David Cross, who plays Ginsberg in "Kill Your Darlings." (7:30 p.m., Peter Sharp Building, Brooklyn Academy of Music, 303 Gowanus Ave., Brooklyn, 718-636-1050; bam.org/film; sold out but standby seats may be available.)

From left, Ben Foster, Daniel Radcliffe, Dane DeHaan and Jack Huston in "Kill Your Darlings."



COMING ATTRACTIONS



When the British photographer Bill Brandt died in 1983 at the age of 79, John Szarkowski, director of the department of photography at the Museum of Modern Art then, called him "the great English photographer of this century." So it's perhaps fitting that it's MoMA that's presenting a major critical re-evaluation of his career with "Bill Brandt: Shadow and Light," which opens March 6. Brandt, who spent time as a studio assistant to the surrealist photographer Man Ray, was one of photography's founding Modernists who preferred the cryptic to the crisp. He's probably best known for his images of London during World War II and for his series of nudes. Works in the exhibition include, above, from left: "Bombed Regency Staircase, Upper Brook Street, Mayfair" (1942); "London" (1954); "Evening in Kenwood" (1954); and "Northumbrian Miner at His Evening Meal" (1957) (moma.org).



CLASSICAL CULTURAL COLLABORATION

VIVIEN SCHWEITZER

► The pianist Daniel Barenboim and Edward W. Said, the Palestinian American literary scholar, have been working since 1999 with the West-Eastern Divan Orchestra to foster cultural exchange among young Israeli, Ing. eastern European and Palestinian musicians. The ensemble has distinguished itself with excellent performances and recordings of classical masterworks. Starting Wednesday night, Barenboim conducts the ensemble in its annual spring concert at Carnegie Hall, beginning with the First, Eighth and Fifth Symphonies of Wagner. Tickets are \$10 to \$100. The Second and Ninth next Sunday, 8 p.m. Wednesday, Thursday and Friday, 8 p.m.; Saturday and Sunday, 2 p.m. (212-248-0800; wdiv.org; \$37 to \$125.)

Marc-André Hamelin is a representative of the long-neglected species: the composer-pianist. On

Wednesday at the 92nd Street Y, he will perform his own premiere of his own "Variations on a Theme by Paganini," as well as a work by the Russian composer Rachmaninoff's Sonata No. 2, Busoni's "Serenata Seconda" and an arrangement of Debussy's "Fantasia and Fugue in G minor."

(7:30 p.m., 139 Lexington Avenue, 212-415-5000, 92y.org; \$38 to \$65, or \$25 for age 35 and under.)

Photo: Michael J. Lippman

THEATER INFAMOUS 'MOOSE' STAGES A COMEBACK

CHARLES ISHERWOOD

► All you big fat fibbers who lucky few who saw "Moose Murders," above, perhaps the most notorious Broadway flop of the 1980s, can make it come true. Yes, folks, it's back! Arthur Rickers' crackpot comedy about a man who has disappeared mysteriously into obscurity were it not for the dedicated vigilante Frank Rich in The New York Times: "A visit to the Fortune Society will separate the aficionados of Broadway disasters from mere dilettantes for many more seasons." The show did not appear until the morning after opening night — which was also causing a harsh sting. Now the Beautiful Soup Theater Collective is bringing "Moose Murders" — a production "significantly rewritten" — to the stage again.

Mr. Rickers' (Stan Lee, Tuesday, Connally Theater, 220 East Fourth Street, East Village, beautifulsoupshows.com; \$25 to \$30.)

Photo: Michael J. Lippman



DANCE LIFE AFTER 'CAREER ENDER'

CLAUDIA LA ROCCO

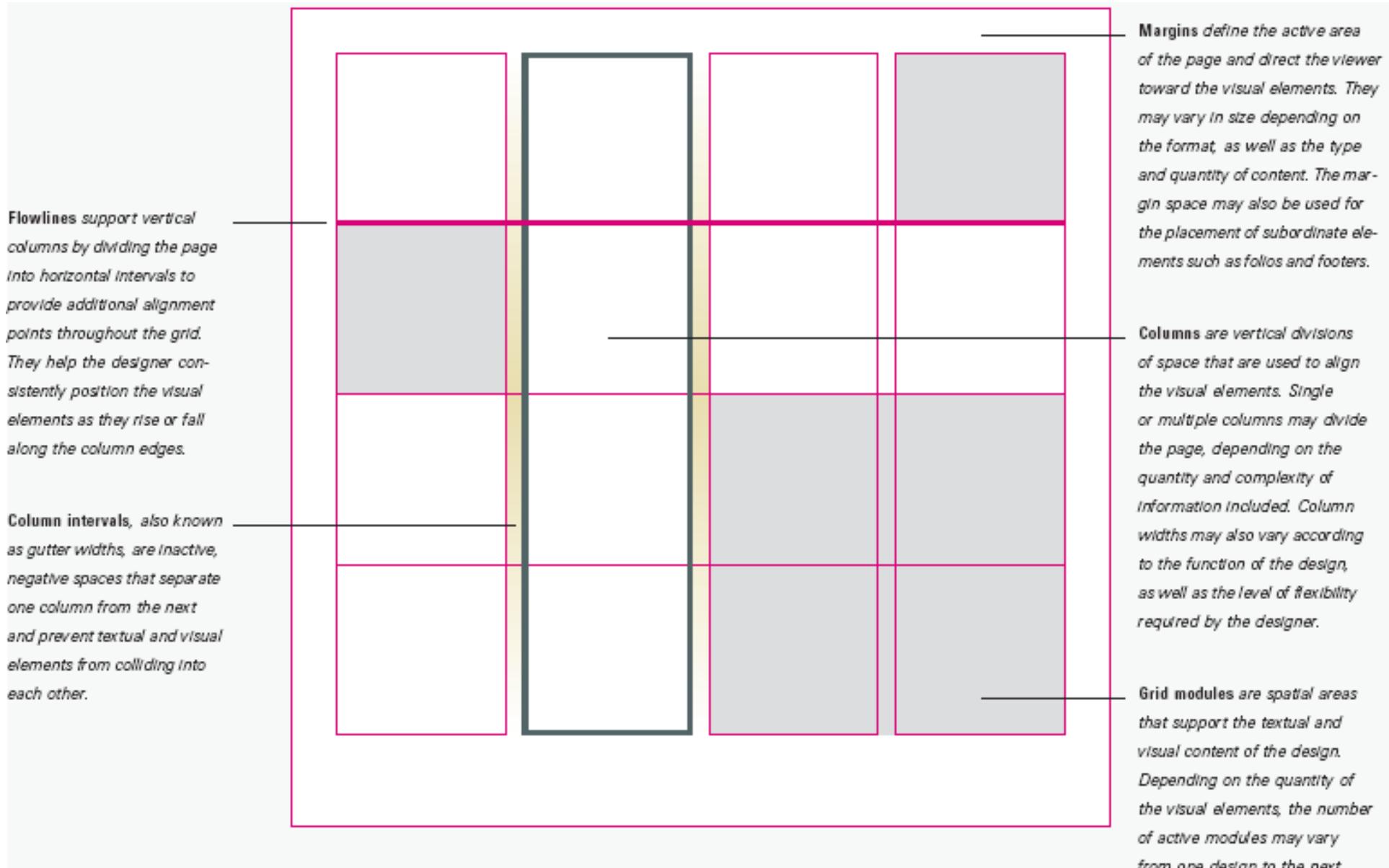
► Long before the performance craze kicked in visual art kicked into high gear, the New York dance scene was hot and here investigating intersections between the two worlds. She is always working. In fact, Ms. Wumper's "A Life After 'Career Ender,'" a beguiling exploration of presence and artifice, had its premiere last month at the Kitchen. It was presented as something of a final piece. But in the grand tradition of the Kitchen, it had a coda: "Kitchens," a shout-out to Jay-Z. Ms. Wumper is back, returning to the Kitchen with "Na Pas un Gramme de Charente."

ART "NA PAS UN GRAMME DE CHARENTE," COMING UP

CLAUDIA LA ROCCO

From left, Ben Foster, Daniel Radcliffe, Dane DeHaan and Jack Huston in "Kill Your Darlings."

Via The New York Times



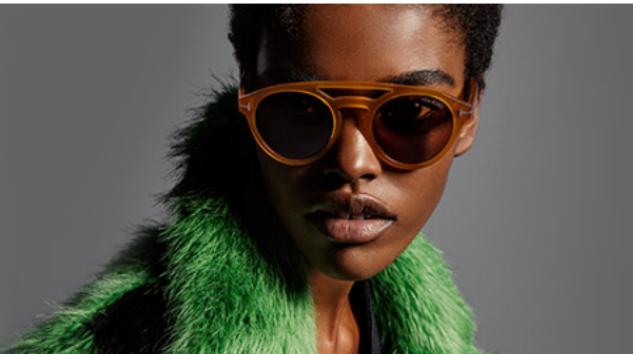
TOM FORD

The New York Times

Sunday, September 11, 2016 | [Today's Paper](#) | [Video](#) | 80°F | Dow -2.13% ↓

TOM FORD

World U.S. Politics N.Y. Business Opinion Tech Science Health Sports Arts Style Food Travel Magazine T Magazine Real Estate ALL



TOM FORD

A Secret History of Colombian Warlords in American Jails

By DEBORAH SONTAG

- With the extradition of 14 paramilitary leaders in 2008, the U.S.-led war on drugs seized priority over Colombia's own efforts to hold them to account.
 - The men have received relatively lenient treatment for major drug traffickers also designated as terrorists, a Times investigation found.
- [307 Comments](#)
- [Leer en español](#)



Angel Franco/The New York Times

Seeking the Final Faces to Fill a Sept. 11 Tapestry

A gallery at the National September 11 Memorial Museum has photos of all but 10 of the 2,983 people killed in the 2001 terrorist attacks and the 1993 World Trade Center bombing.

By DAVID W. DUNLAP and SUSAN C. BEACHY

Sunday Review

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Weekend Reads

TOM FORD

The New York Times

Sunday, September 11, 2016 | Today's Paper | Video | 80°F | Dow -2.13% ↓

World U.S. Politics N.Y. Business Opinion Tech Science Health Sports Arts Style Food Travel Magazine T Magazine Real Estate ALL

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Play Today's Puzzle



Layout tip:

Don't let your text run too wide
– or too narrow

(A.K.A. The Goldilocks principle of line-length)

Too narrow

A
sentence
that is in a
column
that's too
narrow
becomes
hard to
read, don't
you think?

Too wide

A sentence that's in a column that's too wide just keeps going and going and going (it's hard to work to read this!)

Just right

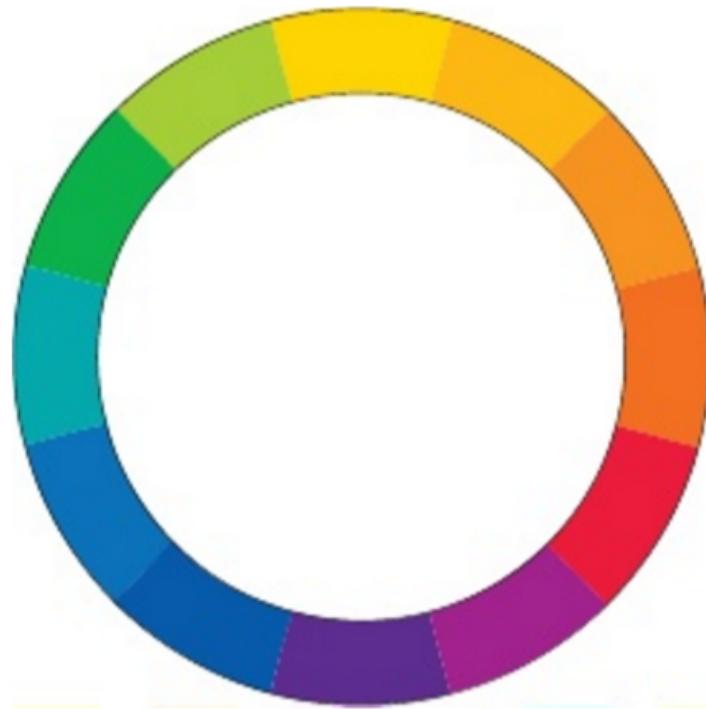
A line should hold 45-75 characters (counting both letters and spaces). 66 characters is ideal!

Online, optimal width varies by font-size.

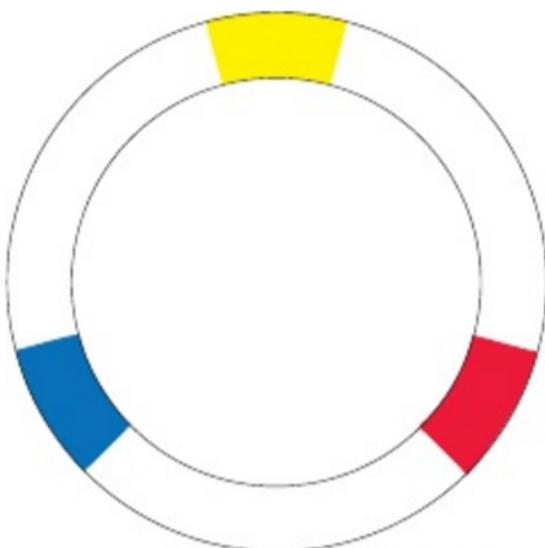
Color

Using color effectively in design

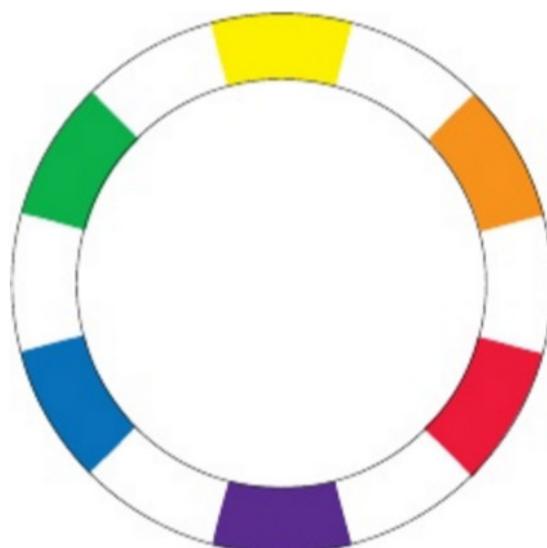
The color wheel



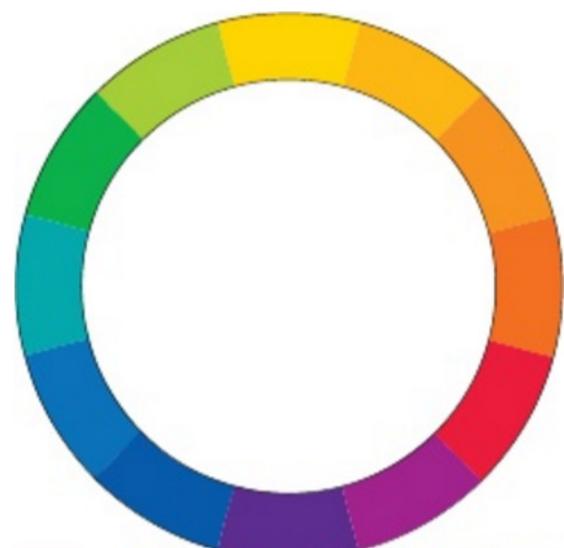
Primary



Secondary

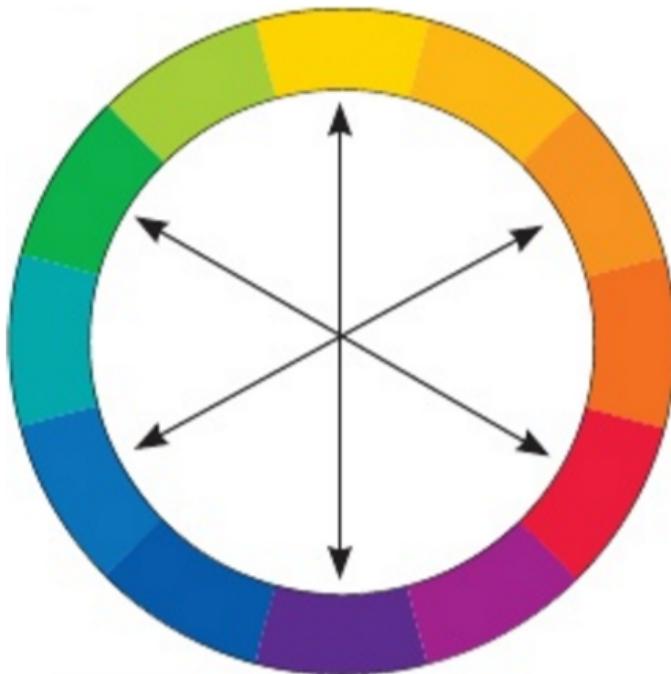


Tertiary



Color relationships

1. Complementary



-   Blue & orange
-   Red & green
-   Yellow & purple

Via The Non-Designer's Design Book

2. Analogous



Aqua, green, lime-green



yellow-orange, orange,
red-orange

Via The Non-Designer's Design Book

Hue v. Shade v. Tint



Via The Non-Designer's Design Book

Hue =

Pure color

Shade =

Add black

Tint =

Add white

CMYK v. RGB



CMYK = Cyan, Magenta, Yellow, Key (black)

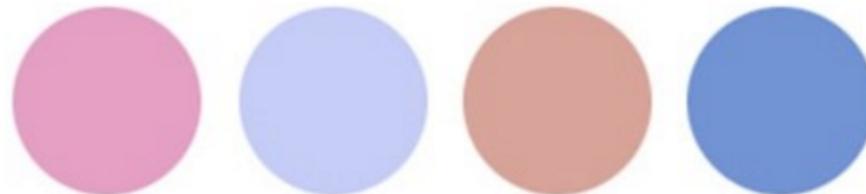
- Works like paint (additive)
- Used for print



RGB = Red, Green, Blue

- Works like light (subtractive)
- Used for the web

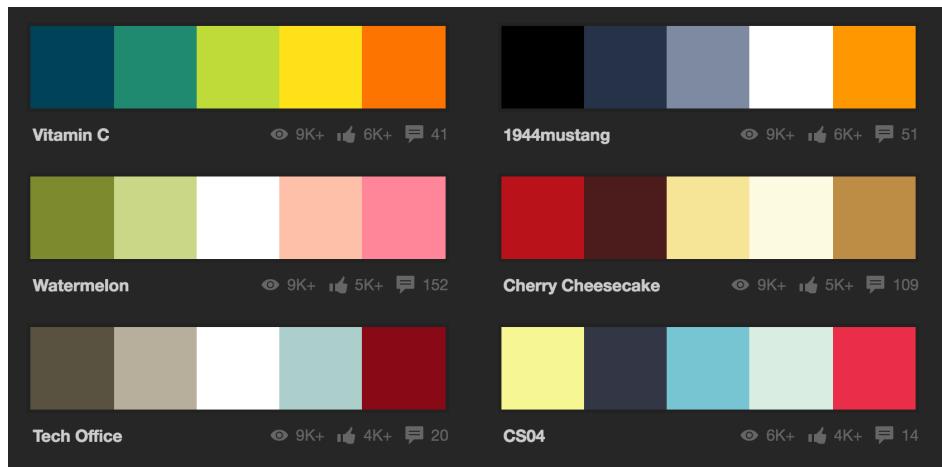
Choosing colors



Via wesandersonpalet

Tools

Adobe Color CC



Color Brewer

