

*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

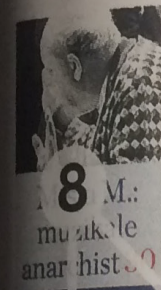
*This is similar to how HTML and CSS works.  
One is the structure (HTML) the other is style (CSS).*

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.



8 M. muzikale anarhist

# Dromen zitten je geluk 4 de weg

DE AFRIKAANSE linden door het 1 duwer niet goed op de wereldwijde voetbalmarkt. Richard Oniga heeft de 1 een verkiezing voor 'The Africa Cup' gewonnen en de Afrika Cup gewonnen. Hij heeft de 1 gewonnen en de Afrika Cup gewonnen.

Richard Oniga (1971) schreef met Wombley zijn derde roman 'Over en Afrikaan'. Het boek is een ode aan de dromen. 'Ik wil mijn dromen zien', zegt Oniga. 'Ik wil mijn dromen zien'.

Oniga verwerkte veel van wat hij hoorde in een nieuw verhaal. Het levert een beter boek op. Een boek dat al is ontdekt door de site www.abc.nl.



9 Hans van Manen

# De wortels en de vruchten van de meester

DANS DE BALLETWERELD is de naam van de 1. Het is de naam van de 1. Het is de naam van de 1.

Ook koningin Beatrix kwam kijken naar hetgeen Hans van Manen had uitgezocht voor het programma 'De Meester' op de Nederlandse televisie. In de eerste twee werken toont de choreograaf de bewegingen van de jonge generatie. En hoewel hij niet altijd de meester is, is hij vaak de meester.

De Amsterdamse dansgezelschap De Meester is de naam van de 1. Het is de naam van de 1.



1 Eileen de Bruijne

# Belangrijke prijs voor Amsterdamse galerie

'Voor Eileen de Bruijne is een eerbetoon dat de kunstwereld niet alleen commercieel is, maar ook artistiek. Het is een eerbetoon dat de kunstwereld niet alleen commercieel is, maar ook artistiek.

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Geef mij maar ORANJE

Form for 'Geef mij maar ORANJE' with fields for name, address, and phone number.



The Geordie Boy is back. Ready to rock with Rangers and talking exclusively to loaded about football, fame and hair extensions...

# 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 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.

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1  
3  
2  
2.a

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.*



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Analyzing antibodies against Zika virus

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By J. E. Blumenstock

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RESEARCH ARTICLE SUMMARY: FOR FULL TEXT:

[dx.doi.org/10.1126/science.aad8670](http://dx.doi.org/10.1126/science.aad8670)

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SCIENCE sciencemag.org

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ON THE COVER: VINCE VAUGHN PHOTOGRAPHED EXCLUSIVELY FOR ESQUIRE BY JAKE CHESSUM. PRODUCED BY EMILY ROTH FOR PRODUCIT. 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  
What does Lionel Messi have to do to make Argentina love him? BY JEFF HIMMELMAN jeff.himmelman@gmail.com

4 **THE HOST NATION** P. 44  
The soundtrack to the tournament is not samba but funk. PHOTOGRAPHS BY SEBASTIÁN LISTE TEXT BY SIMON 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

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.

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*By Charles P. Pierce*  
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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](http://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

## Brillenbrillanz

*brihl-len – brihl-lahnts*

The sudden, innervating clarity afforded by new glasses.

SPECTACLES-LUMINOSITY

## Schuld aufdeckungsangst

*shoold – aowf-deh-koongs – ahngst*

The fear that you will be found out.

GUILT-EXPOSURE-ANXIETY

## Tantalusqualerlösung

*tahn-tah-loose-kvahl – ehr-loo-zoong*

The relief and delight of perfectly slaked thirst.

TANTALUS-TORMENT-REDEMPTION

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.*

**INHALT**

	Texte	Abbildungen
Wolfgang Tiefensee	Incipit	
		Gebrauchsgrafisch
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Philipp Luidl	Das Messer, Werkzeug und Argument	
		Holz- und Linolschnitt
Jost Hochuli	Bücherlust · Vom Kleid zum Inhalt	
		Bücher
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	Bibliografie	
	Biografisches	

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

**SYMOLS. 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*

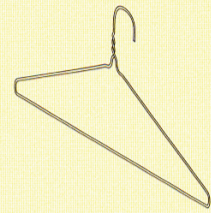
INDIAN OCEAN  
*Saint Paul Island 84  
South Keeling Islands 88 Possession Island 92  
Diego Garcia 96 Amsterdam Island 100  
Christmas Island 104 Tromelin 108*





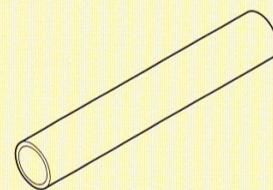


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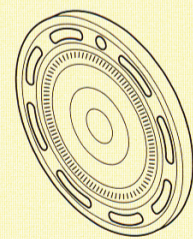


**RAW**  
MATERIALS  
*as*  
TABLE  
*of*  
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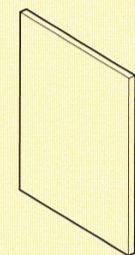


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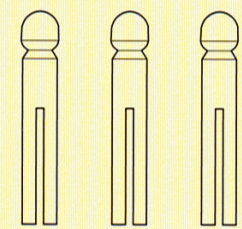


INTRODUCTION  
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MINI MANIFESTO  
8  
HOW THIS BOOK WORKS  
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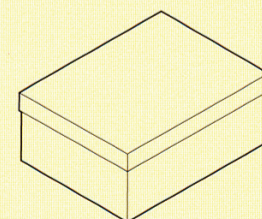


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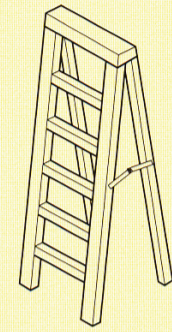


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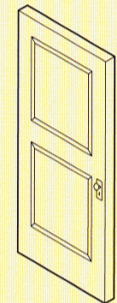
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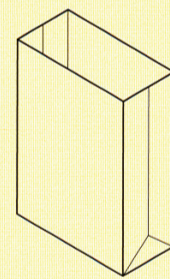
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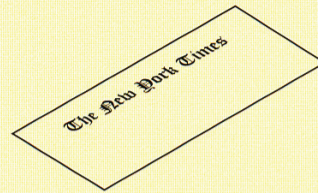
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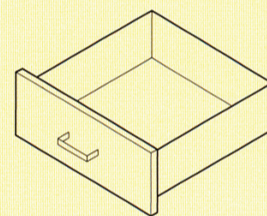
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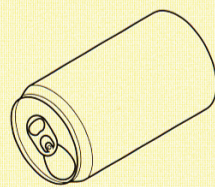
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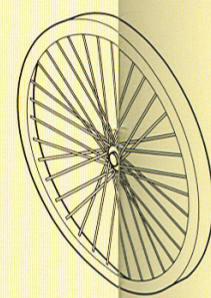
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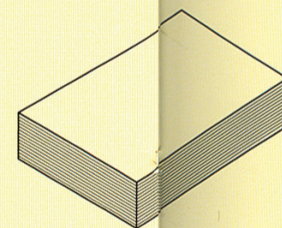
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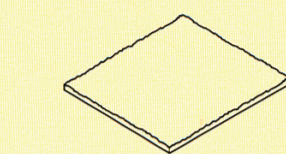
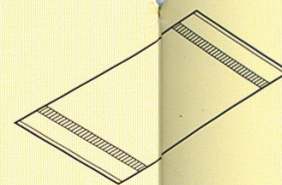
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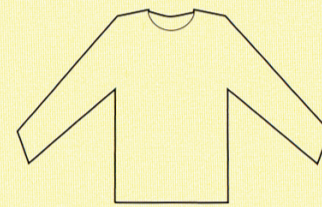
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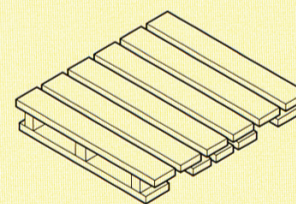
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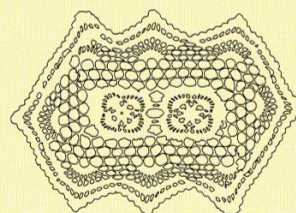
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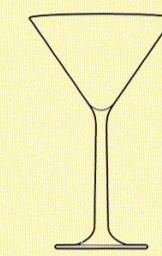
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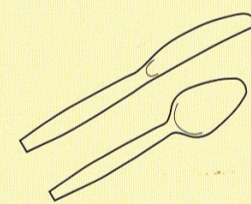


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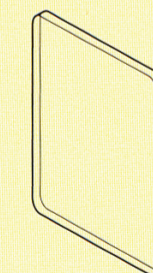


**GLASS**  
138

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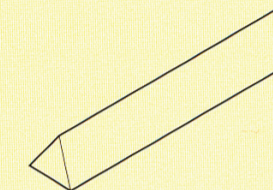


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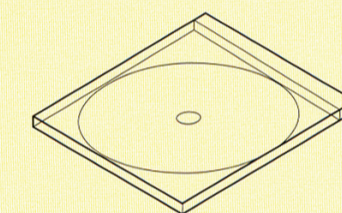


*Fabric*  
168

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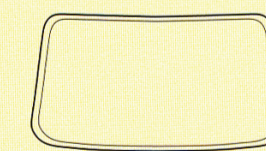
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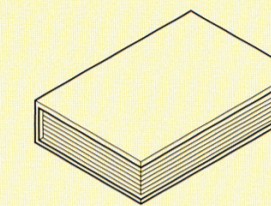
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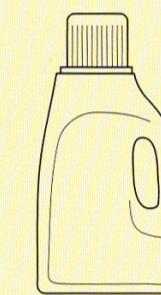
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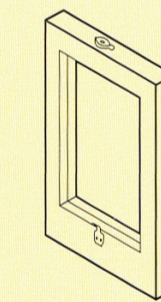
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If you want to add emphasis to a word or a phrase within a body of text you can do it in many ways. *Italics* would be the first option, but you can also make it **bold**, set it in SMALL CAPS, or change its **color**. Changing the **typeface** might 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 reportedly 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 Bezomort." Amazon called the situation with Hachette "unfortunate," but held its ground.

**No. 5 MARK ZUCKERBERG**  
**Facebook**

AGE: 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. BENNETT/GETTY IMAGES (3), RIGHT, FROM CHINA/OTOPRESS/GETTY IMAGES (11), FROM IMAGINECHINA/AP IMAGES (3), LEFT, BY STEVE JENNINGS/GETTY IMAGES (12), LEFT; ST. MICHAEL KOVAIC/GETTY IMAGES (16), LEFT; TESHALLEY/WIREIMAGE (12), RIGHT; MICHAEL N. TOVO/GETTY IMAGES (4), THIO WARGO/GETTY IMAGES (6), RIGHT

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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 of 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

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# 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 Bierut<sup>1</sup>

### 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?"<sup>2</sup>

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."<sup>3</sup> 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

Save to Recipe Box



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](#).



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

[Noodles](#), [Bacon](#), [Parmesan](#), [Ramen](#), [Dinner](#), [Weekday](#), [Main Course](#)

Mark as **Cooked**

1,221 ratings



**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

[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 2 minutes. Transfer to noodle bowls, grind on more pepper, and serve.

[← BACK TO RECIPES](#)

# Ashure - Turkish Grain Pudding

Categories: [Easy](#) - [Breakfast](#) - [Small Plates](#) - [Sweets](#)

ASHURE - TURKISH GRAIN PUDDING

STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

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

Information per serving

**Serving size** ½ 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  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
⅓ cup	70g	Golden raisins
⅓ cup	100g	Pomegranate seeds
⅓ cup	120g	Apricots, dried
⅓ 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  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
⅓ cup	70g	Golden raisins
⅓ cup	100g	Pomegranate seeds
⅓ cup	120g	Apricots, dried
⅓ 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).



4 1 3 2

or



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).



1      1.b      2      3

## 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.

**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*

***PRO TIP!***

*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** [peyj]

### 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***