Ellen Lupton:
Text

Text

Kerning

Kerning is an adjustment of the space between two letters. The characters of the Latin alphabet emerged over time; they were never designed with mechanical or automated spacing in mind. Thus some letter combinations look awkward without special spacing considerations. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W, Y, V, T). In metal type, a kerned letter extends past the lead slug that supports it, allowing two letters to fit more closely together. In digital fonts, the space between letter pairs is controlled by a *kerning table* created by the type designer, which specifies spaces between problematic letter combinations. Working in a page layout program, a designer can choose to use *metric kerning* or *optical kerning* as well as adjusting the space between letters manually where desired. A well-designed typeface requires little or no additional kerning, especially at text sizes.

METRIC KERNING *uses the kerning tables that are built into the typeface. When you select metric kerning in your page layout program, you are using the spacing that was intended by the type designer. Metric kerning usually looks good, especially at small sizes. Cheap novelty fonts often have little or no built-in kerning and will need to be optically kerned.*

OPTICAL KERNING *is executed automatically by the page layout program. Rather than using the pairs addressed in the font's kerning table, optical kerning assesses the shapes of all characters and adjusts the spacing wherever needed. Some graphic designers apply optical kerning to headlines and metric kerning to text. You can make this process efficient and consistent by setting kerning as part of your character styles.*

Takes Two

SCALA PRO, WITH KERNING SUPPRESSED
Spacing appears uneven, with gaps around T/a, T/w, and w/

Takes Two

SCALA PRO, WITH METRIC KERNING
Spacing appears more even between T/a and T/w.

Takes Two

SCALA PRO, WITH OPTICAL KERNING
Spacing seems more even between T/a, T/w, and w/o.

Warm Type

SCALA PRO ITALIC, WITH KERNING SUPPRESSED
Spacing appears uneven between W/a and T/y.

Warm Type

SCALA PRO ITALIC, WITH METRIC KERNING
Spacing appears more even between W/a and T/y.

Warm Type

SCALA PRO ITALIC, WITH OPTICAL KERNING
Spacing is comparable to metric kerning.

LOVE LETTERS

SCALA PRO ALL CAPITALS, WITH KERNING SUPPRESSED
Spacing is tight between T/T.

LOVE LETTERS

SCALA PRO ALL CAPITALS, WITH METRIC KERNING
Improved spacing between T/T.

LOVE LETTERS

SCALA PRO ALL CAPITALS, WITH OPTICAL KERNING
Improved spacing between T/ T and O/V.

Kerning Headlines

The subtle differences between metric and optical kerning become more apparent at larger sizes. Most problems occur between capital and lowercase letters. The spacing between *H/a, T/a,* and *T/o* improves with optical kerning. The optical kerning applied here in InDesign has created tighter spacing for large text and looser spacing for small text. Look at both effects before choosing a kerning method.

Ha

METRIC KERNING

Ha

OPTICAL KERNING

Books And Harlots Have Their Quarrels In Public.

Books And Harlots Can Be Taken To Bed.

Books and harlots—footnotes in one are as banknotes in the stockings of the other.

—WALTER BENJAMIN, 1925

QUADRAAT SANS, WITH METRIC KERNING

Books And Harlots Have Their Quarrels In Public.

Books And Harlots Can Be Taken To Bed.

Books and harlots—footnotes in one are as banknotes in the stockings of the other.

—WALTER BENJAMIN, 1925

QUADRAAT SANS, WITH OPTICAL KERNING

NERD ALERT: *In addition to using optical kerning, the text above has word spacing reduced to 80 percent. With large type, normal word spacing often looks too wide. Adjust word spacing in the Paragraph>Justification menu in InDesign.*

Tracking

Adjusting the overall spacing of a group of letters is called *tracking* or *letterspacing*. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or SMALL CAPS are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked.

Letters do love one another. However, due to their anatomical differences, some letters have a hard time achieving intimacy. Consider the letter V, for example, whose seductive valley makes her limbs stretch out above her base. In contrast, L solidly holds his ground yet harbors a certain emptiness above the waist. Capital letters, being square and conservative, prefer to keep a little distance from their neighbors.

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TYPE CRIME

TIGHTLY TRACKED TEXT
Letters are tracked too close for comfort.

Books and harlots—both have their type of man, who both lives off and harasses them. In the case of books, critics. WALTER BENJAMIN, 1925

REVERSED TYPE, NO TRACKING

Books and harlots—both have their type of man, who both lives off and harasses them. In the case of books, critics. WALTER BENJAMIN, 1925

REVERSED TYPE, TRACKED +25

Tracking Headlines and Logos

Designers most commonly apply tracking to headlines and logos (where kerning adjustments are also frequently required). As text gets bigger, the space between letters expands, and some designers use tracking to diminish overall spacing in large-scale text. Loose or open tracking is commonly applied to capitals and small capitals, which appear more regal standing slightly apart.

LOVE LETTERS

LOVE LETTERS

LOVE LETTERS, LOVE LETTERS

love letters, *love letters*

love letters, *love letters*

TYPE CRIME: TRACKING LOWERCASE LETTERS
Loosely spaced lowercase letters—especially italics—look awkward because these characters are designed to sit closely together on a line.

EROS

EROS LOGOTYPE, 1962. Design: Herb Lubalin. Ultra-tight letterspacing was a hallmark of progressive commercial graphics in the 1960s and 1970s. Here, the letters cradle each other with an intimacy appropriate to the subject matter.

CRUET & WHISK AND THYMES Logotypes, 2006. Design: Duffy & Partners. The generously tracked capitals in these logotypes give them an affable, antiquarian flavor while imparting an overall lightness to the designs.
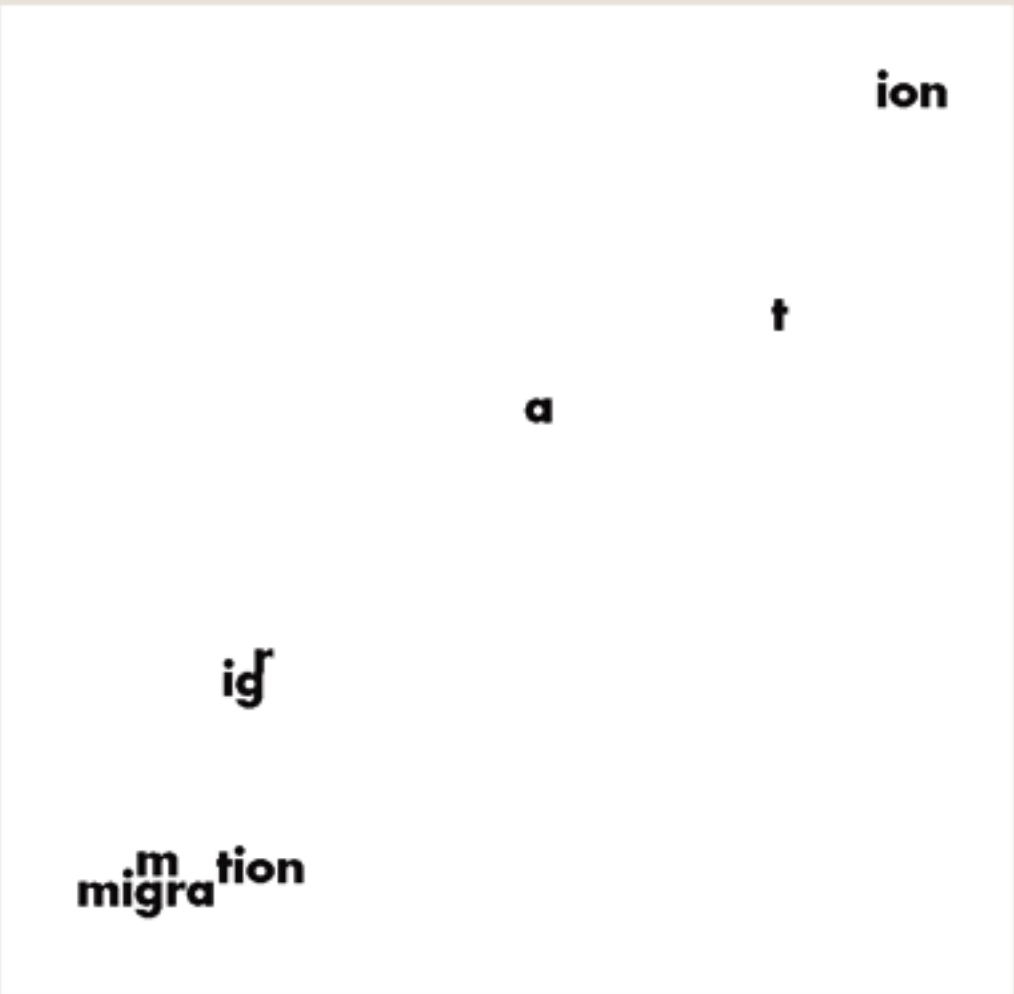
Project: Space and Meaning

You can express the meaning of a word or an idea through the spacing, sizing, and placement of letters on the page. Designers often think this way when creating logotypes, posters, or editorial headlines. The compositions shown here express physical processes such as disruption, expansion, and migration through the spacing and arrangement of letters. The round Os in Futura make it a fun typeface to use for this project.
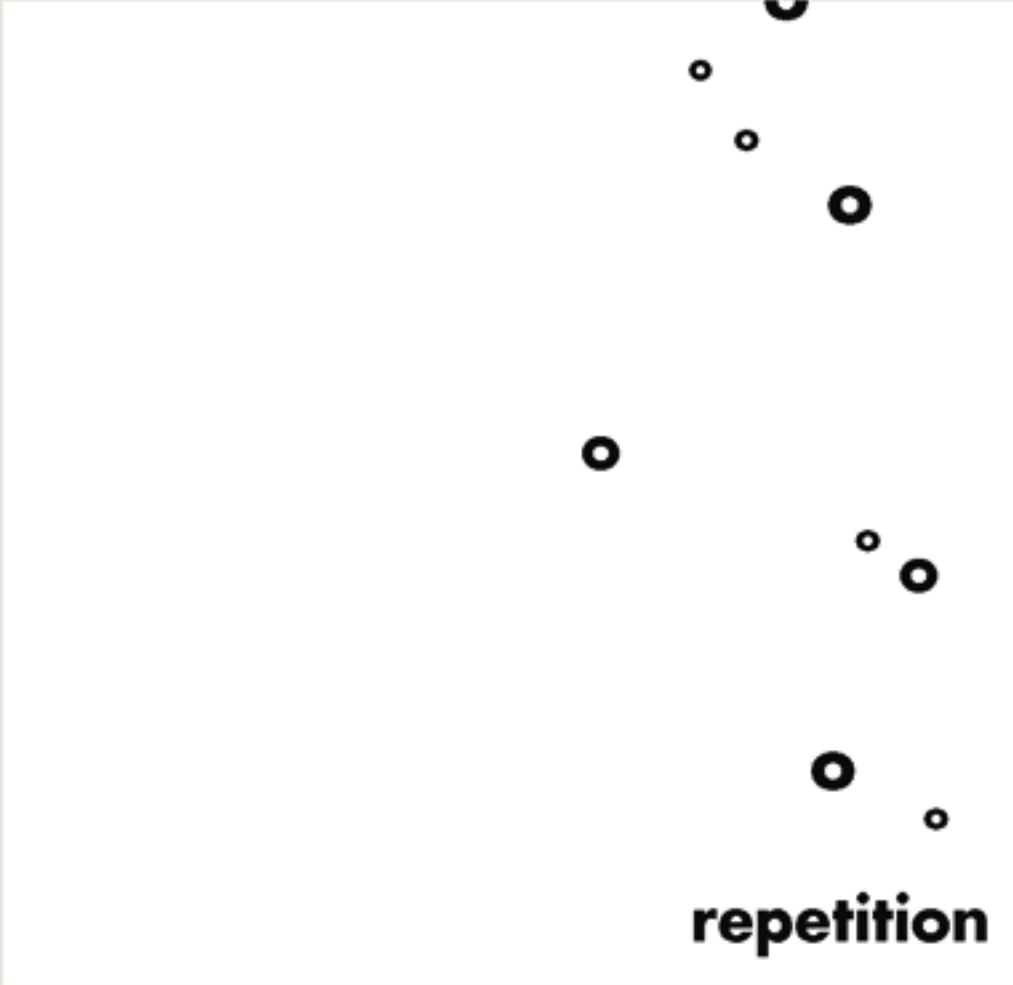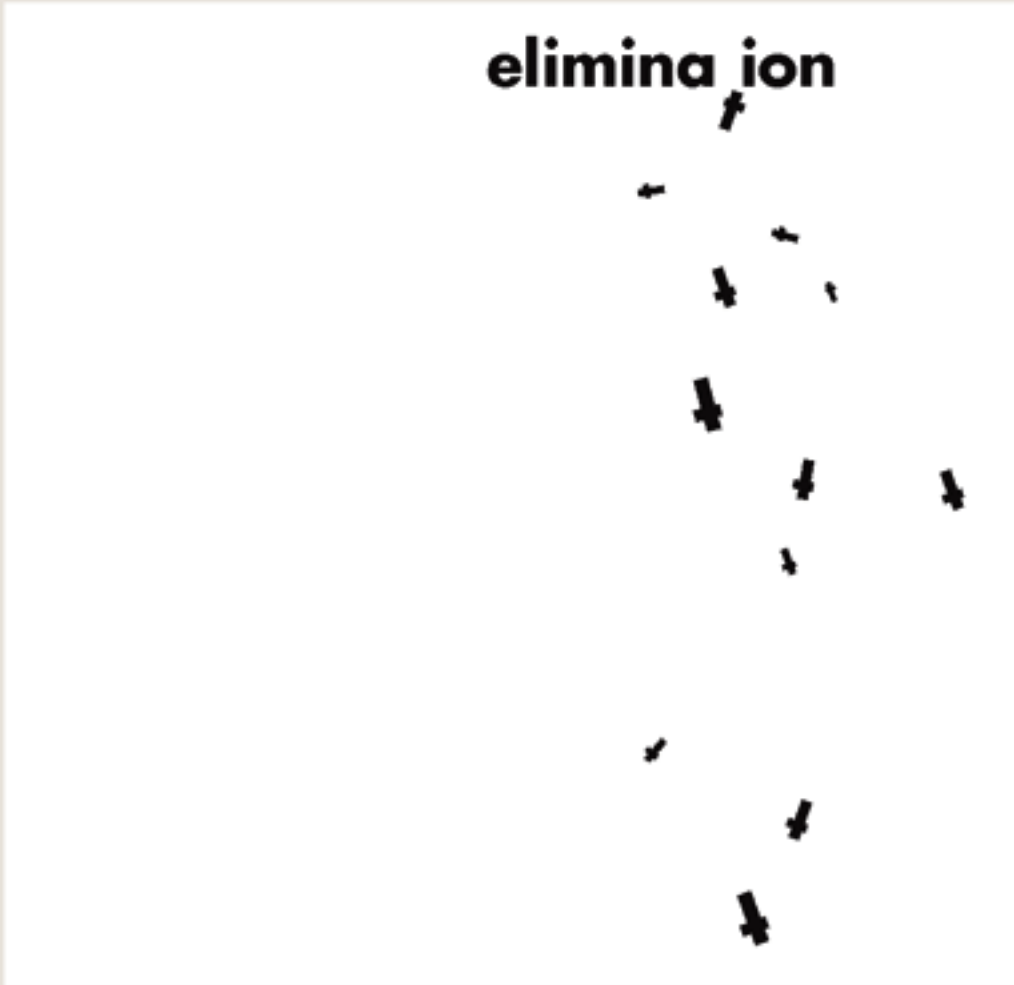
disruption

compression

e ex xp p expansion i i o a n n

Marcos Kolthar

ion

t

a

ig

m
migra tion

Jason Hogg

repetition

Heather Williams

elimina ion

Heather Williams

Line Spacing

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive typographic arrangements. Reducing the standard distance creates a denser typographic color, while risking collisions between ascenders and descenders. Expanding the line spacing creates a lighter, more open text block. As leading increases, lines of type become independent graphic elements rather than parts of an overall visual shape and texture.

different

folks

different

strokes

different

folks

different

strokes

*Adjusting line spacing with
the baseline shift tool helps create
an even appearance.*

NERD ALERT: A *baseline shift* is a manual adjustment of the horizontal position of one or more characters. Baseline shifts are often used when mixing different sizes or styles of type. The baseline shift tool can be found in the Type tool bar of standard software applications.

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

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6/6 SCALA PRO
(6 pt type with 6 pts line spacing, or "set solid")

6/7.2 SCALA PRO
(Auto spacing; 6 pt type with 7.2 pts line spacing)

6/8 SCALA PRO
(6 pt type with 8 pts line spacing)

6/12 SCALA PRO
(6 pt type with 12 pts line spacing)

Centered text is symmetrical,

like the facade of a classical building.

Centered type often appears on

invitations, title pages, certificates, and tomb stones.

The edges of a centered column

are often dramatically uneven.

Centered lines should be broken to emphasize a key phrase

(such as the name of the bride

or the date of her wedding)

or to allow a new thought to begin on its own line.

Breaking lines in this manner is called

breaking for sense.

Justified text, which has even edges on both the left and right sides of the column, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. In metal type setting, the printer justifies each line by hand, using small metal spacers to alter the spaces between words and letters and thus make all the lines the same length. Digital typesetting performs the same labor automatically. Justified type makes efficient use of space. It also creates a clean, compact shape on the page. Ugly gaps can occur, however, when the line length is too short in relation to the size of type used. Hyphenation breaks up long words and helps keep the lines of text tightly packed. Designers often use negative tracking to fit additional characters on a line, or positive tracking to even out a line of type that looks too loose.

CENTERED
Lines of ueven length on a central axis

Centered text is formal and classical. It invites the designer to break a text for sense and create elegant, organic shapes. Centering is often the simplest and most intuitive way to place a typographic element. Used without care, centered text can look staid and mournful, like a tombstone.

JUSTIFIED
Left and right edges are both even

Justified text makes a clean shape on the page. Its efficient use of space makes it the norm for newspapers and books. Ugly gaps can occur, however, as text is forced into lines of even measure. Avoid this by using a line length that is long enough in relation to the size of type. As type gets smaller, more words will fit on each line.

THIS DREARY SHAPE HAS RANDOM LINE BREAKS THAT DON'T RESPOND TO THE RHYTHM OF THE WRITTEN TEXT.

TYPE CRIME
POORLY SHAPED TEXT BLOCK *In most uses, centered text should be broken into phrases with a variety of long and short lines.*

Ugly gaps appear when the designer has made the line length too short, or the author has selected words that are   too   long.

TYPE CRIME
FULL OF HOLES *A column that is too narrow is full of gaps.*

In *flush left/ragged right* text, the left edge is hard and the right edge soft. Word spaces do not fluctuate, so there are never big holes inside the lines of text. This format, which was used primarily for setting poetry before the twentieth century, respects the flow of language rather than submitting to the law of the box. Despite its advantages, however, the flush left format is fraught with danger. Above all, the designer must work hard to control the appearance of the *rag* that forms along the right edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short, and with hyphenation kept to a minimum. A rag is considered "bad" when it looks too even (or too uneven), or when it begins to form regular shapes, like wedges, moons, or diving boards.

Flush right/ragged left is a variant of the more familiar flush left setting. It is common wisdom among typographers that flush right text is hard to read, because it forces the reader's eye to find a new position at the start of each line. This could be true, or it could be an urban legend. That being said, the flush right setting is rarely employed for long bodies of text. Used in smaller blocks, however, flush right text forms effective marginal notes, sidebars, pull quotes, or other passages that comment on a main body or image. A flush or ragged edge can suggest attraction (or repulsion) between chunks of information.

FLUSH LEFT/RAGGED RIGHT
Left edge is hard; right edge is soft

Flush left text respects the organic flow of language and avoids the uneven spacing that plagues justified type. A bad rag can ruin the relaxed, organic appearance of a flush left column. Designers must strive vigilantly to create the illusion of a random, natural edge without resorting to excessive hyphenation.

FLUSH RIGHT/RAGGED LEFT
Right edge is hard; left edge is soft

Flush right text can be a welcome departure from the familiar. Used for captions, side bars, and other marginalia, it can suggest affinities among elements. Because flush right text is unusual, it can annoy cautious readers. Bad rags threaten flush right text just as they afflict flush left, and punctuation can weaken the hard right edge.

A bad rag will fall into weird shapes along the right edge, instead of looking random.

TYPE CRIME
BAD RAG
An ugly wedge shape spoils the ragged edge.

Lots of punctuation (at the ends of lines) will attack, threaten, and generally weaken the flush right edge.

TYPE CRIME
PUNCTUATION EATS THE EDGE *Excessive punctuation weakens the right edge.*

Alignment: Classic Variations

The four modes of alignment (centered, justified, flush left, and flush right) form the basic grammar of typographic composition. Each one has traditional uses that make intuitive sense to readers.

CENTERED

THE

WORKS

OF

VIRGIL:

Containing His

PASTORALS

GEORGICS,

AND

ÆNEIS.

Translated into English Verse; By
Mr. *DRYDEN.*

Adorn'd with a Hundred Sculptures.

Sequitarque Patrem non passibus Æquis. Virg. Æn. 2.

The Second EDITION.

for Coppet. But when the eighty days had passed and the bugaboo was safely on board the *Bellerophon,* she came back to the scenes she loved so well and to what for her was the only heaven: Paris. ¶ She has been called a philosopher and a literary light. But she was only socio-literary. Her written philosophy does not represent the things she felt were true—simply those things she thought it would be nice to say. She cultivated literature, only that she might shine. Love, wealth, health, husband, children—all were sacrificed that she might lead society and win applause. No one ever feared solitude more: she must have those about her who would minister to her vanity and upon whom she could shower her wit. As a type her life is valuable, and in these pages that traverse the entire circle of feminine virtues and foibles she surely must have a place. ¶ In her last illness she was attended daily by those faithful subjects who had all along recognized her sovereignty—in Society she was Queen. She surely now had won her heart's desire, for to that bed from which she was no more to rise, courtiers came and kneeling kissed her hand, and women by the score whom she had befriended paid her the tribute of their tears ❧ She died in Paris at the age of fifty-one.

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L'ENNEMI

Ma jeunesse ne fut qu'un ténébreux orage,
Traversé çà et là par de brillants soleils;
Le tonnerre et la pluie ont fait un tel ravage,
Qu'il reste en mon jardin bien peu de fruits vermeils.

Voilà que j'ai touché l'automne des idées,
Et qu'il faut employer la pelle et les râteaux
Pour rassembler à neuf les terres inondées,
Où l'eau creuse des trous grands comme des tombeaux.

Et qui sait si les fleurs nouvelles que je rêve
Trouveront dans ce sol lavé comme une grève
Le mystique aliment qui ferait leur vigueur?

— O douleur! ô douleur! Le Temps mange la vie,
Et l'obscur Ennemi qui nous ronge le cœur
Du sang que nous perdons croît et se fortifie!

things that could not have been done at all had he stuck to his original idea.

No shields   Trade-markery is a country cousin of heraldry; it can claim that kin, but native good taste will keep it from trying to ape its noble relative. I mean that trade-marks in the form of shields are a joke—as comical as those mid-Victorian trade devices surrounded by the Garter. Things like that, in first instances (they are now meaningless survivals), were efforts on the part of Trade to sit in the same pew with Race. Under the modern dispensation, with kings at a discount, the feudal touch may be dispensed with. One makes this comment about shields as trade-marks because a cosmic law operates to convince every expectant proprietor of a new trade-mark that he wants his device in the shape of a shield.

Flexible   A good trade-mark is the thing that lives inside a boundary line—not the boundary line itself. It should be possible for the device to step outside its circle, or triangle, or what not, and still be the same—an unmistakable emblem. In other words, marks that depend for their individuality upon triangular frames, circles, squares, etc., are weak brethren; they are of a low order of trade-mark vitality.

Typographic flavor   For the greater number of advertising uses a trade-mark design needs to be given a typographic flavor. It will stand in close relation to type in the usual advertisement and its stance will be more comfortable if it is brought into sympathy with type. This means that the proprietor will have to relax the rigor of his rule and allow his design (originally rendered in soft lithographic grays and stipples) to be redrawn in positive line, with considerable paper showing. It is not necessary to ape the style of a woodcut in this effort after typographic flavor; but it is necessary to echo, to a certain extent, the crisp black lines and

Text is an ongoing sequence of words,

distinct from shorter headlines or captions.

The main block is often called

the "body,"

comprising the principal mass of content.

Also known as "running text,"

it can flow from one page, column, or box to another.

Text can be viewed as a thing

—a sound and sturdy object—

or a fluid poured into the containers of page or screen.

Text can be solid or liquid,

body or blood.

Text is an ongoing sequence of words, distinct from shorter headlines or captions. The main block is often called the "body," comprising the principal mass of content. Also known as "running text," it can flow from one page, column, or box to another. Text can be viewed as a thing—a sound and sturdy object—or a fluid poured into the containers of page or screen. Text can be solid or liquid, body or blood. As body, text has more integrity and wholeness than the elements that surround it, from pictures, captions, and page numbers to banners, buttons, and menus. Designers generally treat a body of text consistently, letting it appear as a coherent substance that is distributed across the spaces of a document. In digital media, long texts are typically broken into chunks that can be accessed by search engines or hypertext links. Contemporary designers and writers produce content for various contexts, from the pages of print to an array of software environments, screen conditions, and digital devices, each posing its own limits and opportunities.

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

Alabama School Rezoning Plan Brings Out Cry of Resegregation

By SAM DILLON

TUSCALOOSA, Ala. — After white parents in this racially mixed city complained about school overcrowding, school authorities set out to draw up a sweeping rezoning plan. The results: all but a handful of the hundreds of students required to move this fall were black—and many were sent to virtually all-black, low-performing schools.

Black parents have been battling the rezoning for weeks, calling it resegregation. And in a new twist for an integration fight, they

DAVE MARTIN FOR THE NEW YORK TIMES

Kendra Williams and other black parents argue that the plan violates federal law.

are wielding an unusual weapon: the federal No Child Left Behind law, which gives students in schools deemed failing the right to move to better ones.

"We're talking about moving children from good schools into low-performing ones, and that's illegal," said Kendra Williams, a hospital receptionist, whose two children were rezoned. "And it's all about race. It's as clear as daylight."

Tuscaloosa, where George Wallace once stood defiantly in

the schoolhouse door to keep blacks out of the University of Alabama, also has had a volatile history in its public schools. Three decades of federal desegregation marked by busing and white flight ended in 2000. Though the city is 54 percent white, its school system is 75 percent black.

The schools superintendent and board president, both white, said in an interview that the rezoning, which redrew boundaries of school attendance zones, was a color-blind effort to reorganize the 10,000-student district around community schools and relieve overcrowding. By optimizing use of the city's 19 school buildings, the district saved taxpayers millions, officials said. They also acknowledged another goal: to draw more whites back into Tuscaloosa's schools by making them attractive to parents of 1,500 children attending private academies founded after court-ordered desegregation began.

"I'm sorry not everybody is on board with this," said Joyce Levey, the superintendent. "But the issue in drawing up our plan was not race. It was how to use our buildings in the best possible way." Dr. Levey said that all students forced by the rezoning to move from a high- to a lower-performing school were told of their right under the No Child law to request a transfer.

When the racially polarized, eight-person Board of Education approved the rezoning plan in May, however, its two black

---
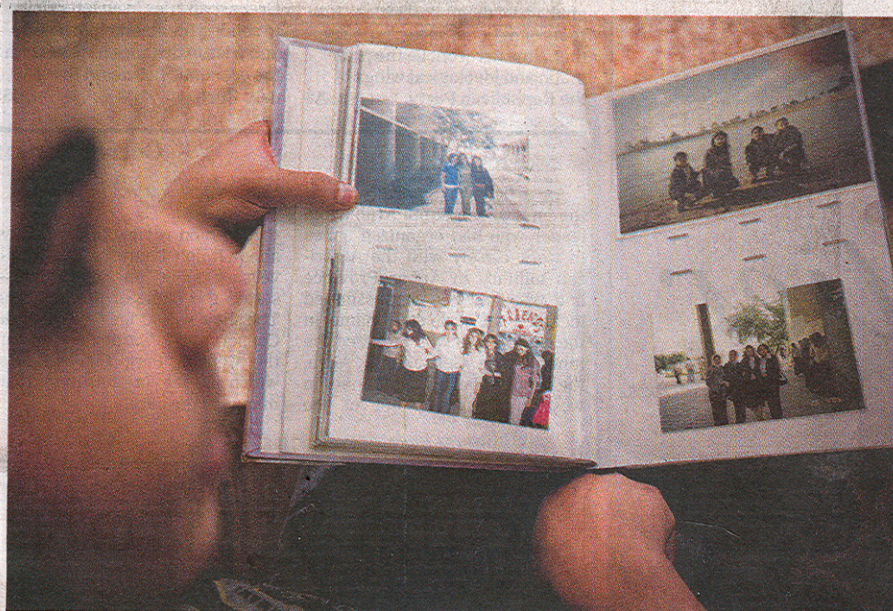
JOHAN SPANNER FOR THE NEW YORK TIMES

The return on carnage is suspicion: Zain Muhammad, whose father was slain by neighbors.

TISZAKESZI JOURNAL

Vatican Tree Penance: Forgive Us Our CO_2

By ELISABETH ROSENTHAL

TISZAKESZI, Hungary — This summer the cardinals at the Vatican accepted an unusual donation from a Hungarian start-up called Klimafa: The company said it would plant trees to restore an ancient forest on a denuded stretch of land by the Tisza River to offset the Vatican's carbon emissions.

The trees, on a 37-acre tract of land that will be renamed the Vatican climate forest, will in theory absorb as much carbon diox-

ide as the Vatican will produce in 2007: driving cars, heating offices, lighting St. Peter's Basilica at night.

In so doing, the Vatican announced, it would become the world's first carbon-neutral state.

"As the Holy Father, Pope Benedict XVI, recently stated, the international community needs to respect and encourage a 'green culture,' " said Cardinal Paul Poupard, leader of the Pontifical Council for Culture, who took part in a ceremony marking the event at the Vatican. "The Book of Genesis tells us of a beginning

in which God placed man as guardian over the earth to make it fruitful."

In many respects, the program seems like a win-win-win proposition. The Vatican, which has recently made an effort to go green on its own by installing solar panels, sought to set an example by offsetting its carbon emissions.

Hungary, whose government scientists are consulting on the project, will take over large swaths of environmentally degraded, abandoned land restored

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York, who led the fight to oust Mr. Gonzales, issued a statement on Sunday evening praising Mr. Mukasey — a suggestion that Democrats, who are already challenging Mr. Bush over the

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Veto Risk Seen In Compromise On Child Health

By ROBERT PEAR

WASHINGTON, Sept. 16 — Senate and House negotiators said Sunday that they had agreed on a framework for a compromise bill that would provide health insurance to four million uninsured children while relaxing some of the limits on eligibility imposed by the Bush administration.

The compromise, which resembles a bill passed by the Senate with bipartisan support, sets the stage for a battle with President Bush, who has denounced similar legislation as a step "down the path to government-run health care for every American."

Tony Fratto, a White House spokesman, said Sunday, "The House and the Senate still appear to be far away from legislation that we would find acceptable."

Republicans will come under political pressure to support the compromise. But if the president vetoes it, he will probably have enough votes in the House to sustain his veto, Republicans say.

The compromise would increase tobacco taxes to finance health insurance for more children.

Congressional aides worked through the weekend to meld the

INSIDE

Updated news: nytimes.com

Tomorrow in The Times: Page D10

Project: Alignment

Use modes of alignment (flush left, flush right, justified, and centered) to actively interpret a passage of text. The passage here, from Walter Ong's book *Orality and Literacy: The Technologizing of the Word*, explains how the invention of printing with movable type imposed a new spatial order on the written word, in contrast with the more organic pages of the manuscript era. The solutions shown here comment on the conflicts between hard and soft, industrial and natural, planning and chance, that underlie all typographic composition.

Examples of student work from Maryland Institute College of Art

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.

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

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. Printed texts
look machine-made,
as they are.
In handwriting, control of space tends to be ornamental, ornate.
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.

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

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

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. 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.

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

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Writing moves words from the sound world to a world of

V I S U A L   S P A C E

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Vertical Text

Roman letters are designed to sit side by side, not on top of one another. Stacks of lowercase letters are especially awkward because the ascenders and descenders make the vertical spacing appear uneven, and the varied width of the characters makes the stacks look precarious. (The letter I is a perennial problem.) Capital letters form more stable stacks than lowercase letters. Centering the column helps to even out the differences in width. Many Asian writing systems, including Chinese, are traditionally written vertically; the square shape of the characters supports this orientation. The simplest way to make a line of Latin text vertical is to rotate the text from horizontal to vertical. This preserves the natural affinity among letters sitting on a line while creating a vertical axis.

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VERTIGO
A FILM BY ALFRED HITCHCOCK

VERTIGO
A FILM BY ALFRED HITCHCOCK

VERTIGO
A FILM BY ALFRED HITCHCOCK

TYPE CRIME

SMALL CAPS, STACKED

top to bottom   _bottom to top_   _both directions_

VERTICAL BASELINES _There is no fixed rule determining whether type should run from top to bottom or from bottom to top. It is more common, however, especially in the United States, to run text on the spines of books from top to bottom. (You can also run text up and down simultaneously.)_

Marking Paragraphs

Paragraphs do not occur in nature. Whereas sentences are grammatical units intrinsic to the spoken language, paragraphs are a literary convention designed to divide masses of content into appetizing portions. Indents have been common since the seventeenth century. Adding space between paragraphs *(paragraph spacing)* is another standard device. On the web, a paragraph is a semantic unit (the <p> tag in html) that is typically displayed on screen with space inserted after it. A typical indent is an *em space*, or a *quad*, a fixed unit of space roughly the width of the letter's cap height. An em is thus proportional to the size of the type; if you change the point size or column width, the indents will remain appropriately scaled. Alternatively, you can use the tab key to create an indent of any depth. A designer might use this technique in order to align the indents with a vertical grid line or other page element. Avoid indenting the very first line of a body of text. An indent signals a break or separation; there is no need to make a break when the text has just begun. Despite the ubiquity of indents and paragraph spacing, designers have developed numerous alternatives that allow them to shape content in distinctive ways.

NERD ALERT: *Use the Space After Paragraph feature in your page layout program to insert a precise increment of space between paragraphs. Skipping a full line often creates too open an effect and wastes a lot of space. Get in the habit of inserting a full paragraph return (Enter key) only at the end of paragraphs; insert a line break when you don't want to add additional space (Shift + Enter).*

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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— Jean Baudrillard, 1969

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

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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.
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— Jean Baudrillard, 1969

OUTDENT (HANGING INDENTATION) AND LINE BREAK

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

EXTRA SPACE INSIDE LINE, WITHOUT LINE BREAK

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

SYMBOL, WITHOUT INDENT OR LINE BREAK

    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

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

Paragraphs: Classical and Experimental

Different kinds of content invite different approaches to marking paragraphs. In early printed books, paragraphs were indicated with a symbol, such as ||, with no additional space or line break. In the seventeenth century, it became standard to indent the first line of a paragraph and break the line at the end. Commercial printing tends to embrace fragmentation over wholeness, allowing readers to sample bits and pieces of text. Modern literary forms such as the interview invite designers to construct inventive typographic systems.

Dominus Salomoni secundo apparens, iubet
sua seruare præcepta, addita comminal-
tione nisi seruata fuerint. Salomon
plures ædificat ciuitates, gen-
tes sibi facit tributarias,
& classe in Ophir
missa plurimum
auri reci-
pit.

CAP. IX.

A C T V M est autem cùm perfe-
cisset Salomon ædificium domus
Domini , & ædificium regis , &
omne quod optauerat & volue-
rat facere, ² apparuit ei Dominus
secundò ‖ sicut apparuerat ei in
Gabaon. ³ Dixítque Dominus ad eum, Exaudiui
orationem tuam & deprecationem tuam, quam de-
precatus es coram me: sanctificaui domũ hanc quam
ædificasti , vt ponerem nomen meum ibi in sempi-
ternum , & erunt oculi mei & cor meum ibi cunctis
diebus. ⁴ Tu quoque si ambulaueris coram me, si-
cut ambulauit * pater tuus , in simplicitate cordis &
in æquitate: & feceris omnia quæ præcepi tibi, & le-
gitima mea & iudicia mea seruaueris,⁵ ponam thro-
num regni tui super Israel in sempiternum,‖sicut lo-
cutus sum Dauid patri tuo, dicens , Non auferetur
vir de genere tuo de solio Israel. ⁶ Si autem auer-
sione auersi fueritis vos & filij vestri, non sequentes
me , nec custodientes mandata mea , & ceremonias
meas quas proposui vobis, sed abieritis & colueritis
deos alienos , & adoraueritis eos : ⁷ auferam Israel
de superficie terræ quam dedi eis, & templum quod
sanctificaui nomini meo proiiciam à cõspectu meo,
erítque Israel in prouerbium , & in fabulam cunctis
populis. ⁸ Et domus hæc erit in exemplum : omnis
qui transierit per eam, stupebit & sibilabit, & dicet,
‖Quare fecit Dominus sic terræ huic & domui huic?
⁹ Et respondebunt , Quia dereliquerunt Dominum
Deum suum , qui eduxit patres eorum de terra-Æ-
gypti , & secuti sunt deos alienos , & adorauerunt
eos, & coluerunt eos : idcirco induxit Dominus su-
per eos omne malum hoc. ¹⁰‖ Expletis autem an-
nis viginti postquàm ædificauerat Salomon duas
domos , id est , domum Domini & domum regis.
¹¹(Hiram rege Tyri præbente Salomoni ligna ce-
drina & abiegna , & aurum iuxta omne quod opus
habuerat:)tunc dedit * Salomon Hiram viginti op-
pida in terra-Galilææ. ¹² Et egressus est Hiram de
Tyro, vt videret oppida quæ dederat ei Salomon, &
non placuerunt ei , ¹³ & ait , Hæcine sunt ciuitates
quas dedisti mihi , frater ? Et appellauit eas Ter-
ram-chabul , vsque in diem hanc. ¹⁴ Misit quoque
Hiram

A

2.Par.7. c.
11.
Sup.3.4.5.

* Dauid 2.

2.Re.7.b.12
c.16.
1.Pa.22. b.
10.

B

De.29.d.
24.
Ieve.22.b.8.

2.Par.8.a.1

* rex L.

C

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).

＊＊＊

All ironing boards carried in stock are 12 inches wide—any width made to order.

＊＊＊

"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 porceliron table slides.

dominate its board?

I'd be interested to know what Maxwell Anderson and David Ross think about the possibility of changing the membership of museum boards so that they more fully represent the communities they claim to serve. Can we imagine a Whitney Museum board that is not a rich man's club?

Irving Sandler

There are diverse museum audiences. A significant constituency consists of artists. They need what they see to make art. In talking to artists, at least of my generation, everyone has told me of the importance of the Museum of Modern Art's permanent collection in the development of their art. I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists.

Maurice Berger

Dan, you wrote: "Because of this feeling of being excluded, I believe that one of the most important commitments any museum professional can make is to try to reach out and connect to the public through continuous lectures, gallery tours, workshops, and the difficult but necessary writing of readable wall and brochure texts."

This is a very important point, yet I suspect that you may be the exception rather than the rule. All too often, I have found (as a consultant to a number of museums) resistance on the part of many curators to examining and improving their pedagogical skills. Indeed, education departments are often marginal to or left out of the curatorial process. On Thursday, I will open a two-day session on museum education, public address, and pedagogy.

Irving, you wrote: "A significant constituency consists of artists. They need what they see to make art. . . . I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists."

A very important observation—the museum as a space of education, inspiration, and motivation for other artists.

Maxwell L. Anderson

Alan asked about the possibility of opening up major museum boards. It took me quite some time to persuade the Whitney Museum board that it would be logical to have a seat for an artist. I was lucky enough to have three artists on the board of Toronto's Art Gallery of Ontario, a much larger museum spanning from the Renaissance to the present with a budget comparable to the Whitney's.

The concern expressed by the Whitney's board was that having an artist could create conflicts of interest. I noted that it might well be a conflict of interest to have trustees who actively collected in the general areas that the museum does, but that I trust members to recuse themselves when discussions warrant it.

Eventually, I was given the green light by the Nominating Committee to invite Chuck Close, who graciously accepted over a bottle of Glenlivet in his studio, and proved to be a superb trustee. Chuck has helped keep the conversation alive and focused on the museum's mission. His term was up this June.

My nominee to succeed him would have provided a return engagement to mine a museum, in this case the Whitney, but that was not to be. Chuck's term has been extended, and he will be terrific as long as he cares to stay on. My preference was to alternate, at the end of each three-year term, between a more senior artist and a midcareer artist.

As far as other positions on boards, the prevailing desire of most nominating committees is to have trustees with the means necessary to fuel a campaign and support the annual fiscal burden of the operating budget. One can understand the impulse. On the other hand, across the nation there is still an unfilled need for greater ethnic diversity and better representation of various segments of an artistic spectrum—in the Whitney's case, for example, for more collectors of contemporary art.

For the makeup of a board to change, there has to be an overarching will to do it. That is not the impulse around the United States today. When times are tight, whatever will there might be is put to the side in a quest to find people with proven capacity to give.

Mary Kelly

Over the years, I have noticed how the same work, shown in different contexts, draws vastly different audiences, in terms of numbers and responses, and perhaps this is why I placed emphasis on the issue of reception in my earlier remarks. Of course, in making a work, there is a subjective investment that presupposes an audience, or put another way, the desire of the other. I think artists are always speaking, consciously or unconsciously, to very specific people—friends, lovers, patrons, collectors, and sometimes to certain communities—professional, political, social, generational, or geographic, but this is never the same audience constructed by the exhibition. Considered as a "statement," you could say an exhibition is formulated by a curator/author who is given the

hasn't been any talking about artistic practice and political practice. So how can artists and graphic designers intervene? At the same time, it is not for the others that one intervenes, it is with the others and for oneself. That is very important; we should not be paternalistic missionaries. I think that politics itself is an art, politics is the art of managing conflicts, the art of relations of force, and therefore necessarily involves the people who possess the power of expression. For let me remind you that expression and the orderly transfer of ideas play a very, very important role in conflicts.

Member of the audience

I would like to ask Jörg Petruschat how he sees the relation between social conflict and artistic practice, especially in relation to design.

Jörg Petruschat

I can hear..., but today it's the seventh of november and... at school I had to learn russian. I'll try it.

I came here for three reasons. I see that revolution in technology served to cement the social status quo. Many designers hope to change the world when they go to technologies and I think that is a big illusion. And my duty is not to say to you what you have to do in future, but my duty is to think about what I see in the present. And I think it's an illusion to run behind the technology changes in the hope of changing the social status quo. In my opinion we should not make the mistake of thinking that we are the greatest because we are the latest. We have to look into the history and the problems of history because the situation, as I showed, from the fifteenth down to the nineteenth century has many similarities with the situation today. That's the first.

The second is that technology is a political structure, it transmits a kind of power, of economic power, and this is a new form that we cannot touch in our everyday life. This technology functions behind a façade. So the political is also structural in this case.

When designers think there are possibilities to change the world in contact with these technological systems they think like Walter Gropius, that the computer's only an instrument. I think that is false. The computer is not only an instrument but a big structure with many standards, and standards affect everyday life. That's the third reason.

Member of the audience

I enjoyed Susan's talk very much. But I have some doubts. Are you really saying: I want to go back to the original meaning of the word aesthetics, to go back to perception, and I want to see how perception is displaced in our culture?

Susan Buck-Morss

I do think that there is this opacity of representation, in other words, the way art is not just communication, the way that there's something

else going on there. Either it's the medium itself, or it's something else that is extremely important. That's the most political we can do better to concentrate on that, than to think about exactly what message is getting across in the sense of a representational message, a direct message. But when you speak about aesthetics and an aesthetics problematic, I think it's what the avant-garde can only hope to do now. I think the avant-garde legitimated its leadership in the past by thinking it knew where history was going. I think this notion of history in progress is very dangerous. You can't be elitist if you know where we're going and you know what's holding us. I really agree with Benjamin that one has to stay radical but give up absolutely the notion of progress or automatic progress.

What does that leave for an avant-garde? That is my question and I was trying to argue as one part of political art, but not all of political art. And in this avant-garde possibility I was thinking about interruption in a temporal sense, or displacement. Maybe it is a very important political intervention to even use their own bodies as this kind of space where not very pleasant things happen. I do think that it's still possible, and for me rather fruitful, to think of a tradition of avant-garde art and how that could be reformulated, not in the way that would say what political art should be about, but something that gives some description and direction.

Lorraine Wild

My question... do you think that in the context of what you're talking about, that it keeps being useful to talk about art, even at all as the definition of what is actually avant-garde or necessary at the moment? I was thinking about that when you opened up with the installation by 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-

Enlarged Capitals

IN THE BEGINNING OF A TEXT, the reader needs an invitation to come inside. Enlarged capitals, also called *versals*, commonly mark the entrance to a chapter in a book or an article in a magazine. Many medieval manuscripts are illuminated with elaborately painted rubrics. This tradition continued with the rise of the printing press. At first, initials were hand-painted onto printed pages, making mass-produced books resemble manuscripts, which were more valuable than printed books. Initials soon became part of typography. A printer could set them together with the main text in wood blocks or cast lead characters, or add them with a separate process such as engraving. Today, enlarged caps are easily styled as part of a publication's typographic system.

A

VIEW of the MONUMENTS.

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

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

Hic prope Chaucerum situs est Spenserius illi
Proximus ingenio, proximus & tumulo.
Hic prope Chaucerum Spensere poëta poëtam,
Conderis & versu quam tumulo proprior,
Anglica te vivo, vixit plausuque poësis,
Nunc moritura timet te moriente mori.

In English thus:

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

Here

The University's Crisis of Purpose

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

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

American universities have long struggled to meet almost irreconcilable demands: to be practical as well as transcendent; to assist immediate national needs and to pursue knowledge for its own sake; to both add value and question values. And in the past decade and a half, such conflicting and unbounded expectations have yielded a wave of criticism on issues ranging from the cost of college to universities' intellectual quality to their supposed decline into unthinking political correctness. A steady stream of books — among them "Declining by Degrees: Higher Education at Risk" (also a PBS special), edited by Richard H. Hersh and John Merrow; Anthony T. Kronman's "Education's End: Why Our Colleges and Universities Have Given Up on the Meaning of Life"; and Dinesh D'Souza's "Illiberal Education: The Politics of Race and Sex on Campus" — have delineated what various authors have seen as the failings of higher education.

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

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

In some respects, this is not new. Education has been central to the American Dream since the time of the nation's founding. But in the years since World War II, it was higher education, not just instruction at the elementary or high school levels, that emerged as necessary for a technologically skilled work force as well as fundamental to cherished values of opportunity. As late as the 1920s, enrollments in the United States stood below 5 percent of the college-age population. They rose to about 15 percent by 1940, in part as a result of the G.I. Bill. They have now reached nearly 60 percent. The United States has pioneered a new postwar era of mass college attendance that has become global in reach.

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

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

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

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

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

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

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

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

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

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

> Should universities have presented a firmer counterweight to economic irresponsibility?

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

NEW YORK TIMES BOOK REVIEW Newspaper page, 2009. Art director: Nicholas Blechman.

Illustrator: Ellen Lupton. The dropped capital is a separate illustration placed in the layout.

IN THIS PARAGRAPH, the enlarged capital sits on the same baseline as the text that follows. This simple solution is easy to implement on both page and screen. Setting the first few words of the text block in SMALL CAPITALS helps smooth the transition between the initial and the text.

AN ENLARGED LETTER cut into the text block is called a *dropped capital* or *drop cap*. This example was produced using the Drop Caps feature in InDesign. The software automatically creates a space around one or more characters and drops them the requested number of lines. The designer can adjust the size and tracking of the capital to match it to the surrounding text. Similar solutions can be implemented on the web in CSS. The space around the capital is rectangular, which can be visually awkward, as seen here with the sloping silhouette of the letter *A*.

WAS IT THE BEST OF TIMES, the worst of times, or just Times New Roman? The dropped capital used here (The Serif Bold) was positioned as a separate element. A text wrap was applied to an invisible box sitting behind the capital, so that the text appears to flow around the intruding right prow of the *W*. Likewise, the left prow extends out into the margin, making the character feel firmly anchored in the text block. Hand-crafted solutions like this one cannot be applied systematically.

GRAB YOUR READER BY THE CAHUNAS AND NEVER EVER LET GO DESIGNERS SOMETIMES ADAPT the drop cap convention for other purposes. An illustration or icon can appear in place of a letterform. Purely typographic alternatives are also possible, such as inserting a title or subtitle into space carved from the primary text block. Such devices mobilize a familar page structure for diverse and sometimes unexpected uses.

Hierarchy

A typographic hierarchy expresses the organization of content, emphasizing some elements and subordinating others. A visual hierarchy helps readers scan a text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. A cue can be spatial (indent, line spacing, placement) or graphic (size, style, color). Infinite variations are possible.

Writers are trained to avoid redundancy as seen in the expressions "future plans" or "past history." In typography, some redundancy is acceptable, even recommended. For example, paragraphs are traditionally marked with a line break and an indent, a redundancy that has proven quite practical, as each signal provides backup for the other. To create an elegant economy of signals, try using no more than three cues for each level or break in a document.

Emphasizing a word or phrase within a body of text usually requires only one signal. *Italic* is the standard form of emphasis. There are many alternatives, however, including **boldface**, SMALL CAPS, or a change in color. A full-range type family such as Scala has many weight and style variations designed to work together. You can also create emphasis with a different font. If you want to mix font families, such as Scala and Helvetica, adjust the sizes so that the x-heights align.

BOLD,
ITALIC,
UNDERLINED
CAPS!

TYPE CRIME

TOO MANY SIGNALS
Emphasis can be created
with just one shift.

Column 1 (symbols, indents, and line breaks)

I Division of angels
  A. Angel
  B. Archangel
  C. Cherubim
  D. Seraphim

II Ruling body of clergy
  A. Pope
  B. Cardinal
  C. Archbishop
  D. Bishop

III Parts of a text
  A. Work
  B. Chapter
  C. Section
  D. Subsection

SYMBOLS, INDENTS, AND LINE BREAKS

Column 2 (indents and line breaks only)

Division of angels
  Angel
  Archangel
  Cherubim
  Seraphim

Ruling body of clergy
  Pope
  Cardinal
  Archbishop
  Bishop

Parts of a text
  Work
  Chapter
  Section
  Subsection

INDENTS AND LINE BREAKS ONLY

Column 3 (font change, indents, and line breaks)

DIVISION OF ANGELS
  Angel
  Archangel
  Cherubim
  Seraphim

RULING BODY OF CLERGY
  Pope
  Cardinal
  Archbishop
  Bishop

PARTS OF A TEXT
  Work
  Chapter
  Section
  Subsection

FONT CHANGE, INDENTS, AND LINE BREAKS

Column 4 (alignment, font change, and line breaks)

                angel
DIVISION   *archangel*
OF ANGELS   *cherubim*
                seraphim

                pope
RULING BODY   *cardinal*
OF CLERGY   *archbishop*
                bishop

                work
PARTS OF   *chapter*
A TEXT   *section*
                subsection

ALIGNMENT, FONT CHANGE, AND LINE BREAKS

COMMON TYPOGRAPHIC DISEASES

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

TYPOPHILIA An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

TYPOPHOBIA The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

TYPOCHONDRIA A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

TYPOTHERMIA The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The *typothermiac* is constantly tempted to test drive "hot" new fonts, often without a proper license.

There are endless ways to express the hierarchy of a document.

Michael Bierut, Kerrie Powell, Sunnie Guglielmo

Michael Bierut, Justin Weyers

Michael Bierut, Genevieve Panuska

Michael Bierut, Jacqueline Kim