

GD-105

Intro to Visual Design

Type

Winny Lucas

Inserted slides, regarding B cards..

Good composition :

Good composition is the process of arranging forms and tones in a way that is pleasing and that guides the viewer's eye to bring attention to your subject

Bad composition :

Your eye will wander and search.

A hallmark of bad composition: I'm not sure
what am I supposed to look at?

compositional idea:

A clearly defined subject,

Background,

A sense of balance,

A point of view,

A degree of simplicity (anything not helping the composition, shouldn't be there.)

Good type choices can boost communication

friendly **AGGRESSIVE**

Good type choices can boost communication

Traditional MODERN

Good type choices can boost communication

feminine **MASCULINE**

Good type choices can boost communication

calm **Chaotic**

Good type choices can boost communication



Good type choices can boost communication



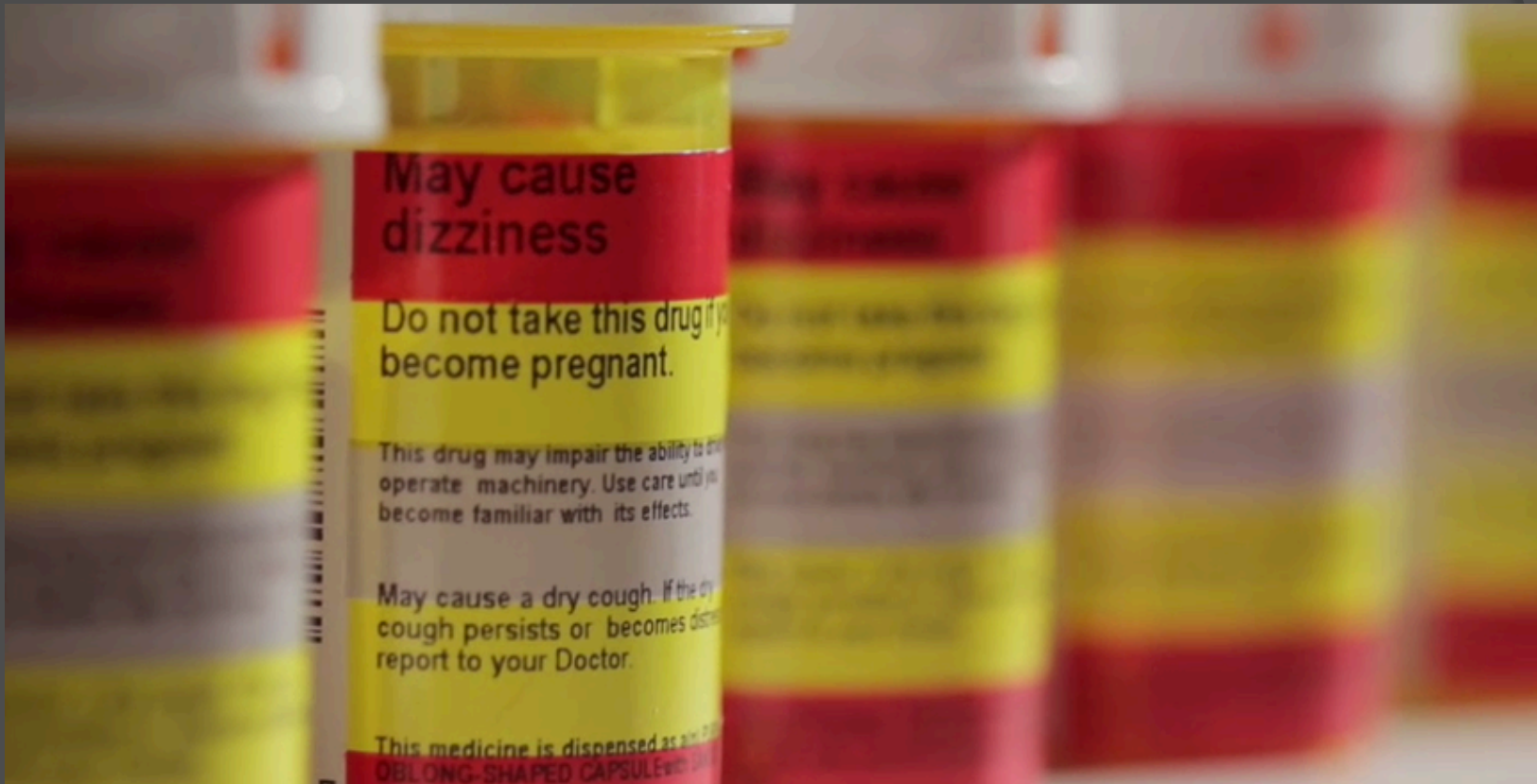
Type is important

- Type conveys information
- Good type usage isn't just a matter of aesthetics, it's a matter of strong legible communication.
- Eg: highway sign, prescription packages design.

Need to be read clear at night, raining or serious weather conditions



Need to be read by people with all ages.



Bad design, hard to read.

Need to be read by people with all ages.

Much better design



Typographic elements interacts.

- They exist in a relationship to one another.
- They must be balanced in size, weight, position, orientation...



SERIFS

With little feet

SANS SERIF

Without little feet

Anatomy of letters

a a b b c c

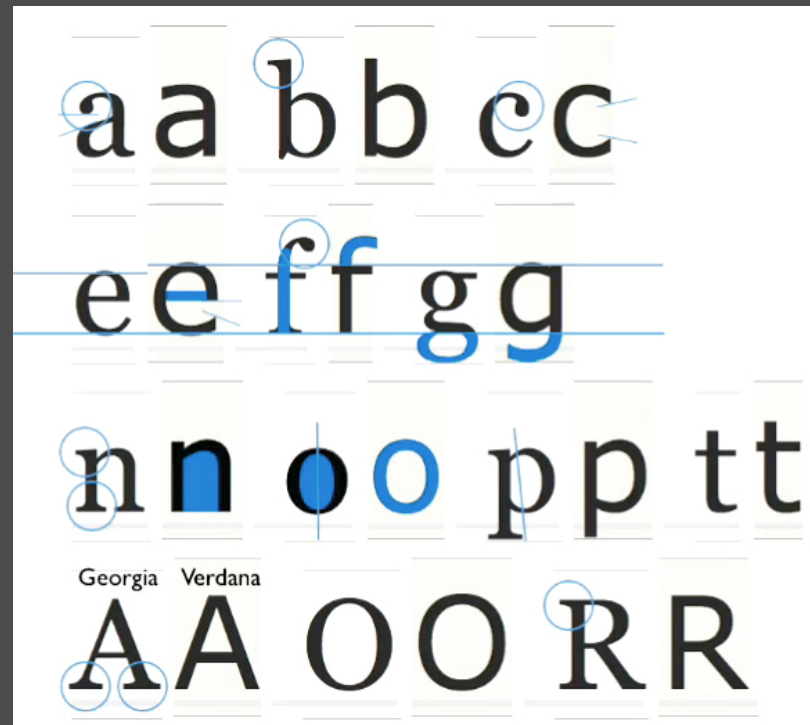
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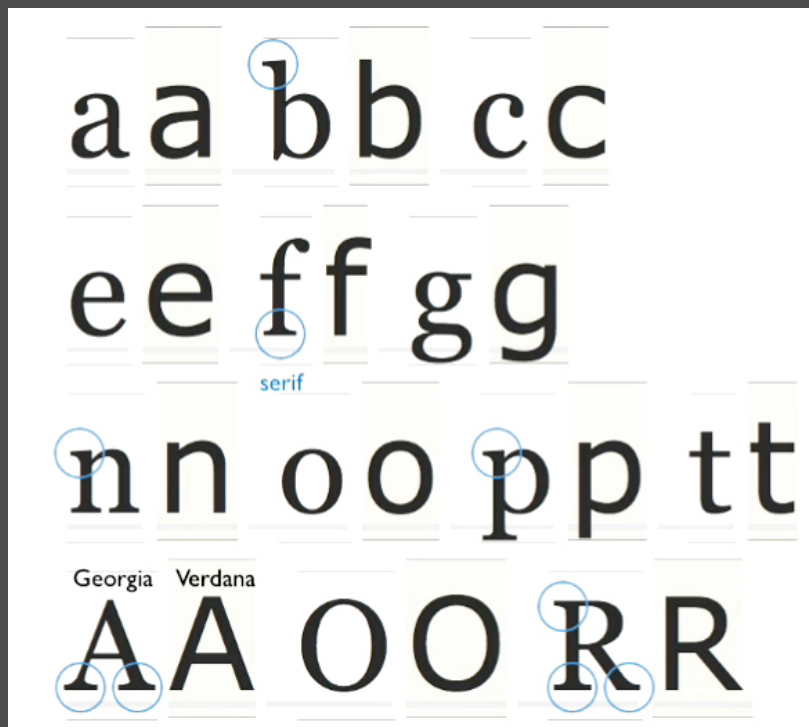
Anatomy of letters

Compare Georgia & Verdana



Anatomy of letters

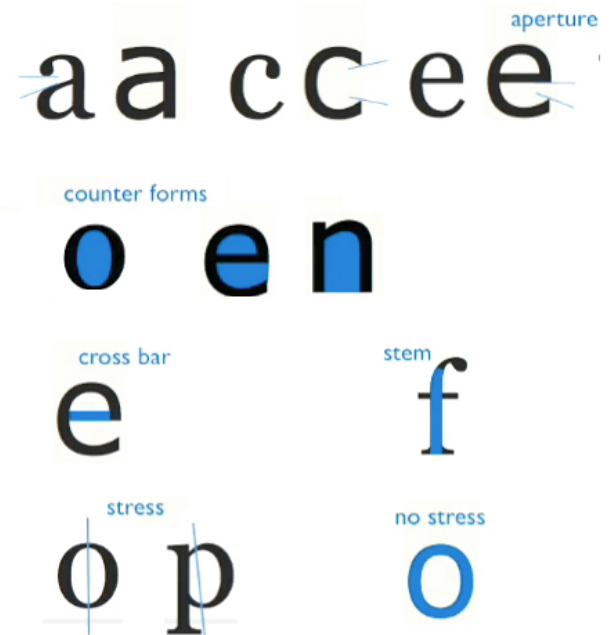
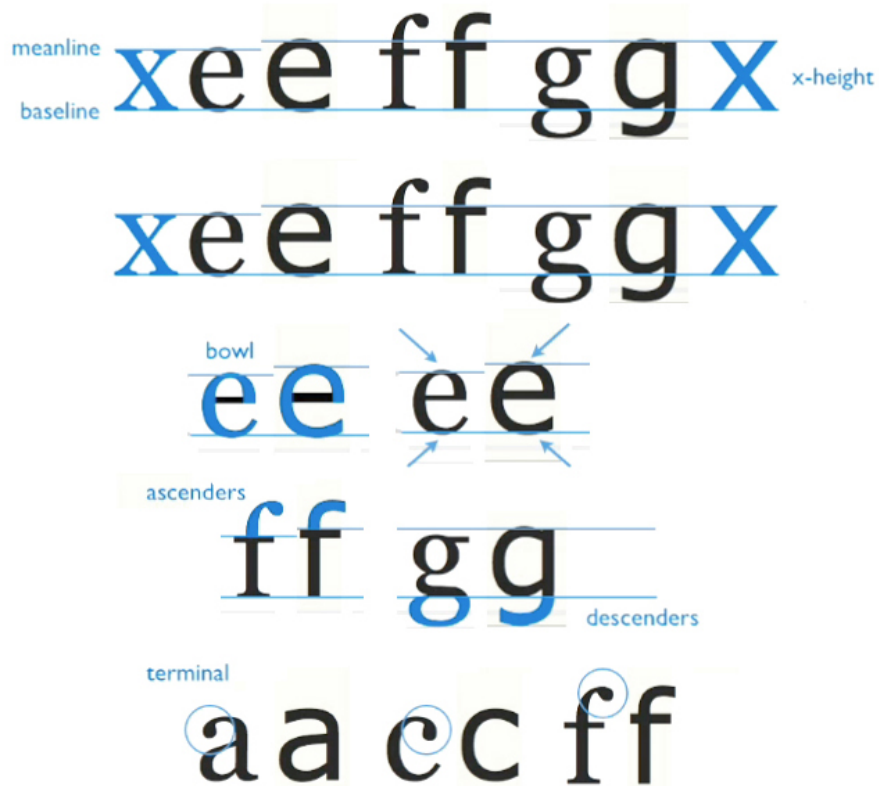
Serif



Sans Serif



Anatomy of letters



SERIES

Baskerville	Georgia
Big Caslon	Goudy Oldstyle
Century	Adobe Jensen
Cochin	Modern No. 20
Courier	Palatino
Didot	Times New Roman
Garamond	Warnock Pro

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SLAB SERIF

American Typewriter

ITC Lubalin Graph

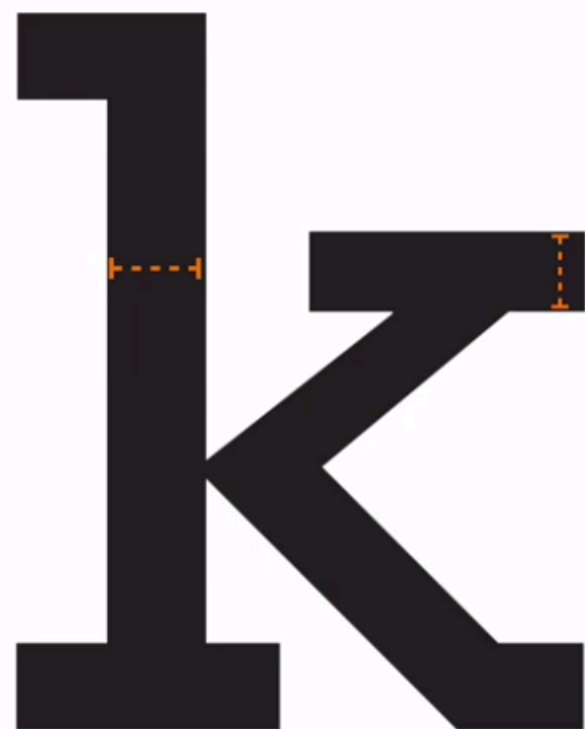
Memphis

Rockwell

Serifa

Stymie

Vitesse



SANS SERIF

Century Gothic

Eurostile

Franklin Gothic

Futura

Gill Sans

Helvetica

Interstate

Kabel

Myriad

News Gothic

Optima

Skia

Stone Sans

Verdana

Classification ?



Sans Serif



Serif



Slab Serif



Script



Blackletter



Mono



Hand



Decorative

<https://typekit.com/>

Sans serif	Without serifs
Serif	With serifs
Slab serif	Thick, block-like serifs
Script	Flowing or calligraphic
Blackletter	Gothic script, “Old English”
Monospaced	Fixed-width
Hand	Handwritten or handmade
Decorative	Swashes, distressed, irregular

<https://typekit.com/>

Weight Thickness of the strokes

Width Width of the letterforms

x-height Ratio of lowercase height to height of capitals

Contrast Ratio of thin strokes to thick strokes

Standard Upper and lowercase letters, as in “Type”

All caps All capitals or small capitals, as in “TYPE”

TEXT TYPE

[illegible]

DISPLAY TYPE

Display type
is designed
to be read in
small quantities
at large sizes.

Text type: effortless to read

- Goal: smooth reading
- No conscious effort at all to see the shapes of the letters.
- Common traits:
 - Open spaces inside the letters.
 - Body height is tall
 - Rhythmic and repetitive shapes
 - Medium weight.

Text typefaces have common characteristics

ADOBE CASLON PRO

Text typefaces have common characteristics

BASKERVILLE

Text typefaces have common characteristics

ADOBE GARAMOND PRO

Display text

- Unique form to announce and amplify its content
- Should be used in a small quantities and with restraint
- A little intense sweetness goes a long way



Type classification beyond just serif and sans serif

Oldstyle

Text typefaces have common characteristics

ADOBE CASLON PRO

Text typefaces have common characteristics

BASKERVILLE

Text typefaces have common characteristics

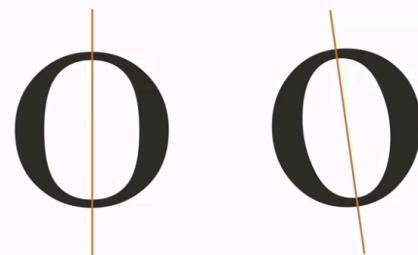
ADOBE GARAMOND PRO

- Created between the late 15th century and the mid 18th century.
- They have low contrast between thick and thin strokes
- They have the long ascenders and descenders
- Within the body they have smallish spaces.

Transitional

Caslon
Sabon
Bembo
Garamond

- Transitional represents the stylistic bridge between Oldstyle and MODERN, mid 18th Cen
- Higher contrast between thick and thin strokes
- Stress, it is an imaginary line connecting the thinnest parts of an O, is more vertical



Modern

Bodoni Didot Modern No. 20

- Appearance in the late 18th century
- Extreme contrast between thick and thin strokes
- The ultra thin un-bracketed serifs

Slab Serif

Rockwell
Memphis
Serifa
Vitesse

- Emerged in the mid 18th century
- Useful for advertising and signage, because of their weight and strong presence.
- characteristic of Slab Serif is the lack of contrast between strokes.

Gothic (Grotesque)

News Gothic
Helvetica
Univers
Verdana

- Have slight variations in stroke width
- The letters are fairly wide
- The rounded letters are often a bit squared off

- The movie: Helvetica
- <http://www.helveticafilm.com/watchnow.html>
- Que netflix

Humanist

Gill Sans
Myriad
Optima

- Humanist has the proportions of classical Roman letters.

Geometric

Futura Kabel Century Gothic

- They are based on the Geometric forms of the circle, square, and triangle.
- Reflects the modernist movement of the early 20th century.

Classify font types

- Venetian – has a look created by human hand
- Old style – type writer look, printing technology
- Transitional – increased contrast between thin/thick strokes.
- Modern – exaggerated contrast between thin/thick strokes, and flat serif.
- Slab serif – usually with strict geometry structure.
- Other serif fonts – booming of web font design
- San serif – don't have serif
- Geometric sans – based on circles, or triangles
- Humanist Sans – various thickness, have a humanist feeling.
- Hand writing

Develop a Style Guide

Typography

- No bad fonts, just inappropriate fonts
- Readable and accessible
- Style
- Selection of the font group and when to choose which

Pairing fonts

Harmony – common physical feature

Contrast – not too similar, some differences

Use different font identify hierarchy

In many cases you might be better off selecting just one Typeface which has a large family of variations.

One Large Family

Helvetica Neue Thin Condensed

Helvetica Neue Ultra Light Condensed

Helvetica Light Condensed

Helvetica Neue Condensed

Helvetica Neue Medium Condensed

Helvetica Neue Bold Condensed

Helvetica Neue Heavy Condensed

Helvetica Neue Black Condensed

Helvetica Neue Extra Black Condensed

In many cases you might be better off selecting just one Typeface which has a large family of variations.

Helvetica Neue Thin

Helvetica Neue Ultra Light

Helvetica Light

Helvetica Neue Roman

Helvetica Neue Medium

Helvetica Neue Bold

Helvetica Neue Heavy

Helvetica Neue Black

In many cases you might be better off selecting just one Typeface which has a large family of variations.

VITESSE Thin & *Thin Italic*

VITESSE Light & *Light Italic*

VITESSE Book & *Book Italic*

VITESSE Medium & *Medium Italic*

VITESSE Bold & *Bold Italic*

VITESSE Black & *Black Italic*

COMMUNICATING
POLAR CLIMATE CHANGE
THROUGH **DATA VISUALIZATION**
AND **SONIFICATION**



COMMUNICATING
POLAR CLIMATE CHANGE
THROUGH **DATA VISUALIZATION**
AND **SONIFICATION**

The City College of New York
Compton-Goreham Art Gallery, Room 134
Entrance on Amsterdam Avenue between 130th & 140th Streets
Wheelchair accessible

Project and exhibition sponsored by the CUNY SP2010 program
(a partnership of the City of New York and the State of New York)

Project Director: Professor Robert M. Anderson, Director of the Center for
Prof. Robert M. Anderson, Director of the Center for
Prof. Jonathan Peck, Curator, 2010

Partners: Alexander, The Graduate Center of CUNY
Dr. Daniel, The Graduate Center of CUNY
Vladimir, Gallery 101
Graciela Landman, CUNY
Carlos Felipe-Gonzalez, CUNY
Andrey Radtsig, CUNY
Kyounghee Suh, CUNY

Indicating hierarchy using color/shade/transparency



his borders—he is just too much, which, for musical theater, means he's just enough. Lethal to his profession on every subject except musical theater, he's given to utterly sincere pronouncements like "All you can do is go about doing your work; it's the only thing you can control in a miserable world." Introducing his students, he digressed philosophically on the art of songwriting as he ate (and taught) it. He compared the musical song to another all-American art form: the sandwich. After trying, at length, to describe the gelling and crumbing of these food into one neatly Proustian Trinity, Finn bled out of his

BROADWAY SONGWRITING IS IN CRITICAL CONDITION. AGAIN. A DIAGNOSIS AND, JUST MAYBE, A TREATMENT.

BY SCOTT BROWN

BY SCOTT BROWN

LAST WEEK, not long after the Tony nominations were announced, I stopped by the end-of-semester recital of Tisch Graduate Musical Theatre Writing courses. It's taught by William Finn, the famously cantankerous writer-composer of *Falsetto* and *The 25th Annual Putnam County Spelling Bee*. I was seeking some uplift after a disappointing season for American musicals—the kind that launches a thousand diatribes from critics and pundits. (State writing me, hate reading 'em. This isn't one, I hope.) The Tongs had simply faltered what everyone already knew: It's been a bad year for busting into song. Only two actual musicals are up for Best Score (the others are supplementary music for plays), and one of the best Musical nominees has already closed in ignominy and poverty. The duck hunt for Best Score, Frank Wildhorn's divided *Romeo and Clyde*, shut its doors last fall, before the blood was dry on the Ford it rode to us.

In this doom-honey atmosphere, Finn is a perfect tonic. Like a good song, he corrals

Super-producer Scott Rudin derides that loss of spontaneity, too, and warns, "There are a lot of stories [old songs] that do not need to be musicalized. The great musicals had to be musicals. Most of the musicals that get done now are not necessary. Not the way *Clybourne Park* is necessary." Manhattan Theatre Club's Mandy Greenfield backs Rudin up: "If you can answer the question 'Does this need music?' with anything other than a resounding yes, you shouldn't develop that material."

Swash banger Marc Shainerman, who co-wrote both the hit *Shogun* and the indie *Cat in the Hat*, responds on

Pairing fonts: create contrast

- A common situation is:
body text + headlines.
- Your Text Type choice will most likely be a
Serif text face.
- So for contrast, you will want to look for
something like a Sans Serif that has a variety of
bold weights.

V STYLE



Twin panels
help power
the Fisker
Karma.

The Look

Keeping your gas tank off t

TICKTICK, TICKTICK.... You hear it every time you hit the pump—the sound of the Oil Age drying up. Even if America stabilized Iraq, expanded offshore drilling, and mended fences with Venezuelan President Hugo Chávez, it wouldn't change the fact that oil is a limited natural resource. With demand outpacing supply (\$4 per gallon, \$5 per...), it's time to hawk your Hummer and pimp a fuel-efficient ride like the lithium ion/battery-operated **Fisker Karma** (starting at \$80,000; fiskerautos.com), a luxury hybrid sedan capable of 0-60 mph in 5.8 seconds and of traveling up to 50 miles before the conventional engine kicks in. Backed by the guys who were early investors in Netscape and Google, the Fisker Karma is a glimpse of the future (look for limited production models in late '09). Good thing, too. The clock goes ticktick. **EW**

LEED Conundrum

Time is running out for enrollment in GBCI's credential maintenance program, but many are still confused.

When the Green Building Certification Institute (GBCI) launched the Credential Maintenance Program (CMP) in fall 2009, it gave existing or "legacy" LEED APs a choice. They had two years to opt in to the CMP and enjoy the cachet of a new LEED AP+ "specialty" credential. Or they could let the opt-in period pass and retain their regular LEED AP credential, while also avoiding a \$50 biennial fee and 30 hours of continuing education (CE) requirements.

With that two-year period almost halfway over (it ends in September 2011), many LEED APs are hearing the clock tick and trying to figure out where they fit into the new program. People who are not already LEED APs have to pass the new exam to qualify. Their options are to sign up for the LEED AP+ credential, or the new "Green Associate" credential, for people who want to demonstrate familiarity with LEED but won't be working directly on LEED projects.

As the sustainability leader for Arshen + Allen and its 75 plus LEED APs, Mara Baum, AIA, has taken responsibility to "guinea pig" the new system and provide pointers to her colleagues. Baum sees legacy LEED APs falling into two camps. The first are sustainability leaders like her who are immersed in LEED projects and committees. For this group, staying up to date on LEED is part of the job, and "the continuing education requirements are little more than what we would be doing anyway." Opting in is an easy choice. On the other side, Baum sees a large group of professionals who for one reason or another may not encounter CE opportunities in the course of their work, or for whom demonstrating that they're completely up to date with the specialty credential may not be necessary. Baum predicts that many in this group will not opt in to the new system. They won't lose their LEED AP credential, and if their situation changes in the future and they want the specialty, they could always take the exam.

Many professionals fall between those two groups, and may want to opt in to the specialty credential



but will need to go through extra work and expense. For them, Baum suggests waiting to see if they find themselves in a situation that earns them the required learning hours. "One reason I might recommend someone opt in now is if they're currently working on a LEED project or about to attend a convention with a lot of CMP options," says Baum.

Baum also points out that there are plenty of cheap ways to earn credits, like authoring a published article or performing committee or volunteer work (half hour per meeting, more for leadership). Baum also recommends the "Netflix" approach, by reporting self study hours from watching sustainability related movies. ("Blue Vinyl" is on Baum's recommended list.) There are many options for earning hours, including taking a CE exam in this magazine, but there are limits on how many of the 30 hours may come from any one source. GBCI's "Credential Maintenance Program Guide," at www.GBCI.org, spells it out.

Once opted in, LEED APs must tackle distribution requirements of the initial two-year reporting period. Since legacy LEED APs can skip the newer, tougher exam, GBCI requires them to spread their initial 30 hours across different topics such as water management, indoor environment, and energy—topics requiring expertise to pass the exam.

LEED APs can log on to "My Credentials" on www.GBCI.org to see their status, including the enrollment period, and to enroll in a specialty credential via testing or continuing education. For more of Baum's advice, a recorded presentation is available at www.LEEDuser.com/CMP. ■

THERE ARE MANY OPTIONS FOR EARNING HOURS, BUT LIMITS ON HOW MANY OF THE 30 HOURS MAY COME FROM ANY ONE SOURCE.

A common mistake in combining Typefaces who have very different yet Strong Stylistic details.

They conflict with one another, and looking very unhappy together.

Stylistic Conflict

Eurostile

Cochin

Pairing fonts

- Choose one simple piece and one complex piece work well, that way the stylistic details of both can be appreciated.
- Choosing two simple pieces of Typefaces works well too.
- Differentiation is the key: **the elements should compliment one another.**
- Let good taste be your guide.

“The task before us is simple to make beautiful letters and to arrange them well.”

Edward Johnston, the father of modern calligraphy

kerning
tracking

leading

point size
60pt. 125pt.

typeface
Baskerville, Helvetica, Futura, Caslon

justification

line width

what is typography?

Kerning is the adjustment of the spaces between two specific letters.



The diagram shows the words 'po' and 'on' on a set of three horizontal guidelines. Yellow rectangular boxes highlight the space between the 'p' and 'o' in 'po', and between the 'o' and 'n' in 'on'. A red horizontal line is drawn across the middle of each yellow box, indicating the specific kerning adjustment being applied to those letter pairs.



The diagram shows the words 'nn' and 'ev' on a set of three horizontal guidelines. A yellow rectangular box highlights the space between the two 'n's in 'nn', with a red horizontal line indicating the kerning adjustment. The word 'ev' is shown to the right of 'nn'.

Tracking is an overall adjustment of space applied equally to a word, a line, or a passage of text.

Leading create dense or airy feels

GEORGIA regular 9/11

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GEORGIA regular 9/13

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GEORGIA regular 9/15

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widows

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Orphans

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Gaps and Rivers of space

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might

live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which

Alignment



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Flush left, rag right

Alignment

Not good for lengthy reading because the eye will have a hard time finding the next line on the left



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Flush right, rag left

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Not good for lengthy reading



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shall not perish from the earth.

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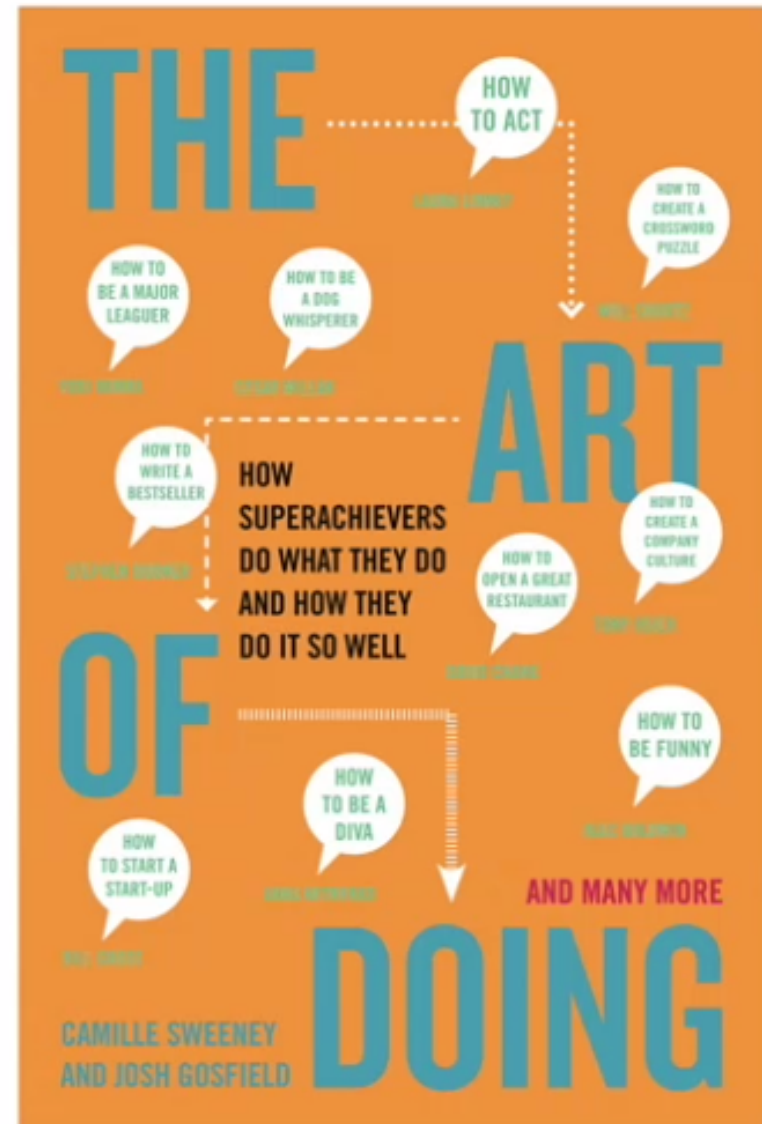
Random arrangements can be visually exciting, not good for lengthy reading.

Type can be set in curves, patterns or shapes for dramatic effect.

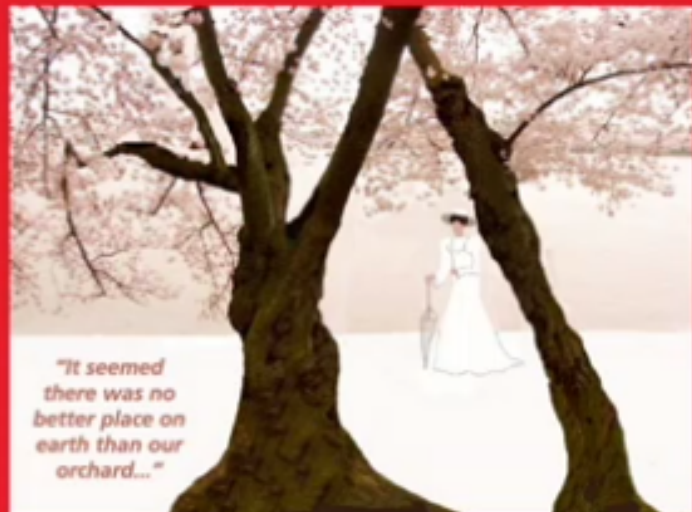
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Random or mixed

Selecting the proper alignment or mix of alignments will help your reader navigate and can add a dynamic quality to your layouts.



Walking the dog Theater in Anton Chekhov's The CHERRY ORCHARD



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21**

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directed by David Anderson
with original music by Jonathan Talbott
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Lily Belsen * / Glenn Barrett / Paul Boothroyd
Lora Lee Ecobelli * / Josephine Elwood
Joseph Freeman / Simon Friskhoff / Kevin Kils / Phillip X. Levine
Gabriel Rodriguez / John Romualdi * / Nancy Rothman *
David Wade Smith / Natalie Li-Ting Wong
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► their recurrence. But we often don't.

Post-Columbia, Robin Dillon-Merrill and Catherine Tinsley, two researchers at Georgetown's McDonough School of Business, have been attempting to figure out how our near-miss blind spot really works. In one study, they asked NASA employees and MBA students to rank different versions of a mission scenario. One described a highly successful project; the other project nearly self-destructed but was ultimately saved by a lucky break. Regardless, subjects ranked both missions as equally well done. Why? Most of us grade outcomes in binary terms. Success is good. Failure is bad. "People don't learn from a near miss, they just say, 'It worked, so let's do it again,'" Dillon-Merrill says. Other studies have shown that the more often someone gets away with risky behavior, the more likely they are to repeat it.

**The more you get away
with risky behavior, the more
likely you are to repeat it.**

there is a sort of invincibility complex. "For ego protection reasons, we like to assume that past events are a product of what we controlled rather than chance," Tinsley adds.

Thanks to the Columbia, NASA is trying to address this problem. To fight the instinct to treat each near miss as a success, Ed Rogers, chief knowledge officer at NASA's Goddard Space Flight Center, gives NASA managers a training exercise based on the Georgetown tests to show how they fall into the binary trap. The FAA, meanwhile, has gone further. The agency realized that many reports of in-flight errors were probably being treated as one-off mistakes. Since there are so many variables that go into an in-flight close call, it was hard for safety officers to spot patterns. To fix this, they asked their partner, systems engineering firm Mitre, to look at each element of flight—including mechanical, procedural, and geographic. Mitre took the FAA's database of crew and air traffic errors and

combined it with in-flight mechanical information and terrain maps of areas planes generally fly over (and around). The resulting visualization let them easily spot common, potentially dangerous errors. Airlines then make a variety of corrections, such as charting a longer descent into a turbulent airport. (Indeed, the FAA has seen an 83 percent drop in fatalities over the past decade, in part from preemptive fixes.)

The more reports, the better. According to the Process Improvement Institute, a risk analysis firm, across many industries there are between 50 and 100 near misses recorded per serious accident, and about 10,000 smaller errors occur during that time. To keep the intel coming, though, institutions need to embrace people's baser instincts. People may be keen to report near misses right after an accident but are prone to falling out of the habit. In a recent

analysis of NASA flight data from real missions, researchers found reporting of safety issues spiked after Columbia but then dropped off—except for extremely high-profile missions where everyone

knew the world would be watching. One way to combat this is to change how missions are talked about internally. In a follow-up test at Georgetown using fictional incidents, researchers found that NASA personnel and MBA student test subjects were both more likely to grade close calls realistically if they were told beforehand that NASA is "highly visible" and "safety first."

Most accident investigations work backward to determine the causes. A more effective way to curtail disasters is to get better at spotting the near miss. One great success in near-miss awareness is Dow Chemical. The company has seen an 80 percent drop in serious accidents since it started a new program to push close-call reporting. The company is proof that modern disaster prevention can and should be about stopping trouble before it strikes, not cleaning up afterward. **Ben Poynter** (ben@benpoynter.com) also writes about inflatable muzzos on page 98.

DATASTREAM 911-style emergency phone numbers

000: Australia 102: Maldives 101: New Zealand 102: Austria, Belgium, Denmark, England, Finland, France, French Guiana, Germany, Greenland, Hungary, Iceland, Ireland, Italy, Jordan, Kuwait, Malta, Monaco, Montenegro, Poland, Portugal, Romania, Russia, Serbia, Spain, Sweden, Switzerland, Ukraine 103: Philippines 119: North Korea 117: Venezuela 105: Czech Republic, Cyprus, Nigeria 878: Canada, Cayman Islands, El Salvador, Mexico, Panama, Paraguay, United States, Uruguay 999: Bahrain, Hong Kong, Myanmar, Scotland, Solomon Islands, Sudan

SMART THINGS ABOUT QUICKSAND

1

It's less dangerous than you think. Quicksand never swallows people whole; the human body is too buoyant. That said, thrashing about will only tighten the quicksand's grip. Physiologists and geologists advise wiggling your legs slowly to form pockets of air and water around you until there's room to pry yourself free and climb out.

2

It has only one constant, and it's not sand. Quicksand is just a generic term for a naturally occurring viscous pit that you can get stuck in. It can have clay or silt in addition to—and sometimes even instead of—sand. Water is generally a must, so quicksand is much more common near bays, marshes, and swamps than, say, deserts.

3

Indy's quicksand dip might have been possible. Or not. The science is iffy when it comes to his encounter with a "dry sand pit" in *Kingdom of the Crystal Skull*. Physiologists have created so-called dry quicksand by melting very fine grains of sand with a controlled airflow instead of water (an object placed on sand that has lots of air between its grains will sink). But the jury is still out on whether it could happen in nature and not just much-maligned sequels. —Marco Calvito

Creating Contrast in size



The subprime-mortgage meltdown could—finally—end the credit-ratings racket

LATE LAST YEAR, officials from Moody's Investors Service gave a PowerPoint presentation to a group of mortgage lenders in Moscow. There were the usual arcana about what the ratings mean and how the agency creates them. Along with competitors Standard & Poor's and Fitch Ratings, Moody's serves as an unofficial umpire in major league finance, helping investors and underwriters gauge what to buy and what to avoid. Many big investors aren't allowed to even touch bonds that don't have the blessing of a good credit rating.

BY MIDWAY THROUGH the presentation, Moody's revealed a significant, and ultimately more dangerous, role that the agencies play in financial markets. The slides detailed an "iterative process, giving feedback" to underwriters before bonds are even issued. They laid out how Moody's and its peers help their clients put together complicated mortgage securities before they receive an official ratings stamp. But this give-and-take can go too far: Imagine if you wanted a B-plus on your term paper and your high-school teacher sat down with you and helped you write an essay to make that grade.

The Russian lenders had just been let in on one of the dirtiest open secrets in the mortgage-ratings world, one that may have played a part in creating the housing bubble that's now popping: The ratings agencies have had a bigger role in the subprime-mortgage meltdowns than most people know. So far, rate investors have focused on—and upcoming congressional hearings and investigations will probe—the agencies' overly optimistic ratings for packages of subprime mortgages, many of which are now blowing up. It's becoming clear that the ratings agencies were far from passive raters, particularly when it came to housing bonds. With these, the agencies were integral to the process, and that could give regulators and critics



by Jesse Eisinger

ILLUSTRATION BY BRYAN CHRISTIE



BY GUYLO SAT

that the end of the moderate-Republican Establishment—the days when the strike-filled rooms started to empty of father figures, and the casual country-club banter was replaced by something angrier—began at the party's 1964 convention, at the Cow Palace, just south of downtown San Francisco, a week that ended with Barry Goldwater nominated for president. Political revolutions are often apparent only in retrospect, but this one was obvious to everyone right away, as if some great national timing mechanism had been involved. The conservatives, arriving and feeling triumphant, gave the event an explosive, adolescent, outrageous energy.

This atmosphere was alarming enough to George Romney, the governor of Michigan, that he arrived a few days early, to support an amendment to the official party platform that would denounce extremism of all types. After his testimony, which also included support for an enhanced civil rights amendment, Romney found himself in conversation with a leading southern delegate. Romney's amendment, the delegate explained, was a non-starter. He "made it clear that there had been a platform deal that was a stridenter to the southern segregationists," Romney later wrote in a furious letter to Goldwater. Romney was too late. The trajectory of the party had already been arranged.

The feeling of right-wing ascendance was almost physical. Some young moderates compared the atmosphere to a Nazi rally. "The feeling, the feeling—it was frightening," says Walter De Vries, who was Romney's chief political strategist. Dwight Eisenhower, who just four years earlier had been president and was still the moderates' icon, would later tell reporters that his sister had been "moderate" on the convention floor; the photoactive New York governor Nelson Rockefeller, trying to give

a speech condemning right-wing extremism, was booed and catcalled until no one could hear him. (Rockefeller, characteristically, gave as good as he got.) Romney's camp had long regarded Michigan's conservatives as provincial unmentionables, deeply angry men who showed up at state conventions armed with megaphones, trying to cheat the governor down. But clearly they had figured something out. In his acceptance speech, Goldwater confirmed their power. "Extremism in the defense of liberty," he said famously, "is no vice."

The convention was, of course, not really anything like a Nazi rally, but the comparison suggests something about how essential the moderates believed their fight to be. It was obvious to them—in some cases for the last time in their political careers—exactly who was right and who was wrong. With such extremism rising to official positions of leadership in the Republican party, we cannot imagine the respect of the nation and lead it to its necessary spiritual—and political rebirth," Romney said. He walked out of his own party's convention, taking with him De Vries and his 17-year-old son Mitt, and became, at that moment, a candidate for president in 1968. He also became an idea of himself—the tragic, alienated moderate Republican, a character he would spend nearly a decade perfecting, until, in 1972, he resigned from the Nixon administration and more or less retired from public life.

The matter of what, exactly, happened to George Romney, and what became of the progressive Republican tradition he embodied, has ghosted into the current presidential campaign, in which his own image has been overlaid with that of his son Mitt—taller and less blackly built, but the same jaw, the same hair, the same gestures, the same ringing, pressurized manner of speech, caught in a similarly uneasy negotiation with conservatives. When

Mitt Romney declared his candidacy for the presidency for the first time, in 2007, it was in Michigan, a state in which he'd never had a public role, in front of a familiar, the compact car that was the trademark of his father's business career, not his own. Politics had never preoccupied Mitt Romney growing up, and his family was surprised he had sought office at all; there is the hint that he only became a politician to complete his father's legacy. "My dad is Mitt's hero," G. Scott Romney, Mitt's older brother, told me. "And, look, I think my brother's an exceptional person. But Mitt has said he's a shadow of his father."

De Vries was friends with the late, legendary Washington Post political reporter David Broder, and in 2007 spent much of his time researching a book he planned to write, with Broder's help, about Mitt Romney, through the lens of his father's politics. He gave the manuscript the working title *Governors George and Mitt: Like Father, Like Son*. But during the 2008 campaign, as De Vries was working on the manuscript, it began to occur to him that the attributes that had once drawn him to George were not so apparent in his son. The almost sacramental faith in the institutions of American life, the moral convictions so clear they frequently became rigid, the great physical charisma—something none of that had survived. One day, De Vries sat down at his computer and, with no clear precipitating cause, deleted the manuscript's title. In its place, feeling poised, he typed in a new one, *The Political Mitt Romney: Not His Father's Son*. Then he called Broder, and told him that his thesis needed to change.

The nostalgia for the progressive paternalism of Rockefeller and Romney is deep and sometimes desperate, particularly now, given the conservative grip on Republican politics. One way of viewing the 1968 election, the view that De Vries induces

Creating Contrast in size



Mo

MOTOR Return of the Moped

High oil prices resurrect a low tech alternative to gas guzzlers.

X-Prize, SchmeX Prize. We've had a 100-mpg hybrid for more than 50 years. Far from the complicated gas/electric jobs hogging HOV lanes, this baby needs only one spark plug and maxes out at about 35 mph. Ladies and gentlemen, meet the moped. You've met before—the bike-cum-motorcycle was huge in the US during the 1973 oil crisis. And then, as the petroleum market stabilized, sales waned. *But the latest spike in fuel prices has pedal-started a moped resurgence. "They're great on gas, and you can park them anywhere," says Daniel Kastner of 1977 Mopeds, one of the few places ped-heads can get new parts. *For those who want to pedal some metal, a handful of originals survive—eBay!—and Slovenian manufacturer Tomos still makes new models. But it won't be the only game in town for long: Kastner is designing mopeds that ditch the old two-stroke engine for a cleaner four-stroke. They should hit the street next summer—albeit in the slow lane. —Angela Watercutter

5 ESSENTIAL UPGRADES FOR VINTAGE MOPEDS

- 1 GET NEW TIRES.** Choose the rubber to suit the 10/10 or 10/15, and it could be rotten. Not safe.
- 2 CLEAN-UP.** REPLACE the old engine. Cuts are often made of aluminum, which corrodes easily, and gaskets deteriorate over 30 years in storage's heat.
- 3 CHANGE THE HARBORING.** Standard issue is 10. On four-strokes, had a new oil will make that rate stick. For a better reason, look, drop them like they're hot.
- 4 SCREEN-FAST AND FURIOUS!** With a performance exhaust. A four-stroke has a lot of power, and a couple of heavy-duty wheels will save your—about 5 mph.
- 5 CLEAN-UP, FUEL!** A new engine means a new carburetor. Make sure you have the right parts, and you'll be in the moped glory.

PHOTOGRAPH BY Todd Tuckman

OCT 2008



NOVEMBER 7TH

Though their agendas are hidden, both Romney and Obama have plans to dramatically remake the size and character of American government. Very, very quickly.

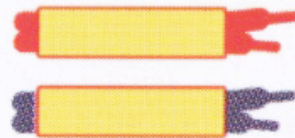
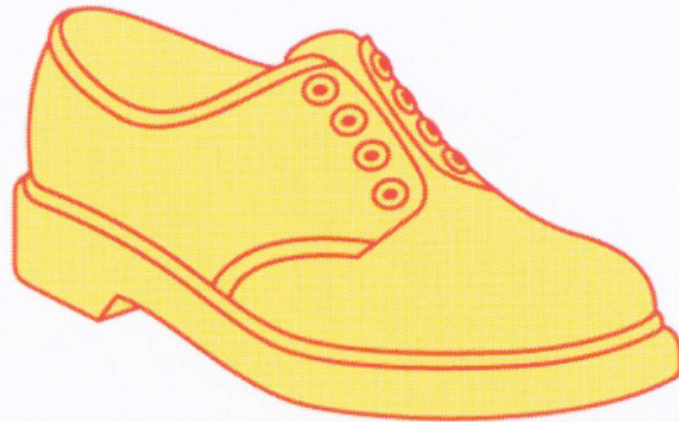
BY JONATHAN CHAIT

OCTOBER 22, 2012 | NEW YORK 65

Expressive typography

- Your message will always be most powerful when the words and the image are a perfect match.
- A sense of play
- Think about how you might modify the shapes of the letters or arrange or customize them to bring additional meaning to the words.

How will this be communicated, visually?



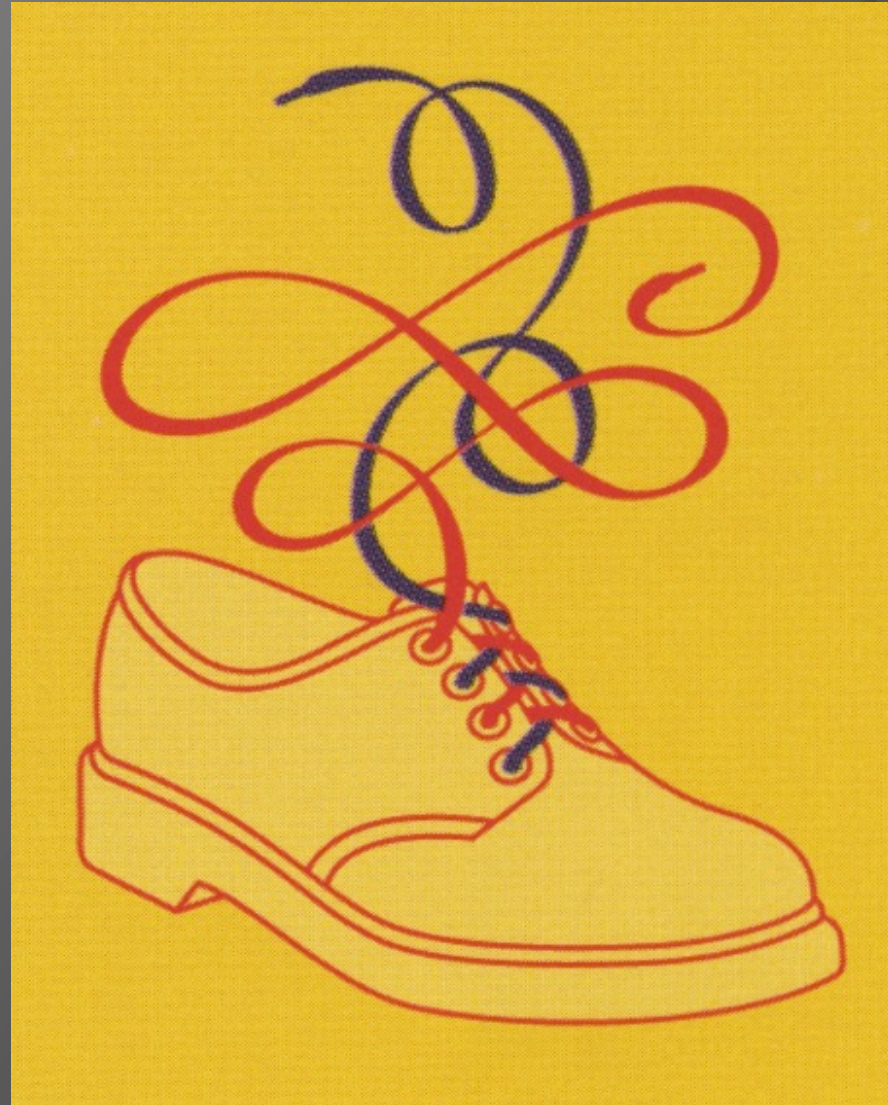
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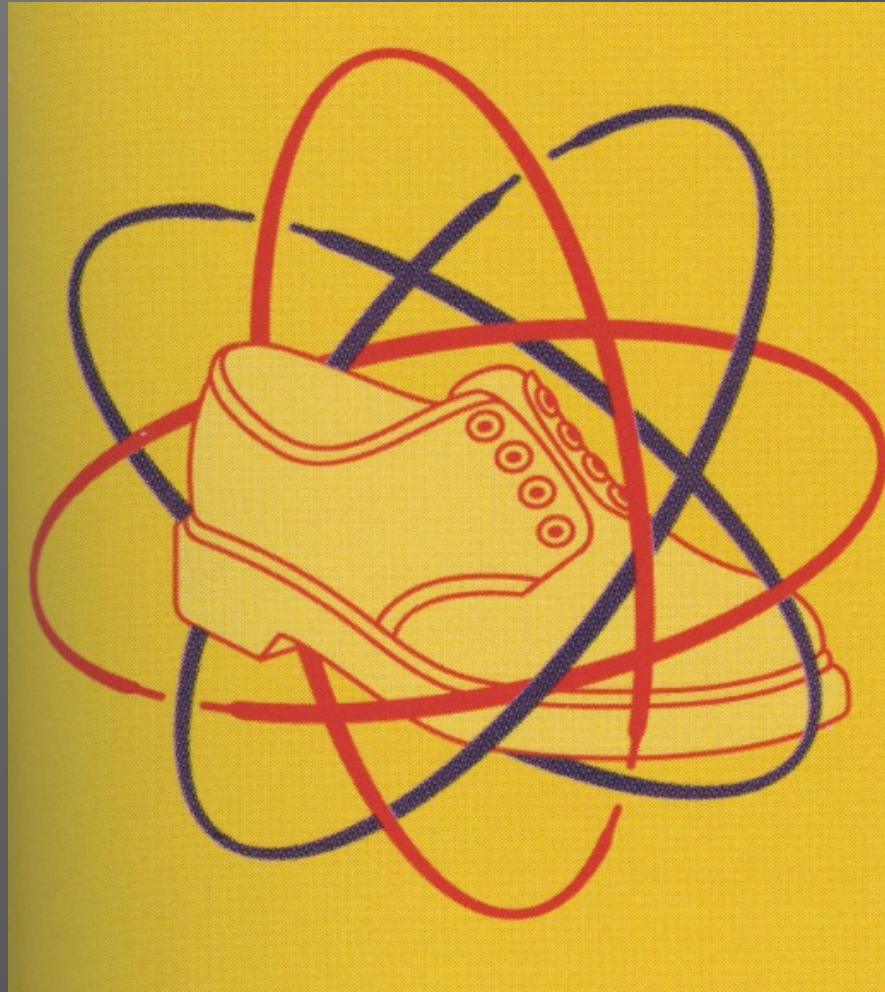
Casual elegance

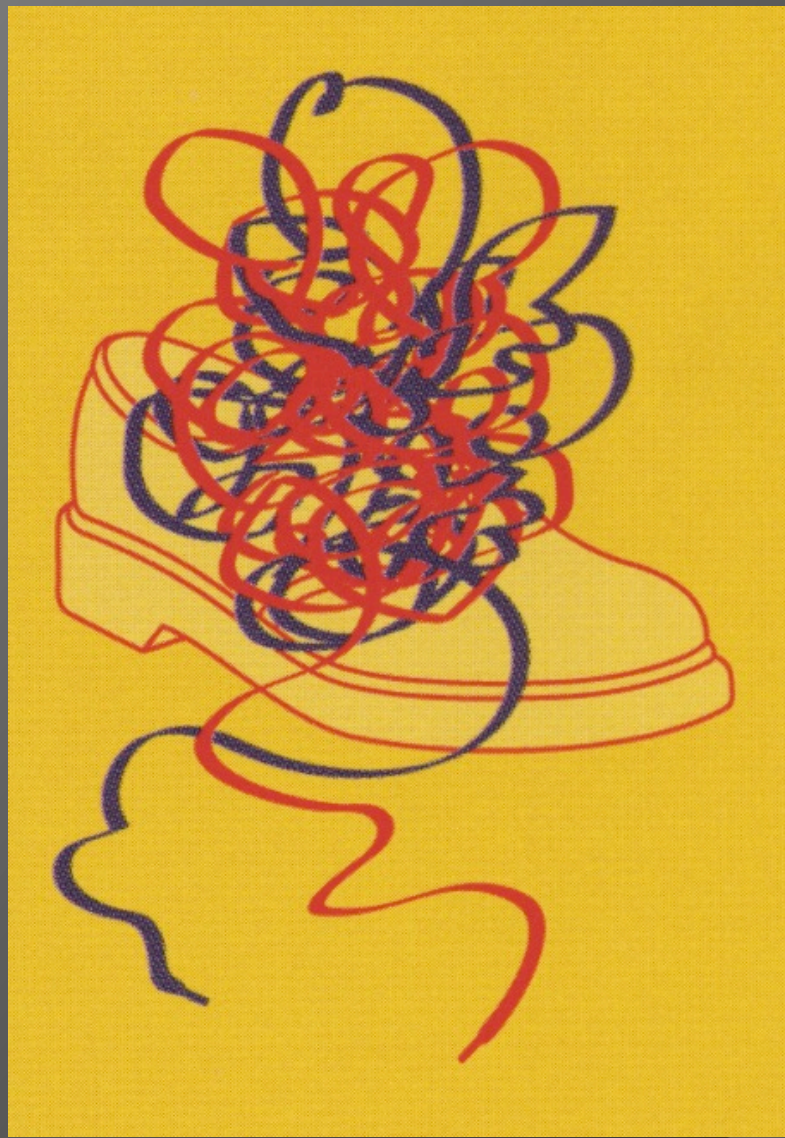
Futurism

Chaos









MOTHER

Families

A READER'S DIGEST
PUBLICATION



MARRIAGE

DON JUAN

ah ! oh ! oh !
 laissez-moi grincer des dents
 ah ! oh ! oh !
 je m'en vais habiter ma
 cagna dans mes cacahoyers
 les cacahoyers des cacahoyers ne donnent pas des cacahuètes
 les cacahoyers des cacahoyers ne donnent pas des cacahuètes
 les cacahoyers des cacahoyers ne donnent pas des cacahuètes

Ne vous
détendez
pas

Racontez-moi ça
Madame Smith

Eh bien
voilà
Ça me gêne
beaucoup
de vous parler
franchement mais
un pompier est aussi
un confesseur

Eh bien p

la bonne



J'ai passé un après-midi très agréable
J'ai été au cinéma avec un homme
et j'ai vu un film avec des femmes

A la sortie du cinéma nous sommes allés
boire de l'eau-de-vie et du lait
et puis on a lu le journal



*J'espère que vous avez passé
un après-midi très agréable
que vous êtes allée au cinéma
avec un homme
et que vous avez bu
de l'eau-de-vie et du lait*

Et le journal !



Oublions darling
tout ce qui ne s'est pas passé
entre nous et maintenant
que nous nous sommes retrouvés
tâchons de ne plus nous perdre
et vivons
comme avant

Oui darling



La pendule sonne tout qu'elle veut.
Après de nombreux saluts,
M^{me} et M. Martin se saluent
et separent les paires qu'ils avaient
au début.

M^{me} et M. Smith
entrent à droite
sans aucun dialogue
dans leurs vêtements



Bonsoir chers amis !
excusez-nous de vous avoir fait attendre si longtemps
Nous avons pensé qu'on devait vous rendre les honneurs
auxquels vous avez droit et
dès que nous avons appris que vous vouliez bien
nous faire le plaisir de venir nous voir
sans annoncer votre visite
nous nous sommes dépêchés
d'aller revêtir
nos habits
de gala



Nous n'avons rien mangé
toute la journée
Il y a quatre heures
que nous vous attendons
Pourquoi
êtes-vous
venus
en retard ?



M^{me} et M. Smith
s'assoient en face des visiteurs.
La pendule sonne les répliques,
avec plus ou moins de force, selon le cas.
Les Martin, elle surtout,
ont l'air embarrassé et timide.
C'est pourquoi la conversation s'engage difficilement
et les mots viennent, au début, avec peine.
Un long silence suivi au début,
puis d'autres silences et hésitations
par la suite.

Lou Dorfsman

“Clear typography, simple slogans and smart illustration.” – New York Times

Louis "Lou" Dorfsman (1918 – October 22, 2008) was a graphic designer who oversaw almost every aspect of the advertising and corporate identity for CBS in his 40 years with the network.

With this announcement, CBS Radio opens the mass circulation of nighttime, network radio to advertisers with limited budgets. Also, to large advertisers for special promotions.

RED SKELTON, star-showman, star-salesman — and his 13 million listeners — are now available on a one-time basis. The cost: appreciably less than a color page in a mass magazine.

Here's how a one-time budget now fits big-time radio:

QUESTION: How?

ANSWER: Red Skelton's regular half-hour show — one of the "top ten" in all radio — will be on the air for 39 consecutive weeks, starting October 3. Each mass-market broadcast will be sold to a single sponsor (but a sponsor will not be limited to a single broadcast).

QUESTION: How will advertisers use the show?

ANSWER: To say something special with impact — as explosive as the laughter of Skelton's listeners....Here is mass radio

uniquely produced to launch a new product — kick off a drive — announce a contest....Here also is the perfect opportunity for the split-second and commanding attention that many advertisers need for peak-selling seasons and holidays: Christmas, White Sales, Mother's Day, Father's Day, Straw Hat Time, June weddings and graduations. (Skelton ad his over our shoulder: "For Thanksgiving, we can sell bags and bags of cranberries.")

QUESTION: Any merchandising tie-ins?

ANSWER: Displays and mailings will flash the appeal of Skelton's personality, tying in program, product, and purse at the sales counter.

QUESTION: What's the time of broadcast?

ANSWER: During a peak listening hour — 9:00 to 9:30 p.m., Wednesdays. Between the big audience attractions of Dr. Christian and Bing Crosby.

QUESTION: How many stations in the Skelton line-up?

ANSWER: Stations accounting for 91.4 per cent of the entire CBS Radio circulation are available for clearance.

QUESTION: How many listeners will Red Skelton deliver on an average program?

ANSWER: Year-in, year-out, Red Skelton in front of a microphone is a human, fan-making magnet. Last season, he drew an average weekly audience of more than 13 million people.

QUESTION: How much does the show cost?

ANSWER: \$23,500 — including time, talent, and merchandising. To give this price a yardstick: For \$23,500, you can tap a mass audience and listener-loyalty that took an annual investment of more than \$1,500,000 to build.

QUESTION: How will sponsors be scheduled?

ANSWER: Solely on a first-come, first-to-profit basis.

QUESTION: Are there any other answers?

ANSWER: Just a reminder: To say things that get things started....or to give a peak-selling season a higher peak than ever, **RED SKELTON** is your boy....For a program date best suited to your needs, call your representative at....

THE CBS RADIO NETWORK



LIKE TO HAVE A PIECE OF SKELTON?

TELEVISION: A sponsor using today's most popular advertising medium reaches an average of 7.9 MILLION families in the average nighttime minute.* And, depending on the program buy, the sponsor's commercial message allowance generally ranges from two to six minutes.

RADIO: A sponsor using the CBS Radio Network IMPACT plan complements and insures television's effectiveness. He reaches a net of 8.3 MILLION families and he delivers over three minutes of commercial messages per family - at the most efficient costs in all advertising.

*He does far better than that across the street, on CBS Television.



IMPACT

ON THE
CBS RADIO
NETWORK

Typographical games

In recent years the love affair with typography has become contagious; art directors and designers have universally discovered the design potential inherent in typography. But these efforts (206-210) go back more than 30 years and represent the mutual influence of Lou Dorfsman and Herb Lubalin on each other.

MIS **ING**
S\$OMETHING?

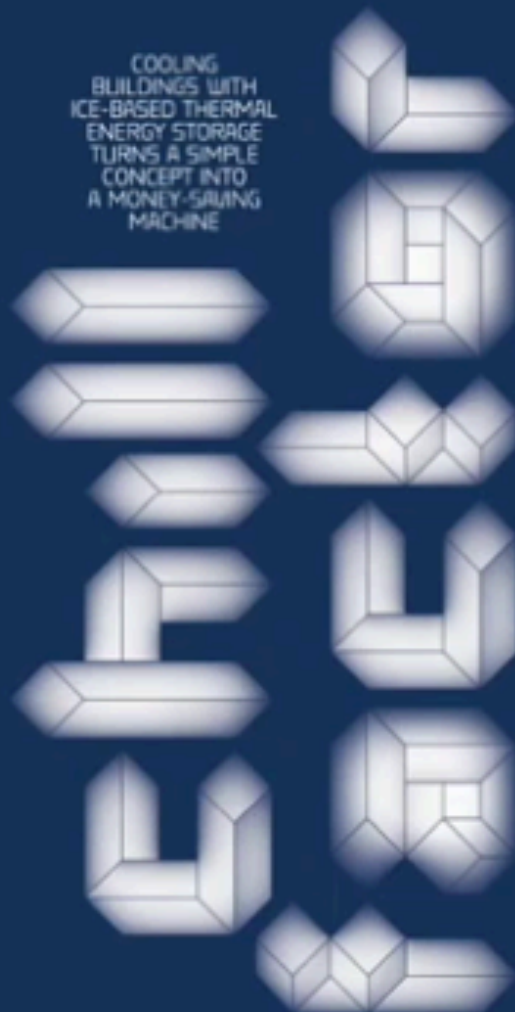
*Narcissus: *Stefany* named 3.8 oranges (Dec. 1980–Mar. 1981, 6.11 gals. in weekly household expenditures) (919, 1989), U.S. Dept. of Commerce.

Worth Repeating

The Columbia Broadcasting System turned in a superb journalistic beat last night, running away with the major honors in reporting President Johnson's election victory. In clarity of presentation the network led all the way... In a medium where time is of the essence the performance of CBS was of landslide proportions. The difference... lay in the CBS sampling process called Vote Profile Analysis... the CBS staff called the outcome in state after state before its rivals. JACK OUEL, *The New York Times* (11/4)

CBS News

COOLING
BUILDINGS WITH
ICE-BASED THERMAL
ENERGY STORAGE
TURNS A SIMPLE
CONCEPT INTO
A MONEY-SAVING
MACHINE



CONTINUING EDUCATION

USE THE LEARNING
After reading this feature
to finish your study while
reading "Chill Factor"
to earn one AIA learning
unit, including one hour
of health, safety, and
welfare/sustainable design
(HSW/SS credit). Turn to
page 40 and follow the
instructions.

**AFTER READING
THIS ARTICLE, YOU
SHOULD BE ABLE TO:**

- Discuss the key principles
of ice-based thermal
energy storage (ITES)
- Understand why ITES
can reduce air pollution in
some situations.
- Explain how ITES
can reduce mechanical
equipment costs in
commercial buildings.
- Explain the two primary
ways in which ITES
can reduce operating
costs in commercial
buildings.

| FEATURE

| ON THE ROCKS

| By ALEX WALSON
Photograph by HUNTERGATHERER





Germ Warfare

*A new generation of drugs could blast any viral disease—
from HIV to the common cold.*

Should we pull the trigger?

BY CARL ZIMMER





CHICAGO





THE GREAT LAKES

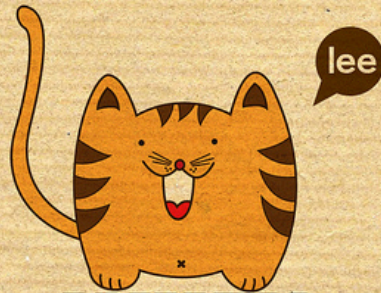




THUMP THUMP

THUMP THUMP





WHEN
I GROW UP
I WANNA
BE FAMOUS
WANNA
BE A
STAR
WHEN I GROW UP
I WANNA
SEE
THE WORLD
DRIVE NICE
CARS
GROUPIES
WHEN I GROW UP
BE ON TV
PEOPLE KNOW ME
BE ON MAGAZINES
NO.1
WHEN I STEP OUT ON THE
CAT
SCENE

"I have a dream..."



Martin Luther King, Jr.

1929-1968

Thursday was August 28. The year, 1963. Dr. Martin Luther King stood before 250,000 people at the Lincoln Memorial in Washington, D.C. His voice rang out, and his words moved millions. He spoke of his "dream" that "one day little children will see the free in a nation, where they will not be judged by the color of their skin but by the content of their character." The King's speech helped make that day one of the great moments in the civil rights struggle of the 1950s and 1960s — a struggle for which Dr. King himself had done so much.


Martin Luther King, Jr., was born on January 15, 1929, in Atlanta, Georgia. In 1954, he became pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama. In 1955, Dr. King led Martin Luther King Jr. to a house of Montgomery's segregated bus system. This was only the first of many nonviolent protests, marches, and other actions the King would lead — often going to jail for his beliefs. His efforts dismantled the unfair way blacks were treated in many parts of the nation, and the movement he led helped secure voting rights for blacks and ended other many of the legal barriers blacks faced.

Dr. King told his followers, "We must never allow ourselves to become hate-hungry." He inspired millions with his idea of nonviolent protest. But Dr. King was often a target of violence. On April 4, 1968, at the age of 39, he was shot and killed in Memphis, Tennessee.

**LIFE WAS
MUCH EASIER
WHEN Apple
AND *BLACKBERRY*
WERE JUST
FRUITS**

“YOU'RE NOT YOUR JOB.
YOU'RE NOT HOW MUCH
MONEY YOU HAVE IN THE BANK.
YOU'RE NOT
THE CAR YOU DRIVE.
YOU'RE NOT THE CONTENTS
OF YOUR WALLET.
YOU'RE NOT YOUR FUCKING K&A'S.
YOU'RE THE ALL-SINGING,
ALL-DANCING CRAP OF
THE WORLD.”

DEATHCLUB PRESENTS



JAMES CHANCE AND THE CONTOURIONS

CHIK BUDO
TWISTED CHARM

£10 ADVANCE
DOORS AT 7.30
1ST MAY 2007
AT THE CAMDEN BARFLY



METAMORPHOSIS
PROFOUND
CHANGE
FORM FROM
IN THE
STAGE
2011
NEXT

KENOTE
SPEAKERS:
& ANDREW
ADELBANCO
JULIAN
& CLARENCE LEVI
PROFESSOR
COLUMBIA
UNIVERSITY

ACADEMICO
FESTIVAL
7-10
APRIL
METAMORPHOSIS
PM 3-4

graphics creative design

form follows function

breaking boundaries

INSPIRATION



ABCDEFGHIJKLMNOPQRSTUVWXYZ
HELVE
TICA
PQRSTUVWXYZ
Regular
Bold
Oblique
Bold-Oblique

1957
abcdefghijklmnopqrstuvwxyz

When Linotype adopted
Neue Haas Grotesk
(which was never
planned to be a full
range of mechanical
and hot-metal type-
es) its design was re-
worked. After the suc-
cess of Univers, Arthur
Ritzel of Stempel re-
signed Neue Haas
Grotesk into a larger
family.

1234567890
abcdefghijklmnopqrstuvwxyz
Eduard Hoffmann
Max Miedinger

Helvetica was developed in 1957 by Max Miedinger
with Eduard Hoffmann at the Haas'sche Schrift-
glesserei (Haas type foundry) of Münchenstein, Swit-
zerland. Haas set out to design a new sans-serif
typeface that could compete with the successful
Akzidenz-Grotesk in the Swiss market. Originally
called Neue Haas Grotesk, its design was based on
Schelter-Grotesk and Haas' Normal Grotesk. The aim
of the new design was to create a neutral typeface
that had great clarity, no intrinsic meaning in its
form, and could be used on a wide variety of signage

Basler
Freilichtspiele
1959
19.-31. August
im
Rosenfeldpark

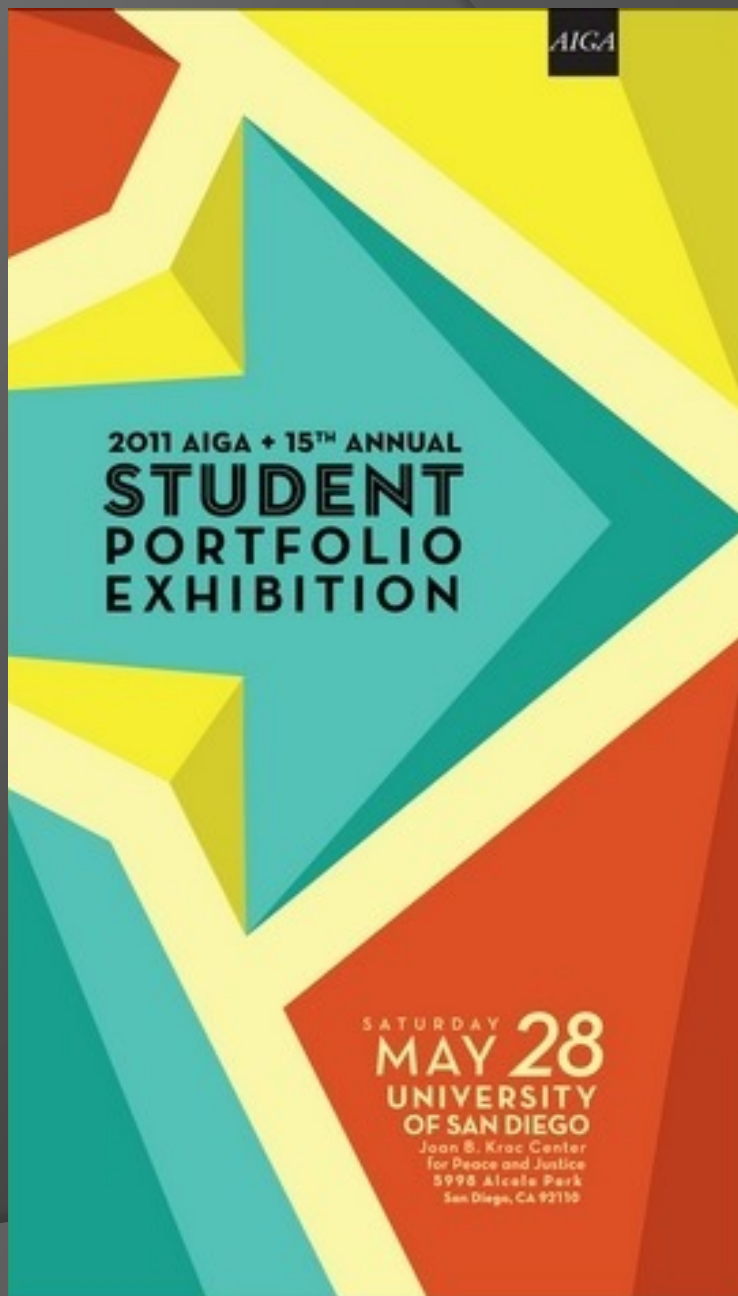
Giselle



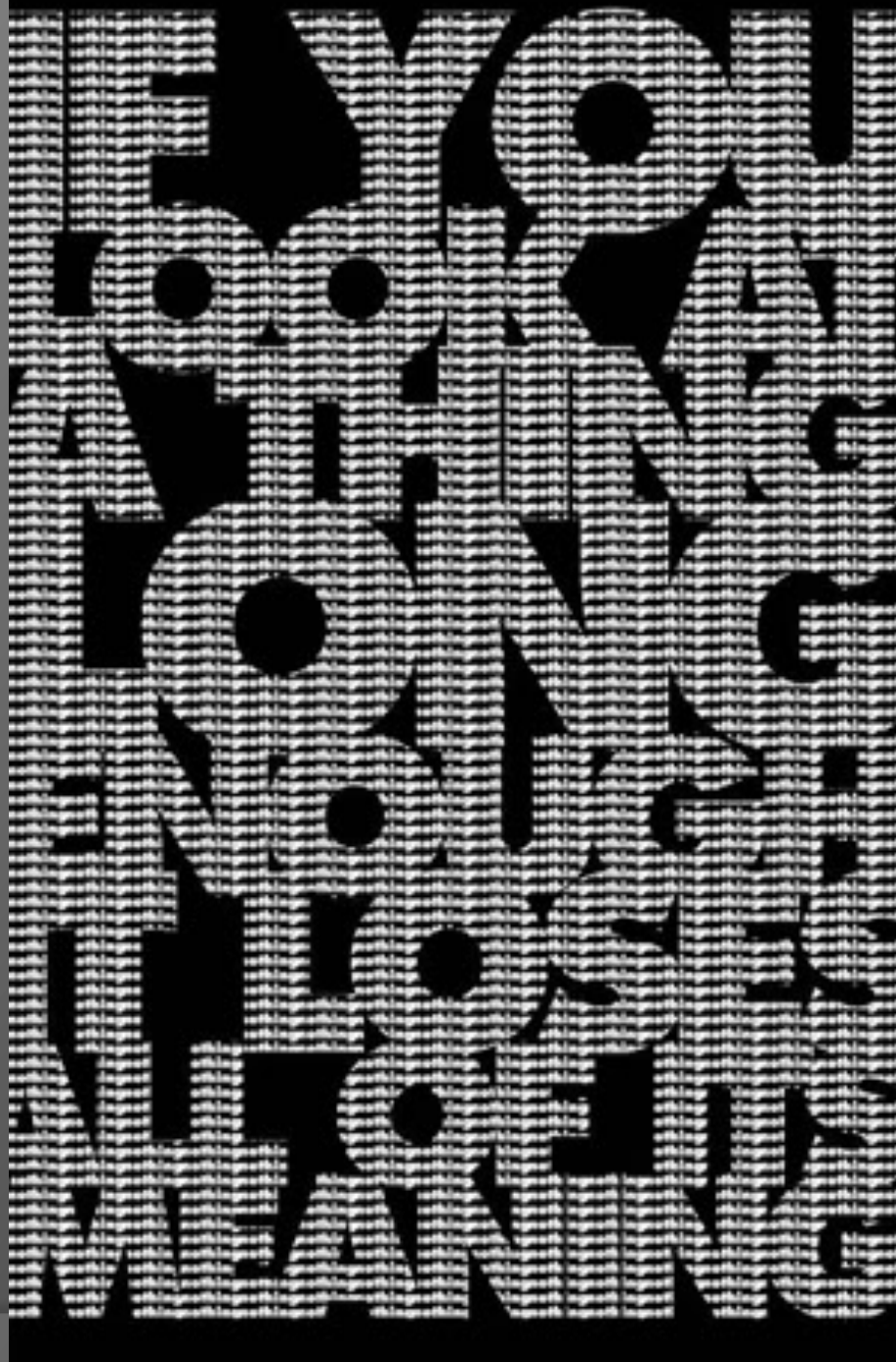
des 20. Jahrh.
und europäischer
amerikanischer
Künstler
Werke
Collection
und Harriet Janis
Sidney Y
28. Febr.
30. März
1970
Kunsthalle
Basel
Theo Ebber
Werke
1960
bis 1970

STYL e

4½pt AVANT GARDE GOTHIC BOLD



- Title for Learn self defense
- Title for a dog with a cat inside



BAD
TYPOGRAPHY
IS EVERYWHERE

According to studies of entrepreneurs, all business ideas require financial resources to be successfully implemented and executed. First, an entrepreneur must identify the business idea in detail, and then, take it to a bank or other lender to obtain the funds. Entrepreneurs often do not have the financial resources to start a business, and they often do not have the financial resources to start a business.



DO
MORE
OF WHAT
MAKES
YOU
HAPPY





<https://www.youtube.com/watch?v=wnZr0wiG1Hg>

<https://www.youtube.com/watch?v=8IxEg8Nthi8>

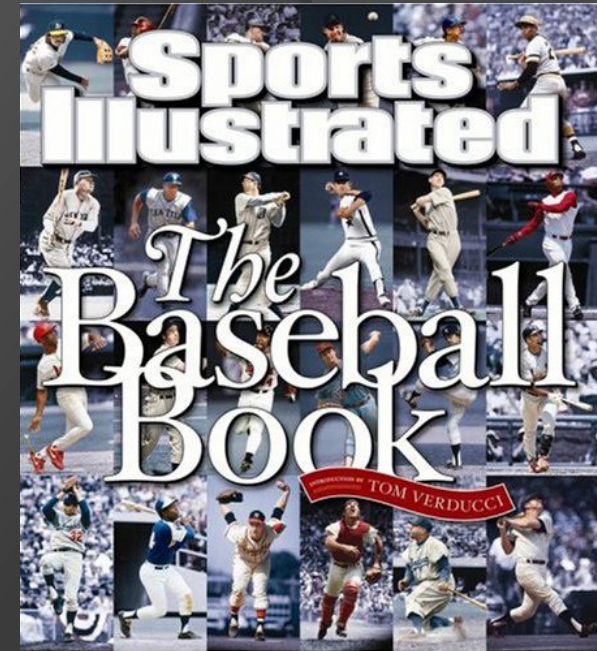
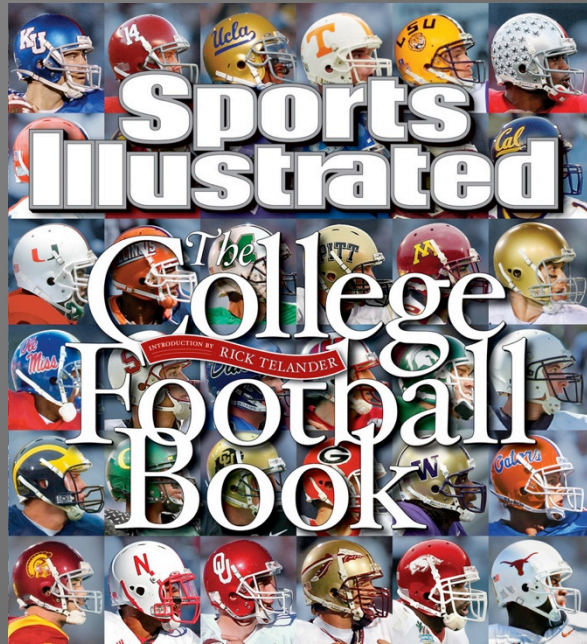
FUNERAL



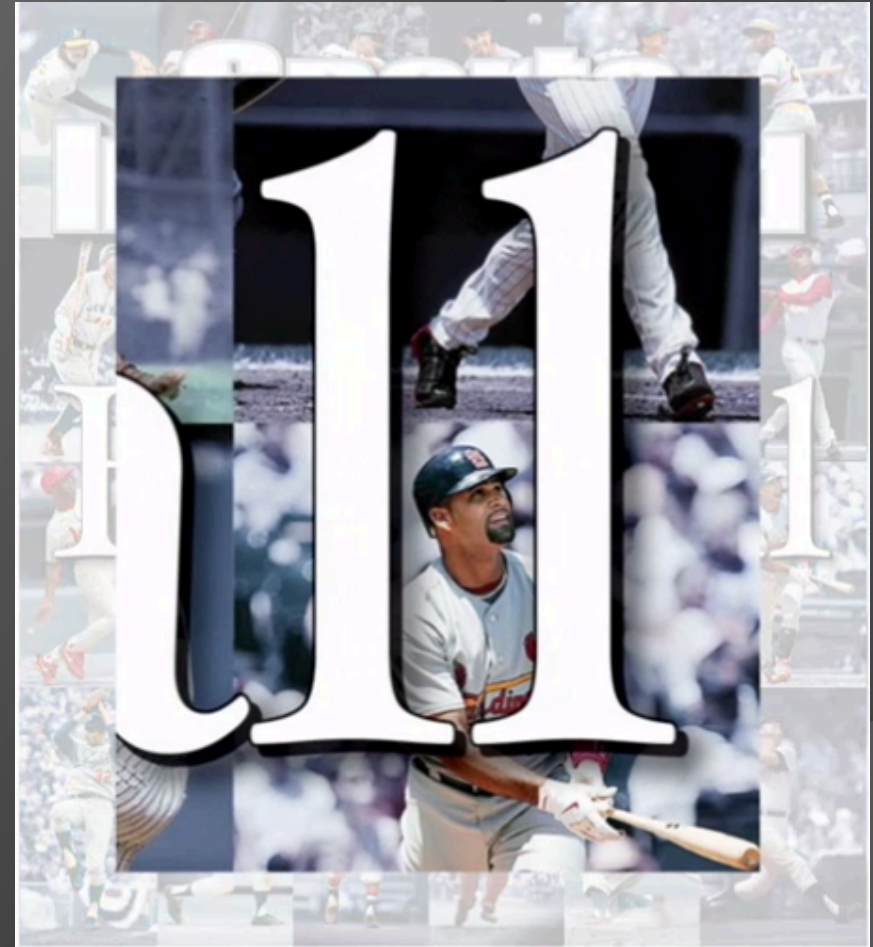




Working with type on complex patterns and backgrounds

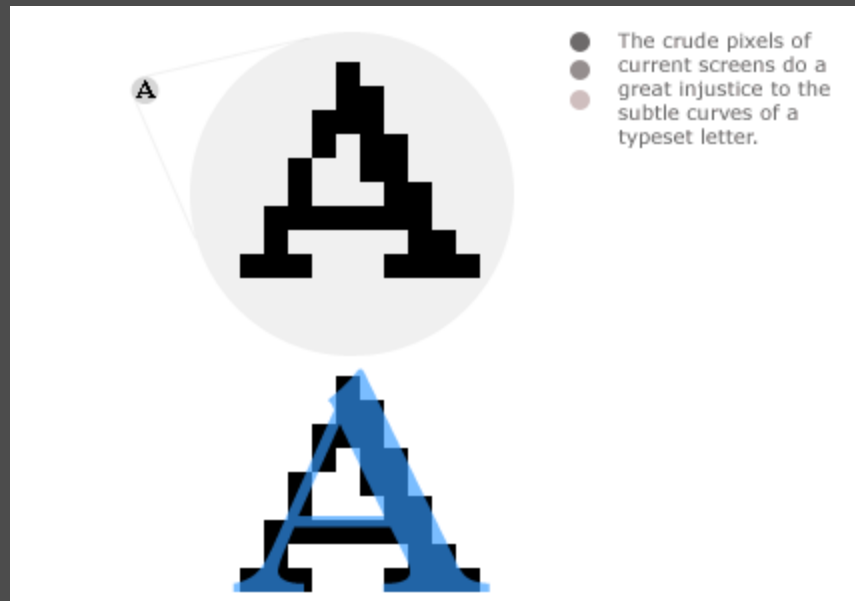


Working with type on complex patterns and backgrounds



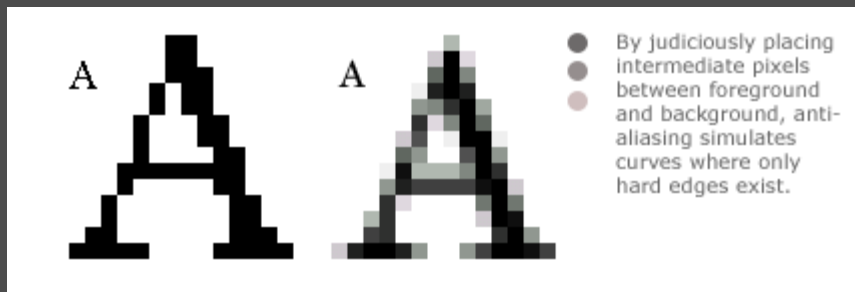
Problems with online delivery

Pixelization



Anti-aliasing

Using intermediate colored pixels around the edge of letterforms



Develop a Style Guide

Fonts resources

- <http://www.google.com/webfonts>
- <https://typekit.com/>
- <http://www.microsoft.com/typography/default.mspx>
- <http://www.type.co.uk/>
- <http://www.goodwebfonts.com/>