

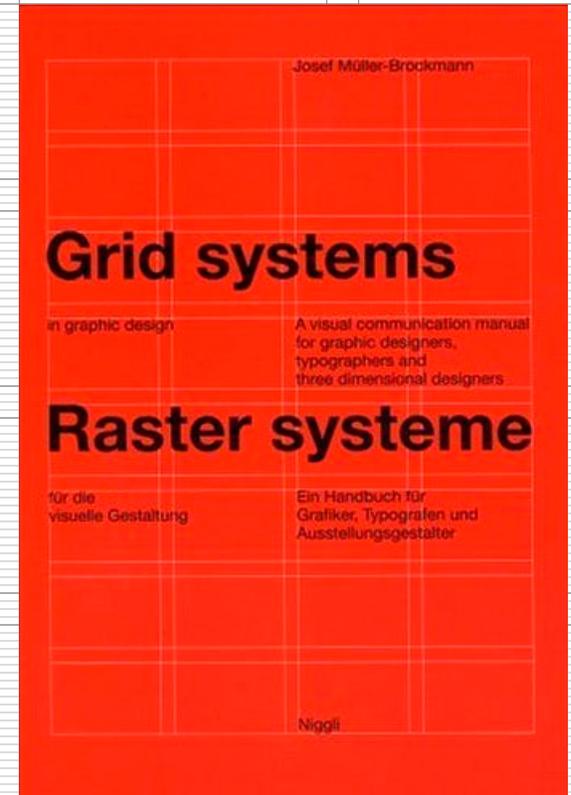
Type on a Grid //

a lecture on creating ordered text

darrin scott hunter

“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.”

—*Josef Müller-Brockmann*



Leitung
Rafael Kubelik
Solist
Robert Casadesus
Klavier
Konzepte: Drzewny & Sers (Hug & Co. und Pustetzer Institut)

Juni-Festwochen Zürich 1951
Tonhalle Grosser Saal
Mittwoch, den 27. Juni 1951, 20.15 Uhr

F. Schubert Ouvertüre zu „Rosamunde“
W. A. Mozart Klavierkonzert in D-dur, Krönungskonzert
G. Mahler Sinfonie Nr. 5, in cis-moll

Karten zu Fr. 5.50 bis 16.50 im Vorverkauf:
Tonhallekasse, Hug & Co., Jecklin und Kuoni

Leitung
Leopold Stokowski

Juni-Festwochen Zürich 1952
Tonhalle Grosser Saal
Dienstag, den 24. Juni, 20.15 Uhr

H. Berlioz
Le Carnaval romain
R. Liebermann
Furioso
M. de Falla
L'amour sorcier
(Gesang: Marina de Gabarain)
J. Brahms
Sinfonie Nr. 2, in D-dur

Karte zu Fr. 4.42 bis 16.50
Tonhallekasse, Hug & Co., Pustetzer Institut, Bodelschwingh Kauf

Josef Müller-Brockmann

beethoven

tonhalle grosser saal
dienstag, den 22. februar 1955,
20.15 uhr
A. SCHUBERT
der tonhalle-gesellschaft
leitung: rafael kubelik
solist: robert casadesus
klavier

beethoven: stadtort furtwängler, op. 80
violinkonzert in d-dur, op. 47
sinfonie nr. 5, in cis-moll, op. 67

vorverkauf: tonhalle-kasse, hug, jecklin, kuoni
kassen zu fr. 5.50 bis 16.50

musica viva

hans anton marcel igor roberto
rosbaud fietz mihalovici strawinsky gerhard

freitag, den 5. januar 1952
20.15 uhr
zweites musica viva-konzert der tonhalle-gesellschaft zürich
grosser tonhallsaal

leitung: hans rosbaud
solist: anton fietz, violine
marcel mihalovici: sinfonia variata
igor strawinsky: violinkonzert
roberto gerhard: musik für orchester und waldhorn

karten von 1 bis 4 franken
tonhalle-kasse,
hug, jecklin, kuoni
genossenschaftsbuchhandlung
depositenkasse verikon
kreditanstalt

strawinsky
fortner
berg

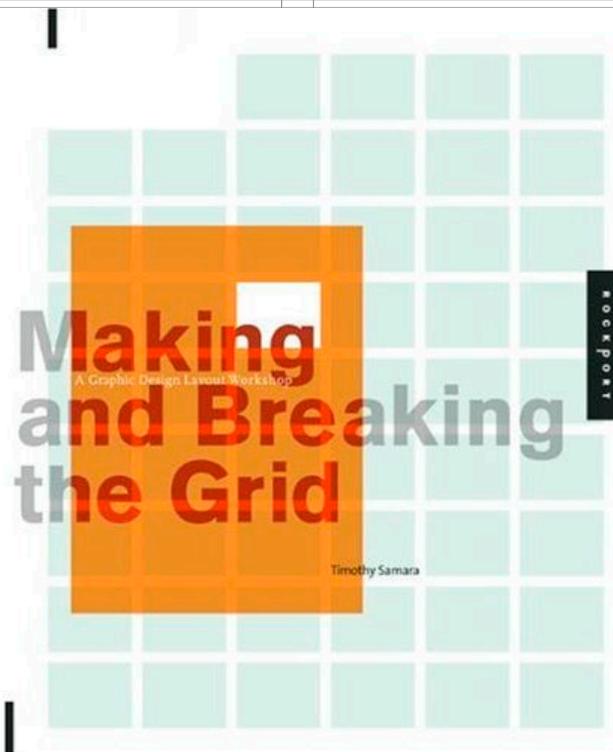
tonhalle grosser saal
dienstag, den 6. januar 1955
20.15 uhr
12. vorkonzert der tonhalle-gesellschaft

solist: marcel mihalovici
orchester: huy-dreys, walter berg, kibser

1. strawsinsky
symphonie d'ostrowski
2. vent
3. fortner
konzert für klavier
4. berg
konzert für klavier und orchester

karten zu fr. 1.-, 2.- und 3.-
tonhalle-kasse, hug & co., jecklin,
genossenschaftsbuchhandlung

“For some graphic designers, it has become an unquestioned part of the working process that yields precision, order, and clarity.



For others, it is symbolic of Old Guard aesthetic oppression, a stifling cage that hinders the search for expression.”

—*Timothy Samara*

Grid Links + Resources //

History Of The Grid

1. [Grid planning](#)
2. The [Cardo](#) and the [Decumanus](#) of Roman military planning
3. [The Modulor](#) of Le Corbusier

Tutorials & Reference

1. [Grids in Page Layout](#)
2. [Canons of Page Construction](#)
3. Mark Boulton: Five Steps to Designing Grid Systems.
[Preface](#) | [one](#) | [two](#) | [three](#) | [four](#) | [five](#)
4. [Tutorial for setting up InDesign baseline grids](#)

Websites & Resources

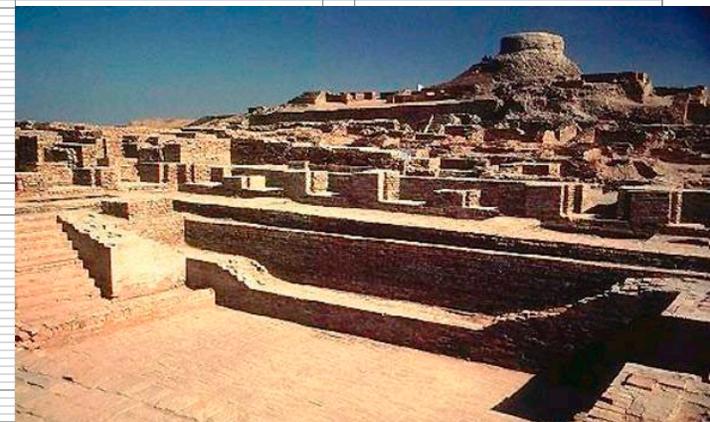
1. [The Grid System website](#)
2. [The Grid System Flickr pool](#)
3. [Aisle One website: Grids, Minimalism, Modernism](#)
4. [Deconstruction & the computer in graphic design: Grids, Minimalism](#)
5. [Grid Designer 2 utility website \(does math\)](#)
6. Essay: Anthony Froshaug's [Typography is a Grid](#)

Grid use / Ancient //



< Indus River Valley
Civilization | 2600 BCE

Ancient Babylon | 17th c. BCE >

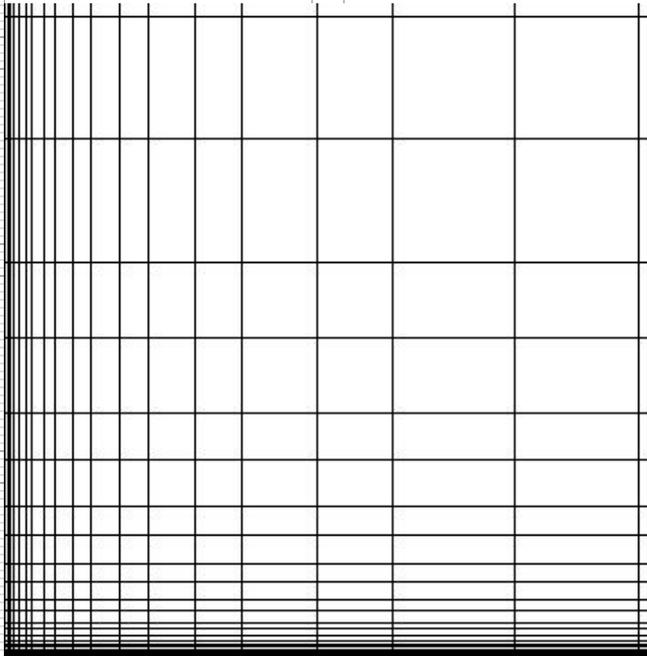


Timgad, Algeria, Roman town | 100 CE >

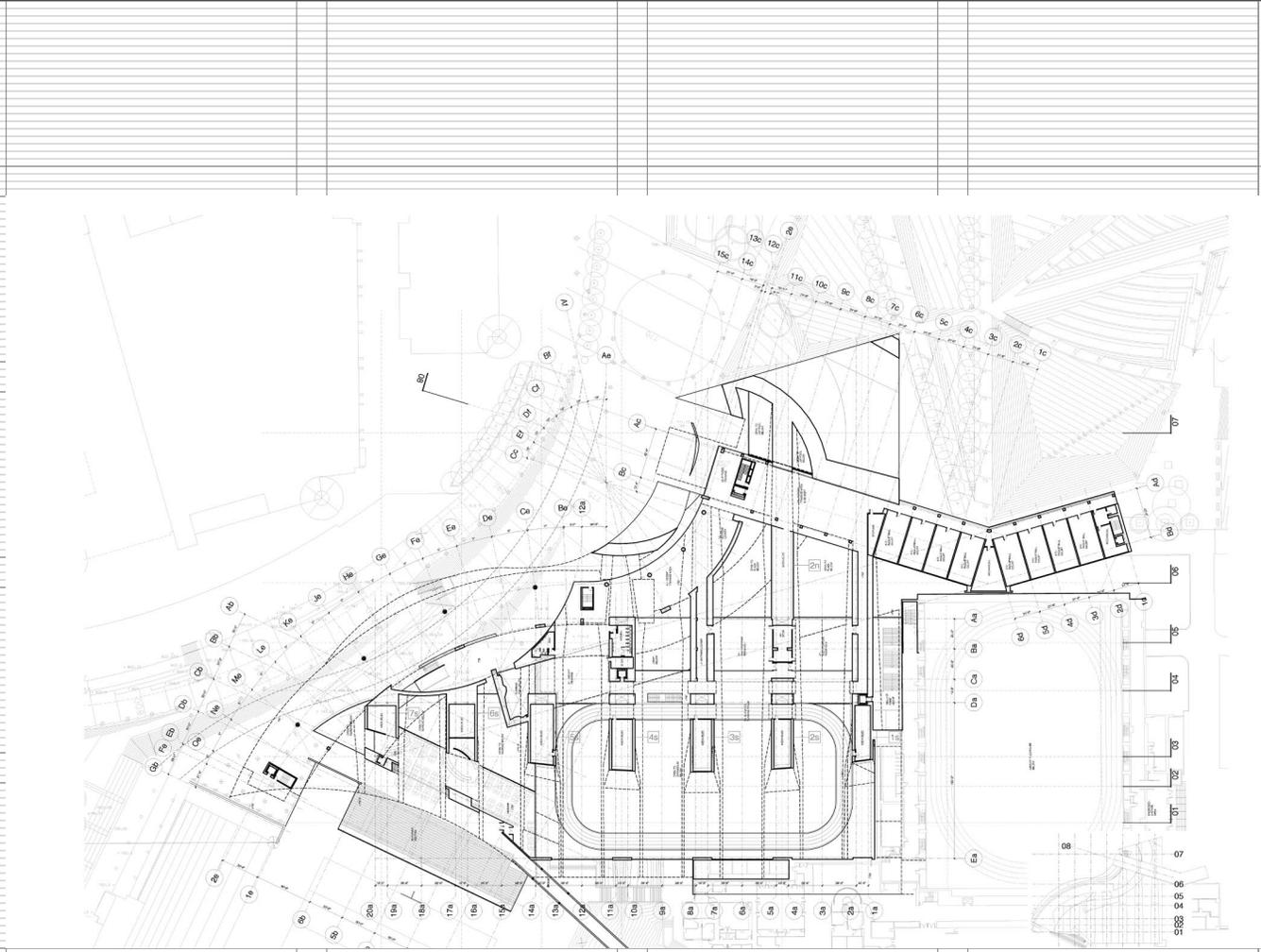
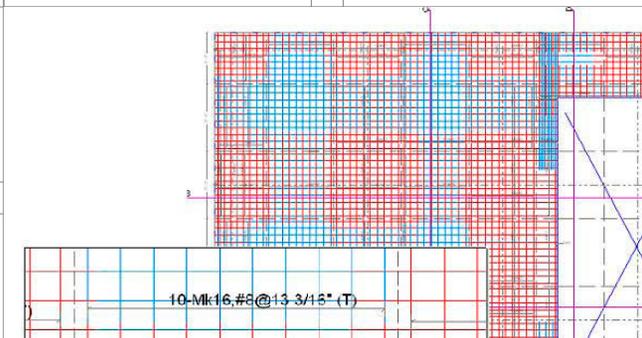
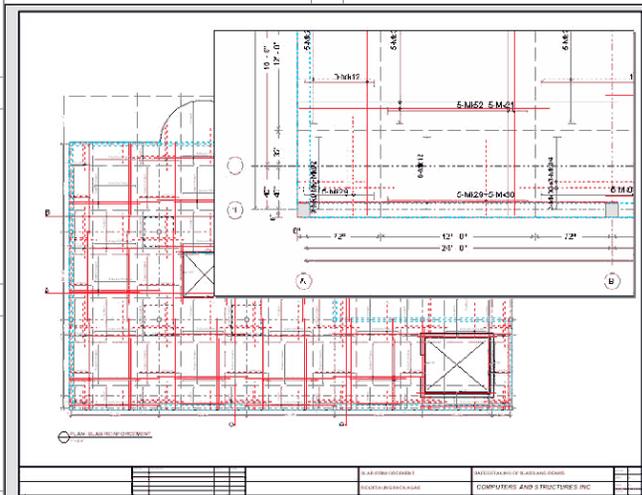
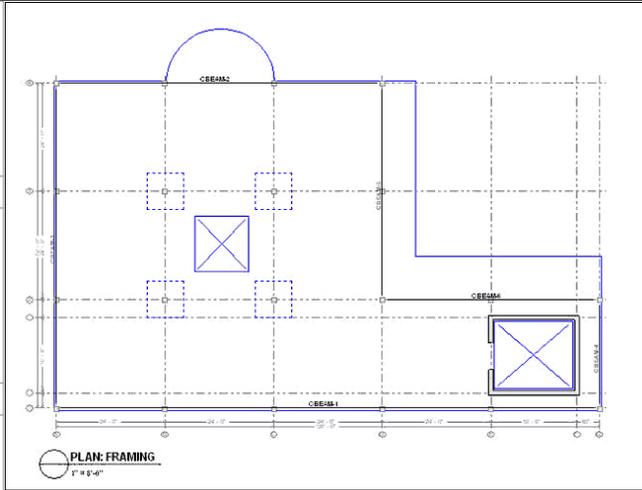


< Teotihuacan | 1500 CE

Grid use / Modern //



Grid use / Structural //



Site Bulletins

Government
Graphic Systems
National Park
U.S. Department of the Interior

Unigrid

Design
Communications
National Park Service
International Poster Program

Park Name

National Historical Park
George Washington
National Park Service
U.S. Department of the Interior

Klondike Gold Rush



Moultrie

Fort Sumter
National Monument
National Park Service
U.S. Department of the Interior



JNEM

Jefferson
National Expansion Memorial
St. Louis
National Park Service
U.S. Department of the Interior



Denali



Crater Lake



Navy Yard



Crater Lake

Textual information about Crater Lake, including a small map.

Philadelphia and the New Nation



Juan Rodriguez Cabrillo



North Cascades



Birthplace of a Nation

The History



The Mountain



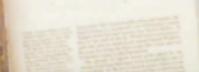
The National Capitol



Big Bend



The Mission of Father



Piccolo Teatro di Milano

Ente Autonomo



Direzione Paolo Grassi - Giorgio Strehler

Milano - Palazzo del Broletto - Via Rovello, 2
Telefoni: 896913 - 803464 - 867206 - 867208 - 873585

Ufficio Abbonamenti e Propaganda
Via Rovello, 6

Biglietteria 872352 - 877663

stagione 1964/65 diciannovesima dalla fondazione al Piccolo Teatro

da sabato 20 febbraio

lunedì, mercoledì, giovedì, venerdì, alle ore 21,30 precise
sabato alle ore 19,30 e 21,30 precise
domeniche e festivi alle ore 18,30 precise
termini spettacoli: pomeriggio ore 18,30, sera ore 22,30
martedì (esclusi festivi e prefestivi) riposo

La lanzichenecca

2 tempi (5 quadri) di Vincenzo Di Maria
novità assoluta

regia di Virginio Puecher

Distribuzione:

Cosimo, appaltatore di imprese militari
Giuditta
Rutilio
Teneredi, capitano di ventura
Zenone, padre di Giuditta
Ubaldino, capitano di ventura
Riga
Aberico
Ugoccone, reclutatore
Il Vescovo Agostino
L'Albigense, capitano di ventura
Il Cappellano
Ottavio
Leonardo, inventore
Gustiniano, capitano di ventura
Pier Luigi, suonatore di liuto
Gastone, capitano di ventura
Staubler, rappresentante tedesco
Taddeo
Il Duca
Primo funzionario
Secondo funzionario
Terzo funzionario
Primo soldato
Secondo soldato
Primo straccione
Secondo straccione
Primo cittadino
Secondo cittadino
Terzo cittadino

Arnoldo Foà
Sella Duchini
Sandro Merli
Umberto Cariani
Attilio Ortolani
Alto Felcini
Peride Celonighi
Bob Marchese
Cesare Polacco
Armando Altajano
Alvaro Piccardi
Sandro Dori
Silvano Piccardi
Alvaro Piccardi
Peride Celonighi
Piero Buttarelli
Ivan Cecchini
Bob Marchese
Giorgio Gianuzzi
Guido Gheduzzi
Alfonso Casoli
Armando Altajano
Sandro Dori
Giancarlo Cajo
Piergiorgio Menegazzo
Giancarlo Cajo
Ruggero Dondi
Alfonso Casoli
Guido Gheduzzi
Ivan Cecchini

Scena di Carlo Tammonei

Costumi di Enrico Job

Musiche di Raoul Ceroni

Assistente alla regia Klaus Michael Gruber

Le scene sono realizzate dal Laboratorio
di Scenografia del Piccolo Teatro
già sotto la direzione di Leonardo Ricchetti
costruttore Bruno Colombo

I costumi sono realizzati dalla Sartoria
del Piccolo Teatro

Capicostumi: Angelo Socanti e Ines Razzorion

Direttore di palcoscenico: Luciano Ferroni

Capo elettricista: Mino Campolmi

Primo macchinista: Fortunato Micheli

Ramenatore: Soterando Bibbò

Attrezzata: Aldo Dal Santo

Prezzi:

1600 Poltrona di platea / **1100** Poltroncina di platea / **800** Balconata

Le prenotazioni si ricevono alla biglietteria
del Piccolo Teatro (tel. 872352-877663)
ogni giorno dalle ore 10 alle ore 19.

Le vendite e le prenotazioni dei posti
vengono aperte con quattro giorni di anticipo.

I posti prenotati telefonicamente si ritengono
rinnunciati se non vengono ritirati entro le ore 18
del giorno successivo alla prenotazione.

I prezzi su esposti includono ingresso e tasse
Porteggio autorizzato per automobili.

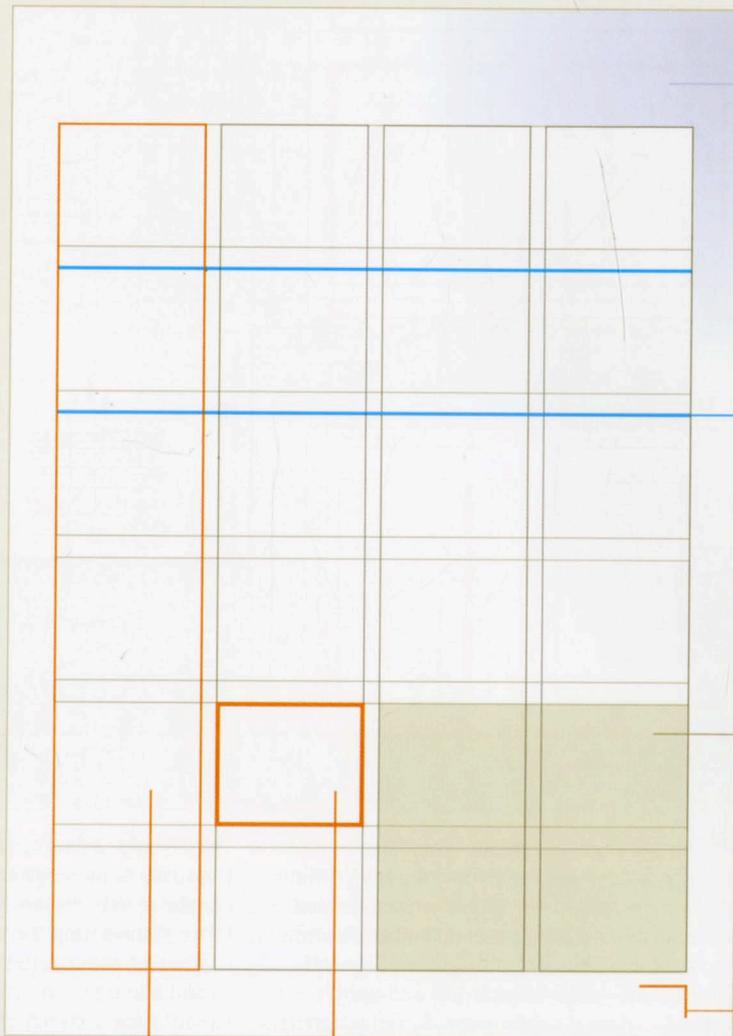
Vale il tagliando n. 4 degli abbonamenti.

Servizio di recapito a domicilio
dei biglietti o dei posti in abbonamento
prenotati telefonicamente.

Dico dunque che le milizie con le quali un principe
difende il suo stato, o sono sue, o sono mercenarie,
o alleate, o miste. Le milizie mercenarie e quelle
alleate sono inutili e pericolose; e se un principe fonda
la sicurezza del suo stato sulla milizia mercenaria
non sarà né saldo né sicuro, perché sono milizie
disubordinate, ambiziose, senza disciplina,
infedeli; pagliarle fa gli amici, essi non i nemici;
non hanno timore di Dio, né fede con gli uomini;
e tanto si rimanda la rovina, quanto si rimanda
l'assalto; e in pace si spogliano da loro,
in guerra del nemico. La ragione
di questo è che esse non hanno altro amore
né altra ragione di guastare che un poco di

spendo, il che non è sufficiente a far sì che esse
viano disposte a morire per te.
Vogliono bene essere tutti soldati finché tu non
sei guerra; ma come la guerra viene
non desiderano che fuggire o andarsene.

Niccolò Machiavelli da
"Le milizie mercenarie"



Margins are the negative spaces between the format edge and the content, which surround and define the live area where type and images will be arranged. The proportions of the margins bear a great deal of consideration, as they help establish the overall tension within the composition. Margins can be used to focus attention, serve as a resting place for the eye, or act as an area for subordinate information.

Flowlines are alignments that break the space into horizontal bands. Flowlines help guide the eye across the format and can be used to impose additional stopping and starting points for text or images.

Spatial zones are groups of modules that together form distinct fields. Each field can be assigned a specific role for displaying information; for example, a long horizontal field might be reserved for images, and the field below it might be reserved for a series of text columns.

Markers are placement indicators for subordinate or consistently appearing text, like running heads, section titles, folios, or any other element that occupies only one location in any layout.

Columns are vertical alignments of type that create horizontal divisions between the margins. There can be any number of columns; sometimes they are all the same width, and sometimes they are different widths corresponding to specific information.

Modules are individual units of space separated by regular intervals which, when repeated across the page format, create columns and rows.

Henry Magaziner
The Golden Age of Ironwork
Hear-Say, Readings by
Contemporary Authors
Wednesday, February 7, 2001
7:00pm

Borders
1727 Walnut Street
Philadelphia, PA 19103
215.568.7400

Hear-Say
Readings
by
Contemporary
Authors

Henry Magaziner

The Golden Age of Ironwork

Wednesday
February 7, 2001
7:00 pm

Borders
1727 Walnut Street
Philadelphia, PA
19103

215.568.7400

Hear-Say
Readings
by
Contemporary
Authors

Henry Magaziner

Wednesday
February, 7
2001
7:00 p.m.

Borders
1727 Walnut Street
Philadelphia, PA
19103

215.568.7400

Hear-Say Readings
by
Contemporary Artists

Henry Magaziner

The Golden Age
of
Ironwork

Wednesday
February 7
2001

Borders
1727 Walnut Street
Philadelphia, PA
19103

215.568.7400

Wednesday
February 7,
2001
7:00 p.m.

BORDERS
1727 Walnut Street Philadelphia
Pennsylvania 19103
215.568.7400

Hear-Say Readings by
Contemporary Authors

henry **magaziner**
THE GOLDEN AGE OF IRONWORK

Borders

1727
Walnut
Street
Philadelphia,
Pa
19103
215.568.7400

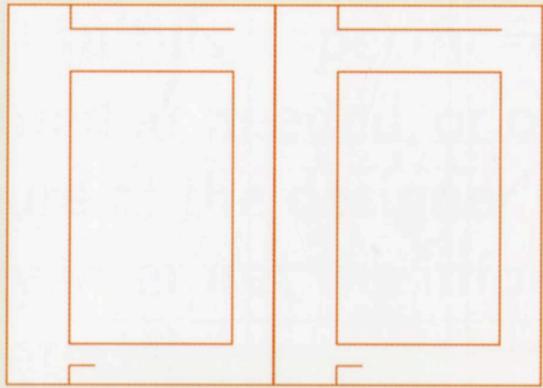
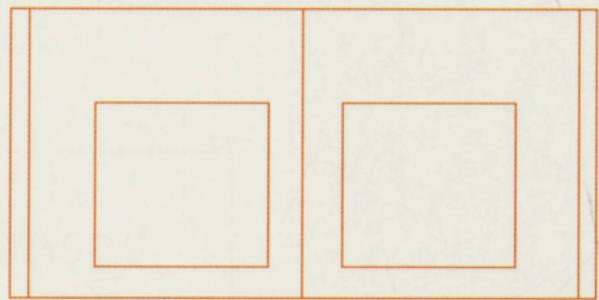
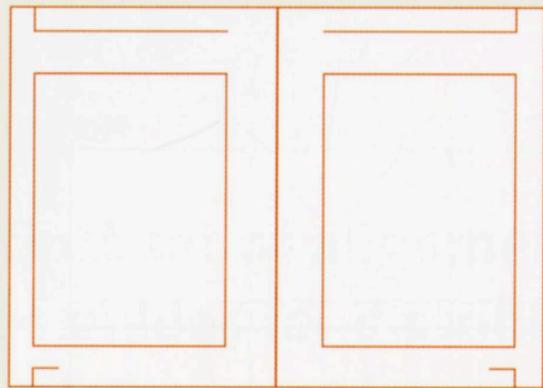
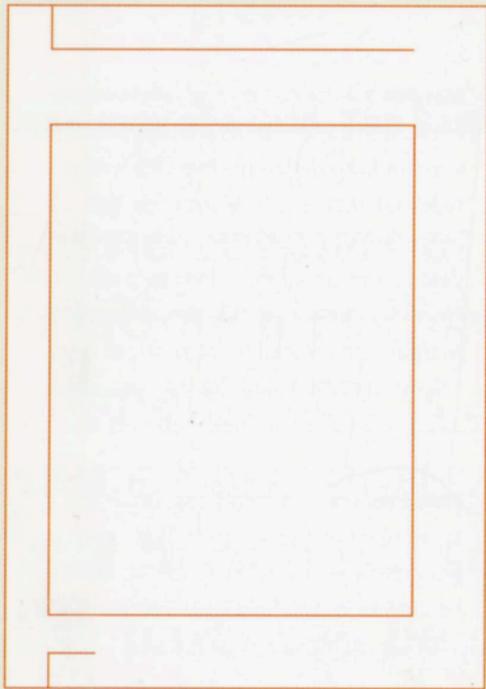
Hear-Say
Readings by
Contemporary
Authors

Henry Magaziner

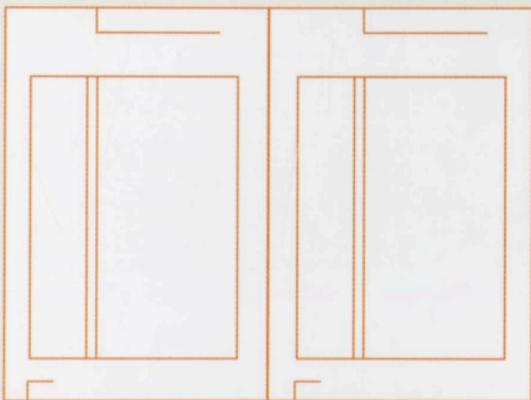
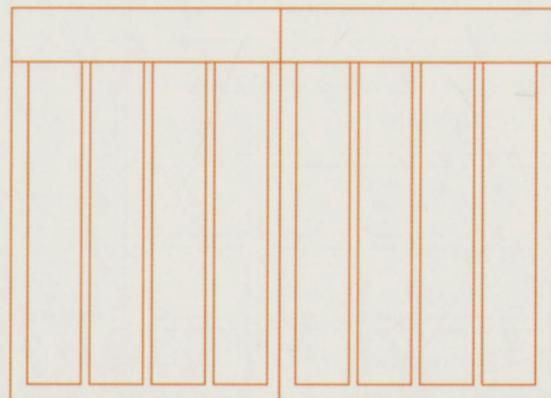
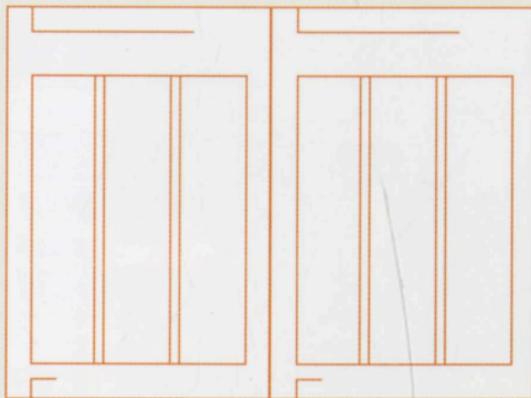
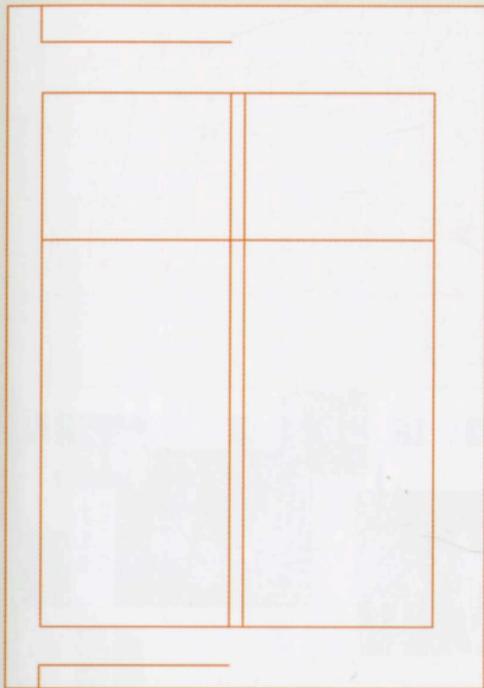
The
Age
Golden
of
Ironwork

February 7, 2001
7:00 p.m.

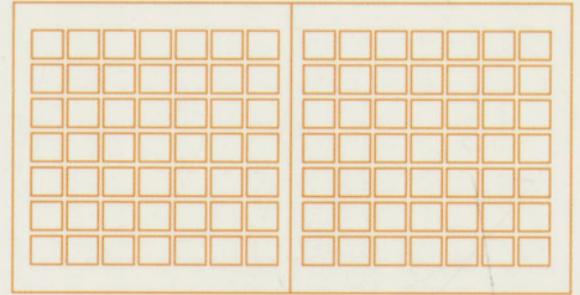
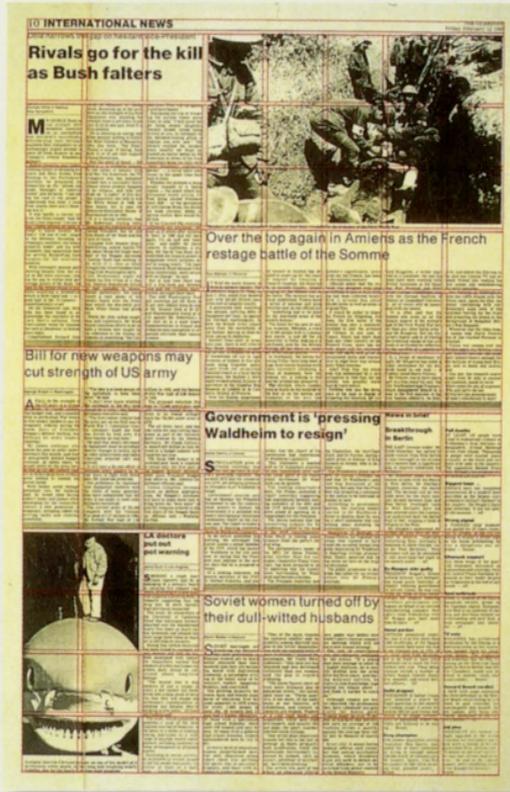
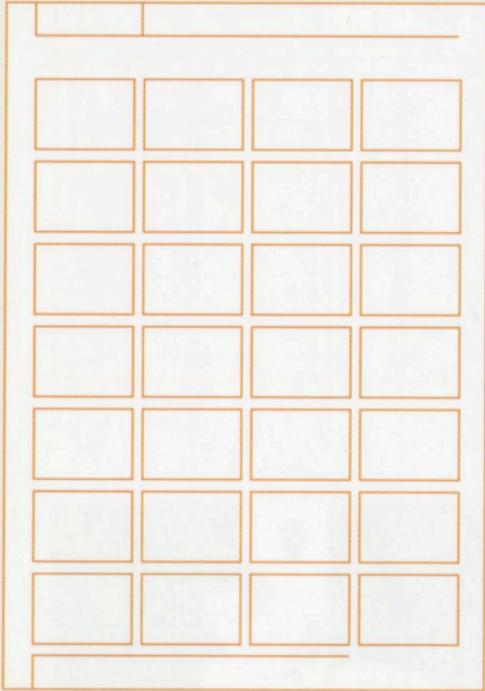
Wednesday



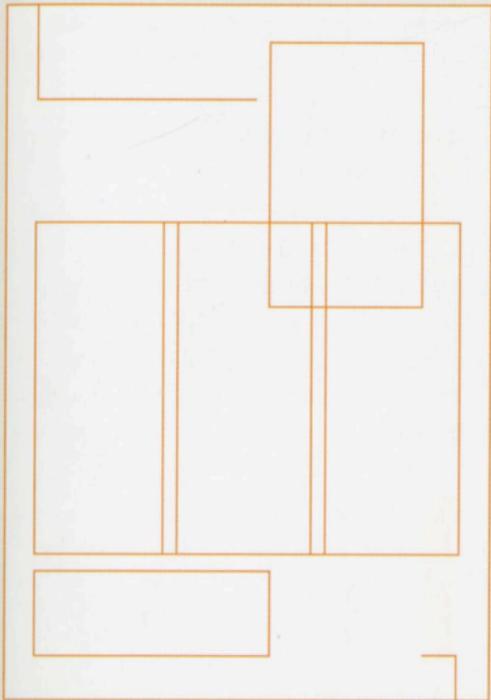
Manuscript Grid



Column Grid



Modular Grid



MUSEUM INFORMATION	EDUCATIONAL RESOURCES	MEMBERSHIP
CALENDAR	SPECIAL PROJECTS	SITE INDEX
EXHIBITIONS	PRESS ROOM	SEARCH
THE COLLECTION	MUSEUM SHOP	WHAT'S NEW

WHAT'S NEW [About the Website](#) [About the Museum](#) [Photographic Services Policy](#)

[Admission & Hours](#) [Accessibility](#) [Parking & Accessibility](#) [Accommodations](#) [Tours](#)

Directions

The museum is located in McCormick Hall in the middle of the Princeton University campus. Car: From New York and northern New Jersey, take the New Jersey Turnpike to exit 9, follow Rt. 1 south to Princeton, Washington Road east. Take Washington Road (Rt. 571) to Nassau Street, turn left on Nassau Street. The University gates are at Nassau and Witherspoon streets.

From Philadelphia take I-95 (I-76) north to Rt. 1 north. Follow Rt. 1 to Washington Road east. Follow Washington Road (Rt. 571) into Princeton. Alternate route from I-95 (I-76) north to Nassau Street (Rt. 571).

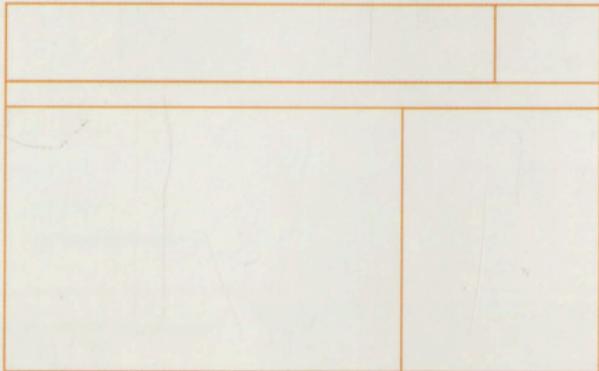
Rail: New Jersey Thruway or Amtrak to Princeton Junction, transfer to shuttle to Princeton campus.

Bus: New Jersey Thruway from Trenton, Lawrenceville, and Princeton Community Village to Nassau and Witherspoon streets. Suburban Thruway from Port Authority Bus Terminal, New York, via New Brunswick, to Palmer Square, Princeton.

Check out the local weather at [Princeton University](#) before you make the trip.



Principessa Tigra, Italian, Prato, ca. 1301 - ca. 1305
Saint Anne, Virgin and Child
Tempera on wood transferred to masonite
34.2 x 28.2 cm
The Art Museum, Princeton University,
Requiescat in Pace, Janet Mumler, Jr.



Hierarchical Grid

Manuscript grid [overall], instances of column grid

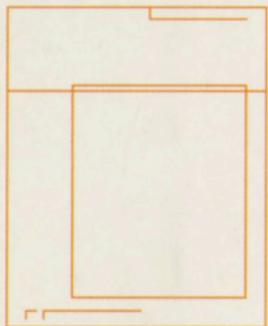
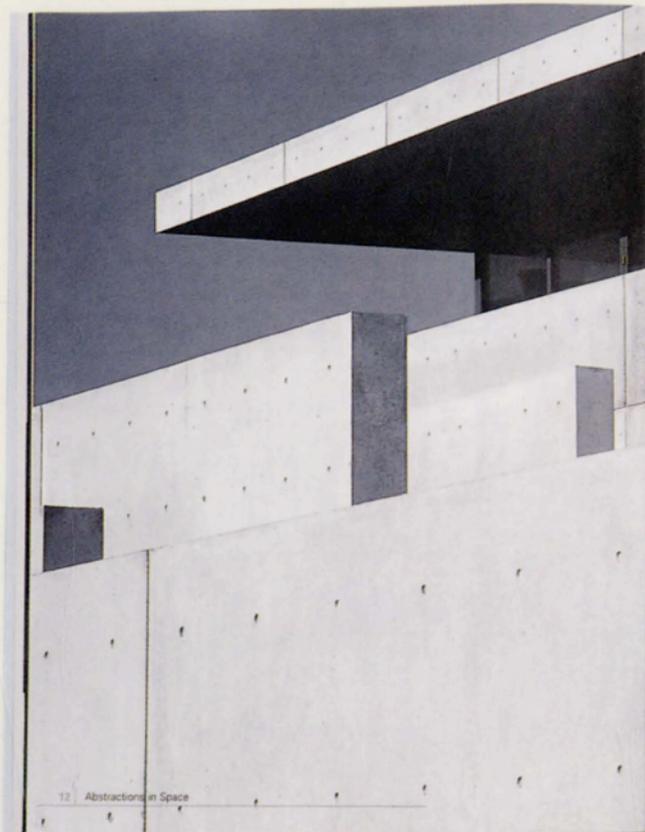


exhibit comparisons

12 15 21 34

01 14 27



Spaces Between

William J.R. Curtis
July 2001

"... only in vacuum lay the truly essential. The reality of a room, for instance, was to be found in the vacant space enclosed by the roof and the walls, not in the roof and walls themselves. The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material from which it was made".

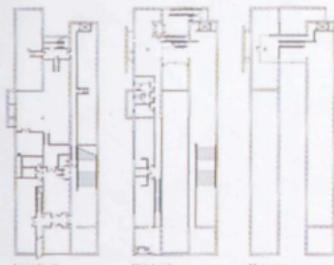
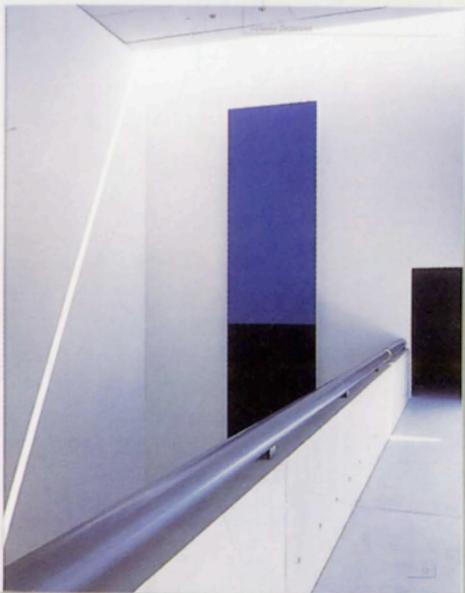
Ōtakuza Kakuzo
The Book of Tea, 1906

Architecture was once considered the mother of the arts embracing painting and sculpture in a hierarchy of values. But these distinctions and definitions have long since fallen away, even though in the modern period there have been repeated attempts at synthesizing the arts as a model of a supposed integrated society. The Pulitzer Foundation for the Arts in St Louis, designed by the Japanese architect Tadao Ando, cannot be said to share these aims, but it does set out to establish an institution devoted to the experience, contemplation, and study of a collection of modern works of high quality. As an initial step in this mission, it has included two major commissions to go with the building, one a "Wall Sculpture" by Ellsworth Kelly, the other a "Torqued Spiral" steel sculpture by Richard Serra. These do not fit into easily definable aesthetic categories, and part of the richness of the situation lies in the interrelationship between these pieces and the architectural space which they inhabit.



The arrangement of one rectangle over another goes back to my first work in multiple panels, *Vitrains*, Museum of Modern Art, Paris from 1949. The patterns and shapes of windows, their luminosity and reflections, and the way they "frame" fragments of vision have always fascinated me. In 1952 I drew a row of seven tall, narrow windows on the facade of a Perisian hotel with blue shades pulled to various heights, *Avenue Marguerite*. In 1952 I did a collage study for a blue and white relief using rectangles of similar proportions to these windows. Fifteen years later I used this as the basis for a 28-foot relief painting, *White over Blue*, for the U.S.A. Pavilion at the 1957 Montreal World's Fair. This large wall piece is closely related to my freestanding aluminum sculpture *Blue (White Angle)*, 1966, in the Pulitzer Collection. Here, the rectangles are joined at right angles, the blue one parallel to the wall and the white parallel to the floor. "Unfitted" these rectangles are close in format to my new wall sculpture made for the Pulitzer Foundation for the Arts, *Blue Black*.

When I conceived *Blue Black* these associations to my earlier work were not consciously on my mind. What was and remains most important to me is that the piece works in the space to engage the eye.



The Pulitzer Foundation for the Arts

Project Description

Creation of a free-standing building, located at 3716 University Boulevard, between Going Street and Spring Avenue, St. Louis, Missouri. Designed to offer a private setting for the administration of activities, to house the offices and program of The Pulitzer Foundation for the Arts, and to contribute to the revitalization of the Grand Center area. St. Louis' oldest art, entertainment and education. Groundbreaking: September 2007. Opening: October 18, 2008.

Size
710' x 12' building footprint
234' long x 80' wide irregular glass
73,000 sq. interior space
16,000 sq. exterior space
16,000 sq. plaza

Principal Areas
Galeries, 6,700 sq.
Reception, Post and Service, 3,000 sq.
Retail Garden and Court, 4,500 sq.
Offices and Library, 2,000 sq.
Foyer, 500 sq.

Scheme

A free-standing building to house the free-standing office of an artist. Art had long been an area of activity. Art had long been the other. An architectural wall was needed. How to offer a setting for the free vision, a single element. How to offer a space for a great work. How to offer a space for a great work. How to offer a space for a great work. How to offer a space for a great work.

Entrance

The main entrance is a vertical shaft that leads to the main level. The main entrance is a vertical shaft that leads to the main level. The main entrance is a vertical shaft that leads to the main level. The main entrance is a vertical shaft that leads to the main level.

Main Wing

The main wing is a long, narrow space that runs the length of the building. The main wing is a long, narrow space that runs the length of the building. The main wing is a long, narrow space that runs the length of the building. The main wing is a long, narrow space that runs the length of the building.

Central Area

The central area is a large, open space that is used for exhibitions and events. The central area is a large, open space that is used for exhibitions and events. The central area is a large, open space that is used for exhibitions and events. The central area is a large, open space that is used for exhibitions and events.

East Wing

The east wing is a long, narrow space that runs the length of the building. The east wing is a long, narrow space that runs the length of the building. The east wing is a long, narrow space that runs the length of the building. The east wing is a long, narrow space that runs the length of the building.

West Wing

The west wing is a long, narrow space that runs the length of the building. The west wing is a long, narrow space that runs the length of the building. The west wing is a long, narrow space that runs the length of the building. The west wing is a long, narrow space that runs the length of the building.

Postcard Roof Garden

The postcard roof garden is a large, open space that is used for exhibitions and events. The postcard roof garden is a large, open space that is used for exhibitions and events. The postcard roof garden is a large, open space that is used for exhibitions and events. The postcard roof garden is a large, open space that is used for exhibitions and events.

Entrance Plaza

The entrance plaza is a large, open space that is used for exhibitions and events. The entrance plaza is a large, open space that is used for exhibitions and events. The entrance plaza is a large, open space that is used for exhibitions and events. The entrance plaza is a large, open space that is used for exhibitions and events.

Design Architect, Design Team
Tommy Trost, Thomas H. Wright, Tom Trost Architects, Nashville, Tenn.

Architect of Record
Gensler, Inc., St. Louis, Missouri
Pittman H. Bruckner

Construction Manager
Cannon Designing, Inc., St. Louis, Missouri
Rene & Associates, Portland

General Contractor
BET Construction, St. Louis, Missouri
Joseph Shugart/James
McLaughlin

Steel Fabrication Company
Dana Steel, St. Louis
Globe Metals

Mechanical Engineer
Cannon Designing, Inc., St. Louis, Missouri
Gensler, Portland

Engineer of Record
Bentley Systems, St. Louis, Missouri

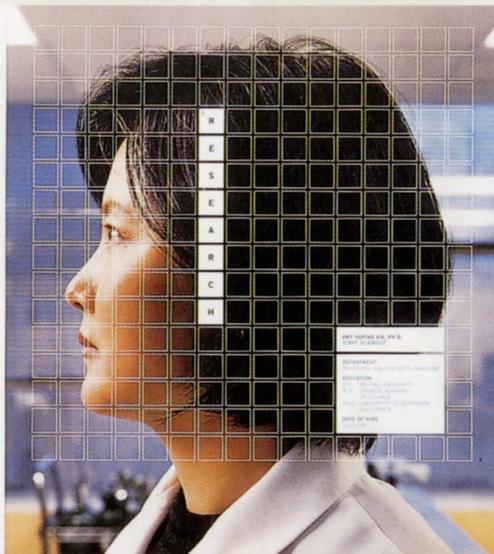
Structural Engineer
Michael Baker Corp., St. Louis, Missouri

Cost Engineer
KPMG LLP, St. Louis, Missouri
St. Louis, Missouri



1. RESEARCH

Led by Dr. George Katsopoulos, Regeneron Research Laboratories has generated the array of product candidates that fill our pipeline today. It is comprised of approximately 2000 targeted and dedicated scientists, including over 60 M.D.'s and/or Ph.D.'s, and is directed by some of the most respected scientists in their fields. We have exciting research programs underway in areas where there are clear market opportunities, including obesity, inflammatory diseases, cancer, asthma, angiodysplasia, blood vessel damage and leak, muscle atrophy, liver fibrosis, osteoarthritis, and bone diseases. Certain of these efforts are conducted in partnership with Pfizer & Genentech as part of our long-term collaboration. We also collaborate with Moderna Inc. to develop monoclonal antibodies as potential drugs.



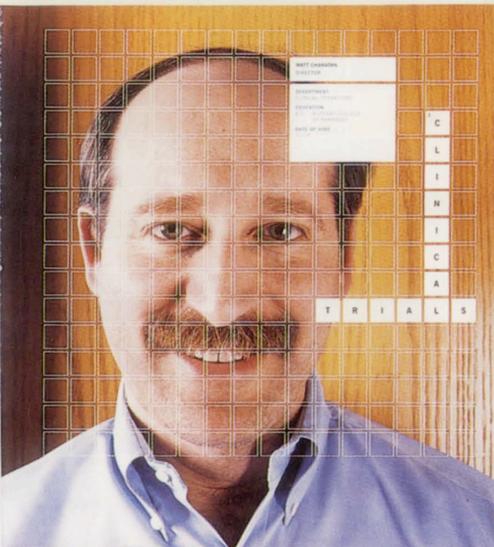
NAME	LEAH RYLAND, PH.D.
EDUCATION	Ph.D. in Molecular Biology
EXPERIENCE	Senior Scientist, Regeneron
DATE OF BIRTH	1978

"WHAT EXCITES ME ABOUT WORKING IN THIS LAB? OUR COLLECTIVE DRIVE TO EXCEL. THIS IS A TEAM. WHEN WE MAKE A BREAKTHROUGH IN ONE AREA — SAY, DEVELOP A NEW DRUG DISCOVERY TECHNOLOGY — IT LEADS TO BREAKTHROUGHS IN OTHER AREAS. WE'RE ALL IN THIS TOGETHER."



3. CLINICAL TRIALS

We ended 2020 with product candidates in clinical development addressing a variety of unmet medical needs, including ABOURN[®], which is expected to advance into a Phase III trial for severe obesity later this year, and our IL-1 Trap, which is in a Phase I trial for rheumatoid arthritis. We plan to introduce three more drugs into the clinic in 2021 — a targeted form of ABOURN[®] for severe obesity, our VEGF Trap for cancer and/or related conditions, and our IL-4/13 Trap for asthma. As these product candidates enter the clinic, responsibility for trial design and oversight falls to the company's clinical development and regulatory groups whose members have the insight and experience necessary to move drugs into human clinical trials and through the drug approval process.

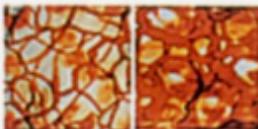


NAME	MATT CHANDLER
EDUCATION	Ph.D.
EXPERIENCE	Senior Scientist, Regeneron
DATE OF BIRTH	1975

C
L
I
N
I
C
A
T
R
I
A
L
S

"OUR RESEARCH DISCOVERIES ARE ENTERING THE CLINIC AT A PACE NEVER SEEN BEFORE AT REGENERON. OVER THE NEXT YEAR, WE EXPECT TO HAVE ONGOING CLINICAL TRIALS INVOLVING FIVE OR MORE POTENTIAL DRUGS — AND THESE DRUGS WILL ADDRESS MAJOR DISEASES LIKE OBESITY, RHEUMATOID ARTHRITIS, CANCER, AND ASTHMA."

1. **REGENERATION OF BLOOD VESSELS**—Blood vessels are the highways that carry nutrients and oxygen to every cell in the body. When a blood vessel dies, it leaves behind scar tissue. In a mouse model of heart disease, we have shown that we can regenerate blood vessels in the heart after a heart attack. We have also shown that we can regenerate blood vessels in the brain after a stroke. We are currently testing our approach in humans.



CONTROL HEART AFTER MYOCARDIAL INFARCTION

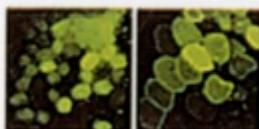
SELECT RESEARCH PROGRAMS

1. ANGIOPETINS

Each tissue in the body depends upon a complex system of blood vessels to supply nutrients, oxygen, and factors important for constant function. The normal shape of blood vessel formation is controlled by vascular endothelial growth factor, or VEGF. Regeneron scientists have discovered an entirely new class of molecules, called the Angiopoietins, which we in collaboration with VEGF to form mature blood vessels.

Blood vessels respond to changes in our bodies by altering the amount of fluid, growth factors, or cellular cells that we put in blood vessels into surrounding tissues. This process is called "vessel permeability." If a blood vessel is too permeable, blood cells and

other molecules can leak out of the vessels or excess and cause damage. In 1999, Regeneron made an important discovery that Angiopoietins can influence the permeability of the vascular system. In 2000, we demonstrated that administration of Angiopoietin can both promote the survival of blood vessel cells and prevent inflammation. Based on this information, Regeneron is evaluating the potential for an Angiopoietin-based drug to treat diseases where permeability is a problem, including stroke, sepsis, and diabetic retinopathy.



CONTROL HEART AFTER MYOCARDIAL INFARCTION

2. **WUNICE PROGRAM**—Muscle atrophy is a common problem in patients who are immobilized or bedridden. We have shown that we can regenerate muscle in the heart after a heart attack. We have also shown that we can regenerate muscle in the brain after a stroke. We are currently testing our approach in humans.

3. OSTEOPTIC

4. WATERFLUOR CAPTURE



3. **REGENERATION OF PAIN RECEPTORS (ORGR)**—Osteoarthritis is a disease associated with aging that causes deterioration of the joint cartilage. Our scientists have discovered two receptors, called ORGR1 and ORGR2, which may play a role in growing cartilage. In 2000, we continued to study how to activate the ORGRs, and whether this activation will provide benefits to patients suffering from osteoarthritis.

2. WUNICE PROGRAM

There are very few therapeutic agents available to address the areas of dysfunction that cause a loss of muscle mass, called muscle atrophy, or sarcopenia. Muscle atrophy often accompanies injuries that cause a limb to be immobilized, or hospital after knee surgery or when a broken bone is put into a cast. Muscle atrophy also arises during an extended period of inactivity, such as a prolonged hospitalization. Regeneron scientists, together with our collaborating scientists at Procter & Gamble Pharmaceuticals, have discovered new protein pathways that can protect a muscle during atrophy-inducing conditions. In 2000, we worked on determining mechanisms for stimulating these muscle-preserving pathways in order to screen for potentially therapeutic agents.

3. REGENERATION OF PAIN RECEPTORS (ORGR)

Osteoarthritis is a disease associated with aging that causes deterioration of the joint cartilage. Our scientists have discovered two receptors, called ORGR1 and ORGR2, which may play a role in growing cartilage. In 2000, we continued to study how to activate the ORGRs, and whether this activation will provide benefits to patients suffering from osteoarthritis.

We are also active in research programs underway involving additional G-protein coupled receptors, G-protein coupled receptors, and transmembrane proteins.

From its birth, the American Republic—more than any other nation—was nurtured and sustained by culture. One of necessity more than out of aesthetic inclination, early independent Americans turned to creating cultural artifacts that would express and promote their national identity. The founding generation embraced an art because it had inherited a rich cultural tradition, but rather because it had to. Indeed, citizens of the new Republic shared few of the traditions and common bonds that would ordinarily define a people. Culture furnished and expressed the ideological symbols that assumed extraordinary importance to the first generations of the Republic.

Americans lacked the shared traditions that united the citizens of other lands. Residents of 13 separate colonies, they practiced

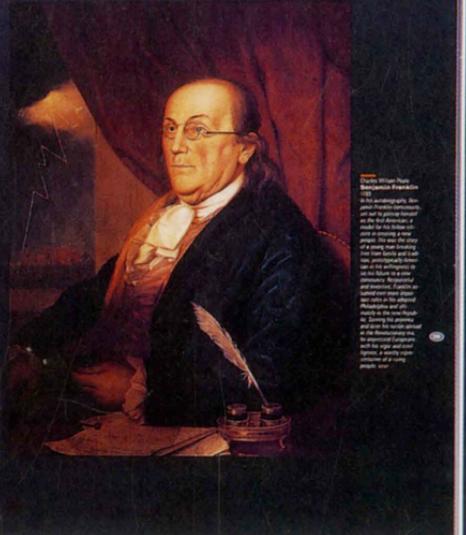
diverse religions, stemmed from different ethnic stocks, and identified themselves as Virginians, Pennsylvanians, and the like. Their concerns were highly local, most of the founders of long-settled agricultural towns, of a plantation region, or of such urban centers as Boston, New York, and Philadelphia. They viewed the Revolution defending their rights as Englishmen, but only the latter majority were English in origin. Indeed, their most salient bond was their brief history of common resistance and revolution against the British Crown. Americans united their Revolutionary era with a new Constitution and a government that united them politically and written which they could identify as a people and determine their philosophy.



The Contract

Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.

Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.



Benjamin Franklin
 Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.

ILLUSTRATION: JAMES HAMILTON

Benjamin Franklin
 Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.



Benjamin Franklin
 Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.



Library of Benjamin Franklin
 Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.

Franklin tried his science into the larger pattern of his life as an American in Europe. Reconciling the sciences through which he had lived, he sketched the national character of a people first constructed by the authors of tradition than those who remained behind in the Old World. Watching the foundations of accepted behavior in social practice and government, Americans as individuals and republicans joined in their Revolution humbly but earnestly to remake its social and political world. Enlightenment ideologues had national projects, maintaining that the present was not due to the past in pushing at the limits of

knowledge or in measuring human institutions. But while European history and sciences had rarely copulated with the Enlightenment imagination, Franklin was able to present his revolutionary society as a successful exercise in the discovery and application of human possibility.

Franklin and the Revolutionary generation, America's social and political progress essentially fulfilled the promise of Enlightenment optimism and so failed in the unity of knowledge. Achievement in one application of human intellect meant that advances in other areas were to follow. Even as the Renaissance "scholar" (as they use it) of science could be taken to group such events as the American Revolution, so too America's revolutionaries could rely on that great predictor of continual intellectual progress, Philadelphia

Benjamin Franklin (1706–1790)—philosophy and revolution—could maintain his faith in the face of his needs of challenge to a particularly demanding fellow first gentleman as a way to suggest that "the doors and windows of the temple of nature have been thrown open by the combustion of the late American revolution." In his unshuffled confidence, Rush wrapped himself in the mantle of Newton and Franklin, so too, in his determination to unite the disparate facts of medicine into a viable system, he, in response to the legacy of the giants who had produced medical laws of motion or theories of electricity.



Benjamin Franklin
 Franklin's political philosophy was grounded in the concept of a social contract. He believed that the government's legitimacy depended on the consent of the governed. This idea was central to his thought on the rights of man and the structure of government. He argued that the people had a right to alter or abolish their government if it failed to protect their rights.

ILLUSTRATION: JAMES HAMILTON

ILLUSTRATION: JAMES HAMILTON



...the ... the ... the ...

Canada's Country Historical Society

... the ... the ...

This collection features a prominent Quebec family and a collection that illustrates the material culture, which includes, and social history of the region, including the French-Canadian historical society to preserve family, work, and community life from their roots in the past.



... the ... the ...

Which, added to the house's rich, traditional period appearance, the period.

Complex Museum

... the ... the ...

From the original site of the French-Canadian settlement of the Age of Expansion, the collection of the Complex Museum illustrates how a vibrant folk of the young nation grew into a complex society through the centuries.

It was once located at the ... the ... the ...

Corporate Hall

... the ... the ...

Corporate Hall, built by the Corporation of the City of Toronto in 1910, is a fine example of the Art Deco style, which was the dominant style of the 1920s and 1930s.



... the ... the ...

The ... the ... the ...



Landscape Society

... the ... the ...

The Philadelphia Society for the Preservation of Landmarks, Historic Sites, Buildings, and Objects of Art and Science, was founded in 1910.

... the ... the ...

La Salle University Art Museum

... the ... the ...



... the ... the ...

The La Salle University Art Museum features a comprehensive survey of European and American art from the Middle Ages to the present.

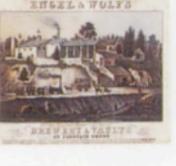
... the ... the ...

Library Complex of Philadelphia

... the ... the ...

... the ... the ...

... the ... the ...



... the ... the ...



THE GRID

In the twentieth century, the subject of the grid has appeared to be an old concern, an archaic topic that has been eclipsed by other more pressing matters, such as gender and race, technology and social responsibility. Yet it is precisely this sense of obsolescence, even complexity that drives my desire to examine the grid more closely, because I believe that the employment grid has assumed an essential role in the organization of meaning, information, and space in our culture, so much so that we may be unable to create and imagine without it.

As Paul Rindler said, "The grid, then, is the discipline that frees one from the time-consuming burden of making certain decisions (dimensions, proportions) without which fruitful and creative work is extremely difficult." Certainly, the job of graphic designer as problem-solver focuses on the task of organizing the material and thought that I question Rindler's assertion, because I wonder how much more "fruitful and creative work" how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work.

My first question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My second question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My third question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

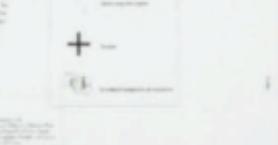
My fourth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My fifth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?



My sixth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My seventh question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My eighth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My ninth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My tenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My eleventh question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?



My twelfth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My thirteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My fourteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My fifteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My sixteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My seventeenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?



My eighteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My nineteenth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My twentieth question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My twenty-first question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

My twenty-second question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work? My twenty-third question is: how much more critical self-expression might occur in the absence of gridded structures, when these "time-consuming burdens" must be addressed with the same attention and rigor as many graphic designers find in their work?

"Butler, p96.
"Butler, p96.

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

FIRST CLASS
U.S. POSTAGE
PAID
PUEBLO, CO
PERMIT NO. 585

THE FORMS AND FUNCTION OF TYPE

VISION IS KEY FACTOR IN THE PERSONALITY OF THE DESIGN

THURSDAY MORNING DE 2011
THE CENTURY HOUSE
12101 CONSTITUTION BLVD
LOS ANGELES, CA 90047

THIS EVENT IS SPONSORED BY POPULAR COMMUNICATIONS

EXHIBITION 2011 FROM 10:00-11:00AM
LUNCH 12:00-1:00PM
MEMBERS 015
NON-MEMBERS 105
STUDENTS 510

PROFESSIONAL SOCIETY OF CIVIL ENGINEERS
12101 CONSTITUTION BLVD
LOS ANGELES, CA 90047
WWW.PSCE.ORG

CONSTRUCTION SITE
DESIGN IS AN ESSENTIAL
PART OF THE CONSTRUCTION
PROCESS FOR THE QUALITY
AND SAFETY OF THE PROJECT
AND THE WELL-BEING OF THE
COMMUNITY.

2011 PULITZER PRIZE WINNER
CIVIL ENGINEERING
MATTHEW CARTER
FOR HIS DESIGN OF THE
CENTURY HOUSE

THE CENTURY HOUSE IS THE
LATEST DESIGN OF MATTHEW
CARTER'S ARCHITECTURE
FIRM, MATTHEW CARTER
ARCHITECTS, INC., AND IS
THE RESULT OF HIS DESIGN
PROCESS, WHICH IS A
COMBINATION OF
TRADITIONAL AND
MODERN ARCHITECTURE.

MATTHEW CARTER

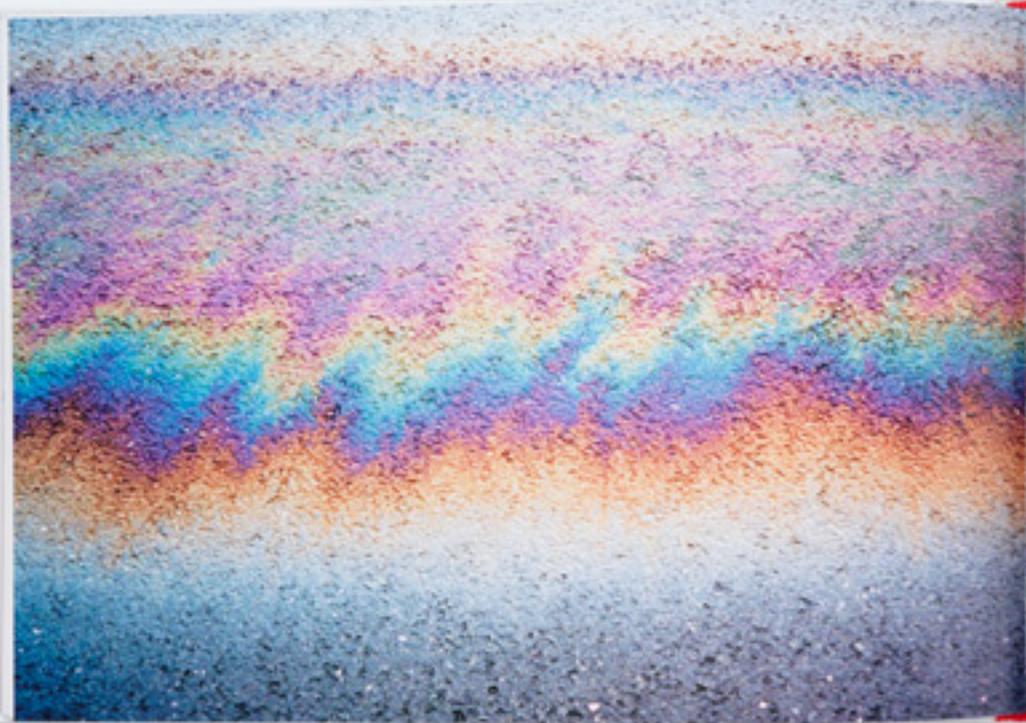
THE CENTURY HOUSE IS THE
LATEST DESIGN OF MATTHEW
CARTER'S ARCHITECTURE
FIRM, MATTHEW CARTER
ARCHITECTS, INC., AND IS
THE RESULT OF HIS DESIGN
PROCESS, WHICH IS A
COMBINATION OF
TRADITIONAL AND
MODERN ARCHITECTURE.

THE CENTURY HOUSE IS THE
LATEST DESIGN OF MATTHEW
CARTER'S ARCHITECTURE
FIRM, MATTHEW CARTER
ARCHITECTS, INC., AND IS
THE RESULT OF HIS DESIGN
PROCESS, WHICH IS A
COMBINATION OF
TRADITIONAL AND
MODERN ARCHITECTURE.

DCI

2011 PULITZER PRIZE WINNER

MATTHEW CARTER, CIVIL ENGINEER, 2011 PULITZER PRIZE, PAGE 1





BITE:98
BARBICAN INTERNATIONAL THEATRE EVENT

ROBERT WILSON
PHILIP GLASS
**MONSTERS
OF GRACE**
Philip Glass Ensemble and Voices
1.2

Barbican Centre

Box Office 0171 638 8891 Eng box (Mon-Fri only)

BITE:98
BARBICAN INTERNATIONAL THEATRE EVENT

**PEONY
PAVILION**

BY
**TANG
XIANXU**
ENGLISH
TRANSLATION BY
CYRIL BIRCH
MUSIC BY
TAN DUN
DIRECTED BY
**PETER
SELLARS**

Barbican Centre

Box Office 0171 638 8891 Eng box (Mon-Fri only)

BITE:98
BARBICAN INTERNATIONAL THEATRE EVENT

SEPT
24
25
26

1998

**FOR
dumb type**

UK PREMIERE

WARNING: This production contains
flashes and uses strong lighting,
sound and strobe-light effects.

THE MEANING OF LIFE - EXPLORED
IN A DAZZLING TECHNO EVENT
BY RENOWNED PIONEERS,
dumb type. A FUSION OF DANCE,
MUSIC, LIGHT AND SOUND

Barbican Centre

Box Office 0171 638 8891 Eng box (Mon-Fri only)

...andry the
...neichippes, reiffis,
...cht, alswele within tempo
...pplearis, wittandlie resettaris
...of, and their counsalouris and de
...a reaggregeite, with the GREIT CUR
...athene, thair mouth, thair neise thair
...mak, thair bak, thair wame, thair
...the top of thair heid to the soil of thair
...ne thaim rydand; I curse thaim standand,
...thaim walkand, I curse thaim sleepand,
...in hame; I curse thaim within the house, I
...thais participand with thaim in thair
...thair geise, thair hennys, and. deide
...thair barnys, thair biris, thair, all the
...necessary for thair sustenty hermy
...the begynnung of the, ationand
...Lucifer and allward
...thaim.

JOHNSTON
HARDEN BRISCO
TALOR BATEY JAMES
JAMIESON IRVING GILC
STOKOE JARDINE
ORDER GARMIGN
YOUNG
MILBURN HEDLEY
TURNER
THOMSON JOHN
RUTHERFORD ELIOT
NOBLE DAVISON DOU
JOHNSTON HETHERINGTON
GEORGE CHARLTON
PERSON
HODGSON SIMPSON
CHAMBERLAIN
ADDER





CUTHBERT BEATTIE

MILBURN HEDLEY

CARLETON 56

NO CUTS

BAY

TURNER LITTLE

ROBERT STAMPER
ROBSON OGLE

THOMSON JOHNSTONE

COLLINGWOOD SELBY

NOBLE DAVIDSON

THOMPSON

JOHNSTONE

GRAMAM ROUTLEDGE

CHARLETON

DIXON RIDLEY GLENDENNING

STAMPER

SALKEAD CHAMBERLAIN

HODGSON BELL

BLACKADDER IRVINE

HODGSON CHARLTON

HALL SHAFTOE DUNNE TAIT

RADCLIFFE

BOBSON

WATSON

HARDEN THOMSON MEDFORD ANDERSON

WILKINSON MOFFAT

POTTS SHAFTOE STOREY WILSON DACRE

SIMPSON TROTTER GRAY DODD

GILCHRIST HUNTER TURNER BOURNE PRINGLE

WOODRINGTON

MILBURN

IRVINE ELLIOT

HERON CARLISLE

LOWTHER TAIT BLADE RADCLIFFE LAIDLAW

CUTHBERT ARMSTRONG

CARNABY CARRUTHERS

DODD

CARNABY WATSON GLENDENNING

DIXON RIDLEY

HALL SHAFTOE DUNNE TAIT

JOHNSTONE MEDFORD GILCHRIST

ROBSON NOBLE LOWTHER HAWELL

last edge in Scotland.

SMALL

+ CARLETON.

600
letter

E OUT

FORESTER

READER
ALL Roads mt?
POSTER

WHARTON

Table P.R.

Arch bold.
Chamberlain
Crisp
Cuthbert
Wake
Wilson

STODY &
CARLYLE
JAMESON
Watson
Trimb
Pearson
Percival
Intrusion

MAP (A)

Radcliffe

Jamieson

800

700

1000

1000

3
2
1

620

610

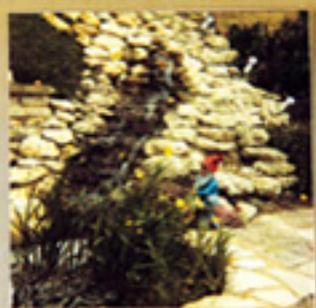
600

590

580







The Farm Photo

See the Book 1983







with text by
David Shields
& Matt Haughey
Museum of Modern Art
New York, NY

steelworks
Canaan, from steel to family steel
by David Shields

steel

photographs by
John Gormley
Thomas Mann
Frank McLellan
& the People of Canaan



It was the steel mill in Canaan, Vermont, that was the heart of the town. The mill was the source of the town's identity and its pride. The mill was the heart of the town's identity and its pride. The mill was the heart of the town's identity and its pride.



It had also become the home of a quiet kind of economic crisis. In the 1970s, when the steel industry was hit and other photographs to give an account of Canaan, the way we live. What we see is the center of a major industrial market, but it also makes the broader social changes of the 1970s. That's the story - when communities shaped by an industrial success which gave jobs, character and a cultural identity were threatened by restructuring and automation were encouraged to turn their eyes against Canaan. Canaan happens, could be a picture in the industrial heartland.



WORKS



The old ways to work are not one step from the same job. This is a knowledge of some long discarded solutions, on the job and library to have in common only routine matters, that in an area but not necessarily fairly over an industry apart from those got up by churches, chapels and the Laborers' Party. Poetry, drama, philosophy, science, music, painting, is a dead world. There is no better for it than a simple, one or all painting, hand-painted lines, a pen, and a red pen, hand a philosopher speak at a meeting place. Church members in a program of habits, of recalled sacred music, or of various changes are fairly common but dead. The local paper has no news, drama, film, political, commercial offers, or a commitment to its readers. And the news is made to distract of news. Probably news, and eventually include news.

The man who labors, even if he suffers under the indignity of appearing before a committee for suspension of work, is always higher, always more vital, than the committee who receives him. The man who lives next to a computer is more generous than the man who considers him to live there.

The laborer, by virtue of his labor, has a drawing blood-iron, a rich soil for life, bound to the relative world. Others occupying ground for life is of course when they, give God, who we all do have within the clock, paper, and various, machine, and the commercial world. The worker, professional man and student knows the laborer in his world, in the best, in various conditions, and a sense of life is a life to exist, and every moment the line. It is much the same as the case of a man who has a working, but then it is up in the area than his labor because he cannot accept the presence of the dog, since here a dog and man relationship. This when the laborer is broken into, he finishes or shows the dog.

The laborer is an artist, he works a life, but the use of energy is represented in his dream, or they reflect the use of matter and matter upon his rich way of life by combining him to be made into machines, like the modern General Motors. He hands out a rule or more in school, he cannot keep with it he partly without a working man, he is divided with daily paper, radio, and then, that has ever a rich man, expensive cigarettes and others. The only machine he enjoys is watching football and the laborer occupies it in the hands of business men. The laborer being a part of a team, that a person can never capture a country under man, the laborer knows how cold, and now that money has the way among other things there isn't much joy in the labor.

Together with these things labor is undergoing a rapid mechanization. Mechanical improvements are displacing hand labor and there is a sort of pre-made ground to be reached before the laborer completely loses his identity as a worker with his hands to become a machine operator or machine member. This is an ever-advancing trend, but there is no evidence that letting men's muscles go with a simple or a man's own working machine. I personally dread the coming of the day when it will be measured by a machine. To stand or sit, repeating some boring operation at regular intervals, in the same way, hour after hour, day in day out, being worn out by the mechanical demands of an industrial machine - that prospect appeals to

The big chimney stands motionless, around, ugly. From its crown, an amount of heatless, the eye can range around to work, to suggest, a distance purged by its subject. The two speech boxes are to work, as chapel, public houses, playing ground, and has used, the set result of the work of dead generations, with the Co-op in a patch display of each modernism, and once laborable liquid. They can't be very many conversations, because both are silent, more mechanical like service, then labor, beyond labor and so on. The dark grey of the cement-splashed houses is almost supported by the dull eyes of the inhabitants, their men are busy, but busy in captivity, observation. A few moments of an old memory lie in a forgotten corner of an adjoining dog world, and suddenly. Remembrance is not to be the same conversation on a larger scale. A small news specialty built in accommodation the biggest number of persons on the smallest piece of ground. Here in the year of grace 1937, men, women and children live in hatched-like squares, the back door, or walking door

looking on to a four foot strip of cement, there is an area of one used referred by hatches of each class. The water is an arrangement for one three feet of necessity because even enough, men's feet are not with the key to ensure that it is secure, because his neighbor, his neighbor's wife, or his neighbor's children, so there is only one class between one house, might occasionally be an attraction. Three closed-looking chapels and the Co-op are the only buildings beside the school, shops of a British appearance, and houses. A lovely church stands on a hill outside the town and the structure is the only house with more than two, three, or four rooms. Round no corner, semi-circular, no smaller per place, where houses stand round the job yard, professional, secondary, secondary buildings, but the men have no more money, their garden fence with more colors. There are some stone buildings on the earth and all that the earth is broken, hedges, pens, hedges, with here and there a hilly path, and so long as they accept the pain of their life will have a happiness in being. There and there for a garden neglected, the endless sweeping of dirt, for the steady men are fast flying out.

From north to west a changing lot of country, but we look down from our grounds to see the hill, originally the nucleus of the industrial machine. In the center are the first stone ages, two and three rooms, back to back, the road north street and an impassable stretch, now from humanity or some kind of brick work, but from the garbage and decorative man which cannot get away. Work is being done to clear these things but there is no progress. A large mechanical, self-acting, British is forming itself, early into houses, with little glass, little touches, little mechanical or character. The lower end of two or three hundred acres is occupied by a golf course, cricket pitch, several fields, allotments, and the cemetery.



The primary things reveal to wild material, unworkable for industrial component in job, but with an occasional double chimney where man has brought in the breath of the earth for fuel. There is no evidence of a tiny valley, under from habitation, one may come across an old job shop. The earth has been reduced to fuel for treatment and now the operation is finished, price has descended as a classification. The chimney may get out and the machine continues to capture another pressure and more work.

I come back to my own home, where the young lads are preparing a bonfire in a neighboring garden, though it is a month before Guy Fawkes' day. They knock at the door and ask for matches but we have no inflammable material for a bonfire, we haven't even a pipe to show an empty cigarette pack as a common bonfire a trick. The time will come when the chimney will talk, "I am the Lord and would draw all men into Me," has material of the "show men with lads" also being in love and charity with men's roughness, the god will draw on his own. And the lads will become a proposed configuration, delighting in the regulation, the daily operation, the death-hatched of his mother, but there is hope in the maintenance of strong men, in the strength of the blood of the laborer, and the primary desire of man, to eat, sleep, love, the being of evil and the fear of death. There may still be respectable through faith - but it's nearly over (think) and I go to work at six. Christ! the night shift, but that is Sunday night and the lot of the work - thank God I will be laboring again next week.

rest of the world distribution:
Noel books international
1200 Avenue of the Americas, New York, NY 10019, USA

The Japanese board,
backcover, front,
endpaper, spine, inside
cover, title pages,
credits and notes were
kindly supplied by
Noel Books, a division of
Noel Books International.

published in the United Kingdom by noel books, 18 Curlew Road, London W10 6PP, England. world direct rights: noel books, isbn no. 9 999 999 999

copyright © 1999
noel books
editions
introduction
copyright © 1999
rick poynor
all rights reserved
no part of this
publication may be
reproduced, stored
in a retrieval
system or
transmitted, in any
form or by any
means, electronic,
mechanical,
photocopying or
otherwise, without
prior permission
of the copyright
owner.

book design why not associates

cover photograph by why not and noel webster,
and paper photography by piers woollaston & alister lever,
computer-generated waxes on cover by simon scott,
and in monotype prototype by alphabet set.

printed and bound in japan by dai nippon printing

reprints and afterprints in this book have been supplied by
the printers, while every effort has been made to ensure
accuracy, noel books editions do not under any
circumstances accept any responsibility for errors or
omissions.

editors
rick poynor
edward booth-clibborn

intro from the font book

6	introduction by rick poynor
19	type and image
85	pure type
125	text type
157	impure type
187	fontography
222	index

font

OOE and deconstruction

and

in the **digital era**

by rick poyner

enthusiasm about a soon to be realised digital paradise in which everyone will compose letters in personally configured typefaces as idiosyncratic as their own handwriting

In the age of the desktop computer, font design software and page make-up programs, type has acquired a fluidity of physical outline, an ease of manipulation and, potentially, a lack of conceptual boundaries unimaginable only a few years ago. Everyone agrees that the new

digital tools

remove typography from the exclusive domain of the specialist – whether type designer, typefoundry or typesetting company – and place it (not always firmly) in the hands of the ordinary graphic designer. The results of this freedom, however, are the subject of intense and continuing debate. Traditionalists argue that the accessibility of the technology will accelerate the decline in typographic standards that started when the first clumsy photocomposition systems began to replace lead type.

Evangelists

digital paradise

as their own handwriting

Typography now: the next wave is an interim report on these changes, filed while they are still under way. It collects new work – from America, Britain, Germany, France and The Netherlands – which is redefining our approach to typography. Some of these designs are entirely dependent on the new technology; in production terms it would be simply too time-consuming, costly or awkward to generate them in any other way. Some of them anticipate the aesthetic concerns of the new

digital typography

or reflect the freedoms that the technology makes possible, while still being produced at the drawing board, or by letterpress. Some will stand the test of time; others will prove to have been representative of their period, but of no greater significance. All of them demonstrate their designers' reluctance to accept that the conventions of typography are inscribed inviolably on tablets of stone.

Among these articles of faith, legibility is perhaps the first and most emotive. If there is one characteristic that links the many visual strategies of the new typographers, it is their combined assault on this most sacred of cows. Swiss-school modernism composed orderly, linear, well-tempered messages using supposedly objective, and certainly inexpressive, sans-serif letterforms. The new typographers, reacting against this bloodless neutrality, justify their experiments by arguing that

no typeface is inherently legible;

“it is the reader’s familiarity with faces that accounts for their legibility”.¹

We might find it impossible to read black letter with ease today, but in pre-war Germany it was the dominant letterform. Baskerville, rejected in 1757 as ugly and unreadable, is now regarded as one of the most serviceable typefaces for long text setting.

digital era

Type design in the

is quirky, personal and unreservedly subjective.

The authoritarian voices of modernist typography,

which seem to permit only a single authorised reading, are rejected as too corporate, inflexible and limiting, as though typographic diversity itself might somehow re-enfranchise its readers.

“I think there are a lot of voices that have not been heard typographically.”

says Californian type designer **JEFFERY KEEDY**

“Whenever I start a new job and try to pick a typeface, none of the typefaces give me the voice that I need. They just don’t relate to my experiences in my life. They’re about somebody else’s experiences, which don’t belong to me.”²

Another American type designer, **BARRY DECK**,

speaks of trading in the

“myth of the transparency of typographical form for a more realistic attitude toward form, acknowledging that form carries meaning”.³

The aim is to promote multiple rather than fixed readings, to provoke the reader into becoming an active participant in the construction of the message.

Later modernist typography sought to reduce complexity and to clarify content, but the new typographers relish

ambiguity,

preferring the provisional utterance, alternative take and delayed punchline to the finely honed phrase.

“If someone interprets my work in a way that is totally new to me, I say fine.”

says Keedy. “That way your work has a life of its own.

You create a situation for people to do with it what they will, and you don’t create an enclosed or encapsulated moment.”⁴

1. “Do you read me?”, *Emigre*, No 15, 1980, p 15.

2. *Emigre*, No 15, pp 16-17.

3. Designer’s statement, August 1981.

4. *Emigre*, No 15, p 17.

Citizen Light
Citizen Bold

as a designer I realised there is no escaping being post-modern, since the typefaces available are very old or are based on very old models. Even when you try to do something contemporary, you rely on these old typefaces and conventions

Jeffery Keedy
Application of Keedy typeface
Emigre magazine, 1990

For Keedy, Deck, Emigre Graphics and colleagues such as NEVILLE BRODY and JONATHAN BARBROOK in Britain, and MAX KISMAN in The Netherlands, designing typefaces for personal use is a way of ensuring that graphic design projects carry their own specific

identity

and tone of voice. The pre-digital typefaces that Brody drew for *The Face* emphasised the new perspectives on contemporary culture embodied in the magazine's editorial. They also functioned as a medium through which Brody could develop a socio-cultural

commentary

of his own. Typeface Two, designed in 1984, was deliberately authoritarian in mood, in order, Brody said, to draw a parallel between the social climate of the 1930s and 1980s. The typeface's geometric rigidity was persistently undermined by the light-hearted manner in which it was applied. Other designers take an even more idiosyncratic approach. For Barry Deck, the starting point for a type design is not traditional notions of legibility or elegance, but a highly subjective and seemingly arbitrary

narrative

founded on the supposed correlation between sexuality and letterforms.

8. Designer's statement

"With this in mind, I began imposing narratives of sexual angst, deviation and perversion on the design of my type. Because the F is a particularly important letter in the language of sexuality, it came to be a major point of activation in all of the alphabets."¹

In this polymorphous **digital realm**, typefaces can cross-fertilise each other or merge to form strange new **hybrids**.

Kisman's Fudoni Bold Remix mixes Futura and Bodoni; Barnbrook's Prototype is collaged together from the parts of ten other typefaces, among them Bembo, Perpetua and Gill; and Deck's Canicopolus Script is Gill Sans Serif with the satirical addition

of puppy-dog tails. Other typeface designs are more

polemical than practical in their

acknowledgement of the

contingency, impermanence and

potential for chaos which is a basic

condition of the

digital medium.

ERIK VAN BLOKLAND and JUST VAN ROSSUM's Beowulf is a family of unpredictable **random fonts**

programmed for three levels of randomness whose broken, antique outlines shift and reform every time a letter is produced so that no character is ever the same twice. Van Blokland and van Rossum, mavericks with a semi-serious message about the shortcomings of computerised perfection, speculate on the possibility of developing fonts that will cause characters to drop out at random, or to print upside down, and typefaces that will slowly decay until they eventually become illegible in a

digital parody

of hot-metal type. Jonathan Barnbrook goes a step further by extending this nihilistic randomising principle to the text itself. His typeface Burroughs (named after the novelist with a penchant for textual "cut-ups") replaces whatever is typeset with a

stream of gibberish

Neville Brody
12" single cover
1984

CABARET
VOLTAIRE

Neville Brody
Typeface Two
1984

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Neville Brody
Application of Typeface Two
The Face magazine, 1984

Selling
england's
small

I wish
I was
never
tired

I could work
at Penny Well
Farm

a Ford
Mustang
GT

I wish I
could be
famous

any
more
bullying

I wish for
a long and
healthy life

I
wish
I
could
swim

I wish I could
own a clothes
shop and get
what I want

I wish
I could
become
a lawyer
when I
grow up

I wish the
school was
graffiti free

I wish
to have a
healthy and
enjoyable
life

I wish
sentiment
value was
appreciated
more than
material o

I wish I could
stop bullying
ones who

I wish I could
care and look
after people,
I want to be
a nurse

I wish to learn lots
of other languages
and about other
cultures and
religions

I wish
everyone
was
good
at
rugby

I wish

I wish
I could have
a team like
Hurst's

I wish to have
courage to
be a boy

I wish to
play for
England in
the World
Cup