

The ELEMENTS *of*
DESIGN

Elements of Art

All artists have the same elements of art with which to work. They are **line**, **shape**, **color**, **value**, **form**, **texture**, and **space**. All the art in the world is done with one or more of these elements. If we want to make art, we need to understand these seven elements of art.



We can see the art elements in nature in this photograph.
Line — in the road and the wire;
Shape — of the roof, road, and trees;
Color — in the cool green trees and the warm red roof;
Form — of the house and trees;
Texture — of the trees and road;
Space — between us and the house.



Line, Shape, Color, Value



Texture, Shape, Value, Color



Line, Shape, Color, Texture, Value, Space



Form, Value, Color

Line



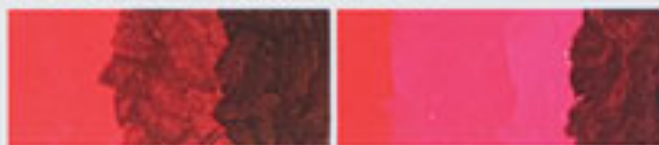
Different tools make different kinds of **lines**.

Shape



Shapes come in many types and sizes.

Color



Every **color** can be bright, dull, dark, or light.

Value



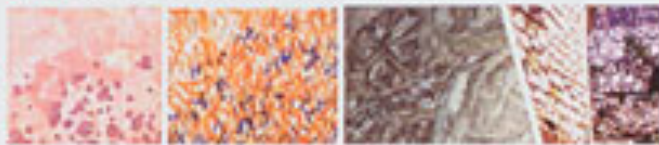
Value refers to dark and light in painting or drawing.

Form



Form is three-dimensional, and takes up space.

Texture



Texture is how a surface of something feels or looks.

Space



Space exists around us. We use illusions to make space in art.

LINE

Get ready to see Penn racquetballs in action during today's tournament.

Of course, they won't be this easy to follow on every shot. But then again, you don't have to follow every rally to realize that Penn racquetballs are backed by the exercise manufacturer's Performance Guarantee. Should any Penn ball fail before the label wears off, Penn will replace it with two new balls.

Now that's something our racquetballs take an enormous beating and competition finds difficult to follow. You've seen one. You've seen them all. Always bounce back for more. The fact is, Penn racquetballs are backed by the exercise manufacturer's Performance Guarantee. Should any Penn ball fail before the label wears off, Penn will replace it with two new balls.





"You know, when you put chemicals on your body, they get absorbed into your skin."



"Hmmm...give me a minute to let that sink in."



For everything from your head to your toes, Burt's Bees offers a whole line of delicious products that are every bit as natural and effective as our world famous lip balm. To try Burt's Bees natural products, make a beeline to a store near you or visit burtsbees.com.



Chicago Symphony a t Sir Georg Solti

Y a l e

November 9, 1976

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TEXAS MONTHLY MAGAZINE, AUSTIN • BRADFORD LAWTON DESIGN GROUP, SAN ANTONIO • GEER DESIGN, INC., HOUSTON • PETERSON & COMPANY, DALLAS
 D.J. STOUT, '0013 • JOSEPH RATTAN DESIGN, PLANO • HILL/A MARKETING DESIGN GROUP, HOUSTON • SATTAL, DALLAS
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 SIBLEY/PETEET DESIGN, AUSTIN AND DALLAS • RIGSBY DESIGN, HOUSTON • MAY & COMPANY, DALLAS • FOX FINE ARTS CENTER • UTEP
 TEN GALLONS OF TEXAS DESIGN • SEPT. 12 - OCT. 10

TEXAS GRAPHIC DESIGNERS' INVITATIONAL EXHIBIT

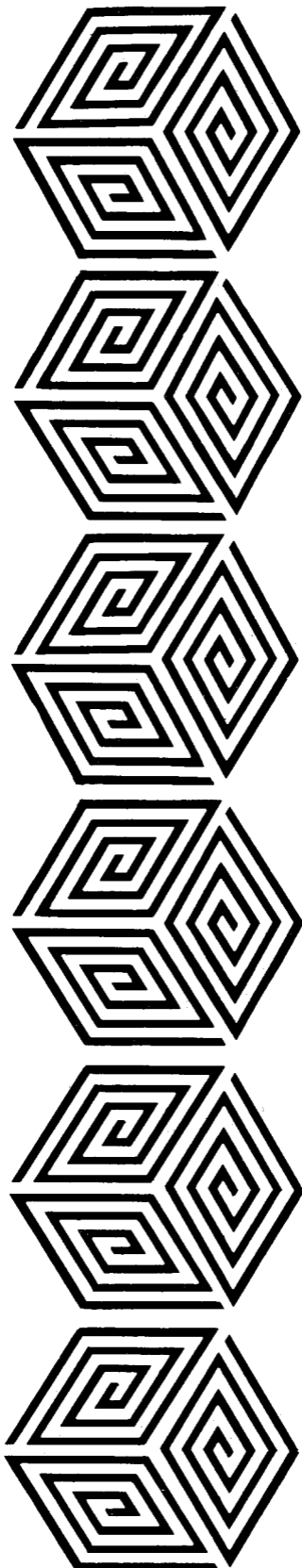
✪ Featuring the Work of Ten ✪
 Graphic Design Firms & Individuals
 — September 12 - October 10 —
 Main Gallery - Fox Fine Arts Center
 ✪ University of Texas at El Paso ✪

RECEPTION
For Visiting Designer

BRYAN PETERSON

7 pm, Sept. 12, in the Main Gallery
 Following a Slide Lecture at 6:00 pm,
 Room 452, Fox Fine Arts Center.

ALL EXHIBITIONS ARE FREE AND OPEN TO THE PUBLIC.
 FOR MORE INFORMATION CALL 955 741 2121
 Gallery hours: 10 am to 5 pm, Mon. through Fri., (not by appointment)
 ✪ Mark Alexander, Director, University Art Galleries ✪
 ✪ Cleve Cochran, Richard Fabarda, and Albert Wong, Exhibit Curators
 Funded in part by a grant from the Texas Commission on the Arts.



SHAPE

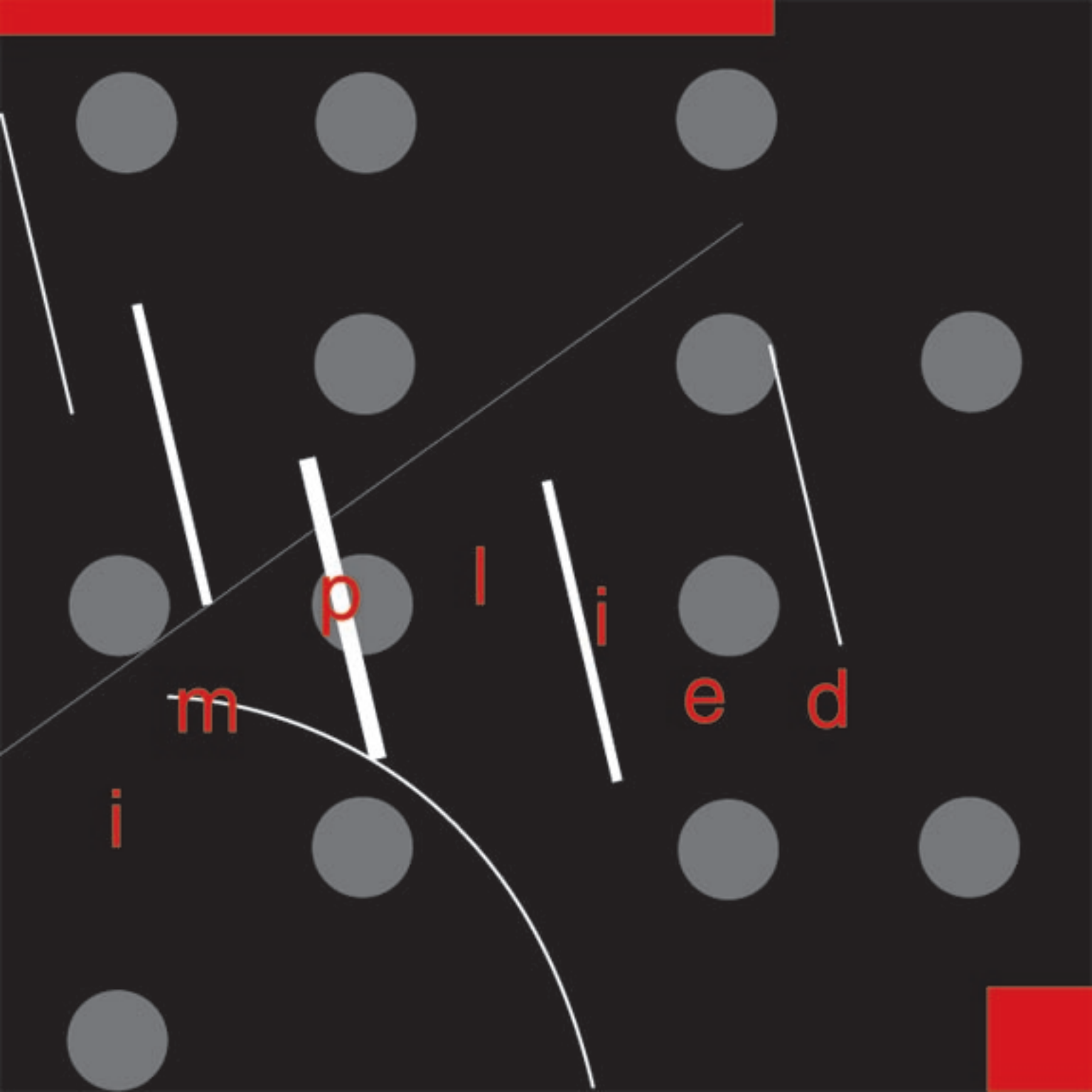
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TECHNOLOGIES

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HENRI MATISSE

(1869-1954)

ARTIST OF CLASSICAL GREATNESS

Matisse is an artist of classical greatness, and his visionary forays into new art have changed our understanding of the world. His artistic career was long and varied, covering many different styles of painting from Impressionism to near Abstraction.

Matisse moved into a period of selfless invention. In the last phase, too weak to stand at an easel, he created his paper-cuts, carving in colored paper, scissoring out shapes, and collaging them into sometimes

vast pictures. These works, daringly brilliant, are the nearest he ever came to abstraction. Its geometric rightness and chromatic radiance sum up the two great gifts of this artist and it is easy to see why he is the greatest. He understood how elements worked together; how colors and shapes could come to life most startingly when set in context: everything of Matisse's works together superbly.

(www.ibiblio.org)



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Gill Sans

**Sans Serif
(Humanistic)**

1927

Eric Gill

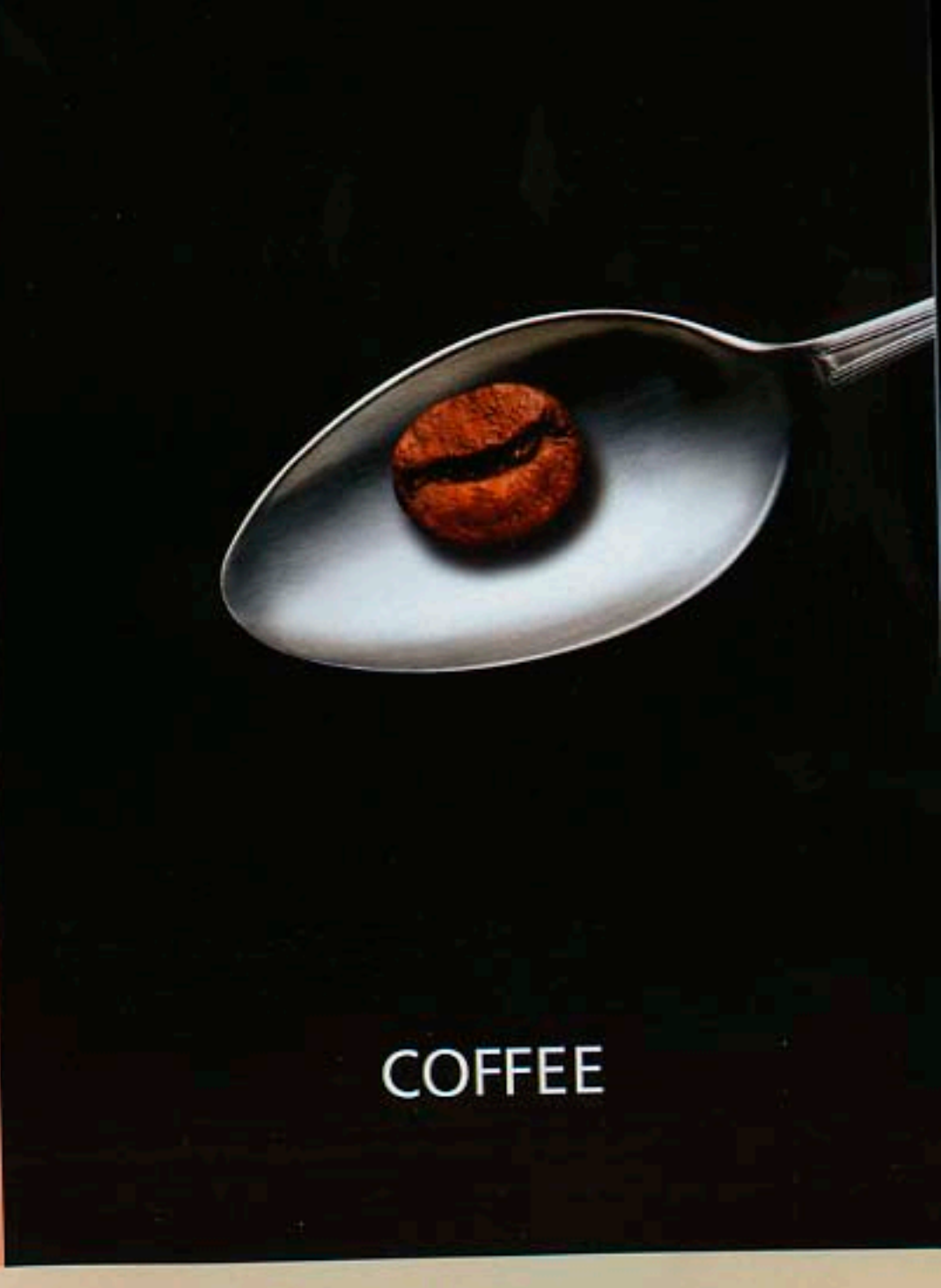
Gill Sans was issued by Monotype. Gill studied under the calligrapher and stonemason, Edward Johnston, at the Central School in London, therefore it comes as no surprise that Gill Sans is based on his teach-

ers typeface for London Underground. Due to its legibility and its 'Britishness', Gill Sans has been adopted by many companies and organizations as their corporate typeface.

(www.markboulton.co.uk)



SEE



COFFEE

SPETEMA

For All Senses.

WORST GIFT/BEST GIFT

AS THE RELATIVES ARRIVED AT OUR HOUSE, I WAS ONLY TOO HAPPY TO ESCORT THEIR PACKAGES TO THE TREE WHERE I HAD ALREADY SECTIONED GIFTS ACCORDING TO NAME, AGE, AND FAMILY RELATION. WHEN SOME ONE FINALLY GAVE THE OKAY TO OPEN PRESENTS, THERE WAS NO CONTROLLING ME. I GRABBED THE BIGGEST PACKAGE AND STARTED RIPPING. SUDDENLY I STOPPED. INSIDE WAS A BABY WET-N-WIFE. ONLY THEN DID I CHECK THE NAME TAG ON THE PRESENT: "TO RENEÉ." MY BROTHER ROLLED ON THE FLOOR, DYING OF LAUGHTER; MY RELATIVES SMILED IN AMUSEMENT. I HAVE LEARNED THAT IT IS DANGEROUS TO ASSUME THAT THE BIGGEST AND BEST PACKAGE IS ALWAYS FOR YOU.

MY GREAT AUNT OLIVE NEVER MISSED GIVING ALL OF US KIDS A PRESENT. SHE DID ALL RIGHT, USUALLY, CONSIDERING THERE WERE 20 OF US. BUT SOMETIMES SHE GOT CONFUSED. ONE YEAR I RECEIVED GIRLS' TIGHTS (THE WRONG SIZE, EVEN).

I TRY TO STAY AWAY FROM THE CONCEPT OF BEST AND WORST; DON'T LIKE FEELING THAT EVERYTHING IS BEING GRADED ON SOME COSMIC REPORT CARD. (HOWEVER, THE VACUFORM WAS A HIGHLIGHT.)

HANDS DOWN, THE BEST PRESENT I EVER RECEIVED WAS THE BARRE AND REN CONDO—HOMEMADE BY MY PARENTS. IT HAD PURPLE AND YELLOW SHAG CARPETING AND CHAIRS MADE OUT OF OLD REUZIT CONTAINERS. WHAT A FABULOUS DAY. THE WORST GIFT WAS A STRETCHY SET OF POLYESTER UNDER GARMENTS—T-SHIRT AND MATCHING UNDERPANTS IN A BLUE AND WHITE OCTAGON PATTERN.

THERE HAVE BEEN SEVERAL PRESENTS I OF NOTE, I TOO HUMOROUS TO LIST. BUT ONE WHICH DESERVES MENTION WAS THE BLUE CRUSHED VELVET PANT SUIT BY MY MOTHER. THIS OUTFIT WAS SOPHISTICATED WITH A CAPTIAL S. THE FIRST DAY MY NEW TOGS AND I WORE PROUDLY SAUNTERING DOWN THE HALL TO CLASS WHEN SOME ONE MADE A WISECRACK AS I PASSED BY. NEVER WORE THAT PARTSUIT AGAIN.

Altared States

April

There are times when magazine editors strive—struggle, even—to link stories thematically in some kind of razzmatazz special issue. And then there are times when, completely inadvertently, a thread appears to weave through several pieces, sewing the issue together in a satisfyingly subtle way. Such is the case with this month's *W*, in which contemporary personalities as absurdly disparate as reality-TV phenom Jessica Simpson and French celebrity intellectual Bernard-Henri Lévy offer their thoughts on love and marriage.

You'd have to have been in an extended media blackout not to know that Simpson has split from her husband, Nick Lachey, with whom she rocketed to fame by inviting millions of TV viewers into their living room on *Netolyned*. In an interview with Senior Editor Whitney McNally, Simpson claims she still talks to Lachey (amicably) every few days, but she says she is at ease with her decision to leave him. "When you walk away from something and there's no gravitational pull," she tells McNally, "then you know you're doing the right thing."

Much of Simpson's relationship with Lachey feels quaintly old school: They started dating when she was only 18; they married when she was barely in her 20s. Before Simpson takes the plunge again, she may want to heed the advice of the lauded British actress Helen Mirren, who, though 35 years her senior, has followed a far more self-reliant path. In her youth she enjoyed a series of romantic liaisons. She has now been involved with director Taylor Hackford for 20 years, but they did not marry until 1997, and then primarily for estate-planning purposes. "I really, really recommend not marrying for 20 years," Mirren tells West Coast Editor Kevin West. "I still don't quite understand why anyone gets married anyway."

From the tenor of his interview with Features Director James Reginato, it would seem that the novelist Edmund White is squarely in Mirren's camp. In his new memoir, *My Lives*, White, an early proponent of gay liberation, writes freely of his many, many sexual conquests, claiming to have had 100 men by the ripe old age of 16. "I've always had nice relationships with hustlers, many of them long-sustained," he tells Reginato. "They're usually good listeners. I think you often feel happier after a session with a hustler than after a session with a shrink. And after a certain age, you sort of need to pay for it in one way or another." It's easy to detect a note of misogyny as White wistfully recalls the Seventies, when gay men had relationships with no pretense of monogamy. He can't quite understand some gay men's urge to marry, remain faithful and even raise children together these days. "Now it seems that an awful lot of men have been colonized by female culture," he complains.

Lévy, long noted for his love of beautiful women as well as for his unique philosopher-activist persona, might argue that colonization isn't so bad after all. He claims to have been "thunderstruck" upon meeting his current wife, French actress-singer Arielle Dombasle. (She, meanwhile, had already fallen in love with his book-jacket photo, the way stalkers do.) Their mutual passion, Reginato reports from their new villa in Tangier, is palpable.

In yet two more pieces touching on the institution of marriage, Reginato attends the glamorous Argentine nuptials of polo star Nacho Figueras and Delfina Blaquier (who actually wed at city hall three years ago, between the births of their two children), and Jewelry News Editor Alison Burwell examines the curious phenomenon of Hollywood's leading ladies marrying country singers, motorcycle mechanics and the like. "Marrying down is the way to get somebody hot," social wit Simon Doonan tells Burwell. "If you marry up, you might end up with a husband who looks like Shrek." Not exactly a fairy-tale ending.

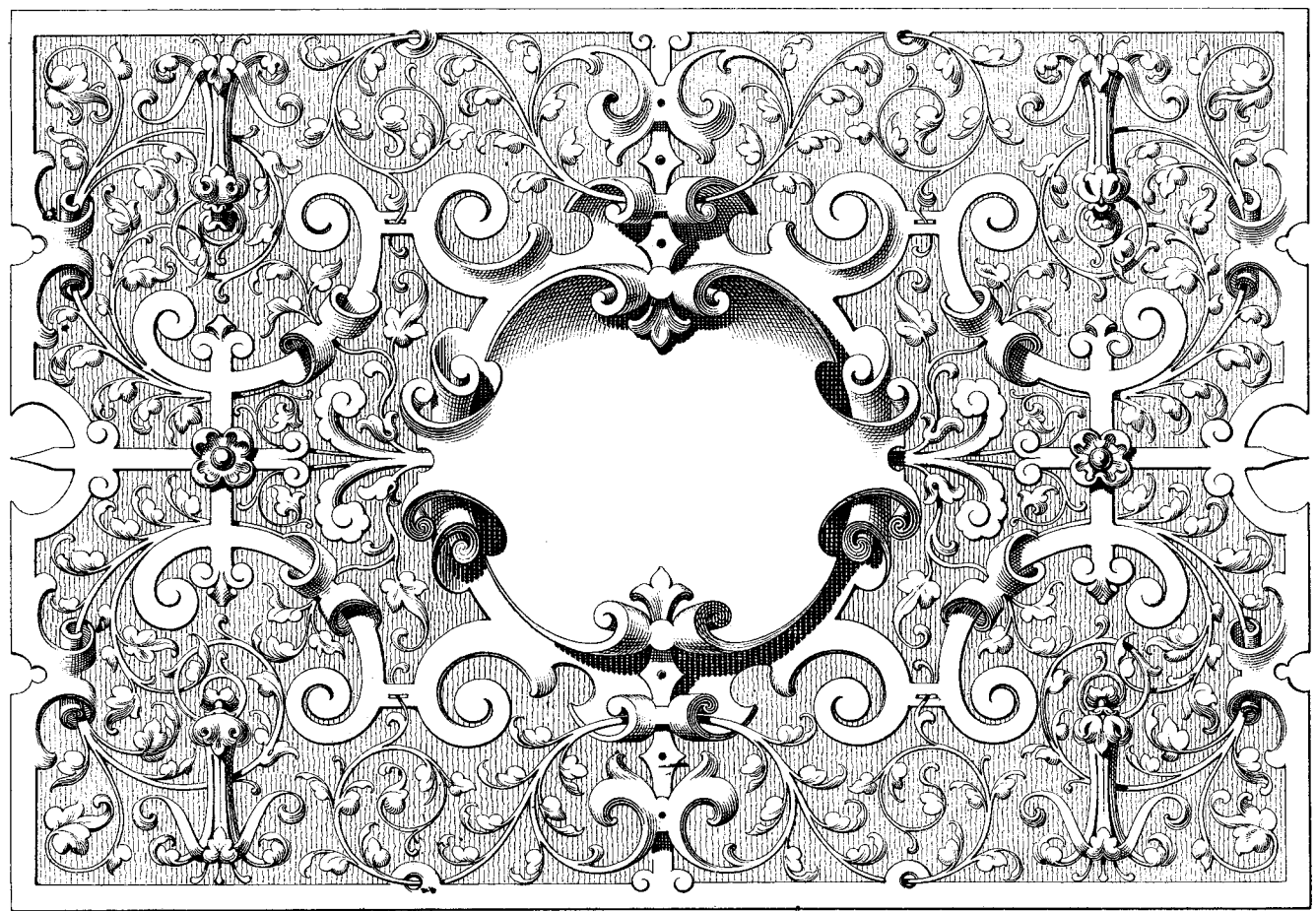
—JULIE L. BELCOVE



Jessica Simpson

TEXTURE

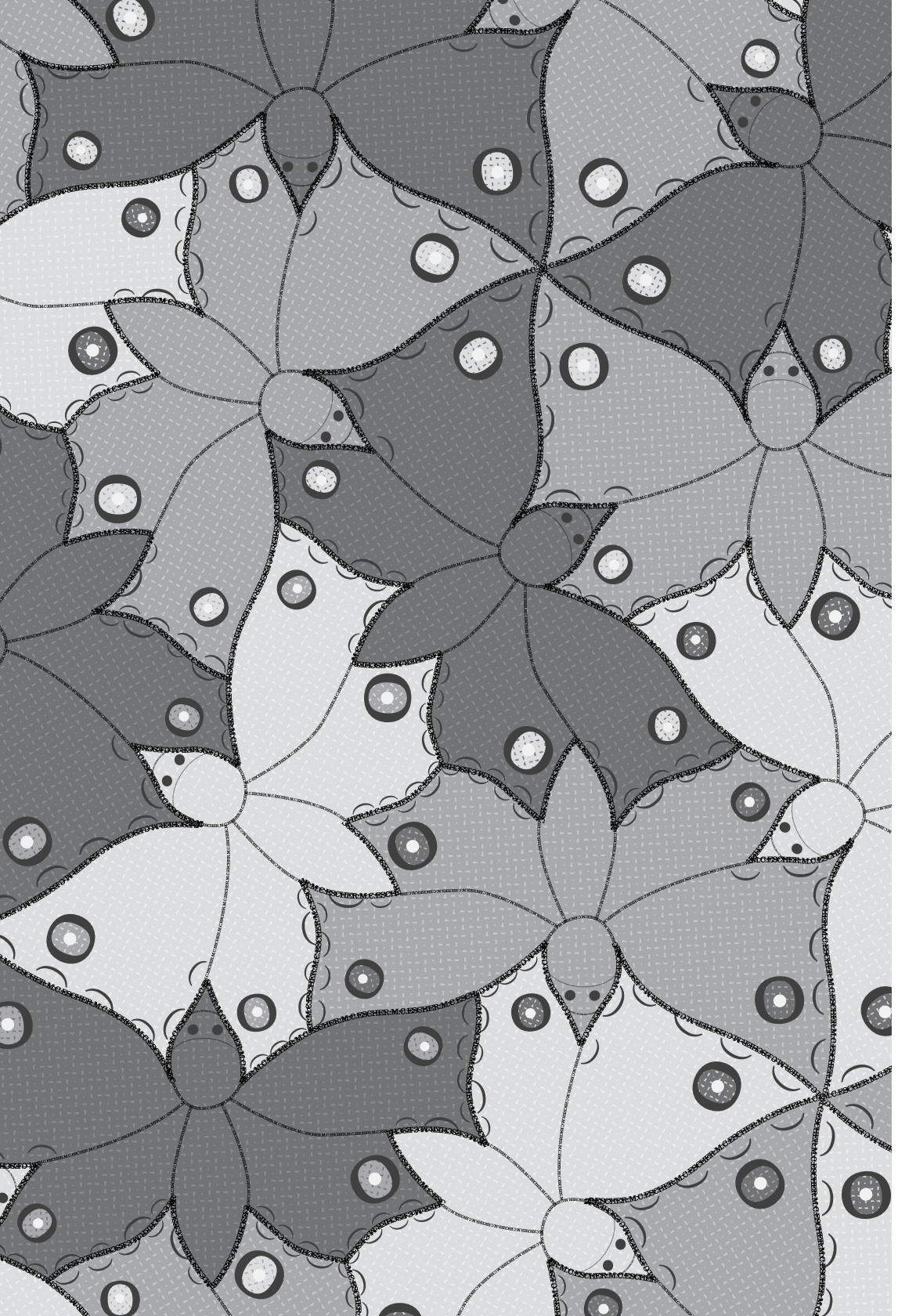




M. C. **ESCHER**

(1898-1972)

WORLD
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Clarendon

Slab Serif

1815

Robert Besley

A square
serif is the
Original

JACKSON
POLLOCK

(1912-1956)

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Garamond

Old Style

1530s

Claude Garamond

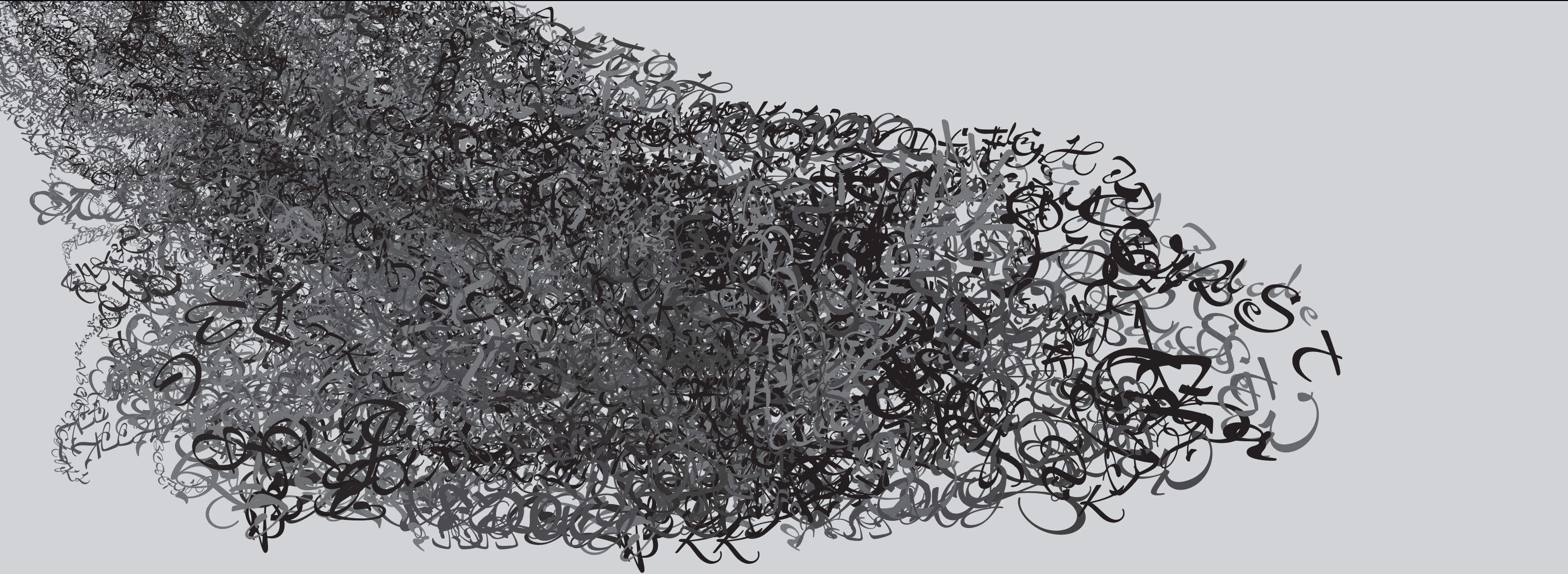
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Lynda Benglis (1941-)

Highly Visible Sculptor

Known for her exploration of metaphorical, biomorphic shapes, Benglis has balanced abstraction with content and gesture with mass, creating a diverse body of work known for its formal and innovative qualities. She is deeply concerned with the physicality of form and how it affects the viewer, and she uses a wide range of materials to render iconographic

impressions of mass and surface. Though essentially abstract, the sculptures simultaneously suggest an image of contemplation and physical power. She has also worked extensively in video and has experimented with printmaking, cast paper, painting, drawing, and ceramics. (1990.toomey-tourell.com & 1995.tandempress.wisc.edu)



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Charme

Script

1958

Helmut Matheis

Charme was designed for the Ludwig & Mayer typefoundry. A flowing, informal script with a steep and lowercase letters that connect, Charme has a fresh and lively look. Charme

works well when used frugally on packaging, letterhead, invitations, and in other casual display situations. (1995.store1.adobe.com)

PAT STEIR

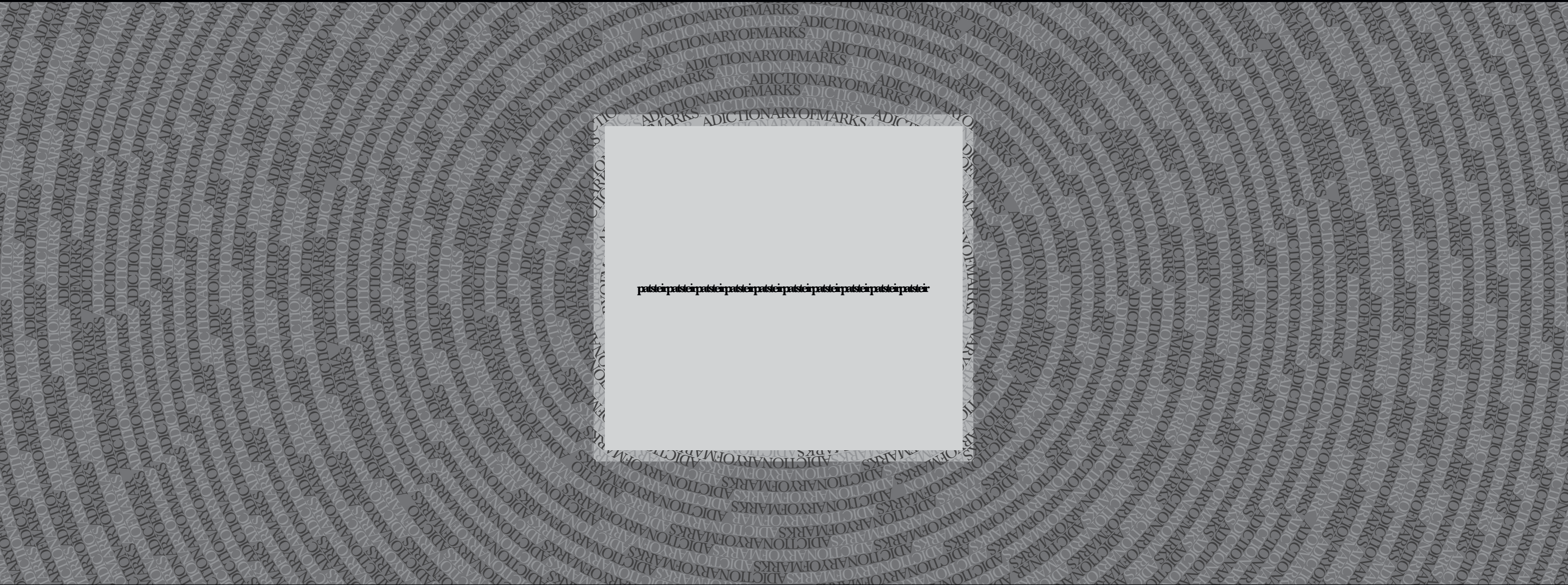
(1940–)

ART OF ICONOGRAPHY

Painter, printmaker Steir is a painter and draftsman of words, letters, signs and symbolic marks, drips and spills applied to paper and canvas. She, who now lives in New York City and Amsterdam, was born Iris Patricia Sukoneck in New Jersey. Immersed in a study of the arts and philosophy as a girl, She continued her interests at Boston University and Pratt Institute in Brooklyn, studying lithography and etching from 19 (showing 500 of 2767 characters).

In a series of six works *Drawing Lesson, Part I, Line #1*, Steir has created what she calls “a dictionary of marks,” derived from the way in which artists whom she admires employ line. Each pair of works represents a particular intellectual, emotional, or expressive quality of line. One pair refers to the work of Rembrandt. The center square of her piece is a sort of “blow-up” of Rembrandt’s basic line.

(Sayre, Henry M. *A World of Art.* & www.askart.com)



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Baskerville

Transitional

1757

John Baskerville

Baskerville was originally created in England for setting books such as quarto edition of Vergil. His type face introduced the modern, pseudo-classical style, with level serifs and with emphasis on the contrast of

light and heavy lines. Books printed by Baskerville are typically large, with wide margins, made with excellent paper and ink. His masterpiece was a folio Bible, published in 1763. (www.encyclopedia.com)

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SPACE

NIKE
APPAREL



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FENDI

NEW YORK ASPEN BAL HARBOUR BEVERLY HILLS SOUTH COAST PLAZA HOUSTON AMERICANA MANHASSET SHORT HILLS LAS VEGAS
ALA MOANA CENTER ROYAL HAWAIIAN SHOPPING CENTER SHOPS AT WAILEA 1800 3363469



GARY HILL

(1951-)

VIDEO ARTIST

Hill is one of the most important contemporary artists investigating the relationships between words and electronic images—an inquiry that has dominated the video art of the past decade. Originally trained as a sculptor, he began working in video in 1973. He has produced a major body of single-channel videotapes and video installations that includes some of the most significant works in the field of video art. His first tapes explored formal properties

of the emerging medium, particularly through integral conjunctions of electronic visual and audio elements. The exploration would give way to thoroughly unique investigations of linguistics and consciousness—including the empirical inquiries of *Why Do Things Get in a Muddle?* (*Come on Petunia*), *URA ARU* (*the backside exists*), and *Incidence of Catastrophe*—offering resonant articulations of philosophical and poetic insights.

(www.eai.org)



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Bodoni

Modern

1790

Giambattista Bodoni

Bodoni created the modern typeface in 1790 which served as the structural model for Sol Hess's faithful rendition. Hess made necessary adjustments for mechanical typesetting on Lanston's Monotype

composition system. Although Bodoni's first typefaces were decorative in style he later came under the strong influence of the French typefounder, Firmin Didot.

(www.p22.com)

SONY

Душиц.

оку-що зае-рши

ърви домашен Душе

ъроеди че акть

ьстаъ внезапно

а изгряе в гетската

Изпирвате всеки гемайл... Но ако дезодорантът ви предаде, всичко пропага.

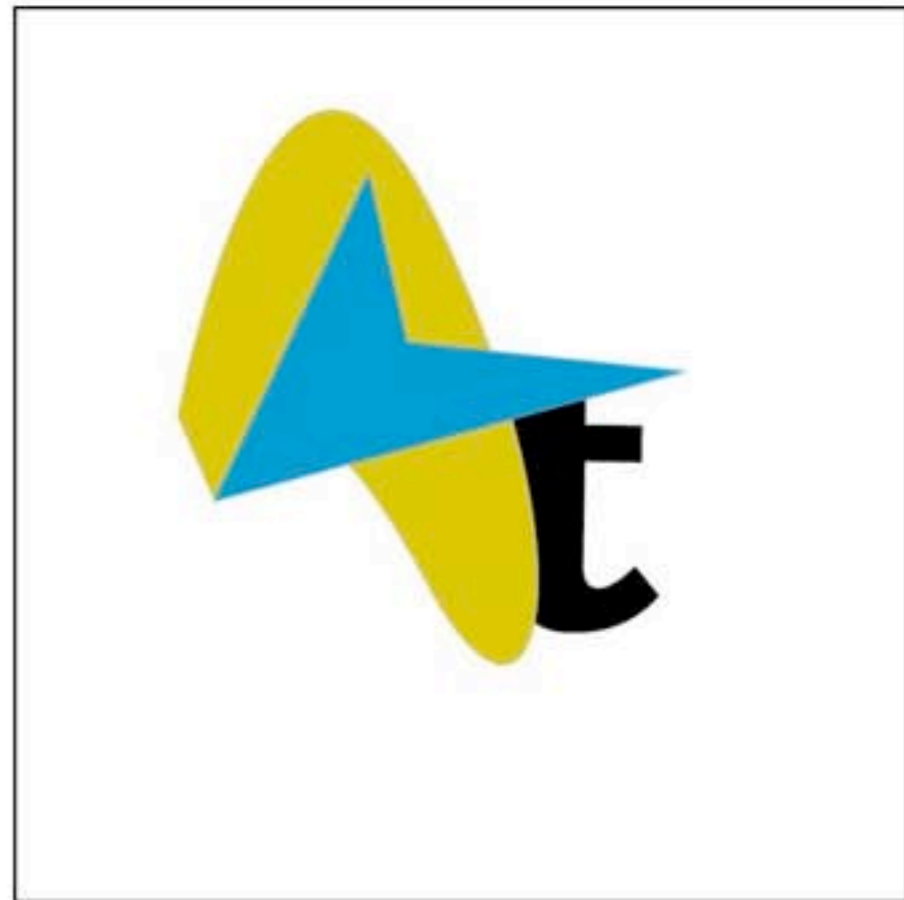
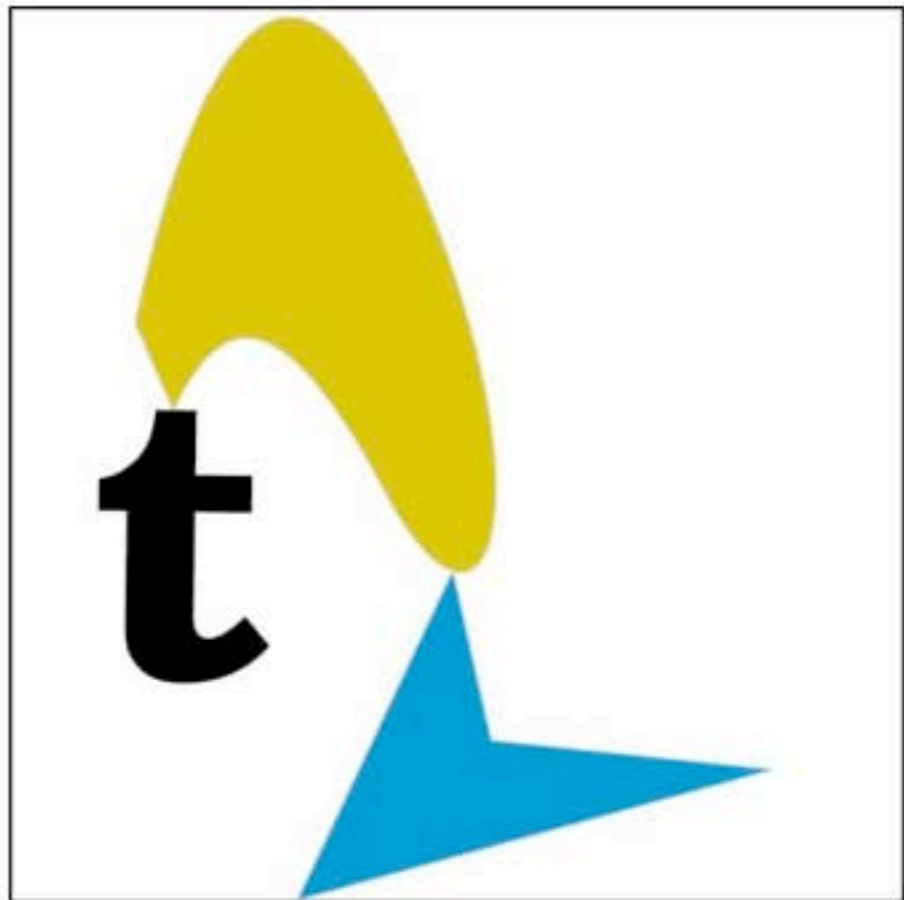
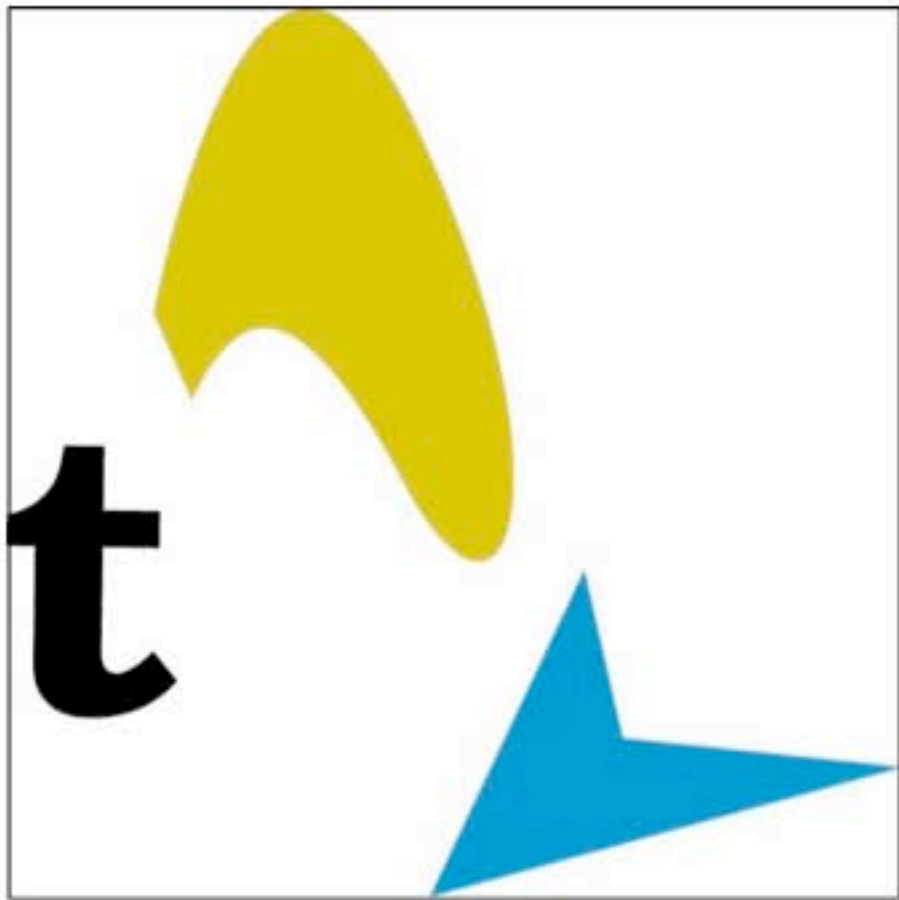
9 от 10 жени, пробвали Dove, са убедени, че той е ефикасен.

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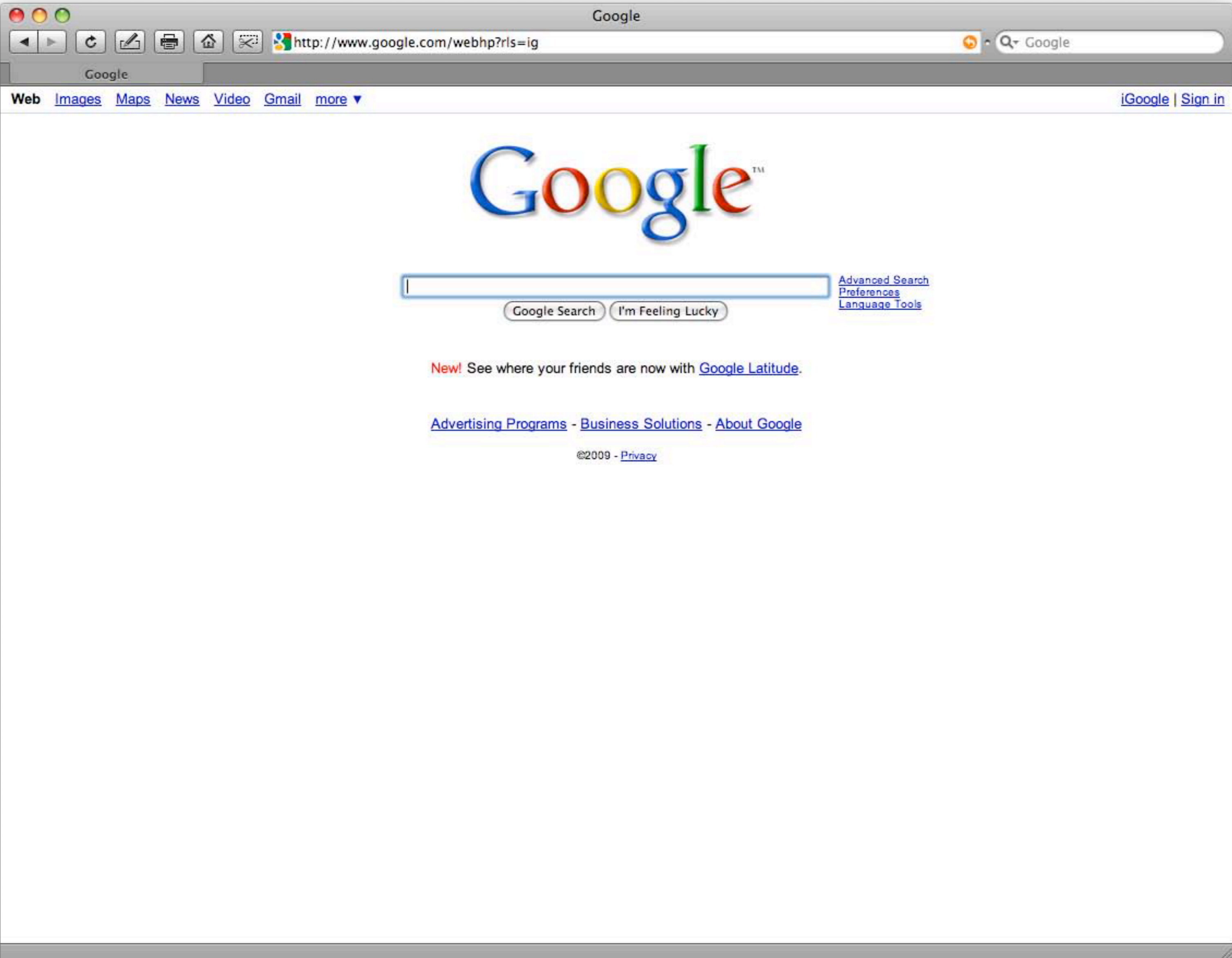




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Ground





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please click here !! ~*~*~*

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我們愛中國。
私達は日本を愛する。



gown Panama City
gown panama city
gowns panama city
gowns panama city
gowns panama city

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Panama City Prom !! ~*~*~*
Prom World Wide !! ~*~*~*
Prom Panama City Beach Prom
Prom !! ~*~*~*~*~*

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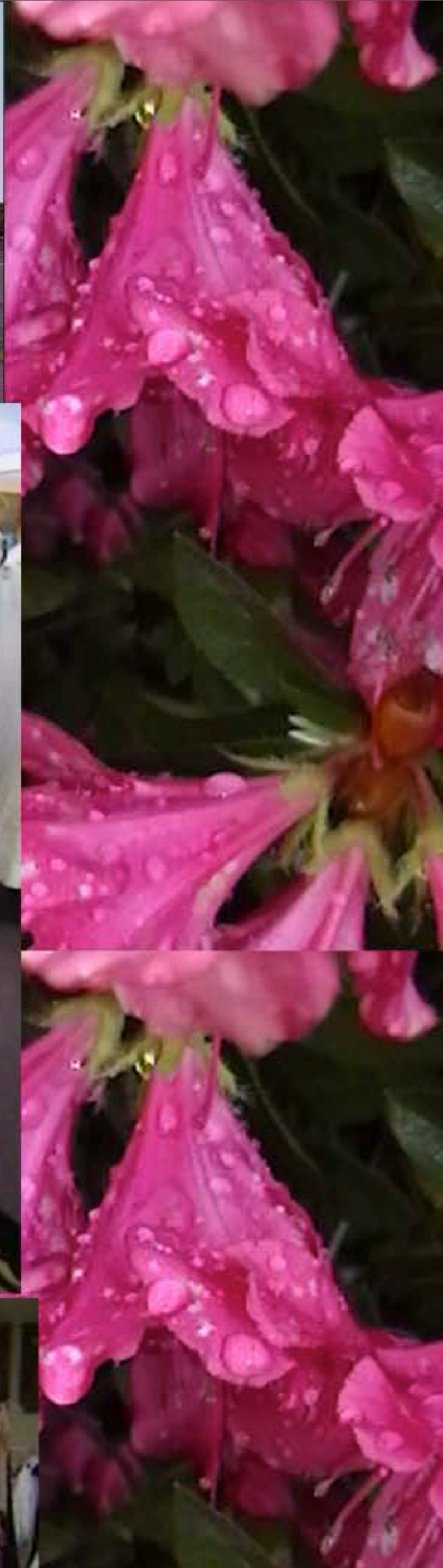
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wedding dress
wedding gown



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Josef Müller-Brockmann

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Articles

Applying Mathematics to Web Design

Because of its beautiful nature, mathematics has been a part of art and architectural design for ages. But it has not been exploited much for website design.

02.Mar.2010

Mystery of Golden Ratio Explained

The Egyptians supposedly used it to guide the construction the Pyramids. The architecture of ancient Athens is thought to have been based on it.

02.Mar.2010

The Golden Proportion

The golden section— a precise way of dividing a line, music or anything else—is showed up early in mathematics.

06.Jan.2010

[View All Articles →](#)

Tools

#grid

A tool that inserts a layout grid in web pages, allows you to hold it in place, and toggle between displaying it in the foreground or background.

02.Mar.2010

Fluid 960 Grid System

A jQuery based fluid grid system template based on Nathan Smith's 960 Grid System. Allows multiple layouts including 12 or 16 fluid columns and 12 or 16 fixed columns.

06.Jan.2010

Masonry

Masonry is a layout plugin for jQuery that arranges elements vertically then horizontally according to a grid.

06.Jan.2010

[View All Tools →](#)

Books

Universal Principles of Design

Universal Principles of Design is the first comprehensive, cross-disciplinary encyclopedia of design.

04.Nov.2009

Designing for the Web

A Practical Guide to Designing for the Web has written explanations of the core principles of graphic design in relation to the web.

08.Oct.2009

The Way of Typography

The book also goes into depth on how to create grid systems by hand with only pencil, straightedge and compass.

18.Sep.2009

[View All Books →](#)

Templates

The Golden Grid Template

A PSD template based on the CSS framework The Golden Grid by Vladimir Carrer.

02.Mar.2010

Photoshop 4 Column Grid

A free 4 Column Photoshop grid template for a 1024x768 screen resolution by Ray Gulick.

08.Jun.2009

InDesign 568x792 Grid System (12)

By Dario Galvagno. Adobe InDesign file with a grid system for a 568pts x 792pts page that is divided into 12 columns and rows using the Golden Ratio. Includes a 12pt baseline grid.

16.Apr.2009

[View All Templates →](#)

Blog

Grid Based Designs

A gallery showcasing some of the world's best websites designed based on a grid.

02.Mar.2010

Buy Slammer = Help Haiti

The grid-generating app Slammer is part of the Indie+Relief initiative. Buy it and all proceeds from today (01/20) will be donated to Haiti.

20.Jan.2010

Eternal Network

Lovely minimal grid based site design that's reminiscent of old computer paper.

06.Jan.2010

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Inspiration

[Ace Jet 170](#)
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[September Industry](#)
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[Subtraction](#)
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SIZE

Surviving

the

TRAINING

jungle



FALL CONFERENCE

Surviving
the
TRAINING
jungle



FALL CONFERENCE

FALL CONFERENCE

Surviving
the

TRAINING

jungle





2001

"The distinction between the past,
present and

future

is only a
stubbornly persistent illusion."

E=Futura²

Geometric Sans Serif

GERMANY

1927



Futura was Paul Renner's solution to form following function. It has often been thought that this typeface was part of the Bauhaus movement, however it was rarely used by designers who embraced that style. Futura is efficient and simple. It's based on basic geometric forms and adores white space.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 abcdefghijklmnopqrstuvwxyz (@\$#!)

C

“The devil has put a penalty on all things we enjoy in life. Either we suffer in health or we suffer in soul or we get fat.”

E=Clarendon²

Slab Serif

LONDON

1845

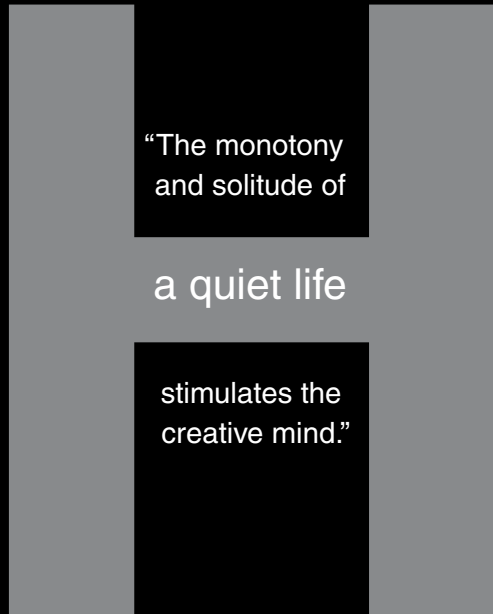


Robert Besley created Clarendon to be legible and to attract the attention of consumers. This slab was made to be a display type.

Clarendon is actually its own typeface category. It has smoother bracketed serifs than many slabs. It has a no non-sense style.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 abcdefghijklmnopqrstuvwxyz (@\$#!)



E = Helvetica²

Grotesque Sans Serif

SWITZERLAND

1957



Max Miedinger created Helvetica and it then moved to the U.S. to become the corporate identity typeface. It's ubiquitous. It's like air. It's everywhere. It's efficient, clean, readable and absolutely fabulous, even if it is bloodless.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z (@ \$ # & !)

“Isn't it strange that I who have written so many unpopular books should be such a popular fellow?”

E = Garamond²

Old Style

PARIS

1530



Claude Garamond was a punch-cutter by trade. He created his typeface, Garamond, to mirror former calligraphic letter forms to make the masses more comfortable with machine made type.

Garamond is classic, elegant, and versatile. It's used often for setting books. The fine curves of this typeface work well with geometric sans serifs. It is not reserved purely for conservative uses.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z (@\$#&!)

g “The faster
you go,
the shorter
you are.”

E=Gill Sans²

Humanistic Sans Serif

LONDON

1928



Eric Gill was a stone carver and illustrator. He “carved” his typeface with the help of Stanley Morison. Gill Sans is quirky with many idiosyncrasies. It’s based on the original roman letter forms.

This sans serif has a large extended family with many weights. It also has a relatively small x-height. It is artistic and civilized and tends to play very well with others—the perfect “friendly” typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 abcdefghijklmnopqrstuvwxyz (@\$#!)



“Our task must be to free ourselves by widening our circle of compassion to embrace all living creatures and the whole of nature and its beauty.”

E = Poetica²

Script

A M E R I C A

1 9 9 2



Poetica was developed by Robert Slimbach to model chancery handwritten scripts that were used during the Italian Renaissance and also influenced italics and modern calligraphy.

This typeface was the first Adobe Originals script typeface of its style. It contains a vast amount of alternate characters which embellish it and give it variety and richness. It is very elegant.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z (@ \$ # & !)

Jonathan Swift

We are little airy creatures,
All of different voice and features;
One of us in glass is set,
One of us you'll find in jet.
T'other you may see in tin,
And the fourth a box within.
If the fifth you should pursue,
It can never fly from you.

aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPq
QrRsStTuUvVwWxXyYzZ | 1234567890?!&%

Geometric Sans Serif

ERIC GILL considered himself a sculptor, stone carver, illustrator, and occasionally a calligrapher, but not a type designer. An Englishman who studied under Edward Johnson, he was basically recruited by Stanley Morrison of Monotype Corporation to design a truly modern typeface.

The first project did not go smoothly, and Gill was diverted to work on Gill Sans. Intended to be the British counterpart to Futura, it was released in 1928, and generally panned. But after World War II it was successfully exported outside of the United Kingdom.

gill Sans

Egyptian

Clarendon

Egyptians (or slab-serif typefaces) were first developed to address the need for bold lettering suitable for a growing advertising industry. Prior to this, typefaces were primarily designed for books and continuous reading, not for attracting attention.

Clarendons are a subcategory characterized by bracketed slab serifs. Clarendon was created in England by Robert Besley for the Fann Street Foundry in 1845. He holds the distinction of being the first to register his typeface, but his attempt to patent it ultimately failed.

traditional **e**nglish

I am not found in the ground,
But always in the air.

Through each cloud with thunder loud
You cannot find me there.

Now if from France you choose to dance
Your way just into Spain,

I there am seen and near the queen

In hail, in mist, and rain.

—author unknown

a A b B c C d D e E f F g G h H i I j J k K l L m M n N o O p P
q Q r R s S t T u U v V w W x X y Y z Z 1 2 3 4 5 6 7 8 9 0 ? !

“Twas whispered in heaven,
'twas muttered in hell,
An echo caught faintly
the sound as it fell;
On the confines of earth
'twas permitted to rest,
And in the depths
of the ocean
its presence confes'd;
'Twill be found
in the sphere
when 'tis riven asunder,
Be seen in the lightning
and heard in the thunder;
'Twas allotted to man
with his earliest breath,
Attends him at birth
and awaits him at death,
Presides o'er his happiness,
honor and health,
Is the prop of his house,
and the end of his wealth.

a A b B c C d D e E f F g G h H i I j J k K l L m M n N o O p P q
Q r R s S t T u U v V w W x X y Y z Z 1 2 3 4 5 6 7 8 9 0 ? ! & % #

Transitional

JOHN BASKERVILLE created his ideal typeface in his pursuit of perfect printing. He spent years refining the letterforms, and a few more in having the first types cut. The first book using these forms was produced in 1757 in England.

Baskerville's letters were lighter and more delicate than Old Style typefaces. This, and the increased contrast in the stroke weight compelled Baskerville to develop new printing technologies to properly reproduce his type. He made improvements in inks, papermaking, and on the printing press itself.

Initially, Baskerville's improvements were not appreciated. His contemporaries considered the typefaces unreadable, but Baskerville has been one of the most widely used faces for the last 75 years.

Baskerville

Geometric Sans Serif

PAUL RENNER taught at the printing school in Munich with the likes of Georg Trump and Jan Tschichold. While he was teaching here, around the years 1927-1929, he designed the typeface for which he is known.

Futura displays a great deal of influence from the Bauhaus, emphasizing simplicity, but it diverges from a rigid adherence to geometry. Renner's original concept was much more stylized, but the drawings were

delivered to the type foundry with indications allowing for some minor adjustments by the staff designers. They remained true to the concept, but made significant changes to the lowercase forms, resulting in an excellent blend of Renner's ideals and established typography.

futura

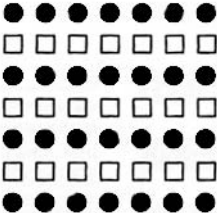
traditional English

The beginning of eternity,
The end of time and space
The beginning of every end,
and the end of every place.

—author unknown

a A b B c C d D e E f F g G h H i l j J k K l L m M n N o O p P q
Q r R s S t T u U v V w W x X y Y z Z 1 2 3 4 5 6 7 8 9 0 ? ! &

VALUE



IFREADINGTH

One in five Americans can't read.

ISISHARDIM

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AGINENOTRE

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PIET MONDRIAN

(1877-1944)

NON-OR
Mondria
century m
his close
ism to ab
Stijl group
individual
form restr



ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890(.,:;'"*?¿!&%&#

Helvetica

Sans Serif
(Grotesque)

1957

Max Miedinger

With its c
storm. Bu
grew into



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CINCINNATI BALLET

COLOR

CHIN

by Rebecca Johnson

"God." I once sighed to a boyfriend, "I really hate my chin."

"Which one?" he asked.

That was pretty much the end of him. When it comes to my physical imperfections, there's only one person licensed to comment. Me. That said, the man had a point. I do have a terrible chin. Soft, droopy, full, as if you had roasted a chicken and all the fat had pooled at the bottom of the jaw. A lot of dog breeds have the same chin—basset hounds, pugs. It's the chin of a fat person, but I have it whether I am a size 4 or 14 (I've been both). Once, I made the mistake of letting an artist do my silhouette. Seeing my chin—more hypotenuse than right angle—in profile sent me into a decade-long funk.

It's easy to develop selective myopia when it comes to other physical flaws. Nobody but my husband knows the true state of my thighs or bum. Not even me. The one full-length mirror in our house is strategically located in a dark closet. The chin, on the other hand, is impossible to hide from. Brush your teeth, put on makeup, get your hair cut; there it is. Staring you in the face.

I think it was Benjamin Franklin who said energy and persistence conquer all things. He obviously did not have a double chin. I've tried everything—facial exercises, headstands, makeup contouring.

One day, I read in the *Daily News* that Howard Stern, the radio personality, had had plastic surgery to correct a double chin. I logged on to the Internet and carefully studied the "before" and "after" pictures. Usually, I prefer the "before," but on Howard, the difference was phenomenal. In one picture, he looked like the kind of man who would imprison a teenager in an underground bunker for five years. In the other, he looked wiry and intense, like Samuel Beckett.

Taking your beauty cues from Howard Stern is probably not the best idea, but the pictures were so convincing, I shook off my misgivings and made an appointment to see a plastic surgeon on the Upper East Side of Manhattan. As I lay in a reclining chair, he told me to bare my teeth like a cheetah (metaphor mine) while he fingered the purse of flesh.

"I think I can do something with this," he said.

"Really?" I asked hopefully. I had chosen him because he'd been recommended by an acquaintance. Plus, I'd seen his picture in the *New York Times* society pages and been irrationally comforted by his straight, white teeth and boyish blue eyes. It was as if Senator John Edwards had suddenly developed a sincere interest in my double chin.

"Of course," he said, nodding. "it won't look like it did when you were 20."

"Of course," I said, trying to hide my disappointment. "So, um, what will it look like?"

"It'll look as if you'd lost fifteen pounds," he answered, ushering me out the door to the lady who tells you how much it will cost to look like you've lost fifteen pounds.

Standing on Park Avenue, I opened the estimate with trembling fingers. Including blood work, anesthesia, follow-

up visits, et cetera, the total came to roughly twice what I paid for my first car, half a year of preschool tuition, or five years of membership at my gym. Rarely in life are we presented with such a clear choice in which to assert the values by which we live. Howard Stern or Benjamin Franklin? Reader, I went to the gym.

HEIGHT

by Patricia Marx

Call me five foot three. But also call me a liar. I am five foot one and a half on a good posture day. Well, five foot one. I started life as a runt baby, grew ever so slightly to become a short child, and eventually became a not terribly grown-up grown-up. I am not complaining, at least not for a few sentences. Plenty of people are shorter than I am, and not all of them are still in school. Moreover, I am not permanently short, since I can put on very high heels—and do. Sometimes I even put on rollerblades, and let me tell you,

if you don't already know, looking down on the world from the lofty stature of five foot five is almost like being Zeus. At the end of the day, however, if you happen to be in the company of polite society or in bed, which I occasionally am, you must take off the rollerblades.

But I am still not complaining, at least for a few more sentences. Being undersize comes with advantages. As a kindergartner, you tend to look like a toddler,

which means that all you must do to be considered highly intelligent is not drool. Utter a simple sentence and you rate as a genius. In your teenage years, you can be anything you want to be as long as what you want to be is the cheerleader on the tippy top of the human pyramid. Later, you will make a fine chimney sweep. And that, I am sorry to say, is about it as far as benefits go.

Tall people, some studies have shown, tend to be more successful, more admired, smarter, and something makes me think they have better cell-phone connections, too. Height, it has been determined by the people who look into this sort of thing, is more important than gender in determining income—an extra inch corresponds to an additional \$789 a year in pay. A recent study in England found that for every inch taller a man is than his romantic rival (in speed-dating sessions, at least), the number of women who want to meet him increases about 5 percent. Don't be so surprised. You've never heard the phrase *diminutive, dark, and handsome*, have you? Nor, by the way, have you ever heard a parent say to a child, "Eat this spinach so you will grow up to be little and strong." Short people, it is true, do live longer, but with all those, ahem, shortcomings, what, really, is the point?

Now comes the complaining. It is not fair that I cannot, without putting on pounds, consume as many calories as do the more altitudinous. It is not fair that pint-size people are said to have Napoleon complexes, whereas tall people are never said to have Osama bin Laden complexes. It is not fair that we wee individuals are evidently considered too lightweight to be president. The last shorter- *up front* >158

Plenty of people are shorter than I am, and not all of them are still in school



PRADA

