

TYPE HIERARCHY & ORDER

A typographic hierarchy:

- creates an **organizational system** for content.
- **emphasizes** some text elements over others.
- **helps readers scan** a text, creating places to enter and exit, and to choose among offerings.
- uses **visual cues applied consistently** across a page:

spacing: indent, vertical space

type qualities: size, weight, style, color of the type.

Moogfest 2016
The Synthesis of Technology, Art & Music
May 19 - 22, Durham, North Carolina

Future Sound

Headliners:
Odesza • **Gary Numan** (3 Shows)
GZA (2 Shows) • **Laurie Anderson**

Explosions in the Sky

Blood Orange • **Suzanne Ciani**
Oneohtrix Point Never
Sun Ra Arkestra
Sunn O))) • **Reggie Watts**

Actress • Alessandro Cortini • Amos Gaynes
Arthur Russell Instrumentals • Ben Frost
Bicep • Blazer Soundsystem • Christian Rich
Daniel Bachman • Daniel Lanois • Dawn of Midi
Dawn Richard • Daye Jack • Demo Taped
Dennis Bovell • Denzel Curry • DJ Harvey
Earthly • Empress Of • Floating Points
Grouper • Gwenno • Hanz • Heathered Pearls
Hieroglyphic Being • Hundred Waters
Jaakko Eino Kalevi • Jlin • Julia Holter

Juliana Huxtable • Julianna Barwick • Karen Gwyer
King Mez • Kode9 • Kyle Hall • Larry Gus
Laurel Halo • Lister • LotiC • Lunice • M. Geddes Gengras
Mac McCaughan • Made Of Oak • Moses Sumney
Mykki Blanco • Olivia Block • Paula Temple
Professor Toon • Orion • Quintron and Miss Pussycat
Rabit • RBTS Win • Rival Consoles • Robert Hood
Ryan Hemsworth • Shalou • Silver Apples
Simian Mobile Disco • Son Lux • The Body • The Orb
Tim Hecker • Tory Lanez • Trandle • Tyondai Braxton
UV boi • Veronica Vasicka • Via App • Well\$
YACHT • Zombi

& more to come.

Future Thought

Program Themes:
Art & Artificial Intelligence
Electronic Music for Kids & Experimental Adults
Techno-Shamanism
Trans: Humanism
Maker Culture: Analog to Digital

Keynotes:
Dr. Martine Rothblatt
Jaron Lanier

ADULT • Angus Taylor • Anna Friz • Antenes
Ben Russell • Bootsy Collins • Chuck Lightning
Daniel Lanois • Dave Tompkins • David Katz
DJ Lance Rock & Yo Gabba Gabba
DJ Nanny Cantaloupe • Dorit Chrysler
Emma Coates • Gil Weinberg & Shimon Project
Greg Fox • I Speak Machine • Instrument Innovators
Jeff Kolar • Jon Wiley • Justin Grotelueschen
Kaitlin Prest • Kate Stone • Kristen Gallerneaux
Kyle McDonald • Laurent "Tippy" Alfréd

Leopold Ross • Lister Hewan Lowe • Mad Professor
Mark Mothersbaugh • Mike Dean • Modular on the Spot
No Effects with Jesse Cohen • Onyx Ashanti
Rich Vreeland • Rick Smith • Robert Rich
Ryan Germick • Sam Conran • Scott McCloud
Sharon Mashihhi • Song Exploder with Hrishikesh
Suzanne Ciani • Susan Kare • The Haxan Cloak
Toby Heys • Van Partible

& more to come.

moog
www.moogfest.com
THE RESEARCH TRIANGLE PARK
AMERICAN UNDERGROUND

TYPE HIERARCHY & ORDER

- Hierarchy is the main tool in establishing an order to type.
- Hierarchy signals importance, but it is most useful when it reveals a structure: this first, this next.
- Text often is sublimated to other text: title, subtitle, body text.

Van Dike
Plymouth Exmouth rd Plymouth 51326/7

No Membership Required



fri. 2nd Oct. **MAY BLITZ**
sat. 3rd Oct. **WARM DUST**
fri. 9 Oct. **PINK FAIRIES**
sat. 10 Oct. **ROCKING CHAIR**
fri. 16 Oct. **BLODWYN PIG**
sat. 17 Oct. **CAT STEVENS**
fri. 23 Oct. **EVERYONE**
sat. 24 Oct. **EVERY WHICH WAY**
fri. 30 Oct. **BLACK WIDOW**
sat. 31 Oct. **HOWL**



fri. 6 Nov. **STEEL EYE SPAN**
sat. 7 Nov. **TITUS GROAN**
fri. 13 Nov. **QUINTESSENCE**
sat. 14 Nov. **RARE BIRD**

sunday 15 Nov. at the GUILDHALL PLYMOUTH (7-30pm)
in CONCERT **Ginger Baker's AIRFORCE**
fri. 20 Nov. **George Smith & BACON FAT**
sat. 21 Nov. **BURNING RED IVANHOE**
fri. 27 Nov. **LIFETIME** with TONY WILLIAMS, JACK BRUCE
JOHN McLAUGHLIN, LARRY YOUNG



TYPE HIERARCHY & ORDER

- Well-thought-out text styles used consistently create a hierarchy.
- Repetition is desirable for creating sign posts for the reader and rhythm for the page.
- Each sign supports those coming before.



- **Contrast.** Levels of hierarchy are clear.
- **Rhythm.** Repeated use of type styles signals a structure.
- **Logic.** The hierarchy reveals a structure that helps us make sense of the text. *Form follows function.*
- **Simplicity.** The hierarchy uses as few levels of importance as possible. *Less is more.*

TYPE HIERARCHY & ORDER

Good hierarchy has:



TYPE HIERARCHY

contrast

- Use contrast to establish visual hierarchy and order.
- Contrast is the relative difference between two or more things.
- Whatever method used to establish contrast, the difference must be obvious.

LESS EMPHASIS  MORE EMPHASIS

REGULAR ITALIC SEMIBOLD BOLD

Akpx *Akpx* Akpx Akpx

LIGHT  BOLD

Versatile font families provide several weights and styles, with strong contrast between regular and bold.

30 PT. 60 PT. 80 PT.

Akpx Akpx Akpx

SMALL  LARGE

Establish a **type series** with steps in sizes large enough for good contrast but still in harmony.

20% 40% 60% 100%

Akpx Akpx Akpx Akpx

SHADED  BLACK

Some methods of contrast do not provide the impact of others. Shading doesn't establish a hierarchy as well as size and weight, but two or three options in large steps can be useful.

TYPE HIERARCHY

contrast

- Use **contrast** to establish visual hierarchy and order.
- Contrast is the relative difference between two or more things.
- Whatever method used to establish contrast, the difference must be obvious.

BIBLIOPHILES! TYPOPHILES! NOTA BENE
THE TWELFTH ANNUAL
GASPEREAU PRESS
WAYZGOOSE
& OPEN HOUSE
OCTOBER 22
WITH GUEST WOOD ENGRAVER
GEORGE WALKER
READINGS BY NOTED AUTHORS
NORMAN RAVVIN
& SEAN HOWARD
ALONG WITH GREAT MUSIC BY
HEATHER KELDAY

WAYZGOOSE WORKSHOPS (SATURDAY 9:00 AM)

BOOKBINDING WORKSHOP WITH RUTH LEGGE

INTRODUCTION TO PRINTMAKING WITH GEORGE WALKER

(\$40 FEE PRE-REGISTRATION REQUIRED: INFO@GASPEREAU.COM)

TYPE HIERARCHY

Rhythm. Repetition is good; it creates a visual map and allows for quick and accurate navigation.



BETTY MCGEEHAN *The Ocean and You*, 2003, 63 x 13 x 8.5"
Two thirds of the earth's surface is water. The future of our planet depends in many ways on the health of the oceans, which are threatened by pollution, global warming, over fishing, oceans used as dumping grounds for our discarded wastes, and oil tankers flushing their tanks into the ocean. Tanker spills like the Exxon Valdez is an example of what great damage spills can cause to the ocean ecosystem. New environmental regulations in many countries are trying to prevent such damage. These issues do affect every living thing on this earth.
This bronze sculpture contains a whiskey bottle found on a beach in a badly polluted area. It is held upside down, indicative of mankind polluting the earth and its oceans.



HEATHER COX *Encyclopedia Project*, 2010, 17 3/4 x 11 1/4 x 7"
Heather Cox has incorporated her own profile into the Encyclopedia Project. When the book is opened, the viewer finds that the pages are glued together to form a paper latticework, reminiscent of tissue paper party decorations. The book's spine creates a strong support for the connected pages. Just how much information can one head hold? It is certainly an issue in this information-rich culture we live in. The physical nature of books and even our own physical bodies are almost old fashioned considering the current virtual world of information storage and knowledge sharing we inhabit.



JAMES PREZ *Volume 29*, 2009, dimensions variable
The point of departure for this piece was the Encyclopedia Volume that covered Washington DC. After working on a series of 120 booktutes, I had many left over tchotchkes. Some of those objects included Avon bottles of Washington, Jefferson, the Indian miniature, black elephant, dice and rubber stamps. The miniature Indian garment represents North America before it was invaded by Columbus; the elephant (Democratic party symbol) represents Barack Obama; the dice the idea of Liberty and Justice for most, if you are lucky enough to have a lot of money.
My booktutes project came about after 20 years of bookmaking. I became more interested in using the book as an element in my sculptures. My art materials were limited to stuff I found at garage sales, flea markets, thrift stores and street shops - many different cultures, customs, languages, and thoughts combined together.



KAREN ARP-SANDEL *Who Is Your DADA?*, 2010, 24 x 24 x 24"
In thinking about how my family trait of artistic self-expression passed through the lineage of DADA art, via Jean Arp, I created a tribute to the most revolutionary period of avant-garde art in the 20th century.
The encyclopedia, as a source of information, is rapidly being replaced by easy access to digital information and wikipedia. The encyclopedia I altered embodies the essence of DADA, a movement that invited international participation among artists all over the globe at a time when war was causing great suffering, loss and immigration. The Dadaist Manifesto resulted in wild, innovative creativity and new forms of expression across the spectrum of the arts: visual, performance, literary and multimedia. 21st Century art owes a great deal of its freedom of expression to this visionary and radical group of artist activists.



GERDA QUOOHS *Book Burning*, 2010, 28 x 17 x 5"
The idea to recycle an outdated encyclopedia appealed to me immediately. I have loved books with a passion from early childhood on and get distressed about discarding books.
Book burning, as well as censorship of other art forms, reminds me of the horrors of political and religious persecution that goes together with destroying people and humanity.
With my piece called "Book Burning", I would like to pay homage to Marc Chagall, called by some the painter poet, who translated stories, legends, and fantasies into lines and glowing colors. The pictures seen through the "windows" in my piece are from his 1913 painting "La maison brûle", which he painted in Paris at the onset of the first World War.



RAMON LASCANO *Terra Incognita*, 2010, 45 x 58 x 5"
As a child, our family encyclopedia held a sacred place. These were the finest books we owned and were kept under lock and key, which added to their mystery. I thought of them as magical; through them I learned about people and places far from my little village in the Pampas. They held my dreams, and the promise of what my future might hold.
The Internet has made encyclopedias obsolete. It filled me with sadness to find them piled up at house sales and garbage dumps, so I started saving them for my work. For me their magic is still intact, firing my imagination and curiosity. I feel the spirits of the books as I fold and twist and assemble their pages. Through them I travel to new and unknown places, new topographies - only now the journey is internal, leading me to discoveries about myself.

TYPE HIERARCHY

Logic. The structure of the hierarchy must serve the content; it makes the logic of the text apparent. *Form follows function.*

This blurring of the line and the interlacing of memories makes it important that we spend some mental energy considering the nature of reality and how the reality of the two worlds is different.

WHAT IS REALITY?

Reality is one of the most difficult concepts to define in any context. Philosophers have been trying to define it for millennia, and ever since the field of psychology was founded more than a dozen decades ago, psychologists have been almost exclusively dealing with the fundamental problem of how the human mind encounters the world and seeks to make sense of what is real.

With media studies, it would seem as if the task of delineating reality would be easier by simply drawing the line of reality between the media world and the real world. The real world is real, and the media world is fantasy. But this is far too easy a distinction, and drawing the line in this way will be highly inaccurate and misleading. Still, we do have to make a distinction because developing a sophisticated understanding of the nature of reality is very important when trying to gain control over media effects. Let's begin by examining how scholars have analyzed how people make this distinction.

Magic Window

Media scholars have encountered the issue of determining reality primarily as a concern in dealing with children. The assumption has been that children see the media, especially television, as a magic window on the world. Psychologists believe that young children perceive television as the simple, unvarnished truth of what is happening in the real world. Media researchers have found that very young children (younger than 3 years of age) do regard television as a magic window, but as children's minds mature cognitively (especially from ages 3 to 5), they develop a skepticism about the literal reality of media messages, and they are better able to distinguish reality from fantasy (Taylor & Howell, 1973). By age 5, children can distinguish between fictional programs and news or documentary. At this point, children clearly know what fiction is, but they continue to develop a better understanding about nonfiction as they grow older and as their experience with news shows (Wright, Huston, Reitz, & Piemyat, 1994).

Researchers have labeled this shift away from a magic window belief in the literal reality of media messages as "adult discount," where children begin thinking like adults and are more skeptical of the reality of the messages (Hawkins, 1977). Most researchers seem to believe that children have fully incorporated an adult discount into their thinking by age 12.

There is evidence, however, that not all people apply an adult discount by the time they reach age 12. For example, van der Voort (1986) found that although children's perceptions of reality decreased from ages 9 to 12 for fantasy programs, there was no change in their perceptions of the reality of so-called reality programs. It appears that children base their perceptions of reality not on the accuracy of portrayals or information but on the probability that something could occur in their lives. By age 12, they have not developed an

understanding that, in many ways, news is a construction by journalists, just as fiction programming is a creation of writers.

As we age, we do not automatically acquire the ability to make accurate differentiations between reality and fantasy. Believing that we do may be the strongest evidence that our belief in what we think is the reality of the situation is actually a fantasy. Misperceptions of reality are not limited to children. *If we are to understand how people make decisions about what is real in the media, we need to look at more dimensions than the magic window one.*

Multiple Dimensions of Reality

Frequently, the judgment of reality is multidimensional; that is, we consider multiple characteristics in making judgments of reality. For example, it is possible to judge some science fiction movies (such as *Aliens* or *Star Wars*) as being more realistic than many situation comedies on television. A science fiction movie may take place in a fantasy world where no human has ever gone, contain characters that exist only in the imagination, and have laws of physics that are unlike anything on earth; however, the plots, dialog, and themes could be judged as very realistic. In contrast, although a situation comedy may take place in a house very much like the viewers' own and have characters that dress like everyday people and engage in everyday problems, many viewers may roll their eyes and feel that those comedies have nothing to do with real life. Real people do not act like situation comedy characters act, and problems in the real world never get neatly resolved in 30 minutes like they do in situation comedies.

The beginning point of judging reality is usually with an assessment of whether a portrayal actually happened. But viewers rarely stop at this judgment. There is more to judging reality. Viewers—especially with fictional content—make assessments about whether something *could* happen as portrayed. That which could never happen is fantasy. So the judgment must move beyond the actualities of occurrence and consider the possibilities that different characters could be people encountered in real life and that particular situations could actually occur.

Researchers have found that people will go beyond magic-window considerations and also judge the reality of media messages along the dimensions of social utility and identity (Dorr, 1981; Hawkins, 1977; W. J. Potter, 1986). The social utility judgment is based on whether viewers believe they can use the information in the portrayal in their own lives. The more fantastic the characters and actions, the less viewers believe they can translate that information into something they can use in their day-to-day interactions with people. The identity judgment is based on a feeling of parasocial involvement with particular characters. The closer a viewer feels to a character, the more real that character is to that viewer.

Viewers make judgments on these three dimensions in an independent manner; that is, if a program is perceived as highly realistic on one dimension, the person may or may not perceive the show as being realistic on the other two dimensions. For example, *Star Trek* is likely to be regarded as fantasy when considering it along the magic-window dimension, but it could be regarded as highly realistic by many on the identity and social utility dimensions.

Some scholars have claimed that there are even more than three dimensions underlying the concept of reality. For example, Hall (2003) conducted a series of focus groups in

TYPE HIERARCHY

Simplicity. Create a hierarchy with only as many levels as absolutely necessary. Often this is four or fewer. *Less is more.*



A. D. LIVINGSTON
RECIPE

Tumbleweed Fare

Wild-pig ribs with Indian fig sauce, Sea of Cortez gumbo and easy acorn burgers, with two \$50 words for free.

WHEN I FIRST STARTED eating prickly-pear pads more than 30 years ago, my older brother laughed and said, "Boy, I need to bring you some groceries." I guess he thought that I, freelancing at the time and with a growing family to feed, had run out of funds. He wasn't far off the mark, but in all honesty, I ate the prickly-pear pads mostly because I was interested in wild foods and exciting new things to eat. These days my brother's Care package from the supermarket might well include some rather expensive *nopales*. What are these? Prickly-pear pads.

My curiosity about wild foods was considerably whetted recently when I dipped into Carolyn J. Niethammer's book *The Tumbleweed Gourmet: Cooking with Wild Southwestern Plants*. In addition to the prickly pear, this excellent work covers several other kinds of cactus. Some of these have delicious fruits, often called Indian figs. Other wild foods covered in the book include the once culinarily important mesquite and, yes, even tumbleweed. Cultivated chile peppers and small tepary beans get a lot of ink in the book, but both plants can still be found growing wild in the arid regions of the Southwest. Sunflowers are also covered in detail, and these might well have been the first plants cultivated in North America.

The recipes below (and the two \$50 words) were adapted from *Tumbleweed*. Two related books are noted in my parting shot.

Sea of Cortez Gumbo

Hold that a true gumbo can't be made without okra. The magic isn't in the flavor that okra provides; it's in the *muco polysaccharide*, or slimy carbohydrates, that give gumbo its characteristic thick, slick texture. Similar thickening properties can be found in saffron leaves (filé powder), wild purslane and, it turns out, prickly-pear pads.

In any case, this recipe is somewhat lighter than a typical Gulf Coast gumbo. It's very good, however, and may be the best way for the novice to start cooking with cactus pads. If you gather your pads from the wild, or from a neighbor's yard, you'll have to clean them carefully to avoid the *glochids*, those damnable hair-like stickers that are difficult to remove and impossible to ignore. It's best to pick the pads with heavy gloves or tongs. (Gather the smaller ones; they'll be more tender.) Boil or steam the pads for five minutes. Use tongs to place them, one at a time, on a cutting board, and shave off the hairs with a sharp fillet knife. Thoroughly rinse the cutting board under running water to remove any loose hairs. Then cut off the base of the pad and about 1/8 inch of the edge all around. *Nopales* purchased at the supermarket should be free of *glochids*, but they must be trimmed at the base and all around the perimeter.

The *Tumbleweed* book specifies red snapper for this recipe, but you can use fresh cod, grouper, black bass or other mild fish. And the jackleg

gumbo cook won't miss the opportunity to throw in, alongside the shrimp, reasonable amounts of any readily available crabmeat, oysters, crawfish tails, chunks of lobster and so on. Don't worry. Have fun.

I confess to changing this recipe's procedure a little, first browning the flour in the cooking oil (or, better, in bacon drippings or lard) as when making a roux. A true roux, however, would be made with equal amounts of lard and flour.

1 pound red snapper fillets
1/2 pound peeled shrimp (small or medium)
4 cleaned prickly-pear pads (small)
1 can chopped tomatoes (16-ounce size)
1 can tomato sauce (8-ounce size)
1 cup chopped onion
1 cup chopped celery
1/2 cup chopped bell pepper
1/4 cup vegetable oil, lard or bacon drippings
1 clove minced garlic
1 tablespoon minced fresh parsley
1 tablespoon flour
1 1/2 teaspoons chili powder
salt and pepper to taste
hot pepper sauce to taste
water
rice (cooked separately)

Cut the steamed pads into one-inch squares (you should have about one cup). Devein the shrimp and cut the fish into bite-size chunks. When you're ready to cook, heat the oil in a cast-iron Dutch oven. On low heat, stir in the flour with a wooden spoon. Cook and stir until you have a brown gravy (or thin roux). Add the onion, celery, bell pepper, garlic and parsley. Cook and stir for three minutes. Stir in the tomatoes, tomato sauce, water, salt and pepper. Add the prickly-pear pads and simmer for a few minutes. Add the shrimp and fish. Bring to a boil, cover, reduce the heat and simmer for 10 minutes. Ladle the mixture into individual bowls and put a dollop of white rice in the center. Serve hot.

Wild-Pig Ribs with Indian Fig Sauce

In *Tumbleweed*, the sauce for this recipe is made with the juice from saguaro cactus fruits, said to

resemble three-inch watermelons. I tried the recipe with juice of the smaller but delicious prickly pears, or Indian figs, which can also be purchased in supermarkets these days, sometimes imported from the Middle East. If you gather your own Indian figs, be warned that they're covered with tiny stickers just like the pads. Wear heavy gloves when you gather them. In the kitchen, stick each one with a fork and scrub it with a stiff brush, rinsing it frequently as you go.

Use ordinary spareribs from the market, or try ribs from wild pig, javelina or venison.

6 to 8 pounds wild-pig ribs or spareribs
1 quart cleaned Indian figs, halved
1/2 cup corn syrup (divided in half)
3 tablespoons lemon juice
1 tablespoon soy sauce
1 tablespoon brown sugar (preferably Mexican)
2 scallions with tops, minced
1/4 teaspoon garlic powder

Put the Indian figs in a small pot and almost cover with water. Bring to a light boil, cover, reduce the heat to low and simmer half an hour. Line a small colander with muslin or cheesecloth and place it over a small bowl. Dump in the cooked Indian figs and cooking liquid. Mash the fruits with a potato masher until most of the juice has drained into the bowl. (You should have about one cup of juice, but a little more or a little less won't hurt.)

To make a marinade, mix Indian fig juice, soy sauce, lemon juice, about half the corn syrup, brown sugar, minced scallion and garlic powder. Place the ribs in a heavy-duty plastic bag. Pour in the marinade, shake around, and tie off with a twist-on. Marinate at room temperature for an hour or two, turning the bag several times.

When you're ready to cook, preheat the oven to 450 degrees. Drain the ribs (reserving the marinade) and place in a shallow pan. Bake in the center of the oven for 30 minutes. Drain off any fat, pour the reserved marinade over the ribs, put the pan back into the oven, reduce the heat to 350 degrees and bake for about 30 minutes, basting from time to time with the pan juices. Brush the ribs generously with the remaining corn syrup. Increase the

Type qualities that show hierarchy and order

Roman

Italic

Big
small

Bold
Light

REVERSED

BLACK ON WHITE

Black
Shaded

Color Color
Color Color

Alignment

Indented type

■ **Indented type**

Vertical space

Vertical space

Vertical space

TYPE STYLE

- **Bold type** stands out; use it to emphasize what's important.
- Use bold type sparingly so that it holds on to its power of emphasis.
- *Italic type* provides a softer emphasis.
- *Italic type* also has **semantic** meanings, indicating types of content such as book or film titles.

THE MISANTHROPE

By Moliere

Translated by Richard Wilbur

Is **honesty** always
the best policy?

A **vow** to always
tell the **truth** puts
one man **at odds**

with society

Anne Simley Theatre

Hamline University

8 p.m. December 7, 8, 14, 15

7 p.m. December 13

Tickets: **\$6** general

\$5 students/seniors

\$3 Hamline faculty and staff

**Free for Hamline
and ACTC students with ID**

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BOLD AND LIGHT

- Erik Spiekermann notes that for many uses, we need a workhorse type family, one we would use for forms or other information that requires a complex hierarchy.
- A workhorse family must have a good regular weight and “at least one bold weight, with enough contrast to be noticed, to complement the regular weight,” he writes.
- Note the difference in bold-light contrast on this table of contents page.

I.D. June 2008
Volume 55 • Number 4

Feature: Seeing Red
Design in China is still largely influenced by Westerners, but on the eve of the Olympics, we take its pulse and check its growth. Say ahhh.

39 **The China Chronicles** *by Richard Shed*
A designer records his journey to the land that trademark law forgot

44 **Beyond the Bird's Nest** *by Alex Pasternack*
A new phase of Chinese architecture takes wing

52 **Suspicious Characters** *by David Barringer*
On bringing Mandarin up to date

58 **Summer and Smoke** *by Teun Voeten*
As the Olympics approach, China struggles to catch its breath

66 **Blonde Ambition** *by Eve M. Kahn*
A Barbie shop in Shanghai offers Chinese girls a plaything their mothers always coveted

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Developments in I.D. stories from June 2007

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Sociologist Richard Sennett on neglected craft

24 **Rant** *by Robin Chase*
Stop huffing and puffing and reduce emissions now

28 **Campus** *by Jane Margolies*
A typography project takes letterpress to the cutting edge

93 **Crit**
Exhibition: China Design Now *reviewed by Fiona Ratray*
Building: Newseum *reviewed by Bradford McKee*
Book: IDEO Eyes Open *reviewed by Alice Teetlow*

BIG AND SMALL

- Size does matter. Bigger type attracts the eye, and smaller type is sublimated by the larger type.
- Save display type (larger than 12 points) for titles, subtitles and subheadings.
- Body type is rarely larger than 12 points.

The Misanthrope

By Moliere, Translated by Richard Wilbur

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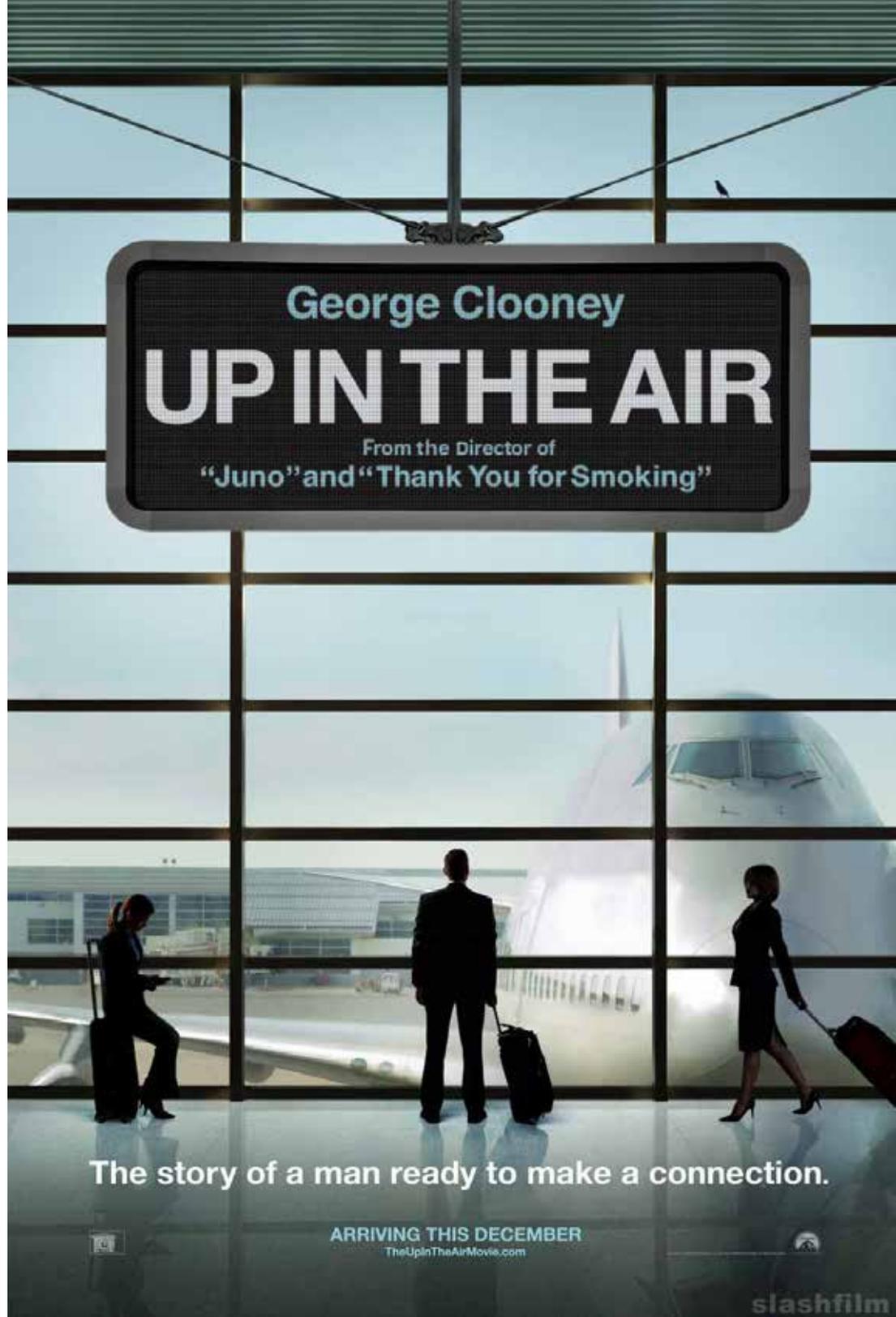
\$3 Hamline faculty and staff

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BIG AND SMALL

The eye is attracted to the largest type; we are conditioned by things such as movie posters and newspapers to see large type as more important.



INDENTS AND ALIGNMENT

- Indentation sets up a familiar hierarchy, one we're used to seeing in outlines.
- Note the use of hanging indents.
- Indents repeated across a page create rhythm.
- Type aligned right or centered receives special emphasis.

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INDENTS AND ALIGNMENT

- Blocks of type aligned along a common axis are seen as related.
- Consistent alignment is best achieved by using a well-designed grid as the underlying structure of the page.

HBR.ORG

Features November 2010

56 **THE BIG IDEA**
The Next Scientific Revolution
Powerful new computer tools can now "mash up" vast amounts of data from many sources, pore through the information, and unearth correlations that lead to breakthrough insights. It just might be the dawn of a new age of scientific discovery.
Tony Hey

92 **Stress-Test Your Strategy: The 7 Questions to Ask**
Master this list, and you'll keep your strategy execution on track. *Robert Simons*

102 **Finding Competitive Advantage in Adversity**
The entrepreneurs and innovators who make the most of a tough business climate exploit four counterintuitive domains of opportunity. *Bhaskar Chakravorti*

110 **Winning in the Green Frenzy**
Engage in your industry's debate about sustainability now, or risk being assessed against standards you can't meet. *Gregory Unruh and Richard Ettenson*

49 **HOW I DID IT**
Rohm and Haas's Former CEO On Pulling Off a Sweet Deal In a Down Market
Dow Chemical was all set to buy Rohm and Haas for \$18 billion—and then the market plunged. *Raj Gupta*

118 **THE GLOBE**
How to Conquer New Markets with Old Skills
What the surprising success of Spain's global giants can teach us. *Maura F. Guillén and Esteban García-Canañ*

10 Harvard Business Review November 2010

49 How did Gupta keep the deal alive?

SLIDE SHOW
Classic moments in buck-passing history at hbr.org/slideshows/buck-passing

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Classic moments in buck-passing history at hbr.org/slideshows/buck-passing

How do Gupta keep the deal alive?

10 Harvard Business Review November 2010

VERTICAL SPACE

- Add vertical space to separate and set off sections of your text.
- But come up with logical ways for using vertical space; it's part of the style of your document.

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By Moliere
Translated by Richard Wilbur

Is honesty always the best policy?
A vow to always tell the truth
puts one man at odds with society

Anne Simley Theatre
Hamline University

8 p.m. December 7, 8, 14, 15
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\$3 Hamline faculty and staff
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VOL. CLXI . No. 55,685 ©2012 The New York Times NEW YORK, SATURDAY, FEBRUARY 18, 2012 \$2.50

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UNWED MOTHERS NOW A MAJORITY BEFORE AGE OF 30

NEW THRESHOLD IN U.S.

Most Rapid Growth Has Been Among White Women in 20s

By JASON DEPARLE and SABBINA TAVERNISE

LORAIN, Ohio — It used to be called illegitimacy. Now it is the new normal. After steadily rising for five decades, the share of children born to unmarried women has crossed a threshold: more than half of births to American women under 30 occur outside marriage.
Once largely limited to poor women and minorities, motherhood without marriage has settled deeply into middle America. The fastest growth in the last two decades has occurred among white women in their 20s who have some college education but no four-year degree, according to Child Trends, a Washington research group that analyzed government data.

Among mothers of all ages, a majority — 59 percent in 2009 — are married when they have children. But the surge of births outside marriage among younger women — nearly two-thirds of children in the United States are born to mothers under 30 — is both a symbol of the transforming family and a hint of coming generational change.
One group still largely resists the trend: college graduates, who overwhelmingly marry before having children. That is turning family structure into a new class divide, with the economic and social rewards of marriage increasingly reserved for people with the most education.

"Marriage has become a luxury good," said Frank Furstenberg, a sociologist at the University of Pennsylvania. The shift is affecting children's
Continued on Page A16



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- Color is a powerful draw for the eye.
- Be especially **careful in using red**; one small area of red is like a magnet to the eye. Stretch red across the page.
- Contrast is important with color; note how the **lightest colors fade** in this example compared with black and dark red.
- Use a palette of just two or three colors.

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By Moliere

Translated by Richard Wilbur

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LESS IS MORE

- Setting up a meaningful and useful hierarchy requires knowing the content of the text, what to emphasize and what to diminish.
- The phrase Less is More means that we take out what is unnecessary to the design until we are left with just what the design requires.
- Often a shallow hierarchy is best for print design.

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SHALLOW HIERARCHY SERVES MOST BOOKS

CHAPTER VI

THERE are rumours of an offensive. We go up to the front two days earlier than usual. On the way we pass a shelled school-house. Stacked up against its longer side is a high double wall of yellow, unpolished, brand-new coffins. They still smell of fir, and pine, and the forest. There are at least a hundred.

"That's a good preparation for the offensive," says Müller astonished.

"They're for us," growls Detering.

"Don't talk rot," says Kat to him angrily.

"You be thankful if you get so much as a coffin," grins Tjaden, "they'll slip you a waterproof sheet for your old Aunt Sally of a carcass."

The others jest too, unpleasant jests, but what else can a man do? — The coffins are really for us. The organization surpasses itself in that kind of thing.

Ahead of us everything is simmering. The first night we try to get our bearings. When it is fairly

ON THE WESTERN FRONT

quiet we can hear the transports behind the enemy lines rolling ceaselessly until dawn. Kat says they do not go back but are bringing up troops — troops, munitions, and shells.

The English artillery has been strengthened, that we can detect at once. There are at least four more batteries of twenty-fives to the right of the farm, and behind the poplars they have put in trench-mortars. Besides these they have brought up a number of those little French beasts with instantaneous fuses.

We are in low spirits. After we have been in the dug-outs two hours our own shells begin to fall in the trench. This is the third time in four weeks. If it were simply a mistake in aim no one would say anything, but the truth is that the barrels are worn out. The shots are often so uncertain that they land within our own lines. To-night two of our men were wounded by them.

* * *

The front is a cage in which we must await fearfully whatever may happen. We lie under the network of arching shells and live in a suspense of uncertainty. Over us Chance hovers. If a shot comes,

SHALLOW HIERARCHY SERVES MOST BOOKS

7

SERVICE EMPLOYMENT REGIMES AND THE NEW INEQUALITY¹

Beyond the multiple causes that produce inequality and poverty through lack of employment, I argue that major changes in the organization of economic activity over the last fifteen years have also emerged as a source of general economic insecurity and, particularly, of new forms of employment-centered poverty.

This is a broad subject; here I will confine myself to three processes: 1) the growing inequality in the profit-making capacities of different economic sectors and in the earnings capacities of different types of workers; 2) the polarization tendencies embedded in the organization of service industries and the casualization of the employment relation; and 3) the production of urban marginality, particularly as a result of new structural processes of economic growth rather than those producing marginality through abandonment. These three dynamics are not necessarily mutually exclusive. I will examine how they operate in major cities. One of the working hypotheses in this chapter is that in global cities the impacts of economic globalization operate in part through these three dynamics. Such an analysis thus becomes a heuristic for capturing the ways in which economic globalization may or may not contribute to urban poverty in such cities.

Cities, particularly cities that are leading business centers, are a nexus where many of the new organizational tendencies come together. Many service activities have been decentralized through the new information technologies, and many other services dependent on vicinity to buyers follow distribution patterns of populations, firms,

The Incorporation of Third World Women into Wage Labor 129

Table 5

Occupational Distribution by National Origin and Sex,
Queens (NYC), 1980
(percentages)

	Colombian	Puerto Rican	Other Hispanics	All Hispanics
<u>White Collar, Total</u>	100.0	100.0	100.0	100.0
Male	44.4	28.6	41.7	37.0
Female	55.6	71.4	58.3	63.0
<u>Blue Collar, Total</u>	100.0	100.0	100.0	100.0
Male	62.5	66.7	55.2	59.2
Female	37.5	33.4	44.8	40.8
<u>Services, Total</u>	100.0	100.0	100.0	100.0
Male	44.4	25.0	43.5	36.5
Female	55.6	75.0	56.5	63.5

Source: Cohen and Sassen-Koob (1982).

plants in the Los Angeles region, can be seen to generate a demand for low-wage women workers. Immigrant women have clearly emerged as a labor supply for these kinds of jobs. It is well known that the garment, furs, and footwear sweatshops rely heavily on immigrant women. The employment of immigrant women in California's high-tech production and assembly operations has been well documented (Solorzano 1983).

Similarly, the expansion of low-wage service jobs, particularly pronounced in major cities for reasons discussed above, generates a demand for low-wage workers. Also in this case immigrant women can be seen as a desirable labor supply. Even more so than in the case of the downgraded manufacturing sector, many of these jobs have been historically and/or culturally typed as women's jobs.

There is, then, a correspondence between the kinds of jobs that are growing in the economy generally, and in major cities particularly, and the composition of immigration—largely from low-wage countries and with a majority of women. This correspondence does not necessarily entail the actual employment of immigrant women in such jobs. However, the available evidence on immigrant women shows them to be disproportionately concentrated in operative and service jobs and disproportionately located in certain states, notably New York and California, and then especially in major cities.

MAGAZINES DEMAND A MORE COMPLEX HIERARCHY



GLAMOUR

Rihanna
On Nailing Her Style—and "Learning to Be Fearless Again"

10
Secret Things Guys Do When You're Not Around (Besides the Obvious!)

"I Came Back From War a Different Woman"
One Officer's Incredible Story

Your Sexy New Hair Look
Easy Ideas for Long, Short, In-Between

How to Get Your Exact Dream Job
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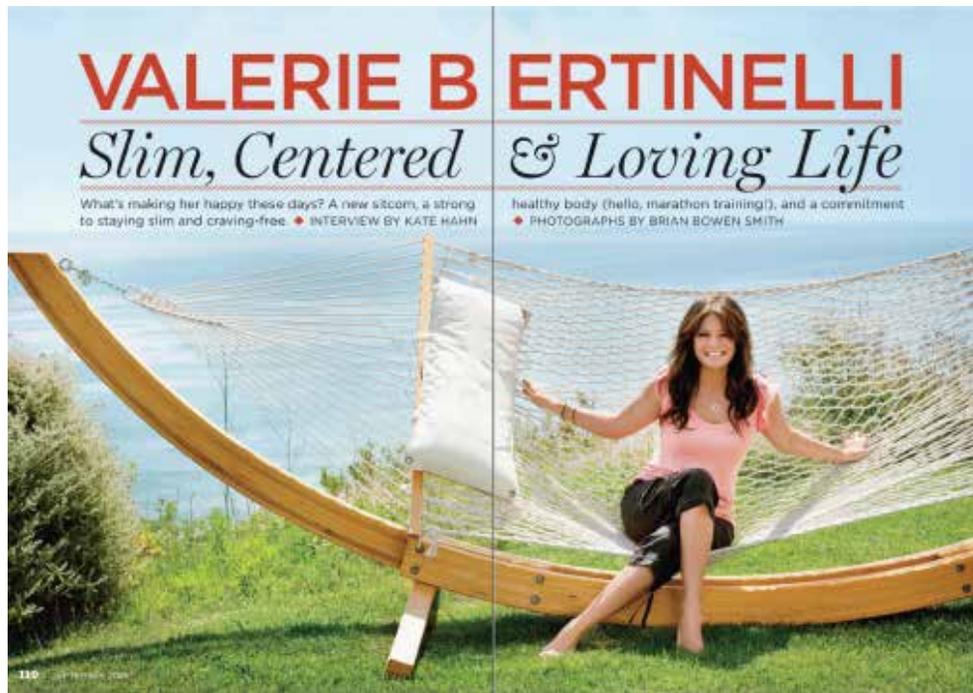
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FLIP OVER

THE MEN'S HEALTH GUY
David Beckham
SHARES HIS TOP FITNESS STRATEGIES!

MAGAZINES DEMAND A MORE COMPLEX HIERARCHY



VALERIE BERTINELLI Slim, Centered & Loving Life

What's making her happy these days? A new sitcom, a strong to staying slim and craving-free. ◆ INTERVIEW BY KATE HAHN

healthy body (hello, marathon training!), and a commitment ◆ PHOTOGRAPHS BY BRIAN BOWEN SMITH

WHEN VALERIE BERTINELLI UNVEILED HER SLIMMED-DOWN body by modeling a green bikini, women everywhere cheered her success. Not only did the former teen star lose 40 pounds, but she's kept it off—and finished the Boston Marathon 4 days before turning 50. We spoke with Valerie on the set of her sitcom *Hot in Cleveland* to learn more about how she finally got her body back, and how you can, too.

Burning burns a lot of calories, but we all know that diet is key to losing weight. How much did you lose on *Jeany Craig*?
Forty pounds. I have between 128 and 132. I've lost the weight a million times. I know how to do that, but keeping it off is something that's a new day every day. This is the longest I've ever kept the weight off.

How long has it been?
Two, three years—I'm not sure anymore! I'm not concentrating on that. I'm focused on what I can do as opposed to how long it took me. I don't want to be a slave to my weight. I'm still working on that. There are days when I'm a slave to it and other days when I forget about it.

What's a tough day? What happens?
A tough day is when I haven't planned ahead and something takes me by sur-



"I'm just in awe of her," says Valerie about costar Betty White. "She's always been hot."

prise, like when I haven't had breakfast, don't have an energy bar in my bag, and then I get to the airport and there's nothing for me to eat.

What goes through your head at times like that?
Sometimes it's like my inner voice will get a little louder. Like, *Hey, do you really want to do that? You've worked so hard, do you really want to ruin it?* Sometimes that voice will win, other times it doesn't, and I'll kick myself, but then I get right back on track.

What helps you stay on track?
It's really about portion control. You can have anything you want if you don't eat the whole thing. So have a little bit now, and maybe in a week or two go back to the same restaurant and have some more. Don't think you're never going to be able to eat certain foods again. Nothing's ever as good as that first bite anyway.

What foods do you have no control over?
Well, I shouldn't keep seeing bread in the house, because I love sourdough toast. And Hot Tamales—those cinnamon candies? Love those. So when I'm in the supermarket and I think, *God, I really want those*, I'll remind myself that it's 2 days when I have a weak moment, I'll

go straight for them. So there are certain things I just won't buy.

Your fiancé, Tom Vitale, must give you a lot of support. What does he say when you're struggling?

"Honey, you really don't want that, do you?" But sometimes I'll hear that and go, "Why? What are you trying to tell me?" Later, Tom and I have been cooking a lot—grilling chicken and veggies, making turkey smoothies...

Did you get any unexpected benefits from losing weight?
I stopped craving as much, which was

VALERIE'S 5 BEAUTY MUST-HAVES

A beach girl at heart, Valerie goes for a no-muss, natural look. "If I don't have to wear makeup, you'll see the clean-faced," she says. (50). A few must-have products keep her natural beauty in top form.

◆ **MOROCCANOIL TREATMENT** keeps frizzies away during a day at the beach or outdoors. (\$39; moroccanoil.com for salon locations)

◆ **CLAIROL NICE 'N EASY ROOT TOUCH-UP** for when she can't get to her colorist. (\$7, drugstores)

◆ **PUREOLOGY ANTI-FADE COMPLEX HYDRATE SHAMPOO** to keep her color intact. (\$27; pureology.com for salon locations)

◆ **OHG DEEP-CLEANSING OIL** gets her heavy TV makeup off in a jiffy. (\$25; ohgcare.com)

◆ **CINDY CRAWFORD MEANWELL BEAUTY ANTI-AGING NIGHT CREME** keeps her skin soft. She swears that she goes through "gobs and gobs of it." (\$38; qvc.com)



MUSIC

He's a Little Bit Country

BY SETH COLTEN WALLS

YOU DON'T HAVE TO LISTEN TO THE music of Elvis Costello (born Declan Patrick McManus in London) to know he's obsessed with Americana. First, there's that stage name. Next, you have the clues from the songs he's written (or covered): "Eisenhower Blues," "American Without Tears," and "American Gangster Time." In his spare hours, Costello is also a cheerleader for country music history. This decade, he petitioned the Rock and Roll Hall of Fame to admit early trailblazer Wanda Jackson. Country—and red-white-and-bluegrass—also appear to have inspired his latest album, *Secret, Profane and Sugarcane*, which boasts bar after bar of mandolin,

fiddle riffing and Louvin Brothers-like vocal harmony. Though it would be a mistake to label the 13-song set a narrow genre exercise. The shadow Nashville casts over Costello is a slightly more complicated affair.

At the table of style, Costello has long been a gourmand hungry for almost any form he encounters. He frustrated some of his original New Wave-era fans in the '80s and '90s by contemplating his diverse fascinations—R&B, Beatlesque art pop, country covers and string-quartet writing—on entire album at a time. But on *Sugarcane* (as well as on his previous record, *Mom-*

fake), Costello is displaying a newfound talent for making his many influences work together in compelling ways.

In their melodic structure, Costello's latest Americana tunes bear little resemblance to the countrified tones of his 1986 release *King of America* (both albums were produced by T Bone Burnett). The new song "She Handed Me a Mirror" was originally drafted as part of an orchestral commission Costello received from Copenhagen, which explains why it modulates between several more key signatures than your average Nashville number—and why it calls to mind Elvis's collaboration with Burt Bacharach. This isn't pure country, but it's not advertised as that, either. Costello has reverence for many American genres, yet pledges allegiance to none. Best, then, to forget the labels. In the end, this is sharp

Elvis tips his hat to Nashville, but stays himself.

music, from a polymath at the top of his game. Something of a music critic himself, Costello told *NEWSWEEK* that President Obama should name Stevie Wonder the country's "musical laureate," given the singer's influence on artists across genres. But as long as we're handing out titles, how about making Costello an honorary American? A record like *Sugarcane*, sweet with the lyricism of many styles, could serve as the loyalty oath.



IN 3 MONTHS

Last Train to Paris BY DIDDY. The Twittering mogul claims to have invented "train music." Ellington may have beaten him to the punch by 70 years, but radio will still take an interest.



IN 6 MONTHS

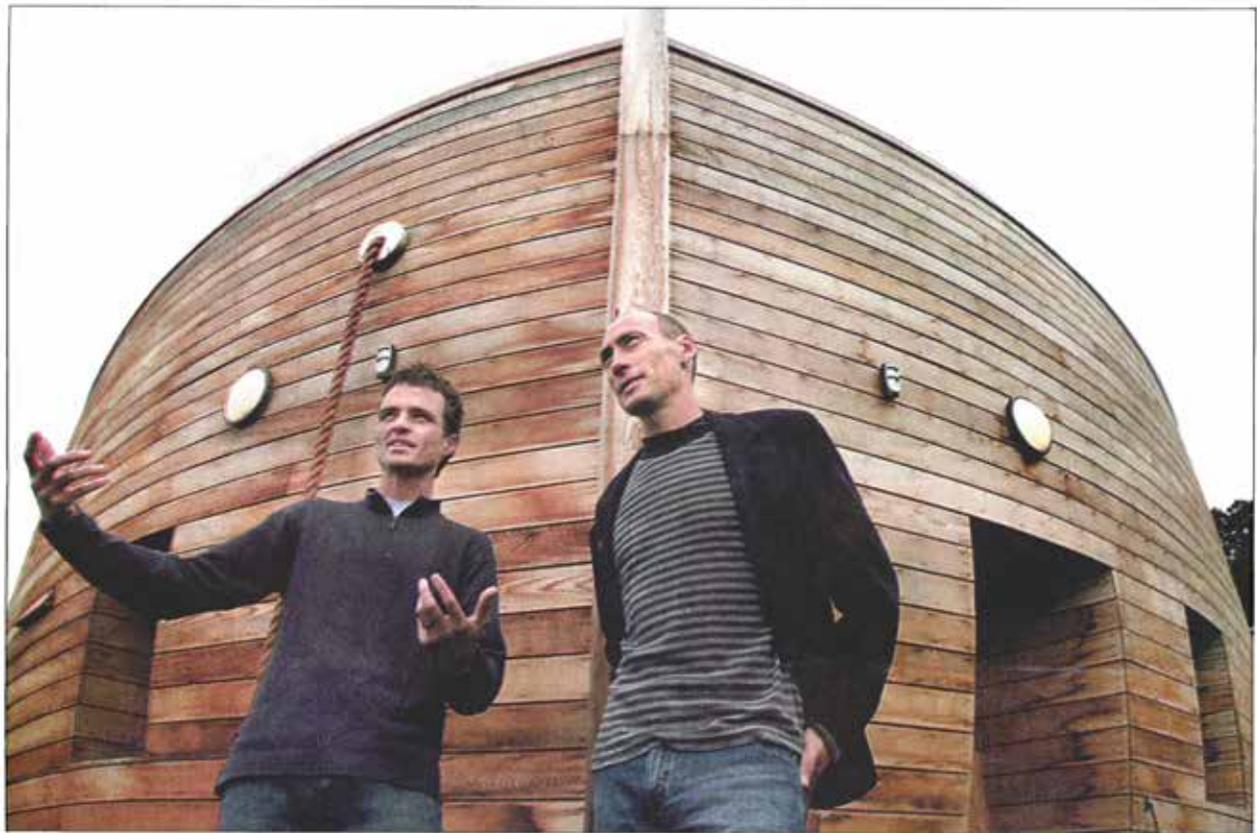
Untitled BY ADAM LAMBERT. "My record will be kind of a rock-pop-electronic-dance thing," he says. We're not sure what he means, but let's hope it won't leave room for that horrific *lol* song "No Boundaries."



IN 12 MONTHS

Untitled BY NO DOUBT. It's hard out there for a solo artist. Gwen Stefani got the band back together for this summer's tour, and a rep tells *NEWSWEEK* they're already laying down tracks in their mobile studio.

THE PROGNOSTICATOR



Noah's choice: scientists Dr Charles Semple, left, and Professor Mike Steel at the modern version of Noah's Ark in Gethsemane Gardens on Clifton Hill.

Photo: Kirk Hargreaves

Making the cut for modern Ark

Anna Claridge

The unicorn may be the loveliest of them all, but would it be biologically diverse enough to make the cut for a modern Noah's Ark?

If the floating zoo set sail today, with limited financial resources and the pressing needs of the modern world, which species should be first in line for salvation? It is a tough question, but two Canterbury University mathematicians have been granted \$500,000 from the prestigious Marsden Fund to help find an answer.

Professor Mike Steel and Dr Charles Semple will spend the next three years working with international researchers to develop a

formula to choose which species are worth conserving.

On the "Noah's Ark problem", the researchers will calculate how to maximise future biodiversity, given the extinction risk of each species. The formula will help biologists and governments measure the conservation importance of different species.

"It's about preserving those species that are biologically diverse and maintaining as much diversity as possible on a limited budget," Semple said yesterday.

In theory, the tuatara, being a unique species with few family relatives, would probably take a place higher up the queue than a species of snail that was a close

relative to the common garden snail.

"There is a lot of interest these days in trying to understand how much biodiversity is being lost, with thousands of species going into extinction," Steel said. "We are trying to measure that and better understand that process to decide where resources should be spent to protect biodiversity.

"Ideally, you would save all species, but in reality that can't happen, so we need to find the best way to keep biodiversity as broad as we can with limited financial resources."

The pair will move to Cambridge University for four months next year to run a workshop on the issue and

will also hold a workshop in Christchurch as part of an international evolution conference.

The project was one of 78 granted a total of \$39 million through the Marsden Fund, the New Zealand Government's funding arm for ideas-driven research.

Fund chairman Dr Garth Carnaby said the funding gave researchers great opportunities.

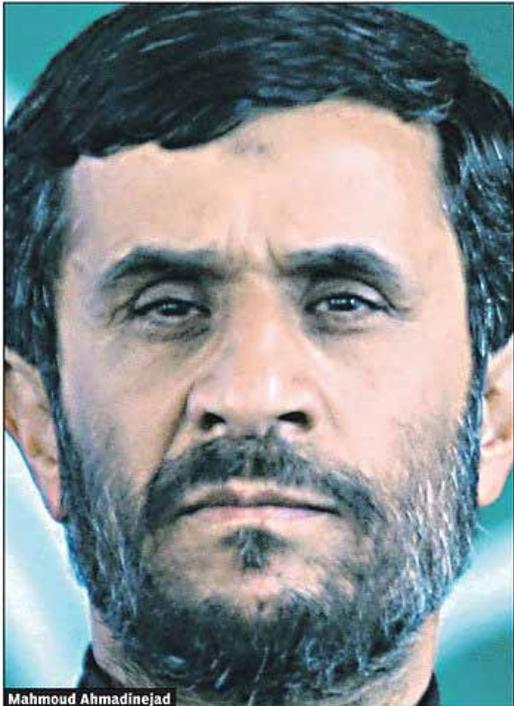
Early results from a lighthearted Press poll on which species should be voted from the Ark have found that most voters would banish politicians first, then bichons frises. Have your say at www.thepress.co.nz.

TYPEFACE AND SIZE

DAILY NEWS

50¢ NEW YORK'S HOMETOWN NEWSPAPER NYDailyNews.com

THE EVIL HAS LANDED



Mahmoud Ahmadinejad

STORIES ON PAGES 4-7 EDITORIAL PAGE 22

- Hate-spewing Iran prez speaks today at Columbia
- Outrage grows as school defends **HITLER** 'invitation'



NEW YORK POST

Page Six

WEDNESDAY, NOVEMBER 17, 2010 / High: 57 / Weather: P. 26 ★ LATE CITY FINAL www.nypost.com 50¢

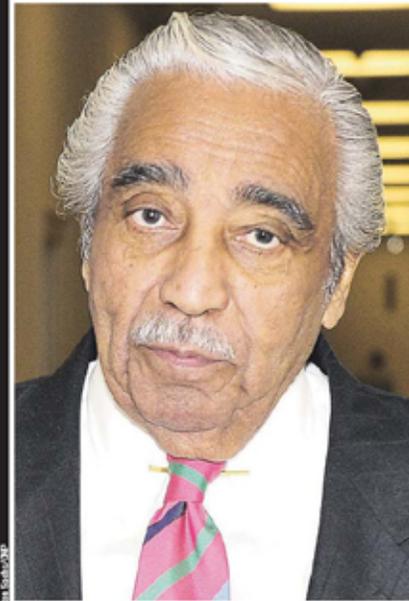


England's newest princess
SEE PAGE 3



Yankees get tough on Jeter
SEE SPORTS

CROOK



- Rangel guilty on 11 ethics charges
- Harlem pol whines at verdict
- Voters urge him to quit

PAGES 6, 7, 8, 9

Congressman Charlie Rangel, who walked out of his House ethics subcommittee trial, yesterday griped that his conviction was unfair because he "was not even in the room."

SIZE, COLOR, REVERSE, DINGBATS

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1 Sometimes the best laid plans need a little help.

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Size, color (or shade), space, background

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Wired magazine said it has a "clean, sweet sound that will have your friends wondering where you've hidden

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Size, Horizontal scale, Alignment



Space, Alignment

"I was addicted to junk"

It started as a weekend thing.
 A few hits on Netscape,
 some experimentation with Explorer.
 At first it was
 strictly 'recreational'.
 Before long it became a habit.

A filthy habit.
 Soon I was cooking my own,
 hacking night after night
 with **bad** tools, **bad** code, **bad** hygiene.
 I told myself I could quit anytime.
I was wrong.
 I thought I could control it
 with **plugins, Java, ActiveX.**

They only made it worse.
 My homepage was all messed up,
 and everyone could see it but me.
 I could feel myself
 heading for a crash. A
 real
 bad
crash.

That's when the monkey spoke.*



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A daily how-to guide for Web Junkies on the HotWired Network.



Live well.
"I have one tremendous passion, and that's the passion attributed to all Welsh-born people. The passion for singing. It's a God-given gift to harmonize."

Make a plan.
"I worked long hours. I never earned down overtime. And I invested in the future. I want my children to remember me as the man who sort of inspired them to stand on their own two feet."

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Prudential offers life insurance, investments, health coverage and real estate that can help you manage your life. And live well.

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Space, Alignment, Indents



Depression shatters.

Depression breaks from apart. It hurts the person who's depressed. And it's also painful for the people who love them.

You see, depression isn't "all in your head." It's a real illness with real causes. But the good news is that it can be treated.

Some people think you can just will yourself out of a depression. That's not true. When you're clinically depressed, one thing that can happen is the level of serotonin (a chemical in your body) may drop. So you may have trouble sleeping. Feel unusually sad or irritable. Find it hard to concentrate. Lose your appetite. Lack energy. Or have trouble feeling pleasure. These

are some of the symptoms that can point to depression—especially if they last for more than a couple of weeks and if normal, everyday life feels like too much to handle.

To help bring serotonin levels closer to normal, the medicine doctor may prescribe something called Prozac. Prozac isn't a "happy pill." It's not a mood lifter. It won't take away your personality. Depression can do that, but Prozac can't.

Prozac has been carefully studied for nearly 10 years. Like other antidepressants, it isn't habit forming. But some people do experience mild side effects, like upset stomach, headache,

difficulty sleeping, dizziness, anxiety, and nervousness. These tend to go away within a few weeks of starting treatment, and usually aren't serious enough to make most people stop taking it. However, if you are concerned about a side effect, or if you develop a rash, tell your doctor right away. And don't forget to tell your doctor about any other medicine you are taking. Some people should not take Prozac, especially people on MAO inhibitors.

As you start feeling better, your doctor can suggest changes or other medicine to help you reach through your depression. Remember, Prozac is a prescription medicine, and it isn't right for

everyone. Only your doctor can decide if Prozac is right for you or the someone you love. Prozac has been prescribed for more than 17 million Americans. There are no warnings you know to getting it together again because of it.

prozac
FLUOXETINE HCL

Welcome back.

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Prozac can help.

HERE'S TO WARM, WITTY & WISE

Often, when called upon to give a toast, the sentiment is near at hand but the words seem so far away. Here with some assistance, courtesy of The Glenlivet.

◆
Here's to starting at the top and working our way up.

◆
Here's wishing you all the happiness you want, and a touch of sorrow to show the difference.

◆
Here's to common sense, as uncommon as it is these days.

◆
Here's to our cardinals. Long may they wave.

◆
Here's to living up to our own expectations and not someone else's.

◆
Here's to living it up, as long as we can live it down.

◆
I give you good fortune. May you master it, not be mastered by it.

◆
Here's to lenders. May they take less and less interest in us every day.

◆
Here's to The Glenlivet. May you make the wise choice and give it to everyone who deserves the best single malt scotch of all time. Mellow smoothness, rich flavor and aroma, a consistent reward to the palate. Visit your retailer or, to have a gift of The Glenlivet sent, call 1-800-BE THERE.

Those who appreciate quality enjoy it responsibly.

Toasts may be best given with our beautiful glasses emblazoned with The Glenlivet crest. A pair of these octagonal-shaped rocks glasses is yours for \$4.99. Please make check payable to The Glenlivet Offer. Send with name and address to The Glenlivet Offer, PO Box 8099, Exton, MD 20625. Allow 6-8 weeks for delivery. Void where prohibited by law.

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Dingbats, rules



CAN'T WE ALL JUST GET AROUND?



REVERSE

Flight to exurbs stops cold

● \$4-a-gallon gas seemed to be the trigger and now even moves to the suburbs are slowing drastically.

By DAVID PETERSON and KATIE HUMPHREY
Star Tribune staff writers

Francine Lindala began making the one-hour commute from Princeton to Roseville in the days when gas was cheap. As the cost of fuel steadily rose beyond what Americans had ever seen, she and her husband toyed with the idea of selling.

Wondering what their home would fetch, they ordered up an appraisal. The answer shocked them. "There were no comparables," she said. Houses like hers simply were not selling. So they're staying — for now.

It's an illustration of what's happening all over the once-booming Twin Cities fringe. A metro area once considered one of the nation's most sprawling is now strengthening at its center while its outer rings wither.

New estimates suggest that the movement into suburban and exurban counties within commuting distance of Minneapolis and St. Paul has stopped cold for the first time in recent memory.

For many years, the combination of robust growth, a multitude of freeways and plenty of open space helped ignite an explosion in exurban living. People were commuting for hours from towns such as Mora, Glencoe and Owatonna. National experts classed the Twin Cities as having the nation's third-largest exurban flight from 2000 to 2005, ahead of even sprawling Atlanta.

BOYS, GO PLAY OUTSIDE



RICHARD TSONG-TAATARI • rtsong-taatarii@startribune.com
Getting ready Sunday for Monday's big game, Al Kuehner, left, and Nick Balistriero painted the Major League Baseball logo on the field, while Tyler Carter raked the path from home to first base and head groundskeeper Larry DiVito built up the pitching mound.

TODAY'S SCHEDULE

11:45 a.m.: Kirby Puckett statue unveiled
Noon: Gates open, batting practice
2:51 p.m.: Military flyover of F-16s
2:58 p.m.: Twins retired numbers unveiled
3:10 p.m.: "Play ball!"



WEATHER FORECAST

Highs in the 60s, with **increasing clouds** and a chance of some late-inning rain.

PEP RALLY IN THE PARK

No tickets? A big LED screen will bring simulcast baseball to Peavey Plaza in downtown Minneapolis. Hot dog stands, temporary grass, cheerleaders and a pep band will turn it into a pep rally. Or, catch the broadcast on FSN or 1500 AM.

TODAY'S GAME

Home opener, Twins vs. Boston, 3:10 p.m., Target Field. TV: FSN. Radio: 1500 AM

TUESDAY'S PAPER

A special Target Field commemorative section.

At last, outdoor baseball. It's opening day at Target Field, where the Twins begin a nine-game homestand with this afternoon's sold-out game against the Boston Red Sox.

WEATHER

H 63° L 46°

Take your rain gear out to the ball game. **A14**

TOP NEWS



Late Polish President Lech Kaczynski's daughter, Marta

POLAND MOURNS FALLEN LEADERS

Poles line streets to view casket of their president. **A3**

Nuclear security summit to open

Leaders to look at keeping weapons out of terrorists' hands. **A4**

New power lines generate debate

The grid is jammed, but who should pay for new capacity? **D1**

State goes after broadband funds

Counties, schools and phone companies seek stimulus dollars. **D1**

HAVE YOU HEARD?

The Twins' bid for a sixth consecutive victory ended when **J.J. Hardy was thrown out at home** for the final out in Chicago. **C1**

Tina Fey reprised her **Sarah Palin impersonation** on "Saturday Night Live." **A2**



STAR TRIBUNE

Volume XXIX • No. 8
Minneapolis, St. Paul
April 12, 2010

Newspapers use all the tools of text hierarchy.