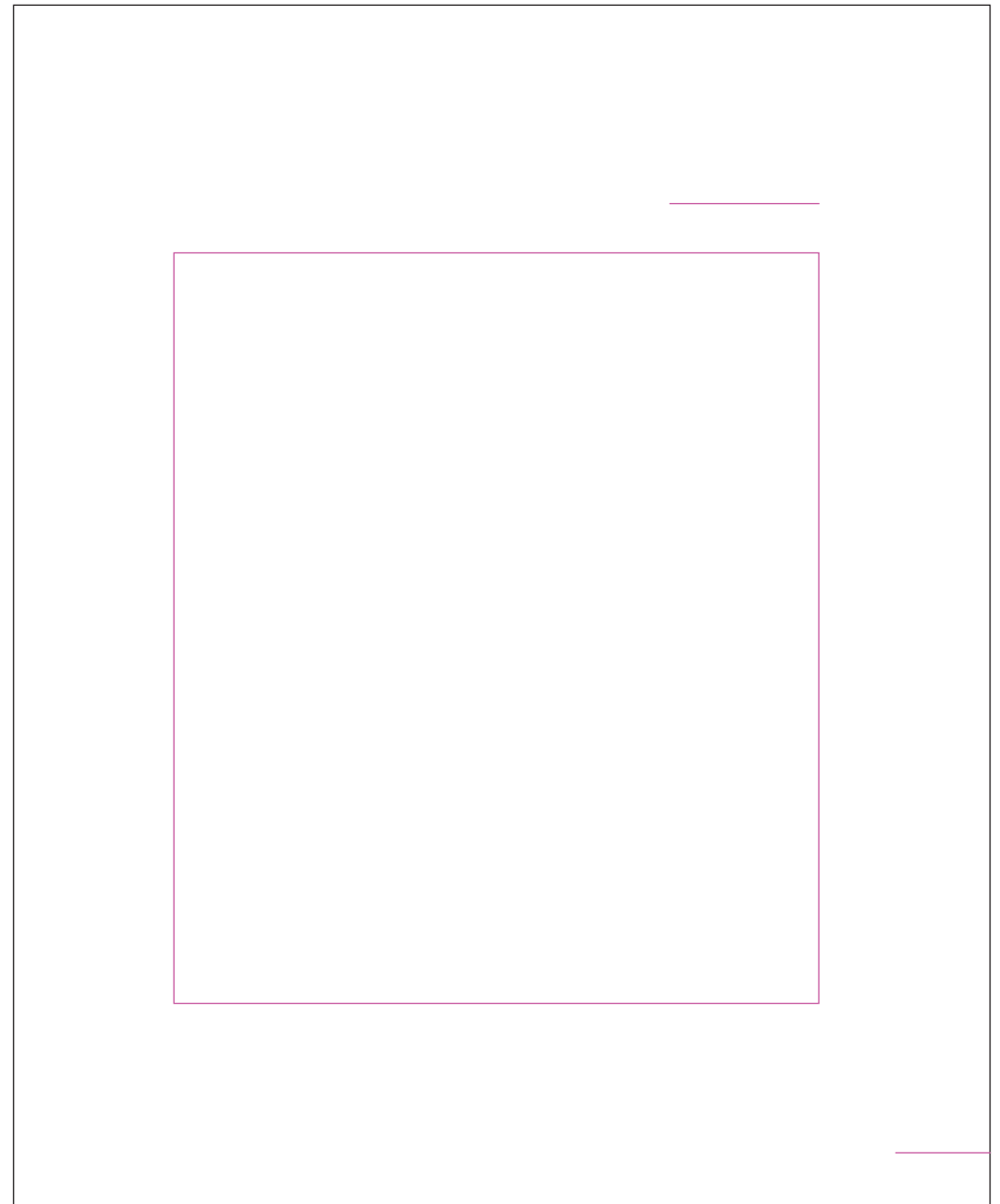


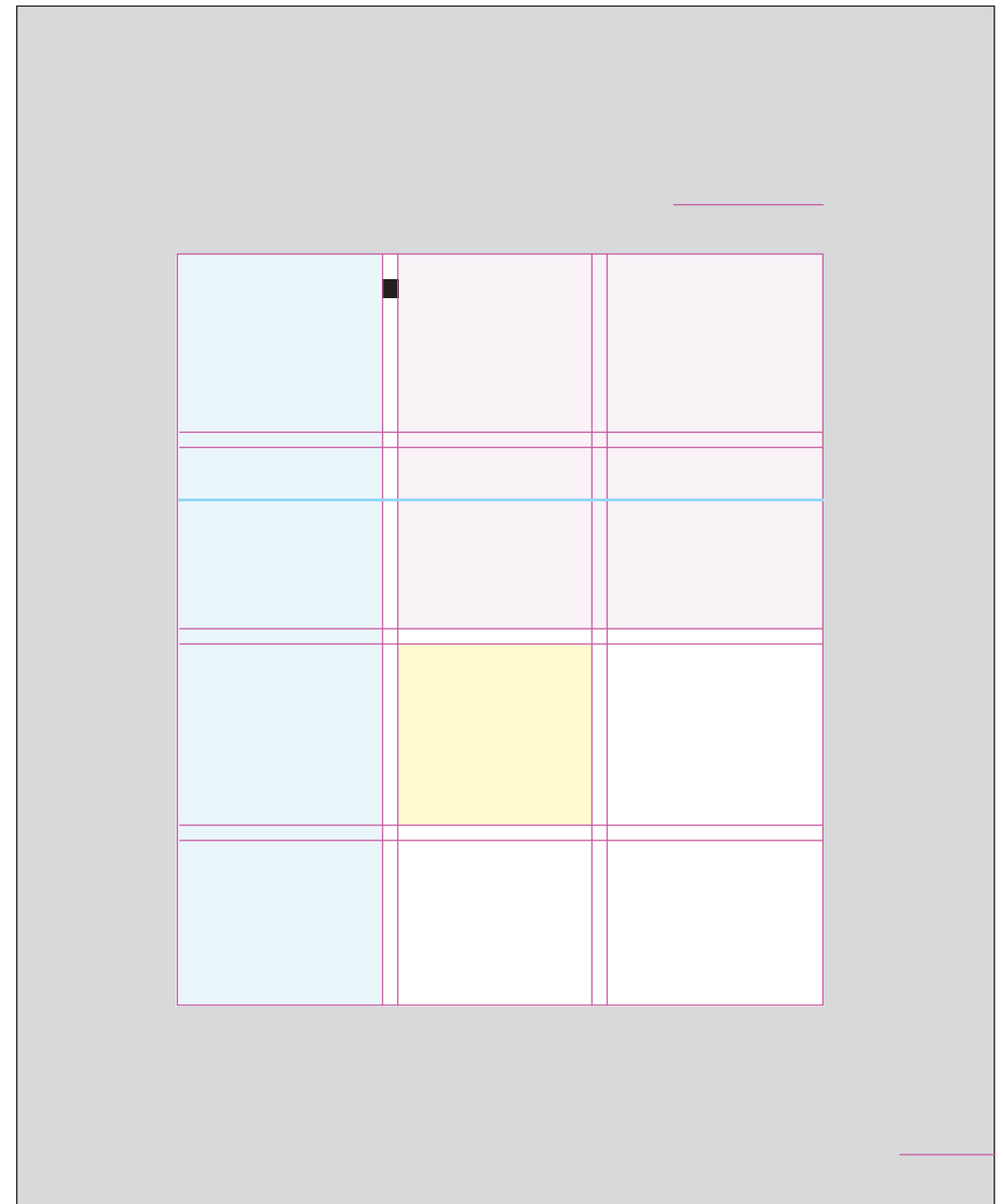
# What is a Grid?

A grid is a series of horizontal and vertical guides used by a designer to help organize and place information within a designated space. These guides act as the underlying structure behind the design.



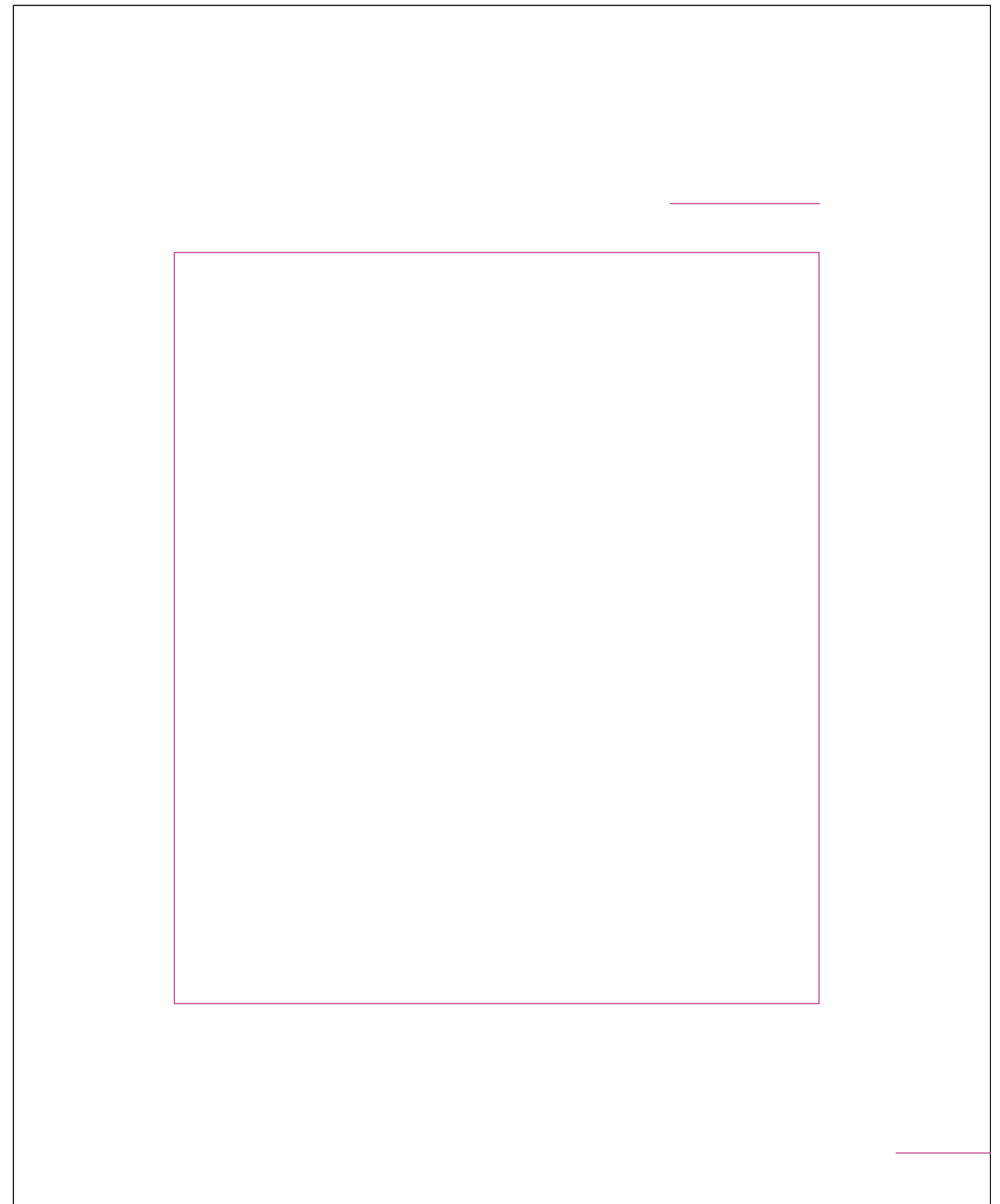
# Anatomy of a grid

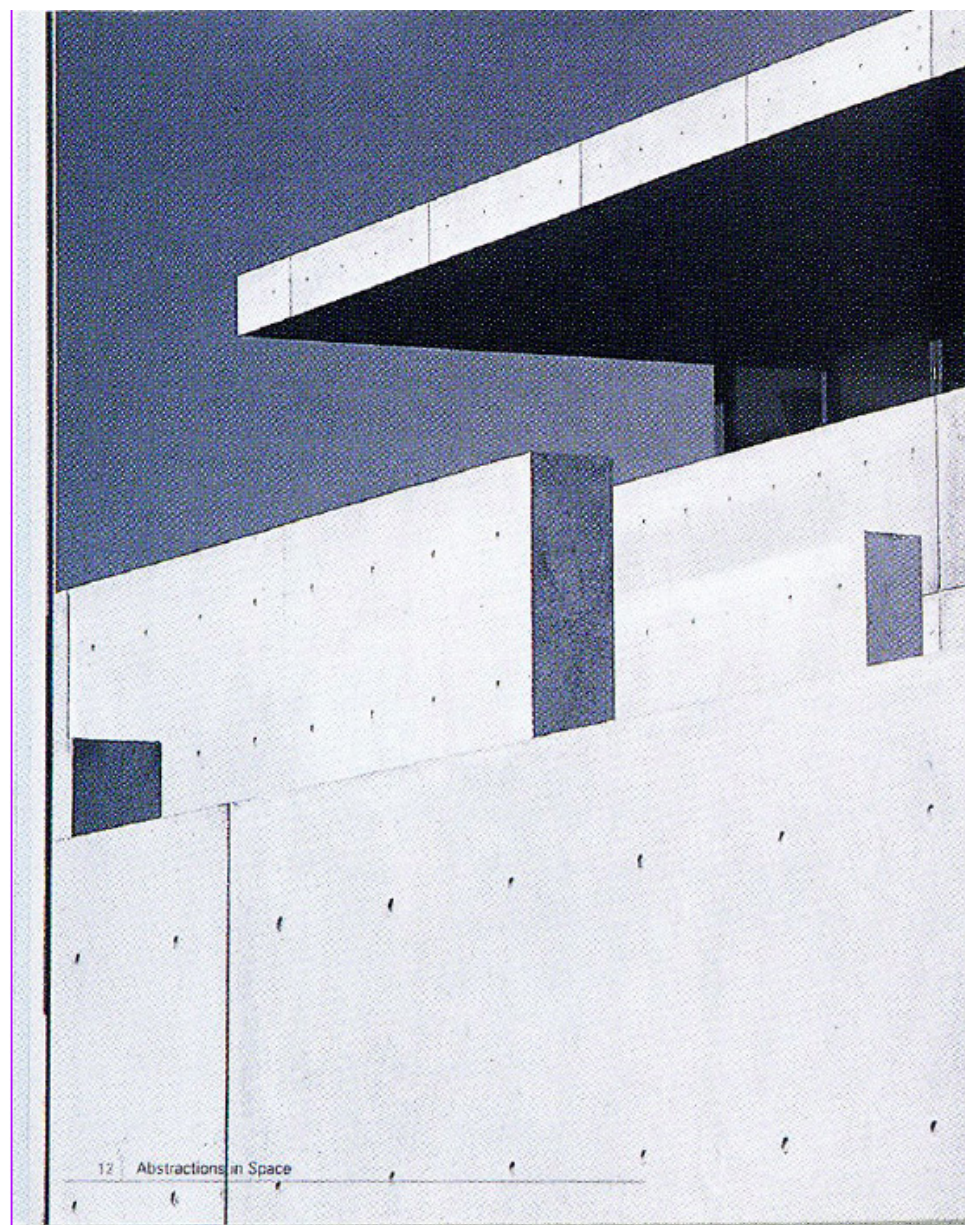
- Margins are the white space between the edges of the page and the content on the page.
- Columns are the vertical containers that create divisions in the live area to hold content.
- Gutter width
- Flowlines are the standard alignments that help to guide the viewer across the page.
- Modules are the individual units of space separated by standard intervals, that when repeated across the page create row or columns.
- Spatial zone are distinct areas formed by combining groups of modules.
- Header/Footer: These may include the title, chapter, section, author, folio (folio = page number)



# Manuscript Grid is the simplest kind of grid structure

The base structure is a large rectangular area that takes up most of the page. Its job is to accommodate extensive continuous text, like a book or long essay, and it developed from the tradition of written manuscript that eventually lead to book printing.





## Spaces Between

William J.R. Curtis

July 2001

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

Okakura Kakuzo  
*The Book of Tea*, 1906

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



## FOLLOWING MR BOOLEY

ON 12 MAY 1837 THE MEMBERS of the Pickwick Club in London unanimously approved several resolutions. They heard with 'feelings of unmingled satisfaction' Samuel Pickwick's paper entitled 'Speculations on the Source of the Hampstead Ponds, with Some Observations on the Theory of Tittlebats'. Pickwick and three others proposed that they form a new branch of United Pickwickians, to be called The Corresponding Society of the Pickwick Club, whose members would send back to London reports of their adventures and travels. The proposal was accepted and club members thought it a good idea that the 'learned man' Pickwick should travel more widely, 'enlarging his sphere of observation, to the advancement of knowledge, and the diffusion of learning'. The adventures of Pickwick and his friends were published as *The Posthumous Papers of the Pickwick Club* (later known simply as *The Pickwick Papers*) by Chapman and Hall, in 20 monthly instalments from March 1836 to October 1837. The first chapters weren't popular and only 500 copies of the second instalment were printed. But the story eventually captured the public's imagination and 40,000 copies of the final part were produced. Charles Dickens, in his mid-twenties, had completed his first novel and became famous.

On 12 May 1840 the members of The Pickwick Club of New Zealand met at Mr W. Ebdon's Commercial Inn and Tavern in Willis Street, Port Nicholson. It was just four months since the first New Zealand Company settlers arrived to establish what is now the capital city of New Zealand. The company purchased land from Maori at Port Nicholson, around Wellington Harbour, and the first shipload of emigrants arrived on the *Annie* in





Looking for

## *Mr. Right*

The search took me to the edge and pushed the back of who I thought I was. Every step showed me a fuller version of myself. In my 34th year, I felt as if I stepped into my 40s and 50s. I was discovering the joy of freedom—doing what you want to do when you want to do it and how you choose to do it.

In my search for the “right” man, I began discovering the true self.

My revelation came during my 2005 trip to Paris. It was my “oh!” moment. I traveled to one of the most romantic cities in the world alone. How uncomfortable the idea felt. I thought to myself, “Don’t think about it too much. You might just scare yourself out of going. Just go and enjoy Paris. Ride the waves and enjoy the ride.”

—Katie

## 4 Report of the Supervisory Board

The Group's sales reached nearly US \$3.6 billion in 2006 with a total net trading area of approximately 466,000 m<sup>2</sup>. In 2006, approximately 446 million people shopped at the Group's stores. More than 33,000 people work at the Group. As of 31 December 2006, the total number of the Group's stores (including franchises) was 1,234.

Today, Perекretok is one of the leading national supermarket chains and one of the first chains in the history of domestic retail. The chain consists of three store formats: convenience stores, supermarkets and city hypermarkets. The first Perекretok store was opened in Moscow in September 1996. Perекretok's Net sales was US \$373 million in 2003 and by the end of 2006 net sales reached US \$1.5 billion. As of April 2007, Perекretok stores operated in 15 Russian regions, including Moscow and the Moscow region, St. Petersburg, Samara, Kazan, Tolyatti, Volgograd, Nizhny Novgorod, Voronezh, Lipetsk, Rostov-on-Don, Krasnodar, Yaroslavl, Izhm-Ola, Chelobskary and others. In 2006, Perекretok entered into other CIS markets by acquiring the SPAR supermarket chain in Ukraine. The Pyterochka soft discounter chain was founded in 1998. By the beginning of 2006, the company consisted of 16 stores and turnover for 2005 was US \$70 million. By the end of 2006, Pyterochka's net sales were US \$1.87 billion. At December 31, 2006, Pyterochka and its franchised stores had a presence in 12 Russian regions, Kazakhstan and Ukraine. In May 2006,

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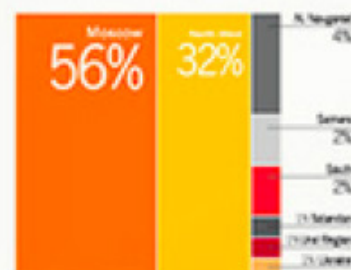
### Corporate Governance

By the beginning of 2006, the company consisted of 16 stores and turnover for 2005 was US \$70 million. By the end of 2006, Pyterochka's net sales were US \$1.87 billion. At December 31, 2006, Pyterochka and its franchised stores had a presence in 12 Russian regions, Kazakhstan and Ukraine. In May 2006, Pyterochka launched a successful IPO on the London Stock Exchange (LSE) and raised approximately US \$600 million, which were used to further develop the chain. As of 31 December 2006, the Group had 805 franchised Pyterochka soft-discount stores located in Russia, Ukraine and Kazakhstan. There were 10 franchised Perекretok stores in Moscow.

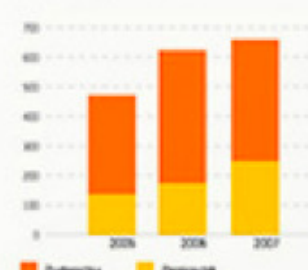
On 18 May 2006, the Perекretok supermarket chain and the Pyterochka soft discounter chain merged. In October 2006, the united company was renamed XSP Retail Group N.V. The Company's shares are listed on the London Stock Exchange (LSE) under the ticker "XSP". As of 31 December 2006, the total number of the Group's stores (including franchises) was 1,234. There were 461 Pyterochka soft discounters located in Moscow (222), St. Petersburg (204), and Dusterburg (35). There also were 188 company-owned Perекretok supermarkets in Russia's central regions and in Ukraine, including 100 stores in Moscow.

Today, Perекretok is one of the leading national supermarket chains and one of the first chains in the history of domestic retail. The chain consists of three store formats: convenience stores, supermarkets and city hypermarkets. The first Perекretok store was opened in Moscow in

### Total Retail Sales by the Region



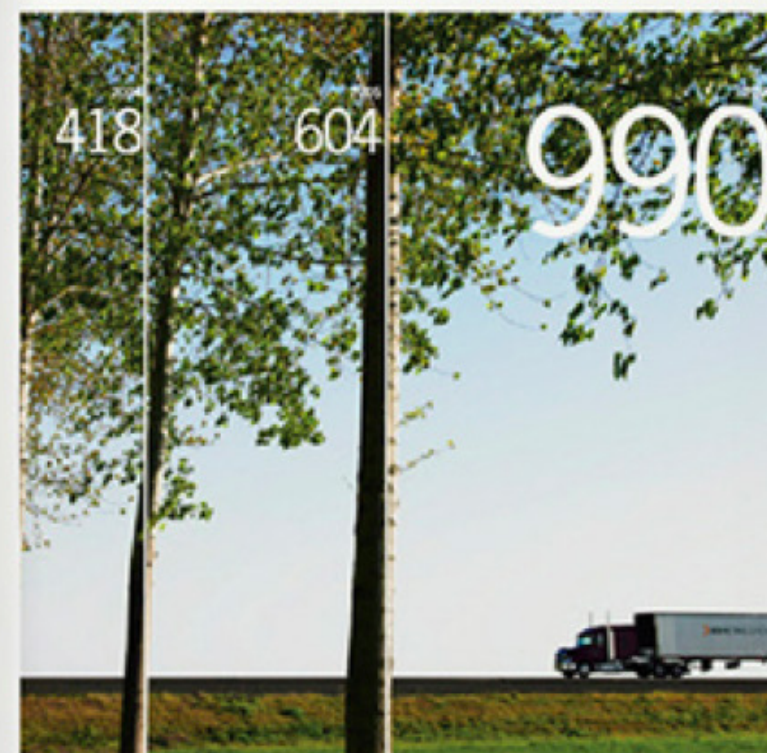
### Franchised stores



Today, Perestroika is one of the leading national supermarket chains and one of the first chains in the history of domestic retail. The chain consists of three store formats: convenience stores, supermarkets and city hypermarkets. The first Perestroika store was opened in Moscow in September 1995. Perestroika's net sales were US \$275 million in 2005 and by the end of 2006 net sales reached US \$1.5 billion. As of April 2007, Perestroika stores operated in 15 Russian regions, including Moscow and the Moscow region, St. Petersburg, Samara, Kazan, Tolyatti, Volgograd, Nizhny Novgorod, Voronezh, Lipetsk, Rostov-on-Don, Krasnodar, Yaroslavl, Izhevsk, Chelabinsk and others. In 2006, Perestroika entered into other CIS markets by acquiring the SPAR supermarket chain in Ukraine. The Pyaterochka soft discount chain was founded in 1998.

By the beginning of 2000, the company consisted of 16 stores and turnover for 2000 was US \$70 million. By the end of 2006, Pyaterochka's net sales were US \$1.37 billion. At December 31, 2006, Pyaterochka and its franchised stores had a presence in 12 Russian regions, Kazakhstan and Ukraine. In May 2006, Pyaterochka launched a successful IPO on the London Stock Exchange (LSE) and raised approximately US \$600 million, which were used to further develop the chain. As of 31 December 2006, the Group had 805 franchised Pyaterochka soft discount stores located in Russia, Ukraine and Kazakhstan. There were 10 franchised Perestroika stores in Moscow.

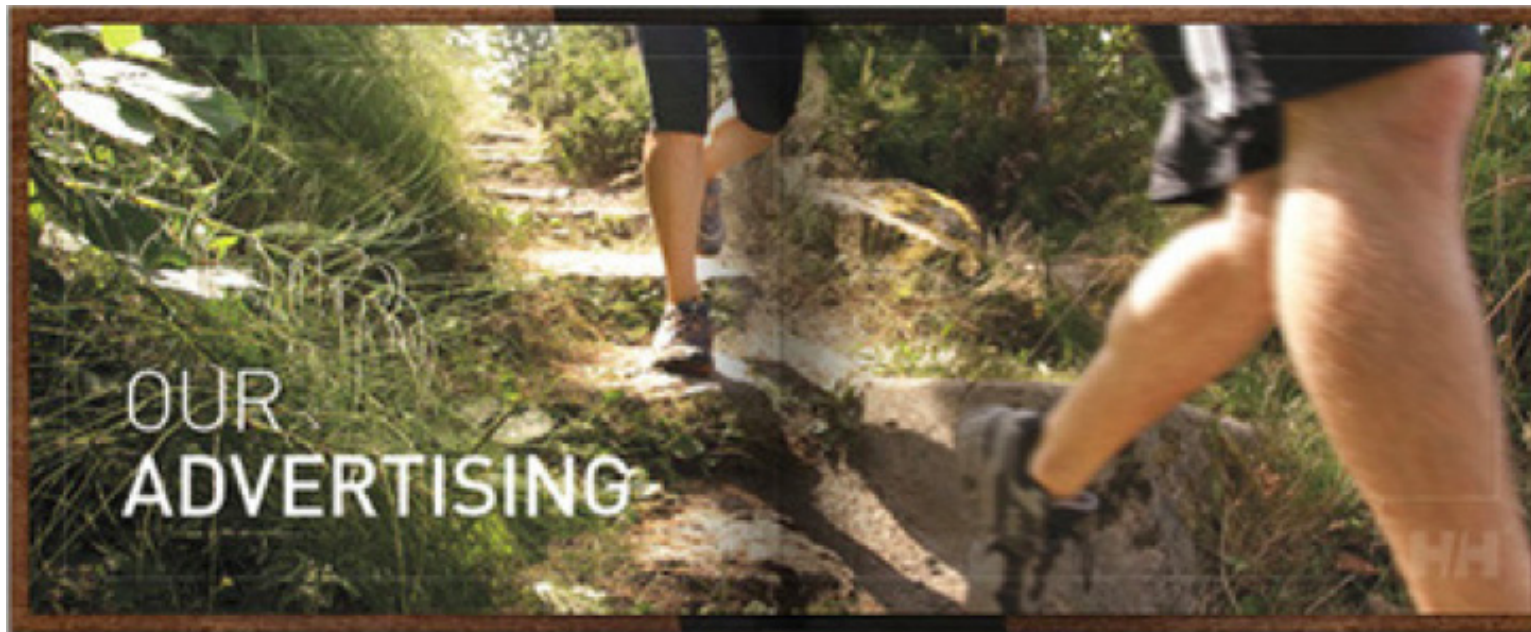
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### Gross Profit, USD mln

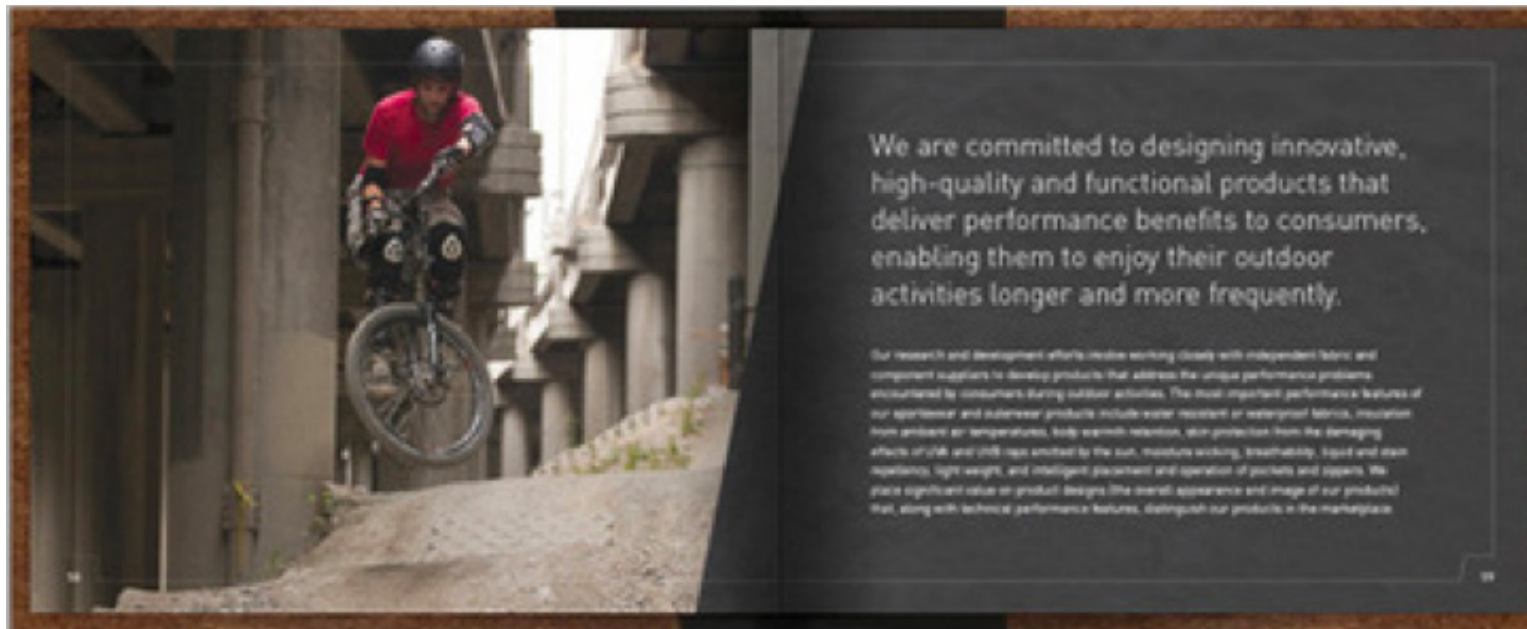






OUR  
PRODUCT  
DESIGN





We are committed to designing innovative, high-quality and functional products that deliver performance benefits to consumers, enabling them to enjoy their outdoor activities longer and more frequently.

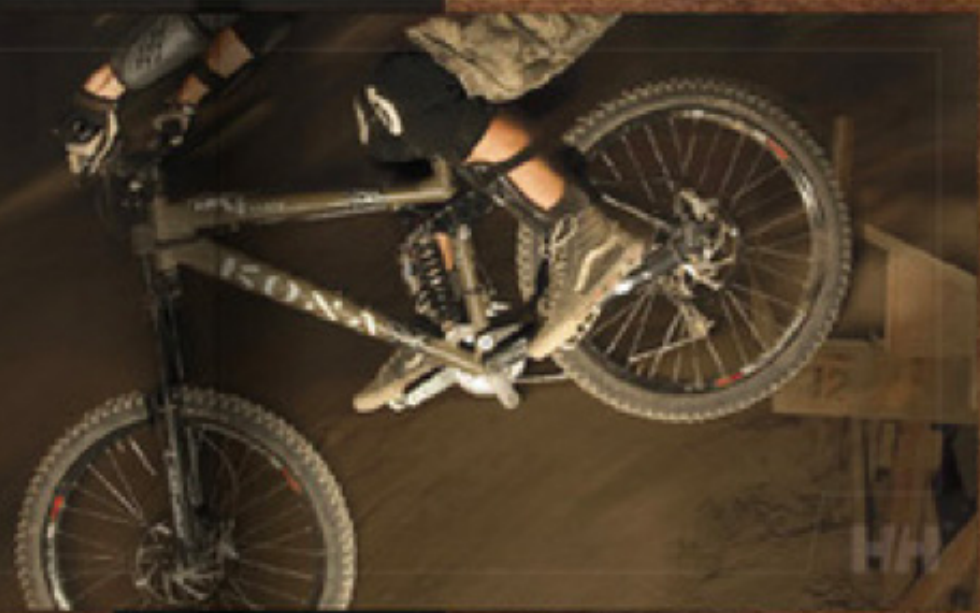
Our research and development efforts involve working closely with independent fabric and component suppliers to develop products that address the unique performance problems encountered by consumers during outdoor activities. The most important performance features of our sportswear and outdoorwear products include water resistant or waterproof fabrics, insulation from ambient air temperatures, body warmth retention, skin protection from the damaging effects of UVB and UVA rays emitted by the sun, moisture wicking, breathability, liquid and stain repellency, light weight, and intelligent placement and operation of pockets and zippers. We place significant value on product designs (the overall appearance and image of our products) that, along with technical performance features, distinguish our products in the marketplace.



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OUR  
COMPANY



We provide high quality apparel, footwear, accessories and equipment for use in a wide range of professional outdoor activities by men, women and youth.

A large percentage of our products are also worn for casual or leisure purposes. The durability, functionality and affordability of our products make them ideal for a wide range of outdoor activities. Our products serve consumers ranging from elite mountain climbers who use fit and Mountain Hardwear apparel and accessories, winter outdoor enthusiasts who wear our cold weather boots, hunting and fishing enthusiasts who wear our performance apparel, big endurance trail runners who wear Merrell shoes, and outdoor inspired consumers who wear our sportswear and footwear for a variety of active outdoor pursuits. We also market apparel and accessories with licensed college team logos.

We categorize our merchandise in four principal categories: (1) sportswear, (2) outerwear, (3) footwear and (4) related accessories and equipment. Our product innovations and designs are inspired by the high performance needs of our great consumers who participate in activities that we group into six end-user activity-based categories: (1) climber, (2) winter, (3) trail, (4) travel, (5) hunting/fishing and (6) golf.

The following table presents the net sales and approximate percentages of net sales attributable to each of our principal product categories for each of the last three years ended December 31 (dollars in millions).

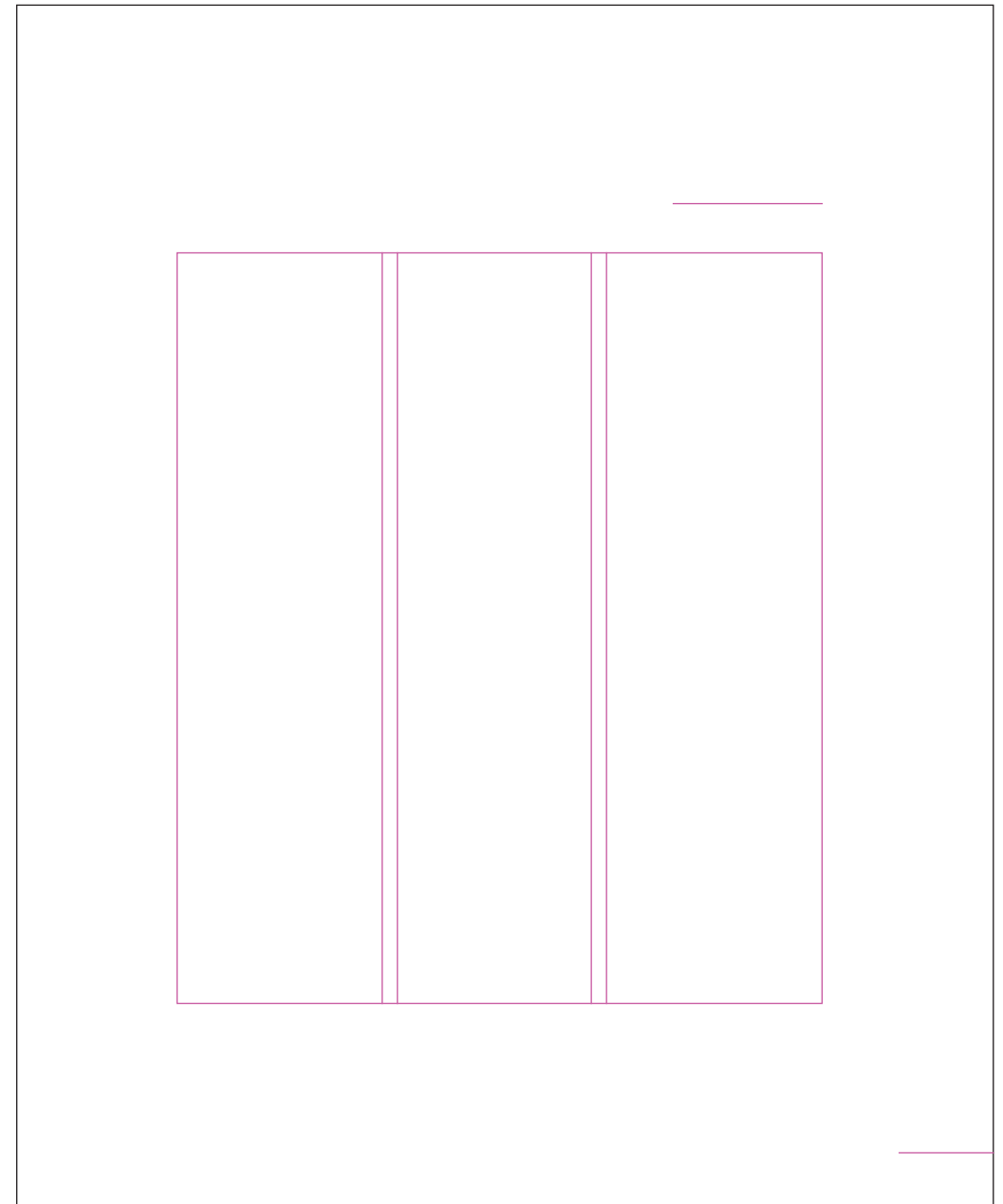
Principal Product Categories	2009		2008	
	Net Sales	% of Sales	Net Sales	% of Sales
Sportswear	\$ 562.7	47.8	\$ 563.4	47.7
Outerwear	481.7	37.3	487.4	36.7
Footwear	277.2	16.5	227.4	16.8
Accessories and equipment	69.3	5.2	45.4	3.8
<b>Total</b>	<b>\$1,291.3</b>	<b>100.0</b>	<b>\$1,294.8</b>	<b>100.0</b>





# Column Grid

Information that is discontinuous benefits from being organized into an arrangement of vertical columns. Because the columns can be dependent on each other for running text, independent for small blocks of text, or crossed over to make wider columns, the column grid is very flexible and can be used to separate different kinds of information. Columns can vary in width — even within one grid — in order to accommodate information.



привлечении клиентов и инвесторов, а также для расширения сотрудничества, которое было приостановлено в результате изменений политической ситуации в России в 2007 году.

В 2007 году группа Сбера. Многие ее подразделения стали деятельностью в России, которая принадлежит группе в Москве. По результатам деятельности за год в начале 2008 года, компания была признана лучшей в России по развитию стратегии - RPN, который стал ее основным направлением в 2007 году, ставшим ее первым иностранным банком, который получил лицензию на работу в России.

С 2007 года RPN работал как инвестиционный банк и обслуживал корпоративных клиентов, в том числе ведущих банки, страховые компании, государственные предприятия, банки и другие крупные российские компании, работающие в России, а также крупные иностранные корпорации. За время своей работы в России RPN сумел

привлечь внимание своей стратегии, инвесторов, улучшить качество сотрудничества и привлечь дополнительные ресурсы для расширения деятельности.

В 2007 году RPN начал обслуживать частных клиентов, став таким образом универсальным банком. В это же время были созданы дочерние предприятия RPN Leasing. Работать они начали в России, RPN в 2008 году открыла дочернюю компанию в Великобритании (London).

В 2008 году компания, для своего развития, открыла свою трансформацию (сначала 2008 года 1 июля) в Россию. Был реализован проект по трансформации с 2008 года 2 июля. Работа до июля 2008 года.



**Собственный капитал RFN Банка достиг по состоянию на 01.01.03 величины 1,1млрд. рублей (годовой прирост составил 14%). При этом достаточность капитала за 2002 году увеличилась с 26% до 31%**

Многообразие банков, опыт проведения расчетов и надежные расчетные структуры. Банк имеет исключительные платёжные системы, предоставляющие клиентам оперативные документы по долговременным операциям платёжной системы, а также возможность конструктивного сотрудничества и взаимодействия для кредитования. Банком стратегически важно, чтобы клиенты могли не только реализовать данные проекты.

Высокая ответственность перед клиентами, оперативность и доступность партнеров по расчетам, предоставление кредитов на новых условиях является работой в приоритете 2003 года, в котором

Банк найдет в развитии своей Многофункциональной Банковской системы. Мы уверены, что наш банк и мы, его партнеры, сможем достичь еще больших успехов, потому что мы проводим реформы!

Президент RFN Банка  
Санкт-Петербурга  
С.В. Баланов



## Обращение Президента Банка



### Деловые и личные, акционеров и партнеров

Президентский год — самый важный год для каждого Банка в плане деловых и личных отношений, финансовых результатов деятельности, стратегии. В нем мы, акционеры, партнеры, клиенты и сотрудники, управляем развитием. Наш Банк претерпевает свою историю, переживает трансформацию, фактически создается институт России и формируется как устойчивый корпоративный Банк с высокой репутацией. По старшим требованиям Банк претерпевает серьезные изменения в структуре управления и менеджера в группе 80 сотрудников по России по своим целям и задачам.

Деятельность Банка основана на принципах, что подтверждает и наш аудитор, компания Ernst & Young. Аудиторское заключение финансовый отчетность по международным стандартам IASB/IFRS признает этот первый год, первый, финансовый и

качество своего управления. Начиная с этого года, 2002 года, Банк будет финансово прозрачен и финансово открыт, подтвердит отчетность и соответствие с международными стандартами качества работы.

По итогам 2002 года отчетность отчетности по международным стандартам бухгалтерского учета чистой прибыли, 80% Банка Санкт-Петербург составил 1,07 млрд. рублей, и общие активы по сравнению с 2001 годом увеличились на 40% и достигли в конце декабря 2002 года 11,4 млрд. рублей. Собственный капитал Банка достиг по состоянию на 31.12.02 величины 1,3 млрд. рублей (сравнительно с 2001 годом 1,07 млрд. рублей). При этом деятельность, капитал на 2002 году увеличился с 2001 до 30% при этом увеличился капитал Банка 80%. Показатель, который является показателем 2002

года составил 1,4 млрд. руб. Выросла и чистая прибыль, которая в 2002 году достигла 1,07 млрд. руб. По сравнению с тем же периодом 2001 года, чистая прибыль выросла на 5% и составила 1,07 млрд. руб. По сравнению с тем же периодом 2001 года, чистая прибыль выросла на 5% и составила 1,07 млрд. руб.

### Деятельность Банка пошла и прозрачна, что подтверждает и наш аудитор, компания Ernst & Young.

В сравнении с предыдущими отчетными периодами общие чистые активы Банка достигли на 31.12.02 величины 11,4 млрд. руб. По сравнению с тем же периодом 2001 года, чистая прибыль выросла на 5% и составила 1,07 млрд. руб. По сравнению с тем же периодом 2001 года, чистая прибыль выросла на 5% и составила 1,07 млрд. руб.





## EXHIBITIONS

The 2011 Craft Victoria exhibition program has been compiled to further the position of Craft Victoria, showcasing the vibrant program as a regional and international dialogue.

SUSAN ROBIEY (INHABIT) ELFRUN LACH (COROLLARY) GERRY WEED (IN THE WOODS) LIZ WILLAMSON (NEW TEXTILES) MARTHA McDONALD (THE WEeping DRESS) DANNY FROMMER (FLUFFY TRANSMISSION)

The 2011 Craft Victoria exhibition program has been compiled to further the position of Craft Victoria, showcasing the vibrant program as a regional and international dialogue.



### Gallery 1 Inhabit

Susan Robiey is a Melbourne based ceramic artist and architect. In her exhibition Inhabit she presents a series of architectural space and investigates ways that movement and objects may be represented. Manipulating structural elements such as walls, windows and doors, she uses paper thin clay slabs to construct small, abstracted architectural forms. The works explore the tension between the soft quality of architectural need and the animation of being beings.



### Gallery 2 Corollary

Elfrun Lach explores the history and ongoing symbolic function of red coral, one of the most traditionally used materials in gold and silver jewellery. Despite the rarity of coral, its application within jewellery practice has persisted over time due to a belief in its talismanic qualities. Combining actual and simulated forms of this precious material, the works in Corollary are to raise questions about ethical supply and design.



### Gallery 3 In The Woods

In The Woods takes its cue from the concept of the Australian bush, a construction of the Australian landscape as both a beautiful place and a harsh place where nature seems uncaringly strange or hostile. Like most figures, the work sets up a complex relationship between audience and object on the one hand the object is drawn into the larger world of the miniature, on the other the object is a miniature where the figures assume the characteristics of a tree. Gerry Weed is a renowned ceramicist based in Adelaide. Weed's practice comprises wheel thrown, slip and collect. Recycled ceramics as well as work of a more sculptural nature.

# SUSTAINABILITY REPORT

Craft Victoria recognises the importance of environmental sustainability and is committed to the ongoing reduction of the organisation's carbon footprint.

## New energy saving initiatives at Craft Victoria in 2011 included:

- The installation of energy efficient LED lighting in the shop and studio space to replace the 100 incandescent bulbs used. This was made possible by the Carbon Smart project.
- The installation of an EcoSwitch® in each work area to reduce the need for power. EcoSwitches were donated by the Carbon Smart project.
- The purchase of 20% accredited GreenPower. The returning 80% is bought by the annual purchase of carbon credits to offset Craft Victoria's emissions in full.
- The installation of a Motion Energy Meter, which is a low voltage monitoring on the load centre. Craft Victoria staff and visitors can now see the organisation's total electricity usage at any given time in real time.
- Craft Victoria acknowledges the support of CitySwitch, 18210, Sustainability Network and Energy Network.



Craft Victoria's  
Total kWh usage per year

## Sustainable Practices

There is a good fit between sustainability and the craft sector given the handmade focus of the industry and the environmental awareness among local craft practitioners. As the state advocacy body for these workers, it is important that Craft Victoria sets an industry example as a leader in sustainable operations.

Craft Victoria joined the City of Melbourne's CitySwitch program as a signatory in December 2008. In 2011, Craft Victoria achieved our CitySwitch target of saving less than 20,000 kWh per year.

Craft Victoria has enacted a Green Policy and introduced a range of innovative energy efficiency measures, which saw the energy consumption reduced by 120% compared to the year of 2006.

## Promoting Sustainability

As an organisation which offers regular public programming, generates substantial media coverage and attracts a large audience, Craft Victoria is well positioned to encourage sustainable behaviour to the public. We promote energy saving initiatives to members and the general public through communications, projects and educational events. A number of exhibitions, public programs and resources were offered in 2011 that encouraged sustainable practice for artists.

These have included: that specifically addressed issues of climate change and environmental sustainability – *Ellen Lark, Can't Stay, Joanne Torgler and Debbie Poyl, Making Sense, Patricia Stebbins, V Cinema* (as well as part of the 2011 Sustainable Living Festival by Ellen Lark, Melbourne partner with Craft Victoria exhibition). Lark examined the historical and ongoing usage of red coral, an endangered marine organism, to gold and silvermithing, and posed questions about ethical supply and consumption of natural resources.

A presentation by Sue Stephens, Co-Founder of CLIMATE, Arts for a Safe Climate, titled *Climate Change, Sustainability and the Arts*. Stephens presented a variety of Australian and international arts-based initiatives that seek to bring about positive engagement with environmental issues. The presentation concluded with proposals for further ways in which the arts could enhance broader understanding of sustainability and climate change.

A symposium *Art and the Communication of Climate Science* which stimulated dialogue between Melbourne-based artists and scientists.

These included five artists and scientists spoke together to respond to and raise awareness of environmental issues. How environmental data can be visually represented in artistic mediums, and how to construct a community for future collaborations.

## We Love The Climate

A presentation by Tom Burden of Energy Return on Sustainable studio systems and manufacturing as part of the seminar *Craft and Design as a Career*, attended by over 100 students and emerging practitioners. Students were provided with public transport options to the venue, which helped to reduce public transport, walk, ride or car-pool to and from the event.

The development and promotion of the online resource *Green Options for Craft Victoria Members*.

Arts Commote & Lucy Piggott Craft Victoria Green Team.

## Exploration 1 / Indent

We begin our Explorations with the most common way to indicate paragraphs in text type: indentation. Indents are especially commonplace for a continuous-reading text in print.

The first paragraph is typically not indented in order to keep a square upper left corner on the text block. Subheads mark a new beginning, so the first paragraph under a subhead is also not indented.

Indents of one em are usually sufficient on narrow (approximately 20–50 characters) to medium (50–80 characters) column widths.

Wide columns (80–100 characters) may require two em indent. Generous leading may also necessitate a two-em indent.

Indentations of one or two ems will make the negative space produced by them a harmonious proportion to the type size. Ideally, we always set type in proportional amounts, not in arbitrary amounts. Two ems is the maximum recommended indent. If you were to indent more than that and the the last line of a paragraph above an indent was rather short, those two lines may not overlap, making the linespace between paragraphs appear larger.

It might seem like one or two ems is not enough indentation, but indents can be fairly subtle because readers are so comfortable and familiar with them.



Exploration 1.1 / Paragraph Indentation: Indent — from *ALA 111: More Book, Less Ink* by Christopher M. Emdin

1- Ever since people have been writing things down, they have had to consider their audience before actually putting pen to paper: letters would have to look different depending on whether they were to be read by mainly other people (in official documents or inscriptions), just one other person (in a letter), or only the writer (in a notebook or diary). There would be less room for guesswork if letter shapes were made more formal as the diversity of the readership expanded.

Some of the first messages to be read by a large number of people were rendered not by pens but by chisels. Large inscriptions on monuments in ancient Rome were carefully planned, with letter drawn on the stone with a brush before they were chiseled. Even if white-out had existed in those days, it would not have helped to remove mistakes made in stone. A bit of planning was also more important then, since stonemasons were sometimes more expendable than slabs of marble.

2- Graphic design and typography are complicated activities, but even the simple projects benefit from thinking about the problem, forming a mental picture of the solution, and then carefully planning the steps between.

Scientists have not been content with just calling the human face “beautiful” if it meets certain ideals, or “ugly” if it doesn’t. They had to go out and measure proportions of nose to jaw, forehead to chin, and so on to establish why some faces are more appealing than others.

Typographers and graphic designers often choose typefaces for the very same reason they might fancy a person: They just like that person. For more scientifically-minded people, however, there are specific measurements, components, details, and proportions to describe various parts of a letter. While these won’t tell you what makes a typeface good, they will at least give you the right words to use when you discuss the benefits of a particular face over another. You can say “I hate the x-height on Sacha-a-Gothic” or “These descenders just don’t work for me” or “Please, may I see something with a smaller cap height?” and you’ll know what you are talking about.

3- While metal letters could be made to any width and height, digital type has to conform to multiples of the smallest unit: the pixel. Every character has to be a certain number of pixels wide and high. This is not a problem when the letters are made up of 600 pixels per inch, as is the case with modern laser printers—those pixels are not discernible to our eyes, and we are happy to believe that we are looking at smooth curves instead of little squares fitted into tight grids.

On screens, however, only 72 pixels make up one inch. We could see each and every one of them if engineers hadn’t already found ways around that. Computer screens, however, are not where we read all of our type these days—phones, pds, even microwave ovens all have displays. Most screen displays are small and simple, which means black on greenish gray. And the type unmistakably consists of bitmaps: this means that an 8-point letter is actually made up of eight pixels. If we allow six pixels above the baseline, including accents, and two below for descenders, that leaves only three or four pixels for a lowercase character. Despite these restrictions, there are hundreds of bitmap fonts, each unique by a matter of a few pixels, but enough to prove that typographic variety cannot be suppressed by technological constraints.

Rhythm and contrast keep coming up when discussing good music and good typographic design. They are concepts that also apply to spoken language, as anyone who has had to sit through a monotonous lecture will attest; the same tone, volume and speed of speech will put even the most interested listener into dreamland. Every now and again the audience needs to be shaken, either by a change in voice or pitch, by a question being posed, or by the speaker talking very quietly and then suddenly shouting. An occasional joke also works, just as the use of a funny typeface can liven up a page.

1. The first paragraph of a text is not indented to keep a square corner.
2. Descenders are typically enough on a medium (50–80 characters) column width or “newsprint.”
3. Every new column with a new paragraph is indented the top paragraph just like the others. While it is at the top of a column, it is at the top of a paragraph of the text.

**About 11 Meta**  
Erik Spiekermann originally designed the face as part of a commission for the Deutsche Druckkunst (German Design) Foundation. Designed in 1971, it was first published in 1972 and gained such popularity that it soon became known as “the Helvetica of the 1970s.”



#### Dedication /

#### To my teachers /

With deep appreciation to my instructors at Carnegie Mellon University: Tom Boyaraki, Todd Cavalier, Joann Haier, Karen Hoyer, Suzanne Slavick and Mary Weidner. Your generous instruction transformed my way of seeing and my entire life thereafter.

#### To my students /

Thank you for your kind attention. I am honored by your willingness to listen, learn and practice at my direction. This book is inspired by your creativity and enthusiasm.

#### To my parents /

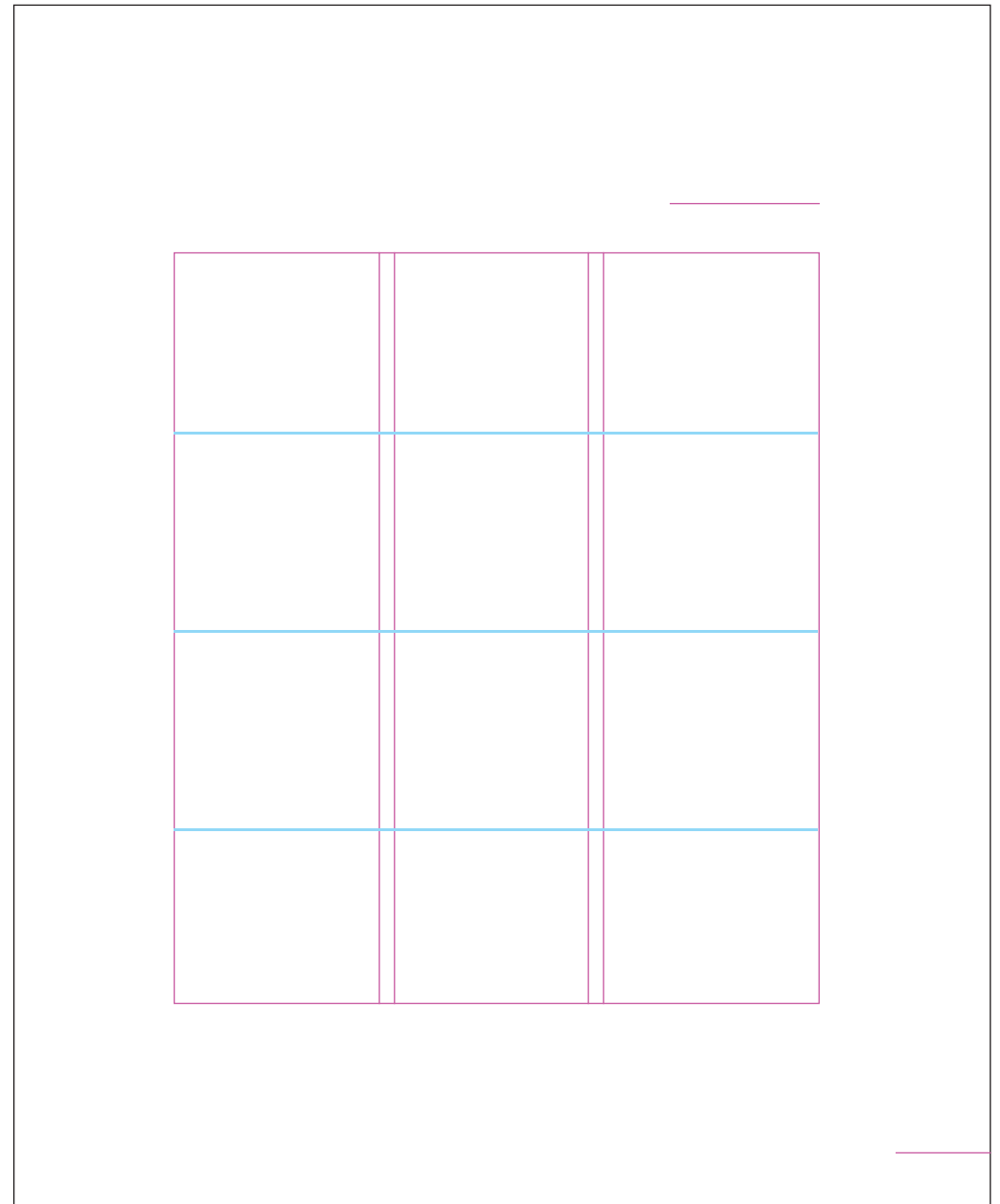
With much love to Dominick and Evelyn Tribone. Together you showed me the meaning of dedication, the value of teaching by example and the importance of doing things for others.

“Even simple problems benefit from thinking about the problem and careful planning.”

—Erik Spiekermann

# Modular Grid

Extremely complex projects require a degree of control beyond what a column grid will provide, and in this situation, a modular grid may be the most useful choice. A modular grid is essentially a column grid with a large number of horizontal flowlines that subdivide the columns into rows, creating a matrix of cells called modules. Each module defines a small chunk of informational space. Grouped together, these modules define areas called spatial zones to which specific roles may be assigned.







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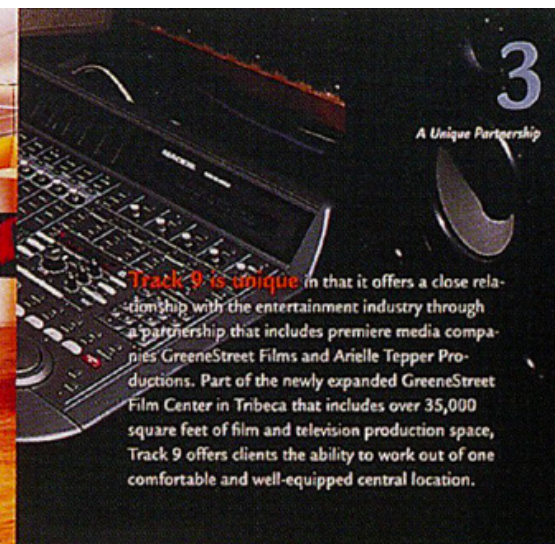
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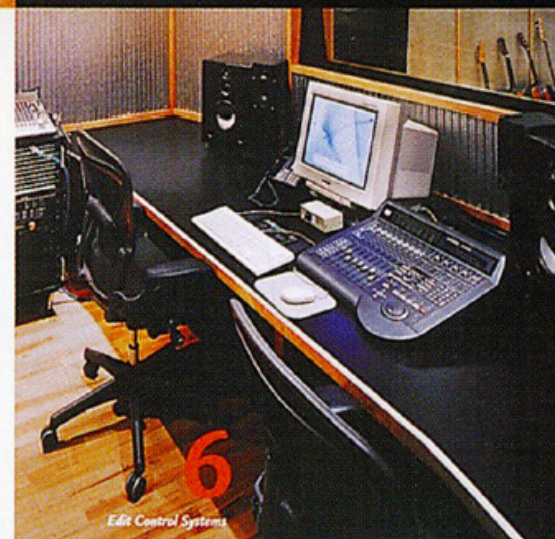
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Track 9 Studios Live Room

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Our recording platform is Pro Tools 24/Mix plus. Pro Tools allows us to offer some of the most advanced creative and post production capabilities to our clients. This ranges from powerful automation to an extensive array of plugins and outboard effects processing.

The studios' capabilities range from voiceover, ADR and music, to TV and film music scoring. We provide digital video playback as well as 3/4 inch tape for lock-to-picture sessions providing reliable sync for music scoring and ADR needs in both NTSC and PAL formats. Please take time to visit our website at [www.track9studios.com](http://www.track9studios.com) to learn more about the studio and how we can help make your next recording project a successful one.



6

Edit Control Systems



7

Full Kitchen and Lounge

8

Equipment

Studio Pro Tools Features:  
Class A analog front end  
64 Tracks  
Full automation capabilities  
Extensive plugin selection  
HUI controller interface

Outboard Includes:

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Focusrite  
Mackie  
La Fret  
DBX  
T.C. Electronic

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Earthworks  
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Timecode Dat  
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|||||



Common typographic disorders					Common typographic disorders				
Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.					Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.	typophilia An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.			
typophilia  An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.	typophobia  The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.	typochondria  A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.				typophobia  The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.			
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# MICRO MACRO READINGS

Robert Camasso, *Aloué Paris*  
(San Francisco, 1989, pp. 148-151)



Michel Etienne Turgot and Louis Brethe, *Plan de Paris* (Paris, 1720, page 11)



For 30 years Constantine Anderson refined this precise economic projection of midtown New York (shown here as Block, after Center environs), following the tradition of the classic 1730 Brethe-Turgot Plan de Paris (at left, the area around Pont Neuf and Notre Dame, from the 11th of 20 sheets). The Manhattan map embraces such fine points as individual windows, subway stations and bus shelters, telephone booths, building canopies, trees, and sidewalk planters. And the typography is persistently thorough: the entire map 800 by 82 centimeters, or 24 by 36 inches reports 1,686 names of buildings, stores, and parks along with 657 specific street addresses - for a map, an abundant typographic density of 3 characters per square centimeter (20 per square inch). The only major concession to paper flatness is widening of the map's streets to reduce masking of some buildings by others.

This fine texture of exquisite detail leads to personal micro-readings, individual stories about the data: shops visited, hotels stayed at, walks taken, office windows at a floor worked on all in the extended context of an entire building, street, and neighborhood. Detail cumulates into larger coherent structures: those thousands of tiny windows,

The Isometric Map of Midtown Manhattan (1989) The Manhattan Map Company. All rights reserved.



when seen at a distance, gray into surfaces to form a whole building. Simplicity of reading derives from the context of detailed and complex information, properly arranged. A most unconventional design strategy is revealed: to clarify, add detail.

A high-resolution aerial photograph of Senlis, one of the oldest cities in France (construction started on this Notre Dame cathedral in 1153), arrays micro-details moving into overall pattern. Encircling Senlis was once a broad strip of Gallo-Roman fortification, now replaced by houses, arranged by the memory of the old town's plan. Such intensity of detail is routinely reported in photographs, so much data that digitizing these images for computers requires 106 to 108 bits.

Micro/macro composition also oversees this celebrated 1930 poster composed by the Soviet graphic artist Gustav Klutsis. The design and political point correspond-as the poster shows and also writes out, from collaborative work of many hands, one great plan will be fulfilled.

At work here is a critical and effective principle of information design. Panorama, vista, and prospect deliver to viewers the freedom of choice that derives from an overview, a capacity to compare and sort through detail. And that micro-information, like smaller texture in landscape perception, provides a credible refuge where the pace of visualization is condensed, slowed, and personalized. These visual experiences are universal, rooted in human information-processing capacities and in the abundance and intricacy of everyday perceptions. Thus the power of micro/macro designs holds for every type of data display as well as for topographic views and landscape panoramas. Such designs can report immense detail, organizing complexity through multiple and (often) hierarchical layers of contextual reading.

<sup>1</sup> Jay Appleton, *The Experience of Landscape* (Chicago, 1975); John A. Jakos, *11th Visual Elements of Landscape* (Berkeley, 1987).

<sup>2</sup> J. G. Miller, "Manhattan and Cape in Transposition: A Study in Perception," in *Proceedings of the International Symposium on the Psychology of Perception*, ed. J. G. Miller, 48-52. Other uses of such maps include describing basic, see Miller, R. L., "A Study of Mapmaking," *Geographical Analysis*, 10 January 1978, 1-16.

Robert Klutsis, *Realize the Great Plan of Soviet Works*, 1930 (1935)



These multi-layered graphs report a circumscribed relationship between temperature and conductivity for various elements, as measured by many different laboratories. Each set of collected points comes from a single publication, cited by an identification number. Note how easily these displays organize the material, recording observations from several hundred studies and also allowing comparisons among quite divergent results (this is science!) scattered around the correct curve, a solid line labeled RECOMMENDED. Since both scales are logarithmic, cycling through 3.5 to 6 orders of magnitude, deviations from the recommended curve are often quite substantial. In this micro/macro arrangement, 4 layers of data are placed in evidence: individual points measured within each study, connected curves formed by those results, and, finally, an overall conformation of curves (which are compared with the standard).

Still another slice of data can be added. A number, linked to an alphabetical list ordered by author's name, now identifies each published paper. A better method is to order the list by the date of publication; then the numerical codes correspond to the sequence of findings: for example, 615 indicates the third paper published in 1961. This graphical indexing depicts which study first had the right answer, and movement toward the correct curve can be tracked over the years.

These extraordinary statistical maps report data for thousands of tiny grid squares (1 km on a side). Below, a map of Tokyo shows population density; note smaller concentrations dotting the tracks radiating from the city, as people cluster along rail lines and station stops. At this level of detail, residents can find their own particular square and also see it in a broader context. The map at right records the proportion of children living at each location, with a systematic pattern of lower percentages in central Tokyo (where space is limited and costly) and a suburban ring teeming relatively with children. A bright idea lies behind these grid-square or mesh maps. Conventional blot maps (choropleth maps, in the jargon) paint over areas formed by given geographic or political boundaries. The consequences are (1) sizes of areas are non-uniform, (2) colored-in areas are proportional to often nearly empty land areas instead of the activities depicted, with large unpopulated areas often receiving greatest visual emphasis, and (3) historical changes in political boundaries disrupt continuity of statistical comparisons. Mesh maps fix these problems. For these maps, the whole country of Japan was divided up in 379,000 equal-sized units and then, in a heroic endeavor, census data and addresses were collated to match the new grid squares. Arbitrary but statistically wise boundaries now cradle the micro-data.

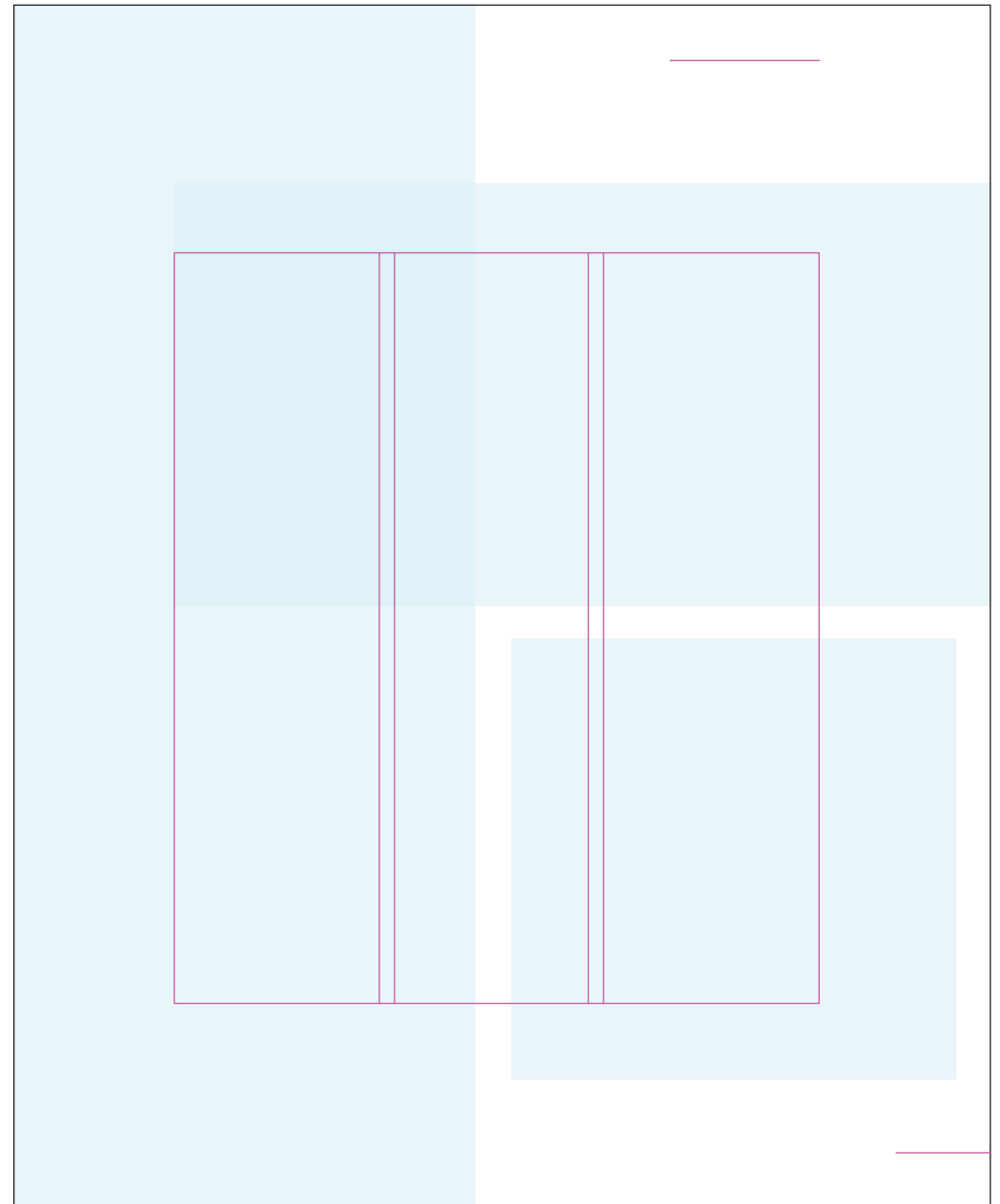


Statistics Bureau, Prime Minister's Office, *Statistical Maps on Grid Square Basis: The 1980 Population Census Results* (Tokyo, 1980). See Hideo Kikuchi, "Grid Square Statistics for the Distribution and Mobility of Population in Japan," *Statistics Bureau* (Tokyo, no date, manuscript).

Edward R. Tufte

# Compound Grid

Compound grids are formed by integrating multiple grid systems into one organized, systematic armature. This grid system keeps aspects of the system cohesive — such as margins, placement of flow lines, and subordinate elements, for example — but allows for overlap and variety within the graphic design.







# MESSAGE FROM THE DIRECTOR



PROFESSOR JOSE CHASTAIN'S DRAWING CLASS.  
GERALD STOKES, SCULPTOR ON JUPITER.  
BOB KIRBY, 1993.

While attending the recent conference of the College Art Association in Dallas, Texas, I had an opportunity to meet with University of Georgia alumni. One special individual was Ada Fernandez (48), an active 83-year-old painter, who was excited to share her colorful stories about Lamar Dodd.

Often I learn about the person who propelled the University of Georgia's art program onto the national scene through my encounters with alumni who profess that Lamar Dodd was as generous and supportive of students as he was demanding in the classroom. More than six decades later, Ada Fernandez still could recite the long list of assignments required each week by this disciplined teacher and prolific artist. Wide-eyed and smiling, Ada could have been a contemporary student chattering excitedly about assignments and urgent deadlines except she had a cane and white hair turned under at the shoulder. Ada Fernandez and her husband, Robert, are participating in our "Take a Seat" fund-raising campaign in support of our new building and are delighted to have their names on chairs in the auditorium.

Much has been said about the progress of the new art building since construction began in earnest in November of 2006. Every fortnight has brought dramatic changes. In a few weeks, the Bradford B. Gortie construction company and crews will leave us with 170,000 square feet framed by glass, concrete and steel, and ten undergraduate and six graduate programs in the Lamar Dodd School of Art will take possession of our magnificent new facility. The light-filled interior will begin to fill with furniture and specialized equipment in May. The first classes are scheduled this summer with full occupancy by the start of fall semester in August. The official opening ceremony for the building will be held Sept. 4. This celebratory event also heralds the opening of the first arts

festival to be held on the UGA campus. Lectures, exhibitions, and performances will be held in the Performing and Visual Arts Complex that includes the Hugh Hodgson School of Music, the Georgia Museum of Art, and the Performing Arts Center and now the Lamar Dodd School of Art.

Programs housed in our new facility are complemented by our highly successful areas in ceramics, interior design, jewelry and metals, and sculpture located across the UGA campus, in addition to our campus in Cortona, Italy. In the midst of much excitement about the move, the faculty is committed to celebrating the accomplishments of all disciplines within the school and see our move as an opportunity to further enrich and support these programs both within the new building and across campus and beyond.

Alumni and friends of the School of Art play a major role in enabling the school to serve as a national leader in preparing students to be creative and responsible global citizens. Your investment in the School of Art is critical. If you are not already involved in the shared stewardship of the school through annual giving, please consider becoming an active partner of the School of Art in some capacity. Together we can ensure that the School of Art will continue to foster creativity and critical thinking in young men and women who will become artists, designers, scholars, and teachers as well as those who will pursue other professions.

For more information on how to support the school, please contact our director of development, Joseph Messer, at [jmesser@uga.edu](mailto:jmesser@uga.edu) or 706-542-2000.

*Georgia Strange*



ON CAMPUS:  
LUTHER  
TURNER  
ONE-PIECE  
SCULPTURE

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Julie Spivey  
Designer and  
Assistant Professor  
Lamar Dodd School of Art  
Kim Creators  
Newsletter Editor  
Franklin College of  
Arts and Sciences

## STUDIES ABROAD IN THE LAMAR DODD SCHOOL OF ART

### The Art and Culture of Cuba

Since summer 2003, faculty and students of the Lamar Dodd School of Art have visited the Republic of Cuba for ten weeks of studio art classes, photography, independent research, and service learning projects while still finding time for Spanish, dance, and cooking lessons and extensive touring of eight cities across the island.

Beginning with three weeks in Havana, students participate in classes at the world-renowned Experimental Graphics Workshop (Taller Experimental de Gráfica de La Habana) and visit studios of prominent Cuban artists and intellectuals. They collaborate with museum professionals and art historians and enjoy the unique

opportunity to establish relationships with the people of one of the most storied cultures of the western hemisphere.

"There is so much that I cherish about this trip to a 'forbidden' island. There is so much that I worry about when it comes to the future of Cuban and American relations," said Sarah Branigan, an art education major who participated in the program. "Yet, there are also so many hopes that I carry with me now because of my time in Cuba."

The idea of taking students to Cuba was a dream of the program's director, Joseph Norman, when he arrived at UGA in 2001 to teach in the drawing and painting area.

Each year Norman invites other faculty of Art faculty whose interests intersect with Cuban culture to participate.

Judith McWright, a three-year veteran of the program, prizes Norman's diplomatic skills as well as his commitment to students. "We are very lucky to be able to visit Cuba at a time when only a few U.S. studies abroad programs are active," says McWright. "It is able to balance our official itinerary with the more personal gatherings and events arranged by his extended family here. It is a life-changing experience for all of us."

The results of the participants' efforts can be seen each fall at the program's annual exhibition in the School of Art galleries.



Joseph Norman, Director of the Lamar Dodd School of Art, and his family in Cuba.



One grid was used for the text and another grid was used for the images.





All proceeds benefit Waterwings  
International, SurfNet and Save the Children

**Performers:** Lisa Galt, The Waterwings Band, Barbara  
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and Schumacher Brown.

**Bowen Island.**  
Music, art, food & beverages.  
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presented by CMFT (center design 1999, 2004, 2005)

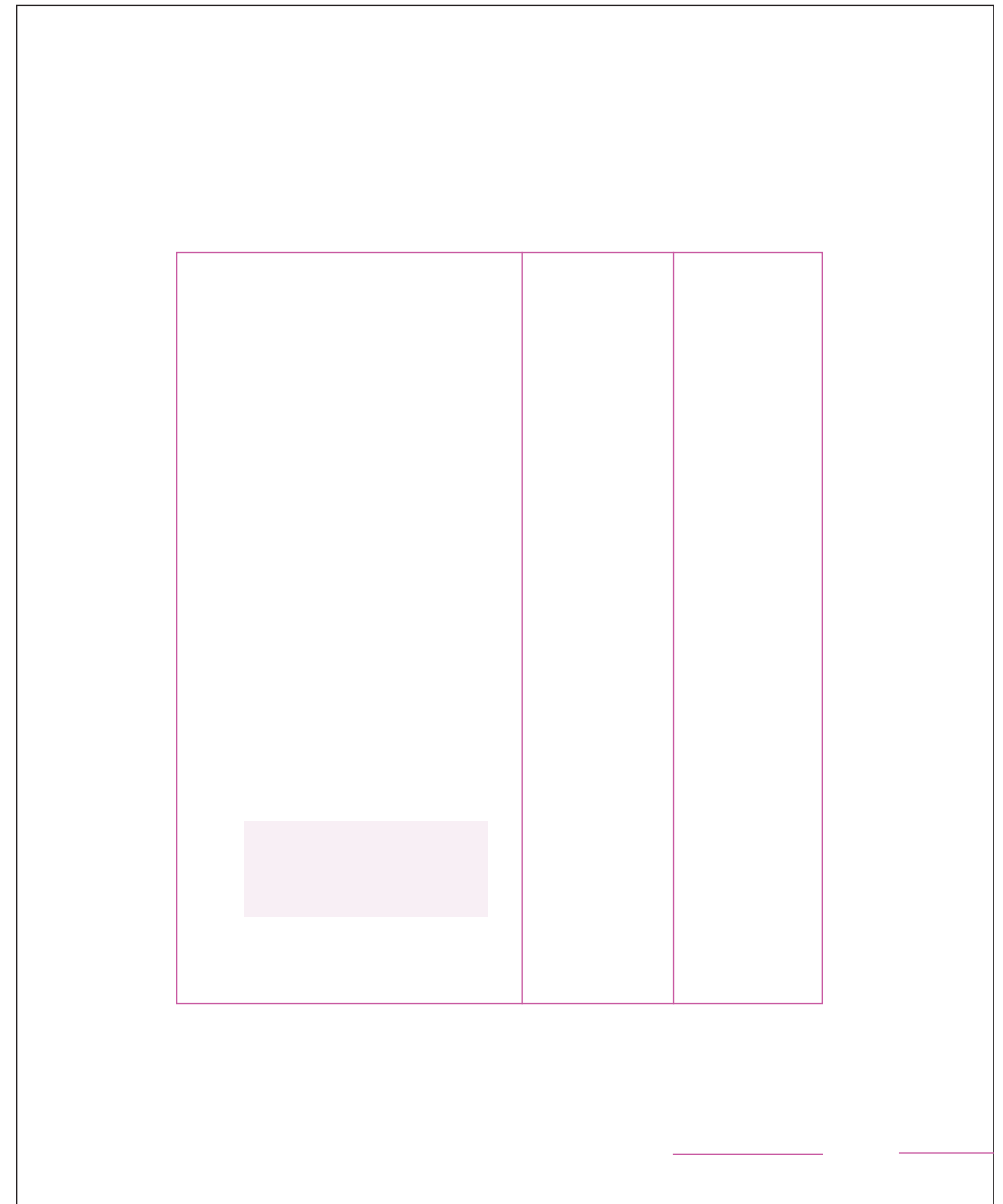


# Hierarchical Grid

Sometimes called an *Intuitive Grid*. When the specific needs of a project are not conducive to regular structuring or repeated intervals separating information areas, a hierarchical grid structure can be a good solution. This grid creates specific alignments within the material as a method of developing a hierarchy of information. They rely on intuitive placement of grid lines based on content.

Alignments are customized to the various proportions of the elements, rather than on regular repeated intervals. Column widths, as well as the intervals between them, tend to vary.

Developing a hierarchical or intuitive grid begins by studying the various elements' optical interaction in different positions spontaneously, and then by determining a rationalized structure that will coordinate them.

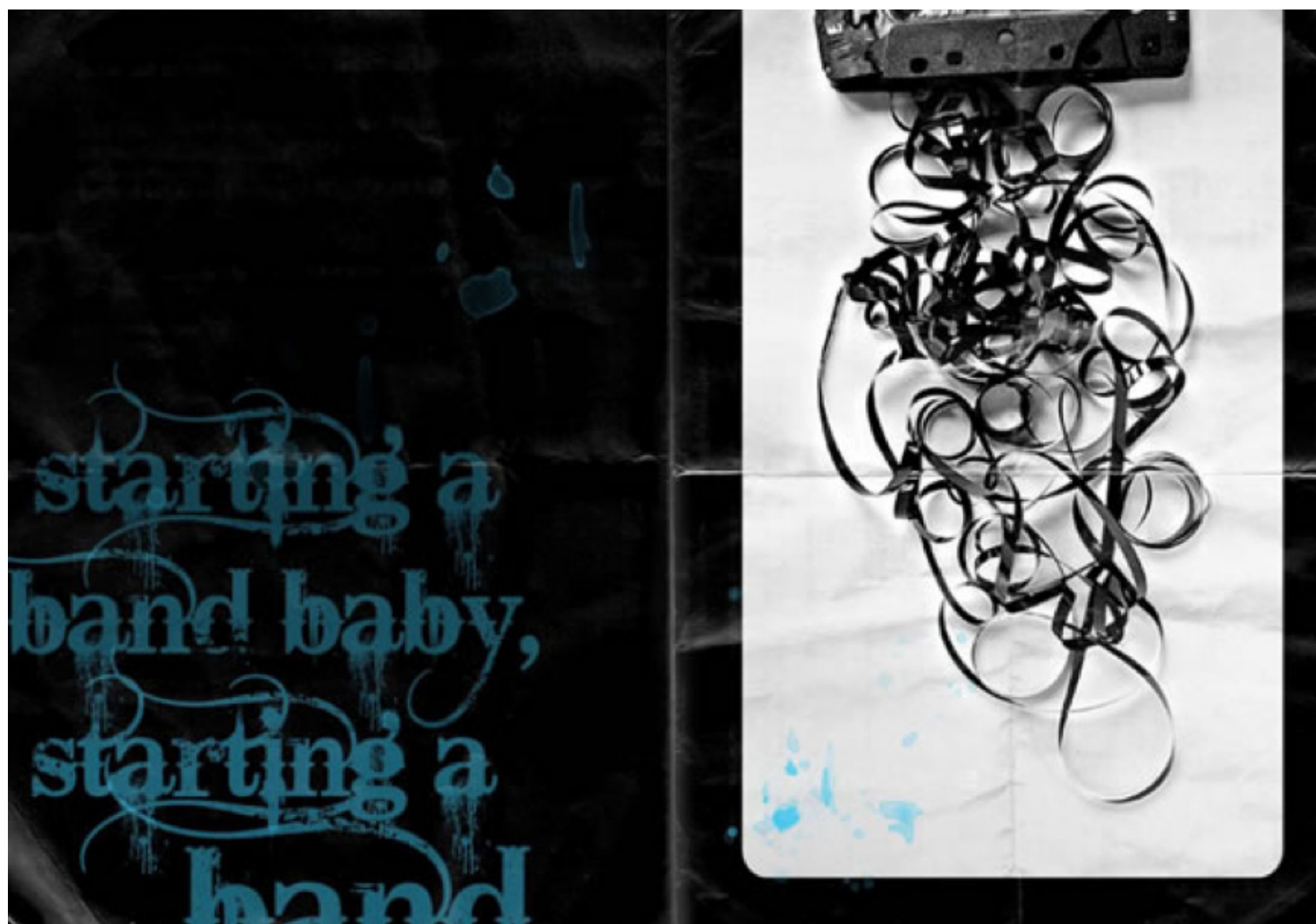


# THE PERFECT MO- MENT

Photography: Mark Goodwin  
Styling: Kristin Anderson

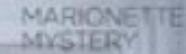
Model: Kristin Anderson  
Hair: Kristin Anderson  
Makeup: Kristin Anderson  
Dress: Kristin Anderson  
Shoes: Kristin Anderson  
Accessories: Kristin Anderson  
Location: Kristin Anderson  
Production: Kristin Anderson  
Post-Production: Kristin Anderson  
Distribution: Kristin Anderson  
© 2010 Kristin Anderson

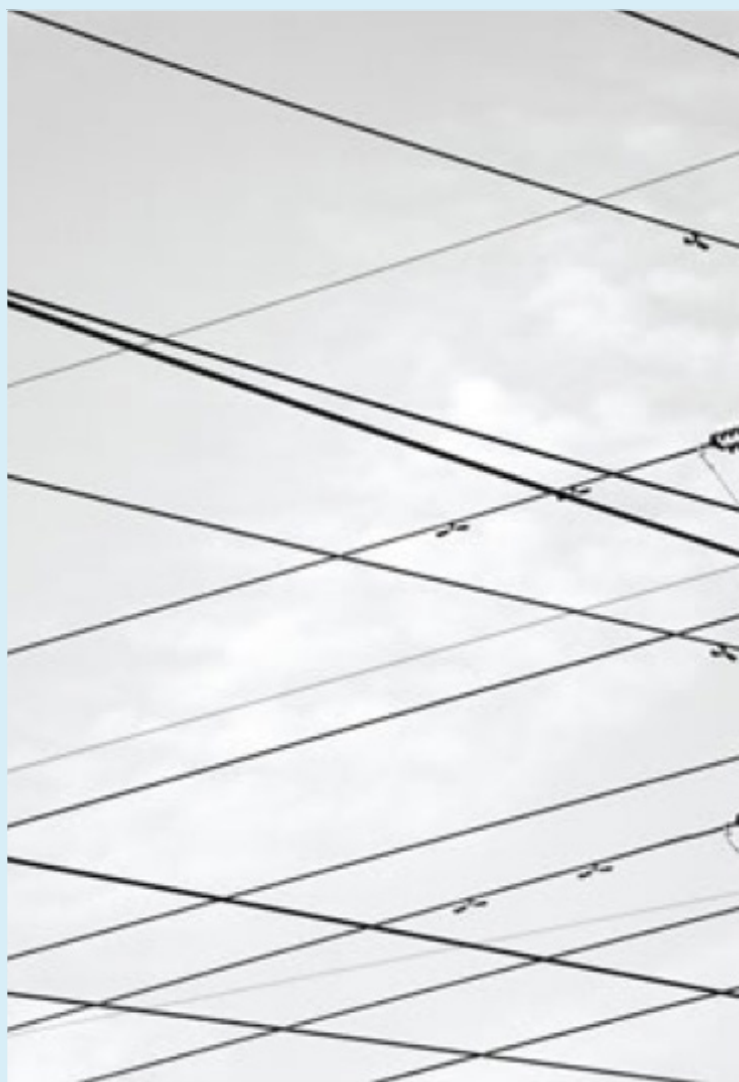




A spectral feast of high jewellery on surreal nymphs both fragile and powerful – residents of artist Natalie Shun's fantasy world

DOI: 10.1002/for





# WIRES

David Hockney  
Los Angeles





*This teenage wood nymph takes getting your hair off your neck to the extreme.*



# SUMMER Hair Guide FOR GROWNUPS



WE WON'T REVISIT HOW TO FRENCH-BRAID AND APPLY SUN-IN (SO '80S). WHAT WE WILL DEAL WITH: ALL THE HAIR ANNOYANCES THAT PLAGUE YOU COME MEMORIAL DAY. NEW FRIZZ FIGHTERS? CHECK. PROTECTION FOR AN INCREASINGLY EXPOSED SCALP? OH YEAH. PLUS HELP FOR SUN-YELLOWED GRAYS. WE ALSO WEIGH IN ON AN AGE-OLD ARGUMENT: TO GO SUMMER SHORT OR NOT? SO POUR YOURSELF A 'TINI AND GET READY FOR A GREAT-HAIR SUMMER

by CHRISTINE FELLINGHAM | photographed by GEOFF KERN

# [Lost & Found]

Photography: Alamy  
Styling: David Laundy



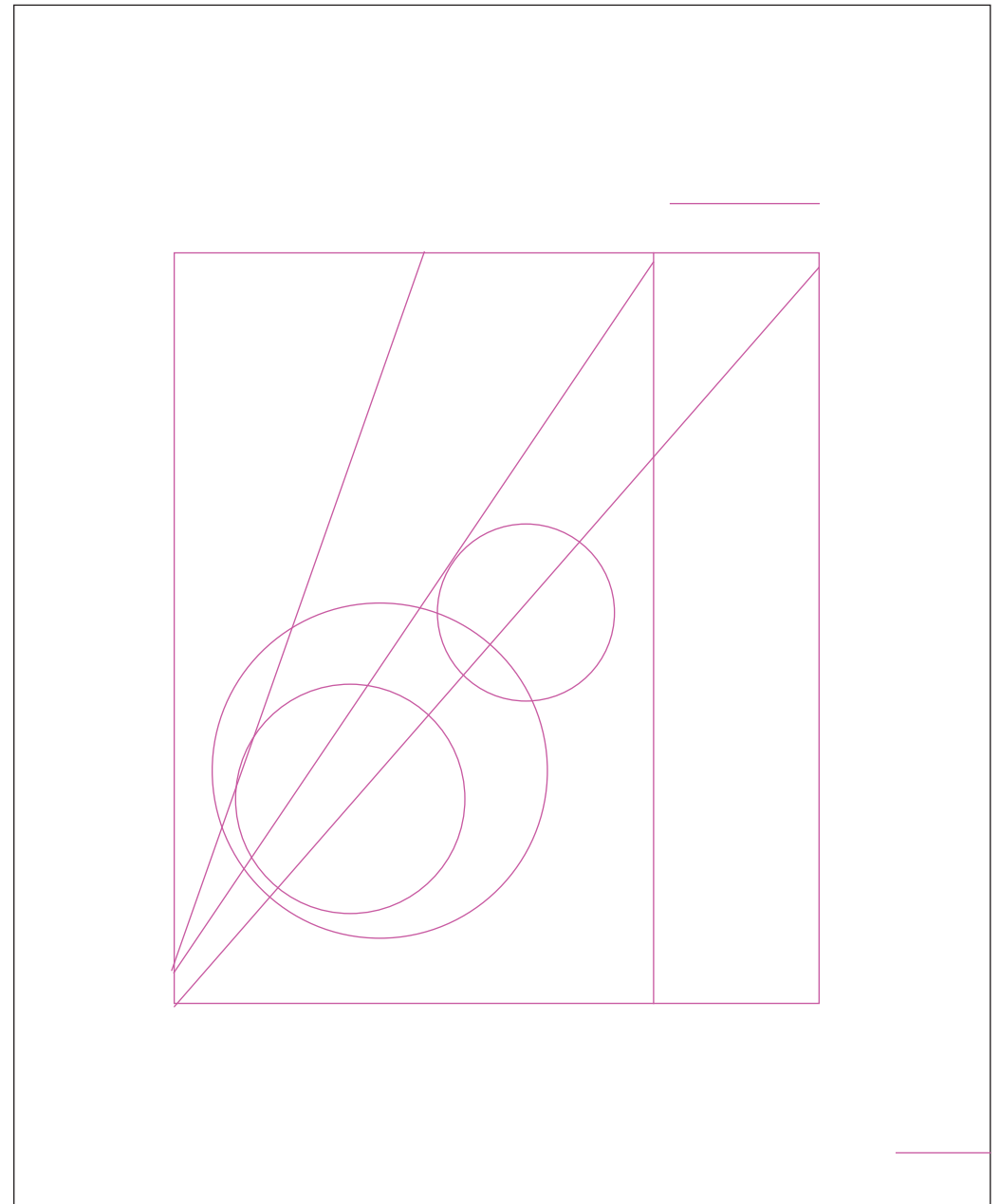
# *oxide*

Photography: Cameron James Wilson  
[www.cameronjameswilson.com](http://www.cameronjameswilson.com)  
Makeup: Maddy Austin  
[www.maddyaustin.co.uk](http://www.maddyaustin.co.uk)  
Hair: Amber Rose Peake  
[www.ambrosehair stylist.com](http://www.ambrosehair stylist.com)  
Model: Elana Fernandes



# Alternative Grids

Sometimes the visual and informational needs of a project require a uniquely structured grid. These grid systems are good for creating a strong visual impact and rely on the content to help organize the structure. Some styles of alternative grids include axial, random, radial, bilateral, dilatational or a combination of these structures.





# The End of Print CARSON

DAVID

Thursday, FEBRUARY 15, 1996  
A PRESENTATION BY  
SAN FRANCISCO

CALIFORNIA 7:00 pm

THE AMERICAN INSTITUTE OF GRAPHIC ART + THE SAN FRANCISCO CLUB PRESENT  
sponsored by Gannett + Chronicle books  
CENTER FOR THE ARTS THEATER  
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978.278  
7







*Full page photo of a deer head*



*My name is Bill*

1020 614 52 59  
1020 614 74 76  
1048 AT 8/11/10/10

RENE KANZ



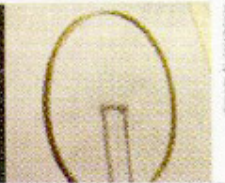
Paul Strand, 1912  
as an artist  
philosophy of the  
The last word of the century of the century

like "bathing in a calm sea"

Just as Duchamp characterized his artistic development as "eight years of swimming lessons," he later said that America was like "bathing in a calm sea" where he was so totally free of an artistic heritage, that it was as if he had been born there. "I indeed, more than for any other reason, that he felt stifled his creative activities. New aspects of modern city life. Upon arrival, he and

Years later, Duchamp explained that the idea of going to America came to him through conversations with Francis Picabia, the French-Cuban painter of abstractions whom he had met

and befriended a few years earlier in Paris and who had traveled to New York at the time of the Armory Show in 1913. Although not physically present, Duchamp had gained a certain notoriety in America during the time of that show, for his *Nude Descending a Staircase* had been a focus of critical attack (but to mention the fact that it sold, as did three other paintings by Duchamp included in the exhibition). In contemplating his move to New York, the artist found additional that he wanted to find a studio in the town



1913-14  
Duchamp's 'Nude Descending a Staircase' (1912) is a sculpture made of thin rods arranged in a spiral, resembling a spring or a coiled wire. It is a work of art that is both a sculpture and a drawing.

1912  
Duchamp had arrived in America during the time of that Armory Show in 1913. Although not physically present, Duchamp had gained a certain notoriety in America during the time of that show, for his *Nude Descending a Staircase* had been a focus of critical attack (but to mention the fact that it sold, as did three other paintings by Duchamp included in the exhibition). In contemplating his move to New York, the artist found additional that he wanted to find a studio in the town

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and meanings of many works that date from his first exposure to America. He talks in a low, gentle, humorous voice, tinged at occasional intervals by a serious undertone of quiet enthusiasm. Words are free with him, phrases come, and they are delivered slowly, even when he uses his mother tongue. He is proud in a glacial way of his English, of which he can deliver a perfect sentence on rare happy inspired occasions reached with steady dramatic effort and put forth with anxious emphasis. His blunders are laughable, but he laughs long before you do as a matter of fact, you laugh at his amusement, not at him. Then, phrases come, and they are delivered slowly, even when he uses his mother tongue. He is proud in a glacial way of his English, of which he can deliver a perfect sentence on rare happy inspired occasions reached with steady dramatic effort and put forth with anxious emphasis. His blunders are laughable, but he laughs long before you do as a matter of fact, you laugh at his amusement, not at him.

In October 1915, approximately one month after this interview appeared and after having spent only about four months in America, Duchamp, stimulated perhaps by Aronson's example, as well as by his own efforts to master a new language, conducted his first literary experiment. On a small piece of writing paper, he wrote "The," probably his first manuscript in English.

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1912  
Duchamp's 'Nude Descending a Staircase' (1912) is a sculpture made of thin rods arranged in a spiral, resembling a spring or a coiled wire. It is a work of art that is both a sculpture and a drawing.



5  
MAY  
JUNE

NEW WRITING

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**Lines**

PRESENTS

6-16

Reading: Holley Room  
General Admission: \$1.00

5-9

3:00 pm  
Discussion:  
*Poetry and Praise: Why Both?*  
General Admission: \$1.00  
Book signing follows  
in Museum Shop

7:30 pm  
Readings: Holley Room  
General Admission: \$2.00

5-26

3:00 pm  
Reading: Holley Room  
General Admission: \$1.00  
(book signing follows)

6-6

7:30 PM Reading—Holley Room  
General Admission: \$3.00

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end of transmission  
January