

fundamentals | *page design*

The four basic elements of page design:

1. Headlines
2. Text
3. Photos
4. Cutlines

See Harrower Chapter 1 for more...



Teasers

These promote the best stories inside the paper (also called promos or skyboxes)

Flag

The newspaper's name (also called the nameplate)

Infographic

A diagram, chart, map or list that conveys data pictorially

Deck

A smaller headline added below the main headline (shown here is a summary deck, which summarizes news stories)

Display head

A jazzed-up headline that adds drama or flair to special stories

Jump line

A line telling the reader what page this story continues on

Logo

A small, boxed title (with art) used for labeling special stories or series

Cutline

Information about a photo or illustration (also called a caption)

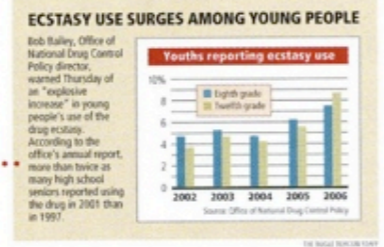
BOUGH WOW!
Get the jump on the holidays with these easy-to-make wreaths
LIVING, Page C1

GRUISIN' FOR BURGERS
Cheeseburgers — they're not just for breakfast anymore. Our gourmet guide to the best burgers in town.
WEEKEND, Page E1

PLAYOFF FEVER
After a 10-year drought, the Frogs have not kept up with the onslaught of new drugs such as ecstasy, known chemically as methylenedioxymethylamphetamines, or MDMA.
SPORTS, Page D1

The Bugle-Beacon

FINAL EDITION THURSDAY, SEPTEMBER 20, 2007 50 CENTS



Teen drug use rising dramatically, Bush warns

Drug danger: Doctors warn that OMT, a common pain-killer, may be addictive. Story on Page A5

Drug danger: Doctors warn that OMT, a common pain-killer, may be addictive. Story on Page A5

WASHINGTON — President Bush on Wednesday warned of an "explosive increase" in young people's use of the drug ecstasy, known chemically as methylenedioxymethylamphetamines, or MDMA.

People who use ecstasy normally experience feelings of euphoria and an increased desire for social interaction. They also experience dramatic increases in blood pressure, heart rate and body temperature.

Use of MDMA, once mostly an East Coast drug, has spread rapidly across the country, Mr. Bush said, with an "explosive increase in exposure among our children."

"They think it's a big drug, it's a danger all-right, feel good drug," Mr. Bush said. "We've got 2 million chronically addicted Americans. If we don't have them in effective drug treatment programs, we can't ever break the cycle of crime, violence, addiction, health costs that come from drug abuse," Mr. Bush said in an interview Thursday on CBS' "The Early Show."

Man freed after serving 29 years on Death Row

Patrick Minnear claims he never met the mob boss he was convicted of murdering back in 1978

By TERENCE HONNER
The Associated Press

CAMBRIDGE, Mass. — A former bookie who served more than 29 years for an alleged murder he said he didn't do, was released Thursday after a conviction was thrown out at request of prosecutors.

Prosecutors said newly discovered FBI files from the 1970s cast doubt on 65-year-old Patrick Minnear's guilt. It appeared to be yet another embarrassment for the FBI's Boston office, which is under scrutiny for some agents' allegedly cozy relationships with the mob.

Last month, Justice Department investigators looking into allegations of corruption in the office gave Minnear's lawyer secret FBI reports from the time around Dregan's 1972 murder. The documents showed that an informant had given the FBI a list of suspects that did not include Minnear's name.

Minnear was convicted in part on the testimony of mob hitman Joseph "The Animal" Barbara, one of the names on the list.

Superior Court Judge Margaret Hinkle on Thursday ordered Minnear released without bail, criticizing the FBI for withholding information that could have led to Minnear's acquittal.

"It is now time to move this case," the judge said. "Mr. Minnear's long wait is over."

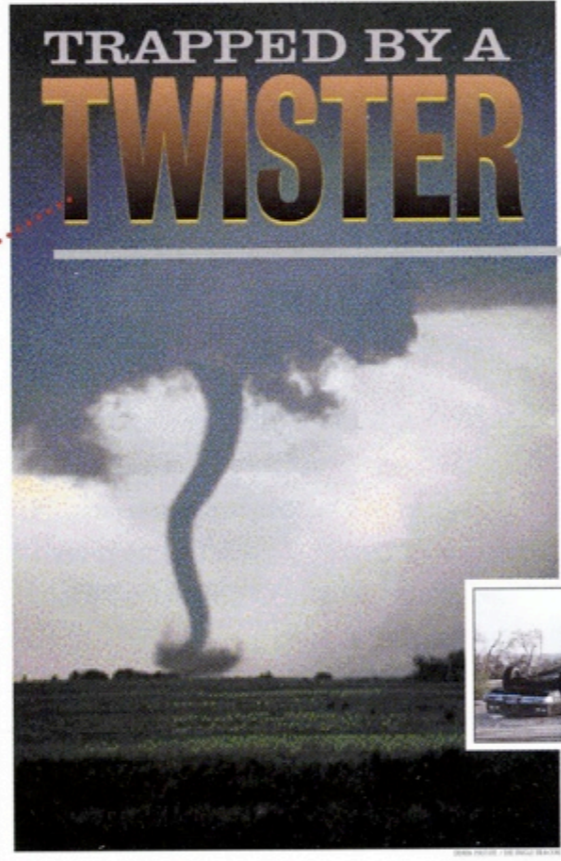
About 50 friends and relatives of Minnear broke into applause at the ruling.

Prosecutors would not say Friday whether they plan to retry Minnear.

The former prosecutor and defense attorneys in the Dregan killing have said they didn't know about the FBI informant reports at the time of the trial. An FBI spokeswoman declined comment Friday.

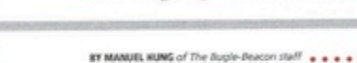
Outside the courtroom, surrounded by relatives and grandchildren

See CORRECT, Page A2



TRAPPED BY A TWISTER

When last month's tornado ripped through Mudflap, Ada Plum was driving home from prison — little suspecting that her worst fears were about to come true. Now, for the first time, she tells her astonishing story.



By MANUEL KUNG of The Bugle-Beacon staff

When the winds began to blow on the afternoon of Thursday, August 22, Ada Plum locked up both her hands and mouth. "Oh, dear — here we go," she thought. "I hope Kerker won't be caught outside in the rain." Kerker, Ada's 2-year-old Siberian husky, hated getting wet, preferring to spend her days lounging beneath the old oak roll-up deck in Ada's living room.

Her father was outside. Caught in the impending storm. Soon to die in a house the likes of which Mudflap hadn't seen in 57 years.

Ada finished her chores — she'd begun sweeping up the crumbs. She headed for the exit of Mudflap Community Inc., where she works as a helper disposal engineer. She locked around for her umbrella.

None.

She looked around for her car keys.

None.

She looked for her raincoat, her galoshes, her orange safety vest.

All gone. Gone, as if to say, "Stay inside, Ada. Please. Stay inside."

But Ada was determined to venture out into the storm. And this world is "time to mention, dear reader, that this story is complete and other losses. I'm sitting in a room to fill the space with real looking words, knowing that a few of you — not a precious few — will, that may be an exaggeration, since I don't know how precise you actually are — but anyway, like I was saying, I'm trying to fill out this column with realistic-looking prose so it looks like an actual news page, even though in truth I'm parked here in my quiet Oregon office typing on a cool January afternoon. But enough about me. Let's continue our story, shall we?"

Ada found her keys, and her boots, and she walked out into the rain. The wind had picked up. Blowing more fiercely by the minute, and it slapped her through the parking lot like a big, wet hand. She lurched inside her Volvo and started the engine.

The sky was raining green — a dark, soapy green, the kind of green you'd get if you poured ink into a bowl of pea soup. No, wait, the kind of green you'd get if you put a frog and a whole bunch of frobs into a blender. Or maybe the kind of green you'd get if you left a pork chop in your basement until it was stinky and moldy.

As she pulled out of the hospital parking lot and turned east on Highway 119, she saw the telephone poles begin to sway and the traffic lights begin to crash down onto the road, and she thought to herself, "Gee, I hope Kerker doesn't get, like, crushed by a tree or something." And then it hit her: the giant twister.

See TORNADO, Page A11



Ada Plum's 1988 Volvo, above, was flipped and demolished by the 150-mph winds generated by the Mudflap twister. The twister, seen at left heading east out of Mudflap August 22, left 14 people injured and counted, at last estimate, more than \$1 million in damages.

Hospital defends maternity ward staffing policy

By MARK WIGGINTON
The Epoch Times

Despite a growing number of complaints and increased pressure from critics, nurse staffing in Washington County General Hospital's maternity ward will remain at current levels.

"We're an easy target," says Thomas C. Traverso, chief administrative officer, "but we had our share of ups and downs, and critics think things are much simpler than they actually are."

Traverso's ups and downs began last February, when three infants died after a gas leak was traced to the hospital's basement.

Since that time, nearly a dozen other babies have been diagnosed with illnesses ranging from dysentery to cholera. The latest incident, reported last Saturday, involved a two-day-old girl who died of sudden infant death syndrome in the ward during a short-lived nursing strike.

Critics have complained that the ward is seriously understaffed, and that it's just a matter of time before tragedy strikes again. "Maternity wards should not be dangerous places," says Paul Sporester, lead of the Washington County Midwives Association.

"But I hear mothers all over town swearing they'll never give birth in that hospital again. Something has to be done, beginning with better staffing."

Currently, only three nurses per shift will ordinarily report to the maternity ward on weekends, a number merely half the typical

See MATERNITY, Page A11



Carolyn Bull, director of nursing, cradles a newborn boy in the maternity ward of Washington County General Hospital Wednesday morning.

WHAT'S INSIDE

Advice	C3	Metros	E1
Arts	C4	Minutes	C4
Business	D6	Nations	A5
Classifieds	C5	Obituaries	A7
Clubs	C3	Sports	D1
Comics	C6	Stacks	D7
Editorial	A6	TV	C8
Microscope	C3	Weather	B2B
Living	C1	Wedding	C2
Lottery	A2	World	A3

Circulation hot line: 555-7868
Classified ads: 555-7890
Newsroom tip line: 555-7860

WEATHER
City's chance of evening showers.
72 48
Highs
Complete weather, page B2B

141700030

Reverse type
White words set against a dark background

Headline
The story's title or summary, in large type above or beside the text

Refer
A brief reference to a related story elsewhere in the paper

Mug shot
A small photograph (usually just the face) of someone in the story

Byline
The writer's name, often followed by key credentials

Initial cap
A large capital letter set into the opening paragraph of a special feature (also called a drop cap)

Standing head
A label used for packaging special items (graphics, teasers, briefs, columns, etc.)

Index
A directory of contents

A BIG YEN FOR BASEBALL

Japan: Clubs hope when money talks, U.S. players listen

Continued from Page F1
Times, said the sky could be the limit for future offers.
"I think that if a guy were available in the George Bell, Andre Dawson, Don Mattingly class, a team here would pay \$5 million or \$6 million per year," Graczyk said. "I think there'll be a lot more big money offers, mainly because of the dollar-yen exchange rate."
"After all," Nagino said, "\$5 million can only buy a small condominium in the Tokyo area, so it doesn't seem like much money to us."
Masaaki Nagino, Central League planner

"\$5 million can only buy a small condominium in the Tokyo area, so it doesn't seem like much money to us."

Masaaki Nagino, Central League planner

do nothing to restrain teams.
"Anyway, not all players want to come here," Nagino said. "Some players want to go for the Hall of Fame, so I don't think it's all a matter of money. Everybody has a price, but they also have pride."
Indeed, not all players have succeeded in Japan.

Former California Angels pitcher Luis Sanchez left the Yomiuri Giants after an unsatisfactory 1987 pitching season; former Cleveland outfielder George Vukovich was released by the Seibu Lions after hitting .344 with 14 home runs and 46 runs batted in.

Horner, who hit .327 with 73 RBI for the Swallows, returned to the U.S. after swabbing a three-year deal reportedly worth \$10 million.

Bridge between cultures
Kunaki Nakajima, Swallows assistant public relations manager, is an Italian-Japanese who is something of a culture broker.

It is Nakajima who must explain to his American charges that a ball has to cut inside only one corner of the Japanese strike zone to be called a strike. It is Nakajima who must patiently insist that the loan manager retains the prerogative to sign a loan contract, and that ballplayers must train for long hours and stay weeks past the regular season to make up numerous rained-out games.

"We do give the foreign players special treatment," he said.

The "gaijin," as they are labeled in Japanese, get deluxe hotel accommodations on the road, special meals and exemption from curfews and numerous group activities.

Their salaries make the average Japanese player's pay look shabby. The Japan Professional Baseball Players Union, formed in 1983, recently conducted a survey showing that its members will make an average of \$100,000 this season.

Japanese players don't complain publicly about the disparities, however, due to a combination of cultural disposition and the realization that American stars can hoodlum fans from left to right in their own divisions.

"But a foreigner is under a lot of pressure to perform here," Nakajima said. "If he doesn't have a good year, his neck is going to get chopped off."

Few Japanese teams have scouts



A nondescript player in the U.S. major leagues, Randy Bass became a superstar with the Hanshin Tigers.



WARREN CROMARTIE
Ex-Expo now a Japanese veteran based in the United States.

BILL MADLOCK
Worth more than \$1 million

BILL GULLICKSON
Packing arm in Tokyo

Two U.S. residents perform scouting duties for the Giants, said Hiroaki Hirano, team international liaison director. Richard Seko of Los Angeles works for the team full time, interpreting, negotiating and arranging U.S. training for Giants players and coaches.

Former Yankee outfielder Roy White, who once played for Yomiuri, also does part-time scouting from his base in New York. Hirano said that White is paid by the Giants' parent company, the Yomiuri Shimbun, a Tokyo newspaper that claims the largest daily circulation in the world at 11 million copies.

Joining Gullickson with the Giants this season is his former Montreal Expos teammate, Warren Cromartie. The Swallows are paying former California Angel infielder Doug DeCromas \$700,000 for the season and \$550,000 annually for two years to former Atlanta Brave Terry Harper, who has been out recently with a knee injury.

Bass is a big fish
Japan's highest paid player this year is Randy Bass, former Texas Ranger now playing first base for the Hanshin Tigers. Bass reportedly will earn \$1.25 million. Bill Madlock, a four-time National League batting champion, is making \$1.05 million with the Lotte Orions.

Japanese coaches say their own crops of players grow stronger each year, originating from the ranks of wildly popular competitions at the high school level. Managers have been encouraged by progress against major league teams that visit Japan every two years, and thought a real World Series might materialize shortly.

American Commissioner Peter Ueberroth threw cold water on those hopes two years ago, however, saying the All-Star team is best the Japanese G-I. Nagino said that since then, Japanese club owners have grown more realistic about their immediate prospects.

But owners, managers and coaches still nurture the dream of fielding a team in true world competition. They cite the acquisition of top foreign players as a key feature of that strategy.

Richard Brad is a former reporter for The Oregonian who is now a writer and consultant in Japan.

Standing head

A label used for packaging special stories or features

Jump headline

A headline treatment reserved for stories jumping from another page (styles vary from paper to paper)

Photo credit

A line giving the photographer's name (often adding the paper or wire service he or she works for)

Text

Type for stories set in a standard size and typeface, stacked in columns (or legs)

Sidebar

A related story, often boxed, that accompanies the main story

Cutoff rule

A line used to separate elements on a page

Cutout

A photo in which the background has been cut away (also called a silhouette)

Folio
A line showing the page number, date, paper's name, etc.

Jump line
The page number this story continues from

Liftout quote
A quotation from the story given graphic emphasis (also called a pull quote or breakout)

Subhead
A boldface line of type used to organize the story and break up gray text

Gutter
The white space running vertically between elements on a page

Bastard measure
Type set in a different width than the standard column measure

Sig
A special label set into stories giving typographic emphasis to the topic, title, writer's name, etc. (also called a bug or logo)

Not everyone likes Japan's best-loved team

By MICHIO YOSHIDA
The Associated Press

TOKYO — The Yomiuri Giants have had so much success in a baseball season that they now have a cheerleading squad — to root against them.

More than 100 anti-Giants baseball fans have formed a club to rail against the tough at games, urging players to be less diligent, maybe miss a few — and there, so the team doesn't win.

"I saw a Giants fan when I was a young boy," said Mitsuoshi Eto, 49, who organized the Association for Anti-Giants People. But he said his interest waned as the Giants captured pennant after pennant, ruining the chances for other teams.

The Yomiuri Giants, founded in 1936, were the first professional baseball club in Japan. They have won 31 pennants, including 16 national championships. They captured the Central League pennant and won the Japan Series nine years in a row starting in 1965.

When the Giants play, they invariably draw a full house, and tickets are so valuable they are nicknamed "platinum paper."

Regardless of whether they win or lose, the outcome of a Giants game is usually the first-page story in daily sports newspapers.

More than 150 fans have paid about \$6 each to join the club since it was formed April 1, and are willing to pay \$24 a year in annual dues for the privilege of urging their team to lose, Eto said.

Members have received an eight-page "Report Anti-G" produced by Eto containing letters and congratulations from Anti-G members, and reprints of newspaper articles about the Giants' losing games.

Eto said the club's goal now is to select a president and choose a winner of the Anti-Giants Award for the anti-Giants man who did the best job opposing the team — someone who may have a file of old newspaper stories reporting a Giant's losing streak, for instance. Or, even better, a story about the Giants being beaten in a "saponara" game — a tie game ended by a run in the bottom of the ninth inning.

Eto has his work cut out for him. He's going up against one of the biggest fan clubs in the country, the powerful Giants Fan Club which has 20,000 members and is marking its 10th anniversary.

The pro-Giants club members, who pay \$25 a year, can receive six free tickets for outfield seats. However, Eto still has a long way to go.

Sato of the regular Giants fan club said she hadn't even heard of Eto's group.

FOR THE RECORD

stedt rided Dietz had made no effort to get out of the way of the pitch and called it a ball, running the count to 3-2.

Dietz, Drysdale and Vin Scully, who has broadcast Dodgers games since the early 1950s, all said the no-hitter call against Dietz was the only one they could recall.

Several Giants, including Manager Herman Franks, launched into a 20-minute argument with umpire Harry Wendelstedt before play resumed.

Dietz completed his turn at bat by hitting a fly ball to left field that was too shallow to catch the runner from third. Hal Lanier bounced to first, with Wes Parker throwing home for a forenoon, and Jack Hitt ended the game — and Drysdale's fifth straight shutout — by popping out.

That tied Drysdale with White Sox left-hander Doc White, who threw five straight shutouts in September 1964.

Drysdale broke the record by

shipping the Pirates, 5-6, on June 4. On June 8, he held the Phillies scoreless until the fifth to break Walter Johnson's 1913 scoreless-inning record streak of 56. He was removed in the seventh inning as the Dodgers went on to a 5-3 victory.

All of Drysdale's starts during the streak, which began on May 14, came with three days rest. Along the way, the durable right-hander, whose career was to end a little more than a year later because of a recatar cuff problem, defeated some of the top pitchers in the league, such as the Cardinals' Bob Gibson and the Cubs' Ferguson Jenkins.

The 1968 major league season was dominated by overpowering pitching.

Gibson had 33 shutouts and another weekly earned out average of 1.12. Denny McLain won 31 games, and 181 shutouts were pitched in the National League alone (there were 98 in 1967).

But looking at what Drysdale did, from the perspective of a current era in baseball which produces few consecutive complete games, more shutouts, his achievement stands

Drysdale's streak was highlight of 1968 — season of the pitcher

By LARRY BORTSTEIN
Knight-Ridder News Service

LOS ANGELES — When he stood on a base — by pinch hitter — in the fifth inning of a game played at Dodger Stadium 20 years ago Wednesday night, the longest streak of consecutive shutouts (six) and scoreless innings (38) by any pitcher in major-league history came to an end.

Don Drysdale, the architect of those records, was honored in pregame ceremonies before he entered the broadcast booth for the Dodgers' game with Houston Wednesday night.

Though two decades have elapsed, former San Francisco catcher Dick Dietz, who figured in the most controversial incident of Drysdale's record run, still maintains it should have ended at four shutouts and 45 innings.

With the bases loaded and none out in the top of the ninth inning on May 31, Dietz was hit in the left elbow by a Drysdale slider.

Drysdale started to move toward first



Don Drysdale (left) and Bob Gibson, shown during a joint appearance at a baseball camp, dominated National League pitching in 1968. Drysdale pitched 58 consecutive scoreless innings, a major league record.

sorts of agencies to play a creative role in education," said Dr. Michael Dudas, a professor of education at Fordham University and the president of the Institute for Educational

city's Board of Education was willing to provide a teacher, but only if he could make sure the men would participate on a regular basis. "I decided the best way to ensure the

"I spent 45 years sinking down, and it may take me a few more to get back up," he said. "I couldn't have done it without the captain and this program."

fundamentals | *basic typography*

We will discuss type in four categories:

1. Serif
2. Sans Serif
3. Script
4. Display



fundamentals | *basic typography*

Serif 18-point

Serif 18-point italic

Serif 18-point bold



fundamentals | *basic typography*

Serif 18-point

Serif 18-point italic

Serif 18-point bold

Sans serif 24-point

Sans serif 24-point italic

Sans serif 24-point bold



fundamentals | *basic typography*

Serif 18-point

Serif 18-point italic

Serif 18-point bold

Script type (cursive)

Sans serif 24-point

Sans serif 24-point italic

Sans serif 24-point bold



fundamentals | *basic typography*

Serif 18-point

Serif 18-point italic

Serif 18-point bold

Script type (cursive)

Sans serif 24-point

Sans serif 24-point italic

Sans serif 24-point bold

DISPLAY / DECORATIVE TYPE



fundamentals | *basic typography*

Serif fonts.

Georgia

Baskerville

Times

Bodoni

Garamond

Claredon

Caslon

Sabon



fundamentals | *basic typography*

San Serif fonts.

Helvetica

Century Gothic

Verdana

Arial

Futura

Franklin Gothic

Gill Sans

AvantGarde



fundamentals | *basic typography*

TYPOGRAPHY TERMINOLOGY

To estimate the size of a typeface, measure from the top of an ascender to the bottom of a descender. Here, the total height is 64 points — even though this is actually 72-point Times italic.

Serif:

The extra strokes at the end of a letter.

Ascender:

The part of a letter that extends above the body of the type.

X-height:

The height of a typical lower-case letter (the “x”).

Descender:

The part of a letter that extends below the body of the type.

Baseline:

The invisible grid line the characters sit on.

The word "Sphinx" is written in a golden-brown serif font. The letters are set against a light beige background with a grid of horizontal dotted lines. A red dotted line traces the path of the ascender of the 'S', the top of the 'p', the top of the 'h', the top of the 'i', and the top of the 'n'. Another red dotted line traces the path of the descender of the 'p' and the 'h'. A horizontal red dotted line is drawn at the top of the 'S' and the 'p'. A horizontal red dotted line is drawn at the bottom of the 'p' and the 'h'. A horizontal red dotted line is drawn at the bottom of the 'S' and the 'p'. A horizontal red dotted line is drawn at the bottom of the 'h' and the 'i'. A horizontal red dotted line is drawn at the bottom of the 'n' and the 'x'. A horizontal red dotted line is drawn at the bottom of the 'x'.



fundamentals | *basic typography*

(FUTURA)

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()_+~!|}{?><:"";



Die Neue Haas[®] Grotesk

Satzklebebuch

überreicht von der Haas'schen Schriftgießerei AG Münchenstein

Periodic Table of Typefaces

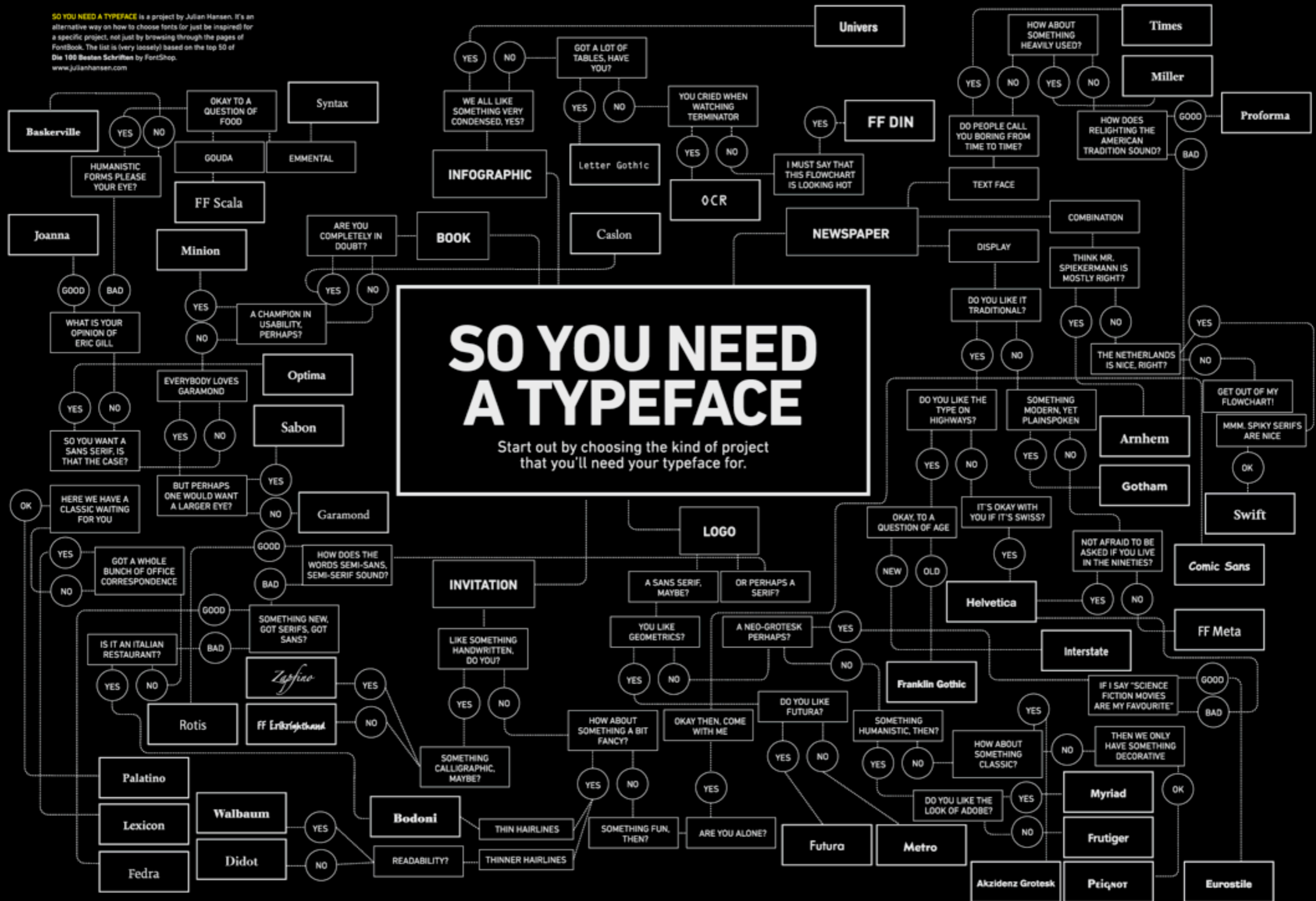
Popular, Influential, & Notorious

1 H Helvetica Max Miedinger 1957																	2 F Futura Paul Renner 1927																		
4 U Univers Adrian Frutiger 1954	5 Ak Akzidenz-Grotesk Friedrich Theodor Schwabacher 1816 Götsche & Lohse 1923	Family and/or Class	Rank*	Symbol	Typeface	Designer(s)	Year Designed	8 Gs Gill Sans Eric Gill 1928	9 O Optima Hermann Zapf 1954	14 Fr Frutiger Adrian Frutiger 1977	18 S Syntax Hans Eduard Meier 1980	20 Me Meta Eric Spiekermann 1987	22 Ag Avant Garde Herb Lubalin 1968	3 B Bodoni Giambattista Bodoni 1796	16 Bg Bell Gothic Chester H. Giffen 1938	27 Fg Franklin Gothic Morris F. Benton 1952	31 In Interstate Robert Friedberg 1967	40 Di DIN Ludwig Giller 1929	21 St Stone Sylvain Stone 1967	26 Th Thesis Lucas de Groot 1994	30 R Rotis Ot Aicher 1969	7 T Times Walter Tracy 1878	17 Tr Trinité Willy de Dink 1982	19 Ba Baskerville John Baskerville 1754	6 G Garamond Claude Garamond 1528	10 C Caslon William Caslon 1722	11 M Minion Robert Slimbach 1989	12 L Lucida Chapman & Myers 1982	15 Ff Fleischmann Ernst Koster 1987	75 Da Dax Hans Neubel 1989	78 Ts Today Sans Walter Keller 1989	87 If Info Eric Spiekermann 1999	60 Go Gotham Thomas Frere-Jones 2005	44 W Walbaum Justus Walbaum 1802	
54 Lg Letter Gothic Roger Blackman 1984	58 Av Avenir Adrian Frutiger 1988	38 Of Officina Eric Spiekermann 1980	49 Sc Scala Morris Fuller Benton 1907	55 Bs Bose Zsuzsanna Lőrincz 1988	57 Ar Arnhem Fred Smeyers 1988	68 Le Lexicon Wim de Blok 1982	73 Sr Scottish Roman A.D. Farmer 1984	23 Sa Sabon Jan Tschichold 1984	28 Be Bembo Francesco Grifo 1495	34 J Jenson Robert Slimbach 1985	35 Gr Griff Clásico Franklin Lub 1983	36 Gc Garamond Classic Franklin Lub 1985	37 Ch Cheltenham Bertram G. Quaritch 1936	90 Am Amplitude Christian Schwartz 2002	91 Bc Bell Centennial Matthew Carter 1979	96 N Neutraface Christian Schwartz 2002	48 Ma Matrix Zsuzsanna Lőrincz 1988	66 Tg Trade Gothic Jackson Burke 1949	100 Ng News Gothic Morris Fuller Benton 1908	62 Fe Fedra Peter Bida 2002	99 Q Quadrat Friedrich Schöjfer 1992	29 Cl Clarendon Bergman Fox 1845	43 Ro Rockwell Frank H. Peterson 1954	53 Io Ionic No. 5 Chester H. Giffen 1925	80 Sw Swift Gerrit Unger 1987	41 Jo Joanna Eric Gill 1988	42 A Aldine Adrian Marston 1981	52 K Kis Noboru Kita 1980	64 Pa Palatino Hermann Zapf 1980	76 Cb Cooper Black Oswald B. Colgate 1955	88 Sp Spectrum Jari van Kesteren 1983	89 Po Proforma Peer van Balbeek 1988	94 CG Complanète Gothic Frederic W. Goudy 1907	25 TA TRAJAN Casey Seymour 1989	50 Ce Century Morris Fuller Benton 1919
24 OC OCR American Type Foundry 1952	45 Ci Chicago Susan Rice 1984	46 P Pisano A.M. Cassandre 1937	92 Oa Oakland Zsuzsanna Lőrincz 1982	97 Bl Blut Heinrich Drey 1982	61 Eg Egyptian Avery Coates 1927	63 Co Courier Howard Nash 1922	79 Mm Memphis Eric Ruess 1982	84 Ca Caecilia Peter M. Neuroni 1988	33 Hü Hünberg S-12 Johannes Gutschlag 1982	39 Sf Schönschreiber Hans Schönschreiber 1874	56 Uf Unger Fraktur Johann F. Unger 1782	59 Alg Ransberger Gothic Wolfgang Hoyer 1974	67 Bf Biedersteiner Fraktur Johann G.L. Biedersteiner 1782	82 Jf Jäger Fraktur Johann C. Bauer 1822	85 Wg Witte Zappels Fraktur Hugobert Schuch 1822	86 Wr Witte Rundschönschreiber Hugobert Schuch 1822	93 Fs Frische Deutsche Schrift Hugobert Schuch 1822																		

*Ranking determined by sorting and combining lists and opinions from the following sites:
 The 100 Best Fonts Of All Time - <http://www.100besteschriften.de/>
 (to include top ten personal favorites from designers Jan Middendorp [jmidpdal.com], Roger Black [rogerblack.com],
 Bertram Schmidt-Friderichs [tdc.org], Stephen Coles [typographica.org], Veronica Elsner [www.fontshop.com/fonts/foundry/elsner_fake],
 Ralf Herman [open.type.info] and Claudia Guminski [fontshop.com])
 Paul Shaw's Top 100 Types survey - <http://www.tdc.org/reviews/typelist.html>
 21 Most Used Fonts By Professional Designers - <http://www.instantshift.com/2008/10/05/21-most-used-fonts-by-professional-designers/>
 Top 7 Fonts Used By Professionals In Graphic Design - <http://justcreativedesign.com/2008/09/23/top-7-fonts-used-by-professionals-in-graphic-design-2/>
 30 Fonts That ALL Designers Must Know & Should Own - <http://justcreativedesign.com/2008/03/02/30-best-font-downloads-for-designers/>
 Typefaces no one gets tired for using - <http://www.cameronmoll.com/archives/001168.html>
 (to include all serious and reasonable opinions stated in the comments section)

51 Z Zapfino Hermann Zapf 1989	69 Mi Mistral Roger Excoffon 1982	70 Ha Hards Ludwig 1981	77 Sn Snell Roundhand Matthew Carter 1988	81 De DejaVu Gothic Robert Dejonckheere 1982	83 Bi Balthus Script Richard Lippin 1987	95 un uncial Victor Hammer 1922	98 Bo Bopps Peter Bida 1989
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SO YOU NEED A TYPEFACE is a project by Julian Hansen. It's an alternative way on how to choose fonts (or just be inspired) for a specific project, not just by browsing through the pages of FontBook. The list is (very loosely) based on the top 50 of Die 100 Besten Schriften by FontShop. www.julianhansen.com



fundamentals | *basic typography*

Leading is the vertical space between lines of type.

An example of a line set to 18-pt leading with 24-point type

An example of a line set to 25-pt leading with 24-point type

An example of a line set to 42-pt leading with 24-point type



fundamentals | *basic typography*

Tracking is the horizontal space between letters.

24-point type with normal tracking.

24-point type with tight tracking.

2 4 - p o i n t t y p e w i t h l o o s e t r a c k i n g .



Headlines

- You can use any font for a headline; sans serif or display is typical.
- Headline fonts should be large-- create hierarchy with your headline sizes.
- Use the same font for all headline on a page.



fundamentals | *typography*

Body copy / text

- Serif fonts are often used for body copy.
- 8-12 point type is typical for body copy.
- Don't forget to consider leading and readability.



fundamentals | *typography*

A few *guidelines*.

- Don't use too many fonts. 1-2 is a good rule of thumb.
- Type should be consistent and help create unity.
- Utilize bold, italic, weights, sizes and colors to create contrast and interest (*but not too many-- repeat elements at least three times*).
- Use pull quotes, drop caps, bullets, lines and other elements to create interest and organize information.





WHAT'S NEW
Home security systems go high-tech PG 6



THE BALTIMORE SUN | SATURDAY, JANUARY 1, 2011

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KIM HANSTON/BALTIMORE SUN PHOTOS

I resolve to...

"Throw out all the New Age whoop-de-do — the green look and the 'midcentury' leftovers and go back to the basic rules of design — every room should have two things: a red anything and a bottle tucked away behind the curtains."

— Deborah Gore Dean, president of GoreDean.com and GoreDeanHome.com, Baltimore

Design resolve

Local experts share their professional resolutions for better homes and gardens in the New Year

Someone once told me that home design and improvement projects should be fun. But if you've ever built a new house, tried to renovate a bathroom, landscaped the front yard or selected a paint color for the hallway, you know that projects around the house can be stressful. They shouldn't be.

After spending much of my free time over the past 20 years fixing up my old house, I need to remind myself of that on a regular basis. So one of my New Year's resolutions is to keep the projects I am working on around the house fun.

Sure, the wood floors beneath the wall-to-wall carpet I just had removed on the second floor look like someone splattered them



Dennis Hockman
Chesapeake Home

with driveway tar, tried to look-skim on them and then scuffed random boards with a hand-held torch, but I know it could be much, much worse. After all, the distressed look is still "in" right? To start the New Year off with a healthy dose of perspective, I polled local architects, builders, interior designers, landscapers and others to see what design resolutions they had for themselves... or their clients. Here are some of the responses.

I resolve to...
"Include an edible element in every garden and, with each client engagement, provide something to eat to someone less fortunate."
— Arthur Balber, landscape concrete and project manager, Clarksville



"Keep finding new sources of inspiration that feed my creative soul. Keeping myself inspired enables me to translate that into the work I do for clients."

— Kim Eastburn, interior designer, Kimberly A. Eastburn Interiors, Morriston

I resolve to...

"Increase awareness of the critical value of historic buildings and districts to our community and sense of place."

— Rob Brennan, AIA, Brennan+Company Architects, Catonsville

Keep up our enthusiasm, optimism and our creativity on each design project, to always bring something new to the table, and to expand the horizons of each client by us. See RESOLUTIONS, page 2

Actualidad

ESPECIAL. La 'U' y otros clubes decidieron romper su vínculo con Media Networks y pasarse a Gol TV. Encuentros y desencuentros que podrían afectar el deleite de ver un partido por TV.

La pelota busca su imagen

CARLOS BERNUY FLORES
CARLOS LARA PORRAS

Esto es guerra, es un combate sin lado rojo o verde y sin apelativos. Es una batalla librada con papeles, documentos y billetes. Es un enfrentamiento por la imagen de una pelota y hombres en short y camiseta. Es una lucha por el Descendralizado. La 'U' rompió con Media Networks y se fue con Gol TV, provocó un temblor que pasó a ser terremoto cuando otros clubes lo siguieron. Rebelión, ambición, cambio de aires. Cada quien tiene su postura. Ver un partido de fútbol del Descendralizado hasta mediados de los años 90 era sintonizar Panamericana, América y Global Televisión. Pero entonces ingresó Media Networks y el fútbol pasó a ser de pago. Es decir, solo si tenías una específica señal de cable, podías alentar a tu equipo desde casa.

problemas económicos y pidieron adelantos a la televisora extendiendo con ello los contratos. Hasta el 2007, nadie competía con CMD. Pero ese año ingresó DirecTV comprando los derechos de San Martín y pasando por señal abierta algunos duales. En 2009 aseguró a Cristal, Aurich, Total Chalaco e Inti Gas, pero un año después se retiró.

★ DATOS

● **TV Perú** (Canal 7), tras llegar a un acuerdo con Gol TV, será el que transmita en señal abierta los encuentros de local de Cristal en el Descendralizado. "Nos verá todo el país", refirió el presidente celeste, Felipe Cantuarias. Cristal es el último campeón del torneo peruano.

● **Paco Casal** compró los derechos de la Copa Sudamericana y los revendió a Bridgestone. Habría querido adquirir también los de la Copa Libertadores para que esta sea transmitida por Gol TV, pero la cadena Fox Sports se opuso a ello.

EL DATO Felipe Cantuarias, presidente de Sporting Cristal, se reunió en noviembre del 2012 con gente de Tenfield para conocer su proyecto. Luego tuvieron el preacuerdo.

LA CIFRA 817 millones de dólares cobran los clubes de España. Real Madrid y Barcelona se quedan con la mitad.

EL DATO En la Bundesliga, los clubes se reparten 485 millones de dólares. En tanto, en la liga francesa se hacen con US\$694 millones.

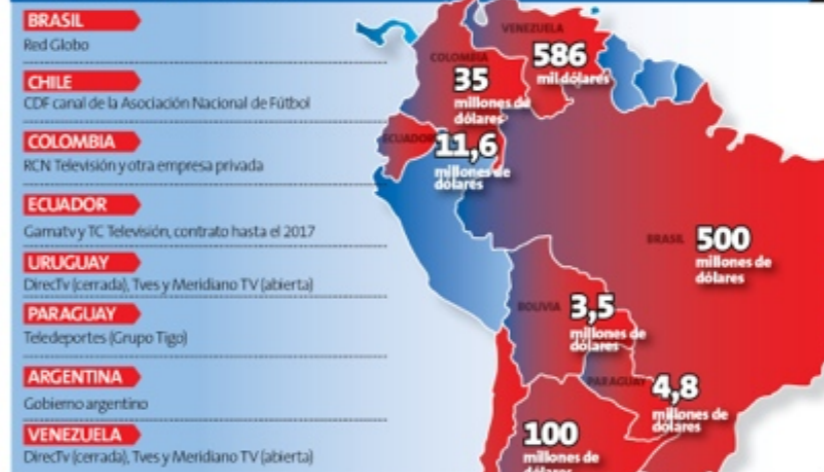
LA CIFRA 500 millones de dólares ofreció DirecTV a sus equipos en 2009 si lograban campeón. En ese momento, CMD ofrecía 200 mil dólares.



"No vamos a dar ni un paso atrás. El contrato con Gol TV está firmado".

Rocio Chávez
Administradora temporal de la 'U'

DERECHOS DE FÚTBOL EN SUDAMÉRICA



Esta guerra de televisoras acaba de reavivarse con la decisión de Universitario de abandonar Media Networks. El club crema rompió con CMD—con el que tenía ligazón hasta 2014—cuando dicho canal recurrió a Indecopi reclamando algunas acreencias. Para el canal, ese no era motivo para disolver el contrato. Para el club merengue, sí. Entonces apareció en el escenario GolTV.

La televisora, cuyo dueño es Paco Casal—conocido empresario uruguayo—firmó con la 'U' a razón de US\$3'600,000 anuales. Igual camino siguió Cristal que, pese a tener dos años de convenio con CMD, llegó a un acuerdo para aceptar la oferta de Casal, que es de US\$2'500,000 anuales hasta el 2020. Pero GolTV no se conformó con eso y sumó a San Martín, Pacífico FC, UTC de Cajamarca, León de Huánuco, José Gálvez y Juan Aurich.

En la vereda del frente, Media Networks apuntó al otro 'grande' que le quedaba: Alianza Lima. La empresa renegoció su contrato con los íntimos y

#	CIFRAS
Lo que pagará M. Networks	
Alianza L.	4'000,000*
E. Garcilaso	600,000*
Inti Gas	500,000*
C. Vallejo	900,000*
S. Huancayo	750,000*
Cienciano	950,000*
U. Comercio	600,000*
Melgar	800,000*
(*) Cifras extraoficiales	
Lo que pagará GolTV	
'U'	3'600,000
S. Cristal	2'500,000
San Martín	1'500,000*
Juan Aurich	1'500,000*
UTC	1'000,000*
Pacífico	1'000,000*
L. Huánuco	1'000,000*
José Gálvez	1'000,000*
(*) Cifras extraoficiales	

pagará US\$4 millones anuales en 12 cuotas (hasta el 2012, Alianza recibía un millón 200 mil dólares). Además, el club victoriano podrá ser auspiciado por competidores del Grupo Telefónica, algo que antes no podía hacer.

EL EJEMPLO INGLÉS

Inglaterra es el claro ejemplo de cómo el torneo mejora ayudado por la TV. En 1992, los clubes de la Primera División se desligaron de la liga de fútbol, crearon la Premier League y negociaron los derechos de televisión y auspiciadores. Si antes les pagaban 70 millones de dólares por cuatro años, hoy Sky Sports les da US\$1,800 millones. Este dinero se divide así: la mitad se reparte por igual entre los clubes, una cuarta parte se destina en función de la clasificación al final de temporada y la parte restante se paga según la audiencia. Con ello se mejoraron estadios, se paró

los 'hooligans' y ficharon estrellas.

EN SUDAMÉRICA
El fútbol siempre ha sido un negocio. Las televisoras y los clubes quieren su beneficio. En Argentina, la AFA rompió en 2009 el contrato que tenía con Televisión Satelital Codificada (TSC) y aceptó la oferta del Gobierno de 600 millones de pesos (más de 100 millones de dólares), casi el triple de lo que recibía. En otros países, los montos van desde el medio millón hasta los 11 millones.

En Perú, por la dura economía y nuestra pasión por el fútbol, sería importante no necesitar de una señal de cable para ver un partido. Pero sabido es que, hoy, las arcas de un club giran en base a sus derechos televisivos. Media Networks no quiere soltar a Universitario y batallará legalmente. Por su parte, Gol TV ya se pinta de crema y ha entrado con fuerza en el mercado nacional. Pero, lejos de las oficinas, de los documentos y de los billetes, está el hincha que quiere materializar su pasión y exteriorizar un grito de gol. Lo hará por cable o por señal abierta pero, felizmente, lo hará.

ANÁLISIS

GUILLERMO DENEGRI // Gerente de Media Networks

"Somos el principal sponsor"

Con una inversión en los clubes superior a US\$20 millones en el 2012, Media Networks es, largamente, el principal sponsor del fútbol peruano. Nuestro apoyo no se limita al torneo de primera división, sino que comprende un esfuerzo integral que también incluye el torneo de promoción y reserva, la Copa Libertadores Sub 20, la segunda profesional y, además, la selección peruana de fútbol (incluyendo el patrocinio a la bicolor, la inversión de Media Networks en el 2012 superó los US\$30 millones). Algunos de los torneos mencionados ni siquiera existían cuando ingresamos al fútbol.

En cuanto al tema de Universitario, el contrato de derechos de transmisión de la 'U' con Media Networks está plenamente vigente y en ningún momento hemos planteado resolverlo. La administración temporal del club lo quiere entender así a partir de una interpretación muy singular de la solicitud de acreencias que presenta ante Indecopi. Un contrato, sin embargo, no se resuelve a través de una interpretación de parte, sino a través de una manifestación de voluntad expresa e indubitable. No existe comunicación alguna que la administración temporal pueda exhibir con una solicitud de esa naturaleza. Esa comunicación, simplemente, no existe.

ANÁLISIS

AYAR LÓPEZ CANO // Administrador temporal de la 'U'

"Gol TV nos genera beneficios"

Nosotros somos contratados. No nos oponemos a nadie, solo luchamos para que al club no se le siga perjudicando, y creo que lo estamos logrando al hacer un excelente contrato con Gol TV. Este cubre todo nuestro presupuesto, como antes no ocurría, y nos genera un gran beneficio para el futuro. Es tarde (para conciliar

con Media Networks), aunque nunca nos vamos a negar. Nosotros les pedimos dialogar, y tenemos documentos que lo prueban. Estos papeles muestran que solicitamos reuniones y nos dijeron que era "innegociable". Entonces, nos reunimos con otros interesados. Ahora resulta que quieren negociar, pero nosotros ya tenemos un compromiso firmado con Gol TV. Lo que se puede hacer es que ese canal converse con Telefónica. Si llegan a un acuerdo entre ellos para que el canal pase a ser parte de Cable Mágico, es decisión suya.



Broad

Chinese rice vermicelli

Spinach

Whole wheat

Soba (buckwheat)

Thin wheat or flour

WENDY KIM/SHANEKORAL.COM

Ooodles of noodles

Asian varieties run the gamut, so experiment, practice and taste

By MARY-LIZ SHAW
mashaw@jamailed.com

The Asian foods section of most grocery stores consists of perhaps two or three shelves filled with sauces, packaged mixes and, if we're lucky, two or three different kinds of noodles—glass or rice and maybe some Japanese soba or somen noodles.

But these slim pickin's can't even begin to reflect the myriad noodle choices available to consumers in most Asian food markets.

At Milwaukee's Pacific Produce, for example, the noodle shopper is greeted by an entire aisle of noodles of varying shapes and sorts, from rice to wheat to mung bean sticks. The variety can be daunting to newcomers and experts alike.

"It can be very confusing," says Andrea Nguyen, an expert on Asian cooking whose book, "Into the Vietnamese Kitchen: Treasured Foodways, Modern Flavors" (2006, Ten Speed Press), was a James Beard nominee. She has just published "Asian Tofu: Discover the Best, Make Your Own, and Cook It at Home" (\$36, Ten Speed Press).

"I think that with certain noodles you can mix and match, but the noodles are used for a particular reason; they serve a particular function in the dish," Nguyen says. "So, if you use the wrong noodle, per se, your dish will not be as good as it was meant to be."

That said, the home cook shouldn't worry about experimentation, Nguyen says. As with all cooking, finding the optimum noodle for a dish is often a matter of practice, experience and personal taste.

American consumers are familiar with the many shapes of Italian pasta, but these are, in general, of two types: flour (wheat) or egg noodles.

Asian noodles may be made of wheat, egg, rice or mung bean starch, and they are available in fresh form, usually vacuum-packed, and dried. Preparation and treatment of each type depends on the application and whether they will be served cold, at room temperature or warm.

Some Asian noodles, such as Japanese soba (buckwheat) noodles have distinct flavors. These noodles should be enjoyed relatively unadorned to get the benefit of their robust taste.

Recently there have been innovations in noodle creations, mostly among Taiwanese producers, such as spinach- or whole-wheat-flavored somen and lo mein noodles. These are desirable mainly for their color—they generally don't have a strong taste, Nguyen says.

"The noodles add character to a dish," Nguyen says. "They are the character backbone, the textural and flavor foundation."

So it is important to think of the overall profile of a dish when selecting the noodle, Nguyen says. A spicy peanut sauce, for instance, would take better to a round or square-shaped noodle instead of a flat shape to prevent the rich sauce from over-clinging to the wider plane presented by a flat noodle. Taiwanese Beef Noodle Soup has a hearty, big flavor, with the bold tastes of beef, star anise, tomato and ginger; it needs a big, hearty noodle.

"You want something that's got some guts to it," Nguyen says. "Pho (Vietnamese noodle dish) is more of a delicate dance. Rice noodle pairs better with that. If you were to put egg noodle in there, it would just be really weird."

Nguyen offered a few tips on what to look for when shopping for noodles and some guidelines about how they are used:

■ Do not salt the cooking water. "There is this expectation that they will be seasoned by broth," Nguyen says.

■ Refrigerating thin rice noodles can make them stiff. Thicker rice noodles hold their shape and softness in the fridge, espe-

cially if tossed with a bit of kosher salt and some sesame oil.

■ When shopping, buy up in price. The more expensive the noodle, the better the quality. Anything from Taiwan is usually a mark of high quality.

■ Rinse noodles, especially rice noodles, of starch before using.

Rice noodles

Rice sticks come in several sizes, in flat and round extrusions. Packaging for flat noodles is usually marked, rather like clothing, from S (small) through to XL. The small size looks like Italian linguine. The small sizes are merely soaked in hot or warm water; larger sizes should be boiled. Rice sticks labeled "rice vermicelli" are boiled, too, usually about 3 to 5 minutes. Their use varies, from hot to cold applications.

Mung bean noodles

Also known as "glass" or "cellophane" noodles, these swell up and turn transparent when soaked. "They're fabulous for soaking up flavors," Nguyen says. They're used most often in deep-fried rolls.

Egg noodles

Fresh is usually better than dried. Look for fresh versions in refrigerator sections of Asian markets. Used in soups, stir-fries and salads.

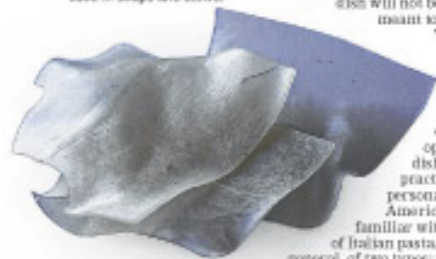
Wheat, soba and other noodles

All should be boiled. Wheat noodles generally hold their shape better than rice noodles under refrigeration. Some interesting noodles to look for include Korean Yam Noodles, made of sweet potato starch. They are boiled and turn a dark brown when cooked.

"They're really fabulous, delicious noodles," Nguyen says.

► **Recipes:** Taiwanese beef, chicken and cellophane noodle soups, others: **2N**

Thai rice flake noodles are used in soups and stews.



fundamentals | *typography*

Learn to be expressive using *typography*.

- Consider the effect of the fonts that you choose.
- Your type choices should *match the tone of the content*.
- Type should be expressive and an integrated part of the design.
- Think about what you are communicating with your type.
- You cannot go wrong using tried and true fonts.



**BY THE LOOK OF THINGS, THE SEA LEVEL
IS RAISING AND THE WORLD WILL BE
UNDERWATER. SO FOR OUR OWN GOOD,
LET'S KEEP THE OCEANS CLEAN.**



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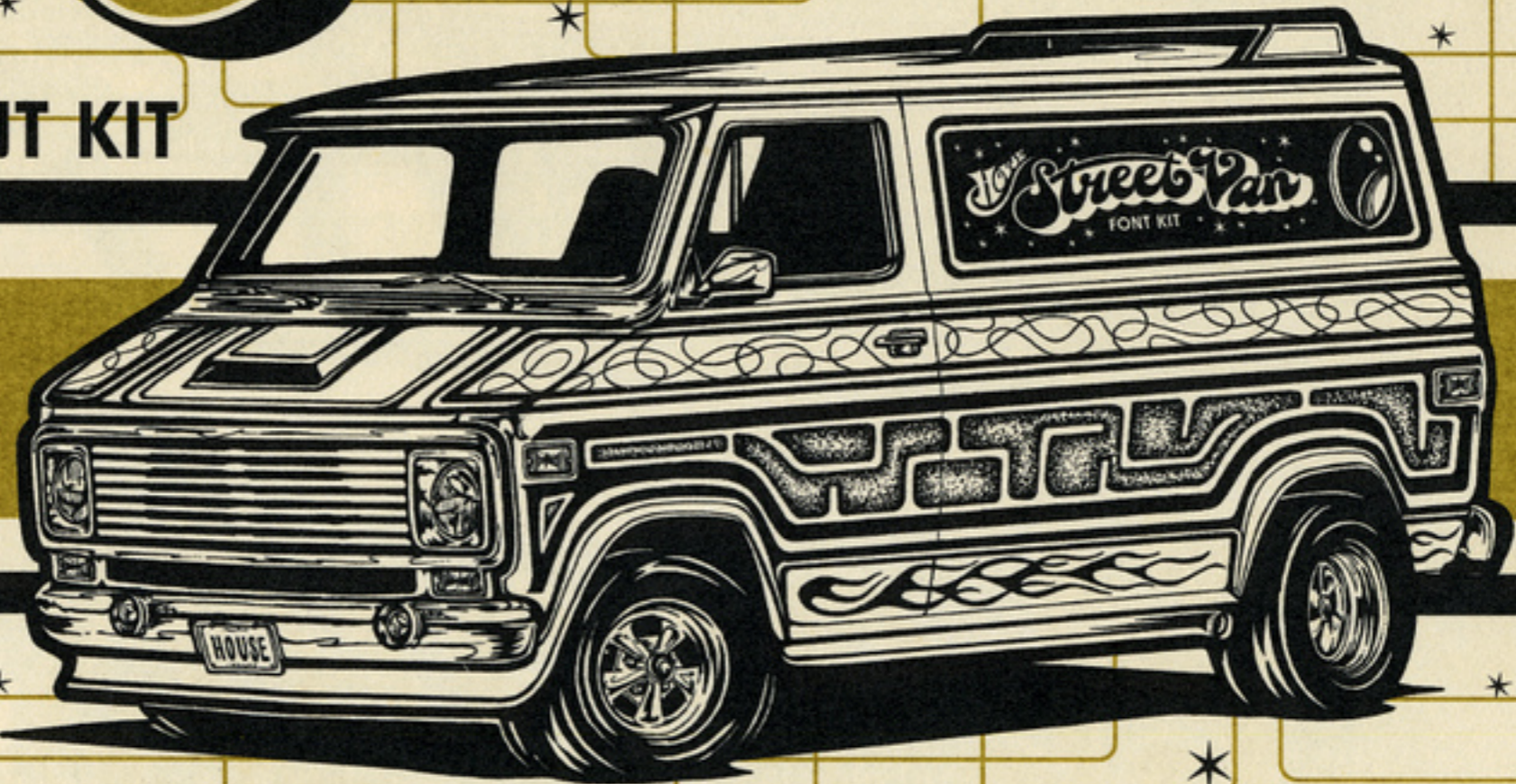


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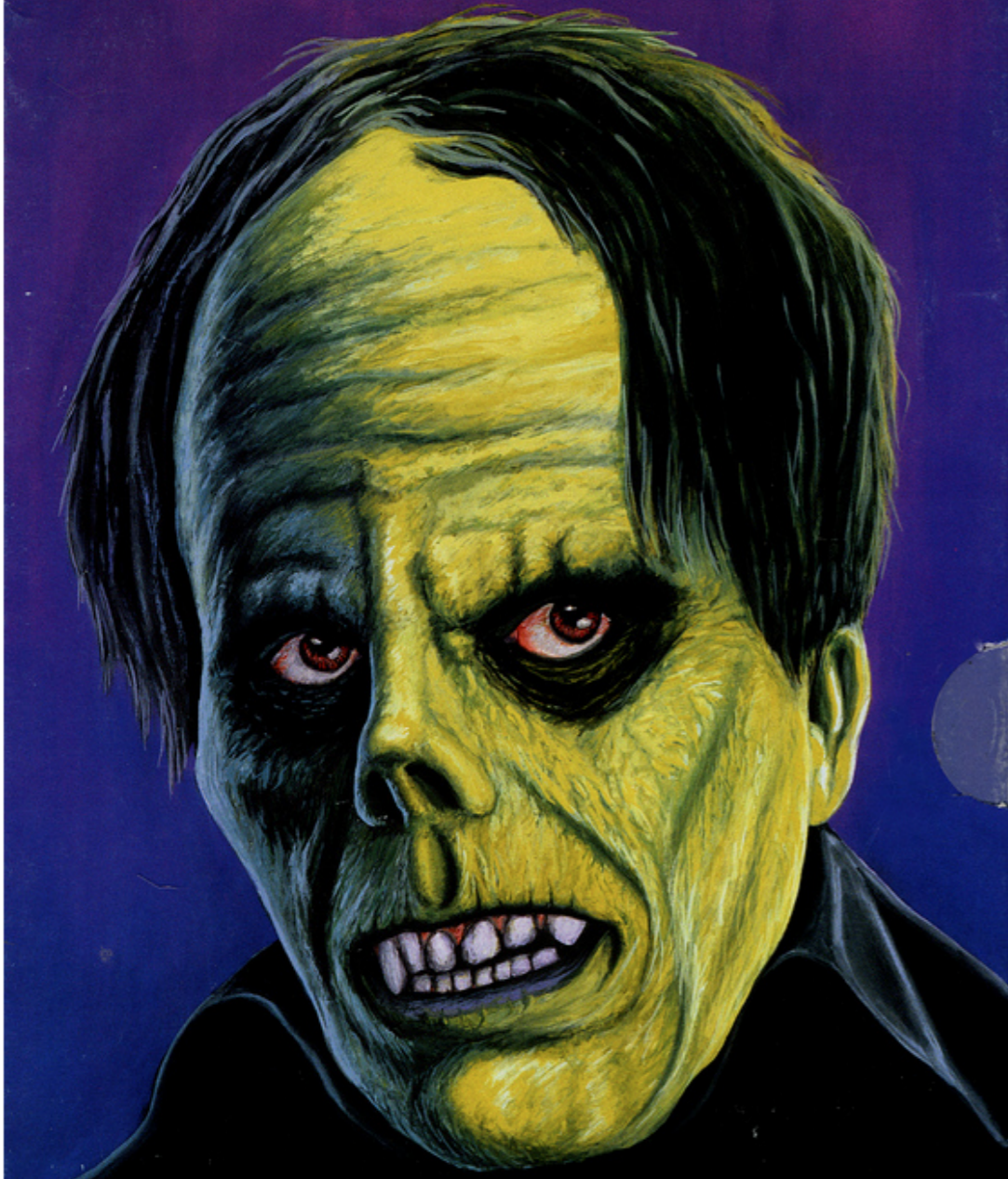
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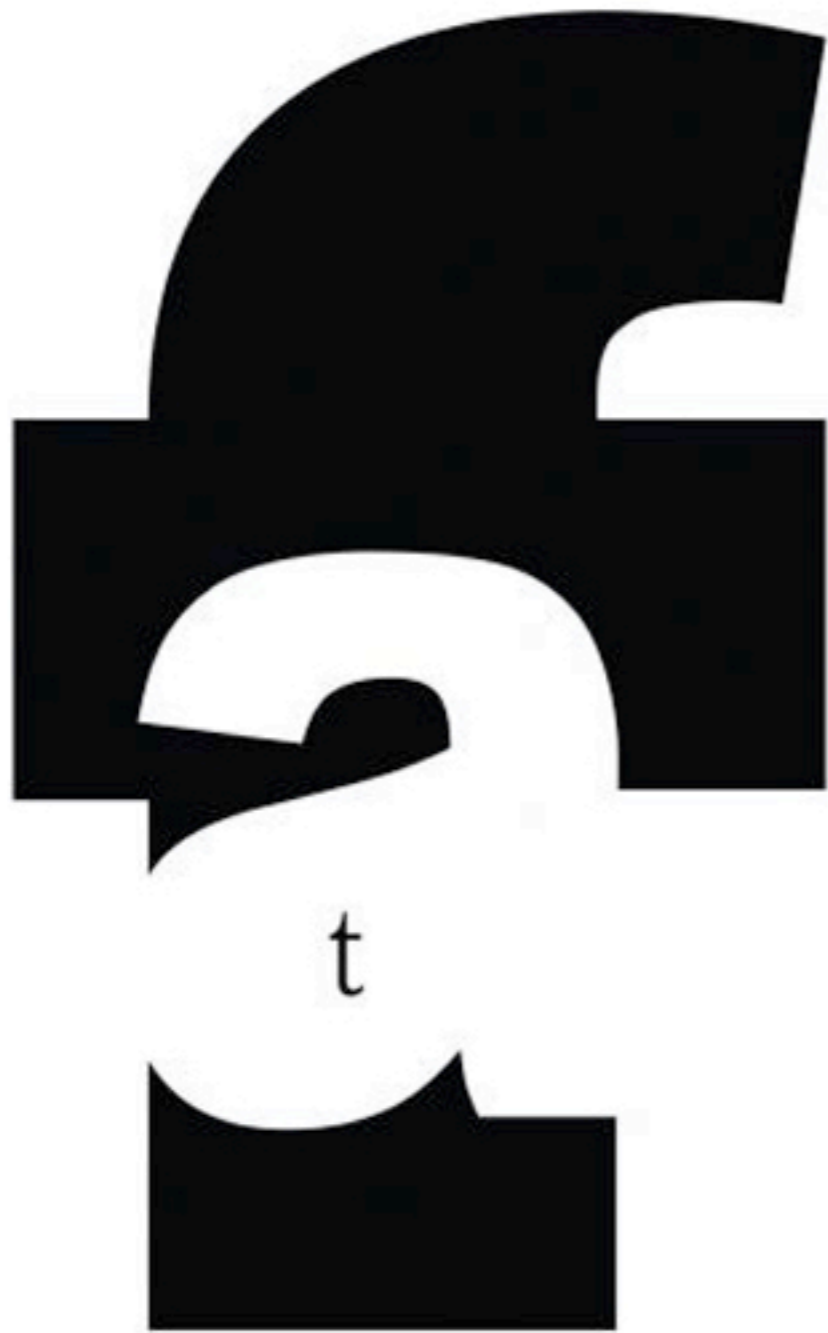
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KEEPING ON TRACK

FORMER RAILROAD TIES TO SOUTHEASTERN ALBERTA'S PARCHED LANDSCAPE HELPED LAY THE FOUNDATION OF A VALUABLE PARTNERSHIP BETWEEN DUCKS UNLIMITED CANADA AND THE EASTERN IRRIGATION DISTRICT.

TO THIS DAY, IN ONE OF THE COUNTRY'S DRIEST REGIONS, DUC ROOTS STILL RUN DEEP.

By Duncan Morrison

IT'S COMMON KNOWLEDGE THAT THE CANADIAN PACIFIC RAILWAY (CPR) SERVED AS THE MAIN SETTLEMENT LINE IN CANADA'S PRAIRIES DURING THE LATE 1800s AND EARLY 1900s. BUT FEW PEOPLE COULD HAVE GUESSED BACK THEN THAT LAND DEALS STRUCK BY THE RAILWAY WOULD EVENTUALLY HAVE SUCH A MAJOR IMPACT ON THE CONTINENT'S WATERFOWL POPULATIONS THAT RELY ON THE SEMI-ARID GRASSLANDS OF SOUTHEAST ALBERTA.

IT ALL CAME TO BE AFTER THE CPR CROSSED ALBERTA IN 1881, COMMENCING ITS TRANSCONTINENTAL SERVICE IN 1886. AT THAT POINT, THE RAILWAY HAD ACCOMPLISHED ITS MISSION OF CONNECTING CANADA FROM COAST TO COAST. FOR THIS TASK, THE CPR RECEIVED SUBSTANTIAL GRANTS OF MONEY AND LAND, INCLUDING ALMOST 10 MILLION ACRES GRANTED TO IT IN ALBERTA.

GIVEN THE ATTRACTIVENESS OF NOW-OWNING PRIME LAND CLOSE TO RAIL TRANSPORTATION, THE CPR FELT WELL POSITIONED TO INCREASE SETTLEMENT AND REALIZE GREATER PROFITS. THAT SAID, WHILE RAILWAY OFFICIALS WERE AWARE OF THE REPORTS OF BRITISH EXPLORER JOHN PALMER FROM THE 1850s DECLARING AN EXTENSIVE "fertile belt" IN PARTS OF CANADA'S SOUTHERN PRAIRIES, THEY WERE ALSO AWARE THAT PALMER HAD REPORTED THE THREE-MILLION ACRES OF SOUTHEASTERN ALBERTA AS A VIRTUAL DESERT AND RECOMMENDED ITS REMOVAL FROM HOMESTEAD OPTIONS UNLESS AN IRRIGATION DEVELOPMENT COULD BE ESTABLISHED.

THE FEDERAL GOVERNMENT CONVINCED THE CPR THAT THIS LAND HAD ONLY NEEDED WATER TO BECOME FERTILE, AND THAT THE CPR COULD

OBLIGINGLY PROVIDE THAT WATER IF IT BECAME A LICENSED IRRIGATION COMPANY. THE CPR, AFTER SIGNING AN AGREEMENT IN 1902, NOW OWNS A GOOD PORTION OF THIS DRY LAND AS WELL AND WAS GIVEN 15 YEARS TO COMPLETE ONE OF THE MODERN WORLD'S LARGEST IRRIGATION PROJECTS ON THE PARCHED SOUTHEASTERN ALBERTA LANDSCAPE.

WORK TO PROVIDE WATER TO THE THIRSTY MIXED GRASS prairie region began almost immediately with a weir in Calgary, a dam on nearby Cheberrere Lake and the construction of the necessary canal to bring the water eastward. This became the CPR's Western Block. To the east, the construction of the Bassano Dam, on a bend of the Bow River, would provide the lifeline for the CPR's Eastern Block of land. Completed in 1914 at a cost of \$17 million, the massive Bassano project removed over a half a million cubic metres of earth by horse and wagon, and added 42,000 cubic metres of concrete to more than four million kilograms of reinforced and structural steel to construct a



Blue-winged teals frequently roost in pothole and parkland habitat, more so than other dabbling duck species. On prairie potholes, resulting birds lacking the ability to fly will occasionally head across the land to neighbouring ponds when disturbed or if water levels drop.

Since prehistoric times, life has taken a toll on the outward appearances of birds. But a routine flightless phase – the moult – lends waterfowl an annual fresh set of feathers, ensuring they remain aloft, keep buoyant and stay attractive.

change IN THE feather

By Jake MacDonald

It's hard to imagine a creature more pleasant than a duck. Graceful in flight, clownish in its walk, the duck makes children laugh just by shaking its tail. But if we wind the clock back far enough, we discover that the modern duck could have once been a smaller relative of a terrifying predator.

IMAGINE A GRINNING, FERCE-EYED, EIGHT-FOOT-tall oviraptor poking and sniffing its way through the boulders of a dry creek bed, 80 million years ago, and you pretty much have a picture of every duck's common ancestor. The oviraptor walked on muscular hind legs, sprinted after its prey, and killed whatever it needed to with slashing claws and a crushing bite to the skull. But oviraptor was also a doting parent. Scientists from the American Museum of Natural History found fossilized remains of an oviraptor in the Gobi Desert, with speculation from some that the dinosaur could have smothered in a dust storm. But its long legs were folded up beneath its breast, and its forelimbs were circled protectively around a clutch of 15 to 20 eggs.

Most scientists agree that birds have descended from dinosaurs, evidenced by a fossilized evolutionary trail of increasingly birdlike pelvic bones, similarities in foot structure, and ultimately, feathers.

Jonathan Thompson, a waterfowl scientist with the Western Region of Ducks Unlimited Canada (DUC), says prevailing evidence suggests that feathers initially evolved in running dinosaurs like velociraptors and other smaller theropods.

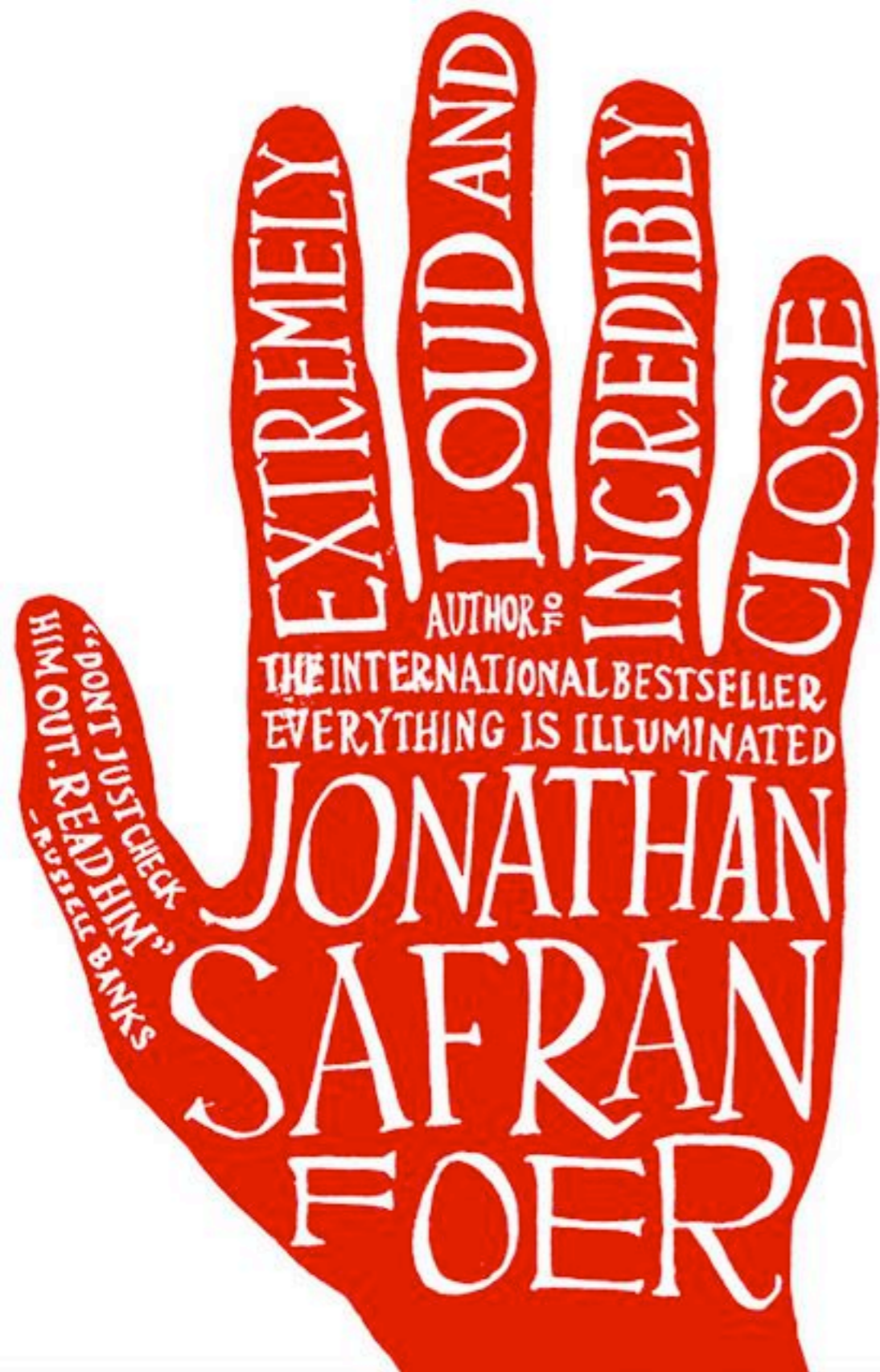
"These predators were under pressure to go faster and faster while chasing prey. Plumage is a product of the skin, like scales and fingernails, and theropods may have developed feathers to give themselves a competitive edge for propulsion or to assist in making controlled leaps. Conversely, more recent evidence suggests that

Illustration: Michael Blakes
Feather detail: Tim Grogg

365 noticias positivas

El país y el mundo estuvieron en el 2012 llenos de buenas noticias, triunfos deportivos y avances médicos, científicos y tecnológicos. Historias de bondad humana también dejaron su huella en el año que hoy termina.





— A Quick & Comprehensive —
TYPE GUIDE

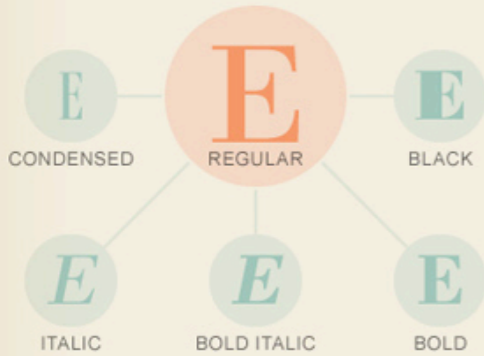
TYPEFACES

Knowing the difference.



Not mentioned are: Blackletters, Gaelic, Dingbats, Non-Western and many others.

COMMON STYLES



PROTIP #1

Limit yourself to a maximum of 3 well contrasting typefaces.



* A **PANGRAM** is a sentence using every letter of the alphabet at least once.

Typefaces can contain a myriad of different symbols.

LETTERS	NUMERALS	PUNCTUATION	ICONS

TYPE ANATOMY



- | | |
|--------------------|---------------------|
| 1 ASCENDER HEIGHT | 4 BASELINE |
| 2 X-XHEIGHT | 5 CAPITAL LETTER |
| 3 DESCENDER HEIGHT | 6 UNDERCASE LETTERS |

PROTIP #2

95% of graphic design is Typography. Treat it well!



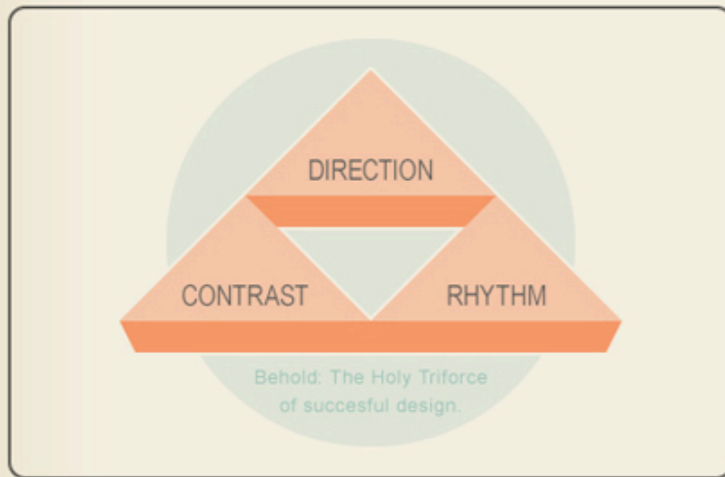
WHAT'S IT SAYING?

Conveying the right message.

<p>SANS-SERIF Neutral <i>Arial</i></p>	<p>SERIF TIMELESS <i>Trajan</i></p>	<p>SCRIPT, HANDWRITING <i>Casual</i> <i>Rage Italic</i></p>
<p>ITALIC SANS-SERIF Let's Go <i>Gill Sans Bold Italic</i></p>	<p>ITALIC SERIF <i>"Quote,"</i> <i>Garamond Italic</i></p>	<p>SCRIPT <i>Elegant</i> <i>Bickham Script</i></p>
<p>SLAB-SERIF CONFIRMED <i>Rockwell</i></p>	<p>BLACK, EXTRA BOLD BOLD! <i>Elephant</i></p>	
<p>CONDENSED SANS-SERIF AUTHORITY <i>Akzidenz Grotesk Condensed</i></p>	<p>MODERN SERIF GLAMOUR <i>Bodoni Bold</i></p>	<p>GEOMETRIC, ART DECO RETRO <i>Geomancy Extra Bold</i></p>
<p>ROUNDED User Friendly <i>Arial Rounded</i></p>	<p>MONOSPACE SOURCE CODE <i>Orator Std</i></p>	
<p>FAUX PAS Oh God please don't <i>Comic Sans</i></p>		

PRINCIPLES

Applying Typography



PRO TIP #4

When you're stuck...

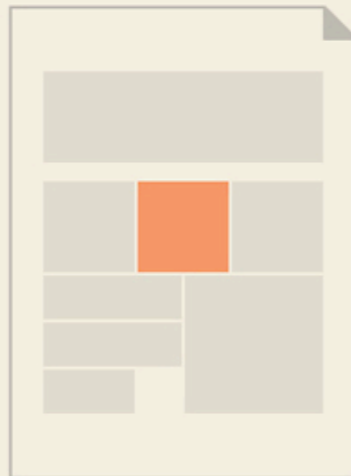


DISCARD OLD IDEAS;
START FRESH!



Left, right, up, down...

DIRECTION guides the reader's eye through a correct path between content.



Focus!

CONTRAST between form, space and color emphasizes the hierarchy of information.



"BADUMMM...TSSS!!!"

RHYTHM spices up your layout, much like the different notes and tempo in a musical composition.

A closing statement.

**DON'T TRY TO BE ORIGINAL,
JUST TRY TO BE GOOD.**

<http://www.fastcodesign.com/1664719/infographic-of-the-day-why-should-you-care-about-typography>