

**GDP 113**

# **Typography**

## **Project #1**

### **Magazine 2 Page Spread Samples**

*Create 2 different layouts, using the same grid design, for a 2-page magazine spread.  
Be creative with the use of headlines as well as placement of text in grids.*

# Threatened

The State of U.S. Parks



essay by

JOHN G. MITCHELL

AT A PERIOD in our history notable for perishable institutions, it's reassuring to know that our national parks, after all these years, remain the best idea America ever had. A British diplomat, James Bryce, rendered that judgment in 1912 when the United States could boast but a handful of parks and a new federal agency designed to look after them wouldn't be established for another four years. How time flies. A decade from now, take away a couple of months, we'll be breaking out the bubbly to celebrate the centennial of the National Park Service. That's if, the way things have been going lately, there'll be enough high standards left untrampled to justify the toast.

The Park Service and the system it oversees have come a long way since 1916: From 14 parks, 21 monuments, and one reservation embracing six million acres to 390 areas covering 84 million acres (34 million hectares) in 49 states, the District of Columbia, and islands in the Pacific and Caribbean; from a handful of rangers to a roster of 20,000 full-time employees; from 350,000 visits a year to nearly 300 million.

And I guess I could say I've come a long way too in half a century or more as a sometime visitor or critical observer of the national parks. The memory bank is filled with the sights and sounds and scents of such crown jewels as Yosemite, Everglades, Acadia, Olympic. Curiously, however, there are memories, equally cherished, of unprotected places not yet parkland when I saw them the first time around. Mineral King, for example, that remote valley in the subalpine shadow of the High Sierra's Great Western Divide, mist rising at dawn to reveal a herd of mule deer grazing 20 yards (18 meters) off the starboard side of my sleeping bag. The Disney people had wanted to build a ski resort there. But they couldn't, once the valley became a part of Sequoia National Park.

I think of Battery Weed, a skeletal 19th-century fort commanding the Narrows of New York Harbor. From the top of a bluff just minutes from my house, I regarded the neglected granite fortress with sadness, for its eventual collapse seemed inevitable. I was wrong. By and by, Battery Weed would be captured by

# Sanctuaries

the Park Service and tidied up as a showcase feature of Gateway National Recreation Area.

Rummaging around in even older memories, I see surf pounding the white sands of Nauset Beach (now Cape Cod National Seashore in Massachusetts), wind rippling a sea of wild switchgrass in the Flint Hills of eastern Kansas (Tallgrass Prairie National Preserve), sunlight dancing across a flow of ancient lava near Grants, New Mexico (El Malpais National Monument).

Yet for all the bright memories, there's reason to fear that America's national parks may now be facing their most daunting test. The present danger goes beyond the usual alarm that the Park Service is strapped for adequate funds to maintain the parks and therefore overwhelmed by visitors who are "loving the parks to death." That of course is a huge problem, but not a new one. Budget shortfalls have harried the Park Service and the system for many decades and under many administrations. Yet the most unsettling danger over the past five years—at least until Dirk Kempthorne replaced Gale Norton as Secretary of the Interior last May and Fran Mainella announced her intent to resign as director of the Park Service—has been an atmosphere of veiled

hostility created by political appointees at the highest levels of both agencies. That atmosphere not only rattled the morale of many career professionals in the field but also assaulted the legal and regulatory fabric that has effectively held the National Park System together for 90 years.

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In fits and starts over those same five years, I've been taking the pulse of the Park Service and the system, talking with regional directors, park superintendents, interpretive and law enforcement rangers, and public affairs specialists. Some have retired from the agency since we spoke, a few taking early retirement rather than toeing the party line and biting their tongues behind a fixed smile. The relatively new Coalition of National Park Service Retirees now counts among its more than 500 members 5 former directors

or deputy directors, 26 regional directors or deputies, and 130 park superintendents and assistant superintendents. Many of these former top professionals put in for retirement since 2001. "We're losing some of our best people," a ranger said to me last year at Yosemite Valley. "Where is it going to end?"

Visitors to the parks are unaware of these tensions. For all the erosion of agency morale, the wear and tear, the backlog of uncompleted maintenance and repair projects, the widespread reductions of interpretive programs, national parks can still deliver a memorable experience. With patience and binoculars, one may now observe wolves as well as bison at Yellowstone National Park. Given gravity and sufficient precipitation, Yosemite's Bridalveil Fall will continue to ensorcell viewers for years to come. But what of some of the other values of the larger Yellowstone and Yosemite? Unspoiled habitat. Wilderness. Solitude. High country silence. Is it time to begin to wonder if we are about to lose the best of these, too?



Thumbnails for our National Parks in Peril



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# Art Nouveau

From Wikipedia, the free encyclopedia

In januari 1896 gaf Georg Hirth in München het satirische weekblad *Die Jugend* uit. De randillustratie werd verzorgd door Otto Eckmann, Bernhard Pankok en Bruno Paul. Al in het eerste hoofdstuk brak Hirth een lans voor de kunstvernieuwing. De term Jugendstil verscheen in een tekst van de revue *Insel* van Rudolf Schröder. In hetzelfde jaar: in de volksmond werd Jugendstil ook spaghettistijl of style nouille genoemd, vanwege de typische golvende lijnen. De stroming kreeg ook de benamingen slaoliestijl (naar aanleiding van reclame voor slaolie in Jugendstil), style Horta (naar de Belgische architect) en style métro toegemeten. In 1894 al maakte de style Mucha ophef, naar aanleiding van de expositie van zijn Arabeske Sarah Bernhardt-affiches, in Parijs.

In datzelfde 1896 opende Siegfried Bing zijn Parijse galerie L'Art Nouveau, in de

Rue de Provence. Hij werd de grote Franse stimulator van de vernieuwende kunst. De stroming is naar zijn galerie genoemd.

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Ondanks de opvallende regionale verschillen zijn er een aantal kenmerken die deze stromingen verenigen: een optimistisch wereldbeeld en geloof in de toekomst, een voorliefde voor het gebruik van nieuwe, moderne technieken (in de architectuur bijvoorbeeld grote glasoppervlakken), een afkeer van symmetrie en een voorkeur voor ornamentiek, waarbij bloem- en vogelmotieven domineren.

De stroming kende een korte maar hevige bloeitijd. In West-Europa was de stijl ruim voor 1910 al verleden tijd, in het oosten kon ze wat langer overleven.

De Jugendstil manifesteerde

zich vooral in gebruiksvoorwerpen (glaskunst, plateel, sieraden, meubels etc.), de architectuur en de schilderkunst.

## Architectuur

Bij het architectuurergoed van de Jugendstil valt op dat de stijl bijzonder in trek was bij degenen die in deze economisch voorspoedige periode geld te besteden hadden: Jugendstilgebouwen zijn meestal hotels, warenhuizen en andere winkelpanden, kantoren van verzekeringsmaatschappijen en villa's van industriëlen.

De stijl heeft, overal waar men haar toepaste, regionale elementen in zich opgenomen en kon uitstekend overweg met wat plaatselijk in de mode was. Op verschillende plaatsen werden oosterse elementen geïntroduceerd (met name in Hongarije, maar ook in Nederland). In Finland strookten de doelstellingen met die van de nationaal-romantische

beweging. In Duitsland nam de stijl folkloristische motieven op. Voornaamste verschil tussen de Frans-Belgische art nouveau en de Duits-Oostenrijkse Jugendstil in enge zin zijn de vloeiender, ijlere lijnen van de art nouveau tegenover de strengere, hoekiger Jugendstil.

## Ontwikkelingen

### Van Jugendstil en art nouveau naar Nieuwe Stijl

Door de industriële revolutie hechtte men in Engeland rond 1850 erg veel waarde aan alles wat met mechanisatie te maken had. Het eerlijke en eenvoudige handwerk was uit. Een machinaal vervaardigd product had voor de mensen in die tijd veel meer waarde dan een product dat door ambachtslieden was gemaakt. De industriële revolutie vierde hoogtij. Men verdiende veel in die tijd want de productie was goedkoper geworden. Mensen voelden zich rijk en wilden daarom ook dingen hebben die de echte rijken hadden. Daarom werden vroegere stijlen geïmiteerd en snel en sordig gemaakt om aan de vraag te voldoen. Alles werd een beetje té. Zo had ook de kalligrafie, die met de hand vervaardigde werken in schoonschrift (monniken), in die tijd afgedaan. Dat kwam in dit geval door de opkomst van de drukpers.

Maar er waren mensen die dit klakkeloos imi-

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### Wat is Jugendstil/art nouveau?

Jugendstil of art nouveau is dus een naam die wordt gegeven aan de stijlvernieuwing in Europa tussen ca. 1890 en 1910. Het heeft als "zuivere stijl" maar een jaar of 20 bestaan. De term, die in de eerste plaats geldt voor de decoratieve kunsten maar zich vrijwel in alle kunstuitingen manifesteerde, heeft verschillende namen: Modern Style of Liberty Style (Engeland, naar de firma Liberty and Co. in Londen), Glasgowstijl (Schotland), Stile Liberty of Stile Floreale (Italië), Sezessionstil (Oostenrijk) en Nieuwe Stijl (Nederland). De meest bekende termen die voor de stijlperiode tussen 1890 en 1910 worden gebruikt zijn echter: Jugendstil of art nouveau. Art nouveau blijft over het algemeen voorbehouden aan België en Frankrijk, terwijl Jugendstil wordt gekoppeld aan Oostenrijk en Duitsland. In de namen komen de woorden "nieuw" en "jeugd" voor en daarmee hoor je al de bedoeling van art nouveau en Jugendstil namelijk zich onderscheiden van de oude (neo)stijlen.

### Algemene kenmerken van Jugendstil

Het Jugendstilornament, zoals dit voorkomt op meubels, sieraden, lampen, bedrukte stoffen enz. is samengesteld uit motieven die gewoonlijk asymmetrische composities vormen met een twee dimensionaal karakter. De belangrijkste inspiratiebron is de natuur. De motieven zijn

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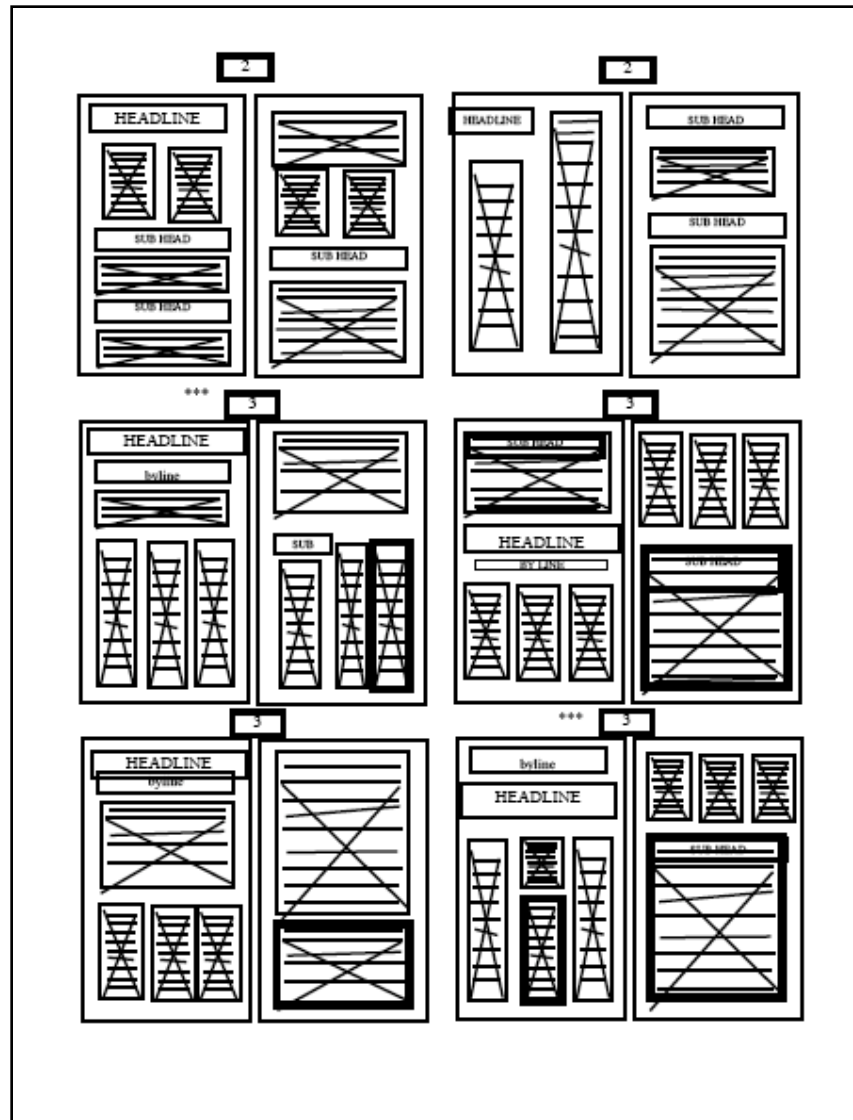
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Thumbnails for THE FACE OF AMERICA layout

**Brad Knickerbocker**

The Christian Science Monitor

## The Next 100 Million and The Face Of America

THE ONE SURE THING about us population as it moves past 300 million - expected to happen in the next few days - is that there will be more Americans. A lot more.

Everything else is informed speculation. Still, much will turn on how big the United States becomes and how fast it grows - from its use of natural resources to its settlement patterns to shifts in political clout.

There will be 400 million Americans in 2043, climbing to 420 million by midcentury, the US Census Bureau estimates. The added numbers will change the nature of the populace, reflecting trends already begun.

Between the last official census in 2000 and the one of 2050, non-Hispanic whites will have dwindled from 69 percent to a bare majority of 50.1 percent. The share who are Hispanic will have doubled to 24 percent. Asians also will have doubled to 8 percent of the population. African-Americans will have edged up to 14 percent. In other words, the US will be on the verge of becoming a "majority of minorities."

Wars, natural disasters, shifts in the economy, unforeseen social and political developments - any or all of these could affect the numbers, perhaps dramatically. For one

thing, America could, as many voters and their elected officials now demand, clamp down on immigration. The country's unusually high teen pregnancy rate could drop. Scientific advances could extend longevity.

In any case, Americans are expected to continue to gravitate west and south. Today, the Top 10 fastest growing states, cities, and

metropolitan areas are all in those regions, mostly in the West. In general, the West and South have been growing two to three times as fast as the Northeast and Midwest.

The great American midsection, meanwhile, will continue to empty out.

When historian Frederick Jackson Turner declared the American frontier "closed" in 1893, he was using the Census Bureau definition of "frontier" as areas having no more than six people per square mile. By that same density definition, the number of such counties actually has been increasing: from 388 in 1980 to 397 in 1990 to 402 in 2000. Kansas has more "frontier" land now than it did in 1890.

If these regional shifts continue as expected, the political impact will be felt. For one thing, membership in the US House of Representatives, fixed at 435 seats, would change, producing winners and losers just as it has with recent censuses. It may shift the current alignment of "red" states and "blue" states - but other factors besides population growth in the South and West may influence that political balance.

For example, wealthy, relatively liberal Californians and others with money to spend have been buying up ranch land in politi-

cally conservative Rocky Mountain states such as Montana, Idaho, and Wyoming. Many of them are more inclined to want to protect the environment from energy exploration and other development.

An increasing Hispanic population - which could see 188 percent growth between 2000 and 2050, according to the Census Bureau - could affect the political balance as well.

At the same time, the population will become relatively older. A person born in 1967, when the population turned 200 million, could be expected to live 70.5 years. Life expectancy for those born today is 77.8 years.

The impact of the aging baby-boom generation, whose oldest members turn 60 this year, will be

felt on Social Security and Medicare. "We really are doing very well in terms of extending life, and that is going to increase the rate of population growth," says Samuel Preston, a University of Pennsylvania demographer. It could also have political impact.

As the US moves toward 400 million people, Americans can be expected to marry later in life, and more of them will live alone. Between 1970 and 2005, the median age of first marriage moved from 23 to 27 for men and from 21 to 26 for women. Over the same period, the percentage of single-person households grew from 17 percent to 26 percent. Those trends are likely to continue.

Experts generally believe that expansion to meet the housing

and other community needs of a growing population is likely to remain concentrated in suburbs and exurbs.

"Most projections show that the continued increase in the US population and the projected 50 percent increase in space devoted to the built environment by 2030 will largely take place in the sprawling cities of the South and West, areas dominated by low-density, automobile-dependent development of residential, commercial, and industrial space," writes demographic trend-watcher Joel Kotkin in a recent issue of the magazine *The Next American City*.

## CONCERNS ABOUT RESOURCES

This kind of continuing development tied to US population growth worries many environmentalists, as well as those concerned about the loss of farmland.

Annual US population growth of nearly 3 million contributes to the water shortages that are a serious concern in the West and many areas in the East, says Lester Brown, president of the Earth Policy Institute. Water tables are now falling throughout most of the Great Plains and in the Southwest, he warns. Some lakes are disappearing and rivers are running dry.

"As water supplies tighten, the competition between farmers and cities intensifies," says Mr. Brown. "Scarcely a day goes by in the western United States without another farmer or an entire irrigation district selling their water rights to cities like Denver, Las Vegas, Phoenix, Los Angeles, or San Diego."

Concern about a growing populace and decreasing resources is likely to push governments toward conservation and more sustainable development, experts say.

This may be especially true of energy. Nineteen states and the District of Columbia now have renewable portfolio standards that require electric utilities to use more wind, solar, biomass, geothermal, and other renewable sources.

"The global context will really drive what happens in the United States," says futurist Hazel Henderson.

Last month, for example, the Chinese government released its first "green" gross domestic product (GDP) report. It measures economic growth while also factoring in the environmental consequences of that growth. US portfolio managers in charge of \$30 trillion in assets now demand carbon disclosures of all the companies in their portfolios, says Ms. Henderson.

"The tipping point has been reached there," says Henderson. "I feel very hopeful that the evolution to the solar age could happen much quicker than we might have expected because it's being driven by so many stress points, from global warming to water shortages to desertification."

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## DIVERSITY CHANGES ATTITUDE

But societal changes tied to population are more than numbers.

As the racial and ethnic mix among Americans shifts in the decades ahead, public attitudes are likely to change as well. In some ways, they already are.

For example, between 1986 and 2003, the share of adults who approved of interracial marriage rose from 70 percent to 83 percent, according to a Roper Reports study. This trend is especially true among young Americans. Among people between 18 and 29, 86 percent said they had no problem with interracial marriage.

"The fact that today we see young people intermarrying more, interracial dating much more common - all of that I think portends that we're going to become much more ecumenical in the way we look at things than we were in the past," says William Frey, a demographer at the University of Michigan and the Brookings Institution. "I think we'll have much more tolerance for people of other backgrounds, cultures and languages, points of view, and religious and belief systems."

What's certain is that there will be a lot more Americans.

*On the occasion of a retrospective exhibition of Larry Rivers's works in Washington, D.C., the author recalls the electrifying impact of Rivers's early, groundbreaking paintings.*

# FIGURING LARRY RIVERS

BY JOE SHANNON

I had been thinking a lot about Larry Rivers since seeing his recent retrospective at the Corcoran Gallery of Art. On the morning of Aug. 15, as I was preparing to review my notes on the show for this piece, I grabbed the Washington Post. As a 69-year-old, every day I take a deep breath and read the obits to see whether any friends or acquaintances have left the big world. Immediately I was knocked flat by the headline: "Larry Rivers, 78; Major American Figurative Artist." Deep regret flooded over me, adding a profound urgency to my hopes for this commentary. So here goes.

Back in the '50s, when I was a student at the Corcoran School of Art on the G.I. Bill, I had a deep interest in drawing, and depictive art-making in general. Right away I had realized that this direction was not a popular one among the majority of students. I and the few students that shared my predilection were often asked derisively, by our classmates and even by some faculty, if we were trying to be illustrators (you know, commercial artists)—or were we trying to go back to the 19th century? Remember, guru Clement Greenberg and Harold Rosenberg were trumpeting the two-dimensional revolution, and part of that phallex was the blooming Washington Color School—Ken Noland, Morris Louis and many more. We few "realists" still resisted and hung out together, among ourselves we could be sarcastic about the "drippers" and "measurers," but we felt besieged.

Then along came Larry Rivers. When I first saw Washington Crossing the Delaware (1953) and Double Portrait of Berdie (1955) in the 1950s, I exclaimed, "hot damn," and I spread the word to all my drawing pals.

The two works could not be more different. Washington is figurative action painting, scrubbed explosively in mostly ochres and umbers, with a touch of downy pink and a blurry orange sun. It looked like a painting *start*, that first blocking in of a multi-figure composition. But that's how he left it, with lots of bare canvas. Well—the nerve of the guy! Nerve, yes, but what about real nerve, like Jackson Pollock, asked many of his contemporaries? Well, this was nifty figuration or rather, para-figuration—a real breakthrough. Just let the eye rove over the big piece, catching the wiry ticks: George's white pants echo a raggedy white horse's rear legs, and sketchy soldiers are to be glimpsed here, there and everywhere, some drawn only in charcoal. Was Rivers making fun of Emanuel Leutze's hack history painting? Or was he making fun of patriotism, or the Founding Father (the viewer grins at the diagrammatic delineation of George's famous false teeth), or all of the above? Absolutely—for provocation was always part of his game, but he was also—or even mostly—showing us how little rendering was required when the material was applied on a big canvas with explosive whacks and scrubs to make an evocative figure painting!

The Double Portrait of Berdie was something else altogether. The naked old lady (the artist's mother-in-law) is depicted memorably twice, once standing and once sitting on an old bed. The awkward drawing brings to mind Kenneth Clark's "alternative convention," writing about anti-Classical,

Gothic rendering in his masterful study, *The Nude*. Clark observed how "the bulklike women and root like men seem to be dragged out of the protective darkness." Clark also says that room and bulks, pulled up into the light, give us a sense of shame". Rivers has pulled Berdie out of the protective darkness into full raw exposure. It is a work of embarrassing, even repulsive power that rivets your eyes. The work is almost 6 feet tall; the standing Berdie on the right is only 2 inches shorter than the canvas. Her poor old flesh, wrinkled and wounded, shows us in dead the junction of aging and approaching demise. The drawing is somewhat distorted; the huge employed in the dark areas tend to be too gray; light comes in dramatically from two sides. Aspects of this wonderful and monumental surprise headed work to come: the playful calligraphy on the bedspread, the blank canvas here and there, application of dark scribbles—embracing with alla prima rendering of a vase of flowers. But it is the tremendous figure—awkward and not, quite proportional as they are—these raw and tumble in the mind. Amazingly, the work looks like it was painted yesterday, and the color seems illuminated from within.

Another more sketchy frontal work, *The Family*, is rich and painterly. The Rivers boys are nude, but Berdie is now staidly clothed. This is one of the better portraits, whereas *Boy in Blue Denim* (Portrait of Steven), 1955, is more conventionally illustrational in its approach. Even here, in the fragmented background, are predictors of the stunning works to come.

One of the first of the montage wonders was *Europe I* (1956). It shows the new and confident Rivers in full cry, and displays the conceptual vision we associate with his best work. Fragments of portrait, sometimes repeated like the white-bearded old man, are seen side by side. Forming an arc, other half-realized heads are sketched in floating over him. The paint is applied alternately in scrubs, drips, splashes, ruled patterns, glazes and dabs; these are techniques born in the Washington, and as in that icon, there is bare canvas aplenty.

Berdie returned in a 1957 painting, but except for the title, *Berdie with the American Flag*, one

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might never have guessed it. The work has a blazing abstract, fragmented clarity, and the bounding humor that enhances many of the artist's best accomplishments. At last we detect the funny multi-views of Berdie, and the fragmented flag amidst the floating oranges. As with so many Rivers paintings, the more you look the more you see.

Just at the point where his work is affirming the importance of groundbreaking achievements in proto-Pop and neo-figuration, Rivers shows us an audacious and memorable break. Shades of his old mentor, Hans Hofmann, *Me in a Rectangle* (1959) is fully abstract—it would work upside down or sideways. Perhaps the self-portrait of the title was not going well, so Rivers just blocked it out, stepped back and said, "Hey, not bad!" Artists do it all the time. It is the most abstract work in the Corcoran show, and it holds up well.

It is sadly obvious from this exhibition that in the '70s Rivers's work began to decline. The reasons for this are not clear, but it is apparent that a kind of frivolity and repetition took hold in the '80s and '90s. Even though some of the late works are huge and ambitious, they fall well short of the icons of the '60s. Rivers's reputation and influence, too, began to fade. Where was the intuitive power of the painterly brush, where were the spontaneous compositions, the wit and invention that conjured up the awe, along with the smiles? The images became theatrical, but lacked drama. There are exceptions, of course: the paintings of nude black saxophone players—here represented by *Unlabeled Blues II: Sonny on the Side Rake!* (1987)—have some of the sly provocation and painterly verve of Rivers's best stuff.

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## beautifully drawn nudes with the parts of the body labeled In French.

A group of  
20 previously  
unexhibited  
drawings  
by Larry  
Rivers, penciled  
portraits, for the  
most part, were  
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Clark Fine Art  
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