GW ETHICS IN PUBLISHING CONFERENCE

Creativity has no limits. Design does.

“THE MORE CONSTRAINTS ONE IMPOSES, THE MORE ONE FREES ONE'S SELF.”

—IGOR STRAVINSKY

Ringo Seeber

OCTOBER 23, 2026

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THECOOPERUNION





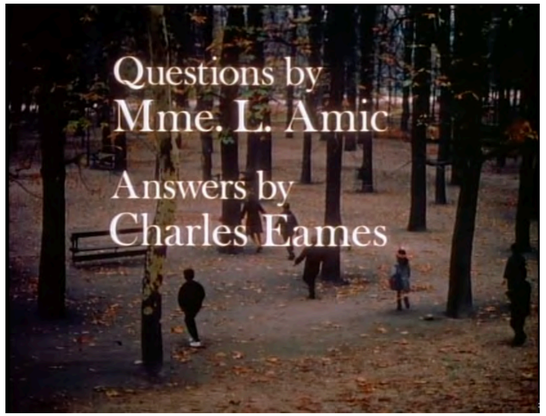




Hard Disk 20™
Hard Disk 20 into your Apple
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Apple™ Modem
This is your window on the world.
The Apple Modem. With it, you can go on-
line with information services, mainframes
or other similarly equipped personal
computers anywhere in the world ov
ordinary telephone lines. All with
leaving your Apple Macintosh


NEURAL CORE AI: ADVANCED INTELLIGENCE
AI
REAL-TIME PROCESSING

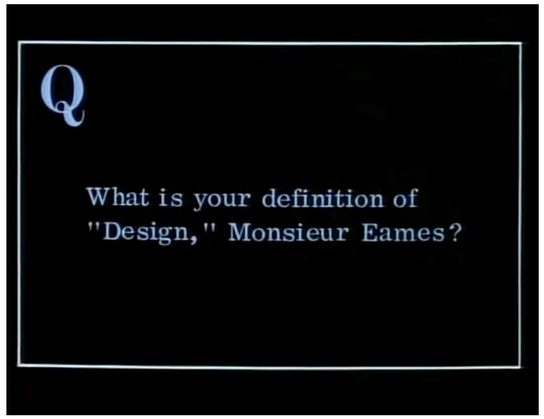


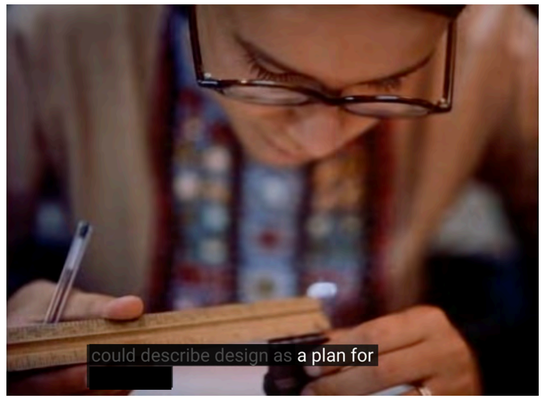
CHARLES EAMES

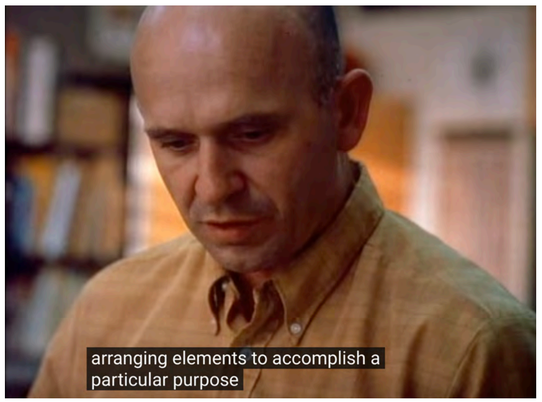
«DESIGN Q&A»

YOUTUBE



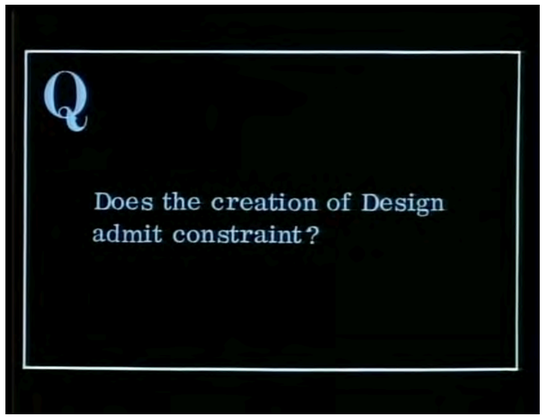




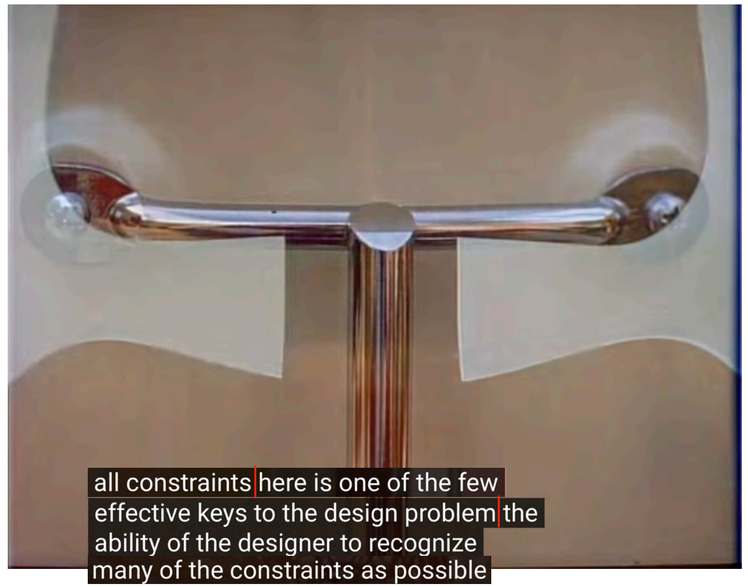


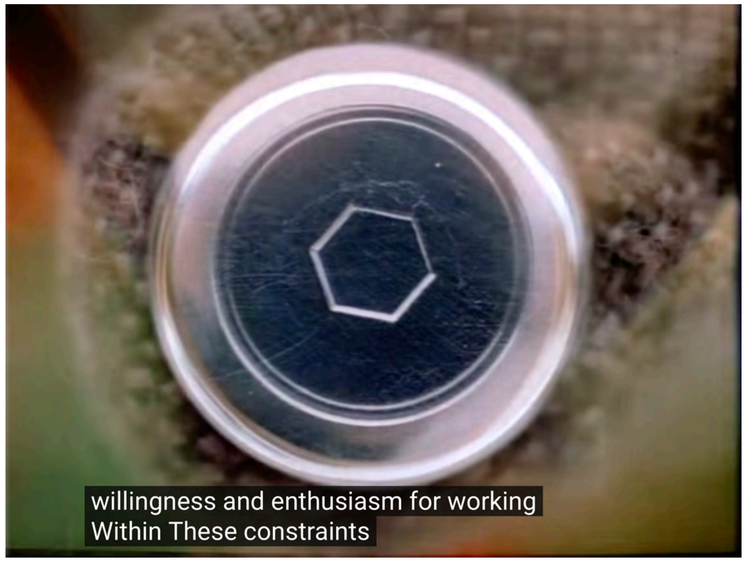


CHARLES AND RAY EAMES

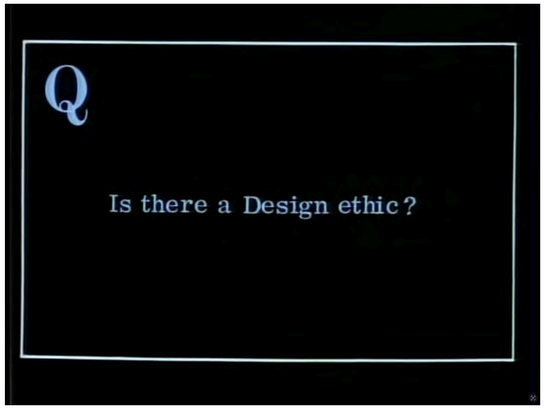

Q
Does the creation of Design
admit constraint?


design depends largely on
constraints


all constraints here is one of the few
effective keys to the design problem the
ability of the designer to recognize
many of the constraints as possible


willingness and enthusiasm for working
Within These constraints


each
problem has its own peculiar
list

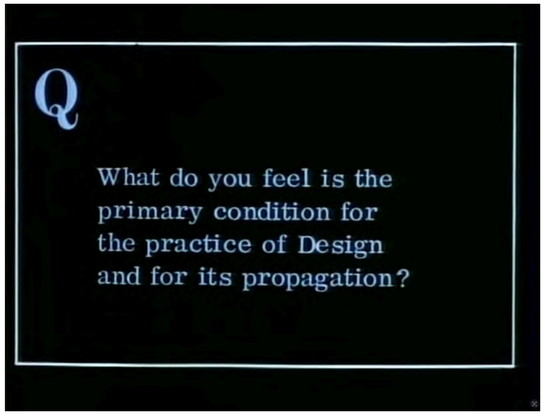

Q
Is there a Design ethic?

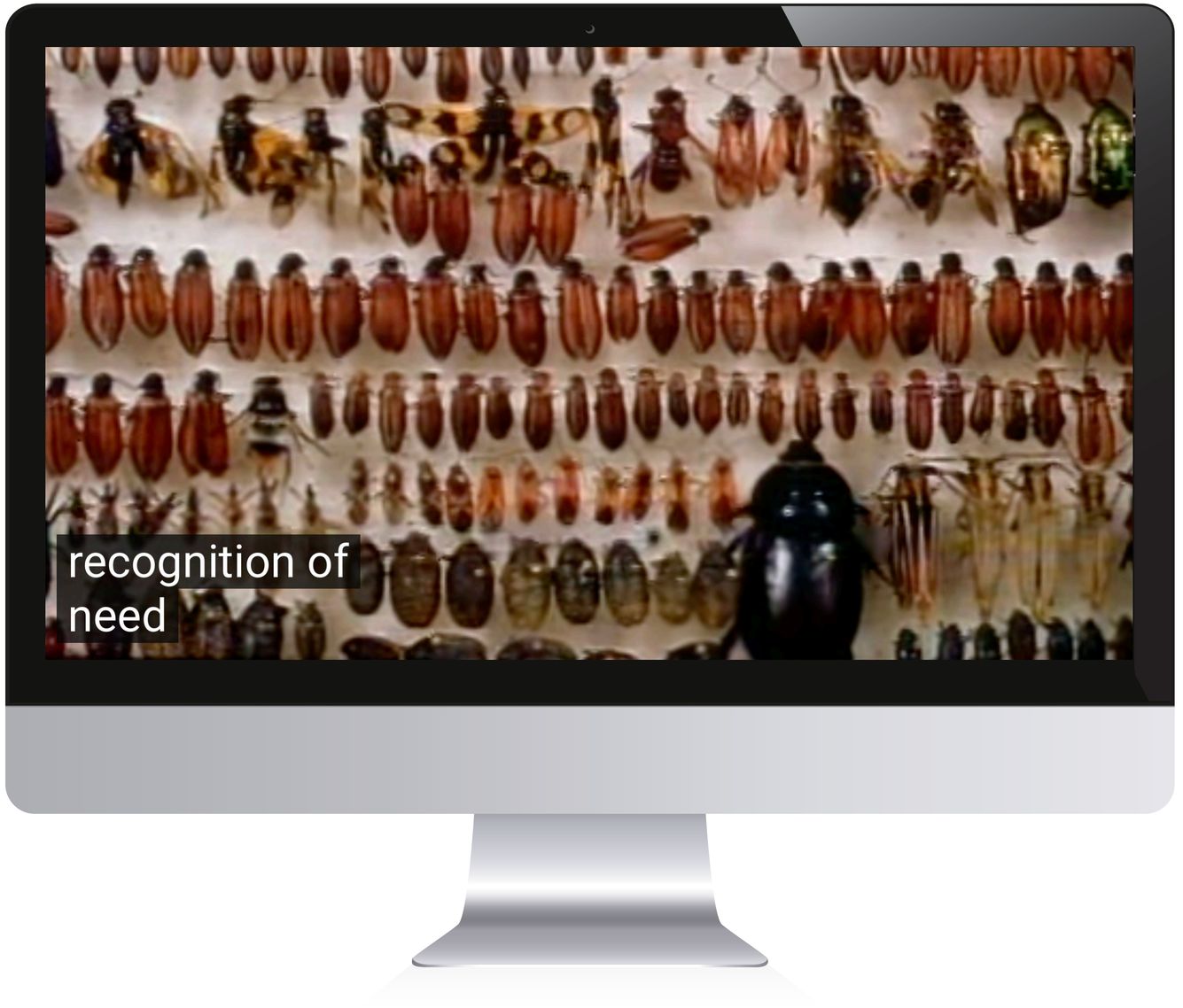

they're always design constraints and


these often imply an
ethic


and if industrial policy includes
ethical principles


2
then yes design is an
element in an industrial
policy


Q
What do you feel is the
primary condition for
the practice of Design
and for its propagation?


recognition of
need

CASES - A

Type design.

TYPEFACE:
PETRONA

—

EARLY DRAWINGS



uvnnnnn
uvnnnnn

SHARP
ELEMENTS
+
GESTURAL
STROKES

zE

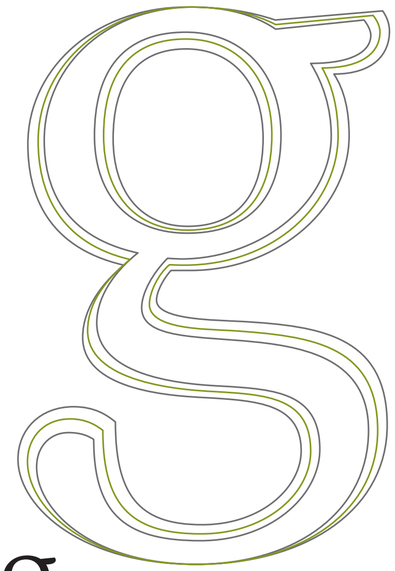
gQ

[]

[]



WEIGHTS
+
ITALICS



a e g
a e g
a e g



acdegkns
acdegkns

DIACRITICS
—
LIGATURES
—
OTHER GLYPHS





THIN

+

THIN ITALIC

THIN

1 2 3 4 5 6 7 8 9 0 · ¼ · ½ · ¾ ·
How many characteristics can possibly be added to a font without undermining its purpose within the text-type genre?

Petrona is inspired by the cook in every home, who playfully maneuvers ingredients with personal touches, without losing the essence of the original recipe.

abcdefghijklm nopqrstuvwxyz

Petrona

ABCDEFGHIJKLMNOPQRSTUVWXYZ

CREATED "IN THE KITCHEN"

WITH SHARP ELEMENTS THAT FORGE ITS STRUCTURE

&

GESTURAL STROKES FOR SOFTER FINISHING TOUCHES

Profiteroles Sopa Paraguaya kg
œufs bénédictine Paçoca de Pilão ARRÓ QUESÚ Crêpe
chipá guasú chimichurri eggs
Ágape agridulce Cooking Queen

ISOLATED, its glyphs are just like ingredients. CAPS with heavy asymmetric serifs and arms of inverted angles combine for a sharp flavor. LOWER CASES with big x-height, pronounced ascenders, and soft curves of low contrast provide a complementary aesthetic. WHEN FORMING words like headlines, the fusion of these different ingredients offers distinctive notes.

AND, THEY harmonically mingle into paragraphs with a new visual menu proposed by the text. PETRONA has all the characteristics of a font for editorial use, from headlines to running text. It is intended to be applied in pages with texts, and also in pages with tabular organizations, like designs with recipes, ingredients, quantities, or similar structures.

AaBbCcDdEeFfGg HhIiJjKkLlMmNn « @ § ß ¶ » ÑñOoPpQqRrSsTt UuVvWwXxYyZz

Connoisseurs recommend it for culinary texts. However, since taste and creativity are personal, Petrona offers the freedom for any person to apply it according to their individual preferences

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MEDIUM

+

MEDIUM ITALIC

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BLACK

+

BLACK ITALIC

BLACK

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chipá **guasú** chimichurri **eggs**
Ágape agridulce **Cooking Queen**

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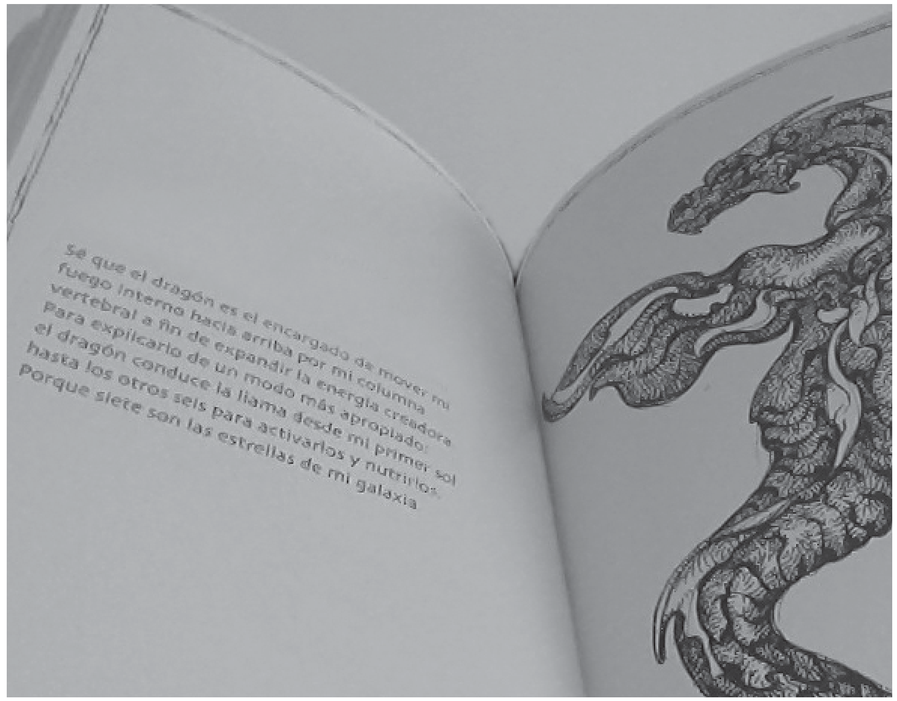
Google Fonts

PETRONA VARIABLE FONT

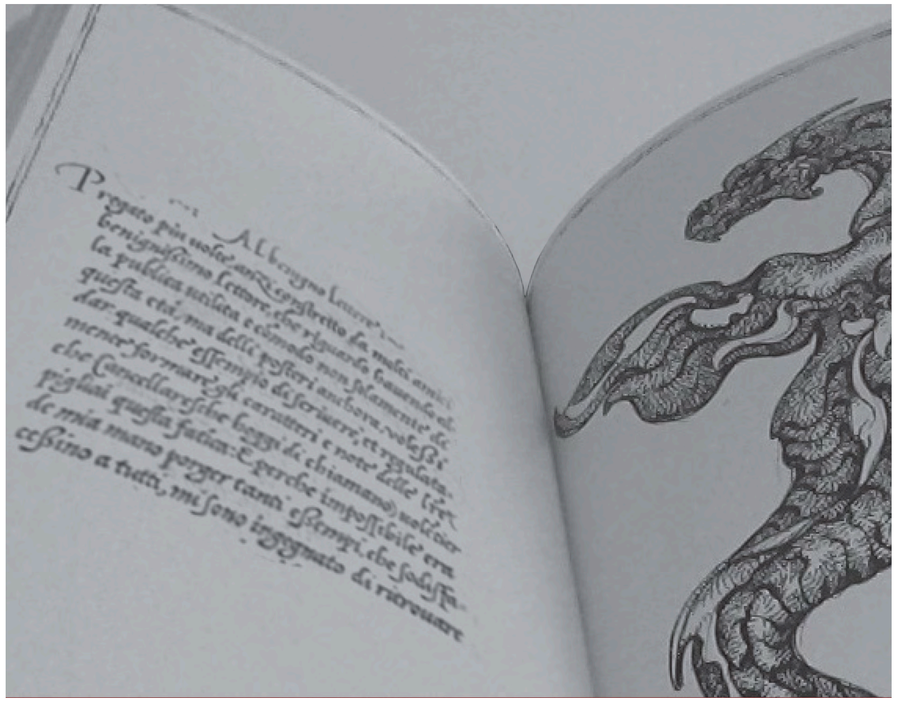
Petrona Roman

& Petrona Italic

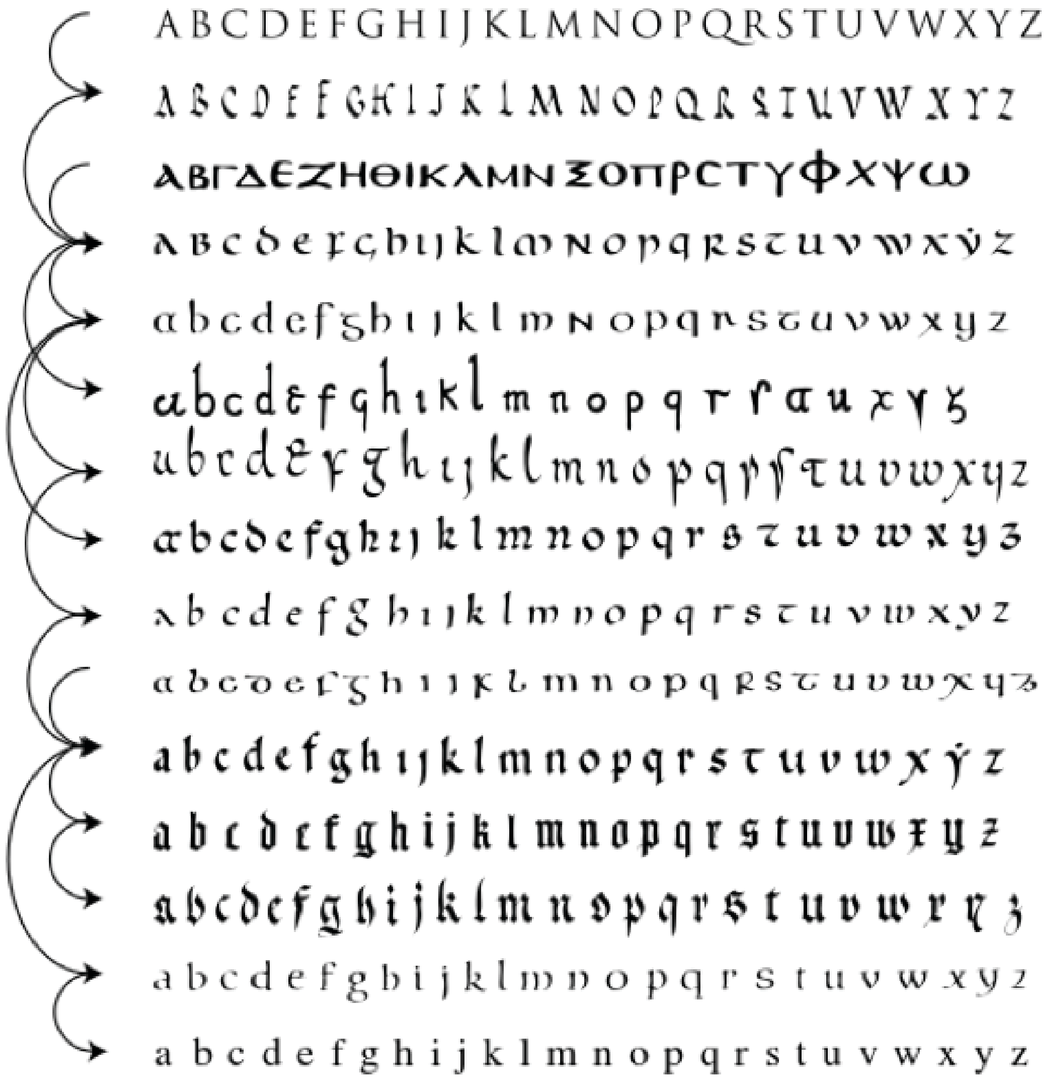
“ARRIGHI’S OPERINA”
(16TH C.)
AS A REFERENCE.



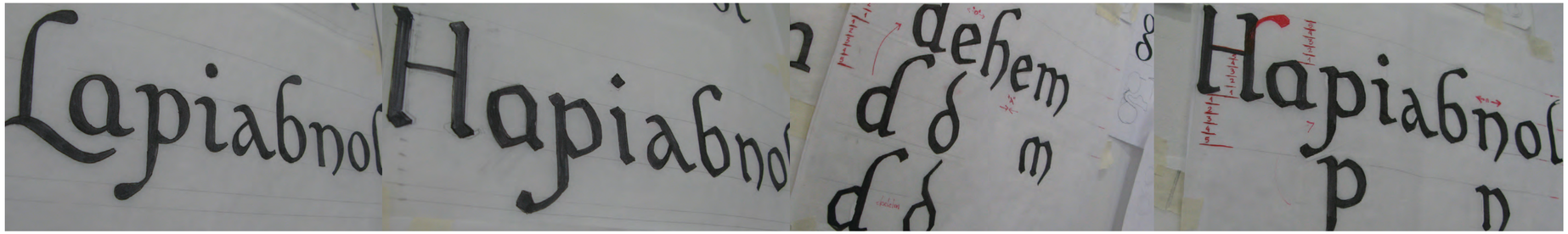
THE BOOK WITH
ITS ORIGINAL
FONT

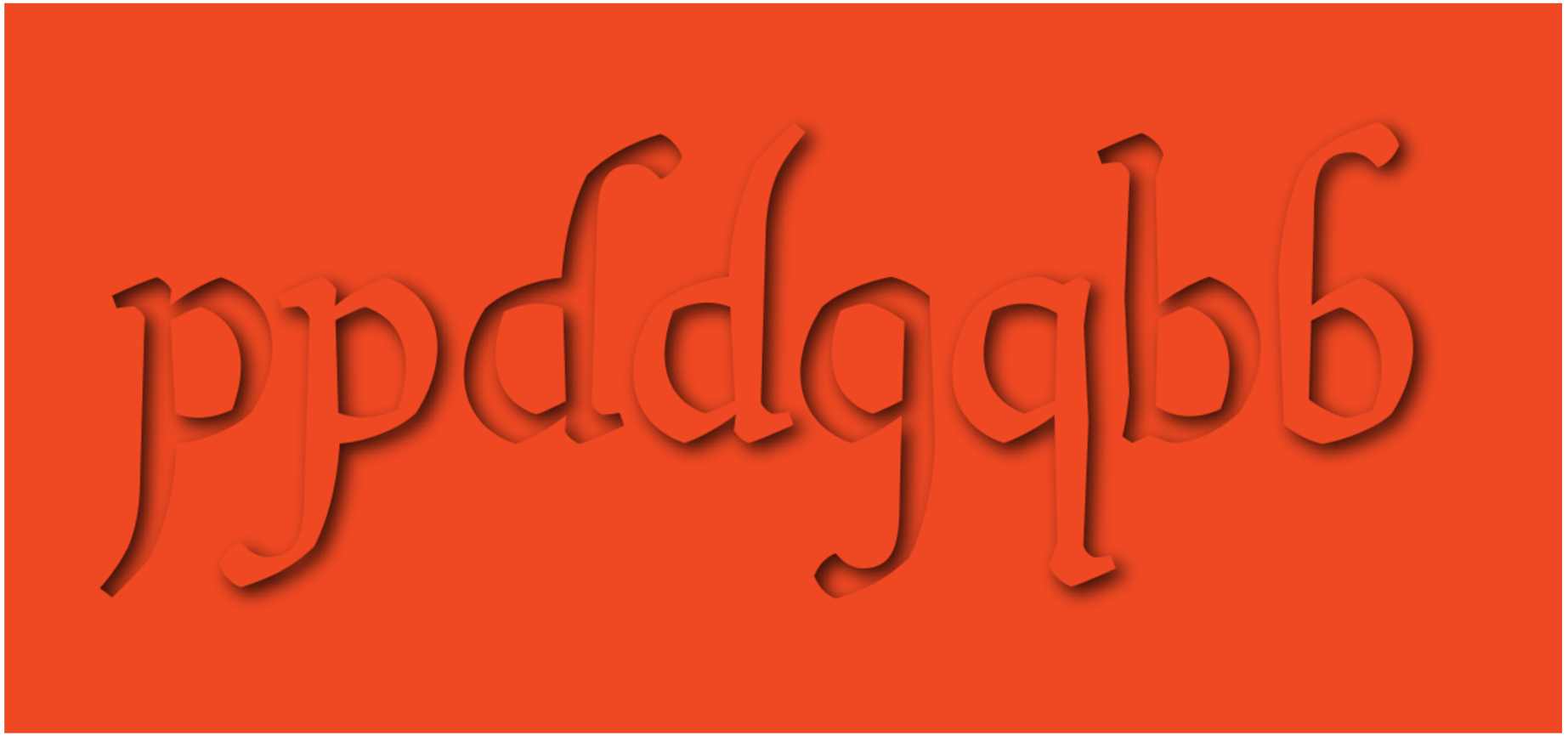


THE BOOK WITH
“OPERINA”
(MOCKUP)


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

EARLY DRAWINGS





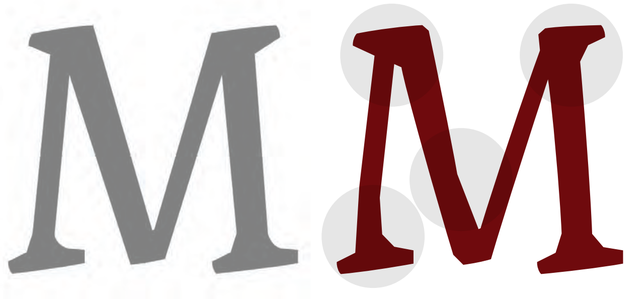
TENSION POINTS

+

BROKEN STROKES

=

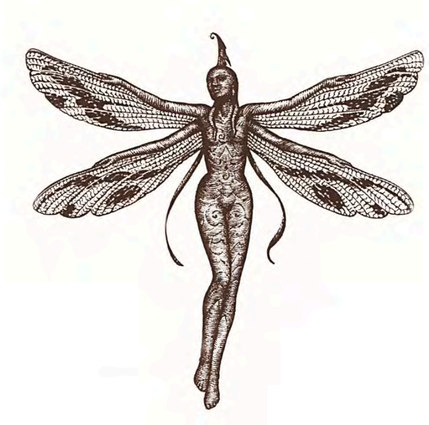
TEXTURE





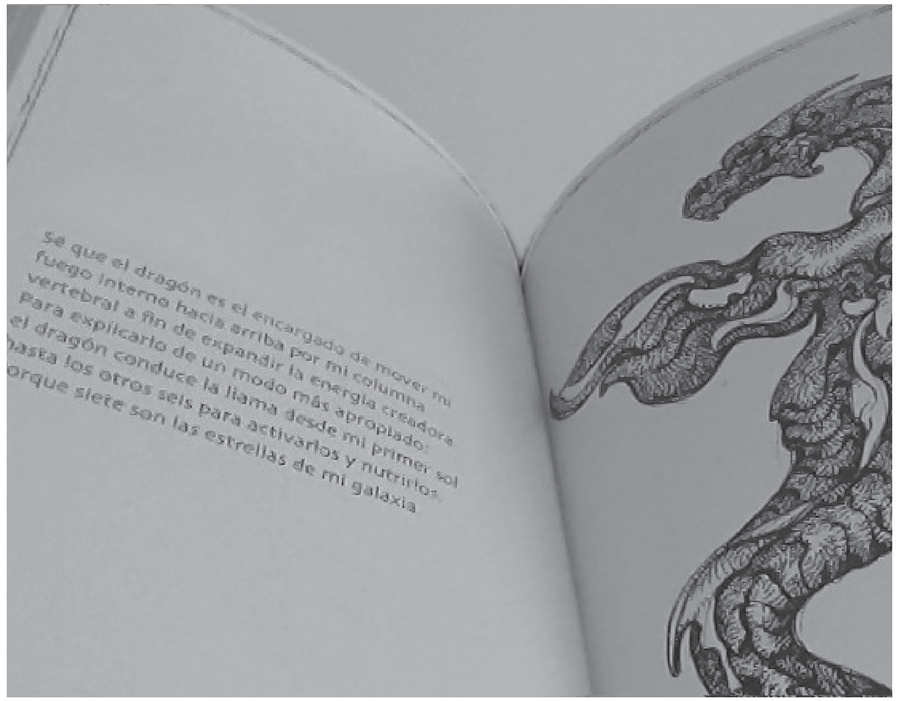




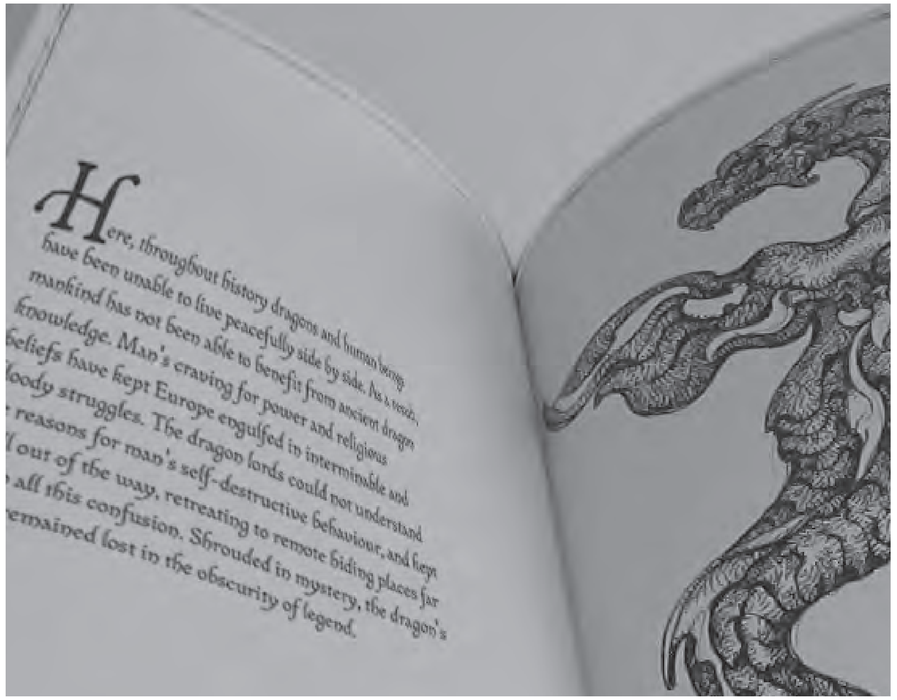



MAGICAL
king
of RINGS
aaa


FIRE
tail
wings
blood
Dragonhead



THE BOOK WITH
ITS ORIGINAL
FONT



THE BOOK WITH
“DRAGON”
FONT



aaa 01234 ⁘ (Ha δε my & Ha de my) ⁘ 56789 aaa

Is it impossible to breed a flaming reptile with wings? Or a Roman, Blackletter, and Uncial font? It's A Dragon, that's the idea.

abcdefghijklmnopqrstuvwxyz

Dragon is inspired in Arrighi's "Operina", in Roman's structure, and in Uncials and Blackletter characteristics, playfully maneuvering sources and styles.

Dragon

It has a magical touch, without derailing from the objective to be legible for use in short texts next to Fantasy Art illustrations, in harmony with them.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Each turn of the year, or month, or day, renew everything, look forward. ¶ And remember what I wrote one day, thinking of you, as I now think.

KEEP ON TRUSTING PEOPLE
AND ALWAYS DEFEND THE TRUTH.

When deciding your actions, begin priorizing yourself. But without believing that others are secondary. Each person is a necessary part of the harmony in which we all flow. ¶ When you make a commitment, fulfill it with passion. If because of other reasons you want to quit before fulfilling your part, do it. Never loose your freedom. ¶ But, be careful on how you handle it. Your freedom shouldn't hurt others. ¶ You could be hurtful if you ignore what you'd assumed. Or, if you dress up the reality with what suits your conscience. ¶ You will see, there are no claims to who speaks openly and directly rather than who dodges or misconstrues. ¶ It is valued whom that shows attitude instead of tricks. ¶ Justice, ethics and understanding, are not just to be received, but also to be provided. Honor them.

Even if you always act thinking in others, people who generate injustices could disappoint you. ¶ I would give anything to spare you pain, but I know at some point you might be hurt. ¶ Don't let those reasons make you surrender or live in fear. ¶ Your strength and courage will always be with you by handling the truth. Although by defending it, those who lie might scare you with more lies. Even when being intimidated when you ask for dialogue in its honor. ¶ Go ahead. And keep trusting others. ¶ It may not always foster calm, but it will foster peace. ¶ You will notice the importance of the consistency of words and actions. ¶ Despite possible disappointment, trusting people is worthwhile. ¶ Is the best way to open up and discover the human quality that surrounds you. ¶ And to follow your joy, and those of others. ¶ Celebrating your fate is celebrating everyone's fate. ¶ As is the case with dignity and truth.



THANKS TO
GOYTISOLO
AND CIRUELO

(¡¿‘’ “ ”:;-*’ regular *italic* **bold** ` ^ -.,~ ¨ !?)

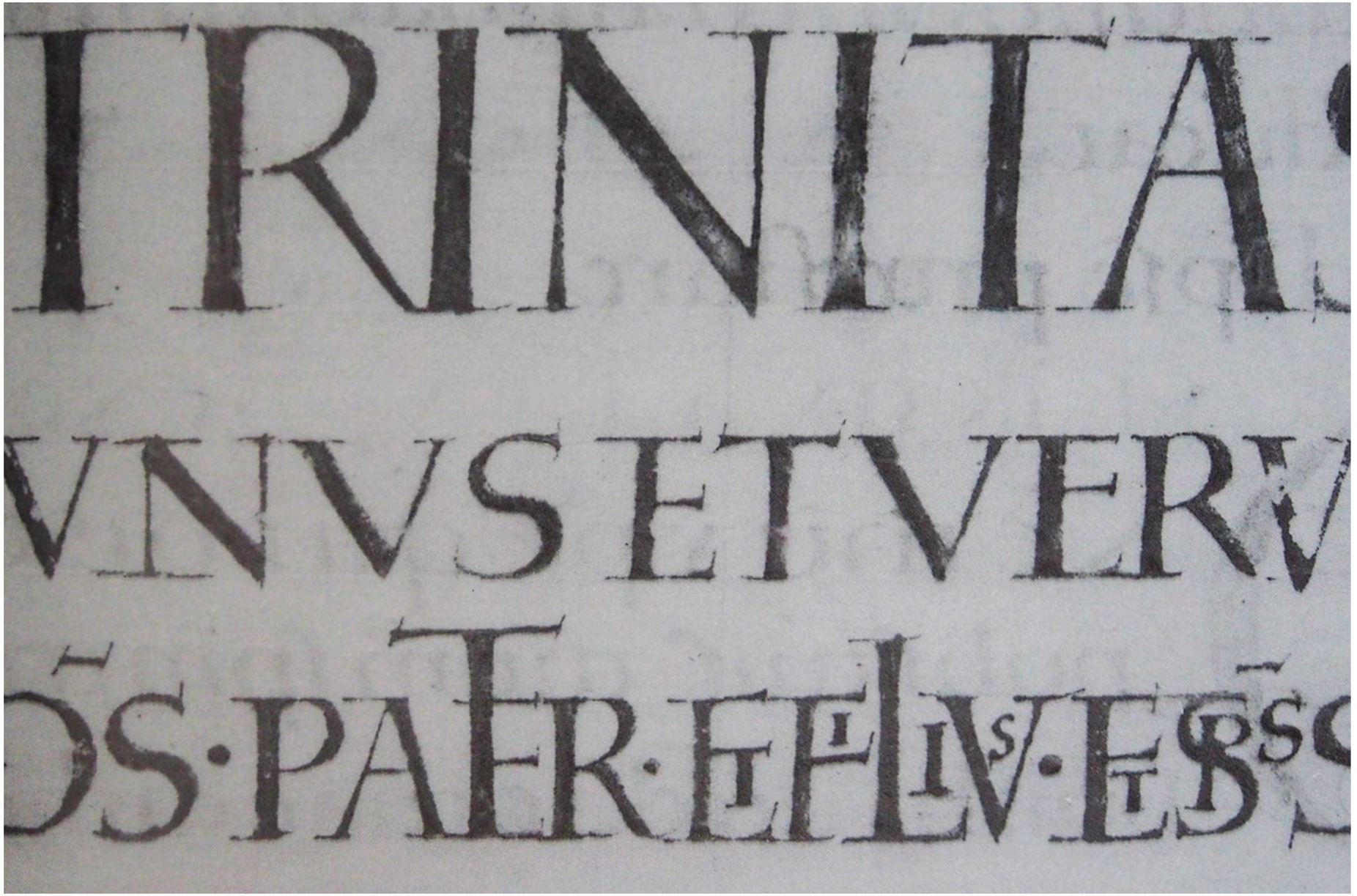
Petropictos fairy ANGEL Crystal @ Tattoo Queen symbol magic Qué

PETROPICTO: CIRUELO - DESIGN: RINGO R. SEEBER

legend Rak Ruval moon Fantasy Dark Dsurion art serpent King Vultán STAR Amazons

“THE BENEDICTIONAL OF AETHELWOLD”

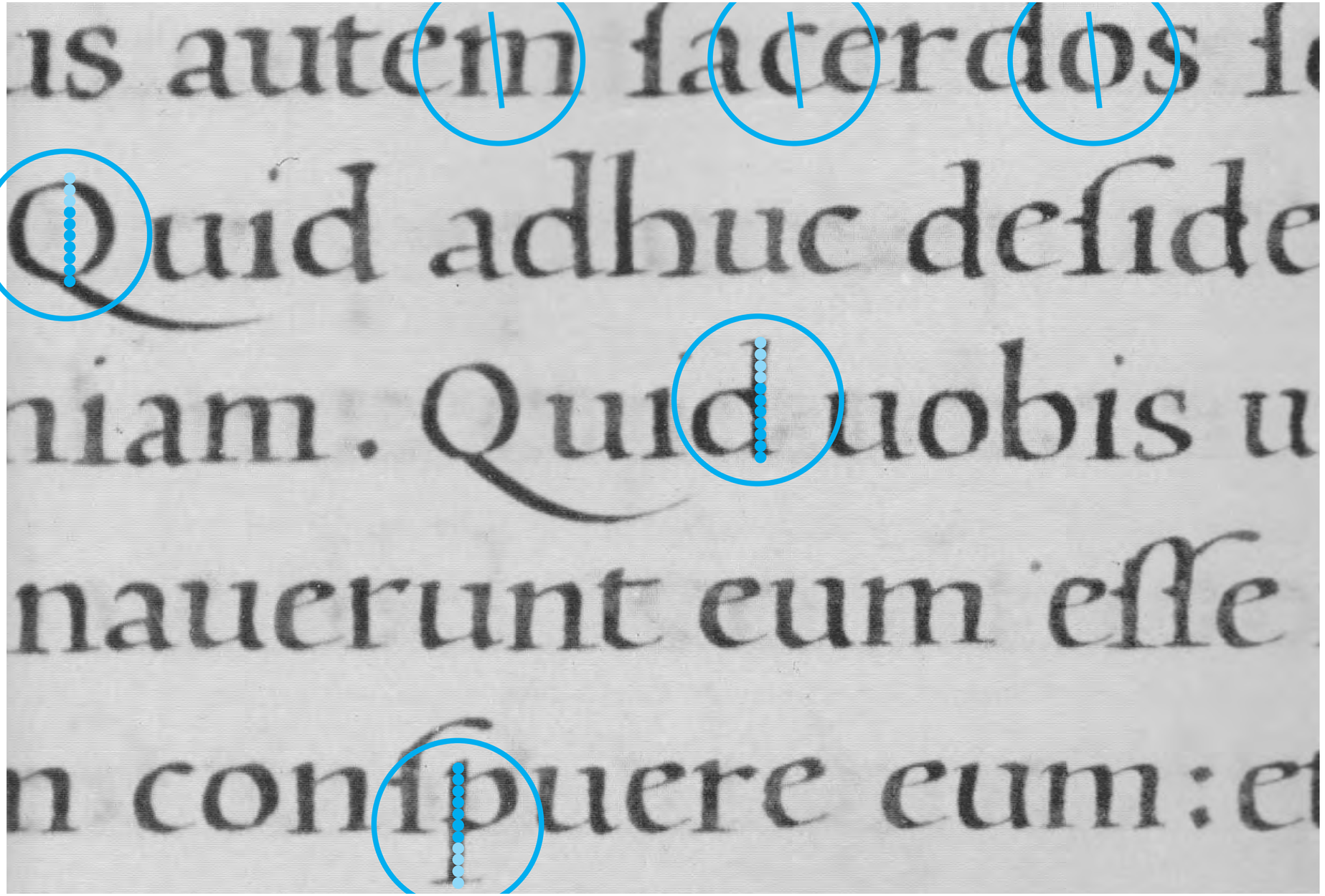
WRITTEN IN WINCHESTER (10TH C.)

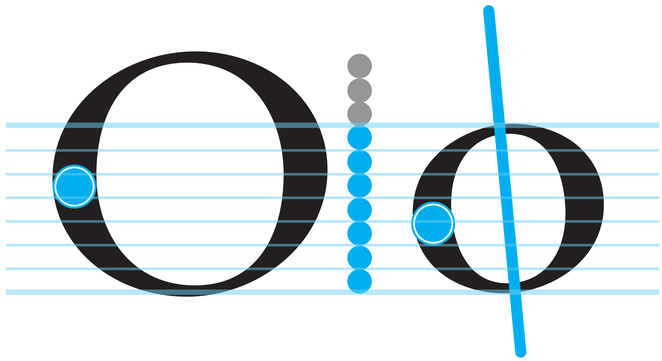


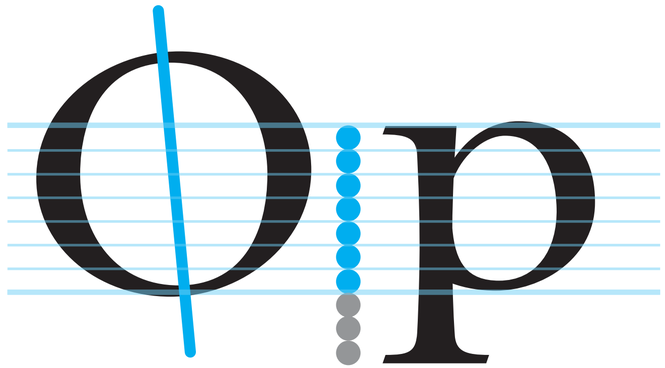
THE MEDICI MISSAL
ROME (16TH C.)

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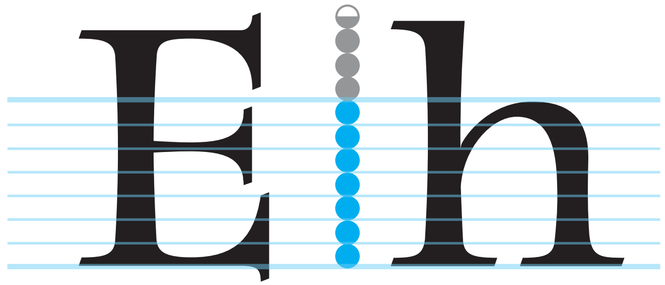
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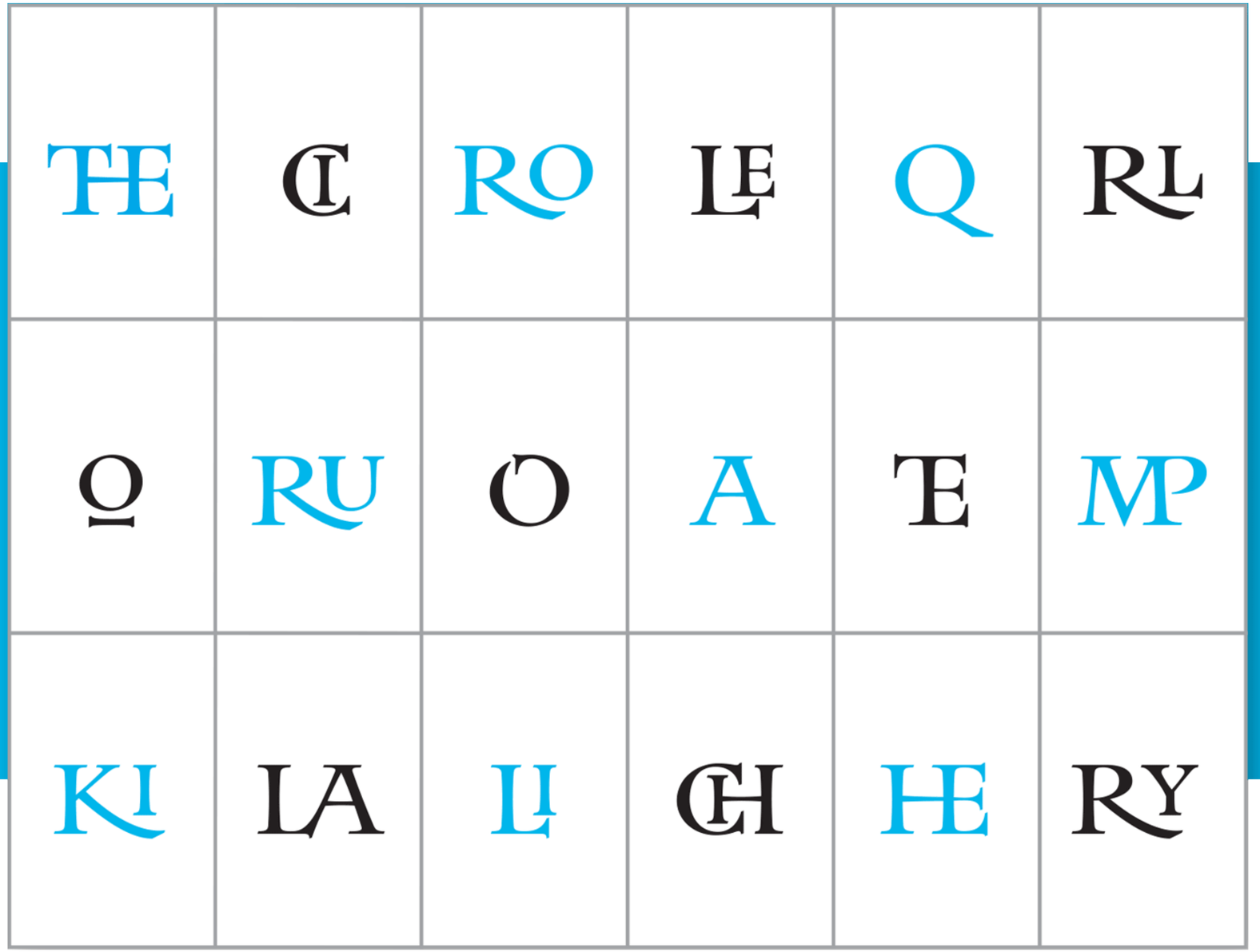


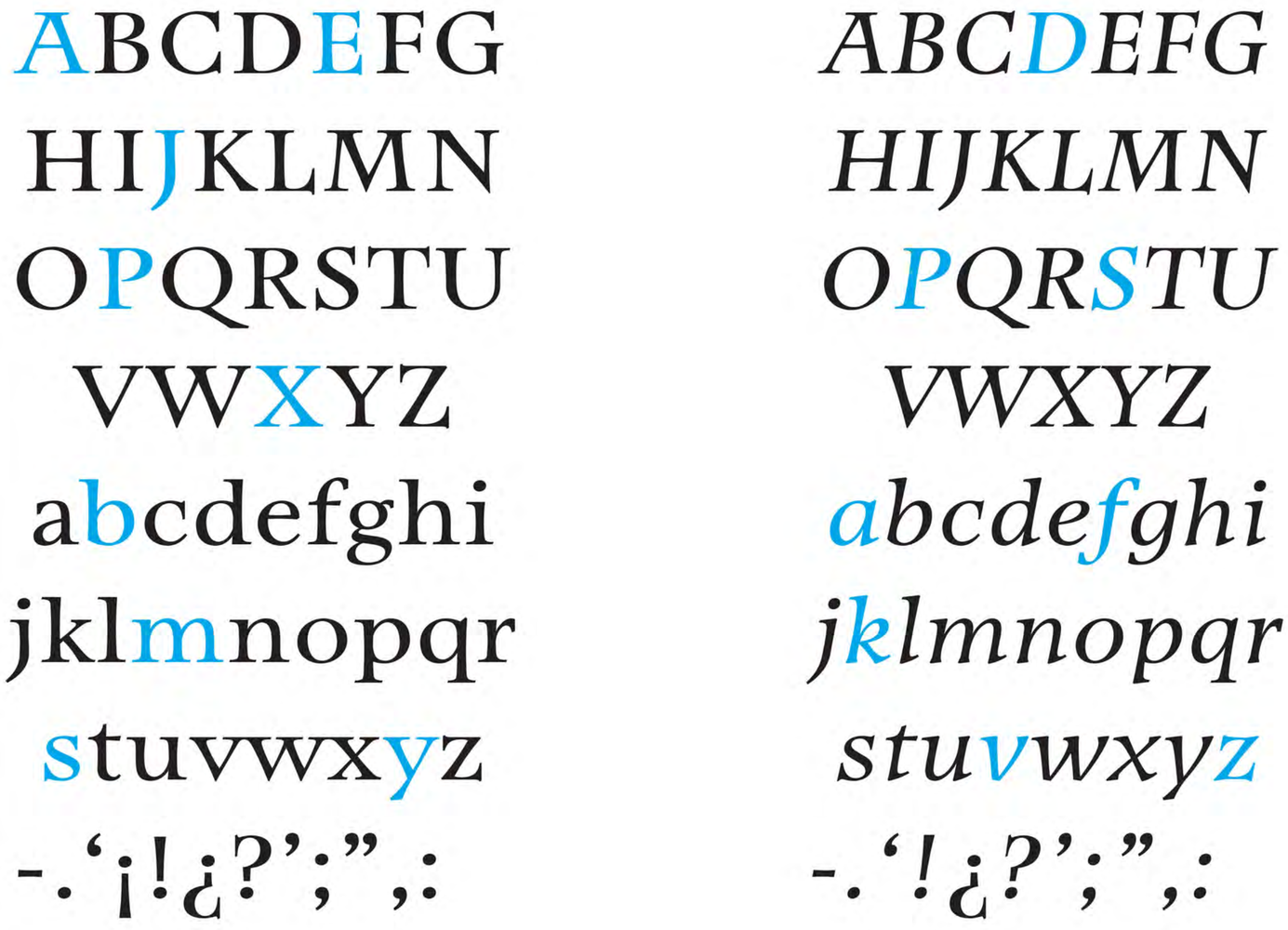


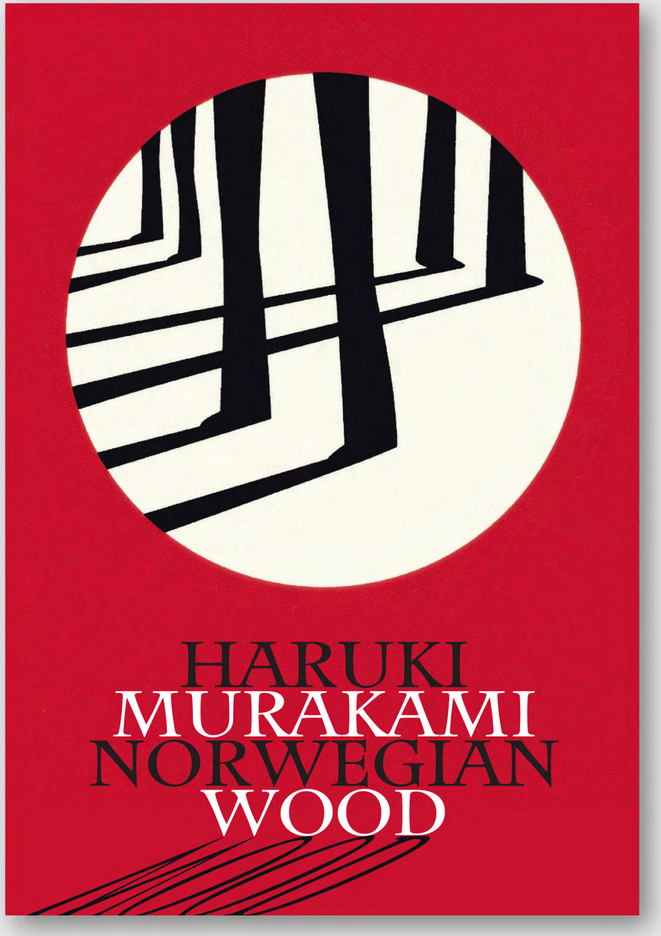


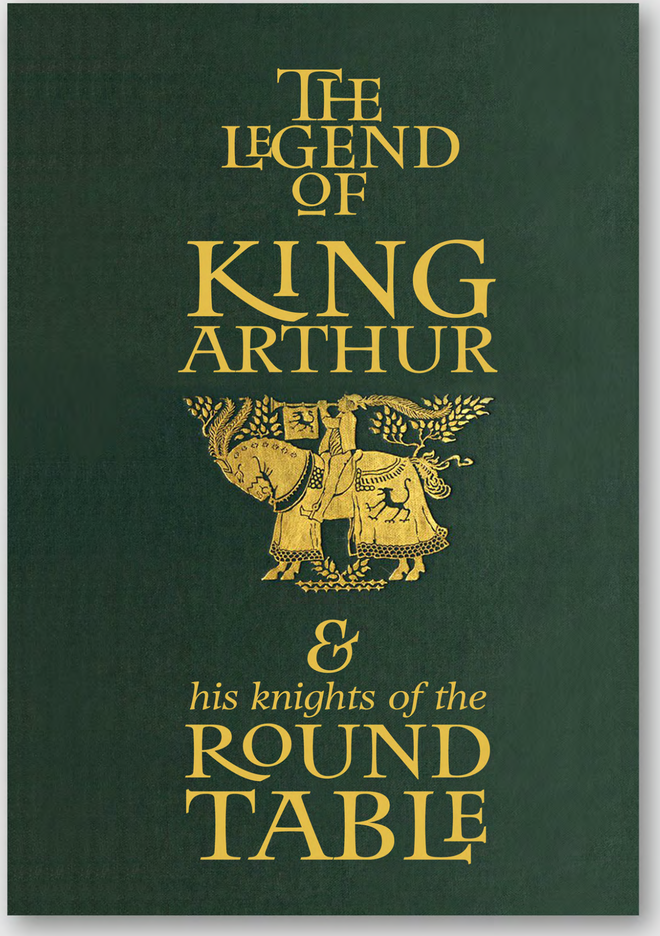


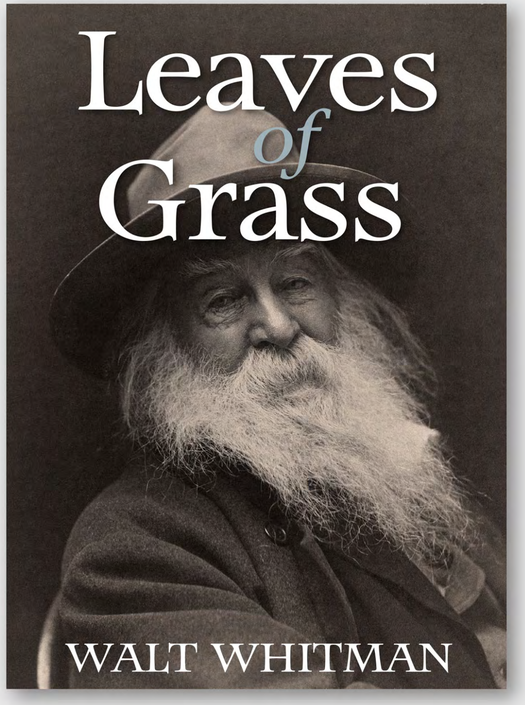


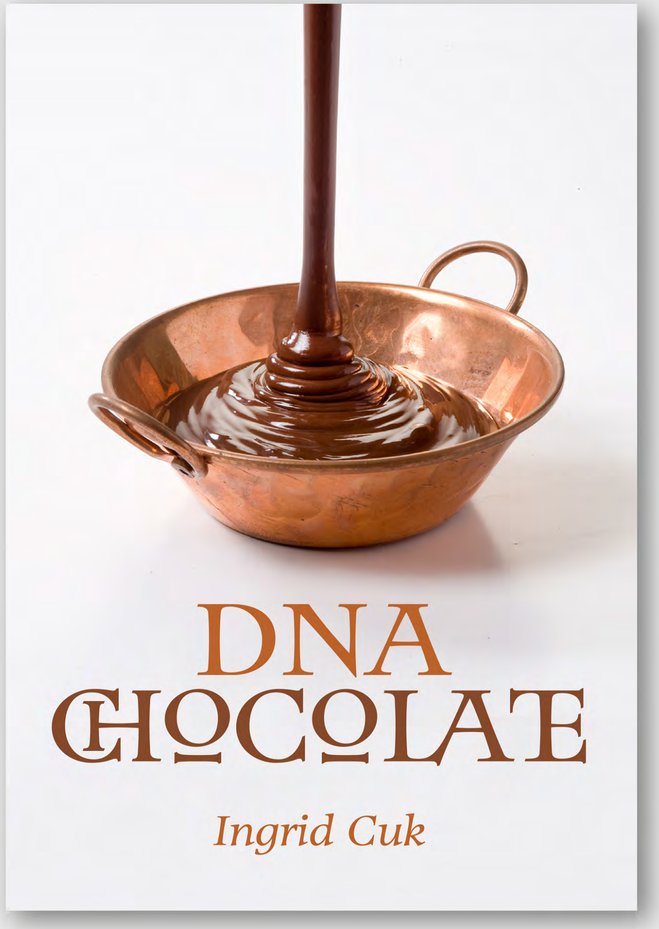

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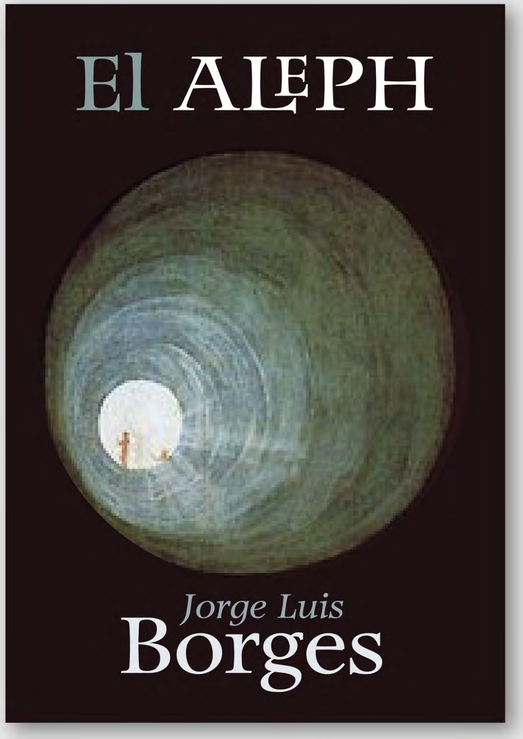

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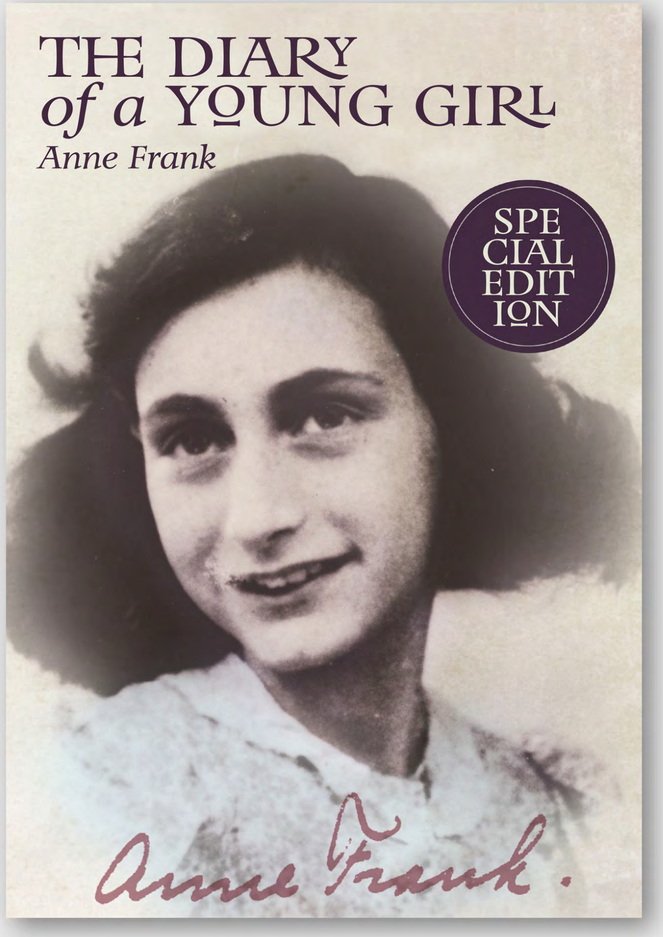

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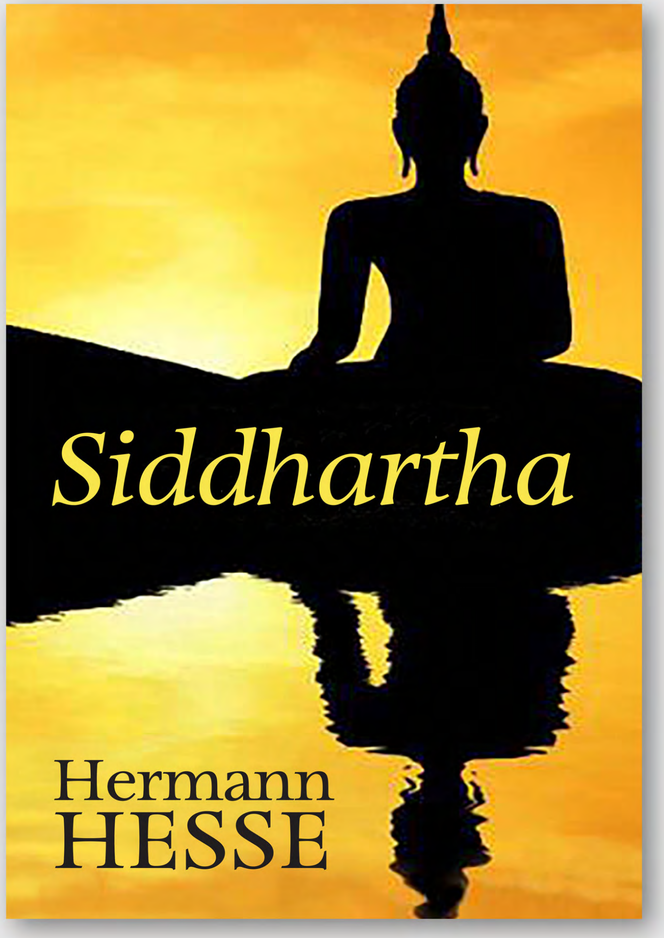

THE
LEGEND
OF
KING
ARTHUR
&
his knights of the
ROUND
TABLE


Leaves
of
Grass
WALT WHITMAN


DNA
CHOCOLATE
Ingrid Cuk


El ALEPH
Jorge Luis
Borges


THE DIARY
of a YOUNG GIRL
Anne Frank
SPE
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EDIT
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Anne Frank.


Siddhartha
Hermann
HESSE


OUR
OBO
ROS

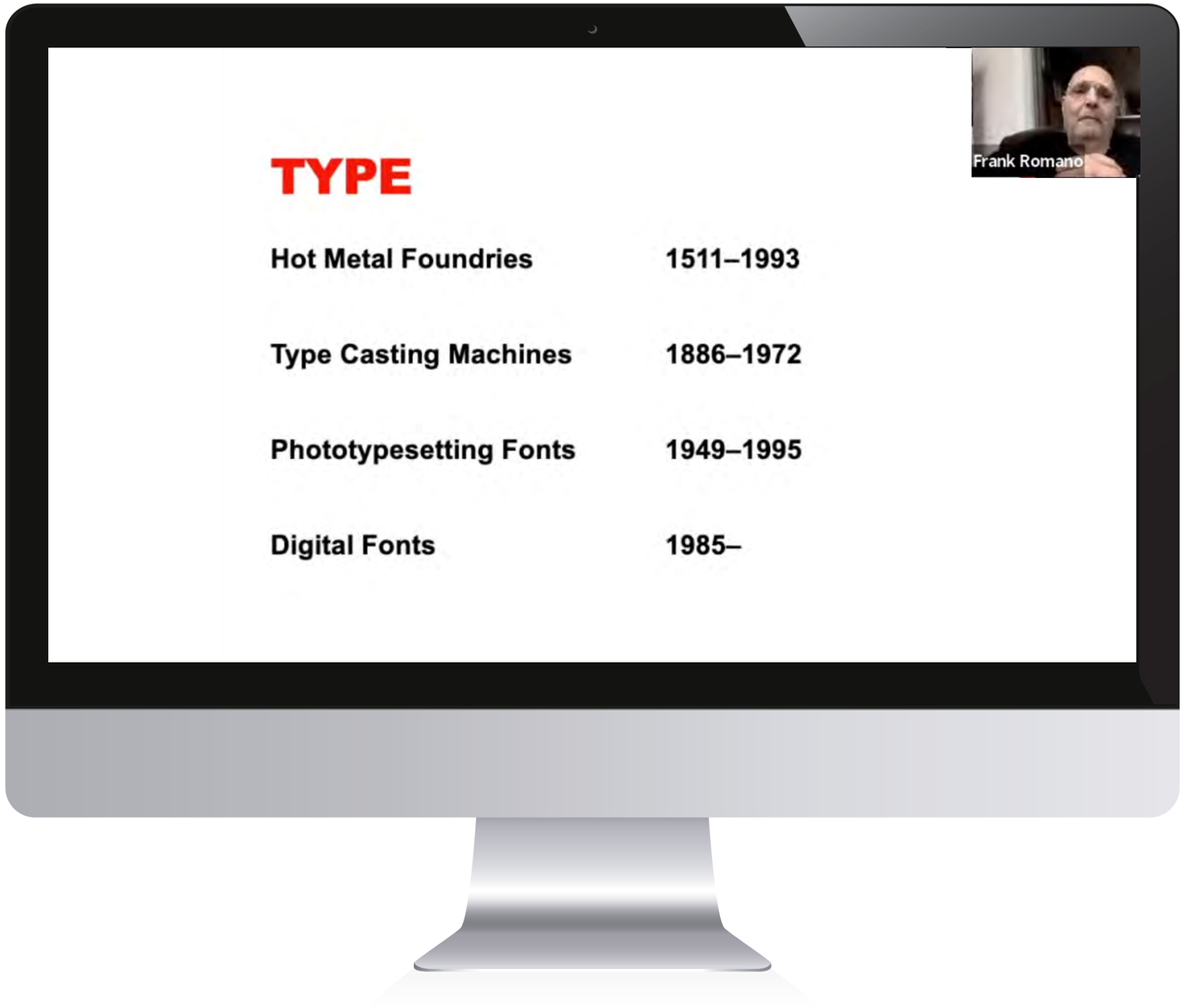
CASES - B

Editorial design.

FRANK ROMANO

“HISTORY OF
PHOTO TYPESETTING”

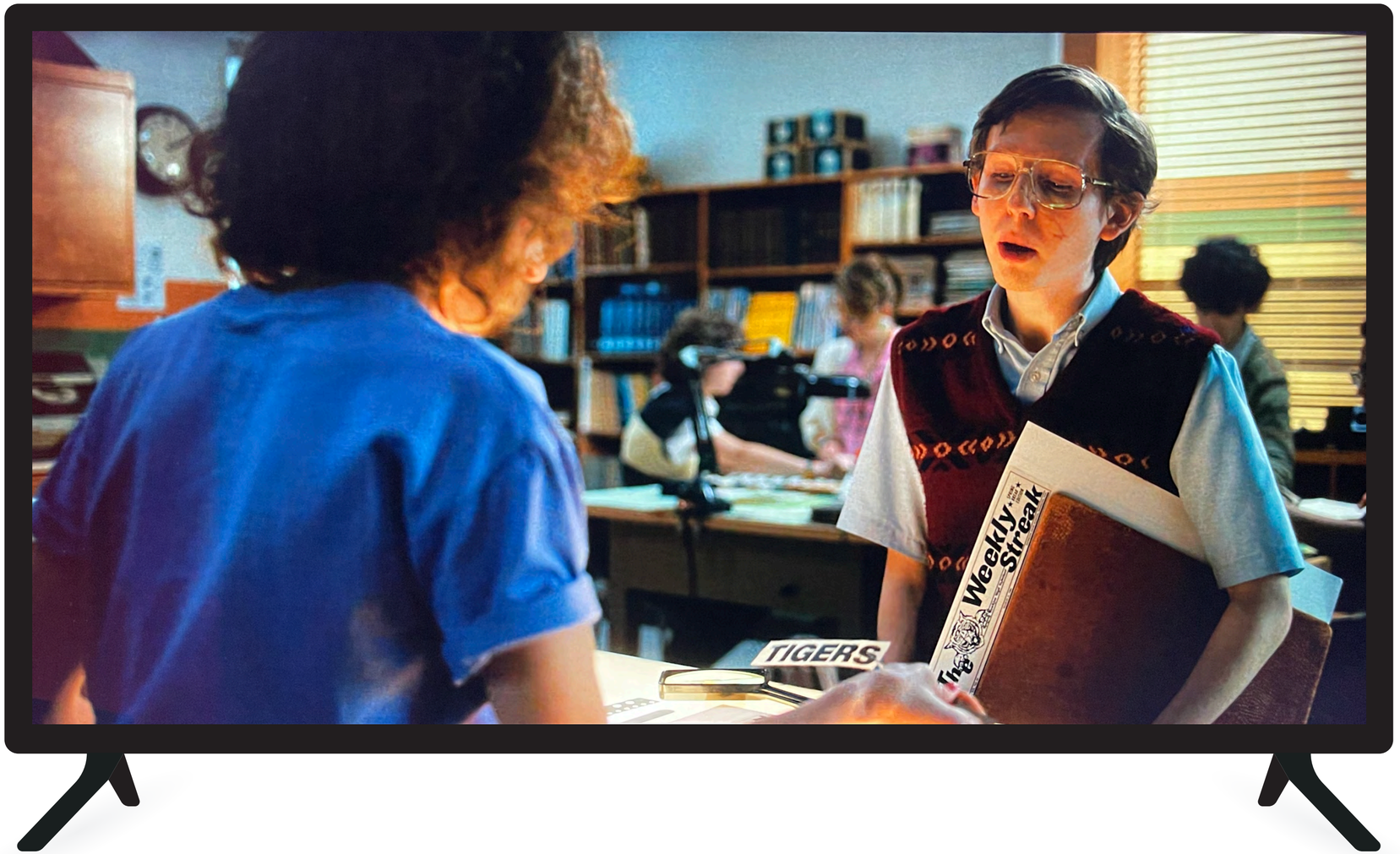
YOUTUBE



STRANGER
THINGS

SEASON 4

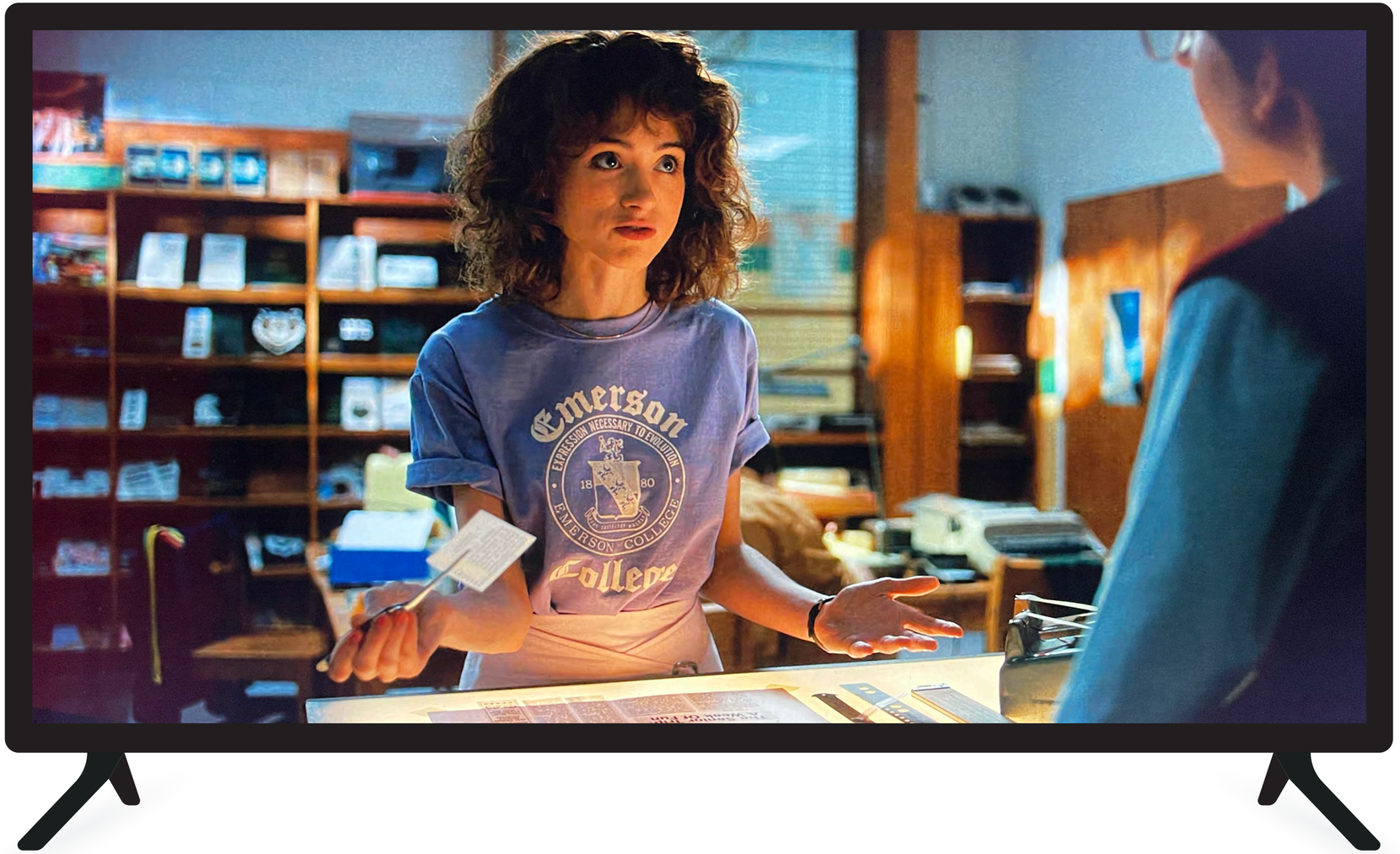
NETFLIX



STRANGER
THINGS

SEASON 4

NETFLIX



STRANGER THINGS

SEASON 4

NETFLIX



SAME
FONT
SIZE

the quick brown fox — monoespaciada

the quick brown fox – proporcional

the quick brown fox — proporcional

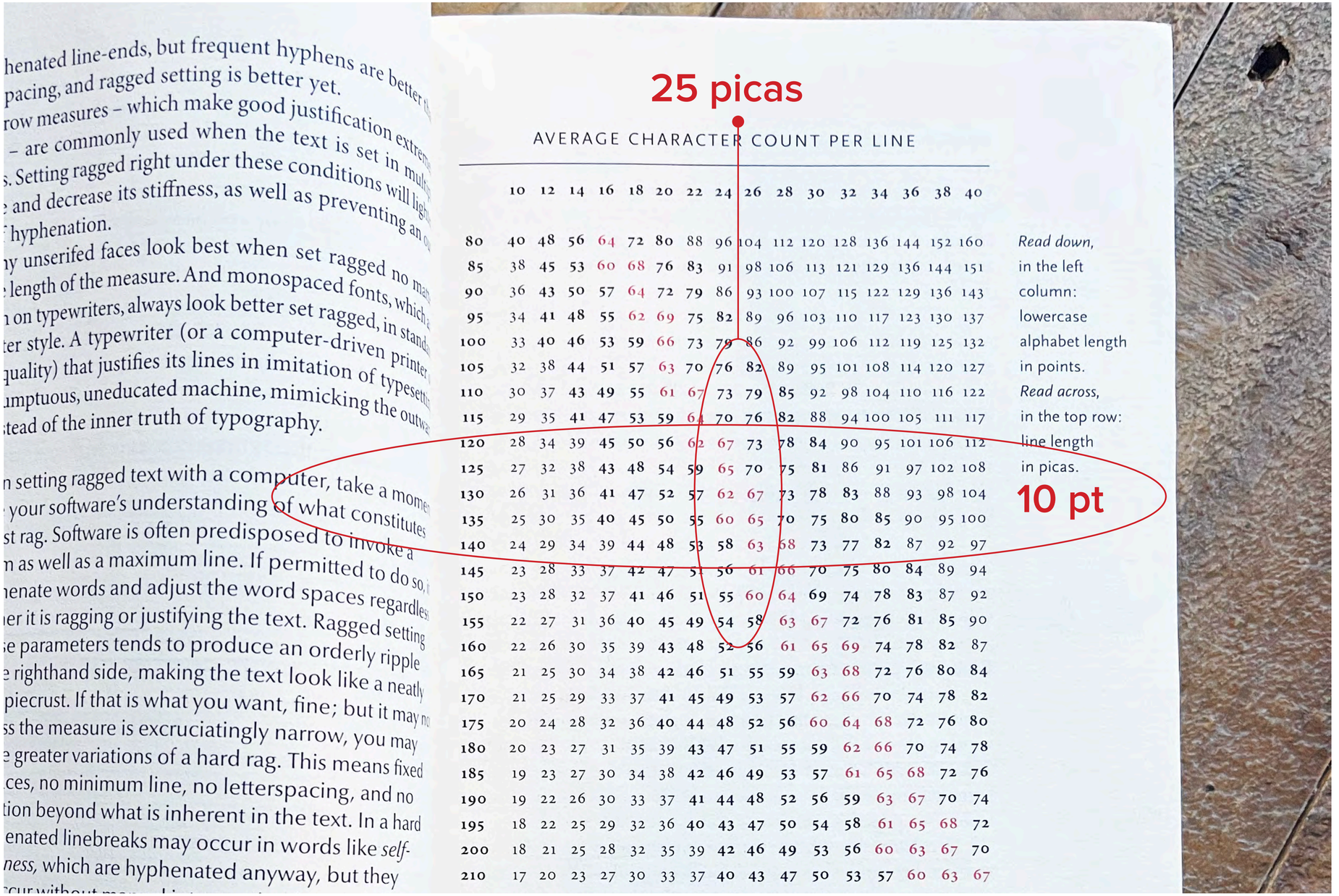
the quick brown fox — proporcional

the quick brown fox — proporcional


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WIDTH OF LINE IN PICAS

ROBERT BRINGHURST

"THE ELEMENTS OF TYPOGRAPHIC STYLE"



henated line-ends, but frequent hyphens are better t
pacing, and ragged setting is better yet.
row measures – which make good justification extre
– are commonly used when the text is set in mul
s. Setting ragged right under these conditions will lig
e and decrease its stiffness, as well as preventing an o
hyphenation.
ny unserifed faces look best when set ragged no ma
length of the measure. And monospaced fonts, which
on typewriters, always look better set ragged, in stand
ter style. A typewriter (or a computer-driven printer
quality) that justifies its lines in imitation of typeset
umptuous, uneducated machine, mimicking the outw
stead of the inner truth of typography.

n setting ragged text with a computer, take a mom
your software's understanding of what constitutes
st rag. Software is often predisposed to invoke a
n as well as a maximum line. If permitted to do so,
henate words and adjust the word spaces regardles
ner it is ragging or justifying the text. Ragged setting
se parameters tends to produce an orderly ripple
e righthand side, making the text look like a neatly
piecrust. If that is what you want, fine; but it may no
ss the measure is excruciatingly narrow, you may
e greater variations of a hard rag. This means fixed
ces, no minimum line, no letterspacing, and no
tion beyond what is inherent in the text. In a hard
enated linebreaks may occur in words like *self-*
ness, which are hyphenated anyway, but they

25 picas

AVERAGE CHARACTER COUNT PER LINE

	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40
80	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160
85	38	45	53	60	68	76	83	91	98	106	113	121	129	136	144	151
90	36	43	50	57	64	72	79	86	93	100	107	115	122	129	136	143
95	34	41	48	55	62	69	75	82	89	96	103	110	117	123	130	137
100	33	40	46	53	59	66	73	79	86	92	99	106	112	119	125	132
105	32	38	44	51	57	63	70	76	82	89	95	101	108	114	120	127
110	30	37	43	49	55	61	67	73	79	85	92	98	104	110	116	122
115	29	35	41	47	53	59	64	70	76	82	88	94	100	105	111	117
120	28	34	39	45	50	56	62	67	73	78	84	90	95	101	106	112
125	27	32	38	43	48	54	59	65	70	75	81	86	91	97	102	108
130	26	31	36	41	47	52	57	62	67	73	78	83	88	93	98	104
135	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
140	24	29	34	39	44	48	53	58	63	68	73	77	82	87	92	97
145	23	28	33	37	42	47	51	56	61	66	70	75	80	84	89	94
150	23	28	32	37	41	46	51	55	60	64	69	74	78	83	87	92
155	22	27	31	36	40	45	49	54	58	63	67	72	76	81	85	90
160	22	26	30	35	39	43	48	52	56	61	65	69	74	78	82	87
165	21	25	30	34	38	42	46	51	55	59	63	68	72	76	80	84
170	21	25	29	33	37	41	45	49	53	57	62	66	70	74	78	82
175	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80
180	20	23	27	31	35	39	43	47	51	55	59	62	66	70	74	78
185	19	23	27	30	34	38	42	46	49	53	57	61	65	68	72	76
190	19	22	26	30	33	37	41	44	48	52	56	59	63	67	70	74
195	18	22	25	29	32	36	40	43	47	50	54	58	61	65	68	72
200	18	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70
210	17	20	23	27	30	33	37	40	43	47	50	53	57	60	63	67

Read down, in the left column: lowercase alphabet length in points. *Read across,* in the top row: line length in picas.

10 pt

BOOK LINE LENGTH	45–75 characters (8–12 words)
NEWSPAPER LINE LENGTH	30–50 characters (5–9 words)
FULL-LENGTH BOOK	25,000–200,000+ words
MAGAZINE ARTICLE	1,500–5,000 words
SPACES	Count as characters
10-POINT LATIN ALPHABET	120–150 points in length
LINE LENGTH / TYPE SIZE	≈30× the type size
PICA	12 points
CHARACTERS PER WORD	Average of 6 (English) or 7 (Spanish)

CAPÍTULO IV

Clermont, Francia, 1095

Fulquerio de Chartres sentía una poderosa necesidad de orinar. Desde hacía un tiempo experimentaba con demasiada frecuencia la necesidad inaplazable de vaciar su vejiga. Su sueño se interrumpía a menudo y no era infrecuente que debiera levantarse muchas veces por las noches para aliviarse. A veces, sus micciones se reducían a unas pocas gotas a pesar de sentir que estaba a punto de estallar. También debía evacuar las tripas perentoriamente. Sus gases olían como el mismo sulfuro del infierno y sonaban como lamentos de almas en pena. Los médicos –en opinión de Fulquerio unos charlatanes engreídos– no habían podido atenuar su mal. El último galeno le había sugerido una dieta astringente y una pócima inmunda que, si bien había logrado disminuir sus evacuaciones, le había causado un estreñimiento prolongado y doloroso. Fulquerio había oído de un renombrado médico judío de Carcasona cuya ciencia decían que superaba a la de los barberos cristianos, pero no estaba dispuesto a ponerse en manos de un condenado hereje. El principal inconveniente que le acarreaba su imprevisible organismo era esa apremiante necesidad de orinar en los momentos más inoportunos, pero,

≈11 WORDS / LINE

además, sus intestinos se comportaban con una independencia ofensiva y humillante. Clérigo al fin, Fulquerio se preguntaba si el Todopoderoso lo estaría castigando, poniendo a prueba o ambas cosas.

Sin duda, era un día malo para tolerar los caprichos de su vejiga. Fulquerio había viajado hasta Clermont para asistir a un concilio convocado por el Papa Urbano II y se esperaba que el Santo Padre hiciera anuncios importantes.

Había tal cantidad de asistentes al concilio que el pontífice y su séquito decidieron realizarlo en las afueras de la ciudad, ya que la plaza de Clermont no podría albergar semejante multitud. Cientos de obispos, abades y priores se mezclaban con miles de laicos que habían llegado a Clermont, muchos movidos por la fe, algunos otros por la curiosidad y unos pocos por la posibilidad de hacer algún dinero. Una gran cantidad de tenderos había instalado sus puestos alrededor de la muralla y ofrecía toda clase de mercancías; alguien debía alimentar los cuerpos mientras el Papa se encargaba de proveer sustento a las almas. Con indulgencia, Fulquerio se había permitido un guiso de codorniz, pastel de cebada y un vino no demasiado aguachento. Al concilio habían acudido, por expreso pedido de Urbano, los caballeros más importantes de Francia, a quienes se les había reservado un banquete especial al que acudiría el mismo Santo Padre. Fulquerio comió y bebió hasta saciarse, pero sin ceder a la gula que lo caracterizaba. De haberlo hecho, no hubiera podido resistir la necesidad de una siesta, y lo cierto es que no quería perderse ni una palabra del discurso. En marzo de ese mismo año había acudido al llamado del Papa en Piacenza. Allí, la comida había dejado mucho que desear. Fulquerio se inclinaba por las virtudes gastronómicas de sus compatriotas franceses y consideraba a los italianos unos simplones. Por eso, aprobó y bendijo la sabiduría de Urbano cuando, él también un hijo de Francia, decidió convocar al concilio en su propia tierra. En Piacenza, Urbano II había recibido un enviado de Alejandro Comnenos, Emperador de Oriente, solicitando ayuda militar contra los turcos seléucidas que amenazaban y asediaban a los cristianos en Oriente. Dicha solicitud había terminado de consolidar la posición y el poder de Urbano como jefe de la Iglesia.

Fulquerio todavía recordaba los modestos y titubeantes primeros pasos de Odo de Chatillon, verdadero nombre de Urbano II antes de ser ungido Sumo Pontífice en Terracina por un reducido grupo de Cardenales y, por supuesto, con la intervención del Espíritu Santo. Aunque el Espíritu Santo se había mostrado algo dubitativo por entonces, dado que la silla de Pedro era reclamada al mismo tiempo por Clemente III, el Antipapa, quien se había hecho fuerte en Roma con la ayuda del Emperador Enrique IV. Pero Urbano había demostrado ser un fino y astuto diplomático, y en pocos años, tejió, a fuerza de alianzas excomuniones, perdones, nuevas excomuniones, bodas reales y no pocos sobornos, una sólida malla de poder. El pedido desesperado de ayuda de los hermanos de Oriente hacía pensar a Fulquerio que la Santa Madre Iglesia, organismo bicéfalo desde el trágico cisma de Oriente, pronto podría unificarse bajo la firme y bendita mano de Urbano para regocijo y gloria del Señor.

Fulquerio decidió orinar una vez más, intuyendo que el Pontífice haría su aparición de un momento a otro. Vació su vejiga detrás de unos arbustos. Llevaba varias horas de pie, dado que había llegado temprano con el propósito de asegurarse un lugar próximo al Santo Padre, y sentía los efectos del cansancio en sus piernas hinchadas. En primera fila, pudo ver conversar a Roberto de Normandía y Esteban de Bois, ambos flor y nata de los caballeros franceses. Fulquerio había frecuentado las cortes de ambos y contaba con sus favores. Una plataforma construida sobre una suave columna al norte de la ciudad permitiría elevar la figura del Santo Padre y tal vez algún otro miembro de la curia. Detrás podían verse los muros de la ciudad. Fulquerio se entregó a una dulce ensoñación y se imaginó por un momento ataviado como un purpurado que recibía con gracia los respetos de los feligreses que besaban su anillo. La imagen de los fieles inclinados ante él, besando con pleitesía su mano regordeta le producía un cosquilleo voluptuoso que no se había atrevido a compartir con su confesor. El murmullo creció mientras los guardias papales abrían paso al pontífice, que caminaba solemne en dirección a la tribuna. Urbano subió con lentitud unos peldaños y se colocó en el medio del improvisado púlpito, desde donde paseó su mirada sobre la muchedumbre expectante. En

ESFERA III

Comunicación y acción

La acción no pone fin al sentido: lo expone. La palabra, también. Cuando palabra y acción se sostienen mutuamente, algo del quién, no solo del qué, se vuelve visible. Hannah Arendt señaló que hablar y actuar no son meros instrumentos, sino modos fundamentales de aparición en el mundo. A través de ellos no solo intervenimos en lo común: nos mostramos.

Arendt, «La condición humana» (1958).

La vida interior puede sostener tensiones; el mundo exterior las devuelve transformadas. Una cosa es mantener la proporción en el pensamiento; otra, sostenerla cuando se convierte en gesto, en frase, en decisión visible. En ese punto, la forma deja de ser solo interna y se

≈8 WORDS / LINE

con la necesidad. Aquí, el discernimiento se encuentra con lo que no puede revisarse: lo dado, lo irreversible, lo que ya ha sucedido. La manera en que se lleva a cabo este encuentro determina si la personalidad se endurece en el resentimiento o se cohesiona como forma. `

La tradición estoica articuló este encuentro como el consentimiento de lo que está más allá del control. Para los estoicos, el destino no era un determinismo ciego, sino el límite de la agencia.

Agencia: própia gestión.

Lo que no se puede alterar debe afrontarse. Rechazar este encuentro es fracturar la atención; aceptarlo es recuperar la proporción.

Siglos más tarde, Nietzsche radicalizó esta postura bajo el nombre de amor fati, el amor al destino. No se trataba de una llamada al optimismo ni de un consejo de consuelo. Era una exigencia ética: afirmar la necesidad sin reservas y asumir la responsabilidad de lo ocurrido como material para la forma, en lugar de excusa para la retirada o el resentimiento.

Nietzsche, Amor fati:
- *«Die fröhliche Wissenschaft»*
- *«Ecce Homo»*

Entre los estoicos y Nietzsche, amor fati nombra un eje común de afirmación. Lo que difiere es el énfasis. Los estoicos enfatizan la aceptación de la necesidad para que la acción pueda permanecer

lúcida. Nietzsche exige una afirmación tan completa que la necesidad misma se vuelve a desear. En ambos casos, el destino no se soporta pasivamente, sino que se asume activamente.

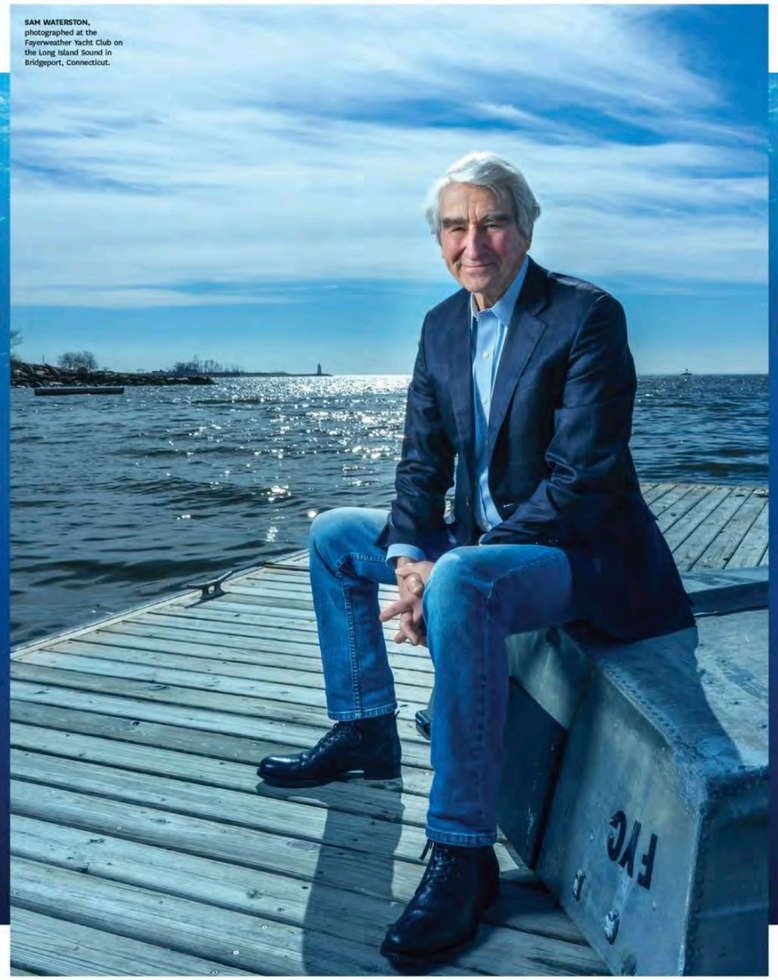
No todo puede ser amado.

Lo que nos ha sido dado se convierte en destino solo cuando se rechaza. Mientras que lo que se afirma se convierte en material.

El amor fati nos pide que dejemos de oponernos internamente a lo que ha sucedido. La oposición agota la energía sin restaurar la propia capacidad. La afirmación, por el contrario, restaura la continuidad entre lo que se da y lo que aún puede moldearse. Solo desde esa continuidad lo dado deja de ser peso muerto y puede convertirse nuevamente en materia de transformación.

No se trata de una reconciliación con la injusticia ni de una aceptación del daño. Es la negativa a permitir que lo ocurrido provoque el colapso de la atención. Uno puede resistirse externamente mientras el yo interior permanece intacto precisamente porque no reniega de la necesidad.

El resentimiento congela el pasado en su lugar. La afirmación lo libera en forma. El amor fati, en este sentido, estabiliza la personalidad. Evita que el yo interior se divida contra sí mismo, con una



SAM WATERSTON, photographed at the Fayerweather Yacht Club on the Long Island Sound in Bridgeport, Connecticut.

A LINE IN THE SAND

Sam Waterston is taking a stand in support of the world's oceans.

by **Mike Hammer** *photography by* **Andrew Matusik**

AS A CHILD, SAM WATERSTON FELL IN LOVE with the New England coastline where he was reared. "I was a child in the days just after World War II," he recalls. "Because of the war, fishing had been cut back significantly, and the oceans were plentiful. Growing up in Rhode Island, seafood was plentiful, full of variety, and inexpensive. Everyone believed the sea was inexhaustible, until suddenly it wasn't — and I knew I had to do something about it."

The 80-year-old *Law & Order* icon has now resolved to use his enormous equity as one of America's most respected actors to help restore the world's waterways to the pristine and plentiful status he remembers from his youth.

He dove into the business of researching how much damage had been done — and even more importantly — what he could do to help stem the tide, and he was deeply shaken by what he discovered. On the advice of good friend and fellow actor, Ted Danson, Sam looked into Oceana, a nonprofit organization dedicated to restoring the world's oceans and waterways, that also boasted a long resume of environmental victories.

Recent triumphs have included helping to secure the banning of industrial activity in protected Canadian waters, ramping up digital monitoring of previously unregulated salmon fishing in Chile, and creating the world's second-largest marine national park off Spain's Mediterranean coast. "I saw that Oceana is an organization that gets things done and I wanted to be a part of that," Waterston says. "Because of public pressure organized by Oceana, the Obama administration closed the North Atlantic for oil drilling for the next decade. Because of Oceana's efforts, people up and down the coast lobbied for this destructive activity to end, and they swayed the governors of states on the Atlantic coast to join in." He continues, "That gave me all the motivation I needed to get on board."

Sam joined Oceana's Board of Directors in 2005 and within two years was testifying before Congress about the urgency of reversing ocean acidification. According to Oceana's statistics, the world's oceans absorb about 30 million metric tons of carbon dioxide every day. "It's changing the chemistry of seawater and killing sea life," Waterston says with palpable sadness in his voice. "To reverse ocean acidification, the United States must reduce its carbon dioxide emissions and transition to clean, renewable forms of energy before it's too late."

He warns that in order to save species in the ocean — and secure our own survival — we all need to change the way we live dramatically. Recognizing his commitment, Oceana elected Waterston Chairman of the Board last year, providing him with more opportunities to turn passion into action. "I feel so fortunate to have been placed in this position," he says. "It's a tremendous place with incredibly committed people and a history of important victories I would be proud to add to."

One victory he'd love to add to Oceana's record is replenishing the once-plentiful codfish population off the shores of New England and Canada. "I've seen first-hand the damage fisheries have done without serious regulation," he says with passion. "Codfish drew Europeans to the Northeast Atlantic going all the way back to when the Vikings first got to Greenland." Waterston's family history includes some relatives that came from England on the Mayflower, so the history of the Northeast Atlantic runs in his veins. He says, "Alexandre Dumas wrote in the 19th century that if every cod egg reached maturity, you could walk across the Atlantic on their backs."

FASCINATING RHYTHM

Bandleader, composer, musician, entrepreneur: ***Jon Batiste's*** *moment is now*

by **Deborah L. Martin** *photography by* **Andrew Matusik**









IN A CAVERNOUS SPACE ON THE 70TH FLOOR of 3 World Trade Center, a tall, Black man summons glorious sounds from a baby grand piano, surrounded by endless views of Manhattan. He is full of kinetic energy, sometimes standing, sometimes sitting, shoes off, bee working the pedals, hands in motion, jumping from classical themes to jazz riffs to popular songs in a seamless flow of Music, with a capital M. This is Jon Batiste.

He arrives at our photo shoot toting a tennis ball and sporting a jacket decorated with a Jimmy Carter campaign button. He radiates joy, and the personal soundtrack playing in his head spills out in phrases, snippets of songs, mischievous looks, inside jokes. Then the music goes on and it's Billy Joel's *New York State of Mind*. "Oh, that one, Billy!" Batiste sings a little, plays air guitar on a pool cue, toggles between Bat Pack cool cat and exuberant teen-child. "YEAH!" he shouts as Billy sings. He shares that he is really into Elton John lately, and we agree that Elton looks so happy with his family. "He's at peace," Batiste says. "It's what we all want."

Batiste's musical timeline threads back through several generations. He is part of the legendary New Orleans Batiste family of jazz musicians. There is a pool table at one shoot and he shares that his dad became something of a pool-shark while touring on the Chitlin' Circuit, where there was always a pool table to foul around with between sets. He knows a great deal about music history because his family helped write it. His first cogent musical memory is of being pushed on stage during the filming of a commercial. "I must have been around seven or eight, and I believe it was for a concert, a performance that my family was doing in Japan. I was asked to sing a nursery rhyme. It must have been The Itsy, Bitsy Spider." Was he a natural? "I remember having such intense stage fright and going through many different tubes. Fast forward 25 years later, and I'm on TV."

Yes, he is. The Late Show with Stephen Colbert just recently celebrated its 1,000th show, and Batiste has been the show's bandleader, with his band Stay Human, from the start. So, he has a day job which involves an intense schedule of composing music for the show, rehearsing, and taping—all complicated by a global pandemic. And while that would be a full slate for some, it's just the tip of the iceberg for Batiste. He recently completed scoring and collaborating on a Christmas Day Pixar release called *Soul*. "I put so much of myself in the film, it's emotional to see this character's essence in his story, and the things that are happening in his world draw so much from my personal experience in New York."

He has written a symphony that is scheduled to be performed next year at Carnegie Hall, where he will be the artist in residence. He says, "If you think about Beethoven, well, his Seventh Symphony is the one. The seventh one. Writing a symphony takes so much of yourself, so I wanted to start taking a swing at it at age 33 or 32, when I started it." This year, he also received two Grammy nominations, and he is always working on new music. A body in motion, to the beat of his own internal soundtrack. And what does all of this sound like?

"It sounds like transition, evolution, growth, and leadership. It's been quite a journey. If you look at the things that have happened over the last five or six years in my life: graduating from Juilliard and going on the road, doing television, writing plays and musicals, releasing albums, and all of the different awards and all of the people that I've met..." He pauses and then continues, "Now I feel like I'm at a stage where I've become a leader. And I've always, innately, just like a leader and wanted to show people a better way. But now it has evolved into a very tangible state. I feel like I can see how my position in the world is meant to be fashioned, how it's meant to be enacted."

He's grateful for the experience of working on the Late Show. "When you have something that you do five days a week for over five years, the consistency gives you perspective in a way that nothing else can. And I think that doing something like that is a blessing for me, because if I didn't have that, I don't know if I would recognize this point in my evolution."

Music isn't only entertainment for Batiste. During the Black Lives Matter protests this summer he performed for the crowd at Barclay's Center, and on election day he shared his particular brand of love and inspiration for people going to the polls in Philadelphia. He says, "Music is a gift because it can touch people and they don't have to know why or how. It has always been a way to bridge the gap and connect. All of the different times that I've experienced really transformational life moments, there's been some sort of music involved. Whether it's through the form of tradition or whether it's ritualistic, whether it's worship, or whether it's just nostalgia, there's always some sort of soundtrack."

Does he miss live performance? "I miss performing in front of people, but I will say that I am enjoying thinking of different ways of presenting music, even in the virtual environment, because I think it's more like being a movie producer now. I've always been into creating visual worlds and thought at some point that I would get into film so is director. But it takes a different muscle. And I don't think a lot of musicians want to deal with that stuff. So, the musician side of me is sick of it, and I just want to be able to go and play a show in front of people, even if it's in my house. But the director side of me is having fun experimenting."

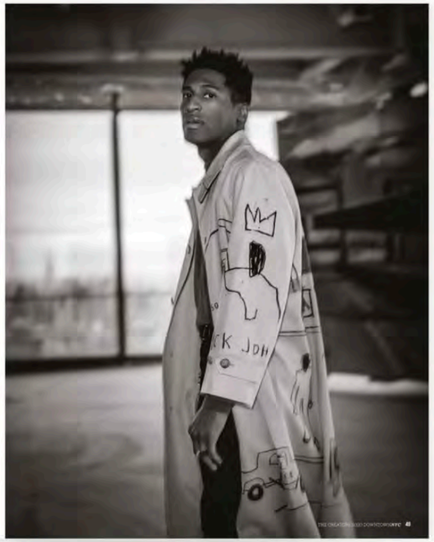
He thinks the limits posed by COVID-19 offer a reset button for the way we experience music. "Music—before it was put into the context of selling products and scaled so that it could be a commodity—was a part of the fabric of everyday life. It was something that people used to entertain themselves, in their home, in community gatherings, rituals, and cultural traditions, dating back to African tribes and drum circles or rumba sessions in Cuba. In New Orleans today, we have the second line in funerals. Social music is what I call it."

He says, "I believe social music is really what we've always been primed for. People's relationship to music is inherently social, and when it's made into a commodity it skews that relationship. We have something essential. Even with the protests that I've been doing, and in all of the different ways that I see music being made now remotely and online, it's going back to a more social context, playing in small groups where the presentation is more geared to smaller community gatherings."

He is conscious of his role as a leader. "I think about the different lineages that I'm a part of. Both New Orleans musicians, and all of the different styles of music and culture that I've drawn from, and I think about my great-great-uncle who fought in World War II, and my grandfather who was in the Korean War, and my uncle and my cousins who were in Vietnam. I think about the ranges of sacrifice that has allowed me to be a financially independent, successful Black entrepreneur, musician, artist. Apart from what I think the role of a musician is in society, I feel the responsibility to my family and my lineage. Art doesn't always have to be for a reason or to raise awareness. But I do think that for me, the intention of something is always felt at a higher frequency when it's about something bigger than oneself, and that's across the board." **BT**








"The intention of something is always felt at a higher frequency when it's about something bigger than oneself, and that's across the board."
— Jon Batiste
Photography and post-production by Andrew Matusik;
Hair by Jenna Robinson;
Makeup by Jesse Lindholm;
Manager, David Patterson;
Chris Chambers, Lauren Woolard, The Chambers Group;
Piano by Steinway & Sons;
Location: 3 World Trade Center, 79th floor, Silverstein Properties.
52 DOWNTOWNNYC THE CREATORS 2020
THE CREATORS 2020 DOWNTOWNNYC 53



"We wanted to create a room that makes you feel enveloped in the color but not overwhelmed," Mark Schubert says of this Logan Square office. A mix of pink **Benjamin Moore** paint, **Phillip Jeffries** wallpaper, and **Kravet** drapery deftly works together to create a burst of color. Meanwhile, neutral accents such as an **Arteriors** accent table and **Caracole** desk—sourced through **Century Furniture** and **CAI Designs**, respectively—provide a visual break. PHOTOGRAPHY BY DUSTIN HALLECK. **Opposite:** Punctuated with a pop of pink, **Tai Ping's** Yaochi I rug from its Song of Solitude collection uses a mix of piles and brushstroke effects to pay homage to Chinese folklore.

IN THE PINK

TRENDS MAY COME AND GO, BUT PINK REMAINS THE DESIGN INDUSTRY'S FAVORITE COLOR.

WRITTEN BY **KELSEY MULVEY**



When Mark Schubert of Phillip Harrison Interiors was asked to design a home office for a young couple in Chicago's Logan Square neighborhood, the direction was simple. "All they said was 'pink' and nothing more," the interior designer explains.

With the rise of Barbiecore, everyone is looking at the world through rose-colored glasses these days. However, the design industry has had a long-standing love affair with the hue. Schubert sees a link between the industry's infatuation and the role the color has played in pop culture for decades—citing Jackie Kennedy, the Ramones, and 1970s LGBTQ activism as just a few of history's pink power players.

"We are moving away from the idea that the color pink is childish and embracing it for what it is," they add. "A beautiful, powerful, and genderless ideology that goes way beyond color." With so many shades to choose from, ranging from Elsa Schiaparelli's Shocking Pink to the slightly salmon "Millennial Pink" that ruled the 2010s, finding the right one to suit a space might be a challenge. For Schubert, bright and unapologetically bold pinks are here to stay—as seen in the Logan Square office that they covered in Benjamin Moore's Hot Lips. "Go big and paint an entire room pink or start off small with pink accessories or an area rug," they recommend. "If you have a vision, build on it until you are satisfied with the final result." ■



DIRECTORY

BRAND INDEX

PRODUCT CATEGORIES

FLOOR 15

DESIGN CENTER
OF THE MERCHANDISE MART

FLOOR 14

BODY TEXT	Clean legible fonts
FONT SIZE	≈18 pixels (14pt)
TEXT ALIGNMENT	Left-aligned (justified generates irregular spaces, complicating legibility)
RELATED CONTENT	Use visual and semantic space
SPACING	Increase letter, line, and word spacing
ALL CAPS	Avoid using all caps (similarity of shapes reduces legibility)
TEXT RESIZING	Support text resizing on digital (and avoid narrow columns)
LAYOUT	Consistent content structure
CONTRAST	Enough contrast and off-white background

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RESULTS
EXAMPLE



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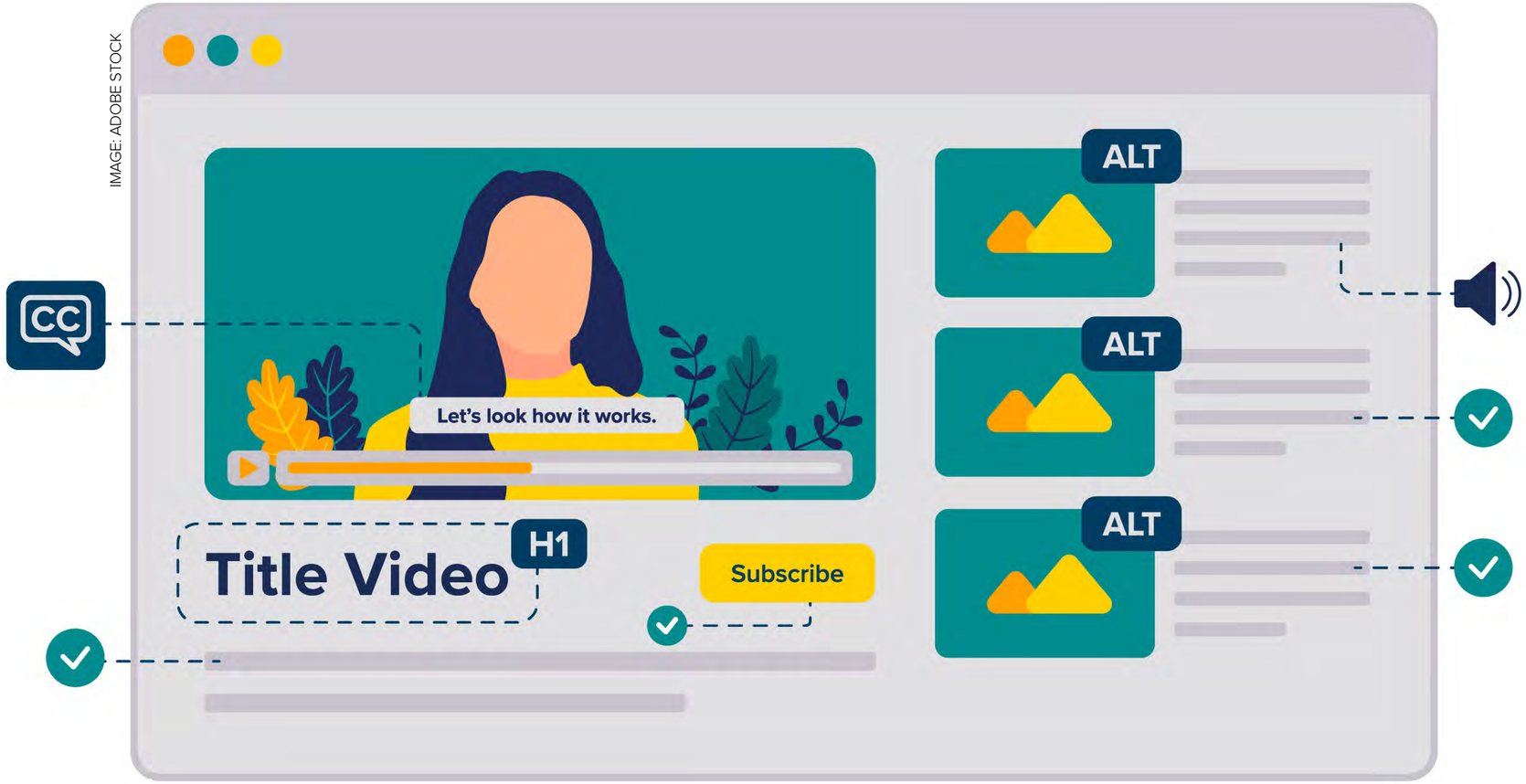


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IMAGE: ADOBE STOCK



RESEARCH BY
JESSICA GALLIUSSI
AND COLLEAGUES

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ANNALS OF DYSLEXIA
2020

Standard letterform	inter-letter spacing	inter-word spacing
Danno l'impressione di sentirsi felici	increased	default
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IMAGE: ANNALS OF DYSLEXIA

RESEARCH
BY PETER BIĽAK AND
HÉCTOR MANGAS

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TYPOTHEQUE
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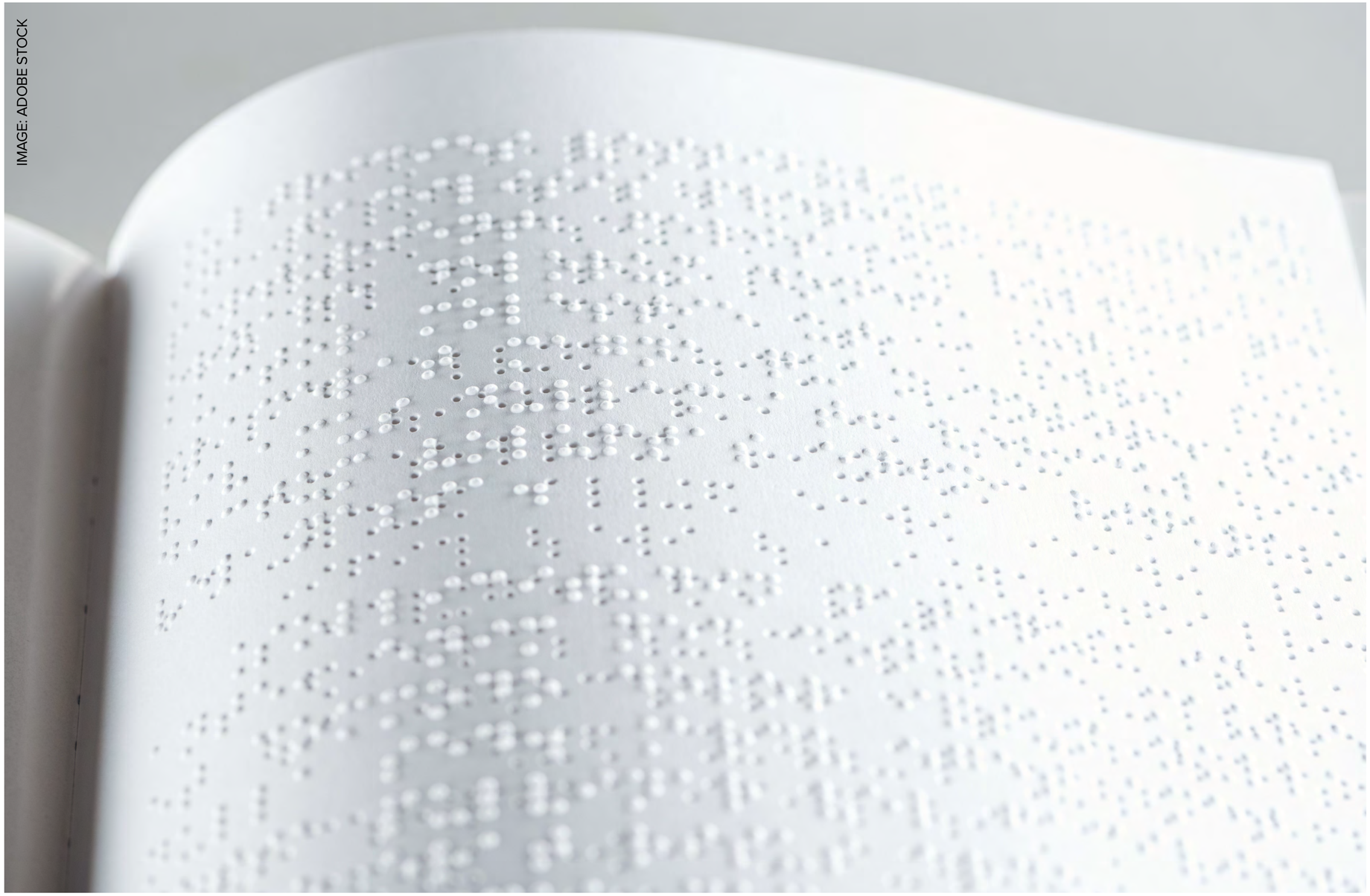


IMAGE: ADOBE STOCK

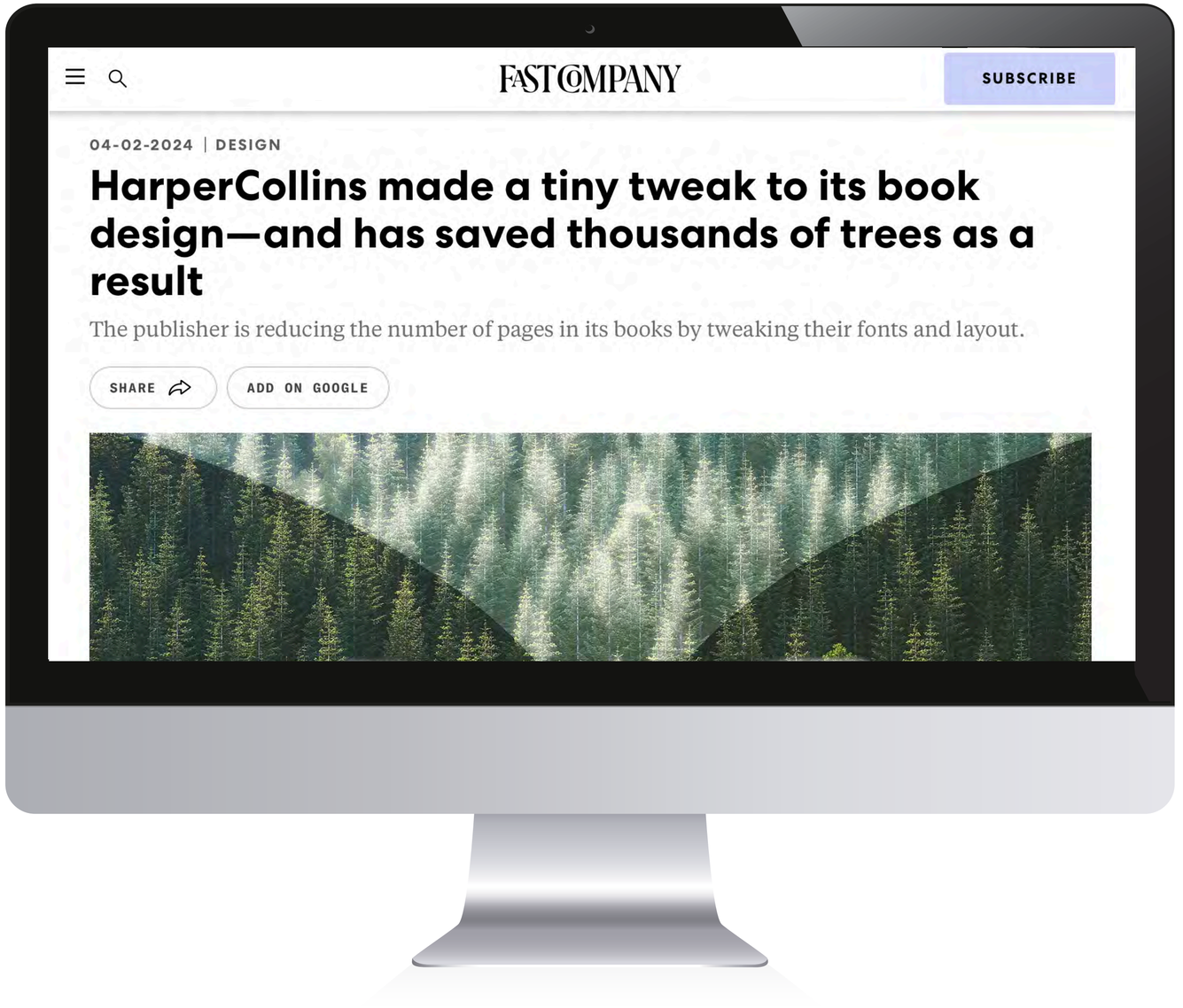


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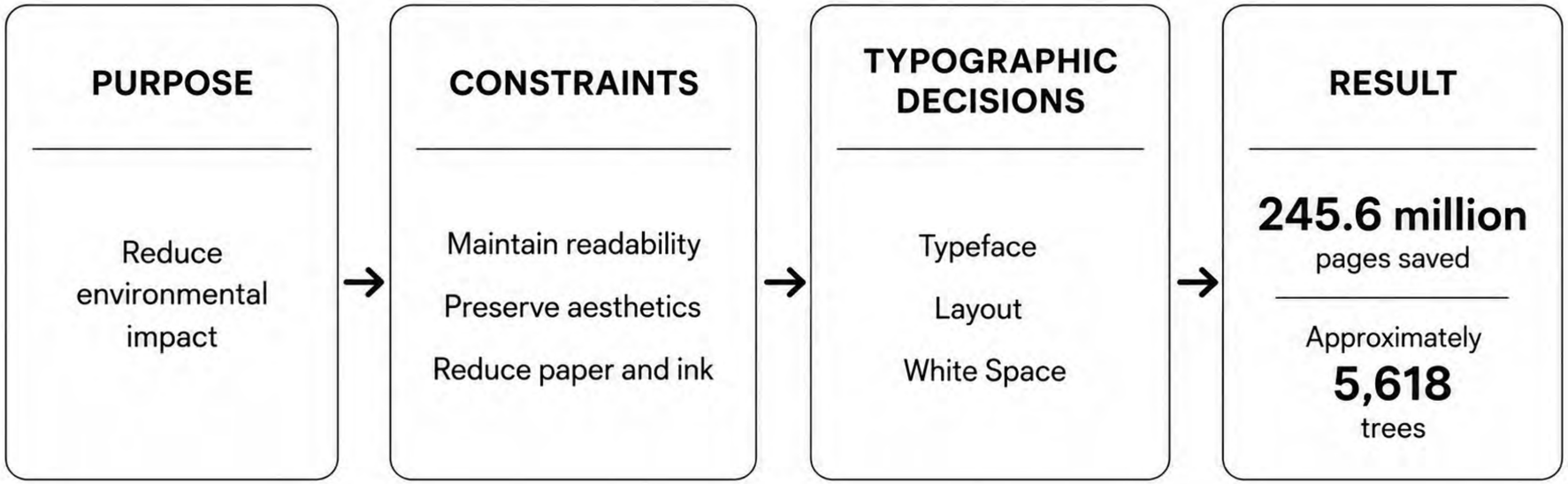
BY
ELIZABETH SEGRAN

——

FAST COMPANY
2024



BY
ELIZABETH SEGRAN
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FAST COMPANY
2024



A final thought.

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Thank you.

LET’S CONTINUE THE CONVERSATION:



@ringoseeber

Thank you.

LET’S CONTINUE THE CONVERSATION:



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