

Damon Sauve of Oyster Boy Review accepted *No Pink* January 7, 1998. Damon turned *No Pink* over to *Salt Hill*, Web Editor Jeff Parker. The *Salt Hill* Issue 5, 1998 Syracuse University web address was www-hl.syr.edu/cwp (no longer working). There are almost a hundred html pages. Many pages are frame-dependent. As frames are being phased out, a new solution will be found for navigation and interrelating the frame content.

NO PINK

by Christy Sheffield Sanford

In November, 1998, *NO PINK*, a set of simultaneous love stories about sex, death and friendship, won The Well's Contest for the Best Hyperlinked Work on the Web.

Navigating space-time in *NO PINK* [from former online introduction]: The viewer can move in frames many ways: clicking linked words/images, scrolling the bar, or more arduously dragging the mouse arrow through a frame or grabbing and dragging the frame itself. Control options vary across platforms. In Macintosh, press the mouse arrow down within a frame, and a menu appears allowing backward or forward movement. In Windows, use the "right-click" part of the mouse to bring up the menu.

Frame sets are conceptually exciting. You can show multiple texts, multiple worlds/an almost infinite combination of images and text. In addition, by their size, frames can provide weight to a passage, an idea or character. A final feature is the remote control aspect. One frame can be directed by another. This establishes a relationship within the set. It can be intimate or Machiavellian!

In *NO PINK*, I have kept scrolling to a minimum. The top banner scrolls only to the right. Often there is a link at the end. I'm trying to create a tactile page, so the viewer feels the text/image to find what's hot. Simply scrolling, you might miss something, important, like a pinup!

I wanted a dialogue within the text, between or among the frames. In addition, an intratext-dialogue is possible with client pull. A meditative climate, for example, can be established when short pieces of text and image are delivered at 20 sec. intervals. Two

or more pages on the screen can interact. Patterns and text can be combined and recombined, controlled by advancing forward or backward in individual frames.

In your browser's preferences, turn off underlining. If in Netscape, deselect directory buttons under "Options." I hope you enjoy your Sojourn!

Special thanks to Windows' users who provided feedback to help make this Macintosh-designed work go across platforms: Gen Aris, Marjorie Luesebrink and Christian Crumlish.

Note important: Piece begins with [nopink.html](#) but the link to the next page has to be filled in manually. It is [nopink/stripa.html](#)

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I understand you need the piece by mid-month. I will try to articulate a more detailed, thoughtful, historic account of *No Pink* in cross references. Pieces that open the door for others to experiment seem more significant. This was one of those works.

Please keep reading, it might help you. I included it because I have someone (Amy Kalafa) willing to help me re-construct the piece in something other than frames.

[nopink.html](#)

page 1 You have to manually type in [nopink/stripa.html](#)

[stripa.html](#)

page 2 banner works I can scroll right. There is also a link at the end of the Sojourn | Lü line at the top. Goes to [pinkwhip.html](#)

Sojourn II (goes to [pinkpoob.html](#) with links down the page); Sojourn III (goes to [stripb.html](#)) and Sojourn IV (goes to [pinkpoog.html](#), which is set on a 20 sec. timer. This works.).

[pinkpoob.html](#)

many strips with linked words in other strips (frames) for the strip club. Smiles. Link in middle that begins “platform inside the horeshoe” goes to [stripa2.html](#)

[stripa2.html](#)

Top banner has a story that the viewer scrolls to the right. Navigation: return to menu with various sojourns is at the end of the story. I think there is another link on the Mike page.

the phrases in capital letters link and bring up changes in the banner at the top

[pinkpoog.html](#) Sojourn III

Oh, lovely. These frames change on a timer. This piece is complex. I love it. I forgot I was doing those meditative/wait-for-it/silent moments 25 years ago.