Typography

SAN SERIF FONT

CROTCH

COUNTER

EAR

ASCENDER

SPUR

LOOP

DESCENDER

I really hope I get to go to **PR THIS SUMMER.**

Times New Roman
32.pt

Amboy, Regular
32.pt

Rockwell , Bold Italic
32.pt

HELVETICA NEUE,
THIN. 32PTS.

I AM EXCITED to be out there for damn near *the whole*

AVENIR HEAVY
OBLIQUE. 32PTS.

BIODONI 72
SMALL CAPS,
BOOK. 32PTS.

summer.

KERNING

Kerning is an adjustment of the space between two letters. The characters of the Latin alphabet emerged over time; they were never designed with mechanical or automated spacing in mind.

KERNING

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TRACKING

Adjusting the overall spacing of a group of letters is called tracking or letterspacing.

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ALIGNMENT

Choosing to align text in justified, centered, or ragged columns is a fundamental typographic act. Each mode of alignment carries unique formal qualities, cultural associations, and aesthetic risks.

ALIGN LEFT

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CENTER

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JUSTIFIED

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Leading/Line Spacing

The distance from the baseline of one line of type to another is called line spacing.

10/12

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive typographic arrangements. Reducing the standard distance creates a denser typographic color, while risking collisions between ascenders and descenders. Expanding the line spacing creates a lighter, more open text block. As leading increases, lines of type become independent graphic elements rather than parts of an overall visual shape and texture.

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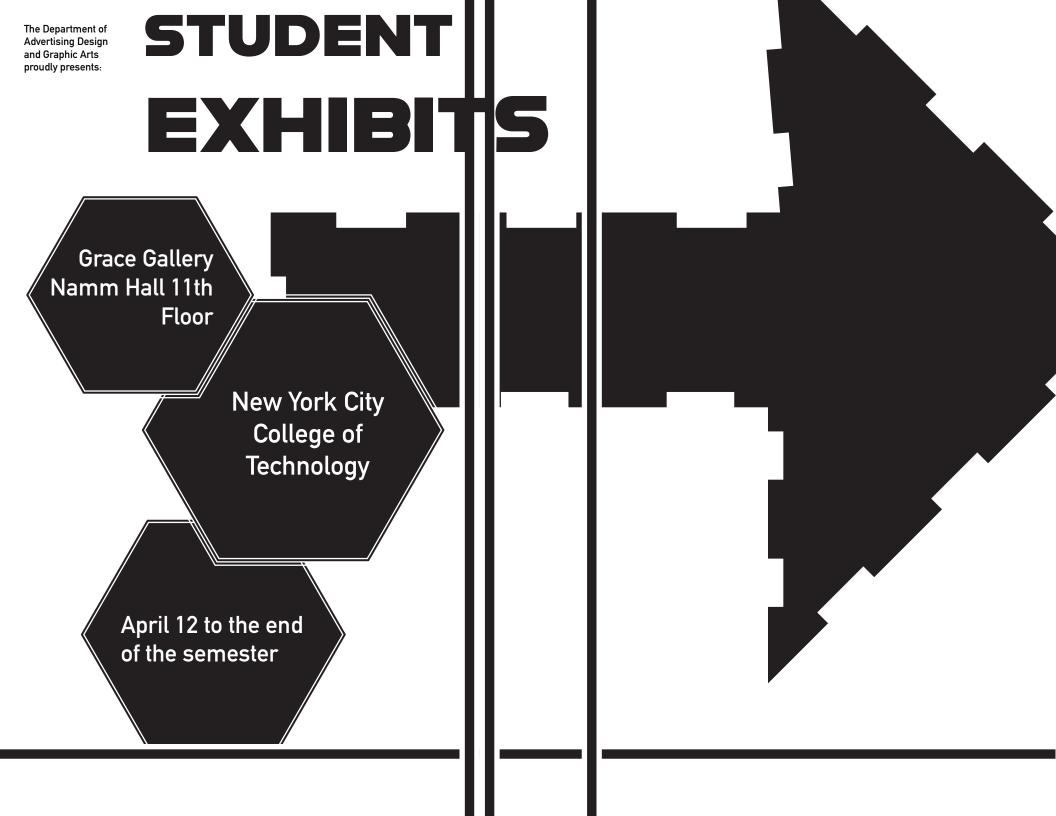
Making Paragraphs

Paragraphs do not occur in nature. Whereas sentences are grammatical units intrinsic to the spoken language, paragraphs are a literary convention designed to divide masses of content into appetizing portions. Indents have been common since the seventeenth century. Adding space between paragraphs (paragraph spacing) is another standard device. On the web, a paragraph is a semantic unit (the <p> tag in html) that is typically displayed on screen with space inserted after it. A typical indent is an em space, or a quad, a fixed unit of space roughly the width of the letter's cap height. An em is thus proportional to the size of the type; if you change the point size or column width, the indents will remain appropriately scaled. Alternatively, you can use the tab key to create an indent of any depth. A designer might use this technique in order to align the indents with a vertical grid line or other page element. Avoid indenting the very first line of a body of text. An indent signals a break or separation; there is no need to make a break when the text has just begun. Despite the ubiquity of indents and paragraph spacing, designers have developed numerous alternatives that allow them to shape content in distinctive ways.

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STUDENT EXHIBITS

Grace Gallery Namm Hall 11th Floor

New York City College of Technology

April 12 to the end of the semester

COMMON TYPOGRAPHIC DISEASES

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typochondria
Typothermia

Typophilia
Typophobia

A persistent anxiety that one has selected the wrong typeface.
This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend.
The typothermiac is constantly tempted to test drive "hot" new fonts, often without a proper license.

The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers.
The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

Illuminated Manusccript

Various examples of pages from illuminated manuscripts

An illuminated manuscript is a manuscript in which the text is supplemented with such decoration as initials, borders (marginalia) and miniature illustrations. In the strictest definition, the term refers only to manuscripts decorated with either gold or silver; but in both common usage and modern scholarship, the term refers to any decorated or illustrated manuscript from Western traditions. Comparable Far Eastern and Mesoamerican works are described as painted. Islamic manuscripts may be referred to as illuminated, illustrated or painted, though using essentially the same techniques as Western works.

The earliest extant substantive illuminated manuscripts are from the period 400 to 600, produced in the Kingdom of the Ostrogoths and the Eastern Roman Empire. Their significance

lies not only in their inherent artistic and historical value, but also in the maintenance of a link of literacy offered by non-illuminated texts. Had it not been for the monastic scribes of Late Antiquity, most literature of Greece and Rome would have perished. As it was, the patterns of textual survivals were shaped by their usefulness to the severely constricted literate group of Christians. Illumination of manuscripts, as a way of aggrandizing ancient documents, aided their preservation and informative value in an era when new ruling classes were no longer literate, at least in the language used in the manuscripts.

The majority of extant manuscripts are from the Middle Ages, although many survive from the Renaissance, along with a very limited number from Late Antiquity. The majority are of a religious nature. Especially from the 13th century onward, an increasing number of secular

texts were illuminated. Most illuminated manuscripts were created as codices, which had superseded scrolls. A very few illuminated fragments survive on papyrus, which does not last nearly as long as parchment. Most medieval manuscripts, illuminated or not, were written on parchment (most commonly of calf, sheep, or goat skin), but most manuscripts important enough to illuminate were written on the best quality of parchment, called vellum.

Beginning in the Late Middle Ages, manuscripts began to be produced on paper.[1] Very early printed books were sometimes produced with spaces left for rubrics and miniatures, or were given illuminated initials, or decorations in the margin, but the introduction of printing rapidly led to the decline of illumination. Illuminated manuscripts continued to be produced in the early 16th century but in much smaller numbers, mostly for the very wealthy. They are among the most common items to survive from the Middle Ages; many thousands survive. They are also the best surviving specimens of medieval painting, and the best preserved. Indeed, for many areas and time periods, they are the only surviving examples of painting.

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