



*I am* a master rank in Monsters Hunter: Iceborn.

MV Boli

Old English Text MT

Myriad Variable Concept

I LOVE TO PLAY video games so much, that I can play it for some good hours.

ALL CAPS

samll caps

Bodoni Regular  
**Bodoni Bold**  
*Bodoni Italic*

Helvetica Regular  
**Helvetica Bold**  
 Helvetica Italic

Arial Regular  
**Arial Bold**  
*Arial Italic*

# 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. Thus some letter combinations look awkward without special spacing considerations.

Hunter

Hunter

# Tracking

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

## Tracking-0

Adjusting the overall spacing of a group of letters is called tracking or letterspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or small caps are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked

## Tracking-50

Adjusting the overall spacing of a group of letters is called tracking or letterspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or small caps are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked

## Tracking-100

Adjusting the overall spacing of a group of letters is called tracking or letterspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or small caps are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked

## Tracking-25

Adjusting the overall spacing of a group of letters is called tracking or letterspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or small caps are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked

# 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

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 RIGHT

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 CENTER

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 JUSTIFIED

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

# Line Spacing

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.

10/10

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.

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.

10/14

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.

10/18

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.



# *Sicily Palermo City*







TO

directly

YOU

Hello this is Satoru Iwata

Coming from Nintendo

# 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.

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.



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 way

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.

The Department of Advertising Design and Graphic  
Artsproudly presents:

# STUDENT EXHIBITS

April 12  
to the end  
of the semester

Grace Gallery

**Namm Hall 11th Floor** New York City College of Technology

# Multicolumn Grid

*// On my business card, I am a corporate president. In my mind, I am a game developer. But in my heart, I am a gamer. //*

While single-column grids work well for simple documents, multicolumn grids provide flexible formats for publications that have a complex hierarchy or that integrate text and illustrations. The more columns you create, the more flexible your grid becomes. You can use the grid to articulate the hierarchy of the publication by creating zones for different kinds of content. A text or image can occupy a single column or it can span several. Not all the space has to be filled.

No book about typography would be complete without a discussion of the golden section, a ratio (relationship between two numbers) that has been used in Western art and architecture for more than two thousand years. The formula for the golden section is  $a : b = b : (a+b)$ . This means that the smaller of two elements (such as the shorter side of a rectangle) relates to the larger element in the same way that the larger element relates to the two parts combined. In other words, side  $a$  is to side  $b$  as side  $b$  is to the sum of both sides. Expressed numerically, the ratio for the golden section is 1 : 1.618.

Some graphic designers are fascinated with the golden section and use it to create various grids and page formats—indeed, entire books have been written on the subject. Other designers believe that the golden section is no more valid as a basis for deriving sizes and proportions than other methods, such as beginning from standard industrial paper sizes, or dividing surfaces into halves or squares, or simply picking whole-number page formats and making logical divisions within them.

# Illuminated Manuscript

Art historians classify illuminated manuscripts into their historic periods and types, including (but not limited to) Late Antique, Insular, Carolingian manuscripts, Ottonian manuscripts, Romanesque manuscripts, Gothic manuscripts, and Renaissance manuscripts. There are a few examples from later periods. The type of book most often heavily and richly illuminated, sometimes known as a “display book”, varied between periods. In the first millennium, these were most likely to be Gospel Books, such as the Lindisfarne Gospels and the Book of

Kells. The Romanesque period saw the creation of many large illuminated complete Bibles – one in Sweden requires three librarians to lift it. Many Psalters were also heavily illuminated in both this and the Gothic period. Single cards or posters of vellum, leather or paper were in wider circulation with short stories or legends on them about the lives of saints, chivalry knights or other mythological figures, even criminal, social or miraculous occurrences; popular events much freely used by story tellers and itinerant actors to support their plays. Finally, the Book

of Hours, very commonly the personal devotional book of a wealthy layperson, was often richly illuminated in the Gothic period. Many were illuminated with miniatures, decorated initials and floral borders. Paper was rare and most Books of Hours were composed of sheets of parchment made from skins of animals, usually sheep or goats. Other books, both liturgical and not, continued to be illuminated at all periods.

The Byzantine world produced manuscripts in its own style, versions of which spread to other Orthodox and Eastern Christian areas. The Muslim World and in particular

the Iberian Peninsula, with their traditions of literacy uninterrupted by the Middle Ages, were instrumental in delivering ancient classic works to the growing intellectual circles and universities of Western Europe all through the 12th century, as books were produced there in large numbers and on paper for the first time in Europe, and with them full treatises on the sciences, especially astrology and medicine where illumination was required to have profuse and accurate representations with the text.

