

# Typography

Lucida Calligraphy

My favorite *anime* is *Bleach*

Leelawadee UI

Lucida Bright

Bahnschrift Light Condensed

**I need to charger my phone now**

Bahnschrift Bold SemiCondensed

Bahnschrift bold

# 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.*

Assasin

Assasin

# Tracking

## 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 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 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 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.

# Leading/line spacing

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.

10/18

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.

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.

# Making Paragraphs

**P**aragraphs 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.

**O**n 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.

**P**aragraphs 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.

**O**n 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.

# 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.

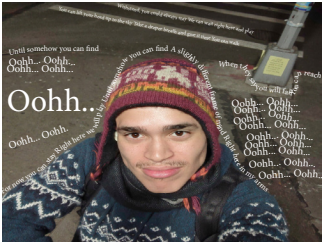
On the web, a paragraph is a semantic unit (the `<p>` tag in HTML) that is typically displayed on screen with space inserted after it. A typical indent is an em space, or a quad, a fixed unit of space roughly the width of the letter's cap height. An em is thus proportional to the size of the type; if 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.

# NEW YORK CITY







Until somehow you can find  
Oohh... Oohh...  
Oohh... Oohh...

Oohh...

Oohh... Oohh.

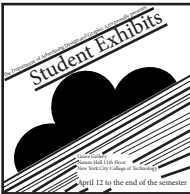
Whispered, you could spare me the can wait right here and play  
You can tell your hand up to the sky take a deeper breath and get it there You can walk

When they say you will fail  
As they reach

Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...  
Oohh... Oohh...

Now here you can stay Right here we shall part by

Until somehow you can find A slightly different measure of need Right here in my arms



The Department of Advertising Design and Graphic Arts presents

# Student Exhibits

Grand Gallery  
Mann Hall 11th Floor  
New York City College of Technology

April 12 to the end of the semester

# The 50 Best Music Documentaries of All Time

By Noel Murray

*"This story was originally published in 2007 and has been updated to reflect recent releases, including Beyoncé's Homecoming on Netflix."*

The past few years have been something of a golden age for music documentaries, with the Oscar-winning success of *Searching for Sugar Man* and *10 Feet From Stardom* opening up the field for films about less-obvious stars. Lately there have been a flood of movies about cult bands, forgotten local acts, and background players — and even a few discs, like Amy and Kurt Cobain: Montage of Heck, that have found new ways to approach some of the most popular musicians of the past half-century. Netflix has done so well with music-themed films that it commissioned some of its own, such as *What Happened, Miss Simone?* and this week's big Beyoncé drop, and thanks in part to art-house patrons, Blu-ray buyers, and premium-cable subscribers, the market for movies about musicians has become lucrative enough that even long-shelved projects like *The Wrackin' Crew* and the arty Leon Russell sketch *A Poem Is a Naked Person* have seen the light of day. It's a marvelous time to be a music buff.

(48)



Director Steve Soderbergh starts with a simple but profound take for *It Might Get Loud*, assembling three guitarists from different backgrounds and generations, and getting them to talk about their influences, philosophies, and techniques.

(40)



"Around the same time that Robert Johnson peaked the disk, celebrity side of *Mean City U.S.A.* in his masterpiece Nashville, James Taylor's was also hanging around the town and in Austin, Texas, the filming the new breed of political, rootsy singer-songwriters who'd come to be known as the backbone of the 'outlier country' movement."

(47)



"Lenny Bruce had never handled a motion-picture camera before his first day of shooting this documentary about obscure blues musician Howard 'Guitar Short' Armstrong."

(46)



"Lenny Bruce had never handled a motion-picture camera before his first day of shooting this documentary about obscure blues musician Howard 'Guitar Short' Armstrong."

(49)



"Fame on the Radio" is a bit of a bit with his live act, which impressed crowds and critics alike with its exuberance, raucous energy, and subversive sexuality."

(45)



"A party animal and a musical genius — with an ample voice and a devilish nature — Mary Nelson was viewed by the music industry and by many critics as someone who rarely realized his potential."

# 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.

## Typophobia

The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and— in real 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.

## Typothermia

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

## Typophilia

An excessive attachment to and fixation with the shape of letters, often to the exclusion of other elements and object choices. Typophiliacs usually die peacefully and alone.

## Typohebndria

A preoccupation with a red eye that over time or too long the wrong typeface. This condition is often paired with optical learning disorder (OLD), the need to constantly adjust and readjust the space between letters.