

Cap Height

X-Height

Ascender

Baseline

Descender

Typography

American Typewriter 32pt

Abadi MT Condensed Extra Bold  
32pt

I am currently working on a comic called Elements.

Marker Felt 32pt

Apple Chancery 32pt

My main character's name is Blair.

Letter Gothic Std  
Slanted  
Letter Gothic Std  
Bold  
Letter Gothic Std  
Bold Slanted

Ariel Narrow  
Ariel Narrow-Italic  
Ariel Narrow-Bold  
Ariel Narrow-Bold Italic

Myrid Pro-Bold  
Myrid Pro-Italic  
Myrid Pro-Semibold  
Myrid Pro-Bold Italic

Trebuchet MS-Bold  
Trebuchet MS-Italic  
Trebuchet MS-Bold  
Italic  
Trebuchet MS-Regular

# 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.**

*Creativity*

*Creativity*

# Tracking

**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.**

*Tracking:0*

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*Tracking:40*

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*Tracking:100*

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*Tracking:-25*

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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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## Align Right

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## Align Center

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## Align Justified

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# Line Spacing

The distance from the baseline of one line of type to another is called linespacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type.

Leading: 10x10

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Leading: 10x12

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Leading: 10x14

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Leading: 10x18

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ARIZONA



*"Choose to walk with the brighter one to unveil the mysteries of the darker one."*



*"Love is the great unifier of both light and darkness, avert the luminaries beautiful I choose to walk with the brighter one to unveil the mysteries of the darker one."*

# 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. 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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# Multicolumn Grid

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

*“There once was a time when all people believed in God and the church ruled. This time was called the Dark Ages.”*

nance 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.