



I am Vegan, I ate non-Vegan food today, I Hurt.

Source Serif Variable

PT Serif

American Typewriter

Bodoni 72 Oldstyle
 Bodoni 72 Book
 BODONI 72 SMALLCAPS

Helvetica Bold
 Helvetica Light
Helvetica Light Oblique
 Helvetica

American Typewriter
Bold
American Typewriter
Semibold
American Typewriter
 Light

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. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W, Y, V, T). In metal type, a kerned letter extends past the lead slug that supports it, allowing two letters to fit more closely together. In digital fonts, the space between letter pairs is controlled by a kerning table created by the type designer, which specifies spaces between problematic letter combinations. Working in a page layout program, a designer can choose to use metric kerning or optical kerning as well as adjusting the space

P R O S P E R

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TRACKING

10/0

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.

10/40

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Alignment

Use modes of alignment (flush left, flush right, justified, and centered) to actively interpret a passage of text. The passage here, from Walter Ong's book *Orality and Literacy: The Technologizing of the Word*, explains how the invention of printing with movable type imposed a new spatial order on the written word, in contrast with the more organic pages of the manuscript era. The solutions shown here comment on the conflicts between hard and soft, industrial and natural, planning and chance, that underlie all typographic composition.

RIGHT

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Center

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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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MARS



Boys... girls...
BOYS GIRLS
V*E*R*S*I*O*N 2.0 VO W
YOU FREE YOUR MIND
NOBODY LOVES U
The Boys wanna Fight
SHUT YOUR MOUTH
Gry not to Panic!
YOU CAN DO IT!
I'm on 4
happy
when it
The Trick is
I took a cup of
Why Do
You Love me? Why do
GAR BAG E
SHUDAN
I don't love me
I LIKE
CHERRY LIPS
GOD BABY
Push the lip
Super-Vixen
I'm
\$



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

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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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NEW YORK CITY COLLEGE
OF TECHNOLOGY

NAMM HALL (11TH FLOOR)

APRIL 12

TO THE END OF THE SEMESTER!

Illuminated Manuscript

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.

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Illuminated Manuscript



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.

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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.