

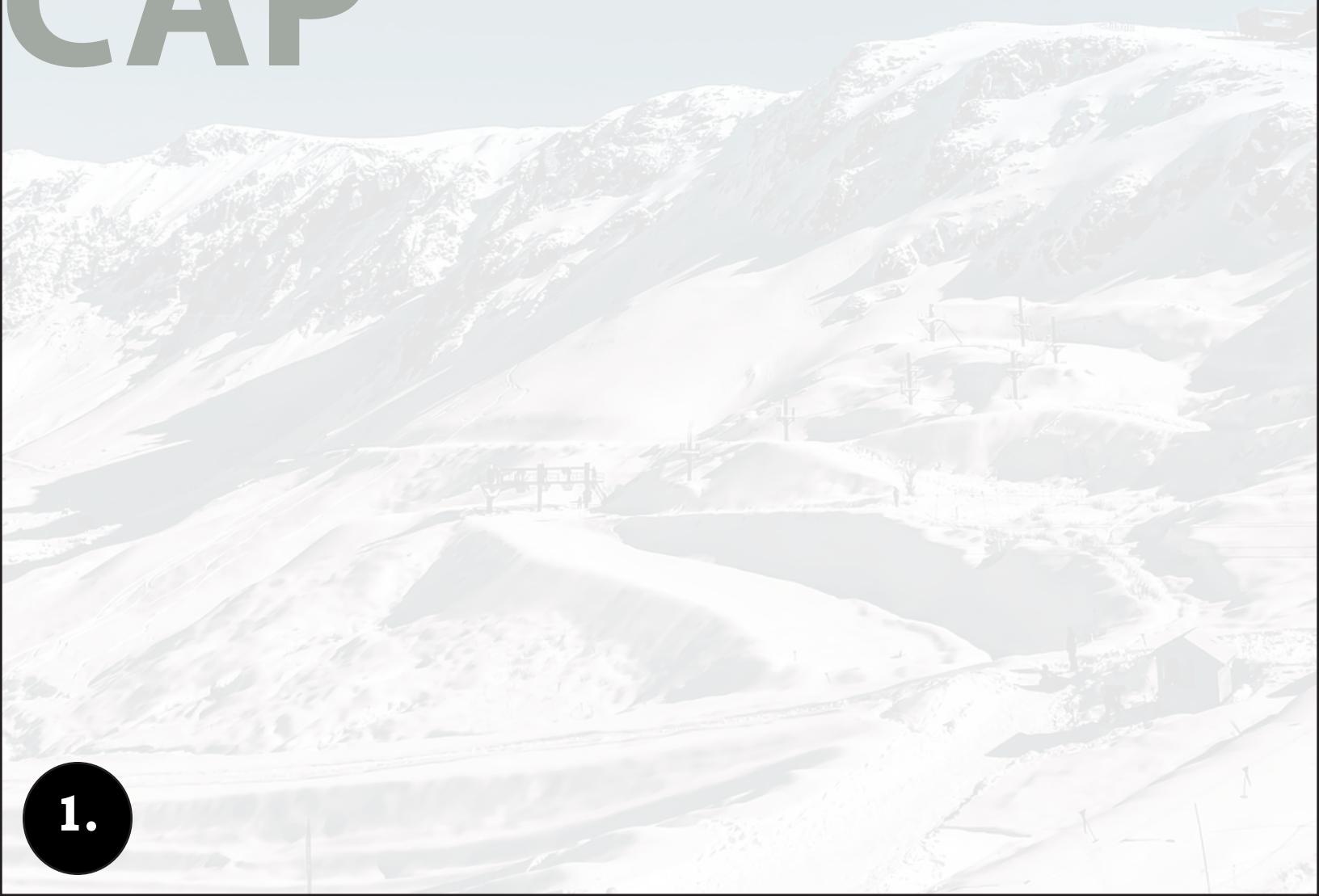
# ASSIGNMENT

# TYPOGRAPHY

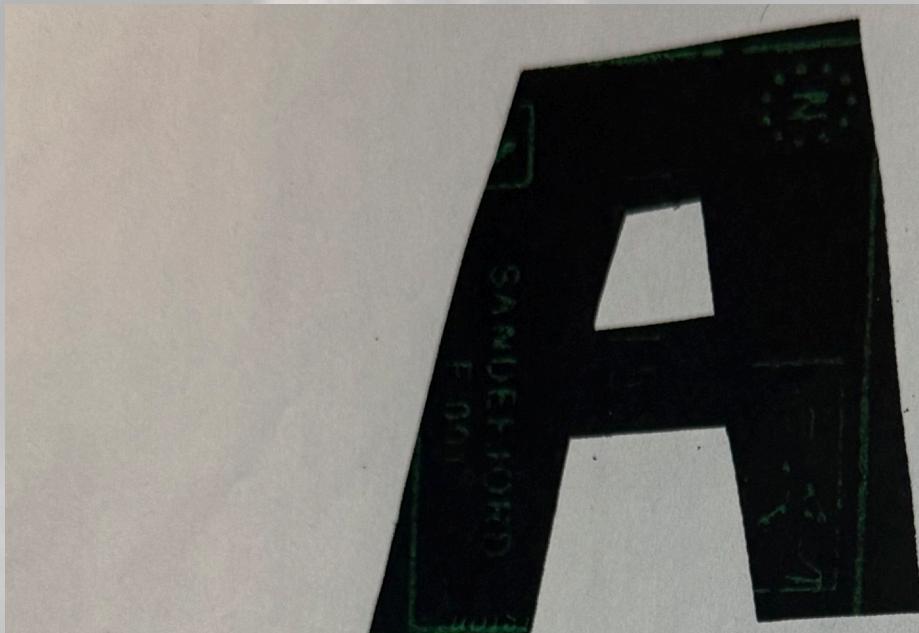
## PUBLICATION DESKTOP



# AN INTERESTING DROP CAP



A big, bold drop cap “A” at the start of a paragraph catches your eye and makes the text look stylish.



AT 11:12 PM ON August 15, 2021, Worth Parker's phone pinged with a message. *Sir. I hope you are well*, it began. *By any chance do you know any Marines who are on the ground right now?*

Parker did not. He was in his bed in Wilmington, North Carolina, 7,200 miles from “the ground” of Kabul, having retired from the United States Marines six weeks earlier. He was trying to stay as disconnected as possible, even shutting off notifications to all of his apps. But, as a self-described “49-year-old Luddite,”

a steel plant, before joining the Marine Reserve.

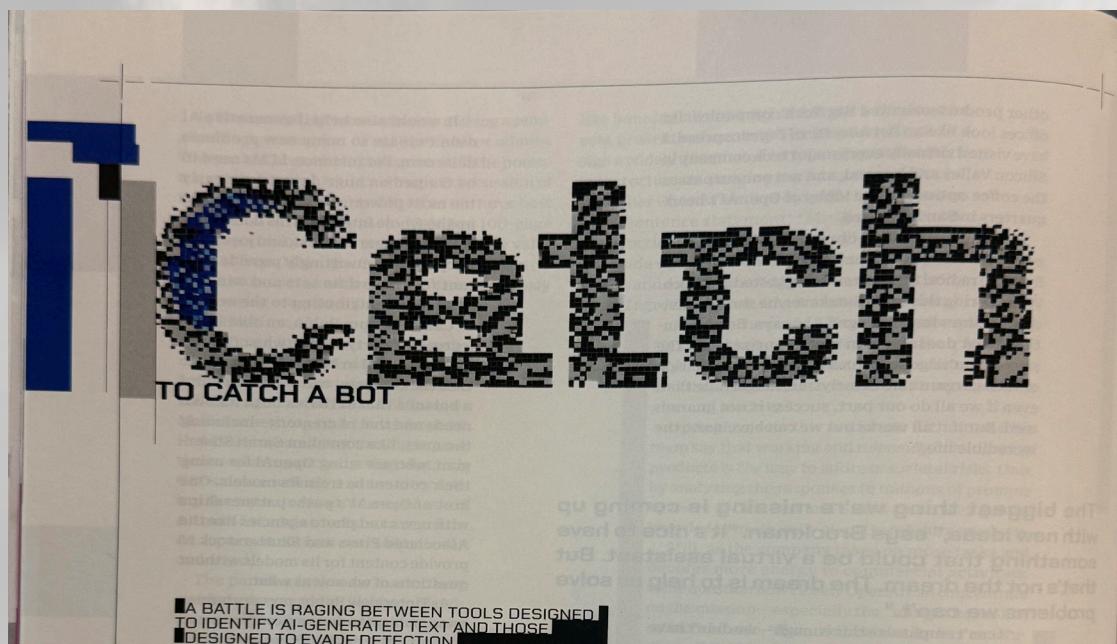
Essazay and Parker had been in touch only briefly, a blog post Essazay wrote for the tactical fitness blog. jiu jitsu helped him cope with PTSD and the culture Parker was Essazay's last resort as he attempted to ban, which had taken Kabul hours earlier.

Parker was sure there was little he could do. After the first 45 days of his retirement trying to wash the of his system. He had just returned from a monthlong 10-year-old daughter, after missing her birth and his regular fitness routine and letting his gray thing, he was trying to shed the title Lieutenant Co

# TWO TYPES OF FONTS



The bold, gothic title font looks dramatic and eye-catching, while the simple subtitle font keeps it clear and easy to read. The mix makes the design stand out.



# WELL CRAFTED FOLIO



The folio is a cute strawberry shape made of dots with the number “44” inside, making it playful and eye-catching.



# PULL QUOTE



An interesting pull quote on the side column makes the page look dynamic and grabs attention. It breaks up the text and highlights a key point, drawing readers in.

television sitcoms (*Ugly Betty*, *30 Rock*) as she does in action comedies (*Herman's Wife's Bodyguard*), quirky indies (*Beatriz At Dinner*), big-budget superhero spectacles (*Eternals*), prestige dramas (the Angelina Jolie-directed *Without Blood*), and animated adventures. Yes, that's also her voicing the feisty feline, Kitty Softpaws, in the *Puss In Boots* franchise.

Her production house, Ventanarosa, founded 23 years ago, has been nominated for 239 awards and won 96, including all of the biggies, Academy Awards, Emmys, Golden Globes, BAFTAs. Currently run by Hayek Pinault and her production partner Jose Tamez, with head of production and development Siobhan Flynn, the company's mission, so says the comprehensive press kit Hayek Pinault's team gives me, is "highlighting the Latino experience, reinforcing the female point of view, and discovering new global talent."

"There's so much that's not known about me," Hayek Pinault says, before delving into a detailed account of her important contributions to the industry, the many projects she's starred in, championed, and as a winning producer, ushered to the screen. She points out that she was the first Mexican actress ever to be nominated for a Best Actress in a Leading Role Academy Award for her starring turn in 2002's *Frida*, the only vehicle she's ever produced for herself. "My publicist actually went and told the press [about this historical achievement]," she says. "Nobody wrote about it." While Mexican directors Alfonso Cuarón, Guillermo del Toro, and Alejandro González Iñárritu have swept up at the Academy Awards in recent years, no Latina has ever taken home a best actress Oscar and only two have won in the best supporting category; Rita Moreno for her 1961 turn as Anita in *West Side Story* and Ariana DeBose for the same role—60 years later. Across the top 100 grossing movies from 2007 to 2018 only three percent featured Latino leads or co-leads and less than five percent of all speaking characters were Latino, according to a 2019

*"I won't complain about anything that I haven't tried to change. I have a sense of duty to [fight for] change."*

END  
OF  
THE STORY

CHARACTER

Ending a story with one character as a leaf and the other as “W” is interesting because it’s unexpected and visually striking.

their own political structure controlled in the southeast, in throwing the local government YPG has done ostensibly the utopian political experimentian regime will either have toical control over a vast swath or try to take it back by force

Town says he is ready to fig is against Turkey or Syria. H only beginning. ♣

away, leaving be g continued to b agined a cadre o be their training le world hoped. done.” **W**

# LINE SPACING



The line spacing in this layout is well done because it's not too tight or too loose, making the text easy to read. The spacing gives each line enough breathing room, so the content doesn't feel cramped or overwhelming. It keeps the page looking clean and organized.

At dinnertime the wind had dropped considerably and the visibility was up to about four hundred meters. It started to clear, so Ed pulled on his coveralls and went out to work on an airstrip which Dwight had marked.

After a while Ed came back in, looking tired, cold and dejected.

"Just wasting gas," he said, "Wind's up again and I can't see nothing."

By 1:30 P.M. it was blowing hard and snowing, with less than 30 metres visibility.

Jack, the mustachioed ex-trapper from B.C., came in.

"Over on Banks," he said, "we had a storm with blowing snow like this. An Otter came in and landed, and we wondered how he could even fly in that soup. Hell, you could hardly see the door when he got in. But we took off and two hundred feet (60 m) up it was clear as a bell."

In the afternoon, when it started to clear again, Ed dressed to try again with the airstrip.

Phil said, "What's this? Your second try

# COLUMN WIDTH AND GUTTER

The narrow columns make the text easy to read, and the wide gap between them keeps the page looking clean and organized.

haven't thought up any details to help make Ferret come alive. I tell Andreas what I've read, which is that Ferret is overeager and hopes the therapy will work. But the way Andreas talks about North, it's clear he's gone much deeper. Not only did he pen the love poems, he also brought a slick blue sweater that he'd knitted himself.

Andreas grew up immersed in Larp, as did many Danes of his generation. He went to Østerskov Efterskole, the first government-sponsored school in the world where Larping is central to just about every class. Most of his experience was in traditional Larp, filled with elves, quests, and combat with blunted weapons—"boffers." Fantasy and boffer play is what nearly everyone imagines when they think of Larp.

holding out a handwritten poem. "I believe I am to be your lover?" He seems nice—broad-shouldered, shy smile. The 23-year-old is an ex-cop, working part-time as a firefighter a few hours away. We're on the Djursland peninsula of Jutland. The retreat center is surrounded on three sides by old-growth forest and, beyond that, the Kattegat Sea. The fourth side gives out onto rye fields and the occasional farmhouse copied right from a tin of butter cookies. The buildings are owned by a Copenhagen teacher's union, but for this week the walls are plastered with images of bland straight couples. Soon it will go by its Larp name, the Centre for Action. A flag hoisted over the quad reads, "Helping you become natural."

We're going to pretend this is a gay conversion therapy camp. Conversion camps are places that pressure young queer people into denying their sexuality, and years of work have gone into making this place feel authentic. But as I've just discovered, a lot of the setup in a Larp fails to players. The game starts in 20 minutes, and I'm realizing I'm nowhere near ready.

Andreas is here to help me flesh out my relationship with his character, North. North is a poet, I've had a

long shadow of Dungeons & Dragons and hop into worlds by, say, Ingmar Bergman or Lars von Trier. Freewheeling experiments in genre followed. One defining Finnish Larp from 1998, *Ground Zero*, was set in the thick of the Cold War and unfolded in a basement mocked up to look like an Oklahoma bomb shelter. No elaborate costumes. No weapons except the nuclear warheads falling outside. The game, which cost about \$200 to produce, let players experience the end of the world.

The "Nordic Larp" scene began to quietly germinate, favoring games with collaborative storytelling around intense human experiences: a tiny Norwegian village under German occupation, a failing hippie commune in the 1970s. The scene attracted new players, among them academics and those with an itch for unusual experiences. The events also brought distinct challenges, including



# WELL DESIGNED LAYOUT AND GRID



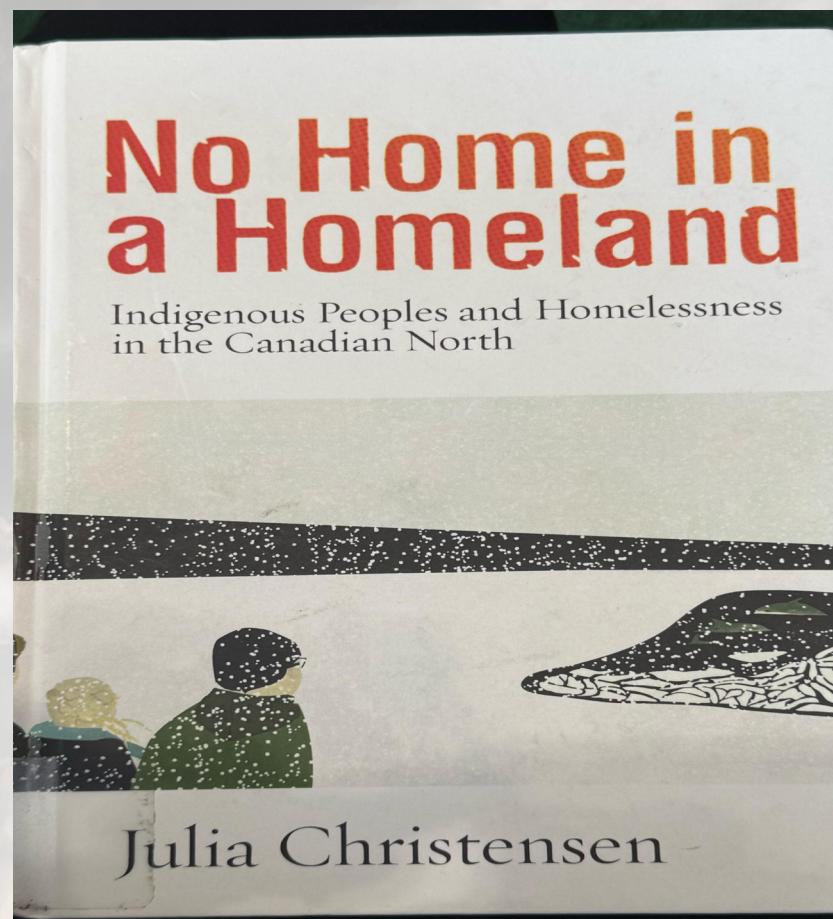


# FONT EXAMPLES



# SANS-SERIF

The sans-serif font used for the book title is clean, modern, and easy to read, giving it a bold and straightforward look.

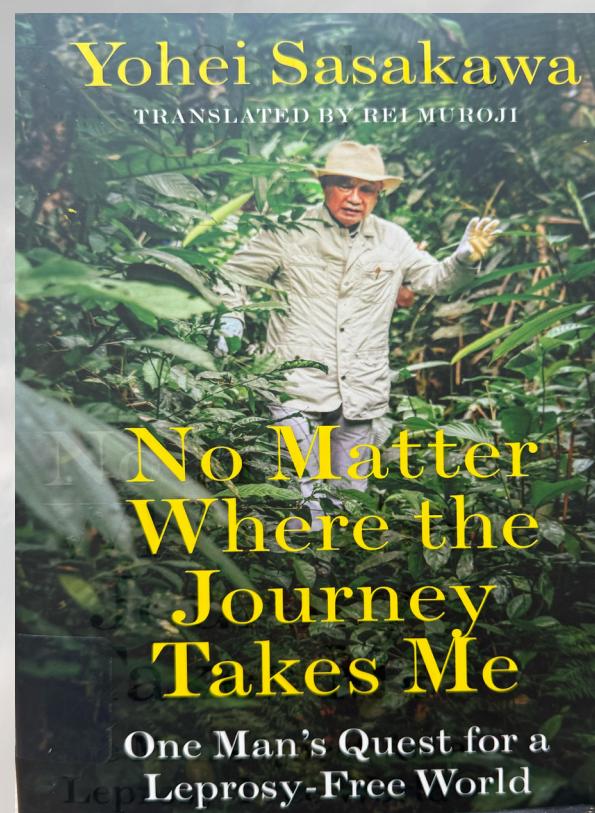


# FONT EXAMPLES



# SERIF

Serif fonts have small lines or embellishments at the ends of their letters, which give them a more traditional and formal appearance. They are often used in print for better readability and a classic aesthetic.



# FONT EXAMPLES



# GEOMETRIC SANS

*Geometric sans fonts have clean, simple shapes with straight lines and round curves, giving them a modern and minimal look. They don't have any extra flourishes.*

FAMILY VIOLENCE:  
ORIGINS AND TREATMENT

# FONT EXAMPLES



# SLAB-SERIF

Slab serif fonts have thick, block-like serifs at the end of letters, giving them a bold and strong appearance. They combine the classic feel of serifs with a more modern, sturdy look.

