

DESN 130 TYPOGRAPHY

TYPOGRAPHY AND LETTERING GLOSSARY

Agate A unit equal to 1/14 of an inch, used in measuring newspaper advertisement space.

Ampersand A symbol for “and”. Looks like this “ & “.

Ascenders The part of lowercase letter that rises above the body of the letter.

Asymmetric typography A theory of design in the early 1900’s that attacked the classic typographic style of centering all copy on the page. Members of the Bauhaus movement also stressed function and the elimination of decoration. Also called modern typography.

Baseline The imaginary line that all letters rest upon.

Bleed Type or art that extends to the edge of the printed page.

Body Type Typeset text or copy usually measuring from 6 to 14 points type. Used as reading matter and set in one face. Also known as text type.

Boldface A heavy version of a regular typeface.

Bullet A large solid dot, usually either one em or one en in diameter, often used to demarcate items in a list.

Calligraphy Elegant handwriting of various styles, many based on classic examples from the fourteenth through eighteenth centuries.

Casting A method of producing hot-metal type. Molten metal is forced into molds called matrices (mats). The resulting lines of type are called slugs.

Character An individual letter, figure, punctuation mark, accent mark, or any other member of a font.

Character Count An estimate of the number of letters, figures, punctuation marks, and spacebands in a given piece of copy.

Chase Metal frame that holds type during printing.

Cold Type Type that is not set via molten metal: photocomposition and typewriter composition are two examples.

Column Inch An area one column wide and one inch deep, often used in selling publications ad space.

Composition Stick In hand setting, a small, hand-held tray into which letters are placed after their selection from the case.

Condensed Type Narrow version of a typeface.

Copy Fitting A method used to determine the amount of space that will be required for a specific quantity of typeset copy in a given typeface and size.

Counters The hollow parts of such rounded letters as the a, e, o, A, B and p or open curved areas such as c, y, or u.

Cursive A typeface designed to resemble handwriting in which the letters do not touch each other.

Descenders Parts of letters that extend below the baseline (below the body of the letter). Type size is measured from the top of an ascender to the bottom of a descender.

Dingbat A specialized character, such as a star or pointed finger, which is not usually part of a standard font. Typographic decoration.

Display Type Type used to attract attention (usually headings). Usually 18-points and larger.

Dot leader A row of dots used to join two bodies of copy on a page.

Em Space A fixed space equal to the width the letter “m” in the type size being used. The square of the type body size. In 12 point type, the em is 12 points wide and 12 points high.

En Space One-half the width of an em space.

Expanded Variation A widened version of a regular typeface. Also called extended.

Face A typeface. The part of the type that prints on the paper.

Family All available typefaces and type sizes based on a single type design.

Flush Left Type set with no indents. The type is set up against the margin. This can be flush left, flush right, or both.

Font A complete set of all characters in one typeface in one size. Includes letters, figures, symbols, and punctuation marks.

Greeking Sheet Transfer “nonsense text” sheet used to create a facsimile of body copy in layouts.

Grid Theory A layout system that requires the typographer to create a uniform grid into which all design elements are placed.

Gutter Blank space in the center where two facing pages meet at the binding.

Hand setting The first typesetting method. Letters are individually selected from cases and placed into composing sticks.

Hot Type Type produced by casting in molten metal. Formed individual letters or a line of type.

Initial Cap The first text letter set larger than the remaining text and either plain or decorated. Used for emphasis or design. Also called drop cap.

Italic A typeface variation created in which the type slants to the right. Often contains letter forms that are somewhat different from the parent typeface, a, g and v are often changed.

Justified Type Words spaced so that the lines align on both the left and the right.

Kerning Adjusted letters pacing between specific characters known as kerning pairs. To tighten fit and improve appearance.

Kerning Pairs Two letters which, when juxtaposed in copy, should always be set close together. Examples include Vo and To. Other letters to watch for are: W, Y, P. ie. Wo, Ta, AC, AV, LT, OY

Layout A drawing showing the typographic elements in their proper positions. The typographer’s plan for a page existing in several stages, including thumbnails, roughs, and comprehensives.

Lead The insertion of leads between lines of type. Increasing the space between lines. The difference between the type size and the lines pace. In common notation, 10/12 means a type size of 10 points and a lines pace of 12 points, or 2 points of lead.

Legibility The capacity of a well-set letter, line, or page to be easily read.

Letter Space Space between two typeset letters.

Ligatures Two characters set as one unit.

Lightface A lighter version of a regular typeface.

Linespace Measured in points, the distance from one baseline to the next.

Lowercase Small letters. Also see miniscule.

Markup Procedure for noting the typographic specifications for a job directly on the manuscripts as a guide to the typesetter.

Matrix (Mat) In hot metal typesetting, the mold from which a line or character is cast.

Mechanicals Boards containing the elements of the page prepared for reproduction. Also sometimes called a paste-up.

Minusing Decreasing space between type characters. Done throughout text. Also called squeezing or tracking.

New Style A typographic movement begun in the 1920s that stressed legibility and timelessness.

New Wave A typographic style of the late 1970s and early 1980s that stressed visual, rather than verbal, message.

Oblique San serif italics are sometimes called obliques to distinguish them from true italics.

Optical Alignment In display type, the setting of letters so that the eye perceives them to be aligned, although they may not be aligned geometrically.

Optical Center A position on the page slightly above the physical center, perceived as the center of the page.

Paste-ups Process of pasting all the design elements in their proper position. See mechanicals.

Pica A unit of measurement. There are 12 points to a pica and approximately six picas to one inch.

Point A unit of measurement. There are 12 points to 1 pica. One point is approximately 1/72 of an inch.

Proofreaders' Marks A group of symbols used to mark errors and make changes in manuscripts and composed copy.

Ragged Left A pattern of lines that are ragged on the left and even on the right.

Ragged right A pattern of lines that are ragged on the right and even on the left.

Reverse Type Type set white on a black background. Dropped-out type.

Roman An upright typeface with a serif that evolved from the Roman national hand.

Rounded Stress The forming of a letter, such as the o, with curved, rather than vertical, counters. The stress closest to handwriting.

San Serif Typeface without serifs.

Script A typeface that looks like handwriting, characterized by letters that touch one another when typeset. See cursive.

Serif Short strokes projected from letters. A typeface classification characterized by these strokes.

Slug A line of type cast as a single piece.

Small Caps Smaller capital letters provided with many fonts. The size of the x-height. Usually used in combination with regular capitals

Square Serifs A typeface classification of the nineteenth century characterized by squared rather than barbed serifs.

Swash Letter Italic capital letter with flourishes furnished with some fonts as alternative characters.

Symmetric Typography The classic theory of layout in which all elements are centered below one another.

Text Type See body type.

Thumbnails Small, rough sketches that express only the idea for a page design.

Tracking Test type compressed with different degrees of letters pacing. Minusing. Kerning. Squeezing

Type Book A collection of type specimen pages showing all the faces available from a type house.

Typeface A single style of type.

Type House A company that specializes in typesetting.

Typesetter (1) A person who sets type either by keyboarding or by hand. (2) Any machine used to set type.

Type Size The length from the top of the ascender to the bottom of the descender, measured in points.

Type Style See typeface.

Typographer A designer whose medium is type.

U&lc Type that is set with both upper and lower case characters.

Uppercase Capital letters.

Variations Different weights and stresses of a regular typeface. Bold, italic, condensed, and expanded are examples.

Vertical Stress A stress found in modern Romans (such as Bodoni) which, in letters such as “o” and “a” is completely straight. See rounded stress.

Visual line Spacing In display typography, typesetting with line spaces varied to achieve visual symmetry.

White Space The blank area of a page. Along with type and art, the third element in any design.

Word Space The variable space between words. Normally 1/3 of an em for text, en space for capitals.

X-height The height of the lower case letters, excluding all ascenders and descenders. The body of a letter. Gauged by the letter “x”.