

# VOCABULARY LIST FOR EXAM

In typography, a **Typeface** is a set of one or more fonts, in one or more sizes, designed with stylistic unity, each comprising a coordinated set of glyphs. A typeface usually comprises an alphabet of letters, numerals, and punctuation marks; it may also include ideograms and symbols, or consist entirely of them, for example, mathematical or mapping symbols. The term typeface is frequently conflated with **Font**; the two terms had more clearly differentiated meanings before the advent of desktop publishing. The distinction between font and typeface is that a font designates a specific member of a type family such as roman, boldface, or italic type, while typeface designates a consistent visual appearance or style which can be a “family” or related set of fonts. For example, a given typeface such as Arial may include roman, bold, and italic fonts. In the metal type era, a font also meant a specific point size, but with digital scalable outline fonts this distinction is no longer valid, as a single font may be scaled to any size.

**Font** One weight, width, and style of a typeface.

**Typeface** The letters, numbers, and symbols that make up a design of type. A typeface is often part of a type family of coordinated designs. The individual typefaces are named after the family and are also specified with a designation, such as italic, bold or condensed.

**Typeface Family** Also known as family. The collection of faces that were designed together and intended to be used together. For example, the Garamond font family consists of roman and italic styles, as well as regular, semibold, and bold weights. Each of the style and weight combinations is called a face.

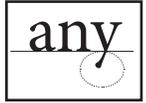
**SMALL CAPS** CAPITAL LETTERS THAT ARE THE SAME HEIGHT AS THE TYPEFACES X-HEIGHT. (THESE ARE EXAMPLES!)

**x-height** Traditionally, x-height is the height of the lowercase letter x. It is also the height of the body of lowercase letters in a font, excluding the ascenders and descenders. Some lowercase letters that do not have ascenders or descenders still extend a little bit above or below the x-height as part of their design. The x-height can vary greatly from typeface to typeface at the same point size. (The parts of the letter within the two lines above are an example.)

**Base line** The imaginary line on which the bottoms of characters, without descenders, in a typeface align. In this example right here, the line is not imaginary!

**Ascender** The part of lowercase letters (such as k, b, and d) that ascends above the x-height of the other lowercase letters in a typeface.

**Descender** The part of lowercase letters (such as y, p, and q) that descends below the baseline of the other lowercase letters. In some typefaces, the uppercase J and Q also descend below the baseline.



**Point size** The common method of measuring type. The distance from the top of the highest ascender to the bottom of the lowest descender in points.

**Leading** The amount of space (measured in points, from baseline to baseline) added between lines of text to make the document legible. The term originally referred to the thin lead spacers that printers used to physically increase space between lines of metal type. Most applications automatically apply standard leading based on the point size of the font. Closer leading fits more text on the page, but decreases legibility (as in this paragraph). Looser leading spreads text out to fill a page and makes the document easier to read. Leading can also be negative, in which case the lines of text are so close that they overlap or touch.

**Tracking** The average space between characters in a block of text. Sometimes also referred to as the overall letterspacing in text. This paragraph has loose tracking.

**Kerning** The adjustment of horizontal space between individual characters in a line of text. Adjustments in kerning are especially important in large display and headline text lines. Without kerning adjustments, many letter combinations can look awkward. The objective of kerning is to create visually equal spaces between all letters so that the eye can move smoothly along the text. In the word “Kerning” above, an overly large kerning value was inserted between K and e.

**Drop capital / initial** A design style in which the first capital letter of a paragraph is set in a larger point size and aligned with the top of the first line. This method is used to indicate the start of a new section of text, such as a chapter. Drop caps occupy two or more lines of body copy. The “D” in example above occupies three.

**Alignment** The positioning of text within the page margins. Alignment can be flush left, flush right, justified or centered. Flush left and flush right are sometimes referred to as left justified and right justified.

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## Flush Left / Left Justified / Ragged Right

Text that is aligned on the left margin is said to be set flush left. If the same text is not aligned on the right margin, it is said to be set flush left, ragged right. The term ragged right is sometimes used alone to mean the same thing.

## Flush Right / Right Justified / Ragged Left

Text that is aligned on the right margin is said to be set flush right. If the same text is not aligned on the left margin, it is said to be set flush right, ragged left. The term ragged left is sometimes used alone to mean the same thing.

**Justify** A block of text that has been spaced so that the text aligns on both the left and right margins. Justified text has a more formal appearance, but may be harder to read. Also known as “fully justified.”

**Centered (Rag Left & Right)** Text placed at an equal distance from the left and right margins. Headlines are often centered. It is generally not good to mix centered text with flush left or flush right text.

**Roman** In typography, roman type has two principal meanings, both stemming from the stylistic origin of text typefaces from inscriptional capitals used in ancient Rome:

- one of the major families of traditional typefaces as a synonym for serif or antiqua fonts;
- the “regular” or upright counterpart of an italic or oblique typeface, regardless of whether the type design is seriffed or a sans serif, i.e., the version of a typeface that is not *italic* or **bold** (like most of the the text in this paragraph).

**Bold** A typeface which has been enhanced by rendering it in darker, thicker strokes so that it will stand out on the page. Headlines that need emphasis should be boldface.

**Italic** A slanting or script-like version of a face. The upright faces are often referred to as roman. Best used to set off quotes, special phrases, and foreign words. The first italic type was designed by Aldus Manutius in AD 1501 and was based on the handwriting style of that time.

**Serif** Small finishing strokes that are added to the arms, stems, and tails of characters. Serifs improve readability by leading the eye along the line of type.

**Sans serif** A type face that does not have serifs. Generally a low-contrast design. San serif faces lend a clean, simple appearance to documents. Sans serif type is more legible in headings than in a long passage of text. First designed by William Caslon IV in 1816, it was originally referred to as “English Egyptian.” Also known as “Gothic” in the United States and “Grotesque” in Europe.

## Thumbnail

- Art directors and graphic designers use the term “thumbnail sketch” to describe a small drawing on paper (usually part of a group) used to explore multiple ideas quickly. Thumbnail sketches are similar to doodles, but may include as much detail as a small sketch.
- Reduced-size versions of pictures, used to help in recognizing and organizing them, serving the same role for images as a normal text index does for words. In the age of digital images, visual search engines and image-organizing programs normally use thumbnails, as do most modern operating systems or desktop environments.

**Comp** A preliminary design or sketch is a comp (aka comprehensive artwork, or composite).

**Grid** A two-dimensional structure made up of a series of intersecting vertical and horizontal axes used to structure content. The grid serves as an armature on which a designer can organize text and images in a rational, easy-to-absorb manner.

**Master page** In a page-layout program, a master page is a template providing standard columns, margins, and typographic elements that appear on a publication’s individual pages.

**Style sheet** Coding formats (size, leading, color, etc.) that can be applied instantly to selected text in Page Layout programs. The Adobe Indesign terminology is “Paragraph Styles” or “Character Styles.”

**Specs** Complete and precise written description of features of a printing job such as type size and leading, paper grade and quantity, printing or binding method. Abbreviation of the word “specifications”.

**Points** A unit of measure in typography. There are approximately 72 points to the inch. A pica is 12 points. It is most often used to indicate the size of type or amount of leading added between lines.

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**Picas** Typographic unit of measurement: 12 points = 1 pica; 6 picas = 1 inch; 72 points = 1 inch. Line lengths and column widths are measured in picas.

**Spine** the part of a book to which the pages are attached and on the cover of which usually appear the title and author's and publisher's names.

**Text / body copy** Usually serifed fonts set in sizes from 9 to 12 points, these typefaces are easier to read in large text blocks than display faces.

**Greeking / placeholder** Greeking uses unreadable dummy text in places reserved for text when planning the design or general layout of pages. Text provided in Greek or Latin is unlikely to be readable by English-speaking design reviewers and is thus less likely to distract them from focusing on their review. *See* text samples in following page.

**Text column** One of several vertical blocks of print into which a page of a newspaper or magazine is divided. This page, for example, uses two columns of text.

## Bad break

- Refers to widows or orphans in text copy, or a break that does not make sense of the phrasing of a line of copy, causing awkward reading.
- Awkward visual composition resulting from ending a page with a single word; ending a page with a hyphenated word; ending a page with the first line of a paragraph; using a hyphenated line of text in the first line of a page; or dividing a word incorrectly. *See also:* orphan; widow.
- An unacceptable hyphenated break in a word at the end of a Justified line; for example, while ware-house would be considered a good break, wareho-use would not.

**River** In text type, a series of interword spaces that accidentally align vertically or diagonally, creating an objectionable flow of white space within the column. Typographers try to minimize or eliminate the river effect.

**Typo** A mistake within the copy of a layout.

**Widow** A very short line that appears at the end of a paragraph, column, or page, or at the top of a column or page. These awkward typographic configurations can be corrected editorially or through typographical solutions.

**Orphan** A single word on a line, left over at the end of a paragraph, sometimes appearing at the top of a column of text. *See* Widow.

**Indent** An interval of space at the beginning of a line to indicate a new paragraph.

**Leaders** . . . . . a row of dots or a short line to lead the eye across a space.

**Text wrap / runaround** Type that is set with a shortened line measure to fit around a photograph, drawing, or other visual element inserted into the running text.

**Clipping path** A hard-edged mask that hides unwanted image elements. Clipping paths are typically used to hide the background of an image or may be used to shape an image into non-rectangular shapes, making the masked portions transparent. Clipping paths can be created in graphics programs then exported with an image as an embedded path or alpha channel or they can be drawn directly in some page layout applications.

**Pull quotes** Used to attract attention, especially in long articles, a pull-quote is a small selection of text "pulled out and quoted" in a larger typeface. A pull-quote may be framed by rules, placed within the article, span multiple columns, or be placed in an empty column near the article. Also known as a "call out" or "lift out".

**Pull quotes are used to attract Attention!!**

**Text gutter / alley** The blank spaces that separate rows and columns. In typography, the blank space between facing pages. The space between columns of printed text, known as the alley, is sometimes also referred to as the gutter.

**Tint** a variation of a color produced by adding white to it and characterized by a low saturation with relatively high lightness.

**Gradient** A directional change in the intensity or color in an image; used for a gradual blend of color which can be considered as an even gradation from low to high values.



**Bleed** A page element that extends to the trimmed edge of a printed page.

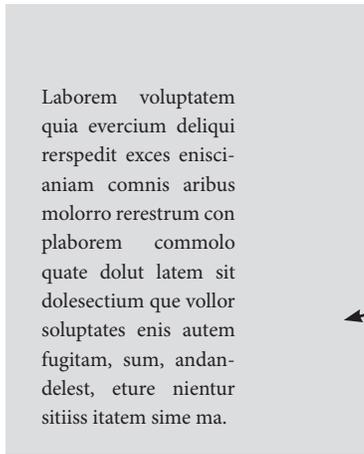
**Trim** The final size of a printed page after excess edges have been cut off is the trim size. Crop marks to indicate where to cut are printed in the edges that are then trimmed after printing.

## No Text inset

**Figure 1.** The text looks jammed into the upper left-hand corner of the frame.

## Text inset

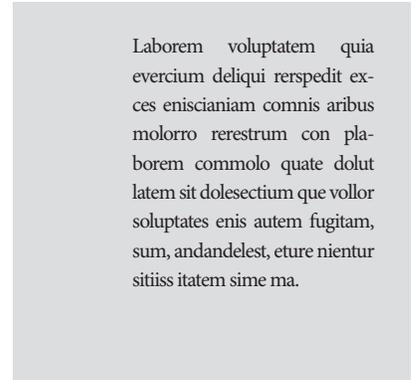
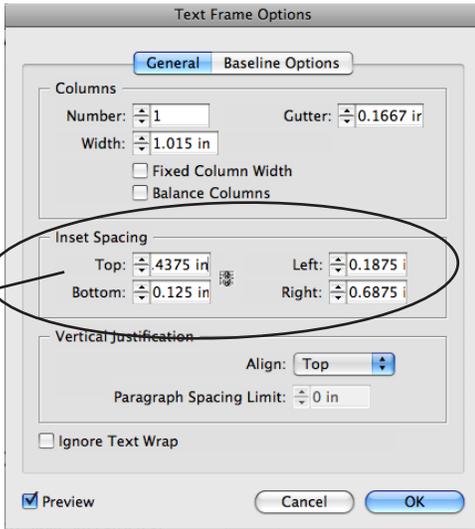
**Figure 2.** This looks much better.



**Figure 3.** The Top and Right inset values are larger than the Bottom and Left values.

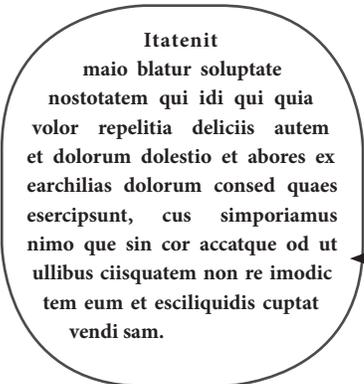
**Text inset** When text is first typed or placed within a frame, it's default position is the upper left corner of that frame. While this is usually fine, it does become a problem when that frame is stroked and/or filled, as seen in examples to the left. It looks squeezed or jammed into place (See **Figure 1**). The solution to this problem is NOT to create an additional frame with the text "floating" over the first frame! Instead, use "Text inset" to create an invisible margin that pushes the text off the top and side with values of your choosing (See **Figure 2**).

In Adobe Indesign, Text inset is referred to as "Inset Spacing" and can be accessed in the "Text Frame Options" dialog box under the Object Drop Down menu. Notice that you have four variables and that they can all be different. In **Figure 3**, the top and the right inset values are noticeably larger than the left and the bottom.

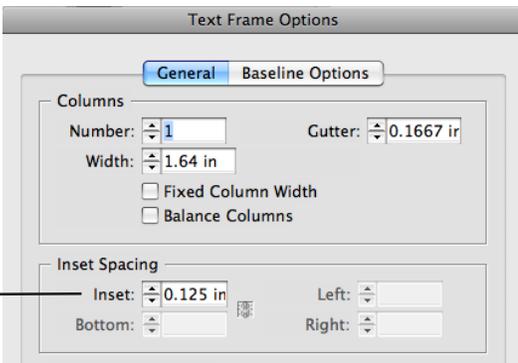


**Figure 4.** Another variation, with a larger Left inset value.

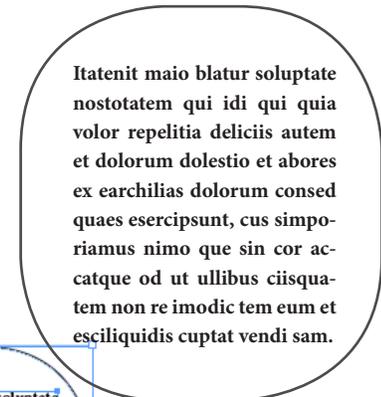
If, however, your frame is shaped or even has rounded corners, you will have only one choice for the Text inset value, the others are greyed out. (See **Figure 5**)



**Figure 5.** There is only one Inset value because this shape has rounded corners. The way the text fits into the frame looks awkward (has "rivers").



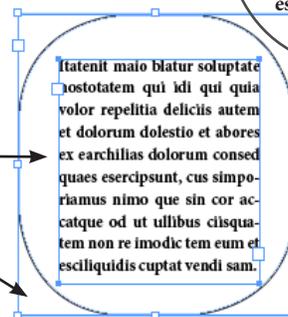
In this case, it IS permissible to "float" an extra text frame over the first for a better look (See **Figure 6**).



**Figure 6.** This looks better.

When you hear me say: "TEXT OFF EDGES!" now you know what I'm talking about!!!!

A text frame "floats" over another.



**Space After** should be used to add space between one paragraph block and the one after it. The end of a paragraph is always determined by the presence of a “hard return” (¶). You have already worked with “space after” in the Cosciel project. **Never just add an extra return!** If you do this way, it will look bad (too loose) and means you’re being sloppy, in a rush or just don’t care about precise relationships. (Graphic designers need to be obsessed with precise spatial relationships!)

Let’s look at **Figure 1**. “Kid Stuff” and “What You’ll See” seem to be floating haphazardly in relation to the paragraphs below them and between one another. You could almost read it as: “What Kid You’ll See Stuff”!!! Very confusing.

Looking closer in **Figure 2.**, using Normal View and Show Hidden Characters, we see those nasty “extra returns” after the word “Stuff” and “You’ll See”. Use one ¶, not two! **Then click somewhere in the upper paragraph and put in a “space after” value.**

There is also an extra return before the word “Kid”. Don’t do this. If you want “Kid” to share a baseline with “You’ll See”, simply move the entire frame down on the page with the selection tool (black arrow). This is done correctly in **Figure 3.** with a guide in place to make sure it’s perfect. If this is indeed the look you are going for (and it may not be!), you will need to zoom in and do this carefully by hand because “snap” will not work in aligning text to a shared baseline.

Finally, if you want “Kid” to be **stacked** over the word “Stuff” and “What” **stacked** over the words “You’ll See” you should use what’s called a “soft return”. This is created by holding the Shift key down while you press Return. Now, those respective words are one paragraph block and the space between them is controlled by Leading. This is more logical way to set up this text, making it easier to manage and manipulate. You will see this clearly when we study Paragraph Styles.

When you hear me say: **“OMIT EXTRA RETURNS!”** now you know what I’m talking about!!!!

# What Kid You’ll See Stuff

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Figure 1.



Figure 2.



Figure 3.

# What Kid You’ll See Stuff

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Figure 4.

# VOCABULARY LIST FOR EXAM

Typeface / font	Master page
Type family	Style sheet
Small caps	Specs
X-height / waste line	Points
Base line	Picas
Ascender	Spine
Descender	Text / body copy
Point size	Greeking / placeholder
Leading	Text column
Tracking	Indent
Kerning	Bad break
Alignment	Typo
Rag (left / right)	River
Flush (left / right)	Widow
Justify	Orphan
Centered (rag left & right)	Leaders
Drop capital / initial	Text wrap / runaround
Roman	Clipping path
Italic	Pull quotes
Serif	Text gutter / alley
Sans serif	Tint
Bold	Gradient
Thumbnail	Bleed / trim
Comp	Text inset
Grid	Space before / after