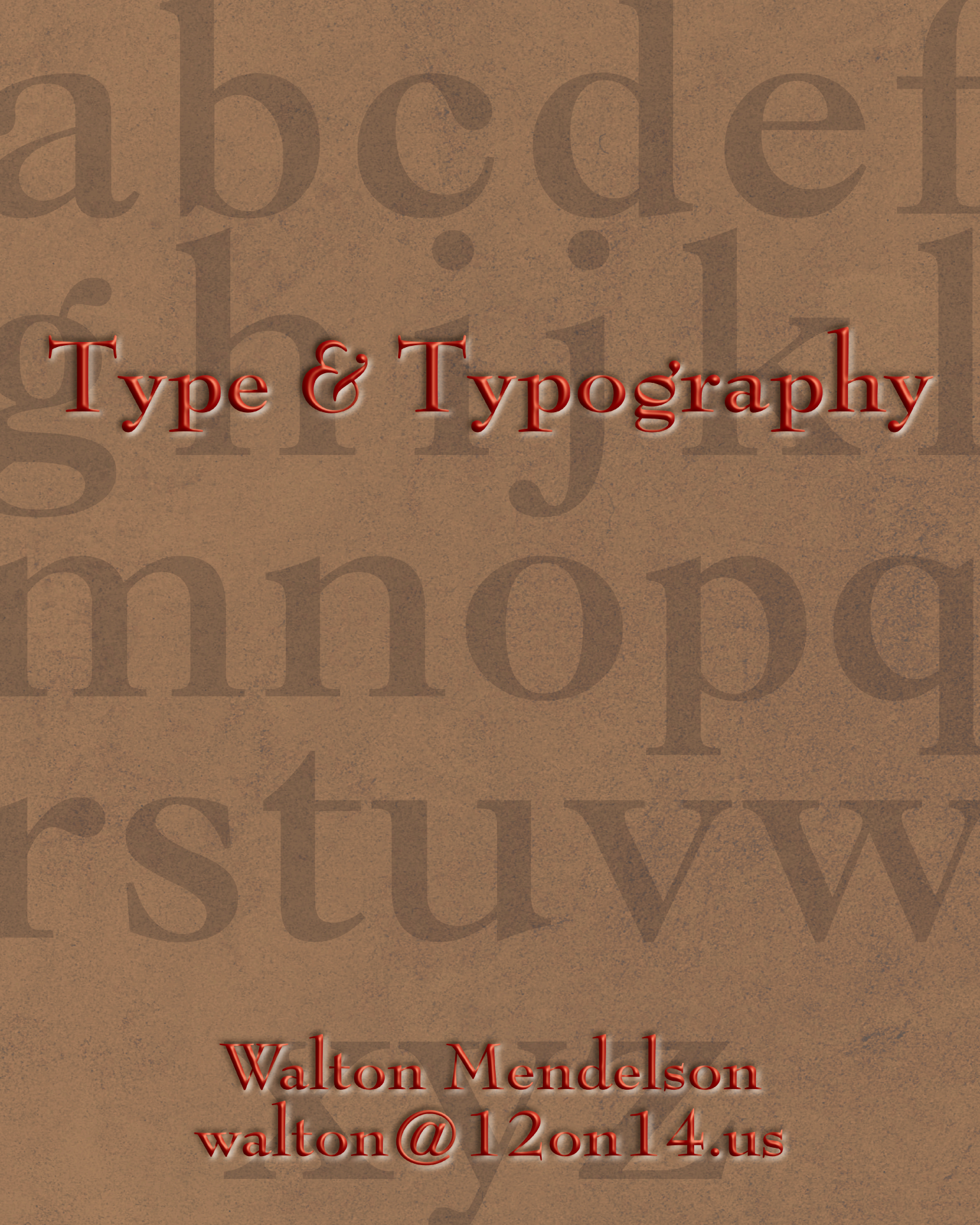




Type & Typography

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TYPE, TEXT, & TYPOGRAPHY

Abridged Edition

Walton Mendelson

One Off Press
2022

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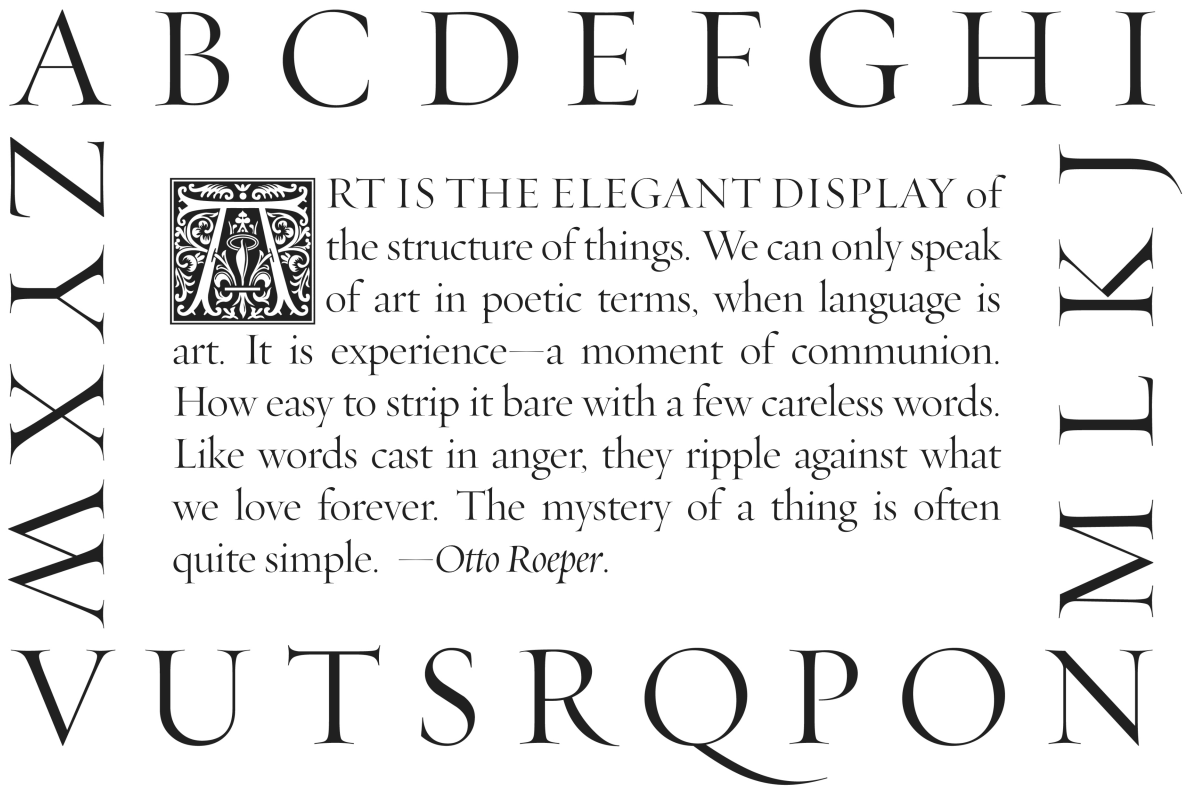
**Grayed out content is only available in *Type, Text, & Typography*,
Amazon link <https://a.co/d/2VAEzNt>**

Type

Type is the lifeblood of books. While there is no reason that you can't format your book without any knowledge of type and typography—the art, craft, and technique of composing and printing with type—some knowledge will help you transform your manuscript into a professional looking book.

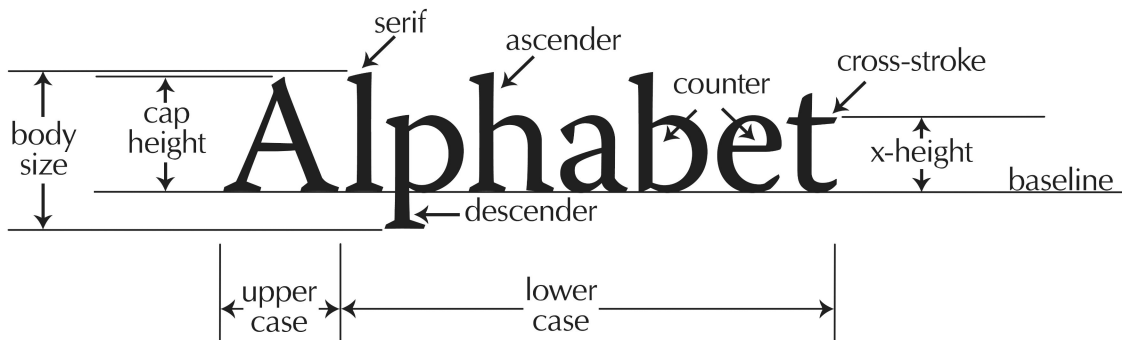
As with writing, every book has its own issues that you have to discover as you design and format it. These pages cannot answer every question, but they can show you how to assess the problems and understand the tools you have to get things right.

“Typography is what language looks like,” Ellen Lupton.



Homage to Hermann Zapf

Anatomy of Type



Alphabet
Alphabet

Serif normal/regular

Sans Serif normal/regular

Alphabet

Letter spacing: touching

Alphabet

Letter spacing: normal

Alphabet

Letter spacing: open

Alphabet

Normal/regular

Alphabet

Condensed

Alphabet

Extended

Alphabet

Light

Alphabet

Normal/regular

Alphabet

Semibold

Alphabet

Bold

Alphabet

Normal/regular/roman

Alphabet

Oblique

Alphabet

Italic

Type styles and Letter Spacing: The parts of a glyph have names: the most important distinctions are between serif/sans serif, and regular/italic. Normal letter spacing is subtly adjusted to avoid typographical problems, such as widows and rivers; open, touching, or expanded are most often used in display matter. The body size is nominally the point size.

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,/!&%\$#() []	Regular (roman)
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,/!&%\$#() []	Bold Condensed
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i> <i>abcdefghijklmnopqrstuvwxyz</i> <i>1234567890 .,/!&%\$#() []</i>	Bold Condensed Italic
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i> <i>abcdefghijklmnopqrstuvwxyz</i> <i>1234567890 .,/!&%\$#() []</i>	Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,/!&%\$#() []	Medium
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i> <i>abcdefghijklmnopqrstuvwxyz</i> <i>1234567890 .,/!&%\$#() []</i>	Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,/!&%\$#() []	Semibold
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i> <i>abcdefghijklmnopqrstuvwxyz</i> <i>1234567890 .,/!&%\$#() []</i>	Semibold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,/!&%\$#() []	Bold
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i> <i>abcdefghijklmnopqrstuvwxyz</i> <i>1234567890 .,/!&%\$#() []</i>	Bold Italic

Styles of type: Each family of type (these font examples are all members of Minion Pro), can have variations ranging from light condensed to extra bold extended. Not all fonts have all possible styles, and not all families have all possible fonts.

Classification

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Old Style: Century Old
Style—rugged, unsymmet-
ric, good readability

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Transitional: Requiem—
midway between old style
and modern

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Modern: Bodoni—
“mechanically perfect,”
delicate hairlines

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Square Serif (Egyptian)
Chaparral—straight serifs
and relatively even strokes

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Sans Serif: Arial—no serifs

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#()*

Script: *Old Script*—
resembles script and
letters connect

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#()*

Cursive: *Alison*—
formal, calligraphic
letters do not connect

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#()**

Text: **Old London**—called
gothic or old English, or
black letter

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 . , & ()

Decorative: *Landsdowne*—also
novelty, a catchall classifica-
tion

Classification of Type Faces: There are eight classes of type: old style, transitional, modern, square serif, sans serif, cursive and scripts, text letters, and decorative types. (There are other classification systems.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Typewriter: Courier
Std—monospaced, square
serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Open or Outline: Academy
Engraved—can be serif or
non serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Stylized Sans Serif: Optima
—graceful variations in the
strokes

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Handwriting: Felt pen—printing

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Handwriting: Segoe Script
cursive

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Brush: Brush Script—brush-
style strokes.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,/!&%\$#() []

Foreign: MARATHON—Greek

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Foreign: Arab Dances—Arab

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 .,/!&%\$#() []

Cartoon: Smartie Caps

Variations: There are too many variations within the major classifications to more than touch on the possibilities, but these show some common groupings: typewriter, open or outline, stylish variations on sans serif, handwriting—printed, handwriting—cursive, brush, foreign.

Alignment

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede. Nullam condimentum diam sed diam. Class aptent.	Unjustified (flush left, ragged right)
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede. Nullam condimentum diam sed diam. Class aptent.	Unjustified (flush right, ragged left)
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede. Nullam condimentum diam sed diam. Class aptent.	Centered
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Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede. Nullam condimentum diam sed diam. Class aptent.	Justified last line aligned forced justified

Alignment: Type can be arranged in five ways between the vertical margins: 1) unjustified—flush left, ragged right; 2) unjustified—flush right, ragged left; 3) centered; 4) asymmetrical; 5) justified (aligned left, center, justified, or right (not shown) refer to how the last line is handled).

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Century
10/10

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Century
10/12

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Century
10/14

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Century
10/16

Leading: Line spacing. Pronounced “leading.” “10/10 is read “10 on 10.” It comes from the strips of lead inserted between lines of handset type. 10/10 has no leading; 10/12 has 2 points of lead, etc. Here the same amount of copy, all set in 10 point type, is shown solid (no leading) to 6 points of leading. Readability increases at the expense of how many words would fit on a page.

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Century
10/12

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Book Antiqua
10/12

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Bernard Modern
10/12

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Requiem
10/12

Color: The tone or density of a text block on a page. The style of a typeface not only should say something about what is set with it, but blocks of text are “colored” by the choice of type and how it is set (word and letter spacing, hyphenation, etc.).

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No hyphenation, letter spacing, or word spacing

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Hyphenation permitted, no letter spacing or word spacing

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Hyphenation permitted, with letter and word spacing

Word Spacing: The type set with hyphenation, letter spacing, and word spacing gives the text a better color. All three examples are Warnock Pro, 11/12.

Paragraphing

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi.

Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc. Curabitur a risus nec augue interdum eleifend. Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci. Vivamus a justo sit amet elit rhoncus porttitor.

Suspendisse sed nulla id augue mollis rutrum. Curabitur risus massa, auctor in, blandit vel, consectetur ut, sapien.

Indented paragraphs—the size of the indentation is discretionary, but generally not more than 0.25" for standard text.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi.

Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc. Curabitur a risus nec augue interdum eleifend. Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci. Vivamus a justo sit amet elit rhoncus porttitor.

Block paragraphs—the space between paragraphs is discretionary, but generally not more than a single line of text. Rarely used in fiction.

Suspendisse sed nulla id augue mollis rutrum. Curabitur risus massa, auctor in, blandit vel, consectetur ut, sapien.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi.

Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc. Curabitur a risus nec augue interdum eleifend. Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci. Vivamus a justo sit amet elit rhoncus porttitor.

Suspendisse sed nulla id augue mollis rutrum. Curabitur risus massa, auctor in, blandit vel, consectetur ut, sapien.

Hanging paragraphs—the first line is flush with the left margin, and the body of the paragraph is indented.. Generally not used in fiction.

Paragraphing: Of these forms of paragraphing, indented paragraphs is the most common and easiest to format. Block paragraphing is difficult to do if you want to: 1) have each page end at the bottom (balanced vertical alignment); and 2) make it obvious when a new paragraph is at the top of a page. Hanging paragraphs are often used in nonfiction: to set off key ideas, etc.

Initials: Giving the first letter—the initial—of a chapter special treatment is an elegant way to open it. Early examples date back to the fifth century biblical manuscripts, if not earlier.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

The first and last examples above are drop caps, which most word processing programs will do without much fuss. The drop cap is usually made with a letter from the font itself, but there are variations. Drop caps fonts, the first two examples below, are intended for this sort of use:

orem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

orem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

orem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

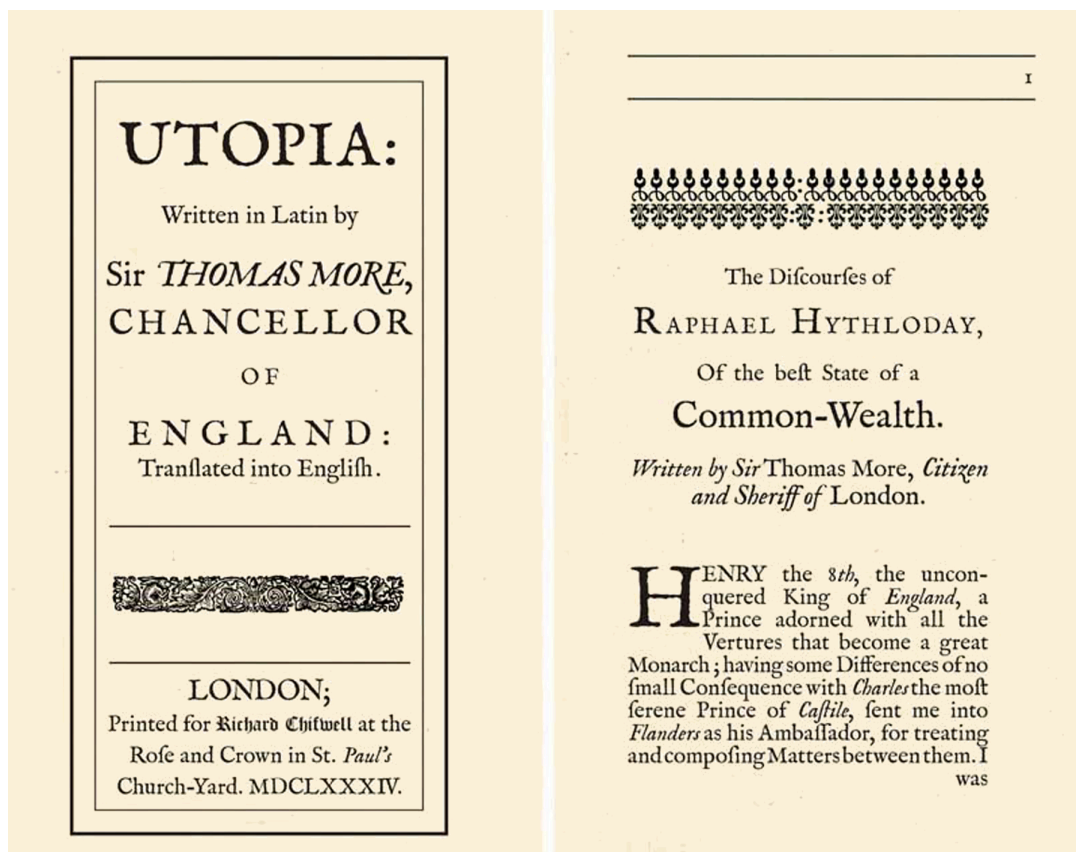
Initials: These are generally reserved for the first letter of the first word of each chapter. If the first word is a quotation (e.g. “It was a dark and stormy night . . .”) you either treat both the opening quotation mark and the first letter (“I . . .”) or you omit the opening quotation mark (I . . .).

Small Caps & Dingbats

Small Caps: Another common devise often associated with drop caps is capitalizing the following word, phrase, or entire line, usually done with small caps:

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.

Dingbats: Dingbats are an ornament, spacer, or character, sometimes called a printer's ornaments, or printer's flowers. They can be used on title pages, chapter opening pages, as spacers etc.



While this may seem quite old-fashioned—I guess 1684 is old fashioned—and perhaps useless for today—dingbats like , , or  can be used as spacers (breaks in the text to indicate a shift in time, place, action; these can be indicated by several blank lines, several asterisks, or other typographic device):

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus.



Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci.



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget.



Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci.

The first two examples above combined two or more dingbats, which is simply a preference of mine. As section breaks, asterisks are the most common. Another use could be in running heads:

106 § ROMAN BLOOD

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla ultrices scelerisque bibendum. Proin et nisi at erat gravida dapibus ut in massa. Fusce ut scelerisque odio. Maecenas quis elit odio, ac iaculis sem. Donec cursus elit accumsan erat suscipit vel pulvinar urna hendrerit. In hac habitasse platea dictumst. Donec tempor felis ligula, in viverra libero.

Duis ultrices mattis enim ac ullamcorper. Vivamus placerat fringilla ipsum, ut fermentum arcu varius et. Quisque molestie, felis in tincidunt ullamcorper, mi dui interdum velit, id porta mauris felis non lorem. Curabitur bibendum pharetra augue, eget ornare nisi mattis non. Nam in mauris quis elit vestibulum imperdiet eu at magna. Donec velit nisi, mollis ut vestibulum sit amet, faucibus sed est. Aliquam erat volutpat. Vestibulum sollicitudin tempor sapien eu tristique. Etiam semper dictum libero, quis volutpat nibh adipiscing vitae. Quisque molestie, lectus nec bibendum laoreet, velit velit volutpat nisl, at pharetra sapien sem in dui. Mauris pulvinar, ante sed vulputate placerat, dolor elit ultricies turpis, a accumsan libero diam sit amet tortor. Vestibulum in leo in est posuere molestie. Aenean vulputate porta diam sed lacinia. Aenean

DAVID NORRIS LEE § 107

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In laoreet ullamcorper enim at tincidunt. Morbi euismod fermentum nisl, sodales placerat tortor mattis id. Suspendisse dictum dui at mi ullamcorper semper. Pellentesque sed dolor ipsum. Etiam tincidunt elit sed orci accumsan blandit. Praesent pellentesque, ante semper commodo venenatis, felis orci commodo tellus, vitae congue magna turpis ac nulla. In hac habitasse platea dictumst.

Suspendisse eu felis tellus. Praesent sollicitudin porta sagittis. Pellentesque vulputate turpis non elit tincidunt a vestibulum purus rhoncus. Donec vel dui et dui mattis porta. Sed rhoncus arcu et lorem semper dapibus. Nullam bibendum dui a massa sollicitudin et volutpat lorem commodo. Nulla imperdiet iaculis lorem, id porta lorem pretium eu. Aenean eros neque, venenatis vitae mattis at, eleifend nec arcu. Nam lacinia massa nec odio euismod bibendum. Nunc felis sapien, luctus sed commodo ut, gravida eget lectus. Quisque semper lacus a mi aliquam semper. Donec erat justo, scelerisque vel volutpat ultrices, sollicitudin

Make Type Work for You

Perhaps the first and most obvious way to start working with type is to glance through the type specimen pages, 107–234. These are common fonts and are well suited to book design, text and display. Most of the fonts thereafter are display type (mostly because of design): intended for the cover, title page, chapter headings, running headers—some have little to no use, but are still helpful, if just to see what not to use. You should consider using the display type to add to or enhance the mood or tone of the work, but you do not want to distract the reader.

If you don't find that *right* combination, err on the conservative side. You could design an elegant book all in Times; you don't need hundreds of options. But if you want to enhance your book with its design, looking at hundreds of options can lead to the perfect font, or back to just Times!

If you have fonts on your computer that are not in this book, make your own type pages.

I would never use most of these fonts, but I want to see them. I want them to make me think. We often talk about the appropriateness of type to subject matter. Here are some exaggerated examples:

Titles and Type Face:

LINCOLN KILLED!
THE STORY BEHIND THE HEADLINE

or

LINCOLN KILLED!
THE STORY BEHIND THE HEADLINE

The Tragedy of Hamlet, Prince of Denmark

or

The Tragedy of Hamlet, Prince of Denmark

ARTISAN BAKING IN ALSACE-LORAIN

or

ARTISAN BAKING IN ALSACE-LORAIN

Text & Type Face: What doesn't work in titles might be obvious, unless it is satirical. Text is a little more subtle, but for the sake of these examples, again, I'm exaggerating. *Sonnet 43* by Elizabeth Barrett Browning:

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,—I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

From [http://en.wikipedia.org/wiki/Russian_Revolution_\(1917\)](http://en.wikipedia.org/wiki/Russian_Revolution_(1917)):

The Russian Revolution is the collective term for a series of revolutions in Russia in 1917, which destroyed the Tsarist autocracy and led to the creation of the Soviet Union. The Tsar was deposed and replaced by a provisional government in the first revolution of February 1917 (March in the Gregorian calendar; the older Julian calendar was in use in Russia at the time). In the second revolution, during October, the Provisional Government was removed and replaced with a Bolshevik (Communist) government.

or,

Type Face—Content Style

The Russian Revolution is the collective term for a series of revolutions in Russia in 1917, which destroyed the Tsarist autocracy and led to the creation of the Soviet Union. The Tsar was deposed and replaced by a provisional government in the first revolution of February 1917 (March in the Gregorian calendar; the older Julian calendar was in use in Russia at the time). In the second revolution, during October, the Provisional Government was removed and replaced with a Bolshevik (Communist) government.

From *Peter Rabbit* by Beatrix Potter:

Peter gave himself up for lost, and shed big tears; but his sobs were overheard by some friendly sparrows, who flew to him in great excitement, and implored him to exert himself.

Mr. McGregor came up with a sieve, which he intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him.

or,

Peter gave himself up for lost, and shed big tears; but his sobs were overheard by some friendly sparrows, who flew to him in great excitement, and implored him to exert himself.

Mr. McGregor came up with a sieve, which he intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him.

A type book gives you a chance to see something of the type before you start applying it. Given the myriad combinations, it is much more effective looking through a type book than scrolling down a list and guessing. Word, for example, will apply type changes to selected blocks of type, which is a great feature, but the fonts are in alphabetical order.

If you don't have a particular font, you can get it, or look for something similar or better—you have a place to start.

A type book also acts as a trigger. I might have seen the chapter opening pages as straight type, but seeing the drop caps, I begin to wonder if I could use something like that. I might use one of them, or simply use the text font to make a drop cap.

Surprising as it may seem, many designers still use pencil, paper, and a ruler. Since the book is being designed to print on paper, it's often the best place to start. You cannot be as accurate on paper, but you can be a lot quicker. You can write down the margins, and notes about this and that. Remember, what you want people to see and enjoy is your book, not your drawings and scribbles.

Again, the fonts on pages 107–234, or fonts very much like them, represent the most common fonts for text, and between the two, serif fonts are the most often used. But what display type to use—half title, full title, chapter opening, and headers?

The following gives the basic variations available for text and running heads:

Serif Text

Warnock Pro Regular: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce sollicitudin elit eget nulla porttitor nec tristique sem laoreet. In in magna id orci laoreet vehicula quis non tortor. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed mi justo, lacinia in condimentum nec, imperdiet vel mi. Aliquam ac tortor ut enim dapibus facilisis vel in urna. Donec eget tortor sit amet urna eleifend fringilla. Suspendisse potenti. Nullam ligula urna, scelerisque in molestie a, fringilla eget eros. Donec adipiscing sem sed odio lacinia id fermentum tortor sagittis.

same family

different serif family

decorative serif

sans serif families

decorative sans serif

Sans Serif Text

Arial Narrow: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce sollicitudin elit eget nulla porttitor nec tristique sem laoreet. In in magna id orci laoreet vehicula quis non tortor. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed mi justo, lacinia in condimentum nec, imperdiet vel mi. Aliquam ac tortor ut enim dapibus facilisis vel in urna. Donec eget tortor sit amet urna eleifend fringilla. Suspendisse potent Nullam ligula urna, scelerisque in molestie a, fringilla eget eros. Donec adipiscing sem sed odio lacinia id fermentum tortor sagittis.

same family

different sans serif

decorative sans serif

serif family

decorative serif

Running Heads

Warnock Bold
Warnock Bold Italic
Warnock Bold Display
Warnock Bold Italic Display

Nueva Std Regular

Nueva Std Bold
Nueva Std Bold Italic

Occidental

Lilith

Zelt&Gelsterbahn

FALSTAFF FESTIVAL

Arial Bold
Arial Bold Italic
Arial Black
Optima
Optima
Optima Bold Italic

Fashion Victim

LITHOS PRO

Landsdowne

Zekton

Arial Bold
Aria Bold Italic
Arial Black

Florencesans

Florencesans

Florencesans Black

ISADORA CAPS

Olivia

Timeless Bold

TRAJEN PRO BOLD

Fritz Bold

BERMUDA

A Font with Serifs

Models & Serif vs. Sans Serif

Sometimes it takes quite a lot of experimenting to arrive at the best combinations. Your margins, point size, and leading effect the look of the page and influence what display type you choose. Whatever tone or mood, style or genre a book is, it can be indicated in display type and hinted at in the text type. Well designed books are your models. Graphic artists and designers use type gauges to determine the type size and leading of printed matter they use as reference. However, if you want your page to look exactly like a model page:

1. Measure the model and use those dimensions, if you are working with a book printer like KDP or Ingram Spark, you will have to accommodate their minimum permissible dimensions.
2. Transfer those dimensions to your page.
3. Count the number of words and number of lines on the model page
4. With a block of text (I recommend *lorem ipsum* from <http://www.lipsum.com>) the same length, start playing with the typeface, point size, and leading until it fills the page.
5. If that is not close enough, either retype the model page text into your page, or scan it and convert it to text, repeat step 4.

Sometimes you recognize the type used in the model, sometimes you can find the name in the colophon, if the model has one. But even if it's a name of a type you have, it is not likely to match exactly. There are many type foundries producing the "same" fonts from metal type a generation ago to digital type today. You can usually get very close.

Of course, you're setting your novel in a serif type. No? Then this is a good place to repeat myself with some examples.

this is a sample line of type	A
this is a sample line of type	B
this is a sample line of type	A
this is a sample line of type	B
THIS IS ANOTHER SAMPLE	A
This is another sample	B

Serif type is easier to read, and between uppercase and lowercase, lowercase is easier: examples B are easier to read than A. Here, with just a few, significant words, you can set titles and headlines in very decorative typefaces; whereas, over the span of a book, thousands of words, the difference between easy and hard to read takes its toll in fatigue and concentration. Children's books, poetry, manuals, and textbooks are shorter, and are not read like novels: they are the sort of books where designers can consider a wider variety of fonts for the text.

Just as the laws of physics are, at their core, statistical observations, the “rules” of design (and writing) are statistical observations. This works most of the time, whereas that does not; this is done most of the time, whereas that is not. Can you break the rules? Of course; although exceptions would be, for example, if you are working with a print-on-demand company—e.g. KDP or Ingram Spark—where exceeding the minimum inner margin or maximum number of pages, or having type in the no-type zone would prevent the book from being printed.

Here are my reasons for designing a book within the “rules,” and for designing it well. Assuming you have a book that you want people to read, finish, and recommend—most readers:

- have read at least one book, or short stories and articles before coming to your book;
- have a preconceived idea of the aspects of a book: it’s physical characteristics, it’s subject matter, it’s style etc.;
- will expect certain aspects of your book to conform to their expectations;
- will look for patterns in or explanations for things that are outside their expectations or experiences;
- only have so much patience for bad grammar, punctuation, typos, confusing sentences, and poor design.

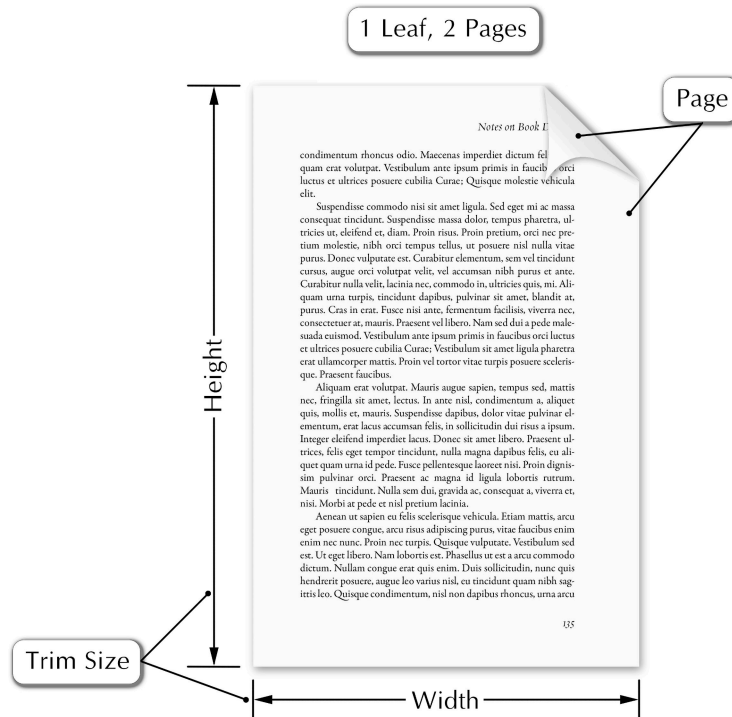
Therefore do not insult, cheat, or exhaust your reader. Do not break the fictive dream. Given the goal that you want people to buy, read, finish, like, and recommend your book: anything that causes your reader to put it down and not pick it back up, or worse, to become your enemy, should be avoided.

Unless you are writing and publishing for a specific group with their own standards, who would understand and even appreciate certain deviations, you should try to observe, understand, and accommodate your work to the rules, knowing, too, that “false” rules lurk in the shadows.

You cannot satisfy the tastes of every reader; but you can avoid somewhat universal pitfalls.

Consistent spelling, punctuation, capitalization, formatting evolved to make reading easier.

The Book



Customarily, the trim size is given as width before height, as in 6" x 9" or 8.5" x 11" (both are portrait). If there is any room for confusion, adding the words *width* and *height*, or their initials, is not out of place or a sign of amateurishness.

Most print-on-demand companies use “page count” to mean both sides of the leaves.

The following illustration shows a spread—facing left- and right-hand pages. A Reader’s Spread is what a reader sees when he opens a book that is right-reading; whereas Word, for example, does not show files in Reader’s Spreads—the first pages starts on the left (you can see a correct view in Word’s Print Previewer).

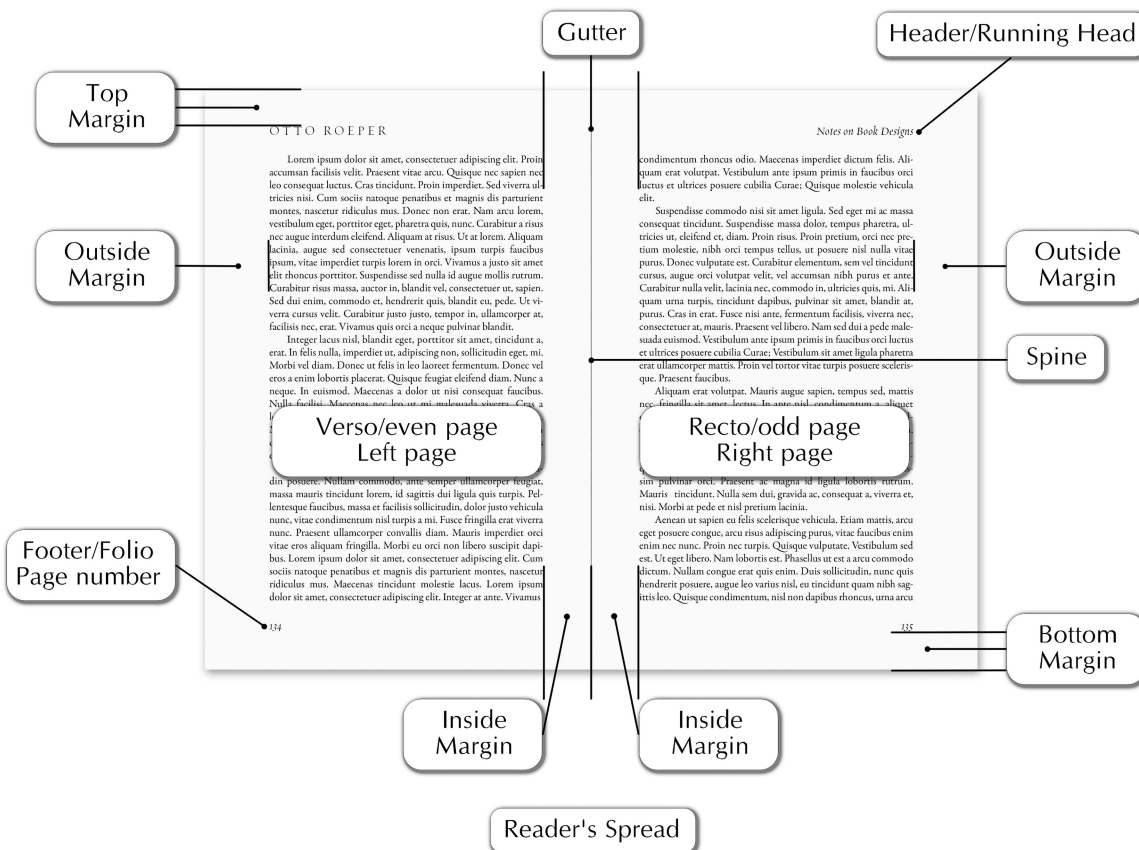
LibreOffice/OpenOffice has Book View, which is a Reader’s Spread view.

InDesign and Affinity Publisher have Facing, which shows the file in Reader’s Spreads.

In most PDF viewers, e.g. Acrobat Reader, *View > Page Display > Two Page View* and also select *Show Cover in Two Page View* will display the file in Reader’s Spreads.

Print-ready PDFs must be in pages (1 book page is 1 PDF page), not in spreads. Of course, you can view the PDF in spreads.

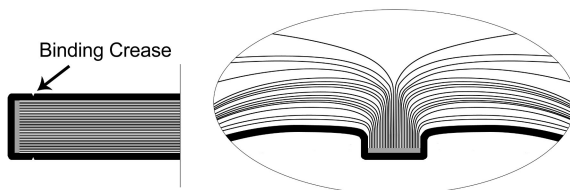
Note: if you have images or graphics that bleed (i.e. appear to stop at the exact edge of the pages) you will have an additional bleed margin—e.g. a 6" x 9" book with a bleed has a page size of 6.125" x 9.25" for KDP etc. The trim size is still given as 6" x 9".



The first page of every left-to-right reading book starts on the recto/odd/right-hand page.

In Word, for example, to have outside and inside margins (not left and right), you must select: *Page Setup > Margins > Pages > Multiple Pages > Mirror Margins*. In desktop publishing programs, you select *Facing or Facing pages*, when you setup the document.

Some programs have both an Inside and a Gutter setting. These are additive. For simplicity, set the Gutter to 0", then enter the Inside dimension you want.



Many paperbacks are being bound much tighter than years ago. On these books, you'll usually see a binding crease, that runs parallel to the spine, in about 0.25". Although printers like KDP and

IS have smaller minimum inside margins (see pages 533 and 539), an inside margin that is at least 0.875" is a courtesy to the reader. It is easier to hold and read the book. Be aware of the binding crease when you design your cover—avoid having it run through text.

The best way to learn to design pages is to look at other books and use them as models. Print out sample pages and trim them to size. Our monitors are not reliable for judging page design. If you do more than one or two designs, write on the back of each page the specs.

Parts of a Book

FRONT MATTER		
Half title (bastard title)	title only	i*
Blank/Fact title/frontispiece	illustration or list of other books by the author	ii*
Title page (full title page)	title, subtitle, author, publisher, sometimes place and date	iii*
Copyright page	copyright and other notices, permissions, etc.	iv*
Dedication/epigraph†	author's dedication to friends, family /phrase or quote	v*
Blank		vi*
Table of contents	lists the contents of the book	recto
Table of illustrations	lists the illustrations of the book	recto
List of tables	lists the tables of the book	recto
Foreword	an introduction to a book not by the author	recto
Preface	a formal statement about the content by the author	recto
Prologue	opening that establishes setting or give earlier story	recto
Acknowledgments‡	author's thank you for help, sources, editor, etc.	recto
Introduction§	an overview of the text by the author	recto
TEXT		
Blank/half title page¶		recto
Blank¶		verso
First page¹	the first page of the first chapter, stories, etc.	recto
BACK MATTER		
Afterword	generally the genesis of the book/story	recto
Epilogue	a section that brings closure to the book	recto
Appendix(appendices)	additional material or comments	recto
Notes	citations and/or comments; these could be done as footnotes	recto
Suggested Reading	list of books the author recommends	recto
Bibliography	list of books with publication data used by the author	recto
Glossary	list of special terms with definitions	recto
Index	list of terms, names, and subjects with page numbers	recto
About the author	brief paragraph or two about the author	recto
Colophon	production details, the typeface(s) used, etc	verso

*Typically unnumbered—pages with no printed page numbers are said to have blind folios.

† Epigraphs can also be used in front of major parts, and sometimes as part of the chapter opening pages.

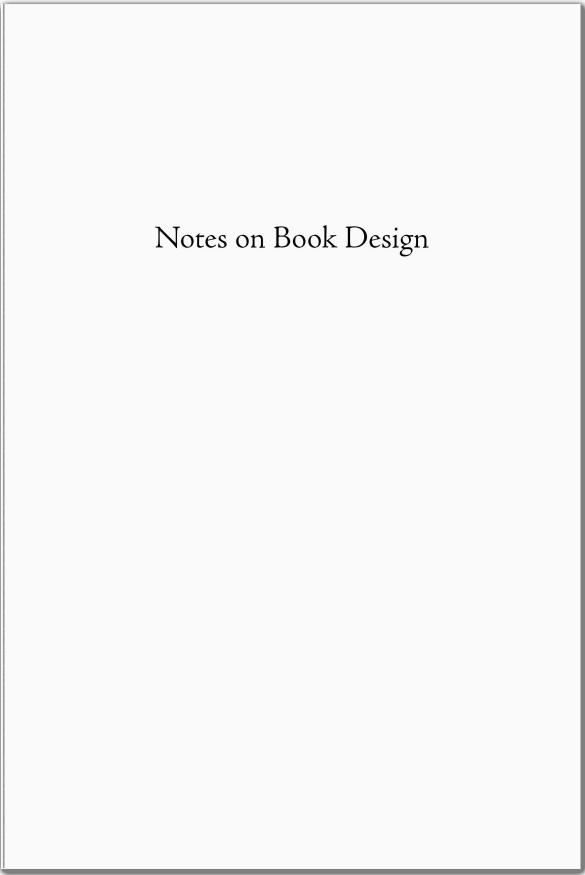
‡ The acknowledgement is often in the back matter.

§ The introduction is sometimes included in the text. The distinctions between foreword and preface, and to a lesser degree prologue and introductions are often not observed today.

¹ After the first chapter, chapters can open: 1) where they fall—recto or verso, sometimes even inline; 2) recto only.

¶ The half title is optional. If there is no half title, the text could start on that page, thus there would be no following, blank, chapter opening facing page

Very few books have all the listed parts, and some books have additional parts. Some books will also put sections in a different order.



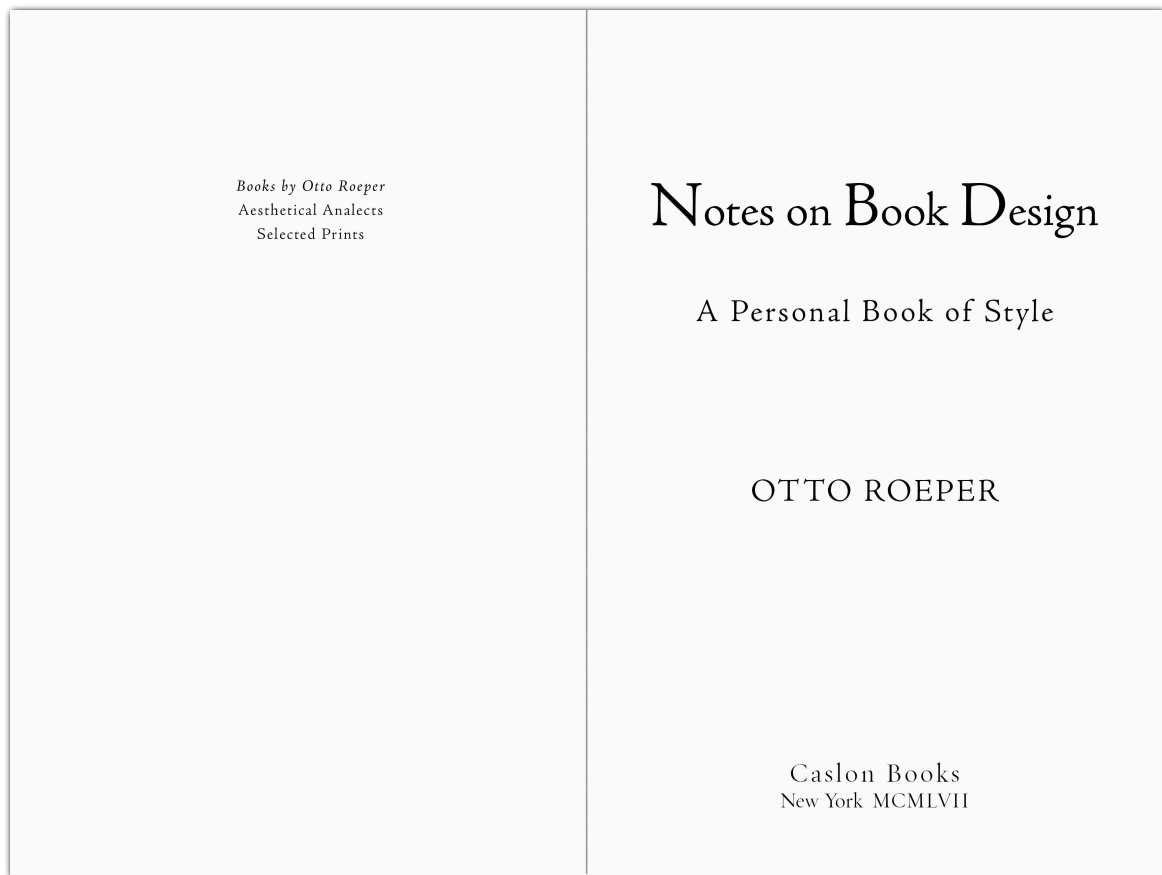
Notes on Book Design

Half title: this is the main title of the book. It does not include a subtitle or the author. It is sometimes called the bastard title. It is optional.

This page is unnumbered, although it would be counted as the first page for the purpose of numbering other pages.

Sometimes publishers will add a few pages before this for quotes, ads for other books by the author. This is fairly common with mass market books.

Facing Title Page—Full Title

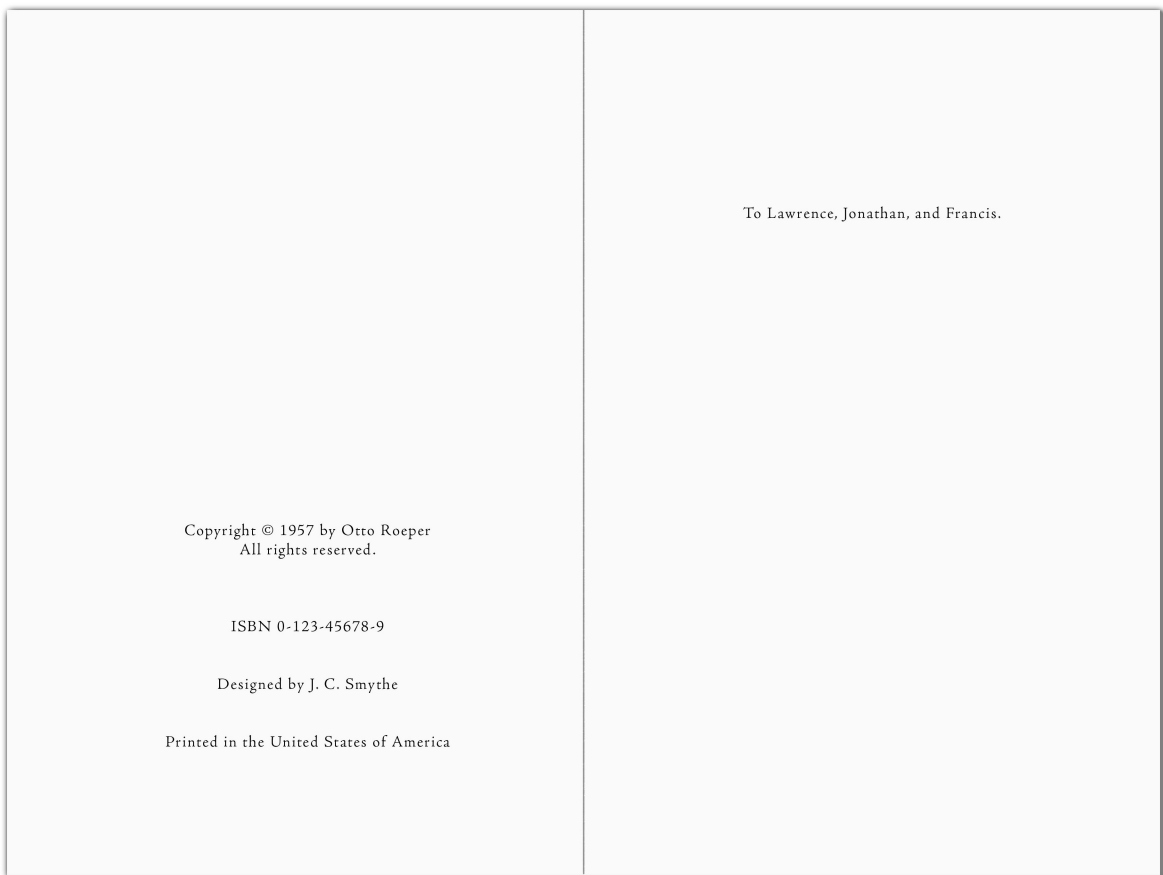


Facing full title page: this page can be: 1) blank, 2) the frontispiece, 3) series title, 4) list of other books by the author, or 5) part of the full title page—often by using a 2-page graphic. It is not numbered.

Full title page: this page usually includes the title, subtitle, author, editor, translator, name of the publishing house, city of publication or location of company, and the year.

Where the half title page is optional, full title is not. When there are no previous pages, it is counted as the first page. It is not numbered.

The design of these pages is intended to reflect or anticipate the tone, style, genre of the book.



Copyright page: In most countries the copyright notice is not necessary for copyright, it is, however, notice that the work is not in public domain. Notice contains 3 elements :

1. The symbol © (the letter C in a circle, or the word “copyright,” or the abbreviation “Copr.”; 2. The year of first publication of the work. In the case of compilations or derivative works incorporating previously published material, the date of first publication of the compilation or derivative work is sufficient. . . . 3. The name of the owner of the copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner. [pseudonym]

Example: © 2008, John Doe

Following the copyright notice, most publishers put “All rights reserved”: to conform to the Buenos Aires Convention, “a statement of reservation of property rights” must be included. In addition to the copyright notice, the page [may] also includes: publishing history, publishers mailing address, ISBN, country where the book was manufactured, catalog/author information It is also the place for notices, warnings about usage [www.copyright.gov/circs/circ1.pdf, page 4]

Generally, the copyright page is not considered optional. In some countries, the copyright notice is placed on the last page.

Dedication page: If there is no dedication, an epigraph, i.e. a significant quotation, may be given.

The copyright and dedication pages are not numbered.

	Contents Preface page ix Part 1 My Life in Art 1. Germany 3 2. America 28 3. School 49 4. Shows and Success 71 Part 2 Designing Books 5. The Anatomy of a Book 82 6. Typography as Art 170 7. Designing for the Small Press 260 8. Designing for Midlevel Books 290 Appendix 307 Notes 317 Glaossary 321 Bibliography 339 Index 347 vii
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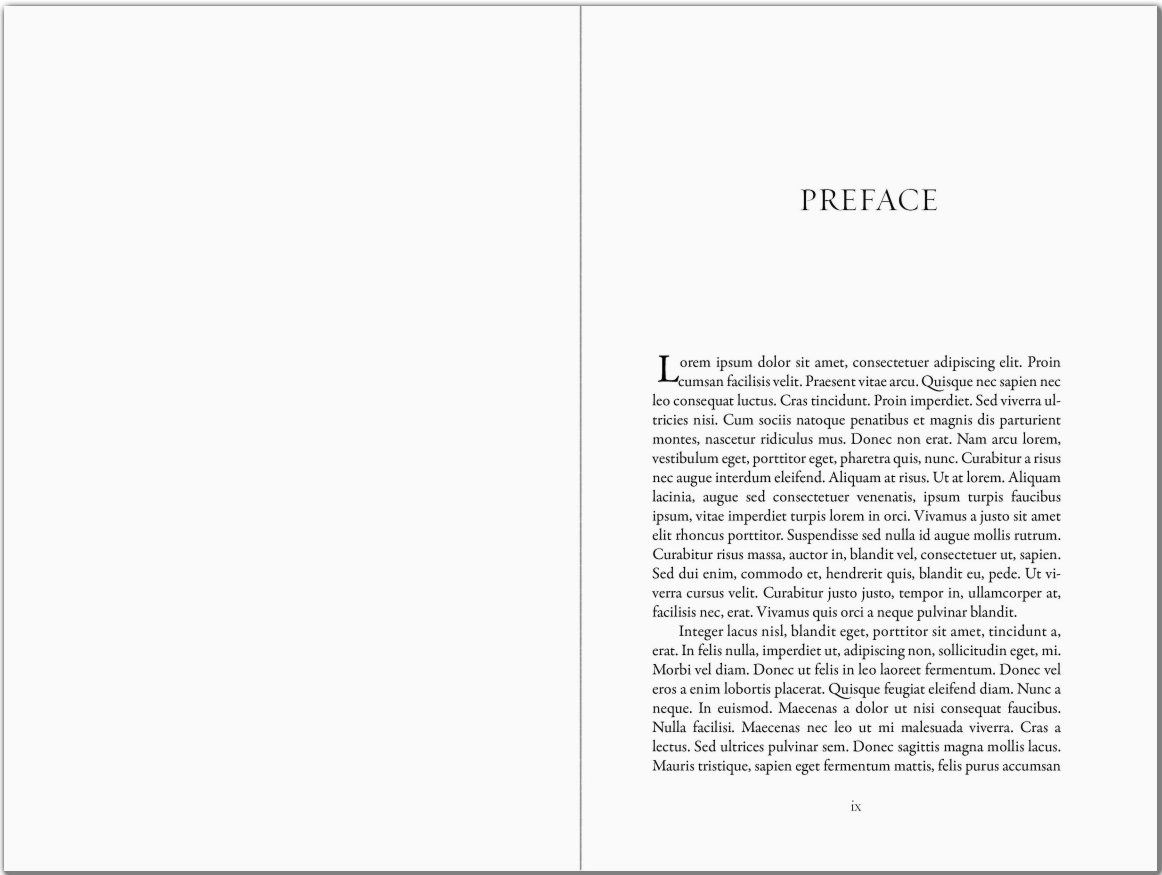
Facing contents: this page is blank, and it is not numbered.

Table of contents: the Table of Contents, List of Illustrations, List of Tables, etc.) all start on the right hand page.

Typically, it is numbered, but with roman numerals.

The ToC is optional.

There are many ways to format the contents. If you have any additional lists, these should match the formatting of the contents page, and they follow the ToC.



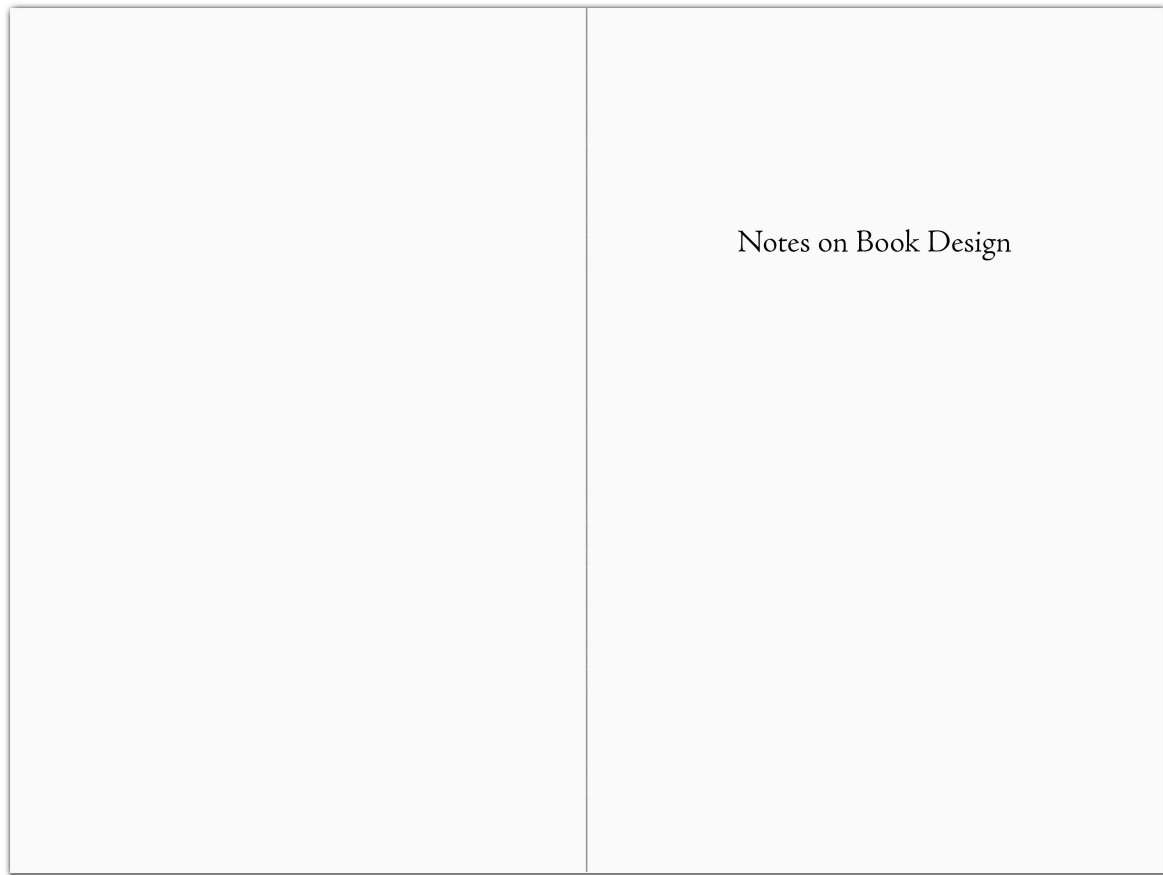
Facing Preface: this facing pages before the Preface, Introduction, Foreword, etc. are usually blank, unless text carries over from a previous front matter section.
The blank pages are not numbered.

Preface, Introduction, etc: like most front matter sections, they start on the right-hand page.
Typically, these are numbered, but with roman numerals.
These are optional sections.
There are many ways to format these sections. But, traditionally, they resemble the main text chapters.

Other front matter: Acknowledgments and Abbreviations can also be in the Front Matter.
Commonly:

Foreword	By someone not the author	Talks about the book, author, edition, etc.
Introduction	By the author	Talks about the purpose and goals
Preface	By the author	Talks about the book, often with acknowledgments
Prologue	By the narrator (aka the author)	Establishes setting, background, etc.

Blank–Half Title

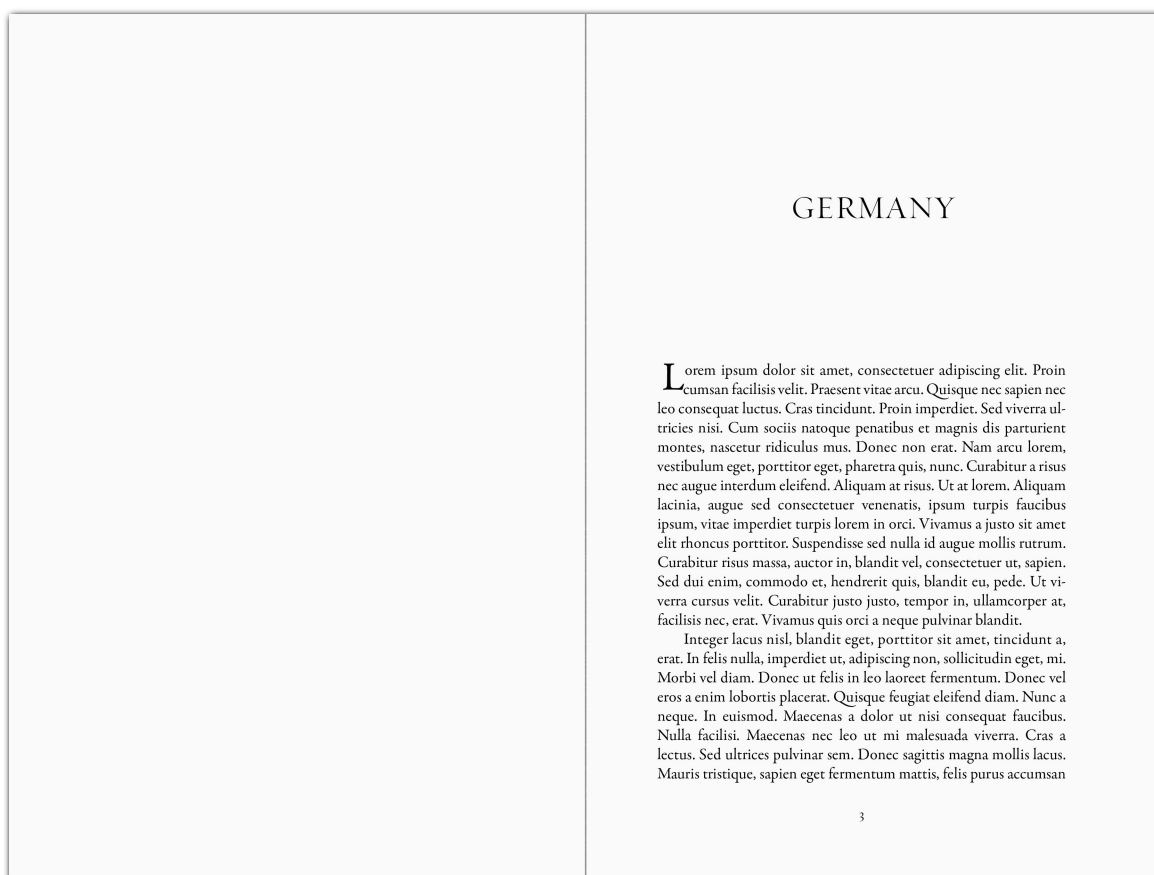


Facing half title: this page is blank, and it is not numbered.

Half title: this generally uses the same font as the title on the full title page. It is identical to the half title in the front of the book.

It is optional. It is unnumbered.

From the perspective of the designer, the fonts and spacing for the half title and full title pages should, in some way anticipate and presage (if that's not too big a word) the genre, style, and feel of the book. Therefore this page is one last chance to set the stage for the text.



Facing chapter opening: this page is blank, and it is not numbered..

Chapter opening: this is the model for *all* the other chapter opening pages. Often some enhancement is made to the first letter or first few words.

The opening page for the first chapter starts on the recto, odd, right hand page. All other chapters start most commonly where they fall, recto or verso pages.

Having all chapters start on the recto is common to self published books because—I'm guessing—many formatting services find this quicker and easier. I recommend against this because turning to an all blank page, if the last page of a chapter does not spill over to the verso, is startling to the reader.

These pages never have a running head (title, chapter, or author name).

They may or may not be numbered. If numbered, the folio is in the footer, even if the rest of the pages have the folios in the header.

The page number, whether printed or not, can be:

- 1
- 3, if there is a half title
- X, counting from the first page of the book

There is no correct or better method, neither for what this page number should be, nor if it prints or not.

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Running titles: also called running heads or headers if at the top, and running footers if at the bottom, can show the following:

- Author Name
- Book Title
- Chapter Title
- Nothing
- Page Number
- Part or Section Title

Choose what is most helpful to the reader. In this book, I chose to show the page topics.

What ever you choose, be consistent throughout the book. Running titles may be omitted on

- Blank pages
- Chapter, Preface, etc., opening pages
- Tables and illustrations, especially if they require a page-turn to be right reading
- Full page tables and illustrations (especially if these bleed)

Balanced pages: these pages are balanced, or vertically balanced—i.e. they have the same number of lines. They can be uneven, if, for example, the right page is shorter if it is the end of the chapter, sometimes when there are tables or illustrations, etc. Rarely, if there is no solution to removing widows, for example, except to have a shorter or longer page: this could be the chapter opening page, or a spread where both facing pages are shorter or longer by a line.

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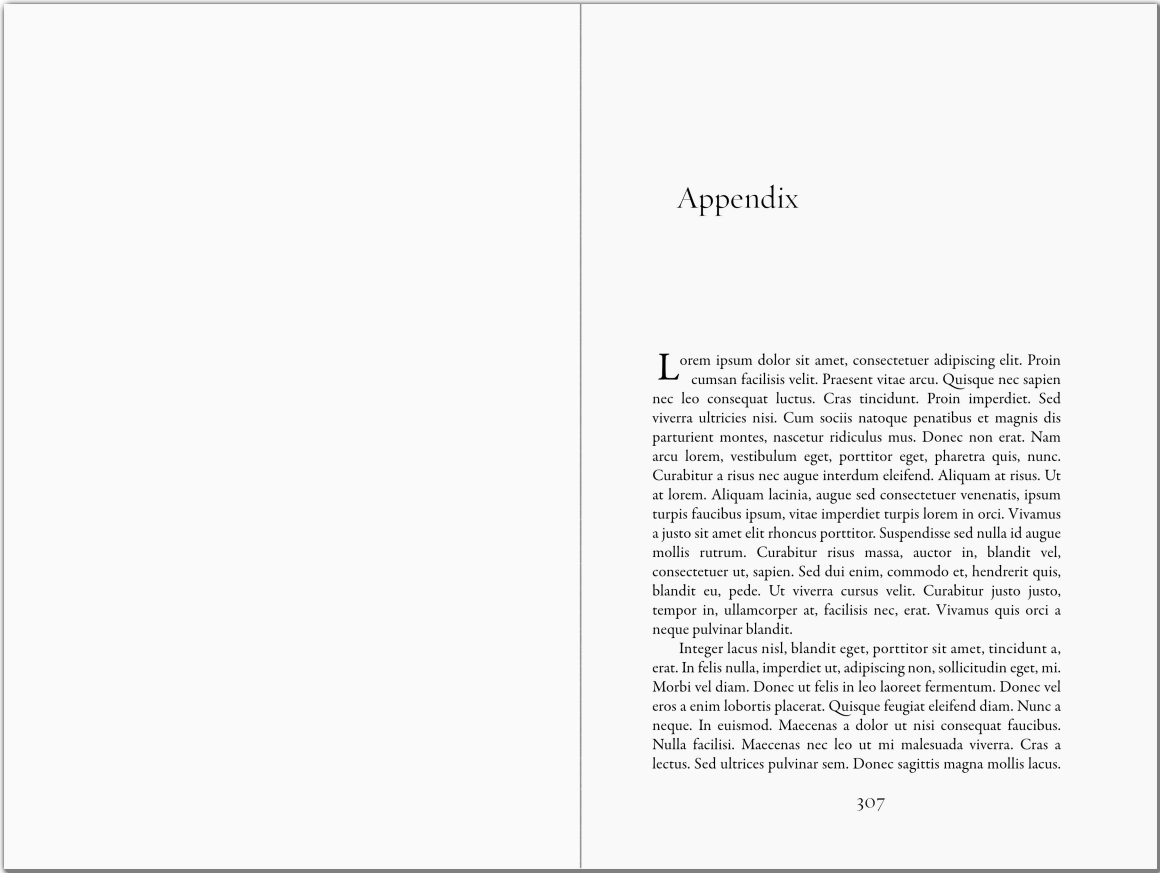
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Block Quotes: quoted text five or more lines in length are usually treated as a block quote. Block quotes are usually indented both right and left, and may be set in a slightly smaller type size.

Some people change the leading, but this makes horizontal alignment difficult.

Poetry: is generally indented or treated in some way as to set it off from regular text. The two most common method are: 1) centering the longest line, then aligning the poetry to it; 2) indenting the poetry a certain amount. Centering can be metric, i.e. the center of the line is centered and the ends are equally distant to the inside and outside of the measure; or centering can be optical, i.e. a line, or lines, are visually centered. Indentations can be fixed throughout a book, or each poem can be uniquely adjusted.



The basic layout of back matter sections should be the same as the front matter sections, like the preface or introduction.

Some books use roman numerals for the back matter page numbering, in the same way front matter sections are numbered. .

To the extent that the appendix is text, it should use the same specs as the main text.

	Notes 1) Nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc. Curabitur a risus nec augue interdum eleifend. Aliquam at risus. Ut at lorem. 2) Aliquam lacinia, augue sed consectetur venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci. Vivamus a justo sit amet elit rhoncus porttitor. Suspendisse sed nulla id augue mollis rutrum. Curabitur risus massa, auctor in, blandit vel, consectetur ut, sapien. Sed dui enim, commodo et, hendrerit quis, blandit eu, pede. Ut viverra cursus velit. Curabitur justo justo, tempor in, ullamcorper at, facilisis nec, erat. Vivamus quis orci a neque pulvinar blandit. 3) Integer lacus nisl, blandit eget, porttitor sit amet, tincidunt a, erat. In felis nulla, imperdiet ut, adipiscing non, sollicitudin eget, mi. Morbi vel diam. 4) Donec ut felis in leo laoreet fermentum. Donec vel eros a enim lobortis placerat. Quisque feugiat eleifend diam. Nunc a neque. In euismod. Maecenas a dolor ut nisi consequat faucibus. Nulla facilisi. Maecenas nec leo ut mi malesuada viverra. Cras a lectus. Sed ultrices 317
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The basic layout of back matter sections should be the same as the front matter sections, like the preface or introduction.

Some books use roman numerals for the back matter, page numbering, in the same way front matter sections are numbered. .

For bibliographic entries, see:

- *The Chicago Manual of Style*: generally accepted as the most authoritative guide
- *APA Style*
- *MLA Style*

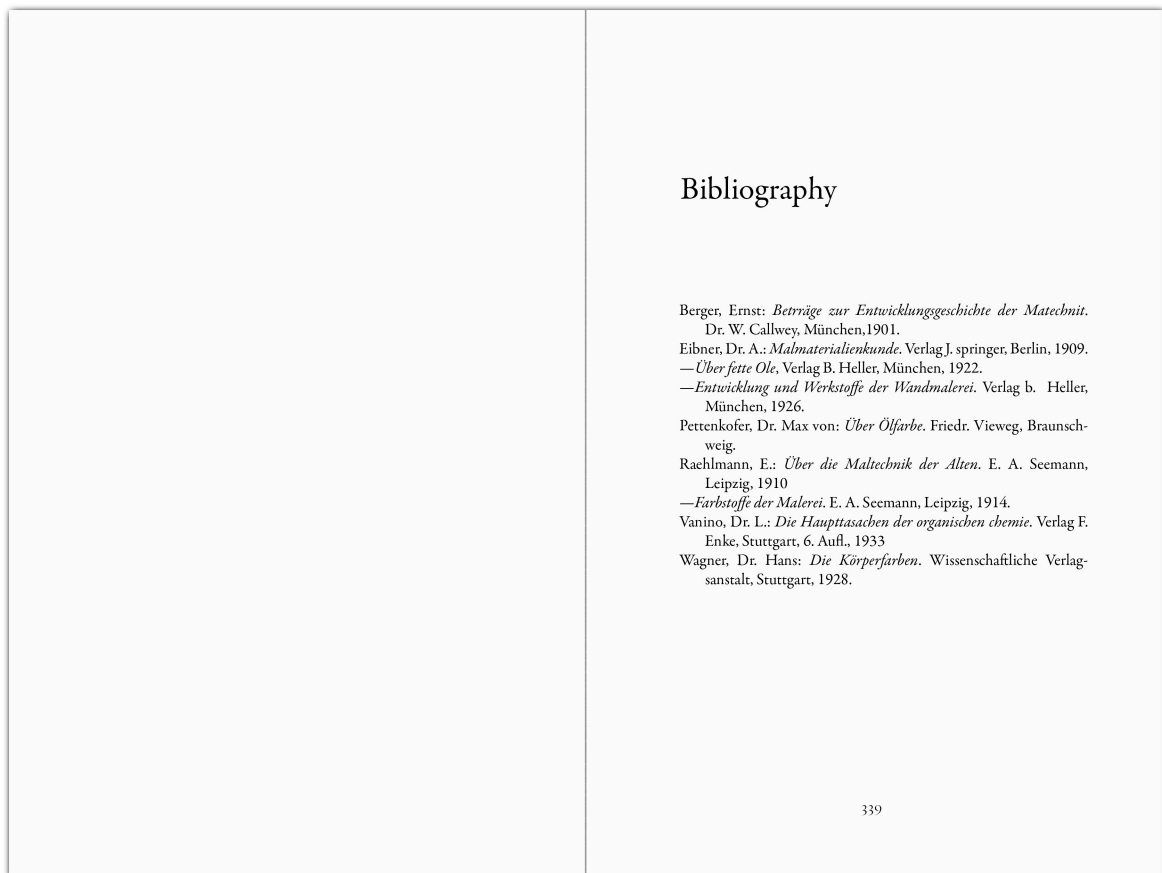
There are many more style books, and individual academic disciplines often have their own.

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The basic layout of back matter sections should be the same as the front matter sections, like the preface or introduction.

Some books use roman numerals for the back matter page numbering, in the same way front matter sections are numbered. .

There is no general style for glossaries.



The basic layout of back matter sections should be the same as the front matter sections, like the preface or introduction.

Some books use roman numerals for the back matter page numbering, in the same way front matter sections are numbered. .

See: *A Manual of Style*, Chicago: generally accepted as the most authoritative guide. There are many more style books, and individual academic disciplines often have their own, e.g. *APA Style*, *MLA Style*.

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The basic layout of back matter sections should be the same as the front matter sections, like the preface or introduction.

Some books use roman numerals for the back matter page numbering, in the same way front matter sections are numbered. .

Ideally, an index is much more than a pared down concordance. It not only directs the reader to specific topics, but by using cross referencing (e.g. see also ____) and qualified references (e.g. in his youth ____ . . . teaching at Cornell ____). In this respect, a good index is like a simplified outline of the book.

Glossary

Type means the letters and characters assembled into pages to be viewed (for example, in print as a book or on the monitor in a website). Typography is the rules and conventions that govern that assembly—known as composition—to create aesthetically pleasing and legible pages.

Understanding the characteristics of type will help in choosing the most appropriate typefaces and to know fundamentals of typography is to know how to design and format an attractive page.

These words may have different meanings than those for type and typography: no attempt has been made to address these other meanings or even to say that there are other meanings. Also, some words have conflicting definitions (widows and orphans, or gutter): this glossary errs on the side of what seems most sensible or common.

Accent: Originally used to indicate a change in pronunciation such as acute (´) or grave (`), as with è or é. See **diacritic**.

Acknowledgment: A section of either the front matter or back matter, starting on the recto, in which the author thanks family members, sources, editor, illustrator, book and/or cover designer, mentor, publisher, etc. It is not necessary that a book have one, but if it does the author should be very careful to make sure not to leave anyone out.

Ad card: The second page of a book, the facing full title page, which lists the author's other books. This page can also be blank, or it can be used for a **frontispiece**. It is part of the front matter. .

Addressable dot: Those individual droplets of ink in a digital printer that can be controlled or addressed. These are defined during the **RIP**.

Advance width: the width of a glyph from the starting point of drawing that glyph to the starting point of drawing the next glyph. Also called the glyph's width.

Afterword: A section of back matter. 1) A quick summation of the text; 2) additional material uncovered by the author after the text was prepared; 3) updated material, obviating having to revise the text; 4) a description of how the book came into being; or 5) something written by someone other than the author about the book.

Aligning numerals: 1 2 3 4 5 6 7 8 9 0. These are best used in tables. See **lining numerals** and **old-style numerals**.

Alignment: Describes the horizontal and/or vertical position of a character, part of a character, word, block of text, etc., in relation to other characters, baseline, graphic, etc.

Alignment line or guideline: a line indicating where characters or text are to line up. These can be vertical or horizontal. They are often shown in non-printing blue.

Appendix (sometimes **appendum**): Supplemental material to the main work. It is part of the back matter.

Apex: the point formed by the convergence of two strokes, at the top, such as an A, M, W, etc. See **vertex**.



Aperture–Beak

Aperture: the open space between between ends of strokes in characters with partially enclosed counters, as in c, a, e, etc.

C Aperture a

Arm: Short horizontal or diagonal strokes projecting from a stem as in E, F, L, T, Y, sometimes K.

EFLT YKkt

Ascender: The part of a lowercase letter that extend above the x-height, such as b, d, h, l. The old style numerals 6 and 8 have ascenders because they extend above the other old style numerals.

Ascender line xyz bdfhklx

Ascender height: The distance from the baseline to the top of the tallest ascender. See **k height**.

Ascender line: A horizontal guideline along the tops of the ascenders.

Ascent: The distance from baseline to the top of that glyph that extends the furthest up from the baseline. It may or may not include accent marks. This might be the **k height**.

ASCII: The standard ASCII character set is 92 printable characters (letters, numerals, punctuation, etc.) and 32 non-printing control “characters” that represent instructions—for a total of 128 characters.

Axis: A design aspect of characters, typically formed by the thickening and thinning of the strokes. See **stress**.

Back matter: Part of a book that follow the text: afterword, epilogue, appendix (or appendices); notes, quotations, suggested reading, bibliography, glossary, index, about the author, and a colophon.

Ball terminal: A stroke ending in a ball-like shape.

Bar: The horizontal stroke in characters like A, H, T, e, f, and t.

AHTeft

Base 14 fonts: These are the fonts commonly installed with Windows and Macs: in regular, bold, italic/oblique and bold italic/oblique Times or Times New Roman, Helvetica or Arial, Courier, and Symbol and Zapf Dingbats. Also called Windows Fonts. In Acrobat’s Standard PDF preset, these fonts are not embedded.

In various PDF conversion programs, screen optimized or standard PDFs may not have these fonts embedded. Consequently, such PDFs are generally not acceptable for digital printing.

Baseline: A horizontal guideline along the bottom of the x-height, that is, where the bottoms of the characters line up without descenders.

Beak: A small protrusion, often called a spur serif, on a character, often E, L, T, also C, G, S, Z etc. Some sans serif fonts have beaks, e.g. Hypatia Sans Pro, has beaks on lower case characters, e.g. b, d, m, p, u. See **spur**.

Baseline xyz

ELTt

Bibliography: A list of books or other publications consulted during the writing of the author’s book. The books are listed by author, and include the author’s full name, title, publisher, year and place of publication. It is part of the back matter.

Bitmap fonts: The first generation of digital fonts. These were raster images of each letter. Like metal type, each font was one size. See **scalable fonts**.

Black letter: A general term of type base on Medieval scripts: **Berthold Mainz**, **Perry Gothic** are examples. Also called Gothic. Sometimes these are incorrectly called Old English, as in **Old London**, which is a subset of black letter.

Blind folio: A non-printing page number. See **folio**.

Block paragraphs: Paragraphs that have no indentation and are set apart, one from another, by a blank line space.

BMP (Basic Multilingual Plane): this is the first 65,536 code points of Unicode system. These contain most of the characters for most of modern languages. See **SMP**

Body: 1) In hand set metal type, this is the actual metal block with a character in relief on top; in digital type, it is the as if it were metal. Body is used synonymously with **body size** and **point size**. Some people use body to also mean the width of a character, see **set width**.
2) Body, as in *body text*, can also be used to mean the type the text of a work is set in, or the text itself.

Body size: In metal type, the distance from the front to the back of a piece of type. This generally includes the maximum overall height of the characters in a specific font and some additional interlinear space. In digital type it has a similar sense. The body size is usually given in **points**.

Bold: A heavy weight typeface, for example **this is bold**. See **weight**.

Book: This is a typeface weight, generally similar to regular. See **typeface weight, parts of a book**.

Book size: Because the following depend on the basic sheet size—if printed on one side only, called a broadside—I’m not giving actual page or book sizes:

Name	Times Folded	Leaves/sheet	Pages/sheet
Folio	1	2	4
Quarto	2	4	8
Octavo	3	8	16
Sixteenmo	4	16	32
Thirty-twomo	5	32	64
Sixty-fourmo	6	64	128

Bowl: The strokes of a glyph that enclose (fully or partially) an interior space, as in B, D, a, d, etc. Usually rounded.

O P a b

Brace—Clearance

Brace: One of a pair of characters used to enclose something: { }.

Bracket: 1) One of a pair of characters used to enclose something: square brackets [], and angle brackets < >. See **brace** and **parentheses**. 2) The curve or wedge shaped connection between the stem or stroke of a character and the serif; also called fillet.

Broad-pen writing: Writing produced by a chisel shaped nib, characterized by high contrast and sharp corners, or fonts based on that style:

VIKING-HAMBURGEVONS.

Built-up fraction: A fraction constructed with three elements: superior numeral, fraction bar, and inferior numerals: $\frac{5}{10}$. Also called a combination fraction; as opposed to fraction characters like $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ that are part of many fonts.

Calligraphic: Having to do with calligraphy: meaning beautiful writing. How it looks depends on the writing instrument, chisel nib, round nib, brush, etc.

Cap height: or capital height. The height of a capital letter in a particular font. The distance from the baseline to the top of all capital letters not having a curved overlap. See **H-height**.

Capline: or capital line. A horizontal guideline along the tops of the capital letters. 

Capitals: Large or uppercase letters: A, B, C, etc., also capital letters

Caps: Short for capitals.

Case fraction: Ready-made fractions, for example: $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$. As opposed to **built-up fractions**.

Centerline: An imaginary line that bisects a character. More generally, the line that bisects a graphic, block of text, etc.

Chancery script: A style of handwriting used by Renaissance scribes; or fonts based on that style.

Chancery—hamburgevons.

Character: A symbol or element, including letters, ligatures, punctuation marks, numerals, etc. In digital usage, there are also nonprinting characters, such as tab, backspace, etc. With regard to metal type, also called **sort**. See **glyph**.

Character set: A collection of characters (printing and nonprinting) grouped for a specific purpose. For example, ASCII character set—the first 32 are nonprinting control characters, the remaining characters are printing characters, including space and delete. Colloquially it is often used as a synonym for **font**.

Character spacing: see **letter spacing**.

Character width: see **set width**

Cicero: A unit of measure in the European point system, Didot system. One cicero is equal to 12 Didot points: 4.520184mm, or about a sixteenth of an inch. It is used to specify the width of a line of text or depth of a page, as we would use picas.

Citation: A reference to published or unpublished source.

Clearance: The smallest distance between two characters or between parts of a single character, where they seem to not touch.

Colliding characters: characters that crash or touch (left), commonly **ligatures** (right) are used to prevent this.

fi Th fi Th

Colophon: 1) A brief description of the publication. 2) A printer's logo

Color: The overall quality of light and dark, heavy or light, created by text on a page. It is determined by the typeface, letter and word spacing, leading, etc.

Column gutter: The space between two columns of text. See **gutter**.

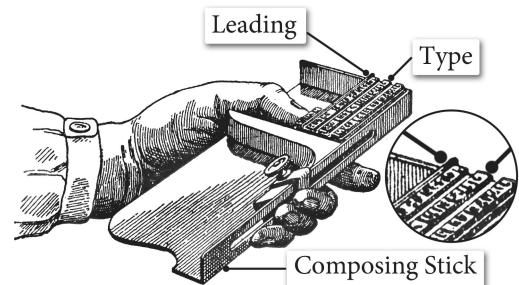
Composite character: A character made up of two or more characters: for example a letter and a floating accent (a discrete diacritical mark that can be used by itself or in combination with another letter).

Component glyph: An individual character made up of two or more characters. See **composite character**.

Composition: Setting type.

Compositor: Someone who sets type.

Composing stick: A hand-held, adjustable, open box, in which lines of justified type could be composed, letter-by-letter, then transferred to a **galley**.



Condensed: is a narrower style of a typeface than regular, **hamburgevons**, and is the opposite of expanded:
hamburgevons.

Contrast: The difference between the thick and thin strokes of a typeface. **Arial** has very low contrast, whereas **Bodoni** has a very high contrast.

Copy: Material that is to be typeset, generally a manuscript or typescript.

Copyright: The legal concept giving the creator of a work exclusive rights.

Copyright page: Typically the reverse of the title page (rarely, it is the last page of a book), giving copyright and bibliographic information, LoC and ISBN numbers, permissions and notices, etc. It is part of the front matter. See page 29.

Counter: The enclosed (partially or fully) portion of a letter. It may be made of either curved or straight strokes. A character, such as A, can have more than one counter.

A O M b q

Crash: Describes two characters that should neither touch nor overlap but do, often when tracking or kerning is applied. **Standard ligatures** are designed to compensate for this.

Crossbar: The horizontal (sometimes diagonal) stroke that connect or intersects one or more stems, as in: A, t, f, etc.

Cross stroke: A variant of crossbar, used to indicate a stroke that cuts through a stem: f or t.

Crotch: the acute angle where two strokes meet, as in V, A, W, etc.; see **apex**, **vertex**.

Cupping: A concave curvature across the terminals of main strokes. It can be seen in both serif (cupped serif) and sans serif fonts.

Cursive–Diacritic

Cursive: Typefaces that resemble informal handwriting. Generally, letters do not connect, as in script, however, the term can be used to mean all informal handwriting. *This is cursive.*

Decorative type: A general category of fonts that are ornamental in nature. These can include letters and numerals or dingbats. They are used for decoration (⌘ · ❸) or titles (**THE AMERICAN CIRCUS**)

Dedication page: Typically the recto page facing the copyright page, thus page three or five, on which the author thanks those for whom the book was ostensibly written. It is part of the **front matter**.

Descender: The part of a letter that extends below the baseline, as in: g, j, q, y. See **ascender**. gjpqrYQJf x2345

Descender depth: The distance from the baseline to the bottom of the lowest descender. See **p height**.

Descender line: A horizontal guideline along the lowest parts of descenders. See **p-height**. Descender line xyz

Descent: the distance from the bottom of a block of type to the baseline.

Device fonts: Fonts installed on your printer (device) are device fonts. Sometimes people refer to all fonts on the local computer as device fonts, but this conflicts with the meaning of downloadable fonts. See **device font substitution**, **downloadable font**.

In Word, only fonts supported by the current printer show in the list of available fonts. If you don't see all your fonts, you may have to: 1) select a different printer then back to the default printer (you don't have to actually print); 2) reinstall the printer driver; 3) if you don't have a printer, install one (this could be an PDF conversion program or an actual printer).

Device font substitution: If you send a document to be printed, the printer could substitute fonts that reside on the printer (device). This might occur when the operating system and printer have two distinct font definitions; a font might not exist on your computer but it will reside on your printer. For example: the monitor shows one font and the printer uses another; your document uses Arial, but when printed by a PostScript printer, Helvetica is substituted. Preset font substitutions are kept in a device font substitution table. See **device font**, **downloadable font**

Device table: In OpenType, a table showing various spacing adjustments geared to rasterization at certain sizes. Kerning values, for example, that might work at most sizes but result in unattractive results at specific sizes could be altered in the device table.

Diacritic: A mark that appears above, below, adjacent to, or connected with a character that sets it apart from an unmarked characters to indicate a specific sound or meaning; for example: á, â, ã, ä, å, ã. Also called diacritical mark or diacritical accent.

Diagonal fraction: A fraction that uses a diagonal fraction bar, for example $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$; as opposed to a horizontal fraction, $\frac{1}{2}$.

Didot point: A unit of measure commonly used in Europe. It is 0.376065mm, or 0.01483 inches. Twelve Didot points equals a cicero. See **cicero**, **point**.

Digital type: Typefaces that are created and reproduced digitally, that is, by computer.

Dingbats: A decorative symbol or character. Some are often included with a font, most, are available as separate dingbat fonts, examples include: , , , , , , , , , . See **ornament**, **flower**, **fleurons**.

Display typeface: A type face generally intended to be used at large sizes: some people say 30 points or bigger, others set it at 14 points. Some type families have a display font. These fonts have been modified to characterize feel of the font at text sizes but enlarged. See **Optical Scale**.

Dot per inch: This is a commonly used to indicate the resolution of raster or bitmapped images, also dpi. The more correct designation for resolution is ppi, pixels per inch. Most digital type is vector, and has no resolution. Inkjet printers and digital presses like the Indigo, have an addressable dots per inch number: these are the number of dots of ink that can be controlled in printing: dots per inch. See **halftone**.

Downloadable font: Fonts that are provided by the operating system when, for example, you print a document. Sometimes these are called device fonts, which should be reserved for fonts that reside on the printer (device). See **device font**, **device font substitution**.

Some PDF conversion programs ask if you want to download fonts, which means to embed them from your system, as opposed to designating device fonts. For print-ready PDFs if this is an option, you would download fonts (i.e. embed them).

DPI: see **dots per inch**.

Drop cap: A large initial at the beginning of a paragraph. It is generally used to decorate the opening of a chapter or section of a book or opening of an article. See page 15.

Drop folio: A page number at the bottom of a page.

Duplexing: For desktop printers, it means that the printer can print on both sides of a sheet of paper (in commercial printing this is called perfecting), see **simplex**.

Ear: A small stroke extending from the upper part of a lower case g or r (two g's have been included to show that not all g's have ears):

ggggggggg Ggggg rrrrrrrrrrrrrrrrrrrr

Egyptian: a name applied to some square or slab serif fonts. As in: **Egyptian—hamburgevons** or **Courier—hamburgevons**.

Em: a typographic unit of measure that is relative to the size of a typeface. It is the square of the point size. In a 10 pt font, an em is 10 pt x 10 pt; in 14 pt it is 14 pt by 14pt. See **em dash**.

Em Dash—End Notes

Em dash: A dash that is 1 em long. For example: — in 9 pt., — in 12 pt., and — in 14 pt.

Em space: A space equal to one em; also em quad, which with metal type was a square piece of type, 1 em square, with no printing surface, used to insert an em space.

Embed: is to include something either the complete font(s) or all the characters used (see **subset**), or an image, in a document within the document file itself.

Embeddability: The permitted use of embedding a font inside the document file, also embedding rights. These rights are assigned to each font by its designer. The basic rights are:

- *Installable* (or no rights selected) embedding permits fonts to be permanently installed on a remote system by an application, or may be installed after downloading (not all fonts that are downloaded may be installable).
- *Restricted license embedding* does not permit modification, embedding, or exchange without obtaining permission from the legal owner of the font.
- *Preview and print* embedding permits temporary installation of a font on a remote system for the sole purpose of viewing and printing the document, the document is then read only—editing is not permitted.
- *Editable embedding* permits the temporary installation of fonts with a specific document, which can be opened as read-write, therefore editing is permitted.

If more than one right has been selected, the least restrictive right prevails.

In Windows 7–11, a font's embeddability rights will show up at the bottom of the font folder window when a font is selected or right click on the font and look under Properties > Details. In XP, there is a plug-in, <http://www.microsoft.com/typography/truetypeproperty21.msp>, that will show the embeddability rights by right clicking on the font icon, then Properties > Details.

OpenType fonts from Adobe or any other foundry that have an .otf filename extension, will not embed in Word files nor will it embed in PDFs created in Word and using Word's PDF conversion feature. However, Word files with .otf fonts can be converted to PDF with the fonts embedded using Acrobat or other conversion programs like doPDF, PrimoPDF, NitroPDF, etc.

En: A typographic unit of measure that is relative to the size of a typeface. It is ½ of an **em**.

En dash: A dash that is 1 en long. For example: – in 9pt, compare to — for an em dash, or - for a hyphen. See **em dash**.

Endnotes: Comments on the text, citations, etc. collected at the end of the book (sometimes at the end of each chapter. The advantage of endnotes is that they do not break up the page, the disadvantage is that the reader must move back and forth between the notes and the text. See **footnote**.

En space: a space equal to one en. See **en**.

Êp height: the distance from the top of the highest accented cap to the bottom of the lowest descender. In some fonts, a cap with an accent is higher than the average body height, those fonts often need extra line spacing to prevent touching or overlapping.



Epilogue: although often synonymous with afterword, it tends more to bring some closure to the story or work. Sometimes it is a character who addresses the reader more freely than the body of the work might permit. It is part of the back matter.

Etaoin shrdlu: the most common letters in English in order of frequency. Linotype machines used a keyboard that was based on frequency. If as a typesetter was entering text he made a mistake, he couldn't go back and correct it, so he would run his fingers down the keys entering the nonsense words "etaoin shrdlu" as place holders that could easily be located and a new, correct line of type could be set and replaced for the bad one. See **qwerty**.

Expanded: describes a particular style of font in a type family that are wider. **This is expanded**, versus **compressed** or **regular**. Also called *extended*.

Eye: The enclosed space in a lower case e:

Fact title: generally, the second page of a book,  its verso, which lists other titles by the author, also called **ad card**. It is part of the front matter.

Family: a group of fonts that are because of their design closely related and intended to be used together, for example: Times New Roman **regular**, *italic*, **bold** and ***bold italic*** are part of the Times New Roman typeface family. Sometimes called **typeface family**.

Faux fonts: these are digital fonts created by various programs. For example:

This is a faux italic font in Times New Roman

This is a true italic font in Times New Roman.

Also called synthetic fonts. In Word, for example, applying italicize to a word when there is no italic font in that type face, Word will create "italics" by slanting the characters.

Faux fonts should be avoided in commercial printing. Fonts must be embedded in print-ready PDFs. A faux font will be listed, but it won't exist: e.g. you have Baskerville Regular, but not Baskerville Italic; when you italicize a word, Word will slant the characters *and* it will label it Baskerville Italic; however, were you try to print this commercially the printer would not be able to find Baskerville Italic—thus the file would be rejected before it goes to press. In some programs you can slant characters, and this would be accepted because the correct font would be named.

Figures—Force Justify

Figures: The set of numbers (1 2 3 4 5 6 7 8 9 0) in a font. See **numerals**.

Fit: Denotes letter spacing, **tight** to **loose**.

Fitted: Describes letter spacing that has been applied to create an aesthetically pleasing look. Most fonts have characters that have been designed to include a good fit. Sometimes, especially in display composition, characters must be manually fitted.

Fixed accent: A diacritical mark that is part of a letter as one glyph, as opposed to a **floating accent** where the diacritical mark is added to a letter by the typesetter.

Fixed pitch typeface: see **monospaced typeface**.

Fixed space: A non-printing space, such as a hair space, thin space, en or em space, that is always the same relative to the point size of the type; whereas, the space created by the space bar will vary as the type is fitted by the program to the **measure**.

Fleuron: Also called printer's flowers, these are dingbats that tend to be floral or botanical in nature, , although often the word is used to describe any dingbat. See **dingbat**.

Flip: To reverse an image, glyph, etc., for example,  and , or  and  are flipped. Also called mirrored.

Floating accent: A discrete diacritical mark that can be used in conjunction with another character. See **composite character**. The alternative is a **fixed accent**.

Flourish: An ornamental stroke or combination of strokes that is usually attached to a letter, *A, B, M, N, Q, or R*, also called swash characters. Sometimes it is used to describe a typographic **ornament**.

Flower: A decorative typographic ornament. See **fleuron**.

Flush left: The alignment of lines of text along the left margin or edge, also called **ragged right**.

Flush right: The alignment of lines of text along the right margin or edge, also called **ragged left**.

Folio: 1) A page number. See **drop folio** and **blind folio**. 2) A sheet folded once to make two leaves. 3) A book size, approximately 15" tall, see **book size**, **quarto** and **octavo**.

Font: The complete set of characters (letters, numerals, punctuation, marks, etc.) for a specific member of a type family, such as Times New Roman Regular, or Caslon Italic. In metal type it also meant in one point size; this is not the case with digital fonts where type can be "infinitely" scaled. More loosely, it is used to mean a typeface.

Font metrics: Various measurements, such as character width, character height, kerning values, etc., that are contained in a digital font.

Footnote: Citations, comments, etc. referenced in the text and located at the bottom of the page. The advantage to footnotes over **endnotes** is that the reader doesn't have to leave the page to read them.

Force justify: Forcing the last line to fill the full measure. In programs like word processing programs, a forced justified last line is indicated with a ⇐, rather than a ¶. It is also useful for preventing unwanted word breaks or adjusting the length of a line within a paragraph.

In most word processing and desktop publishing programs, force justify by placing the cursor where you want the line to end, then hold SHIFT down and click ENTER.

Foreword: A section of the front matter, generally written by someone other than the author.

Fraction: The numeric symbol, $\frac{1}{4}$, $\frac{1}{2}$ etc., as distinguished from a decimal fraction, 0.25, 0.5, etc. These can be single characters or built up, see **built up fraction**, **composite fraction**.

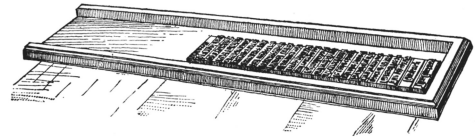
Front matter: All the material of a book that precedes the text. It includes: half-title, fact title (frontispiece, ad card or facing full title), title page, copyright page, dedication, preface, prologue, foreword, acknowledgements (sometimes included with the back matter). These sections are generally paginated using lower case Roman numerals.

Frontispiece: An illustration usually on the facing full title page, the second page of most books. See **ad card**.

Full-bodied: Refers to a character that uses most of the body height such as an italic *f* in some fonts.

Full title page: see **title page**.

Galley: An oblong tray on which the compositor deposits the type. These long collections of text were proofed like that, and the proofs were later called galleys. Once corrections were made, the galleys of text would be collected and organized into pages.



Although originally galleys could have been of unequal length, some over 20 inches, today, they generally of equal length; and with electronic publishing, laserjet/inkjet pages are often referred to as galleys. Sometimes the initial typeset pages are called “first pass pages.” The proofread, revised, and corrected pages are called “second pass pages.” Often the first pass pages are bound, called “bound galleys”, and used for review or as promotional material.

Garalde: A classification of type, but it has slightly different meanings. Generally, it is synonymous with **Old style**: with greater contrast than **Humanist** fonts, horizontal cross-stroke on the “e,” wedged shaped serif on ascenders, and a more vertical stress: **Caslon—hamburgevons**, **Goudy Oldstyle—hamburgevons**, **Palatino—hamburgevons**.

Glossary: An alphabetical list of terms and definitions, generally part of the back matter.

Glyph: The shape or design of a character, that is, a graphical unit. A ligature, for example **ct**, **ſt**, **Th**, or **fi**, is a single glyph depicting two or more letters.

Gothic: Originally it meant type styled after that used by Gutenberg, before the introduction of Roman typefaces: **Black letter**. In the US it has also come to mean sans serif typefaces created in the nineteenth century and based on the proportions of slab serif, sometimes called Egyptian: **sans serif**.

Greek–Hyphenation

Greek: Or Greeking is to use “nonsense” text to evaluate the feel of a given typeface, or to assist in laying out text with images, advertising, etc. Sometimes called **placeholder text**; it is often Latin. See **Lorem ipsum**.

Grotesque: The name in the UK for a type of sans serif font, called **gothic** in the US.

Guideline: see **alignment line**

Gutter: The combined inside margins of a two page spread; that is, the space between the two text blocks. A gutter can also be the space between two columns of texts, see **column gutter**. Also called gutter margin, back margin, or blind margin.

Hairline: A thin line, generally, the thinnest line that can be printed. It also describes a thin serif, hairline serif. In a font like Bodoni, it refers to the thinnest stroke of a letter: **Bodoni**

Half title: Or bastard title, this is usually the first page of a book (recto), carrying only the title (no subtitle, author name, etc.). Books often have a second half title page that immediately precedes the text section, also on the recto. It is part of the front matter.

Hand: In calligraphy and palaeography, is a particular historical style of formal writing, as Chancery hand, court hand, Carolingian minuscule, uncial script, etc. The personal idiosyncratic style of a particular individual is called handwriting.

Hanging paragraph: A paragraph alignment where the first line extends the full measure, and each following line is indented—the format of these definitions.

Hamburgevons or **HAMBURGEVONS:** A popular **keyword** that is used to exemplify all the aspects of a particular type face.

Hand-set metal type: Type formed in metal out of individual characters that must be assembled into words by hand, letter by letter.

Heavy: A **typeface weight**, for example **Avenir Heavy**, as opposed to **Avenir Book**.

H height: The height of non-curving caps in a specific font and at a specific size.



Hint: Software instructions to improve the appearance of type, particularly in small sizes or low resolution output. This can be done by antialiasing, or on LCD monitor with subpixel rendering.

Horizontal justification: See **justification** definition 1.

Hp height: Describes the height of a font from the top of the H to the bottom of the lowest descender. Also called kp height.



Humanist: Fonts modeled after Italian humanist writers, in the mid to late 1400’s. These are typified by low contrast (even thick and thin strokes), sloping cross-stroke on the “e,” relatively small x-height, and an over all dark color. For example, **Jenson d o e**

Hyphenation: 1) Used to create compound words, as in part-time; 2) used to break words between syllables at the end of the line to create better spaced text.

Imprimatur: Authorization or mark of approval for the publication of a book, in this context and association with publishing, it is often mistakenly used to mean a printer's mark or logo.

Initial: The first letter at the beginning of a book, chapter, or paragraph.

Ink trap: A part of a letter where two strokes meet acutely, resulting in an accumulation of ink, which can ultimately cause misshapen letters, set-off, smudging, etc.

Inline: An effect in designing type where white lines appear inside the strokes, imitating 3D styles such as embossing, or debossing; for example **ATLANTIC INLINE** or **Becker Inline**. See **shadow** and **outline**.

In text citation: Also called *Harvard referencing* or *parenthetical referencing*. Here a full or partial citation is enclosed within parentheses (University Library, 2011, p 5): in this example, the full citation would appear in the reference list.

Inscriptional: Type shapes based on stone-carved letters: such as **TRAJAN PRO**, generally all caps. Sometimes called inscriptional caps.

Intercharacter space: The space between two adjacent characters. See **letter spacing**.

Interlinear space: The space between lines of text. More commonly called **leading**.

Introduction: A section of the front matter, which states the purpose and goals of the text.

Italic: A style of type designed to accompany a specific roman or regular font, which resembles cursive writing: this is Caslon roman, *this is Caslon italic*. It is often used loosely to describe oblique or sloped fonts, as in: this is Bid Roman regular, *this is Bid Roman Italic*.

Italic offset: When italicized words are set within a block of roman text some characters or fonts require slight adjustments in word and letter spacing to make the italicized words fit more graciously.

Joining stroke: A stroke that connects two or more letters in a ligature or script. Also called a tie. See **ligature**.

Justified text: 1) Text with word and line spacing such that the lines align vertically on both left and right, forming smooth edges along the margins. The process is called justification. 2) When pages have the same number of lines, this is called vertical justification. With the advent of desktop publishing and widow and orphan control, it is too often seen that pages of text are of unequal length.

Kern: A part of a character that extend beyond its body size.

Kerning: The adjustment of space between letter pairs, negative spacing. It is different from **tracking** where uniform space is added to or removed from between more than one pair of letters. Digital fonts often have table of kerning pairs, that is, pairs of letters that have special instructions that adjust their fit. See **tracking**.

e f o e f o

Key Words—Lining Numerals

Key words: Words that represent all the basic strokes of an alphabet, used to demonstrate a particular font. Several examples are: HAMBURGEVONS or hamburgevons, or CHAMPION or champion. Also called *test words* or *trial words*.

k-height: The distance between the highest ascender and the baseline. Because letters like “k” or “l” are sometimes higher than “H,” k-height is often a distinct height from H-height.



Knock-out type: Type that is **reversed out**, e.g. white type on black.

kp height: The height from the top of the tallest ascender to the bottom of the lowest descender.



Latin alphabet: The 26 letter of the western alphabet. There are two versions of it, upper case and lower case.

Leader: One of a several or more evenly spaced dots (dot leaders) or dashes (dash leaders) used to guide the eye across the page, most often used in tables or indexes.

Leading: The added spacing between lines of type. Generally it is measured from the baseline of one line of type to the baseline of the next line. Type with no leading is said to be set solid, for example 10/10, which means 10 point type on 10 points. If it were 10/12, this would be 10 point type on 12 point, thus it would have 2 points of leading. It is called leading after the thin strips of lead shim stock that was used to put extra space between lines of type. Also called line spacing. See **composing stick**.

Leg: The short descending stroke of a letter, such as K, k, R.



Letter: A character or symbol used to represent a sound.

Letterform: The shape of a letter.

Letter spacing: Spacing added between the letters of words. This can be even or optical, where it appears to be even. In digital typesetting, it is called tracking and it applies equal amounts of spacing between letters in positive tracking, and it removes equal amounts of spacing from between letters in negative tracking. See **kerning, fit, spacing**.

Ligature: Two or more letters combined into one character generally to keep two or three letters from **crashing**, or for aesthetic reasons: *ct ff fi fj fl ffi fll fl fh ft Th*; or vowel ligatures or diphthongs, such as *æ* or *œ*. Ligature can also refer to a joining stroke(s) that are used to join two letters to form a ligature. Ligatures are often called tied letters.

There are two types of ligatures, standard and discretionary. Most of the “f” ligatures, for example, are standard, and most word processors and desktop publishing applications apply them automatically, or can if the apply ligatures feature is enabled. Discretionary ligatures are generally those that developed more for aesthetic reasons (*ct/ct* or *st/st*) and have to be applied manually.

Lineal: The French term for **sans serif**, sometimes lineal in English.

Line spacing: See **leading**.

Lining numerals: 1 2 3 4 5 6 7 8 9 0, that is, numbers of relatively equal height. These are best used in tables. See **aligning numerals** and **old-style numerals**.

Link: the connecting stroke between the upper and lower sections of a two-story g. Note that both serif and sans serif g's can have links, but not in g's that are not two-story.



Logotype: Generally a specific style of letterform, sometimes incorporating some sort of pictorial element used to represent a company name. Also logo. Some people refer to ligatures as logotypes.

Loop: The lower portion of a two-story g. Note that both serif and sans serif g's can have loops, but not g's that are not two-story.



Lorem ipsum: Named after the most common text (see below), it is used as both placeholder text and as dummy text in design work. It provides text that has similar word lengths as English, so that the sense of a design can be seen and tested without being distracted by content.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin nibh magna, porta vel ultrices at, ullamcorper vel lacus. Aliquam a tortor quam. Proin malesuada tellus vitae nisl hendrerit tincidunt. Aliquam bibendum, justo eu viverra aliquam, nulla augue scelerisque eros, et dictum elit quam quis metus. Praesent tincidunt varius luctus. Donec euismod condimentum sapien nec ullamcorper.

Also known as Greek (Greeking is using lorem ipsum—yes, lorem ipsum is Latin) or placeholder text. (A good source for lorem ipsum is <http://www.lipsum.org>)

Lowercase letters: are the small letters of the Latin alphabet, such as a, b, c, d, e, f . . . The name derives from the type case used to hold these small letters, which was usually kept below the type case for uppercase letters. Also called **minuscules**.

Majuscules: are upper case letters—A, B, C, D . . . See **minuscules**

Master size: is the size of a typeface from which other sizes are created. With most digital fonts, one master size is created from which all sizes are created. In metal type, it was not uncommon for a master size to be used only for certain sizes, and then for other sizes slight adjustments were made to a new master size for them.

Math operator: A symbol used to represent a mathematical operation.

Matrix: The piece of metal, generally brass or copper, with a letter engraved or stamped into it, used to cast individual letters for metal type with a lead alloy. See **Metal type**

Meanline: The guideline at the top of the x-height.

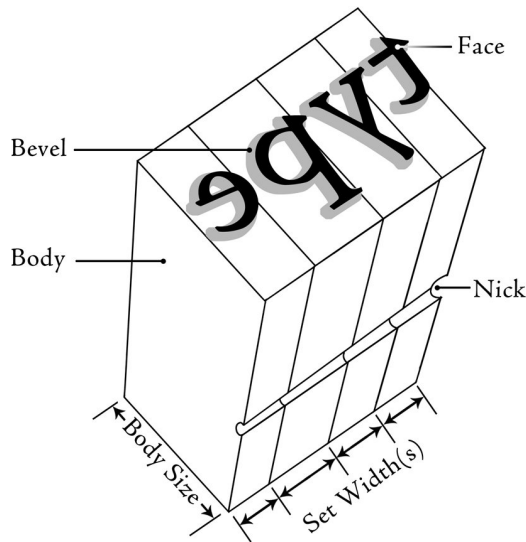


Measure: The width of a line of type, generally given in picas; for example 12/14 X 30 (12 point type with 2 points of leading, set 30 picas wide). Using inches, centimeters, or millimeters, is gaining in popularity.

Metal type: Small pieces of metal with a raised letter for printing. For several hundred years, type was set by hand with individual pieces of type. In the late 1800s through most of the 1900s, type was also set using machines that either cast individual letters a (Monotype)

Metal Type—Nonbreaking Hyphen

or by casting entire lines (Linotype) called slugs. With the advent of offset lithography and a variety of photomechanical processes, metal type was used to create inked proofs from which film then plates would be created. Hand set type, often called cold metal type, has a nick that is visible and lines up with the other nicks when the letters are correctly, aligned. The body size is also the point size of a font. To kern metal type, the body is cut away, leaving part of the letter (face and bevel) to overlap onto the body of an adjacent letter. Although using negative spacing is common with digital typesetting, it was rare with metal type.



Metrics: See **font metrics**

Middle space: Space equal to a quarter of an em space, also 4-to-em.

Minuscules: Lower case letters—a, b, c, d . . . Example next page. See **majuscules**

Mirror: To flip a character, page margins, etc. In books this creates identical outside and inside margins on a two-page spreads. In type mirroring has a curious effect:

db

“d” mirrored

db

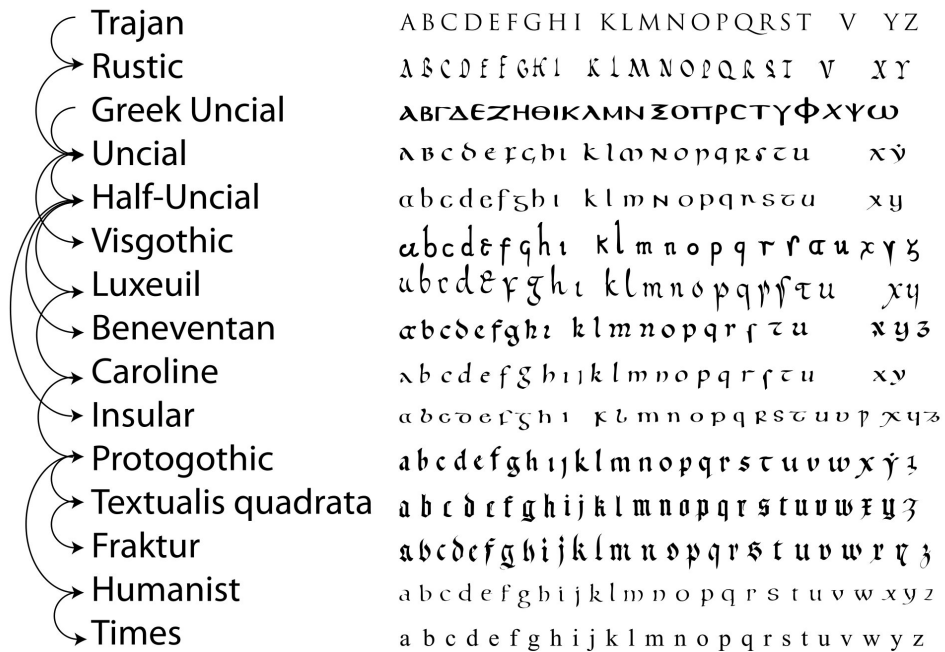
“d” & “b” not mirrored

Modern: A type style that was developed in the eighteenth century by designers like Bodoni and Didot. It is characterized by a high contrast between thick and thin strokes and curves, with a vertical stress: **Bodoni—Hamburgevons**.

Monospaced typeface: typefaces where ever character has the same **set width**, e.g. **Courier**. Also called fixed pitch typeface, or typewriter fonts. See **proportionally spaced typeface**.

Nonbreaking hyphen: is not a hyphen. It is a command that instructs a word processing or desktop publishing program not to break certain words or series of numbers, if they fall at the end of a line. This is similar to **force justify**.

In most word processors and desktop publishing programs, place the cursor where you want to insert the nonbreaking hyphen, and press CTRL SHIFT HYPHEN.



The origins of minicules, example for preceding page

26 November 2011, <http://en.wikipedia.org/wiki/File:Evolution_of_minuscule.svg> placed in public domain by its creator, Squidonius.

Nonspacing accents: in digital typesetting, a type of accent that is assigned no space, and must be used in combination with another character. See **floating accent**.

Nonlining numerals: see **old-style numerals**.

Note: Text placed at the bottom of a page, at the end of a chapter, or the end of the book. It generally is a comment on the text or a citation(s) to reference material supportive of the text, or both. The note is indicated by a superscripted number or symbol:

This is the first idea¹ for a note either at the foot or end of the book—always one or the other, never both. This is the second idea,² notice that the note goes after the punctuation.

Sometimes the number are used with brackets or parentheses: [1] or (1). Another device use for footnotes is typographical symbols; the standard order for these is: *, †, ‡, §, ¶, ¶. This scheme is somewhat limited, compared to numbering, and is repeated from page to page. Whichever method is chosen, they should not be mixed. Another method is **in text citations**.

Various disciplines and occupations have their own standards for notes: Modern Language Association (MLA), the American Psychological Association (APA), etc.

Numeral: A character that represents a number. Arabic numerals are 0, 1, 2, 3, 4, 5, 6, 7, 8, and 9. Roman numerals are i, ii, iii, iv, v, vi, vii, viii, ix, x . . .

Oblique—Optical Scale

Oblique: Either a sloped typeface, *this is oblique*, or the a description of a sloped typeface. This is often used in place of a real italic font. An oblique font can be used with digital printing; whereas a **faux font** should not be (even though they are the same, the faux font is generally labeled as “italic”; and because there is no such font it causes problems when printing commercially).

Octavo: See **Book Size**.

Offset: See **Italic offset**.

Old style: A classification of type design first used between the fifteenth and seventeenth centuries. Generally, the characters have low contrast, diagonal stress, bracketed serifs, and a k-height greater than the capital height. For example: Caslon—hamburgevons, Goudy Oldstyle—hamburgevons.

Old-style numerals: Numerals that vary in size and extend both above the meanline and below the baseline: I 2 3 4 5 6 7 8 9 0. These numbers are used in text to give a more even look to the it. The variation is height and position makes them look more like letters. Old-style numerals are not used in tables. See **lining numbers**.

OpenType: This is a font format, based on TrueType. It is capable off holding over 65,000 characters. There are two types, Adobe’s .otf, and Microsoft’s .ttf. format. Windows and Mac are able to handle both formats.

Word will not embed otf fonts, nor will it generate a PDF that has them embedded. Either use Word’s Save as PDF/A and the text will become outline (images), or use a conversion program like Acrobat, doPdf, OpenOffice etc.

Optical adjustment: Any adjustment to a letterform, graphic, etc., to its position, size, or what surrounds it based on aesthetics or appearance, as opposed to being based on measurements. Often in design work, exact measurements cannot compensate for visual weights due to color, or weight of other elements on a page or spread.

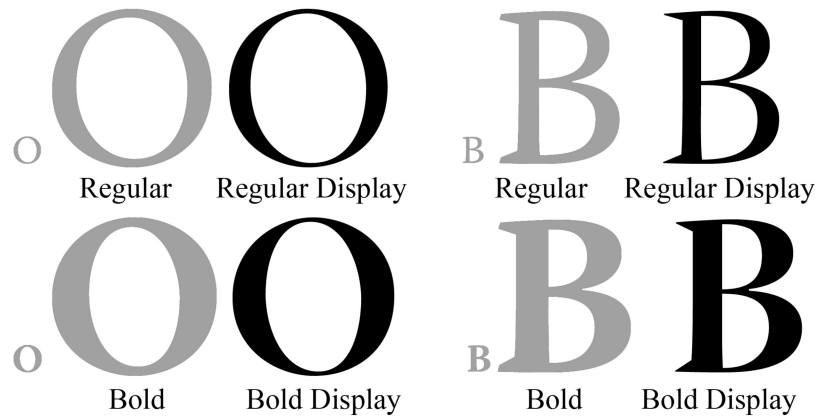
Optically centered: Centering a letterform, graphic, etc., based on a visual sense rather than by measuring. See **optical adjustment**.

Optical scale: The process of adjusting the various proportions of letters in larger sizes, so that the feel of the typeface is preserved at display sizes. Not only is bold not just a plumped up regular, but in many typeface families, there are specific fonts that are designed to be printed in bigger sizes, generally called display fonts. Not all type families have display fonts. Illustration on next page (Os and Bs).

Ordinal indicator: Letters used with a numeral to show its order in a sequence, as in first, second, third: 1st, 2nd, 3rd, or, more commonly with the advent of word processing, 1st, 2nd, 3rd.

Ornament: A typographic elements used for decoration or emphasis. See **dingbats**

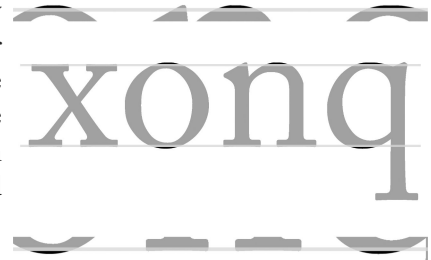
Orphan: see **widow**.



The small letters are 24 pt, the large 140 pt. Compare how the display font increases the contrast to maintain the feel of the characters at the larger sizes. Not all type families have a display fonts. Well designed metal fonts were often designed in several sizes then scaled up or down in between.

Outline font: 1) Another name for scalable fonts. These use a mathematical description of the outline of each character; thus, one description can be used for any size character. For practical purposes, all digital fonts these days are outline fonts. 2) Outline text means that the text is converted into objects (graphic elements). 3) Fonts like *Casque Open Face* or *Americo Outline* are called outline, also, **open** or **inline**.

Overshoot: That portion of certain characters that go below the baseline or above the cap height or H-height, for capital letters, and below the baseline and above the meanline for lowercase letters to create the sense that the letters are the same size. This is most common with round letters and pointed letters. Also called *overhang* or *overlap*.



Overlap: see **overshoot**.

Paginate: 1) To organize the content of a document into discrete pages. 2) The sequence of pages: thus it has come to mean applying page numbers to the pages.

Pagination: adding page numbers to pages in a digital document file.

Pair kerning: predetermined kerning numbers for specific pairs of fonts, which in theory could contain hundreds of thousands of combinations, but which are generally limited to a smaller number of common spacing problems. For example AV, kerned, as opposed to A V , no kerning. See **kerning**, **tracking**.

Panose: is a system for describing fonts based on ten visual characteristics, which are given numerical ratings. From these numbers, a Panose number is created and included in TrueType font files. These numbers enable a program associate fonts with similar appearances but different names.

Parts of a book: these are the basic parts of a book (not all books have all parts):

Parts of a book—Pica

FRONT MATTER		
Half title (bastard title)	title only	i
Blank/Fact title/frontispiece	illustration or list of other books by the author	ii*
Title page (full title page)	title, subtitle, author, publisher, sometimes place and date	iii*
Copyright page	copyright and other notices, permissions, etc.	iv*
Dedication/epigraph†	author's dedication to friends, family /phrase or quote	v*
Blank		vi*
Table of contents	lists the contents of the book	v or vii*
Table of illustrations	lists the illustrations of the book	recto*
List of tables	lists the tables of the book	recto*
Foreword	an introduction to a book not by the author	recto
Preface	a formal statement about the content by the author	recto
Prologue	opening that establishes setting or give earlier story	recto
Acknowledgments‡	author's thank you for help, sources, editor, etc.	recto
Introduction§	an overview of the text by the author	recto
TEXT		
Blank/half title page¶		recto
Blank¶		verso
First page¹	the first page of the first chapter, stories, etc.	recto
BACK MATTER		
Afterword	generally the genesis of the book/story	recto
Epilogue	a section that bring closure to the book	recto
Appendix(appendices)	additional material or comments	recto
Notes	citations and/or comments; these could be done as footnotes	recto
Suggested Reading	list of books the author recommends	recto
Bibliography	list of books with publication data used by the author	recto
Glossary	list of special terms with definitions	recto
Index	list of terms, names, and subjects with page numbers	recto
About the author	brief paragraph or two about the author	recto
Colophon	production details, the typeface(s) used, etc	verso

* Typically unnumbered—pages with no printing page numbers are have blind folios.

† Epigraphs can also be used in front of major parts, and sometimes as part of the chapter opening pages.

‡ Acknowledgements can be in the back matter, or, if small, on the copyright page.

§The introduction is sometimes included in the text

¹The distinctions between foreword and preface, and to a lesser degree prologue and introductions are often not observed today.

¶ The half title is optional. If there is no half title, the text could start on that page, thus there would be no following, blank, chapter opening facing page

¹ After the first chapter, most chapter open where they fall naturally.

P height: The distance from the baseline to the lowest point of the longest descender. Also **descender depth**.



Phototype: Type that is produced using film and photographic paper.

Pica: A unit of measure, equal to 12 points, 1/6 inch, or 0.1666 (0.4233 cm). It is the equivalent to a cicero in the Didot point system. See **Didot**.

Piece fraction: A fraction made up of multiple pieces or keystrokes. See **built-up fraction**.

Pi font: A font of symbols and typographic elements that are not necessarily related to a specific typeface—for example, mathematical symbols, or decorative elements. Also special sort.

Pixel: A **picture element**, that is, the smallest unit of a digital image. Although digital images are measured in pixels per inch (ppi), which defines an image’s resolution, most people refer to this as dots per inch (dpi).

Placeholder text: Usually **lorem ipsum** that is used to both indicate the location of a given amount of text, but also to show how it will look.

Point: A typographical unit of measure. In the Anglo-American system, it is 1/72 of an inch, approximately 0.01389 inch, or 0.03528 cm. See **Didot point**.

Point size: This is the overall height of the typeface, measured from baseline to baseline of two lines of type (or letter above letter), with no leading; with metal type it is the body size, see illustration for **metal type**. Because the various heights of letters can vary from font to font, and because some designers add extra space above and/or below the letters, the points size of fonts is accurate only within a specific type family, and of relative accuracy between type families.

The following fonts were set solid.



Ppi: Pixels per inch. This is the measure of an images resolution. It is commonly called dpi, or dots per inch.

Prime: The symbols that denote inches and feet, seconds and minutes, as in: 12" (inches) equals 1' (feet), or 60" (seconds) equals 1' (minutes).

Prologue: A section before the text, which sets the scene, mood, background, etc. It is part of the front matter.

Proof: The printed version of the digital file or camera ready art. It is used for proofreading, to test the files, layout problems, color, etc. At some point, when the final proof is approved, it is often called a contract proof (not “contact” proof, which is a photographic proofing process) because it represents what the printer will print and what the customer expects—making a contract between printer and customer.

Proportionally Spaced Type—Reverse

Proportionally spaced typeface: Most typefaces are proportional, that is, each letter occupies a specific set width proportional to that letter. See **monospaced typeface**.

Monospaced **Hamburgevons**
| | | | | | | | | |

Pull quote: A quotation or excerpt that is set in a larger or distinctive font. Often it is set in a box or other graphic to draw attention to it. It is common in magazine and newspaper layouts.

Proportional **Hamburgevons**
| | | | | | | | | |

Punctuation: Standardized marks used to clarify meaning and intent.

Punctuation space: The space equal to the space of a period or comma

Quad: A specific size space relative to font size; for example, an em quad in 14 pt type would be a 14 pt space (in metal type it would be 14 pt x 14 pt). See **em space**.

Quarto: A sheet folded two times, forming four leaves (eight pages). See **book size**.

Qwerty: The order of keys on the top row of letters on a standard keyboard. Qwerty is the most popular keyboard layout; although others, like Dvorak, are easily implemented.

Ragged left: Text that is aligned vertically along the right margin but the left margin is irregular or ragged. In the UK this is called range left.

Lorem ipsum dolor sit amet,	Lorem ipsum dolor sit amet,
consectetur adipiscing elit.	consectetur adipiscing elit.
Proin nibh magna, porta vel	Proin nibh magna, porta vel
ultrices at, ullamcorper vel	ultrices at, ullamcorper vel
lacus. Aliquam a tortor quam.	lacus. Aliquam a tortor quam.
Proin malesuada tellus vitae	Proin malesuada tellus vitae
nisl hendrerit tincidunt.	nisl hendrerit tincidunt.
Aliquam bibendum, justo eu	Aliquam bibendum, justo eu
viverra aliquam, nulla augue	viverra aliquam, nulla augue
scelerisque eros, et dictum	scelerisque eros, et dictum
elit quam quis metus.	elit quam quis metus.
Praesent tincidunt varius	Praesent tincidunt varius
luctus. is	luctus.

Ragged right: Text that is aligned vertically along the left margin but the right margin is irregular or ragged. In the UK this is called range right.

Range left: See **ragged left**.

Range right: See **ragged right**.

Ragged Left . Ragged Right.

Readability: A characteristic of type related to comfort or ease of reading. It is generally measured by comprehension.

Reference marks: Marks inserted into a text to guide the reader to additional material, such as footnotes, endnotes, etc.

Regular font: The standard font of a type family, as distinguished from italic, bold, etc. Sometimes called roman, which was the more common name before digital type.

Relative units: A unit of measuring type that is based on the **em**. See **unit system**.

Resolution: The sharpness of an image as produced by an output device. Screen images and bitmapped, raster, art are general measured in pixels per inch, ppi; more commonly but incorrectly referred to as dpi, dots, per inch. In printing, vector type is resolution independent; although it is dependent on the actual printing resolution of the printing device measured in dpi. For example, to print a 300ppi pixel on a Canon Pixma desktop inkjet printer, it sprays about 32 tiny dots horizontally to make each pixel.

This is Text is reversed out.

Reverse: Or reverse out—type that is the color of paper, or a different color from a background:

Reverse folio: The folio set on the right side of verso pages and on the left side of recto pages—that is, on the insides, towards the gutter, of the pages.

River: The alignment of white word spaces that result in line of white running down the text. One goal of good typesetting is to eliminate or prevent rivers.

Roman: The upright style of serif type, as opposed to italic. Historically, it is one of the three main kinds of type: roman, italic, and blackletter. It is the pairing of **inscriptional caps** (A B C D E F G . . .) with Carolingian minuscule (w x y z \ j ° . . .). Used uncapitalized, as roman. Generally, the regular font of a typeface family is roman, and is called “roman” or “regular” to distinguish it not only from italic or oblique, but from various weights such as thin, bold, heavy, etc.

Roman numerals: the numeral system of ancient Rome: I, II, III, IV, V, VI, VII, VIII, IX, X . . . It is still used in outlines, clock faces, and front matter.

Rounds: The curved strokes of a character, for example: C, c, G, g. O, o, etc.

Rule: A printed line. It can be horizontal, vertical, or diagonal, generally measured from a hairline, to lines many points thick.

hairline: _____

0.5 point: _____

1 point: _____

Sans serif: Typefaces without serifs, such as: **Arial, Avenir, or Optima.**

Scalable font: Fonts that are vector based, TrueType, OpenType, etc. The fonts can be used at virtually any size from one font file.

Script: 1) One set of symbols, individually called characters, used for written language. 2) Cursive handwriting. 3) A style of font that resembles handwriting—usually it is distinguished from cursive fonts in that it is often more artful and the characters are connected: *This is script.*

Sentence spacing: The horizontal spacing between sentences. These include: French spacing, one space; English spacing, two spaces (most often used with monospaced type such as typewriters; and no space in digital media (this is perhaps more theoretical than real).

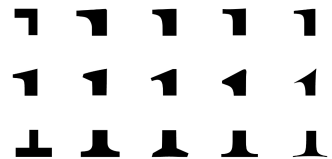
Serif: A small line or stroke that crosses or projects from a stem or stroke. Serif also refers to any font with a serif.

AaBbC

Serifs come in a wide variety of shapes, and, although not shown here, there are fonts that cross the line between sans serif and serif, particularly when some characters have no

serif and others do, e.g. **Hypatia Sans Pro—**

hamburgevons



Serif fonts: Typefaces that have serifs, such as Times New Roman, Caslon, or Garamond. See page xx.

Set: See **set width**

Set solid: Type composed with no additional leading or line space. Thus 12 pt type set solid (indicated as 12/12), has no interlinear spacing, except what might be built into the basic font itself.

Set width: The horizontal space a character occupies including the spaces on either side of the character, see **side bearing**.

Shadow: A solid or shaded projection from a character intended to suggest depth: Landsdowne Shadowed. See **inline**.

Shoulder: 1) The transitional section of a character where the curved section and straight stem merge, such as h, m, or u. 2) In metal type the non printing section of a piece of type between the baseline and the front.

Side bearing: The space built into either side of a character to permit a better, more even appearance when typeset. Sometimes it is meant as the further most point of those spaces.

Side spaces: See **Side bearing**.

Slab serif: Also square serif. See **Egyptian**,

Sloped roman: See **oblique**.

Slug: A line of cast type set as a single piece.

Small capitals: These are capital letters that are generally slightly larger than the x-height of a font. Most type families don't have small caps fonts, but some do.

SMP (Supplementary Multilingual Plane): this is related to the **BMP**, in the Unicode scheme, containing historic scripts, musical and mathematical symbols. See **Unicode**

Sort: A piece of type representing a letter, symbol, etc. It applies to hand composited cold metal type as well as digital fonts. It can mean type in a general sense or specific families or fonts.

Spaces: In addition to the spacebar (full space), there are a number of spaces (white spaces) that can be used:

MM	no space
MM	hair space
M M	thin space
M M	sixth space
M M	quarter space
M M	punctuation space

M M	full space
M M	flush space
M M	third space
M M	en space
M M	figure space
M M	em space

Spacing is the process of putting spaces between composed characters, words, and sentences. It can also be used to describe the spacing or fit of a composited section of text.

See **letter spacing**, **word spacing**, **sentence spacing**.

Spacing accents: Floating accents that can stand alone or be used in combination with a letter.

Special sorts: See **pi font**.

Specimen: A sample text set in a typeface

Spine: 1) The main stroke of the letter “s”. 2) The bound edge of a book.

Spur: 1) A serif-like projections from the arms and curved strokes on C, E, F, G, S, T, Z, a, c, f, etc. Also spur serif. 2) Some people refer the lower right projection on a G as a spur, and use “beak” for similar projections on other letters.

Ss
SsGC

Square serif: Another name for slab serif or Egyptian. The serifs generally do not vary in thickness and are unbracketed. See **Egyptian**.

Standard: In developing the spacing of a typeface, characters that are used as reference for other characters, often H and O, and n and o.

Stem: The main vertical, or near vertical, full-length stroke of a character, such as I, E, b, or p. Some authors include full-length diagonals such as A, V, W, w, y, etc.

I B b d

Stress: In a curved letter, the thickening and thinning of curved strokes. Stress is described as being diagonal (oblique or biased), or vertical.

o c o c o c o c

Stroke: 1) Any linear element of a character. 2) A line applied to the outline of an object.

Stroke juncture: The point where two or more strokes meet.

Structure: 1) The fundamental form of a character—that is, without serifs, stress, line weight, etc.; 2) The different classifications of type styles, serif, sans serif, black letter, etc.

Style Guides: These guides cover a wide range of issues from word usage to typographic issues. *The Chicago Manual of Style* is the best known. The *MLA Style Manual* or *MLA Handbook* are used throughout college curricula. Others include: *AMA Manual of Style*, *The New York Times Manual*, and the *Associated Press Stylebook*,

Substitute device font: See **device font substitution**

Symbol Set—Tracking

Swash letter: A letter with one or more ornamental strokes. See **flourishes**.

Symbol set: See **character set**.

Synthetic fonts: See **faux fonts**

Tabular character: Any of a group of monospaced characters intended for vertical alignment, as in tables.

Tabular composition: Composition in which the characters are vertically aligned, such columns in tables.

Tabular width: The width of a tabular character.

Tail: A short stroke extending downward from a letterform, as in R or Q.

Teardrop terminal: The end of a stroke that terminates in a tear drop shape.

Terminal: The end of the main stroke of a character. A more restrictive meaning would be only the strokes that do not end in a serif.

a f a f a i

Text: 1) The representation of written language; 2) The second, main section of a book.

Text typeface: The typeface selected for the text of a work.

Thick space: A space one third of an **em**.

Thick stroke: A thick stroke applied to the outline of an object, specifically to a character.

Thin space: A space equal to either one fifth or one sixth of an **em**.

Thin stroke: A thin stroke applied to the outline of an object, specifically to a character.

Tied letter: A ligature in which two or more letters are joined. see **ligature**.

Title page: Generally the first or third page, recto, of a book listing the title with subtitle (if any), author, and publisher. Sometimes it includes the year and city of publication. It is part of the front matter.

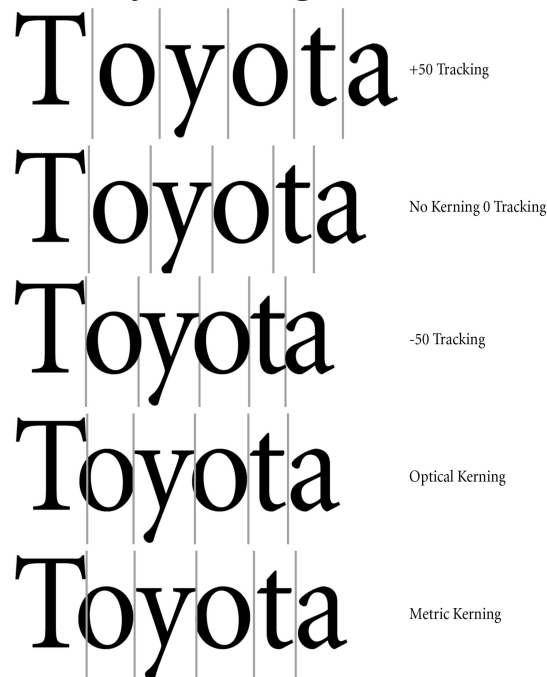
Titling font: A display font.

Tittle: The dot in the i or j.

Total width: See **width**.

Tracking: A type of letter spacing. It is different from **Kerning** in that it is applied to the overall spacing of a word or block of text. See **Kerning**.

In the example, -50 tracking produces the same overall compression as kerning, it looks squished



together. The letters in the kerned examples fit together more gracefully. If *Toyota* were being used in the headline for a print ad, additional adjustments might be made, for example to the *ot*, which could be a little tighter.

Transitional: A type style between old style and modern. Generally, these fonts have more thicks and thins, with the stress being nearly vertical.

Trim size: The final size of the printed piece after the excess has been cut away.

True-cut: Describes characters that have been design and created individually, as opposed to characters that have been scaled photographically or computer generated.

True-cut italic: A style of italics with a distinctly oval shape similar to hand writing.

TrueType: A font developed by Apple in the late 1980's to compete against Adobe's PostScript fonts. Its popularity is being eclipsed by **OpenType**.

Two story: A letter form having two levels or part: **g** or **a** versus *g* or *a*

Type: In metal type, an individual character, see **sort**. Loosely, a term for typefaces.

Typeface: A complete collection of characters in a member of a type family, see **font**; for example Times New Roman Italic.

Typeface classification: Any of various ways to classify typefaces. See pages 7–9.

Typeface family: A group fonts designed to function together; for example, Times New Roman is the type family, and Times New Roman Regular, Italic, Bold, and Bold Italic are members of that family.

Typeface sensitive: Describes characters designed to match or compliment a specific type face, for example, characters that are not necessarily typeface sensitive are bullets, periods, hyphens, etc.

Type specification: The instructions specifying the typeface, point size, leading, line length, and indentations—for example, the type face, point size, leading, and line length: Bembo 12/14 x 37.5 pc (pica) means 12 point Bembo set with 2 points of leading with a 37.5 pica measure.

Typeface weight: The characteristic of a type face due to the thickness of the strokes. Some typeface families have variants that are based on weight. There is no standard for the designations, which are chosen by the designer. These may include: thin, extra light, light, book, roman medium, etc.; for example: Aviner Lt Standard, Aviner Book, **Aviner**, **Aviner Heavy**.

Typeface width: As with typeface weight, typeface width is an aspect of type that varies in width. These may include condensed, regular, extended, etc.; for example: **Clarendon Condensed**, **Clarendon**, **Clarendon Extended**.

Changing fonts demonstrates the differences in width:

Type High—Vertex

Pangram	Font	Pages
Sphinx of black quartz, judge my vow.	Perpetua	213
Sphinx of black quartz, judge my vow.	Garamond	227
Sphinx of black quartz, judge my vow.	Adobe Caslon	234
Sphinx of black quartz, judge my vow.	Times New Roman	235
Sphinx of black quartz, judge my vow.	Georgia	259
Sphinx of black quartz, judge my vow.	TeX Gyre Bonum	290
Sphinx of black quartz, judge my vow.	Baskerville	299

Pages: test file in Word—90,000 words, set 11/13, 6" x 9" trim, and with margins top 0.7", bottom 1", inside 1", outside 0.6". That is a 40% increase (or a 29% decrease) in the page count!

Type high: In letterpress work, the distance from the bottom of a piece of type to the printing surface—0.918".

Typesetting: The composition of text using type.

Type size: The height of the characters of a font in points, see **point size**. Generally, this is measured from the bottom of the lowest descender to the top of the highest ascender.

Type style: Refers to roman or italic, serif or sans serif, old style or modern, condensed or extended, light or heavy, etc.

Typographic element: A non-alphanumeric character; for example, rules, dingbats, etc.

Typography: The study and practice of designing type and typeset matter.

Uncial: A **majuscule script** characterized by rounded capitalized letters,

Unicode: An international coding system for characters in almost all written languages, and which includes typographic elements, non-printing characters, etc.

Unit system: A system of measurement for type design and typesetting based on fractions of the **em**.

Unjustified text: See **ragged right**, **ragged left**.

Uppercase letters: See **capitals**.

Validation: For using digital fonts validation is done to check compliance with Post Script and TrueType standards. This includes things like glyph names, open contours, contours drawn in the wrong direction, missing anchor points, no crossed paths, etc. Macs do it with Font Book; PCs can use Microsoft Font Validator; font design programs usually have validation subroutines. Validation can also apply to epubs (eBooks), where the code is checked for its soundness.

Venetian old style: See **old style**.

Vertex: The point where two strokes converge at or near the bottom of a character: as in v, w, etc. See **apex**.



Vertical justification: Alignment of the lines of a page so that the top and bottom lines are even. See **justification**.

Visual width: The width of a character, not including **side bearings**. It is often measured at the size the typeface is designed. Sometimes called black width.

Visually centered: See **optically centered**.

Weight: The relative thickness of individual characters. See **typeface weight**.

Width: The space a character with its left and right side bearings occupies. This could be measured in millimeters, inches, points, relative units.

Width convergence: Describes the tendency to make the widths of numerals in particular more closely the same. See **width divergence**.

Width divergence: Describes the tendency to vary the widths of numerals in particular. See **width convergence**.

Width value: The width of a character plus its side bearings given in relative units. See **width**.

Widow: The last line of a paragraph at the top of a page or column. Often considered together with widows, **orphans** are: 1) the first line of a paragraph at the bottom of a page or column; 2) a short last line of a paragraph at the bottom of a page or column; 3) a very short word, or part of a word as the last line of a paragraph (Adobe calls these “runs”). While almost no books have or should have widows, most top book designers permit orphans—in all three meanings—even where they could be safely and easily eliminated. The different meanings seems to be regionalisms.

Windows fonts: See **base 14 fonts**

Word space: The spaces put between words to fit text within a line.

x-height: The height of a lowercase letter in a specific font, having no ascenders, descenders, or overshoot—defined by the lowercase x.



x-line: See **mean line**.

Type Specimens

The following typefaces, pages 107–234, were chosen primarily from Font Squirrel (based on popularity), fonts that ship with Word, and a few odds and ends. Unless marked otherwise, all fonts are free and free for commercial use.

Fonts marked with ★ are OpenType-Font (.otf) fonts. Sometimes fonts are available in both ttf and otf, and sometimes they are released first in one then the other format. If it is critical that you know the format, check the fonts on your system.

Fonts marked with † are fonts that need to be purchased.

Fonts with the same name may not be the same design.

Because these fonts are suitable for the body text of a book, I have chosen fonts that have at least both regular/roman and italic. Some fonts are missing glyphs. A missing glyph will either not print or there will be a substitution: these are not errors in printing by KDP.

Sans Serif type families typically are either regular, italic, bold, etc., or they range in weight from light to dark/heavy. Note that with sans serif fonts, italic is often called oblique when it was created by slanting.

The sample text is 100 words. You can get an idea of how a font's width will effect the length of your book by comparing these samples.

There are tens, if not hundreds, of thousands of fonts floating around. Every

few months there is a new, anointed *best* font—you won't find that here.

Resources:

Font Squirrel, www.fontsquirrel.com, this is probably the most reliable of the sites offering free fonts.

Font Spring, www.fontspring.com, They have many free fonts, often listed on FontSquirrel, but most fonts must be purchased.

DaFont, www.dafont.com/, gazillions of fonts. Most/all fonts are freeware, shareware, demo versions or public domain. There is usually a license or readme file which specifies usage limitation.

Other type foundries include Adobe, Microsoft, Monotype, Linotype

For font identification:
www.fontsquirrel.com/matcherator
www.identifont.com/

Miscellaneous type tools:
dafont.com

Note: In the following examples, pgs. 107–263, Cardo, Century Schoolbook SSI, Neuton, and Quicksand have missing glyphs. Garamond (ver 2.40) is quirky with InDesign CS6. Crimson is being noted because of comments on the KDP forum. I am including these fonts nonetheless because they are popular, and they can be used if you are aware of the problems.

Cardo regular is missing curly quote marks (“ ” ‘ ’) and the em dash (—). Its double and single quote marks are: " '. Italic and bold are good. In Word with curly quotes selected, Times New Roman glyphs are substituted. Affinity Publisher substitutes Times New Roman. InDesign shows these glyphs as missing. I have kept the font substitution.

Century Schoolbook SSI regular is missing curly quote marks (“ ” ‘ ’) and the em dash (—). Its double and single quote marks are: " '. Italic is missing quote marks (“ ” ‘ ’); but bold is good. In Word with curly quotes selected, Times New Roman glyphs are substituted. Affinity Publisher substitutes Times New Roman. InDesign shows these glyphs as missing.

Crimson may have some problems. I do not know. I have used it a few times over the years with no issues. However, several people on the KDP forum have reported problems that may have been related to the this type family.

Garamond (ver 2.40), which ships with many Microsoft products, is quirky with InDesign CS6 (I don't know if newer versions of InDesign work with this version of Garamond or not). It produced large, irregular gaps after “f” and “f” when they were the first letters of words.

Neuton Century bold is missing curly quote marks (“ ” ‘ ’). Its double and single quote marks are: " '. Regular and italic are good. In Word with curly quotes selected, Times New Roman glyphs are substituted. Affinity Publisher substitutes Times New Roman. InDesign shows these glyphs as missing.

Quicksand Book and Book Oblique are missing the percent character (%). Quicksand Light Oblique is missing the em dash(—).

Programs like Affinity Publisher and InDesign have easy ways to find missing characters:

- Affinity Publisher: *Document > Font Manager*. Use the Locate button to find the missing characters. Affinity will substitute closely matching characters where it can.
- InDesign: *Type > Find/Replace Fonts* You can set the Replace with fonts and fix the file automatically, or manually. InDesign will show a rectangular box where there are missing characters.

There is no reason to reject a font, e.g. Garamond, because you don't like the italics, or reject a font because it does not have an é. Use a different italic font, or substitute an é from a related font.

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Gandhi Serif *

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Garamond (Monotype ver. 2.40)

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See note on page 106.

Garamond Premier Pro *†

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Junicode

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Proofreader's Marks

It may seem old fashioned to use proofreader's marks, after all, we're not a professional proofreaders, and we think we will know what each squiggle means later when we update our file. In all likelihood, we won't!

There are two schools of thought, both based on studies, that we read better from paper, and we don't read better from paper. I am of the school that we do read better from paper. One of the advantages of print-on-demand is that you can get a printed, bound and trimmed books probably for less than your local FedEx Office can printer your file out. I think we read still better from printed, bound, and trimmed paper —aka books. Better means better comprehension, and that means more accurate proofreading.

Having a system when you proofread for how to mark mistakes makes correcting your book easier, faster, and more accurate.

Marginal Note	Explanation	Example	Corrected
	Delete	Once upon a time	Once upon a time
	Close up	Once upon a time	Once upon a time
	Let it stand	Once upon a time	Once upon a time
	Insert space	Once upon a time	Once upon a time
	equal spaces	Once upon a time	Once upon a time
	new paragraph	night. Once upon a time	night. Once upon a time
	Move right	Once upon a time	Once upon a time
	Move left	Once upon a time	Once upon a time
	Center	Once upon a time	Once upon a time
	Move up	Once upon a time	Once upon a time
	Move down	Once upon a time	Once upon a time
	Set flush left	Once upon a time in a and called Oz, lived	Once upon a time in a and called Oz, lived
	Set flush right	Once upon a time in a and called Oz, lived	Once upon a time in a and called Oz, lived
	Align horizontally	Once upon a time	Once upon a time
	Align vertically	Once upon a time in a land called Oz, lived	Once upon a time in a land called Oz, lived
	Transpose	Once upon a time	Once upon a time

<u>sp</u>	Spell out	U.S	United States
<u>ital</u>	Set in italics	<u>Once upon a time</u>	<i>Once upon a time</i>
<u>rom</u>	Set in roman	<u>Once upon</u> a time	Once upon a time
<u>bf</u>	Set in bold face	<u>Once</u> upon a time	Once upon a time
<u>lc</u>	Set in lower case	<u>ONCE</u> upon a time	Once upon a time
<u>caps</u>	Set in caps	<u>Once</u> upon a time	ONCE upon a time
<u>sc</u>	Set in small caps	<u>Once upon a time</u>	ONCE UPON A TIME
<u>wf</u>	Wrong font	Once <u>upon</u> a time	Once upon a time
✓ ^	Insert		
o/i	Insert	nce upon a tme	Once upon a time
or	Insert comma	Once upon a time,	Once upon a time,
✓ ^	Insert single quote	Once upon a time,	'Once upon a time'
✓ ^	Insert quotation marks	Once upon a time,	"Once upon a time"
o	Insert period	Once upon a time.	Once upon a time.
<u>Set</u> ?	Insert question mark	Once upon a time?	Once upon a time?
:	Insert a semicolon	Once upon a time;	Once upon a time;
:	Insert a colon	Once upon a time:	Once upon a time:
=	Insert a hyphen	Once upon a time-	Once upon a time-
<u>M</u>	Insert an em dash	Once upon a time—	Once upon a time—
<u>N</u>	Insert an en dash	Once upon a time—	Once upon a time—
()	Insert parentheses	(Once upon a time)	(Once upon a time)
2	Run in	Once upon a time	Once upon a time