

flush left

Type and Typography

Faced with the veritable demise of handset type, Hermann Zapf, the creator of Aldus, Optima, and Palatino, was asked what the craftsman-typesetter would do. Zapf said the he would keep a composing rule and type, and at lunch he would set a beautiful line of type.

Setting type is a craft. With the power of Word, for example, you have the ability to exceed what most computer and photo typesetters could do in the 1980's. Can you typeset a book in Word and save it as a PDF? Yes. Should you? Our advice is no.

Whatever your needs are, we feel that knowing something about type and typography can only help. In that spirit, we offer the following pages.

A B C D E F G H I

Z
Y
X
W

ART IS THE ELEGANT DISPLAY of the structure of things. We can only speak of art in poetic terms, when language is art. It is experience—a moment of communion. How easy to strip it bare with a few careless words. Like words cast in anger, they ripple against what we love forever. The mystery of a thing is often quite simple. — *Otto Roeper*

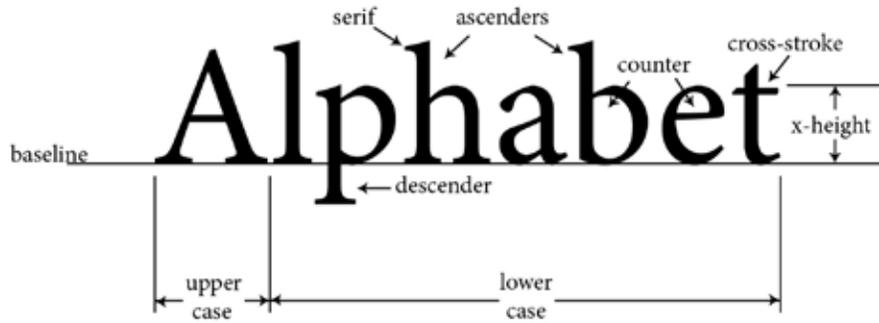
J
K
L
M

V U T S R Q P O N

14/26 Times Justified

10/12 Times Justified

ctr



Roman

Alphabet

Italic

Alphabet

Sans serif

Alphabet

Normal letter spacing

Alphabet

Oblique

Alphabet

Open

Alphabet

Touching

Alphabet

Expanded

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

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

Regular

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

Bold Condensed

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

Bold Condensed Italic

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

Italic

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

Medium

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

Medium Italic

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

Semibold

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

Semibold Italic

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

Bold

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

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 characters, and not all families have all possible fonts.

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

Old Style
Century Old Style
rugged, unsymmetric,
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 rela-
tively even strokes

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

Sans Serif
Arial
no serifs

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

Script
English 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
Bernhard Fashion
also novelty, a catchall
classification

Classification of Type Faces: Traditionally, there are eight classes of type: old style, transitional, modern, square serif, sans serif, cursive and scripts, text letters, and decorative types.

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

Typewriter
Courier
monospaced, square
serif

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

Open or Outline
Grenoble Outline
can be serif or non serif

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

Stylized Sans Serif
Optima
graceful variations in
the strokes

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

Handwriting—printing
Feltpen

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

Handwriting—cursive
Zephy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Brush
Painty paint

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

Foreign—Greek
Marathon

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

Foreign—Arab
Arab Dances

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 . , / !)

Cartoon
Smartie Caps

Variations: There are too many variations within the major classifications to even touch on the possibilities, but we are showing some groupings: typewriter, open or outline, stylish variations on sans serif, handwriting—printed, handwriting—cursive, brush, foreign—Greek, Arab—cartoon.

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

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.

Asymmetrical

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

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
No hyphenation

Margins: 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; and 6) justified with no hyphenation.

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. 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.

Century
10/10

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. 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.

Century
10/12

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. 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.

Century
10/14

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. 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.

Century
10/16

Leading: Line spacing. Pronounced “leading.” “10/10 is read “10 on 10.” It comes from the strips of led 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 as the expense of how many words would fit on a page.

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. 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.

Century
10/12

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. 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.

Book Antiqua
10/12

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. 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.

Bernard Modern
10/12

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. 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.

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. Additional examples follow, with the roman and italic fonts. Following are examples of the same block of text set in a variety of fonts:

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. 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.

Arial
12/14

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
~!@#\$%^&*()_-=
{ } [] < > ? /

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
~!@#\$%^&*()_-=
{ } [] < > ? /

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. 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.AB

Bodoni DemiBold-
Condensed
12/14

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
~!@#\$%^&*()_+=
{ } [] < > ? /

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. 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.

Bernard Modern
12/14

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

~!@#%&^*()_+

{ } [] < > ? /

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

~!@#%&^*()_+

{ } [] < > ? /

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. 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.

Book Antiqua
12/14

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

~!@#%&^*()_+=

{ } [] < > ? /

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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Century Old Style
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Proof Reader's Marks

Marginal Mark	Explanation	Example	Corrected
	Delete: take out	Once upon o n a time	Once upon a time
c	Insert: letter or word	One ^c upon a time	Once upon a time
<i>ital</i>	Italicize	<u>Once upon a time</u>	<i>Once upon a time</i>
#	Insert space	Once upon [#] a time	Once upon a time
	Close up space	Once upon [—] n a time	Once upon a time
^	Insert a comma	Once [^] upon a time	Once, upon a time
o	Insert period	Once upon a time ^o	Once upon a time.
cap	Replace with capital	<u>once</u> upon a time	Once upon a time
lc	Replace with lowercase	O nce upon a time	Once upon a time
rom	Replace with roman	<u>Once</u> upon a time	Once upon a time
Bold	Replace with bold	<u>Once</u> upon a time	Once upon a time
<i>Bold It</i>	Replace with bold italic	<u>Once</u> upon a time	<i>Once</i> upon a time
[Move to the left	[Once upon a time	Once upon a time
]	Move to the right	Once upon a time]	Once upon a time
t ₂	Transpose	Once ^{t₂} upon time	Once upon a time
stet	Let Stand	Once upon a time	Once upon a time
sc	Replace with small caps	<u>Once</u> upon a time	ONCE upon a time
2	Run in	Once upon ² a time	Once upon a time
∟	Center	∟Once∟	Once
	Move Down	Once [↓] upon a time	Once upon a time
	Move Up	Once [↑] upon a time	Once upon a time
“ ”	Insert quotation marks	Once upon a time ^{“ ”}	“Once upon a time”
:	Insert a colon	Once upon a time [:]	Once upon a time:
;	Insert a semicolon	Once upon a time [;]	Once upon a time;
’	Insert an apostrophe	Once [’] upon a time	Once ’pon a time
-	Insert a hyphen	Once upon a time ⁻	Once upon a time-
—	Insert an em dash	Once upon a time [—]	Once upon a time—

Proofreader's Marks: These are the most common, but by no means all, marks. We have excluded marks that apply to handset metal type. These marks are impossible to use unless dealing with text on paper. Tests have shown that comprehension improves when text is read on paper rather than a monitor—therefore our recommendation is to print things out.

12/14

The Parts of a Book

The content of a book can be divided into three sections: 1) front matter, also calls preliminaries (prelims); 2) the text; 3) the back matter or end matter:

FRONT MATTER	Page
Half title (bastard title)	i
Blank, or: frontispiece, series title, books by the author	ii
Title page	iii
Copyright page	iv
Dedication	v
Blank	vi
Table of Contents	v or vii
Table of Illustrations	
recto	
List of Tables	recto
Forward	recto
Preface	recto
Acknowledgments	recto
Introduction	recto

TEXT

First Text Page; or Second hlf title or first part title	1
Blank	2
First Text Page	3

BACK MATTER

Apendix	recto
Notes	recto
Gloassary	recto
Bilbliography	recto

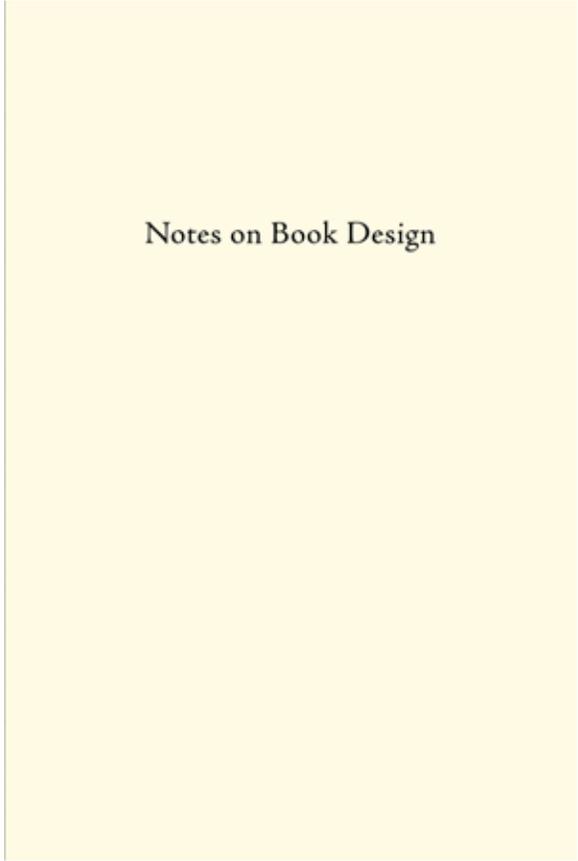
Very few books have all the listed sections.

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10/12 Times Justified

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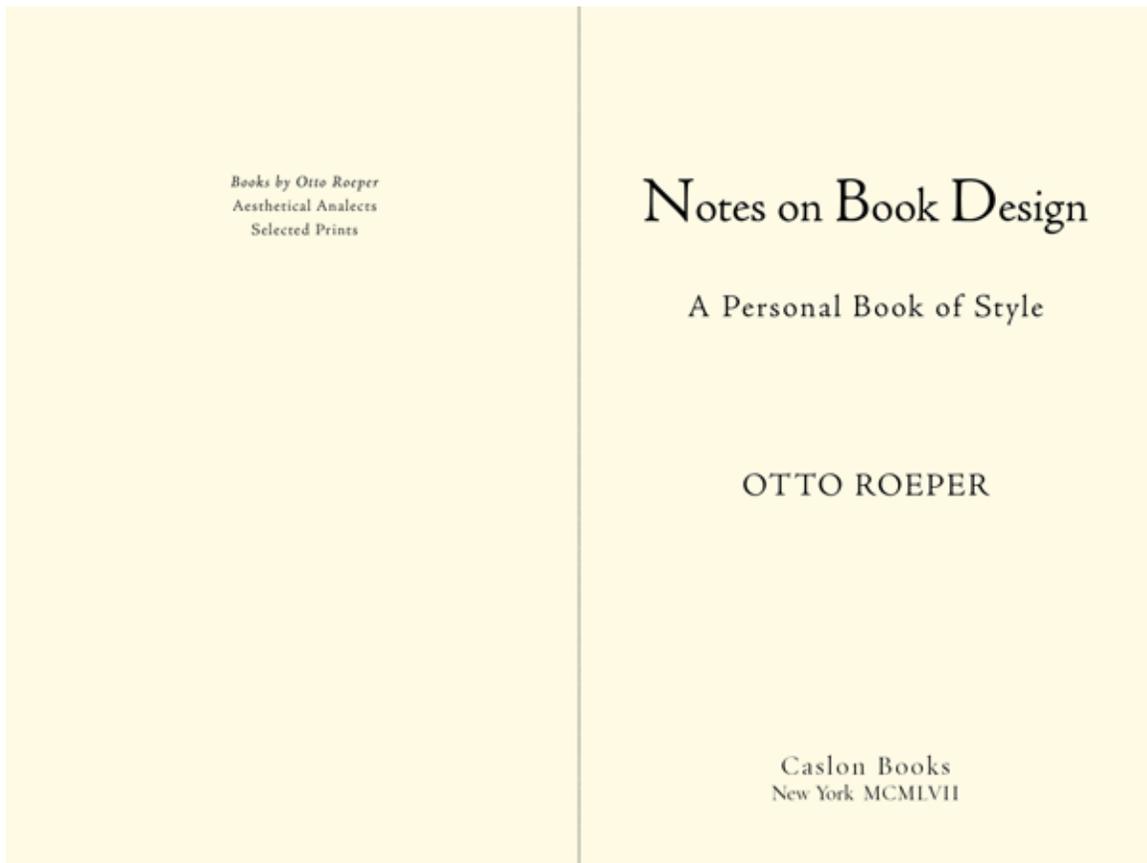
Notes on Book Design

Half Title Page

The half title is the main title. The subtitle and author's name are omitted.

Exceptions or Variations

Some designers add a page before the half title, blank on the recto, listing the author's works on the verso. In this system, the next page, iii, would be the half title.



Facing Title Page

Title Page

The facing page may be 1) blank; 2) the frontispiece; 3) series title; 4) books by the author; 5) part of the title page.

The title page gives the full title, name of author, editor, or translator, name of publishing house, and sometimes the city of publication or where corporate offices are located, and the year.

Design Considerations

The title and subtitle are usually set in different fonts: therefore no punctuation is needed to separate the title from the subtitle.

The author's name should be printed in the form he prefers. Affiliations and degrees are usually omitted, except "M.D."

For editors and translators: "Edited by John Doe" and "Translated by John Doe" are the proper form, not "John Doe, Editor."

The publisher's trademark or logo may appear.

Some designers use the facing title page as part of the full title.



Copyright Page

Dedication Page

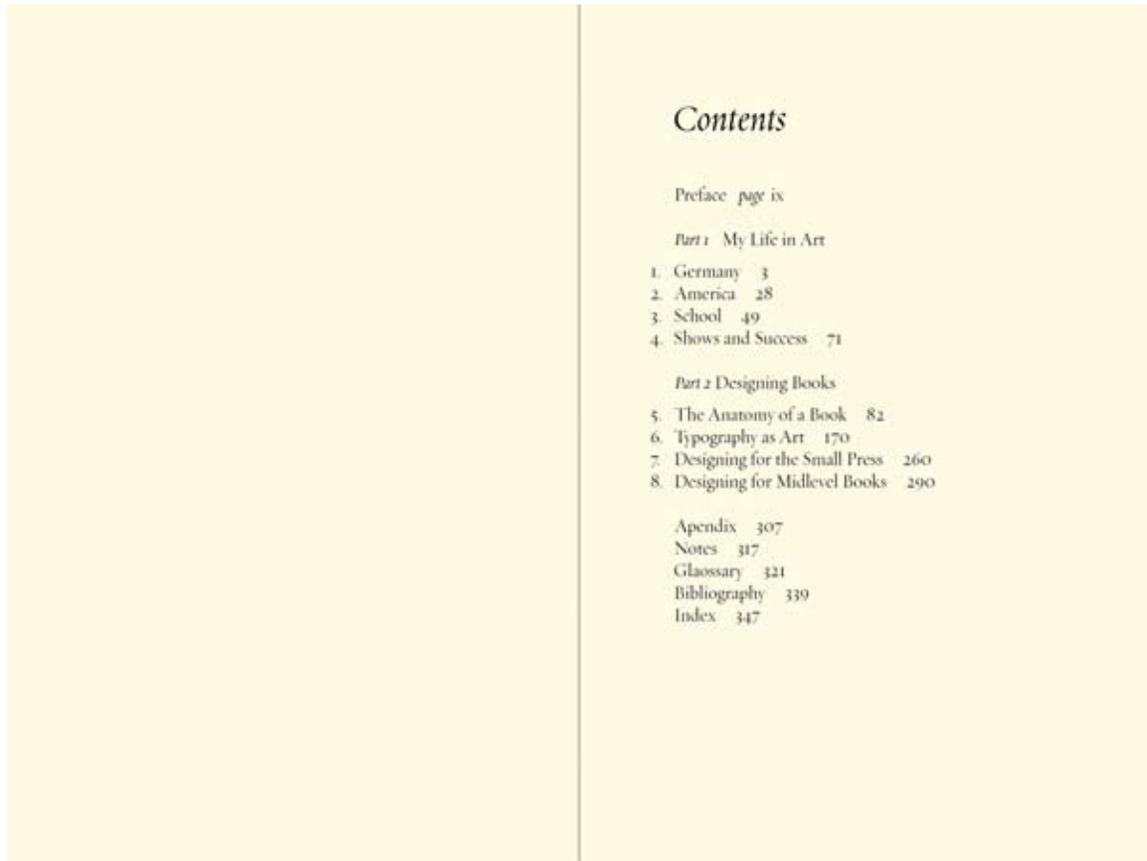
The most important part of the copyright page is the copyright notice, which contains three elements (from <http://www.copyright.gov/circs/circ1.pdf> page 4):

1. The symbol © (the letter C in a circle, or the word “copyright,” or the abbreviation “Copr.”; and
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.

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 also included: publishing history, publishers mailing address, ISBN, county where book was manufactured, catalog/author information, and, original title if different.



Facing Contents Page

Contents Page

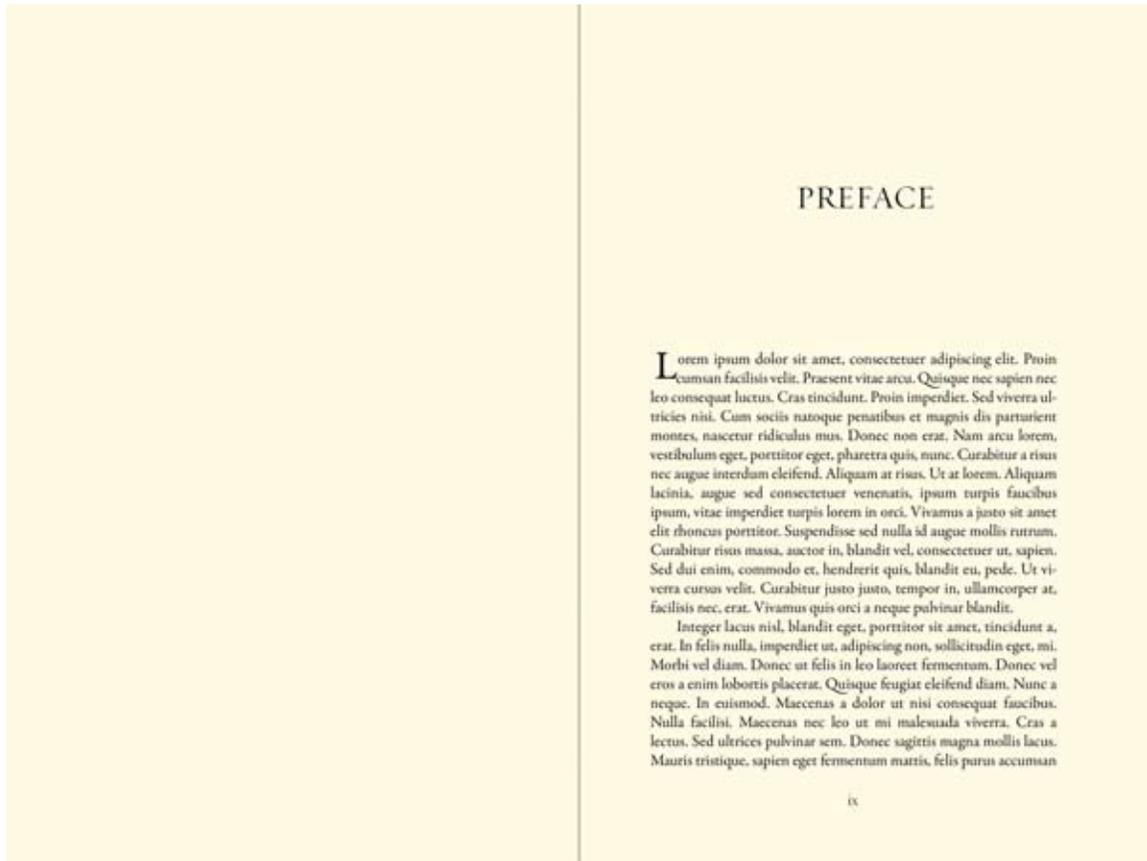
The facing contents page is blank.

The Contents (Table of Contents, List of Illustrations, List of Tables) are each on the recto (odd numbered) page.

Design Considerations

Like all lists, the Contents can follow a wide variety of formats. Typically sections or parts are unnumbered. Chapters can be indented. Folios can appear with or without leaders.

When a book has more than one such list, each is formatted the same way.



Facing Preface Page

Preface Page

The facing page is blank.

The Preface page may or may not have a folio, if it does, it is usually in roman numerals.

The same format is used for the Forward, Preface, Acknowledgments (if not part of the preface), and Introduction (if not part of the text).

Other Front Matter

Many designers put a list of abbreviations, if there is one, in the front matter. If the list is one page, it is often put on the verso page facing the first page of the text. If it is longer, it should be treated like the Contents.



Facing Page

Half Title/Introduction/Part/Chapter

The facing page is blank.

This is the beginning of the Text portion of the book, as distinct from the front and end matter.

The recto can be the first page of the Introduction, if it is part of the text, a second book half title, first part title, first text page.



Facing First Text Page

First Text Page

In general, this is how the first text page spread should look. It should be on the recto, with a blank page preceding it.

Variations

The number of options for the first text page are large, but whatever it is, it becomes the model for all other chapter openings, although in traditional book design it is the only time a chapter opening must be on the rector.

The folio is not usually included on the first page.

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Running title are omitted on:

- Pages with full illustrations
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- Non-run-in chapter openings

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CHAPTERS

The pages that open chapters are different from other text pages: they do not have running heads, and they often do not have folios. The type used for the chapter headings is most often a display type from a type family different from the body text. Many designers use the same family for the half-title, full-title, and running heads.

For collections of short stories or essays by various authors, the author's name may be included.

It has become popular to have all the chapters open on the recto. This frequently leaves a blank facing page. We feel that the consistency of having the chapters open on the recto is not sufficient to offset the distraction of occasional blank pages. A common mass market style is to sometimes start chapters within a page, where it falls, not on its own page.

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The Masterpiece

by OTTO ROPER

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CHAPTER

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 Non-run-in chapter openings

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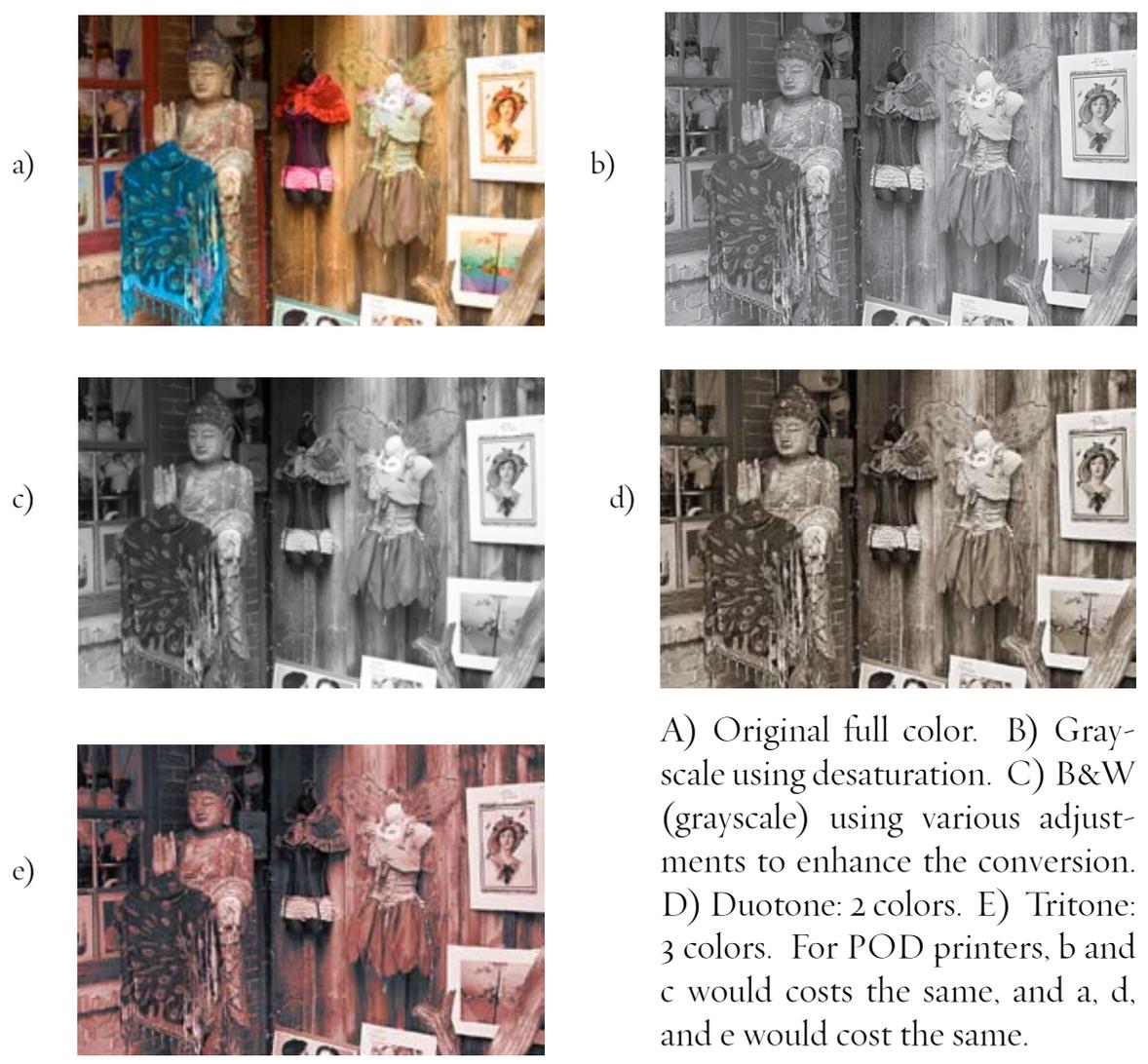
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Color, Black & White, Duotones and Tritones

Color images can be altered for aesthetic reasons or to reduce the expense of printing. In B&W printing, either offset lithography or inkjet (print-on-demand) the cost is greatly reduced compared to color; although in high end, fine art, B&W lithographic printing, it not unusual to have more separations, plates, and press passes--therefore expense--to capture the nuances of paper and toning effects, than comparable color printing. While a lithographic duotones or tritones would cost more than one-color B&W, it costs less than four-color (i.e. full color), in print-on-demand laserjet printing the work is either B&W, or color: a duotone would cost what a color print would cost.

14/26 Times Justified



A) Original full color. B) Grayscale using desaturation. C) B&W (grayscale) using various adjustments to enhance the conversion. D) Duotone: 2 colors. E) Tritone: 3 colors. For POD printers, b and c would costs the same, and a, d, and e would cost the same.

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GLOSSARY of TECHNICAL TERMS

References to PDF are to separate PDFs, which are also incorporated into the large PDF *From Type to Books*: all located on <http://www.12on14.com>. Words in small caps are defined elsewhere in the glossary.

AA See Author's Alterations.

ABBREVIATIONS:

2s:	2 Side, as in "prints 2s"
AA:	Author's Alterations
bf:	bold face
b1s:	Bleed 1 side
c and s.c:	caps and small caps
c and lc:	caps and lower case
cap:	capitals
ctr:	center
dpi:	dots per inch
it:	also ital: italic
eq:	equal
lc	lower case
lsp:	letter spce
PE:	printer's error
rb:	run back
rd:	run down
rom:	roman
sc:	small cap
sp:	spell out
ss:	same size
stet:	let stand
tr:	transpose
wf:	wrong font

ADHESIVE: In binding, also perfect binding. An adhesive is one where an adhesive is applied to the text block spine—gluing the individual leaves along their inside/spine edges.

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AGATE: Unit of measure used in newspaper advertising: 14 agates to an inch.

ALIGNMENT: In layout and typesetting, alignment is the placement of text or images relative to a page, column, or table cell. See *Type PDF*.

ALTERATIONS: Changes made in the original copy: see AUTHOR'S ALTERATIONS and PRINTER'S ERRORS.

AMPERSAND: The "and" symbol: "&."

ANTI-ALIASING: A technique for minimizing distortion known as aliasing: reducing distortion when representing a high-resolution image at a lower resolution.

ARCHIVAL: Refers to the quality of preservation. In books it refers to the materials used to construct the book. Paper: most paper is made from wood pulp. Wood pulp contains lignum, which if it is not removed, acidifies and causes the paper to become brittle and yellow. Wood pulp paper can be deacidified during manufacture, and buffers can be added to prevent the formation of additional acids due to environmental contaminants. Cotton or rag paper, also known as museum grade, is both acid and lignum free. Plastics can gas out and cause deterioration. Plastics such as polyethylene or Mylar can be used archivally. Ink, too, can be lightfast or fugitive.

ARTIFACTS: Visible defects caused by digital encoding. There are two main types: purple fringing and compression artifacts.

ASCENDER: The part of a lowercase letter that extends above the x-height: e.g. d, b, or h. See *Type PDF*.

AUTHOR'S ALTERATIONS: or AA: usually companies setting type or laying out books, ads, etc., limit AA's and charge for AA's beyond the limit. Changing "from" to "form" won't disturb the page layout, but adding or removing even one word may add or remove a line, which, in turn could alter many pages before and after: creating widows, uneven page lengths etc. These are different from PE'S, PRINTER'S ERRORS, corrections made to eliminate an error introduced in converting the manuscript to type, or a variation from the approved layout.

B&W: Black and white: traditionally referring to silver-gelatin photograph prints: continuous tone prints in shades from white to black. In digital art, a good B&W conversion from a full color image involves using certain percentages of information from the red, green, and blue channels. See grayscale. See *Color PDF*.

BACK MATTER: See **END MATTER**.

BACKBONE: The Spine of a book.

BASELINE: The horizontal line on which all letters and punctuation stand.

BASIS WEIGHT: Also “basic weight.” The weight in pounds of a ream of paper cut to a standard, or basic, size: The basic size for bond, ledger, laser jet, ink jet, and writing paper that size is 17” X 22”; for book and offset paper it is 25” X 38”; for glassine, newsprint, and tissues, it is 24” X 26”. For example, a ream of 8 1/2 X 11 inch 24 pound laserjet paper doesn't weigh 24 lbs, although four reams (at 17” X 22”) would.

BASTARD TITLE: See **HALF TITLE**

BÉZIER CURVES: In vector graphics, Bézier curves are used to create smooth curves that can be scaled indefinitely. In some programs they remain vector based, in others they are rasterized to be used.

BIBLIOGRAPHY: A list of books on a particular topic or by a specific author.

BINDER’S BOARD: The heavy pasteboard stiffener in a book cover—hardbound, case-bound—over which cloth, leather, or paper, is applied.

BINDING: The covering for the pages of a book. Commonly:

CASE BINDING: A case or binding made of hard covers. Synonymous with hardbound.

SMYTH SEWING: A binding process in which a thread is passed through the fold of each signature. Case bound books are normally Smyth sewn. Dover books are Smythe sewn then paper bound.

SIDE STITCHING: If sewn, a thread is passed through the entire book from the side to side; if stapled, a staple is passed through the entire book from side to side.

SADDLE STITCH: a binding stitch made by stapling folded and gathered sheets with a staple through the center of the folded sheets.

PERFECT BINDING: After folding and gathering, the folded edges are trimmed and roughened, that is the spine, to which an adhesive is applied. The book is finished with a wraparound paper cover.

SPIRAL: A mechanical binding that feeds a continuous spiral of metal or

plastic through small holes that go through the entire book from side to side.

COMB: Is a mechanical binding that feeds a plastic, curved, “comb” the fingers of which curve through holes running from side to side of the book along the spine.

RING: A mechanical binding that uses metal rings that go through holes running through the book from side to side.

POST: A mechanical binding, that uses threaded male and female posts, like a bolt and nut, through holes in the book running side to side, to hold the book together.

BLACK LETTER: Originally, Gothic or German handwriting, common in the 15th century. Now, any type based on the handwriting, text type. See *Type PDF*.

BLEED: When an image extends beyond the trim line of a page; e.g. B1S, bleeds one side. To ensure a perfect bleed, it is important to work to the printer or binder's tolerances.

BLIND FOLIO: A page number that is counted but not shown in the makeup.

BLIND STAMP: An impression—embossed or debossed—made in the cover, letterhead, etc. without the use of color.

BLOCK QUOTES: See **EXTRACT**.

BLOW UP: To enlarge; or that which has been enlarged (photograph, chart, map, etc.) is called a blowup.

BLURB: Descriptive text on a book jacket.

BODY TYPE: The typeface used for the main part of a job; also text type.

BOLD: A heavy version of a regular typeface. See *Type PDF*.

BOOK CLOTH: Sized, glazed, or impregnated cloth used for book covers.

BOOK PAPER: Paper made for manufacturing books, magazines, and pamphlets, as opposed to newsprint, writing, or cover stock.

BRACKETS: A glyph used for enclosing material [thus].

BREAK LINE: Short lines used to separate footnotes from text body.

BROADSIDE: A broadside page is designed to be read when the book is turned 90 degrees, also called landscape. More commonly, also broadsheet, a large sheet of paper, printed on one or two sides such as an advertising circular.

BUCKRAM: Heavy book cloth used for library bindings, or for large books.

BULKING DUMMY: A dummy book constructed to match the finished book except made of blank pages, used to determine the feel of the book and to confirm or assist in size and position of elements on the cover and confirming the width of the spine.

BULLET: Originally, a large dot used as an ornamental element, especially for lists. These can now be squares, diamonds, arrows, etc.

CALENDER: To pass paper between steel rollers to give the paper a smoother surface or finish.

CALLIGRAPHY: Fine handwriting with a brush or a pen. Calligraphic type is designed after various styles of calligraphy. See *Type PDF*.

CAMERA-READY: Arwork, type proofs, etc., ready to be photographed for reproduction. Complete, finished digital files—PDFs, TIFFs, etc.—ready for printing would be the digital equivalent.

CAP HEIGHT: The height of a capital letter in a specific font; often different from the height of the biggest ascender.

CAPS: Capital letters, also uppercase; e.g. A, B, C, D.

CAPTION: The title of an illustration, table, etc. It is either set above or below. When set below, it is the title of the legend.

CARET: A sign (^) directing the typesetter to insert a correction or additional material immediately above the line in the manuscript or at the side in a galley.

CASE: Also casebound. A cover or binding, usually synonymous with hardbound.

CASTING OFF: See COPYFITTING.

CENTERED DOT: See bullet. A heavy dot used as an ornament before paragraphs or in lists.

CENTERED HEAD: See HEADING.

CHANNELS: In photo editing software, color information is carried by separate gray-scale bands, one each for red, green, and blue in RGB; cyan, magenta, yellow, and black in CMYK. Each band is a channel. CMYK channels correspond to printer's colors; RGB to the scanner sensor or monitor phosphors.

CHAPTER HEADING: The number and title of a chapter on the opening page of a chapter. Considered display matter. See *Chapter PDF*.

CHARACTER COUNT: Total number of characters of a piece of copy. In copyfitting, used to determine the number of pages.

CLOTHBOUND: See HARDBOUND.

CMYK: A subtractive color scheme of cyan, magenta, yellow, and black—as used form most color printing. This color space does not directly and absolutely translate from RGB—colors that cannot be printed or reproduced are called out of gamut. In digital image editing software, in CMYK mode there are four channels (each a grayscale) for each color.

COATED PAPER: See PAPER.

COLLATING: In book making, to examine the folded signatures to make sure they are complete and in the proper order. See COLLATING MARK.

COLLATING MARK: A mark on the outside of the folded signature that enables collating. For example, a short rule positioned step-wise on the signatures would clearly and quickly show if a signature were missing or out of order.

COLOPHON: 1) The publisher's trademark or logo. 2) A statement placed at the end of the book. 3) A statement giving information about the design and printing of the book.

COLOR (OF TYPE): Tone or density of a block of text. See *Type PDF*.

COLOR PRINTING: The process of printing in color. In offset printing, halftone reproduction of full-color art or photographs is done with four color plates, CMYK. A four color press does this in one pass; a once color press does this in four passes. Other colors can be used. Some high end printers may use seven or eight colors. In inkjet printing, the print head applies very fine droplets of ink in one pass with a dot pattern that approximated continuous tone. See screen and separations.

COLOR SPACE: Hue, saturation and brightness are the three distinct attributes of color:

HUE: as in red, green, or blue.

SATURATION: analogous to adding white to red making pink. The same red with no white would be fully saturated.

BRIGHTNESS: is dependent on the luminance and reflectivity of the colored surface.

Together, they form a color space. Examples of common color spaces are sRGB, RGB, CMYK, or LAB.

COLORIMETRY: The study of color perception.

COLUMN: A vertical block of text positioned on a page.

COLUMN INCH: A measurement used in newspaper advertising: 1 inch deep by one column wide.

COMPOSING STICK: Used for handset type. An adjustable, handheld, open, three-sided box—the width being set to the width of the line of type (measure). Held in the left hand, the typesetter inserts several lines of type, letter by letter, space by space.

COMPOSITION: Setting a manuscript in type.

COMPREHENSIVE: Also comp: an accurate layout showing type and illustrations in position.

COMPRESSION: A method of making digital files smaller for storage or transmission, but which when open reconstruct the original at a larger size. See lossy and lossless.

COMPUTER FONT: Type fonts in digital format. There are three kinds:

BITMAP: also called raster font. These are pixel representations—raster

images—of each glyph. If a font is in three sizes, there must be three complete set of images (fonts).

OUTLINE: also called vector fonts. These fonts give instructions for creating each glyph, which can be scalable to any size.

STROKE: a glyph's outline is defined by the a stroke's profile and by the vertices of strokes. Common in Asia.

CONDENSED TYPE: A narrow version of regular type.

CONTINUOUS TONE: Continuous tone images have the appearance of unlimited colors or shades: photographs, TV images—a natural look. Whereas in offset lithography, images are screened, called halftone, which use regular patterns of dots, typically in four colors, CMYK, to create the illusion of continuous tone. Colotype and most inkjet prints print continuous tone images.

CONTROL COLOR: An ink color that matches a specific color formula; e.g. Pantone colors. See **PROCESS COLOR**. Control colors are often called "spot color."

COPY (TEXT): Usually refers to the original text that has not be type set.

COPY EDITOR: See **EDITOR**.

COPYFITTING: Also casting off or casting up, The process of determining the area required for a given amount of copy. With word processing this process is easier because no estimate of the character or word count has to be made. The total word or character count is divided by the per page word or character count for the specified text font to estimate the total number of pages.

COPYRIGHT: Copyright is a legal concept protecting the creator of a work. Printed matter uses the word, "copyright," and/or the symbol, "©," and/or the abbreviation, "copr."

COPYRIGHT PAGE: The verso of the title page of a book. This is where the copyright notice, publication information, ISBN, credits, etc. go. See *Parts of a Book PDF*.

COUNTER: The enclosed, hollow space of a letter: e.g. the space within the letter "o," "e," "b," etc.

COVER: The two hinged parts of a book, the front and the back. Also the four surfaces when used to carry printed matter.

CROP: To remove unwanted portions of art from its width and or height.

CROP MARKS: Marks that indicate where an image is to be trimmed.

CROSS-REFERENCE: An instruction to the user to look for information elsewhere; a reference from the text to some other part of the book.

CROSS-STROKE: The horizontal strokes of an “f” or “t.”

CURSIVE TYPE: Type that resemble handwriting but in which the letters are disconnected. See *Type PDF*.

DASH: A punctuation mark, different from a hyphen (-). The length is the same as the type size; thus in 12 point type the em dash is 12 points in length (—); an en dash is ½ as long as the em dash (–). The em dash is used to set off parenthetical thought. In dialogue it is used when the sentence is stopped before completion.

DECKLE EDGE: The untrimmed edge of paper, more often, the rough, irregular edge of handmade paper. A deckle edge is sometimes created on a machine-made paper.

DELETE: To remove.

DESCENDER: The part of a lowercase letter that extends below the x-height.

DESKTOP PUBLISHING: Also abbreviated DTP. Combines page layout and typesetting software and the personal computer to enable the design and publication of documents at either large or small scale levels.

DIACRITICS: Small signs added to a letter to alter pronunciation: á,è,é,ñ, ö, etc.

DIE-CUTTING: The use of a die to cut out shapes from paper.

DIE STAMPING: A die, usually of metal, used to stamp a raised or lowered element usually into the cover.

DINGBAT: Typographic decorations or ornaments: , etc.

DISPLAY MATTER: Matter set in a larger or different type from the text, and set on separate lines: title page, chapter headings, etc.

DISPLAY TYPE: Type used for headings, usually 18 points or bigger; often eye catching.

DOT GAIN: When dots of ink spread on the printed substrate, this is called dot gain. Adjustments for dot gain are made based on the ink, paper, and printing method to anticipate more or less spread.

DOTS: See ELLIPSIS POINTS.

DPI: Dots per Inch. This is an often misleading terms. In a graphics program, an image may be 300 dpi, which means 300 pixels (dots) per inch; however, an inkjet printer requires many times more dots to create the effect of each single pixel. In scanners dpi is often a selling feature, but there two different meanings here for dpi: optical resolution in dpi and an extrapolated dpi.

DROP CAP: An initial that is set in a large size to drop down two or more lines, that is, the first and second lines (or more as necessary) are indented to permit the initial to be dropped down, flush with the top of the first line of type. Used for the first sentence of a book or chapter. See RAISED CAP.

DROP FOLIO: A page number located at the foot of the page.

DROPOUT: Halftone picture in which the screen dots have been removed in the highlights; or when a picture with a white background is photographed through a halftone screen, pinpoint dots—in digital art “artifacts”—are left in the white and have to be removed or “dropped out.”

DUMMY: Layout showing how text, headings, page numbers, illustrations, etc., will be arranged. See COMPREHENSIVE, BULKING DUMMY.

DUOTONE: Two-color reproduction of a black-and-white image. See *Color PDF*.

DUST WRAPPER: See JACKET.

EDITION: An edition consists of all copies of a book printed from the same type or

plates, and subsequent printing from plates prepared photographically from the original typography. The rare-book trade often uses edition and impression as synonymous, because after a book was printed, early printed distributed (put back, or with hot type, melted) the type after each printing.

EDITOR: Generally, one who selects and prepares a work for publication. There are different types of editing: developmental, copy, line, manuscript, fact, procurement, style editing.

ELITE TYPE: Typewriter type: 12 characters to the inch. See **PICA TYPE**.

ELLIPSIS POINTS: Spaced periods used to indicate omitted words in quoted matter: “. . . .” In dialogue it is often used to show a pause or delay, or to imply the speaker words were omitted or that the speaker went on and one and one.

EM: The linear distance of the type size: an em in 14 point type is 14 points. Sometimes short for “em quad”: the square of the type size; in 14 pt type an em quad would be 14 by 14 points.

EMPHASIS: Using italics, bold, or bold italics to highlight a word, phrase, or sentence.

EN: One half the width of an em: in 14 point type, an en is 7 points. Sometimes short for “en quad”: one-half the em quad; in 14 pt type an en quad would be 7 point wide by 14 points high.

END MATTER: Also back matter or reference matter. The printed matter at the end of a book, after the text: appendixes, bibliographies, glossaries, indexes. See *Parts of a Book PDF*.

END SHEET: Also end paper. The heavy weight paper that connects the cover to the pages of a book.

ENGRAVING: Generally a print made from an intaglio plate, prepared by cutting below the surface. The ink is wiped from the surface, leaving it in the cuts.

EPIGRAPH: A short quote at the head of a chapter or in the front matter that is suggestive of the matter to come.

ERRATA: Errors found after the book has been printed, and of such a serious nature that an errata slip is printed and tipped in.

ETAOIN SHRDLU: At one time, what was thought to be the twelve most common letters in English: defining the first two keyboard rows on a Linotype machine.

EXTENDED: A wide version of a regular typeface. See *Type PDF*.

EXTRACT: Also secondary text. A long quotation set off from the text, often in smaller type, with additional indentations, or less leading.

FACE: The style or cut of type.

FAMILY: Related typefaces; e.g. Minion Regular, Minion, Italic, Minion Bold. See *Type PDF*.

FELT SIDE: Uncoated paper has two sides, a wire side (in contact with the wire mesh) and the felt side, or top. A felt finish: such as linen, laid, or wove.

FIGURE: 1) A numeral. 2) An illustration printed with text (also text figure), as distinct from a plate, which is printed separately and tipped in.

FILM: An image carrying transparent plastic sheet for transmitted rather than reflective use. In photography, prints are made from film. In offset printing, metal, plastic, or paper printing plates are made from film. See **SEPARATIONS**.

FLUSH: Type set with no indentation. See *Type PDF*.

FLUSH PARAGRAPH: A paragraph with no indentation.

FLYLEAF: Other than the end sheet, any blank leaf at the front or end of a book.

FOLDOUT: An oversized leaf—map, illustration, table—folded to fit within the trim size of a book and tipped in, or inserted as a **WRAPAROUND**.

FOLIO: Page number—blind folio if unprinted; expressed folio if printed. Also, a book made from a standard size sheet folded once forming two leaves, four pages; see **OCTAVO** and **QUARTO**.

FONT: All the characters in one size of type.

FOREWORD: Introduction to a book written by someone other than the author. Sometimes used as in place of “Preface.”

FORM: Generally used to indicate the assembly of all images/image carriers (type, images, decorative elements) to be combined for the same press run. In book making, a form usually contains a multiple of 8 pages--one side of one sheet. See imposition.

FORMAT: Size and shape of a publication.

FRACTIONS: Common fractions ($\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$) can be found in many common fonts; however other fractions have to be built up from either lining figures and a solidus ($\frac{4}{9}$) or super and subscript numbers with either a solidus ($\frac{4}{9}$) or a dash ($\frac{4}{9}$).

FRENCH SPACING: A justifying space added only after the period ending a sentence.

FROM LINE: The line citing the source of a quotation or extract, e.g., “From *The Materials of the Artist*.”

FRONT MATTER: Also “Preliminaries” or “Prelims.” The opening pages of a book, including: half title, full title, copyright, dedication, preface, and foreword. Usually folioed with lowercase roman numerals. See *Parts of a Book PDF*.

FRONTISPIECE: An illustrated page that faces the title page of a book.

FULL MEASURE: The length of a line (width of column) in which type is set. Full measure refers to copy set to the full width; as opposed to narrow measure, which refer to a block of copy such as an extract, that is set to a narrower measure. See MEASURE.

GALLEY: A long metal frame (galley) that holds several pages of text. It is easier to correct type in this form, before the text is transferred to page by page forms. See GALLEY PROOF.

GALLEY PROOFS: Also “galleys,” are proofs made from the text in galleys. These are early proofs; proofs created near the finished version for final editing and checking are called “page proofs.”

GAMMA: More correctly Gamma compression or gamma encoding, is used to encode luminance values into video signals or digital file values and decode back into luminance values. As a practical matter, it refers to adjustments that can be made to correct the monitor to more accurately display images. In photography paper and film each have a nonlinear gamma that represent compression of the highlights and shadows; some films and papers have a straighter line, more linear, section between the highlights and shadows than others.

GATEFOLD: A foldout in a book or periodical.

GATHER: To assemble signatures in the correct order prior to sewing.

GHOST: Background which has been lightened.

GHOSTING: The appearance of an unwanted and unintended image on a page often from the other side of the leaf.

GILDING: The application of gold leaf to the edges of a book for decoration.

GLOSSY: Short for glossy print: a photograph with a hard, shiny finish, preferred for reproduction work. Also for coated paper, such as magazines.

GLYPH: In typography, it is a graphical representation or unit: a character, numeral, punctuation mark, dingbat. For example, swash characters might include “æ” (two separate characters) as one graphic units: “æ” (a glyph).

GOTHIC: See **TYPE**.

GRADIENT: In graphics, a gradual, bandless, blend of colors; an even gradation from low to high values, such as from white to black.

GRAIN: Predominate direction of the fibers in a sheet of paper.

GRAVURE: A printing process in which the impression comes from intaglio plates, where the image to be printed lies beneath the surface, whereas in letterpress, the image lies about the surface.

GRAYSCALE: In digital images, each pixel carries its intensity information only—no

color information. Commonly there are 256 shades in a grayscale image running from pure white to pure black.

GREEK: Also lorem ipsum. Dummy text used for page or text element design because it gives a normal looking word and sentence length distribution. Studies show that when actual copy is set, people are distracted from the overall graphic look or feel. Here are 25 words: *Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin facilisis nibh id magna. Etiam libero ligula, consequat et, dapibus id, dignissim quis, lacus. Duis cursus.* See: <http://www.lipsum.com>

GUTTER: Blank space in the center where two facing pages meet. See **GUTTER MARGIN**.

GUTTER MARGIN: The inner margin of a single page.

HAIRLINE: The finest rule. See **RULE**.

HALF TITLE: The first page of a book after the end papers. It has the book title only.

HALFTONE: “Continuous” tone reproduction made by means of dots of varying sizes.

HALOS: A small light to white circles that appear in a digital image that has been oversharpened.

HANDSET: Type that is set by hand, letter by letter, space by space, using a **COMPOSING STICK**.

HANGING PARAGRAPH: See **PARAGRAPH**.

HEADING: Generally: type set apart from a section of text, serving as a title or description. Often display matter.

CENTERED HEAD: a headlined centered between the margins of the page, text block, or column.

CHAPTER HEAD: The heading for the chapter opening page. See **Chapter PDF**.

CUT-IN HEAD: a head placed in a box of white space cut into the side of the type page, usually set in a different type from the text. If it has a rule around it, it is a boxheading.

RUNNING HEAD: is a headline placed at the top of the text pages showing the

book, author, chapter, or subsection. See *Running Heads PDF*.
SIDE HEAD: a headline placed at the side of a page or column.
SUBHEAD: a heading that precedes a subdivision of a chapter.

HICKEY: A small blemish on a printed peice due usually to a contaminating particle on a printing plate.

HIGHLIGHT: The whitest part in a picture, typically lacking detail.

HINTING: Similar to anti-aliasing. It is a mathematical instruction contained in out-line font (vector), such as TrueType formats, that adjusts the type for better clarity and legibility.

HI-RES: Short for high resolution, hi res refers to the amount of detail an image holds. Not only are there no common standards for what constitutes hi res, but the same image can appear softer (low) or sharper (hi) irrespective of its dpi, depending on the monitor, printer, paper, ink or the sobriety of the viewer. Dpi is not the sole criterion for "good" or "bad" image resolution: Monitor images are typically 72 dpi. Although a 72 dpi 4X5 inch image may look sharp on a monitor, it holds far less information than a 300dpi 4X5 image, and it won't print well. However, a 300dpi 4X5 image could be converted to 72dpi, without resampling, and none of the detail or imformation will have been lost:

	DPI	IMAGE SIZE	FILE SIZE
Original	300 dpi	4" X 5"	5.2 MB
Resized: no resampling	72 dpi	20.8" X 16.7"	5.2 MB
Resized: resampling	72 dpi	4" X 5"	360 KB

The resized-resampled image won't print well, but will look okay on a monitor. The resized-no resampling image won't print well at 20.8" X 16.7", but if printed at 4" X 5" it will be identical to the original image.

HORIZONTAL SCALE: In computer typesetting, adjusting the horizontal proportion of type—to compress or expand. See *Type PDF*.

HOT PRESS: A method of foil stamping by heating the type or die.

HYPHENATION: Also word division. Breaking words at the end of a sentence to make the word and letter spacing of a line of type more uniform.

IMAGESETTER: A high resolution, large format, computer output device. Commonly: it converts digital image files to film from which lithographic plates are made for offset printing. An imagesetter can also produce large negative or positives for photographic printing or viewing.

IMPOSITION: The layout of pages on a large sheet, so that after printing and folding the pages will appear in the correct order in the correct orientation. Generally books sheets are multiples of 8 pages. See form.

IMPRESSION: 1) All the copies of a book printed at one time. 2) The amount of pressure on a sheet on a printing press.

IMPRINT: The name of a publisher, often with the place and date of publication, on the title page; sometimes including a colophon.

INDENT: Starting or ending type inside the left or right margins.

INFERIOR FIGURE: A small numeral that prints partly below the baseline; see subscript.

INITIAL: The first letter of a page, chapter, or book set in a display type for decoration or emphasis.

INK: The color bearing material used to print an impression on a page. Offset ink is very thick; whereas inkjet ink is very thin.

INKJET PRINTING: Both low and high price printers that use tiny, variable sized, droplets of ink that are “sprayed” onto paper. Print-on-demand printers use sophisticated inkjet printers. The ink is notoriously expensive.

INK ROTATION: The sequence of ink colors in four color printing.

INSERT: An extra printed leaf, sometimes folded, inserted or tipped into a book or magazine.

INTAGLIO: See GRAVURE.

INTRODUCTION: Unlike the preface or foreword, the introduction is considered part of the text.

ISBN: International Standard Book Number, a 10 digit, unique numerical book identifier.

ITALIC: See **TYPE**.

JACKET: A protective wrapper, usually paper, that protects a clothbound book cover. It usually carries the blurb. Also dust wrapper, abbreviated d.w.

JPEG (.JPG): Joint Photographic Experts Group—a commonly used lossy compression method for digital photographs.

JUSTIFY: To space out lines of type to fill a specified measure.

JUSTIFY ALL LINES: In computer typesetting, this forces the last line (or a selected line) to be justified.

JUSTIFY WITH CENTER: In a justified block of text, if the last line is less than the full measure, it will be centered.

JUSTIFY WITH LEFT: In a justified block of text, if the last line is less than the full measure, it will be flush left.

JUSTIFY WITH RIGHT: In a justified block of text, if the last line is less than the full measure, it will be flush right.

KERN: The part of the character extending beyond the body (sort) of type is called a kern.

KERNING: In typesetting, kerning moves certain pairs of characters closer together, overlapping blank spaces: for example VA, but not EF. See **TRACKING**.

KILL: To purposely omit text or illustrations. Also, an order to break up the pages melt down the type.

LAB: (CIELAB, or L*a*b*) A color scheme that most accurately models the human eye. (RGB and CMYK are models based on output devices.) There are three channels; however unlike RGB or CMYK, one channel carries intensity information (similar to a black and white conversion of an image), and the other two channels carry the color information: channel a—negative values

are green, positive values are magenta; channel b—negative values are blue, positive values are yellow.

LASER JET: Unlike an inkjet printer, the laser jet uses static electricity to temporarily hold toner particles, which are fused to the paper. Inexpensive and fast, but lacking the print quality of even the least expensive inkjet printers.

LATIN ALPHABET: Generally, Latin distinguishes our alphabet from other forms like Greek, Cyrillic, etc.

LAYERS: In digital editing software, these are analogous to acetates in animated cartoon making. Each layer (acetate) can be part of the whole, complete, blended, etc.

LAYOUT: The conception of a finished job, complete with spacing, type specifications, etc.

LEADERS: A row of evenly spaced dots designed to carry the reader's eye across rows of a table, such as a table of contents.

LEADING: Extra spacing between lines of type. (Pronounced led). For example, 12/12 type (twelve on twelve) is solid, 12/14 type has 2 points of leading.

LEAF: A hinged piece of paper consisting of two pages.

LEGEND: 1) Descriptive matter accompanying an illustration; whereas a caption, it the title of the illustration or legend. 2) The key to symbols or marks on a map or chart.

LETTER SPACING: Spacing between letters. See *Type PDF*.

LETTERPRESS: Method of printing using a raised surface as the image carrier.

LIGATURE: Two or three characters combined on a single type body: e.g. Œ or æ.

LINE COPY: Copy or images, for reproduction which contains only black and white, such as pen-and-ink drawings, type, etc.

LINE GAUGE: Measuring rule used for copy fitting.

LINING FIGURES: See NUMERALS.

LOGOTYPE: Also logo. One or more words or combinations of letters, graphic elements, often printed with control colors, that are used to identify a company; a trademark or registered mark.

LOREM IPSUM: See GREEK.

LOSSLESS: A compression program for digital images or sound files that allows the exact original data to be reconstructed (opened) from the compressed file. Zip, Png, or psd are lossless. See LOSSY.

LOSSY: A compression program for digital images or sound files that allows an approximation of the original file when it is reconstructed (opened). Jpeg is lossy compression. See LOSSLESS.

LOWERCASE: The uncapitalized letters of an alphabet, e.g. a, b, c, d, etc.

MACHINE FINISH: See PAPER.

MAJUSCULE: Large or capital letters.

MAKEREADY: In letterpress work, putting the typeform, zincs, etc. on the press, including leveling the types to get it ready for printing. More generally, getting a printing press ready to print a run.

MAKEUP: Arranging type lines and illustrations into page form.

MARGIN: The white space around the printed page: the head, outside, foot, and back (inside) margins. The back margins of the two facing pages are the gutter.

MASK: In graphics a mask prevents light or ink from passing through areas of an image. Masking is an integral part of digital image editing and creation.

MASTER PAGES: In pages setting software, a page layout, which may include images and text, that can be applied globally to an entire document.

MASTHEAD: A distinctive design, logotype, or style of type used to identify a company.

MECHANICAL: Paste-up of all the design elements—type, images—as a guide to the printer or as camera-ready copy.

METAMERISM: As used, more correctly “illuminant metamerism,” is where certain colors match under one light source but appear differently under another light source. This is particularly problematic with inkjet printing.

MIDTONE: The tones of the image between the shadow (“black”)and highlight (“white”)areas where most of the image information is.

MINUSCULE: Small letters, or lowercase

MOIRÉ PATTERN: An interference pattern: 1) caused by halftone screens that are out of alignment; 2) that appears when trying to remove a dot pattern in scanned halftone art or when reprinting halftone art copied from an originally screened and printed piece; 3) produced by certain patterns in art (striped shirts, wood cuts, etc.) when scanned. In digital art the effect can be exacerbated by choice of paper, ink, and image dpi.

MONOSPACED TYPE: Fixed width, non-proportional, type, e.g. Courier type.

NEGATIVE: In graphics, an image whose tonal values are inverted from the original—light areas appear dark, dark areas appear light. In a color negative not only are the tonal values inverted, but the colors are reversed—where red appears cyan, green appears magenta, and blue appears yellow.

NOISE: In film, it’s film grain. In digital images some noise comes from camera sensors; some comes from low quality compression.

NONLINING NUMERALS: See NUMERALS.

NUMERALS:

LINING NUMERALS: Arabic numerals are 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. When printed like that, where they are each Cap High, they are called lining numerals.

OLD STYLE NUMERALS: When they are printed 1, 2, 3, 4, 5, 6, 7, 8, 9, 0 where they print more like lowercase letters extending above and below the x-height, they are called non-lining or old style numerals or figures.

ROMAN NUMERALS: Roman numerals start I, II, III IV, V, VI VII, VIII, IX, X. In general, they are used in lower case for numbering, i, ii, iii, iv, v, vi, vii, viii, ix, x, the front matter of a book.

OBLIQUE: Letters that slant to the right.

OCTAVO: A book made from standard size sheets, folded three times, forming 8 leaves, and 16 pages. Sometimes for books measuring about 6 X 9 inches. See FOLIO and QUARTO.

OFF-CENTER: Text or display elements that are not centered on the page or relative to a margin.

OFFSET: A printing problem where wet ink is transferred from the top of one sheet to the back of another sheet.

OFFSET PRINTING: A printing process based on the repulsion of oil and water, where the inked image is transferred—offset—from the plate to a rubber blanket to the printing surface.

OLD STYLE: A term used to describe type styles developed in the early seventeenth century.

OLD STYLE FIGURES: These figures vary in size and placement relative to the baseline, similar to lowercase. See NUMERALS.

OPACITY: The quality of paper that prevents the type or image from showing through from one side of page to the other.

OPERATORS: Signs such as +, -, =, ±, used in mathematic or other scientific texts.

OPTICAL CENTERING: The vertical adjustment of an element so that it appears centered: it may be different from measured centering, depending on the shape, color, weight of the element.

ORPHAN: See WIDOW.

OUTSIDE (OF PAGE): The outside margin of a page, as opposed to the back (inside) margin or gutter.

OVERLAY: A transparent paper or acetate flap that protects art work or gives printing or layout instructions.

PAGE: A book is made up of leaves of paper. One side of one leaf is a page.

PAGE PROOF: See proof.

PAGINATION: The system or organization of pages, which often involves page numbering.

PAPER: General considerations for book or printing papers:

UNCOATED & COATED PAPERS: The difference between uncoated and coated papers is that uncoated papers consist only of the paper stock, which may or may not be sized, whereas the printing surface of coated papers have a pigment coat of some thickness. Glossy papers are coated papers.

PRINTING METHOD: Papers for offset printing carry sizing that prevents or minimizes picking; these papers also have narrow tolerances for moisture content than papers for letterpress printing.

MATERIAL: Most book papers are made from cellulose fiber from wood. Cheap paper used for inexpensive paperbacks yellowed: "pulp fiction"; whereas, better papers, also made from cellulose may be treated to be lignum and acid free.

COLOR : most books are printed on "white," but white ranges from pure white to yellow-white. Color also may effect opacity.

FINISH: book paper runs from "rough" (antique) to gloss, such as clay cast papers.

WEIGHT: The weight of paper is defined as basis weight.

BULK: The thickness of paper is expressed in thousandths of an inch.

PRICE: Paper prices vary greatly from cheap newsprint to heavy clay-coat.

PAPERBACK: A book bound in paper. Also paperbound.

PARAGRAPHS: When setting type, there are two kinds of paragraphs: a plain paragraph has the first line indented and the other lines are flush; a hanging paragraph has a full, first line, and all the other lines are indented. A third type of paragraph, a block paragraph, has no indentation, but a line space separates it from the preceding and succeeding paragraphs, common in business letters.

PART TITLE: The title of a division of a book, usually printed alone on a part title page preceding the following text. Part of the **DISPLAY MATTER**.

PASTEUP: The assembling of type, illustration etc. as a guide to the printer for make-up, or as camera-ready-art.

PDF: Adobe Acrobat's native file. Portable Document Format that encapsulates type and images from highly compressed for web use, to low compression, high quality print work. Often used by print-on-demand printers for book formats.

PE: Printer's Error, primarily typographical errors which are corrected at the printer's cost.

PENALTY COPY: Copy that is difficult to compose—heavily corrected, foreign language, mathematical symbols, etc.—usually billed at a higher rate.

PERFECT BINDING: See **BINDING**.

PERMISSION: Written documents giving the author, or publisher, formal permission to quote or reproduce something from another work.

Pi: To mix up type accidentally.

PICA: One-sixth of an inch. See **POINTS**.

PICA EM: A 12 point em.

PICA TYPE: Typewriter type: 10 characters to the inch. See **ELITE**.

PICK: When ink pulls loose paper fibers from the paper, this is called pick.

PICKUP: To reuse previously printed matter as part of a new work.

PIXEL: In digital art, the smallest piece of image information (picture element.) Each pixel can carry two types of information: intensity (white to black) and color (RGB or CMYK).

PLATE: 1) The image carrying surface for printing. 2) A printed image on smooth or coated paper.

PNG: Portable Network Graphics—a bitmapped digital image format with lossless compression. Created for the internet to replace GIF (Graphics Interchange Format).

POINT: One-twelfth of a PICA, 1/72 of an inch.

POSITIVE: An image—reflective or transmitted—where the hue and intensity information is correct, as opposed to a negative or monochrome positive.

PREFACE: A preliminary part of a book containing the author’s statement regarding the purpose of the book, often including acknowledgments.

PRELIMINARIES: See front matter.

PRESSWORK: In book making the printing of the book; distinct from composition, makeup, and binding.

PRINT-ON-DEMAND: Also POD. A computer based publishing model, where books are printed (usually by a specialized laserjet printer), trimmed and bound to order.

PRINTER’S ERROR: An error that is corrected at the printer, publisher, typographer’s expense. See **AUTHOR’S ALTERATIONS**.

PROCESS COLOR: Standard lithographic ink colors for color printing: Cyan, Magenta, Yellow, Black. See **CONTROL COLOR**.

Progs: Progressive proofs: color printing proofs, showing the colors individually and progressively as they are printed.

PROOF: An impression or reproduction made from the film, plates, finished art, ect. to check for mistakes or deviations.

PROOF READER: Someone who checks the type to make sure it is identical to the original copy.

PROOFREADER’S MARKS: A system for marking copy or proofs to show corrections. See *Proofreader's Marks PDF*.

PROPORTIONAL TYPE: Type that varies in width: for example, narrower for an “i” than for an “m.”

PSD: Adobe Photoshop's native image file extension.

QUADING: In typesetting, to fill out a line of type with a blank space—a quad space.

QUADTONE: A four-color reproduction of a black-and-white image. While CMYK is a four color system designed to reproduce full-color images, the four colors of a quadtone are not intended to reproduce a color image faithfully, but, rather, to enhance a black-and-white image.

QUARTERTONE: Image tones in the shadow area (in RGB or in CMYK this would be the highlights).

QUARTO: A book made from standard size sheets, folded twice forming 4 leaves or eight pages. Sometimes applied to a 9 by 12 inch book. See FOLIO and OCTAVO.

QWERTY: The layout of a standard typewriter/computer keyboard. The first and uppermost letters start “qwerty.”

RAGGED RIGHT: Type set with a unjustified right-hand margin.

RAGGING: Irregular margining, either left or right.

RAISED CAP: An initial that is set in a large size, sticking up beyond the first line of type. Used for the first sentence of a book or chapter. See DROP CAP.

RANDOM DOT: Inkjet and laserjet printers use a random or stochastic dot to create a virtually continuous tone image; as opposed to halftone printing where the dot pattern is regular—e.g. 120 line screen—and varies in thickness to create the illusion of continuous tone.

RANGE: Chiefly British for flush.

RASTER GRAPHICS: Bit-for-bit image mapping of the image pixels. In most graphics programs, this also includes the number of bits per pixel—color depth—which determine the number of colors the pixel can represent. The larger the image the larger the file.

RASTERIZATION: Converting text or art from vector based (scalable) to raster based. In Photoshop, for example, working with type is vector based, in a special type layer. Once the type is rasterized, it become raster based or bitmap, and is uneditable, but can be treated like any other image object.

RAW: Also camera raw. In digital photography it is the native format of a digital photograph, e.g. a Canon raw photograph is a different format from Nikon. For most photo editing software the raw files have to be converted into more standard formats (jpeg, tiff, etc.). Raw affords the photographer the best control over image quality if he makes the conversion rather than the camera's processor.

READABILITY: The quality of some typefaces to be read comfortably or with better comprehension over a sustained period of time.

REAM: 500 sheets of paper. See basis weight.

RECTO: The right-hand page, in books having an odd-number folio. The image side of a print.

REFERENCE MARKS: Numerals, letters, or symbols used at the point of reference in the text and correspondingly at the head of a note or footnote.

REFERENCE MATTER: See end matter.

REFLECTIVE: Painting, photographs, text, etc. on paper or other nominally opaque surfaces—called reflective because light hits the object and is absorbed, reflected, and transmitted, such that the viewer sees the art. See transparency.

REGISTER: To print an impression on a sheet in correct relationship to other impressions: for example, full color lithographic prints, printing in 4 colors, CMYK, each impression must be in register. When the impressions are not aligned, the work is said to be out of register. Registration is not so much a concern with inkjet: the registration of colors is adjusted on the print heads.

REGISTER MARKS: Marks used to align pages to keep in register. Although these marks print, they are outside the trim lines.

REGULAR SPACING: The use of a quad space after all periods ending sentences.

REPRODUCTION PROOF: Also repro. The final proof with all the corrections. In photo-mechanical art, camera ready. A repro grade photograph is a photographic print suitable for its intended use; repro grade prints are made to size, with dodging and burning, usually with subtle differences in cast, letting the customer select the best settings.

REVERSE OUT: A graphic element or type is said to be “reversed out” when the element or type is surrounded by color and the type or element itself is the paper color.

RGB: An additive color scheme of red, green and blue light—as in color monitors. There are three channels (each a grayscale) for each color.

RIVER: A white streak or river running down a page between words, usually 3 or more lines. Rivers breakup the even appearance of type and, because they are distracting, are to be avoided.

ROMAN: Regular type as opposed to italic. See Type PDF.

ROUGH: A preliminary sketch showing only important areas, with no details.

RULE: A typographic element; a line: 1 pt. ——— , 2 pt. ———— , 4 pt. ————— etc.

RUN BACK: In proof reading, to move material from the beginning of one line to the end of the previous line.

RUN DOWN: In proof reading, to move material from the end of one line to the beginning of the next.

RUN IN: 1) To merge a paragraph with the preceding one. 2) To insert new copy into the text.

RUNAROUND: Type set in varying measure to fit around an illustration or a box.

RUNNING HEAD: See Heading. See Running Heads PDF.

RUNOVER: 1) In flush-and hang material, lines after the first; 2) the continuation of a heading on a second line; 3) a large amount of reset material.

SAME SIZE: Abbreviated SS

SANS SERIF: Letterforms that have no serif.

SCALING: Determining the dimension of art to be enlarged or reduced.

SCREEN: 1) In halftone printing, the dot pattern applied to an image. 2) A uniform pattern of dots applied to line copy to create tone. 3) As in screen printing: a technique using a mesh to support a stencil. A roller or squeegee is moved across the screen (mesh and stencil) forcing the ink through.

SCRIPT: Type designed to resemble handwriting. See **CURSIVE**.

SECONDARY TEXT: See **EXTRACT**.

SERIF: The stroke that projects beyond the top or bottom of the main stroke of a letter.

SERVICE BUREAU: In graphic arts and printing, commonly a company that converts digital files to film or film to digital files. See **imagesetter**.

SET: Also set size. Horizontal dimension of individual letter; generally, condensed, extended, fat or thin.

SETOFF: See **OFFSET**.

SEWING: See **BINDING**.

SHADOW: The darkest areas of an image, usually with very little detail.

SHEETWISE: In printing, a different form or imposition is used for each side of the sheet, as distinct from work and turn.

SHINGLING: Heavy papers, folded and gathered for saddle stitching will creep or push out: if all pages were trimmed prior to gathering, the inside pages would have smaller outside margins. Shingling anticipates this by making sure the paper is big enough, and in extreme instances the gutter is adjusted to permit even alignment.

SHOW-THROUGH: Printing that is visible from one side of a leaf to the other.

SIDE HEAD: See HEADING.

SIGNATURE: A sheet of a book folded and ready to be sewn. It is usually 32, 16, or 8 pages. If the paper is thin enough, a signature could be as much as 64 pages.

SILHOUETTE: The entire background of a halftone is removed. Extracted.

SIMULTANEOUS CONTRAST: The apparent enhancement or diminishment of contrast color, related to the simultaneous exposure to a stimulus: or, simply, the way in which the colors of two different objects effect each other. Often a color appearing in on context appears to be different in a different context.

SINKAGE: The vertical distance that any line or graphic element is dropped rom the tope of the normal page, measured from the top of the running head, or if there is not running head from the tip of the first line of text. It is measured in picas and points.

SKREW: In digital art, a transformation that changes the angle of a line or shape relative to horizontal or vertical.

SLANT: The angle of a downward stroke of type.

SLASH: See SOLIDUS.

SLIPCASE: A protective box for a book or set of books, with one open side so that when the book is shelved the spine is visible.

SLIPSHEET: A sheet of paper slid under a translucent sheet. The slip sheet may have guides, letters, drawing on it—to assist in making a cleaner or revised drawing on the translucent sheet. In digital art, a white or black layer “slid” under a transparent layer with an object on it. It assists in cleaning up.

SMALL CAPS: Roman uppercase alphabet that has the same height as the x-height.

SOLID: Type set with no leading. See *Type PDF*.

SOLIDUS: Forward slash. Also virgule, slant.

SPACING: The horizontal spacing between letters, words, columns, paragraph indentations. Vertical spacing, leading, between lines, sometimes it is different between paragraphs or extracts. See *Type PDF*.

LETTER SPACING: spacing placed between letters to justify a line or for display purposes.

WORD SPACING: spacing placed between words to justify a line or for display purposes.

LINE SPACING: spacing, called leading, placed between lined of type most often for readability and color.

SPANNER HEAD: In a table, a column head covering two or more columns.

SPEC: Short for specified. Specification on manuscript or layout.

SPINE: The part of a book that is visible when a book is shelved.

SPOT COLOR: See control color. Commonly a color generated by a non-standard offset ink. For example, a company's logo may be made using a spot color so that it doesn't vary from printer to printer.

SPOT VARNISH: Print varnish, or press varnish, is the application of varnish to a page. Because it is applied with a plate, where it is applied is controlled—hence spot varnish. It is done for protective purposes; e.g. solid black inks show finger prints, which a varnish coat prevents. An extra clear varnish, called water coat, is often applied to images to make them appear more glossy. Sometime the varnish coat can be tinted to warm or cool an image.

SS: Same Size: used to indicate that a piece of art work is to be used at the size shown.

STAGING LINE: A line created when using a frisket or mask when removing or adding color.

STAINING: The coloring of the edges of a book for decoration.

STOCHASTIC DOT: A random or random-like dot in inkjet or laserjet printers, giving the appearance of continuous tone.

STOCK: Generally, the paper being printed on.

STUB COLUMN: The left-hand column of a table.

STUB OF A TABLE: Guiding entries in the left-hand column of a table.

STYLE: Rules covering punctuation, capitalization, word division, spelling. House style is the set of such rules by a publisher.

SUBHEAD: See Heading.

SUBSCRIPT: A small numeral, letter, etc. that prints partly below the base line.

SUBSTANCE: See basis weight.

SUPERIOR FIGURE: A small numeral that prints above the x-height; see SUPERScript.

SUPERScript: A small numeral, letter, fraction, that prints above the x-height.

SWASH LETTERS: Ornamental variations of a type face, in caps used chiefly for initials.

TABLET: A mouse like device used in graphics programs consisting of a pen and a tablet that enable the user to draw.

TABULATION: Listing or charting items in a table.

TEMPLATE: A pre-made layout.

TERMINAL LETTERS: A swash design on the tail of letters: a flourish.

TEXT BLOCK: The body of the book. In book making, it is all the leaves making up the book to be bound, therefore excluding the cover--board papers, end papers, etc. In printing based on digital files, the file containing all the pages of the book; the cover being a separate file.

TEXT BOOK: A book or edition of a book intended for sales and use in schools and college.

TEXT FRAME: In digital typesetting, a frame that is drawn and positioned in which type is placed.

TEXT TYPE: Type of the text, normally 14 points or smaller

THUMBNAILS: Small images, as in a contact sheet, standing in for larger images.

TIFF: Tagged Image File Format: A digital image file storage format. It can be use lossless compression.

TIP-IN: A separately printed leaf that is glued or tipped in. See WRAPAROUND.

TITLE PAGE: Nominally the third page of a book, with the title, author and publisher's names in display type.

TOOL: To alter the surface of printing plate with an engraver's tool.

TRACKING: In digital type setting, letter-spacing. See *Type PDF*.

TRADE BOOK: Books or editions for sale through bookstores to the general public.

TRANSITIONAL: Type design that combine features of both Old Style and Modern; eg. Baskerville. See *Type PDF*.

TRANSPARENCY: Art, type, etc., on film through with light is shown to see the image. Transparencies can be positive (slide film) or negative (color or B&W film)

TRAPPING: A prepress technique of creating a slight overlap of one color over another to correct or prevent registration problems.

TRIM SIZE: The outside dimension of a page after it has been printed and trimmed.

TRITONE: A three-color reproduction of a black-and-white image. See *Color PDF*.

TRUE TYPE: An outline or vector type, originally developed by Apple Computer. Microsoft added True Type to Window in 1991.

TURNOVER: See runover.

TYPE SIZES: See *Type PDF*.

TYPE STYLES: See *Type PDF*.

TYPOGRAPHICAL ERROR: An error made by the typesetter; commonly “typo.” It is a printer’s error.

UPPERCASE: Capital letters.

VARIABLES: Any typographic element that can be specified: typeface, type size, type body, measure, and paragraph indent.

VECTOR GRAPHICS: Uses points, lines, and curves—based on mathematical equations, the size of which is independent of the final image size—to represent images in computer graphics. TrueType type is vector graphics. The size of a vector file is independent of the size of the image.

VERSO: The back side or page of a leaf. The even numbered pages.

VERTICAL SCALE: In computer typesetting, adjusting the vertical proportion of type—to compress or expand.

VIRGULE: See SOLIDUS.

VISUAL: Designer’s layout.

WEIGHT: Variations of letterform such as light bold, etc. Sometimes used for paper: see BASIS WEIGHT.

WIDOWS: A widow is a short line ending a paragraph at the top of a page. In careful typesetting, widows are to be avoided: usually done by letter and word spacing to either remove the widow or to add a line. Sometimes correcting a widow requires adjusting paragraphs several pages before, or shortening a spread by one or two lines. An orphan is the opening sentence of a paragraph at the bottom of a page. Orphans are more acceptable. Low cost typesetting often changes the type size of a paragraph or sentence to quickly eliminate widows.

WIDTH: Variations in letterform, such as light bold, etc.

WOODCUT: A form of relief printing done with “carved” wood as the image carrier.

The negative (non-inked) portions of the image are cut away, leaving the image in relief.

WORD DIVISION: Also hyphenation. Dividing words at the end of a line.

WORD SPACING: The justifying space between words to fill a given measure—the maximum text length for a specific job.

WORK-AND-TURN: A way of laying out the pages (**IMPOSITION**) so that a sheet is printed on one side, turned end for end and printed on the other side, giving two copies of the same pages when cut in half.

WRAPAROUND: A separately printed sheet slipped around the outside of a signature before sewing, to add illustrations to a book without having to tip in single leaves.

WRONG FONT: Usually a printer's error, where the wrong font is used.

X-HEIGHT: The height of the body of a lowercase letter. X being the best example because all terminals touch the baseline and the line drawn across top of the "x" See Type PDF.