

TYPE TERMS #1

22:342

Studio Problems in Typography
Cutler-Lake

Important concepts in Letter chapter from Lupton textbook: *type classification; type anatomy; families & superfamilies; mixing typefaces; use of apostrophes/hatch marks; logotypes; font vs. typeface; ornaments; humanist type design; geometric type design; experimental type.*

ASCENDER (p. 36)

The part of a lower case character that rises above the x-height. For example, the vertical stroke in the lower case k, h, or b.

BASELINE (p. 37)

The imaginary line upon which letters and words sit. According to typographer Robert Bringhurst, "Round letters like e and o normally dent the baseline. Pointed letters like v and w normally pierce it, while the foot serifs of letters like h and m rest precisely upon it."

BLACKLETTER (p. 13)

A typeface based on dense, dark handwritten calligraphic forms. Common in religious manuscripts. Used in German-speaking countries until the mid 20th century. Example of a blackletter typeface: **Œtze Fraktur**.

CAP HEIGHT (p. 36 - 37)

Imaginary line marking the height of the capital letters in a given typeface.

COUNTER (p. 36)

The negative space inside of a letter, such as the center open space of an o.

DESCENDER (p. 36)

The part of a character that goes below the baseline, such as the lower parts of the y or the p.

FAMILY (p.48)

Variations of weight, proportion, posture, etc, within the same typeface. For example: book, *italic*, **semibold**, **bold**, etc.

GEOMETRIC TYPEFACE (p. 27)

A sans serif typeface based primarily on geometric forms, relying heavily on circles and straight lines. Stroke weight varies very little if at all. Examples are **Futura**, **Kabel**, and **Avant Garde Gothic**.

HATCH MARKS (pp. 58 - 59)

a.k.a. prime marks or dumb quotes
A mark to indicate inches (") and

feet ('). Often times confused with the curlier apostrophes and quotation marks, a condition Lupton calls "a pandemic error." It's up to you to get this straight.

HUMANIST TYPEFACE/

OLD STYLE TYPEFACE (p. 15)

Typefaces derived from hand lettering. Examples: **Garamond**, **Jenson**.

HUMANIST SANS SERIF TYPEFACE

(p. 46)

Sans serif typefaces derived from hand-lettering instead of geometric forms. The line weight oftentimes varies within a character. Examples: **Gill Sans**, **Frutiger**.

ITALIC (p. 15)

The italic style in most fonts is not simply a slanted version of the roman; it incorporates the curves, angles, and narrower proportions associated with cursive forms. — Lupton

LIGATURE (p. 36)

Two letters designed as one, to avoid spacing problems. Most good fonts have ligatures built right in. This one, H&F-J's *Archer*, contains fb, ff, fh, fi, fj, fk, fl,ffb,ffh,ffi,ffj,ffk, and ffl.

LINING NUMERAL (p. 56)

1234567890. Numerals that all reach to the same cap height, and are similar in width as well. Designed to work better in spreadsheets.

LOGO TYPE (pp. 68 - 71)

A logotype uses typography or lettering to depict the name or initials of an organization in a memorable way. — Lupton

MODERN TYPEFACE (p. 46)

Sometimes called Didone. Strokes feature a sharp thick/thin contrast. Serifs are unbracketed: thin and straight. **Didot** and **Bodoni** are the most famous examples of this style.

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MOVABLE TYPE (p. 13)

Reusable printing components — usually composed of individual letters made of metal — that made the mass production of the printed word possible.

NON-LINING NUMERAL (p. 56)

1234567890. Numbers that vary in height. Only the 6 and the 8 reach the cap height. 3,4,5,7, and 9 have descenders. Sometimes called oldstyle figures, these numbers tend to look better than lining numerals in blocks of text. In InDesign, you can usually switch between the two by selecting *OpenType* within the character panel.

OPTICAL SIZE (p. 41)

Different sizes and styles within a single typeface designed for different jobs within a layout, such as headlines, captions, or text.

ORNAMENTS (pp. 60 - 63)



Characters that do not represent letters, punctuation, or numbers. Decorative ornaments can often be combined to create patterns.

PICA (p. 38)

An absolute typographic measurement, which consists of 12 points. Six picas (72 points) equal one inch. The horizontal length of a line is usually measured in picas.

POINT (p. 38)

An absolute typographic measurement. One point equals 1/72 of an inch. The baseline-to-baseline measurement (leading) is usually measured in points, as is type size.

SERIF (p. 36)

Small shapes or projections which appear on the ends of the strokes of a letterform. (Strokes are the hand gestures used to draw a letterform.)

SLAB SERIF (pp. 22 - 23)

Sometimes called Egyptian, slab serif typefaces are characterized by heavy,

often squared-off serifs. **Clarendon** is probably the most popular slab serif; though *Archer*, the typeface used for this body text, is a contemporary interpretation of the style.

SMALL CAPS (p. 52)

CAPITAL LETTERS SCALED TO MATCH THE HEIGHT of lowercase letters in a typeface. Useful in a variety of situations, especially to add texture. Not as jarring as A LINE COMPOSED IN ALL CAPS.

SUPERFAMILY (pp. 50 - 51)

A really big type family, including the usual players (italic, bold, etc.) along with multiple variations of width and weight. Superfamilies often feature both sans and serif versions.

WEIGHT (pp. 50 - 51)

Usually refers to the thickness of the strokes that make up a character: thus the **bold weight** within a typeface is heavier than the *hairline weight*.

WOOD TYPE (p. 23)

Metal type was too soft to use for printing at large sizes. Wood type — which was often more decorative in nature — was used to print attention-getting advertisements and posters. Much of the wood type produced in the United States was manufactured at the Hamilton Company in nearby Two Rivers, Wisconsin.

X-HEIGHT (p. 36 - 37)

The height of the lowercase letters (excepting ascenders). Different typefaces have different x-heights, and this can greatly affect their appearance and legibility. In general, a typeface with a large x-height (**Helvetica**) will need more line spacing than one with a small x-height (**Futura**).