

TYPE TERMS #2

22:342

Studio Problems in Typography
Cutler-Lake

Important concepts in Text chapter from Lupton textbook: *spacing; linearity; the user; kerning; tracking; spacing; alignment; marking paragraphs; hierarchy.*

BASELINE SHIFT

A function within InDesign that allows a character to be raised or lowered relative to the baseline. In InDesign, the Baseline Shift control is located on the type character control panel at the top of the screen, just to the right of the tracking control. (“Aa,” with an arrow underneath the lower-cased “a.”)

BODY COPY/BODY TEXT

The main text of a book, story, or article, usually set in a consistent manner using a single font with the same line length, leading, and point size.

BOOK WEIGHT

A typeface weight specifically designed to be used as body text. Usually found somewhere between light and bold.

CAPTION

A title or brief description for an illustration, graphic, or photograph.

CHARACTER STYLE

InDesign has two types of text styles. Paragraph styles apply formatting for both character and paragraph attributes. Character styles apply formatting for only character attributes, and allow you to set specific attributes that override even paragraph style character attributes. For instance this *pink bold italic text* was set by applying a character style.

DROP CAP

The oversized first letter of a paragraph whose baseline is lower than the first baseline of the text it introduces.

ELLIPSIS (...)

The periods in an ellipsis can be separated with word spaces or, as we prefer, they can be tracked open (letterspaced). Most typefaces include an ellipsis character, whose points are more tightly spaced. After a sentence, use a period plus an ellipsis

(four dots): ... (Lupton, p. 211) Use your glyph palette or simply use the keystrokes OPTION-;

EM DASH (—)

A longer dash that is equal to the point size of the type. Can be used to join two phrases together into one sentence instead of using a conjunction, or to insert information instead of using parentheses. Also used before the author’s name at the end of a quote. In a word-processed document (such as Microsoft Word), dashes can be indicated with two hyphens (-). Em dashes are required, however, in typesetting. Use your glyph palette or simply use the keystrokes SHIFT-OPTION-HYPHEN. See Lupton p. 211.

EN DASH (-)

The dash you need to use to indicate ranges of numbers. Such as April 4-6 or 2:30-8:30. Half of an em. Use your glyph palette or simply use the keystrokes OPTION-HYPHEN.

FL

Flush left. Ragged right.

FR

Flush right. Ragged left.

FLUSH & HUNG

Set with the first line FL and subsequent lines indented, like this definition.

HARD HYPHEN

A hyphen manually inserted into the text. This hyphen will not disappear when the text box is resized, unlike a soft hyphen will.

INDENT

Don’t just use the tab to mark new paragraphs this way, as it’s often too deep. An em space is the traditional indent, as demonstrated in this definition. (Shift + Command + M)

JUSTIFY/JUSTIFICATION

The process of fitting type into a measure and handling any space that isn't filled with type. Justification accounts for all the space on a line and may stretch or squeeze work and/or letter spaces as well as use hyphenation to best fill lines with type. Hyphenation aids justification by dividing words at the ends of lines, which permits type to fill lines with a minimum disturbance to spacing.

KERN/KERNING

Adjusting the space between individual letters. To kern two characters in InDesign:

1. Place an insertion point between the letters.
2. Use the kerning control (A\V with arrows above and below), located in the type palette just under the point size. This is also located on the type control bar just above the tracking control. The "optical" option is the most manual control, while "metrics" refers to a pre-set equation specific to the typeface.

LEADING

The vertical space between lines of type, measured from the baseline to baseline.

LETTERSPACING

Another word for *tracking*.

MEASURE

Also called *line length*. The width of a column of type. A line of justified type will hit the measure, while type with ragged margins will usually fall just short of the measure.

ORPHAN

A part of a paragraph — usually a line or two — that appears on the bottom or top of a paragraph which appears to be splintering off from the main

body of text.

(That last line is an *orphan*. Clearly, it's missing its family.)

PARAGRAPH STYLE

As described earlier, InDesign has two types of text styles that you can control and specify to make formatting in large documents much easier. Paragraph styles apply formatting for both character and paragraph attributes. Paragraph formatting refers to the attributes that are applied to the paragraph as a whole. To open and use the Paragraph Styles palette, choose **TYPE>PARAGRAPH STYLES**.

RAG

Unjustified side (or sides, if centered) of type, resulting in rough irregular line lengths. Also called ragged.

RIVER

A series of gaps in a block of justified text that seem to connect visually. This is not a good thing.

SET SOLID

When the leading value is the same size as the point size of the type. This particular definition is "set solid" at 11/11: 11 point type with 11 point leading. Doesn't it feel claustrophobic!? The rest of this document is set at 11/13.2.

SOFT HYPHEN

A hyphen that appears only when a word has to be divided at the end of a line. Sometimes called a discretionary hyphen. Disable soft-hyphens in InDesign by unchecking the "hyphenate" box in the paragraph palette.

TRACKING

"Adjusting the overall spacing of a group of letters... by expanding the tracking, the designer can create a more airy, open field." (Lupton, p. 104) You can also use negative tracking in small amounts to adjust paragraphs.

WORD SPACE

The space between words. Usually a fixed size when type is set FL/RR (or FR/RL). Becomes elastic when type is justified, which can cause problems if large gaps are created. (See Lupton, p. 112.)

WIDOW

A word that finds itself alone on a line.

(As you probably guessed, the word *line* is a widow.)