

# BBN-ANG-183 Typography Fonts

Zoltán G. Kiss & Péter Szigetvári

Dept of English Linguistics, Eötvös Loránd University

## topic outline

- ▶ font parameters, classification
- ▶ family, style, shape, weight, width
- ▶ typical uses of the font parameters
- ▶ size, typographic units
- ▶ colour, legibility, readability

# font: definition

## font, typeface (fount: BrE)

a **collection** of **glyphs** (letterforms) with a particular design (style, shape, weight, width, size) which are arranged in a way that they are allocated to certain **character positions**, and with which text can be typeset

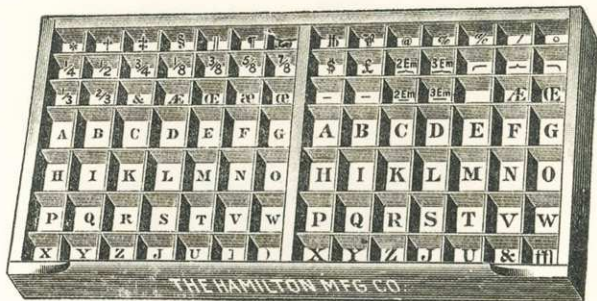
- ▶ e.g., “Times Bold”, “Helvetica Condensed Italic”, etc.
- ▶ *font/typeface*: betűtípus, betűkészlet; *type*: (szedett) betű; *glyph*: betűalak, betűforma, karakteralak

# glyphs in a metal typeface

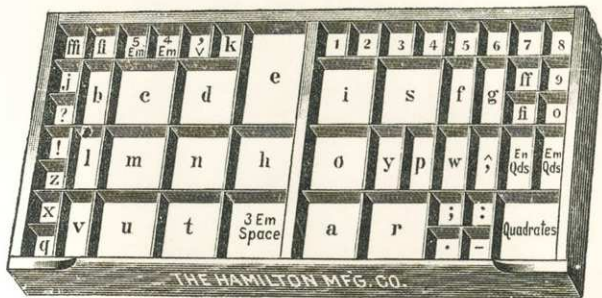


## arranged collection of metal glyphs in a case





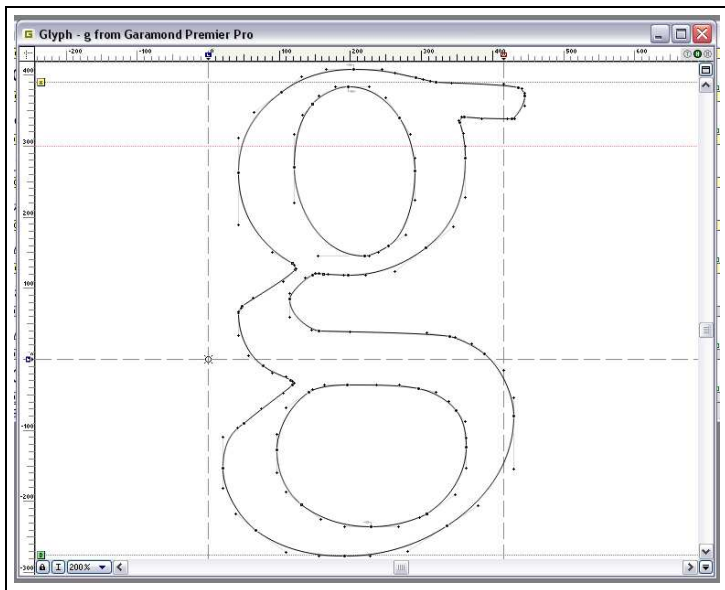
Upper Case.

Lower Case.  
A PAIR OF CASES.

# a digital font

								breve	dotaccent			ring			hungarumlaut	ogonek	caron	dotbelow																								fracture	fi	fl	Ł	ł	Ž	ž		space		
		cedilla	acute	circumflex	grave	percent	asterisk	underscore	parenleft	parenright	asterisk	plus	comma	hyphen	period	slash	zero	one	two	three	four	five	six	seven	eight	nine	colon	semicolon	less	equal	greater	question	at	A																		
B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	_	`	a	b																				
c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	{		}	~									€																
quaternary	alphanumeric	digit	digit	digit	cent	percent	score	point	OE																																											
...					%	Š	ç	Œ							•	-	-	™	š	>	œ							ÿ																								
yen	breakable	copyright	dieresis	copyright	trademark	negate	registered	macro	degree	plurality	infinity	micro	para	bullet	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright	copyright			
AE	Codex	Egypt	Egypt	Egypt	Egypt	Egypt	Igrec	hebreu	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino	latino		
Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×	Ø	Ù	Ú	Û	Ü	Ý	Þ	ß	à	á	â	ã	ä	å	ä	å	ä	å	ä	å	ä	å	ä	å	ä	å	ä	å	ä	å	ä	å			
ç	è	é	ê	ë	ì	í	î	ï	ð	ñ	ò	ó	ô	õ	ö	÷	ø	ù	ú	û	ü	ý	þ	ÿ																												

# a glyph in a digital font





alternate glyphs of the characters and 'Q' and 'G'





what are the basic parameters along which fonts vary  
and can be characterized?

## hierarchical font features/parameters

1. primary
  - ▶ basic design features ⇒ **font (super)family**
  - ▶ **style**
2. secondary (“faces”)
  - ▶ **shape**
  - ▶ **weight**
  - ▶ **width**
  - ▶ **size**

Theoretically, the primary features of the **font family** are shared by all its member fonts.

## what is a **font family**?

the collection of fonts/typefaces whose common feature is their fundamental **design style**; the members of a font family bear a common basic (sur)name

## family examples

- ▶ Garamond vs. Bodoni vs. Futura vs. Helvetica, etc.
- ▶ they differ in basic design styles, they can be classified/differentiated by historical considerations (see next lectures)
- ▶ their members are secondary names, representing the secondary font features, e.g., “Times **Bold Italic**”

## font resemblance

PRIMARY		SECONDARY				Font name
Family	Style	Shape	Weight	Width	Size	
Times	serif	it.	bold	medium	10 pt	Times Bold It./10 pt
Times	serif	it.	regular	medium	10 pt	Times Italic/10 pt
Helvetica	sans	it.	bold	medium	10 pt	Helvet. Bold It./10 pt

difference: secondary feature

*Lorem Ipsum*

***Lorem Ipsum***

difference: primary feature

*Lorem Ipsum*  
**Lorem Ipsum**

## font styles

- ▶ **serif**/antique (talpas/antikva)
- ▶ **sans serif**/sanserif/gothic/grotesque (talpatlan/groteszk/blokkbetű)
- ▶ **typewriter**/monospaced/coding
- ▶ **script**/chancery/cursive (írott betű, reneszánsz betű)



## glyphs from serif style fonts

Garamond, Bodoni, LM Roman,  
Palatino, Times, Minion

## font styles

- ▶ **serif**/antique (talpas/antikva)
- ▶ **sans serif**/sanserif/gothic/grotesque (talpatlan/groteszk/blokkbetű)
- ▶ **typewriter**/monospaced/coding
- ▶ **script**/chancery/cursive (írott betű, reneszánsz betű)

## glyphs from sans serif style fonts

Helvetica, Arial, LM Sans, Klavika, Futura,  
Myriad, Scala Sans, Lucida Console

## font styles

- ▶ **serif**/antique (talpas/antikva)
- ▶ **sans serif**/sanserif/gothic/grotesque (talpatlan/groteszk/blokkbetű)
- ▶ **typewriter**/monospaced/coding
- ▶ **script**/chancery/cursive (írott betű, reneszánsz betű)

## glyphs from typewriter style fonts

Courier, LM Typewriter,  
Lucida Typewriter, Trixie

## font styles

- ▶ **serif**/antique (talpas/antikva)
- ▶ **sans serif**/sanserif/gothic/grotesque (talpatlan/groteszk/blokkbetű)
- ▶ **typewriter**/monospaced/coding
- ▶ **script**/chancery/cursive (írott betű, reneszánsz betű)

## glyphs from script style fonts

*Zapf Chancery, Shelley Volante Script,*  
*Brush Script, Comic Sans, Trendy*

## font styles

- ▶ **serif**/antique (talpas/antikva)
- ▶ **sans serif**/sanserif/gothic/grotesque (talpatlan/groteszk/blokkbetű)
- ▶ **typewriter**/monospaced/coding
- ▶ **script**/chancery/cursive (írott betű, reneszánsz betű)



## shapes/slope: angle of vertical strokes

- ▶ **roman**/normal/upright/plain/regular (álló normál, antikva)
- ▶ **italic**/cursive (kurzív, dőltbetű)
- ▶ **oblique/slanted** (dőntött, ferde betű)
- ▶ **upright italic** (állított dőltbetű)

?

what's the difference between italic and oblique?

# italic vs. oblique

## true italic

- ▶ glyphs are more **cursive** (handwriting-like) than roman but less cursive than script
- ▶ **distinct** forms from their roman counterparts but are still related to them
- ▶ usually **sloped** ( $5^{\circ}$ – $15^{\circ}$ ) but **not the mere slanted** versions of roman shape

# italic vs. oblique

## oblique

- ▶ the **slanted version of its roman pair**

- ▶ roman: aefgikpz123

oblique: *aefgikpz123*

italic: *aefgikpz123*

sloping alone does not make an italic italic

aefgikpz123  
*aefgikpz123*

## common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms
- ▶ serifs often disappear or become teardrop-shaped
- ▶ italic glyphs are often narrower than their roman counterparts



The image displays two lowercase 'a' characters side-by-side within a black rectangular frame. The character on the left is an upright, blackletter-style 'a' with a thick, rounded top and a small loop. The character on the right is an oblique, cursive-style 'a' that is slanted to the right and features a more fluid, connected design.

## common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms
- ▶ serifs often disappear or become teardrop-shaped
- ▶ italic glyphs are often narrower than their roman counterparts





f f

## common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms
- ▶ serifs often disappear or become teardrop-shaped
- ▶ italic glyphs are often narrower than their roman counterparts

V v W w

## common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms
- ▶ serifs often disappear or become teardrop-shaped
- ▶ italic glyphs are often narrower than their roman counterparts

m m k k

## common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms
- ▶ serifs often disappear or become teardrop-shaped
- ▶ italic glyphs are often narrower than their roman counterparts

and now, a brief history  
of the *italic shape*

## a brief history of italic style

- ▶ roman style: legacy of the Roman Empire (uppercase letters) and the Holy Roman Empire (lowercase letters)
- ▶ italic letterforms: **Italian Renaissance**
- ▶ originally, italic fonts had only lowercase letters (uppercase was roman/upright)
- ▶ italic was never used together with roman lowercase, it was a totally independent style



## a brief history of italic style



### Aldus Manutius (1449–1515)

- ▶ (Teobaldo Mannucci/Aldo Manuzio), scholar, publisher of Latin and Greek literature and grammars, founder of **Aldine Press** (Venice)
- ▶ **Francesco Griffo** (1450–1518), engraver, punchcutter, commissioned by Manutius to cut a roman type for *De Aetna* by Cardinal Pietro Bembo (1495/1499) and a condensed, economical face for pocket-sized editions of his other books: Virgil's *Opera* (**1501**)
- ▶ this was the birth of italic type ("Aldine italic")

# one of Manutius's/Griffo's pocket books in Aldine italic

P.O.N.IN PRIMVM GEORGICORVM,  
ARGVMENTVM.

*Quid faciat letas segetes, quæ sydera feruet  
Agricola, ut facilem terram profindat aratris,  
Semina quo iacienda modo, cultusq; locorum  
Edocuit, messes magno olim sœnore reddi.*

P.V.M.GEORGICORVM LIBER PRI  
MVSAÐ MOECENATEM.

*Vid faciat letas segetes, quo sydere  
terram,  
¶ Vterere Mœcenas, ulmisq; adium  
gere vietas,  
Conueniat, quæ circa boum, quis  
cultus habendo*

*Sit pecori, atq; apibus quanta experientia parcis,  
Hinc canere incipiam. Vos o clarissima mundi  
Lumina, labentem cœlo quæ ducitis annum  
Liber, et alma Ceres, uestro si munere tellus  
Chaoniam pingui glandem mutauit arista,  
Poculaq; inuentus Acheloiæ miscuit uitis,  
Et uos agrestum præsentia numina Fauni,  
Ferte simul, Faunusq; pedem, Dryadæq; puellæ,  
Munera uestra cæno, usq; o cui prima fremicentem  
Fudit equum magno tellus percussa tridenti  
Neptune, et cultor nemorum, cui pinguis Cææ  
Tercentum uinei tondent dumeta iuuenci,  
Ipsè nemus liquens patrium, salusq; Licæi*

## Aldine italic

- ▶ the italic is based on the calligraphic “Chancery” script favoured by the scribes of the Vatican chancery
- ▶ width of glyphs is narrow
- ▶ upper case letters are roman

**weight** refers to the **thickness of the strokes** making up a glyph

## font weights

- ▶ ultra light/extra light < thin < light <
- ▶ book <
- ▶ regular/normal/medium <
- ▶ demibold < semibold <
- ▶ bold <
- ▶ extra bold < heavy < black (poster) < extra black < ultra black < fat

## the various weights of Linotype Helvetica Neue Roman

abcdefghijklmnop ABCDEFG — Helvetica Ultra Light

abcdefghijklmnop ABCDEFG — Helvetica Thin

abcdefghijklmnop ABCDEFG — Helvetica Light

abcdefghijklmnop ABCDEFG — Helvetica Regular

abcdefghijklmnop ABCDEFG — Helvetica Medium

**abcdefghijklmnop ABCDEFG — Helvetica Bold**

**abcdefghijklmnop ABCDEFG — Helvetica Extra Bold**

**abcdefghijklmnop ABCDEFG — Helvetica Black**

**width** refers to the **width of the bounding box** around a glyph;  
**weight + width** are sometimes referred to as a **series**

### font widths

- ▶ ultra condensed < extra condensed < condensed < semi condensed
- ▶ medium/normal <
- ▶ expanded/extended < extra expanded/ext. < ultra expanded/ext.

## the various widths of Monotype Univers

abcdefgABCDEFGG–Univers Ultra Condensed

abcdefgABCDEFGG–Univers Condensed

abcdefgABCDEFGG–Univers Medium

abcdefgABCDEFGG–Univers Extended

## font weight and width—a brief history

- ▶ bold/extended: 20th century creation
- ▶ industrial revolution, advertising
- ▶ books: emphasis
- ▶ first: **Clarendon** (London, 1845)
- ▶ first fonts with many weights: **Futura** (Paul Renner, 1927), **Univers**

**The digital version of Clarendon Bold (by Linotype/Adobe),  
originally designed by Robert Besley**

**abcdefghijklmnopqrstuvwxy**

**0123456789**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**The digital version of Futura Bold (by Bitstream),  
originally designed by Paul Renner**

**abcdefghijklmnopqrstuvwxy 0123456789**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**



# Clarendon for advertising



## Clarendon on an information board



## original Clarendon



?

what are the most important roles of typefaces?

## serif roman

- ▶ should be the main, primary face of long texts (“kenyérbetű”), and not sans serif or italic!
- ▶ choice depends on many considerations (textblock, x-height, genre/topic of text—literature vs. mathematics, romantic novel vs. crime story, etc.)

## sans serif

- ▶ usually has **display** roles: titles (chapter, headings), advertisement
- ▶ good for contrast from main serif-roman text
- ▶ better for shorter texts, with decent leading (e.g., beamer presentations)

*italic*

- ▶ gentle emphasis in text: ▶ *Jane* screamed not *Janette*.
- ▶ isolated/unfamiliar foreign words: ▶ This chapter discusses the *raison d'être* of his new approach. but: He had no a priori knowledge of this.
- ▶ titles of books, periodicals, films, tv shows, plays, works of art, names of ships: ▶ I did not read *Vanity Fair*.
- ▶ text in running head (author, titles), but not the folio (which is roman (bold))
- ▶ linguistic data in running text: ▶ /p/ is aspirated in the word *pill*. That word is spelled with *th* and not *t*.
- ▶ first mention of technical/key terms: ▶ The speed of the car is its *velocity*. What is meant by *robotics*?
- ▶ symbols/variables in maths and physics: ▶  $a - 2b = \sqrt{x}$
- ▶ interviews: interviewer: italic; interviewee: roman

italic within italic  $\Rightarrow$  roman

- ▶ *She is reading Darwin's On the Origin of Species in the library.*



## bold

- ▶ chapter, section heading titles: ▶ **The history of England**
- ▶ more effective/louder emphasis; warning: ▶ Jane was **very** rude;  
**NO ENTRY**
- ▶ dictionary headwords (often in sanserif): ▶ **type**<sup>2</sup> *v* to print a...
- ▶ first mention of terms: ▶ the speed of the car is its **velocity**
- ▶ volume number of periodicals in bibliography/references lists:  
▶ *Journal of Linguistics* **17**: 233–256.
- ▶ section numbers in text: ▶ The answer can be found in section **3.1**.

## SMALL CAPS

- ▶ acronyms, abbreviations, computer software names:
  - ▶ he worked for UNICEF; he died in 37 BC; he lives in San Francisco, CA 94119; she got her MA in English literature; we'll meet at 7 P.M.; he uses UNIX; they used PRAAT for phonetic analysis; but: the assassination of JFK; T. S. Eliot
- ▶ chapter titles, subheads, running heads
- ▶ first mention of terms: ▶ the speed of the car is its VELOCITY
- ▶ first few words in an opening paragraph (after drop cap)
- ▶ name of character in plays
- ▶ author names in references, bibliographies (esp. France):
  - ▶ J. M. GOULEMOT, *Le Voyage en France*, Paris, Laffont Bouquins, 1995.
- ▶ abbreviation of morphemes in glosses:
  - ▶ *sólymaid* 'falcon-GEN-PL-2SG'

## small cap as run-in from a drop cap

**L**OREM IPSUM, consetetuer adipiscing elit. Duis diam orci, convallis sit amet, ultrices vitae, euismod in, tellus. Etiam vulputate. Duis nec diam. Pellentesque sed justo id nisl laoreet ultrices. Curabitur imperdiet lacinia arcu. Aliquam eget metus ac augue iaculis porttitor. Pellentesque ligula massa, mattis ut, commodo ac, tincidunt ac, dolor. Donec metus neque, interdum at, tincidunt nec, cursus non, dolor. Nam tortor est, consequat quis, scelerisque et, commodo id, libero. Aenean vel libero. Praesent justo lorem, venenatis fermentum, viverra ac, feugiat sit amet, ligula. Donec nonummy dapibus mauris.

## SMALL CAPS

- ▶ acronyms, abbreviations, computer software names:
  - ▶ he worked for UNICEF; he died in 37 BC; he lives in San Francisco, CA 94119; she got her MA in English literature; we'll meet at 7 P.M.; he uses UNIX; they used PRAAT for phonetic analysis; but: the assassination of JFK; T. S. Eliot
- ▶ chapter titles, subheads, running heads
- ▶ first mention of terms: ▶ the speed of the car is its VELOCITY
- ▶ first few words in an opening paragraph (after drop cap)
- ▶ name of character in plays
- ▶ author names in references, bibliographies (esp. France):
  - ▶ J. M. GOULEMOT, *Le Voyage en France*, Paris, Laffont Bouquins, 1995.
- ▶ abbreviation of morphemes in glosses:
  - ▶ *sólymaid* 'falcon-GEN-PL-2SG'

## punctuation marks, parentheses and font styles

- ▶ punctuation marks after italic, bold, etc. are also italic, bold, etc.
  - ▶ They liked *Hamlet*, but hated *Romeo and Juliet*; however, ...
  - ▶ The answer can be found in section **3.1**.
- ▶ parentheses inherit the style of the text they enclose
  - ▶ This play (*Romeo and Juliet*) is an early tragedy by Shakespeare.
  - but: This play (*Romeo and Juliet* by Shakespeare) is an early tragedy.
  - however: These plays (*Romeo and Juliet* and *Hamlet*) are tragedies.
  - also: I like this play (*Hamlet*); however, ...
- ▶ + is not italicized: *rém + es + en*

## suffixation and font styles

- ▶ the suffix does not normally inherit the font style in English
  - ▶ The word *unnatural* is spelt with two *n*'s.
  - ▶ For war veterans, the issue of POWs is painful.
- ▶ Hungarian: two schools:
  - ▶ Arany János *Toldiját* vettük az órán.
  - ▶ A betűpárok közelítését/távolítását **egalizálásnak** nevezzük
  - ▶ A betűpárok közelítését/távolítását EGALIZÁLÁSnak nevezzük
  - ▶ Arany János *Toldiját* vettük az órán.
  - ▶ A betűpárok közelítését/távolítását **egalizálásnak** nevezzük
  - ▶ A betűpárok közelítését/távolítását EGALIZÁLÁSNAK nevezzük
- ▶ advice: use one method consistently, do not mix it

## styles for emphasis: summary

- ▶ *italic*: gentle, best for text with a lot of emphasis
- ▶ **bold**: distinctive, best for texts with a small number of emphasis
- ▶ SMALL CAPS: rather old-fashioned, problematic: no true small caps
- ▶ underlining: used with typewriters; should be avoided
- ▶ `letterspacing`: very distracting, should be avoided
- ▶ sans serif within serif text/**colour**: especially in presentations, online, and magazines

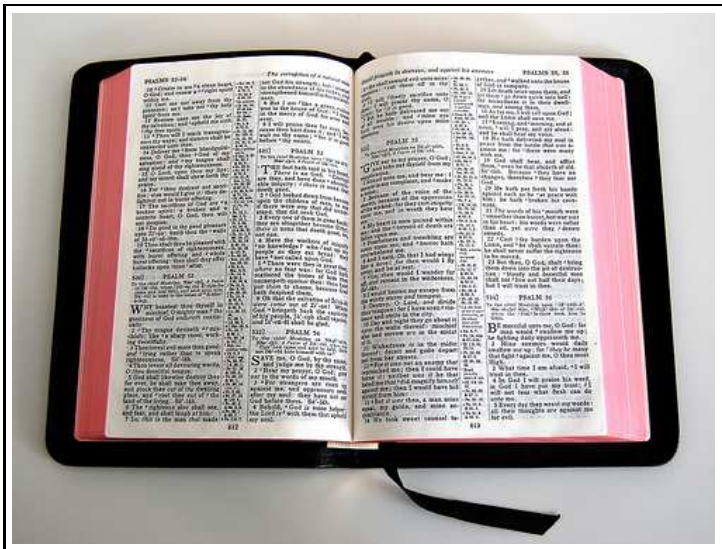
font sizes > typographical units



## absolute typographical units: beginnings

- ▶ for 300 years after Gutenberg: no standard system of measurement
- ▶ type foundries: individual systems
- ▶ type sizes/typographical units: named after the publication they were used in
- ▶ naming/actual sizes varied

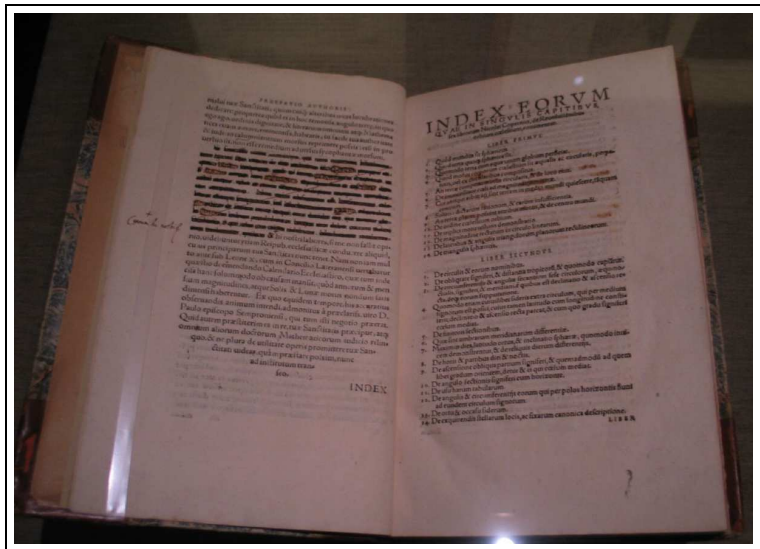
“brevier” /brəvɪjə/ for breviers ~ 8 pt



“canon” for hymn books ~ 48 pt



# “pica” /pájkə/ for church decrees ~ 11–12 pt



## list of common type sizes in the past

Pearl	5 pt
Agate	5.5 pt
Nonpareil	6 pt
Minion	7 pt
Brevier	8 pt
Borgeois	9 pt
Long Primer	10 pt
Small Pica	11 pt
Pica	12 pt
English	14 pt
Great Primer	18 pt

# absolute typographical units: the French point



TABLE GÉNÉRALE  
DE LA PROPORTION  
des différens Corps de Caractères.

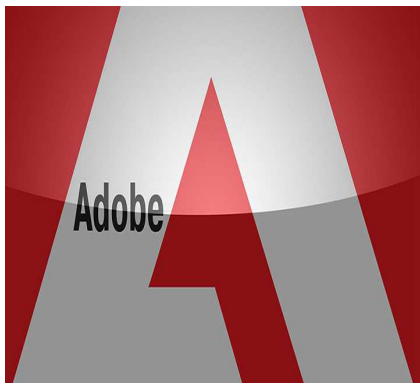
ÉCHELLE FIXE  
de 144 points Typographiques.

Point	Corps	Point
1	PARISIENNE . . . . .	5
2	NOMPARILLE . . . . .	6
3	MIGNONE . . . . .	7
4	PETIT-TEXTE . . . . .	8
5	GAILLARDE . . . . .	9
6	PETIT-ROMAIN. = 2 Parisiennes.	10
7	PHILOSOPHE. = 1 Paris. 1 Nom- pareille.	11
8	CICÉRO. = 2 Nomp. = 1 Pari- sienne, 1 Mignone.	12
9	SAINT-AUGUSTIN. = 2 Mignones, = 1 Nompacille, 1 Petit-texte.	14

## Pierre Simon Fournier Le Jeune (1712–1768), (France)

- ▶ first for systematic typographical units (1737)
- ▶ divides 1 'royal inch' into 6 equal sections (**cicéro**)
- ▶ each cicéro divided into 12 sections (**point**)
- ▶ 1 cc = 12 pt (1 pt  $\approx$  0.345 mm)
- ▶ English/American point is similar: 1 inch divided into 6 parts = **pica (pc)**; 1 pc divided into 12: 1 **point**

## absolute typographical units: PostScript point



### Adobe Corporation, California

- ▶ Adobe corporation (the inventors of digital PostScript fonts) rounded off the pica-point to exactly  $\frac{1}{72}$  inch (**PostScript or DTP point**)
- ▶ this is the system that (most) computer typographic software use, and is thus now rather widespread

## typical uses of pica and point


- ▶ **point**: size of typefaces, spacing: paragraph indents, line spacing
- ▶ **pica** for larger units: line/column width, text area, page margins, etc.
- ▶ a book typeset with **10 pt** font with a line spacing of **12 pt** and a typeblock of **26 pc**:  $10/12 \times 26$  or:  $10/12 \text{ pt} \times 26\text{pc}$



## fontsize, linespacing and textwidth info in books

### Colophon

This manual was typeset using the LaTeX typesetting system created by Leslie Lamport and the memoir class.



The body text is set 10/12pt on a 33pc measure with Palatino designed by Hermann Zapf, which includes italics and small caps. Other fonts include Sans, Slanted and Typewriter from Donald Knuth's Computer Modern family.

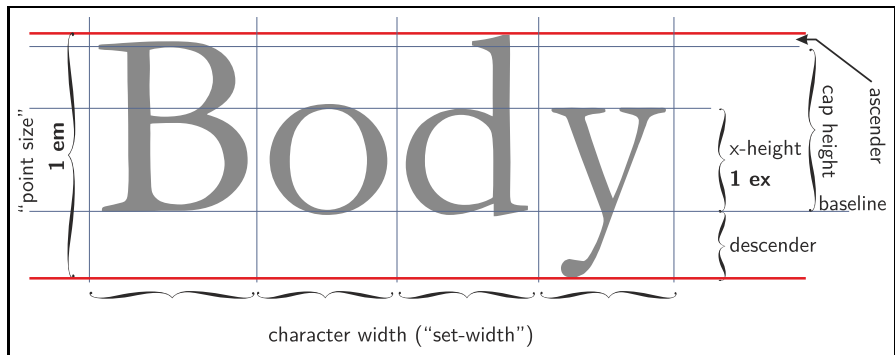
## relative (“sliding”) units

- ▶ **ex** (vertical spacing)
- ▶ **em, en** (horizontal spacing)

## definition of relative/sliding units

- ▶ **1 em** = the size of the given font; length between highest point and lowest point of a given font
- ▶ **1 en** = half of 1 em
- ▶ **1 ex** = the size of the x-height in the given font

# font metrics parameters



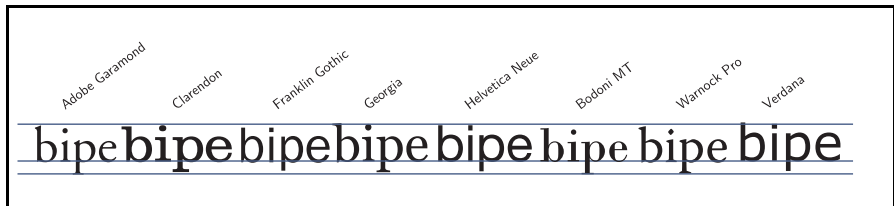
the point size is fixed, the designer can only manipulate the other parameters

why is x-height important?

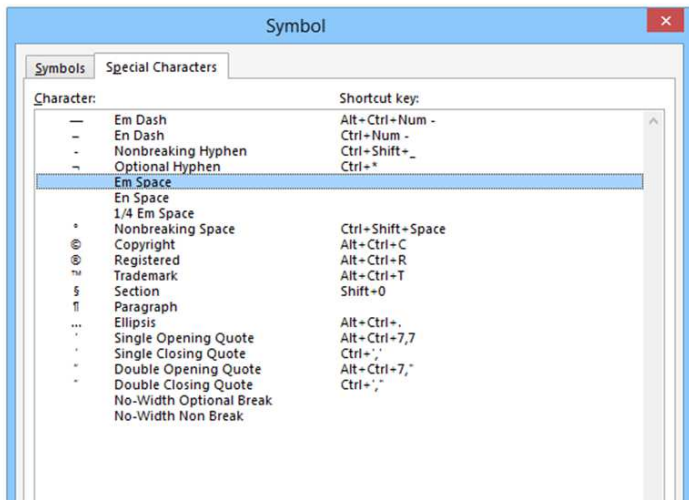
## subjective size depends on x-height



## subjective size depends on x-height

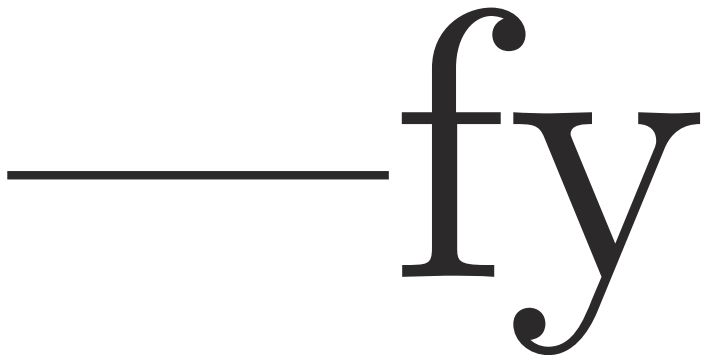


# ems in Word

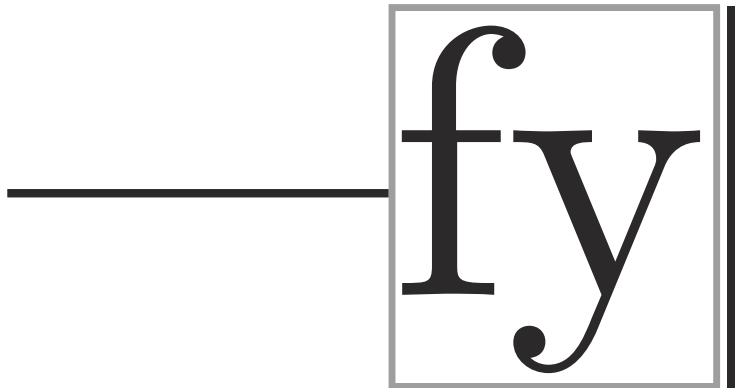




emdash = 1 em = point size



emdash = 1 em = point size



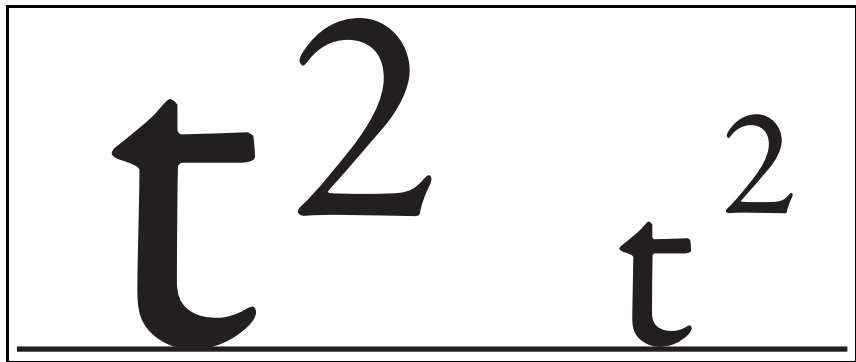
## characters which are 1-em long

- ▶ the em is usually **not** the width of an 'M' or 'm'
- ▶ characters that are usually 1 em long:
  - (em dash), ... (ellipsis), ‰ (per-thousand), sometimes @

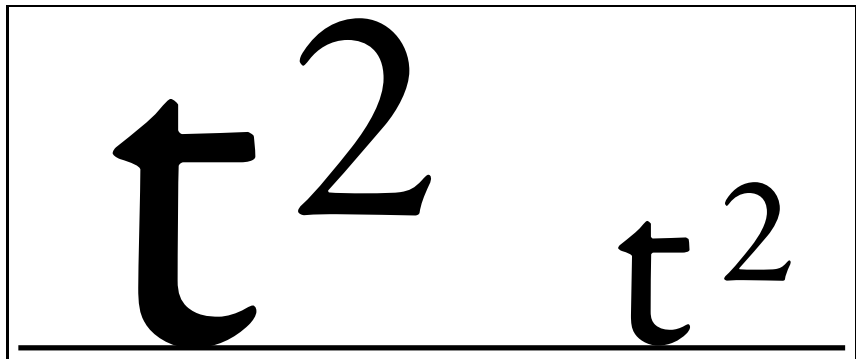
## why is the em useful?

- ▶ 1 em equals the font size (height)
- ▶ if we change font size, the em will change with it **proportionally**
- ▶ it is a **sliding** unit, **relative** to the given point size
- ▶ so if we want **a size change that is proportionate to the font size change**, we use the em (and the en, ex)
- ▶ **horizontal** spacing: letterspacing: kerning & tracking, interword spacing, spacing after punctuations
- ▶ **vertical** spacing: character shift

vertical character shift: defined with an absolute unit



vertical character shift: defined with ex



# horizontal spacing of glyphs: kerning & tracking

## kerning (egalizálás)

A **targeted** adjustment of space between **specific glyph pairs**.

## tracking (range/track kerning; betűritkítés/-sűrítés)

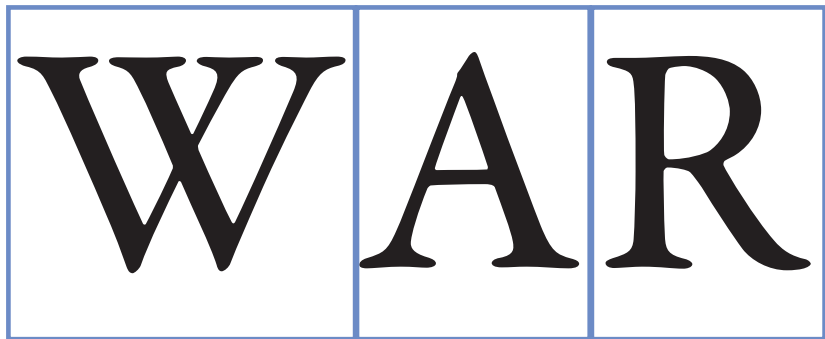
A **generalized** adjustment of spacing between **all the glyphs in a range of text**.

kerning between 'W' and 'A'

WAR



# kerning between 'W' and 'A'



kerning between 'W' and 'A':  $-0.2$  em



kerning between 'W' and 'A':  $-0.2$  em

WAR

## examples of negative kerning

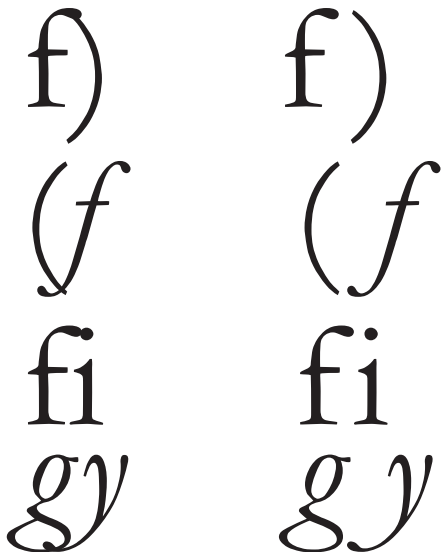
A v    Av

‘ A    ‘ A

T o    To

T ö    Tö

## examples of positive kerning

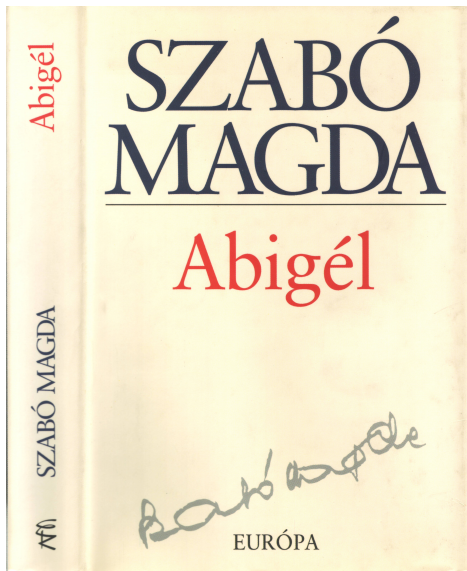


## kerning: quotation marks

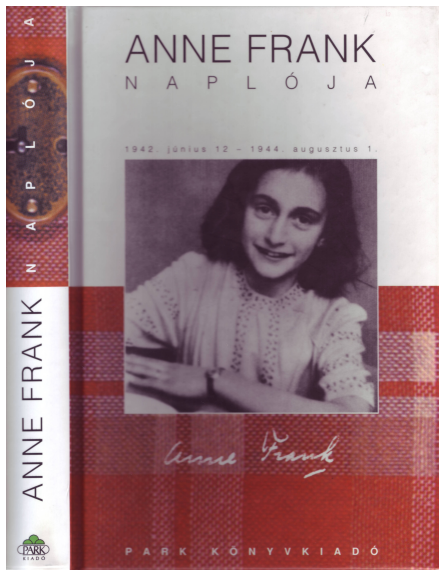
“is ‘nice’”  
“is ‘nice’”

„Vész”  
„Vész”

## negative tracking for capitals



## positive tracking





## tracking in Gothic backletter for emphasis

Nach Auffassung der  
K o m i s s i o n gehört dazu,  
daß dir Regierung

## text colour

- ▶ proportion of black and white on a page
- ▶ must be **even**, not **dark** (tight setting) or **pale** (loose setting)
- ▶ bad text colour affects **legibility** & **readability**!

# legibility and readability

## legibility

the reader's ability to easily **recognize** letterforms and the word forms built from them

## readability

the **facility** and **comfort** with which text can be **comprehended**

- ▶ Text with good readability must also be legible, but mere legibility does not make text readable.

## colour/legibility/readability depends on the...

- ▶ design of **typeface** (e.g., seriffed or sans serif font; size)
- ▶ horizontal spacing between letters/words (**letter/word spacing**)
- ▶ vertical spacing between baselines: **leading**

## alternately tight letterspacing $\Rightarrow$ varying colour

It has been suggested that Russian phase verbs head an aspectual functional projection that appears between vP and VP, L-AspP, but not an aspectual functional projection above vP, H-AspP. Moreover it has been suggested that L-AspP contributes to the interpretation of event internal properties, while H-AspP contributes to the interpretation of the event as a whole.

It has been suggested that Russian phase verbs head an aspectual functional projection that appears between vP and VP, L-AspP, but not an aspectual functional projection above vP, H-AspP. Moreover it has been suggested that L-AspP contributes to the interpretation of event internal properties, while H-AspP contributes to the interpretation of the event as a whole.

It has been suggested that Russian phase verbs head an aspectual functional projection that appears between vP and VP, L-AspP, but not an aspectual functional projection above vP, H-AspP. Moreover it has been suggested that L-AspP contributes to the interpretation of event internal properties, while H-AspP contributes to the interpretation of the event as a whole.

## serif vs. sans serif font

afgis Il rmn      ll rmn

## tight spacing and sans serif fonts

márna Ernő kormos

## vertical spacing: leading

leading (or: (base)lineskip, line/interline/interlinear spacing)

Leading /lédɪŋ/ is the distance in points from the baseline of one line of type to the baseline of the line that follows (or precedes) it.

LESSON VI

THE GRANDFATHER

Pronounce the following words in this lesson correctly.  
Do not say *smok-in* for *smok-ing*; *clear-in* for *clear-ing*;  
*ketch-in* for *catch-ing*; *turn-in* for *turn-ing*; *spin-nin* for  
*spin-ning*.

30'

23'

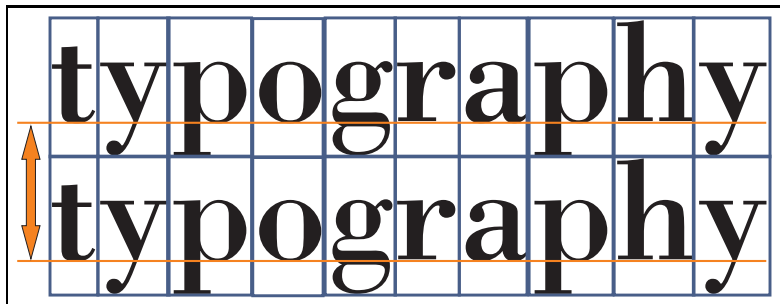
13'

13'



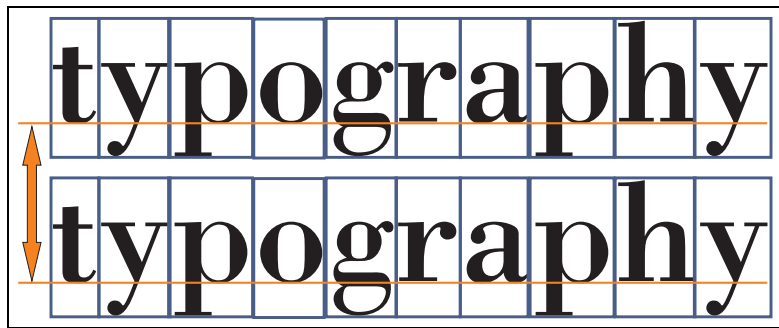
solid leading (baselineskip = point size)

e.g., 12/12 pt (“12 on 12 points”)



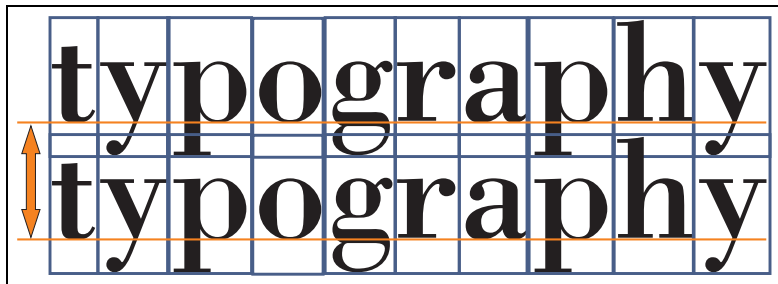
positive leading (baselineskip > point size)

e.g., 12/14 pt (“12 on 14 points”)



negative leading (baselineskip < point size)

e.g., 12/10 pt (“12 on 10 points”)



## common point sizes and leadings for publications

- ▶ 9/11 (e.g., footnote)
- ▶ 10/12 (A/5, B/5 book)
- ▶ 11/13 (B/5 book)
- ▶ 12/15 (home papers, theses)

# auto(matic) leading

## automatic leading: some characteristics

- ▶ “**single**”  $\neq$  solid leading, but around 1.2 of the point size
- ▶ it is recommended to **turn off automatic leading**, and use manual/fixed leading

## tips for even text colour in longer main text

- ▶ do not use sans serif fonts
- ▶ do not change the tracking
- ▶ stick to the recommended leading for the given point size
- ▶ increase leading for sans serif fonts and/or fonts with wide glyphs

## sample exam questions

linguistic data in running text should be set in

1. small cap
2. **italic**
3. within quotation marks
4. roman

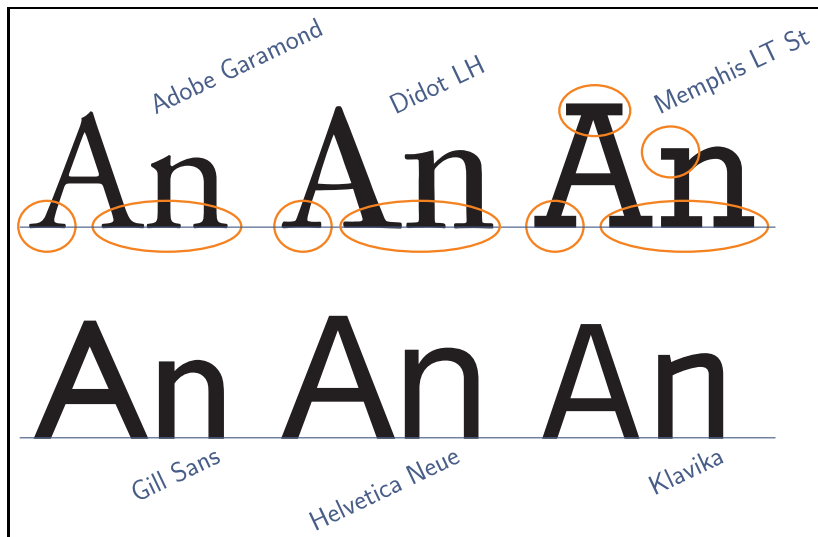
which one is the odd one out?

1. regular
2. semibold
3. thin
4. **condensed**

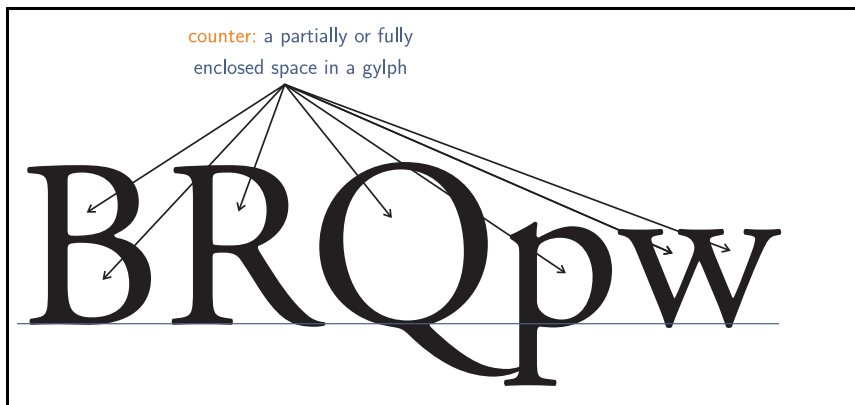
# appendix: font anatomy...



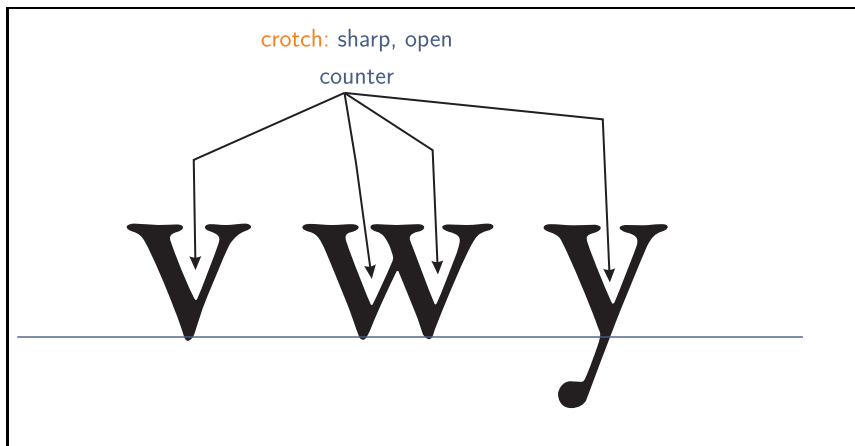
type anatomy: serif–sansserif (unserifed); stroke–terminal



## counter



## crotch

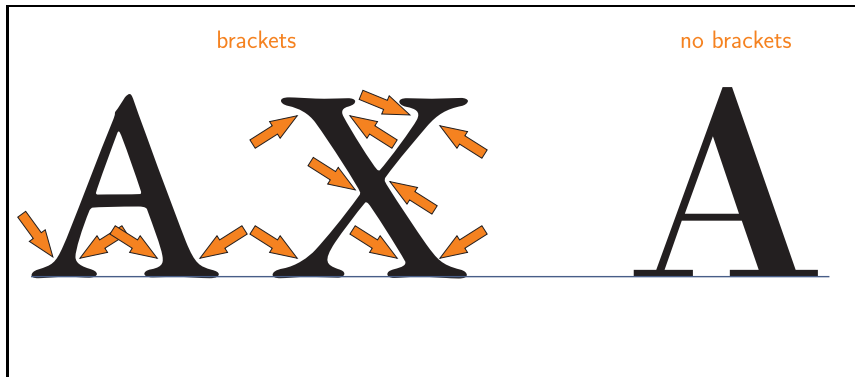


## bowl

**bowl:** the round stroke  
that encloses the counter



## bracket (on finishing serif or letter-internally)



## shoulder

shoulder: curvy transitional portion of a stroke that connects two vertical strokes

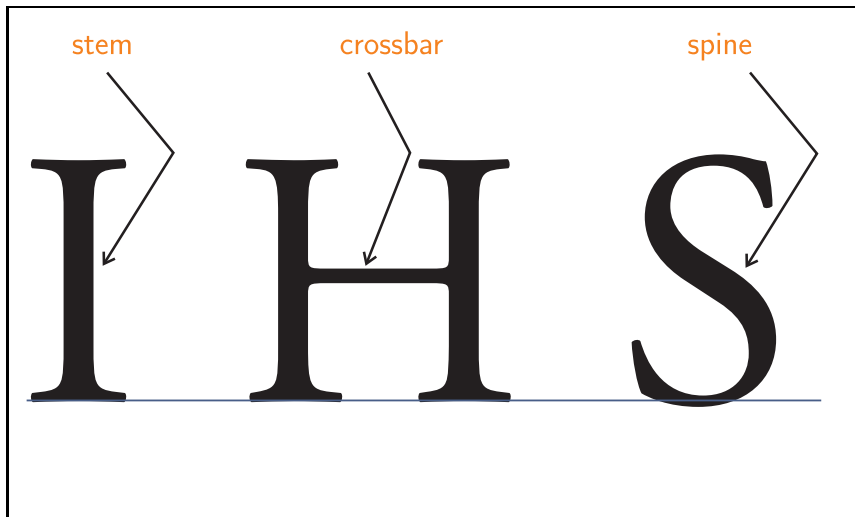


## aperture

aperture: the opening of  
letters

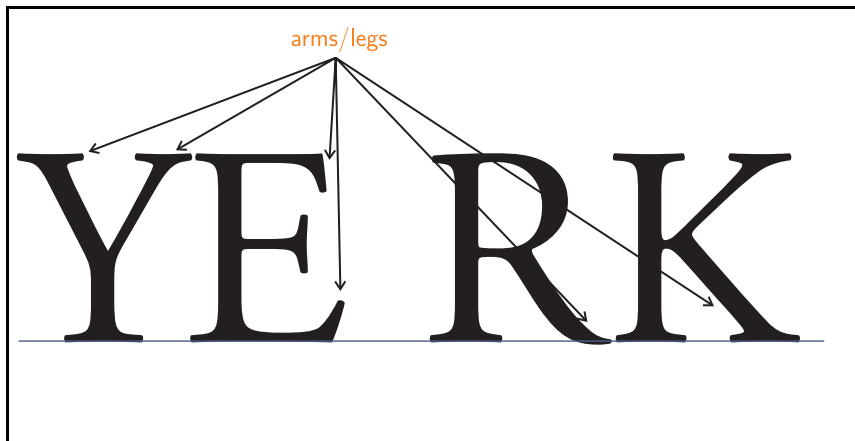


## stem – crossbar – spine





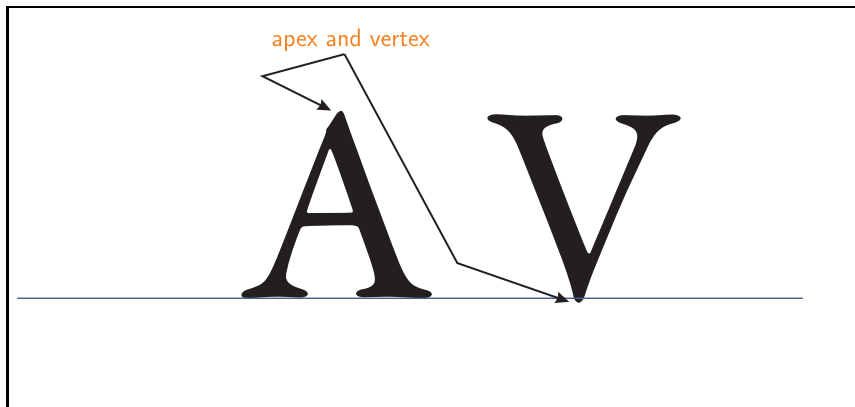
## arms/legs



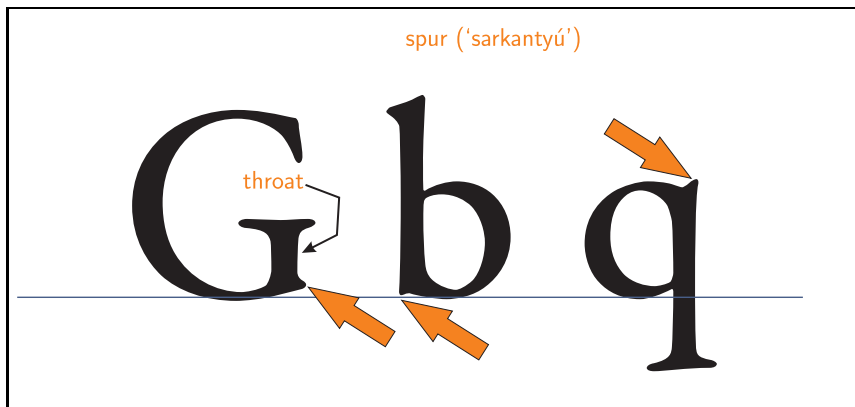
## terminals: ear/hook &amp; tail



# terminals: apex & vertex



## terminals: spur



## link and loop in 'g'

