

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

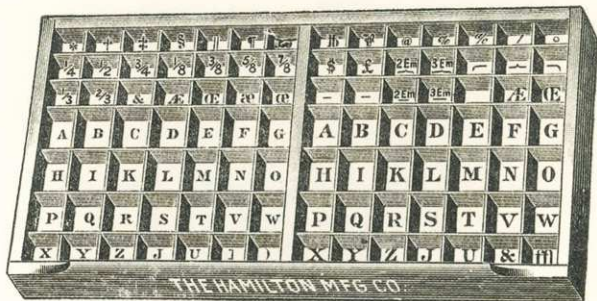
- ▶ e.g., “Times Bold”, “Helvetica Condensed Italic”, etc.
- ▶ *font/typeface*: betűtípus, betűkészlet; *type*: (szedett) betű; *glyph*: betűalak, betűforma, karakteralak

glyphs in a metal typeface

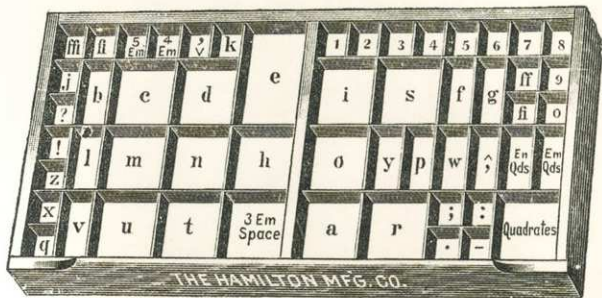


arranged collection of metal glyphs in a case





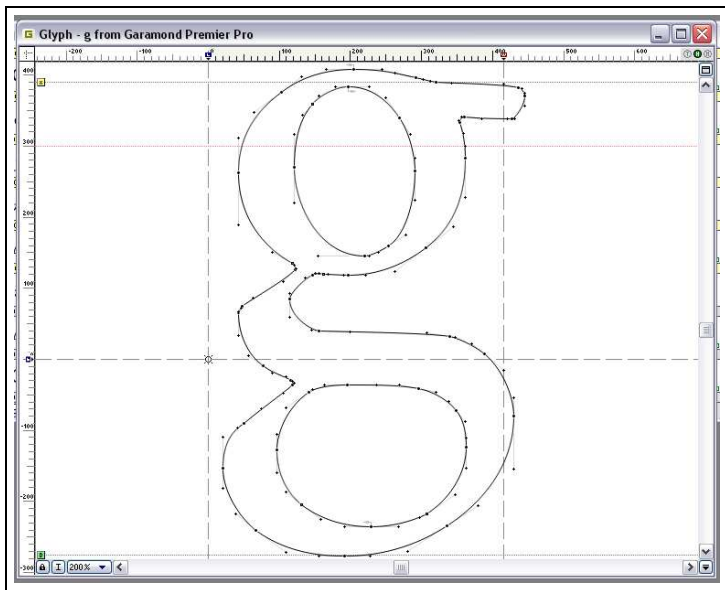
Upper Case.

Lower Case.
A PAIR OF CASES.

a digital font

font software interface																										fractio	fi	fl	L	I	Ž	ž	space									
code	space	ambrosi	dellu	percent	separato	quotatio	paratio	parenth	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	{		}	~	€	‚	f												
quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater	quater										
„	…	†	‡	%	Š	€	Ⓔ																																			
¥	l	§	•	©	ª	«	¬	–	®	°	±	²	³	´	µ	¶	·	˘	™	š	›	œ																				
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											
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

hierarchical font features/parameters

1. primary

hierarchical font features/parameters

1. primary

- ▶ basic design features ⇒ **font (super)family**

hierarchical font features/parameters

1. primary

- ▶ basic design features ⇒ **font (super)family**
- ▶ **style**

hierarchical font features/parameters

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

hierarchical font features/parameters

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

hierarchical font features/parameters

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

hierarchical font features/parameters

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

hierarchical font features/parameters

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

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				
Family	Style	Shape	Weight	Width	Size	Font name

font resemblance

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

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

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)

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)

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

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° – 15°) 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*



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

common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail



f f

common italic features

- ▶ a one-story *a*
- ▶ an *f* with a tail
- ▶ swashed *v/w*, and curved bottoms

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

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 aratri,
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, Fauniq; pedem, Dryadæq; puellæ,
Munera uestra cœno, usq; o cui prima fremicentem
Fudit equum magno tellus percussa tridenti
Neptune, et cultor nemorum, cui pinguis Cææ
Tercentum uinei tondent dumeta iuuenti,
Ipsē 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

abcdefghijklmnopABCDEF—Helvetica Ultra Light

abcdefghijklmnopABCDEF—Helvetica Thin

abcdefghijklmnopABCDEF—Helvetica Light

abcdefghijklmnopABCDEF—Helvetica Regular

abcdefghijklmnopABCDEF—Helvetica Medium

abcdefghijklmnopABCDEF—Helvetica Bold

abcdefghijklmnopABCDEF—Helvetica Extra Bold

abcdefghijklmnopABCDEF—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

abcdefghijklmnopqrstuvwxyz—Univers Ultra Condensed

abcdefghijklmnopqrstuvwxyz—Univers Condensed

abcdefghijklmnopqrstuvwxyz—Univers Medium

abcdefghijklmnopqrstuvwxyz—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

italic

- ▶ gentle emphasis in text: ▶ *Jane* screamed not *Janette*.

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.

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*.

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))

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*.

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 *neurobotics*?

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: ▶ $a - 2b = \sqrt{x}$

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

bold

- ▶ chapter, section heading titles: ▶ **The history of England**

bold

- ▶ chapter, section heading titles: ▶ **The history of England**
- ▶ more effective/louder emphasis; warning: ▶ Jane was **very** rude;
NO ENTRY

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**² *v* to print a. . .

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**² *v* to print a. . .
- ▶ first mention of terms: ▶ the speed of the car is its **velocity**

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**² *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.

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**² *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

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

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

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)

small cap as run-in from a drop cap

LOREM IPSUM, consectetur adipiscing elit. Duis diam orci, convallis sit amet, ultrices vitae, euismod in, tellus. Etiam vulputate. Duis nec diam. Pellentesque sed justo id nisi 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

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.

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, 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**.

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, ...

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

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.

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

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

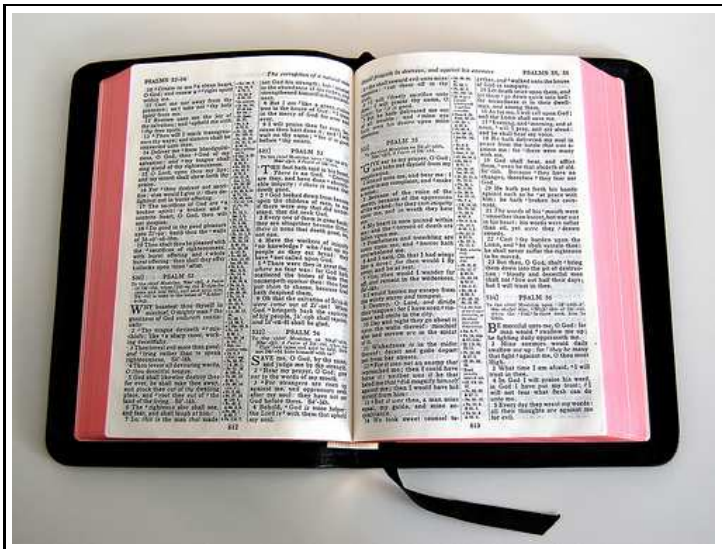
- ▶ *italic*: gentle, best for text with a lot of emphasis
- ▶ **bold**: distinctive, best for texts with a small number of emphasis
- ▶ SMALL CAPS: rather old-fashioned, problematic: no true small caps
- ▶ underlining: used with typewriters; should be avoided
- ▶ letterspacing: very distracting, should 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

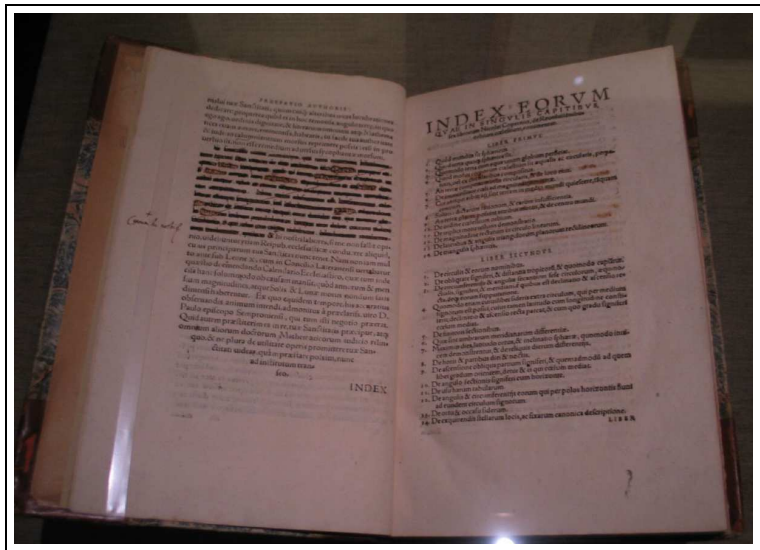
“brevier” /brəvɪjə/ for breviers ~ 8 pt



“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.

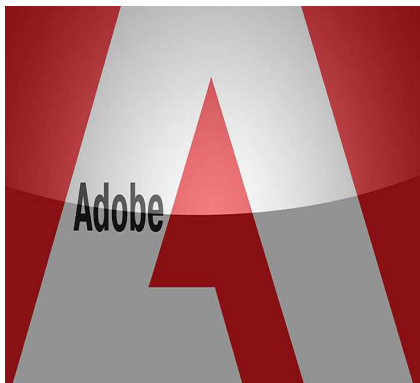
ÉCHELLE FIXE
de 144 points Typographiques.

Point	Corps	Point
1	PARISIENNE	5
2	NOMPAREILLE	6
3	MIGNONE	7
4	PETIT-TEXTE	8
5	GAILLARDE	9
6	PETIT-ROMAIN. = 2 Parisiennes.	10
7	PHILOSOPHIE. = 1 Paris. 1 Nomp. pareille.	11
8	CICÉRO. = 2 Nomp. = 1 Paris. 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

typical uses of pica and point

- ▶ **point**: size of typefaces, spacing: paragraph indents, line spacing

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.


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

relative (“sliding”) units

▶ **ex** (vertical spacing)

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

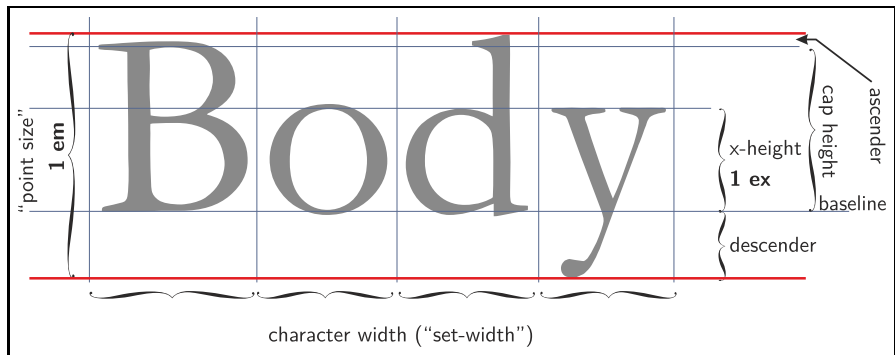
definition of relative/sliding units

- ▶ **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

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



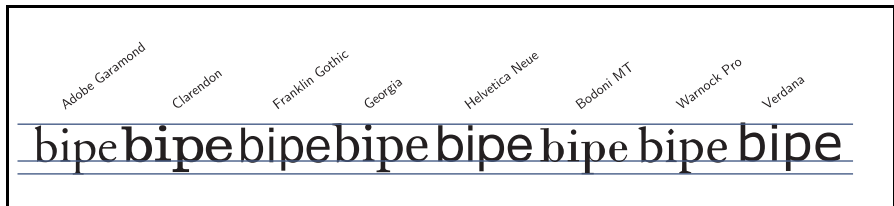
the point size is fixed, the designer can only manipulate the other parameters

why is x-height important?

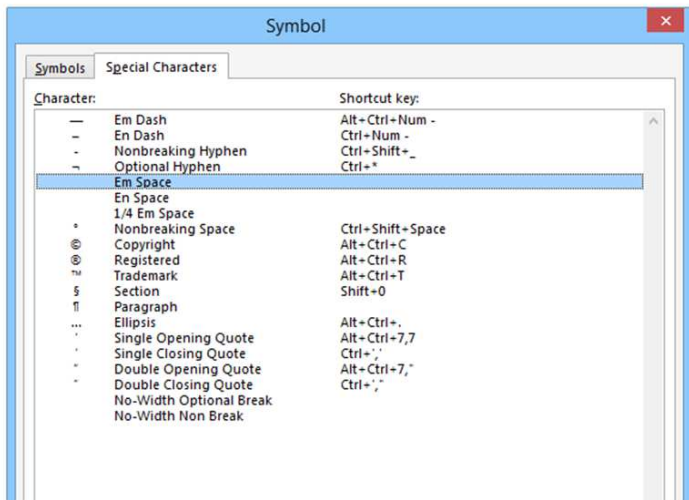
subjective size depends on x-height



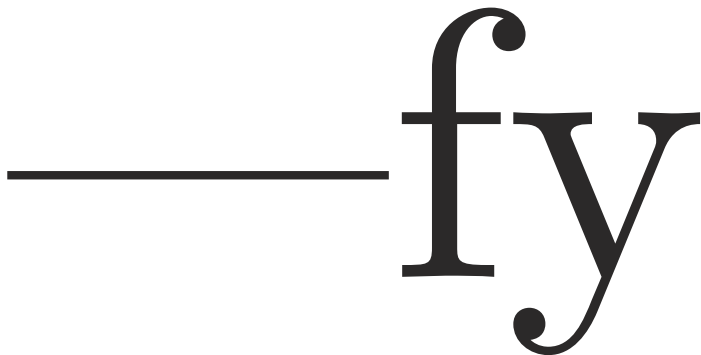
subjective size depends on x-height



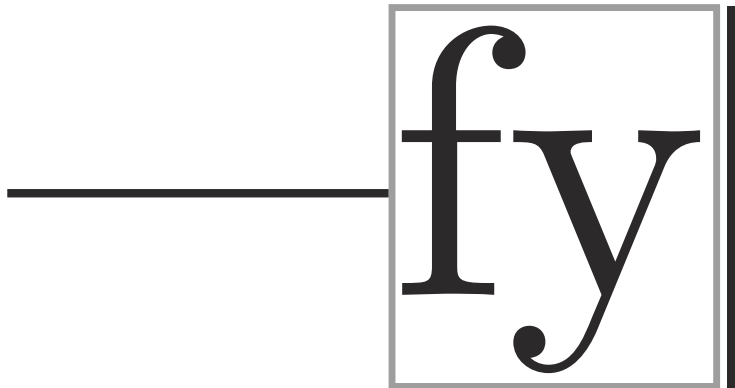
ems in Word



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?

why is the em useful?

- ▶ 1 em equals the font size (height)

why is the em useful?

- ▶ 1 em equals the font size (height)
- ▶ if we change font size, the em will change with it **proportionally**

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

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)

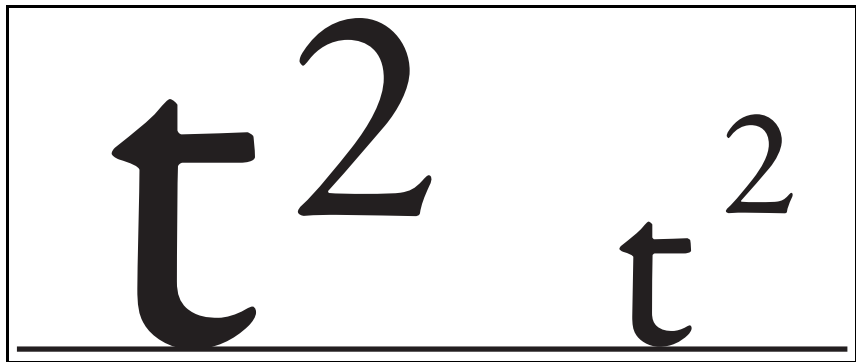
why is the em useful?

- ▶ 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

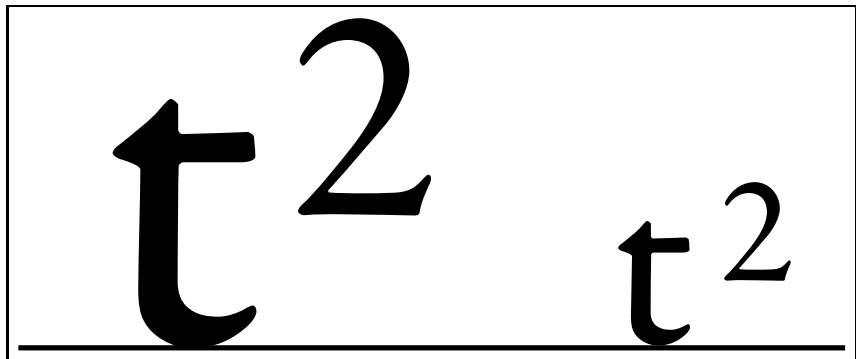
why is the em useful?

- ▶ 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**.

horizontal spacing of glyphs: kerning & tracking

kerning (egalizálás)

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

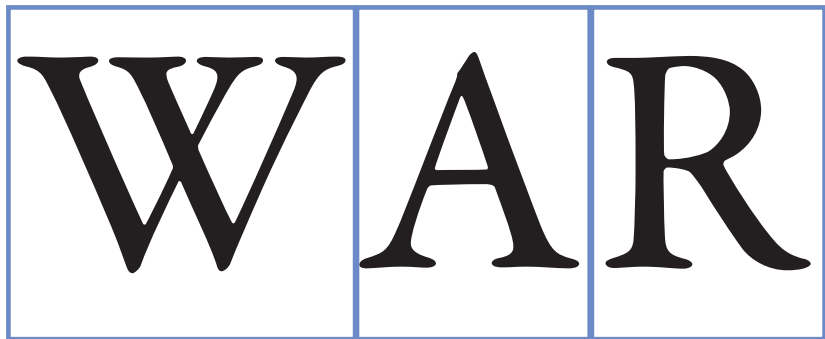
tracking (range/track kerning; betűritkítás/-sűrítés)

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

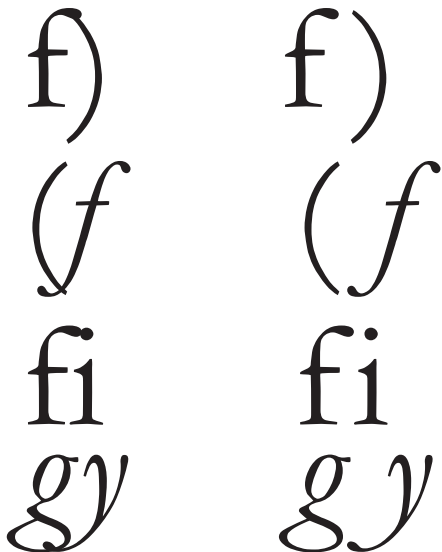
A v Av

‘ A ‘ A

T o To

T ö Tö

examples of positive kerning

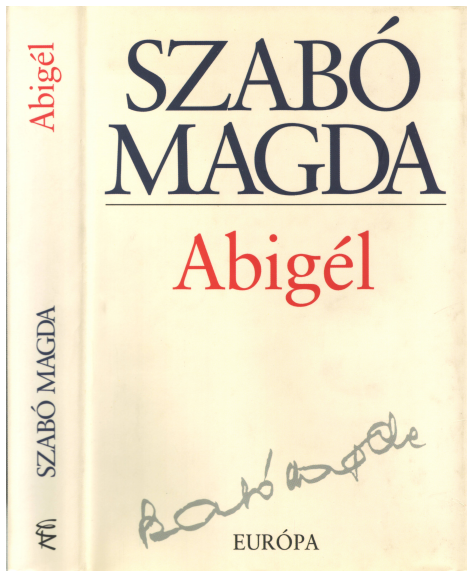


kerning: quotation marks

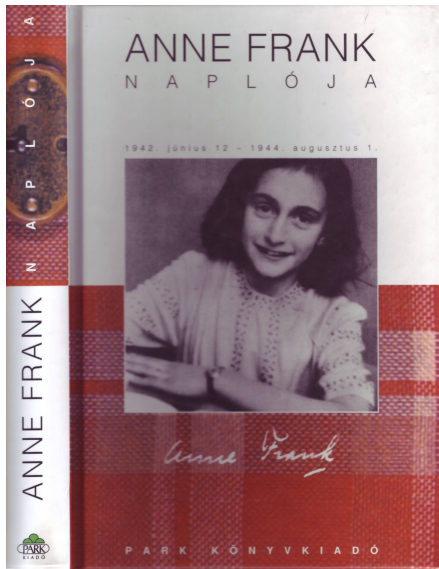
“is ‘nice’”
“is ‘nice’”

„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

text colour

- ▶ proportion of black and white on a page

text colour

- ▶ proportion of black and white on a page
- ▶ must be **even**, not **dark** (tight setting) or **pale** (loose setting)

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

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**

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...

colour/legibility/readability depends on the...

- ▶ design of **typeface** (e.g., seriffed or sans serif font; size)

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**)

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

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'

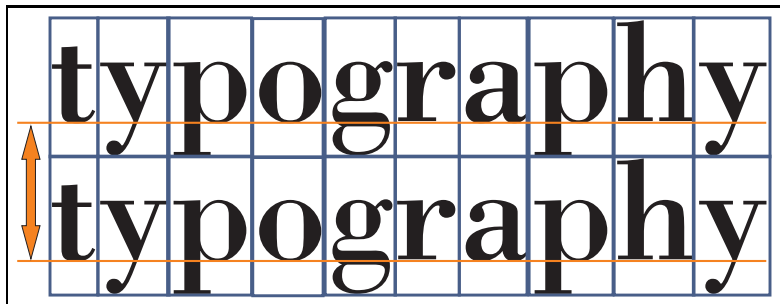
23'

13'

13'

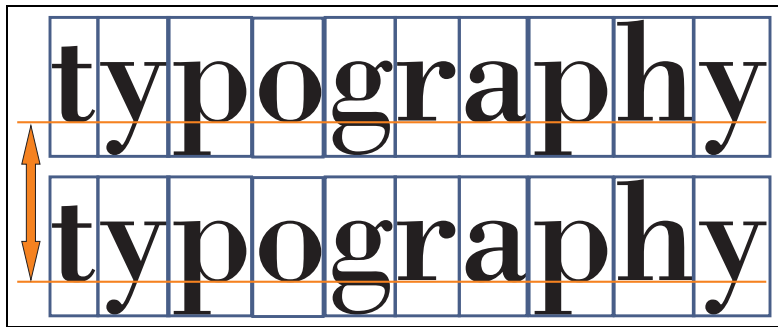
solid leading (baselineskip = point size)

e.g., 12/12 pt (“12 on 12 points”)



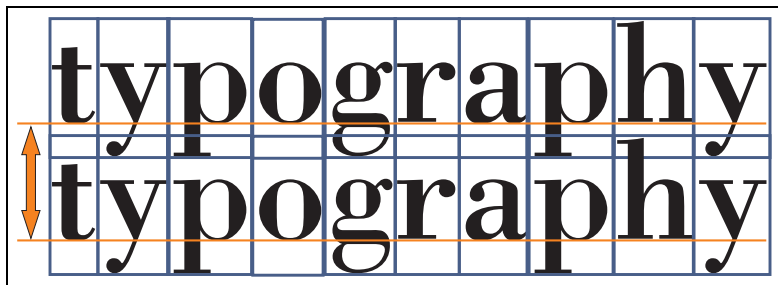
positive leading (baselineskip > point size)

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

sample exam questions

linguistic data in running text should be set in

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

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

sample exam questions

linguistic data in running text should be set in

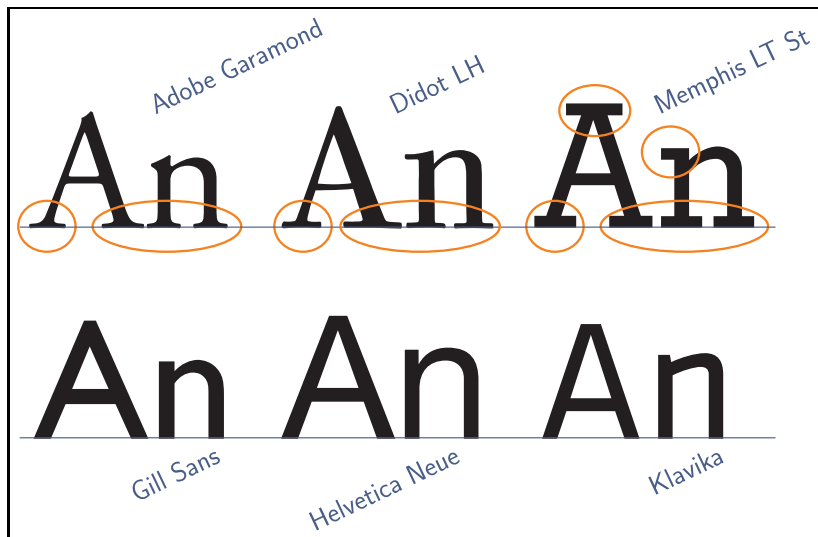
1. small cap
2. **italic**
3. within quotation marks
4. roman

which one is the odd one out?

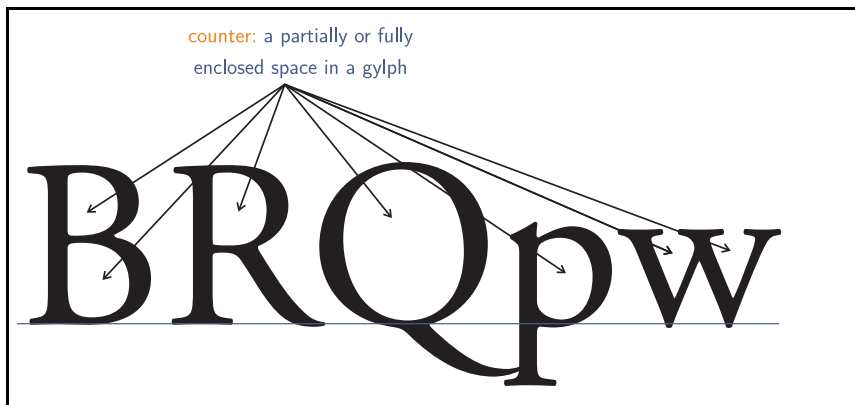
1. regular
2. semibold
3. thin
4. **condensed**

appendix: font anatomy...

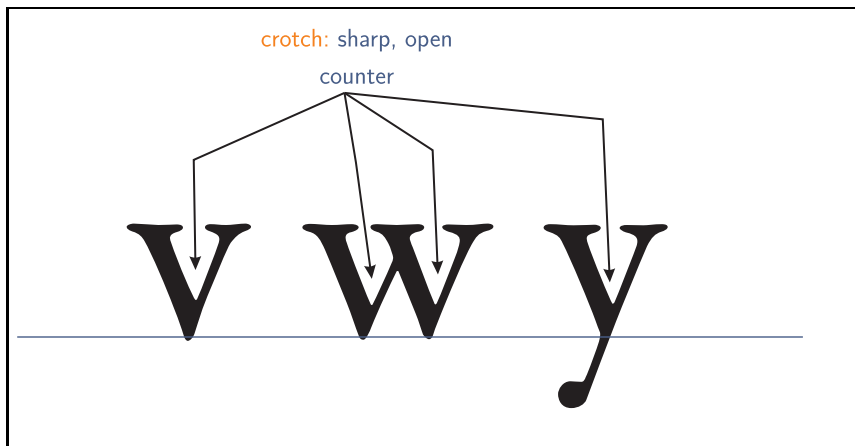
type anatomy: serif–sansserif (unserifed); stroke–terminal



counter



crotch

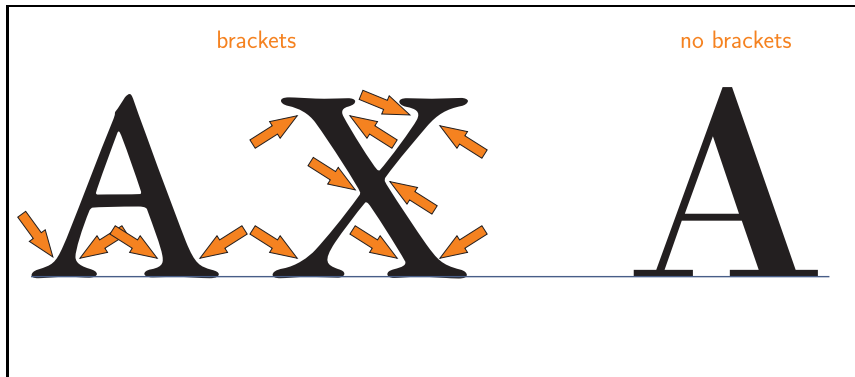


bowl

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

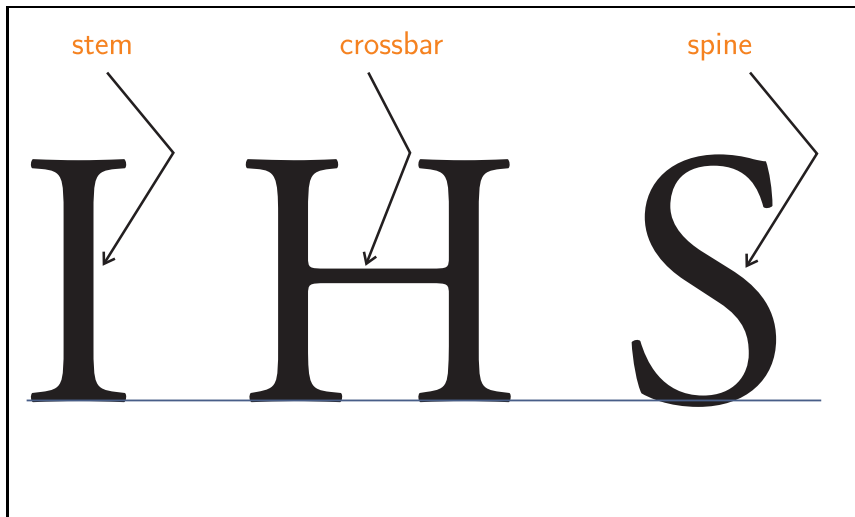


aperture

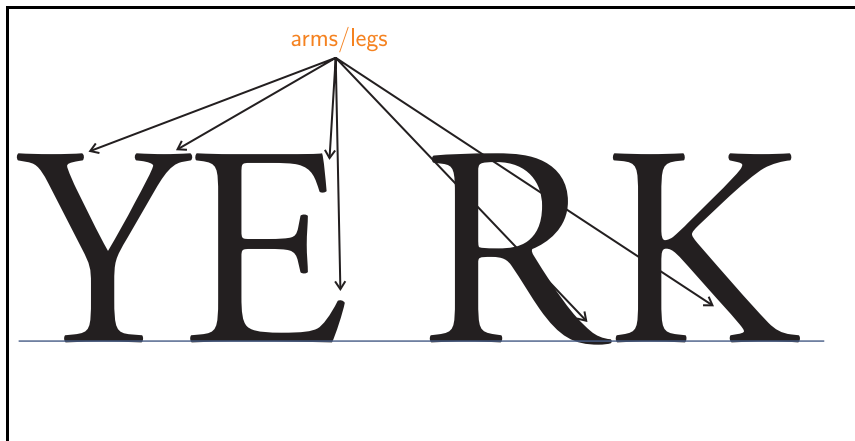
aperture: the opening of
letters



stem – crossbar – spine



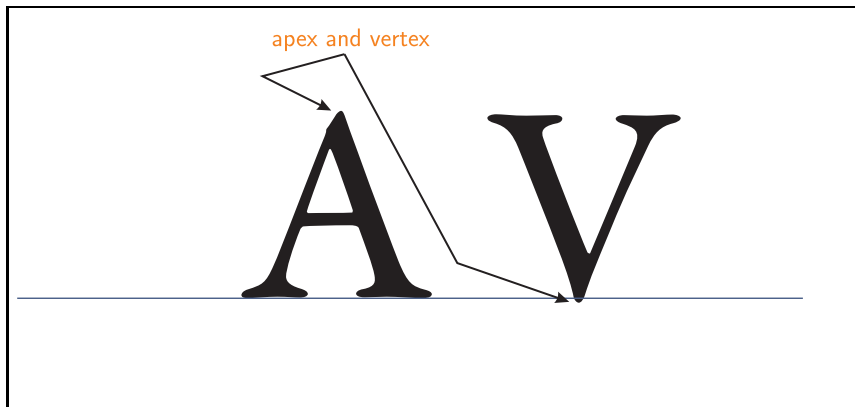
arms/legs



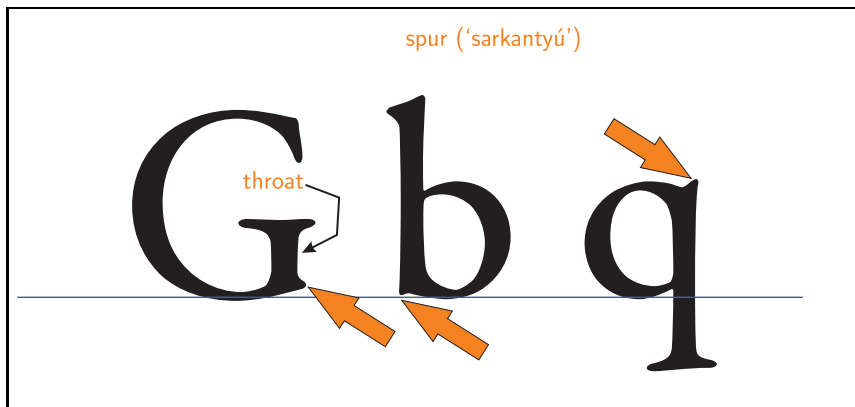
terminals: ear/hook & tail



terminals: apex & vertex



terminals: spur



link and loop in 'g'

