

# Textbook & Vocabulary WORK SHEETS

**DUE:**  
DAY OF QUIZ #2

## **VOCABULARY WORK SHEET**

**REQUIRED:** *Fill-in these definitions / meanings / explanations of the nomenclature listed below. Answer all of the questions on the pages that follow.*

Analphabetic Symbol

Bullet

Midpoint

Dashes (hyphen, en-dash, em-dash how are they used properly according to Bringhurst?)

Diphthong

Discretionary Hyphen (on test—find answer online)

Ligatures

Rivers (what are they? what causes them? how can you fix them?)

Rags (what is a good rag? or a bad rag?)

Quotation Marks

Smart Quotes or True Quotes

Dumb Quotes or Prime

## **Nomenclature of type**

Stroke	The straight and curved lines that create a letter form. The basic building block of a character of type, corresponding to movements of the pen in hand writing.
Bowl	Circular or semi-circular strokes enclosing a space in such letters as o, b, d, p.
Counter	Space inside the bowl.
Ascender	Portion of a letter that rises above the mean line; tops of the letters b, d, f, h, k, t.
Descender	Portion of a letter that extends below the baseline; bottoms of g, j, p, q and y.
Serif	Small finishing stroke perpendicular to a letter's main stroke. This <b>M</b> has four serifs.
Swash	The flourish that ends letters or characters in certain typefaces. For example, exaggerated extensions of the descender of <i>y</i> or the endings of <i>K</i> , <i>Q</i> , <i>R</i> .

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x-height	The height of lowercase letters without ascenders or descenders. That is, the distance between the base line and mean line. <i>Note. X-height is more important than point size. 10-point type in a face with a large x-height will appear bigger than 12-point in a typeface with a small x-height.</i>
Em and en	Spaces and dashes that respectively equal the full point size and half the point size. An em space or dash in 12-point type is 12 points wide. An en space or dash in 12-point type is 6 points wide.
Leading	(Pronounced ledding.) Measured from baseline to baseline. NOTE. When InDesign asks for leading, add the point size to line spacing, and enter the total. If, for example, you have 12-point type and want 9 points extra spacing between lines, enter 21 points. Type size and leading are expressed as a fraction. Thus, 12/21 means 12-point type on 21-point leading.
Measure	The width of a line of type. Measure is expressed in picas.
Pica	One of two basic typographical measurements. 6 picas = 1 inch.
Point	The second basic measurement. 12 points = 1 pica. 72 points = 1 inch. Type size and leading are expressed in points.

**Other key vocabulary**

Kern	To adjust letter spacing so part of a letter extends into the space of an adjacent letter. Kerning is often necessary to achieve optical spacing. Do this only in display type.
Optical spacing	The appearance of equal space between letters, as opposed to mechanical spacing, which is true equal space. Optical spacing is desirable in display type.
Legibility	The quality of a typeface that makes its letters recognizable. Factors that affect legibility include type design; type size; x-height; measure; spacing between letters, words and lines; and contrast of thick and thin strokes.
Readability	The quality of a typeface that makes it comfortable to read for a sustained period. A typeface may be legible but not readable. Such a face might work well for headlines but not for body type.
Widow	A short line of type at the bottom of a column. Undesirable in quality typography + design.
Orphan	A short line of type at the top of a column. Undesirable in quality typography + design.
U&l	Upper and lower case letters.
Wrap	The arrangement, or flow, of a story's body type on a page; generally in columns and around images. InDesign calls this a story thread.
Aligned left	Lines of type aligned at the left of the measure and unaligned, or ragged, at the right.
Right aligned	Lines of type aligned at the right of the measure and unaligned at the left.
Centered	Lines of type centered on the measure and unaligned at both sides.
Justified	Lines of type spaced out to align at both the left and right edges of the measure.
Force justified	Justified type with the last line of the paragraph, no matter how short, spaced out to align on the right. Unacceptable in quality typographic design because it creates bad word spacing.

1) True or False (please circle)

Renaissance (15th & 16th century) & Baroque (17th century) letterforms have a humanist or *oblique* primary axis; while Neoclassical (18th century) & Romantic (18th & 19th century) letterforms usually have a rationalist or *vertical* primary axis. (*Historical Synopsis* pp 12–13)

2) True or False (please circle)

Romantic (18th & 19th century) also called ‘modern’ letterforms have *higher contrast* than the modulated stroke of the Renaissance (15th & 16th century) letterforms. (*Historical Synopsis* pp 12–13)

3) True or False (please circle)

Both the Realist (19th & 20th century) and Geometric Modernist sans serif letterforms have *unmodulated* strokes and the italic form is replaced by a *sloped roman*. (*Historical Synopsis* p 14)

4) “Typography exists to honor \_\_\_\_\_.” (*The Grand Design* 1.1.1 p 17)

5) Please mark *only* the ‘first principles’ and ‘goals’ of typography Bringhurst discusses (1.1.1 p 17)

- \_\_\_\_\_ • Typography must often draw attention to itself before it will be read.
- \_\_\_\_\_ • Yet in order to be read, typography must relinquish the attention it has drawn.
- \_\_\_\_\_ • Typography is at its best is a visual form of language linking timelessness and time.
- \_\_\_\_\_ • Legibility is a durable principle of typography
- \_\_\_\_\_ • Humble texts, such as classified ads or telephone directories do not profit from a typographer’s attention.

6) “ \_\_\_\_\_ the text before designing it.” (1.2.1 p 20)

7) Section 1.2.4 (p 22–23) discusses choosing “a typeface or group of faces that will honor and elucidate the character of the text.” Bringhurst states that “when a typeface is poorly chosen, what the words say linguistically and what the letters imply visually are disharmonious, dishonest, out of tune.” In your own words explain what Bringhurst means by this — *offer a real or imagined example that explains this idea*. Note: there are two parts to this question the explanation & the example.

8) Section 1.2.6 (p 24)

- a) “Give full typographic attention even to incidental \_\_\_\_\_.”
- b) List a minimum of three of the “incidental \_\_\_\_\_” Bringhurst mentions...

9) Summary 1.3 (p 24) Bringhurst asserts five 'services' typography should perform for the reader.

*(One of these key ideas was addressed earlier in this quiz...)*

- “invite the reader into the \_\_\_\_\_;”
- “reveal the tenor and \_\_\_\_\_ of the text;”
- “clarify the structure and \_\_\_\_\_ of the text.”
- “link the text with other existing \_\_\_\_\_;”
- “induce a state of energetic \_\_\_\_\_, which is the ideal condition for reading.”

10) When does one use an En-dash? How do you treat it? Give an example. *(Use the Index)*

11) When does one use an Em-dash? How do you treat it? Give an example. *(Use the Index)*

12) What are ligatures? Draw three examples of ligatures and describe how to create them on the computer.  
*(Use the Index)*

13) What are the problems that *justification* can create when used by an amateur typographer? List more than one way to 'fix' this problem. *(Use the Index)*

- 1) True or False (please circle) (*Rhythm & Proportion 2.1*)

The density of texture in the written or typeset page is called its color... Once the demands of legibility and logical order are satisfied, *evenness of color* is the typographer's normal aim.

- 2) True or False (please circle) (*R&P 2.1*)

When designers discuss the *color* of a mass of text on the typeset page — they are directly referring to the color of the ink (for example red or green).

- 3) True or False (please circle) (*R&P 2.1.1*)

Horizontal spacing is measured in ems. The em is a sliding measure. *In 12 point type the em is 12 points wide.*

- 4) "Half of an em is called an \_\_\_\_\_." (*R&P 2.1.1*)

- 5) True or False (please circle) (*R&P 2.1.1*)

If text is set ragged right, the *word space* (the space between words) can be fixed and unchanging. If the text is *justified* (set flush left and right), the word space must be elastic.

- 6) "*Satisfactory* character length for a single-column page set in a serif typeface at text size is anything from \_\_\_\_\_ to \_\_\_\_\_." (*R&P 2.1.2*)

"*Ideal* character length for a single-column page set in a serif typeface is \_\_\_\_\_." (*R&P 2.1.2*)

"For multiple column work (set in a serif typeface) a better average is \_\_\_\_\_ to \_\_\_\_\_." (*R&P 2.1.2*)

- 7) True or False (please circle) (*R&P 2.1.2*)

When setting very short lines Bringhurst recommends justifying the text.

- 8) In justified text the trade-off is between \_\_\_\_\_ to \_\_\_\_\_." (*R&P 2.1.3*)

- 9) Expert typographers use how many spaces after the period? \_\_\_\_\_ (*R&P 2.1.4*)

- 10) True or False (please circle) (*R&P 2.1.5*)

Add little or no space within strings of initials.

- 11) True or False (please circle) (*R&P 2.1.6*)

Strings of capitals and small caps (e.g. acronyms and abbreviations) and long strings of digits should *never* be letterspaced.

12) Frederic Goudy liked to say that a man (or woman) who would letterspace \_\_\_\_\_ would steal sheep as well. (*R&P 2.1.7*)

13) \_\_\_\_\_ is used to increase consistency of letterfit [ e.g. To (*f*” w, ) (*R&P 2.1.8*)

14) Using notes, arrows, shadowing, etc to demonstrate how you would treat the span of years below (*R&P 2.1.8*)

1985–1992

15) True or False (please circle) (*R&P 2.1.9*)

Bringhurst states that (due to the advent of digital type) altering the widths or shapes of letters is much easier today and therefore it is quite acceptable for designers to copyfit a job by ‘squishing’ the letters so that they fit the column width.

16) True or False (please circle) (*R&P 2.1.10*)

Bringhurst highly *recommends* the following treatment called ‘dot leaders’ for table of contents pages. Bringhurst asserts that dot leaders help the eye ‘walk the width of the page.’

1 . . . . . *The Grand Design* . . . . . 17

17) True or False (please circle) (*R&P 2.2.2*)

If the main body of text runs 11/13, *intrusions* (headings, subheads, block quotations footnotes, illustrations, captions, etc) to the text should equal some multiple of 13 points: 26, 39, 52, 65, 78, 91, 104 and so on.

18) Which of the following *opening* paragraphs (A or B) is set correctly? (*R&P 2.3.1*)

A) Gutenberg did invent printing in Europe, although the Chinese had invented printing and moveable type centuries before in Asia. Perhaps his greatest contributions were the formula for printer’s ink, which would adhere to the metal type, and the lockable forme of the set type.

Nonetheless, Gutenberg created a true revolution in the distribution of knowledge. Printing allowed a rapid reproduction of text, which hitherto had to be painstakingly and expensively copied by hand.

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B) Gutenberg did invent printing in Europe, although the Chinese had invented printing and moveable type centuries before in Asia. Perhaps his greatest contributions were the formula for printer’s ink, which would adhere to the metal type, and the lockable forme of the set type.

Nonetheless, Gutenberg created a true revolution in the distribution of knowledge. Printing allowed a rapid reproduction of text, which hitherto had to be painstakingly and expensively copied by hand.

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19) At hyphenated line-ends, leave at least \_\_\_\_\_ characters behind and take at least \_\_\_\_\_ forward. (*R&P 2.4.1*)

20) Avoid more than \_\_\_\_\_ consecutive hyphens. (*R&P 2.4.3*)

21) Avoid beginning more than two consecutive lines with the same \_\_\_\_\_. (*R&P 2.4.7*)

22) Never begin a page with the last \_\_\_\_\_ of a multi-line paragraph. (*R&P 2.4.8*)

23) True or False (please circle) (*R&P 2.4.9*)

Pages with more than two columns often look best with the columns set to varying depth.

1) True or False (please circle) (*Harmony & Counterpoint 3.2.1*)

Use titling figures (lining, 'uppercase' or 'modern' numbers) *with* full (all) caps, and text figures (non-lining, oldstyle or 'lowercase' numbers) *in all other circumstances* (especially in body copy).

2) True or False (please circle) (*H&C 3.2.1*)

*Arabic numerals were obtained by the Arabs from India* "and entered the scribal tradition of Europe in the thirteenth century.

3) True or False (please circle) (*H&C 3.2.1*)

The better digital foundries offer a wide selection of *fonts with text figures and small caps* — they are often sold separately and involve extra expense, but they *are essential to good typography*.

4) True or False (please circle) (*H&C 3.2.1*)

Modernism is nothing if not complex, therefore its gospel (and approach to design) was *radical complexity*.

5) True or False (please circle) (*H&C 3.2.2*)

For abbreviations and acronyms in the midst of normal text, use *spaced all uppercase capitals*.

6) True or False (please circle) (*H&C 3.2.2*)

For abbreviations and acronyms in the midst of normal text, use *spaced small caps*.

7) True or False (please circle) (*H&C 3.2.3*)

Refer typographic disputes to the higher courts of speech and thinking.

8) Use the \_\_\_\_\_ required by the font, and the \_\_\_\_\_ required by the language, in which you are setting type. (*H&C 3.3.1*)

9) As an international language, English must accommodate (and has absorbed) compound characters, ligatures, accented and umlauted vowels, etc. Please follow this statement with your own thoughts on the types of situations (and reasons) graphic designers (typographers and type designers) might encounter, in which they would need to be aware and able to address these kinds of typographic details. (*H&C 3.2.2*)

10) True or False (please circle) (*H&C* 3.3.2)

Ligatures are often used when unsightly collisions occur between letters.

11) True or False (please circle) (*H&C* 3.3.2)

It is possible to avoid the use of ligatures completely and still set beautiful type if you use typefaces that are either designed/equipped with nonkerning roman and italic *f* and/or designed so that when ligatures are not used no unsightly collisions occur.

12) True or False (please circle) (*H&C* 3.4.2)

Don't use a font you don't need.

13) True or False (please circle) (*H&C* 3.4.3)

Use sloped romans sparingly and artificially sloped romans more sparingly still.

14) True or False (please circle) (*H&C* 3.4.3)

Modulation between roman and italic is now a basic and routine typographic technique, much the same as modulation in music between major and minor keys. Both are inventions of the *Renaissance*.

15) True or False (please circle) (*H&C* 3.4.3)

Most italics are 5% to 10% narrower than their roman counterparts — therefore more characters would fit per line. Most sloped romans are wide or wider than their upright roman companions — therefore less characters would fit per line.

16) True or False (please circle) (*H&C* 3.5.1)

Bringhurst recommends that you change only one parameter at a time, for example if your text (body copy) is set in 11 pt roman and you are exploring ideas for heads (headers) you should begin by trying the bold weight of the same text face, u&lc, in the same text size.

17) True or False (please circle) (*H&C* 3.5.2)

Bringhurst is concerned with all of the details (micro) of typographic treatment and design. In section *H&C* 3.5.2 Bringhurst states that designers *should not clutter the foreground* — he believes that when a *boldface* is used to *emphasize words*, it is usually best to leave the punctuation in the background (by leaving it in roman).

18) True or False (please circle) (*H&C* 3.5.2)

But Bringhurst also states that *when using italic for emphasis* the punctuation should follow suite and also be treated in italic.

1) True or False (please circle) (*Structural Forms & Devices* 4.2.1)

One way to make heads prominent without making them large is to set them entirely in the margins.

2) True or False (please circle) (*SF&D* 4.3.1)

Sidenotes give more life and variety to the page and are the easiest of all to find and read.

3) \_\_\_\_\_ footnotes are inevitably distraction: tedious to read and wearying to look at. Footnotes that extend to a second page (as some long footnotes are bound to do) are an abject failure of design. (*SF&D* 4.3.1)

4) For footnotes, symbols can be used if the notes are few (The traditional order is \_\_\_\_\_ . But beyond the \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, this order is not familiar to most readers, and never was. (*SF&D* 4.3.2)

5) True or False (please circle) (*SF&D* 4.3.3)

Use superscripts in the text but full-size numbers in the notes themselves.

6) (*SF&D* 4.4.1) Tables should be approached as a form of text — made good to read and good to look at — Please list the 6 principles for designing tables. Write the principles clearly, concisely (short + sweet!) and IN YOUR OWN WORDS here:

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_

7) In “*Avoid over punctuating lists*” Bringhurst states that lists should be clarified as much as possible through \_\_\_\_\_ and \_\_\_\_\_ done with bullets, dashes and numerals. Bringhurst adds that “additional punctuation... should rarely be required” if the designer uses positioning to treat numbers (e.g. by \_\_\_\_\_ them in the margins) OR through typographic prominence (e.g. by \_\_\_\_\_ in a contrasting typeface) to assist the reader. (*SF&D* 4.4.2)

11) True or False (please circle) (SF&D 4.4.2)

This is at least the second time that Bringhurst has stated that he believes dot leaders (lines of dots leading the eye from one word or number to another) are rarely beneficial in tables.

12) Set lists and columns of figures to align flush right or on the \_\_\_\_\_. In addition Bringhurst instructs the typographer of lists and columns to hang \_\_\_\_\_ to the right so they will not disrupt alignment. On page 72, Bringhurst demonstrates columns in mixed alignment, please list the alphabetic characters the columns are aligned on: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_. (SF&D 4.4.3)

13) Simple tables and lists are best aligned against each other, the left column \_\_\_\_\_ and the right column \_\_\_\_\_. (SF&D 4.4.4)

14) Signatures are \_\_\_\_\_ of \_\_\_\_\_ and \_\_\_\_\_  
\_\_\_\_\_. Signatures are formed in units of \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_  
\_\_\_\_\_. The most common of which is \_\_\_\_\_. (SF&D 4.5.3)