CONTEMPORARY TERMINOLOGY IN THE FIELD OF TYPE

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Abstract: In the Serbian cultural area, printing from its beginnings uses foreign resources by importing printing technology and material. Before the digital age, typefaces were designed and produced abroad, and the type terminology was taken from other languages accordingly. By introducing digital technology, a new set of terms emerged. There is a relevant literature in the Serbo-Croatian linguistic scope which covers terminology of printing and typography before digital era. Revolutionary changes in the field of typography and typeface design have brought new terms to the vocabulary. The task for experts in the field is to find suitable terms in their own language. Such a task requires full understanding of the meaning of these new terms with the aim of finding adequate terms which are precise, unambiguous and suitable for use in a native language.

The aim of this paper is to review, classify and analyze the most important expressions in this field, that emerged with the introduction of digital technologies in printing and the development of digital media. The terms belonging to the latest terminology were formed and suggested on the basis of documentation and work experience in the field of typeface design, and also from the comparison of terms in several languages carried out through the analysis of foreign expert literature.

Keywords: typography, type, terminology, Serbian, digital technologies, print

INTRODUCTION

With the development of new technologies, new professional terms are being introduced. The new terminology is, as a rule, defined by the authors of the innovation, each in their own language – speakers of other languages accept the terms in their original or customized form, or find adequate formal and functional expressions in their own language. In our expert terminology in the field of type there is a pool of terms which are developed at previous time. Some of them are still in use, some are not applicable today, and some of them changed their meaning with the change of technology. Some of the new terms are already established and are regularly used, while some of them are still in the process of defining.

It is important that the development of expert terminology and reviews of translations of professional literature are entrusted to experts, as terminology should not be translated literally, but with understanding of the meaning and use of the terms in practice. For example: when translating the Serbian term *ūиūоīрафско ūисмо* in English, most translators (including Google Translate) would translate it as

typographic letter[1], while the proper term is a *typeface*[2]. Also, the *face*, in type terminology, should not be translated in Serbian as *лице* or *лик*, but as *ūисмо*.

In the Serbian cultural area, printing from its beginnings uses foreign resources by importing not only printing technology, but also printing material. In practice, this means that typefaces used in our printing industry, before the digital age, were designed and produced abroad, as a rule. Accordingly, the terminology used in printing, typography, and especially in the field of type, is often taken from other languages.

The basic languages for all professional terminologies are Greek and Latin. This also applies to terminology in the field of printing and typography, which came to us through other languages. Our first printing presses and punches were imported from Venice. The Serbian word for printing (*шūамūа*) originates from Italian *stampa*. Another foreign language that influenced our professional terminology is Russian. *Печатња* (printing) and *печат* (type) are terms used in 19th century. We also share basic term *ūисмо*. French language influenced Serbian in the terminology of type measures, for example: typographic unit – *point* (point, *ūачка*), type sizes – *perle, nonpareille, cicéro* (*ūерл, нонūарел, цицеро*).[3] *Égyptienne* is a kind of slabserif (egyptian, *ежиūсијен*). Although the French word *la tipografie* (typography, *ūиūоīрафија*) originates from the Greek words *τύπος* – impression and *γραφία* – writing, it is used for the first time in France of the 16th century, and then spread into other languages. German language is a source for most of the Serbian adopted terms in the field of typesetting, printing, layout, bookbinding, as well as for many technical terms in the other fields. For example, in type vocabulary: *Kurrentschrift* (*куренū*), *Spationierung* (*шūационирање*) *Kapitälchen* (*каūиūелхен*).

During the 1970s, in the Serbo-Croatian linguistic scope, there existed a relevant literature, where terminology of printing and typography could be found. Comprehensively explained terms, with references in foreign languages, covering technology of the time, as well as newer inventions in the field were available there. The most important encyclopedic edition in this field, *Grafička enciklopedija*[4], edited in Zagreb in 1971, comprises terminology of type in Serbo-Croatian, with references and indexes in English, German and French. As some terms are different in Serbian and Croatian languages, the main references are in Croatian, and the term in Serbian leads to explanation in Croatian. This extensive edition is a valuable expert source. As for Serbian printing and type terminology, *Mali leksikon štamparstva i grafike*[5], translated from German and edited in Belgrade in 1979, even though smaller in volume, is of essential importance (fig. 1, 2, 3).

Since that time, revolutionary changes have taken place in the field of typography, especially in the field of the typeface design, bringing new terms to the vocabulary. By introducing digital technology, at the end of the twentieth century, a new set of terms emerged, originally derived from English. The task for experts in the field is to find suitable terms in their own language. Such a task requires full understanding of the meaning of these new terms with the aim of finding adequate terms which are precise, unambiguous and suitable for use in a native language.

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1 There is a chapter "The Typographic Latin Letter" analysing historical development of typographic Latin styles, in: R. Bringhurst, *The Elements of Typographic Style*, Vancouver, 2016, 123.

2 A literal translation of the word typeface – словолик can be found on the Internet. Ћирилични словолик, https://cirilizator.weebly.com/10551086109510771090010851072/4555022
There is also a discussion to prove whether словолик is better term than фонт.
Slovolik, http://forum.srpskijezickiatelje.com/index.php?topic=517.0

3 I. Knežević, *Mala tipografska početnica za amatere i studente tipografije*, Beograd, 2016, 60–62.

4 F. Mesaroš, *Grafička enciklopedija*, Zagreb, 1971.

5 H. Klajn, *Mali leksikon* štamparstva *i grafike*, transl. Branka Đorđević, Beograd, 1979.
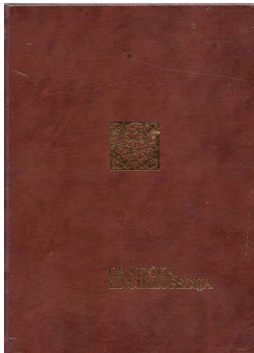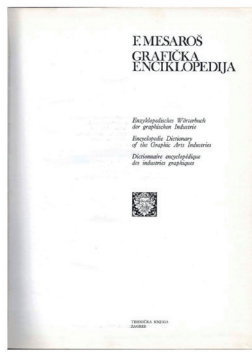
Fig. 1

Fig. 2

Bearing in mind the lack of relevant publications in the Serbian language that deal with the contemporary terminology in the field of the type, the focus of this paper is to review, classify and analyze the most important expressions in this field, that emerged with the introduction of digital technologies in printing and the development of digital media. The terms belonging to the latest terminology were formed on the basis of professional documentation and work experience in the field of typeface design, as well as from the comparison of terms in several languages carried out through the analysis of professional literature. Their review is organized in the following areas:

- basic terms in the field of letter and typography
- geometry of type
- elements of type
- classification of typefaces
- typeface design
- typeface programming and advanced technology.

For the listed terms – the original form, explanation of the term, proposed term/s in the Serbian language, as well as possible variations, are given. If necessary, adequate expressions in other languages are also explored. If proper existing formal or functional correspondents and equivalents in the Serbian language were not found, the original term from a target language was borrowed.
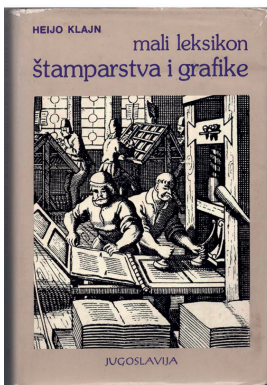

Fig. 3

BASIC TERMS

Movable type (*ūокреūни слоī*) is a basis for two different graphic disciplines: typography and typeface design.

Typography (*ūиūoīрафија*) is using and arranging typeset matter. It is the art or technique of arranging type or processing data and printing from it. In metal type and phototype technologies, typographers have designed the layout (*ūредложак за обликовање*) of publications, then typesetters or compositors (*словослаūачи*) have arranged type according to instructions. In digital technology, typography uses movable type from digital fonts.

Typeface design (*ūројекūовање, обликовање ūиūоīрафскоī ūисма*) is process of creation and production of type.

Type designer (*ауūор, дизајнер ūисма*) is designing typeface. Development and production can be entrusted to skilled experts not being part of creative process.

Letter (*ūисмо*) – a style of script or typeface. *Schrift* (German), *письмо, шрифт* (Russian), *lettre, ecriture* (French).

Letter (*слово*) – a symbol representing a sound, a unit of an alphabet. *Buchstabe* (German), *буква* (Russian), *lettera* (Italian), *lettre* (French).

Uppercase, majuscule, capital, versal, large letter (*мајускула, каūиūала, верзал, велико слово*).

Lowercase, minuscule, small letter (*минускула, мало слово, куренū*[6]). The term курент comes from Latin – *kurrent*, and German – *Kurrentschrift*[7].

Small caps (*мала каūиūала*[8]) – capital letters in a smaller size, lowercase characters set with glyphs that resemble uppercase letters.

Numerals, figures (*бројке, цифре*) are used for writing numbers. Lowercase, text, Old-style (*мале, куренūне цифре*[9]) and uppercase, lining, titling (*велике, верзалне цифре*) figures. *Numeri maiuscoli ed elzeviriani* (Italian), *Normalziffern und Mediävalziffern* (German)[10].

Script (*ūисмо, рукоūис*) writing system, handwriting.

Type (*слово, шūамūарско слово*) – a technical form of a character intended for printing or screen display; a unit representing character. Sort, in hand typesetting. *Печать* (Russian) *caractère d'impression* (French), *carattere* (Italian), *Zeichen* (German).

Type (*слоī*) – a set of types.

Glyph (*īлиф, ūикūoīрам*[11]) – a pictograph, image of a character. In metal type: face (*ūисмовна слика*[12]). *Glyphe* (French), *глиф, символический знак* (Russian), *glifo* (Italian), *Glyphe, Schriftzeichen* (German). One glyph can be used for several characters belonging to different scripts.

Character (*знак, словни знак*[13]) – an individual unit of text, a letter or a symbol. A character is composed from a sequence of one or more graphemes. One character can be represented with unlimited number

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6 М. Пешикан, *Наша азбука и њене норме*, Београд, 1993, 26. No reference in F. Mesaroš, *op. cit.*

7 B. Salberg- Steinhardt, *Die Schrift: Geschichichte – Gestaltung – Anwendung*, Köln, 1983, 23.

8 *Mali verzali*, in: R. Bringhurst, *Elementi tipografskog stila,* transl. Mirna Herman-Baletić, Zagreb, 2018, 50; *Kapitelhen*, in: I. Knežević, *op. cit.*, 71.

9 *Tekstne brojke*, in: R. Bringhurst, *Elementi tipografskog stila, op. cit.*, 50.

10 B. Salberg-Steinhardt, *op. cit.*, 297.

11 *Lik*, in: U. Nedeljković, I. Puškarević, B. Banjanin, *Pismo i tipografija*, Novi Sad, 2017, 21.

12 F. Mesaroš, *op. cit.*, 5397, H. Klajn, *op. cit.*, 169.

13 There is no reference for „*karakter*" in F. Mesaroš, *op. cit.*, nor in H. Klajn, *op. cit*

Fig. 4

of glyphs of different design. In other languages: *Zeichen* (German), *знак* (Russian), *carattere* (Italian), *caractère* (French) (fig. 4).

Grapheme (*ґрафема*) – a graphic symbol, character or part of a character. *Graphem* (German), *графема* (Russian), *grafema* (Italian), *graphème* (French).

Code point (*кодно место*) in Unicode (*уникод*) is a unique number assigned to each Unicode character (which is either a character or a grapheme). The Unicode character encoding treats alphabetic characters, ideographic characters, and symbols equivalently. The Unicode Standard specifies a numeric value (code point) and a name for each of its characters.[14]

Face (*писмо*) – a style of script or typeface.

Typeface (*типоґрафско писмо*[15]) – a particular design of type. In other languages: *Schriftart, Druckschrift, Schriftfamilie* (German), *шрифт, печатный шрифт* (Russian), *police de caractères* (French), *carattere tipografico* (Italian).

Fig. 5

Fig. 6

14 *The Unicode Standard Version 10.0 – Core Specification*, 2. http://www.unicode.org/versions/Unico-de10.0.0/ch01.pdf

15 F. Mesaroš, *op. cit.*, 4094.

Font (*фонт*) – a technology, method to reproduce the typeface. In metal technology it is a set of type of one particular face and size. In digital technology it is a digital file of one typeface variant, scalable to various sizes. Font is a collection of glyphs. The term changes meaning in digital age[16]. In other languages: *fonte de caractères* (French), *Schrift, Satzschrift* (German), *шрифт, гарнитура*[17], (Russian), *tipo di carattere, font* (Italian). In some languages the same word is used for font and typeface (fig. 5, 6).
Font family (*фамилија фонтова*[18]) – a set of fonts that have a common design.

GEOMETRY OF TYPE

Baseline (*основна линија*) – imaginary line on which the bottoms of letters align.
M-square or **Em** (*висина писма*). In metal type M-square was equal with point size of font, the height of the metal body of the types. In digital type Em is an imaginary space, subdivided into a grid, usually of 1000 or 2048 units. It can be set to be the sum of ascent and descent, but it is not a general requirement.[19]
Point (*тачка, тийоїрафска тачка*) – the smallest unit of measure in typography. The size of the point has varied throughout the history of printing. The desktop publishing point (DTP point) or PostScript point is defined as $\frac{1}{72}$ of the international inch, i. e. 0.3527 mm.
x-height (*висина малоѓ слова, основна висина*) – the height of the lowercase characters without extenders. Typically, this is the height of the letter x.
Ascent, ascender height (*асцент, висина ѓорњих йродужетака*) – position of the topmost line of lowercase characters, measured from baseline.
Descent, descender height (*десцент, висина доњих йродужетака*) – position of the bottom line of lowercase characters measured from baseline (fig. 7).
Caps height (*висина великоѓ слова*) – height of the uppercase characters.
Overshoot (*одстуйање*) – difference between position of flat and round shapes.
Alignment zone (*зона йоравнања*) – an area into which shapes with a similar height reach.
Glyph outline (*цртеж слова*) – collection of closed paths delimiting an outer and inner regions of the glyph. Vector definition of a glyph.
Bounding box (*оквир слова***)** – a rectangle determined by the most extreme nodes of the glyph.
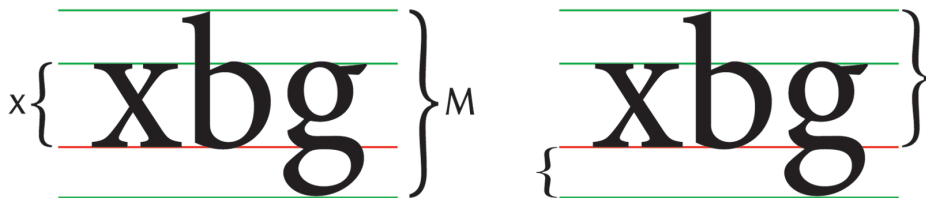

Fig. 7

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16 There is no direct reference for „font" in *Grafička enciklopedija*. There is a reference "font" in "List of Terms" in English refering to: *Minimum, pismovni | Najmanja količina sortiranih slovnih znakova nekog pisma koje isporučuje slovolivnica*. F. Mesaroš, *op. cit.*, 3152.

17 С. И. Смирнов, *Шрифт в наглядной агитации*, Плакат, Москва, 1987, 85.

18 Not correct: *фонт фамилија*.

19 R. E. Scheichelbauer, *Vertical Metrics,* https://glyphsapp.com/tutorials/vertical-metrics

Sidebearings (*леви и десни размак*[20]) are the amount of blank space on each side of a glyph bounding box. Can be positive, negative or zero.

Advance width (*ширина словног места*) is the space taken by a glyph (glyph width with sidebearings). Can be larger or smaller than glyph width. In metal type: body width.

Line height, line spacing (*висина реда,проред*) – the vertical distance between two baselines of lines of type. It is equal to point size plus leading. In electronic typesetting, the term "leading" is often in use for the line height.[21]

Line gap, leading (*размак између редова*) – the distance between two lines of type. In hand typesetting, thin strips of lead were inserted between lines of type. The thickness of the strip is called "leading" and is equal to the difference between distance from one baseline to the next and the size of the type. Without leading, type is described as being set solid.[22]

ELEMENTS OF TYPE

Stem (*стуб*[23], *дуктус*) – the main stroke of a letterform, typically vertical.

Stroke (*потез*) – a straight or curved line[24].

Cross stroke, cross bar (*хоризонталан, попречни потез*) – a horizontal line in a letterform. It is connected to a stem or stroke at each end.

Hairline (*танки потез*) – the thinnest stroke found in a typeface that contains strokes of varying widths.

Bowl (*заобљени потез*) – a closed curved stroke, the curved part of a letterform that forms an interior space called the counter.

Counter (*шупљина*) – the partially or fully enclosed space within a letterform.

Aperture (*отвор*[25]) – the opening between an open counter and the outside of the letter.

Serif (*сериф, стопица*) – small line or stroke attached to the end of a larger stroke. Brackets (*конзоле*) are the supportive curves which connect the serif to the stroke. Bracketed, adnate serifs (*подржани, уливени*[26]*серифи*) are flowing smoothly into the stem. Unbracketed, abrupt serifs (*са оштрим прелазом*[27]) are attached sharply[28] (*оштро, нагло*). *Grazia* (Italian), *засечка*[29] (Russian), *empattement* (French), *Serife* (German).

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20 *Ležište slova*, in: U. Nedeljković, I. Puškarević, B. Banjanin, *op. cit.*, 20.

21 For instance, in InDesign (layout and page design software) line height is marked as leading, in: *The Beginner's Guide to Leading*, https://www.indesignskills.com/tutorials/leading-typography/. Also in: U. Nedeljković, I. Puškarević, B. Banjanin, *op. cit.*, 133.

22 I. Strizver, *Line Spacing For Text*, https://www.fonts.com/content/learning/fontology/level-2/text-ty-pography/line-spacing-for-text

23 *Temeljni potez, stablo slova*, in: *ibid*. 23.

24 I. Strizver, *Anatomy of a Character*, https://www.fonts.com/content/learning/fontology/level-1/type-anatomy/anatomy

25 *Apertura*, in: R. Bringhurst, *Elementi tipografskog stila, op. cit.*, 13.

26 *Kontinuirani serifi*, in: *ibid.*, 13.

27 *Diskontinuirani serifi*, in: *ibid.*, 13.

28 I. Strizver, *op. cit.*

29 С. И. Смирнов, *op. cit.*, 91.

Slab-serif (*слабсериф*[30]) – an abrupt or adnate serif of the same thickness as the main stroke[31]

Terminal (*завршешак*) – the end of a stroke not terminated with a serif. Ball (*окруīли*), beak (*кљунасши*), teardrop (*кайљичасши*[32]).

Axis (*оса*) – the imaginary line drawn from top to bottom of a letterform, used to measure the angle of stress in glyphs with strokes of varying thickness.

Stress (*акценаш, уīао осе*) – angle of axis defining the direction of thick and thin strokes. A completely vertical axis indicates a zero vertical stress. When angled left or right, the axis has a positive or negative stress.

Contrast (*коншрасш*) – The difference between thick and thin strokes. A high contrast means a bigger difference between thick and thin.

Ascender (*īорњи īродужешак*[33]) – the part of a lowercase letter that extends above the x-height.

Descender (*дољи īродужешак*[34]) – the part of the lowercase letter that extends below the baseline.

CLASSIFICATION OF TYPEFACES

Book typeface (*књижно īисмо*[35]) is a typeface for book design.

Antiqua (*аншиква*) is a style of book typeface based on humanist minuscule and Roman capital.[36] Old Style (*класичне*), Transitional (*īрелазне*), Modern (*класицисшичке*).

Text typefaces (*īисма за слаīање шексша*) – readable in small sizes.

Display typefaces (*īисма за слаīање у већим величинама, дисīлеј*) – intended for larger sizes.

Serif typefaces (*серифна īисма*) – typefaces with serifs.

Sans-serif typefaces (*сансерифна īисма, безсерифна īисма*[37]) – a typefaces without serifs

Slab-serif typefaces (*слабсерифна īисма*[38]) – typefaces with slab-serifs.

Script typefaces (*рукоīисна шиīоīрафска īисма*) – based upon the forms created by handwriting.

Monospace typefaces (*īисма уједначених ширина*) – comprised of letterforms which are all of a single, standard width.

TYPEFACE VARIATIONS

Cut (*рез*[39]) is a term from metal type era when all type was cut in metal and could only be printed at a specific size. It is used for one variation of typeface of specified style, weight and optical size, which was cut separately. In digital typography the adequate term is "variation".

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30 R. Bringhurst, *Elementi tipografskog stila, op. cit*, 348.

31 R. Bringhurst, *The Elements of Typographic Style, op.cit.,* 344.

32 *Suzasti, lakrimalni*, in: *ibid*., 13.

33 *Uzlazni potez*, in: U. Nedeljković, I. Puškarević, B. Banjanin, *op. cit.*, 23.

34 *Silazni potez*, in: *ibid*. 23.

35 *Књижно īисмо*, found in: С. Филеки, *Писмо: исшорија и шиīоīрафија*, Београд, 2010, 121; *књишко īисмо,* found in: М. Пешикан, *op. cit.* 43.

36 F. Mesaroš, *op. cit.* 135–140; С. Филеки, *op. cit*., 121; I. Knežević, *op. cit.* 84–85.

37 *Neserifna pisma*, in: R. Bringhurst, *Elementi tipografskog stila, op. cit.*, 33.

38 *Slab-serifna*, in: *ibid*., 139.

39 It is translated optionally as *лик* in М. Пешикан, *op. cit*., 24.

Variation (*варијација, облик*) differs in style, weight, width, optical size, slant and custom properties.

Style (*стил, облик*) can be normal (*нормал*) or upright (*усправан*), and italic (*италик*) or oblique (*искошен*). The term cursive (*курзив*) is also in use. It originates from Italian *littera corsiva* meaning the letterform for faster writing. There is an adequate Serbian word *брзопис* (*скоропис*), but it refers to a historical style. Italic is proper term for Cyrillic as well, since letterforms used from 18th century on, derive from western, i. e. Italian chancery tradition.[40] Unicase is a kind of typeface with characters of uppercase and lowercase style combined together as one style (*са измешаним великим и малим словима*).

Weight (*тежина*) is the most common variation. The basic weights in the metal type were normal (*нормал*) and bold (*полуцрна*). Digital type offers much more weights: thin, ultra-light, light, regular, semibold, bold, extra bold, black, ultra. There are other descriptive names like Roman or book for basic weight, hairline, slim, medium, heavy and fat for others. Translating some of these names is possible (*најтањи, танак, лаган, нормал, средњи, масни, тежак, дебео…*), but not reliable in identifying their place in range, especially since weight is a part of the font name. In this respect, transcription could be more practical, although not very elegant solution (*лајт, регулар, медијум, болд, блек…*). Weights ranges from lighter to heavier (*расион тежина варира од мањих до већих*)[41].

Width (*ширина*) varies from condensed to extended or from narrow to wide (*сужени – прошире ни, уски – широки*). Monospaced (*са једнаким размацима, равномерно размакнути*) fonts have glyphs of equal width.

Optical size (*оптичка величина*) is measured in typographic units – points (*тачка*). The design of each font is adjusted to work best at the size for which it is intended.

Slant (*нагиб*) is the angle of the letterforms. Oblique fonts are slanted (*нагнути, искошени*).

TYPEFACE DESIGN

Embedding (*уграђивање*) – feature that enables inclusion of font files inside certain document formats.

Kern (*керн*) – the process of adjusting the spacing between pair of characters, additional spacing.

Spacing (*одређивање размака*) – positioning distances between characters. The process of changing the advance width and sidebearings is spacing or editing glyph metrics.

Tracking (*размицање, шпационирање*) – adding equal amount of space to characters.

Contour, path (*контура, стаза*) – a continuous series of segments.

Node (*спој, тачка*) – the connection between two segments, can be smooth, tangent or sharp (*раван, тангентни, оштар*).

Extremes (*крајње тачке, екстреми*) – nodes with horizontal or vertical tangents.

Bézier curves (*Безијеове криве*) – smooth curves that can be scaled, used for drawing shapes in vector graphics and related fields.

PostScript curves (*постскрипт криве*) – cubic Bézier curves defined by two nodes with control points.

TrueType curves (*трутајп криве*) – quadratic Bézier curves defined by two nodes and one control point.[42]

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40 С. Филеки, *op. cit.*, 250–252.

41 Expressions for weight are sometimes mixed with color and other descriptive properties. For instance: light (лаган, светао), black (црн), bold (полуцрн, масни), fat (дебео).

42 *Curve Types*, https://help.fontlab.com/fontlab-vi/Curve-Types/

Hinting (*хинѿовање*) – the process of adding information to a font which affects how the outline fits onto a grid for screen display or printing.[43]

TYPEFACE PROGRAMMING AND ADVANCED TECHNOLOGY

OpenType (*оѿенѿајѿ*) is a cross-platform font file format developed jointly by Adobe and Microsoft. The two main benefits are its cross-platform compatibility and its ability to support widely expanded character sets and layout features.[44]

Multiple master (*мулѿимасѿер*) – the Adobe technology using interpolation between two or more masters, in order to calculate steps between them along a range of axes.

Variable font (*варијабилни фонѿ*) – the equivalent of multiple individual fonts compactly packaged within a single font file. This is done by defining variations (*варијације*) within the font. A variable font is a single font file that behaves like multiple fonts.[45]

Variation axes (*оса варијације*) – describes the allowable range of a particular aspect (weight, width, optical size, slant or other properties) of the typeface design.[46]

OpenType features (*оѿенѿајѿ функције*) – define glyph substitution and positioning. OT features specify rules for handling alternate letterforms (*алѿернаѿивни словни облици*) in text processors and graphic applications.

Classes (*класе*) – sets of glyphs used in OpenType layout features and in OpenType class kerning, which behave the same way.

Chromatic type, layer fonts, color fonts (*хромаѿски, слојевиѿи, бојени фонѿови*). Chromatic effects are achieved by stacking two or more corresponding type styles on top of one another in different colors.[47]

Anchor (*анкер*) – a special type of point that can be used to attach glyphs to each other at specified positions. The most common use of anchors is to attach or position diacritics (*дијакриѿици*) to base characters.[48]

Web font (*веб фонѿ*) – allow use of fonts that are not installed on the user's computer.[49] Web fonts are a CSS[50] feature that allows to specify font files to be downloaded along with website.[51]

CONCLUSION

The aim of this paper is to make all these terms – as well as the expressions for which appropriate existing Serbian correspondents and equivalents were not found, but were borrowed from a target language –

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43 *Hinting*, https://help.fontlab.com/fontlab-vi/Hinting/

44 *Open Type*, https://www.adobe.com/products/type/opentype.html

45 J. Hudson, *Introducing OpenType Variable Fonts*, https://medium.com/variable-fonts/https-medium-com-tiro-introducing-opentype-variable-fonts-12ba6cd2369

46 *Variable fonts guide*, https://developer.mozilla.org/en-US/docs/Web/CSS/CSS_Fonts/Variable_Fonts_Guide

47 J. Clarke, *The Evolution of Chromatic Type*, https://ilovetypography.com/2017/04/03/the-evolution-of-chromatic-fonts/

48 *Anchors and Pins*, https://help.fontlab.com/fontlab-vi/Anchors-and-Pins/

49 *CSS Web Fonts*, https://www.w3schools.com/css/css3_fonts.asp

50 CSS (Cascading Style Sheets) is a language that describes the style of an HTML document. HTML is the standard markup language for Web pages.

51 *Web Fonts*, https://developer.mozilla.org/en-US/docs/Learn/CSS/Styling_text/Web_fonts

available to the experts in the field, in the expectation of exchanging opinions and finding better solutions on the matter. The type is a part of a wider professional area which includes different graphic media, while the objective of this review is to contribute to the establishing of contemporary terminology of the Serbian language in this field.

ILLUSTRATIONS

1. Franjo Mesaroš, *Grafička enciklopedija*, cover and front page (photo Olivera Stojadinović)
Franjo Mesaroš, *Grafička enciklopedija,* корице и насловна страна (фото Оливера Стојадиновић)
2. Franjo Mesaroš, *Grafička enciklopedija*, inner pages (photo Olivera Stojadinović)
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3. Heijo Klajn, *Mali leksikon štamparstva i grafike*, cover and inner pages (photo Olivera Stojadinović)
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7. Geometry of typeface (illustration Olivera Stojadinović)
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Оливера Р. Стојадиновић
САВРЕМЕНА ТЕРМИНОЛОГИЈА У ОБЛАСТИ ТИПОГРАФИЈЕ

Резиме: Имајући у виду недостатак релевантних публикација на српском језику које се баве савременом терминологијом у области типографије, циљ овог рада је да пружи преглед, класификује и анализира најважније изразе који су се појавили увођењем дигиталних технологија у штампарство и развојем дигиталних медија. Појмови који припадају најновијој терминологији формирани су на основу стручне документације и радног искуства у области пројектовања писма, а такође и поређењем појмова на неколико језика спроведеним кроз анализу стручне литературе. Њихов преглед је организован у следећим подручјима: основни појмови из области писма и типографије, геометрија и елементи типографског писма, класификација и дизајн типографских писама, као и програмирање и напредне технологије у области писма. За наведене појмове дати су: оригинални облик, објашњење појма, предложени појмови / термини на српском језику, као и могуће варијације. По потреби, истражени су и одговарајући изрази на другим језицима. Уколико нису пронађени адекватни еквиваленти на српском језику, оригинални израз је преузет из страног језика у транскрибованом облику.

Циљ рада је да наведене термине прикаже стручњацима који делују у овој области, у очекивању размене мишљења и проналажења бољих решења за поједине изразе. Типографија је део ширег професионалног подручја које укључује различите графичке медије, па је циљ овог прегледа допринос успостављању савремене терминологије на српском језику у овој области.

Кључне речи: типографија, типографско писмо, терминологија, српски језик, дигиталне технологије, штампа