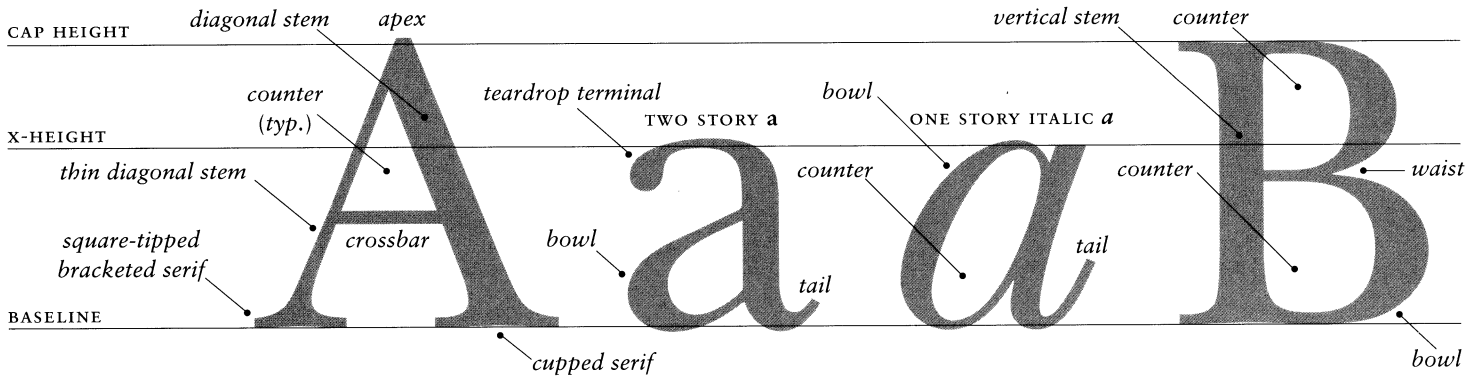


PARTS OF

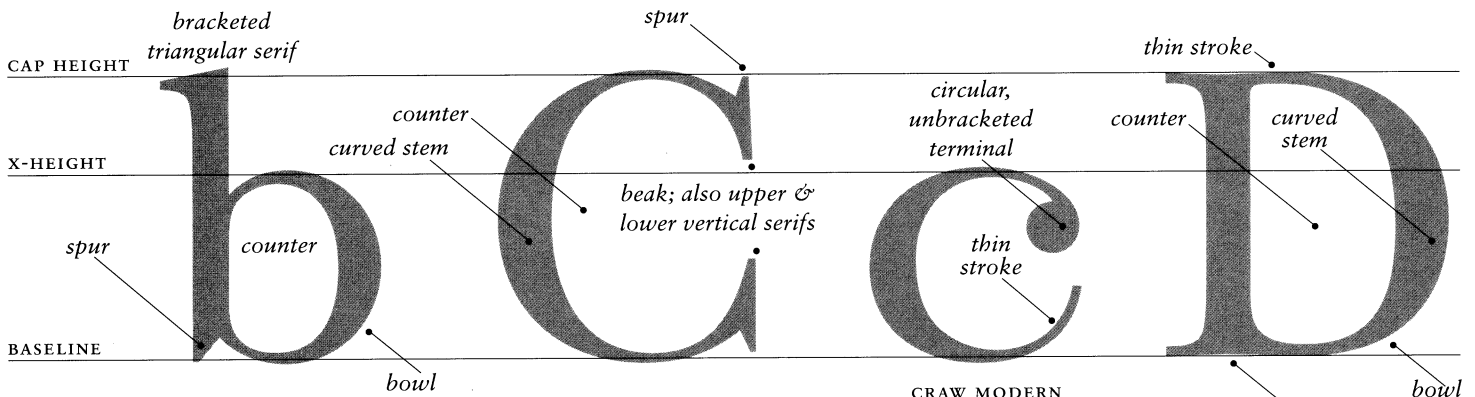


The apex of the A can be pointed or blunt; it is sometimes cupped as in Caslon, or chopped as in Century and Baskerville

Early fonts did not use the terminal at the top of the lowercase a

The one-story a is the prevalent form for italics and its shape repeats on b, d, p, q

Bowl is the commonly accepted term for the curved shapes of the B, D, P, R, a, b, d, p, and q. Lobe is a more precise description

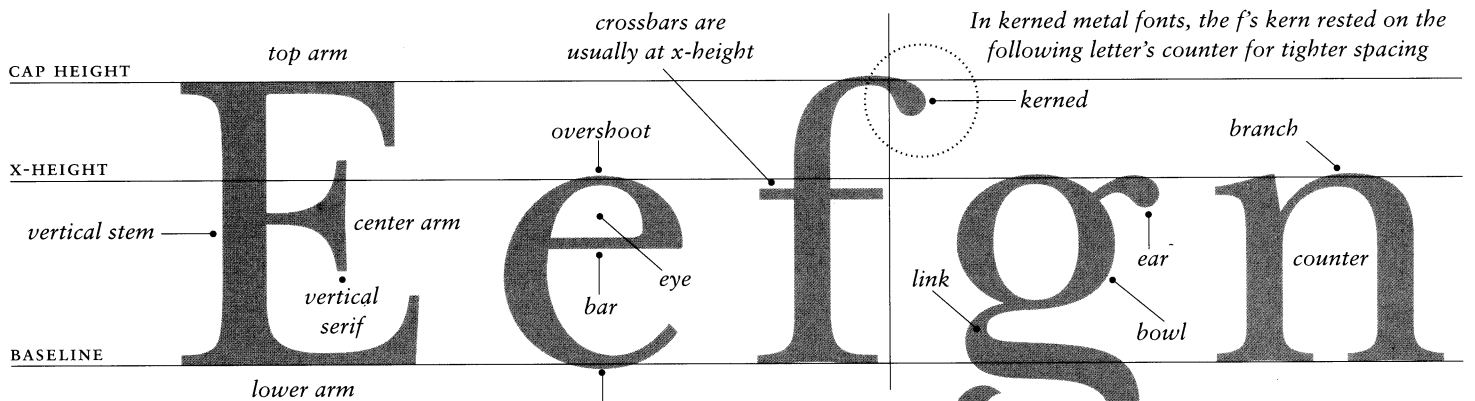


A spur does not always appear on the lowercase b. Some fonts, e.g. Times Roman, lack one

Double beaks are 15th- to 18th-century traits, though single top beaks appeared as early as 1750 on Nicolas Cochin's elegant font. Also called upper and lower serifs

CRAWL MODERN
Unbracketed circular terminals are a modern concept

Cupped serif.
Found on many Venetians and Oldstyle fonts



Early Venetian fonts were characterized by wide arms of almost equal length. The longer bottom arm gives a strong visual base

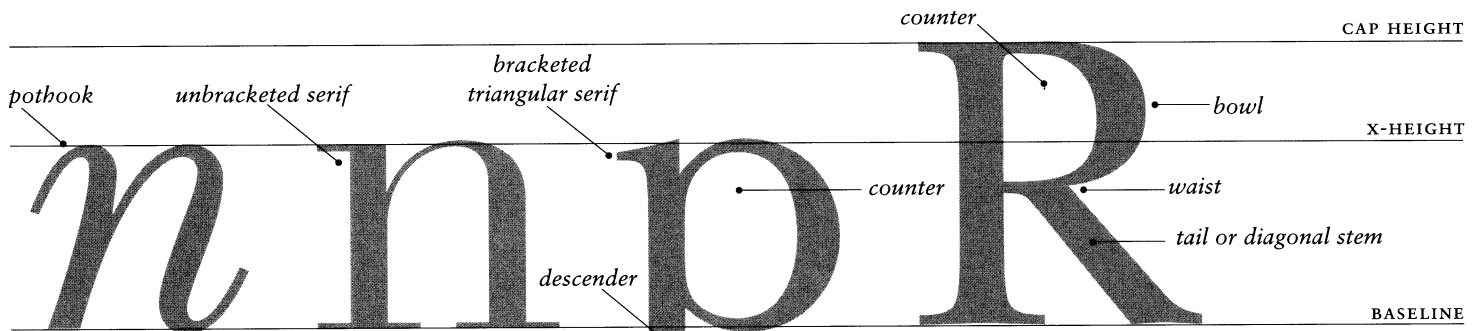
Overshoot allows the round forms to appear to be the same visual size as letters with straight horizontal lines

In kerned metal fonts, the f's kern rested on the following letter's counter for tighter spacing

Loops are generally closed

Modern and Transitional fonts tend to have symmetrically shaped branches; Oldstyles and Venetians are angular

A L E T T E R

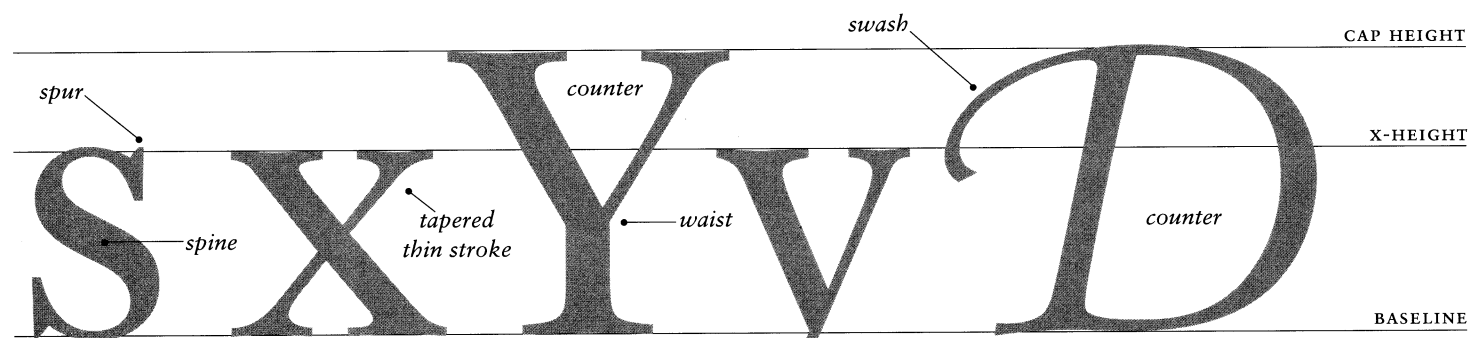


The Scotch Romans and Moderns of the 19th century were noted for italic pothooks

DIDOT
Unbracketed serifs were popularized by Didot and Bodoni, but Bodoni minutely bracketed larger sizes

Descenders are often shortened to make room for a taller x-height

Tails may be straight diagonals, reversed curved diagonals, or vertical stems with a slight reverse curve for closer fit



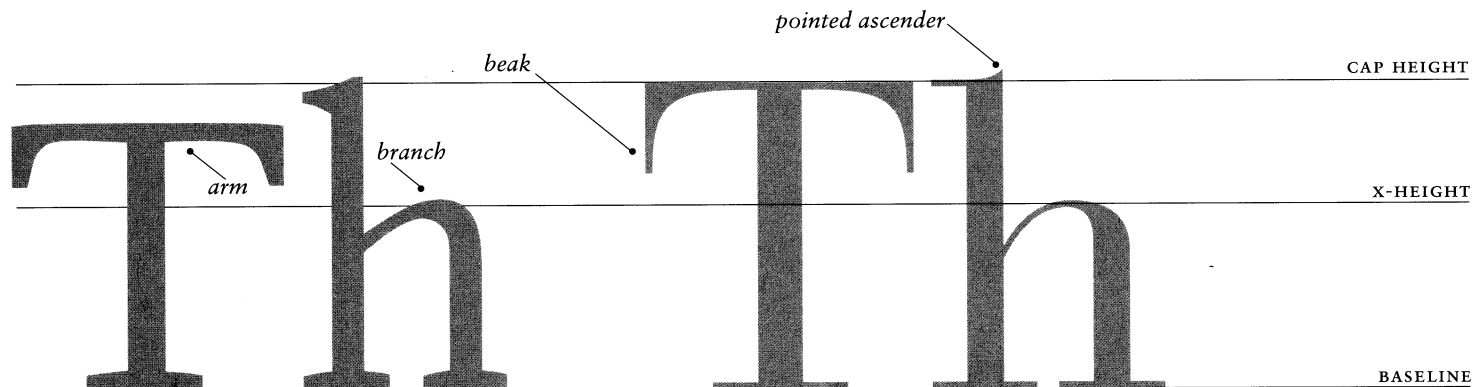
This Baskerville s is bottom-heavy, a ploy that identified its correct orientation for hand-compositors

Outer serifs of x are usually shortened to space more snugly to flanked letters

A low-waisted Y can contain the same amount of space as a wider and higher Y, to allow a tighter fit

descender
teardrop terminal

CENTAUR SWASH CAP
Swash caps are often a separate font. The flamboyant extensions do not appear on every letter



MONOTYPE FOURNIER
Caps are shorter than ascenders. The style originated in the 15th century with the Venetian fonts

BAUER BODONI
Modern-style caps and ascenders are traditionally the same height

NOTE—Depending on the source, usage may vary from the terms given here, which are the ones used in this book. The examples are set in ITC Baskerville, except where noted.