

The Future of Web Typography

Richard Rutter



“	opening double quote
”	closing double quote
‘	opening single quote
’	closing single quote
–	en dash
—	em dash
–	minus
×	multiplication
...	ellipsis

Aboard Minerva off the Coast of New England

Daniel is roused by a rooster on the forecastledeck[†] that is growing certain it's not just imagining that light in the eastern sky. Unfortunately the eastern sky is off to port this morning. Yesterday it was starboard. Minerva has been sailing up and down the New England coast for the better part of a fortnight, trying to catch a wind that will decisively take her out into deep water, or "off soundings," as they say. They are probably not more than fifty miles away from Boston.

[†] The forecastledeck is the short deck that, towards the ship's bow, is built above the upperdeck.

Contrary Winds

Daniel goes back and sits by one of the windows – these are undershot so that he can look straight down and see Minerva's wake being born in a foamy collision around the rudder. He opens a small hatch below a window and drops out a Fahrenheit thermometer on a string. It is the very latest in temperature measurement from Europe – Enoch presented it to him as a sort of party favour. He lets it bounce through the surf for a few minutes, then hauls it in and takes a reading.

He's been trying to perform this ritual every four hours – the objective being to see if there's any rumour that the North Atlantic is striped with currents of warm water. He can present the data to the Royal Society if God-willing he reaches London.

Text taken from *Quicksilver* by Neal Stephenson.

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Georgia

Georgia is a transitional serif typeface designed in 1993 by *Matthew Carter* and hinted by *Tom Rickner* for the *Microsoft Corporation*. It is designed for clarity on a computer monitor even at small sizes, partially due to a relatively large x-height. The typeface is named after a tabloid headline titled *Alien heads found in Georgia*.

Verdana

Verdana is a humanist sans-serif typeface designed by *Matthew Carter* for *Microsoft Corporation*, with hand-hinting done by *Tom Rickner*. Bearing similarities to humanist sans-serif typefaces such as *Frutiger*, Verdana was designed to be readable at small sizes on a computer screen.

UltraLight

Light

Regular

Bold

Joseph Müller Brockmann

Joseph Müller Brockmann

Joseph Müller Brockmann

Joseph Müller Brockmann

Ultra Condensed	Adrian Frutiger
Condensed	Adrian Frutiger
Roman	Adrian Frutiger
Extended	Adrian Frutiger

NORMAL

READING 36 novels at olives

BLACK

READING 36 novels at offsets

BOLD

READING 36 novels at overturn

SEMIBOLD

READING 36 novels at once mica

REGULAR

READING 36 novels at once makes

LIGHT

READING 36 novels at ovens

BLACK ITALIC

READING 36 novels at outlaw

BOLD ITALIC

READING 36 novels at overture

SEMIBOLD ITALIC

READING 36 novels at once meal

ITALIC

READING 36 novels at once means

LIGHT ITALIC

CONDENSED

READING 36 novels at once matters

BLACK

READING 36 novels at once miscasts

BOLD

READING 36 novels at once makes fin

SEMIBOLD

READING 36 novels at once makes fast

REGULAR

READING 36 novels at once makes films

LIGHT

READING 36 novels at once modern

BLACK ITALIC

READING 36 novels at once motored

BOLD ITALIC

READING 36 novels at once makes for

SEMIBOLD ITALIC

READING 36 novels at once makes fuel

ITALIC

READING 36 novels at once makes fresh

LIGHT ITALIC

FROM LEFT

READING 36 novels at once makes fresh

MISSING HANDKERCHIEFS

BOLD

Dematerialize

CONDENSED LIGHT

Did you look everywhere?

BLACK ITALIC

Better round up all 24 of the usual suspects then

CONDENSED REGULAR

MAGICIAN

SEMIBOLD

Check His Sleeves

CONDENSED LIGHT ITALIC

PLEASE KEEP YOUR HANDS WHERE I CAN SEE THEM

LIGHT ITALIC

583 Charges of Misdirection Pending

CONDENSED BLACK

New Fingerprint Device

ITALIC

This thing leads to a much higher rate of conviction!

CONDENSED SEMIBOLD ITALIC

Optimization

REGULAR

Rounded Off to the Nearest Digit

CONDENSED BOLD

Don't Sweat the Small Stuff

LIGHT

FLIP

Don't Sweat the Small Stuff

```
h1 {  
  font-family: "Verdana Pro", Verdana, sans-serif;  
  font-weight: bold;  
}
```

```
h1 {  
  font-family: "Verdana Pro", Verdana, sans-serif;  
  font-weight: 200;  
}
```

Values for font-weight property

Weight	Style
100	Ultra Light, Extra Light
200	Light, Thin
300	Book
400	Regular, Normal
500	Medium
600	Demi Bold, Semi Bold
700	Bold
800	Heavy, Black, Extra Bold
900	Ultra Black, Extra Black, Fat, Poster

```
h1 {  
  font-family: "Verdana Pro", Verdana, sans-serif;  
  font-weight: 200;  
  font-stretch: condensed;  
}
```

Values for font-stretch property

Width

Ultra Condensed

Extra Condensed

Condensed

Semi Condensed

Normal

Semi Expanded

Expanded

Extra Expanded

Ultra Expanded

Calibri	0123abcd ^{ef} ghIJKlmnopQRStuv
Cambria	0123abcd ^{ef} ghIJKlmnopQRStu
Candara	0123abcd ^{ef} ghIJKlmnopQRStu
Constantia	0123abcd ^{ef} ghIJKlmnopQRStu
Corbel	0123abcd ^{ef} ghIJKlmnopQRStuv



Calibri

0123 abcdefghijklmnopqrstuv

Cambria

0123 abcdefghijklmnopqrstuv

Candara

0123 abcdefghijklmnopqrstuv

Constantia

0123 abcdefghijklmnopqrstuv

Corbel

0123 abcdefghijklmnopqrstuv

Cambria

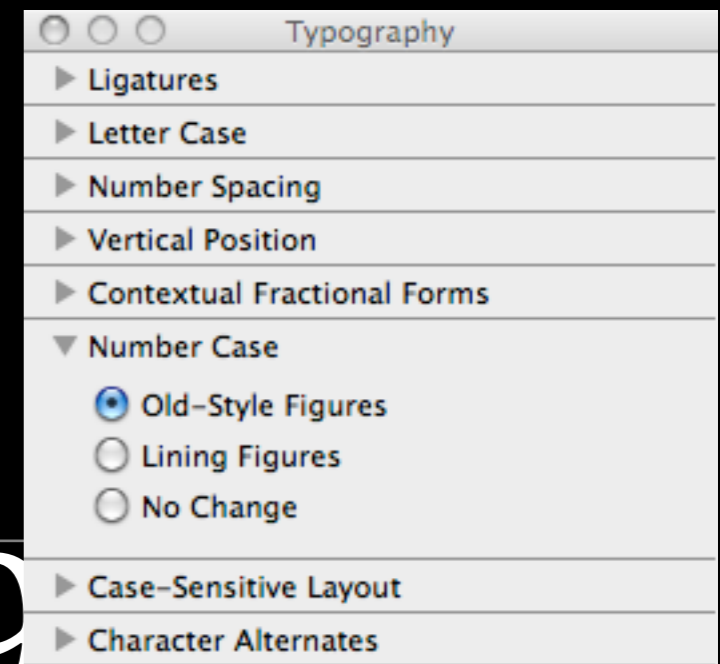
Designed by *Jelle Bosma* in 2004, with *Steve Matteson* and *Robin Nicholas*. It is a serif font with very even spacing and proportions. Diagonal and vertical hairlines and serifs are relatively strong, while horizontal serifs are small and intend to emphasize stroke endings rather than stand out themselves. The regular weight has been extended with a large set of maths and science symbols.

0123456789 abcdefghijklmnopqrstuvwxyz

0123456789 ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

0123456789

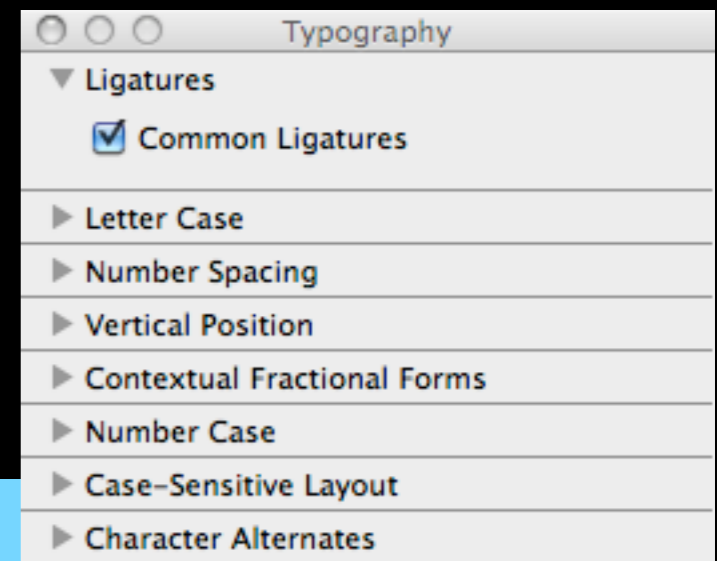


0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

ff fl ffi fi ffi fb fk tt fí

ff fl ffi fi ffi fb fk tt fí

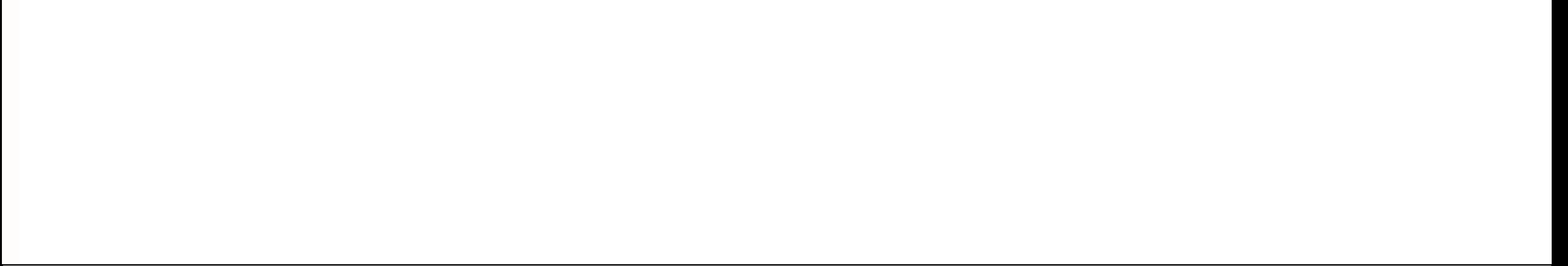


ff fl ffl fi ffi fb fk tt í

ff fl ffl fi ffi fb fk tt í



Ligatures automatically render in Firefox (top) but not Safari (bottom)



6.3 Ligatures: the `font-variant-ligatures` property

Name:	<i>font-variant-ligatures</i>
Value:	normal inherit [<common-lig-values> <additional-lig-values> <historical-lig-values>]
Initial:	normal
Applies to:	all elements
Inherited:	yes
Percentages:	N/A
Media:	visual
Computed value:	as specified

Specifies control over which ligatures are enabled or disabled. A value of 'normal' implies that the defaults set by the font are used.

```
<common-lig-values>      = [ common-ligatures | no-common-ligatures ]
<additional-lig-values> = [ additional-ligatures | no-additional-ligatures ]
<historical-lig-values> = [ historical-ligatures | no-historical-ligatures ]
```

Individual values have the following meanings:

common-ligatures

Enables display of common ligatures (OpenType feature: `liga`). For OpenType fonts, common ligatures are enabled by default.

fi ▶ fi

no-common-ligatures

Disables display of common ligatures (OpenType feature: `liga`).

additional-ligatures

Enables display of additional ligatures (OpenType feature: `dlig`).

acts ▶ aċts

no-additional-ligatures

Disables display of additional ligatures (OpenType feature: `dlig`).

historical-ligatures

Enables display of historical ligatures (OpenType feature: `hlig`).

tʒ ▶ ʒ

no-historical-ligatures

Disables display of historical ligatures (OpenType feature: `hlig`).

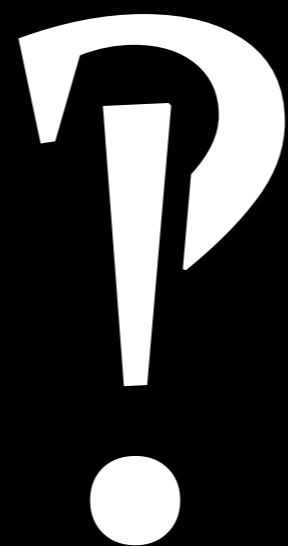
Required ligatures, needed for correctly rendering complex scripts, are not affected by the settings above.

<http://dev.w3.org/csswg/css3-fonts/>

Required ligatures, needed for correctly rendering complex scripts, are not affected by the settings above.



Font Linking



“When the only font available is Times New Roman, the typographer must make the most of its virtues. The typography should be richly and superbly ordinary, so that attention is drawn to the quality of the composition, not the individual letterforms.”

Elements of Typographic Style by Robert Bringhurst

SIGN UP FOR NEWS ABOUT FUTURE SEED CONFERENCES

* A ONE-DAY CONFERENCE *on* DESIGN, ENTREPRENEURSHIP *and* INSPIRATION *

On Friday, June the 6th 2008 in Chicago

Learn about *taking control of your own work* by seeking out methods to

INSPIRE NEW THINKING AND ADOPT UNCONVENTIONAL IDEAS ABOUT COLLABORATION AND BUSINESS VIA SIX PRESENTATIONS AND DISCUSSIONS LED BY 37SIGNALS, SEGURA INC, COUDAL PARTNERS AND FRIENDS

The 3rd SEED CONFERENCE

WILL FILL YOUR HEAD WITH KNOWLEDGE YOU CAN USE. THIS ISN'T ABOUT THEORY, IT'S ABOUT PRACTICE

You should attend if you're a designer (print, web or video) or a business-minded soul who is looking to take creative ideas and turn them into something SATISFYING & BANKABLE. Anyone creative with an open mind will take away something useful. This is a day of active learning, not just idle listening. Only 270 seats available. REGISTER NOW

THE VENUE WILL INFORM THE DISCUSSION TOO, SEED WILL BE HELD IN THE "CATHEDRAL OF MODERNISM"

CROWN HALL *by* Mies van der Rohe

Painstakingly renovated in 2005, Crown Hall stands as one of the most important buildings of the modern age and it was also held in the highest regard by Mies himself who said it best represented his "architecture of almost nothing."

* THE DAY'S SCHEDULE *and* INVITED GUESTS *

CARLOS SEGURA is the founder of **Segura, Inc.** an internationally recognized visual communications company and the creator of **T.26** the web's original digital type foundry as well as the **5"** retail brand and the **Cartype** weblog.

JASON FRIED is the founder of **37signals**, influential creators of web-based communication and collaboration tools **Basecamp**, **Highrise**, **Backpack & Campfire** and authors of the book **Getting Real** and the popular weblog **Signal vs. Noise**.

JAKE NICKELL is the Founder and **JEFFREY KALMIKOFF** is the Creative Director of **skinnyCorp**, the force behind the unstoppable community-based tee shirt design concept **Threadless** and a steady stream of other great ideas.

Cartype weblog

Signal vs. Noise

great ideas

THE DAY'S SCHEDULE AND INVITED GUESTS

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THE DAY'S SCHEDULE AND INVITED GUESTS

SUPERFLUOUS ASIDE

Written in *Nottingham*

Archived in *Design & Web*
and *Writing & Speaking*

This post's Short URL is
<http://colly.com/s/802>

There are *6 responses*
Do *add your own*

Process Toolbox, part nine: Narrative

22ND MARCH 2010

At last, we reach the final transcript from *The Process Toolbox* presentation. Over the previous eight posts, we've looked at backbone, collaboration, audience, methodology, roadmap, creativity, convention, and prototyping. To conclude, we'll look at a method for pooling all of this together to reduce noise and leave only the finest signals to present a project *narrative* - a single, focused design path.

Following a direction to reach our goal

If everything has gone to plan throughout the process, then we'll have arrived at a superbly functional system with strong visual design, arrived at in an iterative manner.

Many of you will agree that the days of offering up three or four polished designs are long gone, and frankly a waste of time. We can save money and work smarter here.

We should educate our clients that a website will be designed along a specific *path*. Our research and processes equip us to follow a certain direction, offering up rough sketches, basic wireframes, more complex wireframes, a prototype and so on. We can then do some colouring in as we evolve the suggested design. All the way through, we're exploring a single, focused design path.

we're exploring a single, focused design path.

then do some colouring in as we evolve the suggested design. All the way through,

GFS Baskerville

ελληνικά – open type

Γράφειν δήμος εϊκών Εύρώτα

ΛΙΓΑ ΛΟΓΙΑ ΓΙΑ ΤΗ BASKERVILLE

Ο John Baskerville (1706-1775) ασχολήθηκε αργά στη ζωή του με την τυπογραφία, αλλά παρόλα αυτά το έργο του υπήρξε σημαντικό. Δραστήριος εϊχειρηματίας και ανήσυχο πνεύμα ωφέλησε την τυπογραφία τόσο σε αισθητικό όσο και σε τεχνολογικό επίπεδο. Πραγματοποίησε πολλές καινοτομίες στην εκτύπωση, την κατασκευή χαρτιού και μελάνης και υπήρξε τελειομανής σε κάθε εγχείρημα που αναλάμβανε. Ασχολήθηκε επισταμένα με τη σχεδίαση τυπογραφικών χαρακτήρων και η λατινική γραμματοσειρά του, με την οποία τύπωσε μία έκδοση του Βιργιλίου το 1757, εντυπώσιασε τους τυπογράφους και το βιβλιόφιλο κοινό σε όλη την Ευρώπη και την Αμερική. Αργότερα, ο Baskerville επιχείρησε τον σχεδιασμό ελληνικών χαρακτήρων τα οποία χρησιμοποίησε για τη στοιχειοθεσία της Καινής Διαθήκης το 1763 για το Πανεπιστήμιο της Οξφόρδης. Ο σχεδιασμός της γραμματοσειράς ακολουδούσε την απλοποίηση της ελληνικής τυπογραφικής κάσας, αποφεύγοντας τα πολυάριθμα συμπλέγματα, αλλά οι σχετικά στενές αναλογίες των στοιχείων δεν κέρδισαν την αποδοχή του βρετανικού κοινού και δεν ξαναχρησιμοποιήθηκε. Παρόλα αυτά έντονοι απόηχοί της μπορούν να αναγνωριστούν στα ελληνικά στοιχεία του Giambattista Bodoni στην Ιταλία και εμμέσως σε αυτά του Firmin Didot στη Γαλλία.

Η ψηφιοποίηση της γραμματοσειράς έγινε από τη Σοφία Καλαϊτζίδου και τον Γιώργο Ματθιόπουλο.

A FEW WORDS ABOUT BASKERVILLE

John Baskerville (1706-1775) got involved in typography late in his career but his contribution was significant. He was a successful entrepreneur and possessed an inquiring mind which he applied to produce many aesthetic and technical innovations in printing. He invented a new ink formula, a new type of smooth paper and made various improvements in the printing press. He was also involved in type design which resulted in a latin typeface which was used for the edition of Virgil, in 1757. The quality of the type was admired throughout of Europe and America and was revived with great success in the early 20th century. Baskerville was also involved in the design of a Greek typeface which he used in an edition of the New Testament for Oxford University, in 1763. He adopted the practice of avoiding the excessive number of ligatures which Alexander Wilson had started a few years earlier but his Greek types were rather narrow in proportion and did not win the sympathy of the philologists and other scholars of his time. They did influence, however, the Greek types of Giambattista Bodoni. and through him Didot's Greek in Paris.

The typeface has been digitally revived as GFS Baskerville Classic by Sophia Kalaitzidou and George D. Matthiopoulos and is now available as part of GFS' type library.

www.greekfontsociety.org

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("http://mysite.com/FontinSansR.otf");  
}
```

Browser support for Webfonts

Browser	File types supported
Internet Explorer 4	Embedded OpenType (EOT)
Safari 3.1	TrueType, OpenType, SVG
Opera 10	TrueType, OpenType
Firefox 3.1	TrueType, OpenType
Firefox 3.6	TrueType, OpenType, WOFF
Chrome beta 4	TrueType, OpenType, SVG
Mobile Safari	SVG



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mac-style
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мтuqomz
БLελzсвJтuE

мтuqomz
сJεвLфλβε

мтuqomz
швс-гфλjε

kltf.de/kltf_notes_raster.htm

The quick brown fox jumps over the lazy lilly
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WinXP GDI

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Windows 7 GDI ClearType

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Windows 7 DirectWrite

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The quick brown fox jumps over the lazy lilly

96 point Gabriola on a Lenovo X61 ThinkPad at 100% Zoom using GDI (note jaggies):

Direct2D

96 point Gabriola on a Lenovo X61 ThinkPad at 100% Zoom: Direct2D (without jaggies):

Direct2D

D!N6Cf5D

Fonts as a Web Service



FONT
DECK

Find fonts by

Style

Designer

Foundry

Search



Set up an account ▶ Log in ▶

REAL FONTS FOR YOUR WEBSITE

Hundreds of great typefaces, legally, simply and reliably served.

Try Fontdeck for free



Why Fontdeck?

The fonts you want with no need for JavaScript, Flash or images

Fontdeck is standards compliant and accessible. It uses a CSS @font-face solution to give you real text, which can be scaled, translated, read out loud and Googled. Say goodbye to images, JavaScript and Flash hacks.

Free and easy

Fontdeck is free to try and quick to set up. You'll be up and running in about 60 seconds!

Try and buy individual fonts

Choose individual fonts to suit your precise design requirements, or purchase money-saving bundles.

Perfect for professionals

You can try any number of fonts for free on your local machine, development environment or staging server. Fontdeck doesn't require JavaScript and gives you...
Fontdeck.com

Fontdeck Blog

Featured font: Sabon

1 SEPTEMBER 2009

Sabon was designed by Jan Tschichold and in 1967. Tschichold designed an elegant and workmanlike book face, proving a popular choice for setting text. Screen display of Sabon has been tuned to Monotype Imaging's ESQ standards. [More...](#)

The dConstruct Time Capsule

26 AUGUST 2009

Win a VIP ticket with the dConstruct Time Capsule, and future proof yourself with a dConstruct workshop. [More...](#)

How to stop images breaking rounded corners in Safari

7 JULY 2009

HOW TO STOP IMAGES BREAKING ROUNDED CORNERS IN



GET STARTED WITH FONTDECK

How Fontdeck works

Fontdeck sends fonts to registered websites via the magic of CSS @font-face in three easy steps:

1. Register your website
2. Choose fonts by searching or browsing
3. Paste Fontdeck HTML into your site & update your CSS

Register Your Website

Name of website

You can register more websites later

Website domain

You can add more domains later

Your email address

This is what you'll use to log in

Password

show password

We'll start your website in **limited use mode**. This means you can use **fonts for free** but they will be limited to visitors from 20 unique IP addresses, including this computer. You can upgrade to unlimited use later.

By clicking 'Register Website' you agree to the [Terms of Service](#).

or Log in

Email

Password

[Forgotten your password?](#)



Remember me

Uncheck if you are on a public computer

Log in

Easy registration

YOUR ACCOUNT

Websites

Billing & Orders

Contact Details

London IA Test

LIMITED USE MODE [what's this?](#)

Upgrade to unlimited use

Your font deck for this website



Montefiore
Regular



Montefiore
Bold

[Browse the catalogue](#) to add more fonts.

Website settings

Name of website

London IA Test

Website domains

webtype.dev

+ [add a domain](#)

These development domains are automatically recognized: localhost, 127.0.0.1, 0.0.0:3000

Update website settings

Using the fonts on your website

Upgrade to unlimited use

BROWSE FONTS BY STYLE

Serif (6)

Sans Serif (22)

Slab Serif (14)

Script (4)

Blackletter (1)

Display (16)

Symbol (2)

Non-Latin (3)

Browse by Tag

Find fonts using the most common tags:

Font categorisation

Find fonts using the most common tags:



SANS SERIF FONTS

Showing 1–10 of 22 font families

Alpha (3 styles)

Why pangolins dream of quiche

Anivers (1 style)

Why pangolins dream of quiche

Centro Sans Pro (5 styles)

Why pangolins dream of quiche

Classico (7 styles)

Why pangolins dream of quiche

Fontin Sans (5 styles)

Why pangolins dream of quiche



Sans Serif Classifications

Grotesque (15)

Humanist (84)

Geometric (18)

Hybrid (1)

Sans Serif Tags

1990s legible modern

Swiss modest neutral

dynamic elegant

German grotesque

geometric English

technical stressed sans

masculine book text

1920s formal Bauhaus

square sans casual

humanistic sans DIN

neutral 2000s linear

sans highway

Concrete traffic

2002 highway

2002 highway

Classifications and tagging

2010

Year of Web Typography

unless you ask him directly, which most folks have learned not to do. When he does speak you wonder if he isn't some sort of alien who sees the landscape of human ideas and experiences differently than everybody else.

The thing is, he usually makes uncomfortable sense in a world where most folks would rather just hear what they are used to hearing, which is often not much of anything. Those who know him generally like him well enough, providing he keeps his thoughts mostly to himself. And when he does talk, it isn't that they stop liking him—rather, they are not quite so satisfied with themselves.

Mack once told me that he used to speak his mind more freely in his younger years, but he admitted that most of such talk was a survival mechanism to cover his hurts; he often ended up spewing his pain on everyone around him. He says that he had a way of pointing out people's faults and humiliating them while maintaining his own sense of false power and control. Not too endearing.

As I pen these words, I reflect on the Mack I've always known—quite ordinary, and certainly not anyone particularly special, except to those who truly know him. He is just about to turn fifty-six, and he is a rather unremarkable, slightly overweight, balding, short white guy, which describes a lot of men in these parts. You probably wouldn't notice him in a crowd or feel uncomfortable sitting next to him while he snoozes on the MAX (metro-transit) during his once-a-week trip into town for a sales meeting. He does most of his work from a little home office at his place up on Wildcat Road. He sells something high tech and gadgety that I don't pretend to understand: techno gizmos that somehow make everything go faster, as if life weren't going fast enough already.

You don't realize how smart Mack is unless you happen to eavesdrop on a dialogue he might be having with an expert. I've been there, when suddenly the language being spoken hardly resembles English, and I find myself struggling to grasp the concepts spilling out like a tumbling river of gemstones. He can speak intelligently about most anything, and even though you sense he has strong convictions, he has a gentle way about him that lets you keep yours.

His favorite topics are all about God and Creation and why people believe what they do. His eyes light up and he gets this smile that curls at the corners of his lips, and suddenly, like a little kid, the tiredness melts away and he becomes ageless and hardly able to contain himself. But at the same time, Mack is not very religious. He seems to have a love/hate relationship with

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"Tom!"

No answer.

"Tom!"

No answer.

"What's gone with that boy, I wonder? You Tom!"

No answer.

The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out under them for so small a thing as a boy; they were through them for so small a thing as a boy; they were her state pair, the pride of her heart, and were built for "style," not service -- she could have seen through a pair of stove-lids just as well. She looked perplexed for a moment, and then said, not fiercely, but still loud enough for the furniture to hear: "Well, I lay if I get hold of you I'll --"

She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resurrected nothing but the cat.

"I never did see the beat of that boy!"

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Co-Founder, Fontdeck

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