

The Future of Web Typography

Richard Rutter



Regular
Bold

Museo Slab
Museo Slab

Ultra light

Museo Slab

Light

Museo Slab

Regular

Museo Slab

Bold

Museo Slab

Black

Museo Slab

Ultra black

Museo Slab

```
h1 {  
  font-family: "Museo Slab", Georgia, serif;  
  font-weight: bold;  
}
```

```
h1 {  
  font-family: "Museo Slab", Georgia, serif;  
  font-weight: 200;  
}
```

Values for font-weight property

100 Ultra Light, Extra Light

200 Light, Thin

300 Book

400 **Normal**, Regular

500 Medium

600 Demi Bold, Semi Bold

700 **Bold**

800 Heavy, Black, Extra Bold

900 Ultra Black, Extra Black, Fat, Poster

Extra condensed	Clarendon
Condensed	Clarendon
Regular	Clarendon
Expanded	Clarendon
Extra expanded	Clarendon

```
h1 {  
  font-family: "Clarendon", Georgia, serif;  
  font-stretch: condensed;  
}
```

Values for font-stretch property

Ultra Condensed

Extra Condensed

Condensed

Semi Condensed

Normal

Semi Expanded

Expanded

Extra Expanded

Ultra Expanded

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

FLIP

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

SEMI BOLD

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 SEMI BOLD ITALIC

Optimization

REGULAR

Rounded Off to the Nearest Digit

CONDENSED BOLD

Don't Sweat the Small Stuff

LIGHT

TRIAL

Don't sweat the small stuff

ff

ff fl ffl fi ffi fb fk fí

ff fl ffl fi ffi fb fk fí

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` ▶ `açts`

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`).

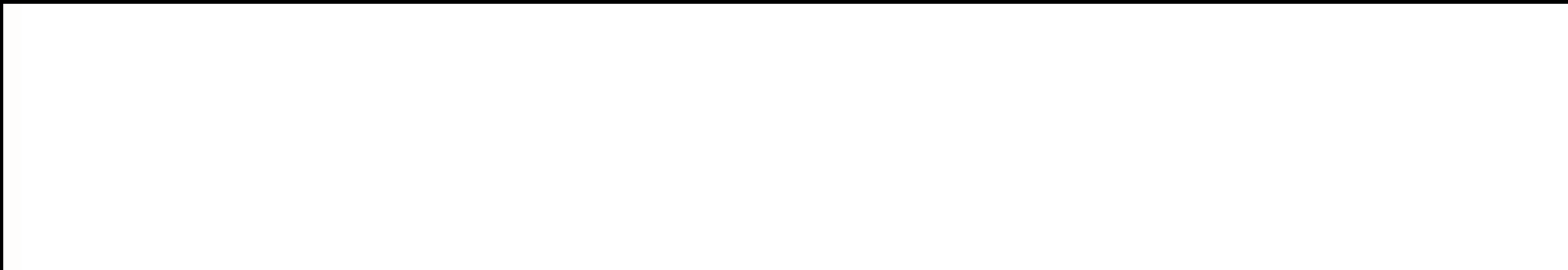
Required ligatures, needed for correctly rendering complex scripts, are not affected by the settings above.

```
h1 {  
  font-family: Calluna, Georgia, serif;  
  font-variant-ligatures: common-ligatures;  
}
```

```
p {  
  font-family: Calluna, Georgia, serif;  
  font-variant-ligatures: no-common-ligatures;  
}
```

st ip it ck gi fj ap qu OO
st îp ît çk ĝi fj şp qu OO

```
h1 {  
font-family: Calluna, Georgia, serif;  
font-variant-ligatures: common-ligatures additional-ligatures;  
}
```



Olivette typewriter

Olivette typewriter

```
h1 {  
font-family: Ollivette, "American Typewriter", monospace;  
font-variant-alternates: stylistic(1);  
}
```

0123456789

0123456789

```
h1 {  
  font-family: Calluna, Georgia, serif;  
  font-variant-numeric: oldstyle-nums;  
}
```

	Lining	Old Style
Proportional	409,280	409,280
	367,112	367,112
	155,068	155,068
	171,792	171,792
Tabular	409,280	409,280
	367,112	367,112
	155,068	155,068
	171,792	171,792

```
h1 {  
  font-family: Calluna, Georgia, serif;  
  font-variant-numeric: oldstyle-nums tabular-nums;  
}
```

10¹/₂

```
h1 {  
  font-family: Calluna, Georgia, serif;  
  font-variant-numeric: diagonal-fractions slashed zero;  
}
```

font-feature-settings

```
h1 {  
  font-feature-settings:"liga=1, dlig=1, lnum=1, tnum=1";  
}
```

font-kerning

```
h1 {  
  font-kerning: none;  
}
```

World Wide Web

World Wide Web

Top: Unkerned in Safari; Bottom: Kerned in Firefox

font-size-adjust

```
h1 {  
  font-family:"Bickham Script Std", "Snell Roundhand";  
}
```

*Sequitur nullum in humana vita ed
ullum in illa voluntate; nim
aliquatenus velenisit veros.*

```
h1 {  
  font-family:"Bickham Script Std", "Snell Roundhand";  
}
```

*Sequatur nullum in humana
vita ad ullum in illa
volorum; nim
aliquatenus velenisit
veros.*

```
h1 {  
  font-family:"Bickham Script Std", "Snell Roundhand";  
  font-size-adjust:0.19;  
  /* aspect ratio of x-height to text height */  
}
```

*Sequat nullute numsan vitae ed
ullutat irilla volorerici; nim
aliquatem velenisit veros.*

*Sequat nullute numsan
vitae ed ullutat irilla
volorerici; nim aliquatem
velenisit veros.*

*Sequat nullute numsan vitae ed
ullutat irilla volorerici; nim
aliquatem velenisit veros.*

*Sequat nullute numsan vitae ed ullutat irilla
volorerici; nim aliquatem velenisit veros.*

$$s' = (a / a') s$$

s = font-size value

a = aspect value specified by font-size-adjust property

a' = aspect value of actual font

s' = adjusted font-size to use



egipti de manu ymahelitarum: a quibus
productus erat. fuitque dominus cum eo: et erat
vir in iudiciis prope agens. Habitavitque
in domo domini sui: qui optime nouerat
dominum esse cum eo: et omnia que gereret ab eo
dirigi in manu illius. Inuenitque ioseph
gratiam coram domino suo: et ministrabat
ei. In quo positus omnibus gubernabat
credita sibi domum: et uniuersa que
ei tradita fuerant. Benedixitque dominus do-
mum egyptii propter ioseph: et multiplicauit
tam in edibus quam in agris cunctam
eius substantiam. Nec quicquam aliud noue-
rat: nisi panem quo uescebat. Erat autem
ioseph pulchra facie: et decorus aspectu.
Post multos itaque dies. iniecit domina
oculos suos in ioseph: et ait. Dormi
mecum. Qui nequamquam acquiescens operi
nephario: dixit ad eam. Ecce dominus meus
omnibus michi traditis. ignorat quod
habeat in domo sua: nec quicquam est quod
non sit in mea potestate. uel non tradi-
derit michi: preter te que uxor eius es.
Quomodo ergo possim ipse malum facere: et pecca-
re in domino meo? Inuiscemodi uerbis per
singulos dies loquebatur: et mulier mo-
lestata erat adolescenti: et ille recusabat
supremum. Accidit autem quadam die ut in-
traret ioseph domum: et operis quippiam
absque arbitrio faceret: et illa apprehensa
lacrima uestimenti eius dicit. Dormi
mecum. Qui relicto in manu eius pallio.
fugit: et egressus est foras. Cumque uidisset
mulier uestem in manibus suis: et se esse
deceptam: uocauit ad se homines domus
sue: et ait ad eos. En introduxit uirum
hebreum: ut illuderet uobis. Ingressus
est ad me: ut coiret mecum. Cumque ego
succlamarer: et audisset uocem meam:
reliquit pallium quod tenebam: et fugit fo-
ras. Qui argumentum ergo sibi retentum
non habuit: sed dicitur in manu eius
reperit. Ingressus est ad me: et ait ad
me. Dormi mecum. Qui ait ad me. Ecce
dominus meus omnibus traditis. et non
est in domo sua: nec quicquam est quod
non sit in mea potestate. uel non tradi-
derit michi: preter te que uxor eius es.
Quomodo ergo possim ipse malum facere:
et peccare in domino meo? Inuiscemodi
uerbis per singulos dies loquebatur: et
mulier molestata erat adolescenti: et ille
recusabat supremum. Accidit autem
quadam die ut intraret ioseph domum:
et operis quippiam absque arbitrio
faceret: et illa apprehensa lacrima
uestimenti eius dicit. Dormi mecum.
Qui relicto in manu eius pallio. fugit:
et egressus est foras. Cumque uidisset
mulier uestem in manibus suis: et se
esse deceptam: uocauit ad se homines
domus sue: et ait ad eos. En introduxit
uirum hebreum: ut illuderet uobis.
Ingressus est ad me: ut coiret mecum.
Cumque ego succlamarer: et audisset
uocem meam: reliquit pallium quod
tenebam: et fugit foras. Qui argumen-
tum ergo sibi retentum non habuit: sed
dicitur in manu eius reperit.

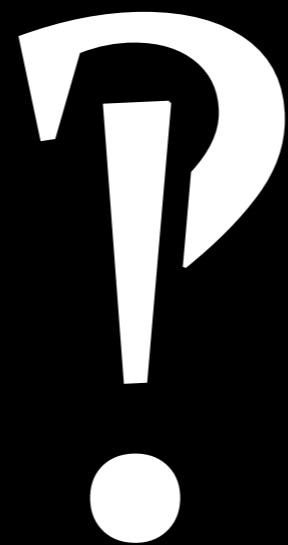
et ait. Ingressus est ad me seruus hebreus.
quem adduxisti: ut illuderet michi. Cumque
audisset me clamare: reliquit pallium
quod tenebam: et fugit foras. In his audi-
tis dominus: et nimium credulus uerbis con-
iuria iratus est ualde: tradiditque in-

uigit foras. In his audi-
tum credulus uerbis con-
est ualde: tradiditque in-
ubi uincti regis custo-
ibi clausus. fuit autem
et miseratus est illi: et de-
comspedu principis car-
idit in manu illi unius
qui in custodia tenebantur:
et sub ipso erat: nec no-
cunctis ei traditis. Dominus

michi quid uideatis. Narravit prior
positus pincernarum somnium suum. Vi-
debam coram me uitem in qua erant
tres pagines uelut paulatim in gem-
mas: et post flores uas maturescere:
calicemque pharaonis in manu mea.
Tuli ergo uas et expressi in calicem quem
tenebam: et tradidi poculum pharaoni.
Respondit ioseph. Hec est interpretatio
somnii tui. Tres pagines uelut gem-
mas: et post flores uas maturescere:
calicemque pharaonis in manu mea.
Tuli ergo uas et expressi in calicem quem
tenebam: et tradidi poculum pharaoni.



Font Linking



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.

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,

dConstruct 2010

3RD SEPTEMBER 2010
BRIGHTON, ENGLAND

SOLD OUT!

£125 + VAT

BRENDAN DAWES

DAVID
MCCANDLESS

HANNAH DONOVAN

JAMES BRIDLE

JOHN GRUBER

MARTY NEUMEIER

MERLIN MANN

SAMANTHA
WARREN

TOM COATES

JOHN GRUBER THE AUTEUR THEORY OF DESIGN

Why is it that some projects never rise to the level of the talent of those who made it? It's oft said regarding good work that the whole is greater than the sum of its parts. But sometimes the whole is *less* than the sum of its parts—a company or team comprised of good people, but yet which produces work that isn't good.

In his session, John will explain his theory to explain how this happens—in both directions—based on the longstanding collaborative art of filmmaking. Learn how to recognise when a project is doomed to mediocrity, and, more importantly, how best to achieve collaborative success.



John Gruber writes and publishes **Daring Fireball**, a somewhat popular weblog ostensibly focused on Mac and web nerdery. He has been producing Daring Fireball as a full-time endeavour since April 2006.

He lives in Philadelphia with his wife and son.



daringfireball.net

dConstruct 2010

3RD SEPTEMBER 2010
BRIGHTON, ENGLAND

SOLD OUT!

£125 + VAT

BRENDAN DAWES

DAVID MCCANDLESS

HANNAH DONOVAN

JAMES BRIDLE

JOHN GRUBER

MARTY NEUMEIER

MERLIN MANN

SAMANTHA
WARREN

TOM COATES

JOHN GRUBER THE AUTEUR THEORY OF DESIGN

Why is it that some projects never rise to the level of the talent of those who made it? It's oft said regarding good work that the whole is greater than the sum of its parts. But sometimes the whole is *less* than the sum of its parts—a company or team comprised of good people, but yet which produces work that isn't good.

In his session, John will explain his theory to explain how this happens—in both directions—based on the longstanding collaborative art of filmmaking. Learn how to recognise when a project is doomed to mediocrity, and, more importantly, how best to achieve collaborative success.



John Gruber writes and publishes **Daring Fireball**, a somewhat popular weblog ostensibly focused on Mac and web nerdery. He has been producing Daring Fireball as a full-time endeavour since April 2006.

He lives in Philadelphia with his wife and son.



daringfireball.net



'Avalokana' is a Sanskrit word.
It means 'to see, observe or review'.
We are a communication design firm
based out of Ahmedabad, India.

[Home](#) / [About](#) / [Work](#) / [Books](#) / [Identity](#) / [Editorial](#) / [Contact](#)

Books

We thrive on creating books of value. We are looking at visually rich books, which have international viability. We love writing as much as we love designing. We enjoy doing all the things that fall in-between too. [Read more.](#)



Identity

In the good ol' days branding meant putting a hot iron stamp on your cattle. Then they wouldn't get confused with anyone else's. Branding, at the most basic level, seeks to give a sense of ownership and belonging. [Read more.](#)



Editorial

Its easy to over-design a page, so it looks great, but is hard to read. Editorial design, at its best, commands restraint. In a world full of printed words, every publication seeks its own voice. We spend time to hear those voices. [Read more.](#)





'Avalokana' is a Sanskrit word.
It means 'to see, observe or review'.
We are a communication design firm
based out of Ahmedabad, India.

[Home](#) / [About](#) / [Work](#) / [Books](#) / [Identity](#) / [Editorial](#) / [Contact](#)

Books

We thrive on creating books of value. We are looking at visually rich books, which have international viability. We love writing as much as we love designing. We enjoy doing all the things that fall in-between too. [Read more.](#)



Identity

In the good ol' days branding meant putting a hot iron stamp on your cattle. Then they wouldn't get confused with anyone else's. Branding, at the most basic level, seeks to give a sense of ownership and belonging. [Read more.](#)



Editorial

Its easy to over-design a page, so it looks great, but is hard to read. Editorial design, at its best, commands restraint. In a world full of printed words, every publication seeks its own voice. We spend time to hear those voices. [Read more.](#)



GFS Baskerville

ελληνικά – open type

Γράφειν δήμος εἰκῶν Εὐρώτα

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 εἰχειρηματίας 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, εντυπώσισε 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 ακολουθούσε 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.

```
@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)
Internet Explorer 9	EOT, WOFF
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

Fonts as a Web Service



FONT
DECK

Find fonts by

Style

Designer

Foundry

Search



Fontdeck admin > Your account > Log out >

Rich web typography with **Fontdeck** Free to use and easy to set up

Fontdeck is the professional webfonts solution. You **only pay for the fonts you need, when you need them.** Get up and running in under 60 seconds.

[Browse fonts now](#)

Set in [Centro Slab Pro](#) by [Parachute](#)

Browse our curated font catalogue →

Choose from 100s of professional typefaces from foundries including URW++ and TypeTogether.

Add fonts to your site quickly and easily →

We'll deal out the fonts and produce the CSS; you simply copy and paste into your site.

View all fonts in your website for free

Try as many fonts as you want, and share your site with up to 20 visitors: colleagues, clients and friends.

Buy the perfect font deck

You've found the fonts that work for you. Purchase licenses on your final selections starting at only \$4.99 for one year.

Fast, Reliable & Scalable

Through the expertise of OmniTI, Fontdeck serves up font files through its servers worldwide to ensure fonts are delivered to your website with incredible speed and reliability.



Fontdeck Features

- Use real fonts – no need for Flash, images or hacks
- Real text can be scaled, translated, read out loud and Googled
- Pure CSS @font-face solution – no JavaScript required
- Works on all modern browsers – IE, Firefox, Safari, Chrome, Opera, iPad iPhone
- Perfect for professionals – free to use while you're designing and only pay when you go live
- No libraries or plans – get access to all fonts from the start
- Great for big sites – no bandwidth limits
- Hundreds of your favourite typefaces, carefully curated and all enhanced for viewing on-screen

New! Quatro Ultra Black

Aftershock Magnitude
EARTHQUAKE
Slip Strike Normal
Richter Scale **a**

Fresh from [p.s.type](#) are [Quatro](#) and [Quatro Slab](#), complimentary ultra black display faces with tons of personality and impact.

Foundries & Type Designers

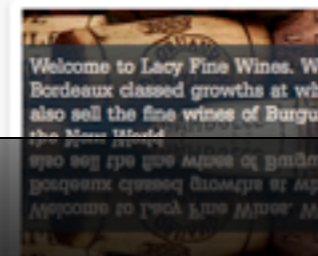
Are you a type designer or foundry? We'd love you to [talk to us](#) about putting your fonts on Fontdeck, and join these fantastic foundries:



Fontdeck in Use



It means 'to see, ob
We are a communi
based out of Ahme



Fontdeck.com





iPhone 3G S

iPhone 3G S



iPhone 4

iPhone 4

2010

Year of Web Typography

Richard Rutter
@clagnut

Director, Clearleft
Cofounder, Fontdeck

<http://webtypography.net/talks/london-web-standards/>

The slides were set in **Adelle, Syntax & Fleurons of Hope.**

Other fonts featured were **Calluna, Clarendon, Cooper Black & Museo Slab.**

*All these typefaces are available on **Fontdeck.com.***