

The Future of Web Typography

Richard Rutter

I'm cofounder of Clearleft, a user experience consultancy in Brighton.
I'm an user experience designer by day and a web typography evangelist by night.
In fact I'm also that by day now because I'm cofounder of Fontdeck, and webfonts service.



Typography is important because most of the content on the web consists of words. And if those words are to be read, and for that reading experience to be good, then it's the details that count.

I'm going to go through some of the upcoming CSS3 features that provide more control over the details, and later on I'll do a quick demo of Fontdeck.

Regular Museo Slab
Bold Museo Slab

Let's start with some CSS 1. Font-weight. Here's regular and bold of Museo Slab

Ultra light	Museo Slab
Light	Museo Slab
Regular	Museo Slab
Bold	Museo Slab
Black	Museo Slab
Ultra black	Museo Slab

Not just regular and bold, but also light, ultralight, bold, black, ultrablack.

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

You'll be familiar with this: using font-weight with the 'bold' keyword.

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

But to set a weight lighter than regular, or indeed heavier than bold, we need to resort to a numerical scale.

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

Scale roughly matches to this. Normal is 400 and Bold is 700 but otherwise not hard and fast – requires experimentation.

Should be the present – specified in CSS1 in 1996 – but still lies partially in the future.

For OS-installed fonts, these are only supported in Firefox 3 and Safari 4. Not supported properly in any version of Internet Explorer or Opera.

Difficult (particularly on Windows), but some browsers have managed it, so we will see this working in the future.

Does work on all browsers with linked fonts though (more later).

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

Various Clarendon widths from extra narrow to extra wide

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

But what about a condensed font? We use the font-stretch property.

Originally introduced in CSS 2, dropped from CSS 2.1 but now back in the Fonts Module of CSS 3.

No support, but it will come. Mozilla is working on it. No word from the others yet.

Values for font-stretch property

Ultra Condensed

Extra Condensed

Condensed

Semi Condensed

Normal

Semi Expanded

Expanded

Extra Expanded

Ultra Expanded

Why couldn't they call it font-width?
I hope browsers don't stretch the fonts.

NORMAL
READING 36 novels at olives
BLACK
READING 36 novels at offsets
BOLD
READING 36 novels at overturn
SEMI BOLD
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
SEMI BOLD 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
SEMI BOLD
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
SEMI BOLD ITALIC
READING 36 novels at once makes fuel
ITALIC
READING 36 novels at once makes fresh
LIGHT ITALIC
FRONT LOGO
READING 36 novels at once makes fresh

Verdana Pro is currently being designed with additional weights and widths.
Being designed by Font Bureau.

VERDANA PRO (BETA 100114)

MISSING HANDKERCHIEFS

Dematerialize

Did you look everywhere?

Better round up all 24 of the usual suspects then

MAGICIAN

Check His Sleeves

PLEASE KEEP YOUR HANDS WHERE I CAN SEE THEM

583 Charges of Misdirection Pending

New Fingerprint Device

This thing leads to a much higher rate of conviction!

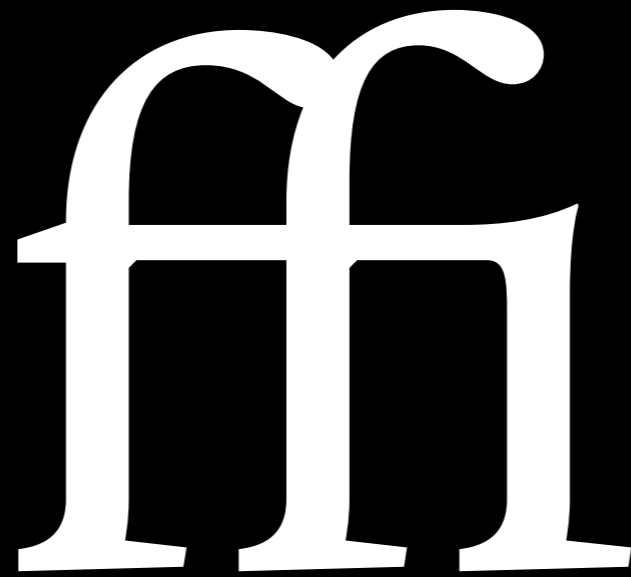
Optimization

Rounded Off to the Nearest Digit

Don't Sweat the Small Stuff

Don't Sweat the Small Stuff

Some of these look great. The light weight and the condensed particularly so. Ikea should have waited.



Ligatures. Special characters formed automatically from the combination of letters, usually to improve legibility.

ff fl ffl fi ffi fb fk fí

ff fl ffl fi ffi fb fk fí

Ligatures in Calluna. Firefox automatically renders these. But would be good to have control.

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

Name:	<code>font-variant-ligatures</code>
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.

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

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

Ligatures are OpenType features. Ligatures are optional in Latin but required in Arabic and Indic scripts.

OpenType features have now made it into an Editor's draft of the CSS3 Fonts Module. So it's coming and at a relatively swift W3C pace (last updated in 6 days ago)

```
h1 {  
  font-family: Calluna, Georgia, serif;  
  font-variant-ligatures: common-ligatures;  
}  
  
p {  
  font-family: Calluna, Georgia, serif;  
  font-variant-ligatures: no-common-ligatures;  
}
```

Turn on or off common ligatures.
Doesn't work yet, but it's coming.

st ip it ck gi fj ap qu OO
ſt îp ît çk ġi fj ſp qu ƆƆ

More ligatures in Calluna – alternative ligatures.

The first Firefox nightlies had these on by default, but now off by default with no way to turn them back on.

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

Also turn on additional ligatures.



More than just 'common' ligatures.

Ligatures gone mad in Zapfino. Typing in InDesign with common, contextual alternative and discretionary ligatures turned on.

But in Firefox common ligatures turned on all the time. No way for designers to specify what should or shouldn't be used.

Ollivette typewriter

Ollivette typewriter

Not just some character combinations, but entire alphabets. Such as these stylistic alternates in Ollivette.

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

Stylistic font variants.

0123456789

0123456789

Looking more closely: number case. This is Calluna's Lining and Old Style numerals.

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

font-variant-numeric to turn on old style numerals

	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

Tabular numerals too.

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

Can also turn on proportional numbers

10¹/₂

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

Can also turn on proper fractions and slashed zeros.

font-feature-settings

low-level control over font features. It is intended as a way of providing access to font features that are not widely used but are needed for a particular use case.

Another way to access OpenType properties (particularly those without their own CSS property). Can be used for all the font-variant properties previously mentioned.

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

List of OpenType values. See Minefield demo.

font-kerning

font-kerning

All quality fonts have kerning tables which nudge letter combinations closer together or further apart. Only supported in Firefox. Not supported by other browsers because of performance and possibly hinting.

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

Kerning is on by default, but you can turn it off.

World Wide Web
World Wide Web

Top: Unkerned in Safari; Bottom: Kerned in Firefox

Top: Unkerned in Safari; Bottom: Kerned in Firefox
Note the capital Ws, but also e-b , r-l

font-size-adjust

font-size-adjust

very useful for keeping consistency in font sizes
only supported by Firefox but currently in the CSS3 Fonts Module

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

*Sequitur nullumque numquam vitae ed
ullutat in illa voluerit; nim
aliquatenus velenisit veros.*

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

*Sequatur nullute numsan
vitae ed ullutat irilla
volorerci; nim
aliquatem velenisit
veros.*

Same size but set in Snell Roundhand. Metrics completely different.

```
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.*

With font-size-adjust, the text is resized accordingly.
line-height stays the same, and em calculations aren't affected

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

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

font-size-adjust

very useful for keeping consistency in font sizes

only supported by Firefox but currently in the CSS3 Fonts Module



Hypenation.

CSS 3 Text Module:

“The definition of the hyphenation feature is very much up-in-the-air at the moment.”

egipti de manu ysmahelitarum: a quibus
productus erat. Fuitque dominus cum eo: et erat
vir in cunctis prosperus agens. Habitavitque
in domo domini sui: qui optime noverat
dominum esse cum eo: et omnia que gereret ab eo
dirigi in manu illius. Invenitque ioseph
gratiam coram domino suo: et ministrabat
ei. In quo positus omnibus gubernabat
credita sibi domum: et universa que
ei tradita fuerant. Benedixitque dominus do-
mini egypti propter ioseph: et multiplica-
vit tam in edibus quam in agris cunctam
terram istam. Nec quicquam aliud noverat:
nisi panem quo vesceretur. Erat autem
ioseph pulchra facie: et decorus aspectu.
Post multos itaque dies. iniecit domina
oculos suos in ioseph: et ait. Domine
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. vel non tradi-
derit michi: preter te que uxor eius es.
Quis ergo possit hoc malum facere: et pecca-
re in domino meo? In huiusmodi verbis per-
singulos dies loquebatur: et mulier mo-
lestata erat adolecenti: et ille recusabat
stuprum. Accidit autem quadam die ut in-
traret ioseph domum: et operis quippiam
absque arbitrio faceret: et illa apprehensa
lacrima vestimenti eius dicit. Domine
mecum. Qui relicto in manu eius pallio.
fugit: et egressus est foras. Cumque vidisset
mulier vestem in manibus suis: et se esse
deceptam: vocavit ad se homines domus
sue: et ait ad eos. Ego introduxi virum
hebreum: ut illuderet vobis. Ingressus
est ad me: ut coiret mecum. Cumque ego
succlamarer: et audisset vocem meam:
relinquit pallium quod tenebam: et fugit fo-
ras. In hoc argumentum ergo fidei. retentum
est. In hoc autem die. In hoc autem die. In hoc autem die.

et ait. Ingressus est ad me secum hebreus.
quem adduxisti: ut illuderet michi. Cumque
audisset me clamare: reliquit pallium
quod tenebam: et fugit foras. In hoc autem die
audisti dominus: et nimium credulus verbis con-
iuria. iratus est valde: tradiditque in-

ugit foras. In hoc autem die
credulus verbis con-
est valde: tradiditque in-
ubi vincti regis custo-
ibi clausus. Fuit autem
et miseratus est illi: et de-
cōspedu principis car-
idit in manu illi unum
qui in custodia tenebatur:
et sub ipso erat: nec no-
cunctis ei traditis. Dominus

michi quid videtis. Narravit prior
positus pincenay. somnium suum. Vi-
debam coram me vitam in qua erant
tres pagines crescere paulatim in gem-
mas: et post flores vvas maturecere:
calicemque pharaonis in manu mea.
Tuli ergo vvas et repressi in calicem quem
tenebam: et tradidi poculum pharaoni.
Secundum ioseph hoc est in hoc autem die.

Hyphenation in the Gutenberg Bible

We've had hyphenation since Gutenberg's bible of the 1450s. But still not on the web without resorting to soft hyphens.



So that was font weights, font widths and OpenType features. But what about fonts themselves?

As you probably know, a very important advance has been made in the last 18 months.

Font Linking

This is the future, and it's with us already – in one way or another there's support in every modern browser.

Essentially you stick a font file on a server and a website links to it.

The font is downloaded and used to render the page (the font isn't installed).



But!

This is scary to type designers and foundries, and rightly so.

Many fonts allow embedding (but this is not the same as downloading).

Sticking font files on web servers – sounds like accidental piracy.

Also sounds like a recipe for design disasters. After all great things can be done with Times New Roman if you put your mind to it.

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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.

Сapиlbe wєrj0ē.

wєn 92 tuc 2. tєrпn 0l5n0 9n0 tuc

2lēnлl v2. N0l2ē.

0єmнg vєsєl 9n0 tuc 00pнlє wєrj0ē

ēlєrєl 0bєr2.

l 0pєrєtєs 9n0 9 9lєrєl 9lєrпn 0l 0pнl

Seed conference designed Coudal Partners.

Process Toolbox, part nine: Narrative

22ND MARCH 2010

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*

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

Colly.com

Simon Collison's new website design, set entirely in Times New Roman.

dConstruct 2010

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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



johngruber.net

2010.dconstruct.org using Arial

That said, font choice is important.

dConstruct holding page using trusty but very familiar Helvetica.

dConstruct 2010

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daringfireball.net



[Philadelphia](#)

2010.dconstruct.org using Reader

Subtle improvement – now using Reader. Difference is almost subconscious, but none-the-less differentiates from what else is out there.



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

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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.](#)





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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, εντυπωσίασε 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.

www.greekfontssociety.org

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.

Apart from visual design reasons, one of the drivers for font linking is for non Latin-1 texts. cf. The Greek Font Society, creating a range of new fonts based on classic faces.

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

This is what it looks like. So-called @font-face rules.
And this means designers can specify any typeface they want and know it will be used?
Technically, yes.

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

Actually wide support for the @font-face rule itself. But browsers support different file types. Safari, Opera, Chrome, Firefox support TT and OT – the scary bit – ‘raw’ font files

IE only supports proprietary (but now open) EOT. It’s a wrapper for TrueType font files which allows subsetting, compression and tying the font to a given document or domain. Smelled of DRM but not really fair.

Firefox 3.6 supports Web Open Font Format (WOFF). Wrapper for OpenType files, allowing compression and subsetting. No domain tying. Source note. Can’t be installed but could be hacked to be unwrapped (like EOT) but it’s easier to download from a torrent somewhere.

Fonts as a Web Service

These provide a viable future for font linking.

Foundries or trusted third parties licensing and hosting the fonts.

Services can provide a catalogue.

Serve the right format to right browser, taking away the technical headache.

Serve the latest version of the font (fonts typically don't have an upgrade cycle or mechanism)

Use similar technology to Google Maps to tie typefaces to domains, so direct downloading is not possible, or at least very difficult – putting the hurdle at the server not the file format.

Puts control of distribution back in the hands of vendors.



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Style

Designer

Foundry

Search



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

Set in *Centro Slab Pro* by Parachute

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.

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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

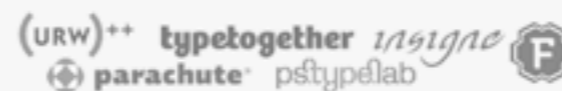
New! Quatro Ultra Black

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

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

One such webfont service is Fontdeck.com
Demo time...

All the fonts mentioned are in Fontdeck.



But this has all happened quickly and a lot has happened in 18 months. Many type vendors have been very quick to react and look for ways to adapt to what is essentially a new market, or at least a new medium.

Some have adapted by giving away weights and allowing the free fonts to be used for font linking, even in raw formats.

We've got a new font format, a new W3C working group.

And there's another problem. Some fonts just look rubbish on screen.

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



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



Getting better with DirectWrite. Ships with Windows 7 and Vista SP2.
Confirmed that will be turned on in IE9. Mozilla and Webkit working on it too.
<http://blogs.msdn.com/b/ie/archive/2009/11/18/an-early-look-at-ie9-for-developers.aspx>



iPhone 3GS

iPhone 4

iPhone 3GS

iPhone 4

apple.com

I've seen the future and it's 326 ppi. Yes other phones are hi-res too. But imagine this resolution on your desktop? Once graphics cards are up to the job (orders of magnitude faster) we'll be there.

2010

Year of Web Typography

2010 is said to be the Year of Web Typography. Future is bright. Web typography now being taken much more seriously by operating systems, browser makers and web designers.

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.***

Richard Rutter is production director at Clearleft, a web user experience design consultancy in Brighton, UK. He is also cofounder of Fontdeck, a revolutionary new webfont service.

Super high resolution screen on iPhone 4 (although poor control of text through webkit).