

Facing up to Fonts

Richard Rutter

“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.”



Times New Roman

Times New Roman is a serif typeface commissioned by the British newspaper, *The Times*, in 1931, designed by *Stanley Morison* and *Victor Lardent* at the English branch of *Monotype*. It was commissioned after Morison had written an article criticizing *The Times* for being badly printed and typographically behind the times.

Arial

Arial is a sans-serif typeface designed in 1982 by *Robin Nicholas* and *Patricia Saunders* for *Monotype Typography*. Though nearly identical to *Linotype Helvetica* in both proportion and weight, the design of Arial is in fact a variation of *Monotype Grotesque*, and was designed for IBM's *laserxerographic* printer.

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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**.

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.

Trebuchet

A humanist sans-serif typeface designed by *Vincent Connare* for the *Microsoft Corporation* in 1996.

Impact

A realist sans-serif typeface designed by Geoffrey Lee in 1965 and released by the Stephenson Blake foundry.

Courier New

A monospaced slab serif typeface designed by *Howard "Bud" Kettler* in 1955.

Andale Mono

A monospace sans-serif typeface designed by *Steve Matteson* for Apple and IBM.

Comic Sans!

A casual script typeface designed by Vincent Connare and released in 1994 by the Microsoft Corporation. It is classified as a casual, non-connecting script, and was designed to imitate comic book lettering, for use in informal documents.

Meet the cast:

ABCD
EFGHIJK
LMNOP
QRSTU
VWXYZ

Now see the movie:

Comic Sans

A documentary film coming soon

Calibri	0123abcdefgHJKlmnopQRStuv
Cambria	0123abcdefgHJKlmnopQRStu
Candara	0123abcdefgHJKlmnopQRStu
Constantia	0123abcdefgHJKlmnopQRStu
Corbel	0123abcdefgHJKlmnopQRStuv



Calibri	0123456789abcdefghijklmnopqrstuvwxyz
Cambria	0123456789abcdefghijklmnopqrstuvwxyz
Candara	0123456789abcdefghijklmnopqrstuvwxyz
Constantia	0123456789abcdefghijklmnopqrstuvwxyz
Corbel	0123456789abcdefghijklmnopqrstuvwxyz

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

Calibri	0123abcdefgHJKlmnopQRStuv
Cambria	0123abcdefgHJKlmnopQRStu
Candara	0123abcdefgHJKlmnopQRStu
Constantia	0123abcdefgHJKlmnopQRStu
Corbel	0123abcdefgHJKlmnopQRStuv

Baskerville Old Face

Bernard Condensed

Britannic Bold

Century Gothic

Cooper Black

Curly

Footlight Light

Gill Sans Ultra Bold

Haettenschweiler

Lucida Bright

Lucida Sans

Mistral

Onyx

Rockwell

Bauhaus 93

Book Antiqua

Brush Script

Century Schoolbook

COPPERPLATE GOTHIC B

Edwardian Script

Garamond

Gloucester Extra Condensed

Harrington

Lucida Calligraphy

Lucida Sans Typewriter

Modern No. 20

Papyrus

Rockwell Extra Bold

Bell

Bookman Old Style

Calisto

Colonna

COPPERPLATE GOTHIC L

ENGRAVERS

Gill Sans

Goudy Old Style

Imprint Shadow

Lucida Fax

Matura Script Capitals

Monotype Corsiva

Playbill

Tahoma

Baskerville Old Face	Bauhaus 93	Bell
Bernard Condensed	Book Antiqua	Bookman Old Style
Britannic Bold	<i>Brush Script</i>	Calisto
Century Gothic	Century Schoolbook	Colonna
Cooper Black	COPPERPLATE GOTHIC B	COPPERPLATE GOTHIC L
<i>Curly</i>	<i>Edwardian Script</i>	ENGRAVERS
Footlight Light	Garamond	Gill Sans
Gill Sans Ultra Bold	Gloucester Extra Condensed	Goudy Old Style
Haettenschweiler	Harrington	Imprint Shadow
Lucida Bright	<i>Lucida Calligraphy</i>	Lucida Fax
Lucida Sans	Lucida Sans Typewriter	Matura Script Capitals
<i>Mistral</i>	Modern No. 20	<i>Monotype Corsiva</i>
Onyx	Papyrus	Playbill
Rockwell	Rockwell Extra Bold	Tahoma



icanhaz.com/cooperblack

	Mac OS		Windows OS		Office Windows		Office Mac	Adobe Creative Suite					
	OS X Tiger	OS X Leopard	Windows XP SP2	Windows Vista	Office 2003	Office 2007	Office 2004	Acrobat 7	Illustrator CS2	InDesign CS2	CS2 extras	CS3 install	CS3 disk
Adobe Caslon Pro									X	X		X	
Adobe Garamond Pro									X	X		X	
Adobe Jenson Pro										X			
Agency FB					X	X							
Agency FB Bold					X	X							
American Typewriter	X	X											
Andale Mono	X	X	X	X		X	X						
<i>Apple Chancery</i>	X	X											
Arial	X	X	X	X		X	X						
Arial Black	X	X	X	X		X	X						
Arial Narrow	X	X			X	X	X						
Arial Rounded MT Bold	X	X			X	X	X						
Arial Unicode MS		X			X	X							
Arno Pro												X	
Baskerville	X	X											
Baskerville Old Face					X	X	X						
Bauhaus 93					X	X	X						
Bell Gothic Std												X	

Bell Gothic Std												X	
Baskerville Old Face					X	X	X						
Baskerville Old Face					X	X	X						



```
body {  
    font-family: verdana, arial, helvetica, sans-serif;  
}
```

Verdana

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

Arial

```
body {  
    font-family: verdana, tahoma, sans-serif;  
}
```

Verdana

The quick brown fox jumps over a lazy dog.

Tahoma

The quick brown fox jumps over a lazy dog.

```
body {  
    font-family: "Helvetica Neue", Arial, Helvetica, sans-serif;  
}
```

Helvetica Neue

The quick brown fox jumps over a lazy dog.

Arial

The quick brown fox jumps over a lazy dog.

Helvetica

The quick brown fox jumps over a lazy dog.

```
body {  
    font-family: "Clarendon LT Std", "Clarendon Std",  
    "Clarendon", "Century Schoolbook", Georgia, serif;  
}
```

Clarendon

The quick brown fox jumps over a lazy dog.

Century Schoolbook

The quick brown fox jumps over a lazy dog.

Georgia

The quick brown fox jumps over a lazy dog.

```
body {  
    font-family: "Egyptienne F LT Std", "Egyptienne F Std",  
    "Egyptienne F", Cambria, Georgia, serif;  
}
```

Egyptienne F

The quick brown fox jumps over a lazy dog.

Cambria

The quick brown fox jumps over a lazy dog.

Georgia

The quick brown fox jumps over a lazy dog.

font-family: Futura Medium, Century Gothic, AppleGothic, sans-serif

In torqueo ut adipiscing, feugiat in, at neque
pertineo dolor feugait, patria eros suscipit.
Patria, consequat capto ex erat ut fatua
quidem pneum, mauris adipiscing autem. Ut
esse exerci luptatum ibidem erat, voco vero
ullamcorper vereor. Fere autem elit suscipit
incassum elit lucidus saluto. Abdo dui
accumsan ibidem conventio lucidus quia vel.
Ut modo capto augue elit vulpes.

In torqueo ut adipiscing, feugiat in, at
neque pertineo dolor feugait, patria eros
suscipit. Patria, consequat capto ex erat ut
fatua quidem pneum, mauris adipiscing
autem. Ut esse exerci luptatum ibidem erat,
voco vero ullamcorper vereor. Fere autem
elit suscipit incassum elit lucidus saluto.
Abdo dui accumsan ibidem conventio
lucidus quia vel. Ut modo capto augue
elit vulpes.

In torqueo ut adipiscing, feugiat in, at neque
pertineo dolor feugait, patria eros suscipit.
Patria, consequat capto ex erat ut fatua
quidem pneum, mauris adipiscing autem. Ut
esse exerci luptatum ibidem erat, voco vero
ullamcorper vereor. Fere autem elit suscipit
incassum elit lucidus saluto. Abdo dui
accumsan ibidem conventio lucidus quia
vel. Ut modo capto augue elit vulpes.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

```
body {  
    font-family: "Lucida Grande", "Lucida Sans Unicode",  
    "Lucida Sans", Verdana, Tahoma, sans-serif;  
}
```

Lucida Grande

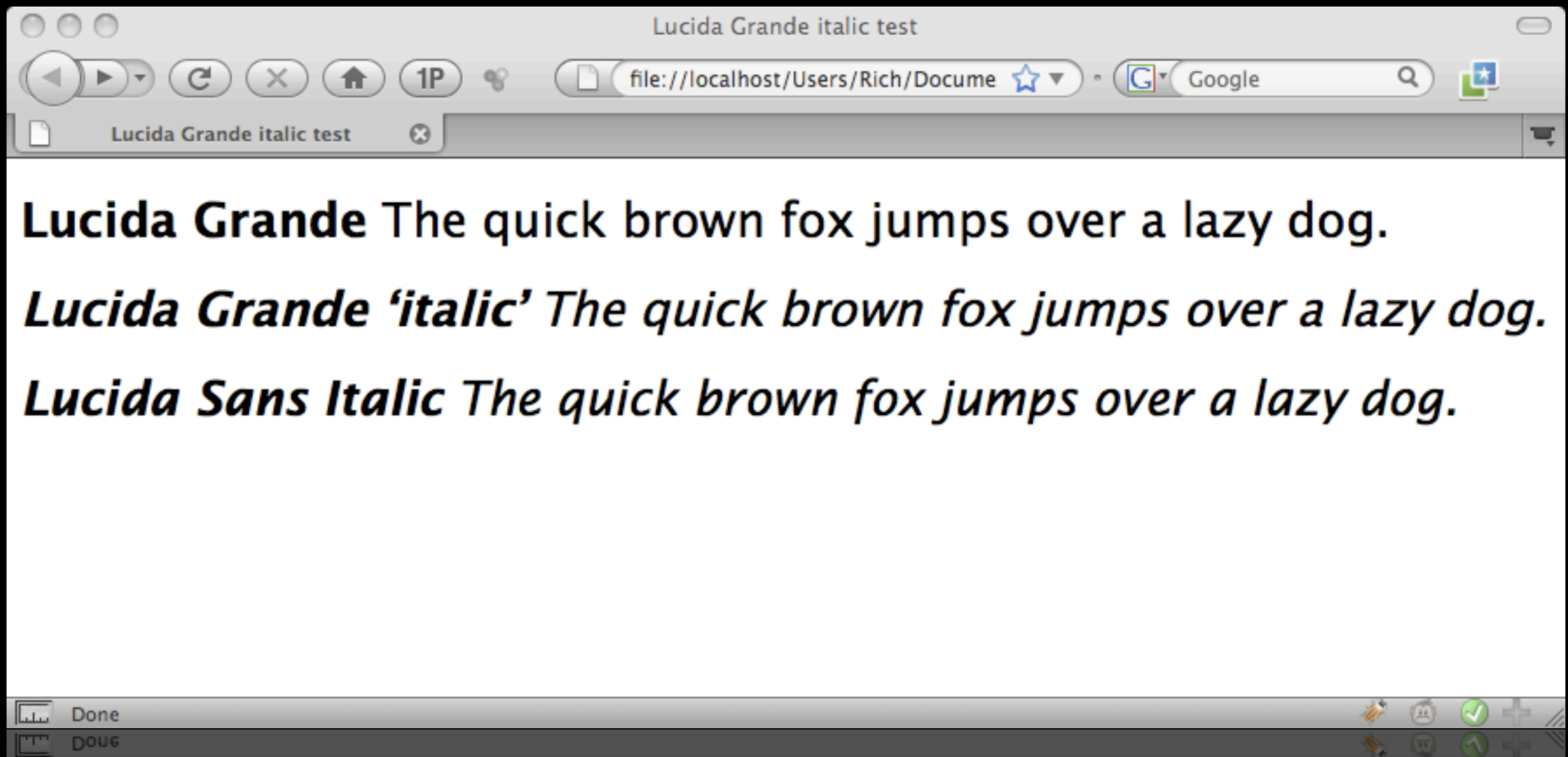
The quick brown fox jumps over a lazy dog.

Lucida Sans Unicode

The quick brown fox jumps over a lazy dog.

Verdana

The quick brown fox jumps over a lazy dog.



```
em, cite, i {  
    font-family: "Lucida Sans", "Lucida Grande",  
    "Lucida Sans Unicode", Verdana, Tahoma, sans-serif;  
}
```

Lucida Sans

The quick brown fox jumps over a lazy dog.

Lucida Grande

The quick brown fox jumps over a lazy dog.

Verdana

The quick brown fox jumps over a lazy dog.



UltraLight

Light

Regular

Bold

Joseph Müller Brockmann

Joseph Müller Brockmann

Joseph Müller Brockmann

Joseph Müller Brockmann

```
strong {  
    font-family: "Helvetica Neue", Arial, Helvetica, sans-serif;  
    font-weight: bold;  
}
```

```
em {  
    font-family: "Helvetica Neue", Arial, Helvetica, sans-serif;  
    font-weight: 300;  
}
```


Values for font-weight property

Weight	Style
--------	-------

100	UltraLight, ExtraLight
-----	------------------------

200	Light, Thin
-----	-------------

300	Book
-----	------

400	Regular, Normal
-----	-----------------

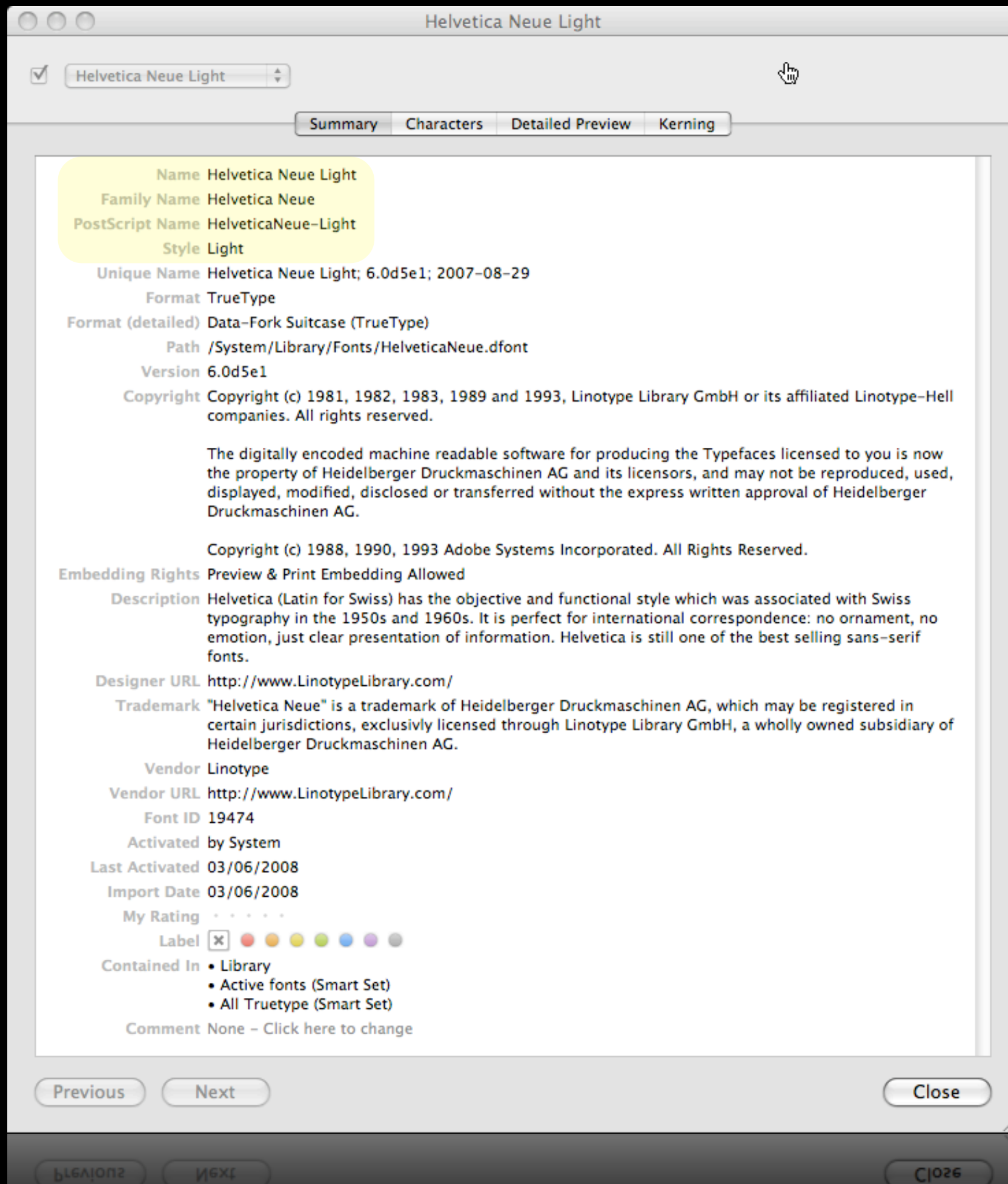
500	Medium
-----	--------

600	DemiBold, SemiBold
-----	--------------------

700	Bold
-----	------

800	Heavy, Black, ExtraBold
-----	-------------------------

900	UltraBlack, ExtraBlack, Fat, Poster
-----	-------------------------------------



```
em {  
  font-family:  
    "Helvetica Neue Light", "HelveticaNeue-Light",  
    "Helvetica Neue", Arial, Helvetica, sans-serif;  
  font-weight: 300;  
}
```

Condensed	Robert Slimbach
SemiCondensed	Robert Slimbach
Regular	Robert Slimbach
SemiExtended	Robert Slimbach



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

```
h1 { font-family: "Fontin Sans", "Trebuchet MS", sans-serif }
```

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("FontinSansR.otf");  
  font-style: normal;  
  font-weight: normal;  
}
```

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("FontinSansI.otf");  
  font-style: italic;  
  font-weight: normal;  
}
```

```
@font-face {  
  font-family: "Fontin Sans Bold";  
  src: url("FontinSansB.otf");  
  font-style: normal;  
  font-weight: bold;  
}
```

```
h1, h2, b, strong {  
  font-family: "Fontin Sans Bold", "Trebuchet MS", sans-serif;  
  font-weight: bold;  
}
```


Browser support for Webfonts

Internet Explorer 4–7 Embedded OpenType (EOT)

Safari 3.1 TrueType, OpenType(TT) & OpenType(PS)

Opera 10 alpha TrueType, OpenType(TT) & OpenType(PS)

Firefox 3.1 beta TrueType, OpenType(TT) & OpenType(PS)

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("http://server1.com/FontinSansR.otf")  
        format("opentype"),  
        url("http://server2.com/FontinSansR.eot")  
        format("embedded-opentype");  
}
```

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("http://server1.com/FontinSansR.otf");  
}
```

```
<!--[if IE]>
```

```
@font-face {  
  font-family: "Fontin Sans";  
  src: url("http://server2.com/FontinSansR.eot");  
}
```

```
<![endif]-->
```



@font-face in IE: Making Web Fonts Work

ALL HALLOWS' EVE SEEMS THE PERFECT TIME FOR SOMETHING A little spooky. Getting [@font-face](#) working in IE may just be spooky enough. As you probably know [@font-face](#) already works in [SAFARI 3 VIA WEBKIT](#) and is supported in the latest [FIREFOX 3.1 BETA](#). With IE, that means around 75% of the world audience could see custom typefaces today if their *EULAs* allowed it. Fortunately, there are good free faces available to us already, as well as [SOME COMMERCIAL FACES THAT PERMIT EMBEDDING](#). [FONTIN](#) is one of them and I've built it into this example page:

[@FONT-FACE TEST WITH FONTIN BY JOS BUIVENG](#)

See the full size [SAFARI 3 SCREENSHOT](#), [IE7 WITH CLEARTYPE](#), and [IE6 WITHOUT CLEARTYPE SCREENSHOT](#) on Flickr.

Before we get into the nitty-gritty of making this work, which you can [SKIP TO](#) if you wish, I thought a little history and a brief summary of the current status of the web fonts debate might be useful.

Fri, 31st Oct 2008

31 COMMENTS

Filed under:

CSS

DESIGN

INTERFACE DESIGN

STANDARDS

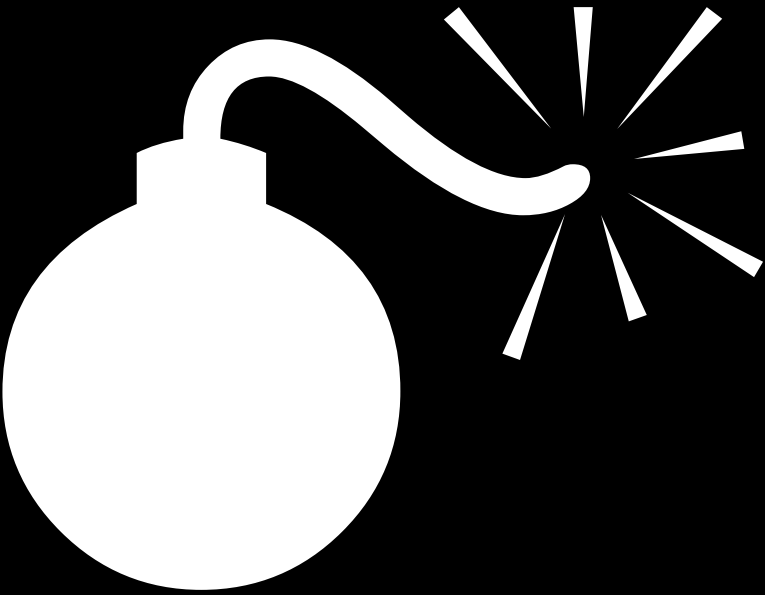
TYPOGRAPHY

WEB TYPOGRAPHY

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can [SKIP TO](#) if you wish, I thought a little history and a brief
Before we get into the nitty-gritty of making this work, which you

icanhaz.com/working-web-fonts



Andika	designed by A Olsen & V Gaultney
Anivers	designed by Jos Buivenga
Delicious	designed by Jos Buivenga
Diavlo	designed by Jos Buivenga
Fertigo	designed by Jos Buivenga
Fontin	designed by Jos Buivenga
Fontin Sans	designed by Jos Buivenga
Gentium	designed by A Olsen & V Gaultney
Graublau Web	designed by Georg Seifert
Fell English	designed by Igino Marini
Fell French	designed by Igino Marini
Museo	designed by Jos Buivenga
Tallys	designed by Jos Buivenga

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GFS Baskerville

Α Β Γ Δ Ε Ζ Η Θ Ι
 Κ Λ Μ Ν Ξ Ο Π Ρ
 Σ Τ Υ Φ Χ Ψ Ω
 α β γ δ ε ζ η
 θ ι κ λ μ ν ξ ο π
 ρ σ τ υ φ χ ψ ω

À Á Â Ã Ä Å Æ Ç È É
 Ê Ë Ì Í Î Ï Ñ Ò Ó
 Ô Õ Ö × Ø Ù Ú Û Ü
 Ý Þ ß à á â ã
 ä å æ ç è é ê ë
 ì í î ï ð ñ ò ó
 ô õ ö × ø ù ú û
 ü ý þ ÿ

GFS 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.

[Download GFSBaskervilleOT](#)

[Download GFSBaskervilleTT](#)

[Download GFSBaskerville
Specimen](#)



Ματθαιοπουλος and is now available as part of GFS' type library.

The typeface has been digitally revived as GFS Baskerville Classic by Sophia Kalaitzidou and George D. Matthiopoulos, however, the Greek types of Giambattista Bodoni, and through him Didot's Greek in Paris, 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.

EOT

Fonts as a Web Service

Take Homes:

- 1 Think about typefaces **beyond the core** web fonts.
- 2 Make sure your **font stacks** make sense and are useful.
- 3 There's **more** than regular and bold.
- 4 Font **embedding is here** and now.

Richard Rutter Clearleft.com

<http://webtypography.net/talks/skillswap09/>