

Web Typography Sucks

Richard Rutter

typography /tʌɪˈpɒɡrəfi/ •n.

1 the art or process of setting and arranging types and printing from them. 2 the style and appearance of printed matter.

typography /tʌɪˈpɒɡrəfi/ •n.

1 the mechanical notation and arrangement of language.



6'10"

6'10"

50°49'33"

"It's a bloody aardvark!"

“It’s a bloody aardvark!”

- hyphen Müller-Brockmann
- en dash 3–6 April; 25–30 mm
a phrase marker – thus – with spaces
- em dash a phrase marker—thus—with no spaces
— Doesn't sound much like a bee to me.
— It's a bloody aardvark!
- minus $4-1=3$

'I found out my four kids were really fathered by wife's lover'



HARRY TO IRAQ AS PM ORDERS TROOPS HOME

1,600 OUT ..ONE'S IN

EXCLUSIVE by TOM NEWTON DUNN, Defence Editor
PRINCE Harry will today be ordered to terrorist-infested Iraq with his regiment.
 The news came as Tony Blair revealed he was bringing 1,600 other British troops HOME.
 Harry, 22, third in line to the throne, will lead a troop of Household Cavalry armoured vehicles.
Full story - Pages Eight and Nine

MEMO TO McCLAREN:
Bring back Becks now

CHAMPIONS LEAGUE
 BARCELONA 1
 LIVERPOOL 2
 FC PORTO 1
 CHELSEA 1
 SEE SUNSPORT

SEE SUNSPORT



PRODI QUILTS AS PM

By ANDREW PORTER, Deputy Political Editor

ITALY'S prime minister is quitting after less than a year in charge - plunging the country into a political crisis.

Romano Prodi was forced to step down after a major defeat over foreign policy yesterday.

His government was split over Italy's involvement in Afghanistan and its backing for US policy in the Middle East.

President Giorgio Napolitano could now call for an election or ask Prodi to form a new government.

It is the latest in a history of short-lived Italian governments.

The upheaval would see the return of Tony Blair's ally in the war on terror, Silvio Berlusconi, who was ousted as PM last year.



Crisis... Romano Prodi

5yr 'MOT' for docs

DOCTORS face five-yearly 'MOTs' to prove they are fit to practice, it was announced last night.

They will be tested on knowledge, bedside manner and technical skills.

Post-graduates face supervised retraining.

The Government also wants checks on death certificates - to stop killers like Harold Shipman.

Health minister Andy Burnham said: "The most important thing is improving patient safety."

Samurai nut jailed

A KILLER who inflicted savage wounds on his victim with a samurai sword before running her over has been jailed for life.

Junko Hugh, 27, attacked lodger Carrie Burns, 21, over a relationship she was having then tried to hijack a full bus in Cozzett, Co Durham.

Vivie Penrose, who admitted murder, laughed and waved at pals in the public gallery as he was sentenced to at least 19 years at Newcastle Crown Court.

EXCLUSIVE:

A DOTING dad told yesterday how he brought up four kids as his own - only to find they were all fathered by his wife's secret LOVER.

By JOHN COLES

everything I still love them and they love me, but what sort of life will they have now?

"And how can someone be married to somebody all those years and just stick two fingers up to them? She's nothing but a whore, a tramp and an adulteress. What those two have done to me is evil."

Charles added: "Sarah must have known all along the kids were his - why didn't she say?"

Wrecked

"She kept up the lie all those years. She kept me going, using me like some sugar daddy to pay for Mills' kids."

"If she'd had the courage to tell me the truth at the start I could have had a chance of rebuilding my life. But not any more. It's too late for me."

Mills, 48, who has a grown-up son and daughter by wife Carol, recently fathered a SIXTH child with Sarah.

But he is refusing to live with her and his lovechildren, and Sarah suspects he is cheating on her too. Plant live bones Mills has now been divorced, while Charles' 28-year mar-



Family... but Charles' kids, ID hidden, were fathered by rival



All smiles... yet Charles and Sarah divorced after kids shock



Affair... phone snap shows Mills and Sarah at Bostocks' home

riage ended the same way. The shell-shocked ex-cop, who left his £400,000 marital home near Bodmin, Cornwall, about 18 months ago - has even contemplated **SUICIDE**.

He said: "Mills has wrecked two marriages and so many lives. I've lost everything - my home, my wife, my kids, all the things I worked hard for."

"I was going to end it all and I've even thought how to. The kids want me to come back home and still be their dad. But I'm just in limbo."

Charles was second wife Sarah in 1978. Within six months she fell pregnant with daughter Alison, now 26. Two years later she bore Charles a son - also named Charles.

In 1986 Charles fell from the police after a motorcycle accident and left Staines, Surrey, for a new life in Cornwall.

He got a job as a council waste regulation officer and Sarah looked after their two children at home. But 12 years ago she became pregnant again - with what turned out to be the first of Mills' kids.

At another three shings followed in the next six years. Charles thought his family and life were complete. Sarah even put his name on their birth certificates, although she was planning to call them Mills.

In 2001 Sarah told her hubby she wanted more kids. When he refused on cost grounds, she angrily declared she wouldn't have sex with him any more.

But months later she announced she was pregnant.

Charles said: "I told her: 'That's impossible - I haven't touched you for at least two months.' I asked who the dad was but she wouldn't say. She even claimed she'd had sex with me while I was away."

Sarah insisted on having the child - a girl now nearly five - and Charles demanded a separation. Just before the birth, he learned Mills' identity when pals tipped him off.

Bombshell

He said: "I could have killed him - I could have murdered them both. But Mills said he didn't want anything to do with the child and after a while I said I'd take her on and look after her as my own."

"I thought it was a one-off and I was prepared to live with that for my kids' sake."

Charles remained in the house to be with "his" children, but quit the marital bed.

He said: "She then started seeing Mills again. She taunted me saying, 'You're ugly and old - he's virile and rich and he's got a Mercedes.'"

"That's when I moved out and started on the divorce."

A few months later, the children visited Charles and broke the bombshell news that Mills was their real father.

He said: "They said, 'Richard took swabs from our mouths.'"

"My wife refused to say why but a few weeks later she came again and the 11-year-old said, 'You aren't our dad.'"

"I said, 'Of course I am. And she said, 'No, Richard Mills has told us that he is.'"

Charles got his solicitor to order DNA tests - and they confirmed the terrible truth.

The ex-cop said he has only met Mills once and also sees him briefly at a court hearing.

He added: "You really think of him, although I told him over the phone he's a total liar whose life's been a lie and he's lying. And I've been their victim."

"Thanks to them I've lost everything and now I'm seeing him, a really old man. I keep thinking what an idiot I was. Mills lost sight of what was my story. He asked, 'Why's that such big news?' Sarah said she had had sex with me to find out she had had sex with children. I refused to do that."

WIFE HAD 4 KIDS BY LOVER

The mother of all betrayals



THE WIFE
Sarah Bostock has had six children by her secret lover Richard Mills



THE HUSBAND
Bitter Charles Bostock, with DNA swabs that proved he was not dad



THE LOVER
Richard Mills, fathered six children by cheating mistress Sarah Bostock

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Whether you're buying a home or thinking about re-mortgaging, you could save £499 on our 5 year Fixed Rate Mortgage. That's because we've reduced the booking fee. You'll have peace of mind for a full 5 years that any interest rate rises won't affect you. And afterwards you'll move to our HSBC variable rate, or you can take out one of our other mortgages. Come into branch, call us or visit hsbc.co.uk

Lender	Initial rate	Then Changing to	Overall cost for competition APR
HSBC 5 Year Fixed Rate	5.89%	6.50%	6.4%
Northern Rock 5 Year Fixed Rate	5.89%	7.04%	6.9%
Halifax 5 Year Fixed Rate	5.89%	7.25%	6.9%
Alliance & Leicester 5 Year Fixed Rate	5.89%	7.39%	7.0%

Source: Moneyfacts. Rates correct as at 12 February 2007 and may vary. Rates based on the 5 Year Fixed Rate borrowing being no more than 90% of the property value, with a loan size of £10,000 and a property value of £30,000. There are no booking fees/arrangement fees applicable to any of the products featured.

Fixed rate 5.89%
Variable rate 6.50%
Overall cost 6.4%

The HSBC rate applies if your total borrowing does not exceed 90% of the property value. The total borrowing figure includes the amount of any mortgage and Homeowner loans you already have with us. An early repayment charge applies until 31/03/2007. Please see for details.

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Pals finally told him who the baby's dad was. But he did not learn the truth about the *other* four children – aged 12, ten, nine and six – until DNA tests proved they were Mills'.

Heartbroken Charles said yesterday: "I feel like the life has been ripped out of me.

"I brought those kids up for 12 years like any normal dad. I changed their nappies, dried their tears, took them to school – and now I've lost

OCTOBER 19, 2001

The Trouble With EM 'n EN (and Other Shady Characters)

by PETER K SHEERIN

Published in: HTML and XHTML, Typography | No discussion

The dawn of the web has frequently been compared to the invention of the printing press. But the web has also destroyed one of the greatest features of nearly every press since Gutenberg: the ability to publish pleasing type.

The printing press gave us type that was clearer and easier to read than that produced from a typewriter, because the typesetter had additional tools at his disposal—and knew how to use them. The web has cost us some of those tools.

Lack of tools and knowledge

There are two problems here. The first is that until [HTML 4](#) came along, the web was missing almost all of these tools (it's still missing many important ones).

But the larger problem is, now that they're available, almost no one publishing on the web today knows how to use them—or often even knows of their existence.

Read this, though, and you'll understand the answers to both problems far better than almost anyone else, including your English teachers.

Search ALA

include discussions

Topics

- ♦ Code
- ♦ Content
- ♦ Culture
- ♦ Design
- ♦ Process
- ♦ User Science

Snapshot

More than you ever wanted to know about dashes, spaces, curly quotes, and other vagaries of [online typography](#). HTML specs, grammatical rules, browser bugs and character encoding—it's all here, in this famous and much-bookmarked ALA article.

everyone else, including your English teachers.
Read this, though, and you'll understand the answers to both problems far better than almost
today knows how to use them—or often even knows of their existence.

ALA article,
and much-bookmarked
all here, in this famous
character encoding—it's
famous and

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

By JOHN GRUBER

ARCHIVES
PROJECTS
LINKED LIST
MEMBERSHIP
CONTACT
COLOPHON



DOWNLOAD

[SmartyPants 1.5.1](#) (20 KB) — Fri 12 Mar 2004

[What's new?](#)

DESCRIPTION

SmartyPants is a free web publishing plug-in for Movable Type, Blosxom, and BBEdition that easily translates plain ASCII punctuation characters into "smart" typographic punctuation HTML entities.

SmartyPants can perform the following transformations:



SmartyPants can perform the following transformations:

"smart" typographic punctuation HTML entities:

and easily translates plain ASCII punctuation characters into

& E & E &

et

5.1.3 In heads and titles use
the best available ampersand

Hand-crafted pixels & text.

SimpleBits is a **tiny web design studio** founded by designer and author Dan Cederholm. We create simple, readable interfaces balanced with a standards-based methodology. [Learn more](#) ▶



RECENT NOTEBOOK ARTICLES & QUICKBITS

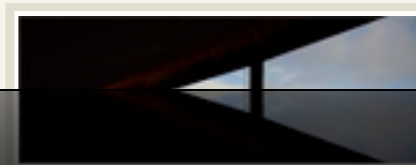
★ [Planet Microformats](#)

A giant master feed of anything and everything tagged with "microformats" from Brian Suda. {02.20.07}

Web Directions North

I've returned from several days in Vancouver, and the first-ever [Web Directions North](#). It was a great trip, a great conference, and my second attempt at snowboarding in the last 20 years.

I'll first say congrats to [Maxine](#), [John](#), [Dave](#) and [Derek](#) for putting on what was an outstanding



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attempt at snowboarding in the last 20 years.

Directions North. It was a great trip, a great conference, and my second

LATEST FEATURED WORK



[MTV.com](#)

XHTML/CSS development



[Cork'd](#)

Creative Director



[TravelPost.com](#)

Logo + interface design

SPEAKING EVENTS

[SXSW Interactive](#)

☰ March 9-13, 2007 ~ *Austin, TX*

[An Event Apart Boston](#)

☰ March 26-27, 2007 ~ *Boston*

[@media 2007 \(America\)](#)

☰ May 24-25, 2007 ~ *San Francisco*

[@media 2007 \(Europe\)](#)

☰ June 7-8, 2007 ~ *London*

See me speak at

AN EVENT APART

AN EVENT APART

See me speak at



SimpleBits

{HOME}

NOTEBOOK

WORK

PUBLICATIONS

ICON SET

Hand-crafted pixels & text.

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A giant master feed of anything and everything tagged with microformats.

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PLANET MICROFORMATS

```
<h1>Hand-crafted pixels
```

```
<span class="amp">&amp;</span> text.</h1>
```

```
span.amp {
```

```
    font-family: "Goudy Old Style", "Palatino",
```

```
    "Book Antiqua", serif;
```

```
    font-style: italic;
```

```
    font-size: 110%; }
```



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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Text taken from *Quicksilver* by Neal Stephenson.

```
body { font-size: 12px;  
        line-height: 1.5em; /* 18px */ }
```

line height: $18\text{px} \div 12\text{px} = 1.5\text{em}$

Setting line-height with a unit
means the *value* is inherited

```
p { font-size: 1em; /* 12px */  
    margin: 0 0 1.5em 0; }
```

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```
h1 { font-size: 1.5em; /* 18px */  
      margin: 0 0 1em 0; }
```

font size: $18\text{px} \div 12\text{px} = 1.5\text{em}$

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Text taken from *Quicksilver* by Neal Stephenson.

```
.sidenote { font-size: 0.8333em; /* 10px */ }
```

font size: $10\text{px} \div 12\text{px} = 0.8333\text{em}$

line height: $18\text{px} \div 10\text{px} = 1.8\text{em}$

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.

```
h2 { font-size: 1.1667em; /* 14px */  
      margin-top: 1.929em; /* 27px */  
      margin-bottom: 0.643em; /* 9px */ }
```

font size: $14\text{px} \div 12\text{px} = 1.1667\text{em}$

top margin: $27\text{px} \div 14\text{px} = 1.929\text{em}$

bot margin: $9\text{px} \div 14\text{px} = 0.643\text{em}$

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NOVEMBER 20, 2007

How to Size Text in CSS

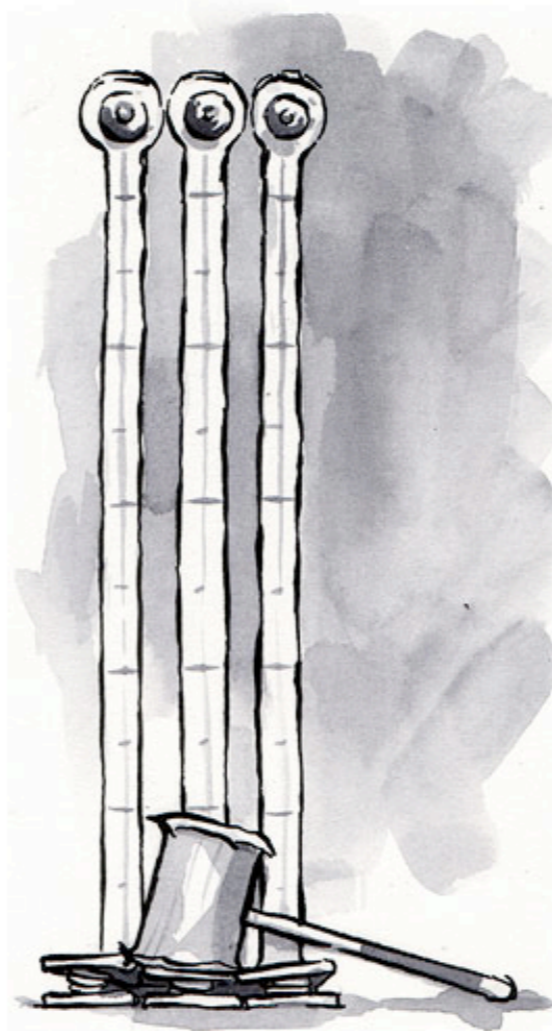
by RICHARD RUTTER

Published in: Browsers, CSS, HTML and XHTML, Layout, Typography | [Discuss this article »](#)

There's been a welcome resurgence of [interest in web typography](#) over the past year or so, with many [articles](#) and [conference talks](#) offering [techniques](#) and [theory](#). Frequently asserted is the notion that good typography requires accurate control of font size and line-height. But this is the web: it's a special medium where the reader can have as much control as the designer—the implication being that text on the web, while bending to the designer's will, must also be reliably resizable across browsers and platforms.

In this article, we will reconcile the designer's requirement for accuracy with the user's need to resize text on demand, arriving at a best practice that satisfies designers *and* users and works across browsers and platforms.

We'll reach our destination by the traditional method of trial and error. With more than a nod to Owen Briggs's [pioneering work](#) of 2002, I have created a base case with six iterations and 161 screenshots. Follow along, won't you?



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- ◆ Design
- ◆ Process
- ◆ User Science

Snapshot

In this article, we will reconcile the designer's requirement for accuracy with the user's need to resize text on demand, arriving at a best practice that satisfies designers *and* users and works across browsers and platforms.



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Component parts of DIN letterheads

Besides the format, there are also standards for the placing of the component parts of business letterheads.

The authority for all these standards is DIN sheet 676: we show examples for the following pages.

Standards exist for:

1. The position of the address
2. Position for receipt and treatment marks
3. Sequence and position for the main information
4. Sequence and position of firm's particulars
5. Side margin of at least 20mm

A standardized letterhead, before it is written, often gives the impression that not enough room has been left for the letter itself.

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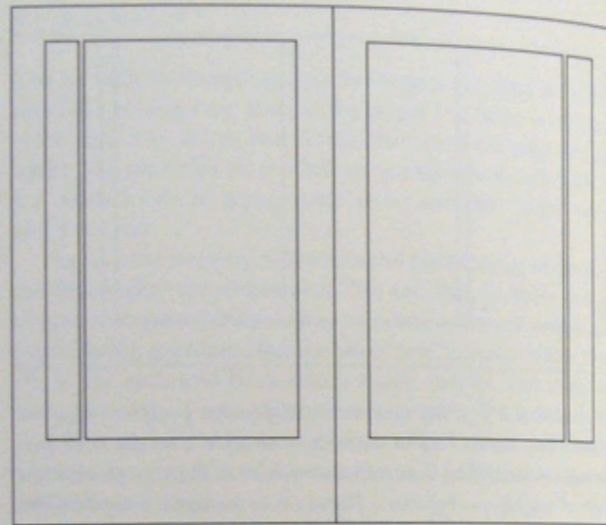
The Elements
of Typographic Style

second edition, revised & enlarged

Robert Bringhurst

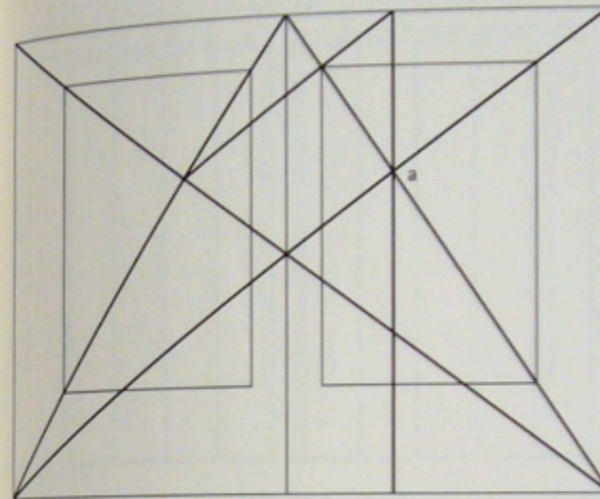
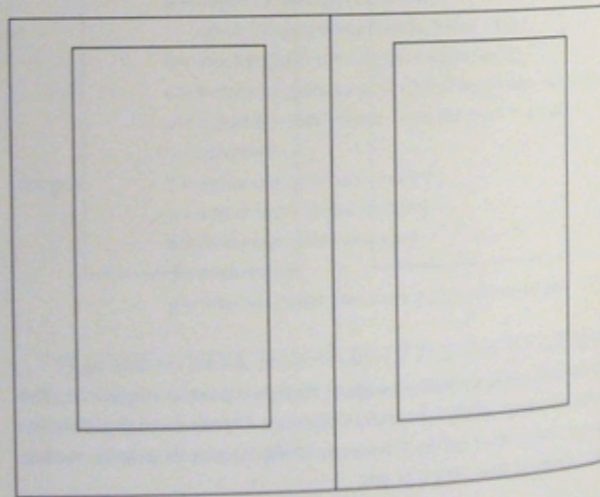


Examples



$P = 1.62$ [golden section]; $T = 1.87$ [tall hexagon]. Margins: $s = w/9$; $t = s$; $e = 2s$. Secondary column: $g = w/75$; $n = s$. The text is in Claude Garamond's 14 pt roman; the sidenotes are 12 pt italic. The gutter between main text and sidenotes is tiny: 6 or 7 pt against a main text measure of 33.5 picas. But the differences in size and face prevent any confusion. The text is a history of the Hundred Years' War. (Jean Froissart, *Histoire et chronique*, Jean de Tournes, Paris, 1559.) Original size: roughly 21×34 cm.

This grid is analyzed on the facing page.



Shaping the Page

$P = T = 1.5$ [2:3]. Margins: $s = w/9$; $t = h/9$; $e = 2s$; $f = 2t$. The margins are thus in the proportion $s : t : e : f = 2 : 3 : 4 : 6$. A sound, elegant and basic medieval structure, which will work for any proportion of page and textblock, so long as the two remain in unison. Spine and head margins may be ninths, tenths, twelfths or any other desired proportion of the page size. Twelfths, of course, give a fuller and more efficient page, with less white space. But if the page proportion is 2:3 and the spine and head margins are ninths, as shown here, the consonance of textblock and page is considerably deepened, because $d = w$, which is to say, the *depth* of the textblock matches the *width* of the page. Thus $m : w : d : h = w : h = m : d = s : t = e : f = 2 : 3$. Point *a*, where the half and full diagonals intersect, is one third of the way down and across the textblock and the page. Jan Tschichold, 1955, after Villard de Honnecourt, France, c. 1280. See Tschichold's *The Form of the Book* (1991).

Scribes employing this format often designed their pages so that the line height was an even factor of the spine margin. If $\lambda = s/3$, the depth of the textblock will be 27 lines. If $\lambda = s/4$, the depth of the textblock will be 36 lines.

FACING PAGE: $P = 1.5$ [2:3]; $T = 2$ [double square]. Margins: $s = e = w/5$; $t = s/2$. The text is a book of poems, set throughout in a chancery italic with roman capitals. The designer and publisher of this book was a master calligrapher, certainly aware of the tradition that the inner margins should be smaller than the outer. He followed that tradition himself with books of prose, but in this book of poems he chose to center the textblock on the page. The text throughout is set in one size. Titles are set in the capitals of the text font, letterspaced about 30%. There are no running heads or other diversions. (Giangiorgio Trissino, *Canzone*, Ludovico degli Arrighi, Rome, c. 1523.) Original size: 12.5×18.75 cm.

Josef Müller-Brockmann

Grid systems

in graphic design

A visual communication manual
for graphic designers,
typographers and
three dimensional designers

Raster systeme

für die
visuelle Gestaltung

Ein Handbuch für
Grafiker, Typografen und
Ausstellungsgestalter

Niggli

Helvetica

Helvetica

HELVETICA

abcdefghijklmnopqrs

ßtuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890

Helvetica, 48-pt. medium
The Helvetica face, brought out by the Haas Typefoundry, Basle, rapidly met with a wide response. M. Miedinger designed this type in 1957. The form of the letters is based on Berthold and on the early sans-serif faces. Characteristic features of Helvetica are the horizontally cut ends of the letters c, e, g, s in contrast to Berthold, where they are cut radially. The forms are somewhat more open and round. The "G" is simplified. The vertical strokes are somewhat shorter than in the case of Berthold, and this improves the legibility.

Helvetica is cast in 13 sizes from 6- to 48-pt. It is now also on the market for film-setting.

Helvetica, 48 Pt. normal
Die Helvetica-Schrift, von der Haas'schen Schriftgiesserei, Basle, herausgebracht, fand in kurzer Zeit ein grosses Echo. M. Miedinger konzipierte 1957 diese Type. Die Buchstabenform lehnt sich an die Berthold und an die früheren Grotesk-Schriften an. Charakteristische Eigenschaften der Helvetica sind die horizontal geschnittenen Endungen der Buchstaben c, e, g, s, im Gegensatz zur Berthold, wo sie radial geschnitten sind. Die Formen sind etwas offener und runder. Das "G" ist vereinfacht. Die Vertikalstriche sind etwas kürzer als bei der Berthold, was

die Leslichkeit verbessert. Die Helvetica wird in 13 Graden gegossen von 6-48 Pt. Jetzt ist sie auch im Fotosatz auf dem Markt.

28

Univers

Univers

UNIVERS

abcdefghijklmnopqrs

ßtuvwxyz

ABCDEFGHIJKLMNO

PQRSTUVWXYZ

1234567890

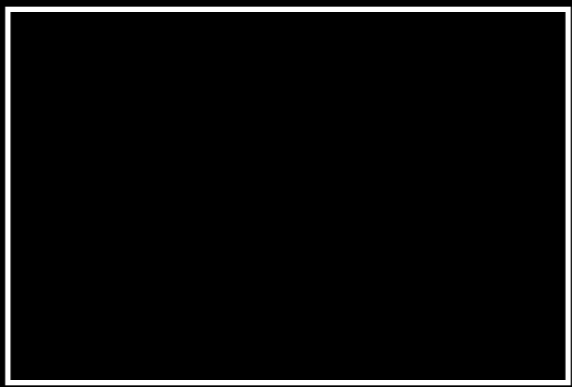
Univers, 48-pt. medium
Univers, designed by Adrian Frutiger 1957-1963 for the Paris typefounders Deberny & Peignot, has since become the most widely used sans-serif face. This is due to certain advantages which are of importance for printers and designers. For one thing, the face is available in light, medium, semi-bold and bold, in roman and also in italic sizes, and for another it is obtainable for film-setting in all sizes in a large number of countries. In order to ensure as good a reproduction as possible the connections between the stem and the bowl of the letter

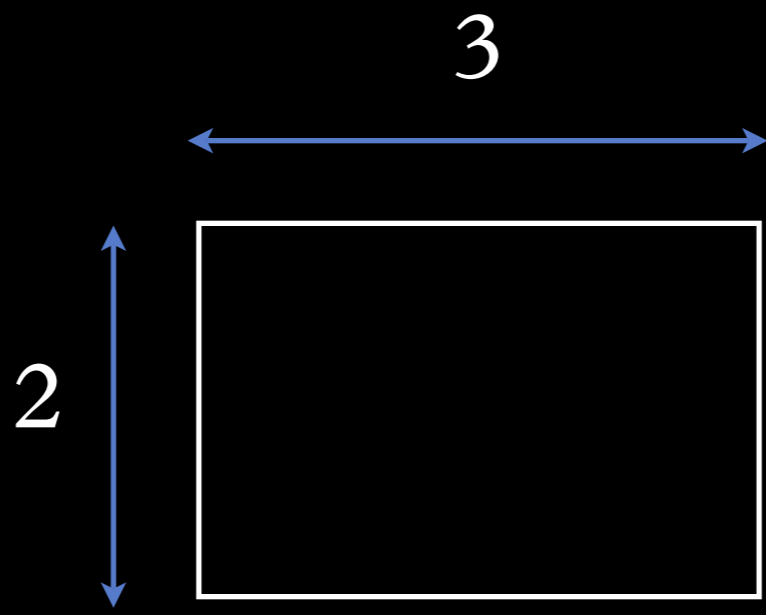
are made slighter and the ascenders and descenders shortened.

Univers, 48 Pt. normal
Die Univers, von Adrian Frutiger 1957-1963 für die Pariser Schriftgiesserei Deberny & Peignot entworfen, ist seither die weitest verbreitete Groteskschrift. Das verdankt sie einigen Vorteilen, die für die Druckereien und Gestalter von Bedeutung sind. Einmal ist die Schrift in mager, normal, halbfett und fett, als auch in den kursiven Graden vorhanden, und zum zweiten ist sie auch im Fotosatz mit allen Graden in vielen Ländern zur Verfügung. Um eine möglichst gute Druckwiedergabe zu erhalten, sind die Verbindungsstellen zwischen Stamm und Rundung des

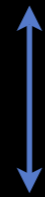
Buchstabens verdünnt und die Ober- und Unterlängen verkürzt.

29

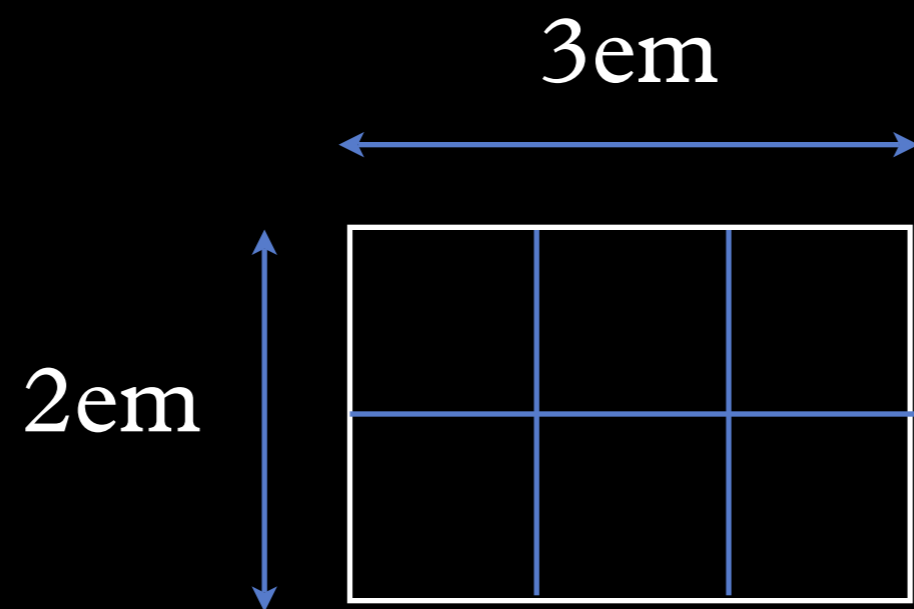




1 em



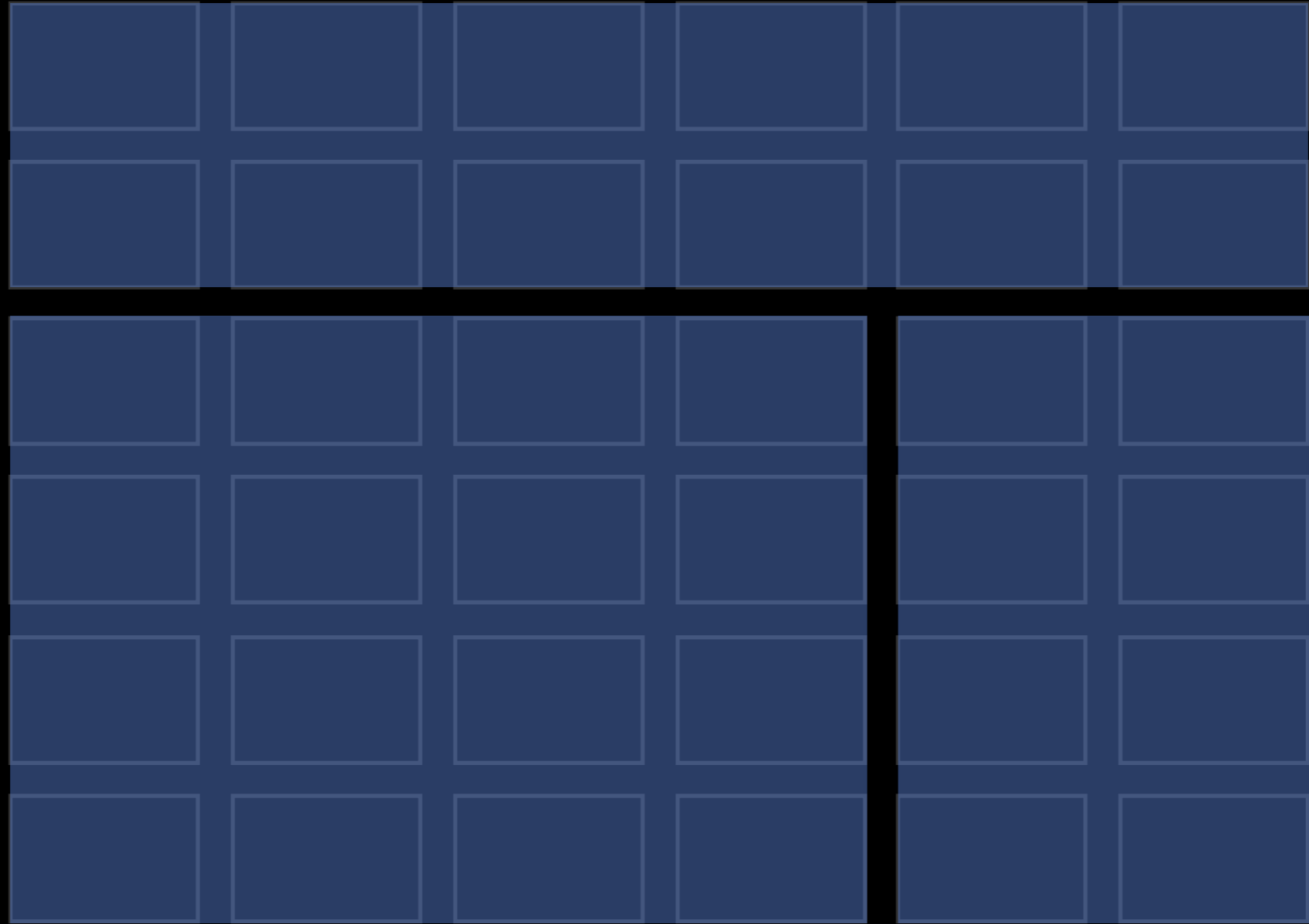
M		











Indent or center verse quotations

When setting verse, whether on the web or otherwise, the primary concern is not to deprive it of its “chosen form”, including matters of spacing and visual structure, but to distinguish verse quotations from surrounding

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```
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

Frutiger

0123abcdfigHJKI

Helvetica Neue

0123abcdfigHJKIm

Arial

0123abcdfigHJKIm

Helvetica

0123abcdfigHJKIm

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

Align corporate typefaces
Align corporate typefaces

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

```
@font-face {  
    font-family: "Plantin Std";  
    src: url(http://linotype.com/plantin.ttf)  
    format("truetype"); }  
h1 { font-family: "Plantin Std", Georgia, serif }
```

1 H																	2 He
3 Li	4 Be											5 B	6 C	7 N	8 O	9 F	10 Ne
11 Na	12 Mg											13 Al	14 Si	15 P	16 S	17 Cl	18 Ar
19 K	20 Ca	21 Sc	22 Ti	23 V	24 Cr	25 Mn	26 Fe	27 Co	28 Ni	29 Cu	30 Zn	31 Ga	32 Ge	33 As	34 Se	35 Br	36 Kr
37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 Ln	50 Sn	51 Sb	52 Te	53 I	54 Xe
55 Cs	56 Ba	* *	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
87 Fr	88 Ra	** **	104 Rf	105 Db	106 Sg	107 Bh	108 Hs	109 Mt	110 Ds	111 Rg	112 Uub	113 Uut	114 Uuq	115 Uup	116 Uuh	117 Uus	118 Uuo

1 H																	2 He
3 Li	4 Be											5 B	6 C	7 N	8 O	9 F	10 Ne
11 Na	12 Mg											13 Al	14 Si	15 P	16 S	17 Cl	18 Ar
19 K	20 Ca	21 Sc	22 Ti	23 V	24 Cr	25 Mn	26 Fe	27 Co	28 Ni	29 Cu	30 Zn	31 Ga	32 Ge	33 As	34 Se	35 Br	36 Kr
37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 In	50 Sn	51 Sb	52 Te	53 I	54 Xe
55 Cs	56 Ba	* La	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
87 Fr	88 Ra	** Ac	104 Rf	105 Db	106 Sg	107 Bh	108 Hs	109 Mt	110 Ds	111 Rg	112 Uub	113 Uut	114 Uuq	115 Uup	116 Uuh	117 Uus	118 Uuo

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19 K	20 Ca	21 Sc	22 Ti	23 V	24 Cr	25 Mn	26 Fe	27 Co	28 Ni	29 Cu	30 Zn	31 Ga	32 Ge	33 As	34 Se	35 Br	36 Kr
37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 In	50 Sn	51 Sb	52 Te	53 I	54 Xe
55 Cs	56 Ba	* La	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
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19 K	20 Ca	21 Sc	22 Ti	23 V	24 Cr	25 Mn	26 Fe	27 Co	28 Ni	29 Cu	30 Zn	31 Ga	32 Ge	33 As	34 Se	35 Br	36 Kr
37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 In	50 Sn	51 Sb	52 Te	53 I	54 Xe
55 Cs	56 Ba	* La	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
87 Fr	88 Ra	** Ac	104 Rf	105 Db	106 Sg	107 Bh	108 Hs	109 Mt	110 Ds	111 Rg	112 Uub	113 Uut	114 Uuq	115 Uup	116 Uuh	117 Uus	118 Uuo

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37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 In	50 Sn	51 Sb	52 Te	53 I	54 Xe
55 Cs	56 Ba	* La	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn
87 Fr	88 Ra	** Ac	104 Rf	105 Db	106 Sg	107 Bh	108 Hs	109 Mt	110 Ds	111 Rg	112 Uub	113 Uut	114 Uuq	115 Uup	116 Uuh	117 Uus	118 Uuo



It's all our fault.

Richard Rutter Clearleft.com

<http://webtypography.net/talk/>