Web Typography Sucks

Richard Rutter
Mark Boulton
typography /tɪ'pɒɡrəfɪ/ • n.
1 the art or process of setting and arranging types and printing from them. 2 the style and appearance of printed matter.

Oxford English Dictionary
typography /tɪ'pɔɡrəfi/ • n.
1 the mechanical notation and arrangement of language.
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.”

MEMO TO McClaren: Bring back Becks now.

HARRY TO IRAQ AS PM ORDERS TROOPS HOME

1,600 OUT ..ONE’S IN
EXCLUSIVE: WIFE HAD 4 KIDS BY LOVER

The mother of all betrayals

Save £499 with our 5 year Fixed Rate Mortgage

PRODI QUILTS AS PM

5yr ‘MOT’ for docs

Samurai nut jailed

Save £499 with our 5 year Fixed Rate Mortgage

5.89% 6.50% 6.4% 6.4%

5.89% 6.50% 6.4%

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

A baby was born just weeks after he fell in love with his new baby sitter.

Save £499 with our 5 year Fixed Rate Mortgage

Get a quote now

Save £499 with our 5 year Fixed Rate Mortgage

THE SUN, Thursday, February 22, 2007

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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
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.
“opening double quote &lt;#8220;&lt;/sup&gt;&lt;\textperiodcentered&gt;&lt;#8221;&lt;/sup&gt;“
"closing double quote &lt;#8221;&lt;/sup&gt;&lt;#8216;&lt;/sup&gt;”
‘opening single quote &lt;#8216;&lt;/sup&gt;&lt;#8217;&lt;/sup&gt;‘
’closing single quote &lt;#8217;&lt;/sup&gt;&lt;#8217;&lt;/sup&gt;’
—en dash &lt;#8211;&lt;/sup&gt;—
—em dash &lt;#8212;&lt;/sup&gt;—
−minus &lt;#8722;&lt;/sup&gt;−
×multiplication &lt;#times;&lt;/sup&gt;×
…ellipsis &lt;#8230;&lt;/sup&gt;…
SmartyPants is a free web publishing plug-in for Movable Type, Blosxom, and BBEdit that easily translates plain ASCII punctuation characters into "smart" typographic punctuation HTML entities.

SmartyPants can perform the following transformations:
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...

www.simplebits.com
Hand-crafted pixels & text.
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RECENT NOTEBOOK ARTICLES & QUICKBITS

* Planet Microformats
A giant master feed of anything and everything tagged with microformats...
<h1>Hand-crafted pixels
<amp;text> text.</amp;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.

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.

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Text taken from Quicksilver by Neal Stephenson.

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body { font-size: 12px; }

p { font-size: 1em; /* 12px */
   line-height: 1.5em; /* 18px */
   margin: 0 0 1.5em 0; }

line height: \[ 18px \div 12px = 1.5em \]
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Text taken from Quicksilver by Neal Stephenson.
h1 {
  font-size: 1.5em; /* 18px */
  line-height: 1em; /* 18px */
  margin: 0 0 1em 0;
}

font size: 18px ÷ 12px = 1.5em
line height: 18px ÷ 18px = 1em
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Text taken from *Quicksilver* by Neal Stephenson.
.sidenote {
    font-size: 0.8333em; /* 10px */
    line-height: 1.8em; /* 18px */
}

font size: \( \frac{10px}{12px} = 0.8333\text{em} \)

line height: \( \frac{18px}{10px} = 1.8\text{em} \)
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Text taken from *Quicksilver* by Neal Stephenson.
h2 { font-size: 1.1667em;
line-height: 1.286em;
margin-top: 1.929em;
margin-bottom: 0.643em; } 

font size: 14px ÷ 12px = 1.1667em
line height: 18px ÷ 14px = 1.286em
top margin: 27px ÷ 14px = 1.929em
bot margin: 9px ÷ 14px = 0.643em
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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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A standardized letterhead, before it is written, often gives the impression that not enough room has been left for the letter itself.
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 = e = 25. Secondary column: g = w/75; n = s. The text is in Claude Cormand's 14pt roman; the sidenotes are 12pt italic. The gutter between main text and sidenotes is tiny: 6 or 7 pt against a main text measure of 33 pts. But the differences in size and face prevent any confusion. The text is history of the Hundred Years' War (Jean Froissart, Histoire et chroniques, Jean de Tournes, Paris, 1559.) Original size: roughly 21 x 34 cm.

This grid is analyzed on the facing page.

Shaping the Page

P = T = 15 (2:3). Margins: s = w/9; t = h/9; e = 25; f = 25. The margins are thus in the proportion 5t : e : f = 2 : 3 : 4 : 6. A sound, elegant and basic medieval structure, which will work for any proportion of page and textblock, as 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: n : w : d : h = w : h = m : d = t : 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).

FACING PAGE: P = 1.5 (2:3); T = 2 (double square). Margins: s = e = w/3; t = 1/2. The text is a book of poems, set throughout in a chancy mix of roman capitals. The designer and publisher of this book was a major calligrapher, certainly aware of the tradition that the inner margins should be smaller than the outer. He followed that tradition himself in 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 roman capitals of the text font, letterpaced about 30%. There are no running heads or other diversions. (Giangiorgio Trissino, Canzone, Luca da Fabriano degli Anghi, Rome, c. 1533.) Original size: 12.5 x 18.75 cm.
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

abcdefgijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890

UNIVERS

abcdefgijklmnopqrstuvwxyz
βτuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890
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.
Indent or center verse quotations

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Indent or center verse quotations

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body {
    font-family: verdana, arial, helvetica, sans-serif
}
The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.
body {
    font-family: "Frutiger", "Univers", "Helvetica Neue", arial, helvetica, sans-serif;
}
Align corporate typefaces
Align corporate typefaces
<table>
<thead>
<tr>
<th>1</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
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<td>19</td>
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<td>37</td>
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<td>B</td>
</tr>
<tr>
<td>Na</td>
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It’s all our fault.
Richard Rutter  Clearleft.com
Mark Boulton  Markboultondesign.com

http://webtypography.net/sxsw2007/