Web Typography Sucks

Richard Rutter Mark Boulton

typography /tʌɪ'pɒɡrəfi/ •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 /tʌɪ'pɒɡrəfi/ •n. 1 the mechanical notation and arrangement of language.

Type & Typography by Phil Baines

6110"

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





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5yr 'MOT' PRODI for docs QUITS AS PM

Samurai nut jailed

A DOTING dad told yes-

rday how he brought four kids as his own

only to find they were all fathered by his wife's secret LOVER.



By JOHN COLES

Wrecked







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

school - and now I've lost

ARTICLES • TOPICS • ABOUT • CONTACT • CONTRIBUTE • FEED



No. 124

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 <u>HTML 4</u> 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.

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Read this, though, and you'll understand the answers to both problems far better than almost

oday knows how to use them—or often even knows of their existence.

www.alistapart.com/articles/emen

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 <u>online</u> <u>typography</u>. HTML specs, grammatical rules, browser bugs and character encoding—it's all here, in this famous and much-bookmarked ALA article.

ALA article.

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

"	opening double quote
"	closing double quote
6	opening single quote
•	closing single quote
	en dash

- em dash
- minus
- × multiplication... ellipsis

" " ' ' – — − × …



By JOHN GRUBER

ARCHIVES PROJECTS LINKED LIST MEMBERSHIP CONTACT COLOPHON



SMARTYPANTS SMART PUNCTUATION FOR WEB SITES

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 BBEdit that easily translates plain ASCII punctuation characters into "smart" typographic punctuation HTML entities.

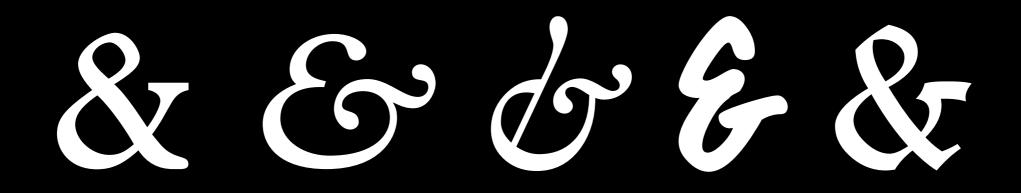
SmartyPants can perform the following transformations:



SmartyPants can perform the following transformations

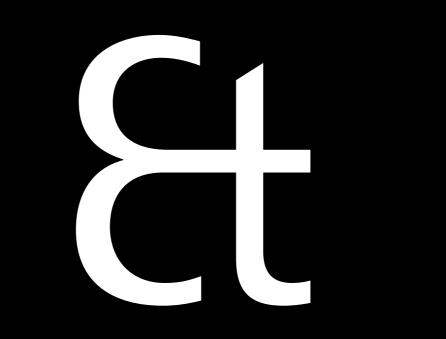
and BBEdit that easily translates plain ASCII punctuation characters into "smart" typographic punctuation HTML entitles.





5.1.3 In heads and titles use the best available ampersand

Elements of Typographic Style by Robert Bringhurst





{HOME} NO

NOTEBOOK WORK

PUBLICATIONS

ICON SHOP

ABOUT CONTACT

Hand-crafted pixels \mathscr{C} 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 oustanding Delek to butting ou must may an onstanding I,ll tirst say conducts to Waxine' John' Dave and



Directions North. It was a great trip, a great conference, and my second attempt at snowboarding in the last 20 years.

www.simplebits.com

LATEST FEATURED WORK



MTV.com XHTML/CSS development



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



nmedia 2007 (Europe)] June 7-8, 2007 ~ *London*



{HOME} NOTEBOOK WORK PUBLICATIONS ICON SI

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RECENT NOTEBOOK ARTICLES & QUICKBITS

*Planet 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%; }
```



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 a 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; }

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: $18px \div 12px = 1.5em$ line height: $18px \div 18px = 1em$

Daniel is roused by a rooster on the forecastledeck+ that is growing certain* The forecastledeck is theit's not just imagining that light in the eastern sky. Unfortunately theshort deck that, towardseastern sky is off to port this morning. Yesterday it was starboard.the ship's bow, is builtMinerva has been sailing up and down the New England coast for theabove the upperdeck.better part of a fortnight, trying to catch a wind that will decisively takethe ship's bow, is builther out into deep water, or "off soundings," as they say. They are probablythe ship's bow

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Text taken from Quicksilver by Neal Stephenson.

.sidenote { font-size: 0.8333em; /* 10px */ line-height: 1.8em; /* 18px */ }

font size: $10px \div 12px = 0.8333em$ line height: $18px \div 10px = 1.8em$

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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: $14px \div 12px = 1.1667em$ line height: $18px \div 14px = 1.286em$

top margin: $27px \div 14px = 1.929em$ bot margin: $9px \div 14px = 0.643em$

Aboard Minerva off the Coast of New England

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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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Text taken from The New Typography by Jan Tschichold



The Elements of Typographic Style

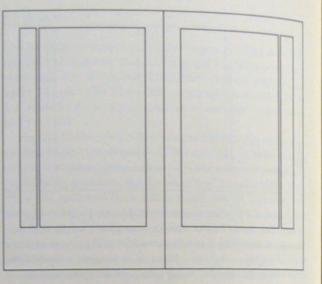
second edition, revised & enlarged

Robert Bringhurst



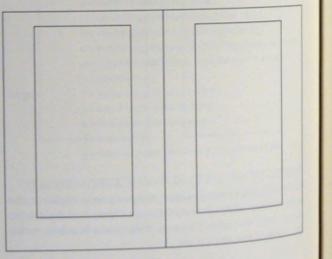


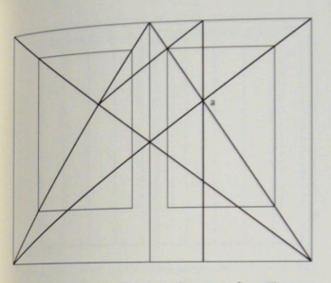
Examples



P = 1.62 [golden section]; T = 1.87 [tall hexagon]. Margins: s = w/g; 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.





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).

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 talic 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.

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.

Shaping

the Page

Grid systems

in graphic design

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

Josef Müller-Brockmann

Raster systeme

Typeface alphabets

Schriftalphabete

Typeface alphabets

Schriftalphabete

HELVETICA

abcdefghijklmnopqrs ßtuvwxyz ABCDEFGHIJKLMN **OPQRSTUVWXYZ** 1234567890 28

The Helvetica face, brought out The Helvetica face, brought out By the Haas Typefoundry, Basie, 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. Characworly each seed faces. Charac-beristic leadense of Helvehold are the Environmally cut ends of the Meters e, e, g, s in contrast to Berthold, where they are cut radially. The forms are somewhat more open and round. The "O" is simplified. The vertical strokes the somewhat should who is on are somewhat shorter than in the case of Berthold, and this improves the legibility.

6- to 48-pt. It is now also on the market for film-setting

Die Helvetica-Schrift, von der Hass'schen Schriftgiesserei, Basel, 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-Schrifter an Charakteristische Eigenschaften der Helvetica sind die horizontal geschnittenen Endun-gen der Buchstaben c, e, g, s, m 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

vetica, 48 Pt. normal

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

Markte.

UNIVERS

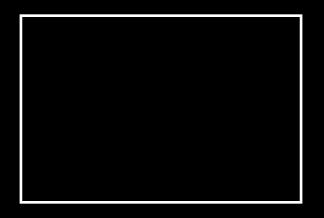
abcdefghijklmnopqrs ßtuvwxyz ABCDEFGHIJKLMNO PORSTUVWXYZ 1234567890

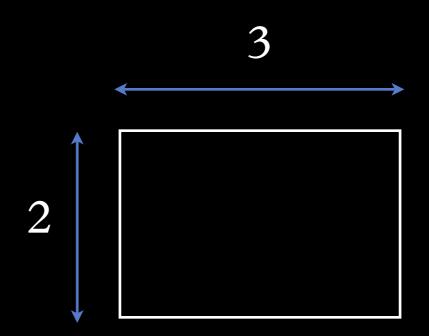
nade slighter and the ascend

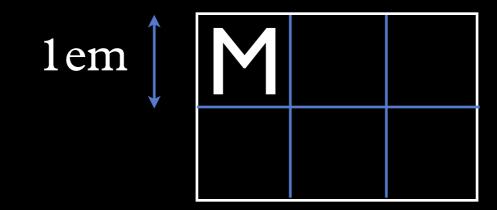
ers and descenders shortened Univers, designed by Adrian Frutiger 1957-1963 for the Paris typefounders Deberny & Peignot, has since become the most widely used sans-serif face. This is due to certain advantages which are of importance for print-ers and designers. For one thing, the face is available 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

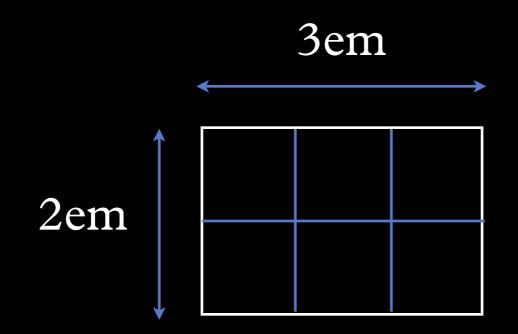
Buchstabens verdünnt und die Ober- und Unterlängen verkürz

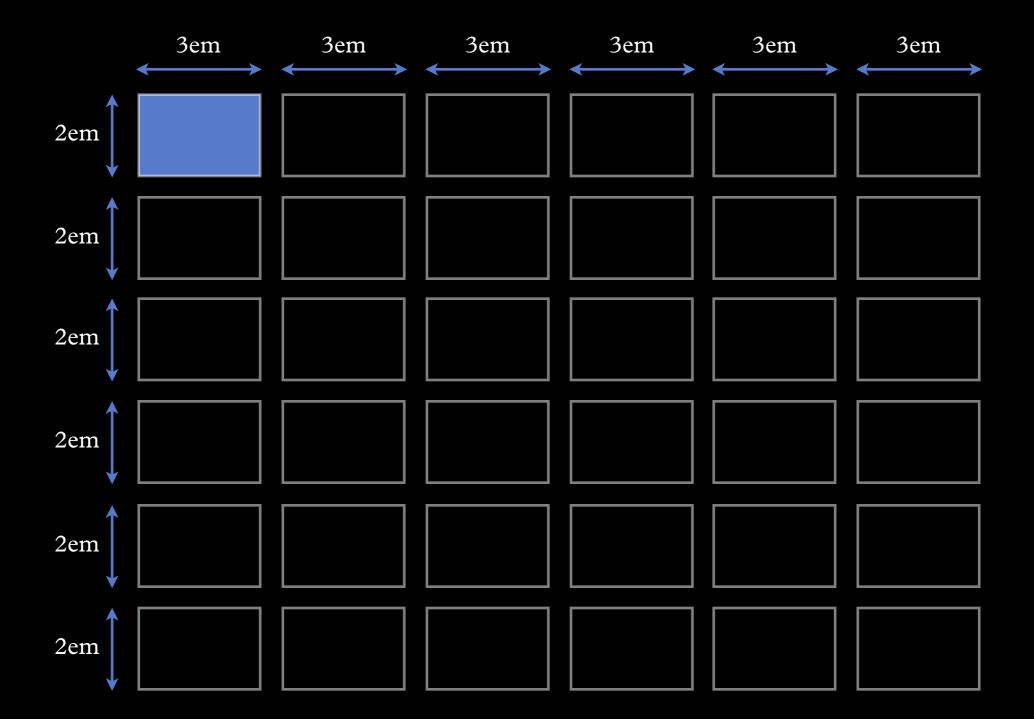
Univers, 48 PI, normal Die Univers, von Adrian Frutiger 1857–1963 für die Pariser Schröft-giessenei Deberny & Peignot entworfen, ist seither die weitest verbreihete Groteskschrift, Des verdankt sie einigen Vorteilen, die für die Druckereien und Gestalter von Bedeutung sind. Einmal ist die Schrift in mager normal, haibtett und fett, als auch in den kursiven Graden vorhan den, und zum zweiten ist sie auch im Fotosalz mit allen Gra den in vielen Ländern zur Ver-fügung. Um eine möglichst gute Druckwiedergabe zu erhalten, sind die Verbindungsstellen zwi schen Stamm und Rundung des



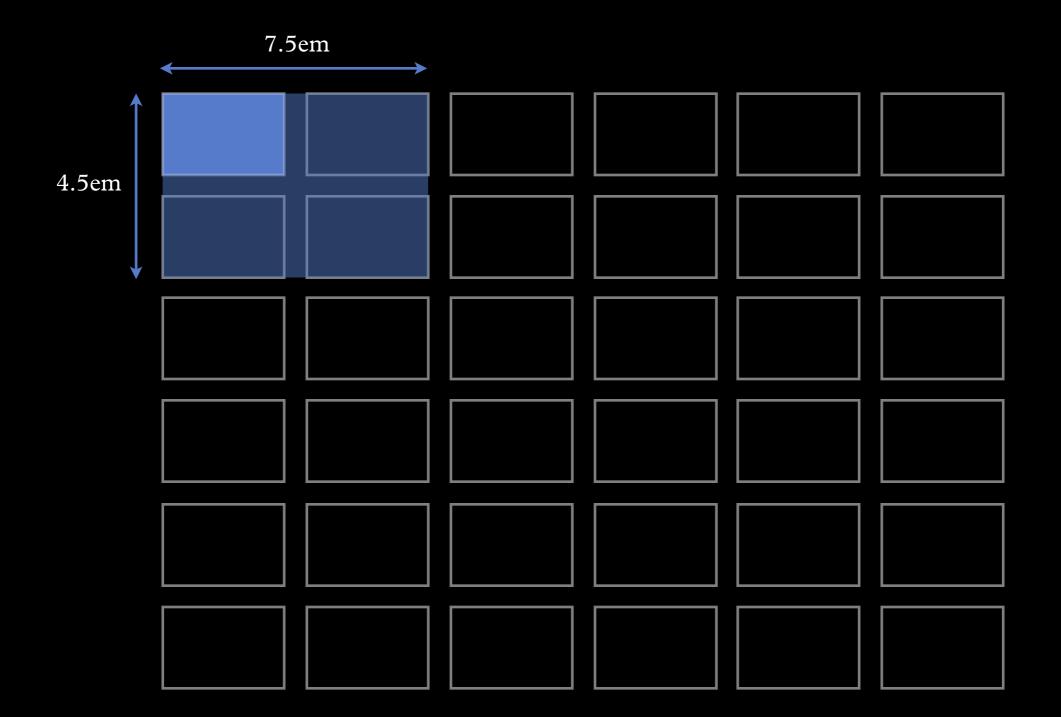




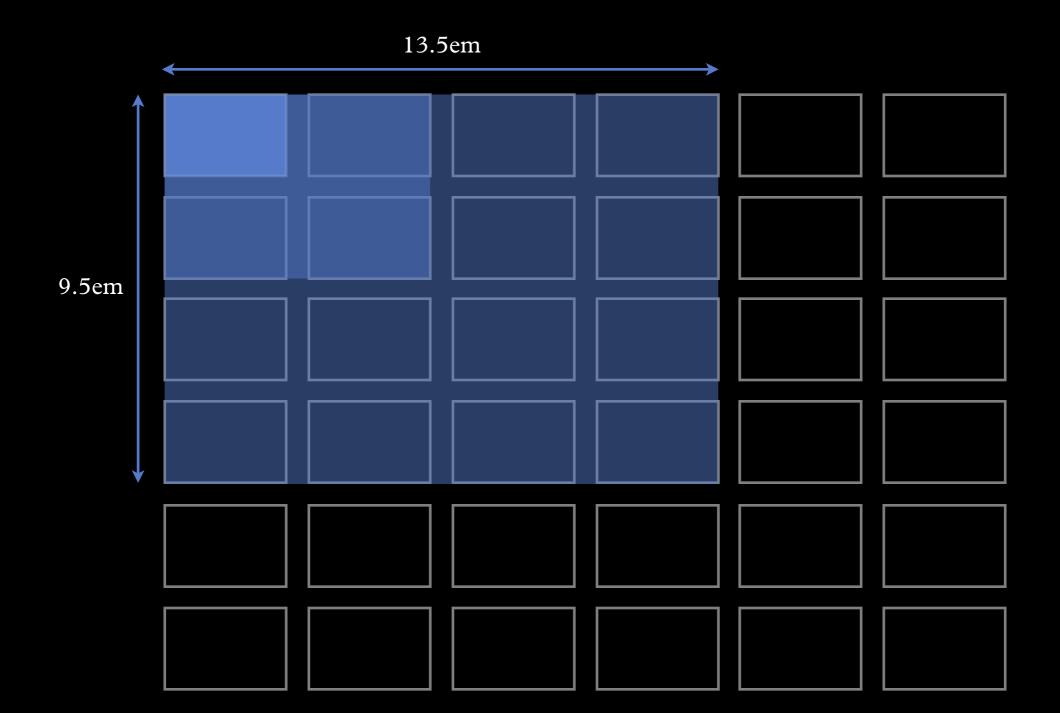




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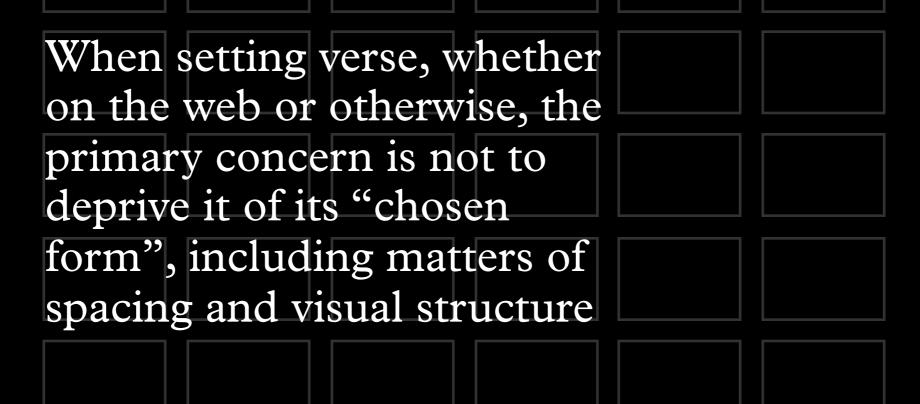


Indent or center verse quotations

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



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

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
Univers0123abcdefigHJKI
0123abcdefigHJKIHelvetica Neue0123abcdefigHJKIm
0123abcdefigHJKIm

body { font-family: "Frutiger", "Univers", "Helvetica Neue", arial, helvetica, sans-serif; }

Align corporate typefaces Align corporate typefaces

Calibri 0123abcdefigHJKlmnopQRStu Cambria 0123abcdefigHJKlmnopQRS Candara 0123abcdefigHJKlmnopQRS Constantia 0123abcdefigHJKlmnopQRS Corbel 0123abcdefigHJKlmnopQRSt

1																	2
H																	He
3	4											5	6	7	8	9	10
Li	Be											В	C	N	O	F	Ne
11	12											13	14	15	16	17	18
Na	Mg											Al	Si	P	S	C1	Ar
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
K	Ca	Sc	Ti	V	Cr	Mn	Fe	Co	Ni	Cu	Zn	Ga	Ge	As	Se	Br	Kr
37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Rb	Sr	Y	Zr	Nb	Mo	Tc	Ru	Rh	Pd	Ag	Cd	Ln	Sn	Sb	Te	Ι	Xe
55	56	*	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
Cs	Ba		Hf	Ta	W	Re	Os	Ir	Pt	Au	Hg	Tl	Pb	Bi	Po	At	Rn
87	88	**	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118
Fr	Ra		Rf	Db	Sg	Bh	Hs	Mt	Ds	Rg	Uub	Uut	Uuq	Uup	Uuh	Uus	Uuo

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



It's all our fault.

Richard RutterClearleft.comMark BoultonMarkboultondesign.com

http://webtypography.net/sxsw2007/