



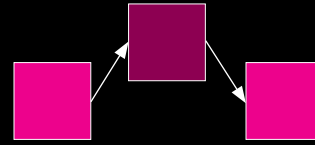
Web Typography: PART II

WAYS THAT TYPE HAPPENS ON THE WEB



TEXT IN IMAGES

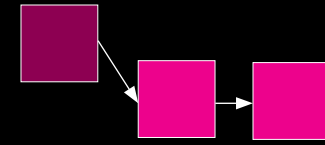
- fonts “buried” inside graphic files (JPEG, PNG, SVG)
- visually limitless
- unsearchable on their own
- not advised



WEB-SAFE FONTS

- universal access
- limited font choices
- easy to employ
- free
- no need for licenses

Arial (sans-serif)
Verdana (sans-serif)
Tahoma (sans-serif)
Trebuchet MS (sans-serif)
Times New Roman (serif)
Georgia (serif)
Garamond (serif)
Courier New (monospace)
Brush Script MT (cursive)



EMBEDDING SERVICES

- serves up fonts hosted by a third-party on a remote server
- many font choices
- higher quality fonts
- techniques vary based on provider (relatively simple)
- free and fee-based
- fee-based requires licensing

@FONT-FACE EMBEDDING


- serves up fonts to the viewer from the server that hosts the web site
- many font choices
- higher quality fonts
- fonts are downloaded
- syntax varies based on provider
- free and fee-based
- fee-based requires licensing

DESIGN & FONTS





Karloff explores the notion of beauty and ugliness in type design.

Blog 

Works That Work, a magazine of unexpected creativity
WEDNESDAY, 17 OCTOBER 2012

Karloff, convergence of beauty and ugliness
TUESDAY, 25 SEPTEMBER 2012

Webfont service improvements
WEDNESDAY, 19 SEPTEMBER 2012

Different Kinds of Hinting
MONDAY, 3 SEPTEMBER 2012

Irma Screen, new hinted fonts
MONDAY, 3 SEPTEMBER 2012

Vienna Airport adopts Fedra Sans
MONDAY, 2 JULY 2012

Font Collection

- Body Type
- Brioni
- Brioni Sans
- Brioni Text
- Charlie
- Elementar
- Fedra Arabic
- Fedra Hindi
- Fedra Mono
- Fedra Mono Screen
- Fedra Sans
- Fedra Sans Alt
- Fedra Sans Armenian
- Fedra Sans Condensed
- Fedra Sans Condensed Alt
- Fedra Sans Display 1
- Fedra Sans Display 2
- Fedra Sans Screen
- Fedra Serif A
- Fedra Serif B
- Fedra Serif Display
- Fedra Serif Phonetic
- Fedra Serif Screen
- Greta Arabic
- Greta Display
- Greta Display Narrow
- Greta Grande
- Greta Grande Narrow
- Greta Sans
- Greta Sans Compressed
- Greta Sans Condensed
- Greta Sans Extended
- Greta Symbol
- Greta Text
- Greta Text Narrow
- History
- Irma
- Irma Screen
- Irma Slab
- Irma Text
- Irma Text Round
- Irma Text Slab
- Jigsaw
- Jigsaw Stencil
- Julien
- Karloff Negative
- Karloff Neutral
- Karloff Positive
- Klimax
- Nara
- Plan Grot Cond Stencil
- Plan Grot Condensed
- Plan Grotesque
- Plan Grotesque Stencil
- Thurava



Sans Serif Symbols

In each of its ten weights, our *Decimal* family includes a set of 111 symbols for both annotating and illustrating text.

```
45 const styles = require('./Selector.css');
46 const toggleClasses = classNames({
47   [styles.Base]: true,
48   [styles['Base--isOpen']]: isOpen,
49   [styles['Base--isSet']]: isDisabled || items.l
50 });
51
52 return (
53   <div className={baseClasses} ref="selector" on
54   <div className={styles.Wrapper} onMouseDow
55     { currentFont || labelValue }
56   </div>
57   {this.state.isOpen && <ClickOutHandler onC
58   <div className={styles.Wrapper} onMouseDow
59     <figure className={styles.Figure}>
60       <img src={image} width="375" heigh
61     </figure>
62     <div className={styles.Content}>
63       <h1 className={headlineClasses} in
64       <div className={bodyClasses} inner
65       <div className={styles.CTA}>
66         { buttonLabel ? <span classNam
67         <Button
```

A Font for Developers

The screen-optimized *Operator Mono* *ScreenSmart* is designed for developers, to make code both easier to parse and more satisfying to write.



A fond farewell to The Quick Brown Fox

Why 26-letter "pangrams" make every typeface look dreadful — and how to explore new fonts instead.



Work

Behold my consolidated and relatively unabridged portfolio. Check back frequently in the next few weeks, as I still have some work to upload! To inquire about a new project or to license existing artwork, contact [Frank Sturges Reps.](#)

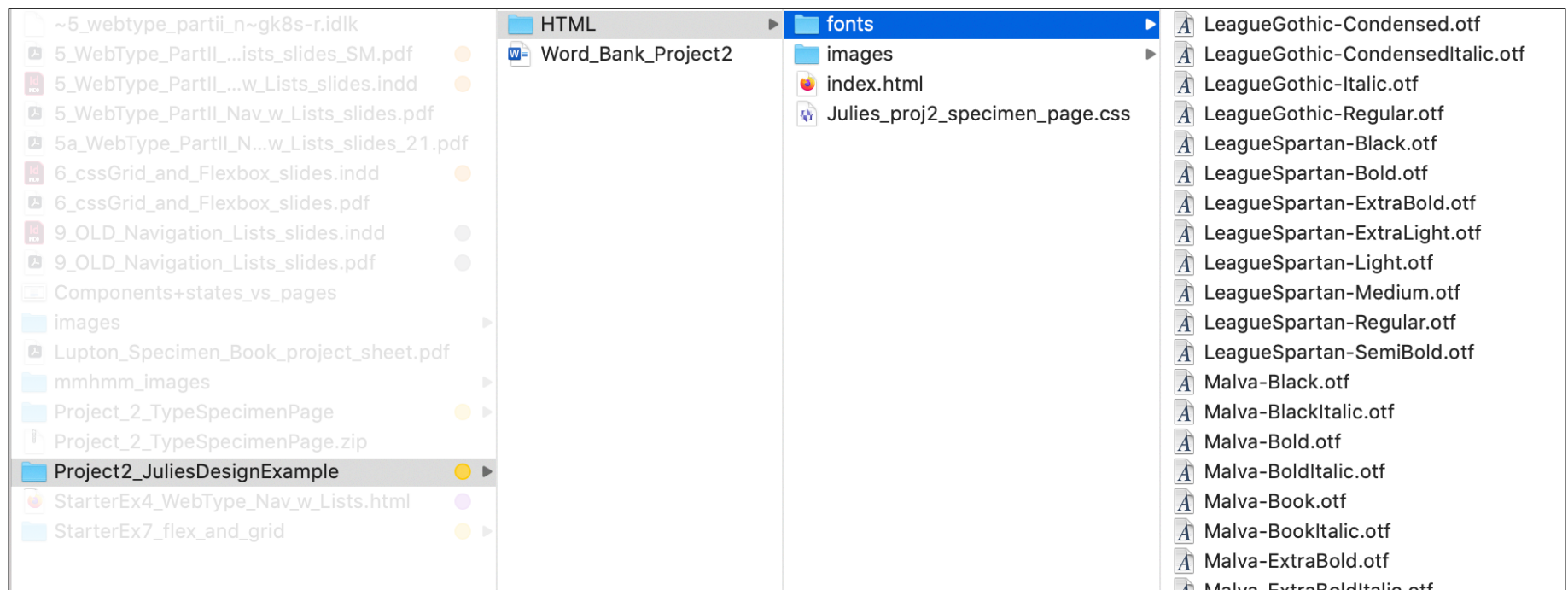
- Everything
- Advertising
- Books
- Identity
- Editorial
- Miscellany

Side Projects



@FONT-FACE EMBEDDING:
FILE LOCATION

- 1 Download font files for use on your machine.
- 2 Include the font files in a folder called 'fonts' in your root folder.
- 3 Install the font on your machine so you can see it while you design.
- 4 On published projects: Upload font files to your web server so the site displays them.



@FONT-FACE EMBEDDING: SYNTAX TO USE

HTML:

```
<h1> Our history </h1>
```

1

Point the file to the font in the folder with `@font-face`, as in this example:

CSS:

```
@font-face {  
  font-family: Sniglet Regular;  
  src: url("fonts/Sniglet Regular.otf");  
}
```

2

Designate the font just like other fonts, using the exact name specified by the font supplier/file name:

```
h1 {  
  font-family: Sniglet Regular;  
  background-color: black;  
  padding: 1.5em auto;  
}
```

Our history

WEB TYPE:
WEIGHT SYSTEM

100 = thin

200 = extra-light

300 = light

400 = normal

500 = medium

600 = demi-bold

700 = bold

800 = heavy

900 = black

The specific weights have to actually be available as font files. Just typing the number doesn't make the weight happen.

TYPE SIZING OPTIONS: RELATIVE LENGTHS

Relative length units

specify a length relative to another length property.

Relative length units scales

better between different rendering mediums.

UNIT	DESCRIPTION
em	Relative to the font-size of the element (2em = 2 x the size of the current font)
%	Relative to the parent element
ex	Relative to the x-height of the current font (rarely used)
ch	Relative to width of the “o” (zero)
rem	Relative to font-size of the root element
vw	Relative to 1% of the width of the viewport*
vh	Relative to 1% of the height of the viewport*
vmin	Relative to 1% of viewport's* smaller dimension
vmax	Relative to 1% of viewport's* larger dimension

*Viewport = the browser window size. If the viewport is 50cm wide, 1vw = 0.5cm. — w3schools.com

Navigation

NAVIGATION USING LIST TAGS

ORDERED LISTS

` `

- 1) Start the car.
- 2) Pull out of your driveway.
- 3) Drive toward the interstate.

UNORDERED LISTS

` `

- This thing
- That thing
- Another thing

LIST ITEMS

` `

Any item in an ordered or unordered list needs to be surrounded by a list tag:
` `

LIST TAGS: AS HTML

```
<ul>
  <li>1kg King Edward potatoes</li>
  <li>100ml milk</li>
  <li>50g salted butter</li>
  <li>Freshly grated nutmeg</li>
  <li>Salt and pepper to taste</li>
</ul>
```

```
<ol>
  <li>Chop potatoes into quarters</li>
  <li>Simmer in salted water for 15-20 minutes
until tender</li>
  <li>Heat milk, butter and nutmeg</li>
  <li>Drain potatoes and mash</li>
  <li>Mix in the milk mixture</li>
</ol>
```

```
<p> Take the ingredients and blend Lorem ipsum
dolor sit amet, consectetur adipiscing elit. Sed
a rutrum ligula. Maecenas pharetra lectus in
consequat molestie. Aenean sagittis et nisi at
lobortis. Cum sociis natoque penatibus et magnis
dis parturient montes, ridiculus mus. Proin
vulputate eget augue in feugiat. Aenean consequat
urna sem, nec sollicitudin neque lacinia id. Nunc
rutrum consectetur dui nec imperdiet. </P>
```

- 1kg King Edward potatoes
- 100ml milk
- 50g salted butter
- Freshly grated nutmeg
- Salt and pepper to taste

1. Chop potatoes into quarters
2. Simmer in salted water for 15-20 minutes until tender
3. Heat milk, butter and nutmeg
4. Drain potatoes and mash
5. Mix in the milk mixture

Take the ingredients and blend Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed a rutrum ligula. Maecenas pharetra lectus in consequat molestie. Aenean sagittis et nisi at lobortis. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Proin vulputate eget augue in feugiat. Aenean consequat urna sem, nec sollicitudin neque lacinia id. Nunc rutrum consectetur dui nec imperdiet.

LIST STYLING: AS CSS

```
body {  
  font-family: Verdana, Geneva, sans-serif;  
  font-size: 1em;  
  line-height: 2em;  
  color: brown; }
```

```
ul {  
  font-style: bold;  
}
```

```
ul li {  
  list-style: none; /* removes bullets */  
}
```

```
ol {  
  font-style: italic;  
}
```

```
p {  
  /* styles here... */ }
```

1kg King Edward potatoes
100ml milk
50g salted butter
Freshly grated nutmeg
Salt and pepper to taste

- 1. Chop potatoes into quarters*
- 2. Simmer in salted water for 15-20 minutes until tender*
- 3. Heat milk, butter and nutmeg*
- 4. Drain potatoes and mash*
- 5. Mix in the milk mixture*

Take the ingredients and blend Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed a rutrum ligula. Maecenas pharetra lectus in consequat molestie. Aenean sagittis et nisi at lobortis. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Proin vulputate eget augue in feugiat. Aenean consequat urna sem, nec sollicitudin neque lacinia id. Nunc rutrum consectetur dui nec imperdiet.

NAVIGATION WITHOUT LIST TAGS

HTML5:

```
<nav>
  <a href="#home"> Home | </a>
  <a href="#work"> Our Work | </a>
  <a href="#about"> About | </a>
  <a href="#contact"> Contact Us </a>
</nav>
```

CSS:

```
nav {
  position: fixed;
  width: 250px;
  left: 0;
  top: 0;
  color: white;
  background-color: black;
  padding: 1em;
  font-family: Helvetica;
  font-size: 1em;
  text-align: center; }

nav a:link {
  text-decoration: none; }

nav a:hover {
  color: green; }
```

Home | Our Work | About | Contact Us

Home | **Our Work** | About | Contact Us

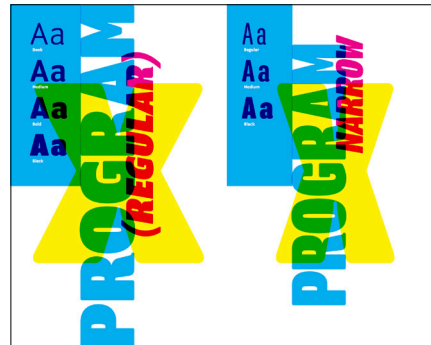
NAV WITH LISTS:
BOOK OF BEARDS



image:

Type Specimens

PROGRAM:
A FONT BY EMIGRE



PROGRAM

Book
Book Italic

Medium
Medium Italic

Bold
Bold Italic

Black
Black Italic

**PROGRAM
NARROW**

Regular
Regular Italic

Medium
Medium Italic

Black
Black Italic

PROGRAM has four weights, while Program Narrow has three. Instead of matching the overall "color" in test settings between the Program and Program Narrow versions, as is often done, we matched the stem weights. This allows for a more comfortable matching of stem weights when combining the two versions at larger sizes on posters or in headlines.

Program is available in both OpenType and Web Font formats.

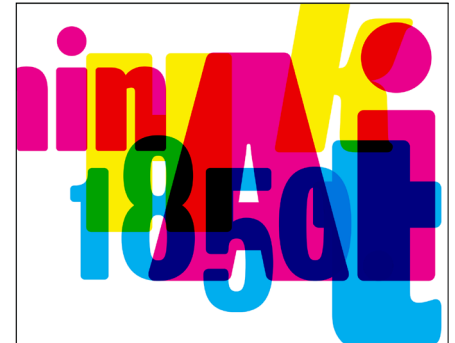
PROGRAM & PROGRAM NARROW

The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.

The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
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The quick brown fox jumps over the lazy dog.



BRYLSKI

STAMP
CHICAGO
WAYZGOOSE
CENTRAL PRINT

Brylski was designed for the [Hamilton Wood Type & Printing Museum](#), to be cut as wood type. Named for wood type worker [Norb Brylski](#), the design is based on poster styles from the 19th century, particularly one offered as phototype by Dan X Solo under the name Midway Ornat. Brylski diverges notably from the original models, with adjustments to the proportions and serif style, plus other design optimizations for the wood type production process.

Read more about the project at [Print magazine](#).

Available for licensing from [Adobe Fonts](#) or [P22](#).

FLIGHT CENTER GOTHIC

Flight Center Gothic Bold

NEW YORK JETWAYS
Wing Convair Lobby

Flight Center Gothic Bold Italic

707 ALTITUDE EERO
Kennedy Connection

Flight Center Gothic Thin

BASARA COLUMBUS
Freeport New York City

Flight Center Gothic Thin Italic

BANGKOK SAN DIEGO
Jacksonville Kansas City

Flight Center Gothic was designed for Michael Bierut's team at [Pentagram](#) as part of [MCR/MORSE Development's](#) restoration of the [TWA Flight Center](#), Eero Saarinen's 1962 icon of modernist architecture at JFK airport in New York City. The typeface is a reinterpretation of the building's original signage lettering, with origins in Johannes John's 'Fette Kursiv-Grotesk', originally released as a standalone italic in 1892 by the J. John Söhne type foundry. Designed with the permission of the original designer.

EMIGRÉ: VISTA SANS SPECIMEN BOOK

I SIT IN THE SHADE of an ancient, dying juniper tree, cushioned on my Navajo saddle blankets. On all sides, the burning sun beats down on silent, empty desert. To right and left, long walls of sandstone mesas reach away into the distance, the shadows in their fluted clefts the color of claret. Before me, the desert drops sheer away into a vast valley, in which strangely eroded buttes of all delicate and intense shadings of vermilion, orange, and purple, tower into a cloudless turquoise sky.

VISTA... A FAMILY OF 36 FONTS, DESIGNED BY SANGHEE SHARIF

A B C D E F G H
I J K L M N O P Q
R S T U V W X Y Z
a b c d e f g h i j
k l m n o p q r s t
u v w x y z
0 1 2 3 4 5 6 7 8 9

VISTA SANS 0000

Vista has six weights...

a a a a a a a

LIGHT BOOK REGULAR MEDIUM BOLD BLACK

Alternate character sets...

g g
aKm aKm

BOLD

BOLD ALTERNATES

VISTA SANS

10

Three kinds of numerals...

1 2 3 4 1 2 3 4

OLD STYLE TABULAR LIVING TABULAR

1 2 3 4 5 6

SMALL CAPS LIVING TABULAR

Italics and Small Caps.

YESTERDAY I WAS WAKENED by the lunatic howling of coyotes in broad daylight. I climbed up *Half Dome* and lunched on an overhanging rock, above the sheer drop fronting *Tenaya Canyon*. *Mirror Lake* was a disappointing reddish-brown mud puddle, and the valley was dry and yellow.

VISTA SANS

11

Vista Sans Package 1

Sand Paintings
Slim-trunked Aspens
BURROS
Rattlesnake
Lukachukai Mountains
Sunflower
scarlet cactus blooms
Red Canyon

VISTA SANS

18

Vista Sans Package 1

Right now I am sitting on a hill overlooking the Marble Fork of the Kaweah River. The colors are glorious—fleecy white clouds, a clear blue sky, distant blue hills flecked with snow, tall pines all around me, monstrous grey glacial boulders, and patches of sunlit moss on the fir trees. The snow water rushes and pounds through its rocky channel, tumbling frothily into lucent green pools.

VISTA SANS LIGHT & LIGHT ITALIC WITH ALTERNATE BOLD ITALIC (OLD POINT)

VISTA SANS

19

HOUSE INDUSTRIES
EAMES CENTURY MODERN



SUM
False?
Physical
Eucalyptus
901 WASHINGTON BLVD.

EAMES CENTURY MODERN THIN

PAUL RENNER:
FUTURA SPECIMENS

FUTURA light

6 Point 30 A 60 a

THE BEAUTY OF MODERNISTIC ARCHITECTURE, FURNITURE AND CERAMICS lies in the fact that it is utterly simple and clear. It lacks affectation, sophistication and sentiment. It is crude, powerful, strong, worldly. The printer who

8 Point 26 A 52 a

LOOKS UPON MODERNISM TODAY AS A HOPELESS bewilderment, fails to see the definite and consistent underlying force that is bringing into the character of art a new and unique

10 Point 25 A 48 a

STILE. MODERNISM IS NOT A WAYWARD enthusiasm, it is not exemplified at its best in the many grotesque creations that one encounters everywhere

12 Point 22 A 43 a

WHILE IT MIGHT BE CONSIDERED A rebellion against conventions and traditions, it is not totally destructive. In fact, this new

14 Point 19 A 37 a

FEELING WHICH HAS COME UPON art has clearly demonstrated a worthy and commendable seriousness of intent

16 Point 15 A 32 a

PROVINCIAL GARDEN SUBURB Stock of Cheviots and Worsteds Photography and Printing Presses

18 Point 12 A 22 a

SPECIAL MOTION PICTURE Resources of Central America Mediterranean Cruises de Luxe

24 Point 8 A 15 a

EMINENT DESIGNERS Graphic Arts Expositions

30 Point 6 A 12 a

NEXT MEETING
Graceful Methods

36 Point 5 A 10 a

ADVERTISING
Manufactured

48 Point 5 A 9 a

FURNITURE
West Indies

60 Point 5 A 8 a

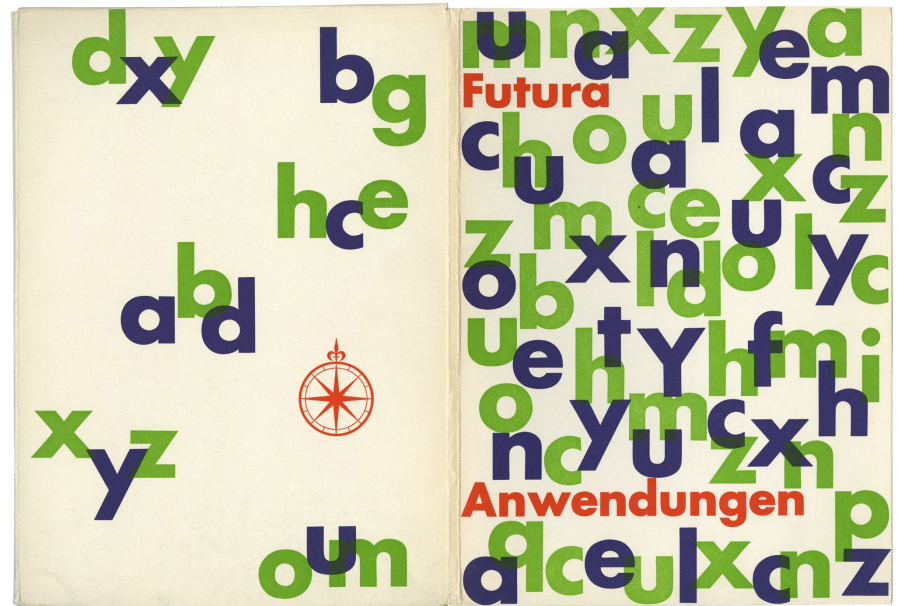
Umbrella

72/60 Point 4 A 6 a

Sublime

84/72 Point 3 A 4 a

Roman



HERMAN ZAPF:
FESTIVE NUMERALS

Festliche Ziffern

EIN GESETZLICH GESCHÜTZTES ORIGINAL-ERZEUGNIS

Die Festlichen Ziffern **24** umfassen in Serie I die Grade von 24 bis 48 Punkt. Diese Serie

unterscheidet sich von der Serie II durch eine besonders für **28** die kleineren Schrift-

grade abgestimmte **36** einfachere Zeichnung. Zur Serie II gehören die Grade 60

und 72 Punkt. Große Grade für Kalender und ähnliche **48** besondere Zwecke

werden in **60** Serie III als Galvanos auf Holz- oder Bleifuß geliefert.

Eine Zifferngarnitur besteht aus je 2 Figuren 1 bis 0, **72** Punkt und Strich.

D.STEMPEL AG

SCHRIFTGIESSEREI / MESSINGLINIENFABRIK / LINOTYPE-MATRIZENFABRIK / HOLZGERÄTE

FRANKFURT AM MAIN

Festliche Kalenderziffern

Lieferbar: Ziffern 1 bis 0, Punkt und Strich
(Punkt und Strich = eine Figur)

25

30

26

SERIE III

8 Cicero (Galvano)
auf Holzfuß: 4.00 DM je Stück
auf Bleifuß: 5.20 DM je Stück

10 Cicero (Galvano)
auf Holzfuß: 7.50 DM je Stück
auf Bleifuß: 9.75 DM je Stück

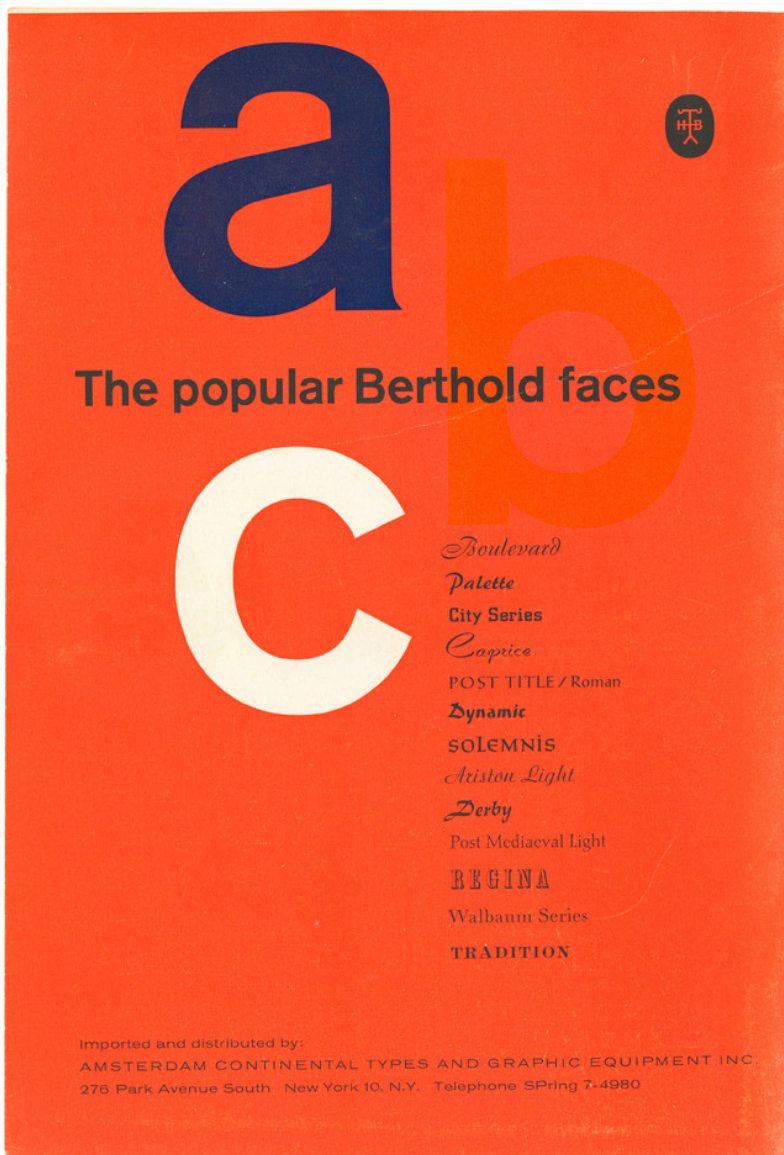
12 Cicero (Galvano)
auf Holzfuß: 9.00 DM je Stück
auf Bleifuß: 11.70 DM je Stück

Auf Wunsch können auch beliebige
Zwischengrößen angefertigt werden

D.STEMPEL AG

SCHRIFTGIESSEREI
MESSINGLINIENFABRIK
FRANKFURT AM MAIN

GUNTER LANGE:
AG REVIVAL



a

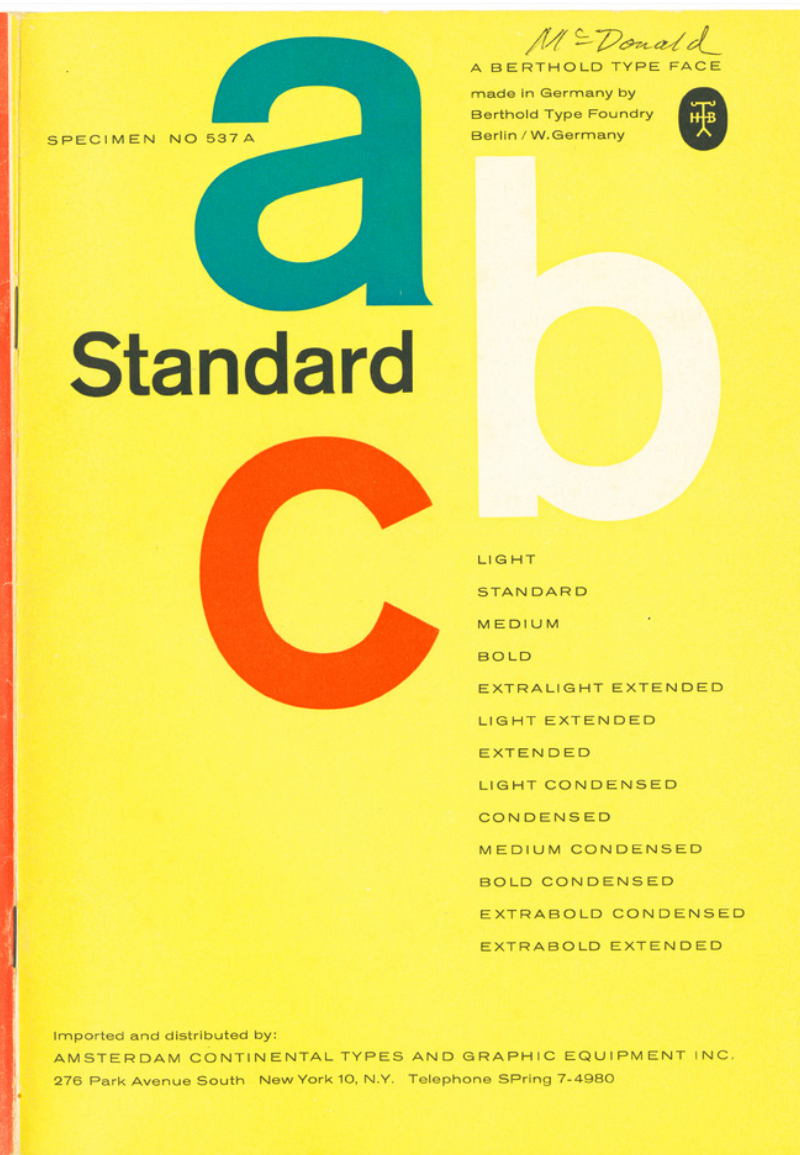
c

b

The popular Berthold faces

Boulevard
Palette
City Series
Caprice
POST TITLE / Roman
Dynamic
SOLEMNIS
Ariston Light
Derby
Post Mediaeval Light
REGINA
Walbaum Series
TRADITION

Imported and distributed by:
AMSTERDAM CONTINENTAL TYPES AND GRAPHIC EQUIPMENT INC.
276 Park Avenue South · New York 10, N.Y. Telephone SPring 7-4980



McDonald
A BERTHOLD TYPE FACE
made in Germany by
Berthold Type Foundry
Berlin / W.Germany

SPECIMEN NO 537A

a

c

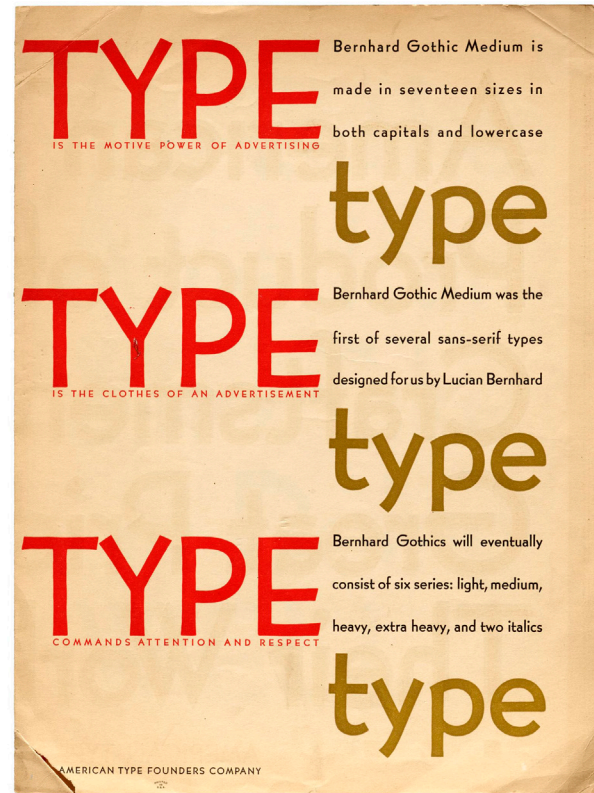
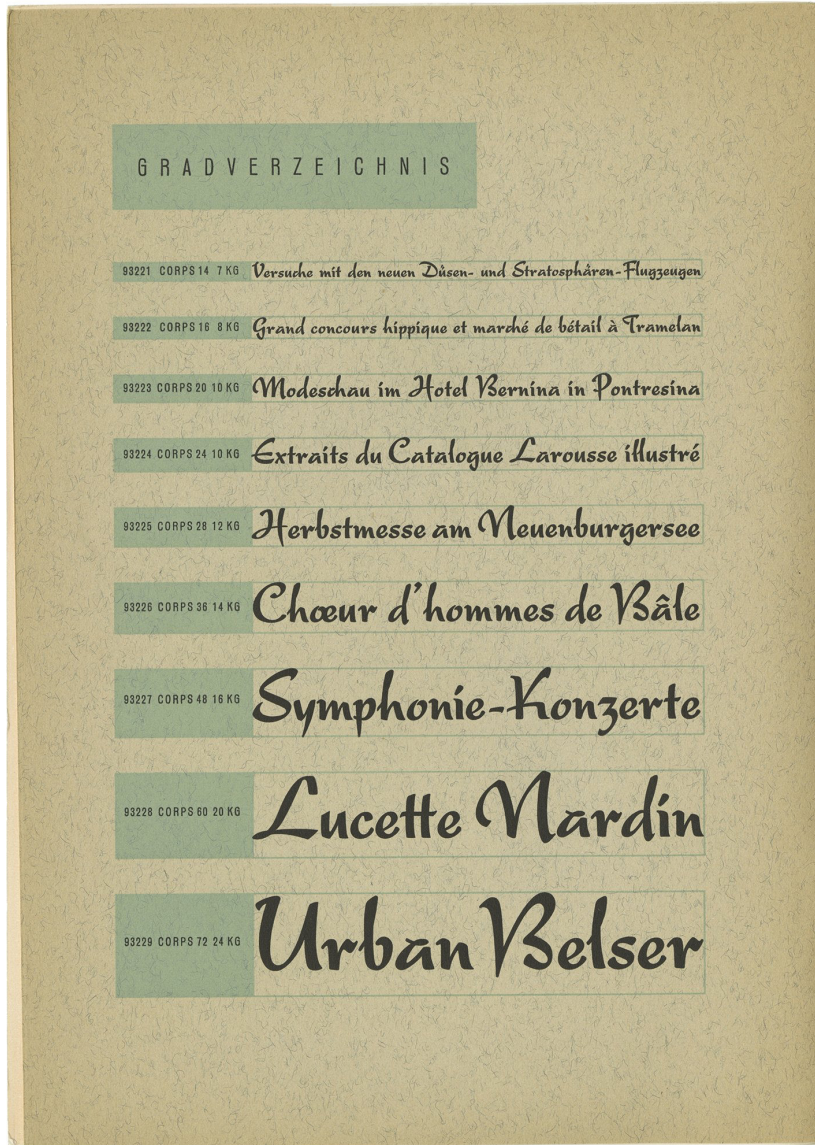
b

Standard

LIGHT
STANDARD
MEDIUM
BOLD
EXTRALIGHT EXTENDED
LIGHT EXTENDED
EXTENDED
LIGHT CONDENSED
CONDENSED
MEDIUM CONDENSED
BOLD CONDENSED
EXTRABOLD CONDENSED
EXTRABOLD EXTENDED

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HAAS & BAUER FOUNDRY
VINTAGE SPECIMENS



Discover.typography by H&Co.

Sign up Download Share

CLIDDEME
AGED 16 YEARS
FOUNDED BY HOEFLER & CO., NEW YORK

AGLE ROCK
AND
BUFFALO HILLS
Distilled Spirits, Bardstown, Kentucky

ANTON'S
SMALL BATCH
BOURBON
BENTON'S CORNER, ALLEGHANY COUNTY, VA.

POGUE CREEK
★ 12 YEAR ★
RYE
WHITE RIDGE SPIRITS
MAYSVILLE, KENTUCKY

Doc Morland's
No. 45
RYE MALT WHISKEY
MORLAND DISTILLING CO.
FREDERICKSBURG, VIRGINIA

WELLS
DISTILLERS
EST'D. 1917, WM. WELLS

CLARKE COUNTY
VIRGINIA

BILL'S
RIDGE
Single Malt
WHISKEY
AGED 16 YEARS IN OAK
JEREMIAH COWLEY, BARDSTOWN, KY

BARREL
1849
BOURBON WHISKEY
SPRING HOLLOW DISTILLERY · SHIVELY, KENTUCKY

★ **OLD** ★
BUCKHORN
★ **RYE** ★
16 Years in Oak
★ 140 PROOF ★

OLD RYE
FAUQUIER & SONS, NEW ORLEANS

JAMES CREEK
SPECIAL
No. 421
KENTUCKY BOURBON DISTILLERS
DANVILLE, KY

PIKE
COUNTY
TWELVE YEAR
WHISKEY
PIKE CTY. DISTILLERS · MASTHOPE, PA

Mill Farm
BOURBON

MCCASKEY BROS.
DISTILLERS
OLD MILLER'S JUNCTION, FRANKFORT, KY

KEE'S
RYE
WHISKEY
KEE & SONS, CONOVER, NORTH CAROLINA

McBEE'S
RESERVE
KENTUCKY
WHISKEY
AGED IN OAK
24 YEARS
Produced by McBEE & SONS, Nelson County, KY

PARKER'S
SOUR
MASH
"Old No. 77"

PARKER SPIRITS
EADES HOLLOW, NELSON COUNTY

BENCHMARK'S
EXTRA
GOLD LABEL
RESERVE
AGED 24 YEARS
BENCHMARK SPIRITS, GATLINBURG, TN

JED'S
NO. 16
BLENDED
WHISKEY

GENTLEMAN'S
FAIR
RYE WHISKEY
CITY
AGED 16 YEARS
Gentleman's, Kings Mountain, NC.

DeBORD'S
KENTUCKY
BOURBON

BLUE LABEL
RESERVE
AGED 24 YEARS
GUILLAUME DEBORD & CO. DISTILLERS
BOWLING GREEN, KY

LAKE'S
ORIGINAL
RESERVE
WHISKEY
CHAS. LAKE & CO., MOORE, OK

OLD ABERNATHY
RYE

A ● ————— A

"Barrel Proof"

Steam Age exuberance meets the pluck of the American frontier — all achieved using just three font families.

Top recommended fonts from Google Web Fonts

You will find many criticisms of the quality of GWF's fonts and the amateurish nature of many of these typefaces. Google fonts is a collaborative open source project but many people think there should be a higher level of quality control.

Open Sans

Open Sans

Extrabold Italic

Open Sans is a humanist sans serif typeface designed by Steve Matteson, Type Director of Ascender Corp. This version contains the complete 897 character set, which includes the standard ISO Latin 1, Latin

This version
contains
***the complete 897
character set.***

Semibold Italic

Josefin Slab

JOSEFIN Slab

Slab version of



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