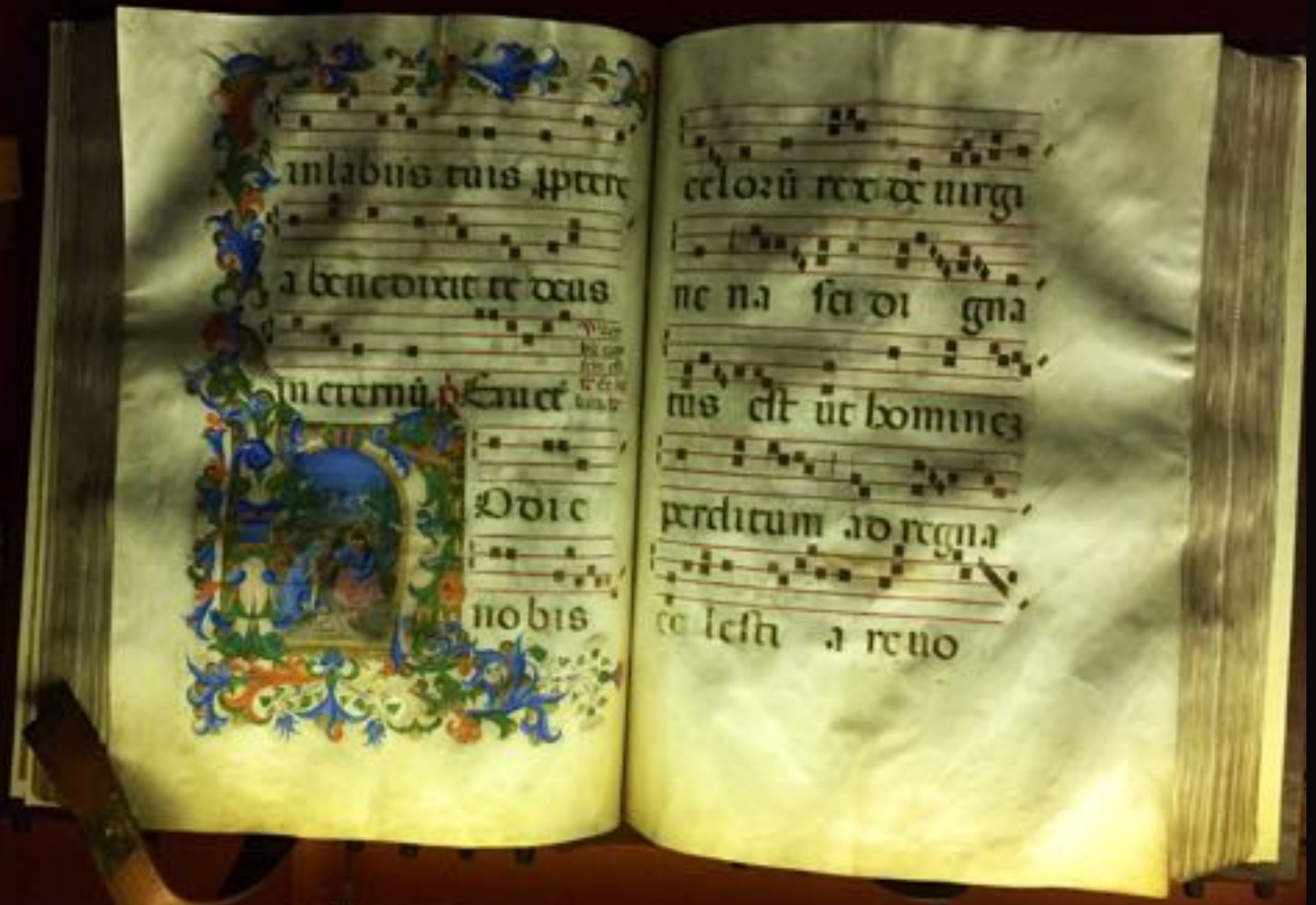
Variable Fonts

and the future of typography

Jason Pamental | @jpamental
Designer, Writer, Tinkerer, Typographer

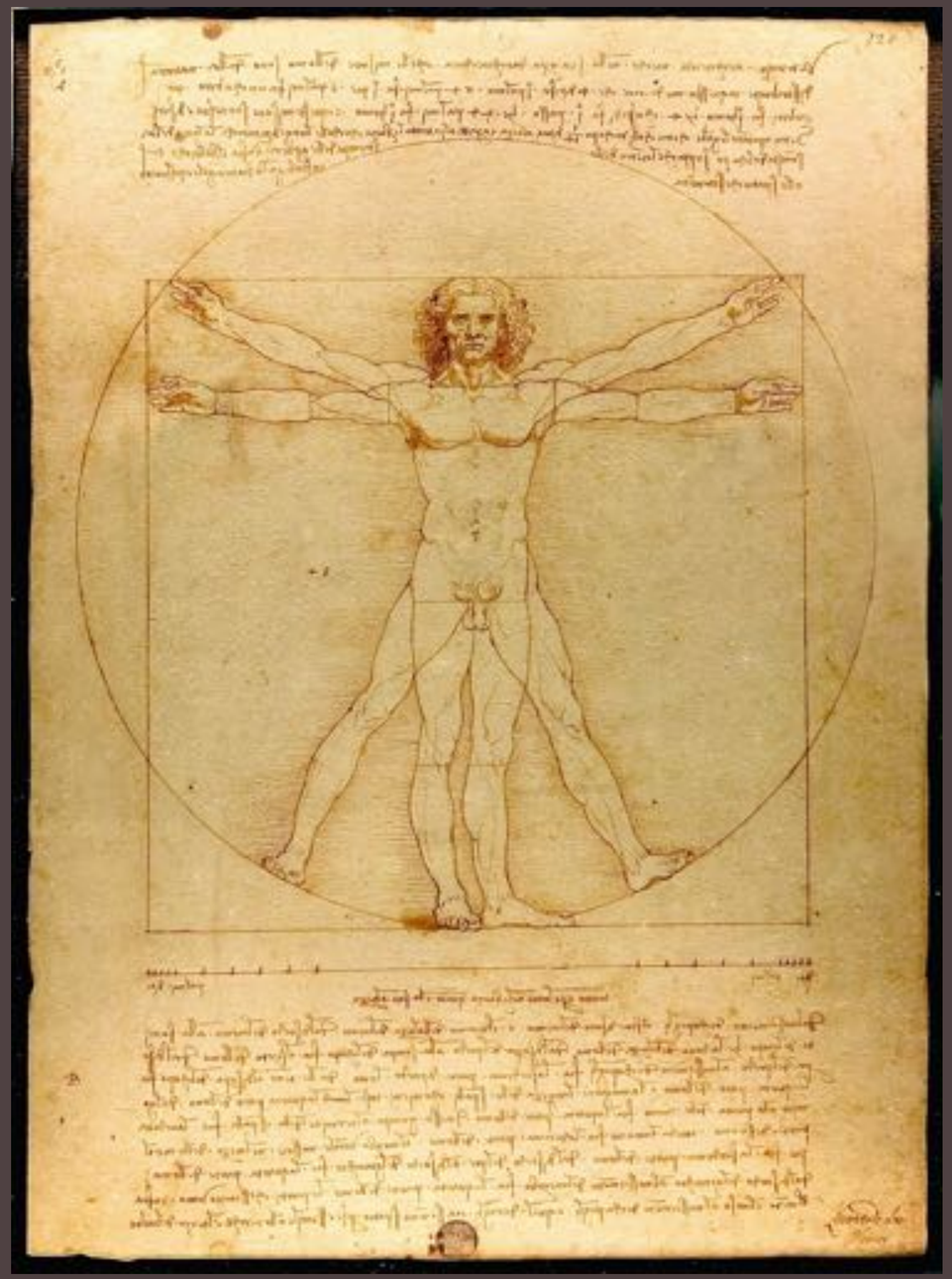
SmashingTV | Online
18 September, 2018



in labiis tuis ꝓpter
a benedixit te deus
in eternum. Eucharistia
Dominus
nobis
celorum rex de virgi
ne natus est domi gna
tus est ut homines
perditum ad regna
celestia a reuo


King & Queen
at
Brighton

6.2
3.8

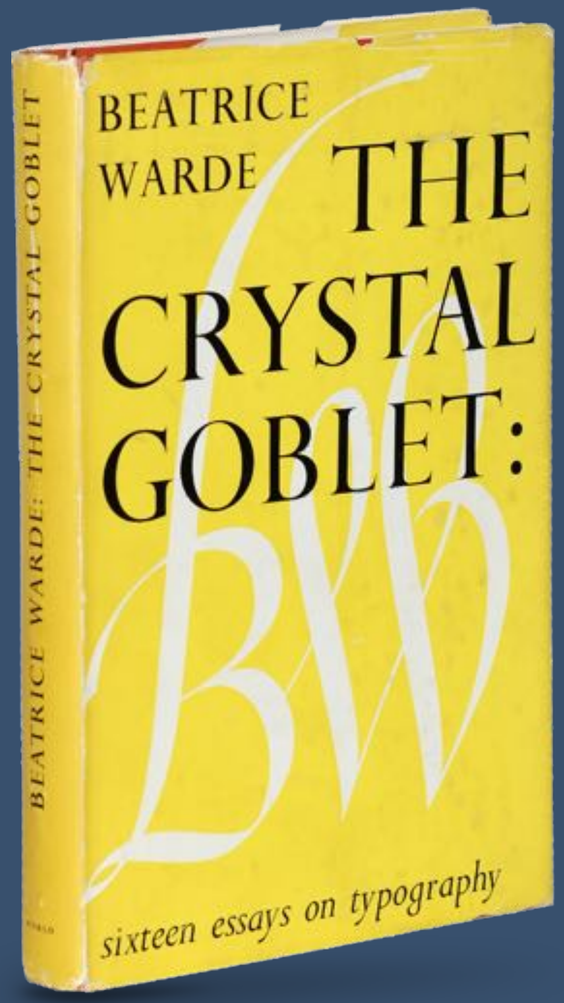


“cosmografia del minor mondo”

The Elements of Typographic Style

Fourth edition (version 4.0)

Robert Bringhurst



“Type well used is invisible as type”

—Beatrice Warde

“The Crystal Goblet”, 1932

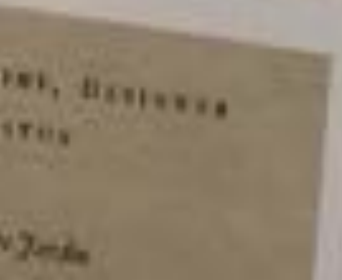
Type is never neutral

I love you

I love you

I love you ♡

Type is how we ‘hear’ what we read



A SIGN IN THE SHAPE of an artist's palette announcing the establishment from which Alfred Bartlett sold his inspirational Motto cards and also published *The Cornhill Booklet* hung over the sidewalk on the northeast side of Cornhill. Bartlett's office was on the second floor; Dwiggins rented space on the third and, as a part of his tenant's agreement, minded the shop when Alfred was out. The illustrator and lettering artist Theodore B. Hapgood also occupied space on the third floor. The printing historian Ray Nash once described 69 Cornhill as "an ancient brick building with fireplaces, small-lighted windows and many steps, the tread and riser of each being unlike any other." Carl Purington Rollins wrote:

> *Cornhill was a short up-hill street in the North End (not wholly unlike its progenitor in London) where artisans in the graphic arts, dealers in second-hand books, and other commercial small fry found congenial lodging. No. 69 [was] a rendezvous for young enthusiasts in arts and letters. It was the kind of rookery which is always congenial to men and women brimming full of*

The Hingham Centre years had been mostly literary nature — calligraphic cards for Bartlett, book spines an ornament drawings for Merrymount, and a few book co ers for other publishers. Dwiggins would continue wor of this character over the next few years, but now, from his little room on the third floor, he began to produce a flood of brochures, placards, newspaper ads, and general commercial illustration and lettering. The jobs didn't just bring financial stability: They also sharpened his skills as he operated under urgent deadlines. This commercial work dominated the period from 1910 until the mid-1920s and made Dwiggins a master of its skills, bringing him considerable fame (even as he still dreamed of making books).

Updike continued to use Dwiggins as a principal resource for design and sent him commissions for book covers, title-page ornaments, spine labels, and endleaves; sheet-music decorations for Schirmer and Boston Music; bookplates; seals for the Tavern Club, St. Mark's School, and Trinity College; and the lettering

The Crystal Goblet, or Printing Should Be Invisible

by Beatrice Warde (1900–1969)

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have


but tension!

The Crystal Goblet, or Printing Should Be Invisible

Beverley Nichols (1900–1968)

Change to "Type should be seen and not heard"

Stop asking for fonts. You can't have them. We have to load more javascript - engineering

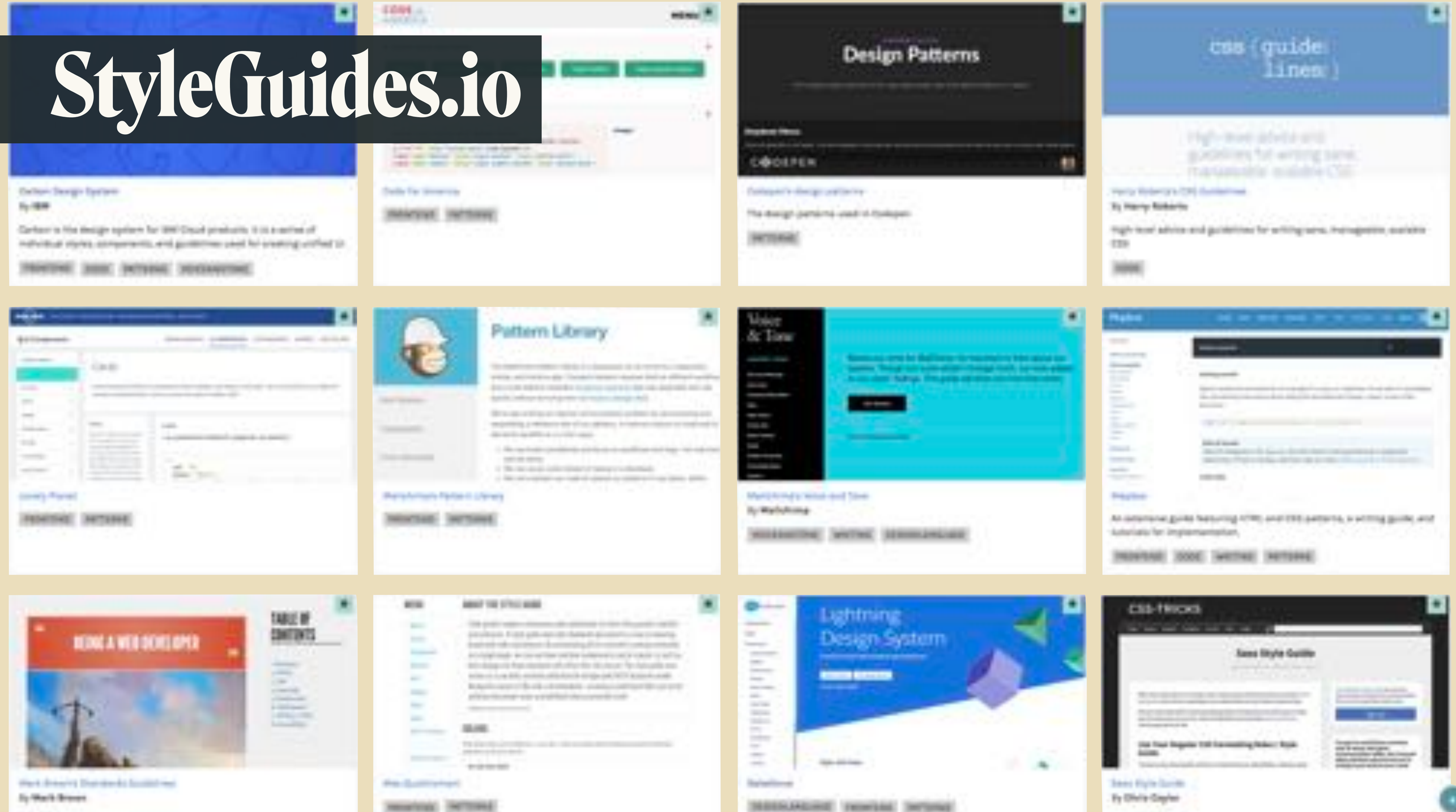
Can we set this in Helvetica?

It is a fashion that has been with us for many years, and I have been asked many times what I think is the most beautiful type to use for printing a menu. My favourite vintage for this purpose is a deep shimmering crimson in colour. You have to choose your own goblet, but I prefer one of solid gold, wrought into the most exquisite patterns. The colour should be as a bubble, and as transparent. Pour and drink; and I shall know whether or not you are a connoisseur of wine by the way in which you put wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have

“the idea of using three different font files to represent one word would be dismissed as quickly as the thought appeared”

—**Rich Rutter**, author of ‘Web Typography’

StyleGuides.io



Typography

Shopify admin provides a constrained, purposeful set of typographic styles. These styles map as much as possible to functional roles so you know when each can be used.

By consistently tying typographic styles to appropriate functions in the interface, we create a clear visual pattern for merchants to follow while they're interacting with our product.

Type scale

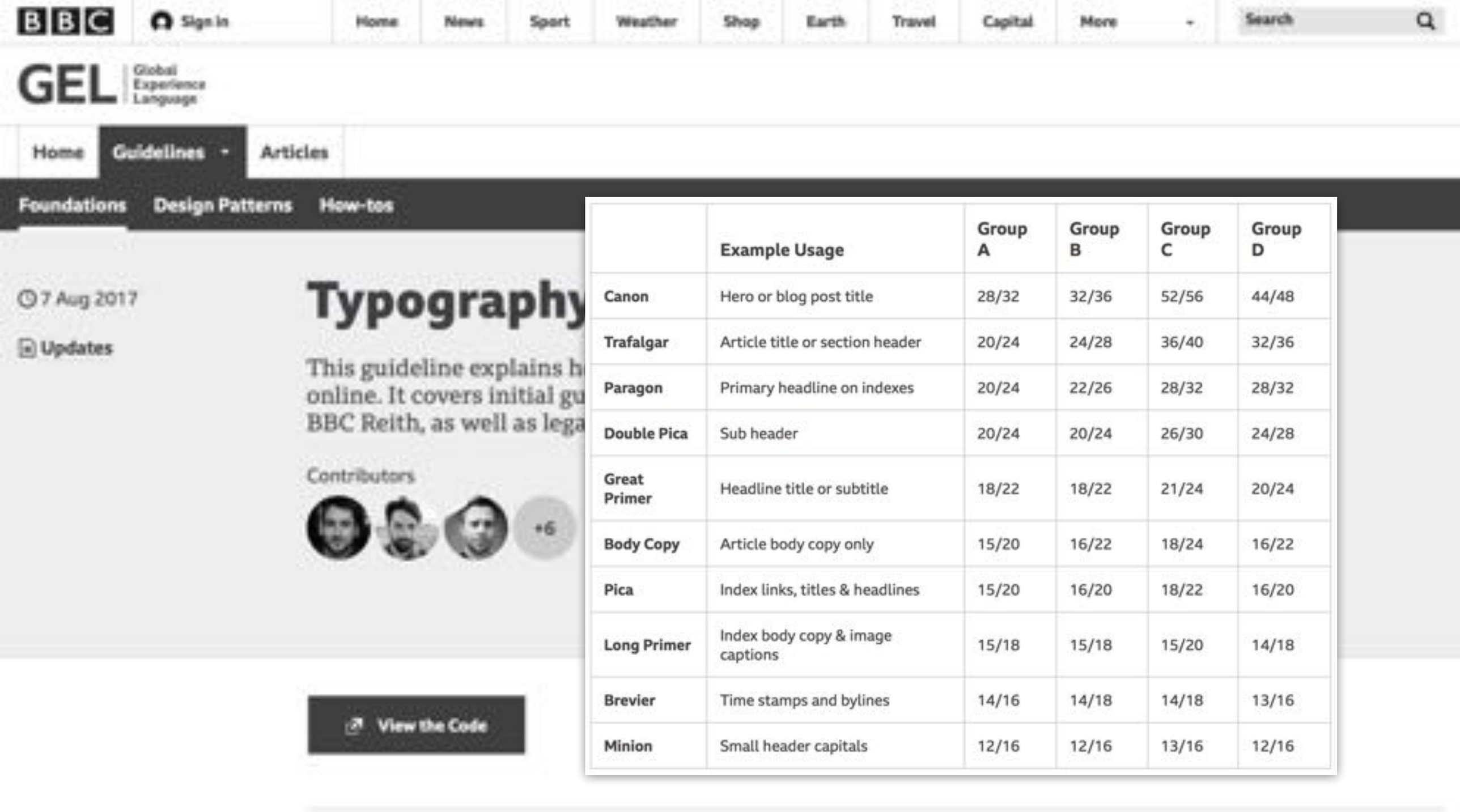
The typographic scale is designed to keep the number of separate styles to the minimum that works for the Shopify admin.

LARGE SCREEN	SMALL SCREEN

Make commerce better for everyone.

```
font-size: 42px;
line-height: 44px;
font-weight: 300
```

Display x-large



	Example Usage	Group A	Group B	Group C	Group D
Canon	Hero or blog post title	28/32	32/36	52/56	44/48
Trafalgar	Article title or section header	20/24	24/28	36/40	32/36
Paragon	Primary headline on indexes	20/24	22/26	28/32	28/32
Double Pica	Sub header	20/24	20/24	26/30	24/28
Great Primer	Headline title or subtitle	18/22	18/22	21/24	20/24
Body Copy	Article body copy only	15/20	16/22	18/24	16/22
Pica	Index links, titles & headlines	15/20	16/20	18/22	16/20
Long Primer	Index body copy & image captions	15/18	15/18	15/20	14/18
Brevier	Time stamps and bylines	14/16	14/18	14/18	13/16
Minion	Small header capitals	12/16	12/16	13/16	12/16

EPISODE 226

On Average

https://99percentinvisible.org/episode/on-average/

EPISODE 226

On A

“by designing something for an average pilot, it was literally designed to fit nobody”

https://99percentinvisible.org/episode/on-average/

WELL | FAMILY

Out of the Doghouse, Into the Bed

By JEN A. MILLER MARCH 13, 2018

333

iStock

RELATED COVERAGE

The Empathetic Dog JUNE 4, 2017

WELL
Committing to a Dog After Cancer
MAY 28, 2018

Quantifying the Benefits of Owning a Dog
JULY 26, 2017

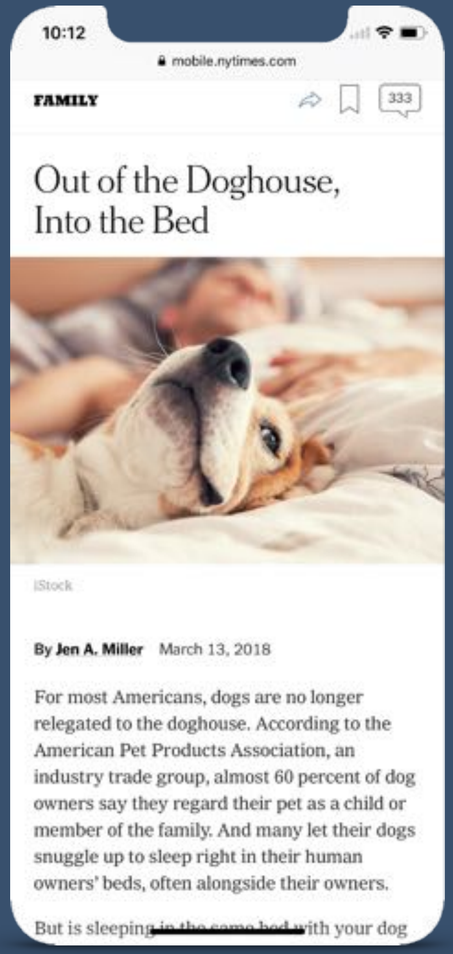
RECENT COMMENTS

Earl Richards 4 hours ago
I had friends visit. They slept with their dog. When they left, I stripped the bed and found a tick. We are in an area with Lyme Disease. ...

Refugee from East Euro communism 4 hours ago
The topic and comments are just another telling indicator how "far" this civilization went.Now we need some environmental activists (or...

Gretchen 4 hours ago
Depends on the dog (or cat). I've had some that were easier to have in the bed than my children or spouse, and others whose sleeping (or lack

For most Americans, dogs are no longer relegated to the doghouse. According to the American Pet Products Association, an industry trade



FONTS

ormant typography

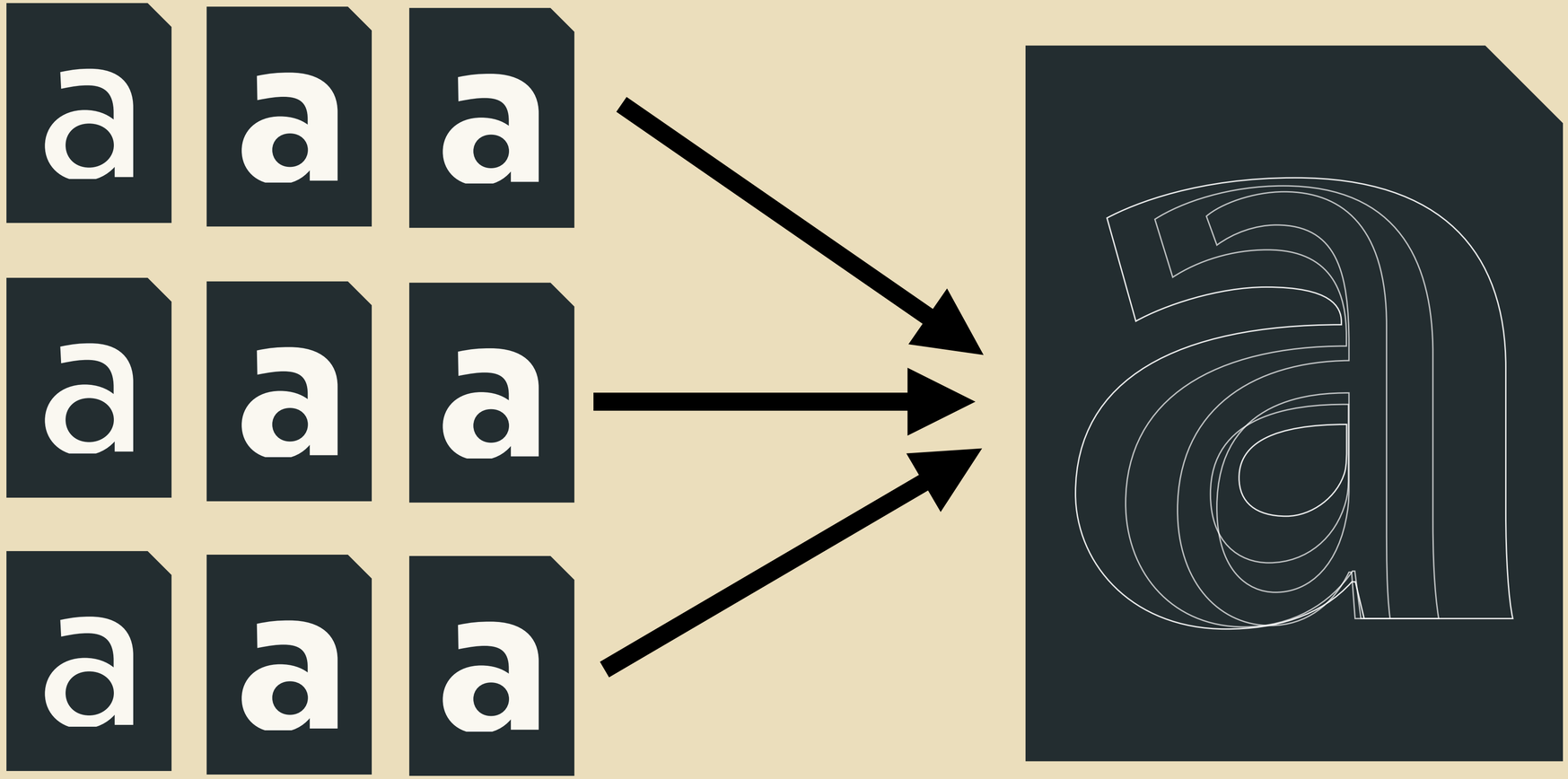
Begin expedition

Thanks Greg, Melanie & François!

We’ve created a new Crystal Goblet

then came

Variable Fonts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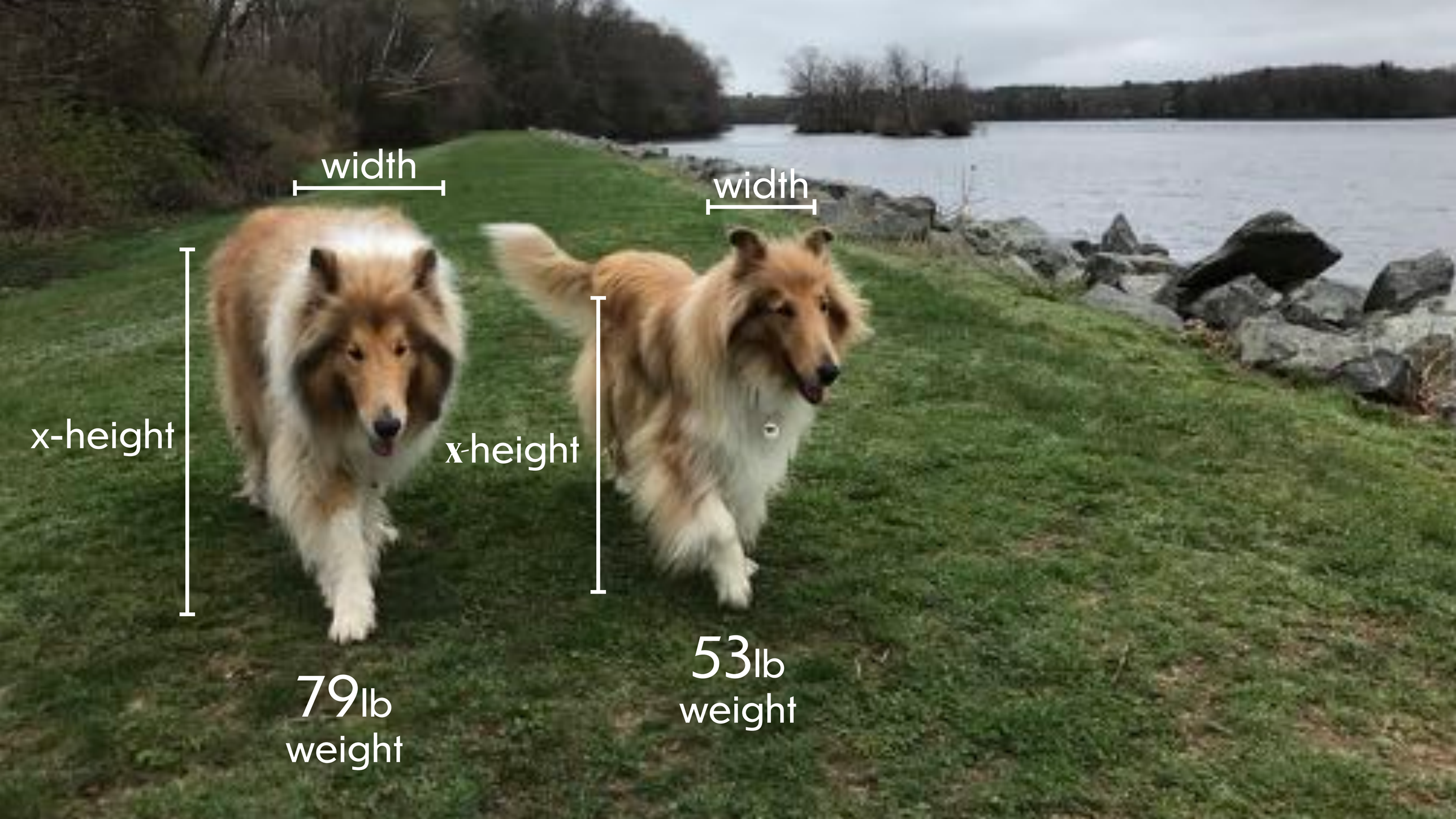

width
x-height
79lb
weight
width
x-height
53lb
weight


slant

Registered Axes

Weight

'wght'

Handglove

```
font-weight: 88;
font-variation-settings: 'wght' 88;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Weight

'wght'

Handglove

```
font-weight: 264;
font-variation-settings: 'wght' 264;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Width

'wdth'

Handglove

```
font-stretch: 80%;
font-variation-settings: 'wdth' 80;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Width

'wdth'

Handglove

```
font-stretch: 100%;
font-variation-settings: 'wdth' 100;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Slant

'slnt'

Handglove

```
font-style: normal;
font-variation-settings: 'slnt' 0;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Slant

'slnt'

Handglove

```
font-style: oblique 20deg;
font-variation-settings: 'slnt' 1000;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Italic

'ital'

Handglove

```
font-style: normal;
font-variation-settings: 'ital' 0;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Italic

'ital'

Handglove

```
font-style: italic;
font-variation-settings: 'ital' 1;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Optical Size

'opsz'

Handglove

```
font-optical-sizing: auto;
font-variation-settings: 'opsz' 12;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Optical Size

'opsz'

Handglove

```
font-optical-sizing: auto;
font-variation-settings: 'opsz' 80;
```

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

But wait, there's more

Grade

'GRAD'

Handglove

font-variation-settings: 'GRAD' 88;

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Grade

'GRAD'

Handglove

font-variation-settings: 'GRAD' 150;

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Ascenders & Descenders

'YTAS' & 'YTDE'

Handglove

font-variation-settings:'YTAS' 750,'YTDE' 250;

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Ascenders & Descenders

'YTAS' & 'YTDE'

Handglove

font-variation-settings:'YTAS' 680,'YTDE' 190;

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Mayhem

um—all of them

HANDGLOVE

```
font-variation-settings: 'BLDA' 0, 'TRMD' 0, 'TRMC' 0, 'SKLD' 0, 'TRML' 0, 'SKLA' 0, 'TRMF' 0, 'TRMK' 0, 'BLDB' 0, 'WMX2' 900, 'TRMB' 0, 'TRMA' 0, 'SKLB' 0, 'TRMG' 0, 'TRME' 0;
```

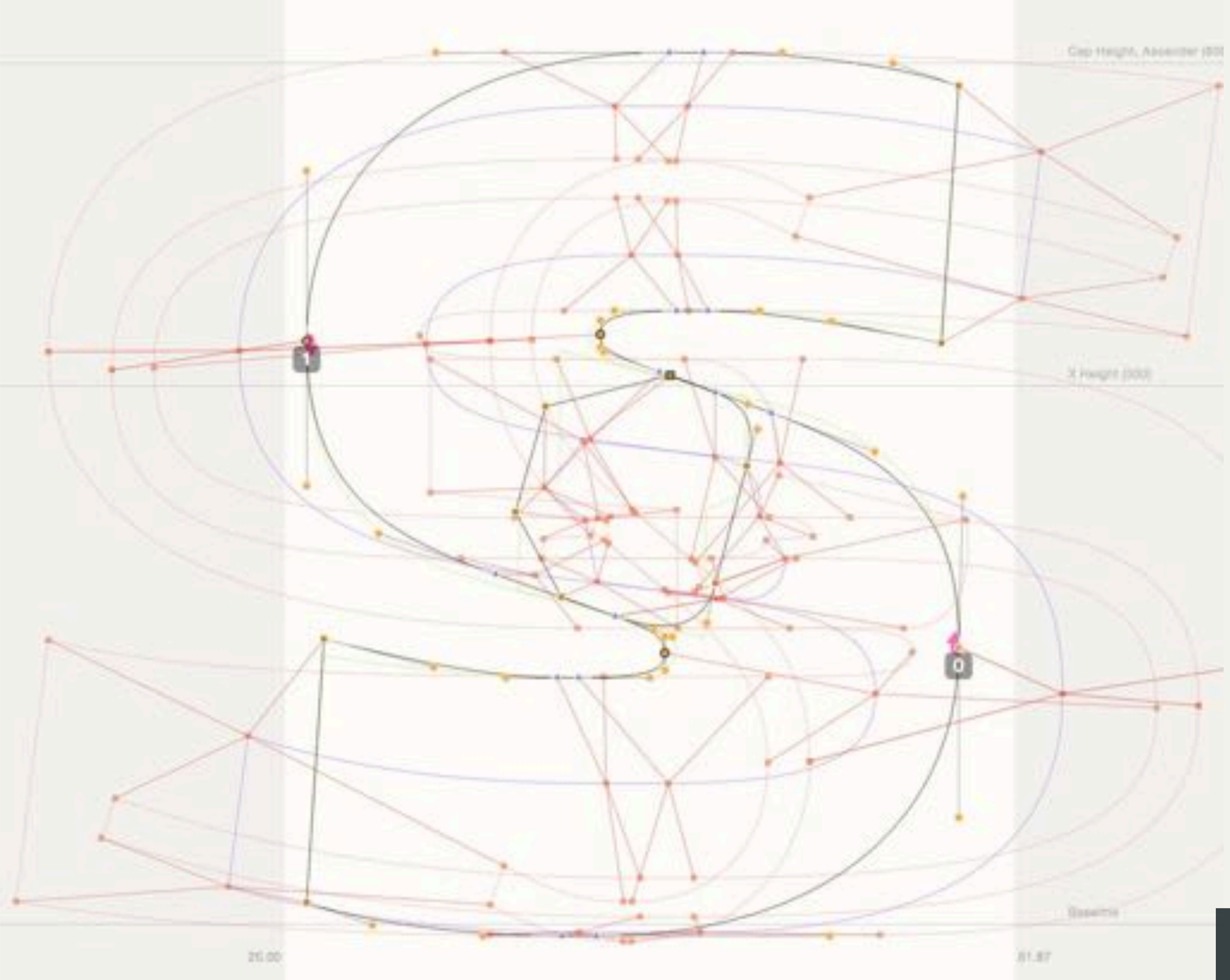
Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network

Mayhem

um—all of them

font-variation-settings: 'BLDA' 0, 'TRMD' 0, 'TRMC' 750, 'SKLD' 0, 'TRML' 250, 'SKLA' 1000, 'TRMF' 250, 'TRMK' 250, 'BLDB' 1000, 'WMX2' 750, 'TRMB' 500, 'TRMA' 500, 'SKLB' 1000, 'TRMG' 750, 'TRME' 500;

Featuring Output Sans by DJR, Louvette by CJ Dunn, & Amstelvar & Decovar by David Berlow & Type Network



superpolator.com

So, you want to see code then

```
@font-face {
   font-family: 'Amstelvar';
   src: url('amstelvar.woff2') format('woff2-variations');
   font-weight: 100 900;
   font-stretch: 75% 125%;
   font-style: oblique 0deg 12deg;
}
```

```
.myvariablefontclass {
   font-weight: 563; /* 1-999 */
   font-stretch: 95%; /* 50-200(ish) */
   font-style: italic; /* binary */
   font-optical-sizing: auto; /* matches font-size */
}

.myvariablefontclass {
   font-variation-settings:
      'wght' 563, 'wdth' 95, 'ital' 1, 'opsz' 16;
}
```

```
.myvariablefontclass {
   font-variation-settings:
      'wght' 563,
      'wdth' 95,
      'ital' 1,
      'opsz' 16,
      ‘GRAD' 88,
      'YTAS' 680,
      'YTDE' 190
}   ;
```

```
.myvariablefontclass {
   font-variation-settings:
      'wght' 563,
      'wdth' 95,
      'ital' 1,
      'opsz' 16,
      ‘GRAD' 88,
      'YTAS' 680,
      'YTDE' 190;
}
```

Custom axes must be uppercase

iOS

Windows 10

Ai

Ps

PSA: you can help

W3C Github CSS Fonts Level 3

W3C Github CSS Fonts Level 4

MDN web docs mozilla

Technologies ▾ References & Guides ▾ Feedback ▾ Tools ▾

Variable fonts guide

Languages Edit

Jump to: Variable Fonts: what they are, and how they differ | Introducing the 'variation axis' | Working with older browsers | Sample pages | Resources

Web technology for developers › CSS: Cascading Style Sheets › CSS Fonts › Variable fonts guide

This article needs these reviews:

- [x] Technical - code samples, APIs, or technologies. Can you help?

Save

Variable fonts are an evolution of the OpenType font specification that enables many different variations of a typeface to be incorporated into a single file, rather than having a separate font file for every width, weight, or style. They let you access all the variations contained in a given font file via CSS and a single `@font-face` reference. This article will give you all you need to know to get you started using variable fonts.

Warning: In order to use variable fonts on your operating system, you need to make sure that it is up to date. For example Linux OSes need the latest Linux

https://developer.mozilla.org/en-US/docs/Web/CSS/CSS_Fonts/Variable_Fonts_Guide

AXISPRAXIS playground blog resources support

Introduction

MY SPECIMENS

Old Default

SPECIMENS

NEW Protipo Variable
文鼎晶熙黑
晶熙ゴシック体
Amstelvar
Avenir Next
BitCount
Buffalo Gal
Compressa
Decovar
DIN 2014
Dunbar
Fit
Gingham
Grade
NEW

Axis-Praxis is a website for playing with OpenType Variable Fonts

Discover 30+ variable fonts. Experiment with the typographic controls in the right panel on this default layout, or choose a typeface specimen from the left column. Every textbox is fully editable: change font, font size, alignment, line-spacing as well as the variation sliders. And type your own text, of course.

Font makers can try out their own variable fonts. Just drag any variable TTF to the right panel, the current textbox gets set to that font, and its axes show up right away in the Font Variation section.

The Font Variation controls adapt according to

TEXTBOX
Textbox: heading1
Font: Zeitung Pro Regular
Drag & drop fonts here
Font size
Line-height
Alignment

FONT VARIATIONS
Instance: Thin
Weight
Optical Size

FONT FEATURES
c2sc calt case dnom frac liga lnum locl
numr onum pnum sinf smcp ss01 subs sups
tnum zero

COLOUR

axis-praxis.org

Variable Fonts (beta)

A simple resource for finding and trying variable fonts

Venn VF

Weight: 300 — 800

Width: 75 — 125

Venn VF is the first family from Dalton Maag to be distributed as a variable font. It's offered for free as a technology preview for use in commercial and non-commercial work until March 1, 2019.

Design: Dalton Maag Ltd.
Publisher: Dalton Maag Ltd.
Licensing: Free for personal and commercial use
Info/Demo: daltonmaag.com

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdef
ghijklmnopqrstuvwxyz 0123456789

Protipo Variable

Weight: 300 — 1000

Width: 0 — 455

A typeface designed for use in informational design. Production of the variable fonts was handled by Irene Vlachou.

Design: José Scaglione, Veronika Burian

Protipo Variable Compact

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdef
ghijklmnopqrstuvwxyz 0123456789

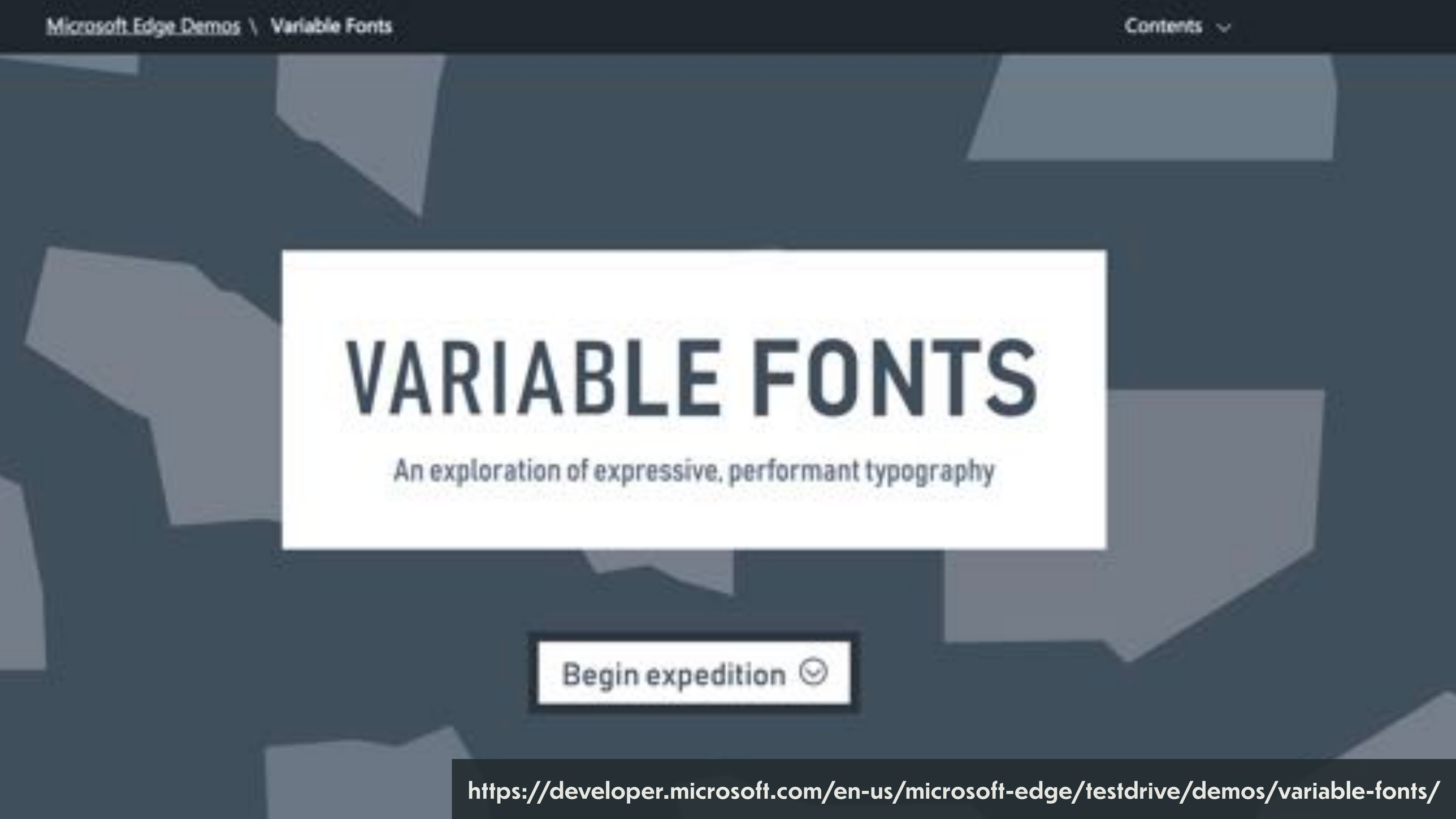
Protipo Variable

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdef

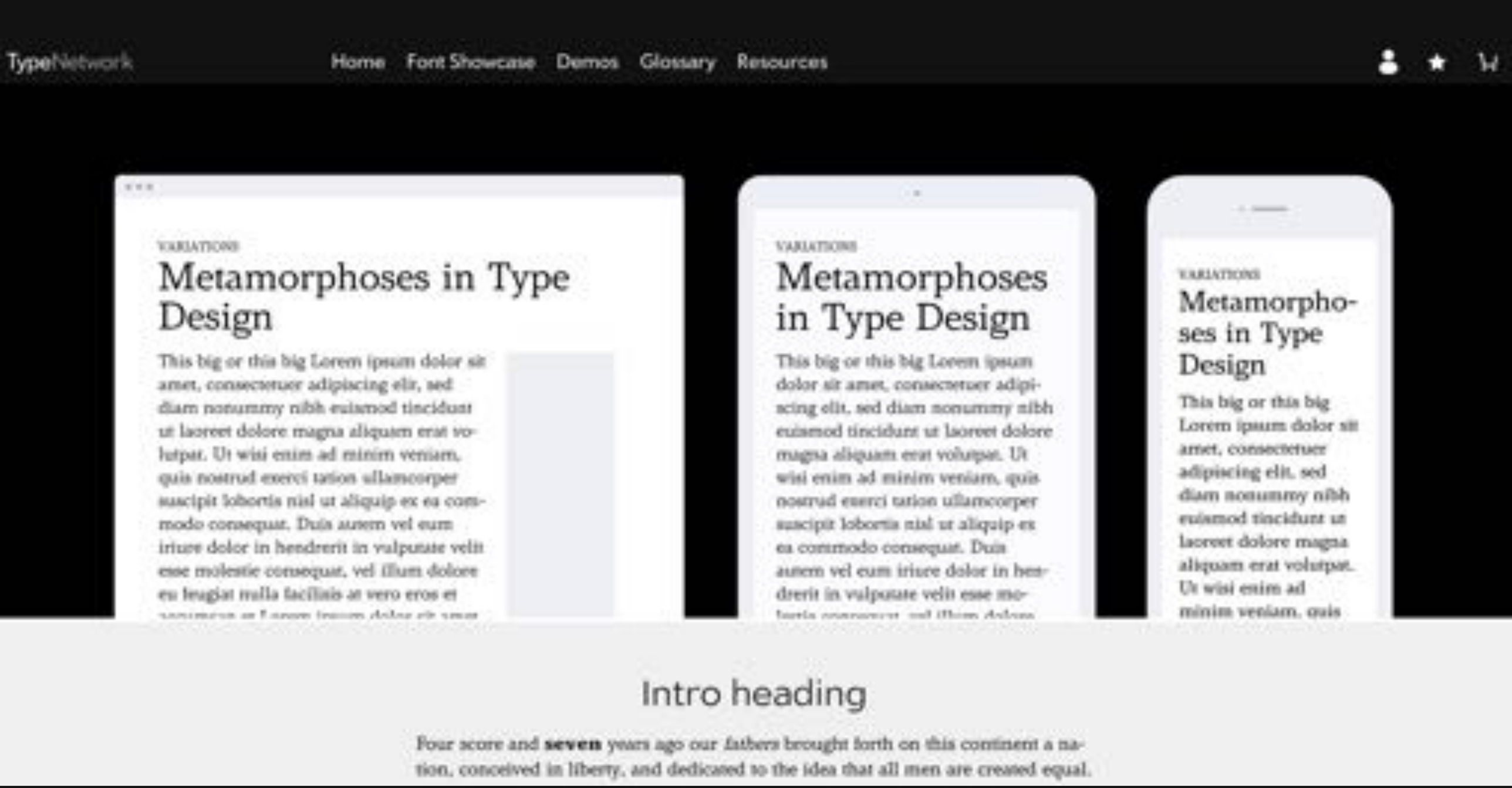
https://play.typedetail.com

https://wakamaifondue.com

https://github.com/Monotype/variableFont.js



https://developer.microsoft.com/en-us/microsoft-edge/testdrive/demos/variable-fonts/



Intro heading

Four score and **seven** years ago our *fathers* brought forth on this continent a nation, conceived in liberty, and dedicated to the idea that all men are created equal.

https://variablefonts.typenetwork.com

Getting Started With Variable Fonts

Typography on the web has long been considered second to web page performance, leaving web designers unable to apply all but the most basic typographic principles to online content. Until now. With the

https://www.monotype.com/fonts/variable-fonts/

FF Meta Variable Font Demo

A PEN BY Jason Pamental

Save | Fork | Settings | Change View

HTML

```
<main class="content-area clearfix">
<div class="section-content">
<article class="article-detail
initial">
<header>
```

CSS (SCSS)

```
/* FF Meta Variable Demo Font */

/* Import FF Meta VF using this link in
your HTML */
/*
```

JS

```
var container =
document.getElementById('example-
ampersand');
var controls =
document.getElementById('play-pause');
```

The evolution of typography with variable fonts

Words have power, and typography is their voice

by Jason Pamental

For centuries, type has been how we 'hear' what we read. It's also generally understood that typefaces and typography are a core element of branding, of expression, of vocal range. Great typography influences understanding, mood, and meaning in countless ways and is an essential part of

Last saved 2 hours ago | Delete | Share | Export | Embed | Collections

https://codepen.io/jpamental/pen/MGEPEL/

IT'S TIME FOR

variable web TYPOGRAPHY

BY OLIVER SCHÖNDORFER

Variable fonts will shape the future of web typography as they offer plenty of possibilities for fine graded control over the display of type on screens. And that all at a relatively low file size. Time to say goodbye to endless debates about the number of font files you have to load to give your content a proper typographic voice.

This page uses the typeface Output Sans Variable by David Jonathan Ross. It's a variable font that can be adjusted on two axes to change its weight and its obliqueness. So I only have load **one single font file** of 57 KB to create the 18 different styles you can see on this site. It opens up new possibilities for designing with text on the web with a great number of typographic expressions for an incredibly small font file. So clearly, variable fonts are the new hot thing for every type nerd since the introduction of web fonts. The technology shift is happening right now – 2018 is the year variable fonts will be sup

major browsers. I expect by 2019, they will be used as an alternative

Deactivate variable fonts

https://zeichenschatz.net/demos/vf/variable-web-typo/

Variable Fonts Var/Calc demo

A PEN BY Jason Pamental

Fork | Change View | Log In | Sign Up

Moby Dick; or The White Whale

CHAPTER 1. Loomings

Inspector | Console | Debugger | Style Editor | Performance | Memory | Network | Storage

Layout | Computed | Animations | Fonts

Family: AmstelvarAlpha Default

Size | Italic | Weight | Width | Optical Size

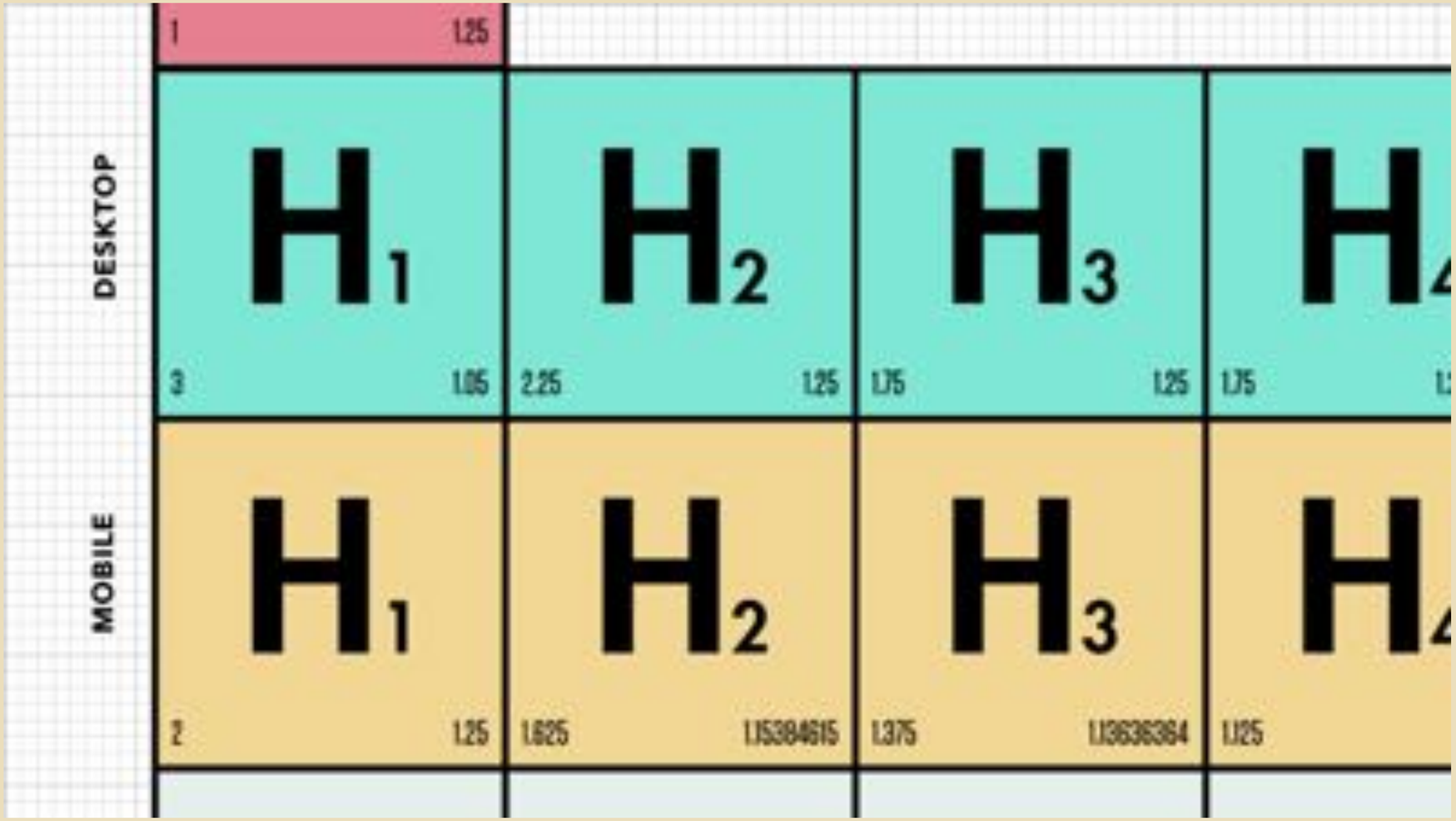
https://nightly.mozilla.org


Display

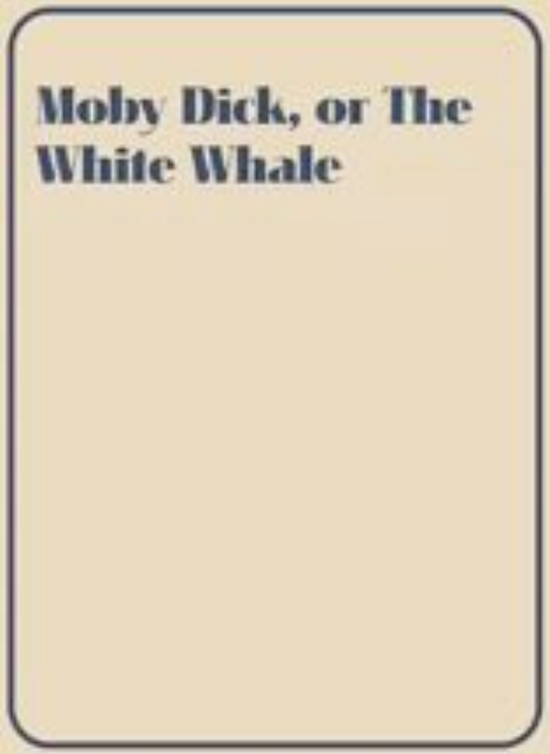
Let’s talk about

Typography for reading

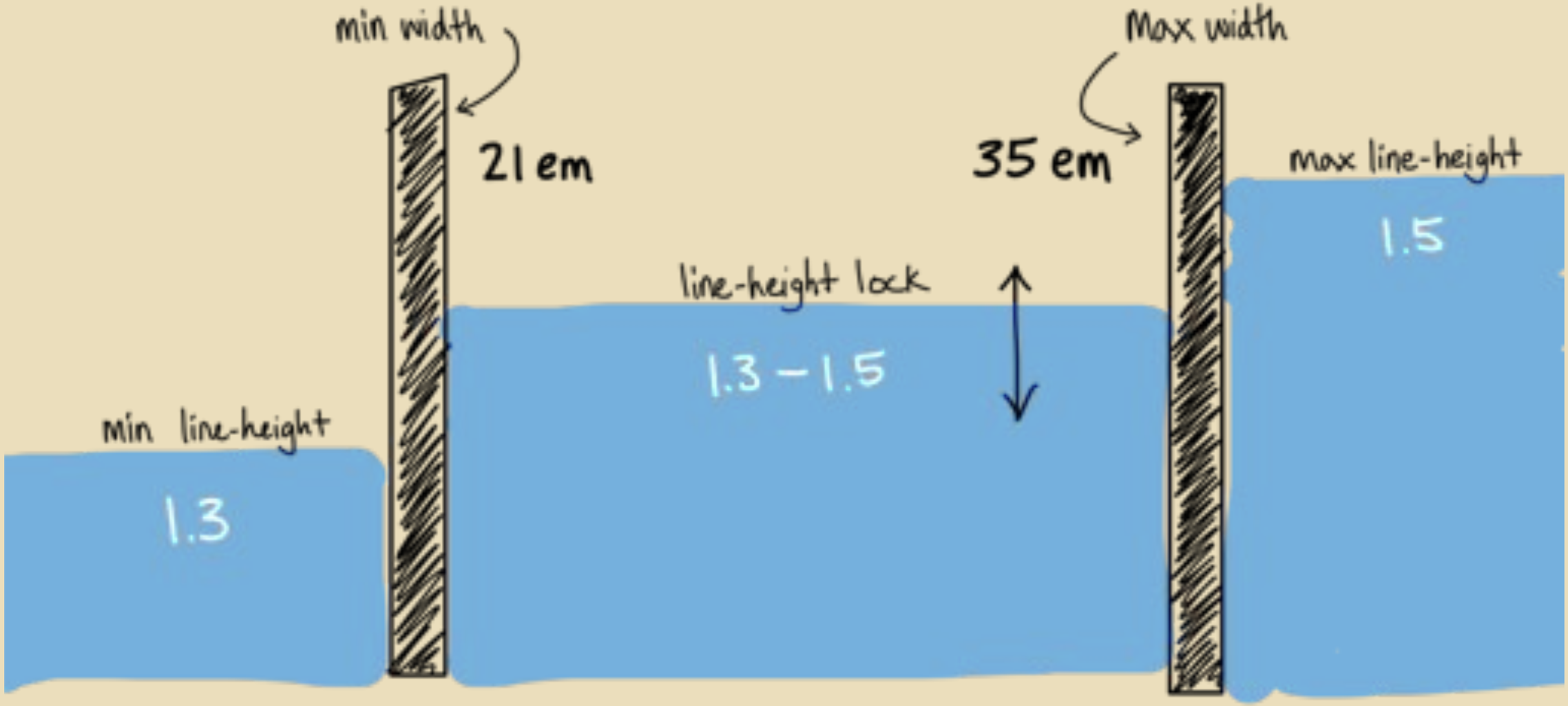
An even more modular scale



An even more modular scale



Locks, stock, & many scaling barrels



https://blog.typekit.com/2016/08/17/flexible-typography-with-css-locks/

```
:root {
   /* breakpoint variables */
   --bp-small: 24.15;
   --bp-medium: 43.75;
   --bp-large: 60.25;
   --bp-xlarge: 75;

   /* h1 variables */
   --h1-font-size-min: 5;
   --h1-font-size-max: 10;
}
```

```
h1 {
   font-size: calc( var(--h1-font-size-min) * 1em );
}
@media screen and (min-width: 24.15em) {
 h1 {
    font-size: calc(( var(--h1-font-size-min) * 1em ) +
    ( var(--h1-font-size-max) - var(--h1-font-size-min) ) *
    ((100vw - ( var(--bp-small) * 1em )) / ( var(--bp-
    xlarge) - var(--bp-small) )));
}}
@media screen and (min-width: 75em) {
 h1 {
    font-size: calc( var(—h1-font-size-max) * 1em );

}}
```

Moby Dick; or The White Whale

CHAPTER 1. Loomings.

Call me Ishmael. Some years ago–never mind how long precisely–having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off–then, I account it high time to get to sea as

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Moby Dick; or The White Whale

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There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you

☞ Sidebar

Optical sizing

one shape is not for all sizes

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiſwell-Street, LONDON.

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ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

French Canon.

Quouſque tandem abutere, Catilina, pati-

DOUBLE PICA ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHIJKLMNOP

GREAT PRIMER ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſe-
ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQRS

ENGLISH ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſe-
ſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus
ABCDEFGHIJKLMNOPQRSTVUW

PICA ROMAN.

Multum, mirè urbis Pudentem, mente hæ mobilis Fati, ſed ille quandam in hac repulſi, virtus, ut vel
forma aeterna ſuppliciis cuncta gemmantibus, quam
aeratiſſimum hoſtem cohortem. Multumque cum fi-

Double Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
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Great Primer Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQR

English Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palati, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſe-
ABCDEFGHIJKLMNOPQRSTVU

Pica Italick.

Multum, mirè urbis Pudentem, mente hæ mobilis Fati, ſed ille quandam in hac repulſi, virtus, ut vel forma aeterna ſuppliciis cuncta gemmantibus, quam aeratiſſimum hoſtem cohortem. Multumque cum fi-

Syriac Text.

[illegible]

Armenian Text.

[illegible]

Greek Text.

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ΗΑΤΕ ΘΑΟΝ ΟΗΥΟΙ ΟΥΗΑΚΑΣΟΥΟ ΘΑΟΝΕ
ΥΑΘΟΟΑΙ ΥΑΟΑ ΘΑΟΝΕ ΟΗΥ ΤΟ ΚΑΘΕΛΑ

Hebrew Text.

[illegible]

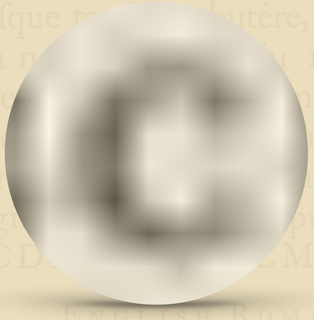
Arabick Text.

[illegible]

English Arabick.

[illegible]

Caslon, 72pt



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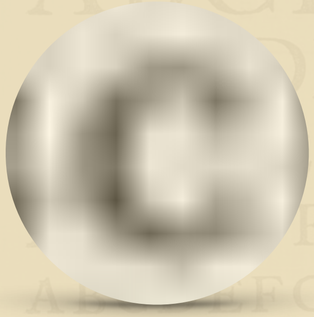
Caslon, 72pt



Caslon, 6pt

Amstelvar, no optical sizing

Amstelvar, with optical sizing

https://en.wikipedia.org/wiki/Typeface

Meanwhile, back in your reading experience...

Moby Dick, or the White Whale

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Moby Dick oder Der weiße Wal

Erstes Kapitel

Als ich vor einigen Jahren – wie lange es genau her ist, tut wenig zur Sache – so gut wie nichts in der Tasche hatte und von einem weiteren Aufenthalt auf dem Lande nichts mehr wissen wollte, kam ich auf den Gedanken, ein wenig zur See zu fahren, um die Welt des Meeres kennenzulernen. Man verliert auf diese Weise seinen verrückten Spleen, und dann ist es auch gut für die Blutzirkulation. Wenn man den scheußlichen Geschmack auf der Zunge nicht loswerden kann; wenn man das Frostgefühl eines feuchten und kalten Novembers auf der Seele hat; wenn man unwillkürlich vor jedem Sargmagazin stehenbleibt und jedem Leichenzug nachsieht, wenn man sich der Schwermut nicht mehr erwehren kann, daß man auf die Straße stürzen und vorsätzlich den Leuten den Hut vom Kopfe schlagen müßte, dann ist es allerhöchste Zeit, auf See zu gehen. Das ist für mich Ersatz für

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Warm heart & cold fingers

handglove

Warm heart & cold fingers

GRASS

https://twitter.com/mandy_kerr

Lets. Go. Coding :)

Jason Pamental | @jpamental
http://rwt.io
http://codepen.io/jpamental

typefaces:
Roslindale, Gimlet, Output Sans (DJR)
Dunbar, Louvette (CJ Dunn)
Amstelvar, Decovar (Type Network)

photography:
unless otherwise noted, photos by @jpamental

Thank you