Text **(504) 229-6828** with **#rwdtype 5 (comment)**

Responsive Typography

Design for Meaning, Not for Screen Size

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CSS Dev Conf
13 October, 2014

What We'll Cover

+ Lies & deceptions about art & science
+ Understanding the value of hats
+ What is Responsive Typography
+ Practicing the Four P's

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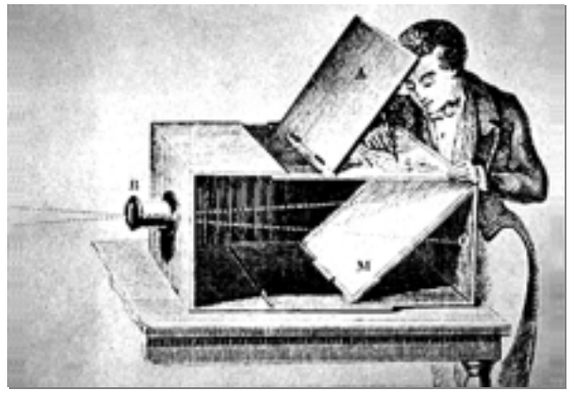
Art & Science:
A Historical Romance

DaVinci?
That guy would code



Vermeer:
Master or Technician?

Tim Jenison
Artist or Inventor?

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Is Tim an artist or is Tim an inventor? I think the problem is not trying to pick one of these things for Tim to be – *the problem is that we have that distinction*

-Penn Jillette in 'Tim's Vermeer'

Art is inherently tied to the technology we use to create it

No matter how much we try to ignore it

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Art+Science

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Design+Development

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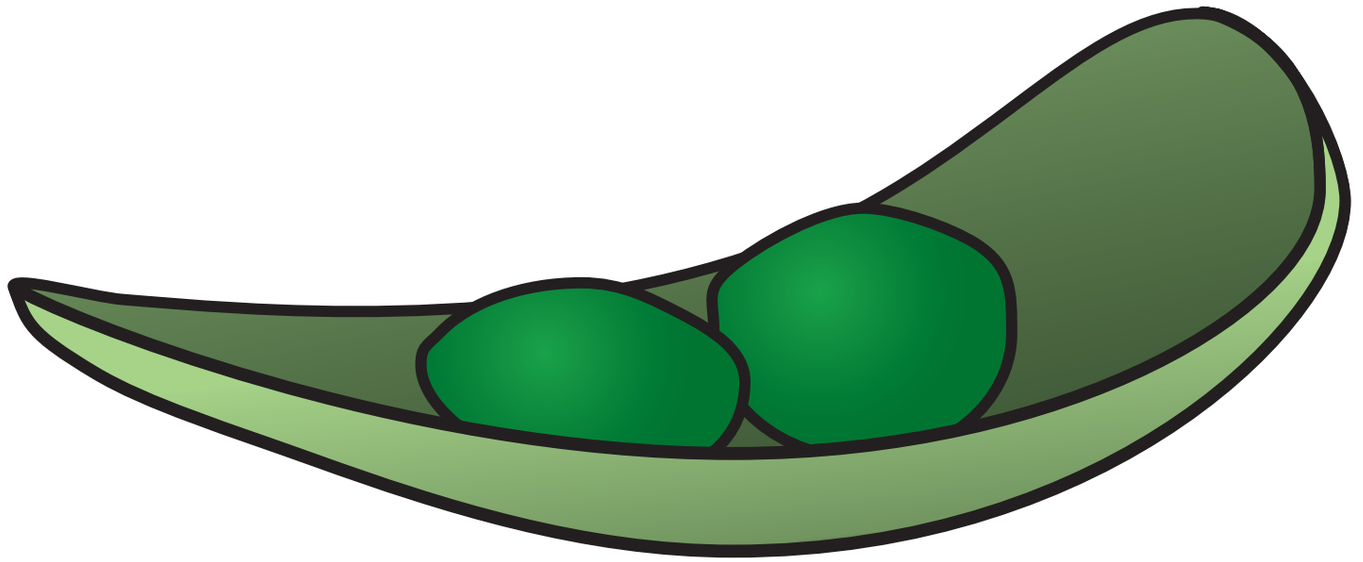

When is our industry going stop calling it “web” typography?

@sblakeborough, via twitter

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We can't.

- *(Insert Ginger Rogers analogy here)*
- Encompasses all of what you know about type & its use *but*
- Typography on the web requires additional consideration *(art & science)*
- Our canvas is fluid; constantly expanding & contracting
- Reading on screens will only increase

Type Is the Voice of Your Words

+ Words have meaning, ***but letters have emotion***

I love you

Type Is the Voice of Your Words

+ Words have meaning, ***but letters have emotion***

I love you

Type Is the Voice of Your Words

+ Words must first be read
  before they can be understood

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

Type Is the Voice of Your Words

+ Words must first be read
  before they can be understood

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

Type Is the Voice of Your Words

+ Legible means you ***can*** read it
+ Readable means you might actually ***want*** to

A tale of a curious affliction

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Type Is the Voice of Your Words

+ Legible means you ***can*** read it
+ Readable means you might actually ***want*** to

A tale of a curious affliction

A Design Dilemma: What We Don't Know

+ Screen size
+ Device capabilities
+ Concurrent activities
+ Depth of focus
+ Purpose of visit

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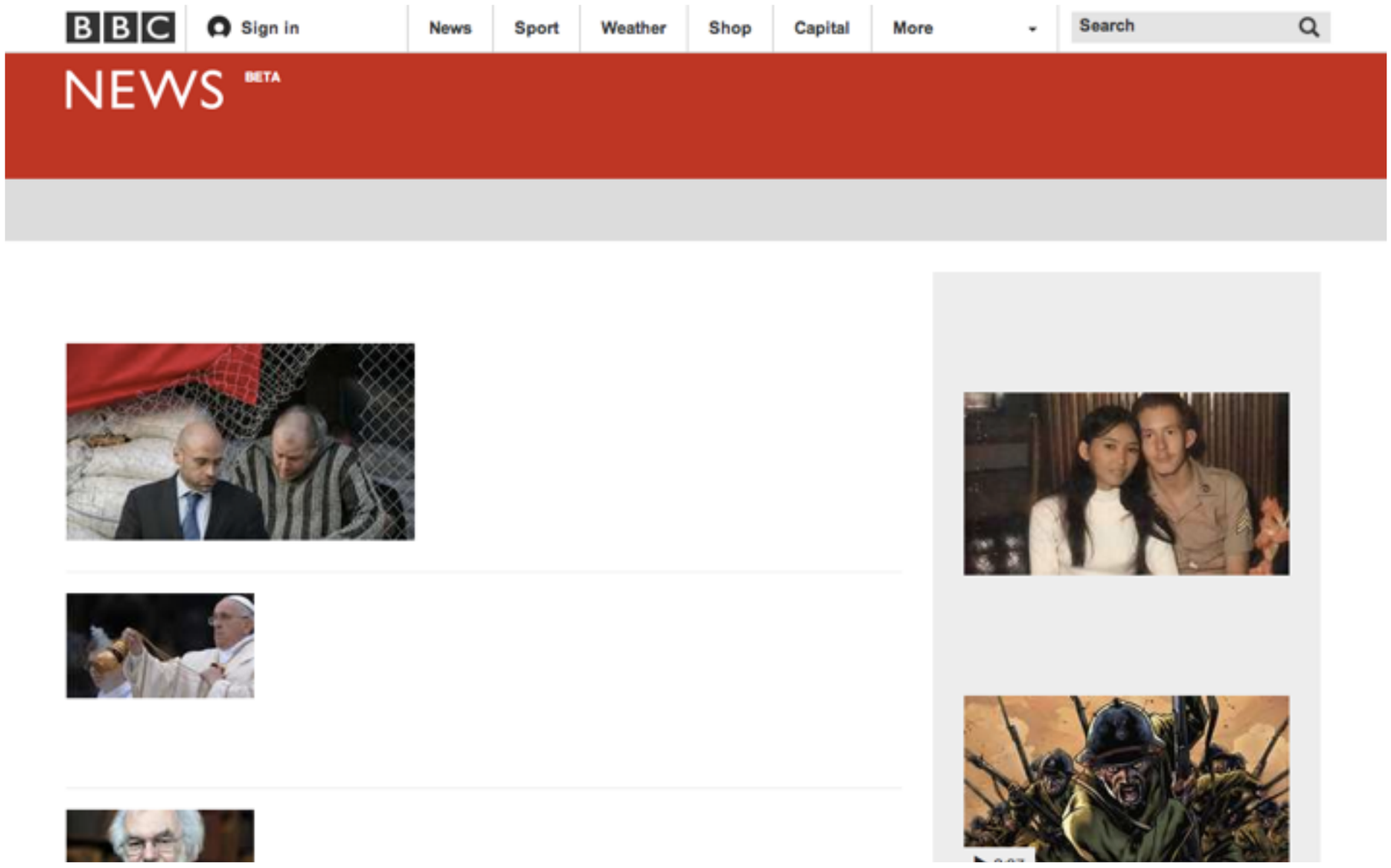
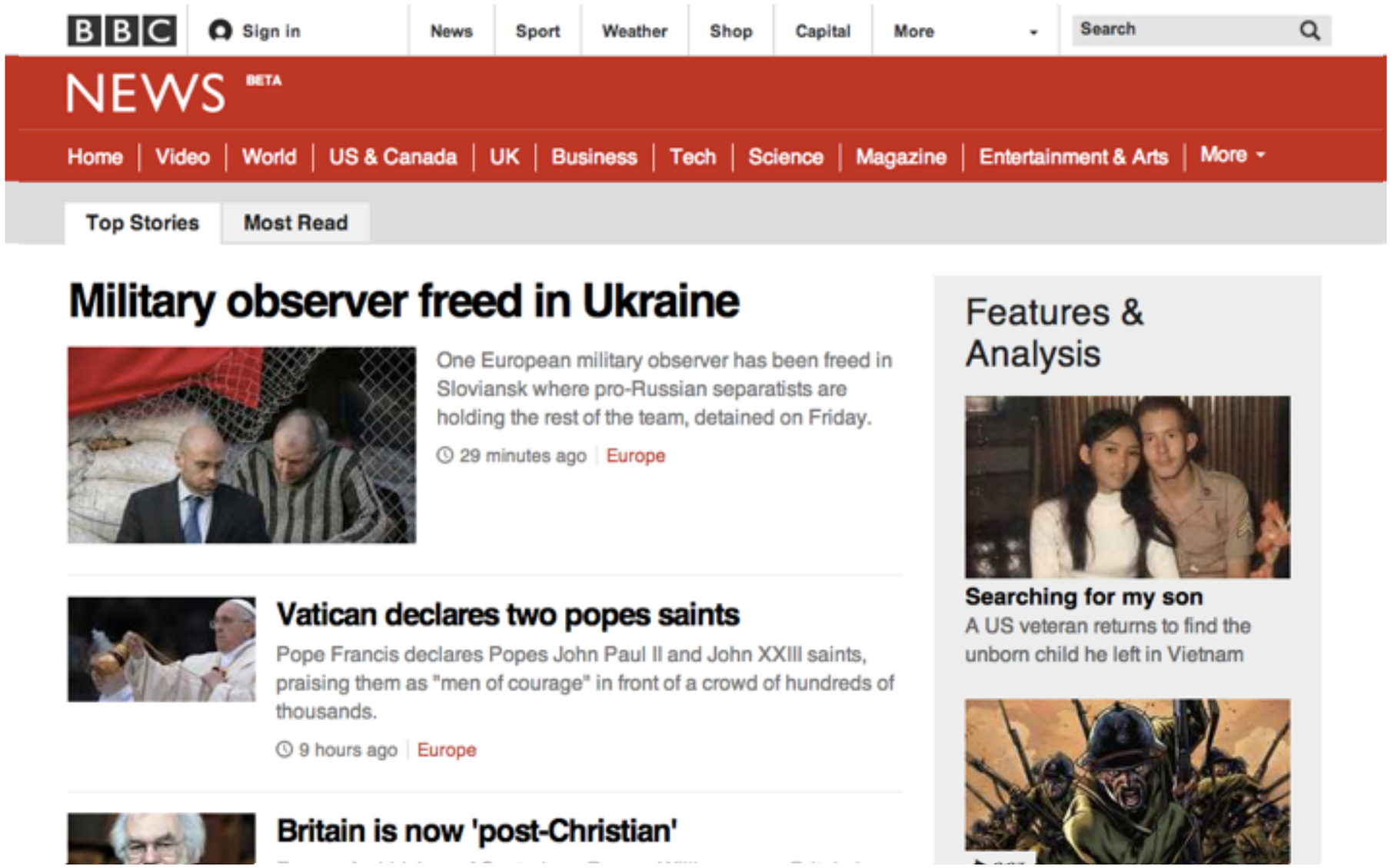
Focus on What's Left: Typography



Focus on What's Left: Typography



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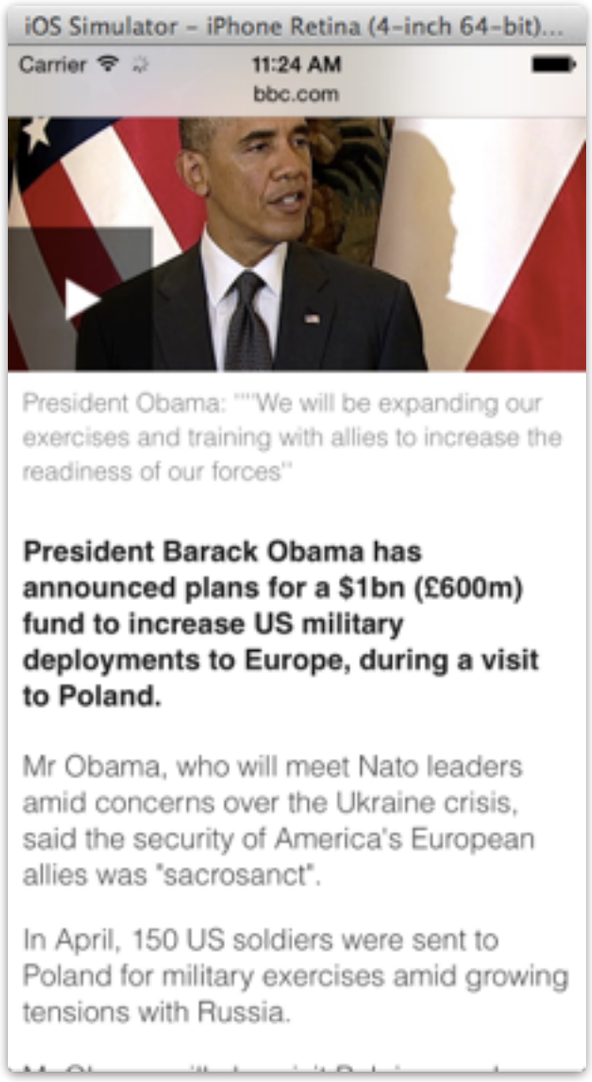
Focus on What's Left: Typography



Focus on What's Left: Typography

Responsive Typography: Four Simple Steps

+ **Performance**: select fonts with care, load what you need & don't block the page draw
+ **Progressive**: plan for failure, tune up the loading process & fallback fonts to minimize FOUT
+ **Proportion**: small screens demand subtle scale
+ **Polish**: Design IS the details: OpenType & then some

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Performance

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Performance Matters

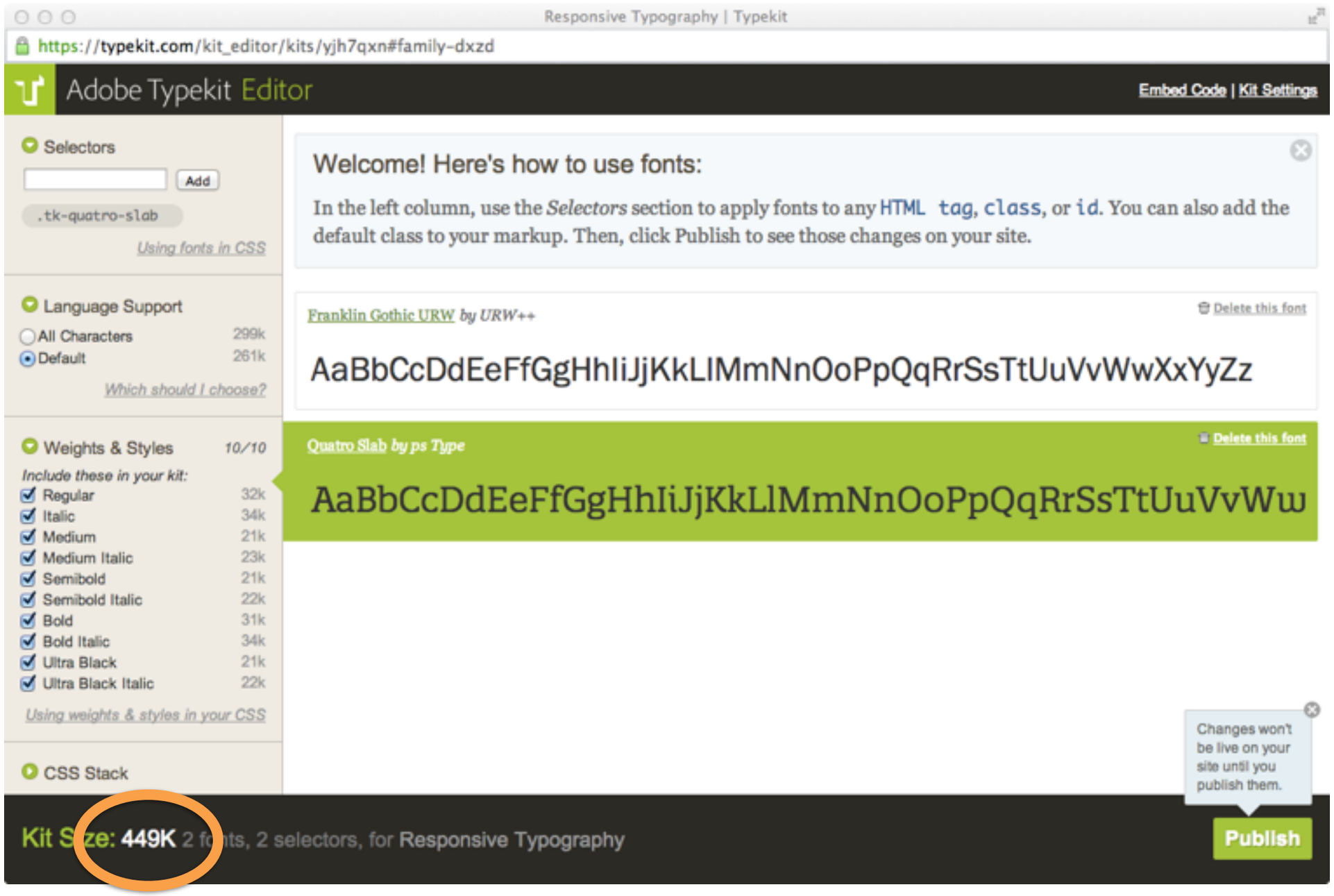
+ Great typography isn't 'I used all of them'
+ Load only what you need

Trade Gothic Next LT Pro **Bold**

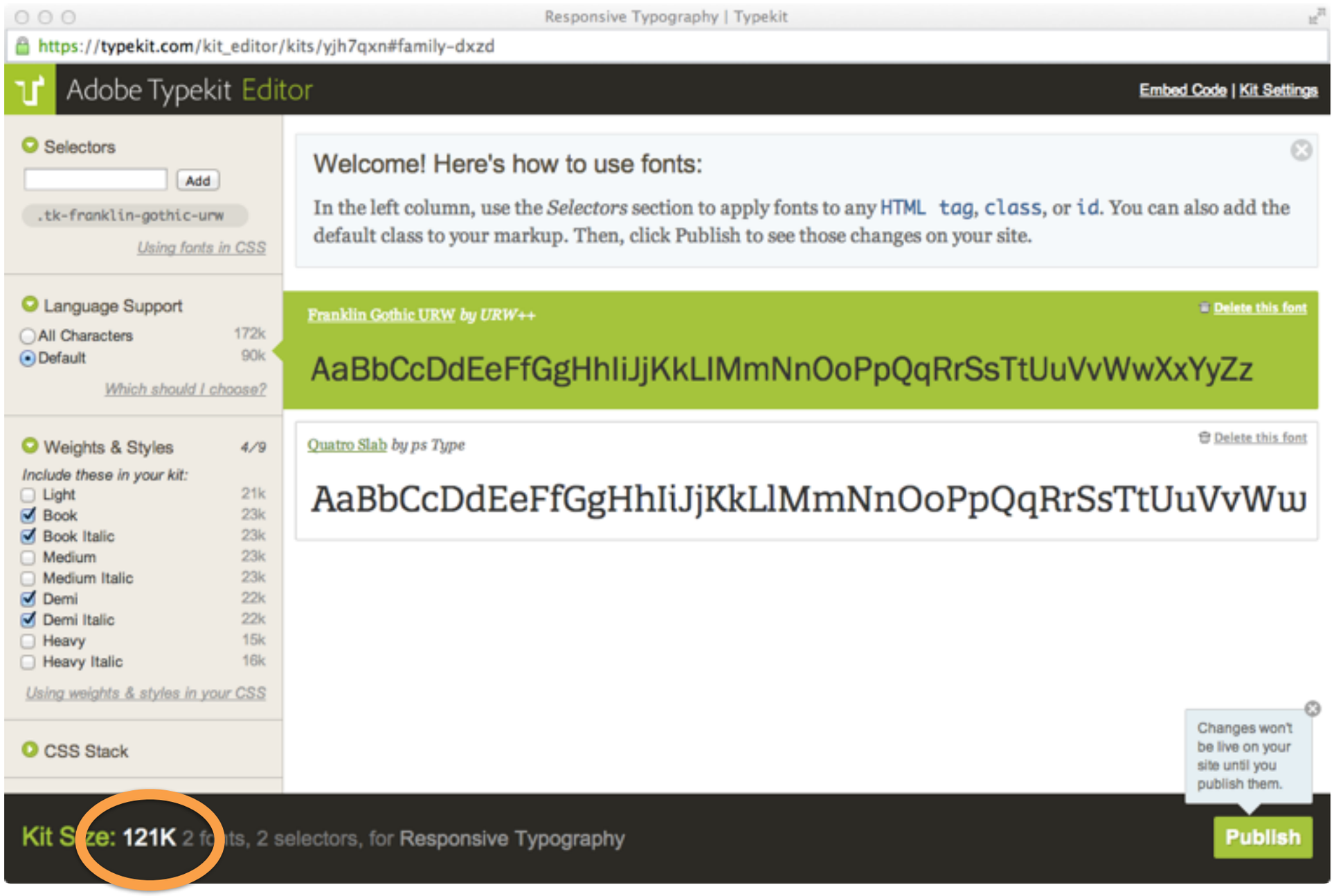
this is a typeface *this is a font*

+ Each font has a performance cost, so **budget wisely**

Performance Matters



Performance Matters



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Progressive Performance

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (function() {
    var wf = document.createElement('script');
    wf.src = ('https:' == document.location.protocol ? 'https' : 'http') +
      '://ajax.googleapis.com/ajax/libs/webfont/1/webfont.js';
    wf.type = 'text/javascript';
    wf.async = 'true';
    var s = document.getElementsByTagName('script')[0];
    s.parentNode.insertBefore(wf, s);
  })();
</script>

<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
    <!-- Use this in as a fallback to no javascript being available -->
    <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

Progressive Enhancement

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FOUT is *OUR* fault

FOUT is *OUR* fault

FOUT is *OUR* fault

+ Use these: **`.wf-inactive / .wf-active`**
+ This CSS results in a blank screen during load:

```
body { font-family: “Trade Gothic”, helvetica, arial; }
```

+ Add this & give them content, then fonts:

```
.wf-inactive body { font-family: helvetica, arial; }
```

+ Adjust **`font-size`**, **`line-height`**, **`letter-spacing`** to avoid jumpiness
+ Making it easy since **2010**

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Progressively Enhance

Web fonts loaded

Progressively Enhance

No web fonts, uncorrected

Progressively Enhance

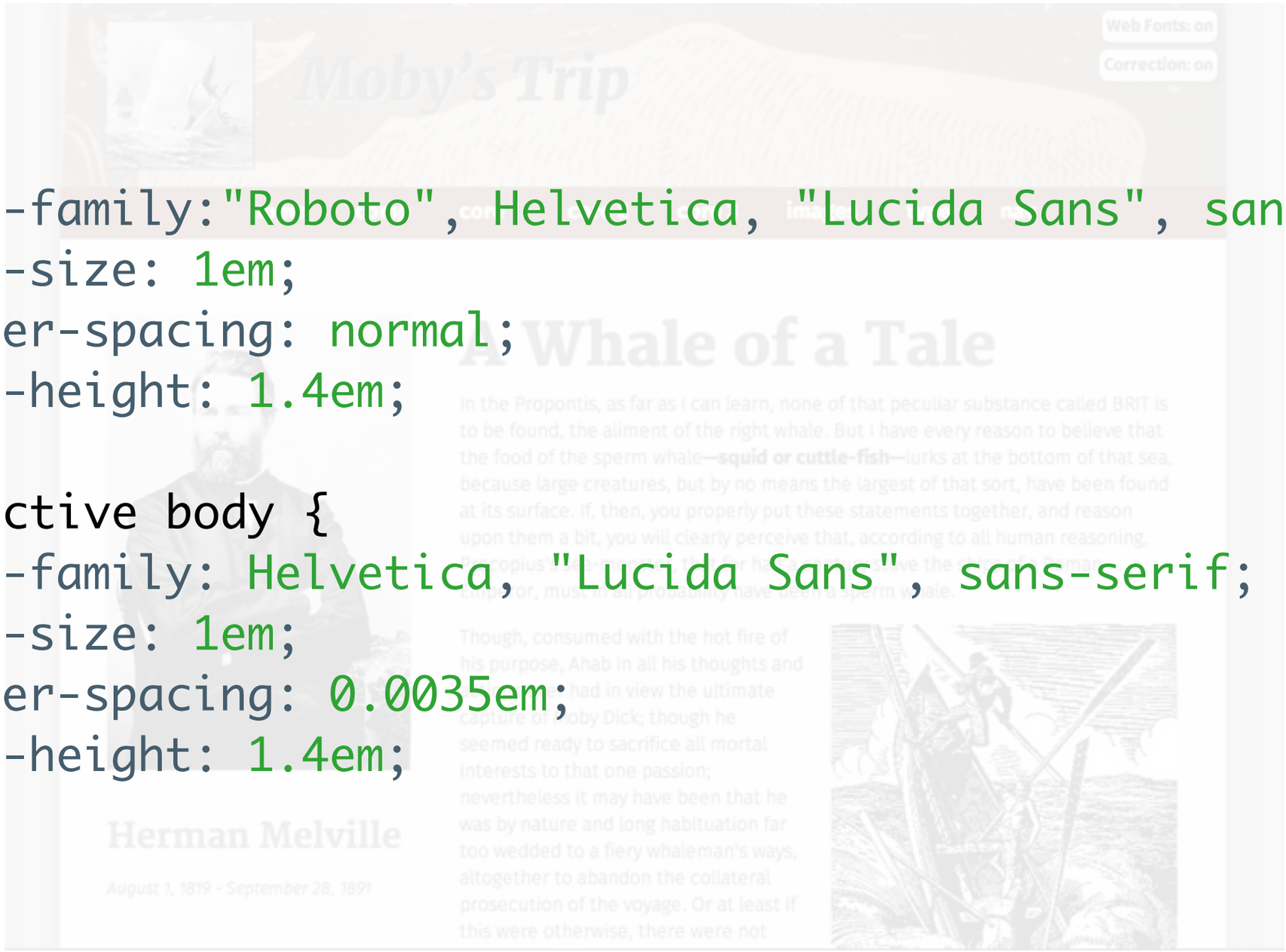
No web fonts, corrected

Progressively Enhance

Web fonts loaded

Progressively Enhance

```
body {
    font-family:"Roboto", Helvetica, "Lucida Sans", sans-serif;
    font-size: 1em;
    letter-spacing: normal;
    line-height: 1.4em;
}
.wf-inactive body {
    font-family: Helvetica, "Lucida Sans", sans-serif;
    font-size: 1em;
    letter-spacing: 0.0035em;
    line-height: 1.4em;
}
```



Backwards Compatible, Future Friendly

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (function() {
    var wf = document.createElement('script');
    wf.src = ('https:' == document.location.protocol ? 'https' : 'http') +
      '://ajax.googleapis.com/ajax/libs/webfont/1/webfont.js';
    wf.type = 'text/javascript';
    wf.async = 'true';
    var s = document.getElementsByTagName('script')[0];
    s.parentNode.insertBefore(wf, s);
  })();
</script>

<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
    <!-- Use this in as a fallback to no javascript being available -->
    <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

Proportion

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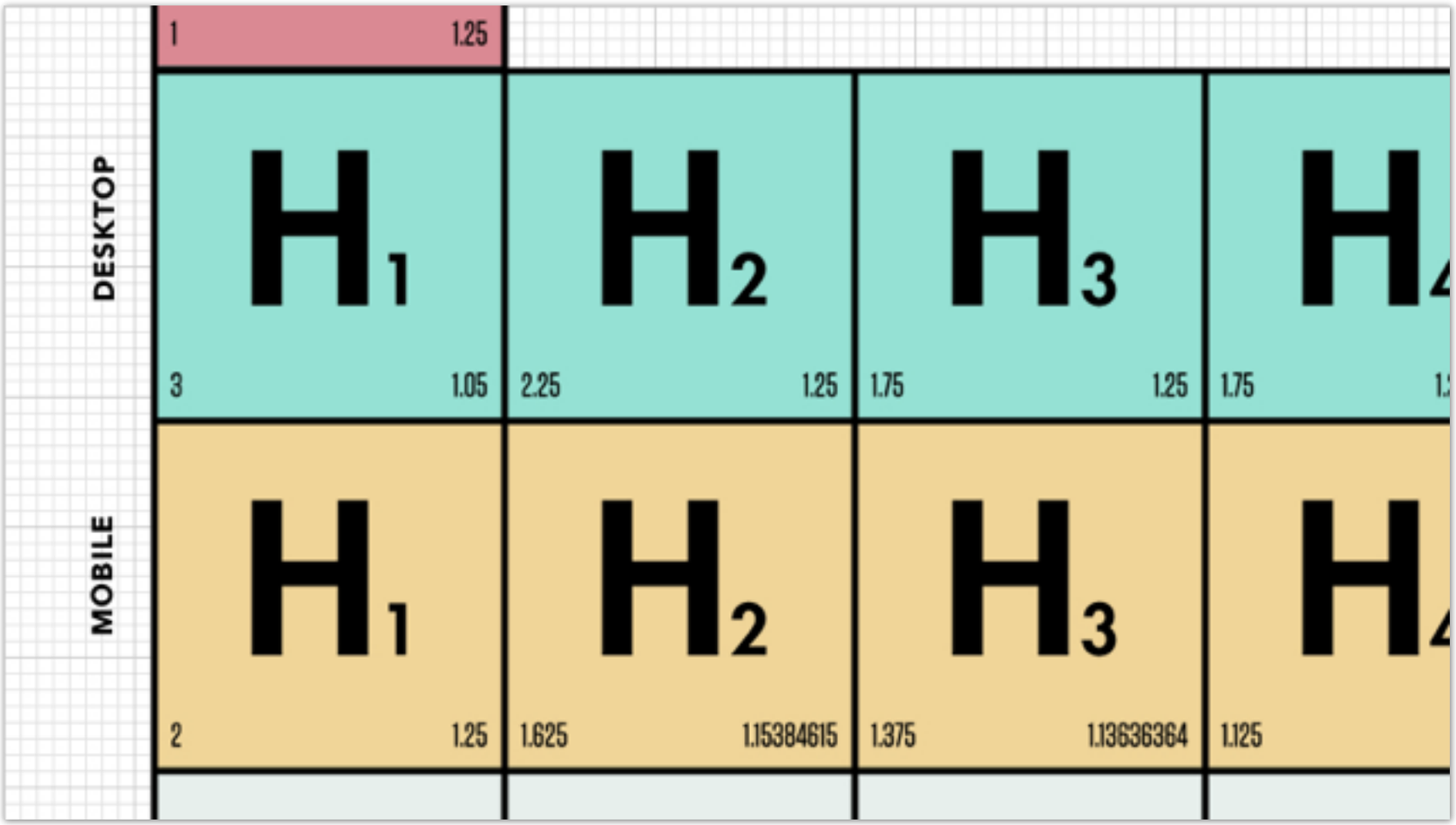
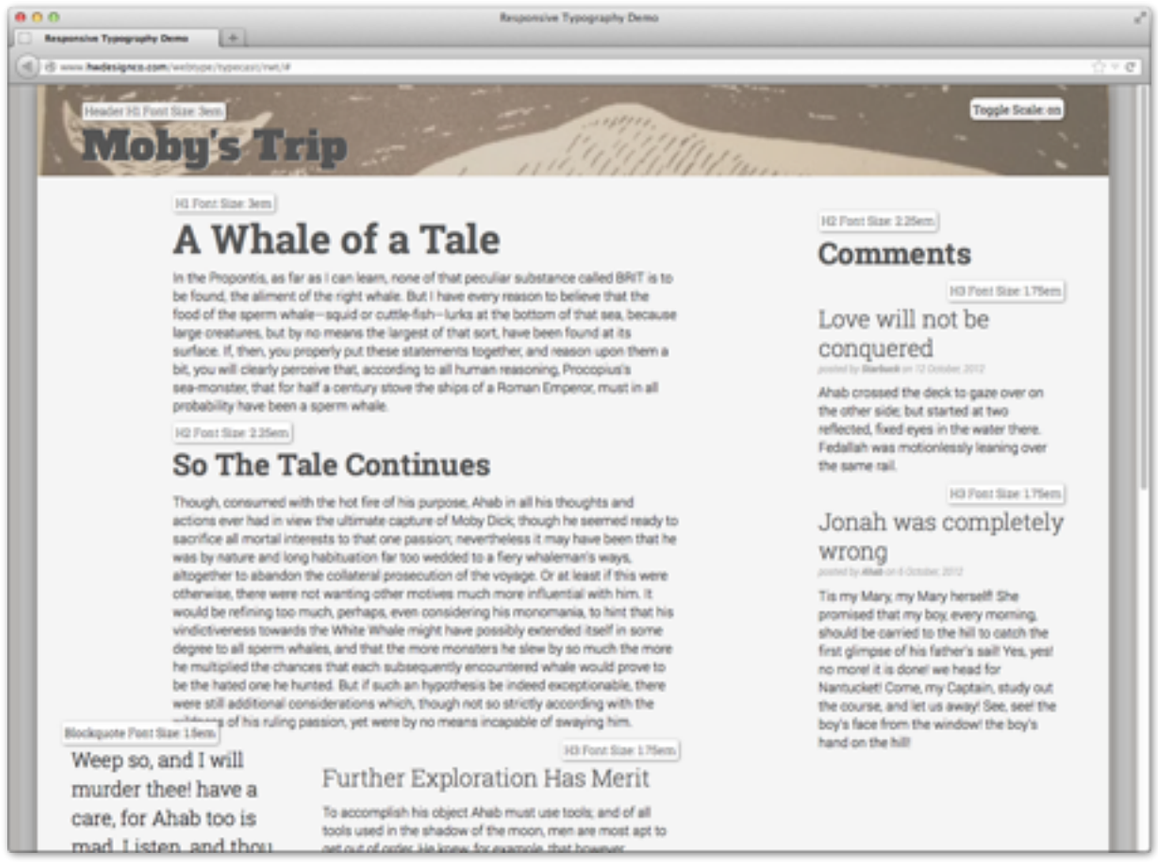
Proportion: one size won't do



Desktop geese & handheld gander

+ Small canvas requires subtle proportions
+ What works in print… works in print
+ Robert Bringhurst matters, but scale must adapt



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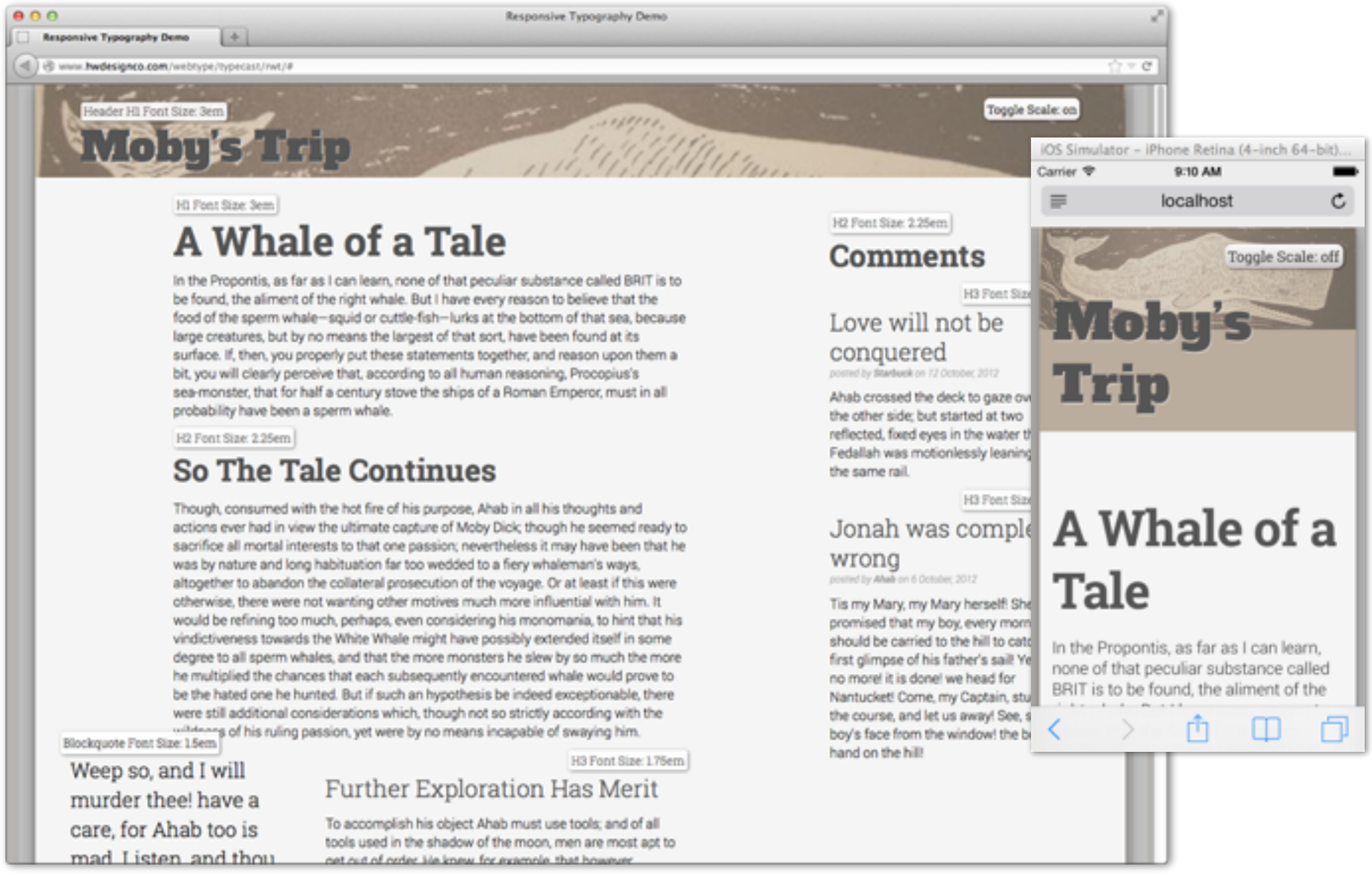
http://bit.ly/jprwt

hwdesignco.com | @jpamental | Responsive Typography

For example…



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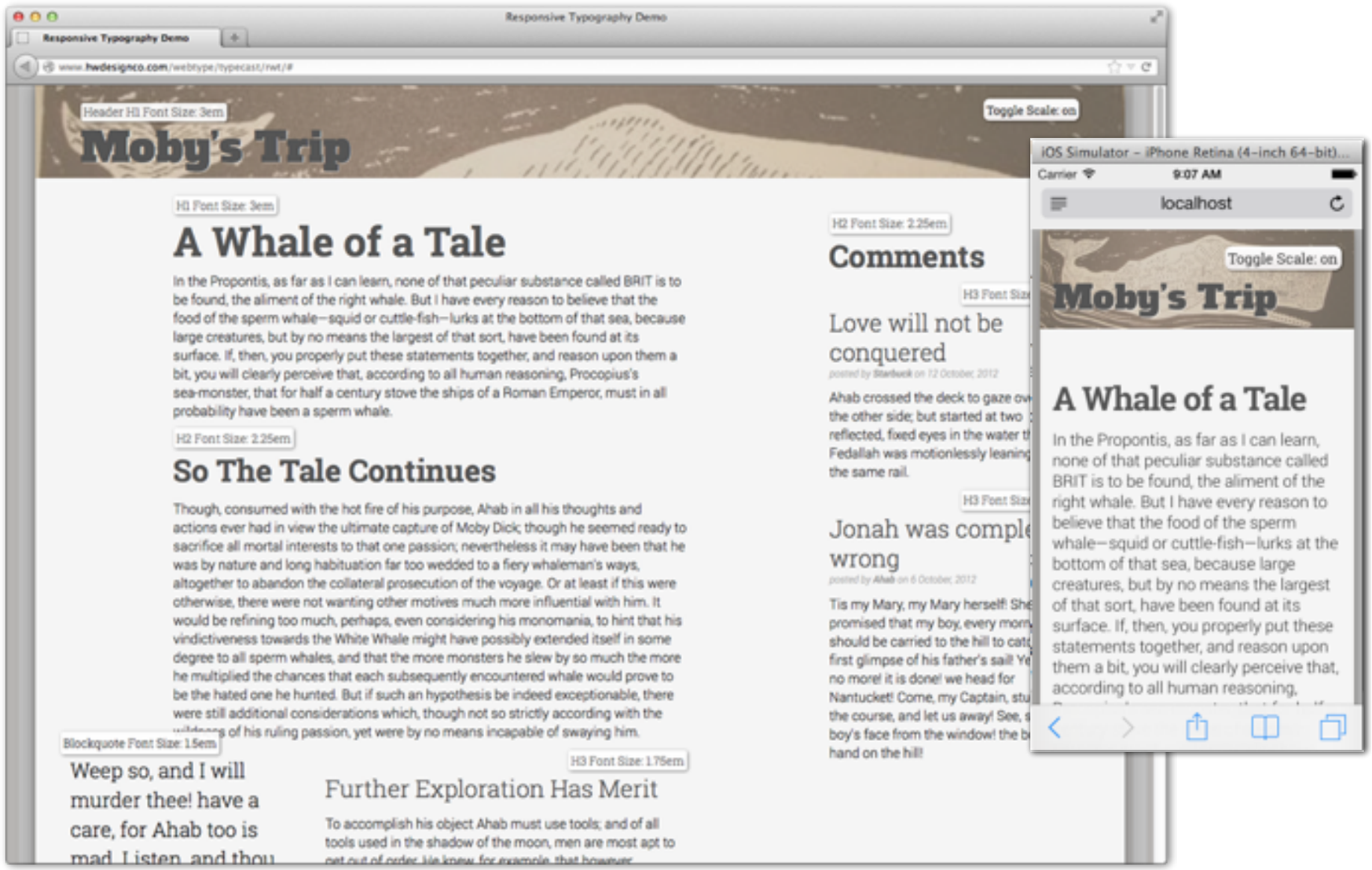
http://bit.ly/jprwt

For example…



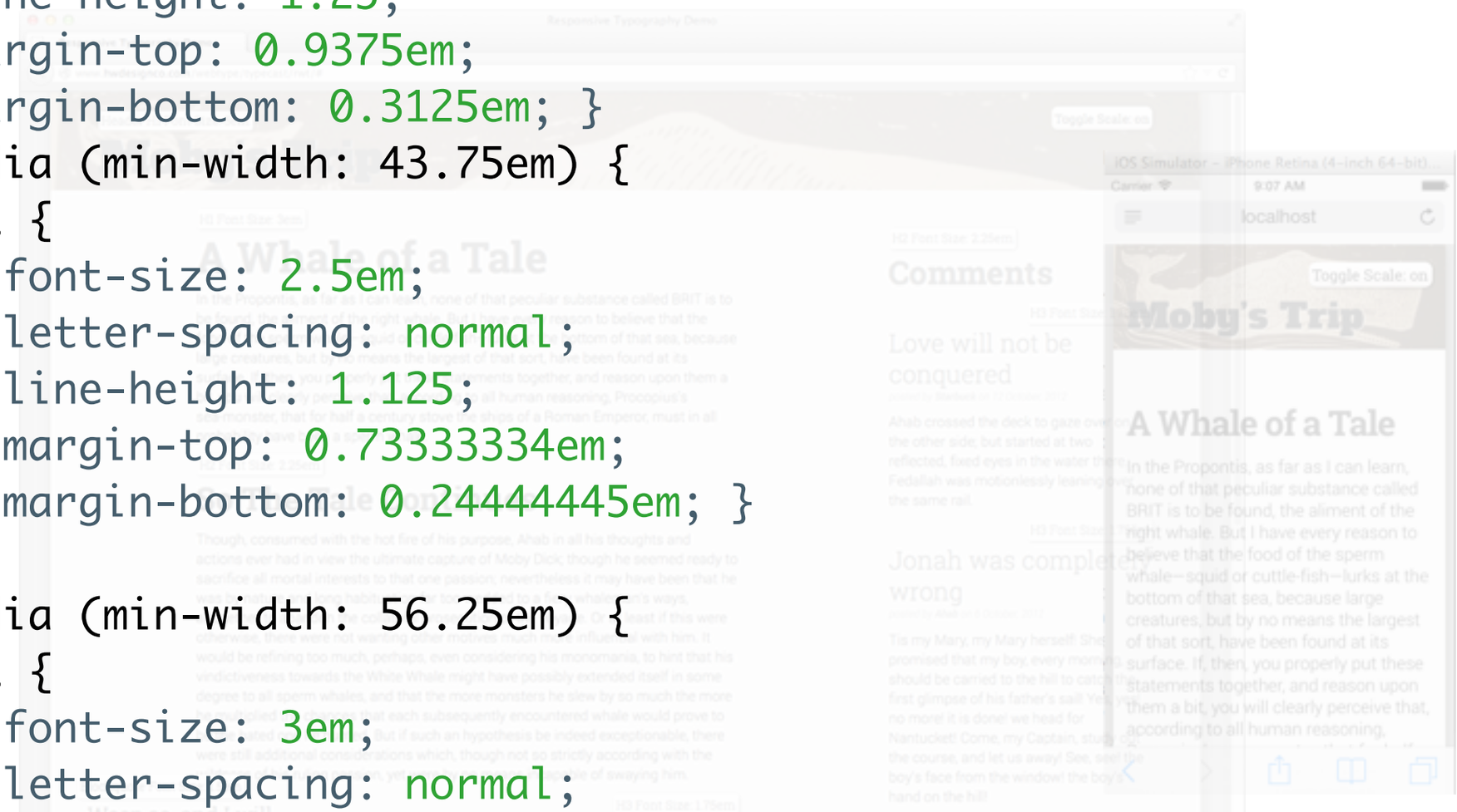
h+w
a design company

http://bit.ly/jprwt

hwdesignco.com | @jpamental | Responsive Typography

For example…

```
h1 {
  font-size: 2em;
  line-height: 1.25;
  margin-top: 0.9375em;
  margin-bottom: 0.3125em; }
@media (min-width: 43.75em) {
  h1 {
    font-size: 2.5em;
    letter-spacing: normal;
    line-height: 1.125;
    margin-top: 0.73333334em;
    margin-bottom: 0.24444445em; }
}
@media (min-width: 56.25em) {
  h1 {
    font-size: 3em;
    letter-spacing: normal;
    line-height: 1.05;
    margin-top: 0.6875em;
    margin-bottom: 0.22916667em; }
}
```



http://bit.ly/jprwt

Polish

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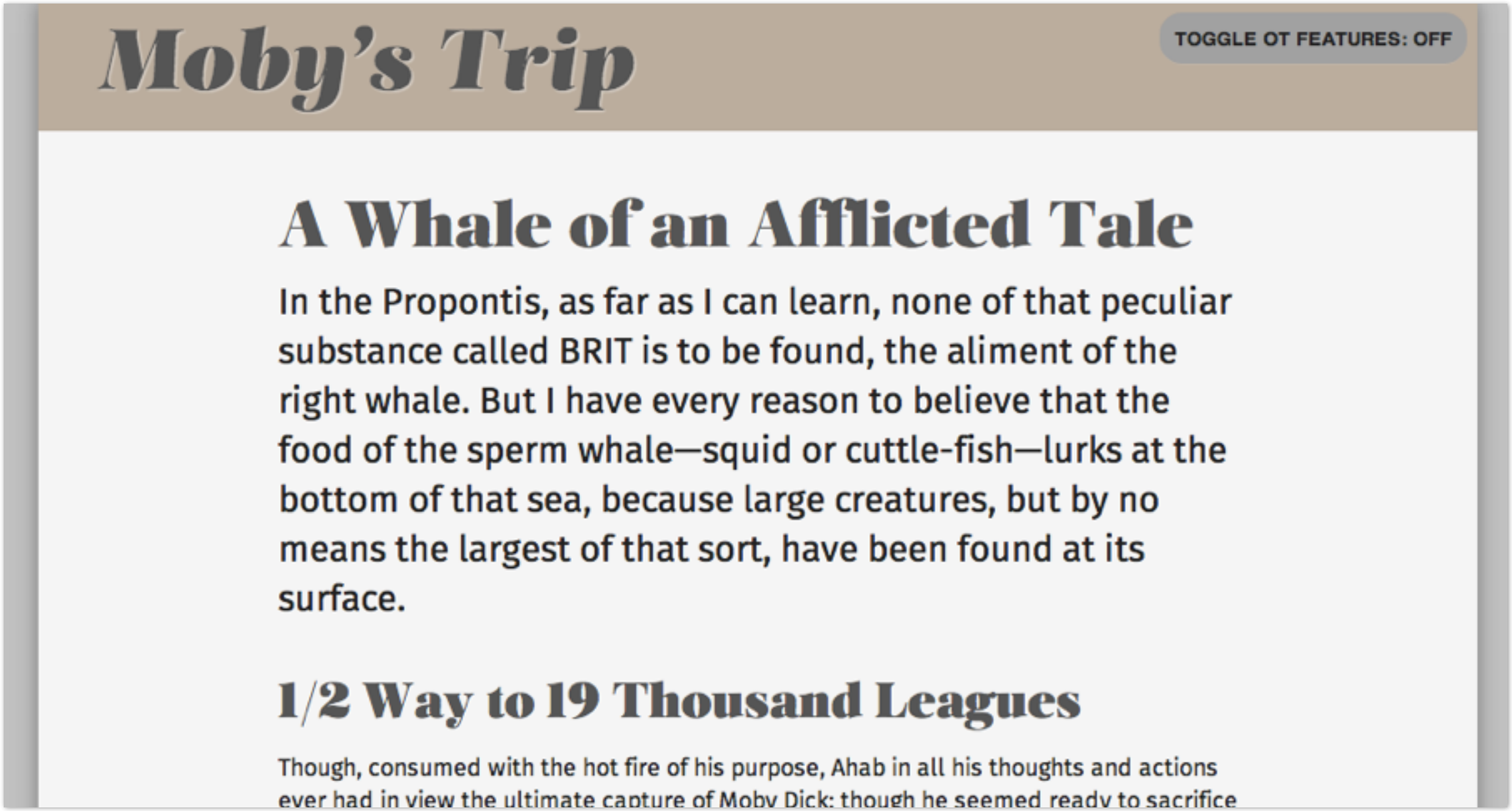
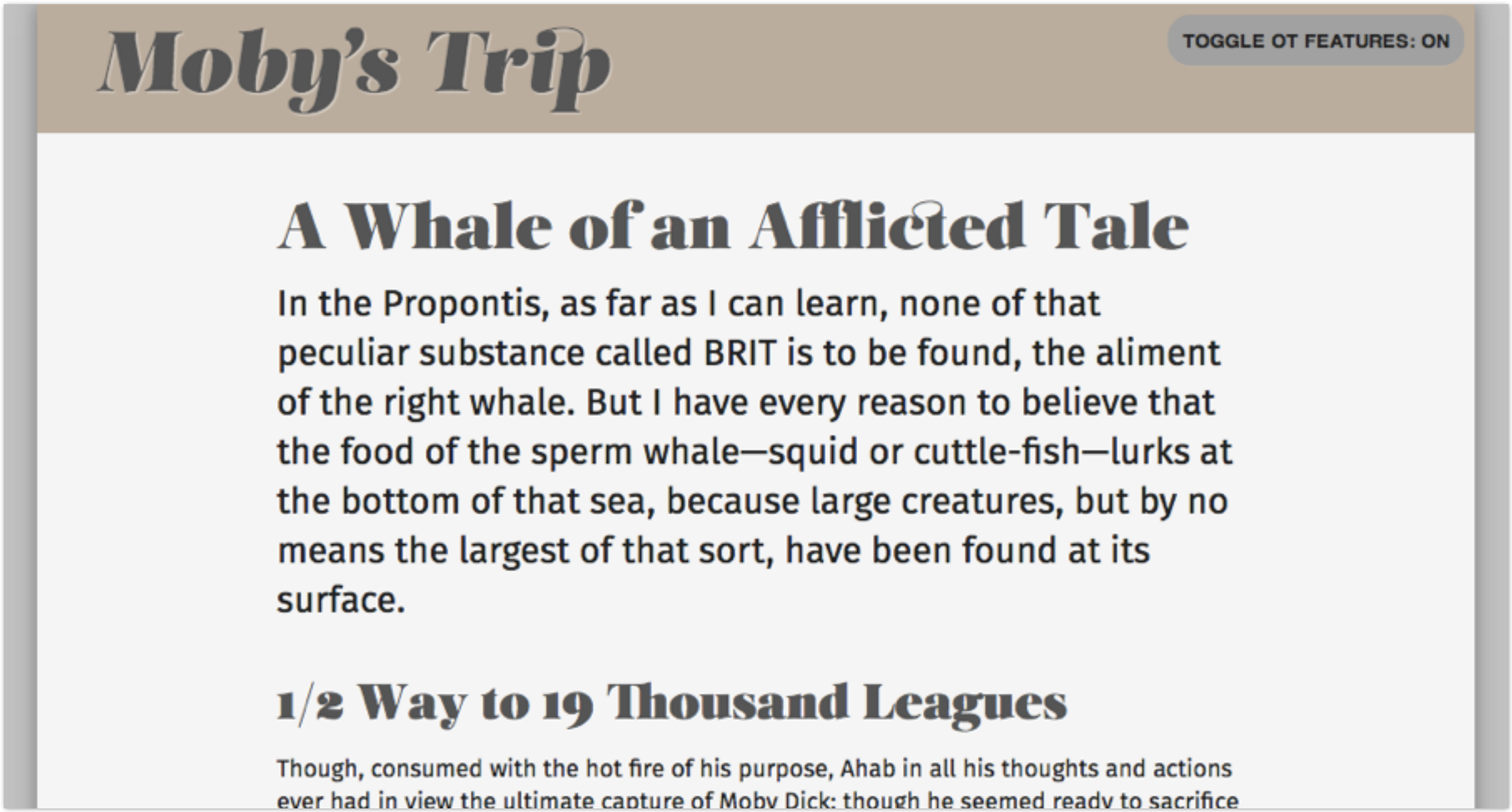
Polish: Don’t Forget Fit & Finish



Polish: Don’t Forget Fit & Finish



Polish: Don’t Forget Fit & Finish

```
h1 {
    font-family:”Playfair Display", Georgia, serif;
    font-feature-settings:"clig" 1,"dlig" 1,"frac" 1,"liga" 1;
}
```

Polish: Don't Forget Fit & Finish

Civilization and sea power arose from the temperate Mediterranean, and the progress of archeological research has shown that civilizations and empires had been reared in the Mediterranean on sea power long before the dawn of history.

We know, for instance, that an Egyptian king some 2000 years before Christ possessed a fleet of 400 fighting ships. But it appears now that long before this time the island of Crete was a great naval and commercial power. Indeed, the Cretans may have taught the Egyptians something of the art of building sea-going ships for trade and war.[1]

> *"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away."*
> — *Herodotus*[2]

Polish: Don't Forget Fit & Finish

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Polish: Don’t Forget Fit & Finish

```
#main-content p:first-of-type:first-letter,
.lt-ie9 #main-content h1 + p:first-letter {
  font-size: 3em;
  font-family: "Playfair Display", Georgia, "Times New Roman";
  font-weight: bold;
  line-height: 0.9;
  display: block;
  float: left;
  padding-right: 0.15em;
  padding-top: 0;
}
```

Polish: Don't Leave Orphans Behind

+ Typogrify FTW:
  http://bit.ly/rt-tpgrfy
  http://bit.ly/drupaltypogrify
  http://bit.ly/rt-tpgrfy-ee
  http://bit.ly/rt-tpgrfy-wp

If so, how is the system to be changed? "How do you eat an elephant?" she replied. "Well! I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

Polish: Don't Leave Orphans Behind

- Typogrify FTW:
  http://bit.ly/rt-tpgrfy
  http://bit.ly/drupaltypogrify
  http://bit.ly/rt-tpgrfy-ee
  http://bit.ly/rt-tpgrfy-wp
- Also try Widowtamer for JS drop-in solution:
  http://bit.ly/rt-widotamer
- Seems small, but has oversized impact to user & editor

> If so, how is the system to be changed? "How do you eat an elephant?" she replied. "Well! I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

A Little in Abundance is a Lot

+ Use max-width on elements to keep text readable

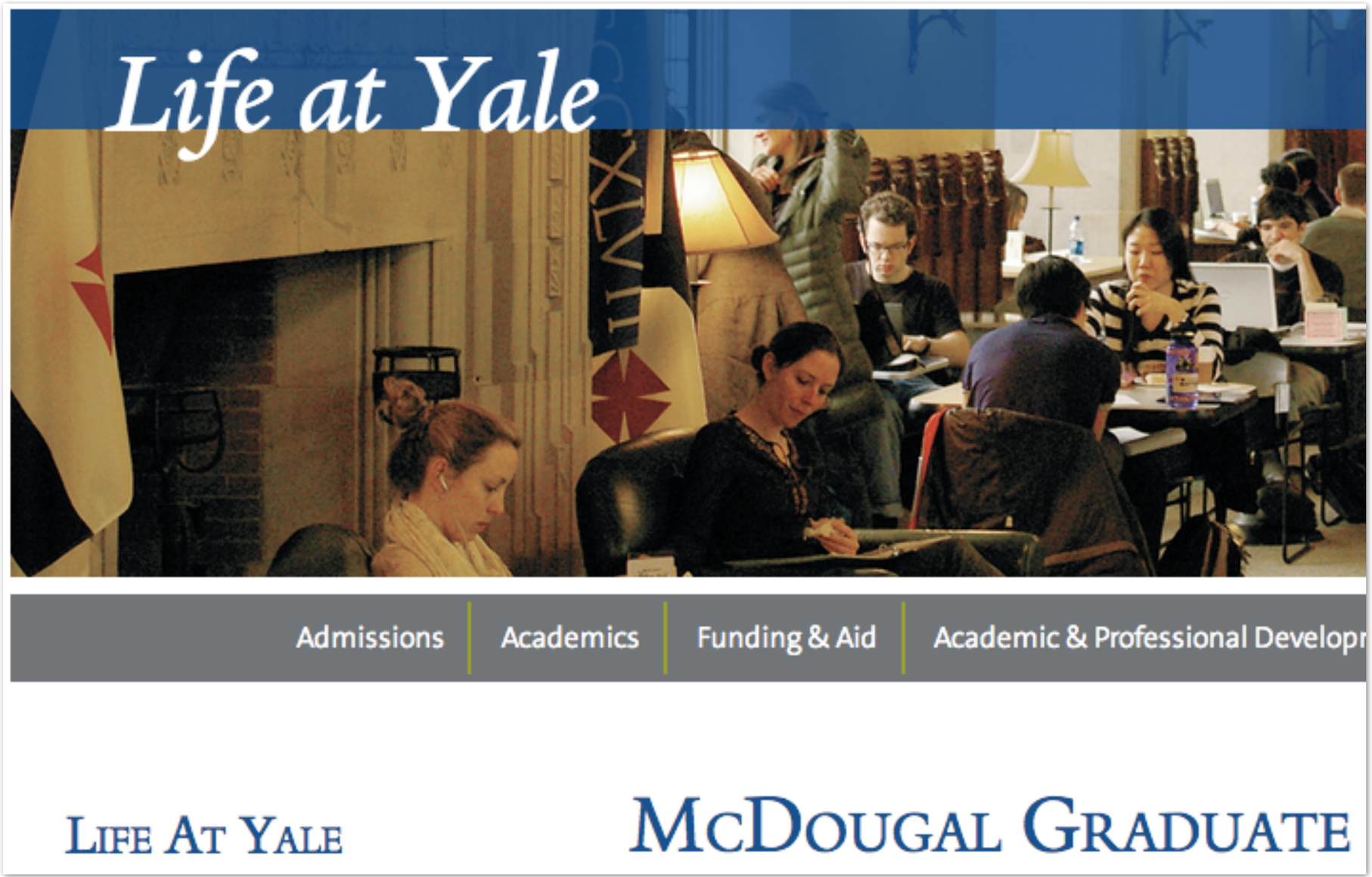
```
@media (min-width: 58em) {
  p { max-width: 38em; }
}
```

+ CSS3 brings character counts, but not universal
  (vw & vh, ch & cx)
+ **EMs** or **REMs**, but no PX
+ Don’t forget: use real content!
  Because Lorem Ipsum is a poseur

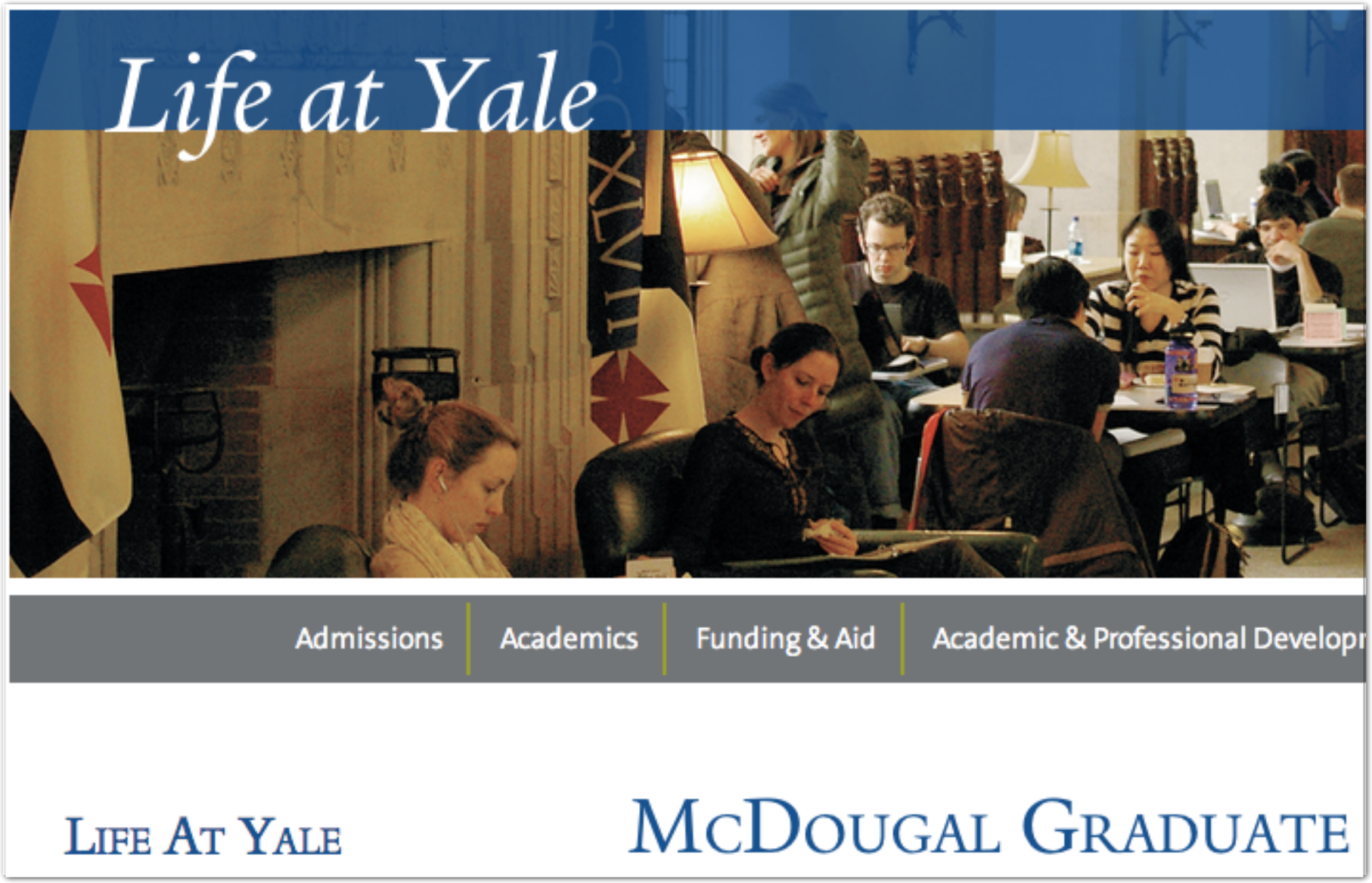
New Tricks

+ Emerging attributes:
  font-size-adjust & font-smoothing
+ The future is here; it's just not evenly distributed
+ Try text-rendering engine detection combined w/font-smoothing adjustments
  (http://typerendering.com courtesy of @NiceWebType & @bramstein)

True Life Story



True Life Story



-webkit-font-smoothing: antialiased;
-moz-osx-font-smoothing: grayscale;

A Perfect Page

or at least a far better start

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Inspiration

+ Oversize 2-level header
+ Stylized subhead
+ Byline
+ Large initial cap
+ Inset photo
+ Pull-quote

CONVERSATION

Out to Lunch with

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE CO-FASHION ACTIVIST IS NO AUSTEN HEROINE

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine.

She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-stylish mien defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kaina Organic, and was made with recycled leather and organic wool; her T-shirt was from the UK brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "new" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of hand-made leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a home. Her watch was made of discarded wood, but let's not go into that now.

By JOHN HEILPERN

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli! Because you try telling an Italian how to say Firth! Fourth. You have to say *Fourth*!"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series *Nostromo* and she was its production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiancé?"

"The poor old fiancé is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then *Pride and Prejudice* came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?'"

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is contrived."

"He won everyone over, though?"

"He did, because Colin isn't like Mr. Darcy at all."

Gobo is a vegetarian restaurant, but Livia Firth isn't a vegetarian. She likes the place for its unbeatable avocado tartare with wasabi lime sauce, which she ordered with hand-snapped steamed vegetable dumplings. She made a neat link between food and her determined role as an eco-fashion activist. "We're trying nowadays to eat healthy, avoid pesticides, eat fresh and green," she said. "Why not care about the clothes we wear in the same way—where they were made, and what they really are in human and environmental terms?"

Buzzwords such as "ethical fashion," "eco," and "green" are weighed down by the costly baggage of sanctimony. (And fashion, after all, is meant to be fun.) But the impious Firth isn't a stereotypical eco-warrior. Sometimes described as "the Queen of the Green Carpet," she's the force behind green fashion on the red carpet. Meryl Streep is but one of the A-listers (and Tom Ford one of the designers) who have supported eco-friendly high fashion on the hallowed carpet during awards season—thereby helping turn "Who are you wearing?" into "What are you wearing?"

At the Paris premiere of *The King's Speech*, starring her husband as the King of England, Livia appeared on his arm wearing a discarded sixth-canon suit of his recycled as a patchwork dress. It's all a deceptively unserious way to convert powerful couturiers to the cause, she explained, and raise the profile of sustainable fashion.

But she's deadly earnest about the crusading cause and her topic in fashion that was provoked by the 2013 catastrophe in Bangladesh when the eight-story Rana Plaza garment factory collapsed and killed more than 1,000 people—predominantly women. (Thousands more were injured.)

Four years before the tragedy, Firth, an Oxfam global ambassador, had visited the garment workers in Bangladesh and saw for herself the perilous working conditions. She reminds us that there are still the factories they told us supply the West with our "fast fashion"—the affordable clothes and knockoffs we buy in Main Street emporiums.

"The system is no longer acceptable since Rana Plaza," she said. "The Third World factories are basically using slave labor."

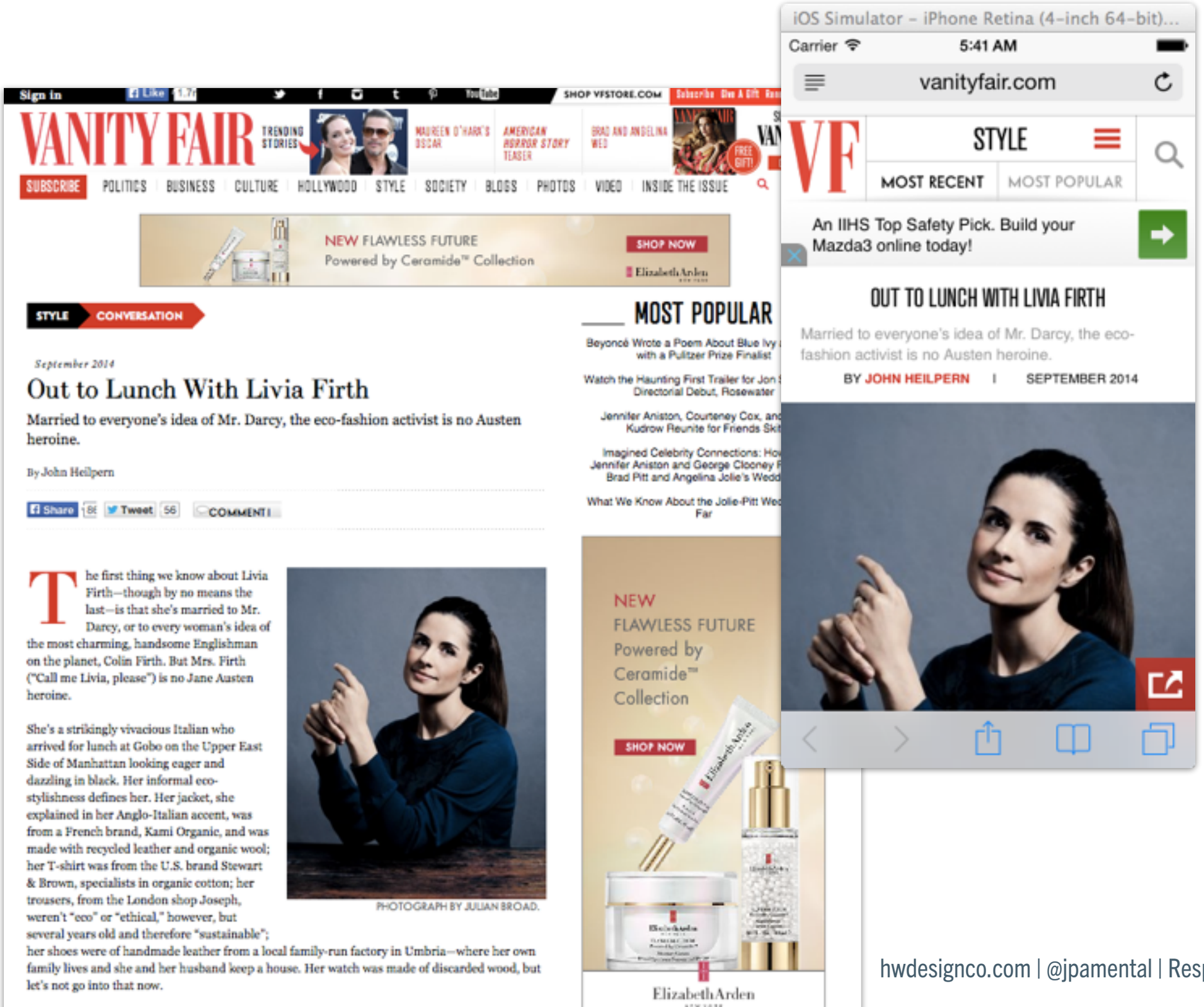
If so, how is the system to be changed? "How do you eat an elephant?" she replied. "Well! I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

"ALL CLOTHES TELL A STORY."

PHOTOGRAPH BY JULIAN BROAD

And the elephant in the room—the fast-fashion empires? "All clothes tell a story," said the shameless, lovely Livia Firth. ☐

Frustration



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Realization

+ Oversize 2-level header
+ Stylized subhead
+ Byline
+ Large initial cap
+ Inset photo
+ Pull-quote
+ Virtually no extra markup necessary
+ Fully responsive

September 2014

Out to Lunch With

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE.

By JOHN HEILPERN

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine.

She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-stylishness defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of handmade leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli! Because you try telling an Italian how to say Firth! Fearth. You have to say Fearth!"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series Nostromo and she was its production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiancé?"

"The poor old fiancé is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then Pride and Prejudice came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?' "

PHOTOGRAPH BY JULIAN BROAD.

"All clothes tell a story."

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is constipated."

"He won everyone over, though?"

Realization

September 2014

Out to Lunch With

LIVIA FIRTH

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CONVERSATION

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Responsive Web Typography

+ **Yes, it's a thing**
+ It's about **adapting** to screen **size**, network **speed** & device **capabilities**
+ It's about **designing** for what's **next**

- Last Winter Olympics: ***there was no iPad***
- The one before? ***No iPhone either***

Responsive Web Typography

+ **Performance**
  - Stats, Platforms & Screen Tests
+ **Progression** (It's the web. Stuff breaks)
  - If the font fails, does your design hold up?
+ **Proportion**
  - It's about composition (think: small paintings)
+ **Polish**
  - Great typography is greater than the sum of its parts

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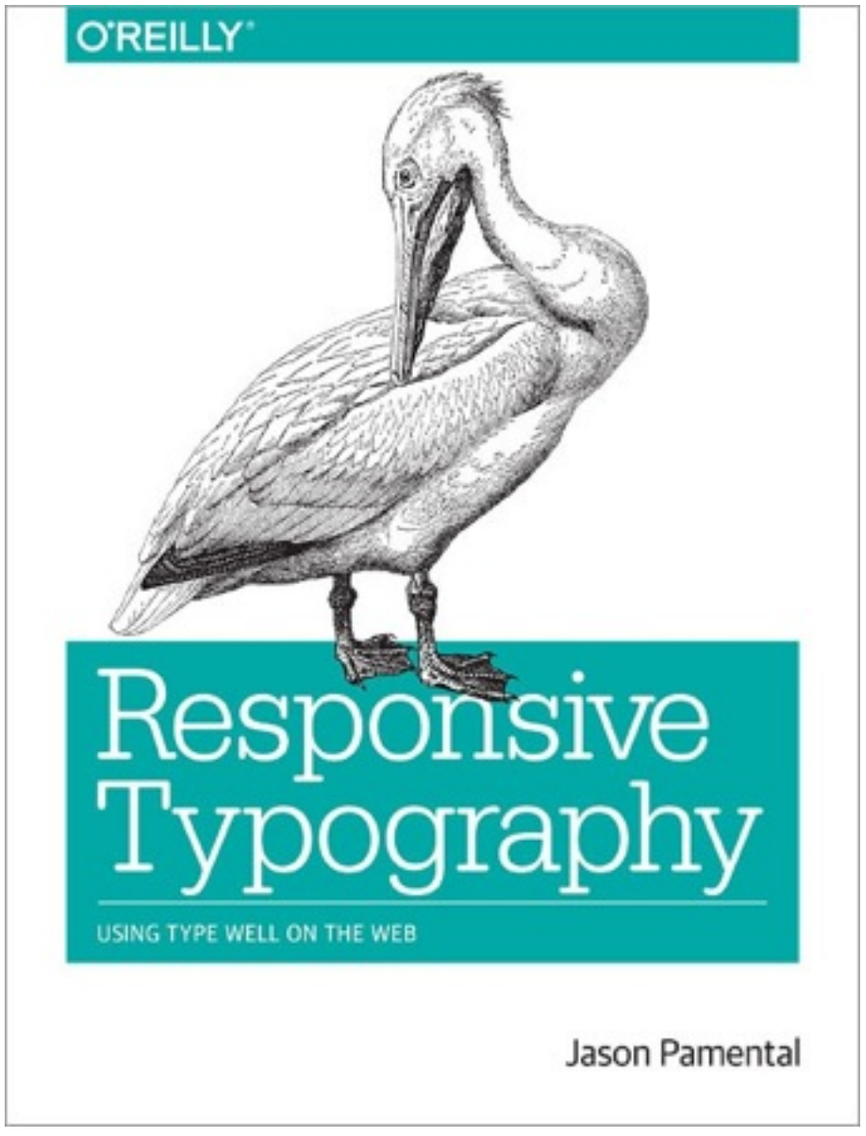
“Designers Should Code As Much As Artists Should Mix Paint”

~ Mustafa Kurtuldu (@Mustafa_x)
FOWD London

Just out!



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