

Responsive Typography

Design for Meaning, Not for Screen Size

Who Am I?

+ Co-founder of **h+w**
a design company

+ Tinkerer with



+ Built a lot of these



+ Co-parent of



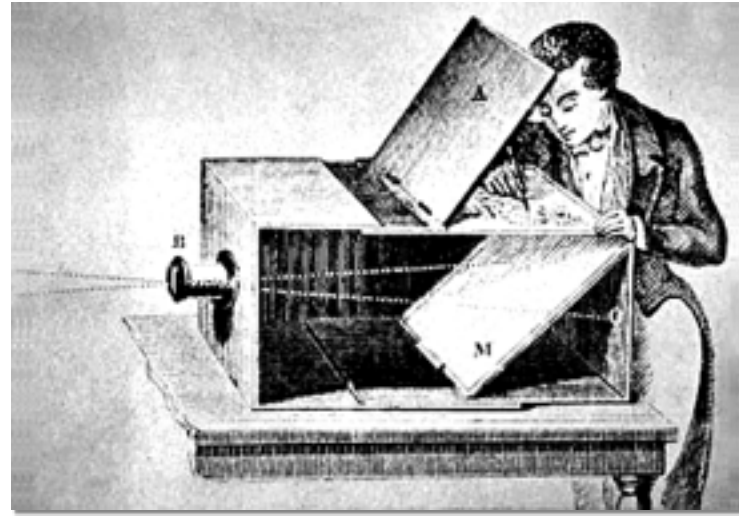
What We'll Cover

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

Art & Science: A Historical Romance



DaVinci?
That guy would code



Vermeer:
Master or Technician?



Tim Jenison
Artist or Inventor?

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*

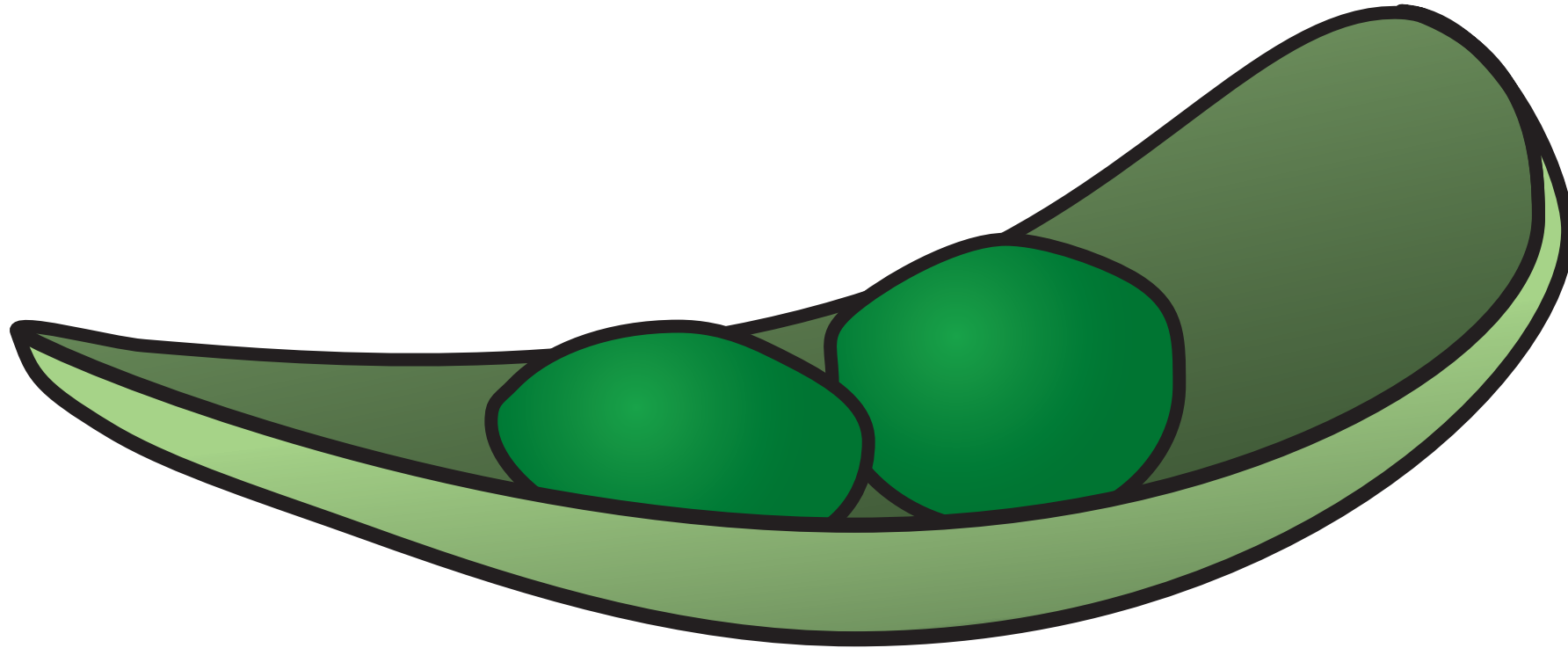
-Penn Jillette in 'Tim's Vermeer'

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

No matter how much we try to ignore it

Art+Science

Design+Development



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

@sblakeborough, via twitter

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*

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*

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

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

Type Is the Voice of Your Words

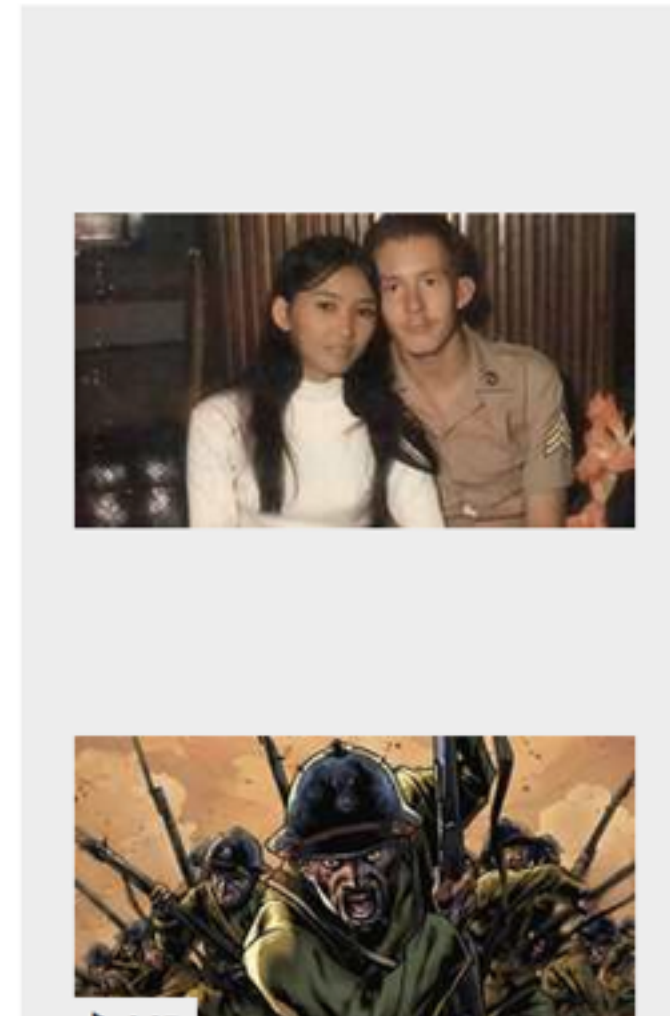
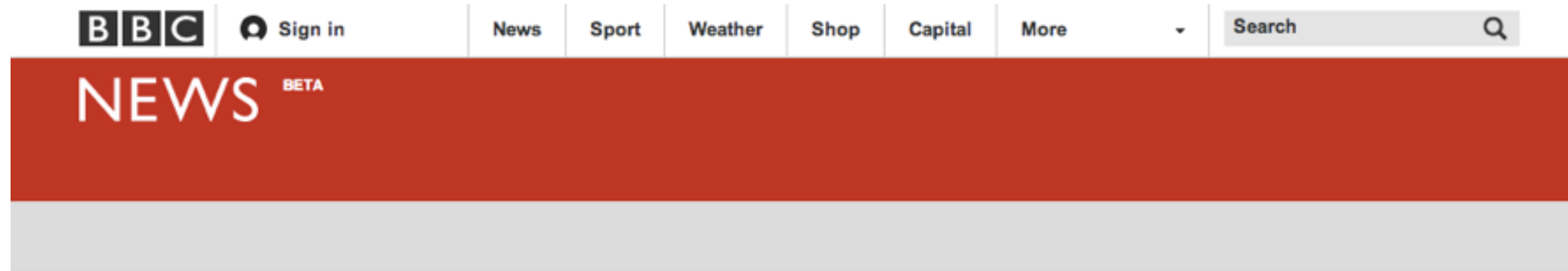
- + Legible means you *can* read it
- + Readable means you might actually *want* to

A tale of a curious affliction

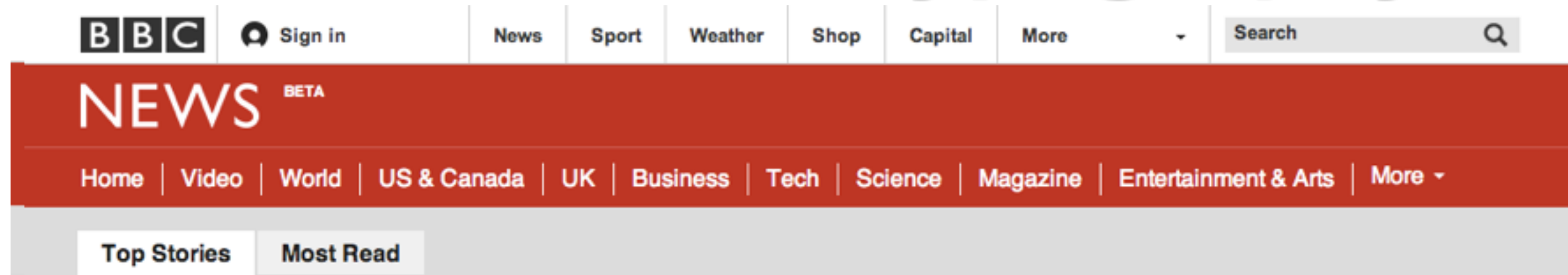
A Design Dilemma: What We Don't Know

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

Focus on What's Left: Typography



Focus on What's Left: Typography



Military observer freed in Ukraine



One European military observer has been freed in Sloviansk where pro-Russian separatists are holding the rest of the team, detained on Friday.

🕒 29 minutes ago | [Europe](#)



Vatican declares two popes saints

Pope Francis declares Popes John Paul II and John XXIII saints, praising them as "men of courage" in front of a crowd of hundreds of thousands.

🕒 9 hours ago | [Europe](#)



Britain is now 'post-Christian'

Features & Analysis

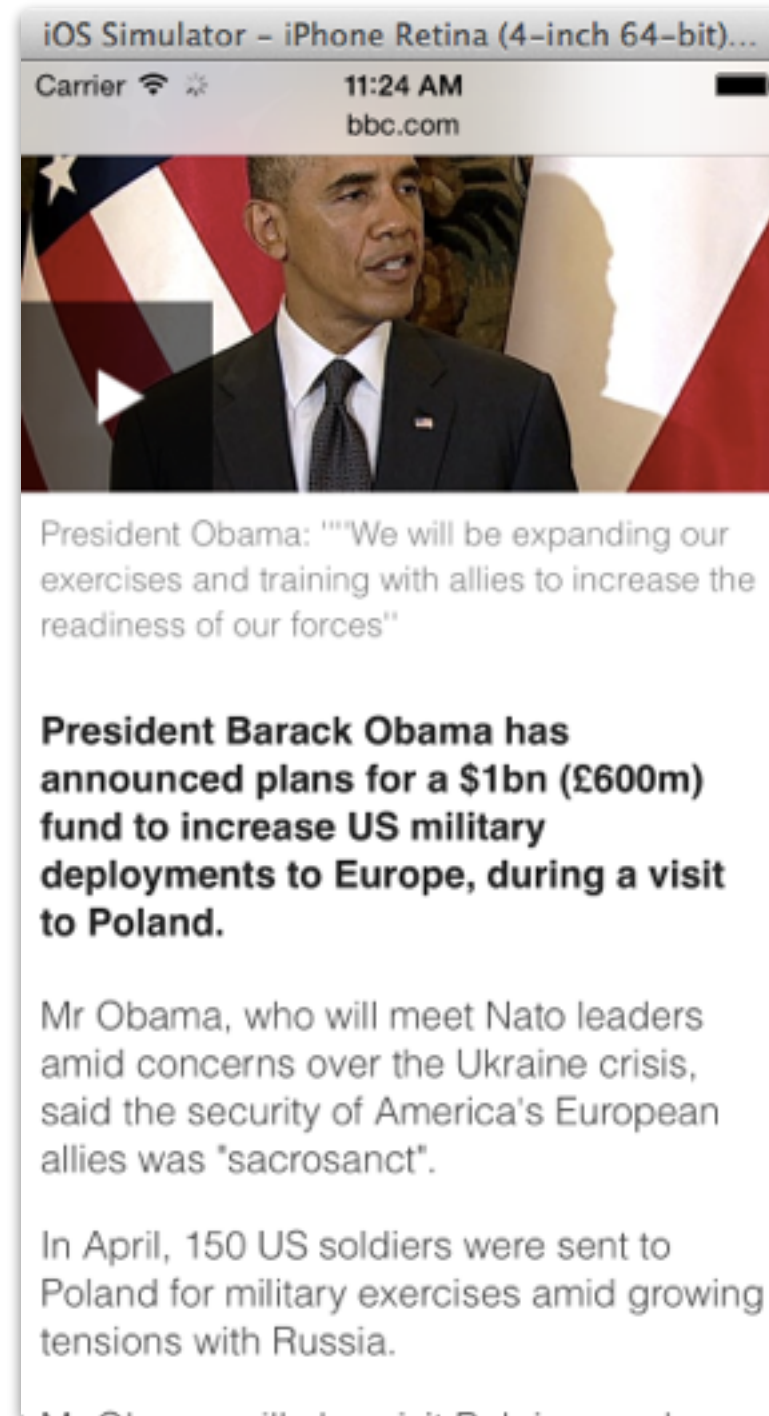


Searching for my son

A US veteran returns to find the unborn child he left in Vietnam



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

Performance

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

The screenshot shows the Adobe Typekit Editor interface. The browser address bar displays `https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd`. The page title is "Responsive Typography | Typekit". The main header includes the Adobe Typekit logo and the word "Editor", along with links for "Embed Code" and "Kit Settings".

The left sidebar contains several sections:

- Selectors:** Includes an input field and an "Add" button. A selector `.tk-quadro-slab` is listed below. A link [Using fonts in CSS](#) is provided.
- Language Support:** Offers radio buttons for "All Characters" (299k) and "Default" (261k). A link [Which should I choose?](#) is present.
- Weights & Styles:** Shows "10/10" weights and styles included. A list of weights with their respective sizes is provided:

Weight	Size
Regular	32k
Italic	34k
Medium	21k
Medium Italic	23k
Semibold	21k
Semibold Italic	22k
Bold	31k
Bold Italic	34k
Ultra Black	21k
Ultra Black Italic	22k

A link [Using weights & styles in your CSS](#) is also present.
- CSS Stack:** A section for managing CSS rules.

The main content area displays a welcome message: "Welcome! Here's how to use fonts: In the left column, use the *Selectors* section to apply fonts to any HTML tag, class, or id. You can also add the default class to your markup. Then, click Publish to see those changes on your site."

Two font kits are shown:

- Franklin Gothic URW by URW++:** Includes a "Delete this font" button and a preview of the alphabet: "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz".
- Quadro Slab by ps Type:** Includes a "Delete this font" button and a preview of the alphabet: "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw".

A notification bubble at the bottom right states: "Changes won't be live on your site until you publish them." A green "Publish" button is located at the bottom right of the interface.

The footer of the editor shows the kit size: "Kit size: 449K 2 fonts, 2 selectors, for Responsive Typography". The number "449K" is circled in orange.

Performance Matters

The screenshot shows the Adobe Typekit Editor interface for a kit named "Responsive Typography | Typekit". The URL is https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd. The interface includes a left sidebar with sections for Selectors, Language Support, Weights & Styles, and CSS Stack. The main area displays a welcome message and two font families: Franklin Gothic URW and Quatro Slab. The Franklin Gothic URW font is highlighted in green, and its size is 121K. The Quatro Slab font is shown below it. A "Publish" button is visible at the bottom right, and a tooltip indicates that changes won't be live until published. The kit size is 121K, which is circled in orange.

Responsive Typography | Typekit

https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd

Adobe Typekit Editor [Embed Code](#) | [Kit Settings](#)

Selectors

[Add](#)

.tk-franklin-gothic-urw

[Using fonts in CSS](#)

Welcome! Here's how to use fonts:

In the left column, use the *Selectors* section to apply fonts to any HTML tag, class, or id. You can also add the default class to your markup. Then, click Publish to see those changes on your site.

Franklin Gothic URW by URW++ [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

Quatro Slab by ps Type [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw

Language Support

All Characters 172k

Default 90k

[Which should I choose?](#)

Weights & Styles 4/9

Include these in your kit:

<input type="checkbox"/> Light	21k
<input checked="" type="checkbox"/> Book	23k
<input checked="" type="checkbox"/> Book Italic	23k
<input type="checkbox"/> Medium	23k
<input type="checkbox"/> Medium Italic	23k
<input checked="" type="checkbox"/> Demi	22k
<input checked="" type="checkbox"/> Demi Italic	22k
<input type="checkbox"/> Heavy	15k
<input type="checkbox"/> Heavy Italic	16k

[Using weights & styles in your CSS](#)

CSS Stack

Kit size: **121K** 2 fonts, 2 selectors, for Responsive Typography

Changes won't be live on your site until you publish them.

[Publish](#)

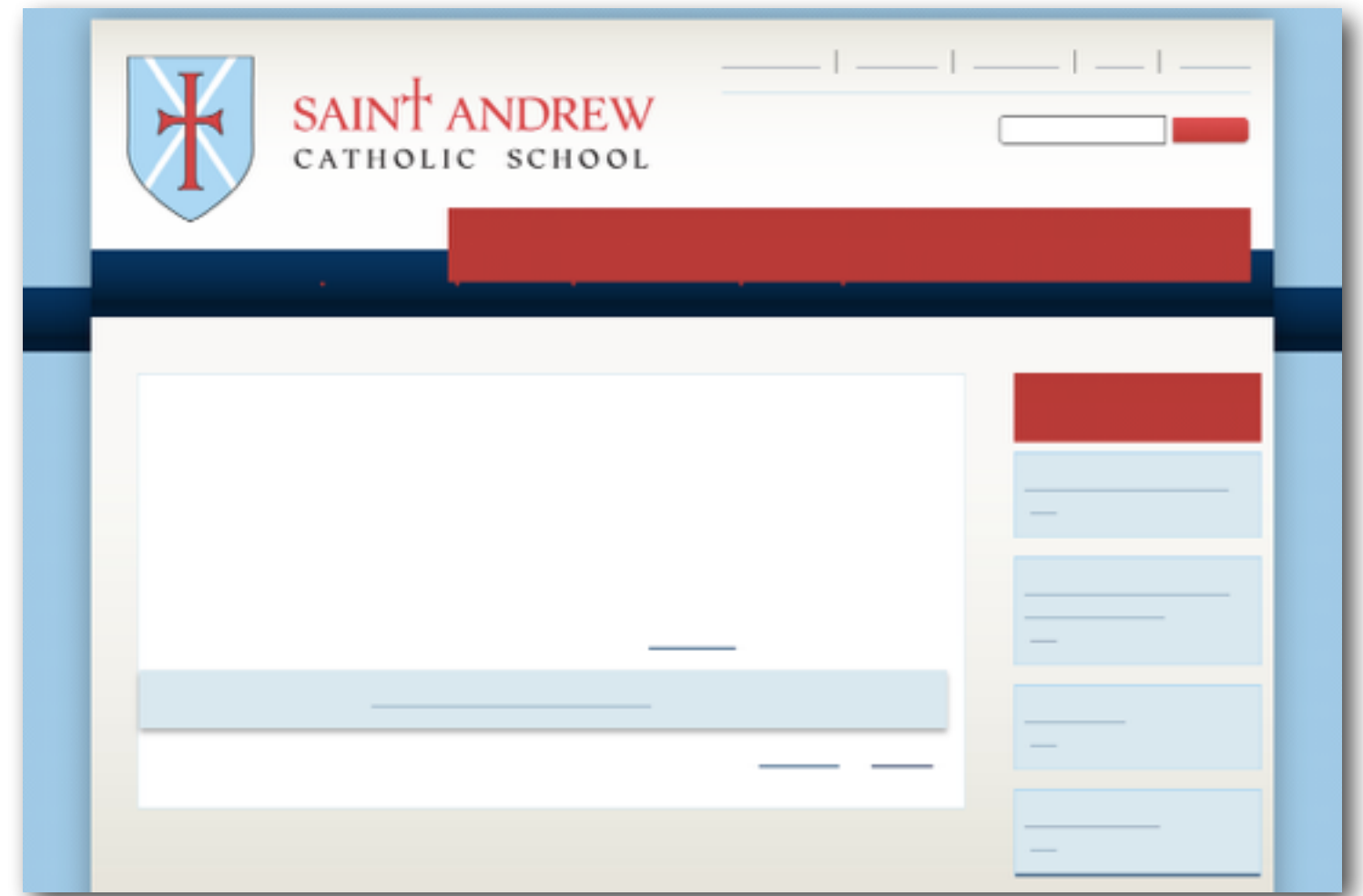
Progressive Performance

```
<!-- 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>

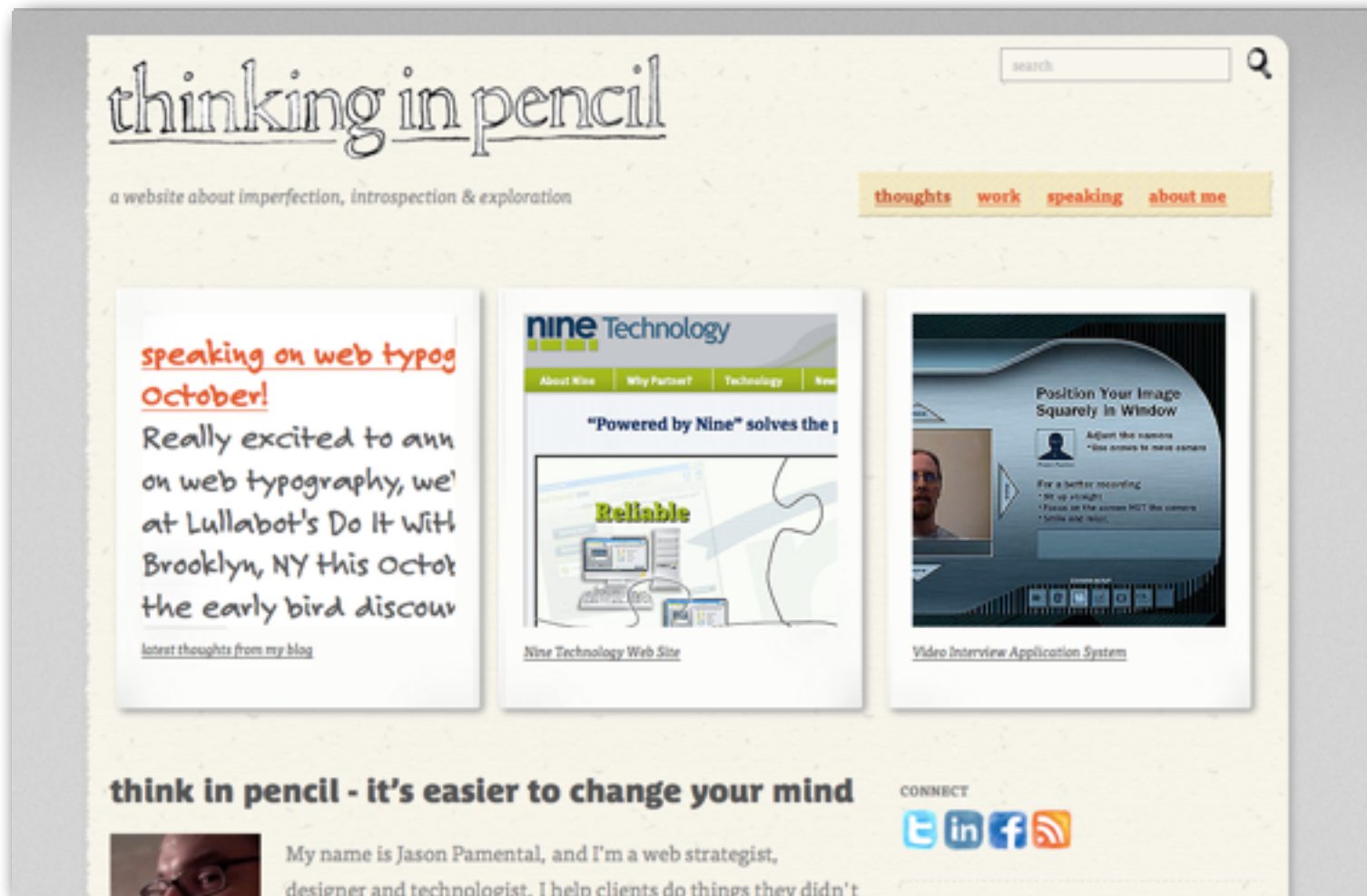
<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

Progressive Enhancement

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**

Progressively Enhance



Web Fonts: on
Correction: on

home comp core 1 core 2 core 3 images type nav



Herman Melville
August 1, 1819 - September 28, 1891

A Whale of a Tale

In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—**squid or cuttle-fish**—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale.

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded to a fiery whaleman's ways, altogether to abandon the collateral prosecution of the voyage. Or at least if this were otherwise, there were not



Web fonts loaded

Progressively Enhance



No web fonts, uncorrected

Progressively Enhance



The screenshot shows a web browser window displaying a page titled "Moby's Trip". The page has a dark brown header with a navigation menu containing links for "home", "comp", "core 1", "core 2", "core 3", "Images", "type", and "nav". In the top right corner, there are two toggle buttons: "Web Fonts: off" and "Correction: on". The main content area features a black and white portrait of Herman Melville on the left, with his name and dates "August 1, 1819 - September 28, 1891" below it. To the right of the portrait is the article title "A Whale of a Tale" and a paragraph of text. Further down, there is another paragraph of text and a small illustration of a whaleboat crew.

Web Fonts: off
Correction: on

home comp core 1 core 2 core 3 Images type nav



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No web fonts, corrected

Progressively Enhance



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home comp core 1 core 2 core 3 images type nav



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Web fonts loaded

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>
```

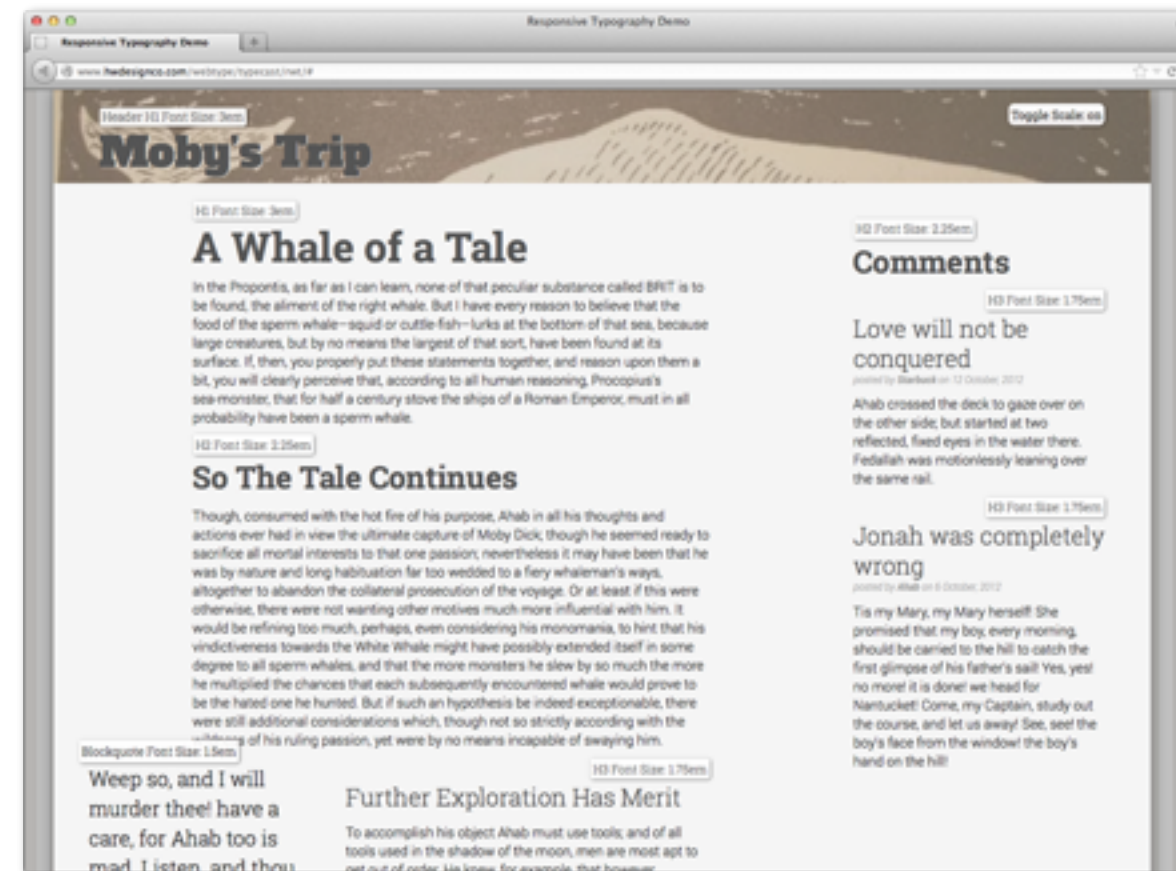

Proportion

Proportion: one size won't do

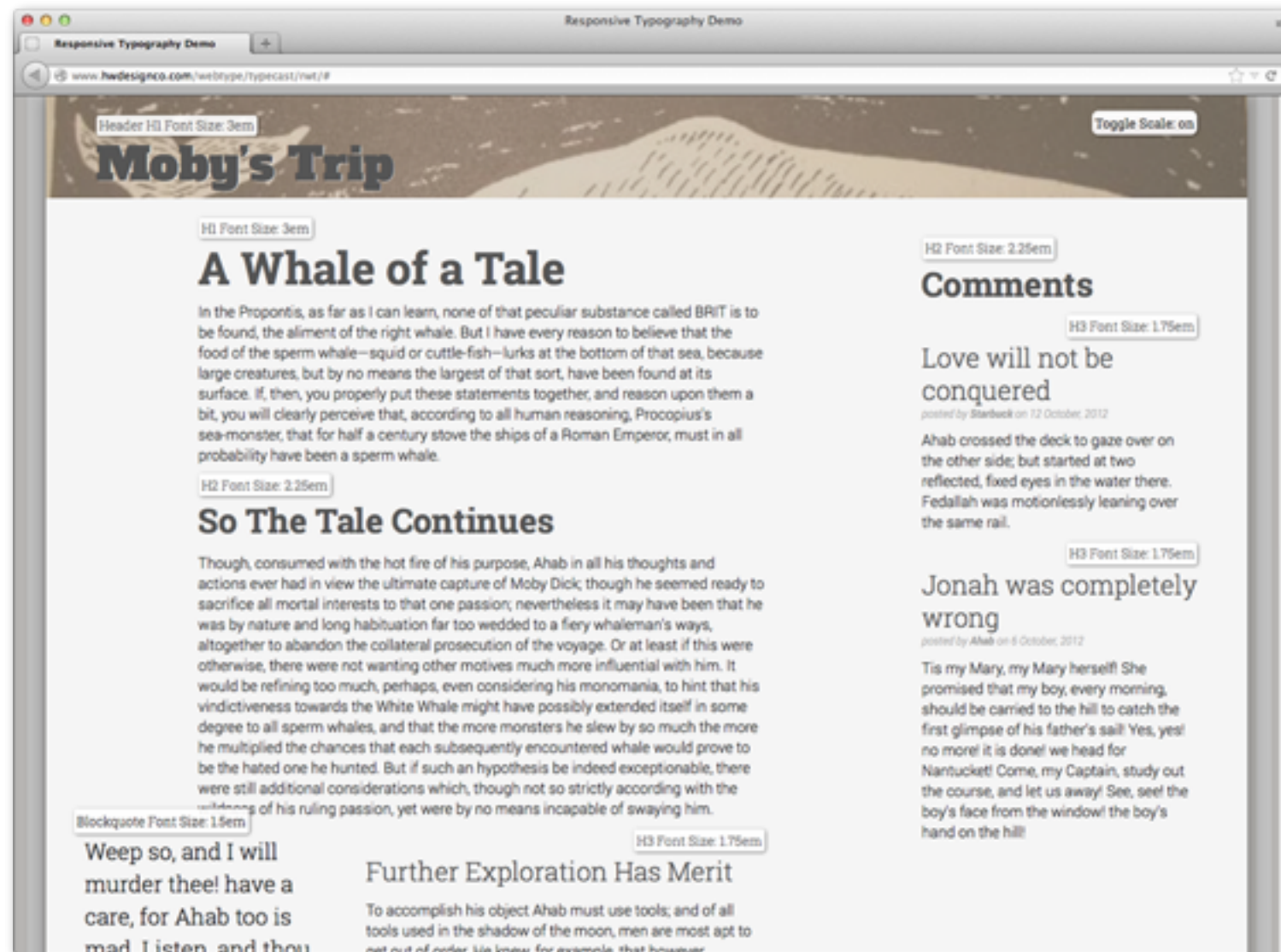
	1	1.25							
DESKTOP	H₁		H₂		H₃		H₄		
	3	1.05	2.25	1.25	1.75	1.25	1.75	1.25	1.25
MOBILE	H₁		H₂		H₃		H₄		
	2	1.25	1.625	1.15384615	1.375	1.13636364	1.125		

Desktop geese & handheld gander

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



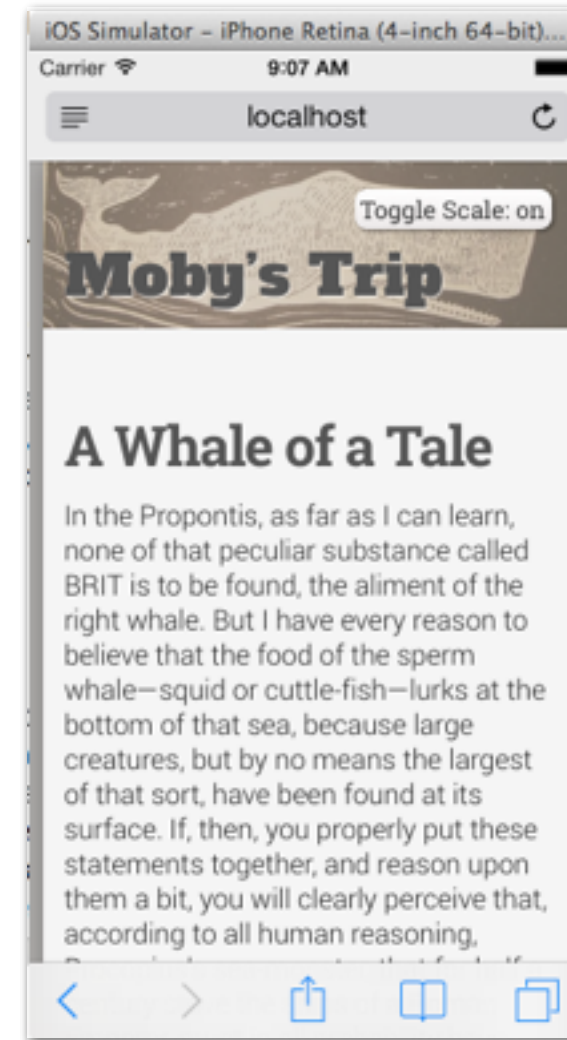
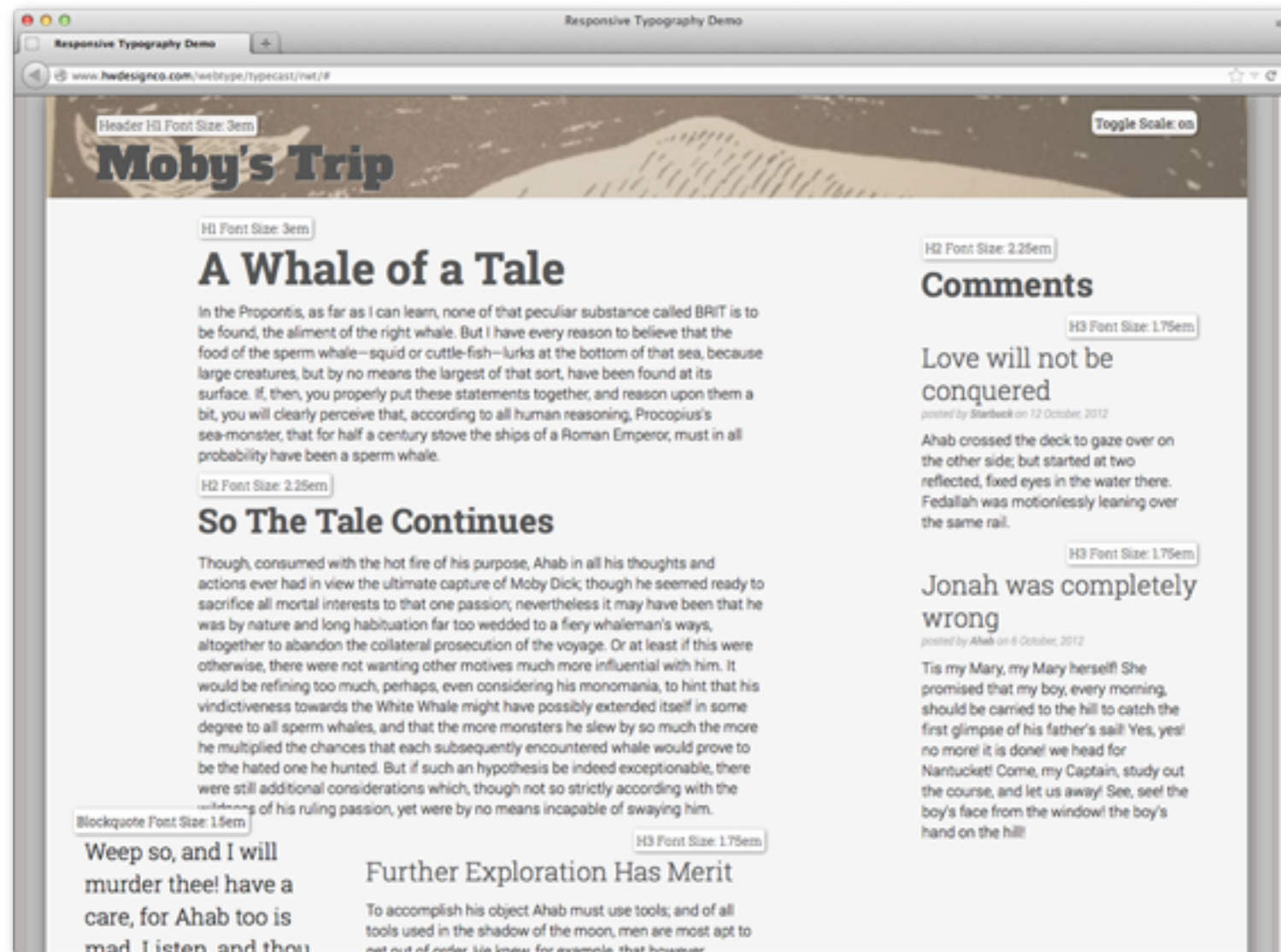
For example...



<http://bit.ly/jprwt>

hwdesignco.com | @jpamental | Responsive Typography

For example...



<http://bit.ly/jprwt>

hwdesignco.com | @jpamental | Responsive Typography

A More Modern Scale

	Print	Desktop (large)	Desktop	Tablet (large)	Tablet (small)	Phone
Body <ul style="list-style-type: none"> • Font size: • Line height: • Line length: 	<ul style="list-style-type: none"> • 12pt • 1.25 • 60-75 	<ul style="list-style-type: none"> • 16px (1em) • 1.375 • 60-75 	<ul style="list-style-type: none"> • 16px (1em) • 1.375 • 60-75 	<ul style="list-style-type: none"> • 16px (1em) • 1.375 • 60-75 	<ul style="list-style-type: none"> • 16px (1em) • 1.25 • 60-75 	<ul style="list-style-type: none"> • 16px (1em) • 1.25 • 35-40
H1 <ul style="list-style-type: none"> • Font size: • Line height: 	<ul style="list-style-type: none"> • 36pt (3em) • 1.25 	<ul style="list-style-type: none"> • 48px (3em) • 1.05 	<ul style="list-style-type: none"> • 48px (3em) • 1.05 	<ul style="list-style-type: none"> • 40px (2.5em) • 1.125 	<ul style="list-style-type: none"> • 32px (2em) • 1.25 	<ul style="list-style-type: none"> • 32px (2em) • 1.25
H2 <ul style="list-style-type: none"> • Font size: • Line height: 	<ul style="list-style-type: none"> • 24pt (2em) • 1.25 	<ul style="list-style-type: none"> • 36px (2.25em) • 1.25 	<ul style="list-style-type: none"> • 36px (2.25em) • 1.25 	<ul style="list-style-type: none"> • 32px (2em) • 1.25 	<ul style="list-style-type: none"> • 26px (1.625em) • 1.15384615 	<ul style="list-style-type: none"> • 26px (1.625em) • 1.15384615
H3 <ul style="list-style-type: none"> • Font size: • Line height: 	<ul style="list-style-type: none"> • 18pt (1.5em) • 1.25 	<ul style="list-style-type: none"> • 28px (1.75em) • 1.25 	<ul style="list-style-type: none"> • 28px (1.75em) • 1.25 	<ul style="list-style-type: none"> • 24px (1.5em) • 1.25 	<ul style="list-style-type: none"> • 22px (1.375em) • 1.13636364 	<ul style="list-style-type: none"> • 22px (1.375em) • 1.13636364
H4 <ul style="list-style-type: none"> • Font size: • Line height: 	<ul style="list-style-type: none"> • 14pt (1.16666667em) • 1.25 	<ul style="list-style-type: none"> • 18px (1.125em) • 1.22222222 	<ul style="list-style-type: none"> • 18px (1.125em) • 1.22222222 	<ul style="list-style-type: none"> • 18px (1.125em) • 1.22222222 	<ul style="list-style-type: none"> • 18px (1.125em) • 1.11111111 	<ul style="list-style-type: none"> • 18px (1.125em) • 1.11111111
Blockquote <ul style="list-style-type: none"> • Font size: • Line height: 	<ul style="list-style-type: none"> • 24pt (2em) • 1.45833333 	<ul style="list-style-type: none"> • 24px (1.5em) • 1.45833333 	<ul style="list-style-type: none"> • 24px (1.5em) • 1.45833333 	<ul style="list-style-type: none"> • 24px (1.5em) • 1.45833333 	<ul style="list-style-type: none"> • 20px (1.25em) • 1.25 	<ul style="list-style-type: none"> • 20px (1.25em) • 1.25

Polish

Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: OFF

A Whale of an Afflicted Tale

In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—squid or cuttle-fish—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface.

1/2 Way to 19 Thousand Leagues

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick: though he seemed ready to sacrifice

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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.”

— Herodotus²

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“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.” — Herodotus²

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

a little look back & an exciting view ahead

posted by Jason Pamental on December 31st, 2013

Well - this is the last day of the first year of our new firm, and it's fitting we take a moment to reflect on our progress, acknowledge the support of our friends and clients, and look forward to some really exciting projects heading into the New Year. We couldn't have gotten off to such an amazing start without the support of many friends, colleagues and clients – old and new – and for that, we thank you. Your faith in us and enthusiastic support mean the world.

Latest Posts

Responsive Typography is out!

(05/16/2014)

a little look back & an exciting view ahead

(12/31/2013)

This is our craft. This is our art.

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 poser

New Tricks

- + Emerging attributes: `font-size-adjust` & `font-smoothing`
- + The future is here; it's just not evenly distributed
- + Try text-rendering engine detection w/`font-smoothing`
(<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

Inspiration



CONVERSATION

Out to Lunch with

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-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-stylishness defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kani 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 moccasins, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of hand-made leather from a local family-run factory in Urbino—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.



By JOHN HEILPERN

washable linen slacks, which she ordered with hand-wrapped steamed vegetable dumplings. She made a neat link between food and her committed 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 truly cost 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 impassioned 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?"

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuglioli," 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 Giuglioli! 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 fans—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 co-

At the Paris premiere of *The King's Speech*, starring her husband as the King of England, of his recycled as a patchwork dress. It's all a deceptively un-serious way to convert powerful consumers to the cause, she explained, and ease the profile of sustainable fashion.

But she's deadly earnest about the crusading cause and hot 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 1,100 people—predominantly women. (Thousands more were injured.)

Four years before the tragedy, Firth, an *Outfit* global ambassador, had visited the garment workers in Bangladesh and saw for herself the perilous working conditions. She reminds us that there are at least a million garment workers in Bangladesh alone, and affordable clothes and knockoffs we buy in Main Street shops are-

"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, Bottegas Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

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

"ALL CLOTHES TELL A STORY."

PHOTOGRAPH BY JULIAN BRAD

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SEPTEMBER 2014

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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

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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)

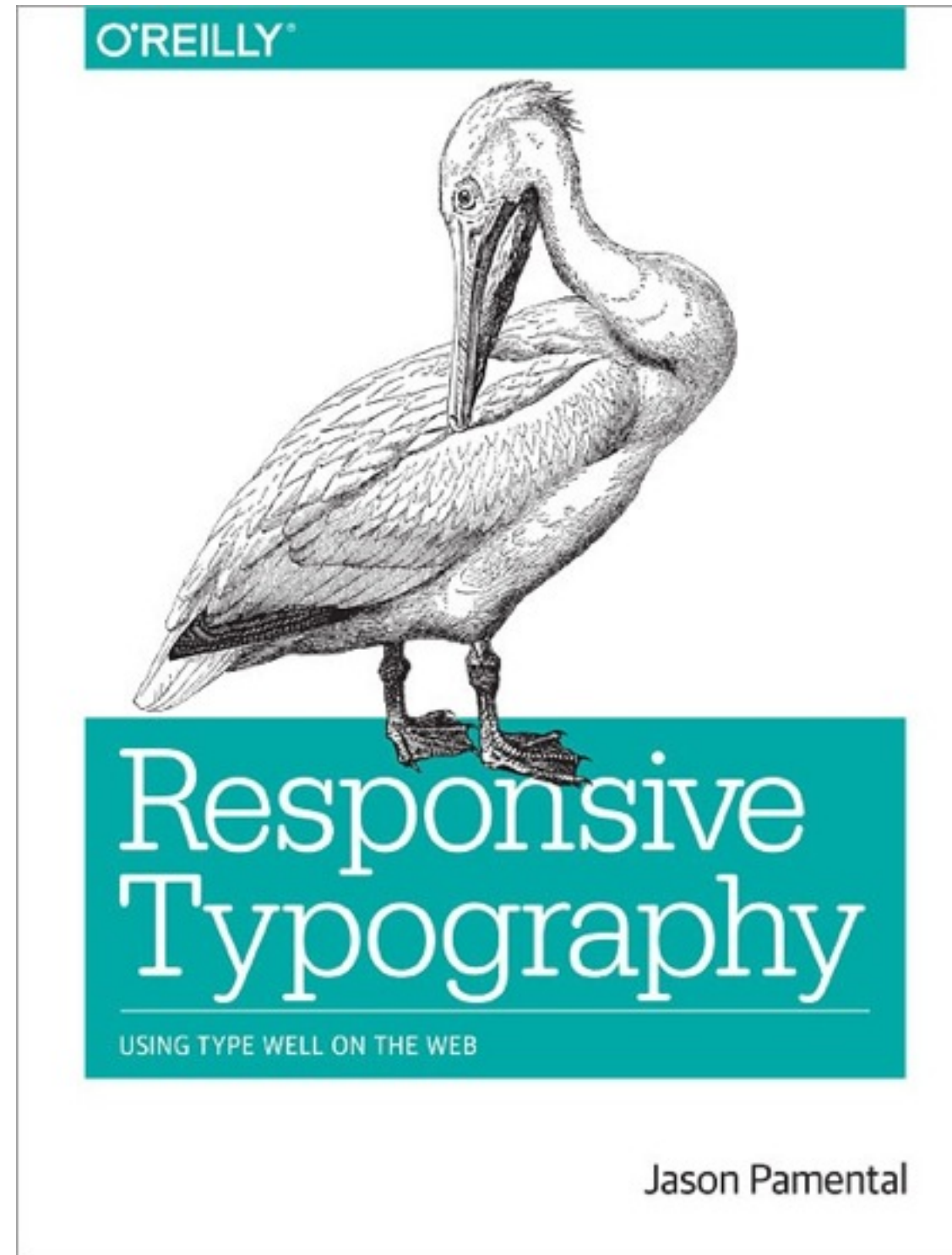
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- Great typography is greater than the sum of its parts

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