

# Responsive Typography

*Design for Meaning, Not for Screen Size*

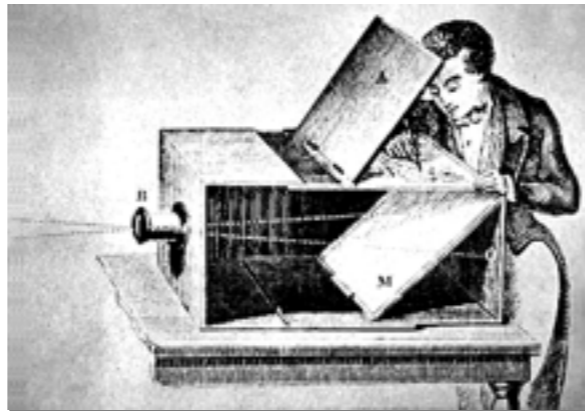
# What We'll Cover

- + 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?*



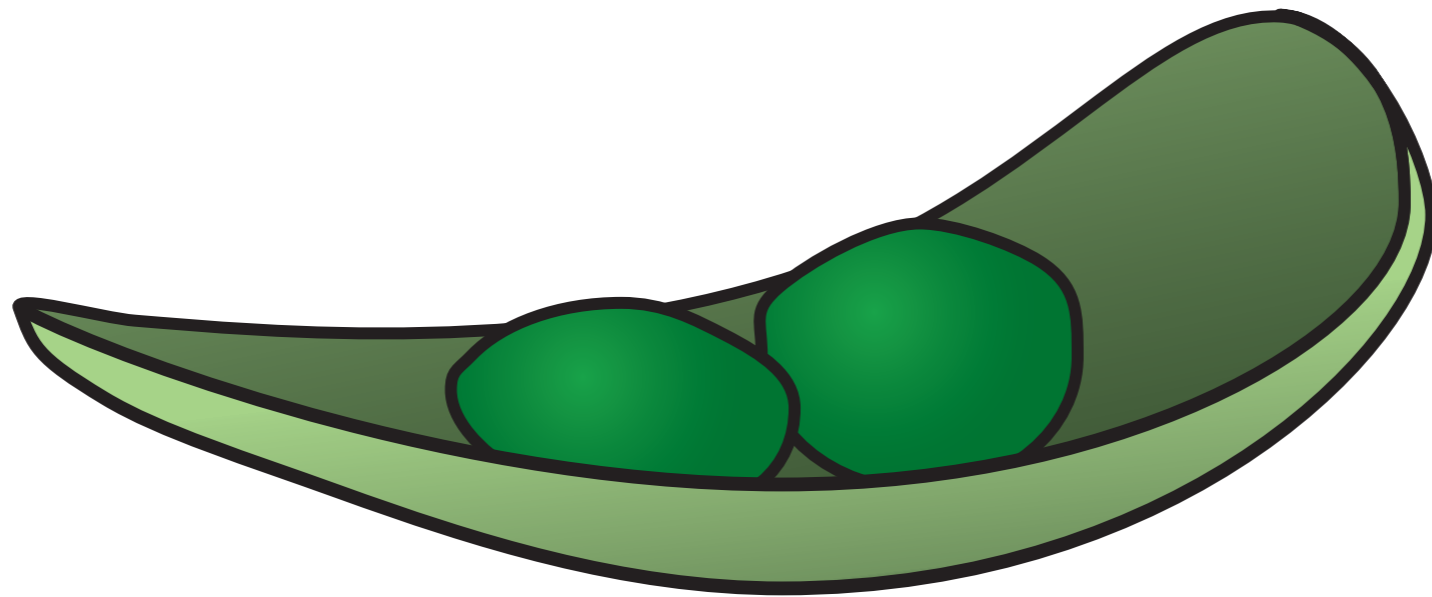
Tim Jenison  
*Artist or Inventor?*

**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+Science

# Design+Development



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

*No matter how much we try to ignore it*



**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*

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

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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

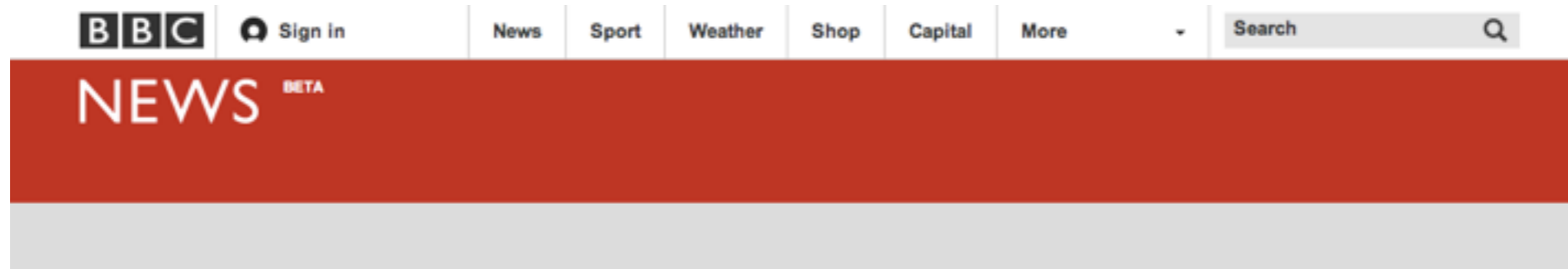
# Type Is the Voice of Your Words

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- + Readable means you might actually **want** to

**A tale of a curious affliction**



# Focus on What's Left: Typography



# Focus on What's Left: Typography

The image shows a screenshot of the BBC News website. At the top, there is a navigation bar with the BBC logo, a 'Sign in' button, and links for 'News', 'Sport', 'Weather', 'Shop', 'Capital', and 'More'. A search bar is located on the right. Below this is a red banner with the word 'NEWS' and 'BETA' next to it. Underneath the banner are links for 'Home', 'Video', 'World', 'US & Canada', 'UK', 'Business', 'Tech', 'Science', 'Magazine', 'Entertainment & Arts', and 'More'. Below the banner are two tabs: 'Top Stories' and 'Most Read'. The main content area features three news articles in a grid. The first article is titled 'Military observer freed in Ukraine' and includes a photo of two men, one in a suit and one in a striped shirt. The second article is titled 'Vatican declares two popes saints' and includes a photo of Pope Francis. The third article is titled 'Britain is now 'post-Christian'' and includes a photo of an older man. To the right of these articles is a 'Features & Analysis' section with a photo of a man and a woman, and a photo of soldiers in a field.

**BBC** Sign in News Sport Weather Shop Capital More Search

**NEWS** BETA

Home | Video | World | US & Canada | UK | Business | Tech | Science | Magazine | Entertainment & Arts | More ▾

Top Stories Most Read

## 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 for a responsive typography kit. The browser address bar shows the URL: `https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd`. The page title is "Responsive Typography | Typekit".

The interface is divided into several sections:

- Selectors:** A section for adding CSS selectors. A selector `.tk-quadro-slab` is currently selected. A link "Using fonts in CSS" is provided.
- Language Support:** Options for "All Characters" (299k) and "Default" (261k). A link "Which should I choose?" is provided.
- Weights & Styles:** A list of font weights and styles with their respective sizes. All are checked and included in the kit. A link "Using weights & styles in your CSS" is provided.
- CSS Stack:** A section for managing the CSS stack.

The main content area displays two font families:

- Franklin Gothic URW by URW++:** A light blue box containing the text "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz". A "Delete this font" link is visible.
- Quatro Slab by ps Type:** A green box containing the text "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw". A "Delete this font" link is visible.

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

At the bottom of the interface, the "Kit Size" is displayed as **449K**, which is circled in orange. The text next to it reads "2 fonts, 2 selectors, for Responsive Typography".



# 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](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 preview cards: "Franklin Gothic URW by URW++" and "Quatro Slab by ps Type". The "Kit Size" is highlighted as 121K, which includes 2 fonts and 2 selectors. A "Publish" button is visible at the bottom right, with a warning that changes won't be live until published.

Responsive Typography | Typekit

[https://typekit.com/kit\\_editor/kits/yjh7qxn#family-dxzd](https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd)

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

**Selectors**

.tk-franklin-gothic-urw [Using fonts in CSS](#)

**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**

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

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

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

# 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>

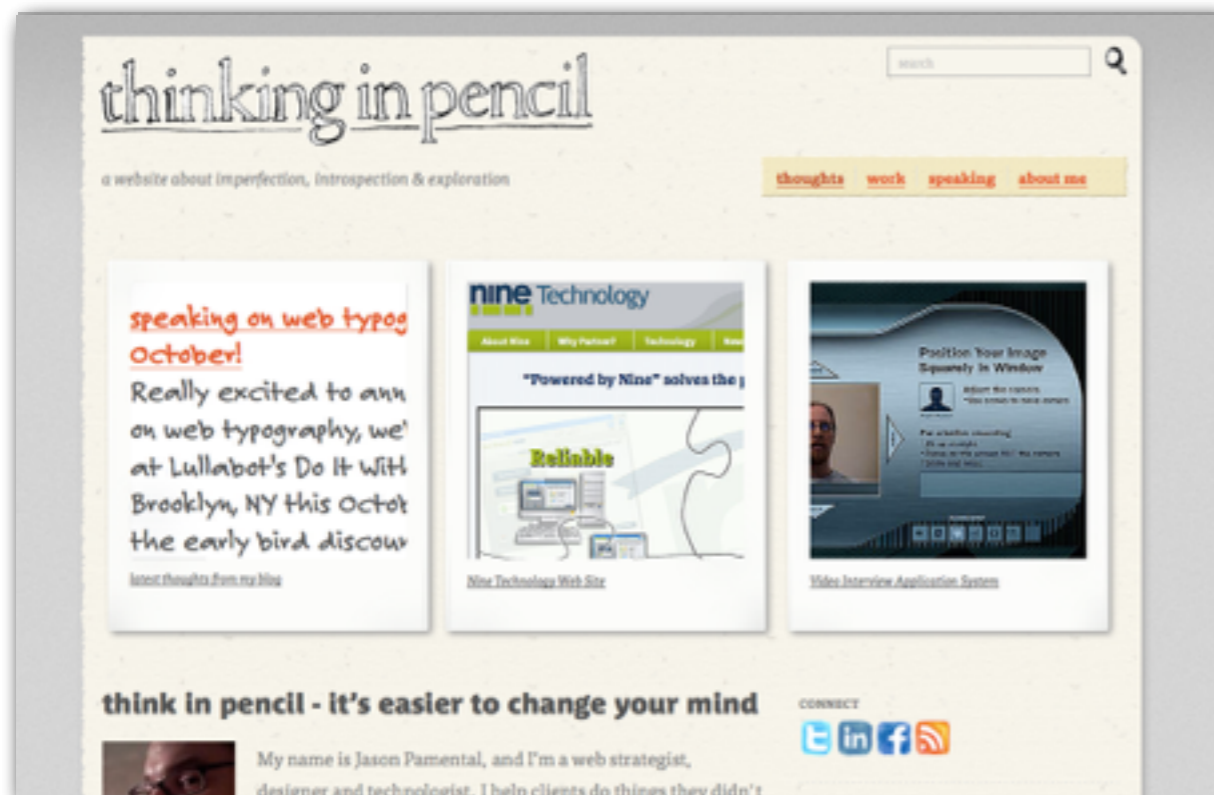
<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

# *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

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 status indicators: "Web Fonts: on" and "Correction: on". The main content area features a black and white portrait of Herman Melville on the left. To the right of the portrait is a section titled "A Whale of a Tale" with two paragraphs of text. The first paragraph discusses the food of the sperm whale, "squid or cuttle-fish", and mentions "Procopius's sea-monster". The second paragraph begins with "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". To the right of the second paragraph is a small illustration of a whaleboat with several men rowing.

Web Fonts: on  
Correction: on

## Moby's Trip

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 red navigation bar with links: 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 portrait of Herman Melville on the left, followed by the title "A Whale of a Tale" and two columns of text. An illustration of a whaleboat is on the right. The text is rendered in a serif font, and the overall layout is clean and professional.

**Moby's Trip**

Web Fonts: off  
Correction: on

home comp core 1 core 2 core 3 Images type nav



**Herman Melville**  
August 1, 1819 - September 28, 1891

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No web fonts, corrected

# Progressively Enhance



Web Fonts: on  
Correction: on

home comp core 1 core 2 core 3 images type nav



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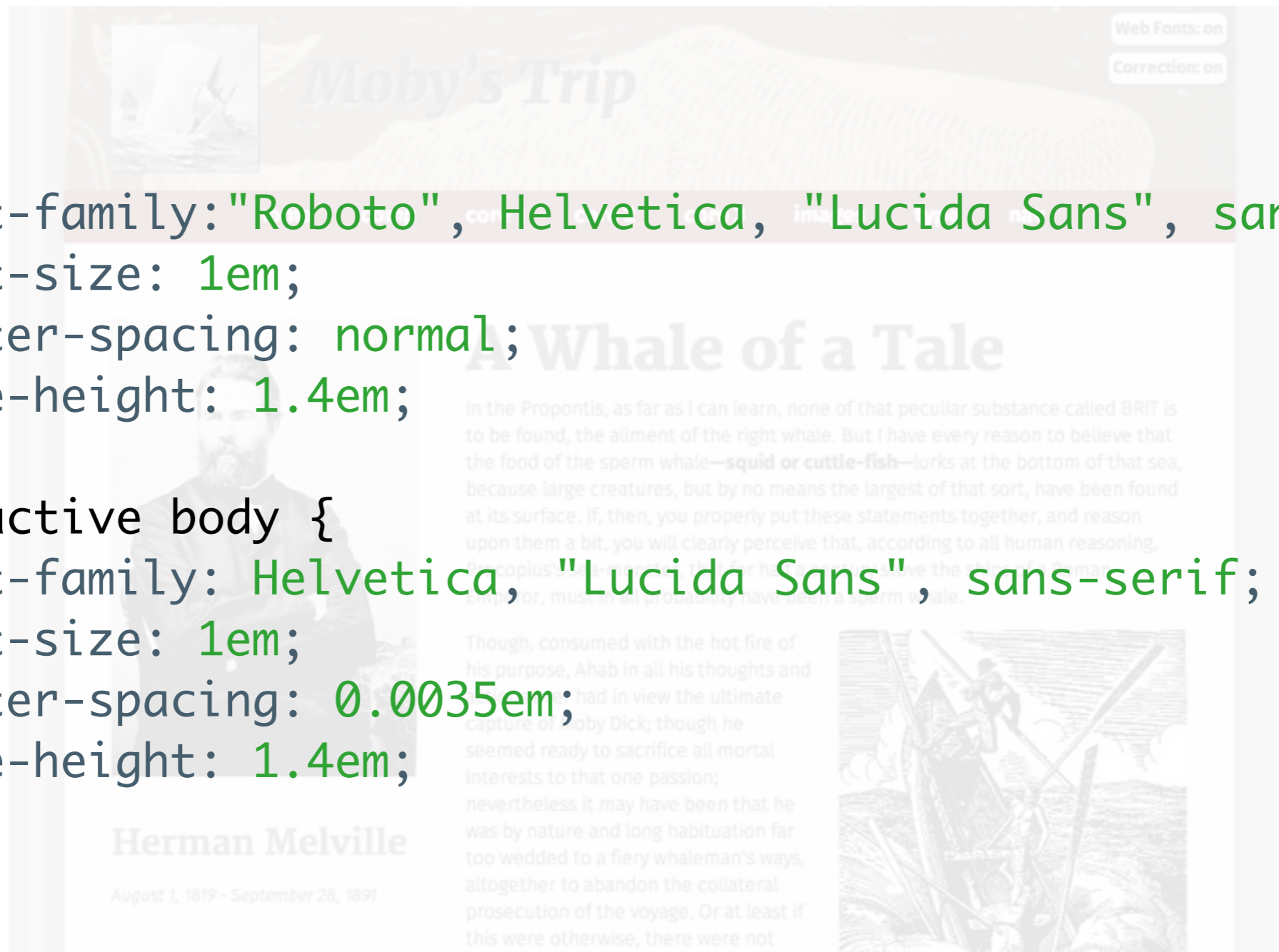
Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded 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

```
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;  
}
```



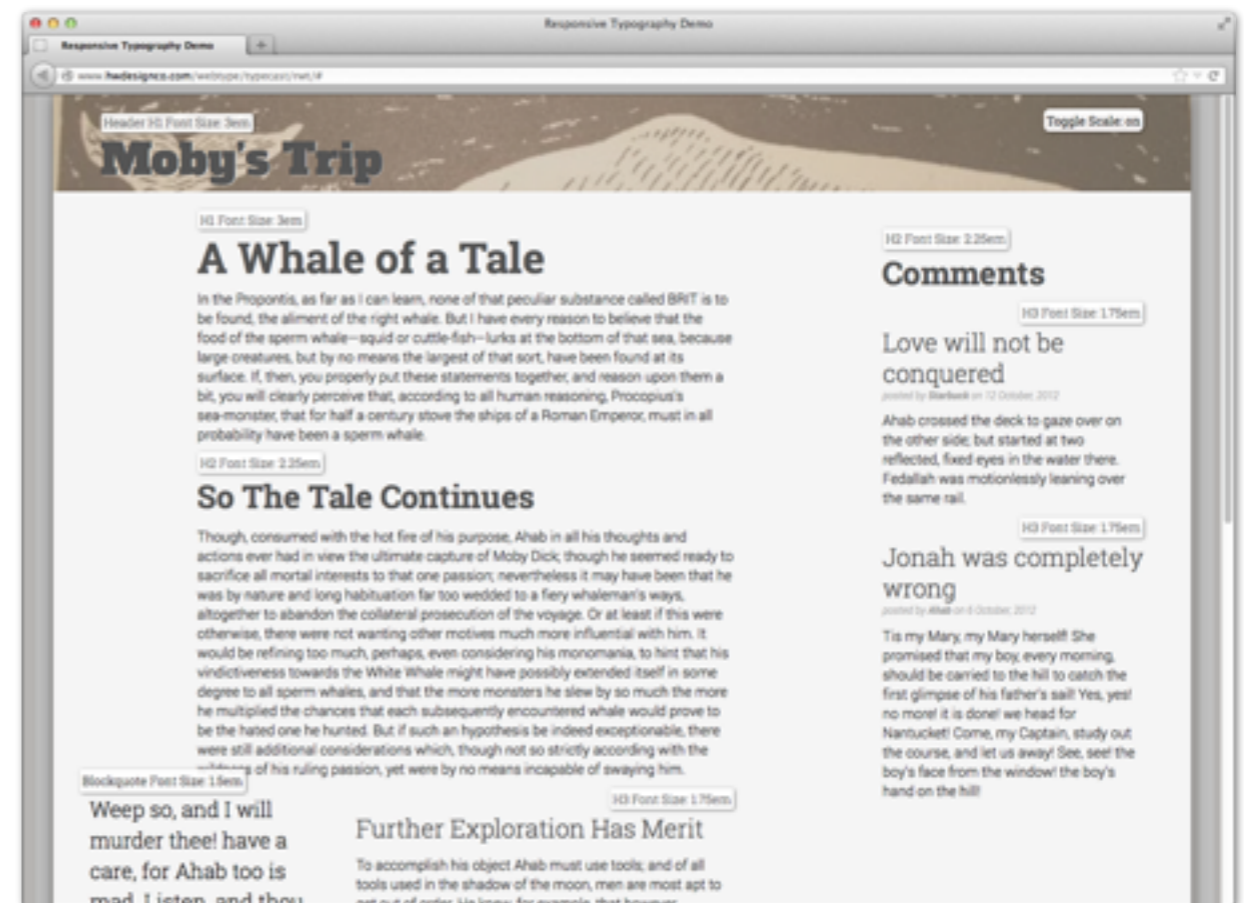
# *Proportion*

# Proportion: one size won't do

	1	1.25						
DESKTOP	H <sub>1</sub>	H <sub>2</sub>	H <sub>3</sub>	H <sub>4</sub>				
	3	1.05	2.25	1.25	1.75	1.25	1.75	1.25
MOBILE	H <sub>1</sub>	H <sub>2</sub>	H <sub>3</sub>	H <sub>4</sub>				
	2	1.25	1.625	1.15384615	1.375	1.13636364	1.125	

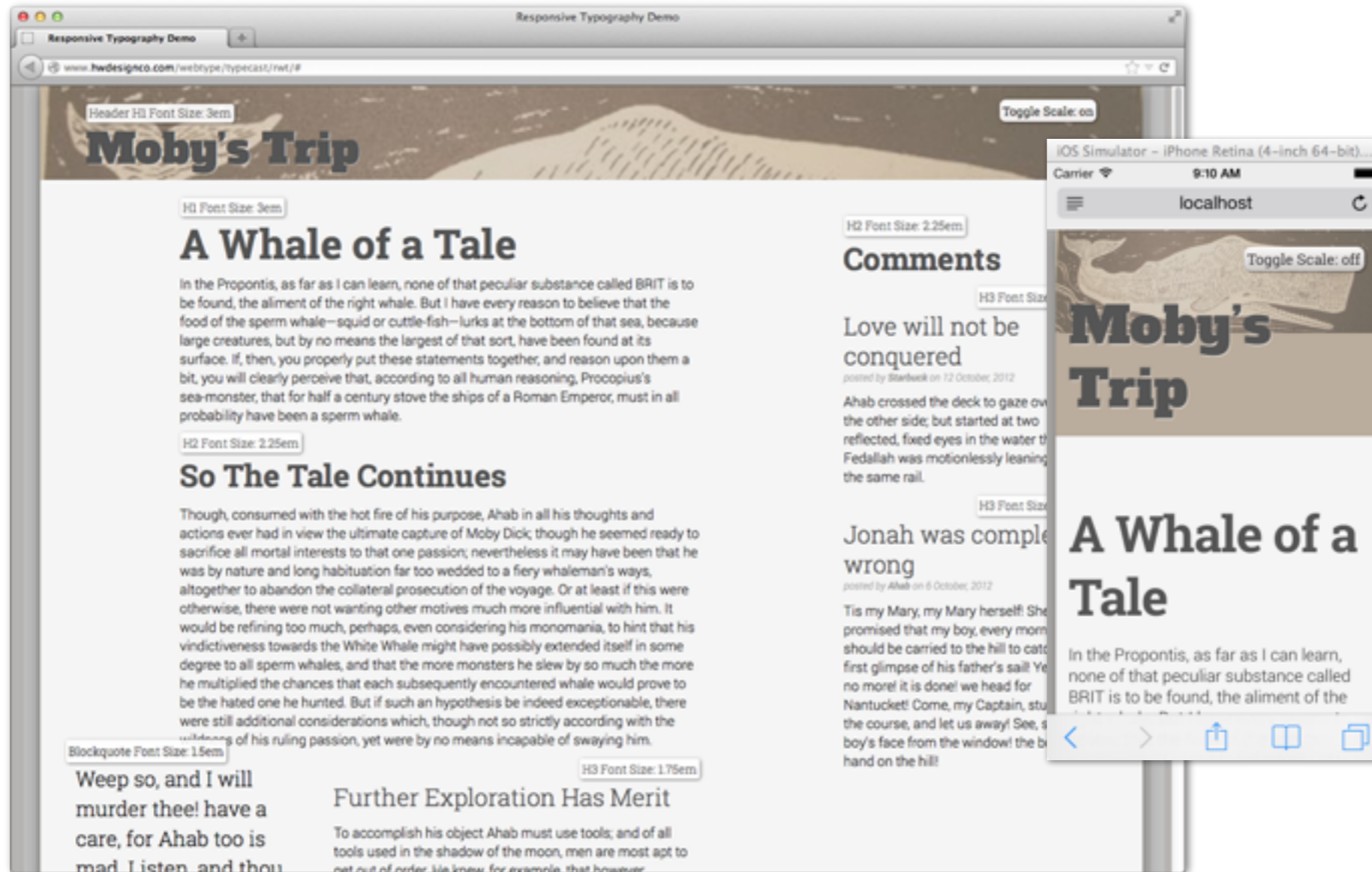
# Desktop geese & handheld gander

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

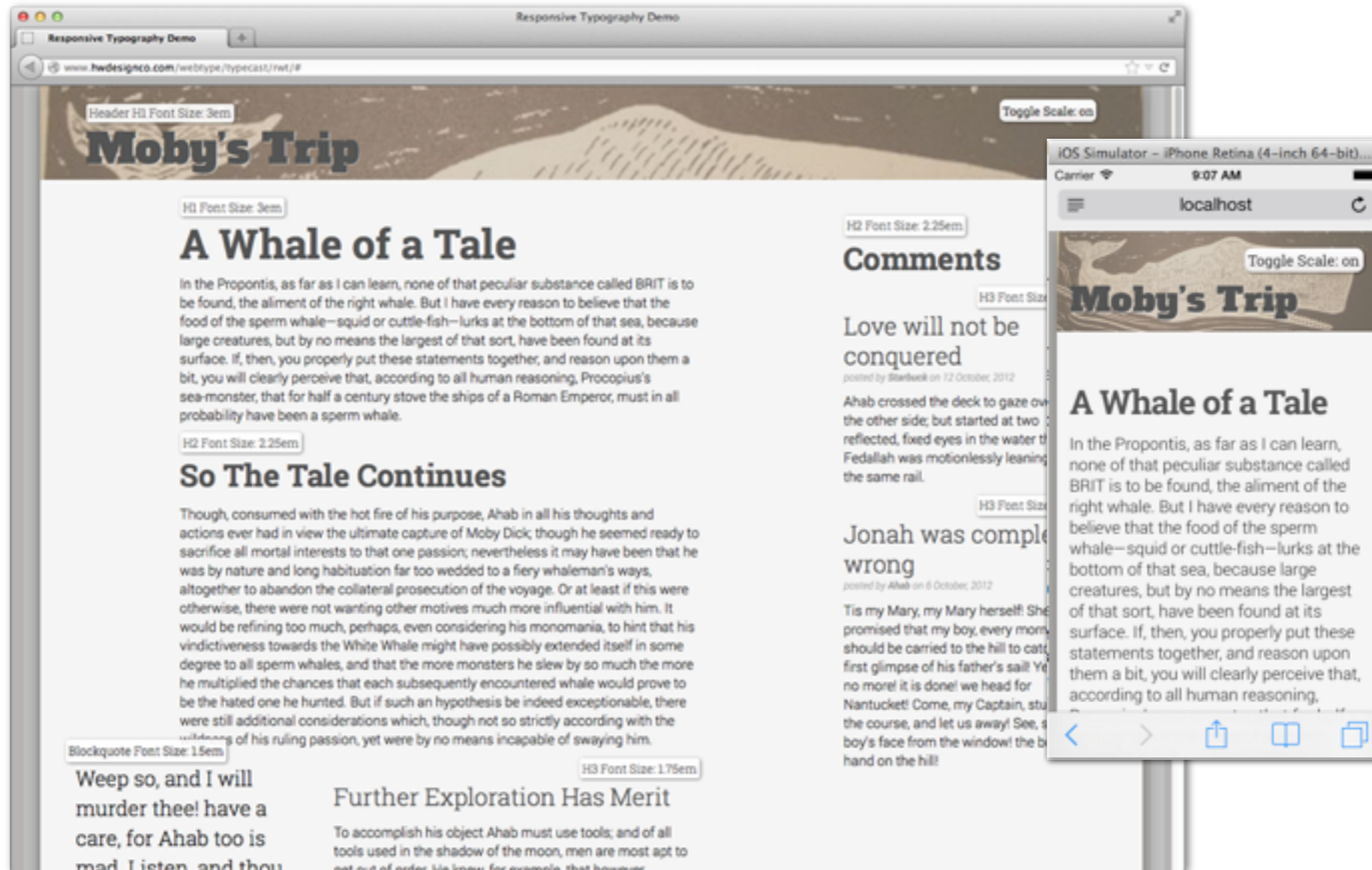


<http://bit.ly/jprwt>

# For example...



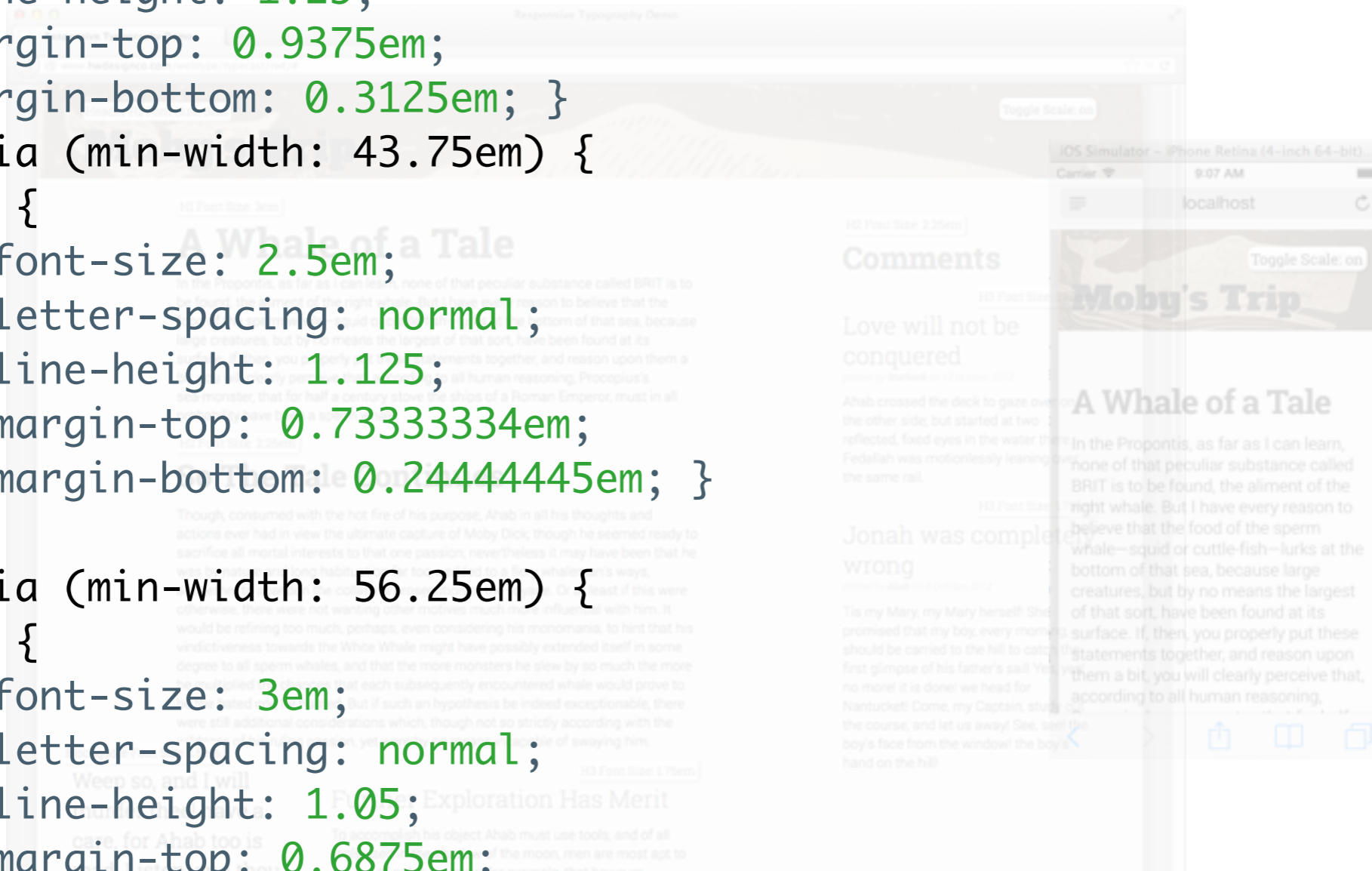
# For example...





# 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; }  
}
```



*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

<http://bit.ly/jpsassotf>

hwdesignco.com | @jpamental | Responsive Typography

# Polish: Don't Forget Fit & Finish

## *Moby's Trip*

TOGGLE OT FEATURES: ON

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hwdesignco.com | @jpamental | Responsive Typography

# Polish: Don't Forget Fit & Finish

## Moby's Trip

TOGGLE OT FEATURES: ON

### 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 every right whale believes that the food of the sperm whale—squid—littles fish, lies 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

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

<http://bit.ly/jpsassotf>

hwdesignco.com | @jpamental | Responsive Typography

# Polish: Don't Forget Fit & Finish

**C**ivilization 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.<sup>1</sup>

*“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<sup>2</sup>

# 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,  
  font-weight: bold;  
  line-height: 0.9;  
  display: block;  
  float: left;  
  padding-right: 0.15em;  
  padding-top: 0;  
}
```

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.

"Times New Roman";

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.<sup>1</sup>

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# 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

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<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>

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<http://bit.ly/rt-tpgrfy>  
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<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



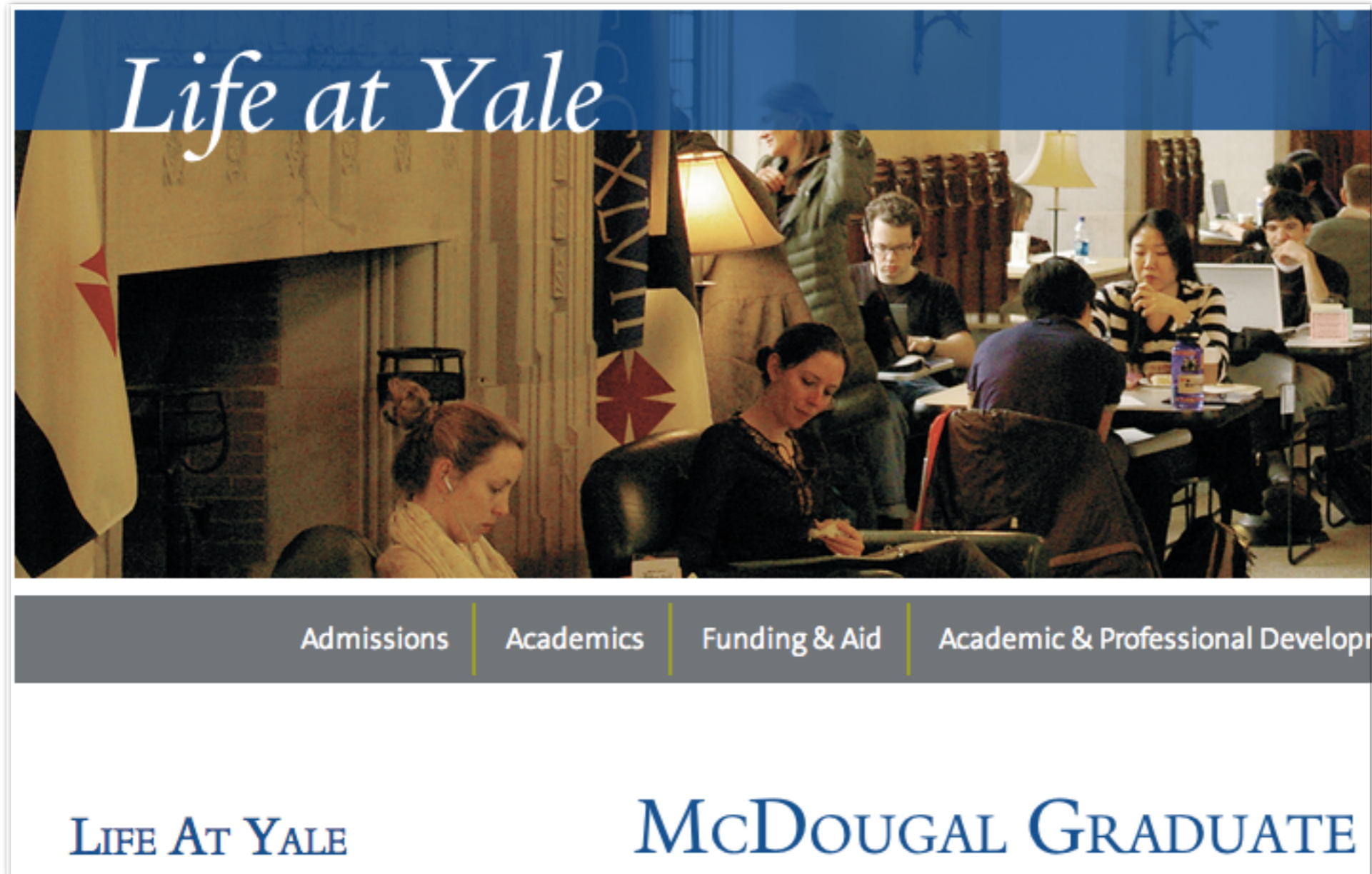
*Life at Yale*

Admissions | Academics | Funding & Aid | Academic & Professional Development

LIFE AT YALE

McDOUGAL GRADUATE

# True Life Story



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

# *A Perfect Page*

*or at least a far better start*

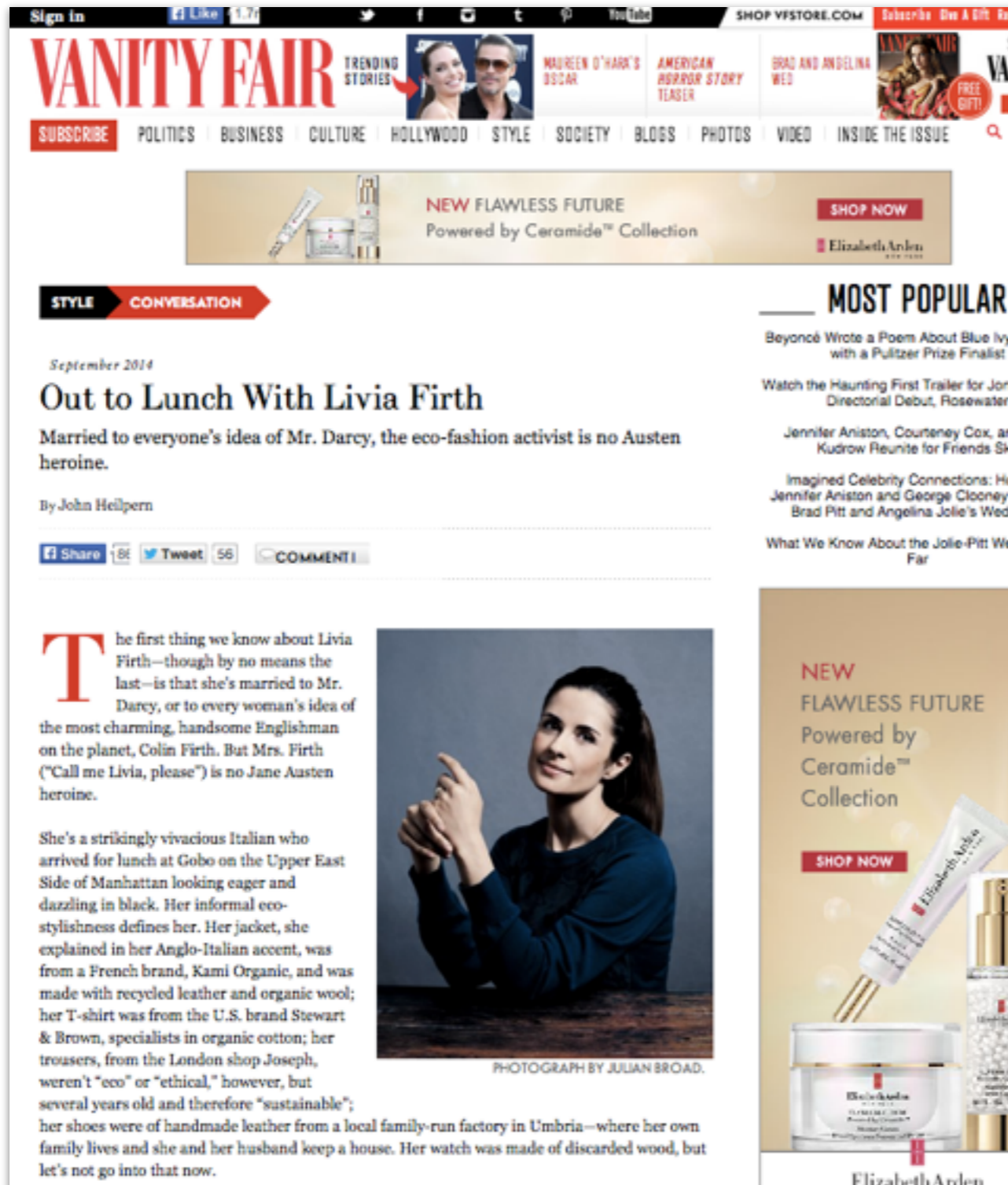


# Inspiration

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



# Frustration



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STYLE CONVERSATION

September 2014

## Out to Lunch With Livia Firth

Married to everyone's idea of Mr. Darcy, the eco-fashion activist is no Austen heroine.

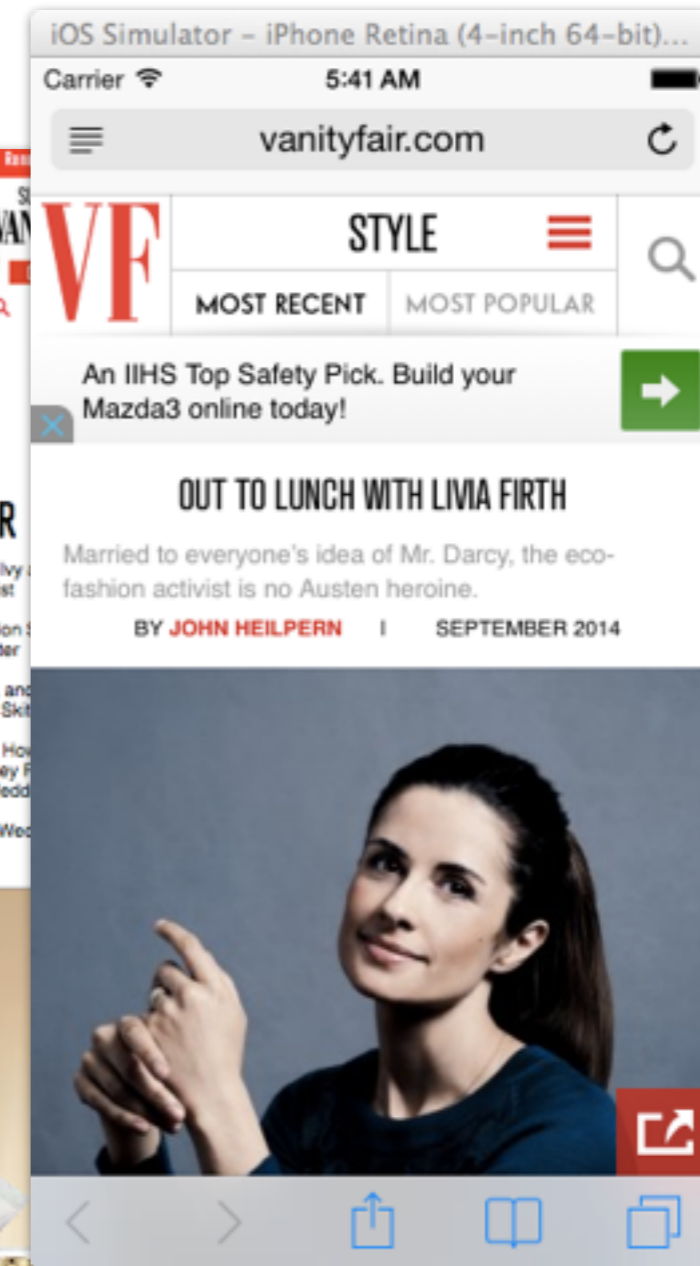
By John Heilpern

Share 186 Tweet 56 COMMENT

**T**he 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.

PHOTOGRAPH BY JULIAN BROAD.



iOS Simulator - iPhone Retina (4-inch 64-bit)...

Carrier 5:41 AM

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## OUT TO LUNCH WITH LIVIA FIRTH

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BY JOHN HEILPERN | SEPTEMBER 2014



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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



# Realization



# 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?

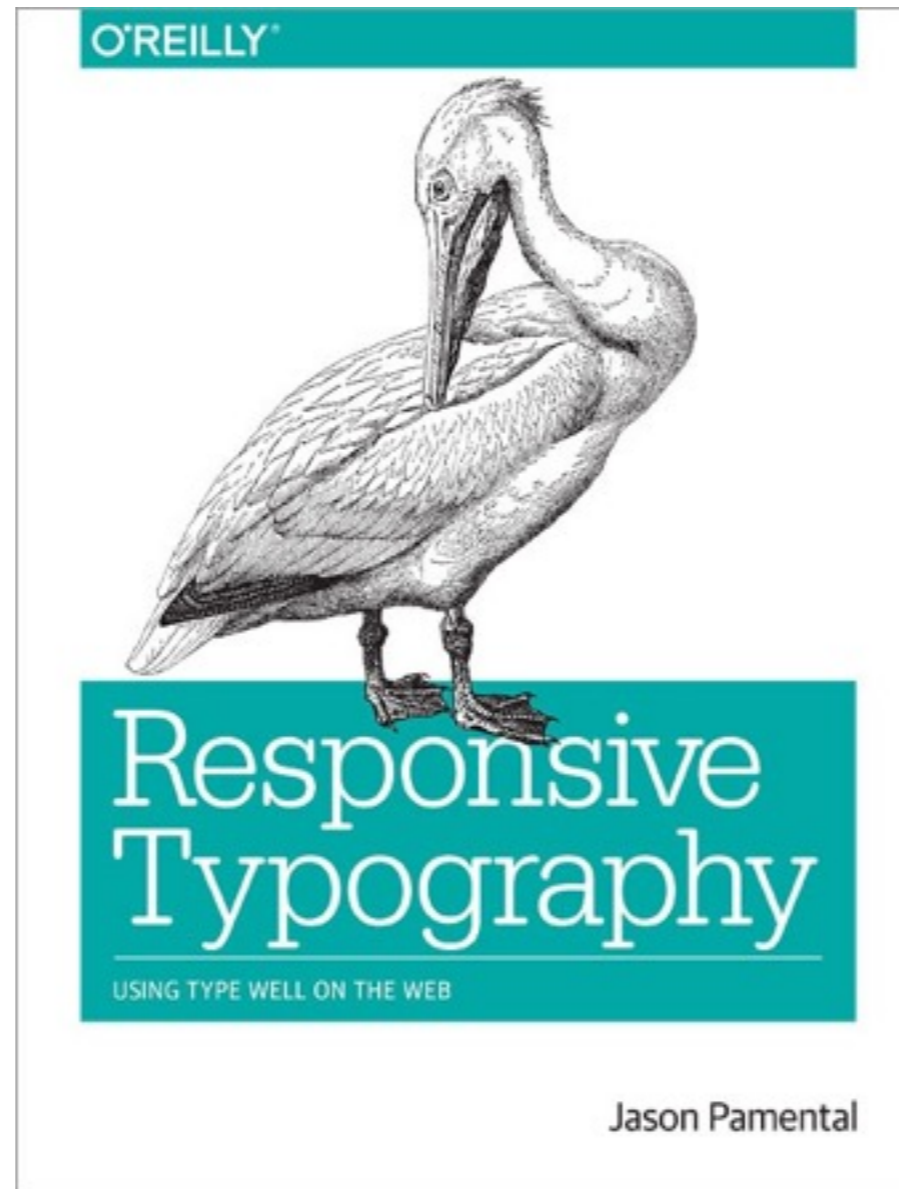
## + Proportion

- It's about composition (think: small paintings)

## + Polish

- Great typography is greater than the sum of its parts

# Just out!



<http://bit.ly/rwtbook>

# Coming Up:

Responsive Typography Wo... x +

localhost/webcoffee.co/

Google

**webcoffee** workshops

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## Responsive Typography

January 24th, 2015

An intensive one-day workshop with hands-on experience in responsive typography covering basic fundamentals of typography and the four P's of making it responsive: Performance, Progression, Proportion, and Polish.

Web fonts have been around for a few years now, as has Responsive Web Design. But there are still lots of questions about performance, usability and consistency across browsers and devices. While there has been much written about how type and RWD are connected, there is very little out there that tackles these challenges head on.

This workshop will do just that: explore the world of web fonts, what they are, how they work and why you should be using them. You'll come away with loads of concrete skills to make your sites work beautifully on every device and platform.

**Next Workshop:**

### Saturday, Jan. 24th, 2015

**Where:** General Assembly, Boston, MA ([map](#))  
**When:** 9am-5pm

**Tickets:**

<b>Super Early Bird:</b>	\$299 (first 10 seats)
<b>Early Bird:</b>	\$349 (next 10 seats)
<b>Regular:</b>	\$399

**Only 50 seats total!**

Your ticket to a full day of hands-on learning. The workshop focuses on working directly with HTML, CSS and a little JavaScript; no CMS required.

Can't make it? [Sign up for our newsletter](#) and we'll let you know when the next workshop is scheduled!

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<http://webcoffee.co>



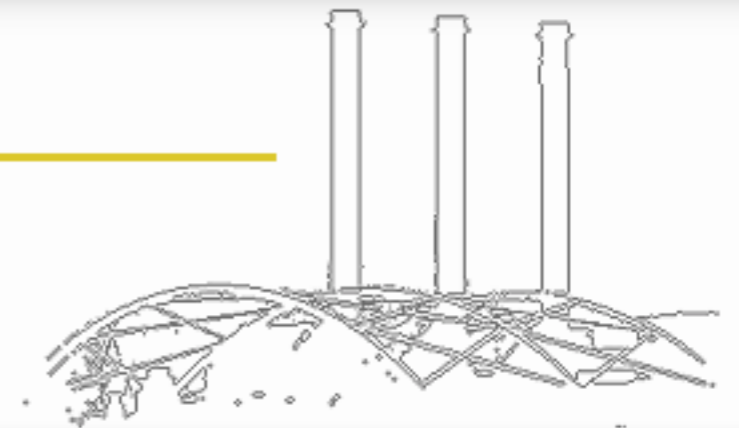
# DrupalPVD

- + 2nd Wednesday every month
- + Brief presentations, mentoring and mixing
- + Sign up: <http://meetup.com/DrupalPVD>



## Providence Drupal Meetup

*A community for designers, developers and web site owners*



# Thank You

*Jason Pamental (@jpamental)*

Slides: <http://bit.ly/jpnewdc>

Code: <http://bit.ly/rtwcode>