Responsive Typography
Using Type Well on the Web

Code: http://bit.ly/jpatypicode

WiFi: SIDLEE VISITORS | SidLovesLee

The Day Ahead

- Our new typography

- Fonts on the web: sources, selection & use

- Putting them to use & managing the user experience

- Proportion: screen size, hierarchy & readability

- Fine tuning: OpenType, orphans, initial caps & more

- Fixed vs. dynamic text, subsetting & internationalization

- Variable Fonts and how to use them

Code: http://bit.ly/jpatypicode • WiFi: PJATK EVENT | Atypi16!

Our New Typography

Text in a Gif-y (*or pictures of a thousand words*)

```
<font face="verdana">This is some text!</font>
```

And then there was 'face' (as of HTML 3.2)

```css
p {
    font-family: Arial, Helvetica, sans-serif;
}
```

```html
<p>This is some text!</p>
```

Styles! (of sorts)

:(

The sIFR & Cufon Years

2009

Typekit   Google Fonts   Fonts.com

Cloud.Typography   MyFonts

and many many more

Finally font-ly!

RESTORATION PERIOD

Words, Sam Roberts

As ghostsigns around the world fall victim to decay and debate about what constitutes ethical restoration, Sam Roberts explores the collision of public and private interests, and the ways cities around the world have attempted to protect and revive fading works of signwriting.

RROBEY & Co LTD
BUILDERS MERCHANTS IRONMONGERS.
STAINED GLASS WINDOWS.
LEADED LIGHTS.
STOVES, BA
LAVATO

E. REEVE,
HOUSE AGENT & DECORATOR
33, WEST STREET
Repairs in all branches
ESTᵈ 1884.

"In 1960 Howard Gossage observed that billboards exist 'for the sole and express purpose of trespassing on your field of vision', representing widespread resentment of overbearing outdoor advertising."

"The character of things like this is essentially ephemeral, and it is the fact that such things survive only rarely and accidentally that gives them their charm and fascination. Although their loss may be regretted, perhaps it is necessary to allow such changes to happen, untouched by a regulatory framework, so that in another hundred years' time, people may be able to look at different but equally curious survivals — of early 21st century ephemera."

There is much to commend in this response, although the longevity of today's billboards and digital displays is clearly inferior to that of the ghostsigns that have survived. Further, it is interesting that the value placed upon the signwriting craft is in some way less than crafts which create more permanent artefacts such as furniture, jewellery and books. Many of these signs are antiques, yet the skills involved in producing them aren't celebrated in the same way as those of jewellers, cabinet makers and book binders.

Their commercial intent is the main point of difference between ghostsigns and these other crafts, making the motivations of those passionate about them even more intriguing. There isn't a comparable lobby arguing for the protection and restoration of contemporary billboards, yet ghostsigns once served exactly the same advertising purpose. In 1960 Howard Gossage observed that billboards exist 'for the sole and express purpose of trespassing on your field of vision', representing widespread resentment of overbearing outdoor advertising. Further back, in 1855, the 'One Who Thinks Aloud' lamented the form, although on very different grounds,

The point at which ghostsigns assume value is subjective and, currently, a matter of debate. By contrast, most would agree with the preservation of the 2,000-year-old of painted advertising in Pompeii and Herculaneum. Likewise, the painted caves of the Ardèche in France, and the rock art of Australia. While not explicitly advertising, they also served some communicative purpose and hold obvious value as cultural relics. Ghostsigns are one among many examples of humankind's desire to leave a mark, whether for commercial, community or individual ends. The age at which they assume the same value as these older inscriptions is arbitrary and disputed.

"Ghostsigns are one among many examples of humankind's desire to leave a mark, whether for commercial, community or individual ends."

TRY
Gᵉᵒ LUMLEYS
2/6
TEA

"The character of things like this is essentially ephemeral, and it is the fact that such things survive only rarely and accidentally that gives them their charm and fascination."

In Butte, Montana, a
do with the city's ma
advertising painted
Preservation Office
by the contemporar
sign painters know
opposition has sur
'Disneyfication' of

This debate is not
of attempts aroun
if anything, shoul
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gaining suppor

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ghostsign
sandblas
weatheri

Nightly
BILE BEANS
Keep You
HEALTHY BRIGHT-EYED & SLIM

'Amid all the changes which this changing age has produced, that of the walls superceding the town's bell-man is perhaps the most melancholy.'

The age of ghostsigns (most are from the early 20th century) triggers a similar nostalgia which, in turn, leads people to cherish them. However, in their day, they provoked opposition similar to that of Gossage and the One Who Thinks Aloud. Although they are often resented now, it is entirely conceivable that the revealing of a printed billboard in 50 years could provoke a similarly nostalgic response, and calls for protection, in a future world dominated by digital advertising.

en their ambiguous value, ghostsigns currently fall
side of approaches taken to preserving cultural heritage
efacts. They are not architectural features of note and are,
mately, just advertising ephemera. In addition, unlike
r forms of advertising and printed matter, they cannot
ollected and displayed in archives and museums, at least
in their original form. Photographic archiving projects,
as the UK-based History of Advertising Trust Ghostsigns
ive, do catalogue and document material, but say
ing about how ghostsigns 'in the wild' should be treated.
mpts to develop systematic approaches to protection and
ration all face the problem of defining which signs have
: one person's artwork is another's eyesore. Further,
signs often exhibit multiple layers of text, known
alimpsests', with some seeing a beautiful historical
n', while others perceive nothing more than a mess.

signs often fall victim to today's graffiti and street
s, getting whitewashed in efforts to 'clean up' this more
mporary work. In some instances this coverage is only
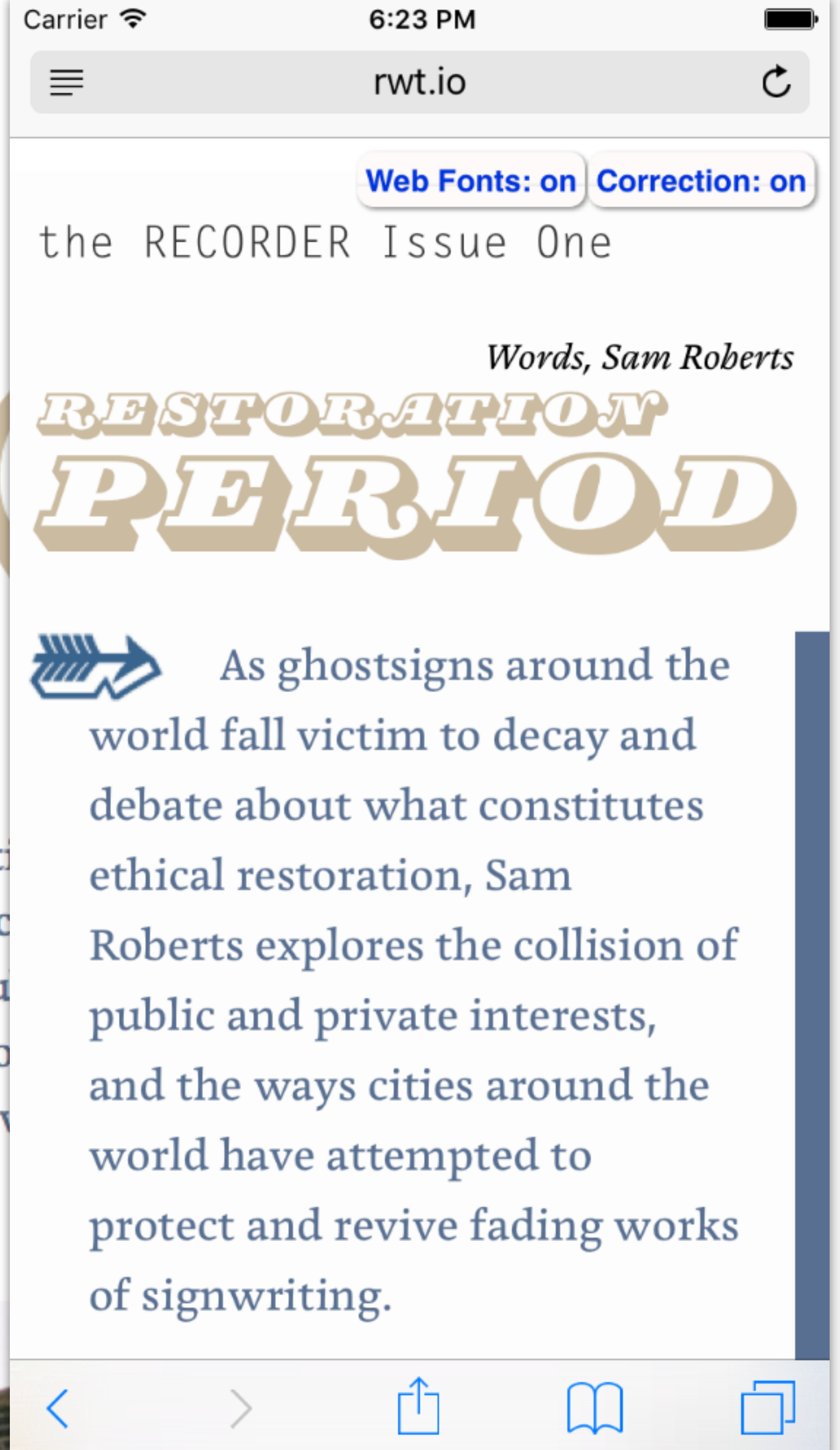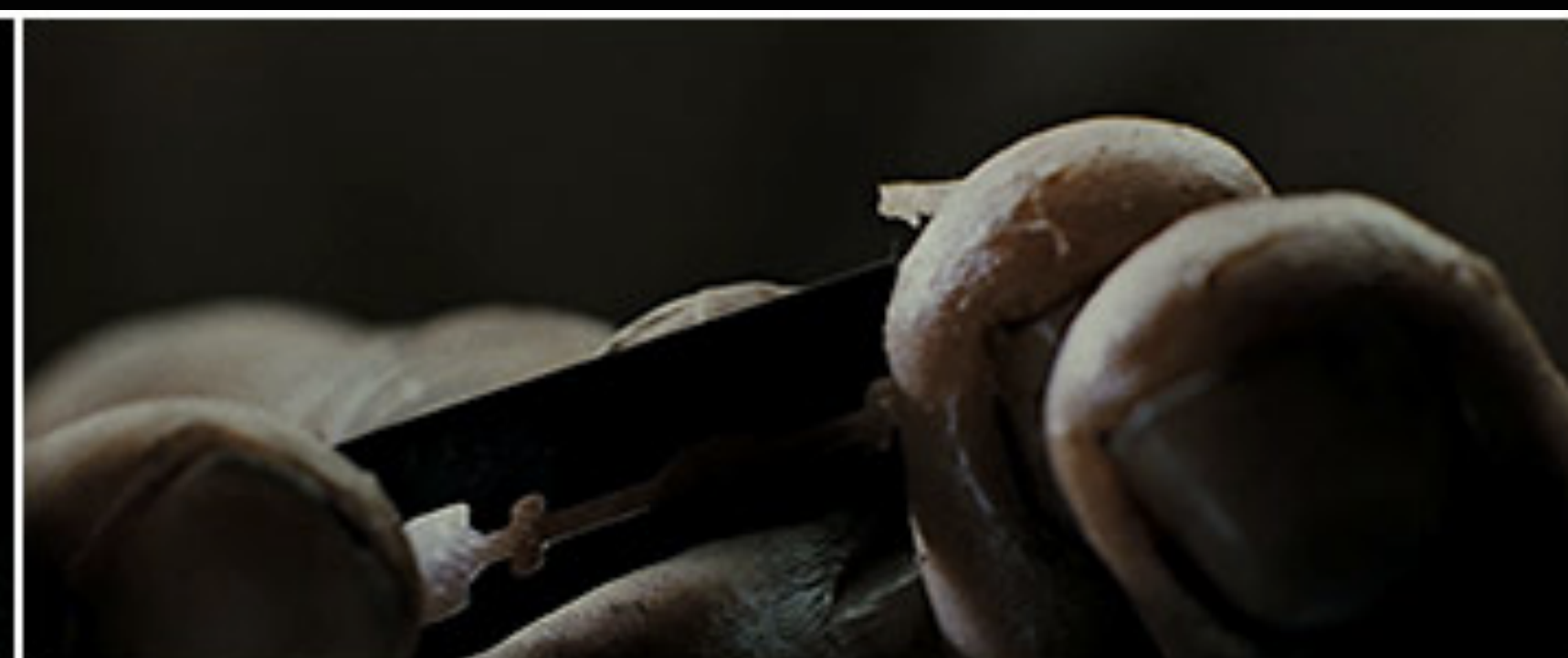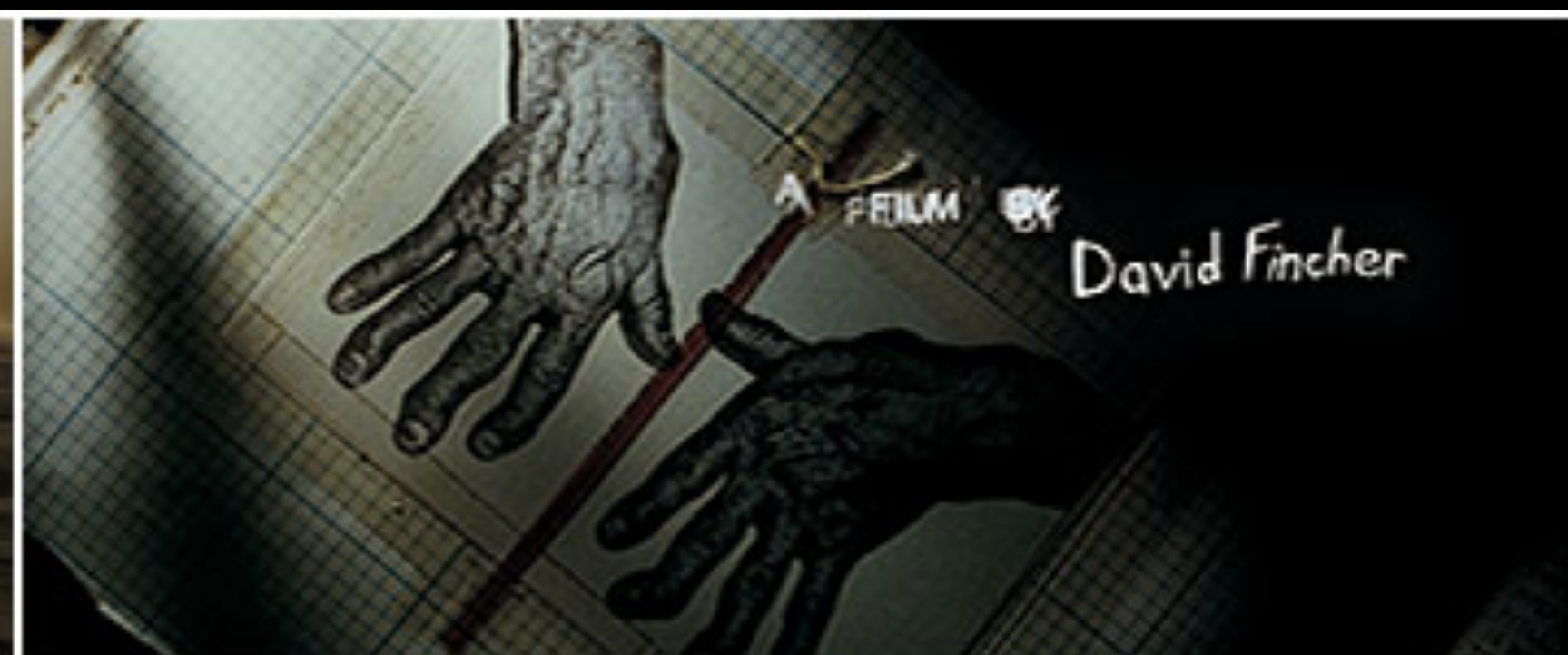l. In Stamford Hill, London, advertising for a cigarette

in Clapham led to a question bein
Mayor about what he was doing to protect these pieces of
cultural and commercial history. His response delegated
ibility to local council level and, in this case, Michael
MP, responded that:

the RECORDER Issue One

RESTORATION
PERIO

As ghostsigns around the world fall victi
and debate about what constitutes ethic
Sam Roberts explores the collision of pu
private interests, and the ways cities aro
world have attempted to protect and rev
works of signwriting.

http://rwt.io/code-samples/typober/

EMIGRE

No.70

The Look Back Issue

FROM EMIGRE MAGAZINE #1 ~ #69

NEW LINE CINEMA PRESENTS

A FILM BY David Fincher

SE7EN

CASTING BY Billy Hopkins, Suzanne Smith Kerry Borden

PRODUCTION DESIGNED BY Arthur Max

Представляет

Кери Рассел

KERI RUSSELL

НЕ БОЛТАЙ! SILENCE MEANS SAFETY

MATTHEW RHYS

MAXIMILIANO HERNANDEZ

AND NOAH EMMERICH

THE AMERICANS

Now
14°C

05:00	08:00	11:00	14:00
14°C	14°C	13°C	11°C

Rumford

Syria / Putin steps in to boost ceasefire effort as first aid drop carried out

Russian president appears to be investing political capital in making truce a reality, phoning leaders in key countries as well as ordering cut in airstrikes

💬 612

Libya / French special forces assisting anti-Isis efforts – sources

Online battle / Isis video targets Twitter and Facebook CEOs over suspended accounts

Audio / Swedish teenager tells of rescue from Isis in Iraq

US politics / Remaining Republicans prepare for 'voter summit' as Trump builds lead

💬 482

Indigenous peoples / Australians and Canadians 'destroyed by same colonialism'

Pancreatic cancer / Better considered as four separate diseases

💬 206
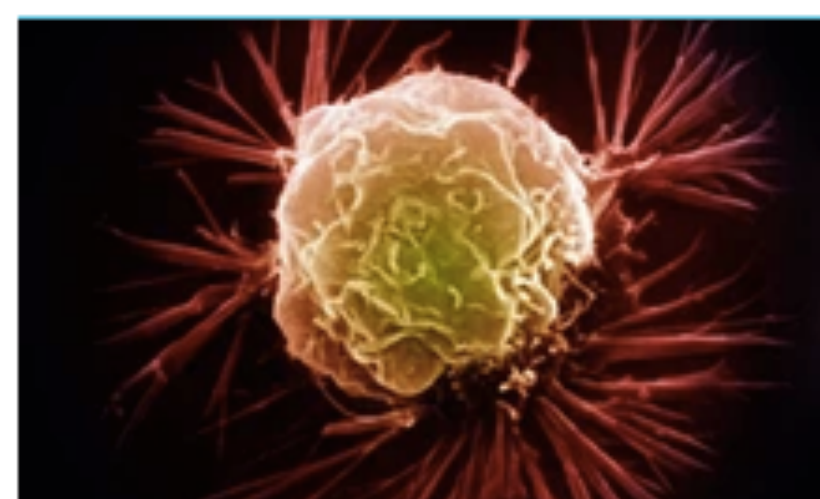
Cancer / Radical treatment seeks to control rather than destroy tumours

United Arab Emirates / Two Americans to go on trial after 505 days without charges

Mexico / 17 months later: president visits site of 43 students' disappearance

💬 9

Hygiene / Organic panty liners recalled after traces of weedkiller found

China / Six Britons held after police raid on rave

Brexit / Referendum could destabilise UK recovery, says IMF

💬 283

Media / Conservative columnist sorry for failing to check story of gang-rape by Arabic-speaking men

highlights

FRANCE 24

L'actualité internationale 24H / 24

LA CHAINE EN DIRECT

22:57 (heure de Paris) LE JOURNAL DE L'ÉCO

JOURNAL MÉTÉO ÉCONOMIE

Français English عربي

Recherche...

Sites France Médias Monde   Recevoir France 24   Hôtels

A LA UNE

- FRANCE
- AFRIQUE
- MOYEN-ORIENT
- EUROPE
- AMÉRIQUES
- ASIE-PACIFIQUE
- SPORTS
- ECO/TECH
- CULTURE
- PLANETE
- REPORTAGES
- BLOGS
- DOSSIERS
- ÉMISSIONS

LES OBSERVATEURS

URGENT

Médias : France 24, qui émet actuellement en Français, Anglais et Arabe, lancera début 2017 son service en espagnol (Francois Hollande)

TERRORISME

Libye : la France mène une guerre de l'ombre contre l'EI

LES CINQ CANDIDATS POUR LA PRÉSIDENCE DE LA FIFA
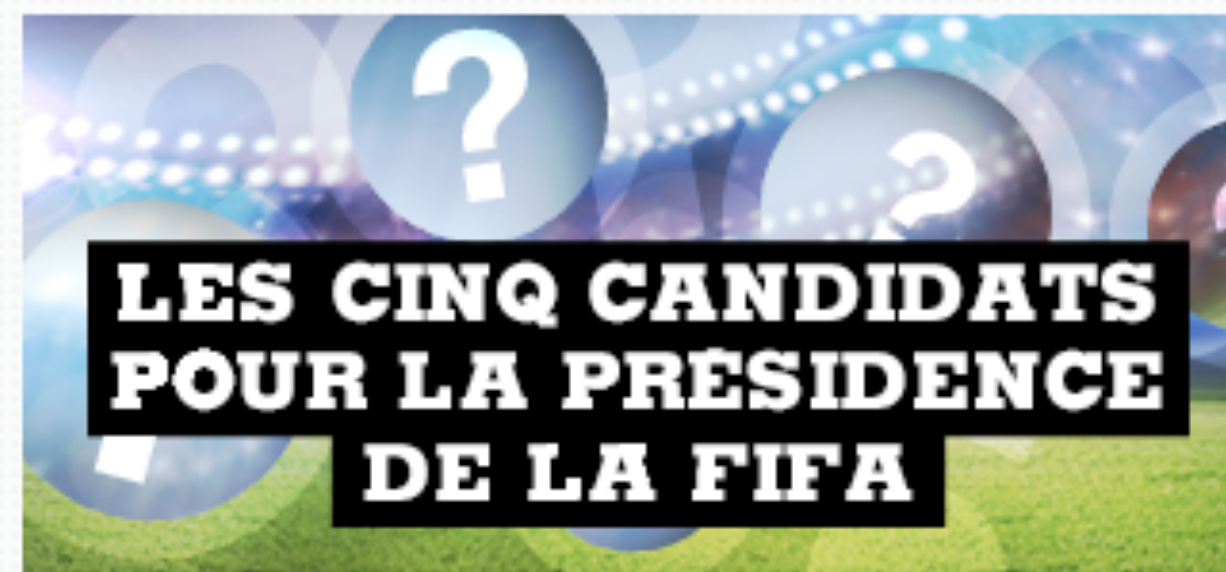
L'INFO EN CONTINU

Toute l'info en continu

02:45 AFP — A droite et au centre, Donald Trump rafle les voix tous azimuts

01:02 FRANCE 24 Urgent @UrgentF24
#URGENT - Médias : France 24, qui émet actuellement en Français, Anglais et Arabe, lancera... f24.my/1mYvc1Z pic.twitter.com/r55E6FpE1b

23:45 AFP — L'épidémie de virus Zika "peut empirer avant de s'améliorer" (OMS).

23:25 AFP — Ligue des champions: City n'a jamais été aussi proche des quarts
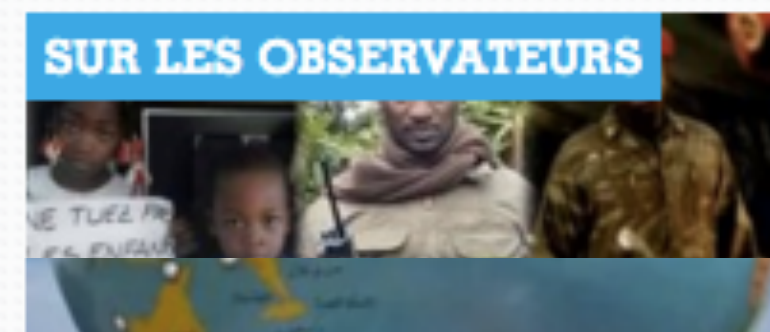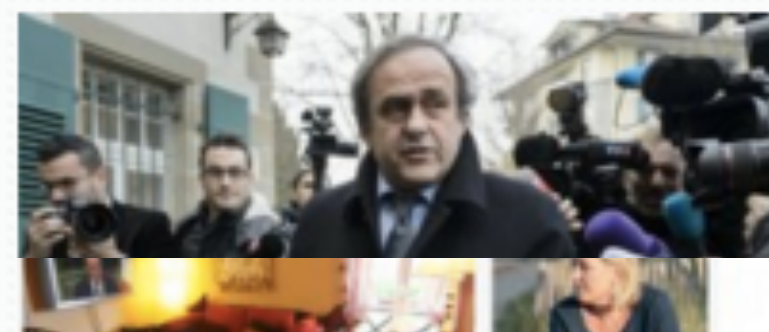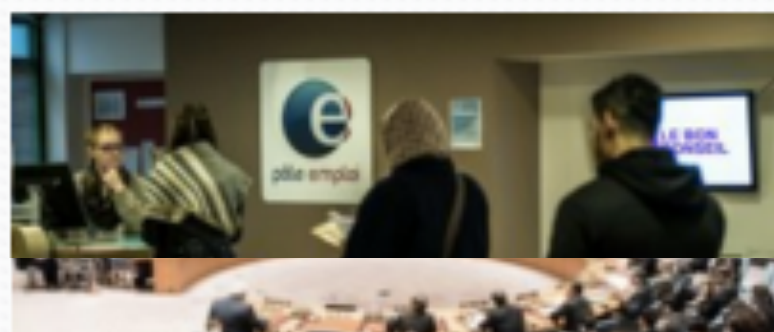
SUR LES OBSERVATEURS

Real Fonts on the Web

Search Typekit...

⊕ Synced fonts   ‹› Kits   👤 Account

MY LIBRARY   FAVORITES

☑ Include web-only families

✓ Default   Japanese

✕ Hide filters

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt   Edit ▾

A ———●————— A   ▦ ▤

Sort by: Featured ▾

AaBbCcDdEe
Mrs Eaves
Emigre   4 fonts

AaBbCcD
Eloquent JF
Jukebox   4 fonts

AaBbCcDdEe
Essonnes
JTD   16 fonts

AaBbCcDdEeFf
Azote
Thomas Jockin   6 fonts

AaBbCcDdE
Mrs Eaves XL
Emigre   12 fonts

AaBbCcDdE
Bookmania
Mark Simonson Studio   10 fonts

AaBbCcDdEeF
Kinesis
Adobe   10 fonts

AaBbCcDdEe
Freight
Phil's Fonts   48 fonts

AaBl

AaBbCcDdE

AaBbCcDdE

AaBbCcDdEe

CLASSIFICATION

M Sans Serif   **M** Serif   M Slab Serif   𝓜 Script

𝔪 Blackletter   M Mono   Ⱳ Hand   M Decorative

RECOMMENDATIONS

Paragraphs   **Headings**

PROPERTIES

G G **G**   A A A
Weight   Width

h h h   o o o

Home

Browse fonts

Collections

Typecast

♥ Favorites

Ⓢ SkyFonts

LISTS

➕ New List

WEB PROJECTS

➕ New Web Project

🌐 Isovera.com Site

🌐 EPLCT.org

🌐 Sample Site

FEATURED FONTS

FONT COLLECTIONS   BROWSE MORE ›

Cardamon

Neue Haas Unica

Monotype Icons

Curated by PATRICK BURGOYNE

Wild cards

Curated by DAN RHATIGAN

Search

Viewing **451** of 808 font families

Categories

☑ Serif

☐ Sans Serif

☑ Display

☐ Handwriting

☐ Monospace

Baloo Tamma   ⊕
Ek Type (1 style)

A red flair silhouetted the jagged edge of a wing.

Slabo 27px   ⊕
John Hudson (1 style)

It was going to be a lonely trip back.

Baloo Paaji   ⊕
Ek Type (1 style)

Mist enveloped the ship three hours out from port.

Sorting

Trending ▼

Languages

All Languages ▼

Baloo Chettan   ⊕
Ek Type (1 style)

The sky was cloudless and of a deep dark blue.

Roboto Slab   ⊕
Christian Robertson (4 styles)

Then came the night of the first falling star.

Lora   ⊕
Cyreal (4 styles)

A red flair silhouetted the jagged edge of a wing.

Number of styles

☐ ──────●──────

Thickness

☐ ──────●──────

Slant

☐ ──────●──────

Width

☐ ──────●──────

1 Family Selected   —

CLEAR FILTERS

Artur Frankowski   Follow

Graphic designer, typographer and type designer. Ph.D. from the Warsaw University of Technology on legibility of type (2004). Full-time lecturer on typography and graphic design at the Warsaw University of Technology; also visiting lecturer at the Academy of Fine Arts in Warsaw and at other colleges in Poland. Co-founder and partner of Fontarte design studio. He has been designing several typefaces — contemporary new designs as well as Polish avant-garde revivals. His typefaces include Grotesk Polski FA, a sans serif companion to Poland's eminent pre-WWII text face Antykwa Poltawskiego, as well as FA Julian or FA Komunikat, typefaces based on Wladyslaw Strzeminski's lettering.

More info...

4 font families by Artur Frankowski

Pangrams ▾ | Enter your own text | A ──●────── A | ☐ fit to width | ■▾ | ff ▾ | ⚙ ▾

Sort by: **relevance** ▾   ☑ Images ⬆

Related tags

sans-serif   rough   stencil   grunge   humanist   elegant   grotesk   legible   modest   sans serif   Show 12 more

Komunikat FA by **Fontarte**   1 font style from **£26.99**   ♡ Album ▾

To Service or Self-host

Services

- Variety/Cost

- Hosting infrastructure

- Updates

- Support

Self-hosting

- Cost/specific

- Control

- Consolidation

Putting Fonts to Use & Managing the UX

```
<link href='https://fonts.googleapis.com/css?family=Alegreya:
400,900,400italic,700italic,700' rel='stylesheet' type='text/css'>

p {
    font-family: 'Alegreya', Georgia, serif;
}


h1 {
    font-family: 'Alegreya', Georgia, serif;
    font-weight: 900;
}
```

CSS Loading: one line to link up

12.15 sec

Sad trombone (no correction, typical 3G)

```html
<script type="text/javascript">
      WebFontConfig = {
        google: { families: [ 'Alegreya:400,900,400italic,700italic,700:latin'] }
      };
      (function() {
        var wf = document.createElement('script');
        wf.src = 'https://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>
```

Then, 2010 (Web Font Loader edit)

```css
p {
    font-family: 'Alegreya', Georgia, serif;
}

.wf-inactive p {
    font-family: Georgia, serif;
}
```

Body Level One

7.1 sec

Content first, please

```css
p {
    font-family: 'Alegreya', Georgia, serif;
}

.wf-inactive p {
    font-family: Georgia, serif;
    font-size: 0.975em;
    letter-spacing: -0.4px;
}
```

But we *can* do better

5.1 sec

Best for both worlds (content *and* design)

but wait, there's more

```
<script src="../js/vendor/fontfaceobserver.js"></script>
  <script type="text/javascript">
      (function() {
        document.documentElement.className += " wf-inactive";

        ...
        var fontA = new FontFaceObserver('Alegreya Sans', {
            weight: 400,
            style: 'normal'
          });
        var fontB = new FontFaceObserver('Alegreya Sans', {
            weight: 900,
            style: 'normal'
          });
        Promise.all([fontA.load(), fontB.load()]).then(function () {
          document.documentElement.classList.remove("wf-inactive");
          document.documentElement.classList.add("wf-active");
          // Optimization for Repeat Views
          sessionStorage.foutFontsLoaded = true;
        });
      })();
</script>
```

Font Face Observer & Session Storage Magic

```
// Optimization for Repeat Views
if( sessionStorage.foutFontsLoaded ) {
 document.documentElement.classList.remove("wf-inactive");
 document.documentElement.classList.add("wf-active");
 return;
}
```

Font Face Observer & Session Storage Magic

let's go code

```css
@font-face {
  font-family: "Alegreya Sans";
  src: url('../fonts/alegreya-sans-v3-latin/alegreya-sans-v3-latin-
regular.eot');
  src: url('../fonts/alegreya-sans-v3-latin/alegreya-sans-v3-latin-
regular.eot?#iefix') format('eot'), url("../fonts/alegreya-sans-v3-
latin/alegreya-sans-v3-latin-regular.woff") format("woff");
  font-weight: normal;
  font-style: normal;
  font-display: swap;
}
```

Getting better, but not there yet

Proportion: A Matter of Scale
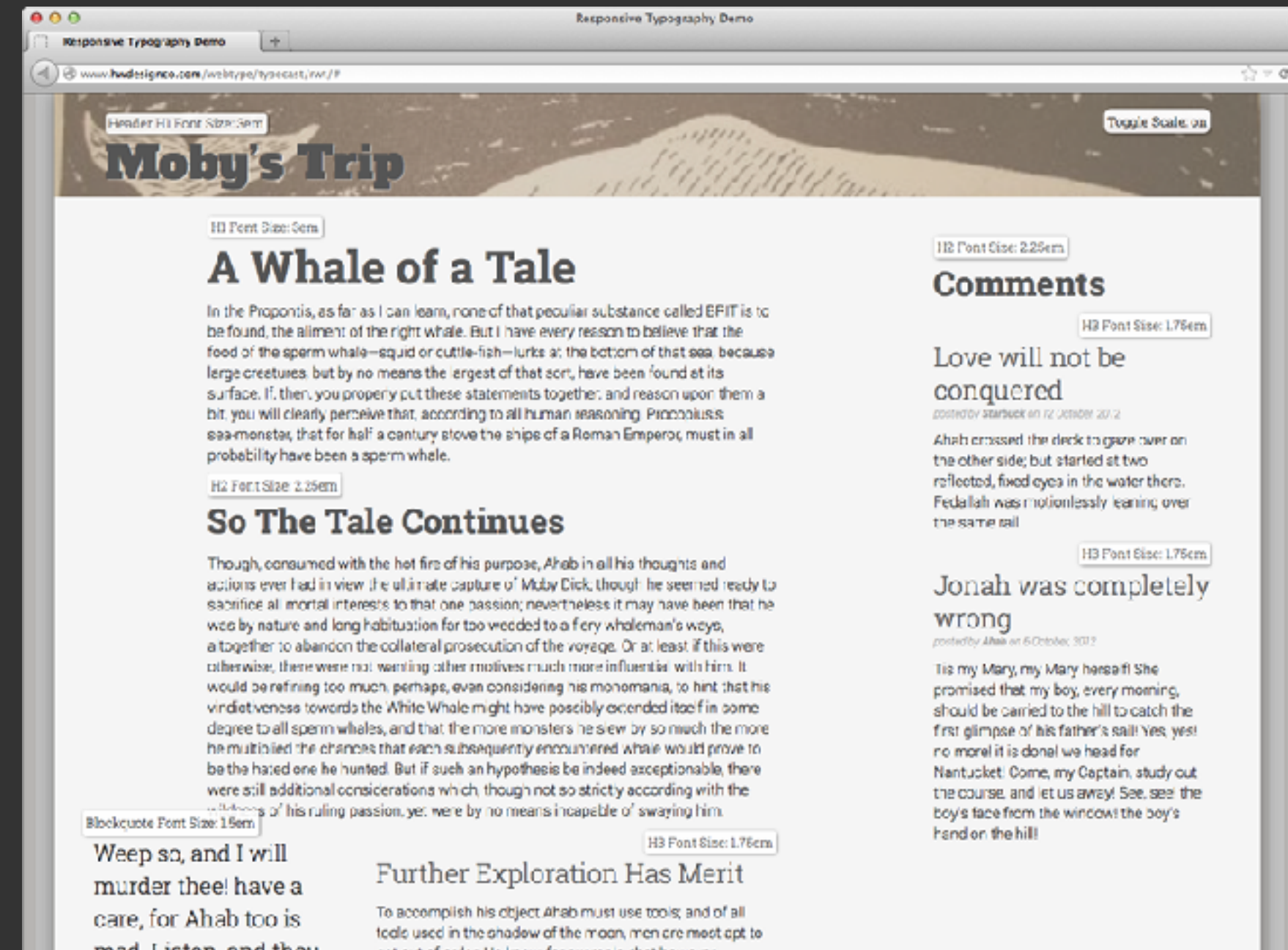
What works in print...
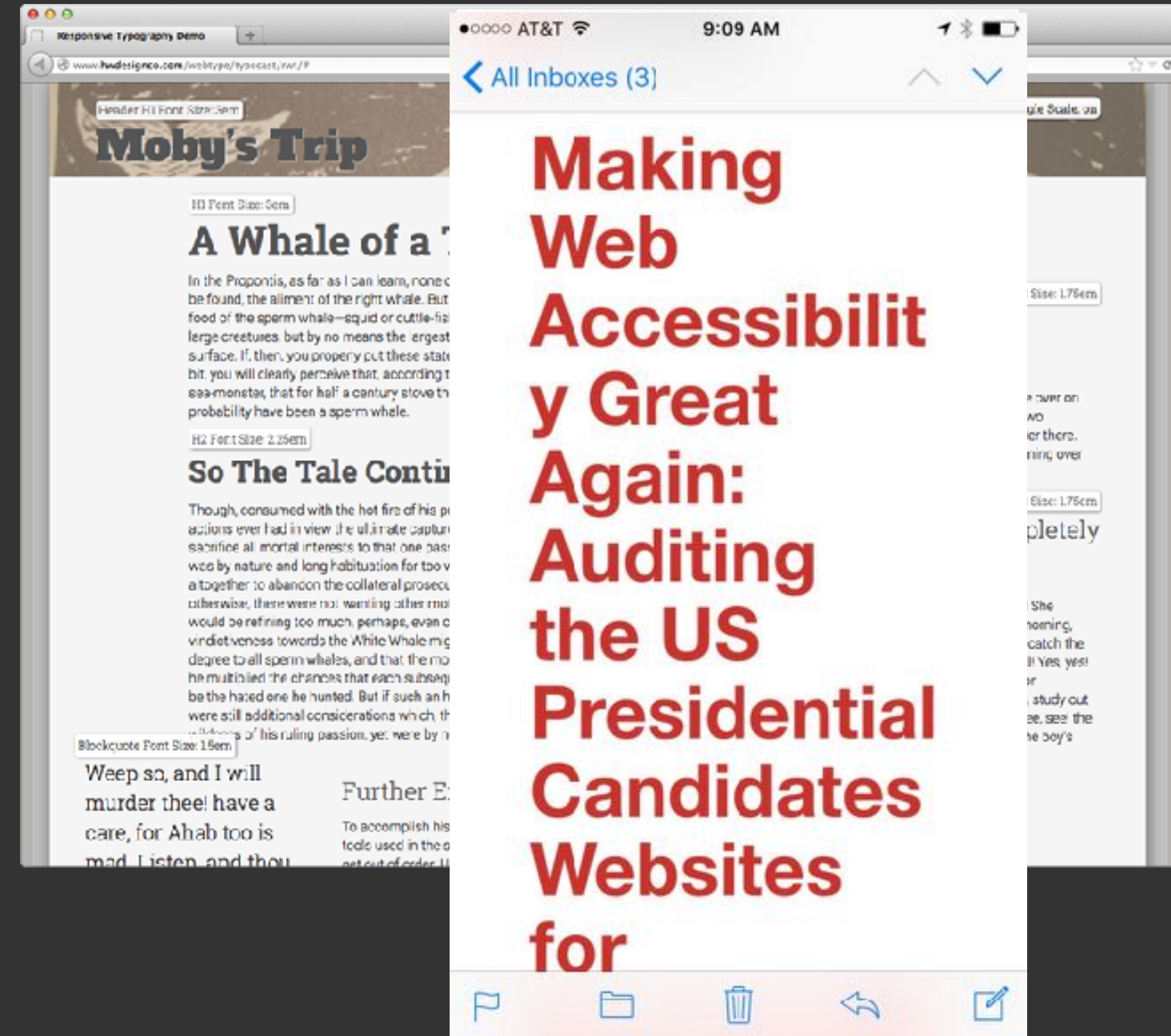
Works in print.

	Print	Desktop (large)	Desktop	Tablet (large)	Tablet (small)	Phone
Body						
• Font size: • Line height: • Line length:	• 12pt • 1.25 • 60-75	• 16px (1em) • 1.375 • 60-75	• 16px (1em) • 1.375 • 60-75	• 16px (1em) • 1.375 • 60-75	• 16px (1em) • 1.25 • 60-75	• 16px (1em) • 1.25 • 35-40
H1						
• Font size: • Line height:	• 36pt (3em) • 1.25	• 48px (3em) • 1.05	• 48px (3em) • 1.05	• 40px (2.5em) • 1.125	• 32px (2em) • 1.25	• 32px (2em) • 1.25
H2						
• Font size: • Line height:	• 24pt (2em) • 1.25	• 36px (2.25em) • 1.25	• 36px (2.25em) • 1.25	• 32px (2em) • 1.25	• 26px (1.625em) • 1.15384615	• 26px (1.625em) • 1.15384615
H3						
• Font size: • Line height:	• 18pt (1.5em) • 1.25	• 28px (1.75em) • 1.25	• 28px (1.75em) • 1.25	• 24px (1.5em) • 1.25	• 22px (1.375em) • 1.13636364	• 22px (1.375em) • 1.13636364
H4						
• Font size: • Line height:	• 14pt (1.16666667em) • 1.25	• 18px (1.125em) • 1.22222222	• 18px (1.125em) • 1.22222222	• 18px (1.125em) • 1.22222222	• 18px (1.125em) • 1.11111111	• 18px (1.125em) • 1.11111111
Blockquote						
• Font size: • Line height:	• 24pt (2em) • 1.45833333	• 24px (1.5em) • 1.45833333	• 24px (1.5em) • 1.45833333	• 24px (1.5em) • 1.45833333	• 20px (1.25em) • 1.25	• 20px (1.25em) • 1.25

Units of Measure

The (r)EMs have it

- From the very start, pixels-per-inch have differed between Mac & Windows, and it's only grown from there

- Reference Pixel Dimensions != Screen Resolution

- Type, set at 100%, will always be readable

- 100% is equivalent to 16px on desktop browsers (but not necessarily on phones)

- EM=1 unit of the current size of type

A visual comparison of EMs and REMs

let's go code

Fine Tuning (of devils & details)

Fractions

Automatically converts 1 / 2 to a nice tasty fraction. Only could be better with frosting. Enabled: Sabon Italic with Fractions & Old Style Figures (like having one's cake and eating it too)

Feature: On

Swedish Hardtack

1 cup water
1 ½ oz vegetable oil
1 ½ oz honey
1 ½ cups rye & 1 ½ cups whole wheat flour
1 ½ tbsp. brewer's yeast (optional)
¼ tsp. salt
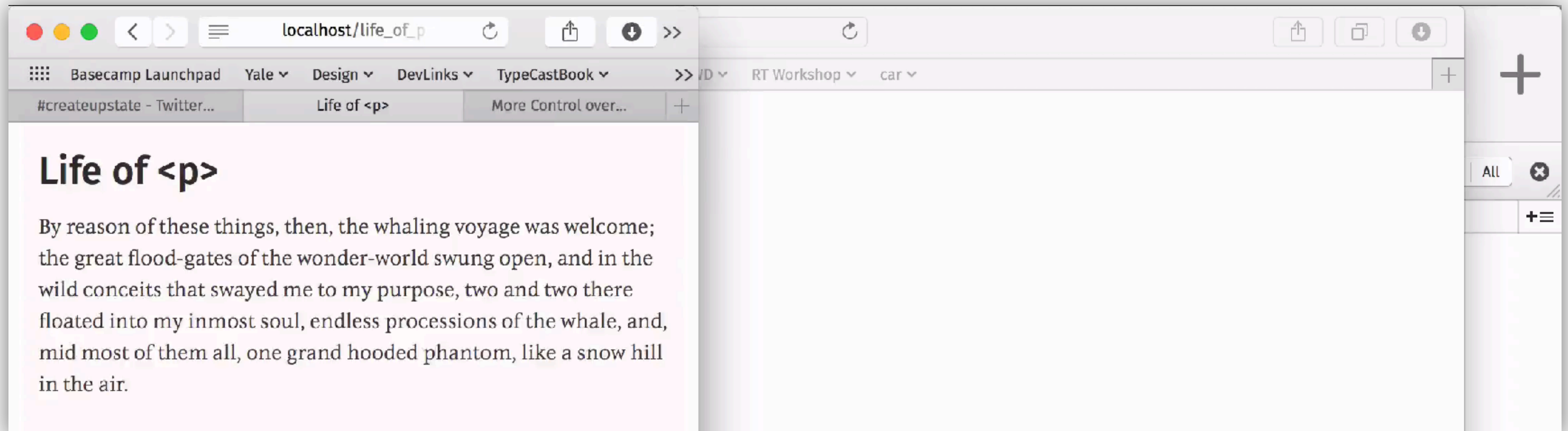
#createupstate - Twitter...   Life of <p>   More Control over...

Life of <p>

By reason of these things, then, the whaling voyage was welcome; the great flood-gates of the wonder-world swung open, and in the wild conceits that swayed me to my purpose, two and two there floated into my inmost soul, endless processions of the whale, and, mid most of them all, one grand hooded phantom, like a snow hill in the air.

All

Life of \<p\>

By reason of these things, then, the whaling voyage was welcome; the great flood-gates of the wonder-world swung open, and in the wild conceits that swayed me to my purpose, two and two there floated into my inmost soul, endless processions of the whale, and, mid most of them all, one grand hooded phantom, like a snow hill in the air.

```
p {
    max-width: 38em;
}
```

let's go code

Subsets & Internationalization

&

Back to Cloud Dashboard   Cloud User Guide

AS220

4	1	0.000 gb	DEVELOPMENT	⚙
Font styles	Domains	Bandwidth this month	Project Mode	Tools

Fonts Delivered This project includes fonts from these families: This project weighs **113k**   ❓

▼ Gotham	113k (4 font styles)

Styles	**Character Set**	Stylistic Sets	Font Tools

ABC	**Uppercase Style**	Capital Letters ▼	❓
abc	**Lowercase Style**	Lowercase Letters ▼	❓
123	**Number Style**	Lining Figures ▼	❓
123	**Fractions & Scientific**	None ▼	❓
!&?	**Punctuation**	Standard ▼	❓
ĂBÇ	**Latin Accents**	Basic Latin Accents ▼	❓
ABΓ	**Greek Characters**	None ▼	❓

Fonts Delivered This project includes fonts from these families:

This project weighs **113**k

Gotham

113k (4 font styles)

| Styles | **Character Set** | Stylistic Sets | Font Tools |

ABC	Uppercase Style	Capital Letters ▼	?
abc	Lowercase Style	Lowercase Letters ▼	?
123	**Number Style**	Lining Figures ▼	?
123	Fractions & Scientific	None ▼	?
!&?	Punctuation	Standard ▼	?
ÅBÇ	Latin Accents	Basic Latin Accents ▼	?
ABГ	Greek Characters	None ▼	?
AБВ	Cyrillic Characters	None ▼	?
AV	**Kerning**	On ▼	?
✔	**Custom Character Set**	SPORTMNEYP/þ	?

Cancel   **Save changes**

Fonts Available These are fonts you've licensed, but aren't using in this project:

let's go code

thank you

Slides
http://bit.ly/jprwtworkshop

Code

http://bit.ly/jpatypicode
https://github.com/TypeNetwork/fb-Amstelvar
http://koe.berlin/variablefont/

Jason Pamental / @jpamental
jpamental@isovera.com
http://isovera.com

colophon:
Bodoni & Fira Sans