

Web Typography in Responsive Design

Richard Rutter, Fontdeck.com

UIE Virtual Seminar April 2013 #uievs

I'm going to discuss why good typography is a necessary component of a good user experience. Along the way I'll be showing how typography is vital in the context of responsive design.

It's going to be a bit technical here and there, but the message is still worth listening to.

It'll be in three parts. With breaks for Q&A, and time for more Q&A at the end.

ADAMS

Only JOSH

YOUR NAME HERE

can prevent wildfires.



www.smokeybear.com



According to my friend the designer Jon Tan, typography can be split into two disciplines: Billboards...



Angus McBean

Agatha Christie says about her career as a writer: 'It was my mother who told me to write. She was a woman of great charm and great character, and was always convinced that her children could do anything! I was in bed with a bad cold and she said, "You'd better write a short story. Nonsense, don't say you can't! Of course you can!"'

'For some years I enjoyed myself very much writing stories of unrelieved gloom where most of the characters died. Also a good deal of poetry and a novel with an impossible number of characters in it. Then I thought it would be fun to try and write a detective story. It was an exciting day when *The Mysterious Affair at Styles* was accepted and published. I was working as a dispenser at a Red Cross Hospital during the First World War when I wrote it.

'I may spend three weeks to nine months in thinking up a plot – the actual time of writing and typing it would be approximately three months.'

Agatha Christie was born in Devonshire. And after a highly successful career when she was younger, she now agrees with the Chinese that 'the years between 60 and 70 are some of the best in one's life.' She usually spends four months of every year on archaeological expeditions with her husband, and still contrives to remain the most successful writer in her genre.

NOT FOR SALE IN THE U.S.A. OR CANADA

PENGUIN
BOOKS

THE BIG FOUR

—
AGATHA
CHRISTIE

COMPLETE



UNABRIDGED

2/6

...and Novels.

INTER UPTION

Immersion

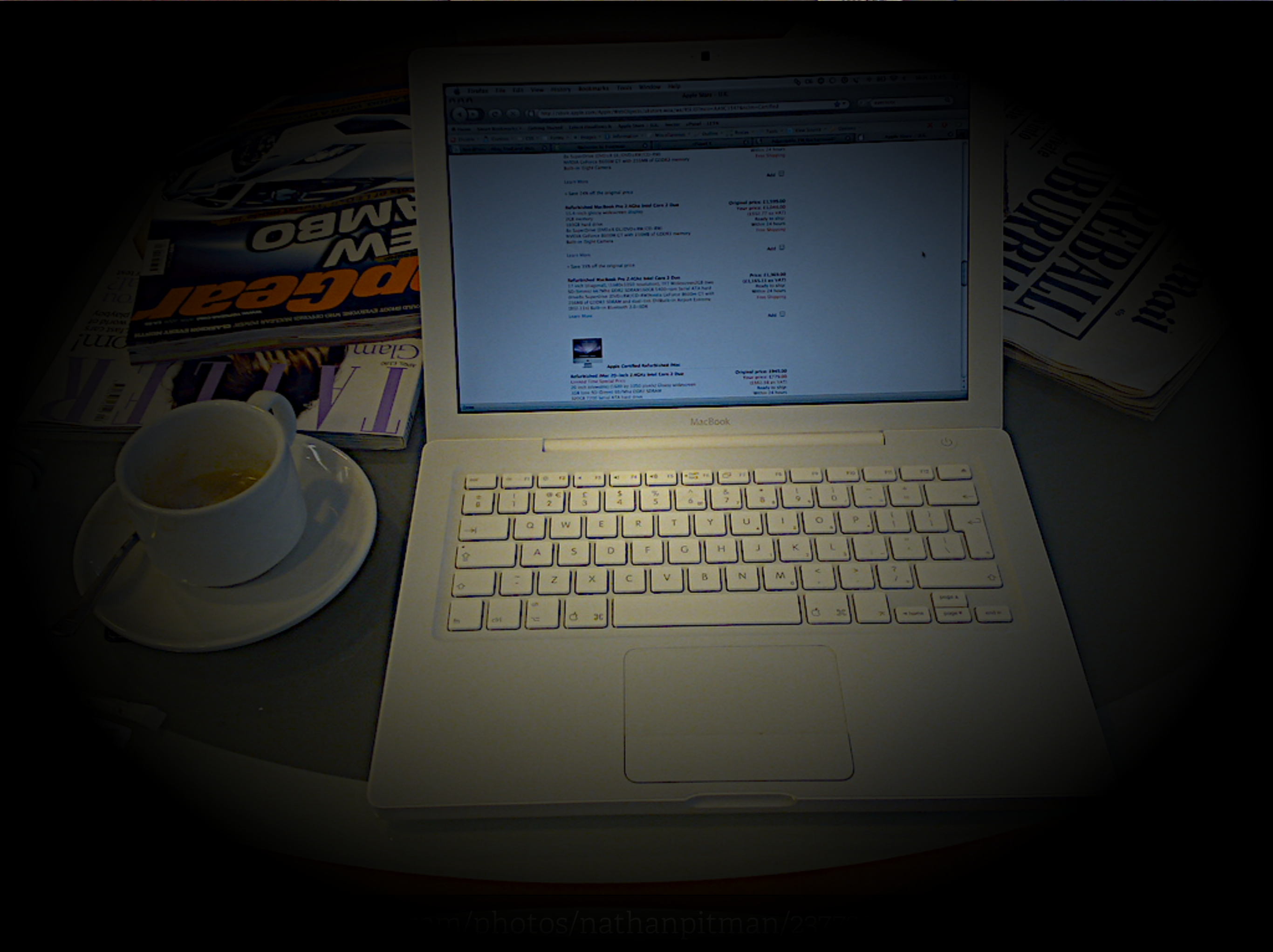
By immersion we mean reading.



Reading



and Impact



Much of the web is about reading. Customer reviews, industry reports, social network updates, blog posts, newspapers, magazines, email.

So why would we not strive to make those reading experiences as good as possible?

The Aesthetics of Reading

Kevin Larson (Microsoft) & Rosalind Picard (MIT)

Dr. Kevin Larson
Microsoft Advanced Reading Technologies
1 Microsoft Way
Redmond, WA
Phone: (425) 703-5204
Fax: (425) 936-7329

“There are important differences between good or poor typography that appear to have little effect on reading speed and comprehension.”

Dr. Kevin Larson (Microsoft)
and Dr. Rosalind W. Picard (MIT)

Here's why not. Science has shown that good typography doesn't improve speed or understanding. Disappointing.

BUT...!

The Aesthetics of Reading

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Microsoft Advanced Reading Technologies
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“Good typography induces a good mood.”

Dr. Kevin Larson (Microsoft)
and Dr. Rosalind W. Picard (MIT)

Science also shows that...

Good typography

induces a

good mood!

Now we're talking. Science has shown that good typography can improve the user experience.

So let's talk about what good typography is. Here's some tips.



Clearleft

Test Lab

We believe testing designs on a range of platforms improves the quality of our products, so we've set up a test lab in our office, which is freely available to the local community. For a full explanation of our approach, check out Jeremy's post. Left to our own devices.

Manufacturer	Model	OS	Contributor
Amazon	Kindle (Firebox II)	3.9.9	Jeremy Keith
Amazon	Kindle Fire	6.3.4	Cover-Up Accessories
Apple	iPad 4G	iOS 5.1	Jeremy Keith
Apple	iPhone 3GS	iOS 5.1	Angie Haldimander
Apple	iPhone 3GS	iOS 4.0	Benny Sharp
Apple	iPhone Touch 4G	iOS 5.1.1	Jeremy Keith
Asus	Nexus 7	Android 4.1.4	John LaPage

Device Library

Nowadays web design is all about responsive design. Build once using modern CSS techniques to enable the design to adapt or 'respond' to its environment whether a smart phone, a 27" desktop or anywhere in between.



Responsive typography

Going to talk about typography in a responsive design context.

```
<!DOCTYPE html>
<html lang="en">
<head>
<meta charset="utf-8" />
<title>Renegade Diving School</title>
<meta name="viewport" content="width=device-width, initial-
scale=1.0"/>
</head>

<body>
<div id="main">

<header>
<h1>Explore the oceans</h1>
<h2>Become a PADI diver</h2>
</header>

<section class="intro">
<p><strong>Learn to dive with our “Discover Scuba Diving” experiences
and PADI courses. For top quality tuition in warm crystal-clear seas,
come to us – Renegade Divers.</strong></p>
</section>

<section>
<p>Renegade Divers has been operating since 1998. We offer a range of
liveaboard PADI-registered diving holidays. Our main destination for
PADI training is the Red Sea. We also offer the best Maldives
liveaboards and other leading dive vessels in the Indian Ocean
```

We'll build up an example.

Let's start with some HTML. Standard stuff. Some headings, paragraphs...

```
        <td>05/11/12</td><td>2 nights</td><td>£735</td><td>£450</
td><td>La Riviera</td>
    </tr>
    <tr>
        <td>08/11/12</td><td>5 nights</td><td>£852</td><td>£550</
td><td>Reefmaster</td>
    </tr>
    <tr>
        <td>14/11/12</td><td>2 nights</td><td>£735</td><td>£450</
td><td>La Riviera</td>
    </tr>
</tbody>
</table>

<p class="book">
    <a href="#">Book a course online and save 20%</a>
</p>

</section>

</div>
</body>
</html>
```

We'll build up an example.

Let's start with some HTML. Standard stuff. Some headings, paragraphs...

<h3>Liveaboard dive trips</h3>

<table>

<thead>

<tr>

<th>Depart</th><th>Duration</th><th>Double Cabin</th><th>Twin cabin</th><th>Boat</th>

</tr>

</thead>

<tbody>

<tr>

<td>28/10/12</td><td>5 nights</td><td>£852</td><td>£550</td><td>Reefmaster</td>

</tr>

<tr>

<td>05/11/12</td><td>2 nights</td><td>£735</td><td>£450</td><td>La Riviera</td>

</tr>

<tr>

<td>08/11/12</td><td>5 nights</td><td>£852</td><td>£550</td><td>Reefmaster</td>

</tr>

<tr>

<td>14/11/12</td><td>2 nights</td><td>£735</td><td>£450</td><td>La Riviera</td>

</tr>

</tbody>

</table>

...a table.

Simple one page site for diving holidays which we'll be using as an example throughout. I know in real life web sites are usually more complicated than this, but it doesn't really matter when it comes to typography.

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Simple one page site for diving holidays which we'll be using as an example throughout. I know in real life web sites are usually more complicated than this, but it doesn't really matter when it comes to typography.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

We're going to typeset the page. So let's start where most of the reading is done. The paragraph.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

When we read we jerk our eyes along the line in saccades, fixating very briefly on the letters within a word (not whole word shapes as is sometimes stated).

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

When we get to the end of the line we do a giant saccade to the beginning of the next line.

Making a paragraph readable is all about helping the reader's eyes make this jump.
3 factors combine to make a paragraph readable.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

1. Text size

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1. Text size

2. Line length

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1. Text size
2. Line length
3. Line spacing

When we get to the end of the line we do a giant saccade to the beginning of the next line.

Making a paragraph readable is all about helping the reader's eyes make this jump.
3 factors combine to make a paragraph readable.

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Looking at the line spacing...

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Too tight and the eye struggles to attach to beginning of the right line.

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Too loose and you end of with this: inefficient use of space, and the eye still struggles to make sense of the paragraph.

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`line-height: 1.2`

About right. This is using a line-height of 1.2 to space out the lines nicely.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

line-height: 1.3

However smaller text needs more spacing out.

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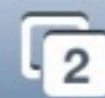
line-height: 1.5

And longer lines needs even more spacing.

clagnut.com/sandbox/s> 

Search

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI-registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.



Let's think about the paragraph in context. Here it is on our phone using the browser defaults.

For my 40 year old eyes, that's comfortable a reading size (16px) but...



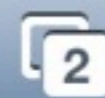
twitter.com/jontangerine/status/298722082957705216

Although as we can see here, some people need their text much bigger.
Bear that in mind.

clagnut.com/sandbox/s> 

Search

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As for the line length, you wouldn't want it shorter and you can't make it longer. As it is, it's fine – about 42 characters long as it happens.

So let's not touch the default font size in our CSS. But...



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Here we see the line length is 135 characters on the larger screen. Some lines are so long, no amount of spacing can help.

So we need to shorten those lines... And this is where responsive design techniques come in.

The Elements of Typographic Style

second edition, revised & enlarged

Robert Bringhurst

“45 to 75 characters is widely regarded as a satisfactory length of line for a single-column page.”

Robert Bringhurst in *The Elements of Typographic Style* (Hartley & Marks, 1999)

First of all let's think about how long the line should be.

This quote from Bringhurst is a simple observation and holds true even when the page we're talking about is a web page.

The important thing about this quote is that it talks about a range.

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This quote from Bringhurst is a simple observation and holds true even when the page we're talking about is a web page.

The important thing about this quote is that it talks about a range.

This line has sixty six characters, counting both letters and spaces. It is about 32 ems long and suitable for long-form reading with text set in paragraphs. On average 1 em accounts for two characters, so a satisfactory line length (also known as the measure) is 22 to 38 ems.

M								M										M															M			
---	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--	--	--

1 em equals 2 characters.

Typical media query

```
@media only screen and (min-width: 480px) {  
  <!-- styles for larger screens here -->  
}
```

In your CSS apply rules only when the media criteria is met, in this case the device must have a screen at least 480px wide for the style to be applied, otherwise they are ignored.

This bit is usually called a break point. It is where styles are added because otherwise the design breaks. Let's think about how and where the design of the paragraph is breaking.

Typical media query

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@media only screen and (min-width: 480px) {  
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38em

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

21%

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer

21%

22em

Line length is fine until displayed on a screen wider than the equivalent of 38em, at which point it's too wide for comfortable reading – the design breaks. At that point we apply padding to reduce it back down to the minimum end of the range.

Then on larger screens the percentage padding allows the line length to be proportionally longer.

38em

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

21%

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21%

22em

51em

21%

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the

21%

29em

Line length is fine until displayed on a screen wider than the equivalent of 38em, at which point it's too wide for comfortable reading – the design breaks.

At that point we apply padding to reduce it back down to the minimum end of the range.

Then on larger screens the percentage padding allows the line length to be proportionally longer.

Media queries

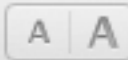
```
#main {  
  padding-left: 2.5%;  
  padding-right: 2.5%;  
}
```

```
@media only screen and (min-width: 38em) {  
  
  #main {  
    padding-left: 21%;  
    padding-right: 21%;  
  }  
}
```

So for screens greater than 38ems wide, add padding. Note ems means layout is completely device independent – not saying on an iPad to this, on a Chromebook do that. Also takes into account when people adjust default font size.

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sxsu2013.dev



Reader

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Wider screens

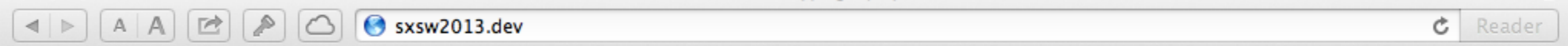
```
@media only screen and (min-width: 66em) {  
  body {  
    font-size:112.5%;  
  }  
}
```

For screens where the main **paragraphs** are wider than 38em, we could bump the text size up a bit.

Columns

```
@media only screen and (min-width: 66em) {  
  p {  
    column-count: 2;  
    column-gap: 1.5em;  
  }  
}
```

We could also use columns.



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Learn to dive and experience the thrill of seeing your first whale shark or hearing the mournful humpback whale. Feel the adrenaline rush as you glide through a throng of a thousand blackfin barracuda, or enjoy the tranquillity and peace whilst floating through secluded underwater coral gardens.

Here's a wide screen showing two columns.
Be careful with columns – must be short due to scrolling effect.

Hyphenation

```
p, table {  
  hyphens:auto;  
}
```

Another enhancement. Can add hyphenation.

Hyphenation

```
p, table {  
  -moz-hyphens:auto;  
  -ms-hyphens:auto;  
  -o-hyphens:auto;  
  -webkit-hyphens:auto;  
  hyphens:auto;  
}
```

Another enhancement. Can add hyphenation.

Hyphenation

```
p, table {  
  hyphens:auto;  
}
```

```
@media only screen and (min-width: 38em) {  
  p, table {  
    hyphens:none;  
  }  
}
```

You might want to remove hyphens from wider screens.

Type size

Type is sized initially for reading. I would argue nowadays you should stick to the default 16px. Certainly no smaller. You may wish to bump up depending on the font.

So why do you have type at different sizes? Really big type for impact, but otherwise to indicate hierarchy. For that you need a type size scale.

clagnut.com/sandbox/s> 

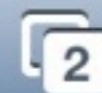
Search

Explore the oceans

Become a PADI diver

Learn to dive with our “Discover Scuba Diving” experiences and PADI courses. For top quality tuition in warm crystal-clear seas, come to us – Renegade Divers.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI-registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives



Here are the defaults in Mobile Safari. Fair to say there's reasonable contrast between paragraphs and headings to indicate hierarchy.

32 24 19 16 13

iOS scale

36 24 18 16 14

Classical (diatonic) scale

68 42 26 16 10

Golden ratio scale

There are other scales. Here's just a few. Pick what works for you and stick to it. Note some scales have bigger steps than others. For small devices, use small gaps. For bigger screens, bigger gaps can work better, taking advantage of more real estate.

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Liveaboard dive trips

Increased contrast through use of golden ratio in type sizes.

Modular Scale

px *Ideal text size*

px *Important number*

2:3 – perfect fifth



Submit Query

Tim Brown · [@nicewebtype](#)

Introduced at [Build 2010](#) (video)

Read [More Meaningful Typography](#)

Read [Composing the New Canon](#)

“A modular scale is a sequence of numbers that relate to one another in a meaningful way.”

Tim Brown, *More Meaningful Typography*

<http://modularscale.com/>

Tim Brown’s modular scales. Tool to help create scales. Scale choice somewhat arbitrary, tends to look better if mathematically related, but just play with different scales, pick one and stick to it.

Starts with ideal text size (based on your paragraph text size).

Adds in another important number eg. image size or ideal size of largest header.

Reduces line-height for larger text

```
h1 {  
  font-size: 36px;  
  line-height: 1;  
}
```

```
h2 {  
  font-size: 24px;  
  line-height: 1;  
}
```

```
.intro p, h3 {  
  font-size: 18px;  
  line-height: 1.333;  
}
```

```
p, table {  
  font-size: 16px;  
  line-height: 1.5;  
}
```

Tweak line heights. Bigger text needs less line-height.

line-height

**Learn with Our Discover
Scuba Diving Experiences**

1.5

**Learn with Our Discover
Scuba Diving Experiences**

1.0

Top heading has same line-height as body text. Looks like two headings.

Reset

```
h1, h2, h3, h4, h5, h6, p, ol, ul, li, dl,  
dt, dd, blockquote, address {  
    margin: 0;  
    padding: 0;  
}
```

Get rid of the browser defaults. For a start they are differ.
This way you know you're in control.

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Liveaboard dive trips

As you apply more styles to your content, what you're doing is building up a typography prototype



HOME

ABOUT

PROJECTS

BLOG

EMAIL



PROTOTYPING RESPONSIVE TYPOGRAPHY

Posted on 25 Feb 2013

“A typography prototype includes font choices, styles for the basic text content and a typographic scale, but nothing else.”

Viljami Salminen, *Prototyping Responsive Typography*

<http://viljamis.com/blog/2013/prototyping-responsive-typography/>

What we're building is what Viljami Salminen recently described as a typography prototype.

End of part two.

Microtypography

“	opening double quote
”	closing double quote
‘	opening single quote
’	closing single quote
—	en dash
—	em dash
—	minus
×	multiplication
...	ellipsis

Characters to watch out for.

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Liveaboard dive trips

We’re already doing some things right. Quotes and a proper en dash. But we’ve got some other bits to attend to. PADI acronyms and the 1998.

Explore the oceans

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Enric Jardí
Twenty-two tips on typography
(that some designers will never reveal)

This is a recipe book, a book that will tell you what works in typography and what you should do with letters. If you are familiar with the world of design, tied at a school, or collaborate with others on a regular basis, you will know the numbers you have had, and the tips in this field, tell you the

“Treat numbers as letters to make sure they do not stand out.”

Enric Jardí, *Twenty-Two Tips on Typography* (Actar, 2007)

	Lining	Old Style
Proportional	409,280	409,280
	367,112	367,112
	155,068	155,068
	171,792	171,792
Tabular	409,280	409,280
	367,112	367,112
	155,068	155,068
	171,792	171,792

Numbers come in three forms. Lining (capitals) old style (lower case) tabular (monospaced).

So when Jardi is saying stop numbers standing out, he means use old style figures.

Designed in modern professional fonts and built right into the font file using OpenType. With CSS 3 we can access those OpenType features.

```
p {  
    font-variant-numeric: oldstyle-nums proportional-nums;  
}
```

Support for font-feature-settings is IE10, Firefox, Webkit/Win

```
p {  
  font-variant-numeric: oldstyle-nums proportional-nums;  
  font-feature-settings: "onum" 1, "pnum" 1;  
}
```

Support for font-feature-settings is IE10, Firefox, Webkit/Win

```
p {  
  -moz-font-feature-settings: "onum" 1, "pnum" 1;  
  -ms-font-feature-settings: "onum" 1, "pnum" 1;  
  -o-font-feature-settings: "onum" 1, "pnum" 1;  
  -webkit-font-feature-settings: "onum" 1, "pnum" 1;  
  font-feature-settings: "onum" 1, "pnum" 1;  
}
```

Support for font-feature-settings is IE10, Firefox, Webkit/Win

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Liveaboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
--------	----------	--------------	------------	------

Had to change typeface. Helvetica doesn't have old-style numerals. Now using Source Sans Pro (free open source font) which is fully loaded with OpenType features, as we'll see.

Proportional old-style in paragraph.

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Liveaboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
00/00/00	00:00	0000	0000	00000000

Had to change typeface. Helvetica doesn't have old-style numerals. Now using Source Sans Pro (free open source font) which is fully loaded with OpenType features, as we'll see.

Proportional old-style in paragraph.

```
table {  
  font-feature-settings: "lnum" 1, "tnum" 1;  
}
```

humpback whale. Feel the adrenaline rush as you glide through a throng of a thousand blackfin barracuda, or enjoy the tranquillity and peace whilst floating through secluded underwater coral gardens.

Liveboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
28/10/12	5 nights	£852	£550	Reefmaster
05/11/12	2 nights	£735	£450	La Riviera
08/11/12	5 nights	£852	£550	Reefmaster
14/11/12	2 nights	£735	£450	La Riviera

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Proportional old-style goes to lining tabular.

humpback whale. Feel the adrenaline rush as you glide through a throng of a thousand blackfin barracuda, or enjoy the tranquillity and peace whilst floating through secluded underwater coral gardens.

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Proportional old-style goes to lining tabular.

```
<acronym class="c2sc">PADI</acronym>
```

```
.c2sc {  
    font-feature-settings: "c2sc" 1;  
}
```

Let's deal with those pesky PADI acronyms.

c2sc = capitals to small caps.

Uses real small caps. No small caps are preferable to fake small caps.

Become a PADI diver

Become a PADI diver

Top is faked small caps. Bottom is real. Relatively subtle, but the characters are slightly squatter (wider) and the stroke is thicker to match the text around it.

CHAPTER 22

WHEN WALLANDER GOT back to the hotel, there was a message for him from Robert Melander. He went up to his room and dialled the number. Melander's wife answered. Wallander introduced himself, careful to thank her for the nice lunch she had prepared the day before. Melander came to the phone.

"I couldn't help thinking about things some more

Every chapter opens with fake, spindly small caps.

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And here we are with our non-shouting acronyms.

Don't have to do this. Matter of style. You might prefer to keep full caps in headings, particularly if you are using Title Case.

Choosing fonts



“Even if people are not consciously aware of the type they’re reading, they’ll certainly be effected by it.”

Tobias Frere-Jones, *Helvetica* (dir. Gary Huswitt, 2007).

There are no rules, just good decisions.

Make a shortlist based on practical criteria.

1. Does the font have the character set your text requires?

Make a shortlist based on practical criteria.

1. Does the font have the character set your text requires?
2. Does it have the features or effects you need?

Make a shortlist based on practical criteria.

1. Does the font have the character set your text requires?
2. Does it have the features or effects you need?
3. Does it have enough useful weights and styles?

Make a shortlist based on practical criteria.

1. Does the font have the character set your text requires?
2. Does it have the features or effects you need?
3. Does it have enough useful weights and styles?
4. *Does it 'say' what the text is saying? Is the spirit and character in keeping with the text?*

Make a shortlist based on practical criteria.

PADI training is the Red Sea. We also offer the best Maldives liveboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Siri Core Regular

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Runda Normal

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Classico Medium

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FS Me Web Regular

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training is the Red Sea. We also offer the best Maldives liveboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Din Text Pro Regular

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LFT Etica Book

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Shaker Regular

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Akagi Medium

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Make a tester to compare side by side. Start with a paragraph. Test on multiple platforms. Especially Windows machines.



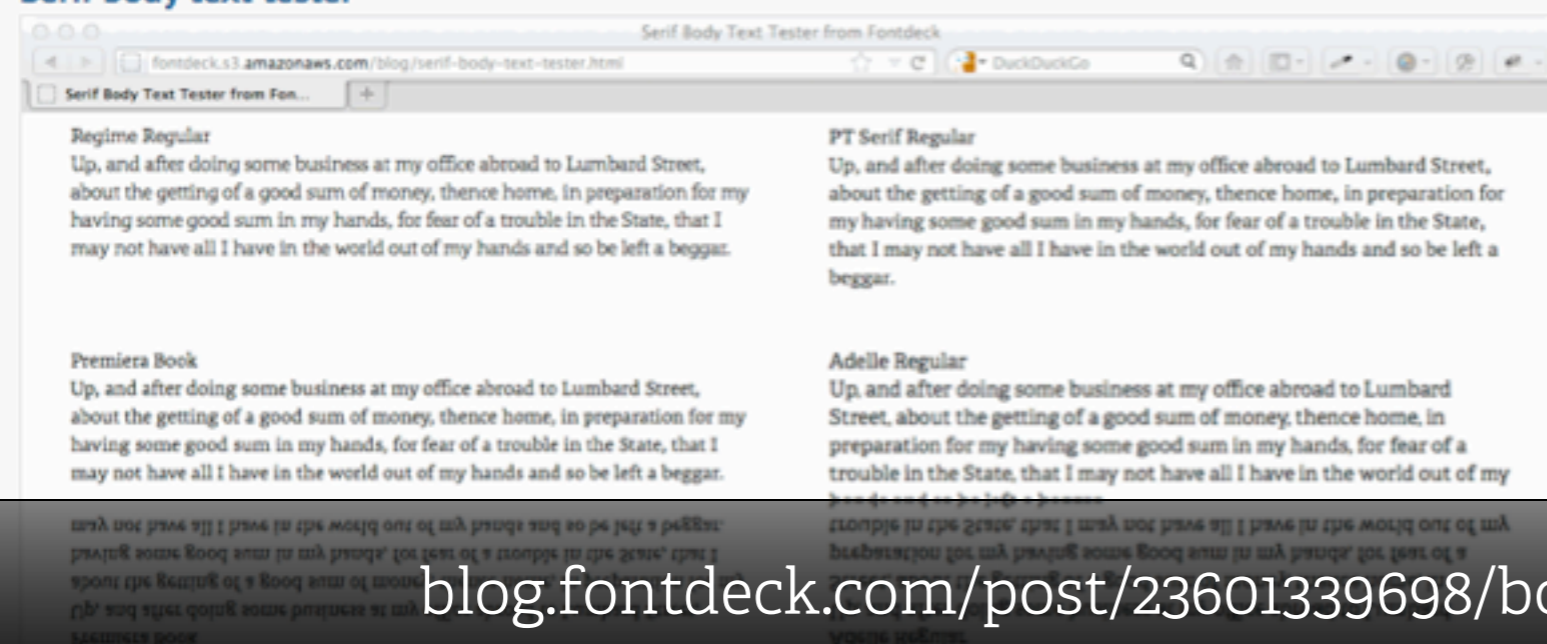
Introducing a Body Text Tester

Inspired by [Jason Santa Maria's terrific talk](#) at last year's [Ampersand web typography conference](#), our own [Richard Rutter](#) created a simple body text tester.

In his presentation, Jason talked about the art and science of choosing a typeface for body text. Part of his methodology is to create a specimen containing an array of candidate fonts. The body text tester Richard created automates that process by dynamically creating a page based on any Fontdeck website.

Here's a couple of examples featuring some of our favourite fonts:

Serif body text tester



Regime Regular
Up, and after doing some business at my office abroad to Lombard Street, about the getting of a good sum of money, thence home, in preparation for my having some good sum in my hands, for fear of a trouble in the State, that I may not have all I have in the world out of my hands and so be left a beggar.

PT Serif Regular
Up, and after doing some business at my office abroad to Lombard Street, about the getting of a good sum of money, thence home, in preparation for my having some good sum in my hands, for fear of a trouble in the State, that I may not have all I have in the world out of my hands and so be left a beggar.

Premiera Book
Up, and after doing some business at my office abroad to Lombard Street, about the getting of a good sum of money, thence home, in preparation for my having some good sum in my hands, for fear of a trouble in the State, that I may not have all I have in the world out of my hands and so be left a beggar.

Adelle Regular
Up, and after doing some business at my office abroad to Lombard Street, about the getting of a good sum of money, thence home, in preparation for my having some good sum in my hands, for fear of a trouble in the State, that I may not have all I have in the world out of my hands and so be left a beggar.

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blog.fontdeck.com/post/23601339698/body-text-tester

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Then plug into your prototype.
LFT Etica

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Liveaboard dive trips

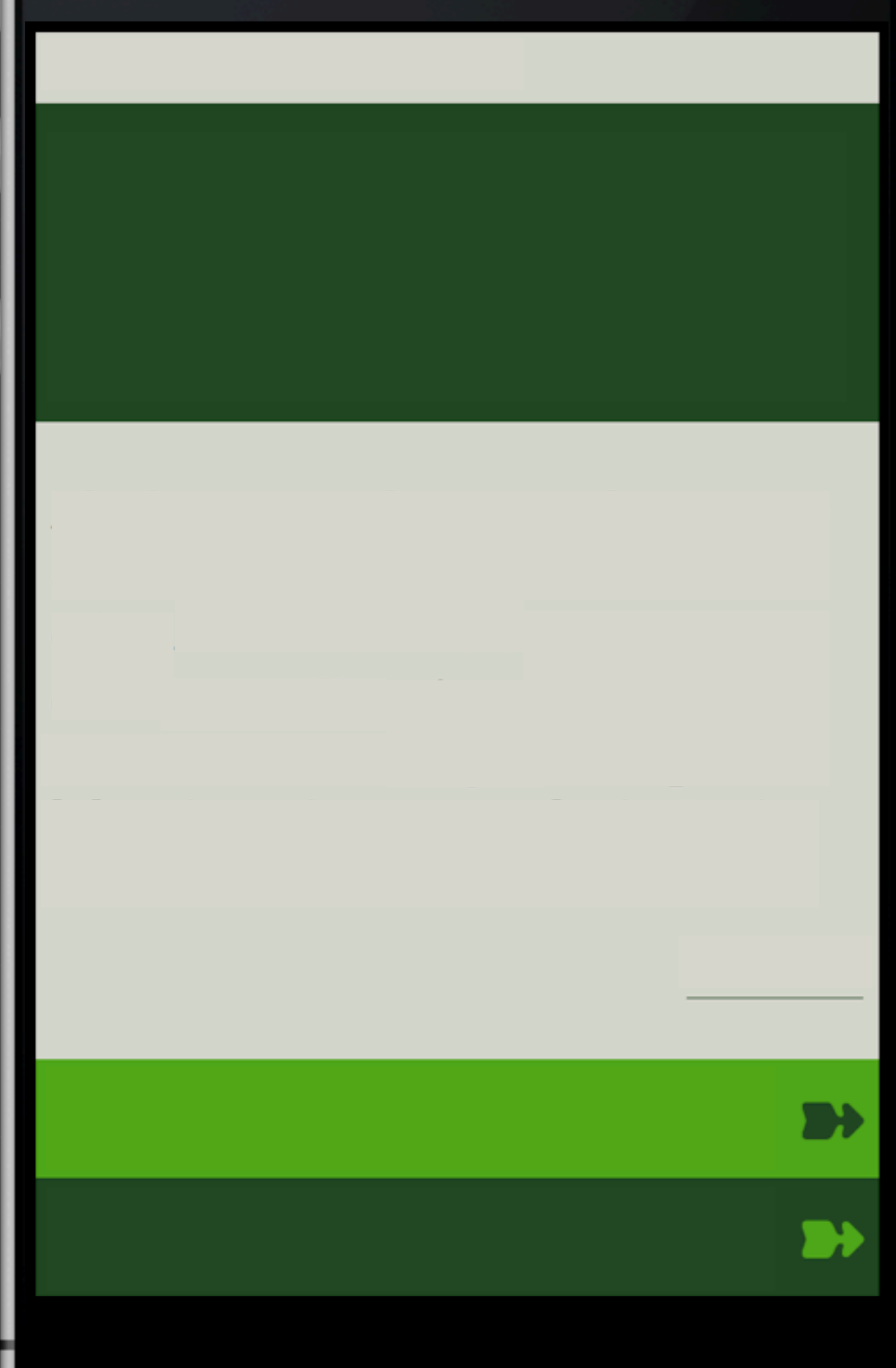
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This is what I'm going with. Shaker by Jeremy Tankard. It's got the OpenType features. The bold is quite light. There's a simplicity but a friendly character to it.

On loading web fonts

A rather technical interlude



Who has had this experience? Loading in several web fonts over a slow connection can be... slow.

Tablet Gothic Narrow

Dolessed enis tatisit



Erciduis dolendi loboreet





continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Abril Text Bold

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

[continue](#)

Dolessed enis tatisit



Erciduis dolendi loboreet



Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

[continue](#)

Dolessed enis tatisit



Erciduis dolendi loboreet



The browser lays out the page but doesn't display text until the web font loads.

You have some choices to change this behaviour.

1. *Default:* text appears as each web font loads

You have some choices to change this behaviour.

1. *Default:* text appears as each web font loads
2. Don't send web fonts to small screens

You have some choices to change this behaviour.

1. *Default:* text appears as each web font loads
2. Don't send web fonts to small screens
3. Show text in the fallback fonts until all the web fonts load

You have some choices to change this behaviour.

1. *Default:* text appears as each web font loads
2. Don't send web fonts to small screens
3. Show text in the fallback fonts until all the web fonts load
4. Swap out the fallback font as each web font loads

You have some choices to change this behaviour.

```
@font-face {  
  font-family: "Clarendon";  
  src: url("clarendon-nar-eb.woff");  
}
```

This is what web fonts look like in CSS. So-called @font-face rules.
Give your font a name, and link to the font file on the server

Stopping web fonts downloading to small screens

```
<link  
  href="webfonts.css"  
  rel="stylesheet"  
  media="all and (min-width: 569px)"  
>
```

There's lots of ways to do this. This way assumes that webfonts.css contains your @font-face rules, as if you were using Fontdeck or another webfont service.

Show text in the fallback font until all the web fonts load

```
<script>  
// WebFont Loader  
// http://goo.gl/zT2YJ  
</script>
```

Javascript solution. Uses Webfont Loader. Loads all the fonts.
Can use it with any web font service, including Google webfonts or Fontdeck and it comes built into Typekit. Also with self-hosted.

WebFont Loader

```
<script type="text/javascript">
WebFontConfig = { fontdeck: { id: '11761' } };

(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>
```

Looks like this. But that's not important right now – it's just a cut a paste and job.

WebFont Loader

```
<html class="wf-loading">
```

```
.wf-loading // When the fonts start to load
```

```
.wf-active // All fonts have loaded (or some timed out)
```

```
.wf-inactive // If all the fonts failed to load
```

Sets classes according to status of fonts

Swap out fallbacks when all web fonts have loaded

```
p {  
  font-family: serif;  
}  
  
.wf-active p {  
  font-family: 'Abril Text', serif;  
}
```

Swap out fallback fonts for webfonts once all webfonts have loaded.
Have to do it everywhere you're specifying a webfont.

Swap out fallbacks when all web fonts have loaded

```
p {
  font-family: serif;
}

.wf-active p {
  font-family: 'Abril Text', serif;
}

h1 {
  font-family: sans-serif;
}

.wf-active h1 {
  font-family: 'Tablet Gothic Condensed', sans-serif;
}

h2 {
  font-family: sans-serif;
}

.wf-active h2 {
  font-family: 'Tablet Gothic Condensed', sans-serif;
}
```

Swap out fallback fonts for webfonts once all webfonts have loaded.
Have to do it everywhere you're specifying a webfont.

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
ad diam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



2013 Tablet Gothic Narrow

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Swap out fallbacks as each webfont loads

```
<html class="wf-loading wf-abriltext-n4-active">
```

```
p {  
  font-family: serif;  
}  
  
.wf-abriltext-n4-active p {  
  font-family: 'Abril Text', serif;  
}
```

Webfont loader also tells you statuses of each individual font

Swap out fallbacks as each webfont loads

```
<html class="wf-loading wf-abriltext-n4-active">

p {
  font-family: serif;
}

.wf-abriltext-n4-active p {
  font-family: 'Abril Text', serif;
}

h1 {
  font-family: sans-serif;
}

.wf-tabletgothiccondensed-active h1 {
  font-family: 'Tablet Gothic Condensed', sans-serif;
}

h2 {
  font-family: sans-serif;
```

Webfont loader also tells you statuses of each individual font

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
ad diam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
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Erciduis dolendi loboreet



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etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Only use WebFont Loader on larger screens

```
<script>  
if (window.innerWidth>548) {  
  // WebFont Loader  
  // http://goo.gl/zT2YJ  
}  
</script>
```

Do a check for screen size.

2013 Tablet Gothic Narrow

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
ad diam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Let's look at the fallbacks again.

2013 Tablet Gothic Narrow

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Erciduis dolendi loboreet



Let's look at the fallbacks again.

Fallback fonts

Main Heading Set in the Webfont

Main Heading Set in the Fallback

Tablet Gothic Condensed Extra Bold

Helvetica Neue Condensed Black

The changes weren't that big, even the main headline font.

Tweak fallback metrics to match webfont

```
h1 {
  font-family: 'HelveticaNeue-CondensedBlack', sans-serif;
  font-weight: 800;
  font-size: 86px;
  line-height: 1.01;
}

.wf-tabletgothiccondensed-active h1 {
  font-family: 'Tablet Gothic Condensed',
              'HelveticaNeue-CondensedBlack', sans-serif;
  font-size: 96px;
  line-height: 0.9;
}
```

Can use webloader classes not just to change fonts but to tweak sizes to match more closely.

Fallback fonts – iOS 6.1

American Typewriter

Arial

Avenir

Avenir Next

Avenir Next Condensed

Baskerville

Bodoni 72

Bradley Hand

Chalkboard SE

Chalkduster

Cochin

Helvetica

Helvetica Neue

Hoefler Text

Marion

Marker Felt

Noteworthy

Optima

Palatino

Papyrus

Party LET

Snell Roundhand

Lots of fonts come with iOS, even more with iOS 6. These are just the Latin ones.

But iPhones aren't the only smartphones.

Avenir Next Condensed

Baskerville

Fallback fonts – iOS 6.1

Bodoni 72

Bradley Hand

Chalkboard SE

Chalkduster

Cochin

COPPERPLATE

Courier

Courier New

Didot

Futura

Georgia

Gill Sans

Noteworthy

Optima

Palatino

Papyrus

Party LET

Snell Roundhand

Times New Roman

Trebuchet MS

Verdana

Zapfino

Lots of fonts come with iOS, even more with iOS 6. These are just the Latin ones.

But iPhones aren't the only smartphones.

2013 Tablet Gothic Narrow

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora aute
adiam aliquam vullam olenit ullan,
etiam **Abril Text Bold** ullan. Olenit
etiam am acilit quismod Senectus
Abril Text Italic feugia. Met uptatem
lobortio sapien coreet olenit. Eenis
tatisit erciduis dolendi loboreet.

continue

Dolessed enis tatisit



Windows.

We have a problem with heading in particular.

Fallback fonts

Main Heading Set in the Webfont

Main Heading Set in the Fallback

Tablet Gothic Condensed Extra Bold

Segoe UI Bold

The best we could do is fall back to Segoe UI Bold.

Fallback fonts – Win Phone 7

Arial

Arial Black

Calibri

Cambria

Comic Sans MS

Candara

Consolas

Constantia

Corbel

Courier New

Georgia

Lucida Grande

Lucida Sans Unicode

Segoe UI

Tahoma

Times New Roman

Trebuchet MS

Verdana

These are the fonts that ship with Windows Phone 7.

Decent selection but nothing narrow or condensed, not even Arial Narrow.

2013 Tablet Gothic Narrow

Tablet Gothic Condensed Xbold

Abril Text Regular. Feuisi litora
aute adiam aliquam vullam olenit
ullan, etiam **Abril Text Bold** ullan.
Olenit etiam am acilit quismod
Senectus *Abril Text Italic* feugia.
Met uptatem lobortio sapien coreet
olenit. Eenis tatisit erciduis dolendi
loboreet.

continue

Delessed enis tatisit

The Android fallback.
Of course on Android phones there's even less choice.

Fallback fonts – Android 4

Droid Sans

Droid Sans Mono

Droid Serif

Roboto

Most just ship with the three flavours of Droid.
Android 4 comes with Roboto (designed for high res screens).

Font stack

```
.wf-active h1 {  
  font-family:  
    'Tablet Gothic Condensed',  
    'HelveticaNeue-CondensedBlack',  
    'Helvetica Neue',  
    'Segoe UI',  
    'Roboto',  
    sans-serif;  
  font-weight:800;  
  font-stretch:condensed;  
}
```

Here a potential font stack including fallbacks for iOS, WP7 and Android 4.
No need to include Droid Sans (ever).

1. *Default*: text appears as each web font loads
2. Don't send web fonts to small screens
3. Show text in the fallback fonts until all the web fonts load
4. Swap out the fallback font as each web font loads

Here are your choices again.

End of part one.

Pairing fonts

**Start with a single
typographic family**

Shaker


[BUY FONT](#)

Please click [here](#) for information about buying fonts from this site.

These are the **Shaker 2** fonts. For more information please view the PDF at the bottom of this page.

About Shaker

Beyond the infamous oval box, the Shakers' intelligent approach to the creation of useful objects was one of simplicity and practicality. Their culture resulted not only in a now famous furniture style, but many other things that we take for granted. The metal pen nib, the flat broom, the circular saw and a method for waterproofing cloth are a few of their innovations. The Shaker typeface pays homage to the fullness of their vision.

[Shaker sketchbook](#)
[open/close]

The difficulty presented by a sans serif design is how to evenly distribute the detailing which will give the font its overall character or personality. No one letter should carry all the style, conversely too much style added throughout will result in a poor text type. Shaker began as a compliment to the **Enigma** typeface. As such it needed to carry enough visual reference to Enigma to convey a family likeness. Early stages of the design involved pursuing ideas tentatively explored in Enigma, such as the inclusion of definite cuts to the inside of several curved letterforms. However, some features of Enigma proved to be

Fonts

Try it out

Sample

Light Condensed

*Light Condensed Italic*

Condensed

*Condensed Italic*

Bold Condensed

***Bold Condensed Italic***

ExtraBold Condensed
























***ExtraBold Condensed Italic***

Heavy Condensed

***Heavy Condensed Italic***

Considering a single typographic family. Shaker has three widths and five weights. So there could be possibilities there.

also have condensed and wide versions. This has resulted in a typeface that is more than simply a sans serif version of Enigma – rather it is one that offers a great deal of functionality across a wide range of possible uses.

ExtraBold Italic		
Heavy		
Heavy Italic		
Light Wide		
<i>Light Wide Italic</i>		
Wide		
<i>Wide Italic</i>		
Bold Wide		
<i>Bold Wide Italic</i>		
ExtraBold Wide		
<i>ExtraBold Wide Italic</i>		
Heavy Wide		
<i>Heavy Wide Italic</i>		

Considering a single typographic family. Shaker has three widths and five weights. So there could be possibilities there.

Explore the Ocean

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Shaker Heavy Wide and **Shaker Regular**

Variations of Shaker – pairing the Heavy Wide with the Regular

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Karmina Sans and **Karmina**

Choose a super family eg. Karmina

Ampersand 2013

Brighton, 28 Jun 2013



Ampersand NYC

New York, 2 Nov 2013



THE WEB TYPOGRAPHY
CONFERENCE

**REGISTER NOW – SEE THE
LINE-UP**

**\$80 OFF SUPER EARLY BIRD
TICKETS**

ampersandconf.com

Blatant plug for Ampersand web typography conference.
Combines Karmina with Karmina Sans.

Explore the Ocean

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Abril Display and *Abril Text*

Interesting combination styles designed to work together

Explore the Ocean

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Tablet Gothic Compressed and **Abril Text**

Choose fonts designed to go together, or choose fonts that are significantly different. The trick is for them to be different in a complimentary manner rather than jarringly so. Look to help from the foundry.

by series or
font!).

N2 /5 5/ EXT 0

options



RELATED PRODUCTS

Abril

TYPE IN USE



5 ▼ Black on white ▼ Reset

PURCHASE OPTIONS →

ox jumps over the lazy dog



TYPO-MATCHING

Abril is a great match for Tablet Gothic. Both fonts share the same vertical stress, large x-height and mechanic feel.

PURCHASE OPTIONS →

ox jumps over the lazy dog

type-together.com

Type Together matches fonts for you.
Both fonts share the same vertical stress, large-x-height and mechanic feel.

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Magneta and **Akagi**

Another way is to choose fonts from the same designer. No guarantee but a decent starting point.

For example here is Akagi and Magneta from Neil Summerour.

Renegade Renegade
Renegade Renegade

d d

Another way is to choose fonts from the same designer. No guarantee but a decent starting point.

For example here is Akagi and Magneta from Neil Summerour.

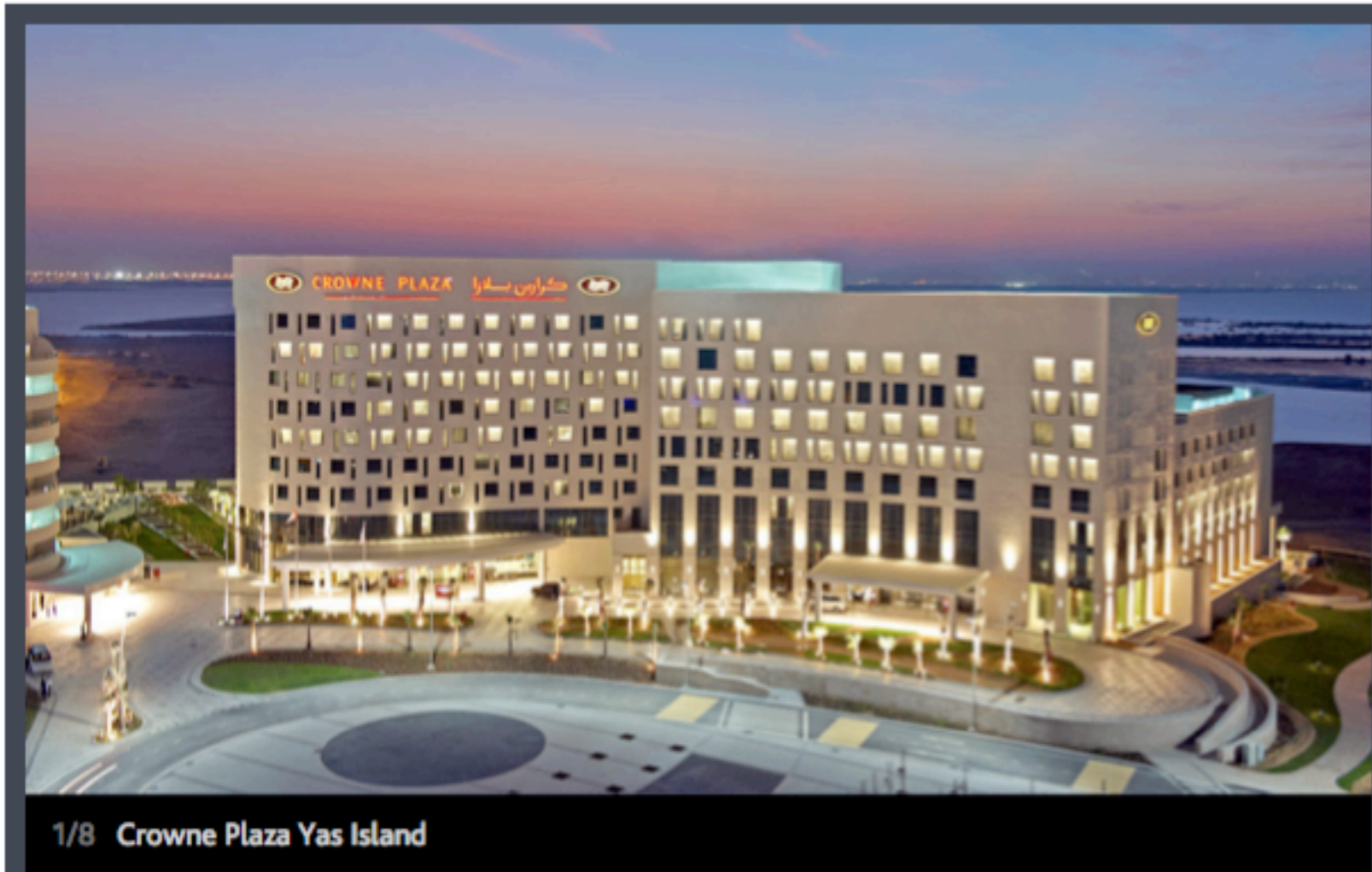
Work together because same x-height and similar letterforms with right-leaning vertical stress.

WE ❤️ THIS!

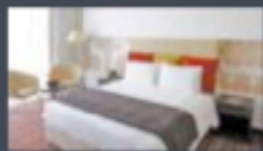
A fabulous golf break in magical Abu Dhabi

★★★★☆

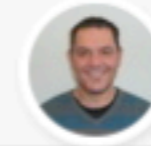
Enjoy golf at the 18-Hole championship Yas Links Golf Course



1/8 Crowne Plaza Yas Island



“ Go for the ultimate golf experience in Abu Dhabi and stay at a luxurious hotel that sits right next to a championship golf course.



Artu Coner ❤️'s this holiday

Calling all golf lovers out there in search of a golfing holiday to remember – here we present you with the ideal way to tee off under the glowing Arabian sunshine at one of the UAE's most exciting emirates. Home to the world-famous Formula I Grand Prix Circuit, Abu Dhabi is quickly emerging as a trendy and desirable destination that catches the eye of the most discerning travellers with its unique wonders, such as the Yas Island resort and the new Yas Water World theme park, currently under construction. With this amazing holiday package you'll be experiencing the best in golf while staying at a five-star hotel that's perfectly set along the championship 18-hole Yas Links Golf Course. All this with free Half-Board thrown in – certainly an offer no true golf fan would be able to resist!

offer no true golf fan would be able to resist!
free Half-Board thrown in – certainly an
18-hole Yas Links Golf Course. All this with
perfectly set along the championship

holidayplace.co.uk

Here's a combination of fonts from two different designers:

Headlines are Bliss by Jeremy Tankard

Body is Adelle by José Scaglione and Veronika Burian

Explore the Ocean

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Bliss and **Adelle**

Another way is to choose fonts from the same designer. No guarantee but a decent starting point.

For example here is Akagi and Magneta from Neil Summerour.

Renegade Renegade

Renegade Renegade

Almost too similar – look at the e.
But the sans-serif Bliss sets it apart enough.

nibbles

small bites

WORLD'S BEST OLIVES ON ICE £3.50

Large green olives from Puglia, special caper and anchovy tapenade with crisp music bread

ITALIAN NACHOS £3.45

Crispy fried, four-cheese ravioli with "angry" arrabiata sauce

SWEET MINI CHILI PEPPERS £3.50

Red chillies stuffed with tuna, capers and anchovies

MARINATED SARDINES £2.85

Pickled filets of sardines with garlic, lemon, parsley and chili

CRUNCHY STUFFED ASCOLANA OLIVES £4.25

Big green olives filled with tuna, coated in crispy breadcrumb crumbs and sprinkled with fresh herbs. Served with a punchy salsa

HERBY MARINATED WHITEBAIT £3.95

Whole whitebait pickled with chili, capers and parsley. Served chilled

bread

TOP ITALIAN BREAD SELECTION £3.25

Our own focaccia with extra virgin olive oil and the finest aged balsamic. Baked twice daily. Served with a selection of wonderful breads from Jamie's artisan bakery including 16-hour sourdough and crisp music bread with rosemary and lemon gremolata

BRUSCHETTA

Chargrilled ciabatta rubbed with garlic and drizzled with olive oil

Topped with either...

Tomatoes in season, basil and creamy ricotta **£4.75**

Smashed peas, broad beans, buffalo ricotta, lemon and mint **£4.75**

Devonshire crab with chili, lemon and zesty mayo. A real seasonal delicacy **£6.75**

aperitivi

pre-dinner drinks

PROSECCO £4.95

MILANO **£5.25**
Campari, fresh orange juice and prosecco

DOUBLE GRAPE MARTINI **£5.95**

Refreshing gin martini made with fresh grapes and cucumber

BELLINI **£5.25**

Prosecco with peach purée

ROSSINI **£5.25**

Prosecco with seasonal red berries

antipasti

planks

MEAT ANTIPIASTI PLANK £5.55 A HEAD

Cured meats

Tuscan ferret salami, pistachio mortadella, San Daniele prosciutto, Schiacciata piccante

Italian cheeses

Buffalo mozzarella and pecorino with amazing chili jam

Pickles

Curly green chilies, Gatta olives and caper berries

Crunchy salad

Shaved root veg with chili, lemon and mint

VEGETABLE ANTIPIASTI PLANK £5.55 A HEAD

Seasonal vegetables

Sliced, chargrilled and marinated

Italian cheeses

Buffalo mozzarella and pecorino with amazing chili jam

Pickles

Curly green chilies, green and Gatta olives, aubergine caponata and caper berries

Crunchy salad

Shaved root veg with chili, lemon and mint

ARTISAN MEAT BOARDS £4.25 EACH

English wild boar salami

From the Cotswolds, this delicious boar meat gives the finest Italian salami a real run for its money!

Truffle salami

Artisan salami, mildly flavoured with truffle and black pepper

Levonetto tondo

Small lightly spiced salami with a mild and delicate flavour

plates

CRISPY SQUID **£5.10**

With really garlicky mayo

MOZZARELLA DI BUFALA **£4.55**

With fantastic lush basil pesto

BAKED CHESTNUT MUSHROOMS **£4.95**

With crispy music bread and smoked buffalo mozzarella

BOCCONCINI POMODORO **£4.35**

Baby buffalo mozzarella with old-school tomato salad

CRISPY POLENTA CHIPS **£3.15**

With rosemary salt and Parmesan

GRILLED THEN CHILLED MARINATED SEASONAL VEGETABLES **£3.50**

With lemon, chili and mint

COURGETTE FRITTI **£3.75**

With the creamiest whipped chickpea, anchovy, caper and parsley dressing

SMOKY SCAMORZA ARANCINI **£4.75**

Crispy rice balls stuffed with smoked buffalo mozzarella and porcini mushrooms, served with a spicy arrabiata dressing

pasta

homemade pasta

SPAGHETTI BOLOGNESE £6.45/£9.95

The old-school classic ragu of beef, pork, herbs, Chianti and Parmesan with crunchy herby breadcrumb crumbs

PAPPARDELLE MEATBALLS £8.65/£10.75

Incredible meatballs slow-cooked in a tomato and basil sauce with Parmesan

BUCATINI CARBONARA

TURBO FUSILLI ARRABIATA £5.95/£9.95

Sweet and spiced tomato sauce with herby breadcrumbs, sprinkled with my favourite Scotch bonnet chillies

filled pasta

LOVELY BUFFALO RICOTTA RAVIOLI £6.65/£10.25

Creamed ricotta with lemon, mint and Parmesan. Pure heaven!

MUSHROOM PANZEROTTI

“all our
beautiful
pasta is

Menu in Jamie's Italian. Designed by The Plant, a London-based design agency.
Arbitrarily chosen two very Italian typefaces:

aperitivi

pre-dinner drinks

PROSECCO £4.95

MILANO £5.25

Campari, fresh orange juice
and prosecco

DOUBLE GRAPE MARTINI £5.95

Refreshing gin martini made with
fresh grapes and cucumber

BELLINI £5.25

Prosecco with peach purée

ROSSINI £5.25

Prosecco with seasonal red berries

BRUSCHETTA

Chargrilled ciabatta rubbed with
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Topped with either...

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Smashed peas, broad beans,
buffalo ricotta, lemon and mint
£4.75

Devonshire crab with chilli,
lemon and zesty mayo. A real
seasonal delicacy
£6.75

plates

Bodoni after designs of Giambattista Bodoni in the late 1700s
and
Eurostile designed by Aldo Novarese in 1962

antipasti

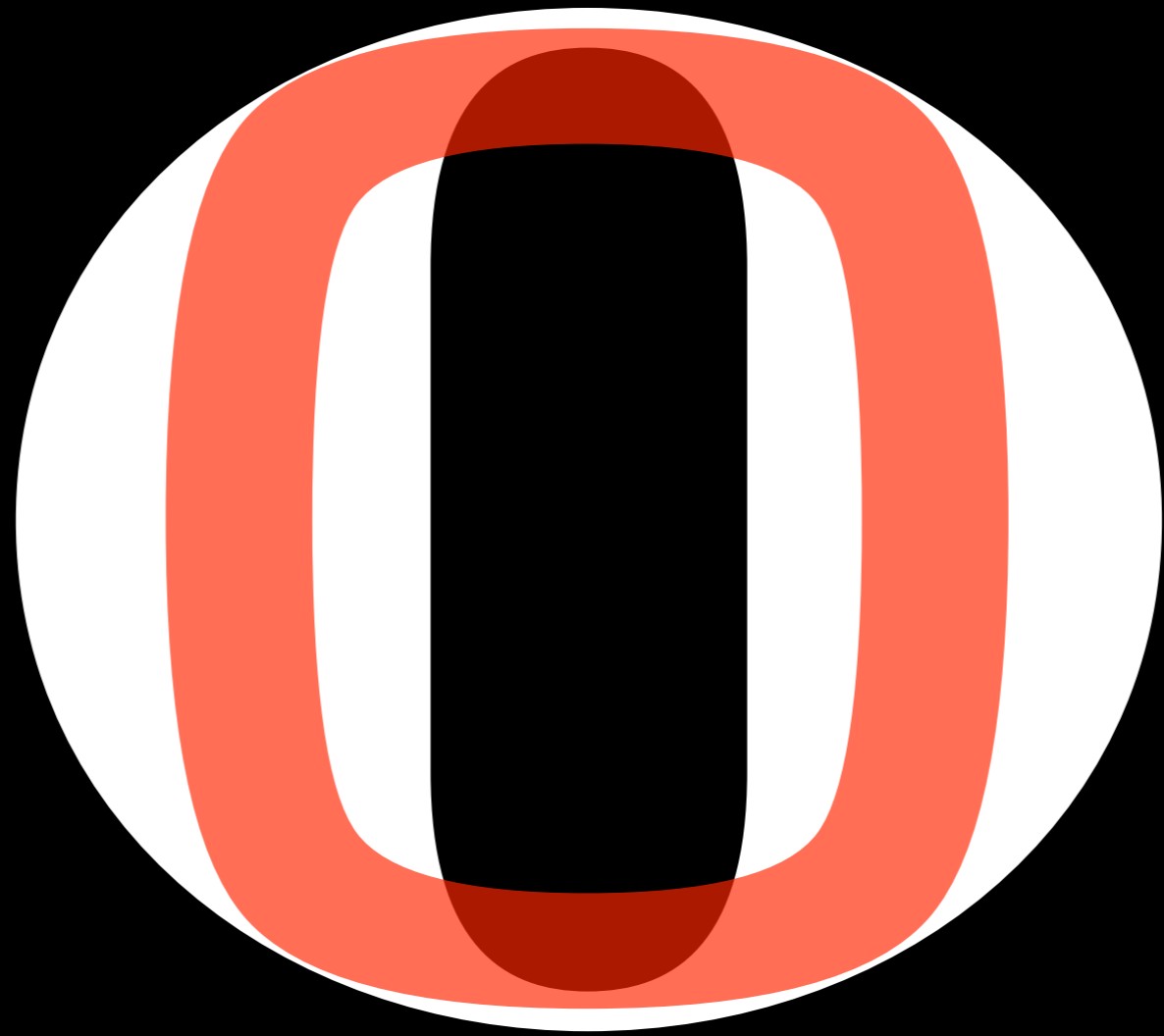
TOP ITALIAN BREAD SELECTION £3.25

Our own focaccia with extra virgin olive oil and the finest aged balsamic. Baked twice daily. Served with a selection of wonderful breads from Jamie's artisan bakery including 16-hour sourdough and crisp music bread with rosemary and lemon gremolata.

Bodoni and **Eurostile**

Two completely different typefaces, separated by hundreds of years and seemingly connected by a country of origin and nothing more. Yet they work together.

There's a reason and it's down to geometry. Bodoni was designed with a strict vertical stress, Eurostile is very linear and symmetrical in form.



Eurostile inside Bodoni.

The Elements
of Typographic Style
second edition, revised & enlarged

Robert Bringhurst

“Choose your library of faces slowly and well.”

Robert Bringhurst in *The Elements of Typographic Style* (Hartley & Marks, 1999)

Explore the oceans

Become a PADI diver

Learn to dive with our “Discover Scuba Diving” experiences and PADI courses. For top quality tuition in warm crystal clear seas, come to us – Renegade Divers.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Learn to dive and experience the thrill of seeing your first whale shark or hearing the mournful humpback whale. Feel the adrenaline rush as you glide through a throng of a thousand blackfin barracuda, or enjoy the tranquillity and peace whilst floating through secluded underwater coral gardens.

Liveaboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
28/10/12	5 nights	£852	£550	Reefmaster
05/11/12	2 nights	£735	£450	La Riviera

Where we left off.

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Liveaboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
28/10/12	5 nights	£852	£550	Reefmaster

Want to set the headings in something more attention grabbing.
Means pairing a different font with the one we're using.



Jeremy Tankard

Sample Text: Why pangolins drea



Sort by: Popularity

Bliss (14 styles)

Why pangolins dream of quiche

The Shire Types (6 styles)

WHY PANGOLINS DREAM OF QUICHE

Enigma (4 styles)

Why pangolins dream of quiche

Aspect (5 styles)

Why pangolins dream of quiche

Bliss Cvrillie (14 styles)

About Jeremy Tankard

Since graduating at the Royal College of Art Jeremy has gained a worldwide reputation for the high quality and unique designs of his typefaces. He initially worked with major consultancies, advising and creating typography for some of the best known international brand names.

When Jeremy Tankard Typography was created in 1998, the idea was to design new typefaces and offer a service for typographic design to suit clients own requirements.

From the outset the aim of the company was to create, manufacture and retail high quality digital type, whilst always keeping in touch with current standards and techniques.

The typeface collection from JTT includes many internationally recognised typefaces, which are being used around the world for a variety of editorial, publishing and corporate related work. In addition to the standard collection, some companies are benefiting from specially commissioned typefaces.

Jeremy is a member of the Wynkyn de Worde Society, iSTD and Letter Exchange and has lectured on typography and given workshops at a number of

My approach was look to fonts from the same designer, Jeremy Tankard.

Shaker (10 styles)

Why pangolins dream of quiche

Trilogy Sans (16 styles)

Why pangolins dream of quiche

Trilogy Fatface (5 styles)

Why pangolins dream of quiche

Wayfarer (12 styles)

Why pangolins dream of quiche

Trilogy Egyptian (6 styles)

Why pangolins dream of quiche

Trilogy Sans Condensed (16 styles)

Why pangolins dream of quiche

Shaker Wide (10 styles)

Why pangolins dream of quiche

My approach was look to fonts from the same designer, Jeremy Tankard.



Trilogy Fatface Regular

Sample Text: Why do pangolins dream of quiche



72 Trilogy Fatface Regular

48 Up, and after doing some busi

36 Up, and after doing some business at my office abroad to Lombard Street, about the getting of a good s...

Trilogy Fatface Regular web font

Fontdeck enables you to use Trilogy Fatface Regular as real text on your website, using CSS. Try it for free, pay only \$18.75 per year when you are ready to go live.

Try Trilogy Fatface Regular for FREE

About this font

FONT FAMILY	Trilogy Fatface
CLASSIFICATION	<ul style="list-style-type: none"> Serif » Didone Display » Serif Display » Fat Face
FOUNDRY	Jeremy Tankard Typography
DESIGNER	Jeremy Tankard
OPENTYPE	c2sc, frac, liga, lnum, onum, smcp, swsh
SUPERFAMILY	Trilogy, Trilogy Fatface
TAGS	decorative, victorian

Going to pick Trilogy Fatface for our purposes.

It's a 20th century font but influence is from 19th century like Shaker. History not relative to our holidays, but it's energetic, somewhat languid. And has some really nice features as we'll see.

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Learn to dive with our “Discover Scuba Diving” experiences and PADI courses. For top quality tuition in warm crystal clear seas, come to us – Renegade Divers.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Learn to dive and experience the thrill of seeing your first whale shark or hearing the mournful humpback whale. Feel the adrenaline rush as you glide through a throng of a thousand blackfin barracuda, or enjoy the tranquillity and peace whilst floating through secluded underwater coral gardens.

```
Explor<span class="swsh">e</span>
```

```
.swsh {  
  font-feature-settings: "swsh" 1;  
}
```

Another OpenType feature. Swashes.

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Liveaboard dive trips

There they are. Looking like little waves.

Trilogy Fatface Expert Subset Regular

Sample Text: Why do pangolins dream of quiche



96 *Trilogy
Fatface
Expert
Subset
Regular*

Trilogy Fatface Expert Subset Regular web font

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About this font

FONT FAMILY Trilogy Fatface Expert Subset

CLASSIFICATION Display » Fat Face

FOUNDRY Jeremy Tankard Typography

DESIGNER Jeremy Tankard

EXPERT SUBSET onum, swsh

SUPERFAMILY Trilogy, Trilogy Fatface

TAGS

Designed for use with Trilogy Fatface, this special subset includes only old-style numerals and swashes.

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includes only old-style numerals and swashes.

fontdeck.com/font/trilogyfatfaceexpertsubset/regular

Swashes don't work in Safari, but there's a potential solution.
Special expert subsets – tiny fonts which just contain the opentype features.

```
Explor<span class="swsh">e</span>
```

```
.swsh {  
  font-family: "TrilogFatfacExperSubseRegula",  
  "Trilogy Fatface Regular", Georgia, serif;  
  font-feature-settings: "swsh" 1;  
}
```

Add in the new font family to the rule, remembering to fall back to the regular font.

Values for font-variant-alternates mapped to OpenType features

stylistic(n)	<i>salt n</i>
contextual	<i>calt, clig</i>
no-contextual	<i>calt, clig</i>
historical-forms	<i>hist</i>
styleset(01–20)	<i>ss01–ss02</i>
character-variant(01–99)	<i>cv01–cv99</i>
swash(n)	<i>swsh n</i>
contextual-swash(n)	<i>cswh n</i>
ornaments(n)	<i>ornm n</i>
annotation(n)	<i>nalt n</i>

Lots of values paired with pre-defined OpenType features

OpenType Features

- ▶ Fonts
- ▶ Kerning
- ▶ Ligatures
- ▶ Letter Case
- ▶ Number Case
- ▶ Number Spacing
- ▶ Fractions
- ▶ Numeric Extras
- ▶ Character Alternatives
- ▶ Alternative Stylistic Sets
- ▶ Reset

Lucky affluent actor
asks to feast on giant
cheese-filled quiche in
fjord.

```
-moz-font-feature-settings:"kern=1, liga=1, dlig=1, swsh=1";  
-webkit-font-feature-settings:"kern" 1, "liga" 1, "dlig" 1, "swsh" 1;
```

```
-webkit-font-feature-settings:"kern" 1, "liga" 1, "dlig" 1, "swsh" 1;  
-moz-font-feature-settings:"kern=1, liga=1, dlig=1, swsh=1";
```

clagnut.com/sandbox/css3/

OpenType features demo.

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Liveaboard dive trips

So here's the final thing.

We talked about starting with the paragraph and choosing a measure which adapts.

Choosing a scale and sticking to it.

Creating a prototype to test the typography with different fonts.

Sweating the small details.

Pairing fonts.

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Liveaboard dive trips

Depart	Duration	Double Cabin	Twin cabin	Boat
28/10/13	5 nights	£852	£550	Reefmaster
05/11/13	2 nights	£735	£450	La Riviera
08/11/13	5 nights	£852	£550	Reefmaster
14/11/13	2 nights	£735	£450	La Riviera

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Richard Rutter, [Fontdeck.com](https://fontdeck.com)
[@clagnut](https://twitter.com/clagnut)

Slides: webtypography.net/talks/UIEVS13/

Richard Rutter is cofounder of [Fontdeck.com](https://fontdeck.com), the professional webfont service.

I thank you.