Web Typography you should do now

Richard Rutter, Fontdeck.com

SxSW 2013   #webtype

Thanks for choosing typography as a way to end your first day.

Has it stopped raining? I didn't come all the way back to Austin for British weather.

So in the guide it says something about awe-inspiring typography which is a bit hyperbolic for my liking, so we're going with this.

I'm going to show how you can make your web typography better with the tools we have today, and in particular discuss typography in the context of responsive design, which is all the rage.

It's going to be a bit technical here and there, but you can just ignore that stuff if you want.
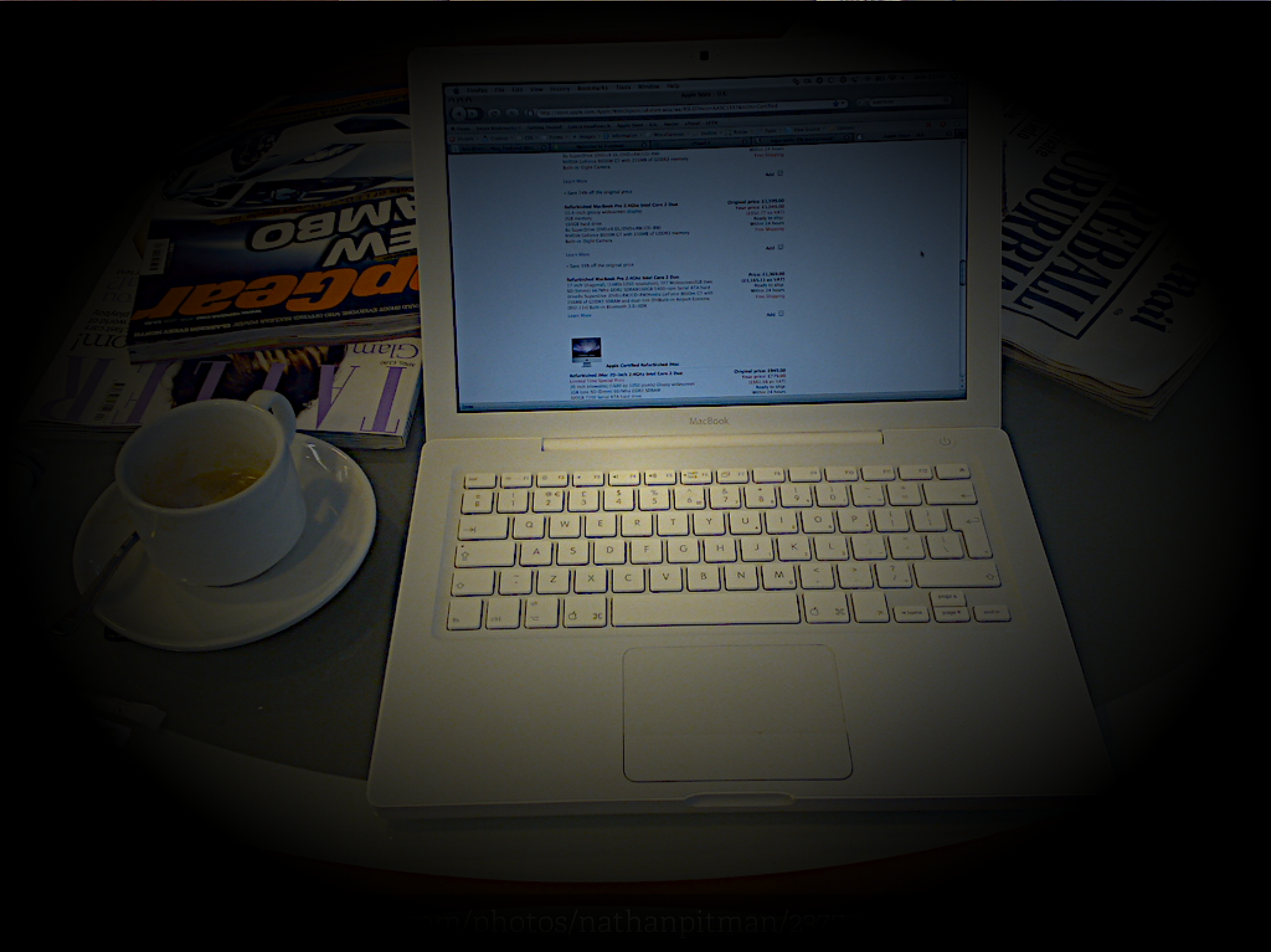
Billboards

Novels

Typography can be split into two. Billboards & Novels, to borrow from friend and designer Jon Tan.

Impact

Immersion

By immersion we mean reading.

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? Achieve a flow state

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)

Science backs this up. Good typography doesn't improve speed or understanding. Disappointing.

BUT…!

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"Good typography induces a good mood."

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

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.

THE BIG FOUR

———

AGATHA CHRISTIE

We'll start with novels. Text set for immersive reading.

Responsive typography

Typography in a responsive design context

Clearleft Device Lab

Typography in a responsive design context.
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.

```
<!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
```

Let's start with some HTML. Standard stuff. Some headings, paragraphs, 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
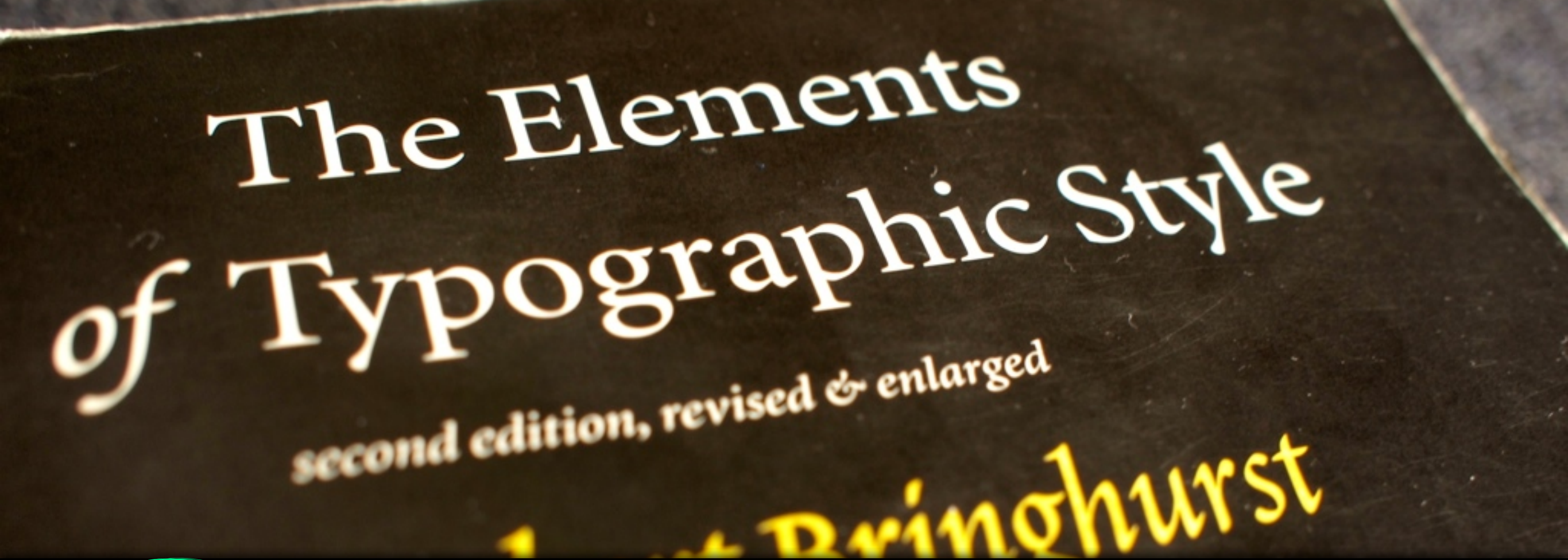matter when it comes to typography.

Without any styling added this is what the browser comes up with on an iPhone 4 in Mobile Safari.

Actually all perfectly reasonable and readable, if dull.

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.

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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
08/11/12	5 nights	£852	£550	Reefmaster
14/11/12	2 nights	£735	£450	La Riviera

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On a bigger screen the situation is different. I think we can all concede it's harder to read. Particularly problematic are the long line lengths of the paragraphs.

The Elements of Typographic Style

second edition, revised & enlarged

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)

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.

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With that in mind, let's concentrate on the paragraph. It's where most of the reading is done. Here it is on our phone using the browser defaults again. We can see the lines are about 42 characters long and for my 40 year old eyes, that's comfortable reading size.

So let's not touch the defaults line length or font size in our CSS. But...

Although as we can see here, some people need their text much bigger.

sxsw2013.dev

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Here we see the line length is 135 characters on the larger screen. So we need to shorten those lines... And this is where responsive design techniques come in.

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.

38em

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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

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

```css
@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.
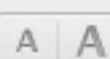
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Hyphenation

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

Another enhancement. Can add hyphenation.

Hyphenation

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

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

You might want to remove hyphens from wider screens.

Columns

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

For screens where the main paragraphs are wider than 38em, use columns.

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

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 heirarchy. For that you need a type size scale.

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

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.

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

Line height

```css
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;
}
```

```css
h1 {
    font-size: 68px;
    line-height: 1;
}

h2 {
    font-size: 42px;
    line-height: 1;
}

.intro p, h3 {
    font-size: 26px;
    line-height: 1.231;
}

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

}
```

Tweak line heights. Bigger text needs less line-height.
Also tweaked margins.

Reset

```css
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

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.

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.

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.
...are familiar with the world of design,
...tied at a school, or collaborate with
...regular basis, you will know
...hers you have had,
...als in this field,
...ell 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

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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.

```css
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.

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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.

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

2. Does it have enough useful weights and styles?

3. Does it have the features you need?

4. *Does it 'say' what the text is saying?*

Make a shortlist based on practical criteria.

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.

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.

Siri Core Regular
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Din Text Pro Regular
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Runda Normal
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LFT Etica Book
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Classico Medium
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Shaker Regular
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FS Me Web Regular
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Akagi Medium
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Make a tester to compare side by side. Start with a paragraph.

fd FONT DECK blog

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
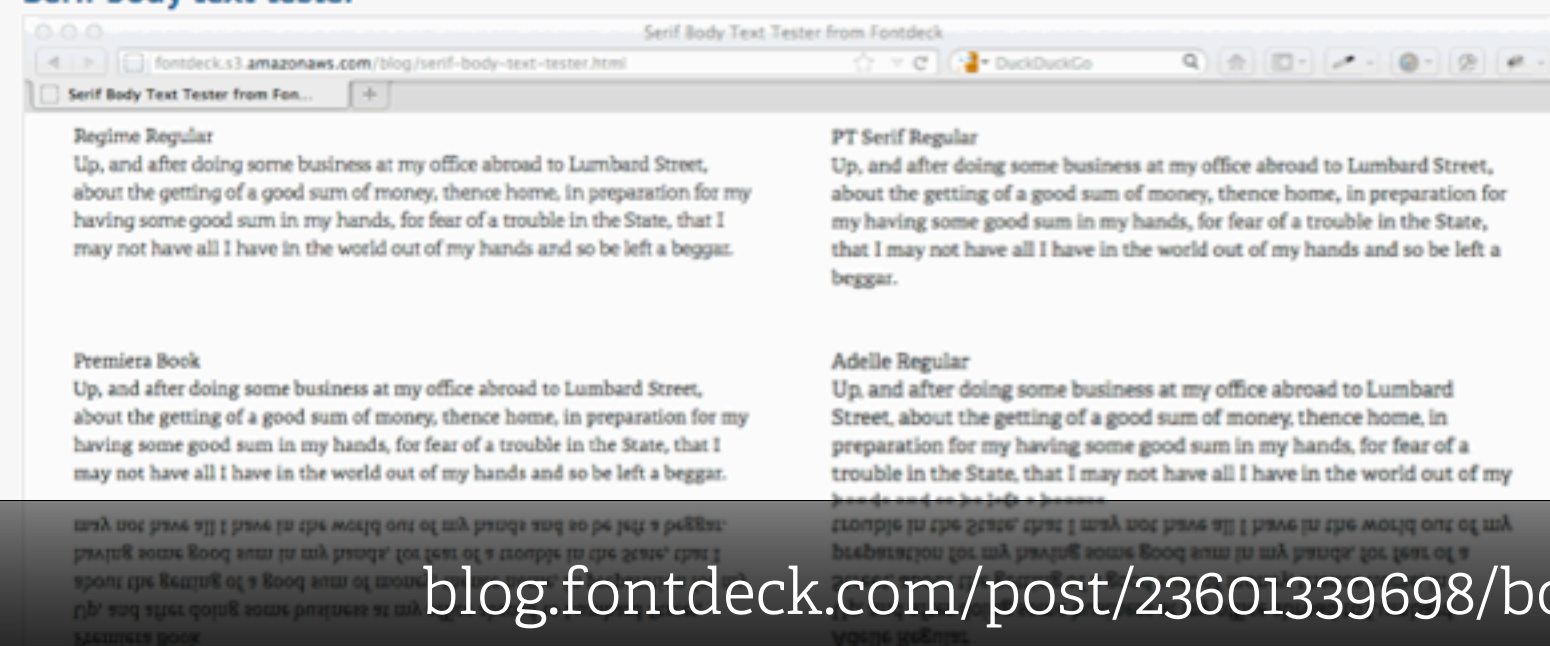
Fontdeck is the professional webfonts solution. Preview fonts on your website for free and only pay for the fonts you need. This is our official blog.

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Then plug into your prototype.
LFT Etica

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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
08/11/12	5 nights	£852	£550	Reefmaster
14/11/12	2 nights	£735	£450	La Riviera

Book a course online and save 20%

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
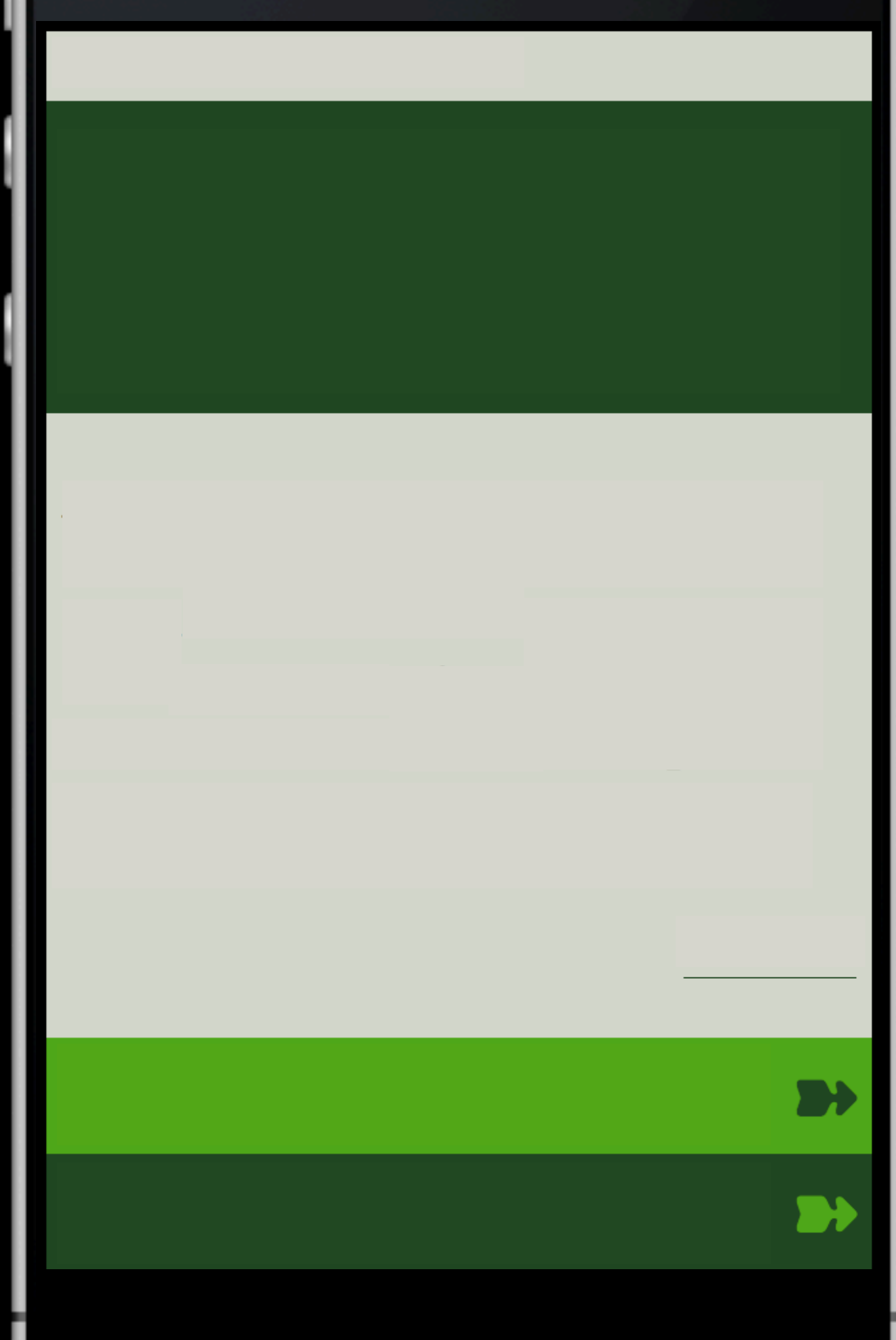
Who has had this experience? Loading in several web fonts over a slow connection can be... slow. The browser lays out the page but doesn't display text until the web font loads.

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.

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

This is what it looks like. 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
<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

```css
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.

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.

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

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 ▐►

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.

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

```css
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.

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.

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

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

```css
.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

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Here are your choices again.

We've done novels. Now to finish off with billboards.
They're all about gut feeling. Being careful to not say the wrong thing with the typeface.

"Choose faces that can furnish whatever special effects you require."

"Choose faces whose individual spirit and character is in keeping with the text."

"Start with a single typographic family."

"Choose your library of faces slowly and well."

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

Our friend Mr Bringhurst has some useful advice on the matter, especially when it comes to pairing fonts.

Jeremy Tankard Typography

Shaker

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.

Karmina Sans

Pairs nicely with Karmina Serif

Abril Display

Is designed to sit with Abril Text

Tablet Gothic Compressed

Also works rather well with Abril Text

Choose a super family in the first place, eg. Karmina or Abril.

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.
Gut feeling.
Look to help from the foundry.

by series or
r font!).

options

Black on white ▼

Reset

ox jumps over the lazy dog

PURCHASE OPTIONS ➡

ox jumps over the lazy dog

PURCHASE OPTIONS ➡

N₂ /s ⁵/ EXT O

RELATED PRODUCTS

Abril

TYPE IN USE

BRATING
MOND JUB

Ashfield
ious years

TYPO-MATCHING

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

Faktura

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Where we left off.

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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.

FONT DECK

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Search

Jeremy Tankard

Sample Text: Why pangolins drea ▾   A ——●—— A   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 Cyrillic *(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

You can also look to fonts from the same designer.

fd FONT DECK

Fonts   About   Pricing   Showcase

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Trilogy Fatface Regular

Sample Text: Why do pangolins dream of quiche ▾   A A

72 **Trilogy Fatface Regular**

48 *Up, and after doing some busi*

36 *Up, and after doing some business at my office abroad to Lumbard 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	■ **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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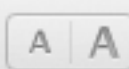
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```
Explor<span class="swsh">e</span>

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

Another OpenType feature. Swashes.

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Liveaboard dive trips

There they are. Looking like little waves.

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

Lots of values paired with pre–defined OpenType features
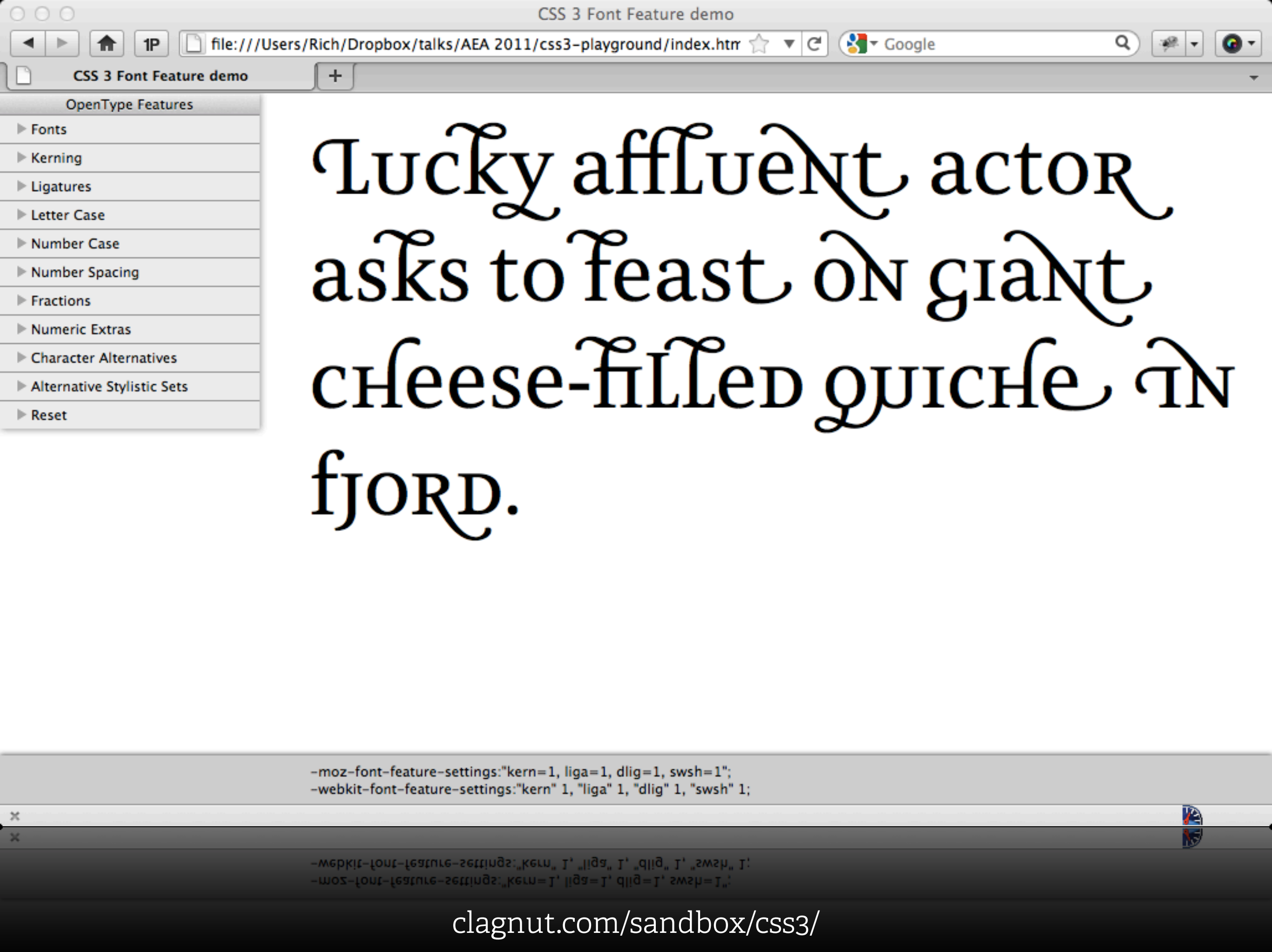
OpenType features demo.

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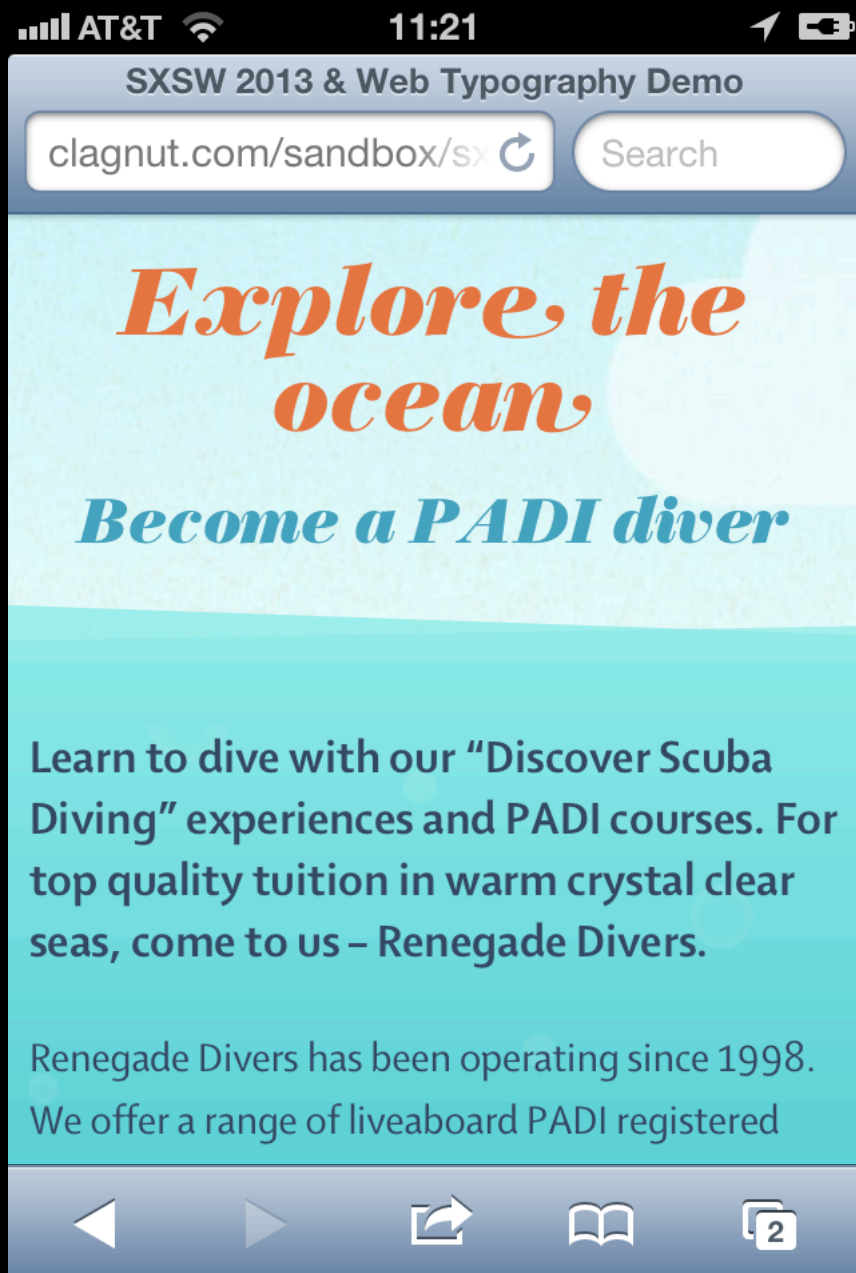
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Liveaboard dive trips

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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Richard Rutter, Fontdeck.com
@clagnut

Rate: sxsw.tv/cmq
Slides: webtypography.net/talks/sxsw13/

Richard Rutter is cofounder of Fontdeck.com, the professional webfont service.

I thank you.