

Nociones básicas sobre tipografía Web.

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¿Qué veremos?

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 - El triángulo perfecto
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 - Alto de línea (leading)
 - Tamaño de la fuente
 - El «color» del párrafo
 - Alto de X
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- ¿Cómo combinar tipografía?
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- Escala modular
- Tipografía «Responsive»
- Ortotipografía
- OpenType
- Carga de tipografías

A portrait of a man with short, dark, slightly messy hair, a beard, and black-rimmed glasses. He is wearing a black t-shirt and looking directly at the camera with a neutral expression. The background is dark and out of focus.

Frontend developer y podcaster

Focused on performance, responsive design, web typography and accessibility.

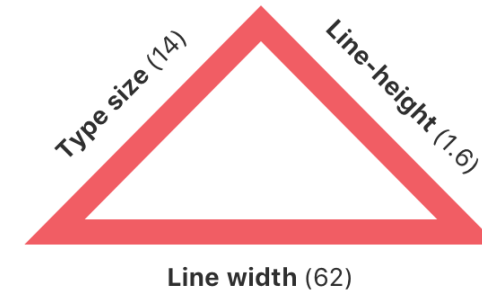
2. Nociones básicas

2.1. El triángulo perfecto

2.1.1. Largo de línea (45-70 characters)

Merriweather, 14/22, 540px (84 characters)

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. He worked in the tradition of what is now called old-style serif letter design, that produced letters with a relatively organic structure resembling handwriting with a pen but with a slightly more structured and upright design. Although Garamond himself remains considered an eminent figure in French printing of the sixteenth century, historical research over the last century has increasingly placed him in context as one artisan among several active at a time of rapid production of new typefaces in sixteenth-century France, operating within a pre-existing tradition defined by the work of printers of the preceding half-century, in particular Aldus Manutius and his punchcutter Francesco Griffo. Therefore, the term “Garamond” in modern use may be understood to mean typefaces based on the appearance of early modern French printing, not necessarily specifically Garamond’s work

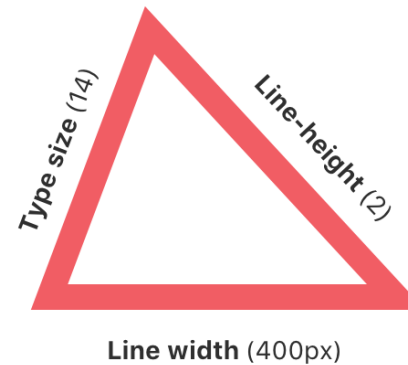


Demasiado largo de línea. Crédito: [@matejlatin](#)

2.1.2. Alto de línea (leading)

Merriweather, 14/28, 400px (55 characters)

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. He worked in the tradition of what is now called old-style serif letter design, that produced letters with a relatively organic structure resembling handwriting with a pen but with a slightly more structured and upright design. Although Garamond himself remains considered an eminent figure in French printing of the sixteenth century, historical research over the last century has increasingly placed him in context as one artisan among several active at a time of rapid production of new typefaces in sixteenth-century

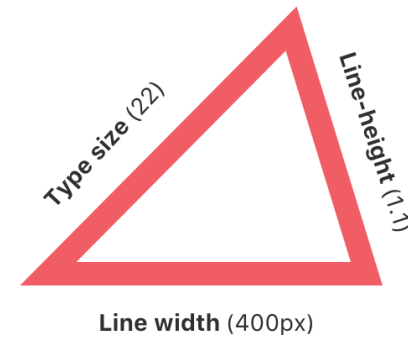


Demasiado alto de línea. Crédito: [@matejlatin](#)

2.1.3. Tamaño de la fuente

Merriweather, 22/24, 400px (30 characters)

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. He worked in the tradition of what is now called old-style serif letter design, that produced letters with a relatively organic structure resembling handwriting with a pen but with a slightly more structured and upright design. Although Garamond himself remains considered an eminent figure in French printing of the sixteenth

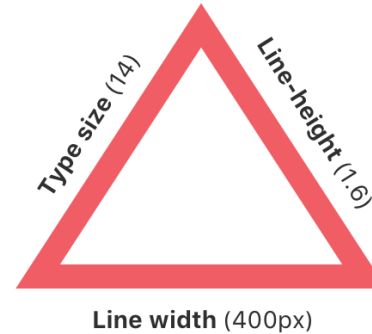


Demasiado tamaño de la fuente. Crédito: [@matejlatin](#)

El triángulo perfecto

Merriweather, 14/24, 400px (55 characters)

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. He worked in the tradition of what is now called old-style serif letter design, that produced letters with a relatively organic structure resembling handwriting with a pen but with a slightly more structured and upright design. Although Garamond himself remains considered an eminent figure in French printing of the sixteenth century, historical research over the last century has increasingly placed him in context as one artisan among several active at a time of rapid production of new typefaces in sixteenth-century France, operating within a pre-existing tradition defined by the work of printers of the preceding half-century, in particular Aldus Manutius and his punchcutter Francesco Griffo.



El triángulo perfecto, todo está equilibrado. Crédito: [@matejlatin](#)

2.2. El color del párrafo

Color del párrafo

El [Consorcio W3C](#) tiene unas pautas, llamadas Pautas de Accesibilidad al Contenido Web [\(WCAG\) 2.1](#), Recomendación (W3C Recommendation) desde el 5 de junio de 2018 que hemos de intentar cumplir. Como dijo un compañero del sector en el [T3chfest](#): *«si no es por las personas, que sea por la Guardia Civil»*, y es que existen leyes que obligan a su cumplimiento. Seamos serios, por favor.

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2.3. Alto de x

Alto de x

xx

Brando Regular Sans y Guardian Egyptian Headline a 200px

2.3. Hyphens

Hyphens en la práctica

```
// Mixin
@mixin hyphens() {
  // Añadir propiedades con prefijos
  hyphens: auto;
  hyphenate-limit-chars: 6 3 3;
  hyphenate-limit-lines: 2;
  hyphenate-limit-last: always;
  hyphenate-limit-zone: 8%;
}

// Uso
p {
  @include hyphens();
}
```

Mixin: `_hyphens.scss`

3. ¿Cómo combinar tipografía?

¿Qué debemos tener en cuenta?

- ¿Qué queremos expresar?
- Contraste
 - Sans-serif y Serif
 - Extra bold y regular
 - Normal y condensed
- Entender el contexto
- Entender la época

Pesos tipográficos

Thin	<code>font-weight: 100;</code>
Extra Light	<code>font-weight: 200;</code>
Light	<code>font-weight: 300;</code>
Normal	<code>font-weight: 400;</code>
Medium	<code>font-weight: 500;</code>
Semi Bold	<code>font-weight: 600;</code>
Bold	<code>font-weight: 700;</code>
Extra Bold	<code>font-weight: 800;</code>
Black	<code>font-weight: 900;</code>

[Tweet](#)

4. Ritmo vertical

¿Qué es el ritmo vertical?

Got The Rhythm	Got No Rhythm
Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Maecenas faucibus mollis interdum.	Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Maecenas faucibus mollis interdum.
Nullam quis risus eget urna mollis ornare vel eu leo. Morbi leo risus, porta ac consectetur ac, vestibulum.	Nullam quis risus eget urna mollis ornare vel eu leo. Morbi leo risus, porta ac consectetur ac, vestibulum.
Good Rhythm	Bad Rhythm

Ritmo vertical bien y mal ejecutado. ¿Qué problemas veis? Crédito: [@elliottdahl](#)

4. Escala modular

¿Escala qué?

- Escala Modular
- Escala modular en Github

Ratio: 1.2

heading-h1 - 47,783

heading-h2 - 39,816

heading-h3 - 33,183

heading-h4 - 27,67

heading-h5 - 20,033

heading-h6 - 19,2

body-text - 16

body-small - 13,333

caption - 12,3904

¿Eso se puede hacer con Sass?

Mixins: `_modular-scale.scss`


```
// -----  
// This file contains the Modular-Scale placeholders using Major Third ratio (1.2)  
// -----  
// https://www.modularscale.com/?1&em&1.2
```

```
@import '../..../vendor/modular-scale/modularscale';
```

```
$modularscale: (  
  base: 1rem,  
  ratio: 1.2,  
);
```

```
@mixin heading-h1() {  
  font-size: ms(6);  
  margin-top: 0;  
}
```

```
@mixin heading-h2() {  
  font-size: ms(5);  
  margin-top: 0;  
}
```

```
@mixin heading-h3() {  
  font-size: ms(4);  
  margin-top: 0;  
}
```

```
@mixin heading-h4() {  
  font-size: ms(3);  
  margin-top: 0;  
}
```

```
@mixin heading-h5() {  
  font-size: ms(2);  
  margin-top: 0;  
}
```

```
@mixin heading-h6() {  
  font-size: ms(1);  
  margin-top: 0;  
}
```

```
@mixin body-text() {  
  font-size: ms(1);  
  margin-top: 0;  
}
```

```
@mixin body-small() {  
  font-size: ms(0);  
  margin-top: 0;  
}
```

```
@mixin caption() {  
  font-size: ms(-1);  
  margin-top: 0;  
}
```

¿Eso se puede hacer con Sass?

```
h1,  
.h1-like {  
  @include heading-h1();  
}
```

```
h2,  
.h2-like {  
  @include heading-h2();  
}
```

```
h3,  
.h3-like {  
  @include heading-h3();  
}
```

```
h4,  
.h4-like {  
  @include heading-h4();  
}
```

```
h5,  
.h5-like {  
  @include heading-h5();  
}
```

```
h6,  
.h6-like {  
  @include heading-h6();  
}
```

Uso: `_typography.scss`

¿Y con CSS?

```
:root {  
  --text-base: 1em;  
  
  --text-scale: 1.2;  
  --caption: calc(var(--body-small) / var(--text-scale));  
  --body-small: calc(var(--body-text) / var(--text-scale));  
  --body-text: calc(var(--text-base));  
  --h6: calc(var(--body-text) * var(--text-scale));  
  --h5: calc(var(--h6) * var(--text-scale));  
  --h4: calc(var(--h5) * var(--text-scale));  
  --h3: calc(var(--h4) * var(--text-scale));  
  --h2: calc(var(--h3) * var(--text-scale));  
  --h1: calc(var(--h2) * var(--text-scale));  
}
```

Modular Scale con Custom Properties

```
h1,  
.h1-like {  
  font-size: var(--h1);  
}
```

```
h2,  
.h2-like {  
  font-size: var(--h2);  
}
```

```
h3,  
.h3-like {  
  font-size: var(--h3);  
}
```

```
h4,  
.h4-like {  
  font-size: var(--h4);  
}
```

```
h5,  
.h5-like {  
  font-size: var(--h5);  
}
```

```
h6,  
.h6-like {  
  font-size: var(--h6);  
}
```

```
p,  
.body-text {  
  font-size: var(--body-text);  
}
```

```
.body-small,  
small {  
  font-size: var(--body-small);  
}
```

```
.caption {  
  font-size: var(--caption);  
}
```

6. Tipografía «Responsive»

¿Qué es eso de «responsive»?

```
:root {  
  font-size: var(--body-text);  
  line-height: var(--line-height-s);  
  
  @media (min-width: $mq-m) {  
    --body-text: 1.2em;  
    line-height: var(--line-height-m);  
  }  
  
  @media (min-width: $mq-xl) {  
    --body-text: 1.4em;  
    line-height: var(--line-height-xl);  
  }  
}
```

Uso: `_base.scss`

Vale pero, ¿por qué es necesario?

7. Ortotipografía

Ortotipografía para diseñadores



8. OpenType

¿Qué son los OpenType features?

- Better typography font variants
- Syntax for OpenType features in CSS
- The Complete CSS Demo for OpenType Features

9. Carga de tipografías

FOIT vs FOUT

FOIT vs. FOUT

This demo was created to show the functional differences between FOIT and FOUT. It's using Open Sans loaded from Google Web Fonts. (Not sure what [FOIT and FOUT](#) are?) Decide for yourself—which feels faster? Which feels more stable? Take note of the difference in page stability when you group your repaints.

Created by [@zachleat](#). Read more at [FOIT vs. FOUT \(the blog post\)](#) or the [Comprehensive Guide to Font Loading Strategies](#). You can always return to [zachleat.com](#).

Roman	4000	ms	<div>Randomize Load Times</div> <div>Force a Grouped Repaint</div> <div>Start Font Load</div>
Bold	4000	ms	
Italic	4000	ms	
Bold Italic	4000	ms	

FOIT with 3s Timeout **2 repaints, 1 reflow**

Mitt Romney is *not* running for president.

This is a paragraph. **This is heavier text.** *This is emphasized text.* **This is heavier and emphasized text.**

FOUT **1 repaint, 1 reflow**

Mitt Romney is *not* running for president.

This is a paragraph. **This is heavier text.** *This is emphasized text.* **This is heavier and emphasized text.**

[zachleat.com/foitfout](#)

10. Recursos

Lista de recursos

¿Alguna pregunta?



¡Gracias!