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AMSTELVAR CENTRAL STATION

The design brief began with a prudent definition of what the regular weight (CSS 400), would be while the optical size axis value of 14 pts. was requested, and whatever width the default is became 100% width.

The lone composite in the ASCII set, "%", is redesigned to match that of the figure zero, and is composed from a superior figure zero and fraction bar.

The contours are native drawn quadratic beziers.

The figures are proportional, there will be tabular figures as an OpenType Feature, and the width of those figures is 1/2 em.

In comparison Amstelvar Regular is similar in size to the em as PT Serif, while being larger than Times, which has been set larger in the sample for a "fair" compare of size. As Times is smaller on the Em than Amstelvar and looks narrower when Times is set on the same body size as shown, the length of text comes out within one word-length of Amstelvar.

The contour point structure is designed to enable large amounts of weight and width to be possible as well be suitable outlines for all possible parametric axes. Serifs have simple point structures to avoid file size bloat. Main stems contain a mid-point to enable tapering and avoid too lines of overly-mechanical straightness.

opsz 14 @14pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 . , : ; ! ? ( ) [ ] { } / | \ # $ % @ ' " * ~ ^ ` = + < > -

opsz 14 @42pt

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ&
abcdefghijklm
nopqrstuvwxyz
@ 0123456789
.,:;!?()[]{}/|\#$
%'"*~^_`=+<>

Glyph showing contourpoints

Mid-points

Serif Structure
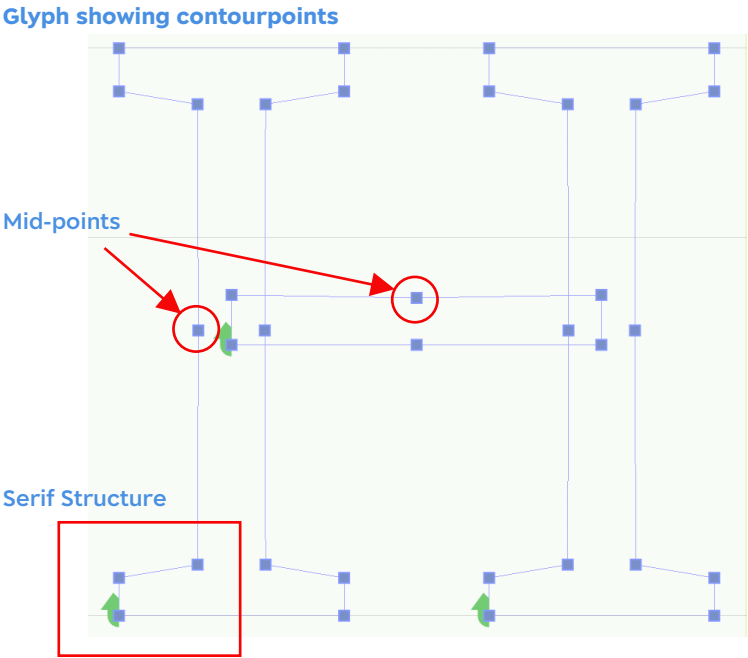
PT Serif

14 pt on 17 pt Regular

Johannes Gutenberg's work on the printing press began in approximately 1436 when he partnered with Andreas Heilmann, owner of a paper mill. Having previously worked as a goldsmith, Gutenberg made skillful use of the knowledge of metals he had learned as a craftsman. He was the first to make type from an alloy of lead, tin, and antimony, which was critical for producing durable type that produced high-quality printed books and proved to be much better suited for printing than all other known materials.

36 pt on 36 pt Regular

Producing durable type and quality print books. Better suited for printing than all other

Amstelvar

14 pt on 17 pt opsz 14 wght 400 wdth 100

Johannes Gutenberg's work on the printing press began in approximately 1436 when he partnered with Andreas Heilmann, owner of a paper mill. Having previously worked as a goldsmith, Gutenberg made skillful use of the knowledge of metals he had learned as a craftsman. He was the first to make type from an alloy of lead, tin, and antimony, which was critical for producing durable type that produced high-quality printed books and proved to be much better suited for printing than all other known materials.

36 pt on 36 pt opsz 36 wght 400 wdth 100

Producing durable type and quality print books. Better suited for printing than all other materials.

Times

15.75 pt on 16 pt

Johannes Gutenberg's work on the printing press began in approximately 1436 when he partnered with Andreas Heilmann, owner of a paper mill. Having previously worked as a goldsmith, Gutenberg made skillful use of the knowledge of metals he had learned as a craftsman. He was the first to make type from an alloy of lead, tin, and antimony, which was critical for producing durable type that produced high-quality printed books and proved to be much better suited for printing than all other known materials.

36 pt on 36 pt Regular

Producing durable type high-quality printed books Better suited for printing than all other materials.

The design space began with envisioning and then drawing an unbalanced range of size masters upon which to base the weight and width axes. the optical size's "floor" at 8 point, and "ceiling" at 72 in the first design space is to provide more weight change at larger sizes, where it's possible to use very bold and very light instances, and less range as the optical size of use gets smaller.

opsz 72 wght wdth 400 100 @24pt

ABCDEFGHIJKLM
NOPQRSTUVWXY
Z&abcdefghijklm
nopqrstuvwxyz01
23456789.,:;!?()[]
{}/|\#$%@'"*~^
`=+<>-

opsz 50 wght wdth 400 100 @24pt

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ&abcdefghij
klmnopqrstuvw
xyz01234567
89.,:;!?()[]{}/|\#$
%@'"*~^_`=+<>-

opsz 14 wght wdth 400 100 @24pt

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ&abcdefg
hijklmnopqrstu
vwxyz01234567
89.,:;!?()[]{}/|\
#$%@'"*~^_`=
+<>-

opsz 8 wght wdth 400 100 @24pt

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcde
fghijklmnopqr
stuvwxyz01234
56789.,:;!?()[]
{}/|\#$%@'"*~
=+<>-

opsz 144 @144 pt

ABCDabcde

opsz 50 @144 pt

ABCD

opsz 14 @144pt

ABCD

opsz 8 @144pt

ABCD

opsz 14 @14pt

ABCDEF
abcdefg

opsz 14 @14pt

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789.,:;!?0 [] {}/|\
#$%@'"*~^_`=+<>-

opsz 8 @8pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789.,:;!?() [] {}/|\
#$%@'"*~^_`=+<>-

The maximim and minimum weights and widths for 14 point were then drawn and tested at actual size.

opsz 14, wght and wdth masters @14pt

MEMORABLE Planning sessions

MEMORABLE Planning sessions

MEMORABLE Planning sessions

MEMORABLE Planning sessi

MEMORABLE Planning s

opsz 14 wght 900 @24pt

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcde
fghijklmnopq
rstuvwxyz012
3456789.,:;!?()
[]{}/|\#$%@'"*~^
_`

opsz 14 wdth 50 @24pt

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&abcdefghi
jklmnopqrstuvwxyz01234
56789.,:;!?()[]{}/|\#$%
@'"*~^_`=+<>-

opsz 14 @24pt

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ&abcdefg
hijklmnopqrstu
vwxyz01234567
89.,:;!?()[]{}/|\
#$%@'"*~^_`=
+<>-

opsz 14 wght 100 @24pt

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ&abcdefghij
klmnopqrstuvwx
yz012345678
9.,:;!?()[]{}/|\#$
%@'"*~^_`=+<>-

opsz 14 wdth 125 @24pt

ABCDEFGHI
JKLMNOPQR
STUVWXYZ
&abcdefghij
klmnopqrst
uvwxyz0123
456789.,:;!?()
[]{}/|\#$%@'"*~

Parametric axes, i.e. variations to the underlying single parameter, were drawn based on the range provided by the preliminary opsz, wght and wdth axes. These parameters include the six axes shown here.
XTRA modifies the counter width of glyphs.
YTUC changes uppercase height.
YTLC changes lowercase height.
XOPQ changes stem weight.
YTAS changes lowercase ascender height and
YOPQ changes hairline weight.

opsz 14 XTRA minimum

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n

opsz 14 XTRA maximum

A B C D E F G H I J K
L M N O P Q R S T
U V W X Y Z & a b c

opsz 14 YOPQ minimum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 YOPQ maximum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 YTUC minimum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 YTUC maximum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u
v w x y z 0 1 2 3 4 5 6 7
8 9 . , : ; ! ? ( ) [ ] { } / | \
$ % @ ' " * ~ ^ _ ` =
+ < > -

opsz 14 YTAS minimum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 YTAS maximum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g

opsz 14 YTLC minimum

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t

opsz 14 YTLC maximum

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d e f
g h i j k l m n o p q r s t

opsz 14 XOPQ minimum

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z a b c d e f g

opsz 14 XOPQ maximum

INCOMPLETE

Together with the wght and wdth masters, (grey), and the default in the middle, the combination of five masters define their combinations, (black). The parametric axes were used to make minor adjustments to the completed style of the 14 point master.

opsz 14 XOPQ minimum

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefg

opsz 14 XOPQ maximum

INCOMPLETE

opsz 14, wght and wdth masters @14pt

MEMORABLE Planning sessions
MEMORABLE Planning sessions
MEMORABLE Planning sessions

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MEMORABLE Planning sessions
MEMORABLE Planning sessions

MEMORABLE Planning sessions
MEMORABLE Planning sessions
MEMORABLE Planning sessions

ABCDEFGHIJKLMNabcdefghijklmn

ABCDEFGHIJKL
abcdefghijklm

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	a	b	c	d	e	f	g	h	i	j
Width	2727	2879	2352	3233	2202	2106	3083	3388	1610	1482	3072	2206	3680	2510	2552	2779	1888	2817	2353	1497	2351	2898	1461	1357
Left	-25	82	80	82	82	81	82	82	16	82	82	82	82	82	38	0	64	68	64	54	24	52	72	40
Right	-25	76	6	80	20	20	12	82	82	0	3	0	82	72	46	68	48	50	28	40	-24	66	66	132

Space Center - Amstelvar Roman-XOPQmax

ABCDEFGHIJKLMNabcdefghijklmn   64   foreground

ABCDEFGHIJKLMN
abcdefghijklmn

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	a	b	c	d	e	f	g	h
Width	1886	1992	1981	2317	1638	1506	2125	2440	1120	1102	2050	1614	2836	2000	1752	1833	1481	1895	1789	1031	1748	1925
Left	-25	82	80	82	82	82	80	82	82	37	82	82	82	82	-12	64	64	63	54	4	52
Right	-25	66	40	80	48	50	-4	82	82	82	-36	0	82	62	46	64	54	50	73	9	-9	66

Together with the wght and wdth masters, (grey), and the default in the middle, the combination of five masters define their combinations, (black). The parametric axes were used to make minor adjustments to the completed style of the 14 point master.

opsz 14 wght 900 wdth 50 @24pt

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&abcde
fghijklmnopqrstuvw
xyz0123456789.,:;!?
()[]{}/|\#$%@'"*~^_
`=+<>-

opsz 14 wght 900 @24pt

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&abcde
fghijklmnopq
rstuvwxyz012
3456789.,:;!?()
[]{}/|\#$%@'"*~^
=+<>-

opsz 14 wght 900 wdth 125 @24pt

ABCDEFGHI
JKLMNOPQ
RSTUVWXY
Z&abcdefg
hijklmnop
qrstuvwxy
z01234567 8

opsz 14 wdth 50 @24pt

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&abcdefghi
jklmnopqrstuvwxyz01234
56789.,:;!?()[]{}/|\#$%
@'"*~^_`=+<>-

opsz 14 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u
v w x y z 0 1 2 3 4 5 6 7
8 9 . , : ; ! ? ( ) [ ] { } / | \
$ % @ ' " * ~ ^ _ ` =
+ < > -

opsz 14 wdth 125 @24pt

A B C D E F G H I
J K L M N O P Q
S T U V W X Y Z
& a b c d e f g h i j
k l m n o p q r s t
u v w x y z 0 1 2 3
4 5 6 7 8 9 . , : ; ! ? ( )
[ ] { } / | \ # $ % @ ' " * ~

opsz 14, wght and wdth masters @14pt

MEMORABLE Planning sessions
MEMORABLE Planning sessions
MEMORABLE Planning sessions

MEMORABLE Planning sessions
MEMORABLE Planning sessions
MEMORABLE Planning sessions

MEMORABLE Planning sessions
MEMORABLE Planning sessions
MEMORABLE Planning sessions

opsz 14 wght 100 wdth 50 @24pt

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&abcdefghijklmn
opqrstuvwxyz012345678
9.,:;!?()[]{}/|\#$%@'"*~^_`
=+<>-

opsz 14 wght 100 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & a b c d e f g h i j
k l m n o p q r s t u v w
x y z 0 1 2 3 4 5 6 7 8
9 . , : ; ! ? ( ) [ ] { } / | \ # $
% @ ' " * ~ ^ _ ` = + < > -

opsz 14 wght 100 wdth 125 @24pt

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & a
b c d e f g h i j k l m
n o p q r s t u v w x
y z 0 1 2 3 4 5 6 7 8
9 . , : ; ! ? ( ) [ ] { } / | \ #
$ % @ ' " * ~ ^ _ ` = + <

These weights and widths were then extrapolated to the optical size maximum for approval of the larger appearances. Projection of the lightest weight at 72 point was determined to be too light for some rendering, so the maximum optical size was doubled to 144 pt, in effect doubling the minimum weight at the maximum size.

opsz 144 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u
v w x y z 0 1 2 3 4 5 6 7
8 9 . , : ; ! ? ( ) [ ] { } / | \
$ % @ ' " * ~ ^ ` _ =
+ < > -

opsz 14 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u
v w x y z 0 1 2 3 4 5 6 7
8 9 . , : ; ! ? ( ) [ ] { } / | \
$ % @ ' " * ~ ^ ` _ =
+ < > -

opsz 8 @24pt

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g
h i j k l m n o p q r s t u
v w x y z 0 1 2 3 4 5 6 7
8 9 . , : ; ! ? ( ) [ ] { } / | \
$ % @ ' " * ~ ^ ` _ =
+ < > -

opsz 72 wght 100 wdth 125, 100 & 25 @72pt

A B C D E F G H I J K L M N O
W X Y Z &

opsz 144 wght 100 wdth 125, 100 & 25 @144pt

A B C D E F G H
M N O P Q R S T
W X Y Z &
a b c d e f g h i j k l

The same stage included designing the width axes to narrow more than the default 14 pt width axes narrows. So the 144 pt masters produce dense fonts with counters as small as most rendering allows.

The comparative line lengths show that the 14 pt has narrowed around 2 characters from A to T, while the 144 pt has narrowed around 10 characters over the same text, (yellow arrows).

The boldest most condensed 144 pt (far right), shows the impactful density of black allowed in the design and spacing at large sizes, compared to the boldest most condensed 14 pt (left and enlarged below), where more generous interior and inter-character spaces present the user with better readability.

opsz 14 wght 400 wdth 50 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^_` =+<>-

opsz 14 wght 400 wdth 100 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
& abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^_` =+<>-

opsz 14 wght 400 wdth 125 @14pt

ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxy
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^__` =+<>-

opsz 14 wght 900 wdth 50 @144

PQ

opsz 144 wght 400 wdth 25 @144pt

ABCDEFGHIJKLM

opsz 144 wght 400 wdth 100 @144pt

ABCDEFGH

opsz 144 wght 900 wdth 25 @144pt

ABCDEFGH
MNOPQRST
WXYZ&

The same stage included designing the width axes to widen more than the default 14 pt width axes. So the 144 pt masters produce fonts with counters as large as the design allows.

The comparative line lengths show that the 14 pt has widened around 1/2 character from A to F, while the 144 pt has widened more than 3 characters in the same short string, (yellow arrows).

opsz 14 wght 400 wdth 151 @144pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
& abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^_`=+<>-

opsz 14 wght 400 wdth 100 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
& abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^_`=+<>-

opsz 14 wght 900 wdth 151 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
& abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#$%@'"*~^_`=+<>-

PQ

opsz 144 wght 400 wdth 151 @144pt

ABCDEFGH

opsz 144 wght 400 wdth 100 @144pt

ABCDEFGH

opsz 144 wght 900 wdth 151 @144pt

ABCDEFGH
MNOPQRST

with
ce where
nce was as
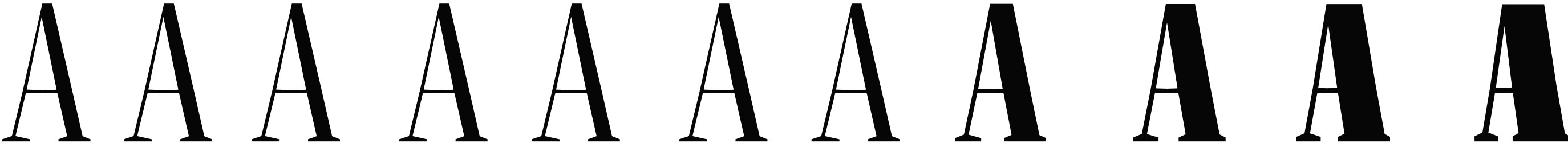that the
e all the
with the
ss of their
r other
es, the
hosen
ize was
e designer
verlaps
on a dark
sual user
y select
ng their
nd scale
sitions
produce a
phic result.

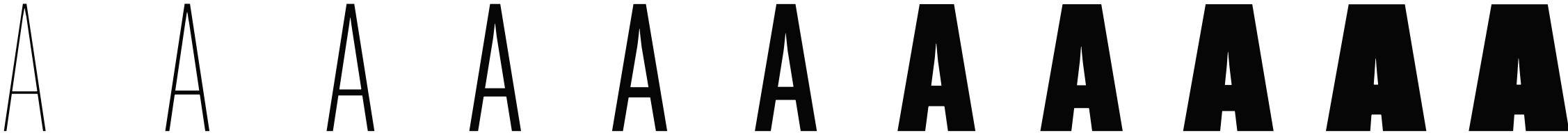The Most Compressed "A" of the design space

144 pt

120 pt   120 pt

96 pt

72 pt

36 pt

18 pt

14 pt

The combination of optical size and fluid weight and widths (left), allow the composition to "collapse" editorially from a full hierarchy of fonts helping the reader navigate from complete textual content, down to a single line of information, for a link or ad e.g. without completely losing a typographic identity in the process.

The right side shows the need to make adjustments, if possible, including changes to style, size and tracking, when using a non-variable version of the same font. Below shows the editorial content collapsing in stages.

EXTREMO

144pt 200 wght 70 wdth

REFRESHER

36pt 250 wght 90 wdth

REFRESHER BUILDS PEOPLE-TALKING SOFTWARE TO YOU

18pt 400 wght 100 wdth

Networked landscapes with operational tone of voice in multiple-platform type is not a thing of the past.

13pt 400 wght 100 wdth

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders. Both elements were first successfully implemented by the German printer Friedrich Koenig in a series of press designs devised between 1802 and 1818, with assistance from engineer Andreas Friedrich Bauer.* Koenig and Bauer sold two of their first models to The Times in London in 1814, capable of 1,100 impressions per hour. The first edition so printed was on 28 November 1814.

9 pt 400 wght 100 wdth

* Not valid engineering in Connecticut, California, Massachusetts, Minnesota, Mississippi, New Hampshire, North Carolina, Pennsylvania, Tennessee, Washington, West Virginia or American Samoa. Pending in Idaho, Iowa, Texas, Ohio and Maine.

36 pt 200 wght 70 wdth

REFRESHER BUILDS SOFTWARE

16 pt 400 wght 100 wdth

Networked landscapes with operational tone of voice in multiple-platform type is not a thing of the past.

13 pt 400 wght 100 wdth

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders.

24 pt 200 wght 70 wdth

REFRESHER BUILDS SOFTWARE

13 pt 400 wght 100 wdth

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders.

13 pt 400 wght 100 wdth
13 pt 200 wght 70 wdth

Two ideas make talking software with REFRESHER, well you know...

ROBOTO "Classic"

144 pt Roboto Thin

REFR

36 pt Roboto Light Tracked a lot

REFRESHER BUILDS PEOPLE-TALKING SOFTWARE TO YO

18 pt Roboto Regular Tracked quite a bit

Networked landscapes with operational tone of voice in multiple-platform type is not a thing of the past.

13 pt Roboto Regular

Two ideas altered the design of the printing press radically: First, of steam power for running the machinery, and second the repl of the printing flatbed with the rotary motion of cylinders. Both were first successfully implemented by the German printer Fried Koenig in a series of press designs devised between 1802 and assistance from engineer Andreas Friedrich Bauer.* Koenig and sold two of their first models to The Times in London in 1814, c 1,100 impressions per hour. The first edition so printed was on November 1814.

9 pt Roboto Regular

* Not valid engineering in Connecticut, California, Massachusetts, Minnesota, Mississippi, N North Carolina, Pennsylvania, Tennessee, Washington, West Virginia or American Samoa. P Iowa, Texas, Ohio and Maine.

36 pt Roboto Thin

REFRESHER BUILDS SOFTWA

16 pt Roboto Regular

Networked landscapes with operational tone of voi multiple-platform type is not a thing of the past.

13 pt Roboto Regular

Two ideas altered the design of the printing press radically: First, of steam power for running the machinery, and second the repl of the printing flatbed with the rotary motion of cylinders.

24 pt Roboto Light

REFRESHER BUILDS SOFTWARE

13 pt Roboto Regular

Two ideas altered the design of the printing press radically: First, of steam power for running the machinery, and second the repl of the printing flatbed with the rotary motion of cylinders.

13 pt Roboto Regular
13 pt Roboto Light

Two ideas make talking software with REFRESHER, well you

The combination of optical size and fluid weight and widths allows the composer of responsive typography to safely scale type from a series of sizes for one portal or page, to a series of larger or smaller sizes for another portal or page, without any style, spacing or other refinements. Larger sizes used at left scale more than smaller sizes with the optical size axis providing a smooth transition for the type from one portal size to another, the smaller shown at right.

144pt 200 wght 70 wdth

REFRESHER

36 pt 250 wght 90 wdth

REFRESHER BUILDS PEOPLE-TALKING SOFTWARE TO YOU

18pt 400 wght 100 wdth

Networked landscapes with operational tone of voice in multiple-platform type is not a thing of the past.

13pt 400 wght 100 wdth

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders. Both elements were first successfully implemented by the German printer Friedrich Koenig in a series of press designs devised between 1802 and 1818, with assistance from engineer Andreas Friedrich Bauer.* Koenig and Bauer sold two of their first models to The Times in London in 1814, capable of 1,100 impressions per hour. The first edition so printed was on 28 November 1814.

9.5 pt 400 wght 100 wdth

* Not valid engineering in Connecticut, California, Massachusetts, Minnesota, Mississippi, New Hampshire, North Carolina, Pennsylvania, Tennessee, Washington, West Virginia or American Samoa. Pending in Idaho, Iowa, Texas, Ohio and Maine.   ,

57 pt 200 wght 70 wdth

REFRESHER

21 pt 250 wght 90 wdth

REFRESHER BUILDS PEOPLE-TALKING SOFTWARE TO YOU

14pt 400 wght 100 wdth

Networked landscapes with operational tone of voice in multiple-platform type is not a thing of the past.

11pt 400 wght 100 wdth

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders. Both elements were first successfully implemented by the German printer Friedrich Koenig in a series of press designs devised between 1802 and 1818, with assistance from engineer Andreas Friedrich Bauer.* Koenig and Bauer sold two of their first models to The Times in London in 1814, capable of 1,100 impressions per hour. The first edition so printed was on 28 November 1814.

8 pt 400 wght 100 wdth

* Not valid engineering in Connecticut, California, Massachusetts, Minnesota, Mississippi, New Hampshire, North Carolina, Pennsylvania, Tennessee, Washington, West Virginia or American Samoa. Pending in Idaho, Iowa, Texas, Ohio and Maine.   ,

Parametric axes may be used individually to refine type manually or automatically. The top example shows a custom style of Roboto Extremo that is also very tightly linespaced, (top), and how a slight manual raising of the descenders (bottom), can help alleviate the tightness between the lines.

The bottom example illustrates the programmatic use of one parametric axis, XTRA, in conjunction with two composition parameters, (letterspacing and word spacing), to smooth out the text justification of a column. At different sizes, the program makes different decisions about the ranges of the parameters to favor lettershape preservation at large sizes, and letterspace preservation at smaller sizes.

YTDE -203

Hyperbolic amphibian

YTDE -150

Hyperbolic amphibian

Justificaiton via wordspacing alone

```
YOPQ 50; CW 40; LH 1.18
```

I remembered the case well, for it was one in which Holmes had taken an interest on account of the peculiar ferocity of the crime and the wanton brutality which had marked all the actions of the assassin. The commutation of his death sentence had been due to some doubts as to his complete sanity, so atrocious was his conduct. Our wagonette had topped a rise and in front of us rose the huge expanse of the moor, mottled with gnarled and craggy cairns and tors. A cold wind swept down from it and set us shivering. Somewhere there, on that desolate plain, was lurking this fiendish man, hiding in a burrow like a wild beast, his heart full of malignancy against the whole race which had cast him out. It needed but this to complete the grim suggestiveness of the barren waste, the chilling wind, and the darkling sky. Even Baskerville fell silent and pulled his overcoat more closely around him.

```
ws 91
ws 158
ws 36
ws 42
ws 693
ws 361
ws 594
ws 553
ws 122
ws 63
ws 77
ws 204
ws 274
ws 229
ws 85
ws 399
ws 82
ws 38
ws 361
ws 292
ws 789
```

Justificaiton via word space, letterspace and XTRA

```
YOPQ 50; CW 42; LH 1.18
```

I remembered the case well, for it was one in which Holmes had taken an interest on account of the peculiar ferocity of the crime and the wanton brutality which had marked all the actions of the assassin. The commutation of his death sentence had been due to some doubts as to his complete sanity, so atrocious was his conduct. Our wagonette had topped a rise and in front of us rose the huge expanse of the moor, mottled with gnarled and craggy cairns and tors. A cold wind swept down from it and set us shivering. Somewhere there, on that desolate plain, was lurking this fiendish man, hiding in a burrow like a wild beast, his heart full of malignancy against the whole race which had cast him out. It needed but this to complete the grim suggestiveness of the barren waste, the chilling wind, and the darkling sky. Even Baskerville fell silent and pulled his overcoat more closely around him.

```
xtra 346 ws 0 ls 0
xtra 385 ls 39 ws -3
xtra 365 ws 0 ls 1
xtra 365 ws 0 ls 0
xtra 385 ls 50 ws 283
xtra 385 ls 28 ws -4
xtra 351 ws 0 ls 0
xtra 385 ls 9 ws 6
xtra 368 ws 0 ls 0
xtra 385 ls 46 ws -3
xtra 363 ws 0 ls 1
xtra 346 ws 0 ls 0
xtra 385 ls 36 ws -4
xtra 385 ls 31 ws -4
xtra 346 ws 0 ls 0
xtra 385 ls 5 ws -3
xtra 377 ws 0 ls 1
xtra 363 ws 0 ls 0
xtra 368 ws 0 ls 1
xtra 368 ws 0 ls 1
```

Users can customize Roboto Extremo to a "regular" anywhere in the designspace, here to a wider "—Regular" with a taller lowercase height for a more modern look. Then by addition from the weight axis to "—Bold". Weight and other axes can be used to form a small family of styles which can be defined in CSS with simple style names, e.g. "—SmallBold", despite having complex numerical locations in Extremo's variable design space.

(code to be added later)

—-Regular

HanSeatic Furniture

—-Bold

HanSeatic Furniture

—-Large

HanSeatic Furniture

—-Small

HanSeatic Furniture

—-Small Bold

HanSeatic Furniture

—-Elegant

HanSeatic Furniture

AXES IN Beta VF
Parametric step-by-step
to another of the world's
scripts: Arabic

The Opentype font standard contains only alignment values for Latin and similar scripts, like the uppercase and lowercase heights. Other scripts in the same font are typically aligned, and assigned weights and widths as well as possible in the same font, to appear similar to the Latin. Given separate, interoperable alignment values, the scripts within a font can adjust to the reader's preference of scripts within that font for a better composition and reading experience.

There is also the issue of matching fallback fonts when a script is not available in a font. Here the composer with a Latin font that has parametric flexibility, can adjust that font to another script's paramters to produce harmonious typography.

This harmonization may start with deciding that for body type, the Arabic should be used at a larger size than Latin or other similar alphabets.

شكلها 14

شكلها 24

شكلها 48

opsz 14 @72

Hhpx شكلها

opsz 14 @24

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.
— James Maydon 1806

opsz 48 @72

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Rememberance
— James Maydon 1806

opsz 48 @72 XTRA 382

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Rememberance
— James Maydon 1806

opsz 48 @72 XTRA 382 YTLC 430

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Rememberance
— James Maydon 1806

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Remembera nde
— James Maydon 1806

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644 YTAS 677

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Remembera nde
— James Maydon 1806

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644 YTAS 677 YOPQ 58

Hhpx شكلها

كلما تغيرت الأشياء كلما بدا شكلها مختلفًا. الشيء المهم هو أن تبقي عينيك مفتوحة.t
Rememberance
— James Maydon 1806

The combination of optical size and fluid weight and widths (left), allow the composition to "collapse" editorially from a full hierarchy of fonts helping the reader navigate from complete textual content, down to a single line of information, for a link or ad e.g. without completely losing a typographic identity in the process.

The right side shows the need to make adjustments, if possible, including changes to style, size and tracking, when using a non-variable version of the same font. Below shows the editorial content collapsing in stages.

Amstelvar wght

wdth 50

wdth 60

wdth 90

wdth 25

PLANT CROSSING

EYE OF STORM OVER DOVER

Mansfield and Goodwin Builders

Files Depicted Pattern of Plain Stipulation

ORION MANUFACTURING & SUPPLY COMPANY

Classic comedy involving an all-star cast of characters frolicking in Rome

Having been east, west and north, he boarded a southbound train that had a sign for Ypes

NORTHWESTERLY WINDS THIS EVENING UNTIL MORNING AT 10 - 20 MPH WITH GUSTS UP TO 35 MPH

Valid in all Connecticut, California, Massachusetts, Minnesota, New Hampshire, Tennessee, Washington, West Virginia or American Samoa, and Pending in Puerto Rico, Idaho, Iowa, Texas, Ohio & Maine counties that begin and end with a vowel.

OPERA SINGER FALL FROM STAGE AT EDGE OF CONTINENTAL DIVIDE AND LANDS IN BUSY BAY WHERE

Crammming for exams made some students turn to massive inhalations of sugar, coffee and a kind of

A ZOOLOGICAL RESEARCH POST IN THE ALTAI MOUNTAINS BETWEEN

Glad to see them, we threw out bats and mitts in the car and drove off

EACH PEDAL BRIMMING WITH SWEET NECTAR

Planets offer rarest view from Venus

FIRE SAFETY TEST AT 11:00

PLIANT FUR

The combination of optical size and fluid weight and widths (left), allow the composition to "collapse" editorially from a full hierarchy of fonts helping the reader navigate from complete textual content, down to a single line of information, for a link or ad e.g. without completely losing a typographic identity in the process.

The right side shows the need to make adjustments, if possible, including changes to style, size and tracking, when using a non-variable version of the same font. Below shows the editorial content collapsing in stages.

Amstelvar
width 100

Amstelvar
wght 750

BASIC Functions

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The combination of optical size and fluid weight and widths (left), allow the composition to "collapse" editorially from a full hierarchy of fonts helping the reader navigate from complete textual content, down to a single line of information, for a link or ad e.g. without completely losing a typographic identity in the process.

The right side shows the need to make adjustments, if possible, including changes to style, size and tracking, when using a non-variable version of the same font. Below shows the editorial content collapsing in stages.

Amstelvar
width 100

BASIC Functions

BASIC Functions

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BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

Amstelvar
wght 750

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions

BASIC Functions