Calibrating type

Get the Web calibrated to enable excellent typography

11.00 Eastern, Monday May 3rd 2021

Dave Crossland
Type for all

Santiago Orozco
Making type

Lasse Fister
Using type

David Berlow
Q&A

Calibrating type

Work on truly advanced and inclusive typography could not really begin until variation technology was implemented, five years ago. With the introduction of variable fonts, many gains were made, from compression and animation, to smooth weight, width and optical size transitions. Many interesting font products have been introduced since, but few applications have emerged to use variables and progress deploying variable fonts, even on the web, has been slow. We ask why, and how to move forward.

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- Compress
- Express
- Finesse

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- Finesse

  - "The Gutenberg Galaxy" & "Understanding Media"
    – Marshall McLuhan

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- For branding

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- Fluid portal-to-portal

- Columns

- Justification

- Grades

- Glyph synthesis

Lasse Fister
Using fluid type

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- For branding

- For documents

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With the introduction of variable fonts, many gains were made, from compression and animation, to smooth weight, width and optical size transitions.

- Optical Size can make the most difference

- Weight and width fluidity add to the existing fluid "white-space" controls

- Grade axes are for control of luminance

- Special axes are for design-specific variations

Santiago Orozco
Making type fluid

Calibrating type

With the introduction of variable fonts, many gains were made, from compression and animation, to smooth weight, width and optical size transitions.

- Making size masters that work

- Widths that help composition

- How we make grades

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- ● Embedded Demo   bit.do/calibrate-type
  graphicore.github.io/varla-varfo/explorations/atypi-tech-2021

- ● Bare Demo Page
  graphicore.github.io/varla-varfo/explorations/atypi-tech-2021/typography.html

- ● Original Wikipedia
  en.wikipedia.org/wiki/Typography

- ● Repository
  github.com/graphicore/varla-varfo

Lasse Fister
Using fluid type

Calibrating type

David Berlow
Conclusion

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Q & A–Z

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Can you explain a bit what XTRA is? Watching Lasse's demo of justification. I wonder if you could show what the XTRA variation looks like? (Not in the justification demo, but I'm curious to see how the letterforms change.)

XTRA

Hhp

Dave Crossland
Parametric Axes

Hh

Dave Crossland
Parametric Axes

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About Roboto Flex grades: if the 'grade' axis controls only weight and the 'width' axis controls only width, what is the role of a 'weight' axis that changes both at the same time? Couldn't it theoretically be just a combination of the first two?

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Is grading something that is or should be a standard axis? Just as optical size is catching on, I expect there will be growing interest in grade variations. Does it make sense for grade to be made into a _registered_ axis? Is there a good sense of how a scale for a registered grade axis should be defined?

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It may get answered later, but what it the file size? Do you use some kind of subsetting? Or will there be subsetting on the fly later on?

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Specifically how does variation technology enable "inclusive typography"?

What other scripts have used your parametric system parameters so far?

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Is there a way to automate the blending of several axes?

Or do you draw the masters all manually?

Which of those masters are actually designed by hand and which are the result of interpolation or processing?

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You spent much time to provide control over space between letters and words, and this applies also to Arabic when letters are not connected. Can this be extended to control over the connections between letters (kashida)?