

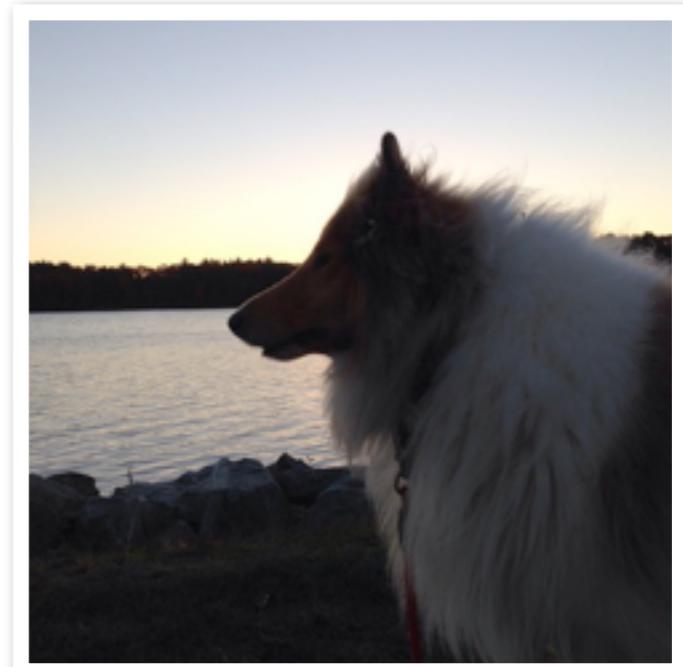
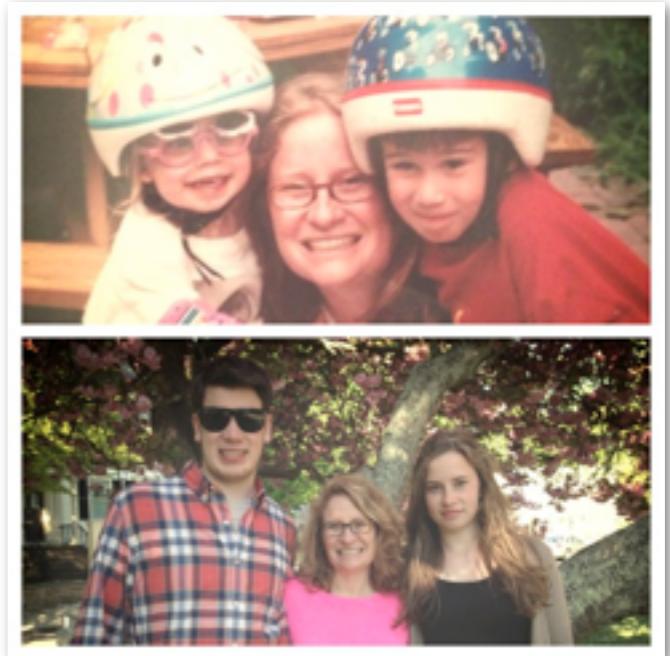
Designing with Web Fonts: Type, Responsively

Jason Pamental (@jpamental)

Co-founder of H+W Design

A Bit About Me

- + Built first website for Mosaic & Netscape 1
- + Do not have a photo handy
- + But these are my reasons to be
- + Like to give away what I learn as much as possible



On Paying it Forward

- + It's our web
- + This is our University
- + We're all figuring it out as we go
- + Some are just a few chapters ahead
- + So it's our job to pass it on

What We'll Cover

- + Our dark past: GIFs, sIFR, Cufon
- + Our pleasant present: @font-face
- + Our dirty detractions: yes, I mean IE
- + Our shiny future: WOFF, OpenType, CSS3
- + Loads of examples & resources

On The Importance of Letters

- + Design is about **communication & influencing behavior**
- + Tools of design: image, color, composition, language (prose) – **& the typeface itself**
- + Your design is **90% words**. Don't make the other 10% do all the **work**

Type is Important

- + The **typefaces** we choose become the physical **embodiment** of the **information** we convey with the sites we **design**
- + Words have meaning
- + *But letters have emotion*
- + Type forms the basis of your visual design system. **There is no ‘content first’ without type!**

A Concise History of Web Type

- + Prior to about 2009, it was simply the **CIRCLE of Hell** that **varied**, not the **inevitability** of your **arrival** there
- + Then it got better. **We'll start with that**
- + @font-face, TypeKit, Fontdeck, Fonts.com, Webtype.com & many more
- + It's still got a ways to go, but it's moving fast

Format Finagling

- + One font, four formats
- + Alphabet Soup: EOT, SVG, TT, WOFF
- + One format to rule them all... almost



As of 10 September, 2013

Finding Your Groov(y)

- + Services: One account, many choices
- + Open source: Google web fonts
(careful – you may get what you pay for)
- + Web-use licenses: MyFonts.com,
FontShop, Emigre, others
- + FontSquirrel: just... no.

From There to Here

- + To **Host or Not to Host...** 'tis the question
- + Consider:
 - Traffic & mileage, volume & dispersion
(license costs & content distribution)
 - One site or many
(we use single subscription for multiple smaller sites)
 - Platform performance & future forward
(when was the last time you downloaded a font update? right.)

So What's That Look Like?

- + Using a service:

```
<script type="text/javascript" src="http://fast.fonts.com/jsapi/  
8d16be74-xxxx-xxxx-9073-4898ad8b49b2.js" /></script>
```

- + Self-hosting:

```
<style type="text/css">  
@font-face{ font-family:"Fairbank W04 Regular";  
src:url("fonts/fontfilename.eot?#iefix");  
src:url("fonts/fontfilename.eot?#iefix") format("eot"),url("fonts/  
fontfilename.woff") format("woff"),url("fonts/fontfilename.ttf")  
format("truetype"),url("fonts/fontfilename.svg#fontfilename")  
format("svg"); }  
</style>
```

- + Be aware: you want ****, you have to say so

but there's a catch

Windows XP: Killing Good Design Since 2001

- + According to MS, still **40%** of **installed** base
- + Best case: **IE8 w/ClearType** enabled
- + Common: **IE7** and **Huh?**
- + It's rough, but you can (usually) make it work, and work well
- + Windows in general: needs a Hint

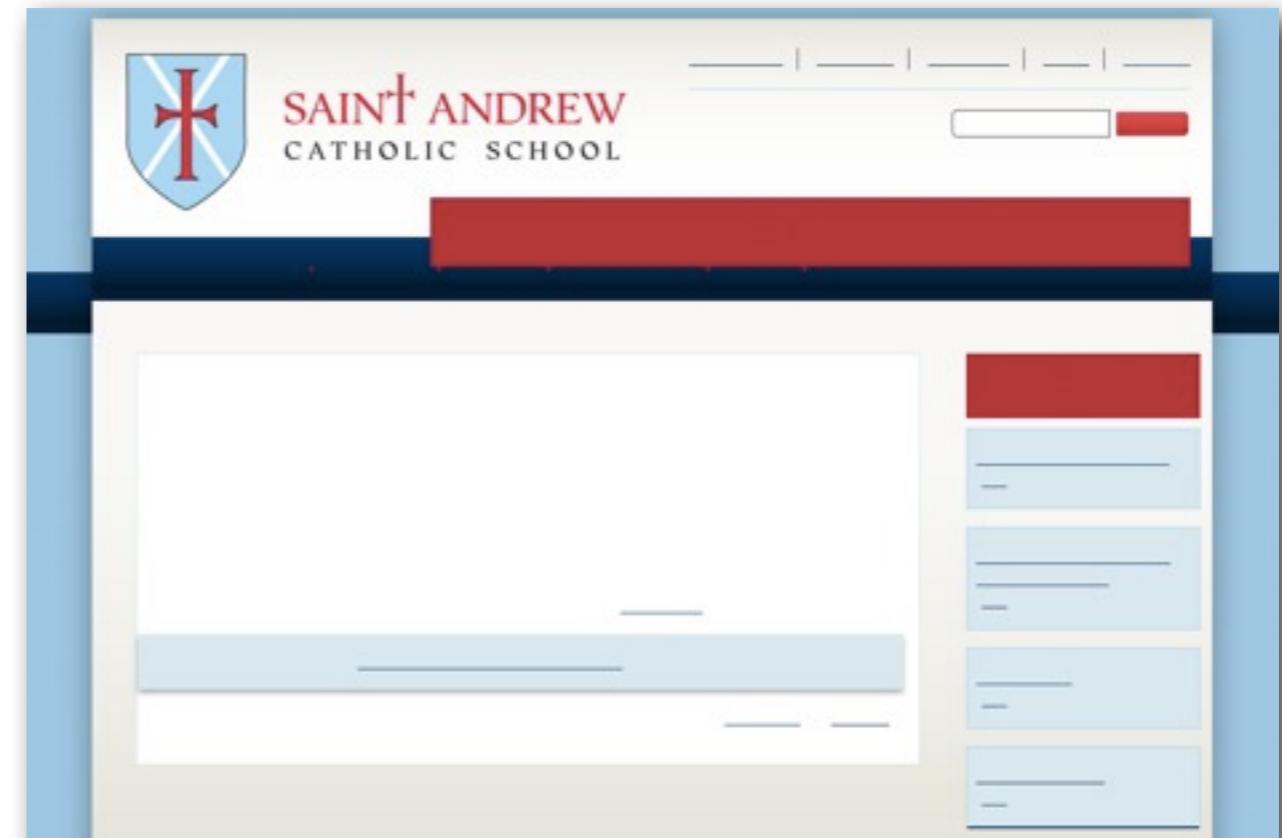
Performance Anxiety

- + @Brad_Frost: Performance is the first aspect of design encountered by users
- + Can't use a page with nothing on it
- + Performance killers:
 - Loading too many weights/variants
 - Hosting/service choices
 - *Failing to manage the loading process*

Ethan *LOVES* this:



Firefox: displays page w/fallbacks first, then
'pops' into web font



Webkit: draws page without rendering any
type until web font loads

Ethan *LOVES* this:

The screenshot shows the "thinking in pencil" website. The header features the site's name in a large, stylized, handwritten font. Below it is a sub-header: "a website about imperfection, introspection & exploration". A navigation bar includes links for "thoughts", "work", "speaking", and "about me". On the left, there's a sidebar with a red header "speaking on web typography October!" followed by text about attending a conference. The main content area displays two examples of web technology: "Nine Technology" and "Video Interview Application System". At the bottom, there's a bio for Jason Pamental and social media links.

Firefox: displays page w/fallbacks first, then
'pops' into web font

The screenshot shows the "SAINT ANDREW CATHOLIC SCHOOL" website. The header features the school's name and logo. A prominent banner at the top right says "Welcome to Saint Andrew Catholic School!". Below the banner is a photo of four young girls in school uniforms. The footer contains a navigation menu with links like "About Saint Andrew", "Admissions", "Programs", "News & Events", "Support", and "Saint Andrew Families".

Webkit: draws page without rendering any
type until web font loads

FOUT the Giant Slayer

- + Don't show your design to a client without understanding why they will **freak out**
- + It takes time to load fonts. So only **load** the ones you **need**
- + Don't forget to **manage** the loading **process**: control what you can
- + It's not the change that bothers users – it's the **perception** of change

Google & Typekit to the Rescue

- + Web Font Loader
https://developers.google.com/fonts/docs/webfont_loader
- + Can be used w/multiple services
- + Injects classes to help specify CSS **during** the loading process
- + Use this to style your fallback fonts to more closely match eventual design
<http://bit.ly/jpfontfall1>, <http://bit.ly/jpfontfall2>

Now We're Cooking

- + You **can** do better. So **do**.

Web Font Fallback Test Page

Excerpt from Moby Dick

by Herman Melville

"Let the owners stand on Nantucket beach and outyell the Typhoons. What cares Ahab? Own to me, Starbuck, about those miserly owners, as if the owners were my conscience. But look its commander; and hark ye, my conscience is in this ship's keel.—On deck!"

What you want to see: Web fonts loaded

Now We're Cooking

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What your client sees: No web fonts, uncorrected

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Web fonts loaded

Type, Responsively

- + Yes, there really is a connection with Responsive Web Design. **A big one**
- + Relative **proportion** (yes, size) **matters**
- + That means **screen** size & **type** size (*stop snickering*)
- + **Small** screens mean **less** in view, so **proportions** can be more **subtle**

The Trouble with Atomic Design

The screenshot shows the homepage of the DACS website. At the top, there's a dark purple header with the DACS logo in white. Below the logo is a navigation bar with links: 'About Us', 'News', 'Events', and 'Contact'. To the right of the navigation is a search bar with a magnifying glass icon. The main content area features a large image of a woman artist sitting in her studio, surrounded by easels and art supplies. Overlaid on this image is a purple banner with the text 'Established by artists, for artists.' and a smaller text block about protecting artist rights. To the right of the main image are two news cards: one about 'Artist's Resale Right' featuring a world map and a red 'A', and another about 'Longer copyright protection for designer-makers' showing a stack of coins. Below the main image are four service sections with purple headers: 'For Artists & Representatives', 'Are you an artist or representative?', 'We campaign for your rights, pay you your royalties and provide the support and information you need.', and '» Our services'. The other three sections follow a similar structure.

DACS

About Us News Events Contact

For Artists For Beneficiaries & Heirs For Art Market Professionals Licensing Works Knowledge Base

Established by artists, for artists.

We protect the rights of artists, and pay them royalties that help sustain their practice and livelihood. [More about us](#).

For Artists & Representatives
Are you an artist or representative?

We campaign for your rights, pay you your royalties and provide the support and information you need.

» Our services

For Beneficiaries & Heirs
Have you inherited an artist's estate?

We support artists' estates and help you receive the royalties you are entitled to.

» Our services

For Art Market Professionals
Gallery, auction house or art dealer?

Pay resale royalties quickly and easily for the works of art you resell on the UK art market.

» Submit your sales

Licensing Works
Need a licence to use a work of art?

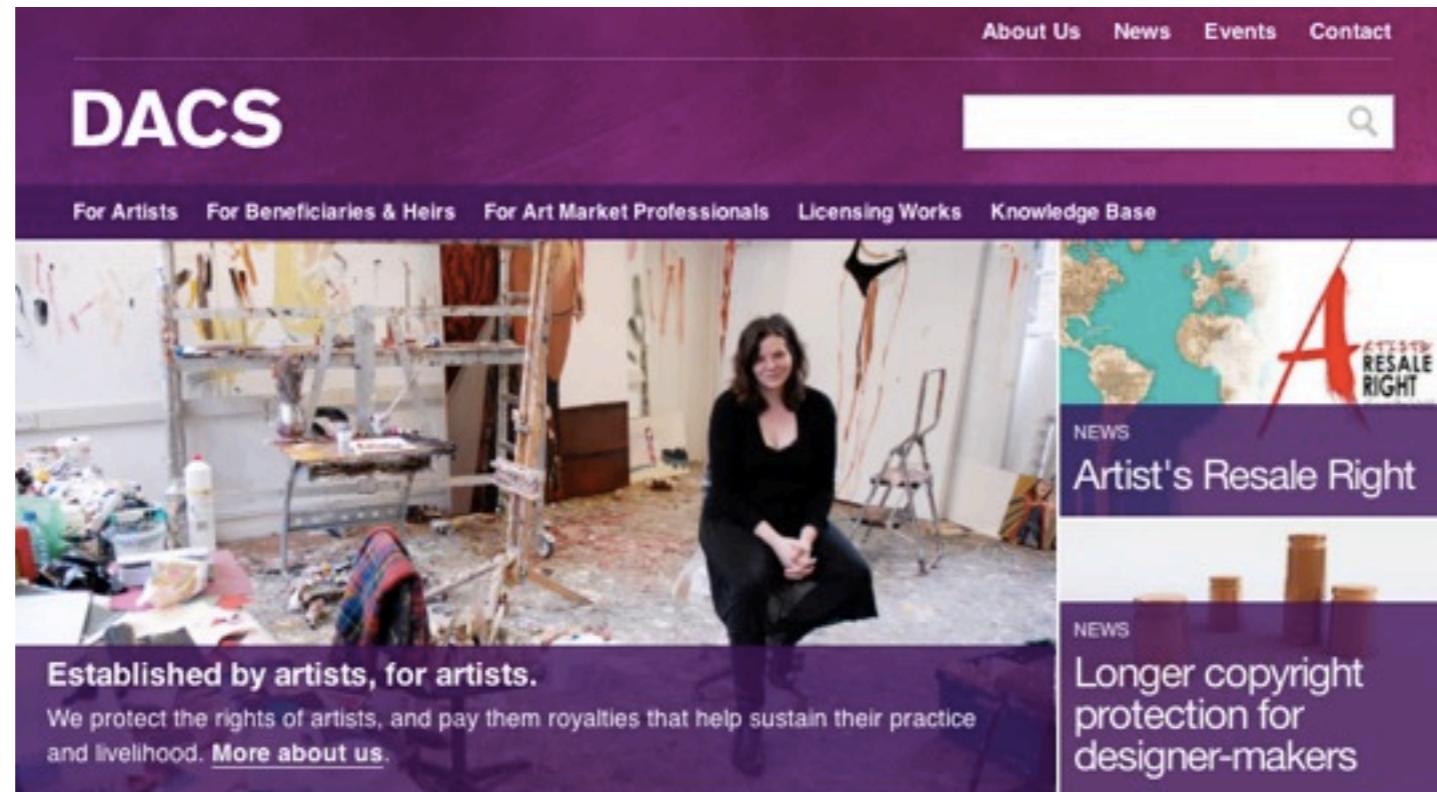
We can grant access to works of art by some of the world's most popular artists.

» Apply for a licence

NEWS Artist's Resale Right

NEWS Longer copyright protection for designer-makers

The Trouble with Atomic Design



For Artists &
Representatives
**Are you an artist
or representative?**

We campaign for your
rights, pay you your
royalties and provide the
support and information you
need.

» [Our services](#)

For Beneficiaries & Heirs
**Have you
inherited an
artist's estate?**

We support artists' estates
and help you receive the
royalties you are entitled to.

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For Art Market
Professionals
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house or art
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Pay resale royalties quickly
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Licensing Works
**Need a licence to
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» [Apply for a licence](#)

Relative Scale, Illustrated

Moby's Trip

A Whale of a Tale

In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—squid or cuttle-fish—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale.

So The Tale Continues

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded to a fiery whaleman's ways, altogether to abandon the collateral prosecution of the voyage. Or at least if this were otherwise, there were not wanting other motives much more influential with him. It would be refining too much, perhaps, even considering his monomania, to hint that his vindictiveness towards the White Whale might have possibly extended itself in some degree to all sperm whales, and that the more monsters he slew by so much the more he multiplied the chances that each subsequently encountered whale would prove to be the hated one he hunted. But if such an hypothesis be indeed exceptionable, there were still additional considerations which, though not so strictly according with

Relative Scale, Illustrated



The image shows a mobile phone displaying a responsive typography demo page. The phone's screen shows a header with "Moby's Trip" and a main section with "A Whale of a Tale". Below the title is a large block of text from Moby-Dick. The phone's status bar indicates "Carrier" and "4:56 PM". The URL "localhost/OTF_Demo" is visible at the top of the page. The overall design is minimalist and focuses on the text and its layout.

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A Responsive Scale

	Print	Desktop (large)	Desktop	Tablet (large)	Tablet (small)	Phone
Body	<ul style="list-style-type: none"> Font size: 12pt Line height: 1.25 Line length: 60-75 	<ul style="list-style-type: none"> 16px (1em) 1.375 60-75 	<ul style="list-style-type: none"> 16px (1em) 1.375 60-75 	<ul style="list-style-type: none"> 16px (1em) 1.375 60-75 	<ul style="list-style-type: none"> 16px (1em) 1.25 60-75 	<ul style="list-style-type: none"> 16px (1em) 1.25 35-40
H1	<ul style="list-style-type: none"> Font size: 36pt (3em) Line height: 1.25 	<ul style="list-style-type: none"> 48px (3em) 1.05 	<ul style="list-style-type: none"> 48px (3em) 1.05 	<ul style="list-style-type: none"> 40px (2.5em) 1.125 	<ul style="list-style-type: none"> 32px (2em) 1.25 	<ul style="list-style-type: none"> 32px (2em) 1.25
H2	<ul style="list-style-type: none"> Font size: 24pt (2em) Line height: 1.25 	<ul style="list-style-type: none"> 36px (2.25em) 1.25 	<ul style="list-style-type: none"> 36px (2.25em) 1.25 	<ul style="list-style-type: none"> 32px (2em) 1.25 	<ul style="list-style-type: none"> 26px (1.625em) 1.15384615 	<ul style="list-style-type: none"> 26px (1.625em) 1.15384615
H3	<ul style="list-style-type: none"> Font size: 18pt (1.5em) Line height: 1.25 	<ul style="list-style-type: none"> 28px (1.75em) 1.25 	<ul style="list-style-type: none"> 28px (1.75em) 1.25 	<ul style="list-style-type: none"> 24px (1.5em) 1.25 	<ul style="list-style-type: none"> 22px (1.375em) 1.13636364 	<ul style="list-style-type: none"> 22px (1.375em) 1.13636364
H4	<ul style="list-style-type: none"> Font size: 14pt (1.16666667em) Line height: 1.25 	<ul style="list-style-type: none"> 18px (1.125em) 1.22222222 	<ul style="list-style-type: none"> 18px (1.125em) 1.22222222 	<ul style="list-style-type: none"> 18px (1.125em) 1.22222222 	<ul style="list-style-type: none"> 18px (1.125em) 1.11111111 	<ul style="list-style-type: none"> 18px (1.125em) 1.11111111
Blockquote	<ul style="list-style-type: none"> Font size: 24pt (2em) Line height: 1.45833333 	<ul style="list-style-type: none"> 24px (1.5em) 1.45833333 	<ul style="list-style-type: none"> 24px (1.5em) 1.45833333 	<ul style="list-style-type: none"> 24px (1.5em) 1.45833333 	<ul style="list-style-type: none"> 20px (1.25em) 1.25 	<ul style="list-style-type: none"> 20px (1.25em) 1.25

When an Em is Not All Relative

- + Sizing type in Ems can be tricky – they are relative to their current context
- + REMs helps that, & you can almost count on it working
 - Learn more here: <http://bit.ly/jpfontrems>
 - Polyfill here: <http://bit.ly/jprempoly>
- + OR – just don't set font size on containers

The Future is the Viewport

- + Only unit of measure tied to **physical scale**
- + Viewport Width as unit: <http://bit.ly/jpfontvw>
- + **Layout** should scale tied to **viewport**
- + **Type** should **scale** relative to the device
and to itself
- + EMs & Viewport Units should work together

Paradise by the Viewport Lights (or how to lose a user in 30ms)

The screenshot shows a web page with a dark header containing the title "Paradise by the Viewport Lights (or how to lose a user in 30ms)". Below the header is a navigation bar with a "TOGGLE FALBACK (ON/OFF)" button. The main content area has a light background and features a section titled "Moby's Trip" with a sub-section titled "A Whale of an Afflicted Tale". This section contains a quote from Moby-Dick: "In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—squid or cuttle-fish—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale." Below this is another section titled "So The Tale Continues" with a long quote from Moby-Dick describing Ahab's motivations and state of mind. At the bottom left is a quote from Ahab: "Weep so, and I will murder thee! have a care, for Ahab too is mad. Listen, and thou wilt often hear my ivory foot upon the deck, and still know that I am there. And now I quit thee." At the bottom right is a section titled "Further Exploration Has Merit" with a short text about Ahab's tools.

Moby's Trip

A Whale of an Afflicted Tale

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Weep so, and I will murder thee! have a care, for Ahab too is mad. Listen, and thou wilt often hear my ivory foot upon the deck, and still know that I am there. And now I quit thee.

Further Exploration Has Merit

To accomplish his object Ahab must use tools; and of all tools used in the shadow of the moon, men are most apt to get out of order. He knew, for example, that however magnetic his ascendency in some respects was over Starbuck, yet that ascendency did not cover the complete spiritual man any more

Paradise by the Viewport Lights (or how to lose a user in 30ms)

Moby's Trip TOGGLE FALBACK (ON/OFF)

A Whale of an Afflicted Tale

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Even More Awesome: Icon Fonts

- + Declare your **independence** from **resolution dependence**
- + Many out there, easy to **make your own**
- + Can be **styled** like any other font, **layered** w/CSS to make all sorts of **awesome**
- + (Bonus: **use SVG** to replace other multi–color vector graphics like logos)

Even *MORE* Awesome: OpenType Features

- + The future is here, it's just unevenly distributed
(thank you Mr. Gibson)
- + Ligatures, swashes, old–style figures,
alternate characters
- + CSS still evolving, some services support
more (see Fonts.com: <http://bit.ly/fontcomdemo>)
- + Use Sass? Try this: <http://bit.ly/jpsassotf>

OpenType: Ligatures

- + Your type, only more beautiful:

Standard Ligatures

ffl → ffi

Discretionary Ligatures

st → st

OpenType Demo

Swashes

Swashes mean flair – plain and simple (or rather, just the opposite). Wonderful details and flourishes embellish your typography with this feature enabled on a font that supports it. Enabled: Fairbank with Swashes & Contextual Swashes

 Feature: Off

“The ungracious and ungrateful dog!” cried Starbuck; “he mocks and dares me with the very poor-box I filled for him not five minutes ago!”—then in his old intense whisper —“Give way, greyhounds! Dog to it!”

OpenType Demo

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OpenType Demo

Fractions

Automatically converts 1 / 2 to a nice tasty fraction. Only could be better with frosting. Enabled: Sabon Italic with Fractions & Old Style Figures (like having one's cake and eating it too)

 Feature: Off

Swedish Hardtack

*1 cup water
1 1/2 oz vegetable oil
1 1/2 oz honey
1 1/2 cups rye & 1 1/2 cups whole wheat flour
1 1/2 tbsp. brewer's yeast (optional)
1/4 tsp. salt*

OpenType Demo

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Feature: On

Swedish Hardtack

1 cup water

1 ½ oz vegetable oil

1 ½ oz honey

1 ½ cups rye & 1 ½ cups whole wheat flour

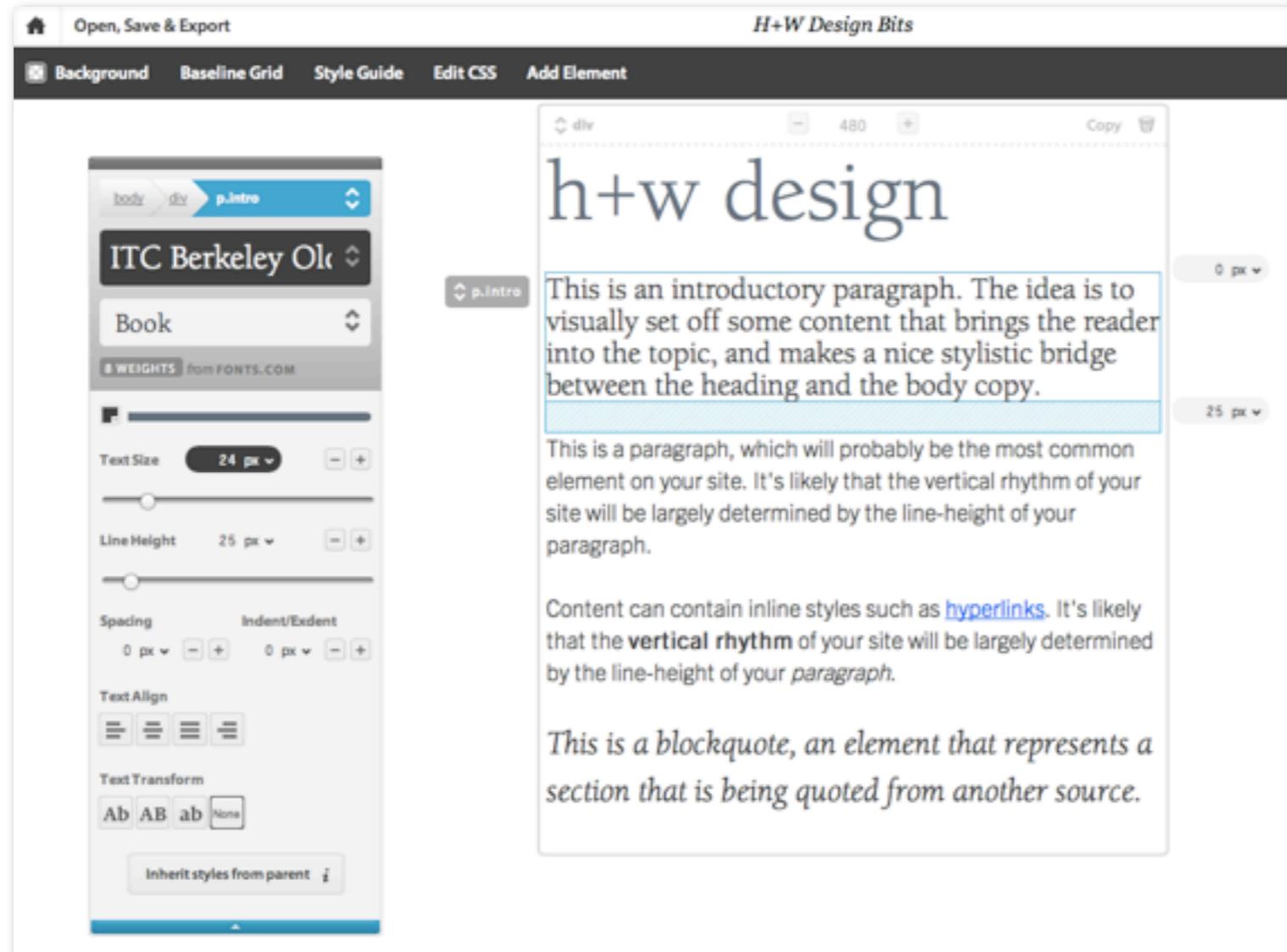
1 ½ tbsp. brewer's yeast (optional)

¼ tsp. salt

Super Fancy Tricks & Tips

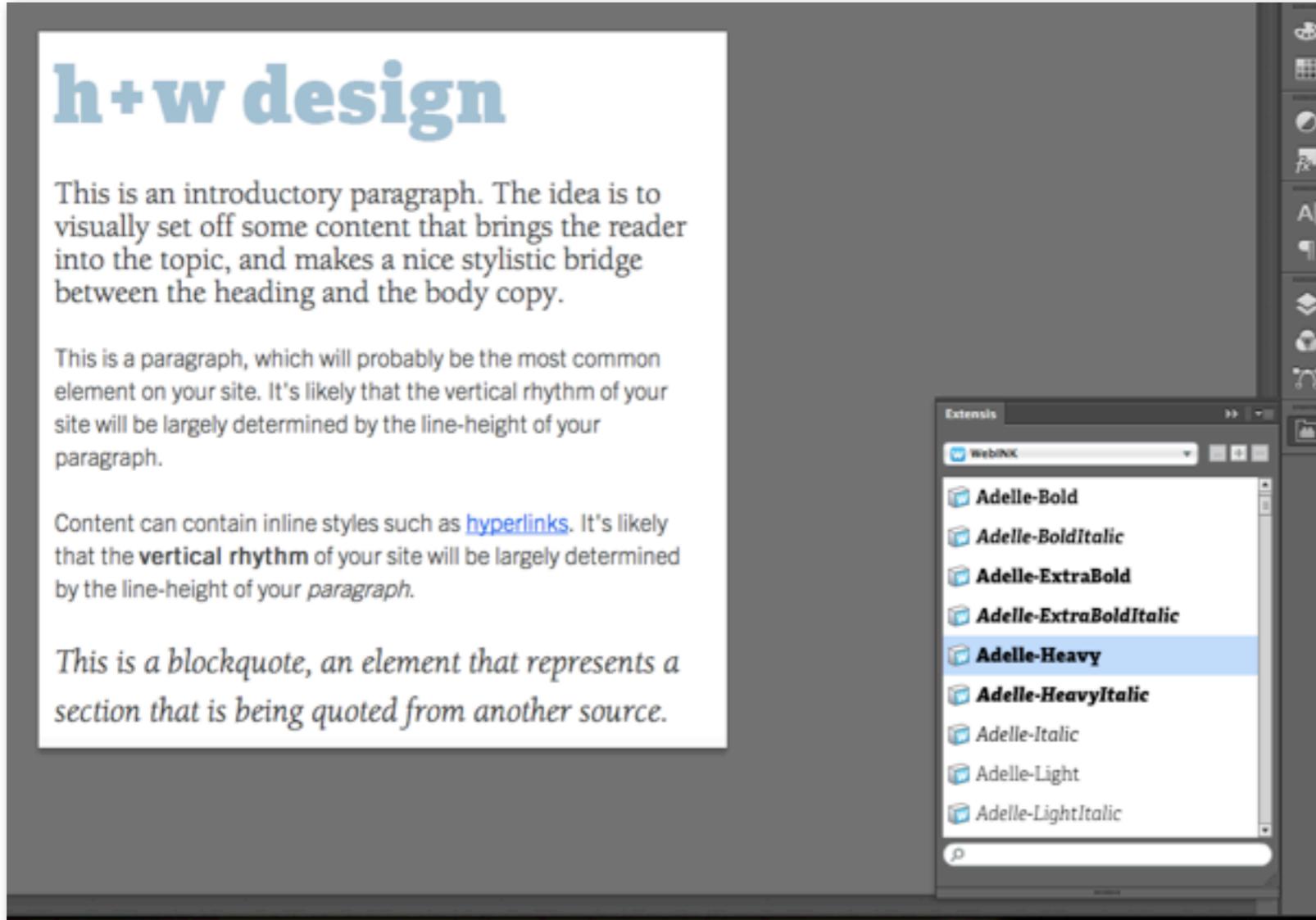
- + Rotate. Just a little bit. (A few techniques to smooth across different browsers - thx @NikWilliamson!)
<https://gist.github.com/dalethedeveloper/1846552>
- + Some help for IE 7&8:
<http://www.koodoz.com.au/klog/font-face-smoothing-in-internet-explorer/>
- + Text-shadow tricks:
<https://gist.github.com/dalethedeveloper/1846552>
- + Your code editor – nothing beats real type in a real browser (sorry Photoshop)

Design Tools



TypecastApp.com (@typecastapp)

Design Tools



The screenshot shows a design application's interface. On the left, there's a sidebar with various icons. In the center, a window titled "Extensis" displays a list of font families under the heading "WebINK". The list includes:

- Adelle-Bold
- Adelle-BoldItalic
- Adelle-ExtraBold
- Adelle-ExtraBoldItalic
- Adelle-Heavy** (highlighted)
- Adelle-HeavyItalic
- Adelle-Italic
- Adelle-Light
- Adelle-LightItalic

The main content area contains sample text:

h+w design

This is an introductory paragraph. The idea is to visually set off some content that brings the reader into the topic, and makes a nice stylistic bridge between the heading and the body copy.

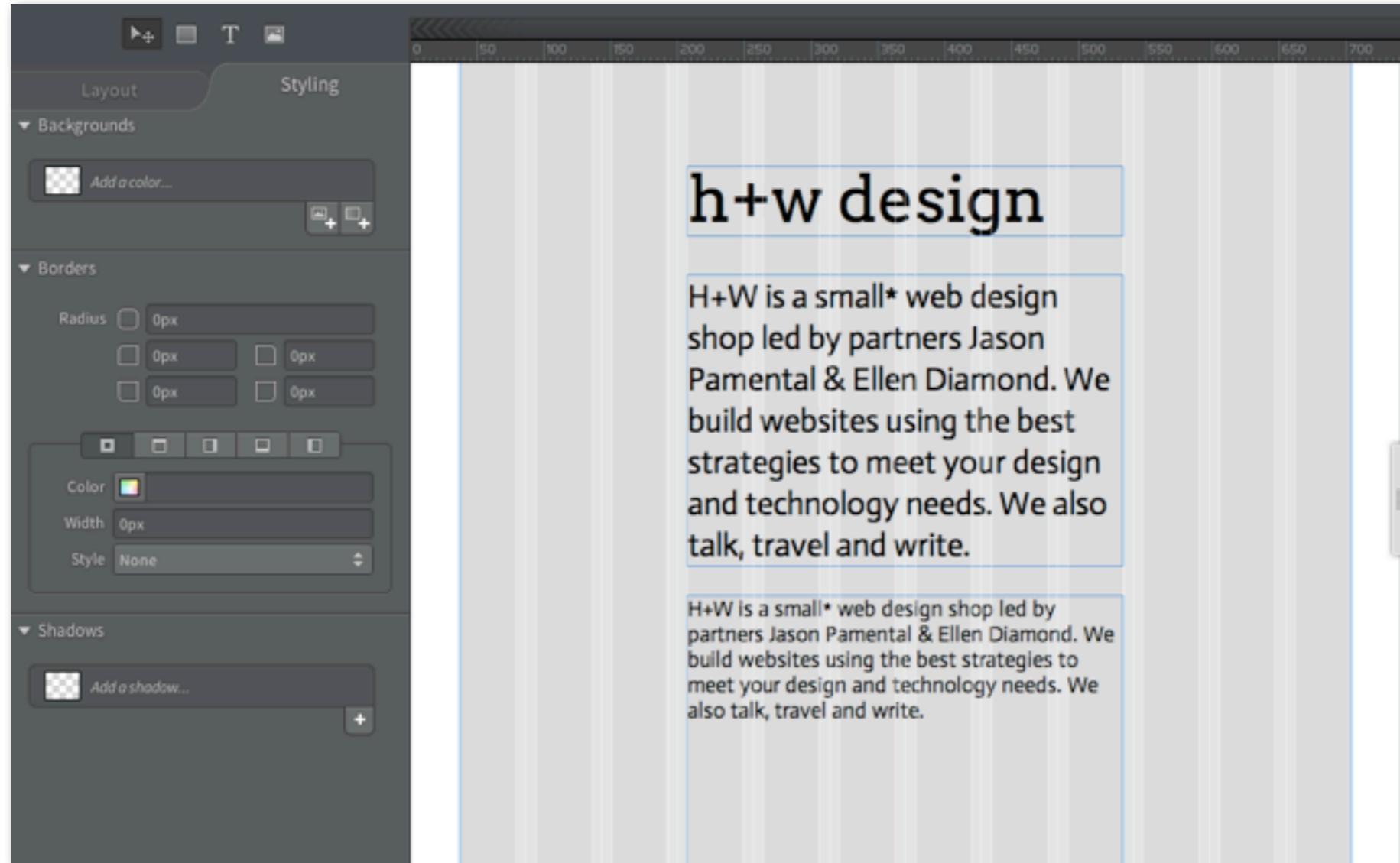
This is a paragraph, which will probably be the most common element on your site. It's likely that the vertical rhythm of your site will be largely determined by the line-height of your paragraph.

Content can contain inline styles such as [hyperlinks](#). It's likely that the **vertical rhythm** of your site will be largely determined by the line-height of your *paragraph*.

This is a blockquote, an element that represents a section that is being quoted from another source.

Weblink.com (@webink)

Design Tools



Adobe Edge Reflow (@reflow)

More Design Tools

- + Skyfonts (@skyfonts)
Sync Google & Fonts.com fonts short-term on the desktop
- + Adobe CC & Font Sync (@typekit)
Amazingly quick & simple
- + Froont (@froontapp)
Web design tool building in real web fonts
- + Prototype, not promise: HTML5 & CSS3
Try something and develop your own approach that fits your unique team & projects

Thank you!

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Slides/Demo here: <http://bit.ly/jpartifactpvd>

Resources: Type Services

Resources: Type Services

- + Typekit (Adobe): <http://typekit.com>
- + Fonts.com (Monotype): <http://fonts.com>
- + Fontdeck: <http://fontdeck.com>
- + Webtype (Font Bureau): <http://www.webtype.com>
- + WebInk (Extensis): <http://webink.com>
- + Google Web Fonts: <http://google.com/fonts>

Icon Font examples, sources

Icon Font examples, sources

- + Font Awesome (featured in Bootstrap)
<http://fontawesome.github.io/Font-Awesome/>
- + Symbolset
<http://symbolset.com>
- + Modern Pictograms
<http://modernpictograms.com>
- + The Noun Project (buy what you need)
<http://thenounproject.com>
- + Icomoon.io – build your own!
<http://icomoon.io>

Cool Tools & Resources

Cool Tools & Resources

- + Font Swapper (preview site w/your web fonts):
<http://www.webtype.com/tools/swapper/>
- + Typedia (it's like Wikipedia... for type. Get it?):
<http://typedia.com>
- + FontsInUse <http://fontsinuse.com>
- + BrowserShots <http://browsershots.org>

Blogs & Beauty

Blogs & Beauty

- + Typekit Blog/‘Sites We Like’ <http://blog.typekit.com>
- + Fonts.com Blog <http://blog.fonts.com>
- + Fontdeck Blog <http://blog.fontdeck.com>
- + FontShop Blog <http://blog.fontshop.com>
- + Typecast Blog <http://typecast.com/blog>
- + Jason Santa Maria <http://jasonsantamaria.com>
- + Tim Brown <http://nicewebtype.com>