

Responsive Typography

Design for Meaning, Not for Screen Size

Who Am I?

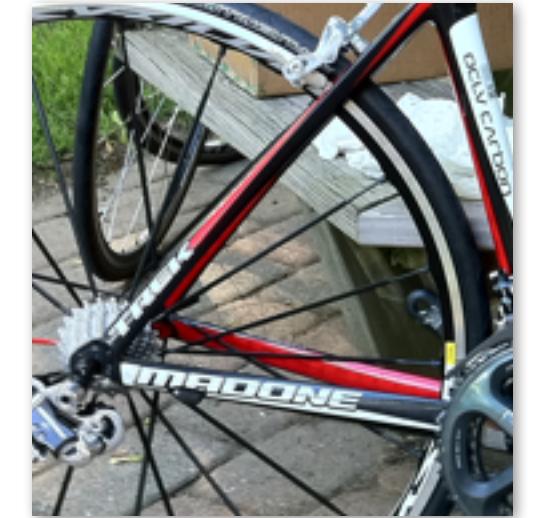
- + Co-founder of h+w

a design company



- + Tinkerer with

- + Built a lot of these



- + Co-parent of



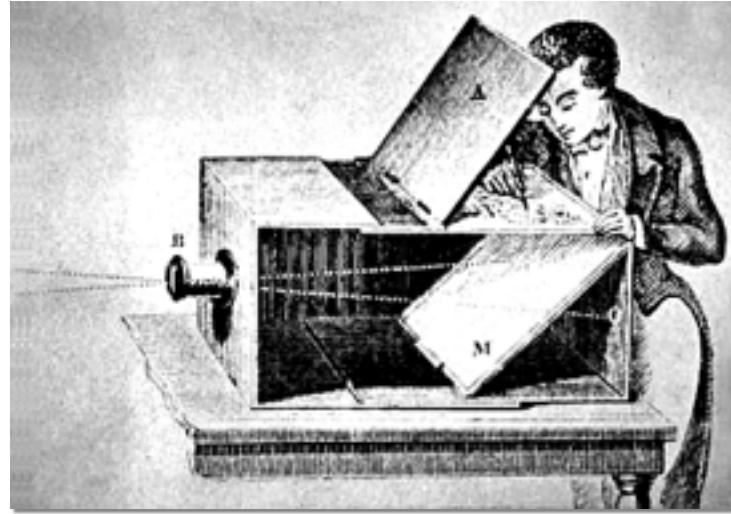
What We'll Cover

- + Lies & deceptions about art & science
- + Understanding the value of hats
- + What is *Responsive Typography*
- + Practicing the Four P's

Art & Science: A Historical Romance



DaVinci?
That guy would code



Vermeer:
Master or Technician?



Tim Jenison
Artist or Inventor?

Is Tim an artist or is Tim an inventor? I
think the problem is not trying to pick one
of these things for Tim to be – *the problem*
is that we have that distinction

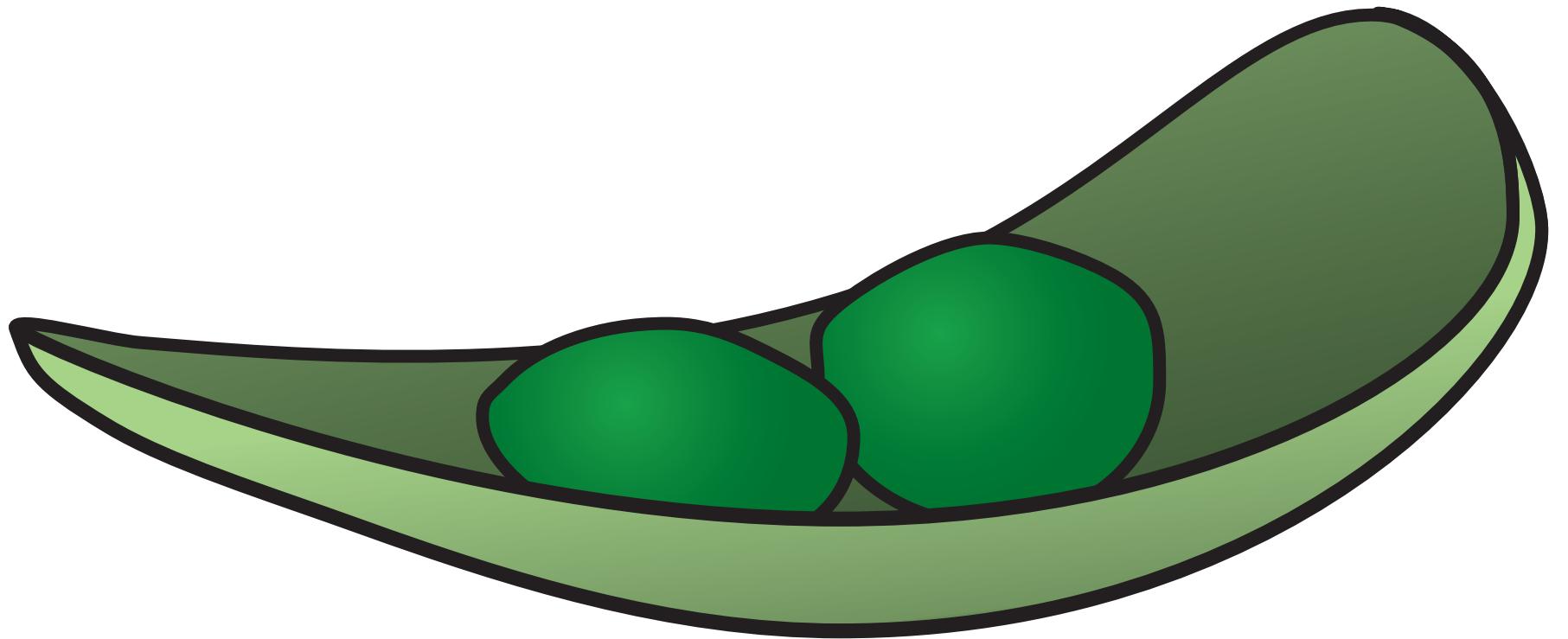
-Penn Jillette in ‘Tim’s Vermeer’

Art is inherently tied to the technology we use to create it

No matter how much we try to ignore it

Art+Science

Design+Development



**When is our industry going stop calling it
“web” typography?**

@sblakeborough, via twitter

We can't.

- + (*Insert Ginger Rogers analogy here*)
- + Encompasses all of what you know about type & its use, but
- + Typography on the web requires additional consideration
(art & science)
- + Our canvas is fluid; constantly expanding & contracting
- + Reading on screens will only increase

Type Is the Voice of Your Words

- + Words have meaning, *but letters have emotion*

Type Is the Voice of Your Words

- + Words have meaning, *but letters have emotion*

I love you

Type Is the Voice of Your Words

- + Words have meaning, *but letters have emotion*

I love you

Type Is the Voice of Your Words

- + Words must first be read *before they can be understood*

Type Is the Voice of Your Words

- + Words must first be read *before they can be understood*

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Type Is the Voice of Your Words

- + Words must first be read *before they can be understood*

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Type Is the Voice of Your Words

- + Legible means you ***can*** read it
- + Readable means you might actually ***want*** to

Type Is the Voice of Your Words

- + Legible means you **can** read it
- + Readable means you might actually **want** to

A tale of a curious affliction

Type Is the Voice of Your Words

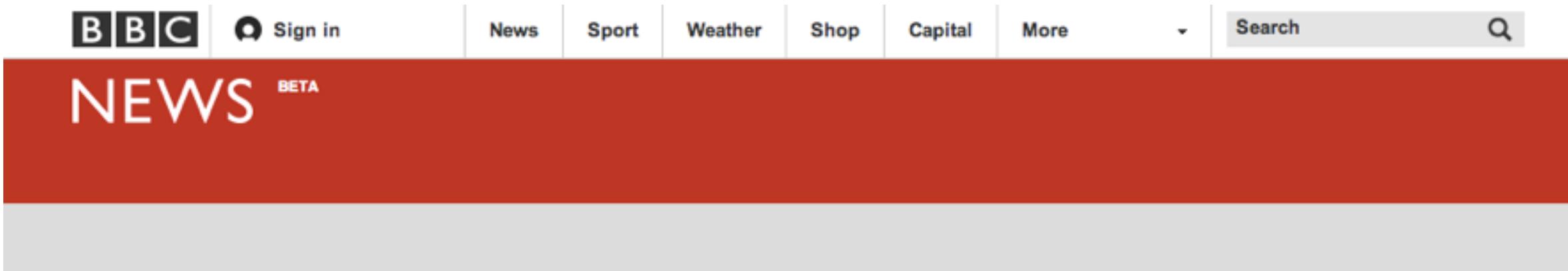
- + Legible means you **can** read it
- + Readable means you might actually **want** to

A tale of a curious affliction

A Design Dilemma: What We Don't Know

- + Screen size
- + Device capabilities
- + Concurrent activities
- + Depth of focus
- + Purpose of visit

Focus on What's Left: Typography



The BBC News website header features a dark blue navigation bar with the BBC logo, sign-in options, and a search function. Below it is a red banner with the word "NEWS" and a "BETA" tag. The main content area below the banner contains several news thumbnail images.



Focus on What's Left: Typography

The screenshot shows the BBC News homepage with a clean, modern design. The top navigation bar includes the BBC logo, sign-in options, and links for News, Sport, Weather, Shop, Capital, More, and a search function. Below this is a red header bar with the word "NEWS" and a "BETA" badge. A secondary navigation bar features links for Home, Video, World, US & Canada, UK, Business, Tech, Science, Magazine, Entertainment & Arts, and More. The main content area displays three news stories: "Military observer freed in Ukraine", "Vatican declares two popes saints", and "Britain is now 'post-Christian'". Each story includes a thumbnail image, the title, a brief description, and a timestamp. To the right, a sidebar titled "Features & Analysis" contains two entries: "Searching for my son" with a photo of a couple and a caption about a US veteran, and a graphic illustration of a soldier in a trench.

BBC Sign in News Sport Weather Shop Capital More Search

NEWS BETA

Home | Video | World | US & Canada | UK | Business | Tech | Science | Magazine | Entertainment & Arts | More ▾

Top Stories Most Read

Military observer freed in Ukraine



One European military observer has been freed in Sloviansk where pro-Russian separatists are holding the rest of the team, detained on Friday.

🕒 29 minutes ago | Europe

Vatican declares two popes saints



Pope Francis declares Popes John Paul II and John XXIII saints, praising them as "men of courage" in front of a crowd of hundreds of thousands.

🕒 9 hours ago | Europe

Britain is now 'post-Christian'



Features & Analysis

Searching for my son



A US veteran returns to find the unborn child he left in Vietnam



Focus on What's Left: Typography

iOS Simulator - iPhone Retina (4-inch 64-bit)...
Carrier 11:24 AM
bbc.com

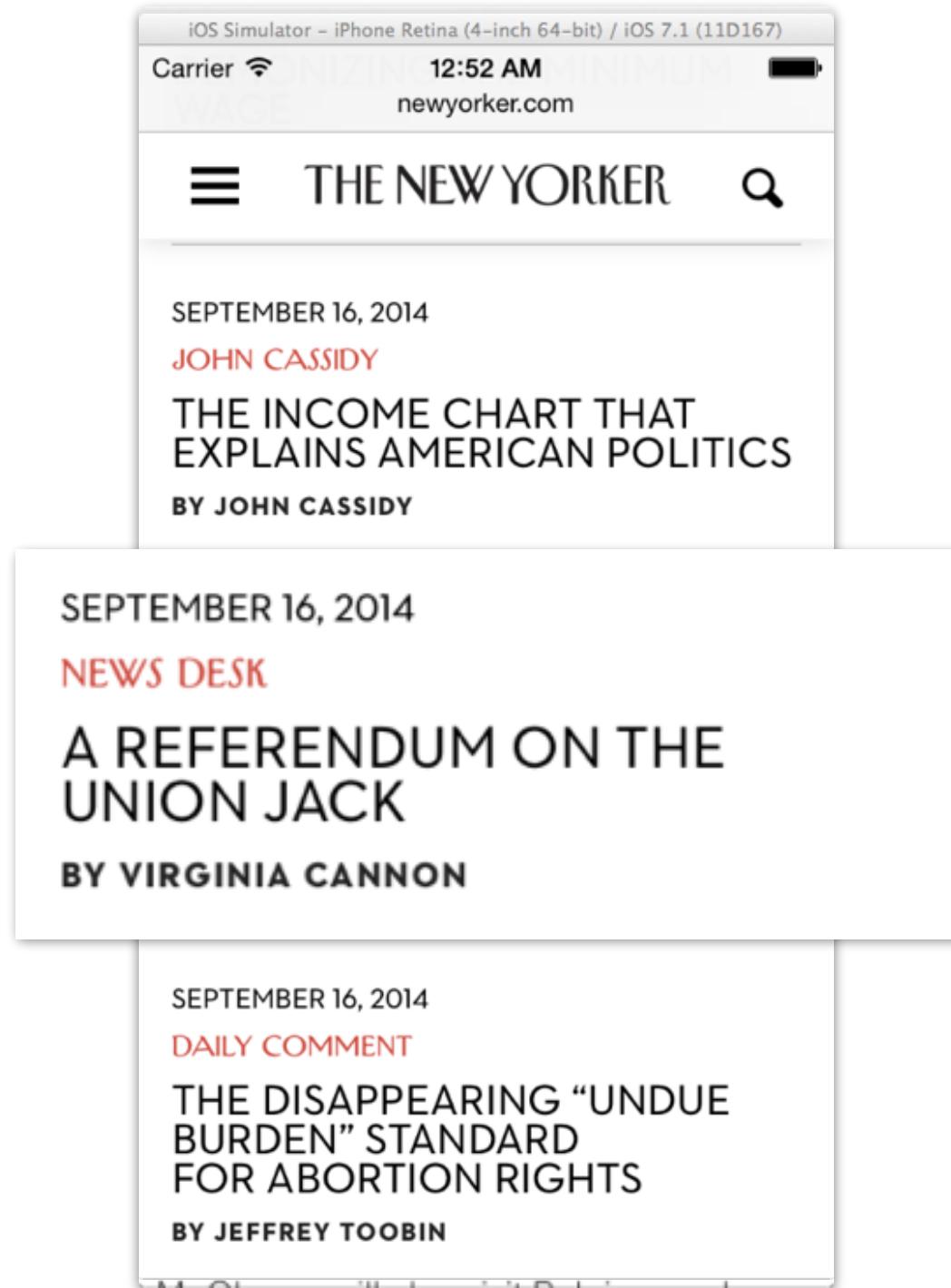
President Obama: ""We will be expanding our exercises and training with allies to increase the readiness of our forces"

President Barack Obama has announced plans for a \$1bn (£600m) fund to increase US military deployments to Europe, during a visit to Poland.

Mr Obama, who will meet Nato leaders amid concerns over the Ukraine crisis, said the security of America's European allies was "sacrosanct".

In April, 150 US soldiers were sent to Poland for military exercises amid growing tensions with Russia.

Focus on What's Left: Typography



Responsive Typography: Four Simple Steps

- + **Performance:** select fonts with **care**, load what you need & don't block the page draw
- + **Progressive:** plan for failure, tune up the loading process & fallback fonts to minimize **FOUT**
- + **Proportion:** small screens demand **subtle scale**
- + **Polish:** Design *IS* the details: **OpenType** & then some

Performance

Performance Matters

- + Great typography isn't 'I used all of them'
- + Load only what you need

Trade Gothic Next LT Pro **Bold**

this is a typeface

this is a font

- + Each font has a performance cost, so **budget wisely**

Performance Matters

The screenshot shows the Adobe Typekit Editor interface. On the left, there's a sidebar with sections for 'Selectors' (containing '.tk-quattro-slab' and a link to 'Using fonts in CSS'), 'Language Support' (with 'Default' selected), and 'Weights & Styles' (listing various font weights from Regular to Ultra Black, each with a file size). A large orange circle highlights the 'Kit size: 449K' text at the bottom of the sidebar. The main area displays two font preview boxes: one for 'Franklin Gothic URW by URW++' and another for 'Quattro Slab by ps Type'. Both boxes show a sample of the font's characters and a 'Delete this font' link. At the bottom right, a speech bubble says 'Changes won't be live on your site until you publish them.' A green 'Publish' button is also visible.

Responsive Typography | Typekit

https://typekit.com/kit_editor/kits/yjh7qxn#family-dxdz

Adobe Typekit Editor

Embed Code | Kit Settings

Welcome! Here's how to use fonts:

In the left column, use the **Selectors** section to apply fonts to any **HTML tag, class, or id**. You can also add the default class to your markup. Then, click Publish to see those changes on your site.

Franklin Gothic URW by URW++ [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

Quattro Slab by ps Type [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw

Changes won't be live on your site until you publish them.

Kit size: 449K 2 fonts, 2 selectors, for Responsive Typography

Publish

Performance Matters

The screenshot shows the Adobe Typekit Editor interface. On the left, there's a sidebar with sections for Selectors, Language Support, Weights & Styles, and CSS Stack. The main area displays two font families: 'Franklin Gothic URW by URW++' and 'Quattro Slab by ps Type'. Each family has a preview section showing various letters and a 'Delete this font' link. A message box at the top right says: 'Welcome! Here's how to use fonts: In the left column, use the Selectors section to apply fonts to any **HTML tag, class, or id**. You can also add the default class to your markup. Then, click Publish to see those changes on your site.' At the bottom, it shows 'Kit Size: 121K 2 fonts, 2 selectors, for Responsive Typography' and a 'Publish' button. A callout bubble points to the 'Publish' button with the text: 'Changes won't be live on your site until you publish them.'

Responsive Typography | Typekit

https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd

Adobe Typekit Editor

Embed Code | Kit Settings

Welcome! Here's how to use fonts:

In the left column, use the Selectors section to apply fonts to any **HTML tag, class, or id**. You can also add the default class to your markup. Then, click Publish to see those changes on your site.

Franklin Gothic URW by URW++ [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

Quattro Slab by ps Type [Delete this font](#)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw

Changes won't be live on your site until you publish them.

Kit Size: 121K 2 fonts, 2 selectors, for Responsive Typography

Publish

Progressive Performance

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (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>

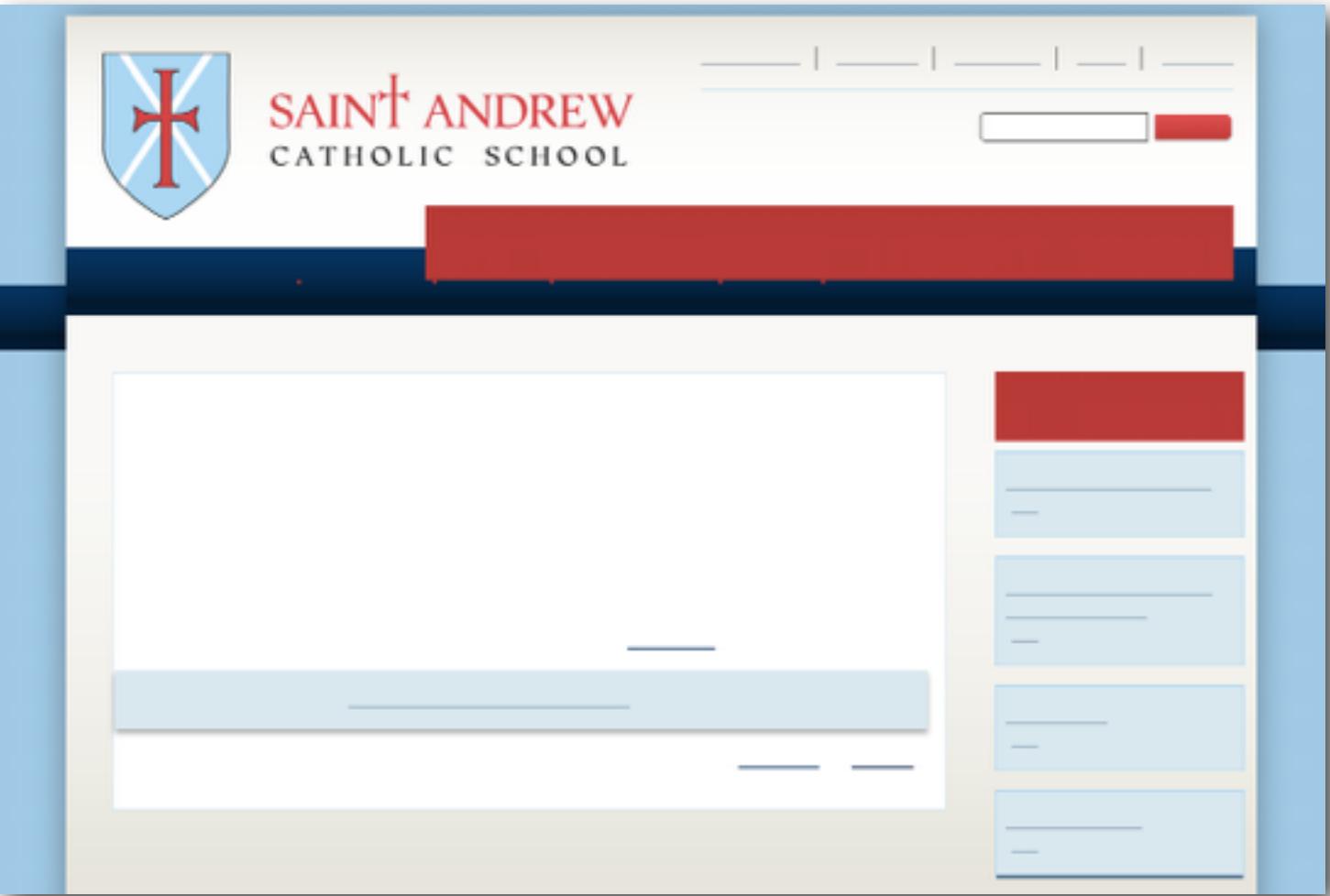
<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700' rel='stylesheet' type='text/css'>
</noscript>
```

Progressive Enhancement

FOUT is *OUR* fault



The screenshot shows a website with a light gray background. At the top left is the header "thinking in pencil" in a large, lowercase, serif font. Below it is a smaller line of text: "a website about imperfection, introspection & exploration". A search bar with a magnifying glass icon is at the top right. A navigation menu below the search bar includes links for "thoughts", "work", "speaking", and "about me". The main content area features a red headline: "heading back to s
Design in NYC!". Below this is a block of text: "Not much of a newsy announce that I'll be Future of Web Desig My topic this year is around the future of". At the bottom of this section is a link: "latest thoughts from my blog". To the right of this text block is a logo for "nine" consisting of the word "nine" in blue with three green horizontal bars underneath. Below the logo is the text "Nine Technology Logo and Brand Identity". Further down the page is a graphic of a sailboat with a yellow sail and a blue hull, overlaid with some technical data. At the bottom left is a small photo of a person, and at the bottom right is the text "My name is Jason Pamental, and I'm a web strategist.".



The screenshot shows a website for Saint Andrew Catholic School. At the top left is a blue shield logo with a red cross. To its right is the school's name "SAINT ANDREW CATHOLIC SCHOOL" in red and black. The rest of the page is mostly blank white space, suggesting a placeholder or a broken section of the site. On the right side, there are several vertical red and blue bars of varying heights, possibly representing a sidebar or a decorative element.

FOUT is *OUR* fault

The screenshot shows a website with a header "thinking in pencil" and a sub-header "a website about imperfection, introspection & exploration". Below the header is a navigation bar with links "thoughts", "work", "speaking", and "about me". A main content area features a red box containing the text "speaking on web typog October!". To the right of this box are two smaller windows: one for "Nine Technology" and another for "Video Interview Application System". At the bottom of the page is a footer with the text "think in pencil - it's easier to change your mind" and a bio for Jason Pamental.

speaking on web typog October!

Really excited to announce I'll be speaking on web typography, we're at Lullabot's Do It With Us conference in Brooklyn, NY this October. The early bird discount ends this Friday.

Latest thoughts from my blog

think in pencil - it's easier to change your mind

My name is Jason Pamental, and I'm a web strategist, designer and technologist. I help clients do things they didn't even know were possible.

The screenshot shows a website for Saint Andrew Catholic School. The header includes a search bar, a navigation menu with links to "LUNCH MENU", "CALENDAR", "SPIRIT SHOP", "LOGIN", and "CONTACT", and a logo featuring a blue shield with a red cross. A banner at the top says "Welcome to Saint Andrew Catholic School!". Below the banner is a photo of four young girls in school shirts. At the bottom of the page is a footer with links to "About Saint Andrew", "Admissions", "Programs", "News & Events", "Support", and "Saint Andrew Families".

SAINT ANDREW CATHOLIC SCHOOL

Welcome to Saint Andrew Catholic School!

About Saint Andrew • Admissions • Programs • News & Events • Support • Saint Andrew Families

FOUT is *OUR* fault

- + Use these: **.wf-inactive / .wf-active**
- + This CSS results in a blank screen during load:

```
body { font-family: "Trade Gothic", helvetica, arial; }
```
- + Add this & give them content, then fonts:

```
.wf-inactive body { font-family: helvetica, arial; }
```
- + Adjust **font-size**, **line-height**, **letter-spacing** to avoid jumpiness
- + Making it easy since **2010**

Progressively Enhance

The screenshot shows a web page with a header featuring a whale illustration and the title "Moby's Trip". A navigation bar below the header includes links for "home", "comp", "core 1", "core 2", "core 3", "images", "type", and "nav". In the top right corner, there are two buttons: "Web Fonts: on" and "Correction: on". The main content area contains a portrait of Herman Melville and the heading "A Whale of a Tale". Below the heading is a large block of text from Moby-Dick. To the right of the text is a small illustration of whalers on a boat. At the bottom left, there is a caption for Herman Melville with his birth and death dates.

Moby's Trip

Web Fonts: on
Correction: on

home comp core 1 core 2 core 3 images type nav

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.

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

Herman Melville

August 1, 1819 - September 28, 1891

Web fonts loaded

Progressively Enhance

The screenshot shows a web page with a header featuring a whale illustration and the title "Moby's Trip". The page includes a navigation menu with links like "home", "comp", "core 1", "core 2", "core 3", "Images", "type", and "nav". A progress bar at the top right indicates "Web Fonts: off" and "Correction: off". The main content area features a portrait of Herman Melville and a section titled "A Whale of a Tale" with a block of text. To the right of the text is a small illustration of a whaling scene.

Moby's Trip

Web Fonts: off
Correction: off

home comp core 1 core 2 core 3 Images type nav

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.

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

Herman Melville

August 1, 1819 - September 28, 1891

No web fonts, uncorrected

Progressively Enhance

Moby's Trip

Web Fonts: off
Correction: on

home comp core 1 core 2 core 3 Images type nav



Herman Melville
August 1, 1819 - September 28, 1891

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.

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



No web fonts, corrected

Progressively Enhance



The screenshot shows a web page for "Moby's Trip". At the top, there is a decorative header image of a whale and a small inset image of a sailing ship. In the top right corner, there are two buttons: "Web Fonts: on" and "Correction: on". The main title "Moby's Trip" is displayed prominently in a large, serif font. Below the title is a navigation bar with links: home, comp, core 1, core 2, core 3, images, type, and nav. On the left side of the page, there is a portrait of Herman Melville. To the right of the portrait, the section title "A Whale of a Tale" is displayed in a large, bold, serif font. Below this title is a block of text from Moby-Dick. Further down the page, there is another block of text followed by a small illustration of whalers on a boat. The overall design uses a serif font throughout, with some sans-serif elements for the navigation and buttons.

Moby's Trip

home comp core 1 core 2 core 3 images type nav



Herman Melville

August 1, 1819 - September 28, 1891

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.

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



Web fonts loaded

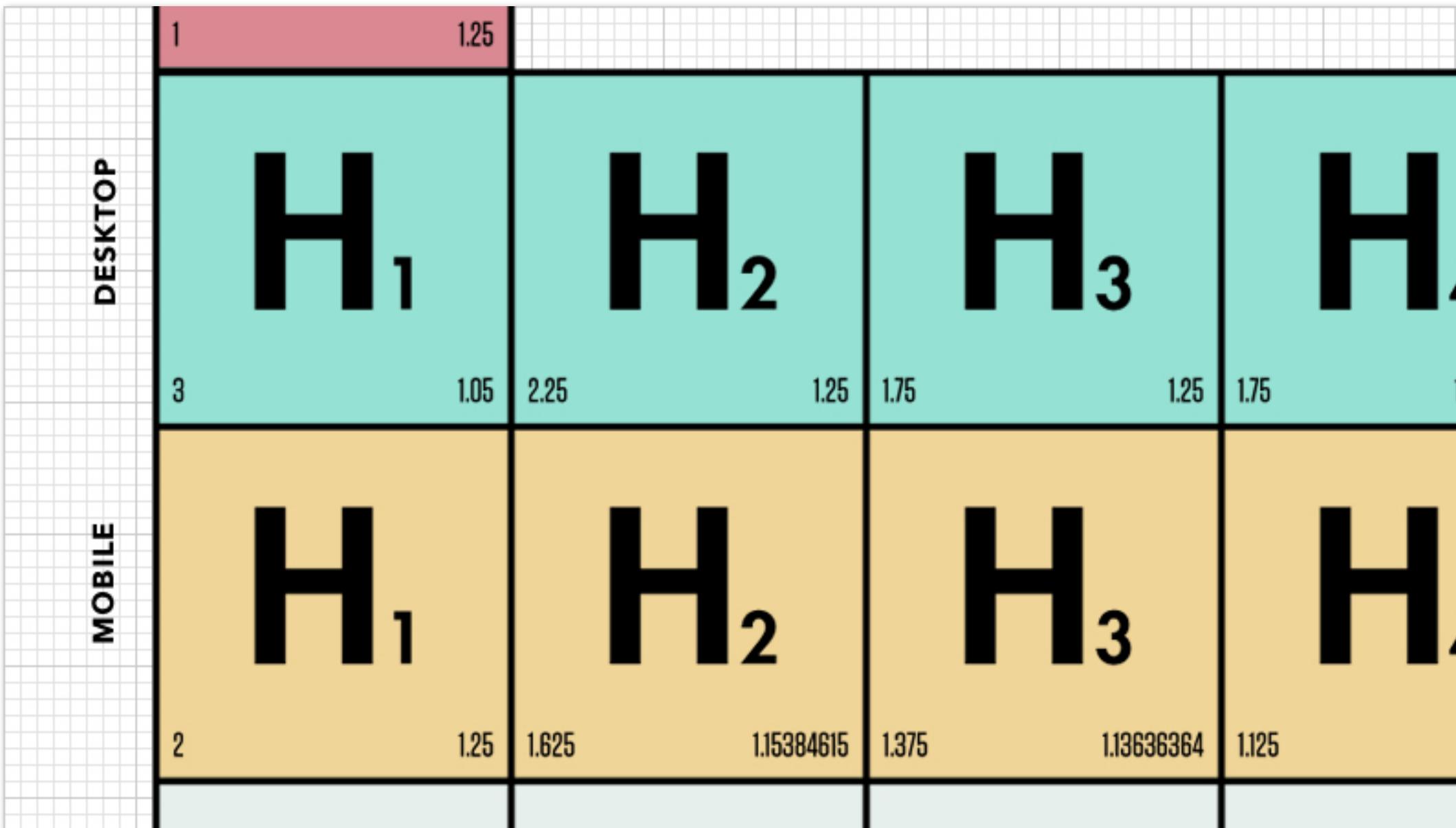
Backwards Compatible, Future Friendly

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (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>

<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

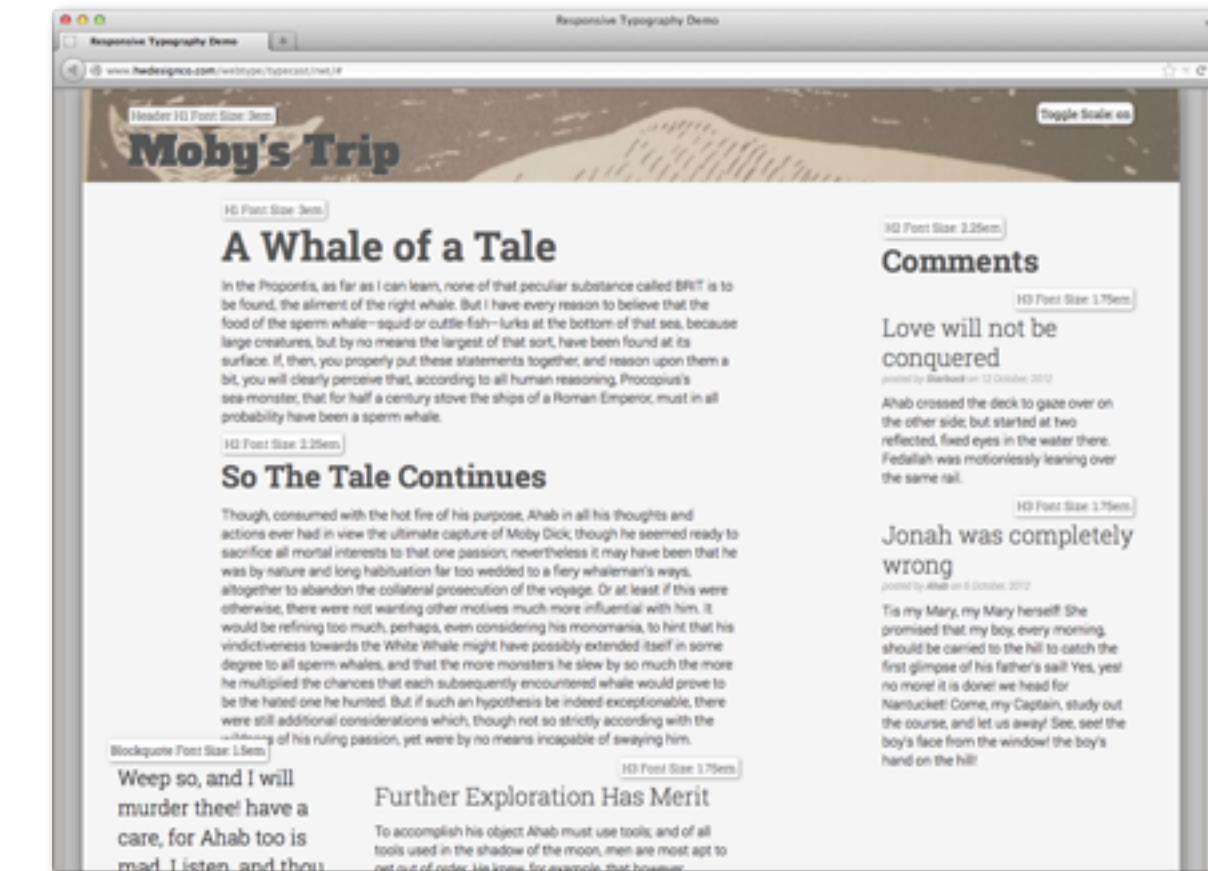
Proportion

Proportion: one size won't do



Desktop geese & handheld gander

- + Small canvas requires subtle proportions
- + What works in print... works in print
- + Robert Bringhurst matters, but scale must adapt



For example... .

The image displays two side-by-side screenshots of a website titled "Responsive Typography Demo".

Left Screenshot (Desktop View):

- Header:** "Moby's Trip" (H1 font size: 3em).
- Section 1:** "A Whale of a Tale" (H2 font size: 3em).
Text: 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.
- Section 2:** "So The Tale Continues" (H2 font size: 2.25em).
Text: 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 whaler'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 the ~~ridiculous~~ of his ruling passion, yet were by no means incapable of swaying him.
- Section 3:** "Weep so, and I will murder thee! have a care, for Ahab too is mad. Listen, and thou
- Section 4:** "Further Exploration Has Merit" (H3 font size: 1.75em).
Text: 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. *As I know, for example, that however*

Right Screenshot (iPhone Retina Simulator):

- Header:** "Moby's Trip" (H1 font size: 1.75em).
- Section 1:** "A Whale of a Tale" (H2 font size: 1.75em).
Text: Love will not be conquered
posted by Starbuck on 12 October, 2012
Ahab crossed the deck to gaze over on the other side but started at two reflected, fixed eyes in the water there. Fedallah was motionlessly leaning over the same rail.
- Section 2:** "Jonah was completely wrong" (H3 font size: 1.75em).
Text: Tis my Mary, my Mary herself! She promised that my boy, every morning, should be carried to the hill to catch the first glimpse of his father's sail: Yes, yes! no more! it is done! we head for Nantucket! Come, my Captain, study out the course, and let us away! See, see! the boy's face from the window! the boy's hand on the hill!

For example... .

The image displays two side-by-side screenshots illustrating responsive web design. On the left is a screenshot of a desktop browser window titled "Responsive Typography Demo". The page content includes a header with "Moby's Trip", a main article with "A Whale of a Tale", a sidebar with "Comments", and a footer with "Further Exploration Has Merit". Font sizes are explicitly labeled throughout the content. On the right is a screenshot of an iPhone Retina simulator showing the same content, but with a "Toggle Scale: on" button visible, indicating that the content has been scaled down for the smaller screen.

A More Modern 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

Polish

Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: OFF

A Whale of an Afflicted 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.

1/2 Way to 19 Thousand Leagues

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

Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: ON

A Whale of an Afflicted 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.

1/2 Way to 19 Thousand Leagues

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

Polish: Don't Forget Fit & Finish

Civilization and sea power arose from the temperate Mediterranean, and the progress of archeological research has shown that civilizations and empires had been reared in the Mediterranean on sea power long before the dawn of history.

We know, for instance, that an Egyptian king some 2000 years before Christ possessed a fleet of 400 fighting ships. But it appears now that long before this time the island of

Crete was a great naval and commercial power. Indeed, the Cretans may have taught the Egyptians something of the art of building sea-going ships for trade and war.¹

"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away."

— Herodotus²

Civilization and sea power arose from the temperate Mediterranean, and the progress of archeological research has shown that civilizations and empires had been reared in the Mediterranean on sea power long before the dawn of history.

We know, for instance, that an Egyptian king some 2000 years before Christ possessed a fleet of 400 fighting ships. But it appears now that long before this time the island of Crete was a great naval and commercial power. Indeed, the Cretans may have taught the Egyptians something of the art of building sea-going ships for trade and war.¹

"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away." — Herodotus²

Polish: Don't Leave Orphans Behind

- + Typogrify FTW:
<http://bit.ly/rt-tpgrfy>
<http://bit.ly/drupaltypogrify>
<http://bit.ly/rt-tpgrfy-ee>
<http://bit.ly/rt-tpgrfy-wp>
- + Also try Widowtamer for JS drop-in solution:
<http://bit.ly/rt-widotamer>
- + Seems small, but has oversized impact to user & editor

a little look back & an exciting view ahead

posted by Jason Pamental on December 31st, 2013

Well - this is the last day of the first year of our new firm, and it's fitting we take a moment to reflect on our progress, acknowledge the support of our friends and clients, and look forward to some really exciting projects heading into the New Year. We couldn't have gotten off to such an amazing start without the support of many friends, colleagues and clients – old and new – and for that, we thank you. Your faith in us and enthusiastic support mean the world.

Latest Posts

[Responsive Typography is out!](#)
(05/16/2014)

[a little look back & an exciting view ahead](#)
(12/31/2013)

[This is our craft. This is our art.](#)

A Little in Abundance is a Lot

- + Use max-width on elements to keep text readable

```
@media (min-width: 58em) {  
  p { max-width: 38em; }  
}
```
- + CSS3 brings character counts, but not universal
(vw & vh, ch & cx)
- + EMs or REMs, but no PX
- + Don't forget: use real content!
Because Lorem Ipsum is a poser

New Tricks

- + Emerging attributes: `font-size-adjust` & `font-smoothing`
- + The future is here; it's just not evenly distributed
- + Try text-rendering engine detection w/`font-smoothing`
(<http://typerendering.com/> - courtesy of @NiceWebType & @bramstein)

True Life Story

Academics

Admissions Academics Funding & Aid Academic & Pro

ACADEMICS
Programs and Departments

ACADEMICS

True Life Story



-webkit-font-smoothing: antialiased;
-moz-osx-font-smoothing: grayscale;

A Perfect Page

or at least a far better start

Inspiration

CONVERSATION

Out to Lunch with

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE



The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine. She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-style defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kann Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of hand-made leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli. Because you try telling an Italian how to say Firth! Fourth. You have to say *Firth!*"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series *Nostromo* and she was his production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiance?"

"The poor old fiance is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then *Pride and Prejudice* came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?'"

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is constipated."

"He won everyone over, though?"

"He did, because Colin isn't like Mr. Darcy at all."

Gobo is a vegetarian restaurant, but Livia Firth isn't a vegetarian. She likes the place for its unbeatable avocado tartare with wasabi lime sauce, which she ordered with hand-wrapped steamed vegetable dumplings. She made a neat link between food and her committed role as an eco-living activist. "We're trying nowadays to eat healthy, avoid pesticides, eat fresh and green," she said. "Why not care about the clothes we wear in the same way—where they were made, and what they really cost in human and environmental terms?"

Buzzwords such as "ethical fashion," "eco," and "green" are weighed down by the costly baggage of sanctimony. (And fashion, after all, is meant to be fun.) But the impious Firth isn't a stereotypical eco-warrior. Sometimes described as "the Queen of the Green Carpet," she's the force behind green fashion on the red carpet. Meryl Streep is but one of the A-listers (and Tom Ford one of the designers) who have supported eco-friendly fashion on the hallowed carpet during awards season—thereby helping turn "Who are you wearing?" into "What are you wearing?"

At the Paris premiere of *The King's Speech*, starring her husband as the King of England, Livia appeared on his arm wearing a discarded moth-eaten set of his recycled as a patchwork dress. It's all a deceptively un-serious way to convert powerful couturiers to the cause, she explained, and raise the profile of sustainable fashion.

But she's deadly earnest about the crusading cause and hot topic in fashion that was provoked by the 2013 catastrophe in Bangladesh when the eight-story Rana Plaza garment factory collapsed and killed more than 1,100 people—predominantly women. (Thousands more were injured.)

Four years before the tragedy, Firth, an Oxfam global ambassador, had visited the garment workers in Bangladesh and saw for herself the perilous working conditions. She reminds us that there are an estimated four million garment workers in Bangladesh alone, and the factories they toil in supply the West with our "fast fashion"—the affordable clothes and knockoffs we buy in Main Street mega-malls.

"The system is no longer acceptable since Rana Plaza," she said. "The Third World factories are basically using slave labor."

"If so, how is the system to be changed?" "How do you eat an elephant?" she replied. "Well I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

And the elephant in the room—the fast-fashion empires? "All clothes tell a story," said the dauntless, lovely Livia Firth. □

By JOHN HEILPERN

ALL CLOTHES
TELL A STORY.

PHOTOGRAPH BY JULIAN BROAD

SEPTEMBER 2014

Inspiration

- + Oversize 2-level header
- + Stylized subhead
- + Byline
- + Large initial cap
- + Inset photo
- + Pull-quote



Frustration

Sign in Like 1.7M f t YouTube SHOP VFSTORE.COM Subscribe Give A Gift Read

VANITY FAIR

TRENDING STORIES MAUREEN O'HARA'S OSCAR AMERICAN HORROR STORY TEASER BRAD AND ANGELINA WED

SUBSCRIBE POLITICS BUSINESS CULTURE HOLLYWOOD STYLE SOCIETY BLOGS PHOTOS VIDEO INSIDE THE ISSUE

NEW FLAWLESS FUTURE Powered by Ceramide™ Collection SHOP NOW Elizabeth Arden

STYLE CONVERSATION

September 2014

Out to Lunch With Livia Firth

Married to everyone's idea of Mr. Darcy, the eco-fashion activist is no Austen heroine.

By John Heilpern

Share 86 Tweet 56 COMMENT

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine.

She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-stylishness defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool:



iOS Simulator – iPhone Retina (4-inch 64-bit)... Carrier 5:41 AM vanityfair.com

VF STYLE MOST RECENT MOST POPULAR

An IIHS Top Safety Pick. Build your Mazda3 online today!

OUT TO LUNCH WITH LIVIA FIRTH

Married to everyone's idea of Mr. Darcy, the eco-fashion activist is no Austen heroine.

BY JOHN HEILPERN | SEPTEMBER 2014



NEW FLAWLESS FUTURE Powered by Ceramide™ Collection SHOP NOW

< > ⬆ ⬇ ⬈ ⬉

Out to Lunch With

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE.

By JOHN HEILPERN

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine.

She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of

her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several

Realization

- + Oversize 2-level header
- + Stylized subhead
- + Byline
- + Large initial cap
- + Inset photo
- + Pull-quote
- + Virtually no markup needed
- + Fully responsive

September 2014

Out to Lunch With

LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE.

By JOHN HEILPERN

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine. She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-stylishness defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of handmade leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli! Because you try telling an Italian how to say Firth! Firth. You have to say Firth!"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series *Nostromo* and she was its production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiancé?"

"The poor old fiancé is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then *Pride and Prejudice* came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?'"

"All clothes tell a story."

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is constipated!"

"He won everyone over, though?"



PHOTOGRAPH BY JULIAN BROAD.

Realization

September 2014

Out to Lunch With LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE.

By JOHN HEILPERN

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine. She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-style defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of handmade leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli. Because you try telling an Italian how to say Firth! You have to say Firth!"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series *Nostromo* and she was its production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiancé?"

"The poor old fiancé is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then *Pride and Prejudice* came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?'"

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is constipated."

"He won everyone over, though?"

"He did, because Colin isn't like Mr. Darcy at all."

Gobo is a vegetarian restaurant, but Livia Firth isn't a vegetarian. She likes the place for its unforgettable avocado tartare with wasabi lime sauce, which she ordered with hand-wrapped steamed vegetable dumplings. She made a neat link between food and her committed role as an eco-activist. "We're trying nowadays to eat healthy, avoid pesticides, eat fresh and green," she said. "Why not care about the clothes we wear in the same way—where they were made, and what they really cost in human and environmental terms?"

Buzzwords such as "ethical fashion," "eco," and "green" are weighed down by the costly baggage of sanctimony. (And fashion, after all, is meant to be fun.) But the impious Firth isn't a stereotypical eco-warrior. Sometimes described as "the Queen of the Green Carpet," she's the force behind green fashion on the red carpet. Meryl Streep is but one of the A-listers (and Tom Ford one of the designers) who have supported eco-friendly fashion on the hallowed carpet during awards season—thereby helping turn "Who are you wearing?" into "What are you wearing?"

At the Paris premiere of *The King's Speech*, starring her husband as the King of England, Livia appeared on his arm wearing a discarded moth-eaten set of his recycled as a patchwork dress. It's all a deceptively un-serious way to convert powerful couturiers to the cause, she explained, and raise the profile of sustainable fashion.

But she's deadly earnest about the crusading cause and hot topic in fashion that was provoked by the 2013 catastrophe in Bangladesh when the eight-story Rana Plaza garment factory collapsed and killed more than 1,100 people—predominantly women. (Thousands more were injured.)

Four years before the tragedy, Firth, an Oxfam global ambassador, had visited the garment workers in Bangladesh and saw for herself the perilous working conditions. She reminds us that there are an estimated four million garment workers in Bangladesh alone, and the factories they toil in supply the West with our "fast fashion"—the affordable clothes and knockoffs we buy in Main Street mega-malls.

"The system is no longer acceptable since Rana Plaza," she said. "The Third World factories are basically using slave labor."

"The system is the system to be changed!" "How do you eat an elephant?" she replied. "Well I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

And the elephant in the room—the fast-fashion empires? "All clothes tell a story," said the dauntless, lovely Livia Firth. □

All clothes tell a story.

CONVERSATION

Out to Lunch with LIVIA FIRTH

MARRIED TO EVERYONE'S IDEA OF MR. DARCY, THE ECO-FASHION ACTIVIST IS NO AUSTEN HEROINE.

By JOHN HEILPERN

The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine. She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-style defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers were of handmade leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

Why would a liberated woman like Livia Firth, I wondered, take her husband's surname? "My maiden name is Giuggioli," she said, "but it's impossible for any English person to say or write! Nobody can spell it. So you know what I decided? It's just Firth. Five letters. Very easy. But in Italy we are Colin and Livia Giuggioli. Because you try telling an Italian how to say Firth! You have to say Firth!"

The Firths live in London, and they have two children. She's nine years younger than he, and they met in Cartagena, Colombia, where he was filming the TV mini-series *Nostromo* and she was its production coordinator. "I was engaged at the time, and we met on the set, which was in a church. We shook hands, and here we are today, 19 years later."

"What happened to your poor old fiancé?"

"The poor old fiancé is now married, with two girls. We're still friends. His wife's Australian. But, you know, it's funny. When I met Colin he wasn't yet Mr. Darcy, and we started the courtship. And then *Pride and Prejudice* came out, and the response from my family and all the Italians was 'Do you really consider this guy sexy?'"

She laughs easily (and it's catching). "Italians can't deal with English restraint. They think the reserve of an Englishman is constipated."

"He won everyone over, though?"

"He did, because Colin isn't like Mr. Darcy at all."

Gobo is a vegetarian restaurant, but Livia Firth isn't a vegetarian. She likes the place for its unforgettable avocado tartare with wasabi lime sauce, which she ordered with hand-wrapped steamed vegetable dumplings. She made a neat link between food and her committed role as an eco-activist. "We're trying nowadays to eat healthy, avoid pesticides, eat fresh and green," she said. "Why not care about the clothes we wear in the same way—where they were made, and what they really cost in human and environmental terms?"

Buzzwords such as "ethical fashion," "eco," and "green" are weighed down by the costly baggage of sanctimony. (And fashion, after all, is meant to be fun.) But the impious Firth isn't a stereotypical eco-warrior. Sometimes described as "the Queen of the Green Carpet," she's the force behind green fashion on the red carpet. Meryl Streep is but one of the A-listers (and Tom Ford one of the designers) who have supported eco-friendly fashion on the hallowed carpet during awards season—thereby helping turn "Who are you wearing?" into "What are you wearing?"

At the Paris premiere of *The King's Speech*, starring her husband as the King of England, Livia appeared on his arm wearing a discarded moth-eaten set of his recycled as a patchwork dress. It's all a deceptively un-serious way to convert powerful couturiers to the cause, she explained, and raise the profile of sustainable fashion.

But she's deadly earnest about the crusading cause and hot topic in fashion that was provoked by the 2013 catastrophe in Bangladesh when the eight-story Rana Plaza garment factory collapsed and killed more than 1,100 people—predominantly women. (Thousands more were injured.)

Four years before the tragedy, Firth, an Oxfam global ambassador, had visited the garment workers in Bangladesh and saw for herself the perilous working conditions. She reminds us that there are an estimated four million garment workers in Bangladesh alone, and the factories they toil in supply the West with our "fast fashion"—the affordable clothes and knockoffs we buy in Main Street mega-malls.

"The system is no longer acceptable since Rana Plaza," she said. "The Third World factories are basically using slave labor."

"The system is the system to be changed!" "How do you eat an elephant?" she replied. "Well I'm patient. Rome wasn't built in a day." (She was born in Rome.) But there is at least a new awareness of what's at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

And the elephant in the room—the fast-fashion empires? "All clothes tell a story," said the dauntless, lovely Livia Firth. □

ALL CLOTHES TELL A STORY.

PHOTOGRAPH BY JULIAN BROAD

Responsive Web Typography

- + Yes, it's a thing
- + It's about **adapting** to screen **size**, network **speed** & device **capabilities**
- + It's about **designing** for what's **next**
 - Last Winter Olympics: ***there was no iPad***
 - The one before? ***No iPhone either***

Responsive Web Typography

+ Performance

- Stats, Platforms & Screen Tests

+ Progression (It's the web. Stuff breaks)

- If the font fails, does your design hold up?

+ Proportion

- It's about composition (think: small paintings)

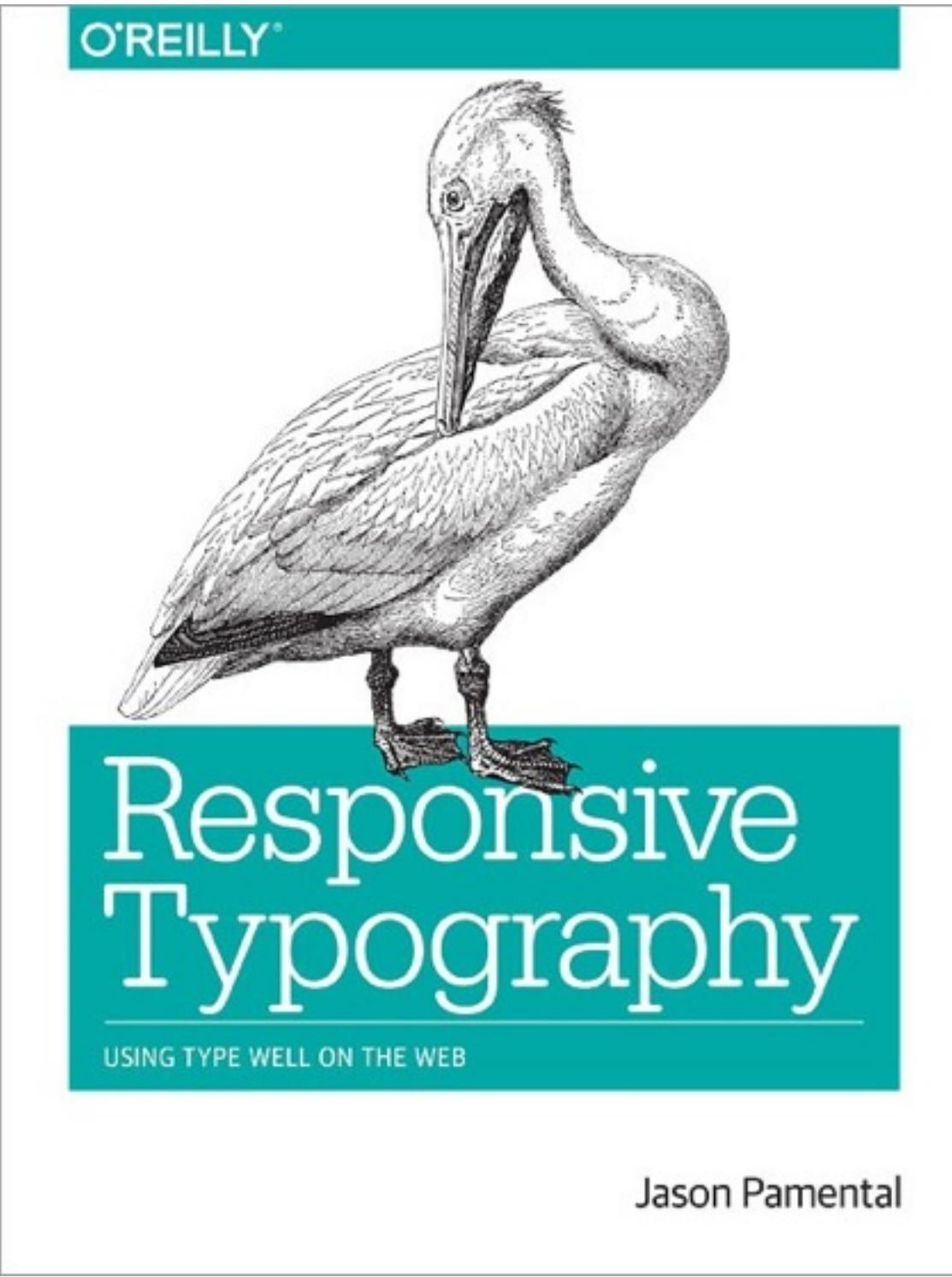
+ Polish

- Great typography is greater than the sum of its parts

“Designers Should Code As Much As Artists Should Mix Paint”

~ *Mustafa Kurtulu (@Mustafa_x)*
FOWD London

Just out!



<http://bit.ly/rwtbook>

Thank You

Jason Pamental (@jpamental)

Slides: <http://bit.ly/jpwebu14>

Code: <http://bit.ly/rtwcode>