Practical parametric axes demos in print specimens of Roboto Extremo, using:

XTRA, In a glyph,
On a line
In a paragraph
YTDE, On a glyph,
On a line
In a paragraph

YOPQ, On changing production

XOPQ, On script matching

Advanced parametric axes demos in print specimens for Roboto Extremo, using:

XOPQ, YOPQ, XTRA, YTLC, the ingredients of wght, to redefine wght.

XOPQ, YOPQ, XTRA, the ingredients of wdth, to redefine wdth.

XOPQ, YOPQ, XTRA, YTLC, the ingredients of opsz, to redefine opsz.

YTUC, YTAS and YTDE to redefine body on em.

XTRA

External white space has long been available to computer users through tracking, kerning pairs and the ability to manually position any character next to any other character, if desired.

The XTRA axis presents a parameter universal to writing and reading contain, as without *internal white space* in letters, words do not form well. Variable fonts make this internal white space available, and easy to put to a wide variety of uses.

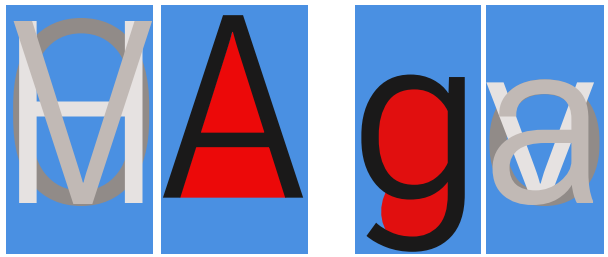
XTRA is one of the parametric axes that changes in the main axes. In width, (wdth), internal counter space of letters shrinks and grows as the font varies narrower and wider. In the Weight, (wght), XTRA typically gets wider as the font lightens, and narrower as the font gets bolder. And in the optical size axes (opsz), the need for legibility at small sizes calls for wider internal space, and for economy in composition, narrower space inside for larger size of use.

As an ingredient then, XTRA is involved in the fundamental appearance of type. It may thus be used in conjunction with other parametric axes, to customize the appearance of a weight, width or optical size to achieve better design or production in typography.

XTRA can also be used alone, to make a single variable instance, line of text or even an individual glyph wider or narrower for some need in typography.
POP, red contour is default style, showing not enough O counter in the fold. Grey fill is adjustment of Ps' XTRA smaller, and O's XTRA larger, contained in the same width, but with more room in fold.

In conjunction with external white space, the space of letters controlled by tracking and control over the word space, text and headlines can be justified for smoother reading, as well as justified to a % of the loine length, as opposed to justified absolutely, edge to edge.
Ragged Right
Standard Justification
XTRA Justification 100%
XTRA, Justification 90%-100%

NOT YOUR GRAMPA'S JUSTIFICATION



A long S train, in a mass rush hour. A designer, standing and staring at a screen packed with twenty-six characters, neck craned as if someone's been tugging at it. People fat and thin, getting on and off.

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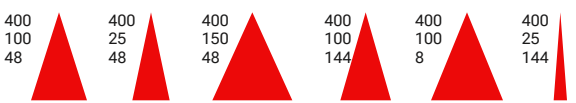

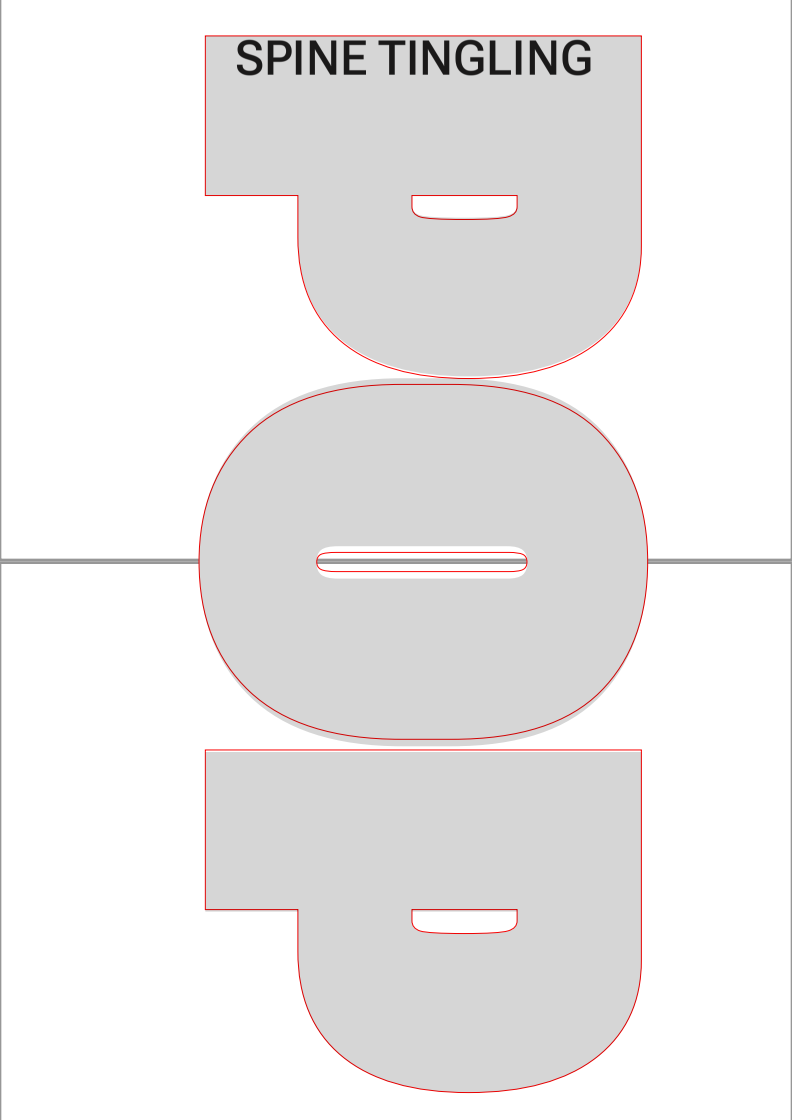
SPINE TINGLING

An enormous S train, in a jam-packed rush hour. A large designer, standing and staring at a tiny screen with about twenty-six characters, neck very long as if someone's been tugging at it.

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An enormous S train, in a jam-packed rush hour.
screen with about twenty-six characters, neck v

An enormous S train, in a
screen with about twenty-

Every typeface has them. Some have dozens. And a variable font like Roboto Extremo can have thousands. Extremo,is

(And that,is just whole numbers.) So the stion: why would

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From a stamp-sized smartwatch to a VR panorama,

The more points on the weight axis, the more

stock set of Light, Regular, Heavy. Without even needing di erent typefaces for display and body text. Both are there, in the Roboto Extremo design space, your perfect body font a point on the same

Weight is the registered,g axes supported in CSS3.0. Ending the hard border between display and body

master, letting you decide the optimal di erence between heads,

changing other axes, like width. The beauty of variable fonts is

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Di ences within body text

or bylines: all n answer at

design space, with di ent

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o ts are coming in of a designer “staring intently” at twent ranes on a screen as he rode the S train during rushhour one weekday morning. Witnesses described a posture of intense concentration as he examined spacings between characters and lines on a short passage o. The man was seen again some two hours after leaving the train, in the vicinity of venue, in ont o Port Authority Building. He was in the companstioning him about the same subjects, who suggested a solution and illustrated how it might work with the character B.

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XTRA

On that simple x/y graph of height versus width, the vertical axis is big. Because tall text, even absurdly so, remains readable. (Even when it looks weird.) But the horizontal axis is di erent. Human vision just isn,it set up for extreme character width. In the words of one type designer: “you stop when the glyph looks like a tomato.”

Which is why the width axis in Roboto Extremo (CSS: wdth, working on the property font-stretch) is conceptually the “shortest” of the 11 axes the typeface uses. It restricts width to values that look good at all points in the design-variable space. (That,is a range of 25% to 151% from its 100% normal.) But in variable typography, its how well this registered axis plays with other axes that matters.

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A long S train, in a mass rush hour.

A designer, standing and staring at a screen packed with twenty-six characters, neck craned as if someone’s been tugging at it. People fat and thin, getting on and off. The chap in question gets annoyed with one of the characters. Lowercase d jostling adjacent glyphs, snivelled spacing and leading too tight. When he sees empty space he throws his concentration into it. Two hours later, I come across him on 8th Avenue, in front of the vast Port Authority Building. He’s with a friend who’s saying, “You ought to increase the size of that counter.” He shows him where (the bowl of the B) and why.

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