

FALL 2021 / ONLINE

INTERACTIVE DEVELOPMENT

Friday, October 21

WARM-UP QUESTION:
**WHAT IS ONE OF YOUR
DAILY RITUALS?**

A06 RECAP

DEMOS + DISCUSSION

fonts are cool

TYPOGRAPHY ON THE WEB

You can set font using the `font-family` attribute.

When displaying a webpage, a browser will travel down a list of font-family values until it finds a font available on the system it is running on. This system works well, but traditionally web developers' font choices were limited.

There are only a handful of fonts that you can guarantee to be available across all common systems – the so-called *Web-safe fonts*. You can use the font stack to specify preferred fonts, followed by web-safe alternatives, followed by the default system font.

```
font-family: Helvetica, "Trebuchet MS", Verdana, sans-serif;
```

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AKA A "FONT STACK"

WEB-SAFE/GENERIC FONTS

Generic font families are a fallback mechanism, a means of preserving some of the style sheet author's intent when none of the specified fonts are available. Generic family names are keywords and must not be *quoted*. A generic font family should be the last item in the list of font family names.

The following keywords are defined:

- Serif
- Sans serif
- Monospace
- Cursive/script
- Decorative/Fantasy
- ...and many more!

See more font stacks at:

- <https://www.cssfontstack.com/>
- <https://css-tricks.com/snippets/css/font-stacks/>

```
font-family: sans-serif;
```

CUSTOM FAMILY FONTS

A custom, specified name of a font family. For example, "Times" and "Helvetica" are font families. Font family names containing whitespace **should be quoted**. For example: "Comic Sans MS".

```
font-family: "Goudy Bookletter 1911", sans-serif;
```


BYOF with @font-face

The @font-face CSS at-rule specifies a custom font with which to display text; the font can be loaded from either a remote server or a locally-installed font on the user's own computer.

```
@font-face {  
  font-family: "Open Sans";  
  src: url("/fonts/OpenSans-Regular-webfont.woff2") format("woff2"),  
       url("/fonts/OpenSans-Regular-webfont.woff") format("woff");  
}
```

CAVEATS

1. Fonts (usually) ain't free.
2. Everyone supports WOFF/WOFF2 file formats
3. How you list in @font-face matters
4. If you're supporting older browsers, you'll have to include additional file types

HOSTED FONTS

Online font services generally store and serve fonts for you so you don't have to worry about writing the @font-face code. Instead, you generally just need to insert a simple line or two of code into your site to make everything work.

Examples include Adobe Fonts (subscription-based), Google Fonts (free)

MAKE YOUR OWN FONTS

There are online services that can convert fonts into web-friendly packages:

<https://www.fontsquirrel.com/tools/webfont-generator>

FONTS DEMO

DIY + HOSTED



*BACK TO THE
(WEBSITE)
DISTILLERY!*

ASSIGNMENT 07: WEBSITE DISTILLERY: TYPE SPECIMEN

Back to the distillery! You'll take the website you wireframed and investigate all the fonts they use. Download them and create a type specimen web-page, demoing the different weights/sizes of the fonts they use.

- Check-in on Wednesday, Final due Friday, October 29, Beginning of class

Late submissions will be deducted -10% of the overall grade for each day the assignment is late unless arrangements are made with Maxx or Bryan.

Type Specimen: Ideal Stack

The following is a sample of an ideal font stack using Larseit for headlines and larger pull quote text and Circular for paragraph and call-to-action text.

The exact point sizes and leading are not prescriptive and should be adapted to the size of the materials and layouts for which they're being designed.

However, the general proportions, weights, OpenType Style Sets, and notes on kerning and tracking should be kept intact for all layouts.

H1
Larseit Bold, 36/38

Methodologies of Aesthetics

H2
Larseit Bold, 24/28

Question marks and exclamation points

H3
Larseit Bold, 18/21

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack.

H4
Larseit Bold, 12/15

The spectacle before us was indeed sublime.

P
Circular Book,
Style Set 2,
Optical Kerning,
-10 Tracking
7/9

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosoph-

ical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten." The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense,"

Share channels with companies
and businesses you regularly work
with to bring all the right people
into the same room.

GET STARTED

Hero P
Circular Book,
Style Set 2,
Optical Kerning,
-10 Tracking
10/14

CTA Text
Circular Bold,
Style Set 2,
Optical Kerning,
+20 Tracking
7/9

Quote Mark
Circular Book, 36

“

Pull Quote
Larseit Thin, 18/21

We've made the publishing process much simpler and much faster.

Attribution
Circular Bold/
Book Italic, 7/9

Robert Frost,
Author

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