



Typography for Reading

the perfect page

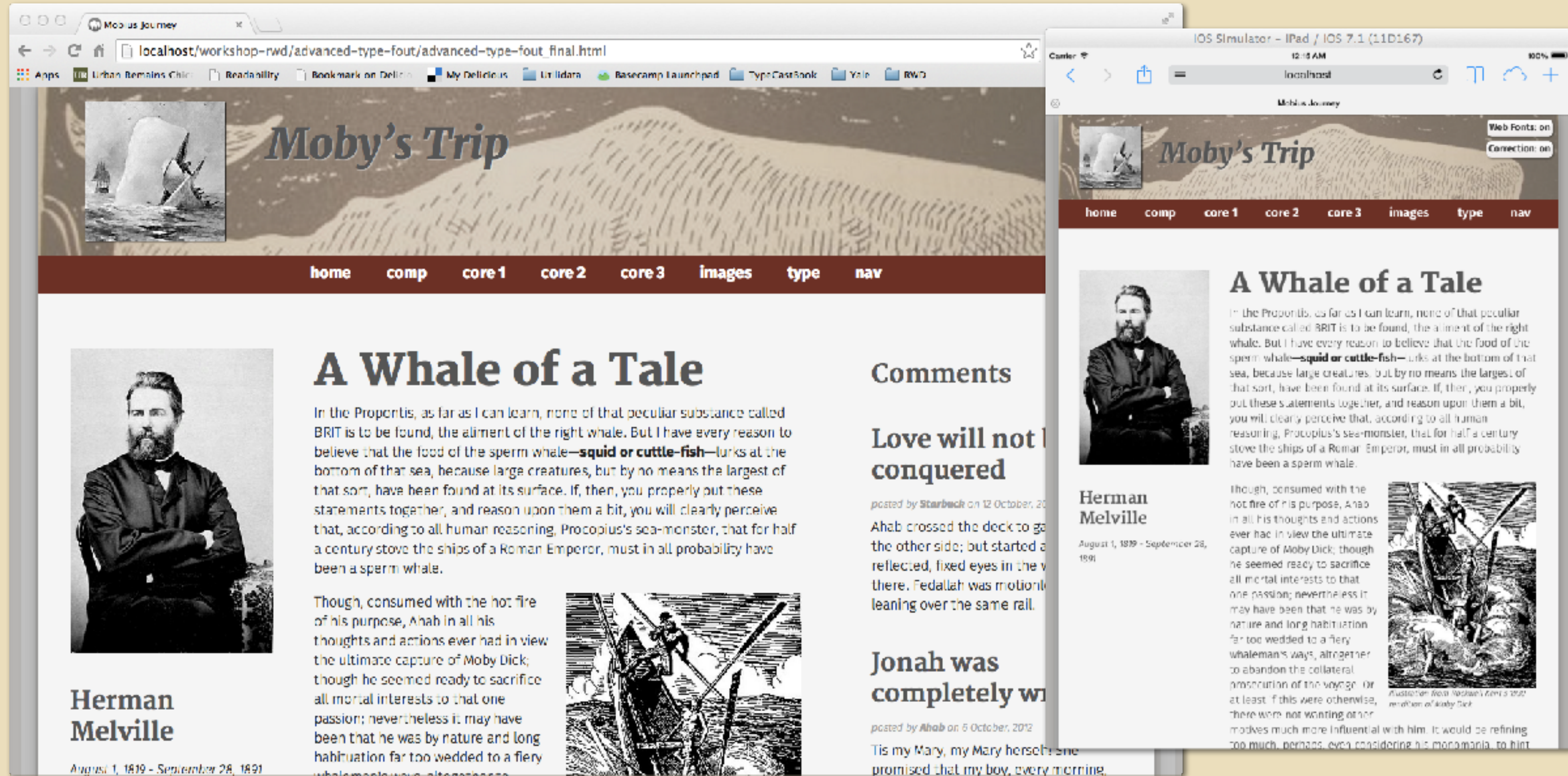
Basics

Proportion & scale

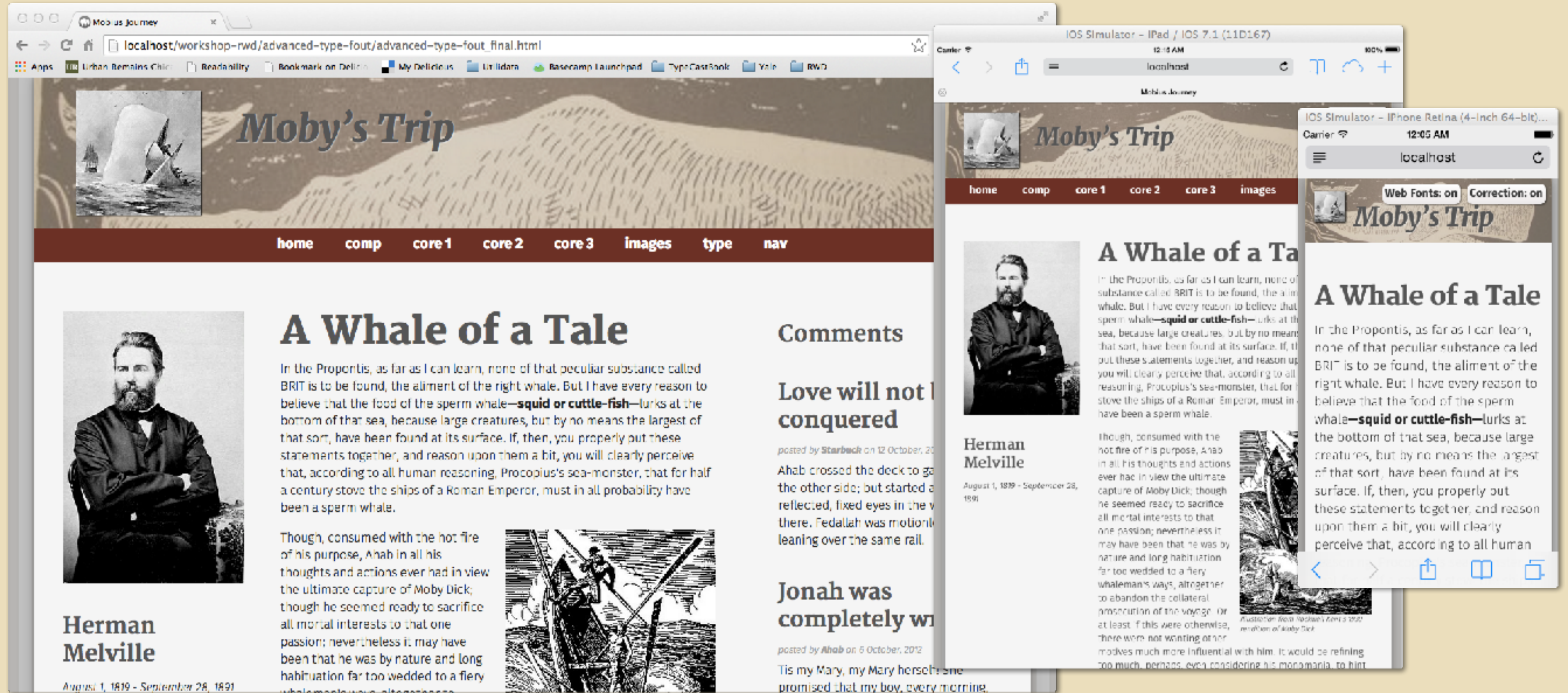
Proportion & scale



Proportion & scale



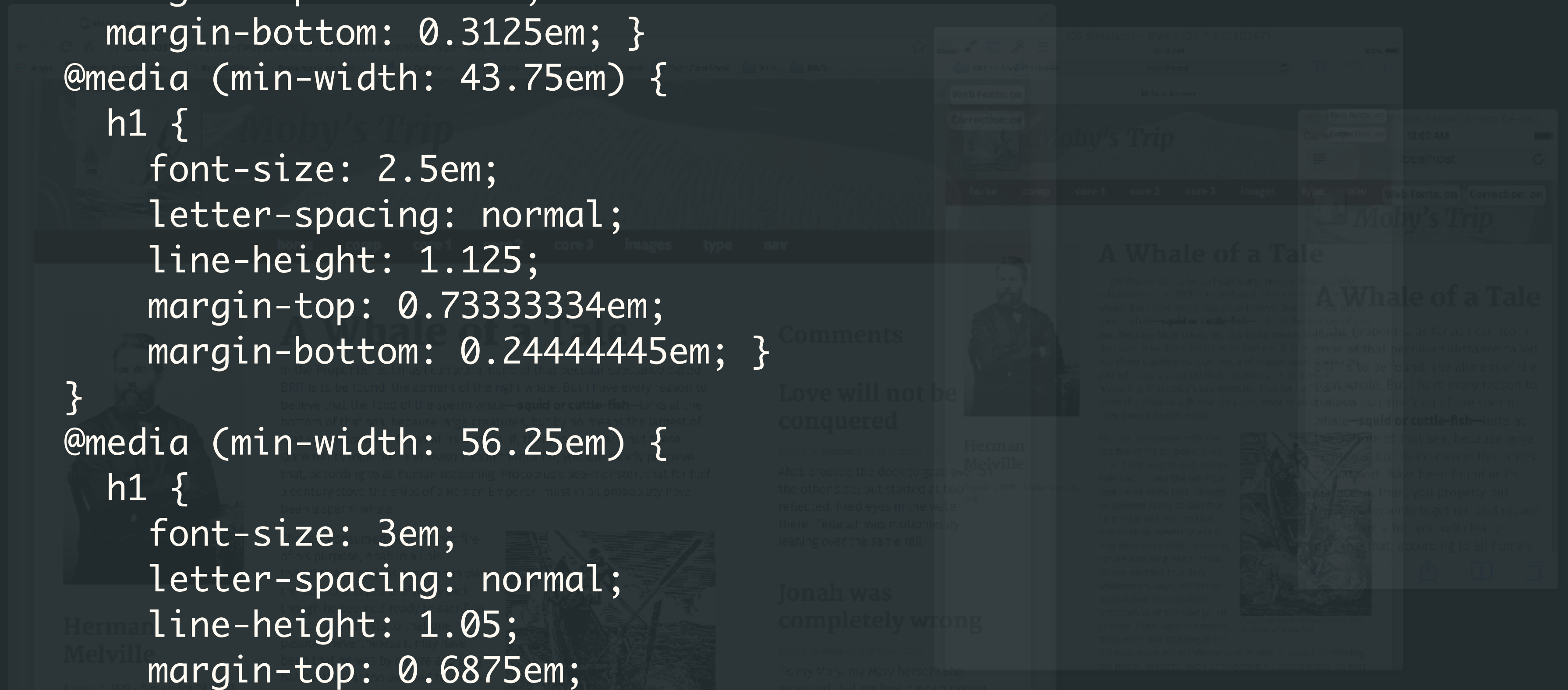
Proportion & scale




```

h1 {
  font-size: 2em;
  line-height: 1.25;
  margin-top: 0.9375em;
  margin-bottom: 0.3125em; }
@media (min-width: 43.75em) {
  h1 {
    font-size: 2.5em;
    letter-spacing: normal;
    line-height: 1.125;
    margin-top: 0.733333334em;
    margin-bottom: 0.244444445em; }
}
@media (min-width: 56.25em) {
  h1 {
    font-size: 3em;
    letter-spacing: normal;
    line-height: 1.05;
    margin-top: 0.6875em;
    margin-bottom: 0.22916667em; }
}

```



That's nice, but...


```
@font-face {  
    font-family: 'Amstelvar';  
    src: url('amstelvar.ttf') format('truetype');  
}
```

```
@font-face {  
    font-family: 'Amstelvar';  
    src: url('amstelvar.ttf') format('truetype');  
}
```

Should be:

```
src: url('amstelvar.ttf') format('truetype-variations');
```

```
.myvariablefontclass {
```

```
}
```



```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
  
}
```

```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
    font-stretch: 491; /* 1-999 */  
  
}
```

```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
    font-stretch: 491; /* 1-999 */  
    font-style: italic; /* binary */  
  
}
```



```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
    font-stretch: 491; /* 1-999 */  
    font-style: italic; /* binary */  
    font-style: oblique 20deg; /* 0-20 (?) */  
  
}
```

```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
    font-stretch: 491; /* 1-999 */  
    font-style: italic; /* binary */  
    font-style: oblique 20deg; /* 0-20 (?) */  
    font-optical-sizing: auto; /* matches font-size */  
}
```

```
.myvariablefontclass {  
    font-weight: 563; /* 1-999 */  
    font-stretch: 491; /* 1-999 */  
    font-style: italic; /* binary */  
    font-style: oblique 20deg; /* 0-20 (?) */  
    font-optical-sizing: auto; /* matches font-size */  
}
```

```
.myvariablefontclass {  
    font-variation-settings:  
        'wght' 563, 'wdth' 491, ['ital' 1 OR 'slnt' 20], 'opsz' 16;  
}
```



```
.myvariablefontclass {
```

```
  font-variation-settings:
```

```
    'wght' 563,
```

```
    'wdth' 491,
```

```
    'ital' 1,
```

```
    'opsz' 16,
```

```
    'GRAD' 88,
```

```
    'YTAS' 680,
```

```
    'YTDE' 190;
```

```
}
```

```
.myvariablefontclass {
```

```
  font-variation-settings:
```

```
    'wght' 563,
```

```
    'wdth' 491,
```

```
    'ital' 1,
```

```
    'opsz' 16,
```

```
    'GRAD' 88,
```

```
    'YTAS' 680,
```

```
    'YTDE' 190;
```

}

Custom axes must be uppercase

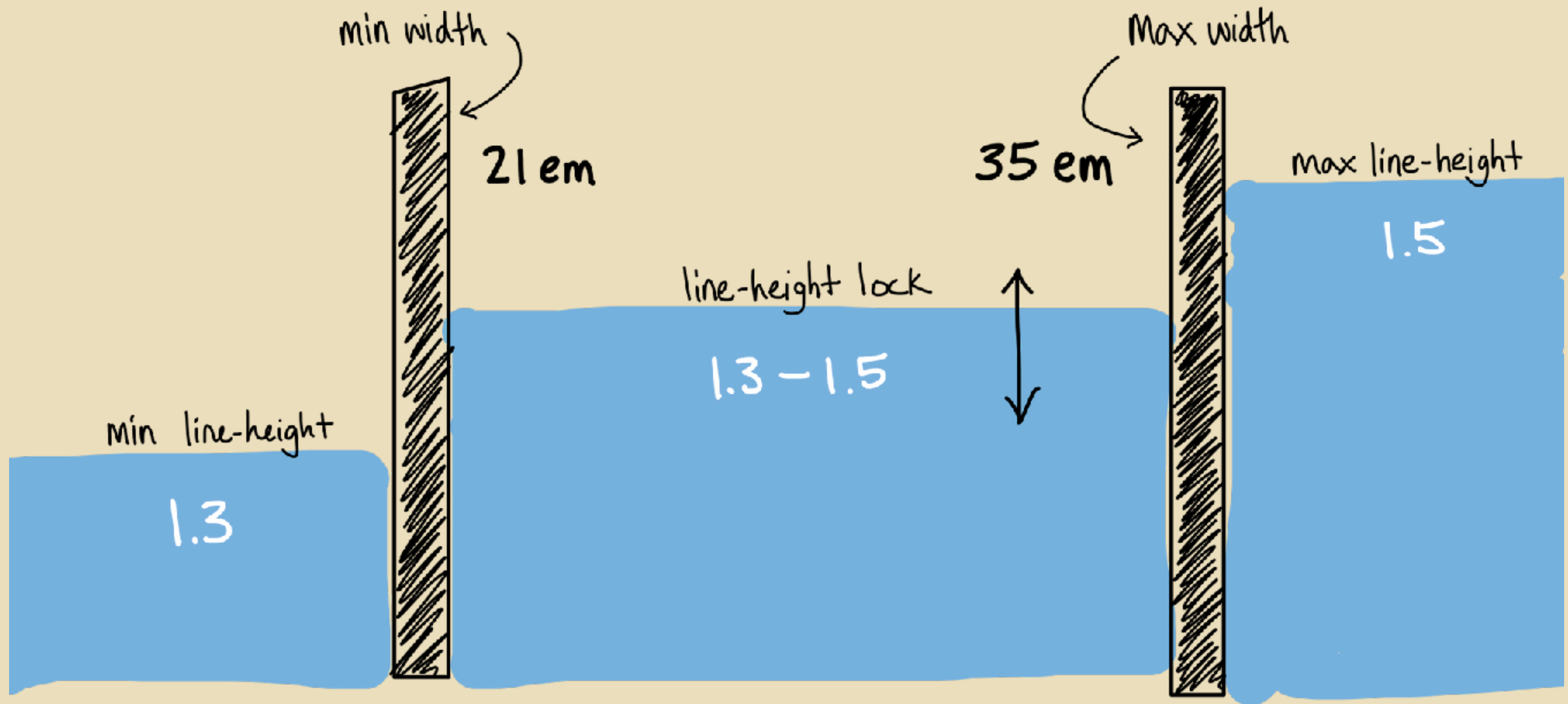
```
}
```

Modern CSS: intrinsically modular

Modern CSS: intrinsically modular

**Moby Dick, or The
White Whale**

Locks, stock, & many scaling barrels



```
:root {  
    /* breakpoint variables */  
    --bp-small: 24.15;  
    --bp-medium: 43.75;  
    --bp-large: 60.25;  
    --bp-xlarge: 75;  
  
    /* h1 variables */  
    --h1-font-size-min: 5;  
    --h1-font-size-max: 10;  
}
```

```
h1 {  
    font-size: calc( var(--h1-font-size-min) * 1em );  
}
```

```
h1 {  
    font-size: calc( var(--h1-font-size-min) * 1em );  
}
```

```
@media screen and (min-width: 75em) {  
    h1 {  
        font-size: calc( var(--h1-font-size-max) * 1em );  
    }  
}
```



```
h1 {  
    font-size: calc( var(--h1-font-size-min) * 1em );  
}  
@media screen and (min-width: 24.15em) {  
    h1 {  
        font-size: calc(( var(--h1-font-size-min) * 1em ) +  
            ( var(--h1-font-size-max) - var(--h1-font-size-min) ) *  
            ((100vw - ( var(--bp-small) * 1em )) / ( var(--bp-xlarge)  
            - var(--bp-small) ))));  
    }  
}  
@media screen and (min-width: 75em) {  
    h1 {  
        font-size: calc( var(--h1-font-size-max) * 1em );  
    }  
}
```

Moby Dick; or The White Whale

CHAPTER 1. Loomings.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as

Moby Dick; or The White Whale

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There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and thence, by Whitehall, northward. What do you

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The evolution of typography with variable fonts

Words have power, and typography is their voice

by Jason Pamental



Click to Play

For centuries, type has been how we ‘hear’ what we read. It’s also generally understood that typefaces and typography are a core element of branding, of expression, of vocal range. Great typography influences understanding, mood, and meaning in countless ways and is an essential part of design. Unfortunately, for many years after the advent of the web, we were unable to apply all but the most basic of typographic design to online content. With the ability to use real fonts and OpenType features—like ligatures, specific figure sets, fractions, and true kerning—the typographic landscape improved tremendously. But the reality of viewing content on the web dictates that speed is the most critical aspect of design—so we’ve traded typographic ‘vocal range’ for page speed. That means fewer font weights and reduced brand fidelity and voice.

From many, one (paradigm: shifted)

The advent of Variable Fonts changes that entire dynamic. As described by John Hudson, a variable font is a single font that acts as many: all the variations of width and weight, slant, and even italics can be contained in a single, highly efficient and compressible font file. What’s

*A variable font is
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acts as many*

details, details, details