

# Polish: sweating the small stuff

design IS the details

**Optical sizing**  
one shape is not for all sizes



By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.

*Quousque tandem*

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim fenatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas hujus ordinis: nos, nos, dico aperte, consules desumus. De-

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[illegible]



A B C D  
 A B C D E  
 A B C D E F G  
 A B C D E F G H I  
 A B C D E F G H I J K  
 A B C D E F G H I J K L  
 A B C D E F G H I K L M N

<https://en.wikipedia.org/wiki/Ty>

preface



# A S P E C I M E N

By WILLIAM CASLON, Letter-Founder, in Chifwell-Street, LONDON.



Caslon, 72pt



Caslon, 6pt

[HTML](#)[CSS](#)[Result](#)[EDIT ON CODEPEN](#)

# FRANK SPRUNG

## Collectible Soups

### NANCY TO PARIS

### Fished Mercurically

### FANCY MINCE MAKER

### Mechining numerations

OPTICAL FORMATTED SALAD Illumination  
issueing repeatedly I Practices made boredom  
repeat

RERUN

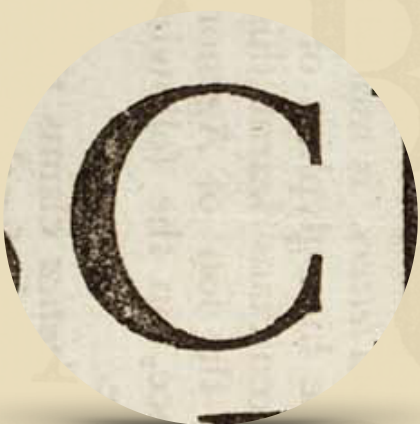
Parlimentary Democracies in Congo P Wished her snazzy

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Amstelvar, no optical sizing



Amstelvar, with optical sizing

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**Polish: don't forget fit & finish**

# 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



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- Ligatures & Swashes
- Fractions
- Kerning
- Painless fallback
- File size penalty (for now)



# More OpenType features

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# Finish & finesse

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- Initial Caps
- Better Blockquotes
- Multi-column layouts

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.<sup>1</sup>

*"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."  
— Herodotus<sup>2</sup>*

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- All fall back gracefully

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**Polish: don't leave orphans behind**

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- Typogrify Module FTW:  
<http://drupal.org/project/typogrify>

## 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.

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This is our craft. This is our



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Paragraph panache

# Design is Communication

*And if you can't explain it, you're not done designing it yet*

By Jason Pamental | Monday 12 September 2016 12.00 BST

A while back I wrote an article about one of my most influential experiences studying Graphic Design: the requirement of one of my instructors that we show up for any 'first crit' with no fewer than 30 thumbnails. But there was another experience, with another instructor, that perhaps had an even greater impact on me and on the way I guide and teach other designers.

While [Hee Mong Kim's requirement](#) centered on the start of any project, Nancy Bockbrader's signature element came at the finish: every project, no matter how big or small, had to include a paper explaining the 'why' behind the design decisions made in the course of the assignment. It could be as short as a paragraph or two, but if you couldn't explain in clear language the reasoning for your typeface selection, color palette or any other visual language, you just weren't done.

*“Without explanation all we can do is evaluate execution, not effectiveness”*

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Detail of the matchbox set made of steel, oak & black-and-white photos on acetate

At Isovera we've been bringing practices like this back into our daily routines. When we talk about work, we talk about why it's effective. When a designer works on a project, they present it to the client. If two designers are working, they each present their own. Not only does this provide opportunity to practice this kind of communication, it also gives them the credit they deserve for the work they have done. The solution comes from the team, so the team should have time in front of the client to shine.

§

**BESIDES, AS MIKE MONTEIRO PUT IT SO WELL IN *DESIGN IS A JOB*: IF YOU'RE NOT THE ONE selling it, you didn't finish designing. 🍷**



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**BESIDES, AS**  
selling it, you

§

MIKE MONTEIRO PUT IT SO WELL IN *IS A JOB*: IF YOU'RE NOT THE ONE  
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**A little in abundance is a lot**

great typography is the sum of the details