

Golden Rules for Typography on the Web

Richard Rutter, Clearleft





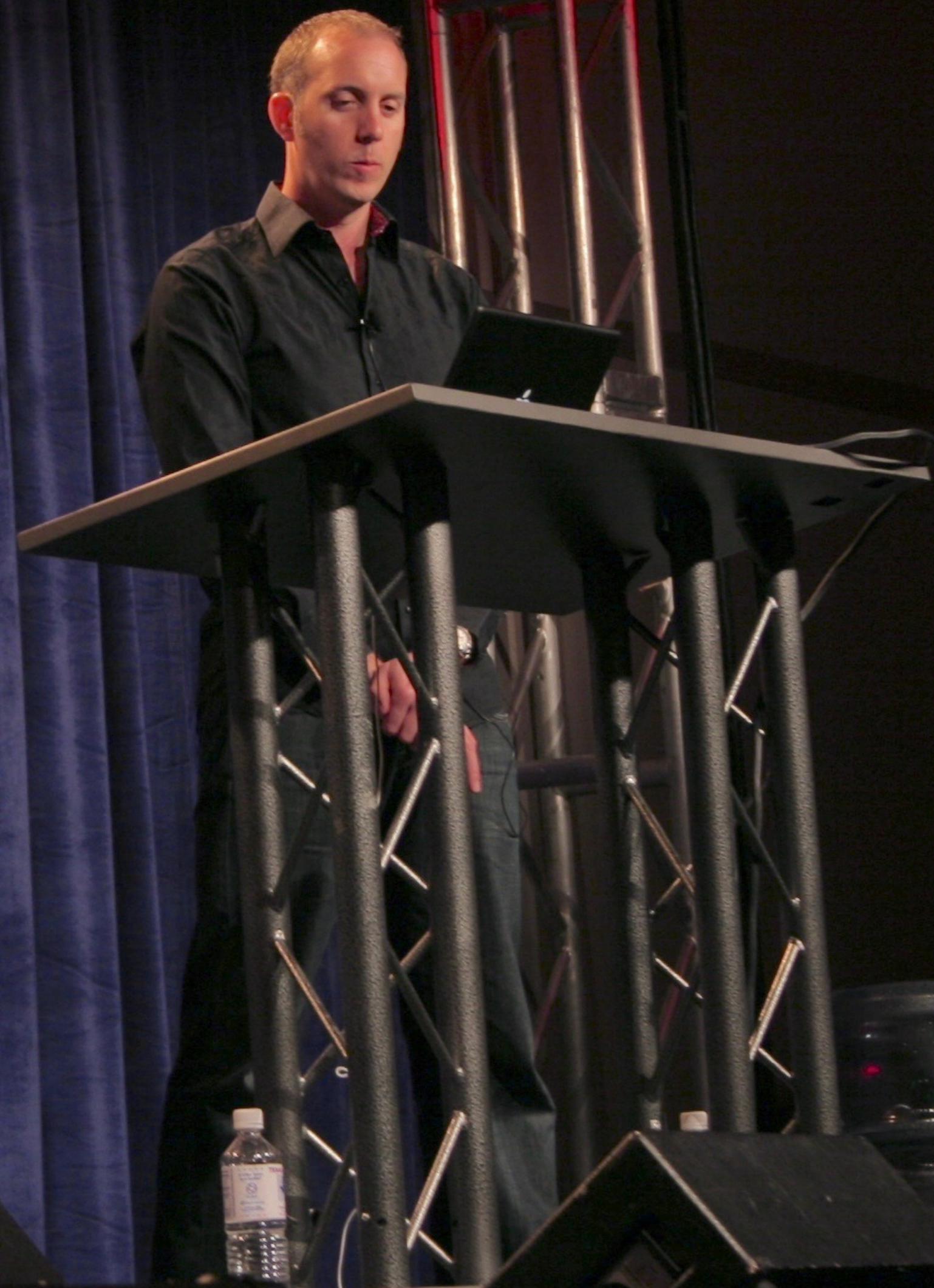


Photo: Marc Norman Francis

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Richard Rutter, Clearleft



Photo: Marc Thiele

iA

WEB DESIGN IS 95% TYPOGRAPHY

19 October 2006

95% of the information on the web is written language. It is only logical to say that a web designer should get good training in the main discipline of shaping written information, in other words: Typography.

Back in 1969, Emil Ruder, a famous Swiss typographer, wrote on behalf of his

“It is only logical to say that a web designer should get good training in typography.”

Oliver Reichenstein, *Web Design is 95% Typography*

<https://ia.net/know-how/the-web-is-all-about-typography-period>

The Aesthetics of Reading

Kevin Larson (Microsoft) & Rosalind Picard (MIT)

Dr. Kevin Larson
Microsoft Advanced Reading Technologies
1 Microsoft Way
Redmond, WA
Phone: (425) 703-5204
Fax: (425) 936-7329

“There are important differences between good or poor typography that appear to have little effect on reading speed and comprehension.”

Dr. Kevin Larson (Microsoft)
and Dr. Rosalind W. Picard (MIT)

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“Good quality typography is responsible for greater engagement during reading.”

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“Good typography induces a good mood.”

Dr. Kevin Larson (Microsoft)
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Good typography
induces a
good mood!

No1

Don't trust computers

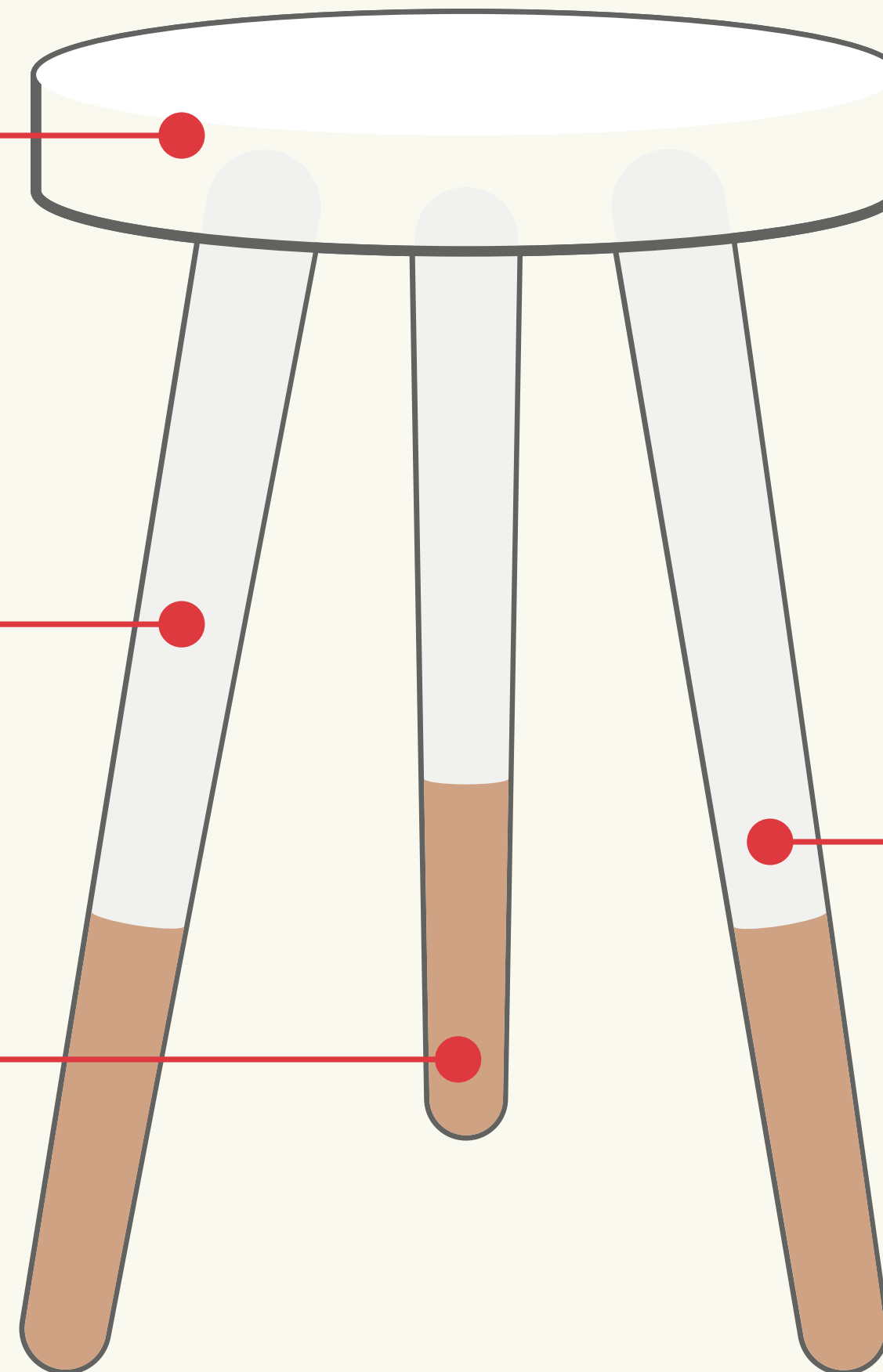
J

Readability

Line spacing

Measure

Text size



No2

**Use the default font size for
paragraph text**



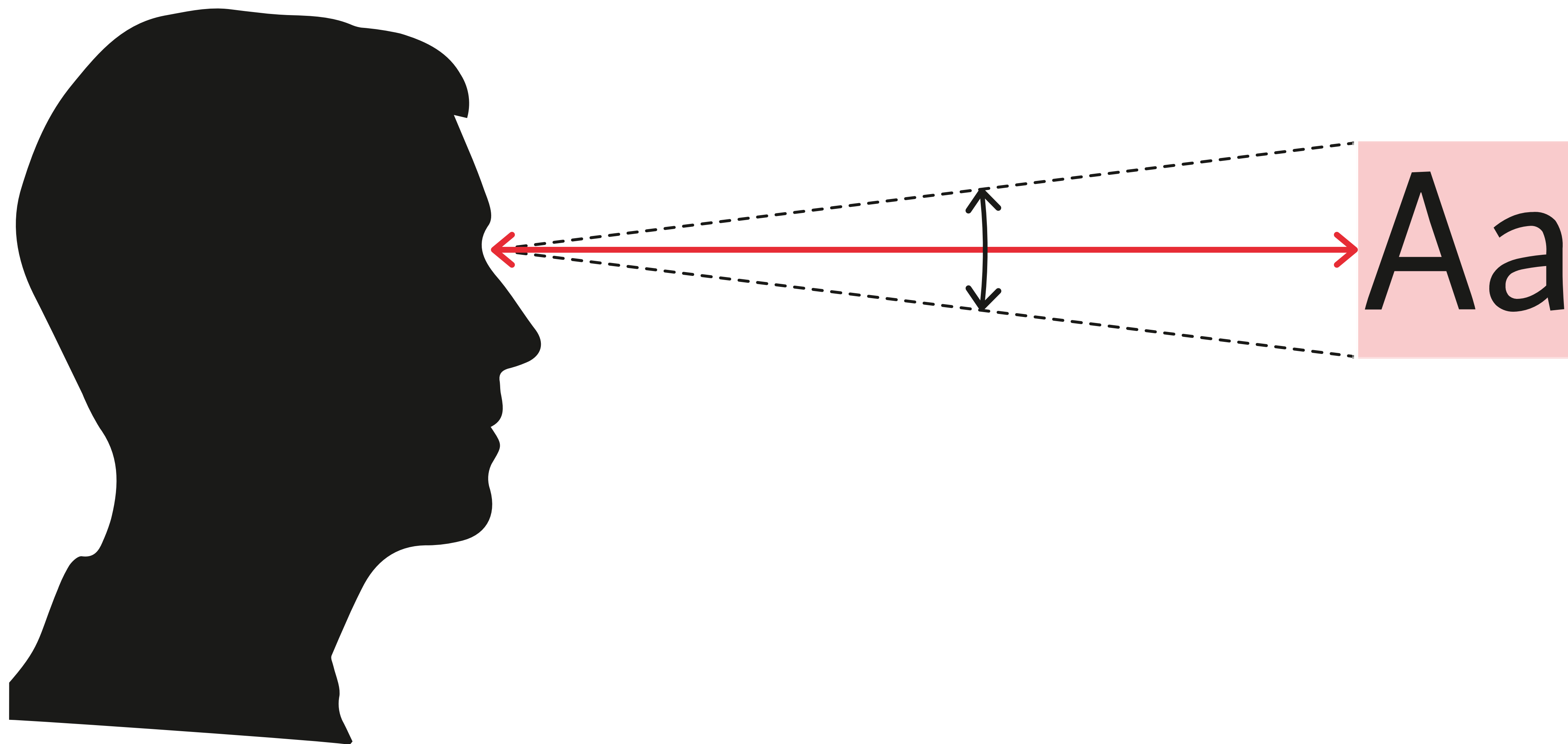
Photo: Jon Tan

No3

**Adjust type size according to
reading distance**



channel4.com/programmes/father-ted/



Size Calculator

Enter any two values to calculate the third.

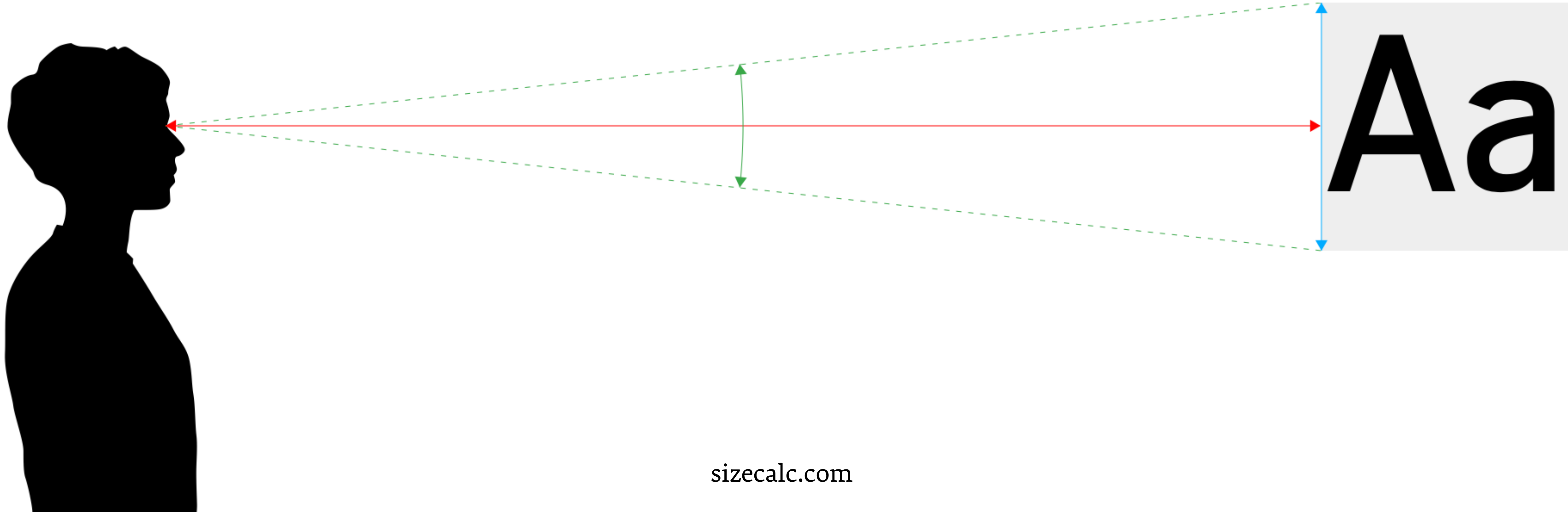
Viewing Distance



Physical Size



Perceived Size



Size Calculator

Enter any two values to calculate the third.

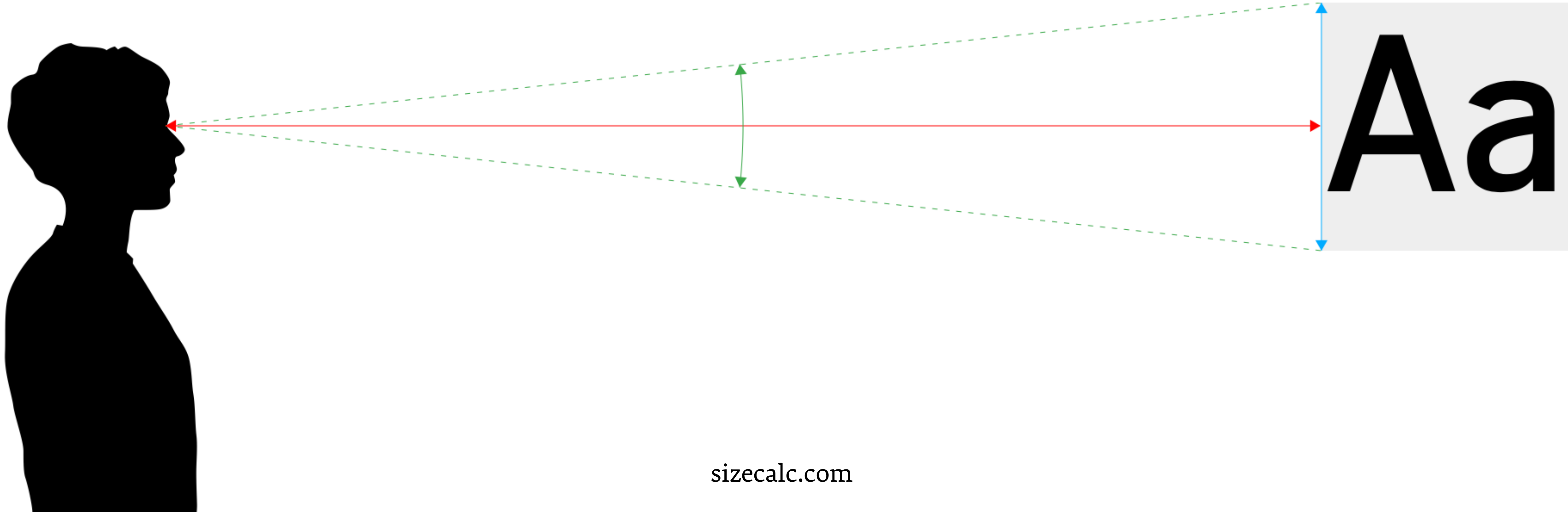
Viewing Distance



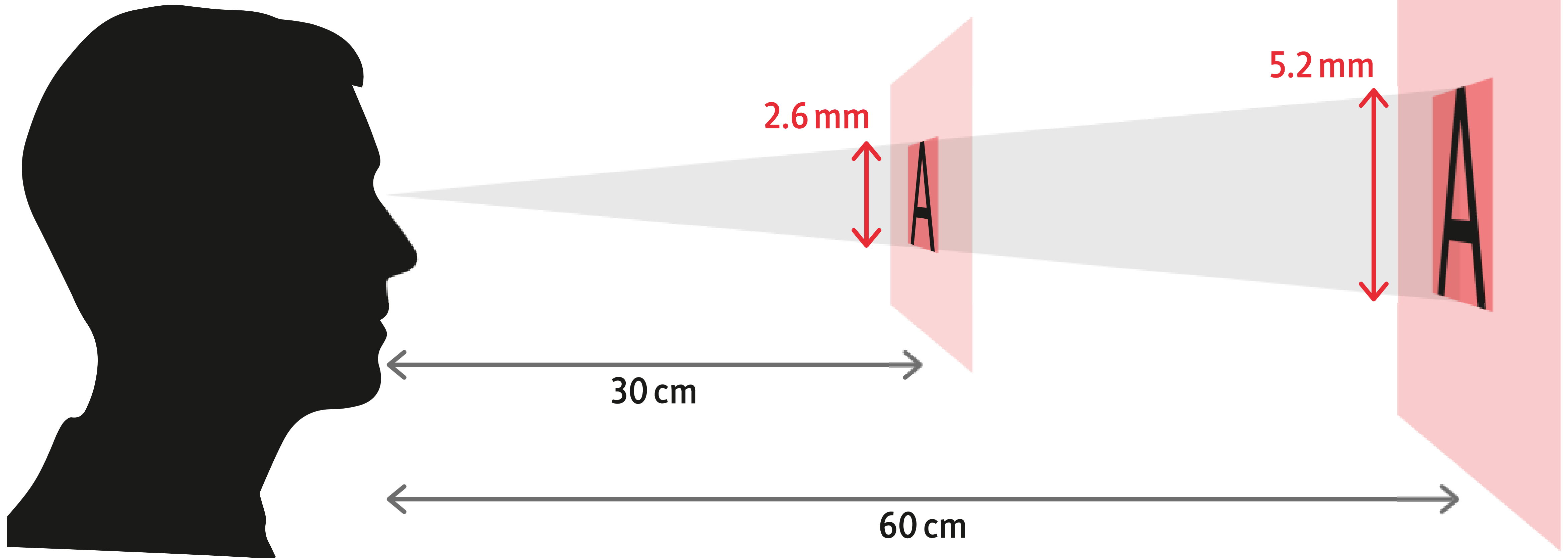
Physical Size



Perceived Size



Reader



Size Calculator

Enter any two values to calculate the third.

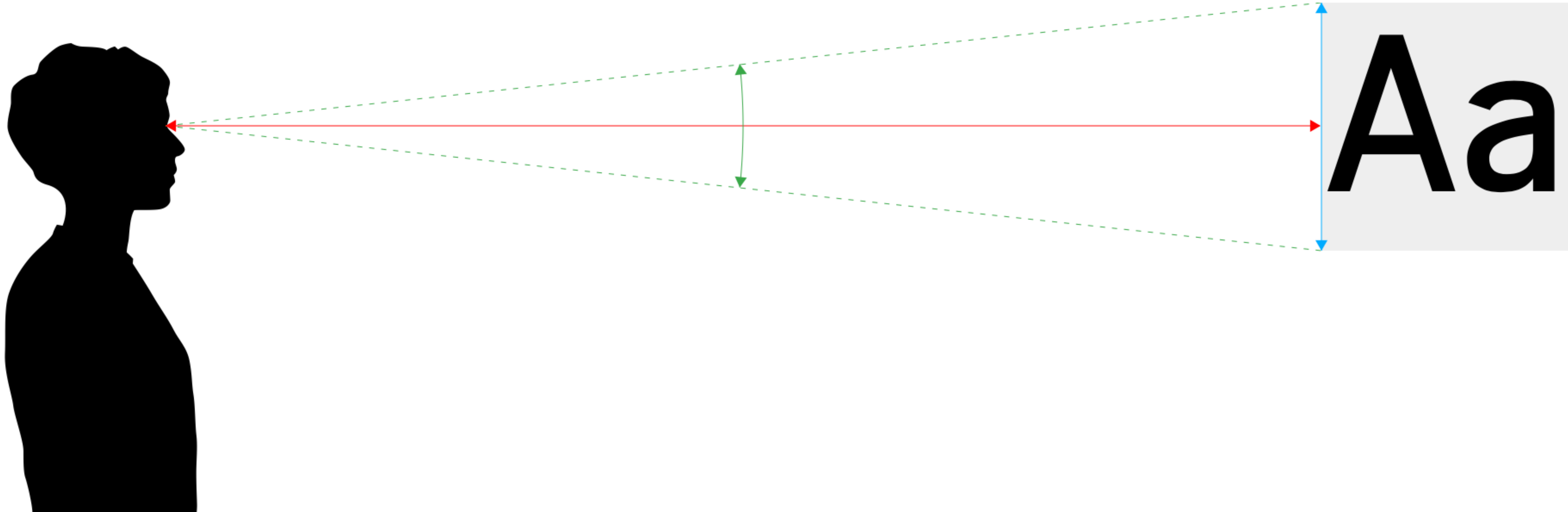
Viewing Distance

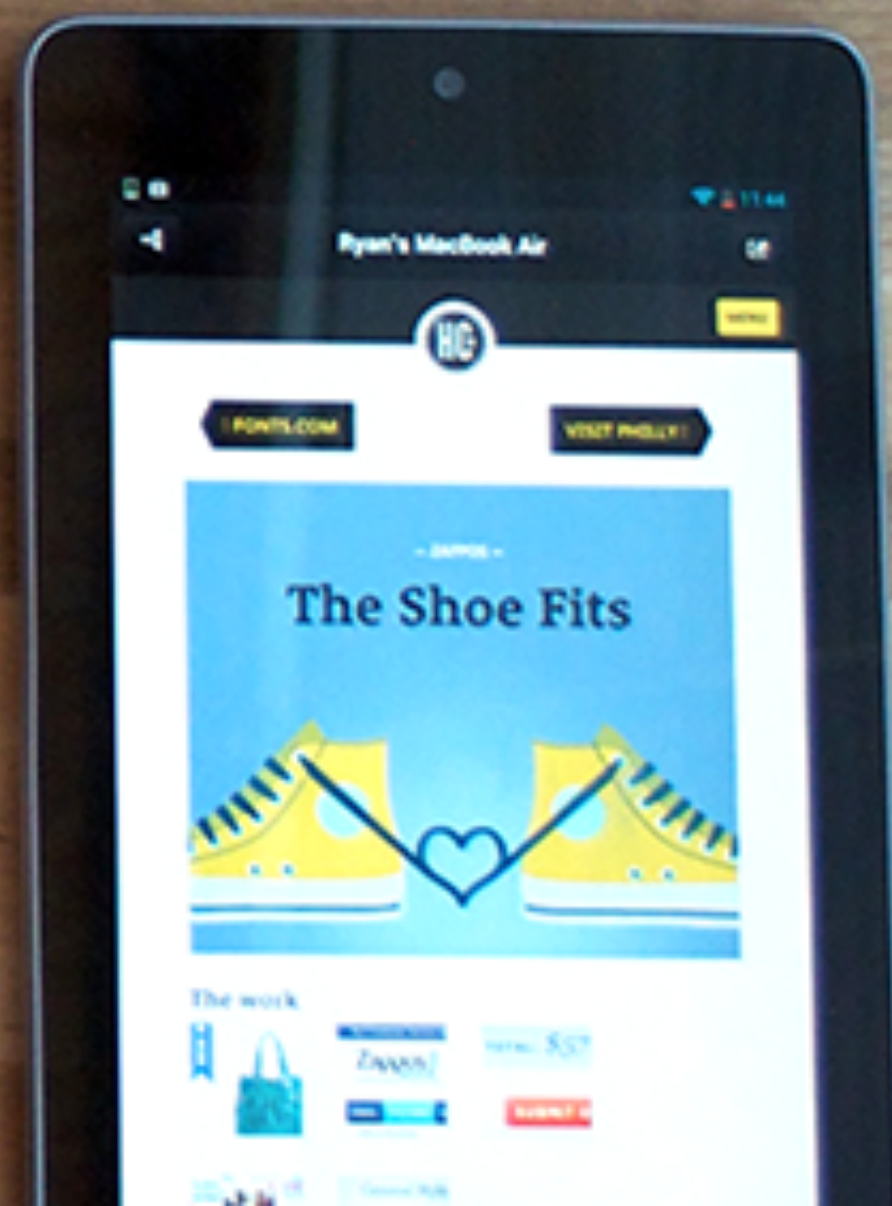
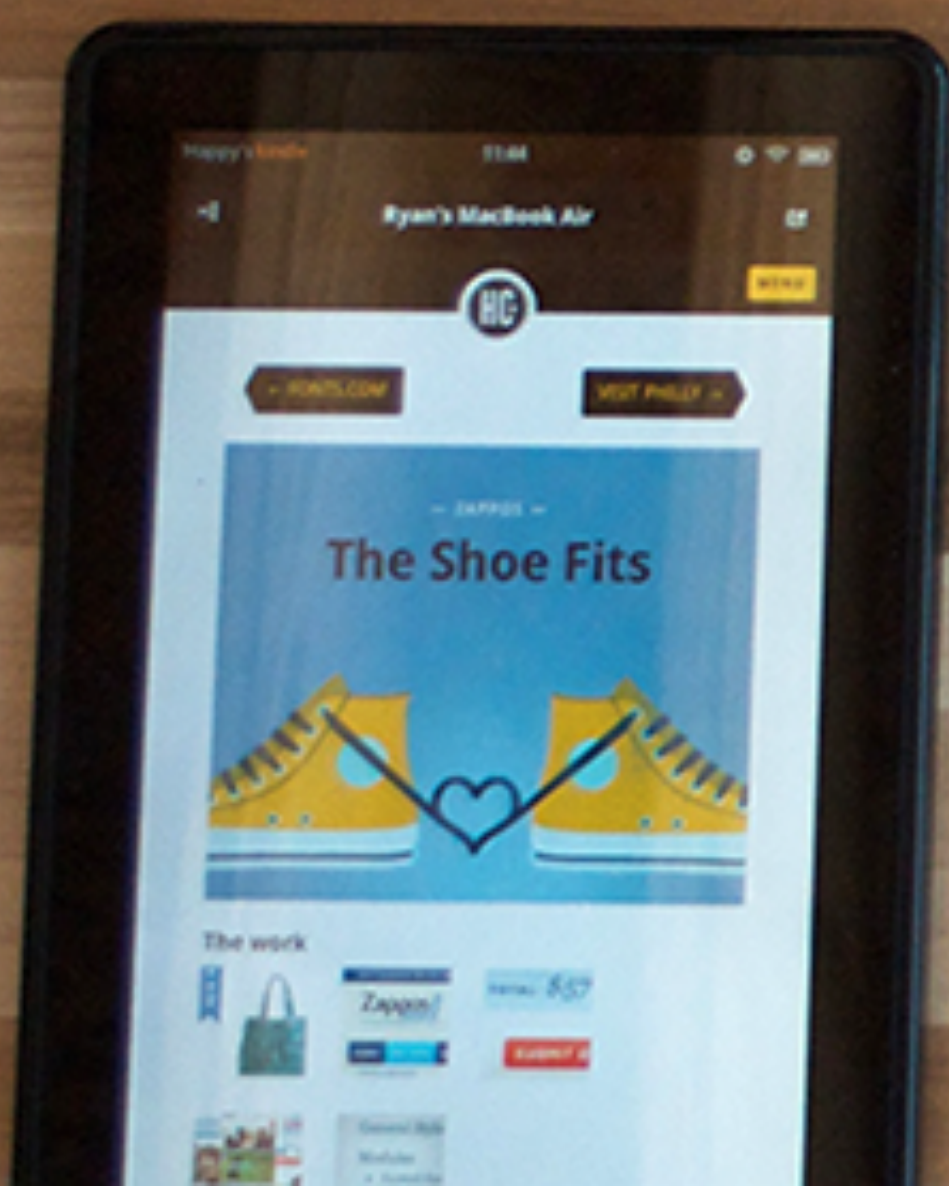
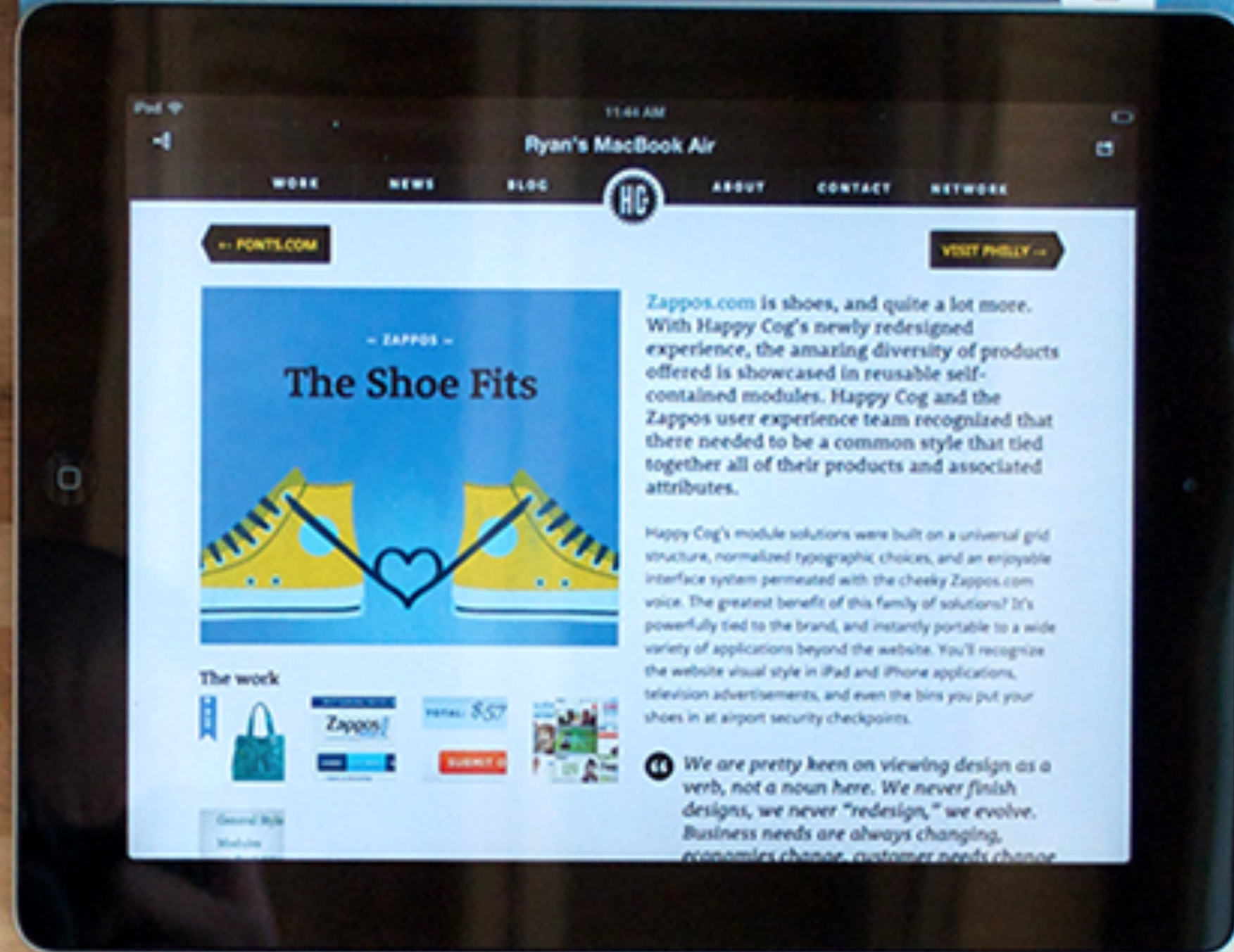


Physical Size



Perceived Size






```
p { font-size: 16px; }
```

```
@media screen and (min-width: 60em) {  
  p { font-size: 18px; }  
}
```

```
@media screen and (min-width: 120em) {  
  p { font-size: 22px; }  
}
```




NICK SHERMAN *on* TYPOGRAPHY

Responsive Typography is a Physical Discipline, But Your Computer Doesn't Know It (Yet)

“When it comes to typography, on screens or otherwise, size matters. Physical size affects optical issues that change how the eye and brain process typographic images.”

Nick Sherman, *Responsive Typography is a Physical Discipline*

<http://alistapart.com/column/responsive-typography-is-a-physical-discipline>

No4

**Adjust the font size if the
typeface requires it**

Excerpt Excerpt Excerpt Excerpt

Altis

Helvetica

Futura

Lato

Helvetica 16px

One more attribute the modern typographer must have: the capacity for taking great pains with seemingly unimportant detail. To them, one typographical point must be as important as one inch, and they must harden their heart against the accusation of being too fussy.

Futura 20px

One more attribute the modern typographer must have: the capacity for taking great pains with seemingly unimportant detail. To them, one typographical point must be as important as one inch, and they must harden their heart against the accusation of being too fussy.

Aspect value calculator

The font-size-adjust CSS3 property allows you to specify the *aspect value* for a font. Browsers that support this property will adjust the x-height of a fallback font to match that of your desired font. By using this property you can ensure that font metrics are more consistent throughout a font-stack.

This tool calculates the **aspect value** for any font installed on your machine. Use this value as your font-size-adjust number.

Font

font-family

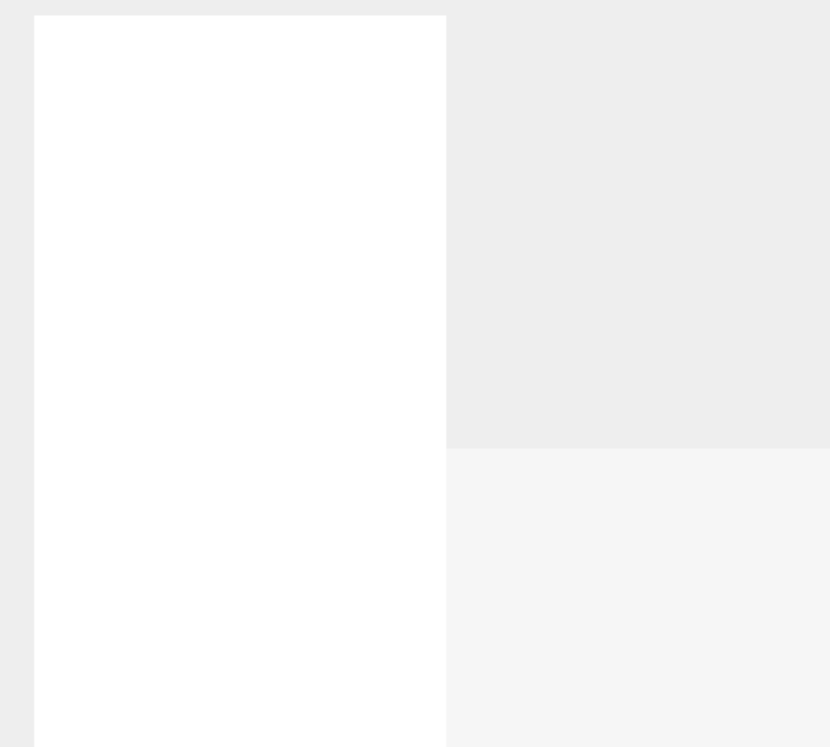
font-style

font-weight

Calculate aspect value

»

0.417



futura

The above typeface will appear in **Comic Sans** if the font is not installed or is not recognised.

Typeface	Aspect Value
----------	--------------

Helvetica	0.521
-----------	-------

Lato	0.507
------	-------

Futura	0.417
--------	-------

Altis	0.542
-------	-------

Adjusting for ratio of aspect values:

font size × Helvetica ÷ Typeface = adjusted size

So equivalent size for **Lato** is:

$$16 \times 0.521 \div 0.507 = 16.5\text{px}$$

Futura:

$$16 \times 0.521 \div 0.417 = 20.1\text{px}$$

Altis:

$$16 \times 0.521 \div 0.542 = 15.2\text{px}$$

Altis 15.2px

One more attribute the modern typographer must have: the capacity for taking great pains with seemingly unimportant detail. To them, one typographical point must be as important as one inch, and they must harden their heart against the accusation of being too fussy.

Lato 16.5px

One more attribute the modern typographer must have: the capacity for taking great pains with seemingly unimportant detail. To them, one typographical point must be as important as one inch, and they must harden their heart against the accusation of being too fussy.

Helvetica 16px

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Futura 20px

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No5

Set tables to be read

asymmetric typography

“Tabular matter need no longer be a rather unpleasant job to design: on the contrary, it can become a really charming and artistic exercise.”

Jan Tschichold, *Asymmetric Typography*

Country	Area	Population	GDP	Capital
Austria	83,858	8,169,929	339	Vienna
Belgium	30,528	11,007,000	410	Brussels
Denmark	43,094	5,564,219	271	Copenhagen
France	547,030	66,104,000	2,181	Paris
Germany	357,021	80,716,000	3,032	Berlin
Greece	131,957	11,123,034	176	Athens
Ireland	70,280	4,234,925	255	Dublin
Italy	301,230	60,655,464	1,642	Rome
Luxembourg	2,586	448,569	51	Luxembourg
Netherlands	41,526	16,902,103	676	Amsterdam
Portugal	91,568	10,409,995	179	Lisbon
Spain	504,851	47,059,533	1,075	Madrid
Sweden	449,964	9,090,113	447	Stockholm
United Kingdom	244,820	65,110,000	2,727	London

+-----+		
	Call charge	
+-----+		
	\$1.30	
	\$2.50	
	\$10.80	
	\$111.01	
	\$85.	
	N/A	
	\$.05	
	\$.06	
+-----+		

Video standard	Resolution	Pixels	Aspect
QQVGA	160×120	19k	4 : 3
HQVGA	240×160	38k	3 : 2
QVGA	320×240	76k	4 : 3
WQVGA	480×272	130k	16 : 9
VGA	640×480	307k	4 : 3
SVGA	800×600	480k	4 : 3
XGA	1024×768	786k	4 : 3
HD	1260×768	967k	16 : 9
WXGA	1280×800	1,024k	16 : 10
SXGA	1280×1024	1,310k	5 : 4
UXGA	1600×1200	1,920k	4 : 3
FHD	1920×1080	2,073k	16 : 9
DCI 2K	2048×1080	2,211k	19 : 10
WQXGA	2560×1600	4,096k	16 : 10
4K UHD	3840×2160	8,294k	16 : 9


```
<td align="char" char="x">
```

```
td { text-align: "x" center; }
```


	<i>To convert</i>	<i>into</i>	<i>multiply by</i>
Length	inches	millimetres (mm)	25.4
	feet	centimetres (cm)	30.48
	yards	metres (m)	0.91444
	miles	kilometres (km)	1.61
Area	square inches	sq. millimetres (mm ²)	645
	square feet	square metres (m ²)	0.0929
	square yards	square metres (m ²)	0.836
	acres	hectares	2.47
Volume	cubic inches	millilitres (ml)	16.4
	cubic feet	litres	28.3
	imperial gallons	litres	4.55
	US barrels	cubic metres (m ³)	0.159

Imperial to metric conversion factors
Values are given to three significant figures unless exact

Director	Film	Released	Budget	Gross	Rating
John Ford	The Informer	May 1935	\$243,000	\$950,000	8.3/10
John Ford	The Grapes of Wrath	Jan 1940	\$800,000	\$2,500,000	9/10
John Ford	How Green Was My Valley	Oct 1941	\$800,000	\$2,800,000	7.9/10
John Ford	The Quiet Man	Jul 1952	\$1,750,000	\$3,200,000	8/10
William Wyler	Mrs Miniver	Jun 1942	\$1,340,000	\$8,878,000	7.8/10
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William Wyler	Ben-Hur	Nov 1959	\$15,200,000	\$146,900,000	7.9/10
Frank Capra	It Happened One Night	Feb 1934	\$325,000	\$2,500,000	8.9/10
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Billy Wilder	The Lost Weekend	Nov 1945	\$1,250,000	\$11,000,000	8.2/10
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John Ford	The Informer	May 1935	243,000	950,000	8.3
	The Grapes of Wrath	Jan 1940	800,000	2,500,000	9.0
	How Green Was My Valley	Oct 1941	800,000	2,800,000	7.9
	The Quiet Man	Jul 1952	1,750,000	3,200,000	8.0
William Wyler	Mrs Miniver	Jun 1942	1,340,000	8,880,000	7.8
	The Best Years of Our Lives	Nov 1946	2,100,000	23,700,000	8.6
	Ben-Hur	Nov 1959	15,200,000	147,000,000	7.9
Frank Capra	It Happened One Night	Feb 1934	325,000	2,500,000	8.9
	Mr Deeds Goes to Town	Apr 1936	846,000	1,000,000	8.4
	You Can't Take It With You	Aug 1938	1,640,000	5,300,000	7.6
Billy Wilder	The Lost Weekend	Nov 1945	1,250,000	11,000,000	8.2
	The Apartment	Jun 1960	3,000,000	24,600,000	8.5
David Lean	The Bridge on the River Kwai	Oct 1957	2,800,000	30,600,000	9.2
	Lawrence of Arabia	Dec 1962	15,000,000	70,000,000	9.0
Steven Spielberg	Schindler's List	Nov 1993	22,000,000	321,000,000	9.0
	Saving Private Ryan	Jul 1998	70,000,000	482,000,000	8.6
Fred Zinnemann	From Here to Eternity	Aug 1953	2,500,000	30,500,000	8.2
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David Lean	The Bridge on the River Kwai	Oct 1957	2,800,000	30,600,000	9.2
	Lawrence of Arabia	Dec 1962	15,000,000	70,000,000	9.0
Steven Spielberg	Schindler's List	Nov 1993	22,000,000	321,000,000	9.0
	Saving Private Ryan	Jul 1998	70,000,000	482,000,000	8.6
Fred Zinnemann	From Here to Eternity	Aug 1953	2,500,000	30,500,000	8.2
	A Man for All Seasons	Dec 1966	2,000,000	28,400,000	7.8

How to make a table readable

1. Remove stretch and size columns to data
2. Remove fills, gridlines, border and bolding.
3. Left-align text, right-align numbers and align headings with data.
4. Put white space to work to group and separate.
5. Use tabular lining numerals, consistent precision, and remove repetition.

No6

**Set text at display sizes,
even on small screens**

Cheap enough to say, Phuket I'll go.

Over 93 Asian destinations. Book online at airasia.com

AirAsia



bishopp



NEUMANN

GENCO
UNLEADED95

145.9

THE GREAT DISCONTENT

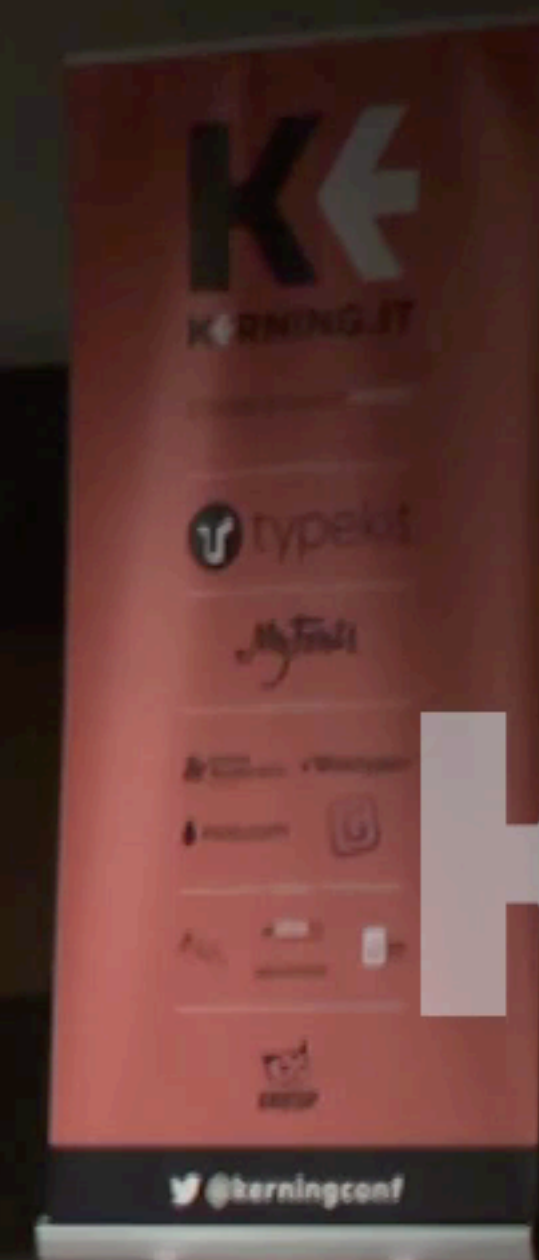


ISSUE TWO
Sharon Van Etten
Molly Crabapple
Paul Octavious
Samantha Fleet
Kevin Allison
and more

USD \$25
EUR €24
GBP £18
CAD \$30



Leitura News Maison Neue





Interview by Tammi Heneveld
November 10, 2015

Photo by Fred DiMeglio

Mary Kate McDevitt

ILLUSTRATOR / LETTERER

Mary Kate McDevitt is a freelance illustrator and letterer





Interview by Tina Easmaker
on February 27, 2015

Photography by Angela and Ithyle

Styling by Sissy Sainte-Marie
Assisted by Jillian Cainghug

Hair by Brooke Rodgers
Makeup by Gia Harris

Alison Sudol

—
ACTRESS/MUSICIAN

Alison Sudol is an LA-based musician, actress, and author. Previously known by her stage name, A Fine Frenzy, Alison's debut, *One Cell in the Sea*, was released in 2007 followed by several successful albums, international tours, and music features in films, TV, and others campaigns. In 2014, Alison expanded her repertoire to include acting and made her debut with a recurring role in Amazon's breakout hit, *Transparent*, and a starring role in USA Network's *Dig*, a show from the creators of *Homeland* and *Heroes*. Although no longer performing as A Fine Frenzy, Alison remains a prolific songwriter and musician and is currently collaborating with fellow artists and producers on a new musical project.

alisonsudol.com



Interview by Tammi Heneveld
November 10, 2015

Photo by Fred DiMeglio

Mary Kate McDevitt

ILLUSTRATOR / LETTERER

Mary Kate McDevitt is a freelance illustrator and letterer

Size Calculator

Enter any two values to calculate the third.

Viewing Distance



centimeters



Physical Size



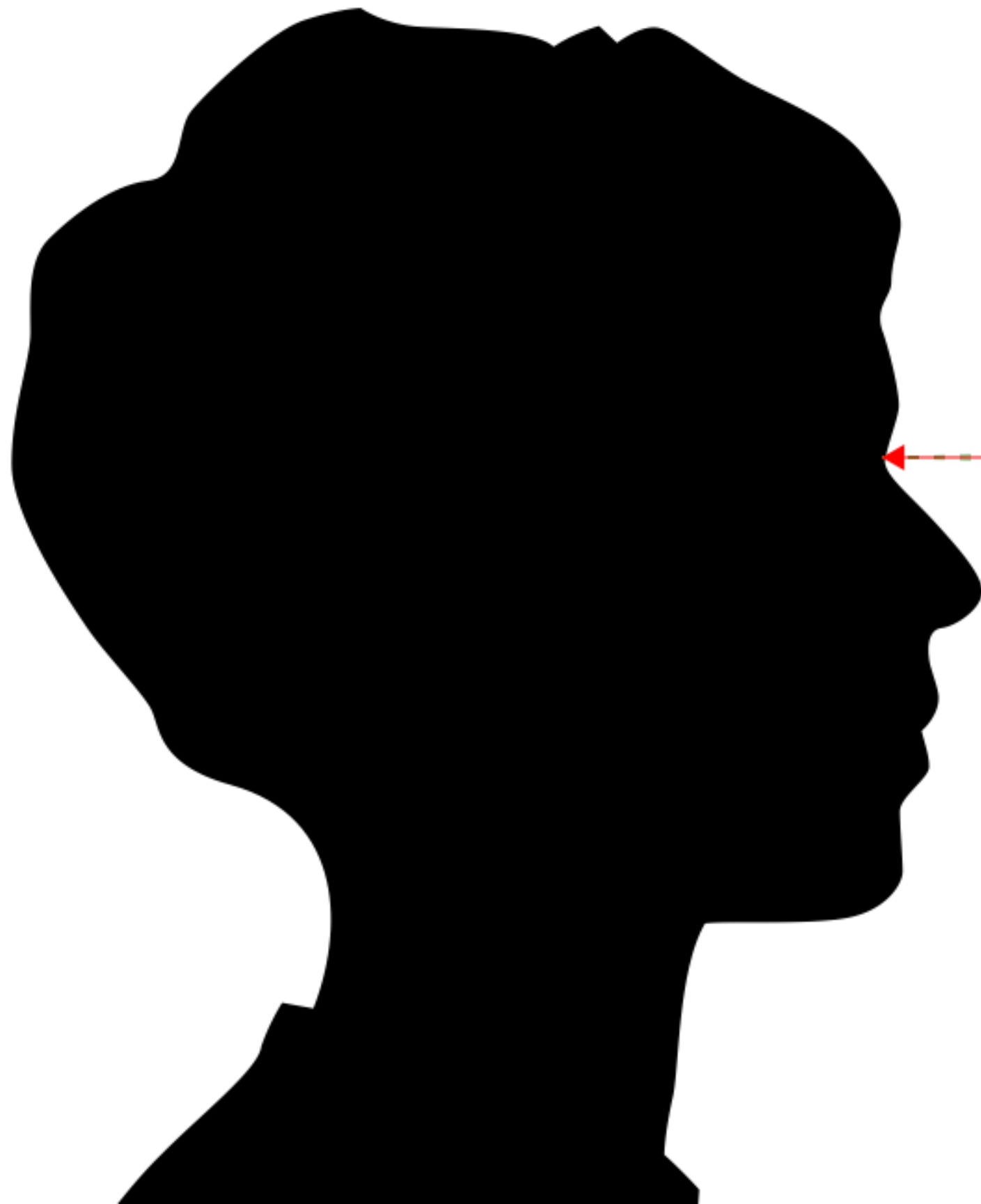
millimeters



Perceived Size



arcminutes



sizecalc.com

Size Calculator is a project by [Nick Sherman](#) and [Chris Lewis](#). Follow [@SizeCalculator](#) on Twitter.



Interview by Tammi Heneveld
November 10, 2015

Photo by Fred DiMeglio

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Size Calculator

Enter any two values to calculate the third.

Viewing Distance



centimeters



Physical Size



millimeters



Perceived Size



arcminutes



sizecalc.com

Size Calculator is a project by [Nick Sherman](#) and [Chris Lewis](#). Follow [@SizeCalculator](#) on Twitter.

Getting Ready

Taking picture - smile!






“Good design is about firstly making people want to read, then about telling stories.”

Mark Porter, former Creative Director at the Guardian

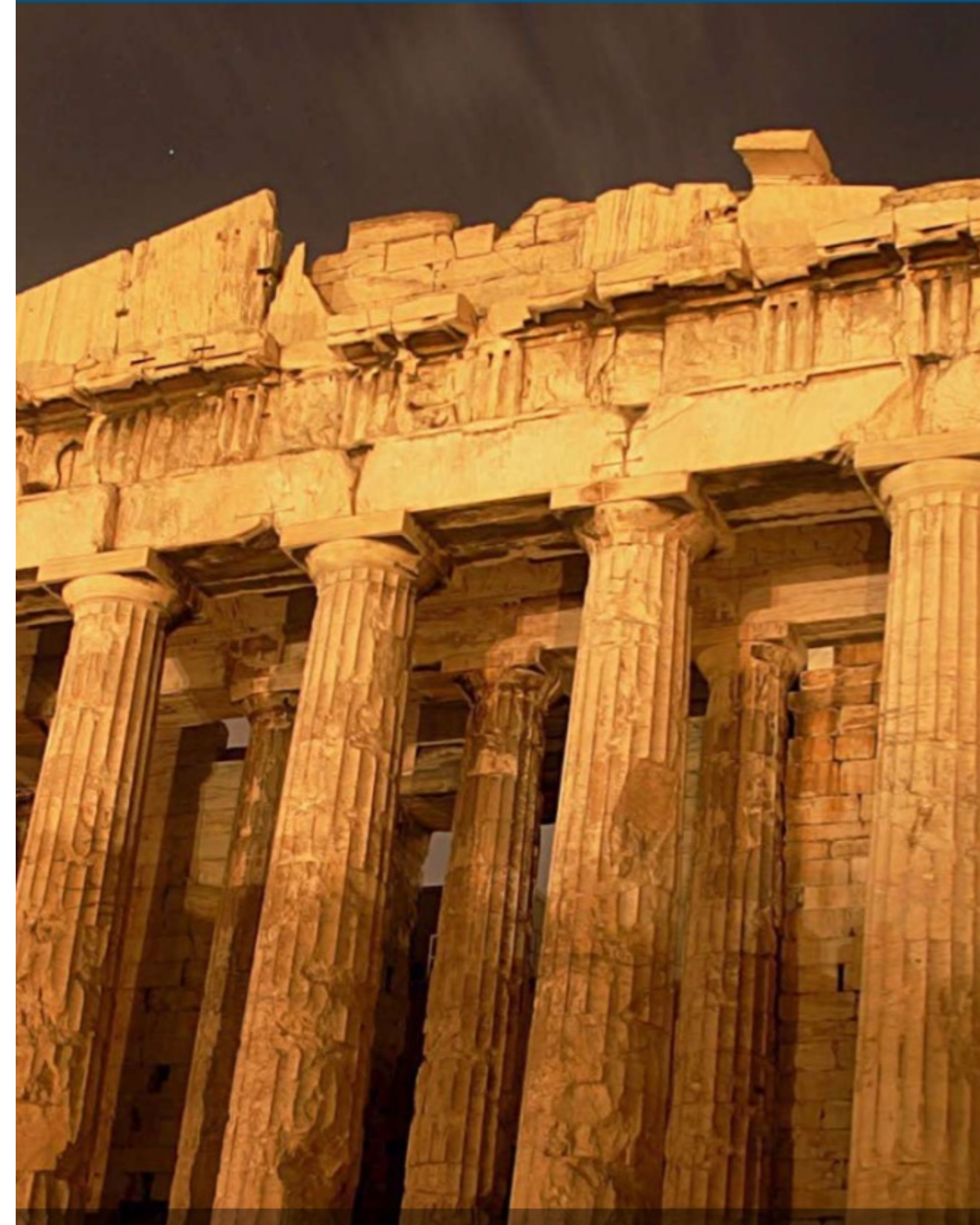


Melissa McCarthy: 'I love a woman who doesn't play by the rules'



 Your election night survival guide: what to expect as polls close

The expected timings of results, all you need to know about the key battleground states, plus drinks, eats and tunes to get you through what could be a long night

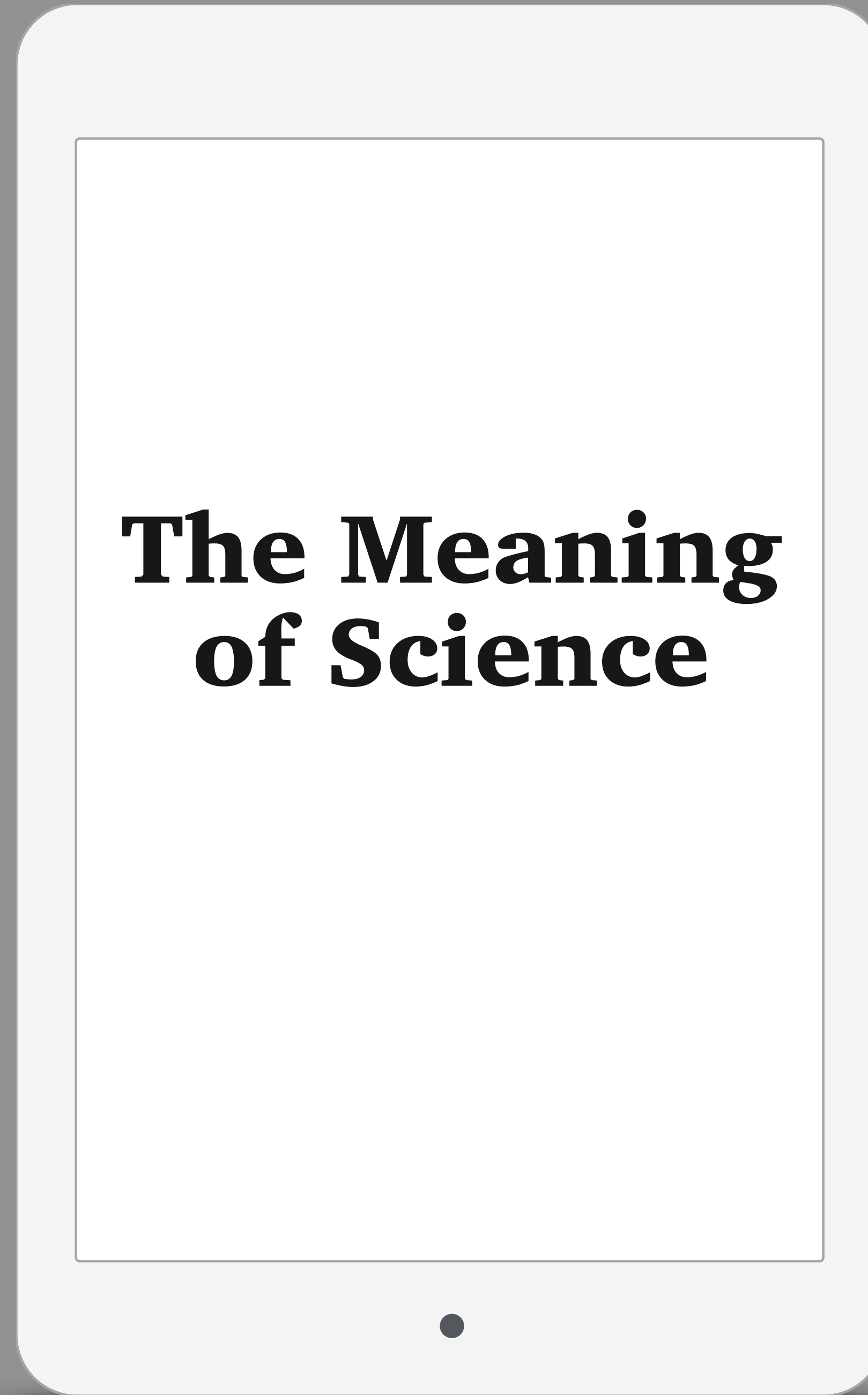
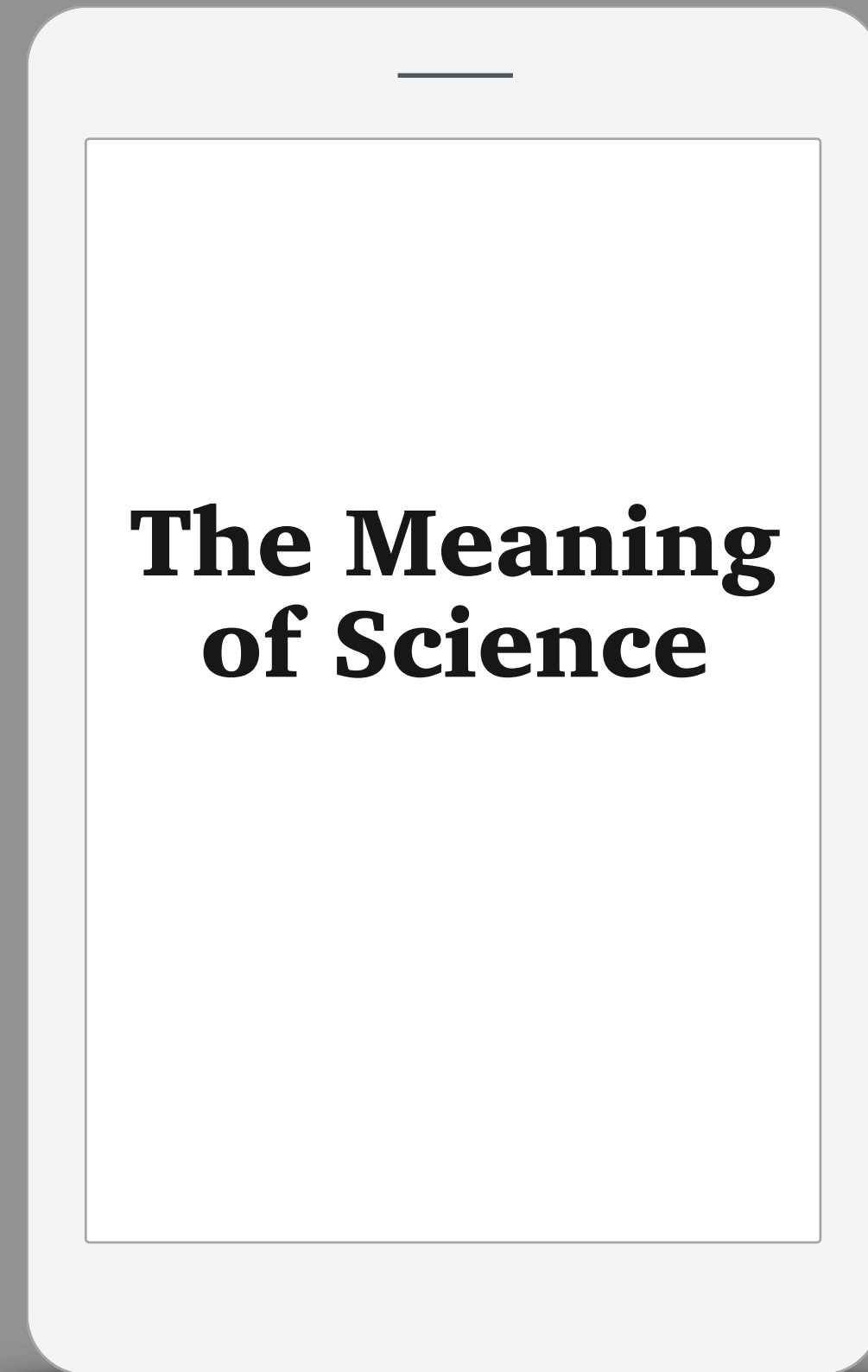


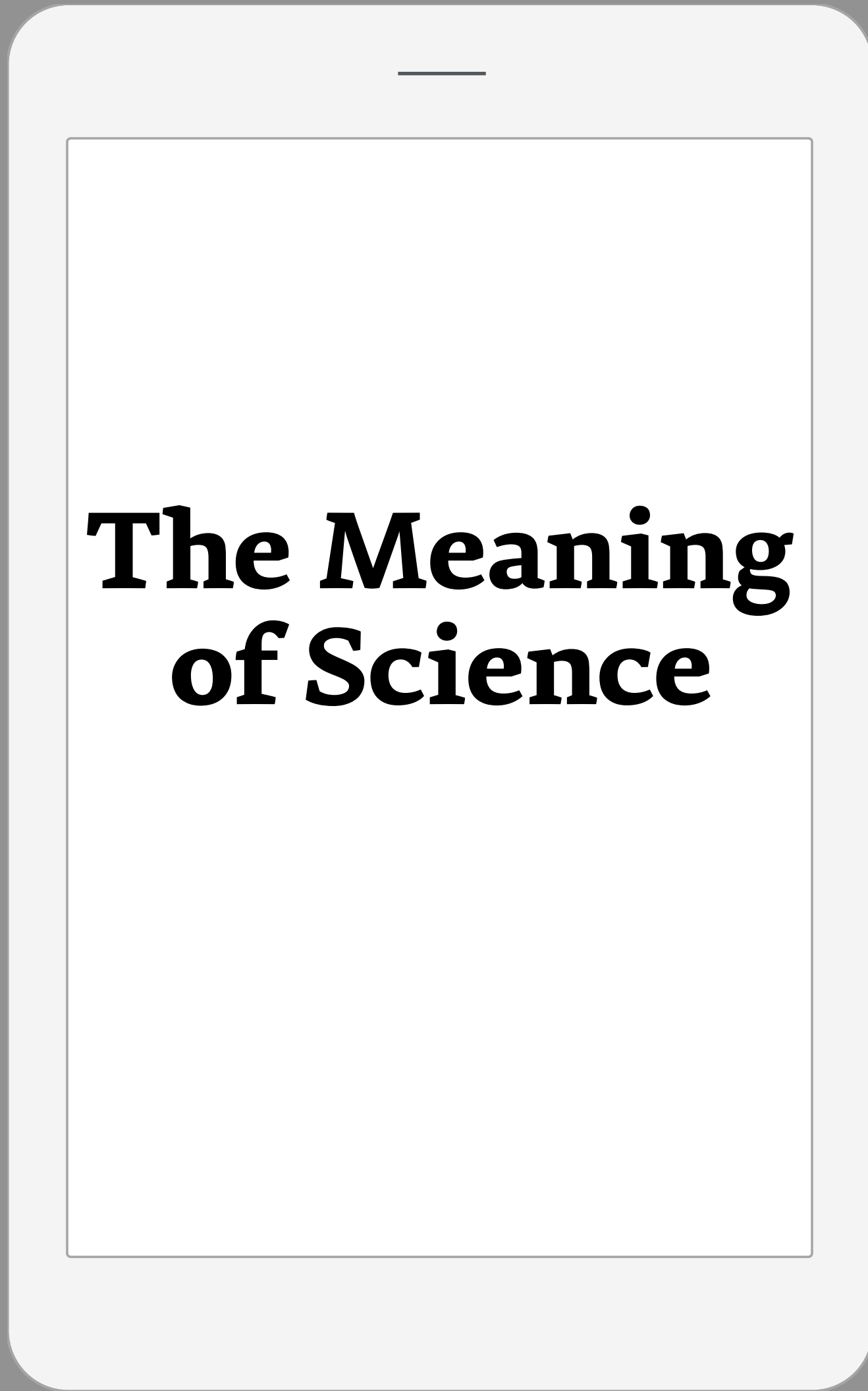
The long read
There is no such thing as western civilisation

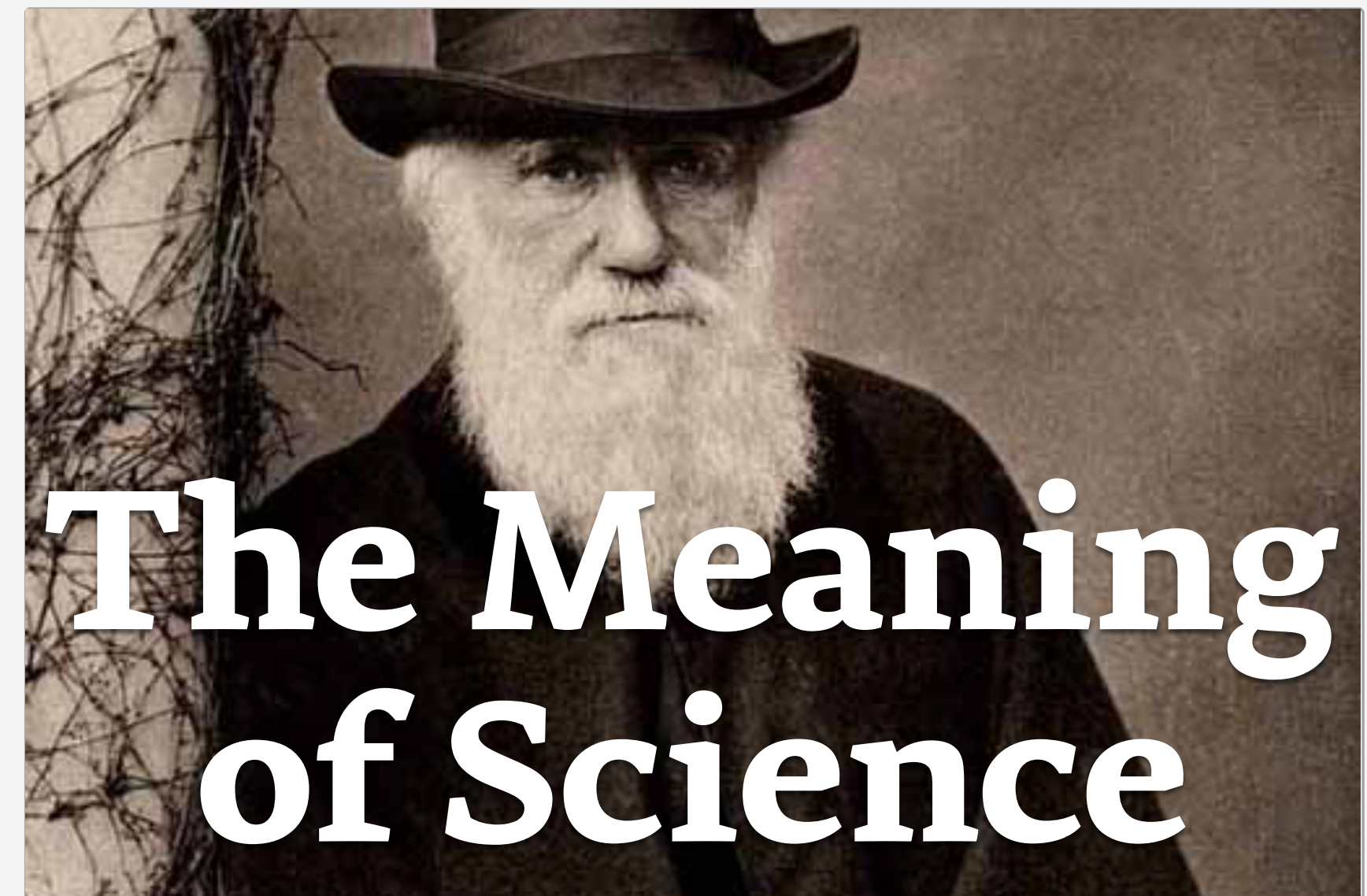
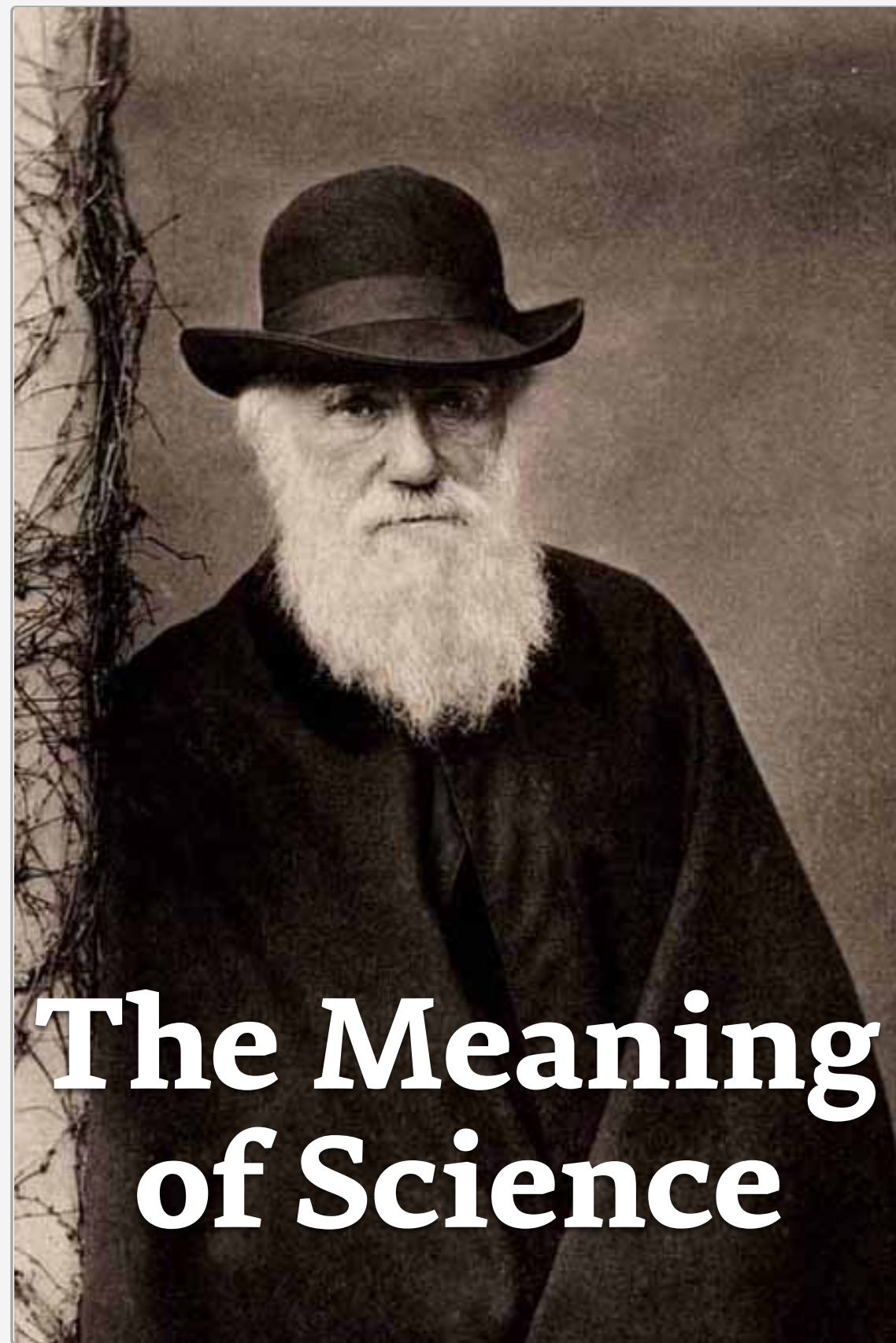
No7

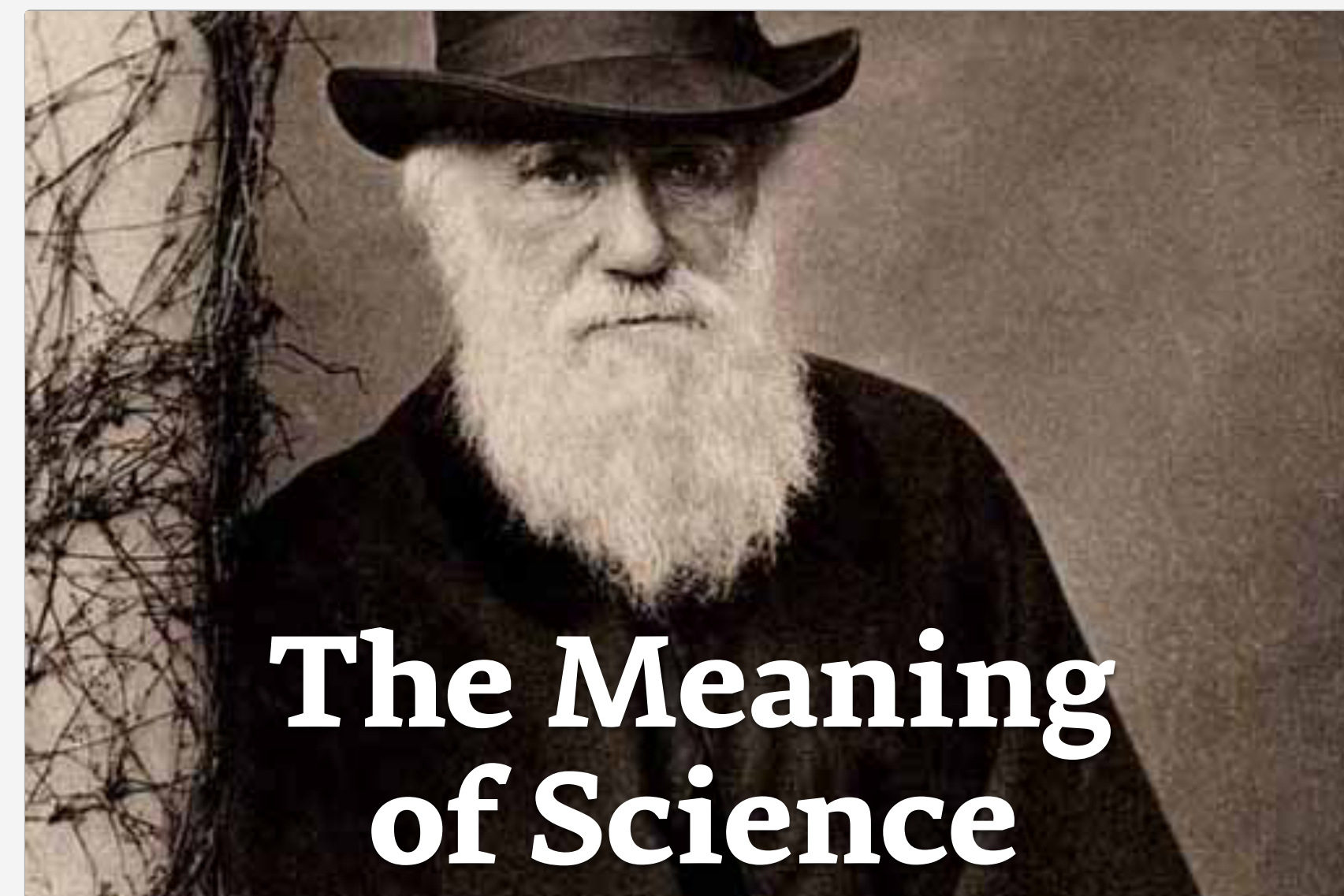
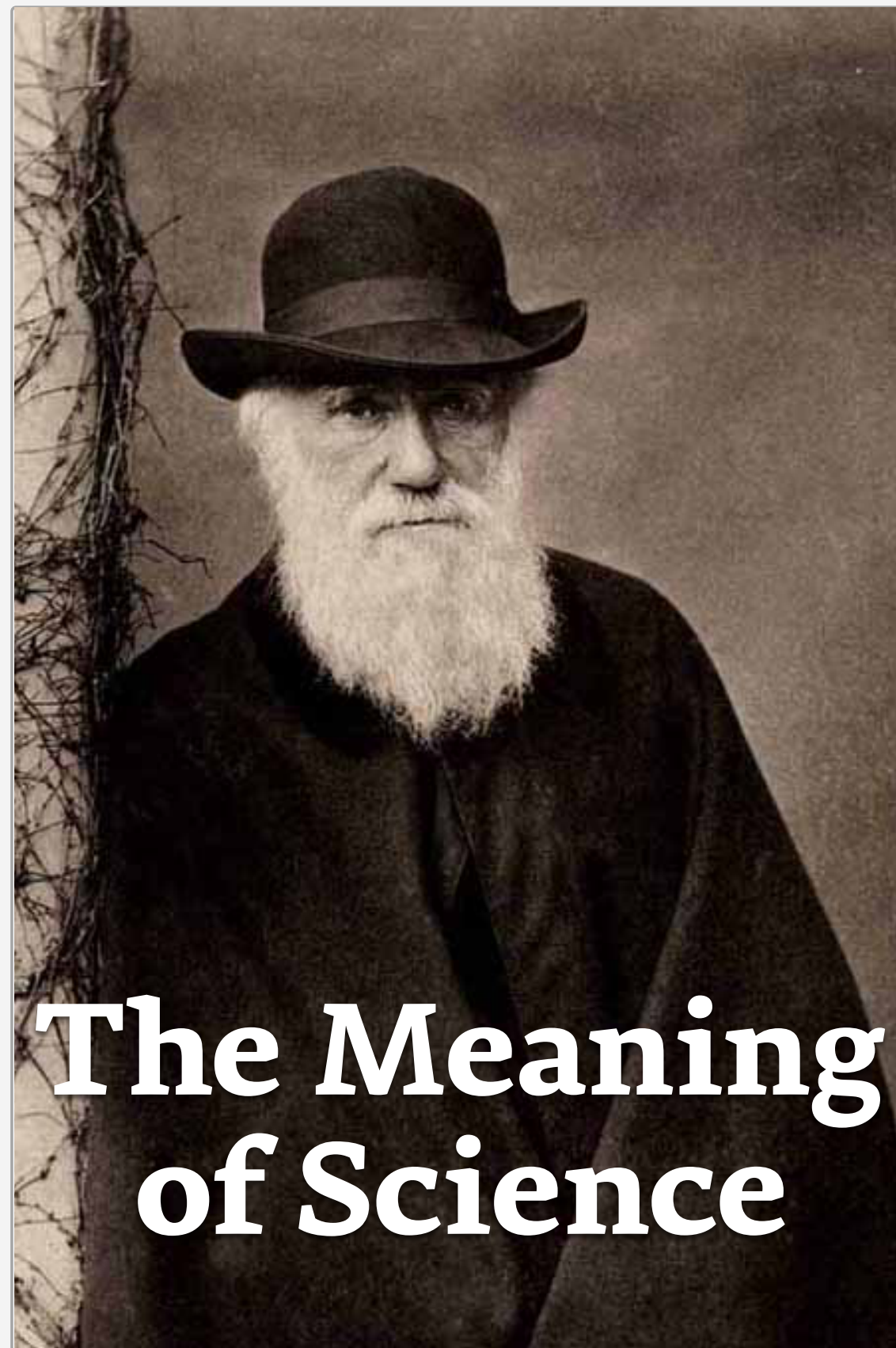
**Resize display text as you
would an image**


```
h1 {  
  font-size: 13vw;  
  /* 1vw = 1% viewport width */  
}
```








```
h1 {  
    font-size: 13vmin;  
    /* 1vmin = 1% viewport width or  
       height, whichever is smaller */  
}
```




The Meaning of Science

What is science? What are its
limits? Can it tell us everything that
is worth knowing?

The Meaning of Science

What is science? What are its
limits? Can it tell us everything that
is worth knowing?



The Meaning of Science

What is science? What are its
limits? Can it tell us everything that
is worth knowing?

The Meaning of Science

What is science? What are its limits? Can it
tell us everything that is worth knowing?


```
h2 {  
    font-size: calc(0.5rem + 2.5vmin);  
}
```

Sets 16px text for 320px screen
Sets 27px text for 768px screen
(as opposed to 38px)

No8

**Influence the way people feel
through type**

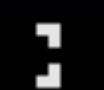
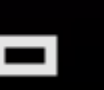
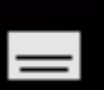


“Even if people are not consciously aware of the type they’re reading, they’ll certainly be affected by it.”

Tobias Frere-Jones, *Helvetica* (dir. Gary Huswitt, 2007).



10:19 / 14:26





TEDxBedford

**You can influence
the way people feel**



2-12
WEEKS

Movement feels easier because lung capacity and blood circulation has **improved**.

When you quit smoking, blood circulation in the vertebrae and back muscles increases, thus reducing the risk of back problems. The skin looks healthier, as blood flows more efficiently.



ISSUE 10

Powering Up

< ||

09 >



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SHIPYARD

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SHOWREEL

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2012 Olympics Games

AaBbCcDdEeFfGgHhIiJjKkLlMm

NnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890 BbBbBbBbBb

TM®©®£\$¢€¥%%&*/\{|}

$$!/?\text{,}'''''- \text{---} < = \times \div - > \ll \gg \neq \leq \geq \diamond$$

À Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø

ŠŮÚÛÜÝŽÐƆÆ Ç àáâãäåæç èéêëìíîïķø òóôõ

Ö Š Ñ Ñ Ñ Ñ Ñ Ñ Ž Ď ħ ð œ



*Walk in the
Olympic Park*

No9

Optimise page render timing





Explore the Red Sea

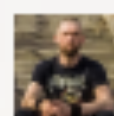
Learn to dive with our amazing scuba experiences and PADI courses. For top quality tuition in warm crystal clear seas, come to us – Renegade Divers.

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

Learn to dive with our "Discover Scuba Diving" holidays, and experience the thrill of seeing



`font-display` for the Masses



JEREMY WAGNER // AUGUST 19, 2016

<EDITOR_INTRO>

The following is a guest post by [Jeremy Wagner](#), a web developer, author, and speaker living in the Twin Cities. He's got [a new book on web performance](#). Here we're going to dig into a brand new CSS feature, that once it percolates through the browser ecosystem, will be great for performance.



>_ job board

Easygo Gaming Solutions is hiring a React/Redux developer w/ experience in animations (CSS/Canvas)

Snakk Media Pty Limited is hiring a Creative Developer - Sydney, AUS

codeBOX, LLC is hiring a Fun Compassionate Battle Hardened Senior Web Developer

See More Jobs

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font-display values

swap	fallback text is shown immediately until the webfont loads
fallback	text invisible for <100ms then shown with fallback font until webfont loads (provided that happens within 3 seconds)
optional	like fallback but browser decides whether a webfont should be used at all (depends on connection speed)
block	Block rendering while downloading the webfont for up to three seconds. After three seconds the fallback font will be shown. If the webfont loads afterwards, show the webfont.
auto	browser default (usually block)


```
@font-face {  
  font-family: "Open Sans";  
  font-weight: 400;  
  font-style: normal;  
  src: url("OpenSans.woff2") format("woff2"),  
        url("OpenSans.woff") format("woff");  
  font-display: fallback;  
}
```


Preload the critical font

```
<head>
```

```
<link rel="preload" href="nicefont.woff2" as="font"  
      type="font/woff2" crossorigin>
```

```
...
```

```
</head>
```


"THE COMPROMISE"—A MODERN BUT COMPATIBLE FONT LOADING STRATEGY

—05 Apr 2018 —Zach Leatherman —9 min read —[#14 most popular](#)



ZACH
LEATHERMAN

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LATEST

The Simplest Web Site That Could
Possibly Work Well

POPULAR 🔥 ➡

A Comprehensive Guide to Font Loading

“Multi-stage font loading approaches to squeeze every last drop of performance out of our web font rendering.”

zachleat.com/web/the-compromise/



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glyphhanger

public

Readme

13 Dependencies

0 Dependents

14 Versions

glyphhanger

Your web font utility belt. It shows what unicode-ranges are used on a web site (optionally for a font-family or for each font-family). It can also subset web fonts. It makes julienne fries.

Installation

Available on [npm](#).

```
npm install -g glyphhanger
```

Usage

install

```
> npm i glyphhanger
```

± weekly downloads

30



version

license

3.0.3

MIT

open issues

pull requests

14

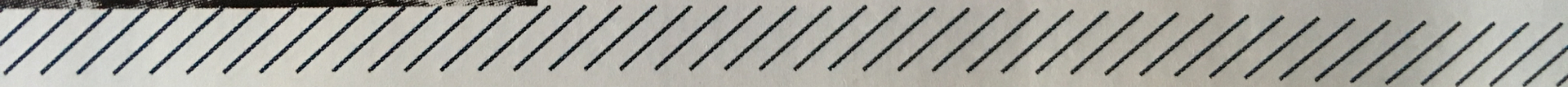
2

repository

github

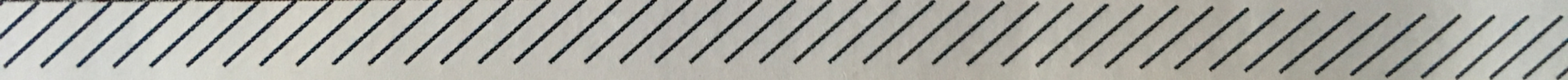


Strongman Hafþór Júlíus Björnsson is launching his own brand of vodka.



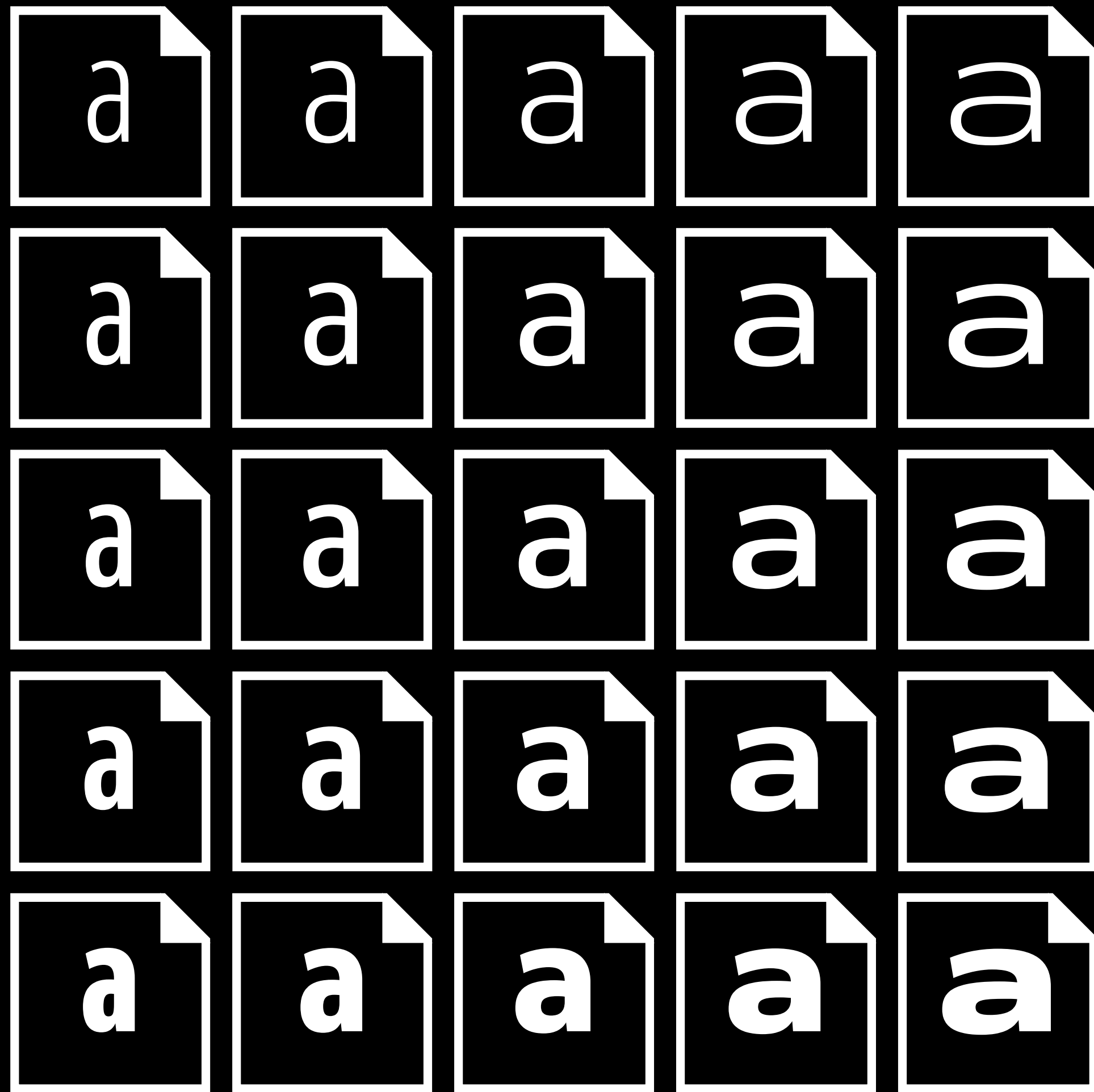


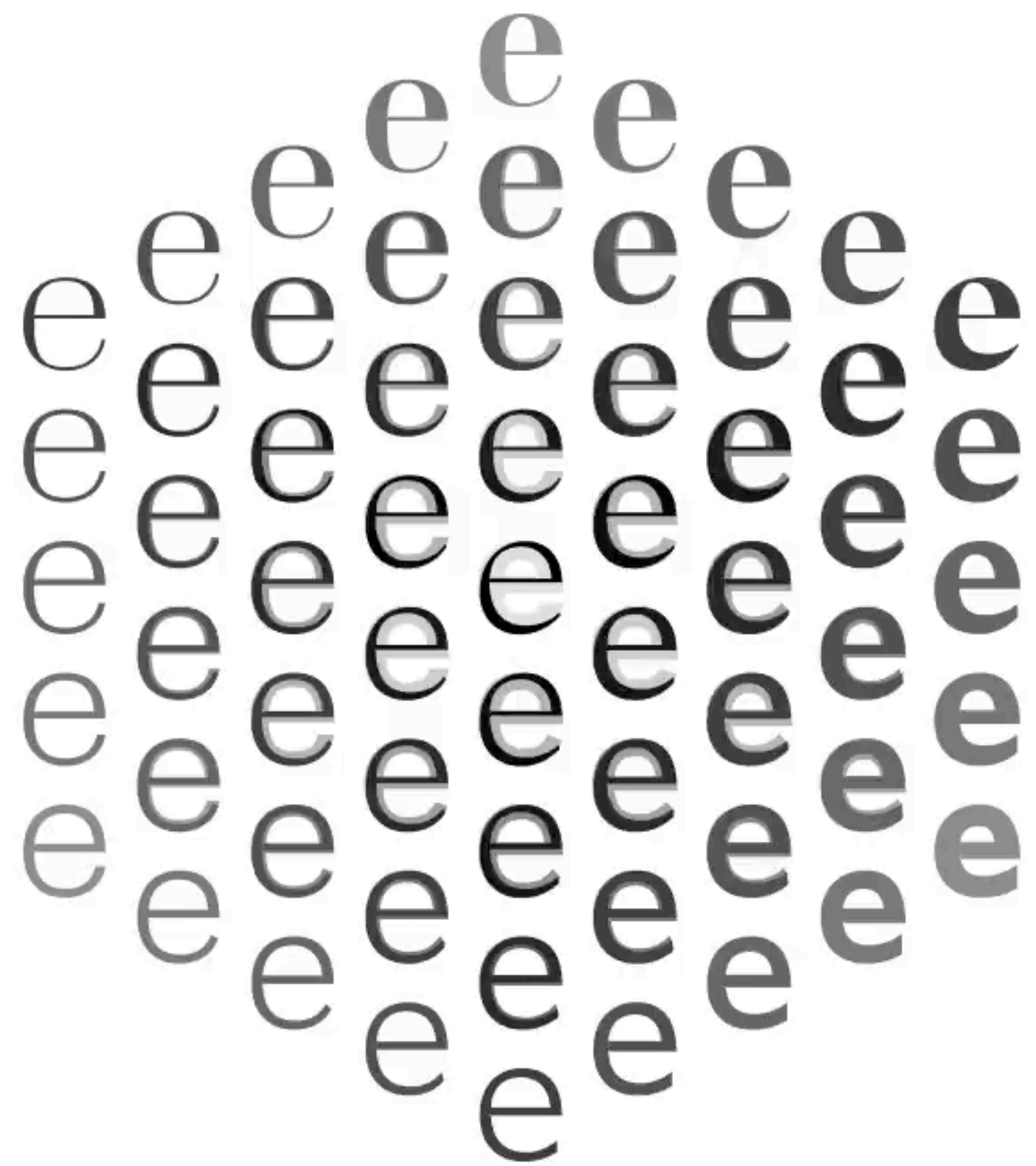
Björnsson



No10

Learn to use variable fonts





Noordzij Cube by David Jonathan Ross
vimeo.com/73025354

Kenji Baheux wrote:

```
> Currently CSS font-weight can take a few fixed number values: 100, 200,  
> 300, ..., 900  
...  
> Should the restriction on font-weight be relaxed?  
> - all positive integers?  
> - all integers between 100 to 900?  
> - add 50 increments between 100 to 900?
```

It makes sense to recognize integers between 100 and 900. One of the reasons we chose to use three-digit numbers was to support intermediate values in the future. And the future is now :)

Cheers,

-h&kon

Håkon Wium Lie

CTO °pe@a

howcome@opera.com

<http://people.opera.com/howcome>

“One of the reasons we chose to use three-digit numbers was to support intermediate values in the future.”

Håkon Wium Lie, www-style@w3.org *mailing list*

<https://lists.w3.org/Archives/Public/www-style/2015Jan/0078.html>

Paragraph* Update

Style Layout

Font

Avenir Next Variable

✓ Regular

Medium

Bold

Heavy

Condensed

Medium Condensed

Bold Condensed

Heavy Condensed

16 pt

Avenir Next Variable
Medium Condensed instance

Text





Registered axes of variation

weight	<i>wght</i>	font-weight	any integer from 1–999
width	<i>wdth</i>	font-stretch	100% is predefined as normal 50% as ultra-condensed 200% as ultra-expanded
italic	<i>ital</i>	font-style	italic
slant	<i>slnt</i>	font-style	angle value oblique -90deg to oblique 90deg
optical size	<i>opsz</i>	font-optical-sizing	auto

Explore the Ocean

Renegade Divers has been operating since 1998. We offer a range of liveaboard PADI registered diving holidays. Our main destination for PADI training is the Red Sea. We also offer the best Maldives liveaboards and other leading dive vessels in the Indian Ocean, Indonesia and the Galapagos Islands.

An An An An An

The Baroque Cycle

Aboard Minerva off the Coast of New England

Daniel is roused by a rooster on the forecastledeck that is growing certain it’s not just imagining that light in the eastern sky. Unfortunately the eastern sky is off to port this morning. Yesterday it was starboard. Minerva has been sailing up and down the New England coast for the better part of a fortnight, trying to catch a wind that will decisively take her out into deep water, or “off soundings,” as they say. They are probably not more than fifty miles away from Boston.

The forecastledeck is the short deck that, towards the ship’s bow, is built above the upperdeck.

Contrary Winds

Daniel goes back and sits by one of the windows – these are undershot so that he can look straight down and see Minerva’s wake being born in a foamy collision around the rudder. He opens a small hatch below a window and drops out a Fahrenheit thermometer on a string. It is the very latest in temperature measurement from Europe – Enoch presented it to him as a sort of party

Foreday

Foreday

Foreday

Foreday

Foreday

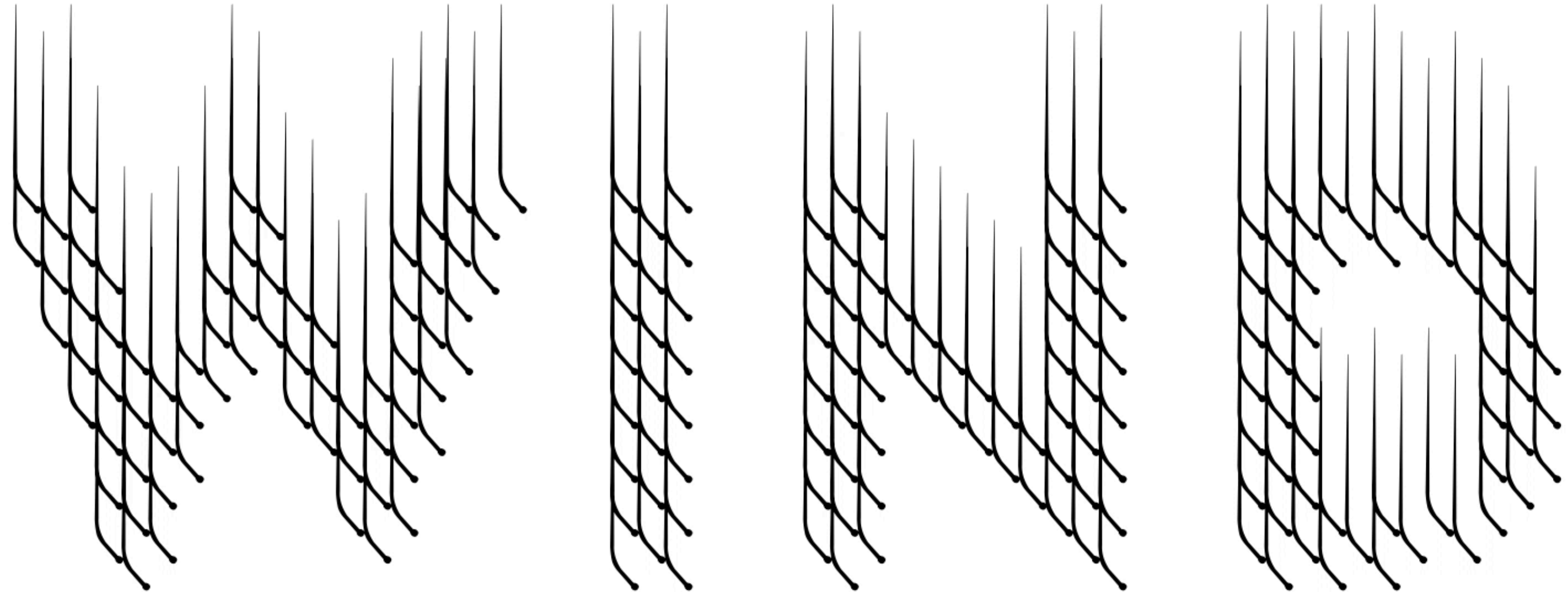
Foreday

Wind VF

Direction: 0  360

Wind offers an unusual axis to vary its sweeping design elements smoothly around a full 360° circle of rotation. It can also be layered for special color/overlay effects. The typeface was adapted from Hansje van Halem's alphabet design to a variable font form by Peter Bil'ak and Thom Janssen.

Design: Hansje van Halem
Publisher: Typotheque
Characters: Latin
Licensing: Paid/commercial
Info/fonts: typotheque.com



The Baroque Cycle

Aboard Minerva off the Coast of New England

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Contrary Winds

Daniel goes back and sits by one of the windows – these are undershot so that he can look straight down and see Minerva's wake being born in a foamy collision around the rudder. He opens a small hatch below a window and drops out a Fahrenheit thermometer on a string. It is the very latest in temperature measurement from Europe – Enoch presented it to him as a sort of party favour. He lets it bounce through the surf for a few minutes, then hauls it in and takes a reading.

He's been trying to perform this ritual every four hours – the objective being to see if there's any rumour that the North Atlantic is striped with

The forecastledeck is the short deck that, towards the ship's bow, is built above the upperdeck.

The Baroque Cycle

Aboard Minerva off the Coast of New England

Daniel is roused by a rooster on the forecastledeck that is growing certain it's not just imagining that light in the eastern sky. Unfortunately the eastern sky is off to port this morning. Yesterday it was starboard. Minerva has been sailing up and down the New England coast for the better part of a fortnight, trying to catch a wind that will decisively take her out into deep water, or "off soundings," as they say. They are probably not more than fifty miles away from Boston.

The forecastledeck is the short deck that, towards the ship's bow, is built above the upperdeck.

Contrary Winds

Daniel goes back and sits by one of the windows – these are undershot so that he can look straight down and see Minerva's wake being born in a

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29 JUNE 2018

Duke of York's Picturehouse, Brighton, UK



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2018.ampersandconf.com

'AMPERSA AND

The Web Typography Conference

A day of inspiration and cutting edge
techniques from worldwide experts



29 JUNE 2018

Duke of York's Picturehouse, Brighton, UK

How to use variable fonts in the real world

ADVICE

Using variable fonts in the real world turns out to be tricky. This post explains how we achieved it for the new Ampersand website and what we learned along the way.



RICHARD
RUTTER

26TH JANUARY
2018

This article has been updated to reflect pending clarifications and modifications to the CSS Fonts Module Level 4 as resolved in the [April 2018 CSS WG meeting](#).

A variable font is a single font file which behaves like multiple styles. (I wrote more about them [here](#) in an extract from my [Web Typography book](#)). There are plenty of sites out there [demoing the possibilities](#) of variable fonts and the font variation technology within, but for the new [Ampersand conference website](#) I wanted to show variable fonts being used in a real, production context. It might well be the first commercial site ever to do so.


```
@font-face {  
    font-family: 'Nicefont';  
    src: url('nicefont_var.woff2') format('woff2');  
}
```



```
@font-face {  
    font-family: 'Nicefont';  
    src: url('nicefont_var.woff2') format('woff2');  
    font-style: normal;  
    font-stretch: normal;  
    font-weight: normal;  
}
```



```
@font-face {  
    font-family: 'Nicefont';  
    src: url('nicefont_var.woff2') format('woff2');  
    font-style: oblique -90 90;  
    font-stretch: 50% 200%;  
    font-weight: 1 999;  
}
```


Variable Fonts (beta)

A simple resource for finding and trying variable fonts

Foreday

Weight: 60 180

Serif: 1 10

A typeface designed for editorial use with the ability to adjust between serif and sans designs, as well as different weights.

Design: Dino dos Santos, Pedro Leal
Publisher: DType
Characters: Latin
Release: 2018-04-21
Licensing: Paid/commercial
Info/fonts: dstype.com

Foreday

ABC
abcd
456789

Foreday Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 01234
56789

Developer Tools - Variable Fonts – Foreday - https://v-fonts.com/fonts/foreday

Inspector Console Debugger Style Editor Performance Memory Network Storage

Search HTML Filter Styles .cls Layout Computed Changes Fonts Animations

```
<!DOCTYPE html>
<html lang="en">
  <head>
  </head>
  <body>
    <div id="main">
    </div>
    <script>
    </script>
  </body>
</html>
```

element { inline }

body { style.css:15 }

```
margin-top: 0;
overflow-x: hidden;
```

* + * { inline:35 }

```
margin-top: 1rem;
```

* { inline:17 }

```
font-family: inherit;
font-weight: inherit;
font-variation-settings:
  inherit;
font-style: inherit;
font-size: inherit;
line-height: inherit;
text-align: inherit;
color: inherit;
text-decoration: none;
```

Fonts Used

- Foreday
Foreday Regular, Foreday Italic Regular
- Zeitung Variable
Zeitung Pro VF Default
- Helvetica
Helvetica

Instance Custom

Size 16 px

Line Height 1.25

Italic ☐

Weight wght 320

Golden Rules for Typography on the Web

1. Don't trust computers
2. Use the default font size for paragraph text
3. Adjust type size according to reading distance
4. Adjust the font size if the typeface requires it
5. Set tables to be read
6. Set text at display sizes, even on small screens
7. Resize display text as you would an image
8. Influence the way people feel through type
9. Optimise page render timing
10. Learn to Use Variable Fonts

Richard Rutter, Clearleft

@clagnut

@webtypography

<https://noti.st/rar>