Conquer Variable Web Typography

Venn by Dalton Maag

Oliver Schöndorfer Designer

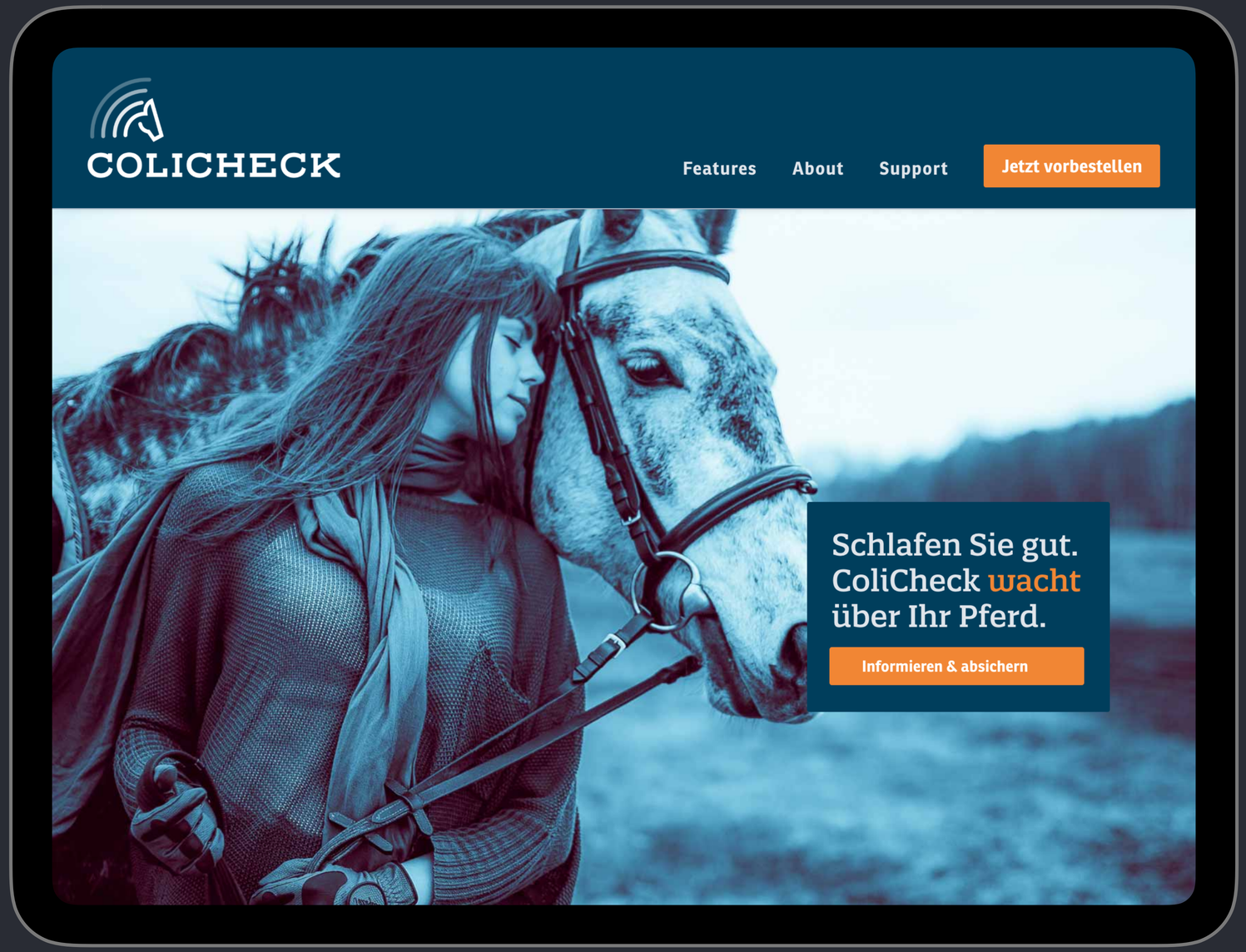
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 zeichenschatz


TRÖSTL & TRÖSTL
For Movers and Shakers
TRÖSTL & TRÖSTL
For Movers and Shakers
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For Movers and Shakers

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DAS
BEETHOVEN


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About
Support
Jetzt vorbestellen
Schlafen Sie gut.
ColiCheck wacht
über Ihr Pferd.
Informieren & absichern


1 ALL THE THINGS 3:26 2 DO I OWN MY THINGS 3:34
3 TIGER 4:20 4 AIMLESSNESS 4:20 5 I AM WITH YOU 2:27
6 SMILING EYE 4:10 7 I NEED SUGAR 3:05 8 SIMPLE MIND 2:11
9 SILENCE 4:09 10 PUPPET SONG 2:19 11 YOU SEE 3:46
12 GRASS GROWING 2:32 13 TRAVELING BRAIN 3:19
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studio@konkord.org
www.konkord.org
KMET SMILING EYE
konkord 103
KMET
SMILING
EYE

FESTKLANG


FESTKLANG
Hochzeit
Taufe
Feier
Abschied
Repertoire
Über uns
Buchen
Musik zur Hochzeit
REICH MIR DIE HAND, MEIN LEBEN …
Nun ist er also da, der große Moment, einander das Ja-Wort zu geben. Die Liebe strömt warm durchs Herz, die Hände zittern, der Brautvater sucht verstohlen nach dem Taschentuch. Durch den


die
Oidn
DIE VINTAGE ORIGINALE VON JÄCKEL-OPTIK

Spitzenform




Wolle Sieben

MJOM CARDS

BUY



Play Web Trumps and battle

Snapchat vs. Skype

Web Trumps by MJOM Cards is the nerdy top trumps card game you've been waiting for! Featuring **32 uniquely designed** cards of web and app companies, it's the perfect gift for your techy web friends or your geeky self.

MJOM CARDS

BUY

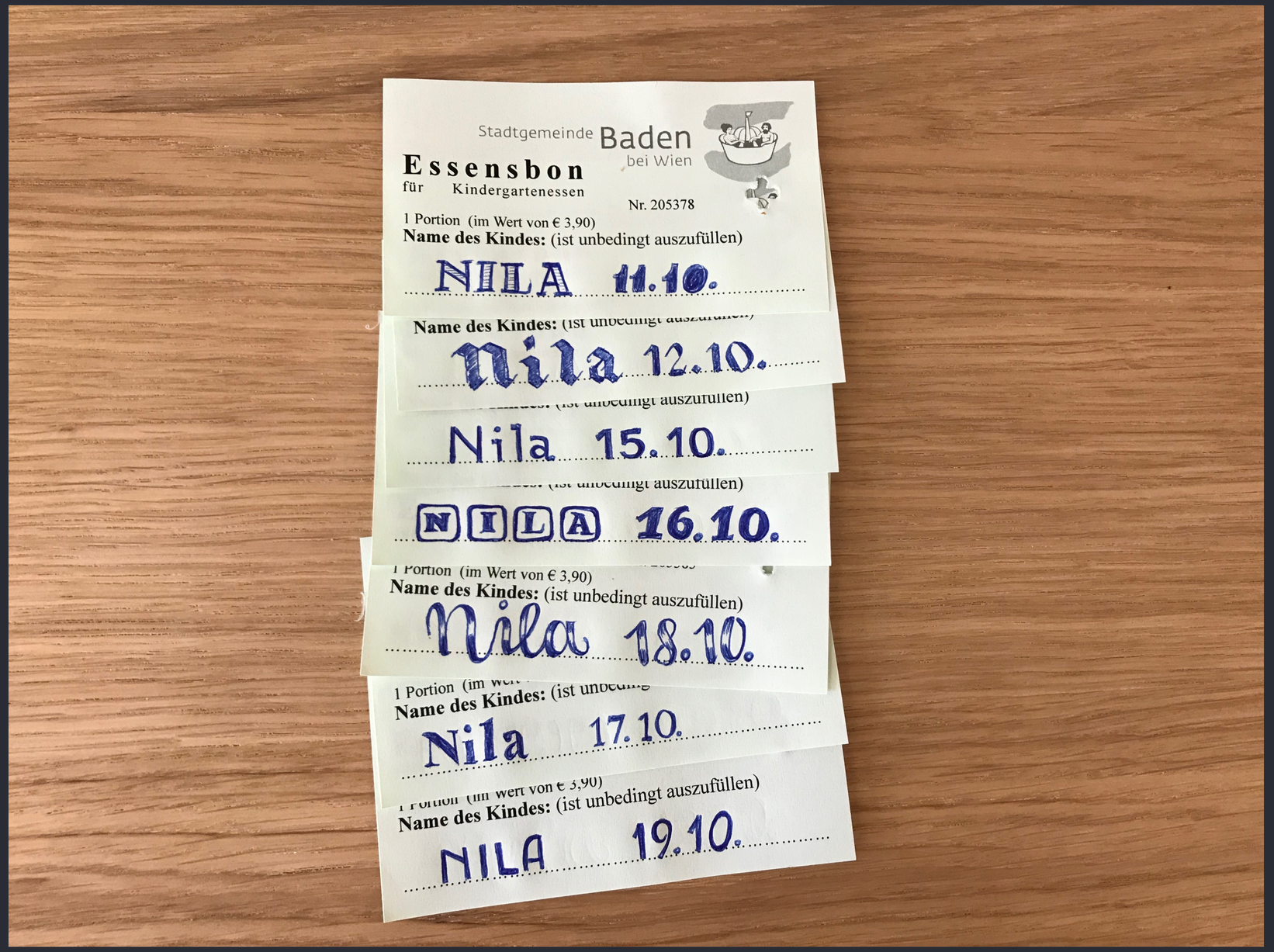


Play Web Trumps and battle

Netflix vs. Amazon

Web Trumps by MJOM Cards is the nerdy top trumps card game you've been waiting for! Featuring **32 uniquely designed** cards of web and app companies, it's the perfect gift for your

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Stadtgemeinde Baden bei Wien
Essensbon
für Kindergartenessen
Nr. 205378
1 Portion (im Wert von € 3,90)
Name des Kindes: (ist unbedingt auszufüllen)
NILA 11.10.
Nila 12.10.
Nila 15.10.
NILA 16.10.
Nila 18.10.
Nila 17.10.
Name des Kindes: (ist unbedingt auszufüllen)
NILA 19.10.

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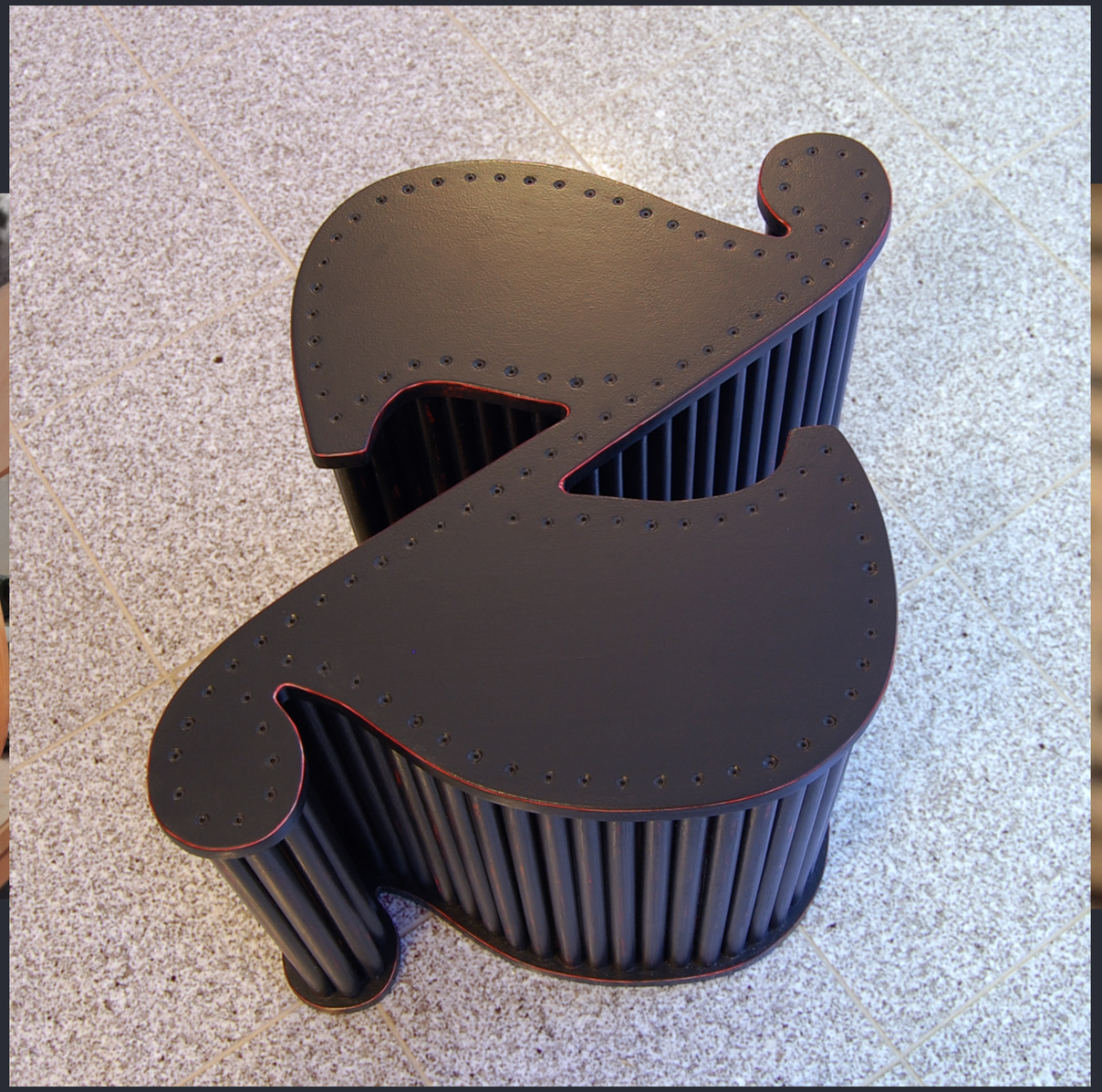

TAPAS
EMPANADAS
CUATRO QUESOS
Vier Käsesorten
CAPRESE

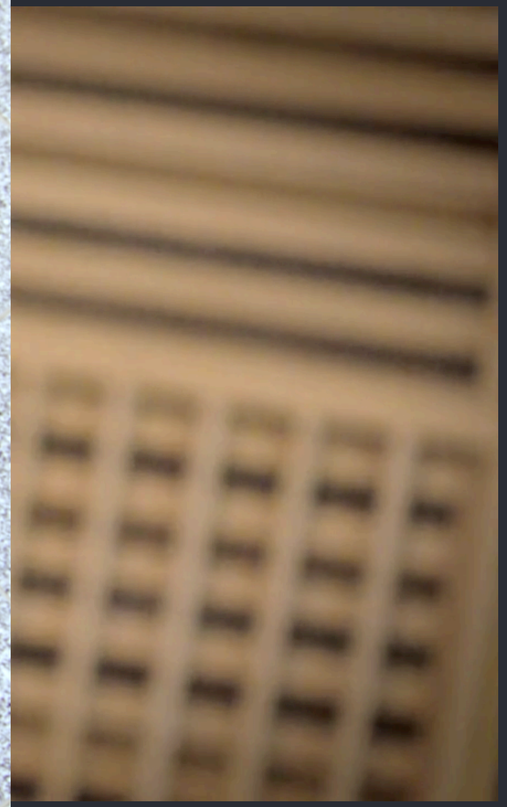

TAPAS
EMPANADAS
CUATRO QUESOS
Vier Käsesorten
CAPRESE
Tomate, Mozzarella
POLLO
Hühnerfleisch,
Lauch, Curry
2 Stk. 5,20
FLAMMKUCHEN
WAHLWEISE:
Speck-Zwiebel
Birne-Gorgonzola
Lachs-Spinat
Apfel-Zimt
8,90
Traisentaler
Hofkas
4,60
SCHINKEN-
KÄSE
ODER
KÄSE
TOAST
3,60
CIABATTA
Salami, Käse,
Pesto, Ruccola
ODER
Mozzarella, Pesto
Tomaten, Ruccola
4,60
MIT LIEBE & MIT KREIDE HANDGESCHRIEBEN. @ZEICHENSCHATZ


ABATTA
ami, Käse,
esto, Ruccola
ODE
Mozzare a, Pes

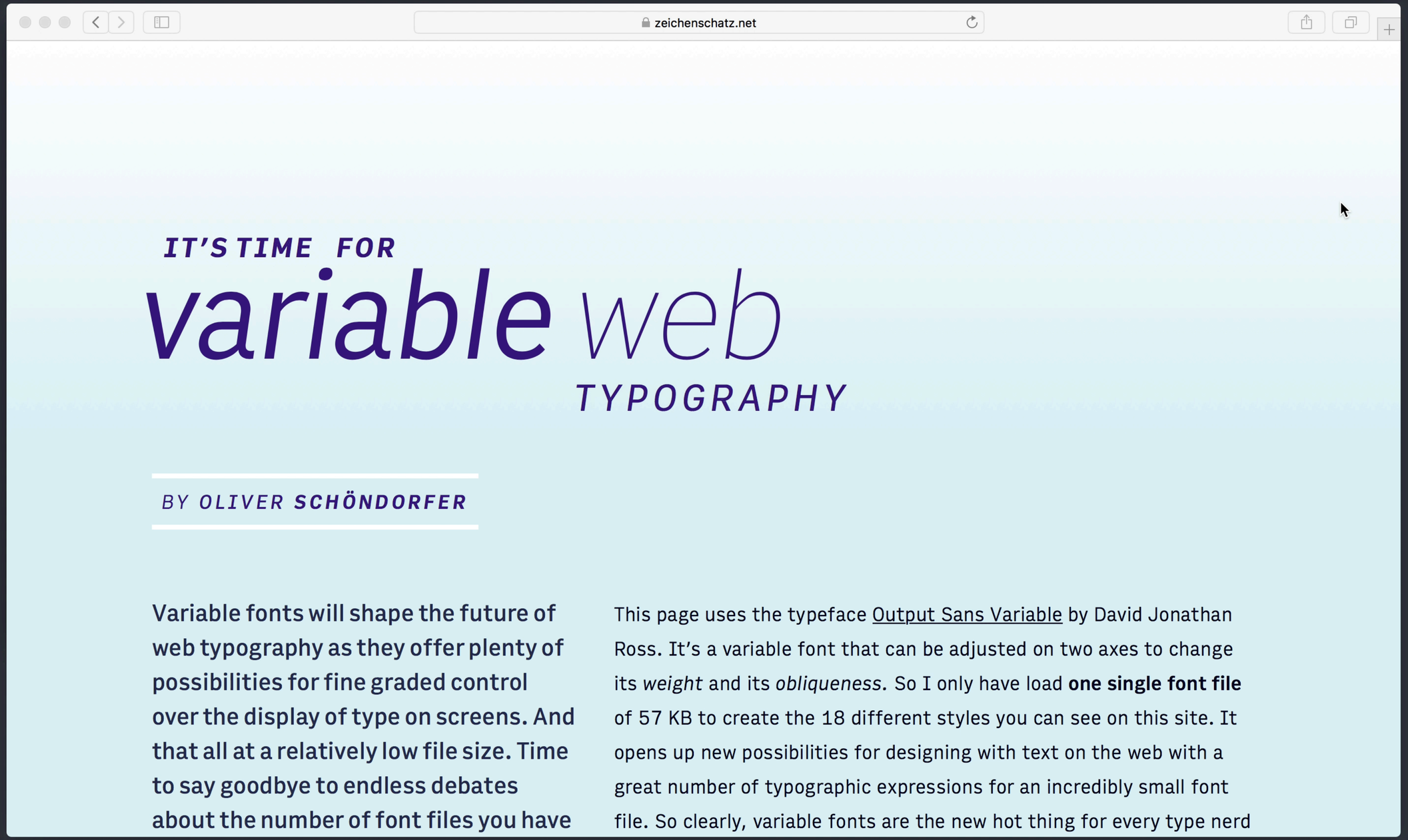
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zeichenschatz.net
IT'S TIME FOR
variable web
TYPOGRAPHY
BY OLIVER SCHÖNDORFER
Variable fonts will shape the future of web typography as they offer plenty of possibilities for fine graded control over the display of type on screens. And that all at a relatively low file size. Time to say goodbye to endless debates about the number of font files you have
This page uses the typeface Output Sans Variable by David Jonathan Ross. It's a variable font that can be adjusted on two axes to change its *weight* and its *obliqueness*. So I only have load **one single font file** of 57 KB to create the 18 different styles you can see on this site. It opens up new possibilities for designing with text on the web with a great number of typographic expressions for an incredibly small font file. So clearly, variable fonts are the new hot thing for every type nerd

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Are so many *different styles* really necessary?

Let's take a step back and ask ourselves **why do we need different font styles at all?** Typography gives words meaning through design, which means good typography can support the content, bad (or inappropriate) typography weakens it. Different styles of the same typeface make sense when they are unique enough to **stand out.** Concurrent they should be familiar enough by using the same design language. Compared to the regular weight, bold text emphasizes the meaning of something. It has to have a certain contrast to stand out, otherwise, it won't do its job. Maybe semi-bold would not be different enough. The same goes with italic. Semi-Italic (or semi slanted – true italics are another topic on their own) do not make much sense for long reading text.

> "Typography gives words *meaning* through design."

But this guidelines mainly apply to body text or typography for long reading texts. Having a variety of weights might be beneficial for certain kinds of content, like page titles, headings or blockquotes, as you can see on this page. In that cases the typography can be **more expressive** and finely nuanced because the text usually is not that

18

font files

632 KB

for web fonts only

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1

font file

56 KB

overall size

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How to get started with variable fonts

1. What are variable fonts?
2. Using variable fonts on the web
3. Good times
4. Hard times
5. Getting started

What are variable fonts?

Voto Serif by Google

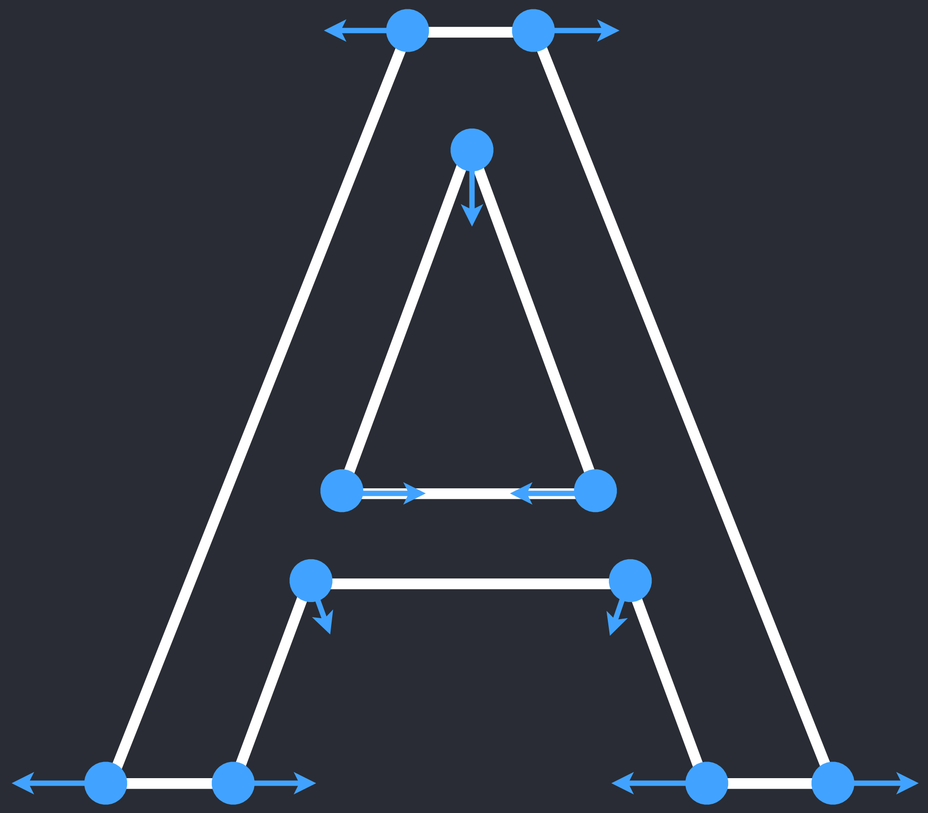


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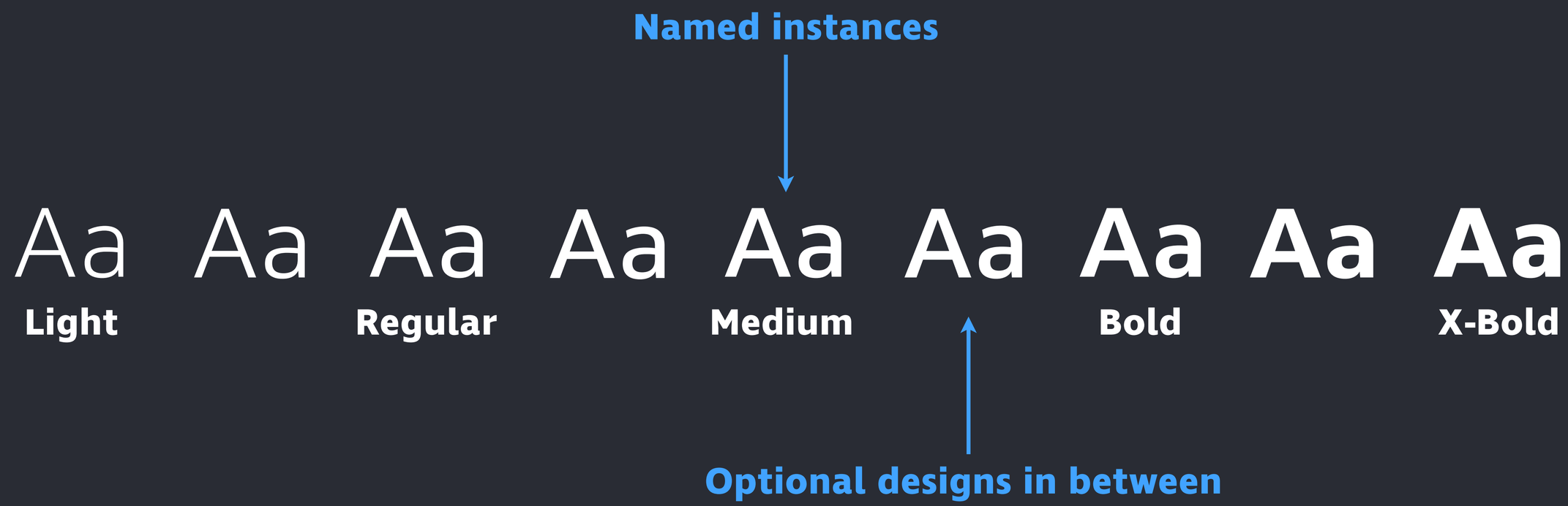

Aa
Aa
Aa
Aa
Aa
Variable font file



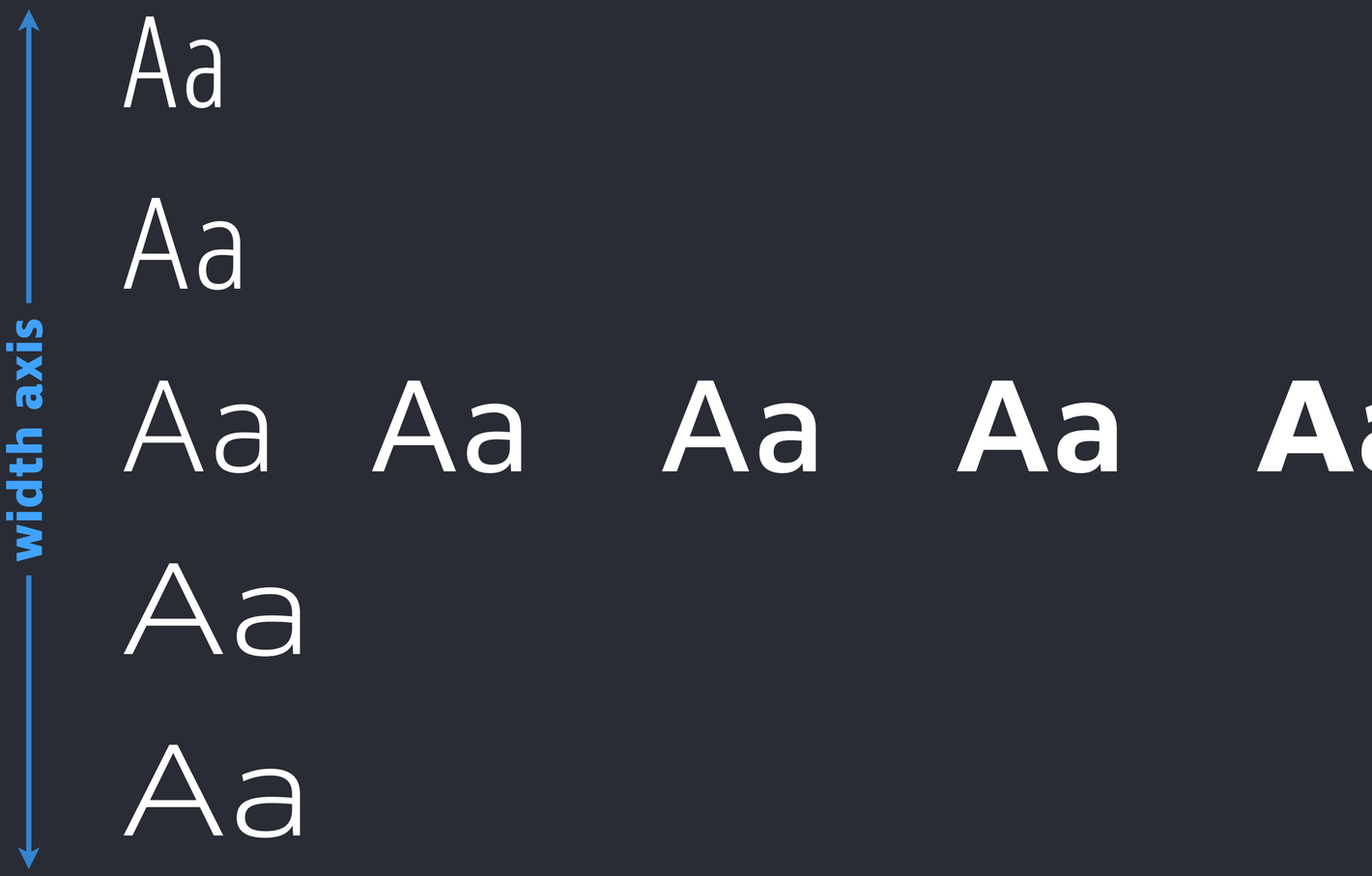


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Aa Aa Aa Aa Aa Aa Aa Aa
Interpolation


Named instances
Aa
Light
Aa
Aa
Regular
Aa
Aa
Medium
Aa
Aa
Bold
Aa
Aa
X-Bold
Optional designs in between


Aa Aa Aa Aa Aa
weight axis


width axis
Aa
Aa
Aa
Aa
Aa
Aa
Aa
Aa


Aa Aa Aa Aa Aa
Aa Aa Aa Aa Aa
Aa Aa Aa Aa Aa
Aa Aa Aa Aa Aa
Aa Aa Aa Aa Aa
width axis
weight axis

Using variable fonts
on the web

Output Sans by DJR

76%

Global support



Safari 11



Chrome 62



Edge 17



Firefox 62

90%

Mobile support in Germany



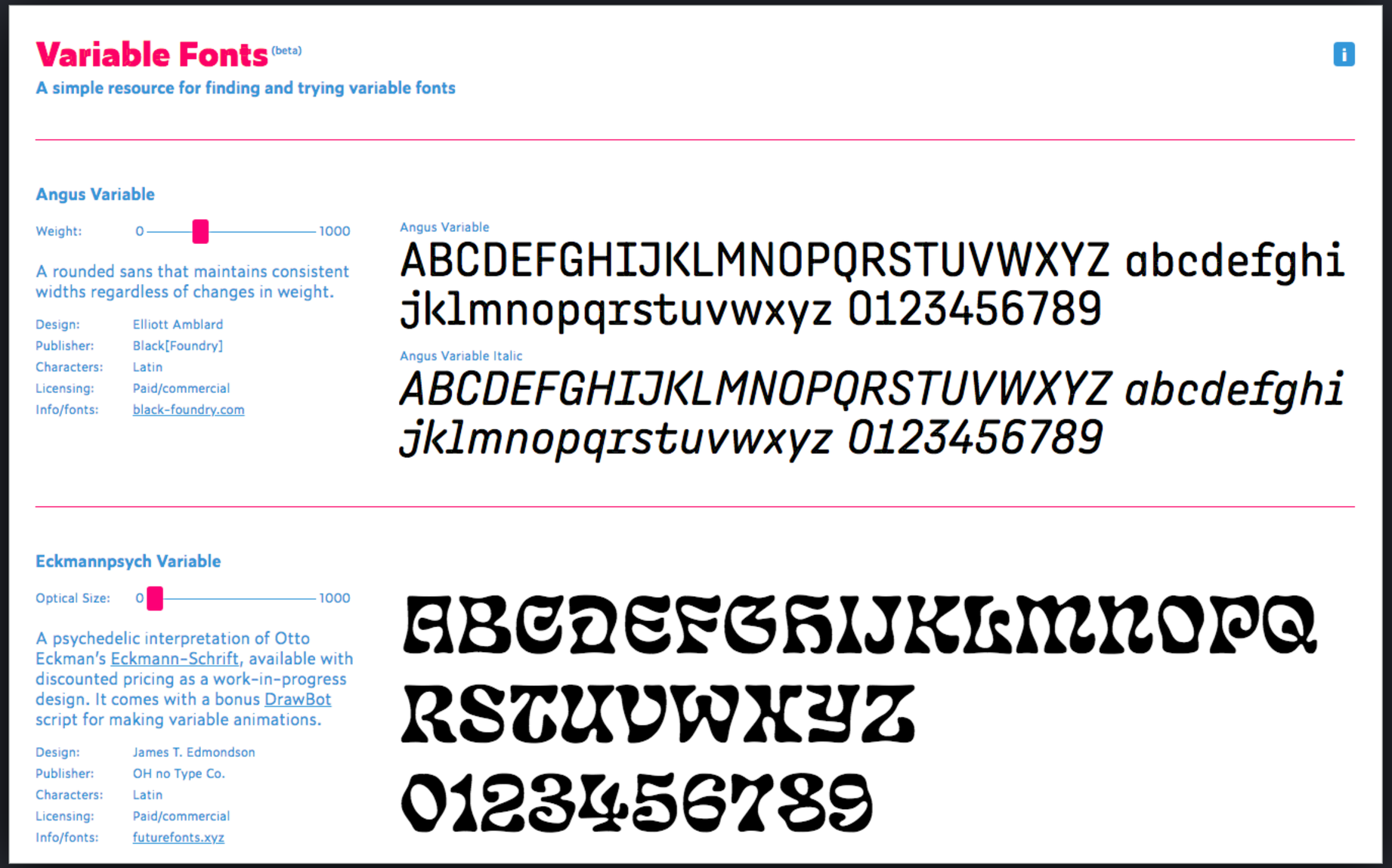
iOS Safari 11



Chrome 67 for Android

caniuse.com/#feat=variable-fonts

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Discover new variable fonts
try them out, see where to get them

v-fonts.com

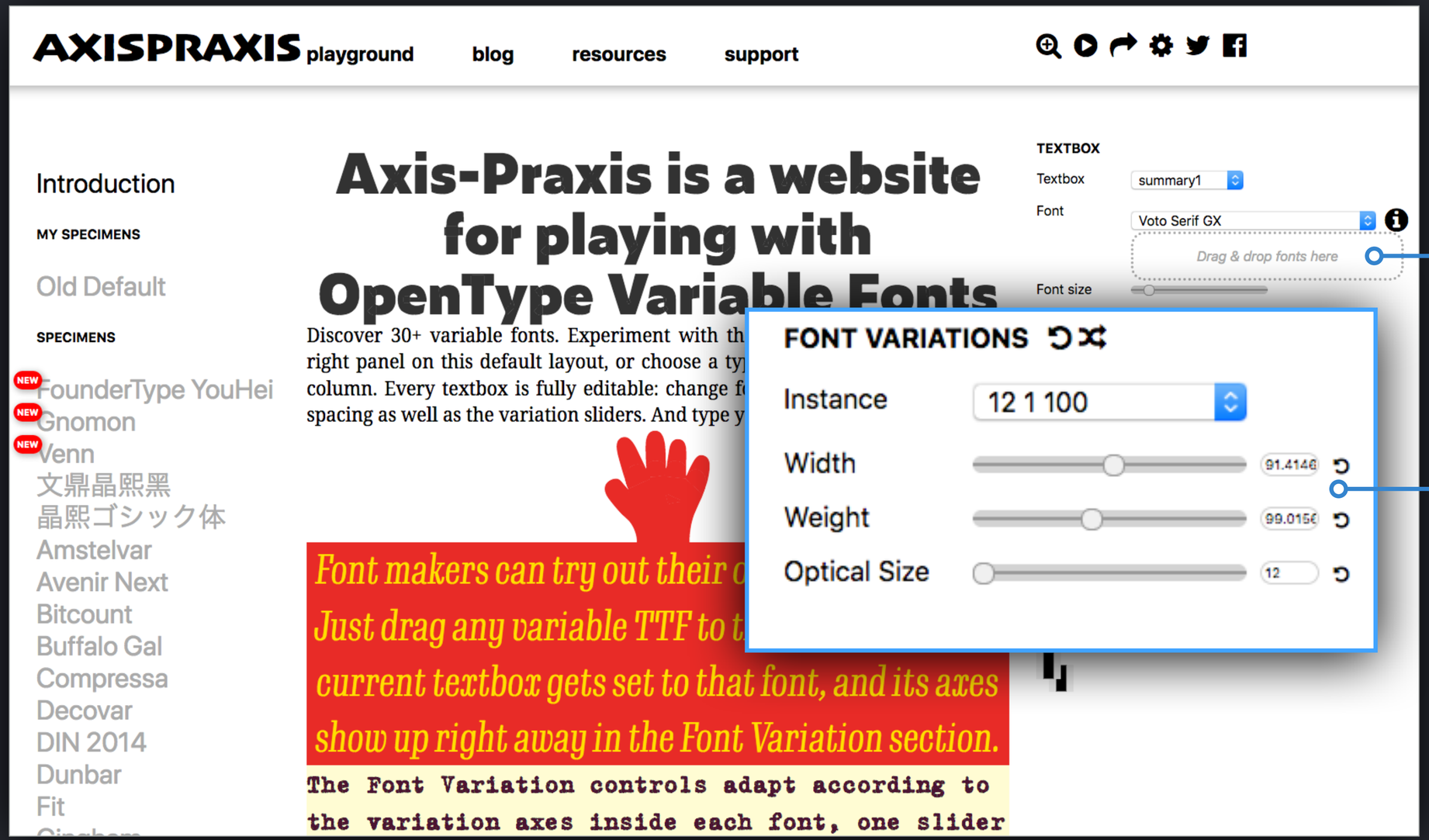
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```
@font-face {
  font-family: 'Venn';
  src: url('Venn.woff2') format('woff2-variations'),
       url('Venn.woff2') format('woff2');
}
```

Will become the standard

Fallback for older browser versions

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1. Select font or drop font file

2. See available axes and ranges



registered axes

wght

wdth

ital

slnt

opsz

Weight Axis

Source Serif Variable by Adobe

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Weight Axis

```
font-weight: 327;
font-variation-settings: "wght" 327;
```

```
font-weight: 327;
```

High-level property
will become standard with CSS 4 Font Module

```
font-variation-settings: "wght" 327;
```

Low-level property
supported by all participating browsers now

Width Axis

Venn by Dalton Maag

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Width Axis

```
font-stretch: 78%;
font-variation-settings: "wdth" 78;
```

INTERMISSION


STRETCH

Don’t stretch me

```
transform: scaleX(1.25);
```




```
transform: scaleX(1.25);
```

Don’t stretch me

```
font-stretch: 125%;
```

Don’t stretch me

```
font-stretch: 125%;
```

Don’t stretch me

```
transform: scaleX(1.25);
```

Don’t stretch me

```
font-stretch: 125%;
```

Italic Axis

Italic Axis

```
font-style: italic;
font-variation-settings: "ital" 1;
```

Slant Axis

Output Sans by David Jonathan Ross

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Slant Axis

```
font-style: oblique 8deg;
font-variation-settings: "slnt" 8;
```

Optical Sizing Axis



Voto Serif by Google

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Voto Serif by Google

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```
font-optical-sizing: auto;
font-variation-settings: "opsz" 72;
```

CUSTOM AXIS

Decovar by FontBureau

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```
font-variation-settings: "TRMC" 1000,
                         "SKLA" 400,
                         "SKLB" 800, …
```



Lab DJR by DJR

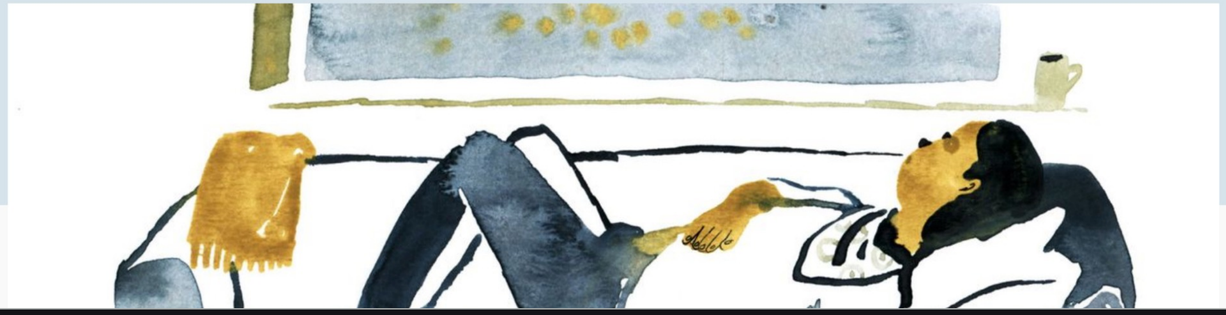
ANZEIGE

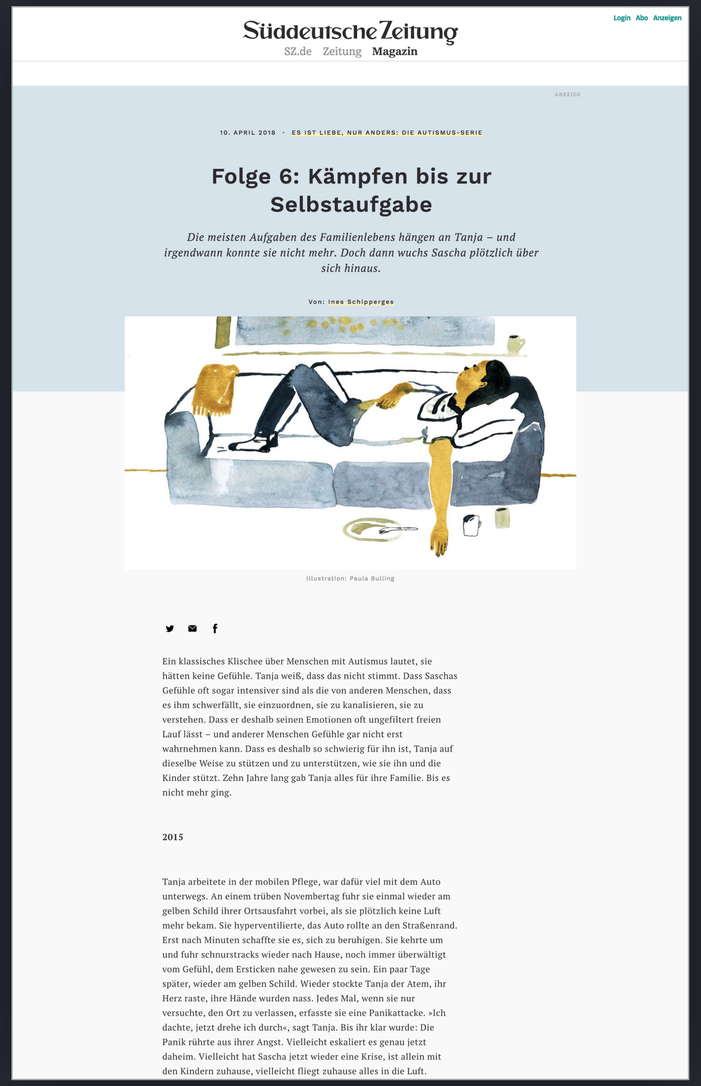
10. APRIL 2018 • ES IST LIEBE, NUR ANDERS: DIE AUTISMUS-SERIE

Folge 6: Kämpfen bis zur Selbstaufgabe

Die meisten Aufgaben des Familienlebens hängen an Tanja – und irgendwann konnte sie nicht mehr. Doch dann wuchs Sascha plötzlich über sich hinaus.

Von: Ines Schipperges





Süddeutsche Zeitung

SZ.de Zeitung **Magazin**

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Illustration: Paula Bulling

Ein klassisches Klischee über Menschen mit Autismus lautet, sie hätten keine Gefühle. Tanja weiß, dass das nicht stimmt. Dass Saschas Gefühle oft sogar intensiver sind als die von anderen Menschen, dass es ihm schwerfällt, sie einzuordnen, sie zu kanalisieren, sie zu verstehen. Dass er deshalb seinen Emotionen oft ungefiltert freien Lauf lässt – und anderer Menschen Gefühle gar nicht erst wahrnehmen kann. Dass es deshalb so schwierig für ihn ist, Tanja auf dieselbe Weise zu stützen und zu unterstützen, wie sie ihn und die Kinder stützt. Zehn Jahre lang gab Tanja alles für ihre Familie. Bis es nicht mehr ging.

2015

Tanja arbeitete in der mobilen Pflege, war dafür viel mit dem Auto unterwegs. An einem trüben Novembertag fuhr sie einmal wieder am gelben Schild ihrer Ortsausfahrt vorbei, als sie plötzlich keine Luft mehr bekam. Sie hyperventilierte, das Auto rollte an den Straßenrand. Erst nach Minuten schaffte sie es, sich zu beruhigen. Sie kehrte um und fuhr schnurstracks wieder nach Hause, noch immer überwältigt vom Gefühl, dem Ersticken nahe gewesen zu sein. Ein paar Tage später, wieder am gelben Schild. Wieder stockte Tanja der Atem, ihr Herz raste, ihre Hände wurden nass. Jedes Mal, wenn sie nur versuchte, den Ort zu verlassen, erfasste sie eine Panikattacke. »Ich dachte, jetzt drehe ich durch«, sagt Tanja. Bis ihr klar wurde: Die Panik rührte aus ihrer Angst. Vielleicht eskaliert es genau jetzt daheim. Vielleicht hat Sascha jetzt wieder eine Krise, ist allein mit den Kindern zuhause, vielleicht fliegt zuhause alles in die Luft.

23 KB PT Serif Regular

23 KB **PT Serif Bold**

24 KB *PT Serif Italic*

36 KB Work Sans Regular

39 KB Work Sans Medium

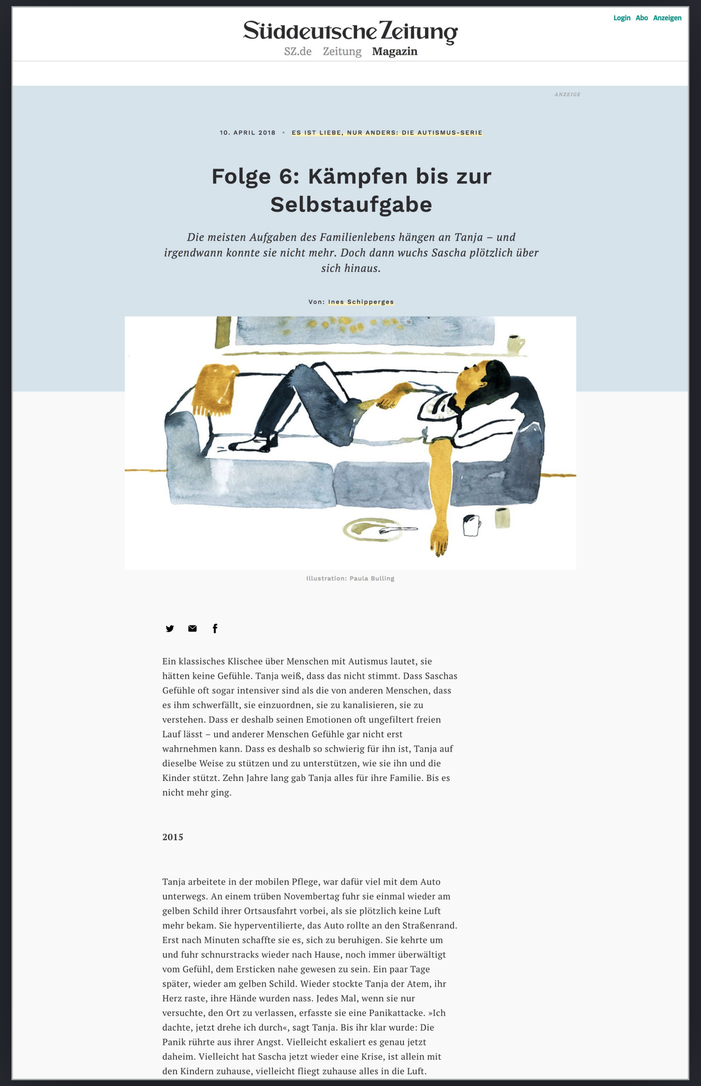
39 KB **Work Sans SemiBold**

52 KB **Work Sans Bold**

166 KB

sz-magazin.sueddeutsche.de

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Work Sans Regular

Work Sans Medium

Work Sans SemiBold

Work Sans Bold

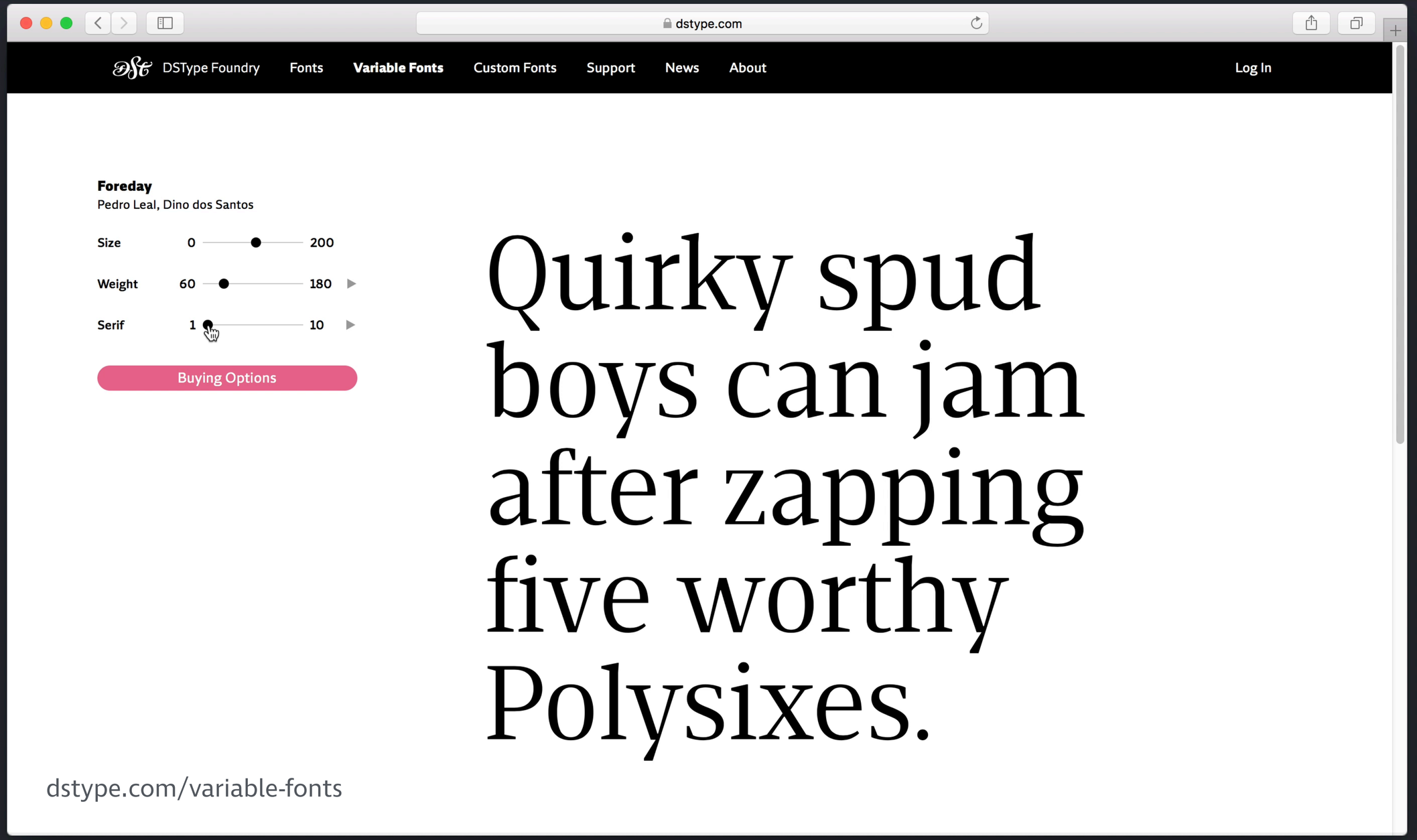
166 KB

Work **Sans Variabel?**

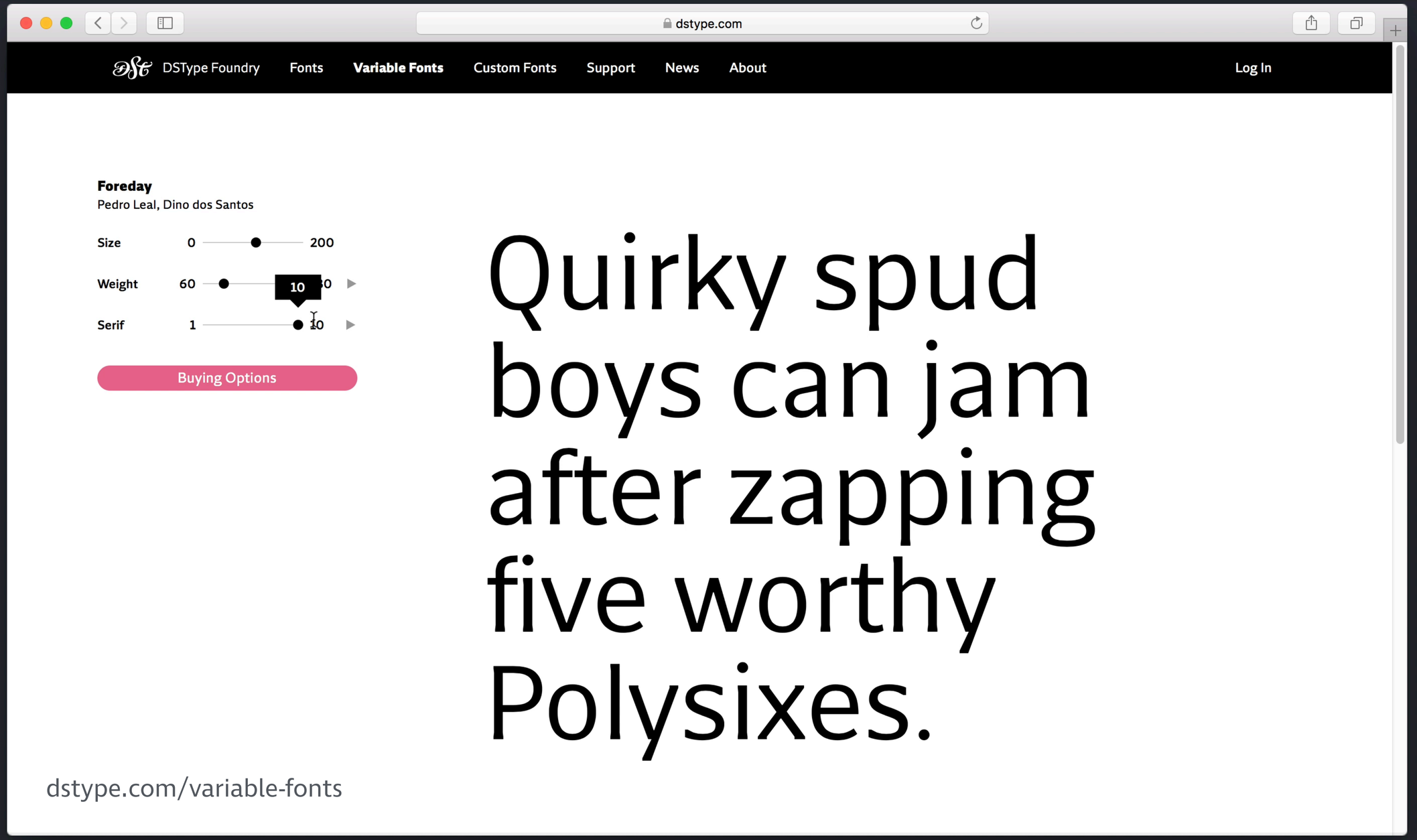
~80 KB

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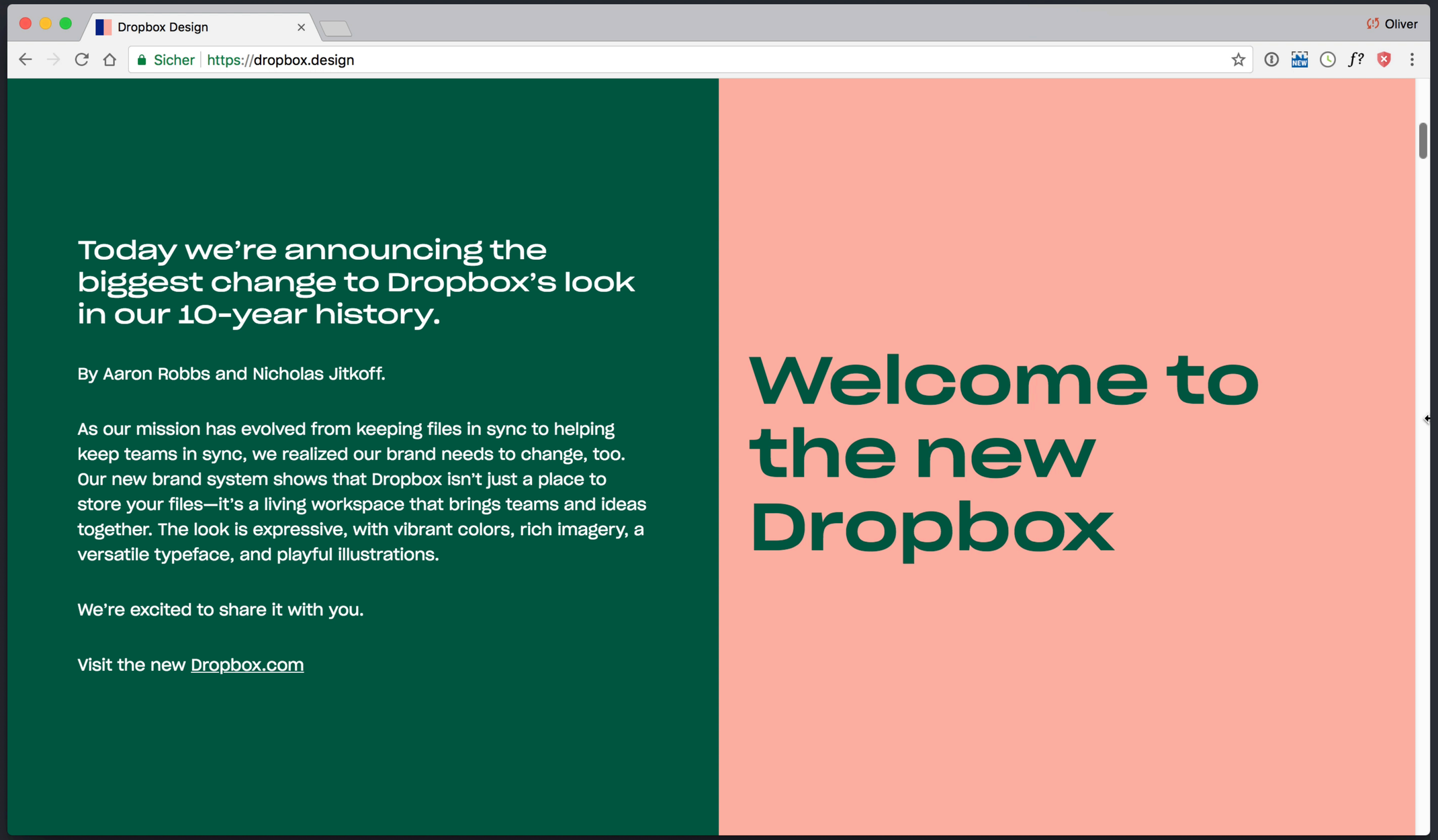
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dstype.com
DSType Foundry
Fonts
Variable Fonts
Custom Fonts
Support
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Pedro Leal, Dino dos Santos
Size 0 200
Weight 60 180
Serif 1 10
Buying Options
Quirky spud boys can jam after zapping five worthy Polysixes.
dstype.com/variable-fonts

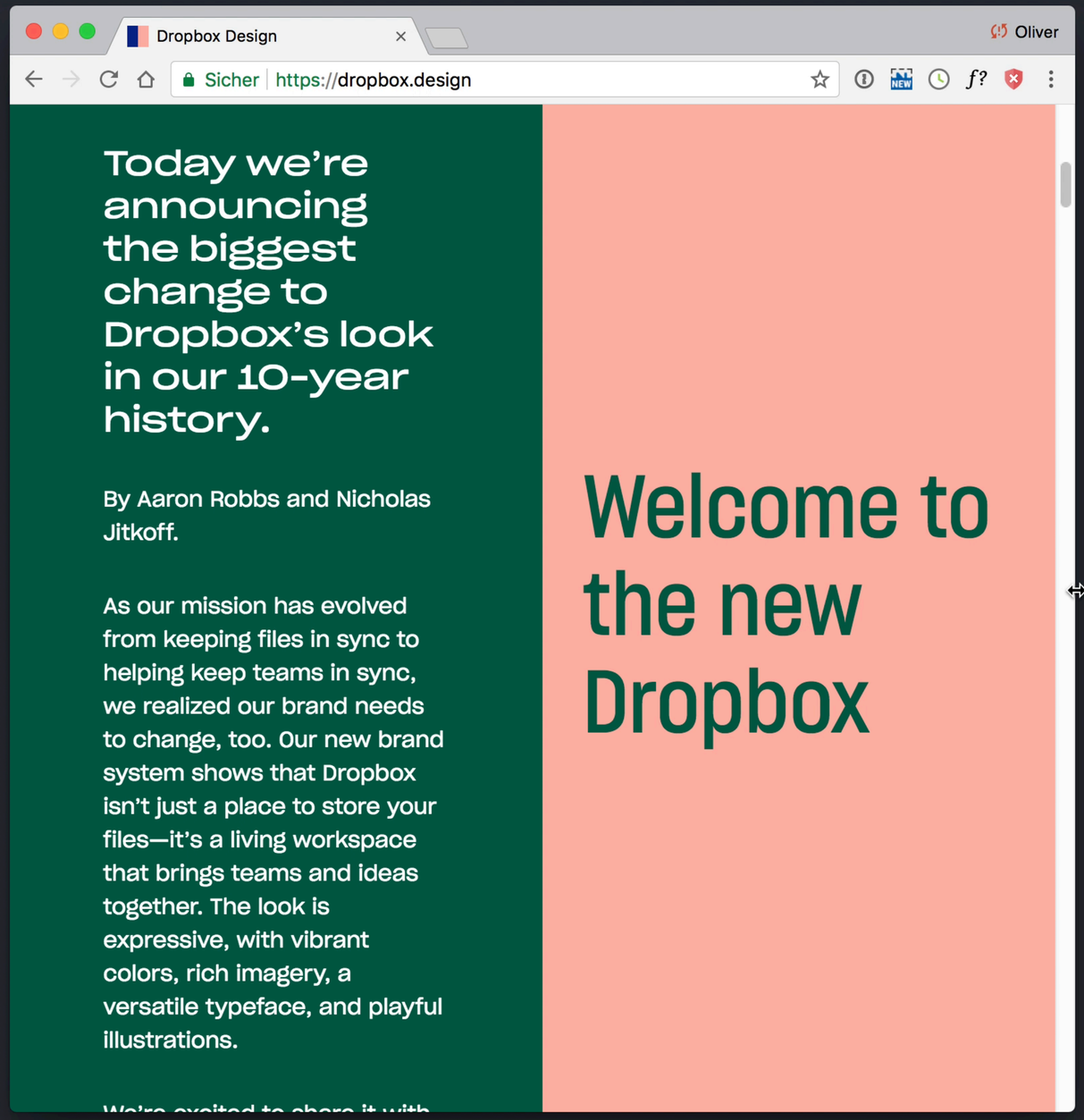
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DSType Foundry
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Variable Fonts
Custom Fonts
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Size
0
200
Weight
60
10
Serif
1
10
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Dropbox Design
Oliver
Sicher
https://dropbox.design
Today we're announcing the biggest change to Dropbox's look in our 10-year history.
By Aaron Robbs and Nicholas Jitkoff.
As our mission has evolved from keeping files in sync to helping keep teams in sync, we realized our brand needs to change, too. Our new brand system shows that Dropbox isn't just a place to store your files—it's a living workspace that brings teams and ideas together. The look is expressive, with vibrant colors, rich imagery, a versatile typeface, and playful illustrations.
We're excited to share it with you.
Visit the new Dropbox.com
Welcome to the new Dropbox

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Welcome to the new Dropbox

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Variable Fonts Demo | Microso
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https://developer.microsoft.com/en-us/microsoft-edge/testdrive/demos/variable-fonts/
Contents
WEB TYPOGRAPHY
A brief history
Rich typography has for years been the envy of many web designers, who long for the typographic variety, texture, and precision available in print media.
The first huge stride in typographic detail on the web was the introduction of web fonts, which allowed designers and developers to use many other fonts besides the handful generally available on user's operating systems.
Why were web fonts so exciting for designers? Jason Pamental put it eloquently, "typography is communication" but currently the web is "all system, no soul." Web fonts teased the opportunity of bringing that "soul" to
Pause animations

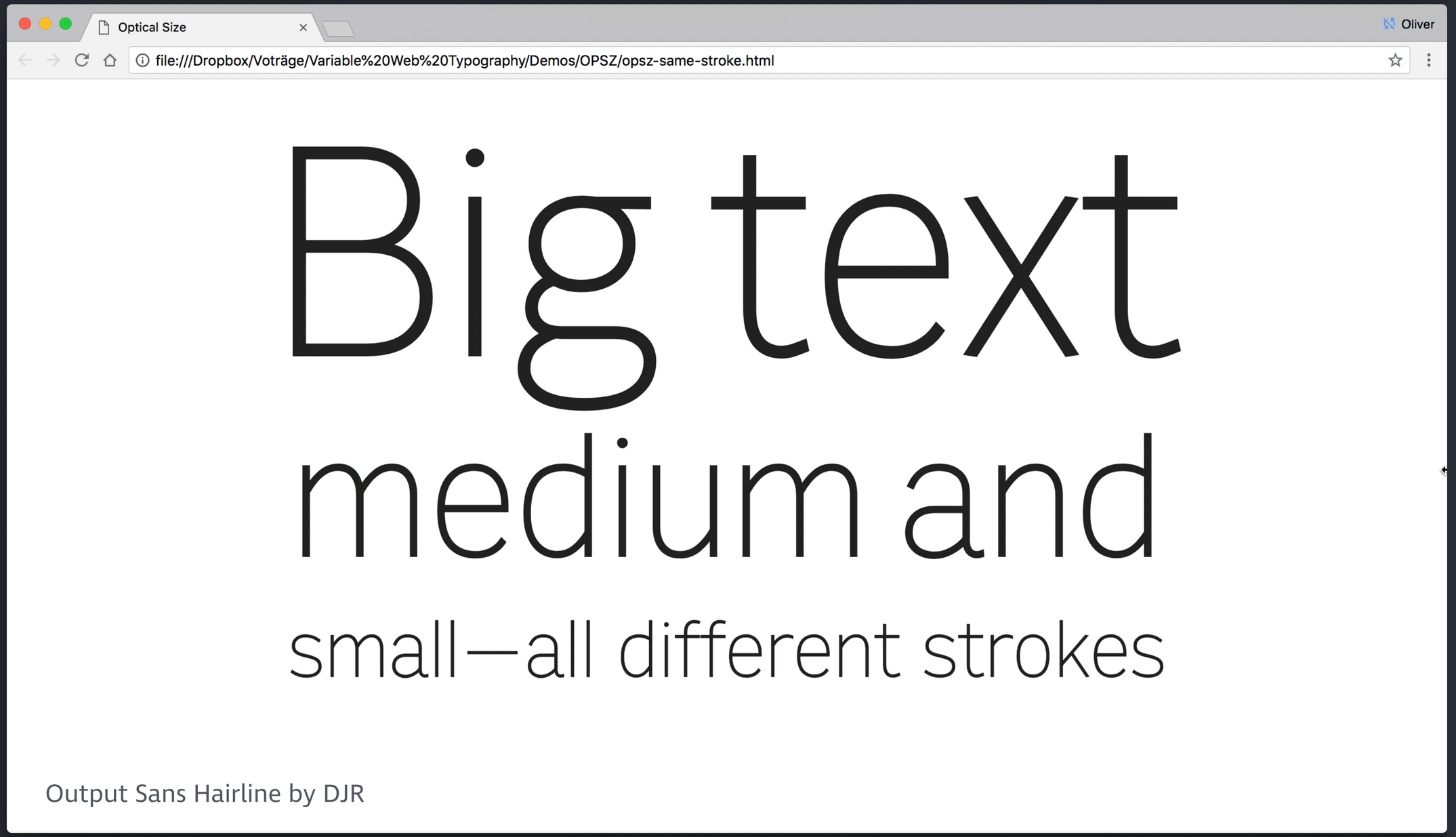
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Chrome

```
h1 { font-size: 20vmax; }
h2 { font-size: 11vmax; }
h3 { font-size: 5vmax; }
```

glyphe


Optical Size
Oliver
file:///Dropbox/Voträge/Variable%20Web%20Typography/Demos/OPSZ/opsz-same-stroke.html
Big text
medium and
small—all different strokes
Output Sans Hairline by DJR

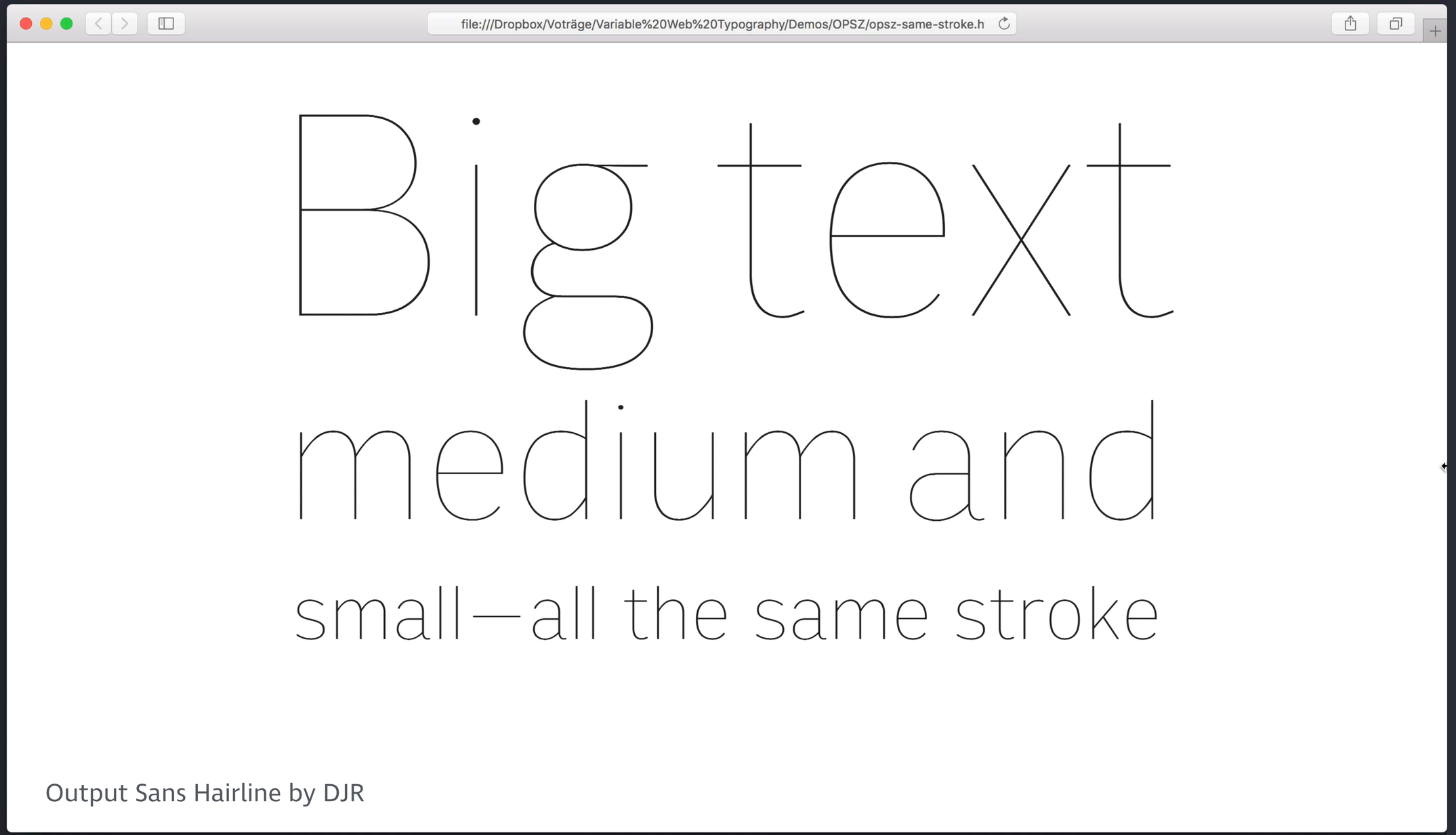


Safari

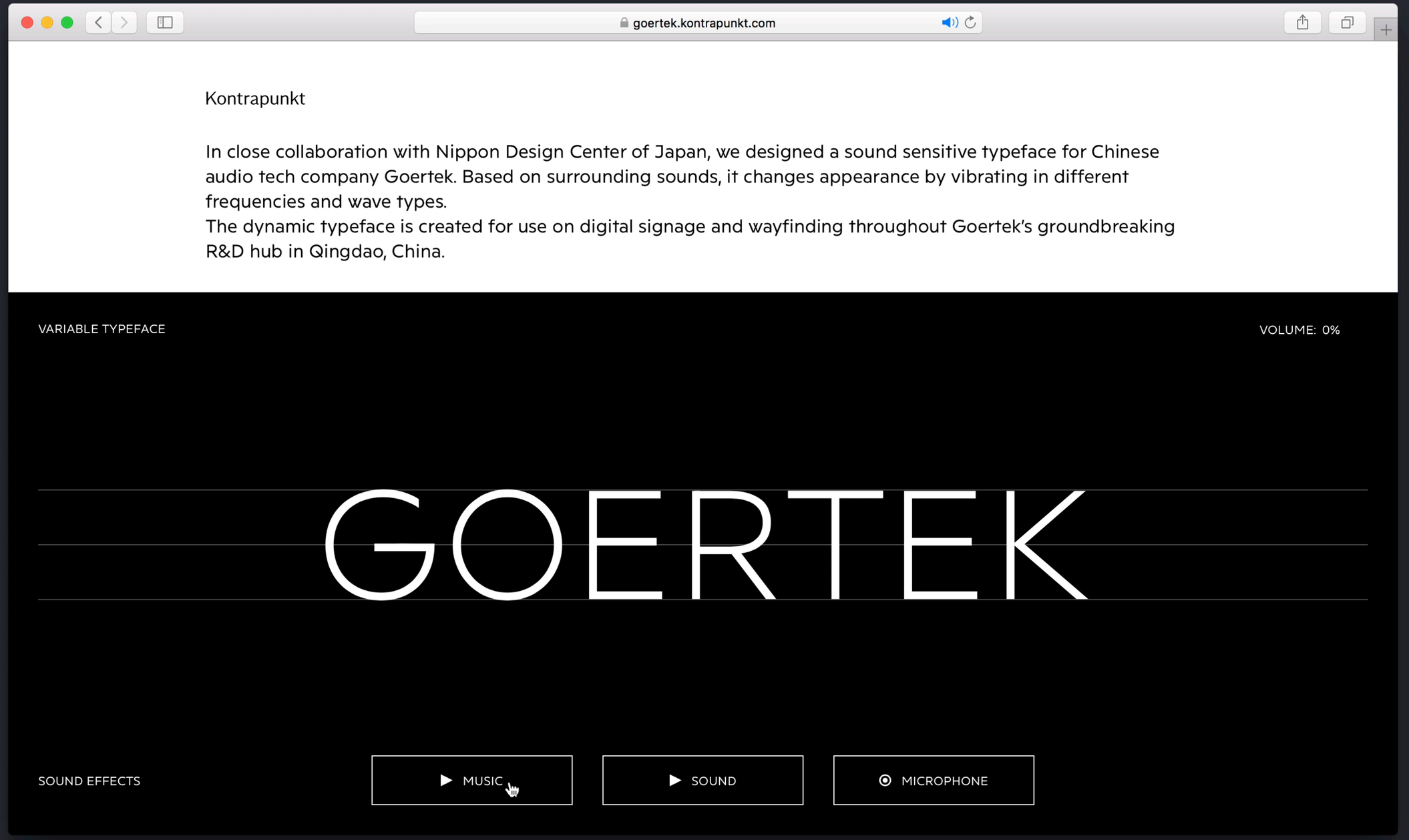
`font-optical-sizing: auto;`

supported by default

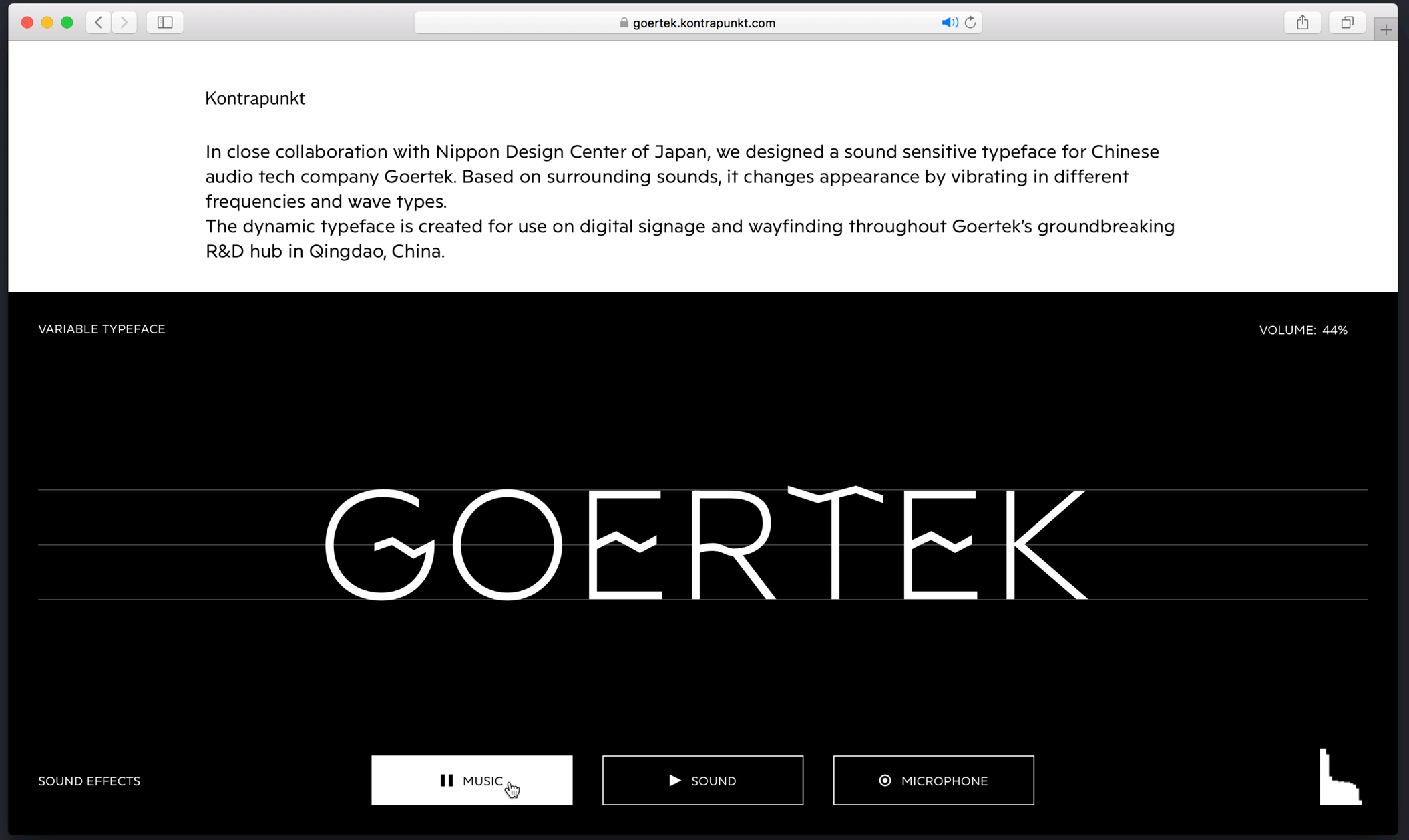
glyphe


file:///Dropbox/Voträge/Variable%20Web%20Typography/Demos/OPSZ/opsz-same-stroke.h
Big text
medium and
small—all the same stroke
Output Sans Hairline by DJR

glyphe


goertek.kontrapunkt.com
Kontrapunkt
In close collaboration with Nippon Design Center of Japan, we designed a sound sensitive typeface for Chinese audio tech company Goertek. Based on surrounding sounds, it changes appearance by vibrating in different frequencies and wave types.
The dynamic typeface is created for use on digital signage and wayfinding throughout Goertek's groundbreaking R&D hub in Qingdao, China.
VARIABLE TYPEFACE
VOLUME: 0%
GOERTEK
SOUND EFFECTS
MUSIC
SOUND
MICROPHONE

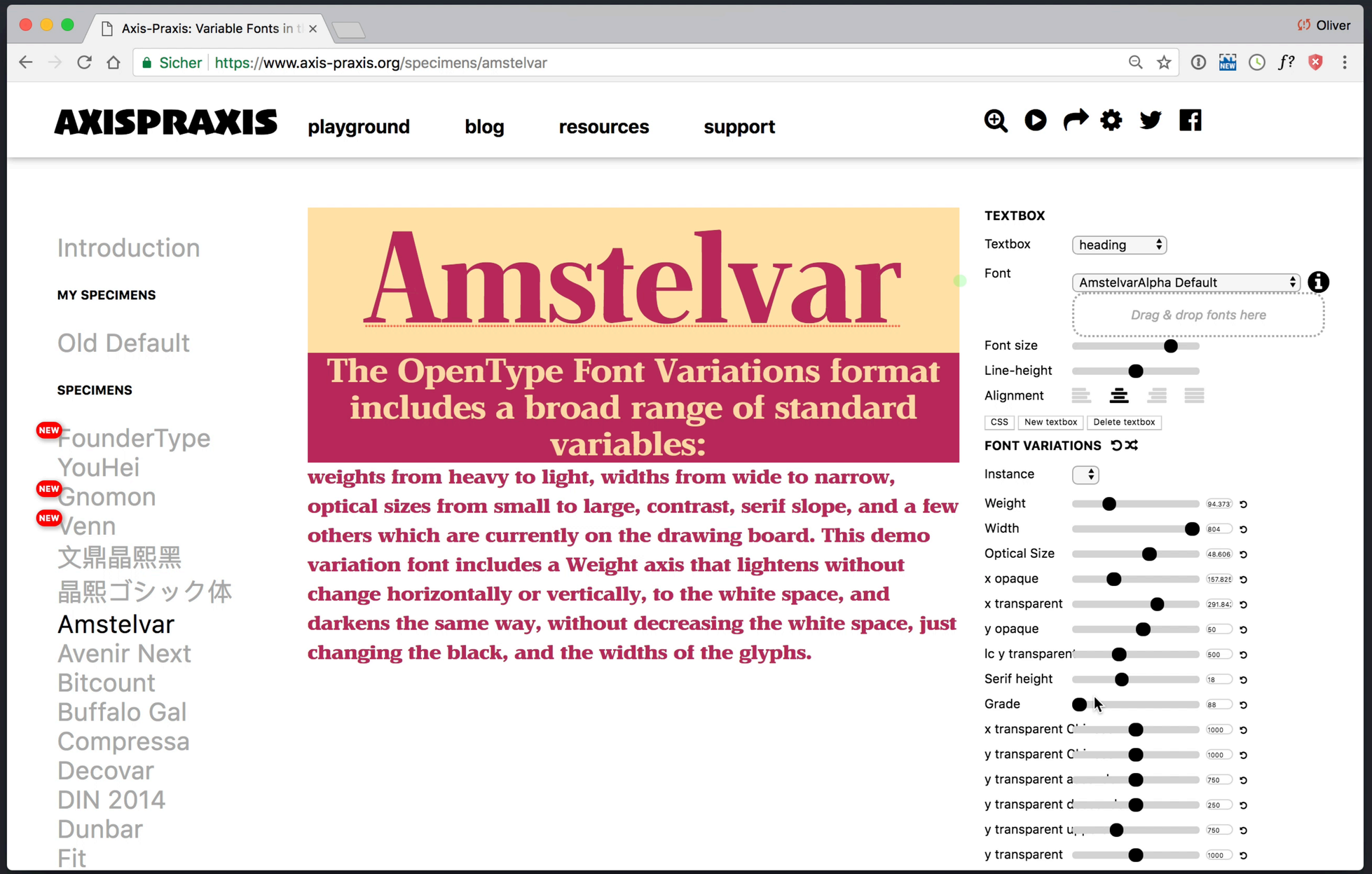
glyphe


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VARIABLE TYPEFACE
VOLUME: 44%
GOERTEK
SOUND EFFECTS
MUSIC
SOUND
MICROPHONE

glyphe



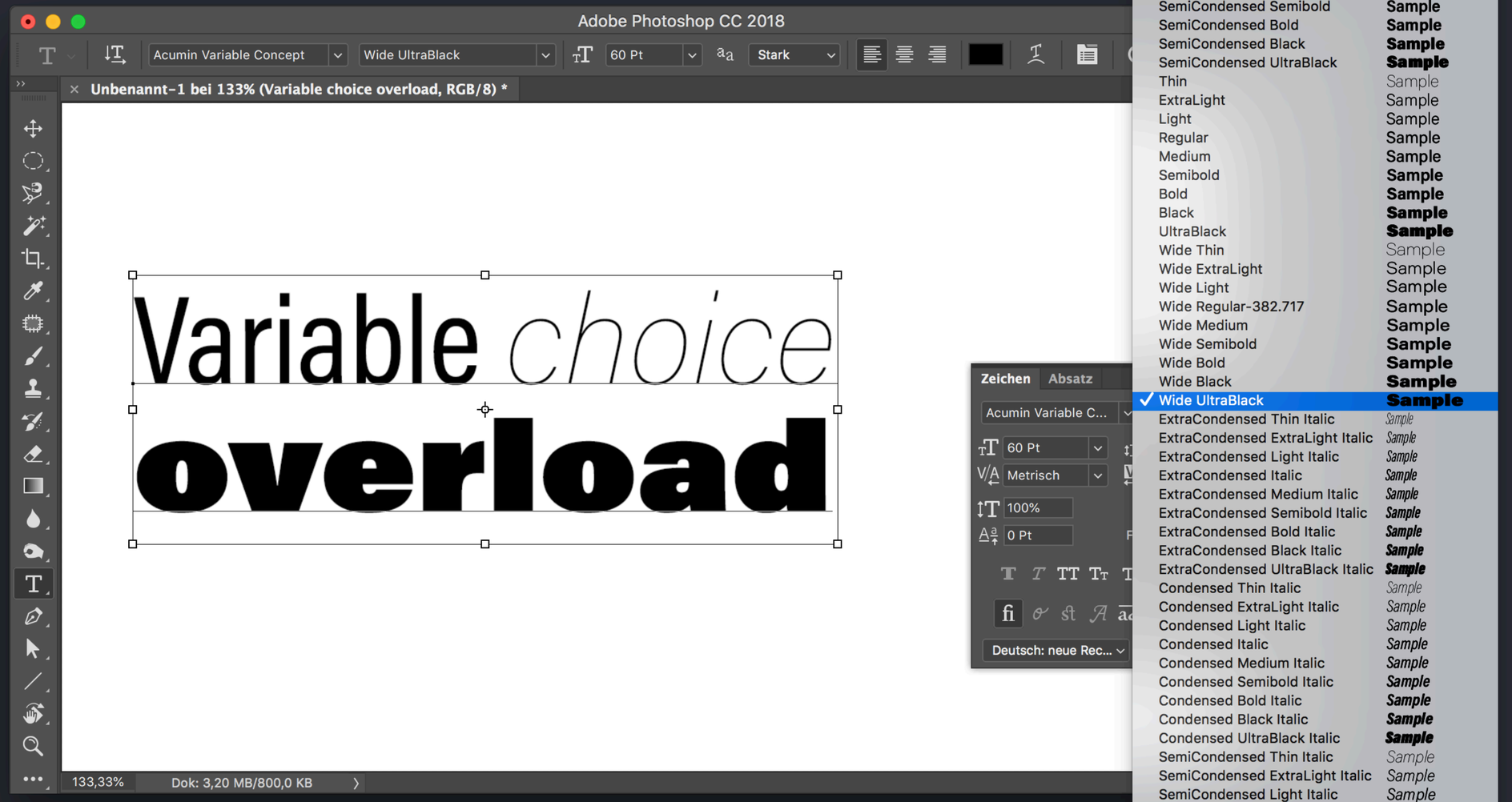
Amstelvar by David Berlow



Overchoice

Many options make it harder and require much more knowledge

glyphe



90 named instances for Acumin Variable in Photoshop

glyphe

Static Fonts



90 KB

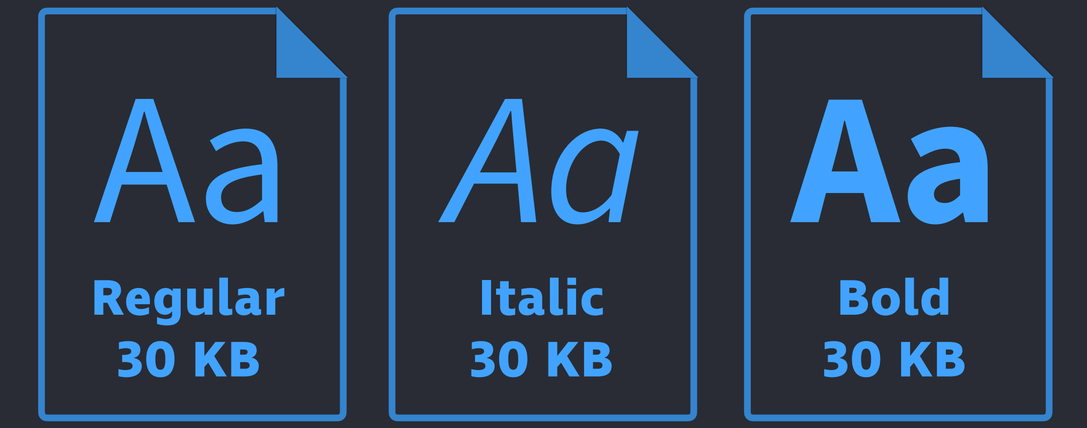
Variable Font



110 KB

glyphe

Static Fonts



90 KB

Variable Font



220 KB

Single font



€ 30–60

Font family



€ 300–700

Single font



€ 30–60

Variable font



€ ?

Font family



€ 300–700

glyphe

README.md

MutatorSans



This project consists of UFO source font data for a small 2 dimensional designspace.

- Weight and width axes, 2 intermediates.
- Intended for testing all sorts of variable and mutator math and making it not look entirely stupid.
- Contains components.
- Cubic outlines.
- Working minimal Variable Font, however without STAT table, or complete characterset
- I may or may not add to the characterset.

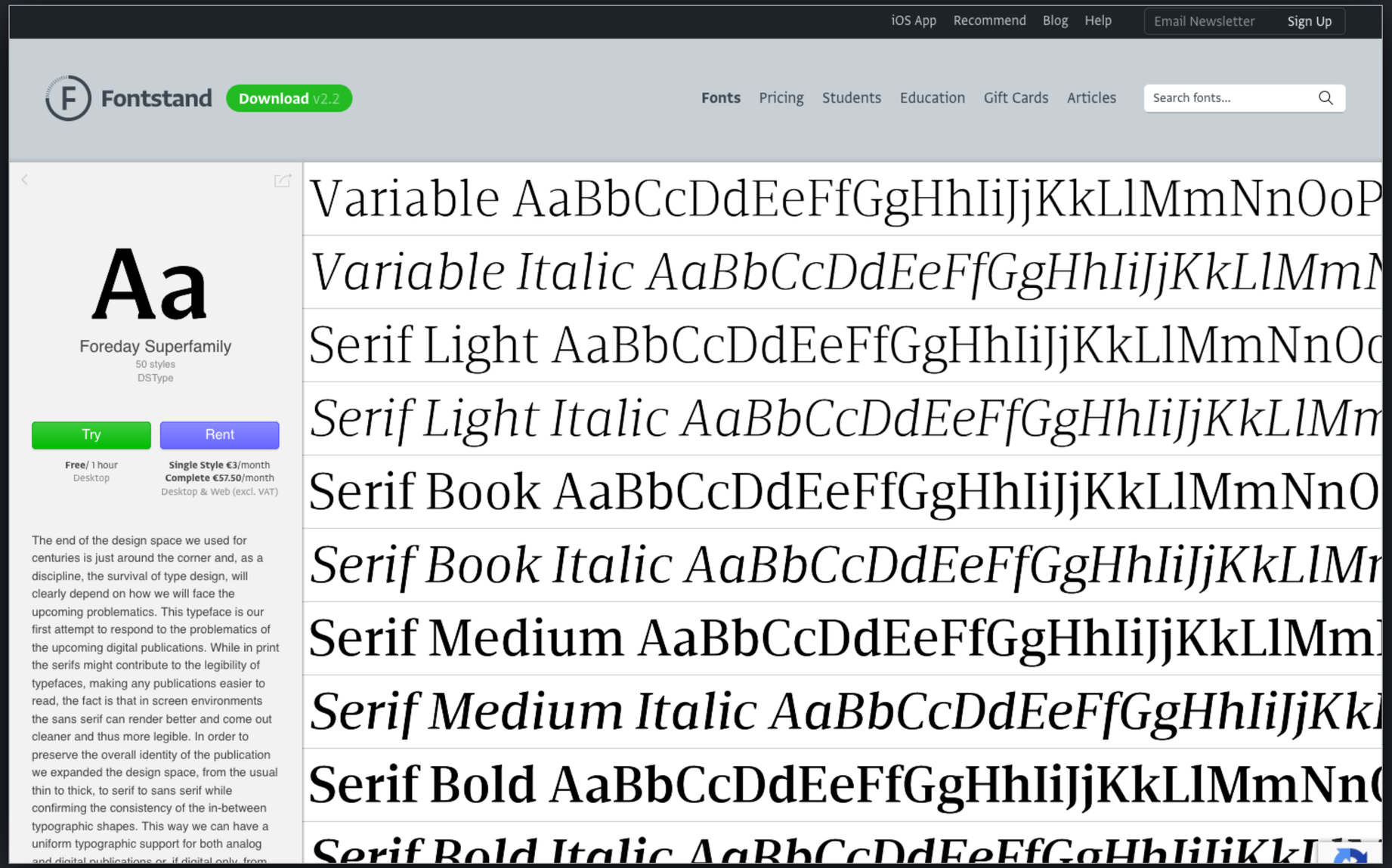
Building in RoboFont

- Install the Batch RoboFont extension

Open Source

github.com/LettError/mutatorSans

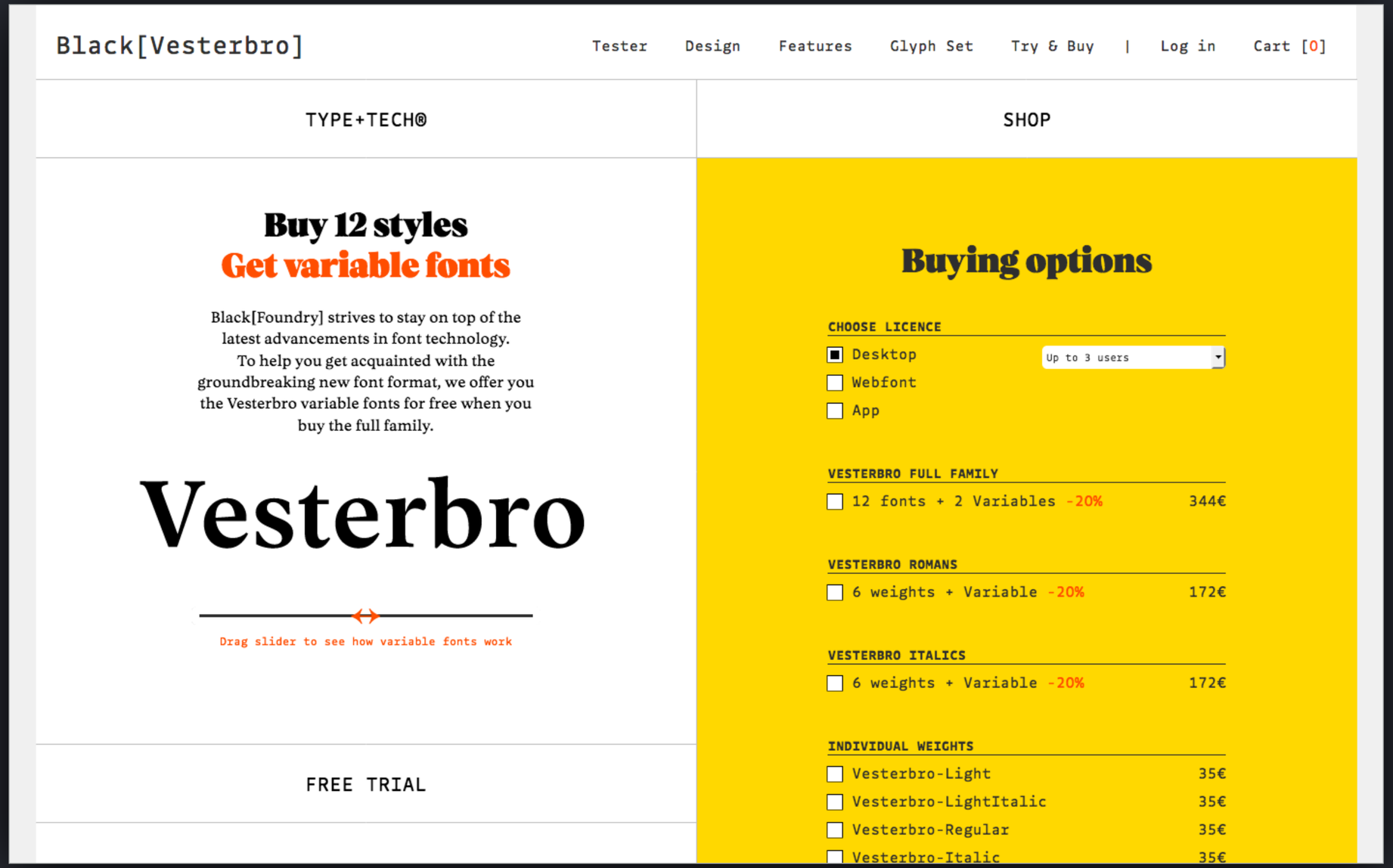
glyphe



Hosting and Renting

fontstand.com

glyphe

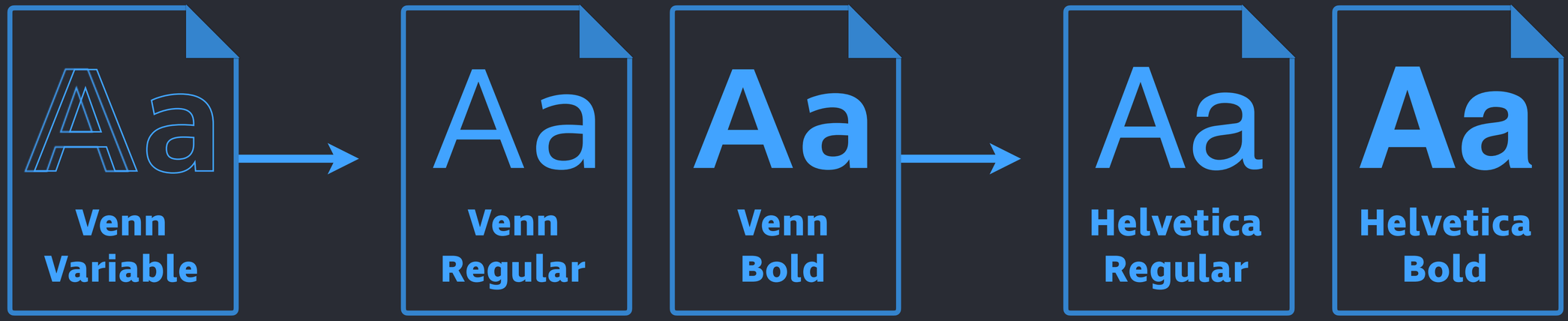


Retail
Add on

black-foundry.com/vesterbro

glyphe

GET STARTED!



Variable Web Font

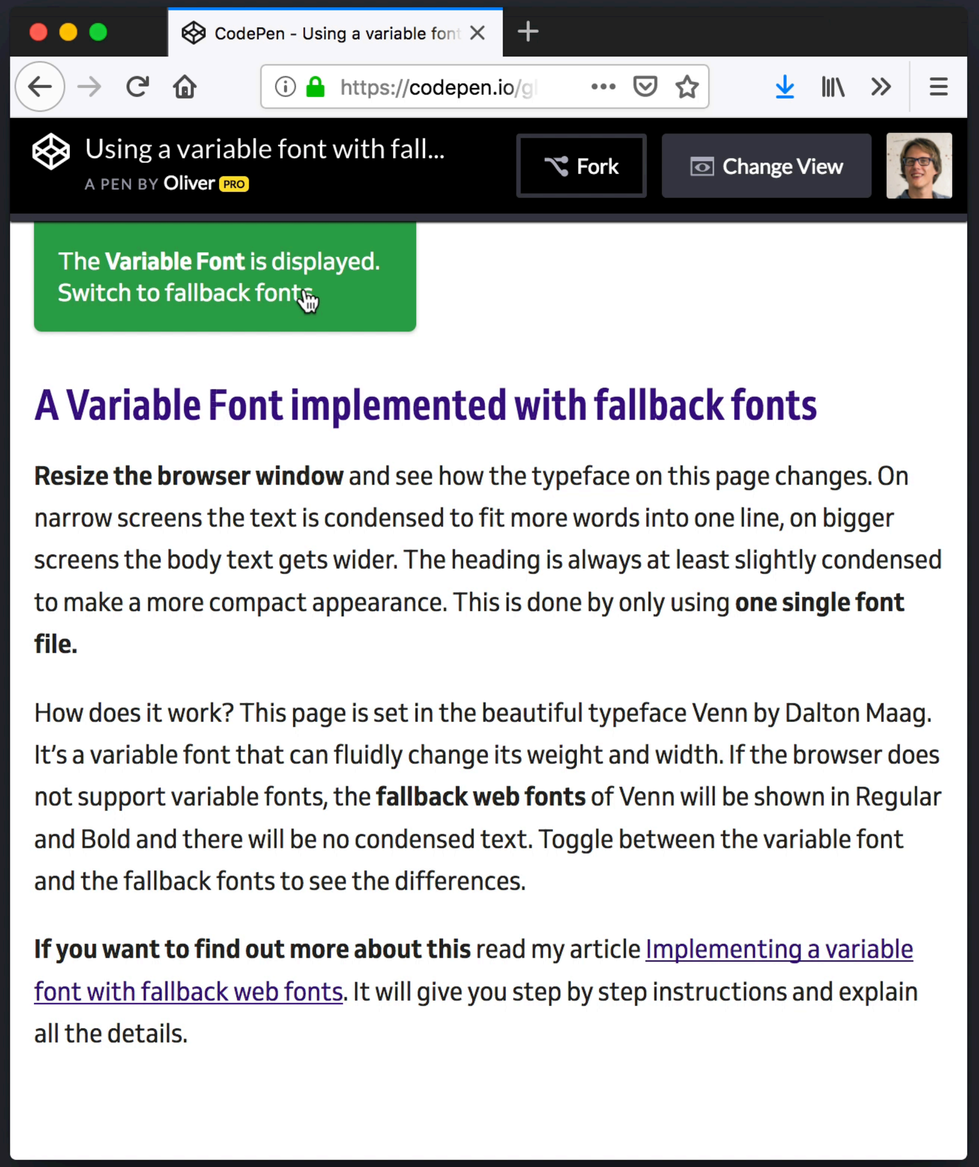
First Choice

Static Web Fonts

1st Fallback

Default System Fonts

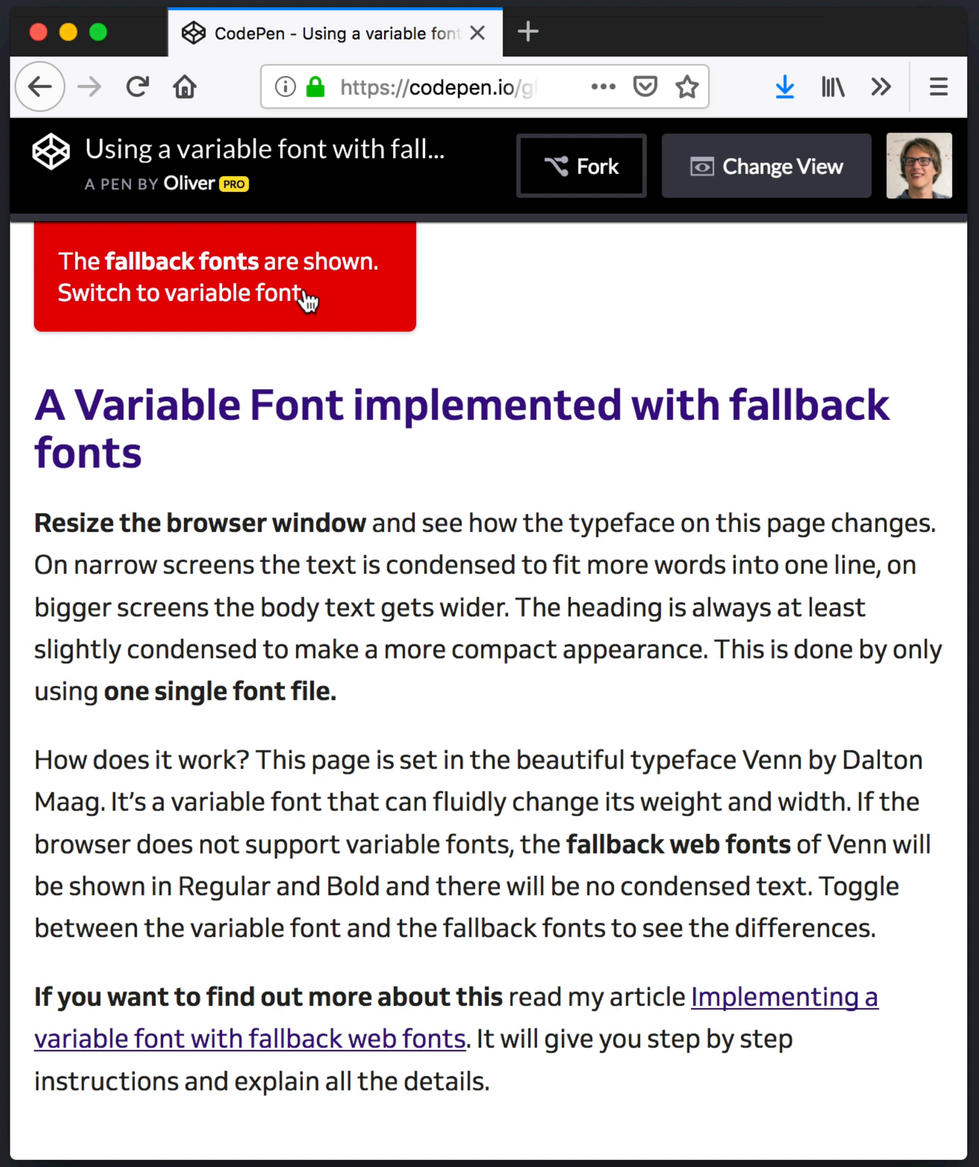
Fallback



Variable fonts with fallback web fonts

cdpn.io/XxZzYV

glyphe



Variable fonts with fallback web fonts

cdpn.io/XxZzYV

glyphe

Not supporting browsers will ignore this



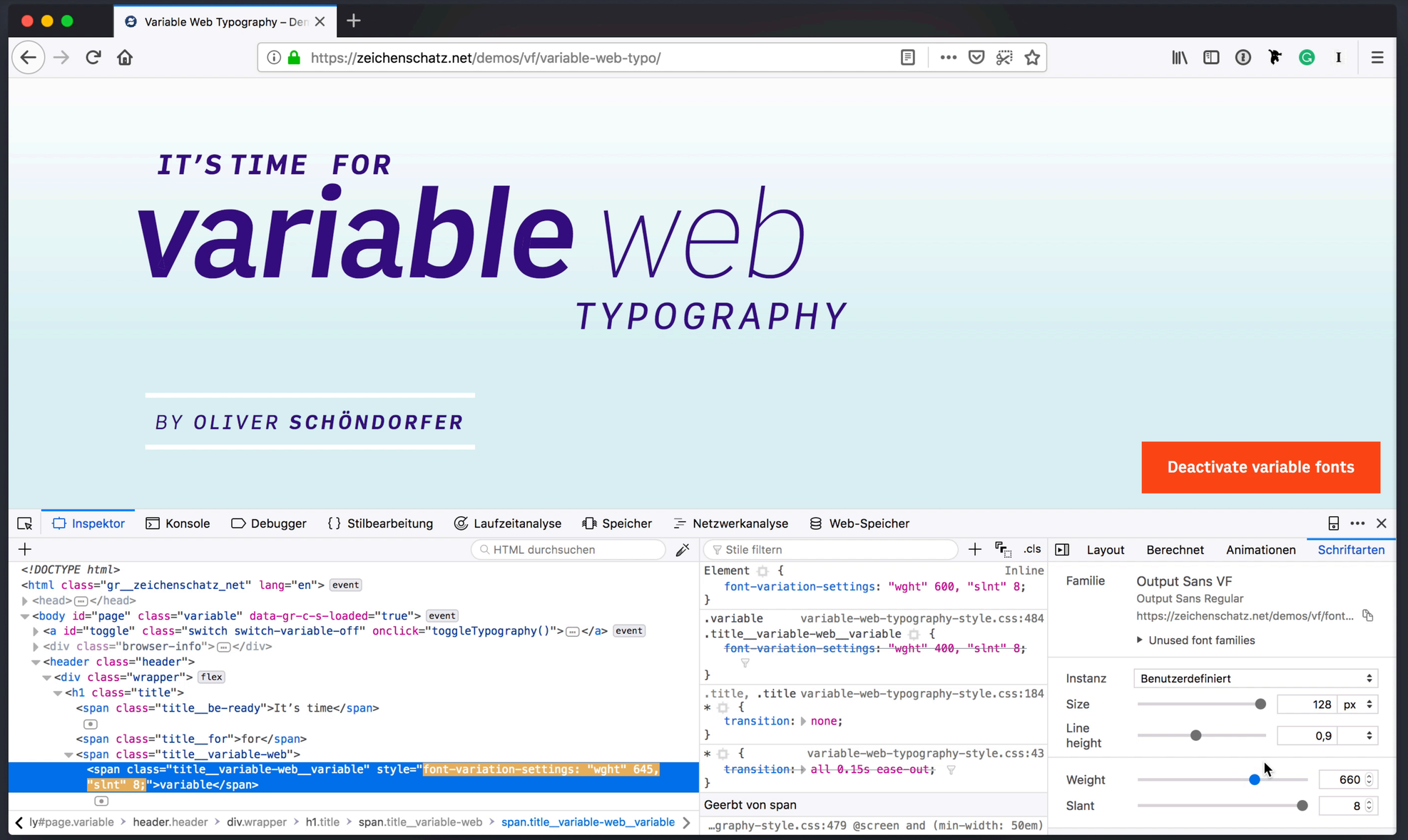
```
h1 {
 font-size: 2.5rem;
 font-variation-settings: "wdth" 75;
}
```

```
h1 {
 font-size: 2.5rem;
 font-variation-settings: "wdth" 75;
}

@supports (font-variation-settings: normal) {
 h1 {
  font-size: 4rem;
 }
}
```

Only when variable fonts work

glyphe



Firefox 63 DevTools

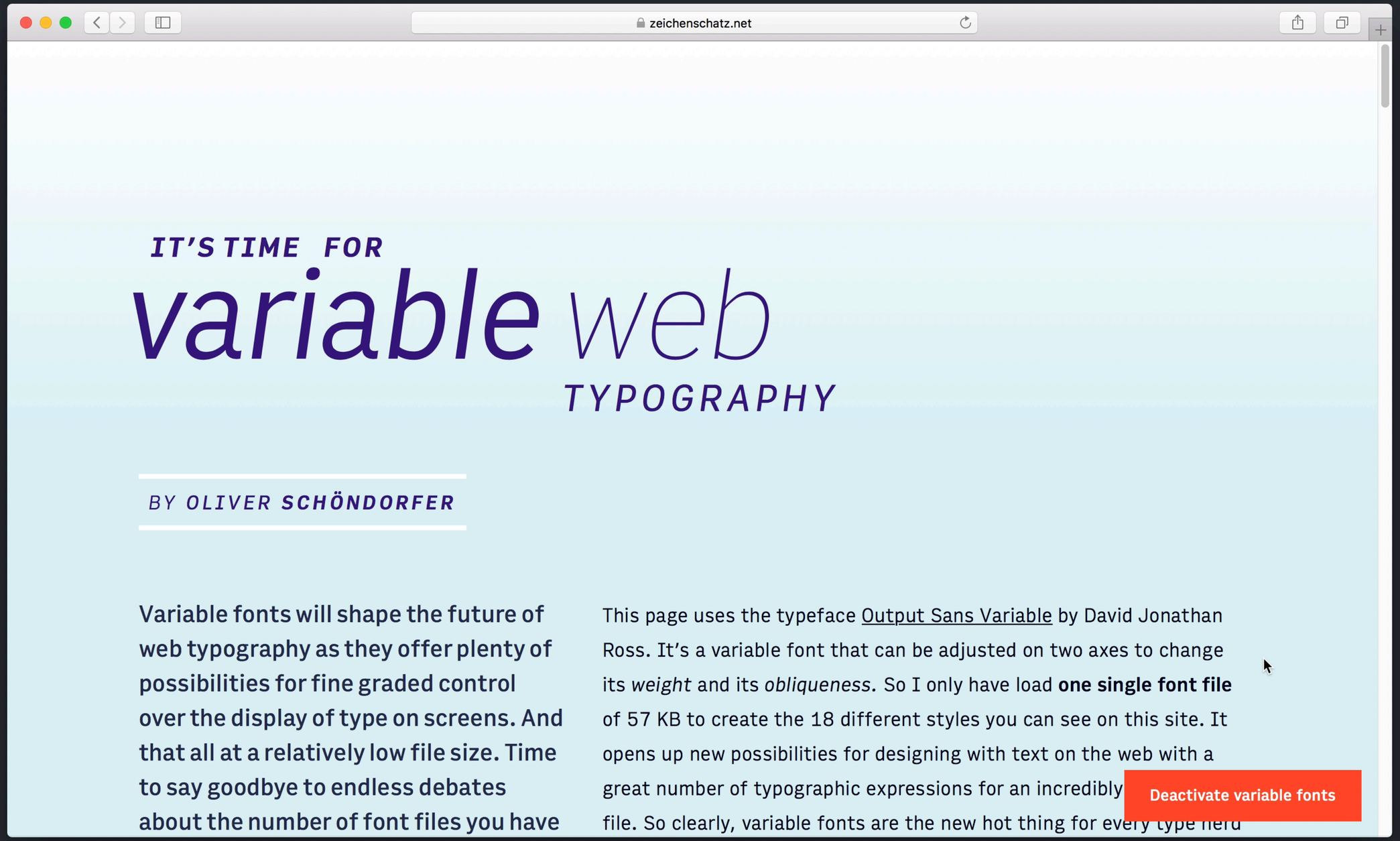
glyphe

Summing up

- **One font file** with many possible styles
- **Fine graded influence** for better typography – when you know what you’re doing
- **Improvements by default** with optical-sizing
- **Performance gain** under certain conditions
- **Use web fonts** as first fallback option

Resources

- **How to start with variable fonts on the web** by me: bit.ly/2NgHQId
- **Use a variable font with fallback web fonts** by me: bit.ly/2Dk22qY
- **For new releases** v-fonts.com & twitter.com/variablefonts
- **Testing variable fonts** axis-praxis.org & play.typedetail.com
- **List of available variable Fonts** by Indra Kupferschmid: bit.ly/2MC8QV9
- **Getting started with variable fonts** by Richard Rutter: bit.ly/2BwVViT
- **Use variable fonts in the real world** by Richard Rutter: bit.ly/2FLvtRc
- **TYPO Labs 2018** various talks: typotalks.com/labs


zeichenschatz.net
IT'S TIME FOR
variable web
TYPOGRAPHY
BY OLIVER SCHÖNDORFER
Variable fonts will shape the future of web typography as they offer plenty of possibilities for fine graded control over the display of type on screens. And that all at a relatively low file size. Time to say goodbye to endless debates about the number of font files you have
This page uses the typeface Output Sans Variable by David Jonathan Ross. It's a variable font that can be adjusted on two axes to change its weight and its obliqueness. So I only have load one single font file of 57 KB to create the 18 different styles you can see on this site. It opens up new possibilities for designing with text on the web with a great number of typographic expressions for an incredibly
file. So clearly, variable fonts are the new hot thing for every type nerd
Deactivate variable fonts

glyphe

zeichenschatz.net

It's time for variable web typography

BY OLIVER SCHÖNDORFER

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Activate variable fonts

file. So clearly, variable fonts are the new hot thing for every type nerd

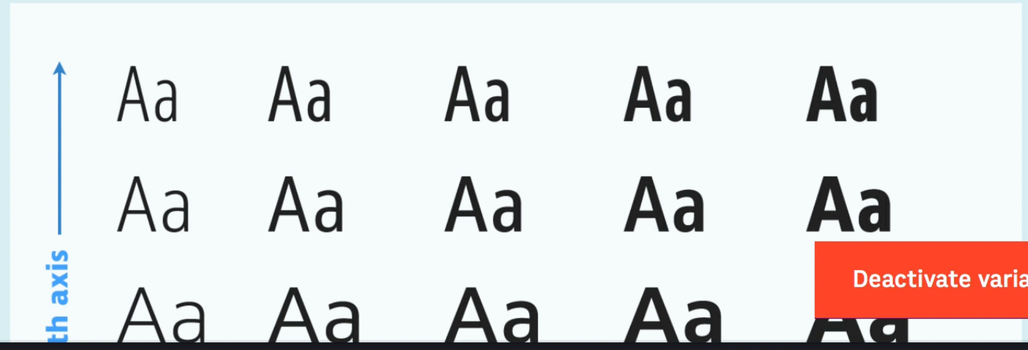
glyphe

zeichenschatz.net

18 font styles out of **one font file** at 57 KB only

A quick introduction to variable fonts

One simple explanation I picked up during my research is, that variable fonts are **one font file that behaves like many.** Traditionally for every single font weight or style, e.g. *italic, bold* or *light expanded* you need to load a corresponding font file. With one OpenType variable font file, you can generate multiple individual font styles and that at a very granular level.



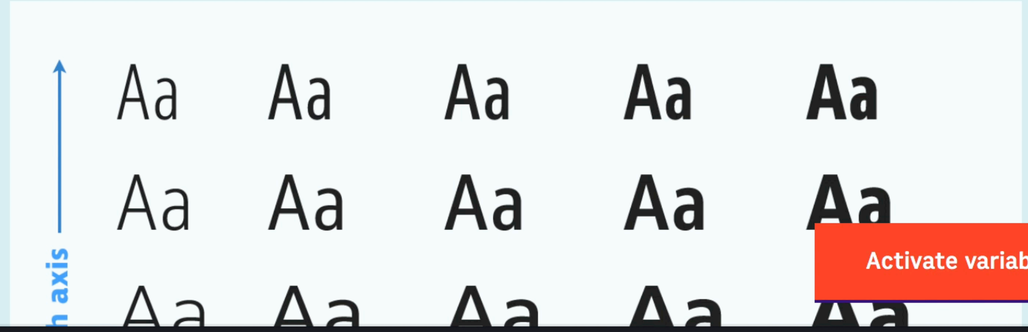
glyphe

zeichenschatz.net

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Be more variable

Oliver Schöndorfer **zeichenschatz.net**

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Gingham by Christoph Koeberlin