

Syntax Highlight Everything

Kenneth Ormandy
Designer

@kennethormandy

Front-Trends
May 19, 2016 at Space Club,
Warsaw, Poland

```
/**
 * Fetch all the file paths for a directory.
 * returns an array of all the relative paths.
 */

exports.ls = function(dir, callback) {
  walk(dir, function(err, results){
    var files = []
    results.map(function(file){ files.push(path.relative(dir, file)) })
    callback(null, files)
  })
}
```

```
/**
 * Fetch all the file paths for a directory.
 * returns an array of all the relative paths.
 */

exports.ls = function(dir, callback) {
  walk(dir, function(err, results){
    var files = []
    results.map(function(file){ files.push(path.relative(dir, file)) })
    callback(null, files)
  })
}
```

**Reading code
is reading**

**Syntax
highlighting is
designed**

Typographic conventions

A visual hierarchy

Similarity through colour

```
/* Buttons – All the button styles. */  
  
.button {  
  background-color: tomato; /* CSS color name */  
}  
  
.button--secondary {  
  background-color: lightblue;  
}
```

Similarity

If it's the same, make it the same. If it's different, make it different.

—All my graphic design instructors
—September 2010—present

```
.button {  
  background-color: tomato;  
}
```

```
.button--secondary {  
  background-color: lightblue;  
}
```

```
.button {  
  background-color: tomato;  
}
```

```
.button--secondary {  
  background-color: lightblue;  
}
```

```
.button {  
  background-color: tomato;  
}
```

```
.button--secondary {  
  background-color: lightblue;  
}
```

*** This qualifies as a
talk on testing
now, right?**

Followed

Followed
Ignored

Followed

Ignored

Intentionally broken

```
/*
 * Buttons
 *
 * All of the button styles.
 */

.button {
  /* CSS color name */
  background-color: tomato;
}

.button--secondary {
  background-color: lightblue;
}
```

```
/*  
 * Buttons  
 *  
 * All of the button styles.  
 */  
  
.button {  
  /* CSS color name */  
  background-color: tomato;  
}  
  
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  background-color: lightblue;  
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/*
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```

Continuity & Symmetry

```
/* Buttons – All of the button styles. */
```

```
.button {  
    background-color: tomato; /* CSS color name */  
}
```

```
.button--secondary {  
    background-color: lightblue;  
}
```

```
// Buttons – All of the button styles.
```

```
.button
```

```
background-color: tomato // CSS color name
```

```
&:hover, &:focus
```

```
background-color: darkred
```

```
&:active
```

```
background-color: lightblue
```

```
// Buttons – All the button styles.
```

```
.button
```

```
· · background-color: · tomato // CSS color name
```

```
· · &:hover, &:focus
```

```
· · · · background-color: · darkred
```

```
· · · · &:active
```

```
· · · · · background-color: · lightblue
```

```
// Buttons – All of the button styles.
```

```
.button
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```
background-color: tomato // CSS color name
```

```
&:hover, &:focus
```

```
background-color: darkred
```

```
&:active
```

```
background-color: lightblue
```

Familiarity

It is the readers' familiarity with [type]faces that accounts for their legibility. ...readers read best what they read most.

—Zuzana Licko

—*While you're reading*, p. 43


```
button {
background-color: tomato;

button--secondary {
background-color: lightblue;
```

```
.button {
background-color: tomato;
}

.button--secondary {
background-color: lightblue;
}
```

```
.button {
background-color: tomato;
}

.button--secondary {
background-color: lightblue;
}
```

```
button styles. */

to;

lightblue;
```

```
/* Buttons - All the button styles. */

.button {
background-color: tomato;
}

.button--secondary {
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}
```

```
/* Buttons - All the button styles. */

.button {
background-color: tomato;
}

.button--secondary {
background-color: lightblue;
}
```

```
/*

.b

.b

}
```

```
/* All the button styles. */

background-color: tomato;

.button--secondary {
background-color: lightblue;
```

```
/* Buttons - All the button styles. */

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}

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}
```

*** Yes, feel free to take that idea and build a text editor plugin.**

* I'm sure you'll open source it before my talk is even over.

* Just...keep paying attention to the typography, okay?

```
/*
 * Buttons
 *
 * All the button styles.
 */

.button {
  /* CSS color name */
  background-color: tomato;
}

.button--secondary {
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}
```

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/*
 * Buttons
 *
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.button {
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}

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  background-color: lightblue;
}
```

Similarity
through size?


```
// MIT via sintaxi/surge
```

```
surge.login = function (hooks) {
```

```
  var hooks = hooks || {}
```

```
  var preAuth = hooks.preAuth || stub
```

```
  var postAuth = hooks.postAuth || stub
```

```
  var onion = [
```

```
    whitelist, endpoint, pkg, help, version, space,
```

```
    preAuth, creds, welcome, email, auth, postAuth,
```

```
    login, space
```

```
  ]
```

```
  return function () {
```

```
    var argv = parse(arguments[arguments.length - 1])
```

```
    skin({
```

```
      config: config,
```

```
      argv: argv,
```

```
      read: read
```

```
    }, onion)
```

```
  }
```

```
}
```


Highlighting relationships



CERN

CERN Experiments

Experiments

[WWW Support for Experiments](#)

[ALEPH](#)

LEP experiment

[ALICE](#)

A Large Ion Collider
LHC

[ATLAS](#)

A Toroidal LHC App

[CHORUS](#)

WA95 - Neutrino osc
CERN

[CMS](#)

Compact Muon Sole

European Laboratory for Part

Geneva, Switzerland

About the Laboratory:

- [on CERN info](#)
- [General information](#), [divisions](#), [groups and activities](#), [scientific committee](#)

Separate list.

Berners-Lee, Tim. (1990). No title [Screenshot]. Retrieved from <http://www.w3.org/People/Berners-Lee/WorldWideWeb.html>

te in o. in. et regem in o.
doxris catholice et ap
torib⁹. **Memoria** vii
ne famuloꝝ et famule
Et oim circumstantiu q
ognita est: et nota dei

The End of Ideas

*Reading was hard work — so hard,
indeed, that one would usually
read out loud*

—Marcin Wichary

October 2014, *First in, first out: The pilcrow's
strange typographic history*

Cum commento

In quarto et quinto capitulis principale dictum philosophi est quod economus debet studere ut pereat sibi optimos filios. Et alia (que resumit) sunt prehabita

Debet etiam et autor in vlixis oratione ad nausicam honorare. maxime viri et uxoris. cum sit nuptus pudicam societatem. Orauit enim deos sibi dare viros et domum et vnanimitatem aptatam. et viros non quemcumque sed bonum. Nihil enim magis bonum ipsa in hominibus ait esse. quantum concordet vir et uxor in voluntatibus domum regant. Hinc patet rursus quod non laudant vnanimitatem ad inuicem que circa sua seruicia fit. sed eas que animo et prudentia iuste conuicta non voluntatibus domus regere non sufficiat. Et iterum dicitur. quod cum huius delectatio sit multe quodam tristitie inimicis sunt in ipsius aetatis. Nam gaudia multa et maxime ipsum aut verum dicentem. Nam viro quodam circa optima concorditer existibus ne-

uersoris

inuicem. et filiis respondere uterque eorum ad dominum plurius bonorum rectorum factus. et statim scire aut per fortunam malum. aut per virtutem bonum. In quibus (quod vicerit) maximum meritum a deo consequitur ut pyndarus ait. Dulce enim sibi cor et spes mortalium multitudinem voluntatum gubernat. Secundum autem a filiis felicitate ad senectutem depasci. propter quod proprie et coniter iuste considerantes ad omnes deos ac homines cum quibus vitam habent. et multum ad suam uxorem et filios et parentes

In secundo tractatu philosophus ponit quaedam contra virum et mulierem respectum. In primo capitulo dicitur quod tam vir quam mulier debent studere ut habeant tantam curam de amicis uxoris sicut econtra. In secundo dicitur quod ipsi magnam curam debent habere in iuuetute ut in senectute possint secure vivere. et sic dabit eis honor et magna laus ab hominibus. Ad euentiam autem meliorem omnium predictorum erunt quattuor dubia

Dubitatur primo

Utrum quis debet plus diligere filios quam se. Ad hoc dicitur quod economus plus debet diligere se quam filios et uxorem. Ratio est. quod homo debet sibi maxime esse amicus. id est ethicorum. Etiam plus debet videre de muliere bona quam de nutrimento proprii corporis. Dubitatur secundo. utrum quis debet plus diligere uxorem quam parentes. Et videtur quod sic. nam propter uxorem quis relinquit parentes. igitur. Secundo plus restringit uxorem quam parentibus. ex quo inter eos

*Thanks to Frutiger it is now
common practice to produce a
dozen or more styles when working
on a new type family.*

—Peter Bil'ak

April 2012, *Designing type systems*

Greta Sans

TYPEFACE SYSTEM



Typotheque. Greta Sans
type system. 2012.

implicate-demo.sp3

Axes Mutators Rules Add Master New Instance Generate

| Name | Abc | A-V | i | AA | font.lib | Kerns | snaph |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------|-------|
| Implicate Thin width 800, weight 200 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | k 1 g 0 | 35. |
| Implicate Thin width 800, weight 800 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | | 90. |
| Implicate Condensed Thin width 250, weight 800 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | | 90. |

in transition 140

in transition

Advanced typographic features

OpenType features

KERN

Kerning

VARIA

VISIBIL

WARPIA

VISIBL

VARIABLE

VISIBLE

VARIABLE

VISIBLE

Kerning pairs

VARIABLE

VISIBLE

VARIABLE

VISIBLE

In CSS...

```
/* Out of date */
```

```
body {  
  text-rendering:  
    optimizeLegibility;  
}
```

```
/* Browser default */
```

```
body {  
    font-kerning: auto;  
}
```



```
/* Browser default */
```

```
body {  
    font-kerning: auto;  
}
```

```
/* Explicit */
```

```
body {  
    font-kerning: normal;  
}
```

**Kerning isn't
the goal**

Implementation *vs* technique

VARIABLE

VISIBLE

Spacing establishes spacing

Spacing establishes spacing
Kerning improves spacing

Spacing establishes spacing
Kerning improves spacing
Ligatures improve spacing

LIGA

Ligatures

infinite

*Hudson, John. (2006–2012).
Brill Bold [Typeface].*

infinite

Hudson, John. (2006–2012).
Brill Bold [Typeface].

```
body {  
  font-variant-ligatures: common-ligatures;  
}
```

```
body {  
  font-variant-ligatures: common-ligatures;  
}
```

```
/* The best-case scenario CSS...  
we'll come back to this. */
```

```
body {  
    font-variant-ligatures: common-ligatures;  
}
```

DLIG

Discretionary Ligatures

*Lost
Thesis*

*Prince, Joe. (2006–2012).
Klinik Slab Bold [Typeface].
Lost Type Co-op.*

*Lost
Thesis*

*Prince, Joe. (2006–2012).
Klinik Slab Bold [Typeface].
Lost Type Co-op.*

```
h1 {  
  font-variant-ligatures: common-ligatures;  
}
```

```
h1 {  
  font-variant-ligatures: discretionary-ligatures;  
}
```

Beginnings | Editors note

Not just a clever name

By [Travis Gertz](#)
January 14, 2015

Titling the inaugural issue of the Louder Than Ten magazine *Beginnings* is so obvious for a new publication, it drifts perilously close to cliché territory. But you know what? I think it's perfect.

A product of change

The field of project management is old as dirt, but as the internet continues to turn the design industry on its head, we're witnessing a renaissance in this neglected discipline. A community of technically

Travis Gertz, *Louder Than Ten*, 2015. [louderthanten.com](#).

CALT

Contextual Alternates

Peradonia

*Edmondson, James T. (2012).
Lavanderia [Typeface]. Lost
Type Co-op.*

Peradonia

*Edmondson, James T. (2012).
Lavanderia [Typeface]. Lost
Type Co-op.*

bookkeepers

*Nallaperumal, Shiva. (2014).
Enemy [Typeface]. Lost Type
Co-op.*


```
h1 {  
  font-variant-ligatures: contextual;  
}
```

AALT, CALT, ETC.

Language-specific Considerations

HIJACK

English

HIJGEN

Dutch

Underware. (2014).
Typesetting the Dutch IJ.

शरद देशपांडे

Gandhi, Kimya. (2016).
Design of a handwritten
Devanagari typeface.

SALT

Stylistic Alternates

OpenType Features

*Edmondson, James T. (2012).
Lavanderia [Typeface]. Lost
Type Co-op.*

OpenType Features
or OpenType Features?

OpenType Features

Titling Alts.
Stylistic Alts.

or OpenType Features?

Contextual Alts.
Stylistic Alts.
Swashes

*Edmondson, James T. (2012).
Lavanderia [Typeface]. Lost
Type Co-op.*

...provide simpler forms (no loops on top) for the lowercase b, h, f, l, and k. Simpler forms can work better in certain situations.

—James T. Edmondson
Introducing Lavanderia

Lost Type Co-op | Lavander x Kenneth

www.losttype.com/font/?name=lavanderia

LOST TYPE


[FONTS](#) [STORE](#) [BLOG](#) [CONTACT](#) [ABOUT](#)

Browse > Fonts > Lavanderia by James T. Edmondson

LAVANDERIA

Designed by **James T. Edmondson**
www.jamestedmondson.com

Based on lettering found on Laundromat windows of San Francisco's Mission District, Lavanderia features numerous opentype features and three weights.



James T. Edmondson

www.jamestedmondson.com

Student at the Royal Academy of Art in The Hague, Netherlands. Was an amateur stand up comedian for one summer.

LICENSING

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Additional licensing for up to 100 users is also available.

Personal Use (Pay What You Want)

Amount (\$5, \$10, \$20, \$40, \$100):

\$

DOWNLOAD

```
h1 {  
  font-variant-ligatures: contextual;  
}
```

```
h1 {  
  font-variant-ligatures: contextual;  
  margin-bottom: 1em;  
}
```

```
h1 {  
  font-feature-settings: "calt";  
  margin: 0 0 1em 0;  
}
```

```
h1 {  
  font-feature-settings: "calt", "salt";  
  margin: 0 0 1em 0;  
}
```

CASE

Case-sensitive Forms

@kennethormandy

@kennethormandy

*Homola, Wolfgang. (2011–
2014). Soleil [Typeface].*

@kennethormandy

@KENNETHORMANDY

*Homola, Wolfgang. (2011–
2014). Soleil [Typeface].*

@kennethormandy

@KENNETHORMANDY

*Homola, Wolfgang. (2011–
2014). Soleil [Typeface].*

```
h1 {  
  font-feature-settings: "case";  
  text-transform: uppercase;  
}
```

SMCP, C2SC

Small Capitals

Front Trends HQ

*Hudson, J. (2006–2012). Brill
[Typeface].*

Front Trends HQ

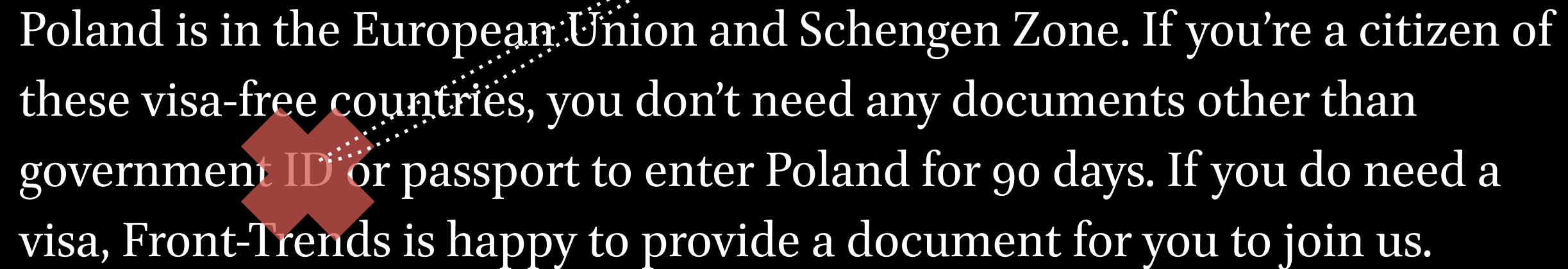
*Hudson, J. (2006–2012). Brill
[Typeface].*

Front Trends HQ

*Hudson, J. (2006–2012). Brill
[Typeface].*

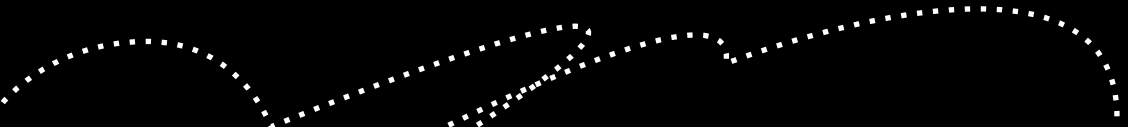
Poland is in the European Union and Schengen Zone. If you're a citizen of these visa-free countries, you don't need any documents other than government ID or passport to enter Poland for 90 days. If you do need a visa, Front-Trends is happy to provide a document for you to join us.

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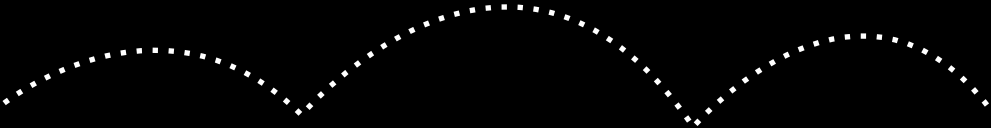


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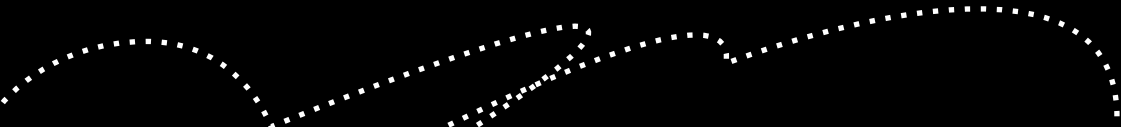
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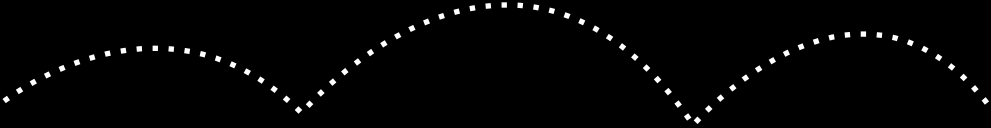
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**No is better
than *faux***

ront Trends HQ

Capitals

ront Trends HQ

Small Capitals

ront Trends HQ

Faux Small Capitals

*Hudson, J. (2006–2012). Brill
Bold [Typeface].*

ront Trends HQ

Capitals

ront Trends HQ

Small Capitals

ront Trends HQ

Faux Small Capitals

*Hudson, J. (2006–2012). Brill
Bold [Typeface].*

WITNESS PROTECTION

FAKE

WITNESS PROTECTION

REAL

Trixie Argon, Ways to Be Wicked, in
CONJURING FOR BEGINNERS, at 137–39
(London, Quid Pro Books, 2004).

FAKE

Trixie Argon, Ways to Be Wicked, in
CONJURING FOR BEGINNERS, at 137–39
(London, Quid Pro Books, 2004).

REAL

*Butterick, M. (2010–2014).
Butterick's Practical
Typography.*

```
/* Don't do this!  
   Creates faux Small Caps. */
```

```
.caps {  
  font-variant: small-caps;  
}
```



```
/* Real Small Caps. */
```

```
.caps {  
    font-variant-caps: small-caps;  
}
```

Surge

publishing any folder easily

Free

ted publishing
n domain

SSL

Get started for free

Surge Plus

For professional front-end projects

only **\$13**/MO.

PER PROJECT

- Unlimited publishing
- Custom domain
- Custom SSL
- Force HTTP to HTTPS
- Cross-Origin Resource Sharing
- Custom redirects NEW
- Password protection NEW

Upgrade to Surge Plus

- Unlimited publishing
- Custom domain
- Custom SSL
- Force HTTP to HTTPS

```
<ul>  
  <li>Unlimited publishing</li>  
  <li>Custom domain</li>  
  <li>Custom <span class="caps">SSL</span></li>  
  <li>Force <span class="caps">HTTP</span> to <span class="caps">HTTPS</span></li>  
</ul>
```


“Figures.”

Numbers

*** No, it wouldn't.**

ONUM, LNUM

Old-Style & Lining Numbers

MAY 19, 2016

*Edmondson, J. Edmondsans
[Typeface]. Lost Type Co-op.*

May 19, 2016

*Hudson, John. (2006–2012).
Brill Bold [Typeface].*

MAY 19, 2016

May 19, 2016

*Carter, Matthew. Georgia &
Verdana [Typeface].*

PNUM, TNUM

Proportional & Tabular Numbers

231,000

229,000

216,000

200,000

199,000

231,000

229,000

216,000

200,000

199,000

231,000

229,000

216,000

200,000

199,000

231,000

229,000

216,000

200,000

199,000

231,000

229,000

216,000

200,000

199,000

231,000

229,000

216,000

200,000

199,000

Vitesse Sol 231 km/h

Altitude 446 m

Température
Extérieure 8 °C

Distance
Parcourue 7936 km

| | | | | |
|---|----|------|-----|----|
| 3 | DL | 6686 | F23 | AI |
| 4 | | | F21 | AI |
| 8 | RO | 9551 | F21 | AI |
| 4 | | | F21 | AI |
| 5 | SU | 3742 | F23 | AI |

```
table {  
    font-variant-numeric: tabular-nums;  
}
```

```
table {  
  font-variant-numeric: tabular-nums;  
}
```

1. Choose the typeface

- 1. Choose the typeface**
- 2. Load the web font**

- 1. Choose the typeface**
- 2. Load the web font**
- 3. Enable the features**

1. Choose the typeface

**Typefaces are
different**

| | |
|-------|--|
| 11:20 | Demo Reel & Tiny JavaScript |
| 11:55 | Syntax Highlight Everything |
| 12:30 | Lunch break |
| 13:55 | Lightning talks |
| 14:25 | Coffee break |
| 14:40 | Computer Assisted Arts and Crafts |

| | |
|-------|--|
| 11:20 | Demo Reel & Tiny JavaScript |
| 11:55 | Syntax Highlight Everything |
| 12:30 | Lunch break |
| 13:55 | Lightning talks |
| 14:25 | Coffee break |
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| | |
|--------------|--|
| 11:20 | Demo Reel & Tiny JavaScript |
| 11:55 | Syntax Highlight Everything |
| 12:30 | Lunch break |
| 13:55 | Lightning talks |
| 14:25 | Coffee break |
| 14:40 | Computer Assisted Arts and Crafts |

Developers &
Typographers

- 1. Choose the typeface**
- 2. Load the web font**

- 1. Choose the typeface**
- 2. Load the web font**
- 3. Enable the features**

```
table {  
  font-variant-numeric: tabular-nums;  
}
```



```
table {  
  font-variant-numeric: tabular-nums;  
}
```

```
table {  
  font-feature-settings: "tnum";  
}
```

```
table {  
  font-feature-settings: "tnum";  
}
```

```
table {  
  @supports not (font-variant-numeric: tabular-nums) {  
    font-feature-settings: "tnum";  
  }  
  font-variant-numeric: tabular-nums;  
}
```

```
table {  
  @supports not (font-variant-numeric: tabular-nums) {  
    font-feature-settings: "tnum";  
  }  
  font-variant-numeric: tabular-nums;  
}
```

```
table {  
  @supports not (font-variant-numeric: tabular-nums) {  
    font-feature-settings: "tnum";  
  }  
  font-variant-numeric: tabular-nums;  
}
```

* Uh...I'm not going
to do all that.

Utility OpenType

Simple, CSS utility classes for advanced typographic features. Falls back gracefully through feature queries. Less than 1.75kb gzipped.

—@kennethormandy

Utility OpenType helps you make the most of the font that you are loading in, reducing convoluted CSS into four-letter, typographic utility classes, because:

1. OpenType features should be as **easy to apply** as bold and italics.
2. OpenType features should **cascade predictably**.
3. OpenType features should **fallback gracefully**.

This is described in more detail in the [design decisions](#). The following examples are supported on Chrome, Firefox, and Internet Explorer 10+ and fallback [elsewhere](#). Works on its own, or alongside frameworks like [Basscss](#).

Get started

Star on GitHub for later


```
$ npm install --save utility-opentype
```

```
<table class="tnum">
  <thead>
    <tr>
      <th>Time</th>
      <th>Speaker</th>
    </tr>
  </thead>
  <tbody>
    <tr>
      <td>2:40<abbr class="smcp">pm</abbr></td>
      <td>Mariko Kosaka</td>
    </tr>
    <tr>
      <td>2:15<abbr class="smcp">PM</abbr></td>
```


**Syntax highlight
everything.**

Thanks

Kenneth Ormandy
Designer

@kennethormandy

Front-Trends
May 19, 2016 at Space Club,
Warsaw, Poland

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