Controlling Web Typography

Converge SE 2011
Howdy!

A little bit about myself...
I work with 2 of my best friends in Texas.
I’m this kid’s father. He’s trying to figure out what’s going on with my neck.
I think about food all the time.
My wife had to put me on a font allowance.
As web typography improves, web designers want the same level of control print designers have.
But what does that mean?
I want to use all these...
Not just these.
And put all this...
Into this.
CSS & Web Safe Fonts

What can be achieved with the basics?
CSS We Know

.thing{
  font-size: 1em;
  font-style: italic;
  text-decoration: none;
  font-variant: small-caps;
  text-transform: none;
  letter-spacing: .1em;
}

Let’s put this stuff to work...
CSS & web safe fonts
What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.
CSS & web safe fonts
What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

font-family: georgia, serif;
CSS & web safe fonts
What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

```css
font-size: 60px;
```
CSS & WEB SAFE FONTS

What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

text-transform: uppercase;
CSS & WEB SAFE FONTS
What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

letter-spacing: 2px;
CSS & WEB SAFE FONTS

What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

color: #c44032;
CSS & WEB SAFE FONTS

What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

```css
font-style: italic;
```
The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

text-align: center;
CSS & WEB SAFE FONTS

*What can be achieved with the basics*

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

```css
line-height: 20px; /* to wrap things up */
```
CSS & web safe fonts
What can be achieved with the basics

The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.

Before...
The growing prominence of web fonts seems to have boosted web designers’ interest in typography. Visual interest can be achieved with these CSS properties & core typographic principals.
Still, being web safe is limiting.

#TypeNerdProblems
#GimmeWebFonts
ALTERNATE GOTHIC No. 2 became part of our brand.
2009: Our First Usage of @font-face
Web Font Services

Choices, Resources & Greater Acceptance
THE EASIEST WAY TO USE
Real Fonts
ON YOUR WEBSITE

Rosewood and Chaparral by Adobe

This will change the way
you design websites.
Add a line of code to your pages and
choose from hundreds of web fonts.
Simple, bulletproof, standards
compliant, accessible, and totally legal.

Feature Tour  Try it for Free

A snap to set up
We've worked hard to
make Typekit easy to
use. Add and use web
fonts the way you want
to.
Try it for free

Fast and reliable
Your fonts will be served
from a robust network
built with hundreds of
servers worldwide.
How it works

All your favorites
We're working with
foundries to bring the
best possible fonts to
the web.
Browse fonts
Professional Typefaces
ACCESSIBLE & OPTIMISED FOR THE WEB
All available to preview on your website for free

VirusFonts joins Fontdeck

VirusFonts is our latest foundry partner. Virus is the creation of Jonathan Barnbrook, an iconic voice in contemporary British design.

Barnbrook designs experimental, innovative, but above all usable fonts. Our favourites include Regime and Bourgeois, both suitable for body text, along with Patriot and Newspeak, classic Barnbrook display faces.

Regime
Bourgeois
PA+RI+O+
Newspeak
@FONT-FACE GENERATOR

Usage: Click the "Add Fonts" button, check the agreement and download your fonts. If you need more fine-grain control, choose the Expert option.

Note: The Generator is processor intensive. Please be kind and don’t generate more than a few at a time. Thanks!

@font-face Kit Generator

You currently have no fonts uploaded.

Agreement: Yes, the fonts I’m uploading are legally eligible for web embedding.

Font Squirrel offers this service in good faith. Please honor the EULAs of your fonts.
Web FontFonts

Webfonts protect your brand and enable dynamic text, making your site search-engine friendly. Host the files to serve IE6+, Firefox 3.6+ & Chrome 6+. Extend browser compatibility via our Typekit partnership.

Want to know more about Web FontFonts? Get more details in our introductory blog post »

Why Webfonts?

Protect your brand.  Streamline web development.  Make search-engine optimized websites.

Use the same typefaces that define your identity in the print world.  Webfont text is dynamic — far easier to update and customize than static images.

Why Web FontFonts?

They look great.  They just work.  They speak more
Top Webfonts

These are the top selling 50 webfonts in the last month. Updated daily!

#1: Proxima Nova ➔ WEB
family of 126 fonts from Mark Simonson

A quick brown fox

#2: Brandon Grotesque ➔ WEB
family of 12 fonts from HVD Fonts

Fabled reader with ja

#3: Museo Sans ➔ WEB
family of 10 fonts from exljbris

Forsaking monast

#4: PF Din Text Pro ➔ WEB
family of 15 fonts from Forchange

Brawny gods just flo
Google web fonts lets you browse all the fonts available via the Google Web Fonts API. All fonts in the directory are available for use on your website under an open source license and are served by Google servers.

Follow us: 🌐/twitter

Cyrillic | Greek | Khmer | Latin

Shadows Into Light by Kimberly Geswein

Shadows Into Light

Cedarville Cursive by Kimberly Geswein

Cedarville Cursive

La Belle Aurore by Kimberly Geswein

La Belle Aurore
<table>
<thead>
<tr>
<th>Web font hosting services: Part 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Browser</strong></td>
</tr>
<tr>
<td>Google Fonts</td>
</tr>
<tr>
<td>![browser_icon]</td>
</tr>
<tr>
<td><strong>Fonts</strong></td>
</tr>
<tr>
<td>over 100</td>
</tr>
<tr>
<td><strong>Embedding method</strong></td>
</tr>
<tr>
<td>CSS</td>
</tr>
</tbody>
</table>
Web Fonts on Our Own Stuff
Alternate Gothic & Proxima Nova
Prociono (pro-cho-no?) via The League of Movable Type
My site is now responsive. The more I work with flexible images & grids and media queries, the more I appreciate what can be achieved.

Any apprehension I may have had about whether or not a responsive approach would harmonize with my design sensibilities and Paravel’s workflow was erased while working on the redesign of The Do Lectures website. We didn’t have a single complaint about the new layout and visuals.
Gaining Control With CSS3

We’ve got web fonts, and we’re not afraid to use them!
ALL ABOARD

THE EXLIBRIS EXPRESS: MUSEO AND SANS

FREIGHTAGE
Museo and Museo Sans are available in several freight weights. Use these to your advantage by setting display text in light weights for even typographic color, or heavier weights for pop.

ROLLING STOCK
Web layouts, like railroads, must oblige a hodgepodge of constituent aesthetics. Our job is crud mitigation. Helvetica can understand both Museo and Sans, but it isn't a perfect choice.

COUPLING
Linking serif with sans can be difficult, but typefaces designed as siblings make things much easier! Use the free Museo Sans italic, for instance, in your 500-weight Museo. And more.

RAIL GAUGE
Rail gauge is like leading, especially for Museo with its transitive pipelike serifs. The ideal distance between two lines of Museo depends on factors like its typeset size and measure, of course, but you'll find long lines of Museo set surprisingly well with tight line-height, probably because individual words and letters connect well horizontally and keep the reader's eye on track.

color: rgba(7, 206, 250, 0.5);
text-shadow: 18px 0px 0 #AD0918;
A potted autobiography

PARPING WHEEZILY ON ONE'S OWN TRUMPET

Hello. I'm a freelance web designer, author, speaker, and much more, with over a decade of experience at the sharp end. I'm based in Nottingham UK, but find myself working all over the place.

I've written books about design and web standards[^1], and I speak about the design process at conferences. I'm currently writing an ambitious new book, and recently organised the first [New Adventures](#) event.


Prior to designing websites, I went to art school and later worked as a visual artist. Subsequently, I founded an independent arts organisation and festival[^3]. I learned my trade as an employed designer/developer from 2002 to 2006[^4] working on several significant web projects.

I've lived in places like London and Reykjavik, but have settled back in my hometown Nottingham. One day I'll hopefully move to my beloved New York.

[^1]: [1]
[^2]: [2]
[^3]: [3]
[^4]: [4]
Going Further
Less Supported & More Adventurous
Uncharted Territory

With the addition of the CSS3 transition property comes a lot of uncharted territory. Never before has it been so easy to bring animation into a usable, standards-based browsing environment. Determining how often and to what degree one should use animation on a web build can be tricky. As we evaluate how to implement animations from project to project, we'll need to carefully consider how it might affect user experience. Here are a few observations I've made from the field.
This is beautiful. Now do it with selectable type. ;P
CSS has introduced a property called `background-clip` that can be used to clip backgrounds to either the border, padding or content box. I have extended this property with a fourth value, `text`, that causes the background image to clip to foreground text (including decorations and shadows). The shape of the foreground content (including alpha transparency in the content) is applied as a mask to clip background drawing for the box.

Here is an example:

```html
<div style="background: url(http://webkit.org/images/green-background.png), black; border:1px solid black; padding:5px; -webkit-background-clip: text, border; color: transparent"> This background clips to the text. </div>
```

And here is how it looks (if you try it out in ToT):
SELECTABLE TEXT

```css
.masked{
    background: url(img/paint.png);
    -webkit-background-clip: text;
    -webkit-animation-name: masked-ani;
}

@-webkit-keyframes masked-ani{
    0% {background-position: left bottom;}
    100% {background-position: right bottom;}
}
```
I tried to replicate a recent design using CSS three & it worked. Hooray!

View the code • Follow me on Twitter
.css:after{
  content: "CSS Three";
  -webkit-background-clip: text;
  background: url(crosshatch.png);
}
But background-clip:text; degrades poorly.
the Smith family invites you to

A Night for Adoption
Treats, Music & Auction

An evening of music, hor d’oeuvres, and a silent auction of some amazing artwork, services, and servants, all in the stunning Loft at Soby’s Restaurant, in downtown Greenville, South Carolina. This is dummy copy. It is not meant to be read. It has been placed here solely to demonstrate.

+ SATURDAY EVENING
+ October 22, 2010
+ from 8PM to 10PM

You can partner with the Smith family in many ways. You may donate a service or item to be auctioned, contribute to the fund-raising effort financially, or purchase tickets at variable levels for the Night for Adoption. Have your pick!
The Image Part

Transparency knocks out the letters’ color fill
Lost World’s Fairs
Putting This Stuff into Practice for IE9
JASON SANTA MARIA
Jason Santa Maria is the founder and principal of Mighty, a Brooklyn-based design studio. He is creative director of Typekit, a faculty member in the MFA Interaction Design program at SVA, vice president of AIGA/NY, founder of Typedia, and creative director for A List Apart. He discusses design on his award-winning website.

FRANK CHIMERO
Frank Chimero is a graphic designer, teacher, writer, and creative person in Portland, Oregon. His fascination with the creative process, curiosity, and visual experience informs all of his work. Each piece is part of an exploration in finding wit, surprise, honesty, and joy in the world around us, then trying to document those things.

NAZ HAMID
Naz Hamid is the founder and principal of Weightshift, a small forward-thinking studio based in San Francisco and Chicago. They believe in function before form, the appropriate medium and message, thoughtful craft and in “Doing it once, doing it right.” They write about design at Memo.

TRENT WALTON
Trent Walton is founder and 1/3 of Paravel, a custom web design and development shop based out of the Texas Hill Country. In his spare time, he writes about what he learns at his website, and is co-creator of and contributor to TheManyFacesOf and DesignSwap.

DAVE RUPERT
Dave is the lead developer for Paravel and host of the ATX Web Show, a podcast about the local web design and development scene in Austin, TX. Most of his attention is focused on current buzzwords: HTML5 / CSS3, Javascript, Rails, Sinatra, and the Mobile Web.
Meet my testing compy. It lives in a drawer.
Testing for the IE9 Platform Preview
Internet Explorer 9 now supports WOFF, and the Friends of Mighty have joined forces to explore typographic possibilities on the web.

- **EL DORADO**
  - visited in 1924
- **ATLANTIS**
  - visited in 1962
- **THE MOON**
  - visited in 2040
DISCOVER & EXPLORE!  
THE 1924 WORLD'S FAIR  
EL DORADO  
A BRIGHT FUTURE  
JULY 21-30
We look from the Milky Way into the universe beyond. Life and time are enriched by science and technology. The pearl of our night sky welcomes Earthlings to reflect on our past home and prepare us for a future of exploration, discovery, and the marvels of space.

IN THE NAME OF FRIENDSHIP AND PROSPERITY
1962

ATLANTIS

WORLDS
FAIR

THE WORLD'S FAIR

THE DEPTHS OF IMAGINATION
But how to keep the markup manageable?
LETTERING:JS

Injects `<spans>` around letters, words, or lines
Targeting Letters
<!doctype html>
<html>
<body>
<h1 id="txt_onward">Onward & Upward</h1>
</body>
</html>
Add the JS

```html
<!doctype html>
<html>
<body>
  <h1 id="txt_onward">Onward & Upward</h1>
  <script src="path/to/jquery.min.js"></script>
  <script src="path/to/jquery.lettering.min.js"></script>

  <script>
    $(document).ready(function() {
      $('#txt_onward').lettering();
    });
  </script>
</body>
</html>
```
And you get...

```html
<h1 id="txt_onward">
  <span class="char1">O</span>
  <span class="char2">n</span>
  <span class="char3">w</span>
  <span class="char4">a</span>
  <span class="char5">r</span>
  <span class="char6">d</span>
  <span class="char7"></span>
  <span class="char8">&amp;</span>
  <span class="char9"></span>
  <span class="char10">U</span>
  <span class="char11">p</span>
</h1>
```
Targeting Words

#left_teaser .word6{color:hsla(57, 100%, 39%, .8);}
#left_teaser .word7{font-size:60px;}

#left_teaser .word4,
#left_teaser .word6{font:38px/.6 "chunk-1","chunk-2";}

DISCOVER & LEARN NEW CULTURES AND VISTAS
Targeting Lines
Lettering.js isn’t perfect.

But maybe one day, enhanced CSS pseudo selectors could be.
Imagine this:

\[ h1: \text{nth-letter}(4); \text{ or } h1: \text{nth-char}(4); \]
targeting the 4th letter within an \(<h1>\) tag

\[ h1: \text{nth-word}(3); \]
targeting the third word within an \(<h1>\) tag

Further reading:  http://twa.lt/f4L2zT
Web Fonts on Client Projects

After Lost World’s Fairs, we became comfortable using web fonts on client gigs.
FOUR CAMPS, ONE MISSION

Located in the forests and lakes of Northwest Wisconsin and Minnesota, we are a family of camps that share one purpose: to celebrate our relationships with Christ and each other.

LEARN ABOUT SUMMER CAMP
JOIN OUR TEAM
Rooney & Proxima Nova
Web Fonts on My Blog!

Taking Things as Far as I Can
The work you take on can define you— it’s what you practice, what you get recognized for, and what you’ll be hired to do next.
Trophy Barbershop is a magical place. With wild game stuffed & mounted on the walls, leopard skin chairs, and scrappy old tattooed.
My site is now responsive. The more I work with flexible images & grids and media queries, the more I appreciate what can be achieved.

transform: scale(1) skewY(15deg);
transform: scale(1) skewY(-15deg);
/* w/ vendor prefixes */
Can finely-tuned type be fluid, flexible, and responsive?
TRIMMING THE FAT

The last version of this site lasted just under a year. That may seem like a short amount of time until you consider how quickly things change on the web.

@font-face usage has been fortified by services like Typekit & Fontdeck, CSS3 & HTML5 are popping up everywhere, and with the release of the iPad, multi-touch technology is drastically changing web design. My goal has been to cut out the extra divs, widgets and doodads so browsing is more fun for you and posting is less work for me.

June 2010 Redesign
Thinking along the ‘touch’ theme you brought up, I’d be really interested to see how this design could be enhanced even further still using the responsive web design approach to building.
Ultimately, all the art-directed bits I had in place drove me to hold off, but I can’t help but think that If I change anything in the coming months, that’d be it.
In Other Words...
My site is now responsive. The more I work with flexible images & grids and media queries, the more I appreciate what can be achieved.

Any apprehension I may have had about whether or not a responsive approach would harmonize with my design sensibilities and Purcell's workflow was erased while working on the redesign of The No Lenses website. We didn’t have to overhaul our process, were able to stay on budget, and ensured that the site hierarchy remained intact. All the way from desktop down to mobile device views. I had such a positive experience on the project that I decided to take what I learned and the opinions I formed to this site for an update.

It’s been almost a year since Ethan Marcotte’s watershed A List Apart article on Responsive Web Design, and the horizontal scrollbar that showed when my site was viewed on my wife’s laptop has passed me ever since. My love for responsive centers around the idea that my website will meet you wherever you are—from mobile to full-blown desktop and anywhere in between. To say that people don’t view sites at half-width would have been a cop out. They don’t because we’re not offering it to them. While I’d prefer users to visit at

Bazinga!
FitText

A jQuery plugin for inflating web type  Download on Github

FitText makes font-sizes flexible. Use this plugin on your fluid or responsive layout to achieve scalable headlines that fill the width of a parent element.

Oh, and don't you dare let us catch you using FitText on paragraph text. This is for gigantic display text only!

FitText is brought to you by Paravel, as is Lettering.js. Follow Trent, Dave and Reagan on Twitter.
My site is now responsive. The more I work with flexible images & grids and media queries, the more I appreciate what can be achieved.

Any apprehension I may have had about whether or not a responsive approach would harmonize with my design sensibilities and Paravel’s workflow was erased while working on the redesign of The Do Lectures website. We didn’t have to overhaul our process, were able to stay on budget, and ensured that the...
What’s Next?
A quick glance at the future...
More support for background-clip:text; and mask-image & text

DINERO
IS NOT SPANISH FOR DINNER
Layer Blends

layer-blend: color-burn;
  :color-dodge;
  :multiply;
Gimme Specificity!

h1:nth-letter(4); or h1:nth-char(4);

h1:nth-word(3);

To-The-Letter & Word CSS Selection
Questions?
Thanks!

TrentWalton.com
@TrentWalton