

Text (504) 229-6828 with #rwdtype 5 (comment)

Responsive Typography

Design for Meaning, Not for Screen Size

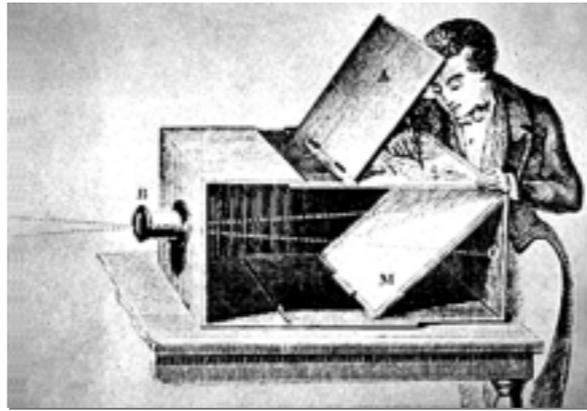
What We'll Cover

- + Lies & deceptions about art & science
- + Understanding the value of hats
- + What is Responsive Typography
- + Practicing the Four P's

Art & Science: A Historical Romance



DaVinci?
That guy would code



Vermeer:
Master or Technician?



Tim Jenison
Artist or Inventor?

Is Tim an artist or is Tim an inventor? I think the problem is not trying to pick one of these things for Tim to be – *the problem is that we have that distinction*

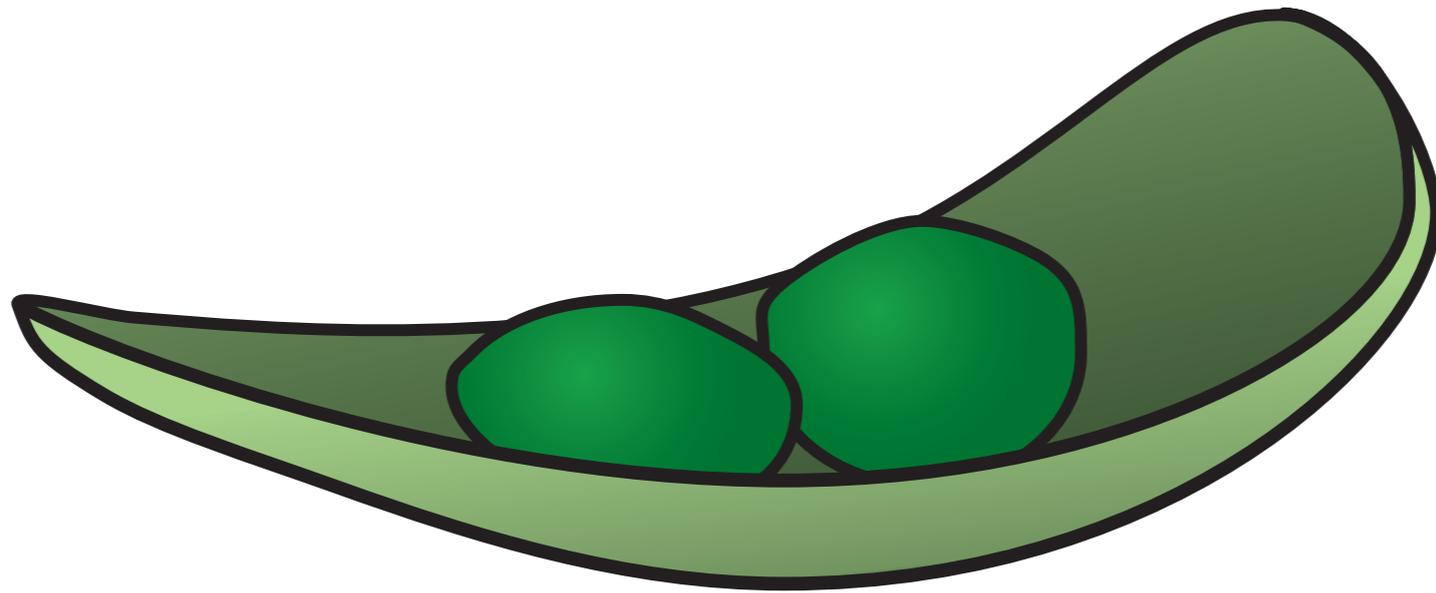
-Penn Jillette in 'Tim's Vermeer'

Art is inherently tied to the technology we use to create it

No matter how much we try to ignore it

Art+Science

Design+Development



**When is our industry going stop calling it
“web” typography?**

@sblakeborough, via twitter

We can't.

- + *(Insert Ginger Rogers analogy here)*
- + Encompasses all of what you know about type & its use *but*
- + Typography on the web requires additional consideration *(art & science)*
- + Our canvas is fluid; constantly expanding & contracting
- + Reading on screens will only increase

Type Is the Voice of Your Words

+ Words have meaning, *but letters have emotion*

I love you

Type Is the Voice of Your Words

+ Words have meaning, *but letters have emotion*

I love you

Type Is the Voice of Your Words

- + Words must first be read
before they can be understood

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Type Is the Voice of Your Words

- + Words must first be read
before they can be understood

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Type Is the Voice of Your Words

- + Legible means you **can** read it
- + Readable means you might actually **want** to

A tale of a curious affliction

Type Is the Voice of Your Words

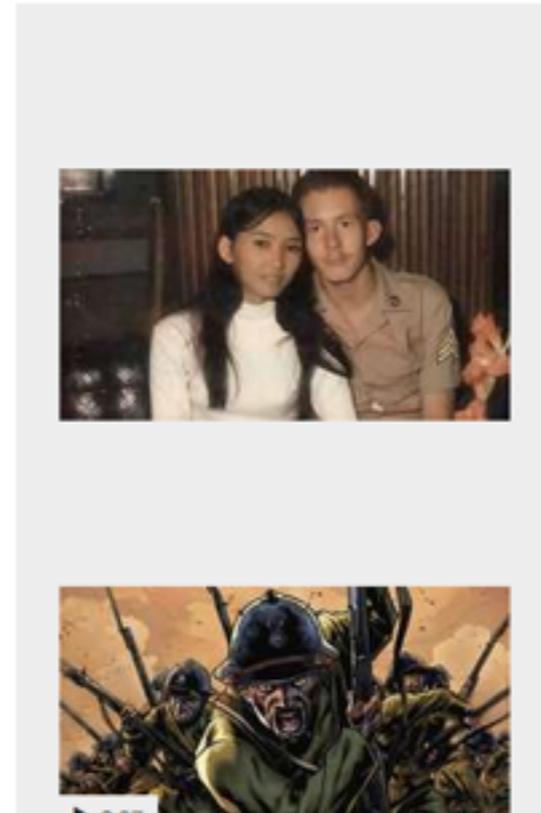
- + Legible means you **can** read it
- + Readable means you might actually **want** to

A tale of a curious affliction

A Design Dilemma: What We Don't Know

- + Screen size
- + Device capabilities
- + Concurrent activities
- + Depth of focus
- + Purpose of visit

Focus on What's Left: Typography



Focus on What's Left: Typography

The screenshot displays the BBC News website interface. At the top, the BBC logo is on the left, followed by a 'Sign in' button and a navigation menu with links for News, Sport, Weather, Shop, Capital, and More. A search bar is located on the right. Below this is a red navigation bar with the word 'NEWS' in large white letters and 'BETA' in smaller letters to its right. Underneath the red bar is another navigation bar with links for Home, Video, World, US & Canada, UK, Business, Tech, Science, Magazine, Entertainment & Arts, and More. Below these are two tabs: 'Top Stories' and 'Most Read'. The main content area features three news articles in a grid. The first article is titled 'Military observer freed in Ukraine' and includes a photo of a man in a suit and a man in a striped shirt. The second article is 'Vatican declares two popes saints' with a photo of Pope Francis. The third article is 'Britain is now 'post-Christian'' with a photo of an older man. To the right of these articles is a 'Features & Analysis' section with a photo of a man and a woman, and a sub-headline 'Searching for my son'.

BBC Sign in News Sport Weather Shop Capital More Search

NEWS BETA

Home | Video | World | US & Canada | UK | Business | Tech | Science | Magazine | Entertainment & Arts | More ▾

Top Stories Most Read

Military observer freed in Ukraine

One European military observer has been freed in Sloviansk where pro-Russian separatists are holding the rest of the team, detained on Friday.

🕒 29 minutes ago | Europe

Vatican declares two popes saints

Pope Francis declares Popes John Paul II and John XXIII saints, praising them as "men of courage" in front of a crowd of hundreds of thousands.

🕒 9 hours ago | Europe

Britain is now 'post-Christian'

Features & Analysis

Searching for my son

A US veteran returns to find the unborn child he left in Vietnam

Focus on What's Left: Typography



Focus on What's Left: Typography



Responsive Typography: Four Simple Steps

- + **Performance:** select fonts with care, load what you need & don't block the page draw
- + **Progressive:** plan for failure, tune up the loading process & fallback fonts to minimize FOUT
- + **Proportion:** small screens demand subtle scale
- + **Polish:** Design IS the details: OpenType & then some

Performance

Performance Matters

- + Great typography isn't 'I used all of them'
- + Load only what you need

Trade Gothic Next LT Pro **Bold**

this is a typeface

this is a font

- + Each font has a performance cost, so **budget wisely**

Performance Matters

The screenshot shows the Adobe Typekit Editor interface for a font kit named "Responsive Typography | Typekit". The URL is https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd. The interface is divided into several sections:

- Selectors:** Includes an "Add" button and a selector ".tk-quatro-slab". A link "Using fonts in CSS" is provided.
- Language Support:** Offers "All Characters" (299k) and "Default" (261k) options. A link "Which should I choose?" is present.
- Weights & Styles:** Shows 10/10 weights and styles included in the kit. A list of weights and styles with their respective sizes is shown:

Weight/Style	Size
Regular	32k
Italic	34k
Medium	21k
Medium Italic	23k
Semibold	21k
Semibold Italic	22k
Bold	31k
Bold Italic	34k
Ultra Black	21k
Ultra Black Italic	22k

A link "Using weights & styles in your CSS" is provided.
- CSS Stack:** A section for managing CSS styles.

The main preview area shows two font samples:

- Franklin Gothic URW by URW++:** A sample of the font in a light weight, showing the alphabet "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz". A "Delete this font" link is visible.
- Quatro Slab by ps Type:** A sample of the font in a bold weight, showing the alphabet "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw". A "Delete this font" link is visible.

A notification bubble states: "Changes won't be live on your site until you publish them." A "Publish" button is located at the bottom right.

At the bottom left, the "Kit Size: 449K" is displayed, with "449K" circled in orange. The text "2 fonts, 2 selectors, for Responsive Typography" is also visible.

Performance Matters

The screenshot shows the Adobe Typekit Editor interface for a kit named "Responsive Typography | Typekit". The URL is https://typekit.com/kit_editor/kits/yjh7qxn#family-dxzd. The interface is divided into a left sidebar and a main content area.

Left Sidebar:

- Selectors:** Includes an "Add" button and a selector ".tk-franklin-gothic-urw" with a link "Using fonts in CSS".
- Language Support:** Includes radio buttons for "All Characters" (172k) and "Default" (90k), with a link "Which should I choose?".
- Weights & Styles:** Includes a list of font weights and styles with checkboxes and sizes:

Weight/Style	Size
Light	21k
<input checked="" type="checkbox"/> Book	23k
<input checked="" type="checkbox"/> Book Italic	23k
Medium	23k
Medium Italic	23k
<input checked="" type="checkbox"/> Demi	22k
<input checked="" type="checkbox"/> Demi Italic	22k
Heavy	15k
Heavy Italic	16k

Link: "Using weights & styles in your CSS".
- CSS Stack:** A section for managing CSS rules.

Main Content Area:

- A welcome message: "Welcome! Here's how to use fonts: In the left column, use the *Selectors* section to apply fonts to any HTML tag, class, or id. You can also add the default class to your markup. Then, click Publish to see those changes on your site."
- Font preview for "Franklin Gothic URW by URW++" showing the alphabet "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz".
- Font preview for "Quatro Slab by ps Type" showing the alphabet "AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWw".

Bottom Bar:

- Kit Size: **121K** 2 fonts, 2 selectors, for Responsive Typography. The "121K" is circled in orange.
- A "Publish" button.
- A warning message: "Changes won't be live on your site until you publish them."

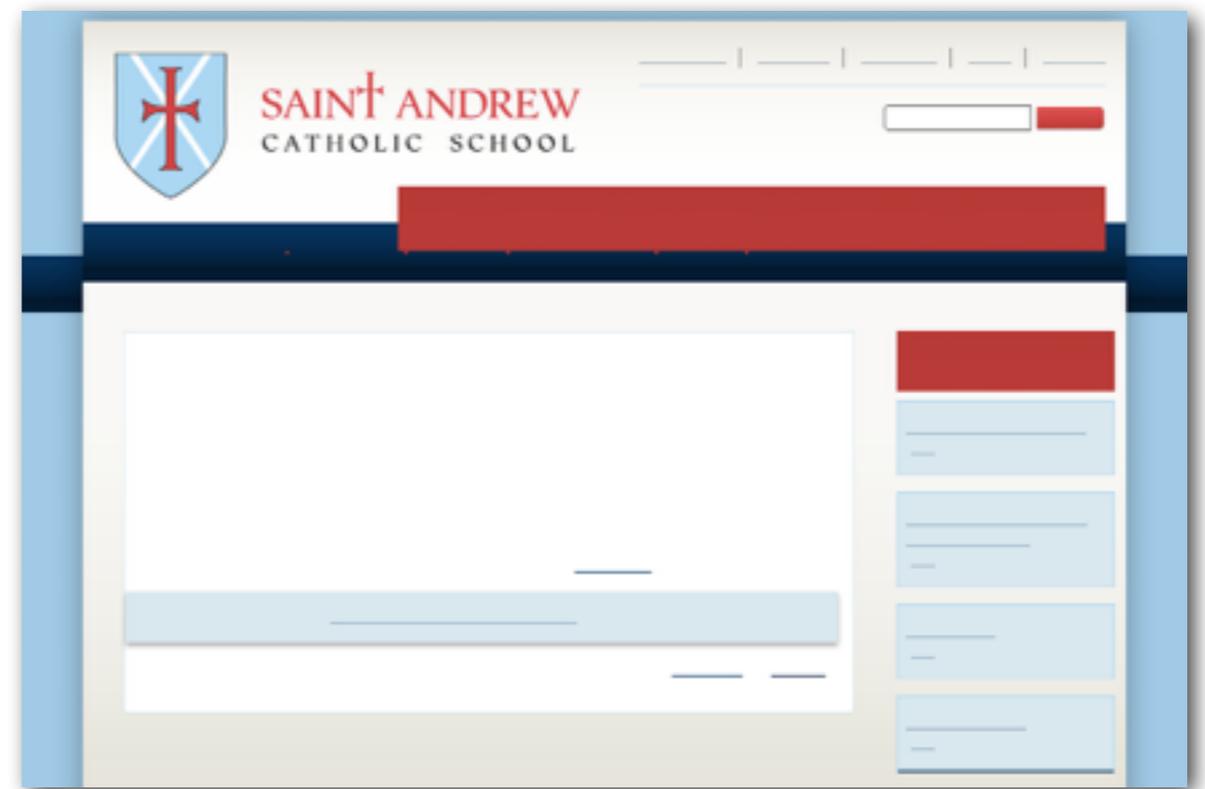
Progressive Performance

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (function() {
    var wf = document.createElement('script');
    wf.src = ('https:' == document.location.protocol ? 'https' : 'http') +
      '://ajax.googleapis.com/ajax/libs/webfont/1/webfont.js';
    wf.type = 'text/javascript';
    wf.async = 'true';
    var s = document.getElementsByTagName('script')[0];
    s.parentNode.insertBefore(wf, s);
  })();
</script>

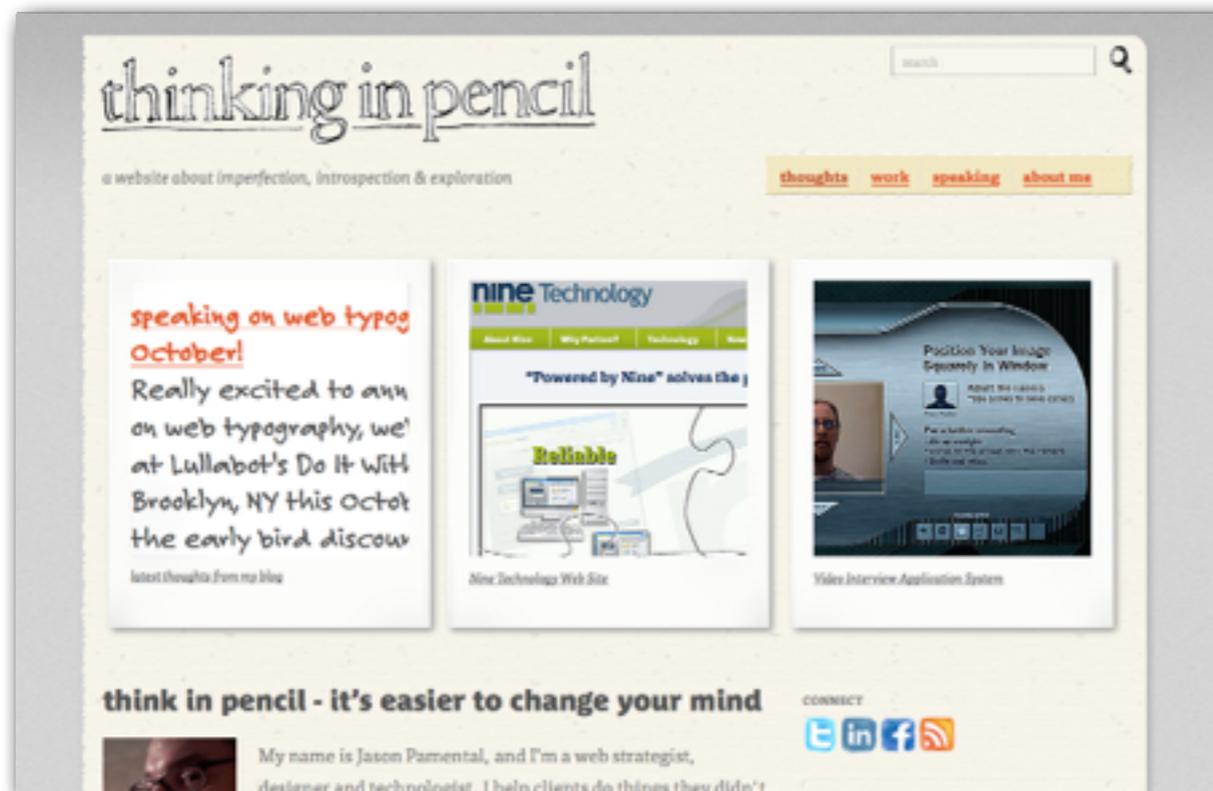
<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

Progressive Enhancement

FOUT is *OUR* fault



FOUT is *OUR* fault



FOUT is *OUR* fault

- + Use these: **.wf-inactive** / **.wf-active**

- + This CSS results in a blank screen during load:

```
body { font-family: "Trade Gothic", helvetica, arial; }
```

- + Add this & give them content, then fonts:

```
.wf-inactive body { font-family: helvetica, arial; }
```

- + Adjust **font-size**, **line-height**, **letter-spacing**
to avoid jumpiness

- + Making it easy since **2010**

Progressively Enhance



The screenshot shows a web page titled "Moby's Trip" with a background image of a whale. In the top right corner, there are two status indicators: "Web Fonts: on" and "Correction: on". A dark red navigation bar contains the following links: "home", "comp", "core 1", "core 2", "core 3", "images", "type", and "nav".

On the left side, there is a portrait of Herman Melville. Below it, the text reads: "Herman Melville" and "August 1, 1819 - September 28, 1891".

The main content area features the section header "A Whale of a Tale". The text below reads: "In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—**squid or cuttle-fish**—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale."

Below this text, there is a paragraph that begins: "Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded to a fiery whaleman's ways, altogether to abandon the collateral prosecution of the voyage. Or at least if this were otherwise, there were not".

To the right of this paragraph is an illustration of a whaling boat with several men on board, one of whom is using a long pole to reach towards the water's surface.

Web fonts loaded

Progressively Enhance



No web fonts, uncorrected

Progressively Enhance



The screenshot shows a web browser window displaying a page titled "Moby's Trip". The page has a dark red navigation bar with links for "home", "comp", "core 1", "core 2", "core 3", "Images", "type", and "nav". In the top right corner, there are two buttons: "Web Fonts: off" and "Correction: on". The main content area features a black and white portrait of Herman Melville on the left, with his name and dates "August 1, 1819 - September 28, 1891" below it. To the right of the portrait is the article title "A Whale of a Tale" and two paragraphs of text. The first paragraph discusses the Procontis and the food of the sperm whale. The second paragraph discusses Ahab's obsession with capturing Moby Dick. An illustration of a whaleboat crew is shown at the bottom right of the article.

Moby's Trip

Web Fonts: off
Correction: on

home comp core 1 core 2 core 3 Images type nav



Herman Melville
August 1, 1819 - September 28, 1891

A Whale of a Tale

In the Procontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—**squid or cuttle-fish**—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale.

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded to a fiery whaleman's ways, altogether to abandon the collateral prosecution of the voyage. Or at least if this were otherwise, there were not



No web fonts, corrected

Progressively Enhance

Web Fonts: on
Correction: on

home comp core 1 core 2 core 3 images type nav

Moby's Trip



Herman Melville
August 1, 1819 - September 28, 1891

A Whale of a Tale

In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—**squid or cuttle-fish**—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface. If, then, you properly put these statements together, and reason upon them a bit, you will clearly perceive that, according to all human reasoning, Procopius's sea-monster, that for half a century stove the ships of a Roman Emperor, must in all probability have been a sperm whale.

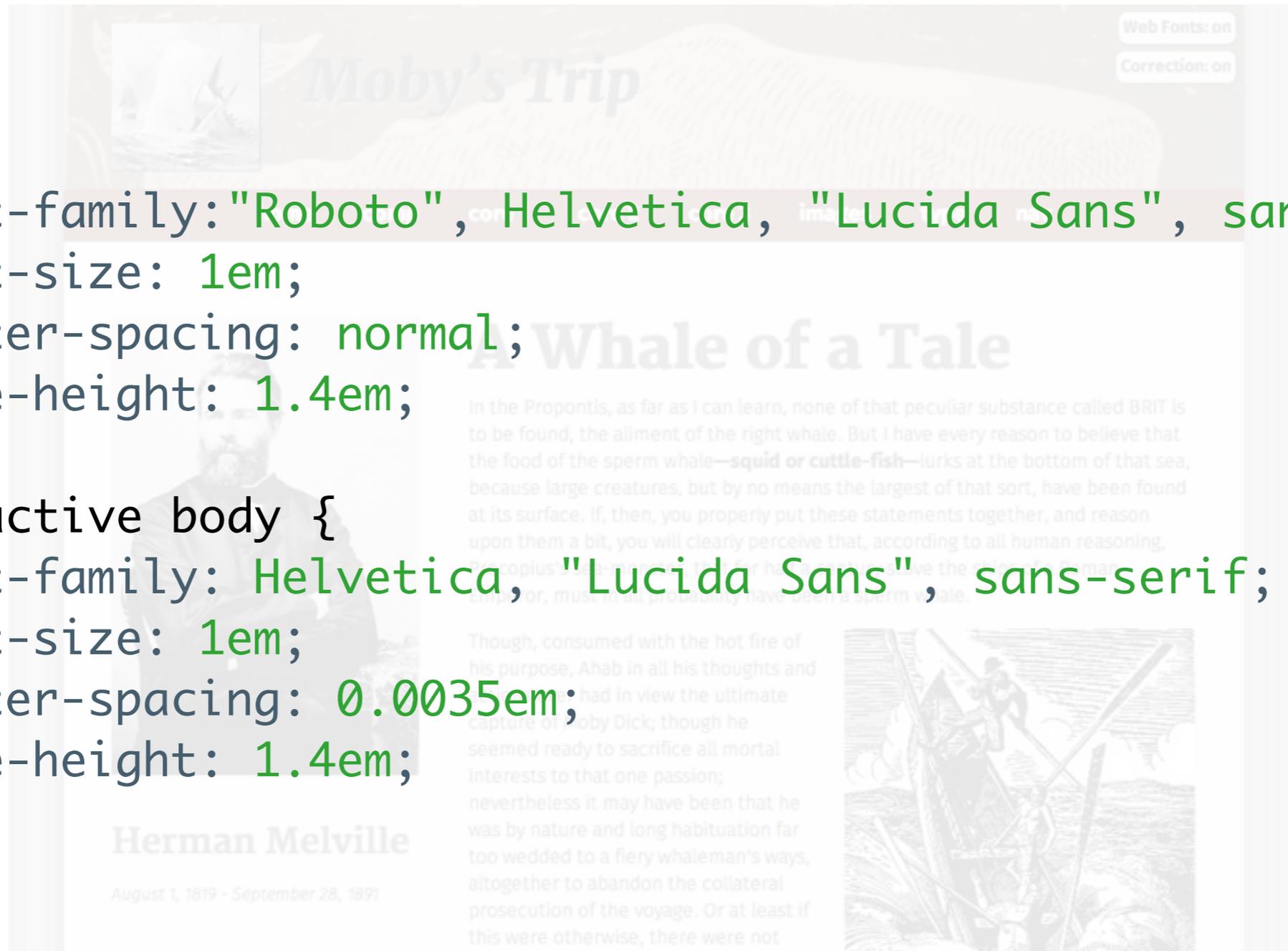
Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick; though he seemed ready to sacrifice all mortal interests to that one passion; nevertheless it may have been that he was by nature and long habituation far too wedded to a fiery whaleman's ways, altogether to abandon the collateral prosecution of the voyage. Or at least if this were otherwise, there were not



Web fonts loaded

Progressively Enhance

```
body {  
  font-family: "Roboto", Helvetica, "Lucida Sans", sans-serif;  
  font-size: 1em;  
  letter-spacing: normal;  
  line-height: 1.4em;  
}  
.wf-inactive body {  
  font-family: Helvetica, "Lucida Sans", sans-serif;  
  font-size: 1em;  
  letter-spacing: 0.0035em;  
  line-height: 1.4em;  
}
```



Backwards Compatible, Future Friendly

```
<!-- NEEDED -->
<script type="text/javascript">
  WebFontConfig = {
    google: { families: [ 'Roboto Slab:700', 'Roboto:400,400italic,700italic,700' ] }
  };
  (function() {
    var wf = document.createElement('script');
    wf.src = ('https:' == document.location.protocol ? 'https' : 'http') +
      '://ajax.googleapis.com/ajax/libs/webfont/1/webfont.js';
    wf.type = 'text/javascript';
    wf.async = 'true';
    var s = document.getElementsByTagName('script')[0];
    s.parentNode.insertBefore(wf, s);
  })();
</script>

<!-- NEEDED FOR NO JS AVAILABILITY -->
<noscript>
  <!-- Use this in as a fallback to no javascript being available -->
  <link href='http://fonts.googleapis.com/css?family=Roboto+Slab:700|Roboto:400,400italic,700italic,700'
    rel='stylesheet' type='text/css'>
</noscript>
```

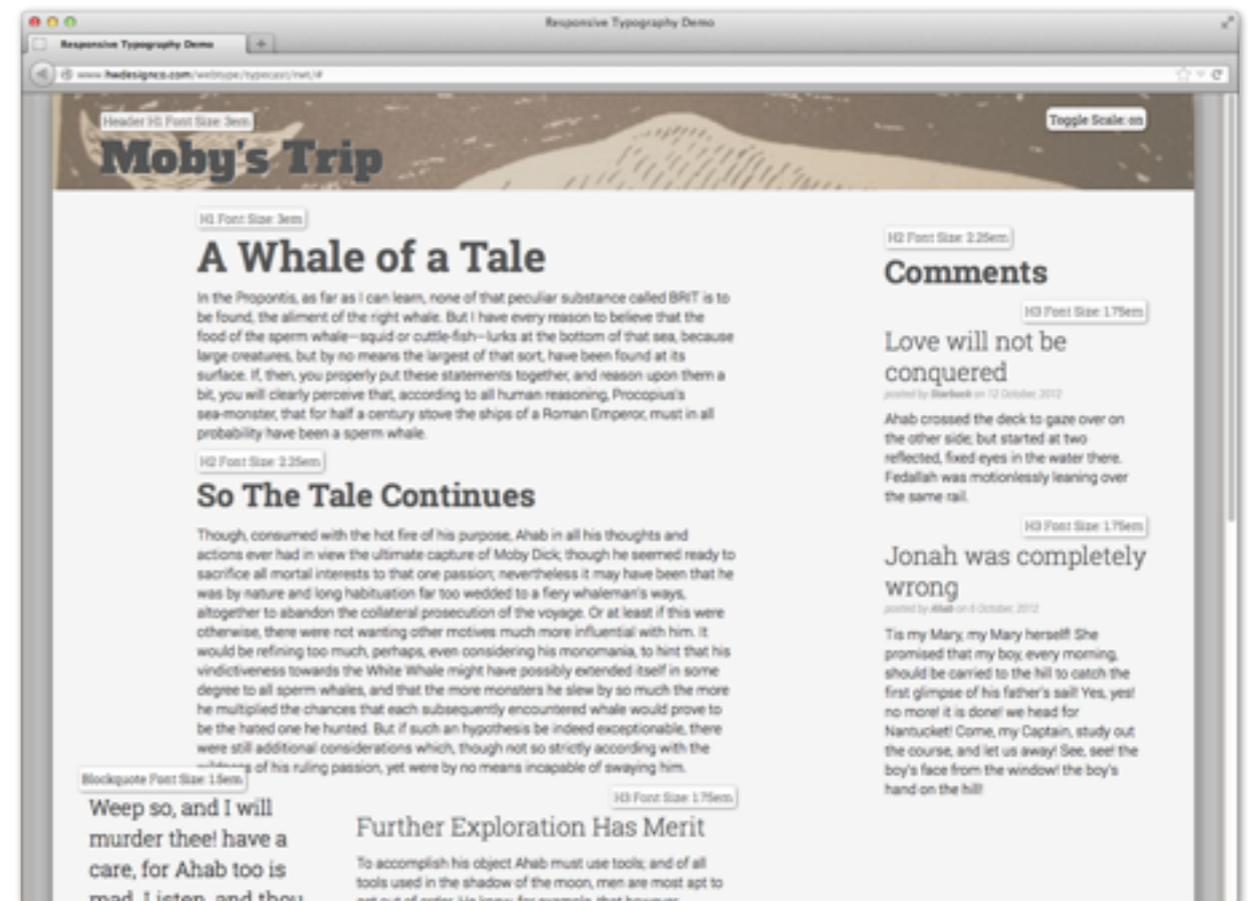
Proportion

Proportion: one size won't do

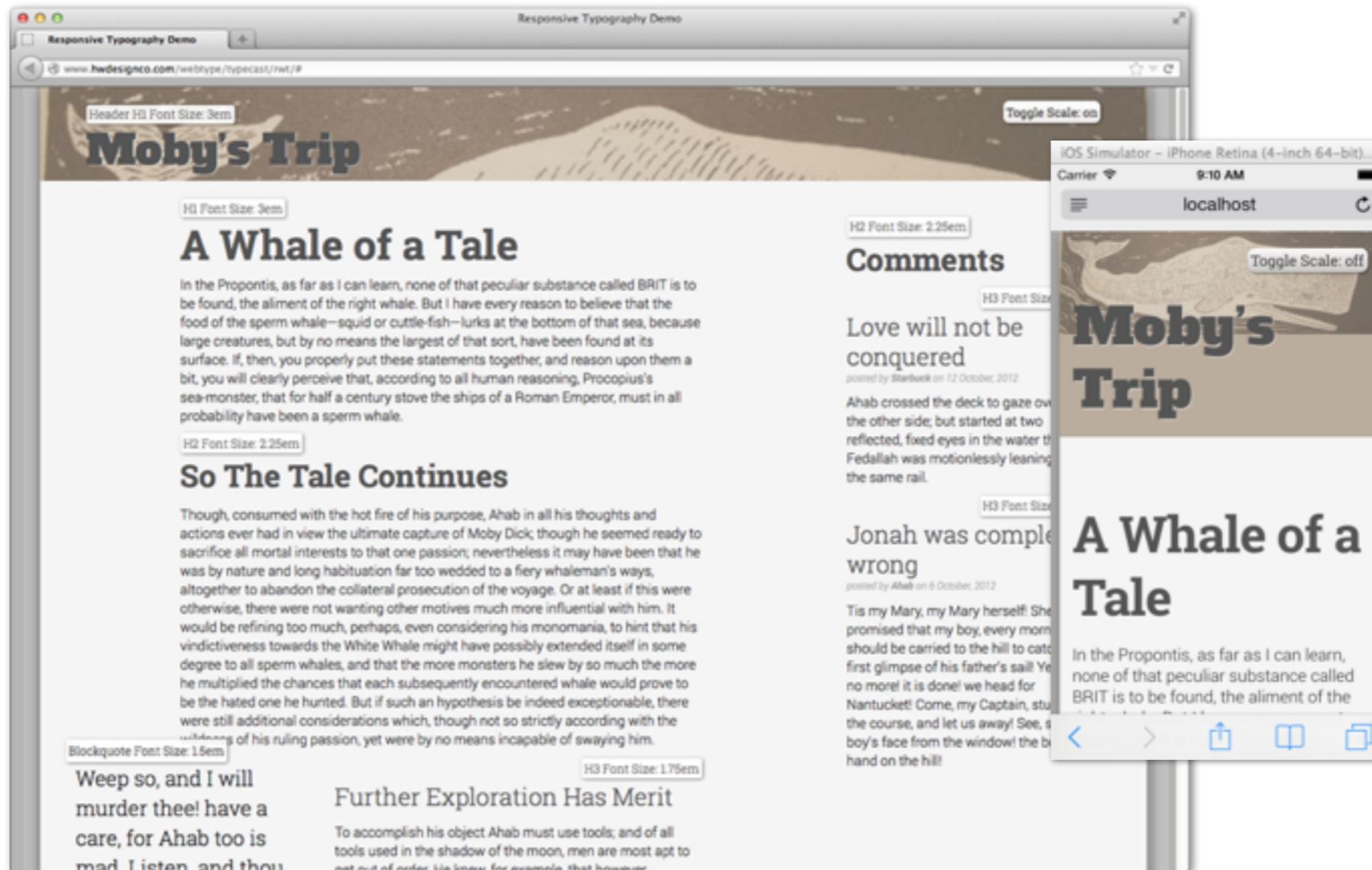
	1	1.25						
DESKTOP	H ₁	H ₂	H ₃	H ₄				
	3	1.05	2.25	1.25	1.75	1.25	1.75	1.25
MOBILE	H ₁	H ₂	H ₃	H ₄				
	2	1.25	1.625	1.15384615	1.375	1.13636364	1.125	

Desktop geese & handheld gander

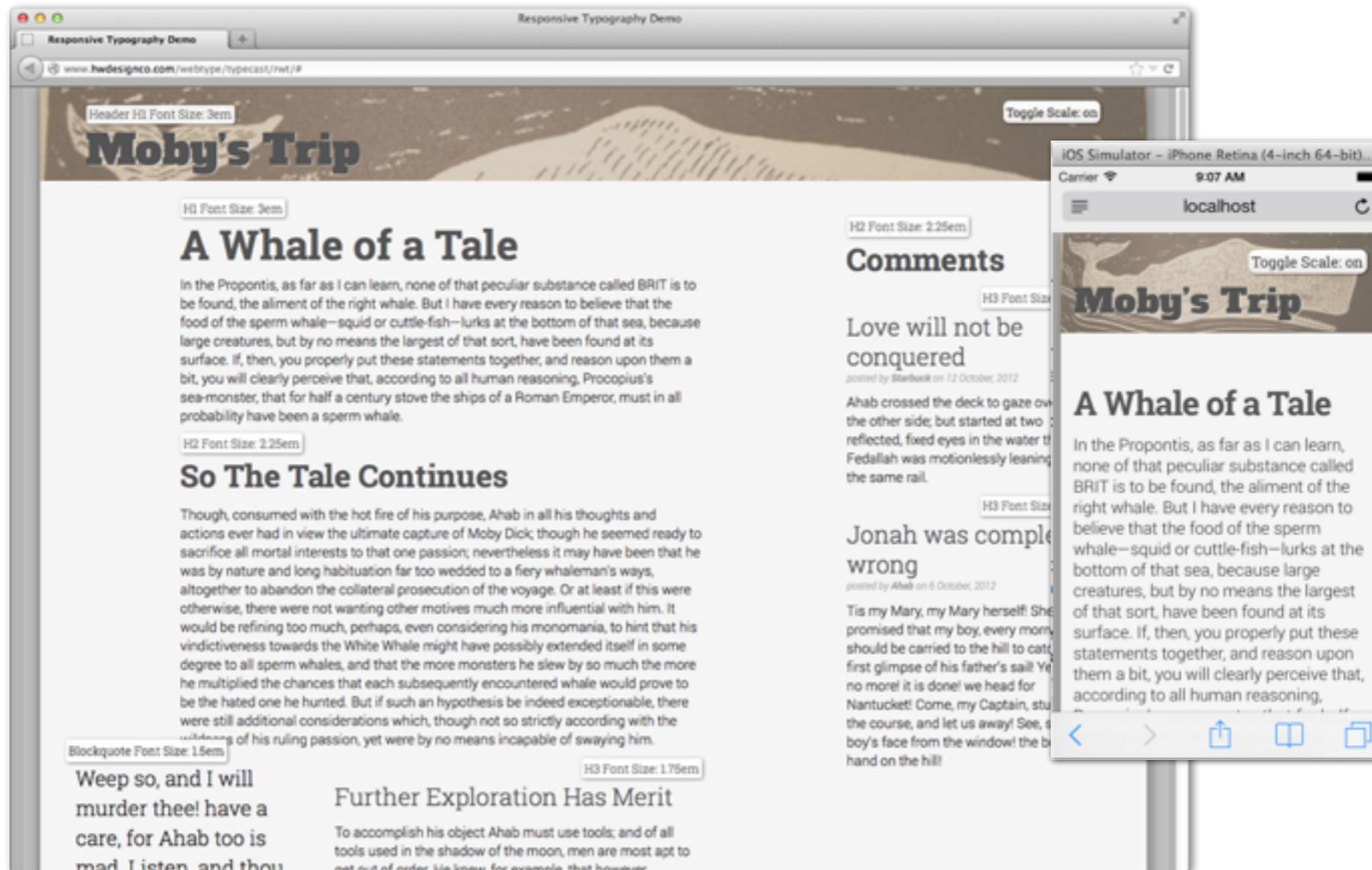
- + Small canvas requires subtle proportions
- + What works in print... works in print
- + Robert Bringhurst matters, but scale must adapt



For example...

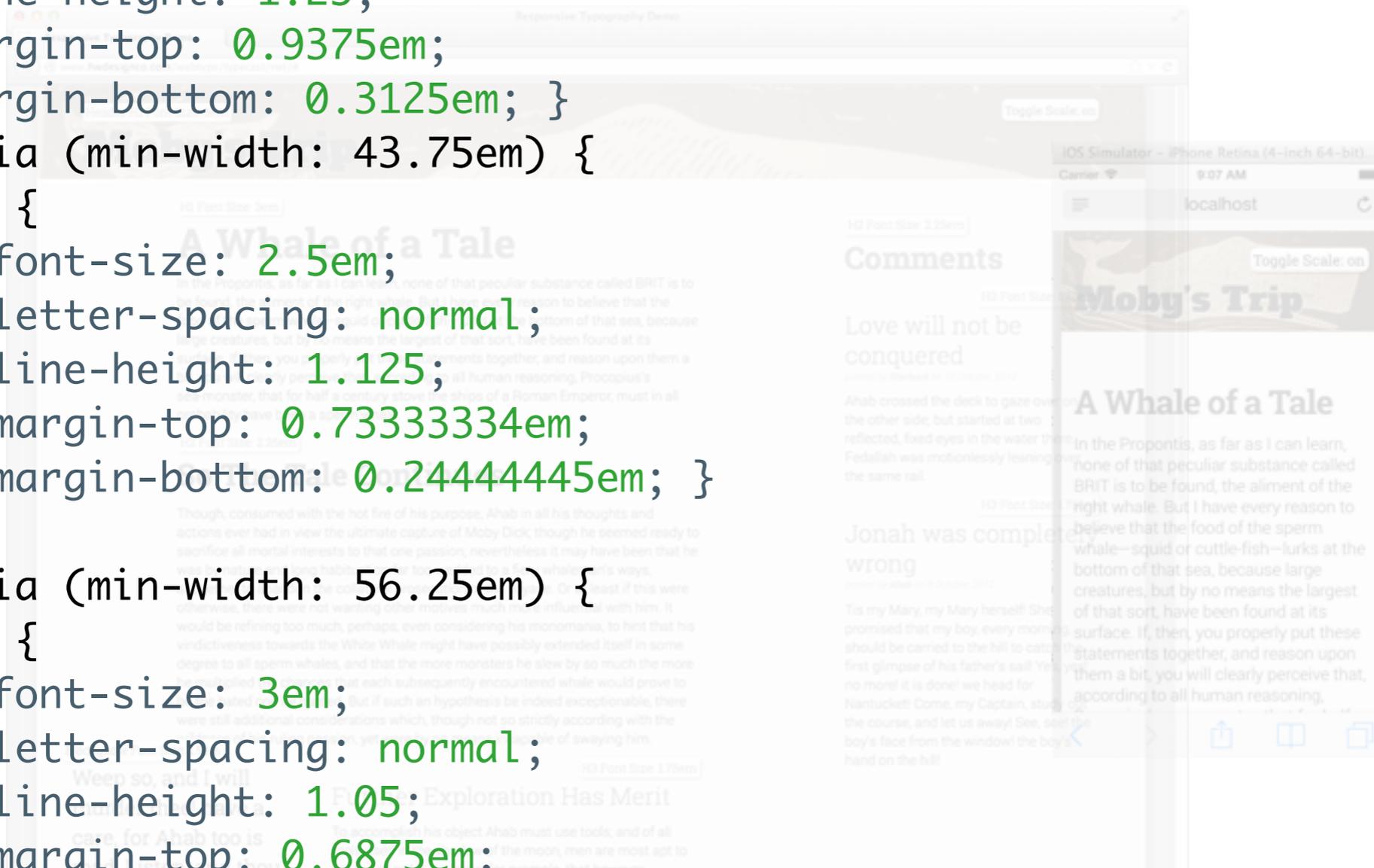


For example...



For example...

```
h1 {  
  font-size: 2em;  
  line-height: 1.25;  
  margin-top: 0.9375em;  
  margin-bottom: 0.3125em; }  
@media (min-width: 43.75em) {  
  h1 {  
    font-size: 2.5em;  
    letter-spacing: normal;  
    line-height: 1.125;  
    margin-top: 0.73333334em;  
    margin-bottom: 0.24444445em; }  
}  
@media (min-width: 56.25em) {  
  h1 {  
    font-size: 3em;  
    letter-spacing: normal;  
    line-height: 1.05;  
    margin-top: 0.6875em;  
    margin-bottom: 0.22916667em; }  
}
```



<http://bit.ly/jprwt>

Polish

Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: OFF

A Whale of an Afflicted Tale

In the Propontis, as far as I can learn, none of that peculiar substance called BRIT is to be found, the aliment of the right whale. But I have every reason to believe that the food of the sperm whale—squid or cuttle-fish—lurks at the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface.

1/2 Way to 19 Thousand Leagues

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick: though he seemed ready to sacrifice

<http://bit.ly/jpsassotf>

hwdesignco.com | @jpamental | Responsive Typography

Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: ON

A Whale of an Afflicted Tale

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Polish: Don't Forget Fit & Finish

Moby's Trip

TOGGLE OT FEATURES: ON

A Whale of an Afflicted Tale

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the bottom of that sea, because large creatures, but by no means the largest of that sort, have been found at its surface.

1/2 Way to 19 Thousand Leagues

Though, consumed with the hot fire of his purpose, Ahab in all his thoughts and actions ever had in view the ultimate capture of Moby Dick: though he seemed ready to sacrifice

```
h1 {  
  font-family: "Playfair Display", Georgia, serif;  
  font-feature-settings: "clig" 1, "dlig" 1, "frac" 1, "liga" 1;  
}
```

Polish: Don't Forget Fit & Finish

Civilization and sea power arose from the temperate Mediterranean, and the progress of archeological research has shown that civilizations and empires had been reared in the Mediterranean on sea power long before the dawn of history.

We know, for instance, that an Egyptian king some 2000 years before Christ possessed a fleet of 400 fighting ships. But it appears now that long before this time the island of Crete was a great naval and commercial power. Indeed, the Cretans may have taught the Egyptians something of the art of building sea-going ships for trade and war.¹

“Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away.”
— Herodotus²

Polish: Don't Forget Fit & Finish

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*"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away."
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"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away." — Herodotus²

Polish: Don't Forget Fit & Finish

```
#main-content p:first-of-type:first-letter,  
.lt-ie9 #main-content h1 + p:first-letter {  
  font-size: 3em;  
  font-family: "Playfair Display", Georgia,  
  font-weight: bold;  
  line-height: 0.9;  
  display: block;  
  float: left;  
  padding-right: 0.15em;  
  padding-top: 0;  
}
```

Civilization and sea power arose from the temperate Mediterranean, and the progress of archeological research has shown that civilizations and empires had been reared in the Mediterranean on sea power long before the dawn of history.

"Times New Roman";

We know, for instance, that an Egyptian king some 2000 years before Christ possessed a fleet of 400 fighting ships. But it appears now that long before this time the island of Crete was a great naval and commercial power. Indeed, the Cretans may have taught the Egyptians something of the art of building sea-going ships for trade and war.¹

"Neither deals unfairly with the other; the Carthaginians never touch the gold till it comes up to the estimated value of their goods, nor do the natives carry off the goods till the gold has been taken away." — Herodotus²

Polish: Don't Leave Orphans Behind

- + Typogrify FTW:
<http://bit.ly/rt-tpgrfy>
<http://bit.ly/drupaltypogrify>
<http://bit.ly/rt-tpgrfy-ee>
<http://bit.ly/rt-tpgrfy-wp>

If so, how is the system to be changed? “How do you eat an elephant?” she replied. “Well! I’m patient. Rome wasn’t built in a day.” (She was born in Rome.) But there is at least a new awareness of what’s at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

Polish: Don't Leave Orphans Behind

- + Typogrify FTW:
<http://bit.ly/rt-tpgrfy>
<http://bit.ly/drupaltypogrify>
<http://bit.ly/rt-tpgrfy-ee>
<http://bit.ly/rt-tpgrfy-wp>
- + Also try Widowtamer for JS drop-in solution:
<http://bit.ly/rt-widotamer>
- + Seems small, but has oversized impact to user & editor

If so, how is the system to be changed? “How do you eat an elephant?” she replied. “Well! I’m patient. Rome wasn’t built in a day.” (She was born in Rome.) But there is at least a new awareness of what’s at stake. She singled out the pioneering example of François-Henri Pinault, C.E.O. of the luxury conglomerate Kering (Gucci, Bottega Veneta, Stella McCartney), who has invested many millions in creating eco-friendly brands.

A Little in Abundance is a Lot

- + Use max-width on elements to keep text readable

```
@media (min-width: 58em) {  
  p { max-width: 38em; }  
}
```

- + CSS3 brings character counts, but not universal
(*vw & vh, ch & cx*)

- + **EMs** or **REMs**, but no PX

- + Don't forget: use real content!
Because Lorem Ipsum is a poseur

New Tricks

- + Emerging attributes:
font-size-adjust & font-smoothing
- + The future is here; it's just not evenly distributed
- + Try text-rendering engine detection combined
w/font-smoothing adjustments
(<http://typerendering.com> courtesy of @NiceWebType & @bramstein)

True Life Story



Life at Yale

Admissions | Academics | Funding & Aid | Academic & Professional Development

LIFE AT YALE

McDOUGAL GRADUATE

True Life Story



-webkit-font-smoothing: **antialiased**;
-moz-osx-font-smoothing: **grayscale**;

A Perfect Page

or at least a far better start

Inspiration

- + Oversize 2-level header
- + Stylized subhead
- + Byline
- + Large initial cap
- + Inset photo
- + Pull-quote



Frustration

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STYLE CONVERSATION

September 2014

Out to Lunch With Livia Firth

Married to everyone's idea of Mr. Darcy, the eco-fashion activist is no Austen heroine.

By John Heilpern

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The first thing we know about Livia Firth—though by no means the last—is that she's married to Mr. Darcy, or to every woman's idea of the most charming, handsome Englishman on the planet, Colin Firth. But Mrs. Firth ("Call me Livia, please") is no Jane Austen heroine.

She's a strikingly vivacious Italian who arrived for lunch at Gobo on the Upper East Side of Manhattan looking eager and dazzling in black. Her informal eco-stylishness defines her. Her jacket, she explained in her Anglo-Italian accent, was from a French brand, Kami Organic, and was made with recycled leather and organic wool; her T-shirt was from the U.S. brand Stewart & Brown, specialists in organic cotton; her trousers, from the London shop Joseph, weren't "eco" or "ethical," however, but several years old and therefore "sustainable"; her shoes were of handmade leather from a local family-run factory in Umbria—where her own family lives and she and her husband keep a house. Her watch was made of discarded wood, but let's not go into that now.

PHOTOGRAPH BY JULIAN BROAD.

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OUT TO LUNCH WITH LIVIA FIRTH

Married to everyone's idea of Mr. Darcy, the eco-fashion activist is no Austen heroine.

BY JOHN HEILPERN | SEPTEMBER 2014

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Realization

- + Oversize 2-level header
- + Stylized subhead
- + Byline
- + Large initial cap
- + Inset photo
- + Pull-quote
- + Virtually no extra markup necessary
- + Fully responsive



Realization



Responsive Web Typography

- + **Yes, it's a thing**
- + It's about **adapting** to screen **size**, network **speed** & device **capabilities**
- + It's about **designing** for what's **next**
 - Last Winter Olympics: *there was no iPad*
 - The one before? *No iPhone either*

Responsive Web Typography

+ Performance

- Stats, Platforms & Screen Tests

+ Progression (It's the web. Stuff breaks)

- If the font fails, does your design hold up?

+ Proportion

- It's about composition (think: small paintings)

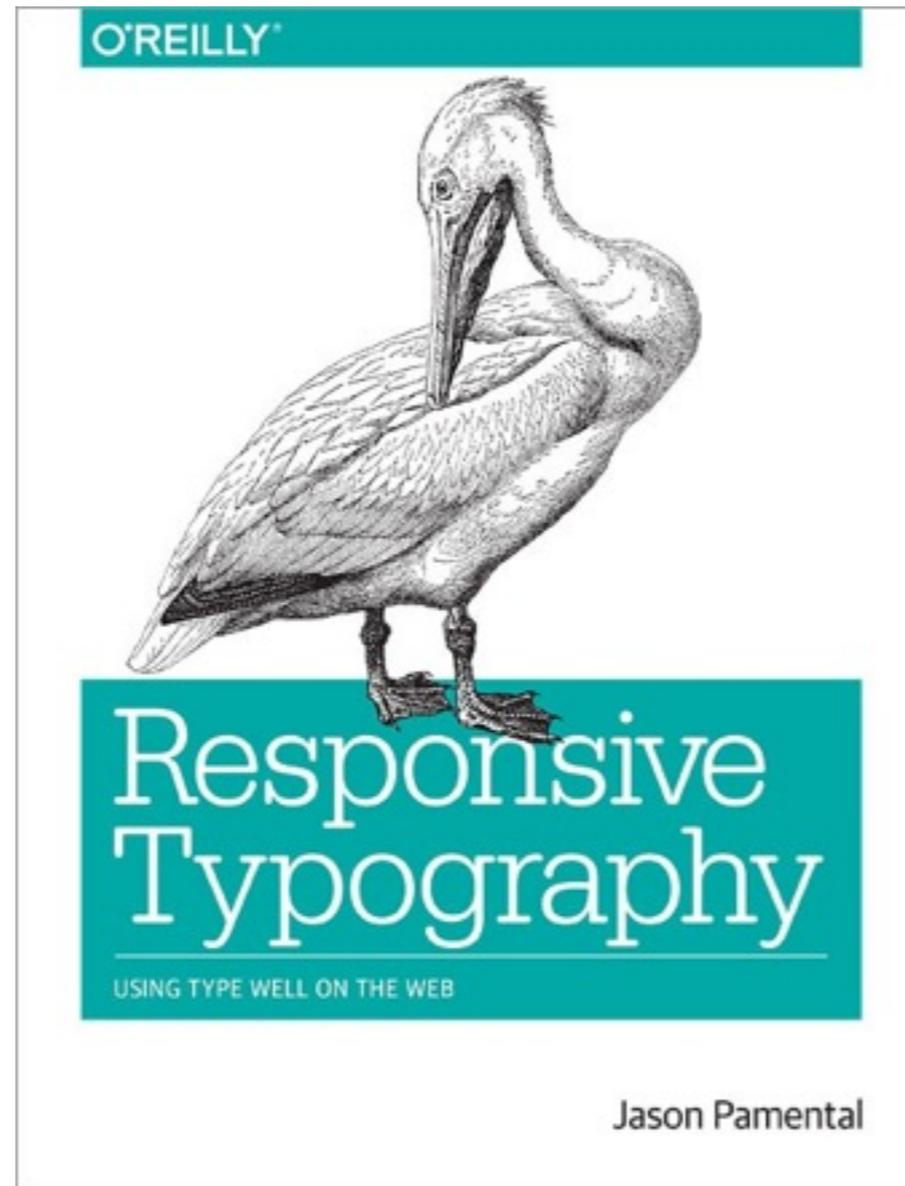
+ Polish

- Great typography is greater than the sum of its parts

**“Designers Should Code As Much
As Artists Should Mix Paint”**

*~ Mustafa Kurtuldu (@Mustafa_x)
FOWD London*

Just out!



<http://bit.ly/rwtbook>

Text (504) 229-6828 with #rwdtype 5 (comment)

Thank You

Jason Pamental (@jpamental)

Slides: <http://bit.ly/jpcssdc>

Code: <http://bit.ly/rtwcode>