

Quietism

Variable

Variable Serif font family with Width, Contrast, X-Height axes
designed by Michael Rafailyk in 2022

About Quietism typeface

A smooth contemplative Antiqua with aspiring to the sky ascenders, inspired by the Quietism philosophy. Clarity of the mind is achieved by bringing the body into a state of calm and contemplation, and this is reflected in the design – the quiet horizontal serifs (body) are opposed to the peaky soaring ascenders (mind). The design also features four optical size subfamilies with different x-height and contrast, oldstyle diagonal stress, oldstyle figures by default, smooth details and slightly dark texture.

Concept

For the past few years, I have been looking for a way to slow down the frantic pace of the modern world and gain clarity of mind, and I have found contemplation of the world around me the best way to do this. Only recently have I learned that there is a philosophical movement that describes what I am striving for, called Quietism. Watch the video about how the Quietism philosophy affected my life and was reflected in the typeface design.

Tech details

Styles: 36. Light, Regular, Medium, Bold, Black weights. Roman and Italic.

Optical Size: Text, Deck, Display, Poster subfamilies.

Variable fonts: Weight, Contrast, X-Height axes. Roman and Italic separately.

Scripts: Latin, Greek, Cyrillic.

Languages: 480+

Glyphs: 1845

Hinting: Not applied for the variable fonts. For a hinted versions please make a request for a static Quietism font families.

Format: TTF – OpenType with TrueType outlines for Variable fonts.

Version: 1.002

Released: November 1, 2022

Website: <https://michaelrafailyk.com/quietism>

Features

Variable Font: Quietism Variable is represented by Roman (VFR) and Italic (VFI) separated files and has three axes: Weight (100–900 / Thin–Black), Contrast (10–100 / Low–High), and X–Height (60–80 / Low–High). Variable fonts provides more options than static fonts and includes thousands of styles that you can access using a sliders on graphic editor or via CSS on web browser. Mixing different axes gives you extra styles not represented by static fonts.

How to use the variable font features? In graphics editors from Adobe: Make sure that your text is selected. The Variable Font button will appear near the Font Style list on the Character panel. Click it to open the sliders. On the web: The variations are accessed through CSS.

Optical Size: Variable font contains all the instances for use in different font sizes: Text (low contrast, high x–height – for paragraph 10–20 pt), Deck (medium contrast, medium x–height – for subheading 20+ pt), Display (high contrast, medium x–height – for heading 72+ pt), Poster (high contrast, low x–height – for big size 120+ pt).

Small Capitals: Lowercase letters are replaced with Small Capitals forms.

Capitals to Small Capitals: Uppercase letters, all figures, and some punctuation are replaced with Small Capitals forms.

Case Sensitive Forms: ()[]{}<>«»--—•#%‰@ and Arrows are centered on capitals. Oldstyle figures (if presented) are replaced with Lining figures.

Oldstyle Figures: 0123456789 #%‰. Designed to work with lowercase letters.

Lining Figures: 0123456789 #%‰. Figures are the same height as uppercase letters (capitals height).

Proportional Figures: Lining, Oldstyle, Small Capitals, Capitals to Small Capitals.

Tabular Figures: Lining, Oldstyle, Small Capitals, Capitals to Small Capitals.

Ordinals: adehlnorst.

Superscript, Subscript, Numerator, Denominator: 0123456789.

Fractions: $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{1}{6}$ $\frac{5}{6}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{}$ (precomposed). Any other fractions (even those typed through a slash) will also be displayed correctly, with the automatic replacement to Numerator + fraction + Denominator.

Slashed Zero: All “0” figures are replaced with a slashed/dotted zero.

Contextual Alternates: Number sign character (#) before uppercase letters is replaced by its version centered on capitals. Hyphen character (–) between two uppercase letters is replaced by its version centered on capitals. First of two TT letters is replaced by its alternate form. Letters vwyz

before the letters fijmnpirtuvwxy are replaced with an alternate shorter versions that fits better in the context.

Case conversion for monotonic Greek: ἌΈΗΊΌΎΩ. Greek uppercase accented characters lose their tonos accent and retain only dieresis in All Caps mode. Turned on by default. If you need tonos accents in All Caps then turn off Contextual Alternates (calt) feature.

Stylistic Alternates: FTГТИЦЩцщ and their versions with diacritical marks.

Stylistic Set 1 “Arrows”: Left <- Right -> Up <| Down |> Left Right <-> Up Down <|> North West <\ North East /> South East \> South West </

Stylistic Set 2 “Round-Square Cyrillic”: ДИЙЙЛФВГДЖЗИЙЙКЛНПТЦЧШЩЬЮ characters are replaced with its Bulgarian or Russian forms.

Stylistic Set 3 “Cyrillic Tse Shcha short tails”: ЦЩцщ characters are replaced with its alternate form with short tail.

Stylistic Set 4 “Cyrillic I full serifs”: ИЙЙ characters are replaced with its alternate form with inner serifs.

Stylistic Set 5 “FT bent inward serif”: FTГ characters and their versions with diacritical marks are replaced with its alternate form with right head serif that bent inside.

Stylistic Set 6 “Small Capitals centered on Capitals”: Small Capitals are vertically centered on uppercase letters.

Standard Ligatures: fi fl fb ff fh fj fkffb ffh ffi ffj ffk ffl.

Discretionary Ligatures: Th ct st.

Localized Forms: Characters substituted by their adapted alternate form for Azeri, Bulgarian, Catalan, Dutch, German, Kazakh, Macedonian, Moldavian, Polish, Romanian, Serbian, Tatar, Turkish languages.

Glyph Composition/Decomposition: Set of diacritics (600+ characters) precomposed from a base characters and combined diacritical marks.

Supported languages

Abenaki, Abron, Acheron, Achinese, Achuar–Shiwiar, Adamawa Fulfulde, Adangme, Afar, Afrikaans (Latin), Aghem, Aguaruna, Aja, Akan, Albanian, Alsatian, Amahuaca, Amarakaeri, Amis, Andaandi (Dongolawi), Anuta, Ao Naga, Apinayé, Arabela, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asháninka, Asturian, Asu, Atayal, Awa–Cuaiquer, Awetí, Aymara, Azerbaijani (Latin, Cyrillic), Baatonum, Bafia, Bagirmi Fulfulde, Balinese, Balkan Romani, Bambara (Latin), Baoulé, Bari, Basaa, Bashkir (Latin), Basque, Batak (Latin), Belarusian (Latin, Cyrillic), Bemba, Bena, Biali, Bikol, Bini, Bislama, Boko, Bora, Borgu Fulfulde, Bouna Kulango, Bosnian, Breton, Buginese (Latin), Bulgarian, Buryat, Bushi, Candoshi–Shapra, Cape Verdean Creole, Caquinte, Caribbean Hindustani, Cashibo–Cacataibo, Cashinahua, Catalan, Cebuano, Chachi, Chamorro, Chavacano, Chayahuita, Chechen, Chewa (Latin), Chickasaw, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cognian, Cornish, Corsican, Creek (Muscogee), Croatian, Czech, Dagaare, Dagbani, Danish, Dawan, Dehu, Delaware, Dendi, Dholuo, Dimli, Dinka, Ditammari, Drehu, Duala, Dutch, Dungan, Dyula, Embu, **English**, Erzya, Ese Ejja, Esperanto, Estonian, Ewe, Ewondo, Falam Chin, Fanti, Faroese, Fijian, Filipino, Finnish, Folkspraak, Fon, **French**, Friulian, Frisian, Fula, Gagauz (Latin), Galician, Ga’anda, Garifuna, Gen, Genoese, **German**, Gikuyu, Gilbertese, Gonja, Gooniyandi, **Greek**, Greenlandic (Kalaallisut), Guadeloupean Creole, Guarani, Gusii (Latin), Gwich’in, Haitian, Hakha Chin (Latin), Hän, Hani, Hausa (Latin), Hawaiian, Hiligaynon, Ho–Chunk, Hopi, Hotçak (Latin), Huastec, Hungarian, Icelandic, Ido, Igbo (Latin), Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro–Romanian, **Italian**, Ixcatlán Mazatec, Jamaican, Javanese (Latin), Jèrriais, Jola, Kabuverdianu, Kabiyè, Kabuverdianu, Kabyle (Latin), Kaingang, Kako, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kalmyk (Cyrillic), Kamba, Kanuri, Kaonde, Kapampangan (Latin), Kaqchikel, Karachay (Cyrillic), Karakalpak (Latin), Karelian, Kashubian, Kazakh, Kekchí, Kenzi, Khalkha (Cyrillic), Khasi, Khoekhoe, K’iche’, Kikuyu, Kimbundu, Kinyarwanda (Ruanda), Kiribati, Kirmanjki, Kirundi (Rundi), Kissi, Kituba, Klingon, Kölsch, Kongo, Konzo, Koyra Chiini, Koyraboro Senni, Kpelle, Krio, Kuanyama, Kumyk, Kurdish, Kven Finnish, Kwasio, Kyrgyz (Cyrillic), Ladin, Ladino, Lakota, Lamnso’, Langi, Latgalian, Latin, Latino sine Flexione, Latvian, Ligurian, Limba, Lingala, Lithuanian, Lobi, Lojban, Lombard, Low German, Lozi, Luba–Katanga, Luba–Lulua, Luo, Luxembourgish, Luyia, Maasai, Maasina Fulfulde, Macedonian, Machame, Madurese (Latin), Makhuwa, Makonde, Makwe, Malagasy (Latin), Malaysian Malay (Latin), Maltese, Mam, Maninkakan, Manx, Maore Comorian, Māori, Mapudungun, Marquesan, Marshallese, Masai, Matsés, Mauritian Creole, Mbelime, Megleno–Romanian, Mende, Meriam Mir, Meru, Meta’ (Latin), Metlatónoc Mixtec, Mezquital Otomi, Mi’kmaq, Minangkabau, Mirandese, Mískito, Miyobe, Mizo, Mohawk, Moksha, Moldovan, Mongolian (Cyrillic), Montagnais, Montenegrin (Latin, Cyrillic), Mossi, Mundang, Munsee, Murrinh–Patha, Murui Huitoto, Mwani, Naga Pidgin, Nagamese Creole, Nahuatl, Nama, Nateni, Navajo, Ndebele, Ndonga, Neapolitan, Ngazidja Comorian, Ngiemboon, Ngiyambaa, Ngomba, Nigerian Fulfulde, Niuean, Nobiin, Nomatsiguenga, Noongar, **Norwegian** (Bokmål, Nynorsk), Novial, Nuer, Nyamwezi, Nyanja, Nyankole, Nyemba, Nzima, Occidental (Interlingue), Occitan, Ojtlán Chinantec, Old Icelandic, Old Norse, Onëipöt, Oromo, Oroqen, Oshiwambo (Ovambo), Ossetian (Latin, Cyrillic), Otuho, Páez, Palauan, Paluan, Pampang, Papantla Totonac, Papiamentu, Pedi, Picard, Pichis Ashéninka, Piedmontese, Pijin, Pintupi–Luritja, Pipil, Pohnpeian, **Polish**, **Portuguese**, Potawatomi, Prussian, Pulaar, Pular, Purepecha, Qiandong Miao, Quechua, Rarotongan, Romani, Romanian, Romansh, Rombo, Rotokas, Russian, Rusyn, Rwa, Sakha, Samburu, Sami (Inari, Lule,

Northern, Southern, Pite, Skolt, Ume), Samoan, Sango, Sangu, Saramaccan, Sardinian, Scottish Gaelic, Secoya, Sena, Serbian, Seri, Seychellois Creole, Shambala, Sharanahua, Shawnee, Shilluk, Shipibo–Conibo, Shona, Shuar, Sicilian, Silesian, Siona, Slovak, Slovene (Slovenian), Slovio (Latin), Soga, Somali, Soninke, Sorbian (Lower, Upper), Sotho (Northern, Southern), **Spanish**, Sranan, Sukuma, Sundanese (Latin), Susu, Swahili, Swazi, **Swedish**, Swiss German, Tachelhit (Latin), Tagalog, Tahitian, Taita, Tajik (Cyrillic), Talysh, Tasawaq, Tatar (Cyrillic, Latin), Tedim Chin, Teso, Tetum, Ticuna, Timne, Tiv, Toba, Tojolabal, Tok Pisin, Tokelauan, Tonga, Tongan, Tosk, Totontepec Mixe, Tsafiki, Tshiluba, Tsonga, Tswana, Tumbuka, **Turkish**, Turkmen (Latin, Cyrillic), Tuvaluan, Tuvan, Twi, Tzeltal, Tzotzil, Uab Meto, **Ukrainian**, Ulithian, Umbundu, Urarina, Uyghur (Cyrillic), Uzbek (Latin, Cyrillic), Vai, Venda, Venetian, Veps, **Vietnamese**, Volapük, Võro, Vunjo, Waama, Waci Gbe, Wallisian, Walloon, Walser, Wangaaybuwan–Ngiyambaa, Waorani, Waray, Warlpiri, Wasa, Wayuu, Welsh, Wik–Mungkan, Wiradjuri, Wolof (Latin), Xavante, Xhosa, Xwela Gbe, Yagua, Yanesha', Yangben, Yanomamö, Yao, Yapese, Yindjibarndi, Yoruba (Latin), Yucateco, Záparo, Zapotec, Zarma, Zazaki, Zulu, Zuni.

How to apply OpenType features in desktop applications

OpenType improves typography. Its features such as ligatures, alternates, and others make the font smart and flexible. Most of them, such as ligatures or contextual alternates, are enabled by default, while some, such as fractions of stylistic sets, need to be enabled manually if needed. Symbols containing stylistic alternates allow you to manually set their alternate variant by selecting the character in the text. If you want to apply stylistic alternates to the entire text block – the stylistic set is a good idea then.

How to apply OpenType features? In graphics editors from Adobe, this features could be enabled or disabled on the **OpenType panel** and some on the **Character panel** that could be found on **Menu / Window / Type / ...**

How to apply OpenType features on the website

On the web, OpenType features are controlled by CSS. Number 0 means feature is turned off, and number 1 turn the feature on. You can set just one feature param or a few at once using comma separator. For example, the following CSS code for the header (h1) elements enables (turn on) Stylistic Set 1 and Small Capitals, and disables (turn off) Standard Ligatures.

```
h1 {  
    font-feature-settings: "ss01" 1, "smcp" 1, "liga" 0;  
}
```

Please read more about font-feature-settings:

<https://developer.mozilla.org/en-US/docs/Web/CSS/font-feature-settings>

How to include Webfonts to the website

To use purchased webfonts (woff or woff2 files) on the website, you need to complete three following steps.

1. Place the font files like QuietismVariable–Roman.woff2 on a server.
2. Include the fonts into the CSS using @font–face rule, specifying the family name and a path to the font file.

```
@font-face {  
  font-family: "Quietism Variable Roman";  
  src: url("QuietismVariable–Roman.woff2");  
  font-style: normal;  
}
```

3. Apply the font family to an elements. Apply variable axis params (always set all axes available in the font). Weight axis called "wght" and has a range from 100 (Thin) to 900 (Black), Contrast axis called "CNTR" with range from 10 (Low) to 100 (High), and X–Height axis is "XHGT" with range from 60 (Low) to 100 (High). In an example below, Weight is 400 (Regular), Contrast is 100 (High / Display), and X–Height is 80 (Medium).

```
h1 {  
  font-family: "Quietism Variable Roman";  
  font-variation-settings: "wght" 400, "CNTR" 100, "XHGT" 80;  
}
```

Remove faux bold effect from headers. By default, all the browsers add extra boldness to the headers, making a Regular looks like a Bold and a Bold like a Black, so the headers like h1 h2 h3 appear too dark by default. You can prevents that behavior by adding the following rule to the root element (just use ":root" and it will be html or body, dependent of the browser). Specify this rule just once and it will be applied to all the elements.

```
:root {  
  font-synthesis: none;  
}
```

Quietism Poster

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Black

Black Italic

Quietism Display

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Black

Black Italic

Quietism Deck

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Black

Black Italic

Quietism Text

Light

Light Italic

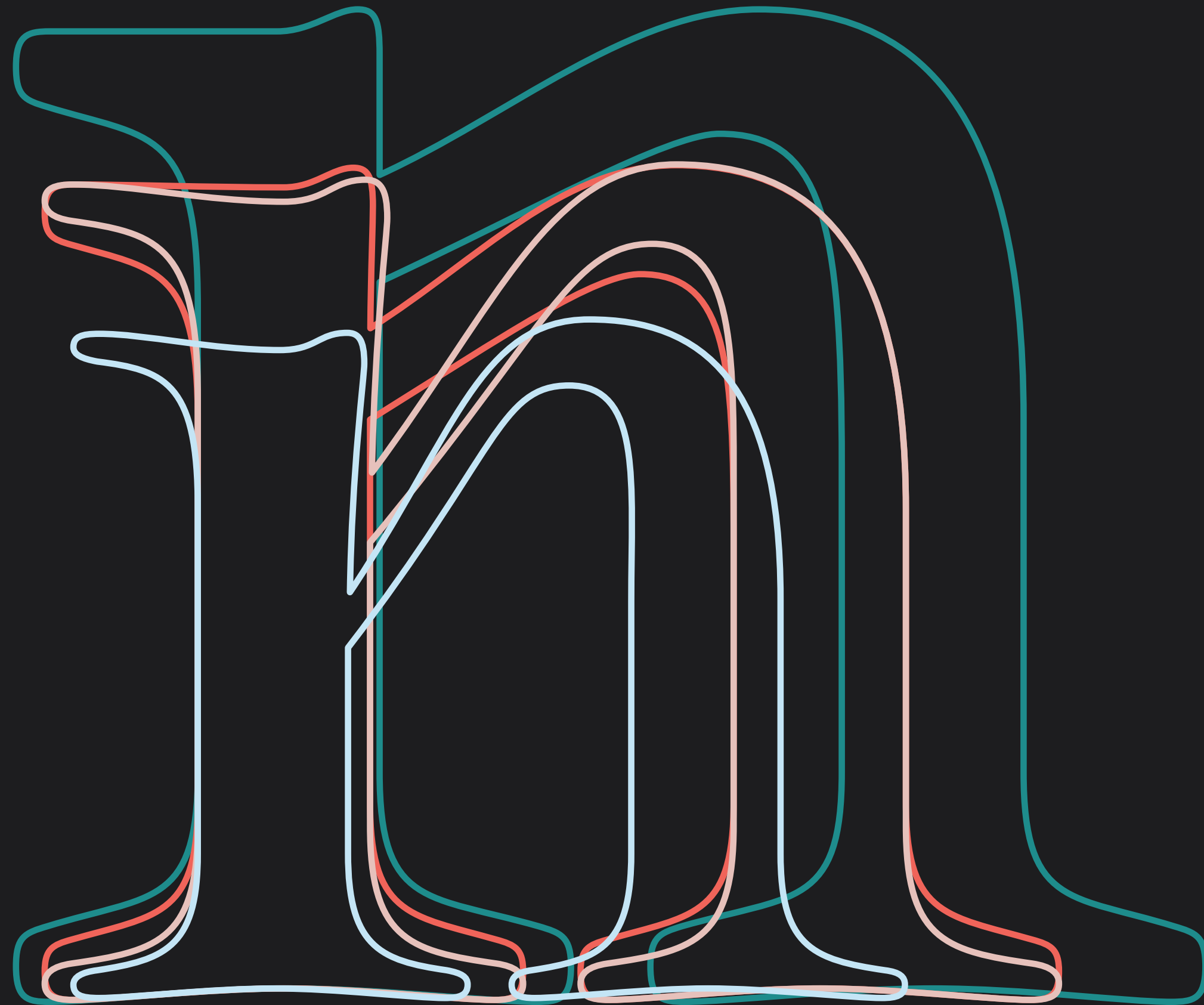
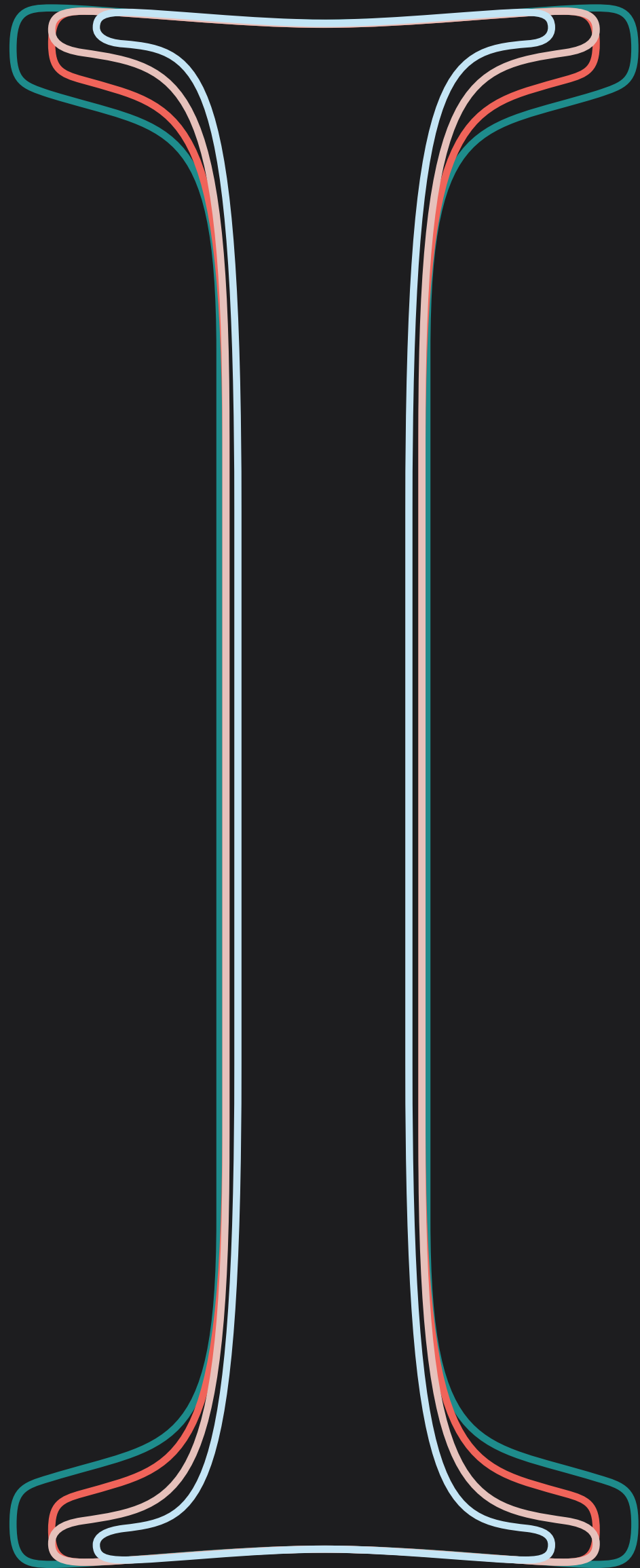
Regular

Italic

Bold

Bold Italic

Optical Size



Quietism Poster

for big size 120+ pt
high contrast
low x-height

Quietism Display

for heading 48+ pt
high contrast
medium x-height

Quietism Deck

for subheading 20+ pt
medium contrast
medium x-height

Quietism Text

for paragraph 12-20 pt
low contrast
high x-height

Quietism Poster

high contrast
low x-height

Bulan¹gerie

Quietism Display

high contrast
medium x-height

Bulan¹gerie

Quietism Deck

medium contrast
medium x-height

Bulan¹gerie

Quietism Text

low contrast
high x-height

Bulan¹gerie

Arrows
-> <- <| |> <-> <|> <\/ /> \> </
Stylistic Set 01



Small Caps + centered on Capitals
Stylistic Set 06

Hidden → HIDDEN → HIDDEN

Case Sensitive Forms / All Caps
(brackets, arrows, hyphens)

[{ (««H-n—••»») }] → [{ (««H-N—••»») }]

Localized forms
(52 characters)

éñóı̇бгджзиклю → éñóı̇δεζηζυκλιο

Standard & Discretionary Ligatures
(16 combinations)

fi fl, Th ct st → fi fl fb ff fh fj, Th ct st

Figures
(Lining, Oldstyle, Small Caps)

0123456789, 0123456789, 0123456789

Fractions and Ordinals

36/128, 1st → 36/128, 1st 2nd 3rd 4th

150 The phoenix is an im

96 The phoenix is an immortal bird

48 The phoenix is an immortal bird that cyclically regenerates or is

36 The phoenix is an immortal bird that cyclically regenerates or is otherwise born again.

24 The phoenix is an immortal bird that cyclically regenerates or is otherwise born again. While it is part of Greek mythology, it has analogs

16 The phoenix is an immortal bird that cyclically regenerates or is otherwise born again. While it is part of Greek mythology, it has analogs in many cultures, such as Egyptian and Persian mythology.

14 The phoenix is an immortal bird that cyclically regenerates or is otherwise born again. While it is part of Greek mythology, it has analogs in many cultures, such as Egyptian and Persian mythology. The phoenix is an immortal bird

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