Line Breaking, Justification, and Variable Fonts
Cnán halted just outside the clearing surrounding the stone monastery and dropped to a crouch. She knew how to move silently in the dense woods of the North, and she had approached the isolated ruins more quietly than the breeze in the branches or the insects scuttling under last year's leaves.

Through the uneven morning mist, she could make out the ruin of the monastery on the northern verge. The broken, roofless walls of outbuildings stretched south of the main ruins in a broken curve. Birches and a few young oaks had grown up where monks had liked
white stripes on grey soil, varying shapes and sizes. A wrought-iron fence, colorless world. Even with
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Next steps

- Try with more variable fonts
- “wdth” axis that goes to extended
- Figure out percentages
- Smarter consecutive lines
Fin

Fonts in use:

**Myriad** by Carol Twombly and Robert Slimbach
**Leonardo Fascia** by Quentin Schmerber
**Source Code Pro** by Paul D. Hunt
**Acumin** by Robert Slimbach