

SMALL CAPS

Should be used for abbreviations and words set in uppercase inside the body text so they blend in better. Make sure you don't use fake small caps.

BOB DYLAN
REAL SMALL CAPS

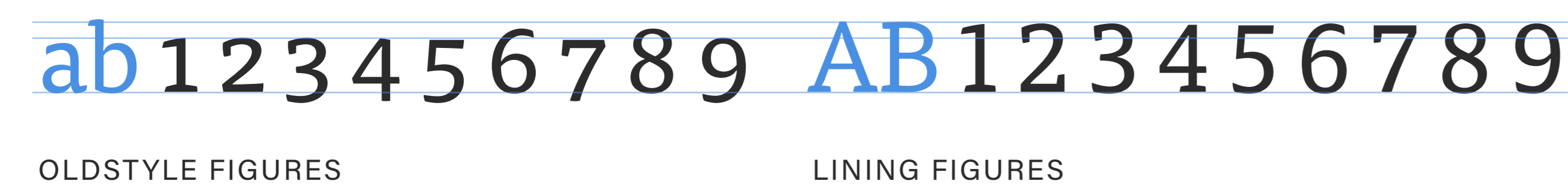


BOB DYLAN
FAKE SMALL CAPS

```
.class {  
  font-variant-caps: all-small-caps;  
  font-feature-settings: "c2sc", "smcp";  
}
```

FIGURE STYLES

Figure styles split into two main groups: old-style and lining figures. Old-style are perfect for use inside body text as they blend in better.



```
.class {  
  font-variant-numeric: oldstyle-nums / lining-nums;  
  font-feature-settings: "onum" / "lnum";  
}
```

Lining figures further split into proportional and tabular figures. Tabular figures align horizontally no matter the number. They're perfect for figures-heavy documents where numbers need to align.



```
.class {  
  font-variant-numeric: proportional-nums / tabular-nums;  
  font-feature-settings: "pnum" / "tnum";  
}
```

BETTER WEB TYPOGRAPHY FOR A BETTER WEB
betterwebtype.com

PUNCTUATION



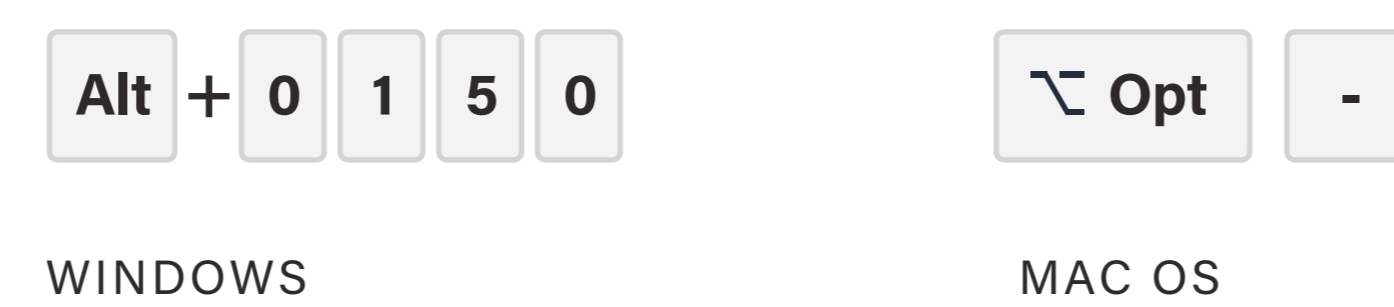
Em Dash

The em dash can be used as an indicator of speaker in a narrative. —“Why is typography important?”. It can also be used as an indicator of a break.



En Dash

Its main purpose is to replace the word “to”, like 6–5 p.m.



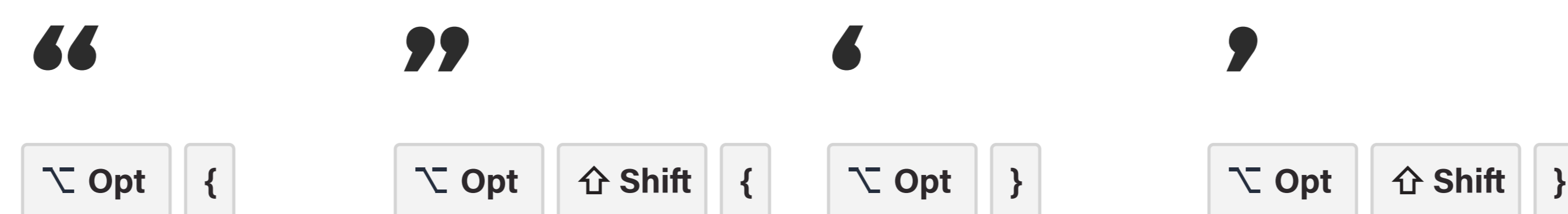
Hyphen

It's primarily used for hyphenating words, hence the name, and for connecting two or more words together: five-dollar bills.

Quotation Marks

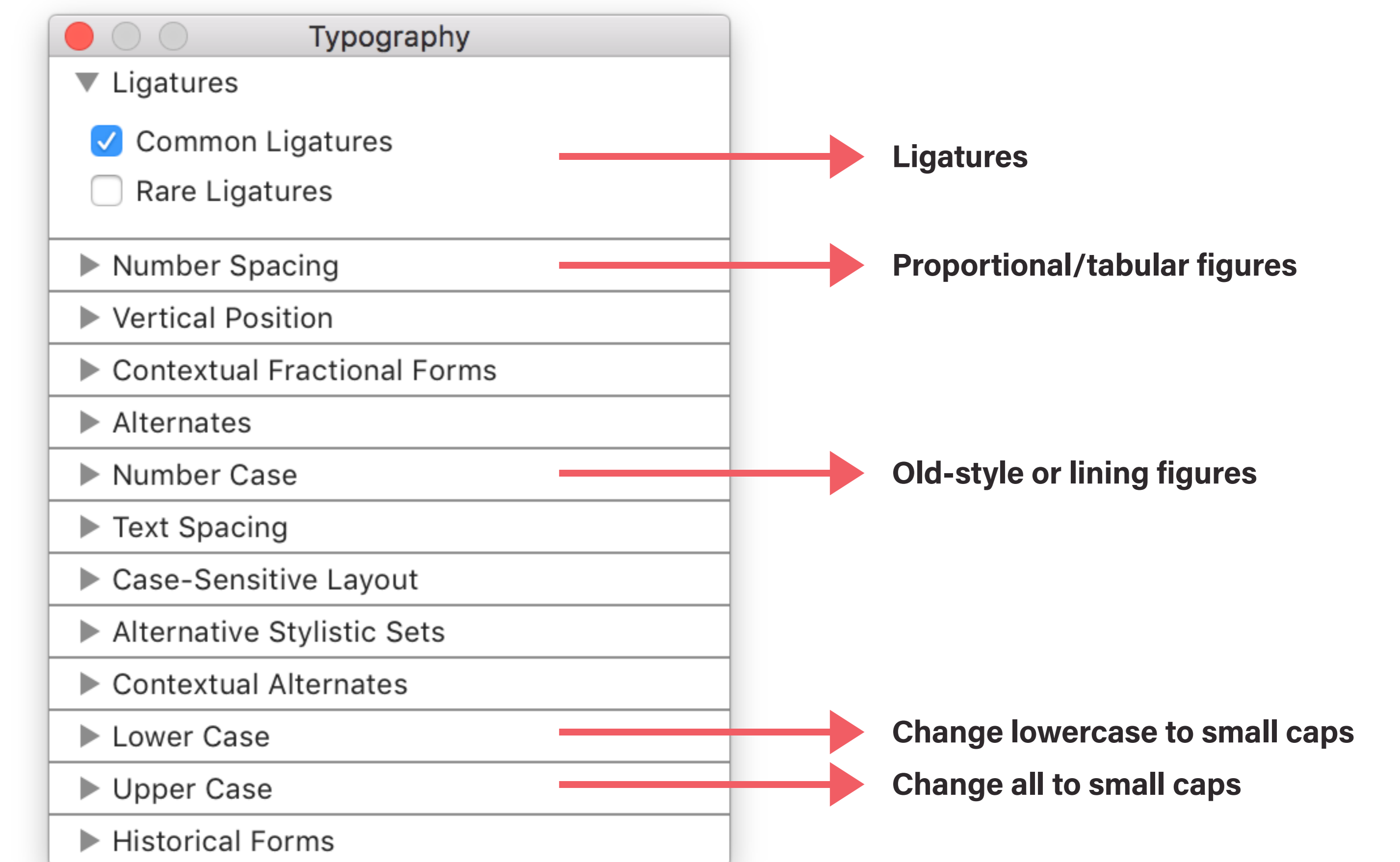
Make sure you use the correct curly quotation marks. Straight marks are for coding only.

“Don't do this.” “You're cool!”



ADVANCED TYPOGRAPHIC FEATURES IN SKETCH

To use the OpenType typographic features in Sketch go to *View > Show Fonts*. In the window that opens, click on the 'gear icon' and choose *Typography*.



LIGATURES

fi fl ff ffl ffi Th

COMMON LIGATURES

Common ligatures should be enabled for body text whenever available as they help improve the legibility. Enabled by default in most web browsers.

œ fb ft sp st

DISCRETIONARY LIGATURES

Discretionary ligatures are more ornamental in nature and should be used with care.

```
.class {  
  font-variant-ligatures: discretionary-ligatures;  
  font-feature-settings: "dlig";  
}
```

The bloom has gone off the rose.

CONTEXTUAL LIGATURES

More common in script typefaces, should be used to make the text look 'natural'.

```
.class {  
  font-variant-ligatures: contextual;  
  font-feature-settings: "calt";  
}
```

TYPE COLOUR AND WEIGHT

Apex

MERRIWEATHER (144 px)

Apex

BASKERVILLE (144px)

Contrast

Contrast of different strokes is a major contributing factor to how “heavy” a typeface looks. Merriweather is a low contrast typeface and looks heavier than Baskerville which is a high contrast typeface.

X-height

X-height (generally the height of the body of lowercase letters) also has a major role in how “big” and “heavy” a typeface looks. Typefaces with larger x-height are considered more modern and are generally easier to read.

Print vs Web Fonts

Printers can print in high-resolution of 300 DPI so typefaces meant for print are designed differently from the ones designed for web. Generally, they are more detailed and look “lighter”.

Sabon

PRINT

Sabon eText

WEB

Text vs Display Fonts

Display fonts are meant to be used at larger sizes so they’ll be more detailed with higher contrast than the text font counterpart.

Bulmer

TEXT

Bulmer Display

DISPLAY



This cheatsheet is based on the content from the ‘Better Web Typography for a Better Web’ book by Matej Latin.

betterwebtype.com/book

TYPEFACE CLASSIFICATIONS

Old Style

The contrast of strokes is low, serifs are bracketed, the axis of curved strokes shifts to the left and the x-height is relatively small. Garamond is a great example of this style.

Transitional

The serifs are bracketed but the contrast is slightly higher. The axis of curved strokes is vertical. Baskerville is a typical typeface of this style.

Neoclassical

The contrast between thick and thin strokes is very high, the axis of curved strokes is vertical and there’s no bracketing for serifs. Bodoni is a great example of this style.

Slab

There’s no bracketing on the serifs which are usually very heavy and there’s no contrast between the thick and thin strokes. Roboto Slab is a very good modern example of this style.

Clarendon

Serifs are usually very short and the contrast quite low. Clarendon and Charter are typical examples.

Grotesque

There is slight contrast noticeable in these typefaces and there’s a certain squareness associated with them. Helvetica is the most popular grotesque style around.

Geometric

There is no contrast as the strokes seem to be uniform. These typefaces tend to be less readable than the grotesques. Futura is the best known and a very popular geometric style.

Humanistic

These styles usually match the design characteristics of the serified typefaces —the contrast and axis of the curved strokes are noticeable. Gill Sans is a typical example.

TYPEFACE ANATOMY



FONT WEIGHTS

Weight

CSS

Thin

`font-weight: 100;`

Extra Light

`font-weight: 200;`

Light

`font-weight: 300;`

Normal

`font-weight: 400;`

Medium

`font-weight: 500;`

Semi Bold

`font-weight: 600;`

Bold

`font-weight: 700;`

Extra Bold

`font-weight: 800;`

Black

`font-weight: 900;`

FONT STYLES

Normal

Normal style.

Italic

Slanted version but with some characters having unique designs.

Oblique

Slanted version of the normal style. If there is no italic style but you force it with CSS, the browser will slant the normal style (which is not desirable).