

# WEB TYPOGRAPHY

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Nº 14. OF HTML & CSS IS HARD

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*A friendly tutorial about web fonts and basic typographic principles*

“Web typography” refers to the appearance of all the text on your website. It includes [basic CSS text properties](#) like what font to use and whether it should be italic or not, but typography is much more than that. It’s about the space between and around letters, words, and lines. It’s the size of different runs of text in relation to one another, and the history behind each font family.

## FONT FAMILY

Rufina      Rokkitt

Questrial      *Lobster*

## RELATIVE FONT SIZES

Title    Heading    Subheading

[3.998em](#)    [2.827em](#)    [1.999em](#)

## INDENT STYLE

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum.

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum.

## TEXT ALIGNMENT

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum.

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum.

## VERTICAL SPACING

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim  
vestibulum eget lorem vestibulum

## LINE LENGTH

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim  
vestibulum eget lorem vestibulum



scelerisque urna sem dignissim  
vestibulum eget lorem vestibulum.

Dis nec nascetur adipiscing a nec sed scelerisque urna  
sem dignissim vestibulum eget lorem vestibulum.

A lot of your typography decisions will come from a designer. The only problem is that typography is an invisible art. To actually understand what your designer is asking for, you need to be able to *see* typography the same way they do.

This chapter isn't just about the mechanics of adding web fonts to your site or the CSS properties to move your text around. We'll also explain how to properly leverage all these tools to make beautiful, professional websites. By the end of the chapter, you should not only know what your designer is talking about when they say something like, "Can we increase the leading of that paragraph?", but also understand *why* they want you to increase it.

You may forget the specific CSS properties, but the typographic concepts we're going to cover will stay with you for the rest of your life because they aren't arbitrary rules—they're grounded in function. They make your content more readable and help you communicate your message more effectively.

## — A BRIEF HISTORY OF WEB FONTS —

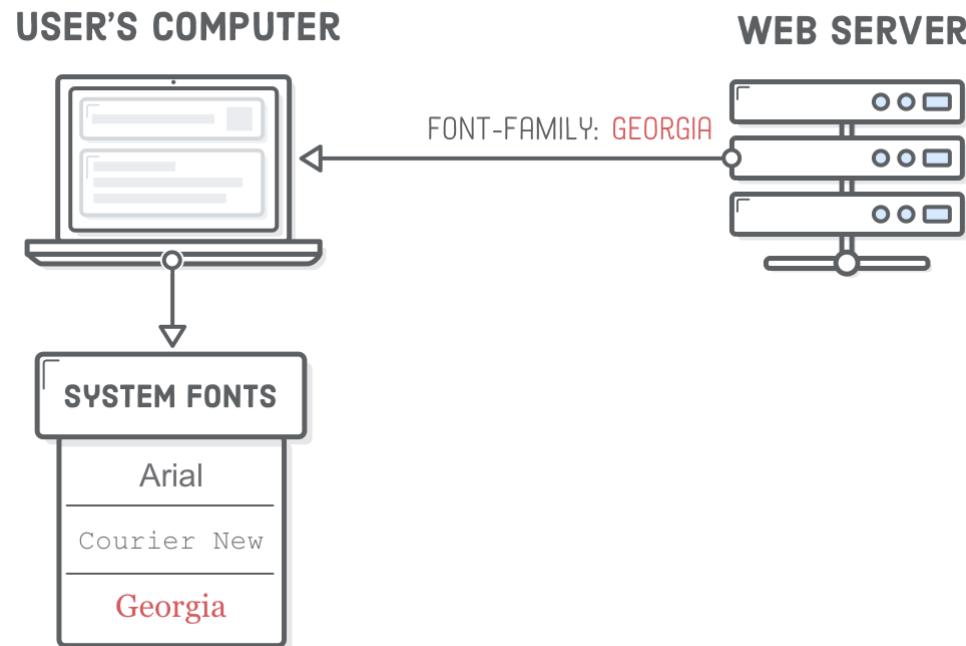
We're going to start this chapter by learning how to display your web pages in a custom font because that's the most exciting aspect of modern web typography. However, web fonts have changed a lot over the last few years, so before we can



FORMATS floating around the internet.

## WEB SAFE FONTS

Long, long ago, web developers only had “web safe fonts” at their disposal. These were a collection of a dozen or so fonts that were pre-installed on most computers. There was no such thing as a custom font file that you could send to browsers to use on your website.



If you *needed* a special font, your only option was to export an image of the text you wanted to display and include it in your web page with an `<img/>` element. This was ridiculously limiting for web designers and resulted in some pretty



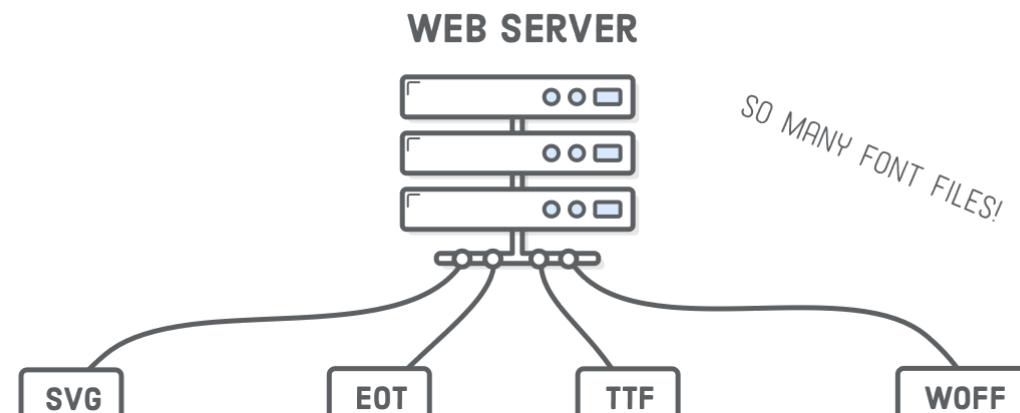
through that era of HTML and CSS.

## CUSTOM WEB FONTS

Around 2010, browsers began supporting custom web fonts, which was great, except for the fact that each browser and device required a different file format. Accordingly, most websites provided 4 different web font files:

FILE FORMAT	BROWSER/DEVICE
.svg	Very old Safari (iOS and Desktop)
.eot	Internet Explorer
.ttf	Everything except Internet Explorer
.woff	Newer browsers

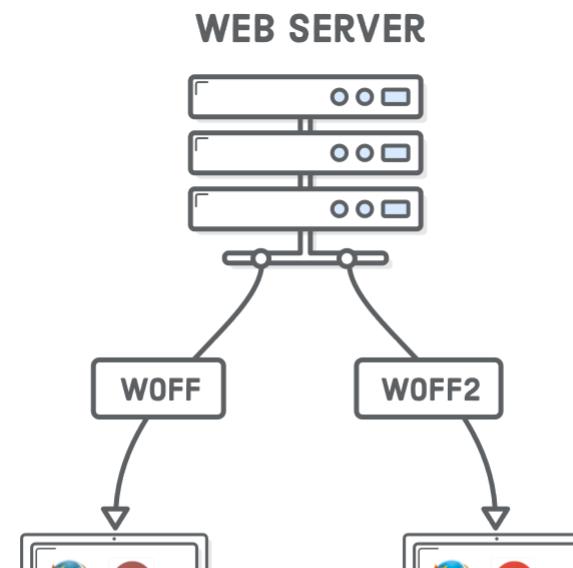
This resulted in the “[Bulletproof @font-face syntax](#)”, which you’ll likely encounter at some point in your web development career.





## WOFF FONTS

Recently, the industry has standardized on the Web Open Font Format (WOFF), so things have gotten a little bit simpler for us. Over 90% of modern browsers support .woff fonts, and support for its next evolution, .woff2, is growing. WOFF2 is similar to the original WOFF format, but offers a significant reduction in file size (which means better performance).





ALMOST ALL  
BROWSERS

CUTTING EDGE  
VERSIONS

Eventually, you'll only need to support WOFF2, but right now, we suggest providing both WOFF and WOFF2 web fonts to get decent coverage for older browsers and improved performance on modern ones. Unless legacy browsers make up a large chunk of your target audience, `.ttf`, `.svg`, and `.eot` fonts are a thing of the past.

## — WHERE TO FIND WEB FONTS —

There's a ton of places on the web where you can download both free and premium web fonts, but our three favorites are listed below. Again, which font to use is usually up to your designer (and their budget), but as a developer, it's still good to know the trade-offs between these options.

WEBSITE	PRICE	QUALITY	SELECTION
Font Squirrel	Free	Hit-or-Miss	Huge
Google Fonts	Free	Good	Decent
Fontspring	Expensive	Excellent	Huge

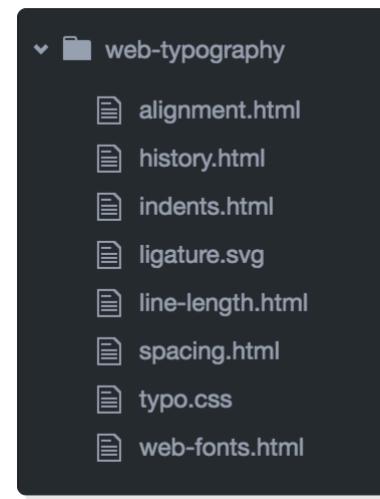
Note that Font Squirrel and Fontspring offer both web fonts and desktop fonts (`.otf` and `.ttf` files). WOFF is designed specifically for the needs of the modern web, while desktop fonts contain extra functionality useful for graphics



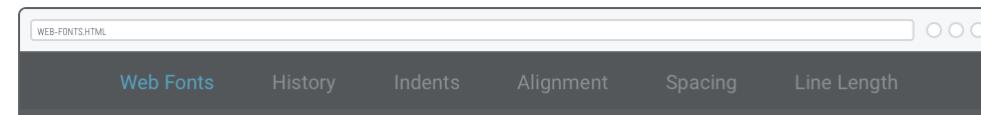
WEB FONT VERSION OF THE FONTS YOU WANT TO USE—NOT JUST THE DESKTOP VERSION.

## SETUP

Ok! We're ready to experiment with web fonts. We're going to be building this [example website](#). We figured you probably don't want to start this one from scratch, so go ahead and [download the initial project](#). Unzip it and open up the `web-typography` folder with your favorite text editor. If you don't have a favorite text editor, you might want to check out [Atom](#).



We've got 6 HTML documents all using the same `typo.css` stylesheet. We'll be demonstrating various typographic principles by adding some page-specific styles to each of these HTML files.





# Web Typography

## Web Fonts

This paragraph is using a web font call *Roboto Light*. It's a little more refined and lends some **unique character** to the web page.

## System Fonts

This paragraph is using a built-in sans-serif font, which is probably Arial or Helvetica. It's not exactly ugly, but it's definitely familiar.

Open up one of the HTML files with a web browser, and you'll find that our initial project is pretty close to the final example, minus all the web fonts and other CSS typography properties.

## LOCALLY HOSTED WEB FONTS



hosted or externally hosted. We'll take a look at both in this chapter. First, we'll

be adding a locally hosted web font to our example project. This is a three-step process:

1. Download a web font and add it to your project.
2. Embed the web font in your stylesheet.
3. Use the font elsewhere in your stylesheet.

We'll be experimenting in the `web-fonts.html` and `typo.css` files. Go ahead and open those up in your text editor if you haven't already.

## HOSTING A WOFF FILE

So, we need to get our hands on a web font. Our example uses the free Roboto font, which you should [download from Font Squirrel](#). Make sure to click the **Webfont Kit** tab, not the **Download TTF** button. Unclick all the formats except **WOFF**, since that's the only one we'll be using, then click the **Download @font-face Kit** button.

The screenshot shows the Roboto font page on Font Squirrel. At the top, the font name "ROBOTO" is displayed in a large, bold, sans-serif font. To its right is a purple "DOWNLOAD TTF" button with a white downward arrow. Below the font name are icons for file formats (ePub, EPUB, MOBI, PDF) and the author's name, Christian Robertson. It also indicates 18 Styles available. A navigation bar below the font name includes links for Specimens, Test Drive, Glyphs, License, and Webfont Kit. The "Webfont Kit" link is highlighted with a purple background. A section titled "Webfont Kit" contains the text: "This font's license appears to allow you to use @font-face css embedding!". Below this are two dropdown menus: "Choose a Subset:" and "Subsetting:".



The screenshot shows a user interface for selecting font formats. At the top, there's a section titled "Choose Font Formats:" with four options: TTF, EOT, WOFF, and SVG. The "WOFF" option is selected, indicated by a checked checkbox and a red circle. Below this is a large purple button labeled "DOWNLOAD @FONT-FACE KIT". To the right of the button, there's explanatory text about each format: TTF (works in most browsers except IE and iPhone), EOT (IE only), WOFF (compressed, emerging standard), and SVG (iPhone/iPad). The entire interface is contained within a light gray box.

This will give you a ZIP file with a license, some instructions, and a `web fonts` folder containing a ton of subdirectories. The Roboto font comes in a bunch of different `font faces` like light, regular, bold, italic, and condensed. Each of those folders contains a different face. The one we want is called `roboto_light_macroman`. Open up that folder and copy the `Roboto-Light-webfont.woff` file into our `web-typography` project.

## EMBEDDING A WEB FONT

Sweet. We've got a WOFF file. To actually use it in our web page, we need to embed it into our stylesheet with the `@font-face` “at-rule”. Web fonts must always be included at the *top* of a stylesheet, so add the following to the very beginning of `typo.css`:

```
@font-face {  
    font-family: 'Roboto';  
    src: url('Roboto-Light-webfont.woff') format('woff');  
}
```



The `font-family` property defines how we'll refer to this font later on. This operates as an internal label, so it can be anything you want. It doesn't *need* to relate to the official name of the font, but it's usually more intuitive if it does. As we'll see in a moment, it's a good idea to keep the name as generic as possible (e.g., Roboto instead of Roboto Light).

Next, we have the `src` property, which defines the path to the `.woff` file via the `url()` notation. The path can be **absolute**, **relative**, or **root-relative**. If you use a relative path like we did here, it will always be relative to the `.css` file—not the HTML document. The `format()` notation lets browsers know which web font file format it is.

If you reload `web-fonts.html` page, you won't see any change because `@font-face` only gave us *access* to our `.woff` file. We still need to *use* it somewhere else in our stylesheet.

## USING A WEB FONT

Remember from [Defining Fonts](#) that the CSS `font-family` property defines which font a particular HTML element uses. After adding our `@font-face` at-rule, we can use Roboto as a valid value for `font-family` anywhere else in our stylesheet.

Let's make Roboto Light the default font for our entire example project by changing the `font-family` in the `body` selector of `typo.css`:



```
    font-size: 18px;  
    line-height: 1.8em;  
    color: #5D6063;  
}
```

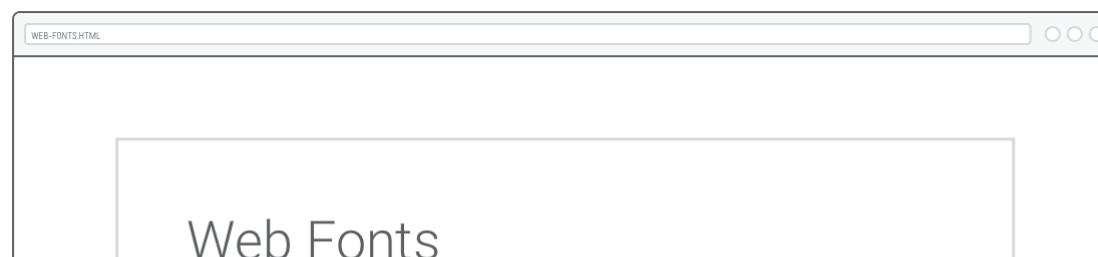


*Everything* should now render as Roboto Light, which means we lost our comparison with the sans-serif system font in `web-fonts.html`. Fix this by adding a page-specific style to the `<head>` of our `web-fonts.html` file:

```
<style>  
  .system-fonts {  
    font-family: sans-serif;  
  }  
</style>
```



The `.system-fonts` class is applied to the second box in `web-fonts.html`. The above rule takes precedence over the `body` rule in `typo.css`, so when you open up `web-fonts.html` in a browser, you should see our Roboto Light web font on the top and the default system font on the bottom:





It's a little more refined and lends some **unique character** to the web page.

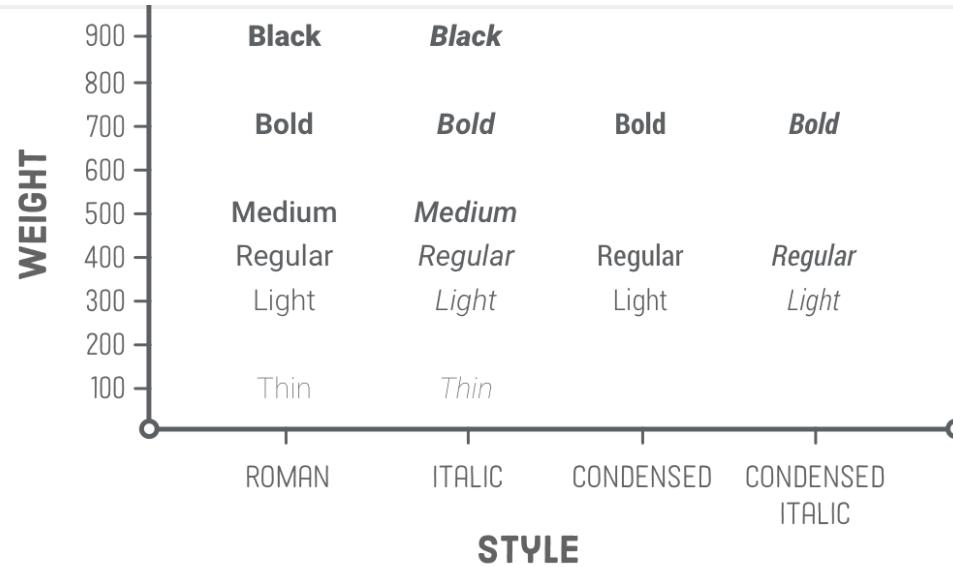
## System Fonts

This paragraph is using a built-in sans-serif font, which is probably Arial or Helvetica. It's not exactly ugly, but it's definitely familiar.

# — FONT FAMILIES AND FONT FACES —

A single font “family” is made up of multiple font “faces”. Each font face is a different weight or style in the family. “Weight” refers to the boldness of a particular face, and “style” refers to whether it’s roman (upright), italic, condensed, extended, or some other variant in the family.

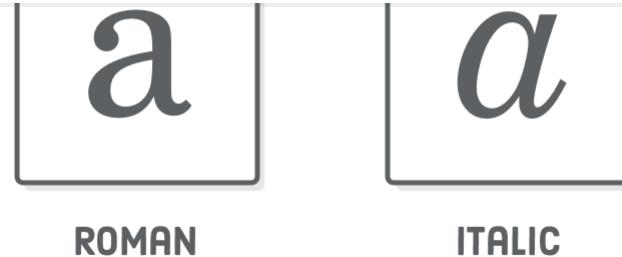
In our example, Roboto Light is one font face in the Roboto family. The other 17 faces in the ZIP file we downloaded earlier can be visualized like so:



In CSS, font weights are expressed as numeric values between 100 and 900.

Fortunately, there are relatively standardized, human-friendly terms for each of these numeric values. “Black” usually means 900, “bold” is 700, “regular” is 400, etc. As you can see above, most families don’t supply a face for every single weight. Roboto is missing “extra light” (200), “semi bold” (600), and “extra bold” (800).

It’s worth noting that each style and weight combination is designed as an entirely distinct face. In a high-quality font family, the condensed styles aren’t simply squashed versions of the roman faces, nor is the bold face merely a thicker version. Each letter in every face is hand-crafted to ensure it provides a uniform flow to its text.



This is particularly apparent in the italic and roman faces of many serif fonts. For instance, the lowercase “a” in Century Schoolbook FS (the font you’re reading right now) takes on a completely different shape when it’s *italicized*.

## FAKIN’ IT

Why does this weight and style stuff matter to us? The design of most websites utilizes multiple faces in the same family, so we need to know how to embed several .woff files that represent related faces.

But first, let’s take a look at what happens when we *don’t* offer multiple faces. Update the left-hand paragraph in `web-fonts.html` to include an `<em>` and a `<strong>` element:

```
<section class='section section--gray'>
  <h2>Web Fonts</h2>

  <p>This paragraph is using a web font call <em>Roboto Light</em>. It's a
  little more refined and lends some <strong>unique character</strong> to
```



When you reload the page, you'll notice that the bold text isn't really all that bold. This is because it's being *synthesized*. We didn't supply a bold font face for the `<strong>` element to use, so the browser is trying to fake it by auto-converting Roboto Light into a thicker face. The same thing is going on with the italics in the `<em>` element, but it's a little bit harder to tell. This auto-conversion almost always results in low-quality typography.

This paragraph is using **synthesized bold**.

This paragraph is using **genuine bold**.

To verify that the bold and italic faces really are being synthesized, try adding the following rule to `typo.css`. The `font-synthesis` property determines if a browser is allowed to fake it or not. At the time of this writing, only Firefox actually pays attention to `font-synthesis`, so this won't work in Chrome or Safari:

```
/* This will only work in Firefox */
em, strong {
    font-synthesis: none;
}
```



no longer be italic or bold—the entire paragraph will be in roman Roboto Light.

## MULTIPLE FONT FACES (THE WRONG WAY)

Let's try adding Roboto Light Italic and Roboto Bold faces to our example project. Copy over the following files from the Roboto ZIP file we downloaded earlier into our `web-typography` folder:

- `roboto_bold_macroman/Roboto-Bold-webfont.woff`
- `roboto_lightitalic_macroman/Roboto-LightItalic-webfont.woff`

A `.woff` file represents a single face in a particular font family, and `@font-face` lets us embed that face in our stylesheet. The naive way to embed these new WOFF files would be to simply add more `@font-face` declarations and change the `font-family` and `src` properties as necessary. Try adding the following to the top of `typo.css`:

```
/* DON'T NAME FONT FAMILIES LIKE THIS */
@font-face {
    font-family: 'Roboto Light Italic';
    src: url('Roboto-LightItalic-webfont.woff') format('woff');
}

@font-face {
    font-family: 'Roboto Bold';
    src: url('Roboto-Bold-webfont.woff') format('woff');
}
```



Then, to use these faces in our `<em>` and `<strong>` elements, we need the following rules:

```
/* THIS IS A LITTLE AWKWARD */  
em {  
    font-family: 'Roboto Light Italic', serif;  
}  
  
strong {  
    font-family: 'Roboto Bold', serif;  
}
```



This *will* work, and you should now see proper italic and bold fonts when you reload `web-fonts.html` in your browser. The problem is that manually specifying the `font-family` every time we want to use an italic or bold font is a little weird. We should be using the CSS `font-style` and `font-weight` properties for this.

ROBOTO-LIGHT.WOFF



ROBOTO-LIGHTITALIC.WOFF



ROBOTO-BOLD.WOFF





We ended up in this awkward situation because of the way we embedded our new .woff files. Using separate `font-family` values in `@font-face` makes them look like entirely unrelated font faces. It doesn't reflect the fact that they are all actually part of the Roboto family.

For this reason, you should **never use the above technique to embed multiple faces that are in the same font family**. Go ahead and delete both of the above snippets before moving on.

## MULTIPLE FONT FACES (THE RIGHT WAY)

To maintain the familial relationship between our three font faces, they all need to use a shared Roboto value for their `font-family` property. To distinguish between our light, italic, and bold faces, we'll add `font-style` and `font-weight` properties to the at-rule. Replace all the `@font-face` declarations in `typo.css` with the following:

```
@font-face {  
    font-family: 'Roboto';  
    src: url('Roboto-Light-webfont.woff') format('woff');  
    font-style: normal;  
    font-weight: 300;  
}
```



```
@font-face {  
    font-family: 'Roboto';  
    src: url('Roboto-LightItalic-webfont.woff') format('woff');  
    font-style: italic;  
    font-weight: 300;  
}  
  
@font-face {  
    font-family: 'Roboto';  
    src: url('Roboto-Bold-webfont.woff') format('woff');  
    font-style: normal;  
    font-weight: 700;  
}
```



Think of each `@font-face` at-rule as a description of the underlying `.woff` file.

The first `@font-face` is saying it's a Roboto font that's roman (`normal`) and has a font weight of 300 (aka "light"). The second says it's also in the Roboto family and has a weight of 300, but it's italic. Finally, the third at-rule lets our browser know that `Roboto-Bold-webfont.woff` contains the 700-weight (aka "bold") roman face.

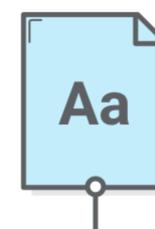
ROBOTO-LIGHT.WOFF

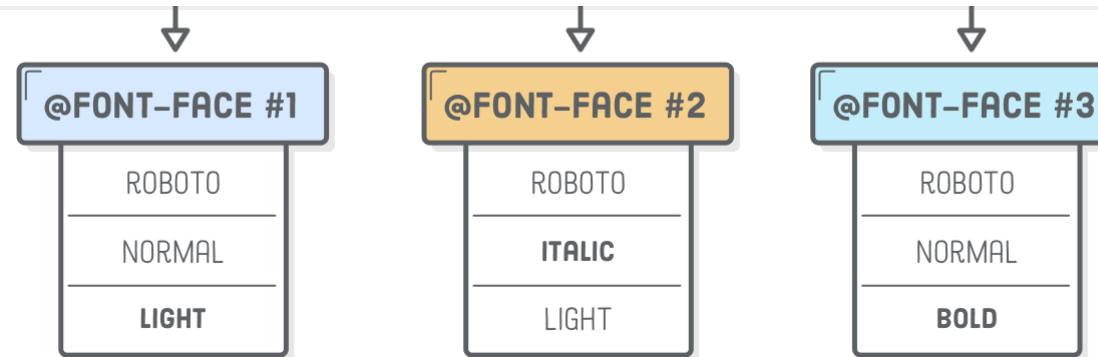


ROBOTO-LIGHTITALIC.WOFF



ROBOTO-BOLD.WOFF





Letting the browser know that our font faces are related makes our CSS much more intuitive. We can set the default font family and weight in our `body` selector. Then, when we want to use italics or bold for a particular element, we can simply specify a `font-style` or `font-weight` and the browser will pull the corresponding .woff file:

```
body {  
    font-family: 'Roboto', sans-serif;  
    font-weight: 300;  
    /* ... */  
}  
  
em {  
    font-style: italic;  
}  
  
strong {  
    font-weight: bold; /* Or 700 */  
}
```

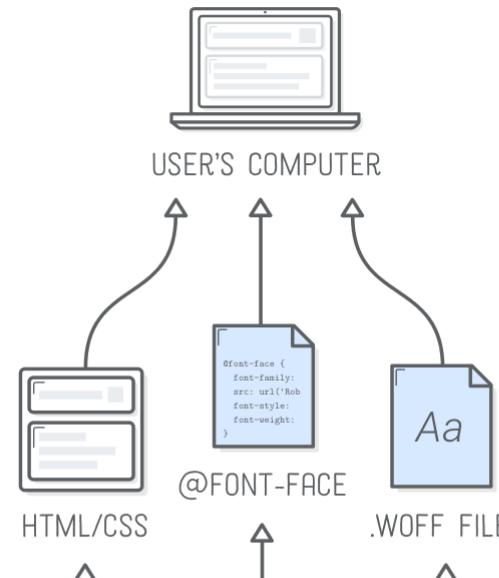


These happen to be the default `font-style` and `font-weight` values for `<em>` and `<strong>` elements, so we don't *really* need to include the last two rules here. Note that the only human-friendly keywords available for `font-weight` are `normal` (400) and `bold` (700). Any other boldness levels need to set numerically.

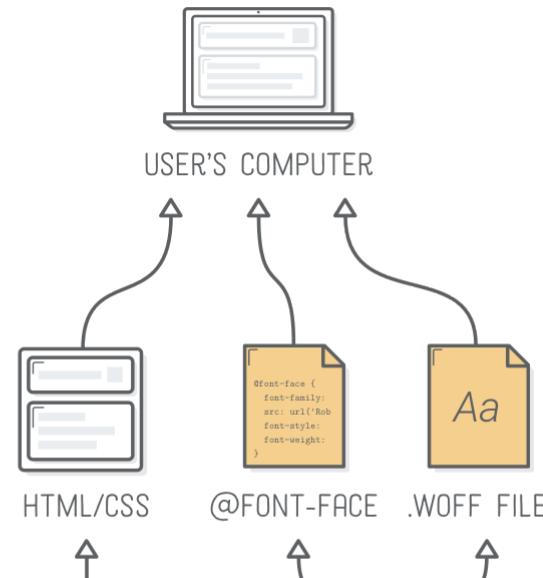
## — EXTERNALLY HOSTED WEB FONTS —

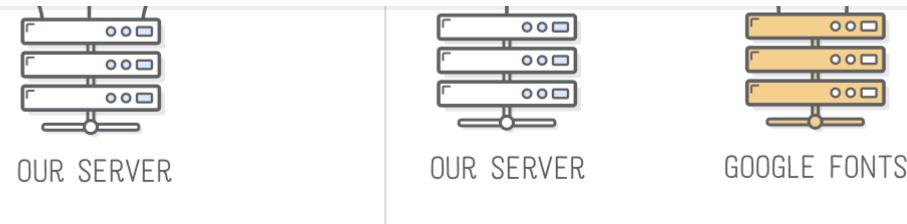
Ok! That was complicated. Next, we're going to explore the easier method of using web fonts: externally hosted via [Google Fonts](#). This lets us skip the first two steps of locally hosted fonts. Instead of adding `.woff` files to our project and embedding them with `@font-face`, we can let Google Fonts do this part for us.

### LOCALLY HOSTED FONTS

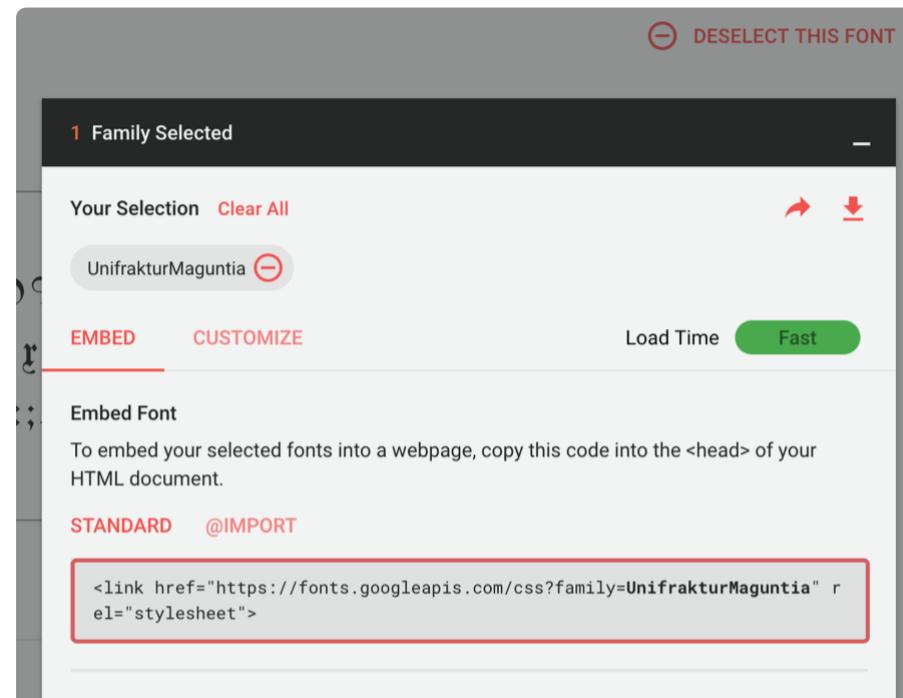


### EXTERNALLY HOSTED FONTS





In this section, we're going to be working on `history.html`, so open up that file in both your text editor and a web browser. If you want a brief history of typography going all the way back to the first printing press, take a quick read through the example text. Right now, each section in `history.html` is using Roboto Light, but we're going to change all of them to be representative of the period they're talking about.





```
font-family: 'UnifrakturMaguntia', cursive;
```

For examples of how fonts can be added to webpages, see the [getting started guide](#).

Let's begin by changing the font for the *Gothic/Blackletter* section. In [Google Fonts](#), search for **UnifrakturMaguntia**. It should look like something a monk wrote in the middle ages. Click **Select this font**. In the pop-up menu, you'll see a `<link/>` element. Copy this into the `<head>` of `history.html`, above the `<link/>` element that includes our `typo.css` stylesheet.

```
<link href="https://fonts.googleapis.com/css?family=UnifrakturMaguntia" rel="st
```

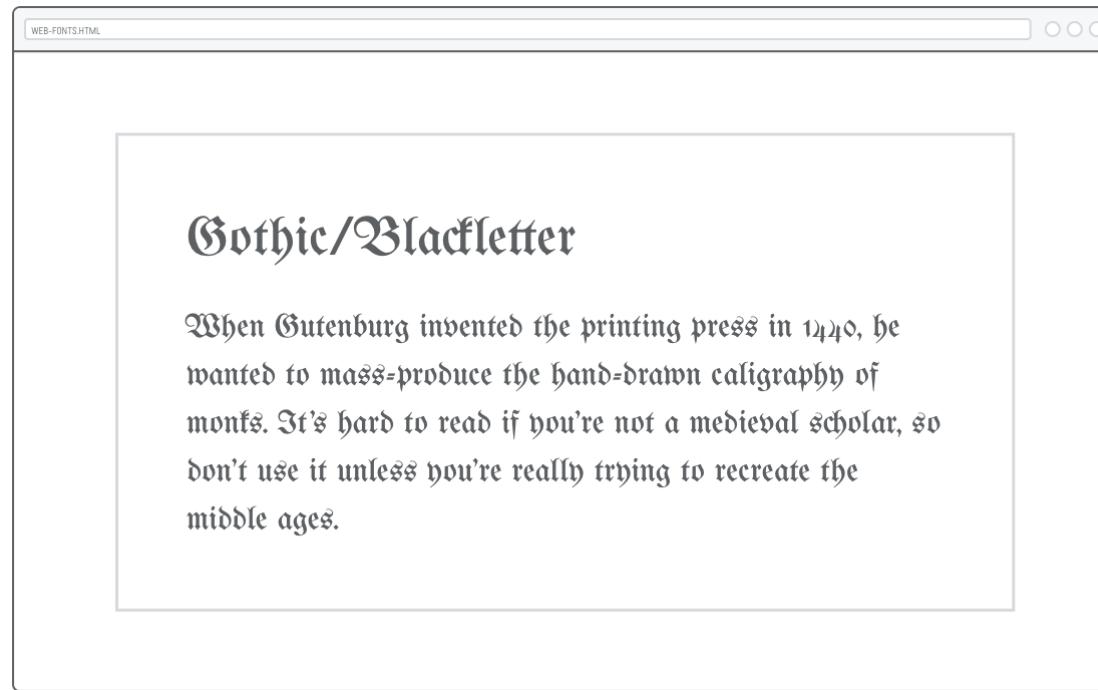
Remember that `<link/>` is how we [include an external stylesheet](#), and that's exactly what the above HTML is doing. However, instead of linking to a local CSS file, it's including some CSS defined by Google Fonts. If you paste the `href` value into your browser, you'll find the same `@font-face` declaration that we used in the previous section—except we didn't actually have to write it this time. Yay!

Now that we've embedded our **UnifrakturMaguntia** web font, we should be able to use it to style any HTML element we want. Add the following to the `<head>` of `history.html`:



```
        font-family: 'UnifrakturMaguntia', cursive;  
    }  
</style>
```

That first section has a `class='blackletter'` attribute, so it should now be printed in gothic letters:



Google Fonts are a quick and easy solution, but professional sites should typically use locally hosted web fonts. This gives you a lot more flexibility (you're



If you've optimized the rest of your site correctly.

## TOO MANY FONT FILES

Speaking of performance, let's do something awful. There's another 10 sections on our `history.html` page, and we want to give each one its own web font. We can embed multiple fonts in a single `<link/>` element, so change our Google Fonts stylesheet to include the rest of them:

```
<link href="https://fonts.googleapis.com/css?family=Alfa+Slab+One|Droid+Sans+Mo
```

Note that you can generate this in Google Fonts by selecting multiple fonts before copying the `<link/>` element. Next, add all these new fonts to the `<style>` element of `history.html`:

```
.old-style {  
    font-family: 'Sorts Mill Goudy', serif;  
}  
.transitional {  
    font-family: 'Libre Baskerville', serif;  
}  
.didot {  
    font-family: 'Rufina', serif;  
}  
.slab {  
    font-family: 'Rokkitt', serif;  
}
```



```
}

.grotesque {
    font-family: 'Roboto', sans-serif;
}

.geometric {
    font-family: 'Questrial', sans-serif;
}

.humanist {
    font-family: 'Lato', sans-serif;
}

.display {
    font-family: 'Lobster', cursive;
}

.monospace {
    font-family: 'Droid Sans Mono', monospace;
}
```



Now, each section of `history.html` is rendered in a font from the era it's describing. This serves as a nice introduction to the historic significance of different fonts, but you should **never, ever include this many web fonts on a real web page.**

Don't forget that each web font is actually a `.woff` or `.woff2` file that your browser needs to load before it can render the page. More fonts means longer load times. The key to using web fonts effectively is to find a balance between



TUTORIALS.

And that's more than you could ever want to know about web fonts. The rest of this chapter shifts gears into basic typographic principles. These are simple guidelines (with simple CSS implementations) that often make the difference between a professional web page and an amateur one.

## PARAGRAPH INDENTS

Separating paragraphs from one another is one of the most fundamental functions of typography. There's two generally accepted solutions: either use a first-line indent *or* a margin between the paragraphs. Your readers (hopefully) aren't stupid—they don't need two signs that a new paragraph is happening, so never use *both* an indent and a margin. That would be redundant.

### INDENTS

Dis nec nascetur adipiscing a  
nec sed scelerisque urna sem  
dignissim vestibulum eget  
lorem vestibulum.

Parturient elementum eros  
a scelerisque felis velit fames  
hac hendrerit mi sociis.

A molestie semper nam  
eget laoreet placerat blandit  
consectetur vel dignissim.

### MARGINS

Dis nec nascetur adipiscing a  
nec sed scelerisque urna sem  
dignissim vestibulum eget  
lorem vestibulum.

Parturient elementum eros a  
scelerisque felis velit fames hac  
hendrerit mi sociis.

A molestie semper nam eget  
laoreet placerat blandit  
consectetur vel dignissim.

### NEVER BOTH

Dis nec nascetur  
adipiscing a nec sed scelerisque  
urna sem dignissim vestibulum  
eget lorem vestibulum.

Parturient elementum eros  
a scelerisque felis velit fames  
hac hendrerit mi sociis.

A molestie semper nam  
eget laoreet placerat blandit  
consectetur vel dignissim.

The CSS `text-indent` property defines the size of the first-line indent of a particular element (usually a `<p>`). We can explore this in our `indents.html`



to an indent by adding the following rules to the `<style>` element.

```
<style>
  .paragraph-indent p {
    text-indent: 1em;
    margin-bottom: 0;
  }
  .paragraph-indent p:first-of-type {
    text-indent: 0;
  }
</style>
```



Note that the first paragraph after a heading should never be indented because, well, it's usually pretty obvious that it's a new paragraph. This is a pretty good use case for the `:first-of-type` pseudo-class.

And here's a negative example so we remember what *not* to do. Add this to the page-specific styles in `indents.html`:

```
/* DESIGNERS WILL JUDGE YOU FOR THIS */
.never-both p {
  text-indent: 1em;
  margin-bottom: 1em;
}
```





judge you for this.

## TEXT ALIGNMENT

The alignment of text has a subconscious impact on how you read it. You've probably never noticed it before, but your eyes don't move in a smooth motion as they read over a paragraph—they jump from word to word and from line to line. Your eyes fixate on certain spots and skip over other ones.

### YOU READ LIKE THIS

Dis nec nascetur adipiscing a nec sed  
scelerisque urna sem dignissim vestibulum  
eget lorem vestibulum. Parturient  
elementum eros a scelerisque felis velit  
fames hac hendrerit mi sociis.

### NOT LIKE THIS

Dis nec nascetur adipiscing a nec sed  
scelerisque urna sem dignissim vestibulum  
eget lorem vestibulum. Parturient  
elementum eros a scelerisque felis velit  
fames hac hendrerit mi sociis.

In a well-designed HTML document, text alignment is never an arbitrary decision. It takes into account this little bit of human physiology. Good text alignment actually makes it easier for users to read your content by giving their eyes an anchor to jump to when they move from line to line.

The next few sections explain the proper times to use left, center, right, and justified text alignment. All of these examples rely on the `text-align` property, which controls the text alignment of a particular HTML element. We set up the `alignment.html` page in our example project with some convenient scenarios.



MOST OF YOUR TEXT SHOULD BE LEFT-ALIGNED BECAUSE IT GIVES THE READER A VERTICAL anchor to jump back to on every line. Long runs of text, in particular, should almost always be left-aligned. Short runs of text and headings have a little bit more leeway.

```
Dis nec nascetur adipiscing a nec sed  
scelerisque urna sem dignissim vestibulum  
eget lorem vestibulum. Parturient  
elementum eros a scelerisque felis velit  
fames hac hendrerit mi sociis.
```

Left alignment is the default value for `text-align`, but if we wanted to be explicit, we could add the following rule to the `<style>` element of our `alignment.html` file:

```
<style>  
    .left {  
        text-align: left;  
    }  
</style>
```

Of course, if you're working on a website that's in a language that's written right-to-left instead of left-to-right (like Arabic), you can go ahead and swap all this advice with the *Right Alignment* section below.



Center-aligned text doesn't have that anchor, so it's easier for the eye to get lost when it tries to jump to the next line. It's best suited for short line lengths (more on that later) and for special kinds of content like poems, lyrics, and headings.

Dis nec nascetur adipiscing a nec sed  
scelerisque urna sem dignissim vestibulum  
eget lorem vestibulum. Parturient  
elementum eros a scelerisque felis velit  
ames hac hendrerit mi sociis.

Go ahead and center-align the second paragraph in `alignment.html` with another page-specific style:

```
.center {  
    text-align: center;  
}
```

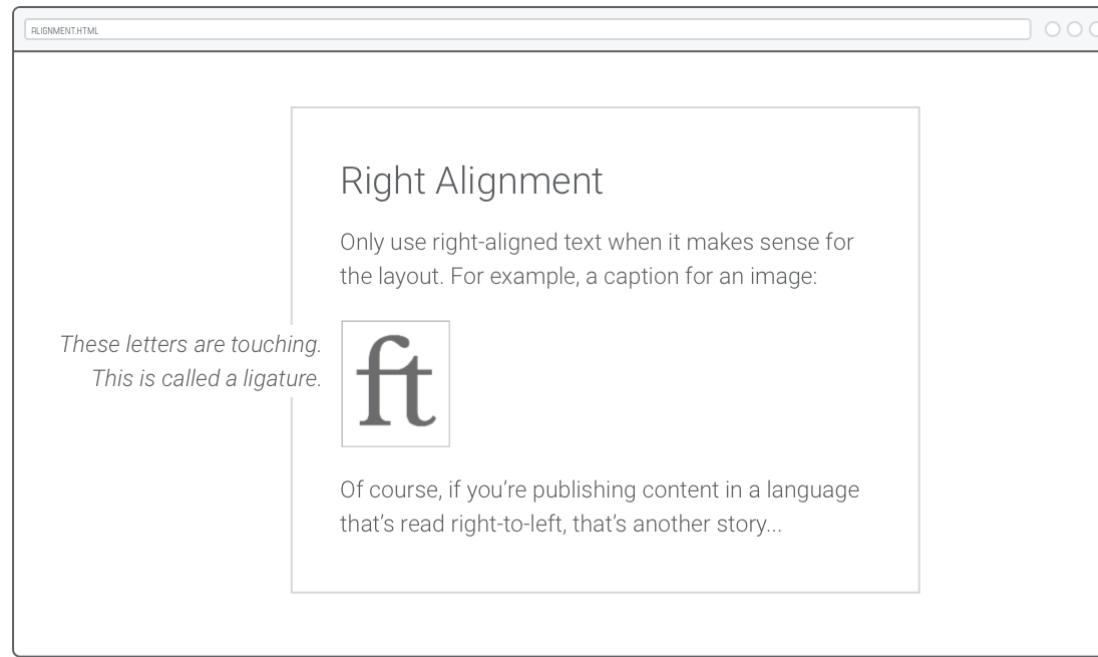
Notice how the page now feels a little disjointed. The center-aligned second paragraph breaks the flow of the left-aligned first paragraph. Generally speaking, text alignment should be consistent throughout a web page. If you're going to center a heading, center *all* of your headings.

## RIGHT ALIGNMENT



~~creates with the surrounding elements. For instance, take a look at what our~~

section in `alignment.html`. We want to move the image's caption to the left of the image and right-align it to make it look like it's attached to the image:



Our example image is wrapped in a `<figure>` and the caption text is in a `<figcaption>`, so adding the following to the `<style>` element of `alignment.html` should result in the above layout.

```
figcaption {  
    display: none;  
}  
  
@media only screen and (min-width: 900px) {  
    figure {
```



```
figcaption {  
    display: block;  
  
    font-style: italic;  
    text-align: right;  
    background-color: #FFFFFF;  
  
    position: absolute;  
    left: -220px;  
    width: 200px;  
}  
}
```



This also happens to be a good example of [advanced positioning](#). The `relative` position of the `<figure>` sets the coordinate system for the `<figcaption>`'s `absolute` positioning. By nudging the caption left by 220px and giving it an explicit width of 200px, we get a nice 20-pixel margin between the image and its caption.

Like centered text, right alignment should usually be reserved for these kinds of special design scenarios because its jagged left edge makes it harder for the reader to find the next line.

## JUSTIFIED TEXT



splitting long words with hyphens until each line is the same width. Without a high-quality hyphenation engine, justified text results in awkwardly large spaces between words. These uneven spaces make it harder for the eye to move horizontally across the text.

## BAD HYPHENATION

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum. Parturient elementum eros a scelerisque felis velit fames hac hendrerit mi sociis.

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum. Parturient elementum eros a scelerisque felis velit fames hac hendrerit mi sociis.

## GOOD HYPHENATION

Dis nec nascetur adipiscing a nec sed scelerisque urna sem dignissim vestibulum eget lorem vestibulum. Parturient elementum eros a scelerisque felis velit fames hac hendrerit mi sociis.

Dis nec nascetur adipiscing a nec sed sce-  
lerisque urna sem dignissim vestibulum eget  
lorem vestibulum. Parturient elementum eros  
a scelerisque felis velit fames hac hendrerit  
mi sociis.

Unfortunately, most browsers don't have *any* kind of built-in hyphenation engine, so you're better off avoiding justified text in HTML documents. We can take a look by adding one more `text-align` rule to our `alignment.html` file:

```
.justify {  
    text-align: justify;  
}
```





~~paragraph is more uniform and inviting.~~

## VERTICAL TEXT SPACING

Just as alignment isn't an arbitrary decision, neither is the space between text.

In this section, we're concerned with the responsible use of three CSS properties:

- margin-top (or padding-top)
- margin-bottom (or padding-bottom)
- line-height

The first two should be pretty familiar by now, and they define the vertical space between separate paragraphs. The new line-height property determines the amount of space between lines *in the same paragraph*. In traditional typography, line-height is called “leading” because printers used little strips of lead to increase the space between lines of text.

Together, these properties control the “vertical rhythm” of a web page. There's all sorts of techniques to figure out the “optimal” vertical rhythm for a given layout, but the general principles are:

- Give things enough space to breath.
- Use *consistent* spacing throughout the page.



half of our `spacing.html` page. Go ahead and add the following page-specific styles to `spacing.html`

```
<style>
  .messy {
    line-height: 1.2em;
  }
  .messy h2 {
    line-height: .9em;
  }
  .messy:last-of-type {
    line-height: 1.5em;
  }
  .messy:last-of-type h2 {
    margin-bottom: .3em;
  }
  .messy .button:link,
  .messy .button:visited {
    margin-top: 0;
  }
</style>
```



A few small changes to line height, paddings, and margins can have a dramatic impact on the quality of a page:

Give Your Elements Enough Room to Breath

Without Enough Space, Things Feel Messy

One of the easiest ways to make your web pages look



By everything, we mean the space between headings, paragraphs, images, form controls, the vertical space between lines, the horizontal space between the edge of the page, and pretty much every other margin or padding you can think of.

paragraphs, images, form controls, the vertical space between lines, the horizontal space between the edge of the page, and pretty much every other margin or padding you can think of.

### Consistent Spacing

Using a *consistent* margin between headings, paragraphs, images, and other elements gives a vertical rhythm to the page. See how this button doesn't seem to break the flow of the page?

[Learn More About Typography](#)

Consistent spacing makes your web page feel more like a cohesive whole, rather than a bunch of unrelated graphical elements.

### Inconsistent Spacing

Using an *inconsistent* margin between headings, paragraphs, images, and other elements destroys the vertical rhythm of a page. See how this button seems to break the flow of the page?

[Learn More About Typography](#)

The difference between the top and bottom margin makes it feel like it doesn't fit in, and your web page is no longer a cohesive whole.

There's a surprising amount of math and psychology that goes into calculating the vertical rhythm of a page, but that's a job for your designer. As a developer, you need to know the CSS properties to implement what they're asking for. More importantly, you have to understand that your designer really cares about this kind of stuff, so you should be paying very careful attention to your `margin`, `padding`, and `line-height` properties.

## LINE LENGTH



the horizontal spacing is the line length or measure refers to the

horizontal length of your text. You can think of it as the number of characters or words that fit into a single line. Measure has everything to do with the following CSS properties:

- width
- margin-left (or padding-left)
- margin-right (or padding-right)

A good rule-of-thumb is to limit the number of characters on a single line to around 80. Like alignment, this subtly affects the readability of your content. It takes energy for your eye to move from the left edge of a paragraph to the right, and the farther it has to scan, the faster it gets tired. Longer lines also make it easier to get lost when you finish a line and need to jump back to the beginning of the next line.

## SHORT LINE LENGTH

Dis nec nascetur adipiscing a nec  
sed scelerisque urna sem  
dignissim vestibulum eget lorem  
vestibulum. Parturient elementum  
eros a scelerisque felis velit fames  
hac hendrerit mi sociis.



## LONG(ER) LINE LENGTH

Dis nec nascetur adipiscing a nec sed scelerisque urna sem  
dignissim vestibulum eget lorem vestibulum. Parturient elementum  
eros a scelerisque felis velit fames hac hendrerit mi sociis.



These are the reasons why so many websites (including this one) use **fixed-width layouts** or split content into multiple columns on wider screens. Without



length becomes unacceptably long.

In our example project, the `line-length.html` file has decent measure. Let's see what happens when we break the bottom half of the page by adding the following to its `<head>`:

```
<style>
  @media only screen and (min-width: 580px) {
    .not-so-manageable {
      max-width: 100%;
      margin-left: 2em;
      margin-right: 2em;
    }
  }
</style>
```

Now, the second section stretches to fill the full width of the browser window. It feels a little bit more unapproachable due to the long line length. Again, the goal of good web typography is to make it as easy as possible for visitors to digest your content.

## OTHER BASIC TYPOGRAPHY GUIDELINES

That should be enough to get you on your way towards quality web typography. Typography is a whole industry, and we've barely scratched the surface.



development, so we'll just leave you with a few final guidelines.

- Use a `font-size` between 14px and 20px for the `body` element.
- Use “curly quotes” and apostrophes with the ‘, ’, “, ”, and “ HTML entities.
- Use proper dashes (–, —) and other symbols (©).
- Don’t use `text-decoration: underline` except for hover states.
- Use *real* italic fonts over synthesized ones if not it’s too much of a performance burden.

If you find this stuff fascinating, [Practical Typography](#) has a fantastic list of general rules to follow when typesetting a document.

---

## SUMMARY

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The goal of this chapter was twofold:

- Learn the mechanics of web fonts and basic CSS typography properties.
- Understand how designers think about typography.

You might not be able to create a beautifully typeset web page from scratch after reading this chapter, but that wasn’t the point. It was to make you *aware* of the invisible art of typography. You should now have the vocabulary to talk about things like font families, faces, weights, and styles, as well as leading, measure, and vertical rhythm.



that nothing is arbitrary in a well-designed web page. The font sizes, margin

style, text alignment, line height, margins, and every other tiny facet of the page was carefully considered. There was a *purpose* behind all of these decisions.

All of the CSS properties we've covered throughout this tutorial are actually kind of simple. When it comes down to it, we've really just been moving a bunch of boxes around, changing some colors, and altering the appearance of our text. The *meaning* behind these things comes from the underlying design and the business goals of the website you're implementing.

But, that's for another tutorial. Believe it or not, you've reached the end of *HTML & CSS is Hard*. We've covered all the HTML elements and CSS properties you need to build professional web pages. The only thing missing is *experience*. Your next step is to practice all these new skills by building a bunch of web pages from scratch.

Stay tuned for more tutorials!

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