

Twenty-two tips on typography:

1	Choose just a couple of typefaces	8	14	Reduce the tracking in large bodies of text	40
2	Make sure that the typeface does not communicate something you do not want to communicate	10	15	Work on titles, headings, and logos	42
3	Choose the typeface according to the size that will be used	12	16	Pay attention to the characters you insert	44
4	Use typefaces for your language	14	17	Reject fake bolds, italics, and small capitals	47
5	When you combine two different typefaces, adjust their sizes	18	18	Learn how H&Js work	48
6	Be sure that your typeface makes it to the end	20	19	If it does not need to stand out, condense and expand the letters	50
7	Do not touch default values	24	20	Reduce the leading in larger body sizes	53
8	If they let you, range left	25	21	Be careful with numbers	54
9	Start with the body of the text	28	22	Know what you are talking about	56
10	Always follow one particular system (or almost always)	30			
11	Do not waste time with margins and page numbers	33			
12	Conveniently mark paragraphs	35			
13	Equal out lines (if you can)	37			

The first tip:

Choose just a couple of typefaces

From the simplest to the most complicated project, you will only need one or two different fonts, at most three.

Keep this principle in mind: one or two typefaces are enough for any work. You might need three and up to four for complicated and extensive projects like newspapers or magazines, but the base of a publication usually consists of only a couple of typefaces. You do not need more than that.

We choose typefaces according to the use we are going to give them, according to our aesthetic preferences, etc. Changing a typeface is easier, quicker and cheaper than ever. We have hundreds of typefaces and we can find many more on the Internet, which is why we see designs with too many different typefaces.

Think of it this way: a lot of typefaces equals a lot of voices. So the more we restrict our typographical palette, the more expressive resources we will use, like contrast, rhythm, symmetry, or movement.

In the same way that it is better to try to choose the right adjective instead of using lots of words, a couple of varying typefaces (see p. 67 →) are a good start for any design, however broad.

Typefaces like Stone by Sumner Stone of 1987, Rotis by Otl Aicher of 1989, or Scala by Martin Majoor of 1991 are presented in serif and sans serif versions, something that did not happen in the history of typography until the end of the 20th century. These multi-style typefaces are a good option for complex projects where a wide harmonic range of styles is needed. They work well together because they have a common spine.

Stone Serif
Stone Sans
Rotis Sans Serif
Rotis Semi Sans
Rotis Semi Serif
Rotis Serif
Scala
Scala Sans



The Guardian newspaper designed by Mark Porter in 2005 uses only versions of one family designed by Christian Schwartz on exclusive contract.

De Na

Make sure that the typeface does not communicate something you do not want to communicate

Every font style explains something.

Try to choose one that does not transmit anything that the text does not say.

Choose the typeface you are going to use carefully because, even if that is not what you want, you will always communicate something more than the text contains. Even if you make up a fake text, you send a message. There is no such thing as a neutral typeface; a neutral typeface transmits neutrality and that is a message in itself.

Although this is one of the most obvious and simple rules, it can be paralyzing. Everyone, from the beginner to the most experienced designer who knows all about the history of typography and its styles, has doubts when they bring up the typeface menu.

How do you solve this problem?

Perhaps it is more useful to take on the task as many designers do: when choosing a typeface, try, at least, to make sure that it does not communicate something that you do not intend.



Trajan (1) is lapidary and can seem pretentious. Gothic type (2) looks Germanic; it works for heavy metal music but can also spew racist insults. FF DIN (3) is cold like modern architecture but is comfortable as well. Bodoni (4) is elegant but could look too affected. Rockwell (5) is practical and resistant but can be too rough. Helvetica (6) is cool, universal, official, and maybe bland. English script (7) is elegant but can easily become tacky. Times (8) seems elegant to many but it is also vulgar; it is everywhere. Cooper Black (9) is fatty and sexy. Typefaces always transmit something, many times in several directions. That is why it is difficult to choose one.

Choose the typeface according to the size that will be used

One of the most common errors is using a typeface at a size that was meant for another scale.

Not all typefaces were meant to be printed in the same size and for the same use. Although some typefaces have rather successfully changed context throughout history, a typeface designed for small body sizes will not work so well in large body sizes and vice versa.

Fantasy fonts aside (see p. 73 →), which we can only use for titles or logos, how can we know if a typeface is supposed to be big or small?

Sometimes we can find this out by reading the texts that foundries develop about their typefaces, though they are almost always a way to praise the readability of the typeface and not much else. To go a bit further, as a guideline, you should know that typefaces for smaller body sizes

More and more fonts are being edited with a special weight for titles. A good example is the digital version of the Didot typefaces that the Hoesler foundry introduced. It is presented with different drawings according to the size to be used. This formula preserves the spirit of the typefaces created in the era that used metal, when the drawing subtly but effectively varied according to size. This outwardly allowed typefaces to maintain their formal characteristics while remaining legible.



Nimrod, designed by Robin Nicholas in 1980 by Montotype is one of the best and most used typefaces in the press. It was first used for the Leicester Mercury newspaper. In the image to the right is the economics newspaper *Cinco Días*, designed by Pablo Martín. Nimrod's robust serifs, lack of ornaments, and high lower-case letters make it an enduring type, very legible in small body sizes but ugly in large body sizes.



Weiß and Optima are examples of typefaces that work well in metal but whose digital versions are not as readable until they reach a certain size. Thus they are not typefaces recommendable for small texts.



Las eléctricas se vuelcan en el negocio del gas

Prevén un crecimiento de 325.000 clientes al año y un margen de beneficios superior al del mercado eléctrico, cuya tarifa ha bajado un 33% en los últimos seis años

El 1 de octubre de 2001 fue una fecha clave en la liberalización del mercado del gas en España. Ese día se subastó el 25% del contrato del gas que viene de Argelia a España, como medida de acompañamiento para la liberalización del sector gasístico en España. Hasta ese momento, la distribución y comercialización estaba en manos exclusivas de Gas Natural y el Repsol YPF. En menos de dos años, las eléctricas y petroleras se han hecho con un buen pedazo del pastel del suministro en el mercado liberalizado (un 35% a finales de 2002) y ahora preparan la estrategia para desarrollar su plan de negocio, con vistas al 1 de enero de 2004.

En esa fecha finaliza el contrato de cesión y las empresas dejarán de recibir esa cuota procedente de Argelia (de donde vino el 53% del gas que se consumió en España en 2002) y tendrán que negociar de forma individual de dónde quieren recibir el suministro de gas, en qué instalaciones lo van a tratar y cómo lo van a comercializar.

Mientras que las petroleras (Cepsa, BP y Shell) traerán el gas desde sus propios pozos petrolíferos, las eléctricas tienen varias opciones. Invertir en plantas en destino, como ha hecho Unión Fenosa con los trenes de licuefacción de Omán y Egipto; traerlo directamente desde los países tradicionales productores, como Iberdrola, que ya ha firmado acuerdos para importarlo desde Trinidad y Tobago o Argelia, o Hidrocarburo que, tras adjudicarse la privatización de Naturcorp, ha firmado acuerdos también con suministradores de Trinidad y Tobago, o bien firmar un acuerdo de compra privado con otro operador gasístico español, como va a hacer Endesa con Gas Natural.

Pero, ¿por qué ese repentino interés por el gas por parte de las eléctricas? Según fuentes de la patronal, la primera razón es la permanente bajada de la tarifa eléctrica (un 33% entre 1996 y 2002), lo que les ha dejado prácticamente sin margen para rebajar el precio de venta al cliente final, mientras que en el mercado del gas aún existe un recorrido para el descuento de hasta un 6%. En segundo lugar, el mercado eléctrico, tanto en clientes como en ventas, está saturado de operadores, mientras que tan sólo un 25% de los clientes que tienen contratado suministro eléctrico también tienen gas.

Esto significa que se espera un crecimiento cercano a los 325.000 nuevos clientes al año en un mercado dominado por los grandes consumidores, según Javier Uriarte, director ge-

660.000 metros cúbicos para gas natural licuado y significación de 2,2 bcm (miles de millones de metros cúbicos) de gas natural licuado. En paralelo se están ultimando los detalles para la construcción de otras tres centrales, en las que el parte de forma activa las eléctricas. La que empezará a funcionar antes será la de Bilbao, que estará operativa a finales de año, con una capacidad de almacenamiento de 900 metros cúbicos y en la que participarán un 25% de Repsol YPF, BP Iberrola y el Ente Vasco de la Energía.

Hasta 2006 no está previsto que se pongan en marcha otras dos plantas regasificadoras, situadas respectivamente en Ferrol y Sagunto. La licencia de construcción de la controlada por una sociedad denominada Regasosa (que participarán Endesa, Unión Fenosa, las cajas de ahorros gallegas y la Xunta de Galicia), aún no ha sido aprobada.

El consumo de gas en España está dominado por tan sólo 500 grandes clientes, que reciben el 76% del suministro

El Ayuntamiento de Madrid, la localidad donde está ubicada la planta, que tiene una capacidad de almacenamiento de 300.000 metros cúbicos de gas natural licuado para regasificación.

Pero quizá el más emblemático es el central de Sagunto, que está controlado por Unión Fenosa (30%), Iberdrola (30%) y Repsol (20%), por la posición estratégica como punto de encuentro entre todos los ductos y líneas con destino a todos los transportistas que vienen del Magreb y de Oriente Próximo, la concentración de empresas azulejeras. En Castilla-La Mancha, las azulejeras españolas que representan el 90% de las azulejeras españolas que exportan al extranjero, representan el 15% del gas natural del país.

Exención fiscal

La importancia de este sector ha quedado demostrada con la exención del Gobierno sobre las azulejeras, que tendrán que hacer frente al pago del nuevo impuesto de consumo de energía que establecerá una directiva

have a wider structure and less of a difference in height between capital and lower-case letters compared to those used for titles. Sometimes they also have more abrupt shapes and their finer parts, serifs and thin strokes, are thicker.

Use typefaces for your language

Be sure that your choice has all the necessary letters in the language and topic that you are going to work with.

If you have ever downloaded any of the multiple free fonts available on the Internet, you may have noticed that characters used in other languages, such as “á”, “ñ”, or “ç”, are missing. This is because most fonts have been created by English speakers who obviously do not need them. The fonts may also lack characters for ordinal numbers (° or ^a), mathematic symbols, etc.

The majority of the fonts available on your computer, regardless of its operating system, are TrueType or PostScript Type 1 files, two similar formats whose technical differences hardly affect your work. Both of them hold a limited number of typefaces (217 in Windows and 223 in Macintosh) which do have the characters “á,” “ñ,” and “ç.” This group of symbols, which includes the ASCII Basic Latin and Latin 1 Supplement groups, besides the upper- and lower-case letters

È ù ř ç , ä !

FF Eureka is an example of a typeface planned from the beginning with a low lower-case height to allow for all of the characters and symbols necessary for the Latin alphabet, without making them look like patches. This is most likely so due to the fact that its creator, Peter Bifak, is Slovak, lives in the Netherlands, and regularly communicates in English.

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Public domain fonts are a good solution for projects that need “thematic” typefaces. Many little gems can be found to download free from the Internet but they tend to be missing characters or in some cases are built erroneously. In these two paragraphs, the same text in the first block is made up of Myriad Bold by Adobe and the text in the second block in Mail Ray Stuff (1), Young at Heart (2), and Action Force (3), fonts downloaded from the Internet. At least they are free.

of the Latin alphabet, also include letters with accents, ligatures (see p. 98 →), fractions, numbers, punctuation marks, currency and mathematical symbols, etc. Nevertheless, despite the of this large amount of available symbols, recently the term glyph has become more popular. You may have problems if the language you are working with is not English. If youyou are working with Danish, Galician, Dutch, or Italian, you will not have any problems though it may be a bit complicated to find a character using your keyboard. But if you are writing in Welsh, Maltese, or Czech, for instance, you will not find certain letters. This is because in the set of 256 characters there is not room even for all of the letters necessary to cover Latin alphabet-using languages, languages as different as French, Vietnamese, or Turkish.

The most common solution for this is the purchase of what some foundries call the Central European version. In fact, very few families are available in these versions, only in the large foundries like Times or Univers. Another option is to find out if there is a version in OpenType.

OpenType is a font format developed by Microsoft and Adobe that allows more than 65,000 glyphs instead of the traditional 256. This allows type designers not only to put all of

