

Indivisa Font System

User Manual

I. Introduction

Brands are a reality in our lives. They are with us and they transmit messages to us. They promise us things, they persuade us and we believe them to the extent of the trust they foster. To achieve a successful brand, you must succeed in the equation: Differentiation + Relevance = Transcendence. In a jungle of brands and messages, few survive over time. Globally, an institution needs to differentiate itself from its competitors; continue to be relevant and know how to reinvent itself, in order to be able to transcend across its different audiences and leave a legacy for future generations.

To create an identity, we must first be aware of who we are and fulfill our purpose. We must be congruent and loyal to our philosophy and only then our actions will take us beyond our thoughts. La Salle unites us in ideals, conduct, and meaning. We are unique and in order to communicate this we need a unique voice that speaks about who we are, of our diversity and our unity beyond borders.

The goal of the Indivisa Font system is precisely to amalgamate a multicultural and multilingual voice that identify us as an institution. With the personality that defines and distinguishes us from the rest of the universities in the world. A unique and unrepeatable voice designed specifically, to reflect who we are and that possesses functional requirements that support the large amount of innovative ideas that we are constantly creating.

This is Indivisa, the result of an effort to translate our own identity, legacy and personality, into a font system that represents us and is with us on our way to building a successful brand beyond what we can imagine.

II. General Concepts

To better understand how Indivisa is constituted it is necessary to take into account certain terminology that will help to understand its world.

Font family

We define family as a set of text fonts that share a name and have certain characteristics in common, such as the x-height, proportions, angle modulation, open counters, set of characters, etc. All this series of similarities, constitute its DNA. In general terms, families contain fonts that range from the thinnest to the thickest, from rounded to italic or from condensed to extended.

Font

A font comprises each of the digital files that shape the family and, contains a series of drawn signs and instructions assigned to determine its behavior, the languages it covers, the type of text, which are the appropriate sizes, if any type of figures or references with higher or lower numbers or letters are required, or perhaps writing fractions or mathematical formulas.

Characters

In addition to having an alphabet of 26 signs and ten numbers, there are different drawn signs you can access to when using a font family; such as punctuation, editorial, mathematical, monetary and as many as needed depending on the purpose.

III. *System* Composition

We have designated a nomenclature for the Indivisa System based on four levels that allow us to identify each source according to its purpose, as shown in the example below:

Op.1 Indivisa Text Serif Bold Italic
Op.2 Indivisa Display Sans Heavy

	<div>► System</div> <div>Name</div>	<div>► Use</div> <div>According to its purpose</div>	<div>► Category</div> <div>Serif</div>	<div>Sans</div>	<div>► Style</div> <div>Of weight and structure</div>
Op.1	Indivisa	Text	Serif		Bold Italic
Op.2	Indivisa	Display		Sans	Heavy

Use

System Name	Use According to its purpose	Category Serif - Sans	Style Of weight and structure
----------------	------------------------------------	--------------------------	-------------------------------------

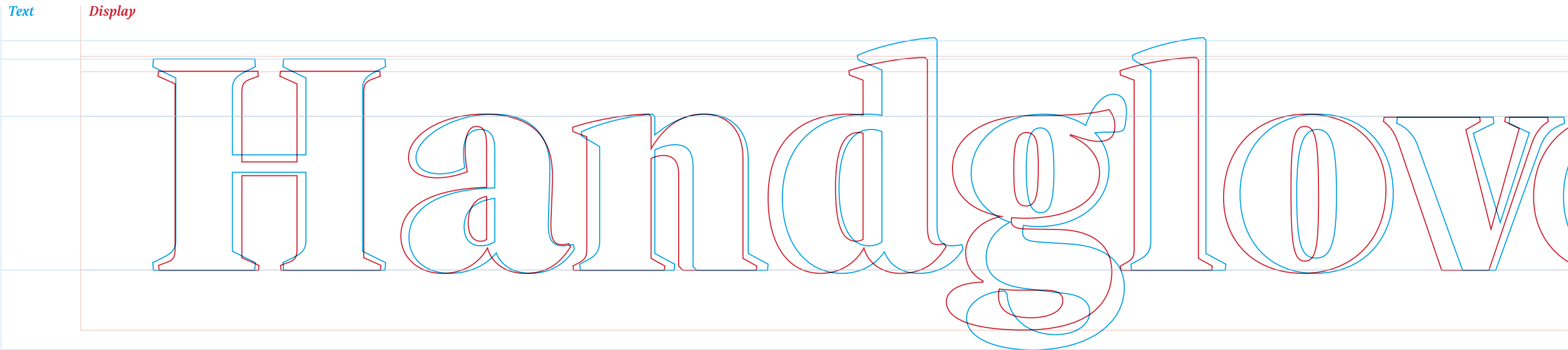
After the name, this is the most important element in the nomenclature of our system. We have two main uses that were considered for the design of our system: Indivisa *Text* and Indivisa *Display*.

Indivisa *Text*

Ideal for text bodies. Printed or on the *web*, this family has structural characteristics, technical and of equipment, suitable for reading in brochures, internal or external documents, magazines, manuals, essays, memos, theses, etc.; all those documents that have to be read in a fragmentary or immersive way. Indivisa *Text* has proportions and ideal thicknesses to deal with these conditions, in addition to a repertoire of characters suitable for editorial use.

Indivisa *Display*

This family is specifically designed for large sizes, from short titles or phrases in print versions or on the *web* and it is ideal for advertising materials or branding. Unlike Indivisa *Text*, Indivisa *Display* has a much higher contrast, shorter ascenders and descenders, which makes it much more expressive where brand messages need to be transmitted.



Category

System Name	Use According to its purpose	Category Serif - Sans	Style Of weight and structure
----------------	------------------------------------	--------------------------	-------------------------------------

Having defined the proper use for the application of the material, we move to the next category. This is one of the most common ways to classify the different text fonts of our catalogs which can respond to different communicative intentions.

Serif
They are the variants with skids or accessory features. Within the system, this classification can be considered as the one that contributes to a more historical or traditional message, which was built to give the character of professionalism and institutional solidity, and, within the academic world, makes it suitable to be used in institutional documents, books, reports and also in daily use materials.

Sans
Versions without accessory features. Unlike its sister *Serif*, Indivisa *Sans* is the essential complement to enrich the character of the La Salle brand, providing a more modern, fresh and appropriate reading for a daily usage. For employees as well as students, it is useful to be in contact within the communications for the institute. There are different opinions regarding the suitability of both styles for the readability of texts but, in fact, both are equally readable.

Big
Ideas

Serif Regular

Big
Ideas

Sans Regular

Styles

System Name	Use According to its purpose	Category Serif - Sans	Style Of weight and structure
----------------	------------------------------------	--------------------------	-------------------------------------

Finally, the styles category is composed of the different interpolated variables of our system. These are the ones that we can finally select to apply them to the different communication materials.

Weight
Light, Regular, Bold and Black for Text. *Thin, Regular and Heavy* for Display. We define this category as variables of weight precisely because of the amount of mass, they contain. Using them moderately also helps us to highlight some relevant information within the text, but it is advisable to use it with restraint and not to redound what you want to emphasis, e.g. *Bold + Italic*.

Structure
This is one of the most common categories within font families, also called style variables, and is used to highlight, in the case of italics, a foreignism, a title, pseudonyms, proper names of animals, objects, vehicles, words highlighted by the narrator, words that are followed by their definition, and so on. Its form responds to the handwriting that is executed in a single stroke.



Styles

System Name	Use According to its purpose	Category Serif - Sans	Style Of weight and structure
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Small Caps
There is a third style within this category known as *Small Caps*, which are part of an additional stylistic variable within the Indivisa system because even though they are drawn like capital letters, their height is a little longer than the lowercases but the shafts have the same thickness. These are only found within the *Text* category because their main use is focused within

the text body where they are used for Roman numerals, centuries, millennia, dynasties, volumes, pages and in some cases acronyms, among others. Special attention should be paid when applied in certain programs because in some cases this can create false small caps by reducing the size of capitals. This is a serious error in which the small caps end up looking thinner than the rest of the lowercases with

the same size. For *Adobe* applications, normal variants (e.g. *Indivisa Text Serif Regular*) allow access to small caps by activating *OpenType* functions. (See the instructions in section III. INDIVISA AS A TOOL).

REYES, Andrés
REYES, Andrés

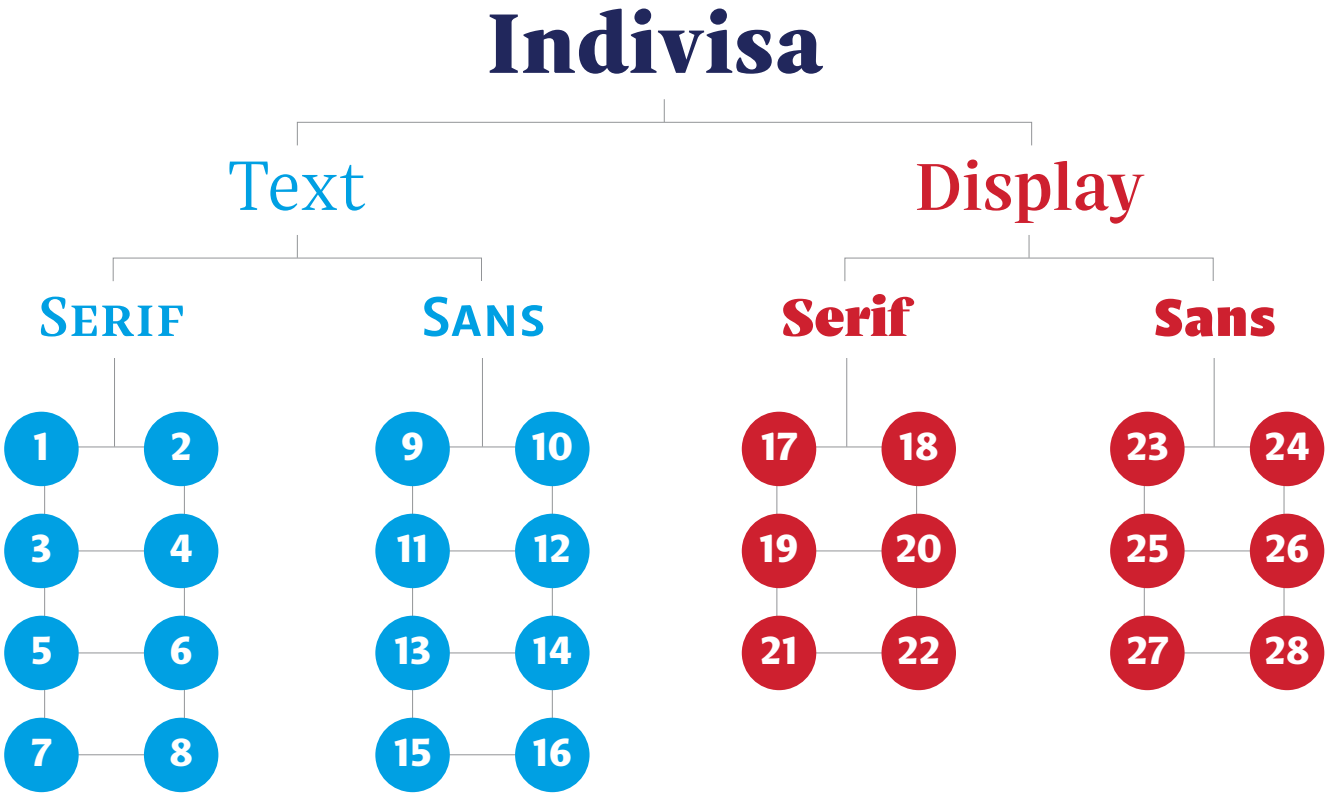
En el siglo XXI
En el siglo XXI

Real and fake small caps

The use of CAPITAL LETTERS in the middle of a line is not the most appropriate, NOR FOR THE WRITING OF A PHRASE. Small caps allow us to integrate a certain word in a paragraph in a simple and neat way.

Recommendations for the use of small caps

Family tree of the system



Indivisa Text

- 1. Indivisa Text Serif Light
- 2. *Indivisa Text Serif Light Italic*
- 3. Indivisa Text Serif Regular
- 4. *Indivisa Text Serif Regular Italic*
- 5. Indivisa Text Serif Bold
- 6. *Indivisa Text Serif Bold Italic*
- 7. **Indivisa Text Serif Black**
- 8. ***Indivisa Text Serif Black Italic***
- 9. Indivisa Text Sans Light
- 10. *Indivisa Text Sans Light Italic*
- 11. Indivisa Text Sans Regular
- 12. *Indivisa Text Sans Regular Italic*
- 13. Indivisa Text Sans Bold
- 14. *Indivisa Text Sans Bold Italic*
- 15. Indivisa Text Sans Black
- 16. ***Indivisa Text Sans Black Italic***

Indivisa Display

- 17. Indivisa Display Serif Thin
- 18. *Indivisa Display Serif Thin Italic*
- 19. **Indivisa Display Serif Regular**
- 20. ***Indivisa Display Serif Regular Italic***
- 21. **Indivisa Display Serif Heavy Thin**
- 22. ***Indivisa Display Serif Heavy Italic***
- 23. Indivisa Display Sans Thin
- 24. *Indivisa Display Sans Thin Italic*
- 25. Indivisa Display Sans Regular
- 26. *Indivisa Display Sans Regular Italic*
- 27. **Indivisa Display Sans Heavy Thin**
- 28. ***Indivisa Display Sans Heavy Italic***

On the other hand, the ones in *Display*, are designed for titles and short phrases, and do not require such a number of signs since its use is intended to seduce the reader.

Note the differences between both character maps (from the previous page and this page, shown on the right), the first of a *Text* and then a *Display*, in order to illustrate what is mentioned above.

[illegible]

iv. Indivisa as a software

Types of user

Since Indivisa is a very large system, with 28 text fonts, we have determined to limit the number of fonts and divide them into two types of users, in order to facilitate the correct use of the system, facilitate the download from our web portal and the management of those sources needed on a daily use.

REGULAR USERS

Are those users such as students, teachers, administrators, researchers, etc., who will use Indivisa in conventional *Microsoft* applications such as *Word, Excel or Power Point*. They are users who do not require knowledge of OpenType functions. This download package includes only the eight text fonts: *Light, Light Italic, Regular, Regular Italic, Bold, Bold Italic, Black and Black Italic*.

EXPERT USERS

These are mostly graphic designers from the communication departments of the different venues in the country who have a notion of the correct use of OpenType functions and of the use of small caps. This download package contains all the system sources shown. See Family Tree.

It is important to mention that the only way to access the versions for web usage is by downloading them from our website, and they must be requested by filling in the form that appears in said website.

Use cases

The use cases of the Indivisa family encompass the different current communication platforms both printed and digital. For their implementation they should meet, at least, the characteristics hereunder mentioned.

DESKTOP FORMAT

For its use in printed outputs, the otf format shall be used, and depending on the material, the following styles shall be used.

Text for any type of application, from a banner to an essay or thesis. From 7 points or higher, we can have a clear reading for our sight.

Display when its use is for titles, texts or short phrases, the ideal scores would be from 14 points or higher. This is because the *Display* family has some very fine lines that in small sizes would alter the quality of the font's shape.

Installation

There are two methods to install the fonts in our system. In the case of a *Mac* platform, one option is to double click on the file, then it will be displayed inside the *FontBook* application where it can automatically be installed. Another option is through some font administration program such as *Font Explorer*. For that option, it is convenient to open the program and drag the file to its given location. For *Windows*, users must enter: **Home> This Equipment> Local Disk (C :)> Windows> Fonts** and place the fonts there.

OpenType functions

The format for Indivisa is otf, a format that allows to store a series of instructions in the font file that can be accessed to from the *OpenType* panel of each application in which our font is used.

RECOMMENDATIONS

- It is always recommended to make home printing tests or *dummies* when used in unconventional printing systems in order to ensure the quality of the font shapes in the substrate and inks that are required.
- When using negative fonts, the *Light* or *Light Italic* version is not recommended in less than 8 pts.



.otf

Format to be installed for printouts use

Apart from the proper functioning of each format, a *fallback* when declaring styles so that if an error occurs when loading fonts in the user's browser an alternate font of the system is displayed, must be considered. It is therefore recommended:

Indivisa Text / Display Serif:

Times New Roman

Indivisa Text / Display Sans:

Verdana

For example:

```
p {font-family:"Indivisa Text Serif",  
Times, serif;}  
h1 {font-family:"Indivisa Display Sans",  
Verdana, sans;}
```

The correct assignment for the *font-weight* rule is as follows:

Indivisa Text

Light: 300	font-family: 'Indivisa Text Sans'; font-weight: 300;
Regular: 400	font-family: 'Indivisa Text Sans'; font-weight: 400;
Bold: 600	font-family: 'Indivisa Text Sans'; font-weight: 600;
Black: 700	font-family: 'Indivisa Text Sans'; font-weight: 700;

Indivisa Display

Thin: 100	font-family: 'Indivisa Display Sans'; font-weight: 100;
Regular: 500	font-family: 'Indivisa Display Sans'; font-weight: 500;
Heavy: 900	font-family: 'Indivisa Display Sans'; font-weight: 900;

3. Advanced implementation strategies to avoid FOIT *Flash of Invisible Text* and FOUT *Flash of Unstyled Text*:

For a more advanced implementation, including improvements in performance and loading, avoiding delays when displaying the content of the *website* (by the nature of each browser), it is recommended to consult the following sources:

- *Web Font Optimization (Google)*
<https://developers.google.com/web/fundamentals/performance/optimizing-content-efficiency/webfont-optimization>
- *A Comprehensive Guide To Font Loading Strategies (Zach Leatherman)* <https://www.zachleat.com/web/comprehensive-webfonts/>

4. Advanced security strategies:

- Anchoring the fonts using some obfuscator that allows not knowing in advance the name of the font.
- Include the fonts in a single folder, which must contain a restriction «*htaccess*» which prevents downloading the font or writing on it. It is recommended to use read-only permissions.
- Protect the sources so that they can only be read locally by the *web* application and that if an external client needs to obtain it (by means of the GET method) mark "*forbidden*" in obtaining the source.

The recommended scores for *web* body texts today range between 20 and 24 px, which gives a complete margin to use any of these variants, however, the following minimum sizes are recommended in order to preserve the readability and integrity of the shapes.

Indivisa Sans Light	19 px
Indivisa Sans Regular	17 px
Indivisa Sans Bold	17 px
Indivisa Sans Black	18 px
Indivisa Sans Light Italic	19 px
Indivisa Sans Regular Italic	19 px
Indivisa Sans Bold Italic	18 px
Indivisa Sans Black Italic	18 px
Indivisa Serif Light	17 px
Indivisa Serif Regular	16 px
Indivisa Serif Bold	16 px
Indivisa Serif Black	16 px
Indivisa Serif Light Italic	20 px
Indivisa Serif Regular Italic	18 px
Indivisa Serif Bold Italic	18 px
Indivisa Serif Black Italic	18 px

RECOMMENDATIONS

- In negative contrast (white text on black) you should raise the score at least in 1 or 2 px, and add at least 0.4 px letter-spacing to improve its performance.
- In extreme cases (as legal cases), the score can be reduced by 2 px without affecting readability, but the shapes and identity of the family are sacrificed to a great extent.
- When using italics and regulars of the same weight and in the same paragraphs, it is recommended to use the highest score of the two styles. Otherwise you could lose shape quality.

v. Indivisa as a tool

*Apart from being a software,
Indivisa is a tool designed to work
in diverse conditions and therefore,
it is useful for the different needs
of texts.*

Special characters

Ideal for complex editorial compositions.

Currently, in Mexico the average consumption of de **XPS** (Styrofoam) is **148** thousand tons per year^a, this represents **1/3** in relation to last year.

Tabular lining

Ideal for numerical compositions

8	6	4	.	9	0
2	3	3	0	.	32
3	4	9	1	.	50

Adaptive forms

Different alignments of signs depending on their context.

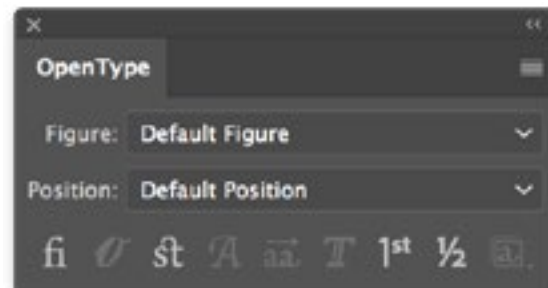
Hello! how is your 2018?

HELLO! HOW IS YOUR 2018?

HELLO! HOW IS YOUR 2018?

Some access to *OpenType* functions of the main software where Indivisa is used are presented below.

Adobe Illustrator



1/2 | ½
chester | cheſter
afirefly | firefly

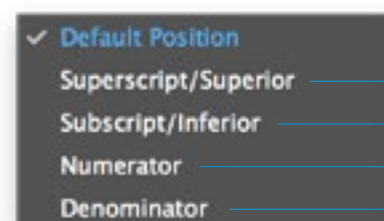


£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90



18.⁵⁰ | 1st Ave superscript 1234

H₂O | Brouillet₁ subscript 1234

1234⁵/₆7890

Tabular Lining

Each character takes up the same amount of horizontal space.

£ 18.50

Proportional Lining

Each character may occupy a different amount of horizontal space.

£ 18.50

OldStyle

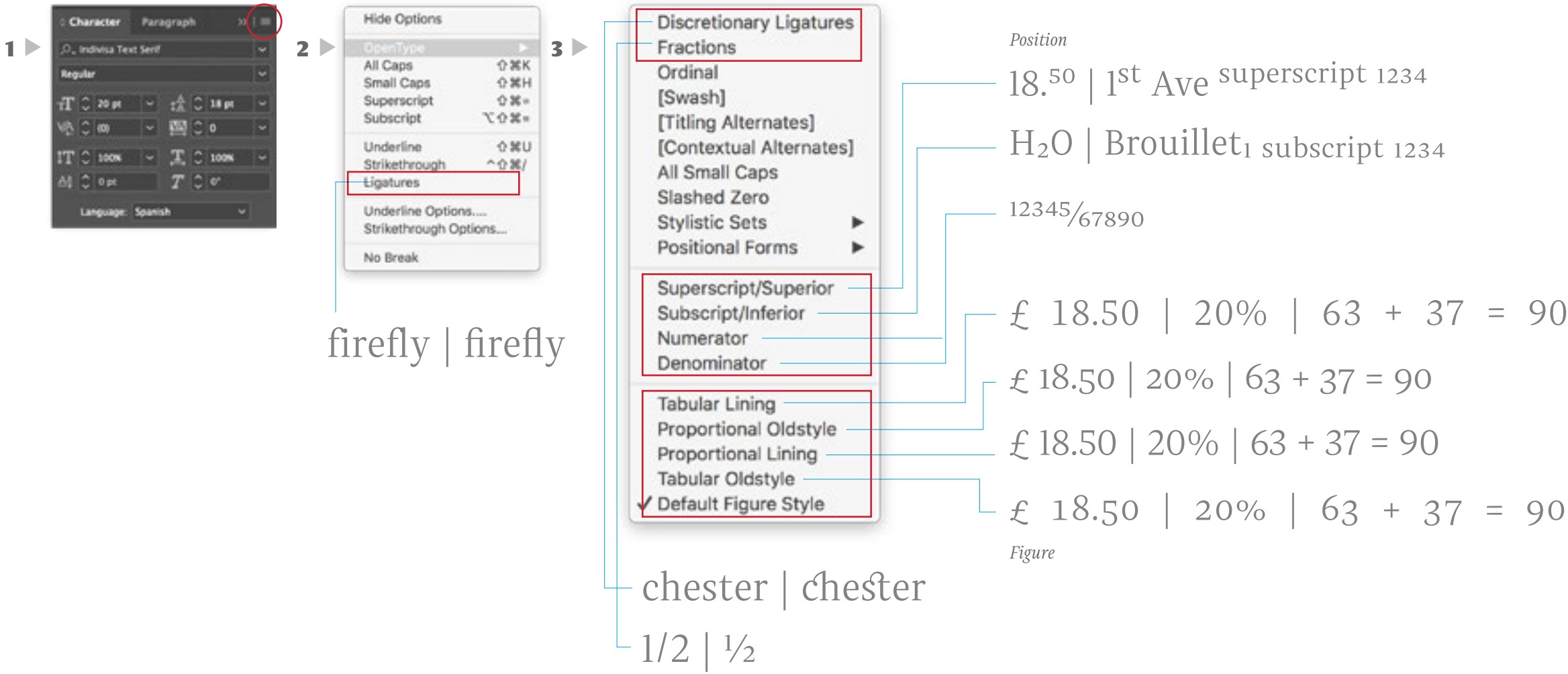
Characters link up with lowercase letters

£ 18.50 £ 18.50

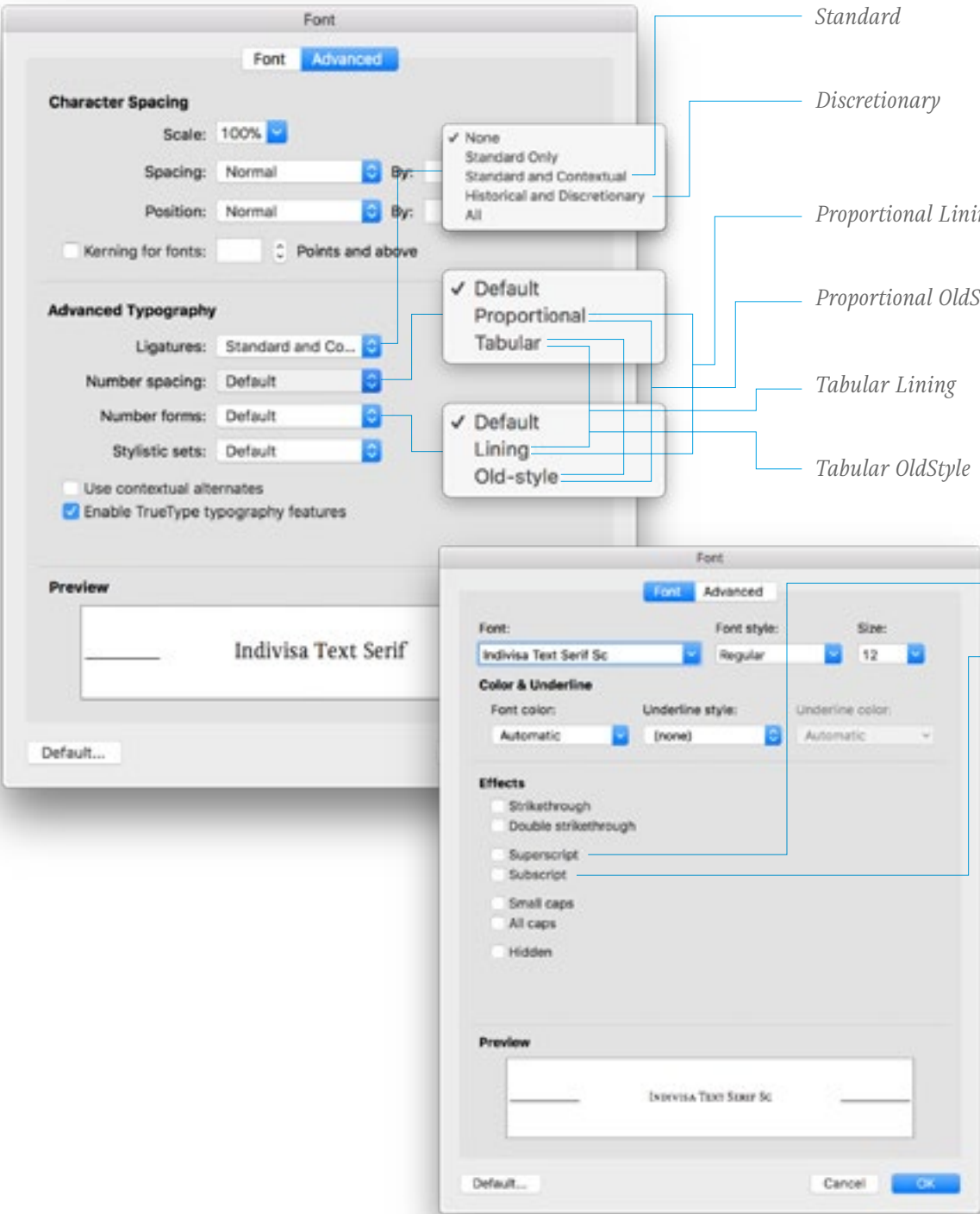
Lining

The characters are aligned with the height of the ascenders.

Adobe InDesign



Microsoft Word



firefly | firefly

chester | chester

£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90

£ 18.50 | 20% | 63 + 37 = 90

18.⁵⁰ | 1st Ave superscript 1234

H₂O | Brouillet₁ subscript 1234

Usage recommendations

Indivisa is a font system that has a wide range of use in its applications, which is not limiting to make exclusive any of its variants at any specific point of contact. So we propose some recommendations for its use under two main axes that aim to cover most of the pieces or graphic materials to be designed:

- 1. Tone of voice
- 2. Communicative purpose

TONE OF VOICE

This axis refers to the character, manner or level of expressiveness that the graphic piece to be designed will have. The tone of voice can have two ways: on the one hand, an informal tone that is close, warm, friendly and which is more horizontal and personal, on the other hand, a tone that evokes a more serious, formal and rigorous character, in other words, something more vertical but at the same time respectful.

The materials that can express a more **casual** tone can be communications issued for student events, extracurricular activities, invitations to sports or science events, internal campaigns, first and last days of school, and so on.

On the other hand, materials with a more **institutional** tone can be communications for ceremonial events, ceremonies, degrees, reports, academic reports, technical information, rector's messages, thesis, history of the institution, and so on.

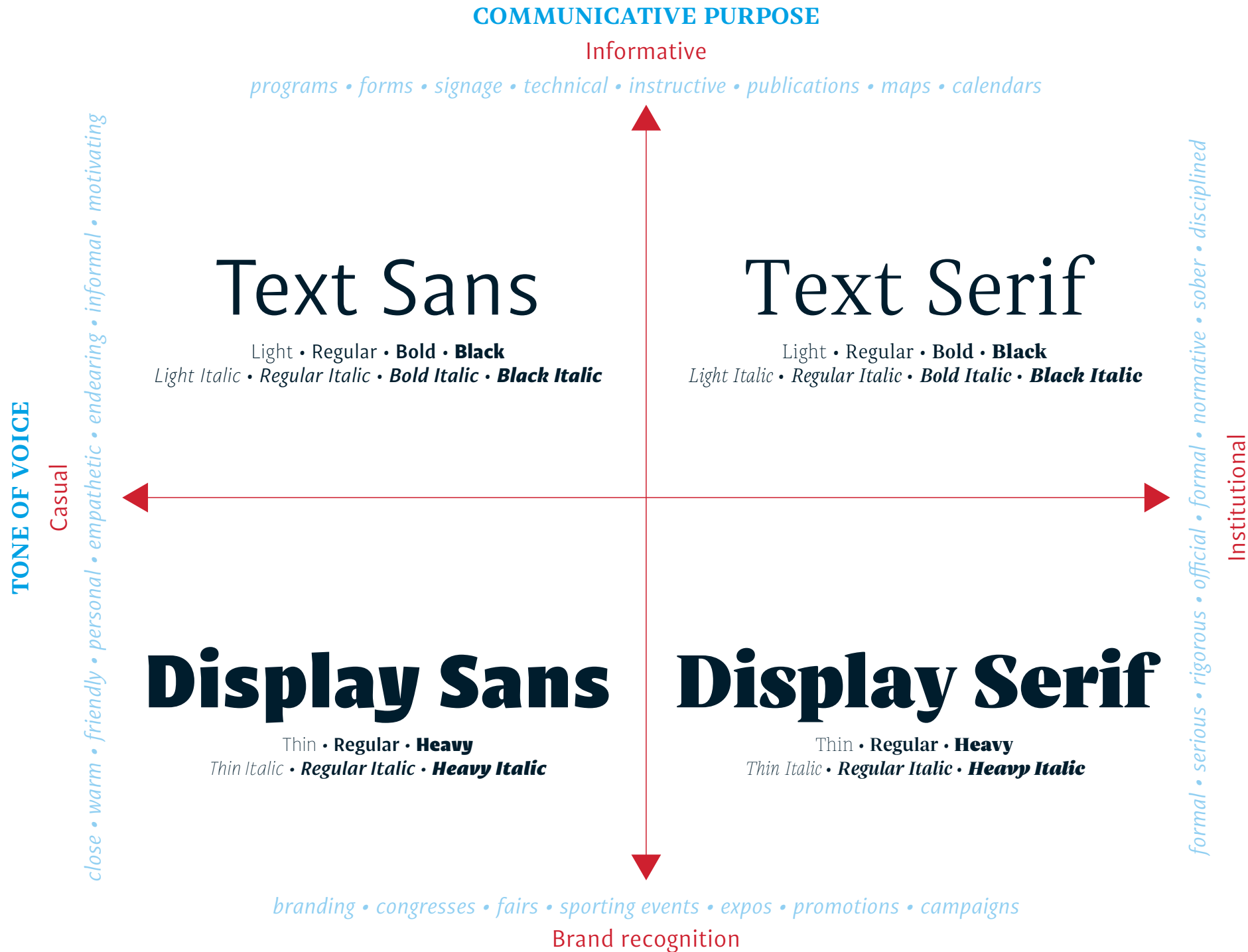
COMMUNICATIVE PURPOSE

This axis points directly to the message, its main purpose and motivation. We have also developed this axis with two intentions, an **informative** intention, which provides information that details a certain activity, gives instructions and details from a more pragmatic perspective.

On the other hand, **brand recognition** or *branding*, that is, the purpose to communicate the values and character of the institution. It seeks to persuade, spread and emphasize its own messages. This includes advertising messages, large formats, announcements or high-impact short phrases.

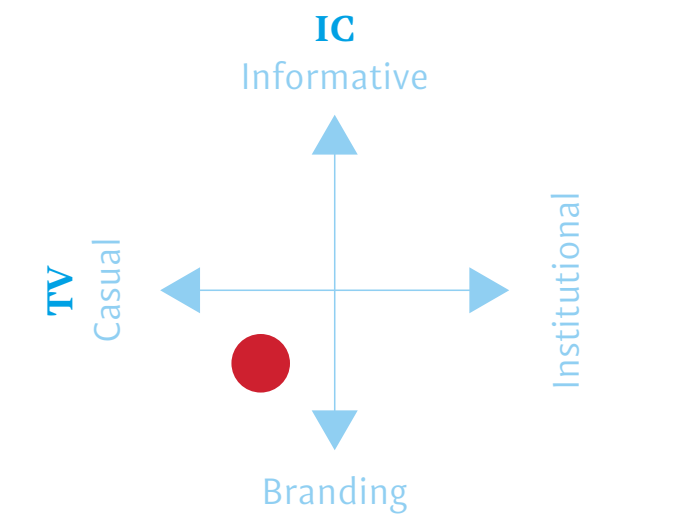
This diagram serves to exemplify, as a guideline, the different guiding axes that act as criteria to be considered when developing new graphic material and presents recommendations to select the most suitable variant.

The above-mentioned criteria concerning the technical aspect of the main variables must be considered, that is, if it is Text, it can be used in any size, preferably, in body texts with a maximum of 12 printed points. When using Display it should be applied from 14 printed points or higher in order to highlight the details and subtleties of the font, never in a smaller size since its performance is low in small sizes.



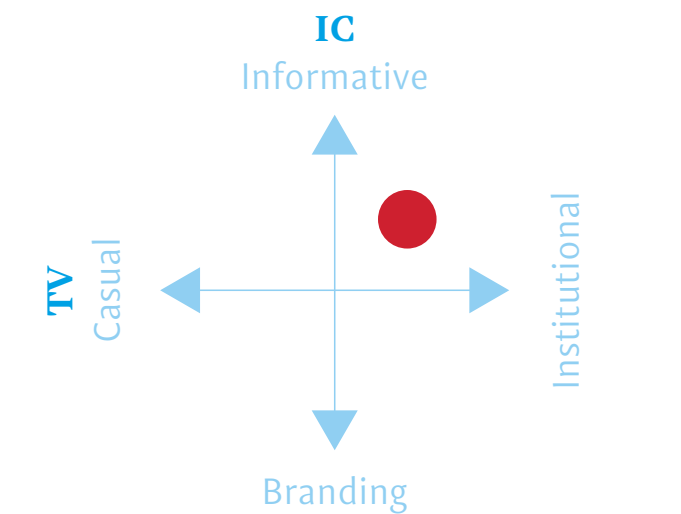
Example 1

<i>Material to be developed</i>	<i>A post with a short phrase that motivates the Lasallian human attitude</i>
<i>Tone of voice</i>	Casual
<i>Communicative purpose</i>	Brand recognition
<i>Recommendation</i>	Display Sans Heavy



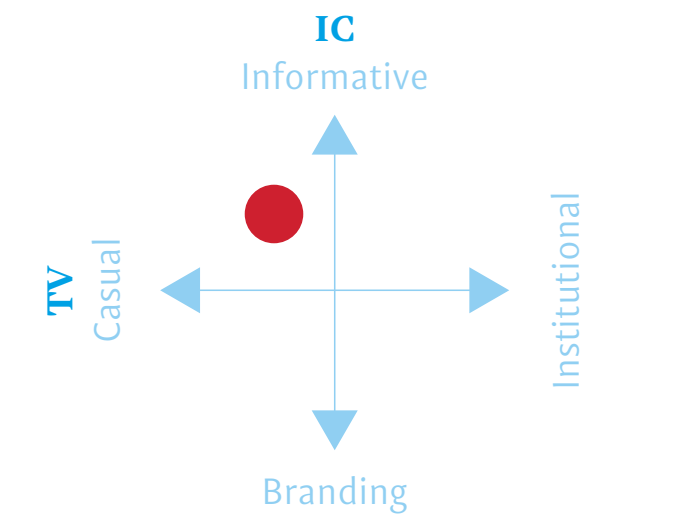
Example 2

<i>Material to be developed</i>	<i>Invitation to the new Board of Directors Gala</i>
<i>Tone of voice</i>	Institutional
<i>Communicative purpose</i>	Informative
<i>Recommendation</i>	Display Serif Thin



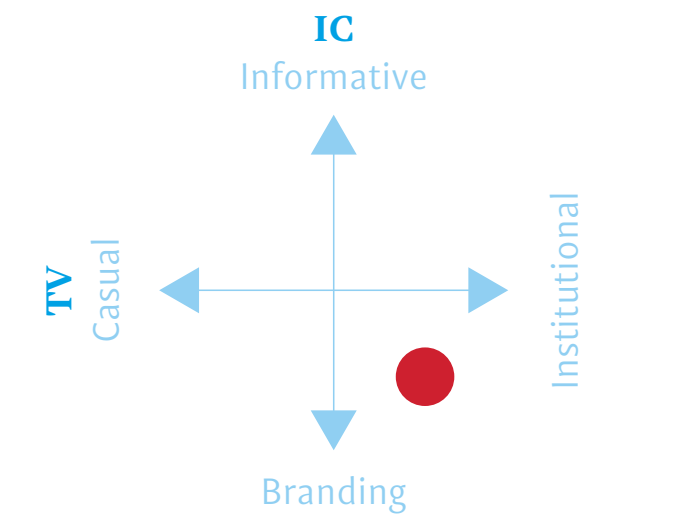
Example 3

<i>Material to be developed</i>	<i>Signage Victoria Campus</i>
<i>Tone of voice</i>	Casual
<i>Communicative purpose</i>	Informative
<i>Recommendation</i>	Text Sans



Example 4

<i>Material to be developed</i>	<i>Canvas institutional campaign</i>
<i>Tone of voice</i>	Institutional
<i>Communicative purpose</i>	Brand recognition
<i>Recommendation</i>	Display Serif Heavy



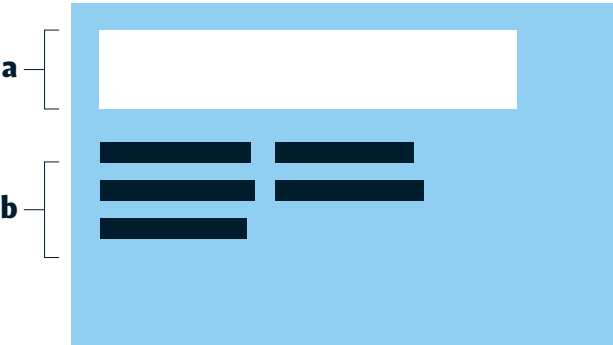
For more complex scenarios, in which it is necessary to use or combine more than one variant, it is recommended to follow the above-mentioned criteria separately for each material component to be designed. Each of the different parts of the graphic piece should be considered, as well as their communicative intention and tone of voice.

In the first example, we talk about an **Institutional Presentation** where clause "a" corresponds to the topic or item to be disaggregated. According to the developed criteria we can suggest the following:

<i>Tone of voice</i>	Institutional
<i>Communicative purpose</i>	Brand recognition
<i>Recommendation</i>	Display Serif Thin

Clause «b» corresponds to a description that starts from the topic or referred subject:

<i>Tone of voice</i>	Institutional
<i>Communicative purpose</i>	Informative
<i>Recommendation</i>	Text Serif



In the second example, we are talking about a **Student Magazine** where clause "a" corresponds to the topic or main theme of the edition, so, we recommend:

<i>Tone of voice</i>	Casual
<i>Communicative purpose</i>	Brand recognition
<i>Recommendation</i>	Display Sans

In clause "b", the rest of the information, edition, month or other topics are broken down:

<i>Tone of voice</i>	Casual
<i>Communicative purpose</i>	Informative
<i>Recommendation</i>	Text Sans



vi. Glossary

X-height

The distance between the baseline and the mid-line of lowercase letters in a font family excluding ascenders and descenders, and corresponds to the height of the letter x.

Contrast

Difference between the horizontal and vertical lines of a letter.

Display

Font variant designed to stand out only in large sizes since it has details that in a long text would be tedious to read because its purpose is only to persuade the reader.

File formats

Used on different platforms, both printed and on the web, *Indivisa* has files with different extensions, which allow reading within different types of browsers.

OTF *OpenType Font*. It is a file format created by *Adobe and Microsoft* which fuses the *TrueType and PostScript* formats, and contains a series of instructions, also called *OpenType*, stored in the file.

WOFF 1 **WOFF2** *Web Open Font Format*. Format containing OTF and TTF with compression and additional metadata. Its purpose is to allow the distribution of fonts from a server to a network client.

EOT *Embedder OpenType*. Font format supported

only by Microsoft Internet Explorer.

SVG *Scalable Vector Graphics*. It is a format of scalable graphics which allows reading in web browsers.

TTF *TrueType Font*. It was the first vector format for fonts which allowed to scale and visualize it, due to its quadratic coordinates functions, in different sizes and suitable for interpretation in web browsers.

PS *PostScript*. Format of transport of graphic files for printing that contains a programming language that allows to describe a print image.

Italics

Type of letter that is derived from handwriting, of a faster stroke and therefore, has a different ductus to the Rounded font. Its inclination can vary and has a diacritical character.

Standard ligatures

They are signs made by the joint of two characters that are activated by default in most text processing applications. Its function is to avoid collisions or plasters between two or more characters within the text body. The most common are fi and fl, but we can also find ff, ffi and ffl.

Discretionary ligatures

They are signs made by the joint of two or more characters. They are called discretionary because they should be used at discretion as decorative

figures, that is, for aesthetic more than for functional purposes. Example: ct, ch, st and sh.

Baseline

Imaginary line where the uppercase and most of the lowercase letters settle.

Lining

The signs inside a font that are designed to have the same height of capital letters with the purpose of generating a homogeneous block inside the line or table in which they are composed.

Oldstyle

These are signs, mainly numbers and monetary signs, which are designed to be used within the body text and possess a variable height similar to lowercase letters, highlighting some signs with ascenders and descenders. They are also known as ancient eye numbers, lowercase or elzevierian numbers.

Proportional

Form in which some signs are denominated (mainly numbers, monetary, mathematical, among others) that contain a suitable irregular spacing to be integrated to the rhythm of body texts.

Rounded

Also called Romana, is the name that receives the traditional type of writing according to its vertical

position with respect to the baseline.

Sans Serif

Comes from the French word *Sans* «without» *Serif* or «skates», for the types of letter that do not have said auctions at their ends, they are also called as Palo Seco or simply *Sans*.

Serif

Due to the fact that its structure originated in the humanistic writing, it has been decided to classify as *Serif* to letters that have auctions, also called skates.

Tabular

Refers to the space designed within some signs, mainly numerical, monetary, mathematical signs, which possess the same value so that they can be vertically and orderly aligned within a table and efficiently located.

Small caps

The variant from a font based on the shape of uppercase letters but with the same width of the lowercase shafts.

