A BRIEF VIEW ON

COLOUR HARMONY

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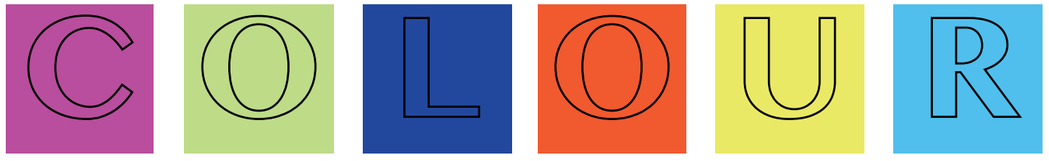
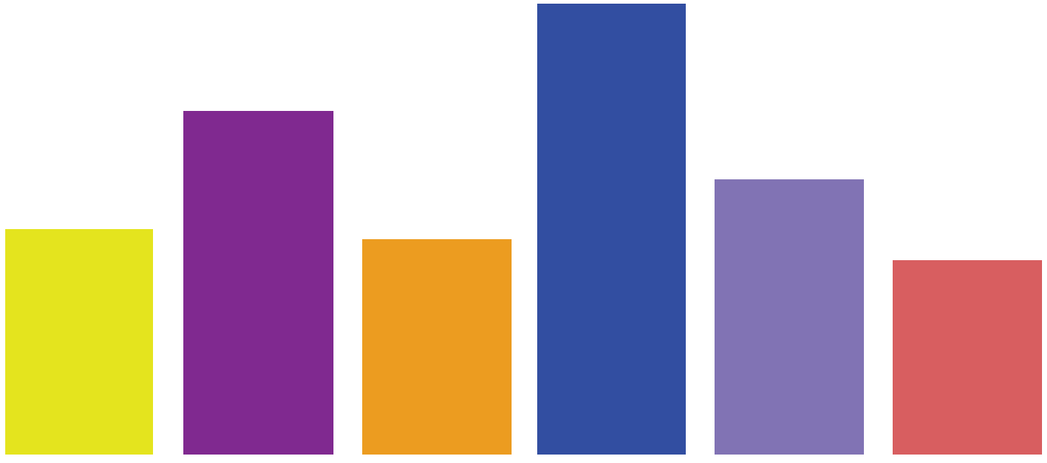




COLOR THEORY AND HARMONY

COLOURS WHEEL

PRIMARY COLORS

SECONDARY COLOURS

TERTIARY COLOURS

COOL COLOURS

WARM COLOURS

HUE, TINT, TONE, & SHADE

COLOUR HARMONY DEFINITION

COLOR HARMONY FORMULA

COLOURS WHEEL

How colours are build and interact?

Colour wheel or colour circle is an abstract illustrative of colour hues aroun a circle, which shows the relationships between colours.

PRIMARY COLOR

Pure colours/ fundamental colours that cannot be achieved from a mixture.

RED, BLUE, and YELLOW.

All colours are created from these primary colours.

SECONDARY COLOURS

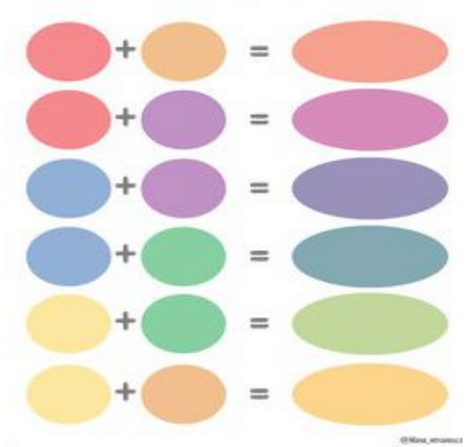
Equal mix of 2 primaries colors:

GREEN, ORANGE, AND VIOLET

TERTIARY COLOURS

Primary + Secondary: Tertiary

BLUE-GREEN, BLUE-VIOLET, RED- VIOLET, RED-ORANGE, YELLOW- ORANGE, and YELLOW-GREEN



COOL COLOURS

WARM COLOURS

COLOURS SATURATION

The saturation of a colour is determined by a combination of light intensity and how much it is distribute the spectrum of different wavelengths. In the other hand when adding white or black: Light and dark colors

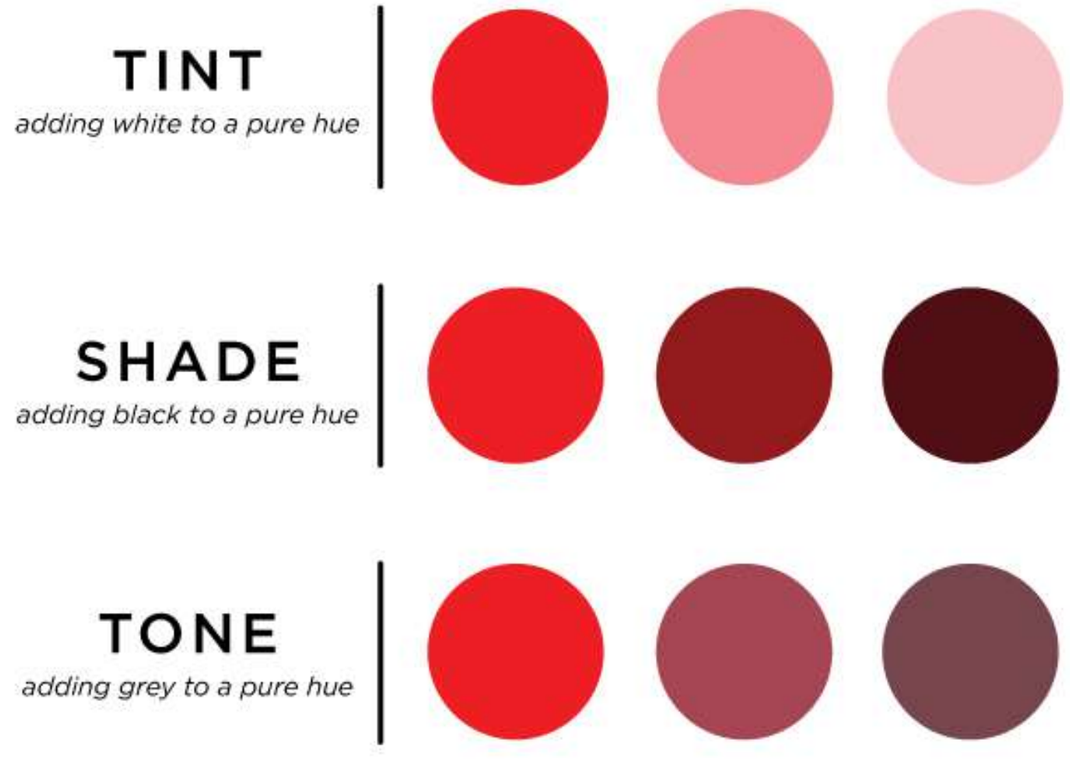
HUE, TINT, TONE, & SHADE

HUE = Pure color

TINT = Hue +White

TONE = Hue +Grey

SHADE = Hue+ Black



COLOR HARMONY DEFINITION:
In colour theory, color harmony refers to the property that certain aesthetically pleasing colour combination have. These combinations create pleasing contrasts.

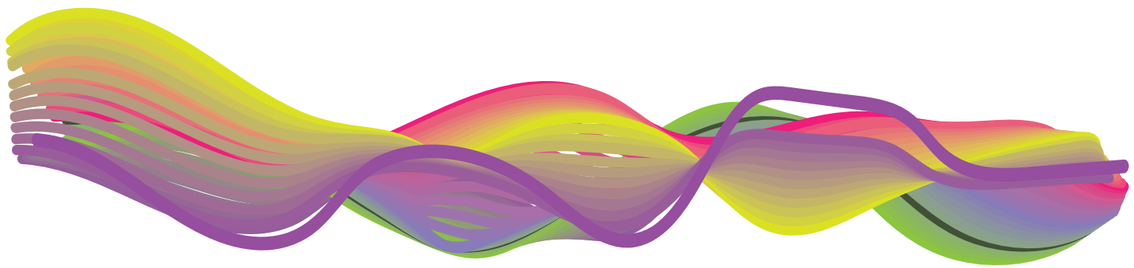
COLOR HARMONY FORMULA: In coluor Harmony colours seen together to produce a pleasing affective response are said to be in harmony
Tentative formula for perfect colors' range, Color Harmony is:

f (1, 2, 3, ...). (ID+CE+CX+P+T)

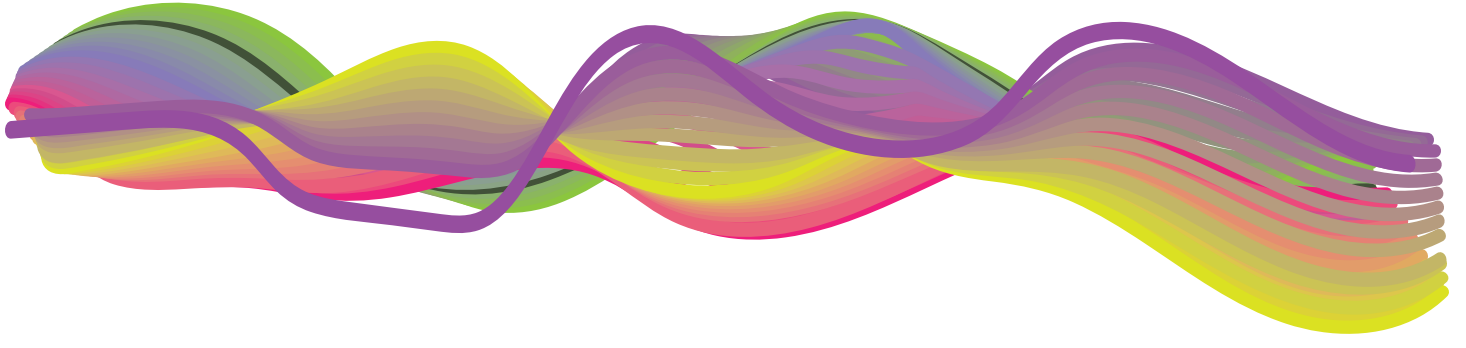
Wherein, color harmony is a function (f) of the interaction between color/s (Col 1, 2, 3, ..., n) and the factors that influence positive aesthetic response to color.
(ID): individual differences, such as age, gender, personality and affective state
(CE): cultural experiences
(CX) the prevailing context, which includes setting and ambient lighting
(P) perceptual effects
(T) and the effects of time in terms of prevailing social trends.

References:

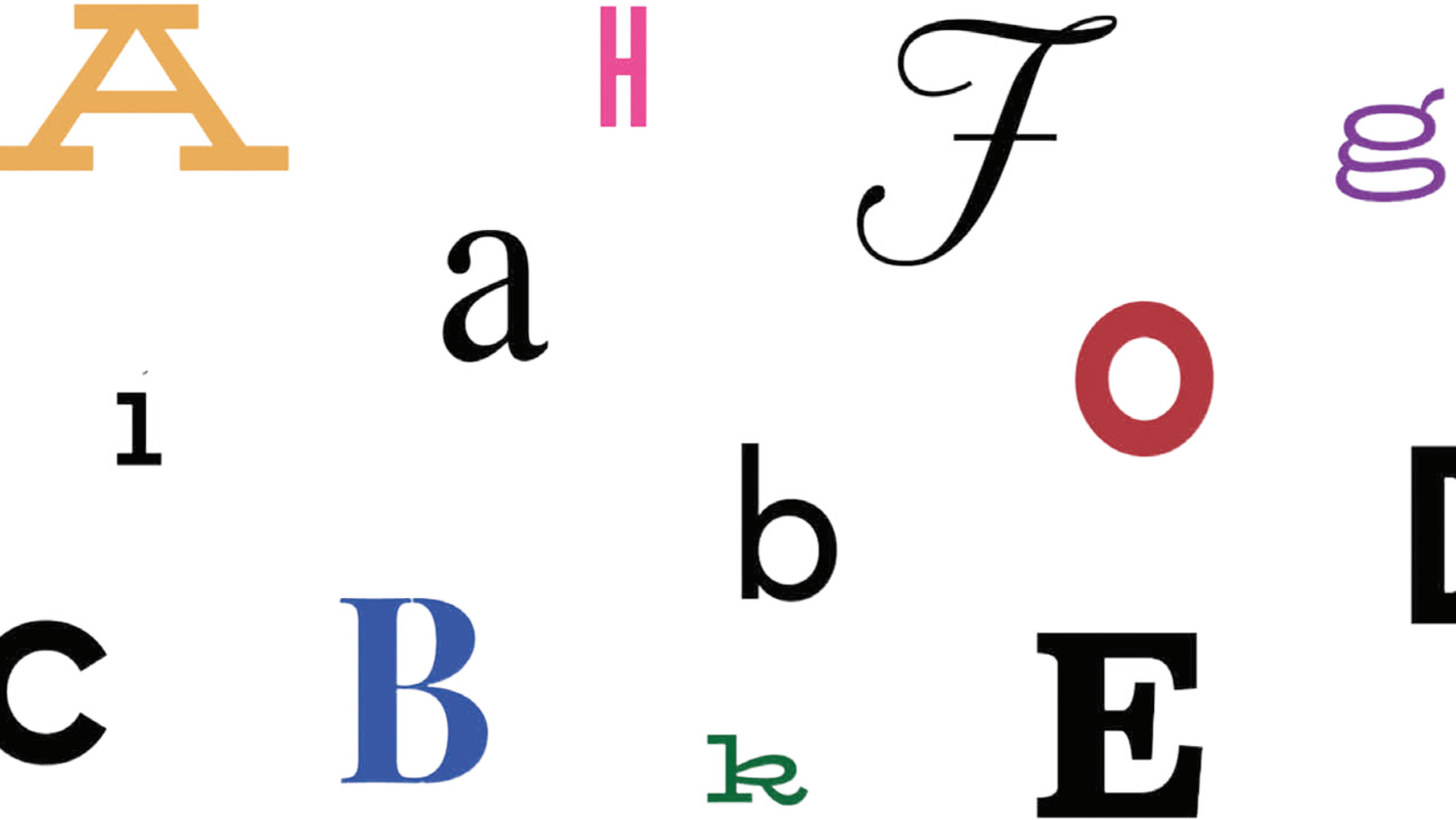
- Gabriela BYRDE, Consultant in product design and development, International Trade Centre
- Wikipedia



COLOUR HARMONY



How to Select the Right Typeface



Contents:

Design Goals

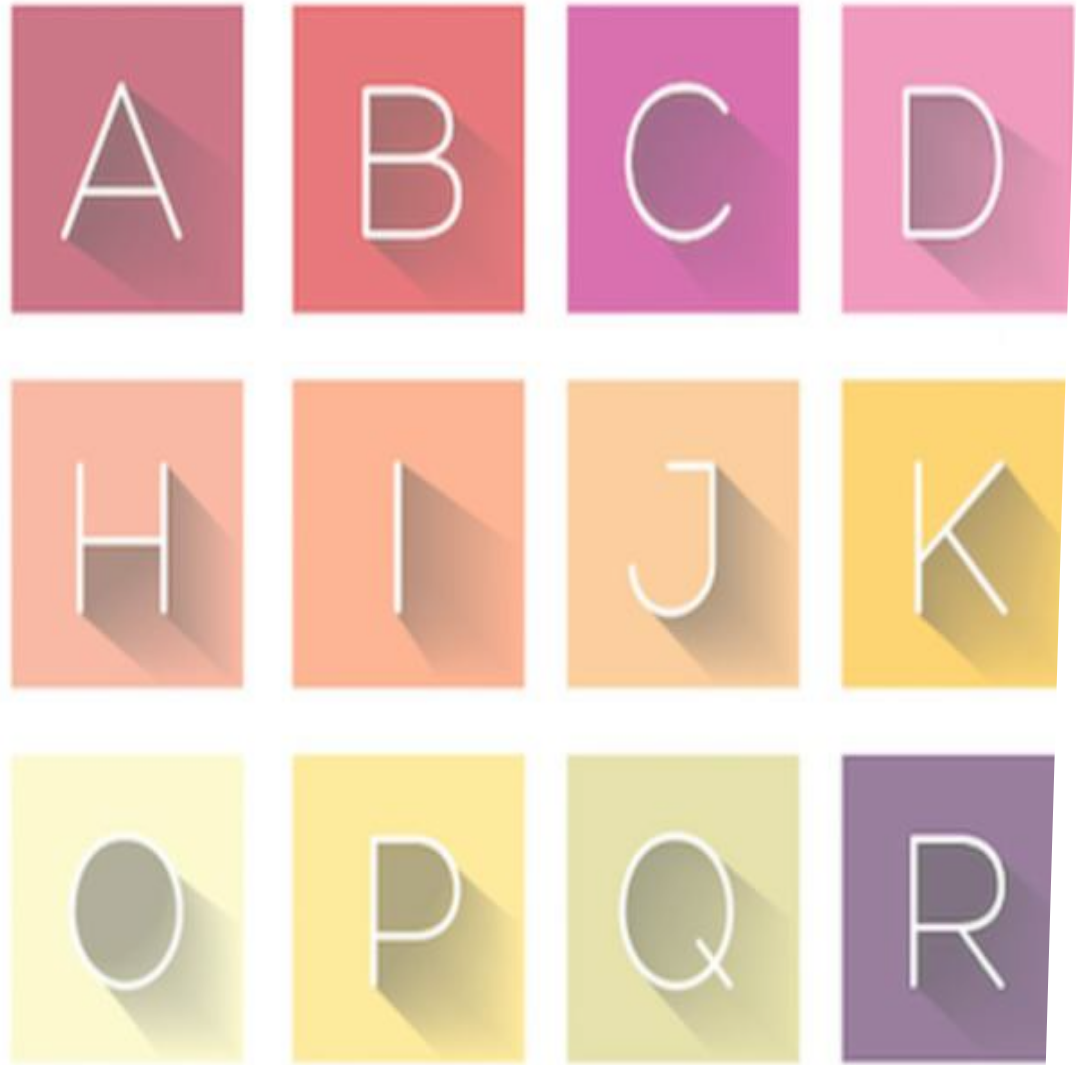
Identify Your Audience

Type Color

Type Size

Ask an expert

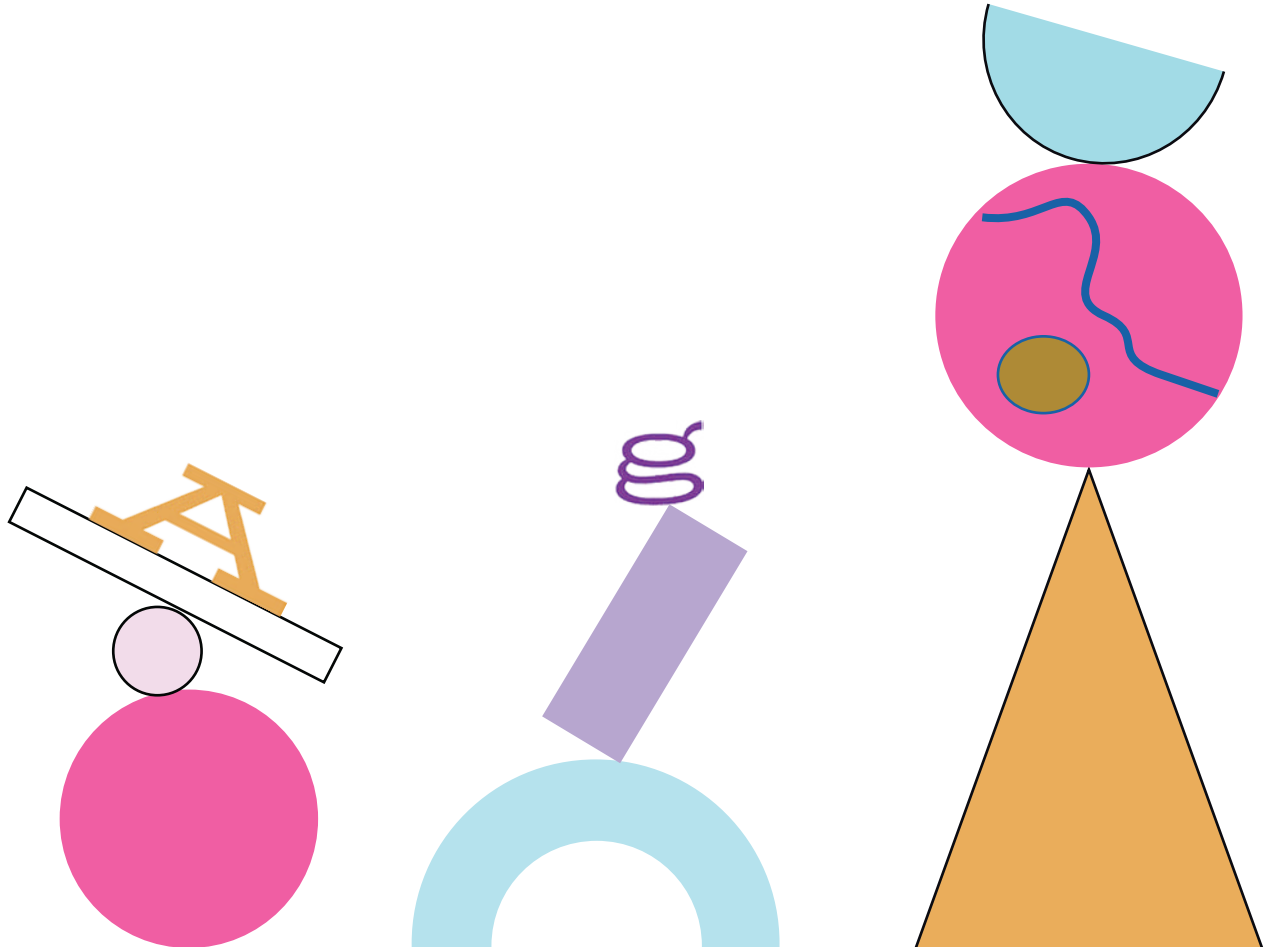
Every typeface has a distinct personality and conveys a different mood, message, or feeling. Display typefaces, also known as headline typefaces, tend to be stronger in personalty, sometimes trading legibility at smaller sizes for a more powerful impact. Designs emphasize legibility and therefore are more subtle in design, with personalities that tend to whisper rather than shout. Then there are those typefaces that can not be categorized and can be used for both text and display sizes. But there is a lot more to selecting (and combining) a typeface than knowing if it will be used for text or display. Although typeface selection is a very personal and subjective decision, here are some guidelines and unofficial rules that will help you narrow your search and ultimately help you make the right choices.



Design Goals

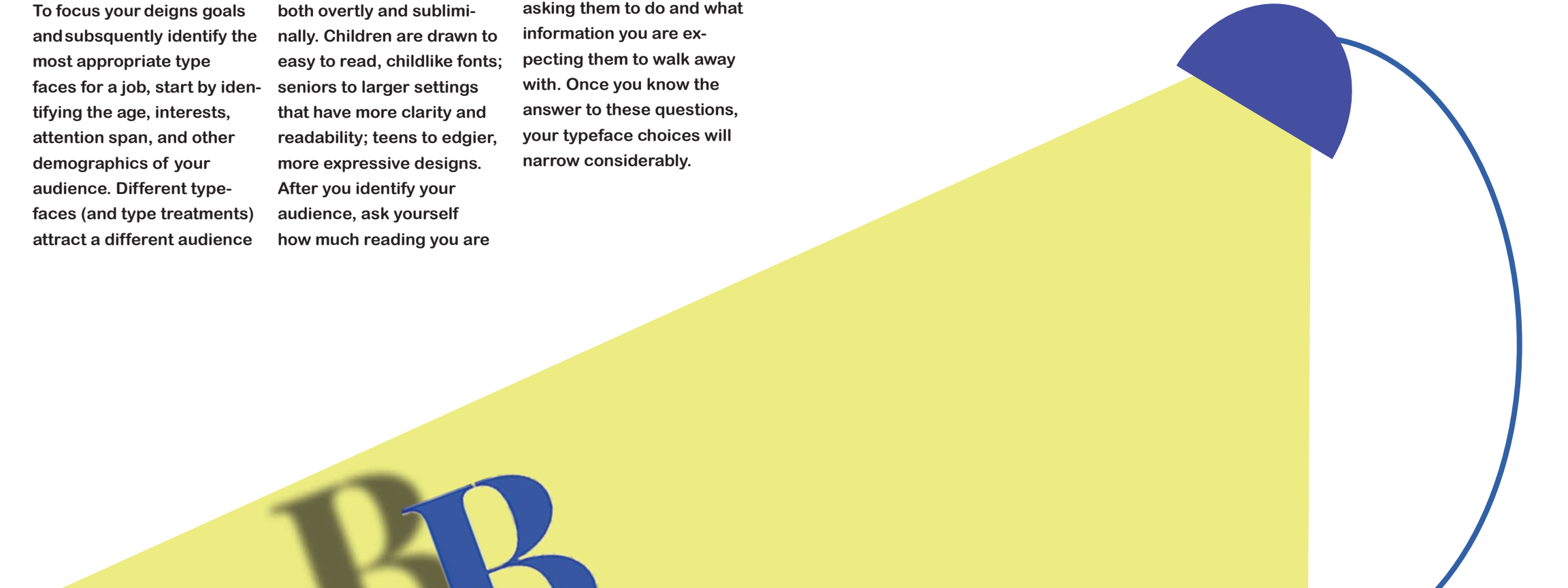
The first and foremost step in selecting a typeface is knowing your goals. As a designer, your primary responsibility is to serve the client using your design and problem solving skills. It is not to make their job into your own personal award winning design statement. Personal self expression to the exclusion of the needs of the project are what fine art is all about, but this is not the goal of graphic design. Every job requires a different approach.

An annual report might call for a typeface with a high degree of legibility that also captures the spirit of the company, but a book cover might need a type style that catches the eye and tells a story in a split second, amid a sea of other books. A travel brochure might need to evoke the excitement and flavor of a foreign country, while a textbook or novel might call for a pleasing, legible text face that doesn't tire the eyes after long lengths of copy.



Identify Your Audience

To focus your deigns goals and subsquently identify the most appropriate type faces for a job, start by identifying the age, interests, attention span, and other demographics of your audience. Different typefaces (and type treatments) attract a different audience both overtly and sublimi-nally. Children are drawn to easy to read, childlike fonts; seniors to larger settings that have more clarity and readability; teens to edgier, more expressive designs. After you identify your audience, ask yourself how much reading you are asking them to do and what information you are expecting them to walk away with. Once you know the answer to these questions, your typeface choices will narrow considerably.



Font Size Reference Chart

Sample text 6 pt.

Sample text 8 pt.

Sample text 10 pt.

Sample text 12 pt.

Sample text 14 pt.

Sample text 16 pt.

Sample text 18 pt.

Sample text 20 pt.

Sample text 24 pt.

Sample text 30 pt.

Sample text 36 pt.

Sample 48 pt.

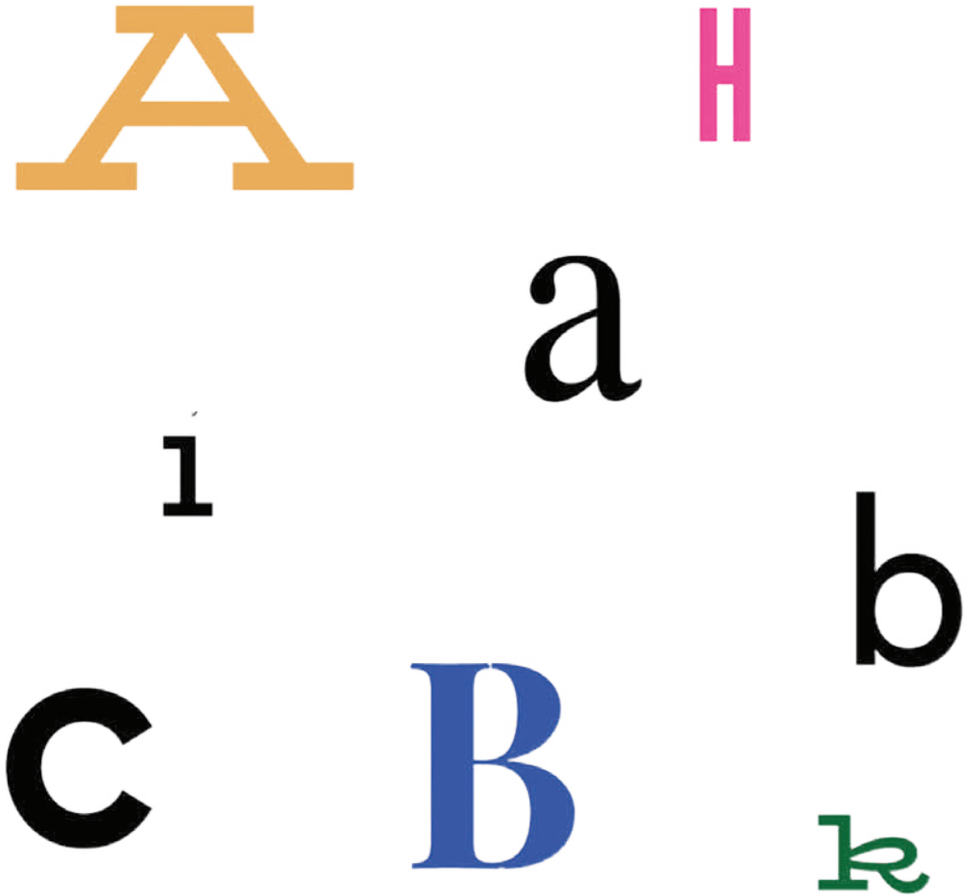
Type Size

Before beginning your typeface exploration, it is important to know its intended type size range. Will it be used for a headline, subhead, running body copy, or all three? Will you be setting very small text for captions or credits? Or perhaps larger sizes for signage, trade-show booths, or even a billboard? All of these usages require typefaces that are either intended for or use able for these sizes. For some jobs, you might want to consider the use of a font family or system that works for both text and dis- play. While the floury or retailer might offer guidelines on the intended size range of a particular typeface family, it is always wise to see for yourself how it looks at both the smallest and the largest of the intended size range.

While some fonts can be adapted to a broad range of sizes with the help of a bit of tracking or kerning, others will either become hard to read or lose the defining characteristics they were initially chosen for. So be sure to do your homework beforehand to avoid any surprises or unwanted results.

Type Color

The colour of the type against its intended background should also be taken into consideration when selecting a typeface, especially with text type. If white or light coloured type is to be dropped out of a dark color or image, the weaker design details (such as thin strokes) might not stand up to any potential ink spread, tint, or color screening, as well as a low resolution environment, such as the web. In any scenario where the contrast between the type and the background is nothing and the type size is small, choose a typeface (or weight variant) with heavier serifs and/or thin strokes, and a bit more overall strength and punch.



Ask an Expert

Getting your typography design bang on the money can be quite a tall order and is often best achieved through intuition, trial and error and years of design experience. If you're struggling to settle on a typeface or if your attempts just don't seem to be working, you're not alone! It's well worth getting in touch with a professional design agency who can use their years of expertise and extensive knowledge to guide you through the veritable maze that is typography design.

Another very important thing the experts can help you with and something many people overlook during the design process is ensuring that your chosen preface is available as a web-font, which is incredibly important if your project is primarily based on line. A web font is a font which is specially designed and tuned for use on the web, and not all fonts are compatible beyond your desktop. So if your typeface isn't web safe then all your hard work will have been for nothing, as on line users won't see it as it was intended.

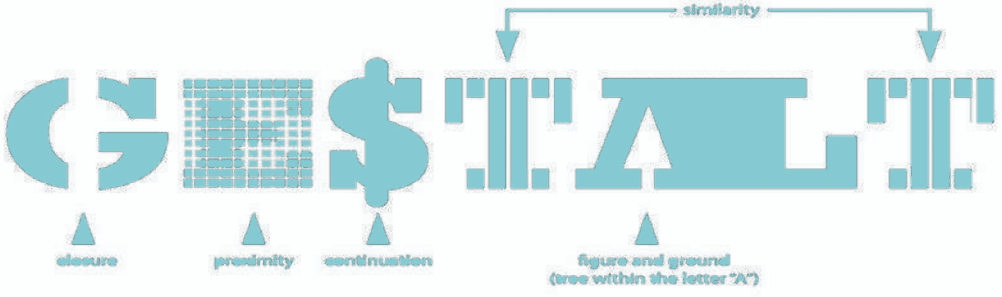
Refrence:

Wikipedia
www.designbyday.co.uk
www.canva.com
www.mentalfloss.com

How to Select the Right Typeface

Design By Parvaneh Beni

Layout and Composition



Five Basic Principles

Proximity 3

White space 6

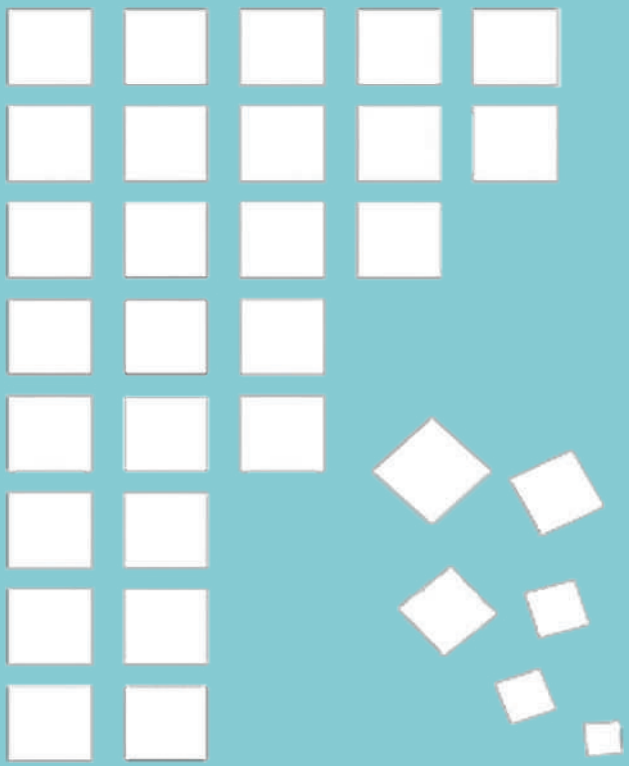
Alignment 8

Repetition 10

Contrast 12

Proximity

Proximity is all about using visual space to show relationships in your content. In practice, it's pretty simple all you have to do is make sure related items are grouped together



Groups that are NOT related to each other should be separated to visually emphasize their lack of a relationship. All in all, this makes your work easier to understand at a glance, whether it's purely text or something more visual.

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7010992 ,012,
9533116, ,454,
5203530 ,982,
3787593, 388
4730359827 ,690830,
518,44081, ,40344,5
,78721407 ,06,
,5772 7145263,
,437, ,473719,
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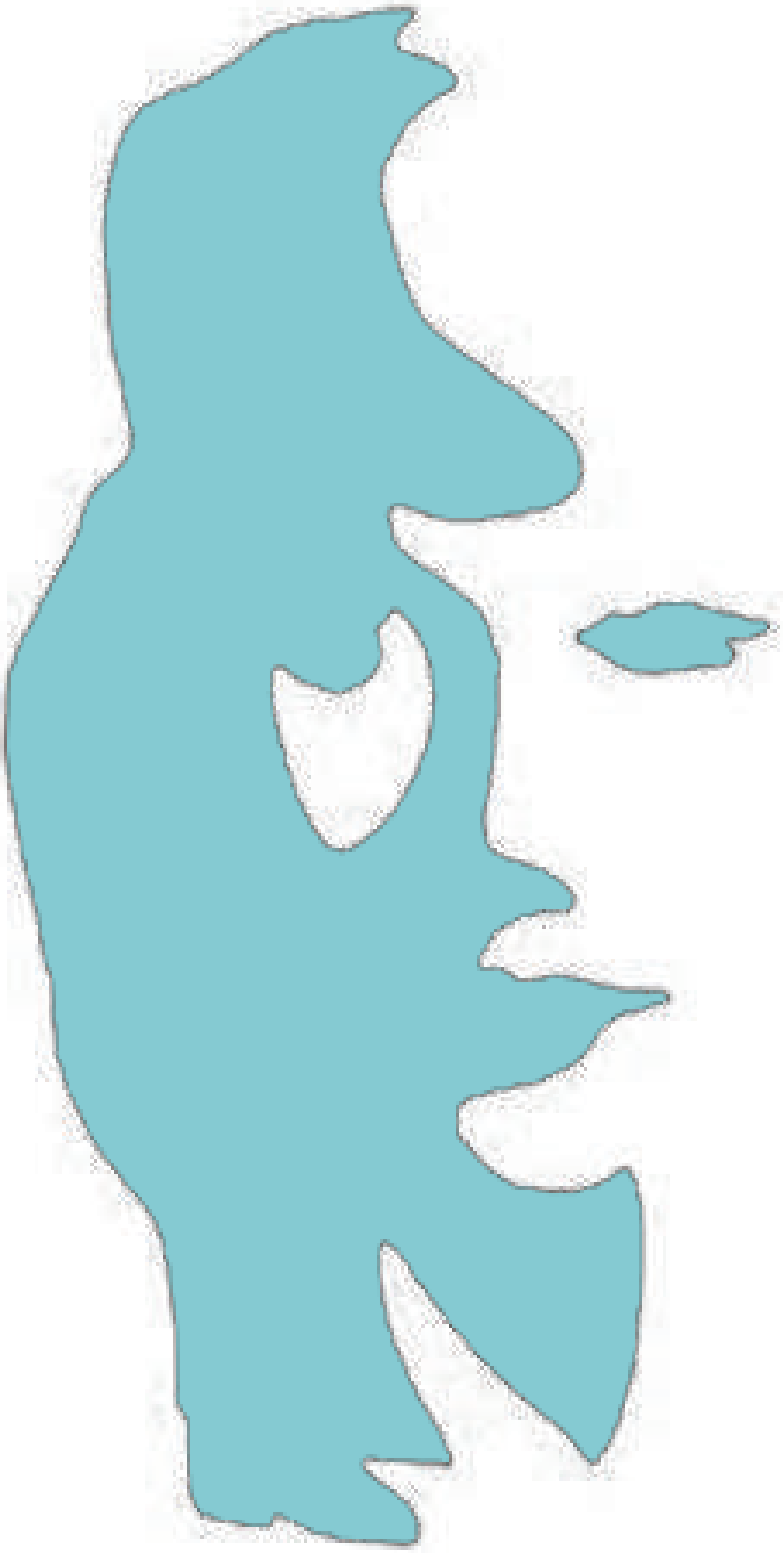
0 511, 91953092
03600113305305, 2096282925409171536,

White space / Figure and ground

White space is an important part of every composition. Now, this doesn't mean literal white space; it just means negative space, like the spaces between your content, between lines, and even the outer margins.

There's no one way to use white space correctly, but it's good to understand its purpose. White space helps you define and separate different sections; it gives your content room to breathe. If your work ever starts to feel cluttered or uncomfortable, a little white space might be just what the doctor ordered.



Alignment

Alignment is something you deal with all the time, even if you don't realize it. Whenever you type an email or create a document the text is aligned automatically.

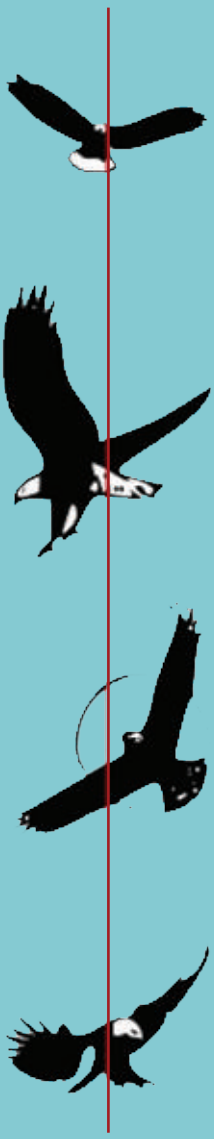
When aligning objects by yourself (for instance, images or separate text boxes), getting it right can be tricky. The most important thing is to be consistent.

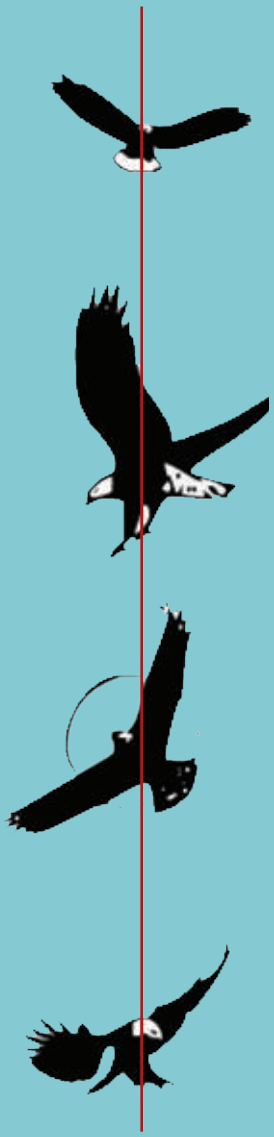
It might help to imagine your content arranged inside of a grid, just like the example below.

Notice how there's an invisible line centering each image to the text? Each grouping is also evenly spaced and aligned, with equalized margins.

It's this attention to detail that makes the composition easier to navigate.

Without consistent alignment, your work could start to feel disorganized.

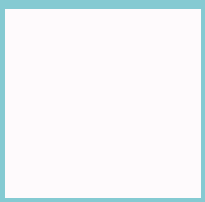
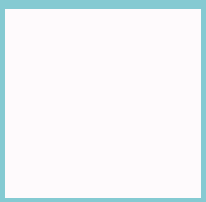
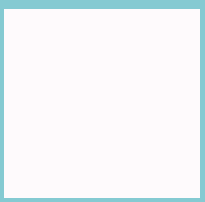




Repetition

Repetition is a reminder that every project should have a consistent look and feel. This means finding ways to reinforce your design by repeating or echoing certain elements.

For instance, if you have a specific colour palette, look for ways to carry it through. If you've chosen a special header style, use it every time. It's not just for aesthetic reasons being consistent can also make your work easier to read. When viewers know what to expect, they can relax and focus on the content.

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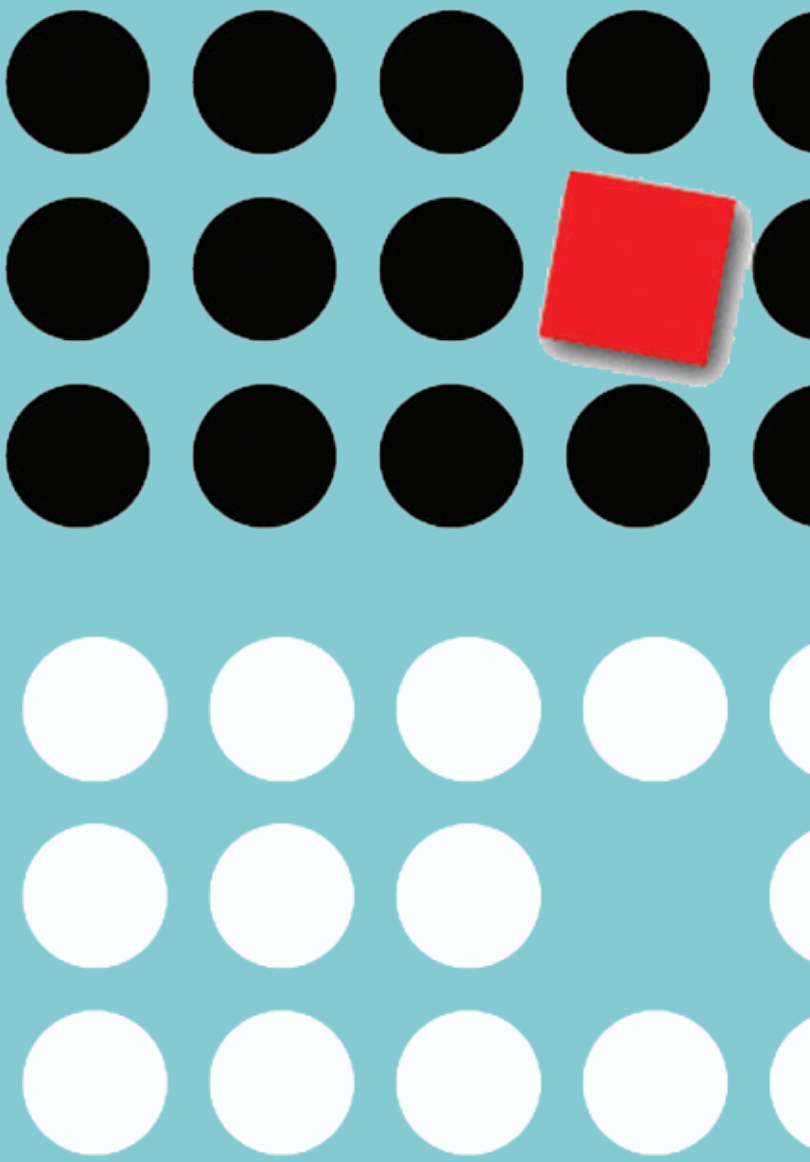

Contrast

Contrast simply means that one item is different from another. In layout and composition, contrast can help you do many things, like catch the reader's eye, create emphasis, or call attention to something important.

To create contrast in the example below, we've used colour, more than one style of text, and objects of differing sizes. This makes the design more dynamic and, therefore, more effective at communicating its message.

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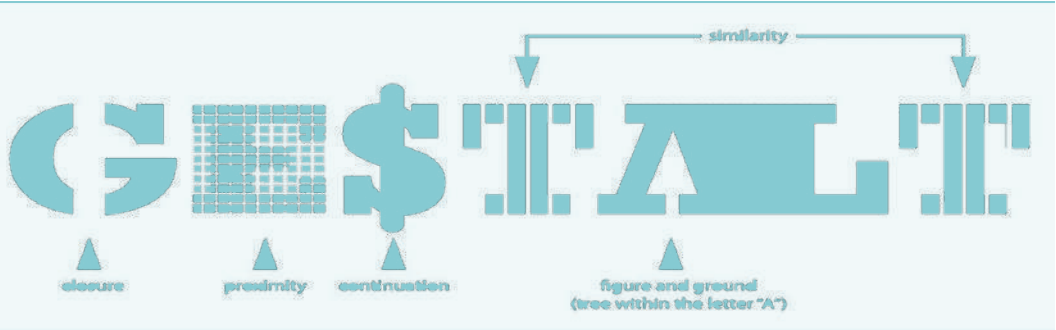

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Layout and Composition

By Parvaneh Beni
Graphic Arts & Layout

Instructor: Kiona Cai