About the Book

Ebun Olaniyan presents the basic rules of Typography in a simple, playful and easily understandable manner.

15 RULES OF
TYPOGRAPHY

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Size

Typefaces can be fat, wide, slanted or narrow. The height of each character is known as its 'x-height'. When pairing different typefaces, it's generally wise to use those that share a similar x-height. The width of each character is known as the 'set width'. This spans the body of the letter, plus the space that acts as a buffer between letterforms. The most common method used to measure type is the point system. One point is 1/72 inch. 12 points make one pica, a unit used to measure column widths. Type sizes can also be measured in inches, millimetres, or pixels.
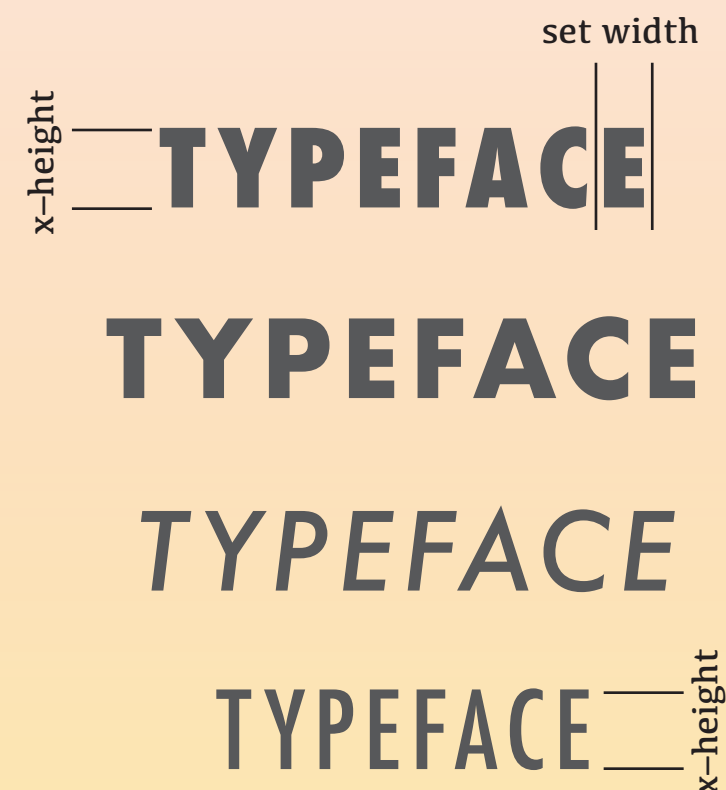
Font selection & Communication

Typefaces are created by craftspeople over a substantial period of time, using talent honed over many years. The best, professionally designed fonts come with various weights and styles to form a complete family, plus carefully considered kerning pairs, multi-language support with international characters and expressive alternate glyphs to add character and variety to typesetting. There's a psychology linked to certain typefaces. When designing, you need to make sure your type is connecting to your audience. This is more than just making certain that your copy is impeccably written. It's also about ensuring that the font you use fits your market.

set width

x–height
TYPEFACE

TYPEFACE

TYPEFACE

TYPEFACE
x–height

YOU CAN

leading

leading

Leading

Leading describes the vertical space between each line of type, or simply space between baselines. It's so named because, in the days of metal typesetting, strips of lead were used to separate lines of type. For legible body text that's comfortable to read, a general rule is that your leading value should be anything between 1.25 and 1.5 times greater than the font size.

Tracking and Kerning

kerning is the process of adjusting the spacing between characters in a proportional font, usually to achieve a visually pleasing result. Kerning adjusts the space between individual letter forms, while tracking (letter-spacing) adjusts spacing uniformly over a range of characters. For example, where an uppercase 'A' meets an uppercase 'V', their diagonal strokes are usually kerned so that the top left of the 'V' sits above the bottom right of the 'A'.

kerning

VAN

tracking   tracking

NUN

HEADINGS

Sub Headings

Body text
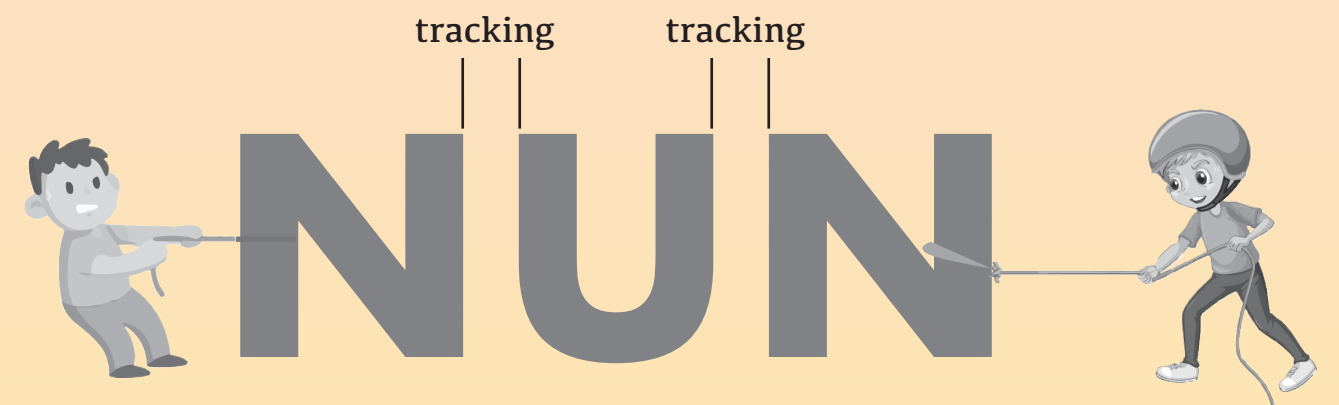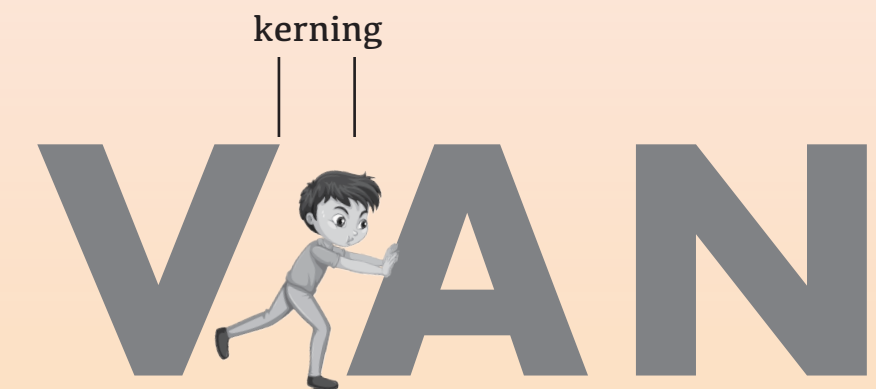
Heirarchy and Scale

If all the type within a layout looks the same, it's difficult to know which is the most important information. Typographic hierarchy is the way you stress the significance of certain lines of type as opposed to others. Headings are usually large, sub-headings are smaller, and body type is smaller still. Hierarchy can also be achieved with colour, spacing and weight.

Measure

The term 'measure' describes the width of a text block. It's an important consideration to note if you're seeking to achieve the optimum reading experience. If your lines are too long, your reader can easily get lost, while a measure that is too short breaks up the reading experience unnecessarily. There are a number of theories to help you define the ideal measure for your typography. One rule of thumb is that your lines should be 2-3 alphabets in length (so 52-78 characters, including spaces).

← measure →
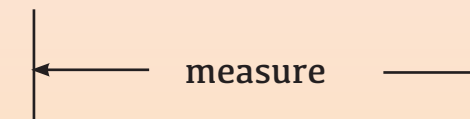
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oh no!

looks like you just went ahead and used as many fonts as you liked because they all look pretty.

How am i supposed to enjoy reading them though? Looks like a mess.

Limit your Fonts

Don't make the mistake of using too many fonts and styles. If you need more than one, make sure to limit your fonts to just two to three typefaces. Use one font and size for the body, another for the header, and another for the subhead. You can use fonts from different typeface families as long as there is cohesiveness in the pairing. Working with two very similar fonts can translate as a mistake.

Alignment

Alignment is crucial in typography. The four key alignment options are Left Aligned, Center Aligned, Right Aligned, and Justified.Left alignment (Flushed Left), is the most common position used in practically everything because it's easy on the eyes. Using right alignment (Flushed Right), is to get text nicely arranged on one side and only works if it the alignment is used properly. With both Left Aligned and Right Aligned, watch out for ragged lines. These lines are also quite obvious when Center Aligned is used incorrectly. When you see loads of "bumps" in your text, try adjusting the length of the lines.

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left aligned

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center aligned

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justified

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Work with Grids

It is very important to understand and use a design grid. Working with a grid ensures that every little thing on the page is put in relation to something else to produce logical and visual harmony.
It's what makes everything look cohesive and interconnected. You don't have to use grids every time you create something but it is beneficial to understand how they function in typography.

Readability

Whatever you design, make sure your message can easily be read. You can have a striking design, but all your efforts will go to waste if your text is unintelligible. Some things to avoid are: putting dark text on a dark background and using a small font over a high-contrast image.

Can you read this?
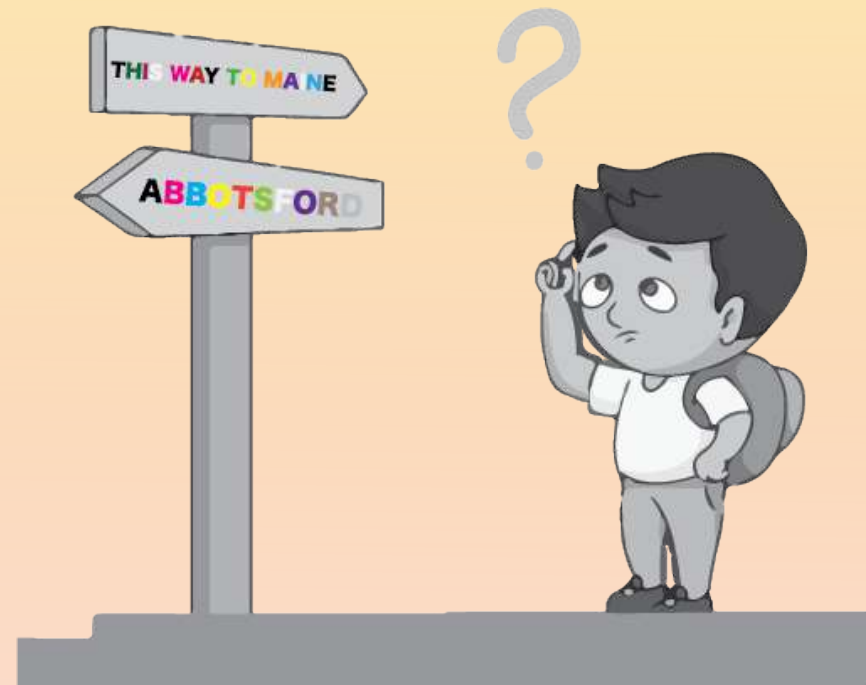
Font Colour

Color is one of the most powerful tools of a designer hence, a carefully set up color scheme is needed to complete a design.When putting together a font palette, dig into the color theory to pinpoint the right colors intended for your design. There are specific rules and guidelines in terms of colors. And while playing around and thinking outside the box can produce a one-of-a-kind, punchy design, make sure your font colors are not too distracting, making your message confusing.

Handle "widows" and "orphans"

Identifying and wiping out widows and/or orphans will give a touch of professionalism to any design. In typography, a widow is a line of text that is part of a paragraph, but has shifted over to the next column. An orphan is basically the same as a widow, with an exception that there's only a single word left on its own. You can manage widows and orphans by doing a manual text edit to modify the length of the lines to completely eliminate the problem or by adjusting the text box or the column size to enable the type to maneuver around the orphans and widows.

To in consed ma quate pos quam repra sinimodit, cor aturerum lam fuga. Nem quis non porrum estia doluptatis et aut endi dolo te res quia que nos eiundae que pro quas quia dentor assum quae odi cum quodi omnis andenih itibus.To dolupta perunditate aut laut officabora et ut est es min corem deriae ni ut parciis apellabo. Nam, conecae nonse ea arunt.Fugita num rempedi omnimol oresciatur sum eate posam quis aut accumquae el idempor ectaepero odissun tibusam reiciam voloratiis con num rempor kjutfy tyreduio
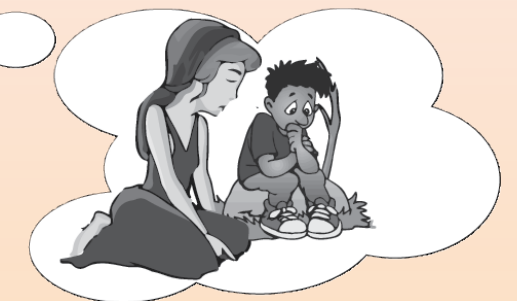
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BE NICE & HEL-
PFUL &............

Obey Grammar Rules

The three grammar pitfalls you must pay extra attention to are ampersands, double spaces after punctuation, and hyphens and dashes. Correct grammar is a subtle but potent tool that can elevate your design to a completely new level of professionalism. Grammar can be a confusing and tricky design component since there are tons of hidden rules you may not be aware of.Learning the design-oriented grammar rules can help you to achieve a professional-looking design.

Utilize White Space

white space is not an empty space. White space is a distinctive and essential tool that adds an effortless sophistication to design. A smartly-used white space provides several beneficial effects such as helping to put more focus on a particular part of your composition, stabilizing design components and letting the design 'breathe.'

HELP!

Avoid Stretching Fonts

A common reason people stretch their fonts is to make them a bit taller or wider. This can be done without distorting the typeface. Tall or wide fonts can be used from the endless supply of fonts online. Fonts are created with meticulous attention to the details of every letterform. Stretching a font takes away its efficiency and value.

References

Creative Bloq Staff (2019, Feb 25) Typography design: Rules and terms every designer must know (Weblog post) www.creativebloq.com

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COLOUR THEORY

Ebun Olaniyan

Image source: Pinterest

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INTRODUCTION

Colour theory is the collection of rules and guidelines which designers use to communicate with users through appealing colour schemes in visual interfaces. To pick the best colours, designers use a colour wheel and refer to extensive collected knowledge about human optical ability, psychology, culture and more. Colour theory is both the science and art of using colour. It explains how humans perceive colour; and the visual effects of how colours mix, match or contrast with each other. It also involves the messages colours communicate; and the methods used to replicate colour.

Keep in mind that a lot of things about colour are still unknown, and scientists are still researching to find out more.

Image: www.apkpure.com


Image source: Pinterest

COLOUR WHEEL

The first colour wheel was designed by Sir Isaac Newton in 1666. Designers still use it to develop colour harmonies, mixing and palettes. The colour wheel consists of three primary colours, three secondary colours and six tertiary colours. The primary colours are red, yellow and blue. Secondary colours are created when primary colours are mixed: green, orange, purple. Tertiary colours are made from primary and secondary colours, such as blue–green or red–violet. Draw a line through the center of the wheel, and you'll separate the warm colours from the cool colours.
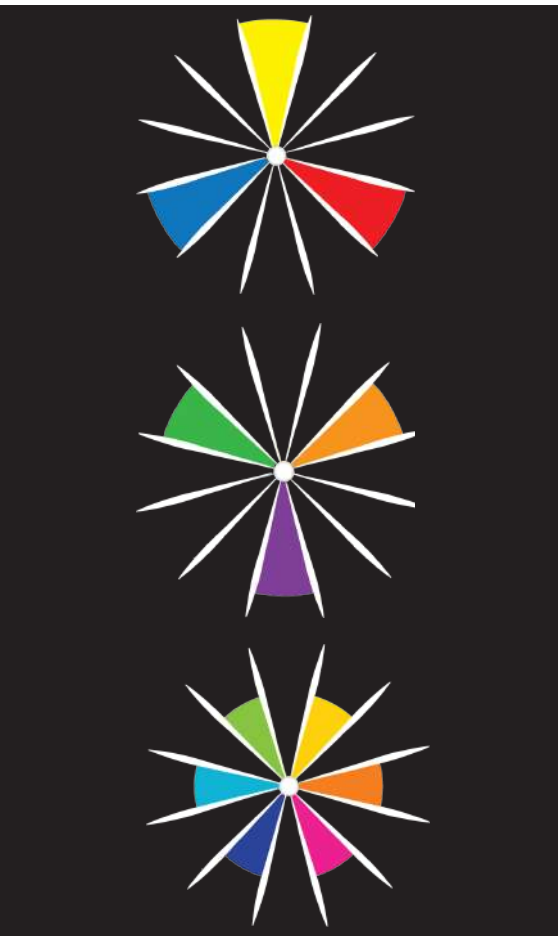
Primary colours

Secondary colours

Tertiary colours
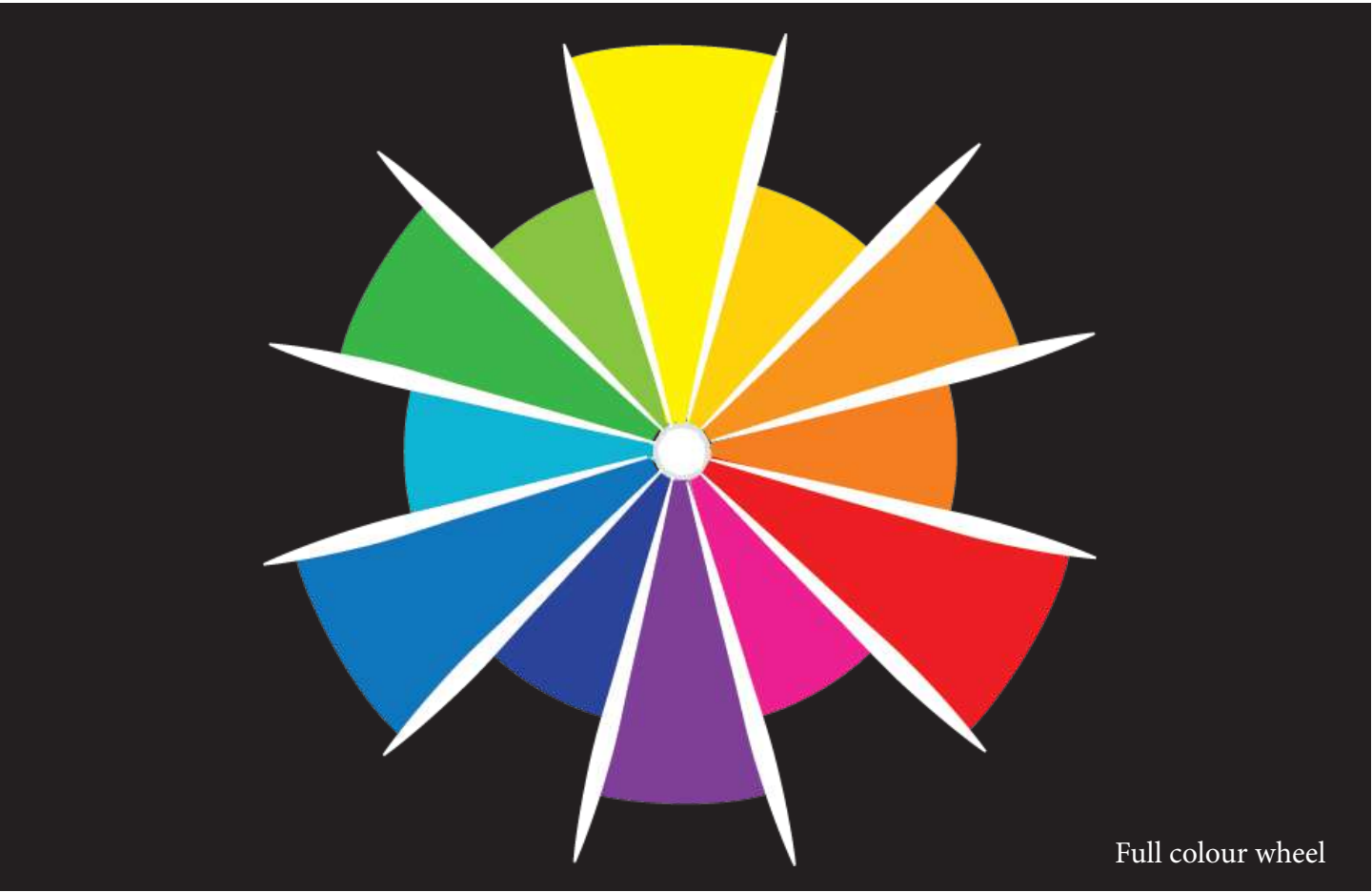
Full colour wheel

COLOUR PROPERTIES

Following Newton's findings, the study of colour advanced to cover the properties of colour in its two forms i.e., print/paint and screen/light and in a variety of fields, from art to astronomy. A colour's properties are:
Hue – Colour is the general term we use to describe every hue, tint, tone or shade we see. but hue refers to the dominant colour Family of the specific colour we're looking at.
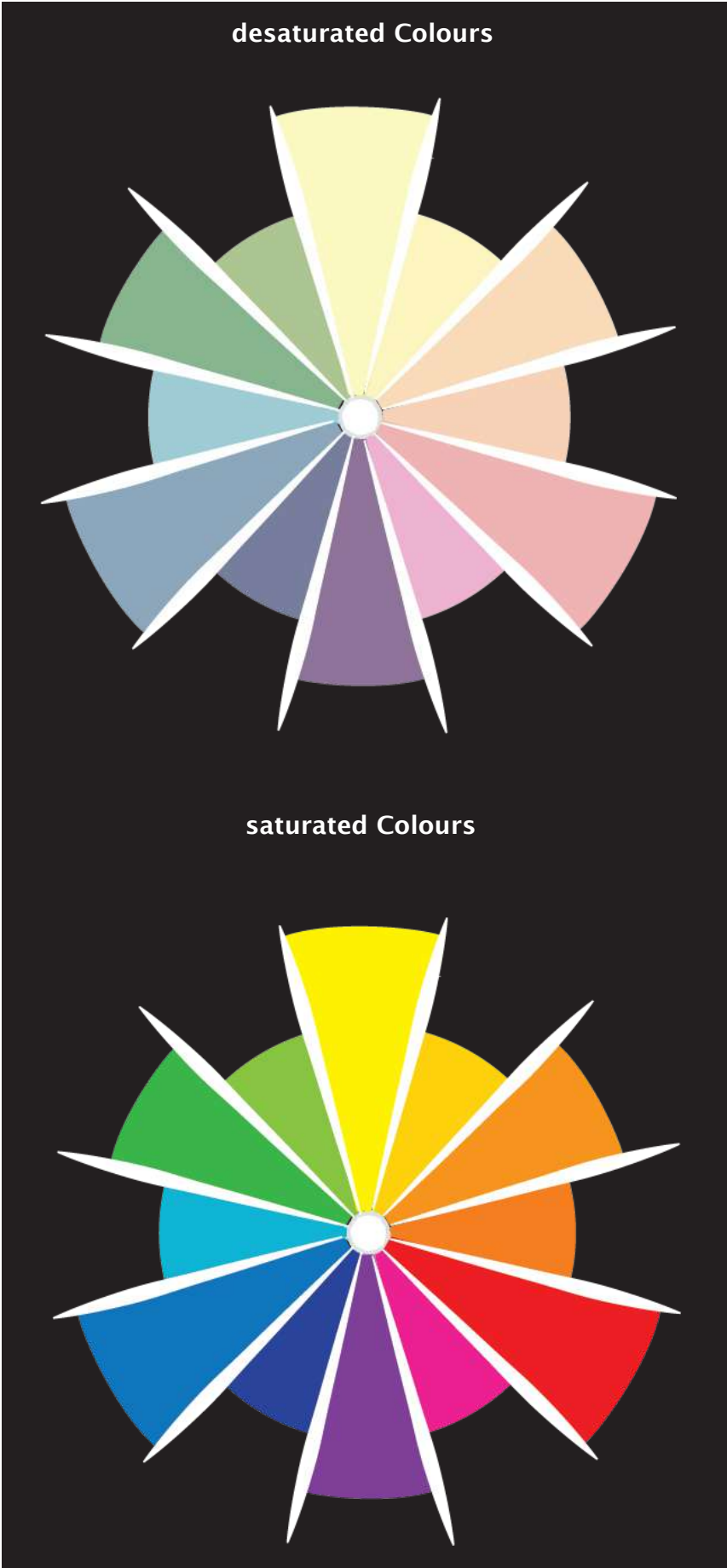Lighting – How pale or saturated the colour appears.
Chroma – How pure it is: i.e., if it has shades (black added), tints (white added) or tones (grey added).
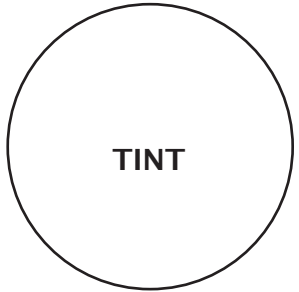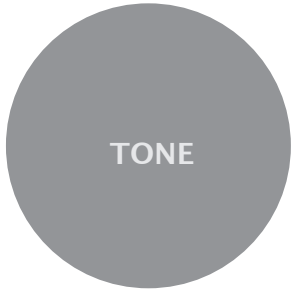
Hue

Lighting

desaturated Colours

saturated Colours
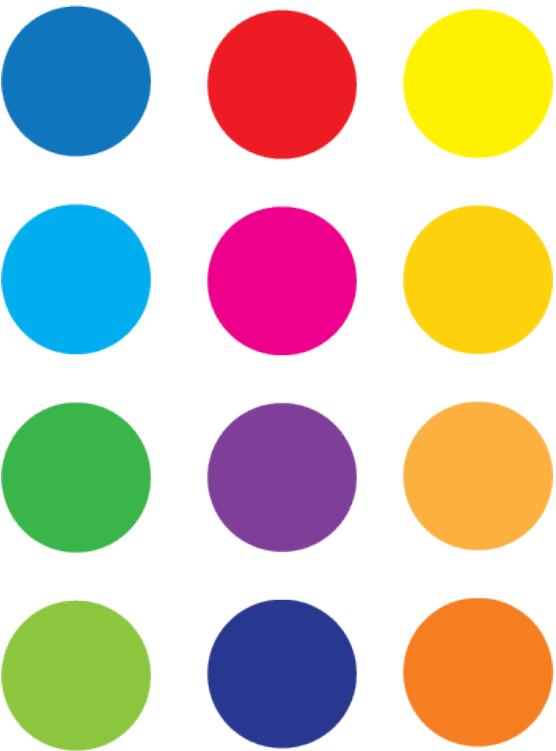
Chroma

TINT

A Tint is sometimes also called a Pastel. But to be precise, Colour Theory defines a True Tint as any Hue or mixture of pure colours with only White added, hence lightening the hue.

TONE

A Tone is any Hue or mixture of pure colours with only Gray added. Toned colours are generally considered more pleasing to the eye. They are complex, subtle and sophisticated.

SHADE

A Shade as any pure Hue or mixture of pure colours with only Black added. A Shade can range from slightly darker than your original colour, all the way to nearly Black.
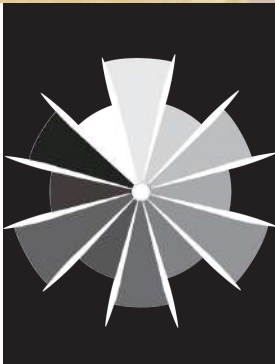
COLOUR SCHEMES

Monochromatic

Use variations from one hue by creating tints, tones, and shades.

Analogous

Use three colours located beside one another on the colour wheel, or add white.

Split Complementary

Add colours from either side of complementary colour pairs to soften contrast.

Tetradic

Double complementary colour scheme using two pairs of complements.

Image: Pinterest

Image:bergerpaints.com

Image: Pinterest

Image: stock.adobe.com

Achromatic

These are colours that lack chroma and saturation, such as whites, grays, and blacks.

Complementary

Use "opposite colour" pairs such as purple/yellow, to maximize contrast.

Triadic

Combination of three colours that are equally distant on the colour wheel.

Square

A variant of tetradic; you find four colours evenly spaced on the colour wheel.

Image source: Pinterest

Image: www.freshome.com

Image: IDFdesign

Getty images/Johner RF

COLOUR MIXING MODELS

The primary colours used in the subtractive process were red, yellow and blue, as these were the colours that painters mixed to get all other hues. As colour printing emerged, they were replaced with cyan, magenta, yellow and key/black (CMYK), as this colour combo enables printers to produce a wider variety of colours on paper. The visible colour spectrum encompasses light wavelengths from approximately 380 to 720 nm. By breaking it into its most dominant regions of red, green, and blue, the human eye can mix these colours to create a spectrum of colour.

RGB

Humans see colours in light waves. Mixing light—or the additive colour mixing model—allows you to create colours by mixing red, green and blue light sources of various intensities. The more light you add, the brighter the colour mix becomes. If you mix all three colours of light, you get pure, white light. TVs, screens and projectors use red, green and blue (RGB) as their primary colours, and then mix them together to create other colours.

CMYK

Any colour that is seen on a physical surface such as paper and signage, uses the subtractive colour mixing model. There is more familiarity with this colour model because we learned it in kindergarten when mixing finger paints. In this case, "subtractive" simply refers to the fact that you subtract the light from the paper by adding more colour.

RGB   CMYK
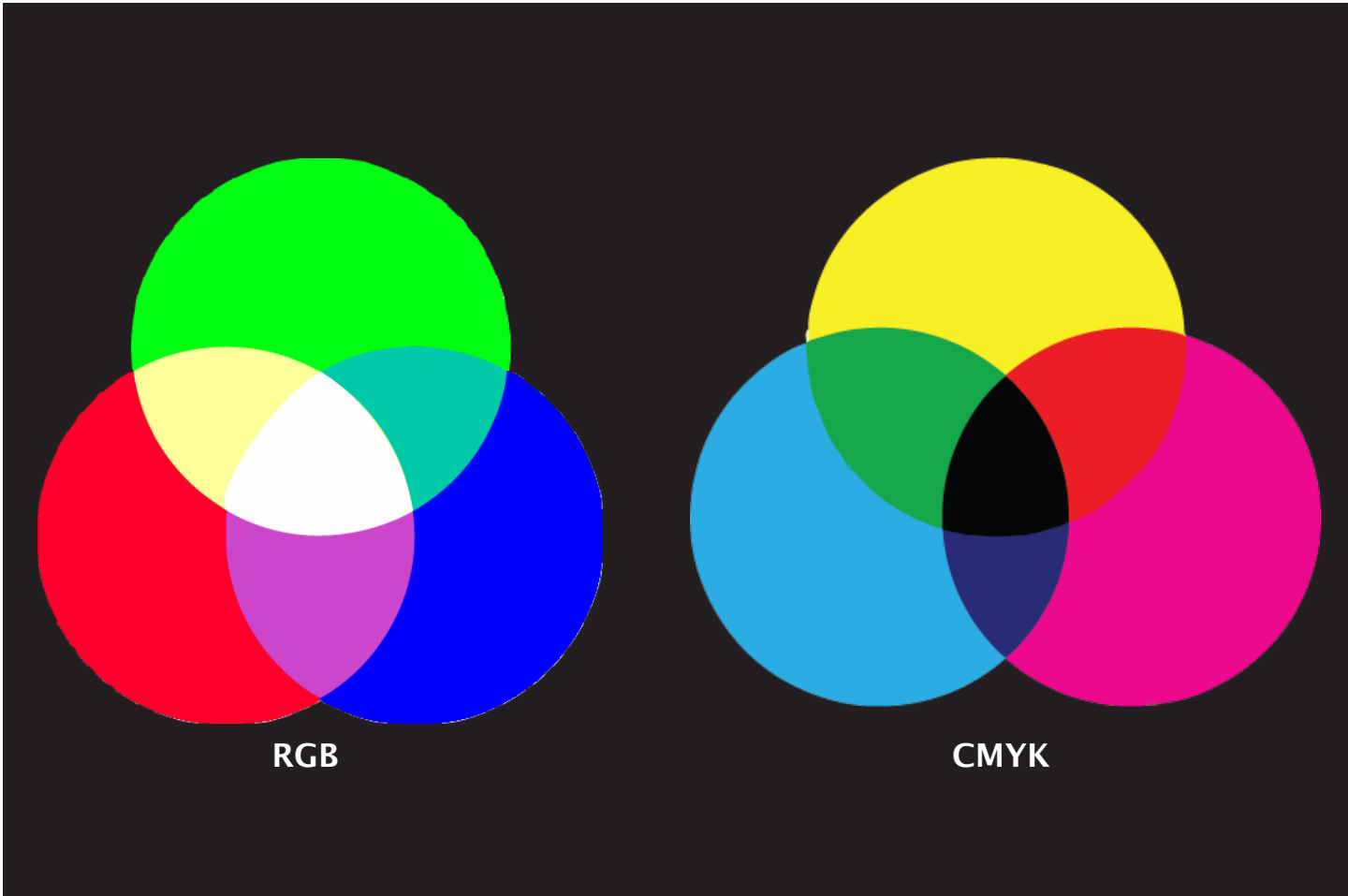
COLOUR MEANING AND EFFECT ON BRANDING

Colour psychology focuses colour symbolism, meaning and how colours and their combinations impact human emotions. The principles of colour psychology can be applied to many industries and pursuits, helping marketers create effective branding. Each hue evokes specific emotional responses from viewers, shaping how consumers perceive the overall design on display. When it comes to product development, marketing, and branding, positive brand perception can influence consumers' purchasing decisions and ultimately increase sales.
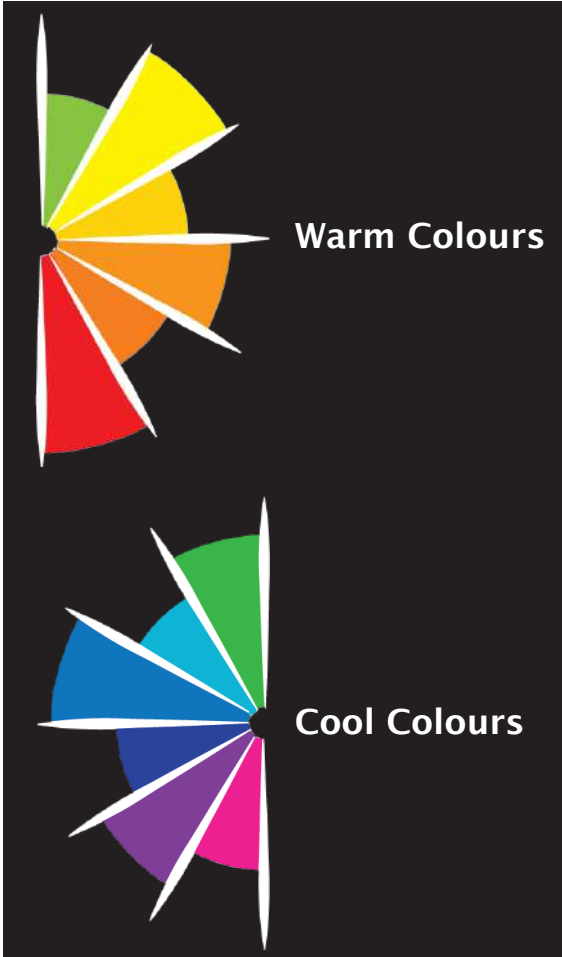
Warm Colours

Warmer colours such as reds, oranges, and yellows stimulate the senses and elicit a sense of cheerfulness with their vibrancy. These colours are full of emotional meaning, but they can easily be overwhelming when used as the dominant hue in a composition. Tints, tones, and shades of warm hues are your best friend because they help to desaturate a hue without negating its positive effect.

Cool Colours

On the other side of the spectrum, cooler hues tend to elicit calmness and trustworthiness. Blues, greens, purples, and even pinks tend to be more versatile; they can be integrated into branding elements as a dominant or accent colour. Add emphasis to your composition by experimenting with a cool hue's complement, or apply warmer tones as an accent to its cooler counterpart.

Warm Colours

Cool Colours

Image: sea.museum

Red

Red stimulates intense emotional responses in its viewers. It can heighten appetite, excitement, and anxiety. Brands also utilize shades of red to give off a thrilling and adventurous tone. It is best used sparingly, especially when paired with other vibrant hues otherwise, it can weaken a design and stir up the wrong emotions such as aggressiveness.

Orange

Orange marries the fieriness of red and the cheerfulness of yellow. Its vibrance usually indicates confidence, casualness, and a fresh start. A pure orange paired with black is intrinsically linked to Halloween, so be mindful of the colours you pair with it. Though orange tones often give off a friendly demeanor, it is best used sparingly or by utilizing tints and tones.

Yellow

It evokes warmth, cheerfulness, and serenity. It is instantaneously noticed, hence used in retail stores to attract customers and also used in reference to caution, road signs, and security vests. Yellow's tints or tones are best used in branding accents rather than as a dominant colour otherwise it can be overwhelming to viewers and seen as a cheap tactic to increase sales.

Green

It is often associated with lush forests, fruitful harvests, and prosperity, instilling a sense of growth, safety, and recurrence. It is ideal for sustainable and eco-friendly brands, financial institutions, or grocery chains. It is ideal as a dominant colour or accent.

Blue

It symbolizes peacefulness, trustworthiness, and loyalty with its calming nature. The negative connotations associated with this hue, is melancholiness and it is a symbol of depression. Blues are universally loved, meaning that many brands utilize some shade of blue in their campaign.

Purple

It marries the stability of blue with the energy in red. It was popular among emperors and kings, creating an aura of royalty and exclusivity. It symbolizes peace and luxury. Its tints and shades are best used in branding, otherwise it can easily overwhelm a design.

Pink

It gives a sense of femininity, romance, intimacy, and ebullience. In Japan, pinks are seen as more masculine, and in Korea it symbolizes trust. In the Western hemisphere, pinks are used for branding feminine products and cosmetics, because it is deemed girly.

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Image: www.apkpure.com