HCI and Design
Today

Typography
Color

You could do an entire course/degree/career on each of these topics!

Nicki is not here on Thursday!

I will post a digital prototyping exercise combining components, typography, color
Typography

Is the design of arranging text and modifying letters

Typography establishes a hierarchy of meaning. The reader easily looks around without getting lost or distracted.

Typography is visual leadership

When typography is used in graphic design the visual aspects of text become another way meaning is conveyed.
DEWEY DEFEATS TRUMAN

G.O.P. Sweep Indicated in State; Boyle Leads in City

Chicago Daily Tribune

We lived beneath the mat,
Warm and snug and fat,
But one woe, and that
Was the Cat!

To our joys a clog, In
our eyes a
fog, On our
hearts a log,
Was the Dog!

When the
Cat's away,
Then
The mice
will
play,
But alas! (So they say)

Came the Dog and
Cat, hunting
for a
Rat,
Crashed
the miles
all eat,
Each
enjoyed
it.
Anatomy of a Typeface

- Majuscule or upper-case letter
- Counter or bowl
- Ascender
- Minuscule or lower-case letter
- Serif
- Descender
- Baseline
- X-height
- Jot
- One-story a.
- Two-story a.
Typeface / Font

Gill Sans
Gill Sans Bold
Gill Sans Book
Gill Sans Book Italic
Gill Sans Extra Bold
Gill Sans Condensed Bold
Gill Sans Shadow

Gill Sans is a Typeface

AaBbCcDdEeFf
AaBbCcDdEeFf
AaBbCcDdEeFf
AaBbCcDdEeFf
AaBbCcDdEeFf
ABCDEFGHIIJK
Each typeface has a “family” of fonts

- Gill Sans
- Gill Sans Bold
- Gill Sans Book
- Gill Sans Book Italic
- Gill Sans Extra Bold
- Gill Sans Condensed Bold
- Gill Sans Shadow
Typefaces

We can separate typefaces into six broad categories:

- Roman
- Sans serif
- Egyptian (slab serif)
- Script
- Blackletter
- (Novelty) ♦□✎♠●♦
Serif vs. Sans-Serif

Serifs (circled)

We visually grasp words as a whole by unconsciously comparing the different letter patterns in our mind. Serifs makes this pattern recognition easier.

Serifs improve readability by leading the eye along the line of type. Serifs are good for body text.
Choosing a Type

- Choosing body type and leading are critical to the personality and readability of your publication.
- **Old style** type is nostalgic, eloquent, trustworthy, personal, traditional, sincere, informal.
- Modern type is crisp, dressy, technical, modern, formal.
- **Sans serif type** is contemporary and efficient.
- **Slab serif type** is loud and persistent, not often used nowadays for body type.
- **Script, blackletter, fancy fonts** are seldom body type.
Typefaces are pre-loaded with cultural meaning

- Type choices also reflect historical usage and cultural tastes.
- Cheltenham, a late-transitional face, was popular in the 1920s, and so newspapers from that period are identified with “Roaring 20s.”
- Bodoni was popular for headlines in the 1960s.
- Helvetica was popular in the 1970s.
- In choosing type, we need a sensitivity not only to our style of publication, but to the spirit of the day.
Typefaces are pre-loaded with cultural meaning

**Algerian**

**Arial Black**

**Baskerville Old Face**

**Broadway**

**Century Gothic**

**Copperplate Gothic Bold**

**Copperplate Gothic Light**

**Freestyle Script**

**Georgia**

**Harlow**

**Old English Text**

**Playbill**

**Rockwell**

**Stencil**

**Times New Roman**

**Verdana**
Basic Rules for Type

- Never mix faces of the same category, especially if they are similar; different types on the same page, for example, looks uncomfortable; readers will feel something is wrong.
- You can use one family for headlines, another family for body text; but allow one family to dominate.
- To maintain harmony yet add variety, use the same typeface in boldface (bf), italic (ital), expanded, condensed.
- Be careful.... Fonts are software and you may need a license to use them!
Let’s do an example

Creating a Type Hierarchy

How would you parse this info?

The Typography of Paul Rand
with Lewis Blackwell
Shattuck Hall • 7:00 pm
March 30, 2011
Design Lecture Series
Portland State University
Art Department
With wit and wisdom, Blackwell
dissects the patterns of Rand’s use of
typography throughout his brands,
book covers, and advertising work.

Post by Frank Chimero
https://blog.typekit.com/2011/03/17/type-study-typographic-hierarchy/
Let's do an example

Creating a Type Hierarchy

**Leveraging Space**

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Let’s do an example

Creating a Type Hierarchy

Leveraging Weight

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Creating a Type Hierarchy

Leveraging Size

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Let’s do an example

Creating a Type Hierarchy

Leveraging Layout

What else could we do?

Post by Frank Chimero
https://blog.typekit.com/2011/03/17/type-study-typographic-hierarchy/
Resources

https://www.typewolf.com/resources
https://www.invisionapp.com/blog/free-typography-resources/
Color Theory (briefly!)

- Color is super important!
- Influences mood, emotions, and perceptions
- Takes on cultural and personal meaning
- Attracts attention (both consciously and subconsciously)

- The challenge is balancing these complexities to create an attractive, effective design

- Traditional color theory can help you understand which colors might work well together (or not) and what kind of effect different combinations will create within your design
Primary, Secondary, Tertiary
**Additive Color (RBG)**
The additive (light) theory deals with radiated and filtered light.

**Subtractive Color (CMYK)**
The subtractive (pigment) theory deals with how white light is absorbed and reflected off of colored surfaces.
The Color Wheel

The color wheel is a way to visualize and organize the entire color spectrum of light. The ends of the spectrum are bent around a circle to form a color wheel.
HSV (Hue-Saturation-Value)

Colors on the wheel can be described using three elements:

1. **Hue**: pure color
2. **Saturation**: brightness or dullness
3. **Value**: lightness or darkness
Color Temperature
Color Temperature
Weill Cornell Brand

Masterbrand logo lock-ups

Weill Cornell Medicine

Weill Cornell Medicine

Photography / color treatment

Iconography

Color palette
- Red
- Dark Orange
- Bright Orange
- Yellow

Typography

1898 Light / 1898 Bold
1898 Light Italic / 1898 Bold Italic
1898 Regular / 1898 Regular Italic
1898 Bold / 1898 Bold Italic
Creating a color palette

Monochrome

Complimentary

Triad

Analogous

Color Wheel [https://color.adobe.com/create/color-wheel](https://color.adobe.com/create/color-wheel)
Color Schemes: Monochromatic
Color Schemes: Complementary

- **Complementary:** Colors that are opposite on the wheel. *High Contrast*

Vincent Van Gogh
*The Café Terrace on the Place du Forum, Arles, at Night*
1888
Triadic Color Schemes in Design
Color Schemes: Analogous
Identifying a Color Palette
Resources

Material:  https://material.io/color
Adobe:  https://color.adobe.com/create/color-wheel/
Let’s Practice

Goal: Experiment with Color Palettes

1. Pick an (interesting!) app.

2. Open up http://color.adobe.com

3. Find and label the Primary, Secondary and any other colors in the palette.

4. What type of palette is this (Triad, Complementary etc.).

5. What deltas/changes do you see from color.adobe.com when comparing the different colors. Why do you see these differences?

(If time): Explore and create a new color palette given the same primary color. Why would this work? What tweaks would you make?

Submit: Upload a pdf of your work to this google folder.