



Gurukul Technicals Institute

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FREE EBOOK

DESIGN AND DTP

Design Principles

Layout, colour, typography and hierarchy for better posters and pages

INSIDE THIS BOOK

- What good design does
- Contrast and hierarchy
- Alignment, proximity and repetition
- White space and grids
- The colour wheel and colour harmonies
- ...and 5 more chapters, practice questions and a glossary

Beginner

Design students, teachers making notices, and small business owners

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Design Principles

Learn the simple rules that make a poster, notice, invitation or social media post clear and good-looking: contrast, alignment, repetition, proximity, hierarchy, white space, colour and type. Every idea comes with Indian examples, and the book ends with checklists you can use on your next design.

WHO IT IS FOR	Design students, teachers making notices, and small business owners
LEVEL	Beginner
SUBJECT AREA	Design and DTP
WHAT IS INSIDE	10 chapters, practice questions with answers, and a glossary

HOW TO USE IT

Read one chapter at a time and try the examples as you go: on a computer, at your workbench or in your notebook. The boxes give tips, safety points and short activities. When you finish, test yourself with the practice questions and check your answers at the end. Words you may not know are explained in the glossary.



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What good design does

Walk past a school notice board with twenty notices pinned on it. Which ones do you actually read? Usually the ones that catch your eye, tell you quickly what they are about, and look neat enough to trust. That is what good design does.

Design means planning how something looks so that it does its job. A poster's job is to make people come to an event. A form's job is to be filled in without mistakes. A menu card's job is to help a customer choose. Decoration that does not help with the job is not design; it is clutter.

Four things good design does

1. **It gets noticed.** Among many messages, it stands out.
2. **It is understood quickly.** The reader knows the main point in a few seconds.
3. **It looks trustworthy.** Neat work makes people believe the message.
4. **It makes action easy.** The phone number, date or next step is easy to find.

The principles in this book

Designers use a small set of ideas again and again. You do not need talent to use them, only practice.

Principle	In one line
Contrast	Make different things clearly different
Hierarchy	Show what matters most, first
Alignment	Line things up along invisible lines
Proximity	Keep related things close together
Repetition	Repeat colours, fonts and shapes to tie the design together
White space	Leave empty space so the design can breathe

These ideas work in any program: CorelDRAW, Photoshop, Canva, MS Word or even a hand-made chart.

DID YOU KNOW

Eye-tracking studies, which record where people's eyes move on a page, show that readers often scan instead of reading every word. On text-heavy web pages, many readers' eyes move in a rough F shape: across the top, across again a little lower, then down the left side.

The five-second test

Show your design to someone for five seconds, then hide it. Ask: "What was it about? When is it? What should you do?" If they cannot answer, the design is not doing its job yet. This simple test is more useful than any opinion about colours.

EXAMPLE

Anil makes a notice for his tuition classes in Patna. His first version has six fonts, a rainbow border, clip-art books in every corner, and the phone number in tiny letters at the bottom. He shows it to a friend for five seconds, and she cannot say what it was about. His second version has one bold heading, "Maths and Science Tuition, Class 9 and 10", three short lines of details, and the phone number large in a coloured band. This time she answers all three questions at once.

TRY THIS

Photograph five posters or banners in your area. For each one, write what the main message is and whether you understood it in five seconds. You will start to see the principles at work everywhere.

CHAPTER 2

Contrast and hierarchy

Contrast

Contrast means making different things look clearly different. It is the quickest way to catch the eye and to show the reader where to look.

Kind of contrast	Example
Size	A big heading over small details
Weight	Bold words beside regular ones
Colour	White text on a dark red band
Light and dark	Dark text on a pale background
Shape	One round photo among square boxes
Space	One item with lots of empty space around it

A useful rule: if two things are not the same, make them **very** different. A heading at 20 points over body text at 18 points looks like a mistake. A heading at 48 points over 18-point text looks intended.

Hierarchy

Hierarchy means arranging information in order of importance, so the reader sees the most important thing first, then the next, and so on. Most designs need three levels.

Level	What it holds	How to show it
1. Primary	The main message	Biggest, boldest, strongest colour
2. Secondary	Key details: date, place, offer	Medium size, clear and plain
3. Tertiary	Small print: address, terms, logos	Smallest, quieter colour

Planning hierarchy with a list

Before you design, write every piece of text on paper and number it by importance.

EXAMPLE

Sharma Sweets in Jaipur wants a Diwali poster. The owner hands over this text: shop name, "Diwali Special", "Kaju katli, motichoor laddoo and gift boxes from ! 499", "Order before Dhanteras", phone number, address, "Pure ghee", and the opening hours. You number them. Level 1: "Diwali Special". Level 2: the sweets and the ! 499 gift boxes, "Order before Dhanteras", and the phone number. Level 3: shop name with logo, address, hours and "Pure ghee". Now you know what to make big before you choose a single colour.

When everything shouts

A common mistake is to make everything important. Every line is bold, every word is in capitals, there are stars and bursts everywhere. When everything shouts, the reader hears nothing. Hierarchy needs quiet parts so the loud parts can stand out.

TIP

Try the **squint test**. Half-close your eyes and look at your design from a distance. The blurred shapes that still stand out are what people notice first. If the wrong thing stands out, change the size or colour until the right thing wins.

REMEMBER

Contrast creates hierarchy. Without contrast, everything looks equally important, which means nothing looks important.

CHAPTER 3

Alignment, proximity and repetition

These three principles turn a messy page into a tidy one. They cost nothing; they only need care.

Alignment

Alignment means lining things up. Every item on the page should line up with something else: a margin, another item's edge, or a centre line. These invisible lines connect the parts and make the page look planned.

- **Left alignment** is easiest to read for most text, because each line starts in the same place.
- **Centre alignment** suits short, formal pieces such as invitations and certificates.
- **Right alignment** is useful for small items such as a date or a price at the edge.

The common mistake is mixing them: a centred heading, a left-aligned paragraph, a right-aligned phone number and a logo floating anywhere. Choose one main alignment and stick to it. In design software, use guides and the align tools rather than your eye.

Proximity

Proximity means nearness. Items that belong together should sit close together. Items that do not belong together should have space between them. The reader understands the groups before reading a single word.

EXAMPLE

On a wedding invitation from Kanpur, the ceremony date, time and venue sit together as one group. The reception details form a second group, with clear space between the two. The family names and the phone numbers for replies form a third group at the bottom. Guests find the reception time in a moment, because its group stands apart.

If you have five lines spaced equally down a page, the reader sees five separate things. If you have two tight groups of two lines and one single line, the reader sees three things. Fewer groups are easier to understand.

Repetition

Repetition means using the same colours, fonts, shapes and spacing again and again. It makes a design feel like one piece. It also makes a series of designs feel like one family.

- Use the same font and colour for every heading.
- Use the same shape for every icon or button.
- Keep the logo in the same corner on every post.

DID YOU KNOW

Many businesses keep a short **style guide**, a page that lists their logo, colours, fonts and rules. Anyone who designs for them follows it, so their posts and posters always look like they come from the same place.

TRY THIS

A coaching centre in Kota posts a tip every day on social media. Design a template for these posts: the same background colour, the same heading font, the logo in the same corner and a fixed place for the day's tip. Then make three posts from it and lay them side by side.

CHAPTER 4

White space and grids

White space

White space, also called **negative space**, is the empty area around and between things. It does not have to be white; it is simply space with nothing in it. Beginners often see empty space as waste and fill it with more text, more clip-art and bigger logos. Experienced designers use it on purpose.

White space:

- lets the eye rest, so the page feels calm and easy;
- makes the important item stand out, because nothing competes with it;
- makes a design look more expensive and confident.

Think of a jeweller's shop. One necklace on a large velvet tray looks precious. Fifty necklaces piled on the counter look cheap.

Margins

A **margin** is the empty border inside the edge of the page. Keep text and important items away from the edges. On an A4 notice, a margin of 15 to 20 mm on every side is a good start. Larger margins make a page look more formal.

Grids

A **grid** is a set of invisible columns and rows that you place things on. It keeps a layout consistent, especially across many pages or posts. The gap between two columns is called the **gutter**.

EXAMPLE

Make a three-column grid on A4 paper, which is 210 mm wide. With 15 mm margins on the left and right, the area inside is $210 - 30 = 180$ mm. Two gutters of 5 mm take 10 mm, leaving 170 mm. Divide by three: each column is about 56.7 mm wide. Now a photo can span two columns and a block of text can sit in the third, and everything lines up.

Grid	Good for
One column	Letters, certificates, simple notices
Two columns	Forms, reports, bilingual pages with Hindi beside English
Three or more columns	Newsletters, magazines, brochures

The rule of thirds

Divide a page or photo into three equal parts across and three down, like a noughts-and-crosses board. Placing a key item on one of the lines, or where two lines cross, often looks more lively than placing it dead centre. It is a guide, not a law. A formal certificate is still best centred.

REMEMBER

Empty space is part of the design. If you remove a line of text and the design improves, it did not need that line.

TIP

When a layout feels crowded, do not shrink everything. First ask what can be removed. Then increase the margins.

CHAPTER 5

The colour wheel and colour harmonies

Colour is often the first thing people notice. Used well, it creates mood and guides the eye. Used badly, it makes text hard to read and a design look cheap.

The colour wheel

The **colour wheel** arranges colours in a circle so you can see how they relate.

- **Primary colours** on the painter's wheel are red, yellow and blue.
- **Secondary colours** come from mixing two primaries: orange, green and purple.
- **Tertiary colours** sit between a primary and a secondary, such as yellow-green or red-orange.

Screens make colour from red, green and blue light (**RGB**), and printers use cyan, magenta, yellow and black ink (**CMYK**). The painter's wheel is still the easiest way to think about which colours look good together.

Describing a colour

Word	Meaning	Example
Hue	The basic colour name	Red, blue, green
Saturation	How strong or dull the colour is	Bright parrot green versus dull olive
Value	How light or dark it is	Sky blue versus navy

Word	Meaning	Example
Tint	A colour with white added	Pink is a tint of red
Shade	A colour with black added	Maroon is a shade of red

Warm colours (red, orange, yellow) feel energetic and come forward. **Cool colours** (blue, green, purple) feel calm and sit back.

Colour harmonies

A **colour harmony** is a combination that looks pleasing because of where the colours sit on the wheel.

Harmony	How to pick it	Feel	Example
Monochromatic	Tints and shades of one hue	Calm, elegant	Light blue, blue, navy
Analogous	Neighbours on the wheel	Gentle, natural	Yellow, orange, red-orange
Complementary	Opposites on the wheel	Bold, lively	Blue and orange
Split-complementary	One colour plus the two beside its opposite	Lively but softer	Blue with yellow-orange and red-orange
Triadic	Three colours evenly spaced	Playful	Red, yellow, blue

DID YOU KNOW

On the painter's wheel, the three classic complementary pairs are red and green, blue and orange, and yellow and purple. Each pair makes the other look brighter when placed side by side.

The 60-30-10 guide

Interior designers use a handy rule of thumb that works on posters too. Use your main colour for about 60 percent of the colour area, a second colour for about 30 percent, and an accent colour for about 10 percent. The accent goes on the thing you most want noticed, such as the phone number or a "Book now" button.

EXAMPLE

A coaching centre chooses navy blue and orange, a complementary pair. Navy covers most of the poster as the background. White is used for text. Orange, the accent, appears only on the heading's key word and the phone number band. The orange jumps out because it is used so little.

TRY THIS

Pick one hue you like. Make a poster using only its tints and shades, plus black or white for text. Then make a second version with a complementary accent added in one place. Compare the two.

CHAPTER 6

Colour meaning and readability

Colours carry meaning

People connect colours with feelings and occasions. These links come from culture, religion, region and personal taste, so they are not fixed rules. India is a country of many communities, and the same colour can mean different things to different people. Treat the notes below as starting points, and always ask the client.

Colour	Some common associations in India
Red	Weddings and celebrations in many communities; also danger and warning signs
Saffron and orange	Festivals and spiritual occasions for many people; energy and warmth
Yellow	Spring, Basant Panchami, haldi ceremonies; cheerfulness
Green	Nature, freshness and farming; important in Islamic tradition
White	Peace and purity; but worn for mourning in many Hindu communities
Blue	Trust and calm; often used by banks, hospitals and technology firms

Colour	Some common associations in India
Black	Modern and elegant in design; avoided for celebrations by some families

So a wedding card in white and silver may look stylish to one family and unsuitable to another. A green and gold Eid greeting and a red and gold wedding card are common choices for their occasions, but personal taste still matters.

REMEMBER

On food packets in India, a green symbol marks vegetarian food and a brown one marks non-vegetarian food. Never play with these colours on food labels or menus in a way that could confuse a customer.

Readability comes first

A colour scheme is useless if people cannot read the text. What matters most is the **contrast** between text and its background: the difference in lightness, not just in hue.

Usually easy to read	Usually hard to read
Black on white	Yellow on white
Dark blue on pale yellow	Red on green
White on dark red	Light grey on white
White on navy	Text over a busy photo

For screens, the web accessibility guidelines known as **WCAG** ask for a contrast ratio of at least 4.5 to 1 for normal text and 3 to 1 for large text. Free online contrast checkers will measure this for you.

Colour blindness

A noticeable share of people, more men than women, find it hard to tell some colours apart, most often certain reds and greens. So never use colour alone to carry meaning. If a form marks required fields in red, also add a star or the word "required". A good test: turn your design to greyscale. If you can still read and understand it, the contrast is working.

TIP

Phone screens are often seen in bright sunlight. A social media post with low contrast may look fine indoors and vanish outdoors. Give text strong contrast.

CHAPTER 7

Typography basics

Typography is the art of choosing and arranging letters so that text is easy and pleasant to read. In most designs the text carries the message, so typography deserves as much care as any picture.

Typeface and font

A **typeface** is a family of letter designs, such as Arial or Times New Roman. A **font** is one member of that family, such as Arial Bold. In everyday talk people use the words to mean the same thing, and that is fine.

Kinds of type

Kind	What it looks like	Good for
Serif	Small strokes at the ends of letters	Books, newspapers, formal documents
Sans serif	Plain letters, no strokes	Screens, signs, posters, forms
Script	Like joined handwriting	A name on an invitation, sparingly
Display	Bold, decorative, unusual	Big headlines only

Kind	What it looks like	Good for
Monospace	Every letter the same width	Code, tables of figures

Script and display fonts are like spices: a little adds flavour, too much spoils the dish. Never set a whole paragraph in a script font.

Size

Type size is measured in **points**; 72 points make an inch. For printed body text, about 9 to 12 points is comfortable. Older readers like the larger end. Posters need much bigger sizes, because they are read from a distance.

Line length and line spacing

- **Line length:** for long reading, about 45 to 75 characters per line is comfortable. Very long lines tire the eye, and very short lines break up the sentence too often.
- **Line spacing**, also called **leading**, is the distance from one line to the next. For body text, about 120 to 150 percent of the font size works well. For 10-point text, that is about 12 to 15 points.

Letter spacing

- **Tracking** changes the space between all letters in a word or line. A little extra tracking helps short headings in capitals.
- **Kerning** adjusts the space between two particular letters, such as "A" and "V", which can look too far apart in a big heading.

Alignment of text

Left-aligned text with an uneven right edge is the easiest to read. **Justified** text, with straight edges on both sides, looks neat in columns but can leave ugly gaps between words. Centred text works for a few short lines only.

REMEMBER

Long passages in ALL CAPITALS are harder to read, because every word becomes the same rectangle shape. Use capitals for short headings only.

EXAMPLE

A notice for Annual Sports Day on A4: the heading "ANNUAL SPORTS DAY" in a bold sans serif at 48 points with slight tracking; the date, time and ground at 20 points; three lines of instructions at 14 points with 18-point line spacing; the principal's name at 12 points. Each level is clearly different, and nothing is squashed.

TIP

Never stretch or squash letters to fit a space. It distorts the shapes and looks careless. Change the size, the wording or the layout instead.

CHAPTER 8

Pairing fonts, and Hindi with English

How many fonts?

Most good designs use one or two typeface families. One family with several weights (light, regular, bold) can be enough on its own. Three is the most you should need, and often one of those is the logo.

Making a good pair

1. **Pair by contrast.** A serif heading with a sans serif body, or the reverse, is a classic pair.
2. **Match the mood.** A playful display heading with a formal serif body feels confused.
3. **Avoid near-twins.** Two sans serif fonts that are almost the same look like a mistake, not a choice.
4. **Never pair two decorative fonts.** They fight for attention.

Heading font	Body font	Feel
Montserrat	Lora	Modern heading, warm reading text
Merriweather	Open Sans	Friendly and clear

Heading font	Body font	Feel
Noto Serif	Noto Sans	Calm, and both come in many scripts

All six are free fonts from Google's collection. They are examples only; many other pairs work.

Hindi and English together

Many Indian designs carry Hindi and English side by side. Devanagari, the script used for Hindi, has features that change how it should be set:

- a **shirorekha**, the line along the top of most letters;
- **matras**, the vowel signs that sit above, below or beside letters;
- **conjuncts** (ल ॢ (7 A), where two or more consonants join into one shape.

Because of the matras above and below, Devanagari needs more line spacing than English. At the same point size, it often looks smaller than English letters, so many designers set the Hindi a little larger to make the two look balanced. Judge by eye.

Choose fonts that match in weight and feel. Some families include both scripts, designed to work together: Noto Sans and Noto Sans Devanagari, Mukta, and Hind are free examples. Always use **Unicode** fonts, the world standard that gives every letter its own code. Older legacy fonts that type Hindi through English keys turn into nonsense on other computers and on the web.

Laying out two languages

- Put the languages side by side in two columns, or one above the other, and keep the same order everywhere.
- Give both the same hierarchy: if the English heading is big, the Hindi heading should be big too.
- Most Devanagari fonts have no italic. For emphasis, use bold or colour.

EXAMPLE

A health camp poster in Varanasi reads " L ? = G FA" on top in a bold Devanagari font, with "Health Check-up Camp" just below it in the matching English (Latin) font, slightly smaller. The details follow in two columns, Hindi on the left and English on the right, line for line.

NOTE

Never trust machine translation on its own for public notices. Ask a fluent Hindi reader to check every word, matra and half letter before printing. A wrong matra can change a word's meaning and embarrass the client.

CHAPTER 9

Images and cropping

A good photo can say in one second what a paragraph says in a minute. A bad photo can make a whole design look cheap.

Choosing images

- **Relevant:** a bakery post should show the bakery's own cakes, not a random cake from the internet.
- **Clear:** sharp, well lit, with a simple background.
- **Real:** real people and places build more trust than stiff stock photos.
- **Enough pixels:** a photo needs about 300 pixels per inch at its printed size for close-up print work, while screens need far fewer.

Use only images you have the right to use

A picture found on a search engine is not free to use. It belongs to whoever made it. Use your own photos, the client's photos, or images whose licence clearly allows your use. If a person's face is clearly shown in a poster or advert, the client should have that person's permission.

Cropping

Cropping means cutting away the outer parts of a photo to keep only what matters. It is the simplest way to improve an image.

1. Remove distractions: a dustbin in the corner, a stranger's arm, a messy shelf.
2. Bring the subject closer. A tight crop on a face shows feeling; a wide crop shows the place.
3. Leave space in the direction the person is looking or moving. A face looking right should have room on the right.
4. Avoid cutting people exactly at the joints, such as the wrists, knees or ankles. Crop between joints instead.
5. Use the rule of thirds: place the eyes or the main subject near a third line.

Shapes for different uses

Square and tall shapes are common for social media feed posts, and very tall shapes for stories and short videos. Wide shapes suit banners and website headers. Apps change their preferred shapes from time to time, so check the current guidance before you design.

REMEMBER

Never stretch a photo to fit a space. Keep its proportions by dragging a corner handle with the proportion lock on, then crop the extra.

Text over photos

Put text on a calm part of the photo, such as sky or a plain wall. If the photo is busy, place the text on a solid band, or darken the photo slightly behind the text so white letters stand out.

EXAMPLE

Before: a photo of Pooja's bakery counter in Indore, taken from far away, with a fridge, a fan and a customer's bag in the frame. The cakes are small in the middle.
After: cropped tight on the cake display, with the best cake placed on a third line and empty space on the left for the heading "Fresh Every Morning". The same photo, cropped well, now sells cakes.

TRY THIS

Take one photo of a person and crop it three ways: a wide crop showing the whole scene, a medium crop from the waist up, and a tight crop on the face. Notice how the mood changes.

CHAPTER 10

Before and after, with checklists

This last chapter puts everything together. Read each "before" and spot the problems yourself before reading the "after".

Makeover 1: a computer class notice

Before: An A4 notice for evening computer classes in Nagpur. The heading is in a curly script font, in light blue on white. Below it, ten lines of text are centred, each in a different colour. The phone number is in the bottom corner in 10-point type. Clip-art computers fill every corner.

After: The heading "Evening Computer Classes" is in a bold sans serif, dark blue, at 54 points. Below, three short groups sit on a left-aligned grid: the courses in one group, the batch timings in another, and the address in a third. The phone number is large and white inside an orange band at the bottom. One clean photo of students at computers replaces the clip-art. There is generous white space around everything.

Principles used: contrast, hierarchy, alignment, proximity, white space, one accent colour.

Makeover 2: a wedding invitation

Before: Four different fonts, including two scripts. Ceremony and reception details are mixed in one long paragraph. The gold text on a pale cream background is hard to read.

After: One elegant serif for the names, one clear serif or sans serif for details. Everything centred, as invitations usually are. Ceremony and reception in two separate groups with space between. Text in deep maroon on cream, with gold kept for the border and a small motif.

Principles used: repetition, proximity, readability, fewer fonts.

Makeover 3: a social media post

Before: A bakery's offer post with the shop name, five offers, the address, the timings and two phone numbers, all in small text over a busy photo.

After: One offer per post: "! 100 Off Any 1 kg Cake". A tight photo of the cake, the offer in large text on a solid band, the shop logo small in the same corner as all its other posts. Address and timings go in the caption instead.

Principles used: hierarchy, cropping, contrast, repetition, white space.

Checklist for posters

- Does it pass the five-second test?
- Is there one clear headline, and is it the biggest thing?
- Are date, time and place grouped together?
- Is the phone number or next step easy to find?
- Is everything aligned to a margin or grid?
- Is the text readable from three metres away?
- Have you checked every name, date and number twice?

Checklist for invitations

- Are the names spelled exactly as the family wants?
- Are the colours suitable for this family and occasion?
- Are separate events in separate groups?
- Is the text readable against the background?
- Has a fluent reader checked any Hindi or other language text?

Checklist for social media posts

- One message per post?

- Text large enough to read on a phone, in sunlight?
- Logo, colours and fonts the same as the brand's other posts?
- Image cropped to the shape the app currently recommends?
- Do you have the right to use the photo?

REMEMBER

Good design is mostly removing things. When in doubt, take something out.

CHECK YOURSELF

Practice questions

1. In your own words, what is design?
2. Name the four things good design does.
3. What is the five-second test?
4. Give three kinds of contrast.
5. Why does a 20-point heading over 18-point text look like a mistake?
6. What are the three levels of hierarchy?
7. What is the squint test?
8. Which alignment is usually easiest to read for long text, and which suits invitations?
9. What does proximity tell the reader?
10. Why do businesses use repetition across their posts?
11. Give two reasons for using white space.
12. An A4 page is 210 mm wide. With 20 mm side margins and two gutters of 5 mm, how wide is each of three columns?
13. Name two complementary pairs on the painter's wheel.
14. Explain the 60-30-10 guide.

15. Why should you be careful with white on a wedding invitation in India?
16. Why should colour never be the only way to show meaning?
17. What line length and line spacing are comfortable for body text?
18. What is the difference between tracking and kerning?
19. Give two tips for setting Hindi and English together.
20. Give three rules for cropping a photo of a person.
21. Why should you not use any picture found on a search engine?
22. What should you do when a layout feels crowded?

ANSWER KEY

Answers

1. Planning how something looks so that it does its job, such as getting people to an event or helping them fill in a form.
2. It gets noticed, is understood quickly, looks trustworthy, and makes action easy.
3. Show the design for five seconds, hide it, and ask what it was about, when it is and what to do. If the person cannot answer, the design needs work.
4. Any three of: size, weight, colour, light and dark, shape, space.
5. The sizes are too close. The difference is too small to look intended, so it looks like an error.
6. Primary (the main message), secondary (key details) and tertiary (small print).
7. Half-close your eyes and look at the design from a distance. Whatever still stands out is what people notice first.
8. Left alignment for long text; centre alignment for short formal pieces like invitations.
9. Which items belong together. Close items form a group; space separates groups.
10. Repeating the same colours, fonts and layout makes the posts look like one family, so people recognise the business.
11. Any two: it lets the eye rest, makes the important item stand out, and makes the design look confident.
12. $210 - 40 = 170$ mm, minus 10 mm of gutters leaves 160 mm, so each column is about 53.3 mm.

13. Any two of: red and green, blue and orange, yellow and purple.
14. Use the main colour for about 60 percent of the area, a second colour for about 30 percent, and an accent for about 10 percent, on the thing you most want noticed.
15. White is worn for mourning in many Hindu communities, so some families may find it unsuitable. Ask the client.
16. Some people cannot tell certain colours apart, so add a symbol or word as well.
17. About 45 to 75 characters per line, and line spacing about 120 to 150 percent of the font size.
18. Tracking changes the spacing of all letters in a line or word; kerning adjusts the space between two particular letters.
19. Any two: give Devanagari more line spacing; set it slightly larger if it looks smaller; use Unicode fonts that match in weight; keep the same hierarchy and order for both languages; use bold, not italic, for Hindi emphasis.
20. Any three: remove distractions, leave space in the direction the person looks, avoid cutting at joints, use the rule of thirds, crop tighter to show feeling.
21. It belongs to whoever made it. You need your own photo, the client's, or a licence that allows your use.
22. First remove anything that is not needed, then increase the margins, instead of shrinking everything.

WORD LIST

Glossary

Alignment

lining items up along shared edges or centre lines.

Colour harmony

a combination of colours that looks pleasing because of where they sit on the colour wheel.

Complementary colours

colours opposite each other on the colour wheel, such as blue and orange.

Contrast

a clear difference between elements in size, weight, colour or other qualities.

Cropping

cutting away the outer parts of a photo to keep only what matters.

Grid

invisible columns and rows used to place items consistently.

Gutter

the gap between two columns.

Hierarchy

arranging information so the most important part is seen first.

Hue

the basic name of a colour, such as red or blue.

Kerning

adjusting the space between two particular letters.

Leading

the distance from one line of text to the next; also called line spacing.

Margin

the empty border inside the edge of a page.

Matra

a vowel sign in Devanagari that sits above, below or beside a letter.

Proximity

placing related items close together and unrelated items apart.

Repetition

reusing the same colours, fonts and shapes to tie a design together.

Sans serif

a typeface without small strokes at the ends of the letters.

Saturation

how strong or dull a colour is.

Serif

a small stroke at the end of a letter; also a typeface that has them.

Shirorekha

the line along the top of most Devanagari letters.

Tracking

changing the spacing of all the letters in a word or line.

Typography

the art of choosing and arranging letters so text is easy to read.

Unicode

the world standard that gives every letter of every script its own code.

White space

empty space around and between items in a design.



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