


**TREBAL**


# Typography


Typographical Rules & African Symbolism





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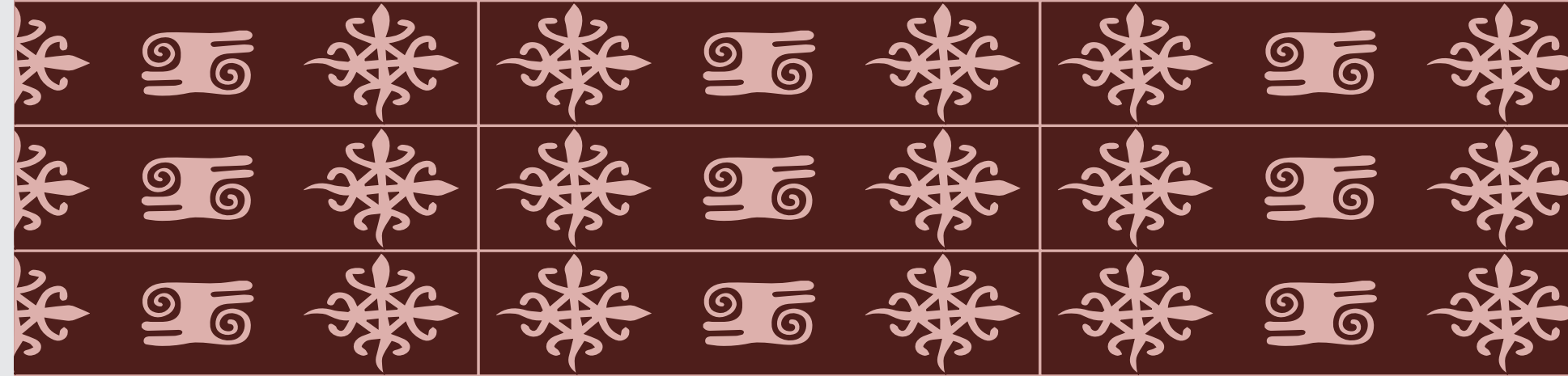
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“ The public is more familiar with bad design than good design.

It is in effect, conditioned to prefer bad design, because that is what it lives with. The new becomes threatening, the old reassuring.”

—Paul Rand

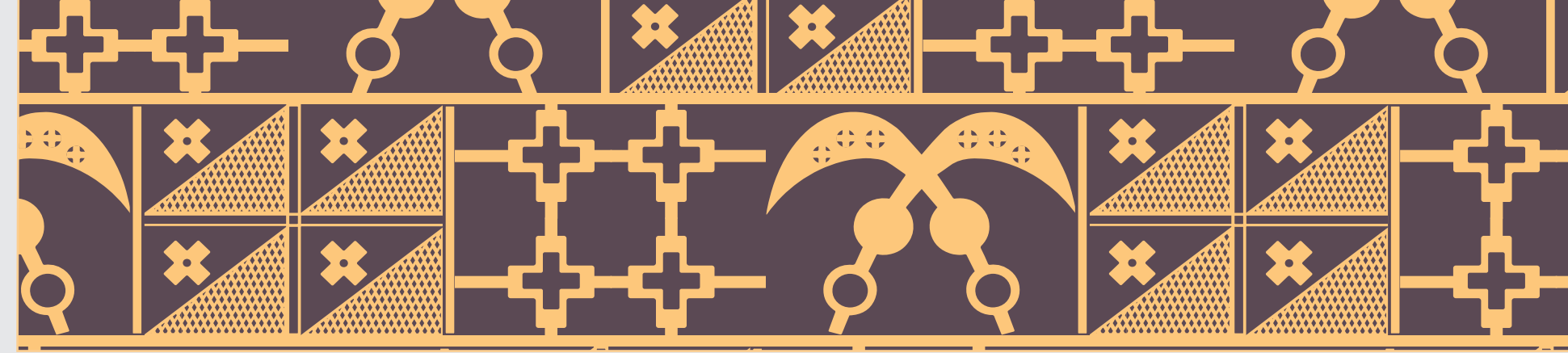
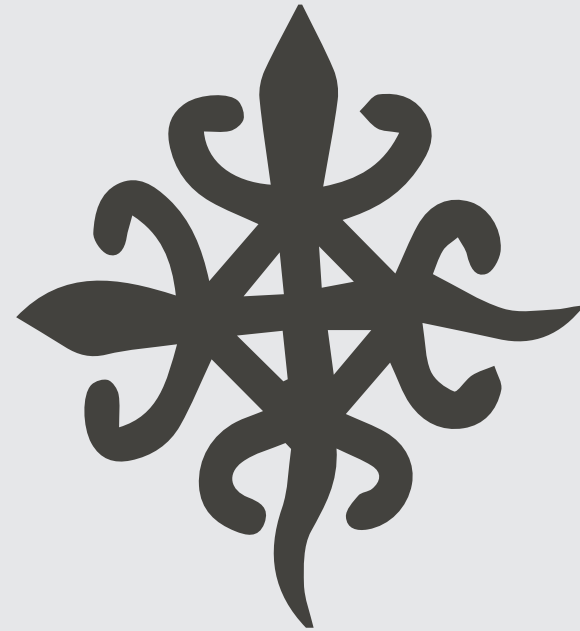
# Introduction

## Tribal Symbolism & Typography

This book is about some essential rules of creating beautiful typography and showing some examples of exquisite symbolism in Africa.

In explaining the rules of typography, examples of usage will be provided in addition the most important information that you need to know.

The book also contains several patterns which are made of adinkra. This adinkra Cloth is often referred to as “The Talking Cloth”, since the adinkra imprinted on them often combine into a wise saying or riddle. This practice helped the culture of Adinkra stay alive through generations.



“ If you do good work for good clients, it will lead to other good work for other good clients.

If you do bad work for bad clients, it will lead to other bad work for other bad clients. ”

—Michael Bierut



## KERNING

The idea of kerning is to balance the horizontal white space between individual letters in a word.

Kerning is the adjustment of specific pairs of letters to improve spacing and fit. Most fonts come with hundreds and sometimes thousands of kerning pairs inserted by the font designer. Because the space between characters expands as the type size increases, designers often fine-tune kerning when working with large letters.

Nice KERNING

Horrible KERNING

# ADINKRA

*Adinkra* are symbols which are used to express the meanings of proverbs and riddles

# ADINKRA



Who created the Adinkra?

Made by the Akan tribe, a culturally related group of people residing in the southern regions of Ghana. There are 8 subgroups in the Akan tribe, which are the Asante, Akuapem, Fante, Akyem, Agona, Wassi and Brong.

How are they used?

Typically imprinted on cloth by carving the symbols in wood then applying their impressions with a vegetable-based dye. They have also been imprinted on several different mediums such as ceramic objects.

When & Why

Akan oral tradition dates the Adinkra around 1818. They were created as guidelines for future generations. The symbols made it easier to pass the language barrier, since each tribe has its own version of the Akan language.



## TRACKING

Tracking is the adjustment of the space between the letters. Unlike kerning, tracking affects every letter in the word.

Lowercase letters don't ordinarily need tracking. Nor do capital letters when they appear at the beginning of a word or sentence, because they have been designed to fit correctly next to lowercase letters. Tracking is very important when using all capital letters together in a word, since the spacing will look very tight or very loose depending on the font.

THIS IS SOME GOOD TRACKING  
THIS TRACKING IS JUST BAD

1821

Symbol of wisdom

# SANKOFA

[Sahn-kor-fa]

Translation: Return and get it



## Meaning

This symbol represents the importance of learning from history in order to avoid repeating it. The curved beak of the bird pointing back to its tail helps illustrate this idea.

## Applications



ADINKRAHENE ADINKRAHENE ADINKRAHENE

LEADING

ADINKRAHENE ADINKRAHENE ADINKRAHENE

LEADING

ADINKRAHENE ADINKRAHENE ADINKRAHENE

Line spacing is the vertical space between each sentence in a paragraph. This is very important in large paragraphs.

Most writers use either double-spaced lines or single-spaced lines. However double-spacing is too loose and single-spaced text can be hard to read. Leading is generally 2pt higher than the text's point size.

Please do not actually use leading in this manner, it is very difficult to read and will drive people away from your publication or may even blind them.

This is a better example of how leading should be utilized in order to make the text a pleasure to read and to encourage more readership for any publications.

1818

Symbol of greatness, charisma and leadership

# ADINKRAHENE

[ahdin-krah-hie-ne]

Translation: Chief of the Adinkra



## Meaning

This symbol is said to have played an inspiring role in the designing of other symbols. It signifies the importance of playing a leadership role. However, it also serves to remind those in power that they are a target for any enemies.

## Applications



**Bold**

*Italic*



EMPHASIS

Bold or Italic, always think of them as mutually exclusive and use bold and italic as little as possible.

If you're using a sans serif font, use bold for emphasis. It's not usually worth italicizing sans serif fonts since they won't stand out on the page. With a serif font, use italic for gentle emphasis, or bold for heavier emphasis.

Kindly *emphasize* this

**Right**

Kindly **emphasize** this

**Right**

Kindly *emphasize* this

*Wrong*

Kindly **emphasize** this

**Right**

1821

Symbol of adaptability

**DENKHYEM**

[Den-ch-em]

Translation: Crocodile



### Meaning

The crocodile lives in the water, yet breathes the air, demonstrating an ability to adapt to circumstances. In the Akan culture this is considered to be one of the most important ideals, since adaptability is essential to survival.

### Applications







## CENTERED text

Centered text is difficult to read because both edges of the paragraph are uneven.

Centered text is acceptable when used for short phrases or titles, like the name on your business cards or letterhead. In documents, you can center major section headings like “Introduction” and “Table of Contents”.

Whole paragraphs should never be centered.  
Centered paragraphs are also much more difficult to align with other page elements.

1820

Symbol of  
nurturing and discipline

# AKOKONAN

[A-ko-kor na-yin]

Translation: Hen's foot



## Meaning

This translates to “The hen treads on her chicks, but she does not kill them.” It represents the parent, whom is being both protective and corrective. It embodies the ideal of nurturing children, but warning not to pamper them.

## Applications





## UNDERLINING

In a printed document, don't underline.  
It's ugly and it makes text harder to read.

Underlining is another dreary typewriter habit. Typewriters had no bold or italic. It was a workaround for shortcomings in typewriter technology. If you feel the urge to underline, use bold or italic instead.

This ,which used to be perfectly easy to read has now become an underlined eyesore and is much harder to read.

1820

Symbol of readiness,  
steadfastness, hardiness

PEMPAMSIE

[Pim-pam-si-yie]

Translation: Sew in readiness



### Meaning

This symbol resembles the links of a chain which implies strength through unity and the importance of being prepared. This is a symbol that is often used in of war to remind fighters to be prepared at all times for anything.

### Applications





## MONOSPACED

Avoid using monospaced fonts in body text.  
Use proportional fonts instead.

The system fonts Courier is an example of a mono spaced font, so named because every character is the same width. Most other fonts are proportionally spaced, meaning the characters vary in width.

Compared to proportional fonts, monospaced fonts are harder to read. And because they take up more horizontal space, you'll always get fewer words per page with a mono spaced font.

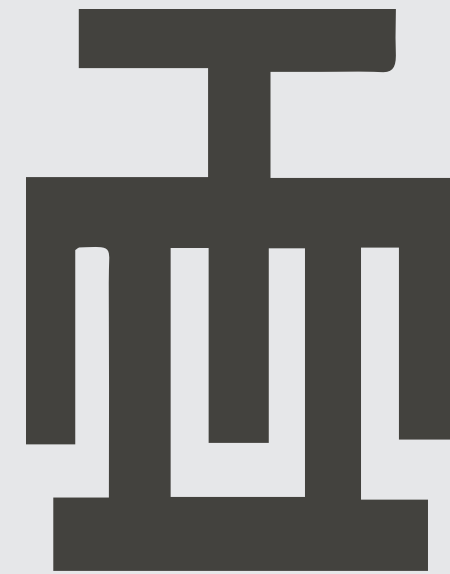
1821

Symbol of examination  
and quality control

# HWE MU 卐 DUA

[hwer muu du-ya]

Translation: Measuring stick



## Meaning

This symbol stresses the need to strive for the best quality, whether in production of goods or in human endeavors.

## Applications



# Calabash Stamps

[cah-lah-bash stamps]

Translation: Bowl Stamp

The inside of a dry, thick-skinned calabash(bowl) is covered with shea butter for a year to slightly soften it. The carver begins by cutting off a piece with a knife, scraping the outer skin away, then drawing the pattern onto it with a pencil. The remaining negative space is carved out with a gouge.

Adinkra have often been imprinted on cloth with the use of these stamps. The cloth is dipped in inks, made from local trees. A table on these inks, specific sources and examples of their applications is on the next page.



Drawing the pattern onto it with a pencil



The remaining negative space is carved out with a gouge.



The stamp after its been inked and used for imprinting.

“ But I find that for myself, without exception, the more I deal with the work as something that is my own, as something that is personal, the more successful it is. ”

— Marian Bantjes

# Adinkra Aduro

[Ah-deen-cra A-do-row]

Translation: Adinkra Ink

Part	SPECIES	FAMILY	COLOR	APPLICATIONS
	Ficus Glumosa Delile	Moraceae	Brick Red	
	Anogeissus Leiocarpa	Combretaceae	Ochre Red	
	Caesalpinia Coriaria	Caesalpiaceae	Blue	
	Crateri Spermum	Rubiaceae	Brownish Yellow	
	Syzygium Rowlandii	Myrtaceae	Black	

PART	SPECIES	FAMILY	COLOR	APPLICATIONS
	Vitex Doniana	Verbenaceae	Warm Grey	
	Khaya Senegalensis	Meliaceae	Brown	
	Bridelia Micrantha	Euphorbiaceae	Dark Brown	
	Acacia Nilotica	Mimosaceae	Light Yellow	
	Terminalia Scutifera	Combretaceae	Yellow	



Bark



Leaves



Pod



Twigs

# Helvetica Neue

Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz  
! @ # \$ % ^ & \* ( )  
1 2 3 4 5 6 7 8 9 0

## About the Typeface

Designer: **Max Miedinger**  
Date: **1983**  
Publisher: **Adobe**  
Owner: **Linotype**

Helvetica (created in Switzerland) grew in popularity throughout the 1960s and 1970s, and more versions of the family were made.

This led to vast confusion, such as the same weight being often referred to by different names. In the early 1980s, Linotype fixed this by redrawing the entire Helvetica family.

Differences in alignment were corrected, subtle features were made consistent with the goal of working together as one font family.

This new drawing is called Neue Helvetica (German for New Helvetica), and incorporates an easy-to-use numbering system to identify various styles and weights.

# Garamond



## About the Typeface

Designers: **Claude Garamond**

**Robert Granjon**

**Robert Slimbach**

Publisher: **Linotype**

Owner: **Adobe**

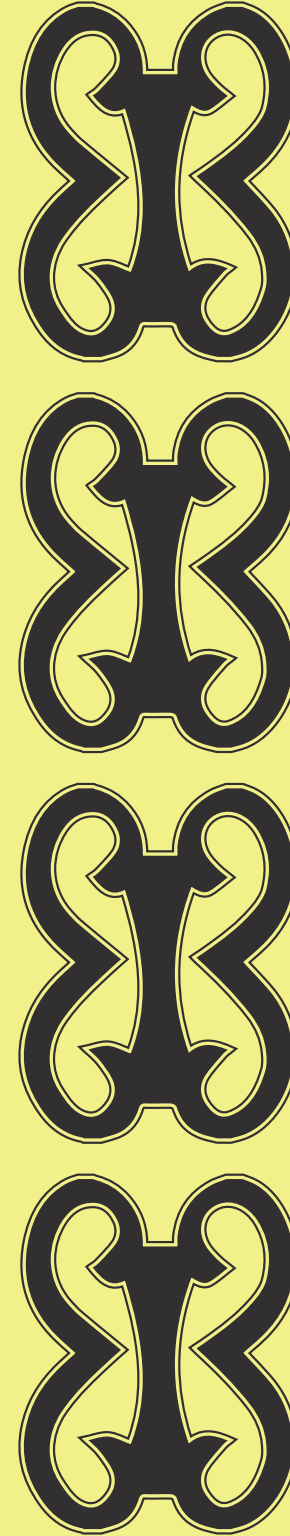
Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz  
! @ # \$ % ^ & \* ( )  
1 2 3 4 5 6 7 8 9 0

Claude Garamond (ca. 1480–1561) cut types for the Parisian scholar-printer Robert Estienne in the first part of the sixteenth century, basing his romans on the types cut by Francesco Griffo for Venetian printer Aldus Manutius in 1495. Garamond refined his romans in later versions, adding his own concepts as he developed his skills as a punchcutter.

Adobe Garamond™ was designed by Robert Slimbach in 1989. The roman weights were based on Garamond, and the italics on those of punchcutter Robert Granjon(1513–1589) whose types are on the Egenolff-Berner specimen. This font has been expanded to include small caps, titling caps, expert fonts, and swash caps, typical in the fifteenth and sixteenth centuries.

# Bibliography

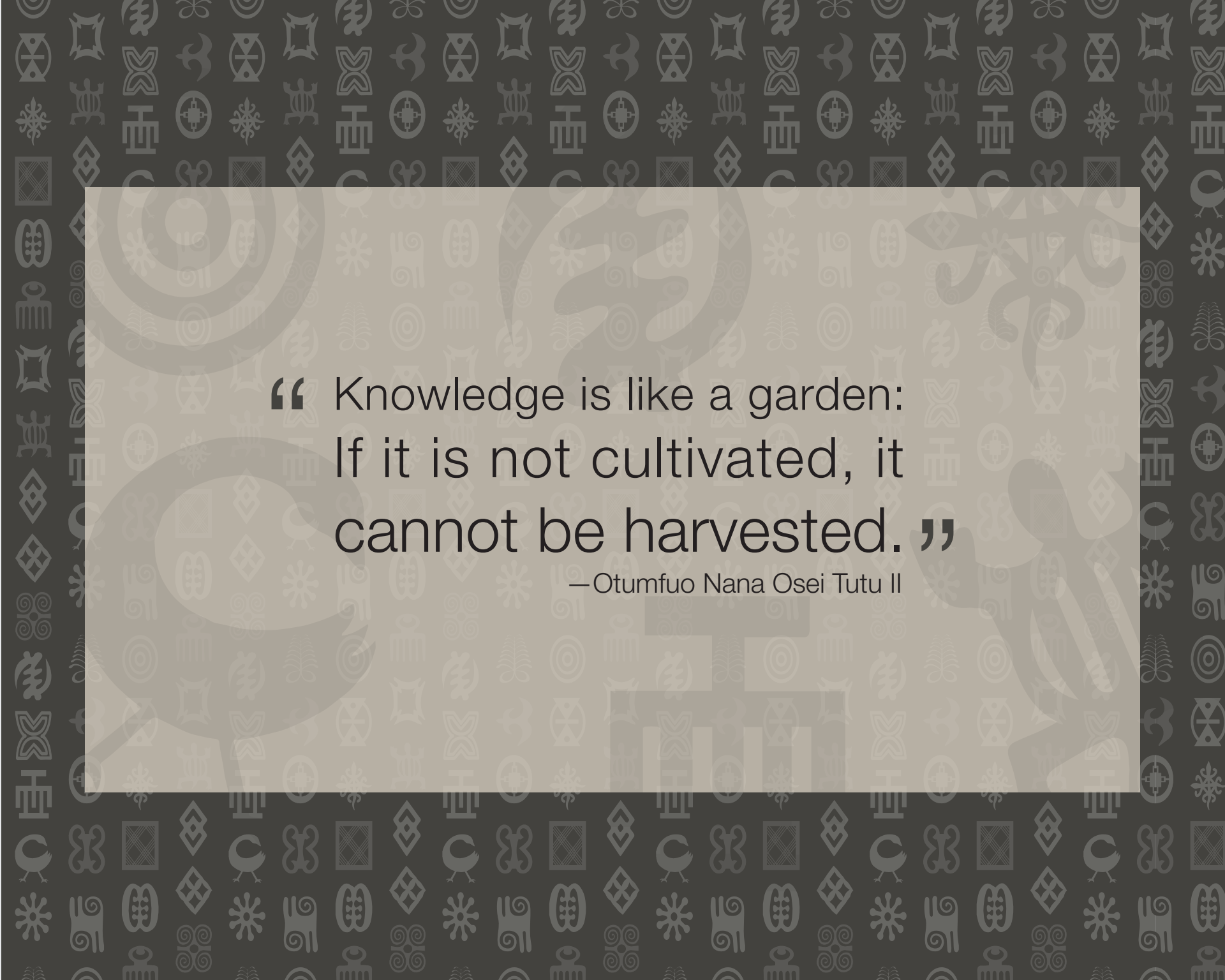
Name	Source	Date Accessed
Adobe Garamond Regular	MyFonts	1 Mar. 2014
Helvetica® Neue LT Std.	MyFonts.	1 Mar. 2014
Adinkra Symbols	Wikipedia	4 Mar. 2014
Adinkra Symbols & Meanings	Adinkra Symbols of West Africa	4 Mar. 2014
Traditional Cloth Dyeing	Forestry Research Institute of Ghana	7 Mar. 2014
Illustrations & Images, Layout	KOD Productions	9 Mar. 2014
Sankofa Black Bird Sculpture	Digital Image	9 Mar. 2014
Sankofa Brown Bird Sculpture	Digital Image	9 Mar. 2014
Sankofa Three Birds Sculpture	Digital Image	9 Mar. 2014
Adinkrahene Dark Stone	Digital Image	9 Mar. 2014
Adinkrahene Glass Cups	Digital Image	9 Mar. 2014
Adinkrahene Pendant Golden	Digital Image	9 Mar. 2014



Name	Source	Date Accessed
Denkyem Pendant Bronze	Digital Image	9 Mar. 2014
Denkyem Cookies	Digital Image	9 Mar. 2014
Two Denkyem Pendants	Digital Image	9 Mar. 2014
Akokonan Picture and Frame	Digital Image	9 Mar. 2014
Akokonan Fleur de Lis	Digital Image	9 Mar. 2014
Akokonan Earrings	Digital Image	9 Mar. 2014
Pempamsie Pendant	Digital Image	9 Mar. 2014
Pempamsie Shirt	Digital Image	9 Mar. 2014
Pempamsie Medallion	Digital Image	9 Mar. 2014
Hwe Mu Dua Necklace	Digital Image	9 Mar. 2014
Hwe Mu Dua Plaque	Digital Image	9 Mar. 2014
Hwe Mu Dua Black Pendant	Digital Image	9 Mar. 2014







“ Knowledge is like a garden:  
If it is not cultivated, it  
cannot be harvested. ”

—Otumfuo Nana Osei Tutu II