



Contents

Symbols Key

Throughout this resource, you'll find a collection of icons. What do they mean?

	A discussion-based task
	A writing task
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W	Find related content on the Web
	Go to The Voice of Type Pinterest page for additional images and content: http://pinterest.com/fortheclassroom/typographic-identity

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The voice of type

Every typeface has the power to evoke a mood, feeling, memory or image through its own personality and tone of voice.

Relaxed

STRONG

QUIRKY

CLEAN

A designer's choice of type will inject emotion, attitude and atmosphere into a message, simply through the shapes of its characters.

Typographic logos are those that primarily use type instead of symbols or imagery to communicate a mood and/or message. When designing a typographic logo, a designer will make considered decisions about their choice of typeface, together with their application of elements & principles such as colour, scale, balance and hierarchy.

It's all about 'the vibe'...

Each of the following typographic logos were created for children's clothing labels, but communicate very different personalities through the designer's choice of type.

Describe the appearance and personality of each typeface. Can you guess the style of each clothing range and its audience? Read about 3Crocs and Itty Bitty Oak on the following page.

3CROCS
Darwin NT

3Crocs children's wear logo Designer - Emma Rickards

ITTY BITTY OAK

Itty Bitty Oak logo Designer - Emma Rickards

Case study: Auld Design



Jack Auld of Auld Design is a furniture maker who lives in Barwon Heads. He's a laid-back character, but also an incredibly skilled craftsman who produces high-end custom pieces, joinery and his own boutique furniture collection. Jack needed an identity that communicated both the **refined quality** of his work and the **warm, casual tone** of his temperament and seaside location.

Defining the brief

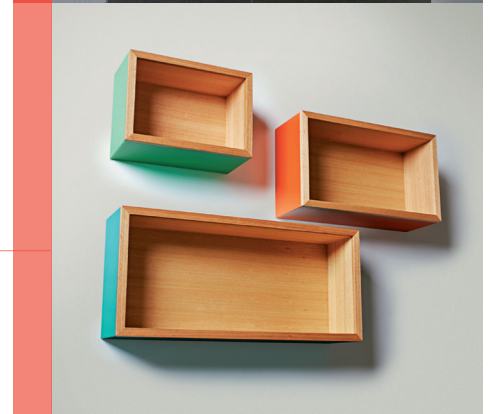
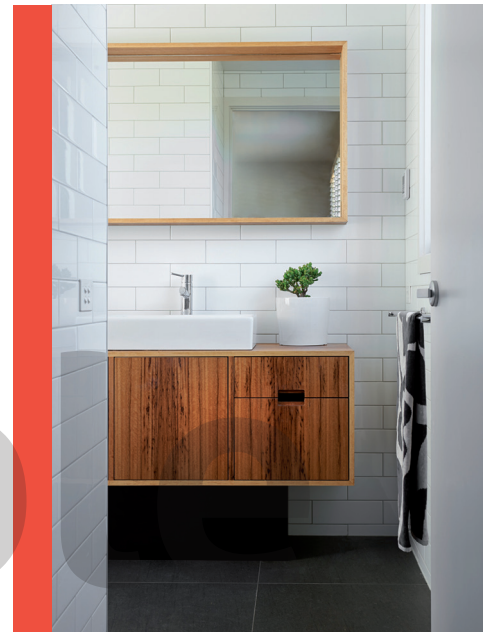
Initially, Jack found it difficult to articulate his ideas and preferences, but knew that the logo needed to communicate both his **traditional skills** and the **contemporary style** of his work: "like grandpa used to make ... with a modern twist!". Jack asked for something "**professional but edgy**" using a **natural and earthy colour palette**.

Responding to the brief

During the design process, five typographic logo options were developed in response to Jack's feedback before deciding on a final solution. Combinations of serif, sans-serif, script and display typefaces were explored in an attempt to capture both the handmade and high-end qualities of Jack's furniture.

'The Voice' of Auld Design

Describe 'the voice' of each logo option displayed on the following page. Use emotive words to suggest the mood and personality of the chosen typefaces, and consider what they communicate about Jack and his business. Which option do you think responds most effectively to the brief? Which do you think was chosen by Jack?



From top right:

Barwon Heads Bathroom

Emily Chair

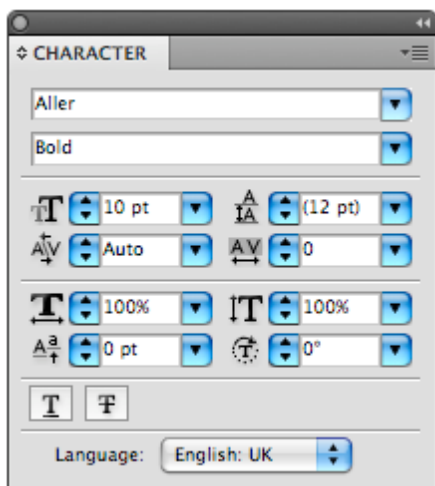
Pop Boxes

Auld Design, 2013 collection

Photographs by Jason Furnari

Playing with type using Adobe Illustrator

In Adobe Illustrator, the **Character panel** is used to kern type, and when adjusting the tracking & leading.



What about ...

T

There's more options other than kerning, tracking and leading to explore in the Character Panel. What do they do?

Designers will often manipulate type in subtle (or not so subtle!) ways in order to create original logos or further communicate a mood or message. The space between letters might be reduced or increased, or characters (or parts of characters) might be extended, stretched, embellished, attached to one another or omitted altogether.

Let's look at some ways to manipulate type using **Adobe Illustrator** software:

Tracking, Kerning & Leading

Kerning is the adjustment of space between individual characters in a line of text. Type is kerned in order to resolve distracting gaps between letters and produce a more visually pleasing arrangement of type.

sample
AVOID AVOID

Without kerning

With kerning

Tracking (also known as letterspacing) is the adjustment of space across a selection of type (a word, line or column, for example). Tight tracking can look congested, dense and heavy, while loose tracking can give type a sense of weightlessness, openness or a bold, expansive presence.

HAPPY HAPPY

No tracking

Tracking - 200

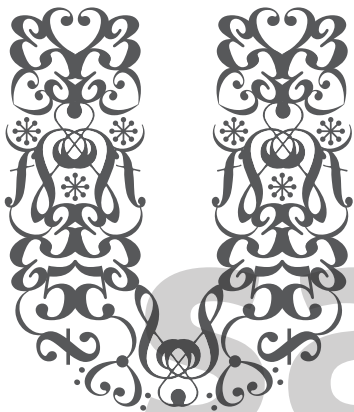
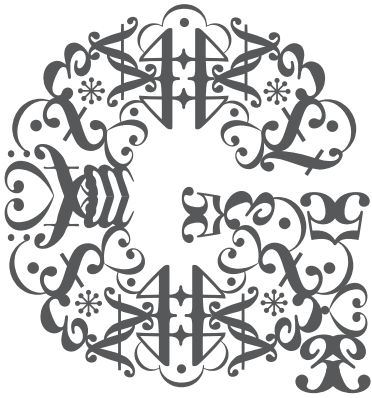
Leading is the space between lines of type, and can be adjusted to create tight or loose paragraphs of text. Leading can even be negative, with lines of type touching or overlapping one another.

THE CIRCUS THE CIRCUS

Leading 22pt

Leading 15pt

Arranging objects in the shape of characters



Type a letter or word using a heavy-weight typeface, then arrange small shapes or images inside each character. Delete the typeface so that only the shapes remain. This is an intricate, time-consuming process, but the results can be really impressive!

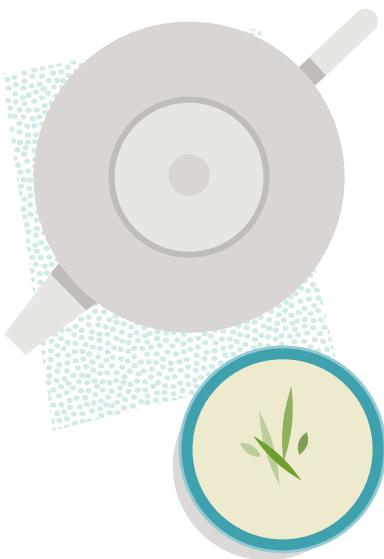
These characters made from music notation marks and symbols were developed while creating an invitation to **Fuguestate**, an experimental music performance.



This concept was developed for **Monte Bello Emporium**, a lifestyle and homewares store inspired by the French and Hamptons styles. Delicate arrangements of plants and berries express a sense of grace and timeless elegance.

Fuguestate invitation & Monte Bello Emporium logo concepts by Emma Rickards

How would you typographically represent someone you admire?



Shelley Simpson is the founder and designer of **Mud Australia**, a range of handmade porcelain tableware. Recently, Shelley was featured in *Conversations with Creative Women* by Tess McCabe, a publication showcasing the work of creative Australian women.

This typographic illustration is part of a title page created for Shelley's profile. The artist's first name is shaped from grains of rice, while 'Simpson' is created using the typeface Trend. The Mud Australia collection is referenced through the platter beneath the type and the bowl replacing the 'O' in Shelley's name. The title page featured this image surrounded by more of the Mud Australia range.



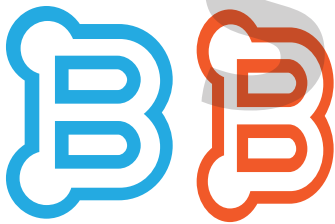
Shelley Simpson title page (detail) by Emma Rickards, from *Conversations with Creative Women* by Tess McCabe

Creating outlines presents us with lots of new opportunities to explore type in creative ways.

What could I do with my outlined type?

Change proportions

Select the type, then stretch or tighten its overall proportions.



Original type

Adjusted proportions

Outlining type

In **Adobe Illustrator**, we can manipulate the actual shape of individual characters by **converting type to outlines**. When we use the **Create Outlines** function, the software no longer treats the characters as type, but as shapes instead.

How do I create outlines?

Click on the desired type using the Selection Tool so that a bounding box appears. Then from the Menu, choose **Type > Create Outlines**. The text will now be treated by the software as a vector shape rather than type, and is surrounded by paths that can be edited using the **Direct Selection tool**.



Type selected using the Selection Tool so that a bounding box appears



Type converted to outlines, with editable paths

Manipulate anchor points

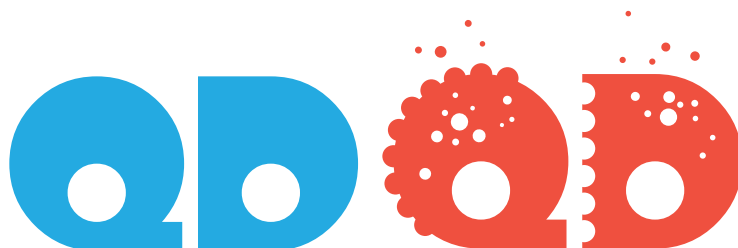
Add, delete or convert the anchor points surrounding each character using the **Pen Tool** options, or manipulate anchor points using the **Direct Selection** tool.



Anchor points have been added, deleted and edited to create new details

Add new shapes

Draw new shapes using the **Shape** and/or **Pen tools** and join them to your type using the **Pathfinder panel**, or simply arrange them around or next to the type.



Circles added to type using the Pathfinder - Unite & Exclude options

Case study: Creative Conversation



Susan Nethercote is a creative business development coach who helps people make a living out of their creative pursuits. From her studio space in Ballarat, Susan provides workshops, one-on-one coaching sessions and business planning modules for artists, designers, writers and other creatives who want to learn more about running a successful and sustainable business.

Creative Conversation needed a logo that was **warm and inviting** but **sophisticated, clean and harmonious**. Susan planned to feature the logo across an extensive collection of workshop and promotional materials, including a business card, brochure, study folder and website.

From simply type, to an identity ...

Creative
CONVERSATION

Original typefaces

extended finials
swash
ligature

Creative
CONVERSATION

loose tracking

Creative
CONVERSATION

The chosen concept for Creative Conversation's logo uses a combination of **Carousel Pro**, an ornate and elegant serif with **Hypatia Sans Pro Extra Light**, a delicate, lightweight and quietly-confident sans serif.

Can you spot the changes?

In the development of a logo for Creative Conversation, subtle alterations have been made to the original typefaces.

The word 'conversation' features **tracking** that has been loosened to give a welcoming sense of openness and weightlessness.

The word 'creative' has been made to express its meaning, with an enlarged lowercase 'c' and decorative **swash** extending from the 't'. The 't' is also connected to the 'i' to create a **ligature**. The **finials** have been joined to the following letters, and the **stems** of the 'r' and 'i' rounded to create a more soft and organic appearance.

W Pardon?



So, what exactly is a **swash**, **ligature**, **finial** or **stem**? Search for their meanings at

www.typographydeconstructed.com

sample

About Emma

Emma originally trained as an art teacher at The University of Melbourne, before returning to study at RMIT where she received her Graduate Diploma in Graphic Design. Her passion for design education grew during ten years teaching Art and Visual Communication in Victorian secondary schools, where she developed a design curriculum that has been presented during workshops hosted by the National Gallery of Victoria, Visual Communication Victoria and The University of Melbourne.

In 2008, Emma left the secondary classroom to work on freelance design projects and undertake a Master of Design at Swinburne University, where she investigated the gap in pre-service teacher training of secondary school design educators.

Emma is currently lecturing in Visual Art Education at The University of Melbourne, where she has written a Visual Communication unit for the Master of Teaching - Secondary: Visual Arts program.

She also visits schools to talk about the design process, mentors new graduates and continues to expand her growing collection of resources made especially for teachers of Visual Communication.

www.emmarickards.com.au