

TYPOGRAPHY

Vicky Kafkaki

Typefaces can be categorized as text types and display types. The basic difference is the size.

“Text type” is the main part of the copy. Normally the size of type for this purpose ranges from 8 to 12pt.

“Display type” starts at 14pt; usually it serves as a heading, or as a brief introduction to the main copy.

Display types have personalities: they can create a wide range of expressions, from solemn to shocking.

Typestyles

Today an incredible number of typestyles are available to graphic designers. The number and variety have developed over time to accommodate diverse trends and uses. Most of these typestyles are simply variations in the weight or width of letterforms. Typestyles are: roman, italic, regular, bold, light, condensed and extended.

The five classic typefaces are:

Garamond (France) - Old Style 1615;

Baskerville (England) - Transitional 1757;

Bodoni (Italy) - Modern 1788;

Century Expanded (U.S.) - Egyptian (Slab Serif) 1894;

Helvetica (Switzerland) - Sans Serif 1957;

Myriad Pro	Graphic design involves a decision-making process.	Bold Italic	Graphic design involves a decision-making process.
Condensed	Graphic design involves a decision-making process.	Arial	Graphic design involves a decision-making process.
Condensed Italic	Graphic design involves a decision-making process.	Regular	Graphic design involves a decision-making process.
Bold Condensed	Graphic design involves a decision-making process.	Italic	<i>Graphic design involves a decision-making process.</i>
Bold Condensed Italic	Graphic design involves a decision-making process.	Bold	Graphic design involves a decision-making process.
Regular	Graphic design involves a decision-making process.	Bold Italic	Graphic design involves a decision-making process.
Italic	<i>Graphic design involves a decision-making process.</i>	Arial Black	Graphic design involves a decision-making process.
Semibold	Graphic design involves a decision-making process.	Lucida Handwriting	Graphic design involves a decision-making process.
Semibold Italic	Graphic design involves a decision-making process.	Hobo Std	Graphic design involves a decision-making process.
Bold	Graphic design involves a decision-making process.	Bookmania	Graphic design involves a decision-making process.

Regular	Graphic design involves a decision-making process.
Italic	<i>Graphic design involves a decision-making process.</i>
Bold	Graphic design involves a decision-making process.
Bold Italic	<i>Graphic design involves a decision-making process.</i>
Minion Pro	<i>Graphic design involves a decision-making process.</i>
Grafolita Script	<i>Graphic design involves a decision-making process.</i>
Memorian Pro	<i>Graphic design involves a decision-making process.</i>
Adeline Condensed	<i>Graphic design involves a decision-making process.</i>
Abati MT Condensed Extra Bold	Graphic design involves a decision-making process.
Abati MT Condensed Light	Graphicdesigninvolvesadecision-making process.

Apple Symbols	Graphic design involves a decision-making process.
Arrial Narrow	<i>Graphic design involves a decision-making process.</i>
Regular	Graphic design involves a decision-making process.
Italic	<i>Graphic design involves a decision-making process.</i>
Bold	Graphic design involves a decision-making process.
Bold Italic	Graphic design involves a decision-making process.
Arial Rounded MT Bold	Graphic design involves a decision-making process.
Athelas	<i>Graphic design involves a decision-making process.</i>
Regular	Graphic design involves a decision-making process.
Italic	<i>Graphic design involves a decision-making process.</i>

Bold	Graphic design involves a decision-making process.
Bold Italic	Graphic design involves a decision-making process.
Avenir	Graphic design involves a decision-making process.
Light	Graphic design involves a decision-making process.
Light Oblique	Graphic design involves a decision-making process.
Book	Graphic design involves a decision-making process.
Roman	Graphic design involves a decision-making process.
Book Oblique	Graphic design involves a decision-making process.
Oblique	Graphic design involves a decision-making process.
Medium	Graphic design involves a decision-making process.

Medium Oblique	<p><i>Graphic design involves a decision-making process.</i></p>
Black	<p>Graphic design involves a decision-making process.</p>
Black Oblique	<p>Graphic design involves a decision-making process.</p>
Heavy	<p>Graphic design involves a decision-making process.</p>
Heavy Oblique	<p><i>Graphic design involves a decision-making process.</i></p>
Ayuthaya	<p>Graphic design involves a decision-making process.</p>
Baskerville bold	<p>Graphic design involves a decision-making process.</p>
<i>Baskerville bold italic</i>	<p><i>Graphic design involves a decision-making process.</i></p>
Helvetica bold	<p>Graphic design involves a decision-making process.</p>

Bauhaus 93	<p>Graphic design involves a decision-making process.</p>
Bell Mt	<p>Graphic design involves a decision-making process.</p>
Betnard MT Condensed	<p>Graphic design involves a decision-making process.</p>
Big Caslon	<p>Graphic design involves a decision-making process.</p>
Bodoni 72	<p>Graphic design involves a decision-making process.</p>
<i>Bodoni 72 Book Italic</i>	<p><i>Graphic design involves a decision-making process.</i></p>
Bodoni 72 bold	<p>Graphic design involves a decision-making process.</p>
Book Antiqua	<p>Graphic design involves a decision-making process.</p>
<i>Book Antiqua bold italic</i>	<p><i>Graphic design involves a decision-making process.</i></p>
<i>Brush Script MT</i>	<p><i>Graphic design involves a decision-making process.</i></p>

Calibri	Graphic design involves a decision-making process.
<i>Calibri Bold italic</i>	<i>Graphic design involves a decision-making process.</i>
Cambria	Graphic design involves a decision-making process.
Candara	Graphic design involves a decision-making process.
Century	Graphic design involves a decision-making process.
Century Gothic	Graphic design involves a decision-making process.
Chalkboard SE	Graphic design involves a decision-making process.
Chalkduster	<i>Graphic design involves a decision-making process.</i>
CHARLEMAGNE STD	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.

Charter	<i>Graphic design involves a decision-making process.</i>
Cochin	<i>Graphic design involves a decision-making process.</i>
Comic Sans MS	<i>Graphic design involves a decision-making process.</i>
Comic Sans MS bold	<i>Graphic design involves a decision-making process.</i>
Consolas	Graphic design involves a decision-making process.
Constantia	Graphic design involves a decision-making process.
Cooper Black	Graphic design involves a decision-making process.
COPPERPLATE	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.
Copperplate Gothic bold	Graphic design involves a decision-making process.
Copperplate Gothic light	Graphic design involves a decision-making process.

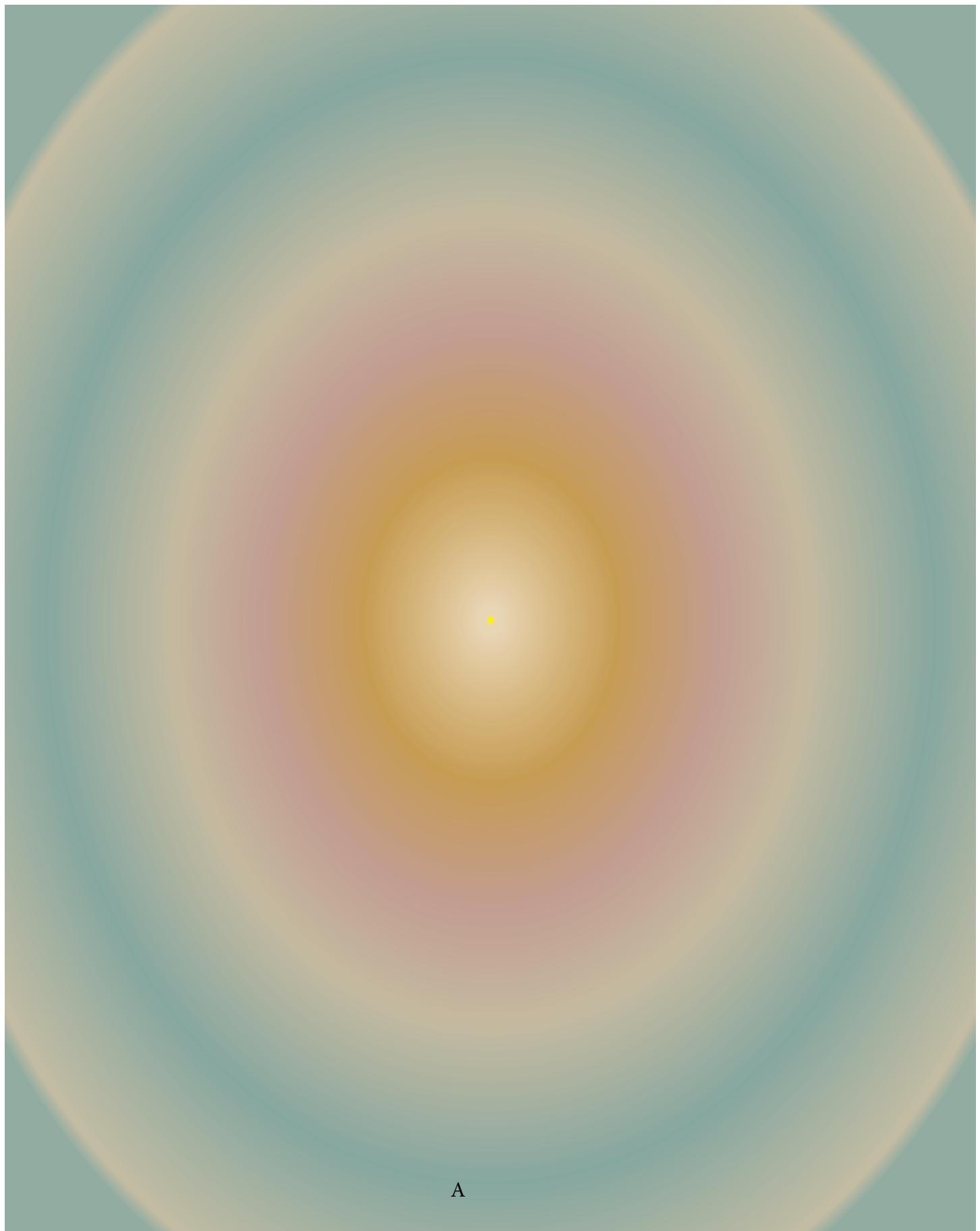
Corbel	Graphic design involves a decision-making process.
Courier	<i>Graphic design involves a decision-making process.</i>
Courier New	<i>Graphic design involves a decision-making process.</i>
Curlz Mt	Graphic design involves a decision-making process.
Desdemona	Graphic design involves a decision-making process.
Didot	Graphic design involves a decision-making process.
Engravers Mt	Graphic design involves a decision-making process.
Franklin Gothic Medium	Graphic design involves a decision-making process.
Freebooter Script	Graphicdesigninvolvesadecision-making process.

Gabriola	Graphicdesigninvolvesadecision-making process.
Garamond	Graphic design involves a decision-making process.
Garamond italic	Graphicdesigninvolvesadecision-making process.
Garamond bold	Graphic design involves a decision-making process.
Grafolita Script	<i>Graphic design involves a decision-making process.</i>
HERCULANUM	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.
Hobo Std	Graphic design involves a decision-making process.
Impact	Graphic design involves a decision-making process.
Kefa	Graphic design involves a decision-making process.
Lutania	Graphic design involves a decision-making process.

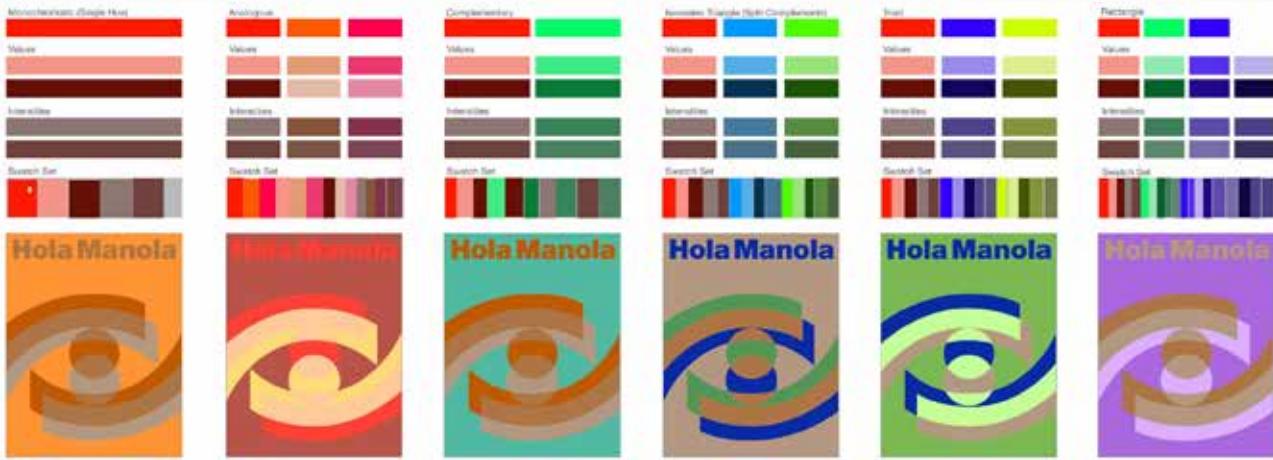
LITHOS PRO	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.
Lucida Blackletter	Graphic design involves a decision-making process.
Lucida bright	Graphic design involves a decision-making process.
Lucida Caligraphy	Graphic design involves a decision-making process.
Lucida Handwriting	Graphic design involves a decision-making process.
Luminari	Graphic design involves a decision-making process.
<i>Lust Script</i>	Graphic design involves a decision-making process.
Marion	Graphic design involves a decision-making process.
Marker felt	Graphic design involves a decision-making process.
<i>Mercurium Pro</i>	Graphic design involves a decision-making process.

Mimiun Pro	Graphic design involves a decision-making process.
Mistral	Graphic design involves a decision-making process.
Modern #20	Graphic design involves a decision-making process.
Monaco	Graphic design involves a decision-making process.
Noteworthy	Graphic design involves a decision-making process.
Orator std	Graphic design involves a decision-making process.
Papyros Condensed	Graphic design involves a decision-making process.
Papyros regular	Graphic design involves a decision-making process.
Parpetua titling mt	Graphic design involves a decision-making process.

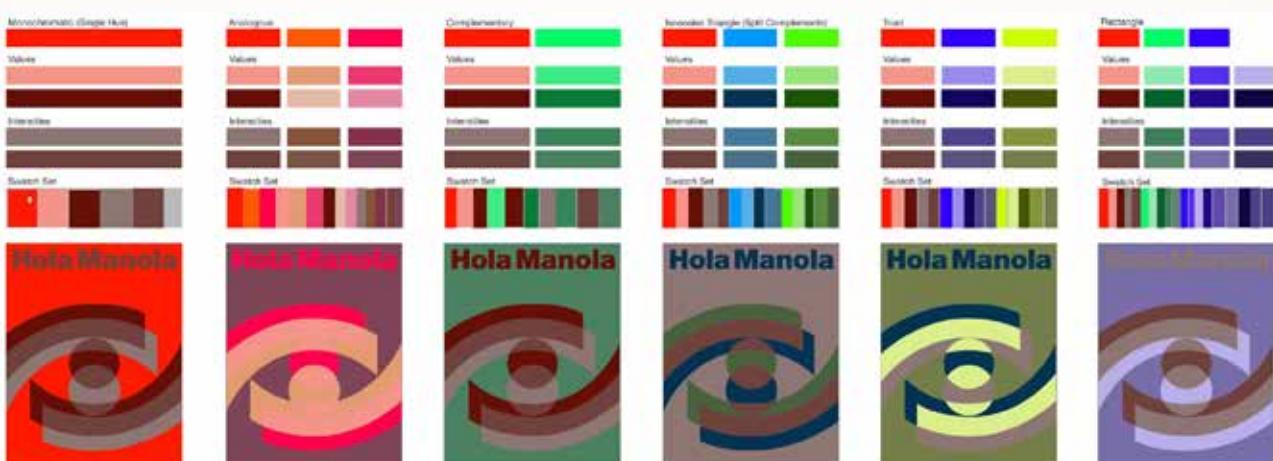
Prestige Elite Std	Graphic design involves a decision-making process.	Times	Graphic design involves a decision-making process.
PHOSPHATE	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.	<i>Times italic</i>	Graphic design involves a decision-making process.
PT Mono	Graphic design involves a decision-making process.	Times New Roman	Graphic design involves a decision-making process.
Rockwell	Graphic design involves a decision-making process.	<i>Times New Roman italic</i>	Graphic design involves a decision-making process.
Rockwell extra bold	Graphic design involves a decision-making process.	Trajan Pro	Graphic design involves a decision-making process.
ROSEWOOD STD	GRAPHIC DESIGN INVOLVES A DECISION-MAKING PROCESS.	<i>Tratatello</i>	Graphic design involves a decision-making process.
Sathu	Graphic design involves a decision-making process.	Verdana	Graphic design involves a decision-making process.
<i>Signpainter</i>	<i>Graphic design involves a decision-making process.</i>	Wide Latin	Graphic design involves a decision-making process.
Stencil	Graphic design involves a decision-making process.	<i>Zapfino</i>	<i>Graphic design involves a decision-making process.</i>
Σψιβολ	Γραπτικ δεσιγν ινωλωεσ α δεχισιον-μακινγ προχεσσ.		



Color



Color Schemes



Color Schemes

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Color wheel – provides an excellent system for understanding color relationships.

Primary Triad – is made up of 3 colors: red, yellow, and blue.

Secondary Triad – these colors are sum of 2 primary colors: orange, green, and violet.

Tertiary Colors – combining a primary color with one of its secondary colors.

Analogous colors – similar in hue, creating a smooth transition from one color to the next.

Complimentary colors – are any two colors that are directly opposite one another on the color wheel.

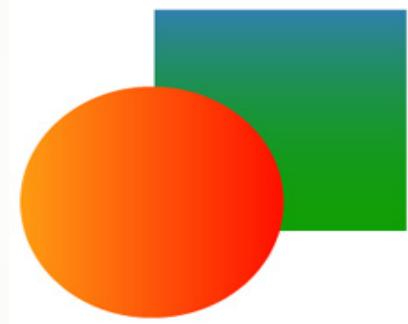
Tint – is what you get when you mix a color with white. Tints are also called pastels.

Shade – is what you get when you mix a color with black.

“Strong value contrast creates visual impact.”

Every color has 3 properties:

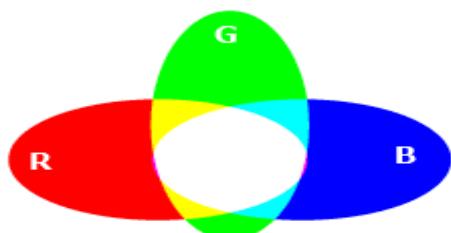
- **Hue** - the base color – where is on the color wheel;
- **Value** - the lightness or darkness;
- **Intensity** – the dullness or brightness.



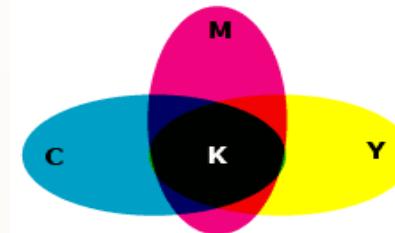
Warm colors, like yellow, orange, and red, feel light. They have little weight, like sunshine. Warm colors expand forward, into the foreground of a design.

Cool colors, like blues and greens, are darker and heavier. Cool colors shrink into the background of a design.

There are two color systems: CMYK (print) and RGB (digital).



RGB is an additive system, which means that when you add the 3 colors together, you get white. When none of the colors are present, you get black.



If the 3 colors of the primary triad (red, yellow, and blue) are mixed together, the result is less color: in theory black.

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RGB Color

The RGB model forms its gamut from the primary additive colors of red, green and blue. When red, green and blue light is combined it forms white. Computers generally display RGB using 24-bit color. In the 24-bit RGB color model there are 256 variations for each of the additive colors of red, green and blue. Therefore there are 16,777,216 possible colors (256 reds x 256 greens x 256 blues) in the 24-bit RGB color model.

In the RGB color model, colors are represented by varying intensities of red, green and blue light. The intensity of each of the red, green and blue components are represented on a scale from 0 to 255 with 0 being the least intensity (no light emitted) to 255 (maximum intensity). For example in the above RGB chart the magenta color would be R=255 G=0 B=255. Black would be R=0 G=0 B=0 (a total absence of light).

CMYK or "Process Color"

The CMYK printing method is also known as "four-color process" or simply "process" color. All of the colors in the printable portion of the color spectrum can be achieved by overlapping "tints" of cyan, magenta, yellow and black inks. A tint is a screen of tiny dots appearing as a percentage of a solid color.

Use RGB For Screen Displays and CMYK For Print

It is important to choose the right color model for the job. If your images will be printed, then convert them to CMYK and manually bring them into gamut before printing. If your images are to be displayed on a computer, then make sure you use RGB color so the full gamut will be available for display. Because both models can be available at the same time while using an application, it is easy to make a mistake and choose the wrong palette or set of color swatches.

Color Psychology

WHITE

Purity
Innocence
Fresh beginnings
Spirituality
Cleanliness

BLACK

Elegance
Sophistication
Mystery
Authority
Power
Strength

ORANGE

Warmth
Contentment
Vitality

PINK

Romance
Femininity
Youth

RED

Passion
Heat
Power
Excitement
Danger

BLUE

Tranquility
Peace
Reliability
Solitude
Melancholy

GREEN

Life
Youth
Hope
Growth
Affluence
Jealousy

YELLOW

Happiness
Playfulness
Creativity
Optimism

PURPLE

Luxury
Wealth
Royalty
Eccentricity

BROWN

Authenticity
Substance

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1. Consider color associations when choosing colors for client.
2. Use red to incite a quick decision or blue to calm.
3. Try pink to improve concentration or green to refresh.
4. Choose adjectives related to the client, then find colors that associate with those words.
5. Change a color's saturation to enhance or reduce its psychological effect.
6. Use harmonies for effective client color schemes.



Applying Color Plasticity.



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The Purpose of logo:

- Identification;
- Distinction;
- Communication;
- A logo is not a brand, but is one part of a brand;

A Logo should ...

- be simple;
- complement the company name;
- good look on black and white;
- be scalable;
- be original;

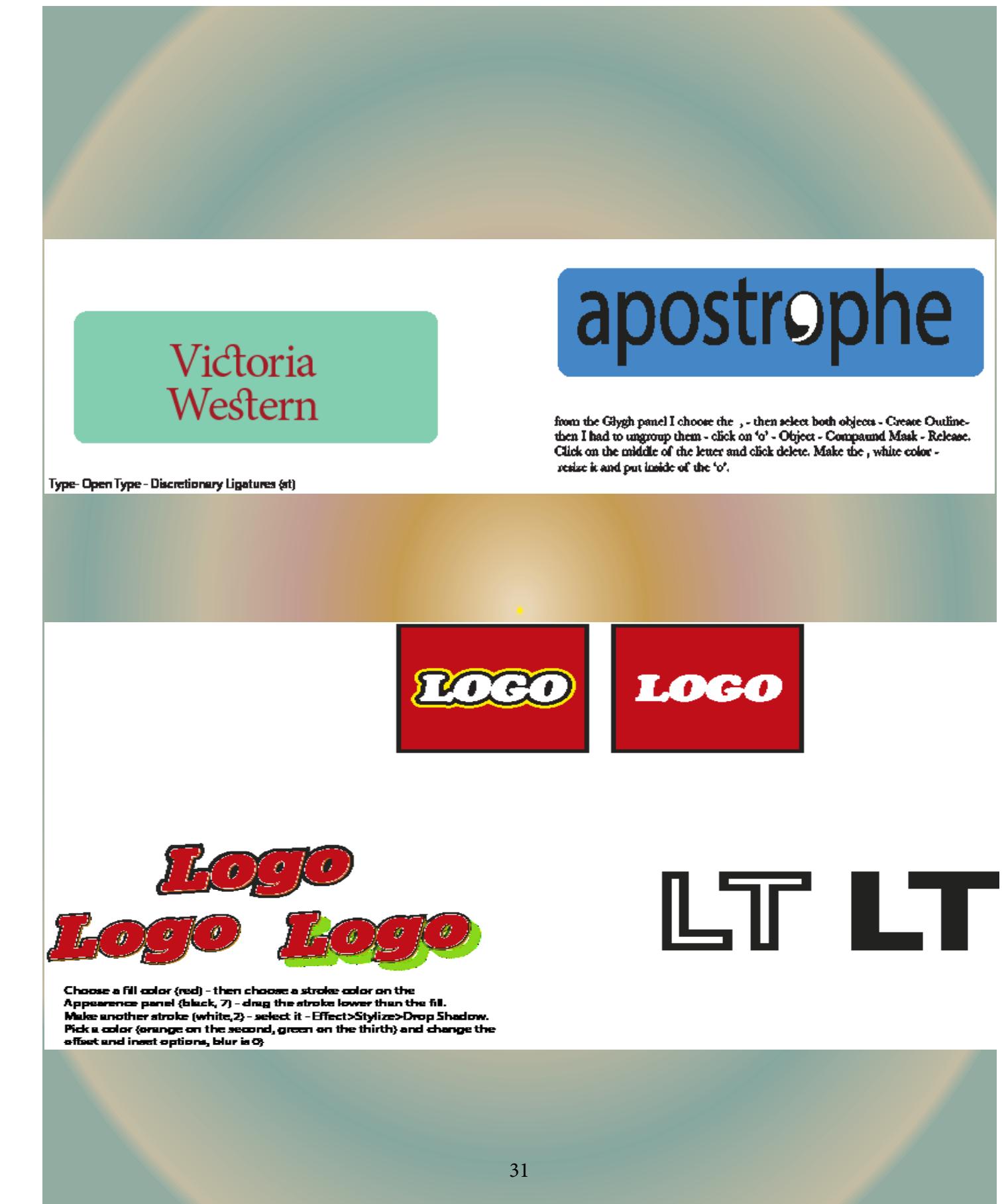
Doing your homework:

- the scope of the job;
- the company name;
- who is the customer?
- what kind of personality does the business project?
- who is the competition and how the company sees themselves as distinct from the competition?
- deadline and budget;

Generating ideas:

- mind maps;
- mood boards;
- sketching;

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RS RS

YA YA

SO SO

Adobe Caslon Pro

SO SO

LOGOTYPE

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Logo

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Logo

Logo

Logo

writing with brushes

Logo has only seconds to catch somebody's attention, so there is no time for details.

LOGOTYPE

LOGOTYPE

I created the rectangle on the top of the letters (so I have the same size); then I moved it down - then with the Transform panel adjust the height that I want.

You can use lines as a way to convey perspective.

LOGOTYPE

LOGOTYPE

using the free distort tool (transform tool)

LOGOTYPE

LOGOTYPE

I use the brush tool for this logo - Artistic-Caligraphic - 15 flat

LOGO

LOGO

I made straight lines on the top of the circle - then another one on the bottom - different stroke weights - click on the Blend tool - click the one line and then the other one - you have applied the blend (you can be creative with the types of line-strokes). Select the circle Edit>Copy; select the blend shape (that are all the lines), Edit>Copy on Front; then select both circle and shape Object>Clipping Mask>Make;

LOGOTYPE

LOGOTYPE

Apply on the line arrow effect - then go to Effects>Warp>Arc Lower (to give personality to the shape - a smile); then you can change the Variable width of the stroke to create different effect.

LOGOTYPE

LOGOTYPE

just using different warps

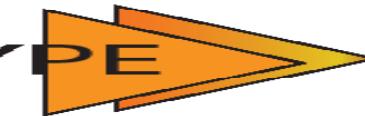
LOGOTYPE

LOGOTYPE

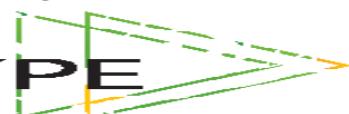


KD

LOGOTYPE



LOGOTYPE



Logotype

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LOGOTYPE



I started with triangle - using the inside points round the corners little - cut the triangle with the sciccors tool on 3 - select all 3 pc - under stroke select arrow 7 - first you will see huge shapes - you have to adjust the scale from 100% to 20-30%.

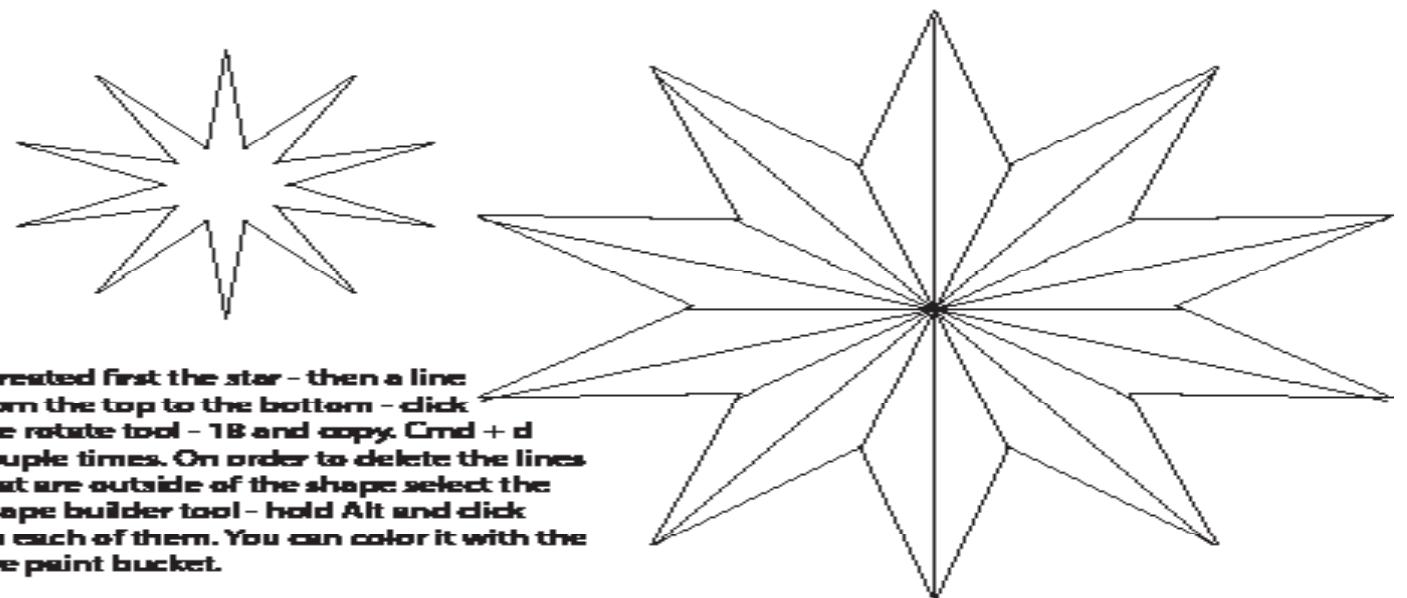


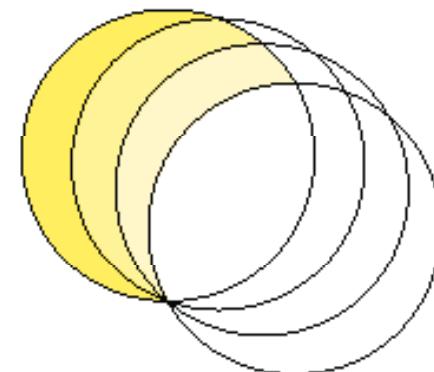
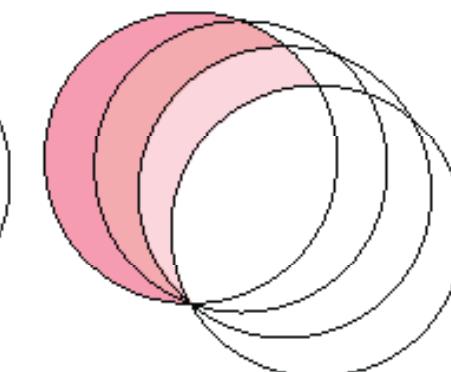
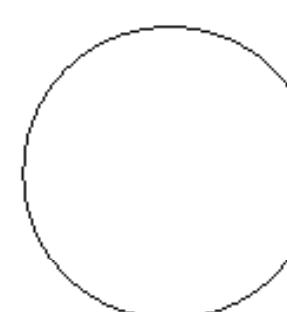
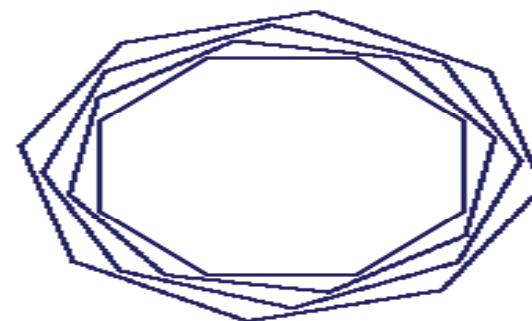
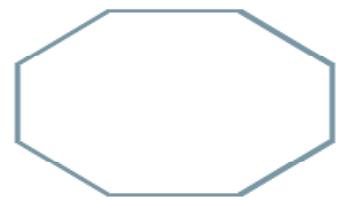
On order to put the image in the circle I select the circle first Edit>Copy; then select the image CMD+f (to paste in front); then select both the image and the circle Object>Clipping Mask>Make



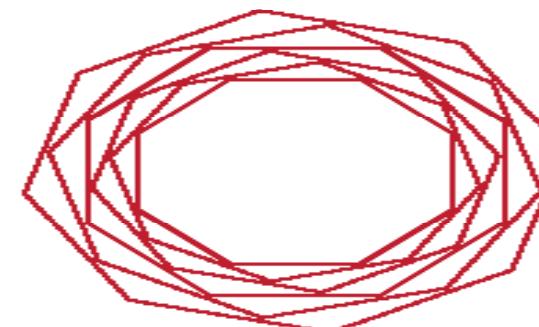
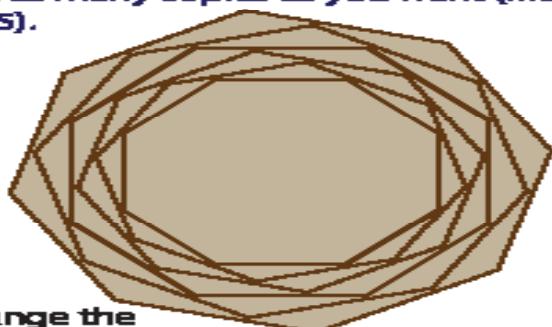
on order to create the white line in the circle - select the circle - click the stroke options - color white; go to Effects > Distort and Transform - scale - change it from 100 to 90 (on both).

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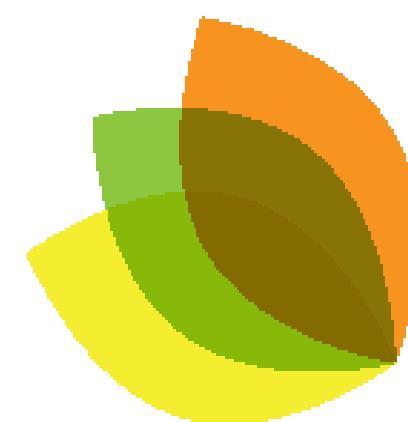
I started with the octagon.
Effects - Distort&Transform > Transform;
110, 110, angle 80 (the second is 60);
you select as many copies as you want (first is 3,
second is 5).



Here I change the
color of the fill and stroke.



I started with the leave. Select it.
Click the rotate tool - holding the Alt key click
on the bottom point of the leave - put (-22), Copy.
Comd + d to make new one.
On the Transparency panel change the mode to Multiply.



I started with the circle. Click on the rotate tool - click on the botto of the circle - set the rotation to (-20),
Comd + d to make more circles. Select all - choose on the colors on the swatches panel - click on the
Live Paint bucket tool and apply diffrent color to each segment. Set the stroke to none - this will make
the object to show only the colors that we applied.
The last one is with 2 more copies - after I finished I just made the copies and arranged them.
You can incorporate abstraction to your logo design.



OGOTYPE



LOGOTYPE

I started with the star - Effects > Distort&Transform > Tweak - create whatever shape you like.
Object > Expand Appearance.
Set the stroke to none and with the Live paint bucket apply whatever colors you like.



“A shield harks back to heraldry. It signifies protection and authority. Shield logos are often used for law enforcement and for car companies as well as for sports teams. I’m going to recreate this shield that we see on the left. I’ll begin with an ellipse. I’ll tap m to go to my rectangle tool. I’ll draw a rectangle over that. I’ll then select both, come to my Path Finder and choose Minus Front. 

I’ll adjust the scale, I’ll come and tear off my Pen panel. Then, with the Anchor Point tool, I’m going to click on that bottom anchor point. But to reintroduce some curve to it, I will click and drag to the right, holding down the shift key. I’ll now click and drag up to add a curve. I just need to widen that a little bit. I think some holding down the option or alt key to do that from the centerpoint.

I’m now going to make sure that this has no fill and a black stroke. I’ll get this piece of type, which is on a layer above, and I will move this into position. To this, I’m going to apply an Arch Warp of 20 percent. I’ll select the outside shield and then come to the Object menu, Path, and choose Offset Path. I’m going to offset the path by minus 1/4 inch to create an interior shape.

I need to just adjust ... Let’s get all of these items centered. I’m just going to move that type down a fraction. All right, so now, with both of these shields selected, going to apply a gradient to their fill. I will use this gold gradient that I got from the Gradients Metals group. Keeping them both selected, I’ll then come and choose the Gradient tool and change the angle of the gradient.

I’ll now select just the inner gradient and reverse the direction. That’s going to give me a nice shine across the shield. Now, with the inner shield, I want to change its shape. I can’t just scale it, because that’s going to distort the shape too much. I’ll drag down a guide to about there, tap c for my Scissors tool, and break the path at the point where the guide intersects the shape.

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I’ll then come and delete the top portion, go back to my Direct Selection tool by pressing a, select those two open end points, join them, Then, with my Anchor Point tool, I will reintroduce a curve. Now, to speed things up, a number of these pieces are already made and they’re on the Paste board. I have this pattern here which is going to go into the interior shield.

I’ll select that shield and use my guides to divide it into four quadrants. I’ll grab the pattern, move that over into place, and duplicate it, holding down option or alt as I drag away from it, and then rotate it and position it. I’m just going to select both of those shields. I’d like to change the stroke weight to two points. These two pieces of the pattern selected, I will group them together, command or control + g, select the interior shield, copy it, hold down the shift key, select the pattern, paste that in front, then hold down the shift key to reselect the pattern and make that into a clipping mask.

Now, the problem with that is, if I hide the guide, you can see that the interior shield now has a variable width, or appears to have a variable width, stroke around it. The way we’re going to get around that is by coming to the Layers panel. I just need to find where that is. It’s on Layer One, actually. It’s that one right there. I’m going to select it, and then I’m going to align the stroke to the outside.

Now we can turn that clipping group back on and the problem is solved. I’m now going to add in these keys. These are a Photoshop custom shape, nothing more than that. In a blank Photoshop document, just drew these onto my canvas and then copied and pasted them individually, so they don’t come in as one single compound path. Copy, paste, compound shape.

Then we can apply a fill to them. But we already have them here, so I’m just going to use the ones that we have, and I’ll scale those and rotate them as necessary. Now I want an interior shield shape. This time, for variety, I’m going to create that, or modify an existing symbol. I’ll come to the Maps Symbols, my point here being that you can create a symbol in a number of different ways. I’ll use this Interstate Highway symbol, I’ll break the link to it, scale it up, ungroup it, delete the bit that we don’t want, come and delete that anchor point, convert the top two anchor points so that we have a straight edge at the top, which just happens to be what I want in this case.

I’ll now drag that over into position. Using the Eyedropper tool, I’ll sample the fill and stroke of the outer shield. I am going to come to the Appearance panel. I think I want to make the stroke one point. I do want to move it inside the shield shape. From Transform, I’m going to make the scale of that stroke, let’s try 96 percent. How does that look? No, let’s go to 93 percent.

Okay. I’m going to do the same with this one. I’ll try just applying the same percentage as I did, and that’s a little bit too much in this case, so I’ll revisit that transformation. This time, I will use 96 percent. Then, just to finish the whole thing off, bar the tweaking, I’m going to add in one more symbol. This is going to come from the Regal Vector pack.

I want to use this one, number nine. Again, I need to break the link to it. I’m going to come to my Reflect tool and reflect it across the vertical axis, just seems to look better facing the other way. Then I’ll scale that down, position it, and I have a piece of type over here on the Paste board on a layer above. I’ll just drag that into position. I said on a layer above, but it seems to be behind, so I need to just bring that to the front.

And there we have our shield. Slightly different shape second time around, but all the essential ingredients there. I’m not sure what all these mixed symbols add up to meaning, but hopefully, some of the techniques were useful.”



"The term seal refers to a wax impression embossed in paper to authenticate a document, and, through this historical association, a seal logo can convey a sense of trustworthiness and, perhaps also, a vintage feel. Let's see how we can recreate this simple seal logo, and we'll begin with a circle, and I'll make sure that that has a black fill, and we'll start out with no stroke."

I'm now going to copy and paste in front. Command C, command F, and then scale down that copy from the center point holding down option or alt and the shift key. I'll now come and choose my Type on a Path tool, and I'm going to click at the six o'clock point on the circle and type in my text. I want that text to be centered. That's going to put it at the 12 o'clock position.

I'll press command A to select all. Let's increase its size. Command, shift, more than. Because we want a real sense of tradition with this, I'm going to use trajan bold, and I'm going to make that 26 points, and we want it to be white, and there's the type around the top of the circle. So, now, I want to duplicate that type for the bottom of the circle, holding down my option or alt key, I'll pull from this tic that indicates the alignment of the type into the center of the circle, triple click on the type, and, of course, we have to have a Latin motto here.

I'm going to use the trusted Lorem Ipsum. I'll select that, let's scale it down somewhat. I'm now going to come to my Type menu, Type on a Path, Type on a Path Options. I want this aligned to the ascender. Scale it down some more. I think we want this to be regular as opposed to bold, and I just need to

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leave enough space between the two pieces of type so that we can fit in a star.

I think I'm going to make that a little bit bigger, and I want to, now, shift up the base line, so I'll press command or control T, come to my baseline shift, and shift that by two points. Let's now draw a guide that indicates the center point. I'll come back and select the top type. We'll make that a bit smaller, and I'll now come and choose my star tool. Draw myself one star right there, and hold down option or alt, drag that over to the opposite side, and I didn't position that very well.

Let's get in a bit closer so I can see what I'm doing. O.K., I'll now select the original circle. Come to my Appearance panel, and I will make the stroke white. We'll leave it at one point. Come to the Effect menu, Distort and Transform, Transform, turn on my preview. I now want to scale that stroke, and I'm estimating, 90 percent.

So, now I'm going to come and add another stroke, again we'll start with one point. I'll come to Effects, Transform. This time I'm estimating 60 percent. Let's turn on the preview. Yep, that looks about right, and now I want a series of stars to go around that stroke. So, let's get the one star that we have. I'll copy that over outside the shape, and I'll make it quite a lot smaller, then come to my Brush panel, and I'm going to drag that star onto the Brush panel and make a pattern brush.

I want the spacing on the pattern brush to be 50 percent. I'll click O.K., now I'll return to the appearance panel, select my circle, select the stroke, and then I can apply the pattern brush to that stroke. Now, to finish this off, let's just take a look at the finished version. I'm just going to add in some pre-existing symbols that we already have in our symbols library. So, I'll come to the Symbols panel. You'll see their right there because they've been used in this document, but to get these we come to the Regal Vector Pack, and, of course, we need some sort of eagle like bird on a crest, so I'm going to drag that out.

I'm going to break the link to that symbol so I can edit it, and then I will make it white, drag it into position, and scale it from its center point holding down option or alt and the shift key, and drop it into the center of our circle, and, next, I will add a crown, and I may be mixing my metaphors here, but who cares, so I'm just going to drag that onto my Art board, I'm going to break the link to it, and then I'm going to apply a white fill to that.

Again, we'll drag it into position, and we'll scale it relative to everything else we've got going on. I think I want to just make that inner stroke a little bit heavier, so I'll select that, and we can just bump up the white right there. Let's go for three points, O.K., and there is our seal logo."



"let's create this ribbon, starting with this type in a red rectangle. I have a guide marking the center point of that rectangle. With my Rectangle Tool, I'm going to draw another rectangle over the bottom-left corner, switch to my Eyedropper, and pick up the properties of the larger rectangle. I'm then going to change the alignment of the stroke to the inside, which is the same as the larger rectangle. Let's now move this behind the bigger rectangle, and I want to move it a little bit to the left as well."

Now I'll switch to my Pen Tool. Selecting the larger rectangle, and then choosing my Draw Behind mode, I'm going to draw a triangle down here that will simulate the shadow. And I'm doing it behind just so that we make sure that it's a completely seamless join. I'm holding down the Shift key as I do this, except for that last stroke there, and then I'll make that into a filled path. I want to switch the Fill and Stroke properties so that it's filled with black and then make sure that it has no stroke.

Now I'm going to come to add in an anchor point right there, and I will drag that inside, like so. I'll then select those two elements that make up the back of the ribbon, group them together, come to my Reflect Tool, and we'll reflect them across this guide, Alt or Option, click on the guide. We are reflecting across the vertical axis and making a copy. Now I'm going to select

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everything, come to the Effect menu, and choose Warp, Arch.

So when I choose Arch, I find that it doesn't work, or rather, it's arching each of the individual elements. So I need to cancel that and first of all group everything together, then I can come and apply my Arch effect, and I get the result I'm after. Incidentally, just a footnote to this, let me point out that we do have ribbons available in our Illuminate Ribbons symbol set. And you can adapt these to your needs, just drag them out onto the pasteboard, break the link to them, and then you can work with them as you need to.

But I think it's always preferable to create these pieces yourself, and that way you have a sense of ownership of them."



"Swooshes, swirls, organic ribbons. Whatever you want to call them, they can add a sense of playfulness, dimension and movement to a logo. They might be entirely abstract, or evoke the business of the company. So here are three examples of said swooshes, swirls or organic ribbons. I'm going to choose my brush tool, come to my brush panel and come down to "Wacom 6D Brushes." And let's begin with that one, the 27 Art Pen Brush.

And now I need to just experiment with this. Let's see how that goes. It'll take a few go's to get just the right sort of stroke. All right, let's say I like that one. I can select it, maybe I'll come to the brushes panel and perhaps change the angle a little bit. I am going to reduce the roundness. Let's experiment with the shape of the brush a bit. All right, I like that, so I'm gonna apply those changes to the strokes.

I will outline the stroke so that it's now a fill. Let me just delete this one at the top here so I've got enough room to work with. And now to contain it, just so that we tidy up the ends, I'm gonna draw a rectangle around it, and I'm gonna make sure that rectangle has no fill and no stroke. I'll select it and the shape, and then we'll make that into a clipping mask. Secondly, I'm gonna come to my brushes panel and to my Artistic_Calligraphic brushes and use a 30 point flat brush, and then just experiment with some strokes.

When I get one that I like, I'm just gonna duplicate it a couple of times. I outline the stroke and then I'll apply a gradient to that. Let's change the direction of the gradient. And now, with my direct selection tool, I'm gonna click in each one and change the direction of the gradient individually. And then, to finish that up, I'll just group those together, and there's my symbol.

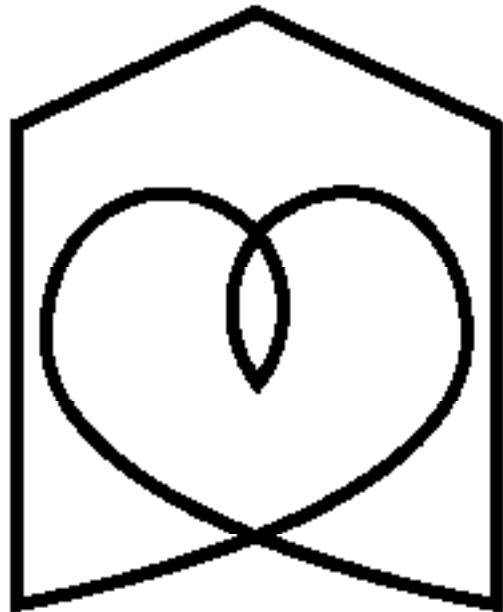
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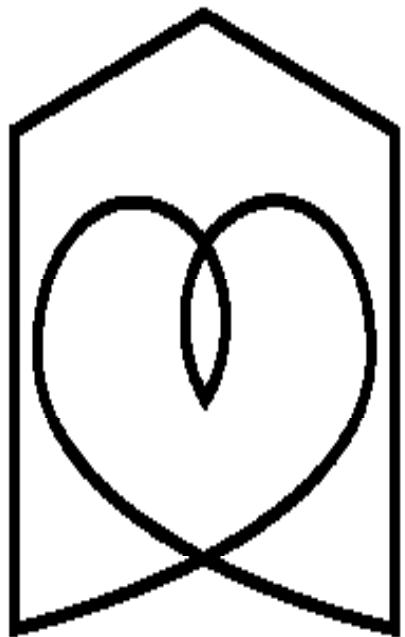


Now finally, for this dimensional ribbon, let's come back to my brushes panel and I'll try once again with that 30 point flat brush. All right, let's say I like that one. Now, I do wanna beef that up a little bit, so let's come to the brushes and to the brush options. I'll increase the size and I'll take the roundness way down.

As I did before, I will outline the stroke. And now, I'm gonna come to my shape builder. Let's now swipe over that shape builder tool, and I can join those segments together and we can have the reverse side as another segment. So let's just now apply some colors to these. I'm gonna select that bit and apply a gradient to that, and then select the front piece and we'll have a solid color applied to that.

And then, let's just come and select the reverse piece, and I use my gradient tool and just adjust the angle of that gradient. So there we see three different approaches to creating swooshes or organic ribbons."





“A symbol of love, of health, and of life itself, it's no surprise that the heart is such a popular logo symbol. Here I'm going to deconstruct two very effective heart logos, Habitat on the left and Wall's ice cream on the right. Let's move down here. I'm going to start by creating a heart. Let's start with a circle. Then I'll tear off my Pen tools and, with my Anchor Point tool, click on that bottom anchor point, and then with my Direct Selection tool, on the top anchor point.

I'm going to bring that down. Now I want to pull up this side. But when I do so, that's going to happen, so I need to hold down the alt key as I do that. I'm also going to hold down the shift key to constrain it. I'm going to pull down a guide to that point, because I want to make sure that this side comes up exactly the same. This time, I don't need the alt key, just the shift key. I could then ... adjust that as necessary, maybe want to pull that down a little bit more.

Perhaps it's just a little bit too plump. I'll just reduce its width, holding down the option or alt key as I do so. Okay, now. Let's just remind ourselves where we're going. We want to create something like this. I'm going to increase the stroke weight, and then, let's draw a rectangle around that. It's a fantastic association of heart and home here. I'm going to make an anchor point on that path and bring that up.

Now, with my Scissors tool, I'll come and cut the path on the heart. Let's zoom in down there. You can see that path has been cut. I also want to delete the bottom segment of the house. Now let's grab that path segment right there and drag that onto that open anchor point. I'll swipe over those ... I'm in my Direct Selection tool ... And then join them. I'll now do the same thing over here and join them.

That's changed the shape of my heart in a somewhat undesirable way. I'm going to select that an-



chor point and drag that down a bit, holding down the shift key as I do so. I'll pull down a guide just to indicate how far that handle came down, and then do the same on that side. Now I will switch to my Ellipse tool and I'm going to draw myself a circle in there. I want it to match up, as much as I can, with that stroke.

I'll now duplicate that. I'll select these two pieces. Let's give them no fill. I'll come and choose my Shape Builder and remove the bits that we don't want, so that we're left just with that. Now, just to finalize that, I'll select it all and group it together. In this example, once again, I'm going to begin with a heart. Let's increase the stroke weight on that.

Now I'm going to copy that, paste it in front and scale down the copy. I'll come to my Scissors tool and break the path on the large heart and delete that segment, then go back to my Scissors tool, break the smaller heart at the bottom, and now I want to separate these two. Let's drag that over like so.

Let's move that one back up a bit. These two anchor points here, I want those to be joined. Actually, that's going to distort it if I do it like that, so let me make sure I pull that one exactly onto there, like so, swipe over with my Direct Selection tool, and I want to join them. But I can't, because it thinks, for some reason, that these are not two open end points. I'm going to use a stealth tactic here.

I'm going to switch to my Outline Mode. I'll move that anchor point away. If I select one, then hold down the shift key and select the other, I'll come to Object Path. Now I will average them, across both axes. Now I can join them. I'll now go back to my Preview View Mode. And, to give this some character, I'm going to come to my width tool and pinch it in at the start and the end.

And then, possibly, just increase the weight of the whole stroke.”



“ Nature is a deep and rich vein of logo symbolism. Trees, plants, flowers, and leaves, the sun, and the landscape. Nature inspired imagery has connotations of fertility, the seasons, growth, and renewal. Here are four approaches to creating a nature inspired logo based on a leaf. So, in the first example, I'm tracing over a leaf and creating a relatively, relative being the operative word, naturalistic leaf.

Then I'm switching to a completely geometric leaf, and then that suggests simplifying further just using the leaf shape, creating some sort of interaction between a repetition of that leaf, and then finally, switching to a different kind of leaf and experimenting with the negative space that is created between the two leaves. But let's start out with this first version. I'll come to the layers panel and I'm going to turn off the finish layer, turn on the image layer.

I'll also turn off the type layer. Tearing off my pen tools and starting with my pen tool, I will create a very simple outline based on straight line segments around the leaf. I'll then come to my anchor point tool and apply some rounding to those anchor points. Now, I will come to my pencil tool and add in the veins of the leaf.

As I do this, I want to make sure that this option with the pencil is unchecked, edit selected paths. and I'm deliberately continuing these outside of the leaf shape. Now, let's select all of those elements and apply a Variable Width profile to them. I'll come and change the color to the dark green color.

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These are my swatches panel. I'll select the major veins and increase the weight. I can now turn off the image, select the outline, and make its stroke none, make its fill the lighter green color, and then from the Effect menu come and apply a Inner Glow, which uses the darker green color.

Now, let me select everything, deselect the outline, and group all of the veins of the leaf by pressing cmd or ctrl + g. And I want to select the outline shape and copy that, cmd + c, select the veins, cmd or ctrl + f to paste the shape in front of that, extend the selection to the veins by holding down shift and clicking on them. And then make that into a clipping mask.

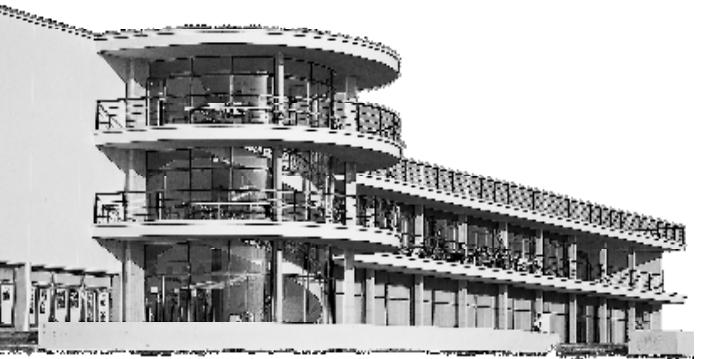
Let me go back to my pencil tool now. I'll just add in a stroke right there. That's going to be a two point stroke. Let's make it the variable width. I'm gonna come to my width tool and make that wider at the bottom and bit wider at the top too. Alright, I'm going to group all of that together. Let's turn the type back on. I'll come and apply a Twist effect to that, and scale it down into place.

Now, am I crazy about that? No, it's all right, but it's not gonna win any awards. It's too complicated. So, that process then leads me to thinking: well, forget all that with the leaf. Let's work with a further simplified version of the leaf. I opened up the original image in Photoshop. I straightened it and I masked half of it. Bringing that back to Illustrator, I then manually traced that half in the same way as I did the first example.

That gives me a half, like so, and then from there, I use my reflection tool, Reflect to Copy, join those two pieces together, and then I'll copy that 'cause I'm going to use that as a clipping shape as well in just a moment. I drew the veins of the leaf again in a completely symmetrical way this time. I'll paste that clipping shape on top of those. Select those as well, and once again, make a clipping mask.

I've only made the veins yellow just so that we can see them. I'll now select them and they will become white. So, that was my thinking in that example and if we just look at the finished version there is the leaf juxtaposed with the type. That led me to simplify further so that we have just the shape, no veins, just nothing more than a leaf shape, and what if we were to duplicate that shape and then spin it around, adjust its position, and then change its blending mode to Multiply.

And then jumping off from there, how about we just experiment with a different leaf shape entirely? This is a Photoshop custom shape filled with a gradient, and then when I reflected it and adjusted the position, unexpectedly, but somewhat fortuitously, I think the negative space that is created between the two is interesting. To me, it looks like a candle, and maybe there's something there that I can work with. So, those are my four variants on a leaf inspired logo.”



“Maybe you're designing a logo for an architecture-related company or maybe you're designing a logo for an actual building, or maybe the company is strongly associated with a city known for a particular building or monument. Buildings can be a great source of logo inspiration. They might be literal or metaphorical, realistic or highly abstracted. I'm going to run through my attempt to create a logo for the De La Warr Pavilion, a fantastic modernist building located Bexhill-on-Sea on England South Coast.

For my first attempt, I placed a source image and I image-traced it and then simplified it as much as I could. Here is my source image, here it is in Photoshop, and I've used every trick I know to make this source image as crisp and as simple as possible. You can see that I've masked out any unnecessary detail. I've applied an excessive amount of sharpening, not that that improves the appearance of the photographic image but it will improve how it responds to tracing.

I've made it black and white, and I've increased the contrast. So when I trace this in Illustrator, that's the sort of result that I get. It's then a question of evaluating my tracing results, turning on Ignore White, taking down the noise, and then expanding the result and further cleaning this up. Requires a lot more cleanup. So I'm going to hide my edges and then come and choose my eraser tool to start with.

Just get rid of the stuff that we can easily remove. But I'm not gonna spend too long on this be-

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cause even though it's getting simpler and I could invest more time to make it simpler, still it's far too complicated. But this was informative. Doing this has made me focus on what are the essential elements of this. If we look at the Layers panel, we can see that I've gone through various iterations trying to distill it further, every time simplifying it a bit more than the last.

I've dispensed with the image tracing and now I'm just manually tracing using the pen tool to create solid objects and filling them. So I ended up with something like this. Still a work in progress but I think that this has some potential. I got there by manually tracing over the same source image a number of field shapes.

Now I'm going to use my Live Paint to fill them with color. So I'll start out by selecting this and before I go any further, I want to make sure that everything has a white fill and no stroke. Then I'll come and choose my Live Paint bucket and click to make a Live Paint group. It's now time to turn back on my Show Edges. On my Swatches panel, I have a color group.

I'm gonna start out by filling in the black areas. Now, of course, it helps to have the source image near at hand when you're doing this. So let me just back out for a moment and... I'll turn the manual trace layer on and then just move it to the side. So now back with my Live Paint group. Let's hide those layers. I'm really working on the interplay of the positive and negative space here, and where the railings overlap the lighter parts of the building and the sky then they become positive.

So there is some back and forth here and you're bound to go wrong at some points as I am doing, but the nice thing about Live Paint, or one of the nice things about Live Paint, is that you can always go back and change your mind. Let's just see how I'm doing with that. You can see that it's very much a work in progress. Some things about this need to be fixed. Let's just go back and see where I was with the earlier version, but the essential point here is that through working with iterations of this, I've been able to really focus on what I think is the essence of the building and simplify it down to just the really essential parts.”



“Advances in our software make it easier to apply dimensional effects like shines, glosses, and bevels to our logos. And adding such effects can be a great way of refreshing an existing brand, and bringing a logo up-to-date. But we need to be careful that we don't introduce bitmap elements that are resolution dependent. In this chapter, I'm going to look at adding some popular effects, all of which will be completely scalable. Let's create a simple shine in the corner of our enclosing shape.

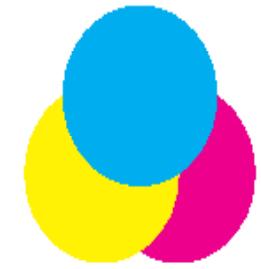
I'll start by rounding the corners. I'll then come and apply a warping effect, inflate by 10 percent. I will then copy that shape, paste that shape in front, so that's CMD or CTRL + C, CMD or CTRL + F. I'll scale the copy from the center point holding down the OPT or ALT key, and then I will apply a gradient to that. Now I will come and get my gradient panel, which has gone missing in action, so I'll come choose it from the "Window" menu.

I want my gradient to be a white-to-white gradient, so I'll select the currently black gradient stop, hold down OPT or ALT and click on "white," and then I want to reduce its opacity to zero. I'll now choose my gradient tool and I'll just pull down from that top corner to determine how much of the gradient we see. And I might need to take a few go's at getting that just right, but that, essentially, is the technique.”

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“By the careful overlapping of transparent design elements. We can create more colors, more shapes, and more meaning. You can use transparency in a conceptual way to convey the nature of the business or its values. Here are two approaches to working with Transparency. I'm going to start with Type, press cmd or ctrl t to bring out my Character Panel and then come to my Touch Type Tool. I want to rotate and overlap these letters.

I'll convert the Type to Outlines and Ungroup. One by one select the letters, and apply colors to them. Select all four letters, come to the Transparency Panel, and choose Multiply. Now actually I'm going to go a step further than that because I don't want to rely upon a blending mode to achieve these colors.

It's going to be unpredictable and I also want a bit more control of what colors I'm getting in the areas of overlap. So I'm going to duplicate that just holding down opt or alt and dragging away from it and I'll Rasterize the copy. Back to my Swatches Panel, I'll now use my Eye Dropper Tool to sample those overlap colors. I'll add them to my Swatches Panel as Global colors which I can then Edit.

I can now delete that Rasterized copy. On my outlined letters I'll Restore the Blending Mode

to normal and then come and get my Live Paint Bucket. I'll come and choose these colors, click to make a Live Paint Group, and apply these colors in those overlap areas. Now the reason I've made it Live Paint is because it's live. So if I decide I need to move these letters around, you'll see that the interaction remains in place.

If I decide I want to move these letters around, you'll see that the interaction of the colors remains in place, but I realize that these colors are not quite what I want so I can now come and edit them. Let's say I want something like that. Let's turn on my Preview and you can see that that's going to update in place. Something like that. So that was the Touch Type Tool, creating outlines, ungrouping, applying the colors, experimenting with the Multiply Blend Mode, but not actually going there, segmenting the letters using Live Paint, and then filling in the different segments with separate colors.

Now let's come to this example. I'm just going to move over to the left and look at the finished version. This is where we're going with this, and as before I don't want to use Transparency for the same reason, but rather apply separate colors to the overlapping segments. So I'll select those three overlapping circles, come and get my Live Paint and I'm now going to use this color group. Click to make a Live Paint Group so we want the red to actually go there, and the blue to go there, and the green will go there, and then in the middle we want it to be black, but we also want a heart to replace that inner segment.

In order for this to work I need to spin this through 180 degrees and I'm now going to just come to my Symbols Panel where I have a heart already. This heart comes from the Web Icons, there it is, so I can just drag that out right there. I can break the link to it, with my direct selection tool I can delete the inner shape and there I have my heart. I'll now just put that into position and scale it accordingly."

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"Negative space refers to the white space or the paper color that shows through a design. What we see onscreen is from the Wikipedia entry on negative space. It's a visual conundrum, is it two people in profile or is it a vase? Using negative space to imply a shape reversed out of background could be a great way to add a twist to your logo. Negative space can be hard to deploy, but if you can pull it off it really adds something. It also provides an a-ha moment for viewers when they realize what the negative space connotes.

Here are some ways we can work with negative space. So I'd like to create this monogram. I'm going to position the G and the T relative to each other. I want the G to go behind the T. So I'll send that to the back and then I'll select the F. I'll start out by making that white. Ultimately it needs to be transparent but just while we're positioning it I'll make it white. And then scale it into position.

The type has already been converted to outlines. And in this particular case I just want to nudge it a bit to the left so that it's covering that space, and I think make it a little bit more noticeable as an F a little bit more distinct as an F by moving this cross bar down a fraction. I'll select those anchor points and then just use my down arrow to nudge that down and I also now need to just bring those anchor points out so they align with the right edge of the T.

OK so having done that I'll now select everything. Come to my shape builder tool and I'm gonna hold down the option or alt key and delete the segments that make up the F. And the reason for that is that if we are placing this on a field of color, that that area represented by the F is always going to be transparent.

An often cited example of negative space is the yin-yang symbol. It's an interesting exercise to recreate one of these. I'll start with a circle and I'll give that circle a black two point stroke. I'm now going to copy that to the clipboard. We'll be needing this later. I'll put the stroke back to none. And now we'll choose my scale tool and because I'm working with artwork that has no fill and no stroke, I'm gonna move to my outline view mode.

And because it's very important that I'm precise here, I'm gonna get in nice and large on my view size. I'll hold down alt or option and click on the anchor point. I want a copy at 50% and then I'm going to drag down a copy from that to the bottom circle. I need to make sure that they line up exactly. Which it looks like they do. Now with both of those selected, I'll come to the object menu, transform, transform each.

I want copies of both of those circles at 25%. I'll now select all of the artwork. Come to my preview view mode, choose my shape builder. And I can combine those two shapes applying a color. And I can click on the interior shape to apply color to that. Here's where we need that circle that we copied to the clipboard. I will now paste that in front and then we can group all of the artwork together.

In this example I want to show that sometimes the negative space not only between letters but within letters can be interesting. Helvetica is known for having a tear shaped counter inside the A. So if our logo has the word water in it, or if it's in any way water themed and we have an A in the logo name, perhaps we can explore this option. I've converted the type to outlines, but I need to go a step further. In fact I need to go two steps further.

I need to first of all un-group that so that I can select the individual words. And then so that I can get to that counter, I need to release the compound path. Now the compound path has been released. I can come and select it and apply a different color to it. We can also create negative space through repetition. I'm gonna select this cat shape and copy it and then paste it in back. With the copy that is pasted in back, I'm gonna nudge it out and up and change it's color.

I'll then repeat that, now it's working at the top because it's a relatively simple shape. Down here it's just getting visually confusing so maybe, just maybe, if this were our logo we could put some sort of enclosing shape around it and make that into a clipping mask. We can also achieve some interesting negative effects through the use of compound shapes. Here I have two leaves placed on top of a field of black and overlapping that field of black.

I'll select those three elements then come to my pathfinder panel and I want to use this option here, exclude. I'm going to hold down option or alt as I do this to make it into an editable compound shape. By which I mean I can now double click on any of those elements and move them around and that positive negative interaction will update."



"I want to add a distressed look to a logo through the use of texture. I'll come to my Layers panel and turn on my Start layer, I'm going to come and tear off my Transparency panel, because I need to see that in conjunction with my Layers panel. Back to my Layers panel, and I will target the Start layer by clicking on the bulls-eye. I can now make a mask for this layer. When I do so, the mask begins as black, so I need to un-clip it. I now need to click on the thumbnail for the Opacity mask, because I want to actually put content onto the Opacity mask.

I'll come to the File menu, and choose Place. There's my texture file. I'm going to click and drag to position that over the logo. Now, I want to take this further and vectorize the texture, because I don't want the logo to be in any way resolution dependent. So, with the image still selected, and if I wanted to see the image by itself, I could hold Option or Alt, and click on the Opacity mask thumbnail. But, I actually want to see it in the context of the artwork.

So, with it selected, Image Trace, and I'll now come to my tracing options. I'll just turn off the preview while I make a few adjustments. I'm reducing the Threshold value to 115, and I'm reducing the Noise, which is going to give me more detail, to five, and I'm also choosing to ignore white. I'll now turn back on the preview, and that's the result. I can now position the texture, and also scale the texture relative to the artwork to get the effect that I want.

And I just want to make the point that this texture is actually transparent. Let's return to the layer itself. On my Layers panel, I have a layer called "Color", and when I turn that on, you see that we're actually seeing through the distressed portions of the logo."

Color Associations

- The color or colors you choose for your logo should enhance the attributes of the company. Color connotations are cultural, personal, and sometimes contradictory. Red symbolizes love, passion, and strength. It also conveys danger and aggression. Pink is feminine, sweet, and associated with childhood. Blue is calming, protecting, professional and serious. It also carries connotations of authority and success. Brown is earthy, natural.

Orange conveys autumn, Halloween, and citrus fruits. If you are a football fan, it means the Dutch National Team. Green is healthy, fresh, natural, fertile and organic. In the US, it's also the color of money, and can be associated with envy. Black is solid and powerful. It can also connote mourning and death. Grey is practical, earnest, traditional and creative. White is the color of peace.

It connotes purity, and in a medical context, it's sterile. Yellow is warm, happy, and sunny. On the other hand, it's also associated with cowardice. Purple is sophisticated and classy. It's associated with affluence. There are positive and negative connotations to whatever color you choose, so don't get hung up on these associations. But do be aware of them. Typically, a logo has one prominent color, but there are many examples of logos that use multiple colors.

Using multiple colors can convey diversity and inclusivity, or a wide range of products.

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Logo

Logo

Logo

Logo



logotype



The symbol has color burn mode applied.

I select the symbol Object > Rasterize; Object > Create Object Mozaic - then create new swatch group. Using the live paint bucket apply the colors.



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Qualities of effective logos

Relevant
Simple
Distinct
Memorable
Enduring
Versatile
Beautiful

Know your Client + Audience

- Know your client's goals
- Understand the client's company and its story
- Know the client's audience



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Resources:

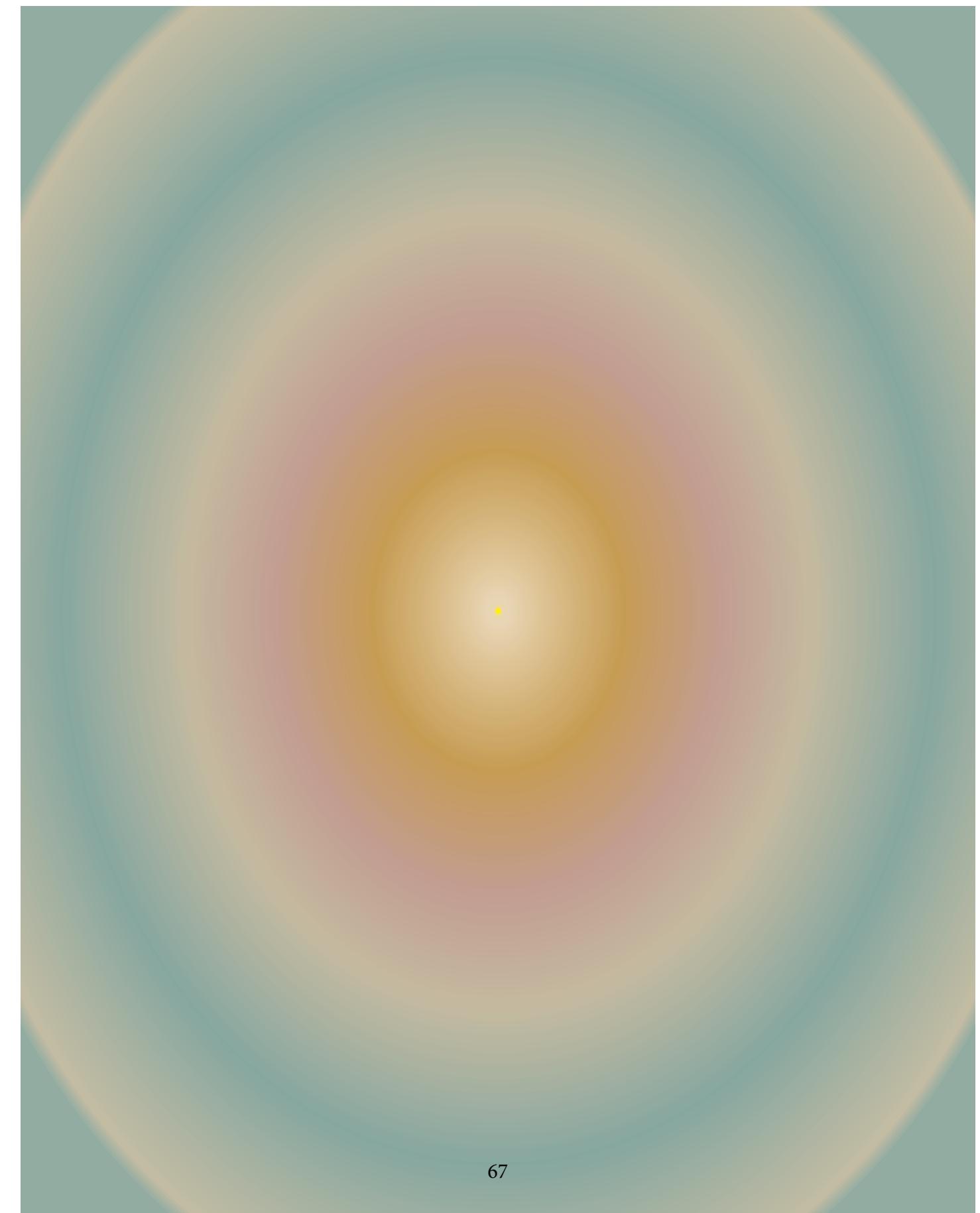
1. www.udemy.com

2. www.lynda.com

“Logo Design Techniques” by Nigel French



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