

TYP O GRAPHICS

**BRAND GUIDELINES
AND TYPOGRAPHIC RATIONALE**

Embracing the influence of digital technologies in the design world, the Typographics 2024 brand looks to bridge the gap between both **tradition** and **innovation** within the world of typography.

Typographics 2024 invites the creative community to explore the dynamic interplay of both **historical** and **contemporary** typographic styles and techniques, and their distinctive interdependent relationship.

Brand Goals

To create a unique and memorable brand identity for the Typographics Conference 2024.

To evoke a sense of evolution and innovation within the field of typography and design.

To encourage engagement and participation from a diverse creative audience.

To promote Typographics 2024 as a platform for learning and experimentation in typography.

To highlight the ever-increasing fusion between historical and contemporary design and typographic techniques.

Brand Tone

Dynamic: Reflect the ever-changing nature of typography and design.

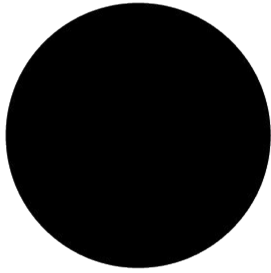
Experimental: Encourage creative exploration and pushing boundaries.

Balanced: Harmonize the contrast between the imperfect and perfect through the use of the grunge theme.

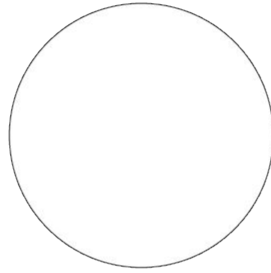
Insightful: Highlight the ongoing battle between traditional artistry and the increased influence of digital technologies on typography and design.

COLOURS

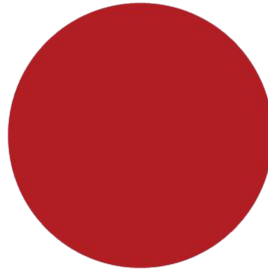
Primary Colour Palette



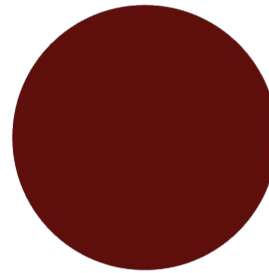
#000000



#FFFFFF



#B21000



#610900

Additional Gradient

To be used in backgrounds or as gradient maps over images.

#B21000



#610900

TYPEFACES

Our typefaces have been selected in line with our brand's vision to fuse historical and modern typographic methods - with each typeface being representative of a significant era in Western typography.

By blending these typefaces, we are able to craft a distinctive and dynamic set of branding that pushes the boundaries of both traditional and contemporary typographic expression.

Our chosen typefaces include :

PRIMARY TYPEFACES

GOTHAM BOLD

Primary / Heading / Logo

Gotham Thin Regular

Secondary / Body

History & Rationale

Gotham, created by Tobias Frere-Jones and introduced in the year 2000, has solidified its status as a modern classic, praised for its clean, geometric forms. This sans-serif typeface is representative of the industries transition into the realm of digital design and has since found itself a symbol of the minimalist era.

Gotham has not only stood the test of time, but continues to push the boundaries of contemporary typographic design, making it an enduring favourite among modern designers and creatives worldwide. Thus, we have chosen it to be our primary set of typefaces.

Our designs use both Gotham Bold, and a complimentary Gotham Thin Regular. Though these typefaces are from the same family, they're still quite visually distinct - contrasting Gotham Thin's thin and curvy style with the thick, sharp style of Gotham Bold.

This provides a sense of both harmony and dissonance, alinging perfectly with our brand goals of creating a unique and visually striking typographic composition.

GOTHAM BOLD

Primary / Heading / Logo

Gotham Thin Regular

Secondary / Body

Styling, Application & Purpose

Application : For larger headings and prominent titles. Typically at 42pt font, can be made larger or smaller depending on the medium. Gotham Bold is also the font used in the wordmark.

Styling: Utilise low tracking (-50VA) to ensure the letters are slightly condensed, maximising space efficiency and achieving an assertive, bold look.

Purpose: Prioritise legibility and readability over graphic embellishments. It serves as a functional, eye-catching element but should not overstay it's welcome.

Styling, Application & Purpose

Application: Reserved for textual content, such as paragraphs, articles, and body text. Occasionally may be used as a secondary heading where Gotham Bold is too 'intense'

Styling: Maintain standard letter spacing for enhanced legibility and a clean, modern appearance.

Purpose: Focus on providing a highly readable typeface that complements the overall design without distracting from the content.

SECONDARY TYPEFACES

To be used as design elements, complimenting our primary typefaces.

History & Rationale

Gothicus

Gothicus, introduced in 1995 and designed by Stephen Migga, pays homage to the era of Blackletter script. Blackletter was a dominant type style across Western Europe from the 11th to the 17th century, playing an influential role in the overall development of Western typography.

By incorporating Gothicus into our typographic palette, we are able to highlight the pivotal role blackletter played in the early development of western typography - bringing it into a modern light.

Adobe Jenson Pro

Adobe Jenson is an old-style typeface created by Robert Slimbach, which draws inspiration from the era of Roman Type. The font was based on a set of Roman letterforms cut by Nicolas Jenson in Venice (1470), alongside Golden Type, an early printing font (1890) looking to be reminiscent of mediaeval manuscripts.

Adobe Jenson stands as a timeless tribute to the era of Roman type, serving as a testament to the enduring legacy of serif typographic artistry throughout the ages.

American Typewriter

American Typewriter, a slab serif typeface crafted in 1974 by Joel Kaden and Tony Stan, pays homage to the typewriters' slab serif style that gained prominence in the 20th century.

The typeface can be traced back to Christopher Sholes' 1868 typewriter patent of the Sholes and Glidden typewriter - a design that would go on to revolutionise the typesetting industry.

American Typewriter stands as a unique milestone of written communication and the evolution of traditional typographic styles.

SECONDARY TYPEFACES

To be used as design elements, complimenting our primary typefaces.

Styling, Application & Purpose

Gothicus

Application: Deploy large, individual letters as design assets for decorative or illustrative purposes. These should not be intended to be entirely legible - rather, they should be scaled up to emphasise their unique letterforms and flourishes.

Styling: Use digital alterations to transform the individual letters, enhancing their visual impact and creativity.

Purpose: Use Gothicus as a creative design element to bring a unique, historical flair to specific sections of the content.

Adobe Jenson Pro

Application: Utilize Adobe Jenson at a large scale, typically as a background element or as a prominent, decorative feature - much like Gothicus. Rather, however, Jenson should focus on full words rather than single letters. Again, these should be largely scaled to emphasise the unique letterforms and serif elements.

Styling: Use digital alterations to emphasize the serif elements of the typeface, enhancing their visual impact and creativity.

Purpose: Use Adobe Jenson to infuse a touch of classic elegance into the design, making it stand out as a refined and decorative typographic background asset.

American Typewriter

Application: Implement small instances of American Typewriter and layer them (with opacity and blur) to create interesting background textures.

Styling: Use dark shades overlaid on darker shades for a vintage, textured effect.

Purpose: American Typewriter is added to add depth and visual interest to the design, evoking a retro typewriter aesthetic in the background.