

## Module 07

“A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.”

– Antoine de Saint-Exupéry

# ACTIVITY | ADOBE ILLUSTRATOR: THE TYPE TOOL AND COLOR PALETTES PART 01

Module 07 Activity | Part 01

Typography

This letter R has serifs.  
It is a serif typeface

This letter R doesn't have serifs.  
It is a sans serif typeface

This letter R has thick straight  
serifs. It is a slab serif typeface

Type the names of the **serif typefaces** you received from *fonts.com* here. Set each name in that typeface.

Baskerville MT Pro (Regular)  
*Baskerville MT Pro (Italic)*  
**Baskerville MT Pro (Semibold)**  
*Baskerville MT Pro (Semibold Italic)*

Bodoni MT Std (Book)  
*Bodoni MT Std (Book Italic)*  
**Bodoni MT Std (Bold)**  
*Bodoni MT Std (Bold Italic)*  
**Bodoni MT Std (Black)**

Stempel Garamond LT Std (Roman)  
*Stempel Garamond LT Std (Italic)*  
**Stempel Garamond LT Std (Bold)**  
*Stempel Garamond LT Std (Bold Italic)*

Bembo Book MT Pro (Regular)  
*Bembo Book MT Pro (Italic)*  
**Bembo Book MT Pro (Bold)**  
*Bembo Book MT Pro (Bold Italic)*

Centaur MT Pro (Regular)  
Centaur MT Pro (Bold)

Duke (SHADOW)

Type the names of the **sans serif typefaces** you received from *fonts.com* here. Set each name in that typeface.

Akko Rounded Std (Regular)  
**Akko Rounded Std (Bold)**  
**Akko Rounded Std (Black)**  
Avenir Next LT Pro (Regular)  
*Avenir Next LT Pro (Italic)*  
**Avenir Next LT Pro (Demi)**  
**Avenir Next LT Pro (Bold)**  
**Avenir Next LT Pro (Heavy)**  
Duke (Full)  
Duke (REGULAR)  
*Duke (Shadow)*

Klint Std (Regular)  
*Klint Std (Italic)*  
**Klint Std (Bold)**  
*Klint Std (Bold Italic)*  
**Klint Std (Black)**  
Neue Haas Grotesk Display Pro (55 Roman)  
**Neue Haas Grotesk Display Pro (65 Medium)**  
*Neue Haas Grotesk Display Pro (56 Italic)*  
*Neue Haas Grotesk Display Pro (66 Medium Italic)*  
**Neue Haas Grotesk Display Pro (75 Bold)**  
**Neue Haas Grotesk Display Pro (Black)**

Legacy Sand ITC Pro (Book)  
*Legacy Sand ITC Pro (Book Italic)*  
**Legacy Sand ITC Pro (Bold)**  
**Legacy Sand ITC Pro (Ultra)**

Trade Gothic Next LT Pro (Regular)  
Trade Gothic Next LT Pro (Compressed)  
**Trade Gothic Next LT Pro (Bold Compressed)**  
Trade Gothic Next LT Pro (Condensed)  
**Trade Gothic Next LT Pro (Bold Condensed)**  
**Trade Gothic Next LT Pro (Heavy Condensed)**  
*Trade Gothic Next LT Pro (Italic)*  
**Trade Gothic Next LT Pro (Bold)**  
*Trade Gothic Next LT Pro (Bold Italic)*  
**Trade Gothic Next LT Pro (Heavy)**

Type the names of the **slab serif typefaces** you received from *fonts.com* here. Set each name in that typeface.

Egyptian Slate Std (Regular)  
*Egyptian Slate Std (Italic)*  
**Egyptian Slate Std (Bold)**  
*Egyptian Slate Std (Bold Italic)*  
**Egyptian Slate Std (Black)**

## ACTIVITY | ADOBE ILLUSTRATOR: THE TYPE TOOL AND COLOR PALETTES PART 02

Module 07 Activity | Part 02

### Typography

The space between letters is just as important as the letters themselves. This space establishes a rhythm for the letters in a word. You can adjust the space between letters to change the feel of the word. In Adobe Illustrator you can adjust this space using the Tracking control in the Character palette.

**Note:** It is always a good idea to increase the letter space for words set in all capital letters. But you should almost NEVER increase the letter space for words set in lower case letters. Doing this often makes words harder to read.

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Recreate the word below using Avenir Next Bold (downloaded from [fonts.com](https://fonts.com)). Adjust the letter spacing using the Tracking control in the Character palette. Place your word directly over the outlined word below. Fill your word a solid black with no stroke.

LETTER SPACE

## ACTIVITY | ADOBE ILLUSTRATOR: THE TYPE TOOL AND COLOR PALETTES PART 03

Module 07 Activity | Part 03

### Typography

In the space below create logotypes for three different companies:

1. Amicus Motors is a high end car dealership. The image that they want to portray is expensive and luxurious.
2. Jack and Jill Clothing is a children's clothing store. They sell simple, classic clothing that never goes out of style.
3. Astro Burger is a fast food restaurant. They are a retro, family-focused diner.

#### Parameters

- The logotypes need to be entirely typographic (do not add pictorial elements).
- All logos must be created in grayscale (only use black, white, and gray).
- Only use typefaces you received from fonts.com to complete this activity. Rely on your type choice to create the feel that each company is looking for. Don't forget that you can adjust the letter space in your logotypes. You can also set the names of the companies in all capital letters, all lowercase letters, or a mix of both to help you convey the mood of each company.

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Amicus Motors logotype

The logotype for Amicus Motors features the word "Amicus" in a classic serif font, with the word "Motors" in a similar serif font positioned directly beneath it. The letters are closely spaced, creating a cohesive and elegant typographic mark.

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Jack and Jill logotype

The logotype for Jack and Jill Clothing uses a clean, modern sans-serif font. The words "Jack" and "Jill" are written in a medium weight, with the word "and" in a smaller, lighter weight font centered between them.

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Astro Burger logotype

The logotype for Astro Burger is a bold, retro-style typographic mark. The word "ASTRO" is stacked on top of the word "BURGER", both in a heavy, blocky sans-serif font. The letters are tightly packed, giving it a strong, energetic feel.

## ACTIVITY | ADOBE ILLUSTRATOR: THE TYPE TOOL AND COLOR PALETTES PART 04

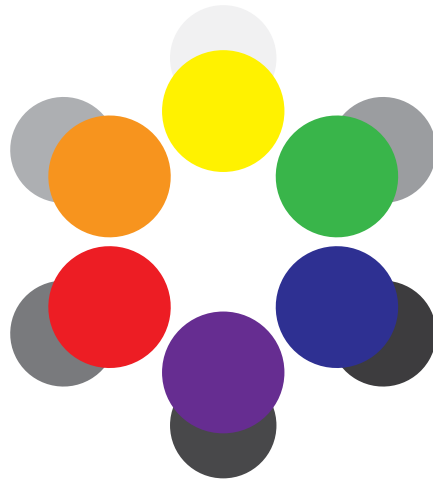
Module 07 Activity | Part 05

### Color and Value Contrast

While it is important for a designer to understand how color works it is even more important for them to understand how value and value contrast affects design. Value involves the lightness or darkness of an object. Colors like yellow have a light value while colors like purple have a dark value. Value contrast involves the lightness or darkness of an object in relation to its background. If a light colored object is placed on a light colored background there is a low value contrast between the object and the background. This will make the object hard to see.

#### Directions

- Select each black circle and fill it with a gray value that matches the value of the colored circle on top of it.
- Use the Proof Colors tool to check your work. Set the Proof Colors tool to grayscale by navigating to:
  1. View > Proof Setup > Customize. The Proof Setup window will appear on your screen.
  2. Select the top drop down menu in the Proof Setup window ( it should currently say something like Working CMYK-U.S. web coated...) and scroll all the way down to the bottom of the list.
  3. Select Generic Gray from the list of grayscale options and click on the OK button.
  4. Check the gray values you filled the black circles with against the values of the color circles. Adjust your values to match the values of the color circles.
  5. You can toggle the Proof Colors setting on and off by navigating to View > Proof Colors.



## ACTIVITY | ADOBE ILLUSTRATOR: THE TYPE TOOL AND COLOR PALETTES PART 05

Module 07 Activity | Part 04

### Color and Value Contrast

Create copies of the logotypes you created in part 03 of this activity. Place each logotype on one of the color swatches below (one logotype per swatch). Pick colors for each of the logotypes that allow high value contrast between the logotype and the color background



ASTRO  
BURGER

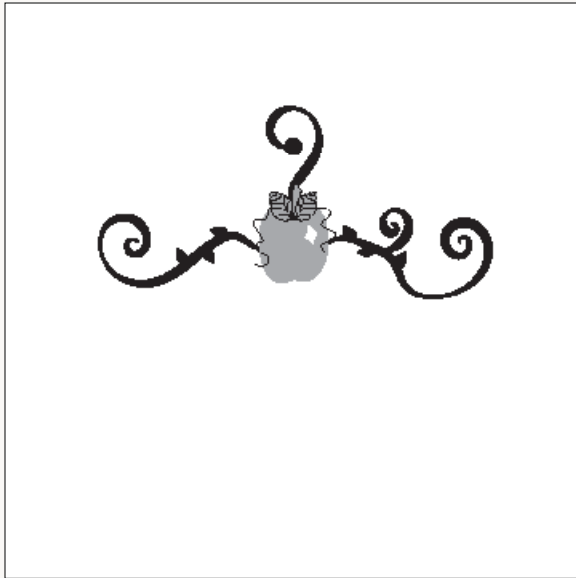


Amicus  
Motors

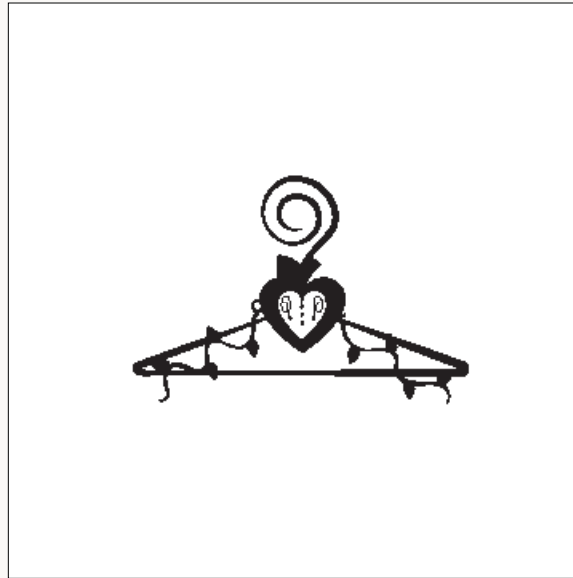


Jack and Jill

## PROJECT | LOGO PROJECT: REFINEMENTS



1.



2.



3.

### Best Logos

1. This composition's focal point is the apple. The vines help to connect the apple and the hanger together making them a whole by using proximity.
2. This composition uses the rule of thirds, focal point (apple) and overlapping.
3. This composition also has the apple for the focal point, using proximity to bring the composition together and overlap.

## STUDIO | LOGO PROJECT: BRANDMARK-LOGOTYPE VARIATIONS PART 01 OF 02



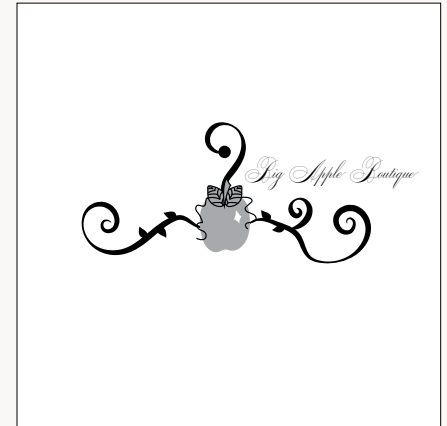
1.



2.



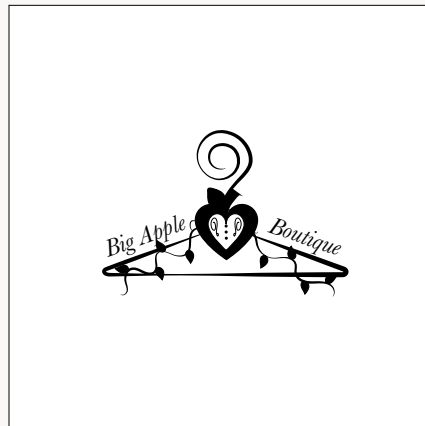
3.



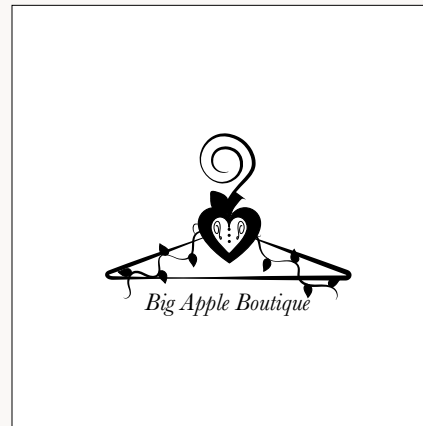
4.



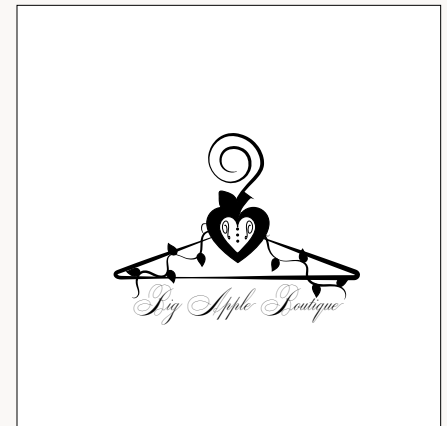
5.



6.



7.



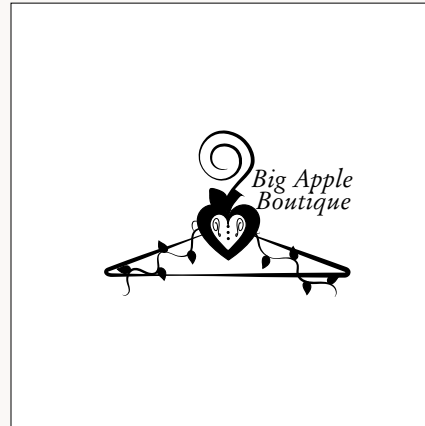
8.



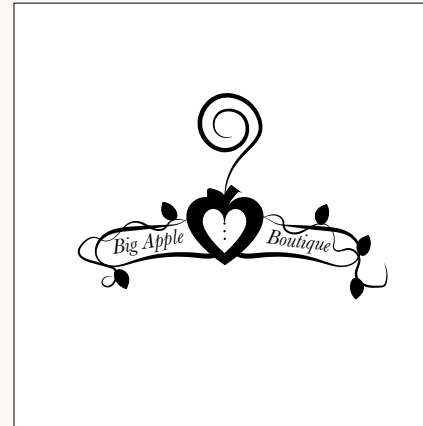
## STUDIO | LOGO PROJECT: BRANDMARK-LOGOTYPE VARIATIONS PART 02 OF 02



9.



10.



11.



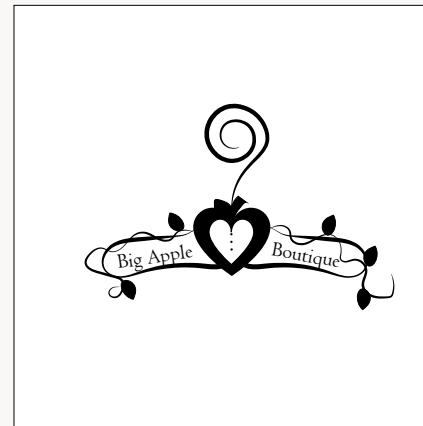
12.



13.



14.



15.



16.

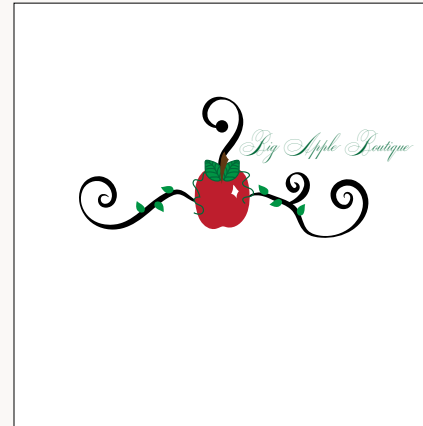
## STUDIO | LOGO PROJECT: COLOR VARIATIONS PART 01 OF 02



1.



2.



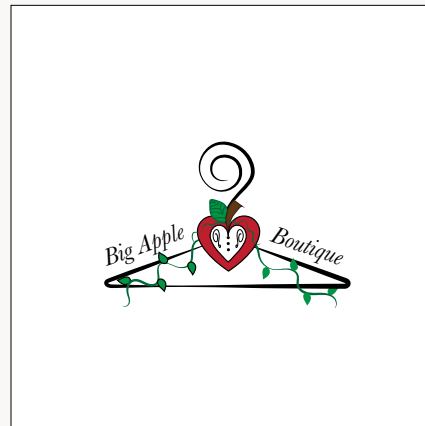
3.



4.



5.



6.



7.



8.

## STUDIO | LOGO PROJECT: COLOR VARIATIONS PART 02 OF 02



9.



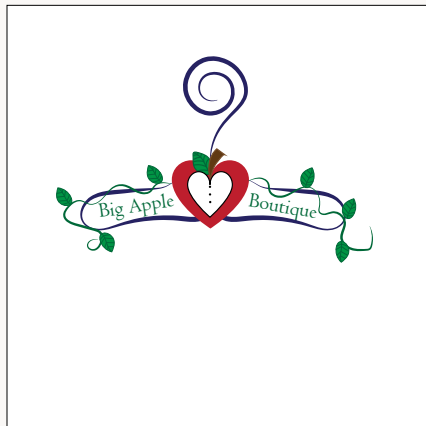
10.



11.



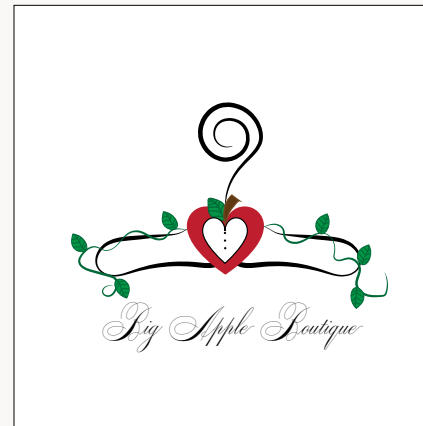
12.



13.



14.



15.



16.

## PONDER | MODULE 07

My favorite color is orange because it reminds me of a beautiful sunset, drinking fresh squeezed orange juice, pumpkins in the fall and one of my favorite drinks, Mandarin Jarritos!

### Which typefaces worked best with your logo? Why?

Well I have to admit, I love the forbidden font of Elegy. It really looks nice with my theme. That being said, it would be really hard to read in a thumbnail. So, I am actually still deciding if I like Baskerville Italic or Centaur MT Pro Regular. I like them because they are both easy to read and also a flattering font to me. They look sophisticated without being too foo foo.

### Can typefaces have personalities? How?

I really like this quote I read from a blog written by Davidson Belluso, "All typefaces have personality. Some are subtle and understated. Some are boisterous and overt. These personalities can be leveraged to reinforce your message and the overall intent of your design."

I love typeface. I love to look for the perfect font that expresses my feelings, ideas and hopes. It is a very important part of whatever I create whether it is a paper, announcement or craft. I love happy and fun fonts most of the time but I find that certain fonts bring reverence and peace to my heart. They are a direct reflection of my emotions and desires.

### What did you learn about value contrast?

It is important to make sure that a composition has value contrast. Value contrast translates into readability and readability transfers into productivity. If consumers

cannot read or understand your logo, they will not purchase your product or frequent your establishment.

### Why do logos usually only use one or two colors?

One of the most important characteristics of a logo is to keep it simple. Fewer colors translate into simplicity. People tend to remember simple things much easier than complex matters.

**All typefaces have personality. Some are subtle and understated. Some are boisterous and overt. These personalities can be leveraged to reinforce your message and the overall intent of your design." Davidson Belluso**



My favorite color has never changed! Orange to me is the most beautiful color. It just makes me happy. I'm not a big halloween fan but I sure loved this bouquet my son picked out! The best part of this time of year is the beauty of the pumpkins! I love having so much orange around! Happy Halloween!