

‘As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones.

The shape of the letters on my father’s, gave me an odd idea that he was a square, stout, dark man, with curly black hair.

From the character and turn of the inscription, “Also Georgiana Wife of the Above”, I drew a childish conclusion that my mother was freckled and sickly.’

Charles Dickens | Great Expectations

Typography is all around us, from the moment we wake it gives us direction, inspires us, tells us what to buy and what to believe. In most cases it’s invisible, allowing the meaning to shine through, and at other times it can command attention.

Good typography is the subtle practice of constructing and arranging visual language. This is done through a system of practicalities such as copy analysis, hierarchy legibility, scale and format.

The selection of a typeface is just one of many considerations, but here we invite you to take a closer look at the beautiful curves, shapes and character of letterforms.

Meet the Kade family

Each typeface has a number of family members, ranging in widths and weights – here from light to black.

Kade Light | *Kade Light Italic* | Kade Regular | *Kade Italic*
Kade Medium | ***Kade Medium Italic*** | **Kade Bold** | ***Kade Bold Italic***
Kade Black | ***Kade Black Italic***

Typeface categories

For the purpose of this exhibition, we have grouped together three basic styles of typefaces to illustrate their individual characteristics. However, the basic system for classifying typefaces was formed in the nineteenth century with a need to describe the varying forms aesthetically and historically. Typeface evolution is aligned closely with literacy, technology, and trade.

Serif

Humanist or Old Style | Transitional | Modern | Slab Serif

Sans Serif

Humanist | Transitional | Geometric

Others

Script | Display

I hope you enjoy this brief glimpse into the wonderful world of typography and gain insight into its importance as the medium through which we express both meaning and feeling.

Becky Chilcott **F1STD**



#designfreo_whatmytype
Serif
Often thought of as traditional and formal, serifs can also be singularly:
timeless
luxurious
sophisticated
comfortable
reliable
practical
respectable

DESIGN
FREO

What’s my type?

An exploration of the way in which letters express personality through form. This work is supported by documented examples of found type in Fremantle photographed by Isabel Kruger and displayed in the hallway leading to the gallery.

Through a number of activities, the work playfully invites a deeper understanding of the skill and craft of type design and the multiple levels of meaning it can convey.

KATHLEEN O’CONNOR GALLERY / WHAT’S MY TYPE?

OBJECT
SPACE
PLACE

FREMANTLE
ARTS CENTRE

ICS AUSTRALIA
CONSTRUCTION & INTERIORS

WORLDWIDE
TIMBER TRADERS

Dulux

BURDETT & GOODISON
STRUCTURAL ENGINEERS

Object, Space, Place runs from 28 November 2020 - 24 January 2021

OBJECT SPACE PLACE



#designfrees_whatismytype
Script
 Prone to bouts of exaggeration,
 the decorative script is at times:
 expressive
 over the top
 dramatic
 passionate
 creative
 the life of the party

Cast and credits

Serifs
 Bodoni Italic
 Domaine Display Regular and Bold
 Foundry Origin Book
 Adobe Garamond Italic
 Lyon Display Light
 ITC New Baskerville Roman
 Rockwell Regular

Sans serifs
 Avenir Next Regular
 Berthold Akzidenz Grotesk Light Condensed
 Bliss Heavy
 Foundry Sans Bold
 Futura Light
 Gill Sans Ultra Bold
 Gotham Light
 Helvetica Neue Bold
 National Thin
 Proxima Nova Bold
 Shaker Light and Heavy

Scripts
 Aparo Regular
 Bisque Bold
 ITC Isadora Regular
 Lust Script Regular
 Snell Roundhand Regular

Found Type

When we see type in the street, we may not pay more attention to it other than recognising what it reads. We may be looking for something specific, a parking spot, a particular business, a house number. Other times type just happens to come into our view, and we can't help reading it while we try to make sense of our surroundings.

With my photos, I'd like to draw attention from the 'what' towards the 'how'. How are things said? Why are they told in this particular way? Who decided this? What went through their head when they chose a specific typeface for their message?

How we say something helps to deliver a message in the desired manner. Do we want it to be clear, informative, to the point? Or rather elegant, beautiful, romantic? Does it need to be legible (fire hydrant), or can it be decorative (graffiti)? How is it applied – quickly hand-painted on the wall, or skillfully cut and inlaid into stone intended to last for hundreds of years? Is it off the shelf, or does it feature a unique one-off style of an olden days signwriter? Does the style support the message, or even better – enhance it? How old is it? How good is it? What do you like about it?

Type is endlessly fascinating to me, and I hope to share this fascination with you through this selection of photographs (mostly) taken in Fremantle's West End.

Isabel Kruger



#designfrees_whatismytype?
Sans serif
 The modern sans serif has an air of purity and clarity, but can also be:
 progressive
 straight forward
 easy to read
 unconventional
 chic
 adaptable
 objective

HIDDEN MESSAGE TREASURE HUNT
 For our young audience members we have concealed letterforms around the exhibition space. For this and other type activities, go to the Kids' Corner.

INSTAGRAM CHALLENGE
 For the young at heart, we challenge you to choose your type, take your photo next to one of the giant letterforms, post to Instagram and become part of the exhibition.
 #designfrees_whatismytype

A NOTE ON KADE
 Kade is the main typeface used here. Designed by David Quay, this sans serif family of fonts is based on vernacular lettering photographed in and around the harbours of Amsterdam and Rotterdam.

Chil3 is a communication design practice lead by typographer and graphic designer Becky Chilcott. Becky is Deputy Chair of the International Society of Typographic Designers (ISTD) and founded the Australasian sector in 2006. She has won several awards for book design and over a long career in the UK and Australia, Becky has built an outstanding portfolio of branding and publication design projects. Approaching design as a craft, she communicates ideas and information balancing purpose, beauty and longevity. Becky works from a studio in central Fremantle and divides her time between consulting and teaching.

Isabel Kruger is a communication designer who emigrated from Germany and has lived in Fremantle since 2008. A talented designer and photographer, she has been the Perth Advertising and Design Club's Designer of the Year and has worked at some of Perth's top design studios. She has also been the brand designer for Fremantle Arts Centre. Izzi's extensive portfolio includes branding and identity design, packaging and wayfinding. She is passionate about Fremantle and founded Love Freo (with two friends) to capture and share Fremantle's unique atmosphere through a blog and publications.

