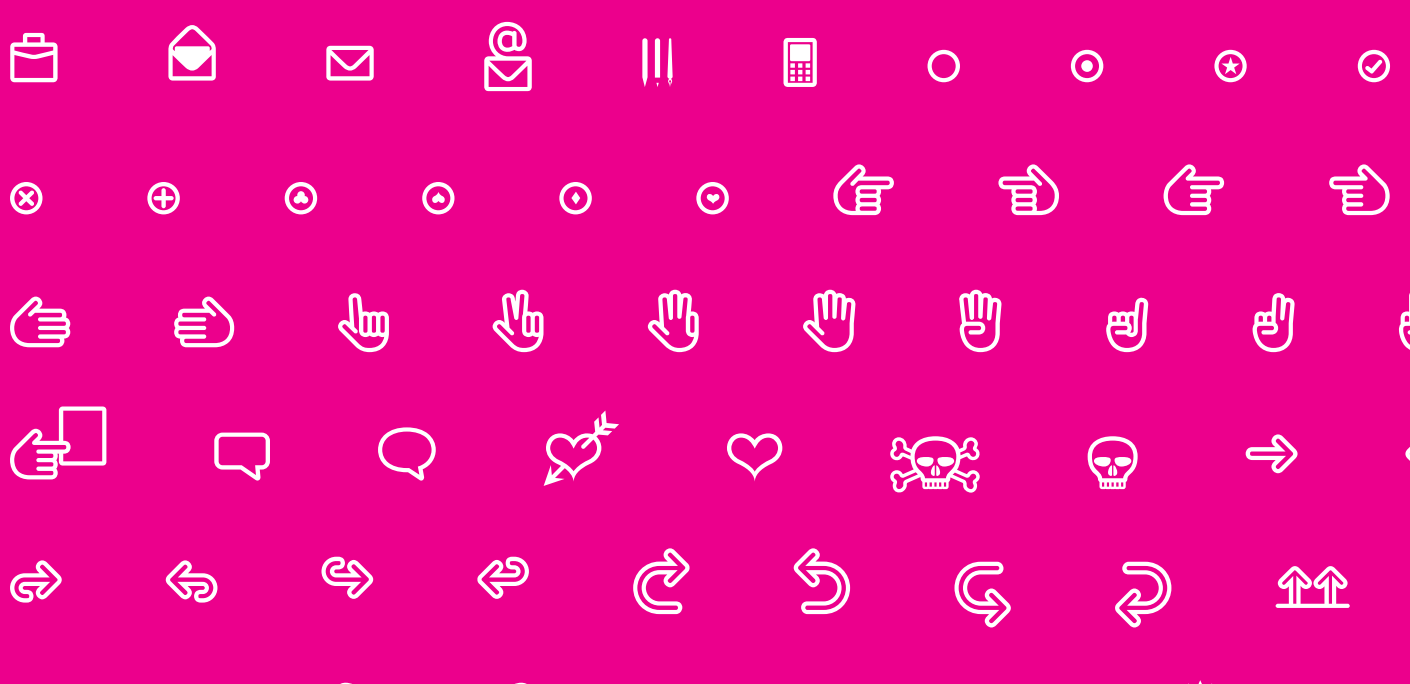
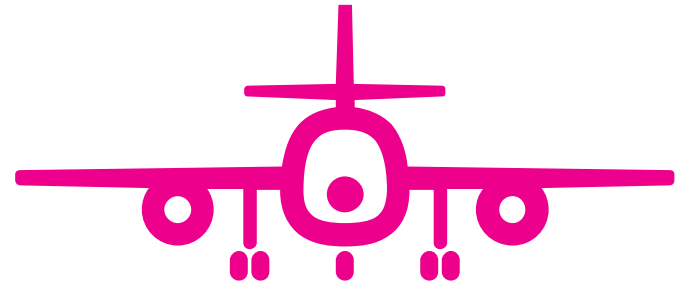


Pictypo

A new Dingbat design from **Michael Parson**





PICTYPO ONE



PICTYPO TWO



PICTYPO THREE

Pictypo

By Michael Parson



Pictograms surround us everyday as symbols of communication that assist or replace written language, a synthesized forms that can be used as a universal dialogue. Originally created in the first primitive societies as a method of transmission, pictograms as we currently view them evolved largely in the 1960's as an independant communication tool, a new visual aid for a brand or event to transmit it's message or directions, with the Olympics being a perfect example.

The first reseach for the Pictypo typeface started with the need to have some contemporary pictograms to use in a communication project I was working on. Despite being surrounded by hundreds of signs, I felt that a lot of the proposed solutions either seemed outdated leftovers of the 1960 swiss style, or then lacked the visual coherence required with the project I was working towards. Far from trying to replace the official pictograms in use in places like the US or

industries like textiles, I wanted to create a series of harmonious, original and useful signs that corresponded to the brand image and overall communication guideelines. A set of symbols that would combine diverse elements like arrows or hands with weather signs and mobility symbols. My goal was also to work with a set of signs that could be implemented with the keyboard, and so the idea of a dingbat design was born leading to the Pictypo typeface as a method of design implementation.

Having been influenced by the direction of the communication project, I wanted to maintain a similar design brief for the pictograms that was to create a set of signs that where bold, legible and strong in appearance yet soft and welcoming in their design.

I therefore divided the various pictograms families into a series of sets that where compiled into 3 final font files. In the first set, Pictypo One, there are mobility signs, everything from a bicycle to an airplane, followed by a series of human pictograms that can be used for utilies or charts. There is then a series of multimedia icons, headphones and music notes and lastly some signs for restauration or drinks like coffee or wine glasses. The numeral glyphs feature a series of icons to be used in describing weather forecasts, radiating suns or cloudy skies with lightning.

Pictypo Two is reserved for office symbols, a special emphasise being given to featuring both older technologies like a fax machine with newer demands of email symbols, computers or mobile phones to be used, for example, in corporate correspondance settings.

The final set for the Pictypo family was the more traditional typographic symbols like arrows, hands and fleurons or vignettes used since the beginings of printing throughout europe and continued by various printers and punch cutters over the years. These are completed with some globes and crowns, placed in the numeral glyphs, other regular features in classical dingbat typefaces.

The main focus for all the pictograms was ensuring that there was a consistent design and harmonious form, so that all the signs could be mixed in various combinations. The resulting design is an overall series of pictograms that can be used for anything from corporate design to environmental design. With a simple yet dark stroke, the forms function well in small and large point sizes. With it open, geometric base, the typeface can easily be combined with a seris of text typefaces for greater effect.



Pictypo One

PICTYPO ONE
MOBILITY
UTILITIES
MULTIMEDIA
RESTAURATION



WEATHER



Pictypo Two

PICTYPO TWO
OFFICE

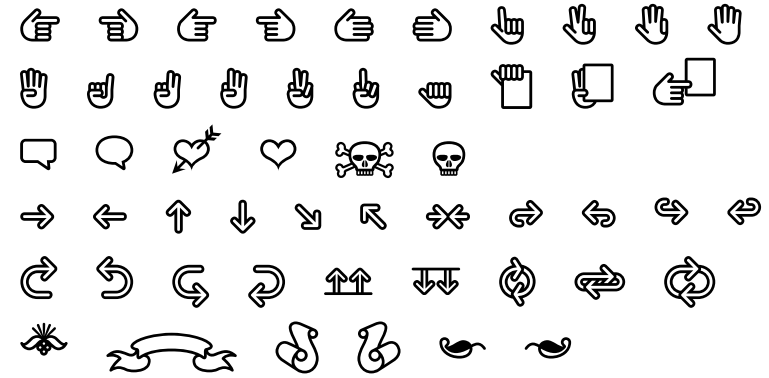


STAMPS

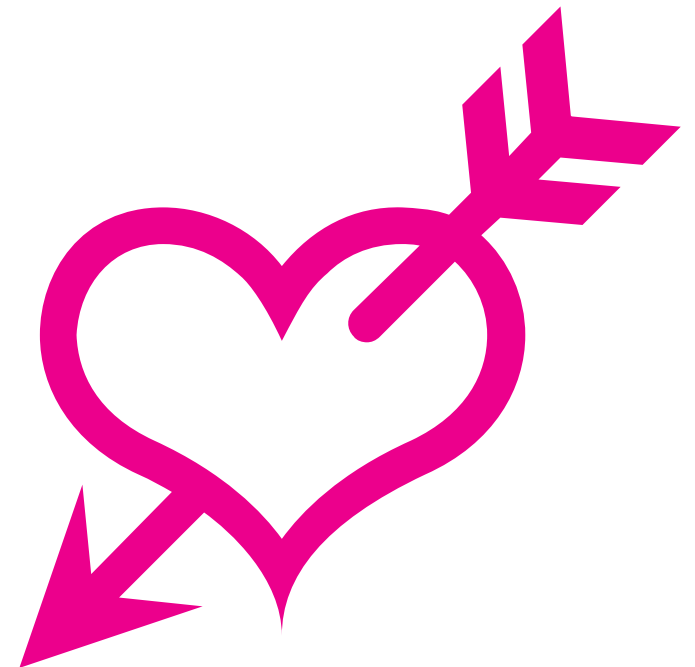


Pictypo Three

PICTYPO THREE
HANDS
ARROWS
VIGNETTES

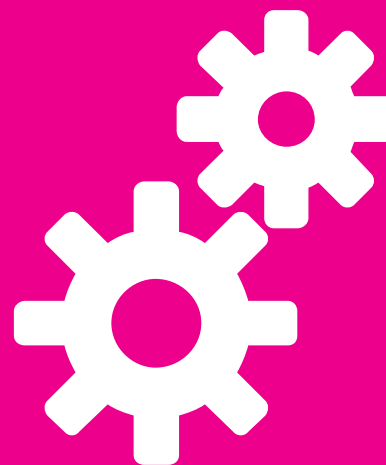


CROWNS
GLOBES



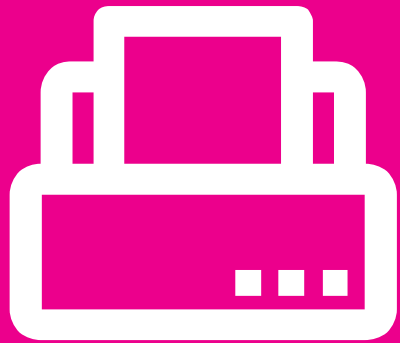


PICTYPO ONE

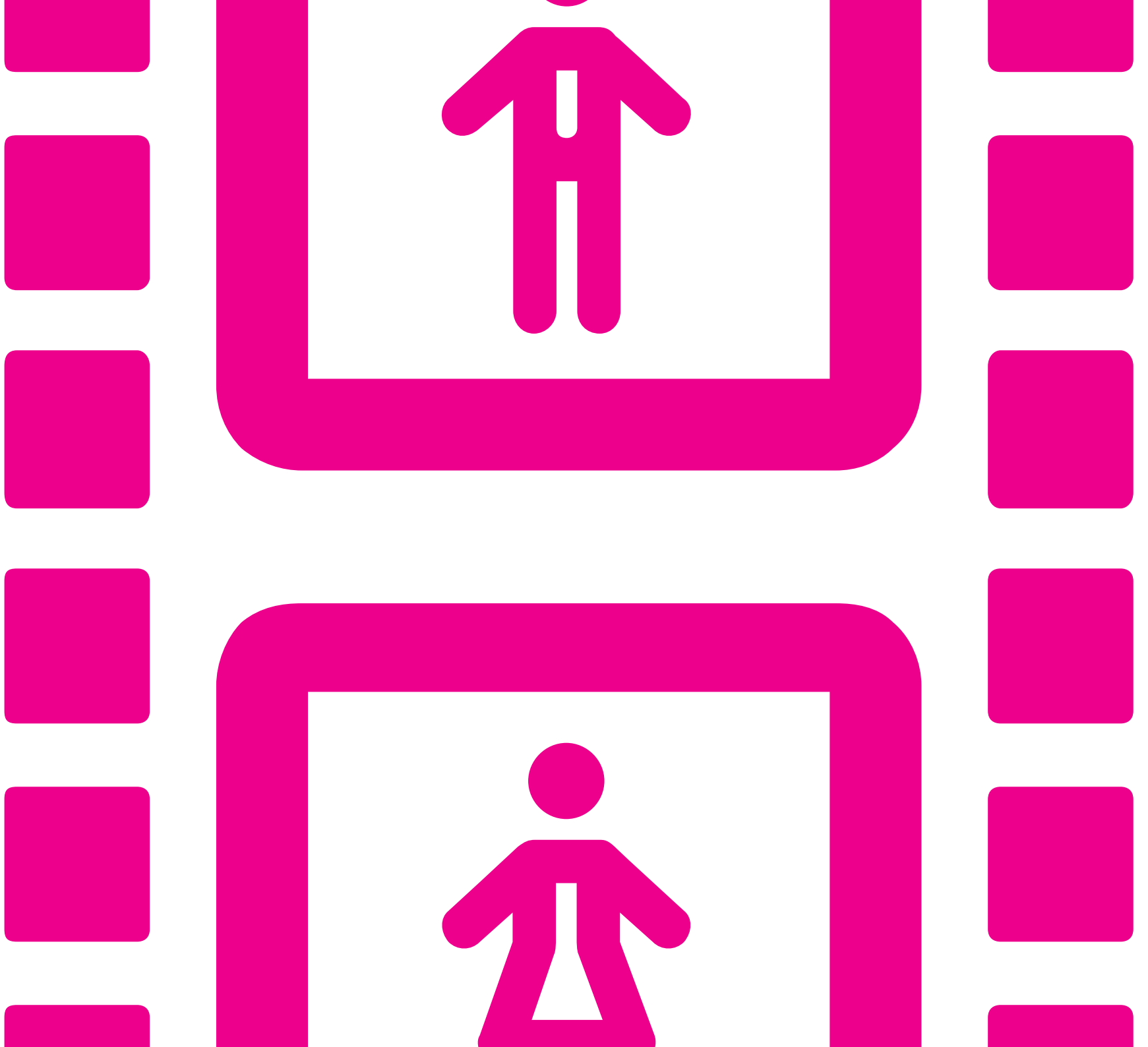


Pictypo One

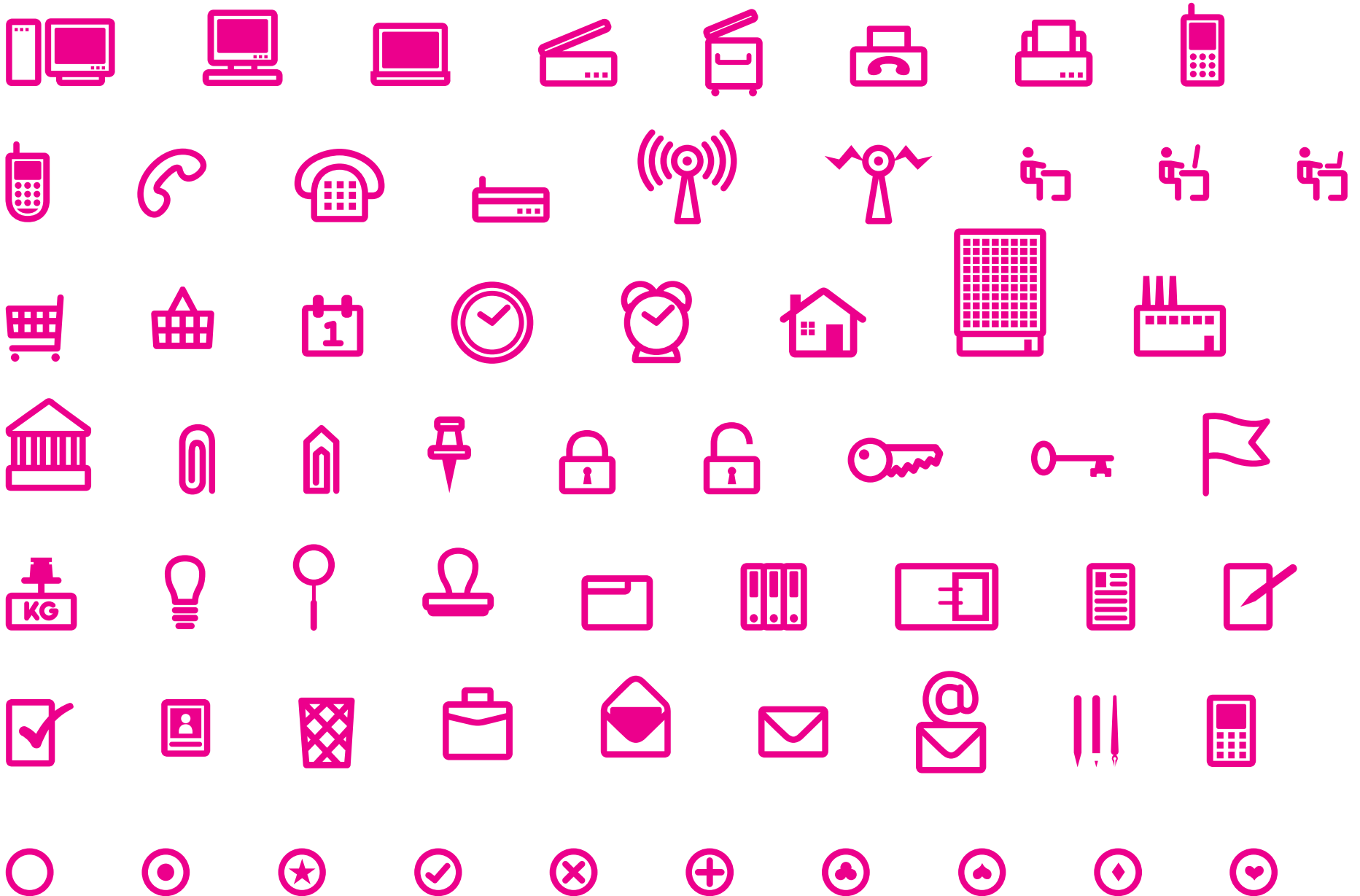


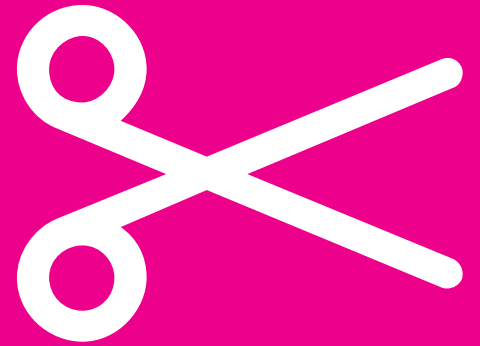


PICTYPO TWO



Pictypo Two





Pictypo Three







Pictypo Typeface

by Michael Parson

3 weights

Dingbat

www.typogama.com

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Tcho

Longer text & notes set in

Helvetica Neue.

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/ Parson Research

