

PRINT DESIGN FROM AROUND THE WORLD

AUGUST • 2015

Sample.

IDENTITY SPECIAL

20 of the best international
identity design projects
explained by their creators.

COVER IMAGE.
Phoenix the Creative Studio

PRICE.
\$20.00

PROJECTS.
020

ISSUE.
001



**“When you feel you have done
enough, do more. You can
always go back.”**

– Michael C Place, Build (UK)



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IDENTITY DESIGN SPECIAL

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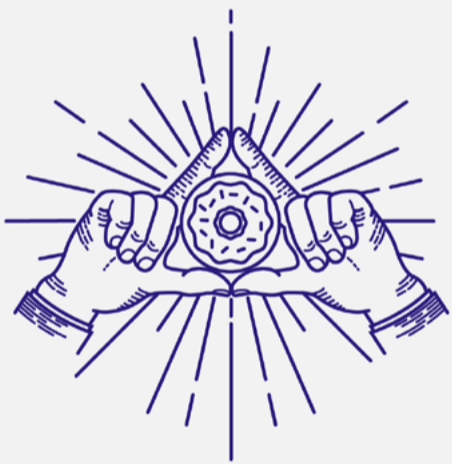
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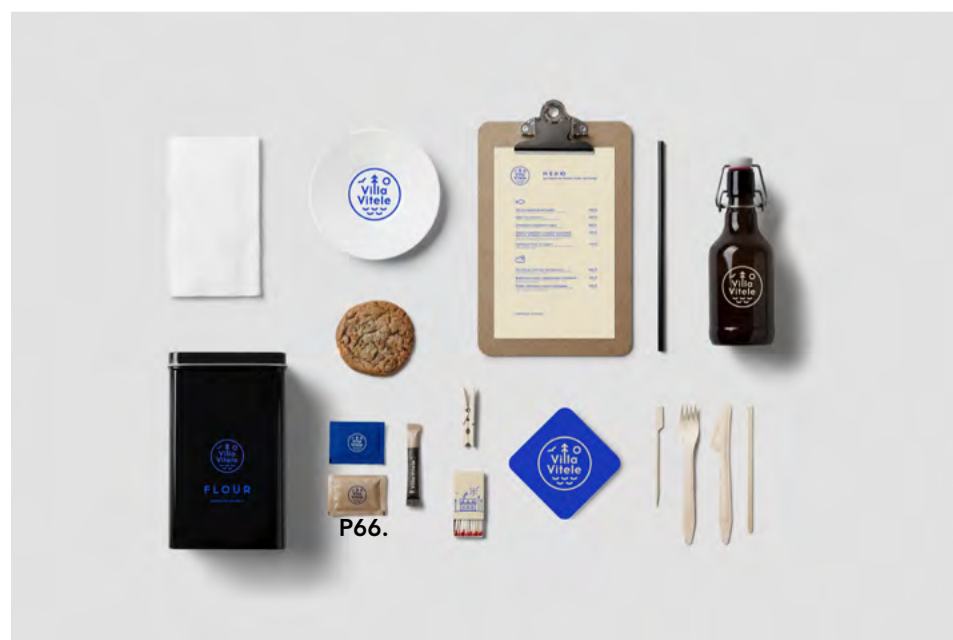


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Editorial.

With fewer magazines and newspapers being printed, and an ever-increasing amount of content going online, it may seem that print is dead. Even this magazine being primarily digital, when we are showcasing print design, may seem a little ironic. The truth, however, is that this is where we are at with modern-day printing. Going digital costs less, it reduces the amount of paper and resources required, and enables distribution to anywhere in the world without the need for transportation. This environmental sustainability is a key driver for us.

But print is far from dead. Rather, it is becoming more specialised and unique. Designing for print is becoming more interesting and creative as a result. Which is why we're so excited to be publishing *Sample*.

Inside *Sample*. 001. we start at the beginning, with Identity Design. We outline the 'nuts and bolts' of each project – fonts and papers used, process steps taken – but we also delve deeper, exploring the ideas behind concepts, the research conducted and decisions made that culminate in successful design.

Over the following pages, we explore 20 projects from 13 different countries. While there are obvious differences in direction and ideas, a number of factors are evidently similar. What is most evident is that the designers and directors of each project have been given a fair bit of trust and creative flexibility. This seems to be key to establishing a productive relationship between client and designer, which, in turn, can make or break a new project.

We find that what ties all design together, across the world and throughout a wide range of styles and formats, is the art of storytelling. In our Food and Drink feature section, the Vocation Brewery project (p 072) is a great example of this – the impressive ability to capture an essentially subjective and visceral sensory experience in a visual format that makes sense to a wide audience. The complexity of tastes and feelings experienced in a drink of beer has been portrayed through beautiful linear illustrations.

We also discover just how much thought goes into design elements – the tools for visual storytelling – finding the right colour, the right font, the right shape, to perfectly tell the story of the brand. For example, when designing for Villa Vitele (p 120), Axek Efremov photographed the location and surroundings of the villa and found, in these photographs, the two colours that he would use to tell their story. Through his, and our other featured projects, we have the pleasure of learning more about what creates successful design, and how to tell a compelling visual story with the tools and design elements at our disposal.

Welcome to the first issue of *Sample*.

Riah Stanley – Editor

PRINTER & PUBLISHER.

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COVER IMAGE.

Créations Namale by Phoenix the Creative Studio – p 006

FONTS.

Avenir
Tiempos text

PAPER.

EcoStar – 100% recycled

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STUDIO.
Phoenix the Creative
Studio

LOCATION.
Montreal, Canada

CLIENT.
Créations Namale

01.
Jewellery photograph
by Jo Gorsky



CRÉATIONS NAMALE by

Phoenix the Creative Studio.

– Montreal, Canada

Phoenix is a creative studio based in Montreal, Canada, that has been designing for over 10 years. The team of four shares an eagerness to bring their clients 'unconventional ideas and unexpected strategies' to reach their goals.

AN INDEPENDENT JEWELLER FOUND Phoenix, needing branding, strategy, website design and photography for her company Créations Namale. 'Namale' comes from the Fijian word meaning 'unique jewel', which perfectly represents her hand-made products that are crafted with the finest materials available.

How do you think design differs in Canada from other parts of the world?

Our big advantage in Quebec is that we are inspired from both sides of the Atlantic – the very avant-gardist aspect of Europe, and the very functional aspect of the Americans!

Branding for an independent jewellery company sounds fantastic. How did Créations Namale find you?

The company belongs to a family member of our project manager, so it's by referral that we won this project. It was a very fun project to do, because the client trusted us completely and gave us absolute creative freedom.

How detailed was the brief for such a big project?

The project goal was to show the jewellery at its best, to find a way to boost sales and give visibility to the brand. It was up to us to decide the best strategies to use and we decided to create a new brand, a website and promotional items. For the online store, we chose Etsy in order to reach the desired type of clientele (people looking for hand-made creations).

There's obviously a wide range of aspects to the branding – you've focussed on photography, printing, website design – was this all stated initially in the brief, or did it just come about as part of the branding?

Branding and website were the original mandate. Then the project progressed and we realised that photography would go well with the kind of branding we wanted to create. The concept of promotional items (such as bottles in the sea) is in line with the theme of branding.

This looks like it was a massive project to undertake. How did you begin?

Like any project we start, the first big step is to create a mood board by consulting design and branding websites. We don't just gather items linked to jewellery, but also in connection with all kinds of fields. From there, we decide the tone and art direction we ultimately want.

These designs have a clear, consistent tone and theme. What inspired your concepts and colours?

What inspired us is the name 'Namale', which means 'unique jewel' in the Fijian language. So, it's this definition that inspired the logo and colour palette (close to the beach). Given our targeted clientele, we chose a palette that is soft and feminine. All shades are linked to the beach, turquoise water and other, similar elements.

→

PHOTOGRAPHY.
Jo Gorsky

02.
Brand mark

03.
Storefront signage

04.
Stationery items



02.



03.



04.

FONTS.
CP Company Bold /
Merriweather Regular



05.

“We wanted fonts that were very feminine, not visually heavy.”

– Louis Paquet, Creative Director



06.

How did you go about developing your ideas for so many designs?

Once we found the main element of what we wanted to create, we prioritised our efforts on how to image it. We knew that we needed various elements to promote the brand, and the final formats were established progressively by the designs we did.

What kinds of fonts and imagery did you decide to go with and why?

We wanted fonts that were very feminine, not visually heavy. We wanted images that would value the jewellery and that were in the right colour palette to respect the brand. We really wanted to focus on jewellery and we did not want models to upstage the products. So, we tried to put the focus on the jewellery by hiding eyes, taking the picture from the back,

etc. The streak of white paint is there to show the artistic side of the jeweller, who does everything by hand. It is a graphical representation of her artistic side.

What was the photography process like?

It started with the models. We went for models we already knew and who had the strengths and physical lines we were looking for. We chose a brunette and a blonde to create a contrast, and we wanted two models because it gave us opportunities for interaction. The shoot took one day, and the editing and image enhancement took about four.

→



07.



08.

What was the process in creating your printed designs?

In terms of print design, we created business cards, promotional objects like the bottle with a message in it, stationery, posters, signs, packaging, etc. We chose a recycled matte paper that's never completely white, with a natural finish where you can feel the grain in the paper.

Were these designs successful?

Sales have increased and we have gained large visibility because we were 'Website of the Month' in the first month (40,000 views). Our client is very happy. ●

RESOURCES

www.phoenix.cool

www.creationsnamale.com

We've come together to form one unified AGDA. So we can be more helpful, more relevant and more fun to be a part of.

We're teaming up with new partners near and far. To bring the best of the world's design to Australia and take the best of Australian design to the world.

We're recognising that we're more than a group of graphic designers. We're a creative community of writers, makers, thinkers, teachers, animators, illustrators, photographers, bloggers, students and leaders.

We believe that design can break down barriers, build stronger communities, drive business and change lives.

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For more information visit agda.com.au



01.
POM POM logo

CLIENT.
Kristine Hardig /
POM POM

LOCATION.
Kiev, Ukraine

STUDIO.
Reynolds and Reyner

DESIGN TEAM.
Artyom Kulik – Designer / Creative Director
Alexander Andreyev – Designer / Managing
Partner



01.

POM POM by

Reynolds and Reyner.

– Kiev, Ukraine

POM POM is a new lingerie brand founded by a fashion designer from Los Angeles. She contacted Reynolds and Reyner to work on diverse branding materials such as stationery, packaging, store decoration and numerous advertising elements.

REYNOLDS AND REYNER IS A branding and design studio based in Kiev, Ukraine, which 'brings the power of design to clients around the world'.

What were the main goals of the identity?

We wanted the client's work to stand out, to be unique, to be new and exciting, to make a new category. I think this is why our client, Kristine Hardig – a female designer from the US – asked two male designers from Ukraine to create the identity, even though it was for a female lingerie collection. The core brand values that our client specified as part of its identity were to be playful, modern, sleek, bold, impactful, simple and sophisticated.

What was it like working with your client?

This was our first experience working with a clothing designer. It was easier to explain some things to our client because she is a designer too, but this also meant she had strong ideas about what she did and didn't like.

How did you start out – what was important in the beginning? How did you work with Kristine to get the idea for the identity?

Even though our studio is in Ukraine, we have already created more than 100 brand identities around the world. From this experience, we have a business model that gets the best result from each project. Each presentation we showed our

“The first two weeks were used for brand analysis and sketching; the third, to create logo concepts in vectors, and the last one to make the presentation of all the ideas that we have to present to the client!”

– Alexander Andreyev, Designer / Managing Partner

03. Vector logo concepts

02. Sketching and brand analysis



02.



03.

client consisted of more than 100 pages, with up to six design directions in it. From there, she chose what to move forward with. In terms of presenting the logo, it's always important to think of how it will be used in different formats. This is why we don't just show sketches or vector logos to our clients. We always try to show them how this identity works in real life in the formats, via Photoshop, 3D Max or other software.

What did you start working on first?

When we developed our logo ideas, we started off with the idea of using very bright and striking colours, which immediately created a clear tone. We then focussed on different combinations of imagery and type. The client preferred the 'cut font' idea and so we went with that, and from there changed the colours to be more unusual so that we had a less typically feminine tone.

Can you explain the development and use of the 'work hard/play hard' slogan within the identity?

We were asked in the brief to focus on this slogan, as the idea of 'doubles' is repeated throughout the brand name, slogan, and now the identity we created. This slogan was what inspired the idea of the packaging being two diagonally cut boxes – the first one is more comfortable and simple, for everyday use at work or fitness sessions, and the second box offers a more creative and interesting lingerie type for evenings and nights, parties and leisure. This 'doubles' theme then became our linking element, from the brand name itself, to the use of two colours per pattern.

→

04.



FONTS.

Brave New Era /
Pavement

FINISHING.

Die-cut / Gold foil

PHOTOGRAPHY.

Reynolds and Reyner

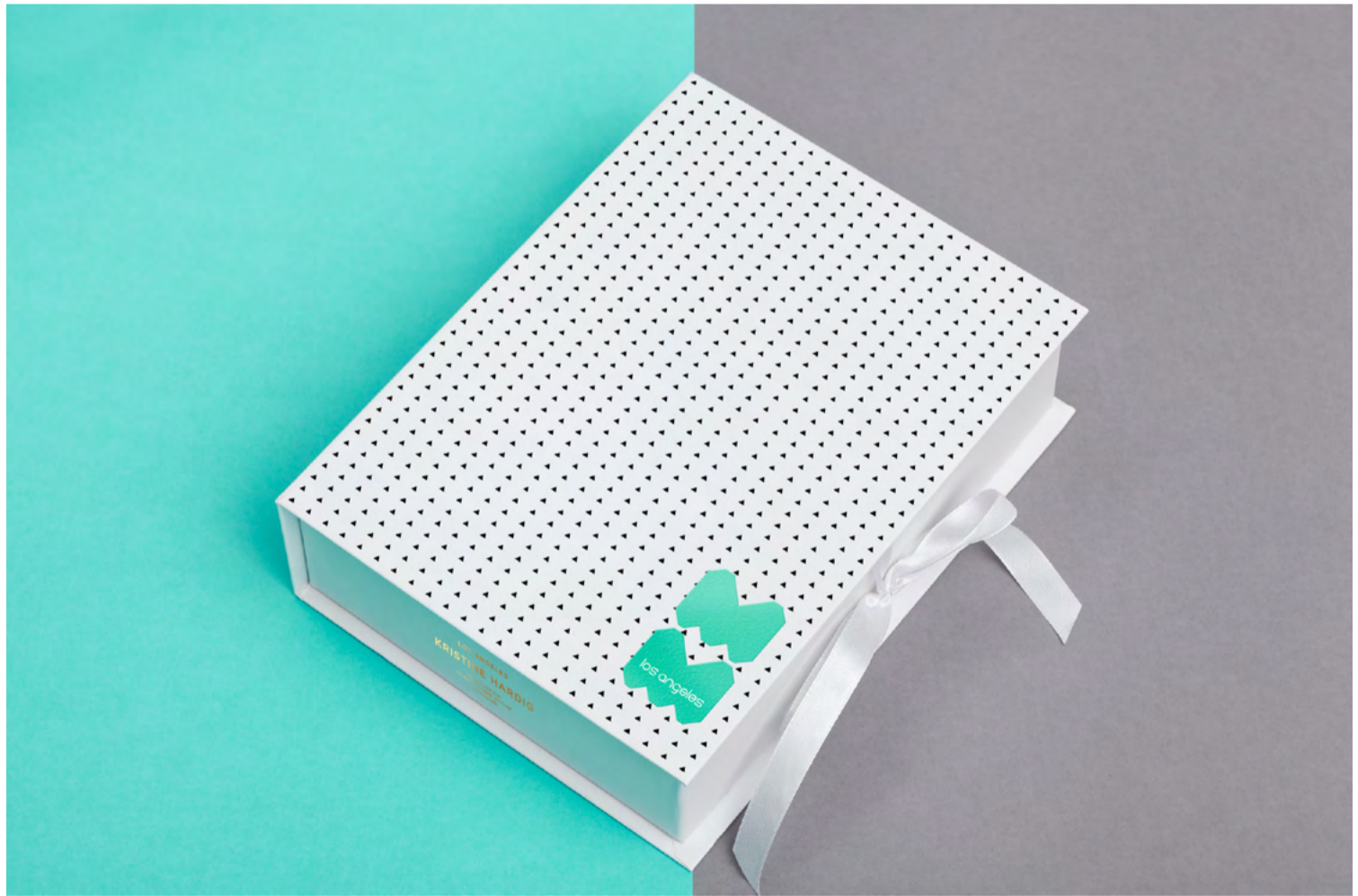
05.

Die-cut business
cards

06.

Gift box

05.



06.

How did you create the logo – what was the process?

We usually take four weeks to deliver the first key presentation. The first two weeks were used for brand analysis and sketching; the third, to create logo concepts in vectors, and the last one to make the presentation of all the ideas that we have to present to the client!

What about the headline font – did you have to redraw all the letterforms, or did you use the Brand New Era typeface?

In the very first presentation, we used different fonts for the POM POM letters, which were mostly handwritten. After a basic font concept had been chosen, we decided to check if the font was unique or if there were some existing fonts that looked similar. It appeared that, in 2011, there was a font created that had a very similar shape, so we decided to buy it even though we only needed three letters. When designing now, you need to be very careful when creating; even if you create something yourself, it doesn't mean that something very similar doesn't exist and it doesn't mean that you can use it. Everything needs to be checked for existence and copyright.

Can you describe the creation of the colour palette – what was the inspiration behind it?

The key reference regarding colours was our previous Waldo Trommler Paints project, as it had a strong use of striking colour. However, as we continued developing this, the colours became a bit different as we tried to stay away from classically female colour combinations.

Why did you decide to use only the 'MM' as a symbol on some materials?

We believe that, with contemporary branding, a logo doesn't work alone. You need to create a brand identity system. A mark or symbol alone will not differentiate you from competitors. The 'MM' symbol is an example of a brand being easy to identify because of other logos and imagery, as it looks like part of POM POM even after removing the third part of the logo.

What did the different members of your team do in terms of working on this project?

We have a small team working exclusively on each project, so that there are no obvious differentiations in pieces of work. Everyone participates in each phase, sometimes by doing it or sometimes by reviewing it and making it better. I personally check the results of each phase of work and always make the final files myself, to be 100% sure that everything is perfect.

Has the product been a success and, if so, do you think your design has played a part in this?

Being the design agency, sometimes we are not told about the results and production phases. For now, we don't really see any news on the internet regarding launching this brand. But I hope they will do it soon, or at least send us an example of the final packaging. ●

RESOURCES

www.reynoldsandreyner.com

DESIGN TEAM.
Sébastien Bisson – Creative Director /
Art Director / Designer
Marie-Claude Fortin – Account Manager

STUDIO.
Polygraphe

LOCATION.
Montreal, Canada

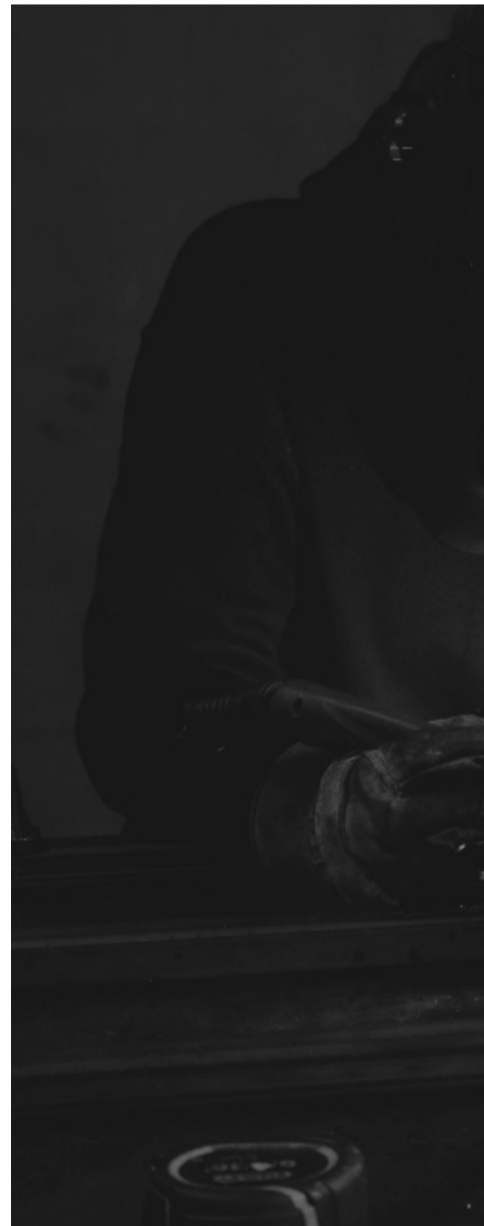
CLIENT.
De Gaspé

01.
De Gaspé logo

02.
In the workshop



01.



02.

DE GASPÉ by

Polygraphe.

– Montreal, Canada

Polygraphe Studio, based in Montreal, Canada, has been in the business for 18 years and specialises in visual communication – specifically, identity and branding.

A GROUP OF FOUR FRIENDS ON THE same street as Polygraphe have been working on a project using metal pipes and solid wood to build furniture. De Gaspé is now a successful furniture company, but was in need of a brand identity, which is where Polygraphe came in.

How much information were you given by the client before you started working on initial concepts?

We had a briefing meeting with the founders about the company's objectives. We learnt about their story, where they came from, where they are and where they want to be. So we built the brief together. We first discussed and understood their needs, then we built a working document. We had a lot of freedom, as long as it corresponded to the parameters we established.

How much research did you do into their story and style, and was this incorporated into the designs?

We conducted a little research about the company and their products. Then we researched companies that had similarities in their approach and philosophy. The results were integrated in the branding process.

Were there many constraints?

Mostly budget constraints, as it is a startup. We never let the creation be dictated by the budget, however. Once we agree on a price, it's then in the past. We might have had to be more efficient, spend less time in meetings, be aware of the timesheet, etc. Tight budgets often mean more creative solutions for production, and I can assure you that this is now a reality for both small and big clients. I try to use this as a springboard for creative solutions.

→



03.
StationeryPHOTOGRAPHY.
PolygrapheFINISHING.
Gold stampFONTS.
Custom logotype /
AperçuPRINTER.
Zoom

Did you keep in mind the wide range of formats needed when coming up with initial concepts?

Yes. A concept has to live in as many formats/supports as possible. All designs were developed with all formats in mind. It's very important!

You have used a minimal amount of colour. When and why was this decided?

From the very beginning, we had a general idea of what colours we wanted to use. We wanted to convey some clear themes – a genuine craftsmanship, luxury, high-end, etc. We wanted to show the

balance of a raw and luxurious world. We thought these colours worked well to convey this.

How was the style for the illustrations decided? What was this imagery's purpose?

I usually work with minimal-looking drawings – it's part of my style – so the client knew to expect it when they hired us. We also felt as if style corresponded to the brand's personality. The purpose was to build a toolbox of illustrations we could play with, depending on the communication pieces we had to produce. →



04.



05.

Did you design your own font for the company name? If so, what was this process?

We did a custom font for the logo. We wanted straight and pure lines, minimal curves and a soft, rounded font. The process was very quick and spontaneous. I first made the 'DG' icon. I had a hard time finding a font that would fit – that would convey the right look and feel – and then realised that 'DE GASPÉ' were all pretty simple glyphs to draw from scratch. I drew each character, keeping in mind the look and feel of the icon.

What was the process of finalising the logo?

I wanted a pure and light word-mark – something that looked like a typical

crest, but with a modern touch – and the concept of customised shape. There was a lot of exploration done, but our final logo was one of our initial ideas. We did two rounds of two very different logos, and all but one partner came back to one of the initial favourites. We then took this concept and developed it from there.

What process did you go through to print onto the clothes and create the logo stamp?

We used a screen printing process on the clothes for a crisp look. The client actually built their own wooden stamp tool with our logo on it, for the logo stamp on each piece of furniture.

For the printed designs, what paper and finishes did you use?

We mostly used matte/fibre-textured stock.

What kind of feedback did you get from your client?

As there are four or five deciding partners, at first there was no unanimity. Finally, this option won general approval because it conveyed the right emotions/feelings. The client's appreciation is unanimous – they all love it, they love the great balance between genuine and modern, raw and luxurious, simple yet complex. ●

RESOURCES

www.polygraphe.ca

HANDMADE
CUSTOMISED
GUARANTEED

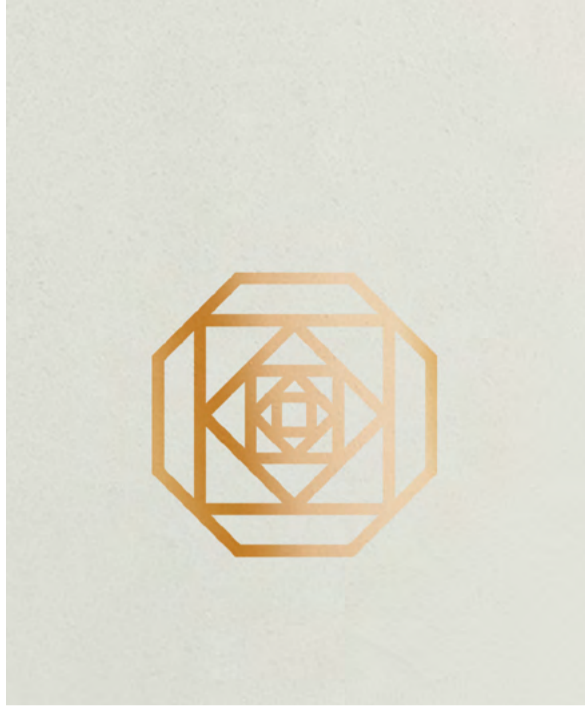


mattt

MELBOURNE

www.mattt.com.au

02.
Gift bags



01.

01.
Brand mark

CLIENT.
Vklumbe

LOCATION.
Rome, Italy (designer) ;
St Petersburg, Russia
(client)

DESIGNER.
Daria Popovskaia



02.

Daria by Popovskaia.

– Rome, Italy

Daria Popovskaia is a solo designer based in Rome, Italy. She focusses on balancing effectiveness with beauty when designing for brands.

VKLUMBE IS A FLOWER DELIVERY service in St Petersburg, Russia, that was in need of a brand identity. Despite being in a different country altogether, Daria Popovskaia was chosen for this project.

How did the project come about?

The founder of the brand is a friend of a friend and she found some of my work that she liked on my social media page. I live in a different country, which is often the case with my clients, but because of the internet, it's never been a problem. Through messengers, email, Skype, I am always in contact and it works well. What is funny is that a few months before getting this project, I saw a couple of works for flower shops and I realised that

I would really love to work on a project somehow connected with flowers; so when the client contacted me, my little dream became true!

Did they have a very detailed brief and clear vision?

It was a pleasure to work on the Vklumbe project because the client gave me a lot of freedom and trusted my opinion. For this project they didn't have a written brief at all; it was simply two words about the idea of their project and one reference for a logo that was very simple and linear. The client described to me the principles of the aqua pack and her wishes about the box shape; she also attached the iconic logo she liked as a reference. →

04.
Embossed business card



03.
Gift bags

03.

FINISHING.
Emboss / Die-cut for
pack

FONTS.
A Bodoni Nova /
Circe / Leksa Pro



04.

“Research is always the most important part of a project and it’s necessary to spend time on it.”

– Daria Popovskaia, Designer

How was it, working without a brief?

Well, the logo was a very simple front-side icon of a tulip in black and white, so I understood that she was expecting a clean and minimal logo with a flower symbol. Usually for me it’s easier to work with a proper brief but, in this case, it was enough information to understand what the client wanted. Usually I ask my client to answer a couple of questions about their brand and its needs, but this time I had a very clear vision and I’m really happy with how it ended up.

How much research did you do for this project?

Research is always the most important part of a project and it’s necessary to spend time on it. Because almost everything is available online, having a conversation with a brand’s target audience and analysing their answers is easy to do. The results of the research were my guidelines and inspiration for the project.

The colours used in this design really set it apart from others. What made you choose the colours you did?

The colour choice was the longest process in this project. I researched competitors and found that they all have a very similar style and mood to each other, but none used the beautiful colours and shapes of the flowers they sell. So this became my key concept for Vklumbe’s identity, and it was an incredible process of studying different colours and shades of different flowers.

The logo of the rose is repeated throughout the design. How did you come up with the final image of the rose?

The most popular flower sold by Vklumbe is the rose; it’s also a very recognisable symbol and speaks very clearly to consumers. The reason the shape is quite angular was because Vklumbe is a flower delivery service with a unique aqua pack that has a triangular form, so I decided the logo should be quite geometric too. The aqua pack is a bouquet that is packed

in a cellophane wrapping containing a small amount of water, so the flowers can be easily transported and stay fresh without a vase.

You have used a few different fonts within this design. Why did you use the fonts you did?

Fonts really help with creating identity; they create a mood before you’ve even read the words. I used Bodoni Nova in combination with some handwritten fonts, and it fits very well with the flower theme because of its elegance and shape; the simple sans serif font adds to and dilutes the typography.

This design has a very simplistic and sharp quality. What made you take this approach?

This project was completely inspired by flowers and their shapes, colours, texture, harmony and balance. The project is a play with simple geometry and colour relations. I was trying to show the beauty and uniqueness of flowers through the design. →



04.

How was it communicating over the internet?

I have to communicate with almost all of my clients over the internet, and I've never had any major difficulties. During this project, it was very easy to communicate with the client. We spoke through emails and she shared her ideas and opinions, so it was always clear where and how we should move on. The only difficulty was the printing process, because I couldn't show the client the paper and colours, so she had to find the same paper in her city!

How did you ensure the colours would look exactly how you intended them to when printed?

We made tests using Pantone colours on different papers. I was looking for paper with a nice texture that brings about the feeling of touching leaves or petals. It was necessary to find a balance between paper and colours – I didn't want them

too bright or too dim, so that they looked unnatural. I decided to use two different types of paper for now and will continue to experiment with others if we develop new formats. For the basic paper, we decided to use Touch Cover paper as it felt very soft, and also an embossed paper with a rougher surface.

Did these designs have the intended impact on the target audience?

Vklumbe is a very young project and brand identity was created in advance, so there is still some tweaking to do before it's put into action. We are planning to create an ad campaign too! But, yes, so far the designs are successful and I am proud to have this project in my portfolio.

●

RESOURCES

www.behance.net/dariapo



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DESIGN TEAM.

Magnus Berg – Creative Director
Jens Nilsson – Art Director
Lisa Fritzell – Producer

STUDIO.

Snask

LOCATION.

Stockholm, Sweden

CLIENT.

Simris Alg

01.

Packaging design

01.





SIMRIS ALG by

Snask.

– Stockholm, Sweden

Snask is a creative agency based in Stockholm, Sweden, that makes branding, design and film. They strive to challenge the industry by doing things differently.

SIMRIS ALG IS A PIONEERING agribusiness growing algae in Sweden. Snask loved what the company was doing and invited them around for a glass of champagne! They ended up doing a full brand identity and packaging.

Sweden is well known for design. How do you think it differs from other parts of the world?

Sweden and Scandinavia are known to have a very minimalistic style when it comes to design. We like to pull away from this, to create bold design that stands out. We were all schooled in the Scandinavian design heritage, so we learnt the rules and then broke them!

How did this project come about?

We read about Simris Alg in the Swedish equivalent to the *Financial Times*. They

were an up-and-coming company with really fresh and modern ideas on sustainability and how to use algae for something good. So, we invited the founder for some champagne in our studio, to talk about how we could help them.

Did the client already have the vision for this design?

No, not really. We started out by quickly just giving them a temporary logotype for free, until they had found investors to start it up for real, so we'd already proven our passion for working with them. We then met with them every month to discuss our ideas and progress. The main constraint was that they didn't have a budget in the beginning. But, once they got investment, there were not many constraints.

→



“It’s commonly believed that red is a warming colour, blue is cold, and so forth. We don’t believe this has anything to do with branding; a brand is so much more than a logo and is so much more than a colour.”

– Fredrik Öst, Snask

This project took two years. How much time was spent simply coming up with concepts before you started developing your ideas?

The project has been running for two years, but that doesn’t mean we have been working every hour for two years to accomplish this. The idea and concept stage took about a week. It’s very important to get this right, since it’s what you will base the whole visual branding on.

Did you spend much time researching the company?

Yes. We always do thorough research. We mostly researched the main things we wanted to focus on in terms of imagery, algae, the sea, plants, etc. We draw inspiration from everyday life, pop culture – such as film, literature, music – as well as politics and, of course, design and art. For this, the client’s main goal was to not feel too corporate, so we found inspiration in the sun and the sea.

How did you go about choosing the five colours?

It didn’t take long at all. Once we had the blue we wanted, it was very easy to pick out complementary colours that would give the right feel. We were hoping to portray the sea, but our main purpose was simply for it to look nice. It’s commonly believed that red is a warming colour, blue is cold, and so forth. We don’t believe this has anything to do with branding; a brand is so much more than a logo and is so much more than a colour.

How long were you developing patterns for?

Our main focus with the patterns was that they needed to be graphical and yet somewhat symbolic. The visual style of the patterns resembles the rest of the identity. Since it’s not only a corporate identity, but also implementation in packaging, the pattern was used to characterise the packaging and the different products.

→





05.

How did you go about developing the type for the brand's name?

It's one we made from scratch. The last 's' in 'Simris' is made to look a bit off and slightly smaller than the rest of the letters. It's to make it feel less corporate and very hand-made. We started off by sketching by hand to develop our ideas. We then chose a few that we liked, then scanned them and drew them into the computer. We then did some fine details, and it was done! For the headlines we used capitals, because a spaced typography requires capitals to be legible and clear.

How were the packages and bottles produced?

The packaging was produced in a factory in Sweden. There are so many aspects of design and packaging. We screen printed onto the bottles, and the other designs were offset prints. We had to find and choose glass containers that had the right colours for our design, but that would also

work well to preserve the algae capsules. Finding something that worked visually and logistically was pretty challenging.

Did these designs have the intended impact on the target audience?

Yes; so far, so good. Simris Alg is going really well and just presented itself on the US market for new investors. Hopefully they keep on growing, as it's a very sustainable idea and product. The client loved it, and still do. ●

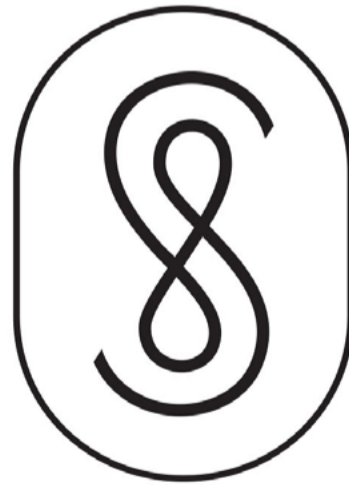
RESOURCES

www.snask.com
www.simrisalg.se/en

05. Finished packaging

• HANDMADE
ORGANICS •

SAVON STORIES



01.
Savon Stories logo

CLIENT.
Raydolph Renault /
Savon Stories

LOCATION.
Guadalajara, Mexico

STUDIO.
Menta

DESIGN TEAM.
Laura Méndez – Art Director / Designer
Blanca Jiménez – Designer

Menta.

– Guadalajara, Mexico

Menta is an independent branding and illustration studio founded by Laura Méndez in 2008. Based in Guadalajara, Mexico, Menta works with small businesses and international companies, listening to clients and understanding their objectives.

SAVON STORIES IS AN ENGLISH company specialising in the hand-crafting of 100% organic soaps produced in small batches. The company needed a brand identity and a lot of packaging work done for them, and they turned to Menta.

How did this project come about?

Raydolph Renault found our work through a search in Behance. He wrote to me to commission a set of illustrations for a new soap family. We talked about how the outcome of the project could develop into a packaging project, in order to have a truly original product.

Why do you think Savon Stories chose your studio, and how did you begin?

I would say that it was the style of our work that was suitable for Savon Stories, as the client was looking for a hand-made look and feel with an eco-luxury approach to it. Raydolph was highly attracted by 'La Estrella en La Manzana', a packaging project of a soap family made through the Marseille process. So that project

was a conversation starter. At first, the client didn't have a strong brand name, so the project actually began with a detailed brief, a mood board of graphic and conceptual references, and a naming process that resulted in a story with a subtle French charm. We had a lot of freedom, as Raydolph trusted us to develop all branding assets with a unique voice.

What was it like working with your client?

We really enjoyed working with Raydolph, because he trusted us in each phase. We presented the creative proposals of packaging via email, and then we would have a Skype or phone conversation to discuss the details of the work. During the process, some of the information for each label changed in order to meet legal requirements and to communicate the unique benefits of the cold-process soap in the best possible way.

→

03.
Bar soap packaging

PAPER.
Bond 120gsm /
Sundance Smooth
Ultra White 216gsm

PRINTER.
Litografica Montes

PHOTOGRAPHY.
Paola Chávez

FONTS.
Bodoni / Transat

“We wanted watercolours
as a way to appeal to
the natural charm and
innocence of the product.”

– Raydolph Renault, CEO of Savon Stories



02.

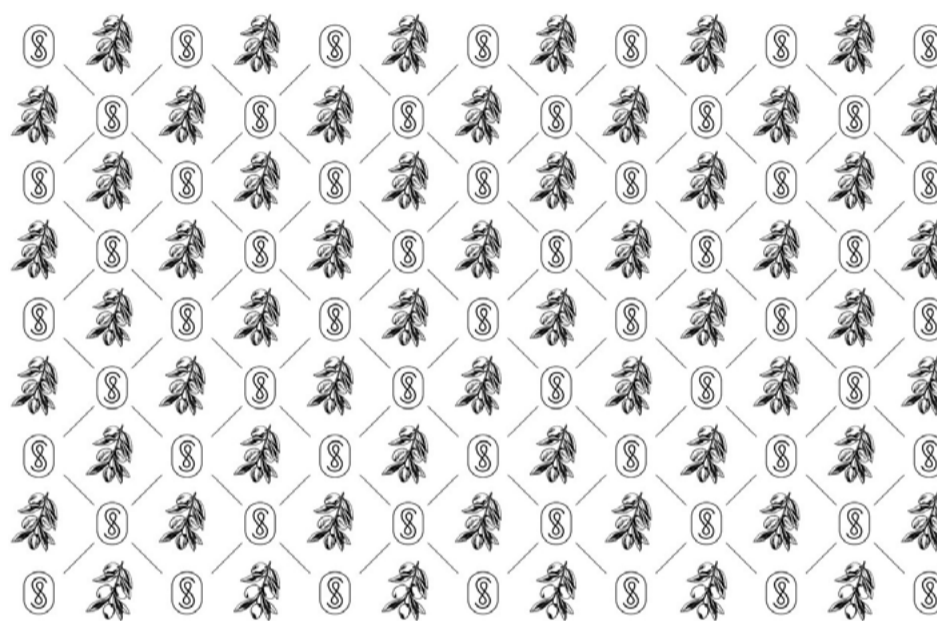


03.

To make sure something this simple remains engaging could have been difficult. Were there many challenges in regards to this?

Space within the packaging was a challenge, as simplicity is key to keeping a neat and polished spacing without compromising important information. At first, the labels for each soap had a black background, and it was a striking contrast with the illustrations on the wrapping papers. But, as the process moved forward, I noticed that white was more subtle, natural and refined. We had a conversation on the benefits of this iteration and, luckily, the client agreed.

04.



05.

You've used a lot of artistic ability in these designs. When was it decided this style would be used?

The client was very clear that he was looking for a watercolour technique; a very artistic, hand-made look. So we used watercolours, with some hints of gouache and thin micron pens, in order to give it a retro feel – almost like a botanic engraving. It was decided after the logotype was approved: we presented two techniques, one was using Indian ink and water, very fluid and free, using only black; the second one was using watercolours as the final illustrations for each soap.

How did you go about choosing the colours for each package?

The colour palette was chosen bearing in mind one of the main ingredients of each soap, in a calm, pastel hue. As most soaps are a combination of two, or even three, ingredients, we selected the colour language for all at the same time, in order to let each one speak clearly and to differentiate from one another. Intense and vibrant colours were not considered for the background, as the illustrations had to be the key visual element in the packaging.

→

05. Pattern treatment

04. Watercolour elements

03. Black illustration



06.

These drawings have a very natural feel to them. How long did you spend sketching them, compared to editing digitally, to get them just right?

We had little time to produce the full set of illustrations from sketch to finals. The process consisted of gathering reference images – photographs and botanical drawings – keeping in mind the already-defined proportions of the bar soap. That is, each illustration had to fill up the space in order to keep visual impact at the front of the packaging. One illustration could be done in two days, following the process described above. The illustration process was 90% truly hand-made. Only

slight digital touch-ups were needed to clean up lines, refine some traces and brighten colours.

How did you decide what fonts to use?

At the beginning of the project, I thought that a classic, beautiful Bodoni would fit perfectly, so the logotype was created based on a Bodoni, with some minor refinements. It is also used for titles and special captions. The font Transat was chosen for its Art Deco lines and high legibility in small sizes, especially written in caps. The lightness of the Transat font lets the artwork breathe while making a statement.

How did you go about adjusting the layout for the different soaps?

At first, it was a challenge to convert two layers into one, as the liquid soap has only one label on the product, while the bar soap has the paper with the artwork and the white label wrapping the product. But, after making some samples and experiments, we thought that the simpler the better! So, keeping the logo at the very front, and placing the artwork at the sides, would be the most elegant layout.

→



07.

07.
Liquid soap label

How were these designs printed?

It was a single plate for all 12 bar soaps, which was more efficient and ecological. The wrapping paper was offset and the white labels were direct Pantone inks. The embossed monogram was created using one piece of three metal monograms in order to do it faster. Still, it was a hand-made process, stamping three white labels at a time!

What processes did you use for such amazing colour?

It was offset for the wrapping papers and Pantone inks for the white labels, as each one features only two inks – black and its matching colour for the product.

Were these designs successful?

Yes, they were very well received. As a design project, Savon Stories was featured on Behance – the international online platform to showcase creative portfolios – as well as other recognised blogs such as The Dieline (www.thedieline.com). ●

RESOURCES

www.estudiometa.mx
www.savonstories.com

Savon Stories was a Finalist in the category of 'Best New Natural Beauty and Spa Product' in The National and Organic Awards Europe 2015, Europe's leading trade show for the natural products, health food and organic industries.

(OSLO OPEN)



Kunstfestival 18.–19. april 2015

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www.osloopen.no



01. 2015 poster design

CLIENT. Oslo Open

LOCATION. Norway and USA

STUDIO. Non-Format

DESIGN TEAM.
 Jon Forss – Art Director / Designer
 Kjell Ekhorn – Art Director / Designer

Non-Format.

– Norway and USA

Non-Format has two studios located on each side of the Atlantic Ocean – one in Twin Cities, USA and one in Oslo, Norway. They've worked with a large range of clients, from small businesses to multinational brands.

OSLO OPEN IS A NON-PROFIT organisation that promotes fine artists in Norway's capital. Oslo Open invited Non-Format to create a brand new identity for the organisation and to create all of the promotional material for this year's festival.

Oslo Open sounds like an amazing client to work for. How did they find you?

This was certainly a fun project to work on. The project coordinator was Tanja Sæter, and we were recommended by another Oslo-based design firm. It's always good to get a referral.

How detailed was the brief for such an art/design-based project?

Oslo Open was looking for a more permanent visual identity and promotional material for the 2015 Oslo Open festival. Their logo seemed to be based around a disc shape, but the typography changed each year with each new festival. They felt it was time to establish a clearer identity that would be used from one year to the next. They were

also looking for a solid new look for their printed catalogue, posters and flyers, etc. There was no specific brief beyond that, except that they were keen to continue using orange for the branding. The budget was typically modest for this kind of arts and culture work; however, with a great amount of creative freedom being offered, there was always a certain expectation that the results had to be good.

How much research did you do into the company and previous or similar festivals, and how did this affect your concepts?

We had seen catalogues and posters from the previous couple of years, but our task was to move things on in a completely new direction, so we weren't that concerned with the past. We've designed quite a few visual identities for arts and culture festivals in the past and we weren't really looking to other similar festivals for inspiration. We'd rather Oslo Open stood apart from other festivals than attempt to blend in.

What inspired the 'paint-splattered shoes' concept?

We were looking for something that referenced fine art, but that didn't come from any one of the artists themselves. We also felt it needed to be warm and approachable. Nothing too obscure or alienating. We wanted a visual theme that could combine the idea of moving from place to place and reference fine art in some way. The paint-splattered shoes seemed to suggest both the fine artists themselves and the idea of moving from studio to studio, accidentally getting a few drops of paint on your shoes at each new venue. For the sake of authenticity, we borrowed shoes from some of the participating artists, so each pair reveals something of the nature of their owner's occupation. To help shift the emphasis of these shoe images away from the artists and more towards the public, we made them into little maps that reveal the locations of some of the open studios, as if to suggest where each paint splatter was obtained. →



03. Promotional materials

02. Oslo Open logo

PHOTOGRAPHY.
Shoe photography
by Marthe Elise
Stramrud



FONTS.
Custom logotype /
Formular for text

PAPER STOCKS.
Munken Polar



03.



04.

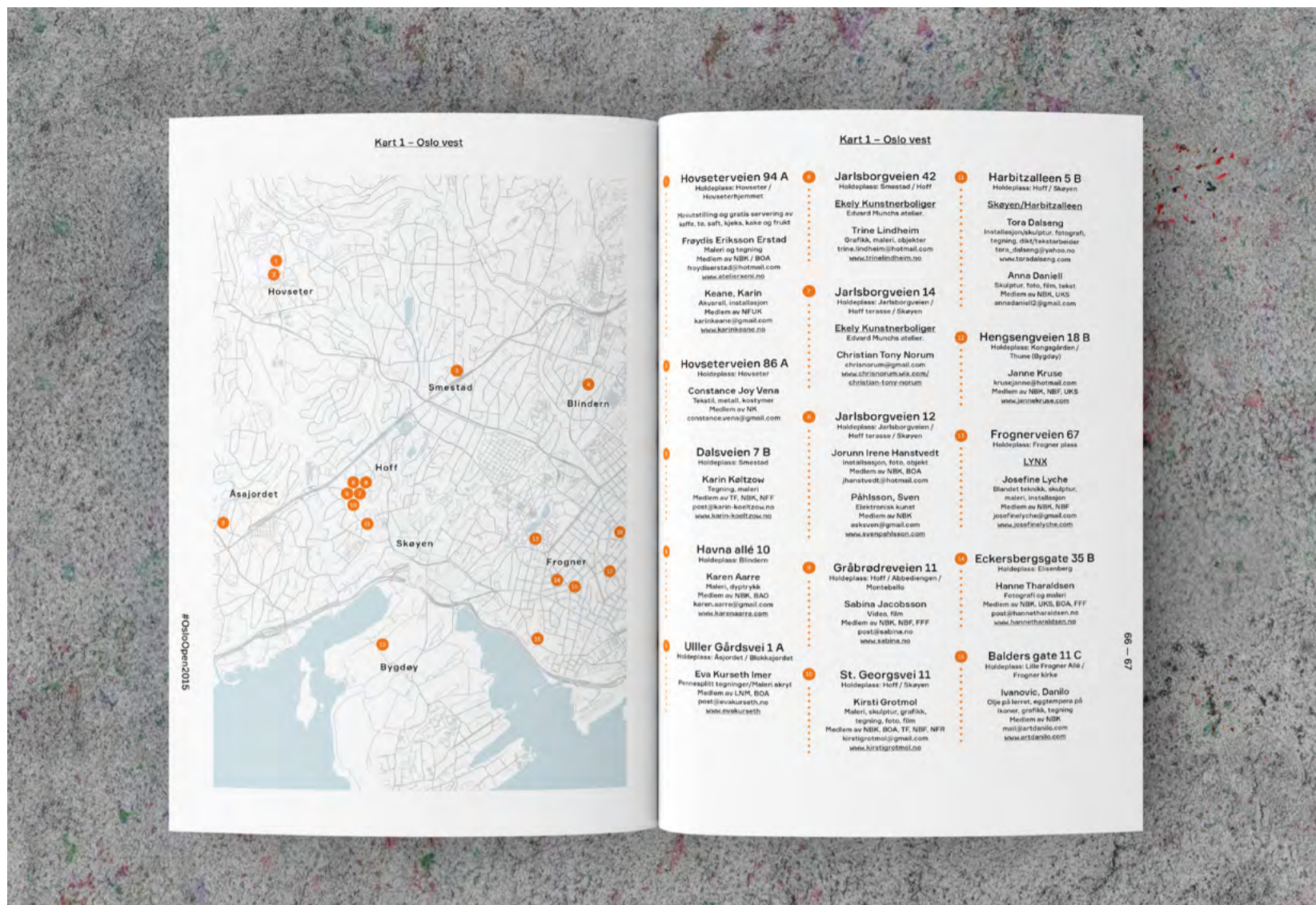
Did you work to a layout or did you design this yourself?

We threw out all of the previous grids and layouts, and worked everything up from scratch. The content of this year's catalogue was a little different to the previous year, so it was time to rethink the structure from the ground up. We chose the typeface Formular – a slightly quirky sans serif – and used it in a single weight throughout. This forced us to establish a rigorous hierarchy of type sizes to differentiate all of the individual bits of information. With a full listing of artists and events, maps of the areas and interviews with some of the participants, there were quite a few different page set-ups that needed to be established. The challenge was making everything fit together within a set number of pages and still flow together fluidly as a whole.

What was the process of designing the logo?

There was talk initially of retaining the circular shape or simply putting the new logo into an orange disc, but we felt the need to explore a few other ideas just to see what was possible. The final logotype is contained within a matching pair of brackets. The idea was that these brackets could close together, hiding the words Oslo Open, and sit close together to create a kind of stencilled outline circle. So, in their resting state, the two brackets create a stencil 'O', then they open apart to reveal the words Oslo Open. This way we retained the circular shape they wanted, but use it to create a new kind of expression. In the end, there weren't any practical uses for an animated logo so we used just the expanded version on all of the printed material. →

04.
Posters



Why did you use the font you did?

We were looking for a font that would be elegant and modern, but with just a hint of quirky personality. We toyed with a few serifs but, in the end, we felt that Formular – with its beautiful simplicity and elegant geometry – seemed like the right choice. It has a few characters with some interesting little construction details that add a really nice texture to lines of text. We do love creating our own typefaces or fonts for projects, but text fonts are much more difficult and time-consuming to create and there really wasn't the time or the budget to make that possible.

Did you hire someone outside of your team to photograph the shoes?

All of the artists' shoes were photographed by Marthe Elise Stramrud, who is also an artist. She went around from studio to studio borrowing the artists' work shoes and photographing them all on a white background so they could form the centrepiece of the festival's identity. Rather than shooting each pair on the floor of the studio where

they belong, we wanted to place them on white to suggest that, as a whole, they take on the nature of a fine art installation. A collection of artefacts. It would be nice to continue this theme for next year so we can continually expand on this collection and build up a much richer overview of artists' shoes. One might say that the shoe idea has legs. Sorry.

When developing ideas, did you keep the formats – catalogues, flyers, posters, etc. – in mind?

Knowing that there would be a poster, a few different flyers, a catalogue and print ads, etc., we knew there was an opportunity to establish a visual theme that had an element of variety. We made sure to use each pair of shoes only once as a main image. So the poster, the flyers and the front and back of the catalogue, each display a unique pair. Some of the shoes were repeated inside the catalogue as section dividers to draw this visual story together in one place.

What finishes did you use to create such vibrant colours in your print designs?

Everything is printed on good-quality paper. We like Arctic Paper's Munken range a lot. It holds the colour really well, even when using an uncoated sheet. Sunken Polar is an uncoated paper, but it has a really nice, smooth finish that we really love to use.

How was your feedback from the client?

We got a lot of really great feedback from the festival organisers. Turnout was at a record high and, apparently, people were asking where they could buy the posters. For an art festival, we take that as pretty high praise. ●

RESOURCES

www.non-format.com
www.osloopen.no

Colour Sensation

The Works of Melinda Harper

27 June – 25 October 2015

7 Templestowe Rd
Bulleen VIC 3105
heide.com.au

Melinda Harper
Untitled 2011 (detail)
oil on canvas, 153 x 182 cm,
courtesy of the artist and
NKN Gallery, Melbourne

Lead Media Partner



Hotel Partner



Print Partner



Heide
Museum of
Modern Art
Heide

01.
Event poster

CLIENT.
Size in the Park

LOCATION.
Stockholm, Sweden

STUDIO.
Rebels Studios

DESIGNER.
Oscar Lund-Hansen

01. Date

17 / 05
19:00 - 00:00
2014

02. Location

Kungsträdgården
Free Entrance
Rekommenderad ålder 15+

03. Locate

#SITP1705
sizeinthepark.com

04. Words from Steve Angello

Size in The Park i Stockholm är en annan som
alligen gå i uppföljare. An ändring i koreo-
grafi till min hemstad och ge tillbaka till alla
där som älskar mig och Size i alla år. Det var
här allt startade, och det är här vi har växt in i
en stor KÖR. Vi ses i Kungsträdgården!

- Steve Angello

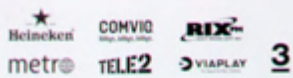
SIZE .

05. Lineup

Steve Angello
AN21
Qulinez
Dimitri Vangelis
& Wyman

Size In The Park™ Kungsträdgården

01.



17
05

by

Rebels Studios.

– Stockholm, Sweden

Rebel Studios is based in Stockholm, Sweden. They focus on film, design and digital productions, working with a range of companies and valuing the freedom to experiment, play and explore.

AFTER THREE SUCCESSFUL YEARS, appearing twice in New York and once in Glasgow, Size and Steve Angello finally brought Size in the Park to Stockholm in 2014. Rebels Studios was given the task of creating a massive campaign leading up to the event, capturing the event on film, and then branding a book as well as a recap film.

How did this project come about? Did the client already have the vision for this design?

The client found us via word-of-mouth from previous work and came to us for a new concept for their product. We were given the opportunity to come up with something from scratch and the freedom to create something completely new.

There were obviously some fixed dates for the festival. Were there many time constraints?

Time is always an issue when it comes to projects of larger scale and, in this case, we had to present a concept and start development the day after it was presented. But a tight deadline always keeps you focussed and sharp, so it wasn't necessarily a bad thing – although some more sleep would've been appreciated. As always!

The main elements in this design are the use of shape, type and colour. Can you explain the idea behind this concept?

We created a concept and campaign around the park, with the blue square as the centrepiece. The rectangle is more or

less a reflection of the park's shape. We wanted the shape and colour combined to draw attention and provoke a response to the park, and to create curiosity. The colour blue is a connection with the City of Stockholm, because of the large amount of water surrounding the city.

How much research did you do into your client and the event?

We did a lot of initial research for the project. We started off by researching the event and the location. I think research is the most important part of any project – to dig deeper than the first initial concepts and ideas, to go beyond the obvious answers. Research gives you that extra edge.

→

02.



04.
Book cover

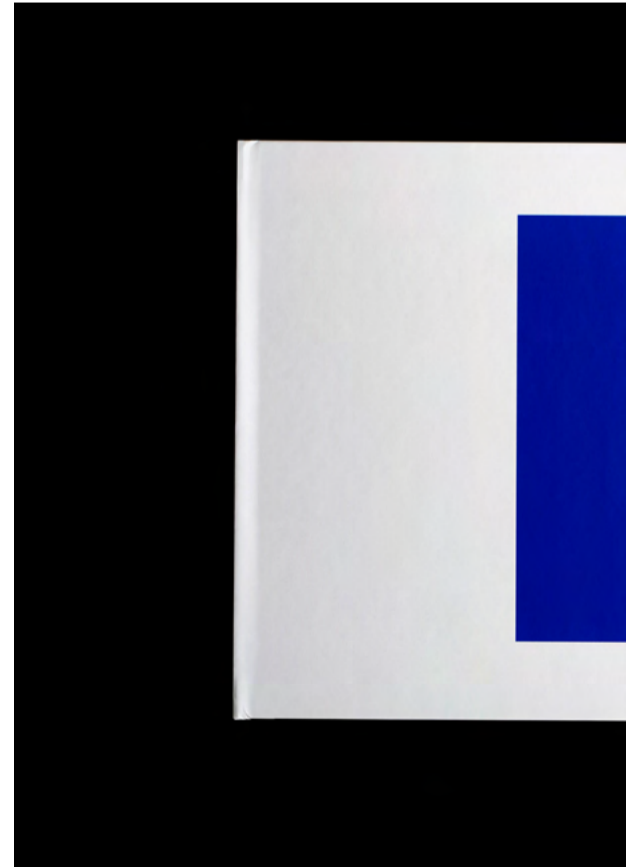
03.
Size in the Park

02.
Illuminated poster

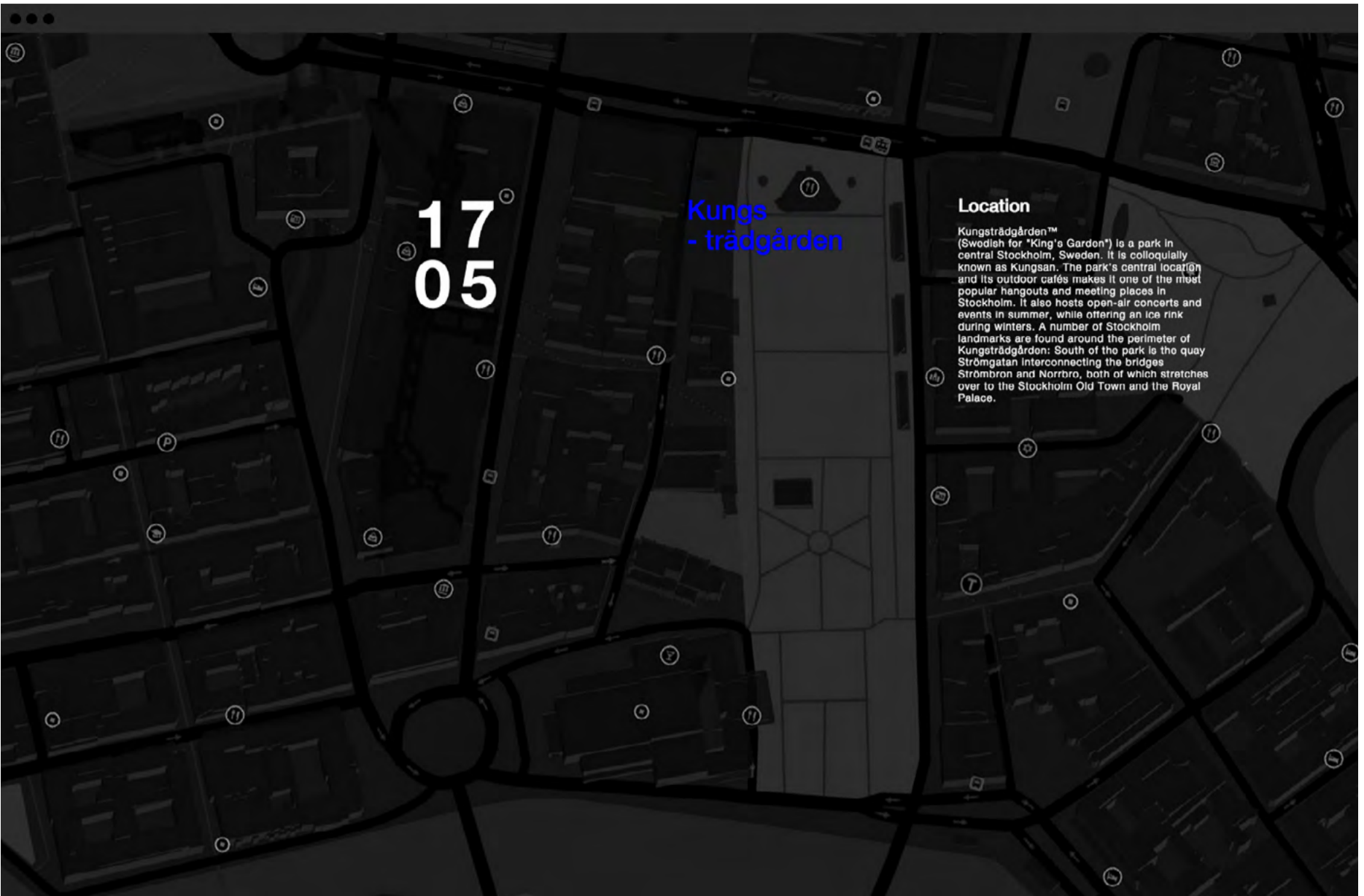
PHOTOGRAPHY.
Rebels Studios



03.



04.



Did you have in mind the different formats you would have to work to when you were brainstorming concepts?

You always have to look into what formats you have to work with, as well as what you would like to work with. For example, the original print and material came from a special paper that glows in a certain light, so I think that initial idea escalated the project further. You shouldn't restrict yourself by looking at the format too much, though; instead, make it adaptable and try to find something (a special material or a special, unknown program, for example) that you haven't worked with or tried before.

The use of scale and balance is also a major part of these designs. How did you go about developing this?

You just have to see function as the major factor. What function the different components have and why. Function is the design.

Why did you use the font you did? What does it add to the design?

Helvetica is a pretty standard choice, but I think, for this project, it was more or less the obvious choice. If you use it correctly, it always works, and it fit perfectly into the concept for this project. It added a professional and clear look.

How did you go about finding the balance between simplicity and an engaging design?

I think you get the balance by creating a contrast between the elements and looking into what you think attracts your response. Our imagery was meant to convey a professional, clear and modern look. We nailed the concept pretty quickly and, after that, it was all about the details, so we created a grid for everything and used some basic maths to make sure it was consistently balanced throughout the different platforms.

What was involved in the promotion? How did you decide where to put the posters and billboards?

We looked into locations where we could gather as much attention with the posters as possible. So, instead of putting up one here and there, we took 20–30 posters and tried to cover the walls as much as we could. We took our posters and tried to make them into a large 'billboard', basically for the effect and function. For the really big posters, we worked with a company in Stockholm that creates everything from smaller prints to massive building covers.

How was your feedback from the client? Were the designs successful?

We've heard nice things and the client's goal was reached. But I think what was most important for us was that we succeeded in convincing the client to do something 'different'. The hardest part isn't to design; it's to sell your vision.

How can you measure this success?

We looked at the numbers of positive responses, but the success was the project in itself. It was a huge project for us at the time, and a lot of fun. The amount of work we put down, the amount of exposure we got and how much we learned at the end was our success. And we got to party ... couldn't be much better. ●

RESOURCES

www.rebelstudios.com

www.youtube.com/watch?v=Jk8Q9FGroJc

TELEFON

S
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#SITP1705
sizeinthepark.com

REBELS
#STORPLANDOPTIKUM

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#SITP1705
sizeinthepark.com

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sizeinthepark.com

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REBELS
#STORPLANDOPTIKUM

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Fabege

07. Street posters

07.

DESIGN TEAM.

Trina Daniel – Graphic Designer / Art Director
Stephanie Iacovelli – Web Programmer

LOCATION.

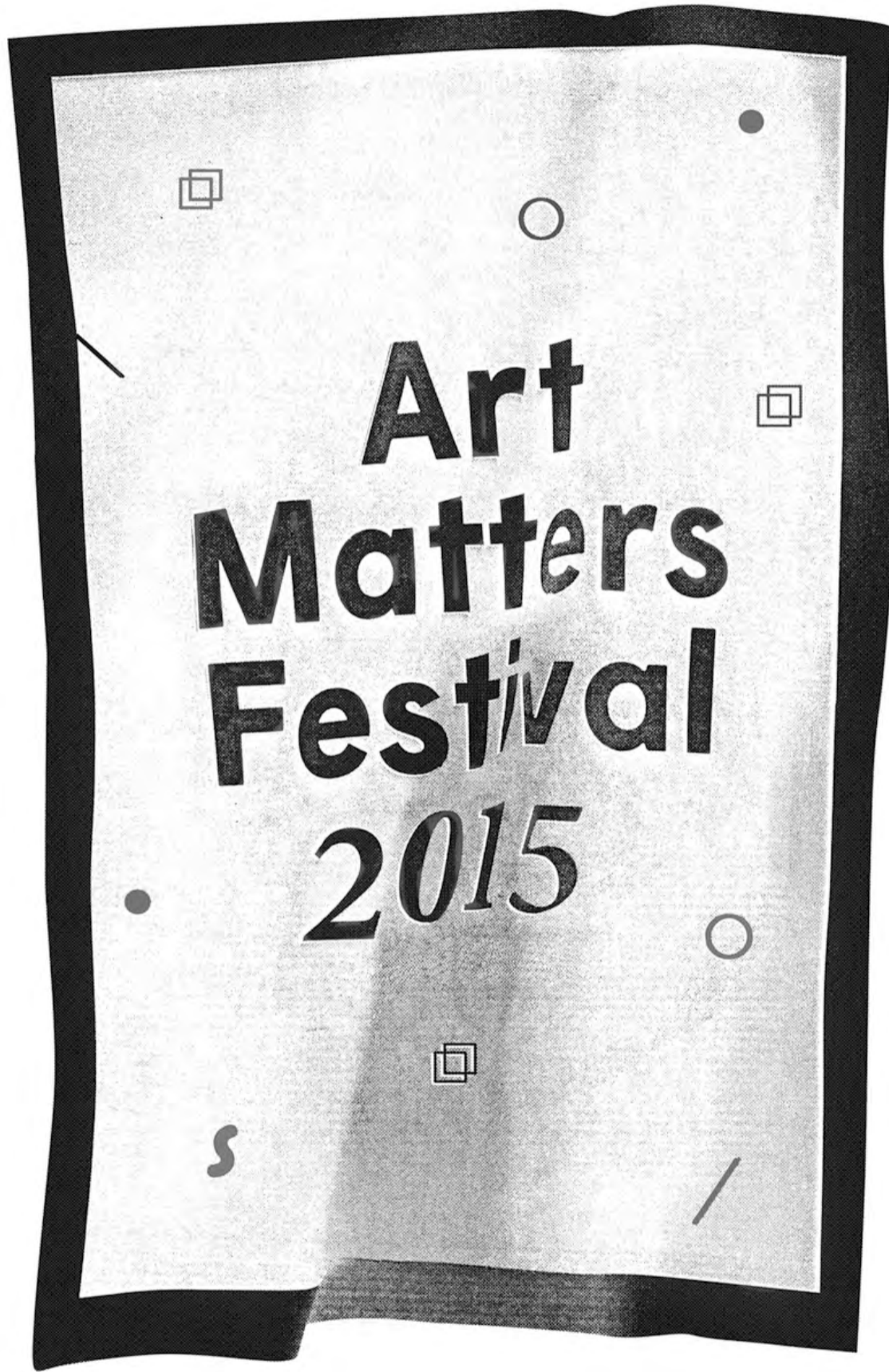
Montreal, Canada

CLIENT.

Art Matters
Festival

01.

Screen printed poster



Am

01.

ART MATTERS FESTIVAL *by*

Trina Daniel.

– Montreal, Canada

Trina Daniel is a Montreal-based graphic designer currently finishing her degree in design at Concordia University. Her three main passions are print, branding and hand-drawn typography.

ART MATTERS IS A MASSIVE FESTIVAL that allows Concordia students the opportunity to showcase their work in different galleries and institutions throughout Montreal. They contacted Trina Daniel with the need for an identity and catalogue.

How much information were you given by the client before you started working on initial concepts?

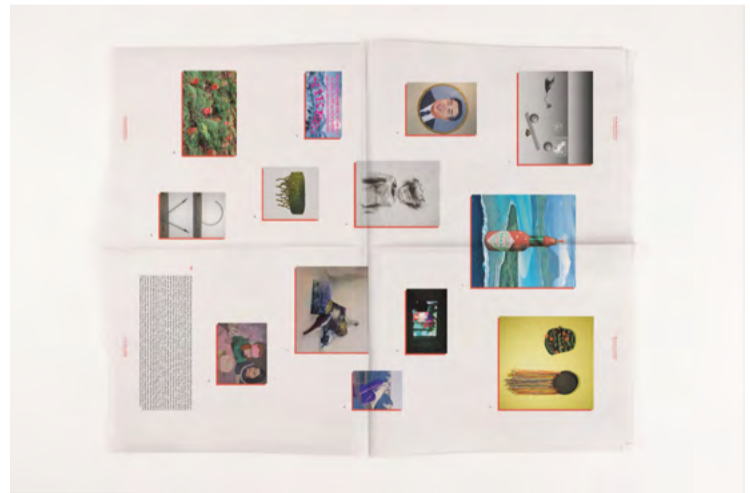
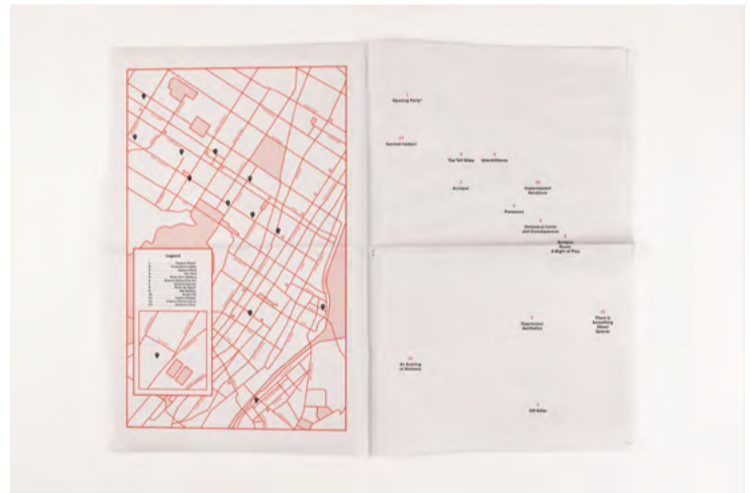
Before meeting with the team, I already knew a bit of what the AM festival was about, so initially when the coordinators and I met together, we all discussed different ideas on how to promote the festival, and what forms that could possibly take in the end – print and otherwise. We also discussed things like timelines and what materials (pamphlets, etc.) would be needed first in getting the word out there. Considering that the festival is completely student-run, spreading the word, for volunteers and artists, was key in kicking things off.

How detailed was the brief?

The constraints were pretty much non-existent for developing the festival's identity. The only thing was to keep the original AM logo but, other than that, the direction and final form of the branding was completely *carte-blanche*, and the coordinators were extremely open and trusting in how the festival would be communicated graphically, which was amazing! For me, it was pretty much a dream project, having so much trust and creative control, but also very challenging knowing that there were so many possibilities.

This is a very specific client to work for. How did you begin?

I took a long time just researching different festivals, specifically art festivals and exhibitions, and how other designers represented and unified a wide variation of artists within one event. Also, I love the fact that the AM festival takes place at different venues and galleries throughout the city, so I thought it could be cool to explore the relationship between art and location/landscape and how that could be interpreted visually. →



02.





Was the idea of using different shapes to represent the variation in artistic media your concept, or was it stated in the brief?

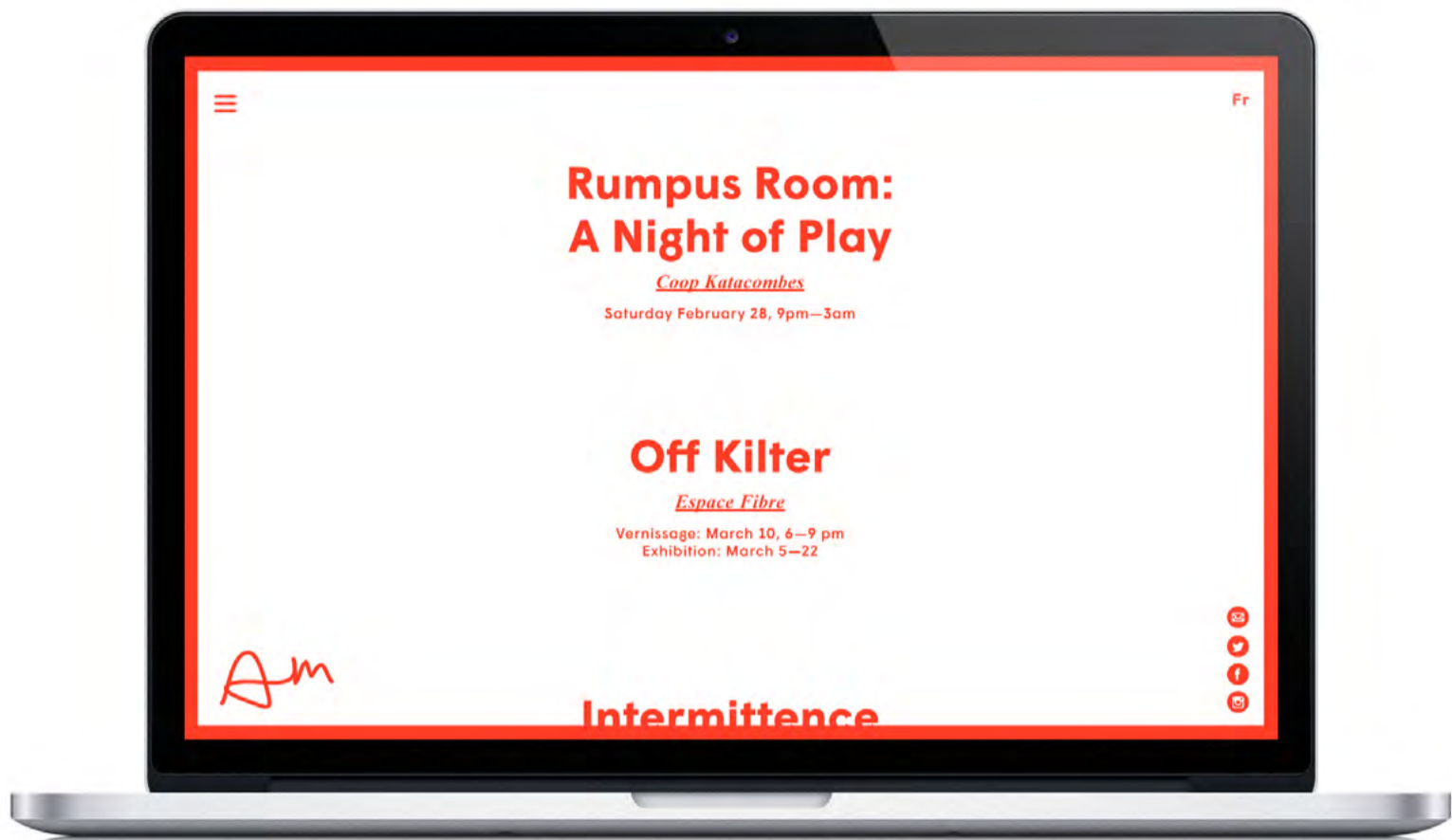
I think the shapes came from exploring and playing with the different visuals used in cartography. The final shapes came only at the end, after trying a bunch of different techniques for representing the different artistic media within one solid identity. I did a lot of exploration with typography and different types of halftone patterns but, in the end, this seemed like the clearest way of communicating the variation of artists represented in the festival.

There's a clear element of minimalism in these designs. What brought about this concept?

I chose a more minimalist approach for this identity in respect to the artists featuring in the festival. It seemed like the least-imposing way of representing such a wide variation of artists. It was definitely a huge challenge to try and create one solid identity that reflected so many different genres of art.

What imagery were you aiming to convey?

I think my aim was to convey the youthful and artistic spirit of the festival, and the strength of students coming together within one community. I love using the photocopier for exploration and just playing with different imagery, so it was great to be able to use that technique in expressing that manifesto/call-to-action aspect of the festival within certain touches. →



How did you go about developing your ideas for so many designs? What helped find the linking elements?

It was definitely a lengthy process to come up with the final branding. There was a lot of experimentation and exploration that went on, so it transformed quite a bit along the way. Throughout the process, I tried my best to keep in mind the unique aspects of the festival – being student-run, with exhibitions spread throughout Montreal, and representing a wide variation of artists.

How was it designing to a specific layout for the catalogue and app?

A lot of my work has been print-related, but creating the designs for web was somewhat new territory. I do have a tiny bit of knowledge when it comes to programming and html, so I did my best to design a website where the code wasn't too complex. Luckily, I got to work with an awesome programmer, so collaborating together was a breeze when trying to find the best solutions.

You've said you have an interest in print design. Were the catalogue, maps or posters printed in any particular way?

For the catalogue, the coordinators and I decided as a team to go with a newspaper press. It seemed pretty appropriate in that it was a very accessible medium. Keeping with the idea of the festival being completely student-run, a newspaper press seemed like the logical decision in hopes of reaching the most people within the budget. This way we could spread many copies throughout the two campuses as well as throughout the city. And I was extremely happy we were able to screen print the main posters for the festival. It's a really tactile, and really fun, medium to work with, and I thought it reflected well the spirit of the festival. Ecology and sustainability was also a key factor in these decisions, so going with a local printer and keeping track of use and waste was also important.

Do you feel as if your designs convey the intended meaning?

I hope the design conveys the right message. It was a great experience to be able to work on a project like this,

so I tried my best to do it justice and represent the festival well. I think it really paid off that I was able to take my time with the beginning stages, in the concept and development. There was a lot of trial and error but, in the end, I'm pretty confident and happy with the final result.

What kind of feedback did you get from your client?

I was extremely lucky in that I got to work with a great group of people. It never felt like a typical designer/client relationship. It was very much a team collaboration and I think that we were all really excited, proud and motivated to be part of it. It was definitely a huge help that they showed a lot of trust and confidence when the identity and print material was still in development. All in all, I think the feedback was pretty positive! ●

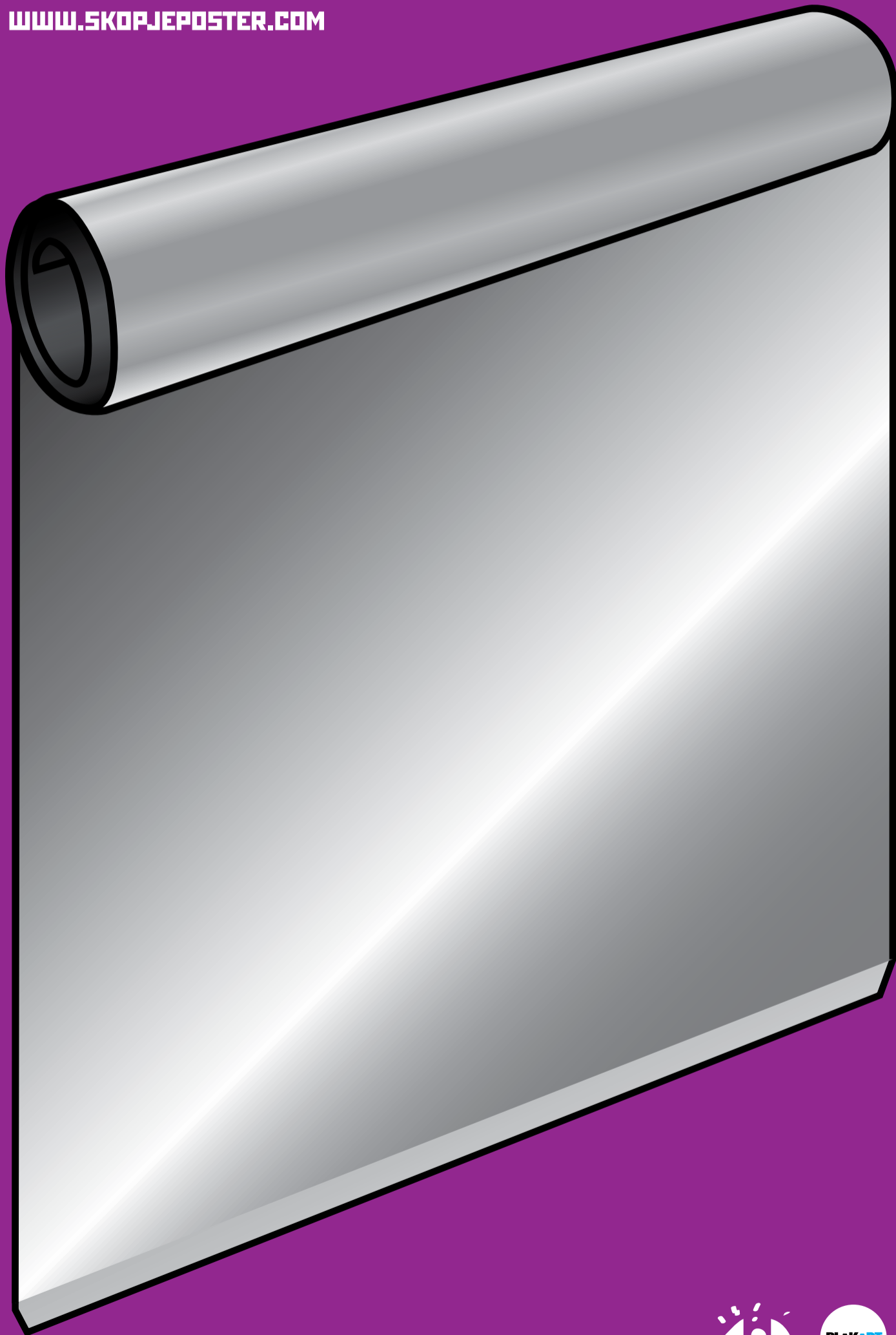
RESOURCES

www.trinadaniel.com
www.artmattersfestival.org

SKOPJE POSTER FESTIVAL

INTERNATIONAL STUDENT POSTER COMPETITION

WWW.SKOPJEPOSTER.COM



DESIGN TEAM.
Rik Bracho and Hugo Campuzano
– Design / Art direction

STUDIO.
Face

LOCATION.
San Pedro Garza
García, Nuevo
León, Mexico

CLIENT.
Catapulta Fest

01.
Brand mark



Face.

– San Pedro Garza García, Nuevo León, Mexico

Face is a supermodernist design studio based in Nuevo León, Mexico. Working on projects across the world, they aim for timeless, quality branding solutions. Simple and honest, is their motto.

APPROACHED TO DESIGN THE branding for Oaxaca's Catapulta Fest, they drew on the rich colours and cultural traditions of Mexico for their inspiration, but with a modern aesthetic that really captured the imagination of their client and festival attendees.

Branding for a festival this powerful sounds like an amazing experience. How did your client find you?

Yes, it was a great experience! We were lucky enough to have been reached through Rik's sister-in-law, Diana García, who is part of the team organising the festival. In this industry, networking is always super-important.

What feedback did you get from your client?

Client feedback was very frequent and we had a lot of communication. They really pushed us to the limits to create something that was not only beautiful, but that made sense to every single person involved. They fell in love with the concept, idea and execution, but, as a team, we made a few tweaks to come up with something comprehensive that really translated the message to the audience.

How detailed was the brief for such an important project?

They gave us a pretty clear understanding of what they were doing, what the festival is about and their goals. They also knew the kind of feeling that they wanted to have visually. Most of the concepts were already on the table, so we focussed on making everything effective and powerful. There was a lot of collaboration between us and the client, in that sense.

Your use of colour and pattern really makes the design stand out. Was this stated initially in the brief, or did it just come about as you developed your ideas?

Oaxaca, the city where Catapulta took place, is a very traditional part of Mexico. It keeps the colourful culture alive and also continues to produce a lot of art today. This was a very powerful influence on our project as we developed a brand that could really engage the audience and be enjoyable. I think the important part was to develop a visual system that might bring the main idea to the viewer's eye and captivate them; that idea was to bring people together, and focus on growth through social innovation. →

Innovadores Sociales

Diana García



#CatapultaFest

**La plataforma
donde la
innovación
social
¡se acelera!**

02.
Festival poster

FINISHING.
Die cut / Gold foil

FONT.
Futura

PAPER STOCKS.
Lynx / Kraft

02.



03.

03. Festival cards

“The idea was to make a reference to the colours found in Mexican culture, balancing them with the use of our geometric pattern, creating contrast.”

– Hugo Campuzano, Design / Art direction

How much did you research Mexican folklore to inspire your patterns?

There was a mix of different references and concepts, but there was definitely a thorough investigation of pre-Columbian cultures from the region (this really inspired the colours in this design). This research took us to other civilisations and ideas that were all connected via geometry. The decision to make a hexagon the main element was based on its ability to build the strongest connections and structures, which related back to the idea of Catapulta. Mexican folklore is based on a colourful palette, and the visual language needed something to ‘neutralise’ the message. The strong contrasts in the background, and especially in the information modules/areas, were used basically for legibility and a stronger impression.

What inspired the unique imagery you used?

Because of Catapulta’s location, we had the colours in mind instantly – we wanted bright, traditional colours, because we knew that would be the key element in connecting with our target audience. The idea was to make a reference to the colours found in Mexican culture, balancing them with the use of our geometric pattern, creating contrast.

Where did you get the concept for the logo?

We decided to make a very geometric and balanced logo based on the idea of having a symmetrical form as a main element. We chose Futura because of its legibility, and modern and simple style. We believe it is very important to deliver a message, and this font was needed to deliver what the project actually was. To make sure the logo was balanced, we used basic typography rules – spacing, curves vs straight lines, etc.

What was the idea behind such a linear logo?

This is also a recurring element in Mexican design and symbolism. Modern design in Mexico uses pre-Hispanic influences. We came up with this concept based on indigenous patterns; transforming that reference into a very geometric logo. We were inspired by iconic designs such as ‘MEXICO 68’ by Lance Wyman and Pedro Ramírez Vázquez, and many other random typographical and logo designs across the country.

What finishes and paper did you use to create such vibrant colours in your print design?

We used Lynx paper. The metallic foil brought a very interesting contrast that advertised Catapulta as a very attractive festival.

Were these designs successful?

Yes, we believe the festival went very well and the designs helped to attract people’s attention. We had very good feedback from the client – they were happy with the results and the process of getting there.

How can you measure this success?

Mainly with the festival’s success and, secondly, with the interest in Catapulta’s ID from people like you, which lets us know it’s appreciated. ●

RESOURCES

www.designbyface.com

www.catapultafest.org

**SEX,
DRUGS
&
HELVETICA**

SPEAKERS

CHERYL HELLER USA
PROJECTS OF IMAGINATION AUS
ESKIMO AUS

JAMES GREENFIELD UK
AUGUST AUS
INTERBRAND AUS

BRISBANE — 04 SEP
MELBOURNE — 11 SEP

PRESENTATIONS — INTERVIEWS — MASTERCLASSES — NETWORKING — AFTER PARTY

SEXDRUGSHELVETICA.COM

DESIGN TEAM.

Alexandros Michalakopoulos / Andreas Ruhe /
Daniela Herweg / Marco Schmidt

STUDIO.

Morphoria Design
Collective

LOCATION.

Düsseldorf,
Germany

CLIENT.

Verein zur
Veranstaltung von
Kunstaustellungen
eV / Die Grosse
exhibition

01.

Exhibition poster



DIE GROSSE EXHIBITION by

Morphoria Design Collective.

Morphoria Design Collective is a group of seven designers with different specialisations, working across design and branding, film and animation, illustration and photography.

– Düsseldorf, Germany

THEY WERE APPROACHED TO DESIGN the invitations, posters and catalogue for a Felix Dröse exhibition, with the artist's work as the inspiration.

How much information were you given by the client before you started working on initial concepts?

The initial information we had was simply the name of the awarded artist, Felix Dröse, and the date of the exhibition opening. After the briefing, however, we decided to take the opportunity to meet with Felix at his studio. We needed a better insight on his work processes, as most of the featured pieces had an impressive scale. It was certainly helpful to get a feeling for his general attitude and how open he was regarding certain visual alterations – which would be the inevitable result of some processes we had in mind.

How detailed was the brief? Did you have much freedom?

The biggest constraint was having to use Felix Dröse's art, though that was basically the only restriction our client gave us. We were lucky that Felix himself gave us additional permission to experiment with his pieces – to cut, flip, duplicate, colourise, etc. Artists are usually a bit sensitive when it comes to interfering with their work, so you have to be cautious.

What led you to only using black and white?

Actually, Felix inspired us to only use black and white for our concept. Dröse is known for his large-scale silhouette work and we already knew that he wanted to exhibit mainly black silhouettes, despite giving us a large selection of his works to choose from. So we decided pretty early on to abandon colours. →



03. Exhibition catalogue

02. Exhibition details

FINISHING.
Rubber stamps /
Linoleum cut

FONTS.
Edmondsans by
James T Edmondson

PAPER STOCKS.
Claro Bulk 120gsm
by Antalis / Caribic
Grey 120gsm by
IGEPA





04.



05.

What made you choose the pieces you did?

It took quite a bit of experimenting with the selected pieces of art, but the ones we chose ended up fitting so perfectly with different formats that it was pretty easy to decide once we found them. We narrowed it down to 'the man' – called Früchtfresser – in combination with the 'the camel' as our final images to be used in the designs. We used 'the man' for all portrait formats, like our flags, flyers, etc., and 'the camel' was used for landscape formats, like the billboard posters in the city.

How did you go about choosing a typeface?

Felix's work includes pretty rough paper-cut elements, which we liked a lot, so we made this a key feature of what we were looking for in a typeface. It helped us to translate those edges into our design. One of our team members found Edmondsans by chance while researching fonts. It has a certain roughness to it that made it appealing to us. We were trying different fonts earlier, but nothing felt edgy enough or had the right personality to carry the message and layout properly.

Was contrast always an element you wanted to use, or did it just come about as you were designing?

There are so many different varieties of contrasts that a designer can use to give his work more impact, but we prefer using only black and white, for various reasons. Our key reason is that it helps draw focus to basic shapes without having crazy colour combinations distracting you.

How was it, designing to a specific layout for the catalogue and app?

Usually, you will be given guidelines for formats like this but, in this particular case, we created our own. We had to find a way to translate the overall feeling and imagery onto the catalogue. We had to constantly check if new elements would spoil the image we wanted to bring across. Though there are obviously more elements in a book to consider than in other formats like the poster, finding that fine line is very important. You need to be able to bring in new elements without spoiling the overall feeling and intended effect of the initial design.

Why did you decide to use the printing process you did, doing a lot of the work yourself?

The idea was to bring art out of the museum, right into the public. By customising the common communication media, we converted them into limited art objects. With a very basic – but well executed – production, we achieved the best possible way to get Felix's message across. We didn't want to distract by adding fancy finishing. Keeping it humble, by printing elements ourselves, was important to us. Using only black as the printing colour added a lot to that. We created 1500 stamped exhibition catalogues, 2000 hand-crafted invitation cards, and 113 limited-edition posters – linocut prints – in direct collaboration with Felix Dröse.

→

05. Exhibition bags

04. Exhibition flags



06.

Around how long did it take to make each exclusive poster?

First, we printed the letters and glued them to the lino plate. Then we cut them (and several fingers!) and mounted the letters onto cardboard. It took us some time to figure out the right amount of paint we had to apply to the letters in order to print properly. After that, it was almost a week, and our studio was covered with posters that needed to dry.

What process did you use for printing onto the bags?

We asked some of our friends over at Homesick (www.homesick-merch.de) to cover the screen printing for us. We've worked with the guys a couple of times and we knew the quality of their work. They had to process around 3000 bags, which is a lot for a small studio, but they did an amazing job.

Do you feel as if your designs were successful?

Absolutely. We think it is the self-made attitude, in combination with a design that is not trying to out-shine the initial purpose. Within the first two weeks, even the manufactured products – such as flags and banners – were sold to the 15,000 exhibition visitors, even though they were never intended to be for sale. ●

RESOURCES

www.designcollective.morphoria.com

Food & Drink

SPECIAL FEATURE

DESIGN TEAM.

Simon Forster – Creative Director
Martin Widdowfield – Design Director
Mike Johns – Lead Designer / Illustrator
Chris Hurcombe – Copywriter

STUDIO.
Robot Food

LOCATION.
Leeds, UK

CLIENT.
Vocation Brewery

01.
Vocation Brewery logo



VOCATION BREWERY by

Robot Food.

– Leeds, United Kingdom

Robot Food is a design studio based in Leeds in the UK, with a team of 14 people. Their key belief is the importance of staying true to their brand ethos and looking to get better at what they do, not bigger.

THE FOUNDER OF A NEW microbrewery contacted Robot Food with the need for a full branding for his beer. Robot Food was so keen for the project that they reduced their fees so they would be given full creative freedom. As they put it: "After all, we are the target customers!"

How did this project come about?

The brewery founder, John, contacted us. I think he had read a blog post we wrote on beer branding. His idea was to call his new brewery 'Brewery on the Hill', but we felt we could develop something far more compelling, based on his story, and so it just happened!

So it seems you had a massive impact on this brand's identity. How much say did you have in major things like the name of the brand and beers?

Most of the beer names were John's suggestions, and we added a few to complete the range. The names formed the basis of the design, so this part of the

work was a true collaboration between client and agency. We consult regularly, as we're keen to stay involved and play a part in Vocation's success. We've offered suggestions of local bars to target, too, so we don't have to go far for a pint! We also do ongoing bits of design in return for regular beer deliveries, so the partnership works well.

It looks like you had a lot of freedom with these designs. Was the brief less constraining than other clients' or did the company simply love your ideas?

We were keen for the project and reduced our fees from what we would usually charge, on the understanding that we would be given full creative freedom. The client had faith in us and, in return, he got a no-compromise brand identity that resonates with the desired audience. After all, we are the target customers!

→

02.
Embossed beer labels

PHOTOGRAPHY.
Robot Food

FINISHING.
Emboss

FONTS.
Duke / Niveau Grotesk

PAPER STOCKS.
Centaur Blanc
uncoated



02.

“We wanted to balance hand-crafted sensibility with bold graphic packaging design, for a brand that reflects traditional values in a contemporary and eye-catching way.”

– Simon Forster, Creative Director

You’ve done an amazing job of portraying something as complicated as taste through these designs. Did you simply get to sit down with a pen while sipping their beer?

Unfortunately, we didn’t taste the beer until the design was complete, as John was still setting up the brewery. We had to trust his tasting notes, and we collectively came up with ideas to include in the intricate illustrations that portray both the name and tasting notes of each beer.

Did you just learn about Vocation Brewery’s beers or did you broaden your exploration so as to have something to compare it to?

In our research, we don’t really focus on the competitive set. We learnt all we could about John’s background and wrote the brand story, which informed the name. We then created mood boards that drove the design of three concepts and went from there.

The elements in these designs work so well together. What came first? Was it the tone, the colour, the font?

In order, it went tone, font, illustration, then colour. Positioning and tone always dictate the design. Once that’s set, the design usually comes easily. We worked on the variant names first, as we wanted them to be bold. We felt that if we make an iconic design, the brand name wouldn’t have to stand out. It’s therefore a brand for those who know good beer. For the font, Duke just worked, so we stuck with it. It’s bold and offers the contemporary vibe we were looking for, while working on a slant. The illustration is the intricate crafted element that supports the name, and the colours had to work as a range, so came last.

The illustrations have a very consistent and unique style. Were they all drawn by the same person to create this consistency?

Yes; Mike, who took the lead on this concept, has a great style. He drew it all in

Illustrator, then traced what he had done. Choosing what worked best involved input from the wider team, and the four initial illustrations took about a week from concept, to vector, to pen. We wanted to balance hand-crafted sensibility with bold graphic packaging design, for a brand that reflects traditional values in a contemporary and eye-catching way. One way was to balance monochrome line drawing with bold, colourful typography.

How did you go about producing the packages? What printing process and paper did you use?

We had recently met SA Labels, who do a lot of premium finishes. We knew that we wanted a simple, uncoated stock and decided to emboss the typography. We chose the colours as specific Pantones and left the paper uncoated.

→



04. Beer labels

03. Beer taps



04.

How successful is the brewery now and what part of that, would you suggest, is because of the design?

There has been a huge rise in the popularity of good microbrewery beers and great independent bars. Vocation's beers are as good as you can get, and the design seems to resonate with the desired audience. We've heard first-hand from bar managers that they can't believe how good the beer is, and they love the design. I'm sure the beer would have been a success due to the taste, but the best bars demanding it so soon has to have a lot to do with the design. It's great when a design matches the quality of the product, as it does in this case. We speak regularly with John and hear good things. It's a great partnership. ●

RESOURCES

www.robot-food.com

www.vocationbrewery.com

Environmentally

DESIGN TEAM.
David Robinson – Creative Director
Max Saunders – Senior Designer

STUDIO.
BigFan

LOCATION.
Bristol, United Kingdom

CLIENT.
BBC / Dish Up campaign

01.
BBC / Dish Up logo



BBC / DISH UP by

BigFan.

– Bristol, United Kingdom

Based in Bristol, UK, BigFan is a branding and design agency that thrives from working with pioneering ideas and people. They are a large team of creative individuals with the purpose of getting their clients' brands noticed.

THE BBC CONTACTED BIG FAN IN LATE 2014 about an 18-month-long campaign they were working on, called 'Dish Up'. The campaign is intended to entice people back into the kitchen with a fresh collection of recipes, mixed with some top tips on healthy eating, budget-saving ideas and fun ways to get clever in the kitchen involving the whole family.

The BBC is a pretty massive client. How did they find you?

Word-of-mouth. We're very lucky to be based in the creative-rich city of Bristol, where the BBC also has a base. The internal team tasked to launch the 18-month Dish Up campaign reached out to us via a recommendation. We got to work on a proposal outlining our approach, which must have resonated, as we were awarded the work.

Were there many constraints in the brief?

The campaign itself was clearly thought through prior to us working with the BBC. They had a clear idea of what they

wanted to achieve, who they wanted to communicate to and via what channels. This provided us with great foresight, which allowed us to visually communicate the campaign appropriately and successfully. The only constraints were that the creative solution needed to be highly accessible – something the BBC prides itself on.

What helped you come up with concepts in the early stages of designing?

The world of cooking and food is full to the brim with inspiration. Having access to the content that would form the cornerstone of the Dish Up campaign provided the perfect starting point for ideas-generation. We held an internal 'ideas hothouse' with key members of our team, within which we explored possible directions for the brand and inspiration points via mood boarding. The timescale for the campaign was relatively tight, so we were required to confidently pursue a direction swiftly.

→

03.



04. Image and illustration example

03. Playing with type

PHOTOGRAPHY.
BigFan

FONTS.
Festivo Letters No1
Regular



04.

“Give 10 people the same recipe, with the same ingredients, and there’s a good chance all 10 dishes will look different.”

– David Robinson, Creative Director

What inspired the concept of combining illustration with photography?

From the very outset, we knew we wanted to provide the BBC with a workable identity system that allowed them to make the campaign as tangible as possible. This really was an interactive campaign, where the main brand message was to ‘have a go yourself’. The photographic ‘empty plate’ was an invitation to get creative in the kitchen. The illustrative elements were a more fluid representation of the possibilities. As we developed the identity and its assets, we became aware of how well the illustrative and photographic elements worked alongside each other. It felt inviting, friendly and, most importantly, real.

What made you decide on the cartoon feel of your illustrations?

A key truth was that we needed the campaign to appeal to people of all ages and backgrounds. Early on, in our ideas-generation phase, we identified that developing a simple illustrative style would be a successful means of doing this. We wanted the illustrations to feel

modern, dare I say it ‘cool’, yet appeal to a younger audience. What’s more, we designed the identity to work with and without these elements so, if a particular platform needed to appeal to a more mature audience, then the assets could be stripped back.

Did you have the formats in mind when developing concepts?

Absolutely – we knew exactly how the BBC was going to be using the assets and, therefore, had to ensure they were suitable. The campaign, although largely online, would be advertised on television and in print, so this needed to be considered and catered for. The internal team at the BBC would be working with the assets, so we needed to provide a collection of assets that would be intuitive to work with.

How did you go about choosing your main colour?

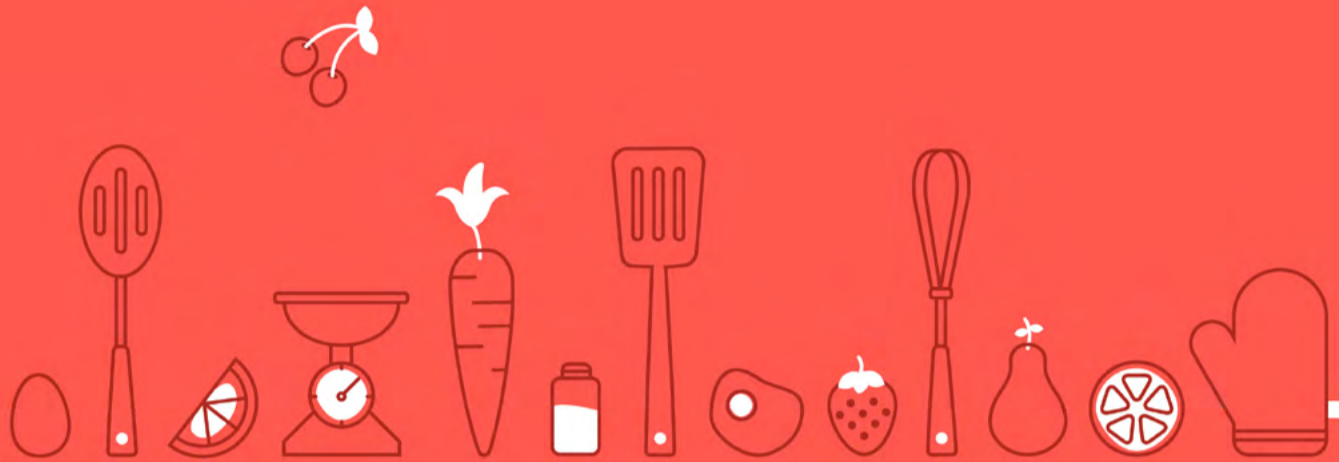
We knew we wanted the primary colour to be bright and inspiring, and the ‘coral’ pink – from very early on in the process – ticked these boxes perfectly. We were required to create a larger secondary

palette to ensure the BBC had a great deal of flexibility. While we had a clear vision of the tones we wanted to achieve, we had to adhere to the BBC’s strict accessibility guidelines, which directed the secondary palette somewhat.

Your use of font is very powerful. How did you go about designing this font?

The main Dish Up logotype is made up of several fonts, each purposefully misaligned to communicate the brand story we devised for the project: ‘Celebrating Imperfection’. Give 10 people the same recipe, with the same ingredients, and there’s a good chance all 10 dishes will look different. The logotype represented this diversity, yet was carefully designed to look balanced, considered and tidy.

→



For your small illustrations, what did you have in mind when trying to find the perfect end-products?

There is a wealth of objects and points of inspiration within food and cooking, so we had no trouble finding things to illustrate. The only constraint we put on ourselves was to illustrate the tools and ingredients required to cook, rather than the resulting meals. The campaign was all about the process of cooking and getting back into the kitchen, so the illustrations needed to reflect that. We pinpointed the style of illustration early on, so most of our exploration and development was done on-screen with little need for sketching.

How were such large-scale advertisements produced?

Beyond us providing the assets to the team at the BBC, we had little say as to how they would interpret them, but we've been thrilled to see how the identity is being used. The way they're using motion to bring the brand to life is inspiring our team of designers to think more about how our brands move and interact with the world. It's something you'll see a lot more of in our future projects.

How was your feedback from the client? Were the designs successful?

Yes, absolutely. As a relatively small commission within a small timescale, we were only able to develop one route. This made us focus largely on strategy before we began designing anything, to ensure we were communicating to the right audiences in the right way. When we visited the BBC to present our initial ideas, we presented to a group of six stakeholders and our approach couldn't have gone down better. They believed in our brand story and were on board with how we wanted to communicate this. Aside from a couple of tweaks to colour, the team was happy with the identity and little development was needed. ●

RESOURCES

www.bigfan.agency

responsible



01. Tea collection

01.

CLIENT.
Cuppa & Co

LOCATION.
Melbourne, Australia

DESIGNER.
Miles Bradley

CUPPA & CO by

Miles Bradley.

– Melbourne, Australia

Miles Bradley is a young graphic designer based in Melbourne. His passion is branding – loves to build websites, design packaging and logos, and express things visually.



IN OCTOBER 2014, MILES TEAMED up with his sister to create a new tea business, Cuppa and Co. He, of course, is the designer for their company, creating the entire identity and style from scratch.

What is it like working for yourself?

I find I'm tougher on myself so, in many ways, there are fewer constraints because I am the client, but this can be tricky too, as sometimes I find it hard to settle on a final decision. What helps, when designing for yourself, is to remember to revisit the design from the start and look at it like it's your first time seeing it.

How often did you meet with your sister Hanna to present your designs throughout the process?

Many times, as the designs were integral to the project and important to get just right. We both knew what we wanted from the start, and at this early stage it was all about the illustrations and the colours. Being family, of course, there was no lack of criticism – I got a lot of "I don't love it; try again!" But we got there in the end.

You've sourced a lot of other artwork for the packages. How did you know which pieces were right?

Each piece is from a different illustrator, including our new designs that have not yet been released. I wanted to involve

other artists around the world who share the same love of creativity as me and base my work around each and every pattern. I believe, by looking at our tea boxes, you are able to see that for yourself.

How much work was digital and how much pen on paper?

My work is very much digital. Even my sketches and early thoughts are developed on my laptop. I drafted about 12 designs for logos, including taglines and use of colour, and gradually simplified. I did a number of early type concepts with brush and ink, and scanned them in, but eventually settled for one of the many typefaces I purchased for trial mock-ups. →

02.
Tea boxes

FINISHING.
Die-cut

FONTS.
Finlek / Helvetica



02.

“We wanted it to say, in a simple and friendly way ‘drop over for a cup of tea’.”

– Miles Bradley, Co-founder of business / Designer

What font did you use?

The fonts started off as my own, hand-drawn. The logo was also hand-drawn, as well as the description. Throughout many of the processes, I kept coming back to this font Finlek, which best reflected the look I was after. I settled on the final font, because it just happens to work perfectly with all the illustrations. I felt like the font gave the feeling of ‘home’, and I wanted this sense of connection with comfort to the individual. I knew, right from day one, that the font was to be calm and simple, yet personal and creative.

Where did you get the concept for the logo?

Now, in the final stage, the logo can just be seen as a black logo in a circle, but the idea originally came from the top of a tea cup looking down. We wanted it to say, in a simple and friendly way ‘drop over for a cup of tea’.

Tell me a bit about the packaging. How did you decide on the layout and style?

We chose a smaller box size that looks appealing and is ideal for gifts, or just

a special treat for home. Sometimes it’s good to have a little box of quality, rather than the practical-but-boring ‘bulk buy’. It was important to me that we have a range of packaging designs, where each is unique to the blend of tea, so the visual style on the outside reflects the flavour on the inside – but all within our floral style and branding.

How did you go about finding visuals to communicate something as complicated as the taste of tea?

I wanted each design to express the feeling of the tea. When you are creating a design, you’re not just putting patterns and colours together – it’s like creating a whole feeling/space/experience! I wanted our customers, when they get our ‘Little Earl’ tea packet, to feel like they are buying a day where they are snuggled in bed reading a book, while it’s raining outside. I want to bring life back into design. Experience things we actually love and want to do again. Things that make us feel happy for who we are and what we love doing.

→



What paper and finishes did you use?

I knew I wanted to go far out, while still remaining classic. I wanted it fun, floral and colourful, but coated with a matte print to show and contain all the excitement that was inside the pack.

How was it designing for a website?

The web designs came quite quickly to me. I knew, when designing the layout for the site, I wanted it simple, easy and clean, as our products are visually powerful. I wanted to emphasise the contrast.

Were these designs successful?

Yes, I feel so. I personally would not change a thing, and the reactions I have had from our customers have been amazing. Success, for me, is that people visit our website and want to take home our tea. The fact that we have attracted so much attention implies that our designs are working, which is incredibly rewarding.

●

RESOURCES

www.cuppaandco.com

printing

DESIGN TEAM.
Reinold L – Art Director
Sarah T – Design Director

STUDIO.
Oddd

LOCATION.
Singapore

CLIENT.
Self-initiated project

01.
Amber labels



Sample. print design from around the world



AMBER by

Odds.

– Singapore

Odds is a design studio based in Singapore. They specialise in branding, art direction, graphic design, print, publication and design.

ODDDS DECIDED THEY WANTED to explore and expand on their skills by becoming their own client in a self-initiated project. Complete freedom and creativity resulted in a beautiful brand identity for 'Amber'.

How was it, working with your own brief?

Working with ourselves as clients can be quite a tough thing, as we constantly push ourselves until we are fully satisfied. Conceptualising the brand's name was the initial part of Amber. Amber was very much a free-form expression of work that we wanted to create. We knew we wanted to showcase honey as our main focus and object. 'Rustic' and 'contemporary' were the two words that we wanted to emphasise.

There seems to be a very clear theme with these designs. Had you already decided on this, or did you give yourself a lot of freedom?

We gave ourselves ample room to explore and experiment until we were finally ready to showcase the Amber brand. We did have a budget to source materials and printers, and handled the

production on our own. We also decided we had to keep everything minimal and simple – which fitted very well with our theme overall.

Why did you want to do a self-initiated project?

It's always good to explore and expand on your design skills. Setting time aside to do a self-initiated project means we have a lot of freedom to see what we are capable of.

Honey is a very specific thing to promote. Did you do much research into it and what did this research influence?

We feel that honey is a limited resource that should be treasured. We did research on how honey is made, the history of honey and the role bees play in its formation. After researching and brainstorming concepts, we looked at the fact that amber itself is a fossilised resin. To capture live elements, the colour of honey gave us inspiration in using it as the 'resin'. We were intrigued by the process of fossilisation and wanted to communicate this idea through transparent labels. →

PAPER STOCKS.
Recypal 90gsm
by RJ Paper

FONTS.
NotCourierSans /
Bauer Bodoni Std /
Sackers Gothic Light /
Handwritten font
created by Oddds

FINISHING.
Die-cut

PHOTOGRAPHY.
Oddds

02.
Die-cut labels



02.

“We chose a colour palette of dark greys, white and yellow-browns, conveying our focus on resin.”

– Reinold L, Art Director

03.



There seems to be a limited use of colours in these designs and even in the photographs. How did you choose which colours would work best?

We chose a colour palette of dark greys, white and yellow-browns, conveying our focus on resin. Even the bottles were selected carefully, to carry our concept of amber resin across.

The fonts used create a beautiful simplicity within the designs. Why did you choose these fonts?

The pairing of fonts is very important to us. We chose NotCourierSans – a classic font – and Bauer Bodoni Std and Sackers Gothic Light. These three fonts were chosen because they weren't overwhelming and complemented each other well.

The photographs seem to be a major part of the process. How long did this process take?

It took about one day to shoot everything. But, beforehand, we needed to source the bottles, print production and materials needed, which took a few weeks. The editing and selection of the photographs also took about a week to finalise. →



How exactly were the transparent labels printed onto the bottles?

They were printed and die-cut by a sticker label printer. We selected both a matte vinyl sticker and a transparent sticker, to complement the two different bottles that we have.

What paper did you use for such a natural look?

We used Recypal 90gsm by RJ Paper. It is an uncoated thin paper that is similar to that used in Japanese comic books and newspaper.

Did this project have a positive impact on your company?

We've had articles and features of Amber on Behance and a few other design sites. We've had enquiries from publishers as well. We are, overall, quite happy with the final outcomes of Amber. It took our work into other areas of design and challenged us along the way. ●

RESOURCES

www.odds.com

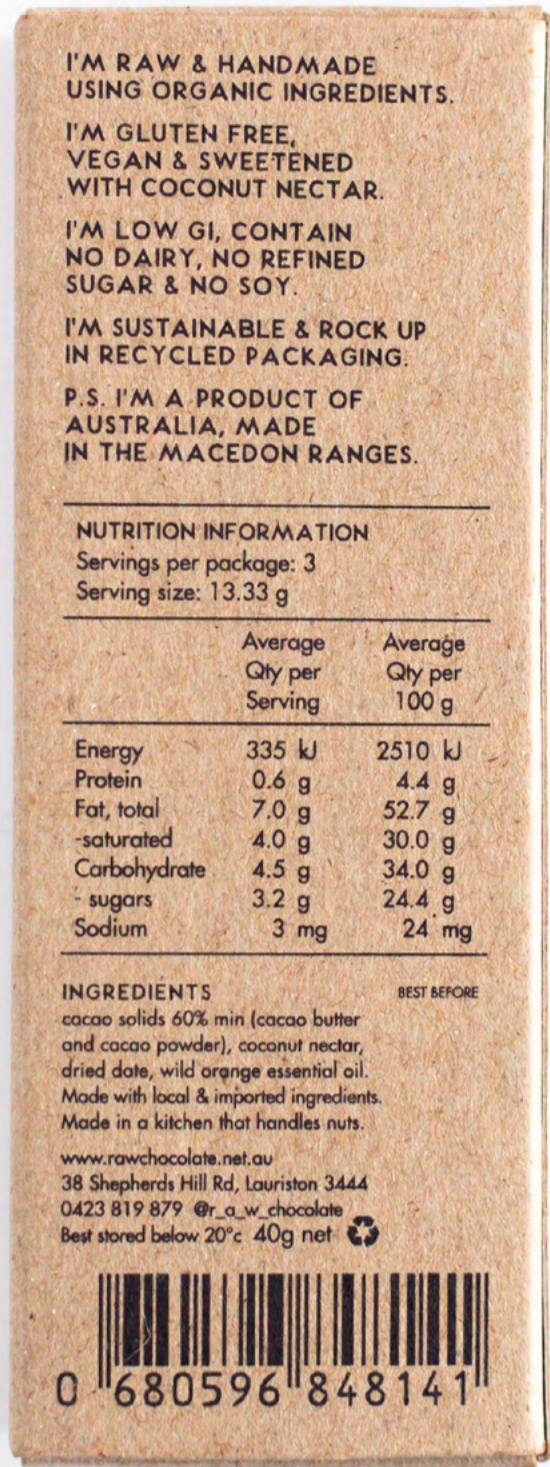
www.printtogether.com.au

01. Packaging design

CLIENT. RAW Chocolate

LOCATION. Kyneton, north of Melbourne, Australia

DESIGNER. Joel Pringle



01.

Joel Pringle.

– Kyneton, Australia

Joel Pringle is a solo designer based in Kyneton, Australia. He's been designing for 15 years, specialising in hand-drawn graphic design and custom web design made commercially potent through creative direction.

JOEL PRINGLE WAS EMPLOYED AT the business-naming stage of a new chocolate company. He was given freedom to create the brand identity for an interesting and unique project, with no constraints at all.

So did the company have a brand identity at all when you met them, or did you work completely from scratch?

None. It was beautiful. I was employed at the business-naming stage, meaning that everything could be directed to complement each aspect of the businesses image.

How detailed was the brief? Were you given much freedom?

Part of my service is working with the client to form a brief together. Most of my clients approach me based on my understanding of consumer culture and design style. I work with the client to complement these attributes with a brief that focusses on identifying the target market. A good brief is a 'work backwards' affair, meaning it should

identify who the design should delight, then it's the designer's understanding of culture that is used to fulfill the brief. This allows total creative freedom, which is essential – at least for the first draft.

What is the brand story/the big idea?

Girl loves chocolate. Girl gets healthy. Realises how poor-quality most chocolate is. Can't find a delicious healthy version. Girl makes her own. Epic success story.

Did you do much research? What did you research?

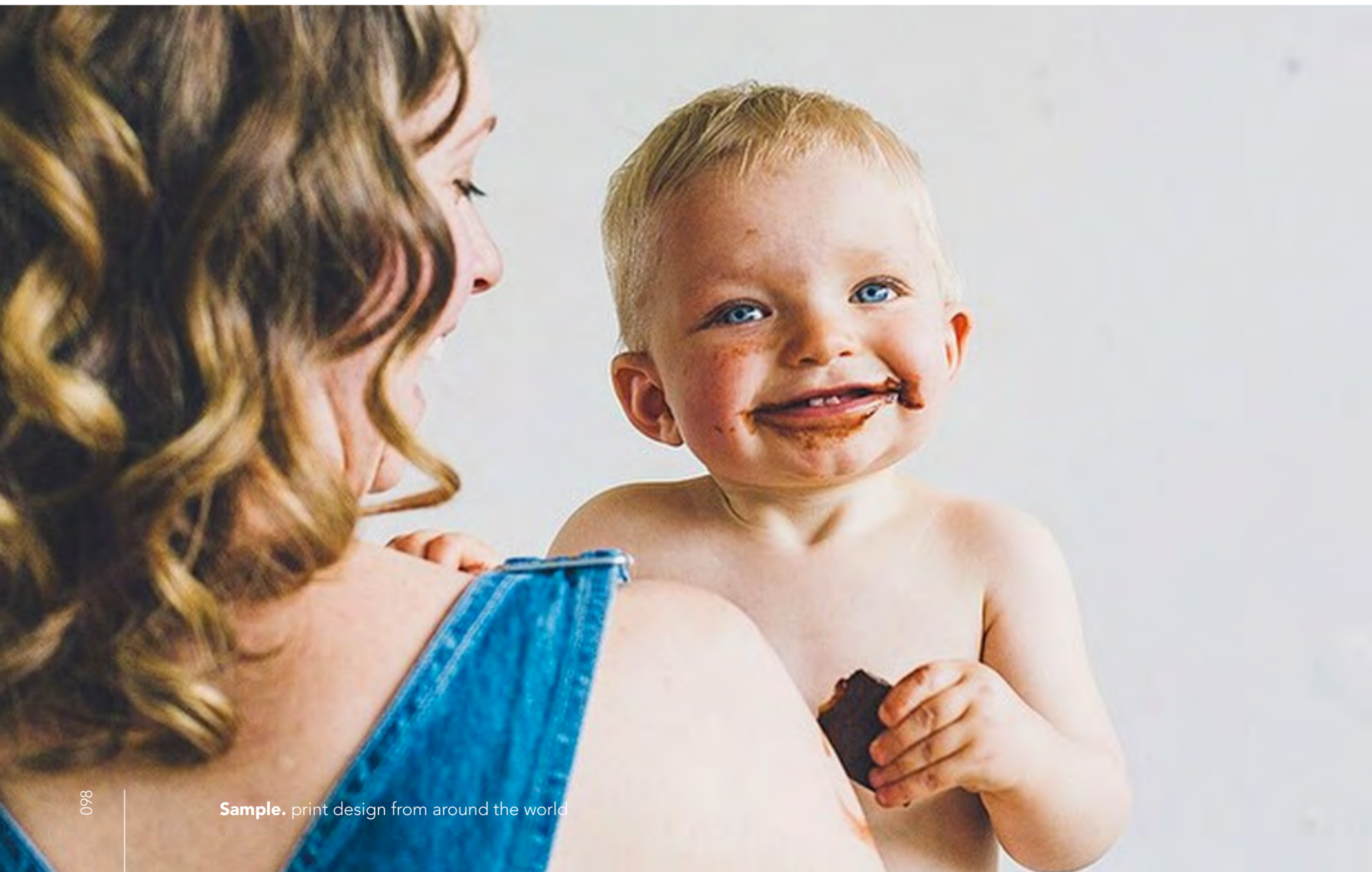
Lots of research. This starts with the client Q&A, resulting in a great design brief. After that, I look at existing packaging in the products industry, then great packaging in general. Also, the food packaging guidelines need to be adhered to, so they were thoroughly checked out, ensuring the beautiful packaging was also legally legit. Together with the client, I investigated serving sizes. For instance, was the chocolate going to be blocks or bars? What was the best ratio between serving size, value and profit? →

02.
Market research

PHOTOGRAPHY.
Kate Berry



02.



“The process is usually about 70% drawing by hand and then 30% on the computer.”

– Joel Pringle, Designer

How did you decide what colours you'd be using? What did the colours you chose add to the design?

This brand currently has two flavours, but will one day have at least 10. Before investigating colour, I wanted to choose tone. The boxboard and black ink is the consistent tone throughout the range. Colour is the individual element, being the 'RAW' screen printed in a colour that expresses the flavour. This combination of tone and colour keeps the brand consistent, but surprising; upmarket, but fun. I wanted the brand to be perceived exactly as it is – a small, artisan operation resulting in products with beauty.

How long were you developing the logotype for? What was this process?

Concept. Creation. Refinement. Realisation. I think about who the brand's customer is and how they will feel when they see the logo. Also, how it will go onto a package and where else it may be used. Then I draw. Lots. I do all sorts

of different designs – silly ones, serious ones, cheap-looking ones, expensive-looking ones. I keep going until I get all the balances right, until I know the customer will like the logo, that it will work well on packaging and express the feel of the brand well. I present the logo to the client, refine if needed, then the end result is realised. The process is usually about 70% drawing by hand and then 30% on the computer. Even the text on the back of the packaging is all hand-drawn.

Did you have the different formats in mind when you were designing?

We looked at a family-sized block, and little single-sized blocks. We thought three was a cool number, so we put three pieces of chocolate side by side, measured them, and that was the packaging. Not yet released, the 12-square family block is a super-sized version of the three-square bar. This block design was created at the same

time as the bar, meaning I could foresee how the brand will grow packaging-wise. The design is very simple (one bit of information on each surface of the packaging), so it's really versatile when the design needs to be applied to a larger size, as the info simply sits centrally on each plane, remaining the same size.

Was there anything particularly challenging in the process of this design?

Print cost. Such a custom design demands planning, expertise, logistics and patience to produce. This resulted in the first print run being \$3 per packet! PrintTogether suggested to the client that certain quantities and doing parts of the job herself would dramatically reduce the cost. I am pleased to be able to offer the client 50c per package these days.

→

03.
Finished product

FINISHING.
Screen printing /
Die-cut

PRINTER.
PrintTogether

FONTS.
All hand-drawn

PAPER STOCKS.
Recycled boxboard

03.

How are the chocolate boxes produced?

After leaving my computer, the files go to PrintTogether. They print the offset aspect of the job, then ship the stock to the client, who screen prints the 'RAW' herself, then it goes back to the printer for cutting and gluing. Screen printing was the chosen process in order to achieve an opaque result on such a porous boxboard stock. We went for PrintTogether's boxboard for the paper. The chocolate itself is as natural as possible, so we wanted a package that reflected this.

How was your feedback from the client? Were the designs successful?

The client is continually overwhelmed by the success of the packaging. The chocolate bars are now with over 20 stockists and are selling well. As they are also available online, the packaging protects the products during postage.

How can you measure this success?

Sales. Lots of sales. The packaging is so good it markets itself. Also, continual regramming on Instagram. So far, Instagram is uncluttered when compared with Facebook, etc. It is still a blank canvas for a brand to be as beautiful as it can manage. ●

RESOURCES

www.designmacedonranges.com.au
www.rawchocolate.net.au

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DESIGN TEAM.
Toni Hurme – Designer
Piia Suhonen – Producer

STUDIO.
Bond Creative Agency

LOCATION.
Helsinki, Finland

CLIENT.
Tallink Silja Line /
Sushi & Co.

01.
Uniform branding



SUSHI & CO. by

Bond Creative Agency.

– Helsinki, Finland

Founded in 2009, Bond is a brand-driven creative agency based in Helsinki, Finland. The team comprises graphic, spatial and strategic designers, producers, digital developers, copywriters and artisans.

SUSHI & CO. IS A SUSHI RESTAURANT on a Baltic Sea cruise ship that was in the need of a new visual identity. Bond designed a simple and clever logo, and a brand identity. The new design incorporates Scandinavian elements, with a sophisticated colour scheme and oceanic symbols.

What an awesome project to work on. How did the company find you?

We had good references from our past projects. After a project is completed, we photograph it in a way that showcases that particular design in the best way possible. These photos help draw in new clientele. Many times, a possible client asks for past references for a certain type of project. They need proof that we have been able to complete projects successfully in the past. Often, this is how agencies specialise in certain types of projects, but at Bond we have been lucky to have been involved in a variety of very different cases.

Were there many constraints in the brief – time, budget, themes, specific colours, etc. – or were you given a lot of freedom?

Time and budget are always limited, regardless of the project. In this case, time was extremely limited, since we had to design and execute the concept in only a month and a half. The client had already chosen the name of the restaurant. Sushi & Co. is a sushi restaurant on a cruise ship, and targets all passengers, some of whom have never encountered a sushi restaurant. The restaurant needed, for this reason, a simple, accessible and inviting identity that works in the ship's environment from morning until late night. Although sushi is the restaurant's main cuisine, the identity couldn't be too focussed solely on sushi, which would have excluded other foods the restaurant has to offer, such as sandwiches and salads.

→

03.
Restaurant signage

02.
Sushi & Co. logo

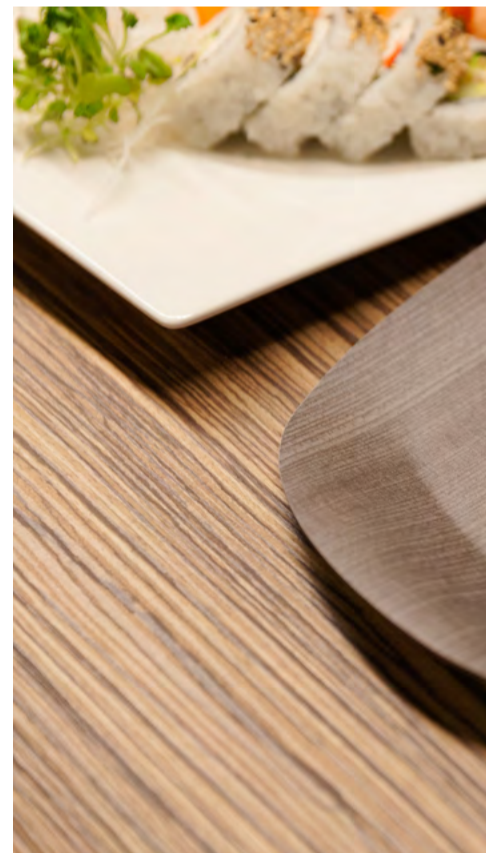
PHOTOGRAPHY.
Angel Gil

FONTS.
T-Star / T-Star Mono
Round

PAPER STOCKS.
Olin Rough White

Sushi & Co.

02.



03.

What was it like working to such a strict schedule?

It is usually very tough having a tight schedule, but, in this case, there were a few things in place from the beginning. The style was defined by the client before the design work. The idea and the function of the restaurant was obvious – it's a restaurant, it sells sushi and other foods. These are very concrete things that offer an abundance of visual possibilities. Also, the name 'Sushi & Co.' explains directly what the restaurant does, and makes it possible to incorporate that visual richness in the text logo. All this enabled a very clear vision from the beginning. Actually, three different visions, as we made three concepts at first, from which the client chose this one. What really helped the schedule was that there wasn't much the client wanted to change from the original chosen concept.

What led you to the decision of using the water pattern?

With only the logo, the identity felt too minimalistic and maybe too upscale. The restaurant is meant for all cruise passengers. We felt the identity needed something typical and familiar to sushi restaurants. The inspiration for the water/fishscale pattern came from the classic Asian sushi chopstick sleeves, which often use the same kind of patterns. Of course, we wanted to add something unexpected to it, so using the pattern in a single fixed size throughout the identity felt like the most modern way to implement it.

How did you go about developing imagery for this branding?

Every element was roughly sketched on paper and then actually drawn on computer. The pattern was made as a swatch to ease its use in graphic software. The pattern was tricky to balance

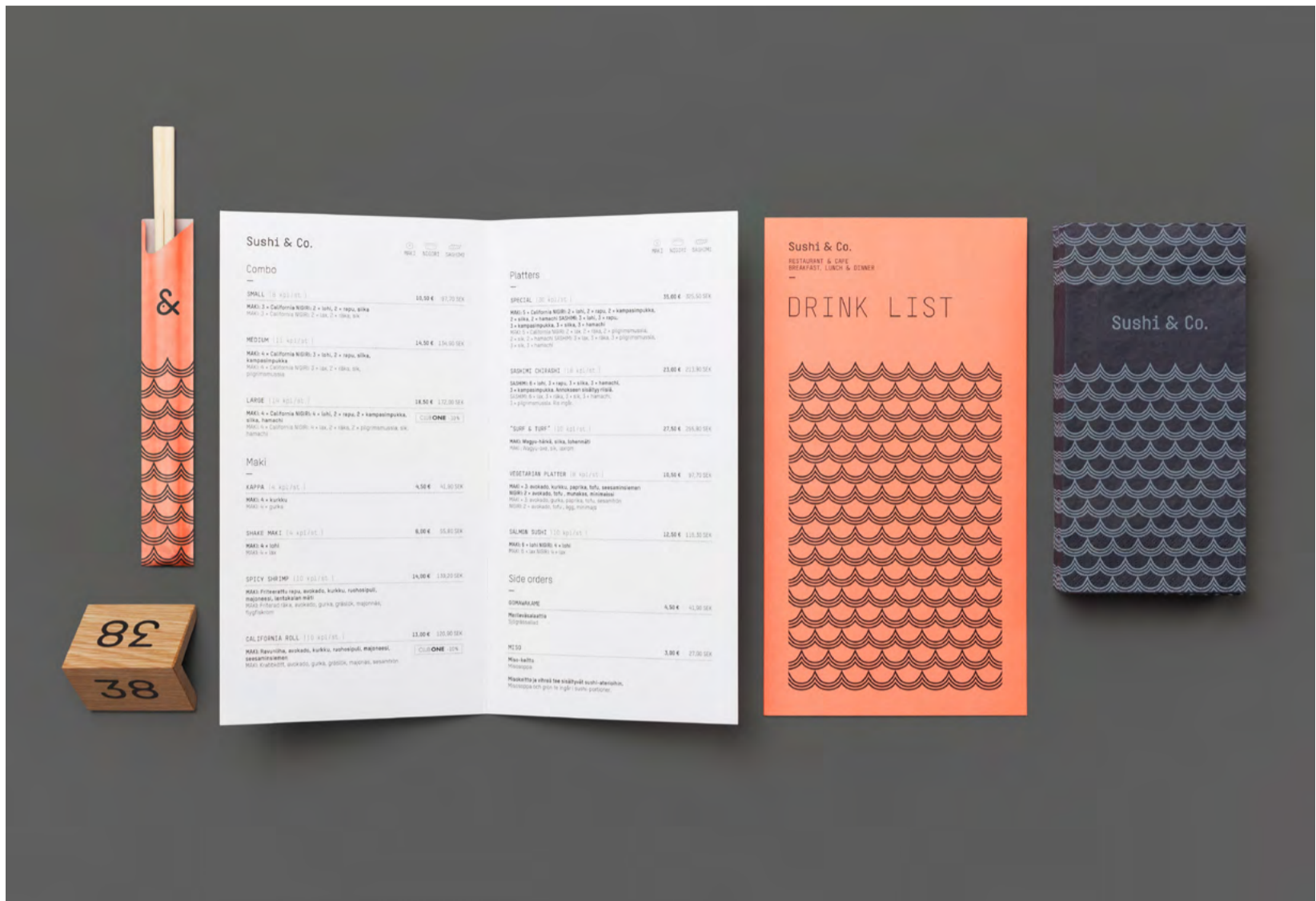
optically. The pictographs took a while to look as minimal as possible. They play a minor role, but are present in the menus as guidance for people who may be experiencing sushi for the first time. In terms of colour, black and white felt too cold and uninviting. The client wished for a splash of colour, so we came up with the idea to use the palette of a salmon maki roll – black for the seaweed, cream/white for the rice and red for the salmon.

Did you have in mind the different formats when designing?

Yes. It is crucial, in design, to always keep the reality in mind. The final work will never be experienced as a whole if it isn't designed like that. When there's a strong concept and a clear idea, adapting is easy. The menu was difficult to make because of all the four languages we had to include, but this is a common design obstacle here in bilingual Finland. →



04.



How did you choose your type? What does it add to the design?

It has Nordic, minimalistic qualities to it. It is technical and transparent, without being boring or too cold. We wanted the whole design to be Nordic and minimalistic, and the typeface needed to complement this.

What was your process of creating the final formats?

We used a protective lacquer coating on our print designs. The cream is the colour of the paper, and the red is Pantone-printed. The serving trays are made of several layers – the graphic material is on one film and then covered with protective transparent layers. The brand clothing and embroidery was done by Image Wear in Estonia. The clothes were machine-embroidered.

How did you create the signs for the restaurant?

These were all planned with the architect, who took care of the production. The custom table numbers were sketched on paper and sent out to a production company to develop them further and to produce them.

Do you think this branding brought in the crowd your client was hoping for?

We received very positive feedback from the client, and we hear it has brought in the crowds. It is a new restaurant, so there's no previous data to compare the success against. ●

RESOURCES

www.bond-agency.com

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Converge. Inspire. Transform.

01.
Promotion cards

CLIENT.
The Secret Donut
Society

LOCATION.
Monterrey, Mexico

DESIGN TEAM.
Ceci Peralta – Design / Art Direction
José Velázquez – Design / Art Direction



01.



Ceci Peralta and José Velázquez.

– Monterrey, Mexico

José Velázquez and Ceci Peralta are both graphic designers and art directors based in Monterrey, Mexico. They share a passion for typography, packaging, branding and graphic design.

JOSÉ AND CECI TEAMED UP IN AN awesome project – creating a secret society for donuts! They developed the full concept, from the name, to the colour palette.

What an awesome project to work on! How did the company find you? Why do you think they chose your team?

Thanks! The client found us thanks to a recommendation from another client of ours. We had our first meeting and had an amazing client–designer chemistry; there was no doubt how great it would be working together. Just from meeting the client, we knew we had to make something awesome!

It sounds like the company gave you a lot of freedom when it came to the brief. Were there any specific constraints, or was it really all up to you?

The only guideline they gave us was to create something cool, unique and different for their donut shop. They knew they had a unique and outstanding product, and wanted the brand to communicate this through imagery. One of the constraints was to create a packaging that wasn't very expensive. The brand and graphics had to be outstanding on their own, as the client couldn't afford a lot of post-press finishing process. →

02.

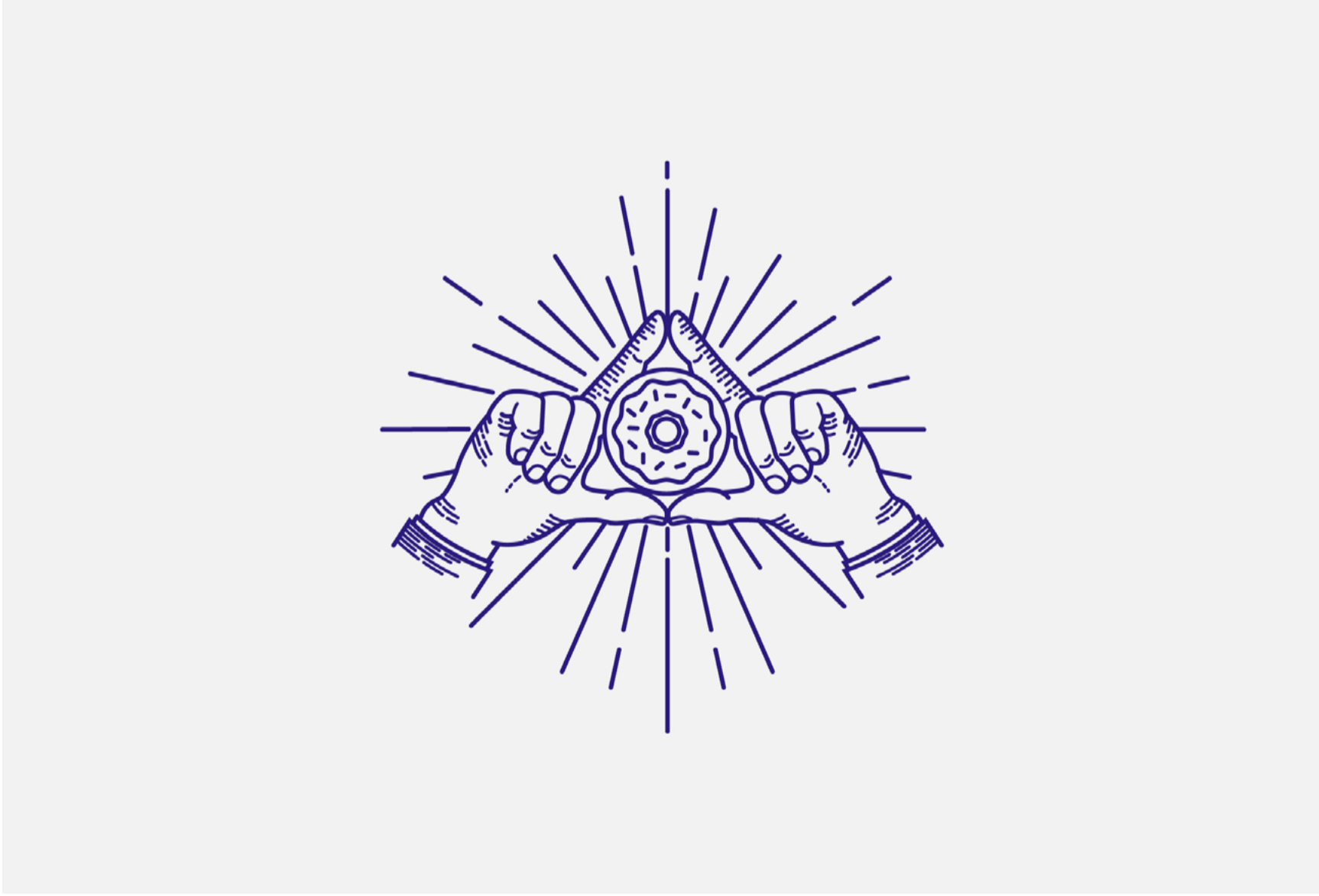
03. Masonic illustrations

02. The Secret Donut Society logo

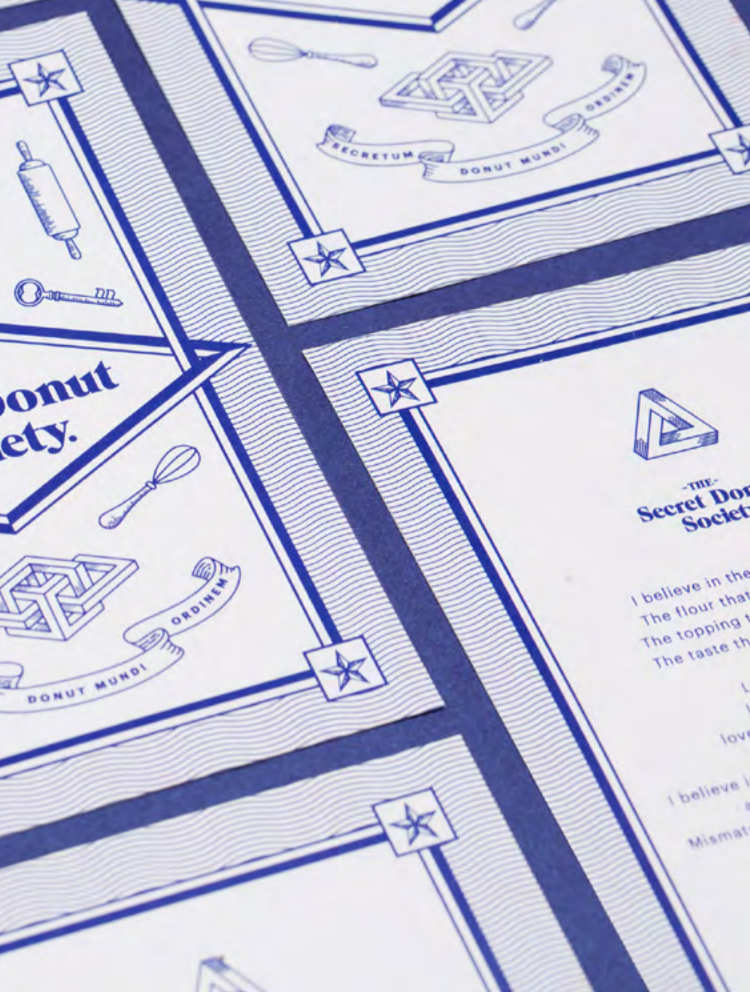
PHOTOGRAPHY. Estudio Tampiquito

FONTS. ITC Grouch / Graphik

PAPER STOCKS. Cardboard for packaging / 300gsm Bristol cardboard



03.



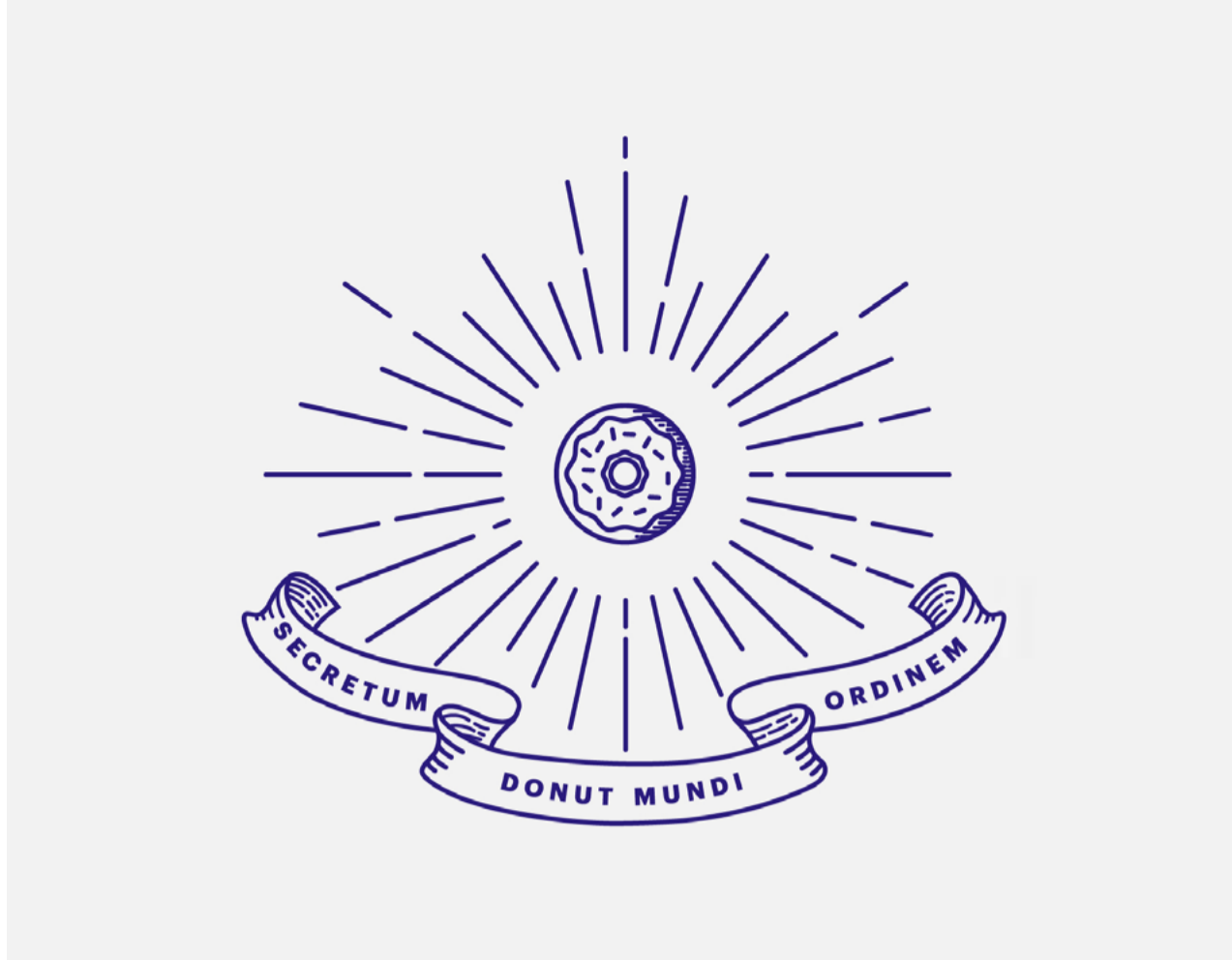
04.

How did you come up with the idea of 'The Secret Donut Society'? Was it simply because of the location?

Actually, when the client came to us, he didn't even have a shop. The Secret Donut Society was a delivery product. A few weeks after its initial launch, a secret location was established for clients to pick up their donuts. A few months later, they ended up opening the donut shop, due to its demand and success. So, no, it wasn't the location. We wanted to create a desirable brand. We thought, 'What is something everybody wants to have? What is something that everyone wants to belong to?' We began to play with the idea of secret clubs and secret societies, and that's when we knew a secret society was what we wanted to create for this specific client. The more we talked about it, the more it seemed right. We wanted to create an experience more than a donut brand; we thought keeping a certain mystery around the product would turn buying into an experience.

There's some very clear imagery in this design. How much research did you do for this concept? What did you draw inspiration from?

We were inspired by Masonic lodges, secret societies and the Illuminati order. We researched the way they worked, as well as their symbolism. Once we were very familiarised with these symbols, we



05.

thought it would be cool and humorous to turn some of these symbols into our own brand symbols. We worked with the Illuminati pyramid symbol, twisting it to mean something like 'All hail the donut order, we are a new secret society'. Similarly, we reinterpreted the Masonic lodge symbols like the compass – keeping the original essence, but illustrating cooking utensils! Not only were the illustrations inspired by our research, but the layout in the editorial and illustration work was, too.

Why did you decide purple would be your key colour? And what decided your drawing style?

An element we kept seeing in the Masonic illustrations and Illuminati compositions was the use of a monochromatic colour palette. We decided to keep this element and went for a 'risky' colour that would distinguish itself from other donut shops or bakeries. For our illustrations, we drew inspiration from Masonic and Illuminati symbols. We noticed a lot of these illustrations were drawn with a hatch style, so we used this, tweaking it a little to become more modern.

→

05. Masonic illustrations

04. Business cards



How did you go about developing imagery for this branding? How many times did you re-sketch and brainstorm to end up with your final illustrations? What was this process like?

First, we developed the concept and did a lot of research. Then we made a list of recurring elements and/or symbols appearing in posters and related imagery. Once we had this list, we began illustrating the elements and giving them the same style. Once you've defined your concept and style, everything becomes easier and less complicated. We made a rough draft by sketching with pen and paper, but most of the development was done using Adobe Illustrator on the computer. We took care of every detail in every illustration. The hands, for instance, took a lot more time than other illustrations, as they needed a lot more attention to detail.

Your use of type in this design is very powerful. What made you choose the fonts you did? How do they aid the design?

We decided to use two different typefaces and one personal handwritten logotype. For the logo, we went with ITC Grouch, as we wanted the brand to have a strong typeface to represent it. ITC Grouch reminded us of the typefaces created in the 1700s, like Caslon, but it still had a little bit more personality. We used Graphik mostly for bulk text and as an auxiliary font, as it looks very solid, and we wanted something fresh to contrast with the rest of the design, giving a more modern look to the brand. The handwritten logotype had the purpose of imitating the signatures of society members, or the ones hidden in secret notes or releases.

What process did you go through to create the boxes and tags?

We couldn't print directly onto the boxes because of our budget constraints, so we decided to create the tags which, at the end, became the branded part of the box that the clients ended up taking home with them.

How was your feedback from the client? Were the designs successful?

We had a very good response from our client, and from everyone who experienced the brand and product. This concept and product had a massive impact, and grew an audience very quickly. We were really happy with the final result and so was our client, which naturally led us to getting some free donuts! ●

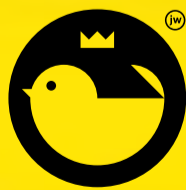
RESOURCES

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is killing me
(And I)
I must confess
I still believe

...
No I'm not with
me I lose my mind
Give me a sign
Hit me baby



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DESIGNER.
Carlos Arrojo

LOCATION.
La Coruña, Spain

CLIENT.
La Marmota
Repostrebar

01.
La Marmota logo



01.

LA MARMOTA by

Carlos Arrojo.

– La Coruña, Spain

Carlos Arrojo is an illustrator based in La Coruña, Spain. La Marmota was one of his first jobs requiring a lot of branding and design work, but his personal style made it easy to get an amazing result.

LA MARMOTA CONTACTED CARLOS Arrojo needing a visual identity for the restaurant. La Marmota means 'groundhog', so there was already some clear imagery there!

How was it working with your client?

The client actually lives quite close to me in the city of La Coruña. They had already known about my work for a while and decided that my style fit well with their project. The fact that the client resides close, within the same city, meant we could meet quite often – to check sketches, proofs, discuss problems – and track the project's progress. This facilitated the work a lot.

Were there many constraints – time, budget, themes, specific colours, etc. – in the brief?

The client was very confident in my work, so the initial guidelines were minimal. I had a lot of freedom. When there is good communication and the client respects your judgement and style, the process is easier and it really shows up in the final result.

When did you decide the groundhog would be the key image in this design?

The name of the restaurant is inspired by the famous movie *Groundhog Day*. In fact, in the men's bathroom there hangs a picture of Bill Murray and Andie MacDowell! As it was decided that 'La Marmota' would be the name of the business, we agreed it was a good idea that the animal appeared on the logo. The animal's shape gave me a lot to play with graphically. The groundhog is an animal that transmits a certain tenderness and sympathy. He's always looking for food, so it worked that he represented a business about food. The groundhog gave the business personality that distinguishes it from others.

Did you do much research into the restaurant and its menu? Into other restaurant designs? Where did you draw inspiration from?

Documentation is always a very important part of designing, and for this project especially, because I did not have much experience in visual identity. The work was more related to graphic design than to illustration, which is what I usually do, so I had to document well and seek references.

Line is a very clear element in this design – what was the purpose of this?

Line is usually the main design element used in my work. The goal of this identity was to create a very simple, clean and iconic image that could be used in various formats (the menus, cards, etc.). I also used line to create contrast, because it provides clarity and consistency to the designs.

How many illustrations did you come up with when developing your ideas? How did you choose the ones that would be used?

The first thing I did, of course, was the logo. I did a lot of sketches until I ended up with the final design – the groundhog. From that design, I did the rest of the artwork. It was fun to imagine the groundhog in different situations – dancing with a bottle, playing golf ... The ideas came easily once the logo was done.

→





02.

I love the pattern you've created with your illustrations. How long did it take to get this just right – what the order of illustrations would be, etc.?

The pattern is actually my favourite part of the project. It was very easy to create, because the illustrations were well suited to being repeated and looked good in a group. The result was very interesting and allowed it to be used in multiple applications – covers for menus, social media headers, tablecloths, stationery ... The illustrations are designed to also reproduce in one colour. The pattern in black and white also works well, for example.

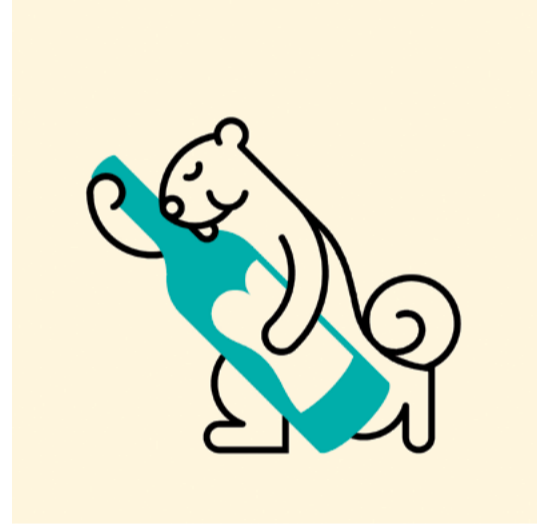
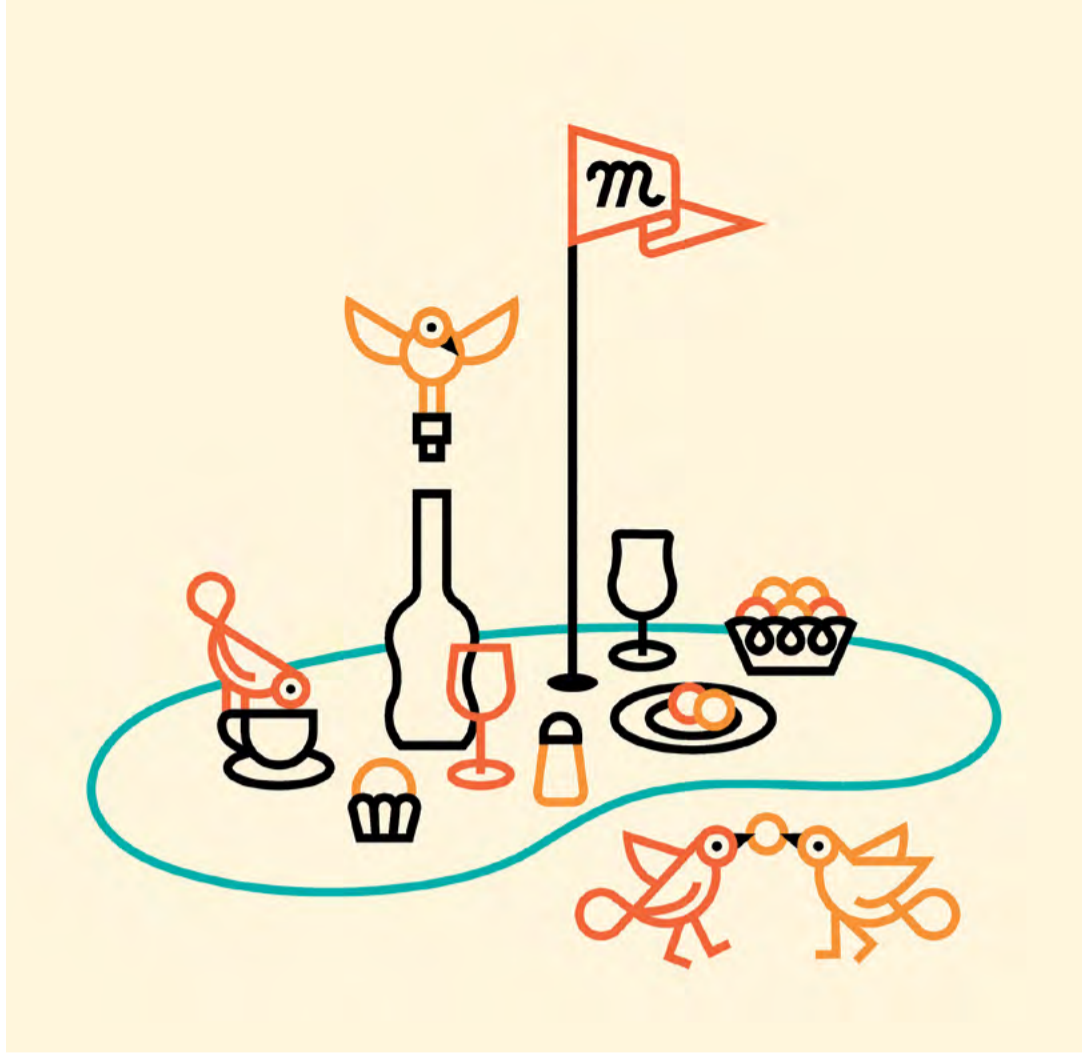
These designs have quite an illustrative feel to them. How much time did you spend with pen on paper, and how much on the computer?

I always sketch in pencil and work a lot on paper until the client chooses the final designs they want. Then I scan the sketch and draw over it digitally using a graphics tablet. I usually work with Photoshop, but this time I used Illustrator because I wanted clean shapes and the logo needed to be a vector. I had never used this program before, so it was a good reason to do some research!

Your use of type for the logo is very powerful. What made you choose the font you did? How does it aid the design?

I decided to develop my own typeface to give the identity a unique personality. I did this both with the logo with the image, and also with the type logo alone. It was a pretty massive challenge, because I had never done anything like this before. I found this to be the most challenging part of the project; it took a lot of sketching and developing of ideas.

→



You've used only a few colours. Why did you decide on the colours you did?
Using a limited palette brings clarity and unity to the designs. For the choice of colours I went with a classic colour range: the triad of primaries, which provides plenty of brightness and range of colours. Then I added some warmth to the tones to bring them closer to the idea of food and food products (yellow > orange, magenta > red, and cyan > greenish-blue).

What finishes and paper did you use for the printed designs – menu, business cards, etc.?
We chose the same type of paper for menu cards: 300gsm matte coated paper. I usually decide on more porous papers, with a more pleasant feel, but they are usually less resilient and get dirty a lot easier. So we chose a smoother and harder paper, more suitable for paper menus.

How was your feedback from the client? How well did the branding fit the identity they wanted for their company?

The client's feedback was constant throughout the process, which helped me to reach their expectations. The idea was to create an original visual identity with a fun, but elegant, touch that gives personality to the business, and the client was satisfied with the result. ●

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01. Villa Vitele branding

CLIENT.
Villa Vitele

LOCATION.
Vidlitsa, Karelia
Republic, Russia

DESIGNER.
Axek Efremov



01.



VILLA VITELE by

Axek Efremov.

Axek Efremov is a solo designer based in Vidlitsa, Russia. His main focusses are graphic design, branding and typography. He has a monochromatic style and a value of eco design.

- Vidlitsa, Karelia Republic, Russia

02.



03. Local beach



02. View of villas

03.

“We did talk about what they wanted to see, and what they wanted to do in the next couple of years, etc. Then, afterwards, we all went to the sauna and had a party in the pool!”

– Axek Efremov, Designer

THE LUXURIOUS VILLA VITELE ASKED Axek Efremov to create the logo and identity for their hotel and restaurant complex located in Karelia, Russia. The beautiful location and great customer service gave Axek a clear idea of where to start.

What a beautiful place to create an identity for. Do you know how the client found you?

Yeah. The place is really beautiful and friendly. The client is an old friend of mine – they simply called up and asked, “Hey, we know you’re a designer; would you be interested in making an identity for us?” And that was it!

Did you have much freedom working on this project, or did they have a very detailed brief?

They didn’t have a written brief like most clients, no. They just said they want the logo to be in a circle! We did talk about what they wanted to see, and what they wanted to do in the next couple of years,

etc. Then, afterwards, we all went to the sauna and had a party in the pool! The best brief I’ve ever gotten!

You’ve clearly represented the villa’s environment through your designs. What inspired your basic concept?

The client invited me to stay at the villa for a couple of nights. I’ve lived in Karelia for almost 30 years, so I’m used to the natural beauty of the local area. The villa was very neat and comfortable, and I was surprised by their passion and care for the nature around them. So, I was inspired by the villa itself. The tall pines, Lake Ladoga (biggest European lake), and the sand and fresh air I missed living in the city. I didn’t really need to do any extra research after using the product I had to make the identity for. I think the best way to tell someone about your business in detail is to show them what your business is – from inside. This approach really saved me a lot of time and money, and was a nice change.

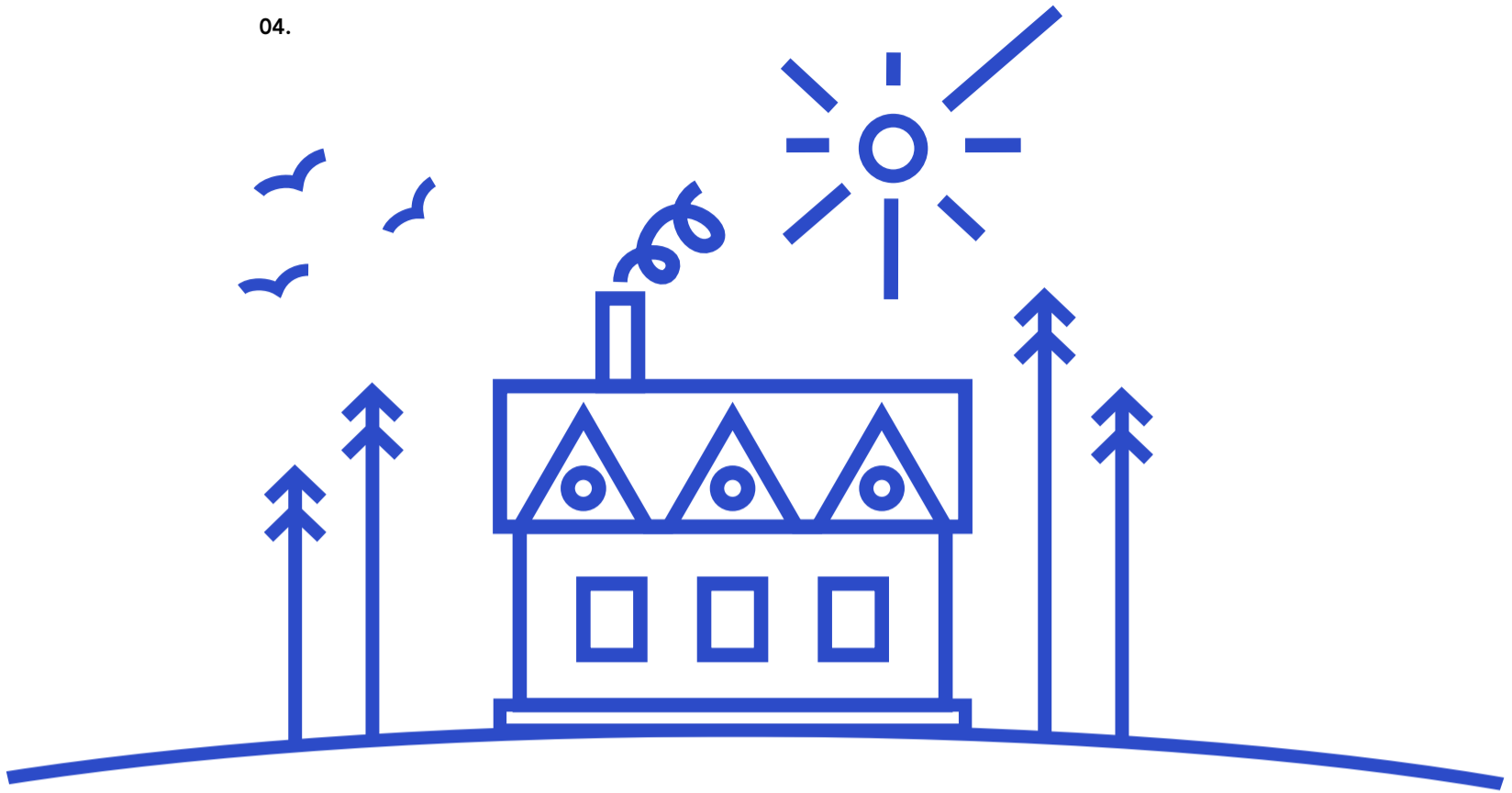
When did you decide that you would only use two colours?

I often only use two or three colours; it’s part of my individual style. If clients like that style, that’s why they choose me to design for them. There are heaps of awesome works with a wide range of colour schemes, but I’m impressed by monochrome or two-coloured print, etc. In this case, I took some photos while I was at the location, to help decide the colour scheme. I advise to always take photos when researching and developing concepts – it’s very helpful. I simply referred to the photos I took at the villa when I visited. I took a walk along the Ladoga beach and got some amazing shots – thus the sand colour.

Line and simplicity are very clear elements in this design. What was the purpose of this?

The villa is a small, Scandinavian-style resort, so the designs had to look simple and functional. I was trying to convey some Swedish or Icelandic imagery

04.



04. Mono illustrations

through this style, too. It also saves a lot of ink. I often live by the rule 'the less you print, the more you print'; meaning, the less text and graphics you use on your business cards, the more business cards you get to print. Eco design is not just about ecological materials – it's about the economy of materials, too.

I made to get to this stage. It's about spending time on strong concepts, looking deeper into them. I spent about 30% sketching, 70% on the computer. But you can make different things with one instrument, and do the same things with different instruments. The result is the thing that really matters.

PHOTOGRAPHY. Axek Efremov

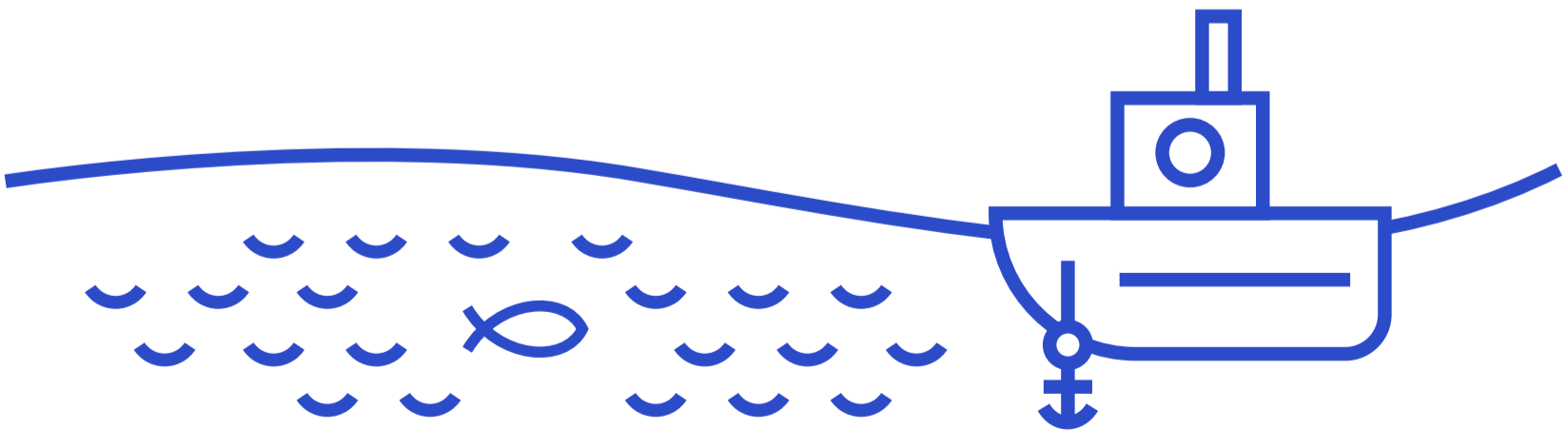
You've managed to represent a lot of different aspects of the villa simply in the logo itself, and yet it's still a very simplistic design. How did you refine this?

I actually made it in one day! That kind of thing always happens when you're given full freedom. I just made a little presentation and the logo was accepted. I saw the potential in every little sketch

How long did you spend sketching icons before you finalised them?

Most of the work was creating the files, pre-print works and converting to proper files. My main goal with the icons was to create something that was sketchy, playful, light and informative. I worked with someone from the client's side. We spent the whole night and a six-pack of beer to finalise that icon set! →

FONTS. Acrom





05.

06. Gift bag

05. Restaurant materials



06.

What programs did you use to create such crisp imagery?

I use the usual graphic designer's kit – Adobe Photoshop and Illustrator for raster and vector – and moleskine notebooks for sketching and brainstorming ideas.

There are many formats for your designs for this company. Did you have these in mind when designing the logo and style?

Yes. I always do presentations when showing concepts to my clients. It's very useful for better understanding. When the logo is presented on some essential mock-ups, it is a pretty good selling point.

What papers were used to create your final products?

We used an eco craft paper for the tags and cards, and natural wool and cotton for the unique corporate goods.

How was your feedback from the client?

They really liked the logo, especially the colours. It's unique in the way that it's minimalistic, which they loved. ●

RESOURCES

- www.behance.net/axek
- www.villa-vitele.ru/en/villa

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