

# Sample.

PRINT DESIGN FROM AROUND THE WORLD

AUGUST • 2015

## IDENTITY SPECIAL

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

COVER IMAGE.  
Phoenix the Creative Studio

PRICE.  
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PROJECTS.  
020

ISSUE.  
001

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enough, do more. You can  
always go back.”**

*– Michael C Place, Build (UK)*



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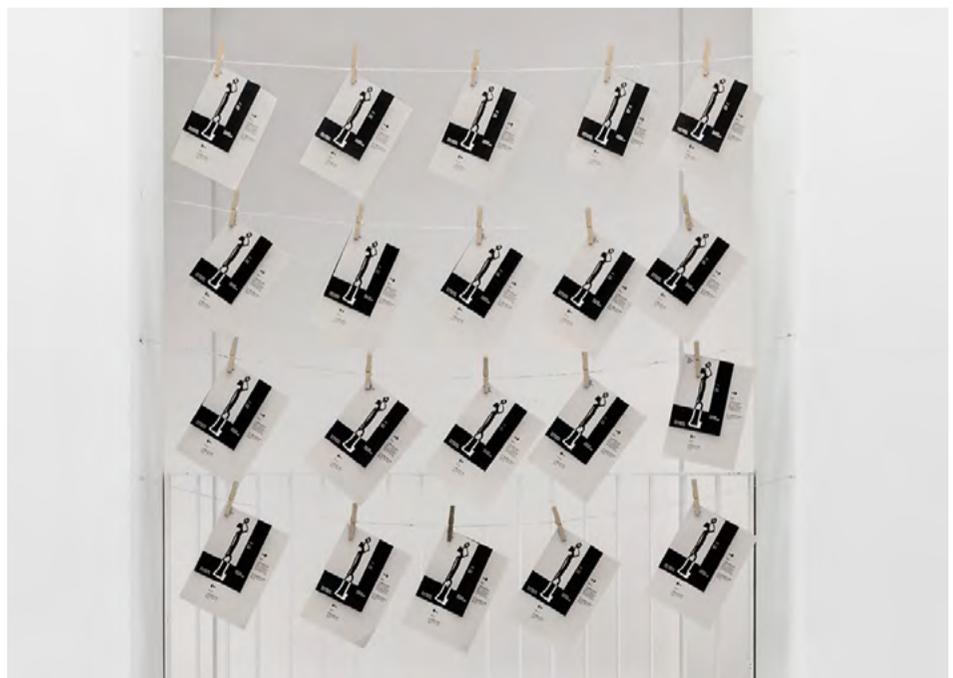
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IDENTITY DESIGN SPECIAL

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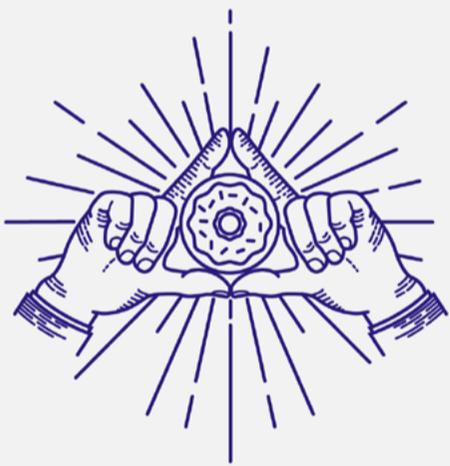
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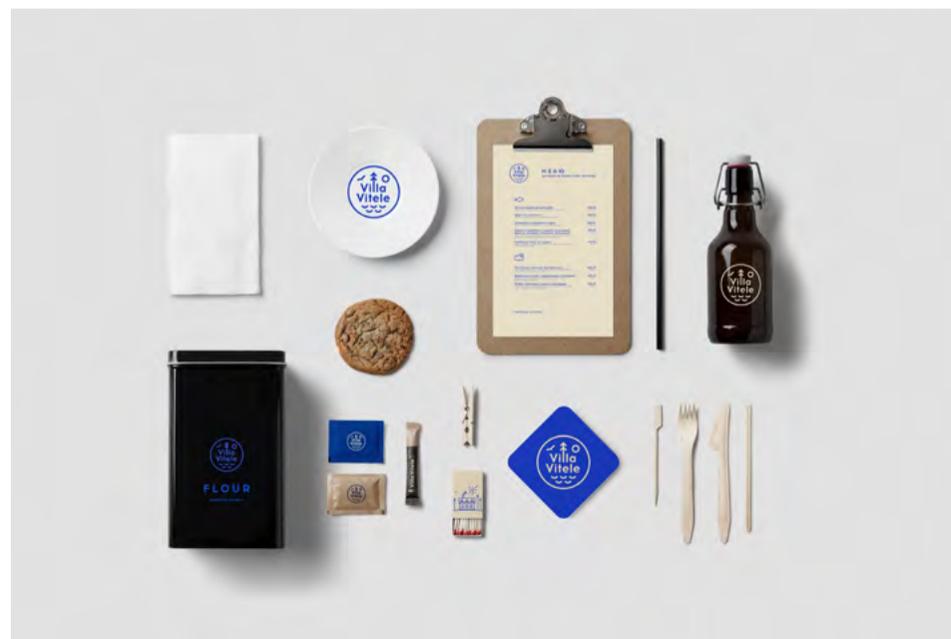


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# Editorial.

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

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## COVER IMAGE.

Créations Namale by Phoenix the Creative Studio – p 006

## FONTS.

Avenir  
Tiempos text

## PAPER.

EcoStar – 100% recycled

**DESIGN TEAM.**

Louis Paquet – Creative Director / Web Designer  
Christopher Nicola – Art Director  
Alexandra Nantel – Development Director  
Fouad Mallouk – Project Manager

**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

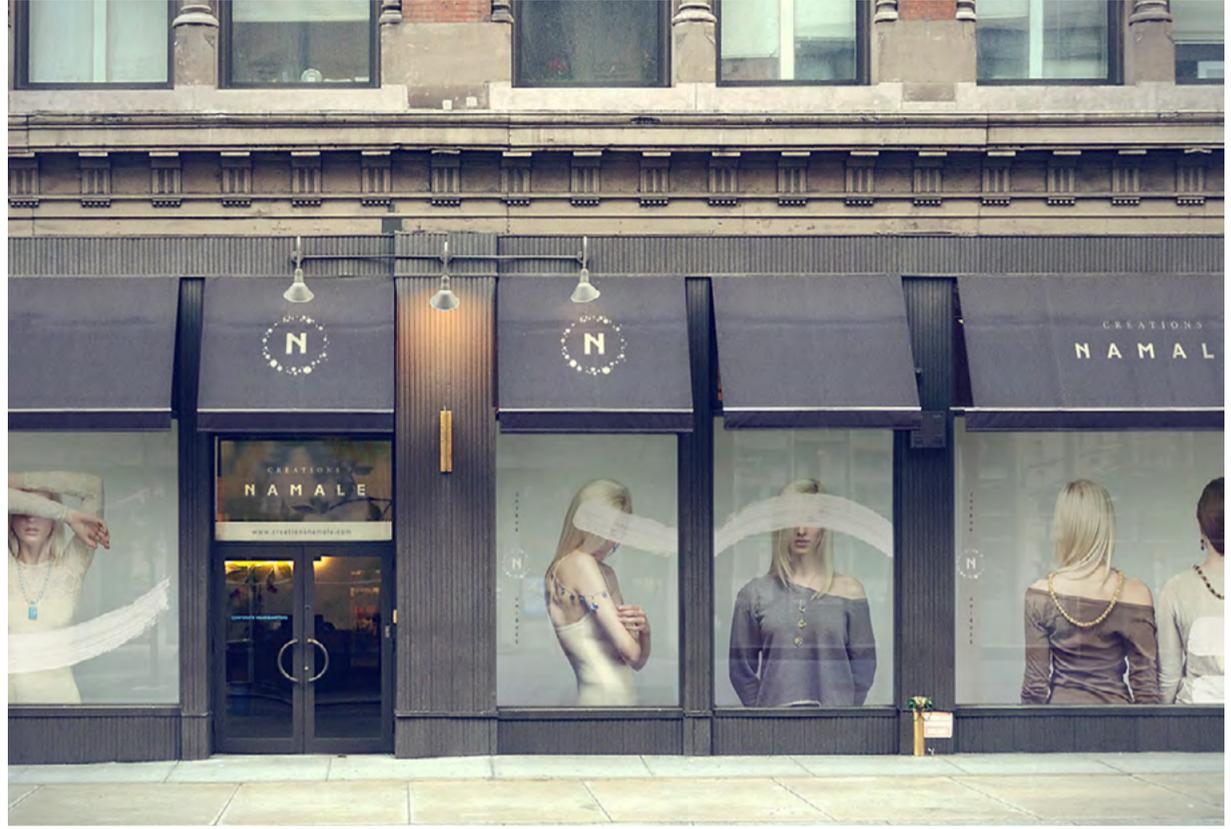
**02.**  
Brand mark

**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](http://www.phoenix.cool)

[www.creationsnamale.com](http://www.creationsnamale.com)

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# 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](http://www.robot-food.com)

[www.vocationbrewery.com](http://www.vocationbrewery.com)

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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. →

**PAPER STOCKS.**  
Cardboard for  
packaging /  
300gsm Bristol  
cardboard

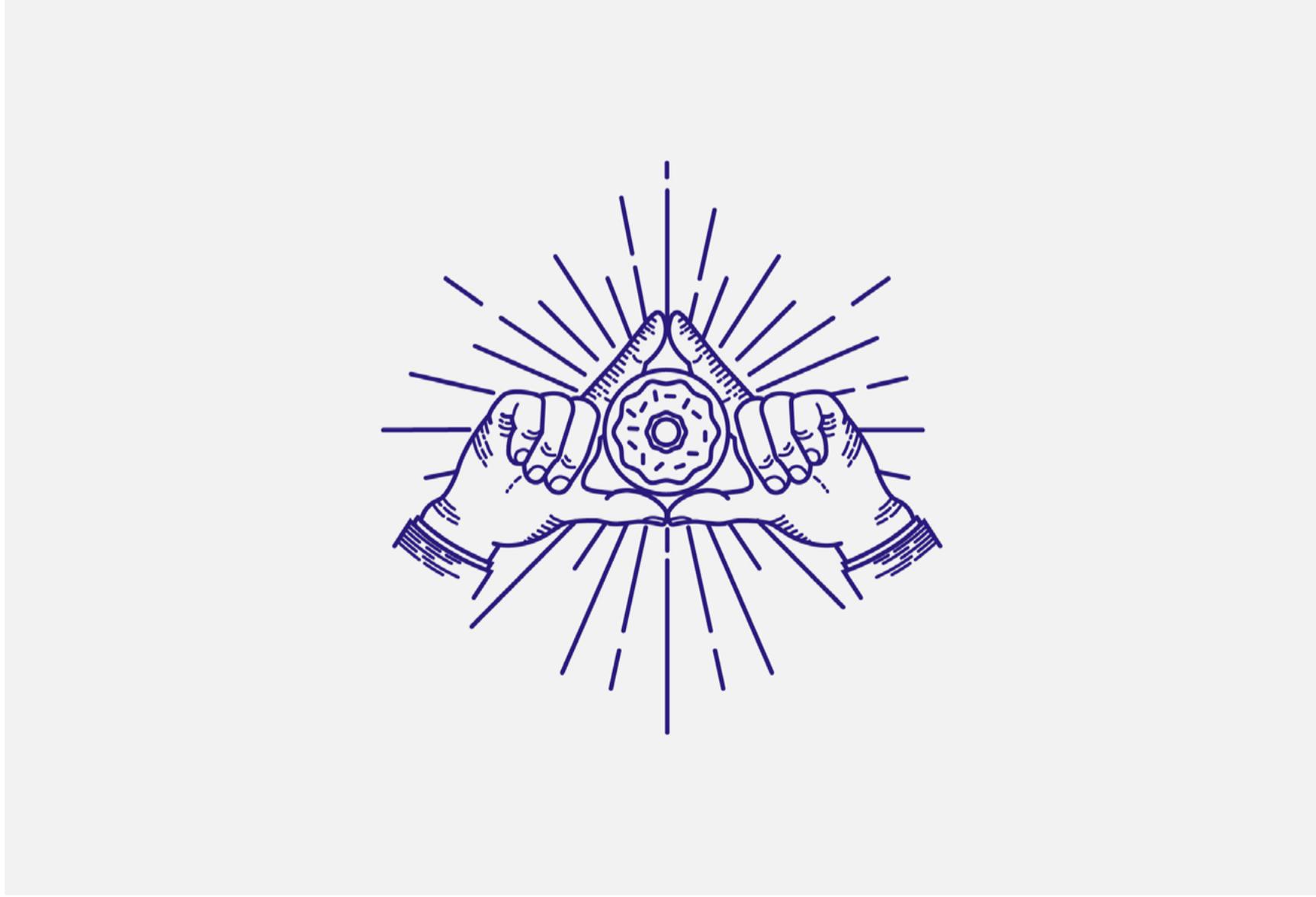
**FONTS.**  
ITC Grouch / Graphik

**PHOTOGRAPHY.**  
Estudio Tampiquito

**02.**  
The Secret Donut  
Society logo

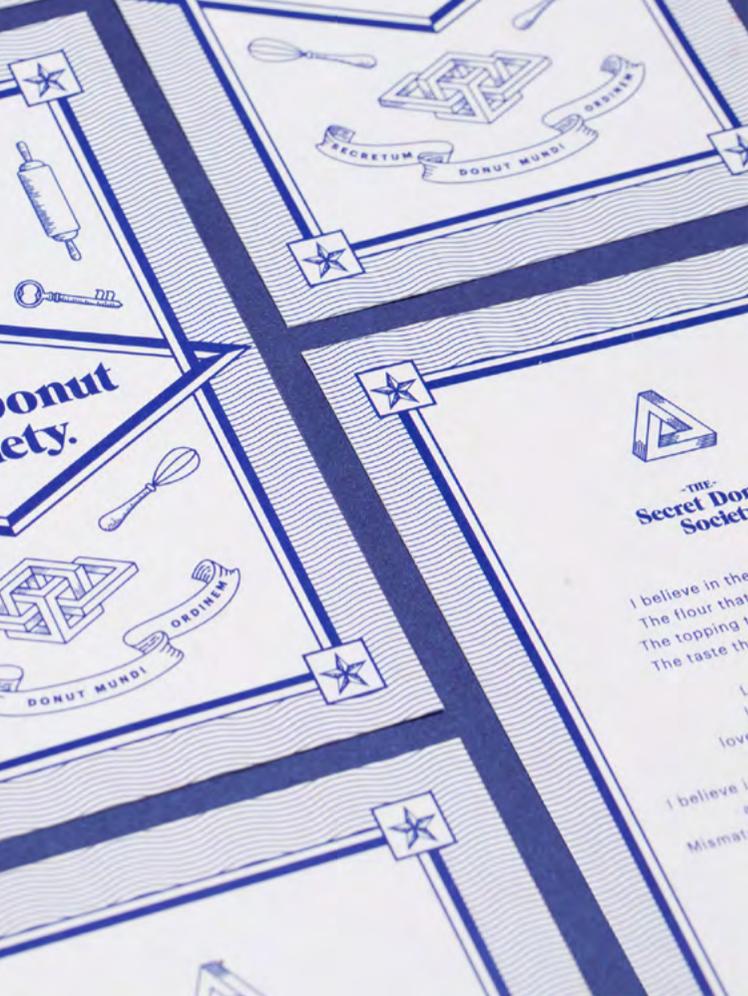
**03.**  
Masonic illustrations

02.



03.





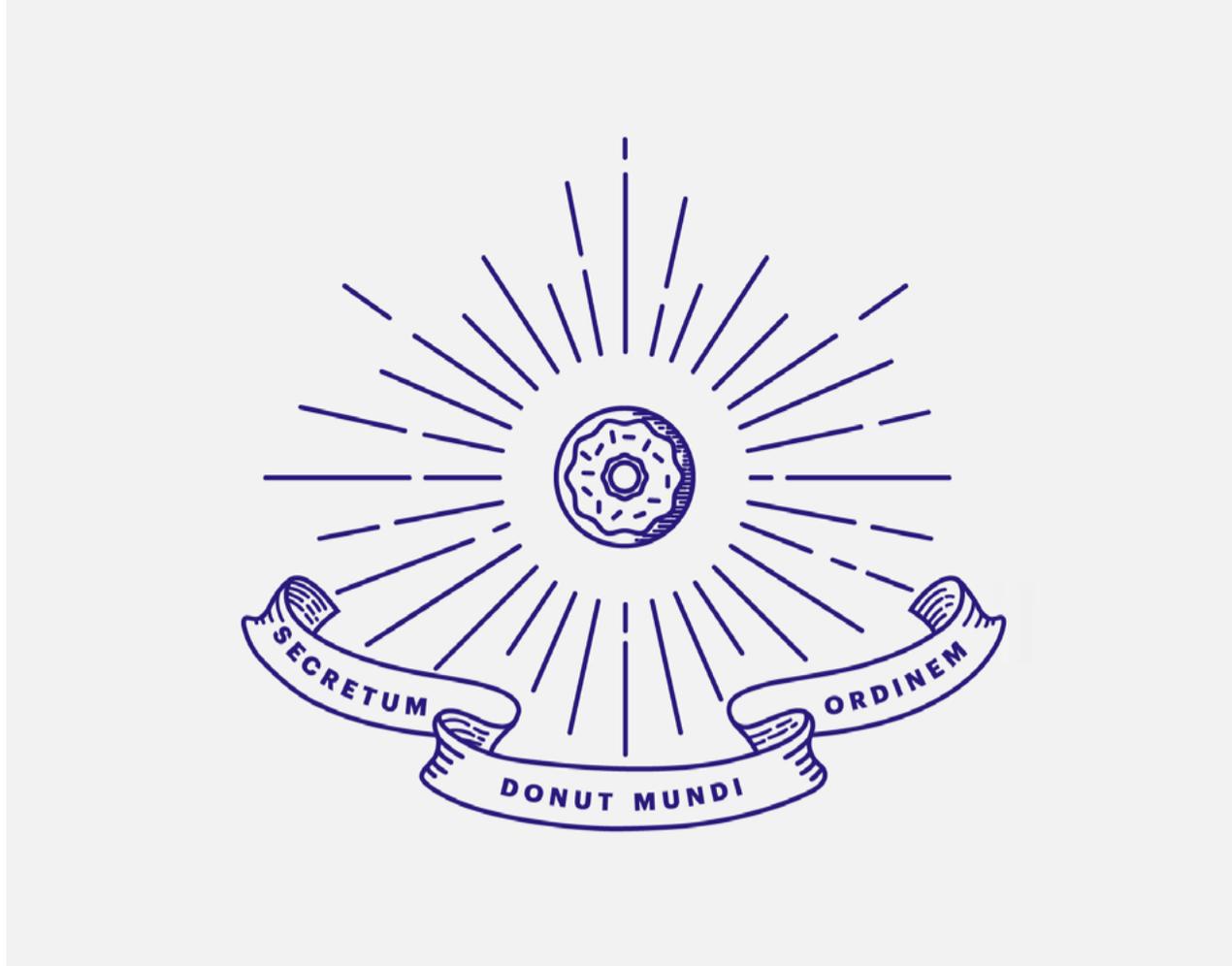
04.

**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

[www.facebook.com/thesecondonutsociety](http://www.facebook.com/thesecondonutsociety)

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