



Tutorial

[main image] Art direction: Peter Chadwick, David Bowden. Photography: Jonathan Knowles

Developing a brand

Zip Design shows you how to create a logo and brand for an album release and associated marketing materials...



Considerations of type, image and layout are as relevant in brand identity as in any other design discipline. So when working on a brand identity for a band or musician, the techniques and skill base learnt in more corporate environments still apply.

Over the next few pages, we give you an insight into the process of designing and developing a logo brand after liaising with the client. Working from original sketches, we show you how to develop the logo in Adobe *Illustrator CS2*. These working sketches should

always be scanned in as they prove invaluable when creating a logo from scratch. As well as these graphical materials, it's great if there is an existing font that you can use to adapt the basic letterforms.

Once the logo has been created, we take you through the basic steps of designing a poster to advertise a record release. Even today, while the popularity of the poster is somewhat in decline, the medium has lost none of its effective potency and still acts as a strong marketing tool or as a piece of art in its own right.



Expertise supplied by Peter Chadwick and David Bowden of Zip Design, www.zipdesign.co.uk. Main image, opposite page: Art direction Peter Chadwick and David Bowden. Photography by Jonathan Knowles. Image manipulation by Jack Lowe. Sofa illustration by Neil Bowen.



You'll find some images to help you work through this tutorial on the *Computer Arts Projects CD87* in the DiscContent\Tutorials\Tutorial Files\GA brand folder.

Part 1: Making the band a brand

Before you create anything, ensure you understand what your client wants...

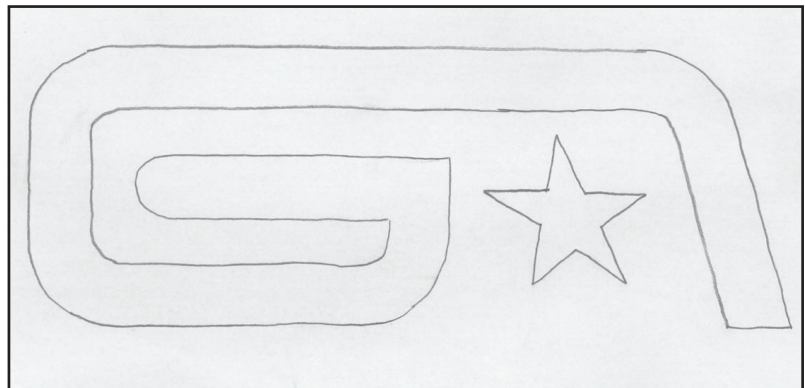
1 The brief from the client and the band members clearly states that the desired logo should be timeless, simple and have a sporty feel – like the classic Converse baseball boot. They stress that they want a logo that won't have to be changed in two years' time – they need a logo built to last changes in fashion.



Inspiration

If you're interested in Japanese visuals such as logos and trademarks, look out for a fantastic collection of books called *A Collection of Trademarks & Logos in Japan*, published by Graphic-Sha in Tokyo. These titles are well worth investing in and are overflowing with the most amazing logos and logotypes you could wish to see from this inspiring and brand-crazy culture.

Making the band a brand continued...

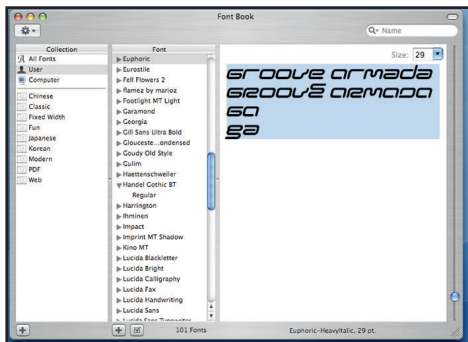


2 Not only do we investigate sports brands for this project but our research also leads us into the bold structure of 1970's Japanese brands and type as well as the early pre-James Bond graphics of Saul Bass.

3 Once we've done our initial research into what would be a suitable brand for the band, we present our first series of sketches to the client. This consists of numerous options of logos, icons and thoughts on how the logos would be applied to create an overall brand.

Part 2: Bringing the logo to life

Having got the go-ahead on the sketch, we develop it into a distinctive digital logotype...



1 If you've done your research properly, you should now have an understanding of what the client wants and expects in a logo, plus around a million (or more) ideas for a visual direction based on your sketches. On this occasion, we decide to adapt an existing 'sporty' typeface.

2 Begin your logo design in *Illustrator* by creating a new document. We prefer to hide the artboard when creating anything that doesn't require a specific size or grid. If you want to do the same, go to View>Hide Artboard. Type out the letters you'll be working with, and choose your typeface.

3 It's a good idea to scan in your chosen sketch too. Place the sketch in the document and lock it behind your type (you can do this by selecting the image then pressing Ctrl/Cmd+2). Having your sketch placed behind your digital type helps you to keep track of your original idea.

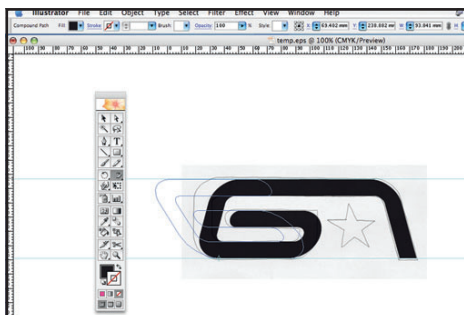
4 Break up your type into outlines (Shift+Ctrl/Cmd+O). This allows you to control the points of the letterforms more freely.



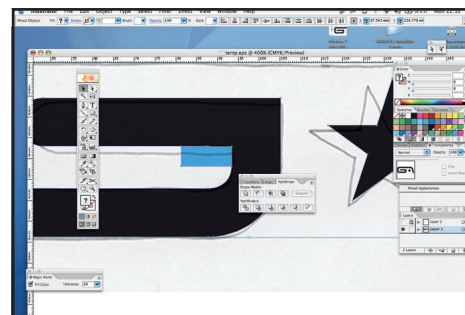
5 We adjust our two letters to fit more into the lines of our sketch. On this occasion, we flip the 'a' horizontally (Object>Reflect>Horizontal).



6 It's sometimes a good idea to add top and bottom guides to the logo at this point to make sure that the height doesn't change during development. Simply drag guides down from the top rule and place them precisely. Using our background sketch as a guide, we remove the unwanted points from the 'a' and fill in the end to a sharp edge. Our logo sketch is beginning to take shape now.



7 The 'g' needs some tweaking. We select the Sheer tool and select an anchor point on the lower left of the 'g'. Holding Shift, we drag the 'g' to the left so it fits the sketch. We need to sharpen the 'g' by creating a new shape with the Pen tool, so we select both the 'g' and the new shape and Alt/Opt-click on the Expand button in the Pathfinder tab. This unites the two shapes into one.



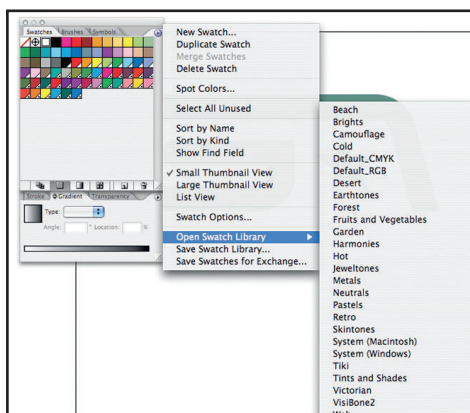
8 We also need to create a sharper edge to the inside of the 'g'. This is done by creating a rectangle over the top of the logo, selecting both objects and Alt/Opt-clicking on the 'Subtract from shape area' tool. The 'g' and 'a' are now complete. Once all letters of your logo are done, select the individual shapes and Alt/Opt-click the Unite tool again to create one solid object.



9 We now add a star to complete the logo and enhance the sporty feel of it. Create this by selecting the Star tool. Hold Shift and Alt/Opt while dragging the mouse to ensure a more angular star. We now repeat Step 7 with the star object so it matches the sketch. We then select the 'ga' and the star and use the Unite tool to complete the logo. Now view your artwork in outline mode and select all (Ctrl/Cmnd+Y>Ctrl/Cmnd+A). This enables you to see any stray points which need to be deleted.

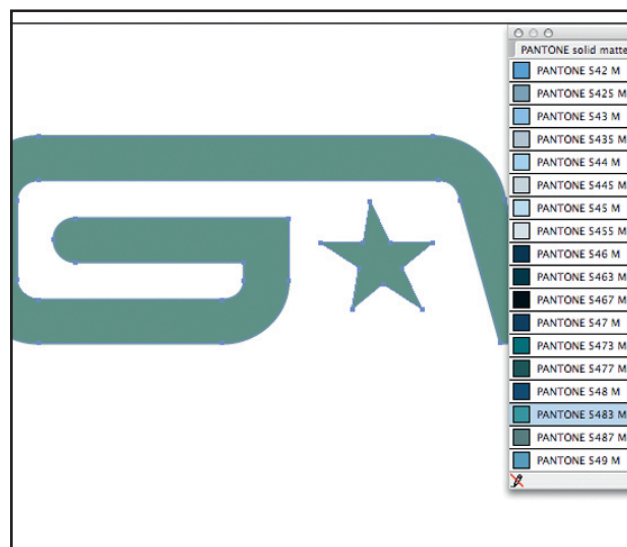


10 Our logo is now complete and will be used as a black version on various items. We do, however, need to look at colour options for use on all the marketing items. It's always better to choose colours away from your computer screen because you'll ultimately get a more accurate colour match.



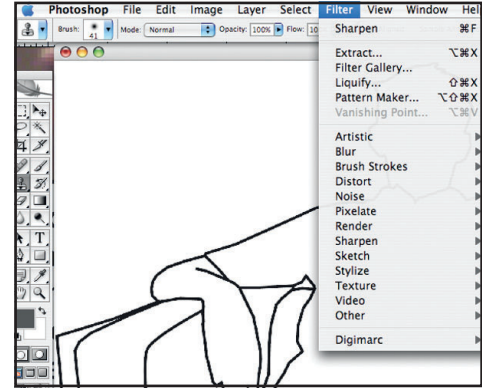
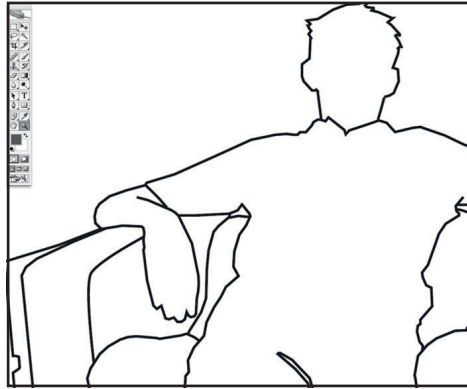
11 After consultation with the client, we decide to use Pantone 5483 as a reference colour. In *Illustrator*, we go to Swatch menu and select Open Swatch Library. Once opened, select either Pantone Coated or Uncoated depending on which material you'll be printing on.

12 When the dropdown Pantone menu is revealed, locate the desired Pantone reference, then select the logo and apply the colour. If you want to make any colour adjustments to the logo before showing it to the client, always refer back to your Pantone book to obtain the best results. When you're happy with the colour and it's been approved by the client, the logo is then complete and ready to be used.



Part 3: Creating line art by hand

Develop some illustrative elements to be used as part of your brand identity...

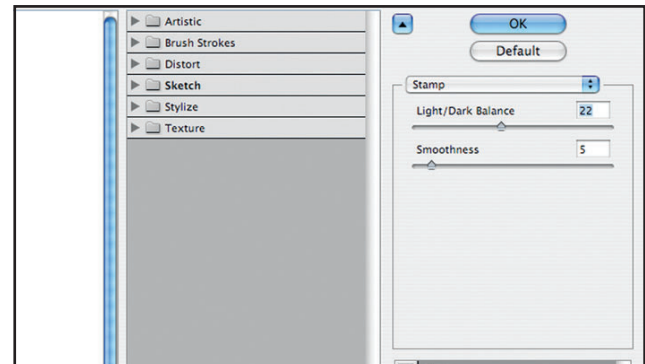
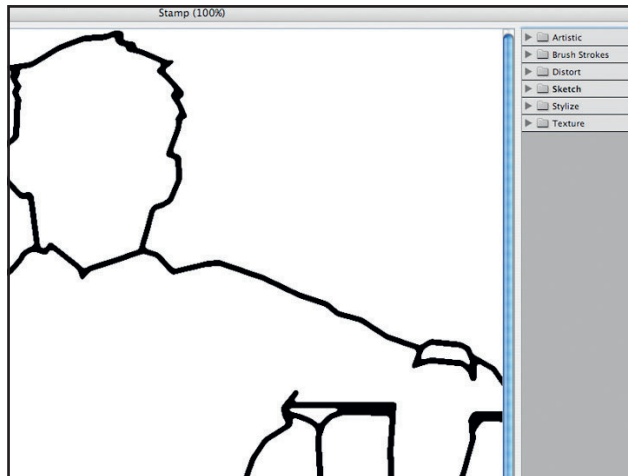


1 Line art can be created in many ways, using programs such as *Illustrator* or *FreeHand*. We decide to use a traditional method for our line art illustration, tracing the photographic image on a light box using ink and paper.

2 Once you've traced and then scanned in an image, open it in a new document in *Photoshop*. Use the Magnifying tool to zoom in and check the quality of the line carefully. You'll soon see if you need to improve some of the line work.

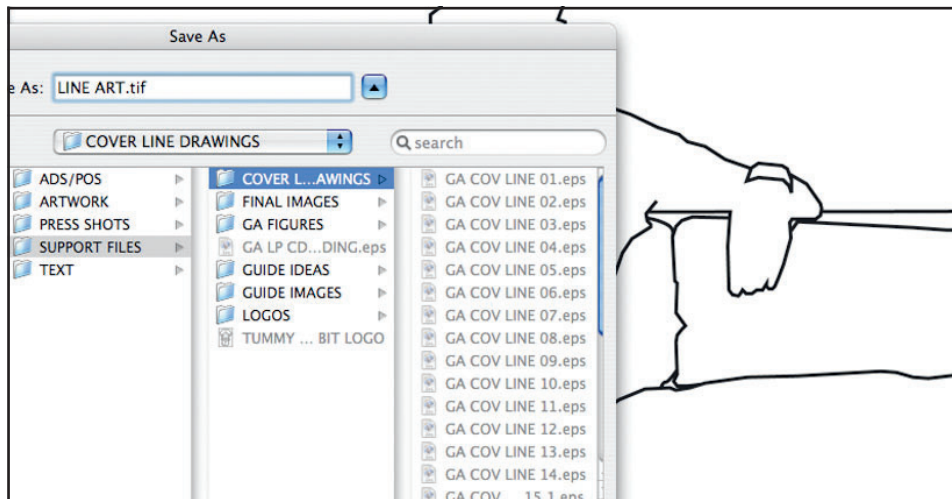
3 Once you've checked the line quality and identified the areas which need some improvement, go to the Filter menu in the main toolbar. The dropdown menu reveals the Sketch option, so select that.

4 Once you've selected the Sketch option, choose Stamp. This tool will help you to adjust the overall line width and density.



5 You can change the line width and density to get the desired effect. We choose to alter the Balance and Smoothness in the Stamp dialog.

6 Once you're happy with the overall line quality, save the image as a TIFF file in readiness to drop into a *QuarkXPress* artwork file.



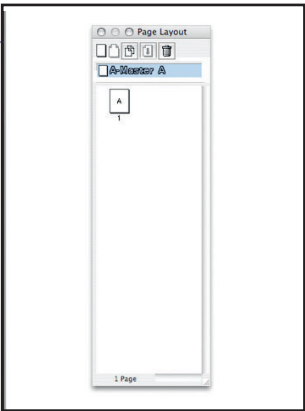
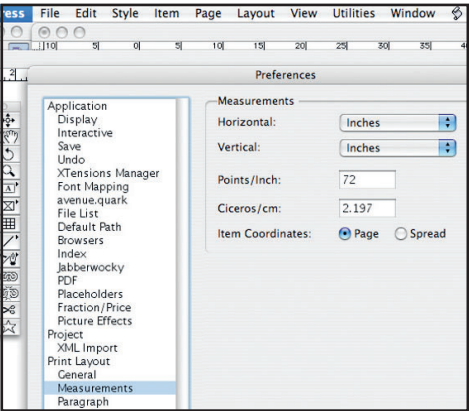
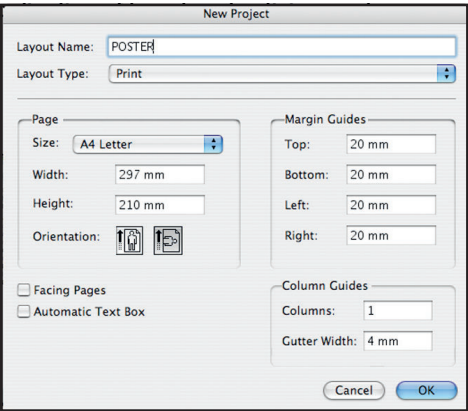
Poster revival

The poster was an object of desire up until the mass-produced and low-quality output of the last 20 years. Check out Phaidon's *The History of the Poster* to relive the poster in all its glory.

When designing a poster that will be used for both indoor and outdoor spaces, you must bear in mind that outdoor poster sites are mostly viewed by people who are driving past in their cars or on public transport. Therefore as well as being designed and considered, the content of the poster must be easy to read at speed.

Part 4: Extending the brand

Create an advertising poster using your logo and illustration...



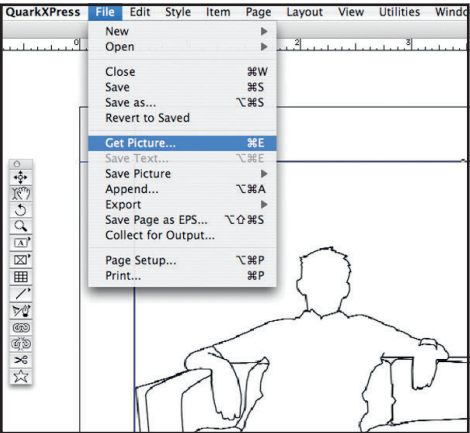
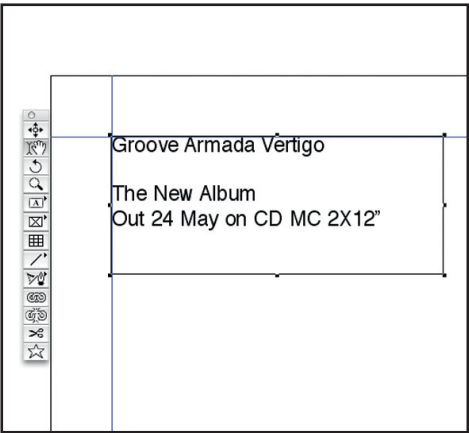
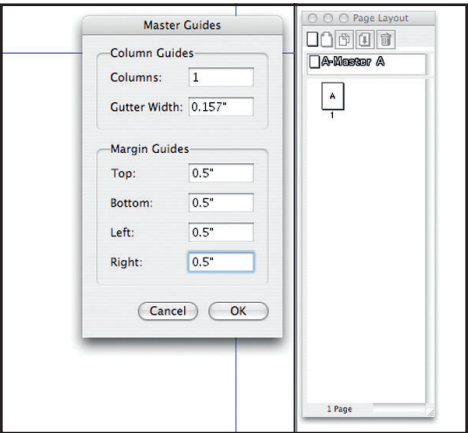
Kerning considerations

When working with a lot of text in a large document, we always apply an overall kerning setting of -2. With headline text and other sub text that's bigger than the rest of the body text, you should always look at how the letters work both together and individually, and then kern each letter as necessary. Don't rely on system kerning settings for important typesetting, because they can let you down.

1 In the top menu, go to New and create a new document. This poster is going to be 30x20 inches. The document is set up at half this size (10x15 inches) in *QuarkXPress*. We'll tell the printer to enlarge the artwork to fit the desired print size when we supply the file to them.

2 The document measurements will appear with the measurements in 'mm'. If you want to change them to inches, go to the top menu, to *QuarkXpress* then to Preferences. Choose the Measurements option and change the measurement units to Inches.

3 We'll be working in a simple one-column grid for this advertising poster. This grid can be created simply by going to the Page Layout palette and clicking on the master icon.

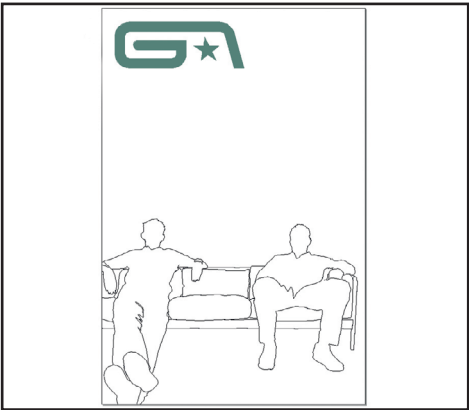


4 Go to the top menu and select Page and scroll down to Master Guides. In the Master Guides dialog you can set your outer margins, which we'll set here at 0.5 inch.

5 The document is now ready for us to import all the component elements that will make up the poster. Create a text box and cut and paste your text into the box.

6 Follow the same procedure for all the images. Import the images by going to File in the top menu bar and then selecting Get Picture in the dropdown menu.

7 We lay out the two main components in the document with the logo in the top left of the poster. The line art image will be cropped in the bottom-left corner. This crop makes the image feel stronger, like it's just been floated in the middle of the white space of the poster.

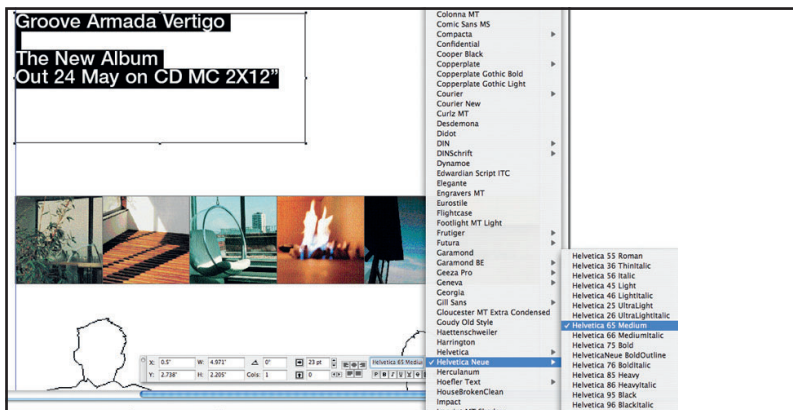


8 Next, we import a series of images into the middle of the poster. These will be the focal point of the composition and the burst of colour will bring the poster to life. The images are also used on other printed elements in this advertising campaign.



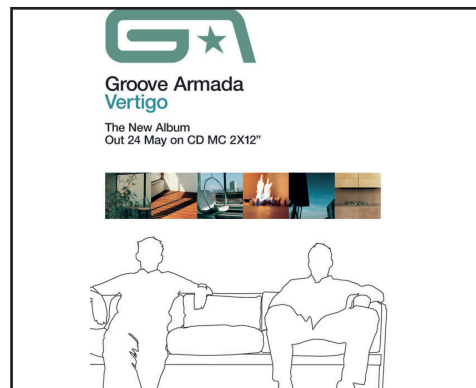
Extending the brand continued...

9 We've decided to use Helvetica 65 Medium for this poster. We select this font using the bottom menu. You can also select type via the Style option in the top menu, but we find it easier to use this bottom menu.



10 Still using the bottom menu, we play around with point sizes for the headline and the sub text. We adjust the text along with the leading and kerning until we're happy with the look and feel of the text.

11 At this stage, we're happy that all the elements are in place, so we print the poster and have a good look at it away from the computer screen. Make a note of any adjustments needed on the printout before going back to the computer to make the changes.



12 Before you send the poster off to the client for approval, print it out, stick it on the wall and check it from different distances to see how it reads. If everything looks good, it's time to send off the artwork for client approval.

Part 5: 3D logos

Working with a model maker and a photographer, we create a 3D model of the logo...



1 Here, we get an industrial model maker to construct an opaque perspex logo. It's opaque to allow light to filter through it, in the same way as a light box.

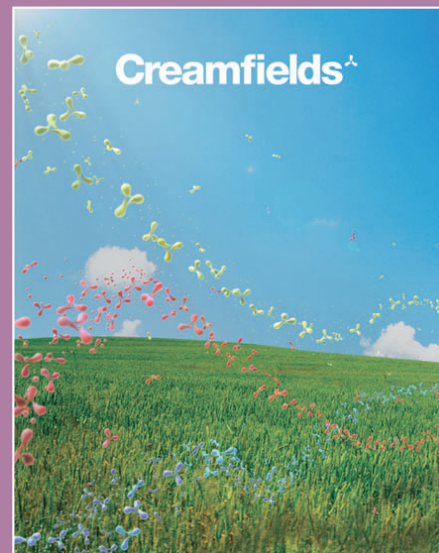
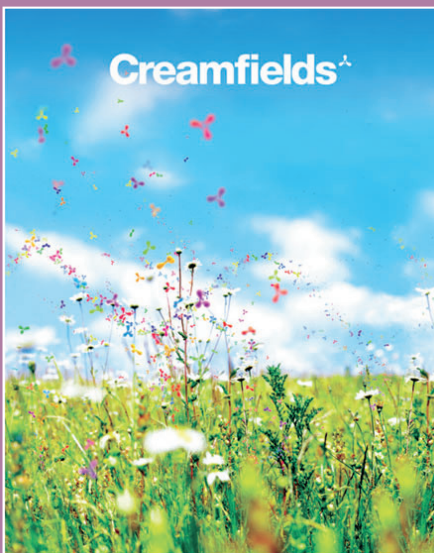
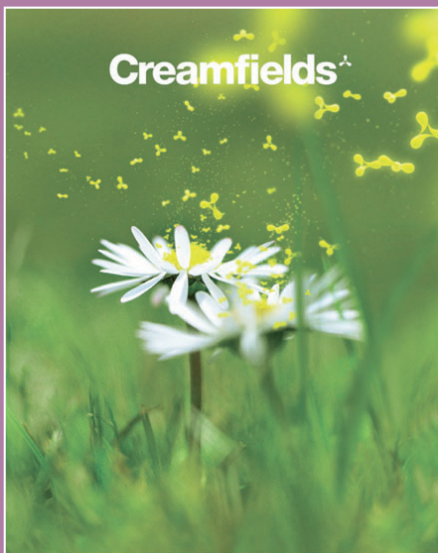
2 The logo is photographed from a number of different angles in the studio. This is done to cover all possibilities because we'll be combining the logo and background image in post-production to create stunning visuals for a series of images for an album release.



3 Finally, we combine the elements in *Photoshop*. This is when the idea and image really light up and a series of four images is created for use in a marketing campaign. **cap**

Expert profile: Peter Chadwick

With a number of clients in the music industry, Zip Design's Art Director Peter Chadwick knows all about creating brands with impact...



Above: Three advertising images for this year's Creamfields dance festival in Liverpool.

BACKGROUND:

Peter Chadwick left Middlesbrough in the late 1980s to study at Chelsea School of Art, London, where he received a BA (hons) degree in Graphic Design. He started his working life at Williams and Phoa in London and, after being employed at a number of design studios, he founded Zip Design in 1996. He still works at Zip as Creative Director.

YEARS PRACTISING AS A CREATIVE:

Fourteen.

CLIENTS:

Zip's roster of clients includes EMI Records, Island Records, Mercury Records, Virgin Records, Paul Smith, Harvey Nichols, MTV, Sony/BMG, Cohn & Wolfe, Hed Kandi, Ministry Of Sound, Virgin Publishing and Swatch.

MISSION STATEMENT:

"As a seven-strong team, our main objective is to progress and celebrate mainstream image-making through intelligent design. Print campaigns, including band and label identity for the music industry, have kept Zip continually busy, but the company has proved itself equally fluent in other areas. Whatever the project, we strive to apply soul, energy and a meticulous sense of detail to everything we undertake," says Chadwick.

WEBSITE:

www.zipdesign.co.uk



Left: Design and packaging for Stereo Sushi of Hed Kandi Records.



Above: Single and album covers for Beth Orton, EMI Records.