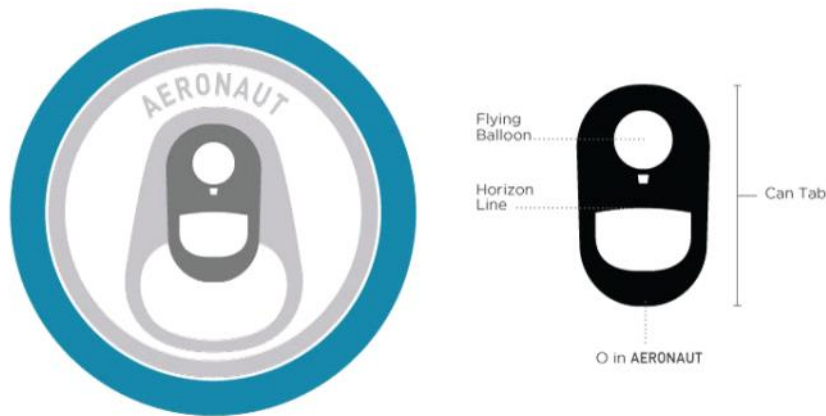# Logo Development

Monday, March 23, 2020   10:03 AM

I really like the Aeronaut logo, it's use of negative space to create a balloon over the horizon as well as a beer can ring pull is very clever. I do not plan on creating a graphic logo for Of Nowhere but the way they have laid it out here and annotated it is inspiring.


Again the Brixton B is far more detailed than I want to take the Of Nowhere logo but the explanation graphically of how the logo is constructed is not only a great example of how the Of Nowhere logo should be represented in the brand book but also an influence on how I might construct my logo. Using a grid and rulers.

I gave some research and exploration into this logo before I pfficially started this project. I wanted to sneak the logo into my proposal presentation to see if anyone would call it out as not fitting with the rest or looking bad. Luckily no one did which lead me to believe I was on the right path.

ELECTRIC BEAR
BREWING CO.

OMNIPOLLO

:OF NOWHERE
BREWING COMPANY

BRLD

I arrived at this logo by taking inspiration from a few sources.
Firstly I looked at Singapore Signs which ended up in my stylescape for the brand.
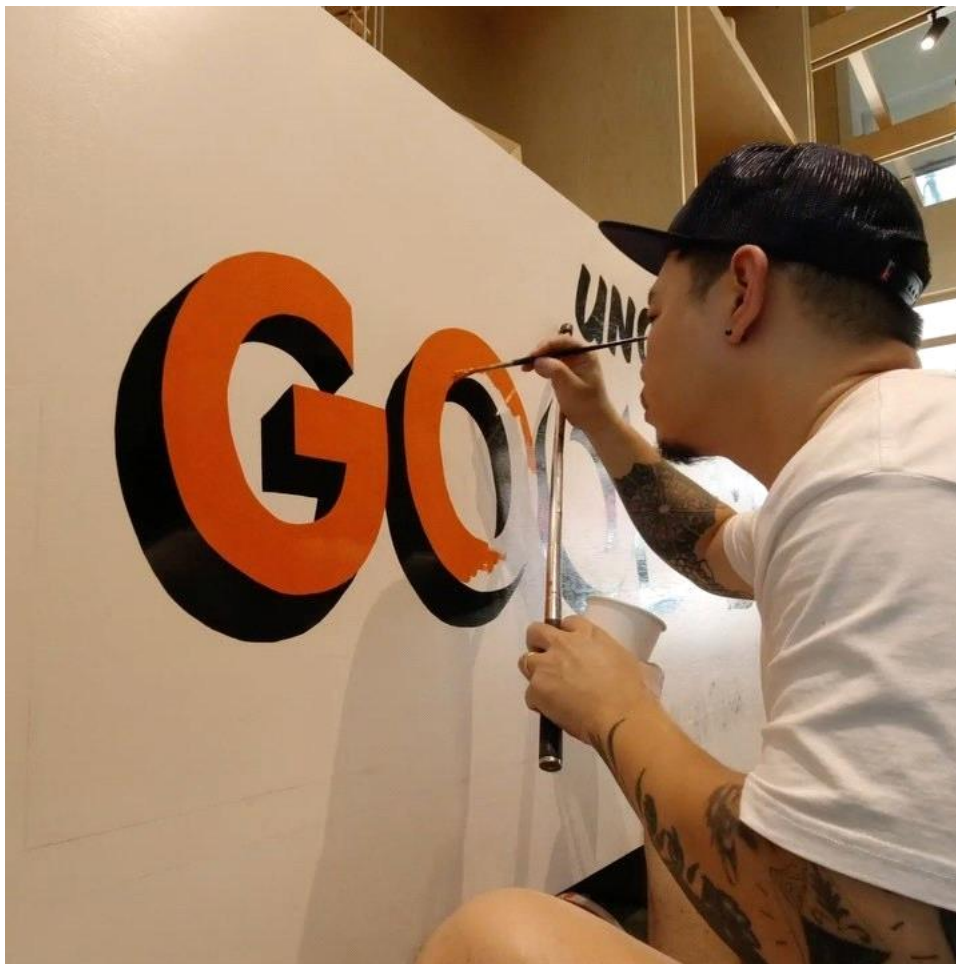
Singapore signs creates modern takes on old enamel, sign painter style classic signs. They are vintage and very reminiscent of travel and travel companies. They reminded me of type I had seen on train cars while traveling and so I researched train cars for more inspiration. Train cars are very on brand in terms

of travel and interaction with strangers.

Internet research didn't seem to produce much so I had to dive into my folder of images from the London Transport Museum. The internet however did provide me we a great influence.
https://www.atlasobscura.com/articles/why-do-diners-look-like-trains

American diners. In this article I found out that a lot of retro diners were built very similarly to train cars and even were transported as such. It is for this reason that they look very similar to train cars and most importantly allow trains to inform their design choices. By looking at vintage diners I can draw design conclusions that have been distilled for me from train cars and travel graphics as a whole.

Looking at the Train car type and the Diner type, a few trends become very apparent. Blocky and square type, a 3D perspective effect and simple two colour scheme.

I went through quite a few typefaces trying to find one that reminded me of the travel types. It needed to be square, blocky, straight and quite uniform. I eventually picked up a favorite; Phosphate Solid, while not perfect it did allow me to explore further. I tried it solid and tried it simply with an outline. The drop

shadow at the top was the strongest and so I moved forward with that.

I also felt that in a single line that the logo was too long and would make application rather difficult as well as being a bit of an eye sore to read. I raised the 'Of' above the nowhere, I played with it in a few configurations but justified to the left seemed to work best although it created a section of empty space that I felt at the time needed filling. I added brewing company to the space set in Gill Sans (As it is reminiscent of the typeface that national rail uses).

I added a 3D effect within illustrator rather that a simple drop shadow, this was the strognest the log had looked yet and for the purposes of sliding it into my presentation was as much work as needed doing to it for now.

While I did like the logo, I knew it was far from perfect. It was a little too cartoony. The W sat a little too wide for the rest of the letters, the E was tight. The Colon wasn't quite doing what I wanted it to. The 'Brewing Company' didn't sit in the space as comfortably as it should. It needed fixing.
I was happy with the research and influence that had guided the choices that had got me to this point however and so I approached the actual logo more as a re-design or re-brand than a straight start from the beginning.

This was a good exercise, a lot of the time as a designer I may not be set to create graphics completely from scratch, I may have to re-design a logo and that would involve keeping elements from it that are already recognizable or engrained in the brand.

The original logo used Phosphate Solid, which is a fine typeface however it threw up a few issues. I also had it in my mind from my Drygate Brewing research that having a custom typeface is a good idea. I could have poured over typeface websites for hours to find one I was happy with and then paid to license it to the brand or I could design a custom typeface. I decided on the latter.

Using Phosphate as a base I went it and corrected the issues that were causing my logo to not work. There needed to be less variation in letter widths, The W needed to spread out less.
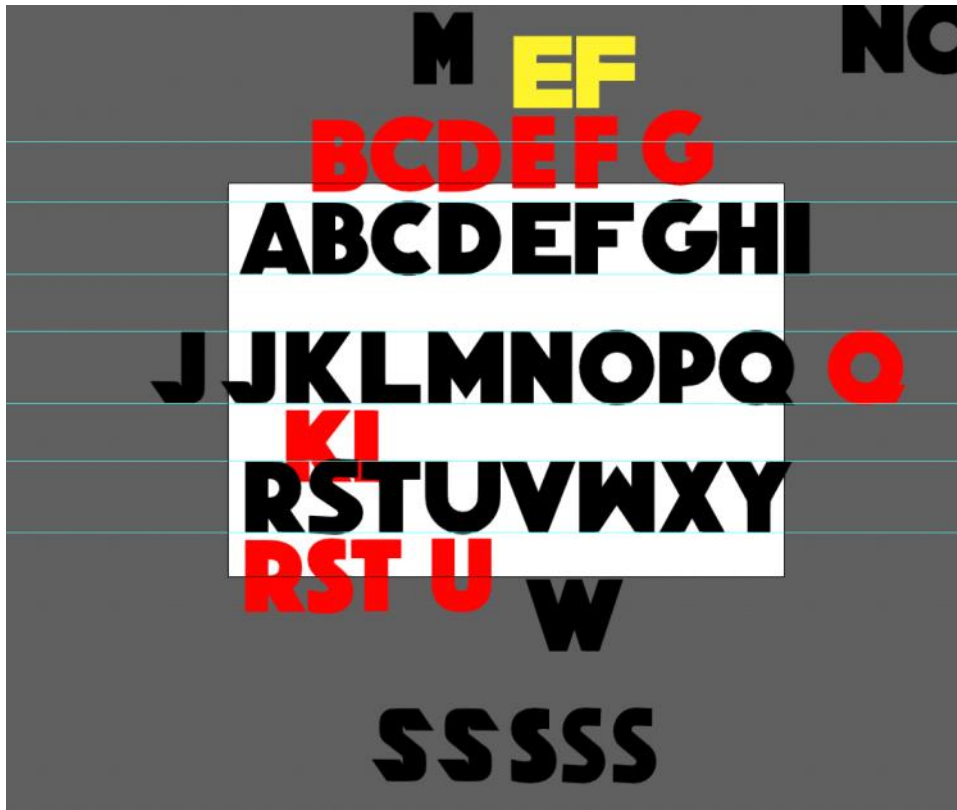
I then identified a few other issues while re-designing phosphate. The S was far to different from the rest of the letterforms and so needing re-designing completely. The O, C and Q weren't perfectly circular so they were adjusted. The W was fixed by rotating the M, giving it vertical arms. The hole in the A was made larger and with the B, The E was elongated to the width of the N, The shelf was extended to the center as well as to the edge. I ended up using both variants in the final logo. The G originally cut off to have a straight right edge, this however made it a varying width to the rest of the letters so I corrected that. The J was made more in keeping by taking the leg of the R and mirroring it. The K was made symmetrical along the horizontal center. The Q was fixed in a similar way as to the J, The L and the T were elongated.
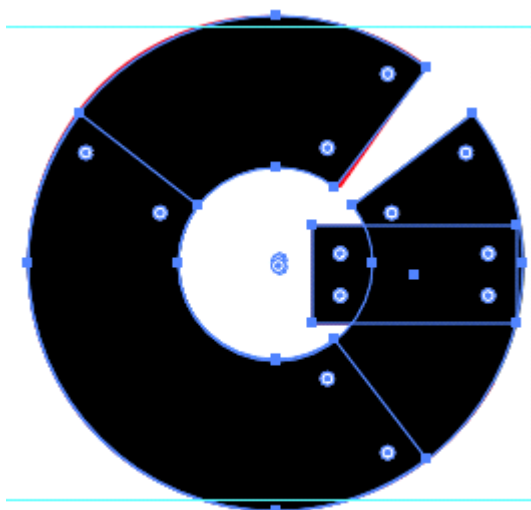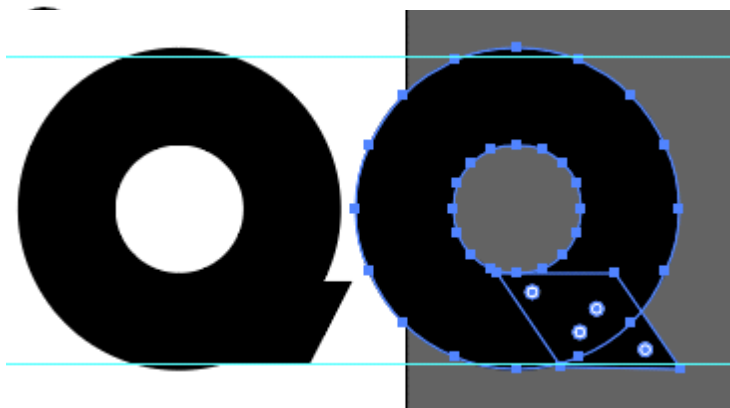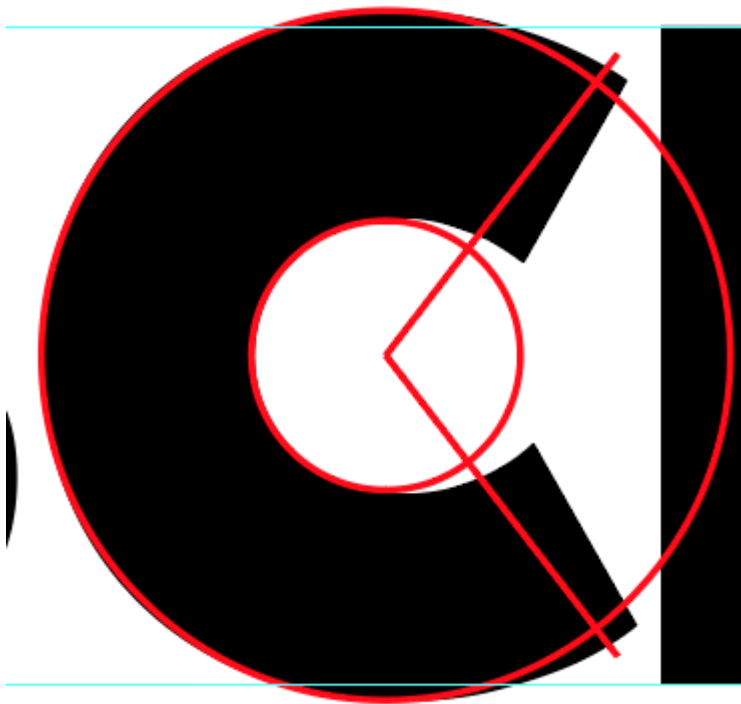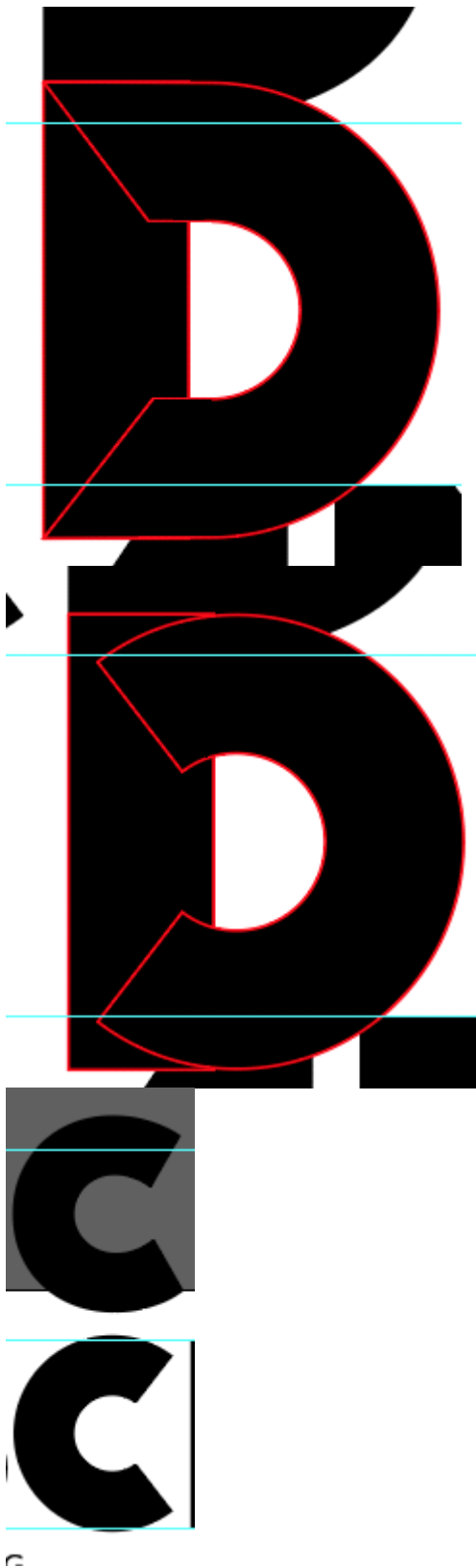
EF
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E
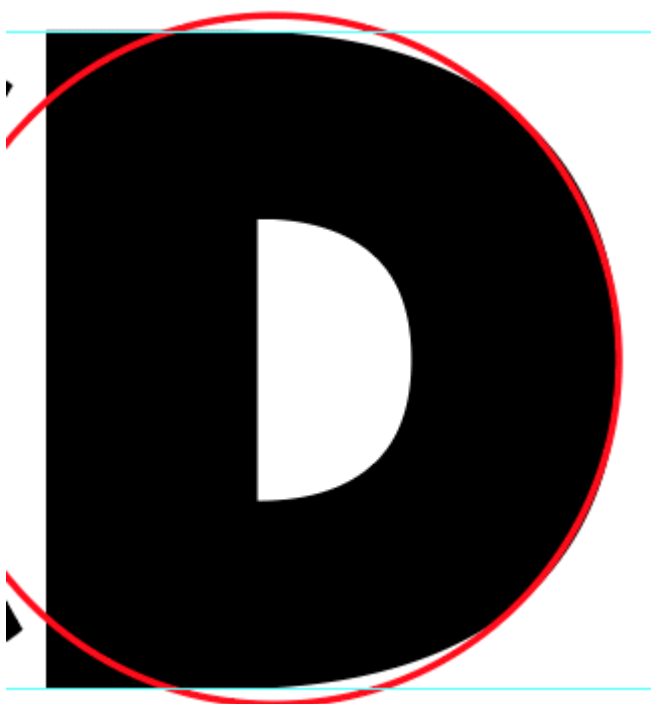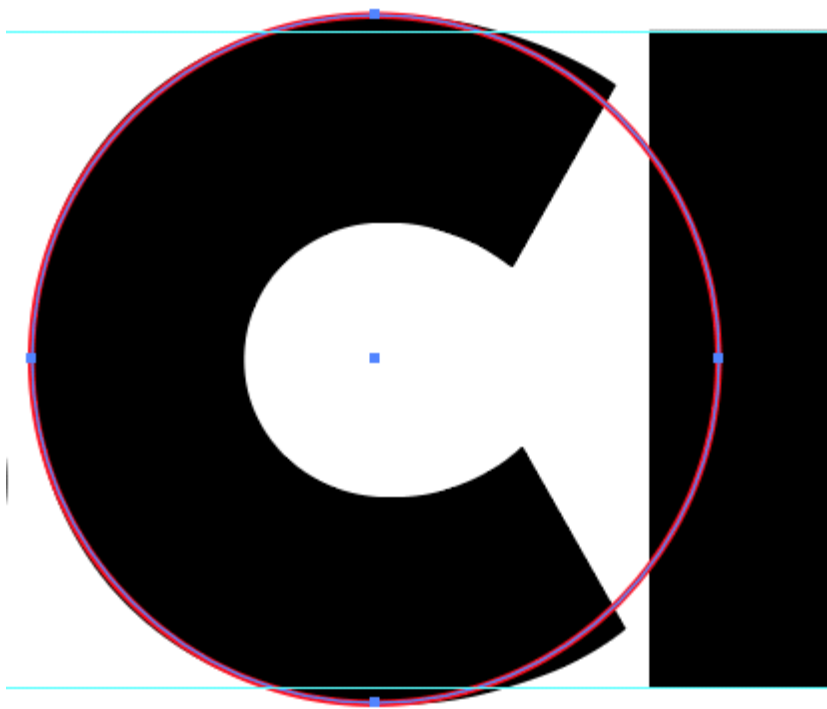
Made the K symmetrical across the horizontal center.
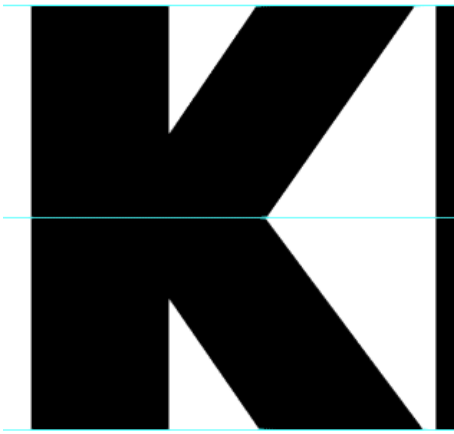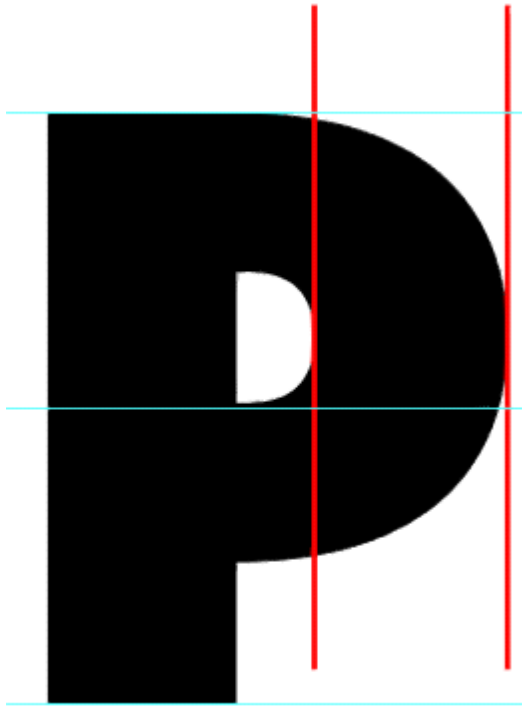
The curve of the P defied the thickness rule. It was too thick comparative to the rest of the letter.
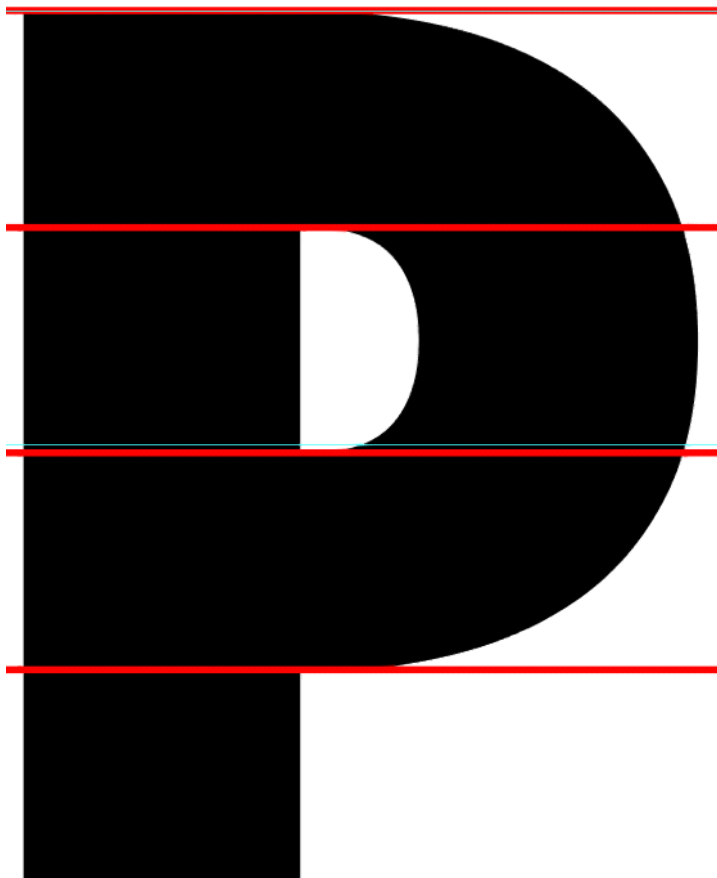
The wider H creates a strange relationship with the R. I much prefer the slimmer H and think it makes the entire word more readable.

I had fixed far more than just the letters needed for the creation of the logo but I felt it may be useful to have a custom typeface for use later on in promotional materials, Packaging, The label designs or signage.

I tried the placement of the words in a few different ways again however the left justification still remains the best and as akin to the original design. As I am approaching this as a re-design/re-brand I figure I would stick to the original. I had completely removed the colon by this point however and the edge lines up nicely. This overall creates a much stronger logo.

I was still delineating here over whether to have an outline. The outline stands out a little better however does impose a slightly more childlike nature to it. The non-outline variant definitely appears more moderns and clean.

Something that has remained in the final logo that no one has yet pointed out is that the logo actually uses two different Es. I found that using the E with the shorter shelf as the last E broke the straight edge of the logo and made the whole thing seem less strong or imposing and a little wavy. However having the E with the longer shelf in the middle of the word, due to it's straight edge would cause a visual barrier from the rest of the word. I decided ultimately that having two Es was fine and even caused a little visual interest and reward to anyone that may spot it.

I arranged duplicates of my logo in a cascade of sizes to ensure that it works at a variety. This log could appear large on vehicle livery, pub signs and billboards as well as small on packaging, glassware and merchandise.

These are the parameters used for creating the 3D effect on the type.

3D Extrude & Bevel Options

Position: Custom Rotation

5°
5°
0°

Perspective: 0°

Extrude & Bevel

Extrude Depth: 120 pt   Cap:

Bevel: None   Height: 4 pt

Surface: No Shading

☑ Preview   Map Art...   More Options   OK   Cancel
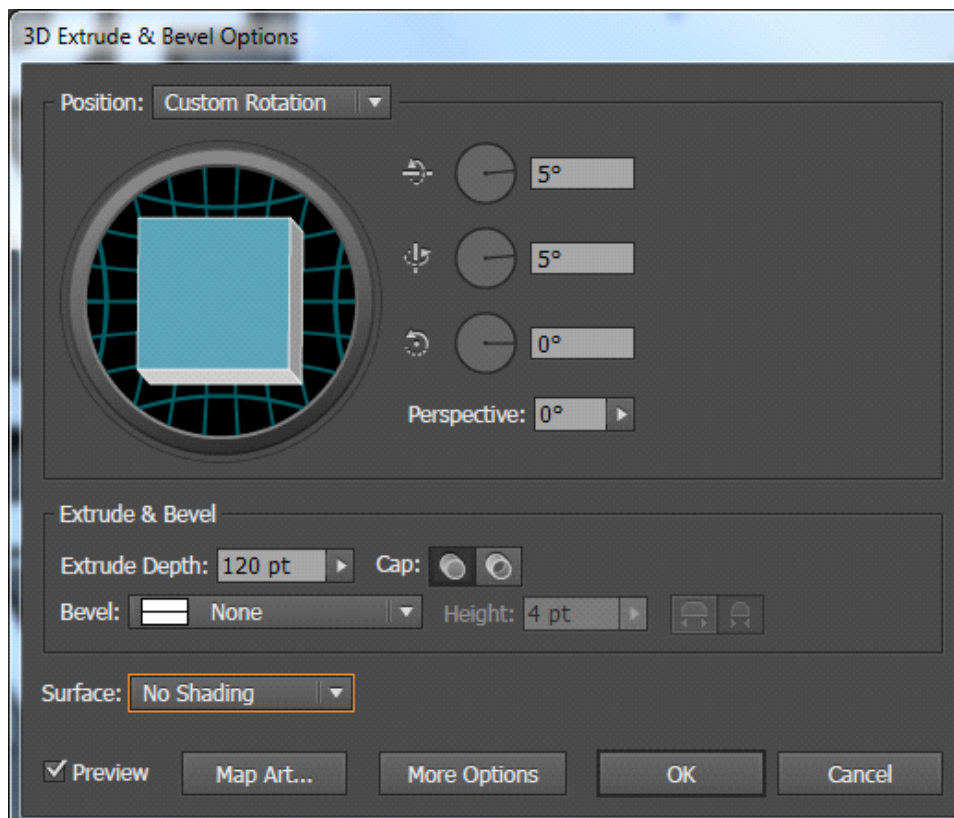
In an activity to see my logo from a different point of view, as looking at the same letters for hours on end can cause the designer to become disassociated with what they are creating, I ran my shapes

through a few different effects. While I like the top one it's not in keeping with the brand. It would be better for a circus theme.

While the pinch at the bottom is visually interesting, again it has no relevance to the brand and it is important that I am using graphics to represent the brand not simply make the brand appear interesting.

I expanded and experimented with the 3D effect on the logo to see where other avenues could take me. while the middle E is very interesting and calls back to enamel signs and vintage train carriages. It's not as effective at smaller sizes. Which leads me to continue with the simple black background.

I didn't want to run ahead too far chasing the same logo as I started with so I continued to try other avenues now that I had a set type face. I placed the letters in square boxes and rotated them in 3D space. I was trying to play to the travel aspect and waywardness of the brand and I think unconsciously was being influenced by old movie posters. It creates an interesting eye-catching look and even a good logo, however doesn't really speak to the brand, I think I may have been following a path in the wrong direction but continued.

If nothing else, exploring the wrong paths ensures that you have been previously exploring the right one.
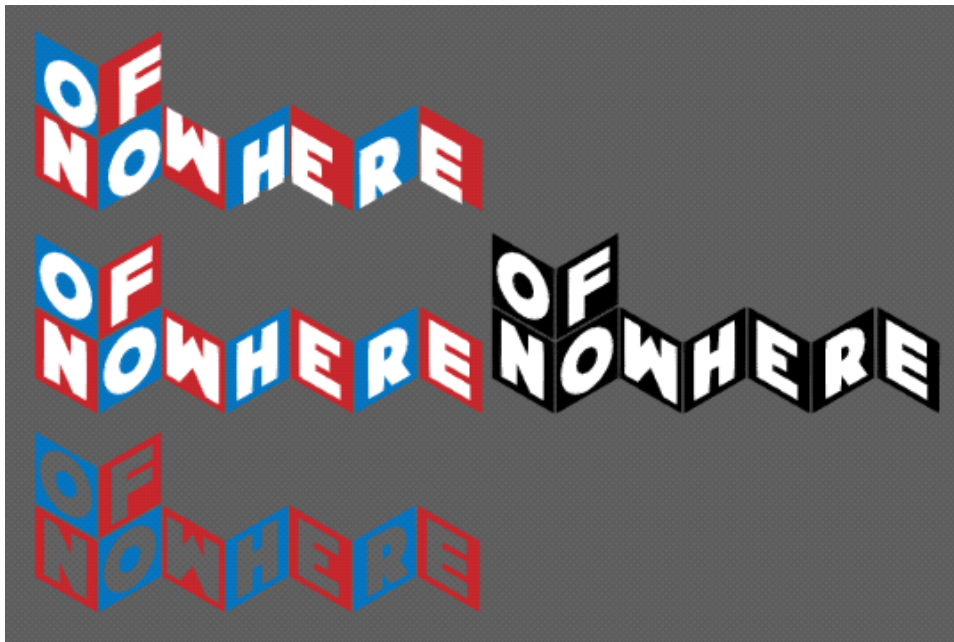
I dialed it back and created a logo more similar to the original but added in arrow shapes. These shapes call to the way markers seen in the stylescape.

To center these letters on the arrows I had to play with the kerning and over all made the words hard to read. Not wanting to deter customers by making the logo difficult to understand I knew this was something to avoid.

I returned to my original, assured that because it was driven by the influences on the brand (Diners, travel, retro signage) that it was the correct path.
I started to lean toward the non-outline variant of the logo, I feel it's cleaner, more professional and is what I can imagine a re-design of the original coming out like. I threw some colour into it to see if this drove the brand direction at all. I keep seeing red and blue pop up in the influence and so tried those. I feel in this set-up the red and blue variants clash, making it difficult to read. The most successful would be the blue face, white shadow variant, however this would not work on white material as it would appear only blue.

This was a useful exercise and actually drove me to my biggest break-through with the logo.

I had a eureka moment when I expanded the entire logo and used the white of the letter faces to cut out from the 3D effect.

What I had done in effect is create a logo that is driven entirely by negative space. The letter faces themselves are only suggested by the shadows yet the words are completely readable. Not only does this make the logo more visually appealing it also speaks really well to the brand. Of Nowhere doesn't exist, it has no location and is driven by people and the beers that they create bringing them together, so of course it makes sense that the logo it's self shouldn't exist, having no fill, only being created by the elements surrounding it. This logo take inspiration from old enamel signs, vintage sign painting and transport logos. I feel I have captured that and also included a great brand representation in the metaphor also by employing negative space.

In a conversation with Lee I explained this concept and he seemed to like it, he also suggested I could achieve a similar approach to this metaphor by using dotted lines instead of negative space.

While this still speaks to the metaphor of not existing it loses the influences from the inspiration. When adding in the drop shadow as well to the dotted lines, it no longer becomes readable at smaller scales.

I continued experimentation with filling the empty space caused by having the 'Of' sat on a separate line to the 'Nowhere' I kept using the shape of a way marker as an emblem.

It's not bad and give an area to place 'Brewing Co' which could become useful in situations where the company needs to define what it does however it pushes the logo into the text based and graphical category that my research drove me to avoid.

After some conversations with Lee and Oli and anyone I could get to look over my logo, it seemed the empty space was fine. As a designer I can sometimes feel like empty space is me not doing enough, that I should fill it with interesting graphics and make sure the client knows that I have done enough work, but this can lead to over design and poor choices. Sometimes empty space needs to be there and that seems to be the case in this logo.

The empty space also speaks to the brand and is justified further.

While it did seem a little disheartening to spend a lot of time exploring other avenues only to find myself back to near where I started, I was assured that I had created the right thing and not just taken the first route to save myself time. I am happy with how the logo sits by its self as well as how it sits over pattern and images. The negative space really gives the logo some interest. Especially when laser etched.

It could work really well printed on top of a patterned shirt for merch.

The journey that lead me to this final logo taught me a few things.

Firstly it is not recommended that you go with your first idea or conclusion, you should always explore other options, however your first idea may be the most appropriate and you shouldn't be afraid of "Back tracking" or returning to it. There are lots of times as a designer where your creations may hit the cutting room floor or never come to fruition, this is okay.

Next for a long time throughout this process I was bothered by the empty space created to the right of the word 'of'. However this is also fine, if anything it is good, it's a key part of the logo, it's part of the design. It adds visual interest. Empty space is fine if there is reason for it. As a designer I am still learning that it is okay to leave areas blank. A painter and decorator wont paint over your windows to make you feel like he's done enough work and why should I? Don't use up all the paint just because you have it.

Lastly I've learned that having a good understanding of the brand or task at hand, generating research and visual stimuli is incredibly valuable. In the past I have approached logos by throwing a few visual ideas at the wall and seeing what stuck. I approached this logo with very clear influences. Not only did these influences save me from exploring random ideas that would have never worked, I also created something that is far more representative of the brand.

Over all I am happy with my logo. I analyzed trends and identified which of these trends worked best for the brief. I gathered influences and made sure they were appropriate for the client and created a piece that fits within the intended market.