

> restaurant logo

> objective(s):

Students will create a new logo for an existing restaurant that includes both iconography and typography.

> curricular focus:

This lesson emphasizes minimalistic representational logo design and contemporary typography that match the mood of the selected restaurant. This lesson technically focuses on effective use of the Pen tool and Pathfinder, press-ready construction (no unnecessary points or paths or fonts) and the use of Pantone swatches.

> specifications:

save as: Restaurant Logo_LastnameF.ai
dimensions: 8.5 x 11
units: inches
color mode: CMYK

> instruction:

- discuss fundamentals of restaurant style logos
 - simplified design (minimalistic iconography)
 - the complexity of the logo is in its representationalism and cleverness, *not* in its design itself
 - unifying shapes (actual and implied) are more common than corporate style
- discuss typography trends in restaurant logo design (see *Typography* on page 7 *Creatively Altering Text* on page 8)
- slideshow of restaurant logo designs (go to Restaurant Logo Examples folder)
- discuss how to create a successful logo
 - research restaurant, brainstorm keywords to help inspire ideas, sketch on paper
 - read *Essential Logo Design Tips* (page 4)
- review clean construction
 - read and demonstrate *Clean Construction* (page 9)

> procedure:

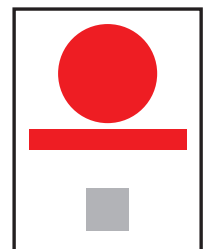
STEP ONE: Select restaurant and download logo

- select restaurant and approve with instructor
- download large format image of current restaurant logo
 - save as: Restaurant Logo Original_LastnameF
- crop original logo
 - open Restaurant Logo Original_LastnameF in Photoshop
 - crop the image tight to the logo- be sure to not cut into any part of the logo or text

STEP TWO: Create Illustrator document

- see Specifications above
- place and locate original restaurant logo
 - go to File: Place and select image from your Projects folder
 - select Embed from the top Control bar at the top or go to Window: Links: Embed Image
 - center logo horizontally with the base of the image 0.5 in from the bottom of document
 - see image to right
- save as: Restaurant Logo_LastnameF.ai
- create Swatch palette
 - keep None, Registration, White and Black but delete all other swatches
 - research official Pantones online
 - go to Swatch palette sub menu: Color Books: Pantone Solid Coated
 - type in PMS number in search field
 - if you cannot find official PMS numbers then do your own matching

procedure continued on page 2



> restaurant logo

STEP THREE: BRAINSTORM IDEAS

- complete the Restaurant Logo Brainstorm Template
 - you will most likely need more bullets than provided in the template
you may also create additional categories
 - save as: Restaurant Logo Brainstorm_LastnameF.doc

STEP FOUR: THUMBNAIL SKETCHES

- minimum 3 entirely different designs; minimum 3 variations
 - variations can be one of each different idea, or variations of the same idea
- ideas should be generated directly from your Restaurant Logo Brainstorm keyword list
- start with iconography only
 - do not worry about text
 - see *Sketching Ideas* on page 5 before beginning sketches
- revise thumbnail sketches
 - review current trends in corporate logo design
go to <http://logolounge.com> and select "trends"
review each year (2003-current) for styles that would work well with your graphic
create revision sketches of your selected graphic in these new creative styles
- meet with instructor to discuss icon thumbnails and approve design direction

STEP FIVE: ADD TYPOGRAPHY

- see *Typography* on page 7
- select font
 - go to fonts.adobe.com/fonts to select an official Adobe font
 - must match the mood of your restaurant and graphic icon
 - explore various cases to see which looks/feels best (all caps, all lower case, downstyle)
- creatively alter text
 - see *Creatively Altering Text* on page 8
 - changes need to fit the style/mood of logo and company
don't make alterations for the sake of making alterations (design has purpose)
- approve font and alterations with instructor

STEP SIX: CREATE MOCK-UP

- must be to scale
 - draw text as it actually appears (in its font and with alterations)
it is usually easier to draw the text first then add the graphic icon scaled and located properly after
 - include labels for color and original font name
- approve mock-up with instructor

STEP SEVEN: BEGIN WORK ON COMPUTER

- you may trace photographs of actual objects
 - you may not reference/trace any existing artwork (including clip art)
 - do not use Live Paint
- make sure text is scaled according to guidelines on *Typography* (page 7)
 - when creatively altering text it may be better to expand the text into shape
go to Text: Create Outlines or press Shift + Ctrl + O
 - approve artwork with instructor
- simplify/clean up logo construction
 - see *Clean Construction* on page 9
- tag all elements with the appropriate swatch
 - when you click on any element, the color swatch should highlight in the Swatch palette

see requirements on page 3

> restaurant logo

> requirements:

FILE:

- file specifications are adhered to
- all visible layers are named/all hidden layers are deleted

GRAPHIC ICON:

- icon style matches mood/genre of the restaurant
- icon style appeals to the restaurant's target audience
- icon works well in smaller sizes without losing details

TYPOGRAPHY:

- font selection is an official Adobe font
 - go to fonts.adobe.com/fonts to select and activate
- font selection and alteration matches mood/genre of the restaurant
- font selection and creative alteration appeals to the restaurant's target audience
- type works well in smaller sizes without losing details

COLOR:

- official PMS (Pantones) or closest match are used
- all elements are properly tagged with the corresponding Pantone
- Rich black is set to 30-30-30-100 values
- all grays utilize zero values for cyan, magenta and yellow; K value is an increment of 5

COMPOSITION:

- graphic icon and type are scaled and located in a balanced and appealing way
- graphic icon and type feel unified and create a circular eyeflow that maintain the viewer's attention

CONSTRUCTION:

- architecture is clean
 - no unnecessary paths (all overlapping paths of the same color are combined)
 - no empty/unpainted points or paths
 - stroke is expanded to shape
 - text is expanded to shape
 - all Pathfinders and effects are expanded

PRESENTATION:

- new logo is as large as possible without crowding the edge of the document
- original logo
 - image is embeded into the document
 - substantially smaller than new logo
 - centered on x axis with bottom 0.5" from the bottom edge of the document
- overall placement and scale of new and original logos was approved by instructor

> essential logo design tips

1. design style must represent the company

There are many different design styles to choose from when creating a logo. To pick the right one you must have background information about the client and the brand. Research your client and its audience before you begin your preliminary work. This will help you determine the best design style from the start. Do your homework!

2. preliminary work is a must

Preliminary sketches are an important first step in designing an effective logo. You will compromise the final result if you rush or skip this step. Start sketching ideas and then branch out to create variations of the original ideas. If nothing seems to work, start over and begin sketching new ideas. ***An effective graphic designer will spend more time on this preliminary work than any other step in the design process.***

3. K.I.S.S. (keep it simple stupid)

The simpler the logo, the more recognizable it will be. For example, the Nike swoosh is an extremely simple logo and is also one of the most recognizable in the world. Follow the K.I.S.S. rule right from the start of the design process when you are brainstorming and sketching. Work your designs down to its essentials and leave out all unnecessary elements.

4. create balance

Balance is important in logo design because our minds naturally perceive a balanced design as being pleasing and appealing. Keep your logo balanced by keeping the “weight” of the graphics, colors, and size equal on each side. The rule of balance can occasionally be broken but remember that your logo will be viewed by the masses, not just those with an eye for great art, so a balanced design is the safest approach.

5. size matters

When it comes to logo design, size does matter. A logo has to look good and be legible at all sizes. A logo is not effective if it loses too much definition when scaled down for business cards, envelopes, and small promotional items. The smallest scale is usually the hardest to get right, so test your logo by printing it at a small size.

6. typography matters... a lot!

Choosing the right font type and size is much more difficult than many beginner designers realize. Since your logo design includes text, you will need to spend time sorting through various font types — often, dozens of them — and testing them in your design before making a final decision. Try both serif fonts and sans-serif fonts as well as script, italics, bold, and custom fonts. Consider these main points when choosing a font to accompany your logo design:

- avoid commonly used fonts, such as Comic Sans, Arial, and Times or your design may look amateurish
 - make sure the font is legible when scaled down, especially with script fonts
 - one font is ideal; avoid more than two
 - strongly consider a custom font for your design; the more original the font, the more it will distinguish the brand
- examples of successful logos that have a custom font are Yahoo!, Twitter and Coca Cola

7. recognition is the goal

The whole point of creating a logo is to build brand recognition. The goal is for the average person to instantly call the brand to mind. Examples of this are the logos for Coca-Cola, Pepsi, McDonald's and Nike. Just a glimpse of any of these logos is all you need to recognize the brands. The key to making a popular and recognizable logo is to combine all of the elements discussed above: size, style, color, typography and originality.

8. use other designs for inspiration only!

The last rule for designing an effective logo is quite simple: don't copy other designers' work! While there's nothing wrong with being inspired by other designers, *copying another person's ideas or work is morally and legally wrong*. You may not, under any circumstances, copy or trace someone else's artwork (hand-drawn, painted, computer generated, etc.). You may, though, trace a photograph but be sure to drastically simplify the image to ensure it is truly a graphic icon.

> sketching ideas

> create sketches from your keyword list

- some keywords can stand alone as graphic icons
- some can be combined with others into an idea
- stick to sketching the logo- do not worry about text yet

> create a multitude of graphic ideas

- each of your ideas should be *significantly different* from each other visually
 - for example: when designing a logo for "Knights"
 - a sketch of a knight helmet in profile and another helmet straight on is still just *one* idea
 - a sketch of a knight helmet and a shield are *two* different design ideas
 - it is okay to create variations of a specific idea- in fact it is strongly encouraged- but this is still just one idea
 - do not worry about text right now
 - start with graphic icons, then move onto graphic enhanced letters
 - can any of your letters be made into an object?
 - what about the spaces inside or around your letters?

> do not draw from someone else's artwork

- when someone creates a piece of art, they have what is called "intellectual property," or ownership of their work;
- when you copy from someone's artwork, this is trademark infringement and is against the law (this includes clipart)
- you may draw from photographs only (infringing on someone's intellectual property will result in a "0" grade)

> get inspiration from other designs

- logos of any company, team, restaurant, etc. can give you ideas you can incorporate in your own way into your design
- other logos can help launch ideas such as...
 - popular fonts
 - type treatment (warping, bookending, canting, bevelling, etc.)
 - composition arrangement (scale, unifying shapes, where the text is in relation to the logo, etc.)
 - design trends
- remember! it is *okay to be inspired* by other designs, it is *not okay to copy* other designs!

> draw simple *symbols*, not pictures!

- logos are highly simplified icons, not detailed drawings
- with each sketch, think how you can re-draw it even more simplified (then of course actually re-draw it)

> unify your design

- unity is incredibly important in logo design and should be one of your biggest considerations while sketching ideas
- can you use a text placement or treatment that helps unify your design?

> carefully consider font selection & text placement

- once you have numerous graphic ideas, you may start to consider type
- select fonts that reinforce the mood you are trying to convey
- do *not* put text inside your graphic (when you shrink your logo, the text will become too small to read)
- text can appear above, below, to the side or even overlap the graphic
 - text must remain large enough to be easily read when the logo is very small
- don't forget you can alter type by converting it into paths (Shift + Ctrl + O)

> logo lounge trends

> using design trends to further develop your concept

Once you have created and sketched several various graphic ideas, you can push these ideas by exploring different style approaches. A great place to turn is Logo Lounge, who tracks the biggest trends in logo design each year. Looking at these yearly trends can take your ideas in directions you have not thought of.

In the example below, I have a graphic letter idea for Nintendo. Then I went to <http://logolounge.com> and checked out the 2014 trends. Some of the trends worked well, and some of them were dead ends because they did not match the company very well. Check it out below. Keep in mind that these trend reports go back more than a decade. Check them all out. You never know how a former trend can take your design to the next level.



Original sketch
idea for graphic
enhanced letter



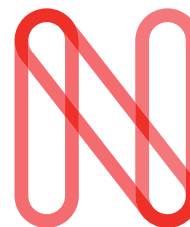
Letter Stacks



Hexagons



Flat Facets



Links



Waves



Motion Lines

> typography

> contemporary vs. traditional sans serifs

The world's most common sans serif font is Arial (or Helvetica). It has dominated typography for decades. But a new trends is finally pushing this outdated font aside. Arial has letterforms that are very "closed," meaning the ends of strokes often come back in close to another part of the letter (like the top hook of a lowercase "a" or the bottom curl of a lowercase "e"). Now, font designers realize this decreases legibility, so these strokes are now "opening up." See below.

traditional sans serif

Notice how the ends of strokes curl back towards the letterform and come very close to another part of the glyph. This closes down the letterform and makes it more difficult to read.

aces



contemporary sans serif

Notice how the ends of strokes are more "open" and point away from the letterform, thus avoiding another part of the glyph. This makes it more easy to read.

aces



> capitalization

There are several different ways of typing your company's name. These include all lower case, all upper case and downstyle (where the initial letter of each word is capitalized but the rest of the letters are lower case).

lower case

company name

upper case

COMPANY NAME

downstyle

Company Name

> text location and size

location

the two most common locations for text is to the right of the logo and centered underneath the logo
occasionally a logo on top is offset so it is not perfectly centered

size

understand these are guidelines on where to start, not rules; begin with the ratios below then adjust to need
when text is to the right of the logo, it is usually 2/3 the height of the graphic
when the text is underneath the logo, it is usually twice the width of the graphic

 **COMPANY**


COMPANY


COMPANY

> creatively altering text

You are required to alter your text graphically, if even in just a minor way. There are many options at your disposal. Below are some of the most common approaches.

Original Text **A B C D E a b c d e**

Tight Tracking **A B C D E a b c d e**

swell

Loose Tracking **A B C D E a b c d e** G U C C I

Custom Italics ***A B C D E a b c d e***

BRIDGESTONE

Serifs **A B C D E a b c d e**

HARPOON

Slices **A B C D E a b c d e**

JACKSONVILLE

Disconnections **A B C D E a b c d e**

LA ✦ GALAXY

Connections **A B C D E a b c d e**

MAPR

Strike-through **À B C D E a b c d e**

ECHOSTAR

No Space Change **A B C D E A B C D E**

boostmobile

> clean construction

> what is "clean construction?"

Clean construction is where your work is completely simplified. Text is converted to paths. Strokes are converted to shape. Effects like 3D and Warp are expanded so their paths line up with the intended effect. Overlapping shapes are cut precisely to where they intersect.

> why is clean construction important?

Basically, simplifying your work as much as possible protects it when it is used by others. As an example, text left as text requires the proper font files on other computers. Another example would be someone scaling your work that contains stroke without having the Scale Stroke and Effects turned on- this would change proportions of your work.

> how do I clean construction?

• expand text to shape

- Ungroup your text from any group you've created (go to Object: Ungroup or press Shift + Ctrl + G)
- click on your text with the Selection Tool (black arrow)
- go to Text: Create Outlines (or press Shift + Ctrl + O)

• expand appearance

- click on any element that has a Filter or Effect applied to it
(you may need to Ungroup them from any group they belong to)
- go to Object: Expand Appearance and select Okay

• expand stroke to shape

- click on all elements with stroke with the Selection Tool (black arrow)
(you may need to Ungroup them from any group they belong to)
- go to Object: Expand and select Okay (you may need to select Expand Appearance instead)

• simplify artwork

- Note:** artwork elements should not overlap; they should be cut precisely edge to edge
(meaning one object covers another, or after stroke is expanded it covers part of the original shape)
- select overlapping elements (it may be easier to simply select all)
 - go to the Pathfinder palette and select Divide (bottom left)
this will create cuts where elements overlapped, but retains the color that was on top
(thus eliminating the shape that was covered)
 - ungroup elements (when you run Divide, it automatically groups the result)
go to Object: Ungroup or (press Shift + Ctrl + G)
 - rejoin shapes of the same color that touch (no paths/points can be within a shape, only along the exterior edge)
with the Direct Selection tool, select an element of a specific color
go to Select: Same Fill Color
(this will select all other shape areas of the exact same fill color)
go to Pathfinder and select Add To Shape Area (top left)
(this will combine areas of the same color into one)
this may take a while depending on how many pieces need to be recombined
 - delete any unnecessary anchors/paths
caution!- anchor points/paths should only define edges of shape areas
sometimes you may end up with "ghost" anchors or even paths within shapes
(this is due to the complexity of things that you previously expanded and divided)
use the Delete Anchor Point (minus) feature with the Pen Tool until all unnecessary anchors/paths are deleted
you may also want to delete anchor point inside straight lines (do not do this on curves)

• run Clean Up

- go to Object: Path: Clean Up
make sure all boxes are checked then select OK

> color treatment

CMYK

- CMYK stands for Cyan, Magenta, Yellow and Black



- used for printed designs; all printers use these for inks to create all available colors
- colors are referred to as a sequence of numbers representing each ink in order, separated by a hyphen



white (0-0-0-0)



red (0-99-100-0)



blue (100-60-0-0)



green (100-0-100-0)



light red (0-49-50-0)



light blue (65-20-0-0)



light green (40-0-40-0)

rich black versus flat black

- flat black 0-0-0-100



- rich black 75-68-67-90



grayscale

- one gray: use 0-40-100 rule (40%) because 50% often appears too dark
gray CMYK values are 0-0-0-40



- two grays: use 0-30-60-100 rule (30% and 60%)
gray CMYK values are 0-0-0-30 and 0-0-0-60



- three grays: use 0-25-50-75-100 rule (25%, 50% and 75%)
gray CMYK values are 0-0-0-25, 0-0-0-50 and 0-0-0-75

