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DDX170.2 Principles of Design Example 2

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DDX170.2
Process Documentation

Project Objective

In this project you will be creating a logo for a fictional company. The final design will include an image (a pictorial mark) and text (the name of the company). You will also use this logo within two layouts.

You will complete:

1. Logo Design (3 versions – black/white, white/black, colour)
2. Two design layouts that feature the logo (business card and letterhead)
3. Three x mockup layouts
4. One page Style Guide (A4)
5. Project Rationale
6. Project Reflection

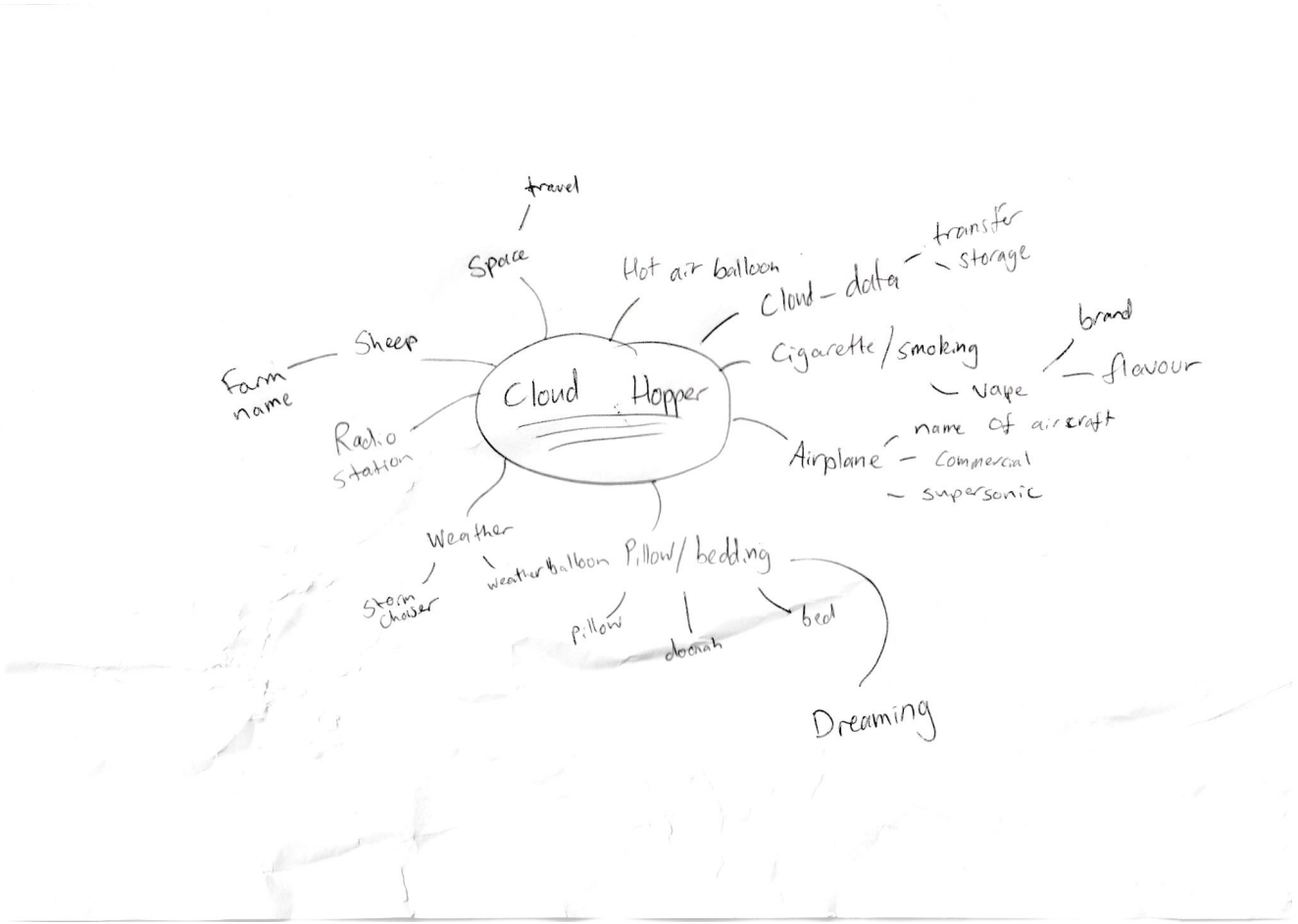
Mindmap for Logo

I began the brainstorming process by writing down as many topics related to the words “Cloud Hopper” as I could.

The two that most stood out to me were a vaping/smoking company or something to do with bedding and sleep.

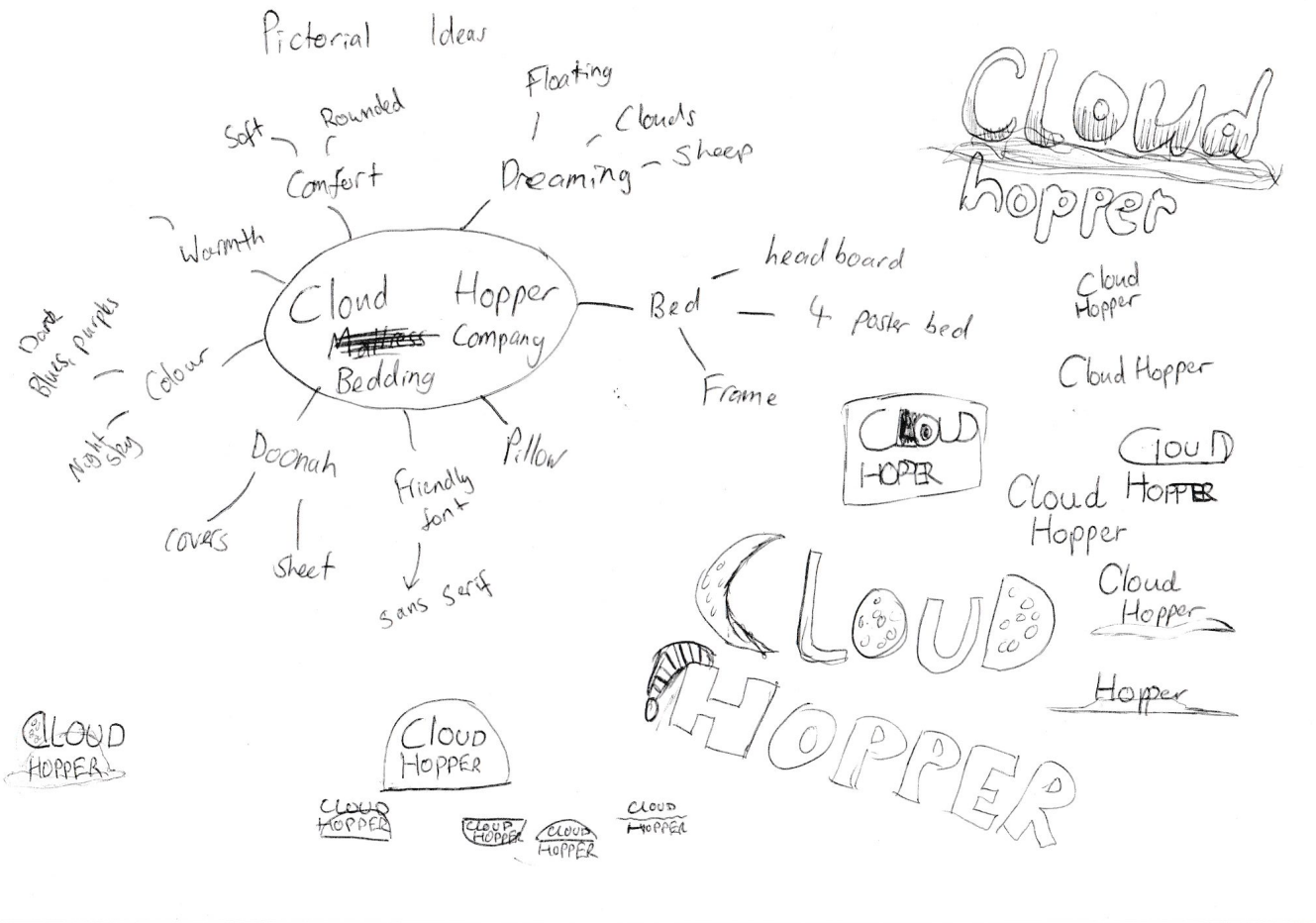
Topics such as hot air balloons and airplanes were too obvious, I wanted to challenge myself to try something different.

I ended up going with a bedding company, as vaping and smoking are very controversial topics in today’s society.



Once I had chosen the bedding company, I wrote out as many items related to bedding and sleep as possible, both for pictorial ideas and colours for the logo.

I then sketched a few different basic logos, to test some pictorial ideas, including the moon making up certain letters, the words floating above a cloud and even a nightcap on the letter H.

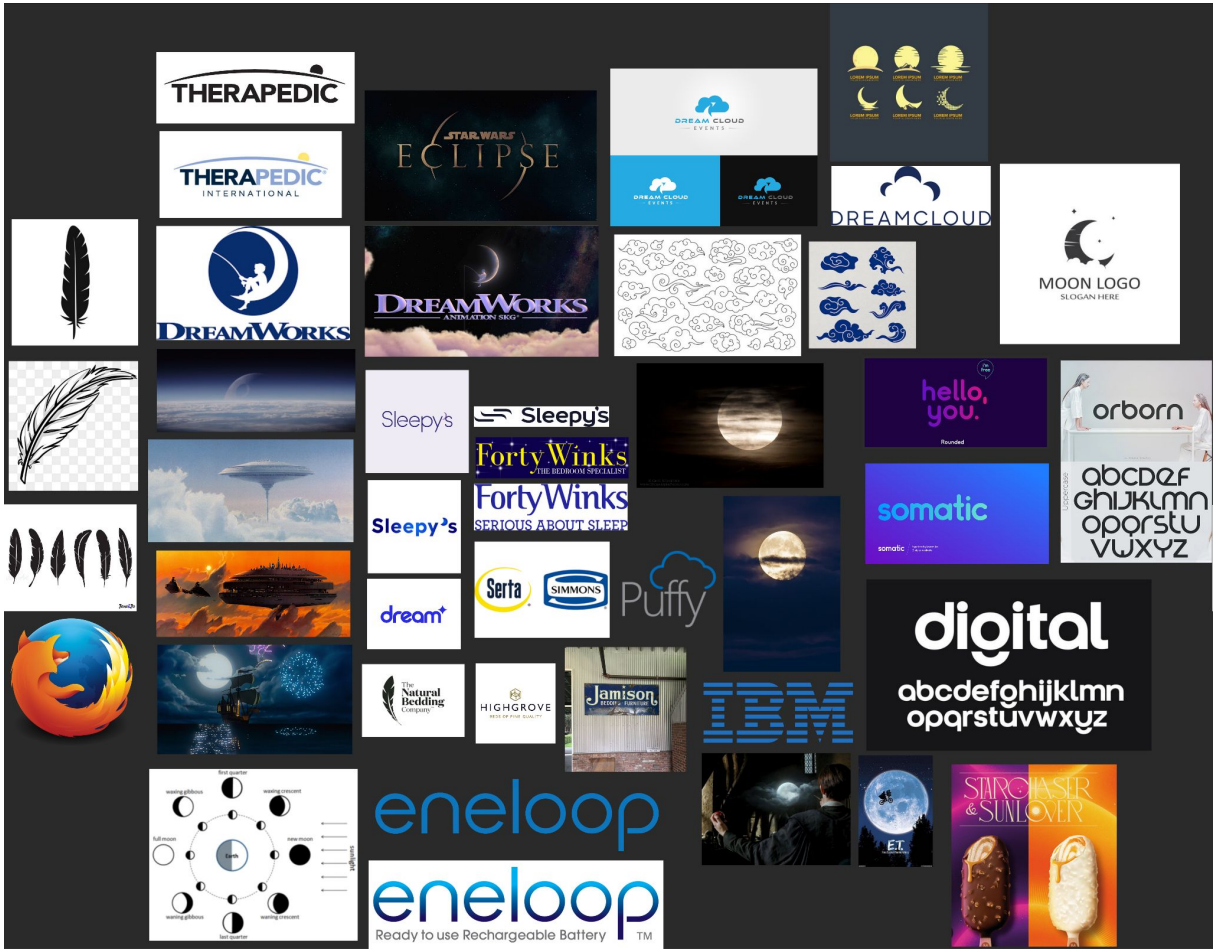


Moodboard for Logo

I used a great program called PureRef to construct my moodboard. I started out with other bed companies such as Forty Winks and Sleepy's, to get an idea of other bedding company designs.

I really liked the idea of using the moon, so I got references of it in all the various stages, to see what contrasts work well.

I also placed some typefaces in, to get an idea of what font I would use for the final logo.

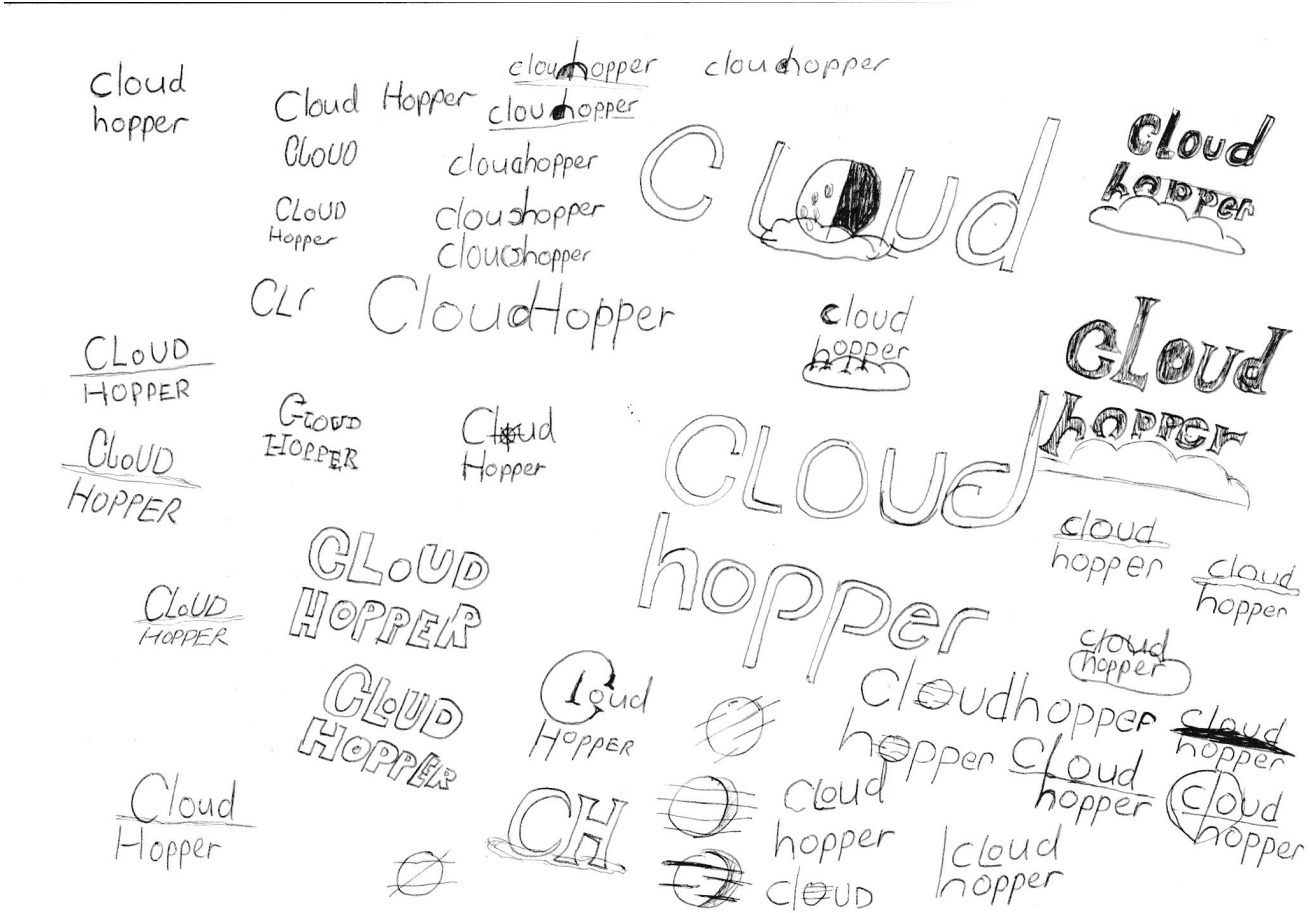


Thumbnail Sketches

I wrote Cloudhopper over and over again with subtle differences such as font and case variations, just to get as many ideas on the page as possible.

During my search online I came across a picture of the moon with the clouds in front of it, giving it a striped appearance.

I really liked the look of it, incorporating clouds in a less obvious style to the bubbly and round forms they are simplified to today.


Cloud hopper
Cloud Hopper
cloudhopper
CLOUD
CLOUD Hopper
CLr CloudHopper
CLOUD HOPPER
GLOUD HOPPER
Cloud Hopper
CLOUD HOPPER
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cloud hopper

I drew circles to represent the moon and then a combination of lines and clouds covering it, to see if I could replicate the look of the clouds hanging in front of the moon.

I also experimented with the different phases of the moon to get a shaded edge.

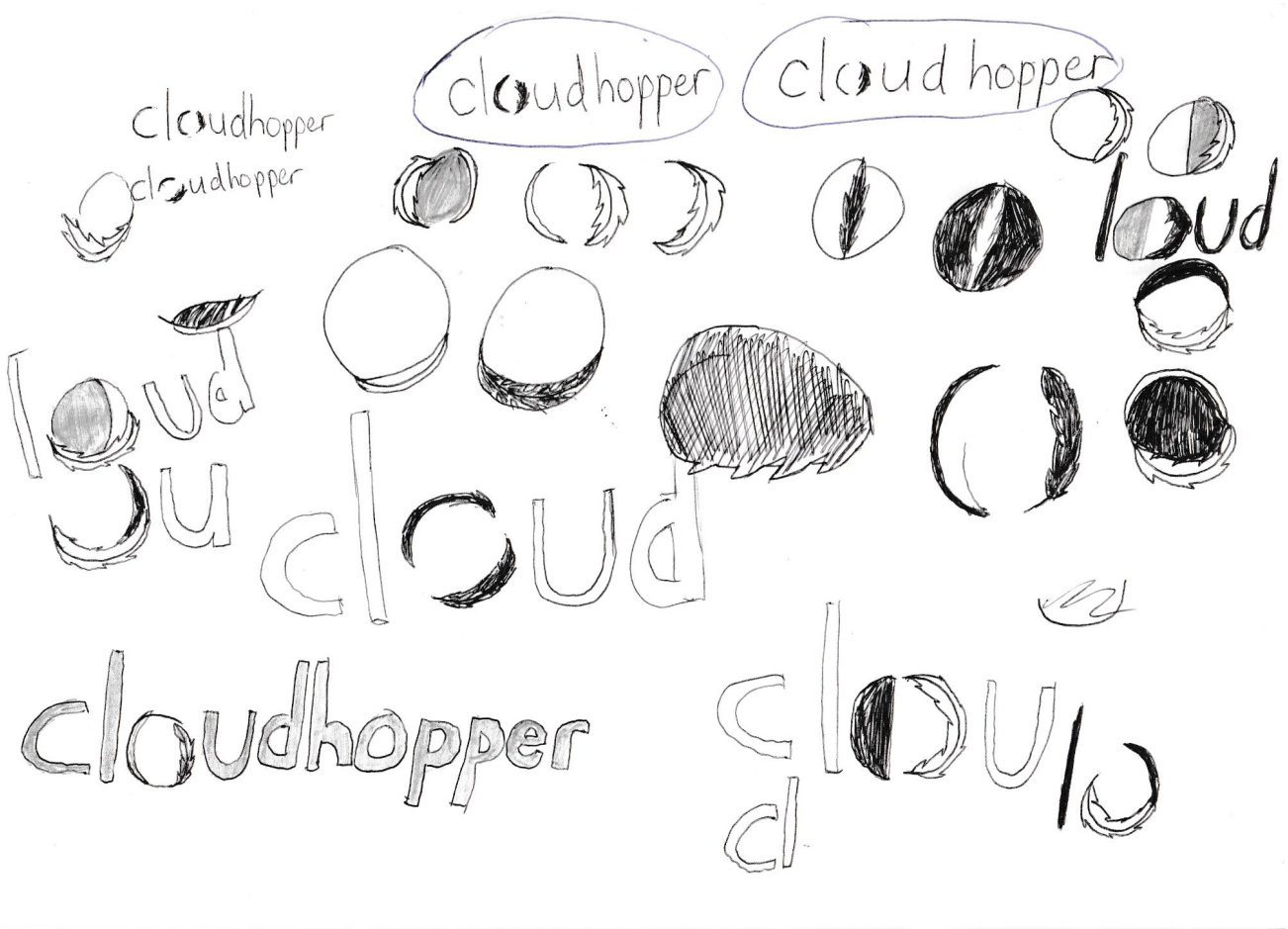
I wanted to incorporate the moon as the first “O” in cloudhopper but the more I drew the more I got stuck. I had headed down the cloud path too far and nothing was really working for me.

I stopped and looked at my moodboard again and The Natural Bedding company logo stood out to me with the feather, representing the feathers used in the bedding to make it soft.

The Natural Bedding Company™

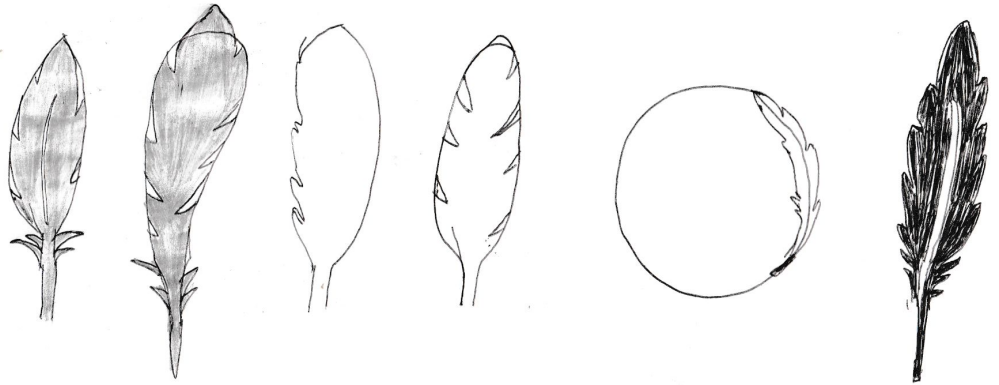
I started back from square one, this time incorporating a feather instead to represent both bedding and the lightness of clouds and how they float like feathers when dropped.

I played around with using a curved feather with a crescent moon to represent the “O” which I was much happier with, as it was more subtle than showing clouds.



I drew some feathers to take into illustrator and trace around, as trying to create one without a reference would be challenging.

I used this image to help influence the look of the feathers.



Jane&Jo

Fig 1. To begin in Illustrator, I created a crescent moon by overlapping two circles and using the shape builder tool to remove the one on top, leaving a perfect crescent behind. I also made a curved line to represent the other half of the circle, to align the feather to.

Fig 2. I imported my drawings in and began to trace around them with the pen tool. I used the shape builder tool again to combine the pointy parts that jut out and make them one whole piece.

Fig 3. After finishing the full outline, I drew pointed shapes around the body and once again used the shape builder tool to subtract them from the full feather, leaving behind the triangular grooves.

Fig 4. To make the “stem” in the middle, I created a basic curved line and then changed the width to taper at both ends, making the middle wider and creating a point at either end.

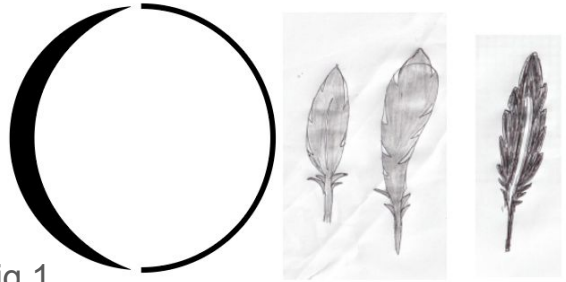


Fig 1.

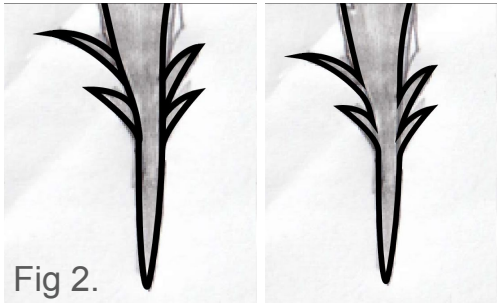


Fig 2.

Fig 3.

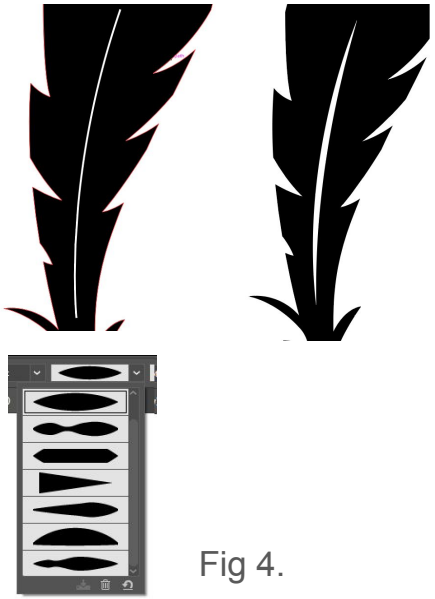


Fig 4.

Fig 5. Using the puppet warp tool, I curved the feather into a backwards “C” shape to complete the “O” with the crescent. I used the puppet warp tool instead of making a curved feather for efficiency, as making a curved feather would have taken longer.

Fig 6. Due to the distortion of the warp tool, I manually went in and cleaned the anchor points of the feather up, giving it a sharp point and deleting the stem, as it had been distorted too much.

Fig 7. Using the same technique as before, I remade the stem to follow the new curve of the feather.

Fig 8. I duplicated the feather and replaced the crescent moon with a full moon to see what it looked like. I liked the look of it almost replacing the crescent so I went forward with it.

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Fig 9. Once I was happy with the feather, I began searching for a typeface to use for the typographic part of the logo.

Using Adobe Fonts, I looked for San Serif fonts that had easy readability and referenced a more modern design, as opposed to Serif representing classic and older type (Todd & DeCotes, 2024).

San Serif fonts are also associated with: *“Cutting-edge design, commerce and modernism’s attempt to break with the past”* (Todd & DeCotes, 2024).

I wrote cloudhopper in each font to see which was most applicable to the overall design.

cloudhopper

cloudhopper

cloudhopper

cloudhopper

cloudhopper

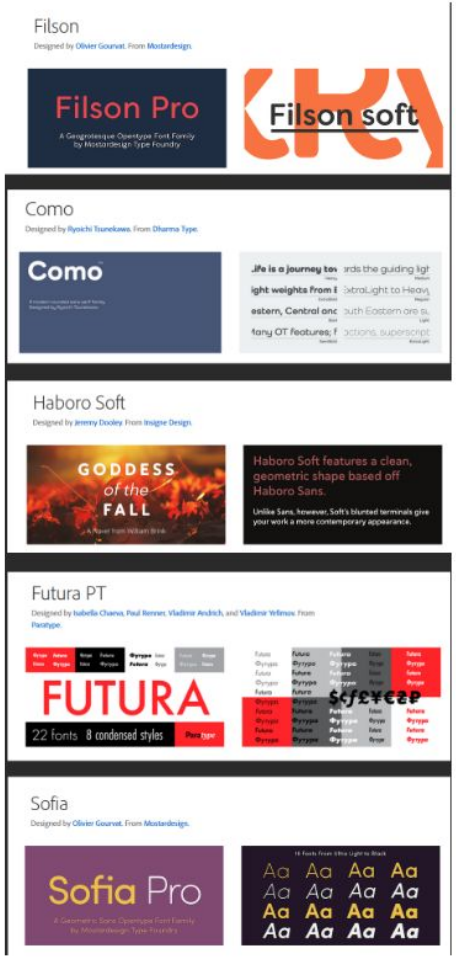
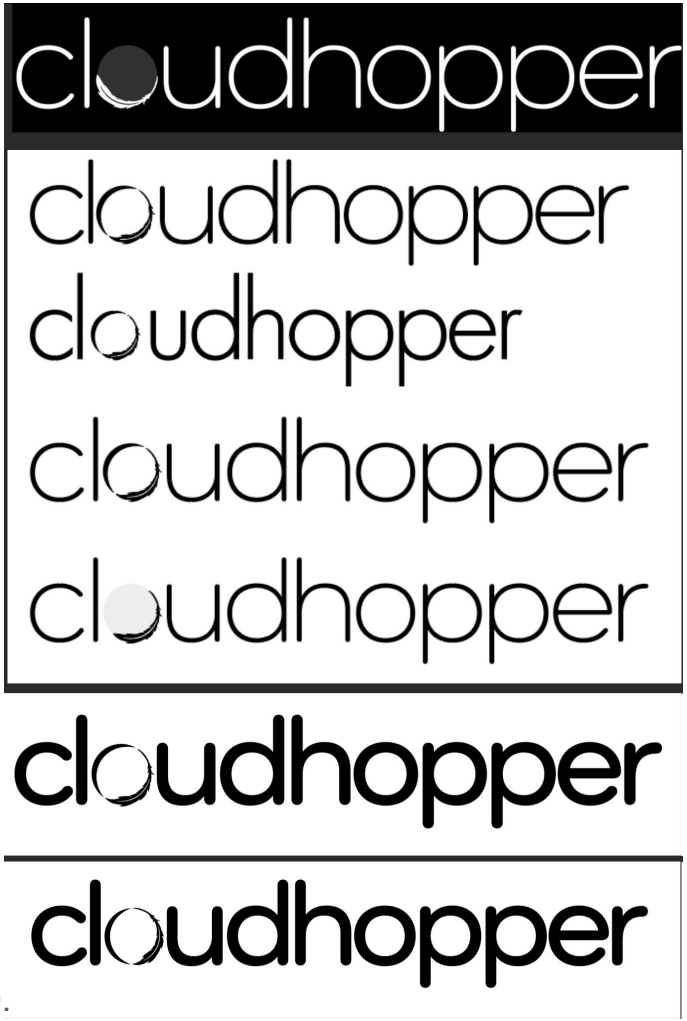


Fig 10. A standout typeface was Como, so I played with weight and thickness, as well as feather position to see what works and what doesn't.

The more I used Como, the more I disliked it, mainly due to its rounded nature conotating a more playful feel rather than professionalism. The size of the bowls was also too unproportionate to the other letters, making all the letters with counters too emphasised, taking away attention from the feather (Poulin, 2011, P.150).

I experimented with the feather "O" shape, rotating it different ways to try different compositions and see what balance felt the best.



10.

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Fig 11. I switched typefaces to Sofia Pro, once again experimenting with weights and thickness to match the feather. Sofia Pro, while similar to Como, had sharper edges, giving me the professional look I was after.

Fig 12. Using the eyedropper tool in Illustrator, I sampled the various blues and purples of the existing sleeping company logos.

I wanted to use a deep blue-purple, which is associated with the night sky, when most people sleep. The colour I ended up using was teetering on the edge of being purple, but is in fact a very dark blue.

Figure 13. I applied the colours to the logo, first applying it to both words “cloud” and “hopper”. I also made “hopper” a lighter shade on the third iteration, to separate the two words without needing a huge space between the words. By making “hopper” a lighter colour, it represents the clouds being lighter against the night colour of “cloud”.

Feedback for Fig 13.
I think my preference is for the 3rd one. I like the difference in colour. I’m looking at this on my phone, which is a small screen and some critical feedback might be that the feather on the O is too small to work out. Perhaps having it separate to the text and bigger is good option?

12.

13.

Fig 14. After the feedback I received, I moved the feather to feature more prominently instead of keeping it small and hidden among the letters.

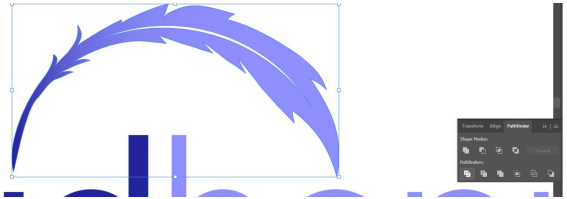
I was much happier with this result and experimented with different colours of the feather. I found that a gradient connecting the two words through the colours worked really well. It also reinforced the real life nature of some feathers being darker at the bottom and becoming lighter towards the top.

15. I had to recreate the stem once again, due to further distortion from moving the feather.

16. I used the divide pathfinder option to cut out the stem from the feather, leaving a hole in the feather.

14.

15.



16.

Fig 17. I used guides to make sure all of the individual letters were lined up and correctly aligned, to keep it organised and inline with the C.R.A.P design principles (Holst, 2020).

I changed the kerning for each letter, to bring them closer together. I also aligned both points of the feather to be vertically aligned with the stem of the “u” and center of the second “o”.

With the feather in this newer position, it gives the feeling of hopping between the two words, reinforcing the typographical meaning of the word and the logo through implied movement.

Fig 18. Variations of the logo according to the brief with black on white,two colour and white on black.

17.

18.

Fig 19. A problem I came across during the black and white recolour was the words being the same weight made them indistinguishable as two separate words. To counter this, I made “hopper” use a light font style, contributing to the lighter colour of the word as well. By changing the font style, both words were individually unique by both colour and thickness, the latter being more important in the black on white and white on black variations.

Fig 20. I used guidelines to ensure the logos were centered both horizontally and vertically to the artboards.

We spend roughly 1/3rd of our life in the bedroom (Drerup, 2021) and sleep is a necessary part of life to function properly. Due to this, a comfortable bed is a need instead of a want. The cloudhopper logo targets a broad audience of people who require a bed or bedding to ensure a good night’s sleep.

The issue with the logo’s audience targeting is it the logo itself doesn’t obviously imply a sleeping company, compared to stores with obvious titles such as Sleepy’s or Forty Winks. Due to this, the cloudhopper logo relies on the visual elements to communicate the idea of a bedding company. It shares a similar dark blue-purple colour palette as other existing companies, which helps it connotate sleep through the colours’ representation of the night sky, as well as the feather referring to fluffiness and material of pillows and doonas.

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Fig 21. The final step, after seeing other students' works and their use of cohesion through shape distance, was I made sure each letter was equally spaced out, apart from the "d" and "h" which are double spaced to give them some distance. I also used this red spacer to keep the relationship consistent between the distance of the feather to the letters, giving the entire logo a more uniform look. As the "o" raises slightly above the x-cap of the flat topped "u", I aligned the red box to the x-cap height, meaning the feather looks closer to the "o" but still retains the same distance against the x-cap.

Design Principles

Movement: Feather leads the eye to follow the curve through implied movement.

Negative space: Forms a semicircle, that represents a moon rising over the clouds (the words).

Proximity: Letters are evenly distributed.

Typography: Sans Serif typeface represents modern style and easier readability.

Alignment: All characters are aligned horizontally.

Contrast: Contrasting colours and weights.

Balance: Heavier font weight with fewer letters on the left balances out lighter weight with more letters on the right. Feather is also thinner on the dark side and wider on the light.

5 Elements of Logo Design

1: Simplicity
The logo is only comprised of text and one pictorial mark, an abstracted version of a feather.
The restriction to two colours also simplifies it by not bombarding the viewer with large amounts of different colours.

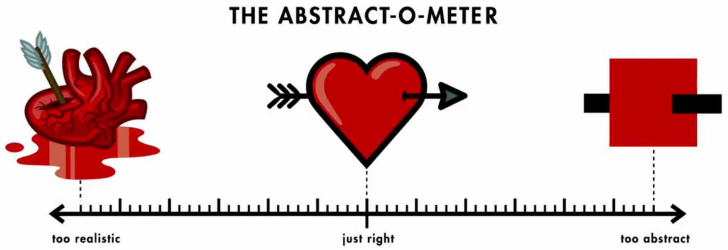
2: Memorable
The curved feather connecting the two words has enough emphasis through scale to keep it memorable, instead of it being just text.

3: Timeless
The simplistic nature of the Sans Serif typeface used helps keep the logo modern, meaning it can be placed in settings in the future and still communicate its idea.

4: Versatile
The logo also functions in white, meaning it can be applied to darker backgrounds where the colour version would be hard to read.

5: Appropriate
The colours representing the night sky as well as the feather representing bedding along with the Sans Serif typeface keep the logo appropriate to its function of communicating a bedding store.

cloudhopper



(Paterson, 2016)

The feather abstraction is just right. It can be made out as a feather without it being very realistic and detailed and it's not too abstract and simplified, making it hard to immediately tell what it represents.

Final Logo

Colour

Black on white

White on Black

Business Card Moodboard

Business Card Design

Business Card Design - printer's marks

Business Card Mockups

Business card mockups from: https://mrmockup.com/

Letterhead

cloudhopper

63 Wallaby Place
Hobart, TAS 7018
(03) 6237 1138
cloundhopper.com.au

cloudhopper

63 Wallaby Place
Hobart, TAS 7018
(03) 6237 1138
cloundhopper.com.au

Dear Mr Magnum,

Thank you for your interest in the Sales Assistant position at Cloudhopper and for submitting your application.

After careful consideration, we have decided to move forward with other candidates whose experience more closely aligns with the specific requirements of this role.

We appreciate your time and effort, and we wish you the best of luck in your job search.

Sincerely,

Rod J. Wesson
Manager

Mockup layouts

Billboard mockup from: https://mrmockup.com/
Shop Front mockup from: https://unblast.com/
3D Shop Front mockup from: https://www.designbolts.com/
Truck mockup from: https://www.behance.net/

cloudhopper

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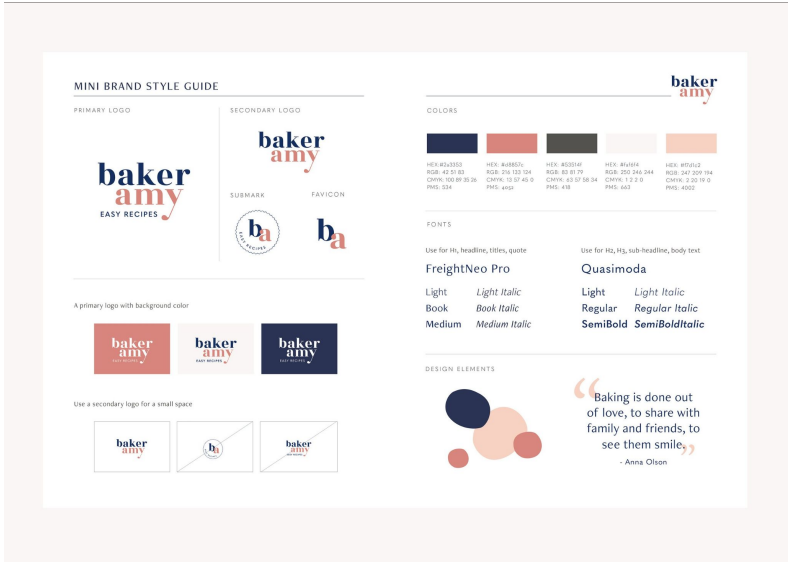
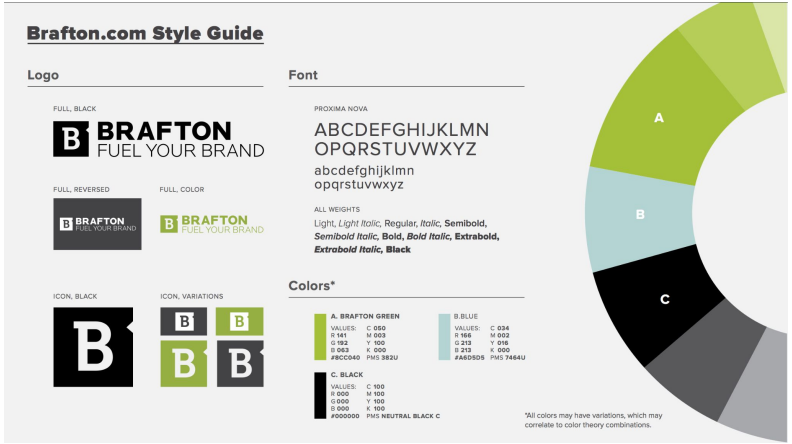
Style Guide Moodboard





Style Guide

cloudhopper: our story

Cloudhopper is the premium destination for high quality bedding and beds. This includes bed frames, mattresses, blankets, pillows, sheets quilts, duvets and doonas.

Opened in 2016 by business parters Rod Wesson and Jim Smith, Cloudhopper believes in providing Tasmanians with a good night's sleep, understanding that this is key to waking up well rested and with a smile the next day.

Mental and physical wellbeing is important to everyone and we pride ourselves in providing Australian made mattresses that support your body.

Innovation is important to us and we at Cloudhopper are always searching for new ways to improve the sleeping experience with new technologies, to help create a better future.

Cloudhopper, dreaming made easy

cloudhopper

MAIN LOGO

cloudhopper

COLOUR VARIATION

Sofia Pro

LOGO, HEADERS AND SUB HEADERS

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz

Light
Regular
Bold

Filson Pro

BODY TEXT, HIGHLIGHTING BODY TEXT

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz

Book
Regular
Regular Italic
Bold

CLOUDHOPPER BLUE

R 035 C 77
G 035 M 77
B 155 Y 0
K 39

#23239B PMS: 2736 C

CLOUDHOPPER LIGHT BLUE

R 143 C 44
G 143 M 44
B 255 Y 0
K 0

#8F8FFF PMS: 2716 C

Project-completion reflection

- **Appraisal**: I am very pleased with the final design. I purposefully picked an obscure name that was out of my comfort zone to create into a logo. I am most proud of the feather because it was challenging to to make so seeing it with the composed with the type and gradient was very satisfying. I am happy with the way the business card, letterhead and style guide turned out as they have a professional look, adding to the story of the brand.

- **Challenges**: I had never created a business card, letterhead or style guide before, so it was quite challenging to know where to begin. By searching the internet, I was able to pull some visual references to help guide me on how to create them. It was also challenging to create the logo in the first place and it took many iterations before I landed on the finalised design. Another challenge was applying the 5 elements of logo design in my work, as I had to keep it in the forefront of my mind when initially sketching and planning.

- **Future Goals**: Time management still remains a problem for me and I find it difficult to plan out my workload, so I will have to work on that to make sure projects are completed on time. I plan to work with Illustrator more to get used to it and its features to become proficient in creating designs. I also plan on following more designers on platforms like Instagram, to widen my knowledge in industry and non-industry sectors.

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