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Margaritas!

Sprinkled throughout

Sheri Hall was born with a silver Apple in her mouth and has always been interested in art, technology and finding beauty in expected places.

Sheri was born in Dallas, lived in Southern California during her childhood years and returned to Dallas for high school. There she attended Greenhill School—and somehow became valedictorian of her class! What year? Let's say the '80s. She went on to The University of North Texas where she majored in Advertising Art (the retro term for what they now call Communication Design) and minored in Marketing. In the mid-'90s, she was perfectly positioned to apply her killer design skills to the exciting “new” world of web design.

As owner & creative director of her boutique firm Soleil Design for 24 years, Sheri has designed gigabytes upon gigabytes of logos, brochures, annual reports, packaging, posters, billboards, tee shirts and more. Although she loves the unique aspects of both print and web design, if you made her pick one, she'd have to give a slight edge to print.

Sheri is passionate about helping busy entrepreneurs create a visual brand that people love and want to support.

These are a few of her favorite things: fuzzy kitties, photogenic margaritas, baking cookies, iPhone photography and creative entertaining.

Her current website collection includes:

www.sherihall.com - how-tos & pro tips for graphic design

www.soleildesign.com - website portfolio for her design firm

ABOUT SHERI HALL



INTRODUCTION

Why the heck did I write this book?

I've designed many logos in my 25 years as a graphic designer. I've seen the low end of the market shift from MS clip art DIY jobs to stuff from Fiverr.com. Neither of these serves the client's needs very well. I kept thinking there has to be a better way for people on tight budgets to get a custom quality logo design even if they do it themselves.

- Could they do it with some professional guidance?
- Could they do it if they learned the process step by step?
- Could they do it if they had affordable access to quality typefaces and illustrations/icons?
- Could they do it if they had access to all the research Google Images provides?
- Could they do it if they didn't know what the pen tool is or how to use it?
- Could they do it if they saw the step-by-step results of other logo design projects?
- Could they do it with a bunch of in-depth screen shots to show them the nuts and bolts?

I'm pretty sure the answer is yes! (And that's why I wrote this book.)

I wrote it especially for those of you who:

- are in creative fields;
- have played around with building graphics for your websites and social media;
- spend time looking at good design on Pinterest and Instagram.

Before I started writing this book, I researched Amazon to see what else was out there describing the process. I bought and read several ebooks and didn't find any that really described the design process in any helpful detail.

So this is it! This is how the logo design sausage is made. It's raw, it's a beautiful mess. If you follow the step-by-step process I cover in this book you will end up with something way better than MS clip art and way more personal and appropriate for you than Fiverr.

And if you're looking to hire a logo designer, this book will show you the process they should be using (not necessarily identical, but they need to cover all the steps described here). It will guide you through your responsibility in working with a designer and what info you need to provide and what you should expect of them. Communication is very important, especially at the beginning of the process.

If you want to design your own logo and you're not completely satisfied with this result, you can hand your info and design to a professional designer and give them a big head start. It should help them get inside your head and see what you are trying to accomplish.

If you're just getting into graphic design as a career and you want to know the best process for designing a logo for your clients, this covers it all from initial conversation to final deliverables.

I'll be honest: this is an old-school process I learned in art school in the early '90s! It starts with communication and pencil and paper—not a fancy computer! Because design happens in/between your brain and your eyes; it doesn't happen in the computer. The computer is a super fancy, indispensable tool to help you research and carry out your design, but it doesn't design for you. **The design process is all you!**

That's why having a solid, repeatable process detailed in this book is so important. Graphic design is not hocus-pocus magic. It's scary staring at a blank piece of paper thinking you need to fill it with brilliant designs (you don't!). There is a method to harnessing your creativity and getting it to work for you reliably.

Now, let's get to it!

CHAPTER 1

WHAT MAKES A GOOD LOGO?

BEFORE WE DIVE INTO DESIGNING A LOGO, LET'S LOOK AT WHAT MAKES A GOOD LOGO AND CHECK OUT SOME WELL-KNOWN EXAMPLES.

WHAT MAKES A GOOD LOGO? THE ANSWER IS A LITTLE DIFFERENT FOR EVERYONE, BUT MOST AGREE ON THESE CHARACTERISTICS.

- 1 Memorable!** A logo should be distinct or unique in some way. This is usually accomplished by setting the letters of your company name in a **specific typeface** with specific **letter spacing** in a **specific color** accompanied by some kind of mark or icon. Are the letters close together or far apart? Are the words side by side or stacked (on top of each other) ... or staggered, or vertical? Consider if you want **ALL CAPS**, **all lowercase** or **Initial Caps**.

There are plenty of text-only logos in the world, but I recommend adding an icon as it makes your logo more distinctive and memorable. Later on, I'll discuss easy ways to accomplish this (Chapter 4).
- 2 Simple!** Let that one sink in—*please!* I've had so many clients who wanted their logo to represent everything their company is and does. That is not the goal here, folks! Let your brochure and website tell people about your company. Your logo should identify your company and support your brand ... and be memorable (remember #1?).
- 3 Timeless!** This one is relative. If you're a bank, your logo should be more timeless than if you're a clothing store for teenagers. Some products do better with a little trendy feel, while others require stability.

How do you show stability? Serif typefaces are a great place to start, and preferably ones that cost money. Using a 200-year-old face may look a lot more stylish and timeless than one 20 years old. Trendy faces (*watercolor scripts, I'm looking at you!*) and styles might look great today, but how will they look in 5-10 years?

Bembo

Designed in 1496

Garamond

Designed in the 1500s

Caslon

Designed in the 1700s

Goudy

Designed in 1915

Times New Roman

Designed in 1932

Berkeley

Designed in 1940

Bodoni

Designed in the 1700s, revived in 1910

- 4 Appropriate!** The overall style, colors, and typefaces in your logo should speak to the audience of the company/organization. Is your audience young (whimsical), or mature (elegant); male or female; single and loving it, or family first? What appeals to you personally might not be a good fit for your audience. Try to put yourself in their shoes.
- 5 Versatile!** A good logo adapts to different colors, sizes, and media. How will it look on a business card, a website, a tee shirt, a billboard? Here's where the #2 simple characteristic comes in handy. Simple logos work well in small sizes because they don't have too much detail to reproduce at 3/4" size.

What if your logo needs to be printed 1.5" wide in all black with 20 other logos on the back of a tee shirt? Can you translate your logo into one color and keep your look and feel?

Logo examples (memorable, simple, timeless, appropriate, versatile)



OfficeMax[®]



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