



**Logos,
Colors &
Brand Visioning**

for *Smart Cookie* KITCHEN
Version 2

I MADE THIS FOR YOU!

Important!

Everything is different from what you saw on Tuesday night, because I updated the color palettes, some of the text, and a great deal of the tone of this document, based on our conversation and the photos you sent me from Pinterest. In general, this is what you can expect from this experience — I like to iterate and make lots of changes as I go to make sure we get and stay on the right track.

I do keep older versions around, so no worries if I end up changing something you liked. And each version will have a different name.

I hope you like it. This is a fairly thorough, step-by-step walkthrough of a process you can use to start thinking about and designing your brand. Some of it reflects my personal aesthetic choices, but my goal in making this guide is to show you how to do this yourself, not to do it for you. I enjoyed making this and I hope you enjoy using it. I'd be delighted to talk more about any of it.

Full disclosure: I don't have any professional graphic-design training, but I've spent many years around professional visual designers and absorbed some of their power. I also have an interest in the field, patience, time, and access to inexpensive graphic-design tools. I made — or more accurately borrowed and organized — all the pictures and stuff in this document using a tool called SketchApp. It's available for iOS for about \$99 bucks. I borrowed custom scripts and other graphics from the web (especially Google Fonts). If I didn't know how to do something, I Googled it, found a tutorial, and in some cases used assets other designers had made and shared online for free. All of which could be done by any available children in your vicinity.

To show you how to get started, I've divided this document into 5 sections:

Type Studies: Typography is the starting point and fundamental building-block of your brand. The typefaces you choose will affect every other choice you make as part of a unified system. So we start with a few different font choices and explore their pros and cons, and different ways to treat elements of type.

Script Studies: You said you were interested in using a cursive element in your logo. Graphic designers treat script type like images rather than text, so we look at scripts separately, and compare several examples.

Color Studies: We compare a warm and cool color palette, and get carried away messing around with colored fonts.

Script and Color Studies: We use color treatments and elements of a flexible type system to start to eliminate some of the options we've gathered so far.

Assets and Specs: We pick a font, script system and baseline color to use as the basis for a grid-system that can map to standard Avery print labels. I show you how to set up and use a grid, and how to tweak standard, readily available fonts to make polished assets.

Ready? Let's go!

TYPE STUDIES

When big companies spend millions of dollars for a logo, where does that money go? It pays for thousands of person-hours spent analyzing font choices. Typography is, IMO, the *most* critical element in communicating a brand. It forms the structure and architecture of your branding system. Typography is complex enough that people get PhDs in the discipline. For a tiny window into that complexity, consider this:

Smart Cookie Kitchen

It looks very different from this:

SMART COOKIE Kitchen

...but both are written in exactly the same font: Avenir Next 24 pts. The differences are in the structure of the word-elements, capitalization, kerning, weight and line-spacing. Non-typographers often don't know how to communicate *precisely* what they want out of typography. To close that gap, we have type studies.

Type studies are a tool designers and their clients use to compare different type treatments and hone in on options that feel right for the brand. Type studies help you understand and articulate design elements and choices. They give you a clear visual artifact you can point and grunt at to communicate your aesthetic preferences to your design-monkey.

For this study, I've picked a limited range of typefaces for you to compare. These may not be the fonts you end up with in your final design, but your preference for one treatment over another will help us focus in on the look and feel you're going for.

To use this type study: Look through each page in sequence, so you can get a feel for how the system is organized. Then pick the treatments you like. Pick as many as you want, focusing on how the feel of the typeface guides your choices. For example, does one treatment communicate "Smart" better than others? Do you prefer a sans-serif font like Helvetica, or a serified font like Charter? What makes a treatment stand out to you? Make your choices and let's talk about them.

FONTS USED IN THIS STUDY

Helvetica Neue

Smart Cookie Kitchen - ultralight

Smart Cookie Kitchen - thin

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - medium

Smart Cookie Kitchen - bold

Avenir Next

Smart Cookie Kitchen - ultralight

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - medium

Smart Cookie Kitchen - demi bold

Smart Cookie Kitchen - bold

Source Sans Pro

Smart Cookie Kitchen - extra light

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - semi bold

Smart Cookie Kitchen - bold

Calibri

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Poppins

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - semi-bold

Smart Cookie Kitchen - bold

Smart Cookie Kitchen - black

Times New Roman

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Charter

Smart Cookie Kitchen - roman

Smart Cookie Kitchen - bold

Smart Cookie Kitchen - black

American Typewriter

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Bitter

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Bree Serif

Smart Cookie Kitchen - regular

Helvetica Neue

Smart Cookie Kitchen - ultralight

Smart Cookie Kitchen - thin

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - medium

Smart Cookie Kitchen - bold

Helvetica is the gold standard of sans-serifed fonts, a classic, the little-black-dress of the printed page. It's used in millions of brands, from The Gap to the London Underground. When in doubt, you can't go wrong with Helvetica. It communicates a modern, simple, bold and instantly-recognizable aesthetic, but its ubiquity can make it seem generic. It's highly readable, good for both logos and body-text, meaning you can use it consistently in all brand assets — invoices, letters, business cards, anything. Helvetica isn't available as a Windows system font, but for non-logo assets, you can replace it with Arial and no one except font-nerds will know the difference.

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Avenir Next

Smart Cookie Kitchen - ultralight

Smart Cookie Kitchen - thin

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - medium

Smart Cookie Kitchen - bold

Smart Cookie

Kitchen

Smart Cookie

Kitchen

Smart Cookie

Kitchen

**Smart
Cookie**
KITCHEN

**SMART
COOKIE**
Kitchen

**Smart
Cookie**
KITCHEN

**Smart
Cookie**
Kitchen

Avenir is French for “future”, but ironically it’s the oldest font in this study. Designed in the 1920s, Avenir influenced Helvetica and predates it by about 30 years. It evokes a clean, bold aesthetic similar to Helvetica, but because it’s used less frequently, it looks less generic, more sophisticated and polished. Unlike most of the other fonts in this study it’s not free or open-source, so in order to use it you need to license it from the foundry (I have a license and it should transfer to you if you pay me, like, a dollar for services). It’s not expensive, but it’s something to consider if you like this look. I include it despite the minor licensing hassle because it has such a timeless look – both modern and sort of scholarly – while not being generic at all.

Source Sans Pro

Smart Cookie Kitchen - extralight

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - medium

Smart Cookie Kitchen - bold

Smart Cookie Kitchen - black

Source Sans Pro is a modern sans-serif font that is open source and available online for free. It has the same advantages as the other sans-serif fonts shown here — clean and modern-looking, with a round, narrow, graceful approachability that's very current in type design right now. I think it looks lovely in body- and block-text. The range of weights, from extralight to black, is great for a free typeface. It's the font I'm using for text throughout this document.

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Calibri

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

S m a r t
C o o k i e
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Calibri is a Microsoft system font. In 2007 Calibri replaced Arial as Microsoft's default typeface for PowerPoint and other text editing programs, and like Arial (which is based on Helvetica and virtually indistinguishable from it), Calibri is a very good font. It was designed in 2002 and reflects the style of our times in typefaces — a soft rounded friendly aspect that feels both graceful and sturdy. Whenever I use it in presentations, all the designers in the room gasp and lean forward, admiring its ligatures. As a type system, Calibri is less flexible than the other choices here — it has only three weights — but because it's an MS default font, it's widely available for free and easy to use as part of a consistent system of assets. This stuff starts to matter a lot more once you're online, which is why I mention it throughout these font blurbs. If you design your website in Calibri, your visitors will see what you see because Calibri is installed on 99% of the computers in the world. If you design with something like Avenir, you don't have that guarantee.

Poppins

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - semi-bold

Smart Cookie Kitchen - bold

Smart Cookie Kitchen - extra

Smart Cookie Kitchen - black

***Poppins is lit.** I came across it on a random website recently and was mesmerized by its expressive personality. Happily, it's available for free on Google Fonts. It's extremely retro, with an 80s sci-fi vibe that's starting pop up in assets around the web and around town. It would be a very unique and interesting choice for a bakery – to me it communicates both “playful” and “smart”, a rare combo. Make no mistake, this font is gimmicky as hell – but this vibe is coming into fashion just now, in contrast with something like American Typewriter, which reflects a style that's on its way out. Like the other gimmicky fonts here, it needs to be used sparingly.*

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Times New Roman
Smart Cookie Kitchen - regular
Smart Cookie Kitchen - bold

Smart Cookie
Kitchen

S m a r t
C o o k i e
KITCHEN

Smart Cookie
Kitchen

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

*At last we come to serified type. **Times New Roman** looks like a venerable old battleship of a font, but it was developed about 10 years after Avenir, specifically for use in newsprint. Like other serified fonts it evokes bookishness and scholarship — which is why I include it here, for the “Smarts”. It’s ubiquitous and accessible on pretty much every computer in the world, but also kind of ordinary, with a lot of crustiness mixed in with the smarts. I think we can do better, but it’s still useful as a point-of-reference for other, more modern implementations of the bookish serif style.*

Charter

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

Smart Cookie Kitchen - black

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Full disclosure: Charter is my favorite serifed typeface and the only serifed font I use. It's available for free online but isn't widely installed on most computers; to use it in assets other than your logo, you'd need to download and install it yourself (it's easy). It looks just as smart as Times, but to my eyes, it feels more graceful, approachable, fresh, and modern.

American Typewriter

Smart Cookie Kitchen - light

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

**Smart Cookie
Kitchen**

**Smart Cookie
Kitchen**

**S m a r t
C o o k i e
K I T C H E N**

**SMART
COOKIE
Kitchen**

**Smart
Cookie
KITCHEN**

**Smart
Cookie
Kitchen**

American Typewriter falls into the category of “gimicky” fonts, and for a simple logo that’s totally fine, but it shouldn’t be used as the sole font in an asset system; I’d pair with one of the sans-serif fonts, like Source Sans, for letter and invoice copy. It has an industrial feel that’s been popular for the last several years — I see it everywhere in restaurant assets around town, which is why I include it here. It stands out nicely on the page, but if you look at it long enough it starts to take on a Conestoga Wagon Trail fee. Fair warning: anything this fashionable now will look dated in a couple years, leaving any logo made with this type in need of a refresh.

Bitter

Smart Cookie Kitchen - regular

Smart Cookie Kitchen - bold

**Smart Cookie
Kitchen**

**Smart Cookie
Kitchen**

**Smart
Cookie**
KITCHEN

**SMART
COOKIE**
Kitchen

**Smart
Cookie**
KITCHEN

**Smart
Cookie**
Kitchen

Bitter is an open-source, free font that has some of the industrial qualities of American Typewriter, but dialed down a couple notches. Because it's more generic with less attitude, it's less prone to looking dated in a few years.

Bree Serif

Smart Cookie Kitchen - regular

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

Bree is another open-source serified font, and while it doesn't give you a lot of options in terms of weights and styles — there's no bold or light weight, for example — it has a pleasing, open aspect. It's a little lighter and more fun than some of the other serious serifs.

Comic Sans
Smart Cookie Kitchen - regular

Smart Cookie
Kitchen

Smart
Cookie
KITCHEN

SMART
COOKIE
Kitchen

Smart
Cookie
KITCHEN

Smart
Cookie
Kitchen

I'm including Comic Sans here not because I recommend it — I emphatically do not — but because I think it's worth discussing. Comic Sans is, hands-down, the most hated font on the face of the earth, and I hope after looking at some of the other typography here, you can see why. It's just a sloppy, mushy, thoughtless mess. But it's also one of the most popular typefaces in the world. People who aren't font-nerds and type-assholes really like it. Why? It projects friendliness. It's completely non-threatening. If you like the open, approachable, friendly feel of something like Comic Sans (and I think many bakery businesses do — I see this font all the time in bakeries), some good alternatives are Bree, Source Sans Pro, and Calibri.

COMPARISON

SAME:

- Type size (24pt)

- Kerning (space between letters)

- Spacing (space between lines)

**SMART
COOKIE**
Kitchen

SCK

**SMART
COOKIE**
Kitchen

SCK

**SMART
COOKIE**
Kitchen

SCK

**SMART
COOKIE**
Kitchen

SCK

DIFFERENT:

- Typefaces

- Weights (not all typefaces have “thin” or “ultralight” options).

**SMART
COOKIE**
Kitchen

SCK

**MIXED SERIF /
SANS-SERIF**

TOP: Avenir
BOTTOM: Avenir and 2
weights of American
Typewriter

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: American Typewriter
BOTTOM: American
Typewriter and 2 weights
of Avenir.

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: Charter
BOTTOM: Charter and 2
weights of Poppins.

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: Poppins
BOTTOM: Poppins,
American Typewriter,
Charter

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**MIXED SERIF /
SANS-SERIF**

TOP: Poppins
BOTTOM: Bree, Bitter,
American Typewriter

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: Bitter
BOTTOM: Poppins and 2
weights of Avenir.

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: Bree Serif
BOTTOM: Source Sans,
Poppins, Helvetica.

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

TOP: Helvetica
BOTTOM: Poppins,
American Typewriter,
Charter

**SMART
COOKIE**
Kitchen

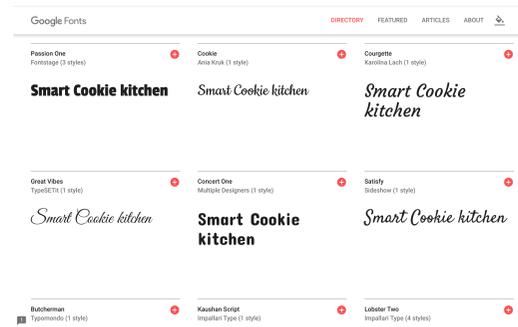
**SMART
COOKIE**
Kitchen

**SMART
COOKIE**
Kitchen

Script STUDIES

I should reiterate — or maybe iterate for the first time — that I’m not a trained typographer or graphic designer. Everything I know is self-taught through decades surrounded by actual trained graphic designers. What I’ve learned from them is to treat script like an image, not type, and to use it sparingly to supplement a flexible type system.

With that in mind, I went looking for cool scripts on Google Fonts, and I encourage you to do that yourself to see if there are other script fonts you want to try in your system that I didn’t choose for this study. Google Fonts is a great resource for all kinds of type (though you can’t compare different weights and spacing treatments). To get there, open any browser and search for “Google fonts”. Type “Smart Cookie” next to any font, apply to all, and you’ve got yourself a nice little type study.



If you decide to use script, you’ll most likely want to use it on only one element of your wordmark, and pair it with sans-serif type for contrast. The studies on the following pages use Helvetica, Poppins and Avenir as the sans-serif comparison font.

**SMART
COOKIE
Kitchen** *Smart
Cookie
Kitchen*

I don’t recommend using a serifed font to supplement script, but I show a few studies with Charter so you can see how that looks.

**SMART
COOKIE
Kitchen** *Smart
Cookie
Kitchen*

Lobster two
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Pattaya / Lobster one
Smart Cookie Kitchen

*Smart Cookie
Kitchen*

*Smart Cookie
Kitchen*

*Smart
Cookie
Kitchen*

Courgette
Smart Cookie Kitchen

*Smart Cookie
Kitchen*

*Smart Cookie
Kitchen*

*Smart
Cookie
Kitchen*

Cookie
Smart Cookie Kitchen - reg
Smart Cookie Kitchen - two

*Smart Cookie
Kitchen*

*Smart Cookie
Kitchen*

*Smart
Cookie
Kitchen*

Kurale
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Norican
Smart Cookie Kitchen - reg
Smart Cookie Kitchen - two

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Niccone
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Damian
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Sacramento
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Kaushan Script
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Berkshire Swash
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

Cherry Swash
Smart Cookie Kitchen

Smart
Cookie
Kitchen

Smart
Cookie
Kitchen

Smart
Cookie
Kitchen

Shadows into light
Smart Cookie Kitchen

Smart Cookie
Kitchen

Smart Cookie
Kitchen

Smart
Cookie
Kitchen

**MIXED SCRIPT /
SANS-SERIF**

TOP: Lobster2, Pattaya,
Courgette
BOTTOM: Helvetica

Smart
Cookie
Kitchen

*Smart
Cookie*
Kitchen

*Smart
Cookie*
Kitchen

TOP: Cookie, Kurale,
Norican
BOTTOM: Helvetica

Smart
Cookie
Kitchen

Smart
Cookie
Kitchen

*Smart
Cookie*
Kitchen

TOP: Niccone, Damian,
Sacramento
BOTTOM: Two weights of
Calibri

*Smart
Cookie*
Kitchen

*Smart
Cookie*
Kitchen

*Smart
Cookie*
Kitchen

TOP: Kaushin, Berkshire
Swash, Cherry Swash
BOTTOM: 2 weights of
Helvetica, Calibri Light

*Smart
Cookie*
Kitchen

Smart
Cookie
Kitchen

**Smart
Cookie**
Kitchen

YOUR WORKING PALETTES & IMAGES

On the following pages, I'll show some of the images you texted me and break out font and color palette options for each. Our study has taken a marked turn away from bright, cartoony, traditionally confectionary palettes and styles and toward something far more sophisticated. Because this is an evolving exploration that you are leading, I've changed some of the style of this document to reflect what I'm seeing from you.

Speaking of **sophisticated**, I want to do a word-association exercise we do at work sometimes to help our users articulate what they value in [insert software experience here]. This is a set of word/pairs that come to mind when I look at these images, articulate what they evoke in me, and search for a complimentary or contrasting value that can also be seen as a positive. Make a note of anything you **strongly** agree with as a brand value, and anything you **strongly** disagree with. (Ignore words that leave you feeling "meh".)

Sophisticated	Primal
Joyful	Manic
Bold	Muted
Fresh	Raw
Bright	Blazing
Abundant	Rich
Tidy	Imaginative
Earthy	Grounded
Clean	Disciplined
Crisp	Flexible
Craft	Systematic
Industrial	Mechanistic
Minimalist	Simple
Sincere	Earnest
Humanist	Liberal
Straightforward	Blunt
Traditional	Nostalgic
Retro	Futuristic
European	American



Bold
Bright
Abundant
Earthy
Sincere
Joyful
Traditional
Retro

Ladies and Gentlemen, we have a couple of warm color palettes here (though the Vista Hermosa palette is a little cooler, which makes it feel fresher.)



Hmmm....
(I assume you're not in love with the Ronald McDonald color palette here, but the retro text and overall brightness beg comparison.)

Clean
Crisp

HANDMADE WITH
Fresh Baked
 DESIGNS
 THE USER IN MIND

FB

Bread Crumbs
 2016
 CRAFT BAKERY

Great Tasting Jobs
 SINCE 1891

Wanderlust
 DESIGN CO

Abundant
 Sophisticad
 Earthy
 Crisp
 Craft
 Industrial
 Minimalist
 Sincere
 Humanist
 Traditional
 European



Also, look at all these round shapes! Look at all these abundant, joyful words bursting out of a circle!

I mean, there's definitely a pattern here ...

LIFE MOVES FAST.
 IF YOU DON'T STOP AND LOOK AROUND, YOU COULD MISS IT!
 PRETTY

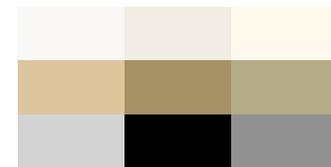
J. HUGHES • F.B.D.O x F.O.T

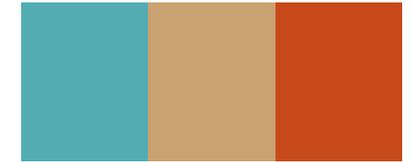
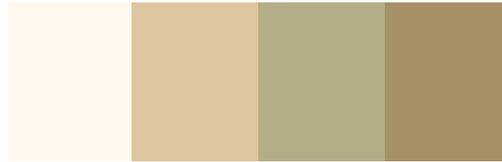
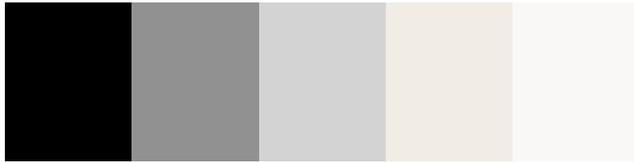


JOE'S INN



A muted, understated palette of both cool and warm neutrals, overlain with abundance and bursting at the seams.





COLORWISE, WE HAVE:

- More warm colors than cool. By a lot.
- But neutrals dominate. By a lot.

-The warm colors you've chosen are our old friends the **Miami Vice color palette**. The palette looks more sophisticated when you pull it from a photograph instead of a cartoon, and the hues of both palettes extracted from the photographs are less bright, more muted, than the ones we used earlier.

You didn't choose images with a wide range of colors, but the color choices you made are consistent. They're warm colors.

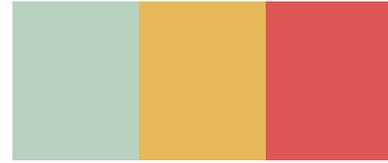
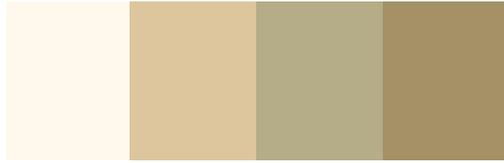
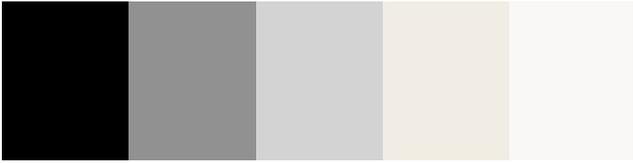
Several of your neutrals are also warm. You have muted shades of green and gold, and a pale cream that's almost pink. We need to reconcile that with the steel-grey, pale marble and faun of your cool neutrals.

WE ALSO HAVE A LOT OF TEXT THAT'S....

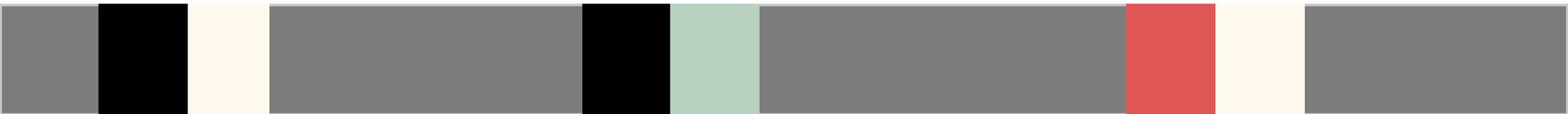
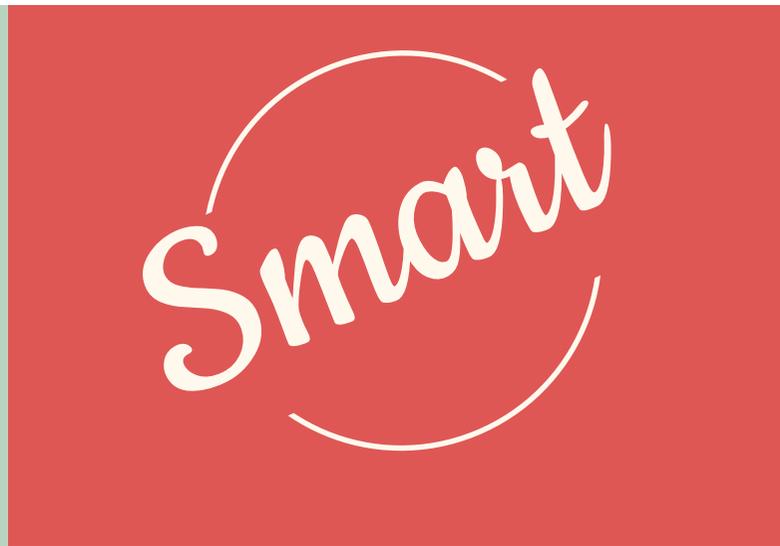
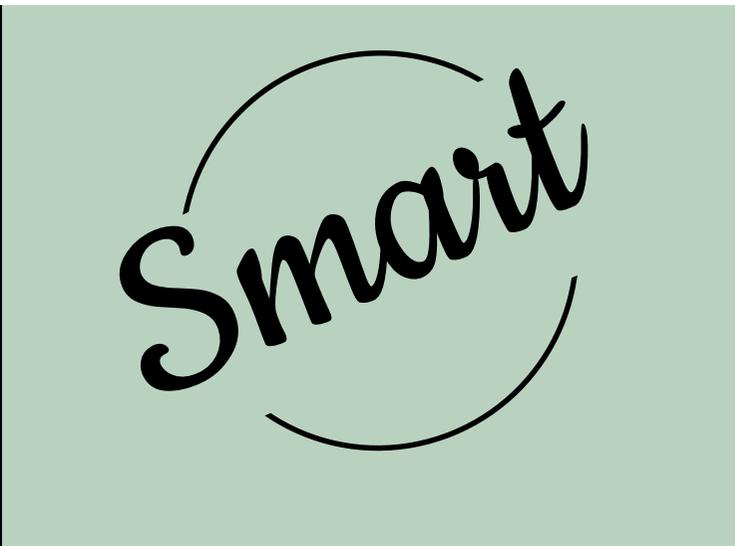
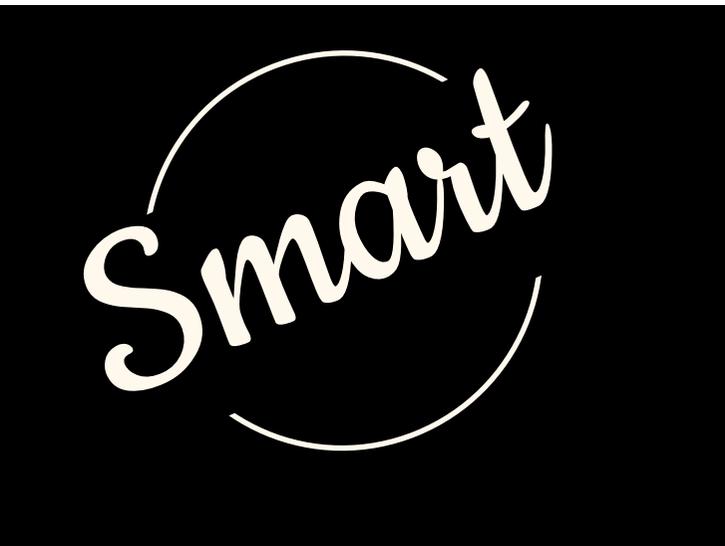


...out of a lot of circles. This creates a feeling of **joy** and **abundance**, and, let's not be coy about it, it evokes Joe's Inn's logo. The majority of the bursting text is dark on a light background.

The vast majority of the text in those circles is **slanted up and to the right**. And most of the bursting text **obscures some of the circle**, creating a dynamic effect of movement — almost as if the circles are chasing arrows.



LET'S LOOK AT SOME MORE CIRCLES!



Smart

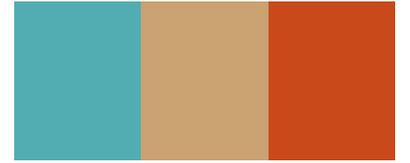
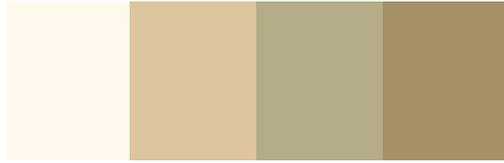
Smart

Smart

Smart

Smart

Smart



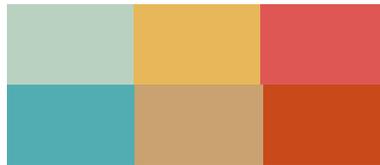
Smart

Smart

Smart

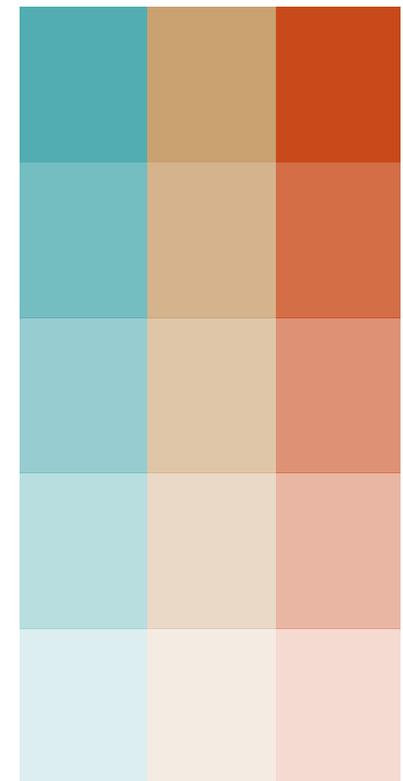
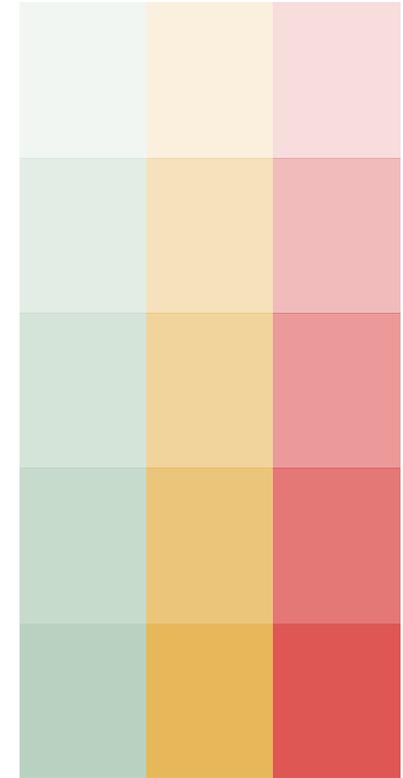
COLOR STUDIES

Some people know what colors they want to use off the top of their head, but I prefer to start with an image. To get started, I went on Pinterest and grabbed two images that looked cheerfully bakery-like to me — one using cooler colors, the other warm. I used Photoshop to get the RGB values of three complimentary colors from each image. Those 2 sets of color — “Baskin & Robbins”, and “Miami Vice” — are our starting palettes.



To generate the rest of the system, I iteratively dropped the opacity of each color by 20% until they faded away. You can do this yourself using a program like Google Slides. If you want to try it, let me know and I’ll set up a Google Slides template for you and show you how to do it. Or you can find images you like and send them to me, and I’ll grab colors from them and generate a system for you.

Keep in mind you don’t have to use three colors. Picking just one color (plus the neutrals — black, white, and grey) will give you plenty of options to develop a solid system.



For your purposes, there's a branding advantage to using a system with lots of variation in color. People — primates — our species — seek out variety and will consume more of the exact same thing if it's offered in a variety of different shapes or colors. Example: bake two batches of sugar cookies from the same recipe, one with uniform round shapes, the other with a variety of shapes. Put out the round cookies on their own plate, and the differently-shaped cookies together on another plate. People will eat more of the batch with varied shapes, even if you tell them all the cookies are identical. We can't help it. Our lizard-brain thinks differently-shaped things might be different kinds of food.

So...if you offer different sets of, say, identical Nutella Brownies with different-colored labels on them, it's likely you'll see your sales increase slightly. And you don't need a lot of fancy colors to do this, either. You can use a system with just one color and the neutrals and you'll be golden. I offer the hypothesis that it's more fun for children to apply labels if they have some variety and if they understand the profit-making nature of the manipulation they're undertaking. But you need to use this kind of trick sparingly.



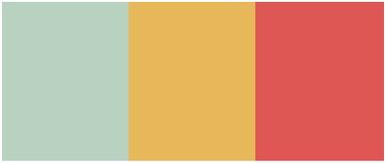
You may find yourself drawn to one palette over another. You might like them both and have a hard time choosing (not that you have to choose one of these). Or you might not care for either of them. Either way, I think it's important to articulate some brand reasoning around color, which is why I picked palettes on the opposite ends of the spectrum with similar color-pairs (blue/teal, brown/yellow, red/pink). It forces you to think not just about these colors, but about what color represents in general.

There's a reason Baskin & Robbins and Ben & Jerry's both use a cool palette: they sell ice cream — cool colors are a natural fit for the brand. Cool palettes evoke freshness, crispness, health, even virtue — notice how much blue you see in hospital and health system marketing. Warm palettes evoke lush abundance, growth, community, celebration. Why do we use such warm colors at Christmas? We're celebrating the return of the sun. We make our houses blaze with light, gather our community, and generate abundance in the face of a cold dark winter.

As you look at these palettes and color studies, think about the mood and values you want your brand to evoke. If you like both palettes, let your brand values guide you to choosing just one (for now). If you like neither, think about what values and feelings are missing from these palettes that you want to evoke in your color scheme.



**SMART
COOKIE**
Kitchen



SMART
COOKIE
Kitchen

**SMART
COOKIE**
Kitchen

SMART
COOKIE
Kitchen

SMART
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**SMART
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**SMART
COOKIE**
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SMART
COOKIE
Kitchen

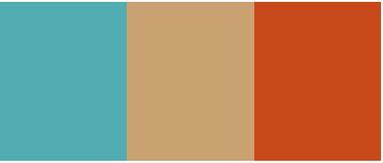
SMART
COOKIE
Kitchen

**SMART
COOKIE**
Kitchen

SMART
COOKIE
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SMART
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Kitchen

**SMART
COOKIE**
Kitchen



**SMART
COOKIE**
Kitchen

SCRIPT & COLOR STUDIES

Alrighty — we've got a type study and color study under our belts, and we've generated and compared some script elements for a logo. Time to put those three together and get into the process of making and eliminating choices when you have lots of options that look pretty good.

In this section we'll combine generic type, logo script, and color to help eliminate some of the script options we looked at earlier, and definitively choose a generic type. The main thing I'm looking for here is how well a given script type fits into an overall system, and how much flexibility each element of that system offers. Right now you're looking for a logo and more polished labels. In six months, you might be ready for a website and other print assets, like letterhead, shipping labels and business cards. It would be awesome if the logo, colors and label-type you choose now — or elements of them — can fit seamlessly into a system you want to use for multiple assets in the future.

I touched on this in the font-blurbs in the type study, but it bears repeating: not all fonts are available on all computers, and if you use special fonts and the computer-user looking at your site doesn't have them, their browser will display a generic fallback option. Maybe not a big deal, but it's a type of constraint that can help guide you in one direction or another, given an abundance of choices.

Another thing I'm looking for here is unique brand identity. I want to make sure none of the script fonts evoke well-known brands or look too much like someone else's product. Adding color to the scripts, and putting them against a colored background, can help clarify potential brand overlaps.

Even though you haven't chosen a palette, we can still do this process of elimination by combining elements of warm and cool palettes and using them as generic placeholders. When you do choose a palette, it will have to be either warm, cool, or a combination — there isn't some ultraviolet spectrum option waiting for us to discover.

In this study, I set everything up and walk you through a couple of elimination rounds, (hopefully) demonstrating my reasoning as I remove options from consideration. If and when you make your own type, script and color choices, we can go through this process again with your selections to arrive at a single set of asset choices.

Normally a designer wouldn't share this much process, but I want you to see the logic your design monkey might use to pick just one out of many strong choices, so you can do it on your own.

MIXED SCRIPT / SANS-SERIF TEST

COMBINED PALETTE

In this test I use a combined generic warm and cool palette and a combination of script and generic type (Helvetica, Calibri, Avenir and Poppins).

What I'm looking for:

- How well does the script handle being modified by generic type in the word "kitchen"? Does it look sloppy, or unified?

- How much personality, polish and liveliness does each script type have in comparison to others? Does any script evoke another brand? A feeling we might not want? Which can we get rid of right now?

Smart
Cookie
Kitchen

Smart
Cookie
Kitchen

Smart
Cookie
Kitchen



MIXED SCRIPT /
SANS-SERIF
TEST

COMBINED
PALETTE

ELIMINATIONS!

Smart
Cookie
Kitchen

*Smart
Cookie*
Kitchen

*Smart
Cookie*
Kitchen
Not enough
personality

*Smart
Cookie*
Kitchen

Smart
Cookie
Kitchen

*Smart
Cookie*
Kitchen
Too spiky;
old-fashioned in the
wrong way

*Smart
Cookie*
Kitchen

*Smart
Cookie*
Kitchen
Too mushy

*Smart
Cookie*
Kitchen
Cute, but too thin

*Smart
Cookie*
Kitchen
Evokes "oriental" type
(fortune cookie)

*Smart
Cookie*
Kitchen
Striking, but too much
like another brand

Smart
Cookie
Kitchen



SURVIVORS

SCRIPT TEST

MIXED PALETTE

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

*Smart
Cookie*

*Smart
Cookie*

**Smart
Cookie**

**Smart
Cookie**

Smart
Cookie

Smart
Cookie

**Smart
Cookie**

**Smart
Cookie**



MIXED
SCRIPT /
SANS SERIF

Smart
Cookie
Bad fit between
type and script

Smart
Cookie
Coke

Smart
Cookie

Smart
Cookie
Coke
Bad fit between
type and script

FLEX TEST
HIGHER
OPACITY

Smart
Cookie

Smart
Cookie
Coke

Smart
Cookie

Smart
Cookie
Coke
Bad fit between
type and script

ELIMINATIONS!

Smart
Cookie
Type looks
too generic

Smart
Cookie
Coke

Smart
Cookie

Smart
Cookie
Coke
Bad fit between
type and script

Smart
Cookie
"Smart" - not
enough M

Smart
Cookie
Coke

Smart
Cookie
"Smart" - not
enough M

Smart
Cookie
Coke
Bad fit between
type and script

Smart
Cookie

Smart
Cookie
Bad fit between
type and script

Smart
Cookie

Smart
Cookie

Smart
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Smart
Cookie

Smart
Cookie

Smart
Cookie



SURVIVORS

If I were making this decision for myself, I'd stop now and declare **Cherry Swash** the winner. It's the only row to survive my elimination tests intact. The script is cute, smart, and playful - a perfect fit for the brand. Each element (both the "Smart" and the "Cookie") looks good on its own and with generic type, so it will be flexible in a system. The clincher: it's the only script where the "C" in Cookie doesn't evoke the "C" in Coke.

As a supplemental font, I like how Poppins holds its own with the script. Poppins looks great on a web page. It would be an unusual, bold choice.

Finally, the predominance of blue here makes me lean toward a cool palette, to avoid the association between the Cs in Cookie and Coke.

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie



RETIRED STUDIES

Following are studies from previous versions. I'll archive them in this section for reference as we proceed.

SINGLE
COLOR
PALETTES

**SMART
COOKIE**
Kitchen

V1
PALETTES
(REFERENCE)

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

*Smart
Cookie*

*Smart
Cookie*

**Smart
Cookie**

**Smart
Cookie**

Smart
Cookie

Smart
Cookie

**Smart
Cookie**

**Smart
Cookie**

MIXED
SCRIPT /
SANS SERIF

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

FLEX TEST
HIGHER
OPACITY

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Left 2 Columns:
Mixed script with
Helvetica

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

Right 2 Columns:
Mixed script with
Poppins

Smart
Cookie

Smart
Cookie

Smart
Cookie

Smart
Cookie

This is an evaluation
of the script's
flexibility. How well
do *individual* words
pair with generic
text? Does one word
— smart or cookie —
do better when
paired with text than
the other?

Smart
Cookie

ELIMINATED: PATTERNS

Two patterns emerged from the elimination round:

1) **Smart** stands up better on its own than **Cookie**, largely because Cookie evokes the Coke trademark in script. I pulled out anything that reminds me of another brand.

2) **Poppins** holds up better as a supplemental font than Helvetica, probably because Poppins is more playful and logo-like to begin with.



I eliminated nearly 70% of the samples that use red as a text color and “Cookie” in script instead of type. Red is Coke’s color, boosting the brand overlap with “Cookie” in script (though it’s there in nearly every one of the script “Cs”). You may decide not to use red in your logo for everyday labels, but a *system* that can’t stand up to red hinders lots of fun options, like special holiday-themed labels on Christmas and Valentine’s Day.

ASSETS & SPECS

In this section I'll show you how to put together a professional-looking product label using some of the scripts, fonts and colors we've explored so far. If you read through this section step-by-step, you should be able to produce similar-looking results using your own template software at home, with the advantage of being able to try out the fonts, scripts and colors of your choosing.

You might think this section looks a little technical. Don't panic! It's not hard to understand and this doc walks you through it. This level of exactitude is standard process for graphic designers, which is why they do so many "soft studies" like the ones we've gone through here. You want a solid idea of where you're going before you get into laying out your elements on a grid. The grid is almighty. To get the labels shown here, I used a pixel-grid to set whitespace boundaries that I forbid myself to cross, then adjusted the font-size, weight, line and character spacing of the text until it fit the grid. We wouldn't want to go through that exercise for every font in this study.

You may not have that much control in your label-making software, but you might find options for doing that sort of thing if you look for them.

I also tried to give myself edge-case problems to solve here, to make sure the grid is flexible enough to stand up to whatever you throw at it. I used a long product title — "Salted Caramel Nutella Bars" — and a full company label — "Smart Cookie Kitchen". Since I don't know the ingredients in your products, I used filler-text generated on a website called "Hipster Ipsum". It's pretty funny. More importantly, it's a lot of text.

The next few pages show the exact specifications I used to get these labels, with a sample grid and how to use it. I add some color-elements last, in case you want to explore those, but I think these labels look fine without color.

It also occurs to me to wonder if this is the kind of thing any budding young graphic designers in your household might want to try their hand at....



PRODUCT LABEL SPECS

LOGO

Use for the words
“Smart Cookie
Kitchen”

SMALL (AVERY 1 x 2 5/8)

Label Position: Left
Script: Cherry Swash Bold, Poppins
Size: 9 pt
Align: Right, 3 lines
Line Spacing: 8pt
Character Spacing: Auto

PRODUCT DESCRIPTION

Use for text
describing the
product

Label Position: Middle column
Type: Poppins medium
Size: 9 pt
Align: Left
Line Spacing: 8pt (min), 11pt (max)
Character Spacing: Auto

PRODUCT INGREDIENTS

Use for text listing
ingredients in the
product

Label Position: Right
Type: Charter Roman
Size: 7 pt (max), 4 pt (min)
Align: Left
Line Spacing: Font size -1
Character Spacing: Up to -0.3



ROUND (AVERY 2 x 2)

Label Position: Bottom
Script: Cherry Swash Bold
Size: 9 pt
Align: Center, 2 lines
Line Spacing: 8pt
Character Spacing: Auto

Label Position: Top
Type: Poppins semi-bold
Size: 14 pt
Align: Center
Line Spacing: 14 pt
Character Spacing: -0.4

Label Position: Center
Type: Charter Roman
Size: 7 pt (max), 4 pt (min)
Align: Center
Line Spacing: Font size -1
Character Spacing: Up to -0.50



SQUARE (AVERY 2 x 2)

Label Position: Top
Script: Cherry Swash Bold
Size: 16 pt
Align: Center, single line
Line Spacing: 16pt
Character Spacing: Auto

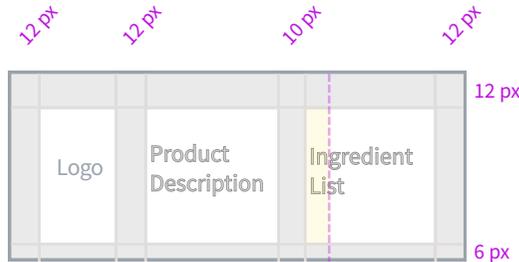
Label Position: Middle row
Type: Poppins semi-bold
Size: 16 pt
Align: Center
Line Spacing: 16pt
Character Spacing: -0.4

Label Position: Bottom
Type: Charter Roman
Size: 7 pt (max), 4 pt (min)
Align: Left
Line: Font size -1
Kern: Up to -0.50



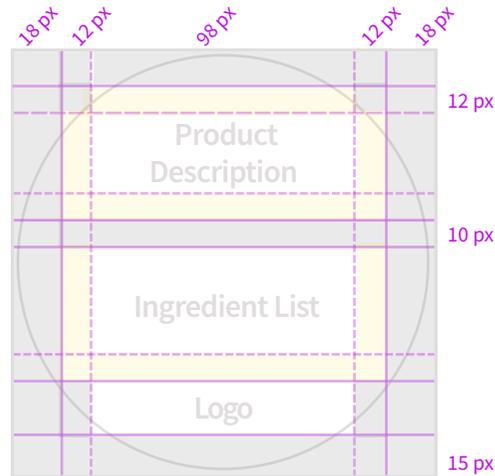
GRID SPECS

SMALL (AVERY 1 x 2 5/8)

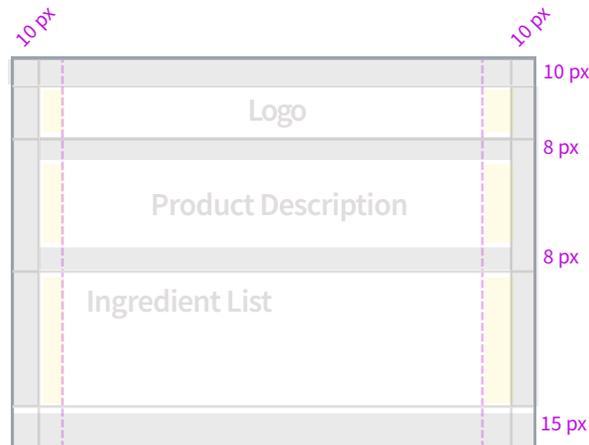


ROUND (AVERY 2 x 2)

Grey space on these grids equals white-space on the page. Don't let any elements cross into grey space. Instead, adjust the size, character- and line-spacing of the font. Or try a different font; serifed fonts tend to be more compact and easier to read at smaller sizes. Dashed lines and yellow areas mean proceed with caution; avoid encroaching on the yellow areas, leaving them for extra whitespace. Whitespace good.



SQUARE (AVERY 2 x 2)



The examples on this page use this grid system with standard, readily-available fonts — Helvetica (substitute Arial if using a Windows machine) and Times New Roman. These labels look fine — nothing to complain about. The biggest difference between these standard fonts and a custom-designed asset is the “box” around individual word elements — the space between lines of text, and between characters. These examples use the automatic defaults for line-spacing and character-spacing for these fonts — this is what you get out of the box.

In the example below, I've changed the line-spacing on “Smart Cookie Kitchen” to make the text look more logo-like, and the character-spacing on the product label for shits and giggles.



You **can** control the line and character spacing in Word from the **Font > Advanced** menu (for tutorials, Google “kerning and line-spacing in Word”). Changing the weight and color of text, using a color underlay and using all caps adds some polish, too. These are all things you (or a kid, even) can do in Word.



TEXT & COLOR TREATMENTS

I've been harping about having a flexible system throughout this doc. This is an example of the kind of variation a flexible system can provide, by changing just a few simple elements in the layout.

<p>Smart Cookie Kitchen</p>	<p>CINNAMON BABKA</p>	<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>
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<p>Smart Cookie Kitchen</p>	<p>CHOCOLATE TRIFECTA</p>	<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>
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<p>Smart Cookie Kitchen</p>	<p>SALTED NUTELLA BROWNIE</p>	<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>
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<p>Smart Cookie Kitchen</p>	<p>WORLD'S BEST SMORES</p>	<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>
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**CHOCOLATE
TRIFECTA**

INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat.

Made with love by

**Smart Cookie
Kitchen**



**ST. NICK'S
FAVORITE
XMAS COOKIES**

INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat.

Made with love by

**Smart Cookie
Kitchen**

<p>Smart Cookie Kitchen</p>
<p>CINNAMON BABKA</p>
<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>

<p>Smart Cookie Kitchen</p>
<p>COCONUT CREAM TRUFFLE BROWNIE CHEESECAKE</p>
<p>INGREDIENTS: Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine, Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable, May contain cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat, typewriter put a bird on it, Shabby chic ugh pop-up paleo iceland flannel four dollar toast.</p>

ASSET TYPES & MORE COLOR

Just for fun.....

Smart Cookie Kitchen

Lorem ipsum dolor amet.

Pinterest quinoa beard hashtag brooklyn banjo, ramps poutine. Mixtape artisan locavore af, post-ironic drinking vinegar tumblr jianbing kickstarter semiotics letterpress readymade austin sustainable.

Cronut tote bag pok pok farm-to-table scenester, beard normcore waistcoat typewriter put a bird on it. Shabby chic ugh pop-up paleo iceland flannel four dollar toast.

Cardigan celiac normcore master cleanse crucifix everyday carry beard humblebrag food truck plaid keytar lyft enamel pin pug.

Sincerely,

Maria Kafantaris Jasinkiewics
Queen of the Universe

	Maria Jasinkiewics Owner
	Eva Jasinkiewics Logistics
	Evan Jasinkiewics Justice
	Aidan Jasinkiewics Transportation

**Handmade with Love
in Pittsburgh, PA**

20 February 2018