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Sanna Hellstén

UPDATING THE VISUAL APPEARANCE OF TWO SMALL-TOWN PUBS

Bachelor's thesis 2012

ABSTRACT

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Petteri Lehtinen, visiting lecturer

Etelä-Karjalan Osuuskauppa

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The objective of this thesis was to create a cohesive visual identity for Kanuuna and Kieppari, two small-town pubs located in the region of South Karelia. The thesis studied how to increase awareness of a business and how to create an up-to-date and time-lasting visual identity. The thesis overviewed briefly logos of pubs situated in Kymenlaakso and South Karelia, and examined more closely the importance of branding business.

The thesis was conducted in two phases. The theoretical part focused on investigating elements that make a time-lasting visual identity. The other phase described how the visual identity of Kanuuna and Kieppari was developed and the implementation of the visual identity. The aim was to design an up-to-date and cohesive visual identity.

The new visual identity was designed and implemented within the desired goals. Source material of the communication and design field were used on the basis of research. Conclusion of this thesis was that a new visual identity alone is not enough to create awareness. Reinforcing brand alongside cohesive implementation of the visual identity is vital.

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1 INTRODUCTION

The topic of this thesis is updating the visual appearance of two small-town cafés in the South Karelia region. The goal is to update their logos and to design cohesive marketing materials such as a news advertisement template, a poster layout template and possibly work outfits (T-shirts) that both of the cafés can use. A style guide will also be created for the use of the advertising department of Etelä-Karjalan Osuuskauppa. Etelä-Karjalan Osuuskauppa, Eekoo, is South Karelia's largest service company and market leader in its field. Eekoo is involved in grocery and specialty stores, service stations, car sales, automotive repair and maintenance activities as well as the hotel and restaurant business. Eekoo operates in 11 municipalities and has a total of 73 business units, which employ about 1,000 people. Eekoo's advertising department produces graphic materials such as newspaper advertisements, posters, signs, menus, business cards, etc. for the business units of Eekoo.

A new visual identity will be created for Café Restaurant Kieppari (situated in Simpele) and Café Restaurant Kanuuna (situated in Taavetti) in order to have an up to date visual appearance and to attract new customers. The new visuals will help the Cafés to be cohesive in their advertising and appear professional and organized.

The main purpose of this thesis is to create a visual identity for Kanuuna and Kieppari. It also investigates how a visual identity will increase awareness of a business, and what makes a time lasting and up-to-date visual identity. There is discussion about logos and visual identities of other café restaurants and small town pubs, as well as about the relation of branding to business. The means of designing a successful brand identity will be defined in this paper. The goal is to design a durable visual identity that will stand apart from its rivals in a positive way.

2 BACKGROUND RESEARCH

Neither of the cafés have a professionally designed visual identity. Both of them have just a logo. All other materials such as beverage offers or announcements about events in the cafés are currently made by the managers of the cafés themselves. The old logos (Image 1.) were designed by Eekoo's previous head of advertising. The current head of advertising Katri Vesikko reckons that there was not much thought behind the logo choices. Vesikko estimates that Kanuuna's name (Finnish for 'cannon') is related to the old fortress and cannon situated in Taavetti. There are also few old weapons decorating the wall behind the bar counter. Kieppari is a name that does not seem to have any rational meaning. For me the word 'Kieppari' is associated with some kind of movement such as turning a somersault. The name also sounds very light in weight.

The premises of both cafés are connected to the local S-Market (a supermarket chain). Kanuuna has a part of the building's façade to itself. Because of the big windows and repetition of the logo on the windows it is clear to see from outside that there is a café connected with the supermarket. This is not the case for Kieppari though; the whole façade of the building is like a grey warehouse so as a tourist in the town you would not know there is a café unless you saw the logo. Kieppari's logo is very colourful; it has bright red and green text on top of a yellow oval. The colours of the old logo have probably been chosen in order to make the logo stand out from its grey surroundings. The colours and typeface used in the name gives a funny oriental feeling that does not make you think about a small-town pub.

The current restaurant manager of Kieppari did not know when Kieppari was founded but there has been a pub on the same premises for several decades. There are 4-5 employees at the café. They offer café products such as sandwiches, pastries, coffee, tea etc. and bar products from beer to spirits. You can play Veikkaus and RAY games in Kieppari, They also have an Alko subscription store and arrange karaoke approximately every other week. The customers are mostly locals and people who have moved away but sometimes return for a visit. (Kiiveri, 25.1.2012.)

Kanuuna was founded in 1968. There are 4 employees. They offer café and bar products alongside Veikkaus and RAY games. They also have a jukebox. The customers of Kanuunna are of all ages, mostly locals and people who have a summer cottage in the area. (Myllynen, 26.1.2012.) Kanuunas logo is a light brown oval which has the

name 'Café Restaurant Kanuuna' written in black colour. The words 'cafe restaurant' have been written in a cursive hand-written style typeface. The name 'Kanuuna' is written in Cooper Black, which is a heavy but rounded old style serif typeface.



Image 1. Previous logos of Kanuuna and Kieppari

2.1 Overview of pub logos in nearby towns

Before designing new logos for Kieppari and Kanuuna I took a look at logos of café pubs from other small-towns in Kymenlaakso and South Karelia. For this overview I selected 8 pubs that offer café products alongside with alcohol (Image 2.). These places are Columbia, Holvi, Ravintola Kaisa, Green Apple, Birra, Wanha mestari, Kolme Lyhtyä and Villipippuri.



Image 2. Logos of other pub cafés

It seems that most of the logos consist of the name, definition (for example bar & café) and ellipse or rectangular background. Shades of green, red, yellow and brown alongside black and white are used in various logos. Many are out-dated in their appearance. Such are for example the logos of Kaisa and Columbia. The logo of Columbia has two typefaces, four colours, background, wavy underlining and a silhouette of a man. So many elements together make the logo messy and hard to use in small size. The combination of bright green and yellow with black and white makes the logo very

confusing. The logo makes you feel almost claustrophobic because it is so full of different elements. Kaisas logo has also ellipse background just like the logos of Kieppari and Kanuuna. It seems to have been very popular at one point to have such a background in a logo. The font is also same than in Kanuunas logo. Cooper Black has been very popular font and because of its past popularity it looks out-dated.

The logos of Holvi, Birra, Wanha mestari and Villipippuri belong to the same category with Kaisa and Columbia that they do not have any direct link to the name itself. Green Apple has an image of a green apple and the typeface is green. Kolme Lyhtyä has three lanterns in the logo, which makes sense as the name stands for ‘three lanterns’ in Finnish. Holvi stands for ‘vault’ in Finnish. The misty brown background combined with the gothic typeface reflects the feeling of the name. The name describes the pub well because the interior is quite cramped. The typeface used is probably not the best one as you can easily misread the name as ‘Holbi’. It is not good to have a chance of misreading the name.

In the design of Kanuuna and Kiepparis logos I wanted to avoid using too many elements. I wanted logos that are contemporary and neat. There should be a subtle connection between form and names of the pubs.

2.2 Branding is important

Brand is a very old concept. In ancient Egypt brands were used as identification of ownership as marks on cattle hides and horns. Greek and Roman craftsmen placed ‘makers mark’ on their goods that were traded across an entire empire. This continued to the role of trademarks today. (Evamy 2007: 8.). A brand is a person’s gut feeling about a products, service, or company (Wheeler 2009: 2). A familiar brand evokes expectations, mental images and perceptions. People relate to products with their brains but to brands with their hearts. In the book *Brändit kilpailuetuna* (Brands as advantage in business) Hannu Laakso (2004) defines that the strongest brands are like clubs where everybody wants to be a member. Strong brands appeal both to sense and emotions. Sense might question whether the consumer needs the product but emotion makes them desire the product anyway and careless of the price. Brands make people loyal in other ways than just products. That is why businesses strive to build an emotional relation between the consumer and the product. The product must have a feature that sets it apart from competitors and is meaningful to the consumer, which then

makes the brand successful. As Kieppari and Kanuuna are businesses in small-towns and there are only limited amount of customers available, it is crucial for them to build a brand that makes people want to come to them. (Raninen 2003: 100; Laakso 2004: 24, 41, 46.)

When considering products and services, even in small-towns, people have the power of choice. A business cannot get too far by claiming to be better or to have cheaper products than another business. A business needs to change its point of view from its own importance to what is important for their customers. Changing the point of view helps to determine are the customers actually buying what the business thinks they are selling. For example, a factory is producing make up but the consumer is buying self-confidence. Identifying a need-based market can reveal new competitors and other critical factors that affect success. Defining a needs-based market creates a solid base for what the brand promises and for the planning of communication. Standing out in the long run is based on the understanding of consumers' wishes and needs. (Raninen 2003: 101.)

In positioning itself, a business tries to answer questions like how to distinguish oneself from competing businesses, what kind of promises are meaningful to the consumer and how will one keep the given promises. Customers purchase choices are very often emotion-based. One business just simply feels better than the other. Even questionnaires for customer satisfaction might be led astray if the investigated attributes are not truly meaningful to the customer. Positioning does not necessarily change the service or product itself but aims to change the existing perceptions of the service or product. In the service field the core of a brand is built on actual customer encounters rather than by advertising. According to Raninen (2003: 101-103) for restaurants and similar the entirety is important: the right products, how the place looks and feels, how the staffs behave and what kind of customers spend time there. Overly bold advertising can cause severe disappointments when reality does not match the promises.

Creating a new logo is easier than creating one for an existing company and rebrand that company. David Airey gives in his book, *Logo Design Love. A guide to creating iconic brand identities*, various interesting examples where rebranding has not been successful. The examples are interesting because they are about globally significant brands such as Coca-Cola and PepsiCo. In 2009 PepsiCo. redesigned the package of

Tropicana juice and failed in their effort to increase the sales of the juice. Due to the new package the sales declined by 20 percent in two months and cost the company 33 million dollars. After two months they returned using the old package. The case proved how emotional the relation between a consumer and a brand can be. In the case of Kanuuna and Kieppari I do not think there is a chance for destruction of brand as neither, as I believe, has yet developed a strong brand. Redesigning the logos and creating cohesive marketing materials for them aims to reinforce their brand. (Airey 2010: 65.)

2.3 Elements of visual identity

In order to manage a business's visual appearance a consistent manual is created. This manual is called a style guide or a graphic manual and it is usually made by a graphic design professional. A business needs to have a clear image of its products, customers and visual marketing. When all of that is clear it can be said that the business has an intact identity. Clear visual identity and a consistent style guide helps in managing the communications of a business. Every business has its own persona and identity by which they strive to stand apart from competitors. When a business has become an acquaintance in a customer's mind, the image of the business is reinforced again and again. The business has a familiar face, a familiar visual identity. Once this is true the business has become a brand.

The name of a business is the symbol of its identity. The basic elements alongside the name are a logotype and a brand mark that can be used with or instead of the logotype. Applications of visual identity usually include print media such as business cards. Other applications that help the sales and marketing are for example catalogues, brochures, envelopes, packaging and illustrations, sales promotion materials, advertisements and other media such as annual reports, posters, calendars, company gifts and so on.

2.3.1 Name, logo and brand mark

The name is the hallmark of a brand. A good name is memorable. Choosing a name is very important because of the massive information flow we are exposed to every day. There are millions of names and the bad names will be forgotten. According to Laakso (2004: 197, 202) a good name is available, easy to understand and is convincing, it

sounds good, it is easy to remember and it works in many languages. He also lists that acronyms, very long names and old names are bad. These are valid points when a new brand is created out of nothing. In the case of rebranding I think it is important to try to make the existing name work. In the case of Kanuuna and Kieppari there should be a subtle link connecting the visual appearance of the logos to the meaning or feeling of the name.

David Airey has also gathered factors that are important in creating a visual identity. In his book *Logo Design Love. A guide to creating iconic brand identities* Airey (2010: 38-39) lists seven ingredients for successful visual identity. A logo should be simple, valid, timeless, distinctive and memorable. It should also work in small sizes, and contain only one criteria or feature.

A simple logo is usually the most effective. A simple logo most likely also supports other criteria that are being pursued. That a logo is valid means it must relate to the field of the company. For example, the logo of an industrial company should not look like it is for a beauty parlour. One of the most important aspects for a logo is to be timeless. Companies aim to operate longer than on-going trends. Trends can be very harmful for a company because they tend to change fast. Being distinctive makes a logo memorable, and it takes just one element, shape or a stroke to be that. (Airey 2010: 38.)

In a rapidly changing world being memorable is a key aspect in business because it takes only one second to recognise a brand. The yellow arches in the shape of an 'M', for example, are easily recognised as the logo of McDonald's. If a consumer cannot see the logo clearly or understand it, the logo will undoubtedly be forgotten which is not good for the company. A logo must work in small sizes in order to be used for various applications, for example on the screen of a cell phone. When designing a brand identity, the designer should consider whether the logo adapts to different media. A good logo is adaptable and versatile. (Airey 2010: 39.)

2.3.2 Colour

Colour is used to evoke emotion and express personality. It stimulates brand association and accelerates differentiation. In the sequence of visual perception, the brain reads colour after it registers a shape and before it reads content. While some colours

are used to unify an identity, other colours may be used to differentiate products or business lines (Wheeler 2009: 128.) One of the goals of this thesis is to unify the visual identity of two pubs. Using colour as a unifying feature will make it easier to create a cohesive visual identity, thus stimulate brand association. Colours have three basic attributes: hue, brightness and saturation. The human brain separates and recognises colours with these attributes.

Colour is the most immediate form of non-verbal communication. Colour is used to represent thoughts and emotions in a way that no other element of design can, and it can act as an instant attention grabber in print, on screen or on supermarket shelf. Colours are often described with emotive words such as cool, hot, calming or exciting. Most colours are associated with particular adjectives. For example red is generally described as hot or exciting, while blue is cool and reserved, and green is the colour of envy. (Ambrose and Harris 2005a: 6, 106.) Evoking thoughts and emotions is important in creating a visual identity. Especially in Kanuuna and Kiepparis case, because they need customers in order to survive in a small town. All elements that grab people's attention and reinforce the image of the pubs in their minds help to create a brand.

2.3.3 Typography

Words carry meaning and typefaces convey character. The possible combinations are almost endless and have grown since the advent of electronic font design. Typefaces are frequently commissioned by corporate clients as a means of differentiation. Though once the domain of idealistic artists and artisans such as Eric Gill, type design is now one of the most commercialized crafts around (Evamy 2007: 25).

Fonts can be divided to groups based on their historical background or their form. A basic division by form is serifs and sans serifs. Serif fonts can be broadly classified into one of four subgroups: old style, transitional, modern and slab serif. Old style or humanist typefaces are characterized by subtle differences between thick and thin lines and excellent readability. Transitional serifs are in between modern and old style, thus the name 'transitional'. Differences between thick and thin lines are more pronounced than they are in old style, but still less dramatic than they are in modern serif fonts. Modern serif typefaces are characterized by extreme contrast between thick and thin lines. Modern typefaces have a vertical stress and long, fine serifs. Slab serif

typefaces usually have little if any contrast between thick and thin lines. Serifs tend to be as thick as the vertical lines themselves. Serif typefaces are suitable for a long body copy. Well-known serif typefaces are for example Garamond, Bodoni and Century Schoolbook.

A sans serif typeface has evenly thick strokes and does not have serifs at the end of strokes. The term comes from the French word 'sans', meaning without. Sans serifs can be classified as humanist or geometric. A humanist sans serif typeface does not have serifs but the proportions of the letters are based on renaissance serif typefaces. (Itkonen 2007: 57). A geometric sans serif typeface is constructed on simple geometric shapes, circle or rectangle. Sans serifs are plain and simple and suit well in charts and other short amounts of text. The most commonly used sans serif typeface is Helvetica that was designed in the 1920's. Other famous sans serifs are Futura, Avant Garde and Univers. (Raninen 2003: 222-223.)

Typography is widely defined as the visual outlook of a web or a print media and it includes choosing the right fonts and design decisions. A text is easy to read when typography is successful. Whether it is successful depends on how well the elements of a text; headlines, sub headings, body copy and captions are recognised on a page of a magazine or a brochure. Being able to read a text can be divided to visual understanding 'legibility' and understanding the contents 'readability'. (Raninen 2003: 221.)

Typography is an essential part of a company's visual communication. Legibility and readers feelings towards text can be influenced greatly by typographic choices. There are almost endless options when you are choosing a font, but you need to be careful in your choice. Every font has its own characteristics and each conveys a message to the reader in the same way as the content of a text (Raninen 2003: 222). Typography can characterize political, philosophical and artistic movements or it can reflect the personality of a company or a person. Typography is constantly evolving and some type forms date back to early history. Capital letters and script style small letters, *Roman Capitals* and *Carolingian minuscule's* were developed in the time when the book printing industry was commencing in the 15th century. The word Roman refers to the Roman script in which only capital letters were used. Since then typefaces have developed further, but some of them are still in use today. (Ambrose and Harris 2005b: 6; Itkonen 2007: 11)

3 UPDATED VISUAL IDENTITY

The previous logos of Kanuuna and Kieppari are very old fashioned. They carry across the message of what kind of businesses are in question by their name specifications 'café restaurant', but the logos do not have any visual relation to pubs or cafés. The client did not give a specified brief; their only wish was that the new visual identity will be up-to-date and the words 'café restaurant' should not be part of the names anymore. The managers of the pubs hoped to keep the ellipse shape of the logos as they would not be too keen on purchasing a new light advertisement.

I started the update of visual appearance by sketching by hand. I sketched items that are related to pubs such as bar stools, bar counters, wooden pillars and leather seats (see appendix 1.). My goal was to investigate whether I could extract a form or a feature to link the names of the pubs visually to the idea of a pub. I tried out various different typefaces for both names to see how the words look like and what kind of feeling do they give. At first the criteria was to try all possible typefaces that are sturdy, strong and possibly traditional looking, not minding whether the font was a serif or a sans serif. I wrote the names both in capitals and in lower case to see which case is better and what typeface would work for both Kanuuna and Kieppari. As the managers wanted to keep the ellipse shape I also tried to find a font that has enough contrast to the soft shape.

Quite soon it was clear that if I wanted to have a united appearance for both pubs the lower case letters were out of question. Kanuuna and Kieppari as words look so different that it would be hard to find a font that would work for both names. Kanuuna is a very compact and visually monotonous word. Kieppari on the other hand has a lot of movement because of the dots of the i's and descenders of the p's. Even choosing the capital letters do not erase the problem of the words looking very different but still there is a better chance to find a font that suits for both and give a similar feeling.

For quite a long time I kept on experimenting with different fonts on top of a black or brown ellipse. In logo design the form is the most important factor before colour which is why there was no point in experimenting too much with colours at this stage. The reason I used brown was that some of my drafts for the ellipse background had a wooden sign look and wooden signs are naturally brown. I continued using the colour

even on plain ellipses (see appendix 2). At this stage I felt I'm not doing anything new because of the ellipse shape. I figured it would be better to forget the background and concentrate on creating a logotype that could be used on an ellipse light sign if so wished. I emailed some ellipse logos and logotypes without background (see appendix 3) to the head of advertising Katri Vesikko in order to get feedback on what is wanted from the logo. Only comments I received was I should forget the ellipse background. She also told one of the logos was nice but maybe too playful. That particular logo was for Kieppari. I had divided the word so that syllables 'iep' and 'pari' were stacked on the right side of a big 'K' (Image 3.). The letters were tweaked to follow the outlines of an ellipse although there was no background.

Based on the comments of Vesikko I concentrated on just a logotype without a background. As she had liked the division of syllables I played more with the idea. Kieppari is easier word to divide in parts than Kanuuna. If you hyphenate the names correctly in Finnish they would become Ka-nuu-na and Kiep-pa-ri. I wanted to play with the idea of having a big 'K' as visually strongest part of the logo and to divide the rest of names in half in order to stack them. Some odd divisions I tried were K-an-uu-na, K-an-uuna and K-iep-pari. It was difficult to fit the word Kanuuna inside the ellipse shape the same way as Kieppari. I was not sure hyphenating the names was the right direction to continue either so I made some drafts that I think are simple and sturdy (Image 4.). These drafts look hard and a little like casted iron which can be related to the military surroundings and cannon of Taavetti. The drafts seen in image 3 and image 4 were sent to Vesikko for further feedback.



Image 3. Playful logo and logos that followed

<u>KANUUNA</u>	<u>KIEPPARI</u>
<u>KANUUNA</u>	<u>KIEPPARI</u>
<u>KANUUNA</u>	<u>KIEPPARI</u>

Image 4. Logo drafts

There was no answer to my email so I decided to take a step back and ponder what the goal is again and how to reach it on my own in order to make a viable proposal for visual identity. After going through my previous sketches and drafts I came to the conclusion that there was not that much new and the drafts were somehow shallow. The visual identity should be linked to both pubs. Kieppari and Kanuuna are local pubs/ cafés in small-towns in South Karelia. The range of people visiting the pubs is wide but they all come to the pub for a reason. For some it is the beer, company, snack on the way to the supermarket or occasional karaoke. People in South Karelia are laid back and humorous. Usually in pubs people are merry no matter the area. Merriness is something I wanted to reflect in the visual identity. I also wanted to link the fortress or cannon of Taavetti somehow to the logo. The logos should be strong and simple.

As Kanuuna means cannon the logo should be strong and sturdy. If there would be movement it should be explosive and straightforward. The manager of Kanuuna asked to have an illustration of cannon in the logo so I thought I could sketch a few logos that have something related to cannon or cannon balls. In Kiepparis logo there could be, on the contrary, something soft to reflect the light feeling of the name. The logo should not be too airy and playful as it is for a pub. Keeping these in mind I returned to sketching by hand (see appendix 4).

The sketches did not yet lead to any brilliant ideas so I started font testing again. The idea of a condensed font seemed proper. I wanted to relate cannonballs to Kanuunas logo so I experimented having a small ball after each letter in Kanuuna. This solution seemed too modern and loose. Also there would be the problem what to do Kiepparis logo. Having small balls in between the letters would make the logo too wide in comparison with the height. Having the logotype on plain white background made me feel the logotype is hanging in the air; it needed something to hold it together. Before this whole process was held back with the fixation to the ellipse shape on the background so I was a little bit afraid of having a background at all. I found a font called Rockwell

Condensed, a bit typewriter style slab serif. The font has a nice old fashioned feeling about it and it reminds a little old saloon fonts. As this project is about designing a visual identity for two pubs I thought it would suit to have a crooked background. (Image 5.) The people in pubs tend to be merry and maybe a little bit crooked in the way they walk. The contrast between a saloon-like font and straight lines of a crooked rectangle is interesting.



Image 5. New round of drafts

First Kanuuna and Kieppari were written in Rockwell Condensed on the crooked background. As an experiment I placed a circle on the background instead of the rectangle. On the circle the font appeared quite thin, so I changed it to Rockwell Condensed Bold. The bold cut of the font is sturdy but not heavy. The circle background works well with the chosen font. The circle resembles a cannon ball. It is also related to the feeling of turning a somersault which I get from the name Kieppari. In the Image 6 you can see the black and white versions of the logos. It seemed a good idea to have two different shape options in the final visual identity proposal. As I started finding the right colours and developing applications (see appendixes 5 and 6) it became clear that with two shape options it is impossible to have a cohesive visual identity.



Image 6. Logos

3.1 Colours of the new visual identity

I chose bright colours that grab attention and have a hint of retro feeling. The new colours are red, green and orange. The colours are fresh and lively. I wanted to use colours that will leave a positive image in the people's minds who visit Kanuuna and Kieppari. A positive feeling reinforces the development of a brand. The chosen colours stand out from their surroundings in a positive way.

Red is the colour is commonly associated with fast sports cars, anger, summer berries, danger and blood. Red is an exciting, dynamic and energetic colour. It is passionate, provocative, seductive and stimulates various appetites (Ambrose and Harris 2005a: 108.) Kanuuna and Kieppari are both situated in an area where historical war events have taken place. There is a fortress in Taavetti and the name Kanuuna means cannon so in my opinion it is justified to use such a bold colour in this context.

Green is a colour that embodies well-being, nature and environment. It is the colour of spring, so it represents health, life and new beginnings. These natural associations make green a peaceful colour that possesses calming qualities that give balance, harmony and stability (Ambrose and Harris 2005a: 120.) A new visual identity is in a way a new beginning for both of the pubs. By green colour I wanted to bring out the surroundings of Simpele and Taavetti. Both are small towns in a rural area where nature is always close by.

Orange is extrovert, playful and demands attention. Its vital and flamboyant nature contains the passion of red but is calmed by the cheerfulness of yellow, and as such it generally induces a feeling of warmth. Orange is frequently used in food packaging concepts and signature design because it has been found that it stimulates emotions and appetite. Softer shades of orange are friendly and soothing (Ambrose and Harris 2005a: 112.) Orange is used in the marketing materials of Kanuuna and Kieppari as an accent colour that gives a fresh feeling and grabs attention. In this case orange symbolises the friendliness of the people in South Karelia and thus in Kieppari and Kanuuna.

3.2 Typographic choices for visual identity

For the new logos I chose Rockwell Condensed Bold typeface. It is a slab serif typeface where the serifs are unbracketed and similar in weight to the horizontal strokes of the letters. Rockwell was designed at the Monotype foundry's in-house design studio in 1934. Slab serifs are associated with old American style that was used widely in store signs (Raninen 2003: 222). In the case of both pubs the logo will be placed on a visible place above the windows so the logo will be a sort of store sign. To make both names looking balanced I had to do some kerning in both of the names. In Kanuunas name the space between K and A; A and N and U and N were too tight. In Kiepparis name all of the spaces between letters except after both Ps were too tight and the letters had to be kerned apart. The space after the Ps had to be narrowed down. A slab serif is great for headlines. Capital letters have the same height, and a word written in capitals forms an even string-like chain (Itkonen 2007: 47, 70.) Using capital letters with a slab serif makes the logotype strong and sturdy.

The second typeface of Kanuuna and Kieppari is Univers. It is a realist sans serif designed by Adrian Frutiger in 1954. The advantage in Univers is its large type family. Its condensed cuts, which it has several, are effective space savers in narrow charts, lists and captions. With Univers it is possible to do any work where a sans serif is suitable (Itkonen 2007: 53.) Univers 67 bold condensed will be used in headlines, prices, contact details and other short amounts of text. Univers 55 Roman can be used if there is a need for a longer piece of text. I chose Univers because of its clear forms and legibility. It is quite soft and light compared to Rockwell Condensed so they have a nice contrast.

Neither of the pubs have a style guide nor cohesive marketing materials so the usage of fonts and colours has been quite 'colourful'. The advertising department of Eekoo produces print and web materials for all South Karelias S-group business units by order. As there has been no previous style guide, they have produced only some single items like price tags and beverage offers in the style the pubs asked them to. The restaurant managers of the pubs have also produced small posters by themselves utilising Microsoft Word and Excel.

Using only these two fonts in all of Kanuuna and Kiepparis print materials will give a cohesive and professional look that will help them develop a strong brand for themselves.

3.3 New logos

The logos are simple, cohesive and strong. It is possible to use them in any size and they adapt to various purposes from newspaper advertisement to window tapings. The circle resembles both cannon ball and the feeling of Kiepparis name which is some kind of circular movement such as turning a somersault. Both of the logos can have either red or green background with the name written in white. The black and white versions of the logos will mainly be used in black and white applications such as a newspaper advertisement. The combination of red and white, and green and white is very eye catching but still light and fresh. The combination of circle background, bright colour and the slab serif typeface makes me think of retro beverage labels, which suit this context as the pubs serve various beverages. The pubs also have a long history so a hint of retro is only positive.

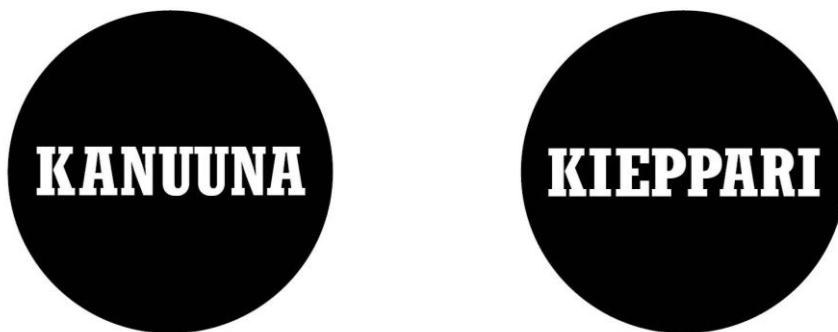


Image 7. Black and White versions of the logos

3.4 Applications

Alongside with the logo I designed layout for a newspaper, a poster, price tags, t-shirts, window tapings and coasters. Also a style guide was created to instruct in the usage of the logo, typography and colours. The layouts of the designed applications were also included in the manual.

3.4.1 Newspaper advertisement, poster and price tags

Over ninety percent of Finns start their morning by reading a subscribed newspaper. Over sixty five percent are reached by local free newspapers. People want to read what is happening in the world. The strengths of a newspaper are trustworthiness and locality. For many the local advertisements are the reason to read the paper (Raninen 2003: 117.) Although today the number of readers of newspapers have declined over the last decade, newspapers are still a vastly used media of advertising for small businesses.

The most probable choice of newspaper for Kanuuna and Kieppari is a free newspaper called Vartti. I designed a layout for an advertisement in size 39x80mm, which is a common size for a pub advertisement. Many of the advertisements in the restaurant pages are cramped with information and full of different colours and fonts in order to stand out. Because of this I wanted to design a simple and clear layout. If all others are relying on the mentality of having as many elements as possible, a simple design will most likely really stand out.

In the newspaper advertisement the logo is placed on the upper right corner of the advertisement, taking the required empty space around the logo into account. In a four colour advertisement the logo is either red or green and the circular background element is always orange. Text is always white on colourful background. In black and white advertisement the logo and text are black, and the background element thirty percent black. It is required to leave 3mm margins on all sides. Font for this application is Univers 67 Bold Condensed. The contact details the point size is 8 and line spacing 10 pt. The main information is set in point size 9 or larger depending on amount of information and the hierarchy of importance.

In the poster, whether it is A4 or A3, the logo is placed on the upper right corner with the same principal as in the newspaper advertisement. There is the same background element also in this application but this time it does not overlap the edges of the publication so much. The text must be black on a white background and white on colourful background. There must be a margin of equal size as the space around the logo. The headline starts from the margin on the upper left corner. A picture of the product advertised is placed on the orange element. The picture should not be placed too close to the edges of the orange area.

I also designed a price tag that will be used beside café products in the pubs. The size is 50x80mm. The same rules apply for the logo and margin as in previous applications, except in this case the logo is placed on the lower right corner.



Image 8. Newspaper advertisement, poster and price tag layout

3.4.2 T-shirt, window tapings and coasters

A working T-shirt was designed for the employees of Kanuuna and Kieppari. The logo will be printed on both the front and back side of the shirt. In front the logo is printed small and badge-like. In the back the logo is fairly big, allowing more visibility even from a further distance. The colour options for the shirts are orange, black and white. On the orange T-shirt the green version of the logo should be used and on black shirt the red logo. On white shirt the logo can be printed either green or black. There is an exception in the usage of the logo in this application. Normally the logo would be printed only on white background.



Image 9. T-shirts

In Image 10 there is presented Kanuunas window taping as an example. The image illustrates the proportions of the logo used on windows of Kanuuna. The logo will be placed on a light sign above the windows of the pub. Having the logo also on the windows in colour would be visually messy, which should be avoided. Sandblasted style tape is a subtle way of showcasing the logo but also creating privacy inside the pub, while allowing plenty of daylight inside.

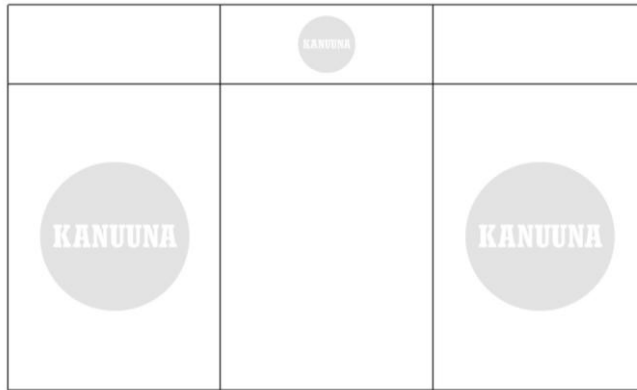


Image 10. Window tapings of Kanuuna

To make the new visual identity more visible inside the pubs, a coaster could be printed for both pubs individually. The print on the coaster should be solely the logo of the pub. This is a nice way of showcasing the logo within the interior. The logo will be made familiar to the customers whenever they want to have a coaster under their pint of beer.



Image 11. Coasters

3.5 Style guide

The style guide instructs how to manage the visual identity in a correct manner. The style guide ensures that the visual identity is consistent and cohesive throughout all materials and media, thus reinforces the brand.

A 12 page style guide was created for the united visual identity of Kanuuna and Kieppari. The style guide specifies the logos, the way to use them and typographic choices made. All colour versions of the logos are introduced and instructions given in which way they are used in different situations. The proportional minimum size of the empty space around the logos is defined. Leaving empty space around a logo ensures it stands out from its surrounding elements. The colours of the visual identity are specified in CMYK and PMS colour systems in order to ensure the right recurrence of the colours in different print media.

The guide includes layout examples of a newspaper advertisement, A3 poster, price tags, t-shirts, window tapings and coasters. The chosen typography is used as an example throughout the whole style guide.

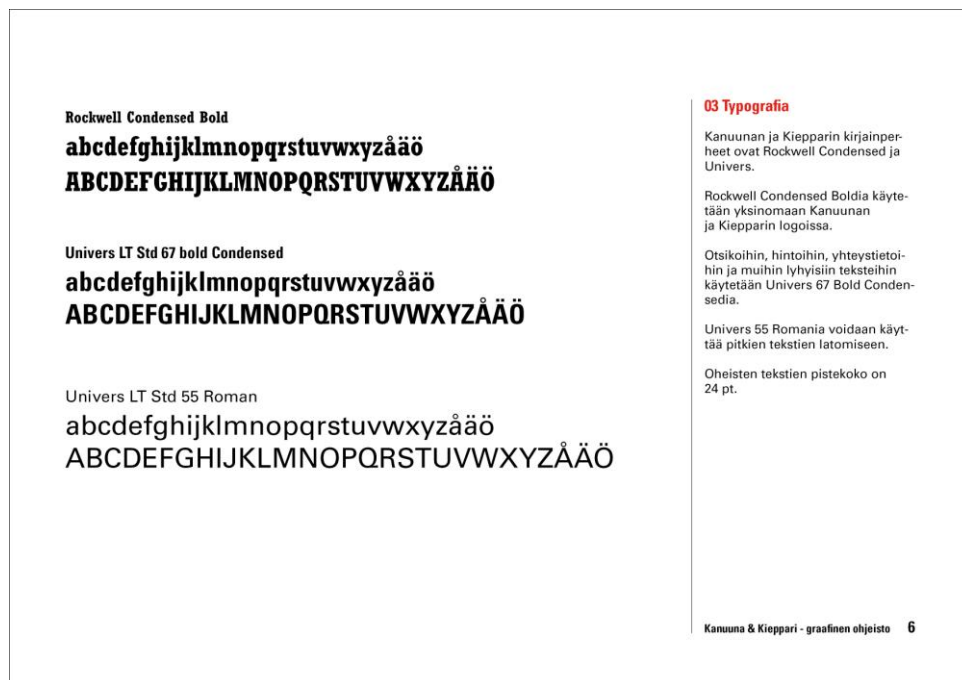


Image 12. A page of the style guide

4 CONCLUSIONS

The main purpose of this thesis was to refresh and create a cohesive and time-lasting visual identity. I think the goal was reached, although whether it is time-lasting will only be proved in practise once the visual identity has been in use for a while. The logo is simple, valid and distinctive. According to Airey (2010) an iconic logo contains only one criteria or feature that makes it iconic. The logos of Kanuuna and Kieppari are strong in their form and work regardless of the colour used.

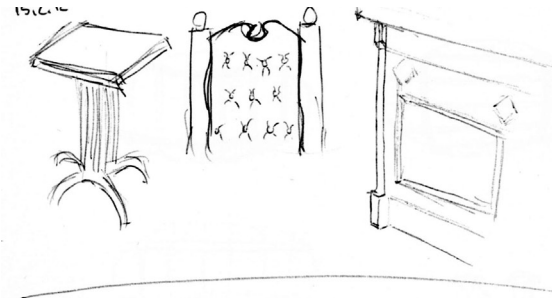
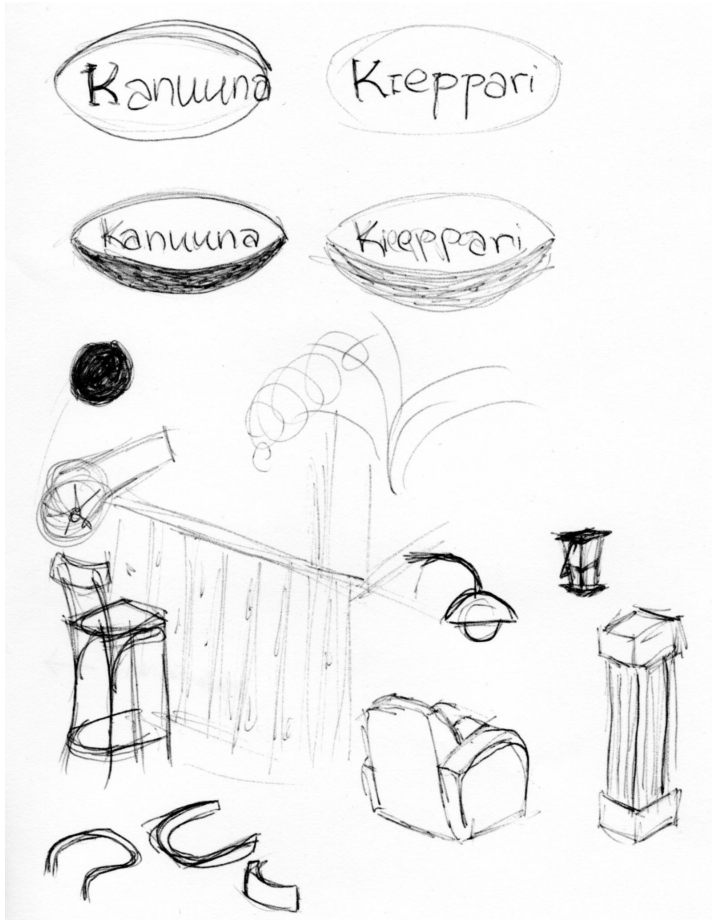
Rebranding is challenging and during the design process I realized how difficult it actually is to redesign a logo rather than have a fresh start from nothing. In the start of the process the clients seemed happy to get a new visual identity but it was challenging to get enough background information as basis of the design process. I was quite overwhelmed by the amount of work that was to be conducted within a rather tight schedule.

One of the goals of this thesis was to investigate how a visual identity will increase awareness of a business. I realized that updating the visual identity alone is not enough. A visual identity creates awareness when it realizes the goals of communication which are evoking customers' emotions and thoughts. If a business is not known its brand is not strong enough. By supporting the brand it is possible to reach more awareness. Often spreading awareness happens by vast advertising, having the business for a long time and by a strong brand that has become wanted. A business is interesting and stands out of its competitors when it has its own unique identity.

Another subject of investigation was creating a successful brand identity. The identity is successful when it is cohesive, thus all visual materials are used by the same principals throughout all media. Being up to date is important but being too trendy may be dangerous as trends change rapidly.

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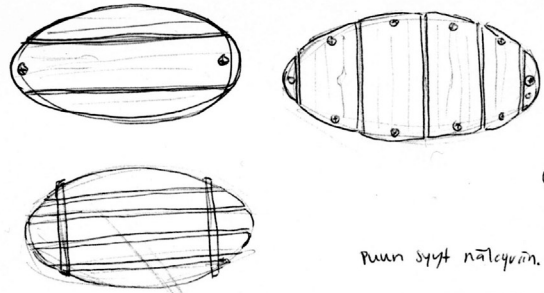
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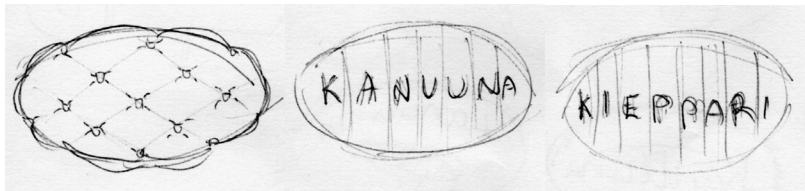
KANUUNA KIEPPARI

Kieppari Kieppari

26.2.12 Ladataanko? ruuvit reunoilla?



puun syyt näkyvoin.











KIEPPARI

Perjantaina 21-01
KARAOKE

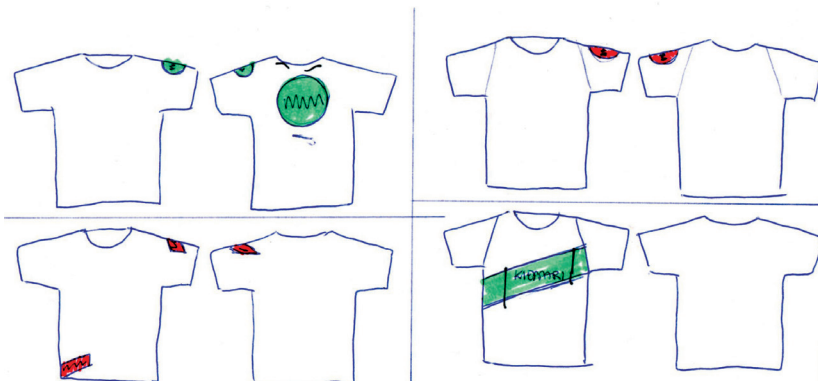
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Toukokuun tarjous

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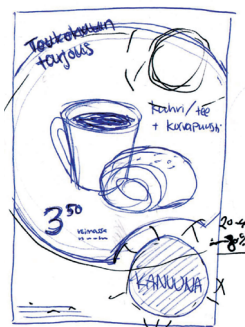
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Toukokuun tarjous

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