Way2Learn

Creative design –
How to produce a logo

This is a transcript the 6 episodes of 'Creative Design' on *Way Out TV*. You still need to watch the TV programmes and make notes. There are spaces to add your own notes on the interviews and video clips.

This course has 4 modules:

1. Working in creative design: health and safety rules and jobs (episodes 1-3)
2. Key tools and skills and experimenting with different materials (episode 4)
3. Identify sources of ideas, planning and designing a logo (episode 5)
4. Designing a logo and evaluating it (episode 6)

The times of the *Way Out TV* programmes are on the next page.

(Way out tv times here)

Way2 Learn Creative Design

Episode 1: Working safely in design

*This programme relates to **module 1** in your workbook, tasks 1.1 and 1.2*

We'll be looking specifically at graphic design because **graphic designers** are the people who produce logos and that's what this course is all about. Before we look at how to work safely in graphic design, we should look at what a graphic designer does and the environment they work in.

While some designers have a speciality, most work on a wide variety of jobs from week to week, including mobile apps, websites, infographics, video games, books, branding and logo design. Most projects begin on paper, with pencil and pen sketches, before moving on to digital art, working programmes like *Photoshop* and *Illustrator* where work is finalised.

In essence, graphic designers are **visual communicators**. They are paid to take a message, an idea or a product and make it appeal to a target audience through good design. So wherever you see visual communication, whether it's on a poster, on some packaging, in an advert or even on a sign post, that's probably the work of a graphic designer trying to make a message clear or appeal to you in some way.

We'll look more closely at examples of professional graphic design, the creative process and how to find business later in the series.

Now let's look at the working environment. Designers who are employed by an agency or work in a design company will work in a **studio**, a shared space a bit like a creative office. Those who work for themselves, as freelancers, often work from home. So, with that in mind, let's look at the health and safety considerations for this kind of creative.

The following part of the programme contains the information you will need to complete tasks 1.1 and 1.2.

Key health and safety rules

We spoke to Creative Arts Tutor and Graphic Designer, Bill, and asked his key rules for working safely in a studio.

Rule 1 – take regular breaks

The major thing is to think about the time you're working on screen. Graphic studio work is high pressure, head down, working very hard. You need to actually think about your eyes and taking a break, as it can be very tiring. You need to make sure you get at least 5 minutes in every hour as a break, because that's going to creep up on you and you won't be able to function very well. By law, every 4 hours you should have a 15-minute break anyway, but with screen work, once you're concentrating it's quite hard to take that break, but you need to think about that. With your position as well, you sit there, you're glued there and your hand will start aching, that's when its time to move and get a cup of coffee.

Rule 2 – adopt good posture

Posture is very important. You need to sit with a reasonably straight back. If you lean forward you are going to get problems. Back in the day, before modern computers and digitalising tablets, you were leaning over all the time and people got backache between their shoulder blades, so it's really important that you think about that. You might be comfortable with your feet splayed out to one side, but what you really need is your feet either flat on the floor or on a foot rest and your eyes level with the top of the monitor, as long as you're comfortable, because you'll be there a long time.

Watch the clip – how has the working environment been improved and why?

Being a graphic designer is a sedentary lifestyle, you don't do a lot. If you don't take a decent lunch break and go for a walk, you hardly move at all.

Rule 3 – avoid trailing wires

Trailing wires are a major problem, so you need to tuck your wires away. It so uncool, getting up from your desk and pulling half the equipment on top of you on the floor! Most of it is common sense: the wires should be tucked away behind the desk, you should have a trailing extension down the back, its all out the way, nobody's going to fall and be injured. If you can put it in a loom once you've set it up, that's great and looks neat and tidy.

Rule 4 – take care with liquids near electricals

Any liquids and computing equipment don't mix. There are all kinds of hazards with that: electrical hazard, damage to your equipment, scalding.

Rule 5 – use the correct equipment for cropping

Some of the tools you use can be very dangerous. Even if you're working on a design level, you'll cut out your work. For this you usually use a scalpel, and you need to make sure you use a decent metal rule, a cutting board so that if there are any minor slips, it's not going anywhere. You need to cut well away from your body.

Rule 6 – use harmful substances in a well-ventilated space

Some of the products can be quite harmful to breathe in. You'll be working with spray mount, varnishes and some of the pens and art tools can give off toxic fumes. Toxic fumes are unpleasant and will give you a headache, so you should work in a well-ventilated area. If you're using spray mount or spray varnishes you should use a spray booth – this is a big box where the fumes are extracted. That's a health and safety basic so if one of those isn't provided, you might need to have a word with your employer or use common sense: do it by an open window or door.

Rule 7 – dispose of harmful substances safely

Some of the materials we use are quite unpleasant, so we really don't want to be putting them down the sink and into the sewer. Health and Safety and environmental people would be chasing you if you put lots of chemicals and certain products into a normal drainage system. Liquids should be disposed of in large containers to a registered disposal company. For smaller things, even a scalpel blade is incredibly sharp even when they're not sharp enough to work with. So the blade should be wrapped or put in a sharps container to be disposed of through your disposal company. People must realise that if you don't dispose of some of these articles correctly you could be liable for any injury or environmental damage caused through it.

Rule 8 – be aware of the lighting in your workspace

If you work in a design studio, there's a good chance that you will have special fluorescent lights in the ceiling, which give out a bright 'daylight' light. They give out light at the correct frequency so that any colours that you're looking at will be shown as they would be outside. This means they are often very bright lights, so we need to be careful of our eyes, to minimise eyestrain as best we can, and that's just only in the room. We've also got our computer screen so again we must take breaks away from the screen. If there is an area of the studio that has normal fluorescent lighting in which is a bit yellower, move over to it for breaks. It's common sense – if you're going home at the end of the day and your eyes are gritty and tired, you need to do something about that because we need to look after our eyes.

Consider other aspects of health and safety:

smoke detectors, fire extinguishers
power surge protectors
appropriate clothing

Can you think of any more?

Now complete module 1, tasks 1.1 and 1.2 in your workbook

Way2 Learn Creative Design

Episode 2: Jobs in design

This episode relates to module 1 in your workbook: task 2.1: *Give examples of 5 different assignments a graphic designer might undertake.*

Briefs

In the design industry, assignments are usually referred to as jobs and for each job you will receive a brief. This is a detailed description of what the **client wants and needs** and the things you'll need to bear in mind when you work on the assignment. It will include things like the **target audience** for a piece of work (who it should appeal to). By knowing this we can make sure what we create is fit for purpose. A brief should also tell you specifically what you need to produce, sometimes known as the **deliverables.**

For instance, if you're working on a poster design brief:

- how many **initial ideas** does the client want to see?
- what **size** are the posters?
- how many **final designs** are required?
- are you just providing the **digital** file or are you also handling the **print**?

The brief should also provide some key **style** pointers for the job to inform the look and feel of your work, perhaps **colour** suggestions and **themes.** Even if the client isn't great at describing the style that they want or perhaps they aren't even sure, they might be able to direct you to some existing work they like and this can be your inspiration.

Crucially the brief will also tell you the **budget and deadline** you'll need to work to. This is massively important because not only might your client need your piece of work for a specific date, maybe for an event or a business launch for example, but also because you need to make sure that your time is profitable. For instance, if you're getting paid for 10 hours-worth of work, you'll not want to spend 20 on it, as you'll effectively be halving your hourly rate. Being able to stick to deadlines is also key if you want to retain business and attract new clients. Being late with work is poor customer service and suggests you aren't reliable.

Most smart designers work in a buffer to any project deadline, so if things take a little longer than planned you should have some wriggle room. Delivering great work on time means happy clients which ultimately means more business.

If you work for a company, the brief will probably be given to you by your manager which in a studio might be a Senior Designer or a Creative Director who oversees all the creative projects in the studio. Whereas if you're self-employed you'll probably need to develop the brief with the client yourself.

Recap: the brief includes
- The deliverables - The deadline you ned to work to - Style pointers

Different kinds of graphic design jobs

The kinds of jobs a designer takes on tend to fall into 3 broad categories:

1. **Print** – includes anything printed like magazines, posters and flyers

2. **Digital** – these tend to have onscreen deliverables and incudes mobile apps and web design as well as motion graphics and animation.

3. **Branding** – these jobs involve creating or reworking a client's visual identity which includes their logo, the colours they use, the fonts they must stick to and any background or textures they will use across different projects. This helps make a brand feel familiar and recognisable to its clients. Once the branding is in place, these projects often involve rolling it out too, applying the new branding to letterheads, business cards and compliments slips. This type of job can involve print and digital deliverables.

*It is important to note that **logo design** can be a stand-alone job too. You won't always be asked to consider a client's full branding, but the two often go hand in hand, so we've put them into one category here. There are lots of projects that will cross into more than one category and some won't fit into any. This is just a flavour of the most common kind of projects. Designers must be flexible and adapt, applying their skills to whatever brief comes next.*

No matter what a client asks you to produce, the process will always begin on **paper**.

Will Paterson, graphic designer: *(make notes)*

Nearly all graphic design begins on paper and ends on screen, all designers should have decent software skills, but these can be developed easily later on. The key to being a good designer first and foremost is creative ability and a keen eye for detail.

Key design stages

Stage 1: Briefing - acquire or develop the brief.

Stage 2: Research - conduct research into any area you need to learn more about, the industry, competitors, customers, current design trends of new media.

Stage 3: Initial ideas - brainstorming and coming up with initial ideas. This is the rough stage where you'll be doing loads of sketching and getting lots of ideas down fast.

Stage 4: Concepts - here you'll be picking ideas with potential and working the best ones up. Once you have the agreed number of concepts to show your client, you'll normally present them at this stage for discussion.

Stage 5: Refine your ideas - based on your client's feedback. They will normally have told you what they like about your initial concepts and asked for a couple to be taken forward to the next stage where you might make changes and provide some different colour options. You'll then present to them again either by email or face to face.

Stage 6: Final design - you'll be able to work up the final piece to your client's specification and prepare the artwork for delivery in the agreed format.

Time frames, payment details and other specific details will vary depending on the job, your preference and the client. But most jobs follow this rough structure more or less. Sometimes the task will sail through these stages and other times the client may want to make lots of changes and tweaks throughout a job. They may even look to change the brief halfway through. It's really important to be flexible but also to ask all the right questions to avoid wasting time.

Jobs a designer takes on and what they entail

Assignment #1 - App design

Normally an app will be a collaborative project because it will require some very specific skill sets. Programmers or coders tend to build the software then designers provide the 'skin' for the product i.e. the graphics help to make it as user-friendly as possible. It's really important to stress that graphic designers rarely have anything to do with the coding of these products. You do need to understand a bit about the devices that you are designing the app for such as screen sizes and other key features that you might be able to use in your work and you need to communicate well with the coders who can advise you along the way as to what you need to think about.

From the outset of a project everyone will agree a comprehensive list of all the deliverables you'll need to produce, for instance all the background, buttons and icons you'll make. If you work in a studio there might be developers who build the app in the same studio, but if you work freelance, you might collaborate with them over the internet. This will mean sending them work regularly for them to implement into an app build. These kinds of project are a team effort, so the success of a project depends on all parties delivering accurate, good-looking work to deadline. Creatively, good layout and software skills are needed, but most of all you need to be able to come up with clever uses of a very small space such as a mobile phone screen.

Watch time lapse footage on weather application (make your own notes)
Consider the brief:

What information the screen has to include?

What kind of look and feel?

Who the target audience is?

Assignment #2 - Website design

Another area where designers tend to collaborate with coders and developers is on websites. The way a website looks is hugely important for organisations and businesses because it is the modern-day shop front for its customers or clients. Designers are usually tasked with making websites pleasing on the eye, and just like mobile apps they must be logical for users to navigate around. If a website is poorly designed, it can be difficult and frustrating to use and visitors tend to leave and not return in a hurry.

Creatively the same kind of skills are required as app design: good layout skills and an appreciation of good digital design is essential. An understanding of what can be achieved on screen within your deadline is also hugely important. Designers should always speak to their developer or coder about this because sometimes what seems simple to a graphic designer in terms of design can be very complex for a coder to build. Things like animations or scrolling windows could make the build more expensive and slower. Avoiding clutter on a website is a golden rule too: clean, stylish and functional should always be the aim.

Assignment #3 - Signage design

We all know how important signage can be in spotting our favourite fast-food restaurant or finding out where we're going in an unfamiliar place. Jobs might include shop front signage, interior building signage or roadside signage. The most important consideration is where will it be seen? And what is its purpose?

For example, shop front signage for a kebab house on a busy road full of similar small businesses will need to be bold and bright to stand out, shouting about what this shop offers and attracting attention. On the other hand if you're designing an interior piece of signage for a garden centre, directing customers to the chrysanthemums, then its likely going to be a more subtle piece of graphic design in keeping with the setting, but still clear and functional.

Designers also need to think about how much time a person will be looking at the sign. If it's at the roadside on a dual carriageway it won't be viewed for more than a couple of seconds, so it has to communicate quickly. A sign at the edge of a forest, however, which illustrates a nature trail and picks out the best picnic spots can carry lots more information because people have time to stand and read it.

A designer must also think about the materials a sign will be made from. Is it neon lights, printed onto boards, or made from Perspex? It's important to have all these things locked down with your client at the briefing stage and keep them in mind while you work because they will affect your design. A golden rule too, is that on projects when a printer or manufacturer is involved with the final piece, like signage, liaise with them throughout to check that your design is technically possible and come in on budget. Not only are most of these guys really helpful, you are their client after all, but they'll also thank you for not dropping any bombshells late in the day that makes their job difficult.

Lots of signage manufacturers and printers will have a wide range of samples showing the different finishes they offer. A good designer will always ask for one of these. It's also

important to visit the site where signage will be installed so designers have a good idea of the scale to work to. They should also take lots of measurements of the building or space and design accordingly. Mock-ups are essential too, where you will take a photo of the building and then overlay your new designs over the image in something like photoshop. This allows you and your client to visualise the final outcome. If you can't physically get to a site, you should always ask for measurements and photos from your client.

Keys skills here are good use of type and the ability to use colour and materials to good effect.

Assignment #4 – Print design

Print design has long been the bread and butter of a graphic designer's workload. It's now on the decline due to new digital technologies but it's still hugely important and there are still loads of print jobs up for grabs.

When it comes to print design, particularly when working on things like quality brochures or business cards, clients will often look to the designer on advice on what kind of paper to use, known as the stock, and any special finishes that can be applied like foil blocking which impresses a metallic shine onto areas of the paper or varnishes which add a super-high gloss finish. So a good working knowledge of these processes is helpful to a designer. This knowledge can be gained by researching online, speaking to printers and acquiring samples of nice pieces of print design and paper samples you come across in everyday life.

Here are some other key things a designer must think about when designing for print:
Bill: tutor and graphic designer: *make notes on what he says:*

Like all areas of design, when working in print, designers must choose fonts carefully, making sure that the type face has the right 'tone of voice' for the piece of work. For instance, if you are designing a poster for an American-style burger bar, then an old English calligraphy font is not going to be appropriate for it.

Designers must also make sure that any images they use are a good quality too. It's a sin in graphic design to stretch an image or have it pixelate or blur because it's too low in quality. Where possible, high resolution images only should be used.

Assignment #5 - Illustration and concept art

Graphic designers may also be asked to take on illustration and concept art jobs too. By concept art we mean pre-visualisation of characters and environments for games, animations or films or perhaps concept boards which inform the style of an entire theatre production or award ceremony set for example. On projects like this, your concept board and style references might be used by all other creatives working on a project as a reference guide informing the style of graphics, props and even costumes.

- Consider collaging by hand as part of your project
- Your imagination is the key
- It's a great idea to keep sketch books to capture nice ideas, even if they're not related to a live project and collect examples of stuff that you like. You never know when a project will crop up that will draw on that reference material.
- Set your self a brief and keep your work as portfolio

Assignment #6 – Logo design

Logo design is the job most commonly associated with graphic designers and rightly so because it tests the designer's ability to communicate a message in a very concise and simple way. The book, **Logo** by **Michael Evamy**, is somewhat of a designer's bible when it comes to logo design inspiration. It defines logos as "*signs, marks of identity designed for easy recognition. They are used by every kind of organisation in every part of the world from international corporations to charities and from political parties to community groups and schools. Logos also identify individual products and services.*"

Many people think of logos as abstract symbols like Nike's swoosh, but they can take the form of pure text in which case they're called logotypes or they can be a combination of text and an icon or once a brand gets iconic enough, just an icon, although this is pretty rare. Logos are hugely important to clients. They are one of the first things customers see in relation to the business or organisation and they need to make a good first impression. They need to be recognisable, original, and likeable.

To do a good job, it's really important for a graphic designer to get to know the business or organisation they're working for. For example, find out **what it does**, who its **audience** is and what **image it wants to project**. These are the things that will shape your logo design because you will look at each piece of information and make sure that your work is relevant to all of them.

For instance, if you're designing a logo for a gaming app called 'Toonsville' aimed at young families that wants to appear fun and contemporary, you might choose to use bright colours, bold playful looking fonts and a cartoon character in your logo design. Alternatively, if your logo is for a retirement home called 'Oaktree Manor' aimed at the over 70s that wants to present an established and respectable homely feel, then you might work with quite conservative natural colours like dark green and magnolia, perhaps, sensible typefaces and for an icon you could include an oak tree in some way.

Lots of logos cleverly combine two aspects of a business to come up with a clever visual mash-up. Examples:

This is to make the logos memorable and they become a talking point in their own right as people point out these clever combinations to others. Some are so subtle they can be hard to spot at first.

Can you spot the hidden shape in the FedEx logo?

Here are some more things to think about when it comes to logo design jobs
(Will Paterson)

1. Keep it simple:

2. Make it memorable:

3. Make it timeless:

4. Make it versatile:

5. Keep it appropriate:

This episode will help you complete the tasks in module 1 task 2.1: give examples of 5 different assignments a graphic designer might undertake.

Episode 3: *Task 2.2: Outline 4 key responsibilities of a freelance designer*

Responsibility #1 – finding work

Make your own notes on how to find work:

Recap:

- Work out what your key skills are and what you have to offer
- Develop and maintain a strong portfolio that sells your skills effectively
- Get listed on freelance websites like *fiverr.com* and *peopleperhour*
- Contact other designers and new clients who can point future business your way

Responsibility #2 – writing a brief

A brief is a document that tells you everything you need to know to be able to complete a job, including your deadlines and style references.

Make your own notes:

Recap:

- Listen carefully to the client's wants and needs. Find out their vision for the project.
- Lock down the deliverables and the deadline you'll need to work to
- Take lots of notes and don't be afraid to use visuals like drawings and mood boards to help develop the brief
- Keep referring back to the brief during a project and stay in touch with the client throughout

Responsibility #3 – finding inspiration

Make notes on how to find inspiration:

Recap:

- Pay attention to newspapers, magazines and other visual prompts like adverts
- Beat creative block by doing something else – listen to music, read or go to the gym
- Take notice of new trends in things like music videos and TV advertising
- It's ok to give yourself some time to daydream and let your mind wander – you may come up with new ideas this way

Responsibility #4 – Acquiring new skills

Make notes on acquiring new skills:

Recap:

- Make time to read relevant magazines, blogs and books
- Consider working outside your comfort zone in new or different areas of design
- Be aware of new types of digital media
- Stay up to speed with the latest versions of the software e.g. *Photoshop*

Responsibility #5 – Managing your time

Make notes on managing your time

Recap:

- Plan your time so you work reasonable hours each day with several breaks
- Where possible make your daily hours fit around your client's needs – if they need to speak to you during office hours, be available.
- Give yourself enough time to do a good job
- Don't be afraid to turn down work if you don't have the time or it doesn't pay enough
- Ensure you maintain a healthy work/life balance
- Always meet your deadlines!

Responsibility # 6 – Handling payments and contracts

Make notes on handling payments and contracts

Recap:

- Always budget for your overheads first, paying for things like rent on your workspace
- Keep records of the hours you work to invoice your client accurately and promptly
- Keep accurate and organised records of the payments you receive for tax purposes
- Never spend money you are paid until the job is complete
- Agree terms regarding copyright with your client (who owns the rights?)
- Consider using apps like *shake* to formulate quick, simple and legally sound contracts

Responsibility # 6 – Dealing with clients

Make notes on dealing with clients

Recap

- Establish contact and stay in touch regularly with your clients to maintain a good relationship
- Don't argue with clients. At most advise them. The customer is always right.
- Develop and nurture the relationship with your client by treating them well – you want them to come back to you again.

Task 2.3: State 5 skills that are important to a job in graphic design which you already have

Think about some of the skills we have mentioned during the programme and ask yourself which of them already apply to you?

- Are you a good drawer?

- Do you have a keen eye for detail?

- Are you good at combining colours?

- Do you have good time management skills?

- Can you deal with people professionally?

- Do you ask lots of useful questions?

- Are you able to learn to use new software?

See how many skills you can think of and how you could use that skill in a design job, then pick five of them and tell us about them in your workbook.

Your skills:

1.

2.

3.

4.

5.

Now complete module 1 tasks 2.2 and 2.3

Episode 4: Module 2: skills for design

Sample brief:

- Produce a logo for a business called "Katie's Cupcakes"
- The branding should have a contemporary and hand-made feel
- It must include a cupcake icon
- Primarily aimed at young people
- Preferred colours: purple, blue, white, pink and orange

Features of cupcake icons: what techniques are used and the effect of them:

1. Exaggerated hand-drawn style

2. Slick, clean and minimal icon

3. Character-based icon

4. Expressive feel (continuous line drawing)

5. Different weights or thicknesses of line to add detail

Texts: hand drawn styles: how to achieve these

1. Personal flowing handwriting text

2. Retro brush lettering style script with pencil

Tips for brush lettering (Will Paterson):

3. Wide capitalised cartoon strip style

4. Offbeat, quirky style

Design techniques

Thumbnail drawings: A top tip when sketching out ideas is to use thumbnail drawings to experiment with layout and colour options.   Thumbnail is a term used in art and design for a small rough sketch to capture an idea or illustrate something and they're the best way to quickly visualise different arrangements of logo designs. If you have an idea of the icon that you plan to use you can either do a single sketch of that or use a geometric shape to represent it.

To represent the text, you can either write it out or just use squiggles. Using this method, you can instantly see which arrangements work best, a sense of scale and which colours work well.   They can be done in whatever medium you like. It allows you to get lots of ideas down really fast and don't be precious when working like this, this part never gets shown to your client, it's for your reference only. We'd like to see it as part of your project, so give it a try.

More techniques:

- Layering coloured pencil over felt-tip
- Use different techniques to achieve shading and highlights on your work
- Use your eraser to rub away pencil shading to create highlights
- Cross hatching for tone

Lettering:

- Use guides for consistency
- Use coloured pencil to create gradients of colour
- 3D techniques
- Outline icons or text to make them stand out
- Use a ruler to measure text that you're replicating

Try sketches and write about them in your workbook.
Sample briefs if you want to experiment (this is not the final brief):
Option 1 – produce some initial logo concepts for:
- *A business called 'Café 3D' – a new café in the city centre where all the furniture, cutlery and cups are 3D printed*
- *It should look futuristic, edgy and it must look 3D in some way*
- *It is to appeal to all ages who are interested in technology*
- *It must incorporate a red and blue colour scheme*

Brief option 2
- *Produce some initial logo concepts for:*
- *A new gym opening on the high street called 'The Fitness Factory'*
- *It is situated in a former factory building so the logo should combine an industrial and a sporty look somehow*
- *It must incorporate grey and green into the colour scheme*
- *It is to appeal to men and women aged 18-40*

Be free with your ideas and try to use as many different techniques as you can with different materials.
You can now complete module 2 in your workbook.

Episode 5

Module 3: research, plan and design

For this section you will be working to a brief which will require you to design a logo for a business of your choosing.

> The task:
> - Design a logo that has a vocational or professional theme and is fit for purpose
> - To logo must be for your own business or workplace
> - The business can be fictional but you must be able to explain how and why your design is suitable for its purpose: how it represents what your chosen company does and how it will appeal to its target market and potential customers

Techniques and material:

- You may use any design technique and any materials to complete your work
- The logo can be in colour or black and white

Deliverables:

- Final logo on a clean sheet of paper
- Show your plans, research and preparation
- Include your rough sketches and initial ideas that you didn't take through to the final stage
- Complete all sections in your workbook

Considerations:

As part of the planning process:

1. Look for **inspiration and ideas** and show examples of the look you might be aiming for in your sketch book
2. **market research** – ask others and gather feedback on your initial ideas and sketches
3. **experiment** - try out different logos or variations with different materials and tools

> *Additional information: If you're not sure about what business to design a logo for, you could consider:*
> - *recording artist*
> - *record company*
> - *gym or health club*
> - *football academy*
> - *builder's merchant*
> - *construction company*
> - *restaurant*
> - *clothing brand*

1. **Sources of inspiration**:
- books
- magazines
- advertising
- tv programmes and films
- music videos
- packaging
- pre-existing logo design

Keep a copy, where possible, of these sources of inspiration. You can reference this in your workbook or even attach it in your sketch book.

Here's a *Way2Learn* Creative Design graduate to tell us about this part of his project:
Makes notes on what John says in the video:

2. **Market research**

We also want you to conduct some market research to gain some feedback on your design from others to help shape your work. This will involve asking questions about how **successful** they think your design is, whether it has the **right look and feel** for the business it represents and ask how it could be improved. You should also ask whether the logo speaks to the **type of customer** the business wants to attract. The key thing: **is your design fit for purpose?** Using this information, you'll be able to tweak your design as necessary to make it as effective as possible. *We'd like to know what feedback you received and how it affected your final design. So, make sure you keep notes or copies of any survey you might draw up.*

3. **Experiment**

In this module we also want you tell us the key stages of your logo design activity so consider these during your work. We'd like to hear about how you approached the research, planning and design stages and what materials you used.

Throughout this module you will use lots of different skills. Some of which might need developing to have a successful career in art and design, so while you work, think about these and what you'd like to get better at in the future. *Enjoy this very creative module and do as many visuals and fill as many pages in your sketchbook as you can. Remember to use the different materials at your disposal and employ the techniques we looked at in episode 4.*

You can now complete module 3 in your workbook and sketchbook.

Episode 6: Module 4: design and evaluation

This short episode will encourage you to reflect on your logo design and the processes you went through. It is essential that you complete this module **after** you've finished your design work, so complete all other tasks before doing this.

This module will require you to think about 3 key areas of your work: (make notes under these headings)

1. How did your planning affect your finished design?

2. What worked well during your design task and why?

3. What improvement s would you make when repeating the activity and why?

Now complete module 4 in your workbook