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ALEXANDRA
LUNN

STUDIO
WORK

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ALEXANDRA
LUNN

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WORK

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Alexandra Lunn Studio

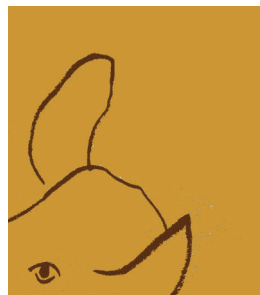
2020 – 2021

An insight into the studio
works from the last two years

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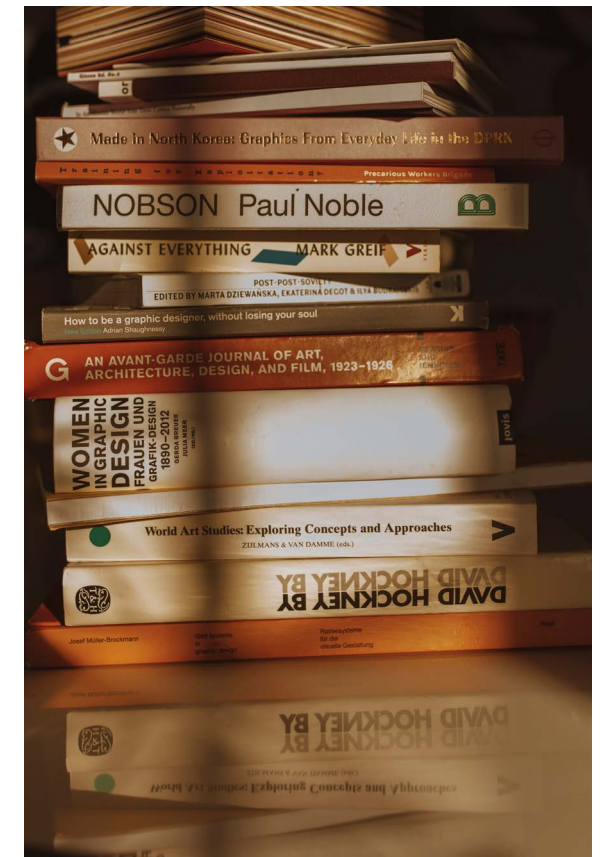


AN OPENING WORD

The last couple of years has seen us work with some new and interesting clients. We've been looking back on where we were and seeing how our work and working processes have matured and evolved.

As our methods have changed, we've improved our capacity to meet our clients' requirements, matching the pace at which founders have discovered them. We've expanded to bring more creatives into the fold, and our clients have provided us with plenty of challenges and opportunities to explore our talents together.

As we've been helping our clients grow, we've been growing, too, and we thought you might like to see what we've been up to.



WIZZ&CO

March – May 2020

A visual identity for a brand
and retail expert

Wizz Selvey is a brand and retail expert. For her relaunch as Wizz&Co, our challenge was to create a disruptive identity that would evoke themes of elegance, movement and playfulness.



WIZZ&CO

Wizz&Co

Wizz&Co

WIZZ&CO

WIZZ&CO

Preliminary type studies for Wizz&Co

Wizz&Co breaks the boundaries of what's possible within the beauty industry. They are also trustworthy and reliable, so their visual identity had to communicate elegance and playfulness.

We worked with type designer Marie Boulanger, whose brief was to reflect these themes through the shapes and forms of characters of the alphabet.

First of all, we created two sketches, a very airy serif with high contrast and a thin sans serif with optional swashes. We added weight to the letters for the

next step and expressed movement and playfulness by adding bespoke touches. The slanted 'T' was used to accentuate the diagonals of the W and the Z for movement. The swash and rounded corners added playful details.

For the final round, we tinkered with the position of the swash and the casing until it was just suitable for Wizz&Co. We also kept the old-style ampersand for classical elegance.



The main feedback was 'bolder!'

WIZZ&COLLECTIVE



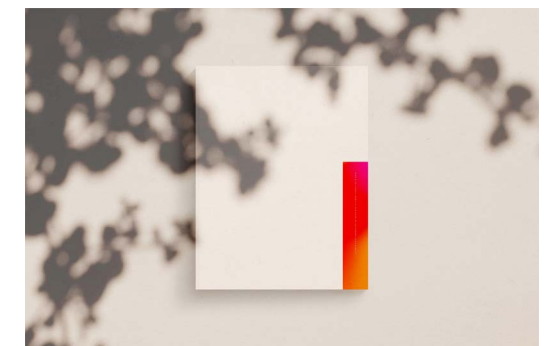
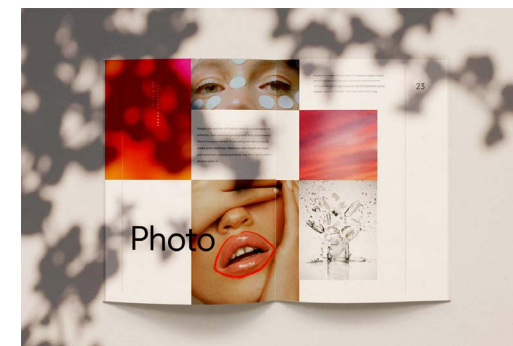
To complement Wizz&Co's logotype and logo marque, we presented Wizz with several visual concepts to communicate her forward-thinking approach. One of these included working with the dynamic beauty materials her clients work with and create. One idea was to use strong, bold and playful brush strokes. A bold colour palette could then be coupled with Wizz's new elegant font, allowing Wizz&Co to stand out amongst the noise.

Wizz chose another visual concept to communicate her brand's visual language: a gradient tone indicates how the brewing of ideas is a crucial component behind building a brand.

Follow Wizz&Co [here](#).



© Céline Show Invite



"I work with brands on their retail strategy, so it was crucial Wizz&Co's visual identity reflected the importance I advise to brands of aligning to brand values. Working with Alexandra made me feel like I was in safe hands. I love the result and it aligns so well to Wizz&Co's values: innovation, creativity, empowerment, inspiring action and disruption."

— Wizz Selvey, CEO, Wizz&Co

WHAT'S YOUR TYPE?

May 2020 – Ongoing

Have you ever thought about which font suits
your project?

WHAT'S YOUR TYPE?

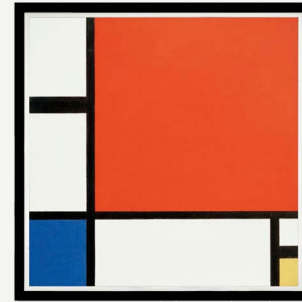


What's Your Type is a comprehensive online activity for serious founders who are ready to start a business, as well as existing entrepreneurs with a personal brand who want to professionalise their game with a font that's right for them. During the first lockdown last year, we pulled together a team of artists, writers, dancers and developers to create a website that allows you to easily choose the perfect license-free font to suit your project, style or brand. What's Your Type? is based on Carl Jung's personality test, and a carefully selected series of aesthetical preferences.

What's Your Type invites you to choose your ideal font through a series of questions. Fonts have a personality, and so do you. You will be asked to choose your aesthetic preferences, leading you to the ideal (license free) font for your brand and/or project.

To begin with, we have chosen to explore four different typefaces used for the Latin alphabet. These fonts are all linked to world-historical turning points and transformations and their design reflect the context of their creation.

Arts Council England funded this phase of the project. The research began in 2018 with Alexandra Lunn and Videographer and producer Melodie Roulaoud, who wanted to explore the world of typography and translate concepts of different fonts into personalities. It is still ongoing. Feel free to reach out if you would like to be involved in the next development of What's Your Type.



Alexandra Lunn
Co-founder of project typo, coordination, concept, research, website development & distribution

Mélodie Roulaud
Co-founder of project typo, research & concept development

Christine Bax
Website concept, user journey & text development

Defrost Studio
Creative website development

Romany Dear
Dancer & Choreographer

BEAST & LB CASTING

May 2020 – January 2021

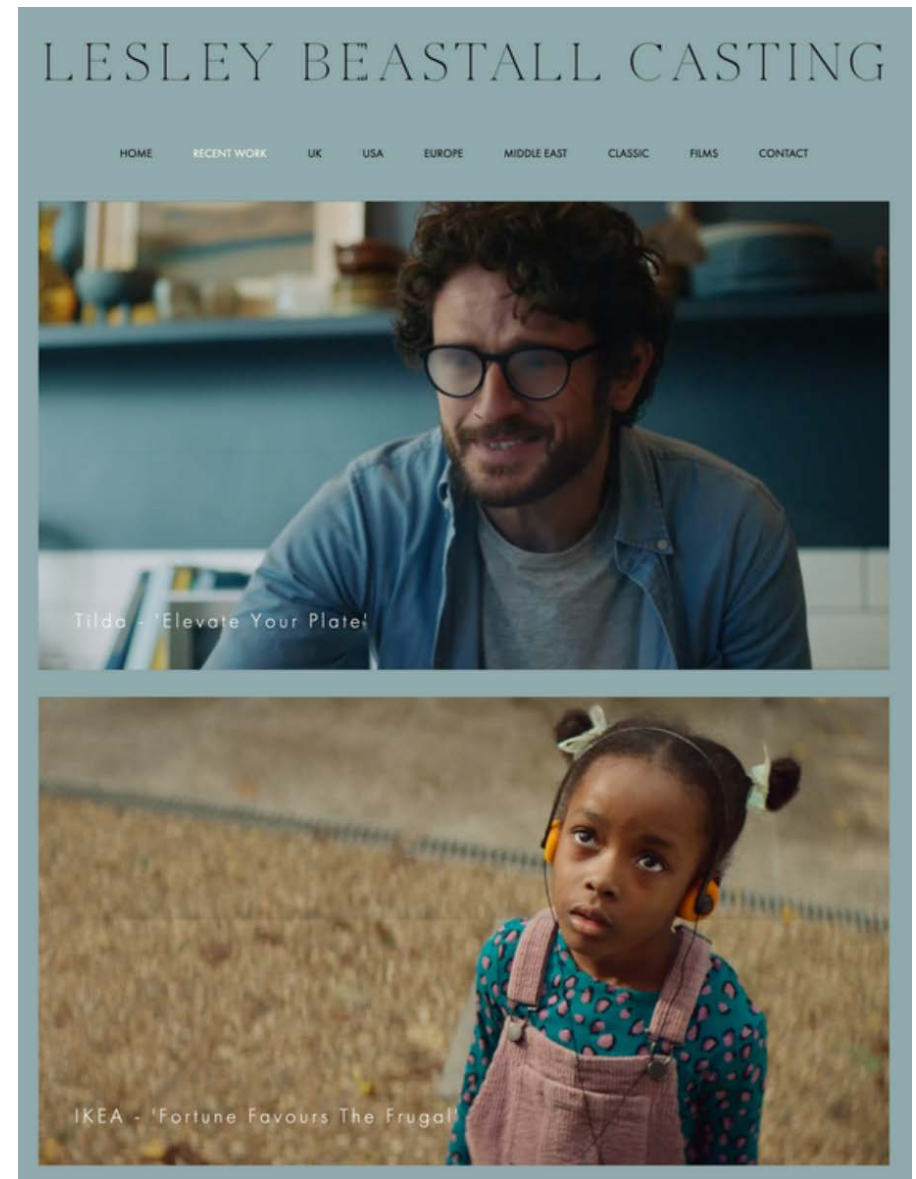
A brand refresh for a casting director, followed by strategy, naming, and a website for their sister company

Setting up the eponymous brand in 1985, Lesley Beastall has been the go-to casting director across the UK and Europe. She's sourced the best talent for award-winning advertisements. Lesley approached us when she needed a brand refresh for her existing brand and a brand new identity for her little sister company– Beast Casting.



LESLEY BEASTALL CASTING

LB



When consistency is everything, and your existing audience is familiar with your current look and feel, it's not always an easy decision to go for a revamp.

The [Lesley Beastall Casting](#) brand refresh was a simple, minimal upgrade. We communicated how both brands belong to the same family through shared typographic characteristics.

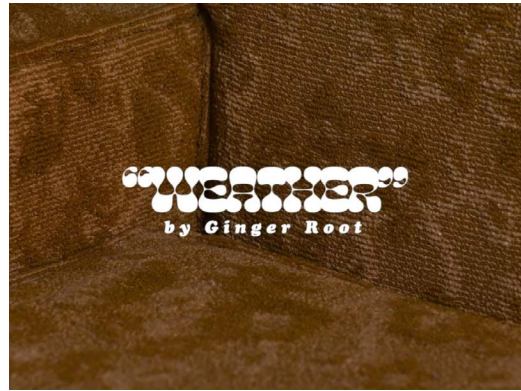
More on the creative process can be found on the following pages.

To Beast, or not to Beast?

To begin the process, we interrogated the founders of BEAST to understand what BEAST would be and gauge all aspects of the business; its personality, vision, and values. We unearthed Beast's characteristics are trustworthy, reliable, informal, and disruptive.

We worked alongside specialist type designer Marie Boulanger to create a hand-drawn logo combining the typography of old movie posters and to include elements of cheekiness within the letterforms.

The final logo was treated with animated elements to create playful moments of interaction for website visitors to experience.



© Jack Grimes



© Jack Grimes



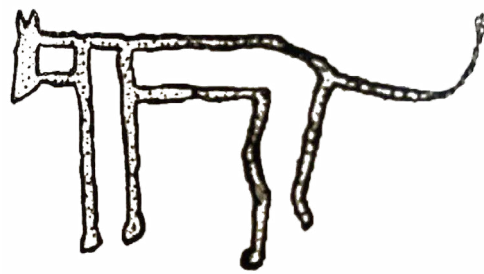
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© Jack Grimes

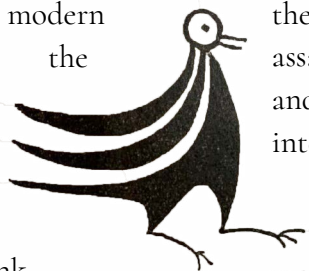
Slogan; formulated by our lead brand strategist [Mary](#)





Letting us know that she would like us to take influence from primitive art, we developed an illustrative system to complement Beast's colour palette, inspired by recent television shows.

We experimented with a variety of illustrative styles, including silhouetted animal shapes, before finding success with drawings inspired by expressive modern art - complementing the founder's passion for the artistic world. Alexandra drew horns, snouts and eyes in textured ink illustrations, and their irregular placements communicate the cheekiness of Lesley Beastall Casting's playful but fierce little sister. These were used as graphic elements throughout the digital design assets, which we presented to BEAST alongside a comprehensive online design training workshop for their team.



Searching and seeing are at the core of what Beast does. We included a cheeky little eye within the logotype; an eye inside the A of BEAST rolls around the screen to follow the cursor. As we approached the design of BEAST's new custom built website, we defined the traditional grid and created dynamic layouts, introducing a vibrant colour palette that intends to create moments of surprise for visitors as they navigate the site. The founder wanted it to be an assault of colour; with lots of portals and spaces that the viewer could enjoy interacting with.

Once the project was complete, we provided the team with online, recorded design training where we walked them through a brand book and website interface, so that they would update and upload content, and create on-brand social media tiles without needing to reach out to a designer every single time.



Typographic details included animal like elements to communicate the playful, cheeky nature of Beast





BEAST

poke the BEAST



Dominos - 'Christmas DOMIN-OH-HOO-HOO!'



Gumtree - 'Good Finds, No Sexy Man'



Skittles - 'Comedy'



Skittles - 'Beauty'

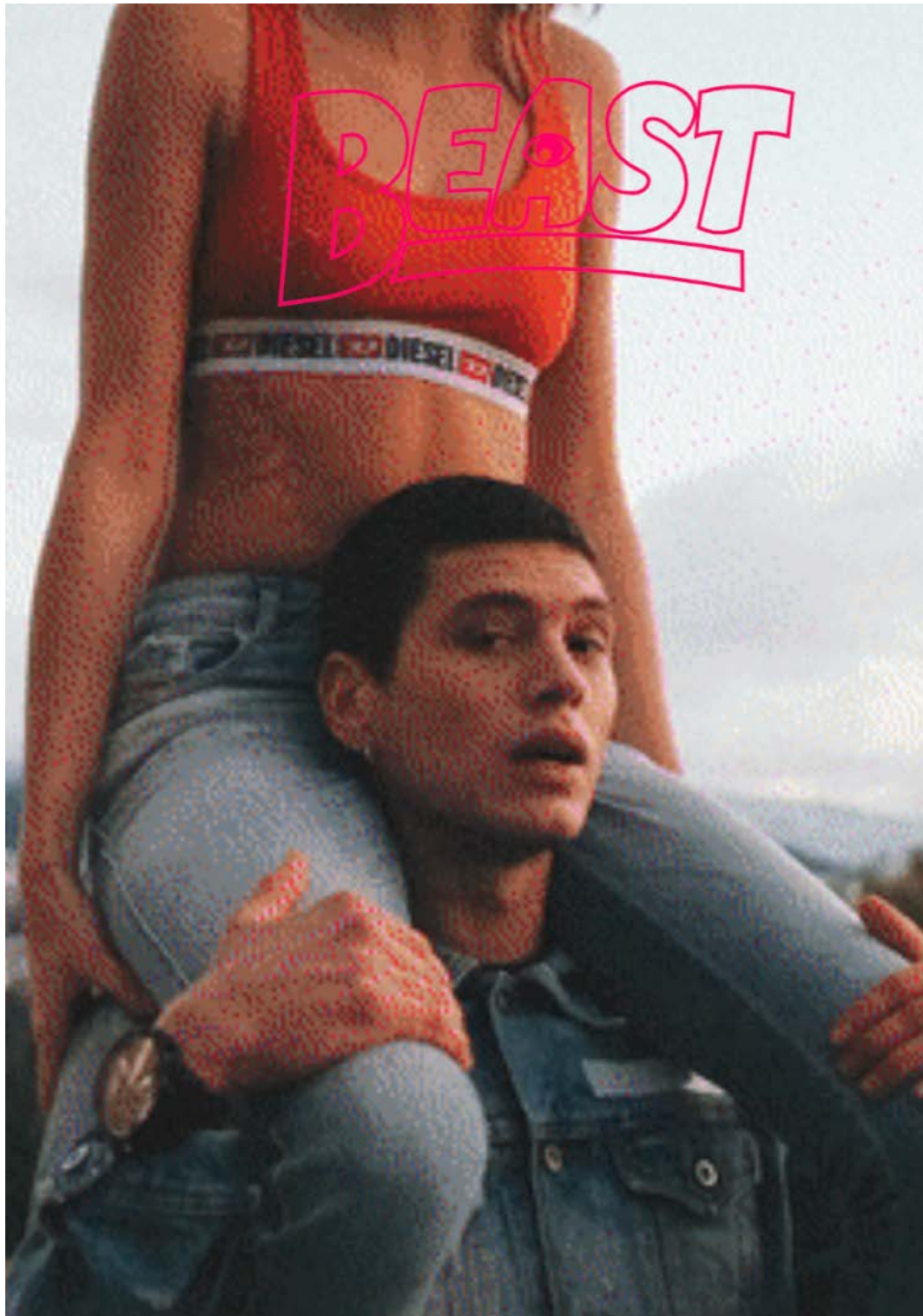


Skittles - 'Cat'



Skittles - 'Follow'





© Beast Casting



© Beast Casting

**NATURE
OF THE
BEAST**

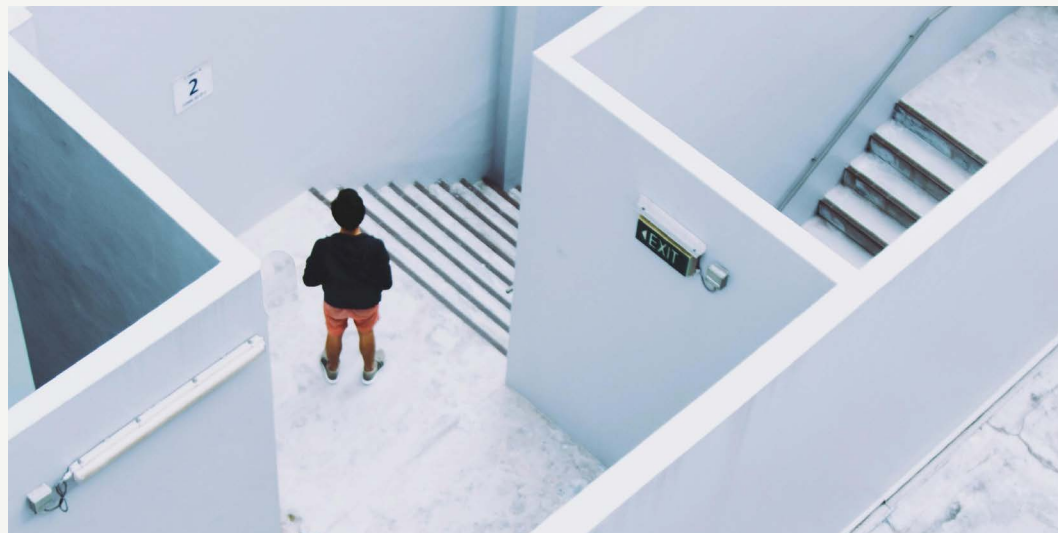


Another part of the business is STREET BEAST. They go to a location where they require a specific type of artist for a brief to find people that embody the spirit, character, or demographic needed to present those options to their clients. We worked with a graffiti artist to communicate STREET BEAST's 'on the ground' ethos

THE BREATH SPACE

May - June 2020

There are a few reasons why it's helpful to maintain a digital presence. Firstly, online visibility helps people find you since the internet is usually the first place we look when trying to find a new product or service.



With mental health and wellbeing on everybody's minds, breathwork specialist Jamie Clements was perfectly positioned to help his audience get through the Coronavirus pandemic with careful breathwork exercises.

Using calming colours, we created a clear brand identity for The Breath Space. We worked with our social media strategist and design team to create

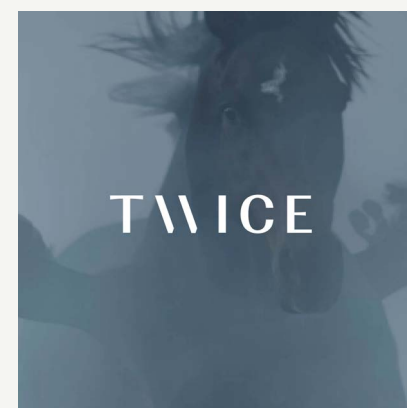
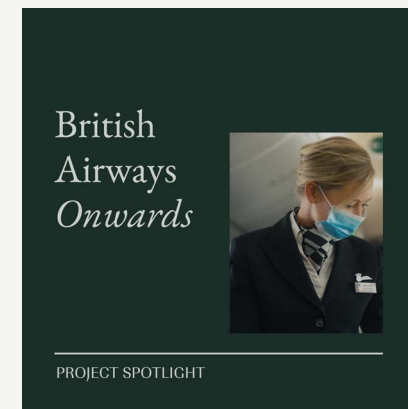
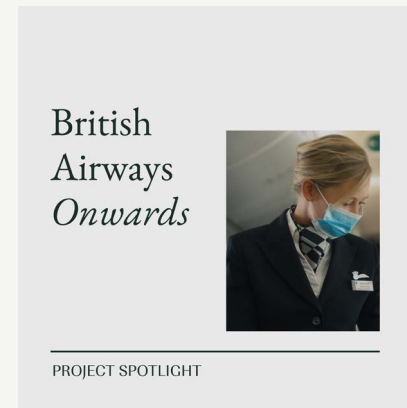
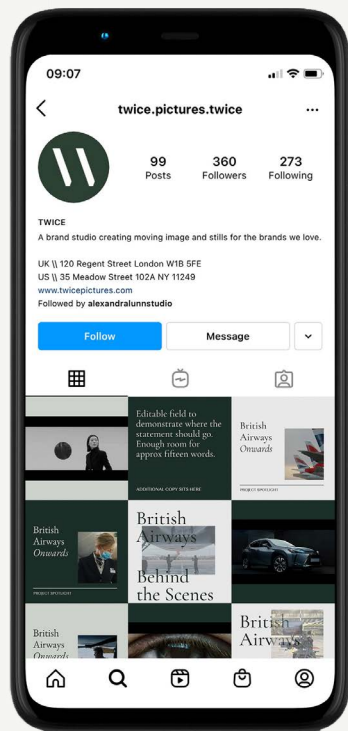
a clear set of editable social media templates inspired by the brand's strategy and ethos.

We then passed on all brand assets, including the brand book over to Jamie's website developer who brought his website to life. Follow The Breath Space [here](#).

TWICE

June - July 2020

This multi-award winning brand studio came to us looking for help staying on-brand online. We delivered a strategy and templates to help them showcase their work in the way it deserves.



Twice's brand identity had already been established by Studio 315. They came to us for a social media strategy and editable templates. See more of Twice's work [here](#), and Studio 315 [here](#)

MILTON HOUSE

July 2020

Clean and contemporary brand
guidelines for a financial advisor

Milton House Research and Advisory Service offer their clients expertise. With oodles of experience, director Thibaud needed a more established brand identity.



Thaibaud needed to reassure his clients that Milton House is a trusted source of financial advice. To build trust and rapport, we helped them to establish a new visual language that could help them create a niche amongst their competitors. As usual, we started with a consultation, where we gained deeper insight into his business, and what it offers. Once we felt we had a good foundation of understanding on which to build, we began with in-depth research into Milton House's target demographic and a competitor review to capture the current industry standards. We conducted light strategy work to determine the correct feel for the brand. We decided to lead with minimal, contemporary design to reassure clients that Milton House could be a trusted source of financial advice. Wary of blending in with competitors, we sought new ways to bend the industry



standards without breaking the rules altogether. Experimenting with logo designs that walked the line between gravitas and liveliness, we discovered the solution in the form of a minimal typographic logo and a geometric frame to ground it, rendered in striking pastel hues. To reflect Milton House's outside-the-box approach to financial services, we extended the logotype to allow it to break the boundaries of the geometric frame. Follow Milton House [here](#).



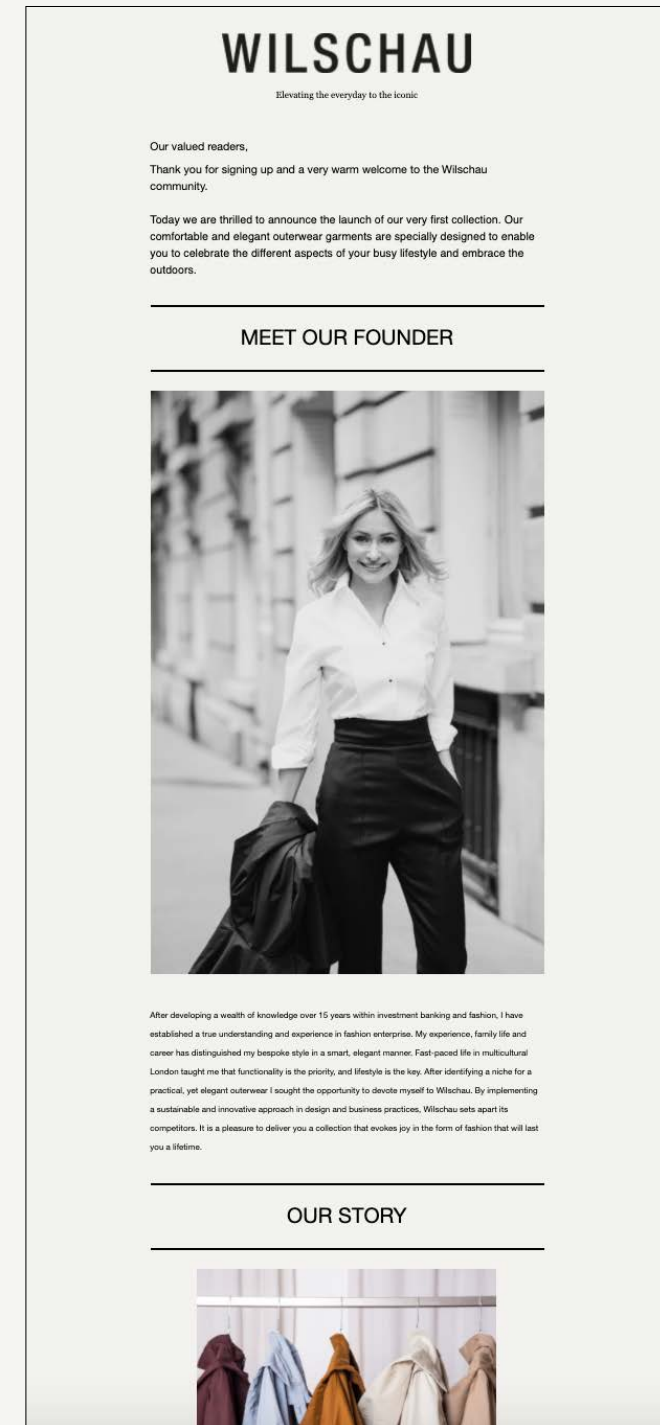
“At the end of the first lockdown, I decided to become an independent consultant and start my own advisory practice. My thoughts and aspirations were pretty much like the world at the time, nebulous. Nevertheless Alexandra managed to capture the ethos and the style I wanted to convey and proposed a very effective and versatile design for my key materials. Despite the constraints of remote collaborations, the process was very smooth, interactive and had a very quick turnaround. This project was certainly successful and greatly helped to get started on much more assured footing.”

— Thibaud de Barmon, Milton House Research and Advisory

WILSCHAU

January - June 2021

Sustainable outerwear brand Wilschau came to us after they had already established a strong brand identity and when they were looking to evolve their brand messaging and design for their online campaigns. We helped them with our professional skills and expertise in copywriting and design for social media.



A newsletter campaign that included strategy, template design and copywriting. Follow Wilschau [here](#)

CAMELÉR

January – March 2021

Bringing a spice company to life through a truthful identity

Type can be an efficient way to ensure brand identity is delivered with consistency and personality while also paying homage to the elements within a brand story, so we appointed a type designer to establish a custom typeface with a classical structure that would express the ethos of this brand.



Type sketch by Marie Boulanger

Cameleer

noun

a person who controls or rides a camel.

When friends and business partners, Halle & Myles started working together on a project in 2019, they realised that their values and interests were aligned, but they didn't know where to start when it came to building the visual elements that surround a brand.

Study 1

The founders of Camel̄er are keen to honour the history of their industry. Inspired by the journeys embarked upon by the spice merchants of old, our initial direction shone a light on a soothing rhythm of elegantly curved lines crafted to echo dunes and waves.

Study 2

Trusted expertise was another critical aspect of the brand identity we established for Camel̄er. Drawing reference from the contemporary apothecary, we crafted this typeface with barely-there serifs as a subtle nod to vintage storefronts and labels, evoking feelings of heritage.

Study 3

Through our conversations with the founders, we spotlighted the luxurious nature of the product, exploring the concept of rising above, evoking elegance through the curvature and height of these letterforms.

Hybrid Variations

Halle & Myles were torn between the two final concepts, so we offered to explore the idea of making way for refined hybrid variations that would polish and perfect the majestic 'M' characteristics, which later formed their logotype.

Study 1 *camel̄er*

Study 2 Camel̄er

Study 3 CAMELER

CAMELĒR

CAMELĒR

CAMELĒR

Hybrid Variations

CAMELĒR

CAMELĒR



We created a visual system using geometric shapes to showcase the key spices used within their products. These act as a wayfinding system on their website, to direct the audience

CAMELĒR SPICE CO

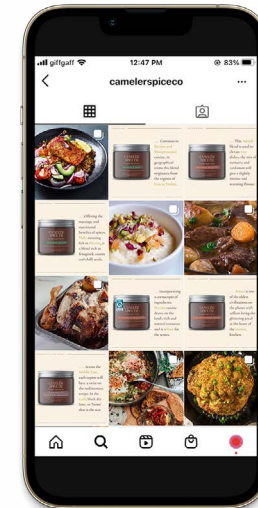


The finalised branding was applied to jars, which contain their spice blends

A colour palette was influenced by the spices that form their signature blends, and the company's brand values also influenced a typographic hierarchy for primary and secondary fonts.

Celebrating community, culture, the places where their spices are sourced, new recipes, and of course, camels, these pillars form their marketing strategy, social media style guide, and editable design templates.

At the end of the process, we displayed how the brand of Camelèr could look on printed materials and provided all the artwork for packaging, business cards, and social media templates. So that they know how to use all assets and elements, and have a sounding board to chat about how their website is evolving, we also provide ongoing support such as feedback and guidance on social media channels and concept development for their spice blend quiz!



CAMELĒR SPICE CO

Advieh: Spice in Persia

Persian cuisine is many things. Above all, it is colourful, rich and full of flavour. It is also simple, healthy and comforting, with recipes that have nourished and delighted for centuries.

Incorporating a cornucopia of ingredients including saffron, turmeric, and green pistachios, Persian food draws on the best of the East and is a feast for the senses.

In this treasure box of Persian ingredients, the flavours are dynamic. From the sweetness of cinnamon to the luxurious lemony zing of sumac to the warm versatility of turmeric, the spices used in and on Persian food are dynamic, flavourful and full of life.

Persia is one of the oldest civilisations on the planet. The land that Iran now stands. Its borders have fluctuated throughout history. At its most expansive, the Persian Empire extended to Egypt and the Indian subcontinent. As a result of this, Persian cooking draws upon a wide range of influences including Russian, Greek, Asian and African.

The influence of Persian cooking can be felt throughout the world. In the old empire. Many dishes in India and the Middle East are believed to have originated in ancient Persia, so much so that many Indian dishes are believed to have descended from Persian recipes.

In fact, India's spice-centric cuisine is believed to have descended from Persia's love of seasoning. Like garam masala is to Indian cooking or ras el-hanout is to Moroccan cuisine, Advieh is at the heart of the Persian kitchen. This traditional spice mix is comparable to a mild garam masala — fragrant, a little sweet, and gently warming. A mixture of cinnamon, turmeric, ginger, cumin, caraway, coriander, cloves and cardamom, this blend is equally good on savoury meat dishes as it is on sweet Persian desserts. It elevates the flavours of rice pilaf, roasted vegetables, and meat or bean stews.



SÜSS

February – April 2021

Redesigning the idea of sweetness for an
online cake studio

Süss Cake Studio specialise in curating natural desserts, wedding cakes and bespoke celebration cakes for private and company events. Founder Julia came to us when she needed a brand identity but didn't know where to start.

She wanted a clean and contemporary identity, posing the challenge to reimagine the idea of sweetness and the associations that it brings.





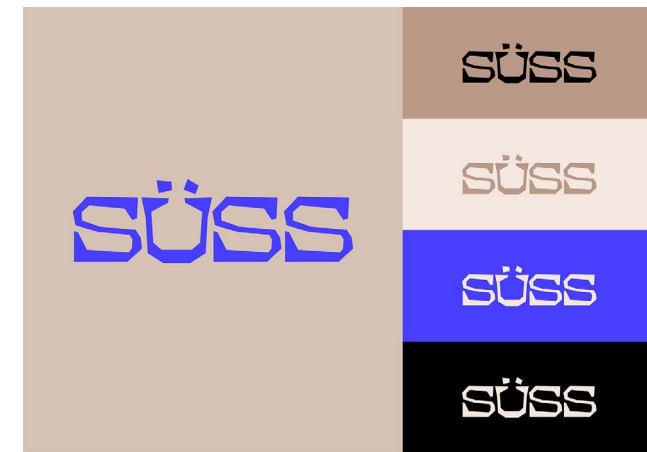
Illustrations communicate the human element of Süss Cake Studio, by Alexandra

All too often, 'sweet' is a word associated with the unhealthy eating of a guilty snack. We wanted to change that through the brand identity for SÜSS and rethink the word sweetness being associated with something soft and cutesy to something with more bite. The brief was to develop cohesiveness in the message, imagery, brand perception, visual identity, marketing materials and website design.

SÜSS is a brand that satisfies customers who are looking to indulge without being guilty of what they're eating. Julia needed an attention-grabbing brand and instantly recognisable, but it also had to be professional enough to reflect her new

approach to an online cake studio. Our challenge was to protest against existing identities surrounding cakes and sweets.

The word SÜSS translates from German to 'sweet', a nod to our founder's German heritage. As this is a British business, we were concerned that the pronunciation of the word by people who don't speak German would be undermined. However, after researching with a native German speaker, we chose to continue with the word SÜSS because of its pleasant look and feel, its translated meaning, and the personal meaning it carried to the founder.



Julia chose to represent the cakes through a colour palette that was inspired by the ingredients that she makes her creations from



Study 1

Big and bold, this Study is inspired by the courage of opening a business during a very challenging time. SÜSS is a brand that is not afraid to make itself known despite the circumstances. Possible variations of the logo could've been created by changing the umlauts to a photo or illustration of a baking ingredient/tool.

Study 2

The concept for this Study is all about reimagining the idea of "sweetness" being associated with something soft and cutesy to something that has more bite. Inspired by the sweet tooth, SÜSS is a brand that aims to satisfy customers who are looking to indulge without feeling guilty about what they're sinking their teeth into. Study 2 has two sub-options: 2a = edgy, quirky, somewhat sharp and then 2b = softer, friendlier, but with a sharp edge.

Study 3

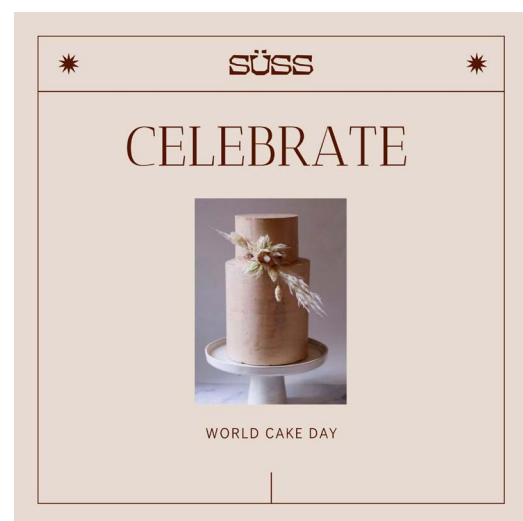
Since the brand is a cake studio, this Study makes use of ridges that mirror the edges of a cake created with piped frosting.



Low sugar, bespoke, organic

East London based

Contemporary and crafted; just like the founder Julia's cakes and desserts, our custom font for SÜSS was tailor-made by our type designer Jo Malinis who translated the concept of protesting against existing identities surrounding cakes and sweets through the shape and form of characters of the alphabet. Follow SÜSS [here](#).



Once we completed the brand identity, our designers and copywriters created a system for the marketing materials, feed, stories and website. We used a free, playful and illustrative style to communicate the handmade nature of what Julia does, and considered lots of different



colour options to distinguish Süss Cake Studio as an alternative one. Our client chose to represent the cakes through a colour palette that's inspired by the ingredients that she makes her creations from.





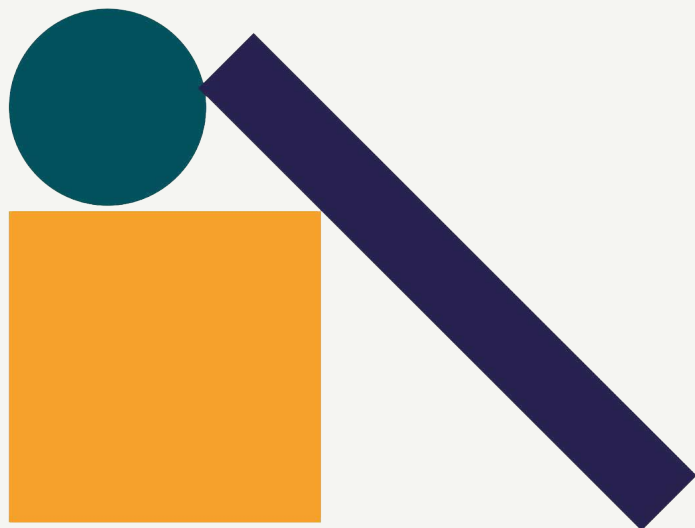
“I saw the chance to work with Alexandra Lunn Studio in giving my brand the meaning it deserves and to create a branding package that would be sustainable for my company, and an identity that I could always relate to and rely on. I am delighted with the outcome.”

– Julia Aden

INVENTUM

March – June 2021

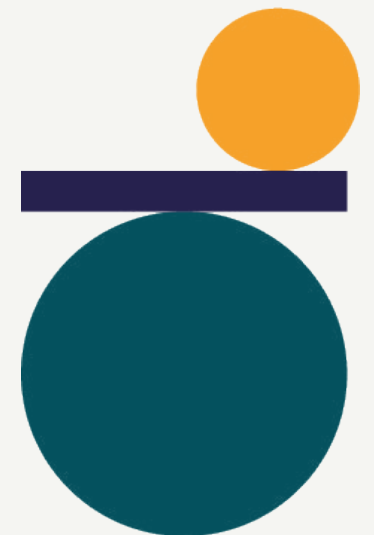
Inventum Group (formerly Tobias Wells) needed to clarify how to communicate the merge of their other businesses under the same umbrella.



Inventum means 'discovery'.

To get clear on their messaging and strategy, we identified three core themes to discuss during a strategy session. These are: Consulting, search and recruiting.

Stacked shapes co-exist with their minimal logo & colour palette and were created to express how Inventum Group's philosophy is all about building relationships and positive collaborative working environments through culture, diversity and talent; it takes a diverse pool of talent to create a thriving work culture.



STUDIO WEST

May – December 2021

An identity for an art gallery based
in West London

Studio West is based in Notting Hill, offering support to emerging and newly established London based artists and providing them with a space to showcase their art. They came to us when they wanted a name and brand identity that would ensure that they maintained consistency across all platforms.





A map displaying the location of the gallery, created using digital collage techniques

It's always been essential for gallery director and curator Caroline to put community first, so we gathered opinions from artists to learn more about their relationships with galleries and what they would like to see from Studio West. To do this, we created an interactive questionnaire to gather the data; we used it to inform decisions about that gallery's operations, approach and ethos.

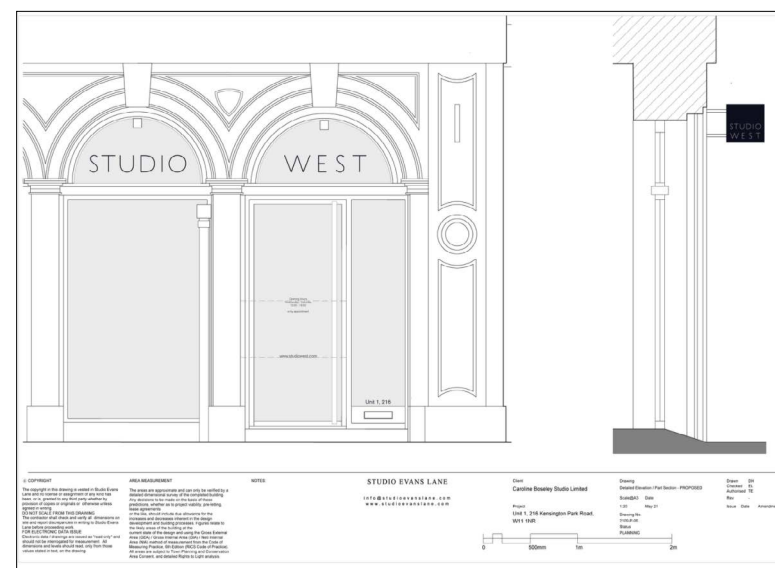
The gallery has been set up to help creatives to develop their practice, pursue their dream profession, and connect with local cultural organisations.

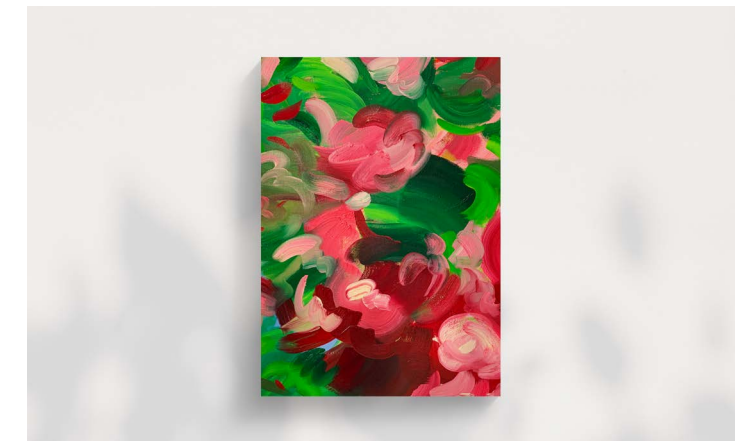
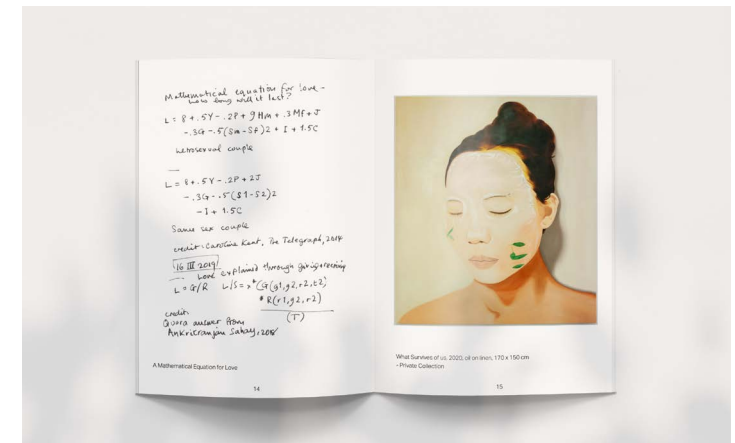
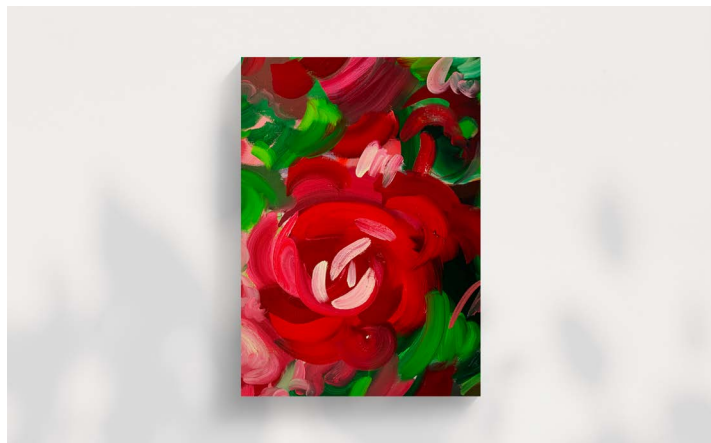
To find out what they were hoping to see from Studio West, we started conversations with emerging artists based in West London.

To place the spotlight on the work of the artists, the new brand identity is designed to play a supporting role, remaining neutral to give the art room to breathe. Our design guidelines take inspiration from London's urban spaces, reflecting the brand's support of public art. Building the social media strategy around Studio West's goals, we created a suite of digital and print assets designed

to spotlight upcoming exhibitions, share valuable information with followers, celebrate Studio West's community, and encourage collaboration in the future.

Our guidance included the facilitation of meetings with art technicians and the creation of job advertisements, ensuring Studio West would have the best possible start. We compiled all brand assets into a guide, so that the gallery will be able to generate content with confidence as their offering evolves over time. We especially loved designing a book for their first show, by two emerging female artists.

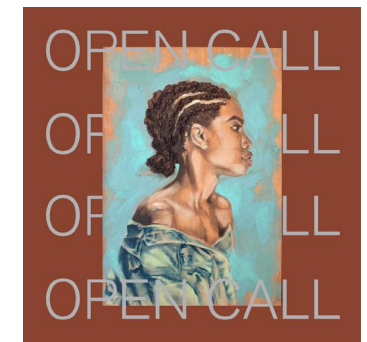
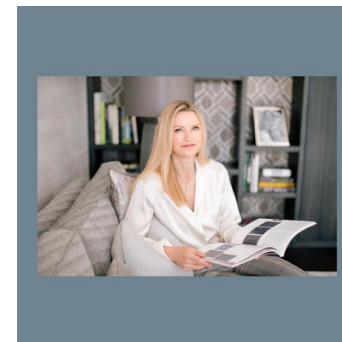
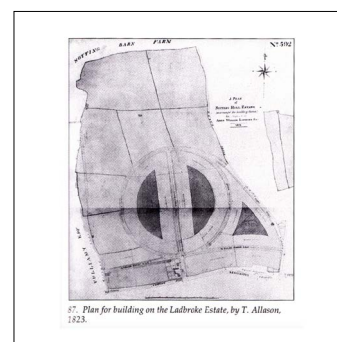
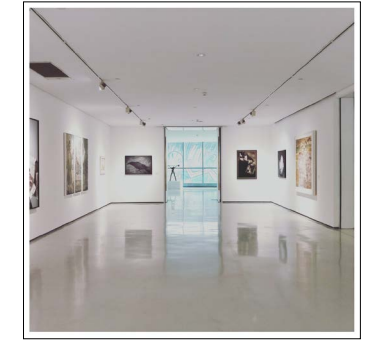
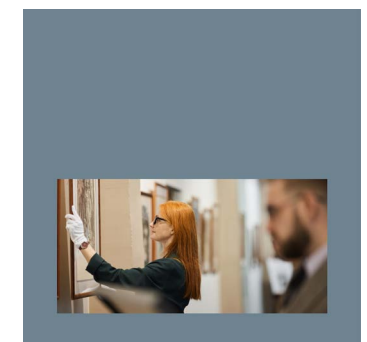
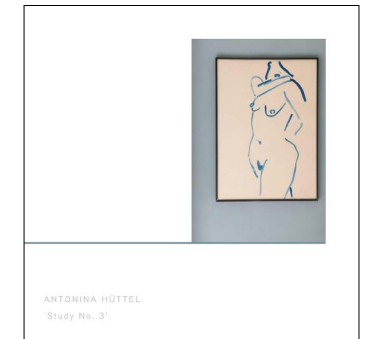




Spreads from the artist book, to accompany the gallery's first show: Tomorrow Will Be The Most Beautiful Day of Your Life: Victoria Cantons and Xu Yang



Business cards



Social media tiles created for the gallery. See more of their work by following them [here](#)

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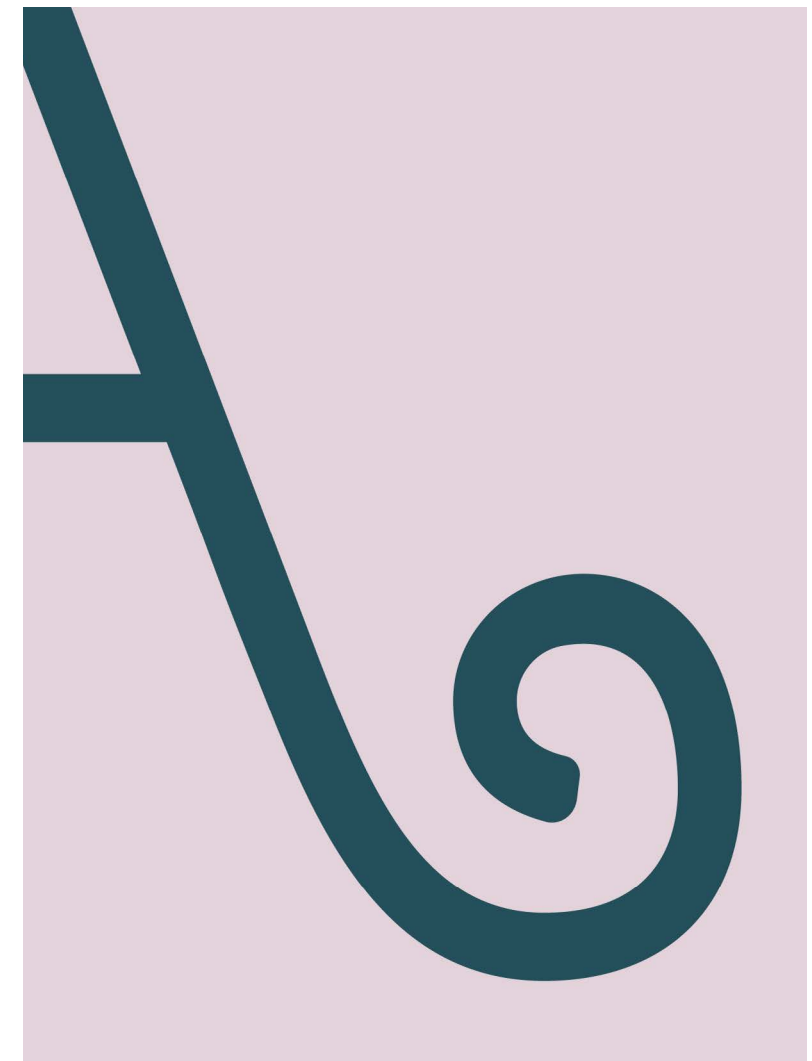
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MODERN AGORA

June – July 2021

Creating an identity for the modern
Ancient Greek gathering place

Modern Agora is today's incarnation of the Ancient Greek gathering place. At times a bustling marketplace, at others an idler's haven, the Agora was where philosophers pondered and locals debated. Everything we do and create is inspired by what this place represents. To come together, to think, to learn, to connect.

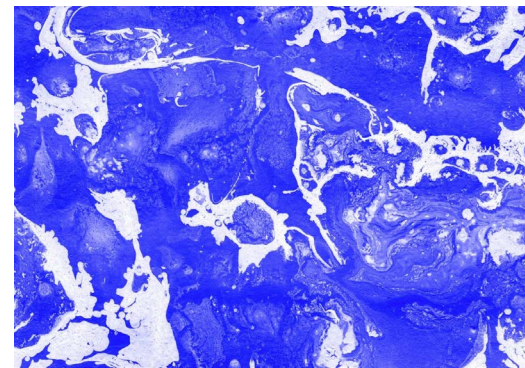


Modern

Relating to the present or recent times as opposed to the remote past: the pace of modern life | denoting a current or recent style or trend in art, architecture, or other cultural activity marked by a significant departure from traditional styles and values: Matisse's contribution to modern art.

With storytelling being integral to this brand, it was important to be able to tell her story clearly and concisely.

This brief asked us to create not just a visual identity and surrounding system, but also a motif that would form part of Anna's range of products, including textiles, ceramics and more. To begin the process we came up with three initial concepts.

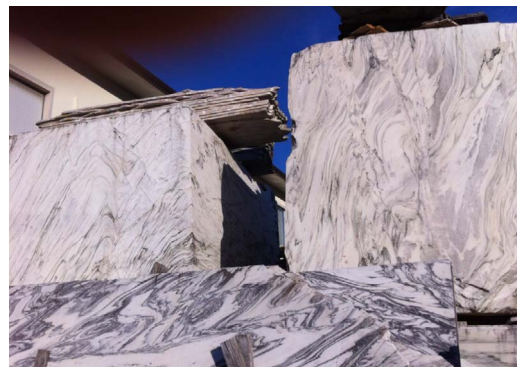


Marble print experiment © Alexandra Lunn 2015, London

Agora

(in ancient Greece) Agora is a public open space used for assemblies and markets.

Route One explored Greek marble; focusing on materials often mined in Greece, close-up textures could have formed a brand system—surfaces and debris were intended to communicate how past Agoras do not exist anymore.



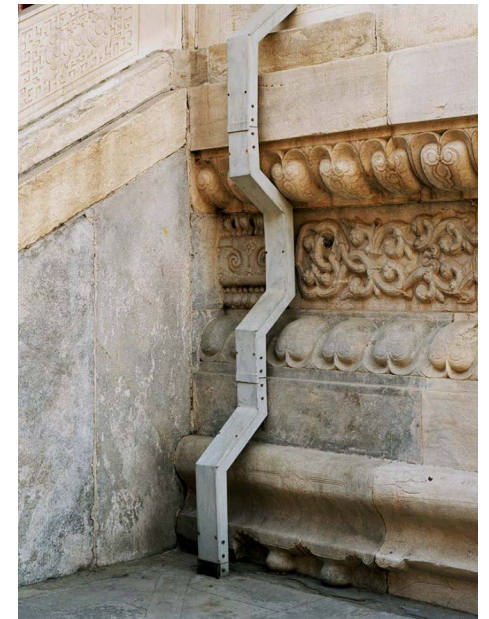
© Alexandra Lunn 2013, Forte Dei Marmi, Italy

Route Two was inspired by ancient Greek and classical decorative elements & paintings. Working with vernacular forms, we proposed that our client (also an artist!) design a hand-drawn motif or a system of up to five fluid designs inspired by Modern Agora's Ethos.

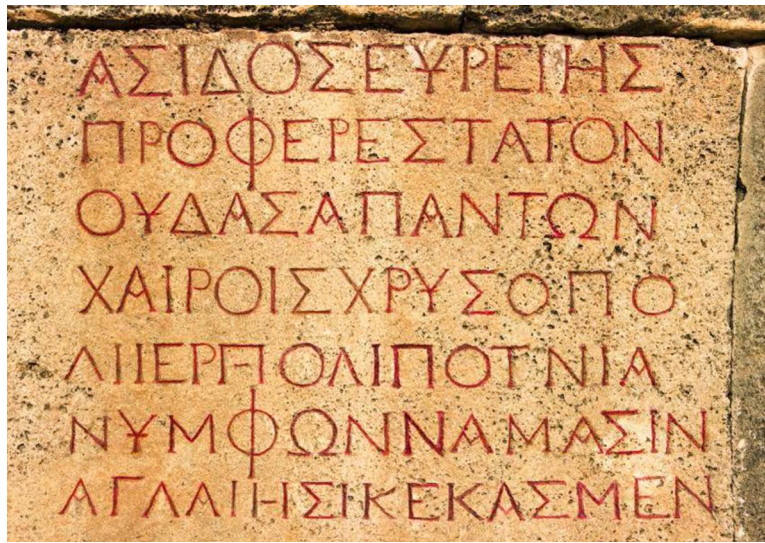


© Anna Bray

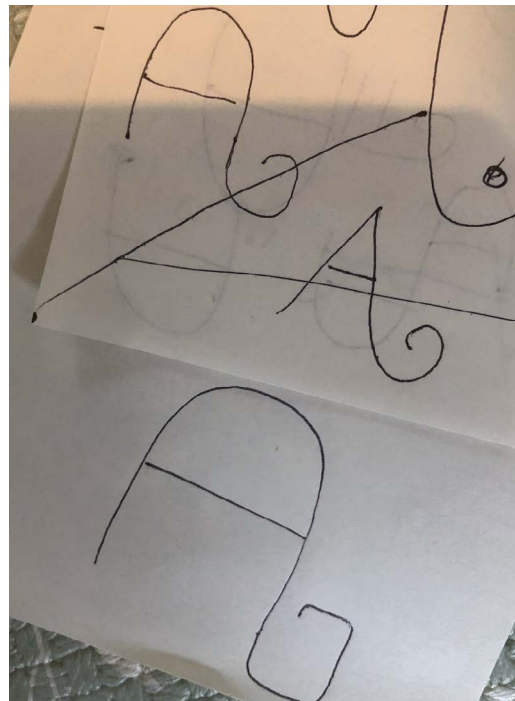
The **third idea** was to rethink what a contemporary agora is and could be. This route would work with the bold, striking shapes and patterns of post-war, modern architecture to form a system, coupled with custom type. We proposed to work with greek elements of typography here, too. This is the route that our client chose.



Sander Meisner / combining the classical with the um, contemporary (gutter). - This became our key image



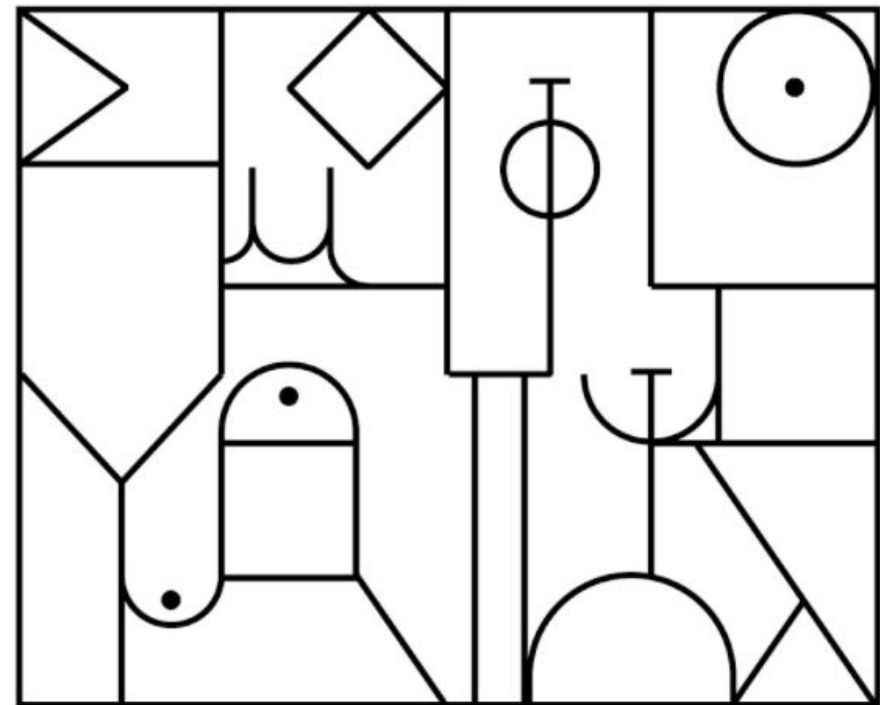
Greek letters carved on a stone on tablet



© Anna Bray

Working with type designer Jo Malinis, we created a bespoke font that expressed the quirks and characteristics of Modern Agora.

We then created a motif that was inspired by route three; a fragmentation of characters of the alphabet, and our client Anna's illustrative skills:



The first motif design, applied to clothing

As she will use it across all product, packaging and digital materials, the motif pattern is a crucial part of Anna's brand. Although we communicated the concept of route two, something wasn't quite working with the aesthetics of the motif, so we took influence from the decorative elements of route two to develop something that worked.



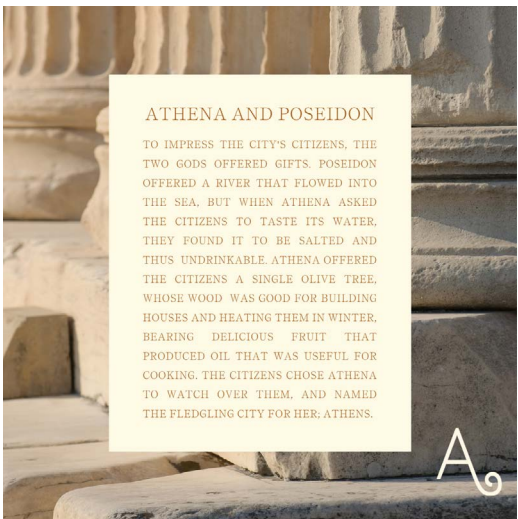
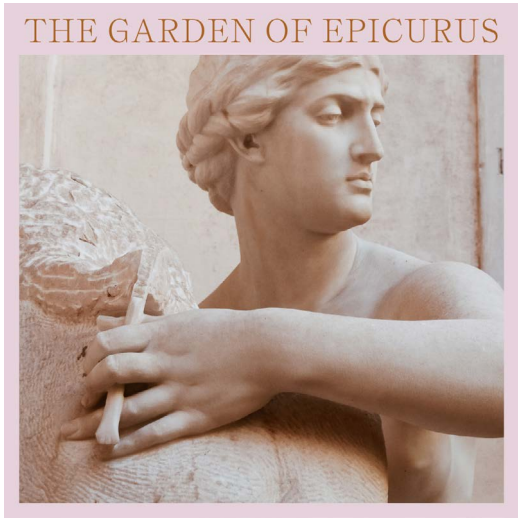
We worked with these cut out shapes By Anna that would create the final motif

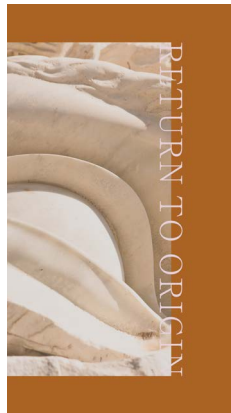


Et Voila

TO LOVE *rightly*
 IS TO LOVE WHAT IS
 ORDERLY AND
beautiful IN AN
 EDUCATED AND
disciplined WAY

— PLATO



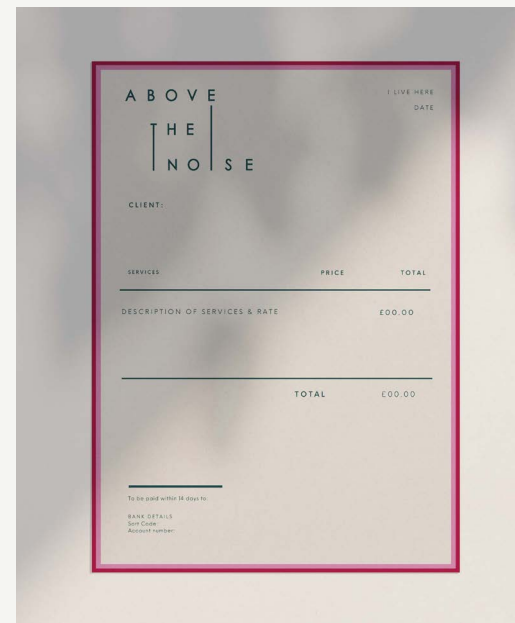
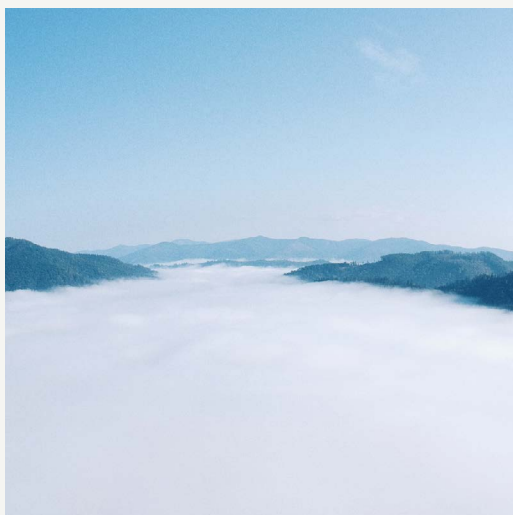


Some of our clients simply want to be confident that everything is ready for them. Even if their launch date is a little further down the road, it's nice to have a fully equipped brand identity prepared. Having that particular box ticked gives them the freedom to focus on the countless other things demanding their attention, knowing that they have a brand that's ready to launch when the time is right. The way we hand over the brand IDs we create means that everything is neatly packed away, ready and waiting to be opened when the moment arrives.

ABOVE THE NOISE

July – August 2021

After a career in senior HR, recruitment and talent & training roles with a well known national pub and restaurant group, Katie came to us for help with her strategy, naming and visual identity for her new venture.



Above the Noise now help startup founders, leaders and other HR professionals across the UK with their operational and talent priorities. In addition, Katie is an experienced coach keen to unlock the potential in others so they can get above their own noise, whatever that might be.

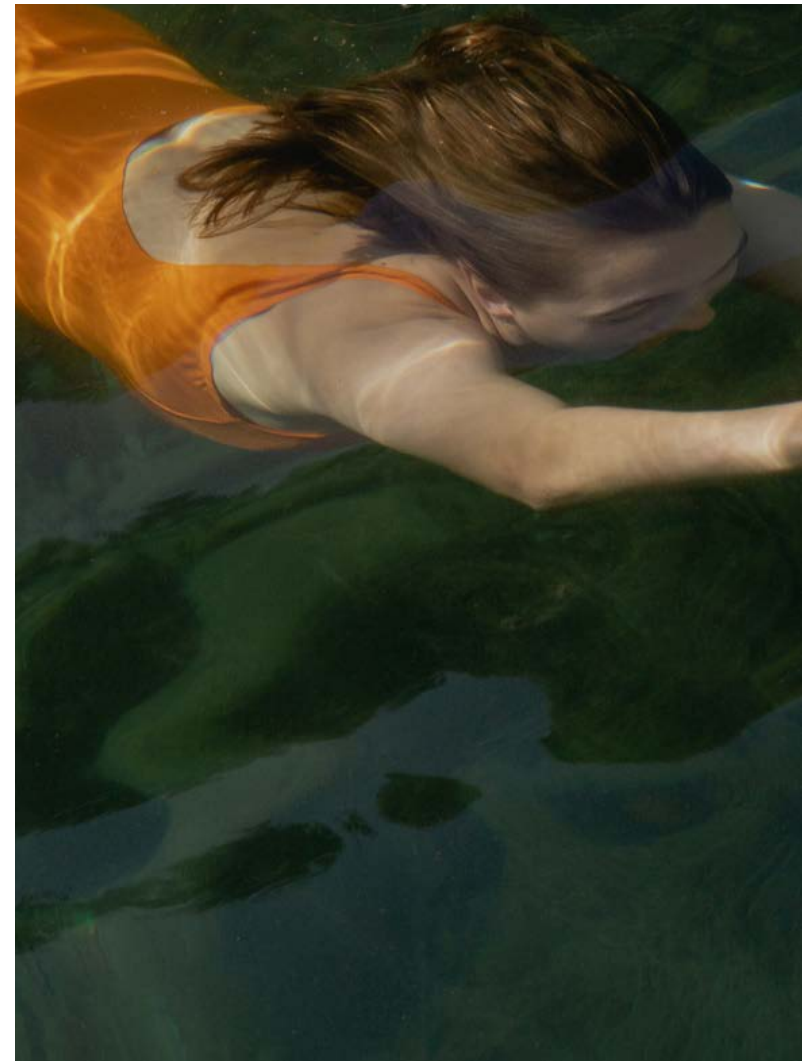
We provided Katie with audience research, naming, strategy, and branding to promote calm, clarity, and peacefulness. It was essential to create an identity that cut through the noise; we identified Katie's core pillars and designed social media tiles around her values, too.

PINK SALT VENTURES

August – December 2021

A bold identity for a female start up
investment company

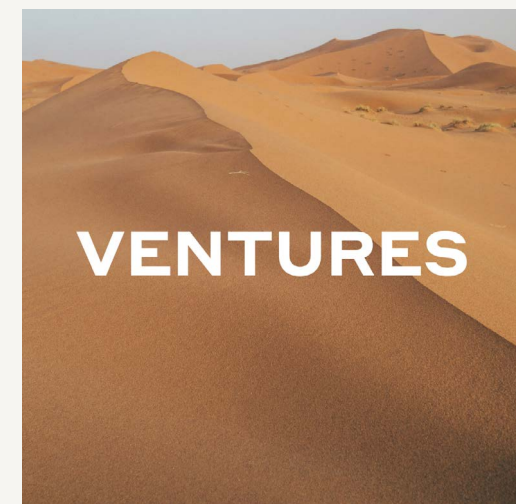
Pink Salt Ventures are a pre-seed fund that helps female founders to get big ideas off the ground. They identify and partner with entrepreneurs to build lasting companies.





Pink Salt Ventures came to us for a brand refresh; they wanted to stand out. We began this project by conducting in-depth research on their audience and their three core audiences — female founders with scalable companies and limited partners, the investors in the fund who contribute capital to Pink Salt Ventures; to be pooled and invested.

This brand needed to speak the same language as the broader venture capital ecosystem - a community that included journalists, academics, and startup founders - each with their priorities and communicating their measurable approach to mature audiences such as governments and limited partners.



When creating this brand identity, our challenge was to communicate to and with a broad range of people, each with their own set of industry standards, whilst telling a unique and interesting story. We looked for a space between the laws of venture and the desire to tap into new generations' unbridled energy and make design choices that would balance the brand's spirit of adventure with a sense of security. We focused on the idea that starting a new business takes courage and adventure. To create an open visual design system that suggested independence, we sourced photographic imagery that captured the definition of "venture" - a risky or daring journey. Magnified images of the natural world become almost abstract to evoke calm and serenity and at the same time communicate the theme of putting oneself in the zone of unfamiliarity. When appropriate, Pink Salt Venture's primary photographic system can be coupled with secondary imagery that features strong and in-control women; the characteristics found within the founders they support and essential to fuel a successful and profitable business.

As well as being no-nonsense, serious investors, founders Samira and Saloni are also young, fun and dynamic.

To communicate their personality with this wide range of audiences, we presented several colour palettes and

logo concepts that align closely with the brand values without alienating either demographic and arranged a photo shoot with celebrity photographer Tom Jackson from our studio.

To ensure we communicate how they offer a pair of safe hands, we selected a bold, robust primary typeface to reflect the brand's pragmatic approach and coupled it with a classical, elegant and sophisticated sans-serif secondary typeface. The new PSV monogram and logotype found balance at the centre of these two ideas.

A crucial part of this project's deliverables included building an editable pitch deck template that the founders could repeatedly use to secure investment. To ensure that they could maintain consistency, we compiled all brand assets into a clearly labelled filing system. We illustrated how and where to use everything into a brand book, allowing them to create on-brand newsletter templates and marketing materials without incurring additional costs by reaching out to a designer/ marketing team.

To ensure they would stand out online with something different, we worked with our development team to create a custom-coded website with interactive features and walked them through how to manage it.





PINK SALT VENTURES



PINK SALT VENTURES



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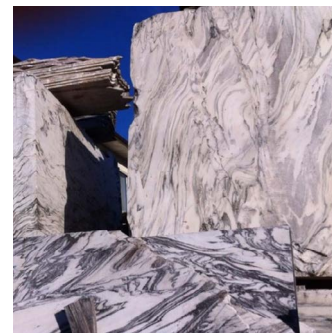
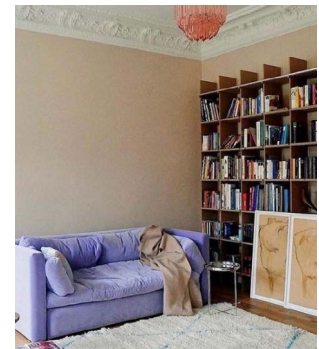
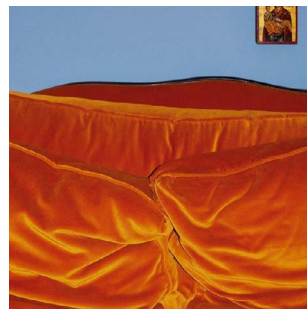


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Choosing the right designer or design studio can be an overwhelming process:

What if you don't like what comes out? Or, what if the designer and you don't gel? What if they misunderstand what you want and you still get a hefty bill for something you can't use?

If you have any of these questions then you're not alone. Here, we share with you all the most frequently asked questions:

How many rounds of revisions will I get?

It depends on the project and what's outlined within our proposal. We always ensure that there's plenty of time at the end of the project for fine tuning.

What if I don't like it?

We follow a creative process so we get the necessary input from you. At every stage we listen to what you do and don't like, and take it all on board so the end result ends up looking the way that you want it. With that said, it's also our responsibility to design for your audience, not according to your (or our) tastes—we create design work that will help to sell your product or service, so the outcome is influenced by what your customers will best respond to.

How do I tell my story?

Be authentic. Choose a moment you're proud of and build on that. What led you to where you are now? Sometimes it is enough that you enjoy the work that you do. Equally, people can have a connection with your business based on your location. Write everything down on a big piece of paper and have a think about it, but don't over engineer it. There's also nothing wrong with selling a product or service simply because you enjoy it and want to dance to the beat of your own drum.

Where to start and what's the process?

We begin with a free consultation where we ask you a series of questions over a coffee—this is your time to lay everything out for us to look at. It's your time,

conversational and 100% confidential. We accept the full payment upfront if you decide to work with us. Once the overall fee has been paid, we ask you to participate in some fun, interactive visual exercises and answer our brand identity questionnaire. These give us a clear understanding of your tastes, likes and dislikes so that what we produce is guaranteed to resonate with you. In addition, it also allows you to crystallise your thoughts and possibly discover new things that hadn't come up before but which could be helpful to you and the overall long-term vision that you have for your business in the years to come.

We identify your brand story and then undertake thorough research to create two-three visual routes for your brand's

overall look and feel. You tell us which you prefer the most, and then we use that as a basis for the overall look and feel of your brand.

I like everything! I don't know what I want or what's best for my brand. Don't worry—everyone's had these questions before, but everyone has been able to answer them as we've gone through our creative process that can be found in the following pages of this book.

Creative Process

Stage 1 Research

client input

you describe what you need and expect from the project outcome

visual research

sharing styles, ideas, references and designs

overall fee due

to secure our time and commitment to your project

Stage 2 Development

workshop

1.5 hour deep dive session facilitated by a brand strategist where we learn more about your brand, your vision and your values. The outcomes are shared through a pdf, also containing three different visual routes for you to consider

round one

using your favourite route as a starting point and working with your feedback, we go away and develop your preferred visual style. This stage includes layout, typography and colour palettes to choose from. Here, we work with a copywriter to develop your tone of voice

round two

working with your feedback, we refine the visual style. We present digital mock-ups so you can see how your brand could look in real life. If your project requires print, we order different paper stocks and print materials for you to consider

Stage 3 Production

licensing

we make improvements to round two, to produce something that's near completion. We research with legal experts to make sure the logo, typography and naming that you choose belongs to you, ensuring you're not liable for copyright infringements and people cannot use your brand's name/logo for other purposes

finessing

final work and user guides are shared during a session from our studio where you'll have the opportunity to ask any questions, find out where everything is and how to publish the design work we create for you. Here you'll also have the chance to make any final comments on the designs

client feedback

listening to your ideas, sharing materials and approaches

Stage 4 Testing and Delivery

testing

through mockups, for both print and digital, we visualise how your branding elements work and function in real life, so you can choose your favourite options for how your avatars and banners complement each other

fine tuning

after the testing stage, we work with your feedback to make final adjustments to how your brand works in real life, to ensure you are fully content with the end results

delivery session

final work and user guides are shared during an in-person delivery session from our studio, at 180 The Strand, or a recorded virtual call. Here, you'll have the opportunity to ask any questions, find out where everything is and learn how to publish the design work. You'll also have the chance to make any final comments on the designs. If it's a recorded session, we will send you the files so you can refer back to them

A CLOSING WORD

I hope you've enjoyed looking through our work as much as we've enjoyed making it. And I also hope you can see that we enjoy nurturing new brands and established businesses alike.

If you'd like us to bring your brand to life, too, then please don't hesitate to [get in touch](#).

Alexandra

[services](#) | [workshops](#) | [get in touch](#) | [about](#)



With thanks to:

Clients:

Adam Tobias
Anna Bray
Bugsy Steel
Caroline Boseley
Halle Faraj
Jamie Clements
Joe Wells
Julia Aden
Katie O'Sullivan
Lesley Beastall
Myles Grennan
Rhys Evans
Saloni Bhojwani
Samira Ann Qassim
Thibaud de Barmon
Victoria Cantons
Wizz Selvey
Xu Yang

Collaborators:

Araminta Sheridan – Marketing Expert
Chris Farino – Print Specialist
Christine Bax – Writer
Hannah Crosbie – Writer
Ilya Thainovich – Website Developer
James Lomas – Graffiti Artist
Jo Malinis – Type Designer
Katie Waite – Trade Mark and IP Attorney
Ken Sewell – Trade Mark and IP Attorney
Maia Iva – Website Developer
Marco Tiberio – Website Developer
Marie Boulanger – Type Designer
Mary Patrikou – Lead Brand Strategist
Max Reyes – Designer
Mélodie Roulaud – Creative
Millie Kotseva – Social Media Strategist
Ourania Kondyli – Designer
Tom Jackson – Photographer

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With never ending thanks to Udo and Elsie Stadtsbüchler.

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