HOW TO CREATE A CORPORATE DESIGN
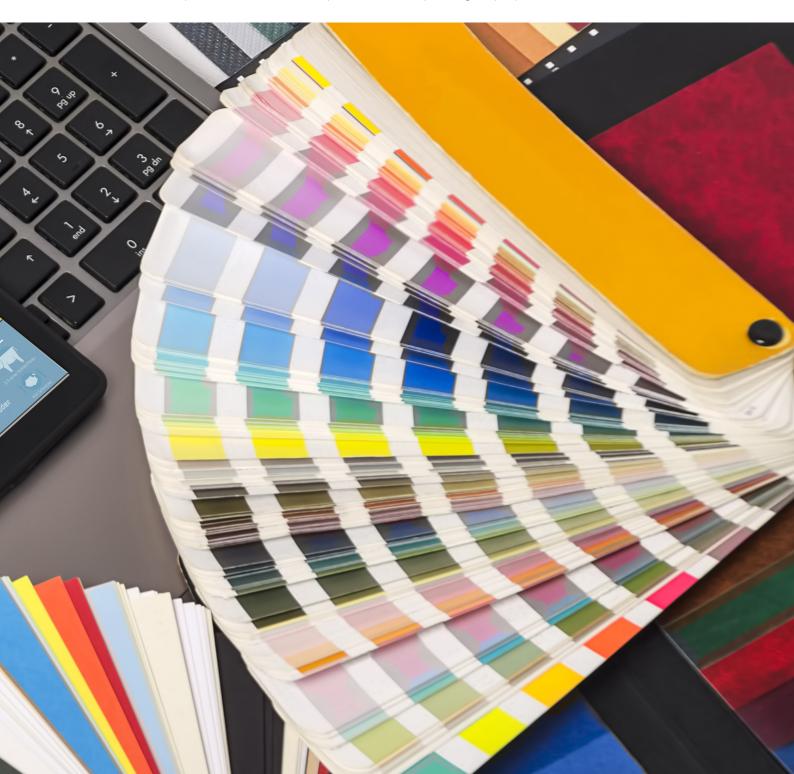
HCG
CORPORATE
DESIGNS

WHAT IS PART OF A CORPORATE DESIGN?

LOGO

The logo has to be created in different variations (i.e. landscape format, portrait format) and various colours (i.e. 4c = 4 colours, 1c positive and negative = 1 colour black and 1 colour white). Additionally, all relevant resolutions in pixel format and raw vector files (i.e. *.eps) have to be delivered to the client. This guarantees using the logo for every purpose without hassle.

COLOUR SCHEME

In order to secure colours to be printed 100 % correctly, it is recommended to work with spot colours (i.e. Pantone) that are selected with a colour matching fan. If there is no budget for using spot colours, CMYK colorus for print and RGB colours (or HEX colours) for digital purpose have to be determined.

TYPOGRAPHY

Fonts are best being included into the corporate design concept in the form of a matrix that relates every purpose to its own font, font size and formatting. Depending on working with print or digital or both, different fonts for print and digital might be necessary. Besides that, the target group's characteristic has an influence on what font(s) to choose (people from different countries like different fonts).

SECONDARY STYLE ELEMENTS

This is about design elements that subconsciously remind clients of certain brands (or logos). These style elements are often derived from the logo and can be found in every print or online material of a company.

PRINCIPLE OF ARRANGEMENT

The principle of arrangement determines how design elements are placed in relation to each other and how big they are (i.e. arrangement in a triangle, in a rectangular etc.). Furthermore, the blank space around the logo is determined (so the logo has space to "breathe") as well as the minimum size to make sure font logos are readable.

MANUAL

The manual documents the corporate design concept for the client and gives valuable information of how to use the design.

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BRIEFING

First of all, the target groups have to be defined from a geographic and a demographic aspect. The target groups' buying characteristics have to be laid open. Besides that, a "desired image" has to be determined. How does a company want to be seen by its clients? What emotions shall the corporate design convey to the target group?

RESEARCH

Various sources help finding material about the kind of business, the product and the country the target group lives in. Certain colours, shapes, symbols, historical events etc. help tailor the corporate design onto the client.

IDEAS

Different techniques help find good ideas. What things, shapes or colours transport emotions set in the briefing? Thinking outside of the box and being brave enough to try things that are "out of the norm" contribute to a unique design in the end.

DRAFTS

Based on the research results and the briefing, several logos and style elements are to be drafted. These drafts do not have to be a 100 % perfect, but they have to be distinctive enough for the client to visualize where the journey goes.

MATCHING

This is to make sure that the drafts match the criteria and attributes set in the briefing. This matching process reveals which drafts to skip and which ones to work on further.

CLIENT FEEDBACK

The best logo draft(s) is/are forwarded to the client. The client gives feedback and is explained the corporate design.

FINAL TOUCH

Based on the client feedback, the corporate design and logo are given a final touch to make everything look perfect.

ABOUT THE AUTHOR

Hello, my name is Helene Clara Gamper. I'm a graphic designer that believes in a common thread – as illustrated in my logo. I help businesses build a visual identity, translate data into graphic landscapes and help publishers make their magazines look great.

I grew up in a publisher family. About ten years ago I started working in the creative field what in 2010 made me start my own business called HCG corproate designs.

Since then, I've designed for companies of many sizes from the German speaking area but also from other countries such as the USA or the United Kingdom. I created corporate design concepts for business start-ups, established editorial designs for publishers, designed and implemented rich media magazines for tablets and smart phones and visualized complex data for some great infographics.

When creating designs, I always try to get to the very essence of the character and the philosophy behind my clients' businesses and their products. This essence I include in a holistic design approach, that follows me through the entire creative process. Collaborating with my clients and exploring what makes their businesses and their products unique and stand out, I believe is an important part of my job as a designer. This is how I can develop unique visual concepts with a common thread running through them, which is something I'm really passionate about. It puts a smile on my face when I see people respond and interact with my design creations – and when my clients tell me about that.

Some of my clients say they appreciate my flexibility and transparency. I believe that being open and straight with my clients is a matter of fairness and respect and contributes to a positive and successful collaboration.

When I'm not designing you can find me doing sports, exploring nature or travelling. I get a lot of inspiration from seeing different places, doing new things or trying out new recipes with exotic spices I bought from different corners of the globe. In 2014, I fulfilled one of my biggest dreams: travelling through Peru and Ecuador and visiting the giant tortoises of the Galapagos Islands.

I live in the wonderful city of Innsbruck, Austria, the so-called "Capital of the Alps". The lovely scenery here inspires me every day.

Want to get get in touch?
I'd love to hear from you.

DESIGNS FOR DIGITAL AND PRINT