

SMARTER BRANDING

How to refresh your
business logo and identity
for a better image

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Find out how Kwik Kopy helped create a new brand identity for Delizia Gelato and Sorbet in Brisbane.



WHAT IS A BRAND IDENTITY MEANT TO DO?

Brands were developed thousands of years ago by small business owners (typically farmers and tradespeople) who wanted to mark the things they owned and sold.

Although the technology for marking something with a brand has come a long way from the farmers' hot branding irons and the sword makers' hammered-in marks, the concept is still brilliant in its simplicity: it helps people recognise your business and promotes repeat custom.

People will choose to remember and seek out your brand identity if they value what it stands for - and when that happens, even the simplest elements such as your logo will help them find you among the clutter of your competitors' brands.

IT'S YOUR BUSINESS IDENTITY

Your logo is just one part of your brand identity. It might include all the words in your business name, only the initials or an image. To make it stand for something you need to work on all the other elements of your brand identity, such as a positioning statement about what your business does best.

All the elements of your brand identity combine to help shape how people think about your business, so first impressions matter a lot.

As the editor of a national business magazine I see hundreds of businesses' brands every week in my email inbox and many of them don't say much about the businesses they represent - when they should be speaking volumes!

One unfortunate trend I've noticed is that many small businesses stop at the logo. Sure, your logo is the first thing other people notice about your brand, but it shouldn't be seen as a mere commodity, designed for a set price.

GOT YOUR ID READY?

- **Logo, brand name and/or mark**
- **Slogan or description**
- **Voice or positioning**
- **Typography style**
- **Colour palette**
- **Images**
- **PLUS brand rules**

EXPERT TIP:

"Your brand is the sum total of every interaction that someone has with your business. A logo is only the first step in creating a brand identity but it sets the tone for your brand. Your logo establishes the basic elements of type, colour and brand positioning."

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.



BRAND IDENTITY

It's easy enough to use some design software to create your own logo in a few minutes, but like the best gifts, it's really the thought behind it that counts.

When you pay a designer to create something for you you're not just paying them to operate the design software (though given they use it day in, day out, they should be super-efficient) - you're paying them to think. Some of this thinking will draw on the designer's experience and knowledge of brand designs good and great over the years. Some of it will draw on their creativity and design sense: which colours, shapes and typefaces will best tell the story of a business and what it stands for.

IT'S ABOUT YOUR CUSTOMERS, TOO

Every single element of your brand identity should help communicate something important about your business, from the logo, to the slogan, voice, type style, colour palette and the images you use in marketing and media material.

All those elements help to make a promise to your customers. So a big question to ask when working on each element is: 'What will my customers think they're getting from me?'.
And then of course, you have to deliver it.

EXPERT TIP:

"You need to first establish who your potential customers are and what they want. For example, if your potential customers are 30-50 year old men interested in buying power-tools then a script font in a shade of lilac won't work. The same applies to any photography or illustration you might use on a website or brochure - what does it say to the customer? What does it say about them? It's all about setting the right tone or voice and being consistent with it."

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.

EXPERT TIP:

"In my view your brand ID becomes an extension of the business. We often have people come to us for some business cards, and they don't have an identity or logo. So then they start thinking about things they could include, and the logo becomes a thing, an item you're going to buy. They tend to think of it as a label for their business, as opposed to the broader perspective of what it means."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

The logo for axient features the word "axient" in a lowercase, sans-serif font. The letter "a" is stylized with a curved orange line above it that extends to the right.The logo for Stanton Chase International consists of the words "STANTON CHASE" in a large, blue, serif font, with "INTERNATIONAL" in a smaller, blue, sans-serif font below it. Underneath is the tagline "Executive Search Consultants" in a smaller, italicized, blue font.

atune



Examples of Kwik Kopy logo designs

BRAND IDENTITY

The basic science of brand identity focuses on how different colours, words, shapes and images make people feel. Get it right and you present a 'face' or personality that potential customers relate to.

So it's not surprising that many small to medium businesses still use their founders' faces as part of their brand identity.

Those businesses built on the personal reputation of the individual who started them can grow successfully as long as the founder instils in each new employee a strong set of values, reliable methods of working and consistent ways of communicating with customers.

But sometimes a small business needs to grow out of its founder's personality to expand its customer base.

Big businesses have to pay for focus groups and other expensive research methods to find out what their customers want from them and how their brand is perceived.

If you regularly deal with your customers face-to-face, then you have a natural advantage over your bigger competitors because your relationships are closer.

Can you ask regular customers what they like about your brand, product and services - and what they'd like to change?

For example, customers might love a particular product, but think the packaging doesn't do it any favours. Or they might not believe your slogan because it sounds like an empty promise.

The ideal is that they feel so comfortable talking with you that they'll give you profound and honest feedback. As humans we have a higher tolerance for the shortcomings of people we like. We're more willing to forgive friends. Great friends will also be upfront about our shortcomings, so make the most of those human connections to get your brand identity into shape.



"...many small to medium businesses still use their founders' faces as part of their brand identity."



EXPERT TIP:

"Fortunately most small businesses are very close to their customers and can evolve their brand as their customer base grows. Sometimes the brand personality can be conflicted in a small business when the business owner's own set of ideas, values and beliefs might be out of kilter with their customers. Good brand people can help business owners see their businesses through their customers' eyes. This involves getting in touch with what their customers really think about their brand, products, services - and even just the language and product names."

RICHARD BAKER, CREATIVE DIRECTOR, KWIK KOPY AUSTRALIA.

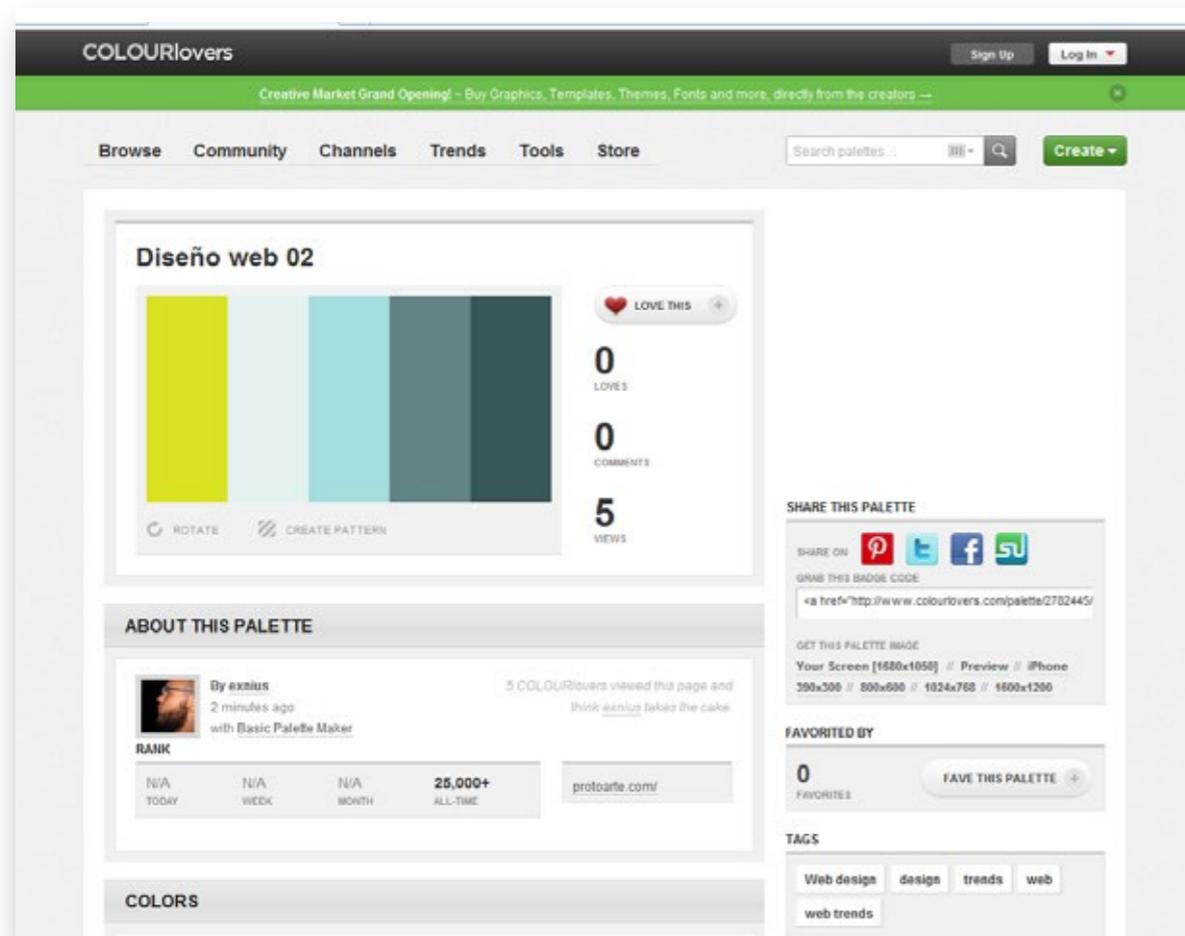
BRAND IDENTITY

MAKING COLOURS WORK

Most of us got some basic training from an early age into what different colours 'mean' while drawing pictures of the world around us. For example, yellow is the colour most associated with sunshine, warmth and friendliness.

Everyone has a favourite colour that evokes good times or reflects an ideal personality. Like all the elements of your brand, the colours you choose need to do more than reflect your own personality - they also need to resonate with your customers.

Fortunately colour has been heavily researched by professional designers in all kinds of fields, from fashion to floristry, architecture and graphic design. The common perceptions of what individual colours communicate tend to be fairly similar across demographics and cultures, though the appeal of those messages varies widely, reflecting the trends of the time.



There are many resources on the web that can aid colour selection.

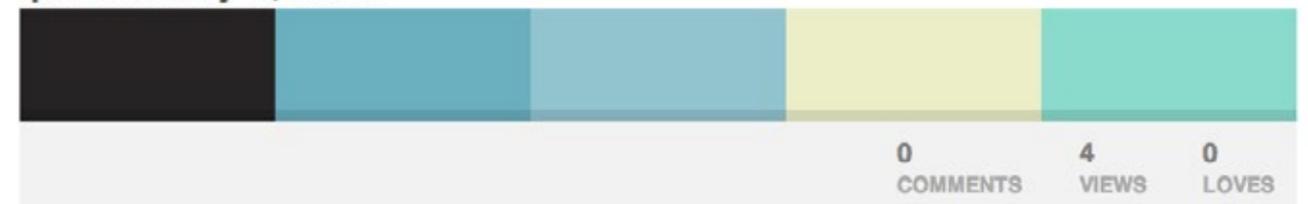
www.colourlovers.com

EXPERT TIP:

“Choosing a colour palette IS tricky - you’ll want expert help. If you’re in a well-established industry then your colours should broadly conform to the spectrum used by others in your category, because your customers need to instantly recognise you’re a player. At the same time, you need to differentiate your brand from your competitors, so the colours you choose need to help communicate your selling proposition: affordable or high-end, cool or conservative? Then you need to think about how it’s all going to work in black and white. The amount of white space can make all the difference.”

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.

quite contrary by austere



BRAND IDENTITY

Your designer should be well versed in the impressions conveyed by different colours and colour combinations or palettes, as colour theory is an important part of his or her professional training. Likewise, creative people are naturally curious about changing trends.

EXPERT TIP:

"Often it's simple psychology and understanding what colour means to people. It becomes very trend-related as well. From a corporate point of view, there was a time when hard colours were popular because they're very definite and suggest authority. Now it's softer shades because people are trying to show more human sides of their organisations."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

HERE ARE SOME BASIC EXPLANATIONS OF WHAT COLOURS COMMUNICATE:



intelligent, cold, calm,
loyal, aloof



physical, hot, energetic,
passionate, intense



emotional, warm/
bright, exciting, friendly,



natural, balanced, peaceful,
equality, fresh



playful, warm, enthusiastic,
welcoming/affordable, fun

WHITE

spiritual, cold, clean,
pure, efficient



powerful, cold, secure,
authoritative, sophisticated

MAKING TYPOGRAPHY WORK

Like colour theory, typography is a core part of a professional designer's training. Before they choose a typeface or font, designers first consider the job the type needs to do.

Although the role of type is mostly to display words, the readability of type matters more when you have more words to communicate.

Clear, simple typefaces are better for slogans and multiple sentences in brand material (such as a brochure).

Some words of warning though: a small number of WORDS IN CAPITALS can be easy enough to read in a logo, magazine headline or sign, but you don't want too many word shapes of the same size all in a row, because those letters will stop working together to form words and start to blur into an image. That said, artistic or more complex typefaces combine letters better to form a visually engaging shape, and illustrative fonts allow designers to choose more interesting shapes that help convey an impression or emotion.

Consider these two simple rules of typography:

Simple font = easy to read, hardly any effort required to scan and absorb the message (conversely this can make the words less memorable), visual message of the typeface is minimal, harder to associate with any particular brand.

Complex font = harder to read, message becomes more visual than textual (but the effort required can make the words more memorable), easier to associate with a brand if the typeface is unique to the brand.

EXPERT TIP:

"You need to take guidance from your designer about type. Good fonts should come in families so you can deal with more complex text. Type is used to create order and structure within your document. Your designer will know how to do this for you."

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.

Simple font

Helvetica Light

Complex font

Bickham Script Pro

Now consider some basic psychology about different typefaces. There are two main types:

serif (typefaces whose letters have hands, feet or tails at the top and bottom)

sans serif (letters without serifs).

The general rule is that serif typefaces make each letter easier to distinguish, and therefore might help make comprehension easier. Yet most of our handwriting is sans serif and therefore some sans serif typefaces feel more personal.

Regardless, serifs or sans, simpler typefaces are the way to go if you want people to read a lot of text.

The overall impression can also be influenced by using hard or soft lines. Rigid typefaces convey authority, solidness and reliability; curvy typefaces with more noticeable tails seem friendlier, intimate and emotionally appealing; and artistic typefaces, resembling drawing or calligraphy, help communicate creativity.

Bizarrely, some studies by neuroscientists and designers alike have shown that beautifully designed yet hard to read typefaces force us to make a bigger commitment to reading text, and somehow convince us that the effort is worth it. You'll see examples of these exquisite typefaces on restaurant menus and fashion labels.

EXPERT TIP:

“At a base level, typography is about comprehension and readability, but then some typography really imparts tone and message. More complex or fancier fonts can work if you want to get a certain look or feel and you want the reader to fill in the gaps without having to really explain something. It's one of the joys of design in being able to impart a message - that's what good design is about.”

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

serif san serif



The right fit for your brand.

Businesses come in all shapes and sizes and one size certainly doesn't fit all when it comes to design and print. Kwik Kopy steps things up with a comprehensive range of design and print solutions. Six highly flexible categories feature our latest collection of products and services.

We have something for everyone, customised solutions to ensure the right fit for your brand every time.

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CREATE A LASTING IMPRESSION WITH YOUR LOGO

As a representation of your business, your logo is meant to be a work of art. It needs to be simple, yet very captivating.

It needs to speak clearly to your customers. (The word 'logo' itself comes from the Greek 'logos', meaning 'word' or 'speech'.)

Designed well, a logo will create a strong first impression. It's a statement of intent that can immediately boost your reputation and clearly position your brand apart from your competitors' - so it pays to have something special.

A great logo will also offer a continuing return on investment as long as people recognise and value what it stands for.

WHY GET PROFESSIONAL HELP?

Throughout history, well-designed logos or emblems, like brands, have been highly valued by business owners, rulers and entire populations for what they represent.

The great ones - emblems that created a lasting impression - were often designed by artisans, people who specialised in creating reputations for their clients through their art.

Logos weren't commonly viewed as commodities that you could pick up cheaply from a flea market (or these days, on the internet) or put together yourself.

Whether your design starts with a few strokes of a pencil, paintbrush or mouse, the important thing to remember is that it's not about knowing how to use the tools that really matters: it's the eye for design that counts.

As business owners, most of us have creative tendencies and ideas of what pleases us aesthetically - all highly valuable when planning a logo design - but if you want the best results, it's worth spending the money to get a logo created by someone who specialises in the art.

While business owners channel their creativity into developing products, services and strategies to make money, good designers channel theirs into refining their eye for design (and they read logo design books for pleasure).

That last statement is only half a joke: designers who know their stuff are aware of what's out there in the design market and are keen to build reputations for work that has ongoing value.

EXPERT TIP:

"Don't let your personal aesthetics get in the way when evolving your brand. Everything you communicate needs to be on message and relevant to your customers. You might like pastels and florals but think twice about including them in your logo and other branding if you're not selling something soft, feminine and personal. Every time you refresh your designs, they need to meet and reassure the expectations of potential customers, not be a reflection of your current favourite colours, however pretty they may be. You need to put your own sense of what looks nice to one side and think, what are customers looking for?"

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.

WILL YOUR LOGO LAST?

Designers create brand value by producing a business identity that is:

- **Appealing and effective at 'speaking' for your brand**
- **Original, not generic (you don't want to blend into the crowd)**
- **Relevant to the current business world but not so trendy that it will quickly go out of fashion**
- **Simple**

Simple, quality designs still demand serious thought to get right.

They need to work across all sizes and mediums, while also working hard for your business reputation.

WHEN SHOULD YOU REFRESH YOUR LOGO?

A well designed logo should serve you for many years as long as it's relevant.

It's more about what your logo represents than keeping up with design trends.

The main reason you'll want to update the design is to better reflect the evolution of your business, especially if you expand or contract your offering, and therefore change your position in the market.

A major shift in business activity might also demand a name change if your business name happened to include words to describe your key products or services; for example, "Bob's mowing" expands to become "Bob's garden and lawn services".

You might make some tweaks to the design, colour palette or typeface every few years, though keep in mind that every logo change will mean you have to reprint everything that carries it, from stationery and signage to packaging and promotional items.

Of course, if you change business location you'll need to get some of your brand material refreshed anyway.

REFRESH YOUR LOGO WHEN YOU CHANGE:

- **Business direction**
- **Major offering/s (products/services)**
- **How your business is positioned in the market**
- **Your promise to your customers**
- **Mediums where your logo is used**

EXPERT TIP:

"How often you update your logo depends on the industry you're in to some extent. If your customers are looking for the latest trends (eg you sell skateboards) then you'll want to refresh the branding on a shorter cycle than a business with traditional values (eg you sell tailored clothes or financial products). Sometimes businesses are forced to change by what their competitors are doing, so they don't look like they're out of date and out of touch. Sometimes tweaks are needed to adapt a logo design for different mediums, such as mobile phones or video animations."

BRUCE DALY, ART DIRECTOR,
SMARTER BUSINESS IDEAS.

WILL YOUR LOGO LAST?

Designers love opportunities to work up new logo ideas, but stop and think about whether your logo needs a major makeover or just a slight adjustment before you let them unleash their creative energies.

If your original logo was well designed and has performed well for you, then you risk losing a serious amount of brand equity by ditching the old for something new.

It's a symbol of what your business stands for - and what it represents in your customers' hearts and minds - so a major design change can signal a major change of direction.

That's OK if you really are changing direction, because it's important your customers see you've grown up.

But if you change your logo too frequently, it can look like you don't know which way you're going. Worse still, your customers might not come with you.

"Most brands subtly evolve as the business grows."

EXPERT TIP:

"I think highly stylised logos and out-there colour palettes tend to date very quickly. Small to medium businesses often grow in spurts, so the brand needs to keep pace with that."

RICHARD BAKER, CREATIVE DIRECTOR, KWIK KOPY AUSTRALIA.

You probably only need small tweaks -

"It's interesting to see how brands like Cadbury's and Kellogg's have changed over a hundred year period: they've changed in very small amounts, at a gradual pace. Generally the big brands have gone from a harder look to a softer look, because they want customers to have a more positive perception of them."

You might find ways to simplify your brand -

"There's been a move towards simpler, cleaner, less complex brands and logos. Really smart companies pick a brand that can be developed fairly easily without losing any of the brand equity or losing sight of who they are."

Review how you're using the brand regularly, but evolve gradually -

"We recommend our clients spend time looking at how they're using their brand as part of their marketing activity. Research and reflect on the brand message, thinking about how you can refine your brand collateral. Most brands subtly evolve as the business grows, so it's a healthy process to look at creating brand extensions that sit within the main brand, rather than a major redesign."

"It becomes unaffordable for most businesses to refresh their logo more than every five years, because once you've audited all the touch points, the cost of change is big."

EXPERT TIP:

What thinking has gone into Kwik Kopy's own logo?

"Kwik Kopy came out of the States in the late 1960s. Over the years the core colours have stayed true. The red comes from the sense of urgency, being quick. It has always been one of the key drivers in the brand.

"It's a strong colour and it's highly recognisable. The little running men represent business people on the move. So it was always about forward thinking, creating the inference you didn't have to go much further than Kwik Kopy to get all your business needs met. The use of iconography in that way was typical for the time, so it didn't look out of place.

"Over the years we've refined those little men. The logo has become softer and rounder and we have some legacy issues with the name, but we have a massive amount of brand recognition and brand equity.

"Every few years we do brand awareness research to check what perception there is in the marketplace, to see whether the message we convey to our clients is reflected in the brand.

"The word 'copy' is a challenge, because it can mean printing copies of a document or sign, but it can also mean photocopying. Looking forward, our market is in business-to-business communications. More than just print, it now includes digital communications."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.



Corporate Design
& Print Solutions

PROTECTING YOUR INTELLECTUAL PROPERTY

IP Australia is the Australian government agency that administers our country's intellectual property rights and rules relating to trade marks, designs, patents and plant breeders' rights.

It also offers consultation on what your business can do to protect your IP here and overseas, working with related professional bodies.

You'll find plenty of information about protecting everything from a brand to a business name or product design on IP Australia's website:

www.ipaustralia.gov.au

LOGO DESIGN THAT WORKS IN ALL PLACES

Here's why simple is best for your brand identity: your logo needs to scale and reproduce easily.

If your logo design is fussy or over stylised you could lose some of the detail when translating it for different purposes.

So whether you choose to use a logotype (your business name in stylised letters), icon or both for your logo, every little bit of detail needs to work across a huge range of sizes and mediums.

A simple scale test is to shrink your logo down to postage stamp size: can you still read the words in the logotype?

In order of importance, the four main graphic elements of your brand identity are:

- **Logo icon**
- **Logotype / words (could be your business name and / or slogan)**
- **Marks or other imagery**
- **Colour palette**

Your designer can help you choose which elements work best in each application.

You may want to use only one or two parts of your brand identity for some applications which don't demand the full deal.

For example, you might want just the logo on a hat, a printed icon and logotype on an umbrella, or some of your brand marks or other imagery used as motifs across wrapping or packaging.

If you plan to reproduce your logo in different mediums, check the cost difference between a single colour/clear version and a full colour version.

Complex multi-coloured designs, including tints or highlights, are simple enough to reproduce with modern printers on paper, stickers and the like, but can present challenges for mediums such as embroidered cloth or metal.

Depending on the materials you use to reproduce the logo, you might not have the full range of colour options, which is why you need a strong single colour version of at least the main logo icon. Think of it as your modern-day version of the cattle herder's branding iron. The less intricate the detail, the easier it will be for different types of machines to reproduce through sewing, glass etching or metal embossing.

EXPERT TIP:

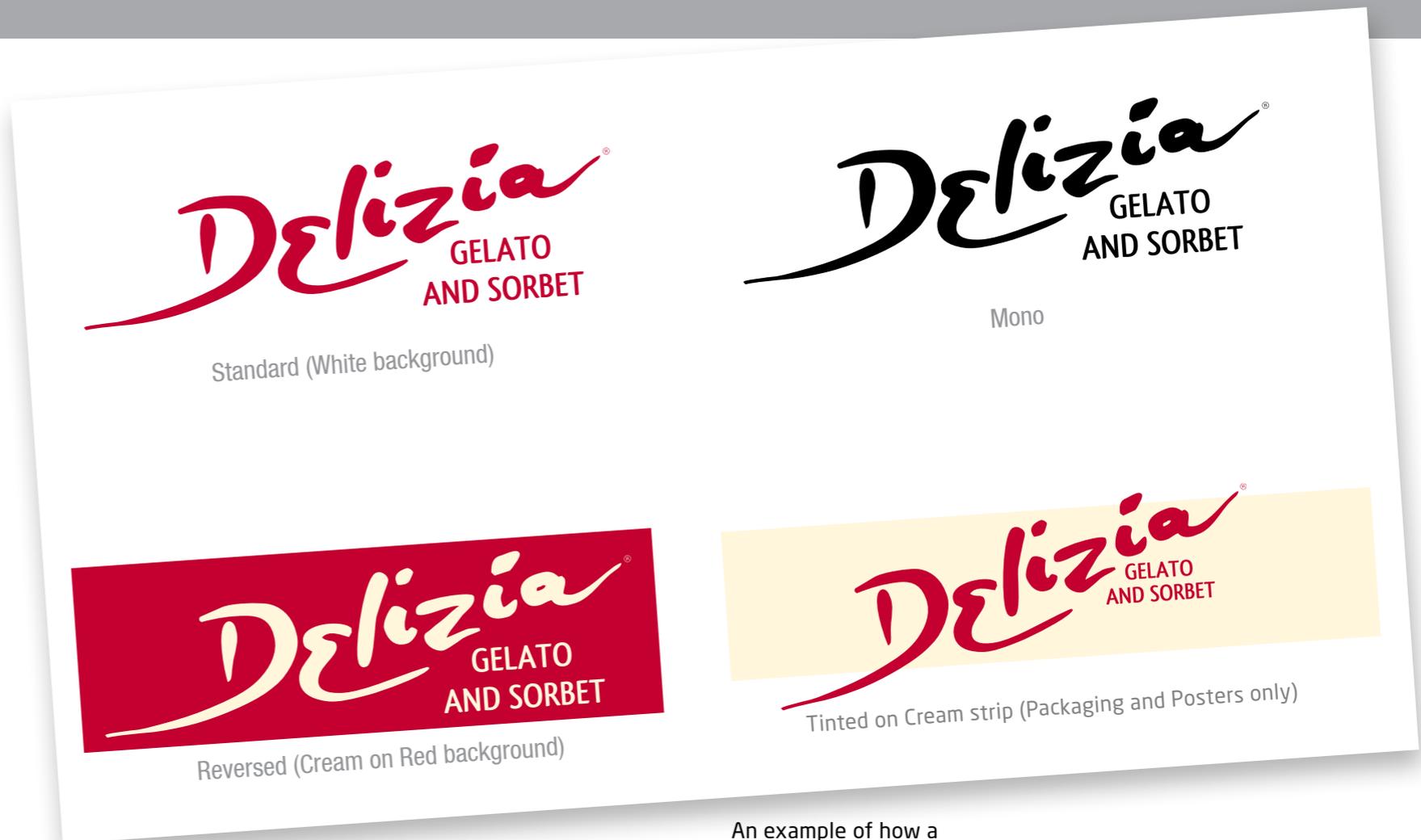
"Our standard philosophy when we're working with a client's brand is to immediately think of common applications. They'll definitely want signage and marketing material, they'll need email signatures and website designs, and they'll probably want uniforms or other branded clothing. It's important the branding has some flexibility and doesn't just look good when it's massive on a piece of A4. It needs to work when it's shrunk down on a business card, or when you enlarge it for signage on a building."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

LOGO MECHANICS

LOGO USAGE CHECKLIST

- Space:** How much clear space do you need to leave around your logo? (In your style guide these spaces may be referred to as 'exclusion zones'.)
- Positioning:**
Where is the eye drawn to first? You don't need to make the logo bigger every time. Consider the hierarchy of messages and images when determining size.
- Colours:**
Will it work on colour backgrounds and, if so, are those colours part of your brand identity? For darker backgrounds you'll need a reversed-out version of your logo.
- Black & white:**
For basic printing, you'll need a plain black or greyscale version.
- Single colour or clear:**
For mediums such as metal and glass, you'll need a cut-out or stamp version.



An example of how a style guide can establish correct usage.

EXPERT TIP:

"Sometimes the brand is instantly recognisable just from a series of colours, the style of imagery and photography and the lettering. It can depend on how well established the brand is - some brands can afford to be quite minimalist and still get the message across because they have a level of recognition. Other brands don't, so the brand needs to be fairly self-prominent. Our usual process is we'll ascertain a minimum size, so that's about legibility, then we'll give a client examples of how to use the logo in different contexts, including rules for the best positioning and colour options."

RICHARD BAKER, CREATIVE DIRECTOR, KWIK KOPY AUSTRALIA.

BRAND CONSISTENCY AND THE VALUE OF STYLE GUIDES

One of the big benefits of working with a professional designer - apart from getting a well-designed brand identity - is that you'll get advice on how to be consistent with your branding.

Your designer should give you an easy to follow style guide that will cover all the main elements of your brand identity (logo, colours, typography) as well as specific instructions for common usage of your brand such as stationery and signage.

Think of the style guide as your rule book for protecting the quality of your brand. Throwing out the rule book can hurt your professional image, as inconsistent branding suggests to your customers that you're also inconsistent in other areas of your business, such as customer service.



An example of how a style guide can establish correct usage.

EXPERT TIP:

"Day-to-day, a business owner has a million things to do. It's hard for them to find the time to think about how to present the business visually.

"Modern society is information rich and time poor. Hence, consumers make snap judgments based on how a product is presented. Whether a product is something they want to buy, wear, eat or use, an opinion is formed by how the product is visually presented and from the little bit of copy they can absorb while browsing.

"If the message isn't consistent, then the product is assumed to not be consistent. A style guide helps set the rules for consistent quality design. It ensures that the same look, feel and message are portrayed across your marketing.

"You don't want a consumer asking, 'Why does it look this way? Why is this one a different colour? Why is the logo sideways here or upright over there?' Consistent design encourages trust in your product."

AJ HIGHTOWER, OWNER, KWIK KOPY GEEBUNG, QLD.

STYLE GUIDES

You can find an example of a neat style guide on the Kwik Kopy website along with a useful piece of advice:

"Build your brand equity and goodwill with consistent application throughout your communications. Make your logo a memorable company asset."

<http://www.kwikkopy.com.au/graphic-design/branding>

Pages from the sample branding style guide you can download from the Kwik Kopy website.



THE MAIN RULES IN YOUR STYLE GUIDE SHOULD COVER:

- Logo and its relationship to the brand name
- Exclusion zone around logo
- Minimum logo size
- Logo usage in colour, single colour and reverse single colour
- Unacceptable usage, such as distortion or modification of the logo
- Typography for headings, subheadings and body copy in print and digital
- Colour palette with CYMK/RGB values (these settings ensure correct reproduction)
- Layout rules for stationery and signage, including logo positioning, exclusion zone, typography and hierarchy

Depending on your business needs, you may also be given rules for presenting your logo in a host of other mediums such as uniforms, vehicles, promotional items and interior design.

THE DESIGN BRIEF

If you're like a lot of business owners then you have a fairly good idea about which designs you like the look of.

But you might not be sure of the steps needed to get a unique brand identity for your own business.

One of the best ways to hone your ideas is to fill out a design brief that covers the challenges and opportunities your business faces, as well as the mechanics of how you plan to use your brand identity. This information is also useful for setting the rules in your style guide.

EXPERT TIP:

"A style guide is all about protecting your brand. Some smaller businesses tend to avoid style guides like the plague, because they have a suspicion they don't need it. But you want to avoid doing things that will dilute your brand, so at the very least, follow the style guide tips on how not to use your brand. We do a six-page style guide for many of our small business customers that gives them the confidence that we know how to help them protect their brand."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

DOWNLOAD A DESIGN BRIEF

Kwik Kopy has an easy-to-follow interactive design brief available for download on its website:

<http://www.kwikkopy.com.au/blog/graphic-design-brief-template>

The design brief helps your designer understand your:

- Business activities
- Business goals
- Unique selling proposition (how you're different from your competitors)
- Key competitors
- Target audience (customers, suppliers, partners)
- Business objectives for the design work (brand awareness, marketing, lead generation, sales promotion etc)
- Existing brand identity assets
- Specifications for final output (eg the card stock, quantity, special print processes)
- Budget and timeline

STYLE GUIDES

In our conversations with business owners and designers we found that a **'reverse brief'** is a popular way to work, especially for larger design projects such as creating a new brand. So if you have the time, ask your designer to brief *you* and have them guide you through the briefing process. They can help you flesh out some of your ideas for your brand, while learning more about your business challenges. They'll also have some great insights into how to best present your business in the market, based on their experience working on branding projects for a range of businesses.

EXPERT TIP:

"The main thing is to slow down, talk and to tell your story. A lot of people think it's just something you put some money down on the counter for and you get a product. It's not like that. The designer needs to spend time getting to know the business owner and their business. It's like going to a psychiatrist. The first few meetings are icebreakers because often at first a business owner will tell a designer what they think you want to hear. We don't just need to hear the good stuff: we need to hear the challenges in the business, too. We need to hear about the business's history, its strengths and its weakness, because those are things you can improve with good branding. The better we understand the business the better the solution we can provide. I'd say clients need to be prepared for a long conversation. A good brand is built upon research and understanding a business."

AJ HIGHTOWER, OWNER, KWIK KOPY GEEBUNG, QLD.

EXPERT TIP:

"The Kwik Kopy ethos is to work on a consultative basis. We don't commoditise what we do. No client asks for the same thing and if they do ask us for the same thing, it never turns out to be the same thing. We'll interview them as part of the brief, write it up and sit down with them again to clarify any assumptions. When we start working from the brief we'll do research and brainstorm concepts, then continue the feedback for revisions."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

LEARN FROM THE BIG PLAYERS

Want to discover more about how brand style guides work? Check out these examples from some of the biggest companies in the world:

(Your own style guide probably doesn't have to be so complex.)

Apple

http://images.apple.com/legal/certification/docs/logo_guidelines.pdf

Microsoft

<http://www.microsoft.com/en-us/legal/intellectualproperty/Trademarks/Usage/Logo.aspx>

Heineken

<http://identity.heinekeninternational.com/home.aspx>

MasterCard

<http://www.mastercardbrandcenter.com/us/index.shtml>

Penguin Books Australia

<http://www.penguin.com.au/logo-guidelines>

Skype

http://issuu.com/bondo/docs/skype_brand_book_-_look

CASE STUDY: DELIZIA GELATO AND SORBET



Andrea Catalfamo,
Mesina, Italy, circa 1915

FOUR GENERATIONS OF FLAVOUR: DELIZIA'S BRAND REINVENTION

The Delizia story began nearly a hundred years ago in Messina, a port city on the tip of Sicily that is renowned for its gelato, sorbet and granita. A young gelato artisan named Andrea Catalfamo won accolades for his frozen desserts in a town where many people eat them for breakfast (with a brioche and coffee on the side). When his offspring moved to Brisbane in the 1950s, the traditional recipes and methods came too - and now Andrea's great-grandson John Scimone continues the legacy with Delizia Gelato and Sorbet.

John Scimone, Brisbane,
Australia, 2013



LOCATION:
Geebung, QLD

INDUSTRY:
Food
manufacturing and
wholesale

SALES CHANNELS:
Restaurants, hotels,
cafes, supermarkets
and events

WEBSITE:
www.delizia.com.au

**DESIGN WORK
FOR DELIZIA BY
KWIK KOPY
GEEBUNG:**

Logo mechanics
Style guide
Stationery
DL flyers
Posters
Packaging
Website
Ice-cream carts
Cafe barriers
Cafe umbrellas

CASE STUDY: DELIZIA GELATO AND SORBET

John Scimone still creates frozen desserts following traditional family recipes and methods, though he's now also using state of the art equipment to produce all kinds of tastebud tantalising flavours.

"We have a traditional range - vanilla bean, mango, chocolate - but we also develop customised flavours for fine dining restaurants," explains John. "Because we have a very personal relationship with the businesses that we deal with, we will make a product specifically to their needs, like basil gelato, tomato sorbet or raspberry and chardonnay sorbet. One of the amazing things about gelato is the flavour possibilities are almost limitless."

While the high-tech machines can handle much of the processing work, the flavour comes from potent pastes that are handmade from scratch with fresh ingredients - plus "a lot of love and passion".

John credits Delizia's small team (which includes his wife and several family members) for maintaining his great-grandfather's passion for serving the best possible product. That commitment has helped Delizia become the top gelato brand in Queensland - and now the frozen dessert business is ready to go further.



AJ Hightower, brand expert and owner of Kwik Kopy Geebung



A UNIQUE SELLING PROPOSITION

Delizia has been admired by Brisbane's top chefs for many years, but most people didn't really know the brand behind the gelato they enjoyed on a night out.

As John explains: "You can't sell a secret."

So with plans for expansion, John approached AJ Hightower at Kwik Kopy Geebung to help him produce some posters.

John had already commissioned a logo from a calligraphy artist, because he wanted the essence of his brand to be handmade. "It conveys handmade, artisan.

There's an artist behind it, like the gelato is created by food artists," explains John. "The brushstrokes of the lettering form a logo that would have worked 100 years ago and will work in 100 years' time, because it's from scratch. It's its own font, if you like."

With a background in corporate branding, AJ felt he could work with the logo, but it needed some technical work.

For starters, the outline of the brushwork was retraced using illustration software and then converted into a scalable frame by AJ and his in-house designer, Isaac.

CASE STUDY: DELIZIA GELATO AND SORBET

Next, they developed some style rules; selected a corporate font; and updated the colour palette so that it suited the brand better and had the proper colour print values for consistent reproduction.

Then came the hard part: explaining to John that generic ice-cream photos wouldn't do:

"Initially he wanted some posters done up, using generic ice-cream shots he'd downloaded and they didn't look good," notes AJ. "The ice-cream looked bland. It didn't look tasty at all. It didn't say anything about the uniqueness of Delizia's product."

A few months and several conversations later, John asked AJ to work on a bigger project: designing high-end packaging and related brand assets so that Delizia could sell into delis, supermarkets and cafes.

THE ART OF BRANDING

Photoshoots were commissioned of the product range, of course. Though just as important was the work put into the copywriting and other brand elements.

"The copy is incredibly important for the brand," says AJ. "So while sitting and talking with John about his company and his family history, we found a wonderful story that customers weren't necessarily aware of.



"We developed very nice copy that conveyed the personality of both the family and product. That was important, because the prior materials (stickers on plastic containers) just said 'this is a product'.

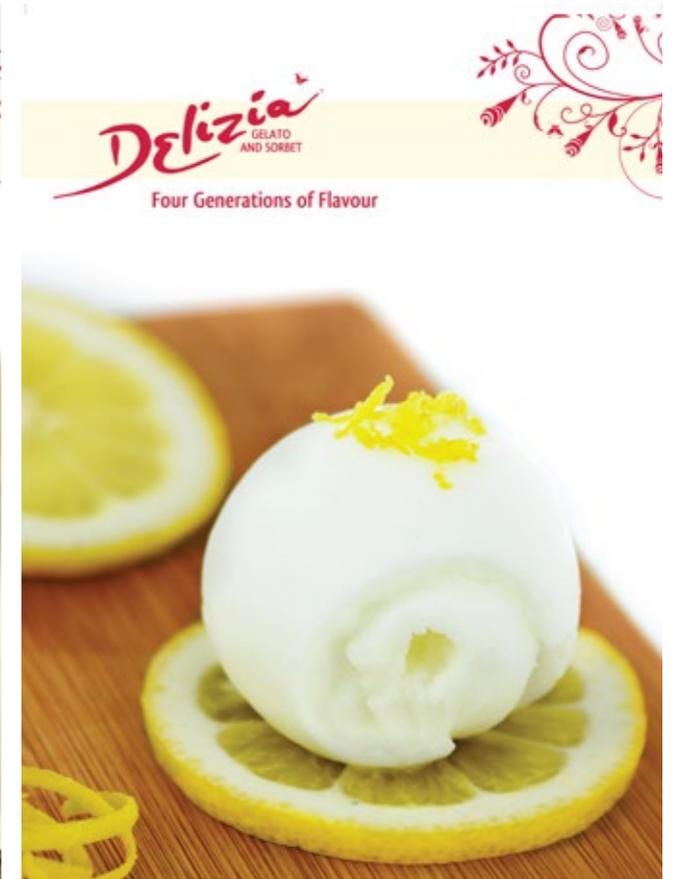
"People don't buy ice-cream because it's ice-cream. They buy it because it's better than anything else.

"They buy it because it has a story - and John's gelati recipe has been working for four generations.

"We wanted people to know that this isn't a big company that is mass producing all these flavours. These are artisans, coming up with new flavours and unique ways of producing gelato."

AJ acknowledges that quite a few small businesses are nervous about looking bigger or more professional than they believe themselves to be. They shy away from being polished in their branding, because they worry that they can't live up to the expectation that the brand sets.

CASE STUDY: DELIZIA GELATO AND SORBET



“If a business is delivering an amazing service or product, they should be shouting it to the world!” AJ enthuses. “Delizia was comfortable with takeaway containers, but the brand needed to come up to the next level. The product is already there and now they need to tell everyone how great they are.”

So they did.

TRUST THE PROCESS

As John adopted more of AJ’s enthusiasm for strong, consistent branding, the collaborative relationship between business owner and brand guardian grew stronger.

“The team at Kwik Kopy is incredibly creative and very professional,” adds John. “With all the things that we’ve done, AJ and Isaac have designed me a few different things, given me options so that I can choose whichever I like most.”

“The way they come up with different things for me to choose from is very creative.”

John chose a cylindrical waxed paper container after looking at the best performing packaging for premium frozen dessert brands around the world: “We followed the number one brands,” he says.

“Kwik Kopy helped us with this massive task that involved a photoshoot and working with an international company on the packaging. All the images from the photoshoot needed to be cropped correctly for the container and all the rest of it.”

“They also designed the vine with gelato cones growing out of it. It shows that organic, natural experience and a little bit of art. We’ve gone on to use those images with different marketing things, like cafe barriers, posters and A-frame signs, so it’s been a wealth of material.”

CASE STUDY: DELIZIA GELATO AND SORBET

John says his investments in promotional items such as umbrellas, cafe barriers and a Messina-style gelato cart have done wonders in building recognition for Delizia. They're easily spotted by passers-by and immediately communicate the quality of the brand and its products.

According to AJ, that's exactly the point of investing in your brand: show that you're about quality. He adds that a well presented brand encourages people to trust in your business and the things it sells - but a cheap logo won't communicate anything special.

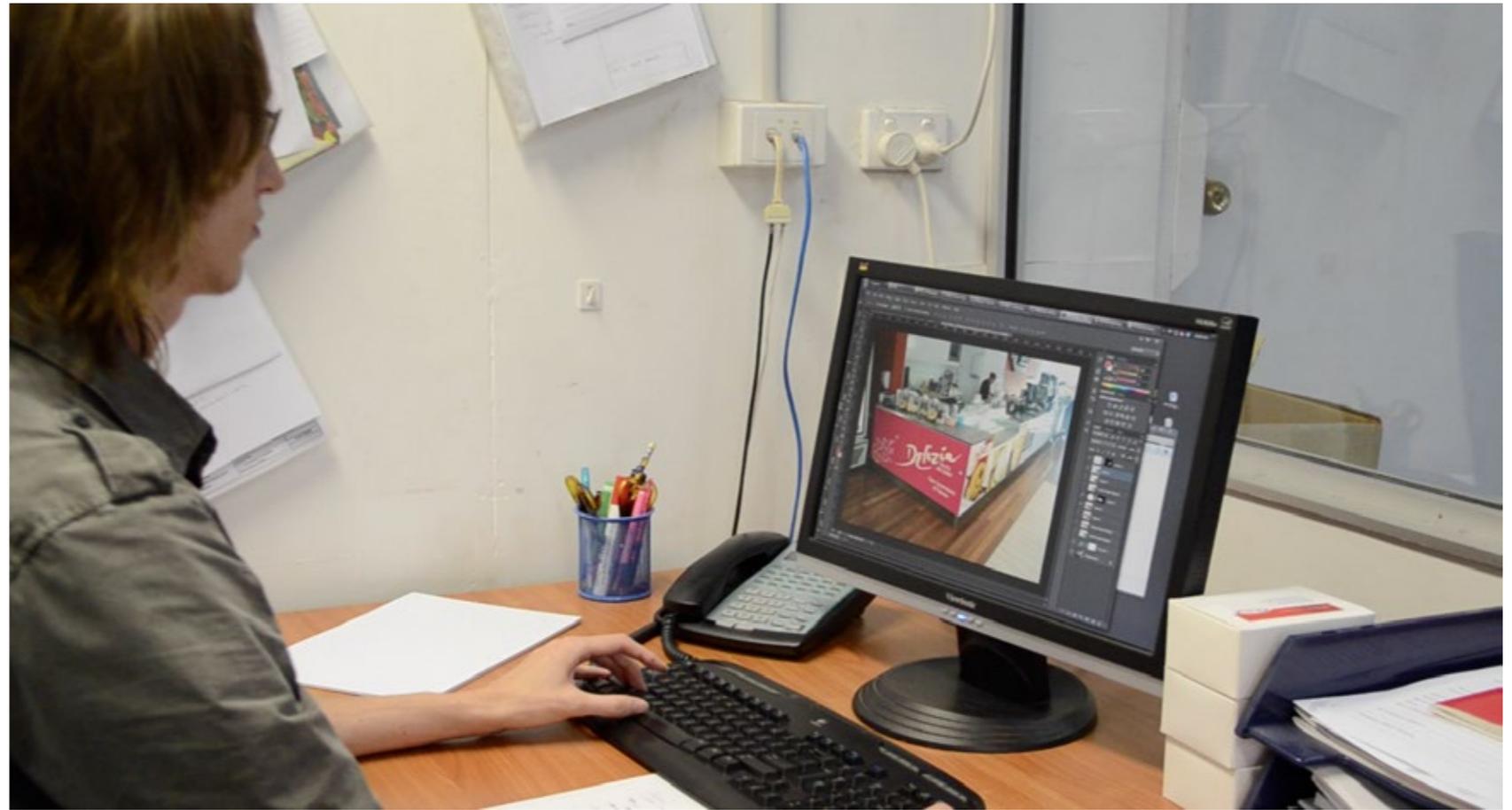
There's more to it than typing your business name onto a page and putting a squiggle on it.

THE MARK OF QUALITY

The lesson here is that it's worth making time to workshop and polish the designs, words and stories that are the heart of your brand identity.

Day-to-day, work with a solid style guide to carefully maintain your brand's integrity as it grows.

It also helps if you can work with branding experts who are not only creative but also have the technical know-how to reproduce your brand material well.



CASE STUDY: DELIZIA GELATO AND SORBET

“When we manage the design and print we can make the whole process easier for the client,” states AJ. “You’re not having to get your designer to call the printer and check that what’s being printed is what you’re expecting. It’s common for designers and printers that don’t work together to blame the other if something goes wrong.

“For us, the designer simply walks into another room to check the print, making sure the colours, layout and type are all correct and the quality is as it should be.

“At the Kwik Kopy Geebung office, we run a digital press, which is economical for fast, short print runs and our traditional offset (for larger print projects) is done at our hub, where we can combine our print runs with other Kwik Kopy centres to get our clients a better price and a faster turnaround,” says AJ.

“AJ isn’t just a good designer. Because he owns and runs the Kwik Kopy at Geebung he’s also very business-savvy,” concludes John. “He’s got that creativity and talent as a designer, but then he’s also got that understanding from a business background, dealing with budgets, keeping it affordable, understanding what a business’s needs are.”



**WATCH
OUR VIDEO
INTERVIEW**

Find out how Kwik Kopy helped create a new brand identity for Delizia Gelato and Sorbet in Brisbane.

CLICK THE LINK BELOW

<http://youtu.be/COVXq27xyYI>

BRANDED PROMOTIONS THAT GIVE YOU THE BEST BANG FOR YOUR BUCK

Promotional products are a great way to reinforce your brand every day because they can go wherever your customers, business partners and suppliers go.

The golden rule when planning a promotion is to choose items that are relevant for your audience. When you get it right, you'll keep your brand - and business - in people's minds longer. Ultimately, the more useful and interesting your promotion, the better the impression you'll create.

The promotional product market is massive, and you could happily spend hours browsing catalogues to find something special. If you offer the same kinds of items as your competitors, you'll need to work harder - and possibly spend more - to deliver something that is better quality and remarkable.

Your own exposure to what's available may be limited, so it's well worth engaging experts who are not only on top of promotional product trends but also have the supply chain to deliver you bang for your buck.

These days most customisable products are made overseas, particularly in China, so you'll need help with the logistics, including stock, branding processes, lead times from manufacture to delivery and price per unit.

As prices are dependent on order quantities, in some cases you might find the minimum order is a lot more than you need right now - will you really need more of the same in a year or so, or should you choose something else instead?

Most importantly, you'll need to be confident your logo will work on whichever items you choose - and won't wear off.

The top considerations when choosing promotional products are:

- **Is it relevant to the audience? Does it make sense coming from your business?**
- **Will they value it? How else will they react?**
- **Is it an instant reward or something they'll benefit from day-to-day?**
- **Will it help them do their own job or enhance their personal time?**
- **What is the return on investment? (Not just the cost per unit)**

EXPERT TIP:

"The biggest driver for using branded promotions is staying front of mind with your customers. The best promotional product you can give to a customer is one they'll use every day in the working environment. It's a permanent reminder, subliminally or otherwise, of the usefulness of your relationship. Certainly, the Kwik Kopy ethos to use in promotional products is always about functionality. There is also an element of esteem and aesthetics, and the recipient is more likely to value it if you personalise the gift."

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

BRAND PROMOTIONS

There are two main categories of promotional items: giveaways, which are all about goodwill first, sales second; and branded materials, which are distributed to outlets and business partners to help promote and sell your product. The items themselves don't necessarily need to have a high monetary value, though they do need to deliver a valuable experience.

PROMOTIONAL PRODUCT IDEAS

Kwik Kopy branched out from printing many years ago, and can leverage its international networks to help you select promotions that will make your business stand out from your competition. Of course, your local Kwik Kopy centre can also manage the design work for you, as well as overseeing production and delivery.

Visit the Kwik Kopy website to browse a range of popular promotional products:

<http://www.kwikkopy.com.au/marketing-services/promotional-products>

They're all highly functional items your customers, business partners and suppliers will find useful every day. If you want something really special, you can also ask Kwik Kopy to source clever gifts and provide customised packaging for a long-lasting impression.

GIVEAWAYS FOR CUSTOMERS	GIFTS FOR STAFF	BRANDED MATERIALS FOR BUSINESS PARTNERS AND DISTRIBUTORS
Direct mail campaigns Sales incentive gifts New product launches Customer loyalty schemes Exhibitions and trade shows Conferences and seminars Corporate hospitality days Charity and fundraising events	Team building events Staff incentives, anniversaries and long service Corporate anniversaries and achievement	Outdoor promotions - eg stands, barriers, umbrellas and tents Point of sale - eg banners, display stands, shelving units, shelf talkers, carry bags, posters and signs Events - eg carts, tents, stands, umbrellas, inflatables and kiosks Sales incentives - gifts and samples of new products

DESIGNING PROMOTIONS TO A FIXED BUDGET

A big question everyone asks when planning a branded promotion is 'What is the return on investment?'

In most cases the final answer will be a sales target. Initially you might just want to drive awareness of your business and your current offers, though you'll eventually want to know the cost per acquisition of new customers and the cost per retention of existing customers.

A good method for getting results on a tight budget is to focus on one or two types of high-impact items, rather than a whole spread of promotional products.

Better to have one great message than an average selection.

Promotions in cafes, stores or events

- Choose one or two high-quality, durable display items that can be reused frequently by your own business or your business partners to attract interest.

BRAND PROMOTIONS

If you want to give something away to prospective customers, too, offer something remarkable rather than generic and make it a bit exclusive. The thought counts a lot more than the monetary value.

Direct promotions - Run a tightly targeted campaign that aims first at your strongest sales leads or most loyal staff and business partners. If possible, make each promotion personalised and, again, make the promotion a bit exclusive to increase the perceived value.

If you really want to reach as many people as possible, choose something you can deliver easily and affordably. Plus, of course, the concept needs to be relevant, desirable and useful.

For example, Kwik Kopy recently ran a photo booth at a marketing industry forum as part of its stand. Prospective clients were offered an Andy Warhol-like photo treatment: the images were quickly converted into a pop art style, printed on transfers and ironed on to inexpensive cotton T-shirts. Each item was low cost, but the value to the recipient was massive because the gift was highly personalised. Alternatively, you can also take advantage of fast and affordable print services to put

your brand and a personalised message onto gift packaging.

You might like to select individual gifts for your best customers and business partners or source a high-value/low-cost product that

has broad appeal for as many of your customers as possible.

For example, wine for your most loyal people and lollies or cupcakes for the next tier of great customers.

EXPERT TIP:

“We start by considering the volume of sales the business needs to attract to make a promotion worthwhile.

“If the budget is off kilter, we’re upfront with the client and we’ll help them refine the campaign. It’s always about creating something memorable, whether it’s an item included in a high-value, direct marketing piece or a promotion at an exhibition.

“You can do it affordably provided you’re careful about who you target. If you look at your top customers, the cost per acquisition might be \$70 to \$100 for argument’s sake. What is the lifetime value of each of your top 100 customers? A high-value prospective piece could look to develop clients that are worth \$10K in the first year and are likely to stay with you for up to five

years - so is a \$50 to \$100 investment per person worth it to get clients that will spend \$50K? Absolutely. It becomes a no-brainer.

“Personalised gifts can show how much you think about your clients. They will have a much higher value if you can express your passion for a shared interest as well as share a sentiment. You don’t want it to appear as if you have thought nothing about them. Everyone has received something that feels like it was chosen at random: ‘There’s no thought about me, no individualism’. Generic gifts work if they’re worth something to everyone - though you really need to know your audience and understand what will appeal to them.”

RICHARD BAKER, CREATIVE DIRECTOR,
KWIK KOPY AUSTRALIA.

ABOUT KWIK KOPY AUSTRALIA

kwikkopy.com.au



Corporate Design
& Print Solutions

Kwik Kopy Australia is a leading provider of graphic design, print, web and marketing services, with over 100 centres operating throughout Australia.

Kwik Kopy delivers practical advice, graphic design and advanced online access to provide customers with superior communication products to enhance their business. The company boasts some of the finest minds in the franchising market, as well as franchisees who have successfully made the Kwik Kopy corporate vision work for themselves.

An independent Australian company, Kwik Kopy Australia was established in 1982.

ABOUT SMARTER BUSINESS IDEAS

smarterbusinessideas.com.au



Smarter Business Ideas is Australia's biggest small-to-medium business magazine. The print magazine is mailed to the workplaces of 300,000 Australian business owners.

The print magazine is supported by a tablet edition, daily-updated website, weekly email newsletter and social media. *Smarter* won Launch of the Year and was runner-up for the Custom Magazine of the Year at the Publishers Australia Excellence Awards 2011.

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