

**TERRY HOAGE VINEYARD RE-DESIGN**

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## **ABSTRACT**

This document includes an introduction to the Terry Hoage Vineyard Re-Design project including the problem, the purpose and limitations of the study and a glossary of terms. It also includes an overview of the research found before the design process, a documentation of the design process and a summary with recommendations for students with similar projects. Images are referenced throughout the paper; these images can be found at the end of the paper.

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## CHAPTER 1—INTRODUCTION

### Statement Of The Problem

For my senior project I worked with Terry Hoage Vineyards, which is a small family-run vineyard in Paso Robles. I created a new identity system (a comprehensive system of identification methods created to promote a company) to portray Terry Hoage Vineyards as a contemporary, sophisticated and sustainable local winery. Their old identity system did not support these basic concepts. The old mark was a combination of the letters T and H (figure 1). The letters were set in a calligraphic font that entwined within the boundaries of a square. The mark was playful, quirky and amateur and did not portray Terry Hoage Vineyards with the sophistication they were hoping for. Their other printed material was also too quirky and amateur. The typefaces used were not consistent. Often the type had legibility issues because of the typeface itself or because of excessive tracking (figure 2). Because of these issues, the Hoages invited me to create a new identity system for them.

To begin, I redesigned the winery's mark so it can serve as its identity with or without the text, "Terry Hoage Vineyards." I also redesigned their wine bottle labels. The Hoages have 7 different wines and therefore 7 varying labels. The names of each of the 7 wines are double entendres with both a reference to wine making and a reference to football. For example, The Hedge, one of the Hoages' syrahs, refers to a pruning technique and a fabled feature of the football stadium at the University of Georgia. The wines are named this way because of Terry Hoage's connection to the NFL. Terry Hoage played in the NFL from 1984–1996 which gave him and his wife, Jenn, the financial ability to open their winery. Even though this double entendre is important and meaningful to the owners they did not want football to be

a focus for their logo or labels.

Even though I designed the labels in the fall they will not be printed until February of 2010 because that is when the wine varietals are mixed. I have spoken with WS Packaging throughout the design process so that the label is created according to their printing needs. The Hoages also wanted some collateral papers including letterhead, business cards, tasting cards, an envelope and a brochure. These will also not be printed until the wine labels are printed because the Hoages want to debut the new logo at the same time as the new wine bottles. This comprehensive set of papers will help Terry Hoage Winery brand itself through the consistent use of its mark, type and overall design aesthetic.

The Hoages wanted their bottles and paper pieces to be more sustainable and eco-friendly which is another factor in my design. It is easy to choose a wine bottle that uses less glass, making it more lightweight and wasting less resources. It is more difficult to find paper for wine labels that is recycled or made of post-consumer waste, and these may end up not as environmentally sustainable. While there are many recycled paper options in general, there are not a lot of options for recycled wine labels. However, the other paper pieces will be printed using recycled and post-consumer waste paper, as there are many more paper options. The Hoages also wanted me to mock-up the new logo on wine glasses, corks and hats. These will hopefully be produced in the future as the need arises.

### **Purpose Or Objective Of The Study**

The main purpose of this project is to create a comprehensive series of design pieces around a common theme. The logo, labels, and all other collateral all work together to create a clear brand message about Terry Hoage Vineyard. The project also shows my range of de-

sign abilities (including logo design, print and package design) within the scope of one large project. The project helped me learn how to work with a real design client in order to create a comprehensive design series that both parties can be happy with. I learned more about how to communicate effectively in order to create design work that is useful for both the client and the designer. I also learned about the wine industry and what role design plays in it.

### **Limitations Of The Study**

The main limitations on this project are the client's limitations surrounding design and budget. The logo must use the letters T and H with no other imagery. The wine labels need to keep the basic information in the same spot on each different label. Each wine label needs to have a main color that will change, based on which kind of wine it is. The limitations in terms of budget are easier to keep within. The Hoages gave me no specific financial amount to keep my design under, but let me know that they had it in their budget for special features like embossing and foils which told me I did not need to worry too much about cost.

### **Glossary Of Terms**

**Calligraphic:** Lines characterized by qualities usually associated with cursive writing, especially that produced with a brush or pen

**Debossing:** Creation of hollow patterns on a substrate

**Die:** Specialized tool used to cut paper (in this case); they are generally customized and uniquely matched to the product they are used to create

**Display Face:** Typefaces that are used exclusively for decorative purposes and are not suitable

for body text; they usually have very specific characteristics and hence have very limited uses

**Embossing:** Creation of raised patterns on a substrate

**Foil:** A thin metal membrane of less than 150 microns; also used to describe any thin metal

**Font:** A set of characters from a specific typeface in one size, style, weight, and width

**Identity System:** A comprehensive system of identification methods created to promote a company, person, or idea; includes such things as logo, letterhead, envelope, business card, and web site

**Kerning:** The typographic technique, also known as letterspacing, used to adjust (open and tighten) the slight distances between letters to avoid character collisions, as well as irregular and unwanted spaces

**Leading:** The space between lines of text that is measured from one baseline to the next; it is expressed in points

**Legibility:** The quality of type that affects the perceptibility of a word, line, or paragraph of printed matter

**Logo:** A graphical element that, together with its logotype form a trademark or commercial brand

**Logotype:** A uniquely set and arranged typeface

**Mark:** The logo without the logotype

**Pantone:** Trade name of the company operating the Pantone Matching System (PMS) used to specify colors for print

**Printing Plates:** Printing processes such as offset lithography use printing plates to trans-

fer an image to paper or other substrates; the plates may be made of metal, plastic, rubber, paper, and other materials; a plate is prepared for each color used, or four plates in the case of 4-color (CMYK) process printing

**Process Printing:** Color reproduction using the four process colors (cyan, magenta, yellow and black)

**Readability:** The property of type that affects the ease with which printed matter can be read for a sustained period

**Sans-Serif:** A typeface without serifs

**Serif:** A finishing stroke added to the main stems of letterforms

**Tracking:** The typographic technique used to adjust (open and tighten) the overall spacing of words, lines, and paragraphs to improve the readable appearance of text

**TTB:** Alcohol and Tobacco Tax and Trade Bureau

**Typeface:** The specific design of a full character set (alphabet, numerals, punctuation, diacritics) that is unified by consistent visual properties

**Varietals:** Wines made primarily from a single named grape variety, and which typically displays the name of that variety on the wine label; examples of grape varieties commonly used in varietal wines are Cabernet Sauvignon, Chardonnay and Merlot

**X-height:** The height of the lowercase letters without ascenders and descenders



## CHAPTER 2—REVIEW OF RESEARCH

The most important research I gathered before beginning this project were the technical requirements to know when designing a wine label. Some of this I learned from the Hoages themselves, other information I learned from various governmental web sites:

–The year, varietals, and alcohol percentage of each wine will change from year to year, while the rest of the label will stay the same. Because labels are printed using sets of expensive plates these three pieces of information should be printed using the same color, so that only this one plate needs to be re-created each year.

–Before deciding upon the exact size of your wine labels, ask the printing company if they have pre-made dies close to the size you want so that your client does not have to pay to have a specific die created.

–Because white wines are chilled in ice, the labels need to be water resilient if the label is to remain intact. Therefore, the white wine labels are limited to paper, while the red wine labels can be made of natural felt and other materials as well.

–There are specific requirements that need to be on the “front” of wine labels. The Alcohol and Tobacco Tax and Trade Bureau considers the front of the wine bottle to be what most people consider to be the back of the bottle. The information that is necessary includes the vintage date, the estate grown/produced/bottled, the appellation of origin, the viticultural area, the alcohol content, a declaration of sulfites, the brand name, the varietal designations, other designations and the country of origin, the name and address, and the net contents. If the net contents is imprinted in the bottle itself it is not necessary on the label.

I also learned some things to consider about the design of the label itself. Much of this

information I found on design web sites or from specific articles related to winery branding. One piece of information came from an article in Wine Business Monthly called, "Wine Label Design: What Makes a Successful Design." In it Lance Cutler says, "Nothing is as important to a brand's identity as its label. That's because, as consumers, we can't help but link our feelings about what is in the bottle to what is on the bottle." This is important to note because it shows that consumers will make decisions about your wine based on the label and not always based on the taste. Therefore, it is just as important for a high quality winery to have a successful label as a lower quality winery because the consumer may not be purchasing based solely on taste.

In the same article, Chuck House says, "We don't design for the client, we design for the client's customers. That's where the success is going to come from. It's not figuring out what the client might want, but what's going to be successful with the job he needs to perform." This helped me remember to filter what the Hoages said they wanted through what will ultimately be a successful identity for their winery. I needed to take their suggestions and add my own design insight to create the most successful identity that pleases the client and will attract the client's customers.

The article also had advice about the design process. Bob Johnson says, "A label is a sculpture. I tell clients to put their labels on a curve as soon as they can." This is another aspect of the wine label design that might be forgotten about until late in the process. The wine labels appeared to have slightly different proportions when on the curved bottle than when you looked at them straight on. So, it was important that I mocked up the label on the bottles themselves in case the proportions needed to be changed.

In another article from Wine Business Monthly titled, "The Power of Wine Label

Design,” Christopher Sawyer says, “If your wine label isn’t conveying a distinct story, speaking to your winery’s unique identity and creating a lasting impression, it’s not doing its job.” I kept this in mind throughout the design process to ensure that I always had the Hoages’ specific identity as a contemporary, sophisticated and sustainable local winery in mind.

### CHAPTER 3—PROCEDURES AND RESULTS

To begin my project I set up a meeting with Jenn Hoage to talk about the general scope of the project. We discussed the brand that Terry Hoage Vineyards had already created and how the Hoages would like to continue to develop that brand in their new logo. Jenn explained to me that Terry Hoage Vineyards was a high class winery and that their new logo needed to reflect this. Visually, the new logo needed to be contemporary, bold and simple. They wanted to use a san-serif typeface for the logotype in order to keep with this contemporary quality. Their old logo was bold and simple, but did not reflect the high class look they were interested in.

After discussing the logo itself, we talked about the wine labels I would be creating. Jenn had no attachment to the old labels, so I was free to be creative in their new manifestation. There was one concept from the old labels that we thought would be effective to keep for the new labels. Each varietal of wine maintained the same overall look, but had one main color that changed. Jenn informed me of some of the technical requirements that would make printing the labels easy and cost-effective. Because the labels are printed using costly printing plates, certain information that would change from year to year (year, varietal, alcohol percentage) all needed to be printed in the same color. Each plate uses one color, so for each color or foil a different plate needs to be made. By remembering this small thing, I ensured that multiple plates would not have to be created every year. There were also some particulars to remember regarding the legal information that needed to be included on the labels, such as the year, varietal, location of production and bottling, government warning, the phrase “contains sulfites,” alcohol percentage, and a disclaimer specific to Terry Hoage Vineyards stating that they are not affiliated with the Hogue Cellars. These technical require-

ments were very important to Jenn, because they needed to be on the labels for legal reasons.

We then discussed the applications that the Hoages thought were important for their needs. Their main need was for letterhead, business cards, tasting cards, an envelope and a brochure. We did not talk very in great detail about these applications, since so much of the design was dependent on the design of the new logo and labels. Essentially, the design of these applications would be left to me once we had agreed upon the overall design aesthetic of the logo and labels.

The Hoages worked with WS Packaging in the past for their wine labels, so I thought it was important to visit the factory early and learn what services they offer. I met with Ryan Mahoney at WS Packaging at the beginning of June. He showed me around the factory, explained the different kinds of printers they used, and showed me examples of previously designed wine labels. This helped me understand the overall printing process so I had a more comprehensive knowledge. Ryan showed me a wide variety of previously created wine labels which gave me some inspiration as to what was possible in terms of embossing, different kinds of foils and label shapes.

Over the summer between Spring Quarter of 2009 and Fall Quarter of 2010 I worked on sketching a basic mark for the Hoage's logo. I sketched only using the letters T and H as we had talked about which created some limitations. I could either create something visual representative out of the letters that would relate to wine or winemaking, or I could abstractly represent their winery using the placement and formal qualities of the letters themselves. My initial sketches included many of both approaches, but eventually I decided upon a few logo sketches which were more abstract representations (figure 3). I felt that this overall concept was more likely to be effective because it creates a unique mark that viewers

can take their own meaning from and associate only with that winery. Creating a mark that implies an image, on the other hand, will bring about connotations that could be more easily misinterpreted because of personal biases.

I met with Jenn and Terry Hoage on Wednesday, September 16th to go over the logo sketches I had completed so far and to re-affirm where we were in the design process. I showed the Hoages the two logo sketches that I thought had the most potential and tried to point them towards the one that I thought was strongest. They eventually agreed with me about which was the strongest sketch. They thought that the logo was simple and refined and looked as if someone had taken a calligraphy brush and drawn it very quickly (figure 4). They did have one thing they wanted changed. They thought the crossbar of the T and H was too low and would need to be raised in order to increase readability.

After we settled on the logo that would be developed, we talked about the rest of the design process. They told me about the general wine seasons. Harvest takes place in September and October and the bottling generally occurs in January and February. Because of this schedule they would not have the exact information that I would use on the labels until next year. I would be using last year's information and would change it later when the wine varietals were mixed. Because of this the actual printing of the labels wouldn't be until February or March of the next year. My other pieces also would not be printed until the next year because they wanted to unveil the new logo and identity all at once with the arrival of a new wine season. This allowed me the time to add the exact content later in the design process and work on the design aesthetic first and foremost.

Before I began to make the logo digital, I refined it by hand (figure 5). I experimented with the weights of each strokes and specifically with which side of each stroke was

lighter and which side was heavier. I eventually decided that the most important aspect of the strokes should be that the three vertical strokes needed to be different based on whether they were a part of the T or the H. So, the stroke that was a part of the T was heavier at the bottom, and the strokes that were a part of the H were heavier on the tops. I chose to make the vertical bar heavier on the left side because the T needed more emphasis. After making the logo digital, I decided to play with how the four lines of the logo crossed each other. I chose to place the first line of the H in front of the crossbar and the second line behind. This helped make the logo more dynamic and give it more depth.

After the logo was digitally refined, the next step was to lay out the most important design piece for a winery— the wine label. I wanted to emphasize the verticality of the logo by creating an extremely vertical label as well. I needed to keep in mind that there should be a specific space for the pattern that the Hoages wanted on each label. When sketching label options I tried using different elements (straight vs. curvy lines, rectangles vs. circles, repeating elements vs. only one) to play with what would emphasize the label's verticality while still remaining simple and contemporary (figure 6).

I finally chose one label that I thought was most successful in terms of keeping the sophistication while still allowing space for the text and pattern (figure 7). This initial design was altered slightly by the addition of a more complicated die-cut. I decided that the label should be cut down on the corners so the center strip appears as if it sits on top of the side pieces. This effect emphasizes the verticality of the label even further by contrasting the larger piece against the shorter one.

I met with Amiel at WS Packaging on Monday, October 12. Amiel is the representative that the Hoages have worked with in the past so I met with him instead of Ryan. Since

now I had a design in mind for my labels we had the chance to discuss more in depth about my specific label design. I learned more about die-cutting, foils, paper types, bottles and cost. Since the label for the front of the wine bottles was a very specific shape, I thought they might not have a pre-existing die created similar to it. When I showed Amiel the shape he agreed that they did not have a die already cut to a shape similar. This meant that we would have to pay a fee to have a specific die created for the shape I wanted. Fortunately this is a one time fee, so long as the Hoages stay with this same label shape for a number of years. In this case, the fee would be less significant. After we talked about the dies, we discussed foil options. I had originally wanted to use foil on the logo itself. Since the logo is two colors, I wanted to use two different color foils on every label. After telling Amiel this, he let me know that using two different color foils would essentially double the cost of my labels because they would need to be run through the machines twice. This was not an option, so I had a few decisions to make. I could use one foil color for the logo or one foil color on certain parts of all the labels. Amiel also showed me a “foil” that could be placed over ink that places a sheen on the logo. I thought this would be the best option for the Hoages because their logo needs two colors to clearly distinguish the T from the H and there is no obvious way to incorporate a foil consistently on all the labels that is not on the logo. This sheen would allow the logo to stand out and pop off the label while keeping the integrity of the logo itself. The Hoages also wanted the logo to be embossed. The embossing along with the sheen will help the Hoage’s logo to be the most prominent part of their labels.

Once I had the layout of the label down in terms of size, shape and placement of text, I started experimenting with pattern options. I wanted to play with patterns that had meaning related to wine and winemaking. After struggling with inspiration I began playing with



the idea of using the stains that wine bottles left when wine has spilled down the side and ends up on the rim at the bottom. I created many wine stains and tried different methods of creating stains. I placed the bottles down slowly and softly with very little wine on them. I threw the bottles down with lots of wine on them which created splatters and splashes. I played with the ridges created by one wine bottle over another. I tried dripping the wine down the paper and tried using a wine glass instead of a wine bottle to see the visual differences. Eventually I chose to create a pattern of stains that attempted to show off the ridges on the bottom of the bottles (figure 8). Once the pattern was complete I scanned and placed the image into my wine label document (after some work in Photoshop to increase the contrast and color vibrancy). I finally saw how the labels might look with all the elements of logo, type and pattern together (figure 9).

Since I had the pattern I was planning to use complete, starting to design the business system seemed more manageable. I began laying out the letterhead, business cards and tasting notes. I carried the same placement of the logo and the type and occasionally the pattern onto these pieces. This consistent placement helps the consumer to recognize the brand immediately.

I met with Jenn and Terry Hoage again on Monday, October 26. We discussed how the label was progressing and what still wanted to be changed. They liked some aspects but definitely had some things they wanted changed. Overall they wanted a slightly different mood for the label. They thought that the label as it was had a “big corporation” feel and they wanted something that had the sense that it came from a boutique. They wanted the winery to feel artisanal and small. They also told me that the wine stain pattern was not going to work, since they felt that it had been done before. They decided that they definitely

wanted to create a different pattern for each label. After seeing the wine stain pattern they decided they wanted a more solid definition between color and background which meant that the design needed to have cleaner lines. They wanted the patterns not to be geometric, and to be based on wine inspired images if possible. There was a misunderstanding about the logo type in that I was unclear that the phrase, “Terry Hoage Vineyards” needed to be in the exact same size, font, color, spacing and transparency in all places. This altered our plans on the use of the phrase. The Hoages had always thought that they may eventually drop the name, “Terry Hoage,” and just become TH or TH Vineyards because of legal issues with the Hoage Cellars. Because of this we decided that the logo didn’t always need to include this logotype along with it. The mark could stand on its own. Because of this change, we decided that the front of the labels will only display the mark itself without the phrase, “Terry Hoage Vineyards.”

After this meeting with the Hoages I had a lot to figure out. My current label was off track in terms of the correct direction for the winery. I started by re-designing the type on the front and back labels (figure 10). I had been using a sans-serif for the logotype and a serif for the varietal and body copy. After looking back I saw that the serif typeface was a part of the main problem. The serif typeface was too old and was what made the winery have a more corporate feel. I chose to change this and use the sans-serif Trade Gothic for the majority of the text on the label and used a display face for the specific name of the wine. I had to manually alter the letters of this text after all the pieces were laid out because the letterforms were too quirky and in some cases illegible. This display face was a helpful addition to my design because it related to the logo itself. The strokes of the display face looked like they had been drawn quickly and varied in line width, like the logo. I used the more orange color from the

logo to highlight the name on both sides of the labels. All other text was in the dark brown color. For the less important governmental warnings, this brown was made more transparent so it would play less of a role in the design.

Once I had the type of the label laid out I began redesigning the patterns to be used on the labels. I started by gathering a variety of pictures like wine grapes, wine bottles and rows of grapevines for inspiration. I eventually used some of these pictures to create the wine label patterns. The patterns were simple and made of repeated organic elements. Some of the patterns were more linear while others were more shape oriented so I used a specific ragged stroke around the edge of all the patterns to create a cohesion about them despite their differences (figure 11).

With the labels more fully developed, I began thinking about the paper I thought would be most effective for this project. I knew it needed to be environmentally friendly and I wanted paper with a slight texture to it since the labels themselves were fairly simple. I decided to use one of the Neenah Environment brand papers. I chose a paper that was slightly off-white called Recycled Natural White. This paper was also a part of Neenah's Classic Columns series which added the slight texture I wanted. The reason I chose this specific brand of paper was for its diverse number of options that were environmentally friendly. The paper I chose was FSC certified, Green Seal certified, made carbon neutral and is a minimum 30% post consumer waste.

Finally, the labels were conveying the message the Hoages wanted for their winery. They were simple and clean, presenting the winery as a small, high class, boutique winery. I was able to move on and translate the design to the rest of the design pieces. Since I had already laid out the business card, letterhead and tasting notes after completing my previous

design, I was able to keep the basic layout of logo, type and pattern. I changed the typefaces so they matched the type on the new label (figure 12). I treated the information in a consistent way across these pieces which helps the viewer understand what they are looking at more quickly. After completing these papers, I worked on the brochure which kept the basic style I had previously established but added the use of a new element— photo (figure 13). I chose to stray from the standard three fold brochure because I wanted the Hoage's brochure to stand out and because I found a brochure option that emphasized the verticality of the brochure which is something I had been emphasizing in the logo and the labels. The brochure shape I worked with folded so that you saw three sections of the brochure at one time. I placed photos on these sections so they would be seen in vertical strips upon first viewing the brochure. This helped organize the sections of information for the rest of the brochure. I knew the last section needed to be used as an application for the Hoage's wine club. This made it clear where to place the basic information about the winery. I made sure to put the contact information and map on the sections of the brochure that would not be torn off if the customer chose to join the wine club.

## CHAPTER IV—SUMMARY & RECOMMENDATIONS

When this project was complete I was very happy with it overall. Despite the fact that I had to change the direction of my design halfway through the quarter, I managed to pull it all together in the end. Because I was consistent with the usage of my design elements throughout the pieces of the project early on, I was able to successfully change the key aspects to the Hoage's new look at a late stage. This consistency between pieces is what brought the project together at the last minute to give the Hoages a new identity system that is thoughtful and appropriate.

There were some decisions that were clearly a good choice in this process. One decision that was extremely helpful was my choosing to meet with WS Packaging early and often. They helped me understand the entire process of label making and not just the financial side. This holistic knowledge helped me to understand how to design the labels so they would be the most cost-effective. For instance if I hadn't visited WS Packaging early in the process I would have continued designing under the mind-set that I could use two foils. If I had learned this late in the process it would have been detrimental to my project. They also told me how to set up my files so that it would be easier on me later on in the process to get my files ready for the printer.

If I were to do this project again there are some choices I could have made better as well. I think it is important to be in contact with the client as much as possible. I probably could have saved myself some time if I had been in more back and forth contact with the Hoages. I waited to show them my ideas until they were nearly complete instead of bouncing ideas off them earlier on in the process. If I had done this it would have allowed me more experimenting time between some of my unsuccessful ideas. I also would have experimented

with different patterns more. Because I lost time after my first pattern was unsuccessful, I didn't have a lot of time to spend experimenting with new kinds of patterns. This could have been avoided though if I had sent the Hoages more interim compositions.

The most important thing I learned during this project was about how to design for the consumer. In the case of a winery, the identity is the story you are selling to the customer. Every part of the identity should work to reaffirm this story in the customer's mind. To make the winery most successful, this story needs to be unique and relevant for the specific direction of the winery. The story should stay with the customer after the visit or the wine is gone. It should make them remember that vineyard over others for some specific reason. The identity is the basis for this story and the stronger the identity is, the stronger the story will be.

VISUAL AIDS

Figure 1



Figure 2

<p>Producers of premium estate grown Rhone style wines handcrafted in small lots from our sustainable hillside property. We invite you to experience.</p>	<p>Terry Hoage Vineyards 870 Arbor Rd Paso Robles, CA 93446 (805) 238-2083</p>
	<p>Staffed for appointments 11am-4pm Friday thru Sunday</p>
	<p>Visit our website for more information <a href="http://terryhoagevineyards.com">terryhoagevineyards.com</a></p> 

\* for brochure



Figure 3

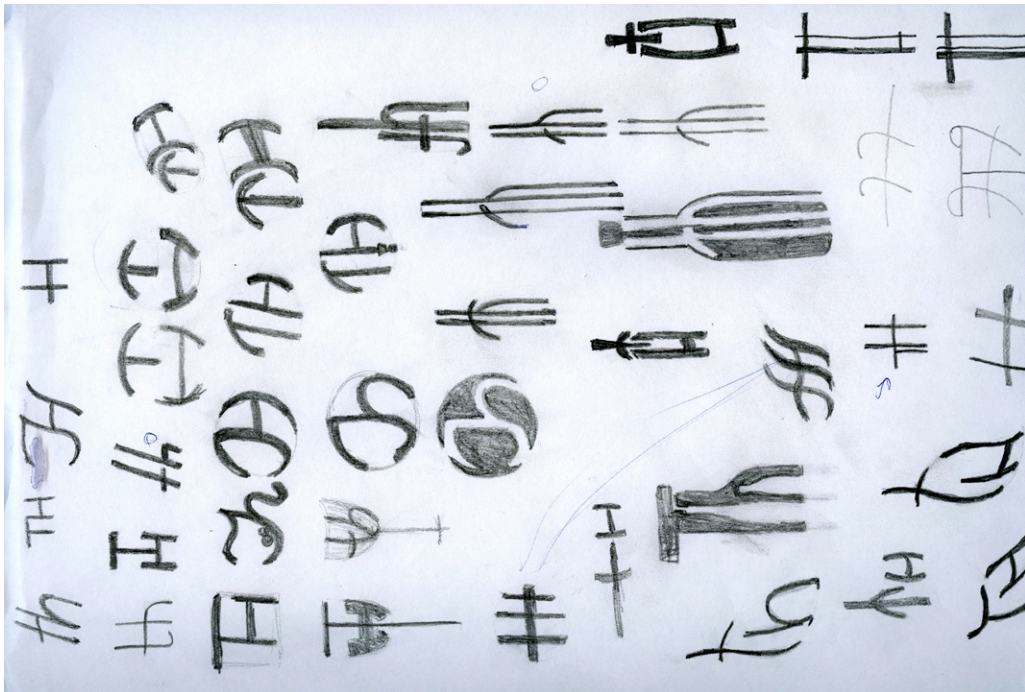
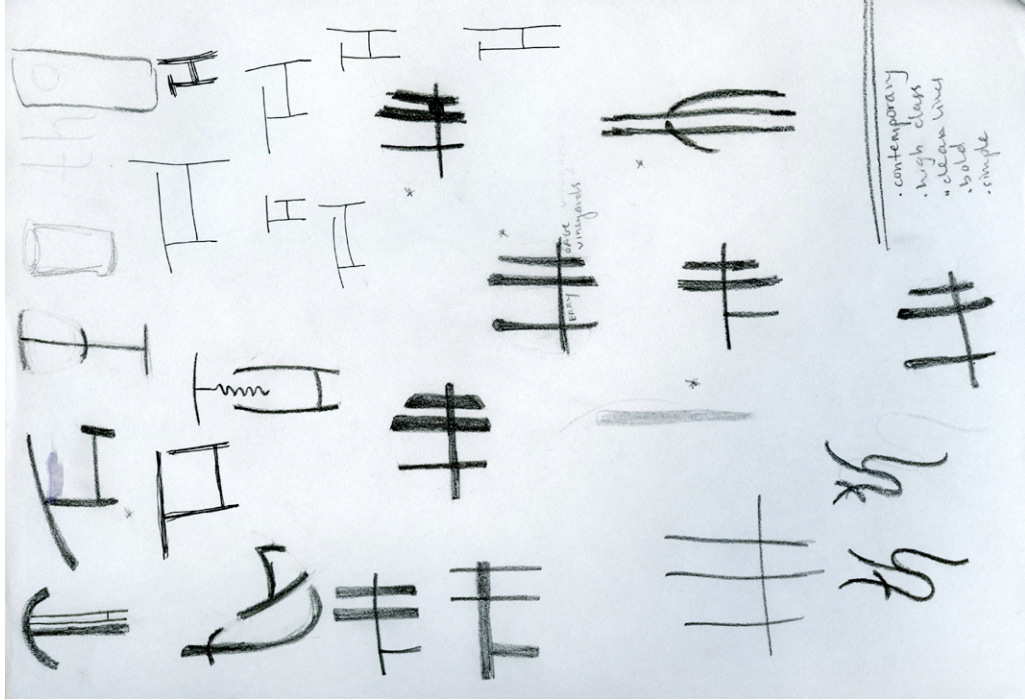




Figure 4

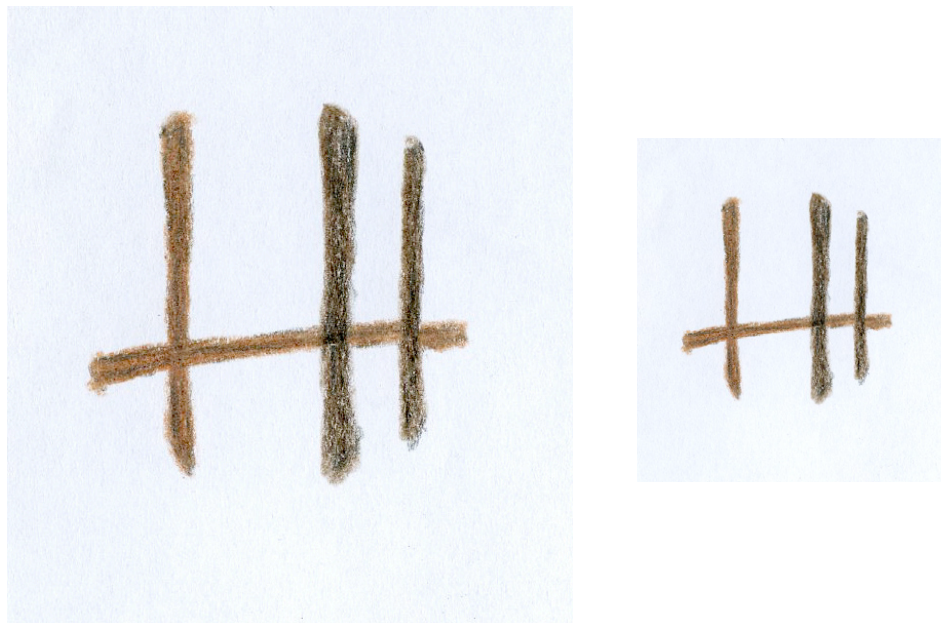


Figure 5

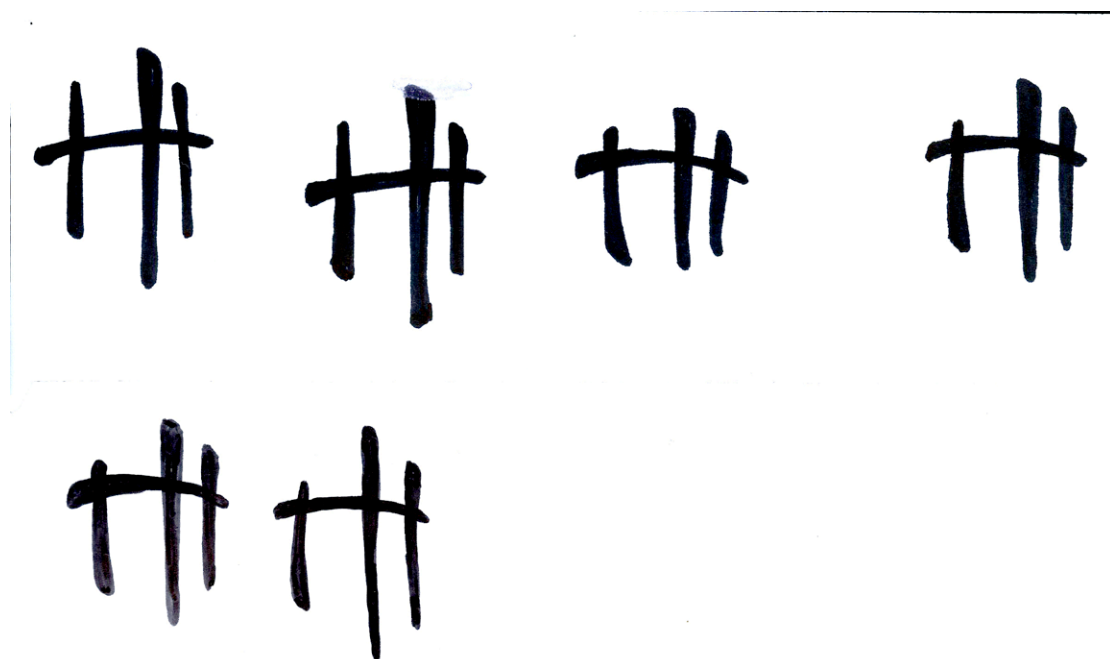






Figure 6 continued

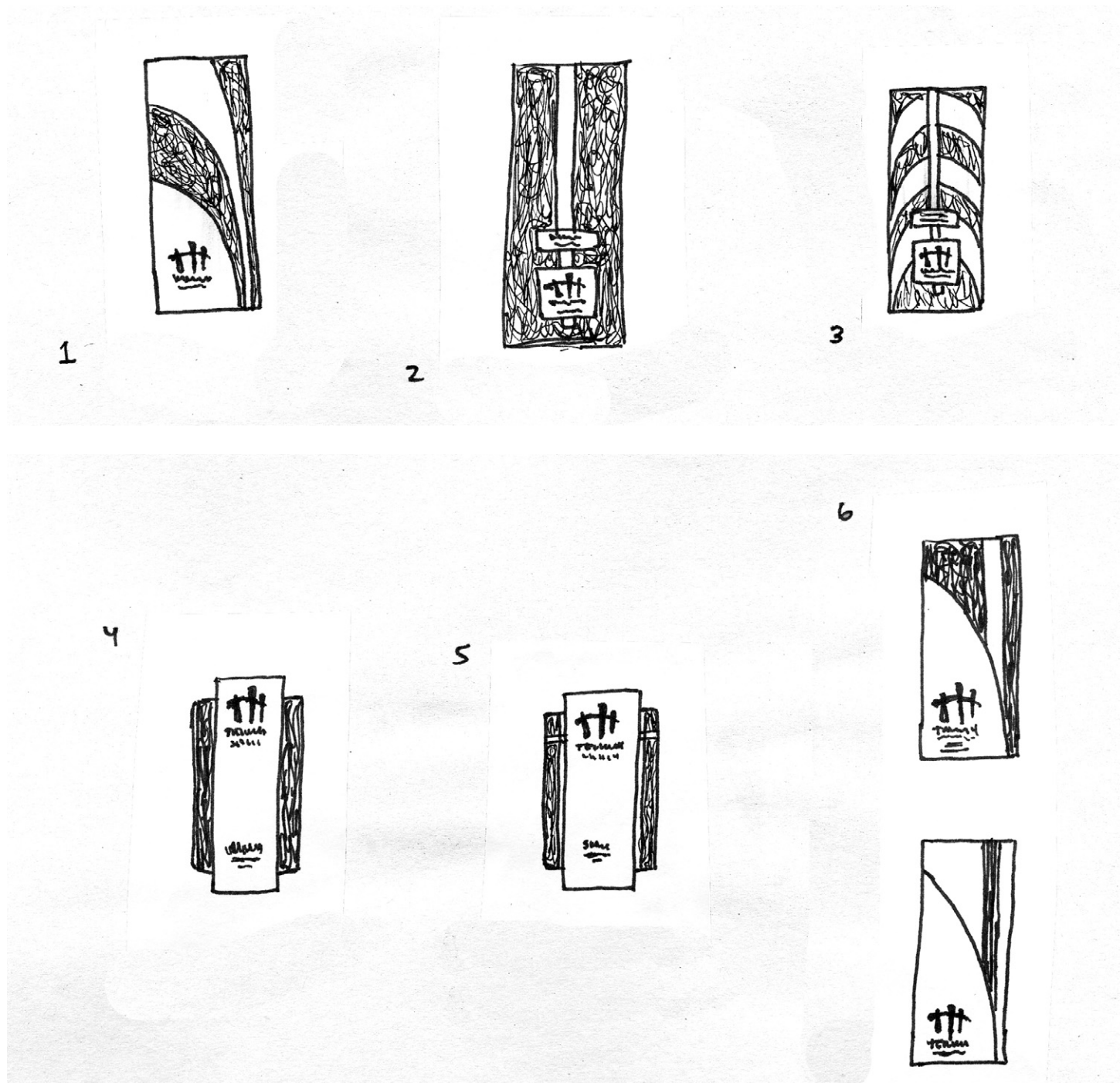


Figure 7

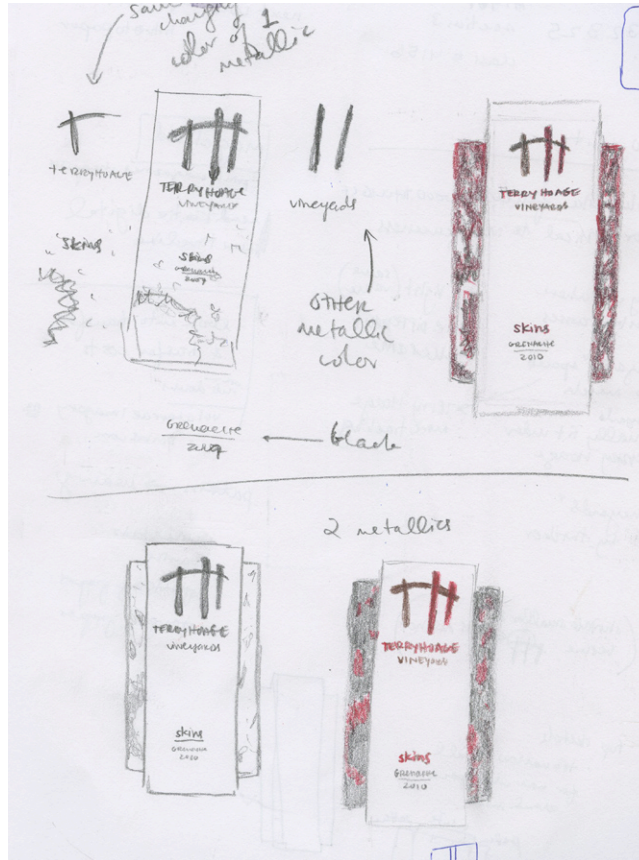


Figure 8





Figure 9

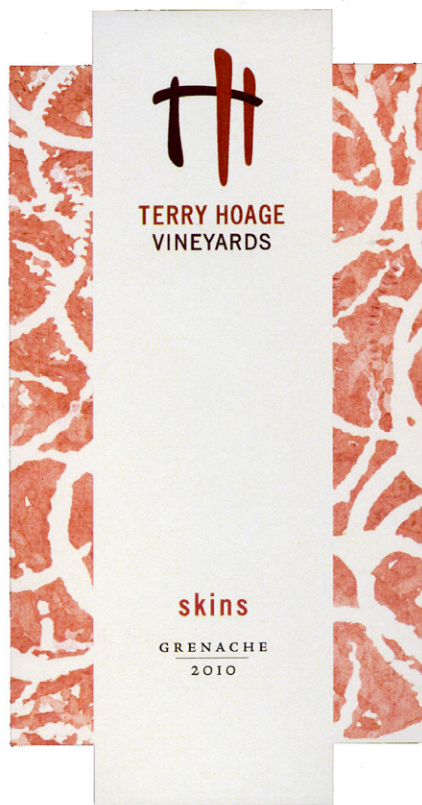


Figure 10



Figure 10 continued



Figure 11

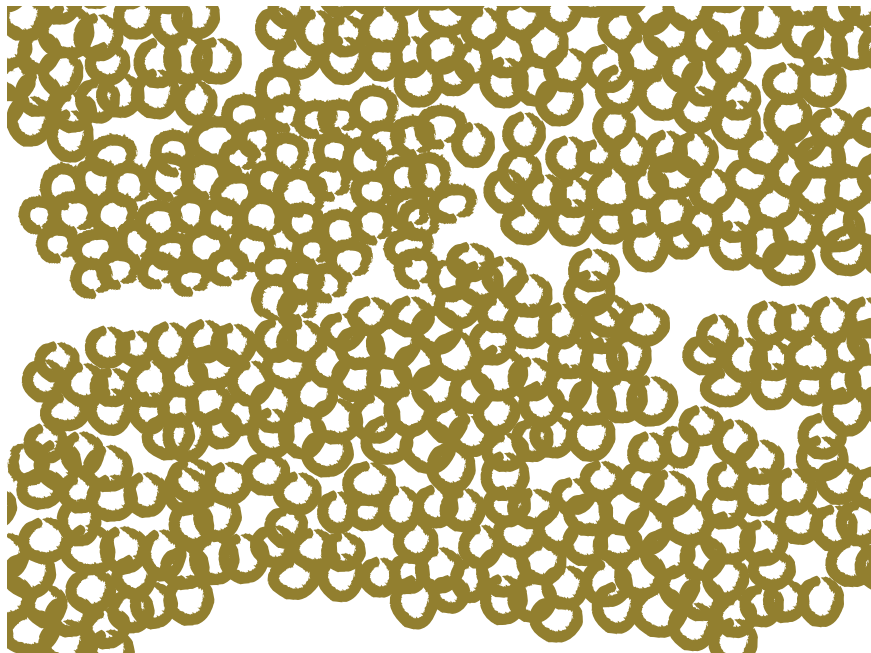
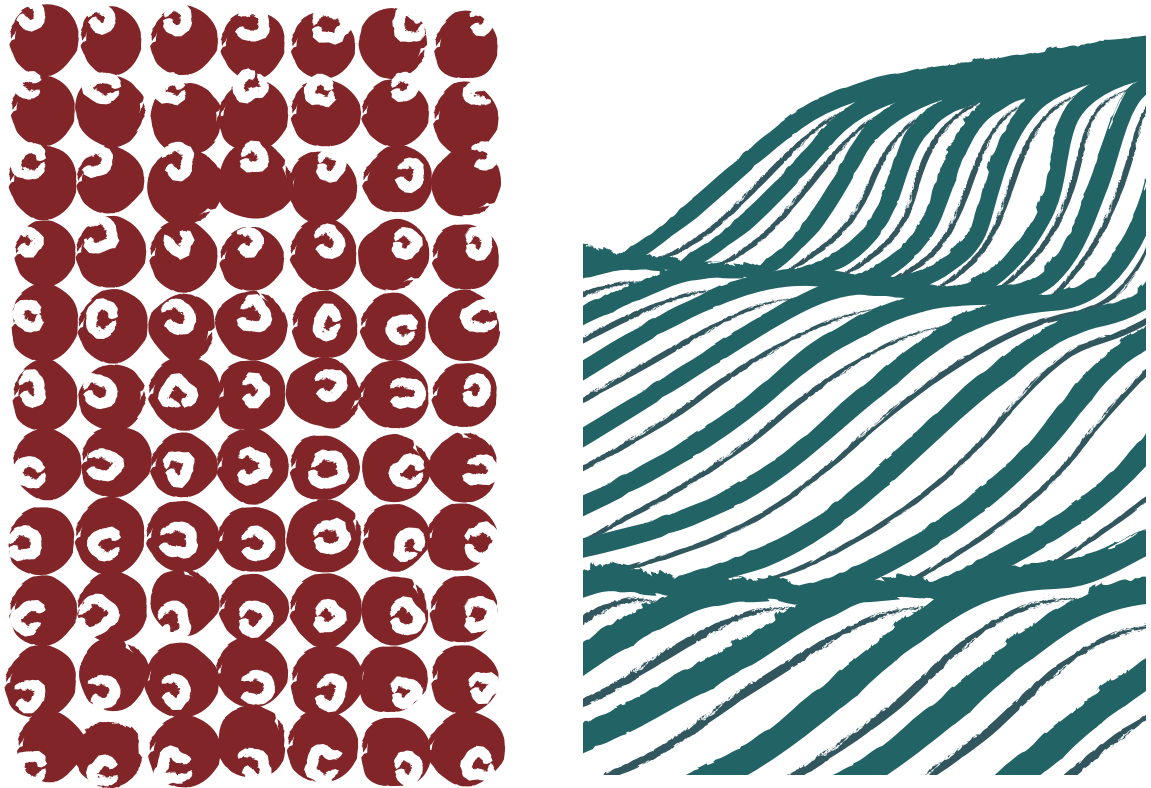


Figure 12





Figure 13



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