



Long Skies Photography  
Pep Talk & Brand  
*October 31, 2015*

# Hello

We're mostly saying that to ourselves, at this point, but in the near future, it'll be to you as well.

Slide 1.

# Goals

Always a good idea to let you know what we're hoping to accomplish so you don't sit here wondering where your logo is the whole time.

We want to share everything we learned about how to become a professional photographer, which weirdly, was a lot.

Sort of got obsessed, so, sorry in advance.

# Goals

Besides that, though, we're going to present our take on your brand, which is a fairly comprehensive thing.

We'll take you through thoughts, sketches, and digital work all forged into an iron, which you might press into the soft, bovine flesh of your marketing landscape.



Long Skies Photography

# Kripke

So Jamie Kripke is a local guy. A pro.

He went from high school newspaper photographer to a multi-client & fine art type fellow over the span of, if he's 44 like he says, about 25 years.

He seems really, particularly nice, and humble, has an effective Squarespace site; takes outdoor photos and indoor photos; a mixture of exploration and editorial work.

# Kripke

He sat down at Caffeinated Mornings in the Boulder area and they recorded his talk. It's worth watching this video<sup>1</sup> which we did in an effort to put ourselves in your shoes, sitting there in the dark audience, wondering how we're supposed to get started with a career as a photographer.

All the links have been put into a proper document, attached and called, go figure: *linkopolis*.

# Kripke

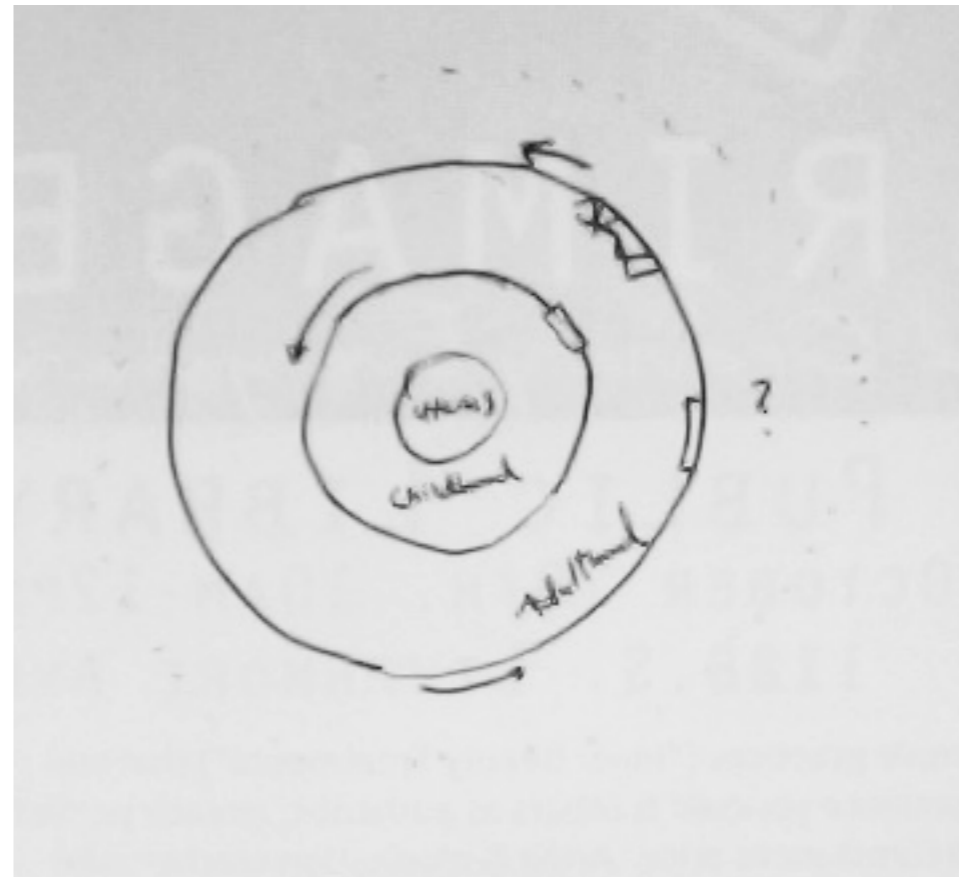
Kripke showcases various photographs and visual ‘things’ that changed him. His list is a poignant reference guide through photographers of stature.

You’re not going to walk the same copper wire—but it’ll be a similar one, given you have, as we know, an intent to learn and to expand.

# Pep

And that's what it's about, right?

To pursue whatever we pursue into some black expanse?  
To feel around in the dark? To bump again and again into  
strange things, sort them out with our hands and our eyes,  
say *I know this* and then turn, knowing that behind us is a host  
of things that if shit got nasty and we needed to, we could  
walk back through?



Text reads: Uterus, Childhood,  
Adulthood.

One can assume that the ?  
mark in your case is filled with  
'Photography'



# Pep

Sometimes we feel that way when cleaning. Start as close to body as possible. Clean it. Clean a bit further.

Then, when we're in the next room, we're not thinking back on those things that we've already done because we can trust that the were did what we could to set that room to order, and that even if we can't see that room, we can rely on our past self to have been the best she could've been.

Pep

Which is why research and learning and taking the steps is important.

Lighting, composition, figure.

Learning picture *making* instead of picture taking.

# Pep

SKYLER.

There's so much ahead of you :) In the most invigorating of ways, in the way a king looks across the table at all that he can sample from—the feast is huge.

There are photographers to study and then there is fine art, visual art to pour over, to *grok* as it were, and to incorporate.



# Pep

We've piled together the resources found so far in an officially overwhelming list.

Eric just received the same from his mom's hubby, Rob, regarding astrophysics.

Take in other's ideas. Absorb them. Try, as Kripke suggests, to remake photos that you don't understand. Build your own graduate program.

And if you can't make the photo, can't figure out the lighting, approach the photographer through some means possible.

Workshop, internship, etc. No harm in that.

All this, a summary of *linkopolis*.

# Logo?

Yeah. Let's get to it.

# So



How do we reconcile Long Skies in the graphic plane?

Well. It seems a natural inclination to want to incorporate wings of some kind, yes?

We vacillated regularly about whether to use Skyler Long or Long Skies. It is infrequent that you see a photographer not use their own name.

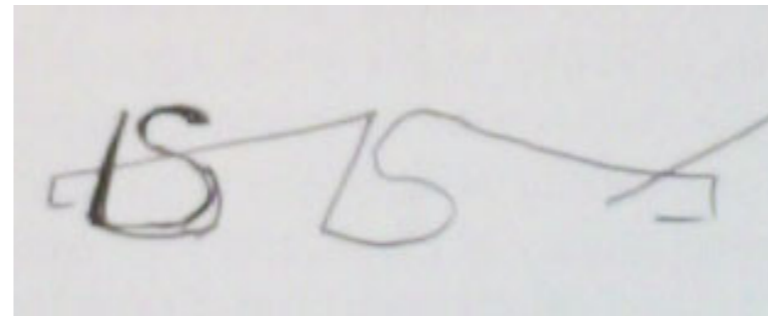
This is convention, though. Let that be a given.

# Sketch

A monogram is an effective way of keeping branding literal and easily memorable. You'll see a hundred variations of letter combinations at play in brand-craft.

Put it on a signet ring and you've got old, classic wax seals.

Do we edge on minimalism, remembering that a logo is in fact the barest, most essential image that can be made from a company's essence?



In our case it became obvious that with the L's stick-like shape and the S's flamboyance, the two dissolved into a nondescript shape.



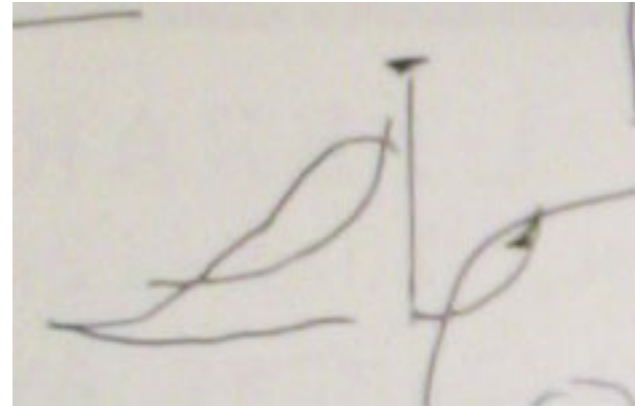
*The letters L and S combined in this fashion begin to resemble a 'T' and an 'S', unless some 3D method of distinction is found.*

*Or separation is given.*



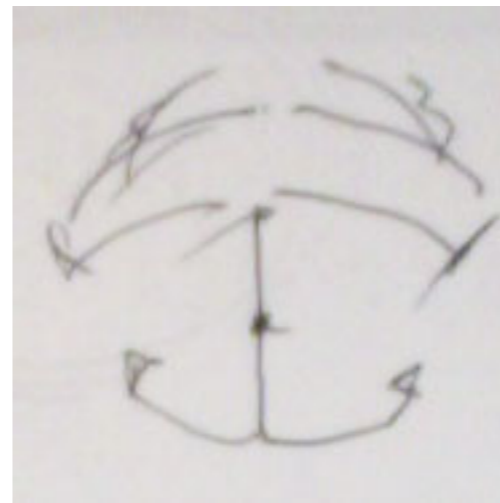
# Sketch

If a monogram weren't the thing, when we turn to your intention to be a man bound to the rails—by sea or sky—is there a use of normal symbols that are already weighted that could serve?



*It feels correct, pinning Long Skies in the land of 'voyage'.*

*Even if you cease traveling, one can still feel expansive by looking through the lens of a camera.*



# Sketch

This felt largely dead-end, though. How could such a use of existing symbols possibly summate you, Skyler Long.

Your odd, roving love of critters. Your peculiar moustache. The jaunt to your stride.

Sure there might be some game that could be had playing off 'the classics', but this felt just too 'Navy Tattoo'.

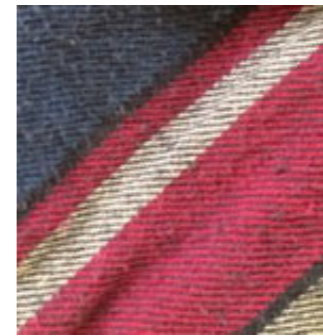
We doodled, and thought.

# Sketch

Turning back to your inspiration, we harvested your stripes.

And thought about *Against the Day*, and photography and remembered: pinhole cameras.

There is something crucial about your choice of decades, about your sense of anachronism that needs to be captured.



*Perhaps abstracting beyond inferring 'sky' or 'photo' could lead us somewhere new, somewhere purely tonal.*

*Then, it may just be an aid to the wandering designer: who & what is Long Skies?*

# Sketch

And in free fall, we turned again through all your photos:

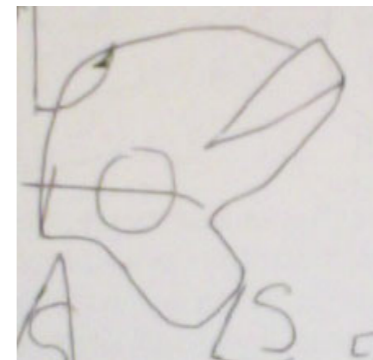
If it's something to do with displacement in time, perhaps our concept of wings isn't quite there—perhaps they are too universal. Too new, even.

What about the early days of flight, which so mirror your stage in photography—what about that inspires a sense of exploration, of untouched horizons, that today's United logo or American Airlines logo can't touch, because of their corporacracy and 'bus'-i-ness.



*The explorer's cap. The explorer's goggles.*

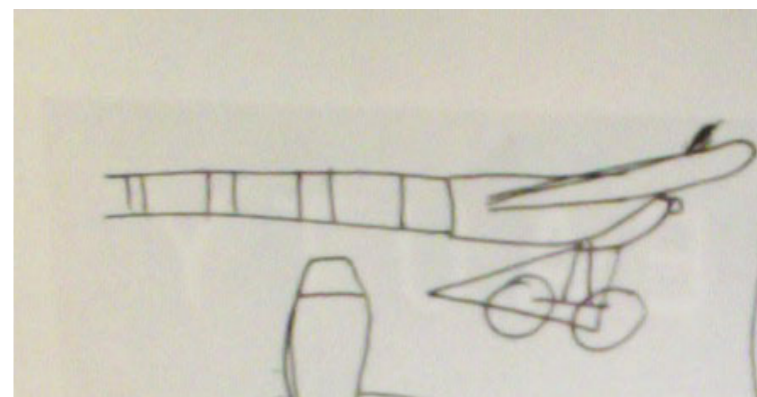
*Inferring both sight and excitement, height, sense of vision; that excite a sense of antiquity in the viewer.*



# Sketch

It was drawing old planes, though, that brought about the pearl snap.

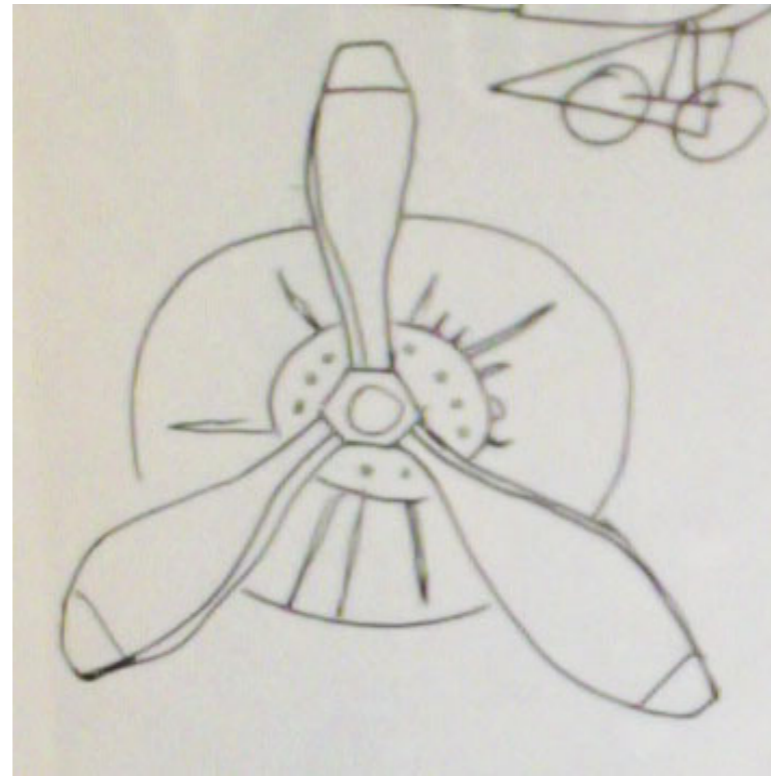
We'd been thinking the epic symbol of a plane is its wings because that was how a plane flies, right?



*In fact, wings are a means of staying aloft.*

# Sketch

It's the propeller. And before that, supposedly, an engine, though for a bird or a bicycle-powered plane, that's blood and veins and muscle, so as a symbol, it an engine is too complex to serve as a logo.



# Sketch

The propeller already has several elements in-line with the camera, right?

That circular motion. The closing of the shutter.



**ARKA**  
PHOTO

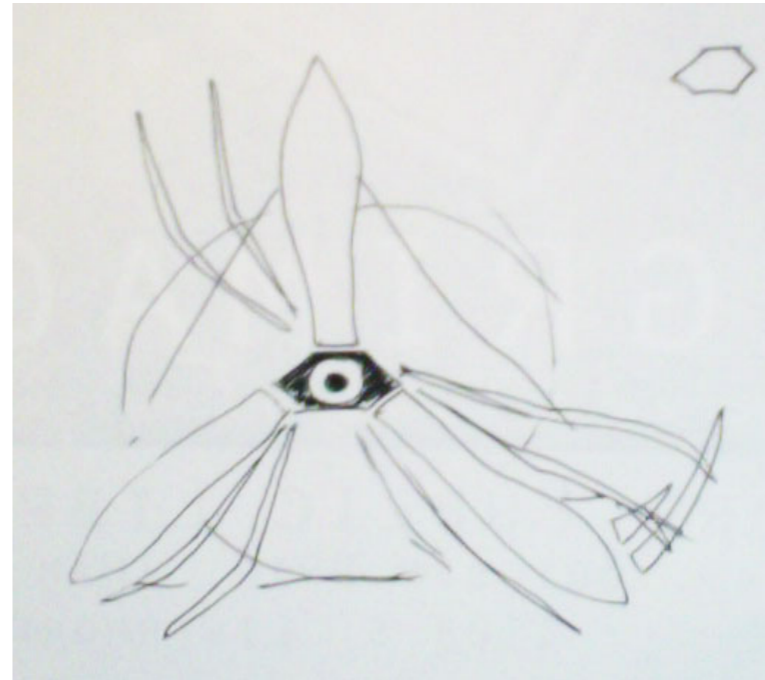
*That abashadly overused image for photographers.*

*No harm in referencing it.*

*Just use it sparingly, like a visual cliché.*

# Sketch

And too, this hexagon at center creates quite a notion of 'eye', doesn't it?

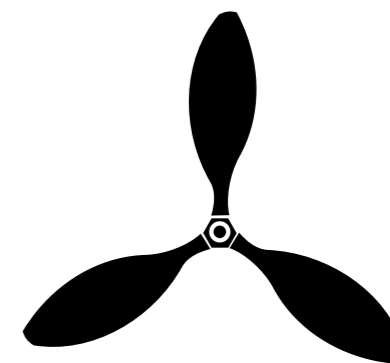
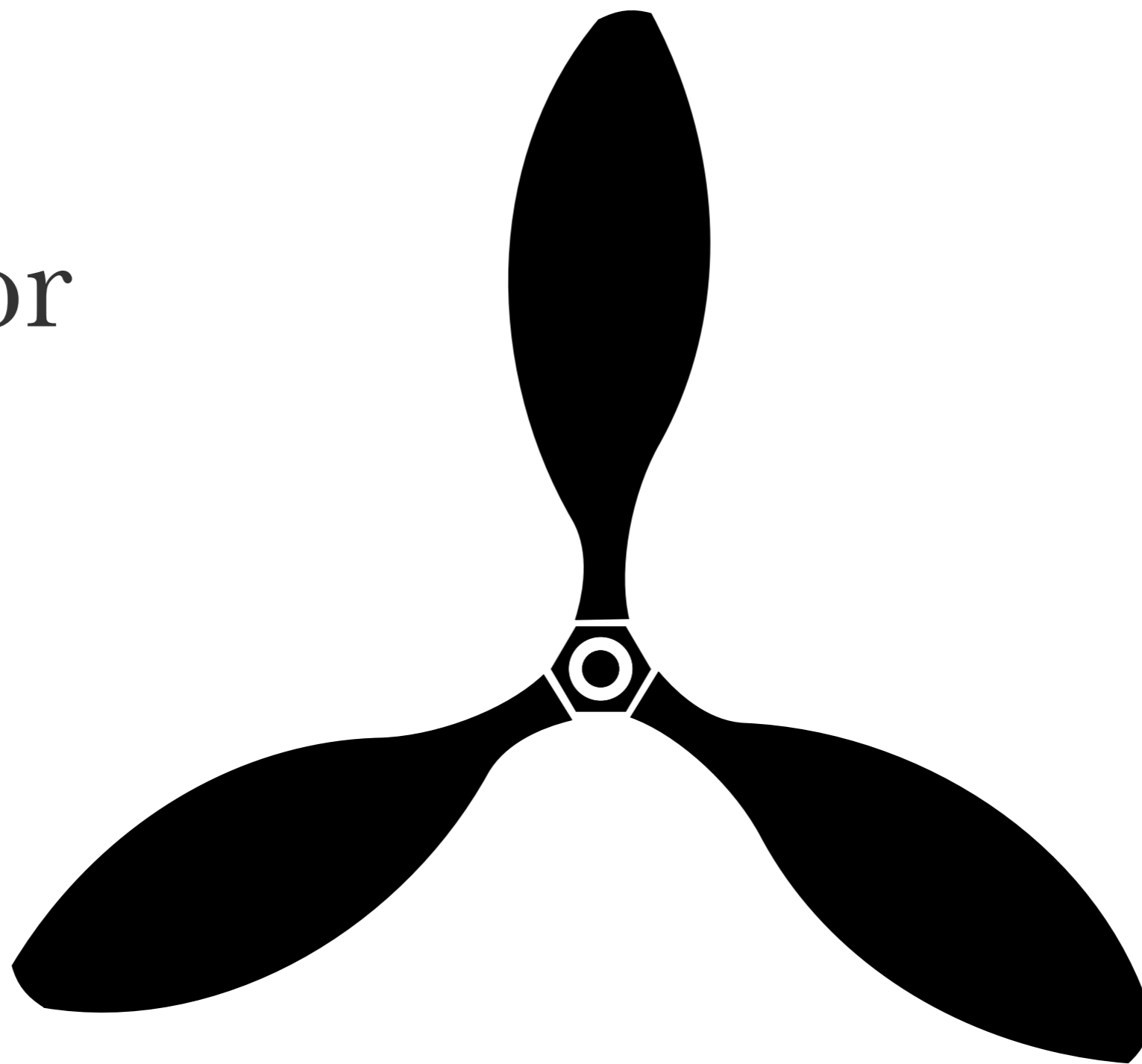


*You can disagree, of course.*



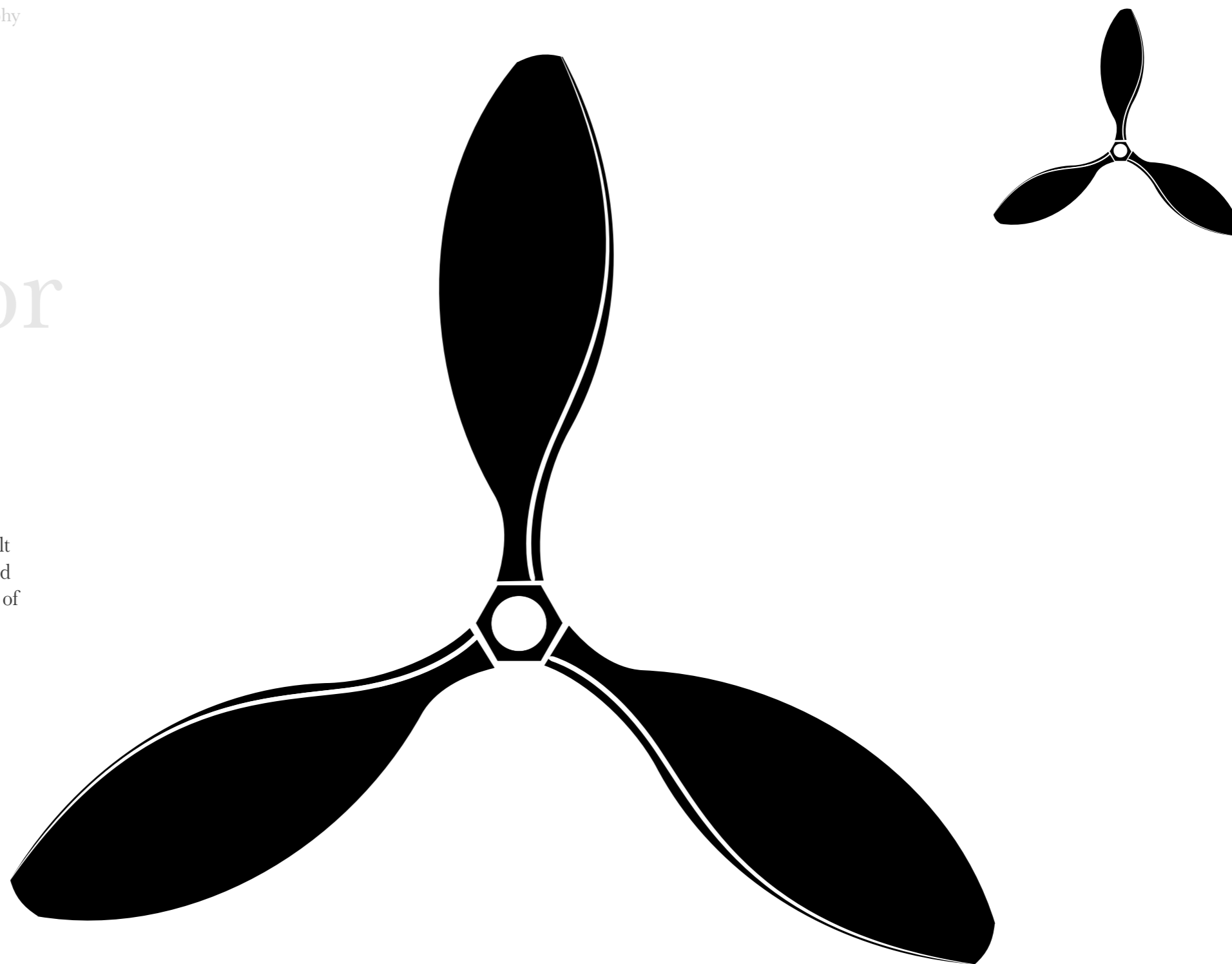
# Vector

So let's begin here.

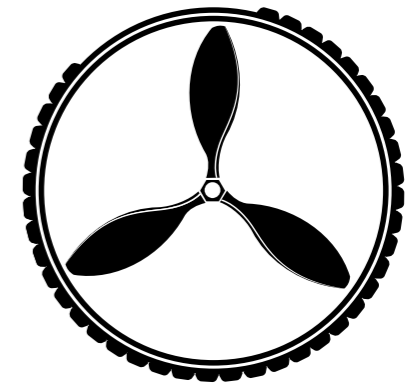
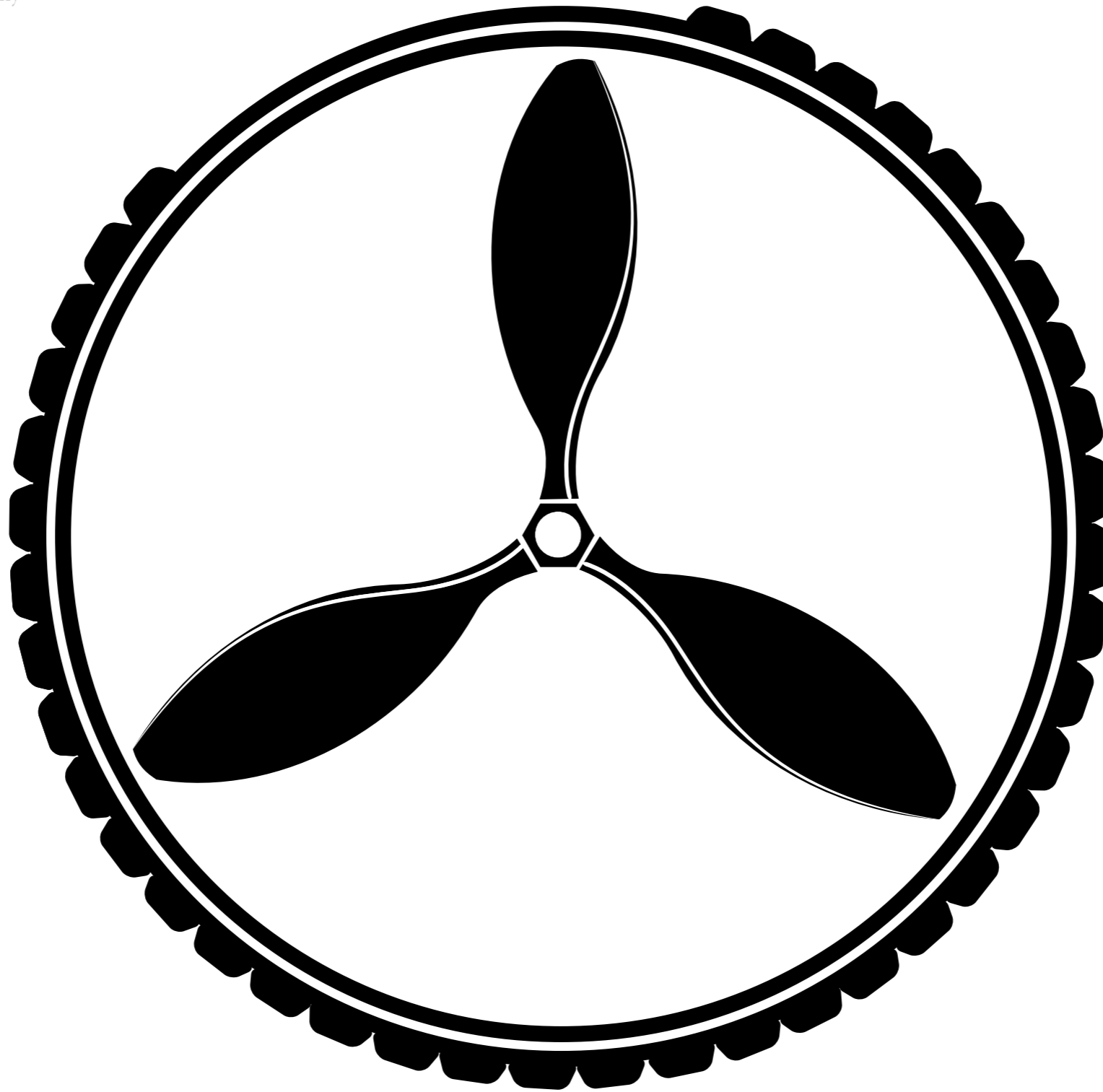


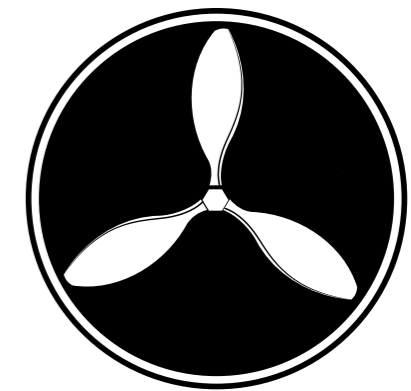
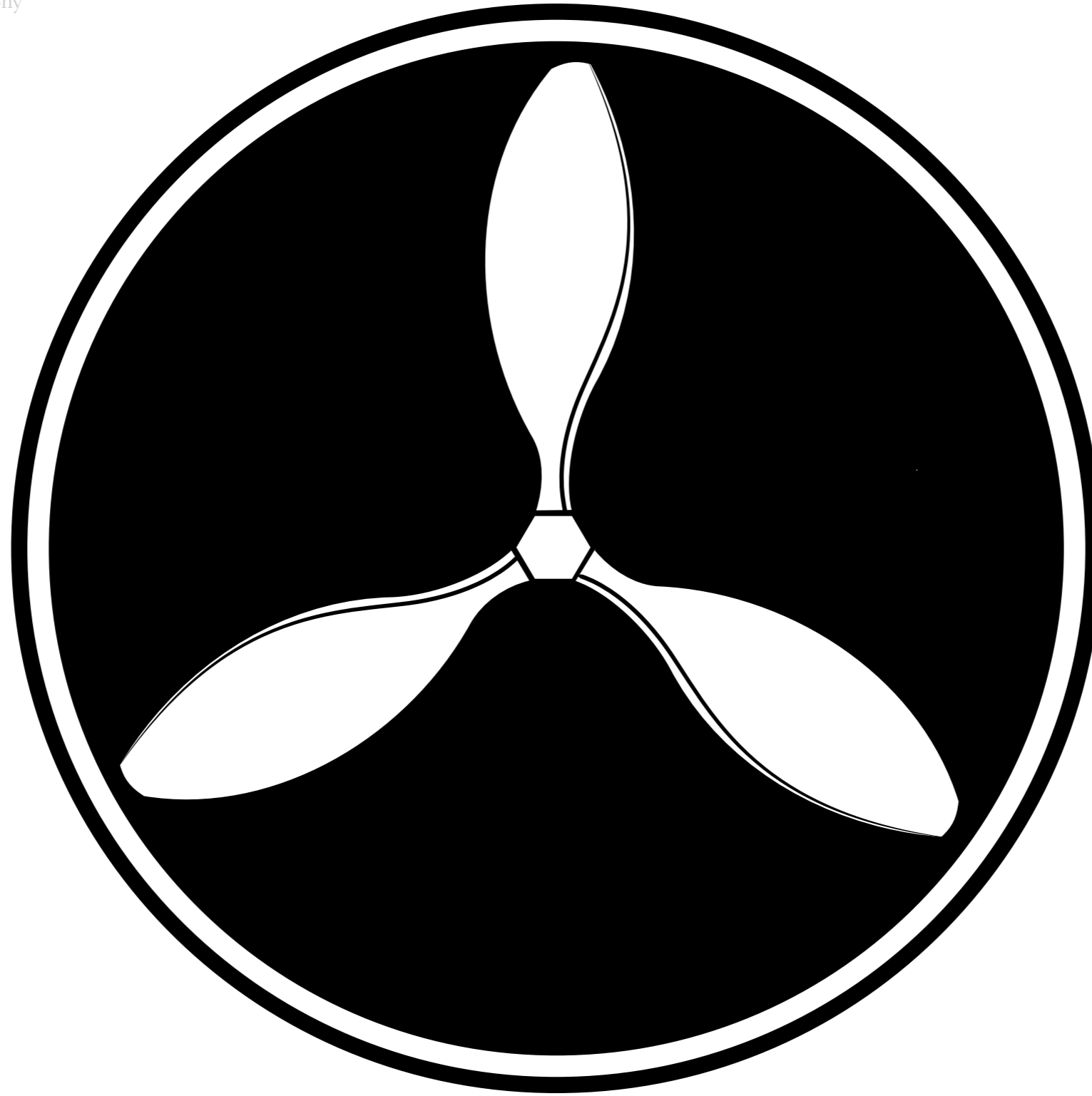
# Vector

The addition of accent lines and removal of the center bolt helped at smaller densities and added an depth to the blades of the propeller.



An effort to blend the ribbed exterior of the camera lens with the propeller results in a bit of a pie-like shape that doesn't induce any thought of 'photography' at all.





Powerful in black and  
the lines have been evened.

Still—there is something  
too static about this.

Rather than persist, lets take  
a break and head to font.

SKYLER LONG  
LONG SKIES

# SKYLER LONG LONG SKIES

Gurmukhi MN has a time-frame.

It is not a standard font choice by us, but there's something nearly perfectly period about it.

SKYLER LONG  
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SKYLER LONG  
LONG SKIES

Gotham Thin. The President's Font. A delicate stiffness.

Satisfying 'K' structure, and that fundamental geometry that we mentioned in the inspiration for beginning this project.

SKYLER LONG  
LONG SKIES

SKYLER LONG  
LONG SKIES

Franklin Gothic, mid-weight.

This produced our first effort at a complete logo.

Feeling exasperated from trying to remedy the propeller's odd quirks, we took off down another path of inspiration.

# LONG SKIES



# LONG SKIES

# LONG SKIES

LONG SKIES

# LONG SKIES

The addition of these 'wing-shapes' remains throughout several iterations. They are suggestive without being particularly overt.



# LONG SKIES

The font though, felt particularly clumsy, considering.

Perhaps it was our dense packing of the letters, but too, the font feels a touch.. contemporary, and cloggy.

SKYLER LONG  
LONG SKIES

Century Gothic is even further indebted to the time period that spawned those posters we had as inspiration.

Geometric, owing lightly to Futura, a familiar design font in heavy use today.

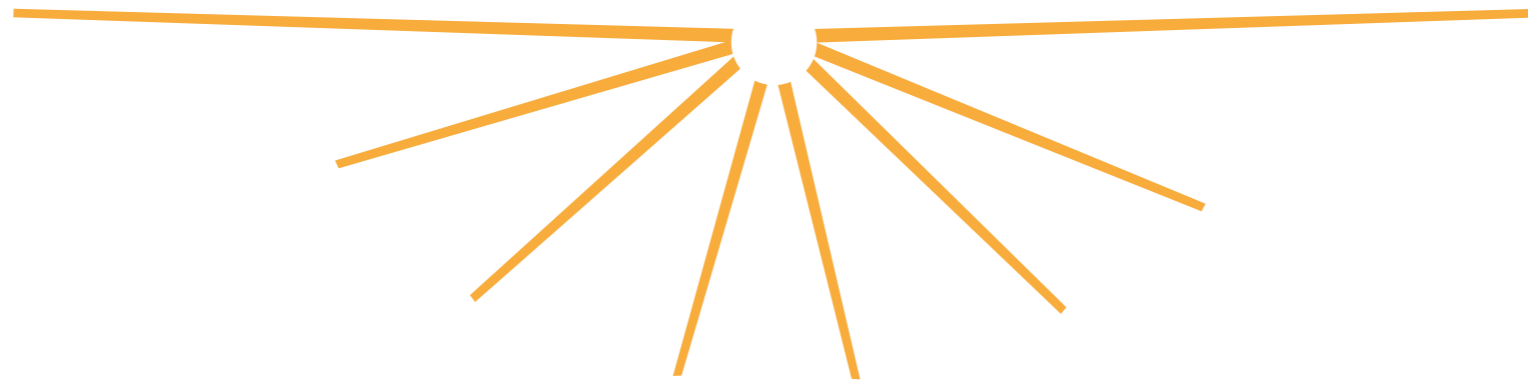
SKYLER LONG  
LONG SKIES



This plane notion becomes swiftly stale. How else can we become symbolic?



# LONG SKIES







Long Skies Photography

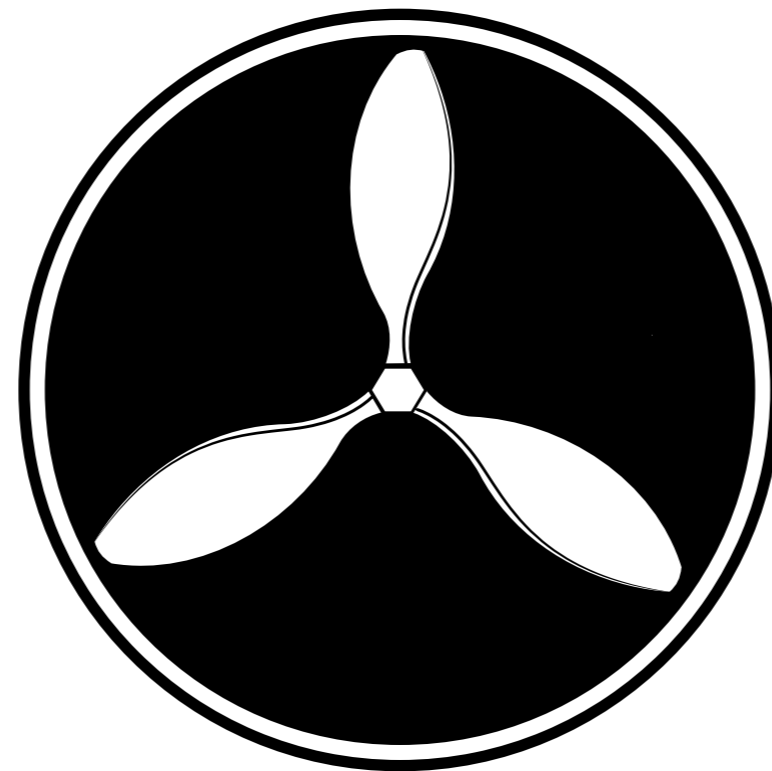
# Look

One could surrender here. This is a legitimate logo.

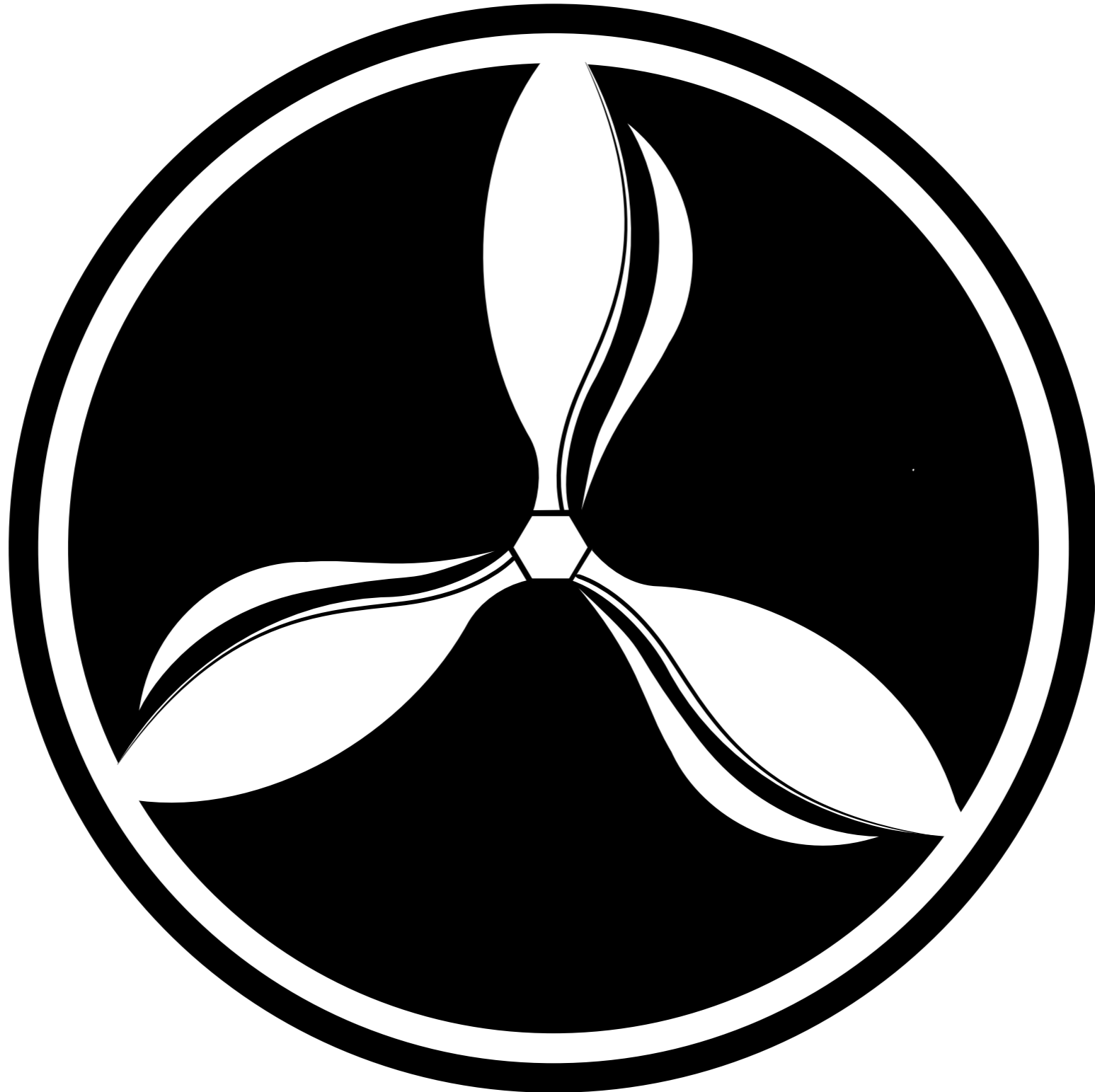
The font is satisfying, the symbol retains excellent simplicity and has implications of perspective, flight, wings, horizon, motion, & flash.

But it is in our nature to continue, so we must. Lets keep this as an alternate in the event that where the dark tunnel leads isn't your cup of tea.

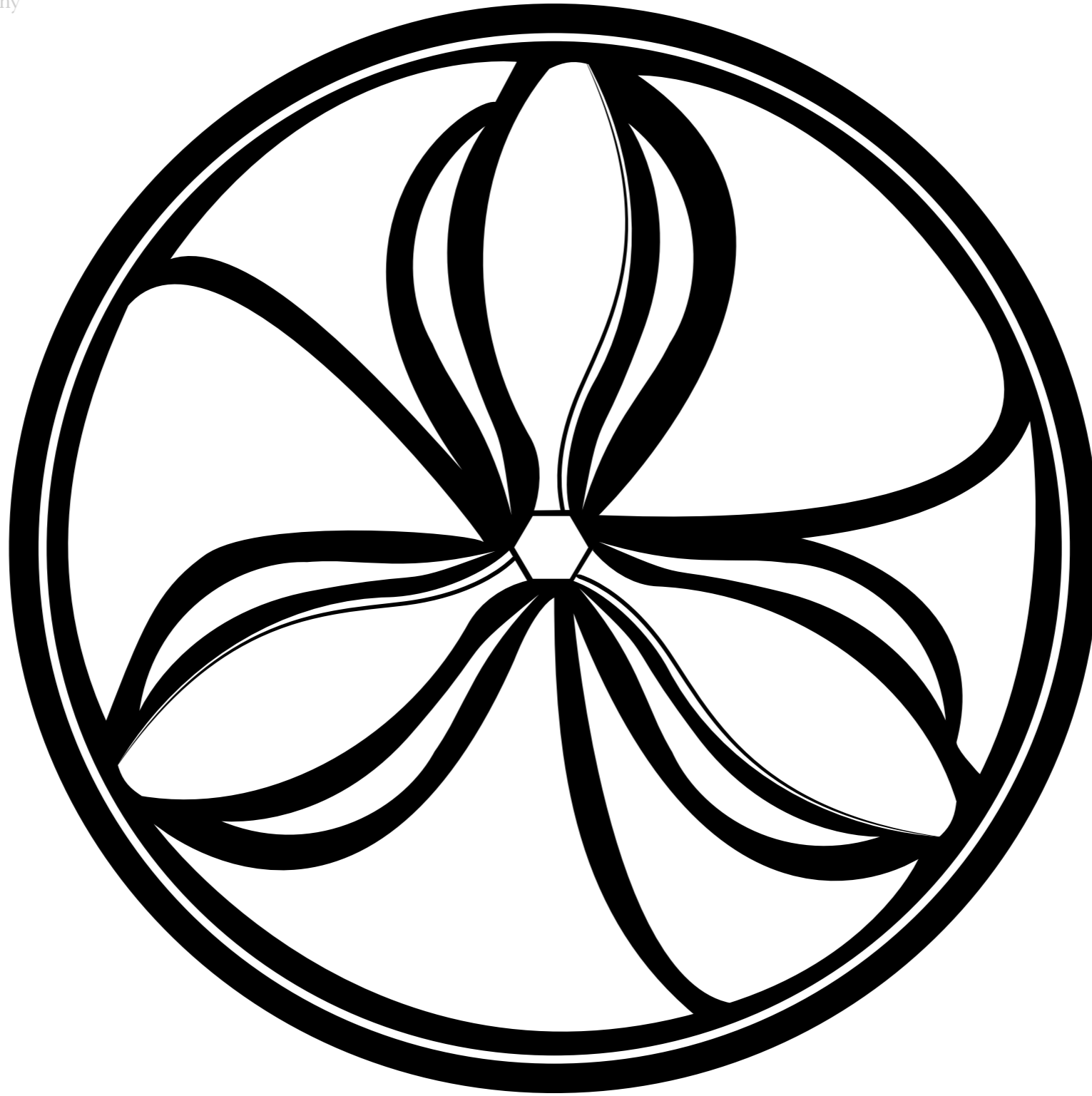
Welcome back.

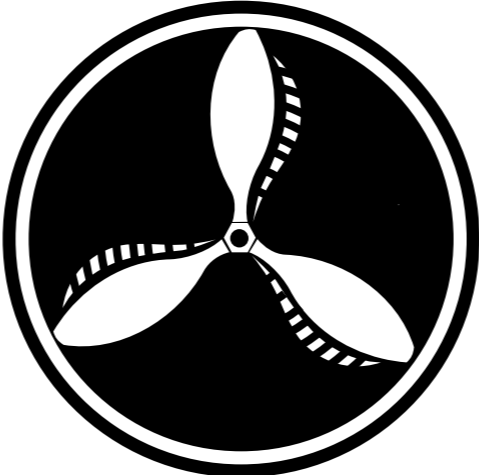


Now, in our drawings one of the things we wanted to get after was this notion of motion.

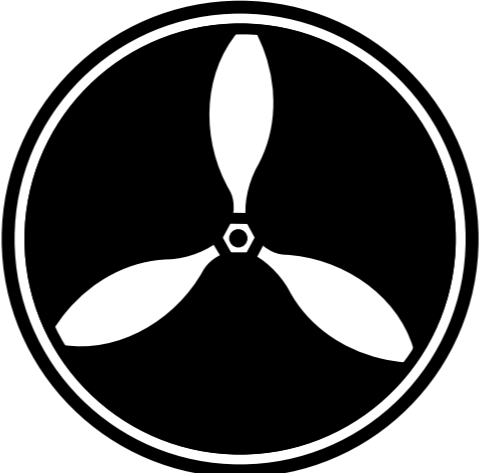


Is it a problem to incarnate  
that frightfully overused  
'camera shutter' behind  
our propeller?

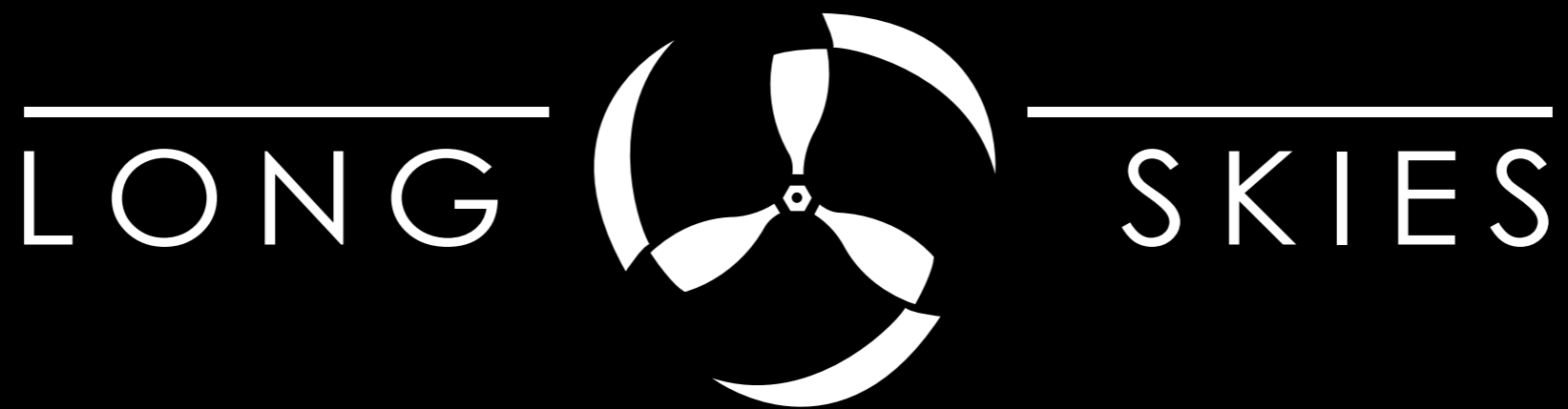


LONG  SKIES

Perhaps the motion can be simplified then?

LONG  SKIES

All these efforts somehow seemed fruitless—we were diving too close to having to add more features (which trends one into illustration versus logo-craft) to imply motion and take-off



And as usual, it happened by mistake.

LONG  SKIES

P H O T O G R A P H Y



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LONG



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SKIES

P H O T O G R A P H Y

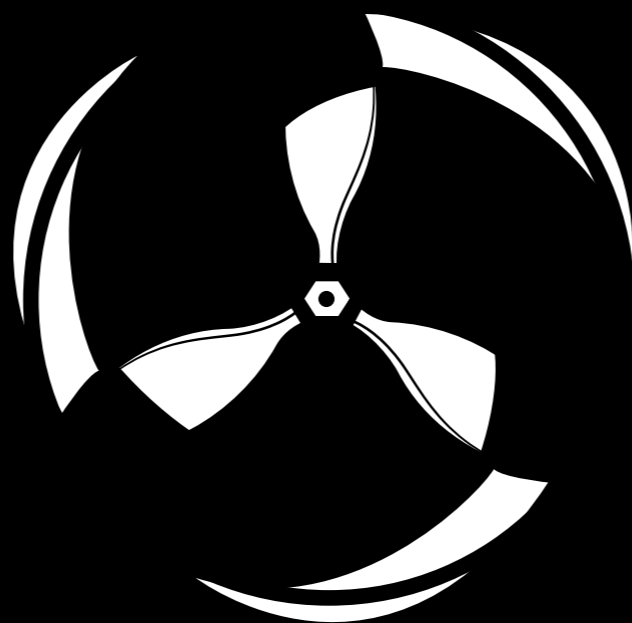
P H O T O G R A P H Y

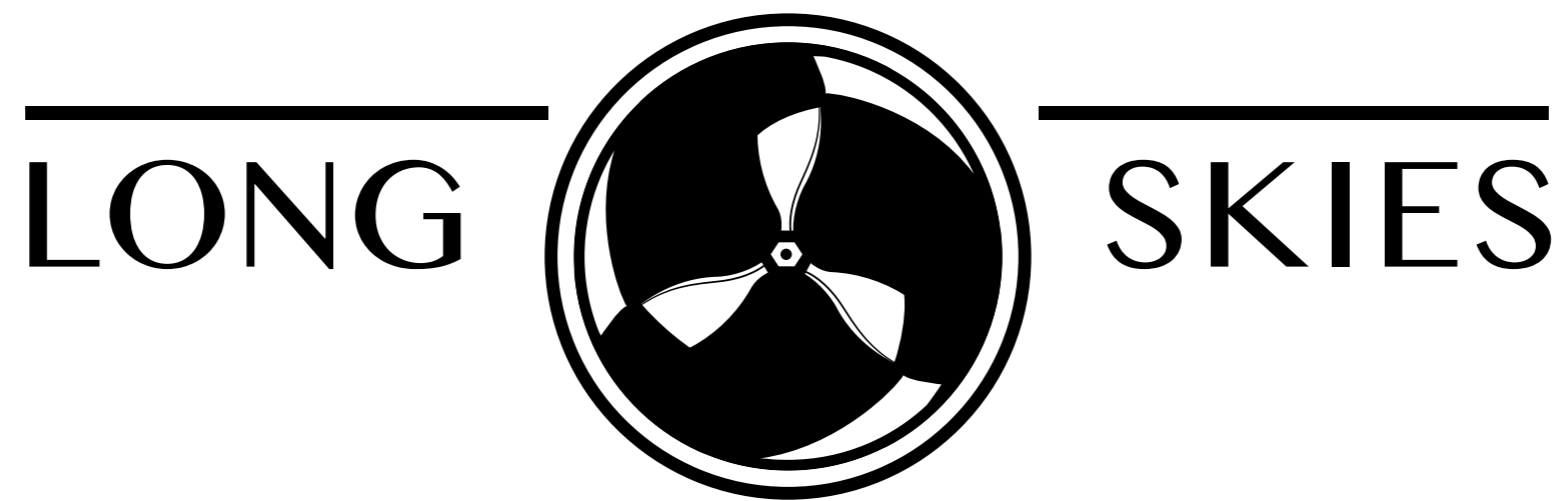
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LONG SKIES

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LONG SKIES





P H O T O G R A P H Y

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**LONG SKIES**

# Thanks

And look for that alternate document which has a variety of bullshit and helpful tricks.

Mostly it's a thought-spill of all things Eric thought up as this process was going on.