



White Gate Events
Direction

September 7th, 2016

Good Morn

Hope that you slept well. Hope that you always sleep well. No guarantees on that, of course but one can hope.

Today we're going to go over the two directions that have risen from initial design work.

Directions are not finalized designs, obviously. As one would expect, they are the fork in the path where we say this is the mood, this is the style, and then execute off that style.

Execute

When choosing a style, I've been considering a couple things:

Our discussion, foremost, at Proper Grounds.

Your clientele, generally.

Trends in design, vs essence in design. Hip vs timeless, as it were.



White Gate Events

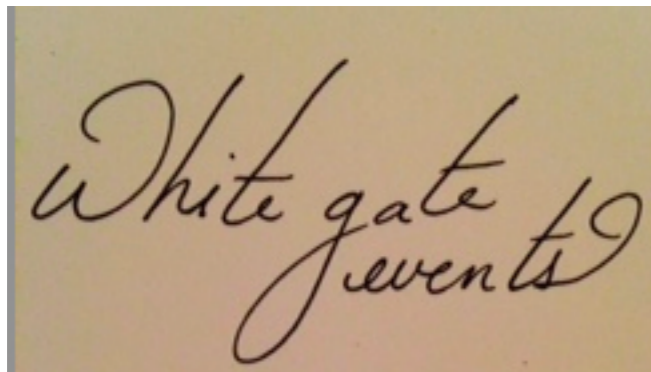
Facts

As per my understanding of what you're looking for:

A logo that avoids sinking into trend. That you would not dig the flowers on the invitation suggests that. That you'd use the word 'timeless' at all (though I'll admit: timeless to some can become 'standard', e.g. the tuxedo, the Kay Jeweler diamond, which, while some might describe these as 'timeless' also wallow in a strange design pit I'd call 'classic' which eventually becomes 'white', 'boring' or 'old-fashioned'). Something that reflects, or at least captures in light capacity this family history of warmth, conviviality, of 'host' and perhaps not 'hospitality', but amicability and gregariousness. A spark of energy at start of and throughout a party.

A logo dressed in black. Comfortable. A bangle on the arm. Not low-cut but form-fitting; not lace, but not without a distinguishable flare.

By Hand



The itch to use your own handwriting I subscribe to whole-heartedly. A business made up of you and your mechanisms should be represented as such.

My goal is to make something that will not be a temporary logo.

The balance in creating a hand-written logo is between

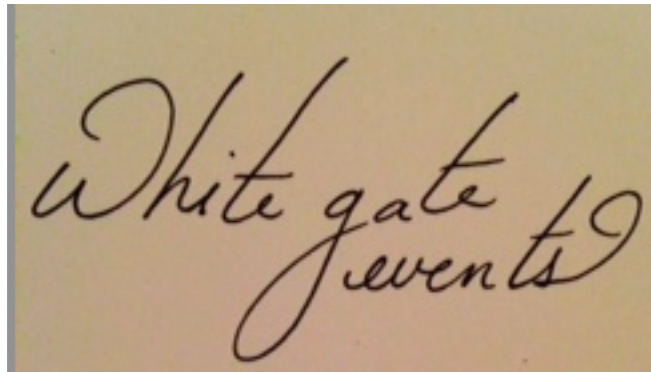
- 1) staying true to the original structure and letter-forms &
- 2) creating consistent weights, slants, baselines, etc.

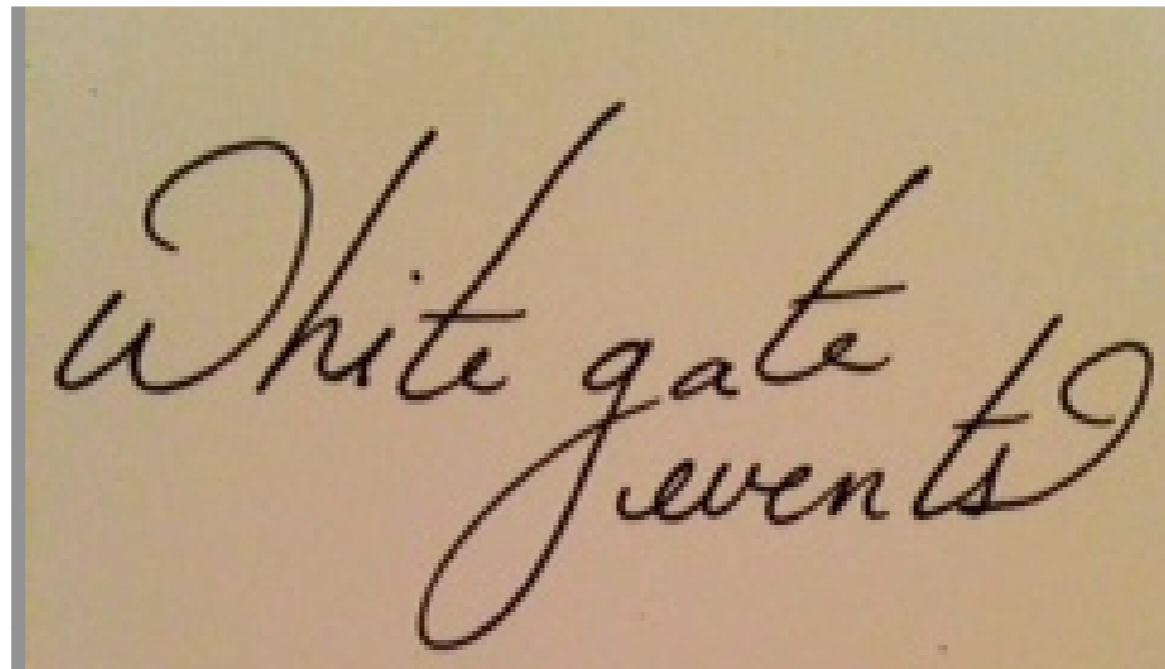
If you stay too close to the original form, you don't take into account things like legibility at small sizes, potential slips-of-hand, etc. Adding additional, secondary fonts, can look incredibly off-putting in this state.

If you go too far the other direction, suddenly you land in a space where the letters are so re-formed, they're like the plump lips and face of a plastic surgery patient.

Hence

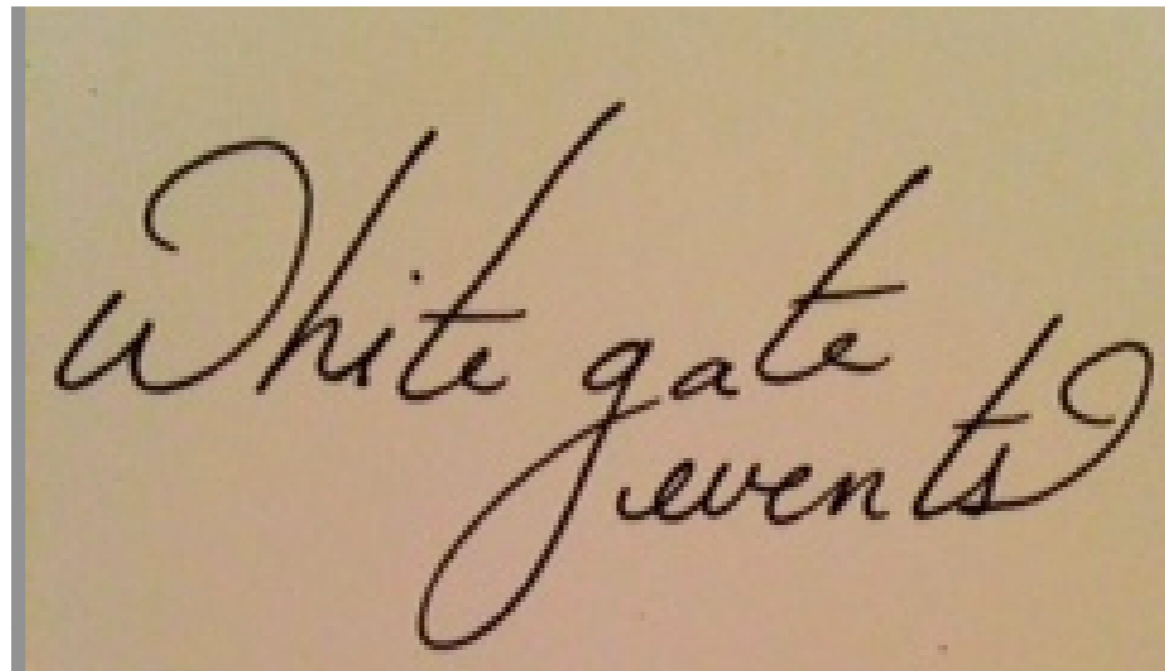
Direction, rather than finished logo.





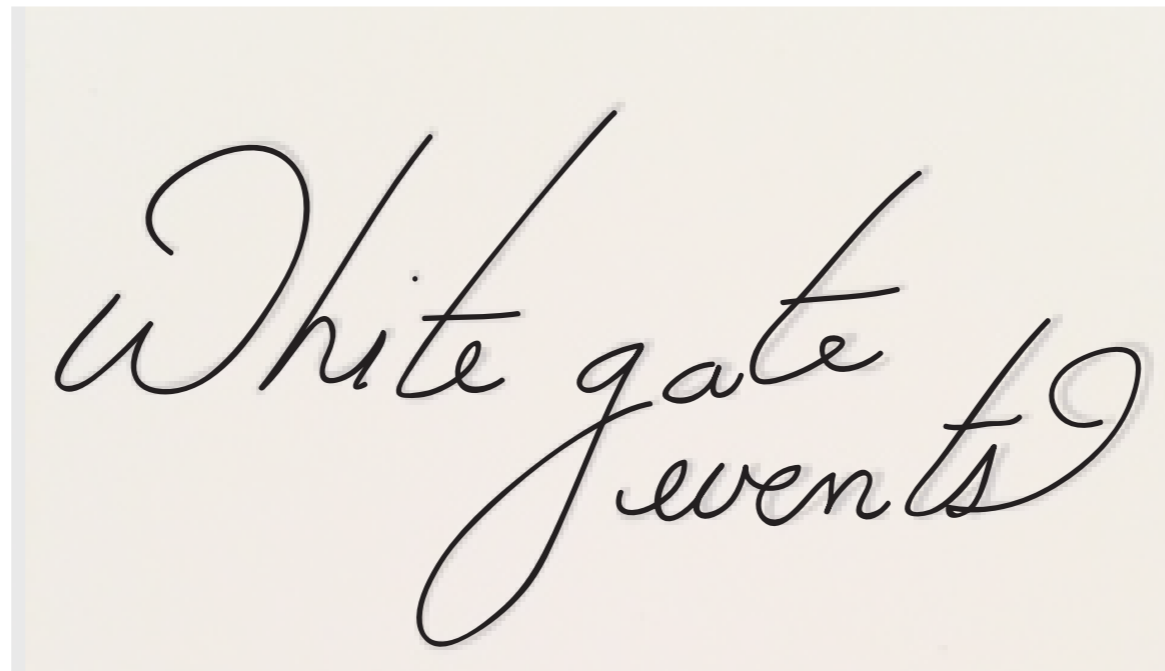
Things I'd really like to maintain:

- That W.
- That g.
- The fusion between t & e, h & i, consistently.



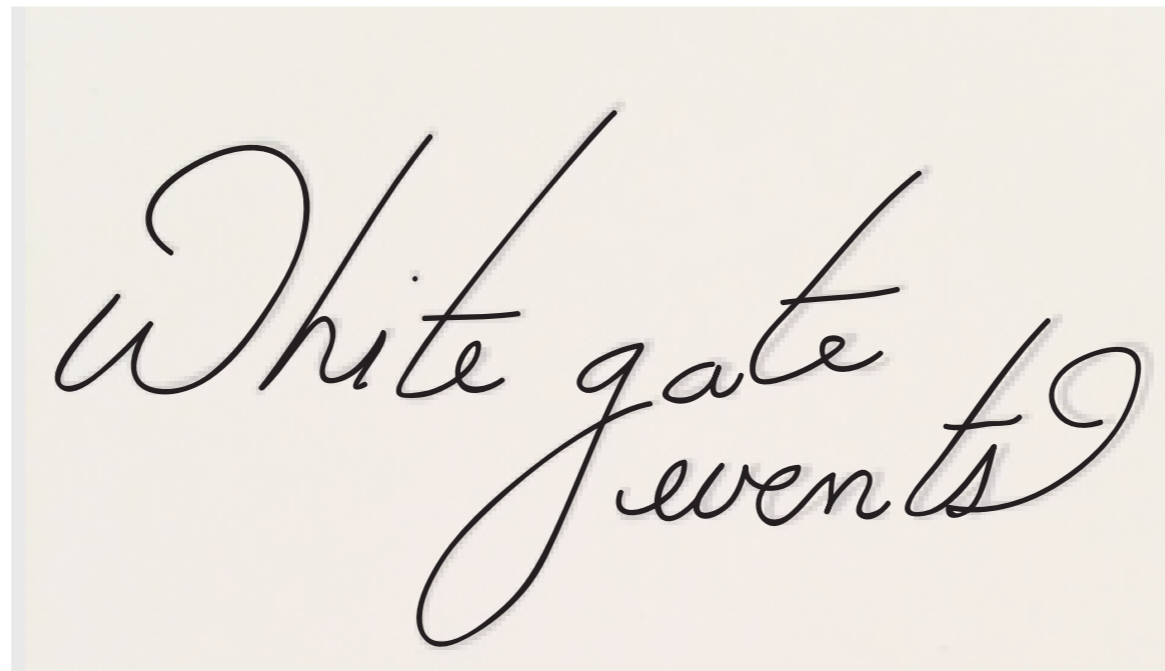
Things I'd like to work on:

- Replacing 'events' with a secondary font
- Spacing and base-line on 'gate'
- Deciding if White gate should be Whitegate
- The squashed a of gate
- Deciding if mono-weight is the way to go



A simple tracing nets us our letter-forms.

And when left alone on a white page:



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And when left alone on a white page:

White gate
events

White gate
events

We realize some of the inabilities of

- 1) my hand to directly copy
- 2) a simple tracing to stand alone

Though, that W, man. Still holds potency.

White gate
events

So first thing I do is lay a grid over the top of this thing. Helps me figure out what exists already that I need to understand about the cursive. How does your hand work, what are your average strokes etc.



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Aligning certain crucial elements along the diagonal slant, dropping most letters to the baseline where necessary, and removing 'events', as well as replacing that with a secondary font.

Whitegate



The image shows the words "White gate" written in a cursive script. There are three arrows pointing to specific parts of the text: one points to the 't' in "White", another points to the 'a' in "gate", and a third points to the bottom loop of the 'g' in "gate".

Trouble spots that I see.

These, plus, generally we want to set the weight consistent, decide on 'decoration', 'flavor': if we want that. How much pepper, how much cumin, if any.

So

Style first.

This surprises me, but: style can change the slope and weight of letters. If we set everything to equal height, it almost is a style of itself.

I knew that I wanted to keep the W consistent with the W you provided. I dig that thing. It's got sway.



Thickening different elements in an effort to find where the curve of a brush or pen might set the letter.



Adding the 'h' alongside allowed me to start working out consistencies: how thick would the line-weight be, where would the weight of the letter fall.



Inconsistencies began to plague me in as I shifted to the t and e combo, and I turned to several methods to try to evaluate where the weight was, how large the letters needed to be, where the letters thinned out.

Fork

So I decided at this point to go looking for a secondary font to replace Events, thinking: this will help me establish a weight before I get too far.

This ended up taking me in a specific direction that I would offer you as 'one way'.

Fork — Harriet

Call it Harriet because the font that led me in this direction was the Harriet series by Okay Type.

It caught a couple of awards in 2012. It's a mid 20th century style font, designed with more conventional sturdiness. It looks fantastic at a ton of different sizes, and has a cool blend of soft in its italics, and structure in its capitals.

I'll put a couple samples.

LACE

190'

RABBIT

138'

SOUP CAN

100'

CONSECRATED

70'

15 PERSIMMON EGGS

50'

TURNED OFF TV GREY PENCIL

35'

THE ELEGY FOR MISTER GUMP WORSLEY

25'

A BLUE RANGERS TUGGING JERSEY AROUND A BEER GUT

18'

FOREVER SLEEPING CAT, NO WINTER DIES THE SAME WAY EVERY SPRING

14'

KING

190'

IRVING

198'

LIGHTERS

100'

SAINT CECILIA

70'

EVERY SUBDIVISION

50'

PLAY POP GOES THE WEASEL

35'

RICHARD KNEW I SHOULD HAVE KNOWN

25'

BRONTOSAURUS NEVER PROMISED YOU A ROSE GARDEN

18'

HENRY A. GRANDERSON JAMS ON SIXTEENTH CENTURY GREENSLEEVES

14'

Crush

190'

Daffodil

138'

Awkwardly

100'

Cats Puke Green

70'

A Thousand Kilograms

50'

Cracked up pocket watch crystals

35'

Your nonsense of wonder is only slightly used

25'

Poorly sketching the outline to a complicated dream of dignity

18'

Bitor and the snow dog's cutlery and coffee cups stolen from all-night restaurants

14'

E V E N T S

E V E N T S

Wha

EVENTS

Fork —
Harriet

Wha
EVENTS

These are rough letterforms that I feel comfortable presenting to you based around this font as a secondary font. I tried to maintain those thinner fluted lines at consistent curve points.

It's a calligraphic style certainly, and so I think about your mother, and whether it invokes her too much. But, this is direction 1.

Fork — Blackdress

Those letters are crafted letters. Anytime I'm crafting letters, doubt creeps in somewhere in the line and I think: oh god: I've got it all wrong, and I start looking back where I've come from.

And I saw, doing that, that maybe there's no need to toy with weight, to make the thing calligraphic.

Maybe the single weight line, like it were written by a nice Micron pen is fine; is modern, and consistent, and long-lasting in and of itself.

And so weirdly, my second direction is simply to double back.

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White

White

I think you get a neat simplicity from this. I don't think its worked lightly enough yet to say I love how low the t falls relative to the i, or anything, but I just kept seeing this on pure white background and being like man, that thing is easy on the eyes.

It's crisp and personal. It's not over-the-top. It doesn't itch at elegance, and given the fact that you're going for personal engagements, even corporate events, with a Silicon Valley audience / consumer base, it matches with a sort of approachability.

White

Obviously: its closer to the original and so closer to you.

Whitegate
EVENTS

I think a narrow, stretched sans-serif like the one you showed me would fit nicely all the way along the bottom of this. Something along these lines, but less weighty. I was just playing around here with it: would have to find a crisp font and still adjust the lettering, but really restricting my affects could be nice.

Wh

Wh

Thanks

Thanks for havin' a read and a watch and a spin.

We'll just move forward from here by picking one of these and then properly getting each letter in line. I just wanted to check in before I dove in on one style or the other to really etch out the right shapes so it's good and crisp, readable at the right sizes, and in tune with your tone.

Gracias!

-ew